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ENGAGING CRITICAL REFLECTION AND AUTHENTICITY IN HIGHER EDUCATION:
A NARRATIVE INQUIRY INTO THE ROLES OF EDUCATORS IN ARCHITECTURE
EDUCATION

by

Jennifer L. Barker

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Dedication

To Brad, for the courage; to Grace and Hope, for the time; to Mom and Dad, for the ambition; to Michelle and Sean, for the motivation; to JT ,SB, and MH(2), for the strength.

This work is dedicated to architectural educators like me who desire to become better participants in their environment to enhance the experience for students, colleagues, and ultimately, the profession. Because I cannot (nor do I wish to) do my work alone, this work is dedicated to my colleagues, especially those who agreed to share their stories for this study:

> If we live our lives in pursuit of what matters most to us, and we do our work with people whose friendships we value, we will have all the happiness we need. In this sense, happiness is simply a by-product of a life well lived. (Senge, 2006, p. 282)

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I wish to thank several people for their assistance with this incredible experience. To begin, I would like to thank my participants. This work is made possible because you were willing to sit down with me and share your stories. Thank you for trusting me. Thank you to all my colleagues and students who make going to work every day a pleasure.

Next, I would like to thank my mother, husband, and children. Thank you for giving me the time to work on this. I know it was not an easy process. Thank you to my dad, for the new laptop that allowed me to decrease my access to Word from 20 minutes at startup down to less than 1. After seven years, I can finally say with confidence that this will be done in less than a year and a half.

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Abstract

In the 1980s, Donald Schön put forth his ideas on reflective practice that involved the architectural studio, and in particular, the tutorial interaction, as a model for knowing-in-action, reflection-in-action, and reflection-on-action. Schön (1984) noted, however, that the faculty involved appeared not to reflect on this reflective practice. With a history of apprenticeship, architectural education is dominated by the studio and while many architectural educators appreciate the attention Schön's work has brought to the pedagogical model, others feel that more is demanded to shift it from a historically teacher-centered model, to one that is learner-centered (Webster, 2004, 2008; Mewburn, 2011). Calls for this shift invoke architectural faculty development in the areas of teaching and learning, specifically advocating for profound critical reflection. To inform architectural educators' professional development, this study seeks to understand the ways that architectural educators practice critical reflection, and demonstrate authenticity, within their tutorial roles. This is carried out through narrative inquiry. As both a methodology and phenomena, narrative inquiry, as it is defined by Clandinin (2013), honors ordinary lived experience. In this way, it aligns with Brookfield's (1995, 2016) notion of critical reflection, which equally values the importance of thoughtfully examining the everyday for ways that it can be improved. The following four research questions guide this study: 1) In what ways do architectural educators practice critical reflection within the context of architectural education? 2) In what ways does authenticity appear in the practice of architectural educators? 3) How do architectural educators develop their professional identity while teaching within architectural education? 4) How does practicing teaching influence the architectural educator's personal journey?

Keywords: architectural education, critical reflection, authenticity, situated learning

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Chapter One

Introduction

As an investigation into the theory and practice of adult education, this dissertation attempts to better understand the realm of reflective learning practices. Reflection is one of the two major ways that learners transform information into learning within the Experiential Learning (EL) model (Kolb, 1981, 1984). While it is not the preference for every learner (in the EL model, transformation can occur through both reflection and active experimentation), it is a process that can inform all types of learning, and as a transformative action, it can help the learner engage in meaning-making (Kolb, 1984).

Furthering the capacity of reflective practice to shift how the learner acts involves aspects of criticality (Brookfield, 2016). Critical reflection, as a type of critical thinking, involves the identification of assumptions that frame the way individuals think and act, and it includes attempts to "check out the degree to which these assumptions are accurate and valid" (Brookfield, 2012, p. 35). Thinking and action are evaluated by assessing ideas and decisions from different perspectives (Brookfield, 2012).

Critical reflection is at the center of this study, in an effort to understand, in particular, how it exists (and by extension, can be enhanced) within the practice of architectural education. As an architectural educator, it is very important to me to understand not only my discipline better, but how I, as a member in the learning context, can contribute positively to fostering growth in my students, my colleagues, and myself. I believe this will lead to a more diverse, inclusive, and just profession—values and beliefs that have been called for within the profession itself (American Institute of Architects [AIA], 2019; Anthony, 2001, 2002; Anthony & Grant,

1993; Association of Collegiate Schools of Architecture [ACSA], 2019; Sutton, 1992; Zeiger, 2018), as well as on a much larger scale (Brookfield, 2016; hooks, 1994).

This chapter presents an overview of the background for the study (including a brief description of the history of architectural education and reflective practice within it), specifies the problem, purpose, and research questions for the study, and describes the significance of the study. In addition, pertinent terms are listed and defined. Before these portions, however, is an introductory section on reflective practice through the form of poetry, including how I have made meaning out of my dual views of teaching (architecture and adult education). This serves two main purposes. First, a belief in the power of critical reflection to allow for transformation suggests to me that poetry can be a practical and meaningful way to begin this study; second, as will be discussed in Chapter Three, the methodology for this study is narrative inquiry and I use participants' narratives to build individual and collective poems as a form of creative representation. Situating the poem at the beginning of the study (both in terms of writing it at the beginning, and placing it at the beginning of the written work) offers a type of reflective memo that marks a place in time, an understanding, which can be meaningful when compared to the data collected from other participants. As I will explore further below, I find the most direct support for the integration of poetry as reflective practice from the writings of Parker Palmer (1998, 2014; Palmer, Zajonc & Scribner, 2010).

Beginning with Reflection

Poetry is a type of reflection: the internal made external (Frost, 1939/1998). In their inspiring anthology of stories and poetry, written and selected by various educators, Intrator and Scribner (2014) advocate poetry as a dialectical method of reflection: "poetry stirs up an inner conversation about questions, emotions, and things that matter. Because poetry slows us down

and focuses our attention, it can yield poignant insights into what is most significant and enduring in our work as educators" (p. xv). Therefore, it makes sense to begin this undertaking with a poem as a point of reflection, and a beginning to critical reflection. Figure 1 presents a poem that I reflectively developed by considering what I have learned through my education and how it has held meaning to the various realms of my life: formal learned experience, personal relationship development, and professional expertise and execution, among others. This is an appropriate exercise and demonstration on reflection not only because this is the way that I transform information into knowing (Kolb, 1981), but because it has been a practice of mine since childhood, and thus an integral part of how I define myself. I believe this to be an authentic practice, something inherently connected to who I am and how I conduct myself in the world (Cranton & Carusetta, 2004).

Utilizing poetry in this work furthers the very aspect of what I am trying to engage in through this doctoral study: critical reflection and its place in the learning environment, including its aspects for authentic teaching. Poetry is not only the empowerment of emotions through words, it is the manifestation of words on the page; the cut of the line, the space between stanzas—all of these selections play a part in the conception and execution of the poem and the experience of both the poet and the reader (Frost, 1939/1998). It is this experience of the poet's exultation and the reader's translation that embodies the power of reflection as transformation—a relationship between storyteller and listener, between self and other, between the conceived self and the lived self (Frost, 1939/1998). This is what Intrator and Scribner (2014) suggest when they explain the reasoning behind their book: "We believe poetry is particularly apt for this sort of examination, as poetry compresses meaning into charged particles of language and image" (p. xv). This is evidenced in their book through the inclusion of various educator's narratives, who

through their explanations, incorporate aspects of the poems (usually through direct quotation) to support their reflections and beliefs about teaching (Intrator & Scribner, 2014). This, too, is what Palmer (2014) acknowledges in the "Foreword" to the anthology: "For millennia, poetry has helped our species evoke, nurture, and sustain the human heart and connect with each other in supportive communities" (p. xxv).

Poetry and Transformation

Continuous self-searching and aspects of transformation are what I have tried to indicate in the poem in Figure 1—the part of an individual that collects, frames, and reframes memories, moments, and learning instances, into meaning; and, ultimately, what making meaning has to do with the pursuit of living. As Randi Weingarten (President, American Federation of Teachers) states in her anthology reflection:

> No matter the age or the subject taught, teachers believe that the work to be done in the classroom, in that moment, on that day, for that stretch of time has the possibility to irrevocably shape the future. They believe that the subjects they teach, the skills they impart, and the community values they cultivate can bend the very trajectories of individual lives. (Intrator & Scribner, 2014, p.1)

The poem that begins this dissertation is also the celebration of transformation embodied in the title word "pursuit" and the language associated with movement and journey. This is further emphasized by the poem's ability to move across the page and its integration with the background image, which describes a connected system of overlapping, collaged objects.

As a reference to meaning making, the introductory lines (1-2) and the closing lines (44-46) allude to the song, "I'm Gonna Be (500 Miles)," released by The Proclaimers in 1988 and the 1923 poem, "Stopping By Woods On A Snowy Evening," written by Robert Frost, respectively. As bounding learning moments for this poem—the song an incidental learning moment about relentless pursuit from the local soft-rock station, and the poem a formal reading

In Pursuit of the Adult Life

1 I have walked 500 miles
2 and I could walk 500 more;
3 or perhaps, a million more.
4 Whatever it might take to reach,
5 or only to glimpse, that which is
6 on the road ahead of me.
7 I feel that I must get there;
8 that I must move in that direction.
9 And though I think I have
10 the direction understood,
11 I know it has the potential
12 to shift, to move, to slide:
13 to transform.
14 As I do.
15 As all of life does.

16 But I must pursue it –
17 Open, honest, with forthrightness,
18 and only a small amount of trepidation.

19 Sometimes I walk ahead without seeing,
20 But I know (I know),
21 There are so many things –
22 People – that are placed around me
23 that I do not walk this road alone.

24 I recognize that my road intersects
25 a series of other roads;
26 sometimes they join together
27 sometimes they only pass,
28 One over another,
29 like bridges that span streams, or rivers, or lakes;
30 But I see these roads
31 and I understand them as other paths;
32 paths not for me,
33 but paths all the same.
34 And some seem so recognizable
35 (Have I been that way before?)
36 And some seem like places I would never go.
37 But they all are roads,
38 On some grand map;
39 leading me, leading others,
40 to places we have yet to see,
41 and people we have yet to become.

42 And so my journey will continue
43 (forever, I hope);
44 And it will be like the man that stopped
45 by the woods, in the snow;
46 he too, had miles, and miles, to go.

Figure 1. Poetry as reflection. Poem and background image composed by author.

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and comprehension exercise in a fifth grade English class—both emphasize continuity and journey, or perpetual seeking. These are aspects I associate with growth and development over the lifetime (Freire, 1970/2000, 1998; Palmer, 1998). As the title alludes to with the phrase "pursuit of the adult life," these aspects also reference Erikson's (1950, 1959) psychosocial tasks for late adolescence and adulthood (as cited in Chickering & Havighurst, 1981): Identity, Relationships, and Generativity. Throughout, the poem speaks to ideas of identity (the shifting of the understood road), to relationships (the intersecting roads that merge or pass over), and to generativity (to keeping promises and things that must be accomplished before death). These themes overlap, as they do in life, to speak to their recursive nature.

Intersecting Adult Education Coursework

Though Erikson's (1950, 1959) work on reoccurring themes in the adult life cycle is the most direct (and perhaps discernible) within the poem, other theorists' and writers' works have certainly made an impression on me and are reflected in the poem. Through coursework in adult education, I have found that teaching simultaneously means engaging in my lived and learned experience in my discipline as well as adult and higher education. Transformation of my experiences into knowledge is through profound and sustained reflection. I recognize this from my earliest coursework introduction to Kolb's (1981) *Experiential Learning Model*, and my identification as a "Diverger" through the *Learning Style Inventory*. But I came to understand this more fully while reading the works of Lindeman (1926/1961), Freire (1970/2000, 1998), Palmer (1998), and Brookfield (1995, 2006). In these readings, I recognized my passion for my discipline of architecture and the teaching of it to others. I also recognized that I could not become a teacher simply by taking the position of professor; instead, I needed to learn what it meant to teach (Fink, 2013). Though the poem does not use specific language to refer to

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teaching, it speaks to the transformative power of learning, self-discovery and understanding, which are at the heart of teaching (Palmer, 1998). The poem ultimately showcases this core piece—that the most fundamental part of teaching is learning—and that constant reflection on my own life journey has led me to believe that life-long learning is a valiant life goal for an educator. Moreover, engaging others in the same area of study, to understand how they too comprehend their practice in terms of reflection, also fosters growth, both personal and collective.

As an architectural educator engaged in coursework and research in adult education, I have been, and continue to be, interested in the context of architecture education at the higher education level. The most fundamental part of this interest is the desire to become both a better learner and a better teacher. I learned early on in my teaching journey that having a background in the discipline of architecture was not enough to teach it effectively to others (Fink, 2013). I determined that I needed to learn how to learn and how to teach. Understanding critical reflection and authenticity are key and foundational aspects to developing and growing as an educator. Thus, in pursuit of the life-long journey and the unfinished nature of becoming (Freire, 1970/2000), this dissertation is a narrative inquiry into the critically reflective and authentic practice of teaching within architectural education.

Background of the Study

Understanding architectural education begins by placing its development within historical evolution. Aspects of the development of American architectural education can generally be traced to two major European schools: the German Polytechnical School and the French École des Beaux-Arts (Ockman, 2012). Their curriculum and pedagogy laid the foundation for the formation and translation of architecture to the United States (Ockman, 2012). Movements in

society, culture, and art have also found their way into architecture education, but always as a critique to these two main underpinnings. The most prevailing critique to the tradition of architecture (as it was received from the Greeks and Romans) was the Modern Movement, conveyed predominantly through major figures such as Marcel Breuer, Walter Gropius, Ludwig Mies van der Rohe, and the instructors and coursework produced in the German pre-World War II school, the Bauhaus (Alofsin, 2012; Gropius, 1965; Ockman & Sachs, 2012).

While the translation of the École des Beaux-Arts to American architectural education favored a return to Classical ideas for the artistry of architectural thought (Lewis, 2012), the Bauhaus called for new strategies for design that synthesized the arts and technology and sought to utilize the availability of mass production (Alofsin, 2012; Ockman & Sachs, 2012). Both schools setup dynamics for how students would learn and how relationships between the tutor and student would be conducted (Alofsin, 2012; Lewis, 2012). Their variability came not only in what should be taught, but also in the way that students would engage the material (Alofsin, 2012; Lewis, 2012). The Bauhaus brought to prominence the close relationship of the tutor and student as lead and apprentice, both involved in hands-on implementation of craft (actual building and manipulation of material as opposed to only drawing) (Alofsin, 2012; Ockman & Sachs, 2012). But both schools defined aspects of the relationship that have formed the basis for the current center of design education: the design studio (Alofsin, 2012; Lewis, 2012; Ockman & Sachs, 2012).

The design studio is both a physical space and a type of pedagogy (Ockman, 2012). It involves a one-on-one relationship between teacher and student, centered on the student's production of a design project: "architectural studios are prototypes of individual and collective learning-by-doing under the guidance and criticism of master practitioners" (Schön, 1985, p. 6).

It is perhaps best described by Schön (1985) in the observational writing he produced for the Royal Institute of British Architects (RIBA). In his work, Schön (1985) details (both through writing and graphics) the interaction between an instructor and his student as the instructor performs a desk critique. In the presentation, the reader can see (from an outsider's perspective) the unique relationship between the teacher and the student. But Schön (1985) also illuminates a critical part of the process that is left unrecognized by the instructor and student—the acknowledgement of what Schön (1985) terms reflection-in-action.

Setting the Stage for Reflection in Design Education

Schön (1985) offers that other professional education systems can learn a lot from the application of studio within the curriculum of architecture education because within "the context of the studio, some instructors have learned to become not only master practitioners but master coaches" (p. 7). Schön (1985) articulates that because studio instructors "have learned to deal with paradoxes and predicaments that arise" in an intensive and confusing learning environment, where students are attempting "to acquire competences they perceive as radically new" (p. 7), instructors "must try to make their approaches to design understandable to their students" (p. 43). The instructor must demystify the architectural endeavor for the student. This means that "thinking architecturally" requires reflection on the part of the instructor to understand why s/he is doing what s/he is doing, including the how of it, so that students can enter into and participate, beyond intuitive- or tacit-only recognition (Schön, 1985).

The paradox is that learning occurs through doing, in that the learner does not yet know what s/he must learn until s/he undertakes the learning process and internalizes it: "in a fundamental sense, he [the learner] is expected to educate himself in designing" (Schön, 1985, p. 56). In this way, the studio experience may present a disorienting dilemma (Mezirow, 1990), a

situation incongruent with previous experience such that it causes a state of dissonance in the

individual prompting a shift in the way s/he proceeds from that point forward. This may lead to

positive or transformative change if the learner is supported through the challenge; if, however,

the learner lacks support, the event can cause regression, and a turning away from personal

development (Mezirow, 1990).

> As he [the student] enters into the new experience, he perceives himself to be at risk. He feels that he risks a loss of his sense of competence and control and, with these, a loss of confidence. . . .And he may fear that, by a kind of insidious coercion or seduction, he may permanently lose what he already knows and values. (Schön, 1985, pp. 58-59)

According to Schön (1985), the reflection-in-action process makes the studio, and the

instructor-student dialectic, "at once a living and a traditional example of a reflective practicum"

because the learning environment "offers privileged access to designers' reflections on

designing" (p. 43). Thus, teaching in architecture education, specifically studio, requires

reflection. Because reflection is required for the process and function of architectural design, it

should be modeled and better understood. To facilitate the transfer of knowledge, faculty

teaching in architecture need to be reflective of their practice:

> The process of reflection-in-action—and especially, the particular version of it that I call reflective conversation with the materials of the situation—is an essential part of the artistry with which some practitioners sometimes cope with uncertainty, uniqueness, and value-conflict in all domains of professional practice. But architecture, with its special tradition of practice and education, is one of the few occupations in which the process is manifest, honored, and maintained. Even here, I think, the process is still largely implicit. *Architects appear to reflect very little on their own practice of reflection-in-action.* (emphasis added, Schön, 1985, p. 52)

This is where the field of higher and adult education urges action on the part of the

teacher to recognize the type of learning environment and adjust for such conditions. It also

demands of the instructor a clear ability to critically reflect on his or her own part in the process

and analyze his or her own role, including who s/he is in relationship to the performance of his or

her role. This speaks to the need for research into critical reflection and authenticity and theories involving experiential or professional learning in practice, such as situated learning/cognition (on both the part of the teacher and the learner) (Merriam, Caffarella, & Baumgartner, 2007).

Problem Statement

Based on Schön's (1985) work, the problem is not that reflection does not exist within the curriculum of architecture education, but rather that those who perform it appear to be unaware that they are engaging in the practice (it remains tacit). Thus, teachers and students are not critically aware that reflection is a significant part of the pedagogical approach. If one is to embrace that the goal of higher education is human development (Chickering, 1981) then the role that educators play must also be about development—developing themselves as well as their learners. Central to such development is the act of knowing oneself as a crucial component of good teaching (Palmer, 1998). To understand teaching, one must go into it deeper (Palmer, 1998). What follows from this idea is that teacher self-knowledge is an important and necessary undertaking, one that should be recognized and pursued as a legitimate topic in education (Palmer, 1998).

It is through critical reflection that one comes to understand oneself and the world one participates in: "When people think critically they question the fundamental assumptions behind how problems are defined. They ask the big questions of life . . . What is the fundamental purpose of teaching? What does it mean to work authentically?" (Brookfield, 2012, p. 9). These questions become a part of the way in which a person commits to his or her daily activities, including teaching. "The whole point of critical thinking is to take informed action . . . we think critically not just to survive, but also to live and love well" (Brookfield, 2012, pp. 12-13). In

order to perform the roles of the architecture educator, in the model as Schön (1985) describes it, one must come to know and understand oneself.

Selfhood, as self-knowledge, requires reflection—a coming to know. It is a question of authenticity: "Who is the self that teaches?" (Palmer, 1998, p. 4). An identifying characteristic of good teachers is that "a strong sense of personal identity infuses their work" (Palmer, 1998, p. 10). Therefore, it is important to understand the aspects of developing critical consciousness through critically reflective practice, both on the higher education level, as well as the subject level of architecture. Though reflective practice has been identified as existing within architecture education (Schön, 1981, 1983, 1984, 1985; Waks, 1999, 2001; Webster, 2004, 2008), there is a lack of critical reflection on this action, and therefore, a gap between theory and practice at the level of the educator. Moreover, architectural critics (Webster, 2004, 2008; Mewburn, 2011) of Schön's work qualify that critical reflection is needed to address inequities in teaching left unidentified by Schön's model; as it is currently practiced, there remains a gap between how architecture educators believe they are teaching, and what students understand through their practice, which suggests that Schön's model is teacher-centered, instead of learner-centered (Webster, 2004, 2008). Adult education provides significant support for developing student-centered learning environments (Fink, 2013; Freire, 1970/2000, 1998; Merriam, Caffarella, & Baumgartner, 2007; Palmer, Zajonc, & Scribner, 2010).

Purpose and Research Questions

Given Schön's (1981, 1983, 1985) description of the processes (knowledge-in-action, reflection-in-action, reflection-on-action) involved in the design studio (nearly forty years ago), the purpose of this narrative inquiry is to observe and describe the practice of architectural educators in their teaching to understand in what ways they practice critical reflection and

authenticity within their roles. Describing the teaching practice observed through this study will allow the researcher to connect critiques by Schön (1981, 1984) and of his work by Webster (2004, 2008) and Mewburn (2011) to an example of today's architectural education, to understand what recommendations of their critiques resonate, and what further considerations need to be developed to refine the practice of architectural education to become more inclusive and equitable. An educational process that is more inclusive and equitable leads to a profession that is more diverse and a built environment that is more accessible to a diversity of users and user groups (AIA, 2019; Anthony, 2001, 2002; ACSA, 2019; Sutton, 1992; Zeiger, 2018). The researcher contends that noticing how current architectural educators practice their teaching, beginning with herself and her local teaching community, offers a suggestion for how others may similarly notice and shift their teaching practices. To do this, however, requires a framework and methodology that supports developing such an understanding.

This narrative inquiry is guided by the works of Jean Clandinin (2013), and her various co-authors over the last thirty years. Clandinin and her colleagues work is appropriate because, as both a methodology and phenomena that honors the unfolding of lived and told stories, it has the capacity to capture rich texts that illuminate how architectural educators make meaning out of their practice. Capturing participant voices in this way supports aspects of critical reflection as defined by Stephen Brookfield (2016), and aspects of critical consciousness as defined by Paulo Freire (1970/2000, 1998). As Patricia Cranton (2001) and Parker Palmer (1998) note, critical reflection is necessary to develop and display authenticity.

Narrative inquiry recognizes that knowledge is embodied in the way that individuals are held in relationship to themselves and to a community; this allows room to notice aspects of how participants practice authentic ways of knowing in the way they carry out their lives (Clandinin,

2013). This study uses life story and image-elicited conversations and reflective journaling to describe in what ways architectural educators demonstrate critical reflection and authenticity in their roles as educators, and how these aspects inform their professional identities and personal journeys. Furthermore, narrative inquiry (Clandinin, 2013), as well as critical reflection (Brookfield, 2016), advocate for the study of the everyday and ordinary to impact the personal development of the researcher and the participants. Because it is a personal endeavor of the author to understand herself and her colleagues better, the research context is the author's own department. Siting the study in this way grounds meaning in place for all those involved, allowing them to make significant changes to their practice based on what is shared within the relational context of the data collection methods, analysis, interpretation, and discussion. Clandinin (2013; Clandinin, Caine & Lessard, 2018) holds that relational ethics are at the heart of narrative inquiry. Creating relational opportunities to develop oneself and one's community is authentic to the practice of narrative inquiry.

With this in mind, the following four research questions will guide this study:

1) In what ways do architectural educators practice critical reflection within the context of architectural education?

2) In what ways does authenticity appear in the practice of architectural educators?

3) How do architectural educators develop their professional identity while teaching within architectural education?

4) How does practicing teaching influence the architectural educator's personal journey?

Significance

This research is important to the discipline of architecture because it could contribute to continuing education for architectural educators, including providing education to those new to

teaching. It shifts the focus from the student to the educator, emphasizing the importance of development on the part of the educator—specifically on a topic that Schön (1985) qualifies as unique to the curricular structure of architecture education, and that critics of his work argue is necessary in order to develop the full potential of the pedagogical model to be truly student-centered. The research could lead to the development of specific techniques for professional education, including the (recognized and better understood) practice of critical reflection and authenticity in teaching. This has policy implications (required professional development), but more importantly, could lead to better teaching. It could also suggest certain pedagogical shifts in design studio curriculum to make more prominent the aspect of reflection. In this way, theories from the adult education field can offer a better lens for implementing critical reflection within architecture education. This may address theoretical understandings of architectural education, practical applications of architectural education (the action of the educator in the design studio specifically), as well as departmental policy for the preparation of the architectural educator. In terms of the field of adult education, this research could further the conversation on the intersection of professional education and adult education, specifically addressing the education and application of learning on the part of the educator. Perhaps this may further make the point that adult education, or continuing education for those in higher education, is necessary and extremely serviceable, no matter the discipline.

Definition of Terms

The following terms are significant to the work under study.

Architect

A person who engages in the profession of architecture, usually trained and experienced in the design and construction of buildings" (Ching, 2012, p. 46). Furthermore, the title of

architect is a "designation reserved, usually by law, for a person or organization professionally qualified and duly licensed to perform architecture services" (AIA, 2009, p. 674). In the United States, the "regulation of the profession of architecture, including the licensing of practitioners, is a function of each US state/territory . . . exercising its power to protect the health, safety, and welfare of the people." The general accepted path to licensure includes 1.) "five to seven years in school," 2.) with a minimum "three-year internship," where an internship is "as a salaried employee in an architectural or related practice working under the supervision of registered professionals," and, 3.) successful completion of the Architect Registration Examination (ARE), "a comprehensive examination." After the education, experience, and examination "requirements of a jurisdiction" are fulfilled, and application is made to the jurisdiction, one "can become a 'licensed' or 'registered' architect" (ACSA, 2014, "Basic Information," para. 2).

Architecture

"The art and science of designing and constructing buildings" (Ching, 2012, p. 1).

Architectural Education

A type of professional education geared towards preparing students to become licensed architects, or in participating in other ways in the practice of architecture. Curriculum for, and degree programs of, architectural education differ from school to school but generally consist of design studios, architecture history courses, technical support courses that introduce topics associated with building systems and statics and strength of materials (structures), and visual communication and graphics courses found in an undergraduate 5-year professional degree, an undergraduate 4-year pre-professional degree, or a professional graduate degree of 2 or more years (depending on the type of undergraduate degree, coursework, or both) (ACSA, 2014, "Course Work").

Authenticity

Cranton and Carusetta (2004) define this as

the expression of the genuine self in the community. . . .a multifaceted
concept that includes at least four parts: being genuine, showing consistency between
values and actions, relating to others in such a way as to encourage their authenticity, and
living a critical life. (p. 7)

Critical Reflection

For Brookfield (1995),

reflection becomes critical when it has two distinctive purposes: . . . to understand how
considerations of power undergird, frame, and distort educational processes and
interactions . . . [and] to question assumptions and practices that seem to make our
teaching lives easier but actually work against our best long-term interests. (p. 8)

Design Studio

In architecture education,

the primary concentration is design, in both credit hours and time. In some schools
"design" may be a required course every semester. It is almost always a studio course,
and certain aspects of an actual or hypothetical architectural problem are emphasized.
The student, either individually or as a member of a team, working with a faculty "critic,"
finishes a project with a preliminary design solution for the problem, which is graphically
(and often verbally) presented. . . .Ideally, knowledge from other courses is applied in the
design studio. (ACSA, 2014, "Course Work," para. 2)

Desk Critique

"Individual time with the professor to discuss [the student's] design and ideas"; a focused

one-on-one discussion between student and instructor that typically takes place at the student's

desk (or designated area) within the design studio (Waldrep, 2010, p. 140-141). The number of

desk critiques that occur within the semester varies per project, per faculty member, but the focus

is on working during class time while the instructor moves from student to student.

Juried Critique

An interim or final review where students "present the results" of their studio project solutions "to faculty and classmates" and "outside faculty or visitors from off-campus," typically practicing professionals. Students present through graphic and verbal means and receive comments on their project—constructive criticism to promote learning: "A vital aspect of the design studio and an architectural education is learning through criticism" (Waldrep, 2010, p. 140-141).

Reflection

The "process of learning and the representation of that learning . . . in order to consider it in more detail or to re-represent it in oral or written form" (Moon, 1999/2006, p. 4).

Selfhood

Personal development or the pursuit of self-knowledge; the "inner terrain" or "inner landscape" of the human heart and soul, which weave together the intellectual, emotional, and spiritual landscapes; answering or understanding the question: "Who is the self that teaches?" (Palmer, 1998, p. 7).

Situated Cognition

A theory which holds that "learning occurs in context; . . . learning is situation specific, and in fact the nature of the context structures the learning" (Merriam & Bierema, 2014, p. 37).

Study Overview

Chapter One presented the background of the study, specified the problem, purpose, and research questions for the study, and described the significance of the study. The chapter concluded by defining significant terms used in this doctoral dissertation. Chapter Two presents the review of the literature, which covers: the history of architectural education; the discussion of

critical reflection within architecture education; an overview of critical reflection; an overview of authenticity, including the intersection of critical reflection and authenticity; and, a discussion of situated learning theory as it applies to developing critical reflection and authenticity within the roles of the professional educator (in the context of architectural education). Chapter Three covers the methodology and methods for the study and includes information about critical theory as it applies to the undertaking of a narrative inquiry. It also presents the relationship of critical reflection and authenticity to the use of narrative inquiry. Chapter Four presents the findings of the study, to include the final poetic research texts. It also presents how the study addresses the twelve touchstones of narrative inquiry. As the final chapter, Chapter Five discusses key ideas based on the research questions. This discussion leads to a summary of all major ideas across the field, interim, and research texts. The chapter also includes implications, limitations, and areas for future development.

Chapter Two

Review of the Literature

Teaching in a discipline at the post-secondary level implies aspects of both knowledge of teaching and knowledge of the discipline (Fink, 2013). It is at the intersection of teaching and the discipline of architecture that this study is most interested in understanding the role of the architecture educator. Looking at architecture education through the lens of reflective practice and authenticity requires an understanding of architecture education and inquiry into its curricular and pedagogical components. With this in mind, the following review of the literature covers the history of architectural education; the discussion of critical reflection within architecture education; an overview of critical reflection; an overview of authenticity, including the intersection of critical reflection and authenticity; and, a discussion of situated learning theory as it applies to developing critical reflection and authenticity within the roles of the professional educator (in the context of architectural education).

Historical Development of Architecture Education

Formal architecture education at the higher education level in the United States began in the mid to late 1800s at the Massachusetts Institute of Technology (1865), the University of Illinois (1868), Cornell University (1871), Syracuse University (1873), and Columbia University (1881) (Gutman, 1996; Lewis, 2012; Ockman, 2012). Prior to that, architecture was learned through the practice of apprenticeship (carried over from England), though there were some individuals or groups that offered "classes" on architecture (Ockman, 2012). Apprenticeship for architects was defined as "a system in which an experienced practitioner offered one-on-one instruction to an aspirant for a fixed period—traditionally seven years—that was often specified in a formal contract" (Upton, 2012, p. 44). Technical information, such as geometry and

mathematics for surveying and engineering, were learned outside of the apprenticeship, typically from "surveyors, books, or, increasingly 'drawing schools,' a kind of night school offered to fledgling architects and builders" (Upton, 2012, p. 49). On the opposite hand, there were those considered the "gentlemen-architect" such as Thomas Jefferson and even George Washington, who learned the art and practice of architecture through reading and travel, and then showcased their knowledge in works such as Monticello, the Academical Village at the University of Virginia, and Mount Vernon (Ockman, 2012).

Institutionalizing the Profession

Eventually there became desire on the part of architects to separate themselves from builders and other craftsmen by attaining a type of social status, and thereby claiming rights to "taste and invention" (Upton, 2012, p. 61) through some type of advanced learning (what would eventually become higher learning, or learning at the university level) (Ockman, 2012). In this way, "higher education became a way to draw a line between 'real' architects and pretenders and to erase or obscure the distinction between architects and their clients" (Upton, 2012, p. 63). Concentrating professional education of the architect at the university also allowed for the inculcation of "internal values of the profession in a way that self-education could not" (Upton, 2012, p. 63). However, "office training remained an alternative path to architecture well into the twentieth century," restricting "late nineteenth-century efforts" to limit "architectural practice to those with a liberal education and studio 'breeding.'" By 1860, "the fundamental elements of what would become collegiate architecture education were in place;" this included the studio, "drawing, the mathematical sciences, and architectural history." Travel continued to be a dominant form of education "for those who were able to afford it" (Upton, 2012, p. 65).

The German Polytechnic and the Ecole des Beaux-Arts. The newness of this educational endeavor was that it was all gathered under one institutional umbrella (Upton, 2012). The rise of the professional education institution was also informed by "two other European educational models" which were "viewed as more efficient and up-to-date preparation for an architectural career" (Ockman, 2012, p. 12). These included the German polytechnical school and the French École des Beaux-Arts. These institutions "were well-organized, state-subsidized, and highly prestigious institutions in their European versions" (p. 12). While the polytechnical school was "rooted in the sciences," the Ecole des Beaux-Arts was rooted "in the fine arts"; but "both systems were products of the rationalization of knowledge and the regulation of the professions ushered in by the Enlightenment" (p. 12).

The manifestation of architecture school today, however, was the translation of all these factors into the American university system that developed after the Civil War (Ockman, 2012). The German polytechnical school was the first influential educational model felt in the architecture schools in higher education, but it was soon replaced by the artistry of the École des Beaux-Arts (Lewis, 2012; Ockman, 2012). These two principled schools, along with apprenticeship, defined the three major themes that constituted the education of the professional architect, which are still discussed today: the science, the art, and the practice (Allen, 2012; Lewis, 2012; Ockman, 2012).

Adaptation from the polytechnic model favored technology courses in the first two years—mathematics, physics, technical drawing—with carryover into the third and fourth years; "the students were introduced to actual design only slowly . . . only in the final [fifth] year was the curriculum entirely devoted to architectural design" (Lewis, 2012, p. 68). Influence from the

École des Beaux-Arts was felt in the adaptation of design problems into the curriculum,

competitions for prizes to include a grand prize, and the assertion of the atelier system—students

working in the professional studio of a practicing architect (Lewis, 2012). When the new

program at M.I.T. was being formed, the program organizer, William Ware, recognized that

there was something from both schools that could be taken into forming the program, but neither

was wholly appropriate for direct integration into American schools:

> The Beaux-Arts and polytechnical systems had each grown up to handle certain problems and perform certain tasks. The École was geared toward making great buildings of state and grooming the talents of their designers; it was structured as a competitive pyramid whose capstone was the annual Prix de Rome [grand prize]. The German polytechnical system, in contrast, was intended to serve a rapidly industrializing land and outfit it with an infrastructure of railroads, military barracks, and canals. Neither model quite suited the commercial culture of the United States, where the state was a relatively minor patron of architecture. (Lewis, 2012, p. 74)

The shift from the focus on the polytechnical model to the model adapted from the École des

Beaux-Arts did bring about a change in "the culture of education" (Lewis, 2012, p. 89). Instead

of the exchange of knowledge directly from the "master to the apprentice," knowledge was

generated and shared among the students themselves: "To group fifty or sixty students together,

each with considerably different experience in travel, reading, and work, was to multiply by a

magnitude the creative stimuli to which they were exposed" (p. 89).

    The Bauhaus. This same thought of translating European models into American

situations carried over when members of the Bauhaus, a German allied arts school that

emphasized both technology and artistry, immigrated to and began teaching in the United States

in the 1930s (Alofsin, 2012; Ockman, 2012; Ockman & Sachs, 2012). Representing the New

Architecture Movement (Breuer, 1935/2012; Gropius, 1965) and the translation of the Modern

Movement to the United States, these instructors challenged the existing educational philosophy,

promoting technology as a source for mitigating social issues (Alofsin, 2012; Ockman & Sachs,

2012). Though the pedagogy of the Bauhaus informed components of architecture education, specifically the nature of the curriculum and the role of the instructor-student relationship (Alofsin, 2012; Ockman & Sachs, 2012), it would eventually come under scrutiny in specific reference to the Modernist Movement and the climate of change that followed after World War II during the 1950s and 1960s (Ockman & Sachs, 2012).

Indeed the strict reliance to any particular school (German Polytechnic, École des Beaux-Arts, Bauhaus) decentralized as architecture education (and American higher education in general) began to question the overtly positivistic nature of education (Ockman & Sachs, 2012; Schön, 1983). This became more prominent in architecture education in the 1970s and 1980s, when educators began to grab hold of distinct theories and philosophies outside of the discipline, investigating social theories and deconstructionist paradigms associated with postmodern philosophers (Allen, 2012; Mallgrave, 2018; McLeod, 2012; Mitrović, 2011). Challenges to the dogmatism of Modernism and to the elitist nature of architecture (in both the profession and education) broke down and reconstructed how architecture was manifested and how it participated in the social realm, offering new ideas about the social and aesthetic place of architecture (Mallgrave, 2018; McLeod, 2012), and offering conversations that still continue today (Allen, 2012; Mallgrave, 2018).

Evolving Architectural Education

What happened at the end of the twentieth century and has followed into the twenty-first century is more attention to the role of technology and the ecological factors associated with building and the built environment (Allen, 2012; Mallgrave, 2018). Yet, there still continues the considerations that have plagued architecture education throughout its history, and to some extent American higher education in general: the relationship between education and the

profession, the role of history, the divide between theory and practice, the social responsibility of architecture, and the role of art, science, mass culture, and social theory in education (Allen, 2012; Alofsin, 2012; McLeod, 2012; Ockman & Sachs, 2012; Schön, 1983, 1995).

Involvement of Professional Organizations. Architecture education itself has not been the only influence in its development; professional organizations such as the American Institute of Architects (AIA, founded in 1857) and the Association of Collegiate Schools of Architecture (ACSA, founded in 1912) also contributed to the evolution of architecture education by backing the process and progress of institutions for architecture and by developing curricular criteria (Alofsin, 2012; Lewis, 2012; Ockman, 2012). Building from these entities are the National Council of Architectural Registration Boards (NCARB, found in 1919), the National Architectural Accrediting Board (NAAB, founded in 1940) and the American Institute of Architecture Students (AIAS, founded in 1956, formerly the National Association of Students of Architecture) (Williamson, 2012). These five entities are known as the collateral organizations (Waldrep, 2010; Williamson, 2012). Together these organizations have dealt with questions regarding the autonomy and non-standardization of architecture programs across the United States while attempting to maintain the architect's role in society (Williamson, 2012). Ultimately, the organizations work to establish criteria for the credentialing of the profession, which aims to protect all those involved at all levels (to include those in education), while attempting to enhance and promote the necessity of architects to the built environment (Williamson, 2012).

Summary

This presentation of the literature on the history of architecture education has offered a glimpse into the main factors that influenced the formal recognition of architecture education, as

it developed from apprenticeship, into a recognizable and distinct profession. The brief synopsis of schools of influence showcases the historical development of pedagogical thought and practice, an important component of understanding architectural education today. The nature of architecture education is complex, defined as existing somewhere between the art and sciences, and between the humanities and professional education: "Schools are called on to impart highly disparate types of knowledge, negotiating the architect's multiple identities as craftsman, technician, and creative artist; professional and intellectual; public servant and businessman" (Ockman, 2012, p. 10). Knowledge about the complexity of design education and design curricula informs aspects of understanding the nature of the role of the educator in this environment.

Critical Reflection in Architecture Education

In the early 1980s, Donald Schön sought to qualify the rejection of technical rationality for the professions. He advocated for practical knowledge that was meaningful to participants, and he implored educators to take up the mantle of relevant work that would inevitably engage them in the "swamps" of experiential understandings (Schön, 1984, 1995). In presenting this, he provided the educational model of the architectural studio—the center of architectural education (Waldrep, 2010; Webster, 2004, 2005). In order to elaborate on the problem-posing nature of the studio environment, and its exemplar processes of what he titled knowledge-in-action, reflection-in-action, and reflection-on-action, Schön (1981, 1983, 1984, 1985) detailed the interactions of a studio instructor and students. Webster (2004) qualifies this work by Schön as the first major theorizing on architectural education. Indeed, many in architectural education have cited Schön's work to substantiate the strength and promise of the architectural pedagogical model (both within and outside of the discipline), and the need to develop reflection on the part of the student

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(Waks, 1999, 2001; Webster, 2004). Far fewer have noted what lies at the heart of this inquiry, the need to develop educators themselves (McLaren, 2017; Mewburn, 2011; Quinlan, Corkery, & Marshall, 2007; Waks, 1999; Webster, 2004, 2005, 2007, 2008).

The Concept of Design and Professional Practice: Schön's Work

Waks (1999) articulates Schön's concept of "to design" as "to *discover* a framework of meaning in an indeterminate situation through practical operations *in* the situation" (emphasis in the original, p. 309). The three implications of this are that design is learned "only in and through the practical operations of frame experimentation," design must be learned as a holistic endeavor "because to design is to work toward a pattern, a coherent order, a world of meaning comprising all components of a situation," and finally, "designing depends upon the ability to recognize desirable and undesirable qualities of the discovered world" (p. 309). The challenge with this conception of design is that it is especially difficult for entering students as they "do not possess this ability, and it cannot be conveyed to them by verbal descriptions." This is because the learning is situated in the context of the act and is only made meaningful through the act of design thinking or "material back-talk in the context" (p. 309). This is the basis of Schön's description of knowledge-in-action and reflection-in-action: that is occurs through the language of design. "Word-meanings in design contexts depend on the design moves to which they are attached….The significance of the design moves depends upon the words used to describe and explain them….[as] an inseparable part of a practical word-action complex" (Waks, 1999, p. 309). In this last implication, and at the heart of Schön's admiration for architectural pedagogy, is that "architecture is a doing word" (Unwin, 2012, p. 3).

In Schön's concept, the design teacher acts as a "coach" with insider knowledge to the processes of design thinking and speaking; this positions design students as novice learners who

want to be initiated into this process, but are at the same time, emotionally overwhelmed by the state of dissonance between what they want to accomplish and the inability to use the tools of the discipline to do so (Waks, 1999). To succeed at coaching, the design tutor must work with the novice student to demonstrate the ability to deal with design problems utilizing the operations and language of design in a way that creates "a dialogue with the novices' uncertain moves and words" (Waks, 1999, p. 310). The teacher must also be able to "cope" with the students' reactions of "loss of control, vulnerability and enforced dependence" resulting from the state of dissonance (Waks, 1999, p. 310). If teachers of design are unresponsive to their role as coach, a learning bind results hindering the student from flourishing in the context.

Reflection in and on Reflective Practice

In his earliest work describing the aspects of the language of design, Schön (1981) concludes his article with the following paragraph.

> It is possible for teachers of design, if they *are aware* of the learning predicament and of the primary loops that tend to transform it into a learning bind, to help students share this awareness. It is possible to discuss, and encourage reflection on, the teaching/learning situation itself—on the assumptions of the willing suspension of disbelief, on the cognitive work and the reciprocal inquiry that are essential to its success, and on the ways in which students' and teachers' theories-in-use facilitate or inhibit this work. This reflection can be made integral to the performance of the concrete tasks of the studio. By showing how reflective capacity in their own inquiry can be used in the search for congruence of meanings, teachers of design can create conditions in which students are more likely to become attentive to, and think about the processes by which they restructure their own meanings. Learning the language game called 'designing' can then become an experience of inviting and nurturing one's own reflective capacity. (emphasis added, pp. 467–468)

This call to develop one's reflective capacity leads into Schön's 1983 and 1987 texts about developing this skill in teaching practitioners (with the process of the architectural studio as one exemplar). The invitation to reflect is based on Schön's (1995) belief that "we all have, in greater or lesser degree, the capability of reflecting on what we know as revealed by what we do" (p.

30). To accomplish this reflection, however, "we need to observe ourselves in the doing, reflect on what we observe, describe it, and reflect on our description" (p. 30). Thus, it is not only reflection-in- or -on-action, it is also that educators "have the ability to reflect *on* such a process" (emphasis in the original, p. 30). Design educators can learn to do this, as they can also learn to "become reflective practitioners of studio education" itself (Schön, 1984, p. 9). Other authors have noted something similar (McLaren, 2017; Mewburn, 2011; Webster, 2004, 2005, 2007), especially in their interest in shifting the studio environment to be more student-centered. Though Schön (1981) articulates this need for reflection on the reflective process, even identifying that architectural educators seem to lack this (Schön, 1984, 1985), more recent critics of his work suggest that he has not fully addressed the complexity of the teacher-student interaction within the design studio critique.

Perceived Gaps in Schön's Work

Schön's work has come under scrutiny by several authors, including architecture practitioners and educators Helena Webster (United Kingdom) and Inger Mewburn (Australia). Ignoring that students have conceptions of how to design based on their previous experiences of living in the world denies students' personal narratives, and is in part, what these authors offer as evidence that Schön's reflective practice description of the studio experience is teacher-centered, not student-centered as twenty-first century architectural education should be (Glasser, 2000).

The Need for Reflection-on-Reflection. Schön's (1983, 1984, 1985) description of the faculty-student interaction was composed from transcripts produced for the Architecture Education Study (1981), a ten-year long research project begun in the 1970s at MIT, and funded by the Mellon Foundation. Mewburn (2011) states that "there have been relatively few in-depth studies of design studio teaching and learning practices in action," citing the Architecture

Education Study as the most extensive (p. 3). Mewburn (2011) finds fault with Schön's use of the Study's material, offering that he used it more to build his theory, then to truly understand the complexities of the pedagogy. Webster (2004, 2008) too critiques Schön for a surface review of the studio environment, claiming that he neglects the cognitive, corporeal, and affective structures of the learning experience. Both acknowledge, as Waks (1999, 2001) does, that Schön's work remains meaningful, even for its shortcomings, because it brought a significant amount of attention to the pedagogical model. However, both Webster (2004, 2008) and Mewburn (2011) admonish the zealousness of the architecture education community to accept Schön's work without realizing its shortcomings.

Schön's theory of reflective practice legitimizes "designerly teaching and learning practices" providing "a sophisticated rationale for the master-student relationship which is built into the design studio role play" (Mewburn, 2011, p. 9). While the theory should not be dismissed, it should also not serve "as an all encompassing theory for teaching and learning practice" (Mewburn, 2011, p. 10). Mewburn (2011) warns that

> the theory of reflective practice is too simple, and design studios as learning environments too complex. Schön's theories may explain to teachers their own, internal, experience of designing, but they are not helpful to the practice of teaching, especially of students who are beyond the novice stage. (p. 15)

Additionally, Webster (2008) suggests that Schön's work on reflective theory provides the most support for the cognitive dimension of the experience, leaving the need for other theories to support the affective and corporeal dimensions. However, the most extensive critique for the devaluation of Schön's work is because it was presented as being student-centered (Waks, 1999, 2001). Webster (2008) finds that "Schön's description of teaching is arguably akin to a teacher-centered model" (p. 69).

Power in the Design Studio. In her research, Webster (2004, 2005, 2007, 2008) describes the power differential between students and faculty within design studios. She advocates so vehemently against the blind acceptance of Schön's work because it perpetuates the idolization of the teacher-centered power role of the educator. This fosters the demoralization of the student and hinders the potential learning process of a one-on-one tutorial model. Her research indicates the divide between faculty and student perceptions, where most faculty and professionals interviewed considered themselves to be similar to the coaching role as described in Schön's account; the students interviewed, however, felt differently. Students in Webster's (2004) study identified characteristics of teacher behavior that aligned with more negative perceptions, in several cases identifying "being bullied or humiliated" (p. 108). Webster (2004) describes interviews and non-participant observations that suggest "a one-way process" of teaching, "from tutor to student," failing "to recognize the necessity for the students to construct their own learning. The result was poor-quality or 'surface' learning" (p. 108-109).

To change the power dynamics, Webster (2004) calls for a paradigm shift in the culture of the studio. She offers that a significant way to address this is through critical reflection on the part of the faculty member.

> Design tutors in architectural education tend to have little explicit knowledge of how students learn; why, as teachers, they do what they do; or how what they do leads to quality student learning. In practice, design tutors seem to employ 'tacit' teaching practices that are drawn partly from their personal experiences of good teaching when they were students and partly from the practices they see in operation around them. (Webster, 2004, p. 104)

Like Webster (2005, 2007, 2008), Glasser (2000) believes "that our studios continue to advance belief systems, rather than inculcate critical thinking" (p. 250). He acknowledges that the studio "did not develop without the active support of many faculty members, more interested in promoting favorite ideologies and personal advancement than in educating thoughtful and

socially responsible practitioners" (p. 250). Also, like Webster (2004, 2008) and Waks (1999),

Glasser (2000) recognizes the gap in the training of architectural educators:

> It is not overstating the case to observe that few, if any, faculty enter the teaching ranks prepared to function as educators, as distinct from professionals. This is to say that most faculty, regardless of their abilities as practitioners, know very little about teaching skills—how people really absorb useful information—and then become useful practitioners. Most teachers, myself included, found themselves in beginning teaching situations, without mentors or clear direction, obliged to transmit knowledge and skills as best we could. As is the case for many entering teachers, I found myself passing along notions gleaned from my own education, without having had the opportunity to test and evaluate these basic assumptions in the field. Rather, they were treated as aspects of revealed truth. (Glasser, 2000, p. 250)

Waks (1999), too, points out the obvious about the lack of training for the professional educator:

"oddly but significantly, although Schön's master teachers all have had intense formal study of

their professional arts, they have not (formally) studied anything about the art of teaching-

coaching" (p. 315). Mewburn (2011) finds that while architecture educators do not have to study

educational theorists to undertake teaching, "it is to their advantage to strive to better understand

their practice, and much can be learnt by examining the practices of design teachers in action" (p.

16). Mewburn includes this in the two examples of her research: reflections on her own teaching

and on one of her colleague's, who she feels represents an antithesis to the tutor described in

Schön's model. Mewburn's (2011) model for architectural teaching, along with Schön's, may be

meaningful as comparisons to the architecture educator experiences this study hopes to gather.

  The Design Studio—the Desk Crit and the Design Jury. Lack of training in education

may also result in lack of support for student development in all but the most excelling students,

whose design thoughts align well with their teachers, or who have come to an understanding of

how to play the game (Webster, 2005). This may be evidenced in interaction within the studio,

either in the desk crit, the jury process, or both.

The pedagogical core of the design studio is the "desk crit," a collaborative activity where the teacher and the student do design work together, discussing and sketching possibilities and imagining the consequences of design choices. During desk crit interactions the design teacher works to understand what the student is trying to do with his or her design work, provides feedback on these ideas and works with the student to further develop them. The desk crit can be thought of as an exercise in role play in which the student plays the "novice architect," while the teacher takes on various other roles such as "experienced architect," "client" or "consultant." (Mewburn, 2011, p. 2)

This interaction and "the jury—or 'review', 'dialogue' or 'crit', as it is alternatively known—remain central to the pedagogy of architectural education across the world and are held up as a paradigm of student-centered learning [according to Schön]" (Webster, 2005, p. 266).

In her research on design juries, observing and interviewing students and jury panelists, Webster (2007) articulated that there were few critics who demonstrated care towards students "through diagnostic questioning, the suggestion of tangible remedies, and encouragement" (p. 24). The critics who displayed these actions "tended to be academics who had spent time studying how students learn and who were committed to supporting all students in their learning" (p. 24). For Webster (2007), this lack of care for student development is reflective of the need for educators to critically reflect on themselves.

Building Reflexivity. In addressing the ritualistic aspects of the juried review process (in the presentation of student's interim or final designs to a panel of academics, professionals, or both) Webster (2005) specifies that reflexivity on the part of the educator's role in the process may shift it "from being a ritual for the display of tutors'/reviewers' egos and student submission to a celebration of student creativity and personal development through critical engagement with the field of architecture" (p. 281). Webster (2005) sees this as the way to shift the studio experience, and all its related activities, from being tutor-centered to student-centered. For Webster (2005) student-centered learning requires "pedagogic events that support students in the construction and reconstruction of their own *habitus* through a process of open critical dialogue

with peers, tutors, reviewers, the field of architecture, and society in general" (emphasis in original, p. 280). Thus, in advocating for a more pluralistic understanding of design learning, Webster (2004, 2005, 2007, 2008) prompts educators to gain and employ knowledge of learning theories and processes, as well as developing a critical lens on their own participation in these events.

Paradigm Shifting

In addressing the shift from teacher-centered to student-centered learning, Webster (2008) cites Bourdieu's notion of habitus as it "accounts for the way in which a synthesis of the epistemological, ontological and embodied aspects of self informs how people act in real life situations," thereby supporting a "holistic notion of the individual" (p. 69). Recognizing that people "develop their *habitus* through their experiences in life, including their education" Webster (2008) prompts educators to "re-conceptualise the student (as an individual with a distinctive *habitus*) and to consider how formal teaching addresses all three dimensions [cognitive, affective, and corporeal] of the student *habitus*" (emphasis in original, p. 69). Teachers, too, have the capacity to develop over time (Freire, 1998), thus, not only should they become aware of the multi-dimensional other (student habitus), they also need to understand their own dimensionality (their own habitus). Educators must come to realize who they are to understand how they impose the discipline (both explicit and hidden) when they teach/participate in the tutorial model of the design studio (Webster, 2008).

Webster (2007) argues that "educators now have the tools to rethink the design jury; they know more about professional knowledge, how students learn, and what conditions support student learning" (p. 26). A shift in this paradigm requires design tutors to become conscious of the power dynamic that exists in the studio model, and to see themselves as co-learners, working

with students as opposed to "prophets whose role is to convert students into disciples" (Webster, 2007, p. 26).

Webster's (2007) call to action makes explicit the importance of critical reflection; therefore, it becomes significant to explore aspects of critical reflection to understand how the theory and concept can be meaningful for architectural educators.

Reflection-on-Reflection: Understanding Critical Reflection

McLaren (2017) finds that "in order to be in a position to engage in critique of teaching, a teacher needs to accept that their personal values can be challenged by others and by the systems in which they teach" (p. 174). That is, "foundational to critical reflection is the capacity to articulate, communicate and explore fundamental ideas about experiences and beliefs" (Ruch, 2016, p. 27). In response to Schön's work, McLaren (2017) defines reflection-in-action as "the immediate, intuitive, tacit, reactive approach of the professional teacher in the classroom, studio or workshop with the learners" (p. 182). McLaren (2017) identifies that reflection-on-action "demands deeper, more deliberate thought about the unique experience as encountered from different perspectives and is undertaken with the intention of rethinking and constructing new understandings" (p. 182). This aligns with Brookfield's (2016) description of critical reflection as it is developed from the pragmatic intellectual tradition. In the pragmatic view, and similar to Schön's original conception of relevant knowledge, reflection is seen "primarily as the analysis of experience" whereby the "critically reflective practitioner is one who constantly seeks out new information, new understandings of existing practices, and new perspectives" in order to identify "blind spots. In this tradition the best reflective practitioners are constantly open to revising their assumptions, and are willing to experiment with different ways of supporting those with whom they work" (Brookfield, 2016, p. 13).

Furthering this point, McLaren (2017) articulates that developing a "professional frame of mind"—the desire to take the time and necessary steps to study power structures and analyze how they "impact on educational policies, curriculum, assessment, accountability and pedagogical choices"—requires that design teachers cultivate "the skills to critique *what* they are doing, and *why* they are doing *what* they are doing, within the specific context they are operating by raising and asking questions" (emphasis in the original, p. 174). McLaren (2017) feels that design educators are well poised to develop an understanding of their own teaching, based on the nature of the discipline. She sees overlap in the framework of designing and the conceptual framework for critique that would allow teachers to develop beyond mere reflection to reflexive informed action. "Critique concerns construction (and deconstruction) of knowledge and ways of knowing, through conversation, discourse, collaboration, analysis and interpretation, thus making the tacit visible and the complexity of teaching more explicit" (McLaren, 2017, p. 180). Unearthing tacit knowledge is an important distinction in design education, for both learners and teachers (Mewburn, 2011; Webster, 2004, 2008).

For McLaren (2017), critique is a step beyond critical reflection:

Critical reflection takes reflection beyond the analysis of personal experience with a view to solving problems encountered in personal practice, by considering the wider socio-political dimensions in which the experience is located. Critique then develops this further and proactively challenges and questions these dimensions. (p. 181)

Brookfield (1995) qualifies this understanding as "hunting" casual, prescriptive, and paradigmatic assumptions—those beliefs that characterize one's conception of the world and how s/he belongs in it (Brookfield, 1995)—as well as challenging hegemonic assumptions (Brookfield, 2016, p. 13).

Supporting Student Learning through Development of Self

Developing one's teaching can lead to improved student development. Ruch (2016) holds that the educator's "relationship to the everyday is integral to the development of a critically reflexive stance" (p. 24). Quayle and Paterson (1989) feel that "reflection is a necessary component of design education," and that "an important purpose of the reflective process is to discover the internal design model which a student evolves and brings from one project to the next" (p. 40). This purpose extends to the educator as well, in his or her internal design model and the teaching of that design model, as "informed reflection is important to both student and teacher" (Quayle & Paterson, 1989, p.41). McLaren (2017) offers that reflexive development on the part of the design instructor creates opportunity to "model genuine critical enquiry for their learners" (p. 178). McLaren (2017) builds this directly off Brookfield's (1995) work. Critical reflection demands an "uncovering, and challenging of power dynamics that frame" thoughts and actions in an attempt "to challenge hegemonic assumptions" (Brookfield, 2016, p. 13). Hegemonic assumptions are "those assumptions we embrace as being in our best interests when, in fact, they are working against us" (p. 13).

Emphasizing Critical Theory in Critical Reflection

The challenging of hegemonic assumptions is most evident in Webster's (2004, 2005, 2007, 2008) work. She utilizes knowledge from critical theory that more closely aligns with Brookfield's (2016) description of critical reflection as "explicitly tied to promoting a particular conception of social justice, and to uncovering and redressing power inequities" (p. 16). This is an important notation because both Webster (2004, 2008) and Mewburn (2011) advocate for a constructivist approach to architectural education to foster student-centered learning. As an adult education theorist, Brookfield's (1995, 2012, 2016) emphasis on intersecting critical reflection

with critical theory also advocates a constructionist point of view for education, as critical theory is often situated in social constructivist epistemology (Crotty, 1998). One explicit example of the alignment between what both Webster (2007) and Brookfield (2016) articulate for addressing hegemonic assumptions is the idea of vocational commitment: "the long hours of preparations before the jury had the effect of socializing the students into the long-hours culture and 'total' vocational commitment" of architectural education and practice (Webster, 2007, p. 22). This does not merely affect students.

Brookfield (2016) finds that "the idea of fulfilling a vocation, of being in service to one's students, patients, colleagues, or clients" appears "almost universal across the human services professions in the USA and Europe" (p. 17). Brookfield (2016) situates that teachers perceive the teaching vocation as "self-evident, morally desirable as a wholly admirable way of being a truly compassionate and effective professional" (p. 17). It is this feeling of accepting teaching as a "sense of vocation," as a "calling to the selfless service of others," that exploits practitioners. When this view of vocation becomes internalized as wholly good, and above questioning, it becomes "hegemonic" because it justifies teachers (or in Webster's example, students) "taking on responsibilities and duties that far exceed their energy or capacities, and that destroy their health and personal relationships" (p. 17).

To emphasize his point, Brookfield (2016) further qualifies how entrenched this type of commitment can be and just how influential it can become to the way that educators (and by extension to Webster's point, students) exercise their living:

> When the notion of vocational calling is embedded in institutional culture, it means that good or effective professionals should be willing to sacrifice their mental and physical well-being to the cause of student learning [or pursuit of architectural education] (which translates into meaning for the overall institutional good [the discipline of architecture, in education and professional practice]) . . . .Conceived this way, vocation ensures that you start to think of any day on which you *don't* come home exhausted as a day when you

have not been "all that you can be" [worked to the very last minute of the deadline; developed your project as far as it could go]. If you have any energy left for your family, friends, or recreational pursuits, then you have failed to give your all to your students [your educational development and attainment]. . . .A state of burnout becomes a sign of your commitment to your vocation. Anything less than total exhaustion [using every last minute before a design jury review] indicates a falling short of the mark of complete professionalism [true architectural achievement]. (emphasis in original, p. 18)

Intersecting a moment of Webster's (2007) work with Brookfield's (2016) explication of the importance of critical theory in hunting assumptions explicitly qualifies the need for architectural educators to be critical consumers of their own educational processes and the way their education becomes systematized in their practice of teaching.

This is but one example that Webster (2004, 2005, 2007, 2008) mentions as needing critique, but it furthers her notion of recognizing the whole person in learning. Directly to this example, both students and teachers have lives outside the practice of the studio environment that impact how each performs within that environment. If educators acknowledge this, they give students permission to involve their whole person in the learning process (Apps, 1996; Cranton & Carusetta, 2004; Freire, 1998; Palmer, 1998; Williamson, 1992). Where students are aware of this desire or need for whole-person learning, they could lead by example, initiating "tutors into the preferred student-centered world of learning with the expectation that tutors would then become more aware of their interactions with students and reflexive of their teacher-centered pedagogy" (Quinlan, Corkery, & Marshall, 2007, p. 5). Whether the aspect of critical engagement with reflection is teacher led or student led, it responds to aspects of holistic teaching and learning, characteristics of which are an integral part of authentic practice.

Authenticity and the Architectural Educator

Palmer (1998) notes that one teaches who one is. Thus, critically assessing how one has become oneself, and his or her place in the world, reflects in the practice of one's worldview, and

the carrying out of one's daily life (Cranton & Carusetta, 2004). Freire (1998) describes this as critical consciousness and a state of continuous being that supports an authentic life. For Apps (1996), authenticity is necessary for teaching from the heart, a holistic, student-centered approach to teaching that honors the full comportment of all the participants in the learning environment. For Brookfield (1995, 2016) too, critical reflection leads to authentic practice. Moreover, "very deep critical reflection … can actually take us to the heart of what it is to be human" (Fook et al., 2016, p. 2) because "the essence of critical reflection" is "a constant striving to be unsettled by experience so that we remain fully alive to all we are encountering" (Ruch, 2016, p. 33). It is not surprising that studies on student experiences of the teacher-student interaction within the studio recognize the need for authentic practices.

The Ideal Architectural Educator

In their action research on faculty-student interaction within the studio environment, Quinlan, Corkery, and Marshall (2007) found that "students place highest value on the personal qualities of the design tutor believing these are most important to their successful learning" (p. 1). From this, the authors conclude "that the quality of 'presence' in a design tutor can be enhanced by adopting a reflexive approach that positions learning at the forefront of a community of practice in design education" (Quinlan, Corkery, & Marshall, 2007, p. 1). Furthermore, the authors note that "unequivocally, students in all programs and across all years believe the ideal design teachers should have, above other characteristics, certain personal qualities such as: being patient, compassionate, understanding, approachable, consistent, fair and enjoy teaching design studio" (Quinlan, Corkery, & Marshall, 2007, p. 2). This understanding of student perceptions led the authors to consider how to assist teachers in the development of the personal qualities that students valued, as well as to overcome the teacher-centered nature of the

design studio. For the first notion, the authors offer that continuing education in "learning and teaching scholarship and practices" would be beneficial, indicating that whole person and authentic practice speaks to the personal qualities mentioned by the students. For the second consideration, the authors suggest that critical assessment of one's own value system in relationship to design education is necessary.

Similar to Quinlan, Corkery, and Marshall (2007), Webster (2004) found in her research that architecture students qualified the ideal tutor as one who showed enthusiasm, openness, two-way communication, mutuality, empathy and counseling, and co-management. Webster (2004) relates this to the description of teacher as liminal servant, a description she utilizes from Peter McLaren's work, *Schooling as a Ritualised Performance*. Webster (2004) offers that a teacher displaying these characteristics "is interested in assisting the learner to construct their own knowledge (deep learning) through addressing both the cognitive (scaffolding) and social (the underlying belief systems—values, norms, behaviours—implicit in the disciplinary area) dimensions of learning" (p. 109). This type of teacher "adopts a student-centred approach to the role of tutor by assisting the student to manage and construct his or her own learning through critically reflective dialogue" (p. 109). Student reflections from her research indicated to Webster (2004) that there were very few examples of this type of educator in the study context.

Webster's work further suggests that it is not only the pedagogic model that needs consideration in terms of authentic practice, but so does the review of the pedagogic tools, such as the jury review process. Webster (2007) notes

> that the asymmetrical construction of power created by the jury ritual encourages students to adopt surface tactics that are likely to result in a "good judgement"…and positively deter them from presenting their authentic architectural ideas and understanding for reflection with expert others. (p. 26)

Moreover, because "students want to become architects" there is "an overarching incentive for students to choose to acquire, or in some cases learn to imitate, the notions of architectural identity that are promoted by their teachers, critics, and school" (Webster, 2007, p. 26). This runs oppositional to Marriane Williamson's (1992) often quoted acknowledgement that presenting one's authentic self allows others to do the same. If design studios continue in this manner, it also secures the continuous re-production of a teacher-centered model.

Situated Learning in Architectural Education

Both Webster (2004) and Mewburn (2011) note the "situated nature" of learning within the studio. For Schön (1981, 1983, 1985), learning in context is essential, as reflective practice involves "the forms of thinking specific to professional practices, and it is learned in the thick of the professional activity, not at one remove" (Waks, 1999, p. 305). While Schön (1981, 1983) appears to situate reflective practice specifically in the place of its action, Merriam, Caffarella, and Baumgartner (2007) and Merriam and Bierema (2014) describe reflective practice and situated cognition as two different examples of experiential learning. The difference is that situated cognition is descriptive of learning that happens within a context, which cannot be separated out: "although reflective practice and situated cognition both involve learning from real-world experiences, how these experiences are interpreted is often vastly different" (Merriam, Caffarella, & Baumgartner, 2007, p. 178). Specifically,

> situated cognition posits that learning occurs in context, that is, our learning is situation specific, and in fact the nature of the context structures the learning. . . .Reflective practice is most often thought of as reflecting *on* experience or practice, whereas situated cognition is more akin to learning *in* practice in a context. Learning occurs as people interact with other people in a particular context with the tools at hand. . . .Viewing learning from a situated cognition perspective removes learning from that which only occurs within the person's mind and highlights the importance of context and social interaction as determinants of the learning that takes place. And context and social interactions are culturally and politically defined. (emphasis in original, Merriam & Bierema, 2014, pp. 37, 118)

This last point is extremely important in addressing both Webster's (2004, 2008) and Mewburn's (2011) critique of Schön's work: that it does not address the social and political complexity of the studio environment and the misaligned perception of teacher and student experiences of their interactions.

Cognitive Apprenticeships

Perhaps this misalignment can be resolved by a strategy of situated cognition that already recognizes the educational model of the studio: cognitive apprenticeship. "Modeled after craft apprenticeships, in a cognitive apprenticeship, novices are taught to think about what they are doing as well as learning the skills associated with the activity" (Merriam & Bierema, 2014, p. 119). This still involves a master modeling behaviors and thinking to a novice (Merriam & Bierema, 2014), but it also includes scaffolding or phasing that fosters self-directed learning and generalizing that supports reflective practice (Merriam, Caffarella, & Baumgartner, 2007). For this approach to be effective, the doing and thinking of the master must be made explicit, as well as the thinking visible from teacher to student, and student to teacher (Merriam & Bierema, 2014). This can be fostered through critical reflection on practice (Merriam & Bierema, 2014; Merriam, Caffarella, & Baumgartner 2007), thus further emphasizing the need for educators to practice critical reflection.

Connections across Theories

Schön (1984) notes that the presence within the professional activity—in this case, the design tutor within the studio engaging in "reflective conversation"—allows for the practitioner to "cope with uncertainty, uniqueness, and value-conflict" (p. 5). This is what architect and educator, Jeremy Till (2009), alludes to when he talks about situated knowledge and contingency:

My hunch is that architecture is the contingent discipline par excellence, and if we can deal with rather than deny that contingency, architecture may be seen as an exemplary form of transformative practice and lessons as to how to cope with contingency may be learned from its practice. (p. 61)

For Till (2009), "situated knowledge provides firm pointers as to how we might cope with contingency;" these include taking responsibility for "enabling practices," and seeing "opportunities in the particular" and the partial, not presuming to "have universal relevance or authority" (p. 60-61). Till's notion of transformative practice suggests aspects of authenticity, as it is discussed by Cranton (2001), Cranton and Carusetta (2004), Kreber et al. (2007), and Merriam and Bierema (2014). Key to transformative learning is critical reflection (Cranton & Carusetta, 2004). In this way, situated learning can be seen as the summation of all the actions as requested by Webster (2008): that "educators now need to move beyond Schön's ideas and engage more fully with theories of situated knowledge, action and learning" (p. 72). Furthermore, both Till (2009) and Merriam and Bierema (2014) place situated knowledge/cognition as constructivist, also addressing calls from Webster (2004) and Mewburn (2011) for a constructivist approach to architectural education.

Chapter Summary

Review of the literature clearly shows a need to expand architecture education research to include more information on how architecture educators experience their teaching role within the studio environment. Based on Schön's work, as well as his critics' work, this should include noting how teachers perceive critical reflection and authenticity, as well as situated learning, in their day-to-day teaching life. In the short term, this may address the gap that is noted by Webster (2004) and Mewburn (2011) about the absence of research focusing on the architectural educator, as well as evaluating whether their calls for action have been incorporated into current practices. In the long term, the research in this study may serve to provide additional support for

what multiple authors have suggested: that architectural educators need to become reflexive in their practice of teaching, and must pursue additional knowledge acquisition in the scholarship on teaching and learning. Ultimately, this study could provide insight on the greater application of critical reflection to architectural education—the ability to uncover hegemonic assumptions that would make architectural education more accessible and equitable to a diversity of learners. This will be expanded upon in the concluding chapter.

In an effort to explain the relevance of supporting information for this study, this chapter has presented literature for understanding the history of architectural education; the unique place of the design studio within architectural education; the description of the architectural studio as a model for reflective practice based on Schön's work; a critique of Schön's work from international and national scholars; the necessity for developing critical reflection on the part of the architectural educator based on Schön's work and the critique of his work; a brief understanding of critical reflection; the importance of authenticity for architectural educators; a brief understanding of authenticity; the recognition of architectural pedagogy as situated learning; and, a brief overview of situated learning.

The major writers/theorists/theories that guide this work are briefly outlined below.

1. Donald Schön: The study begins from his work regarding the design studio in architectural education (knowledge-in-action, reflection-in-action, reflection-on-action, and the missing component of reflection-on-reflection).

2. Helena Webster and Inger Mewburn: As design educators and practitioners, they raise questions about Schön's work, suggesting that it is more teacher-centered than student-centered. They propose that architectural educators need to address aspects of constructionism and holistic teaching. They offer examples about how they have

approached this in their own studies. They also call architectural educators to become more reflexive and to learn more about teaching, how students learn, and situated learning. Cognitive apprenticeships are briefly outlined to provide support for situated learning in a model tied to design education.

3. Jennifer Moon and Stephen Brookfield: These authors are cited to support the call for understanding critical reflection and authenticity. Their work is expanded upon in the next chapter. Susan McLaren's work is used to ground reflection within the discipline of design education.

4. Parker Palmer, Jerold Apps, and Patricia Cranton: An important part of reflexivity and critical reflection is authenticity. These authors provide support for authenticity, holistic and student-centered teaching. Authenticity, critical reflection, and transformative learning are interwoven topics.

5. Paulo Freire: His work on critical consciousness ties together aspects of criticality, reflection, curiosity, creativity, and authentic understanding of self that is evolving and transformational. Because his work covers all the major topics of this study, and because it speaks to larger social narratives without sacrificing the power of the individual to determine how s/he might develop over time, Freire is cited as the dominant critical theorist for this study. This is further explained in the next chapter.

The work of Donald Schön, Jennifer Moon, and Stephen Brookfield is tied together by reference to the work of John Dewey. Jean Clandinin, the lead author used for narrative inquiry, also builds off Dewey's work. Figure 2 is a visualization of the connections among all these authors.
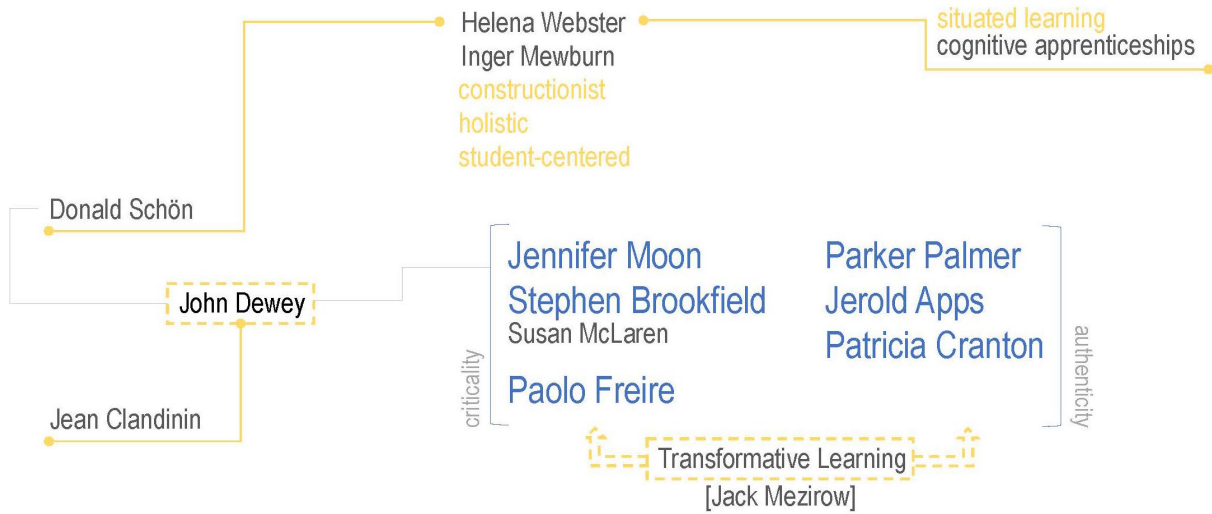
Figure 2. Connection map for significant literature

The following chapter will highlight aspects of these writers and the literature as it is connected to the selection of an appropriate methodology, and corresponding methods, to achieve an understanding of the role of critical reflection and authenticity in the practice of architectural education.

Chapter Three

The critical aspect of reflection not only delineates the important literature to be covered, it also reflects the theoretical-methodological lens for the design and evaluation of the research. This entails the incorporation of appropriate methods to gather information from the participants that can be thoughtfully considered in relationship to their lived experience in architectural education. This is the guiding prompt for this chapter, which is explored further below.

Methodology

As demonstrated in the literature review, critical reflection and authenticity are important aspects to understand within the context of teaching in architecture education. As such, the purpose of this narrative inquiry is to observe and describe the practice of architectural educators in their teaching to understand in what ways they practice critical reflection and authenticity within their roles. The following four research questions guide this study:

1) In what ways do architectural educators practice critical reflection within the context of architectural education?

2) In what ways does authenticity appear in the practice of architectural educators?

3) How do architectural educators develop their professional identity while teaching within architectural education?

4) How does practicing teaching influence the architectural educator's personal journey?

Research Design

The following information outlines the epistemological fit for critical reflection and authenticity within the constructionist paradigm. Building from Chapter Two, this provides a basic summary that leads the reader to understand how narrative inquiry, as a constructionist phenomenon and methodology, is an appropriate fit for engaging this research study.

Epistemology

Because this study ultimately seeks *to understand* the ways in which architecture educators perceive and make meaning of their roles within the context of architecture education, it follows a constructionist paradigm (Crotty, 1998). This follows from the epistemological belief that "meanings are constructed by human beings as they engage with the world they are interpreting" (Crotty, 1998, p. 43). In constructionist thought, "there is *no* true valid interpretation," (emphasis in original) but rather interpretation deemed appropriate to the interaction between the subject(s) and object(s), always constituting a meaning that is a connection between the objective and subjective, and always an ongoing process (Crotty, 1998, p. 47).

Theoretical Framework

Theoretical frameworks should follow from the corresponding epistemology (Crotty, 1998). This brief overview connects to discussions in Chapters One and Two, to link critical theory, critical reflection, and authenticity to one another and the constructionist epistemology.

Linking Critical Theory and Critical Reflection to Constructionism. Moon (1999/2006) traces reflective practice to the pragmatist philosophy of John Dewey and the critical theory of Jürgen Habermas. Brookfield (1995, 2005, 2012) also cites Habermas in the development of critical theory's application to education and critical reflection in particular. Crotty (1998) and Brookfield (2005) describe Habermas as a second-generation Frankfurt school thinker, evolving critical thought since the 1960s. Crotty (1998) finds that though Habermas's work "never stands still" (p. 147), it proceeds from an essential idea that "human beings constitute their reality and organize their experience in terms of cognitive interests" (p. 142). This follows, as does critical inquiry in general, from a social constructionist epistemology,

whereby truth "comes into existence in and out of our engagement with the realities in our world" (Crotty, 1998, p. 8). Habermas is interested in the social connections of meaning making, directly looking to develop theory that serves for human action (Brookfield, 2005; Crotty, 1998).

__Delineating the Main Critical Theorist for this Study.__ In his discussion of critical inquiry thinkers following the original Frankfurt school, Crotty (1998) also mentions Paulo Freire. Specifically, Freire (1970/2000) talks about critical consciousness, an ability to be aware of one's own position in relationship to others, and what this means for the development of both parties (self and other), as a possibility for transformation. Freire (1998) is explicit that "critical reflection on practice is a requirement of the relationship between theory and practice," and thus necessary in the everyday practice of life as a state of perpetual searching (p. 30). He fully acknowledges that the individual is not an objective observer of reality, but a full participant, and thus needs to come to understand what that means. Freire's (1970/2000, 1998) insistence that efforts of becoming more fully human in the world are both the responsibility of the individual and the community, also connects back to social constructionist thought (Crotty, 1998). What is necessary to truly becoming more fully a participant in the world is consistent and constant reflection and action (Freire, 1970/2000, 1998). This comes about through dialogue—the sharing of worldviews between all participants in a given community, each standing on equal ground to the other, together pursuing a greater sense of humanness (Crotty, 1998; Freire, 1970/2000, 1998).

Linking Holistic Teaching to Constructionism. Following from this idea of recognizing the other as a legitimate entity in relationship to self is the notion that teachers need to recognize that learners bring their whole person with them when they enter the learning environment (Brookfield, 1995; Palmer, 1993,1998; Palmer, Zajonc & Scribner, 2010). At times

synonymous with integrative education (Palmer, Zajonc & Scribner, 2010) or spiritualistic thought (Palmer, 1998), holistic teaching focuses on the integrated learning of the individual, recognizing in the individual a whole of component parts (which may be contradictory and at times competing). Because this deals with the individual in relationship to others, this aligns with constructionist thought. Though it has no overarching theoretical tie, it does align with social-critical theory and feminist thought because in recognizing the nature of the individual, practices that seek to mitigate or diminish the quality of the individual are critiqued, power dynamics are evaluated and reflected on, and, emphasis is placed on empowering people (hooks, 1994; Freire, 1970/2000; Merriam & Simpson, 2000). Specifically, holistic teaching seeks to dismantle what Freire (1970/2000) describes as banking education—teachers making deposits into students' heads, with students as passive listeners in the learning environment.

Connecting Holistic Teaching and Authenticity. Palmer (1998) and Brookfield (1995, 2006) find that an integral part of recognizing the student dimension within the learning environment (holistic teaching) is allowing the student to see the whole individual of the teacher. This is part of showcasing authenticity, an individual's "personalities, preferences, values, and ways of being in the world" (Cranton & Carusetta, 2004, p. 5). By allowing their authentic self to appear through their teaching, educators invite students to participate in the learning environment in a similar way (hooks, 1994; Palmer, 1998; Williamson, 1992). This invitation allows the student to place his or her whole being into the participation of sharing and meaning making, thereby offering a chance for transformation (Cranton, 2001; hooks, 1994; Freire, 1970/2000, 1998).

Involving both critical reflection and authenticity (as the extension of holistic teaching on the part of the instructor) ties the theoretical developments to social constructionism. Social

constructionism recognizes that "as a direct consequence of the way in which humans have evolved," individuals as part of societies depend on their culture to direct behavior and organize experience (Crotty, 1998, p. 53). In this view, culture is seen as the source of human thought, meaning, behavior, and pre-existing structures that people are born into and inhabit (Crotty, 1998).

Social constructionism calls for a critique of these pre-existing structures and meanings so that individuals come to understand their place within and of the world, in order to transform their ways of living and knowing in the world (Cranton & Merriam, 2015; Crotty, 1998; Freire, 1970/2000; Merriam & Simpson, 2000). This study follows from this last idea—that critical reflection and authenticity should be practiced in architecture education by architectural educators to foster human development and transformation (Webster, 2004, 2008). By participating in these types of critical endeavors, educators can also encourage their students to recognize and practice critical ways of knowing, and thus transforming their human spirit and connection to others (Brookfield, 1995, 2006; Freire, 1998; McLaren, 2017; Palmer, 1998).

Methodology

The methodology employed for this study needs to align with the epistemological and theoretical perspectives underlying the design of the study (Crotty, 1998). Narrative inquiry, as it is defined by Clandinin (2013), does just that: for her it is a methodology and phenomenon that "is situated in relationships and in community, and it attends to notions of expertise and knowing in relational and participatory ways" (p. 13). Because narrative inquiry is essentially, "people in relation studying people in relation" (p. 141), which acknowledges "knowledge as embodied, [and] embedded in a culture" (Mark Johnson, personal communication, as cited in Clandinin, 2013, p. 10) it fits within the constructionist paradigm. Furthermore, because narrative inquiry,

through its three commonplaces (temporality, sociality, place) and justifications (personal, practical, social), situates the texts (data) to larger concepts of people in community, it ties into critical theory and authenticity as described in the theoretical framework.

Narrative inquiry, as it is used in this study, will be based on the work that Clandinin and her co-authors have constructed over the last thirty years. The following information is provided as an overview for narrative inquiry under this main authorship, to distinguish how it will be implemented in this study.

Placing Narrative Inquiry. Creswell (2014) places narrative research under qualitative design and uses Clandinin and Connelly (2000) to specify a definition for it. Similarly, Cranton and Merriam (2015) use Clandinin and Connelly (2000) in their overview of the topic, to place narrative inquiry under an interpretive paradigm. Cranton and Merriam (2015) believe that research under this paradigm is "well suited" for adult education because educators typically seek "to improve practice," where "the improvement of practice comes from understanding the experiences of those involved" (p. 49).   In their text on qualitative research, Denzin and Lincoln (2011) devote a whole chapter to narrative inquiry, authored by Susan Chase. Chase (2011) places Clandinin and Rosiek (2007) under the narrative inquiry focus "on the relationship between people's life stories and the quality of their life experiences," with an emphasis on what the everyday experience has to offer both the participant and the inquirer, in an approach that is "pragmatic or applied" (Chase, 2011, pp. 421-422). This thought echoes that of Cranton and Merriam (2015). Furthermore, Chase (2011) offers that part of how narrative inquiry can grow as it moves forward is to start to look at the influence of narrative accounts on the audience, paying attention to what it "look[s] like when the audience *is* influenced" and investigating what "an audience's *listening* look[s] like" (emphasis in original, p. 430). This lends itself to one of the

hopes of this inquiry—that as Cranton and Merriam (2015) state, the inquiry has great potential for evolving adult education within this discipline, and that studying how people interpret the interpretations and representations of the study can add to a greater understanding of continuing education for architecture educators, improving their everyday practice. Part of audience affect was captured at a conference where the interim texts were presented. This is described below and in the next chapter. Additional impact is considered in the future research discussion in Chapter Five.

Chase (2011) also indicates an interest in narrative inquiry studying "the mundane environments of everyday life," as such environments and the relationships they foster can "provide members with narrative resources for creating strong relationships and vibrant communities" (pp. 430-431). This matches Brookfield's (2016), Moon's (1999/2006), Freire's (1998), and Palmer's (1998) descriptions of the power to closely examine everyday experiences for personal and collective growth. This is at the heart of this inquiry and explicitly supported by the concept of narrative inquiry as it is presented by Jean Clandinin.

Placing Clandinin's Sense of Narrative Inquiry. This study follows narrative inquiry as it is defined by Clandinin and her various co-authors, therefore, it is important to comprehensively understand their specific approach to the phenomenon and methodology. For Clandinin (2013), narrative inquiry is rooted in John Dewey's discussion of experience. As such, there are three Deweyan-inspired aspects in understanding experiences within the inquiry: that they are relational, continuous, and social (Clandinin, 2013). Inquiry is this way provides a new association of the experience for the participant in understanding his or her world, because it is connected past, present, and future, providing reflections of social influences, such that it becomes more significant to the living of life (Clandinin & Rosiek, 2007).

Clandinin (2013), as well as Pinnegar and Daynes (2007), emphasize the relational aspect, stressing that the inquiry is an intentional co-composition, where the researcher comes alongside and lives in collaborative ways with the participants. This co-composition extends to an understanding for the justifications for the study—to place the significance of the research (answers to the so what and who cares questions) personally, practically, and socially. These three justifications for the inquiry are investigated throughout the entire inquiry process. Personal justifications refer to the touchstone of narrative beginnings, where the researcher investigates his or her own reasons for undertaking the study; practical justifications refer to the "so what" question behind the inquiry, implicating the significance of the work for shaping experiences in the future differently, for the participants, the researcher, and by extension, the audience; social justifications refer to social actions and policy development, as well as contributions to theoretical understandings of methodological, epistemological, and ontological aspects of narrative inquiry (Clandinin & Caine, 2013).

Definition and Purpose. In the *Handbook of Narrative Inquiry*, Clandinin (2007) points out the varying degrees for the definition of narrative inquiry, though she makes a distinction that the separation is more in act than in concept. At the heart of narrative inquiry is a respect for stories and "ordinary lived experience" (Clandinin, 2013, p. 18). Clandinin (2013) describes narrative inquiry as a three-dimensional inquiry space. The dimensions, referred to as commonplaces, are temporality, sociality, and place. Narrative inquiry is defined by the "simultaneous exploration of all three" of these commonplaces (Connelly & Clandinin, 2006, p. 479).

Temporality acknowledges that "events under study are in temporal transition;" that is, that people have "certain kind[s] of histor[ies], associated with particular present behaviors or

actions that might seem to be projecting in particular ways into the future" (Connelly & Clandinin, 2006, p. 479). Sociality acknowledges that the inquiry is associated with both personal and social conditions, not one or the other, and not one over the other (Connelly & Clandinin, 2006, p. 480). This is an important distinction as to how Clandinin and Rosiek (2007) place narrative inquiry in a border relationship with critical theory—they are careful to point out that narrative inquiry works to place participants' stories within the context of social conditions, but not at the expense of the personal storied life. In this way, an individual does not become limited as a representation, rendered solely as "the hegemonic expression of social structure and social process" (Connelly & Clandinin, 2006, p. 480). Sociality also acknowledges the relational aspect of inquiry that "inquirers are always in an inquiry relationship with participants' lives" (Connelly & Clandinin, 2006, p. 480).

The final commonplace, place, is "the specific concrete, physical, and topological boundaries of place where the inquiry and events take place" (Connelly & Clandinin, 2006, p. 480-481). Connelly and Clandinin (2006) hold that "the specificity of location is crucial" because "all events take place some place" and in writing about the work for others, narrative inquirers "need to acknowledge the qualities of place and the impact of places on the study" (Connelly & Clandinin, 2006, p. 481). Place includes both the sites for stories (or where experiences take place) as well as the sites in the inquiry (Clandinin & Caine, 2013; Connelly & Clandinin, 2006). Recognizing commonplaces also includes asking questions regarding each one in field conversations (Connelly & Clandinin, 2006).

Pinnegar and Daynes (2007) demarcate narrative inquiry in relationship to four turns that characterize the researcher's journey to the phenomenon and methodology. These include: seeing the relationship between the researcher and the researched as relational, interactive and open to

transformation through the encounter; the primary use of stories as data; a focus on the local, specific, and particular; and, an acceptance and celebration of multiple ways of understanding human experience. A distinguishing aspect of narrative inquiry is a "desire to understand rather than control and predict the human world" (Pinnegar & Daynes, 2007, p. 30). Pinnegar and Daynes (2007) indicate that "what narrative researchers hold in common is the study of stories or narratives or descriptions of a series of events" and that "these researchers usually embrace the assumption that the story is one if not the fundamental unit that accounts for human experience" (p. 4).

Design Considerations. Connelly and Clandinin (2006) outline seven design considerations for narrative inquiry. These include: imagining a lifespace—devising the wholeness of the study while recognizing it will take place in a "multidimensioned, ever changing life space," a plan for inquiry that incorporates self-conscious awareness "of everything happening within that space"; living and telling as starting points for collecting field texts; defining and balancing the three commonplaces of temporality, sociality, and place; investment of the self in the inquiry, where "the researcher needs to carefully plan for his or her participation and for methods of giving an account of himself or herself in the study"; researcher-participant relationship; duration of study; and, relationship ethics and narrative inquiry (pp. 481-483). The authors suggest that many of these design considerations may be more complex when dealing with the starting point of living stories.

When Clandinin (2013) delineates the seven design considerations in her later work, she qualifies them in closer relationship to the touchstones that define quality in narrative inquiry. That is, she lists the considerations as: framing research puzzles rather than research questions; entering in the midst; moving into living alongside as opposed to researching from outside the

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researcher-participant relationship; moving from field to field texts, then from field texts to interim research texts, then from interim research texts to research texts; the importance of the relational throughout the entire inquiry process, including imagining the inquiry, carrying out the inquiry, and exiting the inquiry; and positioning of narrative inquiry as first and foremost knowledge about "lives as lived and told" that is "textured by particularity and incompleteness" (p. 52).

Connection of Methodology to Larger Themes of Interest. Clandinin's (2013) description of narrative inquiry resonates directly with many of the aspects being researched in this inquiry. She speaks of it in terms of human development (growth on the part of the researcher and the participants), reflection (as a process of Deweyan-inspired experience), authenticity (in terms of relational ethics on the part of the researcher), and her concept of the three-dimensional inquiry space and the process of field and research texts as an iterative process responds directly to notions of architectural design (that design incorporates a three-dimensional user experience, and the process of design is iterative). In her specific use of terminology, Clandinin (2013) also refers to aspects of these literature themes: terms such as bumping into or up against, nested, threads, resonances, echoes, reverberations, interwoven or interweaving, negotiation, complexity, multiplicity, layered, borderlands, tensions, and patterns all have space in the themes listed above, including many that feature as operational techniques for initial design concepts (Di Mari, 2014; Di Mari & Yoo, 2012). Connecting to the theoretical framework, as well as the notion of architectural design, illustrates that narrative inquiry has substantial fit for this research study.

Research Context

Narrative inquiry values the study of ordinary lived experience. It also values relational and participatory research that benefits the researcher and the participants involved. The benefits of this methodology include personal and community growth. The selection of the research site should follow from the research puzzle, the researcher's personal justifications for the work. While this study searches to understand critical reflection and authenticity, at its heart, it seeks to develop the researcher's own practice within architectural education. Therefore, the site for this study is the researcher's small architecture department (less than 100 graduate and undergraduate students), housed within a fine arts college at a mid-sized urban research university. The department offers coursework for the following three degrees: Bachelor of Fine Arts in Architecture (Pre-Professional Degree); Bachelor of Fine Arts in Interior Architecture (Professional Degree); and, Master of Architecture (Professional Degree).

Faculty teaching within this environment engage in two main types of coursework: the teaching of studio courses and the teaching of professional/technical courses. The former involves the design studio and desk critique definitions as they are presented in Chapter One, with a focus on one-on-one interaction between a faculty member and student in the pursuit of a student's hypothetical architectural solution to a design problem; the latter are more typical of lecture-style courses aimed at supplying the knowledge that should be incorporated within the design studio work, including history and theory courses, information on building systems, information on communication systems (both hand and digital), and courses on professional practice. The focus of this inquiry is on the experience of educators in design studio coursework.

Participants

A participant for this study will be able to share his or her story, be a full-time educator within the context of architecture education, work at the given site context, and define educator as their primary or sole job. For this study, there were six available people who qualified to participate based on these conditions. At the time of participant selection, these included the chair of the department, the director of the graduate program and director of the undergraduate program in architecture, both tenured; one other tenured faculty member; two tenure-track faculty members; and, one faculty member holding a visiting position. These six participants, along with the researcher, and an instructor, comprise the entire full-time faculty in this context. While the instructor position is full-time, the individual who fills this position also works full-time as a practicing architect; thus, the position is not the individual's "sole job," rendering this person outside of the parameters for inclusion in the study. Of the participants, two are male, and four are female; all identify as White. All participants have degrees in architecture, either at the undergraduate level, graduate level, or at both levels.

Selection of Participants

Purposeful sampling was used to select the participants for this study. Participants were included in the scope of the inquiry because of their direct relationship to the site context under study—they actively participate in the studio process on a regular basis (at least one semester per academic year) at this research site. Because the researcher seeks to understand this context more intimately in her own storied life, it seems appropriate to begin with the relational context of the work and people that create a large portion of her storied life, and whose storied lives are also deeply connected to the way that she in turn participates with respect to them. At the heart of narrative inquiry is the desire to shift all parties involved: "for the narrative inquirer, the fact that

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the inquiry is altering the phenomenon under study is not regarded as a methodological problem to be overcome. It is the purpose of the research" (Clandinin & Rosiek, 2007, p. 45). Thus, the participants were recruited by direct personal communication from the researcher, based on their intimacy to the phenomenon under study, and their potential to benefit, along with the researcher, from the process and product of the research. While all six participants were invited to participate, only three were able to. The other participants, though intrigued by the topic, were unable to participate for personal reasons, time (they were invited to participate at a time when it was not convenient to do so or they did not have the amount of time available to complete data collection), or both.

Data Collection

The selection of appropriate methods is a piece of the overall understanding of the conceptual framework that defines a well-organized and rigorous study (Creswell, 2014; Crotty, 1998; Denzin & Lincoln, 2011). Clandinin (2013) establishes two starting points for narrative inquiry: beginning with living stories and beginning with telling stories. In the living of stories, the beginning point for the inquiry "is in living in relation with participants. The research ground for such studies is the ongoing life of participants." While there are "tellings involved in such settings" living "is the main focus." The difference between the two "is often a difference between life as lived in the past (telling) and life as it unfolds (living)" (Clandinin, 2007, p. xi). Because this inquiry seeks to understand the context of architecture education as it is practiced today, as well as how it has been manifested over time within each educator's own journey, it features both the living and telling of stories. Furthermore, it composes texts (research data) that contribute to, and celebrate, both the lived and told narratives of those participating. In this way, the researcher displays an understanding of the "inquiry as a series of choices, inspired by

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purposes that are shaped by past experience, undertaken through time, and will trace the

consequences of these choices in the whole of an individual or community's lived experience"

(Clandinin & Rosiek, 2007, p. 40).

The methods described below were selected because they align with the research

questions and, as is the quality of narrative inquiry, were able to gather the participants' storied

experiences of their worlds. The methods acknowledge that story "is a portal through which a

person enters the world and by which his or her experience of the world is interpreted and made

personally meaningful" (Connelly & Clandinin, 2006, p. 477). In addition, the methods

encourage the participants to reflect, offering them opportunities for change and affecting a

positive experience through the data collection process (Kvale & Brinkman, 2009). This

reflective process also offers opportunities for growth on the part of the researcher.

To accomplish data collection for the research questions, participants were asked to

engage in two types of conversations: a life story conversation and an image-elicited

conversation. Participants were also asked to keep a reflective journal over a two-week period.

The data collection was supported by memos from the researcher. The connection of the data

collection methods to the research questions is summarized in Table 1.

Conversations

Participants were asked to participate in two conversations. The first type of conversation

was a life story conversation, lasting from 1-2 hours. "A life story is an ideographic, subjective

approach to expressing the parts of one's life as a whole and conveying the meaning taken from

them" (Atkinson, 2007, p. 233). This method attempts to gather stories surrounding the

participants' understanding about how they came to architecture as a course of study (and by

extension, career), as well as motivation for teaching. "The life story seeks the identity one has

Table 1. Alignment of Research Questions and Research Methods

Research Questions	Methods			
	Life story Conversation	Image-elicited Conversation	Participant Journaling	Researcher Memos
Q1: In what ways do architectural educators practice critical reflection within the context of architectural education?	Assists in understanding what defines the context of architectural education, as the individual participant understands it	Allows for participant reflection on major element of the reflection-in-action setting, both instrumental and intrinsic, as well as historical	Provides context for understanding participant capacity for reflection. Analysis determines at which level of Hatton and Smith (1995) and Rivera (2017) framework participant is at. Follow-up image-elicited conversation helps to clarify this, as do member checks.	Provides noticing of researcher's capacity for critical reflection as point of relational connection and definition of research puzzle
Q2: In what ways does authenticity appear in the practice of architectural educators?	Allows for the direct collection of stories that evidence authentic practices, including how participants may define authenticity in their practice	Builds off participant journaling to discover how participants make and define meaning for their participation in the reflection-in-action process	Allows for the comparison of reflection recordings to conversation transcripts for repetition of description of experience, feelings and emotions surrounding events (desk-critiques); where applicable, leads to additional clarifications for second conversation	Allows for the identification of multiple levels of authenticity of researcher, where present, and an understanding of insiderness
Q3: How do architectural educators develop their professional identity while teaching within architectural education?	Allows for the direct collection of stories that connect past and present learning, for meaning making towards future endeavors	Identifies areas of validation of professional self based on how participants describe the experience	Daily prompts help participants consider their own learning relative to the understanding of teacher role in the desk critique; reflections before and after each design studio experience lends support to analysis for situated learning	Creates ability to compare and connect as insider; ability to reflect more deeply by comparison and connection to peers within defined ethos (by others and self); articulate alignment and disjuncture (tensions)
Q4: How does practicing teaching influence the architectural educator's personal journey?	Allows for the direct collection of stories that connect past and present learning, for meaning making towards future endeavors	Identify areas of validation of self based on how participants describe the experience	Allows for the comparison of reflection recordings to conversation transcripts for repetition of description of experience, feelings and emotions surrounding events (desk-critiques)	Allows for the identification of multiple levels of authenticity as insider and researcher, and effect to self journey and influence for choosing research puzzle

shaped, a glimpse of the personality one has developed, the important interpersonal and social relationships one has formed, and a sense of one's values, beliefs, and worldview in the storyteller's own words" (Atkinson, 2007, p. 234). Thus, story solicitation also considers the architects, designers, architectural movements, and theories that the participant responds to or feels that s/he aligns with. Because "life stories serve as an excellent means for understanding how people see their own experiences, their own lives, and their interactions with others" (Atkinson, 2007, p. 241), participants were asked to define the term ethos for themselves and then describe their architectural ethos, as well as the ethos of their architectural environment as a student, and the ethos of their current teaching environment. Ultimately, this serves the goal of transforming the everyday lived experience of architectural education for meaning-making on the part of the participant and the researcher (for how both participate on a daily basis, knowingly and unknowingly, in the creation of the ethos and a recognition of what that ethos means to their personal teaching endeavors). The goal of transformation, or that both the researcher and the participant have the chance to walk away changed based on their involvement in the process, is at the heart of narrative inquiry's sociality commonplace and practical and social justifications for research (Clandinin, 2013).

The second type of conversation, the image-elicited conversation, involved responses to an artifact from the field. At the center of Schön's (1981, 1983, 1985) description of the reflection-in-action process within architecture education is the interactive tutoring session that occurs between faculty member and student. Therefore, the image-elicited conversation began by asking the participants to provide an example of drawings produced during such a session. The participants were prompted to choose an example from a recent desk critique that s/he felt was particularly meaningful for the student. Participants were asked to bring the image with them to

the conversation. During the conversation, the participant was prompted to talk about the image, setting the scene for the desk critique, and how s/he and the student responded within the setting. Additionally, participants were asked to describe their typical faculty-student interaction for a desk critique; then they were asked to recall a memorable desk critique. Participants were also asked to describe how they learned to perform/carry out desk critiques. Finally, when it did not grow organically out of the conversation, participants were asked their thoughts on the apprenticeship model of architecture education. A guide (Appendix C) was developed to foster reflexive understanding of the image within the context of the individual's understanding of his/her teaching—to help the participant select the image(s) that were provided for the conversation. The image-elicited conversations lasted between 1-2 hours.

Image-elicitation using a drawing is a type of visual elicitation that seeks to "stimulate a response" about a topic through an intermediary artifact (Prosser, 2011, p. 484). The "material go-between" as a "transitional object" may "have the capacity to be the locus of corporeal embodied memories," further holding a "capacity to evoke as well as create collective and personal memory" (p. 484). However, Prosser (2011) warns that "used injudiciously, without sensitivity, and under certain conditions, apparently innocuous visual stimuli and material culture can evoke inaccurate, distorted, unexpected, and even painful memories" (p. 484). This important aspect was kept in mind during the image-elicited conversation. Distilling Schön's presentation of the shared image between the tutor and student may instill a taken-for-granted assumption that the image is benign. However, as it is something that serves as an intimate connection, in a particular moment of time, between instructor and student(s), which may be equally celebratory or filled with tension associated with learning expectations, it may have the power to carry thick emotions and should be thoughtfully and sensitively treated.

Both conversations collected data for all four of the research questions. The
conversations were taped with the participants' consent and were then transcribed for analysis.
As per Clandinin's (2013) description of relational ethics, the researcher rechecked consent with
the participants during transition from field texts to research texts (interim and final). Guides
were used as prompts for both conversations (Appendices A & D).

The conversations took place at three different locations: within rooms of the research
site (department conference room and classroom); at another building on the university campus;
and, at a participant's residence. The participants were invited to select where the conversations
took place so that they would be comfortable sharing their stories. Selection of place was
determined by access, comfort, and convenience.

Participant Journaling

Along with the two conversations, participants were asked to keep a two-week personal
journal of their teaching, during a semester of teaching. The participants were provided a guide
(Appendix B) from which to develop their journal entries. The guide was developed from Moon
(1999/2006, 2006), Brookfield (2012), and Freire (1998). Its development is described in greater
detail below. The place for the participant journaling included the design studio where the
teaching took place (both undergraduate and graduate studios within the department); the desk or
meeting space where the students and faculty gathered within the design studio; the work where
students and faculty demonstrated the language of design; and, the participants' offices and
residences where the journal entries were finally recorded and typed up for submittal to the
researcher.

Understanding Reflection for Developing the Journal Prompts. Reflection may be
defined as the pulling together of "a broad range of previous thinking or knowledge in order to

make greater sense of it for another purpose that may transcend the previous bounds of personal knowledge or thought" (Moon, 1999/2006, p. 5). For the purposes of reflective writing, guided by a specific topic, reflection may be extended to include a transcendence of "more usual patterns of thought to enable the taking of a critical stance or overview" (p. 5). The insertion of the second distinction pushes forth the idea of critical reflection. Critical reflection, as a type of critical thinking, involves the identification of assumptions that frame the way individuals think and act, and includes attempts to "check out the degree to which these assumptions are accurate and valid" (Brookfield, 2012, p. 35). Thinking and action are evaluated by assessing ideas and decisions from different perspectives (Brookfield, 2012). A way in which this can be achieved is by following a conscious process through stages of learning (Moon, 1999/2006):

- Noticing: The perception of, and attention to, what is being learned within a given learning context; this is in relationship to what the learner already knows and what is expected to be learned, including the purpose of the learning (set by the learner, another, or both); it may include attention to emotional engagement in the learning situation and with the learning itself (self-esteem, fear, excitement, boredom, etc.);

- Making Sense: Gaining a "coherent view of the material in relation to itself, not in relation to previous knowledge" by "becoming aware of coherency in the material of learning, organizing and ordering the material of learning and slotting ideas together" (p. 142);

- Making Meaning: Assimilation of newly learned material into previous knowledge and understanding, whereby the new learning is accommodated within the individual learner's cognitive structure (ways of seeing and being in the world—both lived and learned);

• Working with Meaning: Ongoing learning and accumulation of ideas that reframe the cognitive structure for the purpose of clarification of ideas and to increase further understanding; ultimately leading to

• Transformative Learning: an extensive accommodation of knowledge into the learner's cognitive structure where the learner demonstrates capability in "evaluating [his or her own] frames of references, the nature of [his or her] own and others' knowledge and the process of knowing itself." (p. 146)

Following this process leads to a deep approach to learning where the intention is for learners to understand ideas for themselves by "relating ideas to previous knowledge and experience; looking for patterns and underlying principles; checking evidence and relating it to conclusions; examining logic and argument cautiously and critically; [and] becoming actively interested in course content" (Moon, 1999/2006, p. 122). Very succinctly, this may be achieved through "focusing initially on current behaviour, next on what had been learnt and then on how behaviour in practice can be different" (p. 171). The critical portion of this comes into play as "critical consciousness" is developed through the learning process: an invocation of curiosity that prompts "a permanent process of searching" and recognition of an unfinished self (Freire, 1998, p. 21, 1970/2000). This includes a recognition of the way in which socio-cultural factors influence the development of the cognitive structure; that is, that an individual recognizes that s/he may be conditioned genetically, culturally, and socially, but that does not mean that s/he is determined (Freire, 1998). To recognize the way that conditioning affects the cognitive framework, one must attend to, or "hunt," his or her own assumptions (Brookfield, 1995). This means self-searching to determine:

- casual assumptions—the assumptions that help one to "understand how different parts

of the world work and the conditions under which processes can be changed;" (p. 3)

- prescriptive assumptions—the assumptions "about what [one] think[s] ought to be

happening in a particular situation;" (p. 3)

- paradigmatic assumptions—the assumptions that form the "basic structuring axioms"

an individual uses "to order the world into fundamental categories;" these are the hardest

to uncover because they are fundamental to knowing (and typically, to identity) and are

often considered "objectively valid renderings of reality," as facts rather than

assumptions. (Brookfield, 1995, p. 2)

Structuring the Reflective Journal Prompts. Moon's (1999/2006) process was used to

develop the daily questions as they were presented in the reflective journaling exercise

(Appendix B); that is, the first question prompt engages noticing, the second making sense, the

third making meaning, and so on. Brookfield's (1995) work regarding hunting assumptions is

accessed through the reflective journaling process, both in the daily prompts as well as the pre-

and post-class notes. Reflection is further facilitated through the image-elicited conversation that

followed the reflective journaling exercise, allowing for follow-up to the ideas first explored in

the journaling exercise. The journals were reviewed prior to the image-elicited conversation if

they were received in time.

Role of Reflective Journals. As reflective journals encourage learners to reflect on their

previous experiences (Rivera, 2017), this method seems appropriate for mitigating the gap that

Schön addresses in his critique of the reflection-in-action process of the faculty-student

interaction within the studio review. That is, under the right guidance, and through thoughtful

execution of the exercise, the participant may become aware (or more aware) of the presence of

reflection during these routine activities by acknowledging that reflection is taking place. This may help the participant to develop his or her understanding of, and capacity for, reflection. The notion of this type of reflection is informed by Hatton and Smith's (1995) description of the four types of reflective writing, as well as Rivera's (2017) updates to their original framework. These frameworks will be further utilized to analyze these field texts; this is discussed in Chapter Five.

Personal, Procedural, and Analytic Memos

The researcher typed pre- and post-conversation personal memos, as well as personal memos throughout the analysis of the field texts. The researcher also developed procedural and analytic memos to guide the analysis, interpretation, and representation of conversations and participant journaling processes utilizing methods described for analysis below.

Data Analysis

This discussion of methods leads to an understanding of analysis. The conversation transcripts, the participant journals, and the researcher memos were analyzed and integrated to gain a holistic understanding of participants' perceptions, in relationship to the research puzzle. Recognizing and reconstructing threads were developed through narrative analysis, focusing on shared stories or qualities of description (as opposed to matching participants' intonation, pauses, pitch, or other stylistic presentation of words or phrases) (Merriam & Simpson, 2000). This focus on the narrative includes "intelligent noticing" or the use of intuition, and incremental chunking, or studying larger portions of the data for ideas (Thomas, 2011). In particular, the researcher looked and listened for echoes and reverberations that expressed "resonant threads or patterns," accounting for the layered and interwoven nature of experiences, with an intent to make tensions explicit (Clandinin, 2013, p. 132). In this way, attention was given to the personal, practical, and social justifications for the inquiry:

Like qualitative research generally, narrative research often critiques cultural discourses, institutions, organizations, and interactions that produce social inequalities. Narrative researchers frequently look for the collusive or resistant strategies that narrators develop in relation to the constraints of their narrative environments. (Chase, 2011, p. 430)

For Clandinin (2013) data are considered field texts, which when studied, move to interim research texts, and upon serious inquiry and negotiation with participants, become final research texts. Field texts "are used to draft a narrative of each person's living," in order that they may be "seen as the textual ground for people to retell their living; that is, to interpret their lives as told in different ways, to imagine different possibilities" (Connelly & Clandinin, 2006, p. 478). The terminology switch from data to field texts in indicative that the "texts are experiential, intersubjective texts rather than objective texts…[that they] are co-compositions reflective of the experiences of researchers and participants" (Clandinin & Caine, 2013, p. 166-167). Final research texts are final only in the sense that they capture the summation of the experience at the moment in time when the researcher and participants are in the midst and held in relationship to one another. They do not attempt to be a final statement of all time, but of the time spent together in the study (Clandinin, 2013; Clandinin & Caine, 2013). The path for analysis described below recognizes this process and attempts to be thorough in its description so that the reader may clearly see the journey from field to field texts, to interim texts, to final research texts.

Engaging Field Texts

Collecting field texts began by engaging participants. The request to the participants to collect data came mid-semester, resulting in the collection of data across the latter part of the semester, into and past the end of the spring semester. As the timing of the reflective journaling was most crucial to the functioning of the semester, in that it had to be recorded over a two-week period while faculty were teaching in their design studios, the format of the collection shifted

slightly. The timing also impacted the number of participants that agreed to participate: three participants consented to be involved in the inquiry process.

I collected stories and reflective journals from my participants over the course of two months, beginning in mid-April and concluding in early June. The data collection began towards the end of the semester, which created some time constraints; however, the participants were able to complete the reflective journals within the run of the semester. The life story conversations happened as time allowed, in some cases occurred after the semester had concluded. The image-elicited conversations occurred after the semester because the reflective journaling had to be complete prior to having the image-elicited conversation. All three participants provided the two conservation types and the journal entries. The times for the conversations varied from one to over two hours. The reflection entries varied in length, but all questions were given a response by all participants. Beyond the number of participants and the timing of the data collection, it is important to note the connection of national and international discussions of architectural teaching to the timeline of the gathering, processing, and review of the field texts.

Importance of Timeline—Conference Attendance. The collection of field texts was bookended by my attendance at two important conferences. About a month before I sat down to hear the stories of my participants, I attended an architecture conference on beginning design education (i.e., education for the first one to two years of design school). I was presenting a paper on aspects of critical reflection in design education (Barker, 2019b), but more specific to this work, I was listening for conversations that pertained to continuing education for architectural educators. On more than one occasion I heard conference participants speak about finding their way through teaching despite not having any previous experience or education in the discipline of teaching itself. I also listened to a series of conversations regarding critical

attempts to shift the process and product of architecture education. Attending the conference allowed me to ascertain some current discussions in the discipline that related to this research. It confirmed that what I might learn through sitting down to converse with my colleagues would have meaning to me as well as others.

During the semester that I collected data, I entered an abstract for this research into a call for proposals on architectural education that would involve two of the most prominent entities for the field: the Association of Collegiate Schools of Architecture (ACSA, the largest national organization for architectural education in the United States and Canada) and the European Association for Architectural Education (EAAE, the largest European contingent for architectural education). This event was the first in what is to become a biannual joint conference with the two organizations. I learned that my abstract was accepted in April, while I was just beginning to collect the data. The conference took place the same year, at the end of June. The presentation at the conference included interim texts, which required that data collection be fulfilled in time for it to be reviewed and processed for preliminary interpretation and representation. The conference allowed for the paper to follow the presentation, so that feedback provided during the presentation could be incorporated. The paper was finalized and submitted for review in August and (at the time of this writing) is under review by the organizations for final publication (Barker, 2019a). The Teachers Conference proved to be a particularly apt place to share the interim texts and to receive feedback on the preliminary thoughts. As with the other conference, it provided an opportunity to listen to other conversations within the realm of architectural education. Again, I heard the echoes of teaching concerns regarding lack of education on being a teacher, reaffirming what Glasser (2000) spoke about twenty years ago.

Reception of Interim Texts. The interim texts were well received at the Teachers Conference; those attending the session where the preliminary research was presented felt that it captured some key aspects of the struggle of teaching. The interim texts shared at the conference included three poems: a beginning reflection poem, an example poem describing resonances from one participant, and a collective poem including reverberations across all three participants. The poems were shared in such a way that the audience members could see how they were developed and how the resonances and reverberations were selected from the participants' voices, as well as how the content connected to a larger body of literature. Attendees remarked that the poems were powerful for conveying meaning. A slide at the end of the presentation listed several echoes that ran across the field texts and connected to the literature. Presenting interim texts in this manner allowed me to gauge how best to convey the material so that it was both meaningful and accessible. The presentation of the material for that conference is also used in this study and will be outlined in more depth in the next chapter.

Together, the two conferences allowed me to deeply consider the greater connection of the research to current discussions in architectural education. Moreover, because they bookended the data collection, I was able to thoughtfully critique the meaning of the research as it was applied to my teaching. This generated a desire to apply aspects of what I learned from the conferences and what I was introduced to in discussions with my colleagues into my teaching the very next semester. In many ways, this allowed me to further reflect on the larger goal of this research: how it advances teaching practice and my own concept as an architectural educator.

Moving Texts Forward. Advancing the field texts to interim texts for presentation at the international conference involved the partial transcription of one participant conversation. Because of the occurrence of the conference within weeks of the data collection, there was not

enough time to transcribe all six conversations. Out of necessity, I developed a series of

analytical listening notes. I began by listening to the conversations, stopping the audio to record

important points that connected to the literature or that connected to what I heard in the other

participants' conversations or read in their reflective journals. The notes were divided into

separate sections, one per participant, so that I could neatly retain the individual's voice. After

developing listening notes for the conversations, and reviewing the reflective journals, I began to

integrate the resonances for one participant, and the reverberations for all three participants.

Time constraints dictated the production of only one participant poem (one voice) and only one

collective poem (multiple voices). As interim texts, this served the purpose of investigating the

process of analysis and interpretation. It also provided a means to understand the analysis

process, which I would return to when I came back to transcribing the conversations the

following January. Figure 3 summarizes the timeline of the data collection and conference

presentations.
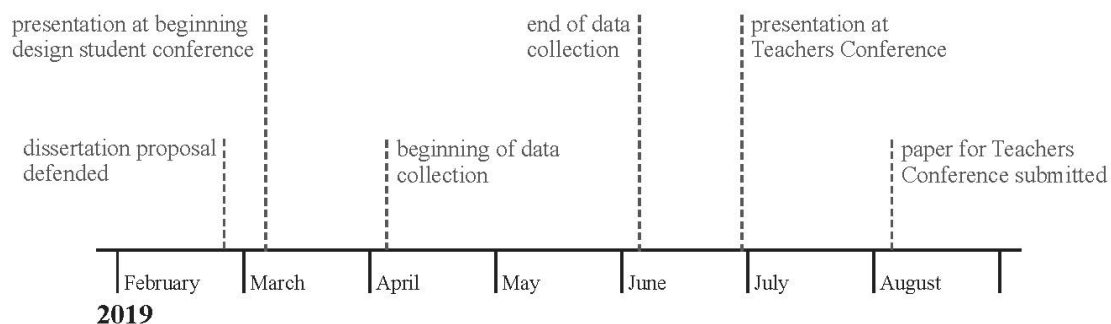
Figure 3. Initial timeline for data collection between conferences

Gaining Clarity for Research Texts. I used the resonances from the listening notes to

develop the initial poems. They were first produced from cutting participant quotes from the data

sources. The quotes were placed within the structure of the poem based on an intuitive

organization. Color coding helped to connect the data collection method to the quote within the

single voice poem; and for the collective poem, it helped to connect what quotes came from

which participant. The listening notes document that contained the raw data pulled from the

transcripts, as well as the first drafting of the poems, also contained annotations about how the

data collected connected to larger ideas evidenced in the literature review. In the Teachers

Conference presentation, the original raw data, color-coded and positioned into the poem was

shown alongside the annotations interpreting the data (figure 4). Additionally, the color-coding

allowed me to show where I had added language into the poem to create a more holistic creative

work. Presenting the information in this way allowed me to unpack the process for the audience.

This supports both the methodological process, as well as the iterative nature of the architectural

design process. It also informed the way the material is presented within this manuscript.
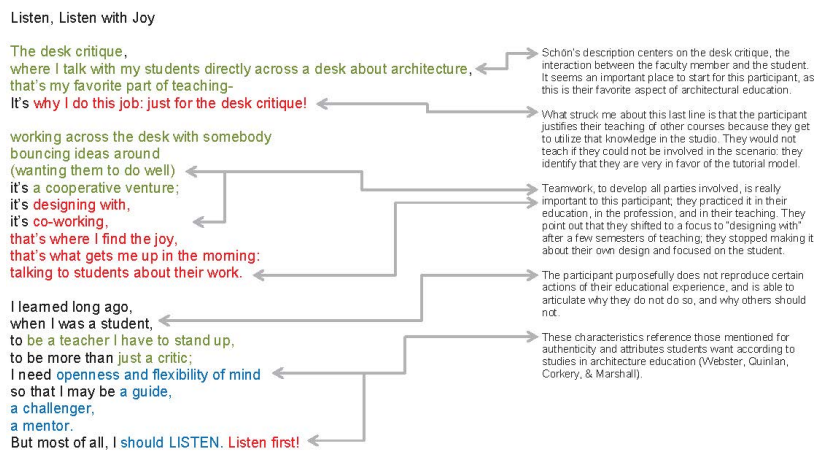
Figure 4. Example of how poem was presented at Teachers Conference. The color indicates the source data and the material on the right connects the language to the larger body of literature.

Continuing Timeline

Seven months passed before I returned to transcribe the remaining portion of the data. It

took me about three months to finish transcribing the data. As I transcribed, I recorded personal

memos about my thoughts as I was listening to the participant's conversation. I transcribed the

life story conversations for all three participants first, typing directly from the recorded

conversation into a word processing software. As this became time-consuming and arduous, I

looked for support from a digitized transcription service. For the image-elicited transcriptions, I

used software to produce the initial transcription, and then re-listened and corrected the transcription.

After I completed a transcription, I e-mailed it to the participant for review. This allowed the participants to confirm the accuracy of the transcription. Some participants asked for slight shifts in language, from informal to formal (e.g., 'cause to because or gonna to going to), as well as offering editorial comments for spelling or corrections in word usage (e.g., their to they're). Figure 5 presents the overall timeline from data collection to presentation of final research texts.

end of data collection		presentation at Teachers Conference				return to transcription					
beginning of data collection				paper for Teachers Conference submitted						finalizing research texts	
April	May	June	July	August	September-December	January	February	March	April	May	
2019						**2020**					
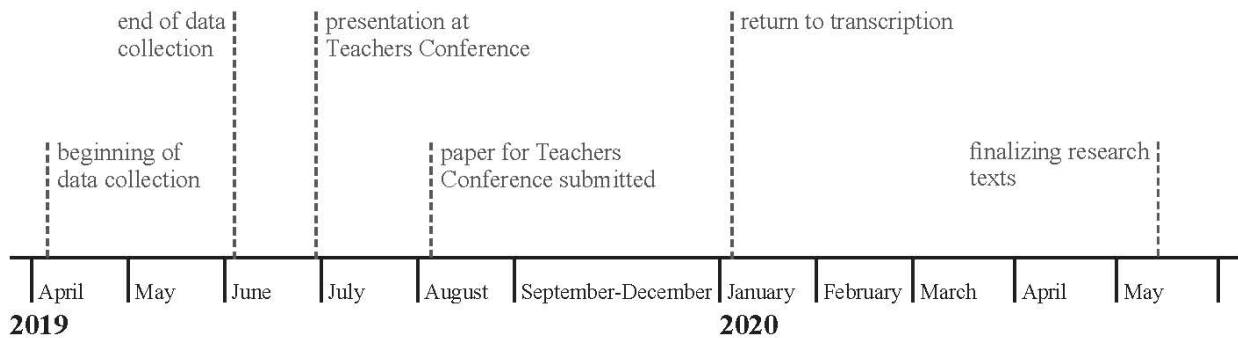
Figure 5. Overall timeline for research, from collection to representation

Returning to Analysis and Interpretation. After finishing all six transcriptions, I read over the raw data for each participant individually. I attempted to approach the reading of the data as a re-listening of the participant's voice to become reacquainted with the story and the storyteller (McCormack, 2004). In doing this, I hoped to be open to new insights, especially since some time had passed since the data was collected (8-12 months). I felt this allowed me slightly more room to re-consider the first interpretation of the interim texts.

As I read over the printed conversation transcriptions and the reflective journals, I underlined text that seemed significant and made notes about how and why the underlined text was connected to other thoughts (taking clues from the conversation guides, the reflective journal prompts, and the literature review). The echoes, reverberations, and resonances that were recorded for the first interim production remained in my head, but I did not review the material

prior to composing the new interim texts (nine months later). I did, however, follow the process I used earlier on: I pulled the raw data from the sources, placed it in a word processing software so that it could be easily copied, cut, and re-pasted, and then began organizing it based on the larger threads.

Working through the raw data, I began to form the poetic representations. I placed the poems at the beginning of the document to help me stay focused on the larger aspects of analysis and interpretation. Following the poems, I listed the raw data that the lines of the poems were derived from. I did this so I could connect the language directly and keep it linked for later use in the presentation of the work in this document. Following this, I restoried the dominant threads based on the combination of two narrative analyses methods by Bell (1999, as cited in Ezzy, 2002) and Grbich (2007). This included documenting four parameters: identifying the narrative segment for interpretation; exploring the context and content of story including how the person makes sense of the events, what emotions and feelings are displayed as well as the words and imagery used to convey the story; looking for connections between the story and the broader cultural processes and structure; and, interpreting the stories with a clear connection of researcher position and subjectivities. In restorying the information, I also reviewed my personal memos, to make sure that the reverberations that were indicated in the transcription and reflection notes spoke to the emotions and processes I observed and felt at the time of the conversations and during the transcription process. This allowed me to parallel the analysis, interpretation, and representation structure across all three participants. It also helped me to understand the way in which I wanted to present the material in the next chapter.

I sent these documents containing the poems and restorying to the participants to allow them to provide feedback on this aspect of the process. I especially wanted them to confirm that

the poetic representation was meaningful for them, and that they felt their voice and personage was accurately represented. Self-conscious comments in the conversations (e.g., "this might sound arrogant," or concerns about coming off as unintelligent) made me thoughtful of how the participants wished to be presented and I wanted to make sure that I gave them opportunity to understand and verify that for themselves. I believe this to be a poignant part of the relational ethics of narrative inquiry as Clandinin (2013; Clandinin, Caine & Lessard, 2018) describes it. Figure 6 indicates the coordination of the timeline with the collection, analysis, and representation of the field texts.
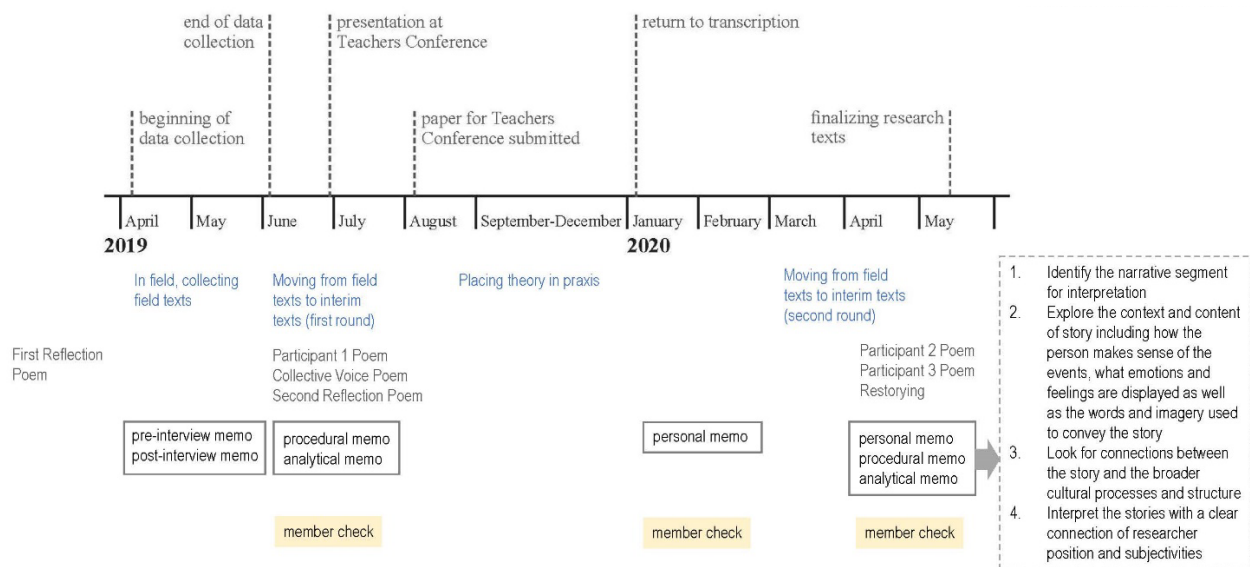
Figure 6. Timeline for collection, analysis, and representation of field texts

Background on Creative Representation. For the interim texts developed for the Teachers Conference as well as the ones processed later, I used articles by Butler-Kisber (2002) and Mears (2008) to shape my understanding of narrative meaning making in the form of poetry. Similar to Mears (2008), I felt that I could "achieve the clearest representation" of participants' experiences by "keeping the stories in tact" (p. 412). Though the poems include some external language (to create better flow, for emphasis, and to transition within and between stanzas), I maintained a clear connection to participant's story by embodying their words—using them to

tell another version of the story as I made sense of it. In this way, I hoped to "pull the reader into a world that is recognizable enough to be credible, but ambiguous enough to allow new insights and meanings" (Butler-Kisber, 2002, p. 231). This happened at the level of the individual participant's poem, as a character of individual experience, and as a collective poem, constructed from multiple participants' stories, to capture the character of the architecture educator reflective of site context ethos. In this way, "analysis of patterns across conversations with similarly situated people contributes to a stronger understanding of those environments and their impact on individual narratives" (Chase, 2011, p. 424-425). Furthermore, "using multiple sources of data underscores that any view is partial and that narrative environments are multiple and layered" (Chase, 2011, p. 430). The poems contain clear indication of the major threads, which were identified through the field to field texts to interim texts to final research texts process highlighted above.

Though Clandinin (2013) is clear that representation should follow from what the researcher learns from the field and field texts, poetry seemed an appropriate process and product for the exploration of this inquiry. Creative representations

> enable us to learn about ourselves, each other, and the world through encountering the unique lens of a person's (or a group's) passionate rendering of reality into a moving, aesthetic expression of meaning. At its best, art sparks compassion and inspires people to nurture themselves, their communities, and the world. (Ellingson, 2011, p. 599)

This responds to the core relational aspect of narrative inquiry as Clandinin (2013) defines it: an opportunity to enrich and transform ordinary lived experience for the participants, the researcher, and others. Ultimately, a turn to poetry "allows us to express something that feels inexpressible in prose" (Prendergast & Belliveau, 2013, p. 202).

The representation of the inquiry through poetry manifested several of the types of poetic use as defined by Prendergast and Belliveau (2013). These include aspects of poetic research,

where poetry is used to "highlight life stories and experiences of interest to a field or discipline," and participant-voiced poetic inquiry, which are "interested in some emotional aspect of participants' experience" (Prendergast and Belliveau, 2013, p. 199), manifested in both poetic transcription as well as poetic representation. Important to the application of poetry in this manner is that it is contextualized as an approach that fits the inquiry and that fits the researcher's ability, having both substantive contribution and aesthetic merit (Prendergast & Belliveau, 2013). The former was mentioned briefly above and will be explored further in the next chapter; the latter is delineated below.

The construction of the poems is formed from the procedure and analysis above, but it is also personally influenced by my lifelong passion for poetry, formalized in education coursework. In the development of my own style I have been influenced by several prominent poets. Most notably, I am influenced by the works of Robert Frost, Maya Angelou, e.e. cummings, Walt Whitman, and Lucille Clifton. I am moved by their use of powerful imagery with emphasis on phrasing and word selection. I offer as evidence to this, the narrative beginning poem about journey in Chapter One, and a poem about identity and purpose included in the subjectivities statement below.

In the final steps of analysis, I asked participants to review the poems "to certify that it accurately captures the experience and the meaning that had been expressed" (Mears, 2008, p. 413). I initiated member checks through e-mail, followed in some cases by in-person or phone communication. This allowed for conversation around the composed object of the poem(s). In all cases, participants were happy with the poems and felt that they accurately represented their voice as it was shared across the field texts. The only addition that was requested was for a line

to be added to the collective voice poem. The added line is noted and explained under the collective voice poem in the next chapter.

Researcher Subjectivity Statement

I, as the researcher, am an insider to the discipline of architecture education and this research context. I have undergraduate and graduate degrees in architecture and have taught with these participants, in this small architecture department, at this mid-sized urban research university, for 10 years. I first worked as a graduate assistant; later I worked as an adjunct professor; and, currently, I hold the position of a tenure-track, full-time faculty member and curriculum coordinator.

Identity Awareness and Personal Transformation

I identify as a White female. In establishing my identity at the intersection of race (white), gender (female), sexual orientation (heterosexual), socio-economic status (middle-class), and cultural affiliation (Southern American, Christian, Catholic), I need to be aware of how my identities impact the way I listen, read, analyze, interpret, and represent participant voices. As my identity classifications place me in dominant narratives, I especially need to be careful that my voice does not exert power over others (hooks, 1994; Freire, 1998). To address this, I attempt to make my processing of the field texts, and my emotions and thoughts, as transparent as possible. As this study seeks to understand, it is descriptive; however, the theoretical framework, which fits under social constructionism, does allow for critique. I have focused this critique inward, to allow for the full power of narrative inquiry to take hold of me, allowing myself to become more critically reflective and thoughtful through this process. I believe that in doing this, I can showcase a process for self-development that others, should they be so inclined, can follow. Key to this is the explication of relational ethics, especially how this study meets the touchstones

of narrative inquiry. The touchstones are introduced later in this chapter; how this study meets their criteria is described in Chapter Four. Finally, I describe in Chapter Five how research moving forward can involve further critical reflection on my identity relationships to my teaching and research.

Insiderness

As an insider to the research context and the participants, my status may affect my findings. I do not hold an administrative position in relationship to my participants, so I do not anticipate that people will feel compelled or persuaded to participate to gain professionally from the experience. I would describe the relationship that I have with the participants as collegial. This is the same description I have heard several of the participants use when describing our faculty relationship to outside program accreditors. I believe that people will participate because of collegiality and, like I describe below, for their own personal growth and development.

Part of what I hope to gain is an understanding of our departmental ethos—how do we as a faculty view our roles, specifically in relationship to teaching in the discipline of architecture? I am interested to see how I align individually and collectively with other colleagues, and to determine how that holds meaning for further development of our program and our department. Ultimately, I am interested in becoming a better educator and, because my colleagues evidence a wide range of age and experience, feel that I have something to learn from those I interact with on a daily basis (Pinnegar & Daynes, 2007). This means that I am entering the research study hoping that I will personally gain from this experience (Clandinin & Rosiek, 2007). This aligns with Clandinin's (2013) description of the interdependent nature of narrative inquiry: as the researcher and participant enter into the research project together, both in the midst of their own

individual stories, they are bound to emerge from the process having been affected by one another and the experience.

Being affected by participation in the inquiry process is a component of how I already comprehend my world and my teaching as a vocation. This is summarized in the following poem, as are my attitudes about a commitment to serving others, and conceptualizing my practice as addressing realms of social equity within the discipline (which addresses the social commonplace of narrative inquiry).

Here in this place,
I will grow where I am planted.

When I heard Maya Angelou read "Phenomenal Woman" from
the TV set in my seventh-grade classroom, this little, white,
middle-class girl from North Carolina wanted to shout
"that's me" too. Or, that's what I want to be.

I like to imagine that I set out, at that very moment,
that I scampered out of the portable classroom,
across the soccer fields,
out into the mystery of what it meant to be a woman in the world
gently loving, but with a voice that was smooth, that was powerful,
that caressed the very soul it captured—with words.

I never let them tell me that it was a man's profession,
because if I could do it, it belonged to me, too.
I'll show up, and I'll work hard, and I'll do it . . . every day.
And then I'll put it to *everyday use*—
I'll take all that it is in my heart,
and in my hands, and in my head
And I will fall into this soft earth, down upon the rock,
And I will erect a *shelter for the soul*.
I will sow the seed, and I will grow here,
where I am planted.

Yes, that is what I would like to do, make you see you
the way I see you—to prepare for you a space,
by giving you the words to describe yourself, and then,
you will give me the words to know myself.

In the end, it never occurred to me to ask, "did she mean that for me, too?"

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The poem also questions identity intersections and belonging associated with appropriation.

Holding critical of both my identity and insiderness is important for my personal growth, and the

plausibility of this research to advance more inclusive and equitable teaching practice.

Negotiating Insiderness. Being an insider has both advantages and disadvantages.

Unluer (2012) summarizes advantages to include

> speaking the same insider language, understanding the local values, knowledge and taboos, knowing the formal and informal power structure, and obtaining permission to conduct the research, to conversation, and to get access to records, and documents easily facilitate the research process. (p. 5)

Disadvantages include

> role duality (instructor/researcher), overlooking certain routine behaviours, making assumptions about the meanings of events and not seeking clarification, assuming [the researcher] knows participants' views and issues, the participants may tend to assume [the researcher] already know[s] what they know, and closeness to the situation hindering the researcher from seeing all dimensions of the bigger picture while collecting the data. (Unluer, 2012, p. 6)

Unluer (2012) offers that neither the advantages nor disadvantages weigh more than the other;

both must be addressed in the undertaking of the study. Thus, aspects of my insider status will be

unpacked in the upcoming chapters.

Criteria for Judging Narrative Inquiry

Clandinin (2013) and Clandinin and Caine (2013) outline twelve touchstones of narrative

inquiry that should be considered in judging and responding to the quality of the research. The

inquiry must evidence relational responsibilities, including relational response communities

(research communities, Clandinin & Rosiek, 2007) and the negotiation of relationships. The

inquiry must recognize being in the midst, indicating a commitment to understanding lives in

motion. It must indicate the justifications for the study and contain the representation of the

commonplaces. It must be attentive to multiple audiences. The inquiry must indicate narrative

beginnings, it must negotiate entry, and show the path from field to field texts to interim, and finally, research texts. The definitions and expectations for evidencing these touchstones, as well as how the study meets them, are explicitly summarized in Chapter Four to allow for external evaluation.

Responsibility of the Researcher in Narrative Inquiry

Because the researcher and participants work so closely together through the sharing of stories, whereby "researchers try to build a research relationship in which personal memories and experiences may be recounted in full, rich, emotional detail and their significance elaborated" (Josselson, 2007, p. 539), it becomes extremely important that the researcher attend to the complexities of the process. The "ethical conundrum in narrative research derives from the fact that the narrative researcher is in a dual role—in an intimate relationship with the participant (normally initiated by the researcher) and in a professionally responsible role in the scholarly community" (Josselson, 2007, p. 538). For Clandinin (2013) this means the researcher must "work from, and within, ethical understandings informed by relational responsibilities of researchers with participants" (p. 198) that address both the short and long terms. Narrative research "treats the interviewee as the expert, with the task being to effect change in the researcher's understanding of the phenomena of interest" (Josselson, 2007, p. 546). Thus, "the researcher's self, with its fantasies, biases, and horizons of understanding, is the primary tool of inquiry" (Josselson, 2007, p. 545). Because of this significant but precarious dual-role, "self-knowledge and self-reflection become necessary to the project to tease out what aspects of what is 'observed' derive from the researcher, what from the object of observation (the participant), and what from the interaction between" the two (p. 545).

This comes most directly in the negotiation of field and research texts, where the researcher has the opportunity and responsibility to honor participants' belonging to the shared three-dimensional inquiry space (Clandinin, 2013). Inquiry spaces must be marked by "ethics and attitudes of openness, mutual vulnerability, reciprocity, and care" that recognize that "a person's lived and told stories are who they are, and who they are becoming" (Clandinin, 2013, p. 200). An inquirer who recognizes this, recognizes that

> the inherent ethics of narrative research lies in the resolute honesty of the researcher's reflexivity, which states clearly the biases, aims, and positioning of the knower and the circumstances under which the knowledge was created, with the researcher taking full responsibility for what is written (Josselson, 2007, p. 549)

in the interim and final research texts that are negotiated with participants. Furthermore, "every narrative contains multiple truths. All selves are multiply voiced. Therefore, whatever narrative emerges in the final report is a construction of the interpreter, and the writer needs to make this plain in the presentation of results," and in the presentation of the research texts to the participants (Josselson, 2007, p. 551). In this way, the researcher remains in tune with the inquiry process, allowing for change in the participants' lives, the researcher's life, and the lives of others (Clandinin, 2013). Aspects of how this was achieved appear throughout the representation in Chapter Four and the discussion in Chapter Five. Additionally, this is incorporated in the touchstones, which are explained in Chapter Four.

Chapter Summary

Chapter Three has presented the epistemological and theoretical frameworks for understanding why narrative inquiry is appropriate for this research and how narrative inquiry is used to study the roles of architectural educators. This description of narrative inquiry provided some background information as well as the methods for collection, analysis, interpretation, and representation of the field texts. The chapter also included the researcher's subjectivity

statement, a listing for the touchstones of narrative inquiry, and a description of the responsibility

of the researcher in the inquiry process. The next chapter will provide the findings of the study,

presenting the analysis, interpretation, and representation of the narrative inquiry. It concludes

with how the research process has been conducted to meet the touchstones of narrative inquiry.

Chapter Four

Findings

This chapter includes discussion of the evaluation of field, interim, and research texts. The discussion begins by introducing how participant narratives were cared for, further explaining aspects of researcher subjectivity. Next, an overview of the findings is introduced, followed by participant restorying and poetic representations; each poem is supported by raw data and reflective commentary. The last major section of the chapter describes how the research responds to the touchstones of narrative inquiry. The chapter concludes with a summary of the information provided and its relevancy for engaging the next and final chapter of this work.

Respecting the Person

Clandinin's (2013; Clandinin, Caine & Lessard, 2018) concern for the participants' lived lives in the research process means that extra care should be given to making the participants feel as respected as possible during the entirety of their involvement (even to how their voice will carry into the future). With that in mind, I have elected to name the participants by number, and not by a pseudonym. Though the number of participants does not impact the quality of this methodology, it does make identifying the participants easier. This was of concern for the institutional review board in relationship to this project, thus the consent form made it clear that the likelihood of discoverability was increased due to the intimacy of the research context.

My colleagues agreed to participate regardless; a testament I believe to their respect for the project, and for me, and for their own understanding of self. In honor of that, I would like to provide as much security to their identity as possible. Because I felt that the pseudonyms were too identifiable, I have removed them, as well as any gendered pronouns directly tied to the participants themselves. The participants are referenced as Participant 1, 2, and 3, and referred to

as they/their/them. While this may make the discussion of information a bit cumbersome, it does not, I believe, obscure meaning, nor does it stray from the commitment to the lived and told stories shared by the participants that Clandinin so richly values in her description of the phenomena and methodological work of narrative inquiry.

Though this study moves from a critical perspective, the focus at this time is on observing and describing how educators may be demonstrating critical reflection and authenticity in the practice of architectural teaching. This would certainly include the hunting of paradigmatic, hegemonic practices, but only as they are currently evidenced to the participants in their stories and their own understanding. Though some participants were eager to learn from the processes and products of this work, and as will be shown, the process was indeed self-reflective for some participants, I have chosen to pursue the criticality through my own demographic state. I have removed gender, age, and sexual orientation from the participant category. Because these are intersecting identities that influence how people experience the world, and re-present that experience in the telling of stories, the narratives will certainly showcase some aspects of this. I diligently try to recognize this and frame it, but within the understanding of my own lived story. After this study, should it be appropriate and acceptable to apply a critical race, feminist, or post-structuralist lens to the research, it will be done with the consent of the participants to use their stories in that way, and hopefully, with their own participation as a co-author. It seems only appropriate to grow together in that way.

Living Storied Lives Together

As the last pre-cursor to the presentation of the inquiry, I will add that this exercise has been a true living out of stories together. As I will discuss later, the returning to the stories over the period of a year has taught me a lot about myself and my colleagues. It has revealed to me

that relationships are complex and demand a great deal of respect for how we each can grow and change over time. What I can share is that all participants are White, have been teaching continuously in architecture education at the university level for at least the last ten years, hold degrees in architecture, and have spent time in the professional practice of architecture. This is shared across all our current faculty.

The continuous sharing of the research site over the last ten years has meant that we have come to one another not only as colleagues, but as friends. Our lives are intertwined professionally and personally, and we have a respect for one another, which was evidenced in our conversations. This does not mean that our relationships are without struggle, as our conversations also revealed tensions in our collective understanding of who we are and where we are going. Nonetheless, our interactions in this process only deepened the respect and love I have for the people that I work with. I conclude this introductory portion to the next section of presenting the final research texts as both a statement of subjectivity and one of commitment: I am deeply connected to these participants and hope to carry the mentorship provided through their stories into the critical and authentic practice of my teaching.

Overview of Findings

Prominent among the stories shared by participants was the evidencing of their authentic selves through their teaching practice. Through the conversations and reflective journals, participants shared how impactful their previous architectural education was in shaping their understanding of teaching. In general, this indicated that the participants were conditioned by their previous education but were not controlled by it. By evidencing reflection about how and why they teach, participants articulated many of the reforms called for by Webster (2004, 2007, 2008) and Mewburn (2011), to include: an understanding of self in relationship to teaching, a

holistic view of teaching that incorporates constructionist perspectives and language, an attempt to help students develop their own habitus, and an interest in becoming a more responsive teacher within the design studio environment.

Noticing tensions is an important component of narrative inquiry. In their sharing of stories, participants also identified tensions within their teaching. While most of these tensions were in relationship to authentic performance of architectural teaching, one important tension highlighted was that not all students seemed prepared for a student-centered learning context, as called for by Webster (2004) and Mewburn (2011).

In support of the works by Schön (1981, 1985), Webster (2004), and Mewburn (2011), participants confirmed that architecture education is situated learning. Furthermore, their stories indicated that the teaching of architecture may also be considered as situated learning. Consideration for developing this aspect of understanding, as well as the other key ideas learned through this study, are explored further in Chapter Five.

Engaging the Poetic: Listening, Commitment, and Failure

Through the process of moving between and among participants' field to interim to research texts, I identified three prominent threads: Listening (which involves compassion), Commitment, and Failure. These threads are named both in the individual poem belonging to the corresponding participant, and in some version, in the collective poem integrating across all participant voices. Notions of how these are understood as the dominant threads are captured in the restorying for each participant. The restorying process (described in Chapter Three) attempts to situate aspects of the findings within and among the participant threads. This is carried forward in the next chapter in the discussion of these threads as they pertain to the research questions.

The Structure of the Presentation

Participant voices unfold through a process that allows the reader to "see" and "hear" the dominant threads and tensions, and how these are tied to the larger findings for the study. This is accomplished through the restorying process, which includes large chunks from the field texts. The poems, with their supportive data and reflective commentary, follow the restorying to illuminate participant voices. The summary preceding the poem indicates ties to the practical and social justifications for the inquiry. The personal justifications are discussed in the last portion of the individual participant's section through researcher reflection. Each participant is provided space for their individual voice, before a collective, multi-voiced poem is presented.

The presentation of the research texts ends with points of researcher reflection. These tie together the three justifications for the study. Prior to collecting the life story and image-elicited conversations, I considered my own thoughts on the design studio. This serves to demarcate a beginning point of reflection. The final poem included in the representation section is a poem indicating a summary finding for this study: that developing critical consciousness is significant to achieving the shifts in architectural education to become more equitable and inclusive (ACSA, 2019; AIA, 2019; Mewburn, 2011, Webster, 2004, 2007).

Coming to Know Participant 1: Listening and Compassion

> So I certainly would say that striving after joy is important to me, and it has always been there. The last few years it has presented itself as this is what you've been doing all along. Strangely enough C.S. Lewis talks about joy and how important joy is and that it's not the same thing as happiness, and that joy ties to purposefulness and peacefulness and understanding the inherit value of things and respecting that, and so it's been an evolving thing, that aspect of who I am and how that directly affects my teaching because I can't separate them, and I don't think I should. (Life story, lines 954-963)

Listening through Participant 1's field texts, I was struck by the positive language used to affirm their experience of teaching (joy, blossoming, invite). Most notably, this word was joy.

Participant 1 seemed to be seeking joy in every aspect of their teaching, as well as generally in their life. I felt very moved by this (perhaps because at the time I was struggling with understanding my own joy relative to teaching).

> And that's what the tutorial method is really about, is co-working with a student on their project and being able to reference the things you've taught them in all their other classes or other people have taught them. And it's really engaging in that, that's where I find the joy. That's what gets me up in the morning is talking with students about their work, to be honest with you. (Image-elicited, lines 1810-1816)

Emphasis on Co-Work. Listening during the first iteration of interim texts and then re-listening during the second iteration, I noticed more about the idea of co-work, co-learning, cooperative designing, and cooperative thinking. Indeed, the idea of co-creation permeates all levels of their experience: undergraduate education, graduate education, professional work, teaching, service, and administrative duties. Though I was aware of this in the first iteration of analysis, it began resonating more vividly the second time around. It led me to believe that co-creation is truly authentic to how Participant 1 defines not only the way they like to work, but also serves as an intrinsic definition of who they are:

> well I said that I had gotten into teaching without knowing that I was teaching because I was teaching people that I cared about, that I saw learning as a team effort and therefore if I taught people who were my classmates how to do something they would teach me how to do something, and then we would all advance together, because we're all part of a team, because I don't believe in win-lose, I only believe in win-win. I did not think of it back then and haven't always felt that way but I realize that that's, I realize that now that it's the only way to survive in life. (Life story, lines 1050-1055)

Co-Work and the Design Studio. Participant 1 purposefully sought professional and teaching environments that would offer them the opportunity to teach and learn from others, to be in a co-work environment. In fact, they left one job because it did not contain enough of the co-sharing that they had enjoyed while they were in school. Participant 1 directly relates their experience of co-creation from their experiences in education. And while all critique experiences

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were not successful, and some more memorable ones were even described as painful, Participant 1 thinks very highly of the experience they see at the center of this co-creation: the desk critique. So much so, that Participant 1 would not teach if they could not participate in this setting:

> This is why I do this job. It is just for the desk critique. Yes. If they took studio away from me, I don't know, I don't think I'd continue teaching. (Image-elicited, lines 1787-1792)

> For Participant 1, the desk critique is the opportunity to perform at their best: to talk, think, and draw simultaneously, telling the story of spaces and users that leads to a holistic understanding of architectural design and fosters a "compassionate decent designer who cares about human beings" (Life story, line 2012). This is what Participant 1 sees as the "ideal" of their teaching. And they believe this to be possible through an emotional understanding of design.

Holistic Design Leads to Holistic Teaching: Authentic Teaching-Living. Participant 1's authentic practice extends to include a need for meeting students where they are. Participant 1 recognizes that all students are not like them, that all students will not respond to their preferred way of designing, or even favorite areas of design. They recognize that they must adapt their teaching to fit different students; they share stories of when they have, as well as reflections on struggles about how they should.

> These images were chosen because this particular student was responsive in the way that they designed with me, this would be an example of someone designing with me. Now I had other students in the class who reached an equally successful output. And they designed in a way that didn't fit as well with my way of designing, and so I had to be flexible enough to adjust the way that I do things for them. (Image-elicited, lines 976-980)

> I do my best thinking with a pen in my hand and my mouth going. And so, when I would meet with my professors back in school, I worked out things, just the way that I do now with my students. I'm just on the other side of the table. What if we did this? [one design option demonstrated to student] What if we did this? [a second design option demonstrated to student] and it's a back and forth…that's how I work best. And I guess,

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in retrospect, I don't know maybe that's something that I've been contending with my entire teaching career, as this is the way that I work, and this is how I work. But not everybody works that way. And then how can I adapt the way that I work so that it works for all people, because I did talk about the other student who was not this student [pointing to drawings], who didn't need me to do that with them. They needed me for something a little bit different….So some are like this student [pointing to drawings], some are like the other student. You have to be there for both of them. (Image-elicited, lines 1907-1959)

In her critique of architectural education, Webster (2004, 2005, 2008) calls for a more constructivist approach to education, as well as one that focuses on supporting the design student's ability to inform their own habitus. Participant 1's use of language (co-work, cooperative, team) speaks to Webster's call. Participant 1 is also explicit about wanting to help student's understand and develop their own design process and sense of design knowing: "This [the design studio] is where they develop a set of values (their own) for making design decisions" (Reflective Journal).

Capacity in Reflection. Webster (2004), Mewburn (2011), McLaren (2017), and Waks (1999) mention how significant it is for teachers to consider why they teach, what they teach, and how they teach. Participant 1 explicitly addresses this: "in the last two years…I've been reflectively looking back and saying so how do I teach and why do I teach that way" (Life story, lines 215-216). They attribute the impetus of their reflection to an event that happened several years earlier. They do not mention the specifics of the event on the recorder, but they reference back to it when they discuss why reflection has become more important to them, or why they have been reflecting more recently.

I know the nature of the event, and it is one that both Erikson (1959) and Mezirow (1990) discuss as the type that would interrupt the adult life cycle process to have the adult reconsider issues of identity, relationships, and generativity, as well as creating a disorienting dilemma. This event, which introduced stress (among other feelings and emotions) within Participant 1,

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prompted them to consider what their life was about, who they were as an individual, how they participated in their role as an architectural educator, and how they wanted to spend their life (purpose). While this is not the only aspect of their life that contributed to their reflections, it seems to have crystallized the need for reflection, or perhaps made it a more poignant, instructive portion of their life. They also mention their age as contributing to aspects of their reflective qualities, which matches with age ranges as described in Erikson's (1959) model of the Adult Life Cycle. Furthermore, they allude to the amount of time out of undergraduate and graduate education, and their time spent in teaching across undergraduate and graduate education, that has allowed them to see things differently (supporting aspects of time needed for transformative learning).

Finally, their reflectiveness has been impacted by mentorship that they received early in their teaching career, where an administrator's evaluation of teaching

> sent me on this path saying at the end of every semester, really look at what you did and look at yourself honestly and say were they [the students] looking at their phones or were they actually listening to you…but now I have other things, did they really learn, did they find the joy, did they feel as if I valued them and their ideas, did I actually listen to them, did I allow the other emotions that are inside me to come to the fore and allow me to be an effective teacher and if that's the case how do I deal with that, how am I going to make myself better at that. (Life story, lines 984-990)

Celebrating Participant 1. The following two poems, "Listen, Listen with Joy" and "The Compassion of Teaching Architecture," are intended to highlight Participant 1's voice regarding their reflective and authentic presence as an architectural educator. Together they showcase the major thread identified for Participant 1—the power of compassionate listening. Building off the restorying above, the reflective commentary following the poems helps to situate the participant's narrative in relevant literature, thereby connecting to social, cultural,

linguistic, and institutional narratives. This responds to the practical and social justifications of

narrative inquiry.

Listen, Listen with Joy

1   The desk critique,
2   where I talk with my students directly across a desk about architecture,
3   that's my favorite part of teaching—
4   It's why I do this job: just for the desk critique!

5   Working across the desk with somebody
6   bouncing ideas around
7   (wanting them to do well)
8   it's a cooperative venture;
9   it's designing with,
10   it's co-working,
11   that's where I find the joy,
12   that's what gets me up in the morning:
13   talking to students about their work.

14   I learned long ago,
15   when I was a student,
16   to be a teacher I have to stand up,
17   to be more than just a critic;
18   I need openness and flexibility of mind
19   so that I may be a guide,
20   a challenger,
21   a mentor.
22   But most of all, I should LISTEN. Listen first!

23   I realize now
24   (having looked back and asked myself:
25   how do I teach and why do I teach this way)
26   that teaching is a noble thing to do,
27   that it should be part of one's life's work,
28   that it's as important
29   as doing the great buildings.

30   The kindness of teaching,
31   pursued,
32   developed into a fine art,
33   that—
34   that is enough.

Lines 1-3. Schön's (1981, 1983, 1985) description centers on the desk critique, the interaction between the faculty member and the student. It seems an important place to start for this participant, as this is their favorite aspect of architectural education.

> That's my favorite part of doing architectural teaching is the desk critique where I talk with my students directly across a desk about architecture. (Life story, lines 80-81)

Line 4. What struck me about this line is that the participant justifies their teaching of other courses because they get to utilize that knowledge in the studio: they would not teach if they could not be involved in studio.

> This is why I do this job. It is just for the desk critique. (Image-elicited, lines 1787-1791)

Lines 5-13. Teamwork, to develop all parties involved, is especially important to this participant; they practiced it in their education, in the profession, and in their teaching. They point out that they shifted to "designing with" after a few semesters of teaching; they stopped making it about their own design and focused on the student.

> So I developed probably early on this working across the desk with somebody based on wanting them to do well. (Life story, lines 182-183)

> I work best when I'm working with 2 or 3 other people and we're bouncing ideas around. (Life story, lines 95-96)

> I approach my teaching always as a cooperative venture. (Life story, lines 187-188)

> They designed with me, this would be an example of someone designing with me. (Image-elicited, line 977)

> That's what gets me up in the morning is talking with students about their work, to be honest with you. (Image-elicited, lines 1810-1816)

Lines 14-17. The participant purposefully does not reproduce certain actions of their educational experience; they are able to articulate why they do not do so, and why others should not.

But the most thing that he taught me, the best thing was that when your professor tells you this is, you suck, you need to come back, if they're not willing to tell you why, you need to come back and say, you need to tell me why, you need to stand up and be a teacher and not just a critic and tell me why I did this wrong and if I'm gonna be a teacher I have to be able to do that. (Life story, lines 264-268)

Lines 18-22. These characteristics reference those mentioned for authenticity (Cranton, 2001; Kreber et al., 2004) and attributes students want according to studies in architecture education (Quinlan, Corkery, & Marshall, 2007; Webster, 2004).

I guess an openness and flexibility of mind is needed. (Reflective Journal)

The studio teacher is a guide, a challenger, a mentor. They should LISTEN. (Reflective Journal)

And so that is why I try really, really hard to listen first, hear what they're trying to say, and say, okay, that's what you're trying to do. (Image-elicited, lines 169-170)

Lines 23-25. Referencing reflectively considering how and why they do what they do, the participant addresses portions of what Webster (2004), Waks (1999) and McLaren (2017) talk about as necessary for critical reflection on the part of the educator.

And then when did I realize that I was doing this like in the last two years when I've been reflectively looking back and saying so how do I teach and why do I teach that way. (Life story, lines 215-216).

Lines 26-34. Participant 1 has struggled with teaching as a singular practice not in conjunction with professional practice. They have come to terms with teaching as an art that should be practiced to make it exemplary; they credit this to a colleague (at another institution) who they see as the epitome of this understanding.

That teaching is a noble thing to do, that it should be part of one's life's work, and I was coming to the realization that I felt that teaching was as important as doing the great buildings, that if I could help somebody else do the great buildings then I had a piece in the great buildings that they did. (Life story, lines 414-417)

[colleague at another university] taught me about the kindness of teaching and how you should develop that to a fine art, and that that is enough. (Life story, lines 580-581)

Listening Again. This poem for Participant 1 was developed early on, as it was easy to compose based on the resonances in the work, and the explicit use of terminology associated with reflection and with parameters of constructionism and authenticity. The poem (except for one stanza) and the reflective commentary were included in the Teachers Conference presentation and paper. One brief stanza was removed from the early iteration to the one shown here. As I relistened to the conversations and reread Participant 1's journal entries, I was struck by how deeply engrained their sense of co-creation was, seemingly across all facets of their professional and personal life. The stanza that was removed was about authenticity, and I felt that because the reverberations of this thread became louder the more I engaged with the field texts, I needed to honor that notion in a separate poem. As the second poem developed, however, it moved beyond just the relationship of co-creation to capture other aspects that appeared important to Participant 1's authentic understanding of self. These other aspects (compassionate caring through teaching and tapping into emotional prowess for design) also seemed to be areas of tension for Participant 1, as they struggled to articulate fully embracing these ideas.

The Compassion of Teaching Architecture

35   I entered into a relationship of teaching long before I became a professor:
36   *I really care about you and I want to help you*
37   because we're part of a team, together.
38   All the way through working in the firm,
39   you're always helping people out, new people come in:
40   *let me teach you, let me show you how to do that,*
41   because I want you to do well,
42   because if you do well, I'll do well.
43   We'll do well, together, as a team,
44   that's who I am.

45   My great hope for teaching is to
46   create compassionate, decent designers
47   who care about human beings,
48   like I do, like we should.
49   In teaching, in architecture,

50   that's who I am.

51   I got into architecture school and realized that it was so much more,
52   so much harder than I ever expected
53   but I loved it anyway.
54   It got me really thinking,
55   my best work is tapping into my emotional sense,
56   making that into a material expression of emotions.
57   I 've always approached architecture from this emotional standpoint,
58   for good or for bad,
59   that's who I am.

60   In order for design not to be "cheap,"
61   it must be in the service of real authentic living;
62   thus design education requires real authentic experience.
63   This authentic practice—of you, and me, and us—working together,
64   that's who I am.

Lines 35-43. These lines showcase how the participant conceives of their relationship to others. This was echoed across the other field texts, as was the notion of being part of a team. Emphasis is added in italics to shift the voice from a simple description of the story to the participant telling others something true of themselves, that they really care, and they want to support those they work with. This is significant in this context because Participant 1 is speaking about being a student and a professional, prior to them beginning their teaching career. That they would use this language again when they would talk about their teaching self and how they relate to their colleagues reaffirms that they view this as continuous across their character.

> I entered into this sort of relationship of teaching as a well I really care about you and I want to help you because we're part of a team together…and all the way through working in the firm, you're always helping people out, new people come in, let me teach you the computer or the standards we have or let me show you how to do that wall section because I want you to do well because if you do well I'll do well because then we have less problems with our project. (Life story, lines 176-186)

Lines 44, 50, 59, 64. Participant 1 uses the phrase "who I am" ten times across the two conversations. Because I felt that this statement was verification of their feelings relative to their authentic understanding of self, I used it as the concluding punctuation for each stanza. I also

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wanted to emphasize its use through repetition because, as indicated in the last line of the quote, they came to understand more about themselves as they participated in the conversations. This speaks to the reflective capacity of the work, which is part of the reflective process that was designed into the data collection methods and is consistent with Clandinin's (2013) description of the inquiry process.

> That's just who I am. (Image-elicited, line 964)

> That's where I have found myself, and maybe it's because of who I am, that I found myself there. (Image-elicited, line 67)

> So, everything, during our discussion today, I've realized how my process stems from who I am, which is interesting and a realization I didn't really think about before. (Image-elicited, lines 2202-2206).

Lines 45-49. These lines are from Participant 1's response to what they hope to achieve in their teaching over the next five to ten years. This ideal connected with perceptions of how they approached teaching and their thoughts on design. This connects to the way that both Quinlan, Corkery, and Marshall (2007) and Webster (2004) discuss the ideal tutor and the strength of modeling authentic practice in the studio setting.

> I would say my ideal…I would hone this idea of listening and understanding my students and caring about them as human beings and inspiring them to be great designers…students who would look back and say yes, [Participant 1] made me into a compassionate decent designer who cares about human beings…that is my great hope for teaching. (Life story, lines 1998-2013)

Lines 51-59. Like much of the other segments selected for this poem, these lines reiterate that what Participant 1 demonstrated as a student, resurfaces in teaching as an important focus. In particular, emotional responses play an important part into Participant 1's conception of their world:

> I want them to do that, I want them to have an emotional response to my building, or I want to teach somebody to design so that that is possible, and that I learned in school, but it was always there. (Life story, lines 1074-1076)

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This resonates with how Participant 1 gets involved in their student's work:

> I find that it works best if I can find a way of becoming emotionally involved in what it is that they want to do…. telling the little story helps to get me emotionally involved and the student emotionally involved. (Image-elicited, lines 679-681, 688)

Emphasis with the emotional side of both design and personal display seems to be an area that Participant 1 has considered as part of their developmental process. They relate that while some of their professors displayed emotional connections in design, others were definitively "anti-emotional." In asking themselves to reflect on their own teaching practice at the close of a semester, Participant 1 relates that they consider

> did I allow the other emotions that are inside me to come to the fore and allow me to be an effective teacher and if that's the case how do I deal with that, how am I going to make myself better at that. (Life story, lines 988-990)

They also pursue an emotional stance on design even when they are teaching a professional/technical course where they view the coursework to be "as non-emotional as you can get" (Life story, line 722).

> I got into architecture school, realized that it was so much more and so much harder than I ever expected it, but I loved it anyway because it got me really thinking and using some of the things I'm reasonably good at and in general I fell in love with it. (Life story, lines 13-15)

> so my best work as an undergraduate was tapping into my emotional sense and making that into a material expression of emotions. (Life story, lines 676-677)

> I 've always approached architecture from an emotional standpoint, for good or for bad, that's who I am. (Life story, lines 690-691)

Lines 60-64. This is the material that was removed from the first poem. Because it used the phrase authentic practice, I felt that it served as the impetus for what I believed should be a separate poem dedicated more specifically to Participant 1's authentic display of self. I originally placed these lines at the beginning of the poem. As I explored the construction of the poem

further, however, I felt that the lines served more as a conclusionary statement and needed to arrive at the end of the poem. This coincided with the location of the raw data as the final lines of the reflective journal response to the last question, engaging the participants' thoughts about the future of architecture. I believe this connection is made more meaningful because the reverberations of authenticity in Participant 1's stories communicate to me that their future practice also involves them displaying their authentic self more fully.

> The computer has made experience so "cheap." I hope the next revolution in architecture will be "reality," meaning design in service of real authentic living. And the design education that will be required will need to be real authentic experience. (Reflective Journal)

Turning Inwards. The following discussion, predominantly presented through researcher memos, addresses the personal justifications of narrative inquiry. It is my attempt to ground Participant 1's narratives within my own, to consider how I can learn and develop from their experiences in architectural teaching.

I recorded the following in the post-conversation personal memo for the life story conversation:

> During the conversation, I was struck by how much of what Participant 1 talked about resonated with me and mirrored a lot of my own thinking and recent reflection and development. They remarked several times about their age, about approaching [age] and what that meant for taking stock of their life….I really enjoyed the conversation—I liked being able to talk to my colleague in this way, to hear them talk about their thoughts and what they've been doing, and a chance to get to know them better. When I shared, they reflected something similar, that they enjoyed the opportunity to learn more about me. I think this is an important part of our understanding of ethos—self and collective.

> > I hear the resonations
> > you in me, me in you;
> > I wonder where it comes from—
> > same teaching discipline,
> > working in the same department.
> > knowing each other for almost ten years.

> > I hear the echoes of adult education literature in what you say

I like knowing,
it makes me feel more comfortable with the struggle.

I like getting to know you better
colleague and friend—
person I expect to work with for a long time.

Time—you spoke of time—
the unsuredness of time;
do I hear fear in that, your lack of time?
my own fear about time?
time and presence of what we should do during that time—
what should we do in our time on earth?
what is our purpose?
Erikson is talking to me about identity and relationships—
I hear it in what you say.

I appreciate your candidness, your honesty and openness
I hear Maya Angelou say we are more alike, then we are unalike,
we are more alike, my friend, then we are unalike.

Reverberations, echoes, of you, of me,
of the place we are creating together,
here in this conversation, in this place and space of teaching,
over there in the building I can see where we sit,
and also, the space I see in my mind,
where we create a life of serving others.

I stopped to create the poem as it came to me. I am caught up in just how much I connected to what Participant 1 was saying, their struggles, their insights, and what I heard that felt like I was saying/dealing with the same things. I mentioned this during the conversation.

It was clear to me then, two days after the life story conversation when I recorded these thoughts, that the connection I had with what Participant 1 was sharing made the conversation more powerful, and helped me reflect on what I too was thinking about my teaching. The time of the conversation was towards the end of the semester, a natural time to reflect. I walked away from the conversation happy to have shared that moment with them. I felt that again when I returned to the transcription months later. I recorded in a personal memo:

As I am returning to the transcript after almost 7 months, I am surprised by the amount of emotion I am experiencing. I feel honored to listen to Participant 1's words again. There is some comfort in hearing them speak about their teaching. I am in the latter minutes of the first conversation and they are talking about their influences and the shift of their influences once they began teaching (about the last ten or so minutes). I smile when they use the words "kind" and "joy." It matches my vision of Participant 1 and I am glad to hear the image reaffirmed in their own words.

And upon completion of the transcription two weeks later:

Having finished the transcription of Participant 1's life story conversation I am happy to have conducted it and to have re-listened to it for typing up the transcription. In many ways it was like revisiting with my friend and many of the points shared still resonate with struggles I am having regarding teaching and authenticity. I feel that part of Participant 1's authenticity is found in elements of listening and care. When they talk about their future goals for teaching, they mention their ideal conditions—these seem to resonate with everything they say through the conversation and I think this is their authentic reflection of self. Participant 1 also shares with me anecdotes from students about my teaching that helps me to think about the presentation of my authentic self. That is, what they say they have observed is how I think I want to present myself. Or at least I recognize that it sounds true to how I am existing in my teaching space.

Typing this up, more than a year after the conversation, I was still struck by how meaningful our conversation was. Part of this realization goes back to the authentic nature of how Participant 1 engaged a cooperative environment: they asked me questions, prompting me to share my ideas about some of the things we were discussing. While I was at first hesitant to do this, because I felt that it was selfish to stray away from their story, I was encouraged by the methodological choice. One of the reasons I selected to follow Clandinin's description of narrative inquiry was because it allowed for relational conversation space; it allows for conversation, indeed it lives in the community of people living out their lives. I addressed this in the post-conversation personal memo for the life story conversation:

There were times that the conversation switched more to me talking, sharing some of my responses to the questions. This seemed like an important way of me participating, to emphasize the idea that it was a conversation, that we were living out our story together, and to make myself vulnerable to the process also, to be reciprocal to what I was asking Participant 1 (and the other participants) to do. I want to think more about this and write

more about this as I go along, as I think it is a very powerful and nuanced part of the methodology.

What I realized is that not only was my participation an important part of living out the methodological concept, it was also an important part of the way that I needed to authentically communicate with Participant 1—to co-create our processing of the conversation and the meaning it held for that day and our future actions. Our conversations revealed that we were both searching to learn, to reflect in that moment on the meaning-making that could happen from our time together.

Having displayed the most resounding echoes in Participant 1's story that evidence reflection, authenticity, and their personal journey, the representation now turns to Participant 2.

Coming to Know Participant 2: Commitment to Social Responsibility

> One day it was extremely bad, blizzard and ice and everything like that and, so me and the two guys that I hung out with decided we would go up to studio. We walked up to studio and he was the-, the professor was there. He [the professor] said I thought you would probably be here, so he knew we'd be there so he hung out with us. We had an all-day wonderful series of talks with him. But that also shows something I wrote before I think, about commitment, that if you're not going to do this then you shouldn't do it and if you are then you need to do it all the way. (Life Story, lines 239-248)

What I would consider as the most resonating aspect of Participant 2's stories is their respect for educational commitment. I saw this in reference to most of the stories shared. But it also threaded through stories that defined other key aspects of how Participant 2 taught based on their own educational experience. The more dominant of these threads involved this time during their education when Participant 2 went to class even though the school was closed due to weather.

> It was memorable because of the fact that this was the same guy who later was talking about, because we thought he thought all of us were incompetent morons, but then we're in there and he's telling us all these things about his own experiences and the need to understand, differences between all these different things and on and on and on, and how he had been, I don't remember the right words or anything, but he had the same sort of

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thing happen to him and it made him better in realizing that sometimes you need something like that. You think your project is really good and it isn't. And sometimes if you're not listening, the only way to come back is to be brutal (Image-elicited, lines 852-906)

Participant 2 remembers this interaction with the professor on the snowy day fondly because they deeply admired the professor. A friend of Participant 2's had received a harsh critique from this professor. It left Participant 2 and their friends thinking that this professor thought of them poorly. The conversation on that snowy day revealed otherwise, as well as something else: Participant 2 learned that this professor had received a similar harsh critique during his studies and felt that it had made him better.

> I was completely serious about academics and was always prepared. After seeing what would happen to students who were not prepared or serious when observing [faculty members], I knew that was not what I wanted to ever experience. In addition, I sacrificed quite a lot to be able to go to a top-ranked architecture school and I was not going to do anything to jeopardize that. (Reflective Journal)

Participant 2—who already felt that commitment was important and necessary because of what they had sacrificed to be in the educational setting—felt validated in their ideas about commitment when their professor showed up, correcting their own ideas about how that professor saw them and their close group of peers. Moreover, what the professor shared that day—that he too had experienced a brutal critique and that it made him better—supported what Participant 2 had seen prior to attending the school, and what they saw while in school (with this professor and one of their friends).

Reconsidering Previous Eduction. Webster (2005, 2007) and Mewburn (2011), among others, discuss the idea of the brutal critique. Webster's (2004) point is that if educators are not critical of their own educational experiences, they are likely to repeat the same hegemonic practices (to include the use of the critique as acculturation). While Participant 2 understands the use of the brutal critique (in their peer's critique while in school, and while shadowing a notable

architect-educator as an adjunct faculty member), they do not see their teaching practice that way. In describing their understanding of the role of the educator they describe a more supportive role.

> I think you have to adapt to individual students because everybody has their own personality and way of looking at it and stuff. And I think the way in which you say something…it's a different way what you do, but it's still not being rude, because I don't believe in that. I've seen people be rude and there's no, on very rare occasions, they might be justified, but most of the time, it isn't. (Image-elicited, lines 726-733)

Specifically, when they are asked to describe the apprenticeship model of the design studio, they respond:

> Well, I think it's just like what we talked about before where it's leading through experience or knowledge or both, and offering constructive responses to solutions developed by the students. And that generally, everything can be improved. I mean there's never been a building, designed and built, I don't think, that couldn't have been improved, but I think it's helping the students to find solutions without giving them solutions. (Image-elicited, lines 305-309)

Furthermore, they offered that what defines a successful educator in the design studio is:

> Somebody who guides rather than dictates, because it wouldn't be very successful if whoever it was was saying, do this, this, this, this, this, this and use this, this, this, this, and this {tapping table}, then it's no longer the student's project and I've seen that, where the students get less of an opportunity to do their own work and research because the faculty member wants everything created in their concept. (Image-elicited, lines 399-406)

It seems that ultimately what Participant 2 values is not a perfect answer or something that matches their exact aesthetic view, but rather that the student puts in effort, is not afraid to fail, and shows that they want to learn and be there. This seems to be an ultimate reflection of what Participant 2 values in themself: they gave up a lot to be educated and to teach in the environment (as opposed to practice), and while they deeply value what the opportunity of teaching gives them, they have a high expectation of commitment because if it.

Practicing Authenticity: Grounding Ideas about Architecture in Teaching. While

commitment seems authentic to Participant 2, so too does their value for addressing social issues

of design.

> It's seeing [architecture] as a way to address issues that I saw being faced by people who were disenfranchised, particularly people of color and very low income. (Life Story, lines 4-5)

> [Working in a pro-bono fashion for rural, low-income] communities also led to the desire to be able to give something back and the way that I saw giving back being done was through architecture. (Life Story, lines 306-307)

> We all have some sort of responsibility to do the right thing and to give back to society and so architecture should not be about monuments to self but it should be about giving or making places better. (Life Story, lines 209-214)

> The giving back thing, that if you're in a position where you're able to do so, where you have a talent, an ability or skill or whatever you want to call it, you should not hesitate to use that for the betterment of the common good or whatever, it sounds like some radical person, but I mean I think that if you do then you have a responsibility you have to do that. (Life Story, lines 386-390)

Participant 2 mentions more than once that if a person has a talent they have a responsibility to

use their talent towards the common good, where and how they can. For Participant 2, this is in

the use of architecture through the creation of spaces that support people. Participant 2 talks

about this in their decision to teach.

> That it would have more significant impact on people because…the teaching part had an opportunity to get other people to like architecture, hopefully if they were going to stay in it, and understand the importance of design on a long term scale, impact scale, but, again to having a social presence in the architecture. (Life Story, lines 196-204)

> I guess the teaching thing just seemed to be more important from an impact perspective even though, because I felt that, actually I guess that I think I felt that if I were doing it myself then I was doing it as one person but if I could teach the benefit of the value of seeing this is the way it ought to be then it would be like ten people doing it instead of just me or, the people I worked with, obviously, not just me, but there would be a greater impact on effecting change if it were taught as part of a larger curriculum that a lot of people would be exposed to. (Life Story, lines 358-361)

They see choosing to teach as a way to have more impact for architecture and its use for creating

meaningful spaces for all groups of people. This is translated into their teaching, where they

value students who work hard to think about the user experience.

> Trying to always get [students] to think experientially so that they can imagine, either through sketches or through the computer or some other means, to walk through the space and what is it that they see or experience, or what is it that they are creating that would be something very nice or very much a hardship. (Image-elicited, lines 315-327)

Participant 2 connects the responsibility of giving something back with the talent of

architecture work; and that it is better manifested in teaching, as opposed to practice. This has led

to deliberate actions on their part to embed social responsibility in their teaching practice.

Though this ethos existed prior to their educational experiences, Participant 2 shared that there

were moments in both their education and their teaching that supported this ethos.

The professor of the snowy day story was one who had a similar view to Participant 2's,

considering the design of "urban spaces for humankind" (Life story, line 229). Though a

relationship was not made explicit by Participant 2, I wonder if the professor's authenticity on

that snowy day—revealing a little bit more about himself and why he performed his teaching the

way he did—might have given Participant 2 more confidence in their own beliefs and how they

would implement them in teaching. That encounter, significantly recalled by Participant 2 as

being a memorable educational experience, may speak to Quinlan, Corkery, and Marshall's

(2007) assessment that faculty display of authentic practice helps students demonstrate

authenticity.

Celebrating Participant 2. The poem "Architectural Talent is a Responsibility"

showcases many of the field text lines already presented to highlight how Participant 2's

commitment to social responsibility is authentic to their practice and teaching of architecture.

Their expectations for educational commitment speak to the practical justifications of the study;

their desire to use architecture to support a belief that people who are skilled in architecture

should use it for social equity, including sharing this view with their students, speaks to the

social justifications of the inquiry.

As will also be showcased in the reflective commentary for the poem, Participant 2 also

firmly believes that the design studio is best learned through doing, confirming Schön's (1981,

1985), Webster's (2004), and Mewburn's (2011) accounting for situated learning in design

education. Noticing that situated learning is present in design teaching responds to the practical

and social justifications for the study. These will be expanded upon in the next chapter.

Architectural Talent is a Responsibility

1	Architecture should not be about monuments to self;
2	it should be about making places better—
3	it's a way to address issues being faced by people.
4	If you're in a position where you're able to do so,
5	where you have a talent,
6	an ability,
7	a skill,
8	whatever you want to call it,
9	you should not hesitate to use that
10	for the betterment of the common good.
11	If you have this, then you have a responsibility,
12	and you need to do it all the way.
13	We all have some sort of responsibility to do the right thing,
14	to give back to society.
15	If you can't change from without,
16	change from within, become part of a system
17	and then change through being part of the system.
18	Look at a holistic approach to design,
19	both the art and science,
20	so that it benefits the place, the people.
21	Understand how to build what you design;
22	understand the importance of the decisions you make
23	how they impact the way something can be built,
24	how they impact the way people live.
25	We all have some sort of responsibility to do the right thing,
26	to give back to society.

27   So come prepared,
28   do the work,
29   be empowered by your talent.
30   And then turn over the project at the end,
31   see the satisfaction of the users.

32   We all have some sort of responsibility to do the right thing,
33   to give back to society.
34   Where you have a talent,
35   an ability,
36   a skill,
37   whatever you want to call it,
38   you should not hesitate to use that.
39   Because the people we design for, they deserve it.

Lines 1-3. The echo of social consciousness rings throughout the field texts for

Participant 2. Both the title and these opening lines are situated as punctuating affects at the

beginning to highlight this aspect of their character. This notion of architecture as responsive to

the human element permeates all three participant stories. It was noticeably described by

Participant 2 as being ingrained from early on in their life, where architecture, and eventually

teaching architecture, allowed them to express and act on this belief.

> Architecture should not be about monuments to self but it should be about giving or making places better. (Life story, lines 213-214)

> I suppose it's seeing it [architecture] as a way to address issues that I saw being faced by people who were disenfranchised, particularly people of color and very low income. (Life story, lines 4-5)

Lines 4-14, 25-26, 32-38. These lines are repeated across the poem to emphasize how

impactful they were in the reading of Participant 2's valuing of responsibility to a larger social

consciousness and to their own personal commitment to be responsible in this way. This appears

in the way they responded to fellow students while they were in school, informally teaching them

so that they might better understand the impact of their design decisions; it also shows up in the

way that they have shaped the curriculum based on their position, and what courses they value

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the most in their teaching (studios that allow them to directly tie into the community). This prompts the inclusion of lines 21-24, which are the outcomes of this belief—a responsibility to make sure learners understand the consequences of their actions within the built environment, because the architecture has some power to address social issues.

> If you're in a position where you're able to do so, where you have a talent, an ability or skill or whatever you want to call it, you should not hesitate to use that for the betterment of the common good. (Life story, lines 387-389)

> If you do then you have a responsibility you have to do that. (Life story, line 390)

> If you are then you need to do it all the way. (Life story, line 248)

> We all have some sort of responsibility to do the right thing and to give back to society. (Life story, line 209)

Lines 15-17. I have heard Participant 2 say this outside of the research space, so I was interested to hear this in a way where I could place it in relationship to the context where it originated. It was bound in with a discussion on integrating social context within the curriculum and looking to evolve that ethos in a related discipline (outside of architecture). Grounding it in this way helped me to see this participant in a different light; I was able to hear their words as being integrally tied to their much larger and more overarching vision for the power of architectural practice and the teaching of architecture. That is, they have demonstrated through their teaching, this very practice; because that vision has been sustained, diligently, resourcefully, with commitment and responsibility, they have been able to achieve more things than if they were "more vocal, radical, out right, and in your face" (Life story, lines 459-460).

I also recognize that I included these lines because I struggled with this notion when I heard Participant 2 say it outside of the research context. I do not believe this to be because I am more vocal or radical, but because I cannot yet situate the longitudinal notion of this in my vision. When I hear these words, I think about how much time and patience it must take to

accrue change in this way, and how much forethought, planning, and commitment it must

demand to be engaged for an extended amount of time. This has been a point of contention with

me in my relationship with this participant. As I considered it while composing this final

research text, however, I was met with a feeling of awe. Knowing where it comes from and how

deeply connected it is to Participant 2's views on responsibility and commitment helps to achieve

this feeling. I am reminded of an idea from one of my first adult education courses: it becomes

much harder to dismiss someone once you know their story. This in turn reminds me of holistic

learning, which is something else that Participant 2 discusses. Perhaps this is why I intuitively

placed the next lines within the poem to address that parameter of design.

> If you can't change from without change from within and become part of a system and
> then change through being part of the system. (Life story, lines 460-465)

Lines 18-19. Participant 2 uses this language to describe what is at the heart of their

understanding for the curriculum they engage in; it undergirds the belief that designers have a

social responsibility.

> Look at a holistic approach to design, a well-rounded curriculum of both the art and
> science of design, and that we benefit [the city and the region]. (Life story, lines 761-762)

Lines 21-24, 30-31. This language reflects what Participant 2 also enjoyed about informal

teaching during their education:

> A couple of the guys that I hung out with also had experience working in an office. We
> tended to see things a little bit differently and I think because of that we were often asked
> to help students who didn't have any experience and didn't understand what it was really
> like to put a building together and that led to this desire to help, you know to teach…it
> was just sharing experiences that we had that none of them had. (Life story, lines 107-
> 115)

Line 24 was added to carry forth that the outcome of this very practical aspect of teaching was

that the social impact is first grounded in the built form and then that impacts the people that will

use the built form. The line is shifted from the language used to construct lines 30-31 because

within the conversations, the text refers two different projects within the same studio; the studio

for both projects is focused on social design.

> It was teaching students how to understand how to build what they design and understanding the impl-, the importance of the decisions you make impacting the way something can be built. (Life story, lines 1633-1635)

> Turning over the project at the end of it and seeing the satisfaction of the users. (Image-elicited, lines 530-531)

> **Lines 27-29.** This line relates to Participant 2's expectations for how a student should

come to a desk critique. This is echoed in the Reflective Journal, where Participant 2 also

indicated that this was something they expected of themselves as a student.

> I would tell (and do tell) students in order to be successful during a desk critique that they must be serious, totally committed, and completely prepared.

> I believe a key element in this [not having a difficult time in previous education] is that I was completely serious about academics and was always prepared.

As preparation is linked in the text with commitment, I feel that these lines were important in

how Participant 2 sees talent responsibly being carried out. This is why line 29, while not in the

field texts, is placed to conclude this thought within the poem.

> They come prepared and they've done the work. (Image-elicited, line 274)

> **Line 39.** There is no direct quote for this line. It comes as a visceral statement to connect

the power of social responsibility and commitment to the ethos discussed and displayed across

Participant 2's field texts.

> **Turning Inwards.** Reflecting on the two elements of restorying for Participant 1, I

considered the impacts for my own understanding and struggles. In my education I witnessed

brutal critiques as well. I remember feeling that it was both justified (because the student had not

produced enough work) and unnecessarily mean (similar to Participant 2, "we know this is bad,

why are we continuing to talk about this? Please, have mercy" (Image-elicited, lines 884-885)). I

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recognize that part of what connected to me in the former was that, going into college, I always had the expectation that it was about commitment and hard work. Though I did not have the same motivation as Participant 2—I would not say that I sacrificed a lot to go to college—I still was very determined to succeed. In connection to the latter, I certainly did not want to be like that student—I did not want to feel persecuted. In some ways it felt like the student was shamed and, at least for a short time (the length of the critique, a few days, the rest of the semester), became a pariah, someone I would not want to be associated with because I would not want the same conclusion to be drawn about me (that I was lazy, incompetent, or somehow not fit for the profession). I imagine this is similar to what Participant 2 observed and felt, such that it motivated them to behave in a way where professors would not question their drive.

It appears that acculturation worked in both my case and for Participant 2. This has not gone unnoticed by Participant 2: they shift their teaching to be more sensitive, suggesting how they treat younger students (in an undergraduate studio) versus older students (in a graduate studio). They are also able to articulate that they struggle when they are working with a student in studio who appears to not be committed, not taking the work seriously, or seems not to want to be there.

Participant 2's expectation for commitment makes me consider deeply what my expectations are for students and where exactly those expectations come from. About nine years ago, as an assignment for an adult education course, I visited a Buddhist temple. One of the ideas that was discussed that day was on expectations, in particular that we should not have expectations for others, we should just be kind. That statement had such an effect on me that I typed it out and put it up in my office. It is still there, pinned to the board next to my desk. I keep it there as a reminder to practice lessening expectations and increasing kindness (for myself as

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well as others); but more than that, I keep it there because I feel that it is part of a much larger puzzle related to my teaching. Why do I feel the need to maintain expectations for my students—most of which I have come to know are unrealistic, unmanageable, and most likely destructive to their sense of self? What do expectations serve, for me and for others? Is it important to rid ourselves of expectations, or is it more important that we make expectations explicit? Ultimately, how are these expectations related to my values, and what do they mean, even when made explicit, for how I interpret students and their work? This self-questioning led to considering how educators make their expectations known; this wondering is captured in the multi-voice poem later in this section.

I knew that Participant 2 believed in the social responsibility of architects and designers because I had heard them speak about this in classes several times prior to the data collection. When they spoke about it during the conversations, and as I thought about it during analysis, I was struck by how profoundly Participant 2 believed in this. In searching to understand my own authenticity, I had begun to question the authenticity of other educators—not in the genuineness of their beliefs, but rather in how they came to understand their beliefs in being true to their definition of self. I felt happy to hear that Participant 2 not only understood this about themselves, but that they could also tell me where the belief stemmed from, how they felt it had developed over time, and that it was important to their personhood and professional self.

In many ways, hearing this reflected in my colleague's words and beliefs gave me a lot more confidence in recognizing this in myself and embracing it. After all, the program's ethos for social responsibility was one of the main draws for me to teach here. Recognizing that authentic practice fosters others' authenticity is heavily discussed in the literature (Cranton,

2001; Freire, 1998; hooks, 1994; Palmer, 1993, 1998; Quinlan, Corkery & Marshall, 2007;

Williamson, 1992).

Having showcased the dominant thread for Participant 2, the representation now turns to

hear the voice of Participant 3.

Coming to Know Participant 3: Embracing Failure through the Heuristic Process

> The first thing that came into mind when you started reading that [definition of ethos], I thought about how I structure the courses that I do teach...thinking about the exploration and research in design I tend to approach the course as a more self-guided nature to learning….I feel very strongly that there are no one answers. There's this fear of understanding, and you can hit multiple points of solutions, so some may be better than others….So I try really hard to open my mind to the idea that there are, because of my background of research and exploration and the way that I was treated at [undergraduate institution] was just for the most part go explore, break the rule, think differently, whatever it might be….I hope to see students show me something I don't know, and that's been really important to me in learning, but it's also really important to me to help the students go to that way of thinking…. I never look at myself as I know it all, and even though I think I know quite a bit at times, I'm always amazed at what the students come back to me with….I think that's really important, again going back to discovery, that the students, that what I bring to the table helps them cultivate their own way of thinking. (Life-story, lines 471-511)

Much of Participant 3's experience in school is grounded in research and exploration.

They use these words often to describe what they did in school, and what they would like for

their students to also do. Their most memorable students do this, often in a context of tension.

The two examples that are provided are a class of students who were pushed to incorporate

knowledge outside of their previous disciplinary understanding. Participant 3 recalls that the

students "took on" the task, and though they pushed back, Participant 3 admires what they

discovered in the process. In fact, Participant 3 delights in the way the students were able to

overcome their own misgivings about the course, and discover new things, things Participant 3

was unaware of. The second example provided is of one former student who had the reputation

of being difficult. Participant 3 was able to connect with this student, witnessing the student

embrace and advance their research in a way that brought new insights for Participant 3. The

student went on to pursue similar studies in a graduate program and later wrote back to

Participant 3, thanking them for their support. In both cases, the students seemed to be

represented with low expectations (set by themselves or by others) and Participant 3 was able to

support them in a way that facilitated pushing boundaries of what they knew or understood about

themselves. In return, these students taught Participant 3 something in the process.

> I care about them [students]. It doesn't always probably come across that way, but you
> know, tough love to me is caring. I'm passionate, I want them to be passionate as well.
> And, so I think if I can connect on that level, which there's been a few students that when
> that happens, you just, you can feel it, and especially the one student I talked about earlier
> who did the [material research], when she was considered more of a troubled student.
> And when she and I worked together in studio, I just didn't see what other people were
> seeing because we just connected and, that's a rare thing, but when it happens, I want to
> feel that with all my students. I know that's not possible, but I want that to happen with
> all of the students that I come in contact with…they need to be able to feel like they can
> trust you and come to you because I think that that's, when they trust you, they're going to
> feel more engaged in their work as well…. When I didn't have a connection with my
> professors at [undergraduate institution] though, you could tell, your work was different
> than when you felt personally connected to them. (Image-elicited, lines 1105-1141)

Learning with as Authentic Exploration. Participant 3 appears to enjoy when students

are able to teach them. Co-teaching or co-learning is an important aspect of their teaching

philosophy. They very much desire that students bring something to the table and admit to

having a difficult time when students appear to show up to class without any self-directed

initiative. Participant 3 clarifies that it is not simply a matter of production, as they are inclined

to work with students who are actively engaged in the process of co-learning, but who may not

yet have produced a great amount of work.

> You have to say, okay, I want to meet with you, I don't have anything, but I'm willing to
> talk through and sketch through it. And that's on the student as well, not just me as the
> professor walking up but the student has to engage in that as well. When that happens,
> that's a successful desk crit, even if they didn't have anything leading up to that, because
> you know that there's been thought going on, and there's been things, and maybe they

were afraid to put it on paper, but if they're willing at that moment, to work together, then that's really important. (Image-elicited, lines 632-644)

They want to know the student has thought about it, researched it, explored it, and is willing to discuss it. They very much want the student to be a willing participant in the explorative process. I believe they see this as an outcome of passion, something they wish for all their students to possess and to demonstrate.

> **The Authenticity of Passion: Commitment to the Heuristic Process**. Participant 3's desire to passionately express their interest in research and exploration appears to be grounded in their own ability to demonstrate a heuristic learning process. Early in their education they realized that risk-taking was an important skill for their design persona.

> I remember I broke the rules and when I broke the rules I thought, you know what, this is what it is and if I get called out, if I get a failing grade, whatever, but I actually was one of the top grades, and so at that moment I learned that parameters are set, which are important, but at the same time when you think about design there's no set way or check box that goes with that. Even though they gave us a set of check boxes and I went outside the bounds it showed me that I could take that risk and if I failed, I failed. But I didn't, which gave me confidence. (Life-story, lines 77-85)

They broke the rules in a design project and were rewarded with a successful critique. They acknowledge that this built confidence. They support this with other comments for risk-taking: "I thought why not" (Life story, line 245; Image-elicited, line 185) and "leap and the net will appear" (Image-elicited, line 178). Throughout all field texts, there is the resonating thread of trial and error, failure, moving past fear, process, and evolving.

> It's the idea that you can have a design challenge presented to you. You can understand that design challenge through…connecting with your own personal understanding of that, and then the research that goes behind that, but then the understanding that you take that information, and you create the prototype or the ideation of that, and then if that, if those don't work, the ability if those fail…to be able to go back and look back at what you know, maybe I missed something in the beginning, and maybe I need to do more research and then I can re-ideate and I can re-prototype, and then, and then I'm gonna test this again… just that kind of wash repeat kind of thing, going back and forth, and then to apply that, and to know that the application isn't, it's never finite even when we finish a

building out there in the real world, there's all these things that could have been done differently, or should evolve. But the idea is that they're not afraid to kind of loop back and start over and, and they're not afraid of if it doesn't work. A lot of students just want to ram it on through and instead just say, okay, this doesn't work, I need to let this go and try something else…but because of the fear of having to start over….You never know until you try it, but the fact that you don't try is the real obstacle, I think, to growth and learning as a student….So a successful student is willing to test and fail and change their designs….You don't want to just get there just to be there, you need to get there because you've really experienced the journey and you really thought everything out and tested, gotten there that way…because I think that those show this idea of the thought and the process and the journey to get there, and that there's room for improvement. (Image-elicited, lines 879-902)

These things are tied together in that evolution is necessary and good, it is part of a process that involves moving past fear of failure through trial and error. Furthermore, this thread involves the recognition that the trial and error is an iterative process, where failure is multi-layered successive sets of "wash and repeat," revise, and try again.

Failure and Design Education: Revealing Tensions. Participant 3 sees building capacity for trial and error as especially significant for entry level students. Schön (1981, 1983, 1985) discusses that the reflection-in-action process is one that requires a lot of trust. And that novices demonstrate fear in this learning situation. He calls educators to be cognizant of the learning demands within the situation, and the amount of risk that exists for the student. It many ways this reflects Perry's (1981) schemes of development that call for both challenge and support to allow learners to shift their intellectual and ethical schema.

Participant 3 is aware that their educational process was supported: their risks were rewarded, they pointed to faculty members who "embraced" what they were doing. They also acknowledge that in their teaching they try to support students as they were supported; however, they recognize that there is tension is this area, as they contend "design studio—as currently structured—does not adequately allow for multiple opportunities to safely fail" (Reflective Journal). Participant 3 suggests that having "one studio that is all about running through the

design process with the outcomes not tied solely to success" may be a solution to this (Reflective

Journal). They return and expand on this idea during the image-elicited conversation.

> There's a time and place for it, and I even mentioned this and maybe we need a studio that is just about that [process]…it is just crunching through a project that's, maybe it's based off of something in reality, but it's the nuts and bolts that go into putting it together. Maybe that is [named course in curriculum], maybe it's second half [course], but it really is this open ended, let's see where we go. (Image-elicited, lines 981-998)

> Participant 3's concern for figuring out how to return to the research and exploration

process (which is defined by trial and error) appears to be an attempt to reconcile not being able

to practice authentically.

> I try to shoehorn in my way of teaching into this project that feels like we have to take yet it may not yield anything, but it's a lot of work or it just doesn't quite work, so then you get conflict between the way that you are as a professor and your ethos not quite fitting into this project that's landed on your desk…so my teaching is pretty, it's always shifting a little bit, but…I know where I stand on that, that's not going to change….I believe in…[the] health and wellbeing of the environment and how that relates to the community….I feel like we need to tailor some of the projects…that fit the primary individuals who are teaching…and I think that'll help them fuse that way of teaching and thinking into the students as well. (Life-story, lines 678-692)

Their ethos, which is defined around research and explorations that seek to address and improve

"the health and well-being of humans and the environment" (Life-story, lines 300-304), is bound

to a way of teaching that "thinks differently" about the future of design. Participant 3 displays

this ethos passionately in their teaching. They have difficulty because they feel that some

projects misalign with their ethos. They also have difficulty, based on their desire to connect

with their students, when they feel that students are unresponsive to their passion for research

and exploration: "some students really enjoy somebody whose, got their emotions out there,

they're passionate. I feel like students these days don't appreciate passion as much as they

probably used to" (Life-story, lines 761-767). This tension is explored further below, in the

reflective commentary for the poem and under the researcher reflections for this participant.

Celebrating Participant 3. The poem "We can Change this, if We're Not Afraid to Fail" attempts to connect the major ideas captured in the restorying process: the need to celebrate the heuristic process of trial and error for building capacity to deal with failure. This ultimately leads to embracing research and exploration to develop ways to conceive of different ideas that will advance the practice of design for the well-being of humans and the environment. Embracing failure leads to practical justifications for the inquiry. Utilizing trial and error, research and exploration, to think differently about how designers can improve human well-being and sustain the built and natural environments, speaks to social and cultural narratives, addressing the social justifications of narrative inquiry.

We can Change this, if We're Not Afraid to Fail

1   I'm passionate.
2   I want others to be passionate as well.
3   I think that's my moral or my character, to continually ask
4   how do we keep pushing to the best we can do,
5   to think larger, to evolve.

6   I think the way to evolve is to allow
7   new minds and new generations
8   to think differently
9   to help us understand things move with progress,
10   move with technology,
11   that's how the future of architecture can sustain itself,
12   maybe even reclaim some things that it lost in the past.

13   It's a dialogue, a back and forth;
14   that's what's key to learning
15   and pushing the future of design—
16   spaces and places for the well-being
17   of humans and the environment—
18   because there's so much room for improvement.

19   I never look at myself as I know it all.
20   I try really hard to open my mind
21   to the idea that there are ways to think differently:
22   to go, explore, break the rule, push, leap.
23   When I went outside the bounds

24   it showed me that I could take that risk
25   and if I failed
26   I failed
27   (but I didn't).

28   If I'm going to make it through this—
29   this project, this moment, this life—
30   I need to ask:
31   what am I providing that is above and beyond what is expected?
32   I feel very strongly that there is no one answer.
33   We can find multiple points of solution,
34   if we are only willing to engage in the process.

35   We're in charge of this—
36   project, collaboration, life, world—
37   we have to figure out how to make things
38   and do things, cultivate;
39   you're always cultivating design:
40   in other people, in yourself;
41   you're learning, it's ever changing.

42   I love that feeling of discovery when,
43   had I not done this project,
44   I would never have carried this idea through,
45   I would never have thought about
46   how do I engage this way of thinking
47   with my community,
48   or with this product,
49   to ask, how's it evolving towards a higher and better design.
50   Sometimes you can do crappy work,
51   and then you evolve it into this great work,
52   but you had to go through the trial and error,
53   to fail, to get to it.

54   The application, it's never finite,
55   even when we finish a building out there in the real world,
56   there's all these things that could have been done differently, or
57   should evolve.
58   But the idea is that we're not afraid to loop back,
59   start over; we're not afraid of if it doesn't work.
60   We're not afraid to let go and try something else,
61   to engage with the process, how to get there.
62   I think that this idea of the thought,
63   and the process,
64   and the journey to get there…

65   Something inside of me
66   is driving me to find something better,
67   because I think, there's room for improvement.

Lines 1-2. Passion seems to be an overwhelming essence for Participant 3. They acknowledge that they wear their emotions in a way where they are highly visible to others: "everybody knows kind of how I feel when I feel it" (Life story, line 760). They also acknowledge that showing passion helped motivate them as a student, but they struggle with understanding how students today react to seeing passion in their faculty. They talk about a balancing act and becoming a better perceiver in relationship to how students gauge receiving and feeding off their passion. Yet passion seems to be something inextricably linked to how they live and move in their world. hooks (1994) mentions that passion is often disregarded in higher education, yet it is necessary for her definition of engaged pedagogy. Many of the terms that Participant 3 uses to describe what they try to facilitate in their teaching connects to what hooks (1994) describes as engaged pedagogy, or progressive education: co-learning, valuing different voices, desire to work hard and dig deep to uncover mental models, caring for people and the environment in which they learn, honoring the whole person, and an openness to pursue learning where risk is required.

I'm passionate, I want them to be passionate as well. (Image-elicited, lines 1106-1107)

Lines 3-15, 19. An important part of Participant 3's ethos is the idea of evolving. This seems to be connected to their desire to keep pushing themself to understand better ways of accomplishing things. This spills over to their teaching, where they long to instill in their students the same type of drive; when their students embrace this way of being, it inspires them even further.

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I think that's my moral or my character, is how do we keep pushing along that continuum to the best we can do. (Life story, lines 561-562)

But then coming to an understanding that not only were they pushing themselves in that first small project, but that they were also allowed to think larger. (Image-elicited, lines 61-62)

That dialogue back and forth is what's key to learning and pushing the future of design….I think the way to evolve is to allow new minds and new generations to think differently and help us understand things move with progress, move with technology, that's how the future of architecture can sustain itself, but also maybe even reclaim some things that it lost in the past. (Image-elicited, lines 542-547)

I never look at myself as I know it all…I'm always amazed at what the students come back to me with…what I'm trying to say is that maybe I, it's a, evolving...it shifts. It's a shifting ethos. (Life story, lines 492-495)

Lines 16-18, 47-49. This is a core aspect of how Participant 3 defines themself in terms of purpose: to better human well-being and the environment. This is couched within the poem because it is achieved through the other characteristics of their persona: passion, drive and determination, risk-taking to achieve untold new paths for success.

Why shouldn't we be working together to realize that the built environment…has a great influence on what happens in the world…because architecture is much broader than that, but thinking about the materials that we use when we design, what impacts do they have on the health and well-being of humans and the environment. (Life story, lines 300-304)

How does it make better or improve the community, the product, the serv-, whatever it is, the process of making it, whatever it is, the process of going through it better, so how's it evolving towards a higher and better design, just, there's so much room for improvement right now. (Life story, lines 536-539)

Lines 20-33. These are resonances regarding the need to push the boundaries of thought, to explore what is possible. Especially significant to these stanzas is that Participant 3 pushed the boundaries and was rewarded. This built confidence and appears to be seminal to the belief that exploration through pushing boundaries, to include approaching a task or project by thinking differently, generally leads to rewards that are to the betterment of the original thought.

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I feel very strongly that there are no one answers…you can hit multiple points of solutions…so I try really hard to open my mind to the idea that there are, because of my background of research and exploration…just for the most part go explore, break the rule, like think differently, whatever it might be. (Life story, lines 480-487)

But leap and the net will appear. So I leapt and not without some foibles, but I did. (Image-elicited, lines 178-182)

And I remember I broke the rules…I went outside the bounds it showed me that you know what I could take that risk and if I failed I failed but I didn't. (Life story, lines 77-85)

If I'm going to make it through this, I need to be prepared…I tried to make sure that I was thinking beyond what the project statement gave me…how do I push beyond that. (Image-elicited, lines 110-113)

But she was pushing the boundary…I understand that if I'm going to do this…I need to find a way to make sure that what I'm providing them is above and beyond. (Image-elicited, lines 368-374)

Lines 35-41. These quotes are a continuation of the determination that Participant 3 developed in relationship to confidence gained through their previous educational experience. The use of the term cultivation speaks both to the evolving ethos, as well as demonstrating positive language associated with co-creation.

Learning how to design on the fly…it was like you're in charge of this…I feel like if I were out on the site and had to make design decisions and had to figure out how to make things and do things I'd be able to do that. (Life story, lines 95-104)

You had to get in there and figure out things. (Life story, lines 111-112)

You're always cultivating design in other people, in yourself, you're learning, it's ever changing, you're meeting new people, and I love that about it as well. (Life story, lines 257-258)

Lines 34, 42-64, 67. The drive to engage in discovery and process is powerful for Participant 3. It is an important means of exploring the trial, error, failure mode that is significant to their understanding of how to evolve. In fact, this idea of addressing fear of failure seems to be the pivot point for discovery and advancement. It directly relates to the learning bind that Schön

(1981) describes in the danger of the studio environment if the faculty member is not attuned to

the struggles of the student.

> I love that discovery when they go wow had I not done this project…I would've never had one carried this idea through or I would have never thought about how do I engage this way of thinking with my community, or with this product. (Life story, lines 507-509)

> Sometimes you can do crappy work, and then you evolve into this great work…but you had to go through the trial and error and the fail to get to this. (Image-elicited, lines 610-611)

> That semester where you learn how to test and fail, how to define what failure is and how to grow from it. (Image-elicited, lines 794-795)

> Just that kind of like wash repeat kind of thing going back and forth...and to know that the application isn't, it's never finite even when we finish a building out there in the real world, there's all these things that could have been done differently or, or should evolve. But the idea is that they're not afraid to kind of loop back and start over and, and they're not afraid of if it doesn't work…I need to let this go and try something else. (Image-elicited, lines 866-871)

> The process idea and that process doesn't always have to end in end product, like it's about the process, not the product, it's how do you get there. (Image-elicited, lines 809-810)

> Because I think that those show this idea of the thought and the process and the journey to get there, and that there's room for improvement. (Image-elicited, lines 900-902)

Lines 65-66. I connected the idea of a driving force inside with the notion of passion, as

both seemed to be propelling forces for how Participant 3 moves and acts in the world. Thus, it

seemed appropriate to circle back to this notion as an ending point for the poem. Also, to close

with searching and evolving seemed to speak to the idea of continual seeking that Participant 3

desires to evoke in themselves and their students. The notion of continual seeking speaks to

Freire's (1970/2000, 1998) work.

> But the fact that I, you know, again something inside of me was driving me to find something better than that. (Life story, lines 552-553)

Turning Inwards. As I listened and re-listened to Participant 3's field texts, I was struck by how prominent trial, error, and failure were. It made me wonder how well heuristic teaching is explained and defined for our students. I know we talk to them about it—I use that word exactly in the Introduction courses that I teach in the first-year undergraduate level. I also talk to these students about banking education. But I cannot help but wonder to what degree we really help them understand the success of failures.

When Weinbaum (2004) discusses successful failures, she contextualizes them as the learning that happens as the result of undertaking the process work of social justice initiatives. The participants in the initiatives she describes were empowered by what they learned, even though they were unable to achieve their ultimate goals. Empowerment in this process is related to Freire's (1970/2000) description of critical consciousness. This involves the capacity of critical thinking and reflection on one's circumstances.

Though the aspects of what Participant 3 is discussing may not have those larger social and economic critiques embedded in them, learning through failure does require critical capacities of dealing with and moving beyond fear. Since all the participants value designing for human capacity and well-being of the users that will inhabit the spaces, it seems important that students develop a mindset of critical consciousness that motivates them to move past individual fears and constraints to research and explore design to meet those ultimate goals (which do have aspects of social, cultural, and ecological justice).

I recognize that I may be more focused on this concept of dealing with failure with Participant 3 because I see it as something they struggle with. Their field texts showcased a deep desire to initiate this heuristic method in their students, but they mentioned that they felt that students did not respond well to their passion for exploration in this way. They indicated a desire

on their part to learn more generalized knowledge on design, as that might be a particular way they could further their conversations with students. They mentioned in both their image-elicited conversation and their reflective journal that they feel disconnected from students today. When asked what they would tell their former student self, they replied:

> This is a tough question because in today's climate I cannot relate as much to my students as I can to my former student self. I would say patience and keeping an open mind to my former self. I would encourage reflection and a willingness to learn from whatever the professor told me even if I did not implement the suggestions. I do not believe this advice applies to current students. I am not sure what the balance is, but I think the way I was taught and what is needed today should be integrated. (Reflective Journal)

This noticing of the struggle is also detailed in my personal memos. In a post-conversation memo for the life story conversation, I recorded the following:

> I was excited for this conversation because I know that Participant 3 struggles with their self-concept of teaching. At other times, they have remarked that this past semester has been particularly difficult for them and more than once they have questioned whether they should continue teaching (that they may not be "cut out for it"). Like Participant 1, they have previously remarked that they are interested in participating because of what insights it might bring for them about bettering their own teaching. (Incidentally, from Participant 1's conversation, I thought that reflecting students' words and thoughts may be a key to developing Participant 3's teaching style. I am wondering how much they do this.)

In response to the latter statement, I tried to notice if Participant 3 discussed reflecting student ideas back as part of their studio teaching experience. They describe their way of participating in desk critiques by listening to what the student is saying, and then responding back with dialogue that supports the student's idea.

> So the students are discussing what it is that they're trying to design or solve out of what they currently have…and so I'm looking at the screen, I'm listening to what they're saying, I'm seeing what's on the screen and I'm thinking, okay, how can we think about this idea that they have and bring it to life or articulate it in a different way. (Image-elicited, lines 229-233)

and, in describing the images they brought to the image-elicited conversation,

these are elicited from the students' conversations, and this is my way of interpret-, interpreting that and then I would go back, is this what you're talking about? [question directed to student]. (Image-elicited, lines 288-290)

Participant 3 acknowledges that "I need to be open to listening to what they [students] want to share" (Image-elicited, line 598), and in the Reflective Journal prompt about what the faculty and student roles are for a desk critique, Participant 3 describes:

> The role of the professor during the desk critique is to listen first (which I struggle with this especially when I see overt issues with the current status of the project) and…discover what the student is trying to accomplish (this is another aspect that I struggle with…).

Memos recorded during the transcription of the conversations convey that the struggles mentioned in the reflective journal are part of a larger battle for Participant 3 in relationship to the positioning of their authentic self within the classroom, when it does not seem to be received well by the students. This first segment was recorded during the life story transcription, 9 months after the conversation.

> When talking about ethos Participant 3 mentions that they want students to show them something they do not know. They are talking about facilitating learning and this sounds to me like they are very much wanting to be a part of the learning environment alongside their students. Perhaps some of the conflict they experience in teaching is that the students expect a different sort of relationship, maybe closer to Freire's banking education, where the model is teacher-centered, teacher-driven. In this section it really seems like Participant 3 is explicitly pointing out that they want to be a learner in the situation and grasp the explorative and research-oriented process of their undergraduate education in the way that they teach. This emphasizes to me the need for developmental schema to help students push past the teacher-centered model. It makes me wonder regarding Webster's critique how important it should be to instill the developmental strategies so that students are ready for a student-centered model. Perhaps this is a major conflict/gap—the need for developmental strategies to shift mental models from teacher-centered to student-centered, and it would serve what Webster is calling for in terms of greater teacher education to shift the model. I would like to discuss this notion of teacher as co-learner with Participant 3 more. I know they are currently working through this in their studio teaching this semester and they seem to be responding positively to it. What they are currently doing [trying a new teaching method and evolving it as they go along to meet their perception of student learning] is their patterned learning through doing as they experienced it at their undergraduate institution.

About two weeks later, when I was transcribing the image-elicited conversation, I recorded the following:

> Around 38 minutes Participant 3 is talking about students' expectations for wanting things made explicit, and that they are not very good at that. As this is going along, and I am thinking about where they were at the end of last semester [three months ago], giving this conversation [10 months ago], and where they are now, having just last week read their student evaluations, and being devastated by them, I am thinking that maybe the issue they are struggling with is grounded in banking education. They desperately want students to be self-directed, and curious, as they were during their education. They want to instill the same thing in their teaching, and they want the flexibility to do that. I am wondering what more can be done, in their courses, and prior to their teaching the courses, that will help students scaffold to that, to move away from banking education. Maybe more discussion on developmental schemes? I am wondering what developmental schemes they have built into their area of research that they can mobilize for this effort.

> Participant 3 is talking about co-creation and co-design, emphasizing that they really want the students to participate in the process with equal investment of the outcome. A few minutes later Participant 3 mentions grading and that A work to them is a student's ability for trial and error and to fail and then learn, over perfection.

Reading this back, it made me wonder how there might be dissonance if, prior to Participant 3's class in the curriculum, students have a concept of perfectionism, a significant fear of failure, lack of development schemes and coping skills to overcome that fear, and thus a falling back into a banking education model. What does that ultimately mean to how they will receive the model Participant 3 wants to demonstrate in their class?

I want to reflect on that deeper: I teach introductory courses, ones that the students encounter first, and ones that set the tone for the curriculum. If I teach who I am (Palmer, 1998), and I know that I struggle with perfectionism and a fear of failure, how might I be reproducing that in the structure and delivery of the course? Am I capable of observing these actions within my teaching, and skillfully maneuvering to re-establish a more progressive teaching strategy against banking education? How do I play into my students' fear of failure, and my own fear of their fear?

This aspect of moving beyond a fear of failure to succeed is not just a concern for Participant 3; Participant 2 shares this belief as well. I teach beside both of them. I believe, as they do, that it is necessary to get past a fear of failure in order to design, as designing requires exploration and curiosity. In what ways might my words about how our program is a heuristic teaching process and non-banking education be superseded by my own actions to perform my teaching (and the delivery of learning) perfectly?

This self-questioning, like the one for Participant 2, is important because it speaks to personal justifications for the study. Furthermore, and more significant to the findings, the questions regarding student-readiness for a student-centered model (non-banking education) speak to practical and social justifications of this study. This leads into coalescing thoughts across participant voices, to suggest ways that architectural educators can reflect on their teaching practice and consider how their authentic practices and tensions in teaching might give rise to addressing prescriptive and paradigmatic assumptions (Brookfield, 1995, 2012, 2016; Freire, 1998; hooks, 1994).

Thinking Collectively

Having presented and reflected on all three participants individually, the collective, shared voices of the participants are presented in the poem "The Expectations We Hold in this Space." This multi-voiced poem was part of the Teachers Conference presentation and paper. It intends to show overlaps in the participants' stories and speak to a collective ethos. Together with the reflective commentary that follows, it addresses practical and social justifications of the inquiry. The researcher poems that follow this one speak to the personal justifications for the study. Similar to the individual poems above, the text data that supports the lines of the poem is referenced with the reflective commentary. In this instance, the data allows the reader to trace

back to the field texts the lines come from, as well as the particular participant who voiced the thoughts. This should allow the reader to clearly see overlaps as they have been expressed individually, and then collectively organized.

The Expectations We Hold in this Space

1   There are so many variables, possible solutions—
2   ambiguity—
3   but you learn by doing,
4   by failing,
5   by making decisions based on these,
6   to succeed.
7   I expect you to research, explore numerous alternatives,
8   to integrate knowledge across all your courses—
9   not to come to this space
10   expecting me to make decisions for you,
11   to provide the answer;
12   be serious, totally committed;
13   completely prepared
14   with thoughts and questions; with work, but also
15   with a direction for the conversation—
16   discuss things through the use of your
17   exploration: your sketches, your models.
18   Be willing to listen; be open-minded;
19   be excited; be passionate.

20   In this space:
21   I'll ask questions; we'll have a healthy dialogue
22   to get you to critically assess your ideas.
23   This is your opportunity to get the assistance of someone
24   with experience in practice and teaching:
25   I'll provide guidance towards finding solutions,
26   guidance for your own understanding of the problem.
27   We'll work collaboratively; I won't push my design beliefs;
28   rather, we'll have conversations about context, meaning, place;
29   We'll speak of alternatives that might be more fitting,
30   to progress the project.
31   (It is a good learning experience,
32   for you to reassess your first thoughts.)

33   In this space:
34   You must understand the importance of testing and failing.
35   This is the place to foster explorations,
36   to the farthest extents,

37   to support ideations that may fail,
38   to build confidence, judgment skills,
39   to develop your own set of values for making design decisions.
40   Allow for multiple opportunities to safely fail,
41   allow for flexibility in learning how to test, fail, learn, recover;
42   allow yourself to explore:
43   you must be vulnerable; empathetic; inquisitive.
44   (This is the environment for it!)

45   In this space:
46   It is about self-development:
47   question your assumptions;
48   question your work.
49   It is about Trial and Error:
50   try,
51   err—

52   And, I will, too.

Title, Lines 20, 33, 45. It is important to make explicit that these are expectations that faculty hold, to decipher to what degree these are made known to the student, or whether they may remain hidden. It also seems appropriate to discuss the desk critique as a space that may be inquired about, by both student and faculty member. Like Clandinin's (2013) inquiry space, the studio space is multi-layered and informed by participants living out their lives.

Lines 1-2, 7. Variables, multiplicity of solutions, alternatives, ambiguity: these are all factors that influence student uncertainty, which is discussed in Schön's (1981, 1983, 1985) work. Jeremy Till (2009) also talks about this in the form of contingency.

> In the design studio, in part because there are so many variables and possible solutions to the problem one cannot simply point to answer 'A' or 'B' and be finished. Among the many roles of the studio professor is to help the student research and explore numerous alternatives based on a seemingly endless set of…variables. The tutorial method fits perfectly into this way of teaching and learning. (Participant 3, Reflective Journal)

> The brief for architecture projects taught me about ambiguity and the need to define for myself what the project was about. (Participant 1, Reflective Journal)

Line 3, 5-6. Learning by doing and making decisions based on learning on site are part of situated cognition and experiential learning. Information from these, including cognitive apprenticeships (Merriam & Bierema, 2014; Merriam, Caffarella, & Baumgartner 2007) and communities of practice (Lave & Wenger, 1991), may prove useful in helping students navigate their education. Additionally, both Webster (2004) and Mewburn (2011) discuss the need for architecture educators to understand situated learning.

> Architecture students learn by doing, by failing, and by making decisions based on these to succeed. (Participant 2, Reflective Journal)

> They don't realize that you succeed by failure and, or by doing and oftentimes not succeeding. (Participant 2, Image-elicited, lines 338-339)

> The short answer would be by doing. So, and I guess that is the answer, by doing it, by experiencing it, going through, doing it over. (Participant 2, Image elicited, lines 355-356)

> Okay that's great, we will learn stuff by doing that. (Participant 1, Life story, 312-313)

Lines 4, 34-38, 40-41. Failure (and fear of) resonate strongly in the field texts. Schön (1981, 1983, 1985) talks specifically about fear contributing to the learning bind, and about students needing a willing suspension of belief to trust the tutor. This suggests further research into elements of successful failures and trust, including resiliency in learning, as well as aspects of experiential education and transformative learning. Following from other lines in the poem, failure is tied to learning through doing, trial and error, or both.

> But you had to go through the trial and error and the fail to get to this. (Participant 3, Image-elicited, line 611)

> So a successful student is willing to test and fail and change their designs. (Participant 3, Image-elicited, lines 880-881)

> The design studio should foster explorations to their farthest extents and support ideations that may fail as a way to build confidence and judgment skills for future ideations hopefully leading to successfully executed projects. (Participant 3, Reflective Journal)

The design studio emulates professional practice as much as possible yet should allow for flexibility in learning how to test, fail, learn, and recover in a safe environment. (Participant 3, Reflective Journal)

Lines 8-19. The second and fourth stanzas try to present the shared or overlapping expectations that faculty have for student participation in the desk critique. In the member check for this poem, Participant 2 pointed out that there was another aspect they thought should be included: the integration of coursework from professional/technical courses into the design studio. After they brought this to my attention, I looked across all participant field texts and found that idea was echoed across the other participant voices too. The addition of this expectation was added in Line 8.

That it is the place where a student demonstrates the ability to synthesize materials from all design and professional/technical courses up to and inclusive of the current semester. (Participant 2, Reflective Journal).

The role of the student in the desk crit is to be prepared to discuss and 'defend' design decisions, to ask questions, to explore solutions based on architectural principles, codes, and so forth. The student should not come to the critique expecting the professor to make decisions for him/her. The student should also be prepared to discuss things through the use of appropriate graphics, three-dimensional models, and so forth and not simply verbally. (Participant 2, Reflective Journal)

So, I would tell (and do tell) students in order to be successful during a desk critique that they must be serious, totally committed, and completely prepared. (Participant 2, Reflective Journal)

The student should come prepared with thoughts and questions (verbal and written), and explorations in sketch and models, willingness to listen and be open minded to dialogue about the project progress, excitement and passion. (Participant 3, Reflective Journal)

I do not feel that as a facilitator I should provide what might be considered the answer (from my perspective) to a design solution but rather guide the students to their own understanding of the problem. (Participant 3, Reflective Journal)

You should be not only prepared with work but prepared with a direction for the conversation. (Participant 1, Reflective Journal)

Lines 21-32. The third stanza attempts to share what the faculty members expect of themselves in the coming together of the desk critique. Dialogue, conversations, and collaboration speak to co-creation; there may be literature support in constructivist epistemology (which Webster discusses) as well as narrative methodology. How do students come to understand this type of creative collaboration? How do they learn to become better at it? Work from Palmer (1998), Brookfield (1995, 2016), and Freire (1970/2000, 1998) can be very valuable here. In particular, understanding learning styles, teaching styles, the link between them and their influence on "success" may be meaningful. This also supports a more student-centered approach called for by Webster (2004, 2005, 2007, 2008) and Mewburn (2011).

> The role of the teacher during a desk critique is to ask questions, to get the student to critically assess their ideas, and to provide guidance towards finding solutions on their own or collaboratively. (Participant 2, Reflective Journal)

> I believe that a healthy dialogue between the student and professor is important to the progress of the project. (Participant 3, Reflective Journal)

> the desk critique is your opportunity to get the assistance of someone with experience in practice and teaching. (Participant 1, Reflective Journal)

> It is not to push their own design beliefs or 'styles' upon the students….Rather, conversations about context, meaning, place, and so forth should be explored to show alternatives that might be more fitting for a particular design project. (Participant 2, Reflective Journal)

> In fact, I think that it can be a good learning experience for students to reassess their first thoughts. (Participant 1, Reflective Journal)

Lines 22, 32, 39, 43-44, 46-48. Arthur Chickering (1981), William Perry (1981), Robert Keegan (1994), and Paulo Freire (1998), among a multitude of other educational authors, discuss the notion that higher education is about human development, providing support for how it can be accomplished. In addition, criticality is being asked for, thus understanding how it is modeled and taught is important.

This is where they develop a set of values (their own) for making design decisions. (Participant 1, Reflective Journal)

It is about self-development, not about "right" answers. A student in a desk critique should be vulnerable, empathetic, inquisitive, and flexible. Students should come to the desk critique with exploration on paper. They should be willing to question their assumptions. They should be willing to question their work. (Participant 1, Reflective Journal)

Lines 42, 49-51. Trial and error, or heuristic learning, is important to the participants. All participants define the studio in terms of exploration. Becoming conscious of this and finding ways to help students become more comfortable with this method appears relevant.

Allow the students to explore. (Participant 1, Reflective Journal)

Trial and error! (Participant 3, Reflective Journal)

Line 52. Practicing criticality themselves is important and appears authentic to the way the participants want to practice and develop their students. Therefore, it is imperative to hunt paradigmatic assumptions so that educators do not reproduce hegemonic practices. Support for this comes from Brookfield (2016), Freire (1998), and hooks (1994), among others. When I shared this poem at the Teachers Conference, a member of the audience commented on the last line, noting that it was especially poignant that we do indeed look inwards and be unafraid to critically assess ourselves.

This is where I have learned that there is not a perfect way to teach and thus back to trial and error. (Participant 3, Reflective Journal)

But we are, myself included, but I'm probably better at failure than I am knowing when not to fail. (Participant 3, Image-elicited, line 626)

And for the professor as well, we need to be able to fail along with the student. (Participant 3, Image-elicited, line 881)

Thinking Reflectively

The following two poems, "the design studio" and "Critical Consciousness," are reflective poems that I produced to demarcate my journey within the field to interim texts. Along with the "Turning Inwards" subsections above, the poems offer personal justifications for the inquiry. As the reflective commentary for the first poem was typed up after data collection, when I was composing the interim texts for the Teachers Conference, it also indicates the connections I was attempting to make between what I was hearing in my internal processes and those of my participants. In this way, it links back to practical and social justifications.

the design studio

1	memories of past, mix
2	with memories of present
3	and I am at once
4	student, instructor, parent
5	it is a strange place to be—
6	caught in between: fear, loneliness,
7	exhilaration, exhaustion, uncertainty.
8	I consider my own need for perfection;
9	my own need to succeed. And I hear
10	in their voices too, the same longing to know:
11	what am I supposed to be learning? will I
12	ever understand all that I will need to know?
13	who am I in this world? how do I fit? why
14	is it this way? does it have to be?
15	And in the end—
16	what are the stories
17	the buildings will tell?

Title. This poem was written two months prior to data collection as a reflective understanding of my view of the design studio—the place where I felt the research was being

situated, where the participants were being asked to be present in and tell stories about (for the data collection methods).

Lines 1-4. As I am asking my participants to be reflective, I too, am reflecting on what it was like to be a student in this discipline, what it is like to be a teacher, as well as my other roles, including how these roles might be at times competing (regarding my own expectations, perceptions of expectations from students, colleagues, administrators, etc.).

Line 4. Clandinin (2013) discusses the importance of recognizing tensions in the work. I debated including the word parent because I struggle with how much this role has influenced my perception of teaching. It has allowed me to be critical of myself, and how I was taught, because it has brought to light conceptions of motherhood, womanhood, parenthood, and principles of care (i.e., I do not have to parent [teach] a certain way, simply because I was parented [taught] that way and I should not expect that I know how to parent [teach], simply because I was parented [taught]).

Perhaps a more pertinent realization about this tension it that I have feelings of anxiousness about revealing that I am impacted by this role because of a belief that family should not impact my job (or one's personal life should not interfere with one's vocation); that everything should be sacrificed for the pursuit of vocation (architecture). Webster (2007) discusses the notion of sacrifice in her work, particularly her criticism on design juries. Sacrifice is certainly something I felt from school, and the same feeling was echoed by the participants (though two of them articulated that they were prepared to be fully dedicated, and thus expected levels of sacrifice). Brookfield (2016) discusses aspects of sacrifice to vocation when he discusses hunting paradigmatic-hegemonic assumptions. The tension of this relationship (parenthood, teaching, architecture) is explored further in the next chapter.

Lines 5-7. These emotions existed then (as a student) and now (as a teacher). I also found echoes of these emotions in the participants' stories.

Lines 8-10. I have recently come to realize that perfectionism is a struggle that I deal with that has coded itself as laziness, disenchantment, or procrastination. Over the past few years, I have begun to recognize this in my students; this was especially true for a graduate student I was working with the semester in which this poem was written. Perhaps the immediacy of my awareness of self and other makes these understandings resonate more and emphasizes why it is included here. I explored struggles with understanding perfectionism in the reflection with Participant 3 and I explore it further in the next chapter.

Lines 11-14. These are questions that I had long ago that prompted my interest in learning more about the educational process; they still hold meaning for me. I wonder to what degree my colleagues and students also feel this, if at all.

Lines 15-17. Palmer (1998) says we teach who we are; if this is extended to we design in relationship to who we are, then critical reflection is important, as I believe that it would help design students better understand why they design the way they do, and for what purpose, so they do not uncritically accept what they are taught, the designers they study, the designs they admire, and the cities and buildings in which they live and carry out their own storied lives.

Another Point of Reflection. I was certainly aware of the desire to promote criticality at the conferences I attended before and after the data collection. In both instances, I began my presentation by telling the audience that I had been surrounded by adult education coursework for the entirety of my teaching career. Though I used the term parallel to describe the journeys, I now recognize that the correct term is that they have been interwoven. As I was finalizing my

interim texts and moving into the development of my digital presentation for the Teachers

Conference, I recorded the following poem.

Critical Consciousness

developing critical consciousness involves the capacity
to move from our beginnings in a way
that sets us in distinct view to our past
not as simple perpetuators of our experiences
but as questioning seekers of things past,
creating opportunities to re-present similar challenges
in new and varied ways

through our reflections of student words and of our own
trial and error, which demonstrates to our students
we too are willing to attach ourselves to the depths
of learning by investigating, by researching,
and by showing up not as one singular facet of
the architectural impression, but rather
as multi-layered, we offer our students and
ourselves, the chance to become a greater version
to encounter one another in new ways,
provoking in all of us the pursuit of the uncompromising life

As I read it back 11 months later, I was struck by how grounded my work had become in

Freire's (1970/2000, 1998) work. Particularly, I cannot seem to let go of his reminder that we

may be conditioned, but that we are not determined. I believe I hold on to this quote because it

gives me a great deal of hope that I can become so much greater than I am (personally and

professionally). It also has echoes of my participants: I should not be afraid to try, to err, to fail,

in order to become a better version of myself, to succeed, as there is so much room for

improvement.

Though I do not recall what exactly prompted me to record this poem, I do remember

feeling overwhelmed that the key to my pursuits seemed to be held in critical consciousness. I

did not share this poem at the Teachers Conference. I share it here because it seems to be an

appropriate way to end both the data collection, and the analysis, interpretation, and

representation phase of this project. Having recently concluded reading *Teaching to Transgress* with one of my graduate students, I am moved by the way hooks (1994) talks about Freire, engaged pedagogy, and the deep need for critical consciousness. The reading of hooks' text so near to the finalizing of this study seems to be a serendipitous reminder of when I recorded the poem. It is a feeling that I am on the precipice of some much wider, richer journey of understanding what it means to become in the collective environment of my teaching profession. I recognize that contextualizing that journey along with and through my colleagues' eyes, even as it is partial and shifting, has allowed me to see that this is only the beginning.

This concludes the discussion on the poetics of the process. The next section of this chapter will present the touchstones of this inquiry so that the reader may be able to further evaluate the material presented.

Assessing the Touchstones of Narrative Inquiry

As qualitative research generally resists validating findings in a positivist manner, there must be another way in which the research texts can be externally evaluated (Creswell, 2014; Denzin & Lincoln, 2011). Beyond the explication of the field texts (conversations, reflective journals, researcher memos), narrative inquiry offers assessment through delineation of its twelve touchstones as defined by Clandinin (2013) and Clandinin and Caine (2013). As explained in Chapter Three of this study, describing how the touchstones are met allows the reader to respond to the quality of the research. Each touchstone is described below, with accompanying text about how I understand the qualities of it to be met. Because the touchstones honor the quality of the research, I believe they are appropriate to include in this chapter of the study, preceding the final discussion and implications for the research, even though some of the text will respond to ideas expanded upon in the next chapter.

Touchstone 1, Relational Responsibilities

Touchstone one incorporates "spaces of belonging for both researchers and participants," which are "always marked by ethics and attitudes of openness, mutual vulnerability, reciprocity, and care" (Clandinin & Caine, 2013, p. 169). For this touchstone, I wish to acknowledge the ways in which relationships with participants were negotiated and how the researcher is displaying responsibilities of attention, presence, and response within relational space, including researcher self-reflection, contemplation, openness, and uncertainty. I offer that this has been accomplished through how the field, interim, and final research texts have been presented: beginning with large chunks of participant voice, restoryed to show major resonances; which lead to poetic representation supported by data and reflective commentary that relates the data to participant beliefs as well as relationships to larger contexts; followed by researcher commentary that indicate positionality with compassion and openness. I also believe this is accomplished through the way that the field data was collected, the types of field texts used, and the communication that transpired between the participants and the researcher to make sure they had as much say as they wanted in how their voice was represented.

Touchstone 2, In the Midst

Touchstone two recognizes that researchers and participants always enter into inquiries in the middle of living out their respective lives. Researchers should begin with autobiographical inquiry to understand who they are and are becoming in relationship to participants and the phenomena under study. This will extend to understanding how together, researchers and participants begin "to shape time, places, and spaces" where they come together and "negotiate ways of being together and ways of giving an account" of the work done together (Clandinin & Caine, 2013, p. 170).

To support this touchstone, it is necessary to clearly identify time-scale relative to inquiry, to explore an autobiographical narrative inquiry to develop the research puzzle, and to extend its realizations to the narrative knowing associated with participants' storied lives. I feel that this was accomplished through the recording of the emotions and beliefs that I held about why I wanted to undertake this inquiry, how this methodology was appropriate for that, and then discussing those beliefs along the length of the presentation. I also think that using a method of personal reflection helped me to negotiate being in the middle of living out our shared lives. For me, poetry is a highly intuitive process, one that I am rarely critical of, especially in light of how deeply rooted the critique is in my professional persona. Though I do not actually understand how, I am able to detach judgement from my poetry and enjoy it for being representational of the time and moment in which it was produced. For me, this speaks directly to what Clandinin (2013) means by being in the midst.

To support the concept of time, I also tried to mention as often as I thought was necessary (and not overly cumbersome to the reading of the text) when field, interim, and research texts were being produced. Furthermore, I included visual timelines in Chapter Three along with written descriptions about the two sessions of analysis. The first session was impacted by the two conferences and I felt that time allowed me to develop important concepts for situating the work to larger conversations. The Teachers Conference forced me to divulge interim texts so that I would have something to respond to. In the second session, returning to the transcription process after seven months, and developing the interim texts into research texts over the next four months, allowed me to parse through those interim texts in how I lived out my life with my colleagues. It was exceptionally beneficial to my personal growth. I hoped that the sharing of the interim and research texts was equally helpful to them. Participant 3, in their member check on

the individual poem and restorying, mentioned that reading their selected quotes after a significant time was informative, and that reading through the restorying prompted a few questions that they had yet to consider for their teaching. Participant 1, in their final member check, remarked that it was nice to be reminded of what they believed, as sometimes life "pushes one away" and makes one "forget."

Touchstone 3, Negotiation of Relationships

Touchstone three includes negotiating the basic relationship of the researcher and the participants, including that the researcher becomes a person in relationship with participants, who has a responsibility to relational ethics and must negotiate ways the inquiry can be helpful to participants, as well as acknowledging that all those participating in the inquiry will walk away changed in some manner.

To assist in this, it is necessary to unpack and make explicit within the research context the conception of relationships to participants and the expectations of the researcher for meeting the research puzzle. Though generally described as my colleagues, I have indicated through subjectivity statements and through the "Looking Inwards" sections of the voiced poems the type of relationship I have with these colleagues. I believe it is one of mutual respect, but not one free of tension or challenge. Simply put, I need to maintain a relationship with my participants: I work with them; I see them daily; our lives are deeply intertwined. But I recognize that there is something much greater at work here that goes beyond simple need. And this is where the relationship meets the researcher puzzle. I have something to learn here, from these people, in this moment, and I hope, for many years to come. How fortunate that I am able to use this research as an excuse to take the time to sit down with them and listen to who they are, how they came to be, and what they want for the future—their struggles, their challenges, their successes.

How fortunate we all are, to take the time and the opportunity to learn together. As my participants pointed out to me in their conversations, they have learned from me over the years. I am honored to take the time to learn from them, and hopefully, co-create ways we can develop more together. This mindset helps me achieve relational responsibilities (touchstone 1) and negotiate my relationships. Additionally, member checking has been a key way to facilitate the sharing of what is learned.

Touchstone 4, Narrative Beginnings

Touchstone four honors that research begins with delving into the researcher's own stories as "an ongoing reflexive and reflective" accounting of the researcher's continual inquiry into her own experience before, during, and after the inquiry (Clandinin & Caine, 2013, p. 171). To do this, I have to illuminate the story of the research puzzle and the three-dimensional space (temporality, sociality, place) of the researcher's own experience. I have tried to accomplish this by weaving my purpose to learn and support my colleagues throughout the entire study. Most directly this has happened through the use of poetry threaded throughout: the poem that begins the dissertation, the subjectivities poem included in Chapter Three, the poems within the representation, the poem developed in the post-conversation memo for Participant 1, and the poem that resides in the final chapter.

Regarding temporality, the poems allow me to express that this willingness to engage in self-discovery has been present throughout my teaching career and has thus coincided with my immersion in adult education theory and practice. (I think my subjectivities poem suggests that questioning of who I am and how I belong started much earlier in my life.) Because the entirety of my teaching career has been at this institution, in this department, with these colleagues, people I hope to continue to work with for a while, time extends beyond the moment of this

study, both backwards to when we first met ten years ago, and into some future time. Furthermore, the poems allow me to demarcate what was important at a time, and this includes what was important for the participants at the time that this study take places. They create visceral records of emotions, feelings, and thoughts about how we are all negotiating our world. They create something to respond to now and in the future.

Regarding sociality, the poems present a response to individual thoughts with connections to larger social contexts. In particular, the subjectivities poem questions belongingness in relationship to gender and race. Though not the focus of this study, the field texts do suggest some aspects of both of these, especially as I value how all three of these participants have, in our daily lives, witnessed to me that they are thoughtful about how they can engage aspects of diversity, equity, and inclusion within the profession. The final reflection poem in this chapter also responds to the idea of whole-person learning and critical theory (as Freire, 1998, discusses it), grounded in the way that I believe both hooks (1994) and Clandinin and Rosiek (2007) talk about the individual person's relationship to the higher order social constructs that they may identify with. Placing the person within the context without sacrificing them as a pre-determined agent within the construct was certainly something I kept in mind as I constructed the individual and collective voice poems.

Regarding place, I thought about the physical space of our building, where most of the field data was collected, as well as the space of the design critique (typically the student's desk), where the reflective journaling was figuratively collected (the recordings happened in participant's homes and offices). I also considered place to be internal, and therefore mobile and transitional, to the participants and myself. The last place I considered was the audio recordings and manuscripts for the working of the poems, restorying, and even this document, as all of those

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places were where I listened, re-listened, recorded, re-recorded, and spoke to the participants and to myself. The research texts, as a packaging of all these places, create a place unto themselves, to return to the emotions of this journey.

Touchstone 5, Negotiating Entry to the Field

For touchstone five, the field refers to the "ongoing relational inquiry space" that is accessed through telling or living stories. Regardless of this beginning point for accessing the field, "inquirers need to attend to the ways individual narratives of experience are embedded in social, cultural, familial, linguistic, and institutional narratives" (Clandinin & Caine, 2013, p. 171). To do this, I need to outline the engagement of participants, through the telling of stories, living alongside participants at they live out their stories, or both, while clearly unpacking the ways in which the storied experiences of participants also belong to larger narrative understandings.

I have been talking about my interest in research for some time. I have shared this more with some of my colleagues, who I co-teach with frequently, or who I write with. Because my doctoral studies have been underway for the entire time of my teaching, my colleagues were aware that I was pursuing a degree in education. We spoke about what I was learning across the years. As I moved closer to the dissertation proposal defense, I alerted my colleagues to my research and asked if they would be willing to participate. They were receptive to participating, and after completing the proposal defense and the IRB requirements, received the official invitation to participate via e-mail. I also spoke to them in passing before and after I sent the e-mail. For various reasons, only three participants were able to commit the time and effort to this project. As the field collection got underway, we continued to teach together, attend each other's reviews, meet in faculty meetings, and typically share our professional and personal woes. This

type of living alongside one another continued throughout the 13 months this project has taken, from data collection to writing up the final chapters.

When I returned to the transcriptions, I would mention to my colleagues in passing that I had been spending time with them, listening and transcribing. I would often share what I was struck with at that time, with whatever section of the transcription I was on. Often, what I was processing in terms of preliminary analysis would come out in a conversation that we were having about our challenges for teaching that day or week. I would also sometimes mention that I was about to send them the transcripts to review or, after the transcription was sent, that I was hoping they would get back to me soon about their thoughts on it.

I do not know if I unpacked exactly how the stories connected to larger ideas, beyond what was produced for the Teachers Conference early on in the process. But I do know that as I went along, I was thinking about what the stories meant as we were designing our courses, attempting to deliver the coursework to meet accrediting standards, struggling with a class where the students seemed to lack motivation and skill, and dealing with the ever stressful process of final evaluations that determined how many students would be moving forward from semester to semester. Recalling these ordinary living moments, I seem to be drawn to the fall semester between the Teachers Conference presentation (June) and paper submission (August) and the returning to type up the transcriptions (January-March). I realize that I was trying to pack this past fall semester with so many ideas that I had learned from the previous two conferences (March and June), to reflect on them in relationship to the study's progression into analysis and interpretation. I wanted desperately to try things that I imagined would have impact, so that I could reflect on them and develop my teaching because of that application and reflection. I

shared ideas about what I was doing and how it was being received with my colleagues along the way.

Touchstone 6, Moving from Field to Field Texts

Touchstone six requires researchers to

> stay awake to the multiple ways to tell and live experiences. Each form of field text, and each negotiation of the same, tells us about how others make sense or meaning from experience and might also point us to possibilities of diverse final research texts, that is, the representation of retold stories. (Clandinin & Caine, 2013, p. 172)

Addressing this touchstone involves carrying out the conversations, typing up the transcripts, reading, re-reading, and living in the transcripts, reflective journals, artifact images, and researcher memos, while beginning to note points of interest, overlap, commonalities, and tensions. This process and the outcomes for this are best situated in the poetic representation and restorying portions of this chapter.

Touchstone 7, Moving from Field Texts to Interim and Final Research Texts

Touchstone seven involves "a complex and iterative process, full of twists and turns" because it includes further negotiation with participants and others involved in the research journey. In this process, interim texts "are a way to engage in a retelling and reliving of research relationships" (Clandinin & Caine, 2013, p. 172). In composing final research texts, inquirers must attend to the "personal, practical, and social justifications of the collaborative work" (173). Embracing this touchstone means continuing to live-in participant works, honoring voice and acknowledging borderlands within the three-dimensional narrative inquiry space, in order to see new field texts and attend to greater understandings of the research puzzle, ultimately leading to the presentation of final research texts to a public audience in the form of poetry. This was one of my favorite areas of the process, as it allowed me to more fully engage my colleagues, without actually requiring them to be present. I also felt that what I was learning about them and about

myself was deeply meaningful and worth sharing to others. I felt this at the Teachers Conference as well. Feeling it 11 months later was just as powerful and it filled me with a sense of hope. This was an important feeling, as we were disconnected because of the pandemic that had forced remote status just a few weeks earlier. I believe that the process of moving through interim texts to research texts during this period of isolation magnified the joy and gratitude I feel for my colleagues.

Touchstone 8, Representing Narratives of Experience in Ways that Show Temporality, Sociality, and Place (the Three Commonplaces)

In making the three commonplaces of the inquiry visible to audiences, "the complexity of storied lives also becomes visible," which "opens up a space to see the knots that live within each of our lives' fabrics, and how these are interwoven into the experiences under study." This allows the researcher "to see disruptions, fragmentations, or silences in participants' and [their] own lives." Through "layering the complexity of the inquiry" readers are drawn into the stories, invited "to lay their own experiences alongside the inquiry, [and] to wonder alongside participants and researchers" (Clandinin & Caine, 2013, p. 173). Showcasing touchstone eight requires interpreting and re-presenting experience through poetry in a way that engages the reader to re-conceptualize their own experience along with the participants and the researcher. To assist with this, it is necessary to incorporate clear connections to the three-dimensional space so that the reader can clearly follow the interpretation and representation of individual and collective narratives. This was done through the ordering of the representation within the representation subsection of this chapter.

Touchstone 9, Relational Response Communities

Relational response communities help to sustain and support the researcher through helping "inquirers recognize how they shape both the experiences of their participants and their research puzzles." Furthermore, through response communities "narrative inquirers also continuously learn about methodological and theoretical development, learn about ethical and responsive ways to be in relationships, and learn to listen again and again" (Clandinin & Caine, 2013, p. 173). One way I looked at this was to immerse myself in Clandinin's (and her co-authors) writings about narrative inquiry, producing visual maps of all the key components and how they are often intersectional with the process of design. The maps helped me utilize familiar concepts, while presenting a new way to envision how they might be applied to phenomena and the inquiry process. The other way I approached this was to offer the work in process for review to an international audience of people discussing similar interests.

The Teachers Conference allowed me to engage such an audience. The material was well received, and audience members did provide me with prompts of other aspects to consider with the research. This included a comment by the session coordinator regarding the meta-reflective quality of my work in relationship to the work by the other session presenters; a discussion with a professor who had an adult education background and was very interested to engage an andragogical perspective on the work; a researcher who was doing a similar study on professionals across Europe and was interested in how he might engage the poetic in the presentation of that work; a professor who wanted to discuss more about how I engaged Kolb's experiential model in the development of coursework; and, a group of American and Irish professors who were implementing a Harkness method in their respective programs to address much of Webster's (2007) acculturation critique of design juries. To my knowledge, no one

among these was a narrative inquirer. That is where this study misses the intention of this touchstone: I was unable to engage other narrative inquirers, to provide trusted and valued, responsive dialogue regarding the inquiry. I do think engaging other narrative inquirers would have added another layer for addressing my insider perspective, above and beyond what I alone attempt to do through making my positionality transparent.

Touchstone 10, Justifications—Personal, Practical, and Social

These three justifications for the inquiry are investigated throughout the entire inquiry process. Personal justifications refer to the touchstone of narrative beginnings; practical justifications refer to the "so what" question behind the inquiry, implicating the significance of the work for shaping experiences in the future differently, for the participants, the researcher, and by extension, the audience; social justifications refer to social actions and policy development, as well as contributions to theoretical understandings of methodological, epistemological, and ontological aspects of narrative inquiry. Reaching this touchstone includes making explicit the three justifications through the continued investigation of the research puzzle, the application of the research to the field of architecture education and the development of the architectural educator in particular, and what the inquiry itself does to address new or continued ways of thinking about narrative inquiry as both a methodology and phenomena. The three justifications were explained in this chapter relative to each participant, their collective voices, as well as the researcher's. The justifications are further addressed in the next chapter.

Touchstone 11, Attentive to Audience

Touchstone eleven honors that narrative inquirers "attempt to represent the multiplicity of voices and signatures" through "rich, temporally unfolding, narrative accounts as they represent the lived and told experiences of participants and researchers" while simultaneously

acknowledging how the "stories of experiences are embedded within social, cultural, familial, linguistic, and institutional narratives." This accounting is first and foremost responsive to the participants, "who remain the most influential voice in the move to final research texts," the researcher, the scholarly community, and possible public audiences (Clandinin & Caine, 2013, p. 175).

I feel that the organization of the interpretation and representation honor the participants voice, both individual and collective. Member checks with the participants revealed that they felt the poems were representative of them. I have tried throughout the unfolding of this chapter to describe my relationship to the field texts and the conversational space where they were initiated. The personal memos included help to inform this understanding. Moreover, I have tried to clearly articulate how important this research is to me. The next chapter details what meaning the work has for the scholarly community (practical and social justifications) and the public.

Touchstone 12, Commitment to Understanding Lives in Motion

This final touchstone acknowledges an awareness of lives in the midst and a commitment to representing lives—the participants and the researcher—as in process, continually seeking and making new meaning:

> Understanding lives in motion needs to create openings for new relationships to emerge, for lives to unfold in unexpected ways, and for an element of surprise to remain; it too means that there is no final telling, no final story, and no one singular story we can tell. (Clandinin & Caine, 2013, p. 176)

Ultimately, this opens "the possibility for narrative inquirers to continuously inquire into the social fabric of experience and to not lose sight that people are always becoming" (Clandinin & Caine, 2013, p. 176). I sincerely hope that this is the touchstone seen as best realized. In has been my intention to honor the story as lived experience, representative of time and place, but not fixed eternally, with the potential to create new ways of understanding self that have the potential

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to benefit others. This is perhaps best met in the process of reflection demonstrated, as well as explicitly in the final reflection poem in this chapter which ties into critical consciousness as described by Freire (1998) in his conception of the unfinished self, always in a state of becoming, as well as the transformational potential of adult education (noted in the opening poem of this work). To me, the collected poetic works in this document present a binding thread that ties the personal and practical justifications back to the theoretical underpinnings for the study (critical reflection and authenticity).

Chapter Summary

This chapter has described the analysis and interpretation of the field texts within the organization of the representation through poetry. The poetic representation was the largest body of text within this section and included four individual voice poems and one collective voice poem, followed by two reflective researcher poems. Each participant was met through a restoryed narrative to highlight the most resounding thread(s) of the individual. The poems were presented next so that the reader could further experience a powerful relationship to the participant(s). Each poem was then deconstructed to showcase how it was sourced from the field texts and what meaning it held in relationship to both the person and larger social implications (especially those engaged in the literature review). Finally, the discussion turned inward to reflect upon what meaning the narrative had for the researcher's own being in the world. The last section of this chapter explained how the touchstones of narrative inquiry (as defined by Clandinin) were met.

The next chapter will build on many of the areas described in the touchstones. This includes a discussion of the findings based on the research questions, as well as implications for

the work. The chapter will also suggest other interesting considerations for how this work may raise more inquires with future re-readings and re-interpretations of the field texts.

Chapter Five

Discussion, Conclusions and Recommendations

This concluding chapter presents the overarching discussion on the research texts, beginning with the four research questions. This leads to conclusions about how the roles of architecture educators were observed to be practiced in this research context. Included as recommendations are the implications for the study, limitations, and future areas for research development. This chapter also highlights the personal, practical, and social justifications for the study—an important touchstone for narrative inquiry.

Returning to Purpose

The purpose of this narrative inquiry is to observe and describe the practice of architectural educators in their teaching to understand in what ways they practice critical reflection and authenticity within their roles. The intent is to inform both the individual and collective practice of architecture education at the research site, as well as to offer insights to other architecture educators who might find the representation and discussion of this study helpful in considering their own practice. This purpose is investigated through four research questions:

1. In what ways do architectural educators practice critical reflection within the context of architectural education?

2. In what ways does authenticity appear in the practice of architectural educators?

3. How do architectural educators develop their professional identity while teaching within architectural education?

4. How does practicing teaching influence the architectural educator's personal journey?

As will be shown, participants do demonstrate different levels of reflection, including critical reflection on their practice of teaching. They purposefully shift their teaching over time to reflect a more authentic sense of self. They identify tensions and struggles with aspects of teaching that relate to their preferred performance of authenticity: this is evidenced through the main threads of compassionate listening in teaching, a commitment to social responsibility, and an appreciation for a heuristic process. The participants' professional identity and personal journey are interwoven with these threads of authenticity. The following discussion expands upon this summary through the individual research questions.

Research Question 1: Critical Reflection and the Architectural Educator

Without question, the participants mindset of teaching is situated in relationship to how they were taught. This does not mean, however, that they are controlled by their past experiences. They can identify segments of their educational experience that were "painful" or "rough," yet they are able to articulate how those situations informed their teaching practice. In Participant 1's case, it meant that they would not provide criticism without being able to explain why. For Participants 2 and 3, it meant that they would be prepared, do the research, and push themselves to know and do more.

Connecting to Schön's Critics

The participants use language that addresses many of the calls from critics regarding constructivist language. They also display aspects of self-questioning, either as an established part of their developed teaching style (Participant 1) or as part of the process of working through the data collection methods for this study (Participants 1 and 3). Additionally, they address aspects of the switch from a teacher-centered model to one that is student-centered, though they find tension in this area.

In their reflective journal, echoed in the image-elicited conversation that followed, Participant 2 shared the story of engaging with a student during a desk critique who was able to clearly articulate why and how she was having trouble processing her design. Participant 2 was struck by this student's ability to admit that she did not know the answer. They were equally moved by the student's willingness to pursue the answer through the uncertainty, which involved the student doing independent research outside of class. The student returned to the next studio class meeting having made progress based on working through her uncertainty. Participant 2 remarks that this is the type of student they like to work with because of her willingness to be open to, and invest in, the process of design, including the ambiguity of it. This desire for students to be open to the learning process was echoed by the other participants.

It also echoes a description in Schön's (1981) writing on the original study for his reflective practice work. The student in that study was also held up as a model for how students might participate in the desk critique. This type of interaction between faculty member and student, especially this student's actions within the inquiry space of the design studio, appears to match all three participants view of student-centered learning. Furthermore, it matches the expectations explicated in the collective-voice poem in the previous chapter. As with Schön's (1981) description utilizing faculty-student interactions from the Architecture Education Study, participants articulated struggle and tension when students did not participate in the design studio similarly to the student in Participant 2's story.

Revealing Tensions in the Critique. In some ways, participants identify that while they would like to participate in a student-centered model of teaching, they perceive that students fall back on a teacher-centered model. Faculty struggle with this, often seeing it as a lack of motivation. A perception of lack of motivation often stifles the faculty member from wanting to

engage. The participants were more often engaged if the student showed a willingness to co-work through the process of a lack of production.

All participants could identify that this was a struggle tied to their expectation for readiness and commitment to the learning process on the part of the student. One participant evidenced that their lack of enthusiasm for how to engage a student in such a situation was an area that they needed to work on. In the image-elicited conversation, they attempted to problem solve how they could adjust their mindset to read the student's behavior differently and alter their own approach to help the student. Problem solving during the conversation was evidenced by two participants. Having mentioned areas where they thought they needed improvement, they then presented ways that they could address it. This demonstrates an openness by the participants to adapt to student learning (part of the definition for student-centered learning); but it also suggests that architectural educators may benefit from more educational training in helping students develop skill in participating in a student-centered learning environment, specifically in the area of co-work or co-creation.

Recognizing Holistic Learning

Participants 1 and 3 identify that they, along with their students, bring their emotional selves into the studio. They acknowledge that the space of the desk critique can shift based on what participants are experiencing at the time. They recognize that noticing this requires them to be attuned to their students and themselves prior to, during, and after the meeting. The two participants indicated different levels of preparedness in being able to address this observation. And even in realizing this, they indicated struggles in maintaining their expectations for how this might impact the way students have produced or prepared for the desk critique.

Reflection to Critical Reflection Continuum: Do Participants Demonstrate Critical Reflection?

Moon (1999/2006) suggests that a good framework to use for the assessment of reflective writing is that of Hatton and Smith (1995). Rivera (2017) has made updates to their framework that help in considering the work. Moon (1999/2006) also allows that assessment can include a review of oral presentations. All three field texts, plus member checks, were considered as material that could evidence the reflective process.

Descriptive/Explanation to Dialogic/Exploration Reflection. All participants were able to be descriptive of the topics considered for reflection. Furthermore, because they were able to evidence alternative viewpoints and multiple factors and perspectives, they all evidenced the beginning reflection within Hatton and Smith's (1995) framework, what Rivera (2017) also describes as explanation. The participants could also describe why they believed what they did in relationship to both architecture and teaching. This was informed by multiple perspectives—they were aware, and could describe, how their views, especially about teaching, were not universal, and were developed in relationship to their understanding of themselves. In the life story and image-elicited conversations, as well as the member checks, the participants demonstrated this dialogic or exploration reflection through language that incorporated a stepping back, mulling over, or reconsidering. It was also evidenced in participants attempting to adjust their actions once they pinpointed where they were having struggles. Identifying struggles, along with trying to shift their approach to them was shown in the reflective journals, both conversations, and the member checks.

Critical/Expansion Reflection. That participants were able to explore and articulate how they purposefully shifted their teaching to account for aspects of moral and ethical components—that directly reference the critiques of architectural education described in the

literature review—indicates that participants are involved in pursuing critical reflection. The limit here, however, is that participants were sometimes, but not always, aware of their choices as being connected to much larger critiques. The most specific instances of critical reflection involved participants' views on architecture itself: that architecture belongs to human habitation, and thus should respect human well-being and the environment, to include aspects of obtaining social, economic, cultural, and ecological justice. The discussions surrounding these aspects are similar to those presented by Rivera (2017) as defining the expansion type of reflection.

Together, these observations indicate in what ways architecture educators practice a continuum of reflection, including aspects of critical reflection, in their teaching. It appeared, however, that their critical reflection was more significantly processed as part of an understanding of who they are and their definition of self in relationship to how teaching allows them to approach architecture in an authentic way.

Research Question 2: Authenticity and the Architectural Educator

The echoes across the participant field texts suggest that they understand important aspects of who they are, which the participants try to envelop in their teaching. In many ways, this suggests that they teach because it offers them the opportunity to express their authentic self fully, more than working in the profession would allow.

Participant 1 evidenced a desire to co-work early on and sought that in the professional environment. While they were happy in practice, teaching fulfilled them more. Though they have struggled with the notion of teaching as a profession apart from design, they recognize that they can be a part of architecture through teaching. For Participant 1, teaching also allows them to pursue a compassionate exchange with others, something they hope their students emulate in the practice of their designs.

Participant 2 decided on teaching because it meant that they could have greater social impact, something they highly valued, and something they pursued architecture for. This desire to have impact appears so engrained in who they are and how they want to be in the world that they pursue it with a very-focused initiative. For Participant 2, pursuing impactful teaching is a responsibility—one taken with the level of commitment that they expect of others with the skill and talent to do so.

Participant 3 realized in their undergraduate education that they were passionate about the research and explorations of architecture. While they were in the firm environment, and enjoyed professional practice, they realized it did not fulfill them fully. This pursuit of teaching has not been an easy one for them. They look for ways they can explore different solutions to have a better outcome. In some ways, they recognize that these pursuits have failed, and though this has resulted in a loss of confidence, they have not abandoned what makes them love what they do. In a phone conversation following up on a member check, they revealed that this semester they have found their passion for teaching again. Implementing a course dedicated to process, where trial and error, as well as failure, were discussed and celebrated, has allowed them to return to themselves.

Insights into authenticity were shared through stories that highlighted both professional and personal journeys. It appears that these components are intersected, and not easily separated.

Research Questions 3-4: Professional Identity and Personal Journey

Research questions three and four are connected: The participants showed that they look to involve their authentic self into their teaching life, and this is inextricably linked to their concept of architecture. Their professional self is both educator and designer. Sometimes these two go well together, as in the case of Participants 2 and 3, and sometime there is tension for

how the professional life of the designer is entangled with the profession of teaching, as with Participant 1. Coming to terms with this for Participant 1—that teaching is as meaningful as becoming a great architect—is explored by their interaction with peers. It also appears to be something they were searching to figure out, as they mention that outside influences (following another professor's blog, listening to podcasts on their way into work, referencing a professor's welcoming speech from a college visit) also play into their conception of recognizing compassionate teaching as a developed art worth pursuing. Certainly, life events outside of teaching also played into this.

The professional and personal journeys as described in participant stories crystallize just how significant the impact of authenticity has in the role of the architectural educator. The main source of tension across all three participants is when they feel an inability to pursue what they value in being able to teach. In their reflective journal, Participant 3 remarked that as their current (at the time of the recording) studio was being run, it did not fit their view of what the studio experience should be. This resulted in feelings of frustration, a loss of passion, and a fear that teaching may not be for them. A recent member check (almost a year after that recording) suggested that, because of being allowed to make shifts in their teaching process to return to the values they held for studio (trial and error, process, failure) they have found their passion again.

For Participant 1, coming to terms with co-working when values of the team are misaligned, is especially difficult. In their view of co-working, values are shared in a way that lifts the team together. In their conversations, they were able to discuss their fear regarding upcoming changes in the faculty that had them concerned about how the collective would advance with a cohesive and supportive team mentality. They were also able to indicate that through their recent personal journey, they are learning to tolerate different beliefs, without

sacrificing themselves, or the ability to learn from others whose views they see as incongruous with their own. This is a significant self-revelation for them.

Across their conversations, Participant 2 painted a picture of how dispiriting the last several years have been for them because of their specific roles. These roles have demanded time and energy beyond what Participant 2 previously experienced and have been mentally and emotionally draining. Participant 2 longs to return to a focus on the social implications of design, instead of having to attend to these other roles. But, because of their deep sense of commitment, they feel bound to continue to "change from within." They recognize it as integral to their larger values of the potential of architectural teaching: the educational advancement of designers to address social and economic inequities through place creation in architecture.

Taking account of the various ways that the participants have shared that they develop their professional and personal identity within their role as an architectural educator has prompted me to think deeply about how I interact with my colleagues. Their ways of viewing teaching, and their purposes in teaching, have challenged me to think about ways to address areas of my teaching where I feel tension. Reviewing and listening to the field texts across time and through multiple iterations has allowed me to collect several ideas that architectural educators can use in advancing their practice.

Making Meaning, Informing Practice

Observations from all four areas of the research questions (critical reflection, authenticity, professional identity, personal journey) offer important considerations for architectural educators. Palmer (1998), Apps (1996), Freire (1998), hooks (1994), and Brookfield (1995, 2006), contend that authentic teaching comes from awareness of one's self. To be an affecting and effective teacher, one must understand oneself through critical reflection.

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Considering some of the key items noticed in the field texts will help me and my colleagues develop our own critical reflection and advance our practice. Reflecting on these ideas may help other educators as well. Key aspects of this study include:

- Failure is an important part of the process of design education; helping students to be resilient can be very beneficial to their learning and personal development.

- Faculty expect a readiness/commitment that they themselves demonstrated, which appeared to help them move past fear/apprehension. Unpacking and making this explicit may help faculty support student success. This expectation, and the tension that surrounds it, is directly tied to student-centered learning.

- Faculty defined aspects of educating versus training: to think, create, do research versus to imitate or replicate. They emphasize education over training in their understanding of teaching architecture.

- Teaching at various levels (undergraduate to graduate) has afforded faculty a greater understanding of longitudinal educational expectations and goals. This recognition informs their teaching at multiple levels.

- Faculty recognize that their teaching practice has changed over time; early iterations of their teaching were closer to reproductions of how they were taught; however, they adjusted their teaching over time, predominantly by observing other faculty teach.

- All participants indicated that their role in the studio is to guide, that students should be prepared, and that the role of the design studio is for students to explore. Understanding shared views that inform the collective teaching ethos should be made explicit so that faculty can understand how they inform the curriculum, coursework,

policy, procedures, vision, mission, and goals of the department/school/college. Making these explicit also helps faculty consider the "hidden curriculum."

•	Through the language of design, participants could retell the stories of the drawing and talking that happened over student ideas, even after some time had passed. The recording of the project through these drawings helped them connect back to describe the project, as well as the conversation that was surrounding that portion of the development of the project. In most cases, participants became enthusiastic in retelling; one participant even re-drew to emphasize the unfolding stories.

•	Faculty stories indicated that the language of design can be used to create a shared understanding of learning gain. Participants used drawings to reflect back student words and ideas, inviting the students to reinterpret through their own drawings and words if they had been heard, and their ideas situated, correctly. Faculty embrace this participatory and iterative practice. The production of more drawings during the desk critique indicated enthusiasm on the part of the tutors to be involved in the dialogue, emphasizing buy-in on their part to engage with student ideas. Faculty production was indicative of attentiveness and openness on the part of the student, even if the student appeared to be "stuck" or have little work prepared for the critique. This resonates with the case studies utilized in Schön's (1981) work, nearly forty years ago, and sustains his claims, as well as the calls by Webster (2004) and Mewburn (2011) for architectural educators to learn more regarding situational learning.

Evaluation of the field texts also revealed that architecture educators are addressing issues presented by Schön (1981, 1983, 1985, 1995), Webster (2004, 2005, 2007), and Mewburn (2011), among others. These include engaging on reflective practice of studio teaching, the

presence of situated learning in architectural education defined as learning through doing, recognizing that students and faculty bring their whole being into the critique space, and the use of constructivist language to describe faculty's participation in the studio desk critique. Suggestions about informing practice lead to larger implications for various aspects of the study.

Learning through Doing: Implications

The process of initiating, carrying out, and writing the research revealed important elements of the work that may have impact for others. This includes a more nuanced understanding of narrative inquiry as it relates to the understanding and practice of architectural education. Also included in this section are implications for poetic practice. The final implications for this study are directed to architecture educators and adult educators.

For Methodology

When I first encountered Clandinin and her colleagues' work describing narrative inquiry, it resonated with me. It took working through this study for me to understand how powerful and empowering this methodology can be. I recognize that part of this has to do with a feeling of familiarity with the iterative process of the methodology, as well as the concept of three-dimensional space where place has significant impact. These are notions encountered often in the design world.

Involving the Three Commonplaces in the Design Studio. The connection with this methodology has led me to think that narrative inquiry has a lot to offer architectural educators in pursuit of critically evaluating their roles. I believe this begins with honoring the desk critique as a relational inquiry space, where care should be exercised for both selves—the student and the faculty member (figure 7). Demonstrating care in this context would require that faculty realize the temporality of the desk critique: this includes recognizing time as not merely of the moment

the desk critique occurs that day, or throughout that project, or even across that semester. Rather it includes the time in which the faculty member has experienced the notion of the critique (at the desk, in the juried review) from their own educational experience, in practice (if applicable), and then in their teaching. This is a much longer timescale than just the moment with the student, and that timescale has implications for performance each time a desk critique happens. Recognizing temporality also means recognizing that both faculty and student are "in the midst" of living out their lives at the moment they come together over the work. This means that there are emotions and feelings, only some of which are attached to the work being discussed. Allowing temporality to include whole person learning begins to invite a look into the sociality of the encounter.
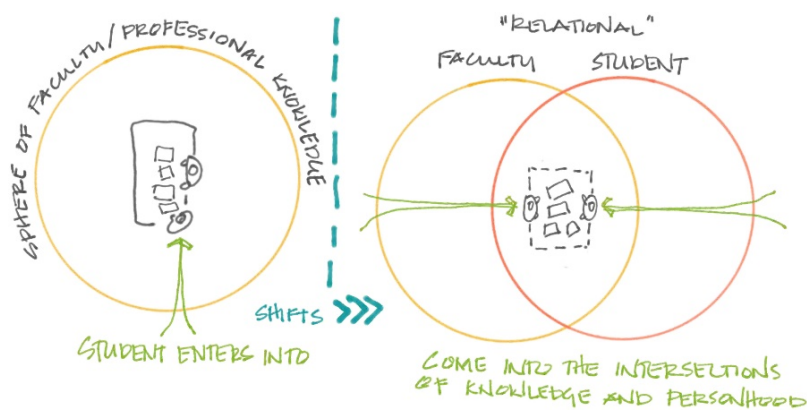

Figure 7. Desk critique as relational inquiry space

Faculty must be attuned to the power dynamic that occurs in the intimacy of a one-on-one conversation. If faculty wish to co-create or co-learn, they need to be especially attentive to the history of the studio as an acculturation process, including aspects of denying portions of identity for each participant when they bump up against the perceived rules of the task (Webster 2004, 2007, 2008). These identities are intrapersonal and interpersonal. If they are denied, they can reproduce hegemonic practices. Architectural education has a history of being gendered, racialized, colonized, and classed (AIA, 2019; Anthony, 2001, 2002; Anthony & Grant, 1993; ACSA, 2019; Sutton, 1992; Zeiger, 2018). If faculty do not wish to be simple reproductions of

these histories, they need to develop their own research puzzle on teaching curiosities. Explicitly identifying these research puzzles in engagement with students will prompt students to develop and investigate their own research puzzles. This may help students in their personal and professional development, becoming more conscious of how they can build their own habitus (Webster, 2005, 2008).

The third commonplace of relational inquiry is the physical space of the studio. I would imagine that this would intrigue the architectural educator the most, as it directly involves problem-solving skills that they have encountered from the beginning of their education. Educators should inquire how the physical characteristics of the space inform the encounter of the critique. The most profound attention to this that I have found thus far is informed by my attendance at the two conferences. From the first conference I met national peers who were seeking to involve Liz Lerman's *Critical Response Process* (Lerman & Borstel, 2003) into the critique process (Bennett & Fryer, 2019). Critical Response Process is a four-step method to help creators of artistic works more fully understand their design intent. It works through the sharing of permissioned-opinions and neutral questions, to move away from judgmental critiques (Lerman & Borstel, 2003).

At the Teachers Conference, national and international peers shared how they were organizing studio space to decentralize the power dynamic of the studio utilizing the Harkness model, institutionalizing collaborative and cooperative learning through the arrangements of studio desks (Dunn et al., 2019; Srivastava, Christenson & Barton, 2019), as well as using process to empower students to find a participatory voice (Richardson, 2019). I implemented these strategies into studio teaching last semester with third year undergraduate students. I found

the students more than willing to inquire about these strategies along with me, even as they struggled to place this new way to do studio into their previous understanding.

Place cannot be only about the physical space, as faculty need to consider that the notions of place come from each participant's memories and experiences of being in the world, to include all the memories and experiences that happened prior to them entering into architectural education (Till, 2009). This moves back into aspects of temporality and sociality. Together, the three commonplaces provide more than just a way to inquire into architectural teaching (methodological); they offer a way to understand the power of architectural teaching to impact those involved (phenomena or theoretical lens). This leads inquirers to more closely examine epistemological and ontological understandings of both the teaching and professional practice of architecture. Narrative inquiry has the power to teach architectural educators to build capacity in all these areas.

Building Capacity in Narrative. Participant 1 shared how they use story to connect with their students' projects. Moreover, they describe developing the design through the unfolding of how a person will experience the building. I am interested in a very similar aspect of allowing storytelling to denote the experience of architecture, but more as a reflective act to explain the project (as opposed to initiating it). Recognizing this prompted me to consider that I need to understand more about how stories exist in the world, apart from the literary structure associated with conveying them to an audience. As narrative inquiry is steeped in lived and told stories, it offers a layered and flexible approach to engage stories for development of the storyteller and the listener. I believe this has great import for Participant 1, me, and others like us who wish to investigate the narrative power of architecture.

"You See, I'm Learning from You, which is Good." As I noted in a personal memo for Participant 1 in Chapter Four, the conversations allowed for reflection, especially where participants were interested in co-learning. I include here a couple segments from Participant 1's (P1) conversations to share how we were processing our learning together.

> JB: I think what you just said resonates with me too because I struggle with the same thing about being a, wanting to please people, but the struggle with how do you, how do you hold on to who you are, if you're willing to sacrifice it to please people so
>
> P1: yeah, but, I think the big thing over the last three years or so is realizing that...hmmm, that I can let people be who they are and to be me does not require me finding the fault in who they are, that I can value who they are for them and value who I am for me. (Life story, lines 1452-1472)
>
> P1: And it was because I met with you guys, because you were willing to work, you were willing to co-work with me, to figure it out. And that was the way I work best. Does that make sense? And that's the same thing as this. Anyway, I know this is all like self revelational.
>
> JB: No, I, this, it's helping me too, a lot of things that you shared today are things that have triggered for me, notes of adaptations that I can make that serve goals that I agree with. (Image-elicited, lines 2051-2063)

I believe this observation offers direct support for what Clandinin (2013; Clandinin, Caine & Lessard, 2018) advocates for relational inquiry that invites reciprocal learning. While not new to the methodological process, I believe this study adds to the collected works of inquirers attempting to be open and honest to the power of the methodology to change them as well as their participants.

Poetic Language. The final aspect that I would like to consider as an implication for this methodology is the use of poetic language. I reveled in the terminology (resonances, reverberations, echoes, threads) of narrative inquiry. These terms are peppered throughout the work because I value how they evoke creative and kinesthetic imagery. The musicality of reverberations and resonances speaks to me about many of the basic elements of the principles of

form, space, and order: repetition, rhythm, structure, line, geometry, and organization, among others (Ching, 2015). Furthermore, the study of sound is not foreign to the aspects of architecture as designers consider the acoustical properties of space from a technical perspective, as well as the power of the auditory sense to affect experiences within space (Mallgrave, 2018; Pallasmaa, 2005). Immersing myself in the poetic language of the methodology gave me the courage to investigate this study through my own creative practice. I now recognize that my poetry typically builds off personal situations that seem significant to the way I am carrying out my life, and attempts to place them into the larger field of the world I feel I am interwoven with. I understand this now because of how the poetry in this study is presented, across all facets: to investigate the researcher puzzle, to unpack subjectivities, to analyze and interpret the field texts, to present the interpretation of the texts, and then to demonstrate aspects of becoming.

Using the language of the methodology helped me to embrace the nuances of connection to lived lives. Notably, this became significant with the use of the terms field, interim, and research texts. Shifting that language from more sterile language (data, data analysis) helped me to remember that the field and field texts generated were not austere products of the process, but fully engaged elements to understanding the participants and myself. For other inquirers new to this process, I would offer the same invitation, to embrace the language of the methodology, to live in it, and to celebrate it in the description of the study. Embracing the language has allowed me to honor my creative presence, which is another important implication of this project.

For Creative Poetic Practice

Investigating the use of poetry in the project has freed me from the constraints that I held previously about how I could involve poetry as a representation in qualitative work. When I first began practicing representation through poetry, I used techniques associated with found poetry,

where only direct lines were lifted from the data sources and organized to convey key ideas. I felt this process restrained me because I wanted to enter other language into the poem that I felt contributed to clarifying the idea and enhanced its flow and accessibility. Presenting the work at the Teachers Conference offered me the opportunity to think about how I could honor the voice of the participant and my need to sculpt the words with more freedom. While it worked in a presentation, where I could use color, lines and arrows, and a wider format, I had difficulty when I had to translate the information into an 8.5x11 format. (In architectural presentations we use various types of diagrams, drawings, annotations, and text, across large paper spaces, to convey detailed aspects of buildings and how they are experienced. I am used to this type of freedom of space to convey ideas.)

The constraints of the paper size, and its specific margins, required me to think differently about how I could convey that the poem was developed authentically from participant's words, and then shaped to become an independent element seen as its own resource object. Placing the poem first, followed by the raw data and reflective commentary, helped me to achieve the freedom I was looking for, with the transparent rigor necessary to carry qualitative work. Numbering the lines of the poem was important to connecting the poem to its reflective description.

Honoring the Creative Self. Allowing for flexibility in sculpting the poetry was one aspect of the poetic practice. The other was how much the use of poetry, across the document, allowed me to tap into an authentic practice for reflection and creation. I had forgotten how important poetry was to me; as a creative practice, it helps me process my emotions and make explicit, at least partially, my beliefs and worldviews. Creating the poems for this study has allowed me to richly develop my skill in this area, and not just for its application to qualitative

work. I am now finding I can do what I have implored my students to do for years: embed creative works into ways of being a designer. Though it is not complete, I have begun constructing a poem by which I can develop an architectural concept for the design of a renovation to my existing house (figure 8). Beginning with the personal (the place where my family resides, where we create community) has allowed me the freedom to explore; as I am my own client, there is less risk of being denied this activity.
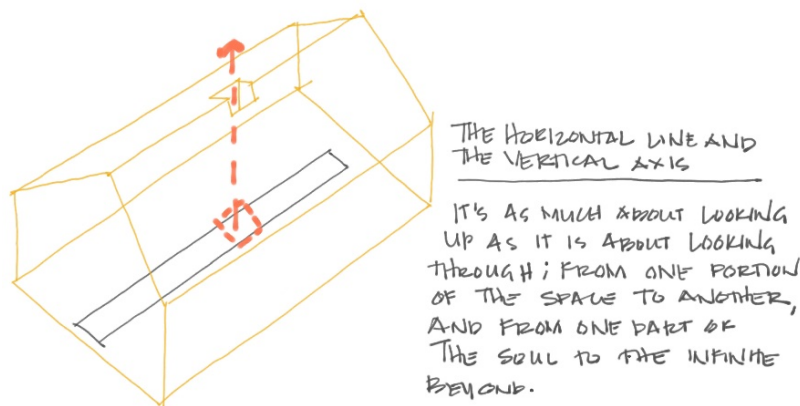

The handwritten text in the figure reads: "THE HORIZONTAL LINE AND THE VERTICAL AXIS. IT'S AS MUCH ABOUT LOOKING UP AS IT IS ABOUT LOOKING THROUGH; FROM ONE PORTION OF THE SPACE TO ANOTHER, AND FROM ONE PART OF THE SOUL TO THE INFINITE BEYOND."

Figure 8. Creative act of poetry integrated as design process

Utilizing poetry ignites my passion for this work and emboldens my choices; I have found that I am more willing to take risks, to try new ways of listening, analyzing, and looking at the work, because of how richly rewarded I feel upon completing a poem. Utilizing a creative act, like poetry, can help inform the practice of research. But I believe the creative act needs to be authentic to the researcher. This implores researchers to consider, as part of their research puzzle, what forms of creative work may be appropriate for them to utilize within the continuum of the study—from initiating the idea, to the selection of methodology, to the form of representation, and beyond. I hope others will take courage from this study and, should they be so inclined, involve an authentic creative process of their own.

For Architectural Educators

Under the Significance section in Chapter 1, I mentioned that this research could contribute to continuing education for architectural educators, including providing education to those new to teaching. The participants confirmed what Webster (2004) and Glasser (2000) mentioned, that more often than not, those teaching in architecture begin from where they were taught, and likely do not become critical of that reproduction for at least two years or more. This makes it important to address critical reflection as early in the teaching career as possible. I believe this is best served by faculty mentors, but I think that it must be an organized mentorship program engaging teaching specifically (as opposed to a general mentorship related to tenure or collegiality, though those are also important), and it must be at the discipline level (whether that is a department, school, or college). I also believe that there should be a person who is experienced in adult education to oversee and work with faculty to develop the mentorship program. Having someone accessible who is steeped in adult education literature would allow faculty to receive support they need in developing their teaching, without burdening the faculty to figure it out on their own. Mentorship of this kind would help to sustain mid- and advanced-level educators as well.

I also felt that the research could lead to the development of specific techniques for professional education, including the (recognized and better understood) practice of critical reflection and authenticity in teaching. The reflective journaling employed as a data collection method for this study could be such a technique. Applied during the semester, it could be used to inform faculty reports to administrators at the time of faculty evaluations. In this way, faculty could maintain reflections over semesters and years, providing a record of how their teaching has shifted over time. This could be formalized in the mentorship program, which would offer

faculty a shared community to reflect with. This reaffirms what the participants of this study felt was valuable about being involved in this study: "It's really nice to be able to share these thoughts" (Participant 3, Life story, line 759) and "anytime you have shared experience, it builds community" (Participant 1, Image-elicited, line 2679).

Participants can come together in informal ways, as well. One aspect that I have considered is a type of book club, where faculty come together over a shared text, to form a type of learning community. I imagine the text selections would come from individuals within the group, and that the group would take turns choosing a text recommendation from all participants. I see this as a direct way to engage the collective in caring about what is important to other faculty. I liken this to the research community I attempt to create with my graduate students. When I explain the concept to them, I mention how sharing their research interests aloud with their peers allows more people to pay attention to possible resources for the direction and advancement of their individual work.

There is nothing new or innovative about these thoughts; it is simply an attempt to say that we need to find a way to share and learn about one another, to support one another, so we can take advantage of our collective human capacity. Echoing what one of my mentor's is fond of saying, it is an attempt to "work smarter, not harder."

"Teaching is Not Easy." These are the words of Participant 3. It was a simple statement made towards the end of a response in the life story conversation about their interest in teaching architecture. Teaching is not easy; and for me, it has become infinitely harder to perform well because of increasing institutional requirements for accountability. Nonetheless, I feel that architecture educators must address notions of authenticity and critical reflection if the

profession is to become more diverse and inclusive (ACSA, 2019; AIA, 2019): The educational process influences how people participate in the profession.

Prior to the research questions developed for this study, I was curious to understand how architectural education could facilitate curiosity where every student was equitably able to learn. That remains a dominant question in my much larger research puzzle. I am especially interested in what this means for racialized and gendered historical developments of the architectural academy that continue today, and of which I recognize I have been a part in reproducing. I want desperately to become better at what I do; I know this will not happen unless I can critically examine who I am in this world of teaching architecture. Teaching is hard for me; but teaching without pursuing critical consciousness is infinitely harder. I commit to learning from this study and honoring what my colleagues have shared with me. I implore other architectural educators to do the same, becoming curious about who they are and what that means to their teaching; to do the hard, but substantially rewarding work of perpetual seeking. We cannot expect that the profession will change without doing so.

For Adult Educators

I also mentioned in the first chapter that this research could inform conversations within adult education on the intersection of professional education and adult education, specifically addressing the education and application of learning on the part of the architectural educator. I believe the study has shown that continuing education on teacher education is warranted. I heard this echoed at the two conferences I attended. More than once, I heard educators say that they had not been trained to teach. One person, who happened to attend both conferences, was very outspoken about her frustrations regarding the formats of the conferences—that the focus was on paper presentations, instead of conversations and workshops to address developing skill in

teaching. Though she was the most vocal, there were several others that agreed with her. Her lamenting over the state of the conferences was partially interpreted by others as systemic to the larger culture of conferences serving tenure processes above critical conversations for reform in teaching or design education.

I do not believe this conversation is restricted to the discipline of architecture. It makes me wonder if educators in engineering, medicine, law, and the like, involve adult education workshops in their conferences. It also prompts me to consider how people like me, who straddle the disciplines of professional education and adult education, can be advocates for infusing adult education into disciplinary conferences in the form of seminars and workshops. Perhaps it even goes beyond advocacy; people who straddle disciplines should actively become liaisons with the adult education community. Reciprocally, adult educators should seek to promote their vast knowledge of adult education at conferences for professionals by participating as paper presenters, lecturers, or both. Based on my listening at several conferences over the years, architectural educators long to get teaching support. Participant 1 specifically mentioned that they attend conferences to learn how others are teaching. Conference presentations and proceedings may qualify as both research and service on the part of the adult educator, which may enhance the value of the participation for those involved in the tenure and promotion process.

Borderlands and Boundaries

In keeping with the implications for this study, it also important to allow those implications to turn inward and suggest how the study might be limited. In no way does this study purport to generalize the information described on the roles of architectural educators. It offers participant and researcher narratives only as moments in time, of conversations between

colleagues about how architecture and architectural teaching holds a place in their lives. This is authentic to narrative inquiry and the concept Clandinin (2007, 2013) describes as borderlands.

Spatially, the term borderland evokes an architectural language of making fluid something that was once fixed. When I visualize the word, I see, as Clandinin (2013; Clandinin & Rosiek, 2007) describes, slight overlapping of contexts where there is ambiguity of what marks the edge, depending on how the site is interpreted at any given point in time. Borderlands are what Clandinin (2013; Clandinin & Rosiek, 2007) proposes to address the idea of limitations or constraints on research, ideas that can dictate borders (seemingly impassable) of ontology, epistemology, and methodology. She and her colleagues propose moving within borderland spaces to see the work more fully, and in a way that will honor lived and told stories without sacrificing the individuals who create and live those stories.

As an insider to this context seeking to understand my colleagues, I have been thoughtful to keep them (and the stories they shared) at the center of this discussion. This is in keeping with the methodology, which refuses to see the individual as a mere representation of theoretical assessment. I have been transparent and reflexive about my process to allow others to see how someone could utilize the thoughts shared here to implement changes within their own practice. I will continue to critique and deconstruct my own roles as an architectural educator, especially at the intersection of my dominant identities. As I do so, I will leave the door open for others to come alongside me and do the same.

One area that will allow me to understand more, is a deeper and more inclusive literature review. The patterns of my theoretical explorations identified that John Dewey and Jürgen Habermas are the philosophical underpinnings for critical theory, reflection, and narrative inquiry. Opening the boundaries of the literature review to follow paths back to these authors

may illuminate other aspects of the work that have been overlooked here. Also, given that participants were clear in articulating the presence of situated learning in design education, a deeper literature review in this area will greatly improve the work. Opening boundaries of what is considered relevant to the knowledge utilized in this study helps researchers consider how architecture and adult educators can move forward on ideas generated in this research.

Looking Forward

The last series of items to explore in concluding this study are plans on how aspects of the research can move forward. The suggestions for future research are both professional and deeply personal, attending to all three justifications for narrative inquiry. I believe them to be worthwhile of the same amount of time and attention as this work has demanded. In this way, the research conducted here serves as a powerful guide and springboard for the transition into future research avenues.

Reflection

The participants evidenced several aspects of reflection, to include critical reflection. One area that can be further developed is a focused study that outlines those aspects of reflection and critical reflection demonstrated. Utilizing the theoretical and pragmatic descriptions provided for critical reflection and transformative learning, the participants stories can be explicitly delineated within the framework of Hatton and Smith (1995) and Rivera (2017) in the way that Rivera (2017) has done in her study. A focused study of this detail would provide substantial support for how other educators could understand how to utilize the continuum of reflection to develop their authentic practice of teaching. Further review of the transcripts produced for the original study that Schön (1981) utilized for his work may also yield insights into reflective processing as it is situated in the design studio. Comparing these two studies, descriptive of points forty years apart,

could also shed important light on the ways the model has shifted, and the ways in which it still needs to.

Situated Learning

The next area that seems to be significant is developing a deeper literature review on situated learning. Webster (2004) already put forth that it was necessary for architectural educators to understand this. Participant field texts further confirm this, adding not only that the process of design is situated, but so too is the process for learning how to teach in this discipline. From the brief literature review on this topic included in Chapter Two, cognitive apprenticeships seem to hold a lot of potential for conveying the complexity of learning required in the tutorial model. Mewburn (2011) as well as Schön (1981, 1985), along with the participants in the study, articulate that students' abilities to participate in the model differ based on their year of study. Cognitive apprenticeships appear to account for this developmental schema, as they emphasize aspects of how apprentices develop learning as part of their tutelage. Reviewing more literature on cognitive apprenticeships may help illuminate strategies architectural educators can use to help students thrive in the ambiguity and heuristic model of the design studio. Additionally, engaging other literature, such as Lave and Wenger's (1991) communities of practice, alone or in conjunction with cognitive apprenticeships, may lead to the development of a situated learning framework for direct application into architectural education. Such a framework needs to account for both students and faculty learning in site: students learning to design, faculty learning to teach.

Authenticity

Based on how prominently authenticity appears within the roles of architectural educators, exploring aspects of authentic practice as it relates to practical applications in teaching

can be meaningful for fostering a learning community (Lave & Wenger, 1991; Senge, 2006). This would begin with a more in-depth literature review and could include delving into at least three other areas for personal and professional development: creative practice (poetry), mentorship, and parenting.

Poetry. On a personal level, delving further into how creative practice is utilized to generate design would be of benefit. While at the Teachers Conference, I met another peer who was looking at how to involve their interest and background in film into the design process and teaching. Participating in a community of creative practitioners seems an appropriate way to evolve this process. When I mentioned my interest to further engage poetry as a design process to graduate students in a seminar I was teaching, I had one student indicate interest in seeing my work once I had figured it out. This encourages me to think about how I could get students involved in this process as well.

Mentorship. I have learned through this endeavor that engaging others in conversations about the ways in which we can grow as individuals and as a community is a worthwhile use of time and human resources. I think this can best be exercised in the form of mentorship. I have always considered that mentorship necessarily requires pairing more experienced individuals with new, or less experienced individuals. The cooperative learning that my colleagues have talked about, however, has prompted me to re-envision mentorship as a shared learning community, no matter the experience level. I am interested to expand my knowledge in areas relating to transformative learning, critical reflection, and authenticity, to strengthen my participation and facilitation of mentorship. As I look to take on more leadership roles within my department, I want to actively seek mentoring opportunities alongside my colleagues.

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Reflective Journaling. One avenue that I believe will help build the quality of mentoring is reflective journaling. I would like to continue the research that was begun here and carry it forward to capture more voices within my department. Doing so requires further research into the use of reflective journals to assist with developing reflective acuity in architectural educators (reflection-in-action, reflection-on-action, reflection-on-reflection). Delving into critical reflection, authenticity, and learning communities will make the journals richer.

Narrative Inquiry. Another avenue that I hope will build capacity relative to mentorship is becoming part of the narrative inquiry community. This would allow me to put my understanding of the process to work in support of others newly engaging this methodology. Not only will that help promote the understanding of this methodology, it will allow me to build further capacity in the inquiry process. Developing a fuller understanding of narrative inquiry will allow me to embed it deeper into my daily processes. Because I believe narrative inquiry speaks to me in a way that I have been seeking to find, engaging in a shared learning community with its relational ethics at the center will help to evolve my own authentic understanding (and subsequently, practice.)

I realize that choosing this methodology—most notably the relational ethics aspect of it— also allowed me to face some critical emotional responses I was having as I worked though this dissertation process. Concluding this process has me wondering about how doctoral students are prepared for the emotional journey of this type of work. This prompts me to think about how participating in learning communities allows me to unpack these experiences with other faculty and students, which may help mentor other students facing similar concerns.

Care. The third avenue that mentorship offers, which also connects to transformative learning, is one of care (Misawa & McClain, 2019). I believe this to be a gap in my own ability

to interact well with others. It is not that I lack compassion, but rather that I have stifled my compassion for so long, that I need to attend to it purposefully so that I can increase a sustained authentic capacity for it. Care is mentioned by Palmer (1993, 1998), Apps (1996), and hooks (1994), among others, as a necessary element in teaching. I believe that care may be the critical component in my personal development that when tapped into would free many of my expectations regarding how I should perform in the various roles in my life: teacher, student, wife, daughter, mother.

Parenting. The final research area I would like to explore further is the role parenting has in becoming a better teacher. I had both of my daughters during the process of my dissertation work. When I first mentioned to an earlier mentor that I was pregnant (for the first time), I was fearful of how it would impact my progress. My mentor suggested that I record the transition into motherhood, as it might prove to be a rich source of material for research. I remember being skeptical at the time because of the fears I recorded in Chapter Four under "the design studio" poem—I could not (or perhaps did not want to) reconcile how parenting belonged, in any fashion, to that of my teaching architecture. But just as my teaching architecture has been interwoven with my learning how to teach, so too has my learning how to teach been interwoven with my learning how to parent.

To Facilitate Better Teaching. In fact, I have become rather curious about the direct connection between the two. For instance, while recently watching "Raising Emotionally and Socially Healthy Kids," a 12 part lecture series offered from *The Great Courses*, I took notes to research further how collaborative problem solving, growth mindset, flow, and healthy striving might all be pertinent to helping students in early years of architecture education become more

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resilient. I was particularly struck by the lecturer's discussion that an "antidote to perfectionism is curiosity" (Kennedy-Moore, 2014).

I noted that I had made similar connections between developing skill in parenting and developing skill in teaching in a personal memo recorded while I was transcribing Participant 3's life story conversation.

> As I was typing the above sentences I was thinking about what language Participant 3 is using to make their co-learning strategy explicit. I was thinking if they used the words "I will model this for you guys," as in show you all how to do what I am doing (e.g., render the poche on this section with the Prismacolor marker). Then I thought the students might be able to use the same language (e.g., I will do it like this because Participant 3 modeled it for us). This reminded me of the conversations I've been having with [childcare professional], that in showing my children how to deal with their emotions, I need to give them the language to understand what they are dealing with. In most instances, dare I say all, I lack the emotional language skills, thus I am spending time learning how to approach this process and become a more effective parent/teacher in my children's lives. There is literature to support this type of developmental processing, which may be applicable to transfer here. I need to investigate this, as well as developmental schemes about learning something new and how understanding is modeled in it (do cognitive apprenticeships from the Merriam text cover this?) Also, I really need to unpack for others how timely and important it is that reflecting deeply on my journey as a parent has impacted my understanding of who I am as a teacher and how I should practice my teaching. Wow does it seem incredibly important: I am becoming a more effective teacher the more I learn how to become a more effective parent!

To Foster Creativity. When I thought of ending this work, I imagined it would be in a poem that summarized all that I learned about teaching in architecture. Indeed, when I wrote the final portions of the representation section in Chapter Four on the reflective poem about "Critical Consciousness," I was wondering to myself if I was really writing the conclusion to the entire research. But when I came across this poem in my notes, I realized that the best offer I could make to this narrative inquiry would be to illuminate personal, practical, and social justifications through the one aspect of my life I most fear: parenthood.

In the Overlap of Shadows

I stand in the shadow of my mother.
And I stand in the shadow of my child.
I am at once,
a mother and a daughter,
a teacher and a student.

Often at war with the past,
rarely at peace with the present,
I exist in some purgatory position
I long to understand.

I wish that the complications of this space
were lessened
so I could open my lungs
to breathe life, truly, for the first time
without the weight of this world
pressing itself down upon my chest.

To Honor My Mother. Being situated in a small house for long hours during a global pandemic revealed something very powerful to me. As I sat on the couch and watched my mother and daughter position their independent spirits willfully one against the other, I suddenly imagined myself standing in the overlapping portions of their shadows. I was struck by how powerfully I belonged to both, simultaneously, and in belonging to both, I was inside their struggle, and external to it, observing. I could recognize that my mother was acting based on narratives of her childhood, her early adulthood with young children, and now her late adulthood, where she fights to hold on to motherhood and let go into grandparenthood—that magical phenomenon where she no longer has to worry about molding that young person, but can enjoy her granddaughter for being a person in the world who delights simply in the knowing of the moment. I recognized that my mother was teetering in that precarious space because she was trying to be a mother to me, her youngest child; she was sacrificing so much of her quiet life

so that I could have the time to finish up my doctoral work. She was stepping into parenting, so that I could step away from it.

To Honor Myself. In my first classes in adult education, when I heard the statement that higher education was about human development, my world fell apart and came back together in an immensely powerful way. Being "in the midst" over these past ten years has garnered in me a deep desire to become more authentic in my teaching. I did not recognize what that would or even could be, because I was so afraid that it would not live up to the perfect image I had constructed in my head. And that fear of not living up to what I imagined I could be, at my best, permeated every role in my life. I have come to understand that fear moves from aspects of my childhood where I equaled perfection and worthiness. Here I am, like so many others, residing in the intersecting identities of individual and collective participation, at once familial, cultural, and social.

To Honor My Colleagues and Students. Participant 1 talked about working with colleagues was like holding up a mirror, and they had come to understand and see themselves more clearly because of how they were reflected back, either by connection or contrast to others. My daughters have been the most vivid mirror for me, often reflecting back more than I wish to see. In acknowledging that, I am returning to the reflective commentary I presented following "the design studio" poem in Chapter Four. I am attempting to live in the voices of my colleagues and embrace that one of the most significant teaching roles that I will ever have will be that of parenting my children. If I am willing to listen, to be committed to releasing the fear I have of failing them and myself, I can become a more compassionate person. As that compassion becomes authentic to the practice of my parenting, it will spill over to the practice of my teaching. In recognizing my whole personhood, I will be able to invite others to do the same. I

might just find then, that if I have the courage to teach, from the heart, embracing how the role of parenting has the capacity to make me a better teacher, I will find the joy in becoming, in the discipline that I love.

   To Honor My Husband and Our Daughters. All along I thought the most important aspect of this work would be critical reflection; as it turns out, it has been the pursuit of learning how to live the authentic life, with Hope and with Grace.

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Appendices

Appendix A

Prompts: Life Story Conversation

1. Tell me about how you became interested in architecture
   - Tell me about choosing the school you went to
   - Tell me about some of your favorite moments during your architectural study
   - Tell me about some of the more difficult moments during your architectural study
2. Tell me about how you became interested in teaching architecture
   - What theories or theorists do you see yourself aligned with, architecture or otherwise?
   - Who do you identify as your architectural influences for design?
   - Who do you identify as your influences for teaching in architecture?
3. I want to better understand your conception of teaching as it relates to how you studied architecture and how you practice and/or teach it now. For me, this comes as an understanding of ethos. Merriam-Webster defines ethos as "the distinguishing character, sentiment, moral nature, or guiding beliefs of a person, group, or institution." Tell me about how you define your personal ethos.
   - What do you see as the hallmarks of your personal ethos as it relates to architecture?
   - Tell me about a time in your architecture education when you felt you saw or displayed that ethos
   - How would you describe the ethos of the school you attended for architecture?
   - How did your personal ethos and educational ethos fit?
   - How would you describe the ethos of the school where you currently teach architecture?
   - What do you see as the fit between your personal and current teaching ethos?
4. Tell me about what you hope to accomplish in your teaching role over the next 5-10 years.

Appendix B

Reflective Journaling

This exercise lasts for two weeks, or six studio class periods. You are asked to record (either through notes or audio) your thoughts before and after class, along with responses to the following daily questions:

Response Question 1 (after class 1): As an architecture educator, what do you see as the role of the design studio within the curriculum? What do you see as the connection of the course to the profession of architecture?

Response Question 2 (after class 2): What do you see as the role of the teacher during the desk critique? What do you see as the role of the student during the desk critique?

Response Question 3 (after class 3): How did you learn to participate in a design studio as a student?

Response Question 4 (after class 4): How did you learn to teach in a design studio?

Response Question 5 (after class 5): Recall in your previous education where you had a difficult time during a desk critique. As an educator, what would you tell your student self to foster a successful desk critique?

Response Question 6 (after class 6): What are your thoughts on the tutorial model of architecture education? What do you see for its future?

Notes before class: What are you hoping to achieve today in studio? Do you feel prepared for today's class? What do you think your students are hoping to achieve today in studio?

Notes after class: What was your experience today in studio? What elements were typical to a studio day, and what elements were unique? Briefly describe a desk critique that you felt went well, and one that was less successful for you.

Appendix C

Selection Criteria for Image, Image-Elicited Conversation

Following from the reflective journaling exercise, assess your "Notes after class" recordings (written, audio-recorded, or both), paying special attention to your reflection on the descriptions of "a desk critique that you felt went well, and one that was less successful for you." In particular, select one to three desk critiques where you produced sketches to communicate ideas with a student(s) about their design, and which you would qualify as meaningful to you, the student, or both. The qualification for meaningful is however you define it; there is no correct answer. Please obtain the image(s) and bring them with you to the conversation. A significant portion of the conversation will be focused around the image(s).

Appendix D

Prompts: Image-Elicited Conversation

1. Tell me about a typical teaching day for you in a design studio
   - Tell me about a memorable design studio experience since you have been teaching
2. What was a typical studio day like when you were in school?
   - Tell me about a memorable design studio experience from when you were in school
3. Tell me about how you chose the image(s) you brought with you today
   - Tell me about the desk critique in which this image was produced
   - How did you prepare for the desk critique with the student?
   - How would you describe your disposition and the disposition of the student during the critique?
   - What were your expectations for the meeting?
   - What do you think the student's expectations were for the meeting?
4. How do you define the apprenticeship or tutorial model practice of the design studio?
   - How do you think your students understand the model?
   - How do you think they learn the model?
   - What defines a successful student within this model?
   - What defines a successful educator in this model?