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Emotional phenomena and the student–instructor relationships

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Abstract

Design studio—the axis of architectural and landscape-architecture education, has also been viewed as a paradigmatic model for future education in other professions. As such, understanding it thoroughly may be valuable far beyond professional considerations. Existing research presents evidence on the complex and ambiguous nature of the studio, intensified due to the uniqueness inherent in design problems and the creative process. The primary educational method of the studio is the ‘desk critic’. It is affected, inter alia, by the relationship between the instructor and the student. However, this facet has been discussed relatively infrequently in published studies.

Based on the working hypothesis that one of the factors that make the student–instructor relationship very influential is its emotional dimension, this paper presents results of an ongoing research into the emotional experiences of students and instructors.

In our research sixteen interviewees (at the Faculty of Architecture and Town Planning, Technion, IIT) reported on more than 40 emotional events. They provided evidence that emotional phenomena are part of studio interaction, and agreed that these phenomena influence the educational process. Further analysis of the interviews applied a general research model of emotions (based on current psychological and philosophical approaches). Results suggest that both students and instructors experience different emotions of different intensities. The paper presents examples and analysis of the emotional events described by interviewees.

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1. Introduction: the studio

The design studio, as it has emerged through the modern period, has become the focus of education for architects, landscape architects and designers in most schools of architecture (Boyer and Mitgang, 1996). Donald Schon sees the studio not only as the axis

of architectural education, but also as a paradigmatic model for future education in other professions which have a tradition of education of artistry (Schon, 1984, p. 9). Ledewitz (1985) views the studio as the primary means for at least three basic aspects of architectural education: new skills, new language and above all a process of evolution in the student’s way of thinking. Schon (1985, 1987) claims that architecture students must learn to ‘think architecturally’, meaning that the student must experience “learning by doing”, “knowing by action”, and “reflection in action”. The student learns these processes while performing a design task under the supervision or guidance of an experienced

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instructor who is also an accomplished practitioner. Other writers (e.g. Levy, 1980; Beckley, 1984; Brodbent et al., 1997–1998; Hurtt, 1985; Cuff, 1991) are of the opinion that the studio is where the student learns to be an architect and that it is there that most of the “Schon processes” take place.

Thus, understanding the current practice of architectural education and any eventual improvement in that practice must begin with re-examination of the studio method.

2. Studio research

Assuming that the presence of a student, instructor, and a particular subject matter are essential for any studio, we can outline six interrelated research areas:

1. subject matter;
2. students;
3. instructors;
4. student–subject relationship;
5. instructor–subject relationship;
6. student–instructor relationship.

This schematic division may be described as a triangle in which the apexes are the main components (1, 2, 3)

and the sides form the relationships between each pair of the three (Fig. 1).

Survey of contemporary research reveals the highest concentration of studio research around area 1 and the related areas 4 and 5. Area 6, the relationship between student and instructor, is mentioned to a lesser degree. Where texts on architectural education do refer to the instructor–student relationship, it is very often considered as ‘atmosphere’, or as peripheral to the teaching process. This minimizes the importance of the instructor–student relationship, and may relegate it to the sidelines of the research methodology. As opposed to that, our research concentrates on the student–instructor relationship, claiming that it is not only legitimate and researchable, but that it is at least as important as other areas for understanding studio processes and pedagogy.

3. The ‘desk crit’

The student–instructor relationship reveals itself, first and foremost, in ‘desk crit’ which is the central practice in the studio. Some researchers (e.g. Simmonds, 1981; Argyris, 1981; Schon, 1987; Goldschmidt, 1988) focus on the ‘desk crit’ as a coaching situation. For Schon, the instructor is coaching

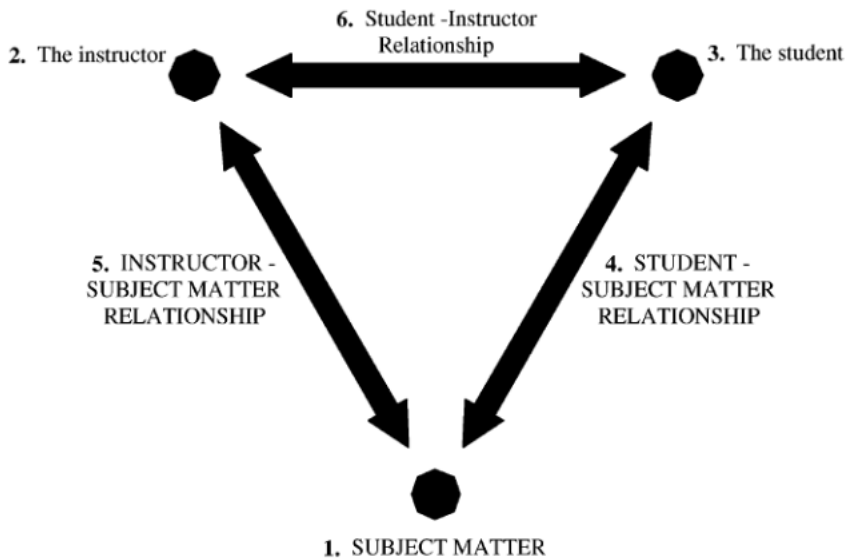


Fig. 1. Studio research: six areas and emphases of current research.

the student by reflecting on the student's actions and by demonstrating new ways of thinking. The instructor functions as a coach, a consultant, and also as a role model, and therefore is often also an agent for professional indoctrination. Another important aspect of the 'desk crit', is the relationship between student, instructor, and knowledge, a relationship that can be examined in studio research. According to [Beinart \(1981\)](#) the role of the instructor can vary from that of mediator between student and knowledge, to initiator of an occasional intervention or an equal participant in an equilateral triangle.

Other researchers attempt to define the components that influence learning and teaching in this method, and which may eventually become research categories. [Wendler and Rogers \(1995\)](#), for example, use the term "design life space" for their model of the 'desk crit'. They describe an intellectual-psychological space inhabited by the educational process. This space is constructed from eight components: (1) studio environment; (2) the design project; (3) student attributes and processes; (4) instructor attributes and processes; (5) student's internal expectations; (6) instructor's internal expectations; (7) student's external expectations; and (8) instructor's external expectations. As another example, [Dinham \(1987\)](#), suggests eight other components or research categories for analyzing the 'desk crit': (1) philosophies manifested in teaching; (2) ideas about teaching and learning; (3) student preparation; (4) time; (5) instructor response (based on judgment and emotion); (6) two-way communication; (7) student talk; and (8) instructor guidance based on student work.

Thus, according to existing research, the 'desk crit' is a complex and at times contradictory phenomenon, especially as regard personal relationships between student and instructor.

4. The complex nature of the student–instructor relationship

Traditionally the 'desk crit' is a critical dialogue between a student presenting ideas and a design for a given assignment, and an instructor whose role is to respond, criticize and guide. The instructor, according to [Schon \(1987\)](#), is both coach and consultant but is also judge and juror. In many cases, the 'desk crit'

is seen by the student as a judgment. According to [Simmonds \(1981\)](#) the instructor's opinion is often appreciated much more than the subject matter taught. In the 'desk crit' dialogue the student can also criticize the instructor, e.g. by rejecting ideas or guidance. [Anthony \(1991\)](#) and [Doidge et al. \(2000\)](#) emphasize this critical approach, describing the final presentation as a peak event, when the instructor becomes part of a jury, evaluating the quality of the student's design. [Fig. 2](#) is a humorous expression of some emotional situations which students may undergo during final presentations.

Despite mutual criticism, it is also important to see the 'desk crit' dialogue as a situation of cooperation between student and instructor, a complex interweaving of two interrelated design processes, the student's and the instructor's. Each of the participants has his/her own external input and interpretation of the design exercise, yet they must create a constructive dialogue in order to benefit from the educational process.

Consensus about the relationship between instructor and student may inhibit the latter from effectively voicing resistance to the instructor's authority, and from developing his/her own authority as a designer. "Talking about their differences until they find some common grounds for agreement that are sufficiently complex to be agreeable to both parties would be preferable to pretended mastery and assumed consensus" ([Woolbright, 1993](#)).

[Argyris and Schon \(1974\)](#) contend that the success of the educational process depends on the participants' attitude towards cooperation, their 'theories in use' and their behavior towards each other.

In addition to the complex factors mentioned above, the 'desk critic' could also be characterized as an intimate situation. The Oxford Dictionary defines intimate as: (1) close and familiar; (2) innermost private and personal; (3) resulting from a close study or great familiarity. During the course of the semester the student and the instructor develop some kind of familiarity. They spend long hours sitting together, sharing ideas and thoughts in a common effort to maximize the educational process. They are also going through a creative process which may reveal personal details, and illicit emotional reactions, increasing the sense of intimacy and of exposure.

The combination of criticism and intimacy, considering both the uncertain position of the student

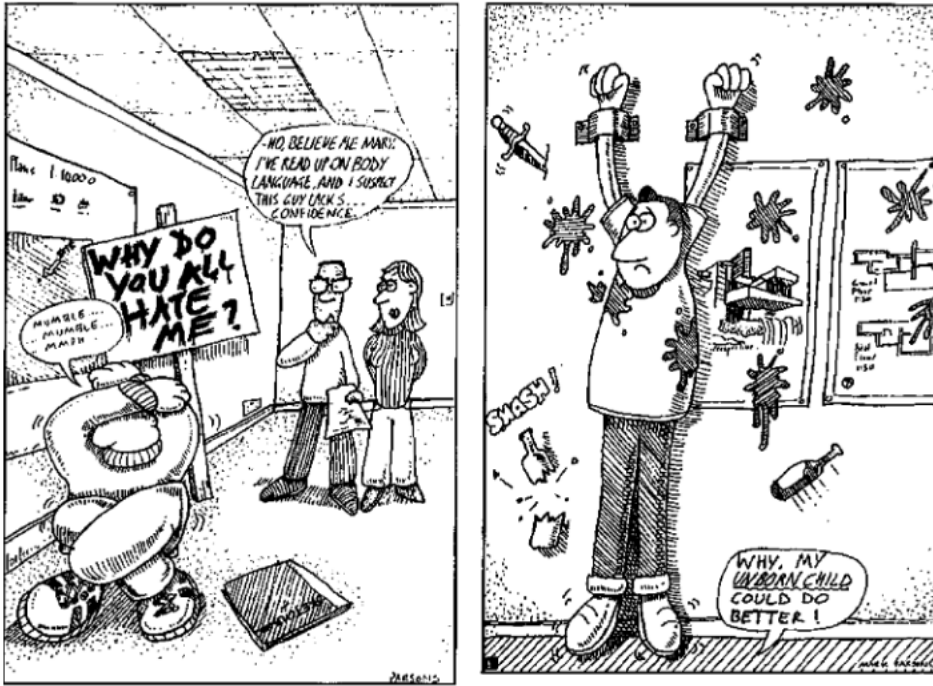


Fig. 2. Emotional situations during final presentation (Cartoons by Mr. Mark Parsons from Doige C. et al., *The Crit*, Architectural Press, London, 2000).

and the diversified role of the instructor, can create ambiguity in the relationship. According to [Argyris \(1981\)](#) and [Wendler and Rogers \(1995\)](#), this ambiguity characterizes the nature of communication between instructor and student. Simmonds sees it as one reason for failure in an educational process. [Schon \(1987\)](#) goes even further, claiming that in some case instructors create ‘mastery of mystery’ and that: “some studio masters feel a need to protect their special artistry. Fearing that students may misunderstand, misuse or misappropriate it, these instructors tend, sometimes unconsciously, to actually withhold what they know. Some students feel threatened by the studio master’s aura of expertise and respond to their learning predicament by becoming defensive. Under the guise of learning, they actually protect themselves against learning anything new” ([Schon, 1987, p. 119](#)).

Assuming that ‘desk crit’ involves critical dialogue and judgment, creative dialogue and cooperation, intimacy and ambiguity, the inevitable conclusion is that the student–instructor relationship is emotionally saturated. Emotions are further intensified by the unique

nature of design problems, the vaguely defined expectations of the student’s work and the paradox inherent in the teaching and learning of new competencies. [Schon \(1987\)](#) relates to this paradox by citing Plato’s dialogue “Meno”:

“But how will you look for something when you don’t in the least know what it is? How on earth are you going to set up something you don’t know as the object of your search?”

Thus, in rereading some of the researches mentioned, we found them rich with descriptions of anger, envy, gratitude, disappointment and more, as concerns the nature of the student–instructor relationship. Likewise, introspection and free discussion with architectural students and former students suggested that emotional experience of the studio is very influential on the educational process. A good example of this is ‘stuckness’ in the design process ([Sachs, 1999](#)).

Although emotional situations in the studio are occasionally mentioned in the literature, emotional

phenomena are still largely ignored, especially by comparison with other areas of architectural education research. When researchers explore student–instructor relationships their foci are not the emotional dimensions: Dinham (1987), Wendler and Rogers (1995) and Argyris (1981) discussed emotions indirectly, in connection with verbal communication and analyses of pedagogical contents of ‘desk crit’; Schon (1987), Argyris (1981) and Simmonds (1981) referred to relationships when utilizing concepts from social–psychology; Dutton (1991), Porter (1979), Ward (1990) and Crysler (1995) touch on emotional facets as part of studio’s hidden agendas. The inevitable conclusion seems to be that emotions in the design studio in general, and those raised by student–instructor relationships in particular, require specific research.

5. Researching emotional phenomena in the design studio

Preliminary evidence about emotional phenomena in the design studio was collected by means of open interviews with students and instructors from the Faculty of Architecture and Town Planning, Technion IIT in 1999–2000. Taking the form of free discussions, influenced mainly by memories and associations of the interviewees, their purpose was to expose as wide a range of emotional phenomena as possible. Twenty-three reviews were conducted comprising nine students and seven instructors, and the same seven instructors were also interviewed about their experiences as students. The following is a typical extract from the interviews:

Fourth year student: “You feel respect or anger. Both result from a situation where you are weaker. The instructor gives the mark at the end. At first you attribute to him the authority of knowledge, but later the authority is just official. Still, good criticism makes you feel good. . . . It is pleasant. Your confidence rises sky-high. You feel like a genius, a king, you can do anything. . . . But at the next meeting you may receive deadly criticism, and then you crash”.

Instructor: “I felt insulted because I gave my soul. . . . In his final presentation I was disap-

pointed, but I gave him all possible credit. I felt obligated to emphasize his successes, because at that moment he was part of me. . . .”

A variety of emotional phenomena and emotional states were described as occurring in the studio. Students (and the instructors who spoke about their experiences as students) used a sum total of 141 descriptions referring directly to emotions (e.g. anger, joy, fear, hate, love, etc.). The emotions most frequently mentioned by *students* were:

- anger/hostility (28 out of 141);
- pride/satisfaction (15 out of 141);
- contempt (10 out of 141);
- sadness/disappointment (10 out of 141).

Emotions most frequently mentioned by *instructors* were:

- pride/satisfaction (24 out of 120);
- hope/anxiety (18 out of 120);
- anger/hostility (15 out of 120);
- love/appreciation (14 out of 120).

These results, though no more than preliminary, and with no statistical validity whatsoever, still raise questions:

- How should emotions be identified? Which are emotional phenomena and which are not?
- How should emotional phenomena be classified (as opposed to the present intuitive classification)?
- How should emotional phenomena be clustered? (e.g. is intuitive clustering of “pride” together with “satisfaction” or “hope” together with “anxiety” correct? According to what position?).

A second set of questions relates to the results:

- Are similarities and differences between students and instructors informative?
- How should results be interpreted when compared with situations outside the studio?

It is interesting to note that research among students of psychology, though of a completely different methodology, found that their most frequent emotions were: happiness, fear, anger and sadness (Oatley and Duncan, 1992). Efforts have thus been directed towards location of a theoretical model of emotions as a basis for further analysis of the

architectural studio and particularly of student–instructor relationships.

6. A model for interpretation and description of emotional phenomena

Recent decades have witnessed an increasing interest in emotions and emotion research. Emotions have been examined through many approaches and perspectives, many studies have tried to find the ‘logic of emotions’, namely, the typical patterns of emotional phenomena. The presence of emotional logic enables us to investigate the regularities typical of emotional phenomena.

A major dispute in the analysis of emotions concerns their functionality and rationality as compared to that of the intellectual system. A prevailing tradition has considered the emotional system to be inferior and an obstacle for rational behavior. Ben-Ze’ev (2000) argues that the dichotomy of emotion and intellect is superficial and that we can speak about the rationality, and hence the logic, of emotions. He considers the mind as a general mental mode of the mental system. A mental mode is a certain functioning arrangement of the whole mental system. A general mental mode, such as the emotional mode, involves the activation of certain dispositions and the presence of certain actualized states. This mode also includes the operation of various mental capacities. The particular arrangement in which these features are present constitute the uniqueness of each mode.

In order to analyze emotional behavior in the studio, we use the conceptual framework suggested by Ben-Ze’ev (2000). For our purposes, the following features from his framework are particularly relevant:

1. The cause of the emotional event;
2. The object and focus of concern of the subject who experiences the emotion;
3. The presence of basic emotional characteristics;
4. Variables of emotional intensity.
 - a. *The cause of the emotional event.* Emotions typically occur when we perceive positive or negative significant changes in our personal situation—or in that of those related to us. A

positive or negative significant change is that which significantly interrupts or improves a stable, continuous situation relevant to our concerns. Like burglar alarms going off when an intruder appears, emotions signal that something needs attention. When no attention is needed, the signaling system can be switched off. We respond to the unusual by paying attention to it (Ben-Ze’ev, 2000: 13–17).

- b. *The object and focus of concern.* The *emotional object* is the focus of our attention; it is the *cognitive object*. The *focus of emotional concern* is the *evaluative object*; it is the basis for our evaluative stand. In envy, the focus of attention is the other’s superiority, but the focus of concern is our own inferiority. Sometimes the emotional object and the focus of concern are directed at the same person: in compassion, the person who suffers is both the emotional object and the focus of concern and this is so, too, in some cases of fear and other emotions. The focus of concern is sometimes unknown to us, since it is not the focus of our attention (Ben-Ze’ev: 2000: 31).
- c. *Basic characteristics.* The basic characteristics of typical emotions are instability, great intensity, a partial perspective and brevity of duration. In light of the crucial role that changes play in generating emotions, instability is a basic characteristic of emotions. Emotions indicate a transition in which the preceding context has changed, but no new context has yet stabilized. Since in emotions the mental system has not yet adapted to a significant change, many resources are mobilized to cope with the change, thereby making the emotion quite intense. Hence, emotions are associated with urgency and heat. Emotions are partial in two basic senses: they are focused on a *narrow* target such as one person or a very few people; and they express a *personal* and interested perspective. Emotions direct and color our attention by selecting what attracts and holds our attention; they make us preoccupied with some things and oblivious to others. Typical emotions are essentially transient states. The mobilization of all resources to focus on one event cannot last forever. A system cannot be unstable for a long period and still function

normally; it may explode due to a continuous increase in emotional intensity. A change cannot persist a very long time; after a while, the system construes the change as a normal and stable situation. The association of emotional intensity with change causes the intensity to decrease steadily due to the transient nature of changes.

In addition to emotions, we can speak about other affective phenomena, such as moods, sentiments and emotional disorders. In these phenomena, not all the above characteristics are present. Thus, moods are not as partial and intense as emotions are, and sentiments are not as brief and unstable as emotions.

- d. *Variables of emotional intensity.* The major intensity variables are the following: (a) the strength of the event, (b) the event's degree of reality, and (c) the event's relevance to our self-image and attaining our goals; (d) the agent's controllability (accountability) for the emotional change; (e) the agent's readiness for the change; (f) deservingness, namely, whether the agent has deserved the specific emotional change. The first four variables are positively (though not linearly) correlated with emotional intensity, and the fifth variable is negatively correlated with emotional intensity. Deservingness is related to emotional intensity in a more complex manner, but undeserved situations are typically more emotionally intense.

Despite its uniqueness, there is no reason to assume that the studio is anything but a normal situation, necessarily involving the psychological mechanisms and the general logic of emotional activity. Therefore, in our analysis of emotional phenomena in the studio, we shall refer to the above issues as well as to the description of specific emotions that were generated in the particular episode discussed.

7. Discussion of studio events in the light of the research model

The 16 interviews included descriptions of more than 40 different emotional events (an event, for our purpose, is a definable occurrence in time and space, involving emotions, as opposed to sentiments or emo-

tional dispositions). Ben-Zeev research model was applied in interpreting and analyzing emotional events in the studio.

7.1. Student insult

The following is part of an interview, concerned insult.

4th year student: "I had an instructor who once said my project was stupid and dumb. I do not think he intended to be insulting, but I burst into tears. I was shocked. I waited for the crit to end, and I stood aside and cried, and all my friends came to comfort me. Retroactively, I understand that he should not have used such words, but at the time, I did not say anything to him. I was shocked, I cried, I was insulted, I was angry with him. In short, it had a very strong influence on me. (I only knew that) I had done something stupid in my project, but the following week he explained himself excellently. Since then my aim has been to be his "friend"."

7.1.1. General interpretation

This event concerns a deep and forceful outburst of negative emotions, centered on the student's anger, reaching out towards her instructor. The described insult aroused anger generated from experiencing injustice and being unfairly hurt, together with disappointment, sadness, self pity and (perhaps) also shame. The instructor's behavior did not meet the student's expectations either in content (disapproval of the project), or in his use of language (the words "stupid" and "dumb"). If the instructor had merely disapproved of the project, the student would have experienced disappointment—an emotion reverting to herself, as indeed happened during the following crit.

7.1.2. Analysis according to general criteria of the model

1. *Emotional cause:* A sudden change in evaluation of the project, from both her own perspective and that of the instructor.
2. *Object and focus of concern:* The student's emotions were directed towards the instructor who insulted her. The focus of concern was her own self-image and her sense of her professional ability—hence, the emotions of sadness and self-pity. Later, following cognitive processing, the emotional

object changed from the person as a whole to his specific action, namely, the words he uttered. She now also experienced the emotion of regret for her failure to reproach the instructor for his use of language, and for her own design decisions.

3. *Basic characteristics*: The basic characteristics typical of emotions are clearly present in this situation. The student's state of mind was somewhat unstable, highly intense, partial in the sense that it was focused upon this specific insult and that the issue was of great personal concern. The emotional episode was relatively brief—the most intense outburst was in the studio, but the impact was felt during the next few days.
4. *Evaluation of emotional intensity*:
 - a. *Strength of event*: Highly powerful (strong negative expression directed towards the student) (intensification).
 - b. *Reality*: High (intensification).
 - c. *Relevance*: The event is very relevant for the student because it affects her self-image and academic future (intensification).
 - d. *Controllability*: No control, because the student could not prevent the event (decreased intensity).
 - e. *Readiness*: The student was probably surprised by the nature of her reaction and its intensity (intensification).
 - f. *Deservingness*: During the crit the student felt that she did not deserve the insult, which she perceived as unjust (intensification).

Summary: Five variables acted towards intensification, and only one acted (or: worked) against intensification. Therefore, an outburst of emotions occurred.

7.2. Instructor's anger and fear of failure

Instructor: During my second semester as instructor I had a student who was very stressed. Her project did not progress. She had ideas, but they were never implemented. . . . She would come up with a new idea, and. . . nothing! We had a presentation, and I was already very tired, and she came and demanded that I talk to her afterwards, although we had already discussed her project during the presentation, and had said all there was to be said. . . .

(She was) like a little child that spills something on the floor over and over again. . . . I remember I really got angry. I experienced fierce emotions. I was fighting myself: 'What should I do? Do I talk to her or not?' I had a sort of loyalty to myself not to forsake students. . . . I wanted to say: 'Excuse me, but you are not worthy my time'. . . . It was not because she did not succeed (with her project), but because she came with complaints! I think that what is difficult for me, and which I learned to deal with, is the feeling that they (the students) somehow accuse me for their failure, that (they are implying that) if I had explained better they would have understood. . . .

7.2.1. General interpretation

This event concerns anger, generated by a sense of frustration and by the instructor's realization that the student unjustly blamed her for her failure. According to the instructor's explanation, the anger that she felt towards the student was due to the student's inability to grasp the criticism during the final presentation. She indirectly forced the instructor to repeat herself, thereby causing the instructor to experience feelings of failure. In addition, the student implied that the instructor had not devoted enough time and energy explaining herself, which the instructor also considered unjust. The second strong emotion was instructor's fear of failing to meet her own expectations of herself: explanation, patience. There were also secondary emotions of disappointment (due to failure to transmit messages to the student) and pity (concerning the sad situation of the student). The fear of disappointing both herself and the student overpowered anger, and the instructor overcame her anger and explained again. However, anger caused her to feel unusual aggression.

7.2.2. Analysis according to general criteria of the model

1. *Emotional cause*: Threat on the instructor's position and self-evaluation.
2. *Object and focus of concern*: The anger was focused on the student. The fear of the instructor not to meet her expectations from herself was less focused.
3. *Basic characteristics*: The basic characteristics typical of emotions are clearly present in this situation.

The instructor's state of mind was quite unstable, highly intense, partial in the sense that it was focused upon the student's failure, which was of great personal concern. The emotional episode was relatively brief—the most intense outburst was in the studio, but the impact was felt during the next few days.

4. *Evaluation of emotional intensity:*

- a. *Strength of event:* Highly powerful event (intensification).
- b. *Reality:* The instructor saw no alternatives (intensification).
- c. *Relevance:* The event influenced directly the instructor's success and therefore, her self-image (intensification).
- d. *Controllability:* The instructor believed that if she could offer another explanation, the student would understand it. She perceived high control over the event (intensification).
- e. *Readiness:* The instructor did not expect the student to demand another explanation (intensification).
- f. *Deservingness:* The instructor believed she had already explained herself during the presentation, therefore, she thought she did not deserve the student's implied criticism (intensification). In addition, the instructor was afraid of disappointing both herself and the student, and felt she did not deserve negative judgment by the student (intensification).

Summary: All six variables acted towards intensification. The outburst of emotions was inevitable.

7.2.2.1. *Influence of emotions on subject.* Interpretation and analysis of the above two events clearly explains why student instructor dynamics may make the studio an emotionally intense educational method. Other events analyzed in this research, although not necessarily involving insult, tears, or even negative emotions, incurred with similar intensity and saturation.

8. Conclusion

As contemporary research indicates, emotions have a strong influence on our behavior. Data from pre-

vious research (however minimal) and from our interviews create a vivid picture of a strong presence of emotional phenomena in the studio. Delving into 'deck crit', final presentations and other typical studio processes imply that emotions have high potential for affecting student–instructor dynamics, and hence the educational process as a whole. At this stage only preliminary, qualitative conclusions are possible because the 40 emotional events studied are rather heterogeneous in regard to circumstantial characteristics (e.g. students' and instructors' academic experience, time lapse between emotional event and interview, type of studio process).

The ad hoc conclusions are:

- The emotional atmosphere in the studio differs from that of other life situations. Further research into frequency of positive and negative emotions might be informative, and more so research into the "chains of emotions" generated by studio events.
- The research model enables definition and analysis of the different phenomena, and allows identification of specific emotions.

Emotions in the studio vary.

There are implications, (not yet validated), that emotions differ as concerns students or instructors; between first year and more advanced architectural students; between events that occurred in varying cultures of architectural education (such as "modernist"/"post-modernist" and their variants). Reasons may include differing roles and positions, acknowledgments of "rules of the game" and changes in pedagogical and architectural ideals (e.g. Which is more important: "professionalism" or "creativity")?

- Different emotional reactions occur in different educational situations within the studio. Further research on the following might be informative: final presentations, 'desk crits' at different times during the semester, events of team work design, mutual criticism by students, criticism by advanced students and or others involved outside the studio.
- Students and instructors alike are affected by emotional phenomena within the studio, although they experience different emotions of different intensities. There are indications that frequency of

emotional episodes decreases, and intensity of emotions increases with time and experience both for students and for instructors. Since this situation, as well as the number of emotional events in the studio are not symmetrical, experienced instructors' emotions probably differ essentially from those of novices. This may be connected to altered significance, attributed to changes in personal situations at various stages along the continuum between first year studies and many years of teaching experience. There are indications that, in similar situations, advanced students and experienced instructors tend to activate the intellectual mode, while novices tend to activate the emotional. However, if advanced students or experienced instructors are emotionally aroused, despite broader perspectives of interpretation and greater readiness to a wide spectrum of events, higher emotional intensities may evolve. Advanced students and experienced instructors may regard themselves responsible to a larger extent and for a broader range of interpersonal and intra-design contentions. Likewise, they may be aware of larger contextual concerns this increases emotional intensity.

- Two levels of effect may be discerned: The direct effect on mental activity itself, and the overall effect on student–instructor relationships, which, in turn, affects the educational environment. For example interviewees recalled instances where students forgot all that was said to them during final presentations; some found difficulties in matter-of-fact communication with instructor and student after intense emotional episodes; others reported on extreme decisions, such as withdrawing from whole courses due to emotional clashes with instructors. These, however, require deeper and more accurate analyses before any conclusions may be drawn.

The authors invite colleges from other schools of architecture and landscape architecture to participate in a comparative research of emotions and student–instructor relations in the studio.

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