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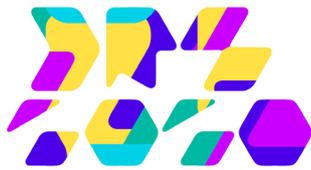
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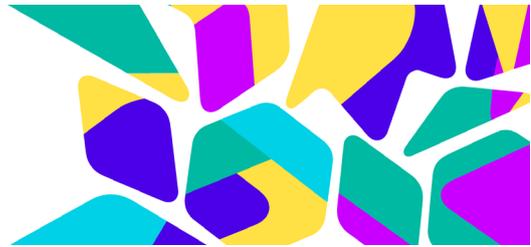
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Unfolding passion: Autoethnography on the emergence and impact of teacher's passion in the design studio

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Abstract: While literature on (design) education understands passion as positively impacting learning experiences, our point of departure in this paper is to ask whether too much passion can be detrimental in the design studio. Using our autoethnographic accounts as design educators in a university recently established in the Middle Eastern and North African (MENA) region, we make visible broader social structures that granulate our analytical understanding of passion in the design studio. More specifically, our experiences highlight the temporality and contextuality of passion, and drawing on sociological studies on emotion work, we refer to the actions that individuals take to manage their passion as passion work. As passion work is a collection of activities balancing between individual desires and institutional frameworks, our findings contribute to the growing body of design education knowledge, with a conceptual lens oriented to unfold possible modes of passion-writing and its manifestations in the design studio.

Keywords: passion; passion work; design education; autoethnography; design studio

1. Introduction

IDEO Shanghai is in search of a Design Research Lead who is passionate about leading project teams, adept at uncovering human-centered insights, and skillful at translating these insights into meaningful opportunities for design and innovation. (IDEO Shanghai job advertisement for design research lead, accessed 18 November 2019)

The Digital Producer is a creative and strategic thinker who is passionate about partnering to create amazing work. You will work closely with creative, strategy and account teams. (Fjord job advertisement for digital producer, accessed 18 November 2019)

As the two excerpts above illustrate, passion has become a crucial currency in the contemporary design job market. It is no longer adequate to be good, but in order to pursue a career in design, passion is of utmost importance. In other words, passion has



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been understood by both practitioners and researchers as something that almost without exception yields positive impact or outcomes. Academic research also seems to support this as passionate people are often associated with positive outcomes stemming from their actions (Cardon, 2008; Cardon et al., 2009).

Given that design organizations seem to encourage their current and prospective employees to express their passion, how and from where do young designers discover about what they feel passionate? Moreover, given the importance of design schools in educating future generations of design professionals (Findeli, 2001; Frascara, 2007), how do design schools serve as sites for passion to emerge? More specifically, what is the role of design educators in exploring passion?

Especially the latter question serves as one of the foundations of this paper. If we consider design as a practice geared at future-making (Margolin, 2007) that moves plans and ideas from the inside to the outside (Kosonen, 2018), and passion as lived experiences of engaging with the power of possibilities (Solomon, 1976 in Greene, 1986, p. 74), then design and passion can be seen as deeply entangled. More specifically, following Vallerand et al. (2003, p. 756), we refer to passion as “a strong inclination toward a self-defining activity that one likes (or loves), finds important, and in which one invests a significant amount of time and energy”. As both passion and design are concerned with transformation, we build on this intersection to explore performative practices interconnected to the shifting perceptions of the self, the other and the environment by referring to this as passion work (as per Brown and Toyoki, 2013; Hochschild, 1979).

In this paper, we argue that passion work can emerge in the design studio, and here our role and inputs as educators are crucial in terms of enabling our students to learn what it means to feel passionate about design (Scagnetti, 2017). Granted, learning does not take place only within the confines of the design school (Chew, Lehtonen and Schilli, 2019), but since our paper deals with formal design education, passion for design outside the design school is left out of the scope of this paper. In this paper, we set forth the following research question:

How do design educators communicate and manage their passion to the students, and how might these manifestations be connected with the design profession?

To the best of our knowledge there are no prior studies on passion in design education, which is why this paper is based on our personal experiences in joining a relatively new design school in the MENA region. We contribute to studies on design education by showing how exploring passion from a teacher’s point of view can offer novel vantage points to design profession and teaching design. With this, we wish to stimulate discussion on passion in design education and how reflecting on the different facets and the dialogical nature of passion can contribute to a more nuanced and transformative approach to teaching design (Greene, 1986, p. 72).

To accomplish this, we employ autoethnography (e.g. Boyle and Parry, 2007; Ellis and Bochner, 2000) as a research method that allows the researcher to talk about their personal experiences in order to broaden our understanding of specific phenomena (Wall, 2006; Xue

and Desmet, 2019). Autoethnography has the potential to challenge existing societal norms by bringing into the conversation voices and issues often silenced or marginalized (e.g. McDonald, 2013; O'Shea, 2019). It has to be pointed out, however, that autoethnography is not a research method exclusive to the margins: as Tienari (2019, p. 577), a white male professor working in Northern Europe, writes, "by presenting myself as "different" from some essentialized autoethnographer, I am in fact positioning myself very much in the spirit of autoethnography". While we, an Italian and a Finnish male in our 30s, cannot say we represent the margins, the analytical strength in our autoethnographic accounts comes from the notion that we are working in a newly established higher education institutions in a cultural context that is foreign to both of us. Thus, having the roots of our professional identity in Europe's design tradition and now being located outside Europe allows us to simultaneously reflect on two institutional settings through our accounts.

The rest of the paper is structured as follows. First, we will go through relevant literature on passion, after which we separately offer our personal accounts based on existing frameworks on passion by focusing on its conceptualizations, antecedents and outcomes (as per Ruiz-Alfonso and León, 2016). Next, we will connect our personal accounts to discussions on design pedagogies, and this also serves as a springboard for providing future research avenues on how we could study passion in the design studio. Finally, concluding remarks note the end of this paper.

2. Literature review on passion in relevant disciplines

As Ruiz-Alfonso and León (2016) state in their systematic review on passion in education, scholarly interest towards passion within education has been gaining momentum since the beginning of this decade, and during these turbulent times, understanding the transformative capabilities of passion in teaching could not be more relevant. As Greene (1986, p. 72) writes: "teaching is oriented to provoking persons to care about what they are coming to understand [...], to be concerned, to be fully present and alive". With this, Greene (1986) draws attention to passion as a catalyst for reflexive teaching.

Entrepreneurship research, on the other hand, has focused on how company founders can transmit their passion to the employees (Cardon, 2008). Covey's (2013) work, on the other hand, emphasizes the importance of educating people according to a whole-person paradigm, which sees intelligence as based on four interconnected capacities - vision, discipline, passion, and conscience. For Covey, the holistic intersection of these four capacities leads people to find their own inner voice and inspire others, establishing trust and developing shared vision. What is worth noting here, however, is that we know now passion to be present in internal and interpersonal aspects of people's life. In other words, passion is something that individuals experience within themselves and something that is enacted in relation to the surrounding socio-material context.

While passion has received less attention in studies covering design education, there is nonetheless a considerable body of knowledge focusing on interpersonal and embodied

dynamics in design education (e.g. Findeli, 2001; Oak and Lloyd, 2016; Wang, 2010). While reasons for this interest are manifold, perhaps the most important factor here is that design education focuses on close interaction between the educator and the student in the design studio (Ferreira, Christiaans and Almendra, 2016; McDonnell, 2016). Similarly, in their study focusing on MA and PhD students, Addison (2011) investigated affect and emotions as essential elements of design pedagogies, and Luh and Lu (2012) explored the connection between cognitive styles and passion. What these studies seem to have in common is their call for more nuanced design education as Frascara (2007, p. 68) puts it:

“We have to set the bar high enough that we abandon the idea of training designers, and get on with the practice of educating them, even if, in the end, they begin to think differently than us.” (Frascara, 2007, p. 68)

As design education places great emphasis on learning through thinking and making, we ought to pay close attention to what is going on in the design studio from a pedagogical point of view (Thoring, Desmet and Badke-Schaub, 2018). Through our autoethnographic accounts focusing on passion, we contribute to studies on design education by reflecting on our own pedagogical practices in the design studio.

To frame our reflections, we draw on studies in emotion work (Hochschild, 1979) and identity work (see e.g. Brown and Toyoki, 2013) that conceptualize ‘work’ in this context as the individual’s management of their feelings in relation to their self, interaction with others, and the surrounding structures and institutions. We refer to the enacted acts of passion in teaching and their reflections as ‘passion work’. In the instance of this paper, we see writing about passion as a way of highlighting and unfolding the individual’s reflective capacities in managing passion over time. This is in line with Vallerand et al.’s (2003) seminal study on passion as they, too, highlight the notion that passion is not something fixed, but instead fluctuates over time and space.

3. Setting the scene: Dubai Institute of Design and Innovation (DIDI) as a newly established design school in the MENA region

DIDI accepted its first students in the autumn of 2018, and as of writing this paper two cohorts have started their studies. DIDI was established to educate future design professionals to match the growing needs of the MENA region. While our university is not the first fully-fledged design school in the region, what makes the university’s Bachelor of Design curriculum special is its focus on cross-disciplinarity: after one year of foundation studies, our students choose two concentrations out of four (product, fashion, multimedia, and strategic design management), and we both are responsible for developing one of the aforementioned concentrations. While the faculty has a tremendous amount of freedom to develop the concentrations of which they are in charge, particular emphasis goes on discussing and negotiating ways to facilitate cross-disciplinarity within the institution. That is to say, while we are given relatively free hands to imbue our concentration with our passion,

in practice we are also seeking ways through which we can collectively engage in passion work.

Given that the faculty has joined the university from different geographical contexts in order to create a new design school, it also implies we bring to the table our individual practices for expressing and enabling passion. Thus, studying passion work through autoethnography in such contexts becomes a performative act that enables analytical dances between personal and enacted experiences of passion. In the following section we will describe our individual journeys from passion's perspective, to illustrate how passion work emerges from interpersonal practices, institutional affordances, and reflections about them (see Figure 1 below).

4. Our journeys

In order to highlight our individual paths towards joining our current employer, we have decided to write our sections separately below. This has been done in order to maintain autoethnography's analytical power in shedding light on individual experiences. We connect these experiences on a more theoretical level through an analytical framework (Figure 1) that visualizes our standpoint to passion work, how passion emerges, and how passion and reflecting upon it are cyclical in nature.

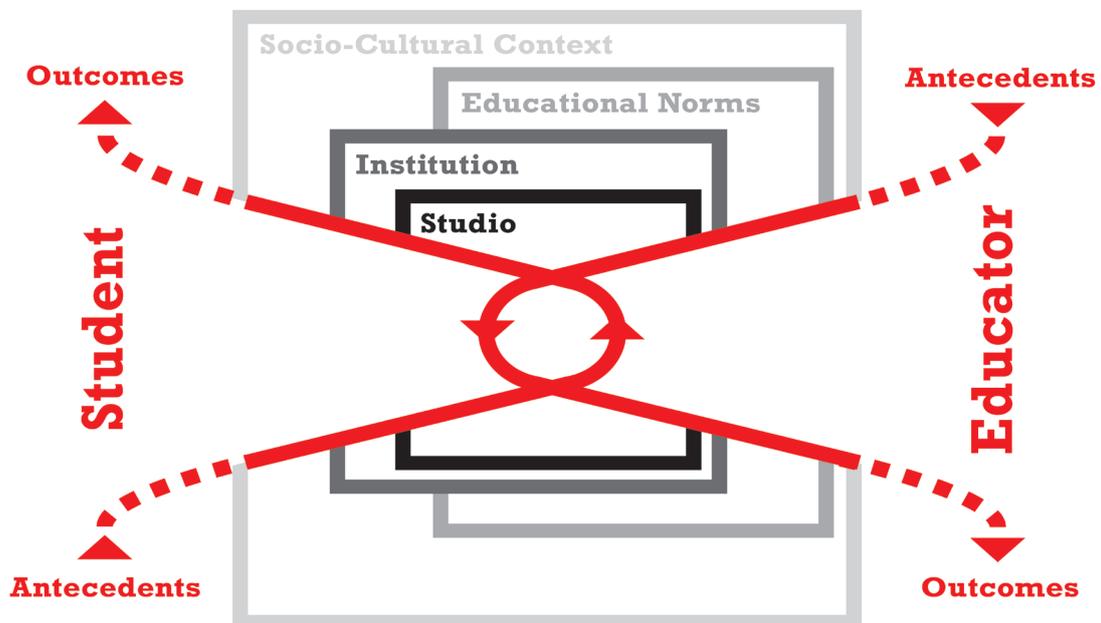


Figure 1 Analytical framework for passion in the design studio.

The framework above is based on prior literature on passion, our autoethnographic accounts as well as our conversations around them, thus illustrating the cyclical nature of passion. More specifically, to frame our journeys, we have focused on passion's antecedents, consequences, and manifestations (as per Ruiz-Alfonso and León, 2016): our aim is not to offer all-exhaustive accounts on passion in the design studio, but rather, in line with Tienari (2019), to explore how passion is intertwined with our identity as design educators.

4.1 First author's journey: heightened reflexivity through changing institutional frameworks

When I received my PhD from Aalto University in 2014, I moved to Tokyo and worked there in academia for three years before joining Aalto University again with a temporary contract. As my contract was ending, I was applying for jobs in Denmark and Japan without even considering my current country of residence as a potential location. However, the offer I received from DIDI was tempting content-wise, which is why I decided to accept the offer. My prior knowledge about the region or Dubai more specifically were limited to two short-term visits and what I had read from the news. In addition, I have several friends here, but I had never felt the urge to delve deeper into the cultural and societal matters. Thinking about this now, it fills me with a certain sense of shame as my preconceptions of the country were plagued by tourists' horror stories of getting into trouble with the officials. While my sense of shame is slowly waning, it is nonetheless a crucial element of my journey as I feel passionate about my career in academia, yet I was concerned to what extent could I let this manifest itself at and outside work.

While I was concerned about to what extent I could express myself at work, there was one incident during the recruitment process that greatly influenced my desire to join my new employer. This incident involved me dancing in a unicorn costume. I am one of the co-founders of Nordic Rebels, a movement aiming at transforming learning in higher education, and on our website (when the first interview was carried out) we had inserted a video of me dancing in a unicorn costume in my former employer's campus in Espoo, Finland. As I noticed during the Skype call the interview committee laughing at something, I could not stop myself from asking what made them laugh. Then they told me about the video, and at that point I was certain they would not choose me as I felt the video was 'too' passionate.

At Aalto University, I was pressured to remove the video and stop sharing it on social media, meaning that this was the perspective from which I was evaluating the interview committee's reactions. But during some of my first days in my new job, my supervisor started asking from me when do I start wearing the costume in class since all the students had been waiting for that. Hearing these words evoked contrasting emotions in me: it reminded me of the situation at Aalto University during which I was told to remove the video from the website. In that situation, I felt both betrayed and isolated since I thought there would be nothing harmful in me dancing in a unicorn costume given that one of the university's

values focused on 'passion for exploration', and instead of having been provided with an opportunity to explain my actions I was only told 'a number of people' had expressed their dissatisfaction towards the video. Thus, I understood I had pushed the envelope too far, but was left without an explanation as to why this was the case. With this in mind, my current supervisor's question was also relieving in a sense that I was working in an environment where matters could be discussed. However, switching from being cautious to exploring my passion does not happen overnight, which is why it has been fascinating to reflect on how the institutional context affords, appreciates, and prevents certain kinds of behavior.

Another, somewhat contrasting, experience relates to physical proximity. Nordic countries have often been perceived as cultural contexts where respect for personal space is high, but at the same time hugging and other means of showing closeness through appropriate physical gestures have never been frowned upon. Especially after the #metoo campaign became a global phenomenon, I started reflecting on this issue especially within the context of interacting with my students. I would not, for instance, shy away if a student tried to give me a hug, and at the same time I would not try to hug my students out of respect for their personal space. Joining my current university, however, we were explicitly told it would not be appropriate for men to touch women based on religious customs. Being faced with this custom made me more aware of how I interact with the students, since in the beginning of the semester I felt a certain sense of distance. Granted, the students met me for the first time and vice versa, but I felt the no touching policy initially seemed to block me from showing to our students I was there for them.

No touching policy, however, provided me with opportunities to reflect on my bodily presence and how I have become sensitized towards students' signals that they are comfortable with me being passionate about what I teach. Instead of focusing my attention to whether I can reach out with my body or not, I started paying attention to bodily signals coming from the students. A local female student reaching out with her fist to bump it against my fist, for instance, was one of those moments I retrospectively have realized I do not have to be the initiator of passion: instead, giving space to the students to take the lead in signaling passion has made me understand the cyclical nature of passion.

Moreover, instead of equating passion and engagement with touch, I reflected upon and enacted on alternative tactics for communicating to our students I was passionate about the topic I was teaching. For instance, when giving lectures on topics I feel I know enough about, I have noticed myself pacing in front of the classroom to portray a sense of excitement about the topic. Conversely, being the only person teaching in my concentration, I cannot choose the topics I want to teach, which means some topics have been uncomfortable for me since I do not know enough about them. In these instances, I seemed to have been less mobile in the teaching situation: while I am not crafting a causality here, key point here is movement as communicating passion, and how this is regulated by institutional limitations (i.e. faculty headcount not being significant enough to ensure everyone gets to teach only what they feel passionate about).

4.2 Second author's journey: encouraging 'vision' and 'passion' within the design studio

My experience in university teaching draws on my professional experience as a designer. Since 2009, I have been designing products and installations for galleries, museums and design-related events. I believe to owe my appointments as lecturer to the projects that I developed across my studio practice: exploratory works, mostly driven by a fascination for imagining scenarios and future users. In a sense, what allowed me to teach design is connected to this imagery, and to my dedication to follow it. A mindset that I developed during my studies at the Design Academy Eindhoven, a school whose pedagogical approach focuses on the knowledge of the 'self' and the exploration of subjective design aptitudes. The students of DAE are mainly educated to train mental and emotional intellectual aspects, intended respectively as vision and passion, and to exploit them as a way to get to better know themselves as persons and designers. If it is true that the first (vision), especially for designers, is mainly expressed through the development of innovative and solid concepts, I see the emotional component (passion) as a subjective driving element, yet the one really capable of stimulating motivation and resilience.

As a designer first, and Professor later, I tried to adhere to this *forma mentis*. What I try to teach to the students of my classes is the expression of vision and passion for their design ideas, and the tenacity and courage to carry them out. I strongly believe in the importance of forging relationships of reciprocal understanding, empathy and sympathy between those who teach design and those who learn about design. One main reason is that by entering the heart of the teacher/student relationship, I find it possible to experience fragments of a student's identity, and then operate to tailor the teaching method and offered support to what I like to call: the 'subjective vision', that is, the individual sensibility towards possible modes of being-a-designer. When I worked as a visiting lecturer for WdKA (Willem de Kooning Academie) I taught two courses, namely "Future Thinking" and "Future Products". My way of forging empathic/sympathetic relationships within both courses was based on a dialogic principle. For instance, it often happened that, during my individual desk crits in the studio, my conversation with students exposed some of their actual life experiences, even intimate ones. Interestingly, my desk critiques moved towards the discussion of how such experiences could be used as an identity 'propeller', that is, a powerful blend of motivating factors capable of triggering the student in the exploration of his/her own design mindset. I began to notice that such mode of teaching, which used the personal experience to promote vision, engendered some positive reactions in the students. My perception was that, by focusing on vision and passion in the studio, I was contributing to promote the development of the students' individual skills and their resilience to distress connected to their work. As suggested, this occurs for me through wordiness and empathy; there is, however, a third element, connected more to factors of proximity in interaction. As a good Italian, I'm used to express enthusiasm for students' ideas using physical gestures, particularly moving my head, arms and hands. Bruno Munari, in "Supplement to the Italian Dictionary", emphasize indeed how we Italians communicate through intense combinations of words and bodily

expressions. During my end-of-the-course review with some students, I realized that, in the specificities of that cultural context (White, European and male-dominant classes) gestuality was perceived as an element of encouragement and appreciation of the teacher towards the students' work and functioned as a motivation propeller.

When, after completing my PhD at Loughborough University, I began to coordinate the Product Design concentration at DIDI, I taught a studio formed by a predominantly female class (9 women and 1 man), composed of second-year Bachelor students who came from the MENA region, India and different Asian countries. Many of them came from previous training experiences in which education, rather than being seen as a horizontal process, was based on principles of vertical learning. Perhaps this is why, in the advancement of my first studio class, I noticed a form of resistance to my empathic/sympathetic approach. Not so much for what concerns the student's desire for relationships, but more in terms of motivation to expose the depth of their personal stories. I felt that some students were struggling to share their experiences, while I saw that as an important factor for initiating design work and ignite it with passion. I also felt very much observed from the viewpoint of bodily gestures. During one lesson, for example, one of the students photographed me while I was teaching, and later manipulated the picture using a twirling filter, to ironically emphasize the constant movements of my body. Instead of becoming a form of encouragement and motivation for the students, I felt somehow exposed to vulnerabilities on a personal and professional level. From my conversation with the school's Dean, I also had the perception that my pedagogic approach was at times intimidating the students, mediating the idea that I expected a lot from them and their work. Ultimately, I do believe that my *forma mentis* on education, based on promoting vision and passion, has a great impact on students; however, the experience at DIDI reveals me that such aspects are not to be taken for granted, neither in terms of how they are communicated nor in how they are perceived. Instead, it might be important to work *with* students in the studio to get to better know each other and activate a virtuous circle oriented to encourage freedom in self-expression. The question of how to balance these two aspects, given the diversity of contemporary educational contexts, still remains to be explored, especially in view of the fact that universities have a continuous turnover of staff, and teachers, while moving from university to university, are forced to interact with a multiplicity of different cultural contexts.

4.3 Synthesizing journeys: how individual's passion is cyclical and dialogical

In our journeys described above, we have shed light on passion in the design studio from an educator's point of view by framing our reflections based on existing literature on passion as well as our discussions based on the accounts we have written. While analyzing our teaching and presence in the design studio from passion's perspective, we realized passion to be inextricably connected to reflexivity and reflectivity: sensations of passion are personal experiences, and as such the moment we start reflecting on passion in our work, we may start a long process that enables us to unravel and become aware of all those moments of thinking and making where we engage in passion work. Building on this, becoming aware

of our own passion as well as passion's contested nature, enables us to focus on critical incidents as making visible our passion while at the same time helping us understand how institutional settings influence what kind of passion and forms of expressing it are desirable. This, we believe, highlights the cyclical and dialogical nature of passion: we might not always be aware of passion whilst living in the moment, but through reflection we can identify passion in our past and thus pave way for passion to emerge in the future.

In addition to both of us becoming more aware of our respective viewpoints to passion, through our conversations we have also come to realize how our experiences are both intertwined and connected to the design profession more broadly. Whereas the second author has an extensive career working as a design practitioner, the first author has entered design more as an academic from a neighboring discipline. Realizing that passion is more than just cognitive processes that we experience in solitude, has led us to reflect on our autoethnographic accounts with the design profession in general. For instance, prior research (Kosonen, 2018) has shown designer's exploration for her professional identity to be a cognitive process that does not stop after graduation.

Moreover, how designers express their passion is also inextricably bound to the norms and conventions governing each branch of design discipline (e.g., service, product, graphic design, etc.). In the case of our design school, where each student has to build their professional profile on cross-disciplinary foundations, these disciplinary conventions mean our students have to negotiate between novelty and traditions (Hargadon and Douglas, 2001). That is to say, although the institutional setting (i.e. the design school) nudges them to channel their passion across disciplines (novelty), during and after their studies the professional domain (traditions) influences how these expressions of passion are received (Hirsch, 1972). Even though the students might express their passion through crossdisciplinary means, they might have to narrow down their communication to only one branch of design.

5. Discussion

While passion is often identified as something positive or beneficial (Cardon, 2008; Chen, Yao and Kotha, 2009; Ruiz-Alfonso and León, 2016; Vallerand et al., 2003), at the same time our individual reflections illustrate how passion can make visible institutional barriers and support. Relocating ourselves to a different (cultural and geographical) context has enabled us to reflect on how higher education institutions allow or prevent passion to flow between people and nonhuman actors. For example, the unicorn 'incident' being treated in two different ways is a prime example of this: in the previous context, manifesting passion through dancing in a unicorn costume was seen as a threat to the institutional and cultural stability, whereas in the current context it is regarded as an extension of the university's brand. Through our autoethnographic accounts on passion work we have been able to surface institutional and cultural boundaries of passion. These, in turn, not only serve as constraining forces, but they also enable us to analytically explore our passion and how it develops in different spatio-temporal contexts.

As previous research has shown (e.g. Vallerand et al., 2007), passion seems to be built on healthier foundations through accumulated experiences, and our explorations in this paper illustrate design schools, and design studios in particular, as spaces that support reflections on passion through interactions with materials and other people (Goldschmidt, Hochman and Dafni, 2010; Stevens, 2019). While we fully agree that passion is something worth achieving and maintaining, at the same time we have unpacked certain problematics concerning passion and how its manifestations are being negotiated with what is accepted and desirable within the design profession and, more broadly, situated socio-cultural settings. From education's point of view, passion work acts as a reflexive regulatory process that does not focus on self-censorship but instead operates as a navigating act between the individual and what is considered legitimate within the social and cultural context.

Finally, analyzing passion in our current university also allows us to analyze respective practices in our prior universities, and while the latter is not the focus of this paper, these reflections nonetheless make our insights stronger by linking them to different contexts (Reed-Danahay, 1997). Building on this, we often conduct ethnographic research focusing on one context, and here autoethnography is a powerful approach to constructing knowledge, as the authors are in charge of what is being reflected on and why.

6. Conclusion

In contemporary societies passion is seen as something admirable or almost crucial if one pursues a career in design, and while we agree that passion is something positive, at the same time our autoethnographic accounts showed how passion work makes visible institutional and cultural elements that either support or suffocate passion.

As Tienari (2019, p. 576) mentions, "autoethnography is not for the faint of heart", and we agree with this remark. Taking our own experiences as a point of departure to explore passion in the design studio, we also exposed our thinking and emotions connected to passion work in ways that might make us vulnerable, whilst at the same time produced knowledge about design pedagogies. That is to say, research informants are always provided with the freedom to decide what kind of information to disclose to the researcher, but when it comes to autoethnographic practice, disclosing information becomes a balancing act between generating knowledge and protecting oneself. In a way, passion work extends to writing about passion: do we let it all out, or do we control our passion to protect ourselves from being regarded as too open?

Building on this, such reflections also serve as directions for future research. During the course of this paper, we have explored passion from a teacher's point of view, and a logical follow-up inquiry could focus on studying both teachers and students. In addition, and echoing prior works on global design education (Amagai, 2003; Buchanan, 2004), more contextually sensitive studies on passion could broaden our understanding of design education across countries. As prior research on passion in education has highlighted (Ruiz-Alfonso and León, 2016), more diverse research methods could be employed to explore

passion from alternative perspectives. For instance, design research and practices that are strongly linked to materiality and the interwoven relationship between craft and cognition, might provide novel methodological contributions through participatory approaches that involve cultural or design probes (Gaver, Dunne and Pacenti, 1999; Gaver, Boucher, Pennington and Walker, 2004).

While literature on passion has not explicitly made the connection to emotions, this seems like a potential avenue, especially from the viewpoint of well-being (Tugade, Fredrickson and Barrett, 2004). Introducing the concept of psychological resilience, Tugade et al. (2004) define it as the ability to recover from negative events through positive emotions. In this respect, our journeys in this paper also suggested that passion work can increase personal resilience when facing educational challenges, such as developing new curricula for institutions situated in foreign contexts.

Finally, in terms of implications for design education, our study has at least three contributions. First, autoethnography as a method is suited for potentially developing teacher's competence through heightened reflexivity. Second, our findings draw attention to the interpersonal and intercultural dimensions of passion in design education: becoming more sensitized to these dimensions might help educators to design engaging and at the same time safe environments for students. Finally, understanding passion work as cyclical and dialogical helps in seeing design education as beneficial for teachers and students alike, and thus emphasizing education over training.

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