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*We live in a world that responds to our longing; it is a place where the echoes always return, even if sometimes slowly...The hunger to belong is at the heart of our nature. Cut off from others, we atrophy and turn in on ourselves. The sense of belonging is the natural balance of our lives...There is some innocent childlike side to the human heart that is always deeply hurt when we are excluded...When we become isolated, we are prone to being damaged; our minds lose their flexibility and natural kindness; we become vulnerable to fear and negativity.*

...

*The ancient and eternal values of human life—truth, unity, goodness, justice, beauty, and love—are all statements of true belonging; they are also the secret intention and dream of human longing.*

...

*There is a lovely balance at the heart of our nature: each of us is utterly unique and yet we live in the most intimate kinship with everyone and everything else...Our hunger to belong is the desire to awaken this hidden affinity.*

*There is a divine restlessness in the human heart. Though our bodies maintain an outer stability and consistency, the heart is an eternal nomad. No circle of belonging can ever contain all the longings of the human heart. As Shakespeare said, we have “immortal longings.” All human creativity issues from the urgency of longing.*

...

*The restlessness in the human heart will never be finally stilled by any person, project, or place. The longing is eternal. This is what constantly qualifies and enlarges our circles of belonging. There is a constant and vital tension between longing and belonging. Without the shelter of belonging, our longings would lack direction, focus, and context; they would be aimless and haunted, constantly tugging the heart in a myriad of opposing directions. Without belonging, our longing would be demented. As gathers and anchors time, so does belonging shelter longing.*

...

*When longing dies, creativity ceases.*

*The arduous task of being a human is to balance longing and belonging so that they work with and against each other to ensure that all the potential and gifts that sleep in the clay of the heart may be awakened and realized in this one life.*

—John O’Donohue, *Eternal Echoes: Celtic Reflections on Our Yearning to Belong*

The University of Waterloo School of Architecture is located on the traditional territory of the Neutral, Anishinaabeg and Haudenosaunee peoples. The University is situated on the Haldimand Tract, the land promised to the Six Nations that includes 10 kilometres on each side of the Grand River. (<https://uwaterloo.ca/engineering/about/territorial-acknowledgement>)

*We are here to awaken from our illusion of separateness.*

—Thích Nhất Hạnh, monk, peace activist, author, poet, and founder of the Plum Village Tradition

Amidst the ongoing global pandemic, our current racial and environmental reckonings, the uncertainty of displacement, migration, and unstable borders, our shared humanity is continually in question. With the veil of constant uncertainty, we are challenged with preserving our own humanity while grappling with what it means to belong to one another, and to our precious planet. While contemporary technology offers countless innovations and possibilities, the vulnerabilities that affect every human being bring us back to the very real need for human connection.

Like our primal need for shelter, food, and water, we carry with us a deep fundamental need to belong. The way we see ourselves, and our sense of belonging informs the way we care for and tend to our planet. As we face an ecological crisis that bears the potential to radically alter all of life on Earth, examining our perspectives has become an urgent matter. How do we recognize and make sense of our relationship to the Earth? What are the stories we tell ourselves and one another about our relationship with – or separation from – the rest of life? How can we tend to the unique narratives that underpin the built and natural world we inhabit as a way of deepening our understanding of ourselves, and our capacity to design in resonance with life?

## **Studio Intentions**

*What would education look like if its purpose was not to create a work force, but whole human beings.*

—Parker Palmer, Author, educator, activist, and founder of the Center for Courage & Renewal

We are our most creative selves when we design from a place of inner knowing and belonging. Our identity – often seen as separate from design and architecture – is a fundamental ingredient of our creative process. This studio is an invitation to discover, explore, and deepen our sense of identity, its foundational role in our creative process, and our ability to find meaning in the world through design. We will examine our need to belong not just as a counterpart of our existence, but as an essential ingredient in strengthening our creative processes and guiding ourselves to design from a place of authenticity.

We will investigate how our own sense of belonging is intrinsically connected to broader human and ecological flourishing. We will tend to our inner longings, our memories, and the places of beauty and well-being that nourish us, as a way of deepening our creative process and developing our capacity to design for others and our natural world.

A primary goal of this term is to develop insight, understanding, and a capacity to “read” the world as a place of meaning, pleasure, and belonging. We will examine the important roles that narrative and storytelling play in shaping our approach to design, and our ability to make sense of the world. Throughout the studio, we will nurture practices of listening and vulnerability, tending our innate connection to one another. Through the studio projects, resources, and dialogue, we will investigate how the global issues that we face are our very own human issues.

This studio posits that, to meaningfully engage with the larger social and ecological issues we face, our education must involve more than a transactional exchange of information and content. It must engage the emotional and visceral experience of the student with global crises at the core. As human beings we interpret life through the lens of our lived experiences, including our emotions and sensitivities. These facets of our intellect play a foundational role in our interpretation of any given question or situation. We can prompt the heart to action by bringing empathy to our practice of listening, and cultivating a space for vulnerability. When the heart is implicated, the possibilities that are offered to the learning process are boundless.

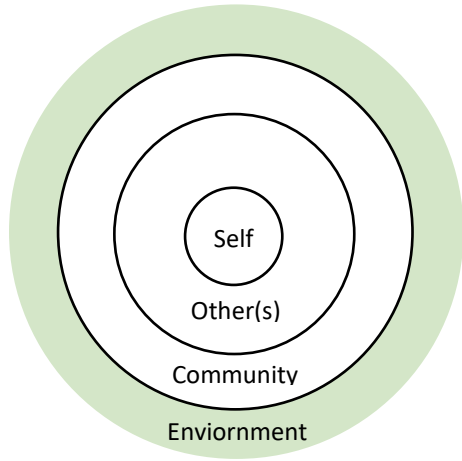
*True belonging is the spiritual practice of believing in and belonging to yourself so deeply that you can share your most authentic self with the world and find sacredness in both being a part of something and standing alone in the wilderness.*

*True belonging doesn't require you to change who you are; it requires you to be who you are.*

—Brené Brown, *Atlas of The Heart, Mapping Meaningful Connection and the Language of Human Experience*

## Studio Organization

The studio is organized around three inter-related projects that culminate in the comprehensive design of a building, place, or initiative. These three projects are structured to help deepen our sense of identity, and in turn, bring this sense of identity to our creative response.



**P1 Self:** The first exercise is composed of a two-part self reflection that explores who we are, where we belong, and how we nurture our sense of belonging with the natural world.

**P2 Other(s):** The second part of the term is a group exercise that prompts the creation of an intervention within the school of architecture that communicates a greater sense of belonging for another or others.

**P3 Community:** The final phase of the term calls for a synthesis of your findings to design a building or place in the City of Cambridge that provides a sense of belonging to a community or collective.

We will begin our studio days gathering as a group in a seminar format, where we will hold space for one another through conversation, discussion, and questions. This will be an important facet of the studio, and everyone is encouraged to engage in discussion and share their thoughts. Short readings along with links to selected online resources will be provided throughout the term and assigned week by week.

## Studio Requirements and Assessment

### P1 – Self

20% of studio grade: *P1.1 (10%) + P1.2 (10%)*

Assigned on September 8, 2022. Deadline for submission on LEARN: September 27, 2022 at 10:00 pm.

### P2 – Other(s)

20% of studio grade

Assigned on October 3, 2022. Deadline for submission on LEARN on November 2, 2022 at 10:00 am.

### P3 – Community

50% of studio grade

Assigned on November 7, 2022. Deadline for submission LEARN on December 11, 2022 at 10:00 am.

### Presence: Listening, Sharing and Participating

10% of studio grade

This portion of the studio grade will reflect your ability to be present: to participate, to listen to and share with others, and to actively engage with the studio content, conversations, and reviews throughout the term.

Each assignment you submit during the term will be assessed on the following basis:

1. Ambition and appropriateness of the idea
2. Integrity and clarity in development from conceptual stage through to presentation
3. Breadth and depth of investigation framed by the course material and your interests
4. Resolution, craft, effectiveness of communication and completeness of documentation
5. Control and resolution of the ambition of your project

## Studio Guidelines and Official Business

Studio hours are Mondays and Thursdays from 9:30am-12:30pm and 1:30pm–5:30pm EST on days as indicated on the schedule below.

One of the principles of studio is that everyone is involved in critical and speculative dialogue with regards to their own work and the work of others. Everyone is expected to be in studio on all studio days and to participate in all scheduled conversations, reviews, presentations, lectures, and events that occur during these hours.

Day-to-day planning and scheduling will be shared by email prior to each studio day.

### A Note on Listening, Sharing, and Vulnerability:

*The teacher is of course an artist but being an artist does not mean that he or she can make the profile. What the educator does in teaching is to make it possible for the students to become themselves.*

—Paulo Freire, *We Make the Road by Walking: Conversations on Education and Social Change*.

*It is astonishing how elements that seem insoluble become soluble when someone listens, how confusions that seem irremediable turn into relatively clear flowing streams when one is heard.*

—Carl Rogers, *Humanistic American psychologist*

We all want to be heard, we all have something to say, and we all want to be seen for who we are. When we are able to be our true selves, we thrive in all that we do. In this studio, we will cultivate space for each person to find their full creative potential through listening, sharing, and working to align their outward ambitions with their inner callings.

Listening involves the entire body. When we engage with active listening, our heart participates in our ability to bring empathy to the practice of listening. We ignore an entire facet of education if we do not work with the whole human self, including the heart. Likewise, when we think and learn at our highest potential, we are using not only our cognitive, rational, and problem-solving capacity, but engaging with our emotional, relational, and tactile intelligence. Equipped with these essential forms of human intelligence, we open new possibilities to the learning process.

To be vulnerable is to be courageous, and creative action is one of the most vulnerable pursuits. Without vulnerability, the learning and teaching process is limited by unseen forces that keep us from entering into a meaningful exchange. Being able to exercise humility and communicating at a level that is accessible to all is fundamental to maintaining an inclusive and supportive teaching environment.

In a studio setting, it is crucial to be able to offer genuine support to one another regardless of who the person is, what their strengths and limitations are, all despite the nature of the challenge at hand. This means being able to communicate a precept: I will walk with you because I understand your experiences, and I will walk with you because I do not understand your experiences.

### Course Delivery Platforms & Communication

To organize materials and communication outside of weekly in-person sessions, we will use the following:

**EMAIL** – Email will be the primary mode of day-to-day communication

**LEARN** – Official communication, work submission, and grade recording and release.

**MS TEAMS** – Used for supplementary discussions outside of in-person class time (if needed). Students will be added to the course team in the first week of class.

## **COVID-19 Special Statement**

Given the on-going situation around COVID-19, students are to refer to the University of Waterloo's developing information resource page (<https://uwaterloo.ca/coronavirus/>) for up-to-date information on academic updates, health services, important dates, co-op, accommodation rules and other university level responses to COVID-19.

## **Fair Contingencies for Emergency Remote Teaching**

To provide contingency for unforeseen circumstances, the instructor reserves the right to modify course topics and/or assessments and/or weight and/or deadlines with due and fair notice to students. In the event of such challenges, the instructor will work with the Department/Faculty to find reasonable and fair solutions that respect rights and workloads of students, staff, and faculty.

## **Late Work**

Assignments that are handed in late will receive an initial penalty of 20% on the first calendar day late and a 5% penalty per calendar day thereafter. After 5 calendar days, the assignment will receive a 0%.

Only in the case of a justified medical or personal reason will these penalties be waived, and only if these have been officially submitted to the [Undergraduate Student Services Co-Ordinator](#) and accepted by the Undergraduate Office.

Students seeking accommodations due to COVID-19, are to follow Covid-19-related accommodations as outlined by the university here: (<https://uwaterloo.ca/coronavirus/academic-information#accommodations>).

## **Passing Grades**

The standard minimum passing grade in each ARCH course is 50% with the following exceptions: the minimum passing grade is 60% for all studio courses (ARCH 192, ARCH 193, ARCH 292, ARCH 293, ARCH 392, ARCH 393, ARCH 492, and ARCH 493). Grades below the specified passing grade result in a course failure.

## **CACB Student Performance Criteria**

The BAS/MArch program enables students to achieve the accreditation standards set by the Canadian Architectural Certification Board as described [here](#). This course addresses the CACB criteria and standards that are noted on the Accreditation page of the School of Architecture [website](#).

## **Mental Health Support**

All of us need a support system. We encourage you to seek out mental health supports when they are needed. Please reach out to Campus Wellness (<https://uwaterloo.ca/campus-wellness/>) and Counselling Services (<https://uwaterloo.ca/campus-wellness/counselling-services>).

We understand that these circumstances can be troubling, and you may need to speak with someone for emotional support. Good2Talk (<https://good2talk.ca/>) is a post-secondary student helpline based in Ontario, Canada that is available to all students.

## **Equity, Diversity and Inclusion Commitment**

The School of Architecture is committed to foster and support equity, diversity and inclusion. If you experience discrimination, micro-aggression, or other forms of racism, sexism, discrimination against 2SLGBTQ+, or disability, there are several pathways available for addressing this:

A) If you feel comfortable bringing this up directly with the faculty, staff or student who has said or done something offensive, we invite you, or a friend, to speak directly with this person. People make mistakes and dealing them directly in the present may be the most effective means of addressing the issue.

B) you can reach out to either the [Undergraduate office](#), [Graduate office](#), or Director ([Maya Przybylski](#)). If you contact any of these people in confidence, they are bound to preserve your anonymity and follow up on your report.

C) You can choose to report centrally to the Equity Office. The Equity Office can be reached by emailing [equity@uwaterloo.ca](mailto:equity@uwaterloo.ca). More information on the functions and services of the equity office can be found here: <https://uwaterloo.ca/human-rights-equity-inclusion/about/equity-office>.

D) [Racial Advocacy for Inclusion, Solidarity and Equity \(RAISE\)](#) is a student-led Waterloo Undergraduate Student Association (WUSA) service launching in the Winter 2019 term. RAISE serves to address racism and xenophobia on the University of Waterloo campus with initiatives reflective of RAISE's three pillars of Education and Advocacy, Peer-to-Peer Support, and Community Building. The initiatives include but are not limited to: formal means to report and confront racism, accessible and considerate peer-support, and organization of social events to cultivate both an uplifting and united community. You can report an incident using their [online form](#).

### **Academic integrity, grievance, discipline, appeals and note for students with disabilities:**

**Academic integrity:** In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. [Check [the Office of Academic Integrity](#) for more information.]

**Grievance:** A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read [Policy 70, Student Petitions and Grievances, Section 4](#). When in doubt, please be certain to contact the department's administrative assistant who will provide further assistance.

**Discipline:** A student is expected to know what constitutes academic integrity to avoid committing an academic offence, and to take responsibility for his/her actions. [Check [the Office of Academic Integrity](#) for more information.] A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about "rules" for group work/collaboration should seek guidance from the course instructor, academic advisor, or the undergraduate associate dean. For information on categories of offences and types of penalties, students should refer to [Policy 71, Student Discipline](#). For typical penalties, check [Guidelines for the Assessment of Penalties](#).

**Appeals:** A decision made or penalty imposed under [Policy 70, Student Petitions and Grievances](#) (other than a petition) or [Policy 71, Student Discipline](#) may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to [Policy 72, Student Appeals](#).

**Note for students with disabilities:** [AccessAbility Services](#), located in Needles Hall, Room 1401, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with [AccessAbility Services](#) at the beginning of each academic term.

**Turnitin.com:** Text matching software (Turnitin®) may be used to screen assignments in this course. Turnitin® is used to verify that all materials and sources in assignments are documented. Students' submissions are stored on a U.S. server, therefore students must be given an alternative (e.g., scaffolded assignment or annotated bibliography), if they are concerned about their privacy and/or security. Students will be given due notice, in the first week of the term and/or at the time assignment details are provided, about arrangements and alternatives for the use of Turnitin in this course. It is the responsibility of the student to notify the instructor if they, in the first week of term or at the time assignment details are provided, wish to submit the alternate assignment.

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