The Tomato Palace
Empathy, Practice, & Design
by
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A thesis
presented to the University of Waterloo
in fulfillment of the
thesis requirement for the degree of
Master of Architecture

AUTHOR'S DECLARATON

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

ABSTRACT

Empathy is the capacity to move beyond the confining sense of 'I' and experience the world through others. Like laughter, it does not exist in isolation by its very nature it is an act of human connection. This thesis examines empathy as both a philosophy and a tool of architectural practice.

The underlying narrative of this thesis embraces the potential of relating to other people as positive and powerful sources of learning. Learning through social interaction is neither new nor revolutionary and consequently it is easily ignored by the contemporary work of architects and does not feature as a topic in the education of the architect.

While architecture depends on the act of material construction it is fundamentally about addressing the needs and well-being of people. We need to recognize that the best way to learn about these needs is to develop a framework in which people feel open to share their experiences. The role of the architect in this scenario is to remain curious, to listen empathically, and to transcribe and embody these experiences.

The setting for this thesis is a children's camp in rural Ontario. At the site a series of collaborative drawing and writing exercises based on the principles of empathy, enable a medium for the architect to value the experiences of the children and their capacity for expression. These interactions help bring our interdependence to the forefront and provide the rich internal ground from which the camp is architecturally re-imagined.

ACKNOWLEDGEMENTS

DEDICATION

To my family for always making me laugh.

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Introduction

"This perspective, in which a man sees himself only as an individual contrasted with other individuals, and not as a genuine person whose transformation helps towards the transformation of the world, contains a fundamental error. The essential thing is to begin with oneself, and at this moment a man has nothing in the world to care about than this beginning. Any other attitude would distract him from what he is about to begin, weaken his initiative, and thus frustrate the entire bold undertaking."

- Martin Buber
Philosopher

This thesis journey began with research into the field of neuroscience. Fascinated by its position in western culture as a bridge between the humanities and the sciences, my primary focus was how quantified information of subjective experience could be translated into new built forms. During the course of my research I severely injured my spine causing me to stop working on my thesis. The irony that I had injured my spinal cord while I was learning about the human nervous system was not lost on me.

The intensity of the pain and its saturation through every part of my body made me physically ill. I lost the ability to walk and the chronic pain clouded my thinking. I became increasingly indecisive and hypersensitive. My attempts to negotiate with this pain through medication and intoxication were unsuccessful.

The only relief I achieved was found while lying perfectly still, face down with one leg bent and a pillow under my stomach. Even then, the pain sat at the edge of my recognition, waiting to leap back into my consciousness with the slightest movement. Over the next eight months I began to improve through an intensive physical therapy program. I slowly regained my ability to walk and very painfully learned how to sit in a chair again. After the first few months I had a consultation with a neurosurgeon at St. Michael's Hospital. As I remember it, he laughed when he saw me enter the room. He told me that he was impressed how I had hobbled into his office. He then said that he had made a bet with his fellow after looking at my MRI that I would be coming in on a stretcher. We both agreed that I should continue with what I was doing to see how far I could get.

Although the pain subsided it does return now and again to remind me that it never fully goes away. During my time of rehabilitation an old friend came to visit to see how I was doing. She was in town from just outside of Haliburton where she worked at a children's camp called YMCA Wanakita. During her visit she spoke of her work at the camp and said that she wanted to know if I was interested in preparing some design ideas on how to grow the camp. She encouraged me to participate and to try to contribute. When I began work on the camp I approached it as an opportunity to simply focus my mind on something else. My previous work felt heavy and overbearing and I had no desire to attempt to really engage in it while my body was injured. I did not anticipate how the camp would change my perceptions and ultimately shift the focus of my thesis. As I worked alongside counselors and children on creative drawing

and writing explorations at the camp, I found myself much more open to people than I had been in the past.

I partially attribute this new openness to a strange onset of emotion that began when I was struggling with my back injury. I had initially not given much thought to this experience until I read Paul Ekman's description in his book Emotional Awareness, of a nearly identical situation that he experienced. Essentially while my back was healing I found myself emotionally vulnerable. Even something as simple and benign as overly dramatic moments on television could well up tears in my eyes seemingly out of nowhere. This type of experience is identified by the Dalai Lama as being representative of the fact that the recognition of our own suffering opens us to the suffering of others. I would expand his notion to include that it also opens us up to others joy.

This thesis grows out of the story of my attempts to understand a new form of openness and to find a way to engage deeply with other people. Over time I came to understand how my relationship with my body had changed during this prolonged period of suffering and recovery. It altered my thinking and the way I approached my work and ultimately informed the content of this thesis. The steps taken in this thesis are not perfect but what they reveal is an attempt to feel my way forward through an unfamiliar process, in which learning and growth occurs both from within myself and from within the experiences of others. This thesis is structured into three chapters: Empathy, Practice and Design. In the context of the book any writing in italics constitutes my personal voice.

Empathy, examines the importance of recognizing our interdependence and developing our own inner openness to the 'other' as a process of positive social change. Our ability to connect with others and to grow depends on our ability to practice internal reflection as a means to get beyond habituated responses and fixed ways of thinking. This chapter presents empathy as the underlying narrative of all our social connections but also as something that is fragile and easily lost when not cultivated. In our contemporary culture it is becoming increasingly important to consciously develop empathy as part of a modern education for positive socialization and well-being.

Practice, focuses on the role of the architect and building empathic relationships as part the architectural process. Traditionally the role and education of the architect is authoritarian and patriarchal. An authoritative approach leads towards instrumental thinking, in which we only focus on the most simple and overt relationships. Changing the practice of the architect to an approach that is open, inclusive, and collaborative allows a much more organic design process to develop. In this process the architect is not conceiving of solutions to perceived problems in isolation but is instead working to help new ideas and realities to grow out of the interactions and conditions of the people and the site.

A children's camp in rural Ontario serves as the setting for the exploration of this practice. At Camp Wanakita this practice of architectural engagement enters into the narrative of this thesis through an empathic conversation that embraces participation and personal experience. In an exploration titled, 'Your Dream

Camp' the children at Camp Wanakita communicate their own imaginary camps through paint, paper and discussion. The drawings and writings give space to the children's voices and encourage their participation in the emerging future of the camp. Each child's drawing becomes a scenario of possibility. Together through their collection of images and writings, the children move beyond a singular vision of what is possible; they imagine new worlds; they dream and they enable us to understand each other's story in relation to our own and as part of the larger group.

Design, harmonizes the work of the drawing and writing exercises into a resilient material design. In this process the content of the drawing and writing explorations does not exist for the purpose of any type of literal translation into a built form. The content serves as a connective medium to foster a context in which empathic conversations and interactions can occur. It is the fond memories and interactions of this situated experience that embed themselves within the material design and operate as the driving engine. The design grows out of the embodied reflections and relationships of the exercises that form an empathic core within the architect as a place of origin for inspiration and decision-making.

This thesis concludes with a series of reflections on the process of learning and growth the occurred through the development of this work. The practice of empathic design is then extended into the future through a series of additional workshops and events that continue to blend the culture of the camp with the design process.

Empathy

Fig. 1 'I am the architect.'

INTRODUCTION TO EMPATHY

In the story of this thesis empathy provides the rich context and tools, within which a new practice of architecture begins to operate. In this work empathy is conceived of as a level openness to the consciousness of others and to our own minds and as preparation for moving beyond our confining belief systems. In contemporary architectural practice, many professionals display a tendency to approach problems with a fixed set of beliefs. These belief systems derive from patriarchal and scientific education models in which the expert provides 'known' solutions to a series of clearly defined problems. These systems place value in the ability of an idea to control and predict phenomena, not how well it describes a reality. In social contexts these systems often fail to generate new realities because of the top-down authoritarian structure and a myopic nature to continuously see things as they have been seen before. The following chapter examines an empathic thought model and its practice as an alternative philosophy and method that architects can employ to recognize and break through their own engrained belief systems. This chapter is presented in a series of snapshots that create a context for thinking about empathy, its trajectory and its cultivation in our contemporary culture.

'THIN SPACE'
NEGATIVE
SOCIALIZATION

DEPRESSION

EXTROVERT

'THICK SPACE'
POSITIVE
SOCIALIZATION

SUBJECTIVE EXPERIENCE
OVER TIME

THE EMPATHIC
MECHANISM
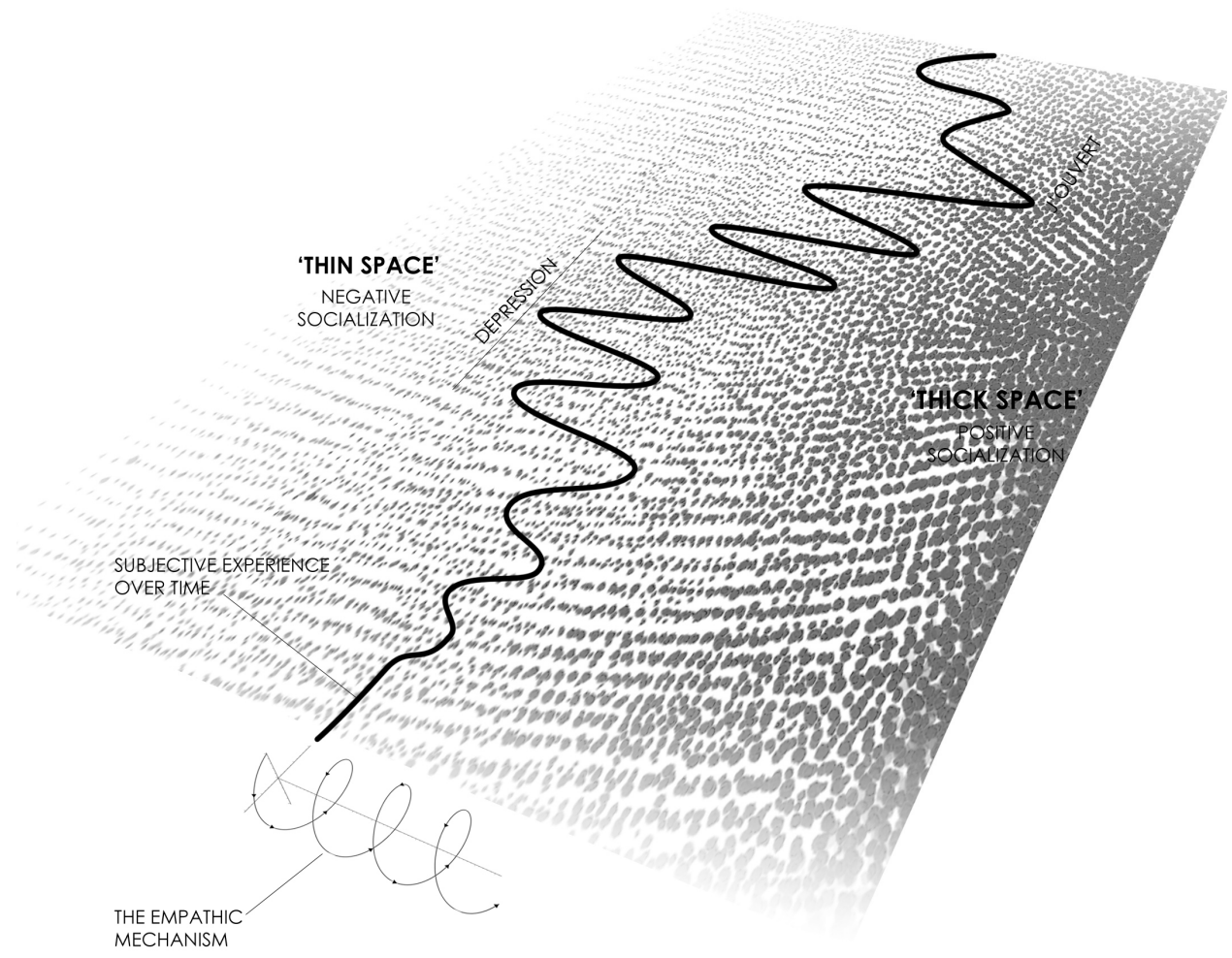
Fig. 2 The Field of Empathy

THE FIELD OF EMPATHY [Fig. 2]

The 'field of empathy' is a contextual space for locating experiences in relation to each other based on the presence of empathy. I have come to think of the space of this field as 'thin space, thick space' in reference to the two concepts that define its spatial boundaries. These two concepts are expanded upon through personal reflections but specifically 'thin space' refers to an isolated sense of self and a form of social interaction that is bereft of empathy. 'Thick space' refers to a form of mind, body and social integration, in which we sense our individuality in relation to others and as part of an interconnected whole. These two concepts do not have hard boundaries but exist together in the same field at opposing ends of a blurry gradient. Determining the density of this gradient is the 'empathic mechanism,' the ability and degree to which we can transpire beyond our sense of 'I' and experience an expanded identity. The cultivation of the empathic mechanism determines how we, as individuals and as a culture, ebb and flow within this field through time. Many elements come to weigh upon the development of the empathic mechanism including our biology, our culture, our education and our beliefs.

'Since I was about twelve years old I can remember having experiences with depression.   Depression is not uncommon in my family there is a clear and continuous thread that stretches from my grandmother to my father to myself.   In my experiences with depression it often feels like a flickering light bulb, when your ability to emotionally engage with others seems to turn on and off. It is very strange when this happens because the space around you seems empty as if there was even less air. Things have less colour, other people have fewer expressions, physical contact is not pleasurable. In this space it becomes very difficult to relate to others, to sense their value and to sense your own. One of the most difficult aspects of depression is that the brain traps you into a few narrow beliefs. The brain locks itself on specific things and prevents outside information from allowing a different reality to be seen. To move beyond depression requires a type of self-observation in which you learn to view your own mental activity from a greater level of awareness. This practice allows the mind to relax and witness an experience instead of being consumed by it. Over time it enables the brain to become more integrated and interconnected, both with different areas of itself and with the body. This is the ability of reflection, it allows you to go inward and get beyond a fixed way of thinking. I believe that a lot of people and communities, not just those who experience depression, get imprisoned by their belief systems and it prevents them from seeing and creating new realities.'

- 'thin space' -

[Fig. 2]

Fig. 3 J'ouvert Blue Devils

'It's 3am, pitch black, and there are faint sounds of people and steel pan drums that start to surround us. As we walk through the dark I find myself questioning what I am doing here, typically reluctant to participate in group festivities I am weary and suspicious of the environment. As I nervously look around I get an unexpected wad of blue paint slapped across my face and open mouth. I spit an abstract painting onto the street. It's interesting enough but I find myself hoping that paint was lead-free. My thoughts of hygiene are quickly dispelled as I swallow a cup of vodka and absorb the smears of people, mud and paint around me. The streets are a Jackson Pollock painting come to life, liquid and pulsing to the sounds of mallet on steel. My mind conjures images of Akbar's concubines 'circling and swaying, stirring the air around the emperor into a magic soup, flavoured with the spices of arousal.'[1] The environment is intoxicating, we dance and parade through the streets connected in this soupy medium. The mud and paint enter deep into my body. There is an overwhelming sense of connectedness that is contagious. As we move through the night and the city we are all connected, leaving a colourful trail of collective joy behind us. As the sun rises, it bakes the mud and paint into our skins, turning us into new beings.'

- 'thick space' -

[Fig. 2 & Fig. 3]
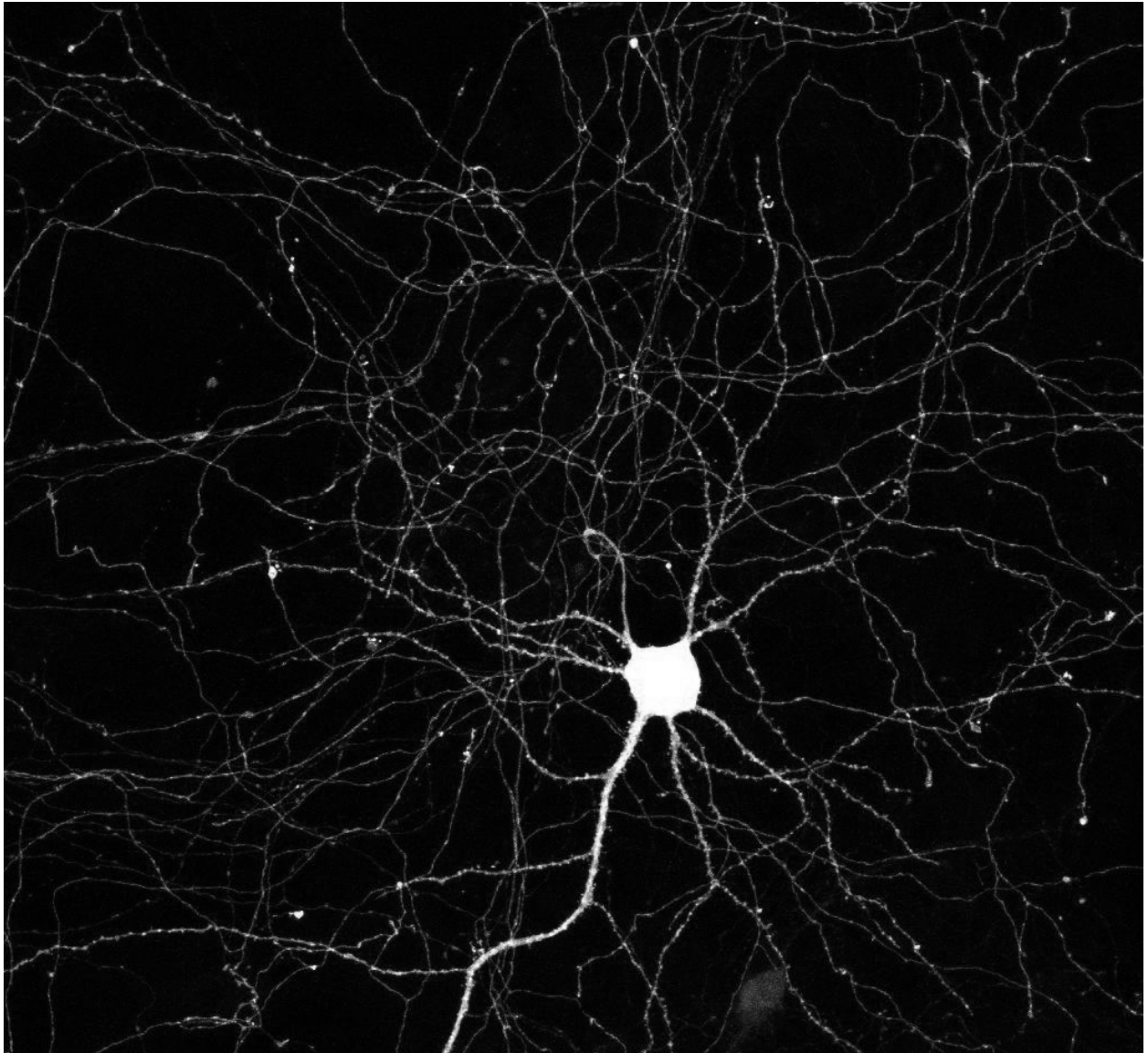
Fig. 4 Neuron

THE FIELD OF EMPATHY

The two stories of 'thick space' and 'thin space' exist at opposite ends of the empathic field. The 'thick space' story refers to a personal experience during the Carnival celebration of J'ouvert in Port of Spain, Trinidad and Tobago. J'ouvert is the mud mas celebration that precedes the 'pretty' carnival. Revelers head out into the night darkness and celebrate the rising of the sun by covering each other in mud and paint. The costumes of mud and paint bind everyone together into a single wet mutable entity celebrating humanity. In this experience the universality of our shared joy and humanity enters deep into the body. The effect of this experience is the erosion of any cultural mentalities of 'us and them' and a movement towards integration and interconnectedness.

In the story of thin space I am describing my experiences with depression. These experiences for me embody pervasive apathy, isolation and disconnectedness. In this space the interactions between people feel mechanical and there are no opportunities to identify with others. Author and distinguished psychiatrist Daniel Siegel writes that if we cannot identify with someone else, then "our resonance circuits shut off. We see others as objects, as 'them' rather than 'us.' We literally do not activate the very circuits we need in order to see another person as having an internal mental life."[2] This is embodied isolation, when we can be physically near others and experience no mental connection to them.

The primary difference between these stories is the capacity to engage in an experience of others. In 'thick space' our experiences of both joy and suffering occur within the context of an interconnected whole, while in 'thin space,' they occur in isolation and are limited to our own mental thoughts.

DECREASING EMPATHY   INTERNAL AWARENESS   EXTERNAL RELATIONSHIPS   INCREASING EMPATHY

NEGATIVE   POSITIVE

EXTERNAL
RELATIONSHIPS

INTERNAL
AWARENESS

EXTERNAL
RELATIONSHIPS

CONSCIOUS
INTERNAL
AWARENESS

EXPANDED
EXTERNAL
RELATIONSHIPS
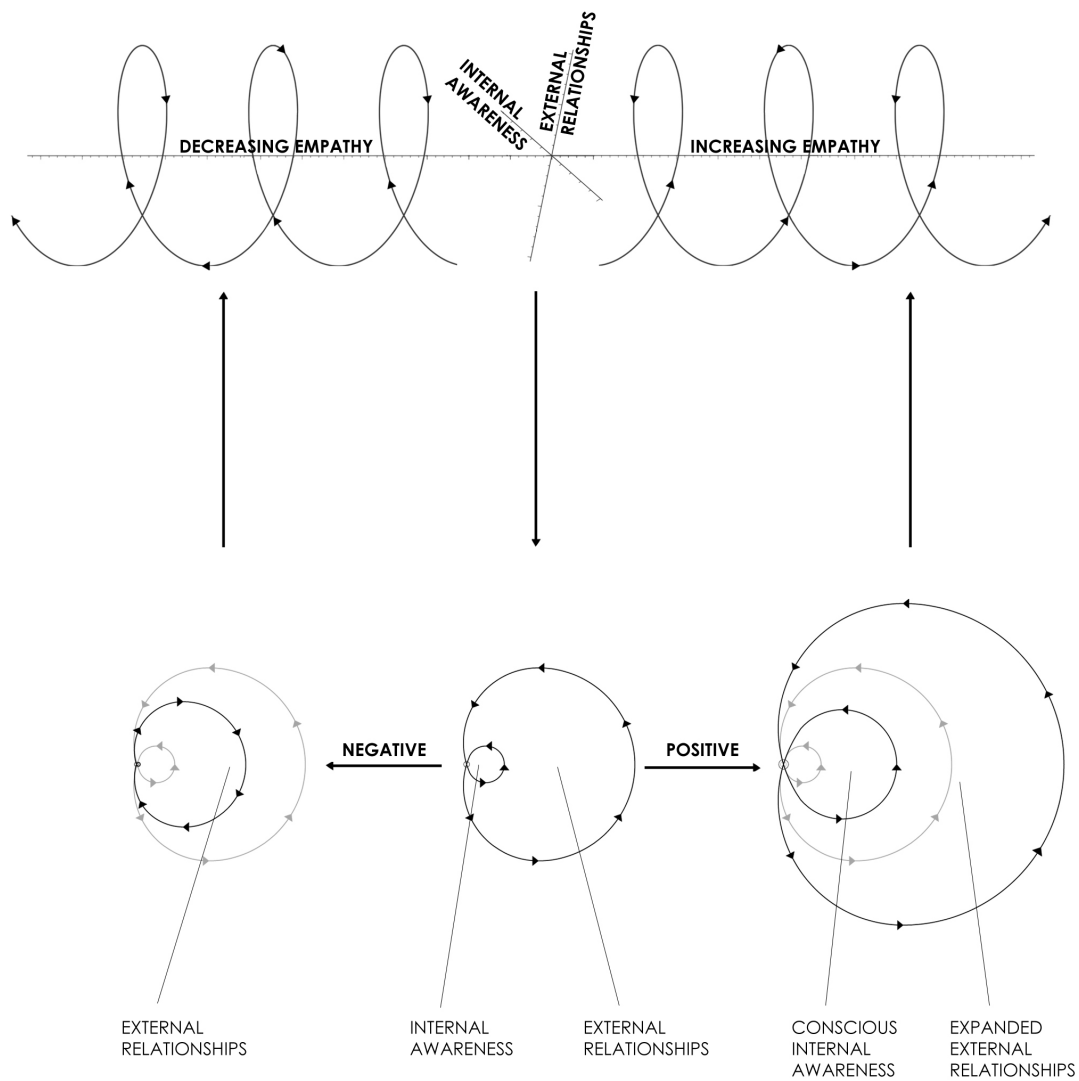
*Empathy develops through a positive feedback loop of inner reflection and positive external relationships. Through practice over time this becomes resilient in the way we interact with each other.

Fig. 5 The Empathic Mechanism Diagram.

Research is beginning to show "that well-being and true happiness come from defining our "selves" as part of an interconnected whole – connecting with others and with ourselves in authentic ways that break down the isolative boundaries of a separate self. ... Cultivating our capacity [for empathy] helps us expand the "self" beyond the boundaries of our body and reveals the fundamental truth that we are indeed a part of an interconnected world."[3]

To fully grasp how these experiential differences between thick and thin space come into existence it is necessary to consider the underlying conditions that guide us to one experience or the other.   In the context of this thesis those conditions are named 'the empathic mechanism.'

THE EMPATHIC MECHANISM

We now know that the empathic mechanism is innate in all humans. It exists physically in the form of resonance circuitry known as mirror neurons in the human nervous system. The mirror neuron system, like any mental ability requires conscious effort to expand and grow. It increases in capacity in the context of positive social relationships and decreases in the experience of failed emotional connections and neglectful relationships.

The discovery of mirror neurons happened accidently by Italian neurophysiologist Dr. Giacomo Rizzolatti and his team while studying neural representations of motor movements in monkeys in the 1980's and 1990's.   There are a few versions
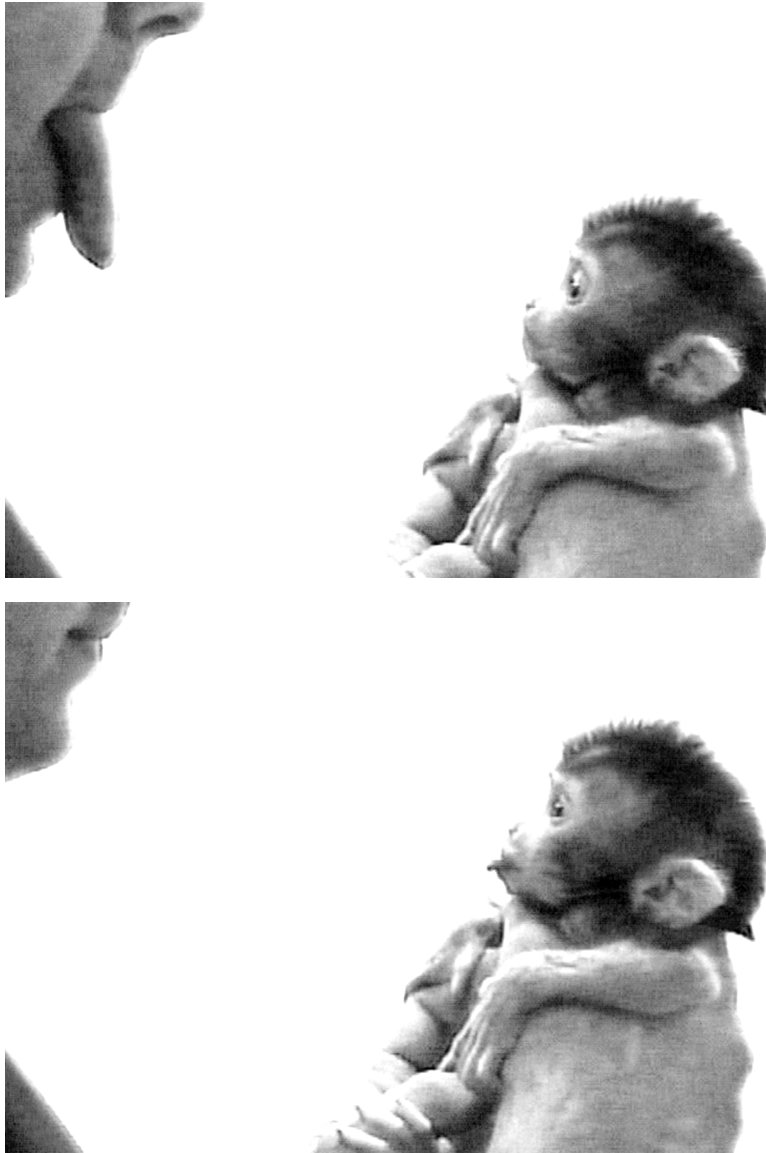
Fig. 6 Mirror neuron demonstration with monkey infant.

of the discovery, but essentially the story is that 'one team member noticed that a different subset of neurons were firing while the monkey watched the researcher move his own arm. Unlike the motor neurons that activated when the monkey moved, these neurons fired when engaged in planning movement and through the observation of known movements in a related species.'[4] Since the initial discovery mirror neurons have been revealed in humans and they activate when we witness a shared experience.

Many researchers consider mirror neurons to be the physical root of empathy within the human body.   They reveal that, "we are hard wired from birth to detect sequences and make maps in our brains of the internal state – the intentional stance – of other people. This mirroring is 'cross-modal' – it operates in all sensory channels, not just vision – so that a sound, touch, a smell, can cue us to the internal state and intentions of another."[5]   Our brains use this sensory information to create representations of others minds just as they would to create images of the physical world. Mirror neurons begin to bridge the subjective gap between people and enable social connection. They "support the thesis that our resonance with others precedes our awareness of ourselves. Developmentally and evolutionarily, our modern self-awareness circuitry may be built upon the more ancient circuits that root us in our social world."[6]

In the work, *The Empathic Civilization,* author Jeremy Rifkin argues that the existence of mirror neurons endorses the work of Donald Winnicott and Ian Suttie. Donald Winnicott was a renowned British pediatrician and psychoanalyst whose

seminal work with infants and mothers in the early 20th century challenged Freud's theories on infants as self absorbed greedy individuals. Winnicott states "that the idea of an individual baby, per se, is a misnomer. Babies don't exist on their own. They do not have a coherent sense of self. At this very early stage, it is not logical to think in terms of an individual … because there is not yet an individual self there."[7] Winnicott's argument is that the relationship precedes the individual, not the other way around. The relationship between mother and infant is the first in the matrix of empathy that supports a child's development.

Psychiatrist Ian Suttie argues that "the interactions between mother and infant are entirely pleasurable or unpleasurable, and convey no sense of advantage or defeat to either side. Suttie dismisses enlightenment thinkers who defined human nature to be founded on material self-interest, instead positing that the biological need for nurture is present in the infants mind as a pleasure in responsive companionship and as a correlative discomfort in loneliness and isolation."[8] In Suttie's view "tenderness is the primary force that manifests itself from the very beginning of life. Infants have an instinctual need to receive as well as give gifts, which is the basis of all affection. Reciprocity is the heart of sociality and what relationships are built on."[9]

The work of Winnicott and Suttie shows that from birth we seek out tenderness and affection and through empathic reciprocity the mirror neuron system is nourished. But when this space of reciprocity fails or becomes filtered, the empathic mechanism is maligned. Infants who experience

repeated failures of emotional connections begin to develop pathologies. Daniel Goleman, author of *Social Intelligence*, writes, children "whose parents neglect their feelings and who feel ignored become avoidant, as though they have given up hope of achieving a caring connection.   And children whose parents are ambivalent, unpredictably flipping from rage to tenderness, become anxious and insecure."[10] During a study on infants, psychoanalyst David Levy notices that the control group of infants from orphanages display a frightening pattern. "The children who lacked early bonding with a mother figure, although often affectionate on the surface, showed little or no real emotional warmth underneath."[11] Levy categorized them as suffering from "primary affect hunger." Levy asked the question of whether it is possible "that there results a deficiency disease of the emotional life, comparable to a deficiency of vital nutritional elements within the developing organism."[12] What Levy is first to identify here is the erosion of the resonance circuits and the reversal of the empathic mechanism. As a culture when we fail to nourish our emotions we reduce our capacity for empathy and cause a shift towards 'thin space.'

The existence of mirror neurons and the work of Winnicott, Suttie, and Levy reveal that although the empathic mechanism is innate and the foundation of our sociality it is also easily lost or maligned when not actively cultivated. The empathic mechanism builds upon a language of emotional literacy and is extended through increasing self-awareness and reflection. Just as other forms of literacy must be taught and nurtured so must this one. It is up to the culture to determine the extent to which empathic growth is either supported or neglected.

"The illiterate of the next generation will not be those who don't know how to read, they will be those who don't know how to relate."

- Mary Gordon
The Roots of Empathy

EMPATHY IN CONTEMPORARY CULTURE

During his first presidential campaign Barack Obama continuously referenced an 'empathy deficit' as one of the greatest issues plaguing the United States of America.[13] Although presidential campaign rhetoric is often exaggerated, the question of the presence of empathy in contemporary culture is an important one.

In an article written for the magazine The Atlantic, Stephen Marche asks 'Is Facebook making us Lonely?' He argues that in our culture 'we suffer from an unprecedented alienation. We have never been more detached from one another, or lonelier. In a world consumed by ever more novel modes of socializing, we have less and less actual society. We live in an accelerating contradiction: the more [digitally] connected we become, the lonelier we are."[14]

In western culture, isolation and loneliness are rising drastically. Marche reports that, 'physicians and nurses have begun to speak openly of an epidemic of loneliness.' Research shows that, "the mean size of networks of

personal confidants decreased from 2.94 people in 1985 to 2.08 in 2004. Similarly, in 1985, only 10 percent of Americans said they had no one with whom to discuss important matters, and 15 percent said they had only one such good friend. By 2004, 25 percent had nobody to talk to, and 20 percent had only one confidant. Marche continues that 'being lonely is extremely bad for your health. He quotes, John Cacioppo in his landmark book, Loneliness, reveals just how profoundly the epidemic of loneliness is affecting the basic functions of human physiology. He states, loneliness burrows deep: "When we drew blood from our older adults and analyzed their white cells, we found that loneliness somehow penetrated the deepest recesses of the cell to alter the way genes were being expressed. Loneliness affects not only the brain, then, but the basic process of DNA transcription. When you are lonely, your whole body is lonely." [15]

The epidemic of loneliness should not be misinterpreted as a condition of the elderly or marginalized. It is a cultural condition that is increasing and being radically amplified by new digital technologies that are offering people more simplified forms of interaction. In the book, Alone Together, MIT professor and clinical psychologist Sherry Turkle studies the emotional lives of adults and children growing up in the digital terrain. She states that "today's young people have a special vulnerability: although always connected, they feel deprived of attention." [16] Turkle's research shows that the seduction and enchantment of new technologies

Fig. 7 Child with mobile phone.

is amplifying the presence and effect of neglect and apathy in our relationships with one another. Turkle's assertion is that new technologies enable us to sacrifice the emotional quality of our interactions in favour of a greater quantity of interactions. She writes "insecure in our relationships and anxious about intimacy, we look to technology for ways to be in relationships and protect ourselves from them at the same time. The problem with digital intimacy is that it is ultimately incomplete: The ties we form through the Internet are not, in the end, the ties that bind. But they are the ties that preoccupy." [17] She concludes, "it is becoming clear that we have not sufficiently taught [our children] the importance of empathy and attention to what is real."[18] For young people growing up in this culture of increasing neglect and isolation, computers and mobile devices offer communities when families are absent.

> "We are connected as we've never been connected before, and we seem to have damaged ourselves in the process. A 2010 analysis of data from over fourteen thousand college students over the past thirty years shows that since the year 2000, young people have reported a dramatic decline in interest in other people. Today's college students are, for example, far less likely to say that it is valuable to try to put oneself in the place of others or to try to understand their feelings."
>
> - Sherry Turkle
> *Alone Together*

Fig. 8 Critique of modern education.

In an interview on the subject Turkle says, "human relationships are rich; they're messy and demanding. We have learned the habit of cleaning them up with technology. And the move from conversation to connection is part of this. But it's a process in which we shortchange ourselves. Worse, it seems that over time we stop caring, we forget that there is a difference." [19]

The shift in the type of social interaction from human to digital is not fully responsible for the dramatic increases in isolation but it is radically amplifying its effects. The rapid decline in the number of personal confidants, the devaluing by college students of taking the perspective of another, and the simplification of human relationships represent a cultural shift towards 'thin space.' Turkle warns that the real danger is that at some point we forget that there is better and that we may eventually come to desire reduced relationships when the complexity of dealing with other people becomes too overwhelming. This will be the furthest border of 'thin space,' when the existence of 'the other' no longer holds value for the individual. As educator Mary Gordon remarks, 'a community of individuals, is not a community at all."

"Our only hope for the future is to adopt a new conception of human ecology, one in which we start to reconstitute our conception of the richness of human capacity, our education system has mined our minds in the way that we have strip mined the earth for a particular commodity and for the future it won't serve us. We have to rethink the fundamental principles in which we are educating our children."

- Sir Ken Robinson
'Bring on the Learning Revolution'

CULTIVATING EMPATHY

The difficulty with empathy is that as a culture we choose to neglect it and we do not implement systems that encourage it. In her book, *Governing the Commons: The Evolution of Institutions for Common Action,* Economist Elinor Ostrom shows,

> "when we assume people are principally selfish, we design systems that reward selfish people. Ostrom characterizes the assumptions that go into these systems: When individuals who have high discount rates and little mutual trust act independently, without the capacity to communicate, to enter into binding agreements, and to arrange for monitoring and enforcing mechanisms, they are not likely to choose jointly beneficial strategies. Assumptions that people

are selfish can become self-fulfilling prophecies, creating systems that provide lots of individual freedom to act but not a lot of public value or management of collective resources for the great public good. Systems designed around assumptions of selfishness can also crowd out solutions that could arise when people communicate with one another and enter into agreements that they jointly monitor and enforce. Conversely, systems that assume people will act in ways that create public goods, and that give them opportunities and rewards for doing so, often let them work together better than neoclassical economies would predict. [20]

The failure to value empathy as a tool for social progress and mutual advancement limits our potential for creating a sustainable society. Many researchers of empathy and education, such as Daniel Siegel and Sir Ken Robinson, argue that our modern educational systems hold the greatest potential for fostering empathy. Siegel states that in modern education we focus on the basic individual skills of reading, writing, and arithmetic which set up a pattern for the brain to learn in a very fixed way. He follows that as this learning process happens the brain begins to imprison itself in a system of false beliefs. He contends that compassion, relationships, and creativity are healthy for the brain and should be thought of as a form of 'brain hygiene.' [21] He argues that training of the mind for children should be as equally valued as reading and writing and that this would help nurture our imaginations and creative capacities.

The Roots of Empathy program, founded in Toronto in 1996, is attempting to bring this type of social and emotional

Fig. 9 'Roots of Empathy' session.

learning to the classroom. The founder, Mary Gordon writes, "the stages in the development of empathy – awareness of self, understanding of emotions, ability to attribute emotions to others and take the perspective of the other person – are critical for positive socialization."[22] At the heart of the program are a neighbourhood infant and parent who engage students in the classroom. Over the school year, a trained Roots of Empathy instructor guides the children as they observe the relationship between baby and parent, learning to understand the baby's intentions and emotions. "Through this model of experiential learning, the baby is the "Teacher" and a catalyst, helping children identify and reflect on their own feelings and the feelings of others."[23]

The Roots of Empathy program creates an environment where children are immersed in an internal education about them selves. Underlying this education is the fundamental principle that fostering empathy requires consciously rooting it deeply within our selves as we express it towards others. In this environment as children learn to build those relationships they also learn how they are alike.

> 'The baby's activities, responses, emotions and stages of development are the starting point, the base from which we build emotional literacy, learning the language of feeling from the baby's every move. In observing the actions and responses of the baby and its mother, the children learn to observe and identify the baby's feelings and emotions. This is followed by then identifying and naming those emotions and anchoring the emotions in one's self privately through discussion, reflection,

art and journaling. This knowledge is then available to discuss their feelings with others and to take the perspective of others to understand how they are feeling. The program uses a process for exploring emotion that is both collective and collaborative, and the result is the building of human connections among the students.' [24]

Daniel Siegel writes "it's important for kids of all ages to tell their stories, as it helps them try to understand their emotions and the events that occur in their lives."[25] In the cultivation of empathy, it is fundamental that children are taught to tell their stories, and are taught to listen to their own stories and to listen to the stories of others.

For children and adults, understanding and making sense of our own stories and narratives is critical in the life of the mind and its belief systems. In discussing the trans-generational power of internal narratives

Daniel Siegel writes, "when I first heard about what the researchers actually found, it changed my life and my understanding of the life of the mind. The best predictor of a child's security of attachment is not what happened to his parents as children, but rather how his parents made sense of those childhood experiences. And it turns out that by simply asking certain kinds of autobiographical questions, we can discover how people have made sense of their past – how their minds have shaped their memories of the past to explain who they are in the present. The way we feel about the past, our understanding of why people behaved as they did,

the impact of those events on our development into adulthood – these are all the stuff of our life stories. The answers people give to these fundamental questions also reveal how this internal narrative – the story they tell themselves – may be limiting them in the present and may also be causing them to pass down to their children the same painful legacy that marred their own early days."[26]

In his psychiatry work, Siegel encourages a model of practice that he refers to as Mindsight. Mindsight is a kind of focused attention that allows us to see the internal workings of our own minds. Siegel argues that this helps us get ourselves off of the autopilot of ingrained behaviors and habitual responses.

Siegel's research shows that "when we can sense our own internal state, the fundamental pathway for resonating with others is open and well."[27] He continues that, "the capacity to see the mind itself – our own mind as well as the minds of others – is what we might call our seventh sense. As we come to sense our connections with others, we perceive our relationships with the larger world, which perhaps constitutes yet another capacity, an eighth relational sense."[28] Daniel Siegel describes this type of experience as transpiration or "breathing across." He writes, "the boundaries of "self" became wide open… transpiration is how we dissolve our sometimes confining sense of an "I" and become a part of an expanded identity, a "we" larger than even our interpersonal relationships." [29]

CONCLUSION

To move forward together towards a more empathic approach we need to recognize our interdependence and the importance of developing our own awareness and openness to others as a process of positive social change. Our ability to connect and relate to others depends upon our ability to use internal reflection to move us beyond cultural mentalities that view people as 'us and them.' Through empathy we begin to break through ideologies and belief systems that have been culturally ingrained and passed down over time. But this is not easy and it requires hard work and persistence and break through our fixed beliefs and cultural patterns. As Siegel concludes, "Without an internal education that teaches us to pause and reflect, we may tend to live on automatic and succumb to these cultural and cortical influences that push us toward isolation."[30]

In my case it required chronic prolonged suffering and a forced re-focusing on the latent vulnerabilities within my body to develop my awareness. But it is not suitable to expect everyone to suffer in order to begin to learn about empathy. The practice of empathic development is beginning to find a small audience within contemporary culture. Psychiatrists, psychologists, doctors, researchers, and educators such as Daniel Siegel, Jon Kabbat Zinn, Jack Kornfield, Daniel Goleman, Paul Ekman, and Mary Gordon, to name a few, are actively bringing empathy to testable situations to reveal to a scientific minded community the positive effects that this training can have on well-being and society.

Returning to the practice of architecture, it is beneficial to be aware of and reflect upon our own process of thought, its origins and how it may influence the decisions that guide the development of each project. The architectural process possesses the same ability to 'pass down' ingrained beliefs embedded in material form. In the following chapter I will describe my stumbling attempts to bring empathy into the design process and consider it within an architectural discourse.

Practice

Talking and Listening

"In an empathetic conversation each story is a piece of a puzzle, and such a conversation in a diverse group allows the larger picture to become visible."

- Adam Kahane
Solving Tough Problems

'Before my injury and recovery period I would have approached the design work at the camp with a fundamentally different perspective. I would have collected the statistics I thought were necessary by asking the administrators what kind of spaces were required, what they wanted to accomplish, what was the budget etc. From this information I would have assembled a programmatic breakdown. Then I would have walked through the site, taken photos, made notes and returned to my office to prepare my ideas.   I never would have made an attempt to emotionally engage with anyone, the staff or the children. After my experience with prolonged recovery, this approach felt empty to me. When I began working on the designs for the camp I simply wanted to find an authentic way to talk with people.

This approach is not as easy as it seems. When you attempt a conversation that moves beyond the general niceties into something more foundational, it is difficult to open ourselves up to authentic conversation because it begins to feel extremely revealing. When people hear that you are an architect their responses often feel calculated and guarded. To move beyond this, the 'Your Dream Camp' [See Appendix] explorations were initiated to foster a different form of conversation. In the explorations children were asked to 'imagine the camp of their dreams, and to draw or write about what happens there and their favourite place.' During these exercises people were more able and willing to communicate authentically through the drawing and writing mediums than they would have attempted in a standard conversation. But what became incredibly important was the conversation about each child's drawing as they finished. It was important because it enabled each child to tell their own story and to hear their own story told. For myself it was an opportunity to listen deeply and let them know they had been heard. This form of empathic reciprocity underlies all of the actions taken in this thesis.

In this thesis the practice of empathic reciprocity is sought as a means to draw the architect beyond isolation and past superficial relationships. In this role, the architect is synonymous with a mediator who constructs a framework to bring forth the potential of all of the participants; to interact, to listen and deeply hear their situation. This practice enables us to evolve above systems of prediction and control and allows for new ideas to be generated through interaction and mutual growth.'

Author Chimamanda Adichie grew up in eastern Nigeria. The daughter of a professor and an administrator she took to reading and writing early in life. As a child, she read British and American children's books because of their availability. When she began to write her own stories at a young age, she wrote of white people who liked ginger beer and discussing the weather. Her characters mirrored those of the British and American books. Adichie recounts that to her, 'books by their very nature were foreign' and that she never saw herself reflected in the literature. Adichie outlines how impressionable we are, especially as children, in the face of a story. It was not until later in life, when Adichie discovers African literature that her perception shifts and she finds a place for herself amongst the books of the world. She credits her discovery of African literature as saving her from the danger of a single story.[1]

The danger of the single story is that it narrows our vision of what is possible. The single story traps us into a singular belief. When we constantly hear the same story of a person or group we lose the ability to see them as more than that story. Upon coming to the United States for university, Adichie talks of her white American roommate as being unable to see her as anything more than the poor and desolate Africans that the girl had seen on television. For Adichie's roommate, there was no possibility of Africans being similar to her in anyway and no possibility of a connection of human equals. As Adichie describes, the single story flattens our experience of the world, while reciprocally limiting those trapped in the story of what they can become. To escape the single story we must

"People have sometimes asked me if I have thought of writing a novel about America since I have now been lving here some years. ... No, my reason is that America has enough novelists writing about her, and Nigeria too few. And so it is, again, ultimately, a question of balance. You cannot balance one thing; you balance a diversity of things. And diversity is the engine of the evolution of living things, including living civilizations."

- Chinua Achebe
'A Balance of Stories,' Home and Exile

engage with all of the stories, the consequence of not doing so robs people of dignity and it makes the recognition of our equal humanity difficult. Adichie continues that true power over someone else is the ability to tell their story for them and to make it their only story.

To combat the danger of the single story, Adichie revives Chinua Achebe's calls for a 'balance of stories.' Chinua Achebe, also a Nigerian author, is considered Africa's greatest author. In his essay, 'A Balance of Stories' Achebe seeks storytellers from all communities to tell the intimate stories of their experiences, to correct the disproportionate dominance of western authorship. It is important to recognize that this need for a 'balance of stories' is not limited to racial divisions or national boundaries. It is applicable across multiple scales and generations. In the *'Your Dream Camp'* explorations a balance of stories begins at the scale of the children. Through their drawings and writings the children tell stories of their vision for the camp and its future. The explorations enable their voices, not just to the staff of the camp, but to one another and to us. The children begin to see, hear and understand each other's stories in relation to their own and as part of a larger whole.

The notion of authorship is critical in the architect's approach to design and interaction. As the architect we enable a certain voice and speak on behalf of people through design. In an interview, French architect Francois Roche approaches this question when he asks, "Who is talking, who are the authors?"

He recalls Michael Foucault asking, "Who has permission to talk, and from where is he getting the authority to justify the permission to talk?"   The authority of speaking on behalf of others is afforded to the architect in the design process and that authority necessitates that we try to understand and embody the needs and desires of those that we build for. It requires a philosophy that embraces empathy, using reflection and relationships as strengths of a project.

In an essay titled, *The Architectural Un-Ground*, Randall Teal asks,

> "What does philosophy have to do with architecture? In short, nothing and everything. Nothing, if we take philosophy to be a kind of ephemeral realm of esoteric thought.   Everything, however, if, as Gilles Deleuze suggests, we understand "philosophy as a force." Philosophy becomes a force when it is engaged as an activity of thinking which pursues life and the manner in which we live it – as an affirmation – a way of deepening our existence."[2]

The 'Your Dream Camp' exercises are grounded in an empathetic conversation. They operate in a philosophy of authentic open talking and listening and are an opportunity to invite participation from the entire camp. The exercise asks participants to value their own experiences and to have confidence in their abilities to create positive change.

During the drawing and writing explorations it became increasingly evident that my role in the exercises mirrored that of a facilitator.   Adam Kahane, is a leading international

facilitator who has mediated many highly charged and complex social reconciliation processes throughout the world. He is most well known for facilitating the Mont Fleur Scenario Project, in which a diverse group of South Africans found a way to work together to effect the country's transition to democracy. He describes the role of the facilitator;

> "it is our job to help the participants speak up, listen up, and bring all of their personal resources to the work at hand. Our job is to be neutral, not to direct or control the participants but even though we are remaining neutral with respect to the substance of the participants work, our process is not neutral: it embodies values of openness, inclusion, and collaboration."[3]

In Kahane's words I see a definition for an architectural practice that seeks to help participants evolve their own solutions while ensuring that the process remains 'open, inclusive, and collaborative.'

In order for this process to be open, inclusive, and collaborative and to remain this way, it is necessary to reflect on the method in which we are listening to people. For most of us, we remain unaware of the preconceived method in which we are listening. For myself I believe I was blissfully unaware until I injured my spine. The injury to my spine did not force me to learn to listen but the intensity of the subsequent suffering and prolonged recovery absolutely did.   In the work '*Solving Tough Problems; An Open Way of Talking, Listening, and Creating New Realities'* Kahane expands upon the idea of listening through Otto Scharmer's; four different ways of listening.

"Creativity requires all of our selves: our thoughts, feelings, personalities, histories, desires, and spirits. It is not sufficient to listen rationally to inert facts and ideas; we also have to listen to people in a way that encourages them to realize their own potential and the potential in their situation. This kind of listening is not sympathy, participating in someone else's feeling from alongside them. It is empathy, participating from within them. This is the kind of listening that enables us not only to consider alternative existing ideas but to generate new ones."

- Adam Kahane
Solving Tough Problems

"The first is 'downloading' or listening from within our own story, but without being conscious that what we are saying and hearing is no more than a story. When we download, we are deaf to other stories; we only hear that which confirms our own story. This is the kind of nonlistening exhibited by fundamentalists, dictators, experts, and people who are arrogant or angry. The second kind of listening is 'debating.' When we debate, we listen to each other and to ideas (including our own ideas) from the outside, objectively, like a judge in a debate or a courtroom. When we are downloading or debating, we are merely exhibiting and reproducing already-existing ideas and realities. We are not producing anything new, and we are not being creative. These first two kinds of listening are therefore insufficient to create new social realities. Scharmer calls the third kind of listening "reflective dialogue." We engage in such dialogue when we listen to ourselves reflectively and when we listen to others empathetically – listening from the inside, subjectively. But Scharmer also referred to a fourth kind of listening, which he calls "generative dialogue." He said that in generative dialogue we listen not only from within ourselves or from within others, but from the whole of the system."[4]

Our ability to engage with and listen to each other during the 'Your Dream Camp' exercise enables us to develop an understanding of our shared situation. In this situation the process and the outcome move toward empathy. Here, it is important to understand and recognize the difference between 'cognitive empathy' and 'affective empathy.' Cognitive empathy

is the ability to think about and appreciate how another person is feeling but those feelings are not internalized. Affective empathy is different because it is 'felt' and internalized, it works itself into the body. I would speculate that before my injury I only understood cognitive empathy. But after the recovery process I became aware of affective empathy do to the increased awareness of my body. With affective empathy the process of interaction becomes embodied in the designer and is ultimately reflected in the outcomes.

> 'In a word, the positions we take toward beings are transformed into material and held in the work virtually, not to be deciphered but to produce effects; or as Deleuze and Guattari claim a, "concept is incorporeal, even though it is incarnated or effectuated in bodies."[5]

Randall Teal argues that the necessity for the force of philosophy in architecture is being amplified today in the face of renewed pressures toward instrumentalism, particularly in the realm of sustainable design and with new digital technologies. Instrumentalism refers to "the view that a scientific theory is a useful instrument in understanding the world. A concept or theory should be evaluated by how effectively it explains and predicts phenomena, as opposed to how accurately it describes objective reality." [6]

> "Instrumental thinking, in general, is problematic insofar as it is detached and looks only to the most overt relationships to find its way. Further, its casuality is linear and is founded in actualities, which means it misses relationships and resonances between things.

In short, circumstances are often more complex than instrumental casuality wants to make them out to be. Blindness to the nuances of the world in architecture has been understood by Ernest Boyer and Lee Mitgang to be a serious problem and to stem, in part, from a narrow vision of architectural education; one that assumes architecture begets architecture."[7]

The increasingly dominant presence of parametric design programs in 'avant-garde' architecture, highlight a growing trend toward instrumentalism. Currently, parametric design is not professionally well defined but generally in architectural discussions it refers to the practice of using engineering programs and advanced computational design that utilizes algorithms and scripting techniques to generate digital forms based on relational information. In an essay titled, 'Never Enough' architect Michael Meredith argues that the "architectural field's current use of the parametric has been superficial and skin-deep, maybe importantly so, lacking of a larger framework of referents, narratives, history, and forces."[8] He follows, "due to the inherent specificity of computational complexity or the desire for visual unifying consistency, parametric design typically reduces the number of formal variables, but maximizes their variability through transformational affects which are engendered via quantity."[8] [9]This reduction in 'formal variables' highlights a danger and willingness to become 'blind' to information that exists in the margins of a project.

Parametric design systems in and of themselves are meaningless but when combined with instrumental thinking
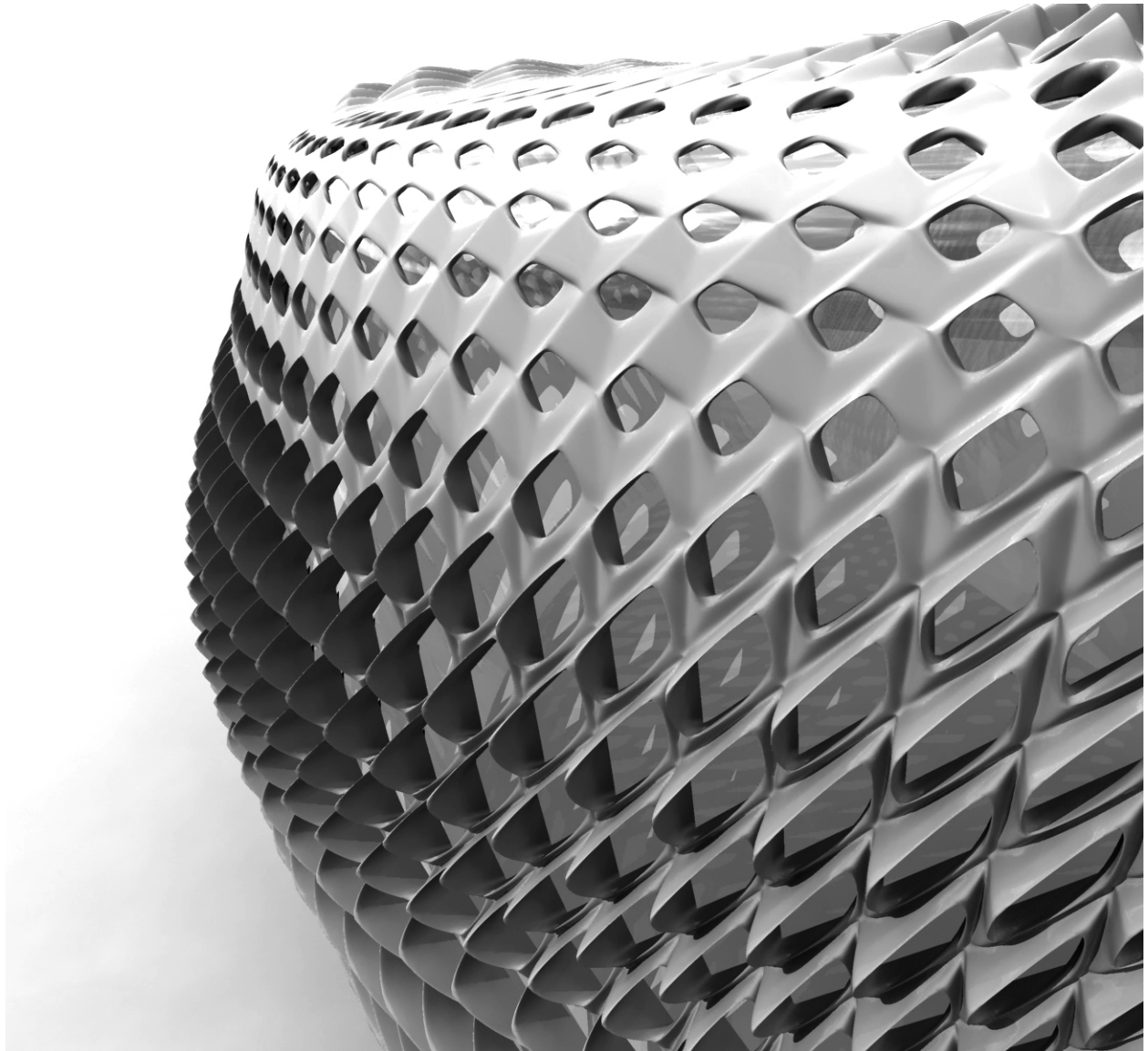
Fig. 10 Generic parametrically modelled facade by Zaha Hadid Architects.

they amplify and embody its effects. Parametric design offers an illusion of openness and inclusivity. It supports a message of being able to operate in real time to balance a plethora of relational information but in actuality the system's execution has lead to hyper reductionism and exclusivity in selecting information. As Meredith concludes, "to the extent the profession has utilized parametrics today, there is very little instigating complexity other than a mind-numbing image of complexity."[10] The result of this is that the current parametric output as a totalizing system although relational, still maintains a linear thought process and application. The software requests input and calculates a response.

Returning to Adam Kahane, he states that, "the root of not listening is knowing. If I already know the truth, why do I need to listen to you? Perhaps out of politeness or guile I should pretend to listen, but what I really need to do is to tell you what I know, and if you don't listen, to tell you again, more forcefully. All authoritarian systems rest on the assumption that the boss can and does know the one right answer."[11] The current use of parametric design systems is a philosophy of knowing. In this instance knowing is simply transitioning from the designer into the software.

> In opposition to instrumentalism, Randall Teal returns to Heidegger's 'clearing'. The clearing is, "the lighting center encircles all that is, like the nothing which we scarcely know. That which is can only be, as a being, if it stands within and stands out within what is lighted in this clearing. Only this clearing grants and

Fig. 11 The Fuji Kindergarten by Tezuka Architects.

guarantees to us humans a passage to those beings that we ourselves are not, and access to the being that we ourselves are. Heidegger points to the mutual interdependence of humans and environments. The clearing is context, culture, history, climate, ecology; it is all of those forces that come to bear upon, and in fact form, our understandings of particular situations as well as those things that count as significant within them. For the architect, the power of the clearing requires that we foster an open receptivity to all of the forces that influence it. The ungroundness of the clearing reminds us that devising any sort of calculus to think about architecture, make architecture, or understand architecture undercuts the ruminative power of design."[12]

If the current use of parametric design represents the fullest indulgence of instrumental thinking in architecture, the Fuji Kindergarten by Tezuka Architects embodies an approach from the other end of the spectrum. The Fuji Kindergarten embodies a philosophy of openness and play. In formal terms the building is an oval ring of transparent classrooms that look outwardly to the surrounding context and open inwards to the courtyard. Children have access to all parts of the building, including the roof. Fundamentally the building exists for the pleasure of the children and to facilitate their shared learning. In their essay, Nostalgic Future, architects Takaharu and Yui Tezuka state that 'the architecture of the Fuji Kindergarten is not the protagonist. The protagonists are the people, and the architecture is a device to connect the ambient surroundings to the people.'[13]
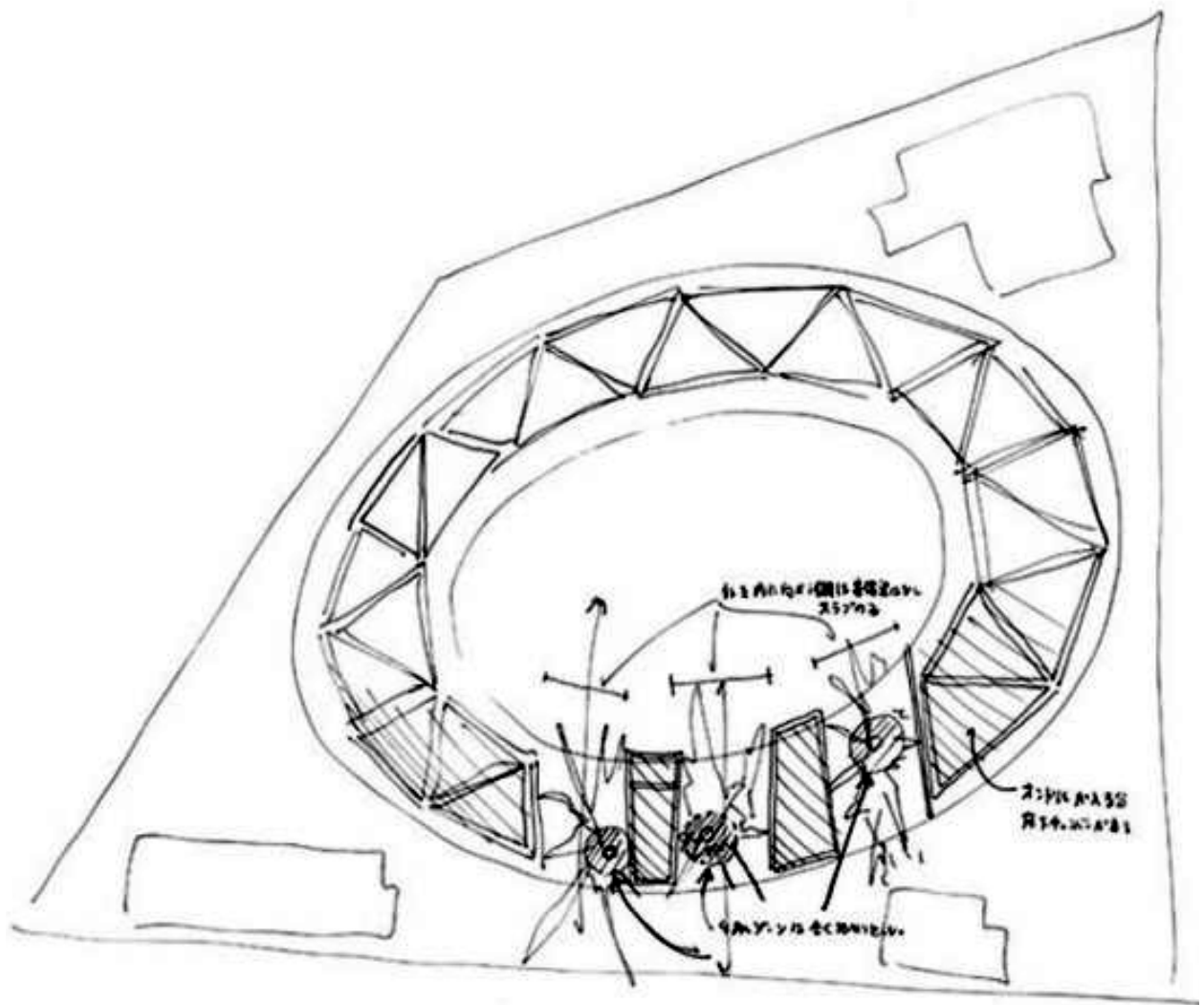
Fig. 12 The Fuji Kindergarten concept sketch.

A beautiful moment that exists within this argument (and the building) is the description of the translation of the hand sketch into the built form.

> "The geometric shape of the Fuji Kindergarten is not an ellipse. Among the visitors are many uptight architects. They point out the irregularity and changing curvature of the eaves. As a problem of constructional accuracy, the distortion of the eaves was an imposition on Takenaka Corporation, the company that constructed it. Takenaka Corporation scanned a hand-drawn sketch and conscientiously implemented the shape unaltered. It is impossible to make architecture without CAD in contemporary society. CAD is a convenient tool. We must therefore take care to avoid being dominated by CAD. When drawing with CAD, if we don't pay attention we just end up with shapes that are easy to draw by CAD. The delicate judgment inherent in hand-drawn lines will be lost."[14]

What is important here is that digital technologies actually enable the building to be constructed as closely as possible to the hand sketch. This is a process that would not have been possible a few years ago. The shape would have been regularized. It reveals the possibility that through technology we may be able to realize more fully the designs that our bodies create. It utilizes technology in a positive fashion that supports an authentic translation of human experience instead of reducing it and mechanizing it.

In their description of the roof of the Fuji Kindergarten, the Tezuka's move beyond a singular conception of its measurable value.

> "The roof is not a roof deck. Three zelkova trees pass through the roof, and thirty skylights and six exhaust fans project form it. These rooftop obstacles transform the pain of running around a track into pleasure. The children don't run single-mindedly. They deliberately climb the exhaust fans, and jump into the nets around the trees. Hanging from the trees, they peer through the skylights into the classrooms below. A human being is an animal that enjoys obstacles. The rooftop is not flat. It inclines toward the courtyard due to the drainage slope. Though it isn't visible in photographs, children respond to this slight inclination. There is no play equipment on the roof of the Fuji Kindergarten. Play equipment restricts the playing of children. We don't want children to learn how to play, but to discover how. Children soon drop things that they are given, but they don't drop things that they pick up themselves. In a controlled environment of precise safety, children do not find ways to play. They are only given them." [15]

In searching for a philosophical force to guide architecture we must be aware of the conditions in which we operate. Instrumental thinking misses out on the opportunities and nuances in the margins of design. It reveals a tendency to only engage in the simple and most predictable relationships. To date parametric systems highlight a willingness to display

complexity but dangerously avoid engaging within it. This model of linear thinking is residue from the industrial era educational practices carried over into sustainable practices and new digital systems. This old approach results in a single story of what architecture can be and in this process it makes the recognition of our equal humanity more difficult. This thesis proposes empathic reciprocity as an appropriate philosophy for architectural practice. We need to recognize that the most important way to learn about the world is to go out and talk with people so that we can design works that are grounded in a collaborative approach. Evolving to an approach that is open, inclusive, and collaborative enables new ideas to evolve out of the interactions and conditions of the people and the site, instead of being conceived in isolation and applied from above and afar. The practice of architecture needs to be more authentic in its openness and to continuously construct frameworks for developing its own 'ground' with each project. It does not require a dominant ideology, a sustainable quest, or advanced technologies to give it value. It simply needs to give up 'knowing' and take up 'learning.' It requires a new conception of talking and listening.
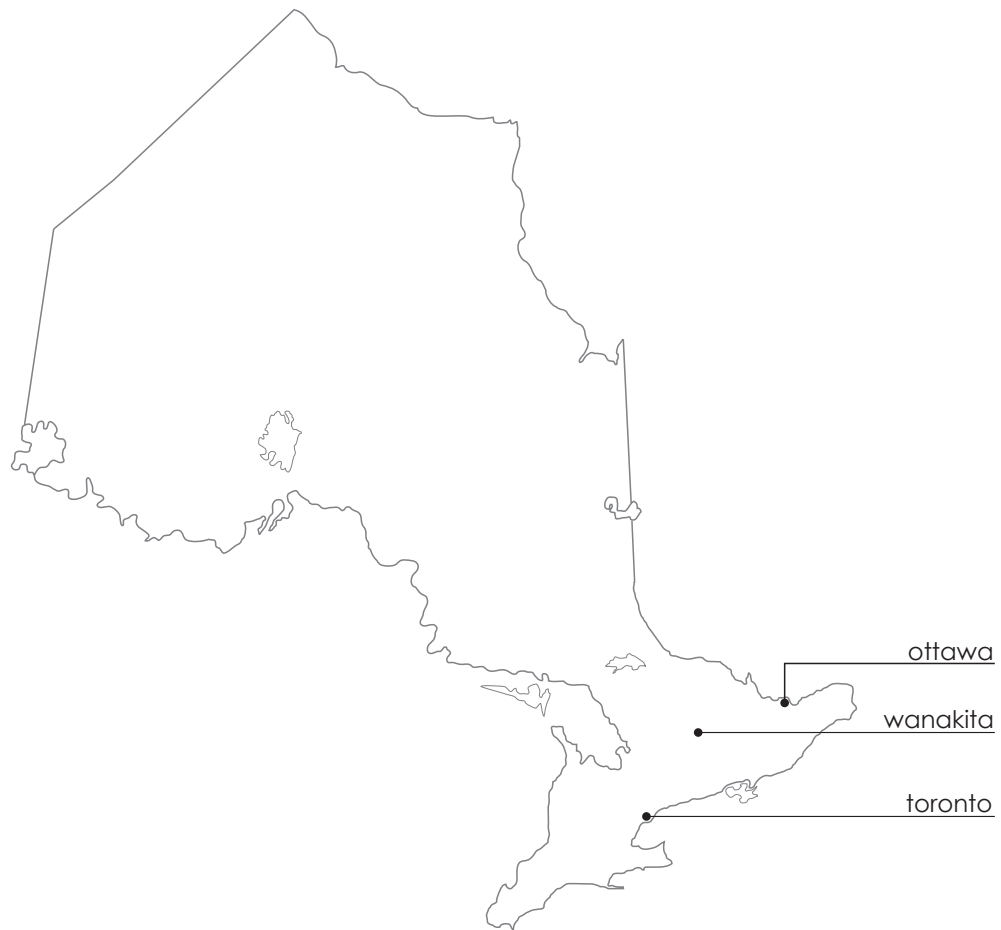
Wanakita

Fig. 13 Regional location of Camp YMCA Wanakita.

Two-hundred kilometres northeast of Toronto, Camp YMCA Wanakita hugs the shores of Koshlong Lake in the Haliburton Highlands. Driving to the camp, past suburbs, along farm pastures, through small towns, around lakes and trees takes about three hours. The final road into the camp conceals its location an unassuming right turn leads you down a winding hilly path that slithers beneath a tree canopy. The camp appears, somewhat unannounced, at the very end of the road as it dies off into boat loading dock. The camp's setting is iconic Canadian Shield, immersed in pine trees, lakes, ancient rock and bogs. A senior staff member and my friend, welcome me, and proceed to give me a tour of the camp and its history.

The camp, founded in 1953, operates year round for families, children, and student groups, primarily serving the Hamilton, Burlington, Brantford region. The camp sits on 1000 acres of land. It is split into two regions, east and west, with the east side serving families and the west side catering to student campers. Cabins of various sizes are distributed in clusters throughout the trees and along the paths. As you walk the grounds your first thought is, 'there are children everywhere.' It is organized chaos.

After a thorough tour we sit down and discuss the future of the camp. The staff expresses their needs to expand the capacity and scope of the camp to increase revenues. They requests ideas for replacing old cabins that are rotting with housing for 60 new campers and a gathering space for teaching and indoor activities. Their desire is to incorporate sustainable practices into the expansion, to use it for marketing purposes, and to foster more local community connections through it. At the end of the

meeting we all agree that the children should be incorporated into the future design of the camp.

After the meeting I am left alone in the archives room to further my research of the camp. I begin to read through the director's reports. From its origins the camp was established as a place for the development of education and human relationships. Writing in the camp's second year of operation in 1954, then director E. Keith Smith starts his director's report with a quote from the former Dean of the School of Education at New York University, Ernest O. Mally.

> "The problems confronting education in our age are indeed momentous. International issues give us new fears and condition our lives in a way we would hardly have thought possible a few decades ago. Breakdowns in family living, and large amounts of mental illness testify to the stresses and strains operating upon individual personalities, and conditioning the human relations of our society. The big city has made the contacts among us as individuals impersonal, and has weakened the cement that earlier held us together in smaller communities. The rise of vast aggregations of business, labor, government, and the professions has caused the individual citizen to look beyond his intimate human relationships at the community level to the national governments or to some vast organization of which he is a member. All of these developments and many others have aggravated the problem of developing healthy personalities on the part of our children, of equipping them for wholesome living and of fostering the spiritual

and moral insights and attitudes that are so essential if a free society is to survive.

Something can be done about the problems mentioned above in our school buildings and on the pavement and playgrounds of our cities, but much more can be achieved under the more favorable environment of a camp in the great out-of-doors under effective leadership. Camps help children to develop good muscles, healthy bodies, and the skills of outdoor living. We used to think of these as perhaps the largest contribution of camping. But no matter how much importance is attached to them, they are overshadowed in importance by the general educational outcome of a good camping program such as keener sensing of the responsibilities of citizenship, concern for the welfare of others, reverence in the presence of nature and of other human beings, love for and understanding of other individual human beings, and capacity for living and working with others in an artistic and wholesome fashion. " [1]

Director E. Keith Smith concludes his report by noting that 'as leading educationalists have stated, nothing can match the educational possibilities which a camping experience can provide. Let us move forward with these objectives foremost in our thinking." [2] The camp's position at the intersection of human relationships, education, and nature presents an interesting opportunity to have an authentic conversation and re-imagine how we interact and learn with one another.

Fig. 14 Landscape of Camp Wanakita.

If you ever get to watch a sunset from Beausoliel Island on Georgian Bay, it is a calm and tranquil experience. You would never guess that the Bay was once protected by a huge, violent giant with a temper just as big! Legend has it, that if it wasn't for the Huron God Kitchikewana, Georgian Bay would not be what it is today.

Kitchikewana was a god that was big enough to protect all of Georgian Bay. He was taller than the trees and wore a headdress made of thousands of bird feathers. His robe was made of six-hundred beaver pelts and he also wore a tree-stump necklace.

One day, the other Huron gods noticed how angry Kitchikewana was all the time. They thought that if he had a girlfriend, she may be able to settle him down, so they gathered all of the most interesting and beautiful girls of the tribes. There was one specific girl Kitchikewana really liked a lot, and her name was Wanakita. Kitchikewana asked Wanakita if she wanted to be with him, but Wanakita did not want to be with him, much to his surprise. What Kitchikewana didn't know was that she already had a boyfriend! Wanakita was in love with one of the warriors from her own tribe. This made Kitchikewana really angry. He was so upset that he dug his fingers deep into the ground and threw the dirt in a fit of rage. The handfuls of dirt were scattered and the 30,000 Islands were created, and the five finger marks in the ground became the five bays: Midland Bay, Penetang Bay, Hog Bay, Sturgeon Bay, and Matchedash Bay. Kitchikewana, heartbroken and tired lay down at the base of the islands and fell asleep forever.

To this day, Kitchikewana still lays asleep, and you can see his gigantic form make up what people know as Giant's Tomb. During Kitchikewana's temper tantrum he also accidentally killed Wahsoona, the daughter of an Indian Chief. In her memory, silver birch was made to grow forever on Beausoliel Island. So if you ever visit Beausoliel Island, think twice when you come across the silver birch trees. Also look to the west, and you will see the once loud and angry Giant Kitchikewana sleep silently at Giant's Tomb.

Huron Legend of Kitchikewana
'as told by the campers'

DINING HALL

CABINS

CABINS
TO BE
DEMOLISHED

WEST SIDE CAMP

CEREMONIAL CAMP FIRE SIT

TOMATO
PALACE
SITE

RSH

WEST BEACH

ADMINISTRATION

KOSHLO

ENTRANCE ROAD

STAFF CABINS

SERVICE ROAD

EAST SIDE DINING HALL

CABINS

EAST SIDE FAMILY CAMP

WASH HOUSE

EAST BEACH

NG LAKE

1:2500

Fig. 15 Camp Wanakita Site Map

Fig. 16 Koshlong Lake, Ontario, Canada.

Fig. 17 Kayaking, Camp Wanakita.

Fig. 18 Ceremonial camp fire site, Camp Wanakita.

Fig. 19 Children, Camp Wanakita.

Fig. 20 Cabin, Camp Wanakita.

Fig. 21 Green People, Camp Wanakita.

Conversations

The child
Is made of one hundred.
The child has
a hundred languages
a hundred hands
a hundred thoughts
a hundred ways of thinking
of playing, of speaking.
A hundred always a hundred
ways of listening
of marveling of loving
a hundred joys
for singing and understanding
a hundred worlds
to discover
a hundred worlds
to invent
a hundred worlds
to dream.
The child has
a hundred languages
(and a hundred hundred more)
but they steal ninety-nine.
The school and the culture
separate the head from the body.
They tell the child:
to think without hands
to do without head
to listen and not to speak
to understand without joy
to love and to marvel
only at Easter and Christmas.
They tell the child:
to discover the world already there
and of the hundred
they steal ninety-nine.
They tell the child:
that work and play
reality and fantasy
science and imagination
sky and earth
reason and dream
are things
that do not belong together

And thus they tell the child
that the hundred is not there.
The child says:
No way. The hundred is there.

Loris Malaguzzi
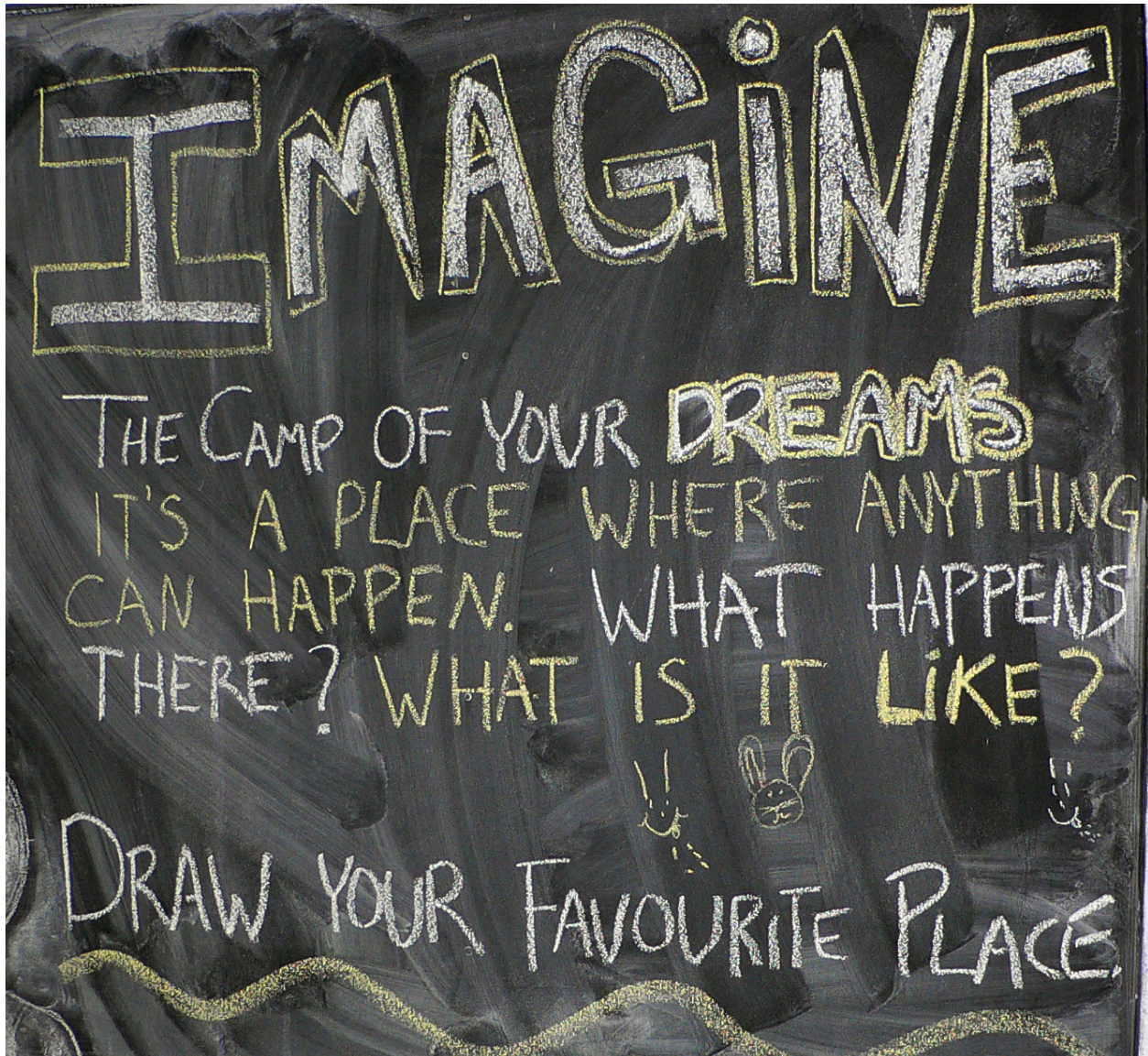
Fig. 22 'Your Dream Camp' assignment.

During the summer of 2011 I had the opportunity to live and experience the daily life of camp at YMCA Wanakita. During this time period we organized two sessions with two different age groups of children. The two age groups of children were juniors age 8-10, and seniors age 14-16. The exercise asked children to imagine their dream camp, 'a place where anything could happen' and to draw or write what happens there. For the junior group the exercise was conducted in an arts hall with two large tables. The children were supplied paints, markers, pencils, crayons and a variety of paper types. There were multiple groups of juniors who came and participated throughout the day. For the senior group the exercise was conducted outside (due to space availability), they were supplied pencils, markers, crayons and standard white printer paper. The older group participated in a single session that had a follow-up group discussion on the camp and sustainability. In addition to the children, counselors and administration staff were also invited to participate in the exercise.

"We are unaware of the great richness in others. We do not see it. There is a lot, quite a lot, to learn from people who, frankly speaking, one would never have considered as possible sources of learning."

- Adam Kahane
Solving Tough Problems

I am standing in a small arts room. The walls are covered in splatters of paint and messages of encouragement and imaginary landscapes left by previous children. I am extremely nervous as I hear the roar of children approaching the arts hall, still wild and energetic from a game of gaga ball. The kids burst into the room shouting and excited for anything it seems. Their counselor speaks over top of them and asks them all to sit down. Paints, markers, pencils, crayons and multiple types of paper are laid out across two large tables. The kids organize themselves and quiet down. We ask them to Imagine the Camp of their Dreams, it's a place where anything can happen. What happens there? Draw your favourite place. Some children immediately dive into their designs they know what they want and are drawing it, others ponder and others ask for clarification. We go from student to student answering their individual questions. The questions are usually, "does it have to be like Wanakita?" or "can it really be anything?" We try to free their imaginations and reassure them that this is their camp and it can be whatever they want it to be.

"Children never draw what they see; they draw what they feel. In their art they speak to themselves not to an audience. Their work is a pure rendering of their emotional state and thinking at any given time. Children will put in their line drawings what they cannot say with words. For them, drawing is a reflective and healing medium."

- Mary Gordon
The Roots of Empathy

Fig. 23 'Your Dream Camp' exploration , Camp Wanakita.

Fig. 24 'Your Dream Camp' exploration , Camp Wanakita.

Fig. 25 'Your Dream Camp' selection.

I find the contrast from when they entered the room to now extraordinary. The exuberant chaos of noise has now shifted to intense focus and concentration. I find myself jealous of this level of concentration, wishing I had it more often during my thesis. As we watch their camps come to life I pull out my phone to check my messages and to see what is happening outside the camp. Afterwards I raise my eyes up to find a 10 year old girl staring at me with the stink eye. She just shakes her head at me. I turn off my phone and apologize. These children know this place better than I do and I am willing to bet they know this place better than most. Her actions communicate that this is not a place for mediated connections.

As the children's drawings begin to come to life interesting moments develop where noise levels kind of move in waves. The children begin to form ideas and others want to understand them. They begin talking to each other and describing their ideas. Some ideas are more infectious and exciting than others and quickly spread. We engage in the conversations and listen to the children's descriptions of their camps. Each description is fascinating and intense. As students periodically begin to finish we set up a few clothes lines for them to hang their ideas to dry. The ability to talk with and listen to the children describe their imaginary landscapes provides a very meaningful and moving experience during the drawing exercise.

I ask one little girl what she is painting for her dream camp. She doesn't respond and stares at me like I am crazy. I point to her drawing and ask if she has painted a swing hanging from a tree?
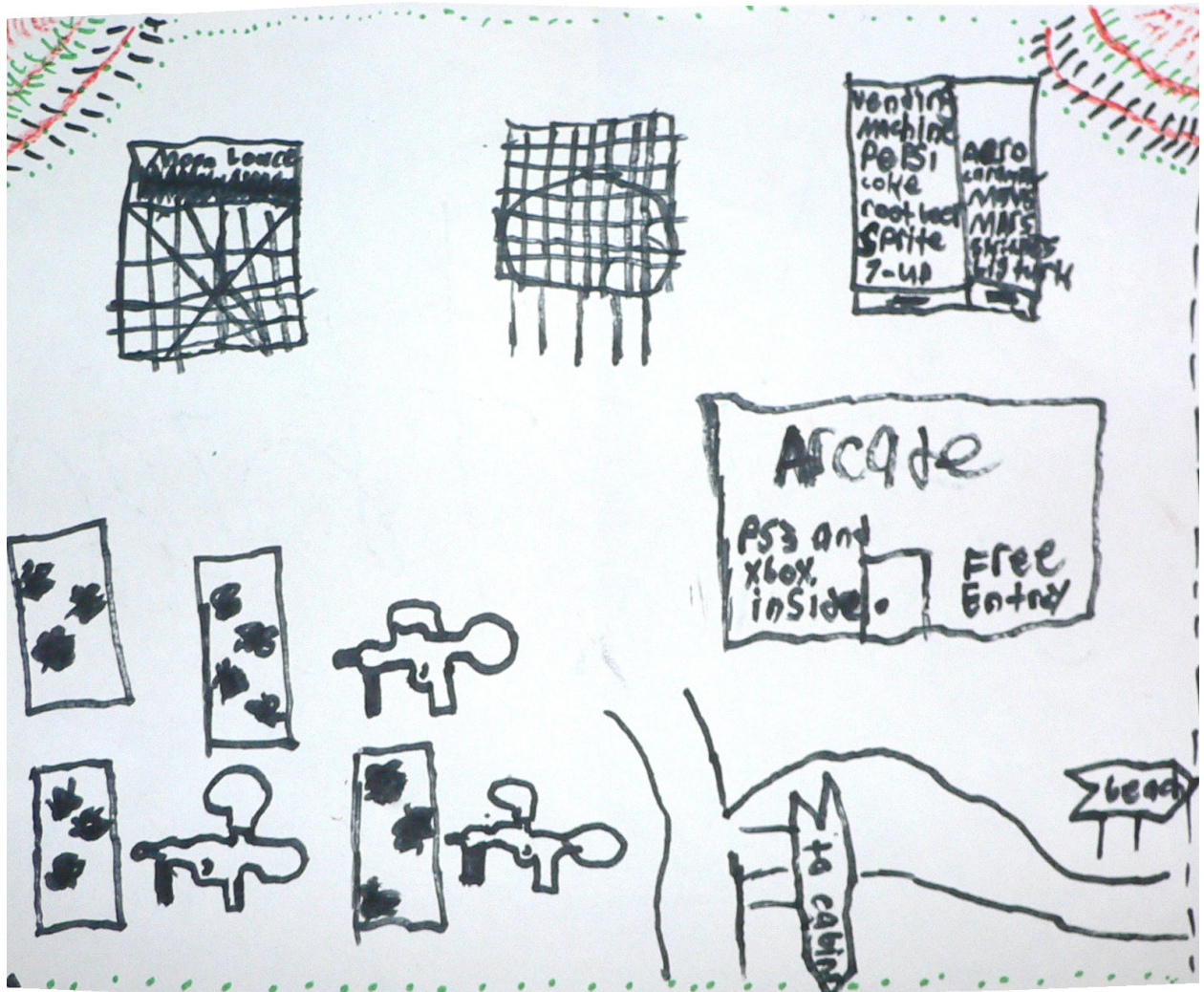
Fig. 26 'Your Dream Camp' selection.

Fig. 27 'Your Dream Camp' selection.

Fig. 28 'Your Dream Camp' selection.

She responds, 'that's just a glob of paint.' I laugh and tell her it is a beautiful glob of paint. I realize that I should be careful not to interpret what the children have drawn but to be patient and let them guide me through their drawings. Later in the day the same girl finds me to tell me that it was a swing in her drawing.

A boy named Max draws an intricate section for his camp. I ask him if he will describe it to me. He starts, "well the whole thing is on wheels and it has rocket blasters." As I listen I try to block out images of archigram from clouding my mind. He continues, "it starts with this giant rollercoaster and then it drops you down in the ball pit room, from there you can climb down into the cool car room or go into the mega trampoline room. Then you can move into the movie room or go to the slide land. Then it moves to the dance land and the music land. There is also a pool room and another 'regular' trampoline room attached to a smaller roller coaster." His camp is an amazing labyrinth of activity and sensory stimulation.

At one table a group of boys around age 10 all sit and draw their respective dream camps. It is fun to watch in real time how contagious ideas can be and how quickly they spread. One boy starts to draw a 'free candy machine' and like a small spark free candy machines spread into all the adjacent drawings.

Another group of young boys describe themselves as to 'cool' to paint their dream camps. Their opinions change drastically when I ask them to tell me what they would change about Wanakita. Suddenly empowered, they write out their lists of ideas. They have grand visions for enlarging the beach to the width of the camp.

Pool

Rollercoastor

land

Magic land

Ban Fit

Mega Tramp

cool car
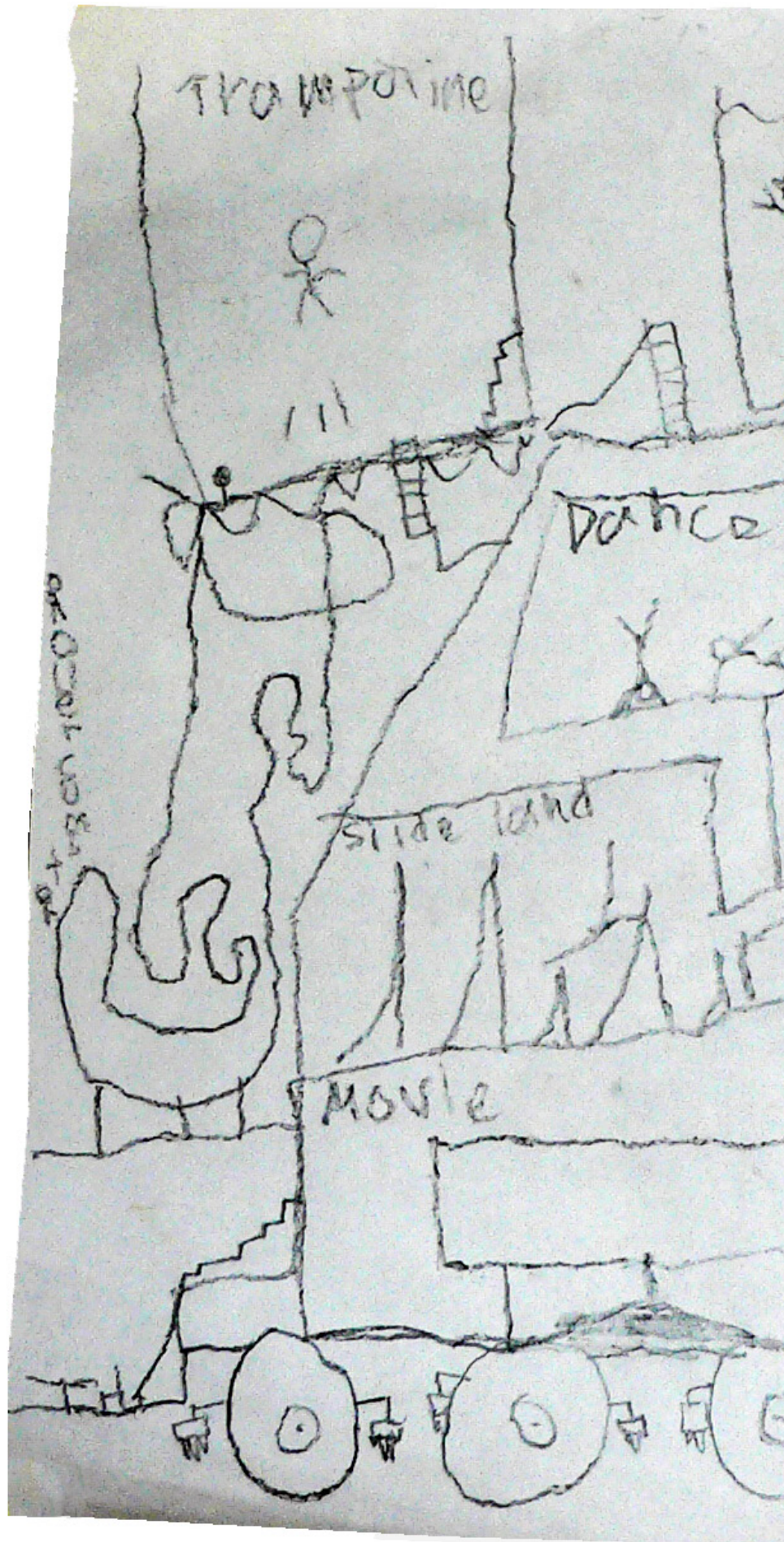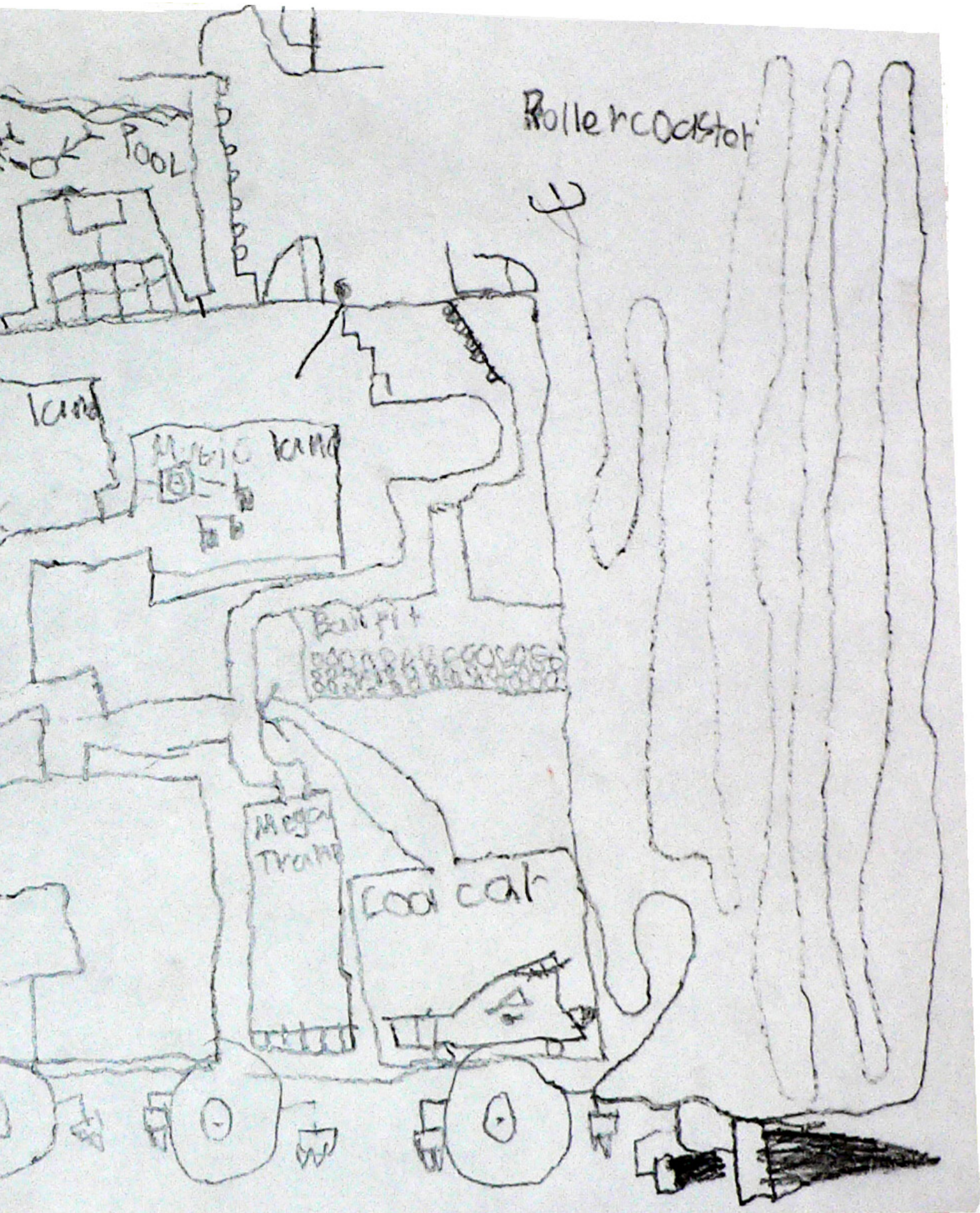
Fig. 29 'Your Dream Camp' selection.

Fig. 30 'Your Dream Camp' selection.

One girl's drawing shows a building with a pitched roof like a vernacular house. It has a lattice exterior and stemming from the ground a variety of colourful flowers weave up and through the lattice. The building is skinned in flowers. When I inquire about the drawing she says, "there should be more flowers at camp, all I have seen are raspberries."

Another little girl says she hates camp and doesn't want to draw anything. I ask her what she doesn't like about camp. She responds that her parents are not there. She says that she prefers her school. I suggest she draw what she likes best about her school. She draws her school first but after she finishes she proceeds to draw her friends. She laments how her close friend Mariko is moving away and she won't see her anymore. Her next image shows her camp friends and Mariko, I inquire and she says that both of them are competing for her friendship.

A fascinating and unforeseen moment occurs as I notice a counselor scrunch up and throw out a drawing. As she walks off I retrieve it from the garbage. The drawing shows a camp called 'Jessica Land,' it has a ferris wheel and other amusement park rides and attractions. It also has a large 'Dollarama.' Later I find the counselor and ask her why she threw out the drawing. She says that the dollarama was ridiculous and she was not going to let it be built at the camp. I am awe struck by this comment and I begin to realize the power in these drawings. Here we had a fully mature adult woman insisting that she should dispose of a child's drawing to prevent the possibility that a 'Dollarama' be built at camp. I reiterate to her and the supervising counselors not to lead, judge, edit or guide the children's works. I failed to foresee the consequences and possible backlashes of unwanted ideas.

Dream Cabin

YMCA WANAKITA

Fig. 31 'Your Dream Camp' selection.

Fig. 32 'Your Dream Camp' selection. (above)
Fig. 33 'Your Dream Camp' selection. (below)
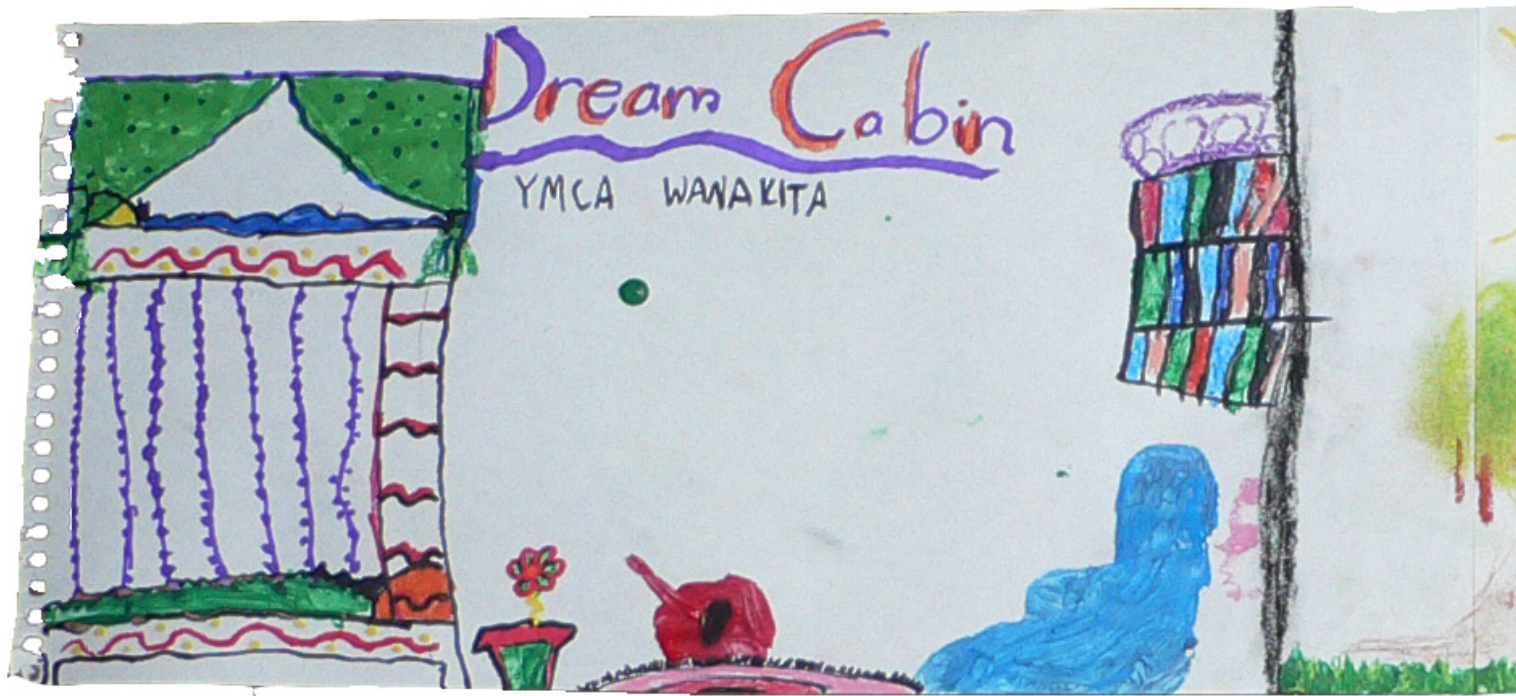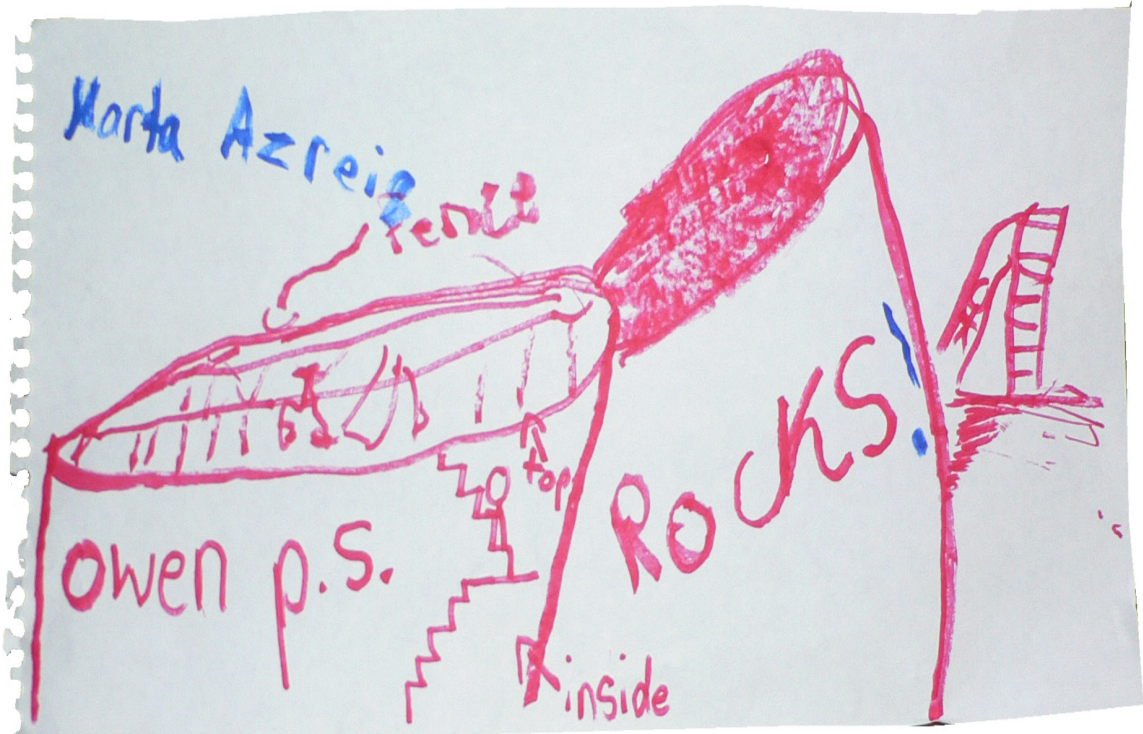
The day ends and I am exhausted. Approximately 80 children have taken part in creating their 'Dream Camps.' Their drawings display an array of imaginative landscapes. There are places of activity, space for games and social interaction and there are also places of solitude and reflection.   The children have authored an incredible field of possibilities.
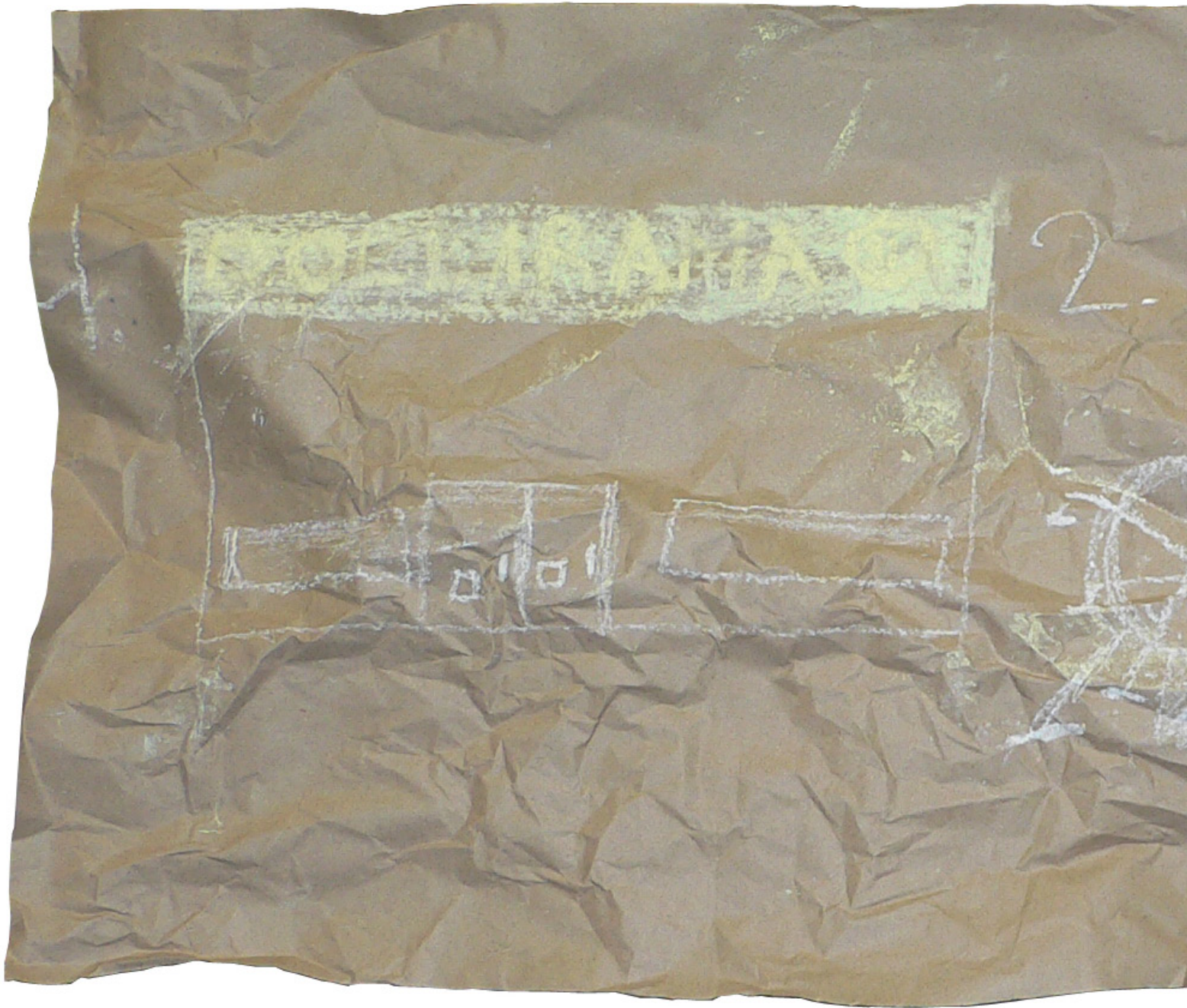
Fig. 34 'Your Dream Camp' selection.

Your Dream Camp

☆ What do you like about camp?

☆ If you could make your own Camp, what would it be like?

☆ Imagine the camp of your dreams. It's a place where anything can happen. What happens there? What is it like?

☆ Draw your favourite Place

Fig. 35 'Your Dream Camp' assignment.

Exploration #2

The older group of adolescents reacts differently to the assignment. There are a lot more shouted responses of what do you mean? But generally everyone quickly grabs a writing instrument and makes a run for it out of view. I stroll around taking photos and asking questions to whomever I come across. As the exercise was explained, the campers were told that they could go off to their magic spots if they wanted to. A magic spot is the camps adoption of a place for solitude and reflection. Each child is encouraged to find their own magic spot and to spend time there thinking about whatever they want. The idea is fantastic but it does make finding all of the children nearly impossible. After about thirty minutes most of the children start to re-appear around the location the exercise was handed out. As we collect the papers it is evident that most kids have chosen to give written responses. We do not have the same opportunity to interact individually with each student but as they hand them in we start a discussion. When the kids are asked what they think about sustainability and what it means to them. The kids focus on issues of garbage and how they think others don't respect the recycling containers and that people waste too much food. Eventually they shift towards ideas of solar power and clean energy. One girl yells out that she wants a boardwalk around the entire lake.

The complete and unedited results of the 'Your Dream Camp' explorations are available in appendix A. As I reflect on the work of the drawing and writing explorations I often find myself looking at the differences in the responses that each group of children offered. The work of the younger group shows a

Fig. 36 'Your Dream Camp' selection.

variety of thoughts and approaches to the question of a dream camp. Although some themes exist in multiple drawings, overall each work still takes on a life of it's own. In discussing the work with the children each child had a very different story about what carried meaning for them and to me it felt as if the their imaginations were boundless. The older group was much different in their approach and outcomes. Their work was much more streamlined and incredibly consistent. I found myself surprised by the feeling that I was constantly reading the same response over and over again. Their answers feel more mechanical. When discussing this feeling later on, one of the most interesting comments in response to this was 'you can see what education takes away from us.'

Following are a collection of excerpts from the older group. They are grouped into categories of 'acceptance, nature, and freedom.' These excerpts define the children's programme for the design.

"One adolescent boy provides a picture of his favourite place. It has a rough sketch and says 'my cabins megabed.' As I collect his drawing I ask him what is a megabed? He tells me it's when all of the members of one cabin pull their mattresses onto the floor and they all sleep together in one giant pile. Fascinated about this I ask the counselors and the admin staff but none of them have ever heard of it before. These children have reinvented their living spaces, they've chosen the opportunity to be closer together and some must find comfort in it."

– Acceptance –

"I like the people, the chance to try new activities and step out of my comfort zone. My dream camp is a place ... where people are accepting, and there's lots of time to have fun."

"it would be a place where every kid, no matter race, colour, or social status could have fun, be accepted and be happy... My camp would be a giant family."

"At camp, nobody judges, and there is nobody "more popular" than anyone, and status doesn't matter at all."

"My favourite part of camp is the feeling you get being with your best friends all the time. I love that feeling of acceptance,"

"I like all the people and all the relationships that I have with friends. I like the atmosphere at camp and all the activities that we do here."

– Nature –

"My favourite thing about camp is spending time in a natural environment, not immersed in technology – no cell phones, no internet, and no way of communicating with the "outside" world, other than snail mail and bunk notes. "

"they would teach how to be respectful, polite and love nature"

"my camp would be a huge natural playground"

"my favourite place at camp is my magic spot- looking out on the water at all [the] camp campfire[s]."

– Freedom –

"I like how at camp you are free to be yourself and that you don't need to worry about what people think."

"I like how I feel at camp and   I like the person I'm able to be, because of camp. I like the history and all the awesome traditions."

"endless amounts of time"

"I like: nature, challenges, community,   new   skills, freedom, and responsibility."

"I would make more time for socializing, and I wouldn't <u>push</u> people to do things"

"My   camp   would   have enough money to help out kids that can't afford our camp. We would have more food options for those who want to eat healthy."

"I like camp because it lets me be myself, it's fun, my best friends are at camp. "

Design

The Tomato Palace

Fig. 37 The tomato ceiling.

THE TOMATO PALACE

The Tomato Palace is a fort, like the one you built as a child, crawling beneath the blankets you spanned across the living room furniture. Each time I work on or discuss the design for the Tomato Palace, I return to the experiences of the drawing and writing exercises. I think of the children and their creations. I do not remember their individual names but I remember where each child sat in the room, what their drawings looked like, and the enthusiasm they expressed for their ideas. Although the content that the children produced does not feature in the design, the foundational experiences from the drawing and writing explorations give the design process a space to marinate in and provide the rich ground from which the design grows.

Through the drawing and writing investigations the themes of freedom, acceptance, and nature arose. In addressing these themes the design also seeks to re-introduce a sense of wonder and playfulness into the sustainably constructed landscape. The Tomato Palace is a collection of new living, learning, and leadership spaces. The new facility is used throughout the year for experiential learning, environmental leadership and educational programs and is open to community events and retreats.

SITE

The site of the Tomato Palace is an existing open field at the camp enclosed on all sides by a perimeter of coniferous trees. The ground has a very thin layer of topsoil with exposed patches of Canadian Shield rock. To the north of the site a small foot path leads through the trees and connects into a series of hiking trails. On the west side, a series of small pathways weave through the dense trees. These paths are very intimate and have been shaped over time by children cutting through to other cabins. To the south of the building site the opens to a large play field surrounded by trees. The density of the surrounding trees and low elevation of the site limits views to other parts of the camp. Currently the site holds eight wood cabins that have reached the end of their lifespan due to deteriorating conditions. By locating the new design in the same space as the old buildings, impact to the site is minimized.

PLAY
NETS

WANAKITA
TOMATINA
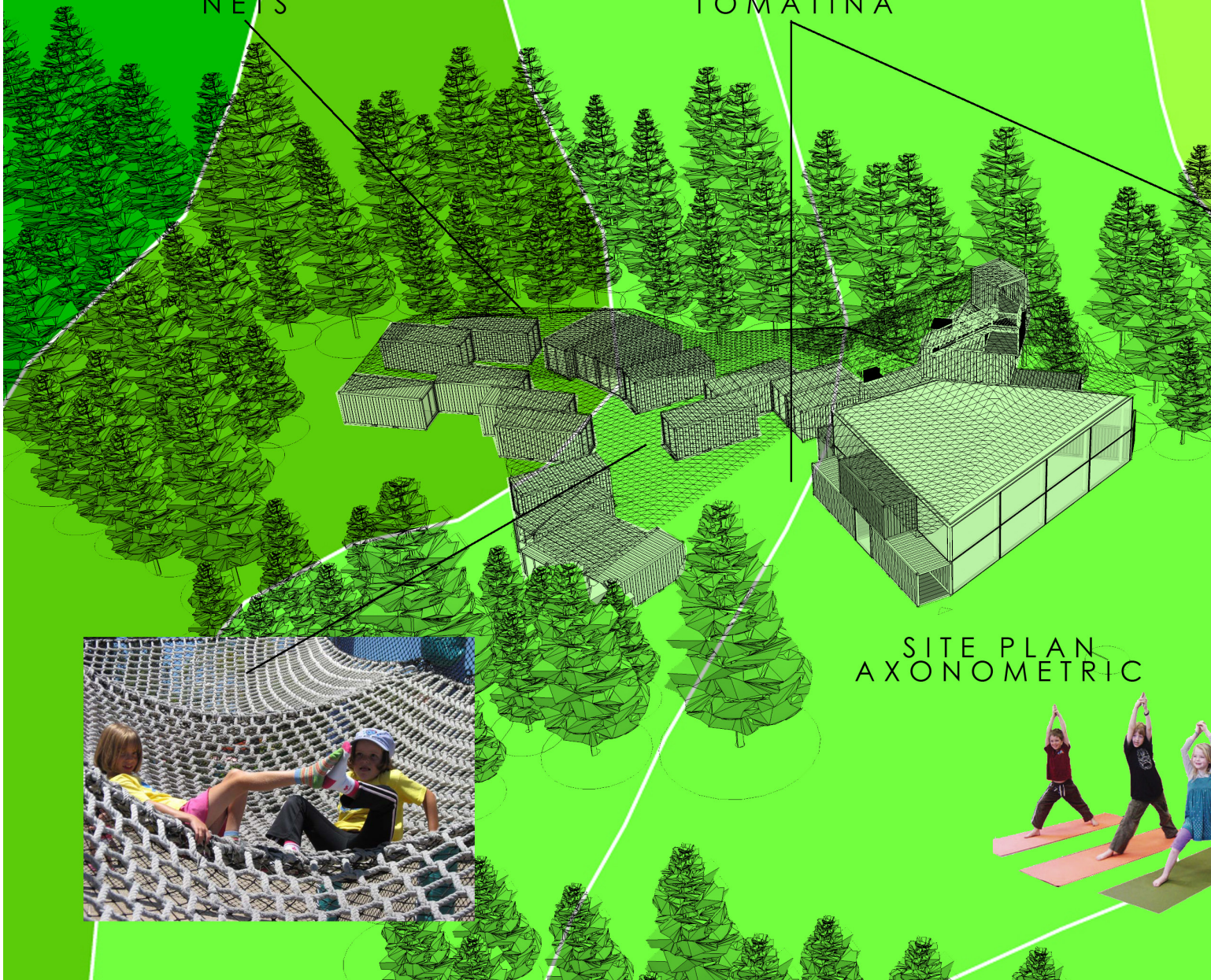
SITE PLAN
AXONOMETRIC
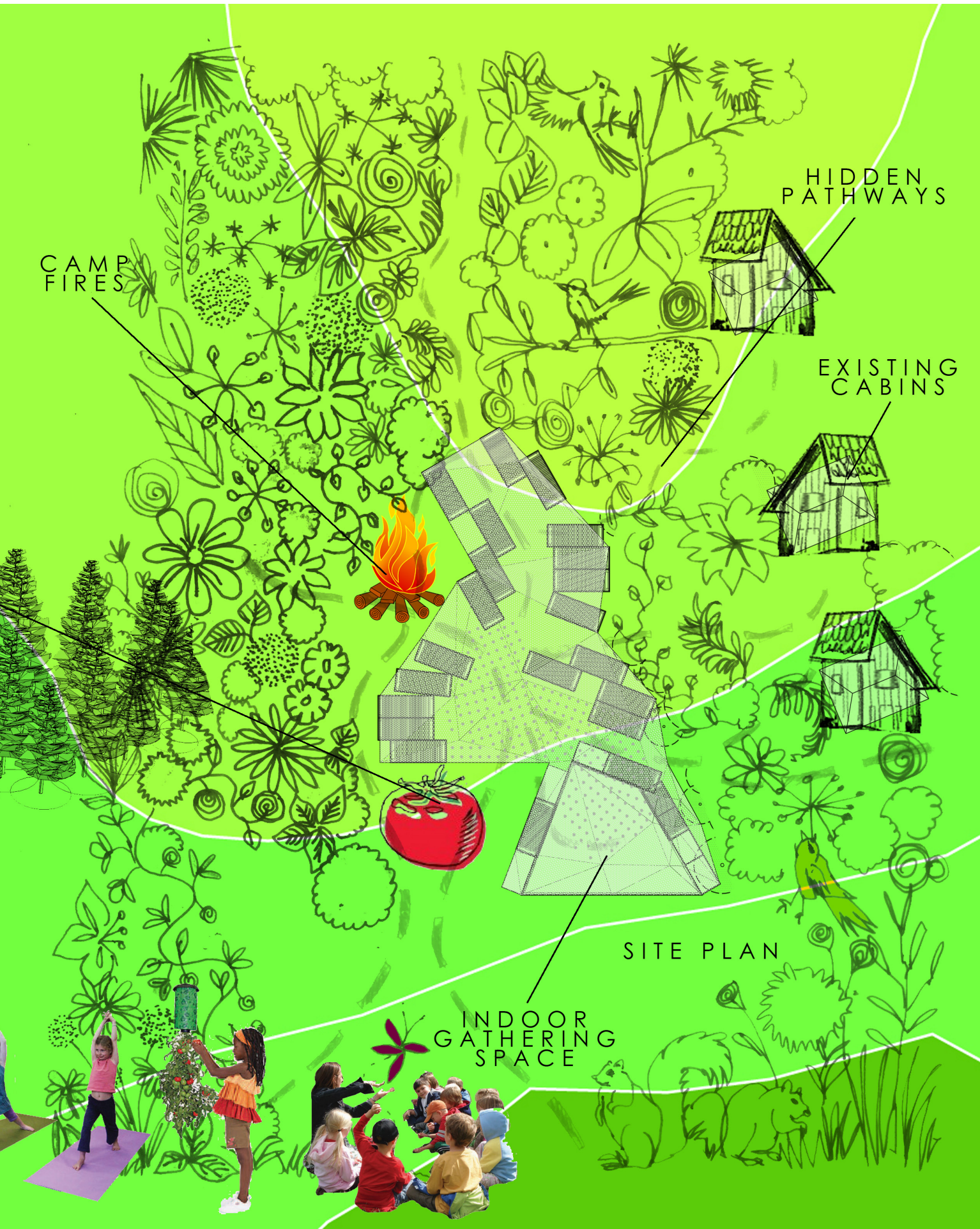
CAMP
FIRES

HIDDEN
PATHWAYS

EXISTING
CABINS

SITE PLAN

INDOOR
GATHERING
SPACE

Fig. 38 Site Plan

135
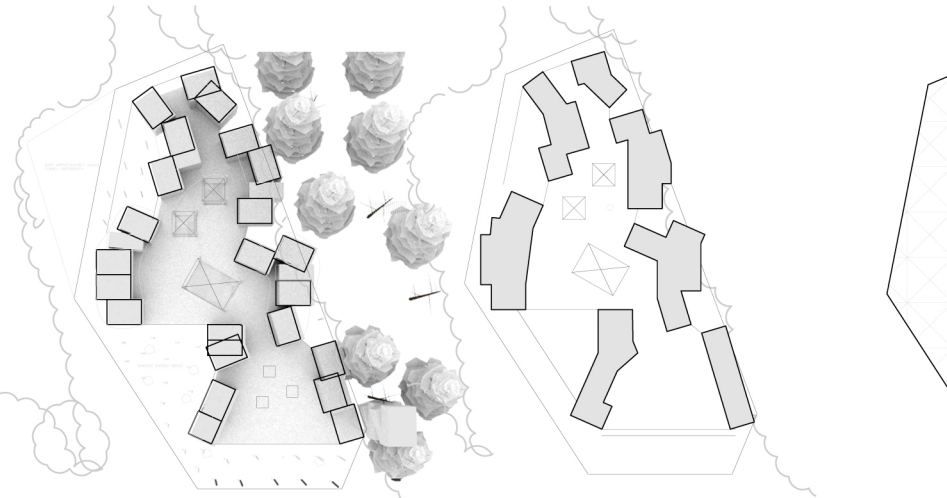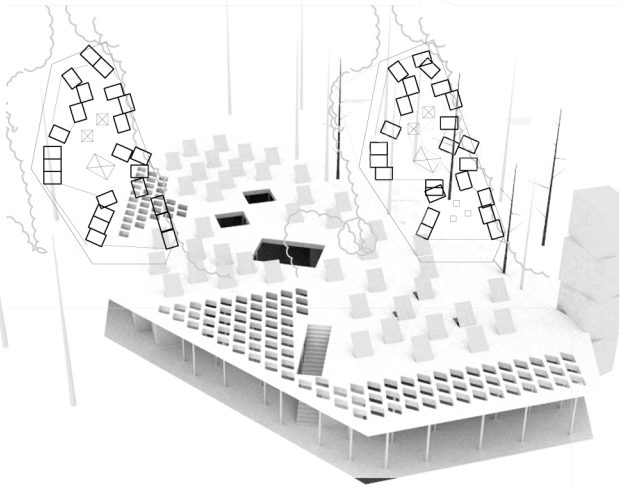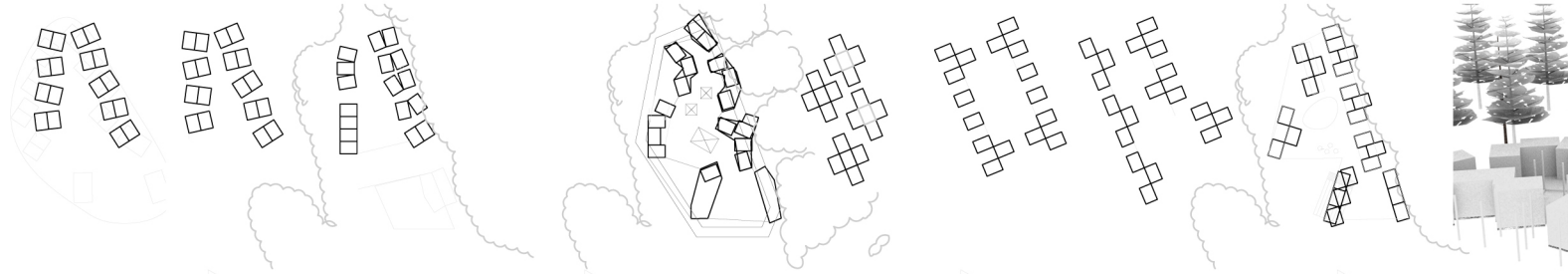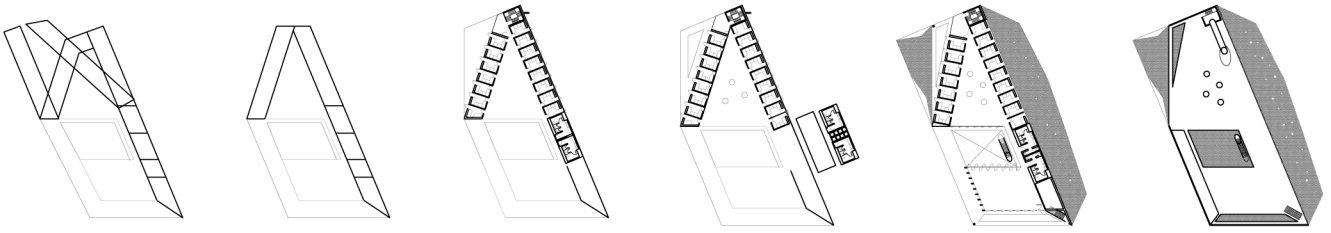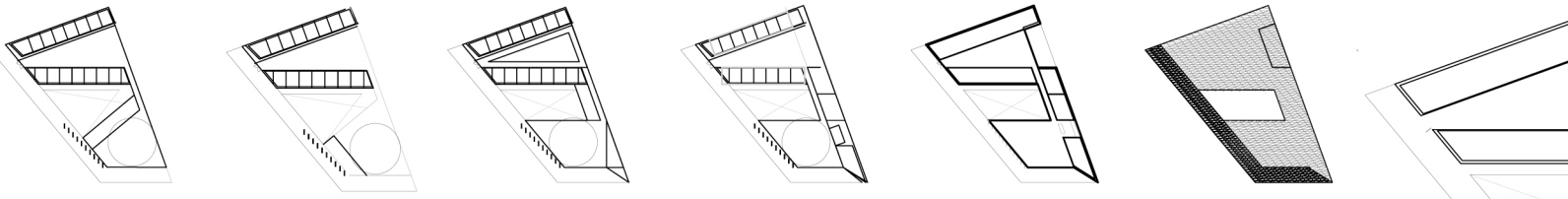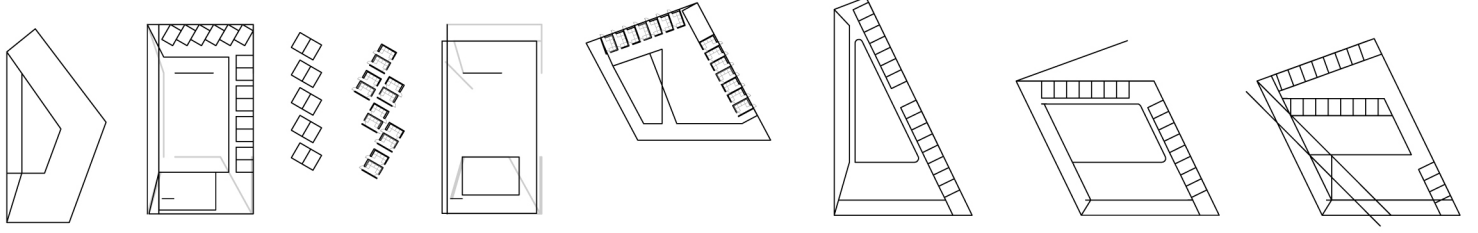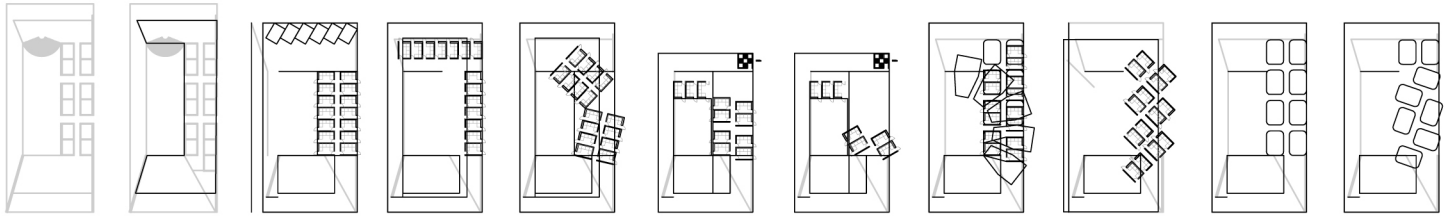
FINISH

Fig. 39 Process Diagram

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DESIGN

The design consists of three primary elements; the netting, the shipping containers and the tomatoes. The netting that enmeshes the design becomes an extended new terrain to play and interact with and upon. The netting grows out from the trees and over the entire area as soft skin. The skin links all of the 'harder' elements of the design into a single cohesive landscape. The netting also serves as a sunshade and a support for integrated flexible solar panels and the ceiling of upside down tomato plants. Beneath the netting the 'hard' elements are organized around three large gathering spaces: one exterior, one covered exterior, and one interior. The sleeping cabins are organized into smaller clusters of three and four to breakdown the scale of the building and create a variety of smaller spaces. The organization of the smaller clusters allow for existing pathways in the trees to flow down into the space.

Fig. 40 South Elevation
Fig. 41 Perspective
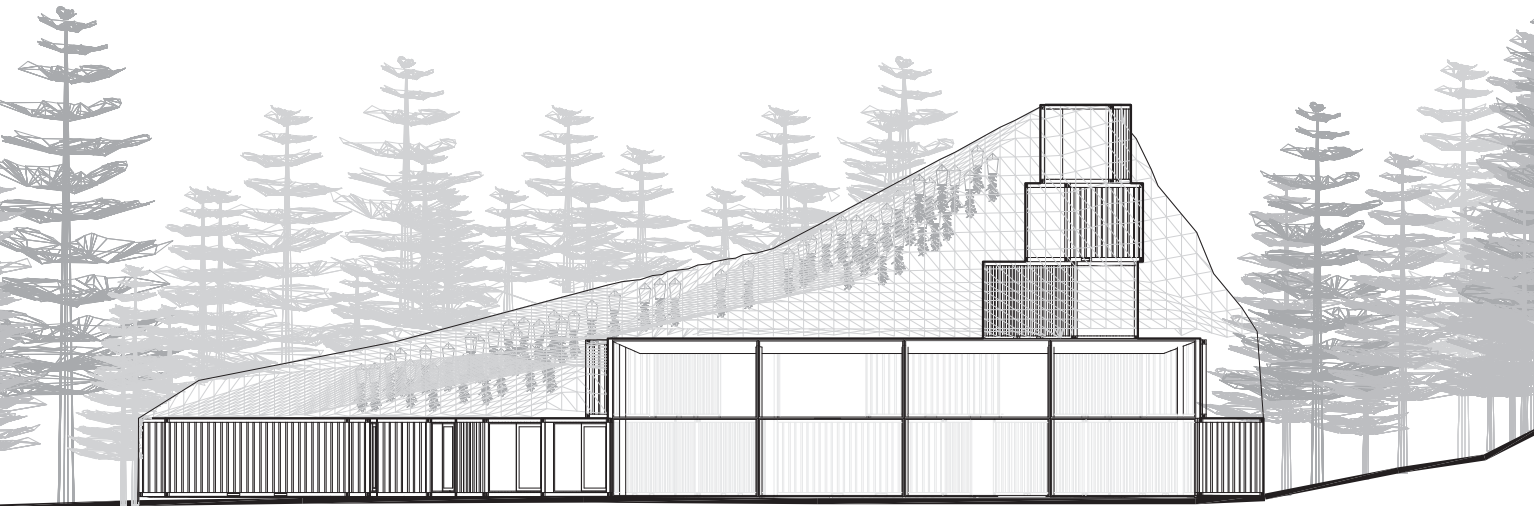
SHIPPING CONTAINERS

There is a growing concern at the camp with a movement towards modern living styles and amenities in the newest cabins. These new cabins appear to mimic a more suburban style of life that is familiar to many of the children. The camps desire to provide alternative living environments plays into the shipping container decision. The foreign nature of the shipping container offers something that is completely different to most of the children's homes. They see it as a fort, something that does not mimic the authority of the parent's home. It enables them to break out of a fixed style of living and to engage with each other and the landscape in a different manner.

The retrofitted shipping containers were also chosen to address the difficulties associated with construction at the camp. The primary difficulties are the rural location, access to skilled labour, a restrictive construction window because of the climate and interference with the camps programs. In the past the camp has attempted to import timber-framed cabins for expansion but this was not entirely successful because the timber construction did not transport well because of the lack of structural rigidity. Although aesthetically foreign to the camp, the retrofitted shipping containers offer a softer method of interacting with the landscape than the current standard of wood construction. The shipping containers are produced in a factory off-site and transported to the site quickly and efficiently. Their structural rigidity means that they can be deployed across the site, adjusted and easily re-located without risking structural damage. Each container has four screw-jack feet attached to the bottom to allow for leveling.
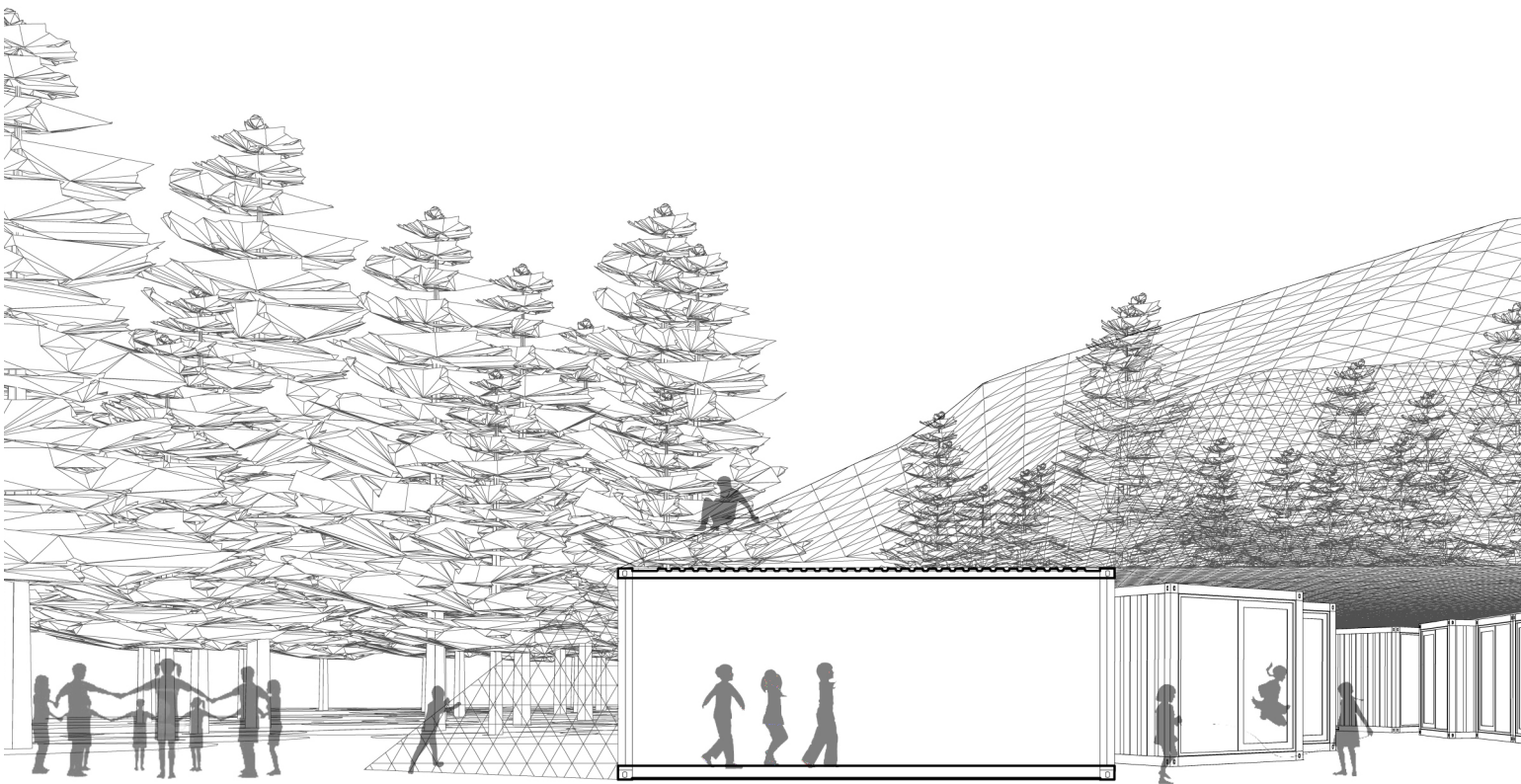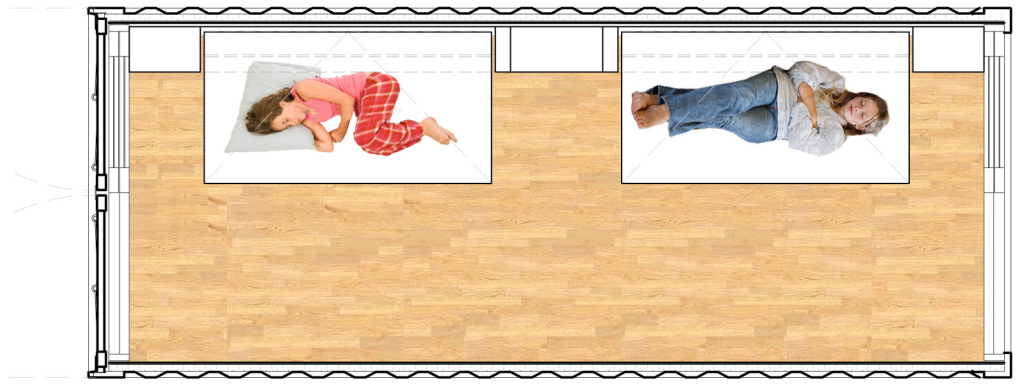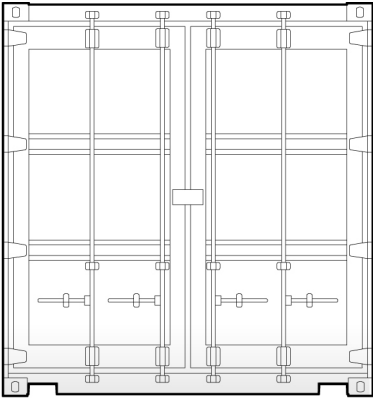
PLAN

CROSS SECTION

SECTION

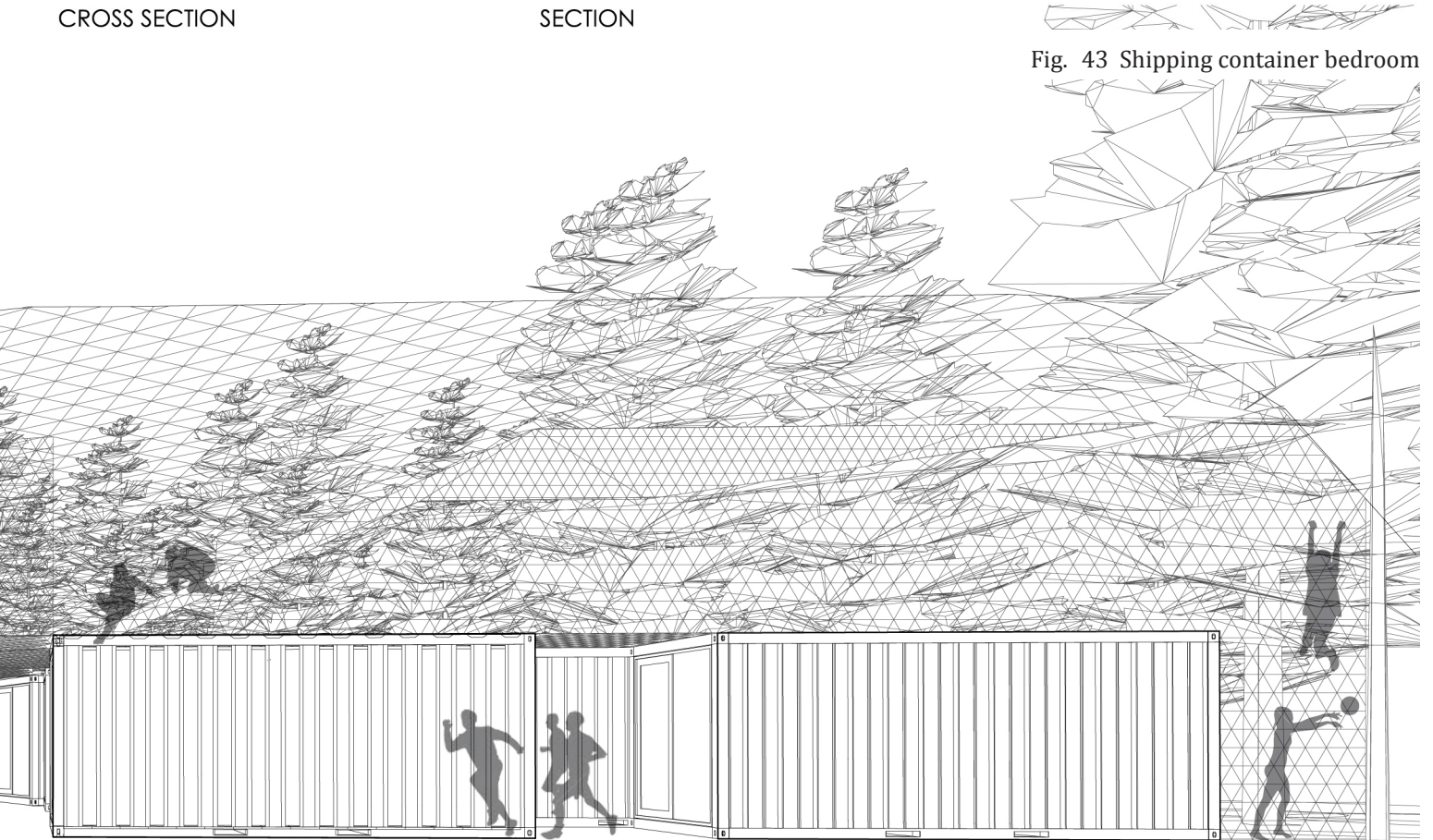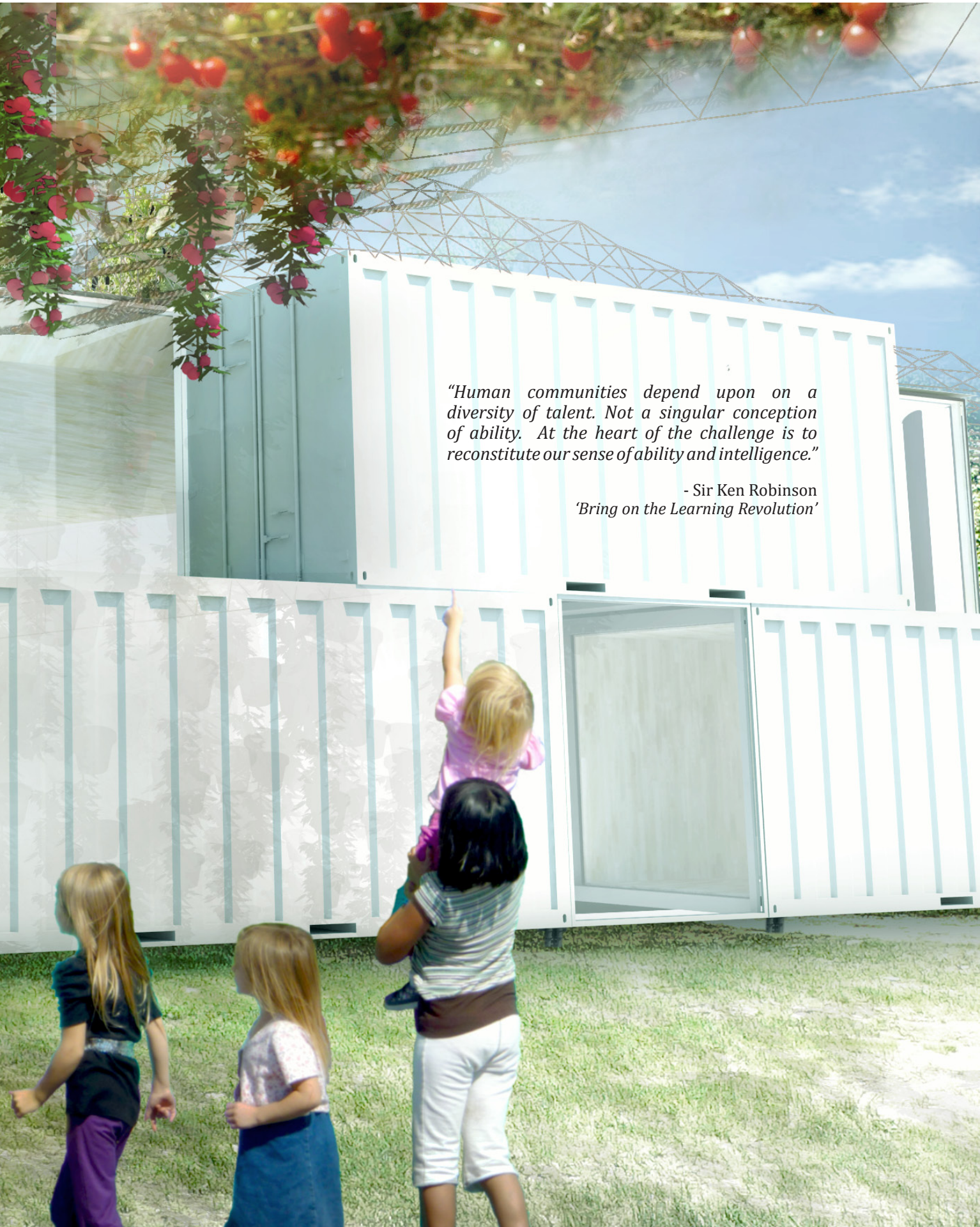Fig. 43 Shipping container bedroom

Fig. 42 Perspective

"Human communities depend upon on a diversity of talent. Not a singular conception of ability. At the heart of the challenge is to reconstitute our sense of ability and intelligence."

- Sir Ken Robinson
'Bring on the Learning Revolution'

Fig. 44 Perspective

Fig. 45 Wanakita Tomatina poster.

THE TOMATO CEILING

The tomato ceiling is composed of a collection of planters suspended from the netting structure every spring and summer. Working with the staff at the camp an educational exercise was developed for the children attending the environmental program. This exercise involves the children assembling hanging baskets, with tomato plants or plants or their choice and tending to them through the season. The tomato plants grow downwards through a small hole in the bottom of each planter. As the plants grow they provide increased sun protection and creating the experience of a suspended garden. As the tomatoes ripen they can be used for educational purposes or an event such as Tomatina, the annual Spanish tomato fight festival. Wanakita's Tomatina is an opportunity to create a community event that celebrates the tomato 'harvest' through social interaction and play.

Fig. 46 Wanakita Tomatina social marketing..

"Often the benefits of an empathetic organization are cumulative over time. A thousand better decisions can collectively add up to massive change."

- Dev Patnaik
'Wired to Care'

Fig. 47 Perspective
Fig. 48 West Elevation

"Architecture has the ability to arrange adults and children within the same viewpoint."

- Takaharu and Yui Tezuka
Nostalgic Future

Fig. 49 Perspective

Reflections

The journey of this thesis has been very long, at times very painful, and at other times revealing. I have written this thesis because I think it is a story that has merit for architectural practice. It is very much a story about falling down, stumbling and learning to feel my way through an unfamiliar process but my hope is that it enables others to learn along with me.

In our attempts to act and create social change, it is important that we recognize our interdependence and operate in a way that supports each other's growth and advancement. This is the nature of empathy. Empathy exists as a powerful medium for reaching out to the consciousness of others, but this is can only be successful if, at the same time we are open to the influence of the other. Beginning with our inner self is the first step and it means making ourselves vulnerable in order to facilitate our own and others growth.

When I injured my back I was made to focus on those parts of my body that were vulnerable and required compassionate attention to heal. Healing was not easy. It took a very long time and even longer for me to begin to trust my own body again and to re-find my confidence to act in the world. But the process of re-focusing on my own body and the building up of my own internal awareness is cultivating a greater openness towards others.

In practicing architecture, we cannot separate our intentions and goals from our material constructions. Many contemporary design practices only engage in the most simple and predictable relationships. This superficial openness fails to engage with people and usually done to manipulate a situation towards a desired outcome. By cultivating our inner awareness and openness towards others we can use each project to support our own growth while developing the growth of others. Developing a framework to allow people to relate to each other enables our rich internal resources to come forward for generating new solutions and creativity; all we need to do is be curious and attentive to these experiences.

When I began the drawing and writing explorations I was unsure where, if anywhere, the exercises would take me. In terms of the design, it was never about searching for aesthetic solutions in the children's work but more about an enculturation into their world. The drawing and writing exercises created a neutral ground for expression, for both the children and myself. The content of the exercises gave all of us access to a space for open conversation and sharing. And it is in this space that one can marinade and begin to develop an embodied understanding of the situation. This is how we foster an internal ground from which the design can be built upon. For any project, this is an important process and requires time to find the right medium of access. In the context of the camp the drawing and writing exercises were the best medium to enable a large and diverse group to foster an empathic ground.

One of my underlying concerns while writing this thesis has always been the perception of latent religious themes. It is

unfortunate that topics such as empathy are met with skepticism and cynicism and can be dismissed because of the associations with 'religious territory.' For this reason it is critical that researchers and scientists are actively investigating and testing the effects of empathy on the human nervous system and collective well-being. This research brings empathy into the secular 'conversation' and it is within this territory that I believe this thesis resides. It has never been my intention to admonish any one to act or design in a specific manner but rather to tell a transitional story of how a sequence of experiences enabled me to grow and open up the way I practice design.

I would like to end with a quote from Adam Kahane's book, Power and Love, which I believe defines the transition that is described in this work and its importance.

"A shaman is someone who has a wound that will not heal. He sits by the side of the road with his wound exposed. The stance of such a wounded healer is fundamentally different than that of an expert curer: the doctor in the clean white coat who stands, objective and healthy, above his patient." Our capacity to address our toughest social challenges depends on our willingness to admit that we are part of, rather than apart from, the woundedness of our world."

Rachel Naomi Remen M.D. and Adam Kahane
Power and Love

MOVING FORWARD

The efforts and work described in this thesis show my desire to foster an empathic ground from which a design could be constructed upon. Within this process it is important to recognize that an empathic ground is dynamic, shifting and changing with external forces, and that the positive effects of collaborative exercises diminish over time. For this reason it is critical that throughout the design and construction process we develop a work plan to continuously re-cultivate our empathic ground through new mediums of interaction and participation.

As the Tomato Palace project continues to move forward, additional opportunities to include the rich resources afforded by the children and staff will be pursued. The list below serves to extend the empathic process into the future and acts as a conclusion for this story. The future activities and workshops include;

- Response Feedback Workshop

An interactive opportunity to include and develop ideas from campers and staff across a range of media with architect as facilitator. This ensures the ongoing empathic principles of design are woven into critical design development decisions at every scale.

- Winter Work Session

The Winter Work Session extends the empathic process through the seasons and highlights the need to embrace collaborative design throughout the year. This session encourages children to think about the camp's design convered in snow to discover new opportunities afforded by the changing seasons.

- Fort Building Exercise

The fort building exercise requires children to work in teams and to construct their own landscapes out of materials similar to the design materials. This exercise provides the children with their first tactile experience in the design process and gives them the opportunity to provide feedback. Re-incorporating the children into the building design via new exercises encourages empathic mindfullness to be cultivated.

- Netting Landscape Installation

A series of different netting forms and installations are to be installed on the camp grounds by the contractors for the project. This exercise gives the children an opportunity to meet the builders and to get to experience the netting as a landscape. The exercise creates the opportunity to incorporate empathy into the smallest details of the building design.

- Interactive Shipping Container Mock-Up Session

A mock-up of one of each of the bedroom shipping containers and washroom shipping containers are to be dropped off on-site. The children and staff can interact with the spaces, giving the architecure response to the pro and cons of the interior spaces.

- The Inaugural Wanakita Tomatina 2015

The Wanakita Tomatina festival is about celebrating the new building by getting messy and refocusing on the camp community through festivital and ritual. Additional tomatoes will be brought in to create Ontario's largest tomato fight.

Endnotes

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        html

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4   IBID, 91

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Fig. 50 'Your Dream Camp' author.

Appendix

Re: Tyler Walker

To whom it may concern,

YMCA Wanakita gives Tyler Walker full rights and permission to publish in his Masters of Architecture thesis, all photographs and notes produced during YMCA Wanakita's 'Your Dream Camp' exercise conducted in June 2011.

For any further information please do not hesitate to contact me.

Yours Sincerely,

Shannon Blanchard

Outdoor Centre Coordinator
shannon_blanchard@ymca.ca
1-800-387-5081 ext.236

YMCA
We build strong kids,
strong families, strong communities.

OCA
Ontario Camps Association

Charitable Registration #10808 3825 RR0001

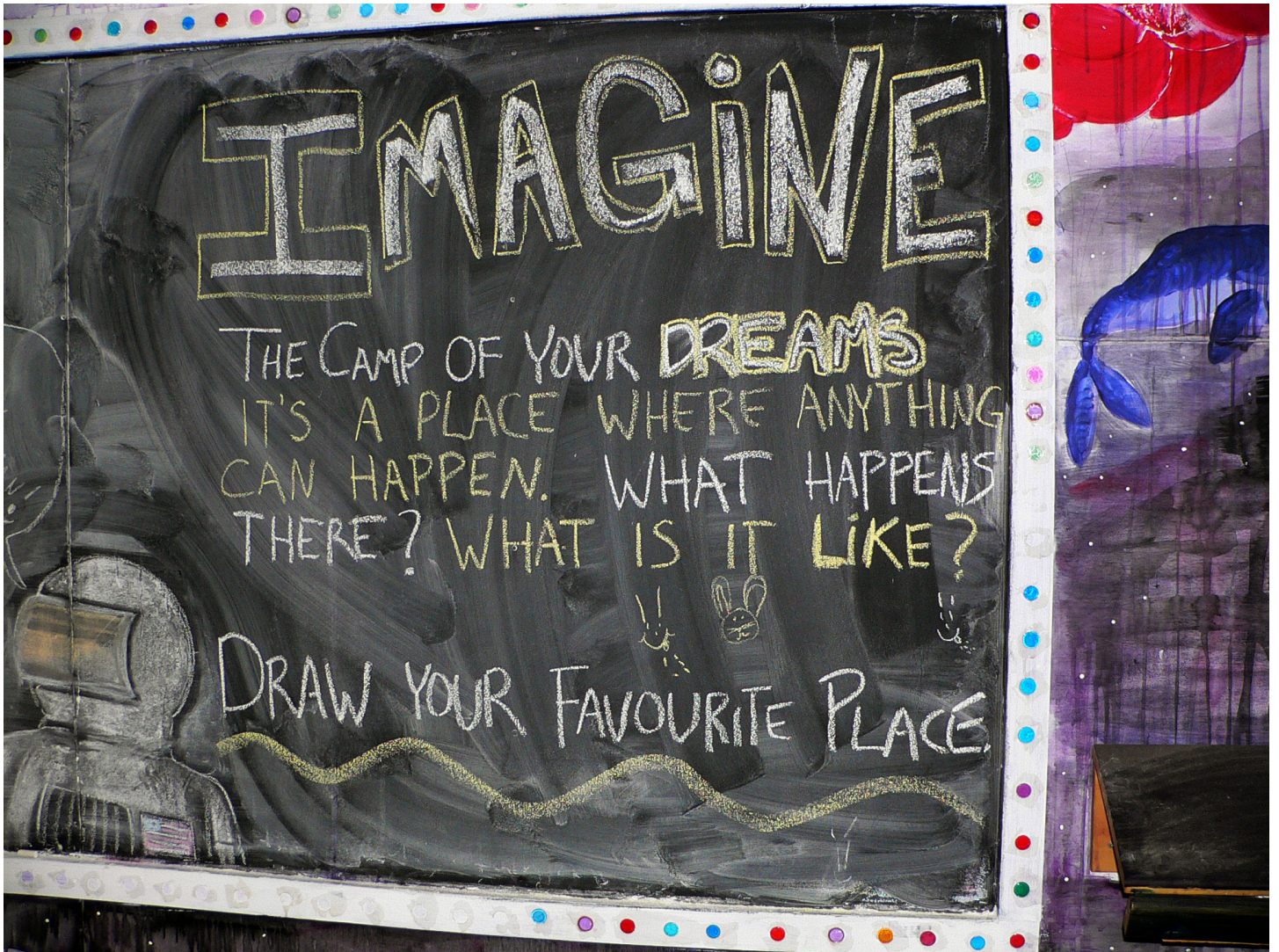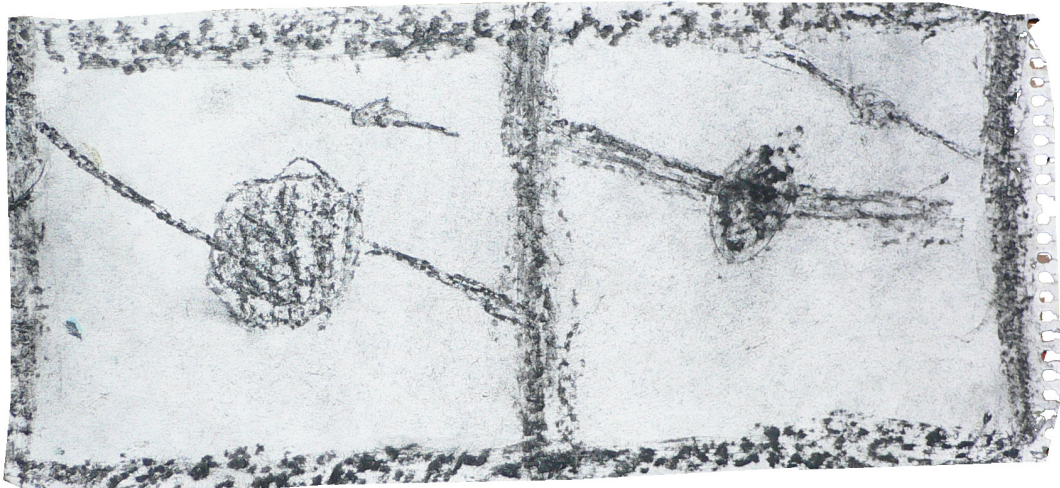Fig. 51 'Your Dream Camp' authorization.

Fig. 52 'Your Dream Camp'

171

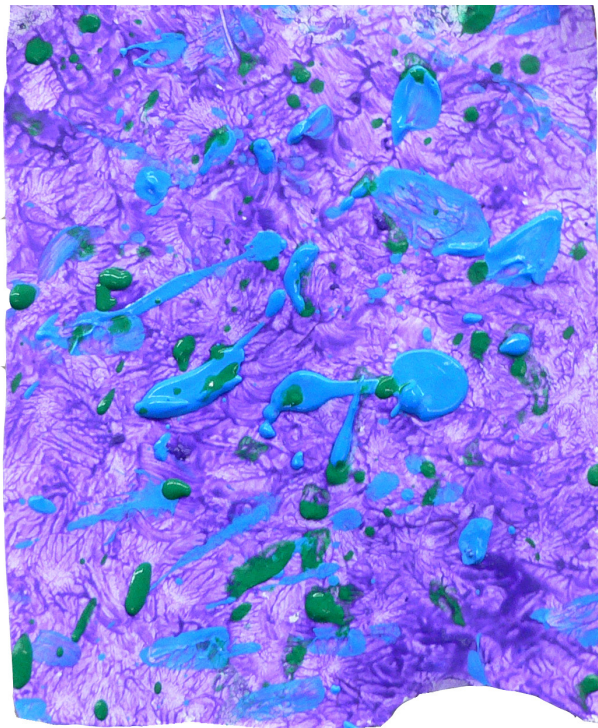Fig. 53 'Your Dream Camp' (above)
Fig. 54 'Your Dream Camp' (below)

172

Fig. 55 'Your Dream Camp' (above)
Fig. 56 'Your Dream Camp' (below)

Fig. 57 'Your Dream Camp' (above)
Fig. 58 'Your Dream Camp' (below)

Fig. 59 'Your Dream Camp' (left)
Fig. 60 'Your Dream Camp' (right)

Fig. 61 'Your Dream Camp' (above)
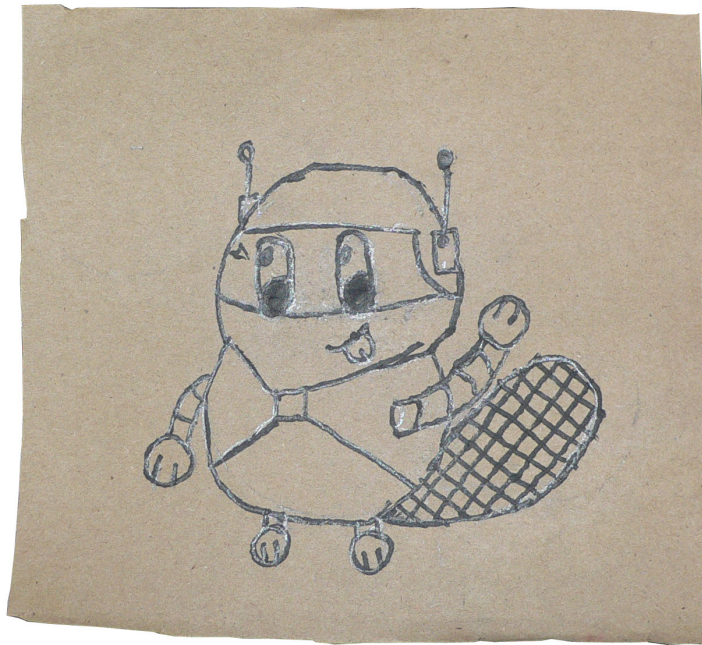Fig. 62 'Your Dream Camp' (below)

Fig. 63 'Your Dream Camp' (above)
Fig. 64 'Your Dream Camp' (below)

Fig. 65 'Your Dream Camp' (above)
Fig. 66 'Your Dream Camp' (below)

178

Fig. 67 'Your Dream Camp' (above)
Fig. 68 'Your Dream Camp' (below)

Fig. 69 'Your Dream Camp' (above)
Fig. 70 'Your Dream Camp' (below)

180

Fig. 71 'Your Dream Camp' (above)
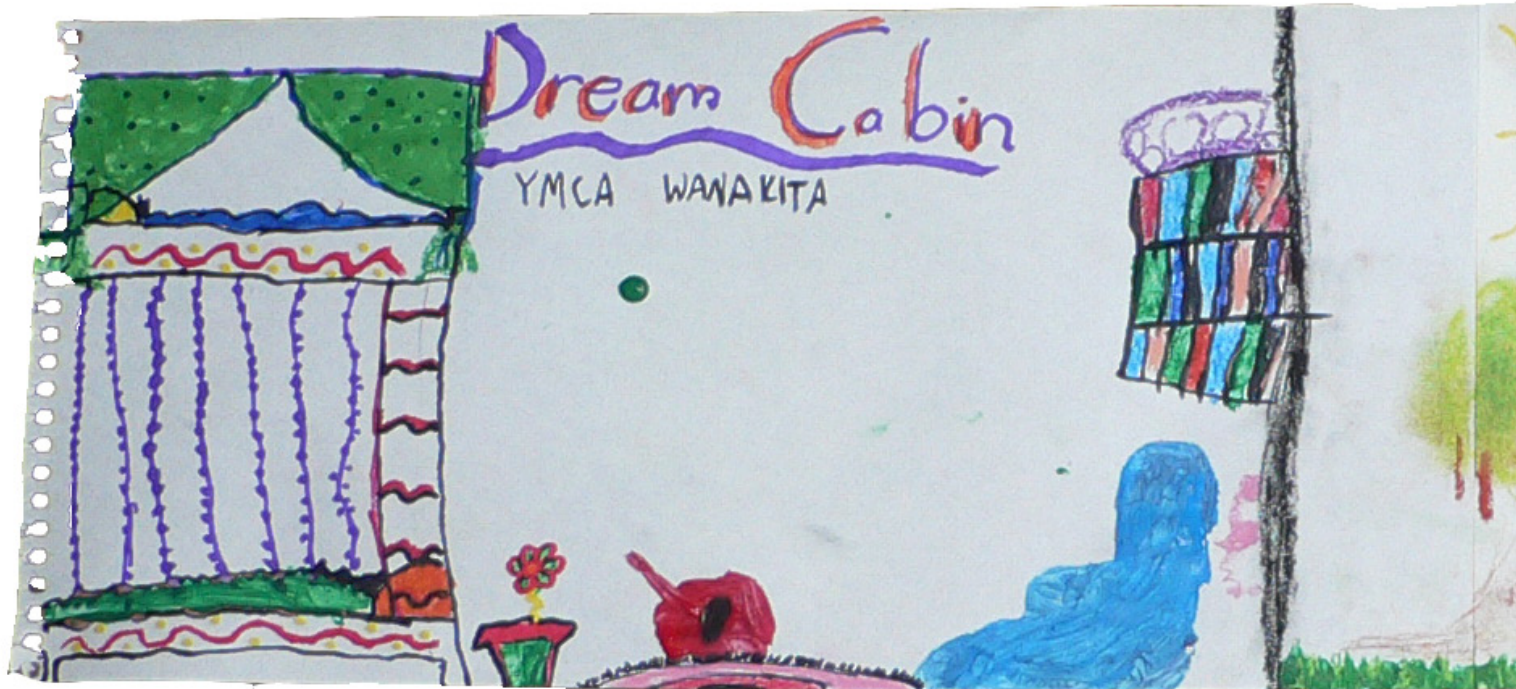Fig. 72 'Your Dream Camp' (below)

181

Fig. 73 'Your Dream Camp' (above left)
Fig. 74 'Your Dream Camp' (above right)
Fig. 75 'Your Dream Camp' (below)

Fig. 76 'Your Dream Camp' (above)
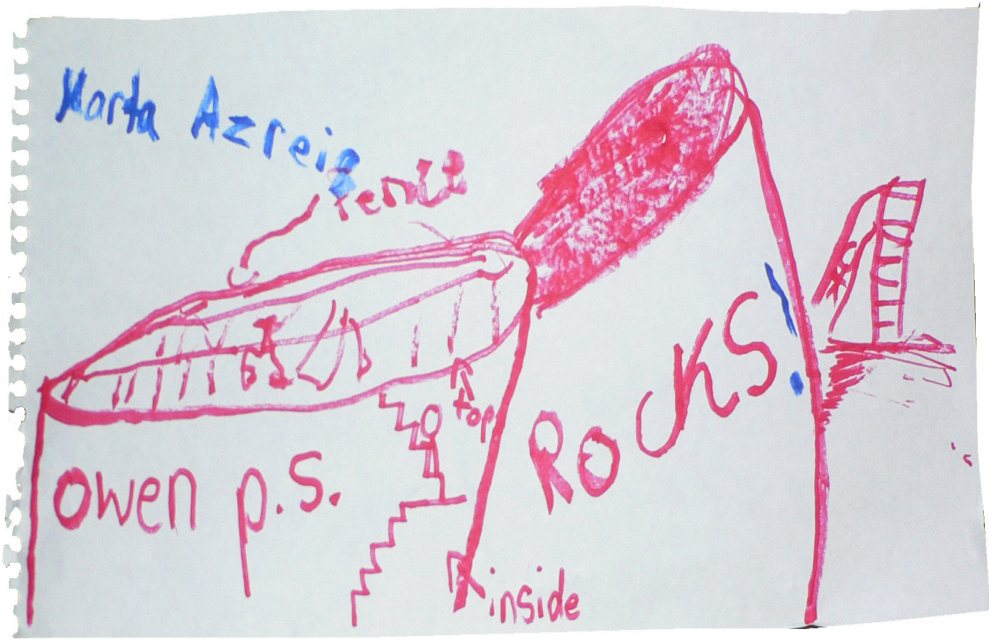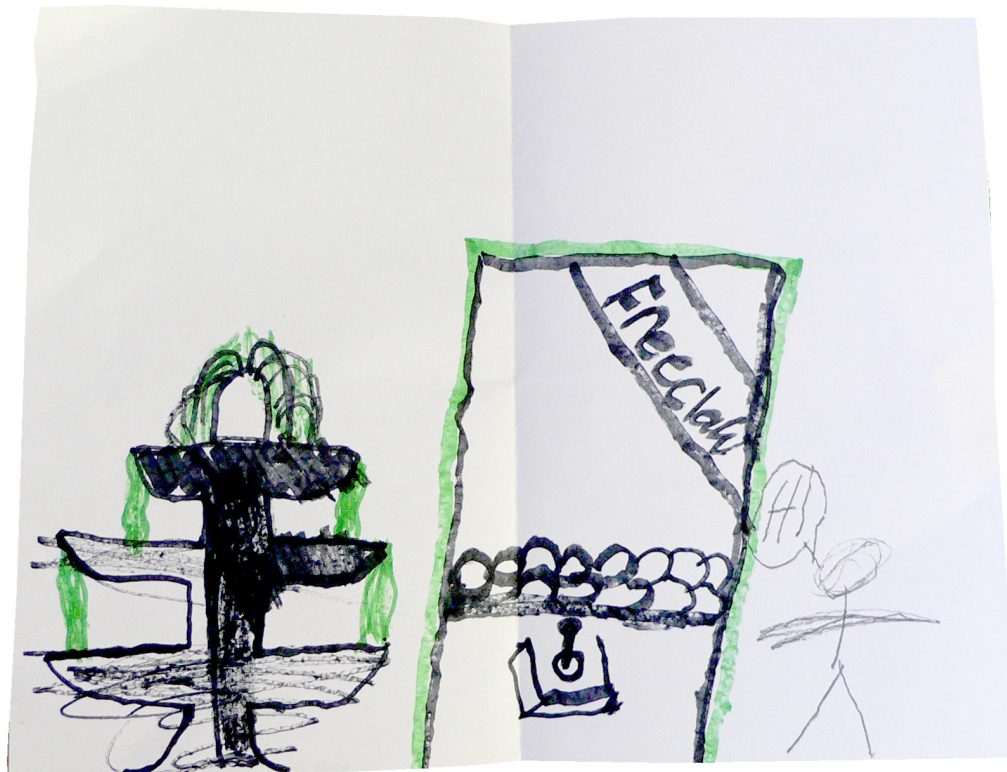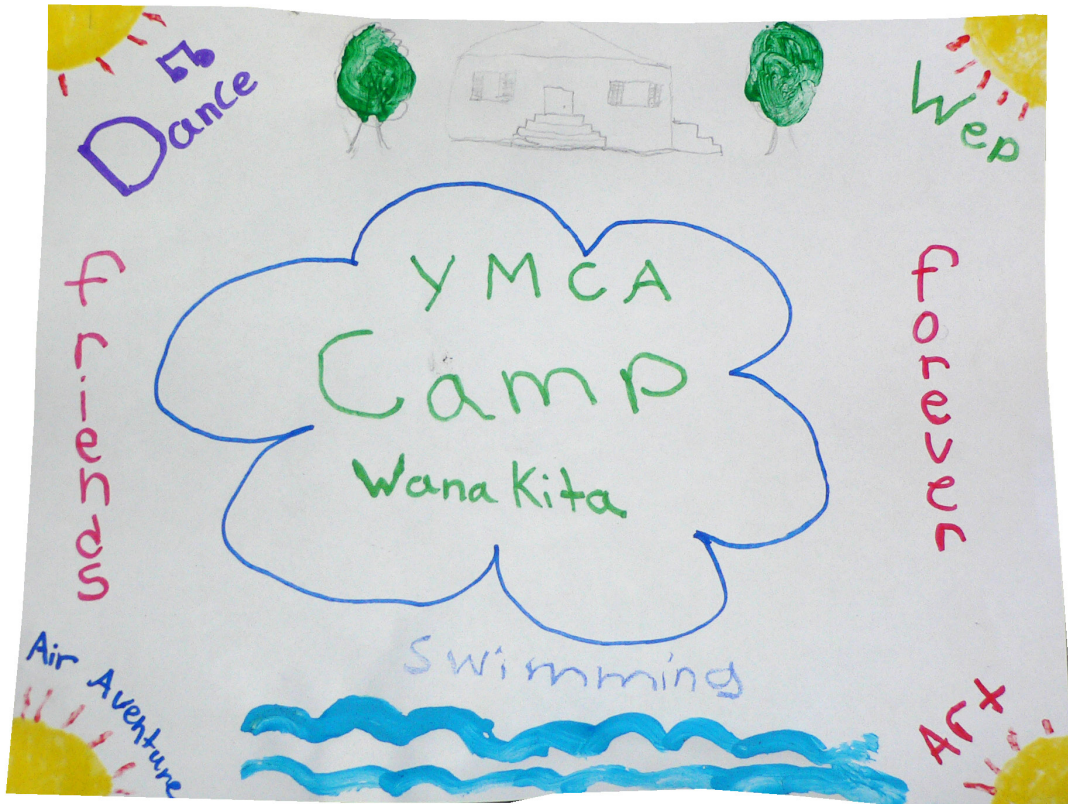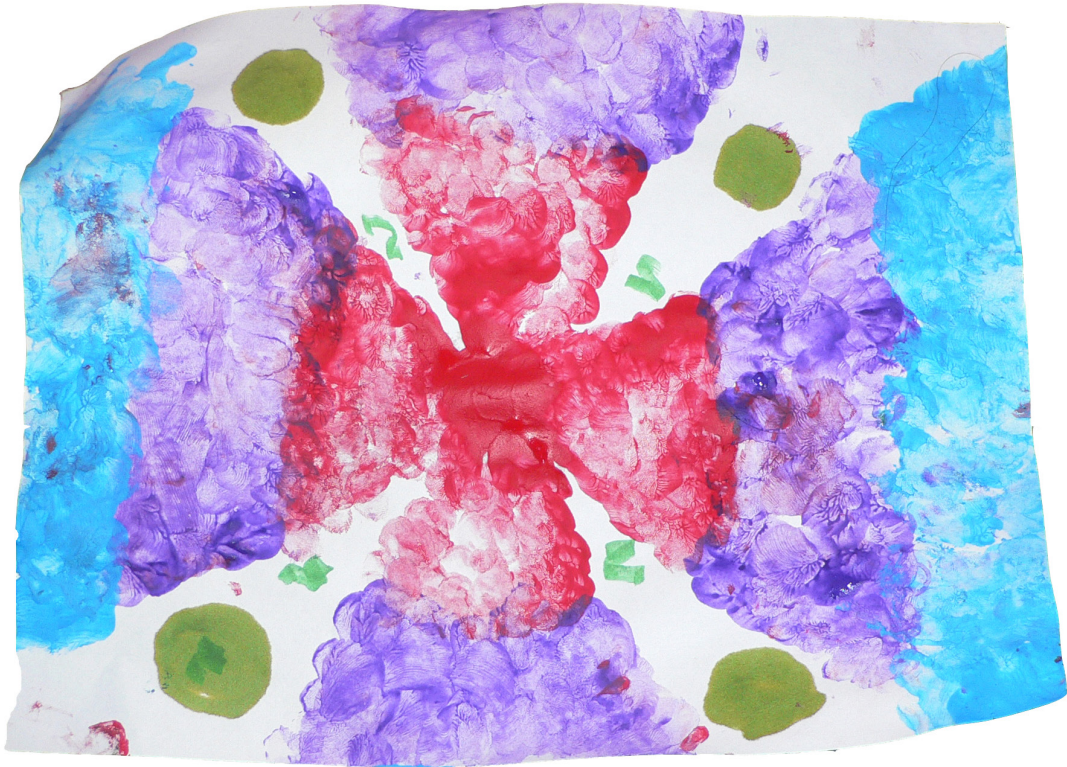Fig. 77 'Your Dream Camp' (below)

Fig. 78 'Your Dream Camp' (above)
Fig. 79 'Your Dream Camp' (below)

Fig. 80 'Your Dream Camp' (above)
Fig. 81 'Your Dream Camp' (below)

185

Fig. 82 'Your Dream Camp' (above)
Fig. 83 'Your Dream Camp' (below)

Fig. 84 'Your Dream Camp' (above)
Fig. 85 'Your Dream Camp' (below)

187

Fig. 86 'Your Dream Camp' (below)

Fig. 87 'Your Dream Camp' (above)
Fig. 88 'Your Dream Camp' (below)

189

Fig. 89 'Your Dream Camp' (above)
Fig. 90 'Your Dream Camp' (below)

Fig. 91 'Your Dream Camp' (above)
Fig. 92 'Your Dream Camp' (below)

191

Fig. 93 'Your Dream Camp' (above)
Fig. 94 'Your Dream Camp' (below)

192

Fig. 97 'Your Dream Camp' (above)
Fig. 98 'Your Dream Camp' (below)

194

Fig. 99 'Your Dream Camp' (above)
Fig. 100 'Your Dream Camp' (below)

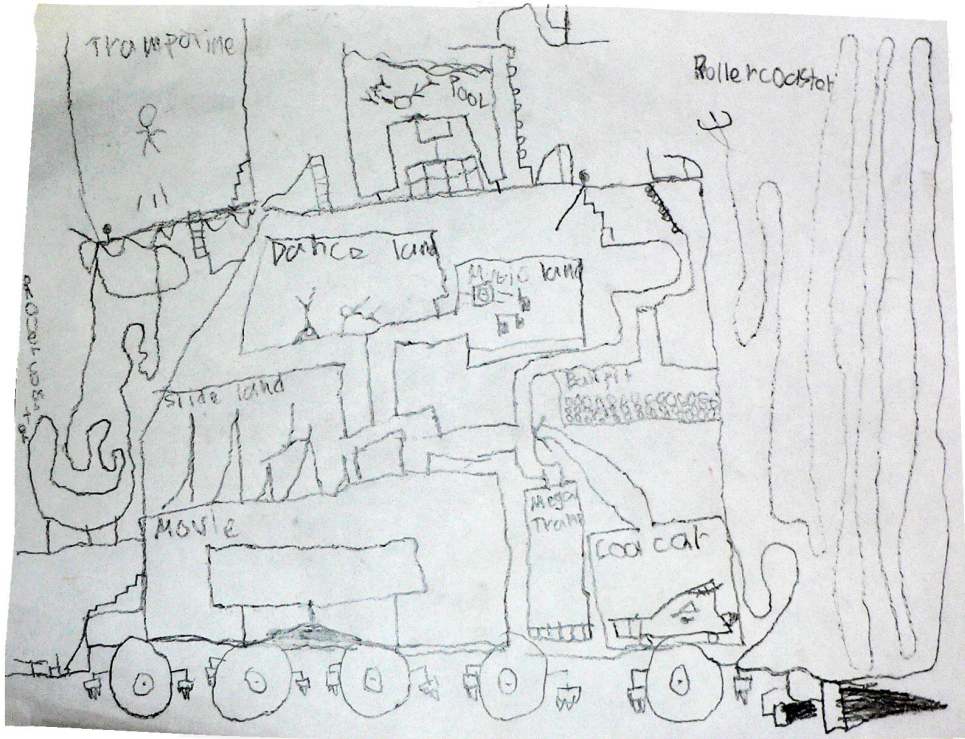Fig. 101 'Your Dream Camp' (above)
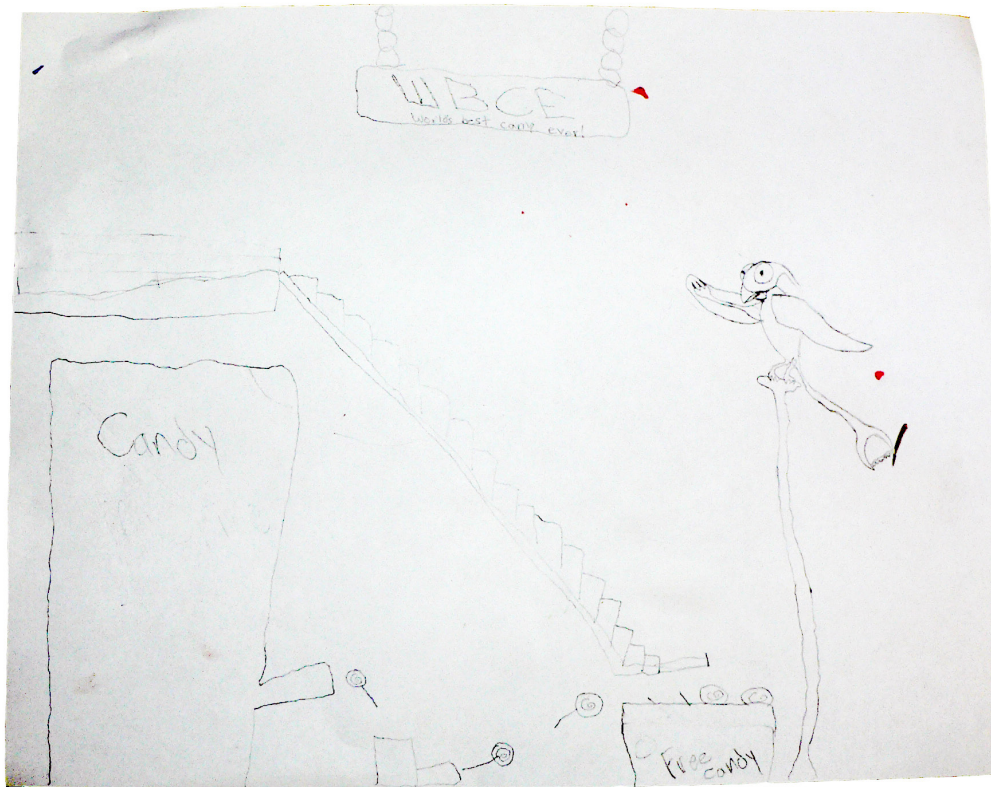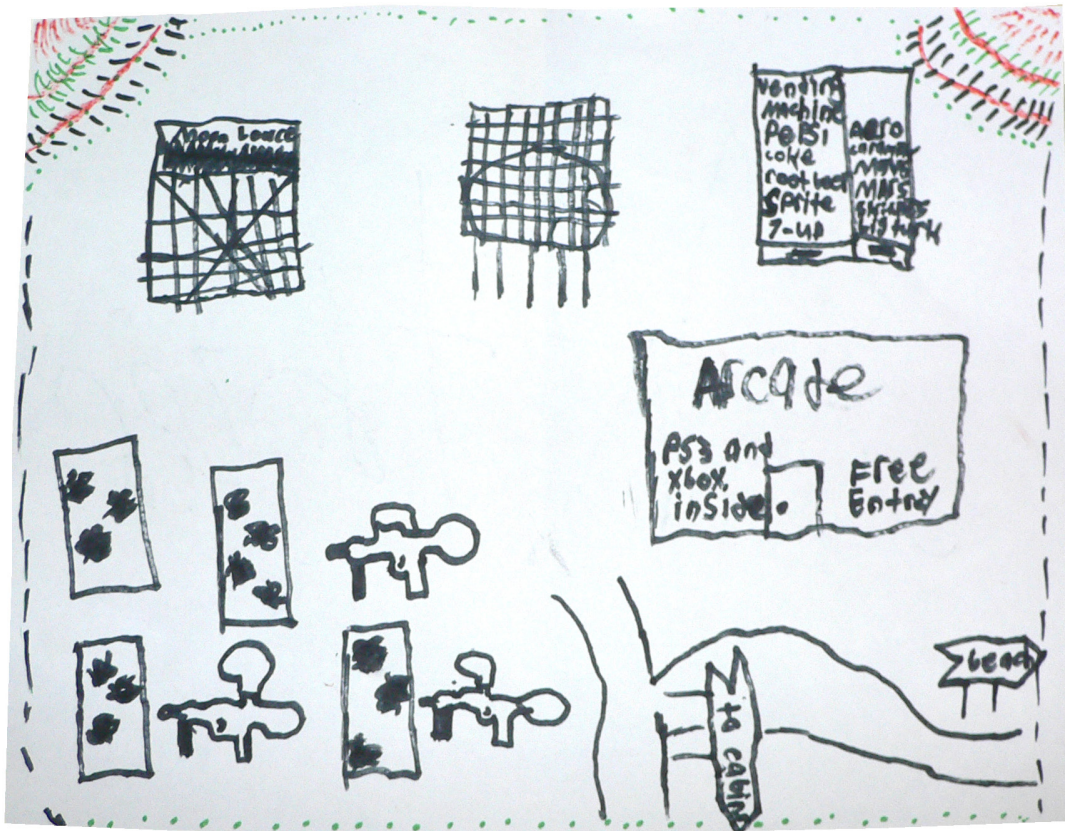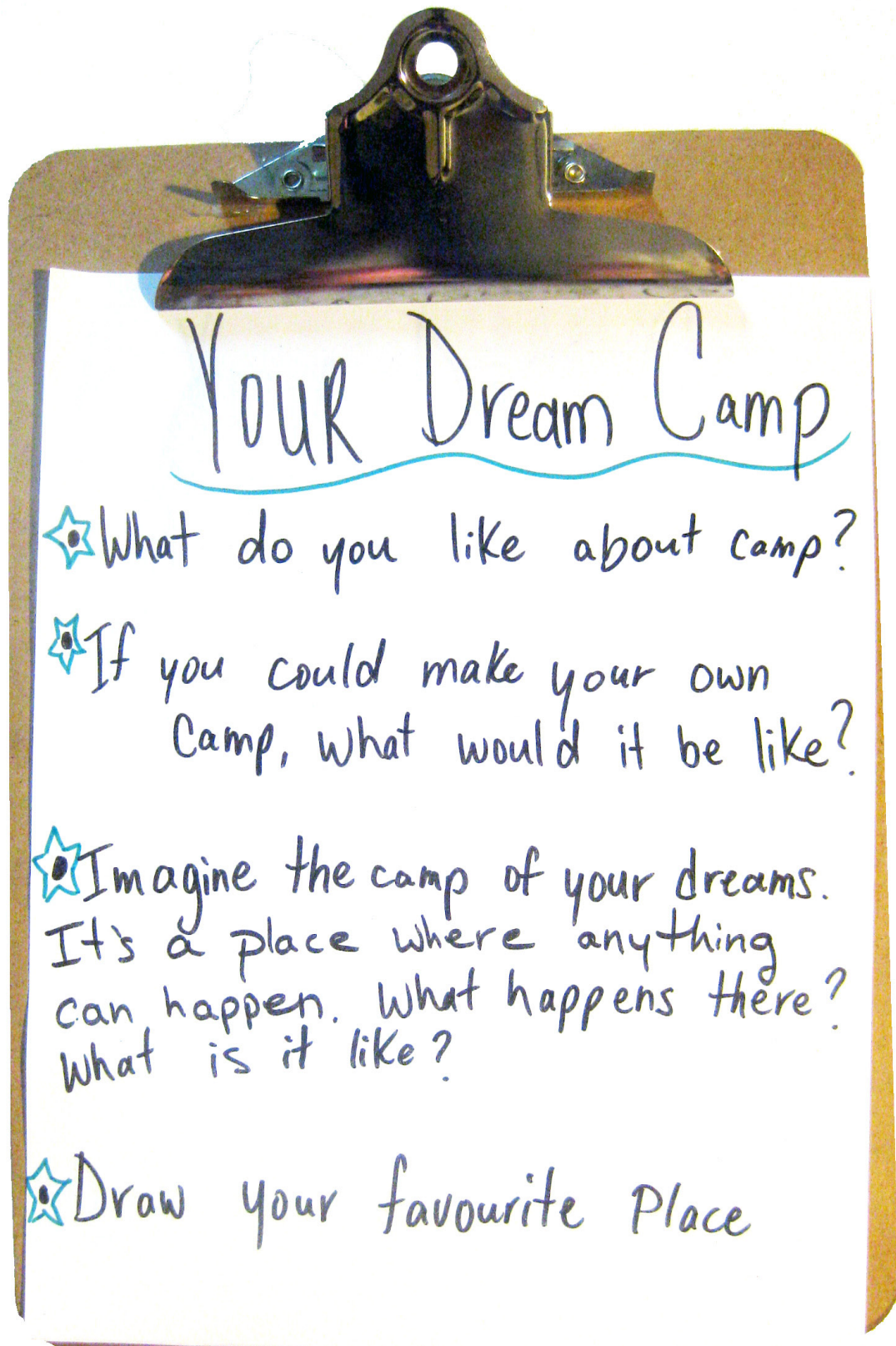Fig. 102 'Your Dream Camp' (below)

Your Dream Camp

⭐ What do you like about camp?

⭐ If you could make your own Camp, what would it be like?

⭐ Imagine the camp of your dreams. It's a place where anything can happen. What happens there? What is it like?

⭐ Draw your favourite Place

Fig. 103 'Your Dream Camp' (above)

Fig. 104 'Your Dream Camp' (above)

· At camp i love the people & the positive attitudes

· If I could make my own camp, it would include PCA'S such as -water sporst; Kayaking; swimming; sports; air adventure- + wanakitas PCA list. I would Keep Everything else at wanakita the same I.E. cheers, cabins, rules ... etc...

· Camp of my dreams would be wanakita!!!

Fig. 105 'Your Dream Camp' (above)

My Dream Camp!

Seniors

S.C section

Entrance

longhouse

J.I's

sewey bed

b.ball court

fenton hall

Rachel land
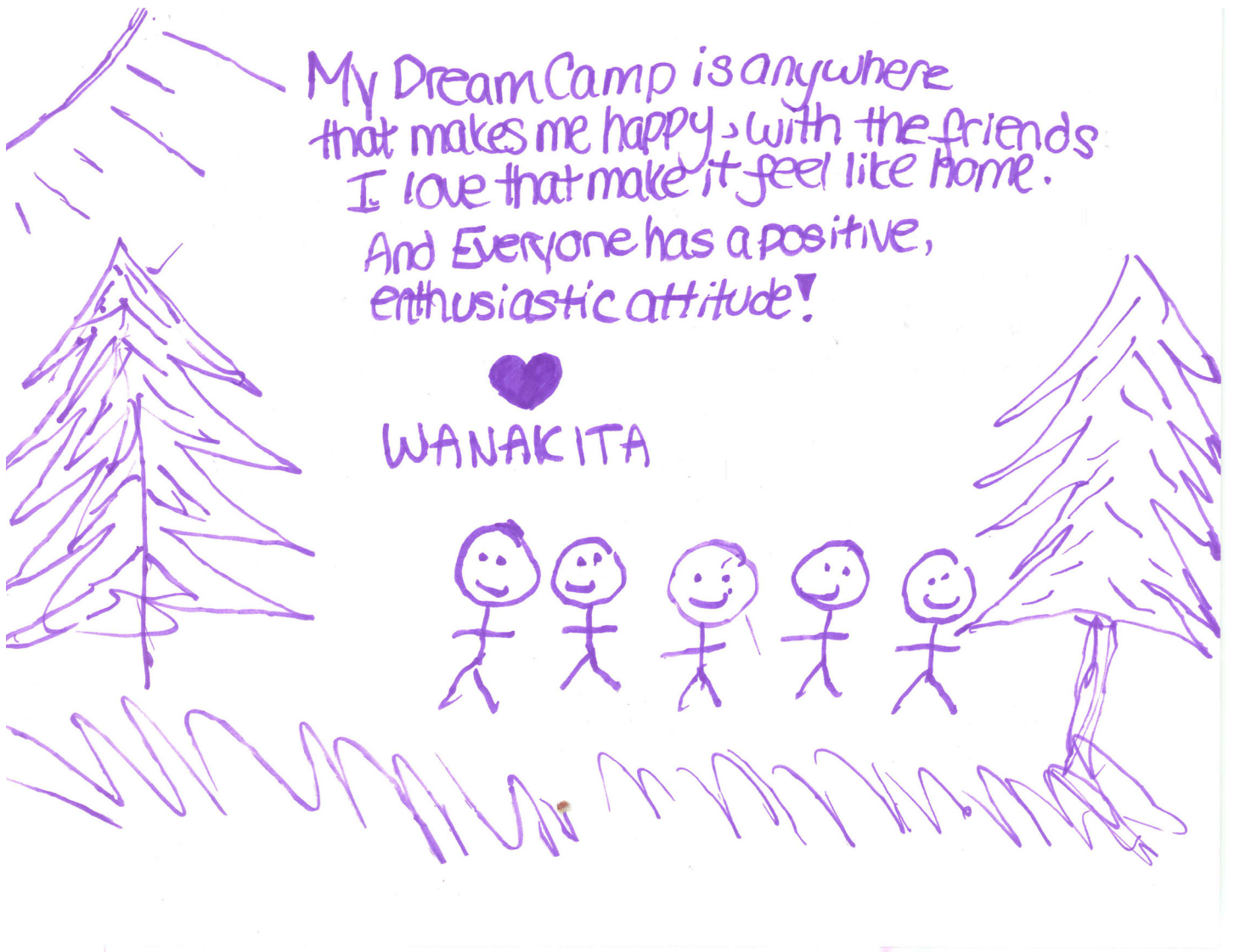
Sailing

core

Swimming

Kayaking + canoe

Fig. 106 'Your Dream Camp' (above)

Cabin 7

my Cabins megabed

Fig. 107 'Your Dream Camp' (above)

My Dream Camp is anywhere that makes me happy, with the friends I love that make it feel like home. And Everyone has a positive, enthusiastic attitude!

WANAKITA

Fig. 108 'Your Dream Camp' (above)

What You like about camp
make own camp
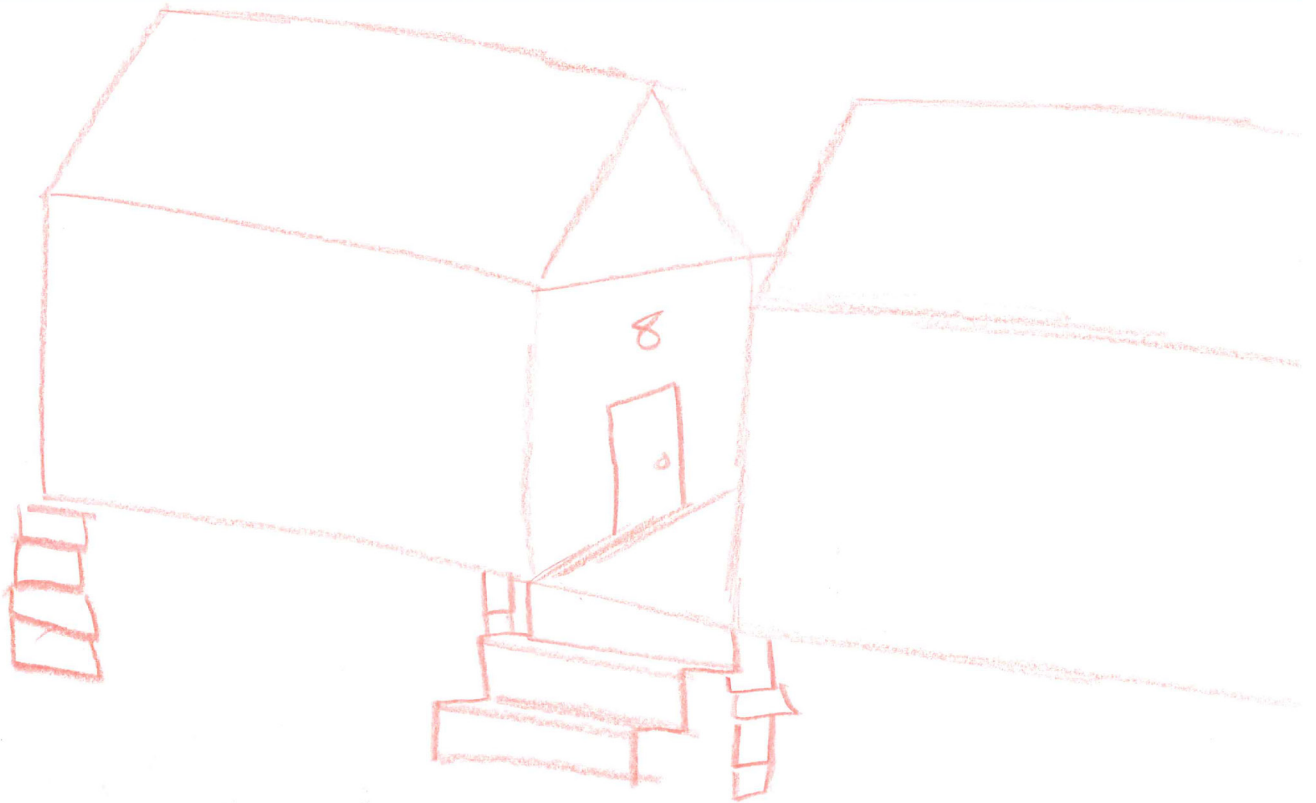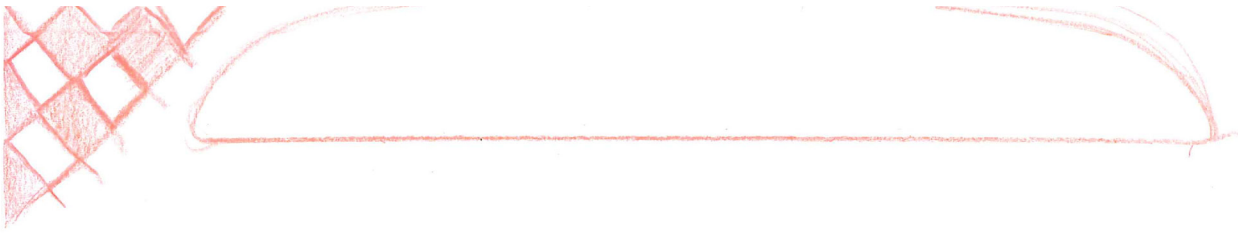'what harpens/whats it like
Draw fav. place @ camp

i like the people, the chance to try
new activities and step out of my comfort
zone.

My dream camp is a place similar to Wanakita where
people are accepting, and there's lots of time to
have fun. My camp would have lots of
water activities + sports.

Fav place

Fig. 109 'Your Dream Camp' (above)

① Everything

② It'd be like Wonakita + less cold / warm cabins.

③ Things that happen here happen at my dream camp

Fig. 110 'Your Dream Camp' (above)

Fig. 111 'Your Dream Camp' (above)

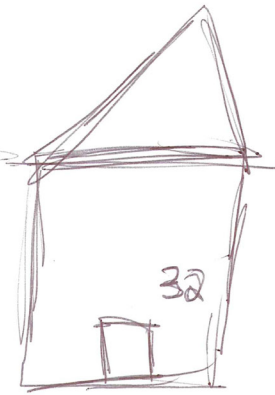SYMCA WANAKITA~ "The place to have the time of your life"

THE CORE

Fig. 112 'Your Dream Camp' (above)

- What do you like about camp"
- If you could make your own camp what would it be like
- Imagine the camp of your dreams. What would happen

1) Draw your favorite place
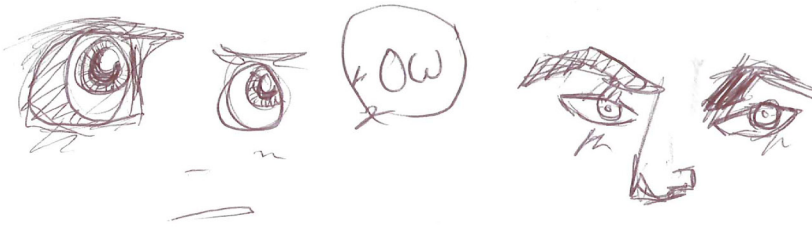
1. I like: Nature, Challenges, Comunity, new skills
                                    ↓
                                 Freedom
                                    ↓
                              Responsability

2. Nanakita, but with a cooler one,

Fig. 113 'Your Dream Camp' (above)

What I like about Camp:
- positive attitudes
- everybody's freindly
- you can step out of your
comfort zone.

- what would MY Camp loots
like - chill councillers
- optional polarizer day
- No Mesqitos
- Fun activitys all the
time.
- No bad attitude
- loads of Friendsp

Fig. 114 'Your Dream Camp' (above)

What I like about camp:
- trying new activities
- making new friends
- the friendliness of everyone

My own camp:
- lots of waterfront activities
- awesome counsellors
- possibly smaller with more
all camp activities

Fig. 115 'Your Dream Camp' (above)

Sydney's Dream Camp.

- I love everything about camp but my favorite thing is the people and camp atmosphere

- It would be Wanakita because being here makes me happy.
- lots of fun activities like swimming, wakeboarding, trampoliening, dancing, hiking and anything imaginable could happen my dream camp is exactly like wanakita

MY FAVE PLACE!

Fig. 116 'Your Dream Camp' (above)

CAMP

I like camp because it lets me be myself, It's fun, my best friends arc at camp. I get Daily Physical Activity here, i like that the food is good.

DREAM CAMP:

It's exactly like Wanakita but the food is gourmet and Rest period is longer/ No Polar bear dip is optional. NO BUGS

FAVE Place:

WANAKITA?! IS MY FAVE!

TOTEMPOLE

Fig. 117 'Your Dream Camp' (above)

My favourite thing about Camp is spending time in a NATURAL environment, not immersed in technology - No cell phones, no internet, and no way of communicating with the "outside" world, other than snail mail and bunknotes. The people at Camp make everything 10x better ... At camp, nobody judges, and there is nobody "more popular" than anyone, and "status" doesn't matter AT ALL.

My camp would be JUST like Wanakita, but the few changes I would make, would be minimal. I would make more time for socializing, and I wouldn't PUSH people to do things as much as they do @ Wanakita...! We would do EVERYTHING that we can do at Wanakita, and make all meals without Pork.

Fig. 118 'Your Dream Camp' (above)

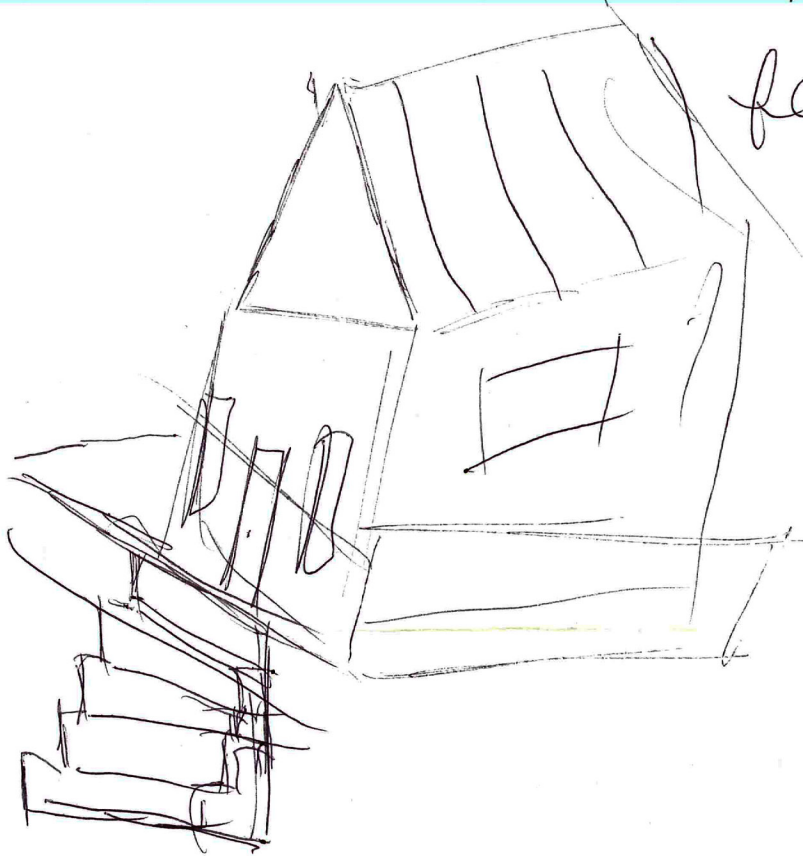Scum hub is my favourite place.

Fig. 119 'Your Dream Camp' (above)

YOUR DREAM CAMP

— I like how at camp you are free to be yourself and that you don't need to worry about what people think. Also I like how accepting and kind everyone is!

— If I made my own camp, It would be a place people feel happy and safe, a place where you would be excited to go to, and sad when you left it. A place you would count down days to go back to as soon as you got home. A place to have the time of your life!

— The camp of my dreams would be very similar to wanakita but based on the performing arts. They are truly my passion and it would be amazing to have a camp with the feel of Wanakita but for the performing arts.

Fig. 120 'Your Dream Camp' (above)

1 Everything

② It would be like wanakito

③ Anything that
Happens at wanakito
Happen in my dream
Camp

Leam
Smith

Fig. 121 'Your Dream Camp' (above)

Fig. 122 'Your Dream Camp' (above)

Who do you like about camp?

- o the people/Kids there.
- o Cool stuf we do
- o Jokes/fun

Make your own camp
- select counsellors
- Camp fun.
  └> fun always
  : No bugs/Polar dip
  : good food
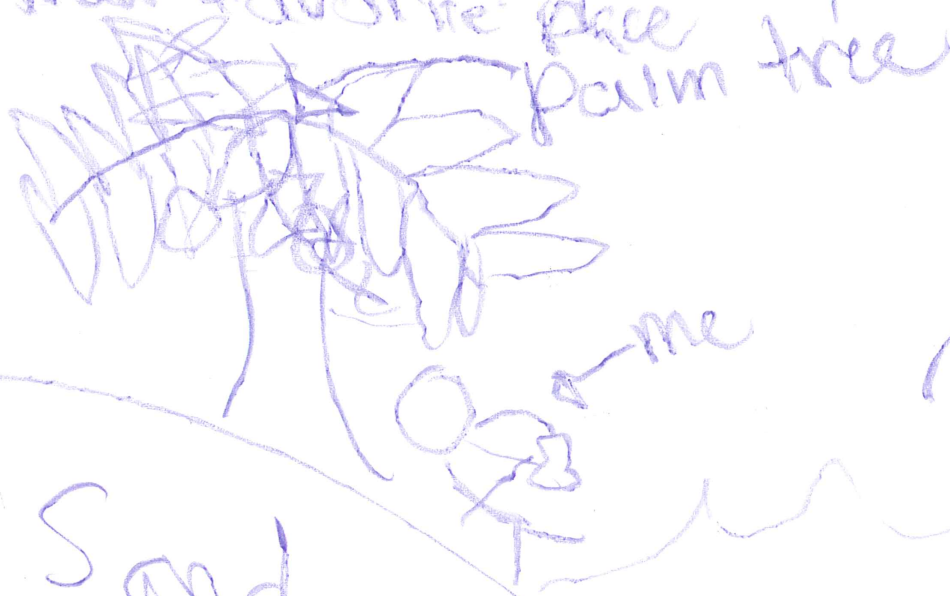 Land happiness

What is dream camp like?
- lots of fun with friends
- Enjoyment always

Draw favorite place
Sun
palm tree ////
beauty
Ocean
me
Sand

Fig. 123 'Your Dream Camp' (above)

Fig. 124 'Your Dream Camp' (above)

— Everything. The atmosphere. The people and what it stands for. How I feel when I'm here and how upset I am too leave. How excited I am to come at the beginning of the summer.

— My own camp would be extremely similar to this one. I think the only thing I would add is instead of a 45 minute cabin cleanup period each morning, getting to sleep in that extra time.

— Happiness is all that happens at my dream camp everyone loves camp and wants to be here there is just always a positive attitude there and everyone wants to be involved all the time in everything

Fig. 125 'Your Dream Camp' (above)

My Perfect Camp

Core

Seniors

Fenton

Juniors

S.C's

Inter.

Sailing

ropes
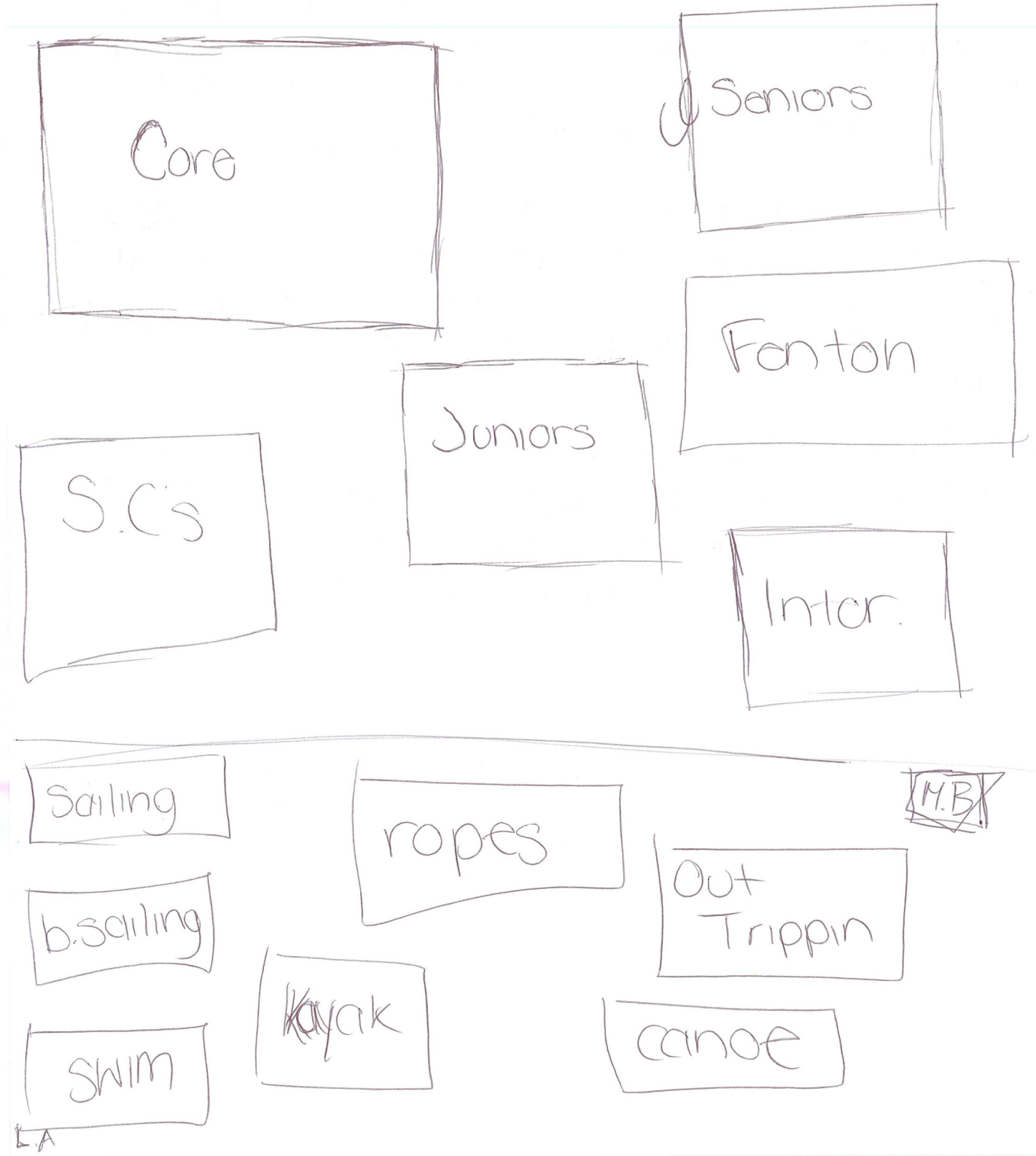
M.B

Out Trippin

b.sailing

Kayak

canoe

swim

L.A

Fig. 126 'Your Dream Camp' (above)

1. I love the people
2. It would combin great people
3. Friendships are born and rekindled there
4. (over)

MY DREAM CAMP

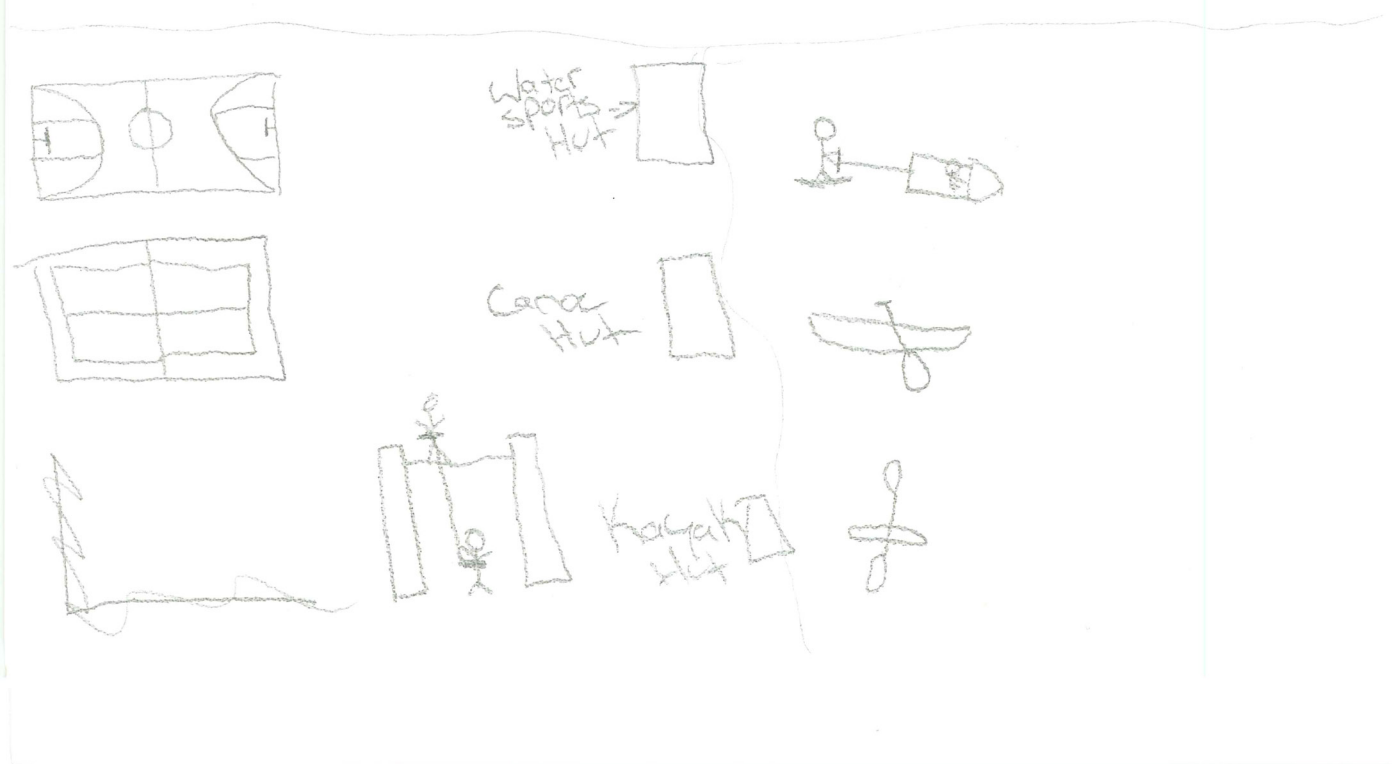Water sports Hut

Cana Hut

Kayak Hut

Fig. 127 'Your Dream Camp' (above)

My Dream Camp

my dream camp is a place were everybody can be themselves.
all the cabins had bathrooms and drawers. There would
juniors, intermediates and seniors, and an SC program.
there would be a big dinning hall with a buffet with
all different foods. There would be a watertrampoline
and wakeboarding and swimming. There would be alot of
free time. It would be by an ocean were everyone ~~has~~ can
hang out. The polarbear dip is optional. The rest is just
like wanakita.

⭐ what do you like about camp.
I like all the people and all the relationships ~~that~~ that i
have friends. I like the atmoshere at camp and all
the activities that we do it here.

Fig. 128 'Your Dream Camp' (above)

YMCA
WANAKITA

Fig. 129 'Your Dream Camp' (above)

N

1. The positive atmosphere at camp, nobody is excluded which facilitates a ton of personal growth.

2. If I were to create my own camp it would probably be really similar to Wanakita. I can't imagine going to a different kind of camp.

3. A variety of different activities ~~with~~ that would explore different aspects of camp life. A good balance between the arts, leadership, & nature and sports.

4. My favourite place at camp is my magic spot - looking out on the water at all camp campfire.

Fig. 130 'Your Dream Camp' (above)

1) What do you like about camp?

2) What would it be like?

3) What happens there?

1) I like how far away camp is from normal city life and how different it feels. Here there's a sense of [scribbled out]

1) I like how I feel @ camp and I like the person I'm able to be, because of camp. I like the responsibilities given I like the history and all the awesome traditions
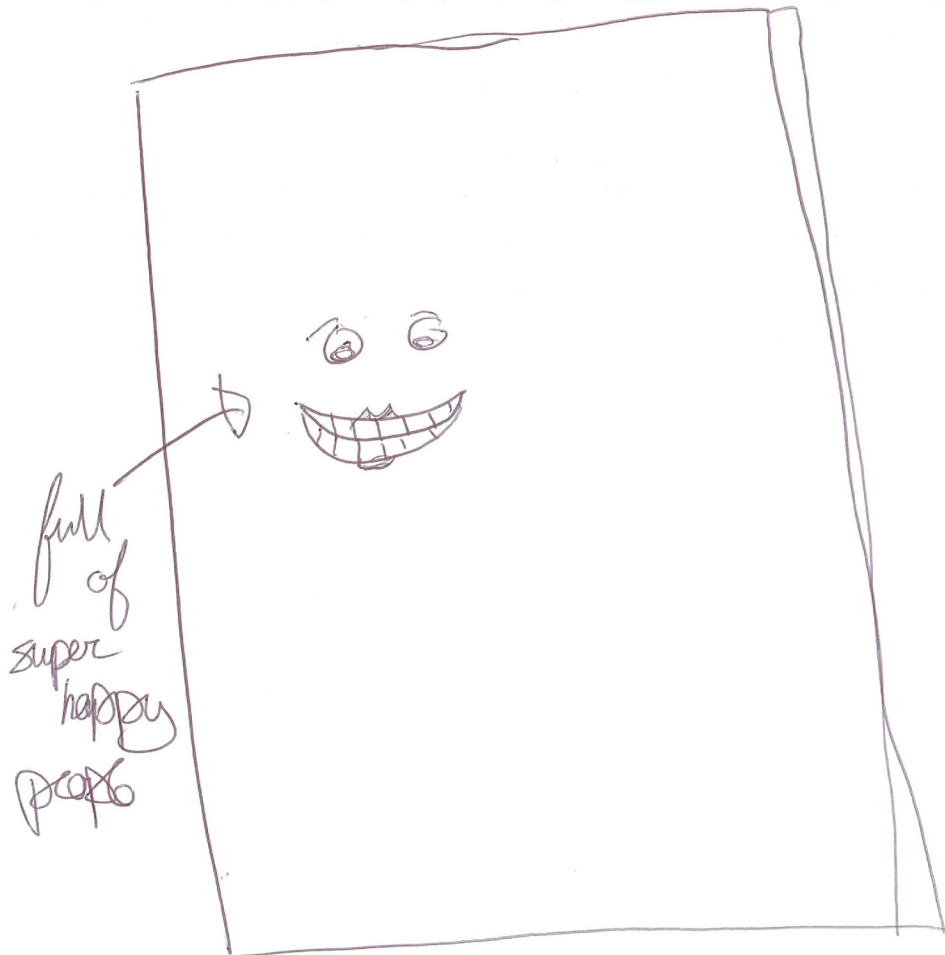
2) It'd be a lot like Namakita, except more

3)

full of super happy people

Fig. 131 'Your Dream Camp' (above)

—What do you like about camp?

—If you could make your own camp, what would it be like?
- centered around the lake / lots of watersports
- CHILL
- lots of campfires
—Imagine the camp of your dreams. It's a place where anything can

happen. What happens there? What is it like?
There are more watersports like water skiing/wakeboarding. Astronomy + stargazing
Draw your favorite place

—sailing
—nature (falls, boulders etc.)
— interacting w/ other campers
— THE LAKE!
— outtrip / camping

— structure

Competitive swimming
Instruction

KOSHLONG

swimming
docks

SAILING
DOCKS

Fig. 132 'Your Dream Camp' (above)

• I like the community atmosphere around camp and the values it instills.

• If I could make my own camp, there would be more freedom (less lifejackets, rules) and would include more motorised activities. There would be air conditioning.

Fig. 133 'Your Dream Camp' (above)

• the way that you (councillors) teach the campers to be respectful.

• It would it be like this camp

• the there they would teach how to respectful, polite and love nature. Is like Wanakita.

Vitoria
(my favourite place)

Spain

Fig. 134 'Your Dream Camp' (above)

Fig. 135 'Your Dream Camp' (above)

1. My favourite part of camp is the feeling you get being with your best friends all the time. I love that feeling of acceptance, and I love all the fun times I have.

2. If I could make my own camp, it would be a place where every kid, no matter race, colour, or social status could have fun, be accepted, and be happy. It would have an awsome water front and amazing programs. My camp would be a giant family. Our site would be modern and clean and all of our equipment would be nice and high tech.

My favourite Place

entrance

Check in spot office

fire place (campfire)

core

all forest activities in forest beyond

Large water front

Fig. 136 'Your Dream Camp' (above)

The only difference in between my dream camp and Wanakita is that my dream camp will have cabins that animals have no chance of entering. My camp would have enough money to help out kids that can't afford our camp. We would have more food options for those who want to eat healthy.

Fig. 137 'Your Dream Camp' (above)

230

What I like about camp:
I like meeting new friends
and swimming.

My Camp:
- big campfire
- big waterfront
- many water toys
- water playground
- huge natural playground
  (including low ropes)
- gourmet food
- nice/amazing counsellors

Fig. 138 'Your Dream Camp' (above)

Fig. 139 'Your Dream Camp' (above)

My Dream Camp is somewhere where the campers can experience nature, try new things make new friends and make memories that will last a LIFE TIME!

Fig. 140 'Your Dream Camp' (above)

what do you like about camp? the general camp
'envi'ronment and the company that comes along
if you could make your own camp, what would it with
it
be like. basically like this. I think that
maybe having some pet in the afternoon
that change each that you pick alternation with
imagine the camp of your dreams. It's a place
each activities
where anything can happen there. What is it
like? a very big waterfront. more water aresonts

Draw your favourite place. otherside

Fig. 141 'Your Dream Camp' (above)