

Fall 2023  
GRADUATE COURSE OUTLINE

COURSE CODE: ARC 3020  
COURSE TITLE: SUPERNATURAL | Research Options Studio  
PREREQUISITE COURSES: Successful completion of Architecture Graduate Core Studio sequence (ARC 1011, ARC 1012, ARC 2011, ARC 2012)  
CLASSROOM LOCATION: Daniels Third Floor Graduate Studios  
CLASS HOURS: Tuesday 9:00–1:00 and 2:00–6:00, and by arrangement with studio  
INSTRUCTOR NAME: Laura Miller  
INSTRUCTOR EMAIL: [laura.miller@daniels.utoronto.ca](mailto:laura.miller@daniels.utoronto.ca)  
OFFICE HOURS: By appointment  
OFFICE LOCATION: Daniels 237

COURSE OBJECTIVES:

1. In its pedagogy, SUPERNATURAL will model a multi-faceted approach to conducting architectural design research. By the conclusion of this course, successful students will have constructed a research programme that extends across different modes of inquiry, pursued in overlapping timeframes throughout the term. Modes of inquiry include: speculative design and making; reading and discussing theoretical, contemporary and historical texts; contextual analysis and interpretation; case study analysis and interpretation; writing; debate and the crafting of arguments; critique; and importantly, comparative, collaborative, and consultative inquiry with the SUPERNATURAL studio cohort.

2. During this course, analytical skills and abilities developed in previous studio work – assessing social, cultural, scalar, programmatic, contextual, and environmental issues – will be applied to the new contexts of the SUPERNATURAL Studio, in the development of a research agenda for thesis.

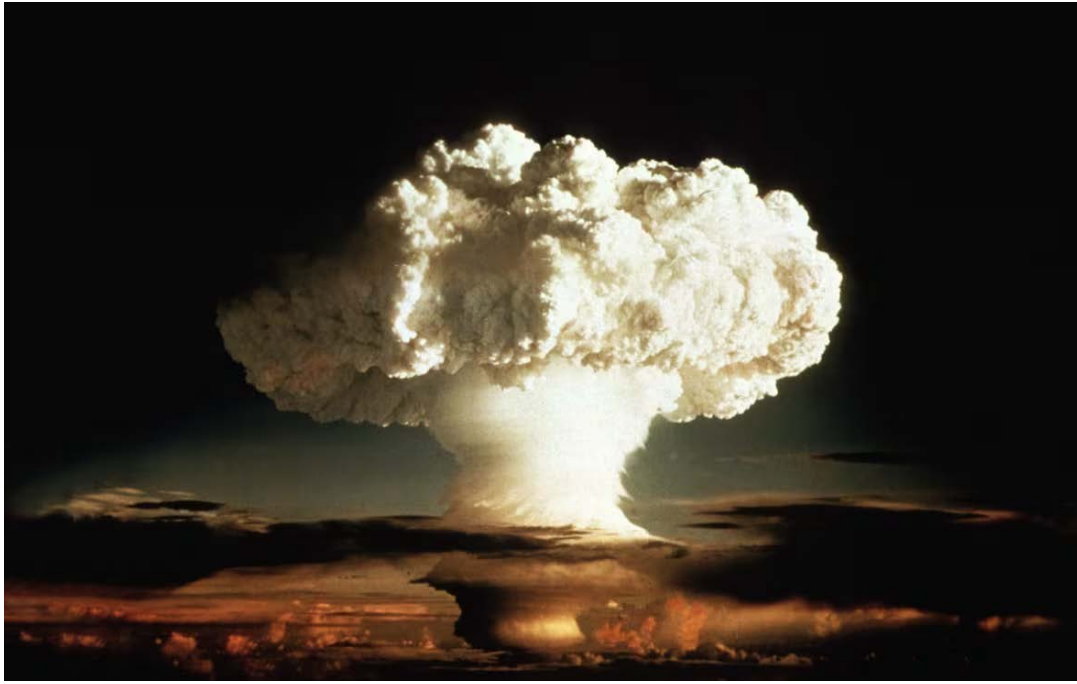
Students will be asked to direct their analytical and interpretive abilities towards the construction of a thesis project. At the conclusion of this course, successful students will have further developed their analytical skills and abilities, through their individual and collective interrogations of the constructed environment and its relation to different conceptualizations of the natural realm and its varied phenomena.

3. During this course, students will learn to identify, critically analyze, and evaluate case studies according to a set of research questions collectively posited by the SUPERNATURAL studio, as well as individually defined research questions each student brings to the studio.

4. Throughout this course, students will be encouraged to rigorously test their assumptions; to vigorously construct a logic as a scaffold for their ideas and discoveries; to revise their initial queries in light of new evidence or information; and ultimately, to assemble a rich design research platform for further inquiry in their subsequent thesis work.

5. By the conclusion of this course, successful students will be able to produce a set of detailed thesis proposals, applying and further developing their critical abilities in framing research questions, and projecting the structure and formats of their proposed research scenarios. This work is the groundwork for the Thesis Semester to follow.





*Mushroom cloud from the test of the first hydrogen bomb, 'Ivy Mike,' over the Pacific Ocean, 1952.  
Soil samples of sediment from a core sample of Crawford Lake, Ontario, from mid-20<sup>th</sup> century, including evidence of radioactive plutonium 239, peaking in 1952.*

#### COURSE DESCRIPTION:

#### SUPERNATURAL

Research Options Studio, ARC 3020

Laura Miller, Fall 2023

*“Rather than a predetermined stage set, nature presents a field of possibilities that are revealed through multiple types of cultural and historical [and architectural] interactions.”*

– Matthew Gandy, *Nature Urbana* [bracketed text added]

With a consciousness of our contemporary understanding, which imbricates architecture in everything from climate change and global warming to plant/animal/human archeology, SUPERNATURAL will critically examine the geographies, sites, landscapes, and typological forms that have defined architecture's relationship with the natural, physical environment. We will examine different ways that the natural realm has been defined historically, and how it is being reconsidered and reconstructed through various analytical, conceptual, and practice-based frameworks today.

SUPERNATURAL studio will explore, research, and develop architectural design propositions that manifest the complex relationships between the constructed environment and various 'natural' – as well as decidedly 'unnatural' – phenomena and environments.

We will ask: What are the ways that we, as architects, define, represent, and ultimately, choose to alter the physical environments in which we project our design ideas and constructions? Further, how can we approach the question of architecture's relation to the natural realm in a more deliberate, informed, conscious, and ethical manner as designers today?

#### CONCEPTUAL FRAMEWORK, 1:

When we make architecture – or any material artifact large or small – we alter the given, physical environment and its natural phenomena in many ways, adding to what Hannah Arendt described as the 'thing-character' of the world. Writing in the late 1950's, Arendt persuasively argued that the human-made artifact served to stabilize human existence through its physical form and material continuity through time. Arendt saw this quality – duration – standing in contrast to human beings' fleeting mortality and subjectivity on the one hand, and what she described as the "sublime indifference of untouched nature" on the other.

Arendt's dichotomy between human-made artifacts and the natural realm still has resonance, in her linking of human empathy and longing to constructed artifacts, and her insight that there was a form of reciprocity between humans and artifacts that was perceived temporally. Yet we are obliged today to think beyond such a singular, and effectively, closed reciprocal loop, where the constructed realm serves and reflects only human needs – particularly with the knowledge that human needs have not served other life forms very well, from the smallest microorganisms to the planet itself. When we add not only human duration but that of other non-human life forms to Arendt's equation – and consider also their becoming, being, evolution and possible extinction, the picture becomes much more complex. It is this complex, uncertain territory that is of interest to SUPERNATURAL studio.

#### CONCEPTUAL FRAMEWORK, 2:

It is important to say that natural phenomena and the physical environment are not the same thing as 'Nature,' a conceptual category which is itself an artifact of culture, and one that has had many different characterizations over time, and within distinct cultures. While a dichotomy between Nature and Artifice – and by extension, between 'Nature' and 'Architecture' or 'Nature' and 'Construction' – may have once seemed rational, or even productive, such a schema is no longer possible to uphold today.

The theoretical proposition that characterizes our current time as the Era of the Anthropocene (still being debated by scientific communities today) argues that there has been an irrevocable transformation of what was once imagined to be a more 'natural,' prior form of the earth – a state if not 'original,' at least 'untouched' by human alteration for eons, and subsequently, "touched" in a manner which did not overwhelmingly disrupt an accord between the constructed and the natural realms.

While different 'recent' events – the Industrial Revolution, the advent of modernity, the deployment of nuclear weapons – are seen as possible tipping points in an acceleration towards what is now considered by many to be a new epoch of plant, animal, and human relations, we are also gaining an increasingly detailed understanding of how humans have worked, shaped, and transformed the environment to suit their needs and desires for millennia.

If we do not require that such shaping and transformation continue to be linked to narratives or rationales prioritizing human 'progress' through increased development, efficiency, and capital, but instead be redirected towards greater knowledge, regard, and care of all life forms and the natural

environment, there are opportunities for new ways of thinking and designing that could open up. SUPERNATURAL studio will seek out such opportunities.

#### CONCEPTUAL FRAMEWORK, 3:

Today's compounding climate crisis has flipped the opposing sides of Arendt's original dichotomy, where human artifacts such as architecture stood to oppose an 'indifferent' nature. Today, we understand that human artifacts, including architecture, can de-stabilize human and non-human life, and accelerate human and non-human mortality through their indifference to the natural realm.

Many hope that human innovation will deliver new techniques to mediate climate change and its existing and growing havoc upon our life on Earth. Yet it is doubtful that technological 'solutions' to the climate crisis, no matter how sophisticated, alone would fully soothe a 'nature,' indifferent or not, that has become more and more unpredictable as changes rapidly occur and amalgamate within the Earth's environments. Further, many technological approaches largely fail to address the myriad geographical, cultural, economic, and gender-based injustices and inequities that often accompany such solutions, and there is work to do here to make a more equitable situation for all.

While not discounting technological innovations then, SUPERNATURAL studio is designed to open up what admittedly are large philosophical questions about the relationship of architecture and the natural environment – arguing that any effectual changes in this relationship in architectural design and practice must come from the construction of an ethical position first, before technical solutions can be implemented, or formal preoccupations appear. SUPERNATURAL studio will ask that each student's research be directed with this ambition.



*Richard Barnes, Photographer, Animal Logic Series. Diorama restoration, California Academy of Sciences*

## SUPERNATURAL STUDIO WORK: COLLABORATIVE TO INDEPENDENT WORK

SUPERNATURAL studio will be structured to shift emphasis from collaborative research to independent research over the course of the term, as students' interests become more defined and elaborated. This transfer is important in the development of each student's independent thesis project.

Collaboration, however, remains an important part of SUPERNATURAL and will be valued throughout the term as well as throughout the entire thesis year. I am interested in – and will ask you to bring – your design interests, personal experiences, and research questions to the studio, and consider these to be essential contributions to our shared work. The structure of the studio research is based upon this precept.

## PRESENTATION OF WORK (INDIVIDUAL)

Please put together a short presentation in advance of our first studio meeting on September 12 (15 to 20 minutes, maximum). Your presentation should include images of your studio work, other interests, and other work (of any genre or format) that you have done, or work by others that inspires you. Be prepared to discuss! You will present during our first class meeting.

## RESEARCH ARTIFACTS

Studio assignments are designed to create a collection of research artifacts that will instigate discussions, help shape thesis interests, and serve as a record of your design research.

SUPERNATURAL Studio's inquiries will be deliberately constructed across diverse categories of inquiry that will serve to catalog conceptual frameworks, ideas, processes, actions and perceptions through which the material, constructed environment (architecture, landscape, urbanism) encounters the natural environment and its varied phenomena.

### 1. CATALOG

To begin, we will collectively identify a number of working categories cataloging the ways that architecture and the built environment does – or does not – relate to the physical environment and natural phenomena. These (overlapping) categories will be interrogated by the studio, suggesting further individual and collective research.

It is important to note that categories the studio generates will potentially contain multiple and differing cultural perspectives about the natural realm; part of our work will be to identify these possible perspectives.

While we will work collectively as a studio to generate our final selection of research categories, some possible categories for our initial consideration might include:

*(Incomplete list, in alpha order)*

Classification (*e.g. Natural History, typological identity...*)

Colonization (*e.g. territory, settlement, property...*)

Composition (*e.g. the Picturesque...*)

Conservation (*e.g. parks and preserves; energy or other resources...*)

Duration (*e.g. materiality, temporality, the ruin...*)

Ecological (*e.g. systemic relations of life forms within a physical setting; branding opportunity...*)

Emulation (*e.g. biomorphism, simulation...*)

Encapsulation (*e.g. Biosphere, greenhouse, Wardian Case...*)

Entropic (*e.g. dissipation, disorder...*)

Exploitation (*e.g. extraction of resources; Eco-Tourism...*)

Opposition (*e.g. endogenous, exogenous...*)

Ornamentation (source of embellishment, pattern and form...)

Phenomenalization (*e.g. atmosphere, weather phenomena, land art...*)

Remediation (*e.g. repair, restoration...*)

Reproduction (*e.g. cloning, 3D printing organic matter...*)

Simulation (*e.g. virtual phenomena, artificial intelligence, faux-natural conditions...*)

Stabilization (*e.g. suspending of fixing time, resisting natural processes...*)

Transformation (*e.g. solar/wind power, construction, natural or unnatural processes...*)

After we finalize the list of categories, each student will select 3 categories for further research.

Categories could spark research, for example, comparing different cultural or historical ideas about a natural phenomenon (such as lightning, or the idea of a 'site'); focusing on particular kind of site (such as extraction sites or 'leftover' sites in urban areas); examining a certain kind of program (such as exhibition or collection spaces containing artifacts from the natural world); adopting a formal approach (such as a study of the structure of ornament based in natural life forms); investigating a particular operation and its formal implications (such as cloning); understanding the conceptual and historical basis of an ethical position (such as stewardship); to name but a few possibilities. Hopefully, some combination or mutation of categories will occur.

## 2. SUPERNATURAL RESEARCH CATEGORIES & VIDEO

Each student will begin their inquiry by creating a short video (approx. 3 to 5 minutes), exploring 3 selected categories from the list the SUPERNATURAL studio identifies (see #1, above), and articulating 3 questions relating to their selected categories. Following the video, each student will continue to research their 3 categories through writing, reading, and case study analysis.

## 3. READINGS

SUPERNATURAL studio will share a group of foundational and background readings, which will act as a common set of references for the studio. We will work together to collectively determine this group of readings from a larger bibliography provided. Our bibliography will be added to over the course of the term by studio members as sources are identified through collective and individual research. Each student will also choose one or more readings to share with the studio, presenting these in a seminar format. Throughout, students will share presenting and discussing selected readings to the studio group.

## 4. CASE STUDIES

We will analyze a group of case studies that embody attitudes towards the natural environment in one or more ways, examining how the material constructions of architecture, landscape, urbanism, and artistic practices are situated within constructs of the natural realm and physical environment. Each student will select 4 (or more) precedents to investigate further. These will be presented to others in the studio and will form a collective set of references for all to share, learn from, and draw upon. This component of the studio's research will allow students to become familiar with different options regarding possible scales, settings, programs, sites, conditions, and conceptual frameworks implicated in each case study or precedent, identifying issues that may be pertinent to students' emerging thesis design inquiries. We will compile this research into a shared document (PDF) for the studio.

## 5. EXPERIMENTAL ARTIFACTS

As a research tool, thinking and conducting research through design will be an important part of your work – as a means to test your thinking on a particular set of questions, as a pretense to explore different methodological approaches, and as a way to provide an opportunity to expand and experiment with your representational and analytical tools in articulating ideas.

Each student will independently define and conduct an independent form/materials-based research, creating a series of 'Experimental Artifacts' pursued throughout the length of the term, through drawing, construction, modelling, photography, video, or a combination of these. This work will be based on research interests identified by each student. They could be related to the Research Categories each student is investigating, or might be supplemental to those categories. Experimental Artifacts are 'experimental' in that they are a means to speculate and look closely at a subject, theme, or condition; a process, mode of representation or analysis; or a means of articulation or translation. Your Experimental Artifacts will require some kind of structuring as a body of work, and this structure will be important to think about. Your Experimental Artifacts may consist of a series of smaller investigations, such as series of related or thematic studies, or they could be individual, unrelated studies (research 'chapters,' perhaps utilizing a standard format such as size of drawing paper, kind of drawing, etc.). They could also be a single form/material investigation that requires, due to its complexity or scale, the longer time frame of the semester to complete.

## 6. INTERESTS & INTENTIONS

This is a written statement discussing thesis interests and themes. Students will produce a shorter draft (Draft 1) and then elaborate upon ideas in Draft 2, as their research and thinking develops.

First Draft 800–1000 words (3–4 pages, double-spaced) maximum.

Second Draft 2500–3000 words (10–12 pages, double-spaced), maximum.

## 7. KEYWORDS [5 + 5 + 10 + 5]

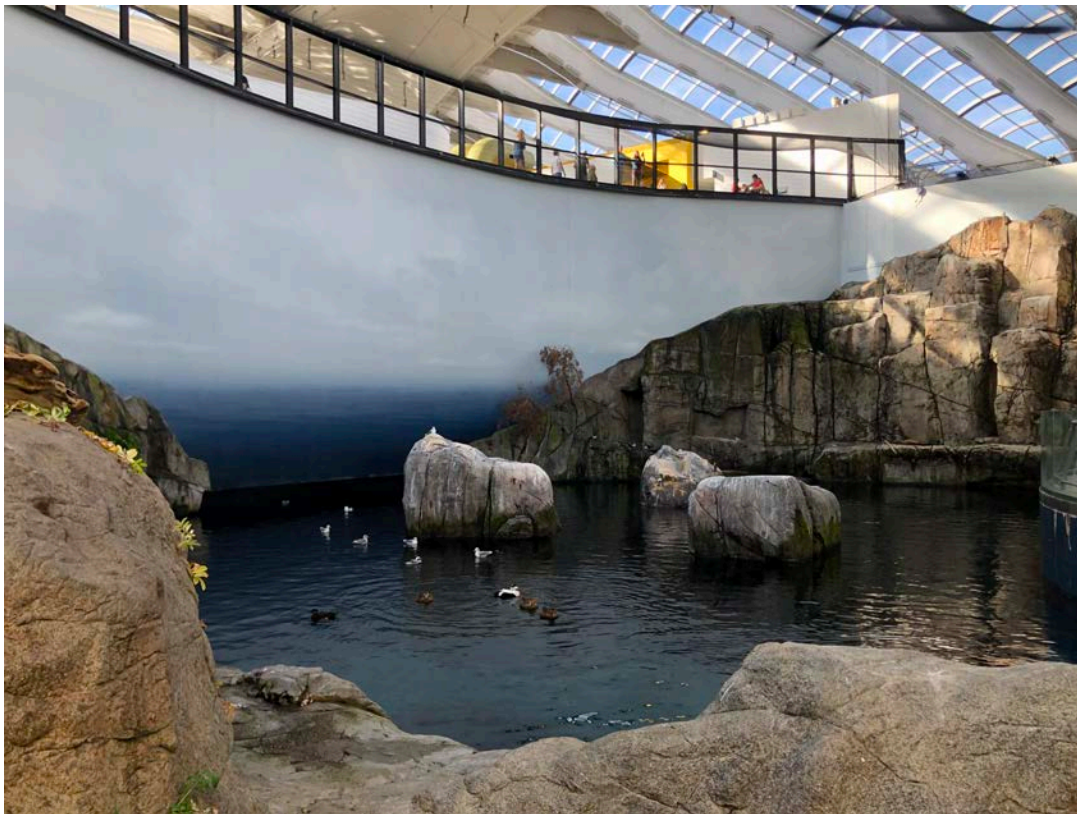
This is an exercise to cultivate each student's thesis ideas and to develop skills in argumentation, through the production of keywords, rhetorical statements and images.

## 8. THREE SCENARIOS

During the last part of the term (approximately the last 3 weeks), students will work independently to organize and synthesize their research, creating 3 scenarios for possible thesis projects. These scenarios may be quite diverse in terms of themes, scale, programs, sites, and methodologies; or they could be quite closely related, depending on the interests of each student. The 3 Scenarios will be presented in a book/digital presentation format, including text and images, and will incorporate research each student has created during the semester. The 3 Scenarios will be the focus of our final review in December, although previous research is also a part of the final review materials.

## TRAVEL

At the beginning of the term, SUPERNATURAL studio will collectively develop a travel agenda and possible dates to travel (+/- 4 – 6 days). It is extremely important that all studio participants have the opportunity to participate in our travel if they are able. Decisions about travel will be made in consultation about windows of possibility in the schedule that make the most sense for the studio (Fall or Winter terms, and in consideration of other coursework) and what will be most informative and inclusive in terms of duration, cost, and relevance to thesis interests.



*Biosphere, Montreal. Habitat panorama. November 2022 L.Miller photo*

## SCHEDULE

The studio will meet once weekly, on Tuesdays. If amenable to students, we may elect to have a later start and end time, split some of the sessions throughout the term (especially for reviews), or nearing the end of the term, have additional meeting times on occasion to accommodate increased needs of students. We will discuss meeting times and schedule at our first studio session.

Important! The SCHEDULE listed below is subject to change; it will be discussed and revised, if necessary, in the first few classes with the participation of studio members. A final schedule will be issued once possible travel dates, shared readings, guest speakers, and pin ups/reviews have been finalized.

## WEEK 1/ TUESDAY SEPTEMBER 12

Studio Planning Session:

Review schedule, determine meeting times; go over syllabus, assignments, readings; discuss travel possibilities for fall or winter terms, assign groups to research travel options.

SUPERNATURAL Categories – Discussion, finalize research categories list .

SUPERNATURAL Categories / Questions: Storyboards & Video – assigned.

Readings: Discussion of shared readings; Reading Groups assigned, Basic Readings Groups I and II. Exploratory Series of Artifacts – assigned.

Short Presentation of Work – Individual Presentations (approx. 20 minutes w/ 10 minutes discussion.)

## WEEK 2/ TUESDAY SEPTEMBER 19

Guest Talk: Hans Ibelings [morning]

SUPERNATURAL Categories / Questions: Storyboards due. Pin-up & discussion.

Readings: Discussion Groups 1 & 2 Basic Readings I.

## WEEK 3/ TUESDAY SEPTEMBER 26

SUPERNATURAL Categories / Questions Video: final screening and discussion.

[Guest Critic TBA]

Exploratory Series of Artifacts: Individual presentation of proposed possible themes, ideas, samples – drawings, models, photographs, video clips, examples from any source; studio discussion.

Case Study Assignment: Discussion and finalization of list; assigned.

## WEEK 4/ TUESDAY OCTOBER 3

Readings: Discussion Groups 3 & 4 Basic Readings II.

Case Study I Research – review & discussion.

Guest Talk: Anna Renken [Time TBD]

## WEEK 5/ TUESDAY OCTOBER 10

[Screen Film or Shorts?]

SUPERNATURAL Categories – Research Presentations pin-up & discussion.

Interests + Intentions – assigned.

[Guest Talk? TBD]

## WEEK 6/ OCTOBER 17

Research Categories and Exploratory Artifacts, desk crits.

[Guest Talk? TBD]

## WEEK 8/ OCTOBER 31

Readings: Individual Readings, Presentation of Abstracts & Discussion.

Interests and Intentions, Draft 1 presentations.

[Guest Talk? TBD]

Keywords – assigned.



## WEEK 9/ NOVEMBER 7

Case Study II Research – review & discussion.

[Guest Critics TBA]

Exploratory Series of Artifacts – desk crits.

Discuss Keywords assignment questions; 3 Scenarios assigned.

## WEEK 10/ NOVEMBER 14

SUPERNATURAL Categories – Research Updates, group discussion.

Exploratory Series of Artifacts, work in progress: desk exhibit.

3 Scenarios development, individual discussions.

[Guest Talk? TBD]

## WEEK 11/ NOVEMBER 21

Keywords presentations.

[Guest Critics TBA]

## WEEK 12/ NOVEMBER 28

[last scheduled day of studio]

Work in progress:

3 Scenarios development; Exploratory Series of Artifacts.

Individual or paired discussions @desks.

Interests and Intentions draft 2 due.

## [WEEK 13/ DECEMBER 5 –]

[optional studio day]

Work in progress (Pre-final).

Individual or paired discussions @desks.

## DECEMBER 8

3 Scenarios – preliminary draft completed by Friday, December 8.

Final Due Date December 22, 2023.

## FINAL REVIEW

Review Dates Scheduled for ARC 3020 are December 13, 14, and 15, 2023.

The date(s) of SUPERNATURAL's review should be announced during the first several weeks of the Fall Term.

## IMPORTANT DATES:

<b>Fall 2023</b>	
Labour Day (University Closed)	Monday, September 4, 2023
First day of F/Y section courses	Monday, September 11, 2023
Last day of F/Y classes waitlist	Friday, September 15, 2023
Last day to enroll in F/Y classes on ACORN	Wednesday, September 20, 2023
Thanksgiving (University Closed)	Monday, October 9, 2023
Last day to drop F section courses without academic penalty	Monday, November 6, 2023
Last day of F/Y classes	Friday, December 1, 2023
End-of-term Final Exam / review or Assessment Period	Monday, December 4, 2023 – Wednesday, December 20, 2023 (including Saturday and/or Sundays)
Holiday Break (University Closed)	Thursday, December 21, 2023 – Tuesday, January 2, 2024

Conflicts with religious observances should be brought to the attention of the course instructor and the Office of the Registrar and Student Services no later than the second week of classes. For more information, please see the [Policy on Scheduling of Classes and Examinations and Other Accommodations for Religious Observances](#).

#### EVALUATION:

Evaluation will be carried out in accordance with the University Assessment and Grading Practices Policy. Please refer to the policy located on the governing council website.

[http://www.governingcouncil.utoronto.ca/Governing\\_Council/policies.htm#G](http://www.governingcouncil.utoronto.ca/Governing_Council/policies.htm#G)

<b>Evaluation</b>	<b>Percentage of Grade</b>
Video	5%
Research Categories (3)	10%
Case Studies	15%
Exploratory Series of Artifacts	15%
Interests and Intentions Statements	10%
Keywords Presentation	10%
3 Scenarios/ Final Presentation	15%
Readings and Discussion	10%
Group: collaboration, participation in discussions, reviews; growth factor / participation and involvement in the studio	10%
<b>Total</b>	<b>100%</b>

Final version of 3 Scenarios (book/PDF) is due December 22, 2023

Because the efforts of SUPERNATURAL Research Studio are cumulative, evaluation will be based upon each student's performance over the course of the semester. Individual conferences with Laura prior to November 6 (withdrawal date for courses) will be scheduled to discuss progress in the studio, but there will not be a grade evaluation prior to the withdrawal date.

The graduate grading scale is listed as letter grades. The graduate grading scale is included below for your reference. Annotations are further explanation of grade determination for SUPERNATURAL. The studio grade includes a growth factor / participation factor through the various studio projects and involvement in the studio. Also, this aspect of studio participation is weighted in the overall course evaluation, please see EVALUATION, above.

<b>GRADUATE GRADING</b>		
<b>Letter Grade Scale</b>	<b>Grade Meaning</b>	<b>Numerical Scale of Marks</b>
A+	<b>Exceptional.</b> Surpasses all course requirements and expectations. Work demonstrates in-depth, nuanced understanding, critical awareness, exceptional engagement with course material, and exceptional creativity and originality.	90 – 100%
A	<b>Excellent.</b> Meets all course requirements and expectations at a very high and consistent level of performance. Work demonstrates in-depth understanding, critical awareness, a high degree of engagement with course material, and a high level of creativity and originality.	85 – 89%
A-	<b>Very Good.</b> Meets all course requirements and expectations at	80 – 84%

	a high and nearly consistent level of performance. Understandings and insights in the work are apparent, and there is strong evidence of critical engagement with course material, creativity and originality.	
B+	<b>Good.</b> Meets the majority of course requirements and expectations at a strong and mostly consistent level of performance. Understanding and insights in the work are somewhat uneven but apparent. There is evidence of critical engagement with course material, creativity, and originality.	77 – 79%
B	<b>Acceptable.</b> Meets basic course expectations at an adequate level of performance. Understanding and insights in the work are somewhat uneven but mostly apparent. There is evidence of engagement with course material and some effort applied towards meeting assignment criteria.	73 – 76%
B-	<b>Fair.</b> Meets some course expectations, but others at below course expectations. Understanding and insights in the work are uneven. There is evidence of varied engagement with course material and an inconsistent effort applied towards meeting assignment criteria.	70 – 72%
FZ*	<b>Inadequate.</b>	0 – 69%

\*FZ=Fail

Please refer to the University of Toronto Grading Practices Policy for additional information: <http://www.governingcouncil.utoronto.ca/Assets/Governing+Council+Digital+Assets/Policies/PDF/grading.pdf>.

#### LATE WORK:

All assignments are due in class at the specified time and date. Late submission will result in a 5% deduction (of each assignment's total grade) per day (excluding weekends). In the case of illness or other special circumstance, notification should be given to the Instructor and the Registrar as soon as possible and before the deadline in question. A Verification of Illness (Also known as a "doctor's note") is temporarily not required. Students who are absent from academic participation for any reason (e.g., COVID, cold, flu and other illness or injury, family situation) and who require consideration for missed academic work should report their absence also through the online absence declaration tool on ACORN. Additional information is available online: <http://www.illnessverification.utoronto.ca/index.php>

#### FINAL DUE DATE:

Due dates are set by the Instructor in the schedule and evaluation sections of this outline. All term work must be submitted on or before the deadline date stipulated. Students who for reasons beyond their control are unable to submit an assignment by its deadline must obtain approval from their Instructor for an extension within the term. The last date of the fall term is December 20, 2023.

Any work submitted after the stipulated deadline and before the end of term without an approved extension will not be accepted. Students will be required to petition to the School of Graduate Studies for an extension if they will be unable to submit their work by December 20, 2023.  
<https://www.sgs.utoronto.ca/policies-guidelines/coursework-extensions/>

If a student must be absent due to sickness or other emergency, students should report their absence through the online absence declaration tool on Acorn, and also advise their professor of their absence via email, particularly in advance of a deadline, where possible. Those students registered with Accessibility services should provide a letter from their advisor that confirms their registration and indicates their required accommodations. Please speak with Paula Rayson in ORSS if you have any questions or concerns regarding your letter of accommodation and how to interpret the information. Otherwise, students should report their absence through the online absence declaration tool on Acorn and advise their professor. Without any documentation, or where notice was not given, the ultimate decision is at the instructor's discretion.

[Please note that all grades are due five business days following the final assignment/exam.]

#### PREPAREDNESS AT UofT:

Students are advised to register for UTAAlert, the University's alert system, at <http://alert.utoronto.ca/>. UTAAlert sends important messages to registrants via text, email, and phone.

#### ACCESSIBILITY NEEDS:

The University provides academic accommodations for students with disabilities in accordance with the terms of the Ontario Human Rights Code. This occurs through a collaborative process that acknowledges a collective obligation to develop an accessible learning environment that both meets the needs of students and preserves the essential academic requirements of the University's courses and programs.

If you are a student who identifies with one or more of the broad categories below, we encourage you to register with Accessibility Services:  
<https://studentlife.utoronto.ca/department/accessibility-services/>.

- Attention Deficit Hyperactivity Disorder (ADHD)
- Autism Spectrum Disorder
- Brain Injury and Concussion
- Chronic Health
- Deaf and Hard of Hearing
- Learning Disability
- Mental Health
- Mobility and Functional
- Low Vision / Legally Blind
- Temporary Injuries

For any questions or assistance, please see the staff in the Office of the Registrar and Student Services.

#### ENGLISH LANGUAGE AND WRITING SUPPORT:

The University of Toronto expects its students to write well, and it provides resources to help. Please consult the University of Toronto writing site: <https://writing.utoronto.ca/> for advice and answers to your questions about writing. Please pay special attention to "Advice on Writing: Academic Writing."

The Writing Center at the John H. Daniels Faculty of Architecture, Landscape and Design is located in **room ESC1019**. The Centre is a valuable resource available to all Daniels students, providing support and guidance in enhancing their writing abilities and developing skills in design and visual studies. The Daniels Writing Center offers academic assistance through tutorials and

individual consultations aimed at fostering effective integration of written, spoken, and visual communication. <https://www.daniels.utoronto.ca/students/student-services>

Academic writing carries with it certain expectations about properly citing, quoting, and referencing source material. Your research must be conveyed in a language commonly shared by others in the discipline. The style guidelines preferred by the Daniels Faculty are put forth in the Chicago Manual of Style and can be found here:

<http://www.chicagomanualofstyle.org/16/contents.html>

[https://owl.purdue.edu/owl/research\\_and\\_citation/chicago\\_manual\\_17th\\_edition/chicago\\_style\\_introduction.html](https://owl.purdue.edu/owl/research_and_citation/chicago_manual_17th_edition/chicago_style_introduction.html)

The Centre for International Experience (CIE) English Language Support is also available to support students: <https://www.studentlife.utoronto.ca/cie/els>

ACADEMIC INTEGRITY:

**SUPERNATURAL AI (Artificial Intelligence) Policy**

SUPERNATURAL assumes that all work submitted by students will be generated by the students themselves, working individually or collaboratively in groups. Students should not have another person/entity do the writing of any substantive portion of any written assignment for them, which includes hiring a person or a company to write assignments and using artificial intelligence tools like ChatGPT.

Representing as one's own idea or expression an idea or expression that is AI-generated may be considered an academic offense in this course. Intellectual honesty is vital to an academic community and for the fair evaluation of student work and student capabilities. Thus, students may not copy or paraphrase from any generative AI applications, including ChatGPT and other AI writing and coding assistants, for the purpose of completing assignments. This course policy is designed to promote your learning and intellectual development overall, and specifically, to help you develop your critical reasoning and research abilities as you work on the construction of your thesis approach and arguments.

Academic integrity is essential to the pursuit of learning and scholarship in a university, and to ensuring that a degree from the University of Toronto is a strong signal of each student's individual academic achievement. As a result, the University treats cases of cheating and plagiarism very seriously. The University of Toronto's Code of Behaviour on Academic Matters, ([www.governingcouncil.utoronto.ca/policies/behaveac.htm](http://www.governingcouncil.utoronto.ca/policies/behaveac.htm)) outlines the behaviours that constitute academic dishonesty and the processes for addressing academic offences. The Code of Behavior on Academic Matters states: "It shall be an offence for a student knowingly [...] to represent as one's own any idea or expression of an idea or work of another in any academic examination or term test or in connection with any other form of academic work, i.e., to commit plagiarism." The Code also states: "Wherever in the Code an offence is described as depending on 'knowing,' the offence shall likewise be deemed to have been committed if the person ought reasonably to have known."

Potential offences include, but are not limited to:

In papers and assignments:

1. Using someone else's ideas or words without appropriate acknowledgement.
2. Submitting your own work in more than one course without the permission of the instructor.
3. Making up sources or facts.
4. Obtaining or providing unauthorized assistance on any assignment.

On tests and exams:

1. Using or possessing unauthorized aids.
2. Looking at someone else's answers during an exam or test.
3. Misrepresenting your identity.

In academic work:

1. Falsifying institutional documents or grades.
2. Falsifying or altering any documentation required by the University, including (but not limited to) doctor's notes.

All suspected cases of academic dishonesty will be investigated following procedures outlined in the Code of Behaviour on Academic Matters. If you have questions or concerns about what constitutes appropriate academic behaviour or appropriate research and citation methods, you are expected to seek out additional information on academic integrity from your instructor or from other institutional resources. For information about academic integrity at the University of Toronto, please see <https://www.academicintegrity.utoronto.ca/>.

Normally, students will be required to submit their course essays to the University's plagiarism detection tool for a review of textual similarity and detection of possible plagiarism. In doing so, students will allow their essays to be included as source documents in the tool's reference database, where they will be used solely for the purpose of detecting plagiarism. The terms that apply to the University's use of this tool are described on the Centre for Teaching Support & Innovation website (<https://uoft.me/pdt-faq>).

For accepted methods of standard documentation formats, including electronic citation of internet sources please see the U of T writing website at: <http://www.writing.utoronto.ca/advice/using-sources/documentation>. Please also refer to "Reading and Using Sources: How Not to Plagiarize" on the University of Toronto writing site (<http://www.writing.utoronto.ca/>).

#### STUDENT WORK – DANIELS PUBLISHING POLICY

On occasion, the John H. Daniels Faculty of Architecture, Landscape, and Design (the Faculty) will share, use, exhibit, display, broadcast, and distribute images of student work completed in this course in connection with the activities of the Faculty for promoting, publicizing, or explaining the activities of the school. Should you wish to 'opt out', please contact [communications@daniels.utoronto.ca](mailto:communications@daniels.utoronto.ca), otherwise, your participation in this course grants the Faculty permission to publish such images in PR/promotional materials such as marketing, advertising, fundraising, and any other Faculty-related publication. These images may appear in a wide variety of formats including but not limited to social media, website and print.



*The Ark, Nova Scotia, 1970's.*