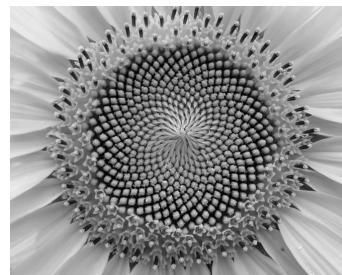
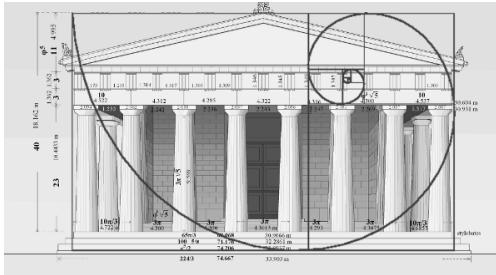
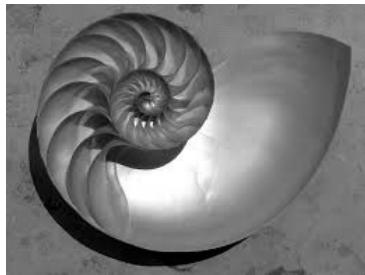


# CLASSICAL ARCHITECTURE WORKSHOP

EGDT 2740 | Spring Semester 2020 | CS-713A | M/W 10:00-10:50am



## COURSE SYLLABUS

Course website via Canvas

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### INSTRUCTOR

**Assistant Prof. Brandon Ro, AIA, NCARB**

*Office:* CS-704C      *Phone:* 801-863-4695

*Email:* [brandon.ro@uvu.edu](mailto:brandon.ro@uvu.edu)

*Office Hours:* As posted outside of office (other times by email appointment only)

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### CATALOG COURSE DESCRIPTION

**EGDT 2740 – Special Problems Architectural (2)**

A selected special problem in architectural design and construction methods. Design problem selected by professor.

### PREREQUISITES

EGDT 1100 with a grade of C- or higher

### COURSE DESCRIPTION

Introductory course providing students with an understanding of the fundamental principles and language of architecture. The course will teach students design principles that inform classical architecture which are found in the order, proportion, archetypal geometry, and patterns

found in nature and the cosmos. This sets a solid foundation for learning and applying architecture's vocabulary and syntax to compose poetic and meaningful buildings.

## INSTRUCTIONAL METHODS

This course will incorporate traditional methods of teaching architectural design and its fundamentals. Instructional methods will include lecture, discussion of readings, drawing demonstrations, design workshops, desk critiques (individual/group mentoring/coaching), informal pin-ups/reviews, formal design juries, field trips, etc.

## OBJECTIVES AND PEDAGOGY

The objectives of this course are pedagogically addressed through three teaching phases that build upon one another.

**PHASE 1: FOUNDATIONAL KNOWLEDGE** introduces students to key components of the architect's education, such as the relationship between function, strength, and beauty. Architecture is a pattern language and students will explore this by learning from different types of ordering systems found in nature. This phase will help students gain a knowledge base of the elements and principles governing classical architecture. Students will test their learning through pop quizzes. The aim of this phase is to understand the importance and necessity of balancing theory and practice in architectural design.

**PHASE 2: ANALYTICAL DRAWING** exercises will enable students to develop their manual skills and apply their foundational knowledge gained in the previous phase. A series of hands-on drawings encourage the students to think with their hands as they explore the mathematical relationships and proportions found in the classical tradition.

**PHASE 3: DESIGN PROCESS** is the ultimate phase of the course. It tests the student's comprehension of foundational knowledge as well as their development of analytical drawing skills. Students prove their ability to draw with their mind and use their architectural imagination by applying design processes, patterns, and principles to solve design problems of different scales. They will communicate their solutions and design compositions through graphic and verbal means.

## STUDENT LEARNING OUTCOMES

By the end of the course, students will be able to:

- Learn to effectively communicate concepts of architectural design verbally and visually
- Apply ordering systems, such as archetypal geometry, proportion, and patterns, to design problems
- Develop literacy with the classical language of architecture by learning the parts of the classical orders and the tectonic design elements of architectural composition
- Demonstrate how to incorporate historic architectural precedents, measured drawings, and design principles in new design projects within a wide spectrum of scales

## PROFESSIONAL NAAB STANDARDS ADDRESSED

Accreditation for the Bachelor of Architecture at Utah Valley University must meet certain educational requirements outlined by the National

Architectural Accrediting Board (NAAB) to be considered a “professional degree” leading to licensure.

In addition to the course objectives and learning outcomes already described above, this course aims at providing students with an understanding or ability in the following NAAB Student Performance Criteria:

- **A.4 – Architectural Design Skills:** *Ability* to effectively use basic formal, organizational and environmental principles and the capacity of each to inform two- and three-dimensional design.
- **A.5 – Ordering Systems:** *Ability* to apply the fundamentals of both natural and formal ordering systems and the capacity of each to inform two- and three-dimensional design.
- **A.6 – Use of Precedents:** *Ability* to examine and comprehend the fundamental principles present in relevant precedents and to make informed choices about the incorporation of such principles into architecture and urban design projects.

## REQUIRED SUPPLIES, MATERIALS, AND TEXTS

The design workshop requires a few drafting and model making materials that students can continue to use throughout their architectural education beyond this course. Supplies can be purchased locally at the campus bookstore, Michaels, Hobby Lobby, Artist Corner, Blick Art Materials, etc.

### Required Supplies and Materials

- Sketchbook, spiral bound, new 8.5”x11”
- 12” Rolling ruler
- 12” or 18” roll of tracing paper
- HB or 2H mechanical pencils
- White Staedtler-Mars eraser or equivalent
- Kneaded eraser
- Compass
- Drafting tape or drafting dots
- Triangular architect’s scale in inches
- 45, 30/60 degree triangles
- Circle template
- Eraser shield
- Erasable colored pencils, preferably brown, sepia, red, white
- Waterproof drawing pens of varying pen tip thickness, such as 0.005, 0.01, 0.03, 0.05 (Sakura Pigma Micron or equivalent)
- Push pins
- Carrying case to protect large format drawings (12”x18” min)
- Tacklebox, artbox, or bag to store supplies

**NOTE:** Supplemental materials such as large format watercolor paper, vellum, foamcore, etc. will be needed at intervals based on various project requirements.

### Required Digital Tools and Software

- Laptop or desktop computer capable of running design software.
- Thumbdrive for digital portfolio submissions
- Camera (high quality - mobile phone, digital)

### Required Texts (\*=available in library)

- Schneider, Michael S. *A Beginner's Guide to Constructing the Universe: The Mathematical Archetypes of Nature, Art, and Science*. New York: HarperCollins, 1994.\*
- Ware, William R. *The American Vignola: A Guide to the Making of Classical Architecture*. New York: Dover, 1994. Older edition PDFs available online: (Book 1) <https://archive.org/details/cu31924091026504/page/n1> (Book 2) <https://archive.org/details/americanvignola00vignoog/page/n5>

**NOTE:** Selected chapter readings/examples from the texts below will be provided by the instructor, but the student may desire to purchase their own copy of these texts for future reference.

- Clark, Roger H., and Michael Pause. *Precedents in Architecture: Analytic Diagrams, Formative Ideas, and Partis*. 3rd ed. Hoboken, NJ: John Wiley & Sons, 2005.
- Gabriel, Jean-François. *Classical Architecture for the Twenty-First Century: An Introduction to Design*. New York: W.W. Norton & Company, 2004.
- Martineau, John, ed. *Quadrivium: The Four Classical Liberal Arts of Number, Geometry, Music, & Cosmology*. New York: Bloomsbury USA, 2010.

### Other Recommended Reference Texts

- Adam, Robert. *Classical Architecture: A Comprehensive Handbook to the Tradition of Classical Style*. New York: Harry N. Abrams, 1991.
- Alberti, Leon Battista. *The Ten Books of Architecture: The 1755 Leoni Edition*. New York: Dover, 1986.\*
- Ching, Frank. *Architecture: Form, Space, & Order*. 3rd ed. Hoboken, NJ: John Wiley & Sons, 2007.\*
- Chitham, Robert. *The Classical Orders of Architecture*. 2nd ed. Burlington, MA: Architectural Press, 2005.
- Curtis, Nathaniel Cortlandt. *The Secrets of Architectural Composition*. Mineola, NY: Dover, 2011.
- Cusato, Marianne, and Ben Pentreath. *Get Your House Right: Architectural Elements to Use & Avoid*. New York: Sterling, 2011.
- Glazier, Richard. *A Manual of Historic Ornament: Treating Upon the Evolution, Tradition, and Development of Architecture & the Applied Arts*. New York: Chas. Scribners Sons, 1914. PDF available at: [https://www.google.com/books/edition/A\\_manual\\_of\\_historic\\_ornament\\_treating\\_u/CQBZAAAAYAAJ?hl=en&gbpv=0](https://www.google.com/books/edition/A_manual_of_historic_ornament_treating_u/CQBZAAAAYAAJ?hl=en&gbpv=0)
- Gromort, Georges. *The Elements of Classical Architecture*. 1st ed. The Classical America Series in Art and Architecture. New York: W.W. Norton, 2001.

- Harbeson, John F. *The Study of Architectural Design: With Special Reference to the Program of the Beaux-Arts Institute of Design*. New York: W.W. Norton, 2008.
- Hersey, George L. *The Lost Meaning of Classical Architecture: Speculations on Ornament from Vitruvius to Venturi*. Cambridge, Mass.: MIT Press, 1988.
- Jones, Owen. *The Grammar of Ornament*. London: Bernard Quaritch, 1868. PDF available at: [https://www.google.com/books/edition/The\\_Grammar\\_of\\_Ornament/6xI8AQAAQAAJ?hl=en&gbpv=0](https://www.google.com/books/edition/The_Grammar_of_Ornament/6xI8AQAAQAAJ?hl=en&gbpv=0)
- Mouzon, Stephen A., and Susan M. Henderson. *Traditional Construction Patterns: Design and Detail Rules of Thumb*. New York: McGraw-Hill, 2004.
- Palladio, Andrea. *The Four Books of Architecture*. New York: Dover, 1965.\*
- Semes, Steven W. *The Architecture of the Classical Interior*. New York: W.W. Norton, 2004.
- Semes, Steven W. *The Future of the Past: A Conservation Ethic for Architecture, Urbanism, and Historic Preservation*. New York: W.W. Norton & Company, 2009.
- Stratton, Arthur. *Form and Design in Classic Architecture*. Mineola, NY: Dover, 2012.
- Summerson, John. *The Classical Language of Architecture*. Cambridge, MA: MIT Press, 1963.
- van Pelt, Robert Jan, and Carroll William Westfall. *Architectural Principles in the Age of Historicism*. New Haven: Yale University Press, 1991.
- Vitruvius Pollio, Marcus. *Vitruvius: The Ten Books on Architecture*. Translated by Morris H. Morgan. New York: Dover, 1960.\*
- Wittkower, Rudolf. *Architectural Principles in the Age of Humanism*. London: Academy Editions, 1998.
- Students may also want to reference other free digital e-books about architectural design at the following links:
  - <https://www.classicist.org/resources/digital-rare-books-archive/>
  - <http://onlinebooks.library.upenn.edu/webbin/book/browse?type=lcsunc&key=Architecture&c=x>

## CLASSROOM POLICIES

- **COMMUNICATION** – Throughout the semester the instructor may contact students via email and/or Canvas. It is your responsibility to check both Canvas and your UVU email regularly and ensure your inbox is not full. I maintain an open door policy if you need additional assistance beyond class hours.
- **ATTENDANCE** – Attendance is required and will be factored into the final course grade. Class will start promptly at the time listed. I will call roll at the beginning of class. Arriving more than 20 minutes late will be considered an unexcused absence.
- **ABSENCES** – Attendance and participation points will be lost for every unexcused absence. Examples of excused absences include a death or birth in the family, student illness, and collegiate athletic responsibilities. Appropriate documentation must be provided for an absence to be excused. If you accumulate three or more unexcused absences, your grade will be reduced a full letter grade.

- **READINGS** – Assigned course readings are to be completed prior to the date of the lecture that they are assigned in the syllabus.
- **QUIZZES** – Short pop quizzes will be given at the beginning of most lectures and will be based on the prior lecture and readings.
- **ASSIGNMENTS** – Details for each assignment will be handed out (or posted on Canvas) and reviewed together in class. Projects and assignments must be turned in no later than the time specified in the syllabus or on Canvas to receive full credit. You are responsible for meeting all deadlines. Late assignments may ONLY receive up to half credit.
- **FIELD TRIPS** – It is the University and Department's policy that in no case shall a student drive to or from an assigned field trip without proper auto insurance. Students should make every effort to carpool to all field trips since parking may be difficult and limited.
- **PORTFOLIO REQUIREMENT** – In accordance with Department requirements for NAAB accreditation, each student will submit a portfolio containing images of all studio project work to the instructor by the dates outlined in the schedule. Students that submit an unacceptable portfolio (or do not submit one at all) will see a penalty reflected in their final grade.
- **STUDIO CULTURE POLICY** – See attachment.
- **PHONES, LAPTOPS, ELECTRONICS, ETC** – Please silence your cell phones and other electronic devices. During class time cell phones, text messaging, email, and other electronic forms of communication are NOT permitted. If you have an urgent call that you absolutely must take, please leave the room to do so.
- **FOOD AND DRINKS** – Absolutely NO eating or drinking is allowed in the classroom. Too many computers and projects have been ruined due to food and drink related incidents.

## ASSESSMENT

The weight of each of the projects and assignments will be broken down as follows:

| <b>GENERAL</b>   | <b>15%</b> |
|--|------------|
| Attendance / Participation                                 | 50 pts     |
| Quizzes from Readings / Videos                             | 50 pts     |
| ICAA/UVU Classical Architecture Lecture Series             | 50 pts     |
| <br>   |            |
| <b>PROJECT 01: Archetypal Geometry</b>                     | <b>10%</b> |
| Part A – Geometry sketches #1-4                            | 10 pts     |
| Part B – Geometry sketches #5-8                            | 10 pts     |
| Part C – Geometry sketches #9-12                           | 10 pts     |
| Part D – Archetypal Geometry Final Drawing                 | 70 pts     |
| <br>   |            |
| <b>PROJECT 02: Doric Entry Gate at Ashton Gardens</b>      | <b>20%</b> |
| Part A – Drawing of Doric Order                            | 20 pts     |
| Part B – Precedent Analysis – Proportion                   | 20 pts     |
| Part C – Esquisse (Concept Development)                    | 10 pts     |
| Part D – Refinements (Schematic Design)                    | 50 pts     |
| Part E – Final Presentation (Design Development)           | 100 pts    |
| <br>   |            |
| <b>PROJECT 03: Ionic Lakeside Pavilion at Liberty Park</b> | <b>20%</b> |
| Part A – Drawing of Ionic Order                            | 20 pts     |

|   |                |
|---|----------------|
| Part B – Precedent Analysis – Measured Drawing          | 20 pts         |
| Part C – Esquisse (Concept Development)                 | 10 pts         |
| Part D – Refinements (Schematic Design)                 | 50 pts         |
| Part E – Final Presentation (Design Development)        | 100 pts        |
| <b>PROJECT 04: Corinthian Monument to the Family</b>    | <b>25%</b>     |
| Part A – Drawing of Corinthian Order                    | 20 pts         |
| Part B – Precedent Analysis – Ornament                  | 20 pts         |
| Part C – Esquisse (Concept Development)                 | 10 pts         |
| Part D – Refinements / Analytique (Schematic Design)    | 50 pts         |
| <u>Part E – Final Presentation (Design Development)</u> | <u>150 pts</u> |
| <b>TOTAL</b>  | <b>100%</b>    |

#### GRADING SCALE

|    |             |    |            |
|----|-------------|----|------------|
| A  | 95% to 100% | C  | 73% to 76% |
| A- | 90% to 94%  | C- | 70% to 72% |
| B+ | 87% to 89%  | D+ | 67% to 69% |
| B  | 83% to 86%  | D  | 60% to 66% |
| B- | 80% to 82%  | D- | 55% to 59% |
| C+ | 77% to 79%  | E  | 00% to 54% |

#### GRADES AND CREDIT

Your grade for this class will become part of your permanent college transcript and will affect your GPA. A low grade in this course can affect progress within the B.Arch program and scholarship eligibility. Grades are determined by instructors, based upon measures determined by the instructor and department and may include: evaluation of responses, written exercises and examinations, performance exercises and examinations, classroom/laboratory contributions, mastery of pertinent skills, etc. Letter grading is defined as follows:

- “**A**” is an exceptional grade indicating superior achievement.
- “**B**” is a grade indicating commendable mastery.
- “**C**” indicates satisfactory mastery and is considered an average grade.
- “**D**” indicates substandard progress and insufficient evidence of the ability to succeed in sequential courses.
- “**E**” (failing) indicates inadequate mastery of pertinent skills or repeated absences from class.
- “**UW**” indicates an unofficial withdrawal from the class.

#### STUDENT RATINGS OF INSTRUCTOR

UVU is dedicated to providing quality academic experiences for students. Help me identify areas where I can improve my teaching by participating in the Student Ratings of Instructor (SRI). Your confidentiality is assured. Your feedback is critical if we are to improve the teaching and learning at UVU. The SRIs will be available online in the latter part of the semester.

#### COURSE SCHEDULE

A week-by week schedule is outlined below. Instructor may adjust schedule as needed due to department events or other teaching duties. Items in **RED** are major deadlines for deliverables. Items in **BOLD** mark major milestones in the design process. Items in **GREEN** are required evening lectures. All readings and videos in *ITALICS* are to be completed prior to class for discussion.

Students desiring to get a Certificate in Classical Architecture should register for the Institute of Classical Architecture and Art's program online at no cost by visiting the following website:  
<https://www.classicist.org/education/certificate-classical-architecture/>

| Week              | Lecture / Activity / Discussion Topic   | Readings/Assignments/ Homework   |
|-------------------|---|--|
| 1<br>(1/6-1/10)   | <b>M (1/6)</b> – Intro to Course, Syllabus; <b>PROJECT 01 Assigned</b><br>Watch: "Robert A.M. Stern: Always a Student"<br><a href="https://www.classicist.org/articles/robert-a-m-stern-always-a-student/">https://www.classicist.org/articles/robert-a-m-stern-always-a-student/</a> | - <i>Reading</i> : Syllabus; Project 01  |
|                   | <b>W (1/8)</b> – Watch: Lisa DeLong, "Geometry Hidden in Plain Sight" <a href="https://youtu.be/ePbgGkhLBho">https://youtu.be/ePbgGkhLBho</a><br>Archetypal Geometry demonstrations #1-4  | - <i>Reading</i> : Martineau, p.11-19; <i>Supplementary reading</i> Schneider, p.1-95<br>- <i>Watch</i> : Joseph Brickey, "From One to Oneness: The Compass, The Cubit and Archetypal Anatomy" <a href="https://youtu.be/_xZc755qieU">https://youtu.be/_xZc755qieU</a>   |
| 2<br>(1/13-1/17)  | <b>M (1/13)</b> – Archetypal Geometry demonstrations #5-8   | - <i>Reading</i> : Martineau, p.20-27; <i>Supplementary reading</i> Schneider, p.96-300  |
|                   | <b>W (1/15)</b> – Archetypal Geometry demonstrations #9-12<br><b>PROJECT 01 - Final Review in Class</b><br><b>6:30pm</b> – Josh Probert – "What Style is that Building?"  | - <i>Reading</i> : Martineau, p.28-35; <i>Supplementary reading</i> Schneider, p.301-346<br>- Submit Project 01 Part A, B, C<br>- Attend evening lecture / Submit Graphic Notes<br><b>- PROJECT 01 DUE – Part D</b>  |
| 3<br>(1/20-1/24)  | <b>M(1/20)</b> – NO CLASS, <i>MLK Day</i>   |  |
|                   | <b>W(1/22)</b> – <b>PROJECT 02 Assigned</b> ; Part A - Doric Order  | - <i>Reading</i> : Project 02; Ware, p.15-18, Plates V, VI, VII, XVI, XVII<br>- <i>Watch</i> : Todd Murdock, "Understanding Classical Proportions" <a href="https://youtu.be/sgyMZ4pnwSE">https://youtu.be/sgyMZ4pnwSE</a><br>- Take Quiz 1  |
| 4<br>(1/27-1/31)  | <b>M (1/27)</b> – Part A - Doric Order  | - <i>Reading</i> : Ware, p.15-18, Plates V, VI, VII, XVI, XVII   |
|                   | <b>W (1/29)</b> – Part B – Proportion Drawing<br><b>6:30pm</b> – Eric Osth – "Architecture for Urbanism"  | - Submit Project 02 Part A & B<br>- Attend evening lecture / Submit Graphic Notes  |
| 5<br>(2/3-2/7)    | <b>M (2/3)</b> – Part C - Esquisse  | - Submit Project 02 Part C   |
|                   | <b>W (2/5)</b> – Part D – Refinements   | - <i>Watch</i> : Calder Loth, "Classical Design Principles" <a href="https://www.classicist.org/articles/the-foundations-of-classical-architecture-part-four-classical-design-principles/">https://www.classicist.org/articles/the-foundations-of-classical-architecture-part-four-classical-design-principles/</a><br>- Take Quiz 2 |
| 6<br>(2/10-2/14)  | <b>M (2/10)</b> – Production; Intense Work  | - Submit Project 02 Part D   |
|                   | <b>W (2/12)</b> – <b>PROJECT 02 - Final Review in Class</b><br><b>6:30pm</b> – Matt McNicholas – "The Art & Science of Ornament"  | <b>- PROJECT 02 DUE – Part E</b><br>- Attend evening lecture / Submit Graphic Notes  |
| 7<br>(2/17-2/21)  | <b>M (2/17)</b> – NO CLASS, <i>Presidents' Day</i>  |  |
|                   | <b>W (2/19)</b> – <b>PROJECT 03 Assigned</b> ; Part A - Ionic Order   | - <i>Reading</i> : Project 03; Ware, p.19-22, 30-31, Plates VIII, IX, XVI, XVII<br>- <i>Watch</i> : Roger Jackson, "Discovering Classical Architecture on my Own" <a href="https://youtu.be/PbT34UtVIZM">https://youtu.be/PbT34UtVIZM</a><br>- Take Quiz 3   |
| 8<br>(2/24-2/28)  | <b>M (2/24)</b> – Part A - Ionic Order  | - <i>Reading</i> : Ware, p.19-22, 30-31, Plates VIII, IX, XVI, XVII  |
|                   | <b>W (2/26)</b> – Part B – Measured Drawing<br><b>Th (2/27) 6:30pm</b> – John Haigh – "Beauty in Architecture, for Truth's Sake"  | - Submit Project 03 Part A & B<br>- Attend evening lecture / Submit Graphic Notes  |
| 9<br>(3/2-3/6)    | <b>M (3/2)</b> – Part C - Esquisse  | - <i>Watch</i> : Mark Gelernter, "Reviving a Paradigm of Traditional Design for Contemporary Practice" <a href="https://youtu.be/BRK3kGqR13I">https://youtu.be/BRK3kGqR13I</a><br>- Take Quiz 4  |
|                   | <b>W (3/4)</b> – Part D – Refinements   | - Submit Project 03 Part C & D   |
| 10<br>(3/9-3/13)  | <b>M (3/9)</b> – Production; Intense Work   |  |
|                   | <b>W (3/11)</b> – <b>PROJECT 03 - Final Review in Class</b><br><b>6:30pm</b> – Micah Christensen – "How Architects & Artists were Trained in the 19th Century"  | <b>- PROJECT 03 DUE – Part E</b><br>- Attend evening lecture / Submit Graphic Notes  |
| 11<br>(3/16-3/20) | <b>M (3/16)</b> – NO CLASS, <i>Spring Break</i>   |  |
|                   | <b>W (3/18)</b> – NO CLASS, <i>Spring Break</i>   |  |
| 12<br>(3/23-3/27) | <b>M (3/23)</b> – <b>PROJECT 04 Assigned</b> ; Part A - Corinthian Order  | - <i>Reading</i> : Ware, p.23-25, Plates X, XI, XVI, XVII  |
|                   | <b>W (3/25)</b> – Part A - Corinthian Order<br><b>6:30pm</b> – Bobby McAlpine – "Poetry of Place"   | - <i>Reading</i> : Ware, p.23-25, Plates X, XI, XVI, XVII<br>- Submit Project 04 Part A<br>- Attend evening lecture / Submit Graphic Notes   |

| Week              | Lecture / Activity / Discussion Topic   | Readings/Assignments/ Homework  |
|-------------------|---|---|
| 13<br>(3/30-4/3)  | <b>M (3/30)</b> – Part B - Ornament   | <ul style="list-style-type: none"> <li>- Watch: Calder Loth, "Classical Motifs &amp; Details" <a href="https://www.classicist.org/articles/the-foundations-of-classical-architecture-part-three-motifs-details/">https://www.classicist.org/articles/the-foundations-of-classical-architecture-part-three-motifs-details/</a></li> <li>- Take Quiz 5</li> </ul> |
|                   | <b>W (4/1)</b> – Part C - Esquisse  | <ul style="list-style-type: none"> <li>- Submit Project 04 Part B &amp; C</li> </ul>  |
| 14<br>(4/6-4/10)  | <b>M (4/6)</b> – Part D - Refinements / Analytique  |   |
|                   | <b>W (4/8)</b> – Part D - Refinements / Analytique; Design Crits<br><b>6:30pm</b> – Michael Djordjevitch – "Rediscovering the Tuscan" | <ul style="list-style-type: none"> <li>- Submit Project 04 Part D</li> <li>- Attend evening lecture / Submit Graphic Notes</li> </ul>   |
| 15<br>(4/13-4/17) | <b>M (4/13)</b> – Design Crits; Intense Work  |   |
|                   | <b>W (4/15)</b> – Design Crits; Intense Work  | <ul style="list-style-type: none"> <li>- Watch: Brandon Ro, "Templum Dei: Exploring the Language of Sacred Architecture" <a href="https://youtu.be/4wFF9BHihf4">https://youtu.be/4wFF9BHihf4</a></li> <li>- Take Quiz 6</li> </ul>  |
| 16<br>(4/20-4/24) | <b>M (4/20)</b> – Design Crits; Intense Work  |   |
|                   | <b>W (4/22)</b> – Production; Intense Work<br><b>6:30pm</b> – Brad Houston – "Contemporary Classical Design"                          | <ul style="list-style-type: none"> <li>- Attend evening lecture / Submit Graphic Notes</li> </ul>   |
| 17<br>(4/27-5/1)  | <b>M (4/27) 9am-10:50am (note time change) – FINAL EXAM / PROJECT 04 - Final Review w/Jury</b>  | <b>- PROJECT 04 DUE – Part E</b>  |

## UNIVERSITY POLICIES

### ACADEMIC INTEGRITY

Utah Valley University expects all students to maintain integrity and high standards of individual honesty in academic work, to obey the law, and to show respect for others. Students of this class are expected to support an environment of academic integrity, have the right to such an environment, and should avoid all aspects of academic dishonesty. Examples of academic dishonesty include plagiarizing, faking of data, sharing information during an exam, discussing an exam with another student who has not taken the exam, consulting reference material during an exam, submitting a written assignment which was authored by someone other than you, and/or cheating in any form.

In keeping with UVU policy, evidence of academic dishonesty may result in a failing grade in the course and disciplinary review by the college. Any student caught cheating will receive, at minimum, zero points on that particular assignment for the first offense. A second offense can result in failing the course and will entail being reported to Student Advising. Academic dishonesty includes, in part, using materials obtained from another student, published literature, and the Internet without proper acknowledgment of the source. Additional information on this topic is published in the student handbook and is available on the UVU website.

### STUDENT CODE OF CONDUCT

All UVU students are expected to conduct themselves in an appropriate manner acceptable at an institution of higher learning. All students are expected to **obey the law**, to **perform contracted obligations**, to **maintain absolute integrity and high standards** of individual honesty in academic work, and to observe a **high standard of conduct for the academic environment**.

The Student Rights and Responsibilities Code, or Code of Conduct, outlines for students what they can expect from the University and what the University expects of them.

Students should review their Rights and Responsibilities. The Code of Conduct also outlines the process for academic appeals, and appeals

related to misconduct and sanctions. It can be found at <http://www.uvu.edu/studentconduct/students/>

## STUDENT RESPONSIBILITIES

You are expected to take an active role in the learning process by meeting course requirements as specified in written syllabi. Faculty members have the right to establish classroom standards of behavior and attendance requirements. You are expected to meet these requirements and make contact with faculty members when unable to do so.

## WITHDRAWAL POLICY

If you do not wish to take this course or find that you are unable to continue, you should officially withdraw by the deadline stated in the current semester UVU Student Timetable. You can officially withdraw from a course by dropping it through the online registration system or the campus One Stop desk (BA 106) by the listed date. If you officially withdraw from a course by the "Last Day to Drop and Not Show on Transcript," the course will not appear on your academic transcripts. If you officially withdraw from a course by the "Last Day to Withdraw," a "W" will appear on your transcripts. Although your GPA will not be affected — a "W" will indicate that you chose to withdraw. If you fail to complete the course and do not drop it before the "Last Day to Withdraw," a "UW" or "E" (a failing grade) will appear on your transcripts. Withdrawing from a course may impact your financial aid status. For more information, see: UVU Financial Aid.

## CHEATING AND PLAGIARISM POLICY PROCEDURES

This document was taken from the Utah Valley University **Policy 541, The Student Rights and Responsibilities Code 5.4.4**. Each student is expected to maintain academic ethics and honesty in all its forms, including, but not limited to, cheating and plagiarism as defined hereafter:

1) **Cheating** is the act of using or attempting to use or providing others with unauthorized information, materials, or study aids in academic work. Cheating includes, but is not limited to, passing examination answers to or taking examinations for someone else, or preparing or copying another's academic work.

2) **Plagiarism** is the act of appropriating another person's or group's ideas or work (written, computerized, artistic, etc.) or portions thereof and passing them off as the product of one's own work in any academic exercise or activity.

3) **Fabrication** is the use of invented information or the falsification of research or other findings. Examples include but are not limited to:

a) Citation of information not taken from the source indicated. This may include the incorrect documentation of secondary source materials.

b) Listing sources in a bibliography not used in the academic exercise.

c) Submission in a paper, thesis, lab report, or other academic exercise of falsified, invented, or fictitious data or evidence, or deliberate and knowing concealment or distortion of the true nature, origin, or function of such data or evidence.

d) Submitting as your own any academic exercise (written work, printing, sculpture, etc.) prepared totally or in part by another.

## STUDENTS WITH DISABILITIES

**Students who need accommodations because of a disability** may contact the UVU Office of Accessibility Services (OAS), located on the Orem Campus in LC 312. To schedule an appointment or to speak with a counselor, call the OAS office at 801-863-8747. Deaf/Hard of Hearing individuals, email [nicole.hemmingsen@uvu.edu](mailto:nicole.hemmingsen@uvu.edu) or text 385-208-2677.

## RELIGIOUS ACCOMMODATIONS

At the beginning of each semester, you shall promptly review the course syllabus and class schedule and notify faculty to request an accommodation for sincerely held religious beliefs and practices using the *Religious Accommodation Request Form*.

## DANGEROUS BEHAVIOR

The faculty member has the right to demand and secure the immediate removal of any person from the classroom whenever the faculty member determines, to the best of his or her knowledge or belief, that the person's actions are threatening or dangerous to students or themselves. If the faculty member cannot resolve a disruptive situation, the faculty member may request that the disruptive person(s) leave the classroom. If the disruptive person(s) will not leave voluntarily, the faculty member may call University Police for assistance. The incident shall be reported to the Dean of Students and to the Director of Judicial Affairs in accordance with *Policy 541 Student Rights and Responsibilities Code*.

## DISCRIMINATORY, EXCLUSIONARY, OR DISRUPTIVE BEHAVIOR

Faculty members observing discriminatory, exclusionary, or disruptive behavior follow procedures described in **UVU Policy 541 Student Rights and Responsibilities Code. 5.6**

## POLICIES/REFERENCES

1. Policy 541: Student Rights and Responsibilities Code  
<https://www.uvu.edu/catalog/current/policies-requirements/student-rights-and-responsibilities.html>
2. Policy 601: Classroom Instruction and Management.  
<https://policy.uvu.edu/getDisplayFile/5750ed2697e4c89872d95664>
3. Policy 635: Faculty Rights and Professional Responsibilities.  
<https://policy.uvu.edu/getDisplayFile/563a40bc65db23201153c27d>

## DEFINITIONS

**Syllabus:** An agreement between faculty and students that communicates course structure, schedule, student expectations, expected course outcomes, and methods of assessment to students.

**Due dates and this syllabus may change at the instructor's discretion due to the needs of the class members.**