

ARCH 446
FALL 2023

ITALIAN URBAN HISTORY

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Course Locations Rome Studio Lecture Rooms
Site Visits
Walking Tours
Field Trips

We acknowledge that the home locations of the School of Architecture and the University, the institutional sponsors of the Rome Program, are located on the traditional territory of the Neutral, Anishinaabeg and Haudenosaunee peoples on the Haldimand Tract, the land promised in 1785 to the Six Nations that includes 10 kilometres on each side of the Grand River. May the time we spend in Italy provide us both perspective on and respect for the land and the peoples who lived on it since long before the Europeans arrived.

This course also owes a great deal to Dr. Tracey Eve Winton and Dr. Anne Bordeleau who developed and taught this course in years past. It has benefitted immeasurably from their work and wisdom.

When it began in 1979, the Waterloo Rome Program grew out of the twin desires to explore the history of architecture and the city in the most direct and inspiring way possible and to reconsider the role of architectural drawing, to rescue it from being a pure instrument of production and marketing; to make it a vital and vivid source of analysis, inspiration, speculation and experimentation. These goals inspired the first years of the program and lead to revolutionary results. While the commitment to drawing weakened somewhat after the first decade of the program in line with the increasing dominance of digital imaging, Dr. Tracey Winton revived the focus on drawing and made it, once again, a touchstone of the Rome experience for Waterloo students. This tradition continues in 2023.

The architectural drawing, formerly thought of exclusively as a form of representation, now becomes the locus of another reality. It is not only the site of illusion, as it has been traditionally, but also a real place of the suspended time of both life and death. Its reality is neither forward [sic] time – progress – nor past time – nostalgia, for by being an autonomous object it eludes both the progressive and regressive forces of historicism. In this way it, and not its built representation, becomes architecture: the locus of a collective idea of death and, through the autonomous invention, of a new metaphysic of life in which death is no longer a finality but only a transitional state. The analogous drawing thereby approximate this changed condition of subject – man – relative to his object – city. [...].

Analogy, as has been said, allows for both memory and history. It mixes "autobiography and civic history," individual and collective. [...] The city, a social entity, is in psychological terms a product of a collective unconscious. At the same time, as an amalgam of formal artifacts, it is a product of many individuals. That is, it is both a product of the collective and a design for the collective. In both cases the collective subject is the central concept.

- Peter Eisenman,
Introduction to Aldo Rossi's Architecture of the City

Arch 446 also rests on the proposition that the City is the primary source for architectural thought and ambition; a central metaphor and motivator of design activity; and a defining condition for almost every project. Waterloo came to Rome as a response to the fact that architecture had largely lost its connection to both human and urban scale in the rush to suburban development and the ascendancy of the single architectural object as both aspiration and reference. The city is, before all, the great human creation. To come to Italy is to be immersed in an urban tradition that stretches back millennia and provides an almost endless wealth of experience: from the streets and piazzas of Baroque Rome, to the lucidity and order of the Renaissance city, to the immense symbolic power, freedom and energy of the cities and towns of Medieval Italy, and, underlying all, the foundations laid out in antiquity. Yes, it is a canon, absolutely not the only one, certainly not immune to critique, but as rich, complex and productive as any.

By architecture of the city we mean two different things: first, the city seen as a gigantic man-made object, a work of engineering and architecture that is large and complex and growing over time; second, certain more limited but still crucial aspects of the city, namely urban artifacts, which like the city itself are characterized by their own history and thus by their own form. In both cases architecture clearly represents only one aspect of a more complex reality, of a larger structure; but at the same time, as the ultimate verifiable fact of this reality, it constitutes the most concrete possible position from which to address the problem.

- Aldo Rossi, *Architecture of the City*

In this wave that flows back with memories, the city soaks itself as though it were a sponge, and grows. A description of Zaïre as it is today should encompass all of its past. But the city does not tell her past, she owns it as lines in one's hands, inscribed on street corners, in the window's gratings, on the stairs' banisters, on lightning conductors, on the folds in the flags - all segments which in turn are marked with scratches, perforations, notches, caesurae.

- Italo Calvino, *Invisible Cities*

Course Trajectories and Learning Objectives

The course follows the development the form of cities in Italy from the end of the ancient world to the dawn of the modern era, always considering the historical, political, intellectual, artistic, spiritual and social background. Above all, the aim is to see the city as a system of spaces and buildings that follow and express ideas about order, sustain urban life, and allow for movement, commerce, entertainment, worship and defense. Through lectures and site visits the course will demonstrate the ways in which buildings and spaces, public and private, work to maintain continuity, bring about change, enforce hierarchies and systems of power and reflect their breakdown. These talks provide background, build narratives and systemic connections, and provide ways of observing, analyzing and understanding architecture and cities. Students are encouraged to make notes and ask questions. Coming out of this course you will have encountered the changes in form, the ideas and conditions that these changes express and the responses they produce.

Romanae Spatium est Urbis et Orbis Idem
(The world and the City of Rome occupy the same space)

While the focus of course falls naturally on the cities and buildings of Italy, primarily Rome itself, Ovid's words remind us that the resonance between the world and city of Rome is a constant. The recent versions of this course have introduced a new set of concerns, examining the wider role of the city and the individuals and institutions who built it, the influence on architecture and urbanism around the world, the role of Rome and Italy in the culture of Colonialism and Europeanism.

There is no examination and no research paper in Arch 446, rather the course requires students to create a graphic record of their experience in Italy – their experience of architecture and the city – from a personal, but deliberate and consciously architectural perspective. It must be clear that the course does not try to teach you to draw. Rather it presents you with a challenge to use drawing as a medium to conceive, represent, and analyze and speculate with the city in terms that you establish. Drawing format, method, materials approaches are limited only by the format of a sketchbook.

In the course you will be presented with ideas about the city and with many examples of influences on its form theoretical intellectual, material and personal. You will learn to read cities, urban armatures, hierarchies, monuments and building types. You will also be presented with many examples of architectural drawing and mappings from the past that show how cities, public spaces and buildings have been conceived and represented. What do these representations say about how the city is understood and what characteristics are valued? These images can inform and inspire you in your drawing. We will emphasize the dynamic quality of this graphic engagement with the world. Investigating the inherent dynamism of drawings, as they embody rituals, rhythm and depth, further relates to the tracing of temples, the delineation of the cities' walls, streets and the piazza as a civic theater.

Through drawings (maps, diagrams, sketches, renderings, orthographic projections, perspectives, etc) and in the act of drawing, we will approach movement as it emerges in the scenographic and the theatrical, in the relation between the natural and the man made, in the city as it embodies its history, in the experience of buildings' arrangements and ornaments as it unfolds in time, or in the upward quest from the real to the ideal.

In class, in Rome and while traveling through Italy, you will observe many examples of Italian cities and come to understand the changing forms of public space and buildings. While familiarizing yourself with different historical periods, you will also become aware of the greater social, political and cultural conditions that underpinned the slow or sudden mutations from one approach to the city and its artifacts to another. We will attempt to portray the urban population in its internal constitution and through shifting internal power (nobility, religious orders, artisans, merchants, citizens etc.). We will also consider the city in its relation to what lies beyond its walls, from the faubourg to the villa. Moving from theory, philosophy and religious beliefs to their materialization in the form of drawings, buildings and cities, we will explore the relation between ideas and their material formulation.

Our main text will be the city. You will be encouraged to observe and record daily the pavements on which you walk, the walls that enclose the piazza where you pause, and the street that directs your vision; focusing on the scale of the neighborhood, the fluidity and diversity of the spaces, the facades of the buildings, the domes of the churches and a detail of a fountain. Your task is to record your reading of the city as drawings in your sketchbook, developing a range of graphic expressions and compositions that allows you to address the many facets of the city. Use drawings to record, explore and speculate. Try diverse media. Draw in place. Draw while lecture is on. Jot down a few words. Draw your notes.

To orient our reading of the city and its artifacts, the following suggested readings may be useful. The last three in the list are original works of architectural theory.

Learning Outcomes

You will be able to observe, analyze, document and speculate on urban form and urban artefacts through the mechanism of manual drawing.

You will have knowledge of the historical, theoretical and material changes that influenced the form of Italian cities and public buildings between the end of the Roman Empire and the Enlightenment.

You will make a graphic record of your architectural experience in Italy.

Optional Readings

Architecture and Urban Histories

Johnathon Arnold, *Theodoric and the Roman Imperial Restoration* 2014

Leonardo Benevolo, *Architecture of the Renaissance*, Routledge 1978

Christian Elling, *ROME, The Biography of Her Architecture from Bernini to Thorvaldsen*, Bolder: Westview 1975

Carla Keyvannian. *Hospitals and Urbanism in Rome 1200-1500*, Brill 2015

Ross King. *Brunelleschi's Dome*, Chatto and Windus 2000

Jessica Maier. *Rome Measured and Imagined*, Univ. of Chicago Press 2015

Lauro Martines. *Power and Imagination*, New York, Knopf 1979

Clare Robertson. *Rome 1600*, Yale 2015

Paulo Portoghesi, *Roma Barocca*, MIT 1970

Joseph Rykwert, *The Idea of a Town*, MIT Press 1995

R. Taylor, K. Rinne, S. Kostoff. *ROME, An Urban History from Antiquity to the Present*, Cambridge 2016

David Watkin. *The Roman Forum*, Harvard 2009

Rudolf Wittkower, *Architectural Principles in the Age of Humanism*, Norton 1971

Renaissance Treatises

Leone Battista Alberti. *Ten Books on Architecture*, Leoni, 1755

Sebastiano Serlio, *The Five Books of Architecture*, Dover, 1982

Andrea Palladio, *Four Books on Architecture*, Isaac Ware 1738

Jacopo Barozzi da Vignola. *The Cannon of the Five Orders of Architecture*, Dover 2012

Fiction

Maria Bellonci, *Private Renaissance*, Morrow, 1989

Italo Calvino, *Invisible Cities*, trans William Weaver, Harcourt 1978

Topics and Schedule

Sept. 5	2:00 pm: Introduction - Lecture
Sept 8	9:00 am: Trastevere -Tour
Sept 15	9:00 am: S. Clemente and the SS Quattro Coronati - Tour
Sept. 27	2:00 pm: Continuity of the City - Lecture
Sept 27	5:00 pm: The Rise of the Medieval Comune - Lecture
Oct. 6	7:30 am: Villa Lante (Bagnaia) and Villa Farnese (Caprarola) – Field Trip
Oct 11	9:00 am: Florence 1418 - Lecture
Oct 18	9:00 am: Renaissance Rome - Tour
Oct 23-31	North Field Trip THE IDEAL AND THE REAL 1. Power: Mountain, Memory, Spirit and Imagination 2. The Project of the City: Urbino from Federico di Montefeltro to Giancarlo da Carlo 3. Between Clarity and Dissolution: Mantegna, Alberti, Isabella d'Este and Giulio Romano in Mantova 3. The Ideal Villa: Palladio and La Rotunda 4. The Theater and the City: Parma (Aleotti, 1618-19), Vicenza (Palladio, 1585)
Nov. 1	5:00 pm: Rome 1503 to1595 - Lecture
Nov. 9	5:00 pm: Baroque Rome - Lecture
Nov. 15	9:00 am: Baroque Rome - Tour
Nov. 16	5:00 pm: The Schismatics - Lecture

Course Requirements and Assessment

This course requires students to create a sketchbook that deliberately records and reflects upon your architectural experience in Italy.

General requirements:

1. All projects are to be done in your sketchbook(s).
2. All drawings are to be done by hand and not traced from photographs.
3. The sketchbook must be of a minimum size of A5.
4. You should draw every day, starting at the beginning of the term.
5. Please label each drawing with its date and location.
6. *Make Rome the Map of Your Mind* (Gabriele Sardo).

Project I: A BAROQUE FAÇADE In TWO VOICES

The first project, conducted in the first days of the Rome Term, is due at 10pm on Thursday, September 28th, 2023

All Mannerist and Baroque architecture involves super-adjacencies and interpenetrations on the same plane. Giant orders in relation to minor orders express contradictions in scale in the same building, and a series of superimposed pilasters in Baroque architecture implies spatial depth in a flat wall.

Robert Venturi, Complexity and Contradiction in Modern Architecture

In your early days in Rome you will encounter a multitude of urban artifacts that could be understood as “Monuments.” Thinking roughly like Rossi, these are urban elements that are exceptional, invoke a temporal dimension, and convey a sense of pathology or propulsion. In the streets of Rome the facades of Baroque Churches are the punctuation. They terminate and frame views. They are the only traditional building in Rome in which spatial continuity between interior and exterior is expressed or implied.

The great schismatic architect Robert Venturi loved the Baroque church façade. He wrote about it and drew it in his landmark book *Complexity and Contradiction in Modern Architecture* (1966). He comments on the extraordinary compression of three dimensions into two in the Baroque facade. He talks about an architecture that is “about structure” rather than structural. He notes that the apparent structural elements are under ‘pressure within borders,’ They make up ‘crowded intricacies.’ The elements appear to be ‘structural and ornamental, frequently redundant and sometimes vestigial.’ This is an architecture about architecture. It is, in the general sense “classical.” An architecture that is to be seen. An architecture of motion, of layers, of intense compression and of a

language operating according to rules that can be stretched to the limits of their grammar and syntax.

You will want to start drawing the facade and thinking with it. This project is a prompt to get out and draw and to use drawing as a mode of speculation. Select a Baroque church facade - the choice is yours, but let us say that the date of construction should roughly lie within the century and a half between 1600 and 1750. The facade can be an attachment to an earlier structure or an organic project.

Make an 'Indicative' drawing or drawings that show the actual condition of your chosen facade. Draw carefully and deliberately. The image can be an elevation, but there are other possibilities that might be more revealing. In a second drawing or drawings create a 'Subjunctive' image or images that applies an analytical or speculative perspective. Show the object according to its implications, its logic, leading to something that might be imagined, or possible. The axis of transformation can be temporal, but it may also be material, formal, typological, symbolic or ideological. The idea here is to make the actual facade legible and generative. This is not a cartoon or a pun. Make it part of an architectural discussion. Make notes as desired.

Rome is overwhelming at first. Try to use this exercise as a lever to enter an architectural dialogue with the city and things in it. Think seriously. Draw as best you can. Develop your own approach to drawing.

Submission:

Scan or photograph from your sketchbook and submit your two Monument studies (at least two drawings) to erhalden@uwaterloo.ca by 10:00 pm Friday, October 7, 2022.

You are required to label your drawings with at least the location and date.

Project II: FORMA URBIS

The second project will be conducted during the Villa Trips and the North Trip.

It is due at 10pm on Thursday November 10, 2023

Armatures consist of main streets, squares, and essential public buildings linked together across cities or towns from gate to gate, with junctions and entranceways prominently articulated. They are the setting for the familiar Roman civic building typology, the framework for the unmistakable imagery of imperial urbanism. As the central arenas of public activity, they are integrated functional and symbolic wholes. Their dominant characteristic on the ground is directional and spatial unity, an indivisibility underwritten by fluid, unimpeded connections. Though they differ widely from place to place in size and plan and in degree of formal complexity, they are all conceptually and schematically analogous, and are made up of elements and motifs from the same architectural repertory.

William L. MacDonald, *The Architecture of the Roman Empire*

Project II requires of a series of 8 sketches or sets of sketches that present and analyze an 'urban armature.' Two of these sketches will be done on the Villa Trips, the other sketches will be drawn daily during the North Field Trip. In each drawing you will sketch out the urban armature of the place visited.

Submission:

Scan or photograph from your sketchbook and submit a minimum of seven urban armature drawings as pdf's to erhalden@uwaterloo.ca by 10:00 pm, November 10, 2023.

You are required to label your drawings with at least the location and date drawn.

Project III: PALIMPSEST

Drawn in Rome and while traveling over the term, Project II is due at 6:00 pm on November 24, 2023

In Italy every town and house is a palimpsest of two or three thousand years of building and decay.

R. Page

Project III is your composite record of your time in and engagement with a country full of urban and architectural palimpsests. It will consist of a series of at least 75 sketches, drawn over the course of the semester in a sketchbook. Your sketchbook must be of a minimum size of A5.

Architecture stands with one leg in a world that's 3,000 years old and another leg in the 21st century. This almost ballet-like stretch makes our profession surprisingly deep. You could say that we're the last profession that has a memory, or the last profession whose roots go back 3,000 years and still demonstrates the relevance of those long roads today. Initially, I thought we were actually misplaced to deal with the present, but what we offer the present is memory.

Rem Koolhaas

Your sketchbook is a collection of architectural images, notes, memories and speculations. It should record your sense of urban objects, spaces, history, processes and life. It is the map of your time and your mind in Italy. It is objective, autobiographical and speculative. It can be a source of inspiration for your design and an instrument for critical examination of the material imparted in the lectures and field trips.

The first two projects form part of the final submission and are included in the 75 drawings required.

Submission:

Submit your sketchbook to the Waterloo Rome office by 6:00 pm November 24, 2023. It will be evaluated and returned to you on November 28.

Evaluation

Project I	10%
Project II	30%
Project III	60%

You will be evaluated on the following criteria:

1. completeness of the three assignments (2, 10 and 75 sketches respectively, numbered sequentially. The 2 and the 10 are included in the 75)
2. visual evidence of a personal and deliberate approach to representing architecture and urban form;
3. quality of the graphic analysis of buildings and the urban landscape - past and present, real and imaginary, visible and invisible;
4. sustained attention to detail, layout and methods of representation;
5. development of representational skills and graphic investigation skills; evidence of sustained effort.

A Final Note of Reflection

From "A Visit to Waterloo"

Dan Hoffman, Director Architecture Section, Cranbrook Academy of Art, 2005

At the end of his lecture, as if to awaken you from a dream, Rick posed a question about the future development of the site. Caught in the midst of our historical imaginings the question slipped through in present time into what Lyotard has called the "post modern tense," the future imperfect, the "what would have been," an inhabitation of the future by the past. This double operation of projection and reflection, anticipation and regret colored the moment with complex, emotional hues. Our eagerness to immerse ourselves in this temporal meditation was evidence of the deeper strains behind discussions of the day, revealing an anxiety concerning the placeless trajectory of modernism and its tendency to erase the historical background.

The future imperfect provided a space for imagination, a way of addressing reality through the symbolic medium of an historic narrative projected into architectural proposal. In the case of the debates swirling around urban design in North America, the future imperfect allowed us to imagine a future city through the lens of historical precedent, filling in the often thin temporal layers with imaginative reconstructions and interventions.

AND!

"They drew like angels"

COVID-19 Special Statement

Given the on-going situation around COVID-19, students are to refer to the University of Waterloo's developing information resource page (<https://uwaterloo.ca/coronavirus/>) for up-to-date information on academic updates, health services, important dates, co-op, accommodation rules and other university level responses to COVID-19. Of course, we are away from campus and may be faced with challenging situations different from those faced by the students at the School in Cambridge. Should we need to pivot to remote teaching this term, significant adjustments will need to be made.

Fair Contingencies for Emergency Remote Teaching

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

Late Work

Please hand in all work at the scheduled submission date and time. This course subscribes to the use of the "Late Pass" in which case you may take a 24 hour extension if you need it. The only requirement is that you inform the instructors, Rick and Madeliene, before the deadline.

All work must be submitted within an hour of the stated deadline. Work submitted after an hour will be penalized by deducting 5%.

Only in the case of a justified medical or personal reason will these penalties be waived. For verified health concerns, please discuss this with your instructor before submitting a [Verification of Illness Form \(VIF\)](#) to the Academic Services Coordinator and Associate Director, in the Undergraduate Office. Personal extenuating circumstances need to be communicated to your instructor who will coordinate with the Undergraduate Office as needed. This is not the same as the AccessAbility Accommodations or the [short term absence](#) process. Information on COVID-19 is available [here](#).

Passing Grades

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

CACB Student Performance Criteria

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

Mental Health Support

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

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

Equity, Diversity and Inclusion Commitment

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

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

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

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

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

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

Academic integrity:

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

Grievance:

A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70, Student

Petitions and Grievances, Section 4. When in doubt, please be certain to contact the department's administrative assistant who will provide further assistance.

Discipline:

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

AI Policy: Permitted in this Course with Attribution: In this course, students are unlikely to have occasion to use Generative AI Tools like ChatGPT and Midjourney to support their work since all drawing is to be done by hand in a sketchbook. In any situation in which such technology is used students must disclose any AI-generated material they use and properly attribute it to maintain academic integrity. This disclosure should include AI generation whether in whole or part, including images, designs, in-text citations, quotations, and references.

The full extent of images and text passages should be cited. The following statement in assignments may be used to indicate general use of a Generative AI Tool: "The author(s) acknowledges the use of [Generative AI Tool Name], a model developed by [Generative AI Tool Provider], in the preparation of this assignment. The [Generative AI Tool Name] was used in the following way(s) in this assignment: [indicate, e.g. grammatical correction, gathering sources, generating specific images, etc]."

Caution: When using AI tools, it is important to be aware that the user data supplied might be utilized for training AI models or other purposes. Consequently, there is no guarantee that the information you provide will remain confidential. Instructors and students should exercise caution and avoid sharing any sensitive or private information when using these tools. Examples of such information include personally identifiable information (PII), protected health information (PHI), financial data, intellectual property (IP), and any other data that might be legally protected.

Appeals:

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