University of Southern California School of Architecture
MASTER OF ADVANCED ARCHITECTURAL STUDIES

ARCH-702L
Graduate Architecture Design- Themes

Post-Professional Concentrated Themes Studio
6 credits

Course Goals & Objectives (list):
To develop advanced understanding, research, and applications in diverse advanced areas of
architecture research and discourse including [but not limited to]:
• Architecture and Urbanism
• Digital Intelligence: Advanced Computation and Fabrication
• Performative Architecture
• Materiality
• Advanced Research into diverse building typologies
• Globalism and multidisciplinary design

Architecture and Urbanism themes:
• Select studios will seek a comprehensive and critical understanding of the contemporary urban
  context, [ideally using Los Angeles], and its significance at various scales and modes of analysis.
• They will provide an intervention that exercises this understanding by exploring the latent possibilities
  held within the physical, economic, and socio-cultural parameters to improve upon the context as an
  integrated urban entity.
• To engage existing context to explore the greater transformative potential of such an intervention, and
  to explore tectonic and system development within the greater urban framework.
• Engage new technologies and processes in the advanced consideration of architecture
• Consider multidisciplinary interaction in the engagement of design
• To investigate the tools that surround design

Topical/Weekly Outline (includes percentage of time in course spent in each subject area):
Due to the independent nature of topical studios, outlines vary by course.

Weeks 1-2: Research, Documentation, Analysis, Conclusions (20%)
Weeks 3-4: Site Strategies and Program development (15%)
Weeks 5-8: Site Design and Schematic development (25 %)
Week 9: Midterm Review
Weeks 10-13: Design development (30%)
Week 14: Production and Presentation (10%)
Week 15: Final Review

Prerequisite: none

Textbooks/Learning Resources: Varies by instructor/studio

Offered (semester and year): Summer or Fall; annually

STUDIO FRAMEWORK

1. Organization and Participation:
   - Studio meets on Mondays, Wednesdays and Fridays from 2:00 to 6:00 PM.

   - All-school lectures occur on Wednesday evenings at 6:00 PM. You are expected to attend <u>all</u> the

lectures.

- Studio participation is critical to you as an individual and to the collective success of the program. Traditional one-on-one desk crits, small group discussion and informal pinup review formats will be used. We need to take advantage of the efficiencies afforded by group teaching to free up time for individual faculty-student dialogue. You must find ways to work effectively during studio so that you are always available for spontaneous group discussions and pinups.

- Documentation, as always, is critical as a record of your process and products, and as a demonstration of graphic and written communication skills. Each student is required to maintain a binder in which reference materials such as handouts and research are kept in an orderly manner during the semester. A portfolio that documents the work of this studio will be submitted following final presentations for evaluation by the studio faculty. It is an integral and important part of the course work.

- In addition to your final portfolio, you are required to submit examples of your best work to the Digital Drop Box. Discuss with your instructor a selection of the ten best images / drawings / photos to upload, and follow carefully all naming and formatting protocols. This is the official USC School of Architecture archive of your work, which also offers the opportunity to have your work considered for future school publications.

2. Protocols and Class Attendance:
- Work in Studio: You must set up and maintain an appropriate work area. You are strongly encouraged to work in studio to benefit from the studio environment and interaction with fellow students and faculty. Informal discussion and exchange of ideas with classmates is encouraged.

- Work Outside of Class: Budget a <u>minimum</u> of two hours of work outside of class for each class hour. Note that this is a minimum commitment of 24 hours a week in addition to the 12 hours of studio class time.

- Assignments: Main project assignments will be handed out in writing. Daily assignments will be given verbally and may vary by section. Completion of all assignments is critical to your success in this studio.

- Reviews: Reviews are one of the most important elements of your architectural education. Full participation is required at all reviews: you are expected to be attentive, engaged and to participate from the beginning until the end of each review.

- Attendance: due to the nature of design studio, attending all class meetings is imperative. No absences will be excused without proper documentation. Late arrivals, disappearances or early departures will be considered absences. Three or more unexcused absences can lead to failure of the course, even if the course work is completed and deadlines are met.

3. Readings:
- Readings appropriate to the project may be distributed or posted on Blackboard throughout the semester. You are responsible for completing all readings and discussing them in class. A course bibliography will be provided.

4. Evaluation and Grading:
- **Each design project will be evaluated in a public review and graded by the studio faculty individually and collectively using common procedures consistent with the intentions of the curriculum. Your semester grade will be based on a weighted evaluation of the following interrelated factors: class participation and preparation, exercises, program analysis, site analysis and documentation, conceptual design, schematic design, detailed development, final design and presentation, portfolio. Weighting of grade is as follows:**

10%	Analysis/preliminary work
30%	Midterm project review
45%	Final project review
10%	Preparation/participation/effort
5%	Final portfolio

- Unsatisfactory performance reports will be issued to students whose work is not satisfactory. Remember that an incomplete grade (IN) is limited by University policy to cases of extended documented illness or family emergency involving a passing-level student in the last weeks of the semester.

- **University guidelines relative to plagiarism pertain to original design work. You are expected to do all of your own design and presentation work. Assistance received, in the form of model construction, drawing preparation, or the flagrant appropriation of the design work of others will be considered as non-original work and will be treated as plagiarism. Use of computer-aided model fabrications, such as laser-cut and 3D-printed components, is acceptable with prior approval of the studio instructor.**

Rehabilitation Act (Section 504) and the Americans with Disabilities Act (ADA)
The University of Southern California is committed to full compliance with the Rehabilitation Act (Section 504) and the Americans with Disabilities Act (ADA). As part of the implementation of this law, the University will continue to provide reasonable accommodation of academically qualified students with disabilities so those students can participate fully in the University's educational programs and activities. Although USC is not required by law to change the "fundamental nature of essential curricular components of its programs in order to accommodate the needs of disabled students," the University will provide reasonable academic accommodations. The specific responsibility of the University administration and all faculty serving in a teaching capacity is to ensure the University's compliance with this policy.

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Obtaining Accommodations

Physical Accommodations
Students with physical disabilities should contact Disability Services and Programs (DSP) prior to or during the first week of class attendance or as early in the semester as possible. The office will work with classroom scheduling, the course instructors and their departments, and the students to arrange for reasonable accommodations.

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Statement on Academic Integrity
USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. *Scampus,* the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: http://www.usc.edu/dept/publications/SCAMPUS/gov/ Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: http://www.usc.edu/student-affairs/SJACS/

Religious Holidays
The University recognizes the diversity of our community and the potential for conflicts involving academic activities and personal religious observation. The university provides a guide to such observances for reference and suggests that any concerns about lack of attendance or inability to participate fully in the course activity be fully aired at the start of the term. As a general principle students should be excused from class for these events if properly documented and if provisions can be made to accommodate the absence and make up the lost work. Constraints on participation that conflict with adequate participation in the course and cannot be resolved to the satisfaction of the faculty and the student need to be identified prior to the drop add date for registration. After the add drop date the University and the School of Architecture shall be the sole arbiter of what constitutes appropriate attendance and participation in a given course. Any student concerned about missing class for a recognized religious holiday should bring this matter up with your instructor at the start of the semester. A list of recognized religious holidays may be found at: http://www.usc.edu/programs/religious_life/calendar/

ARCH-702L
Graduate Architecture Design- Themes

Post-Professional Core STUDIO - Themes
MAAS PROGRAM / 1st STUDIO

INTRODUCTION / SEMESTER OVERVIEW
Within the field of architecture we are currently at an inflection point where perhaps there has never been such a plethora of differing architectural strategies fueled by new digital tools. These new modes of design have in the past decade both produced an enhanced efficiency within the design studio while breaking open new possibilities of complex form and tunable organizational strategies. Parallel developments in digital manufacturing and materials research continue to offer new modes of how the built world is assembled, manufactured, erected and realized. Of particular interest is the importance of the surface, surface articulation, and the figure ground as impetus for the emergence of performance driven design techniques that challenge architects to adopt new approaches to the parameters that influence space and material and cultural production.

When one speaks of performance, we simultaneously address aspects of form, but also the specific force to which a performance is asked to generate. This can be utilitarian, driven as the case of environmental systems, sustainable facades, etc… but must also address the phenomenological aspects of space, time, and effect. We must be careful to understand that it is the architect who manages and invents the aspects of performance(s) (and there are always multiples) within the architectural project. Lest we become mere technocrats, we are also reminded that there are serious conceptual and ideological territories that the notion of performance of the surface can be scaled to respond to. In this way one may ask, what are the performative traits of an urban concept or even the performative programmatic aspects of a project?

The studio sets out to simultaneously address current issues of building technology while creating projects of cultural significance that change the way humans inhabit, interactive with, produce and consume and occupy space. But what of beauty, design, delight or pleasure? What of the economy of cultural production so intrinsic to our native landscape that of Los Angeles and Hollywood? Too often the modes of technology and design are separated into competing camps. Sustainable building technology within the larger field has been relegated to categorization (USGBC, LEED, etc.), which at times does not address the larger scope of architectures' cultural impact on society. The studio will attempt to congeal these sometimes polemical aspects of contemporary architecture to simultaneously examine the performance of the surface as a technological and an artistic endeavor.

The aim of this studio then will be to create new models for an architecture that acts and performs to create culturally significant projects that invent new ways of perceiving and inhabiting built form while seriously exploring the articulation and tectonics of the surface's interiority and exteriority and as a medium for mediation through, organizational strategies, digital design methodologies, media, material, pattern and structure.

THE PROJECT BRIEF
The studio will investigate the Los Angeles County Museum of Art site, complex, and history. The students will be tasked with designing a replacement museum within the museum complex. The complex follows the brief of the proposed new museum by Zumthor and previously by OMA, but will also include an additional incubator program. This incubator program is a challenge to the students to engage with contemporary culture of production from reality TV, to the maker fair, to the coalescing and hybridizing of the cyber –physical. It is furthermore a challenge to the students to engage in a dialogue as to what is the Museum of the future as well as what is the Museum for Los Angeles.

The project is expected to engage the city at local, urban and cultural levels and to be developed at a

high degree of tectonic and conceptual detail. Taking advantage of Los Angeles and its particular preoccupation with sign and signage, media and communications, storytelling and its own cultural inventions. Formal explorations regarding the building envelope, of the articulated surface interiority and exteriority and blurring of the figure ground students will both investigate and incorporate digital technique and methods while addressing core issues of building performance; spatial, urban, media-related (information), environmental (wind, sun, energy, etc.) to name a few… A core set of project provocations are centered around the complex set of questions that inter-relate the cultural context of media and cultural production, that of the superficial and surfacial, that of the image and brand production intrinsic to the business of Los Angeles, and that of the architectural surface having to perform in so many ways; that of enclosure, that of image, that of organization, and that of ever changing agency. Here we are intentionally playing on the issue of agency literally and philosophically as well as the notion of surface itself, that of its potential to perform beyond the image or veneer into the occupiable and performing beyond a wrap or appliqué. Students will be asked to conjecture building surfaces and envelope systems, volumes and forms, and strategies that move us beyond the simple visual and building performance into the complex organizational, spatial, and affectual cultural performances.

COURSE STRUCTURE

The semester will be broken into two major phases; 1) the first 8 weeks of design research and design explorations; and 2) the second half for design development and articulation. Weekly Design Charettes in the first phase are intended to provide the opportunity to explore the themes of the studio through an iterative approach to exploring the possible hybridity of the museum programmatically, tectonically, and through mediating matter performatively. The second phase is a continuation of the conceptual investigation of the first with a concentration on design development and architectural delineation. Tutorials with appropriate software will be given parallel to the project to develop skills and techniques that will be useful during the entire semester.

PHASE #1: DESIGN CHARETTES + DESIGN RESEARCH

Students will be asked to generate a concept sketch that guides the production of conceptual strategies for addressing the studio brief. This sketch is including a 3D model and set of driving diagrams and a weekly model. The work will become an essential set of ideas from which to focus on the second half of the semester.

In parallel to individual design charettes, students will work as a studio to develop a comprehensive design research booklet to be shared within the studio and for use in our mid and final reviews with our audience and jury.

It is important to note that each of you will have to create VARIATION within your studies. Simply put, it is expected that each project is able to demonstrate articulate concept, organizational, surface and mass studies while also demonstrating difference and variability within the project. Devising a set of design parameters and relationships between them will ensure a generative process that will allow for the reasoning of difference within your system and concept development.

PHASE #2: LACMA MUSEUM DESIGN

You will be asked to design a mixed-use building complex that will combine the museum with a secondary program to challenge the contemporary museum as a space to house as opposed to a space to make and produce cultural affect. This new type of hybrid-programmed building must act as an argumentation for the contemporary condition of the surface as performer and performative architecture within the cultural production of media and image, technology and art in Los Angeles.

The site and building program are located in Los Angeles on Wilshire Boulevard. Pertinent discussions and topics related to the specific urban condition of Los Angeles will also be explored. You will be asked to develop a full project program based upon a set of contextual and normative requirements including access and parking and general conditions, zoning, and FAR. While there is an emphasis on the surface

as performative and performer the students will be required to design an entire building and to develop opportunities where the surface can be both performative and a performer as exterior, interior, and hybrid skin, envelope, and program. In conjunction we will expect a high degree of resolution around the interfaces of the programs to that of the surfaces. Students will be expected to digitally and physically prototype and model the project with its surface and resultant volumetric conditions. While there is no prescribed technology or methodology, discussions of the value of parametric thinking and parametric design strategies will be held and all tool sets will be acceptable as long as there is an emphasis on 3D and materializing difference and the ability to link to digital fabrication and prototyping techniques and technologies.

METHODOLOGY

This investigation presupposes that new formal and performative notions of built form are required for a deep investigation of the project. Therefore, new methods of understanding form through digital software technologies will be implemented. This includes highly developed virtual 3D models in Rhino/Maya or other modeling software, experimentation in scripting and parametric methods, use of analysis engines and of course representational tools such as Maxwell, V-Ray, etc…

We will begin by an analysis of the site through the mapping of all topographic and urban information of the target area in a virtual model, which will be shared by the class. All work for the rest of the semester will be based on this beginning mapping and virtual model of the area. Of particular importance will be the study of the Wilshire Corridor and LACMA area in terms of topography, demography, cultural content, image, brands, and the fluid dynamics of movement for the site, literal and visual. Studies of surfaces by type, and performance criteria will necessarily be included and shared. Simultaneous to the mapping and documenting of the site virtually, students will research the following topics as they relate to the area under investigation, creating a Design Research Booklet that will be shared during the semester and will be used to situate all the schemes from within the studio:

- Ecological, cultural, historical, museuological, geographic and geologic data
- Development mapping of LACMA, including zoning, history, etc.
- Infrastructural systems; electricity, gas, water, waste, communications, etc.
- Spatial flows: systems of spatial flow phenomena, including circulatory, infrastructural, natural forces (topographic, wind, solar, atmospheric)
- Edge conditions: natural topographic conditions vs. geometric urban organizations (existing & proposed)
- Performative parameters vis-à-vis the city morphology and the diurnal character of the site
- Museum precedents, local and international.
- Mediated and hybrid building precedents

A site visit field trip will be planned exact time and place TBD. Students are responsible for carpooling. The site is approximately 5 miles away and was chosen for accessibility and for its cultural significance. Students will be required to visit the site numerous times on their own time

We will simultaneously develop a fluid approach to concept generation and design exploration. A weekly Design Charette will be assigned where students will be interrogating the project brief critically through the modeling and representation of a project concept or thesis. This work will become part of the final deliverables and each week's model is expected to build upon the previous and to contribute to a dialogue between the student and the project.

After the initial research portion of the semester, students will develop site and building design strategies using digital modeling to explore specific organizational and performative surface morphologies with the aim to simultaneously meld the opposing forces of the urban context, a complex hybrid program with an expansive exploration of the surface, mass, and mediated material systems which will in turn introduce new performative forces to create new spatial typologies, morphologies and means for communicating through architecture.

The Final Project will compile the initial research and investigations into a specific building program that will be of sufficient scale for students to develop detailed projects at a well-developed tectonic level. These projects will investigate in particular how the exteriority and interiority of the surface is more than enclosure but an active participant in cultural production and one which is equally a performer spatially, tectonically, and materially as performative ecological, urbanistically and architecturally.

PRELIMINARY SCHEDULE:

The schedule is developed to support 4 major activities; 1) skill building and tutorials; 2) site, program, material, media and concept research; 3) initial scheme generation and design research; and 4) a final project.

The emphasis in the first half of the semester will be on design research and concept development. The first half will include a select set of tutorials, Group Research Booklet, and individual project exercises/ Design Charettes.

The emphasis on the second half of the semester will be on project delineation and the production of final project deliverables. The second half of the semester is structured around individual project development, with periodic review by the instructor and external experts.

Throughout the semester students will be encouraged to make site visits to LACMA and to visit all the cities great museums on their own time and as a group on top of the scheduled site visits and museum visits.

WEEK	TOPIC	ASSIGNMENT	NOTE
1	Introduction + Design Charette	Model Scheme 1	Field Trips
2	Design Charette + Site Research	Model Scheme 2 + Site	Maya Tutorials
3	Design Charette + Program Research	Model Scheme 3 + Site + Museums	Maya Tutorials
4	Design Charette + Material and Media Research	Model Scheme 4 + Site + Museums + Media and Material	Field Trips
5	Concept Design + Group Research	Research Book Mock Up	Field Trips
6	Concept Design + Group Research Production	Finalize Site Model + Studio Research Book	Research Production
7	Schematic Design + Production	Model Final Scheme	Design Production
8	MID REVIEW	Models + Boards	
9	Design Reflection	Mock Up Final	Design Production
10	Design Development	Digital Model	Design Production
11	Design Development	Digital Model	Design Production
12	Design Development	3D Printable Models	Design Production
13	Desk Crits + Production	Large Scale Model	Design Production
14	Desk Crits + Production	Large Scale Model	Design Production
15	Last Week of Desk Crits	Drawings	Design Production
16	Finals Week	Rendering	Design Production
17	FINAL REVIEW Dec 18th	Final Hand In	

Note: Periodic reviews & pin-ups will occur - dates will be determined as the work progresses.
Note: A Design Charette is a weekly design exercise and model to foster concept generation and design exploration.

READINGS:
Readings appropriate to the project may be distributed or posted on Blackboard throughout the semester, and through a Drop-Box shared repository. You are responsible for completing all readings and discussing them in class. Theoretical, historical and referential contexts are critical factors in the production of intelligent architecture.

- After Ford, Patrik Schumacher & Christian Rogner 2001. Published In: Stalking Detroit, Editors: Georgia Daskalakis, Charles Waldheim, Jason Young.
  http://www.patrikschumacher.com/Texts/AfterFord.htm

- The Politics of the Envelope, A Political Critique of materialism, Alejandro Zaera Polo, Volume 17, Archis 2008 #3

- http://www.archpaper.com/news/articles.asp?id=6691

- http://ieatbugsforbreakfast.wordpress.com/2013/08/09/worrisome-trends-in-architecture-education/

- Paul Andersen, David Salomon, Sanford Kwinter, David Carson, Architecture of Patterns, W. W. Norton & Co, 2010

- Michael Fox, Miles Kemp, Interactive Architecture, Princeton: Princeton Architectural Press, 2009.

- Steven Johnson, Emergence: The Connected Lives of Ants, Brains, Cities and Software, London: Penguin, 2001.

- Neil Leach, Roland Snooks (eds.), Swarm Intelligence: Architectures of Multi-Agent Systems, Laioning: LSTPH, 2011.

- George Legendre, Mathematics of Space: Architectural Design

- Migayrou, Frederic, Architecture Non Standard, Pompidou.

- Achim Menges and Sean Ahlquist, Computational Design Thinking: Computation Design Thinking, 2011

- Michael Meredith et al (eds.), From Control to Design: Parametric/Algorithmic Architecture, Barcelona: Actar, 2008

GRADING PROCEDURES
Criteria for the evaluation of student work:

I. General
  1. Willingness to generate ideas
  2. Willingness to develop ideas
  3. Willingness to respond to criticism
  4. Degree of participation (attendance, group discussion, etc.)
  5. Seriousness of purpose as demonstrated by hard work

II. Methodology
  1. Ability to generate relevant architectural ideas
  2. Ability to develop ideas in a coherent fashion

3. Ability to express relevant ideas in a graphic format
4. Ability to articulate and present ideas verbally

III. Project evaluation
1. Quality of intentions
2. Quality of ideas
3. Quality of formal resolutions
4. Demonstrated technical awareness
5. Completeness of project
6. Quality of presentation

The following grade weights will apply to the semester:

Attendance / Participation	10%
Problem No. 1	20%
Problem No. 2 midterm	15%
Problem No. 2 final	40%
Final Portfolio	5%
Final Digital Drop Box	10%

CLASS ATTENDANCE
Because essential course materials and concepts are discussed during studio time, attendance at all studio meetings, class lectures and reviews is essential and required. More than three absences during the course of the semester will jeopardize successful completion of the course and will certainly reflect negatively in the student's final course grade. Your studio instructor must approve any excused absences in writing.

STUDIO PROTOCOL
Protocol: The studio environment can be one of the most inspiring aspects of architectural education, and it is your responsibility to make it into a desirable place to be. In order to maintain a creative atmosphere conducive to creative production, the following guidelines will be adopted:

Assignments: Requirements for projects will be handed out in writing. Daily or weekly assignments may be given verbally and may differ somewhat from section to section. All assignments are non-negotiable. Full completion of all assignments is critical to your success in this class. Full completion of all assignments is critical to your success in this class. In order to understand architectural design you must create work and present it using visual and graphic means.

Reviews: Reviews are among the most important activities of your architectural education. You can benefit immensely from the presentation and discussion of your and your classmates' work. Full participation is required in all reviews. You are expected to be attentive, fully engaged and participating in questions and discussions, and present until the end of the session.

Portfolio: You will be required to submit a portfolio at the end of the semester. Your work and process should be thoughtfully presented in an 8.5" x 11" portfolio formatted vertically. Please take care and consideration of your work and regularly document it throughout the semester. Additionally you will be required to submit to the USC digital drop box. [see digital submission guidelines]

Work outside of class: You will need to spend a substantial amount of time on your projects outside of class time. Budget a minimum of two hours for each hour of class time. Note that this is a minimum time commitment of 24 hours per week in addition to the 12 hours of class time.

Discussion: Your classmates are a great resource. Productive discussion and exchange of ideas and techniques are strongly encouraged, particularly in the studio.

Work area: You are strongly encouraged to make the studio your primary place of work in order to benefit from the studio environment. The door access system is designed to provide security in the studios (although it is important to recognize that unsecured valuable items should never be left in the studio when it is not occupied – particularly when the class is absent from the studio during unlocked periods).

Defacement of property: Treat your workspace with respect; do not deface property. If you are spray painting or spray gluing anything, do so outside and use plenty of brown paper to avoid overspray on the surrounding areas. YOU MAY NOT SPRAY ANYTHING ON THE BRIDGES OF WATT OR HARRIS HALL. Instead, use the yard outside the shop or a designated spray booth.

Loud music: The studio is a collective space; please respect the fact that this is a working environment for all of you. If you require music while you work, use headphones – do not play the music out loud. Music out loud is ABSOLUTELY TABOO DURING STUDIO HOURS AND EVEN AFTER STUDIO HOURS. IN OTHER WORDS DO NOT DO IT….. EVER.

Telephones: Turn off all cell phones during studio hours and in lectures and reviews. If you are having an emergency of some kind that requires you to wait for a call, get the prior approval of your studio instructor to leave the phone on.

Professional etiquette: You are in a professional degree program, studying to become professional architects. As such, you should be careful to treat your work, your working environment and your colleagues with the highest level of respect.

ACADEMIC INTEGRITY
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WRITING CENTER
For assistance with academic writing, students may wish to take advantage of the Writing Center maintained by USC. Evaluation of paper clarity, organization, syntax and grammar is available by appointment, free of charge. If you'd like to improve your writing and your ability to communicate your ideas, consider using this valuable resource. See their website at http://dornsife.usc.edu/writingcenter/ for more information.

SUSTAINABILITY INITIATIVE
The School of Architecture has adopted the 2010 Initiative for Sustainability, which includes the following language:

"The design should engage the environment in a way that dramatically reduces or eliminates the need for fossil fuel."

This intention impacts our design process in a number of ways, including:

-orientation of buildings and site development to minimize negative environmental force impacts and take advantage of positive ones
-building modestly: providing the minimum space necessary to handle required programmatic needs
-maximum practical use of day-lighting; careful use of orientation and provision of control/shading mechanisms to handle associated heat loads
-maximum practical use of passive solar techniques for heating and cooling
-maximum practical use of natural ventilation techniques; selection of hybrid systems for ventilation, heating and cooling which permit this

No school can lay a claim to sustainability sensitivity that does not institute and vigorously pursue a recycling program. This recycling program is in force at all times. We pledge to provide adequate, well-marked recycling containers for each section and to provide a posted, printed recycling protocol so you know what goes where.