

# SYLLABUS





Immediate context







*Immediate context*

photo Nelson Kon

**Instructors:**

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**Credit Units:** 0-10-11G

**Prerequisites:** 4.145 or 4.153

**Room:** 3-415

**Schedule:** RF 1-6

## Course Description

### **Abstract**

The goal of this studio is to explore design strategies for Affordable Housing in São Paulo downtown. In São Paulo downtown infrastructure abundance contrasts with scarcity of housing, whereas on the city's outskirts the situation is exactly the opposite. Thus, in order to overcome this discrepancy, diminish social inequality and better balance citizen's rights, the city's urban investment and planning efforts should move in two directions: [1] housing projects should be brought to downtown, and [2] infrastructure and public facilities should spread out into the periphery. Our studio challenge is the former.

### **Context | Location**

Our intervention area is located along the north-south axis through the Avenue Casper Libero, which connects Santa Efigenia square and the Luz train station. This axis [which we will explore by walking] is extended from both edges, crossing over the Anhangabau valley to the south and over the railways inside the station on the remarkable Luz Park to the north.

Once a prestigious area in the city, Santa Efigenia and Luz began to decline during the 1970s. Although still degraded, these neighborhoods, mostly Luz, were taken as a clear target to be renovated by the real state market. The condition for this private action to take place was prepared by the city and state government's efforts through the renovation of some remarkable public equipments, which would be strong enough to play as catalysts to trigger the renovation of the area. This is the case of buildings such as the Pinacoteca [former Liceu de Artes e Ofícios by Ramos de Azevedo, late nineteenth century] and the Museum of Portuguese language [by Charles Henry Driver, 1901], both renovated by Paulo Mendes da Rocha; the Sala São Paulo Symphonic Orchestra Hall [former Júlio Prestes train station, designed by Cristiano Stockler das Neves, 1927-1938], renovated by Nelson Dupré, 1997-1999; and the planned project by Herzog & de Meuron, 2008 – 2012, for the Luz Cultural Complex / Ballet Hall, that ended up being canceled in 2015 and substituted by a Housing and Cultural complex, designed by Biselli and Katborian.

The specific area suggested to be focused on is defined by the perimeter made by Mauá street [north boundary], Brigadeiro Tobias street [east], Washington Luís street [south] and General Couto Magalhães street [west]. A perimeter which encompasses two blocks east and west of Casper Libero Av.



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# MAPPA DA CAPITAL DA PEA DE S. PAULO

seos Edificios publicos, Hoteis, Linhas ferreas, Igrejas Bonds, Passeios, etc.

publicado por Fm de ALBUQUERQUE e JULES MARTIN em Julho 1877

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Latitude 23° 29' 30"  
Longitude 48° 59'

GUIA N°2

- 1 Academia  
2 Artifices  
3 Comendario Municipal  
4 Carceres  
5 Caixa municipal  
6 Caixa d'agua  
7 Cadeia  
8 Casario 7 de Jan.  
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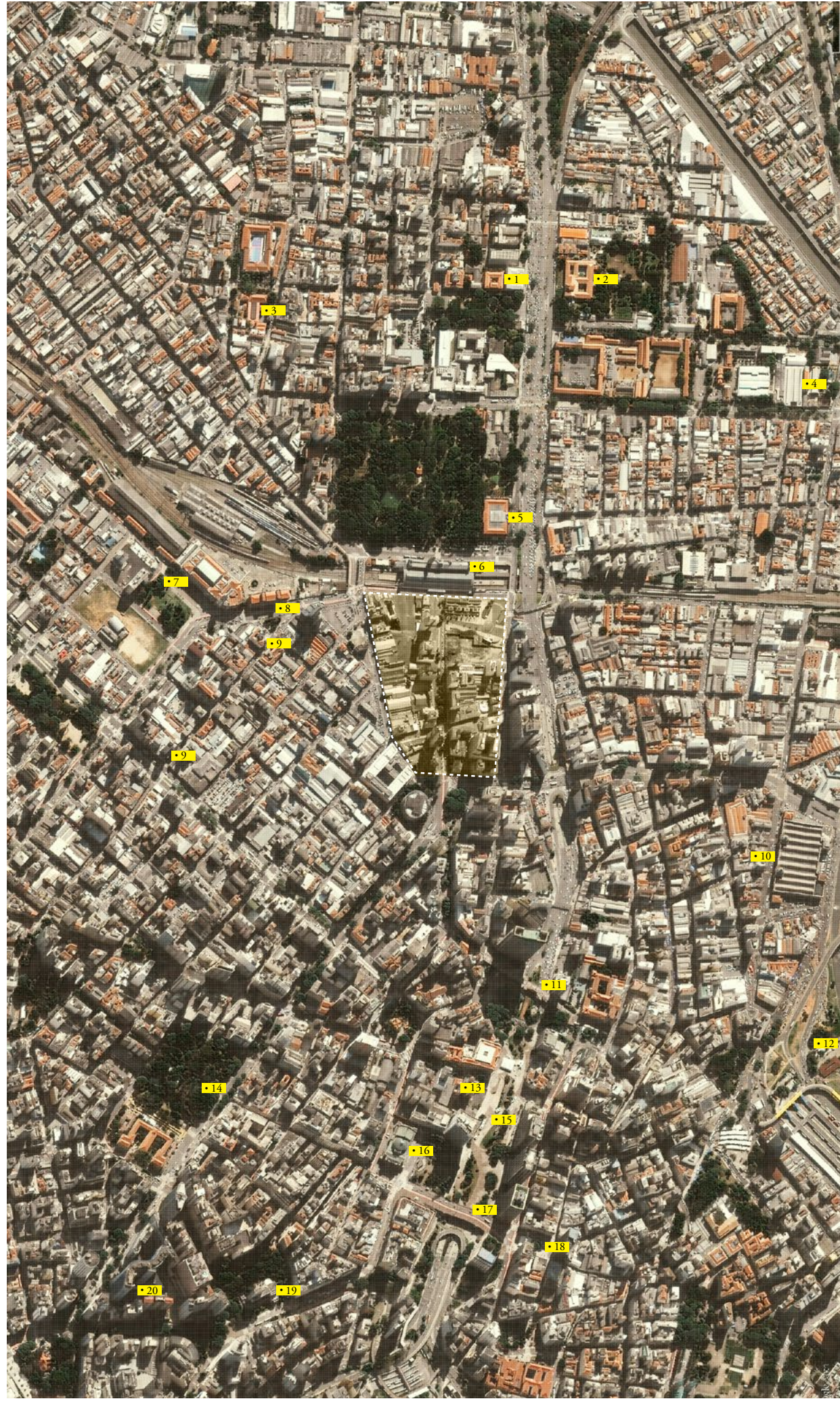
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Latitude 23° 29' 30"  
Longitude 48° 59'





## Sites of Interest

- 1 Fatec - School of Tech.
- 2 Museum of Religious Art
- 3 Oficina Cultural
- 4 Liceu de Artes e Ofício
- 5 Pinacoteca
- 6 Museum of Port. Language
- 7 Sala São Paulo
- 8 Memorial da Resistencia
- 9 Tom Jobim Music School
- 10 Central Market
- 11 Sta Efigenia Bridge
- 12 Dom Pedro park
- 13 Praça das Artes
- 14 Praça da República
- 15 Anhangabau
- 16 Municipal Theater
- 17 Viaduto do Chá
- 18 Praça do Patriarca
- 19 Municipal Library
- 20 Copan

*Extended context*

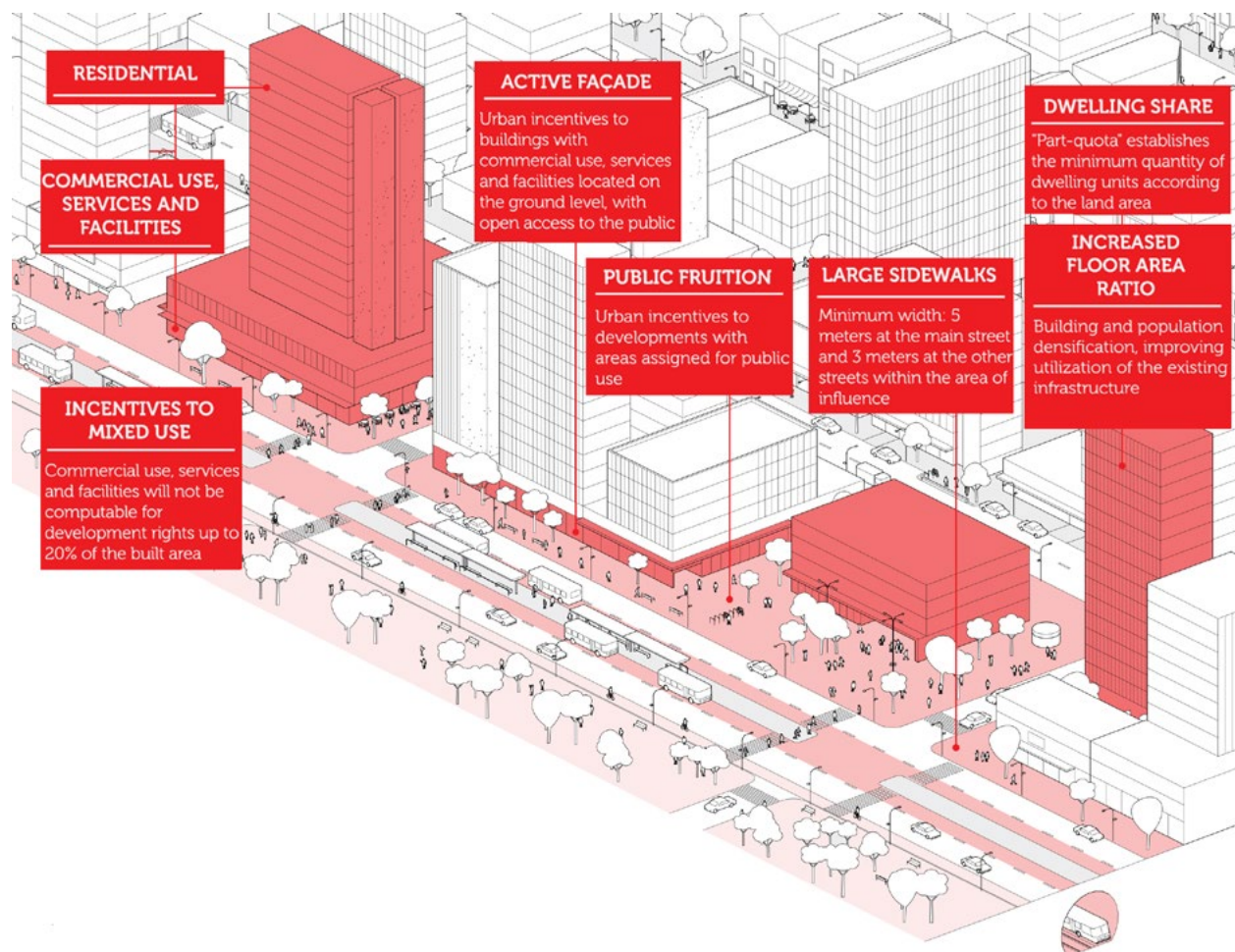




## Context | Normative

A new Masterplan for the City of São Paulo was approved in 2014.

This set of regulations enriches the social function of the property and assures an extra source of revenue to the city [through *outorga onerosa*] as a mechanism to make possible some remarkable urban changes. Among the important measures implemented by the Masterplan that should be considered for this studio are: [1] mixed use, encouraged by an increase of up to 20% of the site's FAR to a mix of residential, commercial and services uses; [2] dwelling share, part-quota establishes the minimum quantity of dwelling units according to the land area; [3] active facade, urban incentives for the use of commercial services and facilities uses located on the ground level, with open access to the public; [4] public fruition, urban incentives for each building to the develop areas assigned for public use.



## **Design goals**

Assuming the ground level [or lower levels] as opened to public fruition and the quota-part ratio as a minimum housing supply, students should consider the location and normative contexts to formulate a formal and suitable-to-be-built proposition.

The Rooftop or any outside space other than ground level should be shared among dwellers as important extension of the housing program.

Access strategy in a ground level mainly occupied by public programs is a key issue.

## **The Program**

Mixed used, considering affordable housing [4 to 5 dwellers per unit and a minimum standard of 15 m<sup>2</sup> per inhabitant as recommended by UN Habitat] with commercial, services and facilities as active facade and public fruition on the ground level and lower levels.

## **Scale of work**

The scale of work oscillates between architectural and urban scales.

The area offers some vacant or underused properties which are suitable to be chosen as individual specific sites, whose areas can vary from small properties [to be combined or not] to a 9,000 sqm property.

The work is supposed to cover from a masterplan to the design of a single unit.

## **Assignments**

Out meeting on Thursdays and Fridays will alternate, as usually, between desk critics and pin-ups.

The first two weeks will be dedicated to present the context, the city of São Paulo. During this time, students are required to produce a general physic general model, towards which everyone is supposed to work.

As a requisite of an in-out zooming-method for designing students are supposed to alternate approaches [sketches, drawings, models, 3D models] and scales according to each student choices.

No rules to start, the final result must be great!



## **Studio Trip**

Personally experiencing a city and a studio site is priceless.

More than the site and its context, this trip will allow an introduction to the current urban agenda of Sao Paulo. Besides, it includes tours to some buildings considered masterpieces of the Brazilian modern architecture, such as the Architecture School of the University of Sao Paulo, by Vilanova Artigas, which will be also an opportunity to interact with some professors and students.

Studio trip schedule: Flying on March 24<sup>th</sup> evening [arriving 25<sup>th</sup> morning], and returning 1<sup>st</sup>.

## **Studio Meetings:**

Gabriel will attend every session.

Angelo will attend the following sessions:

February: 9, 10, 16, 17.

March: 9, 10, 16, 17.

April: 6, 7, 13, 14, (27, 28)\*.

May: 11, 12, 18, 19.

\*to be confirmed

## **Subject Objectives:**

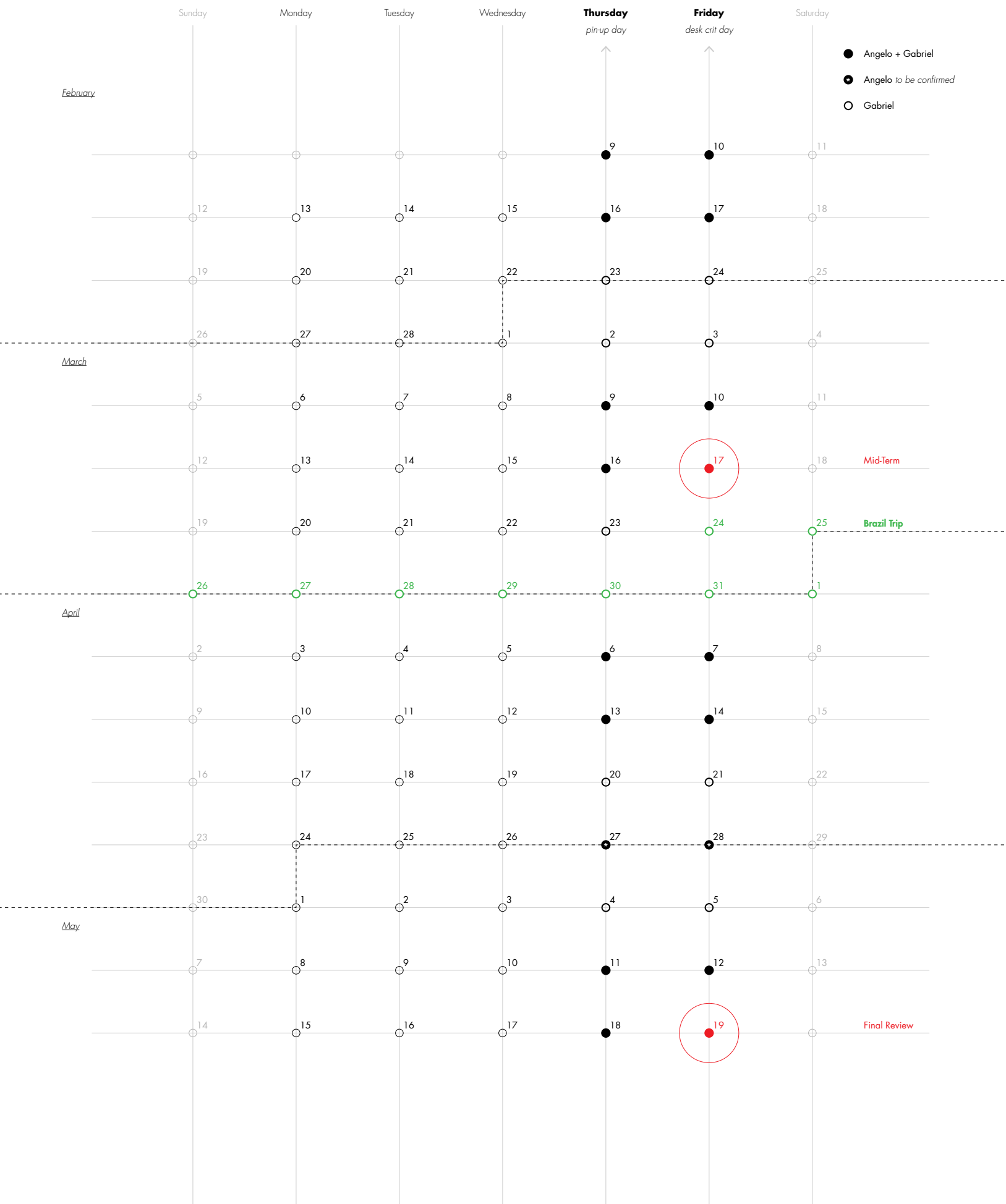
- Strengthen the students' ability to research, conceptualize, and develop an understanding of complex urban environments.
- Strengthen the students' ability to conceive and develop an architectural project, as well as communicating it properly through accurate graphic representation.

## **Deliverables:**

- Large physical model of the site produced by the studio members collaboratively. Scale 1/500
- Physical models of the design projects produced individually. Suggested scale 1/200
- Design progress through pin-ups.
- Architectural project represented in at least in four scales (city, immediate context, building, and building detail), through compelling visual material (plans, sections, axons, diagrams and renderings are mandatory, yet other means of visualization are also welcome and encouraged)

Grades will not be posted for students to view on their grade report until their work has been archived. The projects need to be properly prepared and formatted, and delivered to the studio instructors. The instructors will collect project archives from each student immediately following the review. Detailed requirements and instructions for formatting will be explained along with the presentation of the exercises.







**Requirements:**

- Attendance is mandatory for all students enrolled in the studio. (Failure to attend the class will affect the final grade)
- Advanced knowledge of graphic representation tools, and 2d and 3d modeling.
- Students need to complete the studio assignments in a timely manner, and to be prepared to discuss and present their ideas.

**Evaluation Criteria:**

- Attendance: 5
- Pin ups: 5
- Desk Crits: 5
- Physical Models (collaborative + individual): 10
- Pre-Mid-Term Design: 15
- Studio Trip's Inputs on the Project: 5
- Final Design: 25
- Final Presentation: 20

The grading will consider individual growth over the semester, ability to communicate clearly and objectively, and originality.

**Grading Definition:**

A - Exceptionally good performance demonstrating a superior understanding of the subject matter, a foundation of extensive knowledge, and a skillful use of concepts, graphic representation, and design thinking. Ability to propose outstanding solutions to problems through design.

B - Good performance demonstrating capacity to use the appropriate concepts, a good understanding of the subject matter, and an ability to handle the problems and materials encountered in the subject. Ability to propose solutions to problems through design.

C - Adequate performance demonstrating an adequate understanding of the subject matter, an ability to handle relatively simple problems, and adequate preparation for moving on to more advanced work in the field.

D - Minimally acceptable performance demonstrating at least partial familiarity with the subject matter and some capacity to deal with relatively simple problems, but also demonstrating deficiencies serious enough to make it inadvisable to proceed further in the field without additional work.

F - Failed. This grade also signifies that the student must repeat the subject to receive credit.

**Disabilities:**

If you have a documented disability, or any other problem you think may affect your ability to perform in class, please see me early in the semester so that arrangements may be made to accommodate you. For MIT's policy on accommodations for disabilities, please follow this link <http://mit.edu/uaap/sds/students/>

**Academic Integrity + Honesty:**

MIT's expectations and policies regarding academic integrity should be read carefully and adhered to diligently: <http://integrity.mit.edu>



## São Paulo Movie References

- **Não por acaso**
- **O Invasor**
- Ensaio sobre a cegueira
- São Paulo SA
- **Os doze trabalhos**
- Passe de bola
- Carandiru
- A Hora da Estrela
- Luz nas trevas
- O ano em que meus pais saíram de férias
- Os 3
- **Pixote - A lei do mais fraco**
- Quanto dura o amor
- Salve geral
- O signo da cidade
- Os inquilinos
- Família Braz - dois tempos
- Os dois coelhos
- O Bandido da Cruz Vermelha
- Bróder
- As Amorasas
- **Cidade Oculta**
- Estamos juntos
- Se nada mais der certo
- Durval Discos
- **São Paulo: sinfonia da metrópole**
- São Silvestre
- Bem vindo a São Paulo
- O sonho de São Paulo
- Pelada
- Boleiros
- As melhores coisas do mundo
- Chega de saudade
- **O estômago**
- Amor em Sampa
- Citizen
- O cheiro do ralo
- A estória de Clara Crocodilo
- Matemática 0 Amor 10
- Domésticas
- A que horas ela volta
- **Elevado 3.5**
- São Paulo - Retratos do Mundo



