

The Berlage Master of Science in Architecture and Urban Design
Faculty of Architecture and the Built Environment
Delft University of Technology

Piergianna Mazzocca
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Thesis Project Plan

PERSONAL INFORMATION	
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ABOUT THE THESIS PROJECT	
Thesis project title	The Most Immaculate Intentions: A Clinical Corpus.
Thesis advisor 1	Stefano Milani
Thesis advisor 2	Thomas Weaver
Thesis project description	
<p>A formal analysis and survey of hospital and clinics sections as a critical revision of the relationship of the human body with architecture.</p>	
Thesis project site	
<p>The Venice Hospital Project by Le Corbusier</p>	
Thesis project outcome	
<p>Three projective sections that become a timeline that traces back the history of the clinic and projects its future.</p>	
Relevance	
<p>The clinic has always been the threshold between the built environment and the body. What we have thought the body to be and the way in which that notion has been commodified, has had direct repercussions in the built environment. Those repercussions can be seen in the history of architecture production, affecting the aesthetics embedded within.</p> <p>Today, healthcare projects an extension of the human condition by means that prolong life way further than any other previous generation has seen. How can architecture act and react from this extended and maintained version of the body? What changes will this bring to the built environment? What are the aesthetics that come with it?</p> <p>The project becomes a manifesto in which I explore the spatial consequences of that speculative future.</p>	
Bibliography of literature, precedents, and references	
<p>Brown, Lori. <i>"Disciplining Identities: Part 2 – Models for Change."</i> Parlour. August 24, 2014. Accessed May 5, 2015.</p> <p>Brown, Lori A. <i>Contested Spaces Abortion Clinics, Women's Shelters and Hospitals : Politicizing the Female Body</i>. Burlington: Ashgate Publishing Company, 2012.</p> <p>Chee, Lilian. <i>"The Public Private Interior: Constructing the Modern Domestic Interior in Singapore's Public Housing."</i> Accessed May 1, 2015.</p> <p>Diller, Elizabeth, and Ricardo Scofidio. <i>Flesh: Architectural Probes</i>. New York: Princeton Architectural Press, 1994.</p> <p>Easterling, Keller. <i>Extrastatecraft: The Power of Infrastructure Space</i>. London: Verso, 2014.</p> <p>Foucault, Michel, Blandine Barret Kriegel, Anne Thalany, François Beguin, and Bruno Fortier. <i>Les Machines à Guérir (aux Origines De L'hôpital Moderne)</i>. Bruxelles: Architecture Archive, 1979. pp. 7-18.</p> <p>Foucault, Michel, and Alan Sheridan. <i>The Birth of the Clinic: An Archaeology of Medical Perception</i>. Taylor & Francis E-Library, 2003.</p> <p>Guattari, Felix. <i>"Architectural Enunciation."</i> Felix Guattari, Architectural Enunciation, Translated by Tim Adams. Accessed June 22, 2015.</p> <p>James, W. Paul, and William Brown. <i>Hospitals: Design and Development</i>. London: Architectural Press, 1986.</p>	

Morton, Timothy. "Unsustaining." *World Picture* 5 (2011): 1-10.

Parsons, Glenn. "The Aesthetics of Nature." *Philosophy Compass*: 1106-112.

Wagenaar, Cor. *The Architecture of Hospitals*. Rotterdam: NAI Publishers, 2006.

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Struth, Thomas. *Figure II, Charite*. Early 15th century. Chromogenic print, 89.5 x 131.4 cm. The Metropolitan Museum of Art, New York.

Marbaix, Dan. *Haunting Pictures of Abandoned Asylums*, 2015. West Park Hospital, England.
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Sarkis, Hashim. *Case: Le Corbusier's Venice Hospital and the Mat Building Revival*. Munich: Prestel, 2001.

Teyssot, Georges. *A Topology of Everyday Constellations*. Cambridge, Massachusetts: MIT Press, 2013.

Evans, Robin. *The Projective Cast: Architecture and Its Three Geometries*. Cambridge, Mass.: MIT Press, 1995.

Structure and method

1. A catalog of interiors.

Three projective sections will be produced. Becoming a timeline that traces back the history of the clinic, it will project its future as a way of questioning our contemporary interpretation of the human body.

The three sections will represent different moments in time in which the depiction of its interior is both a survey and a formal analysis. The first one is the history of the clinic.

Then, taking the Venice Hospital project of Le Corbusier as the anchor, the second section will be the section of this unrealized project.

In my interpretation, this project synthesizes what the project of modernity intended while in the same time becoming for future generations a canvas in which ideals were projected. The allusion to the project does not obey a will to glorify this unrealized project but one in which these ideals can be read and projected.

For the third section, taking the previous Venice hospital section as the precedent, a speculative future will then start to recreate the project as it was meant to be built today.

2. Why a projective section.

A projective section synthesises two kinds of spatial and formal studies: the profile of a cut and an elevation of what lies beyond, which not only involves projection but gives a deeper space for survey (Evans).

3. Why central perspectives of interior spaces.

The body is also the focal point of a transformation of architecture through a slow but potent process of the domestication and eroticisation of space (Teyssot). By taming the interior, one tames the body. By representing the interior, one represents how the body is conceived to be.

Final schedule and time planning

Below is a scheme where you predict your workload division within the 15-week design development timeframe. It is based on the goals and aims you've set for yourself and the project. The moments marked in blue are compulsory activities, and will have their own required deliverables. While it may seem too early in the process to predict your weekly development, you still should take this preliminary planning seriously. A successful and well-completed project is only possible if you considerately plan your time well. Meeting finite and concrete weekly goals will not only give you confidence but also allow you to make best use of your tutorial sessions with your thesis advisors. Only fill in weeks 1.1 through 2.5, the postproduction period will be filled in at a later point. Please delete this paragraph after reading it. It should not be in your final document.

WK 1.1 31 Aug–4 Sept

Compulsory kick-off workshop on presentation on Friday, 4 September 2015

WK 1.2 7–11 Sept

Thesis advisor meeting with Ido Avissar, Salomon Frausto, or Stefano Milani on Friday, 11 September 2015

Finalized Narrative and Timeline. Final description of the objects and the interiors surveyed. Structure of the drawings, and examples of the representation technique.

WK 1.3 14–18 Sept

Super pin-up with Atelier Bow-Wow on Thursday, 17 September

Thesis advisor meeting with Thomas Weaver on Friday, 18 September 2015

Drafts of the three sections. Finalized Narrative and Timeline in the format of a storyboard with accompanying text.

WK 1.4 21–25 Sept

Thesis advisor meeting with Ido Avissar, Salomon Frausto, or Stefano Milani on Friday, 25 September 2015

Drafts of the three sections. Finalized Narrative and Timeline in the format of a storyboard with accompanying text.

W 1.5 28 Sept–2 Oct

Thesis advisor meeting with Thomas Weaver on Friday, 18 September 2015

Drafts of the three sections. Draft of the video storyboard and voiceover text.

WK 1.6 5 Oct–9 Oct

Drawing workshop with Atelier Bow-Wow on Monday and Tuesday, 5 and 6 October 2015

Thesis advisor meeting with Ido Avissar, Salomon Frausto, or Stefano Milani on Friday, 9 October 2015

Drafts of the three sections. Draft of the video storyboard and voiceover text.

WK 1.7 12–16 Oct

Compulsory midterm presentation with thesis exam committee and thesis advisors on Friday, 16 October 2015

WK 1.8 19 Oct–23 Oct

Thesis advisor meeting with Thomas Weaver on Friday, 23 October 2015

Drafts of the three sections. Draft of the final booklet.

WK 1.9 26 Oct–30 Oct

Thesis advisor meeting with Ido Avissar, Salomon Frausto, or Stefano Milani on Friday, 30 October 2015

Drafts of the three sections. Draft of the final booklet.

WK 2.0 2 Nov–6 Nov

Drafts of the three sections. Draft of the final booklet. Draft of the video storyboard and voiceover text.

WK 2.1 9 Nov–13 Nov

Drafts of the three sections. Draft of the final booklet. Draft of the video storyboard and voiceover text.

WK 2.2 16 Nov–20 Nov

MSc1 and MSc 3 midterm presentations with Atelier Bow-Wow on Monday and Tuesday, 16 and 17 November 2015

Super conversation dinner with Atelier Bow-Wow on Tuesday, 17 November 2015

Thesis advisor meeting with Ido Avissar, Salomon Frausto, or Stefano Milani on Friday, 20 November 2015

Drafts of the three sections. Draft of the final booklet. Draft of the video storyboard and voiceover text.

WK 2.3 23 Nov–27 Nov

Drafts of the three sections. Draft of the final booklet. Draft of the video storyboard and voiceover text.

WK 2.4 30 Nov–4 Dec

Dress rehearsal with thesis advisors on Friday, 4 December 2015

WK 2.5 7 Dec–11 Dec

E2 presentations with thesis exam committee and thesis advisors on Thursday and Friday, 10 and 11 December 2015

Super pin-up with Atelier Bow-Wow on Monday, 7 December 2015

WK 2.6 14–18 Dec

Postproduction workshop 1

WK 2.7 4–8 Jan

Postproduction workshop 2

WK 2.8 11–15 Jan

Postproduction workshop 3

WK 2.9 18–22 Jan

Postproduction workshop 4

MSc1 and MSc 3 final presentations with Atelier Bow-Wow on Monday and Tuesday, 18 and 19 January 2016

Super conversation dinner with Atelier Bow-Wow Tuesday, 16 January 2016

WK 2.10 25–29 Jan
E3 on Thursday–Friday, 28–29 January 2016