

# SUPER-QUOTIDIAN

A speculative inventory of everyday life in  
New York City

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# [Super-Quotidien]

1. The architecture of everyday is built → Deborah Berke
2. A portrait of New York City's quotidian
3. A speculative ~~study~~ drawing/critique
- \* 4. How supertalls shape NYC's everyday life?
5. A personal drawing analysis on modes of representation in architecture

— tools  
— scales

# ABSTRACT

SUPER-QUOTIDIAN examines the encounter between the New York City's everyday life and the recent increase in supertall skyscrapers construction. These extreme high-rise residential towers have recently multiplied and now constitute a new housing typology in Manhattan. Supertall structures are slowly shaping a new future for the city. In addition to raising multiple issues, supertalls promote the loss of many attributes of a New Yorker's everyday life. Assuming that this typology will only develop further in the coming years, it is necessary to analyze what they are currently producing in society in order to speculate on a future for building in extreme urban conditions.

This research is engaged in a parallel study about methods of representation in architecture. Hand drawing shares similarities to the New Yorkers' everyday life: messy, imperfect and engaging. The qualities of everyday life are lost in high-rise residential buildings, just as the features of hand drawing that are not necessarily found in digital imagery. This drawing inventory contributes to build a critique of the new vernacular language created in New York City's quotidian.

# ACKNOWLEDGEMENT

First of all, many thanks to my advisor Zachary Colbert for his infinite patience, support and creativity. It was a real pleasure to work with you.  
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Merci spécial à ma famille. Votre amour et vos encouragements m'ont permis de me rendre jusqu'ici.

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All images whose source is unidentified are photographed or created by the author.

# INTRODUCTION

## INTRODUCING THE QUOTIDIAN

quo·tid·i·an  
/kwō'tidēan/  
adjective

1. of or occurring every day; daily.
2. ordinary or everyday, especially when mundane.

In architecture school, every history class presents a series of notorious buildings, a hundred at most, which are renowned to have contributed to the way we design today. These precious architectural jewels are often cited as precedents for their revolutionary qualities or for their ability to reflect an entire movement in architecture.

More often than not, these buildings will affect the lives of a handful of average citizens or tourists in a very sporadic manner. Victimized by a general lack of interest, the spaces in which most people spend the majority of their time (house, offices, bus stops, bathrooms, etc.) are rarely questioned or examined with the same intensity. By looking further into the subject, prominent theorists have already expressed the need for

these banal spaces. Georges Perec, goes as far as to establish that these commonplace beliefs form the basis of our own anthropology. (Perec) The infra-ordinary contains an infinite potentiality that reflects the most powerful human forces, as Lefebvre states:

*Everyday life embodies at once the most dire experiences of oppression and the strongest potentialities for transformation.* (Harris 14)

What we need to question is not the exceptional, but the usual: the brick, the concrete, the glass, our utensils, our tools, our schedules, our rhythms (Perec). George Perec enjoins his readers to inventory their pockets, their bags and to question the origin of these objects, their condition, how they appeared there... Perec carries out the exercise

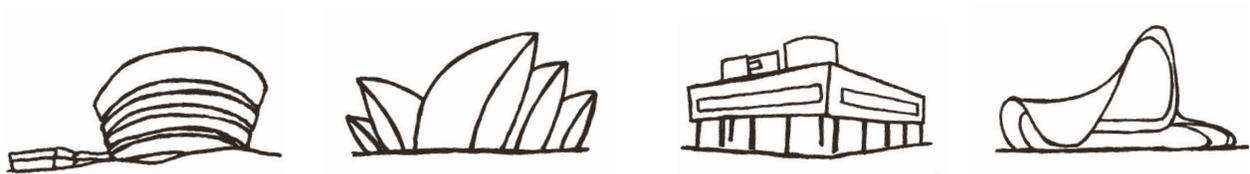


Figure 2: Sketch of famous buildings. Guggenheim Museum/ Sydney Opera House/ Villa Savoye/Heydnar Alivey Center



Figure 3: Tentative d'épuisement d'un lieu parisien, Georges Perec

himself in his essay *Tentative d'épuisement d'un lieu parisien*. In a fragmentary writing, he describes automatically each object, each event possible to observe from the counter of a parisian café. What matters to him is not the questions or the facts, but the banality and futility of the exercise. These trivial aspects reveals the essence of everyday life. By cataloguing and questioning the commonplace, Perec manages to capture the truth and the importance of everyday life.

The banality of everyday life in architecture is a basic need, it is the primary arena within

which selfhood and personhood are forged. To analyze the ordinary, it is first necessary to establish what these everyday spaces are: the dwelling, the neighbourhood amenities, transition spaces (bus stop, subway station), the sidewalk, the elevator, the office, etc. Being a product of a mass industrialization, the built environment's quotidian may seem rudimentary at first sight, but is revealed to be very valuable during the comprehensive study. Thanks to Perec's teachings, observations and inventories make it possible to discern the richness in the unexceptional.

## INTODUCING THE SUPERTALL

*Cities are ultimately creatures of “organized complexity”, at once intricate and robust but also mortal and capable of being endangered. (Mennel 8)*

In 1961, Jane Jacob summarized the essence of New York City that still, 60 years later, echoes in everyone’s life. Jacob’s interest is not in showing a physical model of what a city should be, but she is rather assuming skepticism towards mainstream ideas. She is one of the few stating that the city is not immortal, it evolves in a fragile symbiosis between growth and death.

The phenomena ongoing in New York City with the new supertalls couldn’t be described in a better way. Supertalls were created and evolve out of fundamental contradictions. On one hand, the extreme height could solve the constant density problem of the city. On the other hand, their intense isolation in the city could kill NYC’s everyday life. Supertalls are considerably changing Manhattan’s iconic skyline; they however have very little influence on the street level. Most of the supertalls are programmed for residential usage since few commercial tenants and

office businesses are not interested to deal with the long elevator ride. Some units are higher than the altitude at which an airplane flies when approaching NYC airports. Their street facade can be very short (20 metres) and rarely offers public or even commercial amenities. Considering that these elements are only an introduction to the problem, it is possible to grasp the immense set of new issues this situation brings to the city. They are changing centuries of established design and building processes.

*These buildings are largely divorced from the specifics of place they inhabit - physically, culturally, environmentally and, often, socially too. For hundreds, and in some cases thousands, of years the vernacular architecture in many of today’s tall building cities had to be intrinsically tied to its location - for its materials, its ventilation, its ability to function within a given climate and culture. (Wood 91)*



Figure 4: Abstraction of supertalls in the city

# HYPOTHESIS

By 2030 NYC's population is expected to increase by 1 million and the scarcity of housing will only increase the city's affordability crisis. Building to new heights is one solution however, the way the supertalls are currently being built is largely unregulated and contributes to social inequalities. These new giants bring a completely new way of inhabiting the city as no one has ever before lived that high in the sky. All buildings are a product of time and place, the new ultra-luxury gigantic towers, a typology largely unique to Manhattan, speak to the history and the present shift in NYC'S housing values. (Willis 358)

One way to better understand this transformation is to compare and contrast it with something universal: the quotidian.

By overlaying the everyday and the supertall, it is possible to understand New York City's from a new perspective which highlights how architecture fundamentally influences people's lives. This collage makes it possible to speculate on the future of supertalls. It is the architects' ethical duty to question their own work's contribution in the public realm and how it evolves through time. This question does not seek a definitive answer or intervention, but rather an awareness in architecture's production. A drawn analysis engages the political and societal issues, that cannot be solved with only aesthetic construction. It contributes to critique a new vernacular language that informs what is lost from New York's quotidian, what should be preserved and what should evolve.



Figure 5: Man on the street

Ordinary

listen to users

Passage of time

Banal

built environment  
more human

Essentials

Escape

Spread architecture  
to everyone

More with less

Reduce architecture  
to style

Reality

Materials that  
have history with  
the place: makes  
sense

Emphatically

Architecture project  
collectif

Un-monumentally

Reconciliation with  
environment:  
natural

Everything is  
integrated  
↓

Anti-heroic

+  
societal

fabrication to  
material

Anti-spectacle

We cannot become  
fully human if we  
do not belong to  
a place

Everyday life  
as a critical  
political construct

Unconcerned with  
formal experience

Strenght from  
simplicity

Architects must  
interrogate society  
through their  
project

Architecture  
resistant to  
its consumption

Common materiality

Equity

home

Back to modestie

Democracy

Unselfconscience

Quality of finition

Materiality

Community

# PART ONE

## CONTEXT

New York City is known for its intensity in every aspect of life and especially with regards to its living conditions. Every New Yorker is able to describe strange and unlikely events that happen only in the daily life of this specific city. These very peculiar conditions give rise to the uniqueness of Manhattan's quotidian.

Over time, average tenants have adapted to a range of parameters beyond their control. Often due to extreme density, occupation practices engender illegal and surprising spatial metamorphoses. Apartments have become so tiny that life is pushed outside the walls of home. Parks and cafés become

an official living room while kitchens and dining rooms are striped down to the bare minimum. The city has so much to offer that New Yorkers don't spend time at home; the comfort of home doesn't matter all that much. Conversely, the neighborhood takes on a major importance in everyone's life. Residents can find everything within walking distance thus developing a strong sense of belonging in the businesses and people in the surroundings. The most striking phenomenon is the constant evolution of the city. New Yorkers adapt so quickly to any change that they rarely think about the potential consequences.

Mundanity

Accessibility

Architecture of  
everyday  
vs  
everyday  
building

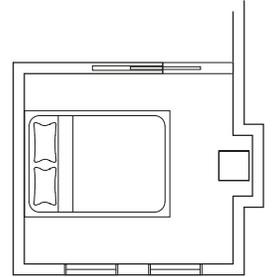
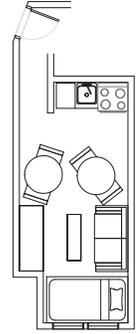
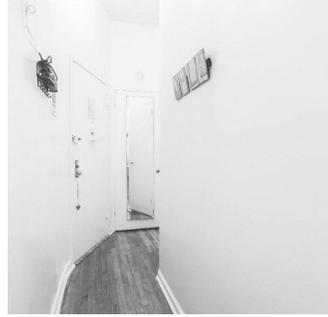
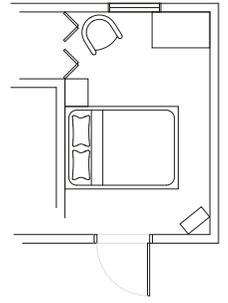
Mondane

Exuberant  
Diversity

Mundane

Urban

Figure 6: Glossary of the quotidian



**CATALOGUE**

One of the best way to study people’s quotidian is to understand their living conditions. This exhaustive catalogue collects images from online rental ads published by residents of various Manhattan’s neighborhoods. With the found images, a plan was imagined in order to create a comparative analysis of how everyday life is spent in each of the spaces.

This study brings forward the different housing typologies of NYC. It shows the intense and dense conditions in which people live. It also demonstrates the spatial transformation necessary to obtain a decent amount of comfort.

*The study was inspired by Armelle Caron’s book: Chambres*

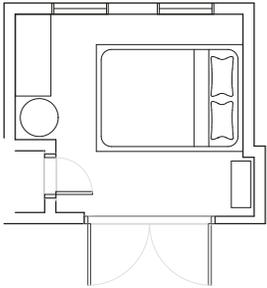
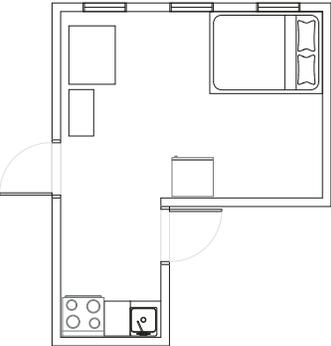


Figure 7: Catalogue

## THE LONG HISTORY OF SUPERTALLS

New York's density has produced a variety of unique building typologies. In this city nothing determines what an apartment looks like so much as when it was built. Manhattan's skyline is a history lesson in building technology.

Masonry pre-war walk-up apartment block represents one of the first signature building in Manhattan. Displayed in multiple movies and tv productions, pre-war apartments were built, as their name mentioned before WWII, between 1900-1939. Their modest height contains 6 to 25 stories. Their recognizable features consist of: high ceilings, plaster and beam ceilings, ornamentation, sunken living rooms, wood floors, spacious foyer and brick or stone facades. They are often described as having a "unique" layout offering confusing

divisions. Most prewar walk-ups are to be found in the Upper East Side and Upper West Side neighbourhoods.

New York City's first skyscraper, the *Tower Building* (50 Broadway) was completed in 1889, it had 11 stories. Today, there are 6,486 skyscrapers taller than 35 meters. (Bressi) What lead to a fast growing number of skyscrapers, is the advancements in construction technology. Steel construction, elevators and mechanical air systems are some of the factors that contributed to Manhattan's ability to reach new heights. Until a decade ago, skyscrapers were iconic to the island. The obvious precedent, the Empire State Building, represents the essence of the Art Deco era. An icon of New York City, the building became a strong symbol



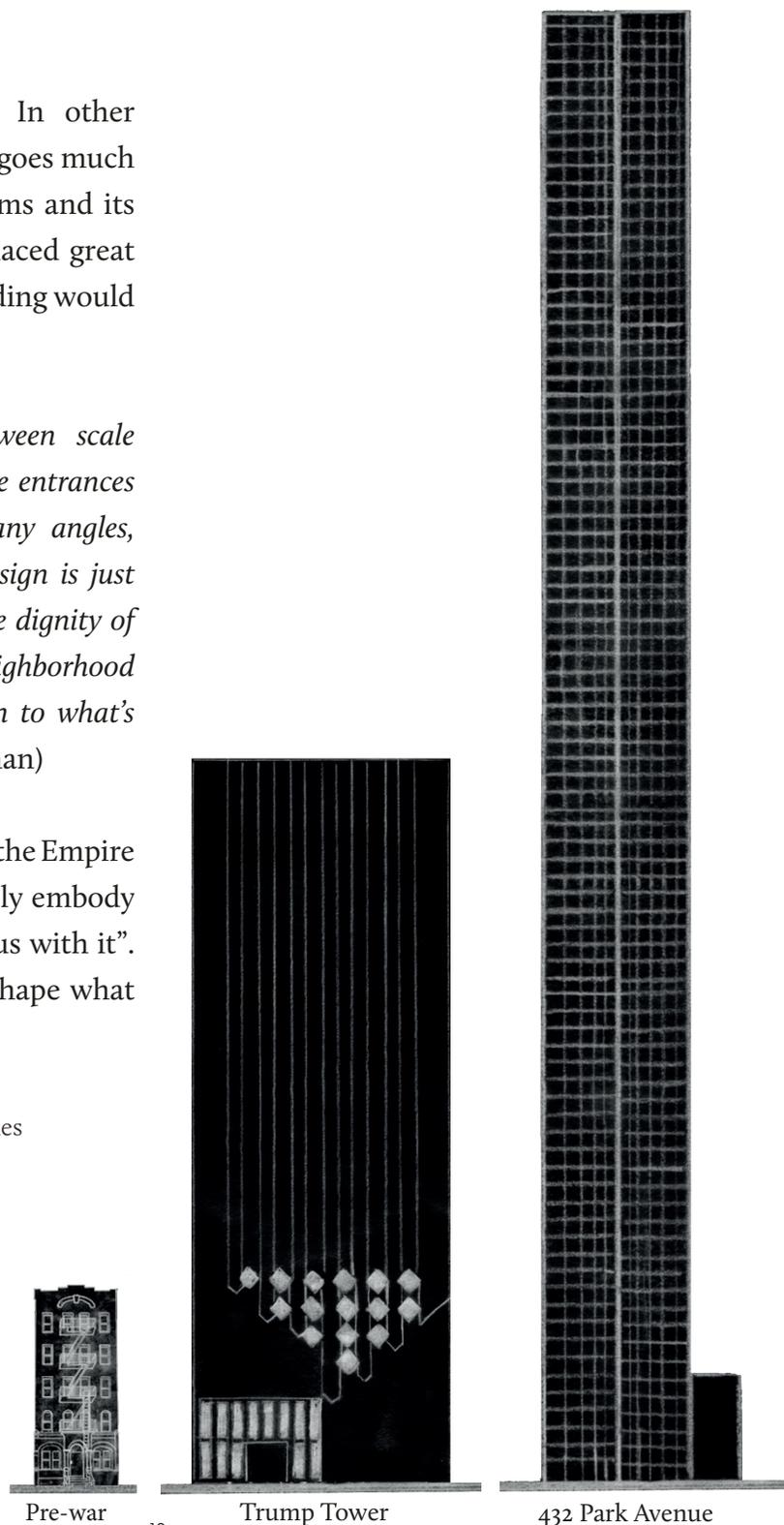
Figure 8: Manhattan's skyline showing 3 building typologies

of hope, wealth and economy. In other words, the success of the building goes much further than its image. Its programs and its integration in the urban fabric, placed great importance on the effects the building would have on the daily life on the street.

*Hood grasped the difference between scale and size — how a site with multiple entrances needs to be orchestrated from many angles, how architecture without urban design is just sculpture, how true art enhances the dignity of a place, and how the success of a neighborhood and its retail businesses come down to what’s happening at street level. (Kimmelman)*

In 2013, Time magazine stated that the Empire State Building “seems to completely embody the city, it has become synonymous with it”. Skyscrapers have contributed to shape what Manhattan is today.

Figure 9: Sketch of the 3 building typologies



Pre-war

19

Trump Tower

432 Park Avenue

Each of these shifts in building technology lead to a related rewriting of New York's building code and zoning law. Since the framers of the 1961 Zoning Resolution never predicted buildings of this size and scope, most supertalls escape the City's public Uniform Land Use Review Procedure and City Environmental Quality Review process. (MAS 12) In 1916, the concept of regulating the height and bulk of buildings was based on five formulas according to the width of the street and to the setback principle. Then, all Manhattan was liberally zoned as "1, 1 1/2, 2, 2 1/2 - times" districts, as the Figure 9 shows.

Engineering and development strategies for tall slenderness were first seen in 2007 in Manhattan. It was however the complex and seemingly arbitrary zoning laws that were the major motivating factor to challenge tower height limits. Today, the main loophole used by developers is the air-right transfer. The principle behind air-rights comes a court decision made in 1797. The dispute involved 2 barrels of herring buried 15 feet underground in the accused's yard. The court concluded that everything above or below the ground belongs to the owner of the land in question. (Sinclair) Today, since restrictions applying to built land are very strict, owners



*For example, in a “1 ½-times district”, if the street were 100 feet wide, the facade could rise sheer to 150 feet before the first setback. Above that level, the mass had to step back in a ratio of 1:3, that is, a one-foot setback for each three feet of additional height. (Bressi)*

Figure 10: Map of Manhattan's heights divisions

have adapted this ancient resolution to develop a very sophisticated system for the commodification of air.

Every lot in Manhattan has a maximum density restriction. For that reason - and many others - some buildings do not reach their maximum height allowed. In those cases, landowners are allowed to sell the “unbuilt stories” (the air) of their building. The new “air-owner” adds the stories on top of their new construction. It is even allowed to exceed the “as-of-right” floor area allowances as long

as the owner complies with underlying height and setback requirements. The 1961 zoning law states that any owners who’s properties shares at least 10 feet of their lot line can purchase the air rights of those adjacent property. (Sinclair) Here again, it is possible to be creative since the lot does not have to touch 10 feet consecutively: the owner can put together pieces all around a building as shown in Figure 11.



Figure 11: 200 Amsterdam Avenue showing gerrymandered zoning lot.

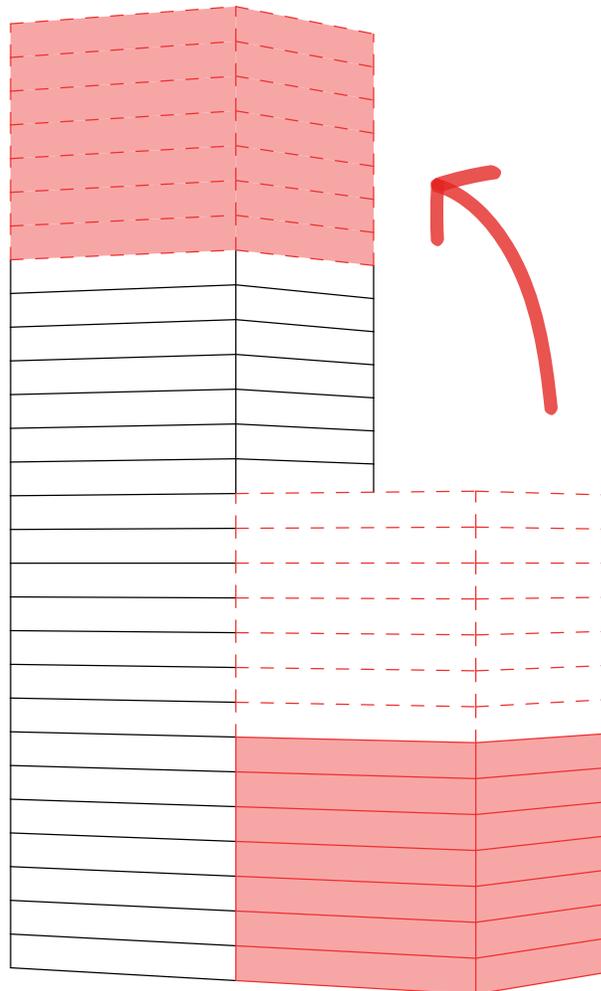


Figure 12: Diagram of air-right strategy

## ANATOMY OF A SUPERTALL

By observing Manhattan's skyline, it is possible to easily identify the supertalls thanks to their outstanding features. Their vertiginous height (minimum 300 metres) is not the main element that determines their typology, it is rather a question of ratio. By comparing the basis's width to their height, engineers determined that a skyscraper with a ratio between 1:10 and 1:12 and more becomes a supertall. For instance, upon completion in 2019, the 111W57 tower (435 metres) in Midtown Manhattan will be the slenderest skyscraper in the world, with a width-to-height ratio of 1:24. At a height of 415 metres and a square floor plate of 209 feet on each side, the World Trade Center North Tower, had a ratio of its base to height of less than 1:7. In comparison, the base of 432 Park Avenue is 93 feet square, and the shaft rises to 426 meters, making its slenderness ratio 1:15. (Willis)

Building such thin structures produces atypical configurations inside. In order to give uninterrupted views, gigantic one-metre thick concrete bracing walls are erected. This explains the usual deep narrow-slit windows. Like an ordinary skyscraper, a supertall is divided into several segments (mechanical, residential, offices, amenities, etc.). Although necessary, these divisions are exploited to boost the building's height. Zoning does not regulate floor-to-floor height and mechanical space is exempt from density regulation. Consequently, there is no regulatory limit to the amount of space that can be dedicated to accessory building mechanicals. (MAS 16)

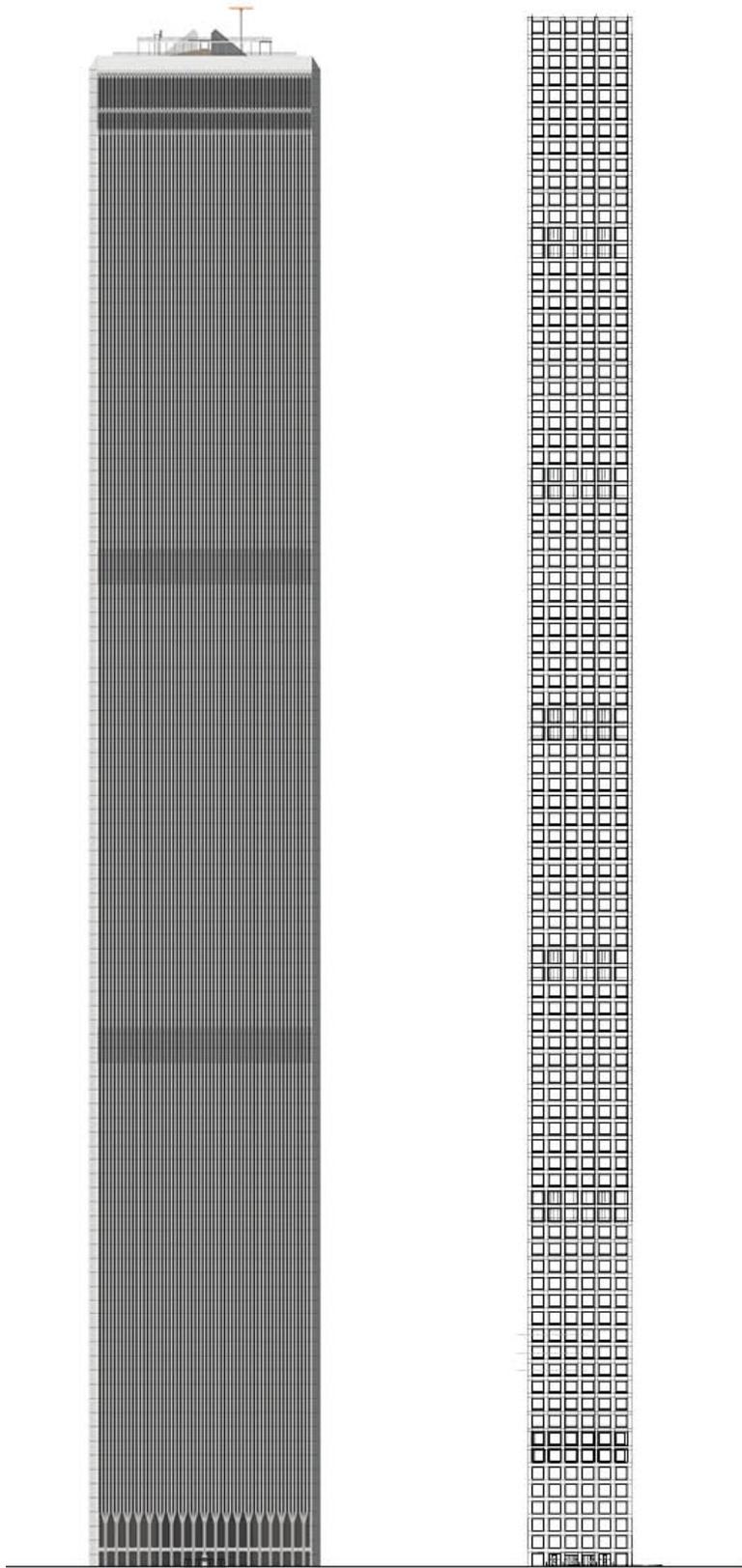


Figure 13: WTC ratio compare to 432 Park Ave.

Wind pressure presents a major structural factor which can surprisingly increase the height. On a 300 metres tower, wind has enough power to sway the building a few feet. Although it presents no danger, some residents can become woozy or nauseous. To counter the problem, most supertalls hide a mass damper at their top that helps to stabilize the tower. Oddly not required by the NYC building code, the weight of these dampers can reach up to 800 tons - the equivalent of 10 elephants - and is positioned on the top 5-10 floors of the tower. There are several other zoning bonuses to augment the size of the building: plaza bonus, subway improvements, affordable housing, privately owned space (POPS), performance or

visual art space, theatre preservation, and neighborhood amenities (such as a grocery store). Those additions are often negligible since they require a public review.

Most supertalls are programmed for residential usages. Not only height characterizes the program inside a supertall; its slenderness as well. Tiny floor plates, 2,500 sq.ft. or less in many cases, create exclusivity for only one or two units on each floor. (Willis 359) Recently an apartment was sold for US\$238 million in Central Park Tower: the highest amount ever paid for private residence in the USA. This approach to exclusivity dictated by design and construction gives rise to what is now called the "logic of luxury". (Willis 358)

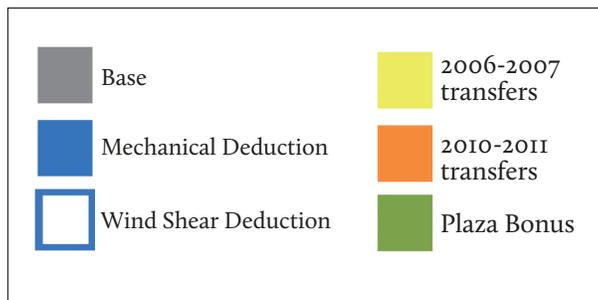
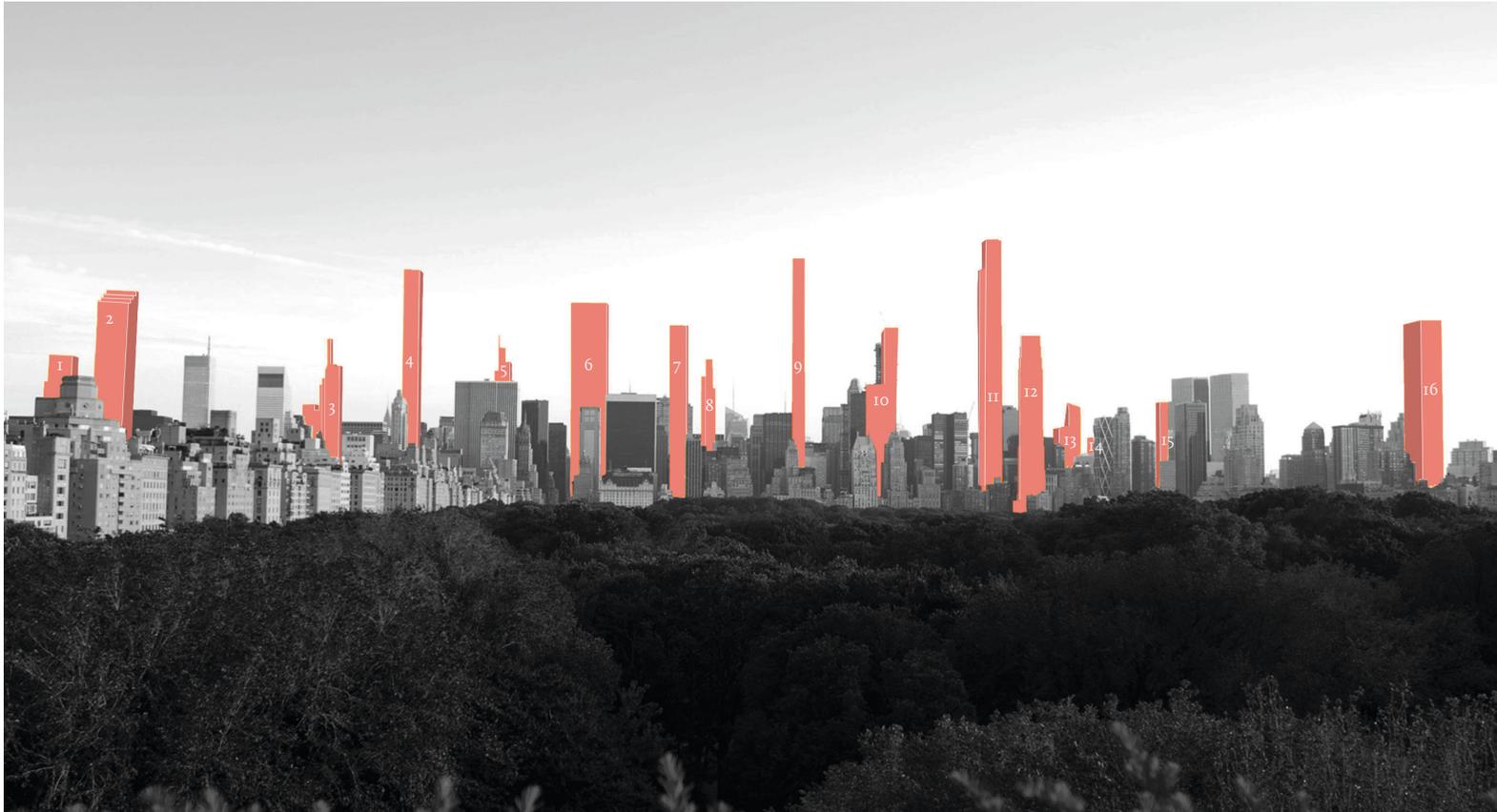


Figure 14: 432 Park Avenue showing transferred development rights, deductions, and plaza bonus.

## MANHATTAN'S NEW SKYLINE



- |   |  |  |   |
|---|--|--|---|
| 1. 252 East 57th St<br>712' / 57 stories<br>2016 / SOM + SLCE | 5. One Vanderbilt<br>1401' / 65 stories<br>2021/ Foster+Partner    | 9. 111W. 57th St.<br>1438' / 68 stories<br>2019/ SHoP                          | 13. 250 West 55<br>660' / 39 stories<br>2014 / SOM                                  |
| 2. 151 E 60th Street<br>1000'<br>2019 / KPF                   | 6. 666 Fifth Avenue<br>1400' / 80 stories<br>Vision/ Zaha Hadid    | 10. One57<br>1004' / 90 stories<br>2013/ Christian de Portzamparc              | 14. 514 Eleventh Avenue<br>1100' / 60 stories<br>Vision / Oppenheim<br>Architecture |
| 3. 520 Park Avenue<br>737' / 54 stories<br>2017/ RAMSA        | 7. 1 Park Lane<br>1210' / 65 stories<br>Vision/ Herzog + de Meuron | 11. Central Park Tower<br>1550' / 95 stories<br>2020 / Adrian Smith +Gord Gill | 15. 44 West 66th Street<br>825'<br>Vision / Snohetta                                |
| 4. 432 Park Avenue<br>1396' / 96 stories<br>2015/ Vinoly      | 8. 53W53<br>1050' / 82 stories<br>2018 / Jean Nouvel               | 12. 220 Central Park South<br>1031' / 66 stories<br>2016/ Robert AM Stern      | 16. 30 Hudson Yards<br>1100' / 73 stories<br>2019 / KPF                             |

Figure 15: View south from Central Park, image modified to show proposed 2025 build out.

## MAPPING THE SUPERTALLS



Figure 16: Map of the supertalls and there shadows

## THE PROBLEMS

Supertalls produce new sets of social and urban issues that affect multiple levels of society.

### I. Who lives in a supertall?

High-end New York real estate has become a money laundering enterprise. Residential units are bought by shell companies that have no obligation of transparency towards anyone. This anonymity creates peculiar spatial conditions for the benefit of ghost owners. For example, some owners have private entrances scattered around the building perimeter: in a parking lot or through the adjacent shopping mall. As nonresidents, the wealthy foreigners don't have any US or NYC income taxes and may receive high value property tax breaks. In other words, billionaires do not contribute to urban infrastructures while maintaining access to everything in the city for a fraction of the price.



Targeted by U.S. Marshals  
**James Nicholson**  
American hedge fund manager arrested in early 2009 on charges of financial fraud. His condo was sold by the U.S. Marshals Service in 2010, two months before Mr. Nicholson was sentenced to 40 years in prison.



Shifting to a shell  
**Stewart Ford**  
Scottish former chief executive of Keydata, an investment firm that collapsed in 2009, losing the savings of some 30,000 people. Soon after, he shifted his condo into a shell company and sold it.



Mining magnate  
**Anil Agarwal**  
Chairman of Vedanta, a global mining conglomerate. His company was found to have caused severe pollution in India and Zambia.



Embassy builder  
**Wand Wenliang**  
Chinese mogul whose company builds embassies and consulates worldwide. The company housed some workers in what Jersey City authorities deemed "troubling" conditions.

Figure 17: Special coverage in NYT, explaining money laundering schemes in high-end buildings.

## 2. Shadows

In 1987, 800 persons lined up from Columbus Circle all the way to Fifth Avenue near 68th Street and opened umbrellas in sequence starting at 1:30 p.m. to protest the long shadow that the initial design of Time Warner Center was supposed to cast. (Bui) Eventually, the design was better adapted, but the problem persists for today's supertalls.

220 Central Park South, One57 and the Central Park Tower cast very long shadows that reach into a third of Central Park. According to the experts, the buildings are so thin, that their shadows passes through the park like a minute hand on a clock. (Bui) Although the real consequences of this phenomenon are not yet fully understood, air and vegetation quality are of concern. While new towers are quickly rising, there is no legislation that addresses the issue.



Figure 18: Rendering of shadows in Central Park.

### 3. Vacancy

As mentioned earlier, supertall residential units are owned by wealthy foreigners who may not have ever set foot in New York City or in the USA at all. It is not uncommon for apartments to remain empty during 10 months of the year. Those high-end residences also increase the price of adjacent apartments, pushing neighbourhoods further and further away. This gentrification also affects the merchants and institutions that contributed strongly to the “exuberant diversity” so dear to Jane Jacob. In the end, the empty supertalls added to vacant neighbourhoods leave dead zones in the city.

### 4. Social housing

The impact of high-rise residential buildings has disproportionately adverse effects on the less wealthy population. NYCHA (NYC Housing Authority) has made a public-private partnership to bring repair thousands of apartments. NYCHA already calculated that selling unused air rights to developers could generate as much as US\$5 billion. Being the largest public housing authority in North America, this collaboration could change the face of social housing. It is predictable that mixing high-end residential tower with the low-income housing will generate a share of complications.



Figure 19: Governor Alfred E. Smith houses

# PART TWO

## METHOD

### INSTRUMENT

With charcoal  
we have  
traced the right angle  
the sign  
It is the answer and the guide  
the fact  
an answer  
a choice  
It is simple and naked  
yet knowable  
The savants will talk  
of relativity and rigour  
But conscience  
makes it a sign  
It is the answer and the guide  
the fact  
my answer  
my choice.



Figure 20: Poem and image by Le Corbusier, 1955

*This is why the project cannot emerge from the mere application of a static, definitely established knowledge, but from a dialectical process between thought and action, gaze and hands that, like the circle around the hand in the last lithography of Le Corbusier's The Poem of the Right Angle, is always open. In this very last image of the Poem we can also see that the only tool held by the fingers of that hand is just a piece of charcoal. It is this very tool the one that draws the final right angle. (Dorado 200)*

This poem refers to the simplicity of drawing, the basic tool. This stripping away of technical complexity makes it possible to reveal a rigour in consciousness. Through the charcoal's sobriety, the pure intentionality of the gesture is revealed. The quotidian is fabricated of the most simple gestures that don't seem important on a daily basis, but altogether they create a strong picture. Le Corbusier's teachings refer to return to basics: it is the way in which the quotidian's essence can be brought out in its purest form.



Figure 21: Drafter at work

The method and process developed for this thesis is not only a tool for image production, it also serves to analyse representation in architecture.

*The representation intends to restore the real object through an interpretation that is necessary for it and which therefore reflects a certain intentionality on the part of the person who produces the representation. (Lévesque 28)*

In today's world, the image is an integral part of the fast-paced consumption society. The image can be shared with a large number of consumers as quickly as it can be forgotten. This relationship to the visual representation is an important parallel to the question proposed by the subject of this thesis. The dichotomy between hand drawing and digital graphics is similar to the contradictions suggested by New York City's quotidian and the supertalls.

Like Manhattan's imperfect and intense quotidian, the production of hand drawing projects a different level of engagement with the public. The sketch creates new relationships to time, larger margins of error and a modified physicality. These characteristics make the drawing an instrument for reflection, instead of a

beautiful object fixed in time. The intense physicality engaged between the drafter and his work allows for the development of a great closeness immediately felt by the observer. Errors in a drawing by hand cannot be erased, they must find a way to inhabit the work, which gives it a certain humanity. Thanks to these imperfections, the observer is able to detect a human hand behind the final result. The drawing engages a physicality that is not found in the synthetic image which makes possible a deep interaction with the observer.

The use of black & white and tracing paper conveys the humble character of everyday life. Contrary to architectural drafting, hand sketching brings universality to the work. The sketch opens the conversation to everyone, which allows a democratisation of architecture. With the narratives produced by these drawings, the observers can project themselves into the work and engage their own imagination within the lines. The play of scale in the perspective-section brings forward the exceptional nature of supertall. For instance, the observers will never be able to see closely each detail unless they climb up a ladder. This effect conveys the immensity and imposing aspects of a supertall towers in everyone's life.

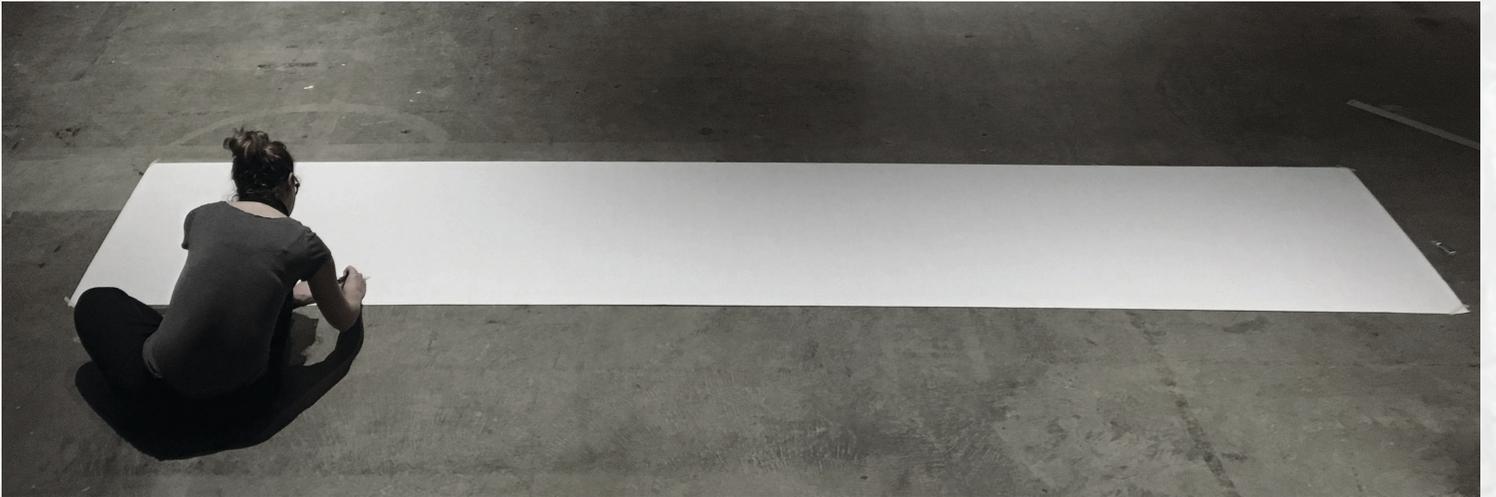


Figure 22: Drawing a supertall

## PROCESS

The drawing is a construction, and for me a construction is one of the most direct mean to implement ideas. (Lévesque 61) The drawing becomes a tool of testing, of contestation, of emphasis. As I drew, I kept a written journal which attempts to translate a portion of those ideas (see appendix). Without much restraint, the writing relays the thought process behind a drawing that might look futile at first sight. The very intimate relationship created between drafter/drawing is thus able to be transposed between drawing/observer through the journal.

The question of drawing construction is strongly present in my work. To achieve the final result, I first sketched the tower on a small scale, then I transposed this image onto a 3 to 4 meter long paper. Apart from the proportions of the original buildings, everything is drawn by hand. I had to juggle with several scales, often of completely opposite sizes. Being unable to fully distance myself - as the “zoom” tool would allow me

on the computer - I had to develop a method of mental representation. Each of these actions demonstrates a certain intentionality. For example, the intense contrast between scales illustrates the rupture between human daily life and the architecture of these towers. Moreover, to really transmit the disproportion of the towers, the drawings had to physically embody this “extreme” through their size. The representation of the towers alone, on their respective tracing paper, is also conscious. The gesture demonstrates the intense urban decontextualization that these supertalls undergo. The question of time is very secondary in the work. In order not to influence the spectator’s opinion, no time data was recorded (other than *many* hours).

The drawing shows much more than a simple sketch, it is a set of gestures that together form a strong architectural message.



Figure 23: Drafting table and tools

## PRECEDENTS

### THE ART OF LIVING

Saul Steinberg is one of the best examples in drawing the quotidian. His honest pen strokes relay the craziness and messiness life in NYC. Throughout his successful career, Steinberg developed a visual language to depict life around him. He admired the quotidian with all its objects and ephemera. His cartoons were both a mockery and a depiction of real life. He created an alternate universe, where he could bring his own vision of the world and craft his own critique. Every scene was exaggerated in different ways which would give life to moments that some wouldn't consider worth of mentioning. Oblique and sketchy lines give dimension and dynamism to his drawings.



Figure 24: The art of living / Saul Steinberg

## KOWLOON SECTION

In spring 1994, before its destruction Kowloon City was home to approximately 40,000 residents. The famous concrete slum labyrinth was feared by many due to its high crime rate and claustrophobic conditions. At the same time, it was a prolific source of life which contributed to solidifying and identifying social bounds for the inhabitants. Prior to the demolition, Kowloon was measured and inspected by a team of architects, engineers and city planners. Amongst the material gathered, one of the most powerful tool to depict the intensity inside the Kowloon City is an extensive, hand drawn section. The drawing depicts the intense conditions of daily life in extreme density.

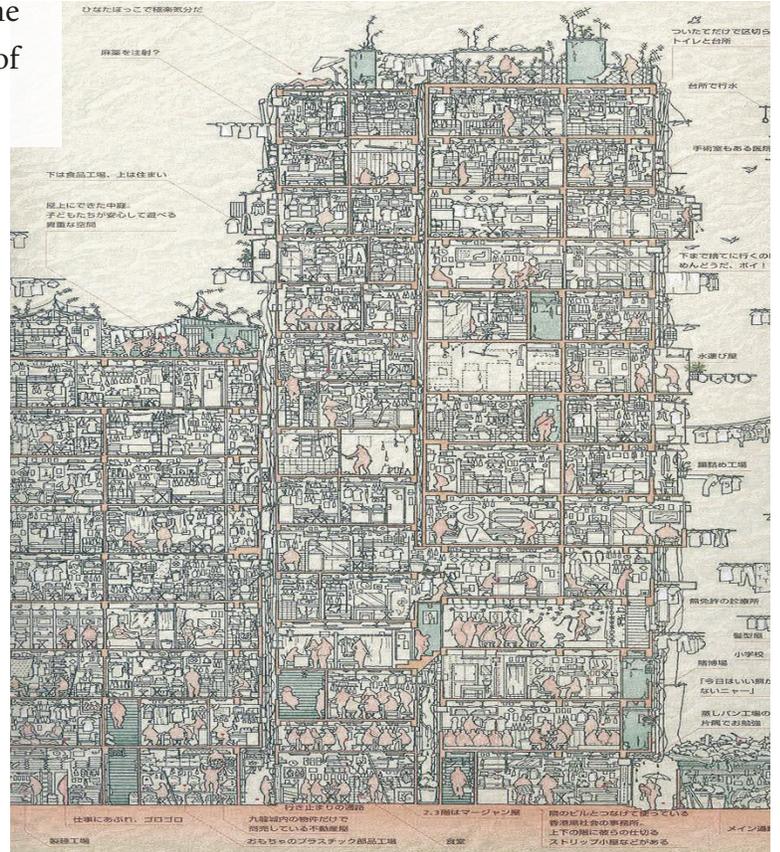


Figure 25: Cross-section of Kowloon Walled City

## BUILDING STORIES

In *Building Stories*, Chris Ware proposes a set of heterogeneous objects (books, booklets, a board game, a newspaper) that do not seem to be linked to each other. This apparent mess represents the history of an apartment building in New York City. Each story of the people who live in the apartments is described in a very intimate way. Despite the discontinuous nature of the content, the reader manages to understand that what binds people together is this neighbourhood and this building. The work, which seems incomplete at first sight, takes on its full meaning in its free exploration. It represents the life of an apartment block with a thousand finite or unfinished chapters that have taken on all kinds of forms.

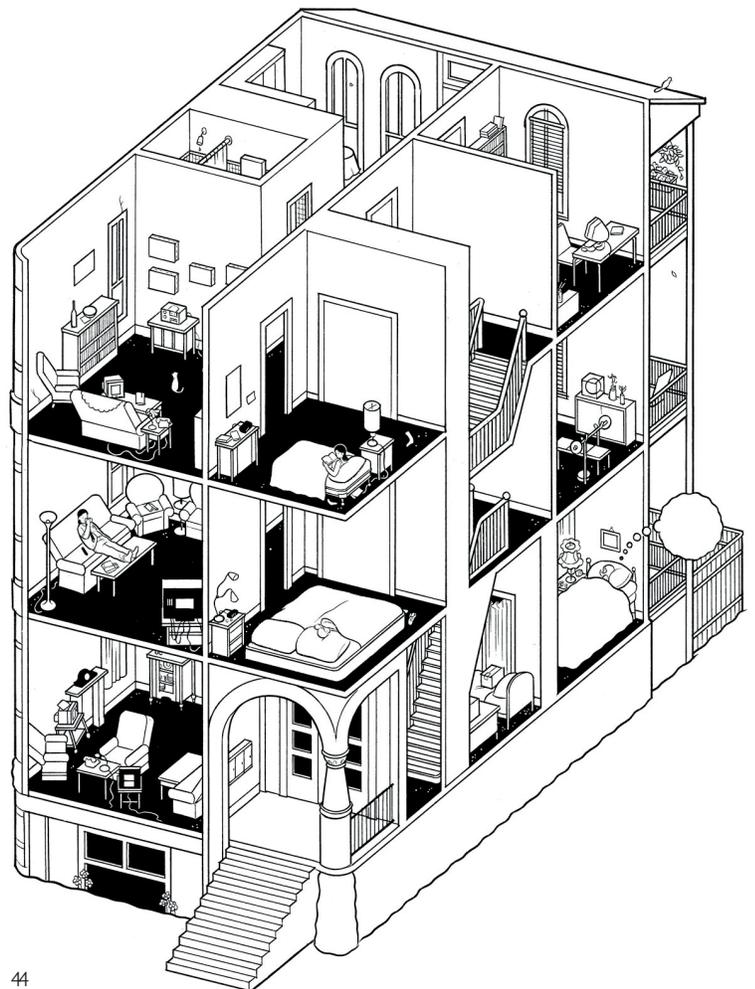


Figure 26: Drawing for *Building stories* / Chris Ware

# PART THREE

## PREMISE

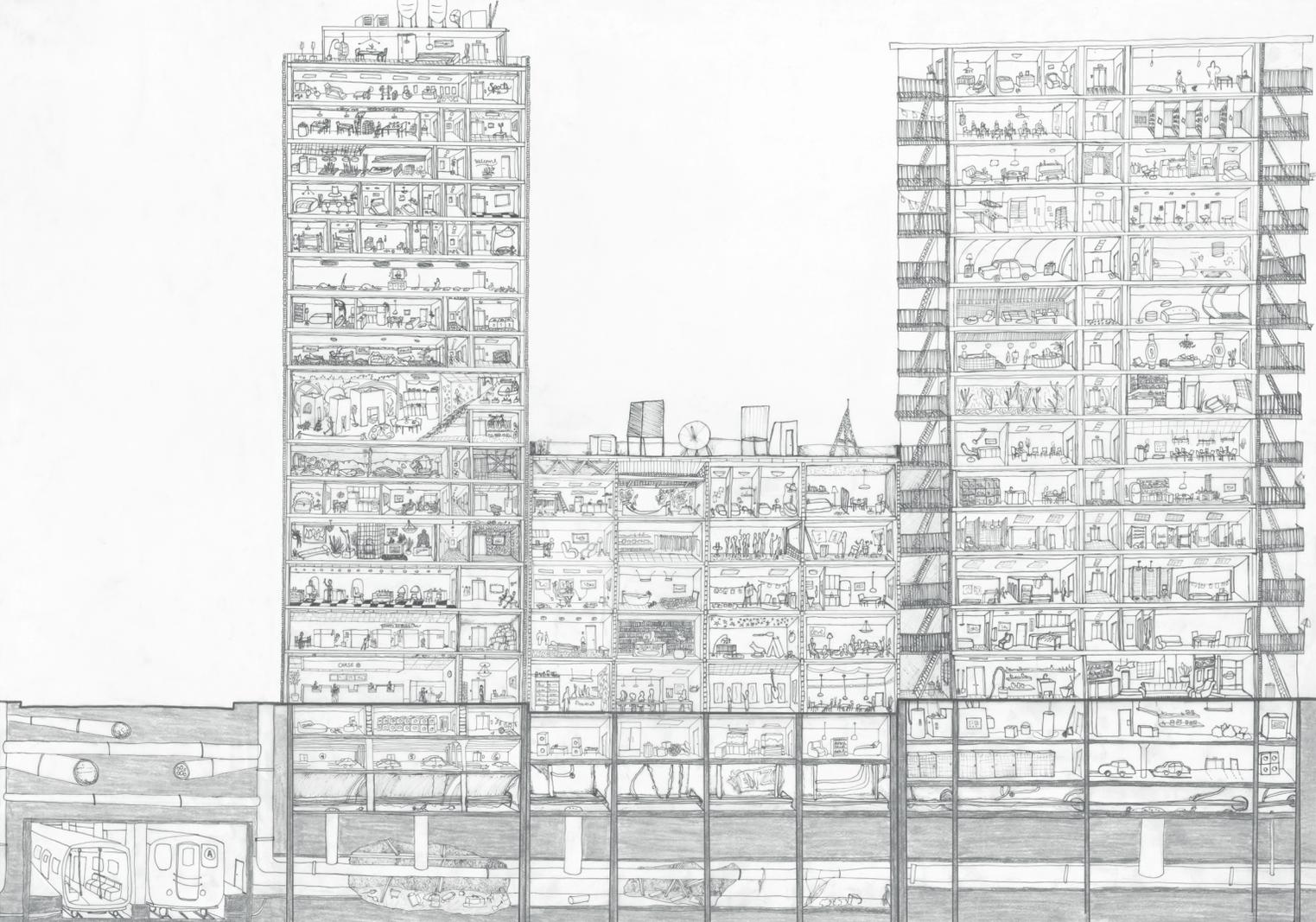


Figure 27: First perspective-section drawing / 2 m x 1.5m

The very first perspective drawn represents the interior life of three typical buildings situated at 72nd Street and Lexington Avenue on the Upper East Side. This very instinctive drawing created a reference point for future narratives. The perspective reveals an imaginary universe where one can see everyday life of ordinary people living in New York City. The general concept behind the idea is that on the other side of the wall anything is possible.

The second drawing established the foundation for the hypothesis presented in this thesis. Raphael Vinoly Architect's 432 Park Avenue is one of the first and most fascinating supertall towers in Manhattan. Ironically, the building envelope takes its inspiration from New York's garbage cans. My perspective-section represents the current state of the interior of these towers: emptiness. Luxurious interiors are left impeccable and lifeless. The contrast between the first and this second drawing is striking. Details and scenarios characterize the first section while the second illustrates its extreme size and emptiness.



Figure 28: Second perspective-section / 3m x 15cm

## A GLIMPSE OF THE FUTURE

The following drawings imagine alternate futures for existing supertalls. Using speculative narratives, it is possible to stage the towers to question their role in the urban realm. These scenarios are pushed to the extreme, but they are based on current conflicts, forces and conditions.

**TRILLENIUM**  
**2030**

NYC no longer accepts any new residents at all. It was in 2030 that Mayor Bieber stated the end of available space in Manhattan. The government has declared the state of emergency, forcing all supertalls to accommodate the most people possible. Rich owners have been evicted or moved into the new legal dimensions of housing: 12 m.sq. The inhabitants are responsible for building their own divisions. Building materials are plastic wastes that have been accumulating in landfills since 1950. The dimension-police is excessively brutal during their patrol. In the event of disobedience to the unit's size code, the tenant is directly relocated to the underground city. In what was once the 111W57, all the windows were blocked to avoid any favoritism. ShoP Architects who designed the tower in 2019 is now required to ensure that the tower holds up, under penalty of imprisonment for the whole firm.

*2019 status: under construction*  
*111 W 57th St, New York, NY 10019*  
*by ShoP Architects*  
*Scale 1:75*

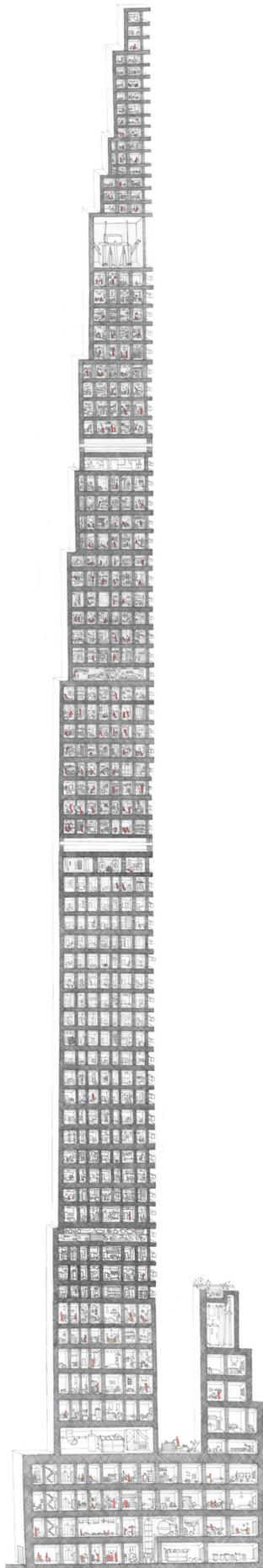


Figure 29: Trillennium / 3m x 45cm

## PONTEPOLIS 2075

In 2075, the 53W53, a tower build in the 2010s by Atelier Jean Nouvel, has become a vertical slum. Following the economic collapse of 2061, no one ever had enough money to repair anything inside this building. The government is involved in far too many overseas conflicts to take care of its own buildings. Life in the tower is therefore governed by the law of the strongest. The elevators stopped working a few years ago, squatters climb the facades to invade the interior. Inhabitants can't leave their space for too long since it is always being coveted by a future tenant. In recent years, squatters have managed to keep the rabid rats on the first 10 floors. The 13 and 14 are a real deathtrap where all diseases thought to be eradicated abound freely (plague, scurvy, cholera). On the 48th floor any drug can be obtained and floors 70 to 83 are completely guarded by the mafia, few people come out alive. The penthouse on the 94th is home to a Russian family who has not got out for the last 10 years. A strange combination of waste and relics from a rich past are here assembled in the same space. Although extremely dangerous, the tower has created an ecosystem that is totally independent from the rest of the city.

*Inspired by Ponte Citye Tower, Johannesburg*

*2019 status: under construction  
53 W 53rd St, New York, NY 10019  
by Atelier Jean Nouvel  
Scale 1:75*

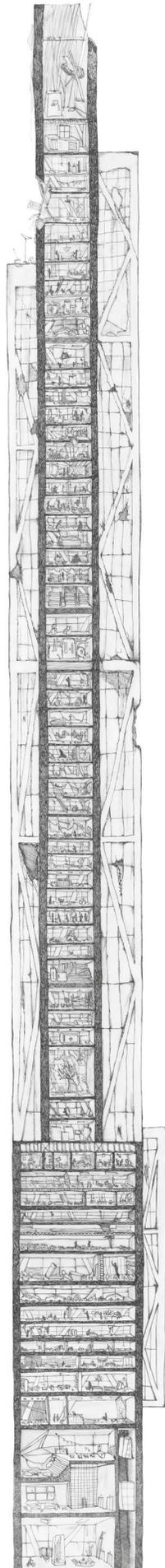


Figure 30: Pontepolis / 3m x 30cm

## NOSOCIO

2046

Human contact is nowadays very sporadic. It is rare and frowned upon to speak to anyone on the street. After Manhattan's intifada in 2046, it became far too dangerous to communicate in public. Individual housing units are the only form of secure housing. The 262 fifth Avenue tower is envied by many because the elevator only allows to take one person at a time. Proposed by Nomad Architecture, the supertall has been modified to eliminate any space for socialization. The famous roof terrace has been inaccessible for a long time. In the city, all apartment blocks containing more than one bedroom were destroyed to make way for this forest of individual towers.

*Inspired 1984, George Orwell*

*2019 status: proposed  
262 5th Ave, New York, NY 10001  
by Nomad Architecture  
Scale 1:75*



Figure 31: Nosocio / 2.5m x 15cm

## FLOODED CITY

2139

This year the New York monsoon is particularly harsh. Last year, in 2139, the flood was so tiny. Today, it feels like it's never going to stop raining. At 45 Broad Street, we went up the entrance by two floors! It makes no difference nowadays because no one lives so low anymore. Rumour has it that CetraRuddy's grandchildren will add another 100 floors to the tower. They're even going to add a second underwater elevator. This would not be a bad idea since the water will rise by 50 metres in the next 5 years. It is true that the seabed is also increasing. We often forget it, but the accumulation of our waste at the bottom of the water eventually makes a difference. Speaking of the seabed, you saw the archaeological work at 72nd and Lexington Avenue? They pulled out a computer, an artifact not seen in 100 years! Archaeologists are looking for the original soil, a real joke, no one has seen this soil for years. Why would anyone want to go down more than 200 metres to walk on old dirty concrete pavement when Central-elevated-park is here just a stone's throw from home.

*Inspired by New York 2140, by Kim Stanley Robinson*

*2019 status: under construction  
45 Broad St, New York, NY 10005  
by Centra Ruddy  
Scale 1:75*

## GHOST TOWER

2093

Experts found in the early 2050s that 75% of all properties in Manhattan were deserted since more than 10 years. Since then, an «air» purchasing system has been created. Developed in the 2060s, the strategy is now very effective. The rich owners obtain a piece of air in the EmptyTowers, leaving any built space habitable. In fact, since 2093 it has been forbidden to leave an apartment uninhabited for more than 2 days in a row. For its part, the market for ghost towers is booming. Transactions never stop, 24 hours a day, 7 days a week. Rich owners come from all over the world to gamble their belongings. In this Las Vegas real estate, nothing is impossible. In January, a tower overtook the ozone layer! The only condition when an air-lot is purchased is that any permanent construction will be dismantled within one hour. Consequently, owners become rapidly surprisingly creative; any flying device is employed to reach their air-lot. Their popularity is so intense that some existing towers have been destroyed to build an EmptyTower on the lot, like the Central Park Tower, which used to be the highest tower in Manhattan when it was completed in 2020.

*2019 status: under construction*  
*4217 W 57th St, New York, NY*  
*by Adrian Smith + Gordon Gill Architects*  
*Scale 1:75*

## NARRATIVES

Small scale drawing in large towers has proven to be limiting in terms of detail. The close-up drawing series allows for more detailed and annotated scenarios to be created. The narratives describe how people live in 20,30 or 50 years from now in greater detail. By continuing to accumulate political, economic and social setbacks, living conditions in New York City will change dramatically. The close-up setting on these scenes allows to capture the adaptations of everyday life that the inhabitants will develop to survive. By using a layer of technical annotations, the architecture speaks for itself. Every little gesture that we think is commonplace has a relevance and meaning. In fact, architecture comes alive to tell the story of people and the transformations it has undergone.



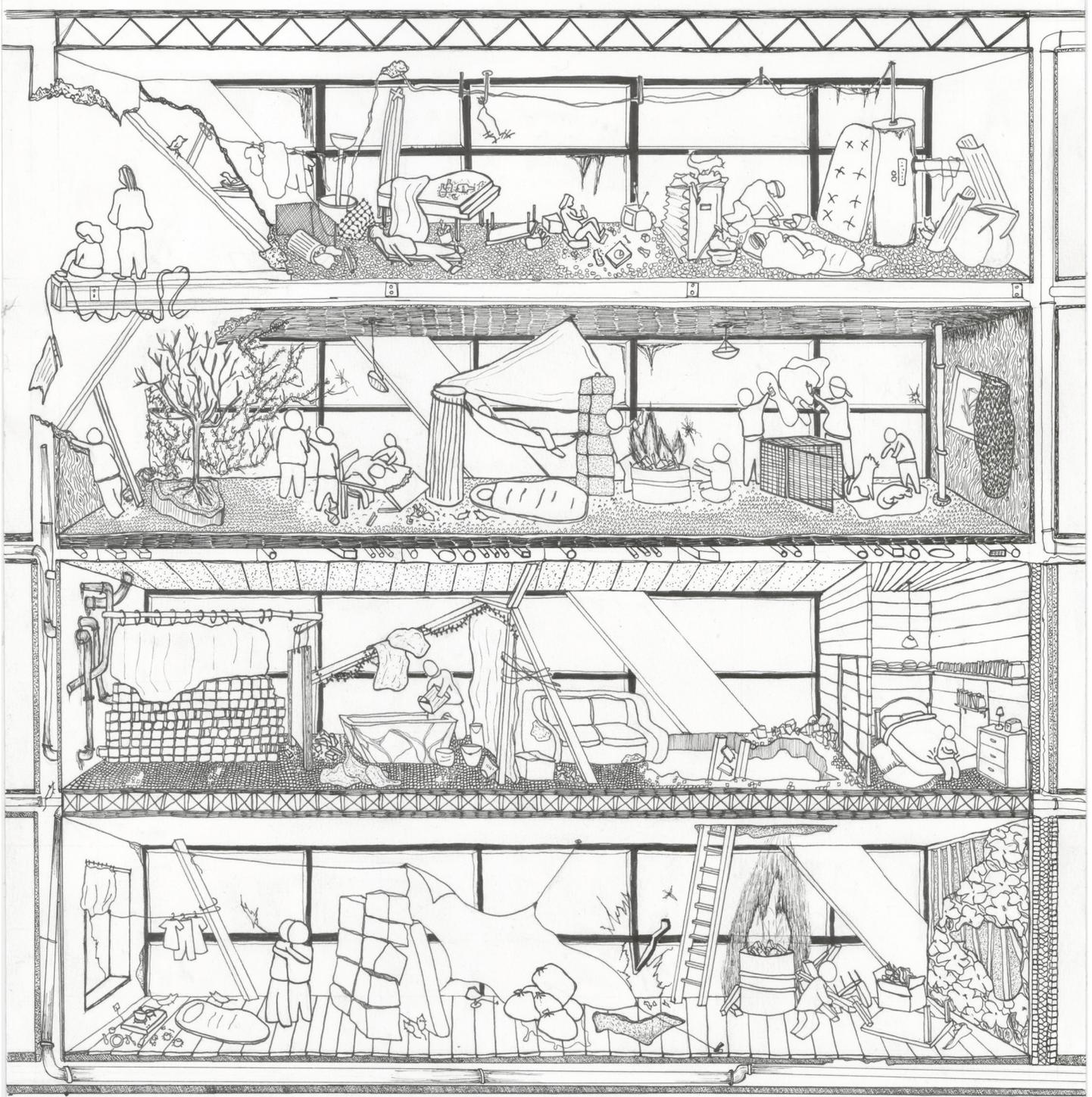


Figure 33: Pontepolis

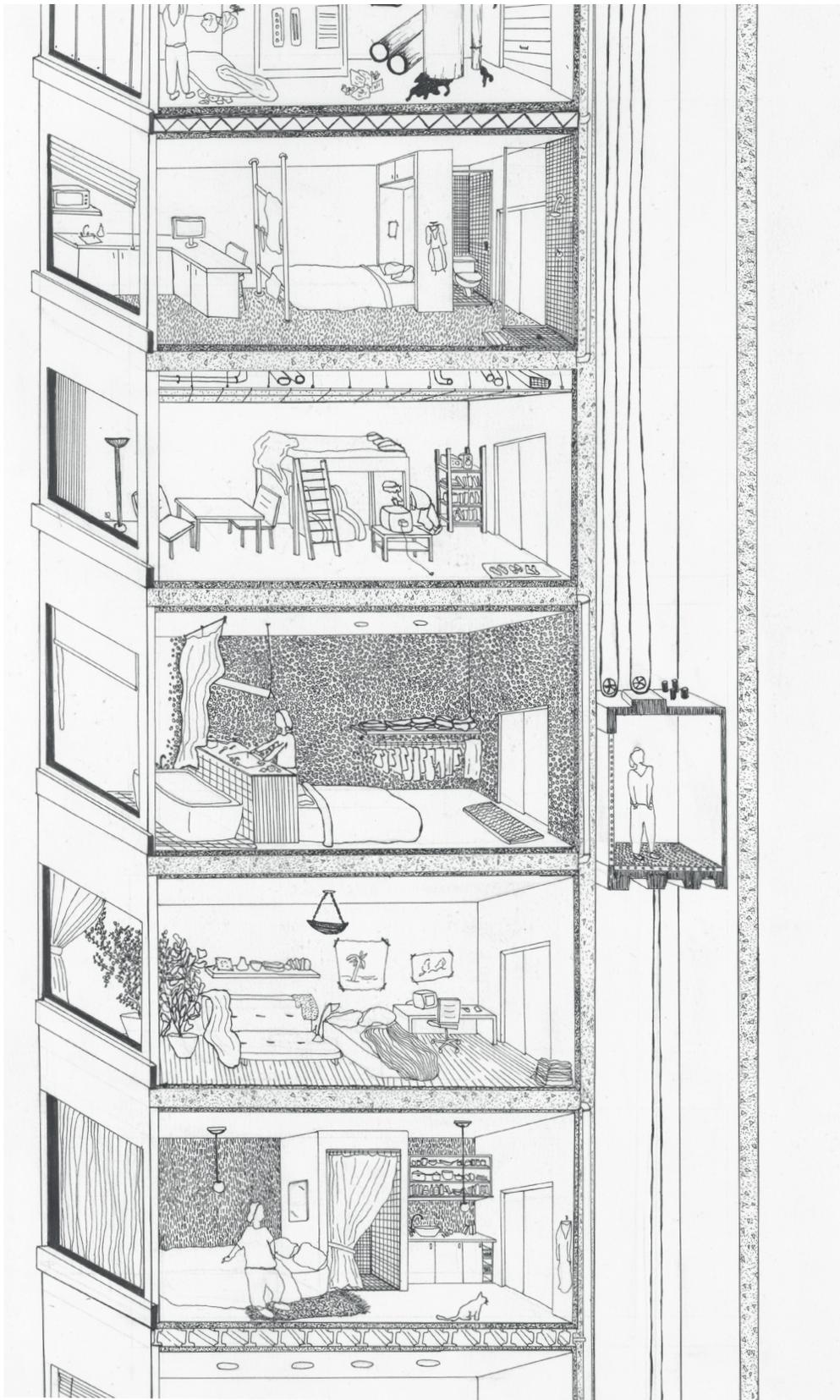


Figure 34: Nosocio

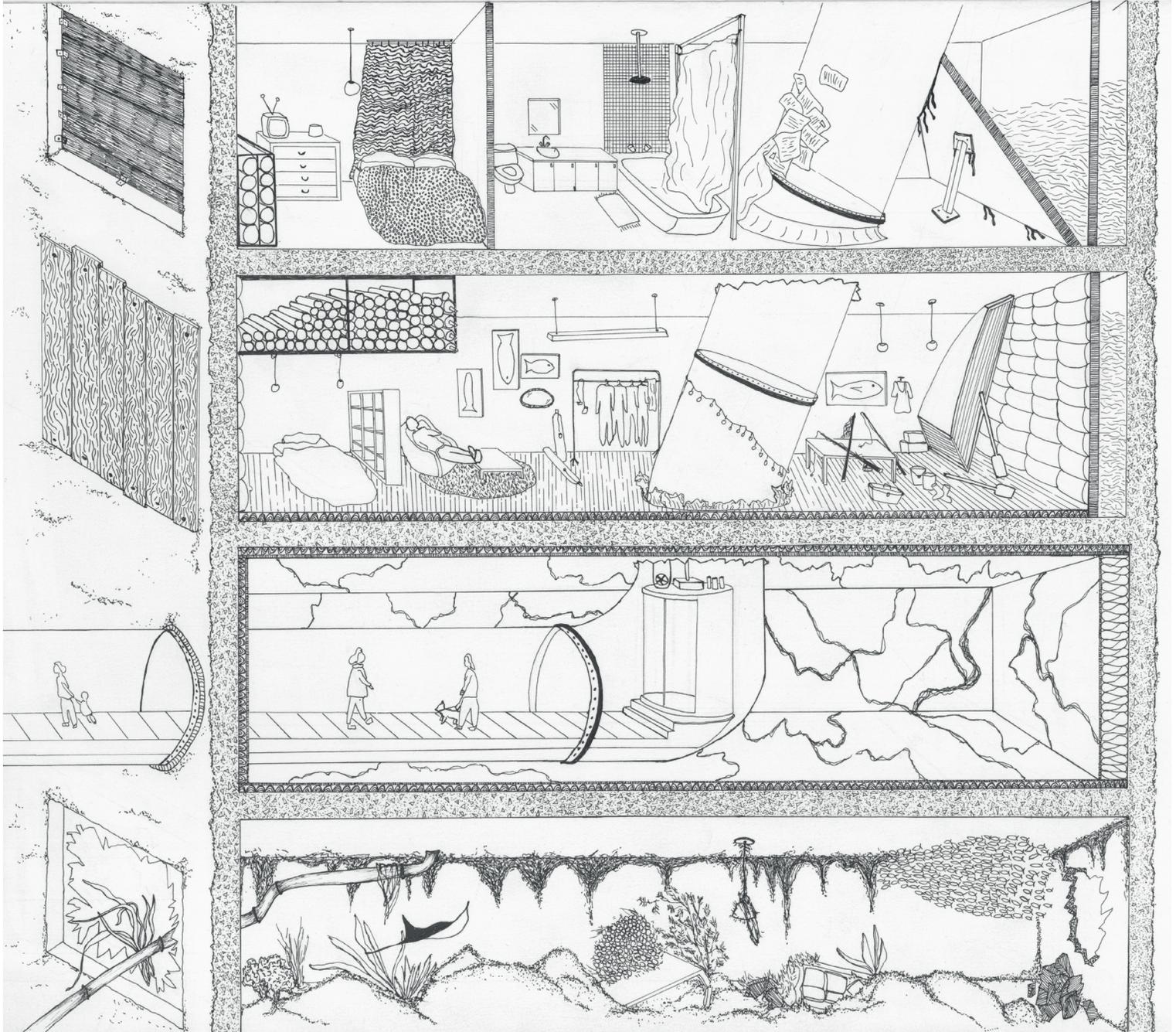


Figure 35: Flooded City

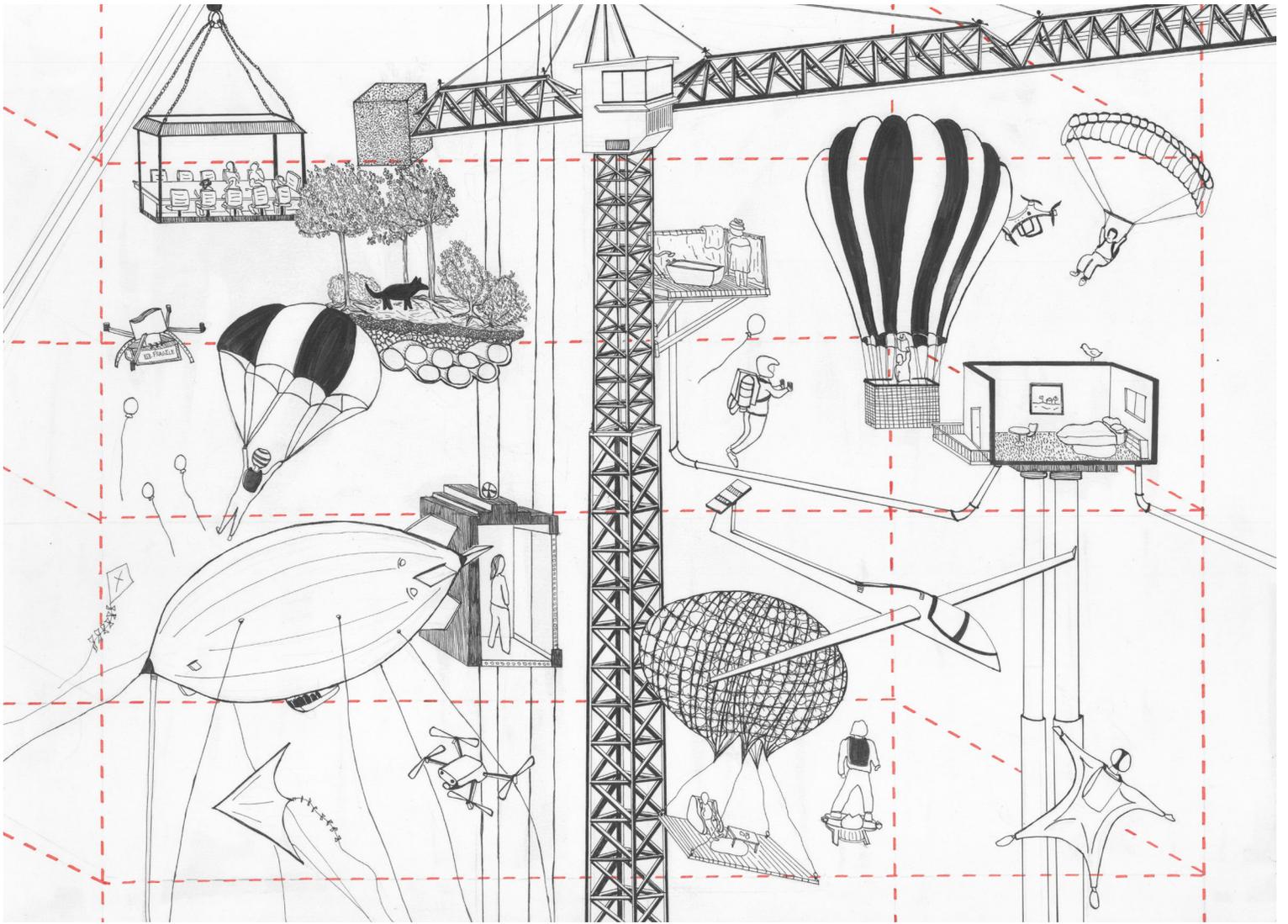


Figure 36: Ghost Tower

## PART FOUR

### A SHORT MANIFESTO

I believe that simply suggesting a new supertall design to solve all the problems noted herein falls short of realizing the potential of speculative architectural methods to make complex situations more easily understood. Thousands of designers can create a much better tower than any of my proposals. The value is not found in the production of a tower, but rather in the gathering and sharing knowledge on supertalls. To build better supertalls, we must understand them greatly. Their problems and potentials must be distributed and assimilated by communities, lawmakers and all individuals involved in their construction. Over the previous months, this in-depth study of the banal and ordinary qualities of life in NYC has allowed me to inventory recurrent patterns that should be documented. In order to do so, I have written a short manifesto.

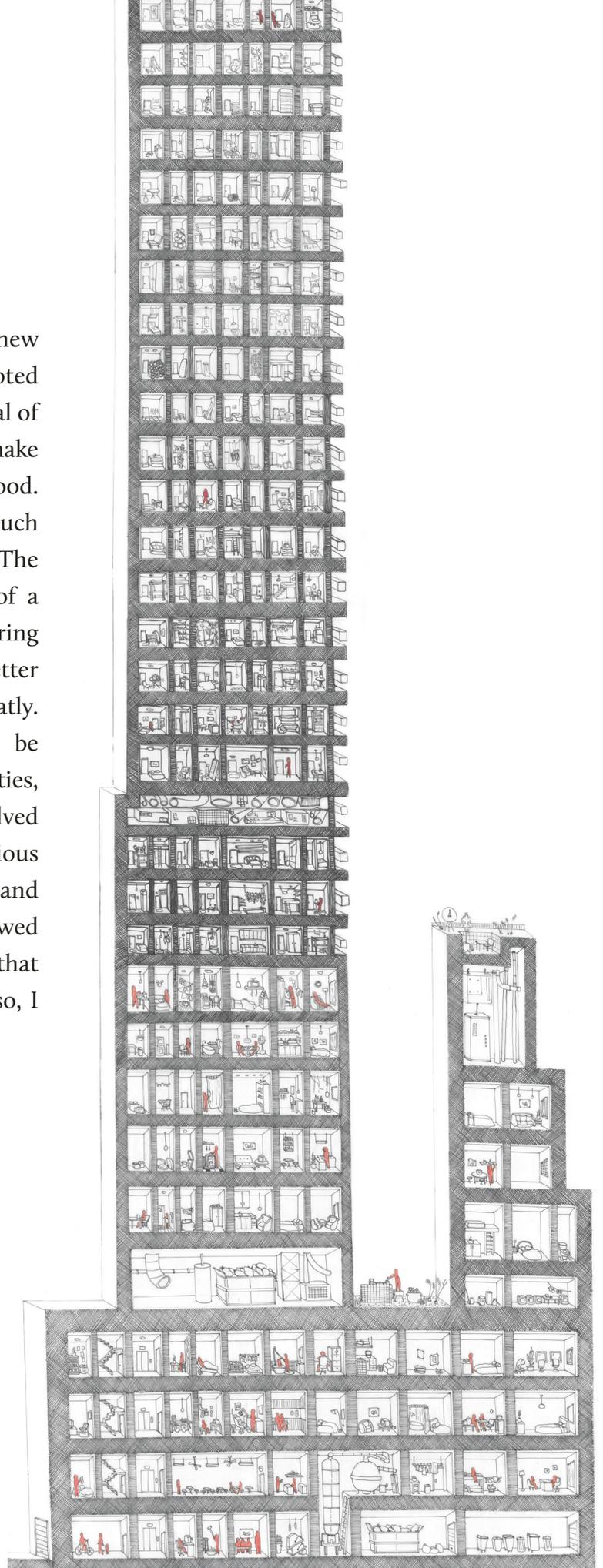


Figure 37: Zoom of Trillemium

### 1. Possibilities must be infinite

In their respective homes, people do what they want, when they want. Anything can be made with anything: the inventory of the commonplace is an open-ended process.

This mass of information is what makes the quotidian a commonplace, relevant and necessary.

### 3. Life must be shared

By building increasingly thinner towers, new models of cohabitation are prevented.

Since multi-family housing is already a typical condition in Manhattan, it is always risky to build new housing without appropriate levels of density in mind. From an ecological point of view, it is unthinkable that the tower of isolated individual units is sustainable. From a human point of view, any opportunity for socialization, a necessary element for evolution, is eliminated.

### 2. Buildings must be alive

To be valuable, a building must be filled with life. Even if it is dying, the building can be overflowing with animal or plant vitality. The building's value is linked to the freedom of movement within. By preventing any activity, deliberately or not, we are preventing the building to connect with the rest of the city.

### 4. Home should not only be an investment

Rich investors must find a different way to grow their wealth. Investing in supertalls and not living inside them prevents access to housing for a whole segment of the population. The non-tangible material that is money should not take up an individual's space. It is true that the solution to this problem challenges the foundations of a capitalist society, which seems unlikely. The current situation is, however, equally unrealistic.

## CONCLUSION

Throughout these last months I've drawn architectural narratives. Supertalls are fascinating, but their novelty still makes them difficult to fully comprehend. During this research, I tried to imagine how people's quotidian expresses itself in a supertall, in other words, to give a voice to these constructions. By attributing life to them, their architecture becomes a sociological phenomenon. Over time, this portrait of New York City has evolved into a much larger work.

The slow and demanding process of drawing absorbed me for countless hours. I have developed a certain understanding and acceptance of time value. I like to compare the extent of this work to that of a supertall. In order to fully grasp the supertall phenomenon, it took an equally out of scale and exaggerated investment of time and energy on my part. By drawing at extreme scales, I detached myself from relying on the computer (a task more difficult than one might imagine) and I developed a different understanding of architectural representation. The constraints established at the beginning of the process allowed me to not only exceed my capacities in drawing, but to also create content that interrogate the way architecture occupies and defines social space.

Too often architecture dictates, plans and intervenes in the everyday and New York City is a prime example of this. The city was born of extreme density, wealth and it is still caught in its famously rigid grid. Nothing is left to chance and everything is maximized to increased efficiency and value. Recently completed, the new Hudson Yards complex (address), which includes 2 supertalls, represents the most up-to-date version of this extreme planning. Michael Kimmelman, architecture critic for the New York Times, met with Mr. Stephen Ross, the wealthy businessman behind the mega-project:

Kimmelman  
*Do you imagine this as a museum of architecture?*  
I half-joked

Mr. Ross  
*Yes, that's exactly what we're doing, he replied. We are creating a museum of architecture and a whole new way of life.*  
He added

Kimmelman concludes:  
*I wondered who would want to live in an architectural petting zoo. And whom he meant by you.*

(Kimmelman)

There is something deeply perverse in Mr. Ross's statement that directly affects architectural ethics. Not only is everyday life already intensely governed by all the existing conditions of the city, but it is now made untouchable: an architecture museum. Architecture no longer participates in human activity, it creates objects. The architect does not produce a built frame where life flourishes, but rather dictates a photogenic and flawless ideal for the quotidian. The profession has reached a pivotal point where it must question itself on the impact of the logic of luxury created by and for the supertalls. My studies made me believe that authentic architecture is the one that knows how to establish links with reality, it is the great witness of the daily existential struggle (Lévesque). To affirm this argument, I produced a visual inventory of an imagined

everyday life which confirm its truth and necessity. In a future where life is left to itself, where people squat and take over buildings, supertalls become strangely more familiar than what they are today.

As Jane Jacob taught me, I choose to interrogate mainstream ideas rather than imposing a model for the city. Instead of showing what a supertall in a city should be, I created an inventory stating that the new constructions induce the destruction of a way of living. Before creating a new model that will not necessarily answer the needs of citizens, we must first fully comprehend the consequences of what is currently being produced.

## POST-SCRIPTUM

Following my defence, some questions were raised. In this postscript, I clarify the points that require it.

I decided to use the method of drawing by hand, specifically on tracing paper, in order to exacerbate this dichotomy between rich and modest. The typology of the supertall personifies the architectural richness, a reality inaccessible for 99% of the population. One of my goals in producing my drawings is to question this architectural reality which is becoming more and more intense in New York City. I want to raise awareness of a future where architecture becomes uniquely a luxury object. This vision goes deeply against my values and the reason why I want to practise architecture. I believe that architecture should, first of all, remain accessible while interfering in the daily lives of everyone.

In terms of architectural representation, supertalls are directly linked to digital computer graphics where life is perfect and luxurious. NYC's everyday life is linked to the chaos of congestion and the imperfection that hand drawing can perfectly represent. To achieve this notion of provocation discussed earlier, I have developed a method

for superimposing these two realities. I superimposed the drawing by hand on the proportions of a supertall. This opposition makes it possible to realize the absurdity of supertalls in the city.

Today, a supertall will never be drawn by hand, the idea alone seems crazy. Absurdity is defined as follows: "which is contrary to reason, to common sense, which is absurd, senseless." The nature of supertall is part of this absurdity paradigm. First of all, one individual who lives 300 metres above the rest of the city is in itself a concept that runs counter to any human sociability in an urban environment. The absurdity lies particularly in the fact that these giant towers remain uninhabited almost all year round. The economic system in which supertalls operate produces spaces that will never be inhabited, while a housing crisis unfolds at street level. The production of these towers is anchored in a system that is not sustainable. By drawing the exact opposite of what the inside of the supertalls might look like, I am addressing this absurdity. To really grasp the nonsense of the situation, it was necessary to develop a working method that was itself absurd. The intensity of these towers could only be depicted on a scale taller than a

human being. Since the supertall produces a new relationship between humans and buildings, its representation had to challenge the relationship between the viewer and the drawing.

One of the aspects less explored in my previous writings is the discipline that hand drawing inculcates. To be able to develop thousands of different narratives and complete a satisfactory level of detail in such a short period of time, one must follow a strict routine. This imposed discipline simultaneously can seem to create a position of reclusion for the drafter, which is me. I believe that there is indeed a certain parallel between the isolation of the draftsman and that of the supertall in the city. The disconnection of supertall residential tower with the rest of the city is a major problem in NYC. To address this issue, I intentionally drew each tower on a separate piece of tracing paper to refer this issue. However, I believe that this isolation situation asks for more research than my working method could represent. I specifically framed my field of interest on the inside of the towers in order to fully comprehend this phenomenon. Now that this chapter of the study is completed, the next drawing would be to contextualize the towers within the city.

The impression of isolation generated by this method is only one of the unintended consequences of the experiment. The intention behind my way of doing things was, first of all, to design a working method. I found it more fascinating to focus on an intense and assiduous discipline, in an almost monastic way, in order to really immerse myself in the field of research. Thanks to this process, I have not only produced a significant amount of work but I have also developed a strong drawing process. Thus, by following a rigorous procedure, my work could be reproduced by anyone. Of course, the hand line will always be different from one person to another, but each step can be easily followed:

- 1- Draw the schematic section of a tower on Autocad.
- 2- Print the digital section.
- 3- Draw the tower (including the floors) on tracing paper.
- 4- Draw the scenarios by hand with a lead pencil (depending on the chosen subject). The perspective is a 30-60° angle.
- 5- Redraw with pen.
- 6- Draw the *poché* and everything outside the tower.
- 7- Cut the tracing paper and place it on a white and solid surface.

It was crucial to repeat certain elements from one drawing to another. This gives a framework, a format, a technique that makes it possible to highlight the interior scenes and to create a coherent inventory. During the defence, the discussion was directed at the decision to draw the *poché* on floor's sections. Although this *poché* can be unpleasant, it is part of the process and learning experience. In my opinion, the dark *poché* is necessary to quickly understand the intentionality of the drawing. This argument demonstrates a kind of fatality that is contemporary architecture. Nowadays, it is easy to hide or to delete portions of a drawing when working with digital tools. Drawing by hand does not allow this almost infinite freedom. Moreover, the final result of the hand drawing is only visible when the drawing is fully completed. This refers directly to the actions architects may take when making a building. Unwanted actions and mistakes are much more difficult to erase in reality. The architect learns from his mistakes from one building to another, just as I did with my giant drawings. In my future architectural practice, I am not only interested in the final purpose of a

construction. Rather, I seek to place these buildings in an architectural language that evolves over time and contributes to a certain improvement in human existence.

A rather strict process was established from my first drawing. By adding a discipline to this method, I was able to explore this way of representing architecture in an intense way. In a short period of time, I have developed a relevant and meaningful working method. Just like the architect's work with his buildings, my working method has been refined through several iterations. At the end of this thesis, my drawings reached a certain maturity. I therefore wish to continue this work in the coming years in order to develop many inventories of the quotidian.



Figure 38: Defence

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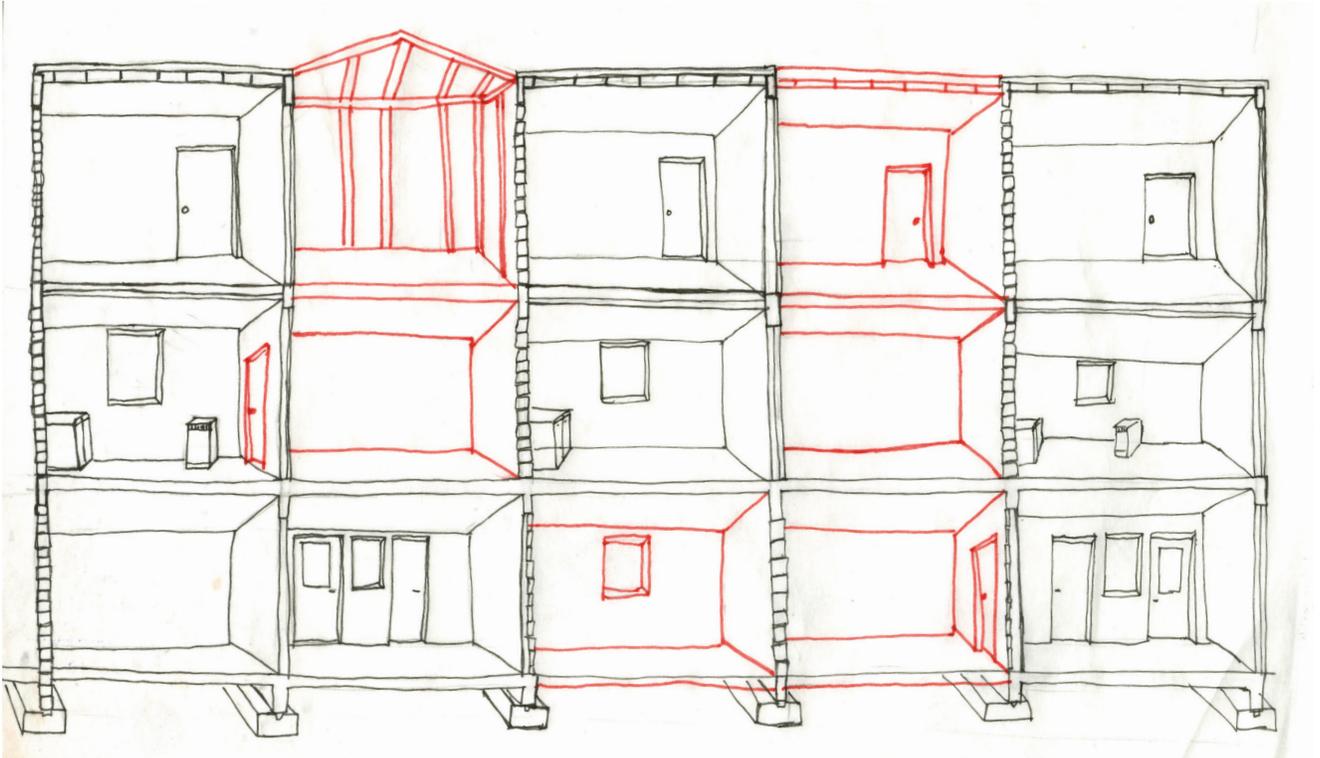
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# APPENDIX

## FIRST PERSPECTIVE-SECTIONS



Quinta Monroy, Elemental, 2003 / social housing project

# APPENDIX

## DRAWING JOURNAL

### Journal - Day 2

The drawing is too big, it is ridiculous, non sense  
I am scare it's gonna look empty or just bad...

it is also physically very much demanding / which  
is very interesting to experience - the physicality and  
the interaction with such a big piece of paper is  
insane!

Right now I drew a grid (which took too long) and  
the outline of the building - I am pretty slow, but  
hopefully it won't take too long since I don't want to  
put too many details.

Interesting + distracting place to draw: the pit

### Day 2

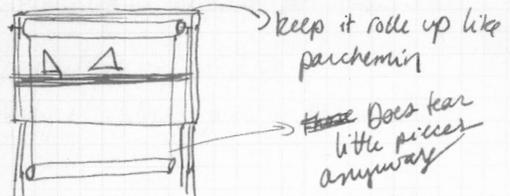
Very tired today  
Outlined most of everything - very difficult to  
draw on such a big scale - so ~~confusing~~ confusing  
since we can't see the whole thing all at once

I think it's gonna create an impact, but I'm not  
sure yet...

It is interesting to experience scale like this,  
drawing such a big scale, you lose the context  
- it's like a metaphor for ST<sub>1</sub>

it's so big ~~again~~ there's no way to keep track  
of everything

Setting up the drawing on the table was also  
a challenge in itself. Everything works now,  
but it's difficult to keep everything from moving



Day 3 -11 januer

- Finished tracing in pen today
- Realize I did the drawing upside down..
- It's fine, i'll turn it around
- Hesitated to do the shading, but went in anyway  
it gives more perspective  
It's probably gonna take 10 million years
- People seem impress by it, i'll really have  
to explain it well though
- had to quit early since it had a huge ~~reaction~~ <sup>head ache</sup>  
thought about: my body hurts
- there is nothing banal in the Supertalls
- ~~We~~ We are creating apathetic (not empathic  
architecture) → kill the community - what  
Moles arch empathetic

14 januer: 3MT information session

- 1 static ppt slide
- 2 semi-final  
↓  
top 5 from each 1/2 final  
↓  
Final 10 present  
↓  
Prizes to 1, 2, 3

Ø prof in jury: Staff, alumni, ... for <sup>Levyon</sup>  
based on: - communication style  
- engagement

- Submit supervisor support form ←
- Sign up: [carleton.ca/gradpd](http://carleton.ca/gradpd)
- Availability + Eligibility form + ppt slide

Day 4. <sup>drawing</sup> journal

- Started 2nd drawing
  - Had to change side for the elevation, but it wasn't too late
  - feels like i'm freestyling a bit - need to figure out the poche of the walls - really not conclusive
  - This is the "abandoned" version, I should research photos + ideas to support the drawing
- I think it can look great - but i need a LOT of details - which is scary
- Also still putting in the shadow in drawing 2
    - ↳ Not too demanding, great task for late night work - but too long
  - Overall, ~~the~~ kinda scare I won't be able to finish. especially that I'm starting work for Mathieu - but I'll do my best
  - Also hope I'm still writing this journal
  - Also went for a run, better physical shape!

Day 5.

- Good productive day! Kinda lack imagination at the end but, it went appx 1/2 way down!
- Not so happy about the new poche in the wall but that's ok
- Did a bit of shadowing tonight, but not much :)
- hand/shoulder starting to hurt - I should survive.

YEAH

→ Antoko

### Day 6 - drawing journal

- finished the narrow section today
- Right arm starts hurting - so I stopped to research
- For the rest of the week need to do the base, which is larger - I'll put abandoned amenities in there.
- kinda lost inspiration at the end
- I haven't look at it entirely yet, ~~so~~ i'm actually avoiding it until the final result - which I'm aware is not always a good idea
- I think I'll have to do a "layer" of details for the section to become "strong"
- I'm afraid it's not detailed enough

→ Antoko

### Day 7

- Didn't draw much today, was a bit discourage / No idea / tired
- I read a very relevant article however!
- \* This was also written the day - for cause of too much boredom

### Day 8

- Finished the whole building
- happy the whole thing is done, but its missing details and I'm not sure if it looks abandoned/squatted enough
- I will work on it this weekend
- I don't know how I feel about that drawing anymore

→ Article

### Day 9

- Forgot to do journal!
- But set up new (3rd) drawing - pretty big
- Started drawing - Not confident that this is going to be done by the end of the week

### Day 10!

- ~~Start~~ Did an pm of drawing, was productive but I will never finish this drawing.
- It is interesting to make, if it will look v. cool, ~~but~~ bc it is so intense - but I'm really not sure how I will finish that
- I think I'm gonna go with no poche in the walls - wild

→ Article

### Day 10

- Ugh don't feel like drawing today, I have a headache, my neck + shoulder hurt + it will never be finished...

- I'll try to do some anyways

- Ok # I did some, but my face hurts so I'll go home 🏠

Day 10 1/2 → put red in people = looks great

### Day 11

- Did a good whole day drawing
- I think I really found a good technique, with lots of detail
- I will never have enough time to finish but it will look great
- Also didn't start a new tower today
- Arm, neck, hand are in Fire

→ Article

### Day 12 - Journal

- Drew all day, it's going well but it takes a long time
- I quickly tried attempt a vignette, but I'm not sure how relevant it's gonna be
- V. See neck, hand, shoulder
- Add more details now, but it's just too long
- I think the end drawing is mostly done! yay —

### Day 13 - Journal

- Drawing is going well, but still feels like I'll never have time to finish it
- I need to start writing more, write C3.
- Anyway, I hope to start a new tower next week so I have 4 for C3 - I think it's possible
- My time seems like it's stolen by everything less relevant to my thesis and I need to sleep or I won't go through thesis

→ Article

### Days 15-16 - week end

- Finish apartment to the top.
- Still need poche
- Still not convinced of my drawing abilities
- But I'm more in peace with it
- I don't know!
- tomorrow I want to start a new tower.

### Day 18

- Got the news that I'm going to Israel so today was difficult to focus
- Couldn't draw a straight line!
- Started a new drawing on Monday - it's looking good! the spaces are bigger so it's less a maze to draw. So I can see the end of that drawing
- I hope that all my drawings will be done for C3, but I'm not sure how I'll do that