



Minoan house, 1600 BC, Knossos, Crete, Greece

Its hard to believe but we have made models of our homes for thousands of years.
Maybe a model is the complete essence of home.
And that's all ones' soul needed when that was all that was left.

Models are the most beautiful and complex composite of reality and imagination.

Maybe that's why they are so fascinating:

Its like you can hold a dream of the future in the palm of your hand with forests and rivers that run through it every day.

Models are the highest form of imagination – not fantasies but deeply imagined places.



Erika Nakagawa's model seems unsteady
Provisional
Searching

I like that quality

It's a delightful antidote to the anodyne corporate stuff you often see
- that has the audacity to call themselves models.

A kind of "arte povera" atmosphere envelopes the work.

It's dreamy, mysterious .

It has an urgency about it;

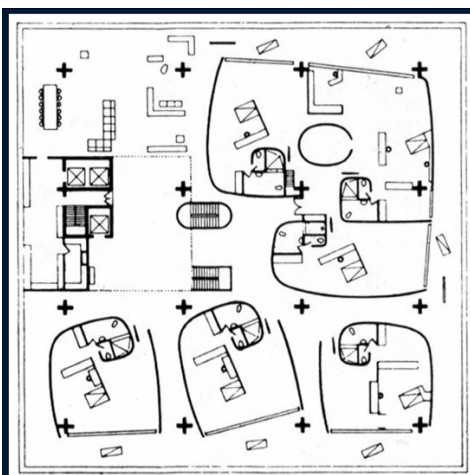
As if a quick note on the way out.

I like that the model seems obsessive and bored

Tiny paper people and card chairs and real plants all mixed-up shook-up together

The parasol and its syncopated supports, rooms casually arrayed.

It's like something that oscillates between Corbusier's Governors Palace and Niemeyer's Das Canoas house.



Le Corbusier Governors Palace Chandigarh 1952

I've always liked the unfinished, the incomplete, the suggested outcome.

Her model is perfectly imperfect - an allusion of what things could be.

I like the simultaneous nature of models.

Seeing everything overlapping at once quickly and from everywhere.

I wonder - Is this cubism at its most perfect?

Something there is about actually making a model is so deeply architectural – balsa and card and paper and wire - turning air into space.

I guess its all real until its built.

- Neil Durbach