

uncanny doubling: the architectural model explored through mise en abyme

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abstract

The architect and spatial designer necessarily treats as 'real' the unbuilt building latent in their representations, doubling their conceptual and perceptual understanding of what is simultaneously there and not-there. One form of architectural representation particularly embodies this nature of presence and absence—the physical model. Inhabiting the same space as the designer, the materially present artefact of the model projects a larger version of itself into the mind of its viewer, while maintaining its own small 'realness.' I suggest that in the reading of the physical model, and potentially in photographs and films taken from the model, this uncanny doubling lends an increased level of viewer spatial engagement than other forms of three-dimensional representation.

In my transdisciplinary art/architecture practice I explore the uncanny nature of the physical model in relation to built and unbuilt architectures. Through the employment of recursive models of models, of models, of models, I foreground the viewer's acts of perceptual construction, while challenging their understanding of what is 'real.' Forms of *mise en abyme* permeate cultural references, where doubling occurs and reoccurs, producing in their viewers that fundamentally uncanny place of the 'abyme,' or abyss. I seek to make work that magnifies the viewer's uncanny experience through the production of physical model replicas of existing rooms and galleries, which each contain a model replica of the model, and so on, until the physical limitations of the material halt the recursive iteration. These pieces ultimately bring the built 'real' interior/building into the realm of model, of the unbuilt, but still physically, materially, and spatially present.

keywords

architectural representation; model; mise en abyme; uncanny; analogy

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preface: an uncanny analogy

As architects and spatial designers, we create at a distance from our final intended object. We make drawings and models (and many other things) that allow us to engage in the cosmopoiesis (worldmaking) that defines our disciplines, and this relationship between the representational artefacts we make *now*, to bring our spatial designs into being in the *future*, is described by Robin Evans as ‘reversed directionality.’¹ We learn, in our training, to treat the imagined future that resides in our representational artefacts if it was already manifest at full size—discussing our as-yet unbuilt buildings, rooms, and cities as spatial, material, experiential edifices, manipulating their materials via their analogical equivalents in our drawings and models.² This ‘belief’ (or a suspension of disbelief) in the drawn/modelled building as building, not drawing/model, is a creative and constructive process, and necessary for architectural poiesis. Our perceptual, experiential engagement with the buildings, rooms, and cities living in our representations parallels the experiential nature of the constructed (if they ever *are* constructed) spaces themselves—the two are analogically related; they are the same, but different.³ Analogical processes are ‘at the core of cognition’ and are what allow us to draw upon what we already know, and have experienced, to project something that doesn’t yet exist, to begin to know it even before it is born into the material world.⁴ Designing through a variety of representational types, architects and spatial designers overlay our conceptual and perceptual understanding of what is simultaneously there and not-there, what is the same and yet clearly different. Operating through such forms of doubling the analogical relationship between representation and building (perhaps like all analogies) is fundamentally uncanny.⁵

a spatial doppelgänger

One form of spatial representation, more than any other, embodies this uncanny nature of presence and absence—that of the doppelgänger of the physical model.⁶ Inhabiting the same space as the architect, the materially present artefact of the model projects a larger double of itself into the mind of its viewer, while maintaining its own small ‘realness.’ This doubling may explain why photographs and films made inside a model can provide their viewer a higher level of spatial engagement than other forms of three-dimensional representation.⁷

[W]hen working on a scale architectural model, the architect knows that it represents a fiction since the depicted building does not (yet) exist; but they will still select and transform their modeling materials as if these were the real building materials at the prescribed scale. The conflation of the faithful and the false, the real and the fictitious, is the locus of an architect’s imagination, which must dream fictions in the space of reality.⁸

The model is a made thing (and I am referring to largely handmade models and do not include those ghostly apparitions of the digital model manufactured predominantly through 3d-printing); it is formed of materials that have been worked by hands—it has a relationship to the body of its maker/s and its viewers. It finds ways to mimic larger things, to abstract out the detail that cannot survive miniaturisation, and to pay attention to what will, in some way, however small, contribute to the *affect* and the *affordance* of the model as a whole.⁹

When we interact with a scaled physical model in person, we continuously negotiate the relationship between our (full-sized) bodies and the small space in front of us. If we are able, we might directly interact with that small space (with our large hands), but we *always* engage with it perceptually, to project ourselves into that space, imagining ourselves in a small body, empathising with the world inside the model.¹⁰ We thus understand the model (and its represented space) from within and without, another uncanny doubling that we integrate into our understanding of the artefact in front of us and the large space it implies.¹¹

The dollhouse is a materialized secret; what we look for is the dollhouse within the dollhouse and its promise of an infinitely profound interiority.¹²

When a model replicates the space within which it dwells, these levels of doubling are compounded, uncanny analogy upon uncanny analogy. Dwelling inside a larger house, the doll's house exerts a tension upon the human that occupies this simultaneously exterior and interior domain.¹³ Only later becoming toys for a child's imaginative play, early doll's houses mirrored the full-sized signifiers of wealth of their adult owners.¹⁴ The uncanny 'doll's house' makes an appearance in fictional works, often as a double of the full-sized spaces in which the narrative unfolds. Edward Albee's play *Tiny Alice* (1964) includes 'a large architectural model of the very castle within which it sits [... and the play's] characters interact with this model; they wonder and make observations about it, referring to the model and the mansion as the same thing.'¹⁵ In *Hereditary* (2018) director Ari Aster's draws upon Albee's work, conflating a model replica with the 'real' space in which it is housed, using tracking shots to move from scaled space to its larger version.¹⁶ Aster's work specifically uses this uncanny pairing as a device for tension and evolving horror.

into the abyss

Mise en abyme has become the accepted shorthand for referring to any part of a work that resembles the larger work in which it occurs.¹⁷

The disquieting effects both of the uncanny and of the mise en abyme arise from a disparity between the reader's expectations and the experience of reading.¹⁸

[M]ise en abyme unsettles the structure of representation, opening up an epistemological "black hole" that swallows certainty. An uncanny procedure, it induces in the reader a sense of vertigo, of gazing into the abyss.¹⁹

The *term* mise en abyme 'was christened by [author] André Gide in 1893 after a type of a heraldic escutcheon [...] comprising a small-scale duplication of its own emblem and contours' but the use of such recursive devices are 'as ancient as art itself', with 'examples of mise en abyme [...] found in medieval and ancient literatures.'²⁰ The French term does not have a version in English, but is roughly translated as 'putting into an abyss', and reflects the impact of such recursive embedding upon the reader/viewer 'creating an impression of widening and deepening a work, of opening a vertiginous abyss ("abyme") before [them]'.²¹ While scholarship of mise en abyme evolved through *literary* theory (despite first emerging in reference to a *visual* artefact), the form transcends discipline and media.²² Indeed, this recursive form permeates

cultural references in a variety of media, from Matryoshka (Russian) Dolls, to the self-referential mosaic in the entrance to the Hagia Sophia, the play within a play in Hamlet, the Droste cocoa packaging, to Wes Anderson's play doubly performed within a film in *Asteroid City* (2023). Metareference theorist Werner Wolf advocates an expansion of the discourse of mise en abyme beyond the literary, to draw in a variety of forms, and argues that such medial inclusivity will generate new strands of knowledge that can feed back into literature studies, as well as contributing to their own disciplines.

Mise en abyme draws attention to the nature of the representational artefact, reminding the reader or viewer they are engaging with a made thing, and they have an active role in the construction of the fictional world that forms in their imagination.²³ Within a fictional work, such as a play (*Tiny Alice*), or a film (*Hereditary*), a model of a house situated within that house is a form of mise en abyme, the constructed model reminding the viewer that the play or film is also constructed. A model of a room within that room is also a form of mise en abyme, the model a reminder that the room is *also* constructed. A model of that model (and a model of the model of the model) manifests a version of the 'infinite regress' evoked by mise en abyme.²⁴

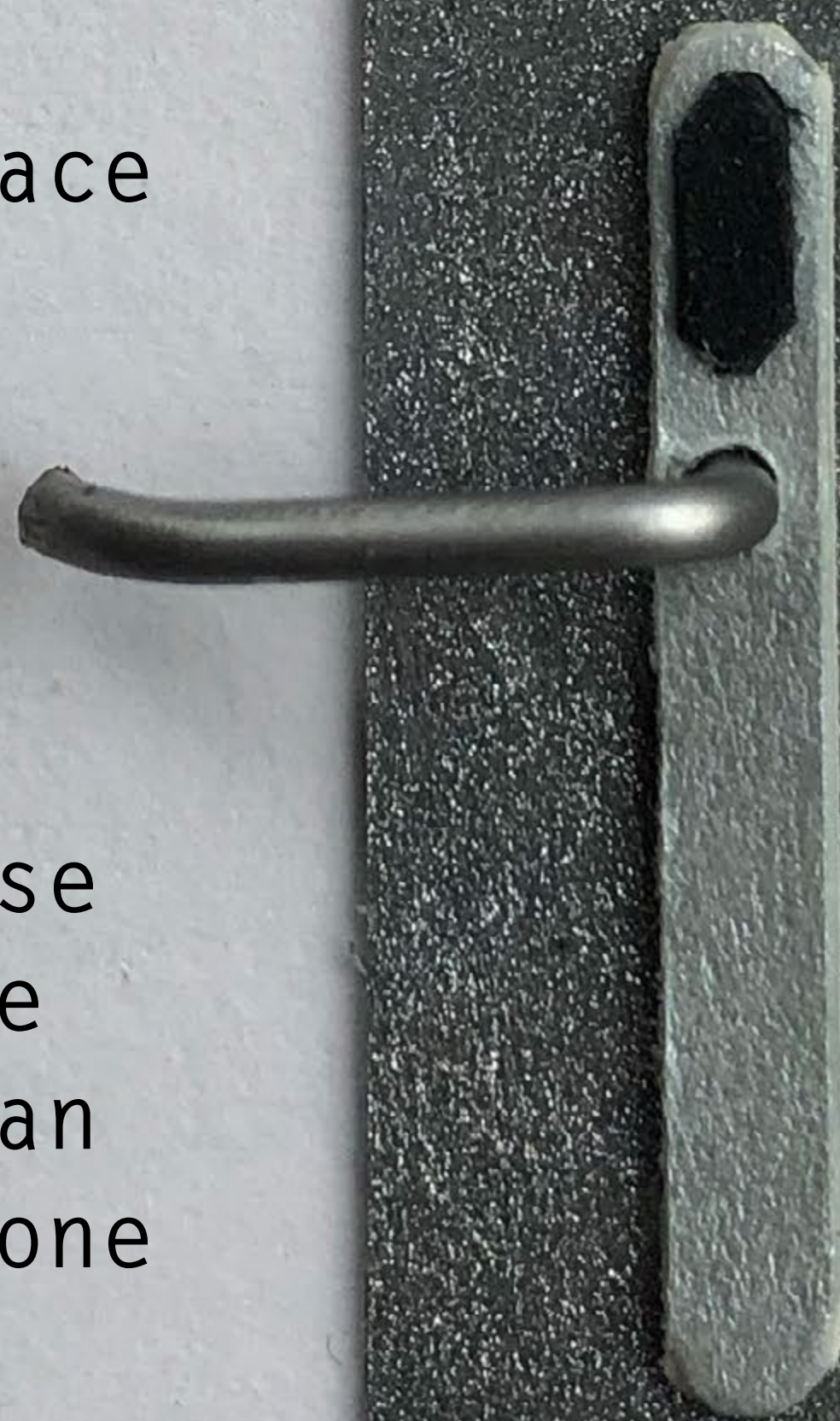
You are reading words,
probably on a screen.



You are making
meaning through your
reading, building
knowledge through eyes
and brain, through
memory, utilising
the constructive
power of analogy.

You are going to be
looking at images of
models, reading these
images, seeing space
through the flat surface
in front of you.²⁵

You will not be
looking at models
(you do not dwell in
the same space as these
artefacts) but you are
none-the-less having an
embodied experience, one
that is analogical to
the performative act of
standing before a model,
aware of your body in
relation to the material
artefact, projecting
your own body into the
small (real) space in
front of you.²⁶



Small Studio F23 (2020)











@scandalous_artefacts And will your model include a tiny 1:225 model of your studio tucked into the corner of it?

- *I guess it must do!*
- *which then needs a 1:3375 model in its corner.*

@31_44 Is your world not small enough through isolation?

- *maybe I could live inside my model.*

@lucycarterart I thought this was an actual real life room!

- *it is, just a really small one made of cardboard!*

@redmond_bridgeman Is that you visible going up and down ladders from the window to the right?

- *sadly, no. It's on an adjacent property.*

@redmond_bridgeman I thought you were perhaps making a M. Snow tribute film - Up and Down....

@31_44 You need a 1:15 squeegee for those windows. Filth.

- *the windows in my studio are always mucky, so it is quite realistic! They have only cleaned them once in the last 18 months and they didn't do a very good job!*



@redmond_bridgeman I'm confused-which is the model, which is the reality ...

- *ah... that's the question....*

@jolaw7200 Do you ever get confused?

- *sometimes when I glance into the model I get an odd sensation, looking into the small version of the room I am in.*

@brunosilvestrearchitecture Turn the lights on?

- *I never turn the lights on in my studio so these are fairly accurate!*

@orojoo Where's the mini you?

- *I only come in one scale.*



@jolaw7200 Oh my gosh! This can get confusing!

@redmond_bridgeman Is that a real (actual) dog or a model of a dog - woof woof...?

@twj.vwx Is there a 1:550 one to go inside of that, too?!'

– *it would need to be 1:3375 to be to scale! I think I will make a box to stand in for it but it will only be about 5mm on each side!*

@twj.vwx 'that's absolutely brilliant hahaha

@scandalous_artefacts 1:15 "Used for some animal figures and automobile models" Wikipedia informs me

– *I need some to populate the model! Quick! Surely that is an essential item that we can still buy online?*

@jamesrogers_artist 'I'm so confused what's happening, is that a mini model on the desk in the model, or is it the model on your desk in real life?'

– *both! It's meant to be confusing in just that way! And inside the mini model of the model is another model table and another model.*



@cyan_o_type But does the model in a model have a model in it?'

– *of course it does!*

@terry.howe2018 You're messing with our heads!

– *yes!!!*

@jolaw7200 iteration and recursion ad infinitum... road to maddness!

@redmond_bridgeman So now we are dwelling in your model of your studio?

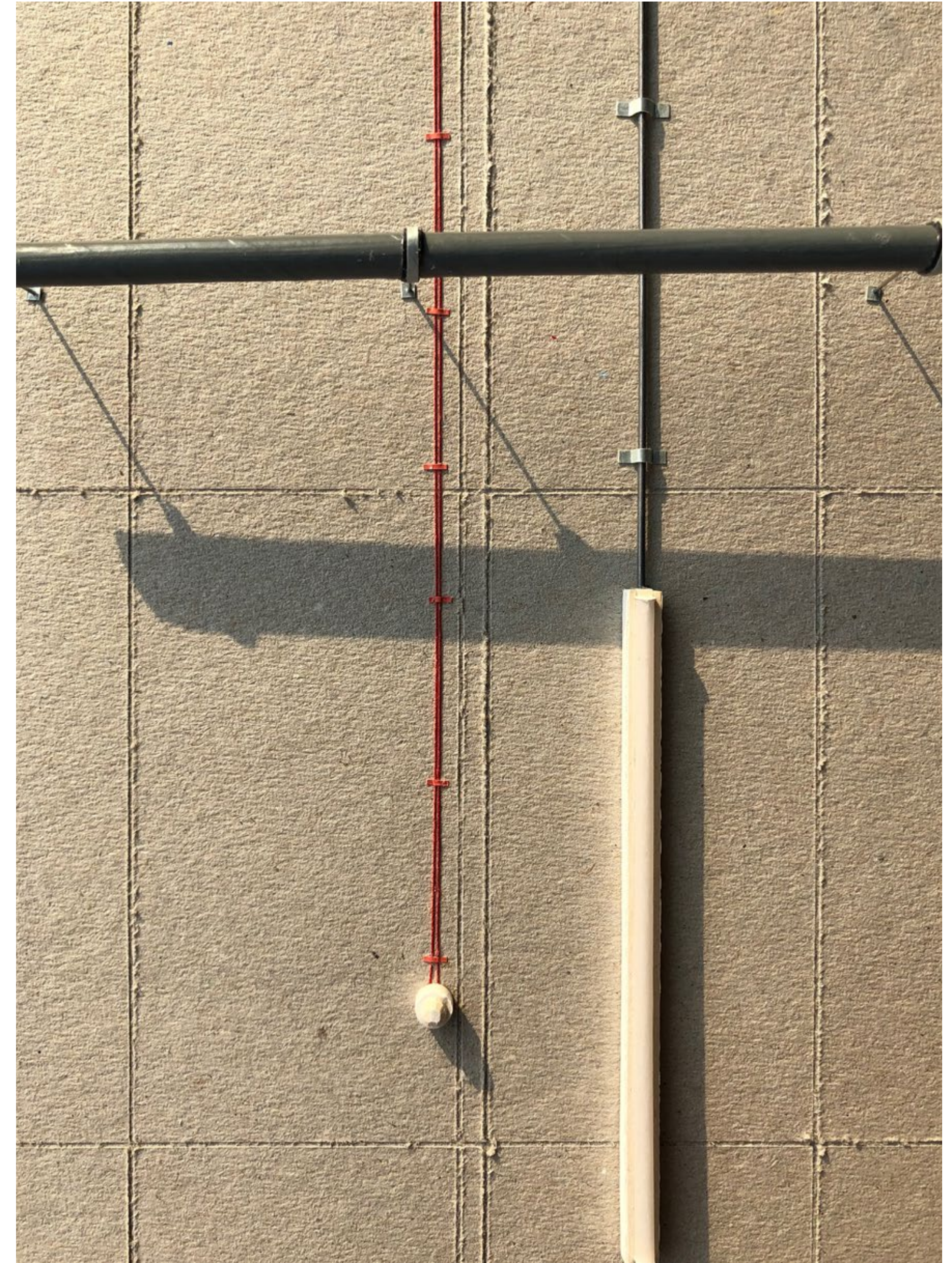
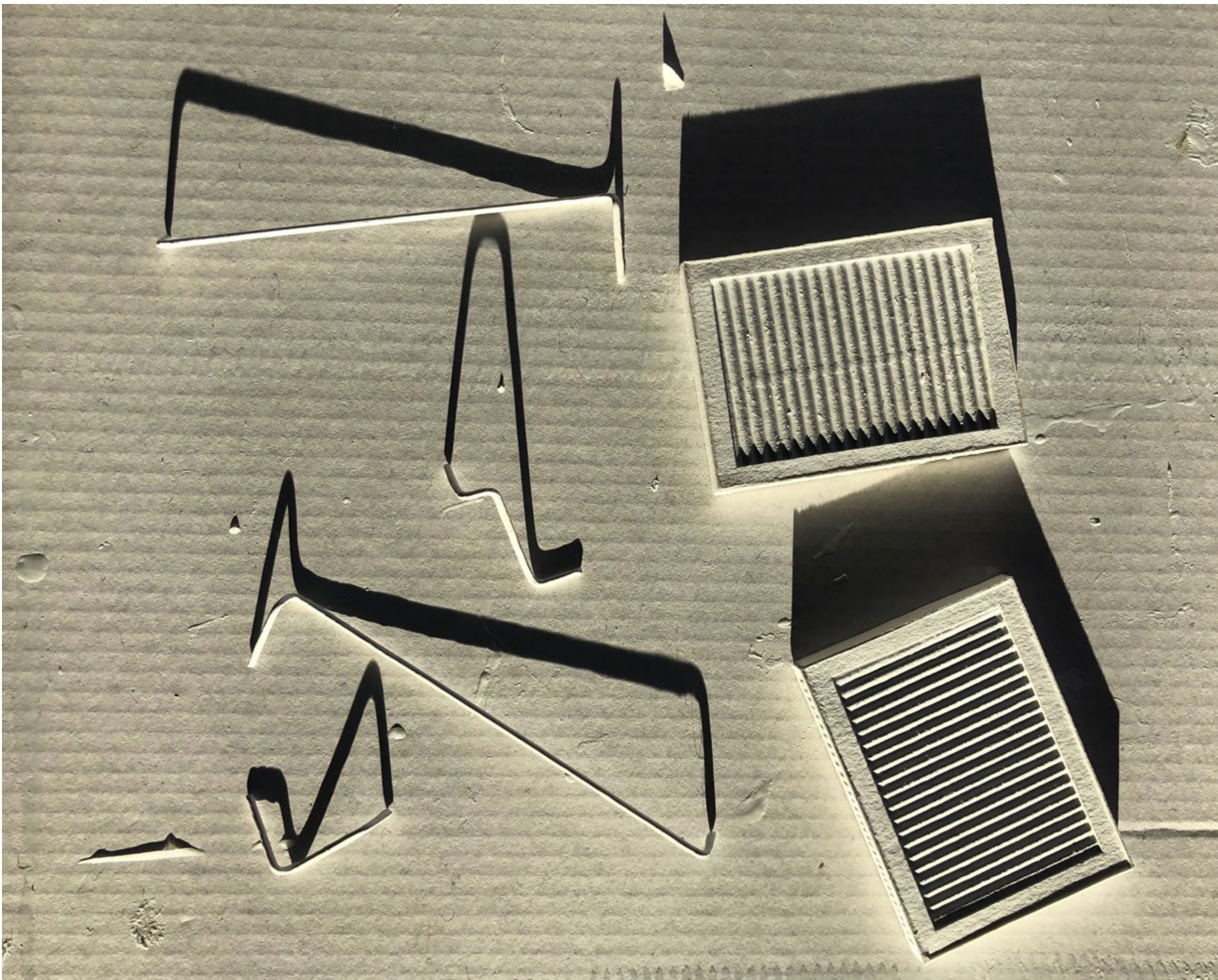
@jolaw7200 Gosh! Now I am really confused!

@kate_nicklin I am loving this! Every day it just gets better!

– *I know! The radiators will blow your mind (when I work out how to make them).*

@brunosilvestrearchitecture what do you have in mind? butter or cream cheese plastic cases?

– *actually, I have some fine corrugated card which I can paint white.*



@31_44 Ahem, Pompidou? Lloyd's?

– *yeah yeah....*

– *M&E was never so exciting!*

@cyan_o_type This is so good. I thought the first image was a photo of your studio!!



@illan_santos When are you doing model cyanotypes? Inside the model, in a model table?’

- yes!
- *the scale of the sun is whatever you want it to be!*

@jolaw7200 Oh my goodness! I did think to myself: I wonder whether she will make her plan drawers....

- *I am thinking I am going to make miniature versions of some of my cyanotypes inside the model itself, while filming my hands reaching in to do it!*



@terry.howe2018 Love this! Your arm takes on a Life of its own.’

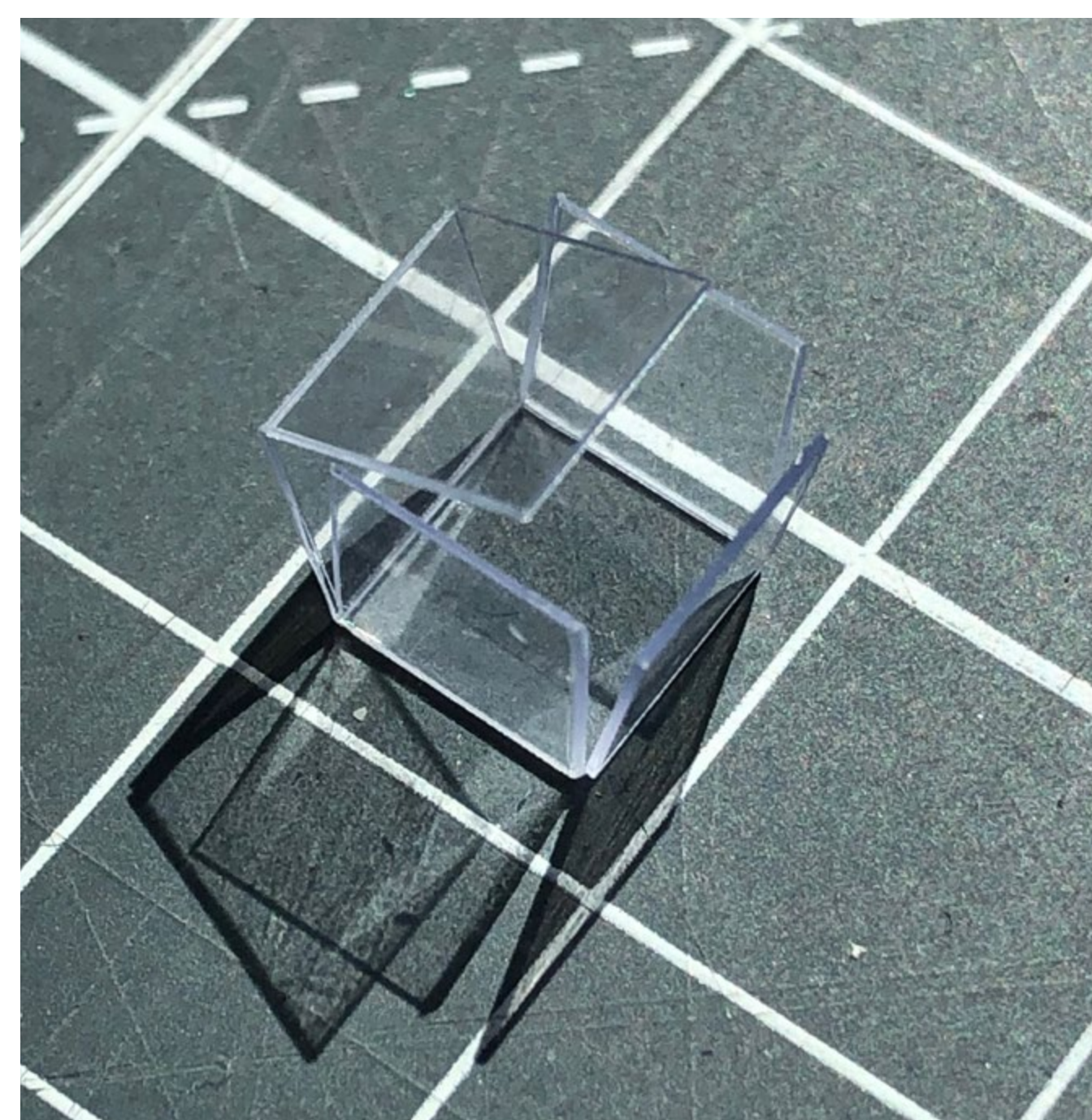
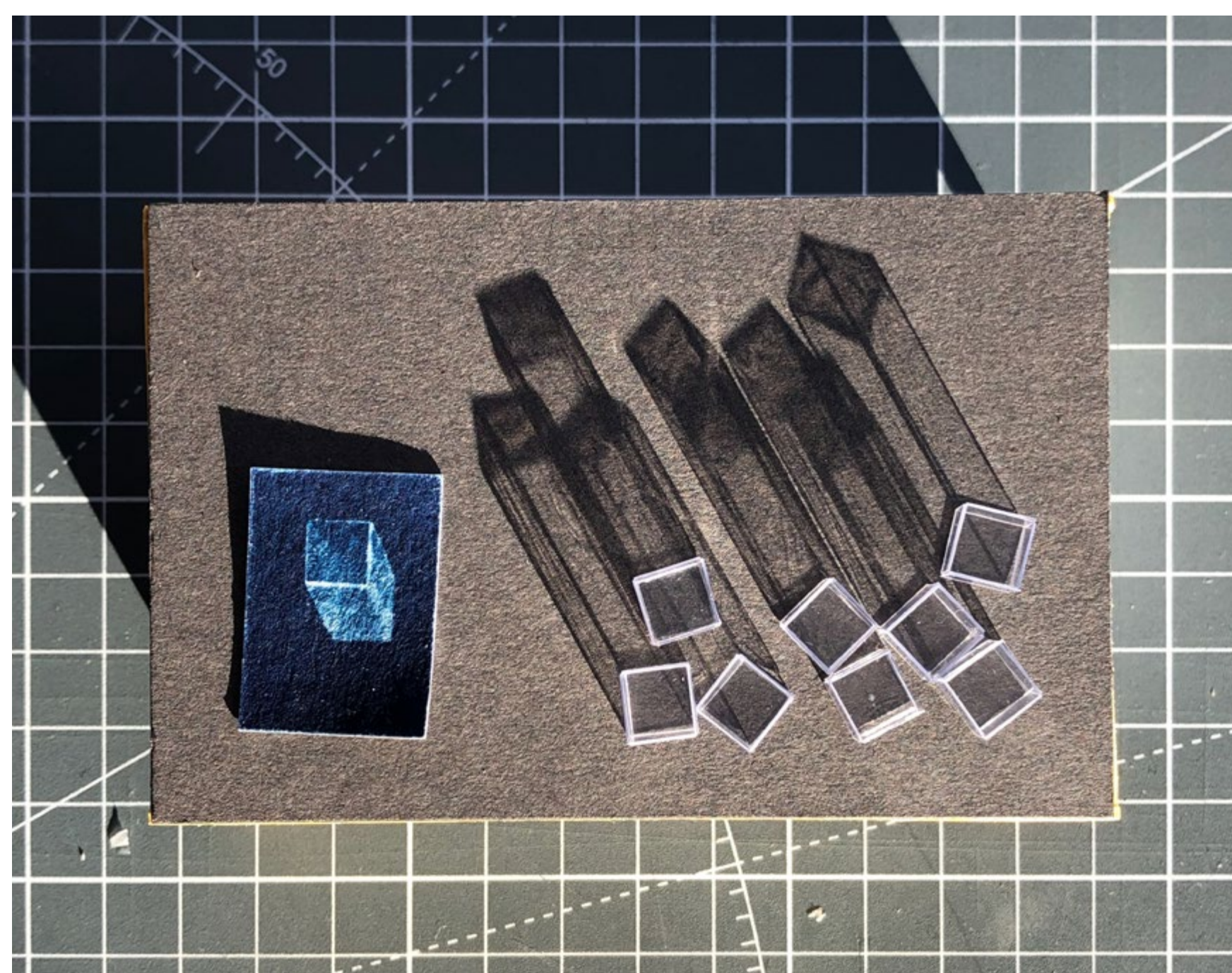
@joshuamcalister You’re a giant now!

@mirroredimagesart Looks like Lilliput!

@bloemen_and_blue I’m absolutely loving your work in construction- your mini cyanotype the icing on the cake - fabulous. Love it.

@31_44 ‘our 1:15 M&E subcontractor was neater than your 1:15 picture hanger.’

- *‘I know - shocking, right?’*



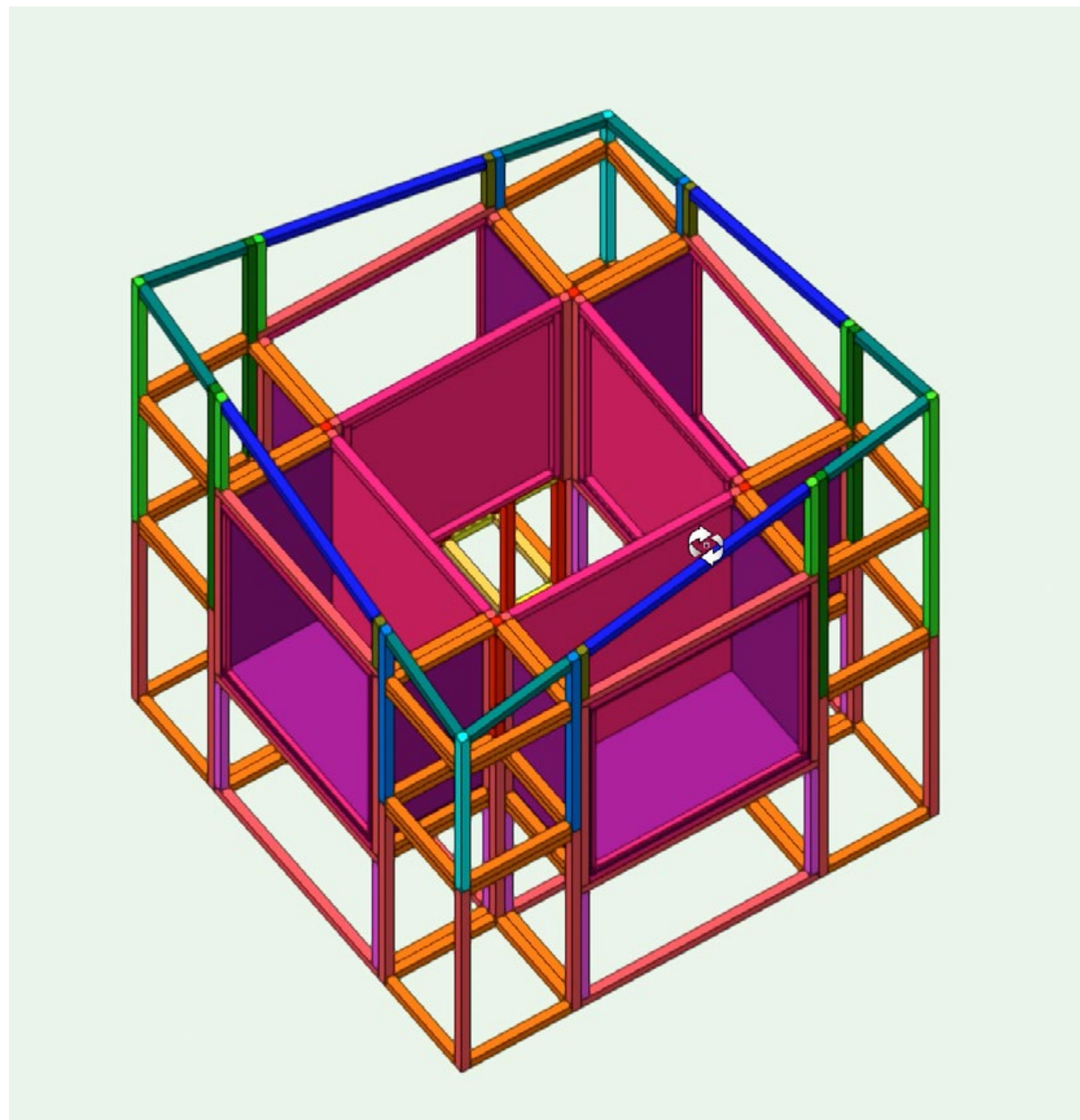
The Cube at Scale (2021)





29

14



@jolaw7200 What's this about?
- *it will all slowly be revealed!*



@jolaw7200 Intriguing... the plot thickens.....

@seanawyatt Fantastic!

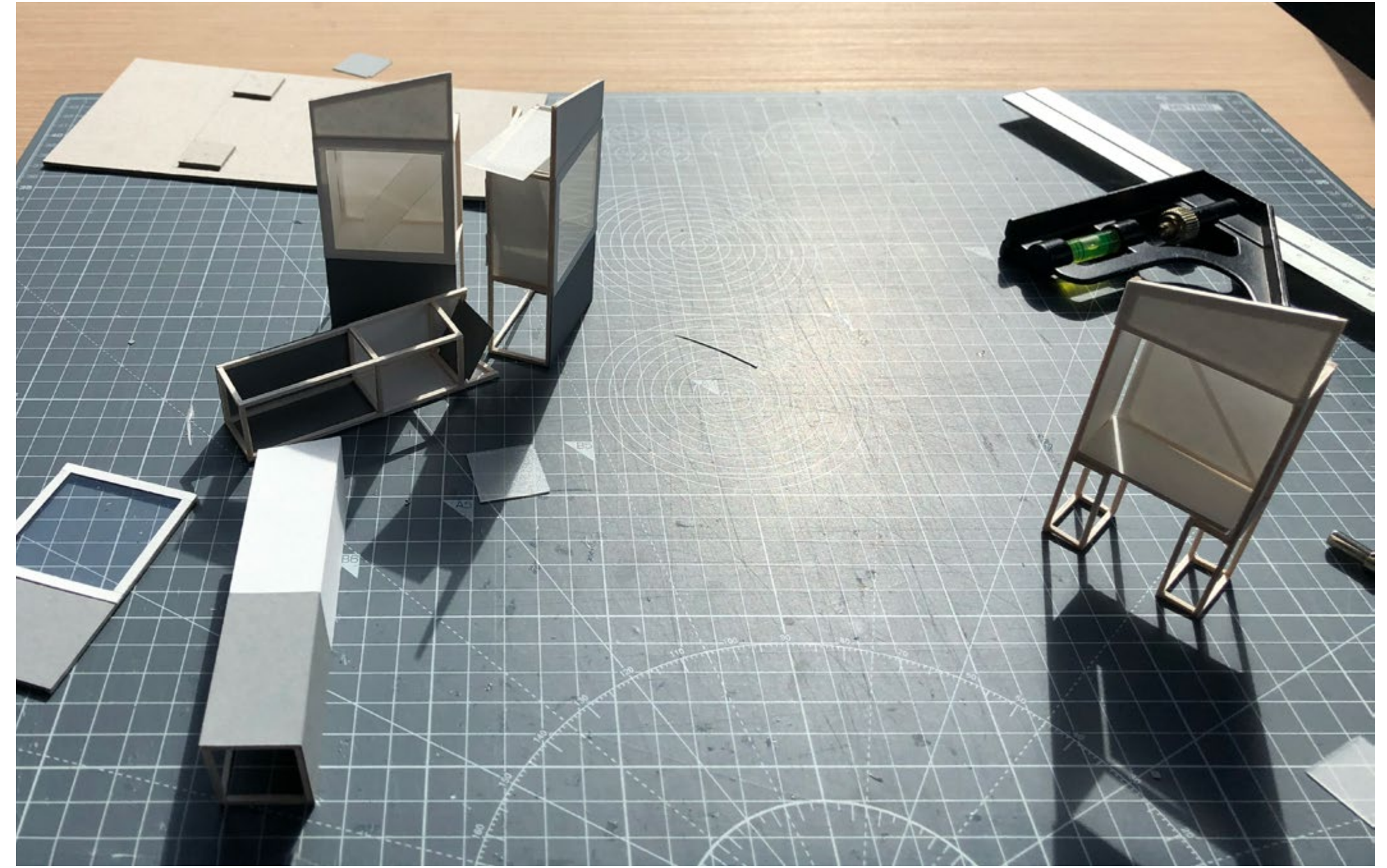


@darren_c_obrien Brilliant

@berntporridge An up-market revision of Mike
McGhie's white cube at the Gulag?
- *I never saw that!*

@redmond_bridgeman Love your cubby house!
- *ha!*





@andrewjhoulton And in many multiple scales.
Looking good
- *it's all about scale!*
- Certainly is and fee scales too

@alluvial_fan So cute the little one
it's only 2cm wide!

@31_44 It's massive!
- *1:5!*



@cyan_o_type Inception 🤪
- *that is what's it's meant to do to
your head!*

@jolaw7200 Can't wait to see it in the 1:1
gallery!
- *me too!*



Little Lethaby (2021)







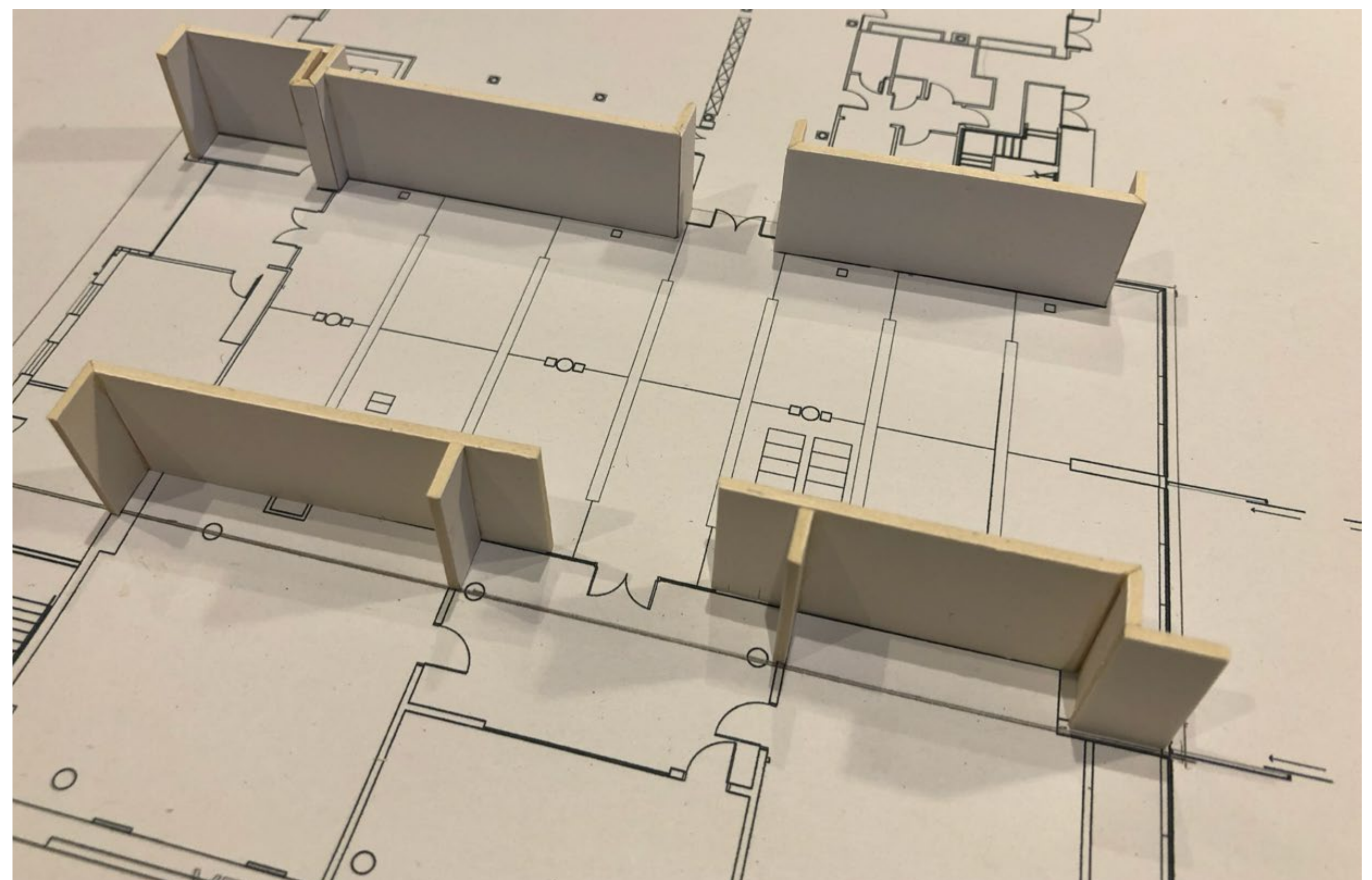
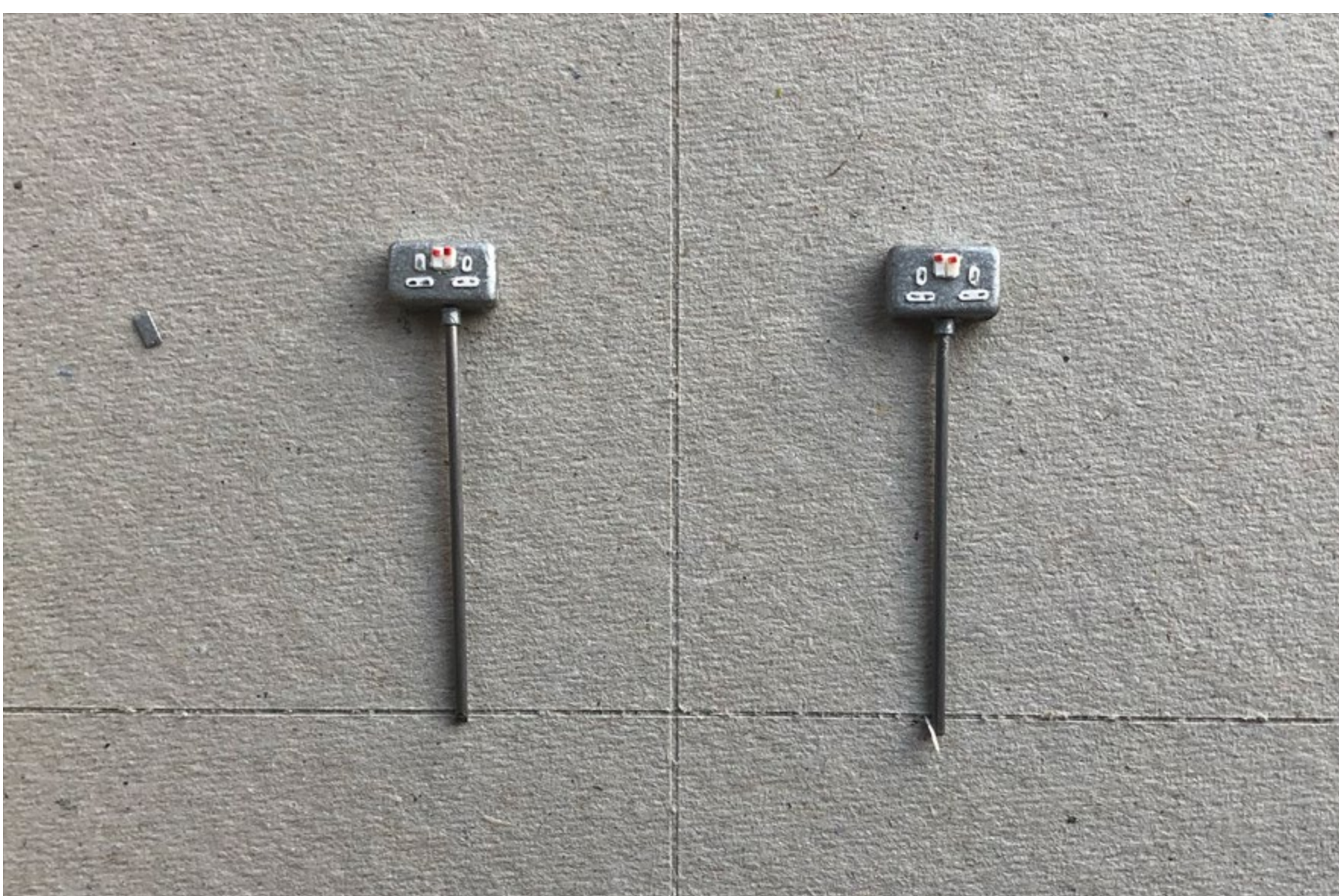
@terry.howe2018 Love the first image, it's looks like a huge abstract on a wall. Brilliant!



@leslie.bill cool. just need to know size! :-£
- the model is 1:15, with an internal floor to ceiling of about 280mm.
- ok let me get my ruler out and I'll send you some pics. I'm working in Hammersmith on Monday so could run them over to you then?

@31_44 Ooh... we'll think of something for consideration!
- I should hope so!

@jolaw7200 Looks like a great gallery space!
- it is! Although the model is still missing quite a lot of things at the moment.



@joshuamcalister Obsessed
- it would seem so!

@steve_kenna Awesome sockets!!

@cyan_o_type Urgh I miss model making

- do you not get to do it any more?



@cyan_o_type Oooo. Can I do a tiny cyanotype?
– *yes please! I was hoping you might suggest that! You can do more than one!!*

@djhavercroft is this at scale too? I never know any more
– *it is at scale - Will made scale versions of some of his large cyanotype prints to go in the 1:15 model.*

@jolaw7200 A tour de force!!

@all_a_storm_in_a_teacup That is awesome!!!!

@cyan_o_type These look amazing!!!
– *they do, good job Will!*

@jolaw7200 Can't wait to exhibit in this amazing gallery!

@howlandevans a little Cuban clay dome! (@porticoandpatio)

@elizabethhatz Brilliant

@beth_george So cool!

@jolaw7200 I love this!!!!!!
– *thanks for contributing the work!*
– *my absolute pleasure!!! So good to see the prints exhibited again!!*



@jolaw7200 What needlework!!!!!!
– *it's magnificent!*

@violetamchugh It looks amazing! Watching your stories I really couldn't tell if it was the model or the real size room! Such a great job!

@mqinhq I can't believe it's not real - real for my feet!

@darren_c_obrien Looks great Eleanor

@aoife_ni_d Excellent Eleanor!!!

@alluvial_fan Look so good Eleanor!



9 Columns (2024)



DEAKIN LIBRARY EXHIBITION

FORM / SHADOW / SPACE

ANALOGICAL PERCEPTUAL ARTEFACTS

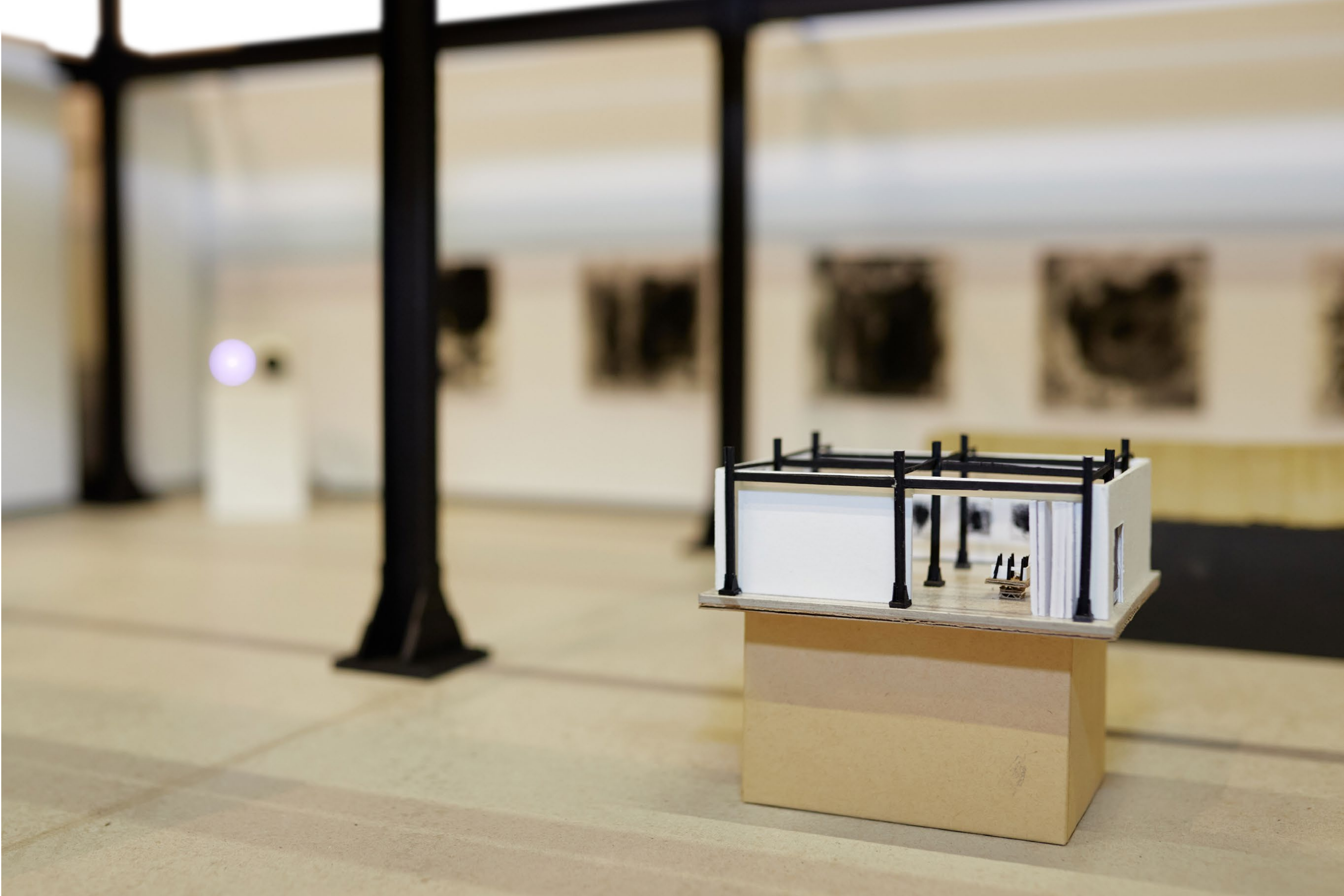
ELEANOR SUESS | MAYCON SEDREZ

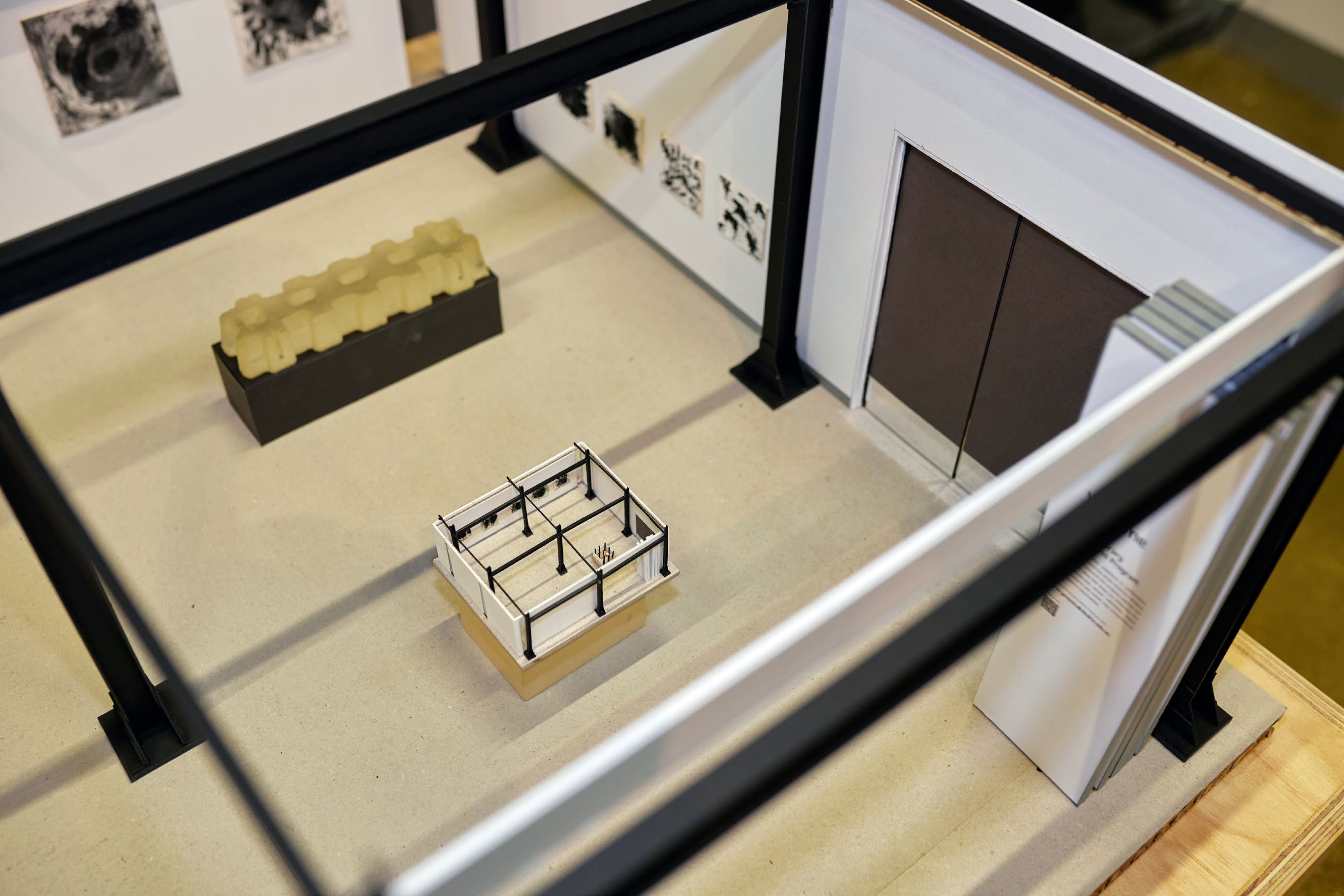
This exhibition showcases practice-based research by Professor Eleanor Suess and Dr Maycon Sedrez from Deakin's School of Architecture and Built Environment. Through their respective work, Sedrez and Suess each seek to explore ways in which artefacts of architectural representation induce spatial perception.

Sedrez works with two-dimensional media, drawing out architecture from memory by employing unconventional painting tools to investigate the generation of spaces and void. Suess starts with three-dimensional artefacts, using cyanotype printing to record the shadows of compositions of objects, and unsettles an understanding of scale through architectural models.

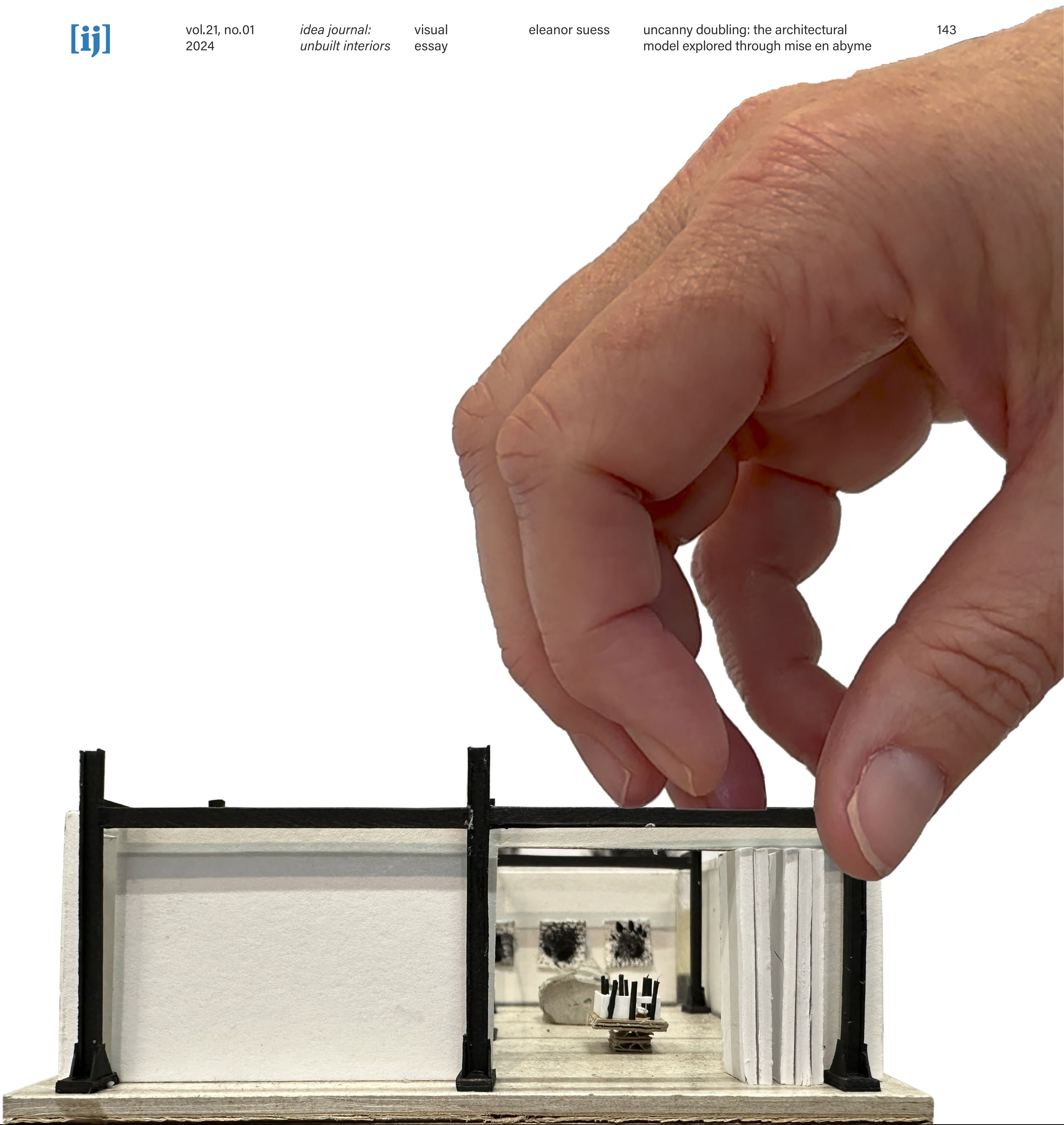
In much of the work, Sedrez and Suess present expanded forms of architectural representation, drawing upon techniques from artistic practice to explore architectural concerns such as space and void, shadow and light, scale, and time. Both artists intentionally question how images are formed through different approaches and how this perception instigates new architectural knowledge.





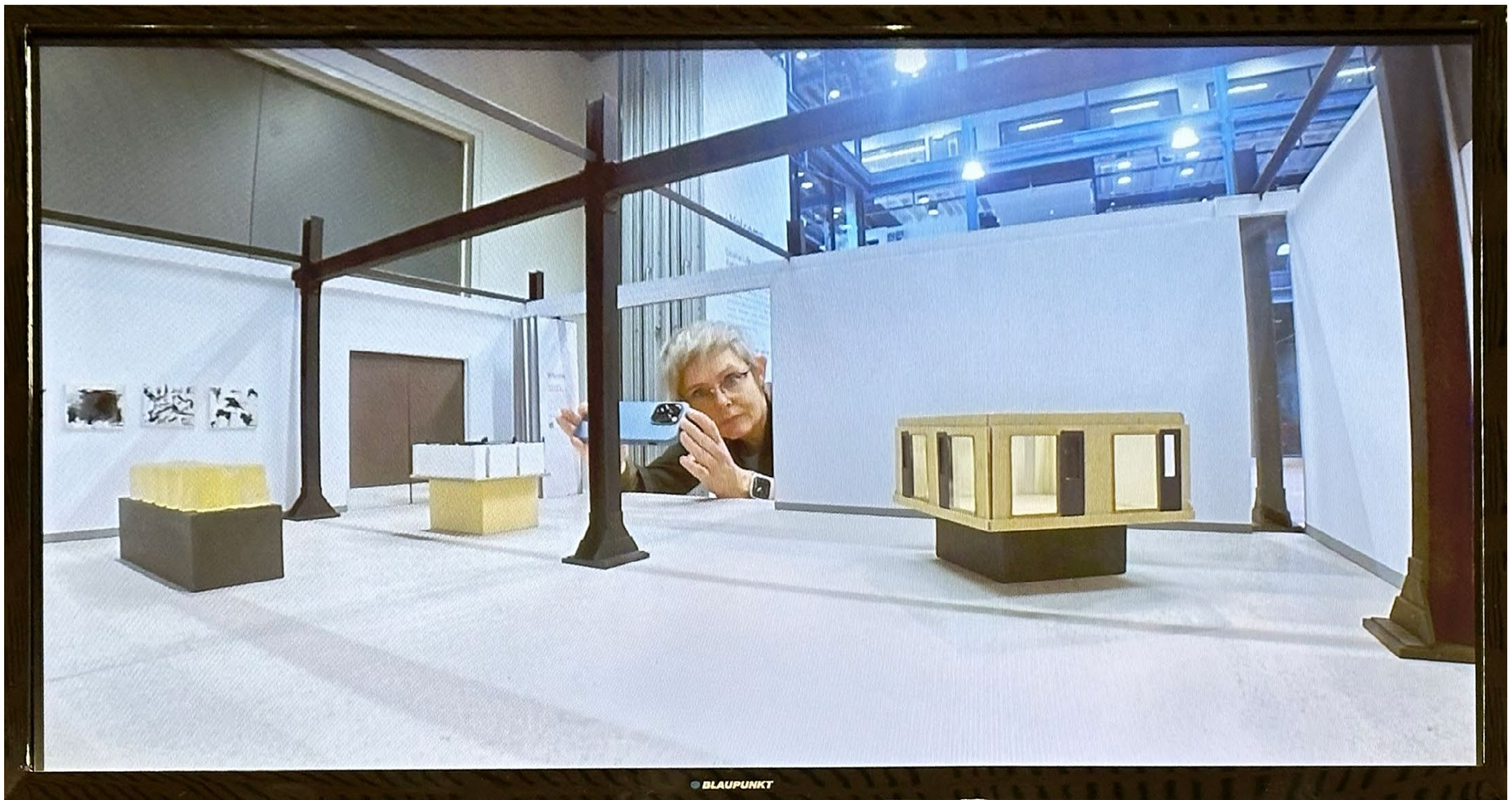




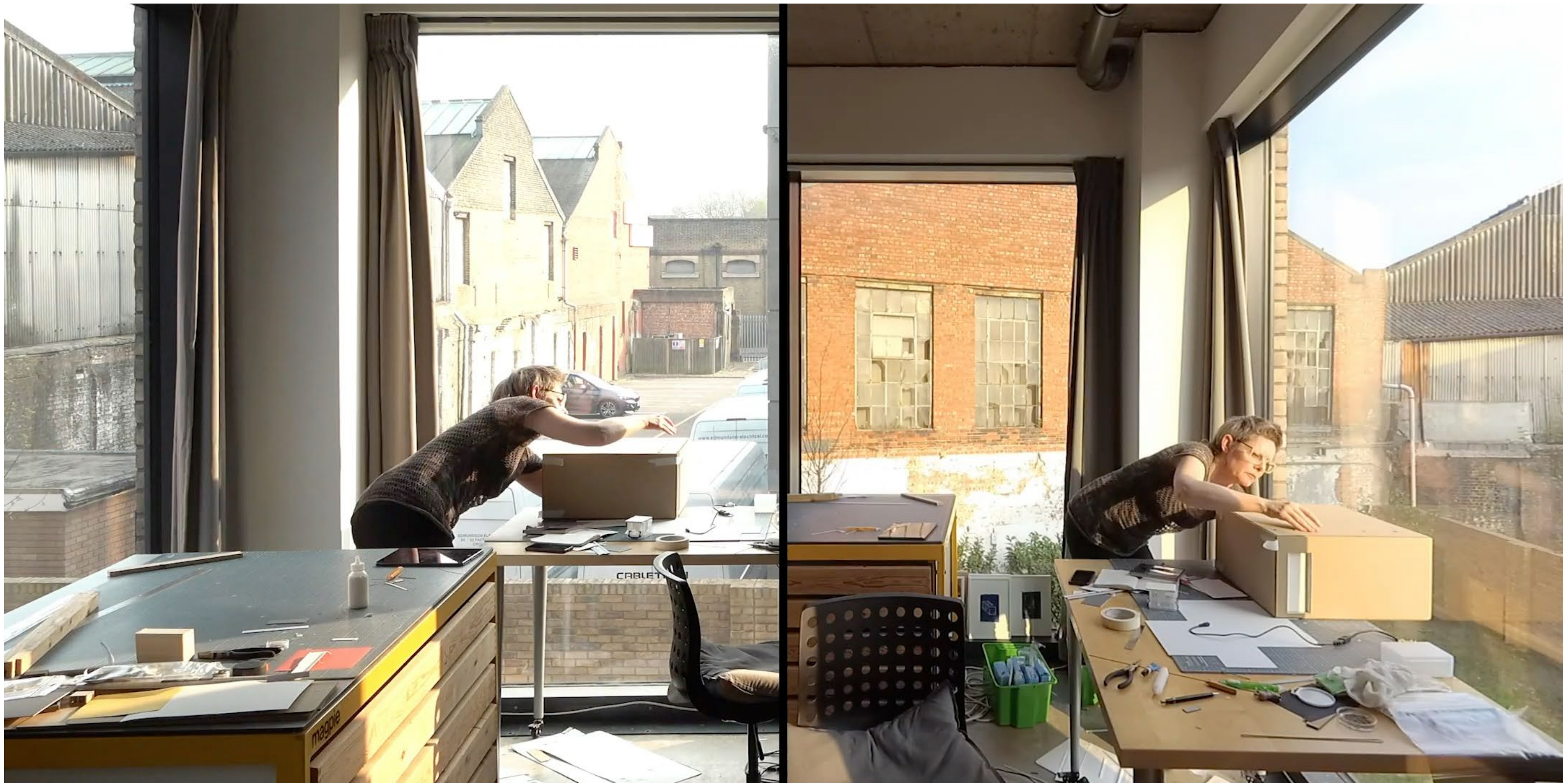


epilogue

The work contained in this document (that you are reading) is extracted from my transdisciplinary art/architecture practice, which, by its nature is also fundamentally uncanny—being between and also moving across two disciplines, looking back at one home discipline from the location of another, to be simultaneously inside and outside a discipline—‘at once inside and added on, always already at home yet an outsider.’²⁷ In this practice I use mise en abyme as a device to draw viewers’ attention to the process at play in physical models, to engage them with the small spaces inside the models, and to explore the uncanny nature of the physical model in relation to built and unbuilt architectures. Through this employment of recursive models of models, of models, of models, I foreground the viewer’s acts of perceptual construction, while challenging their understanding of what is ‘real,’ and seek to amplify the uncanny qualities of the experience. The *abyss*, in a mise en abyme, is a fundamentally uncanny place, where doubling occurs and reoccurs and reoccurs, invoking the void of infinity, but pulling us back from that abyss as the physical limitations of the model materials halt the recursive iteration.



The use of models emerged from a desire to develop my existing architectural filmmaking practice beyond its reliance upon existing built edifices, and, through this process of making, I recognised the relationship between the room I worked within and the model spaces I was crafting, understanding the performative nature of my practice, and its relationship to the performative qualities and potential of its artefacts. In the re-presentation of this work here, another layer of performance has taken place—new forms of engagement and ‘reading’ of the work have been performed (by you).

small studio f23 (2020)

Small Studio F23 was produced in the first Covid lockdown—a 1:15 paper and card replica of my South London artist’s studio remade my space of making from within, using the limited supply of materials I had to hand.

With lockdown preventing the public exhibition of the physical work for the foreseeable future, I utilised Instagram as a device to ‘exhibit’ the work, including the process of its production, and thus have viewer input to the work as it developed.

Paired photographs from within and outside the model showed the miniature room first, revealing its made nature only after a screen swipe. Placed against the studio windows, the interior view drew in the world outside, the 15x scale difference being absorbed without notice by the camera’s artificial eye.

Possibly prompted by @scandalous_artefacts’ Instagram comment ‘And will your model include a tiny 1:225 model of your studio tucked into the corner of it?’, I produced my first version of a mise en abyme—within the model studio dwells a 1:15 replica of the 1:15 model (resulting in a scale of 1:225) in the same relative location in the studio window on a replica table. Not stopping there, this model of the model contains a 1:15 version of itself (now at 1:3375), also sitting on a model of the model table, again in the window. At this point the recursion halts—the final model of the model of the model is only a few millimetres on each side, without an interior of its own in which to contain its own replica. These layers of replication and self-reference destabilised the reading of photographs and films taken within the model—by containing a model within its own interior space, the model room is situated as ‘real’ via its counterposition to that which is ‘made.’ The model of the model of the model continues to disrupt the reading of scale and the understanding of real versus representation even further.

the cube at scale (2021)

In 2021, as we were emerging out of nearly a year of lockdowns, a collection of timber studs and cementitious panels that had been stored in a corner of the communal spaces in my studio complex became transformed into the *Cube Gallery*. An iteration of the late architect/artist Ken Taylor's 4 x m2 Gallery Pavilion, the Cube Gallery was placed in a double height atrium in the centre of the studio complex, to become a site for the studio tenants to share their work with each other.²⁸ While having a strong sculptural presence, the structure has a life of its own with its 'interiority' allowing artworks to change in the 1m2 windows.

The Cube at Scale (2021) responds to the artefact of the pavilion—the construction of a mise en abyme of recursive model replicas draws this original 1:1 artefact into the work. The first model was 1:5, filling one of the 1m2 vitrine windows of the pavilion gallery, and this scale afforded the model construction a direct tectonically analogical relationship to the 1:1 version—balsa was sawn and connected using nails and pins in holes made with a jeweller's micro drill bit.



As the recursion reduced the respective scales to 1:25, 1:125, and finally 1:625, the modelmaking process abstracted out the tectonics of its precursor, and halted at a version 4mm wide, this miniature enchanting to the human viewer but crude to the mechanical eye of the camera.²⁹ Each model was a model of the version one scale larger, not the original at 1:1, and therefore took that other model as the primary reference.

A relocation of this installation to another 4 x m2 Gallery Pavilion (at Ken's studio in Peckham) severed the link to the Cube Gallery 'original', thereby causing the first recursive element to be lost.³⁰ However, this move instead established a more complex relationship to the model-like artefact of the gallery pavilion, sharing many formal and spatial qualities of its new home, but with different external cladding materials (which changed over the duration of the exhibition).

little lethaby (2021)

Little Lethaby took the production of mise en abyme to a fully public venue—viewers' reading of the work conditioned by their embodied experience of dwelling in the same space as the model, within the large room that repeats itself at smaller scales directly in front of them.³¹ Made for the *(In)visible Processes* exhibition at Central Saint Martins, the project included a 1:15 model of the gallery space, a model of itself, and a model of that model, and was positioned in the gallery by windows onto a public walkway.³²

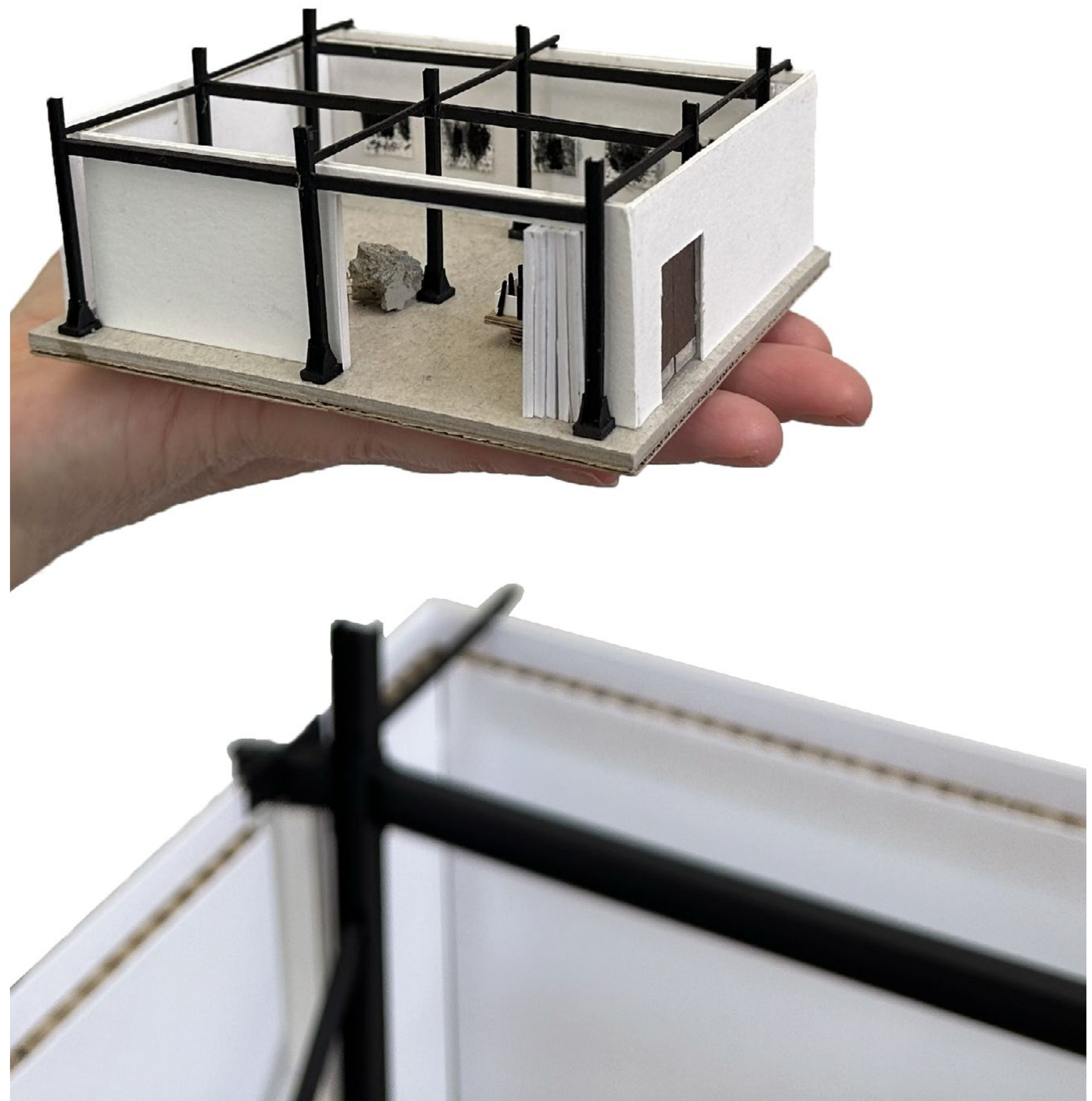
Dwelling in a far corner of the 1:15 model, a small video camera looks across the model gallery, towards the windows, capturing passers-by pausing to look into the gallery, peering into the 1:15 model, and the 1:225 model, and seeing the 1:3375 model.³³ A large screen broadcasts the camera's view, affording a view inside the model to both gallery visitors and passers-by, seeing themselves appearing through the model windows and roof cutaways. In addition to its own recursive replicas,

the larger model housed a series of exhibitions of its own, creating an exhibition inside an exhibition, adding another set of referential relationships to the mise en abyme.³⁴ In the 'main' exhibition in the 'real' gallery, a series of eight of my large cyanotype photograms on coloured card were displayed—in the first exhibition in the *Little Lethaby* gallery a corresponding set of miniature cyanotypes on coloured card were hung in the equivalent location. These were not replicas of the large prints, but little artworks in their own right, produced from the shadows of small objects. These were joined by other small artworks made by others—a small clay architectural precedent model; a small original painting; a miniature knitted textile piece; scaled digital prints of Jo Law's *The Illustrated Almanac* offset lithographic prints; and replica cyanotypes by @cyan_o_type.³⁵ The exhibition also contained objects from my own practice—models made for *The Cube at Scale*; clear acrylic blocks for making cyanotypes; video work on an old iPhone screen; plaster casts of single-use packaging; and furniture from my Small Studio F23 model. Model hazard cones (made many years earlier by @cyan_o_type when they were one of my architecture students) appear throughout the space, which, along with my model plan chest spilling out its contents of small cyanotypes, imply the exhibition isn't quite finished.



9 columns (2024)

9 Columns (2024) was a 1:10 model created for a joint exhibition with a colleague, Dr Maycon Sedrez, titled *Form Shadow Space: Analogical Perceptual Artefacts*, which used our respective art/architecture practices to explore ways in which artefacts of architectural representation induce spatial perception.³⁶ Moving to this larger scale afforded this model three further recursive iterations—starting with the original space of the gallery their scales were: 1:1, 1:10, 1:100, 1:1000, and 1:10000, the last of which was a millimetre square. The scale and size of the original gallery allowed the second recursion to also hold its own small exhibition—Maycon produced versions of his large paintings for each of the largest two models, both spaces then becoming doubles of the original as sites of exhibition. This mise en abyme was placed in the



entrance to the gallery, drawing viewers through one opening into a space through another, and another, and another, and then back out into the full-sized room they and the largest model shared.

The models are understood as made objects and as spaces in their own right—the enchantment by the varying technical intricacy of the hand-made models parallels the immersive engagement of projected spatial perception—these double readings paradoxically, uncannily, overlaid.³⁷ In this enchantment/engagement of artefact/space respectively, viewers relate their architectural elements to those of the gallery—the nine columns that structure all versions of the gallery ('real' and model alike) become sculptural figures in every iteration.

As with *Little Lethaby*, a small camera lurks inside the largest model, its linked screen positioned to face viewers as they approach gallery and gallery model(s). The live image also affords its own uncanny reading—seeing the screen before noticing the camera, a viewer would interpret the space shown as full-sized, and as they bend down to peer into the model their own face looms large in the doorway, and they become a Lilliputian giant looking in to a world too small for them to enter.³⁸

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I would like to acknowledge the contribution everyone who has interacted with the physical artefacts of my models—whether in person or at a distance via images on screens—has made to the ongoing development of the work. It is only through the responses of others from their own readings of the work that I can understand the affect it might have. When you are playing with perception it is the active viewer who creates meaning and brings the abyss into existence—without them it is just a model in a model.

This essay has been written in parallel with its double—an essay for the *Routledge Handbook of Interior Architecture*. That essay focuses on the performative nature of the physical architectural model, and, like this essay, draws upon ideas of analogy.

author biography

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notes

- 1 Scholars of architectural representation frequently build upon Nelson Goodman's discussion of 'worldmaking'—see: Nelson Goodman, *Ways of Worldmaking* (Harvester Press, 1978); Marco Frascari, 'Models and Drawings—the Invisible Nature of Architecture', in *From Models to Drawings: Imagination and Representation in Architecture*, ed. by Marco Frascari, Jonathan Hale and Bradley Starkey (Routledge, 2007), pp. 1–7 (p. 4); Thea Brejzek and Lawrence Wallen, *The Model as Performance: Staging Space in Theatre and Architecture* (Bloomsbury Methuen Drama, 2018), p. 1; Dalibor Vesely, *Architecture in the Age of Divided Representation: The Question of Creativity in the Shadow of Production* (MIT, 2004), pp. 13–14; Robin Evans, 'Architectural Projection', in *Architecture and Its Image*, ed. by Eve Blau and Edward Kaufman (Centre Canadien d'Architecture, 1989), pp. 19–36 (p. 19).
- 2 Kester Rattenbury, 'Introduction', in *This Is Not Architecture: Media Constructions*, ed. by Kester Rattenbury (Routledge, 2002), pp. xxi–xxiv; Sonit Bafna, 'How Architectural Drawings Work—and What That Implies for the Role of Representation in Architecture', *The Journal of Architecture*, 13 (2008), pp. 535–564; Matthew Mindrup, *The Architectural Model: Histories of the Miniature and the Prototype, the Exemplar and the Muse* (MIT Press, 2019), p. 48.
- 3 Barbara Maria Stafford, *Visual Analogy: Consciousness as the Art of Connecting* (MIT Press, 2001), p. xvi.
- 4 Douglas R. Hofstadter, 'Epilogue: Analogy as the Core of Cognition', in *The Analogical Mind: Perspectives from Cognitive Science*, ed. by Dedre Gentner, Keith J. Holyoak and Boicho N. Kokinov (MIT Press, 2001), pp. 499–538. Analogy finds itself part of many disciplines—for an excellent overview of analogy as used across disciplines: Marcello Guarini and others, 'Resources for Research on Analogy: A Multi-Disciplinary Guide', *Informal Logic*, 29 (2009), pp. 84–197.
- 5 Sigmund Freud, *The Uncanny* (Penguin, 2003 [1919]); Ernst Jentsch, 'On the Psychology of the Uncanny [1906]', *Angelaki*, 2 (1997), pp. 7–16; for a thorough overview on the ideas and history of the uncanny, see Nicholas Royle, *The Uncanny* (Manchester University Press, 2003).
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- 7 Jamie Fobert, 'Working in Architecture' (Lecture, University of Toronto, 2016).
- 8 Mindrup, *The Architectural Model*, p. 48.
- 9 Stachowiak, 1973, cited in Brejzek and Wallen, *Architecture, Model, Performance*, pp. 4–5; Jörg Jozwiak, 'Miniature Appreciation – What's So Great About Little Models?', *World Art*, 11 (2021), p. 152.
- 10 Frances Glessner Lee referenced in Corinne May Botz, *The Nutshell Studies of Unexplained Death*, (Monacelli Press, 2004), p. 47; Jozwiak, 'Miniature Appreciation', p. 156.
- 11 Jozwiak, 'Miniature Appreciation', pp. 154–56.
- 12 Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Duke University Press, 1993), p. 61.
- 13 Stewart, *On Longing*, p. 61.
- 14 Stewart, *On Longing*, p. 62; Simon Garfield, *In Miniature: How Small Things Illuminate the World* (Canongate Books, 2018), p. 110.
- 15 Mindrup, *The Architectural Model*, p. 45.
- 16 Liam Lacey, 'Original-Cin Interview: Hereditary's Ari Aster Is a Cinephile Who Told Crew to "Feel the Evil"', *Original Cin* (2018) <<https://www.original-cin.ca/posts/2018/6/6/original-cin-interview-hereditarys-ari-aster-is-a-cinephile-who-told-crew-to-feel-the-evil>> [accessed 29 June 2024].
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- 20 Dickmann Iddo, *The Little Crystalline Seed: The Ontological Significance of Mise En Abyme in Post-Heideggerian Thought* (SUNY Press, 2019), p. 1; Nelles, 'Mise En Abyme', p. 313; McHale, 'Cognition En Abyme', p. 175.
- 21 Nelles, 'Mise En Abyme', p. 312.
- 22 Werner Wolf, 'Introduction', in *Metareference across Media: Theory and Case Studies*, ed. by Werner Wolf, Katharina Bantleon and Jeff Thoss (Brill, 2009), pp. 7–8.
- 23 Iddo, *The Little Crystalline Seed*, p. 7; McHale, 'Cognition En Abyme', p. 181.
- 24 McHale, 'Cognition En Abyme', p. 177.
- 25 All images are by the author except those as follows and used with permission from: Matthew O'Donnell (pages 138, 139, 140 (top), 141), Alessandro Zambelli (pages 146, 147), Maycon Sedrez (page 148).
- 26 Eleanor Suess, 'The Model Interior as an Analogical Performative Space', in *Routledge Handbook of Interior Architecture*, ed. by Nisha A. Fernando (Routledge, 2025).
- 27 Royle, *The Uncanny*, p. 19.
- 28 <m2gallery.com/about> [accessed 10 December 2024].
- 29 Ralph Rugoff, 'Homeopathic Strategies', in *At the Threshold of the Visible: Minuscule and Small-Scale Art 1964–1996*, ed. by Ralph Rugoff and Susan Stewart (Independent Curators Inc, 1997), pp. 11–71 (p. 64).
- 30 The Peckham iteration was the Mark II of Ken's 4 x m2 Pavilion, with my model replicating the fourth version <<https://m2gallery.com/projects>>; <<https://eleanorsuess.works/portfolio/the-cube-at-scale-peckham/>> [accessed 10 December 2024].
- 31 Eleanor Suess, 'Little Lethaby' (Lethaby Gallery, 2021).
- 32 '(in)Visible Processes', ed. by MA Culture Criticism and Curation students (Lethaby Gallery: Central Saint Martins, 2021).
- 33 In Eleanor Suess, 'Projective Views', in *Flow: Between Interior and Landscape* ed. by Patricia Brown et al. (Bloomsbury, 2018), pp. 134–41. I explore Vivian Sobchack's notion of how the 'film's body' functions when the camera is filming within the small world of a model in *The Address of the Eye: A Phenomenology of Film Experience* (Princeton University Press, 1992).
- 34 <<https://eleanorsuess.works/portfolio/the-little-lethaby-gallery/>> [accessed

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- 35 Jo Law, 'The Illustrated Almanac' (Big Fag Press, 2014) <<https://www.bigfagpress.org/buy-prints/jo-law-the-illustrated-almanac-print-edition>> [accessed 10 December 2024].
- 36 Maycon Sedrez and Eleanor Suess, 'Form Shadow Space: Analogical Perceptual Artefacts' (Deakin Library Waterfront Gallery, 2024).
- 37 Alfred Gell, 'The Technology of Enchantment and the Enchantment of Technology,' in *Anthropology, Art and Aesthetics*, ed. by Jeremy Coote and Anthony Shelton (Clarendon, 1992), pp. 40–66; Brejzek and Wallen, *The Model as Performance*, p. 3; Jozwiak, 'Miniature Appreciation', p. 156.
- 38 Stewart, *On Longing*, pp. 67–68.