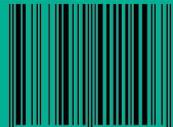


*Models Ruins Power* is a three-part journal about the primary generators of architecture. The publication, edited by Sasha Cisar and Nicholas Lobo Brennan, is a collection of essays in the form of writing, drawing and photography. In this issue on *We Live In Models*:

**OLIVER WAINWRIGHT** on the power of models  
**MARIO BISQUOLM AND FABIAN LAUENER** on modern life  
**WERNER OECHSLIN** on the model architect  
**NINA POWER** on the destruction of architecture  
**WALTER MAIR** on theatre and opera  
**DOUGLAS MURPHY** on housing  
**RAPHAEL ZUBER** six buildings  
**EMMANUEL PETIT** on irony  
**GRUPPE** on baugespann  
**JACK SELF** on the production of desire  
**PETER CARL** on the possibilities of models  
**MILICA TOPALOVIC AND BAS PRINCEN** on the real and modelled  
**LUIS CALLEJAS AND LUKAS PAUER** on weather  
**MOSTAFA SHARQAWI** on reimagining Cairo  
**DAVID KOHN** on cannibal, phantom and chimeric buildings  
**ASTRID SMITHAM AND NICHOLAS LOBO BRENNAN** on Joseph Gandy

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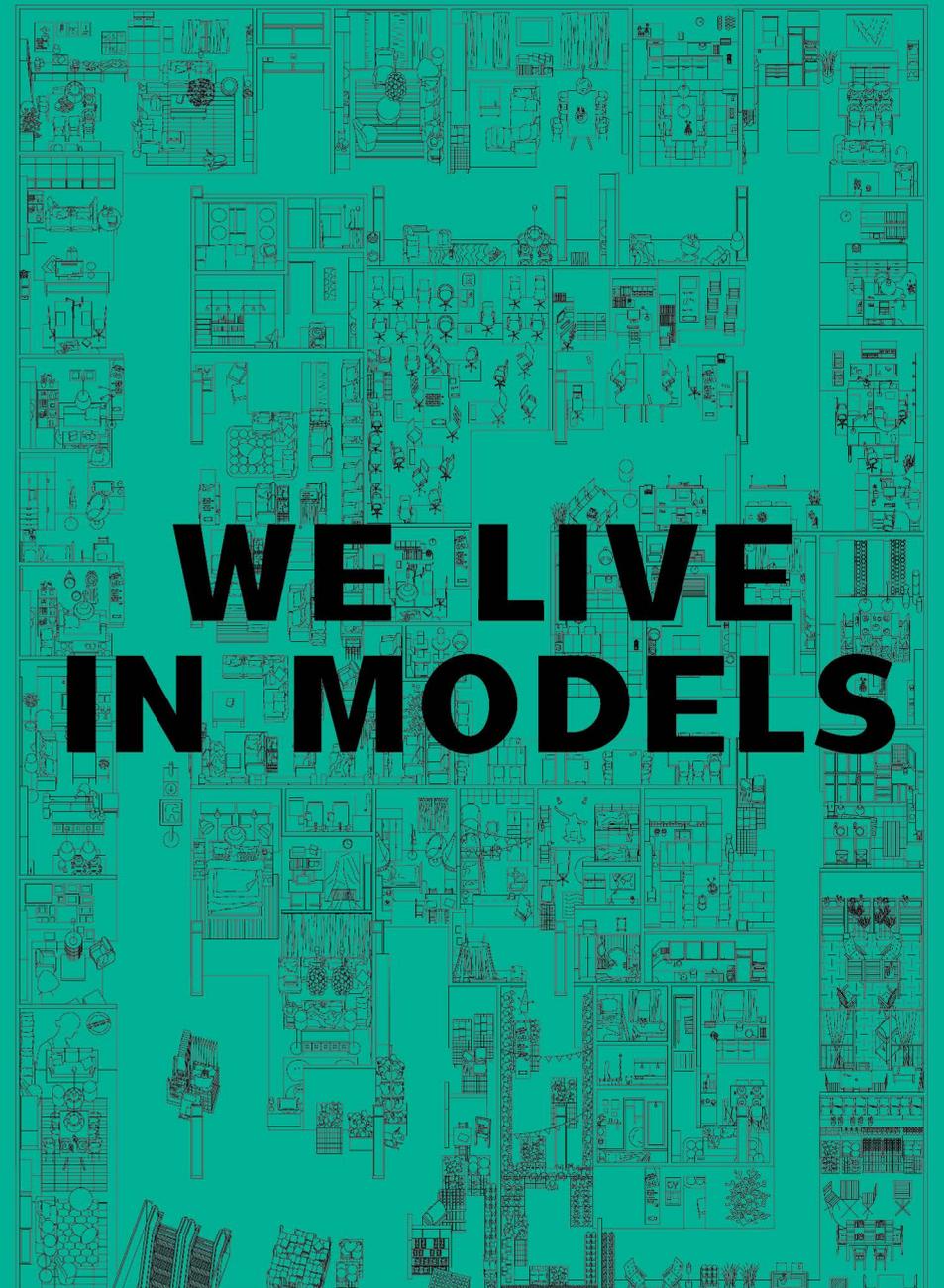


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**MODELS RUINS POWER 1**

Kommode Verlag



**THE  
DRAFTSMAN  
AND  
MARGHERITA  
(PART ONE)**

**DAVID KOHN**

## **CANNIBAL BUILDINGS.**

**Down the road was a new housing block going up. It stood on the site of a previous development from the 1980s which was in bad condition, more because it had not been looked after than it was poorly constructed. When the Council decided to knock it down there was local outcry, how could so much construction only thirty years old be of so little value so soon? Besides, the 1980's housing was an extension of a much larger estate so if the extension was ripe for demolition, what about the rest? Local residents had come to love the honey-coloured concrete of their terraces, walkways and party walls. At a local consultation event to discuss the new designs there was consternation and a heated debate about what could be retained of the old scheme. Surely it had some virtues? The contractor was on hand to field just such a question: the honey-coloured concrete, he said, would**

**be crushed and re-used in the new construction. This was not what local residents were expecting. There was much muttering as people took in the thought and considered whether this was a good or bad thing. Today, you can walk past the development and see in the low walls surrounding the site flecks of colour in the grey concrete as though the strength of the building had been drawn from the life-blood of its predecessor. The new walls are a watered-down version of the old walls across the road in the large estate. For those in the know it is comforting and troubling in equal measure to know that the new building cannibalised the old.**

## **CHIMERIC BUILDINGS.**

**Next to the cathedral, by Mitropolis Square, is a small, cube-shaped church known by some as the Little Cathedral. Our tour guide explained that legend has it the church was founded**

**in the eighth century by the Empress of Byzantium, Eirene of Athens. She continued, Eirene was the wife of Leo IV and mother of Constantine VI. Both men were iconoclasts and oversaw the widespread destruction of images in churches. Eirene, on the other hand, favoured icon veneration so that during her five year reign, the policy was reversed and the production of images resumed. Women played a disproportionate role in resisting iconoclasm we were told, but Eirene was eventually banished to the island of Lesbos where she died shortly after. Fitting then, that the Little Cathedral is built of marble blocks covered with images of lions, peacocks, doves, flowers, sphinxes, geometric figures, and the tree of life. The images are incongruous, from different cultures, carved by different hands and on different types of marble. My son asked, 'Why is this building made of other buildings?'**

## **PHANTOM BUILDINGS.**

**The structural engineer called to say that her fees were now well and truly used up and that if the design was to change any more she would need to go back to the client, cap in hand. Mahalia thought about the last time the subject of additional fees was broached with the client and her heart sank. The design of the building structure really would have to be frozen at this point. She flicked through the plans on her desk and tracked across a building section on her screen and felt a growing panic. As a building it made sense, she thought, but it was not where she had imagined the overall design was heading and if this was not to be a sublime construction, what was the point? And so began a brief period of mourning for a stillborn building. As is the case, a compromise would be needed, so Mahalia reviewed the drawings once more and phoned the engineer to say the building on the drawing board was**

**fine, it was good to go, no need to revise the design. But, the building as it stood would of course need to be adapted. The engineer was perplexed – if the design was fine, what was to be adapted? Mahalia explained that she would treat the current design as a completed house and that she would already start working on the extensions. The client need never know about the phantom house crouched within the final construction.**

JOSEPH  
MICHAEL  
GANDY'S  
ROOM

ASTRID  
SMITHAM  
AND  
NICHOLAS  
LOBO  
BRENNAN