**"See it all – Small":** **Miniature Architectural Models as Representations of Contested Space**

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In this paper I will critically analyse miniature architectural models built in the image of different heritage sites. The case studies that I use from Israel\Palestine are the Second Temple Model of Jerusalem and the Mini Israel Theme Park, both of which have in fact gradually become heritage and tourist sites in their own right. I will examine how and why these miniature models were created as representations and substitutes for real heritage sites, and how they strengthen notions of collective memory and national identity on one hand, and geopiety on the other.

These two sites, which are visited by both locals and tourists, represent contested physical spaces that play a central role in the Israeli-Palestinian conflict. The Second Temple Model shows Jerusalem in 70 AD, representing a time of national glory. I will explore how this model participates in constructing contemporary relations of Israelis with the past by representing an origin myth that connects the nation with territory and archaeology. For the Christian tourist, this model, which represents Jerusalem at the time of Jesus, responds to religious expectations and emotions. By offering a panoramic and uncontaminated view of the city, it allows religious visitors to be both modern tourists as well as pilgrims.

The “Mini Israel” theme park was designed as a recreational tourist site and contains miniature models of various contemporary places in Israel. As a family-oriented leisure site, the choice of places represented (as well as those that were excluded) and their arrangement in relation to each other is designed to incorporate all visitors while hiding some difficult aspects of Israeli social and political reality such as the borders, the Israeli-Palestinian conflict, and the relationships between centre and periphery. Mini Israel provides the visitors with a utopian version of the country, which is the basis for an idealised national narrative. Originally focused on sights that tourists would expect to see, it has changed over the years to include many sponsored models, advertising different companies and institutions.

 I argue that beyond their visual qualities, such *modelscapes* have specific ‘more-than-representational’ features. Reaction, emotion and affect are produced not only by the visual and bodily experience of the moving visitor, but also by scale relations between the body and the object. These scale relations create a feeling of empowerment and control of the visitor over the miniature model. However, they simultaneously also appeal to the visitor’s cognitive abilities to perceive the miniature as gigantic, and to imagine a full-scale environment which relates, by extension, to the represented external reality.

The case studies therefore represent, produce and interpret sites that attract visitors, and provide markers so that tourists will recognize the original sites when they see them. Thus these modelscapes provide an 'experience of signs’ that is loaded with political meaning: they endeavour to turn a chaotic and complex reality into a "model reality", which can be easily grasped, contained and controlled.

Yael Padan is an architect and has a Masters degree in architectural history from The Bartlett School of Architecture at University College London, and a PhD in Sociology from Ben Gurion University, Israel. She is interested in the interface between visual culture, heritage and memory, and architectural history and theory. Her research deals with the ways in which social and political ideas are expressed in concrete representations of the built environment, focusing on miniature architectural models. She explores modelling as a means of recording, constructing and re-inventing reality,  and the ways in which it is ‘marketed’ to visitors as a tailor-made experience.