A Room as a Book: A Book as a Place
"Philomela's trick reflects the "trickiness" of weaving, its uncanny ability to make meaning out of inarticulate matter, to make silent material speak. In this way women's weaving is, as grammata implies a "writing" or graphic art, a silent, material representation of audible immaterial speech." *page 173*

-Ari L. Bergman, "Language and the Female in Early Greek thought" (as quoted by Jennifer Bloomer in Sexuality and Space)

Weaving, the making of a story through seemingly unrelated parts is a constructive action. As in the O.E.D. *fabric* definition: "3a. Any body formed by the conjunction of dissimilar parts, a frame, structure h. esp. with reference to the animal body." This body, not only animal, but of a wholeness of a thing made through this action is the creation of a story; the story containing pieces which inform the entirety.
Aluminum screen cut into eleven 3” x 24” strips, each strip folded, accordion-like into a 3” x 4” dimension packet of a 3/16” thickness. Each packet has a silver threaded seam in the lengthwise center closing a 1 1/4” x 3/4” rectangular opening cut out of the middle of the upper center. All eleven accordion packets are bound together through wrapping the prickly rectangular opening with an aluminum binding of unravelled screen thread. There is a bent steel rod latch that conceals the room hidden under another layer of wrapped screen.

In the absence of light, the interior of the room is hidden, protecting the inhabitants from the outside.

The screen room construction carried with it the concern to use only woven metal screen in its making, thus exploring the material qualities of the screen, levels of transparency and opacity, roughness and smoothness on the edges and what happens when the screen is unwoven, using the separate aluminum fibres to bind the screen layers together.
Many yellow forsythia blossoms
planted into the plaster mold such
that the liquid volume of blossoms
tightly corresponds to a rectangular
plaster mold of dimensions 12 x 12
(4 x 4 in).

The mass of plaster is perforated on
the inside by the memory of the
forsythia blossoms.
A book is not a recording simply of “the facts” as they occurred sequentially. How we enter the space or world of a book is made by the creation of the book itself. Can a room be a book, or booklike? Can a book be roomlike? What is one room that is like a book? A book as in containing the path and the world to which the path leads? Maybe you just jump in, maybe you are only allowed to see a little. Sometimes it is as if you never really occupy the space at all. In Hagop Sandaldjian’s sculptures, it takes an apparatus to engage in the world of those stories, not unlike entering through a door like structure. What is a door? A well made entry? A zipper? Will the space only ever be accessed through spying through a keyhole? I hope we never lose the nature of the key. There is a way to enter the space. Maybe it is closing our eyes and putting out our hands to feel the fur coats or allowing the scent of orange blossoms to tell about the orchard.

A story has a construction. Or maybe it is better said, a making. The world of the theatre opens up to the imagination what world is behind the scenes especially after the curtain draws to a close. As the written story, the script is taken to different places and the story of it has to change. This is inherent in the life of the theatre, in the life of action occurring in the present and the next present to come. We get glimpses of another world, and continually wonder what happens as we have to continue the dialogue past the closing of the curtains. Some places have no curtains and this changes the space, the action entirely, we are gathered in more physically into the other world.

"Every story has a construction" Sverre Fehn, architect
The tea-room (the Sukiya) does not pretend to be other than a mere cottage, a straw hut, as we call it. The original ideographs for Sukiya mean the Abode of Fancy. Latterly, the various tea-masters substituted various Chinese characters according to their conception of the tea-room, and the term Sukiya may signify the Abode of Vacancy or the Abode of the Unsymmetrical. It is an Abode of Fancy inasmuch as it is an ephemeral structure built to house a poetic impulse. It is an Abode of Vacancy inasmuch as it is devoid of ornamentation except for what may be placed in it to satisfy some aesthetic need of the moment. It is an Abode of the Unsymmetrical inasmuch as it is consecrated to the worship of the Imperfect, purposely leaving some thing unfinished for the play of the imagination to complete.

Kakuzo Okakura, The Book of Tea
"On the map of your empire, O Great Khan, there must be room both for the big, stone Fedora and the little Fedora in glass globes. Not because they are all equally real, but because all are only assumptions. The one continues what is accepted as necessary when it is not so; the others what is imagined as possible and, a moment later, is possible no longer."

"With cities, it is as with dreams: everything imaginable can be dreamed, but even the most unexpected dream is a rebus that conceals a desire or, its reverse, a fear."
green
book

Green loosely woven fabric lined on the underside with greyblue satin covers stiff board to form a portfoliolike book. Closed and tied with satin strips, the book measures 13 1/2” x 19” x 1 3/4”. Opening the book, the satin strips that come out from the edges are untied, two 13” x 19” flaps are opened, one from on top of the other, two 13” x 9 1/2” flaps are then opened to reveal a center 13” x 19” panel. Each flap has a wide center strip to hold the items contained within.

The green book reveals itself and its contents through its unfolding. Made so that each item can reveal its singularity, the green book binds only through the placement of the items within its structure.

The constructive limitations of the green book were such that the fabric is used only in continuous strips without interior cuts or seams. The greyblue satin lining is a hidden interior revealing itself only at the seams and under the center strips on each flap. The exterior loosely woven fabric and smooth interior satin is a contrast that is a reminder of the protective nature of the outside and the vulnerable interior (items as well as satin) showing itself only through its unfolding.