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INSIDE THE BOOK, AN EVER CHANGING SPECTACLE UNFOLDS

The Book is rectangular in form with two rounded ends. Outside of the Book, run prominent, vertical fins. Each fin is a page. Inside, the stacks against the perimeter wall radiate inwards, reflecting the position of the pages beyond. The Book mirrors itself on every axis, folding vertically and horizontally, but also in depth, so that beneath the ground it is doubled again, and may be read only as a kind of Disorient, a pathless land.

The Book is one of two TELEPATHIC MATERIALS, and contains a number of researchers – ALCHEMISTS, GEOLOGISTS, an ARCHITECT, an ASTROLOGER, SCRIBES and READERS – contracted to accumulate and filter material towards the production of a film script, that will eventually describe the form of their host. The film itself is long overdue, and in respect to the ever-increasing information both within and without the Book, the researchers' task is immense. The WITNESS' role is to record the process of material transformation by the researchers. She is a kind of lens to their productions, and in moments of capture, is written into the fabric of the script.

[Voice-over] The photograph now represents what is being said in words.

Orbiting the Book are the PROPHETS who propose the material to be translated by the researchers. By virtue of their ability to forecast the future, and their particular vantage point external to the Book, they pre-empt both the script and the film. Each scene, and each frame, is already known to them.

PROPHET I: [Looking onto the Book] They search here for a language.

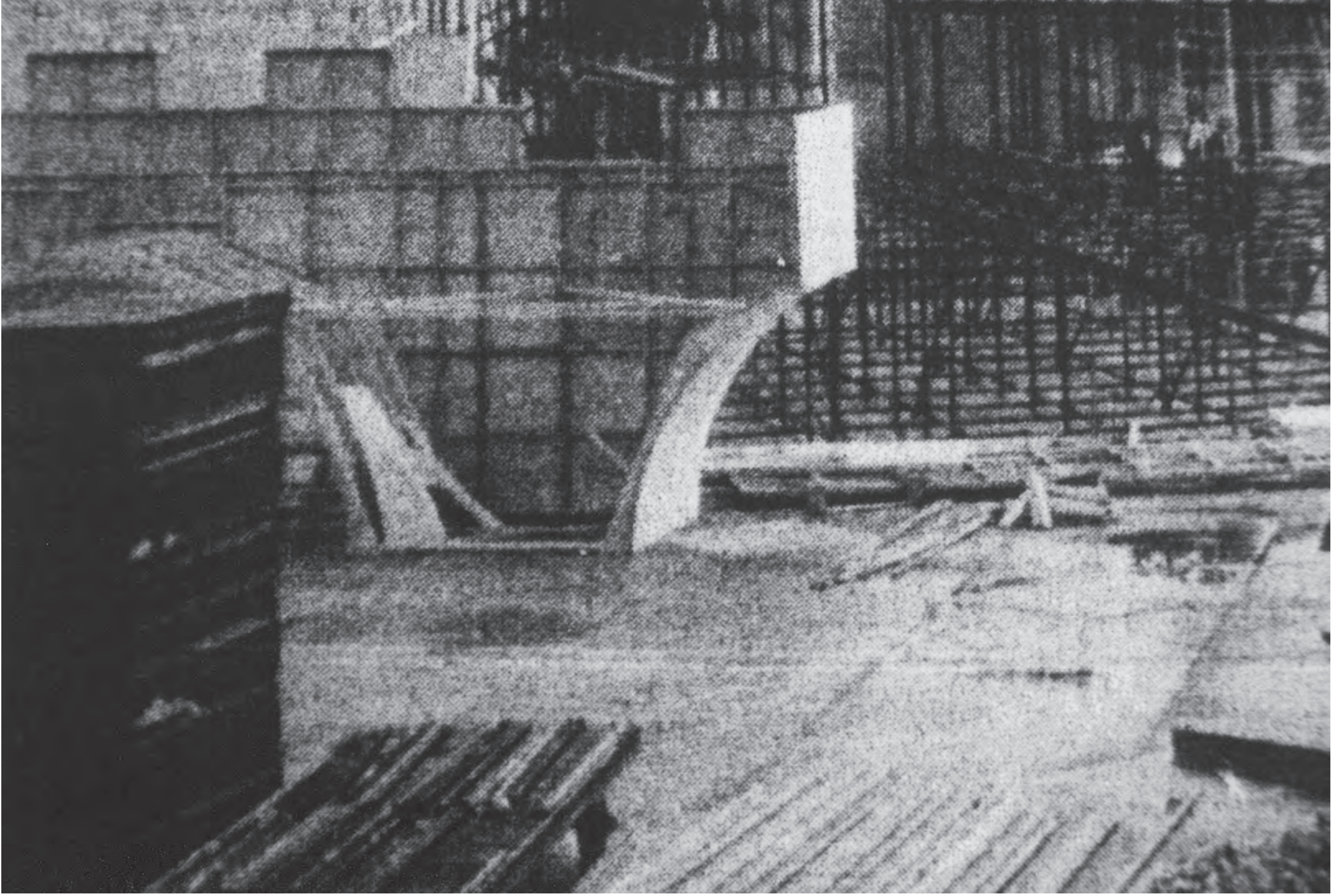
PROPHET II: Only that which narrates can make us understand!



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WHAT IT SHOWS INVOKES WHAT IS NOT SHOWN

It is not known how long the researchers have been working with the materials, or when, exactly, the Book itself came into being. It would appear that construction began on or around the 31st December 1962, with the Book fanning open at some point on the 10th November 1964. The ASTROLOGER however, not content with the inexplicit accounts of its 'birth', pursues a more precise timeframe. The matter is further confused by the recent introduction of a document, nominated by one of the PROPHETS for inclusion in the film script. The document, a black and white photograph, depicts a building that imagined, more than two years previous, the pages of the Book as it now stands, as if some premonition from the past.

Later, another document is proposed, this time, a drawing for a film set. There is the suggestion that it might be co-opted as material towards the design of the set for the Book, a sort of blueprint for the film. The images are transmitted to the WITNESS to be secured as evidence.

ALCHEMIST I: I wanted to send her the image, but instead, she noted the idea, the word. These images are the proof of a coincidence, as strange as it was certain.

SET DESIGN SPECIFICATION:

CONSTRUCTION AND EXTERNAL FINISHES: in situ reinforced concrete frame from 279 mm square columns on 6.1 metre grid. Portland stone; Portland stone aggregate for vertical louvres; black basalt aggregate concrete panels; aluminium window frames.

INTERNAL FINISHES: Terrazzo and Holmsund PVC tile floors; white aluminium ceilings; beech wall panels; afrormosia doors, shelves etc.

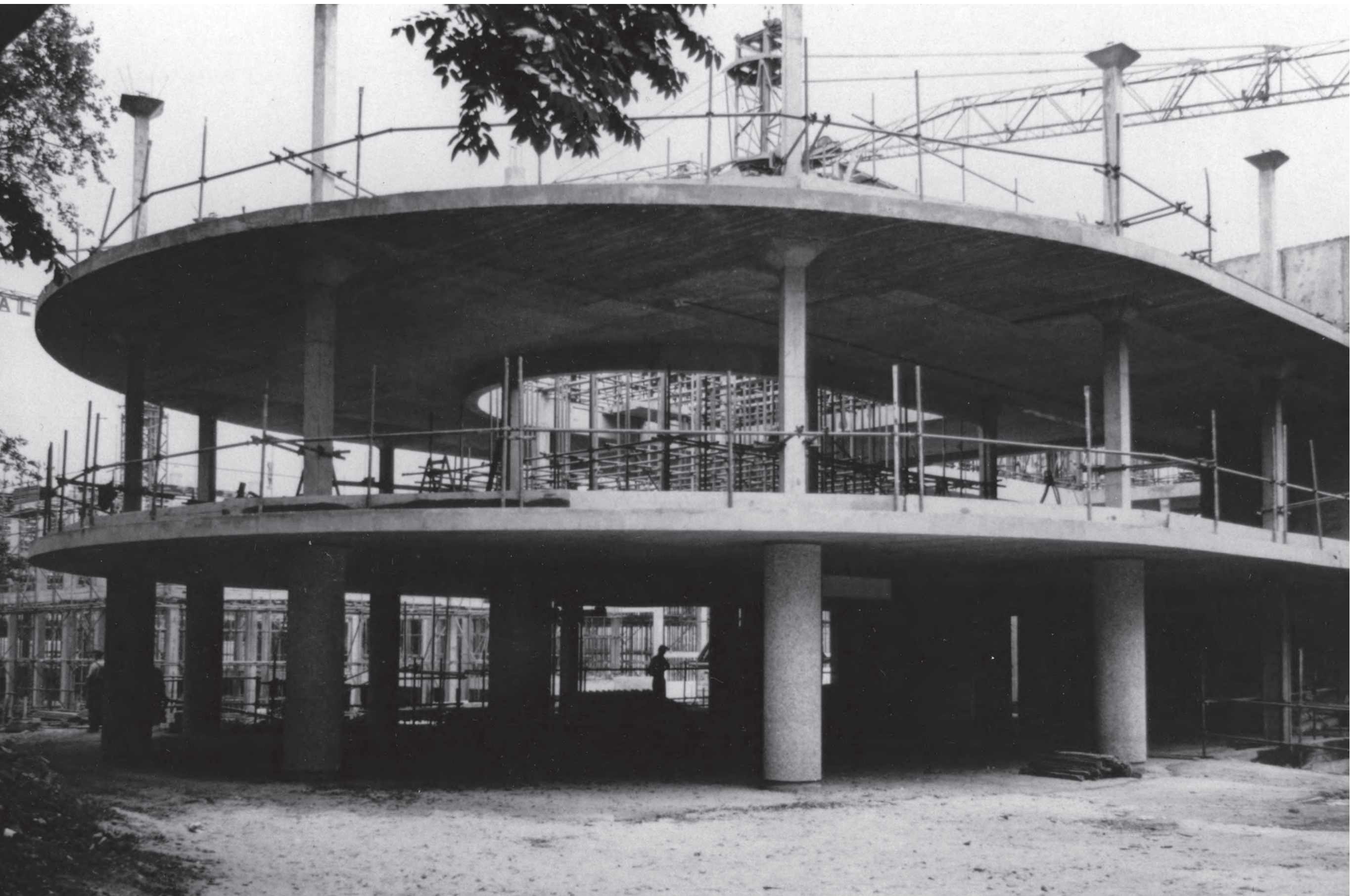
HEATING: High-velocity air-conditioned system with low-velocity breakdown to the zone to be conditioned. Air is heated to the final temperature condition for room areas which have different exposure ratings.

FURNITURE AND FITTINGS: all to the Architect's [in this instance, the PROPHET] design except for chairs by Finmar and Intercraft and VaredPlan vitrines by A. Edmonds & Co. Ltd., Birmingham. Shelving constructed by Samuel Elliott and John P White (Reading) Ltd., book store shelving by Bruynzeel; tables and desks by Victoria Joinery Ltd; curtains and carpets by Decorative Art Guild. Tebrax shelf brackets: Osram (G.E.C) Comfort fittings with Lowglow louvres for departmental lighting.

Superficial area within external walls 4645m² (50,000 sq.ft.)



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