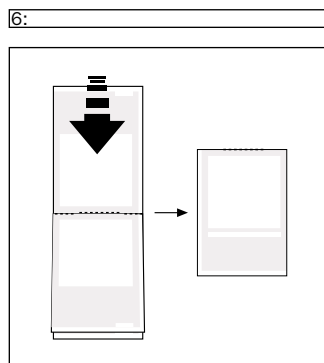
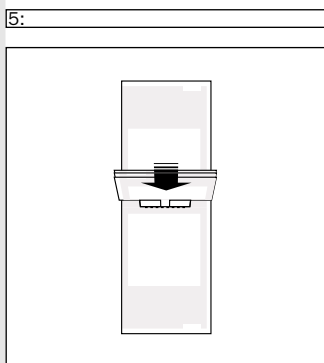
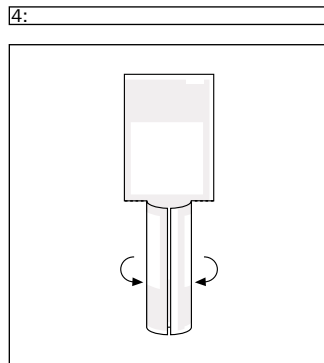
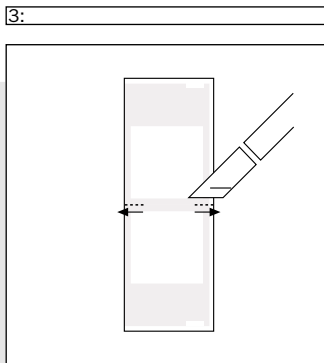
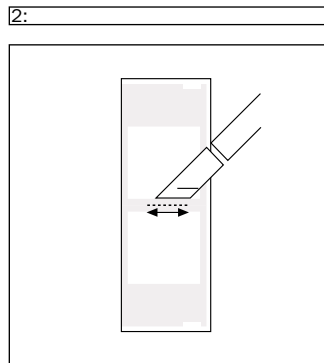
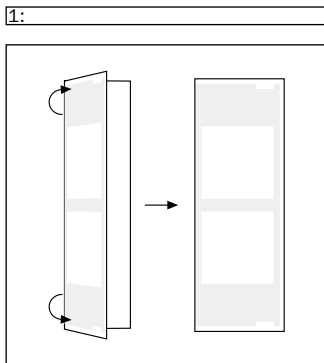


Construction



- 1: First, fold each A4 sheet in half along the vertical axis.
- 2: Using a craft knife or scalpel, cut a horizontal slot along the centre dotted line of the first A4 sheet. (pages 1/2/17/18)
- 3: Then cut along the dotted lines on all the other sheets. Make sure to cut to the very edges of the paper.
- 4: Stack the folded sheets in ascending order with the even numbers at the top. Curl the bottom half of the second A4 page (pages 3/4/31/32).
- 5: Thread the curled page through the centre slot of the first A4 page. Repeat this process with the third (pages 5/6/29/30), fourth (pages 7/8/27/28), fifth (pages 9/10/25/26), sixth (pages 11/12/23/24), seventh (pages 13/14/21/22), and eighth A4 sheet (pages 15/16/19/20) with the even pages in ascending order.
- 6: When all the pages have been threaded through, check the pagination. Finally, fold the booklets in half along the horizontal axis.

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-
 and manifests itself in the ability to see the world not as fixed objects
 -
 but as changing lines of binary
 -
 - - - -
 -
 bright white
 -
 circulating around the network in fascinating complexity
 -

-
 whatever that might be
 -
 because code is a process that can be applied to everything
 -
 in order to make something quite different from what we started with
 -
 like building blocks in a child's construction set
 -
 moving them around
 -



- - - -
 michael atavar

-
 this code so beautifully lined up on the page
 -
 thinking - what is it?
 -
 I've been looking at the paper printout for my virtual reality piece .scjis
 -
) 1 (
 -

THE ARTS COUNCIL OF ENGLAND



DIFFUSION

 michael atavar
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 This publication is one of a series of essays commissioned by the Collaborative Arts Unit from leading UK-based researchers and writers, which contribute different perspectives and views to the issues raised by the Collaboration and Ownership in the Digital Economy conference, providing both a background resource and a location for the continuation of these debates. This book and the other titles in the series are available in downloadable form as diffusion eBooks from <http://proposcs.org.uk/diffusion/>

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 and it's here
 -
 -
 in this unconscious flow of brilliant unreality
 -
 -
 we call code
 -
 -
 that we might find some eventual answer to the difficult question -
 -
 -
 who are we?
 -
 -
) end of ---- (

 the answer is it's a river
 -
 -
 flowing
 -
 -
 coming from the past of ourselves
 -
 -
 and moving like a current towards the brightness of the future
 -
 -

 a stream of ideas that doesn't stop with this one particular piece of mine
 -
 -
 but which flows into all my other works - shockwave, quicktime movies,
 director, 3-D simulations
 -
 -
 in one unbroken line
 -
 -

-
 is actually telling us about ourselves
 -
 our senses
 -
 the need for open space
 -
 and our desire for slowness
 -
 impulses that can't easily be brushed aside
 -

-
 river
 -
 we need to think about what this
 -
 their natural forms and surprising sensuality
 -
 by the soft surfaces of programming languages
 -
 so instead of being puzzled
 -

-
 a single sentence
 -
 that travels out beyond the confines of my monitor
 -
 through computers, street lights, MP3 players and auto piloting systems
 -
 in one long string of code
 -

-
 but tuned out of our conscious lives
 -
 making things for us
 -
 it's a secret world
 -
 what's really remarkable about this river is that it doesn't involve us
 -
 in fact
 -

-

that reorganises what we think we know about the exterior world

-

and processes it into what we don't yet recognise

-

about our interior landscape

-

-

code is

-

a dark reservoir

-

a fluidity

-

a sensual flow

-

-

and it's this contradiction between the ubiquity of programming languages and their absence from our awareness

-

that makes me think of this VR code as nature

-

it's not like a river

-

it is a river

-

-

or a sky

-

or a shower of rain

-

with all the presence

-

and possibility that this idea suggests

-

-

and if we work backwards even further

-

this desire manifests itself unconsciously in the poetic mountains,
rivers and clouds of text in VRML code

-

that expand on the page in front of us

-

like a wide open landscape

-

clearly mimicking what we want but can't seem to ask for any more in
our lives - original space

-

-

that we can't find in our modern overcrowded cities

-

where we can enjoy the sensuality of open space

-

creating a world for ourselves

-

is really a way of finding a place where our dream lives can still find a home

-

so for example I believe our technical mastery of virtual reality

-

-

just like nature

-

the code that we have created

-

is beyond one individual's common understanding

-

and so in a sense can't now be controlled or contained

-

-

) end of pt 1 (

-

it's difficult for me not to think of this text as alive

-

flowing like electricity

-

and as I look at the words in front of me

-

in lively and unpredictable ways

-

it blossoms across the page

-

-

and telling us things about

-

ourselves

-

that can be clearly felt

-

but not articulated in our conscious lives

-

-

that is our own collective unconscious

-

===

-

drawing on a river of ambiguity

-

languages themselves

and look at these products as having a reverse effect on programming

-

it might be more useful to work backwards

-

-

) 2 (

-

code is not

-

a sky

-

a shower of rain

-

or even a river

-

-

and so can't be grasped by any metaphor that I might use to describe it

-

not thinking

-

because code is all about making

-

-
) 3 (
 -
 instead
 -
 of always thinking of code as creating fixed outputs on the screen
 -
 games, animations, entertainment, 3-D simulations
 -

-
) end of pt 2 (
 -
 waiting for the next word of this sentence to appear
 -
 right now
 -
 you are here
 -
 that whatever might be going round in your head at this moment
 -

-
 this makes it difficult for us
 -
 we're so used to watching TV - looking at an experience rather than being in it
 -
 (with a frame around the subject to tell us what it is)
 -
 that we find programming languages
 -

-
 in favour of a now that we can't seem to fully grab hold of
 -
 are abandoned
 -
 a place where all our rules of past and future
 -
 erratic
 -
 unstable
 -

-
 mouse poised
 -
 a flashing vertical line
 -
 |
 -
 the cursor
 -
 telling you
 -

-
 at this very moment
 -
 is as the place you find yourself on the computer monitor
 -
 the only way to describe this flow of code
 -
 in the end
 -

-
 and that's ok
 -
 because we might usefully see our relationship with code as a kind of game
 -
 a challenge
 -
 for us to be more playful
 -
 in our understanding of how these texts actually function
 -

-
 trees, cars, houses or fences
 -
 but it might equally involve
 -
 the game that I'm describing is played here with the numbers and tags of VRML
 -
 in fact
 -