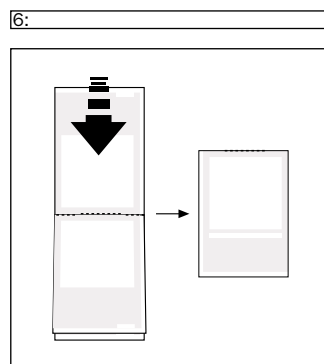
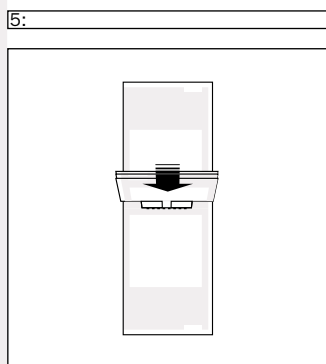
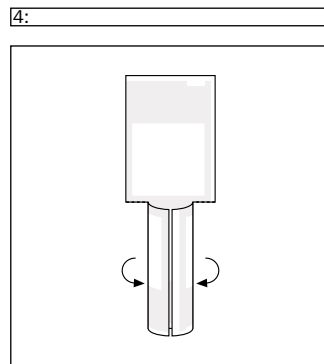
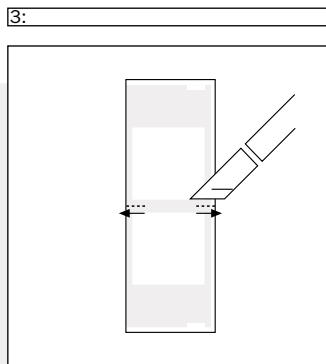
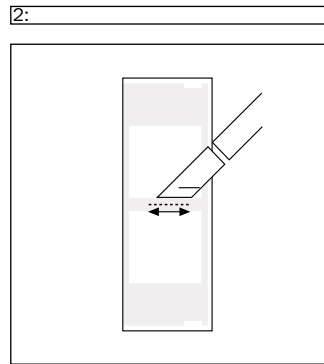
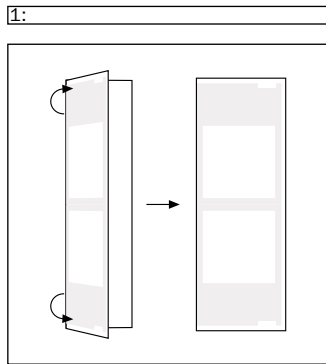


## Construction



- 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 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 page (pages 3/4/31/32).
- 5: Thread the curled page through the centre slot of the first 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 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 .scis  
 -  
 ) 1 (  
 -

THE ARTS COUNCIL OF ENGLAND



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www.diffusion.org.uk

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This publication is one of a series of essays  
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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  
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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  
 -

-  
 a sensual flow  
 -  
 a fluidity  
 -  
 a dark reservoir  
 -  
 code is  
 -

-  
 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  
 -

-  
 and possibility that this idea suggests  
 -  
 with all the presence  
 -  
 or a shower of rain  
 -  
 or a sky  
 -

-

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  
 -