LUDIC-SOCIETY

GoApe Issue #1 Nov 05

GO APE

goape is an informal expression meaning just to lose control and become really angry or excited

RADICAL LUDICITY

The ludic society exists to provoke an
artistic research discipline best to be addressed
as ludics. As a distinctive branch of ludology it prescribes
Friedrich Nietzsche´s dictum of the gay science, stated in "Joke,
Cheating and Revenge" (1882). "List, Lust and Ludus" playing and
cheating (="List" in german) are enjoyed as a ludic methodology of search!
Jeu is the French term for play, jouissance, enjoyment, but the translation does not
carry the sexually orgasmic connotation that the French does in addition to the idea
of taking pleasure in something: **Joy in Jeu by cheat!**
The quicksilver character of the ludic re/search goes beyond mercurial thievishness in the

fields of science and game. It enters **pata-science fiction for adults!**
As a project it is fickle between art, games, search and play. As an ouvroir
(garage) for contingency and imaginative solutions, it´s methods are what the
French would call ludique, which is to say playful, amusing and, by extension, really
rather puzzling. In-game parlance it adds new pivotal points of interest to the societé
ludique, as the concept of real players in real games.

Current research projects by society affiliates: **nouveaux machines célibataires** for the
www.GoApe-project.org. GoApe-Chindogu series B, circuit board 001-031005-b to
006-041005-b. 'Pataphysical circuit board designs are the basis for GoApe chindogus,
useless but working interfaces to a game engine. In the form of a spiral and a hidden
ape they are also worn fashion-like as ludo club badge.

The Ten Tenets of Chindogu
 1. A Chindogu cannot be for real use
 2. A Chindogu must exist
 9. Chindogu can never be patented
 4. Chindogu are tools for everyday life
 5. Chindogu are not for sale
 7. Chindogu is not propaganda
 8. Chindogu are never taboo
 3. Inherent to every Chindogu is the spirit of anarchy
 6. Humour must not be the sole reason for creating a Chindogu
10. Chindogu are without prejudice
after Kenji Kawakami. 1995. 101 Unuseless Japanese Inventions.

real player in real games

www.ludic-society.net

006-041005-b

GoApe-Chindogu

001-031005-b

GoApe

I will not make any deals with you.
I will not be pushed, filed, stamped, indexed,
briefed, debriefed, or numbered!
"The Prisoner", Patrick McGoohan, 1967

PLAYING
WEAR
GAME
TRICKS
FASHION
CHEAT

LUD/D/ICS. A NEW OUVROIR FOR NOUVEAUX MACHINES CÉLIBATAIRES.

Marguerite Charmant

Le vent se lève, il faut tenter de vivre;
Raymond Queneau. (Cahiers du Collège de 'Pataphysique, 1952)

Similar to a 'pataphysical bike, ludics is a levitation model for a thinking machine, providing the salvation, that is embedded in the danger and joy of in-game technologies. Behind the books of physics and science (ept meta ta physika), the methods and practices of 'pataphysika and pata-science fiction vanquish the physics of the rules of play. The ludic conception is doubly rooted in a theory society, forming itself between the actual ludology and narratology strains of theorizing computergames and a broader interest in a milieu and society becoming more and more "en-played" toward a revolutionary theoretical assessment of a real players society: Le voil se lève (=unveil)! Due to the altered acceptance of a life in play, games are increasingly released into "RealGames" and eluded into "RealPlayer" game engines. Albeit both terms are betimes in use, it needs a specific discipline to elaborate their relevance, which ludics, again a neologism based on the term ludus (=game) and practice, can offer. The new reality constituting games need objects and things, to facilitate an epistemic moment beyond the seduction of playing tricks and gaming. The hereby proposed exemplary conception of physically present nouveaux machines célibataires, transgresses theory machines, suggests to take advantage of the historically introduced logics of art, when entering RealGame engines! In ludics, artists and practitioners directly participate in the development of this distinctive strain of ludic theory by presenting and theorising digital or physical artefacts. By looking through the filter of these traces, we can then see the reverberation of the subversive recycling and aesthetic reconfiguration practices in other fields of contemporary society. Roleplay, world games and pervasive gadgets are the main elements to be analysed in the nascent societé ludique. The acoustic similarity of the term ludic to the historic term luddite, describing labourers opposing technological progress, destroying labour-saving machinery at the turn of the industrial age, is a convenient coincidence for the constitution of the ludic in the postmedial age. Instead of the destruction of the machine, its inversion is cultivated. Therefor a typology of conversions of games is of special interest in the ludic discipline. Ludics adds research foci to game studies, as the concept of RealPlayers and of the artist as agent of change. It stands apart from game theory, the abstract study of games, or the mathematics of competition and cooperation, which analyse situations in terms of gains and losses of opposing players. The main argument is the emergence of an experience based, emotionally charged reflexion by playing through game systems under aesthetic banners. Such plays are a sustained practice in glitching forms of Lebenswelt (= lifeworld).

The cheat, another word for playing tricks, as phenomenon and cultural technique is a good example for such ludic practices. Playing tricks and cheating are phenomenons in computer games as a medium, which have post-medial real-life relevance. One such example is the trade of synthetic objects out of massive multiplayer online games (MMPOGs). Selling these objects to players, who did not gain them by investing life time, is considered cheating. In network worlds such as ebay, these game objects are priced and their trade generates an enormous amount of economic capital for those who have the time to play and the will to sell. Cheating is necessary to survive, both in MMPOGs, GTA (GrandTheftAuto) and in stock-markets: Still playing? It´s just an illusion!

Traces of certain social conglomerations and their practice are analysed in ludics, but to the same extent they are also constructed by playing game artists. For example, peculiar game interfaces serve as broader digital archaeological evidence of a game culture. As an act of ludics their contingency is developed in an ouvroir, old French word for garage, which was used in the group oulipo, ouvroir de literature potentielle, a historic 'pataphysically inspired artists association for potential imaginative solutions. A research ouvroir opens up spaces for contingency. The consecutively discussed series of nouveaux machines célibataires were designed in a ludic ouvroir, the Ludic Society Spain Chapter (LSSC). These functioning but absurde game interfaces illustrate imaginative solutions, the particular, the extraordinary, the deviant, the contingency, the exception of the rule and the artefact of fantasy, which eludes each form of rationality.

'Pataphysical circuit board designs are the basis for so called GoApe chindogus, for example also in the form of a spiral, worn as game-fashion gadget by ludic socialites at club evenings, similar to the way Raymond Queneau and other members of the Collège de 'Pataphysique in the 50ies, or "the prisoner" in the 60ies TV-series wore spiral badges. The fashionable ludo club badge is at the same time functioning as a circuit-board, but useless. Just as well as the retorsion thinking of Gilles Deleuze, it expresses the rotation around ideas as method, it maps a playful game based research artefact. The GoApe chindogus are new bachelor machines, designed in a collaborative ouvroir game by fleshgordo (Gordan Savicic), hardware hacker (Max Moswitzer) and superfem (Margarete Jahrmann).

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REALENGINE AND REALGAMING

A Ludic Society Mail Discourse Summarized and
Made Readable by P. M. Ong

Don't you think the world's greatest game artist ought to be punished...
for the most effective deforming of reality?
Allegra Geller & Ted Pikul. eXistenZ

Allegra Geller is a prototypical gamer in today's gaming culture. She is only creative during the game "eXistenZ", her avatar is a game designer. Back from the game "eXistenZ", which is turning into the game "transCendenZ", together with her protector Ted Pikul she summarizes the plight of the game industry in the quotation above: the game industry sees itself as deforming reality. It sells the virtual as a somewhat different reality. The virtual refers to reality, supporting it rather than countering it. This cross-over from the real into the virtual and back again is the smallest common denominator in a globalized game culture.

The game industry has been transformed over the past thirty years from the ideas to production all the way to the final product. It began with abstract representations requiring a mental effort to turn five pixels into a human being, or the gamers simply accepted their new existence, became what they controlled and subordinated themselves to this different new existence – turning into a spaceship among asteroids or into a bunch of red, green and blue dots. In the beginning the games were hard-wired (Pong) and moved in the direction of programs for the computer through cartridges. Every game obeyed a different system of rules, for which it was specifically developed: a system for PacMan or SpaceInvaders, Nebulus or Great Giana Sisters. The bitmap graphics were improved and led over time to a considerable radiation of concepts, games with different styles and stylistic directions.

Games first entered into public (media) awareness, however, when they developed in the direction of mass reception programs, which had already been learned by the majority of people: the three-dimensional perspectival representation. A first milestone or fall from grace was Myst. Here the old concepts of the reception of space could be applied, the 3D concepts that had always contributed to transporting book printing could still be used. Gamers no longer had anything more to learn, they could move, orient themselves in a way similar to in "reality". Then the scene really began to blossom with the introduction of the Playstation, which was the first platform that not only focused on three-dimensionality, but also coupled vector graphics (which had almost been forgotten since the arcade games) with textures (subordinated bitmaps). From this moment on, three-dimensionality in games was no longer to be stopped. Yet an upheaval also took place in the gaming underground. The engines that simulated three dimensions grew in significance. These are systems oriented to the real world by default (from the representation/graphics all the way to the emulation of

physical processes like gravitation). These engines are used as the starting point and adapted for each new game. We have started to live in virtual object-oriented 3D worlds, where games emerge as adaptations. The games of today are based on these default real worlds; there are variations and re-mixes, methods and classes are over-written, and then we have a "new" game. The game industry feeds its Orcs and Allegras with newer and newer graphic effects and sells the old concepts underlying them as though they were new. Yet as ever, there are mutations among the Orcs, defective reception patterns, altered program codes, and so groups can always be found that withdraw or simply do something else.

Among the most fascinating of these are the RealGamers. This is not a unified scene, but rather a murmuring of many fractions and style directions at the moment, and it is doubtful that they will ever have or even want a single voice, and even more doubtful that they would give themselves, when talking about themselves, a label like "RealGamer".
One fraction finds its recruits among disappointed gamers that have already played every game and are disappointed with the digital wastelands of games that do not offer anything new and are further celebrated in films like Lord of the Rings. Others reject any proximity between game and reality. Still others simply find all of today's games boring. What all these groups have in common is that they are based on reality as an engine. One of their achievements is being able to see the real world as an engine, as a (re-) programmable game system.

The RealEngine is suitable for this, because it has an endless diversity and possibility for detail, thus far surpassing all game engines in terms of rendering and ray-tracing. In the area of structure and programmability, the RealEngine can truly be endlessly modified. One can spend hours chopping up a tree and there are still always new details that appear. This is where games reveal their limitations, when a tree cannot be chopped any smaller than into three pieces. RealGamers have virtually become an algorithm for generating reality. The RealEngine, on the other hand, allows for recursive destruction, construction and recomposition. The RealEngine is socially freely available to anyone that perceives it as an engine that can be formed and programmed. Another important aspect of the RealEngine is that the engine is complex, that it can be played with an endless number of systems, which can also be nested in turn – depending on the set and the game being played. At the same time, the rules

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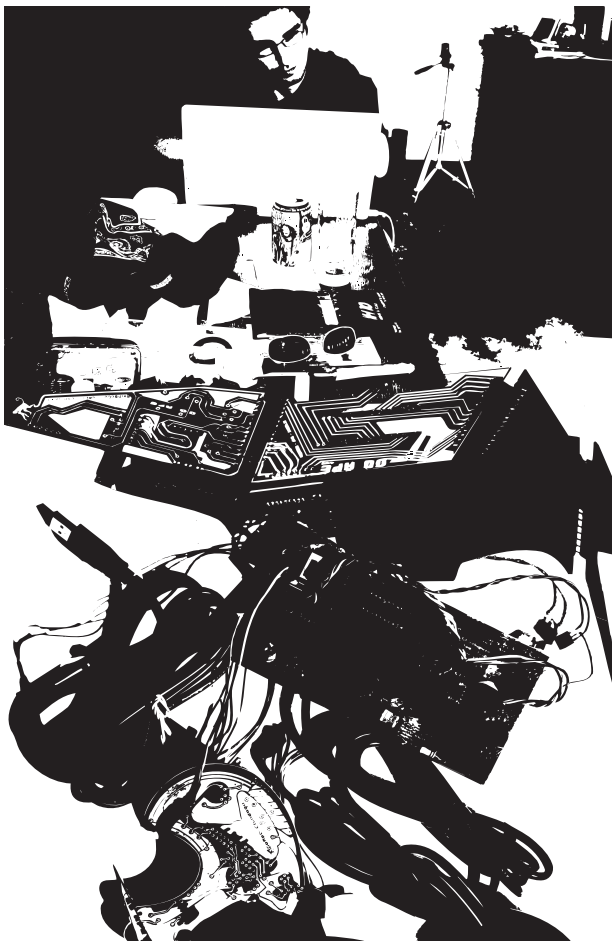
are mutable when the game is in danger of becoming boring. And what is theoretically not unimportant: the RealEngine is the most powerful of all engines, because virtual game engines like Unreal or Doom are subsets of the RealEngine.

There are RealGamers who transfer game concepts to reality, thus changing, enriching reality. Some examples of this might be, for instance, the action "Real Life Tetris", in which one of the tetris blocks jumps out of the game and looks for a place for itself [1], or the Japanese artist Takehito Etani with the project "The Third Eye Project" [2], in which he uses a camera behind his head and a data-helmet to turn himself into his own 3rd person game. Then there are people who use reality as a field of experimentation. One very amusing example is the artist Christian Jankowsi's foray [3], when he goes hunting with a bow and arrow in a supermarket and shoots his milk with an arrow before putting it into his shopping cart and rolling the dripping objects to the check-out counter.

RealGaming is probing the boundary of reality and virtuality, generating reality again in the differentiation from the virtual. RealGaming is regaining the world as a mutable and controllable (cybernetic) real-virtuality. RealGaming is a perspective and an action, it is playing with the boundaries of reality, the liberation of the game from the cage of the virtual and industrial game.

Max Moswitzer: "There was once an announcement in the newspaper about kids (I think it was in Berlin) practicing a kind of 'zebra-crossing game': stopping in front of the crosswalk when the pedestrian light is green. The cars wait. Then racing across when the light switches to red. - Today I'm going to take a closer look at a traffic light :)

That reminds me of a retro-game: a five-lane freeway. Cars and trucks from left to right. Everything flat and pixelly (like 'everything was better before'). These streets had to be crossed with a rabbit or a turtle, just some tangle of pixels. In time it just gets boring. At some point you get into 'the rhythm'. And this is not a 'Real Player' rhythm. Standing in front of a zebra-crossing, you can see the brands of the cars, the guys sitting in them, make eye contact; a pigeon lands on a traffic sign and shits on it, maybe you have a tailwind. This is a rhythm where a Real Player has to get into it. For everyone who still crosses at a traffic light today. 'How to cross properly at a red light' [4]."

The RealEngine becomes liveable in the imagination, and you start to see the world in a new way, wondering at the next pedestrian crossing when to walk.

René Bauer: "Funny example, and I think it works perfectly. RealGaming from the perspective of the player. The car drivers have to play along, whether they want to or not :-)

I wonder, though, whether this RealGamers scene is not just a theoretical description. They do not really define themselves in this way, they are simply in everyday life, and what else would have to be categorized under RealGaming? All the artists there are, who do interventions? What about the people reenacting Quake? Are these simply people just growing up?

Of course, other good examples for RealPlayer can be found as well. Certainly one could mention the unknown people who mounted "false" memorial plaques in Paris commemorating "normal" average citizens like civil servants and computer scientists, for instance "Karima Bentiffa – Fonctionnaire – Avecu dans cet immeuble de 1984 à 1989" or "Le 17 avril 1967 – ici – il ne s'est rien passé" [5]. This project, where no one knows when the plaques were mounted, or the project "Space Invaders" [6], in which SpaceInvader game figures were set in concrete, are an exploration of the operation "commemorating" and remembering in our societies.

Yet one question cannot be avoided: Is this movement just a passing fad? A convergence of a few incidents, interventions? Are these not just bored adolescents and why should they not just abandon it again?

In terms of power theory, the question remains as to whether they are truly subversive, or whether, like nearly everything else, they ultimately just help to keep the system alive, in short the game industry. Are they an exit, a possibility for redefining the game?"

[1] Doctorow, Cory. Real Life Tetris.
www.boingboing.net/2005/06/14/
reallife_tetris_vide.html
[2] Takehito Etani, The Third Eye Project at VIPER Basel 2003.
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[3] Rauterberg, Hanno, Hofnarr der Kunst – Die Beutezüge des Christian Jankowsi.
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[5] Henle, J., Plague of plaques bemuses Parisians.
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[6] Invader. Urban Invasion Detected
(a reality game by > Invader).
http://www.space-invaders.com

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7 DIRECTIVES ON HOW TO STAGE YOUR OWN PLAY
Wolfgang Fiel

'Logic takes care of itself; all we have to do is to look and see how it does it.'
Ludwig Wittgenstein

(1) Analyse your starting point:
Many of the tendencies in contemporary urban development, such as the increased social and functional segregation, shrinkage, abandoned spaces, decay or the urban sprawl are immediate results of globalised economies, politics and labor markets. The built urban fabric though, with its modern heritage proves failure in its faculty to embark on this fundamental shift. At present urban planning methodologies offer no useful means to deal with the pressure of this completely fluid situation.

(2) Choose your scale:
With Althussers (1982) conception of an aleatory materialism any purpose has been substituted by the immediate presence of unprecedented circumstances with causality been bent over the aleatoric nature of the surface. It is this surface of events which ought to be equipped with dynamic and transitional patterns of discoursive and materialistic ecologies. Whether you may prefer a studio set-up of reasonable size and elevated degree of intimacy or may get the ambition to be heard in a crowd (Swift 1704), events will be created - individual incidents or accidents - resistant towards any generalised description or classification a priori, magical or cruel moments in ordinary everyday life. Altering the perception of space in the course of an unfolding event, this medium is opposed to the traditional notion of the architectonic as something static and immutable.

(3) Define your resources:
The means for production have to be drawn necessarily from fields which prove indifferent to a possible transformation of the value into a monument of eternity. Because of this the basic elements for the improvisory construction process are pieced together from the leftovers in the derivatives of everyday life. The linearity of product - consumption - rubbish - rubbish damp is been substituted by a circular process: product - consumption - resource - stack/ storage/deposit - product. The formal principle is not one of modernistic repetition but to take discrete steps in a circular mode of operation.

(4) Select your tools:
I would like to call the environment for the explicit application (real-time simulation) of corresponding scenarios „stage", which ought to be equipped with all operational resources necessary, to foster the transient and ephemeral flow of structures and „magic".

(5) Work quick and surprise yourself:
Referring to Dell (2002) improvisatory acting is closely linked with three key terms: activity, situation (event) and structure (strategy). In order to enable action within a concrete situation one got to realise the potentiality of the situation to come and to utilize it accordingly. This kind of intelligence could be termed stratetic and it's necessary to comprehend the essential disposition of the situation or to be apprehended by it. The stratetic intelligence thereby is exclusively practical by nature and is integrated in a rangy net of bodily- intuitiv intelligence. Viewed against this background, improvisation is not solely a epistemological question but one of it's effectiveness as a mode of play within the determination of a concrete situation.

(6) Do not talk:
Since architecture is persistently compared with semiotics, there is a decisive point to make as to the concept of participative and improvisational modes of production, which deprive a linguistic determination a priori and become manifest through the performative act of their physical realisation only. The result reveals an asthetic dimension (form of value) and might be characterised as aleatoric horizon of the constituent event, which effectively is pre-linguistic and hardly can be analysed by means of orthodox linguistics. And in this respect the work of the late Wittgenstein, entitled Philosophical Investigations (1953) is of considerable interest. The question arises in how far meaning can be generated without the ontological deduction of linguistic subjects by shifting the focus towards the notion of pre-linguistic events and their aura.

(7) Do not expect your outcome to last longer but a day:
The play is understood as augmented topography of resources, a garden of ideas, where ephemerality and speed of change are the most distinctive qualities so that space is not exclusively described by the physicality of mass.

Game over.

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TIME TO DIE!
Marina Grzinic

ludic algorithms:
The point of reusing digital "resources" is to make meaningless meaningful, or, vice versa.
The main game today is between possibility (contingency) and actuality (coincidence).
Choose between possibility (contingency) and actuality (coincidence)!
Make meaningless meaningful!

In Ridley Scott's Blade Runner (1982) that was released after his Alien (1979), the Nietzschean [1] reversal of Cartesian dictum I am, therefore I think, I think, therefore I am, is called upon as a philosophical introduction in what has to be the next act in the film, the murdering of Tyrell, the 4 replicants' creator. Deckard, "the" blade runner, has to track down and terminate the 4 replicants (Roy, Pris, Leon, Zhora), who hijacked a ship in space and have returned to earth seeking for their maker Tyrell. The replicants will track Tyrell through Sebastian, who works for Tyrell. It is in Sebastian's apartment that Pris recites the dictum "I think therefore I am" to what Roy responds "Very good, Pris – now show him why." [2] By murdering their creator, as an act of the removal of God ("God is dead" is another interesting and openly misused quote from Nietzsche's The Gay Science), maybe they seek a chance to accept fully a responsibility for proper lives that have been programmed precisely (they know their birth and as well the date when they will die). It is a game between possibility (contingency) and actuality (coincidence) at the base of Blade Runner, and this is as well implied in the afterwards described interactive work Troubles with Sex, Theory and History [3].

The interactive Troubles with Sex, Theory & History starts as every go(o)d interactive game with pure chance or contingency. The user is a gambler, who chooses between the numbers 1 or 2 in order to access the interactive play. All the images, sentences and situations within Troubles with Sex, Theory & History are classified on four levels of values ranging from -- to -+, and from +- to ++. The images and interactions express function and redundancy on the one hand, and meaning, nonsense, destiny and void on the other hand. It is not possible to travel through the four structures without changing them in accordance to our particular history, intimacy, prejudices and stereotypes. A narrative drive is realised with an insistence onto negativity: the user has to select what he/she doesn't like or approve (Choose what you do not like!). Unlike most interactive game structures, after choosing between 1 and 2, the user cannot change the path of events by leaping backwards and forwards. The user either proceeds up to the end, or else has to quit. (As Leon says: "Time to die!")

The user of Troubles with Sex, Theory & History, which is a gambler ready to play a game, finds itself near to David Fincher's plot in his film Se7en (1995) where the cop about to retire Somerset and the serial

killer Doe, who kills using the seven deadly sins, are both adepts of the same capitalist global culture, they have read the same books and use the same resources, the only crucial point is the understanding and reusing of these "resources," to make the meaningless meaningful, or vice versa, to make things politically and socially pertinent or criminally monstrous [4].

"Take a chance! 1 or 2!" depends upon a "brute chance," that will be soon shaped by meaning, in Troubles with Sex, Theory & History it is programmed beyond binaries (minus less or plus full are disturbing set of values), if we will have the capacity to respond to some unpleasant questions regarding, history, sex and theory. Troubles with Sex, Theory & History develops an interface between at least two force fields, between a form of a content that is pure contingency, and a form of expression that is a coincidence; it depends on our responses to the game's questions. It is a process translating a general order of taste, knowledge, obsessions and political viewpoints into a personal order, which is already globally, by the capitalist machine, sucked up, (de)generated and spit out, ready to be bought at the near multimedia shop.

[1] Cf. Friedrich Nietzsche's The Gay Science, published in 1882 (translated by W. Kaufmann).
[2] I make references in my text to Stephen Mulhall's readings of Alien' franchises in Mulhall, On Film, Routledge, 2002, p.41.
[3] By Marina Grzinic and Aina Smid (done in collaboration with Steffen Ruyl Cramer) for the interactive series artintact: from ZKM, Karlsruhe produced in 1990s and republished as am interactive DVD in 2002.
[4] Cf. Mulhall, pp.114 and 131.

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11

CATCH ME IF YOU CAN!
Beat Suter

i don't remember if it was a dream or a game or a dream of a game or a game of a dream. all i remember is, i was sitting in this coffee-shop in a traffic-infested square talking and listening to superfem, dressed if she was just about to persuade the director of the most prestigious private bank in town into handing over considerable funds for creating a safe-haven for ascii-game-developers, alpine cow-dung-admirers, indiscriminate game-merketeers like p.m.ong and honorary members of the ludic society somewhere in the vastness of the transhimalayan cybersea. was there a glitch? did the game-engine start to stutter? i was trying to make out what she was saying. and i was concerned if any of my facial moves and gestures might trigger a ripple of the dream- or game-skin around me, i would be forced at once to see the emptiness beyond my present scenery and would be forced to call a 900-number to sooth my instant surge for intimacy. the traffic across the obstacle-ridden square was horrendous, a huge truck with a trailer came to a sudden halt. the driver looked around for help. and then he decided he would not follow the lane leading him to the wrong part of town – and he steered his engine on top of the divider-island, accelerated, but the island was too high up for the heavy petrol-trailer. the driver got out, looked rather embarassed since he caused a jam on both lanes across the square. my cell-phone doodled and suggested a 900-number. the drivers blew their horns. i turned around, but right then with a firm touch of her ice-tea-glass superfem disappeared in thin air and left a can on the coffee-table. a can? a cause? an argument?

obviously i did not listen well enough! which means, it probably isn't a dream, i am in. rather an algorithm that turns out to be faulty. choose a different algorithm. testdrive a ...

why should i test a spray can? been there, done that. okay, i get it. spraying is real gaming. yes, i do know. "writing" has always been real gaming. nothing new about it. testdrive ong?

he says: real gaming is real gaming is real gaming. fine. and superfem says: the ludic society is real gaming is theory is culture. what should i say about this? i say: allright, but forget the word serious. it may spell serious trouble. it is serious ballony. educational mayhem. bite the bullet with the word serious engraved in it, says america's army. and everyone does. why would you bite that bullet? is it better to bite the bullet than feeling it penetrating your skull? hei, there is no transgression in this bullet-action unless you are happy to be a serious game casualty and land on mankinds cemetery of wasted brains.

algorithm: provoke me ... already done. okay, i feel the straight pressure of your hand on my head. careful, you cannot press it like a mouse-button. no good

telling you to disappear. but then i have an idea. i grab the can that is still standing on the table, get up from my cushy seat and walk over to the driver of the petrol-trailer who is just about to put rounded wood-pieces under the lifted wheels of his trailer to get the big thing up to the divider-island between the two lanes. i shake the can for a few seconds. the driver looks at me with a question-mark in his eyes. graffiti hack reality. i press the cap. a green cloud is dusting his face and hair, he screams! i smash the truck's window with one of the wood-pieces – and all of a sudden i am in the midst of the l.a. riots! someone shoots the driver, and a fight breakes loose behind me in the coffee-shop. tables and chairs fly into the road. attention looters! this is your chance, why don't you get up from your lounge-chair, jump right into the game and grab as much as you can!

change algorithm again. this time anticipate, catch me if you can! just let me make a few marks, put a tag on the wall, convert reality into a programme. but wait, i don't think this is needed, since it already is a bug-infested programme.

algorithm: get real. write about writing. catch me, if you can. graffiti are hacking reality, intros are hacks of virtual reality. but since writing graffiti in an urban environment is a well used form of real gaming, intros are a form of real gaming with virtual games. graffiti writers are playing catch with the representatives of the law, the police, use main traffic arteries as carriers of their art, they are feeding on speed, on movement by trains, cars, pedestrians. catch me, if you can. they are a rebellion of signs in the urban semiotic landscape [1]. now i am gone, now, i am here! they are playing with visibility and invisibility, they are a filter, to see a city different with. they are layers on top of other layers (of text and symbols and pictures). They are defacing walls and houses and trains and buses, deconstructing urban structures - and at the same time they try to aestheticize themselves. a graffiti has to show a certain kind of quality, mastery, otherwise it gets defaced by the next crew. only an elaborate style ammasses enough reputation to be left alone and admired by the other crews.

... to be continued in ludic-society magazine #2

[1] Suter, Beat: Graffiti - Rebellion der Zeichen. Frankfurt a. M.: R.G. Fischer Verlag 1988.

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MUDDY WATERS \ SERIOUS GAMES
Cynthia Haynes

Hurricanes have a way of bringing things into perspective - winds and flooding take us away from home - they wipe our slate clean, they ...disband and uproot. They sort us out into random units destined for random graves. They are honest that way. No anchor can withstand their will-to-extract; no creature can resist their forced mobility. They are unbearably light that way. Science whips about during the peak of their fury and finds it as trophies mere twisted models of half-baked ideas and short-sighted solutions, its banner shredded and pathetic in the post-sturm-and-drang of the darth-vaderly deluge. They are morpho-logic that way. In their wake, after their reign, before their next visit, we tend to (quake-like) return to business-as-usual.

We apply plywood with the intensity of beavers re-building their dam. We engineer our sanctuaries rather than sanctify our freedom. We seek refuge in reason rather than learn a new game. We do not like to drift. But adrift is always where we are. And at play is always how we are. No matter how much we tinker, no matter how deep we dig, no matter how big our edifice - play will push us out to sea every time. We are insofar as we are played. It is time we embrace the game as game. It is time we elevate play and leverage our hope with a distinctive branch of ludology- the gay science.

This does not mean we act like sitting ducks in a shooting gallery. Sitting ducks is an oxymoron any-way. But it does mean we learn to float and fly. We develop webbed feet, and/or we sprout feathered wings. We become hippogryphs. It is not enough to ride them, as in World of Warcraft. We merge with non-player characters (NPCs) by dignifying the non-and imbuing it with the same powers as players. We reverse engineer the bot matrix to assimilate into the only simulation in town - the game. We reinscribe the cut scene onto a new screen/play in which no division exists between play and non-play, between radical ludicity and narrative transition. We take off the mask of entropy that has so darkened our perspective that we imagine ourselves as upright bi-peds with unlimited XP marching over a cliff like lemmings on drugs. We "rise above the mud" of our over-engineered flood plain surveying our past, or what is left of it, and we learn - we don our new knowledge and level up.

In-game parlance, now the language of play, no longer separates us into high and low cultures, first- or third-world sovereign nation-states. We are always already fully integrated into one massively multiplayer role-playing game. One race: player. One language: play. One mode of being: playing. Until now we have been seriously ill. Nietzsche diagnosed the illness of seriousness and prescribed laughter:

Taking seriously. In the great majority, the intellect is a clumsy, gloomy, creaking machine that is difficult to start: they call it "taking the matter seriously" when they want to work with this machine and think well - oh how burdensome they must find good thinking! The lovely human beast always seems to lose its good spirits when it thinks well; it becomes "serious"! And "where laughter and gaiety are found, thinking does not amount to anything": - that is the prejudice of this serious beast against all "gay science." - Well then, let us prove that this is a prejudice! (Friedrich Nietzsche, The Gay Science, Book IV § 327)

As such, we would do well to reconsider our project of 'serious games.' Why side with the 'serious' if we are all players speaking play playingly? If we are honest, as Nietzsche exhorts us to be at the end of The Gay Science, "Unsere Redlichkeit" (§ 335), should we not (more aptly) ally ourselves with gaiety? 'Serious games' is an oxymoron anyway (or, according to our play-logic, redundant). Whether we create, critically compromise, or convert games into art, mods, or some other game-based research artifact, it will not have been our seriousness that determines its artifac-tuality. Nor does a 'serious' label somehow legitimate it for our 'serious-minded' academic colleagues. That threshold does not traffic in cross-disciplinary cre-dentials. Crossing the serious/play border amounts to nothing more than re-installing the 'serious' as the privileged mode of being. Better to disengage from such discourse altogether. Ars ludus sans gravitas. Better to fly above the mud, to float in muddy waters, to muddy the waters of serious games.

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THE LUDIC SOCIETY REPOSITORY FOR GAME BASED RESEARCH ARTEFACTS
Jahrmann/Moswitzer

The ludic socialite generates and collects ludic society traces. The members of the "le parkour" scene jump like Super Mario Bros. over houses and walls. To the ludic socialite they appear as Real Players. Coming across a scene of city runners challenging their physical limits in real life, the ludic artists interpret movies of their "best run throughs" as ludic society traces. A parcours video clip, re-edited by artists, illu-minates the influence of moving patterns of digital characters in jump-and-run games on the realities of young people, grown up as Real Players in factual banlieues. Super Mario was still trapped in a digital world, the parcour jumpers extend the game zone into the suburbs of today´s cities. In the videos even the genre of showing a best run through an environment is exactly the same, that mainly happened in a lot of early machinimas, game-based movies. Those game films were actually live records of the run of a player through a 3D game environment, showing his or her best tour: "Real Players, reality is what we construct it to be!" (Edward Castronova, game scholar, in a ludic e-mail discourse, August 2005). Following Gustav Metzger (1960), each visible fact absolutely expresses its reality, so each ludic trace expresses perfectly its condition and the living reality in which it was constituted. Then it makes sense to exhibit and recontextualise such artefacts in a slightly modified way. The modification, the differentiation is necessary to reach a reflexive distance to gaming.

The GoApe project is another, an artistic research artefact and can be presented as a case study for ludics. The prototype of this open source game engine was developed in association with the artificial intelligence lab in Zurich and the University of Arts and Design Zurich, research and development de-partment as institutional affiliation. The GoApe pro-ject is an artistic experimental system, which merges the real life development of a new open source engine, a software for AI-Simulation, with networked multiplayer gaming and extended game interfaces. The original conception of the game simulates a macacus apes primate society, compared to the domi-nance and hierarchy rules in open source societies. The latter became the authors general topic for the project called GoApe, which main element is a modular engine, that is based on embedded neural networks and exemplary cognitive science features. The simulation of a social system with autonomous agents stands in exchange with the development of the tool itself plus a zoo of hardware extensions. These hardware tools, feeding the engine back and forth, were first called hardbots, in reference to the software agents in games called bots. The change of the machines extension directly influences the software simulation representing a game society. This sustains concessions in the fields of the social recon-figurations of given apparatuses. With the growth of this engine and its implementation, the artists felt the need for an artcoded interface! GoApe Chindogus are designed as complexity-increasing objectiles (Nybble Engine, 2003) by artists and exhibited as examples in the art system. Chindogu is a term introduced by the Japanese writer Kawakami, referring to the real satire aspect of gadget industries. GoApe chindogus transfer this observation into the world of human computer interfaces, as a perverse precondition and absurd setting in the arts around computergames, i.e. permanently requested interfaces in postmedial arts to be exhibited. Observing the tremendous costs and willful unsolicited dependency on industries in inter-active arts over the last decade, working with trash hardware became the first option for the authors, as exemplified by a series of international workshops. This led to the most complicated or useless interface object, accomplishing a simple action, in our case transmitting signals into a simulation engine, in the most complicated way. Such machines were already conceptually introduced in the early 20th century by the art of Rube Goldberg, a political cartoonist originally trained as an engineer. Per definition the series of GoApe chindogus are contingency solu-tions, as main objects of desire and interest, when connected to a PC as functioning but useless appa-ratuses to interface the GoApe game engine (www. GoApe-project.org). But although they exist and function technologically, GoApe chindogus destruct function and semantics for the merit of aesthetics, to joy in jeux in the manner of La gaya scienza (Friedrich Nietzsche), to prove the ludicrous prejudice of the serious human beast against all gay science.

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The Ludic Society magazine is published as a periodical with international articles on tendencies relating to jouissance *=enjoyment and suspense* (after Slavoj Zizek 2005) and jeu *=game*.

Issue #1 is devoted to the phenomenon of new bachelor machines, nouveaux machines célibataires.