LUDIC-SOCIETY

We sell Play - no Games

The Ludic Society Xtra issue#3 is published for a series of "Real Plays" initiated by the Ludic Society. These performative games integrate ubiquitous computing and toy devices by taking them to the point of absurdity. In the words of some of the new Ludic socialites (Bubaris/ Myrivili) such a conceptually pervasive game is **"a free-associative interaction with the in-game, the meta-game and the non-game worlds of the player. It encourages the players to recall and interrelate different levels of information, making connections."** It is played as a "bricolage, which is characterized by associative, highly contextual, experiential, constantly negotiated, non-hierarchical, non-linear approaches to scientific information and the creation of meaning in general."

This Xtra issues topic is Real Players in Real Cities: a "Real Play" is played in 1st Life, the Reality Engine! A Real Play is designed in this best game engine available. Such a play constitutes a contingency game concept. It appears as classifiable in the genre of computer games, although rendered in the full city reality. Adhering to mercurial thievishness (=to steal from computer games) as a massively Real Player authenticator obviously constitutes the first constraint of the distinct level of Real Plays that is hereby entered. Real Play was introduced by the Ludic Society as an ouvroir (=garage) for the unexpected, for contingency and imaginative solutions.

The Plymouth Play "TAGGED CITY"
Social game in the city consisting of a number of useless tags.

1st tag: Plymouth Roadrunner cars, "wardriving" through the city
2nd tag: RFID tags (implants) for players – providing timestamps for the map
3rd tag: Access Scans of the invisible Italo Calvinian city
4th tag: Wunderbaum Chindogus, self-designed useless objects (GoApe Chindogus, 2006) for the Racing Cars – connecting 1st and 2nd Life through absurd hardware devices (and influencing both maps) for a 3rd Life!

The Rotterdam Play "IM/EX- PORT"

In the container harbour of Rotterdam a shipping tag auction is played, with reality engine goggles provided and Real printed RFID tagged Linden Dollars. Play tag at the Night of the Ludic Society.

Target: deprice tagged objects, enplay the world map
Mission: become a Game Figure through implant and tags
Negotiable outcome: a collective borg-like Borgesian psycho-active play-map as meta-game over the city. This commented result is displayed in an online Game Interface for the Play, integrating GIS-Systems such as Wikimapia and Google Earth.
Game type: Real Play. Situated and ubiquitous!
Game method: creating a new map by each play, using real tags of the electronic and logical topography, mixed with 1st-life actions.

New Society Members 2007: John Hsu, Kristian Lukic, Julian Oliver, Duncan Shingleton, Ulrich Götz, Siegfried Zielinsky, Nikos Bubaris & Eleni Myrivili, Aileen Derieg, John Klima, Jo Maier, Olli Leino, Daphne Dragona, Roy Ascott, gHack, kurator.org, McKenzie Wark.

The Secret Life of Plymouth Shopping Centre.

Roy Ascott

Note: The following text written on paper headed Property of Plymouth Sanitary Service was found in a Jajan bowl in the Plymouth Municipal Museum, smashed by chance during the celebrations of Taith-picking, an old Devonian festival. A partially eaten pasty (see below) was also interred with the document. Signed by one Ludovinci it has raised speculation on the possibility of solving the long sought-after Ludovinci code. The base of the vase carries the inscription "TESCO" which in reverse reads OCSET.

OC is known to refer to Occitania, South of France home of the mediaeval Cathars, and "SET" in the old Cornish Tamarese dialect, referring either to the process of making jelly by allowing it the freedom to "set", or "group" as in being a member of a fast "set". In both cases it signals a deep affinity, perhaps political, perhaps spiritual, with the Cathars movement.

> ... Playfulness here is the cultural practice of construction of meaning, in an ambient environment, rather than towards certain perspectives. Play here, is the cultural practice of being perplexed, of posing questions, rather than choosing among given answers. Play is at its best when it provides an experiential mode of experimenting with the norm, trying to find its limits. The more obvious the limits the less fun it is to play.
>
> Nikos Bubaris & Eleni Myrivili, cultural scientists, University of the Aegean, Greece

Ludic preparation for Third Life is all that Second Life should be about. This means treating Second Life as if it were virtual, an illusion, or as contingent and inconsequential as First Life. Whereas we know that First Life is a corrupt version of ludic reality, even as we recognise that Second Life is life everlasting. However, Third Life is where the real action will be. But first we have to be gathered up by the Rapture, and that can only come from good practice in spiritual rocketry: Lift-off comes from you mixing the right chemicals, whether it's TNT or DMT. Dedicated ludicians prefer DMT every time. TNT can be rather terminal. DMT is ecologically OK, though illegal. :-)

For this to be possible, you've got to know about the early emergence of space rockets in First Life. And that involves knowing something about the Ludic Grand Master, the Great Beast, 666, Edward Alexander Crowley, known to the public as Aleister Crowley. As the wise wiki points out: Crowley was a chess master, mountain climber, poet, painter, astrologer, drug experimenter, and social critic. He is perhaps best known today for his occult writings, especially The Book of the Law, the central sacred text of Thelema. Crowley was also an influential member in several occult organizations, including the Golden Dawn, the Argenteum Astrum, and Ordo Templi Orientis (O.T.O.) None of these have yet been released to the gaming public, but ludic rights have been purchased covering most of these esoteric practices, which actually mask a kind of ludic eroticism or lewdic eroterricism as it is known in Third Life critical discourse.

Crowley gained much notoriety during his lifetime, and was famously dubbed "The Wickedest Man In the World." No doubt the greatest accolade one could acquire from a Christian society. Ironically, both of his parents were Exclusive Brethren, an extreme wing of Plymouth Brethren. Plymouth is a dangerous place for mind games. This may be why the Pilgrim Fathers left. It is also a dangerous place for maze games. Think of the new Shopping Centre where the lost are now estimated to number hundreds – innocent citizens, turned gamesters, lured into the ludic mysteries of its gilded maze, only to disappear entirely.

What is outwardly seen as urban amenity and good civic design is really that savage form of population control known in First Life as "shopping". At the more profound level, it is of course the Maze-Game Centre, its true nature to be navigated with 3D Game O mouse.

The significance of Crowley, this Great Disturber and Esoteric Game Master, to the Rapture is his connection with Jack Parsons. John "Jack" Whiteside Parsons (born Marvel Whiteside Parsons), was an American rocket propulsion researcher at the California Institute of Technology and co-founder of the Jet Propulsion Laboratory (JPL) and Aerojet Corporation. He was also an enthusiastic occultist.

NOW GET THIS

Parsons was an avid practitioner of the occult arts, and a follower of Thelema. He saw no contradiction between his scientific and magical pursuits: before each rocket test launch, Parsons would invoke the god Pan. This is good news for all Ludicians. It's worth noting that Pan's Labyrinth (El Laberinto del Fauno) was one of the best films of 2006, a fabulous and moving mixture of fairy tale, realistic historical drama, fantasy and thriller. The film is in the proud Spanish-language tradition of magical realism, as in the work of ludic, fantasy-besotted Jorge Luis Borges. Pan is the player´s god, ludic beyond measure, particularly in pursuit of the erotic.

Jacko was chosen by Aleister Crowley to lead Agape Lodge, the Thelemic Ordo Templi Orientis (O.T.O.) in California in 1942, after Crowley expelled Wilfred Smith from the position. Parsons shacked up with one Betty Northrup, after his wife (Betty´s half-sister) Helen Northrup left with the Pan-propelled Smith. Betty later married L. Ron Hubbard, the founder of Scientology and sometime magickal partner of Parsons. Parsons

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and Hubbard participated in a ritual known as the Babalon Working which is famous in occult circles — loosely, it was an attempt to summon a living goddess and change the course of history. And it's Ronny Hubbard Scientology Shop that stands sentinel at 41 Ebrington Street just thirty yards from the maze-game edifice that in First Life passes for the Plymouth City Centre Mall.

Ronny's DNA, with his parents roots amongst the Plymouth Brethren, led to him assuming the title of "Commodore" of a small fleet of Scientologist-crewed ships that spent eight years cruising the Mediterranean Sea. With docking privileges in Plymouth. Here, Hubbard formed the religious order known as the "Sea Organization" or "Sea Org", with titles and uniforms. The Sea Org subsequently became the management group within Hubbard's Scientology empire. He was attended by "Commodore's Messengers", teenaged girls dressed in white hot pants who waited on him hand and foot, bathing and dressing him and even catching the ash from his cigarettes.

It was not until the topping out of the Plymouth City Centre Mall that its Third Life identity as a hermetic maze-game domain was uncovered by an intrepid reporter on the Plymouth Gazette, who at the same time uncovered the fact that Scientology was a coded reference to Shopping. This then made sense of the High Court judge Mr Justice Latey's statement in 1984 that the big S (Scientology or as we now know "Shopping") is "dangerous, immoral, sinister and corrupt" and barred Hubbard from the UK (though not from shopping).
His court judgment was: "Scientology (i.e shopping) is both immoral and socially obnoxious... It is corrupt sinister and dangerous. It is corrupt because it is based on lies and deceit and has its real objective money and power for Mr. Hubbard (and, inter alia, Plymouth City Centre Mall shareholders)... It is dangerous because it is out to capture people and to indoctrinate and brainwash them so they become the unquestioning captives and tools of the cult (of shopping), withdrawn from ordinary thought, living, and relationships with others." -- Justice Latey, ruling in the High Court of London.

To any Third Life player, the significance of 41 Ebrington Street, Plymouth as Scientology's Devon base in relation to the Maze-Game Centre , becomes clear. If a line is drawn from Nº 41 across to the Old Town Street entrance, and then to any one of the sixty four pasty shops within a six radius of the Sun Dial, the power of I Ching is not only invoked but N-veloped [hermetically sealed] in a form of psychic containment that is symbolically incorporated in the Cornish pasty. The secret sign [known to all Cornish Scientologists and Third Lifers in the Maze-Game Centre] is that of the "Braeken Pasty". The origins of the pasty are largely unknown. The earliest written evidence of a

pasty in Cornwall is found in the Cornwall Record Office, where they have a pasty recipe dated 1746. Pasties had evolved to meet the needs of the Plymouth Brethren. Tradition claims that the pasty was originally made as lunch ('croust' or 'crib' in the Cornish language) for the Brethren who were unable to return from the Third Life to the surface of First Life to eat. The story goes that, covered in dirt from head to foot (including some arsenic often found with tin), they could hold the pasty by the folded crust and eat the rest of the pasty without touching it, discarding the dirty pastry, shouting Jesus Croust! Jesus Croust! (The same cry uttered by 14 th century Cathars as they were burnt at the base of Mont Segur. And the same cry famously uttered by King Alfred as he burnt the pasties). The pasty they threw away was supposed to appease the knockers (Knockers, Knackers, Bwca and Bucca are the Welsh and Cornish equivalent of Irish leprechauns), the capricious Third Life spirits who might otherwise lead the Plymouth Brethren into danger. Knockers are known to have been the cause of both great pleasure and great harm to the Brethren, a pair of knockers being considered the most potent, where playing with them over too long a period would lead to the cry "I'm knackered".

Chinese Knockers
The ludic view of Plymouth then is as maze-city for the Brethren, whose Third Life existence depends on a the scientological application of orificial rocketry to rite of Rapture, as seen on Mutley Plane or in the misty headlands of Down Thomas most weekends.
The Secret Life of Plymouth Shopping Centre is therefore best understood as a product of an advanced kind of Teslian machine world, such as he predicted on Lude-Tube. It is essentially a Bachelor Machine of cosmic relevance.

This text is brought to you courtesy of LudeTube, the site of your ludic bliss, Roẏ A 20.02.07.

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RFID Terminator One: Judgement Day

Dr. Aamin ben Kassim and gHack

Dadaism was born from the notion that the world sucks. This correct assessment was followed by a series of weak attempts to pass judgement on the world. Berlin Dadaists depicted army officers as pigs, Zurich Dadaists tried to violate their host country's most important rule ("ARRBEITEN!") by simply loitering around. Everything the Dadaists did or did not do was to show the world what they thought of it: nothing.

> **Tagged City Play** activates the city as a game-level, one whose dimensions expand beyond the literal, cursive delimitation of road and pavement into a read-writeable surface for action. Real Players operate this surface as phenomenological play-layers; manifolds, whose re-cord is passed from their inscribed and mobile bodies – fleshly game-objects - to the map. By **writing the city with tags**, it is taught to remember the players and the players it, **a dot-to-dot drawing** - waypoints - whose singular image affirms and returns the right to act upon the city with each added Wunderbäumchen sign. Here, the game-server is initialised through action, suspended between vectors of the player in the city. Any tattoo expresses control over the predicament presented by the bodily container and so describes an objective demarcation between a subject and its corporeality; a relieving bind. Similarly, each RFID tag embedded in the flesh, just as in the city's flesh, liberates the subject from the compressed thresholds of the signed city through providing a new means to be in it. Inversely the city is also relieved of its own containment by sign; played until it confesses the new possibilities it affords. Through the Situationist's dérive the city was expressed as unbounded, unsigned substance. **Tag City Play** can be read as a literal yet reflexive conviction of this expression, a **'Dérive Tattoo'** on the skin of both city and subject.
>
> Julian Oliver, artist, selectparks, New Zealand

Dada then quickly faded away, eagerly absorbed by early consumerist society, only to be replaced by Marcel Duchamp, the last true genius of Western art. With his concept of the Readymade, Duchamp reduced the process of creating art to a simple act of judgement. The artist would encounter an object and judge it to be art. Confronted with the art of judgement, art critics and the public then could judge themselves whether the object was an object of art or not. There comes the double bind. For the trick to work, at least the professional public's judgement had to be identical with the artist's. In Duchamp's world, every day was judgement day.

With Dadaism as the shifty foundation of contemporary civilization and its latest dowdy emanation, so-called participatory websites with user created content and whatnot, every day has become judgement day for everyone. Almost every visual interface we play or work with gives us a simple option to judge what's going on. Click a button on the photo sharing website Flickr and make it a "fave". Mark your favourite music in iTunes and give it five stars. Vote for the biggest asshole on "Big Brother" and kick him out. Evaluate your teacher. Click your boss. Play with your Hugo Balls. Every Day Is Judgement Day. It's simple. It's stupid. It keeps you busy. RFID tags are the latest system Dadaist-capitalist society has invented for e-valuating things. The system tags an object and assigns a price to it. The RFID tag is the symbol of judgement. Dada capitalism has passed judgement on the tagged object and declared it valuable.

The logical step for the artist in the footsteps of chess player Marcel Duchamp -- chess is just a series of judgements, too -- would be to use RFID tags to pass judgement on the world of real objects like the cyber bourgeois does every minute within the safe and square boundaries of their computer screens. Such an artist would use RFID tags to de-valuate the world by letting everybody know how much it sucks. Land-art disinformation projects like the (www.semapedia.org) Semapedia have only undertaken to add a redundant boring data layer to an already bland reality. On RFID Judgement Day, we tag the world (cars, houses, monuments, clouds) in order to de-valuate it. Blank chips, empty tags put on those objects will assign to them the value ZERO.

Voting them to death

Another possible twist on this idea would be that everyone could pass judgement on tagged buildings and the building with the worst score gets blown up in good and clean democratic consent. Everybody is invited to tag a bleedin' photo on Flickr or a book on Amazon.com. That does absolutely nothing for art.

It would be much more effective if we had writeable RFID VotingChips which could register everybody's opinions on objects in public space. If something gets voted to the ground, then it should disappear. All you would have to do is to dispense Kill Signal Emitters to the general public or release a Java software for mobile phones to send the Kill signal via Bluetooth or Infrared. Every little impulse would be a subtle nudge towards the abyss. A myriad of invisible signals will let the real world crumble.

We need an asocial contract, and a modern-day RFID-Rousseau should formulate it. In a scenario where everyone is constantly passing judgements, two-way

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communication processes will cease to occur. A judgement is an act that can't be acted upon. A judgement is final. In the sense of Niklas Luhmann, it is no act of communication. It is a simple stupid act of in-formation and, in the end, de-formation.

The Kill Signal in-forms the RFID Judgement Tag and, after ever more acts of in-formation, the object in question will be de-formed with consent of the asocial incommunication society.

Sending a Kill Signal must be made as easy as possible. If you hate it, then vote it out of existence. Tell your last friends to kill it, too. The asocial society will be a society of kool killers. Voting is the ultimate signifying act. The formulation of the asocial contract is the dawn of the silenced planet.

The next step in the Judgement Day program must consist in tagging animals and people. There will be tagged animals we love (birds, dogs, hello kitties) and animals we hate (rats, roaches, mosquitoes -- how do you tag a mosquitoe? ...only insects are safe, yet). There will be people we love (mom, dad, partner) and people we hate (mom, dad, plumber).

Tagging people is an ugly act, but it has to be done in order to achieve silent society. Only if everybody is tagged and everyone passes judgement on every person (not only on their paltry unprofessional media products), the eternal torrent of communication will be reduced to a trickle and finally dry up. Only if communication is replaced by votings and judgements, silence will come.

That leaves the question of what the silent society will do with the people tagged and voted for as undesirable. Especially undesirable people have to be tracked so that they can be avoided by the other people. The other people will be routed around the undesirable people just like IP packets.

Undesirable people will live in isolation. Everybody will know where they are, nobody will be where they are. They will be the first to make contact with silence. They will be the last avant-garde on earth, Marcel Duchamp's true heirs. The collective has exerted democratic dictatorship, it has erased the truth from Wikipedia with full consent. The individual is atomized and atoms exist only to be split.

We pass judgements on other people every day. Injection of a writeable RFID chip can make our judgements stick. The tagged person becomes a blank field in a database craving to be filled in. The tag changes into a target, the roto-relief into a bull's eye. After Judgement Day there comes the Night of the Hunter. Only to confirm the Dadaist's very first notion.

Judgement Day for 1st Life Game Figures
WE SELL PLAY - NO GAMES!

Ludic Society Chapter Zurich

The Ludic Society present a Tagged City Play for Real Players in Real Cities, using a Plymouth [car] for the Play in Plymouth, UK. A local shop serves as pit stop/ workshop location: Being Tagged! Tagging! Play for a collectively enplayed Borges'ian psycho-active 'pata-geographic play map as meta-game over the city.

3rd Life Game Figure Recruiting!
Scenario: Injection of "RFID Judgement tags" under the skin of "Real Players" at a public shopping mall, mise en scène as game-play spectacle. Real Players are 1st life personae, who decided to become game figures in the Reality Engine. The Ludic Society meets *La Société du Spectacle* (Guy Debord 1967) in a play. A nurse and doctor serve as attractor and fantasy game figures, who proclaim the slogan:
Become a game figure by implant!
The tagged body is one of the game-interfaces. Each tagged person appears as a life game figure. In the local Real Play Pit Stop (a shop in the city centre, equipped with a special RFID reader) the in-formation carried by the bodies of game figures is uploaded. The implants of players are scanned to receive an individual play time and graphical display pattern on a satellite map.

A Plymouth Car for the Plymouth Play!
When the war driving Plymouth cars are presented at the Plymouth mall and Arts Centre, then it's Judgement Day (on 24th March 07)! A Pit Stop is installed, for the play vehicles in Plymouth city: the legendary 70s sports make of car named "Plymouth". Nowadays these cars carry the tool kits and mobile devices for a RFID (Radio Frequency Identification) tag based flummox in-formation play.
In the 60s British TV series "The Prisoner" each effort to escape with a sports car is spoiled by a deforming giant bulb. "I will not be filed, stamped, indexed or anything. I'm not a number. I'm a free man," asserts Patrick McGoohan as character "Number 6". In the "Tag the City Play", each play object tagged is named (a name is generated out of its RFID cipher by Cabala rules), determined, de-valuated, and NOT filed, stamped, indexed or anything by a named, tagged and numbered play figure.

The Tag the City Play!
The clearly defined goal of the Tag the City play is de-pricing the networked world of marked things. This is achieved with the help of a flexible tool-kit for the play of tagging the city. The outcome of a tag set on the play-map is open. The Real Player actions cumulate in a collectively "Borg-like" constructed "Borges"-ian psycho-active play-map. Jorge Luis Borges (1941) describes a map that occurs at a 1:1 scale, as large as the territory which it represents. A Borgesian 'pata-active map displays a meta-game played 1:1 in the Reality Engine over the city, to blow up the most tagged sites and things with the value Zero. As in the absurd fantasy of Italo Calvino's (1972) invisible city, the game-play of this Real Play focuses on things we don't normally name as play objects. This absence is marked with Zero value RFID stickers -- instead of adding another boring data layer to reality (like most Google Earth/ map applications do).

A Tagged City Play with the Tagging Toolbox!
The Real Players tagging toolbox contains a variety of tag utensils: graffiti, spray stencils, stickers, RFID stickers and implant injection kits. To tag the city, real world objects are subjectively chosen as targets to be tagged. The tags are functional but useless (RFID-tags with zero data)! By putting this zero-tag on an object, players de-valuate real world things into virtual play-objects. At the same time, players also search for existing tags. The goal of the play is to change the value of tags into the value Zero.
To achieve that, Real Players are equipped with so called "Wunderbäumchens". These are technical toys for finding and reading tags and/or emitting a target-oriented EMP (electro magnetic pulse), to kill the tag: Tagging is passing a judgement!

Self Conducting Electronic Wunderbäumchens!
Self-crafted electronic aether automobile refreshing Wunderbäumchens hang in the front window of the cars. They are made of artisan printed circuit board material. The function (RFID-Finder/ Reader/ Zapper) of these gadgets supports uselessness. For safety reasons they are only handed out to selected players (with no pacemakers).
Wunderbäumchens refresh the view through the car-window and the data-odour of RFID tags. Car bling-blings blink, emit signals and conduct the "Internet of Things", detected with the tools by Real Players, into the Reality Engine of named objects. "Dérive Pin-Ups" of 'pataphysically derived mechanical brides, advertise for them, as another edition of self-sufficient new bachelor machines (compare GoApe Chindogus, LS 2006) for Real Players in real cities!

The Pit Stop!
A speciality of the Plymouth city play is that although it is a locative play with mobile electronic devices, the players come in person to the play's Pit Stop to be refreshed and to be read. With their tagged real bodies players carry data to the Pit Stop.
The graphical upload interface is loaded when the player is identified with the local pit stop implant reader. Each player manually sets graphical markers, hot spots in the look of a Wunderbäumchen.
Equipped with the self-etched, device-art styled RFID reader, he/she uploads a set of ID numbers of objects tagged and names of objects de-tagged.

A Borges'ian Psycho-Active 'Pata Play Map!
This map is a collectively en-played graphical machine. The display shows the score of each player depending on objects tagged and de-tagged. The **scoring** function opens a variety of possible game-plays, as "Last TAG standing" or "Capture the TAG". Depending on each player RFID-cipher, the map software generates an individual graphical element to display the routes between tagging actions.

Instead of observing like an outsider of the story, game media let you participate and experience the virtual world. You totally under-stand, agree with the character, because you ARE the character. Then you got the second identity. You make up the other logic system and values for your digital life. You have desires, both in the game and the real world. When you are unable to fulfill their desires whether in the game or in the real world, the chaos between two worlds begins to grow.

John Hsu, movie "Real Online" (2006), Taiwan

This "signature" element (another kind of tag) of each player is called "squiggle". On the 'pata play map all squiggles are overlayed and superimposed, to generate a collective image. The map uses additive layers to merge the individual route graphs into a 2-dimensional graphic over a 3Dmap. The more players upload, the more the **game interface commixes the individual tagging squiggles** to generate a **collect-ive image of geographically distributed, situated, virtually de-valuated real objects**, now appearing as a collective naming-ground. The on-line visitor of this map can cycle through the different layers of tagging routes. **Each layer is a player!**

The non-player visitor to the online map, sees an overview of all the sites of city tags (evaluated and de-valuated ones). Souvenir photos and additional commentaries in different formats can be viewed at these marked hot spots. The option of adding com-mentaries or coming to the pit stop with further information about other zero-tags is open to every non-player character, NPC, who occasionally crosses or follows the route of the players in the city!

A Satellite Map Fed by Real Players!
The play interface integrates GIS, Geo Information Systems, such as Google Earth and Wikimapia. All real objects of the world, that are marked with tags, can be found via these kinds of maps. Revealed through play, such a map should not perpetuate the impression of a neutral image of reality. From a ludic point of view it needs a **HUD style, a game-like graphical Heads-Up Display** over the satellite map. The look of the map as game score and display for subjective play data, forms the uncensored on-line map of "the Internet of Things"! A stencil-style satellite game map unmasks the satellite truth as construction by certain geographical data companies. The images given to the public are more of a political decision, a purposeful set of rules. A game interface appears as the adequate choice for these new maps of the world.

The Gamegold Sweatshop Workshop!
A game gold farmer workshop is held at the local city sweatshop. Every participant can become a game figure by implant and be prepared for the Judgement Day Real Play. As an option the tag can be swallowed in an initiation ceremony. Workshop topics: tag teams, game play development, tool kit box, being tagged, tagging cities. Workshop exercises: Tag and de-valuate objects, re-programme tags and toy gadgets, assigning the value Zero. The conceptual disjunction of play and game is elaborated in an exemplary ludic way. The rule of play (necessary for a game, but not to play), the bondage, the constraint, is intentionally chosen to evolve a ludic poetics of play.
Each Real Player gets a special Quest. First: tag the city with a stencil graffiti to achieve a Full City Tag (=the complete city is systematically tagged). Fully subjectively and collectively, every player can pass judgement by tagging objects, buildings, vehicles, persons and is judged by wearing a RFID Tag under the skin. Second: scan tags with the printed circuit board Wunderbäumchens and change the Internet of things into the value Zero. Third: take souvenir photo-graphs of Plymouth tags and the Plymouth car. The Real Play extends the game zone into a situated play in a real city. Come and judge with your tag!

DISCLAIMER: Every participant becoming a 3rd Life Game Figure must assume full responsibility for any consequences of using the Reality Engine in the PLAY. The Ludic Society is not responsible for any physical or mental damage or intents to harm objects in the city during or after the PLAY.

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Tagged City Play

Plymouth
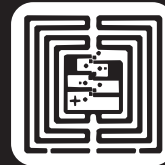
Judgement Day For 1st Life GameFigures

Playing Less Stupid Games

kurator.org, Plymouth

It is common to think of computer games as analogous to the neo-liberal marketplace where the individual strives for reward and the annihilation of competition[1]. In such a narrative, the market is a game with clear winners and losers. Writing in 1948, Norbert Wiener describes this ultimately as a no-win situation: 'We are involved in the business cycles of boom and failure, in the successions of dictatorship and revolution, in the wars which everyone loses, which are so real a feature of modern times.'[2]

> Commodified play: Are MMO worlds ideal late capitalist machine based on the social interaction, play and cultural simulation, or are MMO worlds ideal social laboratory based on social interaction, play and cultural simulation? Virtual worlds are the new factories in which workers/players are working and play, and online games are huge manufactories where work interplay with enjoyment.
>
> Kristian Lukic, artist, kuda.org, Novi Sad

Although it is an exaggeration to consider the individual game-player as completely ruthless or stupid, there are disturbing tendencies and clear analogies to the callousness of the political, economic and social system in which they play their part. These are tendencies that encourage certain choices in the entertainment game of consumer capitalism, persuading the 'player' to buy certain products, and 'buy into' certain views. Players tend to make 'interpassive' choices from the game interface on offer. If this sounds rather negative, then thankfully, the overall game is more stupid than its constituent parts. Large systems are remarkably inefficient, according to Wiener's cybernetic approach: 'That system which more than all others should contribute to social homeostasis is thrown directly into the hands of those most concerned in the game of power and money, which we have already seen to be one of the chief anti-homeostatic elements in the community. [Tragically] the State is stupider than most of its components'.[3]

A lack of stupidity is best demonstrated within smaller social groups where relative homeostasis can be discerned. Under such circumstances, the system self-organises into a relatively equitable one. Against this, larger communities protect these interests by privacy, property rights and individualism. The problem is that the larger game seems to lack intelligence and the capacity to learn. The learning aspect is demonstrated in games theory, where strategies and tactics to win, or not lose, the game are developed through experience. This is not a complete strategy but an approximation (according to von Neumann's 'approximate theory') where the player acts with caution to avoid defeat. However, many examples of tactics would demonstrate that caution is only one such tactic and suitable to particular circumstances, and against particular opponents. Thus, to develop a sophisticated playing machine, it would need to adapt its behaviour and tactics according to the particularities of the circumstance (bearing in mind how literal its operations are otherwise). As has been demonstrated in recent world events, without reliable intelligence, a pre-emptive strike based on false information proves disastrous. An intelligent system needs to learn against failures and successes across a series of games and adapt itself accordingly so as not to reproduce exactly the same moves under the same circumstances but to do so against learned criteria of success and failure. Machines can easily be adapted to the rules of the game. But the issue is how they can usefully be modified, made better and less stupid? Is 'total conversion' still possible under contemporary conditions? In questions over the viability of a revolutionary subject (someone who feels they are able to change the larger game), Herbert Marcuse forces together the personal and the political taking into consideration what people do, especially to each other, at all levels as political acts.[4] To Marcuse, the power of sexuality and desire unsettles the repressive work ethic that sustains capitalism. In Marcuse's terms 'Eros' had to be unleashed and not partial or directed onto normalised objects (such as the opposite sex).[5] Present reality is enslavement that desire unleashes. Play allows for this.

To play is taken to be a political act and is potentially effective as it opens up what is otherwise repressed – particularly in adulthood. For Félix Guattari too, subjectivity is manufactured following a conservative paradigm: 'Capitalism mobilizes everything to halt the proliferation and actualization of unconscious potentialities'.[5] These psychic antagonisms are political - both individual at the level of desire and then collective and social. Capitalism is a repressive system that organises power to hide desire. The failure of social revolutions thus far is accounted for by the observation that they have failed to liberate desire sufficiently well – and replaced one form of repression with another. So what of computer games? Are they made better by the influence of desire, made less repressed and less totalitarian? Perhaps like work, games can never be totally unrepressed, but in play, the subject is somewhat freed from the alien quality of objects: 'While playing, one does not conform to the object'.[6]

Those (like Ludic Society) who wish for a more ludic world use play to explore the possibilities of social transformation. Despite the many failed attempts and glitches so far, total conversion remains a possibility and something still worth playing for.

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$ludic->sell(
        $games--,
        $play++
);
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"Karl Marx wrote for posterity. Thanks to his mania for scrupulously citing his sources, the remark of an anonymous contemporary was recorded in Volume 26.3 of MEW, who by succinctly summing up his own notion of economy, formulated what later became the touchstone of Marx's critique of established bourgeois economy: "A nation is only truly wealthy, if no interest is paid on capital; if the working day is six hours long instead of twelve. Wealth means to have time at one's disposal; nothing more, nothing less." [Marx, Engels, collected Works, German edition, vol. 4 of Das Kapital]
At a historical juncture where time has now been declared the most important resource for the economy, technology, and art, we should not pay so much attention to how much or how little time we have. Rather, we should take heed of who or what has the power of disposal over our time and the time of others. The only efficacious remedy for melancholy as the all-pervasive attitude to the world is to assume, or re-assume, the power of disposal over our own life's time. Only then is the future conceivable at all — as a permanent thing of impossibility.

Siegfried Zielinsky, media archeologist, Berlin

Footnotes

[1]John von Neumann and O. Morgenstern, Theory of Games and Economic Behaviour, Princeton: Princeton University Press, 1944.
[2]Norbert Wiener, Cybernetics: or Control and Communication in the Animal and the Machine (1948), Cambridge, Mass.: MIT Press 2000, p. 159. Although Wiener is writing after the Second World War, recent history also serves to emphasise the point.
[3]Ibid. pp. 161-2.
[4]Vincent Geoghegan, Reason & Eros: The Social Theory of Herbert Marcuse, London: Pluto 1981.
[5]Herbert Marcuse, from Eros and Civilisation, 1972.
[6]Félix Guattari (1995), Chaosophy, ed. Sylvere Lotringer, New York: Semiotext[e], 1995, p. 49.
[7]Herbert Marcuse, from 'On the Philosophical Foundation of the Concept of Labor Economics', in Telos 16, 1973, p.14-15.

playing is believing

olli leino/ helsinki

our emotions are always about objects in the world. there cannot be anger without there being an object for the anger. even descartes described love as "the desire to be with the beloved object". the emotions do not care whether their objects exist or not, but they depend on the conceptions we have about their objects. as sartre said in his sketch for a theory of emotions (1939): *if emotions are a game they sure are a game we believe in.*

to play a game we have to accept the meanings the game offers, for example that those pixels make up a man and those others a woman, that is a motorbike and there is an ak-47. in exchange we see numerous possibilities opening up in front of us. for humans these possibilities are not only possibilities to interact with things and cause changes in states of affairs, but also possibilities to have emotions and conceptions about things. the opening up of new possibilities constitutes the ground on which playing can be seen as an extension of reality, regardless of whether it is facilitated by a real engine or unreal engine.

from this perspective there is one rule that is more important to the activity of playing than any other rule. the ultimate rule makes up the foundation for the stage on which playing takes place. it is constituted from the limitations of denial and disbelief (these two refer to the same activity; the former is the ultimate form of the latter). the pumpkin exists as a fancy carriage only because the player decides it is so. playing a game can constitute an extension of reality only to those who restrain from asking too many questions. if a player of bop'n'rumble (1987) (a side-scrolling beat'em'up) started to question the necessity of beating up people, he would decrease his possibilities to act inside this particular extension of reality. eventually this disbelief would have more severe consequences. the grandmothers and fat guys appearing from the right side of the screen would kill the player's character and finally, when he runs out of lives, the game would end. from denying the necessity of violence in bop'n'rumble begins a line that ends in the dismissal of the whole extension of reality, both temporally and conceptually. huizinga (1949, 2001:11) notes that "as soon as the rules are transgressed, the whole play-world collapses. the game is over".

contemporary video games also posit meanings that don't make up rules whose transgressing would make the whole play-world collapse. in turbo outrun (1989) the player drives a fast sports car on a multi-lane highway flanked by palm trees. he is in constant haste to pass through checkpoints in time: the need for speed comes built-in with the game. there is a blonde woman sitting on the co-driver's seat. turbo outrun feeds the player with two kinds of meanings: those which the player cannot deny without decreasing his

possibilities to act, and those which can be denied without such consequence. the player who denies the need for speed, i.e. making it to the next checkpoint in time, would soon be no player at all. it would be in line with the miami vice aesthetics of the game that the blonde shares the need for speed with the player and could be impressed with fast driving. nothing prevents the player from thinking about her like that, but on the other hand, nothing forces him to do so either.

a voluntary player of a single-player game has no reason to be afraid of any consequences. he can freely choose to be a spoil-sport and deny everything, as long as he doesn't mind the play-world collapsing. after all, what he does with his life is his own business. the ultimate consequence of denial would be that the player would no longer be a player. after accepting such consequences, his imagination could draw him a picture of a parched nintendog panting with its tongue out. afraid of killing an innocent animal, the player could return to the game to save the poor creature. in this case the pup would forgive the player and they would both rejoice. but wait, nintendogs don't die as a consequence of players practising their free will by neglecting their pets.

as a consequence of denying the necessity of taking care of the puppy, the player does not see an animated close-up shot of white maggots burrowing their way into a rotting corpse that once was the beloved nintendog who won numerous prizes in frisbee-catching and was fed only with organic dog food. and even if neglecting the puppies had such consequences, they would be pixels on the screens of nintendo ds, which could be thrown into the gutter. the requirement of nurturing the puppies in nintendogs (2005) is a requirement only to the extent that the player accepts it as such.

the undeniable meanings in games are the ones without which the extension of reality could not exist. fulfilling the requirements described in those meanings is ultimately necessary in order to be a sports car driver, a thug, a waiter, an arranger of colourful blocks, a leader of a civilization, in other words the player. from a human's point of view, being a player, (= playing a waiter, *a sports car driver*, etc.) can be seen as an act of self-deception; *mauvaise foi*, bad faith (sartre 1943). well before the player is able to step onto the stage, game designers have defined the structure of play, the choreographies and possibilities available, like the designers of a paper knife who have a blueprint of the object before it is realised in the manufacturing process (cf. sartre 1946). eventually our player willingly accepts this kind of structure and limits his freedom to take the pre-defined possibilities and act out pre-defined choreographies, acting as though this were all there is. of course he can do

many other things as well, poke and peek into the memory registers or type in cheat codes in order to walk through the walls and invent new possibilities and choreographies. but in most games, there are instructions that he needs to act out in order to maintain his status as a player.

> Life and play, play and life have always merged and will continue to affect one another. Virtual worlds will continue to expand, to gain users, to offer exciting experiences. And at the same time, artists following their famous predecessors of the 20's and 60's, the Dadaists and the Surrealists, the Situationists and Fluxus, can see beyond the dominant media structures and use play as a means of reversing the rules and present alternative ways of playing and perceiving. The inspiration, however, is always out in the streets.
>
> Daphne Dragona, New Media Curator, Gijon

in tapper (1983) the player acts as a waiter and must serve beer for customers waiting at the other end of long tables. the customers stay calm as long as they have beer, but as soon as they see the bottoms of their pints, they start approaching the waiter with the intention of hurting him. every time a customer reaches the waiter, one life is lost. to realise his condition as a waiter the player must play with his condition, in other words he must engage in the gestures that are typical for a waiter (in the game) (cf. sartre 1943, 2003:82-83). if the player wants to maintain his status as a waiter, there is no room for choosing to stop serving beer, for example. in the case of the player-waiter, the gestures of opening the tap, filling up the pint and sending it to the customer by making it slide down the table are not merely typical but also ultimately necessary.

the waiter in sartre's "being and nothingness" (1943, 2003:82-23) might have kept his job for some time, even if he had stopped serving his customers. in any case, his existence as a man would not have depended on whether or not he fulfilled his task as a waiter. the player-waiter in tapper will be assaulted and sent away in no more than minutes after he has started to ignore the needs of the customers. unlike for the waiter in the actual world, for the player-waiter there is no other option than to serve as a waiter and keep carrying out the necessary tasks. his existence as a player-waiter depends on his abilities to carry out these tasks. this is why, from the player-waiter's point of view, acknowledging the undeniable meanings of games and acting accordingly is not an act of bad faith. for the dog-owner in nintendogs the situation is

rather different, since nothing forces him to take care of the puppies. as players we can exercise free will only to the extent defined by the undeniable meanings provided by the games. but as humans we are free to revert to the non-extended reality in which the games' possibilities do not exist.

this reversion does not necessarily refer to an actualised event. the player's consideration about resigning from his role will contaminate his conceptions and possibilities of emotions about the game. sartre (1939) saw emotional behaviours as magical workarounds to glitches we encounter in the world. if one becomes irked at not being able to pick an apple from a tree because it hangs too high, one may think that the apple was not even ripe enough to be picked. these kinds of glitches may appear inside the games. imagine events leading the player to think that the health pack was not necessary after all, or this weapon is already good enough, and so on. but from non-extended reality the player may consider treating the game as one single glitch-in-the-world with appropriate emotional behaviour. "what a stupid game this is, maybe I should not waste my time with it any more" immediately sheds a new light on the importance of all health packs and checkpoints.

thus, the attitude the player takes toward the game and the requirements it poses defines his emotions. the more he cares about things in play, the more serious his emotions about these things can be. and to constitute sufficient grounds for caring about things in play, the player has to engage in the activity of playing. casual games can trigger serious emotions, but casual gamers must content themselves with casual emotions. from the possibility of denial and disbelief arises the freedom of not having to be afraid of anything, which sticks to the human player and overshadows his emotions like a curse.

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Boredom (on State of Emergency)

McKenzie Wark, author of A Hacker Manifesto, Virtual Geography, New York

01. Boredom amuses only its critics. They struggle against their own lassitude to keep their indignation up to date. Theodor Adorno: "The teams of modern sport, whose interaction is so precisely regulated that no member has any doubt about his role, and which provide a reserve for every player, have their exact counterpart in the sexual teams of Juliette, which employ every moment usefully, neglect no human orifice, and carry out every function. Intensive, purposeful activity prevails in spirit in every branch of mass culture, while the inadequately initiated spectator cannot divine the difference in the combinations, or the meaning of variations, by the arbitrarily determined rules." In gamespace, porno, like sport, now has its star pitchers and hitters, specialists for every position, and the inadequately initiated spectator once again cannot divine the difference in the combinations, or the meaning of variations, by the arbitrarily determined rules. But it is the same too with critical theory, which becomes formally indistinguishable from pornography, a mere subset of gamespace, a hypocritical theory, with different specialists, playing by different rules – equally worthy of de Sade.

04. If history is an endless list of things that should not have happened; boredom is what refuses not to happen. History distracts itself with heroic fables about the struggle to wrest freedom from necessity. Such is civilization, not to mention Civilization III. History has so much less to say about the decisive moment when freedom from necessity actually arrives. Neither civilization, nor Civilization III, knows what to do at the end, except perhaps dream of a sequel that is more of the same. John Berger: "Necessity produces both tragedy and comedy. It is what you kiss and bang your head against." Without necessity, the storyline falters. Buzzcocks: "I'm living in this movie but it doesn't move me." What might be the content of this positive freedom, not freedom from but freedom to? At such times, there is nothing but boredom, the sticky lingering with nothingness itself. This is the moment of danger. Cyril Connolly: "The boredom of Sunday afternoon, which drove de Quincey to smoke opium, also gave birth to Surrealism: hours propitious for making bombs."

05. "On the whole a society always produces more than is necessary for its survival; it has a surplus at its disposal. It is precisely the use it makes of this surplus that determines it." So writes the rogue Surrealist Georges Bataille. This surplus may be gathered up and dispersed in spiritual quests or in making life over as a work of art. It can be squandered on bombs. Or it can be invested along the lines of strategic expansion or economic accumulation. This laying down of new lines, building from topic to topography to topology, only increases the surplus, and postpones

and multiplies the problem: What to do with the idle capacities of a people? What to do with energies that so easily spill over into riot or revolt? What's the good? Boredom is the ambivalent gift of the surplus. Boredom arises out of the absence of necessity, of a yes, a no, a straight line. Boredom demands new necessities, and if not granted them – produces its own. History is a struggle to wrest necessity from boredom. In this restless age, there's nothing they won't do to raise the standard of boredom under the flag of necessity. Constant revolutionizing of seduction, uninterrupted disturbance of all consumer relations, everlasting uncertainty and distraction, distinguish the military entertainment complex from all earlier powers. It must stay one step ahead of boredom, with which it deludes and with which it colludes.

23. The straightforward lines of topographic space left room in the margins for heterotopias which formalized the orders of play. It instituted the chronicles of legends and statistics that would become the game's

> We are at the brink of entering into an age of everything you own being numbered, identified, catalogued, and tracked. Radio frequency technology, or RFID, is a technology that is now rapidly being developed by corporations and governments who see the possibilities and advantages of managing large bodies of objects. Tagged with an RFID chip, an object will have a unique digital identity and play a pivotal role in joining the physical world with the digital. As this technology moves into products, sensitive documents and even the human body, an Internet of Things will emerge, consisting of ***blogjects, spimes, cybrids, wearables and smartifacts;*** networked objects that are capable of communicating what they are, and what is going on in the space around them. Forever part of the object, RFID transponders are designed to respond when they receive a signal, continuously transmitting information to whomever chooses to read it. Does RFID become the ultimate marketing exercise? The means of complete control? Finally removing all anonymity and privacy in a continuous stream of invisible communication. Is this the moment where the real world and the Internet become inseparably linked, occupying the same space, becoming the same reality? A merge of 1st and 2nd Life, where your car knows what you eat, your fridge knows who you talk to, and your phone knows where you go - or You got a Zero tag!
>
> Duncan Shingleton, RFID artist, Plymouth

opening gambit against history. In topographic times, the cyclic repetition of the game never quite reached the threshold of boredom, as there was still an everyday life of work and struggle from which it offered an orderly retreat. The topological, by contrast, captures all of space in its monotonous grids and all of time in its repetitive innings. Boredom becomes pervasive, uncontainable – a real threat. And so the military entertainment complex invents ever-new games, with new rules, new moves, new chances for competitors to pit themselves against each other, or against chance itself, so as to maintain its grip on the topology it extrudes out of itself, incorporating all of space. Boredom with any particular game is always displaced onto another game, before it call into question the imperfections of gamespace as a poor excuse for how one could live and labor among these richly productive and seductive lines.

24. In topological times, play disappears into the game, and boredom looms on all sides. The military entertainment complex responds by introducing into the game every kind of novelty imaginable – which isn't much, as imagination now merely repeats the logic of the game, which doubles as the logic of the commodity. The game becomes less and less a tangible field outside the workaday places of everyday life. It becomes a gamespace, an intangible complex of lines along which all information shuttles. It's other scene is no longer a heterotopian playing field as a space and time apart. Rather it is the atopian space of the digital game, which is more radically separate than a heterotopian playing field, but which is even more radically an atopian double for the whole of space itself. The problem with gamespace is not that it presents the world via the action of targeting. The problem is that in gamespace things target people, rather than people targeting things. It is not that the digital is a technology that cuts into the world and presents it to the human as if it were always, and already cut to suit us. It is that it cuts us, renders us as digital bits, and presents it to the world made over as a gamespace in which we are the targets. One's actions are superfluous, the product of a being acted upon by a whole complex of lines beyond one's control. In the absence of autonomous action, boredom reigns. The whole of space appears as a departure lounge for a flight that never arrives.

This is an excerpt. Full text on GAM3R 7H30RY, (Institute for the Future of the Book) , http://www.futureofthebook.org/gamertheory/?cat=7

IM/ EX PORT TAG, container harbour Rotterdam
The Real Play of the "Night of the Ludic Society"
Marguerite Charmante

The handbook of the Communication Guerilla (1997) by Luther Blissett prescribes disinformation and the variability of interpretations as play practice for political activists. The concept of the chance for an absolutely arbitrary interpretation of the same image, text, message, is not new. Karl Marx already used the trick to publish faked scourges of his Manifesto. Like the mysterious Blissett authors collective, You Never Know (activist art group, 1993) how and who will appear when invited for a play evening. In this artistic logical play condition, **Hello World stickers** are handed out to the Players at the 2nd city play by the LS in 2007.

It takes place in Rotterdam's container port, playing tag with the import and export of objects. It is played dockside with RFID stickers on which "Play Tag" is printed, with the coiled spiral antenna inside. It emits a location signal and tells a story when activated by an RFID reader phone. The **message "play tag!"** already gives the programme of the city play: playing tag with tags; back to the roots and (water) roads of an Im/Export location, such as Rotterdam. A trading port generates money. **Play money is materialised in this city play with RFID-marked counterfeit notes** (real Lindendollars). Water-Taxis are paid with these notes and marked as a number in a bigger overview image, a "painting-by-numbers", to draw a huge ornament over the city, which is only visible via a custom made, RFID phone fed, satellite game map.

Siegfried Kracauer's cultural analysis *Ornament of the Masses* (1963) precisely addresses the fascist ornamentation of the body in the sports stadium, and its transfer to the American revue movies. The aesthetic playsure in the ornamental forms, is brought back after postmodernism into architectural sites, marked with stylish tags. In the times of mobile toy gadgetry, as RFID reader-phones, working as personal product scanners, the ornamentation can be directly applied to the inscribed tattooed bodies of Real Players, simultaneously numbered and marked as objects. Kracauer continues his reflections through the pivotal idea of ornaments in the city. According to the editor (Reeh, 2005) of *Ornaments of the Metropolis*, the ornament applied on the surface of urbanity builds a proposal of how the subject can reappropriate urban life. Kracauer deciphers the subjective experience of the city by viewing fragments, such as an amusement park or the conversations in the street cafés in Paris, as dynamic ornaments.

As a temporary amusement at a **Surinam dinner in the harbour**, the containers, normally bringing food from the colonies and nowadays mainly oil, are used as Jumbo-Lego. One of the big harbour cranes is used to build a huge "Space Invader" monument! Then **Real Tetris is played with the containers**. A huge wall remains – for the times after play!

Now imagine receiving a play rule on your phone while reading the tag at the space cookie saying Zero in a coffeeshop in Rotterdam. The play instruction says, kiss the bar keeper and leave your lipstick Strawberry Mouth tag on his cheek. A dynamic group movement could start after the third kiss.
This game-play is about the **ornamentation of the city by playing tag on objects** and on people on their way to the dynamic im/export centre of the city. The goal is to generate an ornament of the metropolis, with the help of tags and stickers, and to decipher the ornament's pattern with the aid of tag readers implemented in mobile phones. When a tag is detected its geographical location is fed back to a game-server, which generates a giant ornament displayed over the satellite map of the gamescape.

The dynamic generation of this map during the play is shown at a public theatre in the conventional city centre, not the Real Play centre, which is at the Im/Export port, transformed for this night into an amusement centre. The progressive generation of the map results in a hopefully boring **map-movie**, which is to be screened as "An Evening with the LS" for those who decided not to enter the boats of the water taxis. The film is black and white and designated as a "remake" of the Jean-Luc Godard social criticism film of 1965, *Alphaville, une étrange aventure de Lemmy Caution*. Everyone is caught when playing tag with the Real Engine Tags and Lemmying on the cliff.

So in one night an ORNAMENT is generated over the water canals and the harbour via playing tag with tags. It uses modes of the movements of the masses, no longer defined by working processes or demonstrations of power, as Kracauer and Godard still observed, but by gaming cultures. Movements derived from games in real life express the leading productive forces, the gaming and device industries. Omnipresent toy gadgets, such as Wii, iPod and N-Gage Phones are indications of this dominance. The moving pattern is learned in computer games. Replace man and flag by tag and you get the gameplay for generating a collective ornament over the city.

Walking through the city after a hectic introduction at the Ro Theater, the ludic socialites finally starts to be really ludic and enjoy the play on the street. In the **toolbox** the **tag-team Führer has the injection kit**, a sterilised EM4102 Microchip Syringe Pack, to mark people as game characters, and a set of artisan edited tags to mark toy objects. The play tag is equipped with a **n** and a brand new RFID-pimped mobile phone for "Near Field Communication" (each company needs to brand the same technology with their own terms, as we learned from reading Gibson's Neuromancer in the 90s).
Come and play the IM/EX- PORT tag!

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LAS PALMAS

The Ludic Society, (founded 2005 in Bilbao, Spain), exists as an international association of game practitioners and thinkers who seek to provoke a new artistic research discipline in play, 'ludics'. The affiliation has introduced concepts as Real Play, GoApe chindogus, useless toy objects (device arts) and game fashion. Its periodical, to flummox in print, is The Ludic Society Magazine, to be launched around locative and situated plays, on occasions such as 2007 Social Hack, UK and the "Evening of the Ludic Society", DEAF, Rotterdam.

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tag

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REALITYENGINE

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NO GAMES

game fashion

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He causes all, the small and the great, the rich and the poor,
and the free and the slave, to be given marks on their right hands,
or on their foreheads; and that no one would be able to buy or to sell,
unless he hasthat mark, the name of the beast or the number of his name.
The Bible, Book of Revelations [13:16-17]