

Image taken at NEURO SPIN, Paris 2016.

coil at centre de neuroimagerie cérébrale par résonance magnétique nucléaire.



Z

hdk

Zürcher Hochschule der Künste

GAME DESIGN

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Ludic Society www.ludic-society.net

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science as Game
Art as Play

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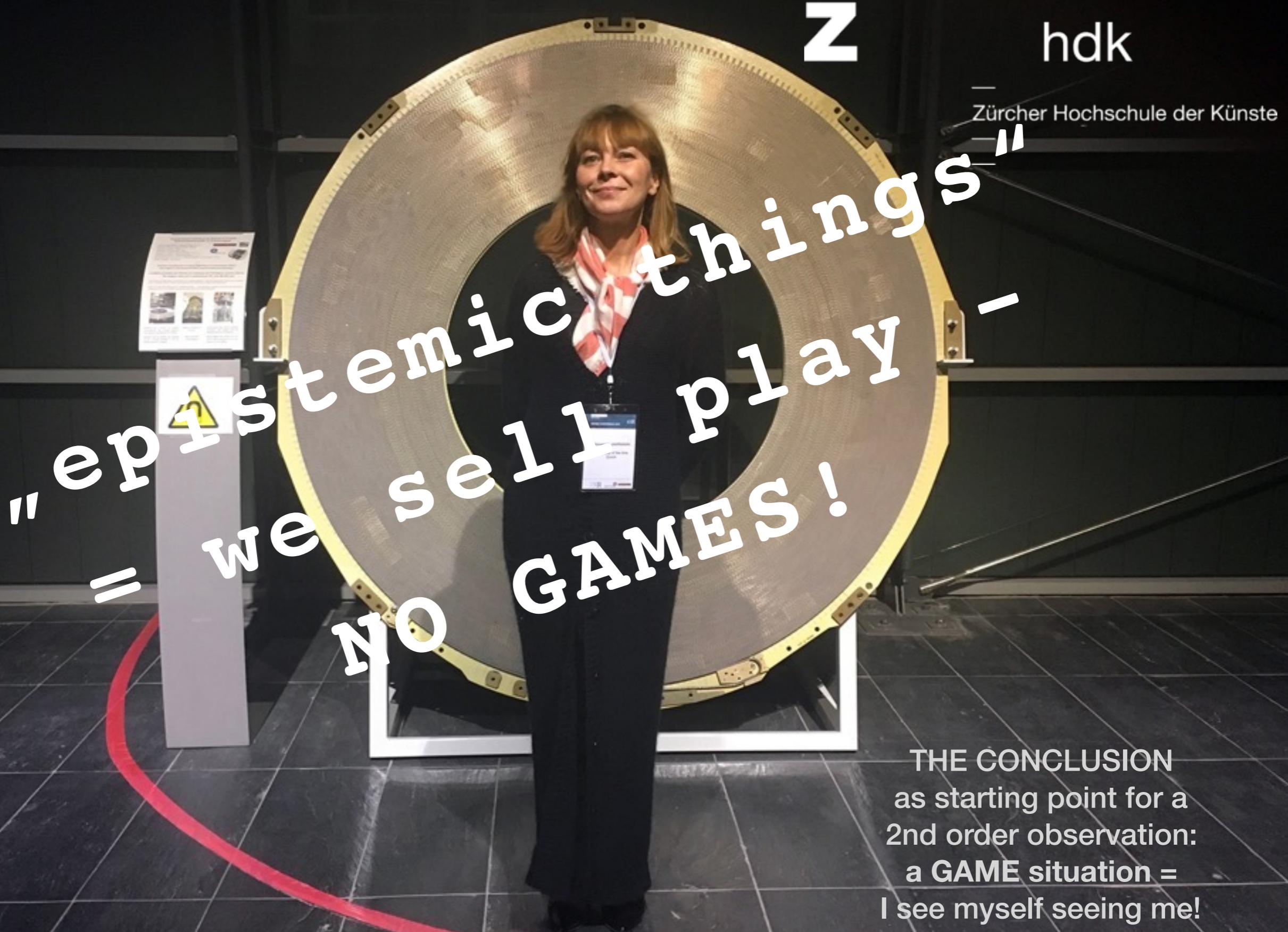
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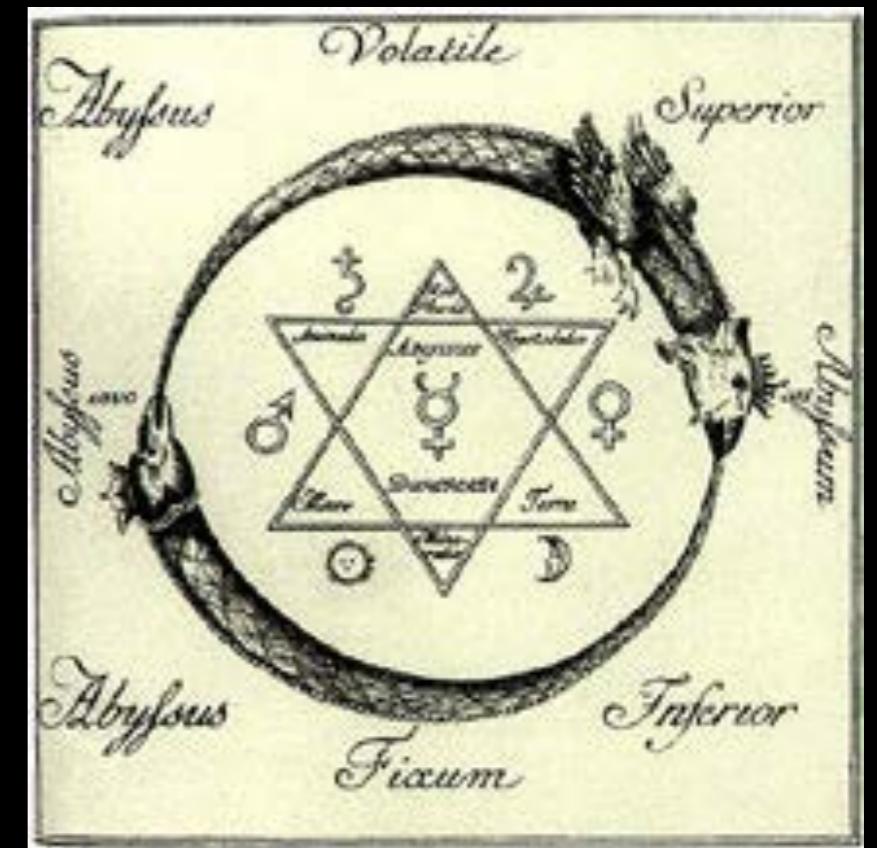
coil at centre de neuroimagerie cérébrale par résonance magnétique nucléaire.

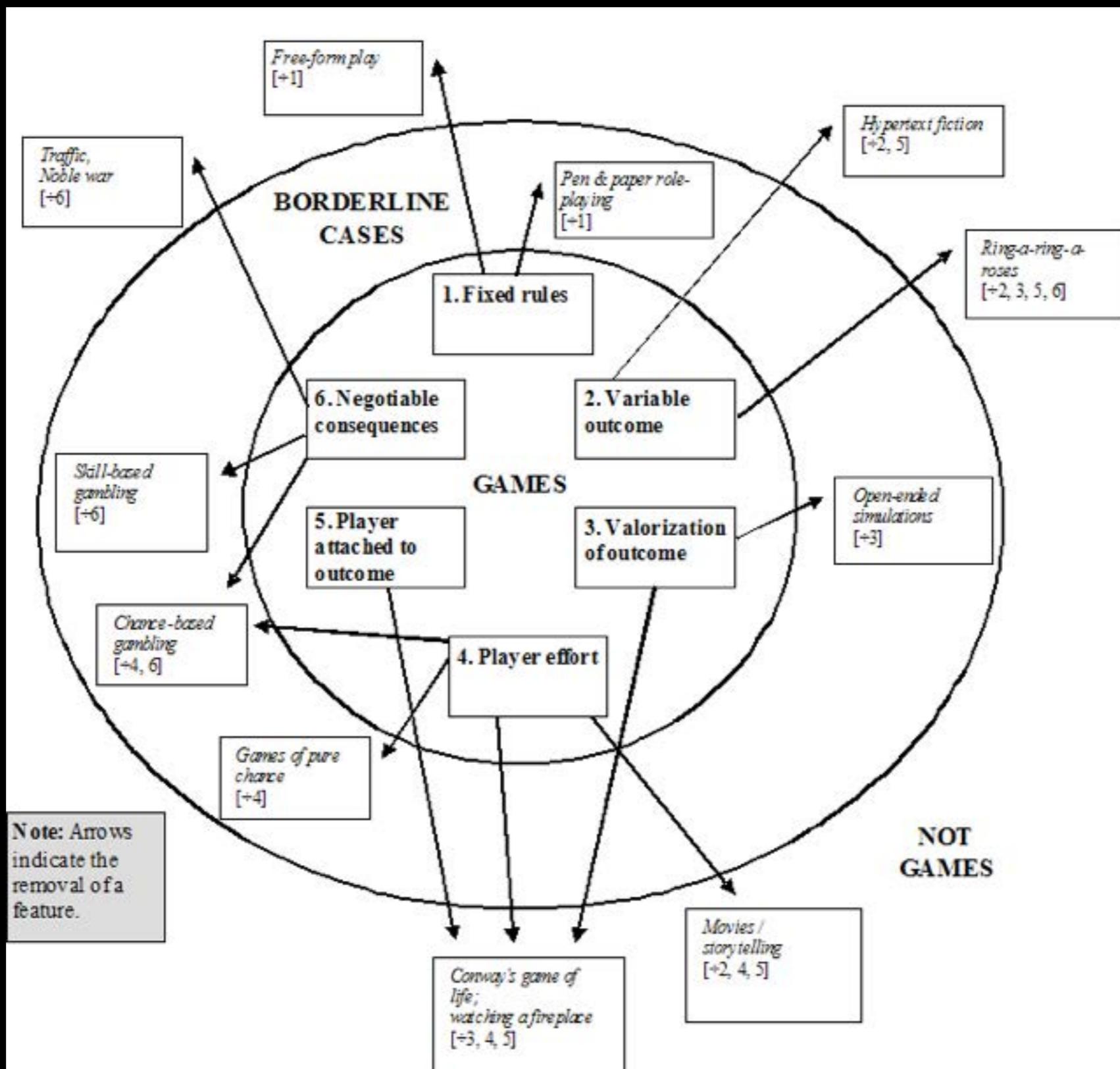


THE CONCLUSION
as starting point for a
2nd order observation:
a GAME situation =
I see myself seeing me!

PLAY episteme I: LUDICS!
2nd order cybernetics
"circular and causal
feedback mechanisms"

Art PLAY with GAMES:
transformative play –
or *LUDIC METHOD*,
a self referential play,
beyond the
MAGIC CIRCLE of GAMES





Jesper Juul, 2003. The Game, the Player, the World.

In der aktuellen Disziplin der Game Studies ist die konzeptuelle Disjunktion von regelgeleitetem Spiel (game) und freier Form des Spielens (play) grundlegend. Huizinga (1938) diskutiert den Begriff des magischen Zirkels, des durch Regeln geschützten Spielsystems als Kulturleistung. Mit Transformative Play umschreibt die Gameforscherin Katie Salen (2002) jenes kreative Handeln von Spielern, die aktiv ihre Spiele verändern und damit das spielerische kulturelle Schaffen aus dem Computergame in andere Medien übertragen.

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play/~~E~~xperiments

Ergodic literature is a term coined by Espen J. Aarseth in his book *Cybertext—Perspectives on Ergodic Literature*, and is derived from the Greek words *ergon*, meaning "work", and *hodos*, meaning "path".

ergodic system – from a single cell organism to a human brain. These lawful dynamics suggest that (internal) states can be interpreted as modelling or predicting the (external) causes of sensory fluctuations. In other words, if a system exists, its internal states must encode probabilistic beliefs about external states.

Professor Karl Friston FRS, Wellcome Principal Research Fellow and Scientific Director, Wellcome Trust Centre for Neuroimaging, Institute of Neurology, University College London, UK

*** Science Theory ***

Hans Jörg Rheinberger:

Über EXPERIMENTALSYSTEME und
EPISTEMISCHE DINGE.

Eine Geschichte der Proteinsynthese im
Reagenzglas. Wallstein Verlag, Göttingen
2001:

„Die Dynamik der Forschung erweist sich dabei als Prozeß der Herausbildung »epistemischer Dinge«: Die empirischen Wissenschaften entwickeln sich in der Auseinandersetzung mit ihren Gegenständen. Es geht also um eine Verschiebung der Perspektive weg von den Ideen und den Absichten der Handelnden und hin zu den Objekten“

IN GAME DESIGN:

a procedural rhetorics of Play:

Play Anything

The Pleasure of Limits, the Uses of Boredom, and the Secret of Games

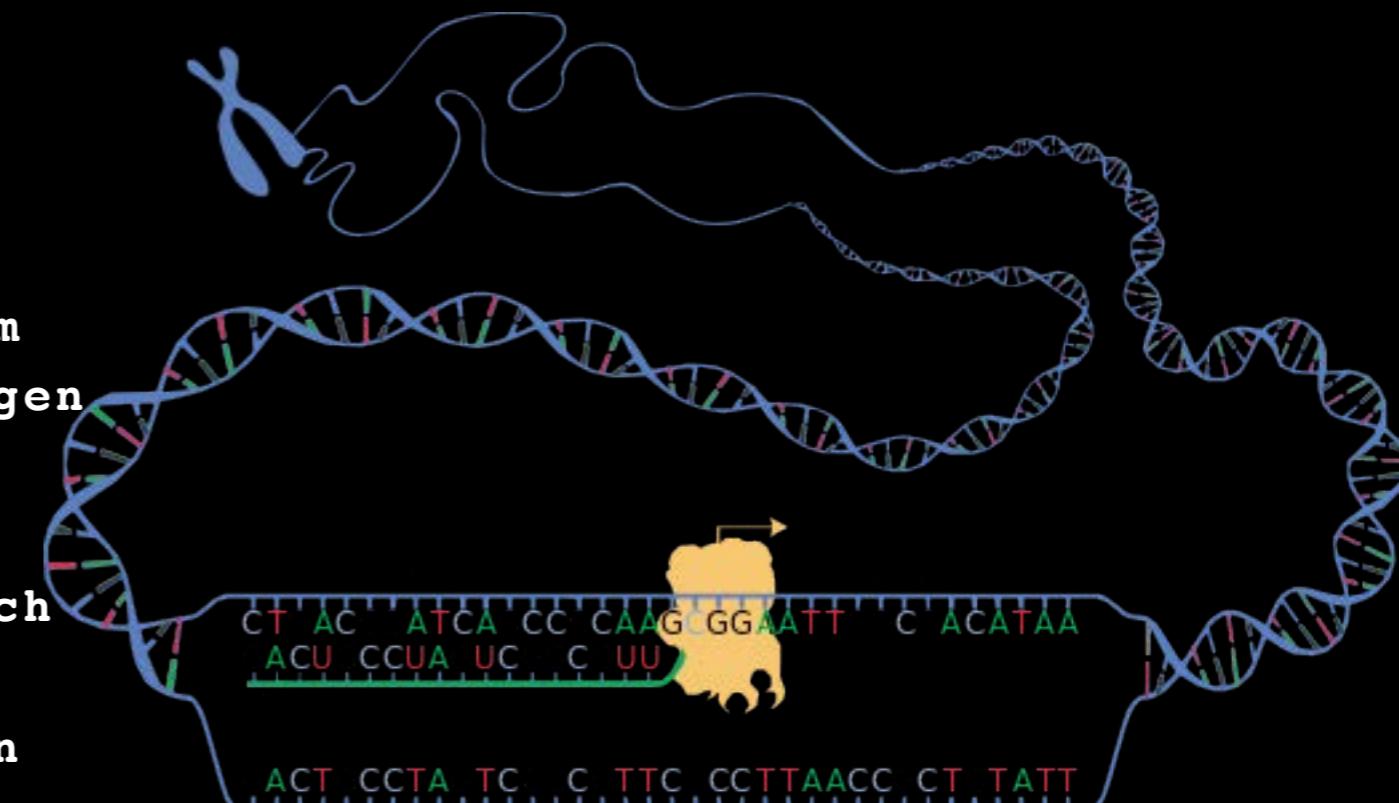
By Ian Bogost

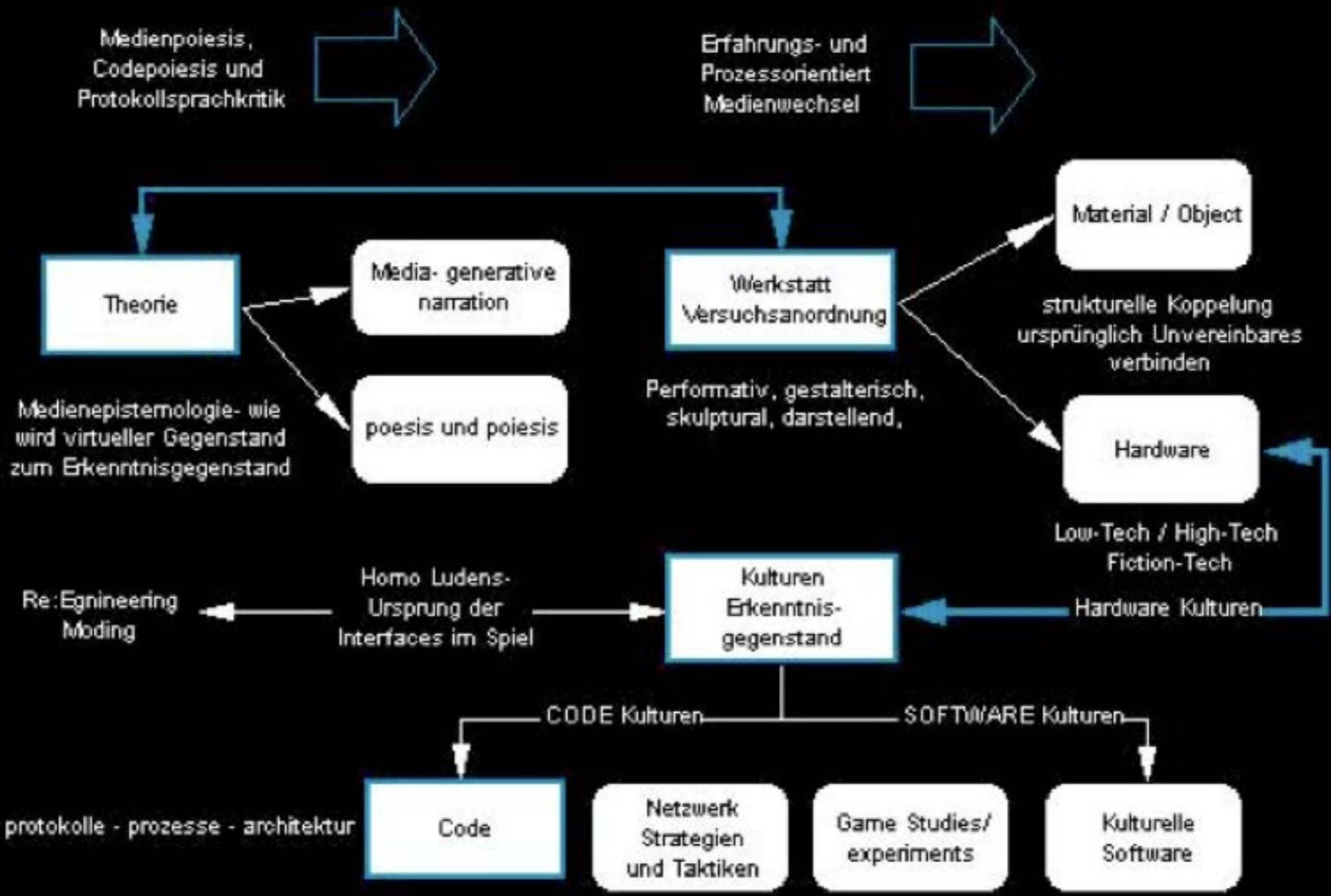
Basic Books, 2016

persuasive.games.com

partizipativen »arts based research«

ausgehend von einer Analyse des Spielens





PLAY as ART STRATEGY: epistemic thing

„Play, radically broken from a confined ludic time and space, must invade the whole of life. (...) play: the common creation of selected **ludic ambiances**. The central distinction that must be transcended is that established between play and ordinary life; play kept as an isolated and provisory exception.“

(Debord 1958: 11, magazine Internationale Situationniste#1, Paris.)



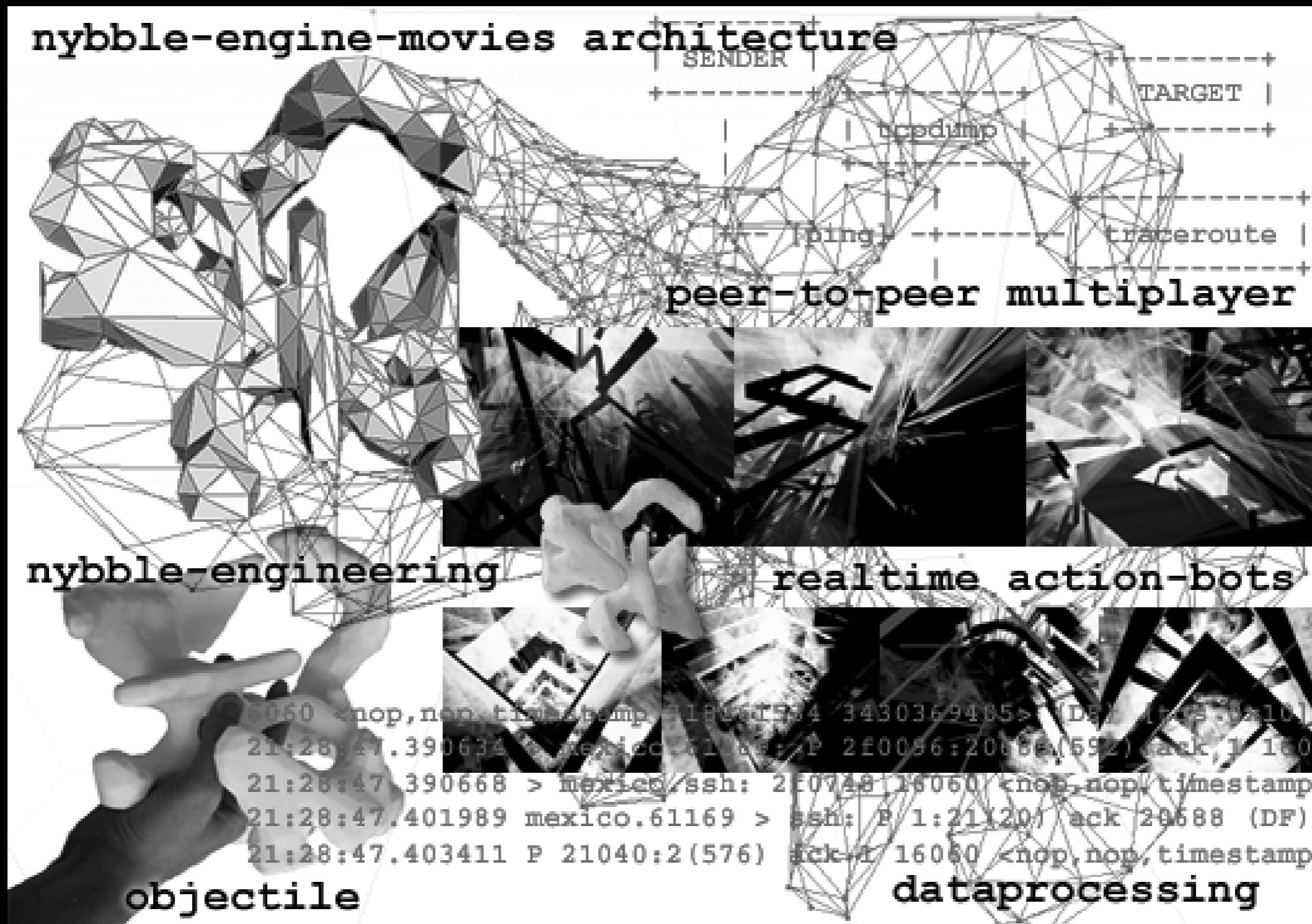
.POLITICAL EXPERIMENT
persuasive Game

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for <automat@konsum.net>; Thu, 17 Apr 2003 13:15:24 +0200
Message-ID: <200304171341.h3HDfbr01050@bbs.thing.net>
Date: Thu, 17 Apr 2003 02:53:14 -0500
Subject: Re: <nettime> A venture into hybridisation
From: human being <human@electronetwork.org>
To: nettime-l@bbs.thing.net
Cc: nettime-request@bbs.thing.net
Precedence: bulk
Reply-To: human being <human@electronetwork.org>
Status: O

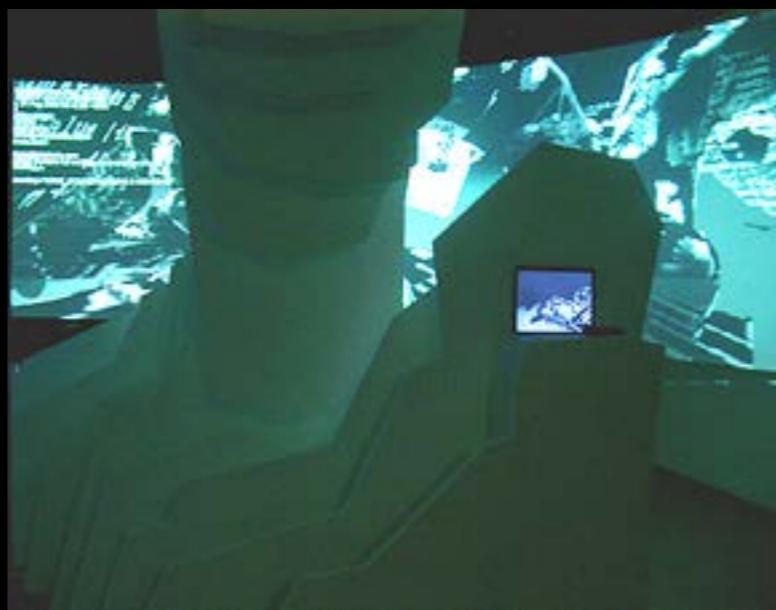
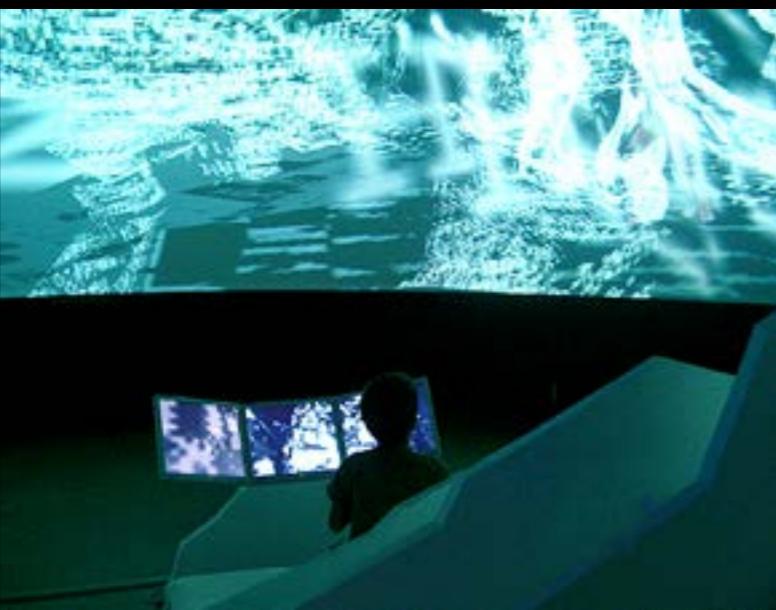
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1 <10 ms <10 ms <10 ms 10.0.0.1
2 <10 ms <10 ms <10 ms tor2.vbs.at [62.116.1.232]
3 <10 ms <10 ms <10 ms lo01.atm.vbs.at [62.116.1.233]
4 <10 ms <10 ms 16 ms bevivi.vbs.at [194.152.167.194]
5 <10 ms 16 ms <10 ms vivibb.vbs.at [62.116.2.65]
6 <10 ms 16 ms <10 ms zoll.vbs.at [62.116.2.36]
7 <10 ms 15 ms <10 ms 80.86.169.129
8 15 ms 16 ms 16 ms N-1-pos022.de.lambdanet.net [217.71.105.97]
9 16 ms 31 ms 16 ms F-2-pos110-0.de.lambdanet.net [217.71.105.105]
10 31 ms 31 ms 32 ms PZU-1-pos100.fr.lambdanet.net [217.71.96.34]
11 47 ms 32 ms 46 ms iar1-so-2-3-0.Paris.cw.net [208.175.147.1]
12 31 ms 32 ms 31 ms ber2.Paris.cw.net [208.172.250.62]
13 109 ms 125 ms 109 ms dcr1-loopback.NewYork.cw.net [206.24.194.99]
14 110 ms 109 ms 109 ms agr3-so-0-0-0.NewYork.cw.net [206.24.207.58]
15 109 ms 109 ms 125 ms acr1-loopback.NewYork.cw.net [206.24.194.61]
16 110 ms 109 ms 109 ms cable-and-wireless-peering.NewYork.cw.net [206.24.195.150]
17 110 ms 109 ms 109 ms jfk-core-02.inet.qwest.net [205.171.230.22]
18 109 ms 125 ms 109 ms jfk-core-01.inet.qwest.net [205.171.230.1]
19 109 ms 109 ms 125 ms bos-edge-02.inet.qwest.net [205.171.28.14]
20 110 ms 125 ms 125 ms 65.112.16.6
21 109 ms 125 ms 109 ms 65.112.16.6
22 110 ms 125 ms 125 ms host1.209.113.141.conversent.net [209.113.141.1]
23 109 ms 125 ms 125 ms 216.235.245.246
24 110 ms 125 ms 125 ms 216.235.245.246
25 109 ms 125 ms 125 ms protest.net [216.235.252.206]

Trace complete.

traceroute to whitehouse.gov 25/05/2003 15:08:44:906

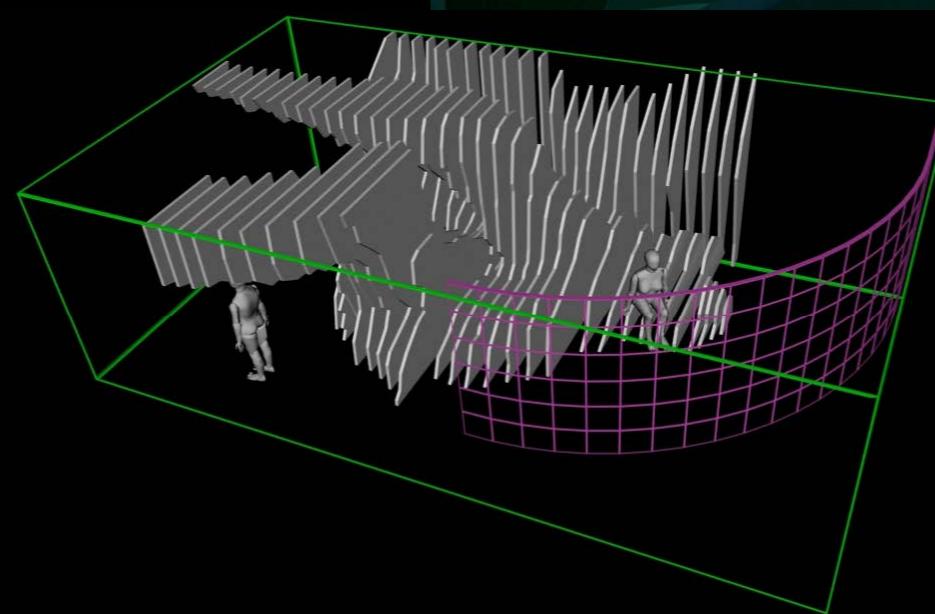
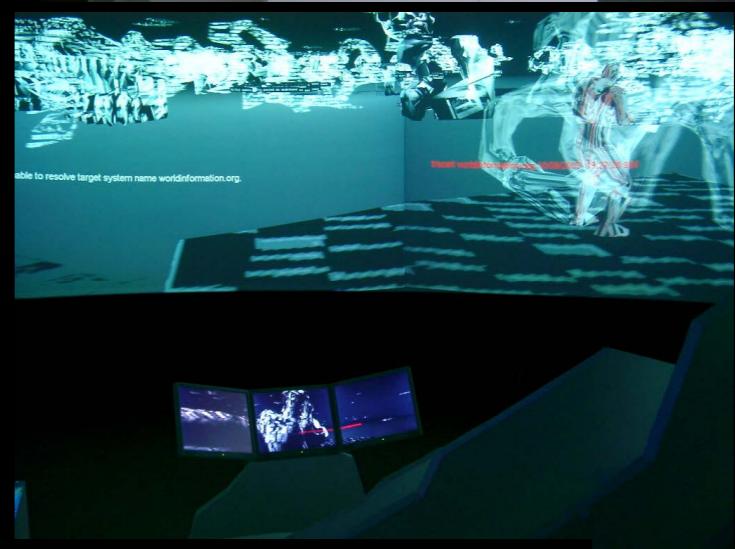
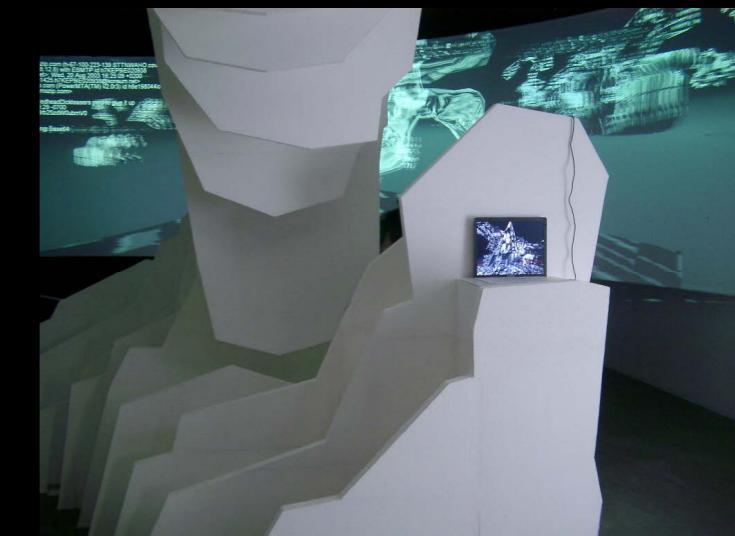
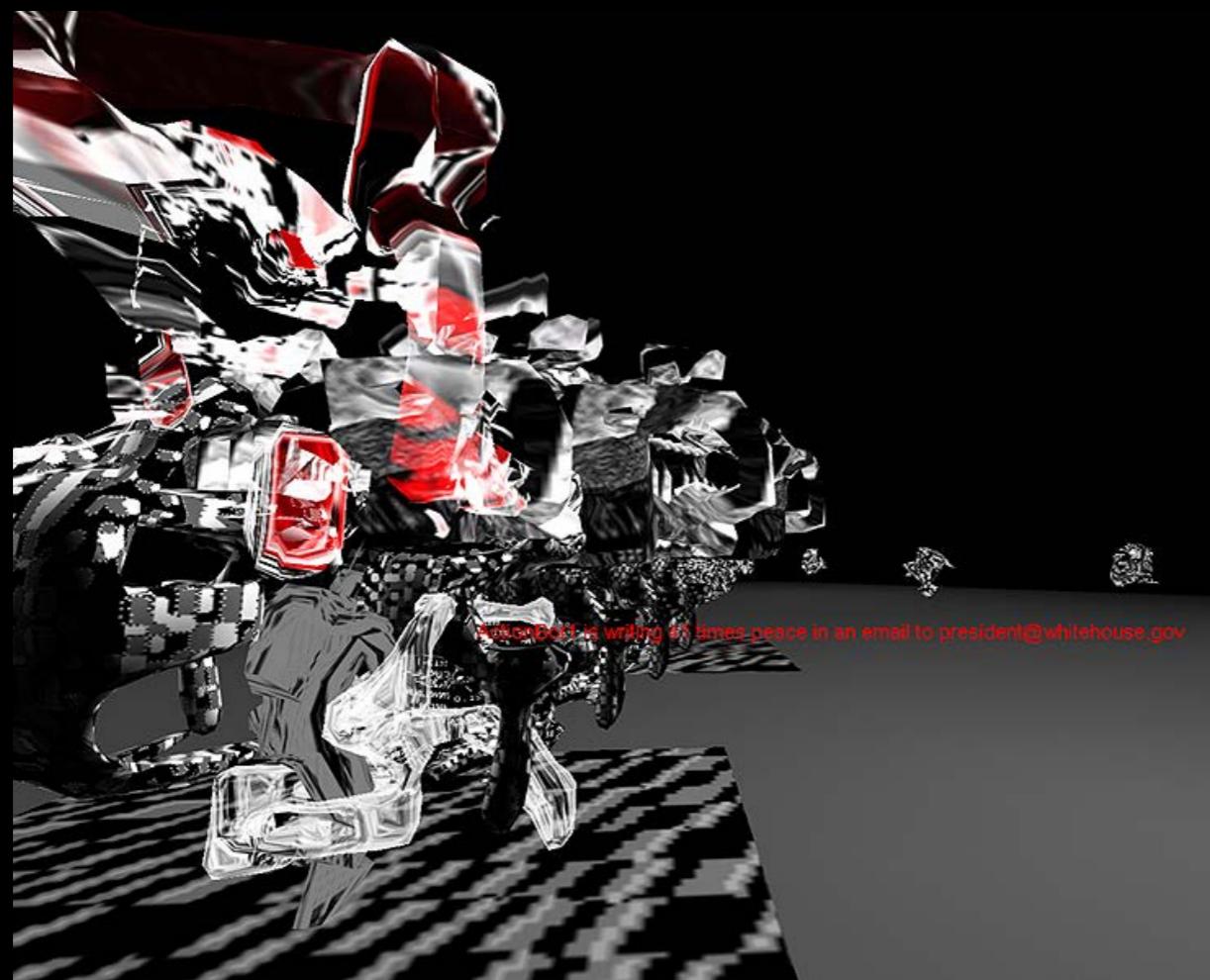


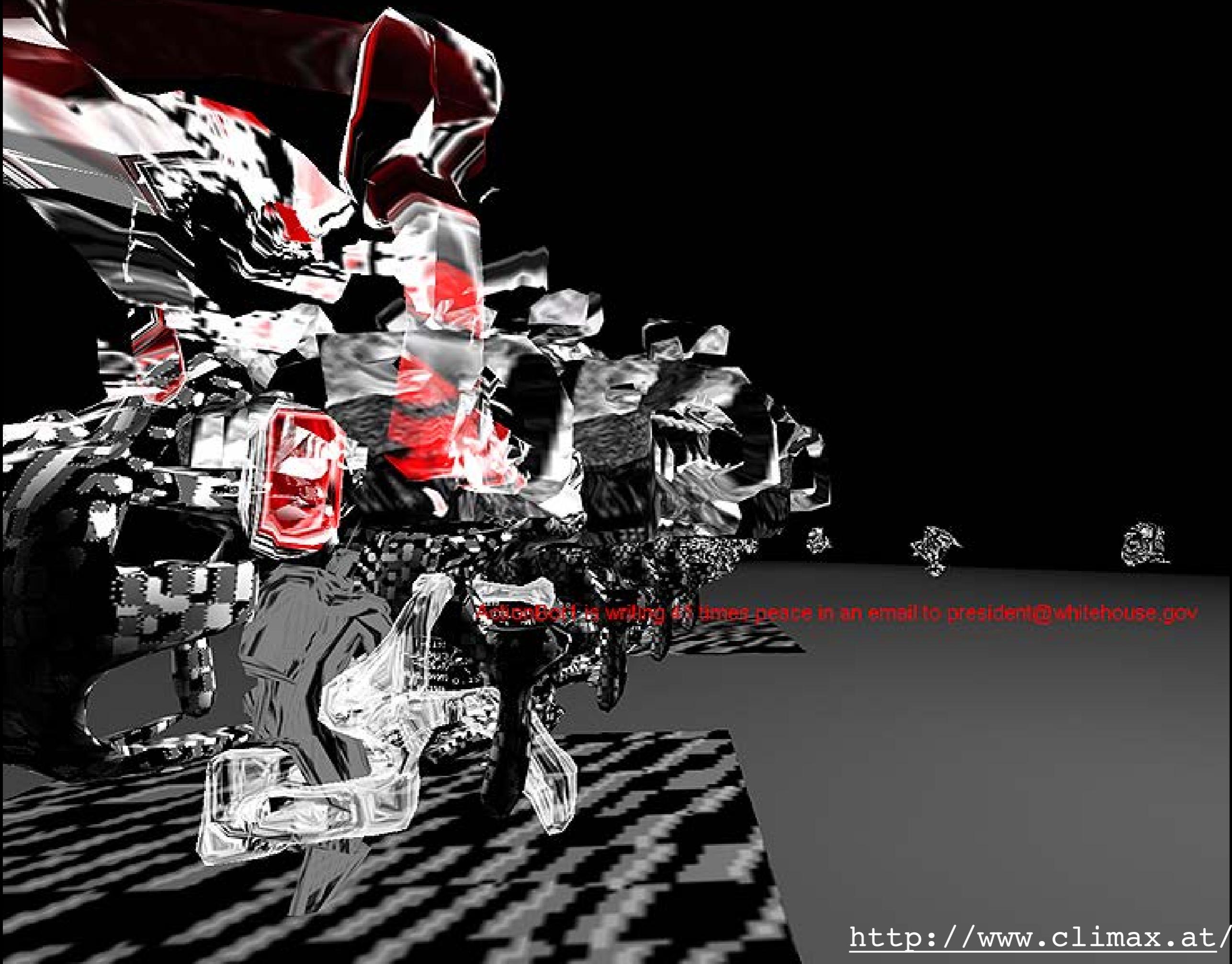
game-arts based simulation and investigation, climax 2003



Installation: Nybble-Engine-ToolZ

PrixArs Electronica 2003/ Software Arts Award transmediale
Berlin 2004





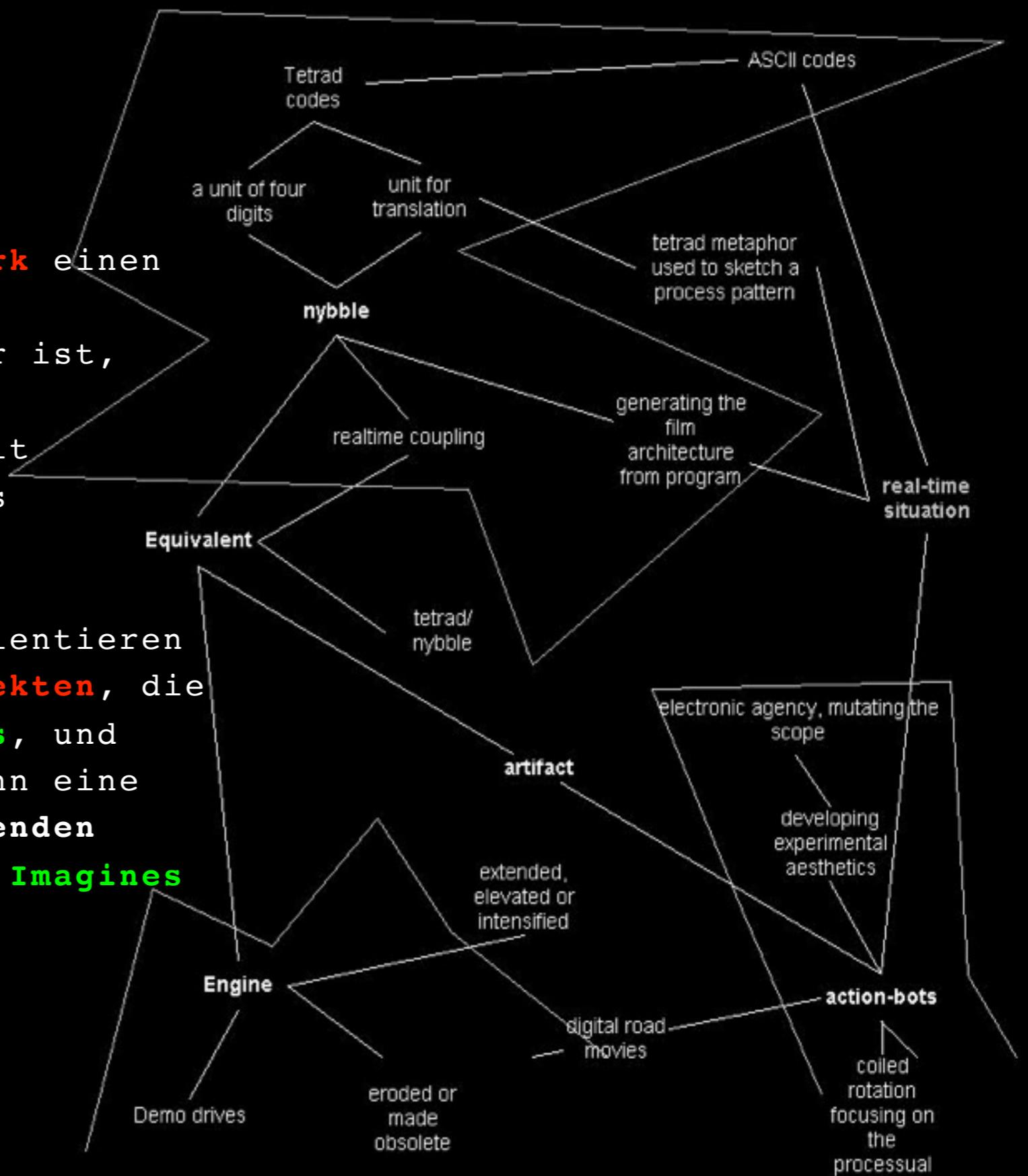
ActionBot is writing 45 times peace in an email to president@whitehouse.gov

*** LUDICS ***

a games as 2nd order system:

Spiel als systemisches Regelwerk einen möglichen **Spielraum als Untersuchungsgegenstand**. Dieser ist, nicht unähnlich einem **Erinnerungstheater**, bestückt mit fetischhaften **Spielobjekten** als Erinnerungs-Objekte.

Kunstbetrachtende »Spieler« orientieren sich an **im Raum verteilten Objekten**, die als **Auslöser für Argumente, Res, und Wörter, Verba**, dienen. Dazu kann eine Theorie der »das Spiel antreibenden Bilder« entwickelt werden, der **Imagines Agentes**.





Ludic experiments:
"epistemico games as
1. Ludics
2. public experiments:
Urban Games
Exhibition Games



“(Ludics) tantalisingly offers a new approach to understanding play through the process of play itself. Here we find play used as a conceptual catalyst for theoretical thought. In drawing on the ‘pataphysical, it presents a parody of scientific and philosophical conceptions, or a science of emerging solutions, that functions as playfulness itself.” (Emma Westecott/ A. Jahn-Sudmann, In: Eludamos, issue1, 2007)

SOCIETY



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

GOAPE

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, its 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 société 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
3. Chindogu can never be patented
4. Chindogu are tools for everyday life
5. Chindogu are not for sale
6. Chindogu is not propaganda
7. Chindogu are never taboo
8. Chindogu are never taboo
9. Inherent to every Chindogu is the spirit of anarchy
10. Chindogu are without prejudice

after Kenji Kawakami. 1995. *101 Unuseless Japanese Inventions*.

Ludic society affiliates november 2005: P.M. Ong, Maia Engell, Edward Castranova, Cynthia Haynes, Marina Grzinic, Ernst Strouhal, Mathias Fuchs, Doris Carmen Rusch, Wolfgang Fiel, René Bauer, Beat Suter, Francesco Monico, F.E.Rakuschan, Margarete Jahmann, Max Moswitzer, Gordan Savicic.



real player in real games

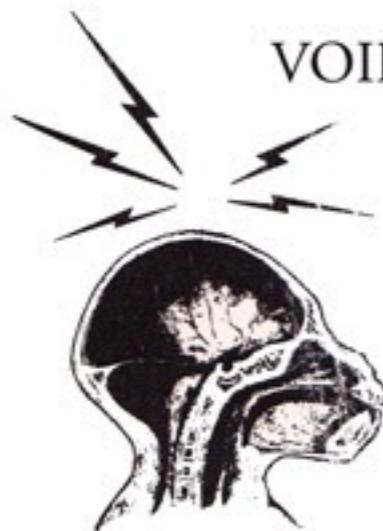
www.ludic-society.net

006-071005-b



Ludic Socialite, 2006. Real Player Self Tattoo

#horrorvacui #voidbook #kenosis #l'appel du vide



VOIDBOOK SOIRÉE by Ludic Society

Buchpräsentation
am Freitag 11.03. 2016 um 20:00
DURCHHAUS
Werdertorgasse 17, 1010 Wien

mit einführenden Worten
von Prof. Dr.-Ing. Stefan Glasauer
Neuroscientist, German Vertigo Center, München

VOIDBOOK by Ludic Society (eds.) Jahrmann/ Moswitzer

#magicsquare #absinthcontent #lipogrammaticdisparition

VOID DADA SOIRÉE am 11.04. 2016 um 20:00 im Cabaret Voltaire Zürich





VOID VIENNE soirée, 2016, Auditorium Goldscheyder Wien. Brains, absinthe fontaine and VOID book, Ludic Society. The Ludic Society's VOID BOOK soirées, 'pataphysical public plays.-ISEA HONGKONG; 2016. Conference proceedings
ludic-society.net/voidbook

**The Ludic Society's VOID BOOK soirées,
'pataphysical public plays, launched 2016 at Cabarét Voltaire Zurich,
the founding place of DADA 1916**

Margarete Jahrmann

subject area Game Design, Dept. Design, Zürcher Hochschule der Künste (ZHdK)/ Founder of the Ludic Society
margarete.jahrmann@zhdk.ch

Abstract

The Void book circulates idealiter in the Cabaret Voltaire Zürich as the historical site of the birth of DADA. The Ludic Society, who acts as “editor” of the book on the impossibility of emptiness and the conditions of void space als public play ground. The Ludic Society defined itself in its first manifesto, published in the European Game Studies magazine Eludamos (Real Player Manifesto, In: Eludamos. Journal for Computer Game Culture, Vol 1, No 1, 2007; online available on <http://www.eludamos.org/index.php/eludamos/article/viewArticle/vol1no1-5/10>) as loose group of affiliates applied a variety of individual game mechanics in order to develop methods of public play, presentation and creation. The vacuum pump of experimental research on absence can be best activated there in the collective absinthe ecstasy, at any moment or at the occasion of the Void book presentation as present for the 100th anniversary of Dada in 2016. Such a public event marks the launch of a real-time space patrol, as the writer Stanislaw Lem (1971) would describe a toxicologically induced flight in the emptiness of the mental A VOID space, brain-drain controlled, experienced as VOID level in the brain of the player.

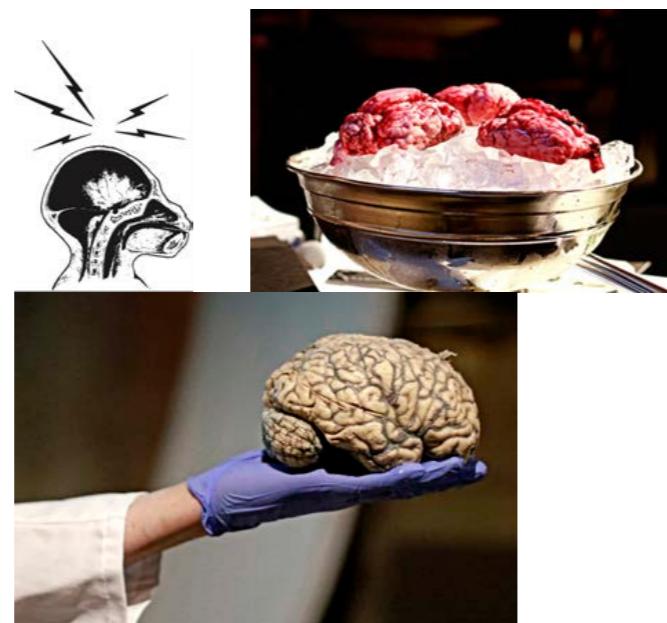


Fig 1. **VOID BRAINS**, 2016, Voidbook Cover sujet, iced brains/ neuroscientific concoction of human brain, presented at the DADA soirée at Cabarét Voltaire Zurich, Foto: imonym

VOID* as function argument of public play

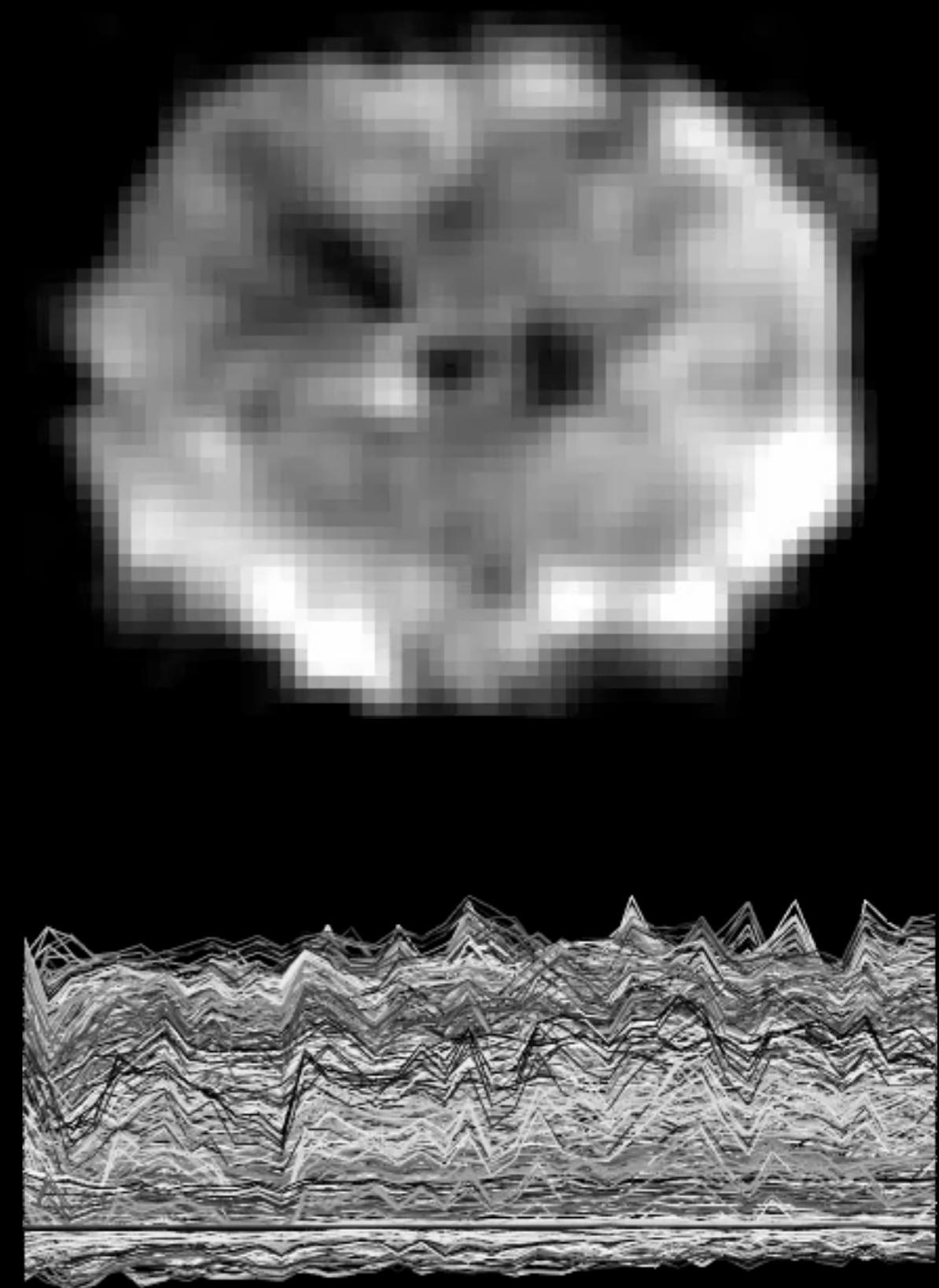
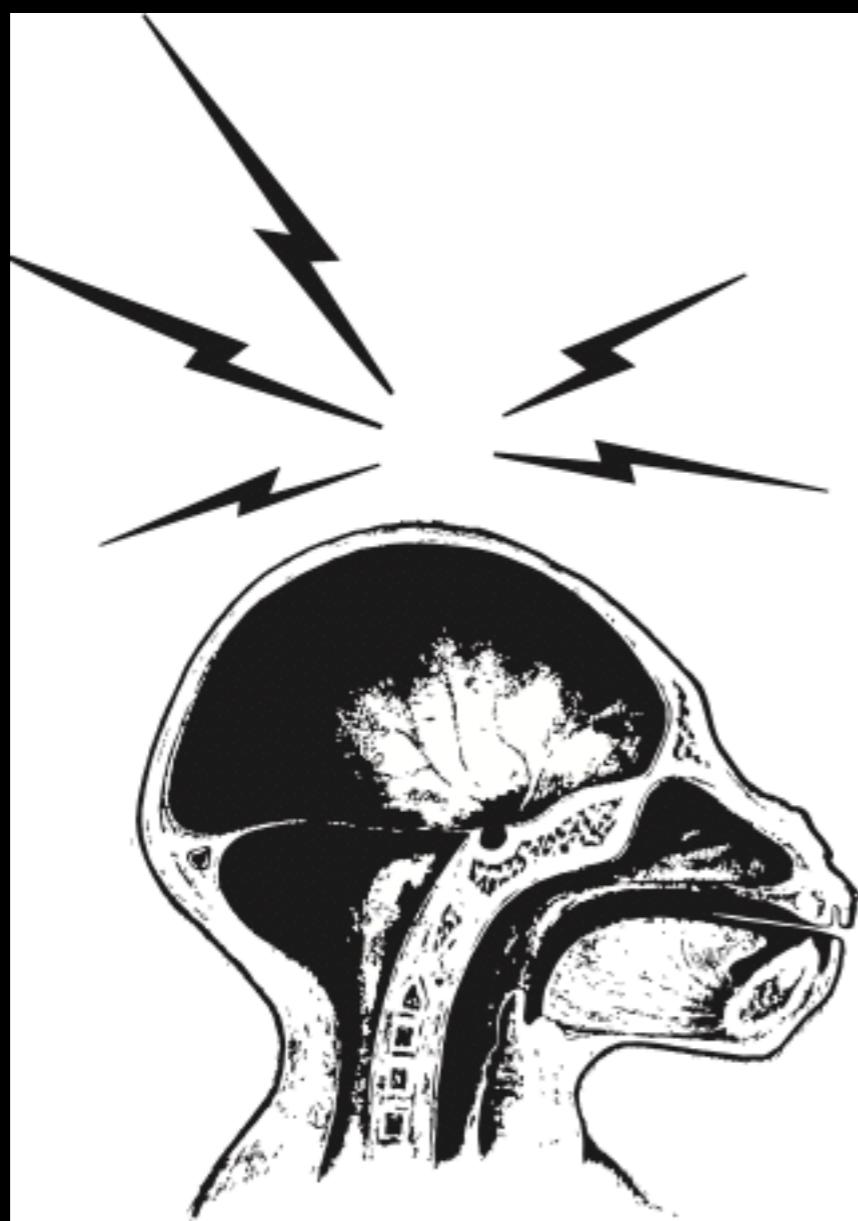
Void is a function argument that takes nothing —int myFunc(void), that returns nothing
— void myFunc(int), that points to nothing. void* data.
Dada!

As a command line void makes space in code. Void is a bracket on the command line. And Void ludifies the bracket, speculates in the design with Absinth content, builds on paper as generator. Touching the material results in experiencing Ilinx. What is meant is not so much the game type introduced by the surrealist poet Roger Caillois in 1958, but the haptically induced Flow, a rapture of possible deep content in slightly waved and otherwise empty pages. These should be read in the manner of a poetic writing in the tradition of Oulipo, Ouvroir de Littérature Potentielle (1960). [1]

A technically defined placeless space like this makes it possible to imagine any contents at all, similar to the way a computer as a machine simulates any machine. Transferred to the analog, the book VOID, the empty book negates content and creates a potential space for it. It is only when held at the right angle, and only when the object “book” is tipped that the subliminal level of the material is reflected into the field of our perception. [2]

Game Rules of an Instructively Empty Book

A Void is a possible translation for the title of the French work La Disparition by Georges Perec (1969). This book adheres to the rule of omissions and exclusion and is inspired by the group Oulipo, which can be roughly translated as “workshop of potential literature”. What was significant about this group was that specific discrete game rules were applied to create certain poetry works, as we introduce nowadays game mechanics in order to create Ludic art pieces. Following this understanding Oulipo is and was, first of all, a group of



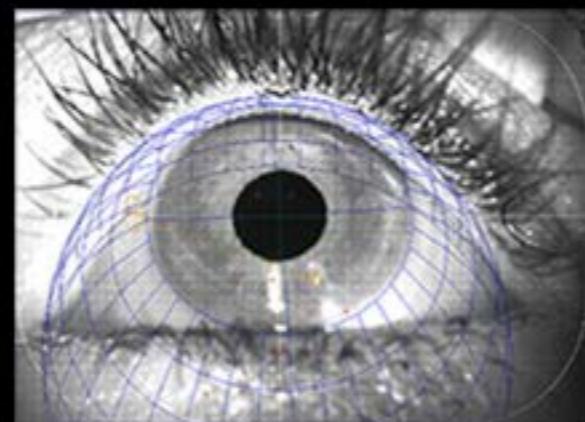


VOID BRAINS, 2016, Voidbook activation by Brainblood, iced brains/
neuroscientific concoction of human brain, presented at the VOID-DADA
soirée at Cabarét Voltaire Zurich, Foto: imonym



Cabaret Voltaire Zurich, Foto: imonym

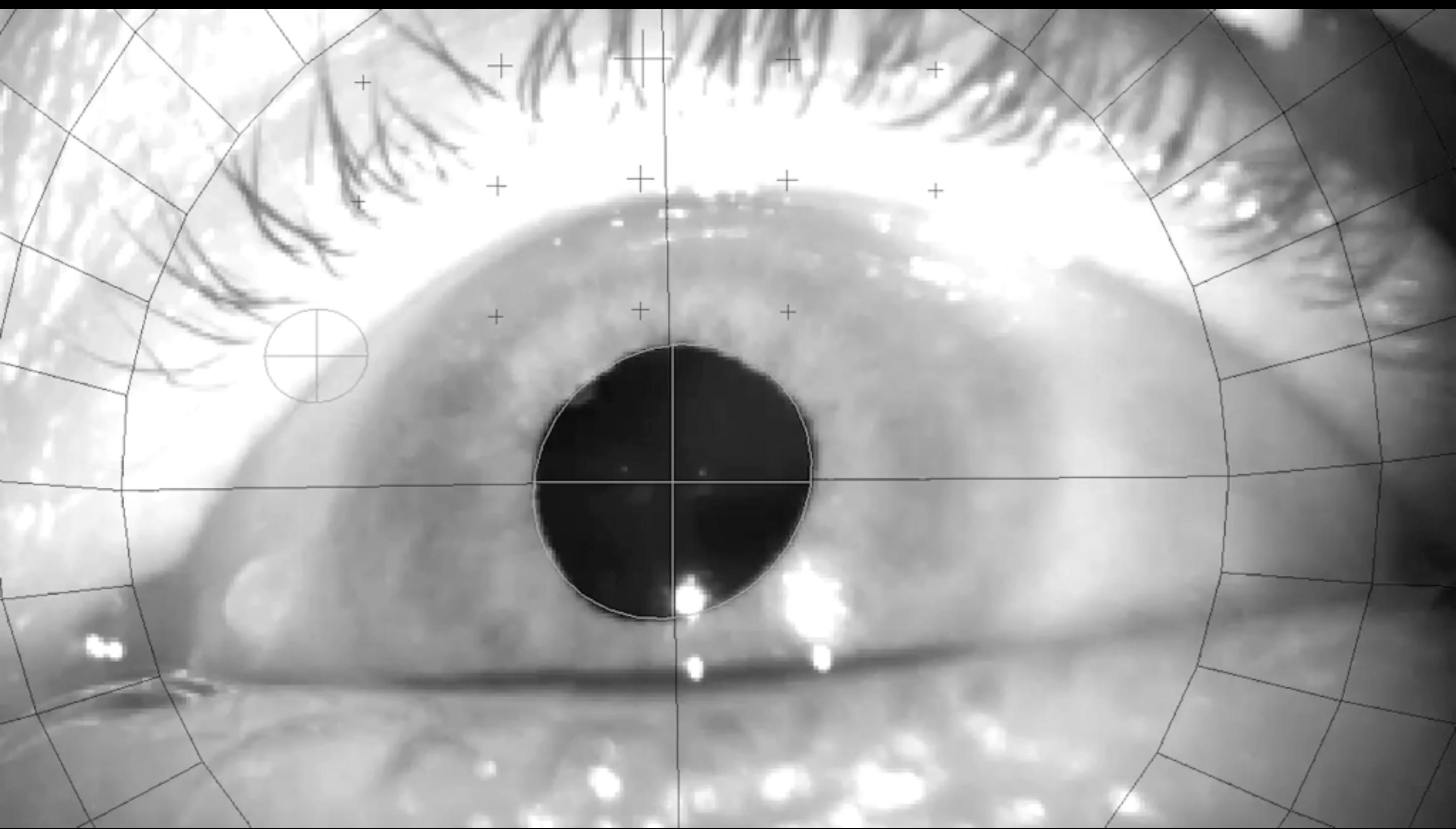
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NaN	NaN	NaN	NaN	NaN



NaN	NaN	NaN	NaN	NaN	0,00	0,00	0,00	0,00	0,00	6408373,00	6364
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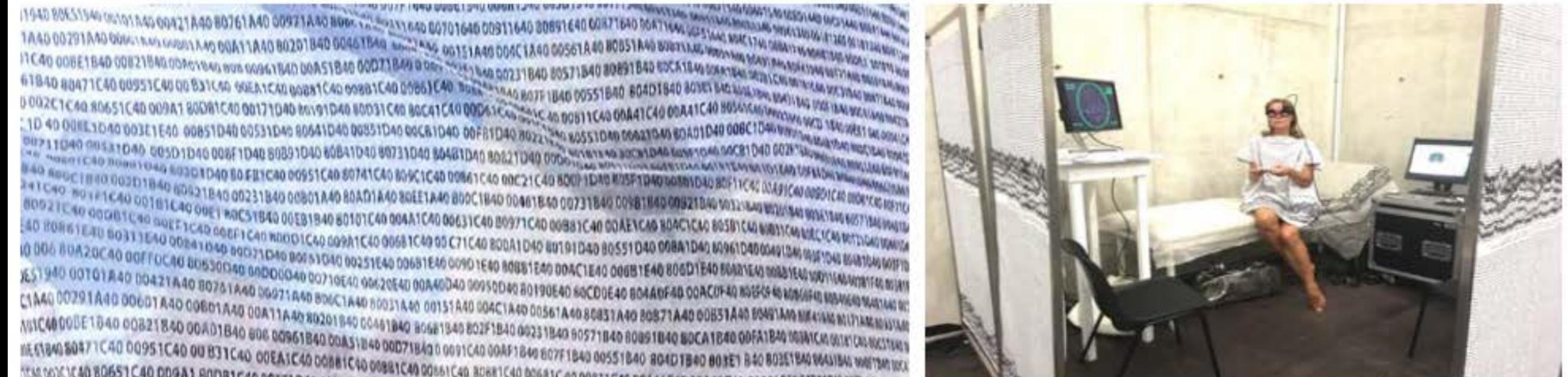
Decision Demon. A neurogame music-theater play experiment

premiered at „opera of Entropy”, Vienna 2016



The Game Interface in the experiment

Scientific Experiment epistemology in ludic research



Brain Scan Fabric, Patient ID Margarete Jahrmann, Sex, Female, AnalyzeMode, Continuous, 29. 05. 2016, recorded by Stefan Glasauer, Center for Sensorimotor Research at the Department of Neurology, Klinikum Munich. Dank an Zentralwerkstätte für Textil, Univ. für Angewandte Kunst Wien und EyeSeeTec GmbH München.

**Brainwaves, Fabric and Live EYE-Scan Performance by Margarete Jahrmann,
Experimental Design and Programming, Eye/BrainScan and Video by Stefan Glasauer.
KONTAKT: demon@konsum.net, http:// http://ludic-society.net/decisiondemon**



The Experiment consists of a game-interface for the experiment, an installation that uses the brainscan dataset as source for artefacts for the stage design of the medical investigation space. The data-gawn and the lab-coat are the costumes of the artist and the researcher, who are playing themselves in this self referential public parlour game - the experiment as public performance?



The Game Interface in the experiment



Decision Demon is a gamification of a real neurophysiological experiment, based on brainwavescans and eyetracking measurements in order to analyse the decision making process in a game, that puts the player into the situation of Maxwell's Demon, with the mission to reduce entropy in order to resolve the 2nd thermodynamics theorem by dataprocessing and the production of negative entropy.





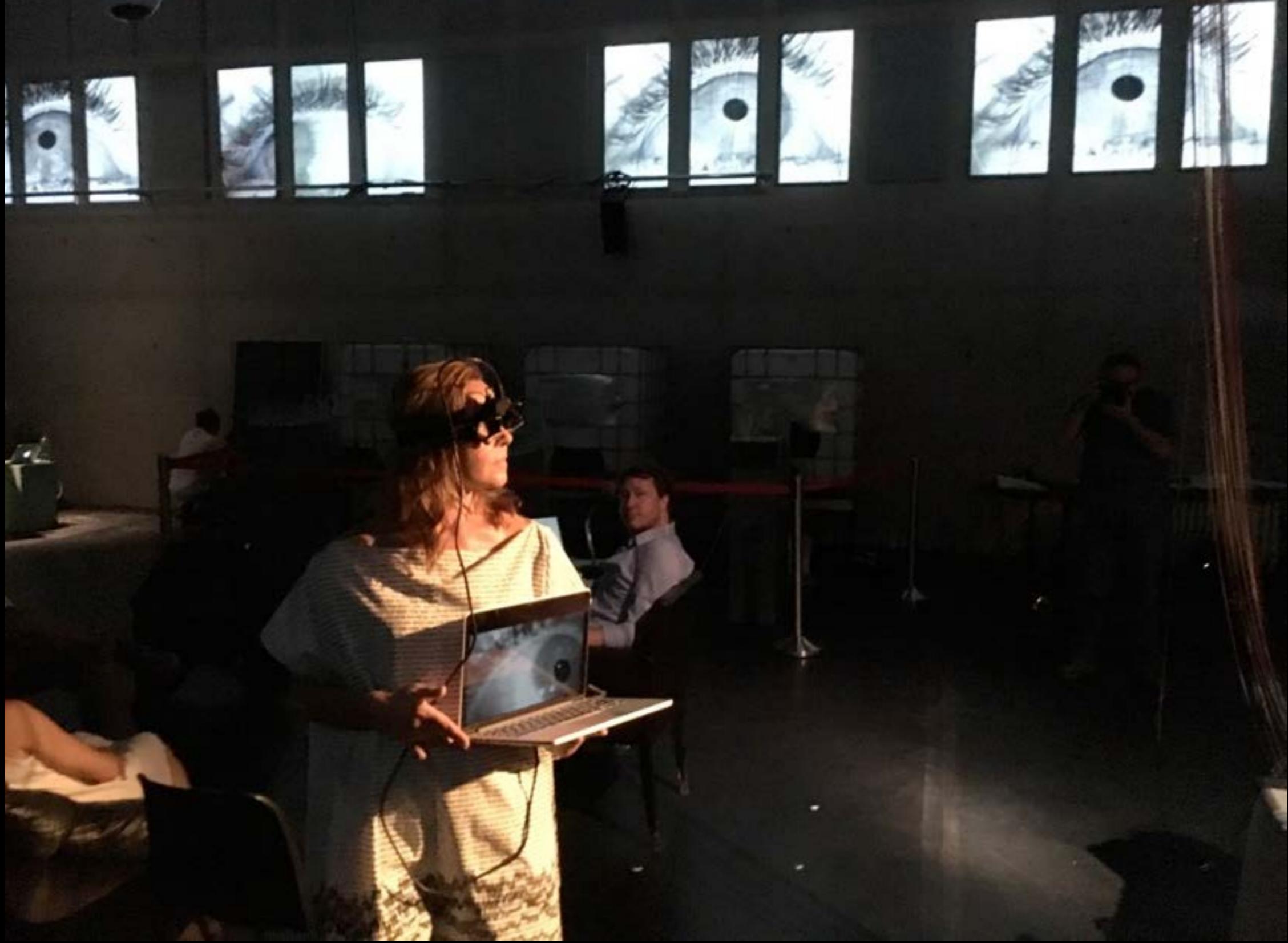
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lor=0 nViewHeadPolygon=1 nViewBrainPolygon=1 nViewReferenceLine=0 nViewReferenceMark=0 nViewProbeCh=0 nViewMeasureCh=2 nViewProbeNumber=0  
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```



Neurogame player at Opera of Entropy Premiere, Vienna 2016

Patient Information, ID, Test, Name, Jahrmann, Sex, Female, AnalyzeMode, Continuous, Pre Time[s], 9.0, Post Time[s], 7.0, Recovery Time[s], 12.0, Base Time[s], 5, Fitting Degree, 1, HPF[Hz], 0.0100, LPF[Hz] No Filter, Moving Average[s], 0.1, Measure Information, Date, 2016/05/29 16:56, Probe Type, adult, Mode, 3x5 Wave[nm], 695, 830



The experimental system is questioned as spectacle, science experienced as sensation, rational brainfunctions and free-energy-principle used as elements of a space-navigation game. The "ambiguity of play" and the jouissance of becoming a person of interest, when brain measured is expressed as costume play performance. Visitors can play the role too and feel the jouissance in experimental situations. The epistemic interest is driven by an art science approach towards the meaning of the experiment.



reading brain data on a BIG DATA collection spot –
Media epistemology can highlight the surveillance issues of neurophysiological
experiments using fMRI, EEG or functional Near-infrared-spectroscopy.

data reading performances, June, 2016: Teufelsberg Berlin
enacting PATHOS-FORMULAS -collapsing NSA communication scanning towers



data reading performances:
ONYX Satellite Field, Sierre, CH, 2016
enacting PATHOS-FORMULAS -
in the Swiss French Alps



METHOD: City Spectacles with newest technologies- RFID TAGGING, Ether Sniffing, etc..



Those public plays and events did focus on the "invisible city", did overlay different electromagnetic wave spectrums and the electronic and logic topographies of the cities to achieve an epistemic surprise. To "visualise and simulate the invisible and immaterial" is the play material for urban games. Methodologies applied were action research and public intervention. When addressing the potentials of technological "lies", for example when forcing Google maps to give information based on Kaballa rules, then social, environmental and technological art and design practices are profoundly questioned, by a theory in technological practice!



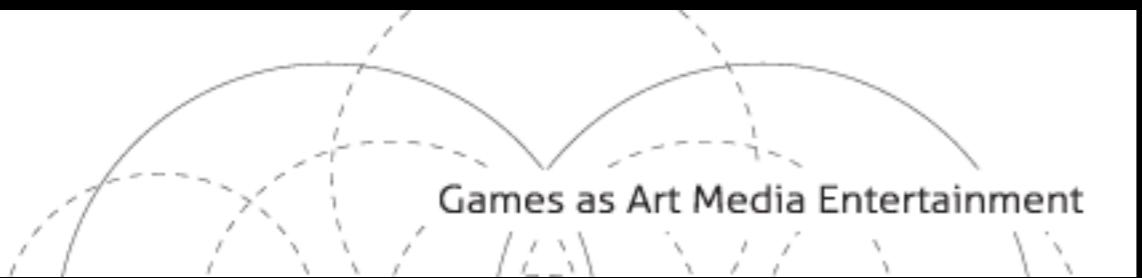
	AGON (Wettkampf)	ALEA (Chance)	MIMICRY (Verkleidung)	ILINX (Rausch)
PAIDIA Lärm Bewegung unbändiges Gelächter	Nichtgeregelter Wettkampf, Kampf usw. Athletik	Auszählspiele „Zahl oder Adler“	Kindliche Nachahmung, Illusionsspiele, Puppe, Rüstung, Maske, Travestie	Kindliche Drehspiele, Zirkus, Schaukel, Walzer
Drachen Grillenspiel Patiences	Boxen, Billard, Fechten, Dame- spiel, Fußball, Schach	Wette Roulette		Jahrmarkts- attraktionen
Kreuzworträtsel LUDUS	Sportwettkämpfe im allgemeinen	Lotterie in jeder Form	Theater Schaukünste im allgemeinen	Ski Alpinismus Kunstsprünge

Roger Caillois (1958) - Les Yeux et les Hommes. Gallimard, Paris. PLAY: Paidia

stellt nach Caillois den Übermut, die ungeregelte und spontane Freude an einer Betätigung dar, die noch vor jeder Ausdifferenzierung in verschiedene Spiele (games) liegt, und Antrieb zum Spielen überhaupt und somit zu jedem Spiel ist. *Ludus* hingegen zeichne sich durch Übung und Regelung aus.



CONCEPTUAL BASIS:
during the process of structuring transformative experiences for somebody, we inherently develop and refine our own sensitivity and knowledge.



**game design as a cultural praxis, as a mediator that allows specific forms of criticisms and epistemological inquiry to emerge.
playable theory (Fassone, 2015, Gualeni, 2015)**



Slavoj Žižek: "Pokémon Go" ist Ideologie!
Das Trendgame dieses Sommers imitiert Mechanismen von Vorurteilen und
Missachtung. In: DIE ZEIT Nr. 34/2016, 11. August 2016



Pac Manhattan

<http://www.pacmanhattan.com/>

In his book "Homo Ludens" (1938) he discusses the possibility that playing is the primary formative element in human culture.

„Das Spiel sondert sich vom gewöhnlichen Leben durch seinen Platz und seine Dauer. Abgeschlossenheit und Begrenztheit bilden sein ... Kennzeichen. Es ,spielt‘ sich in bestimmten Grenzen von Zeit und Raum ,ab‘.“



<http://www.decisionproblem.com/bug/bug2.html>

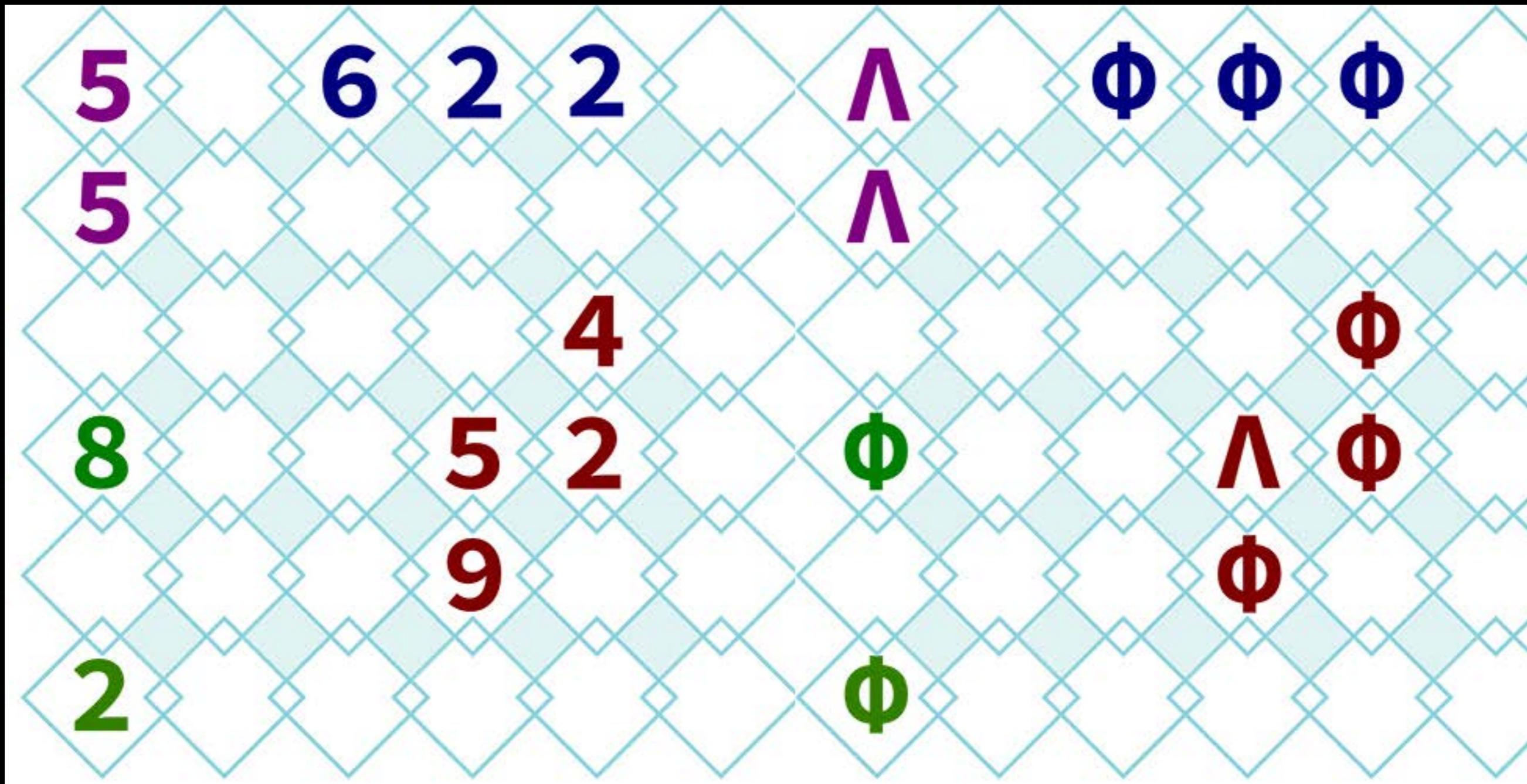
THE BIG URBAN GAME _ 2004

The Rules of PLAY: Salen & Zimmerman , MIT press 2004

- a model for game design.
- RULES = the organization of the designed system
 - PLAY = the human experience of that system
- CULTURE = the larger contexts engaged with and inhabited by the system



SCIENCE GAMES
vs
PLAY / ART / Ludics



A Playful Approach to Quantum Computing | University of Basel, physicist Dr James Wootton.
<https://www.unibas.ch/en/News.../A-playful-approach-to-quantum-computing.html>

Jul 18, 2016 - One day, quantum computers will perform rapid calculations and solve complex tasks
... And a game for smartphones is going to help him do so.

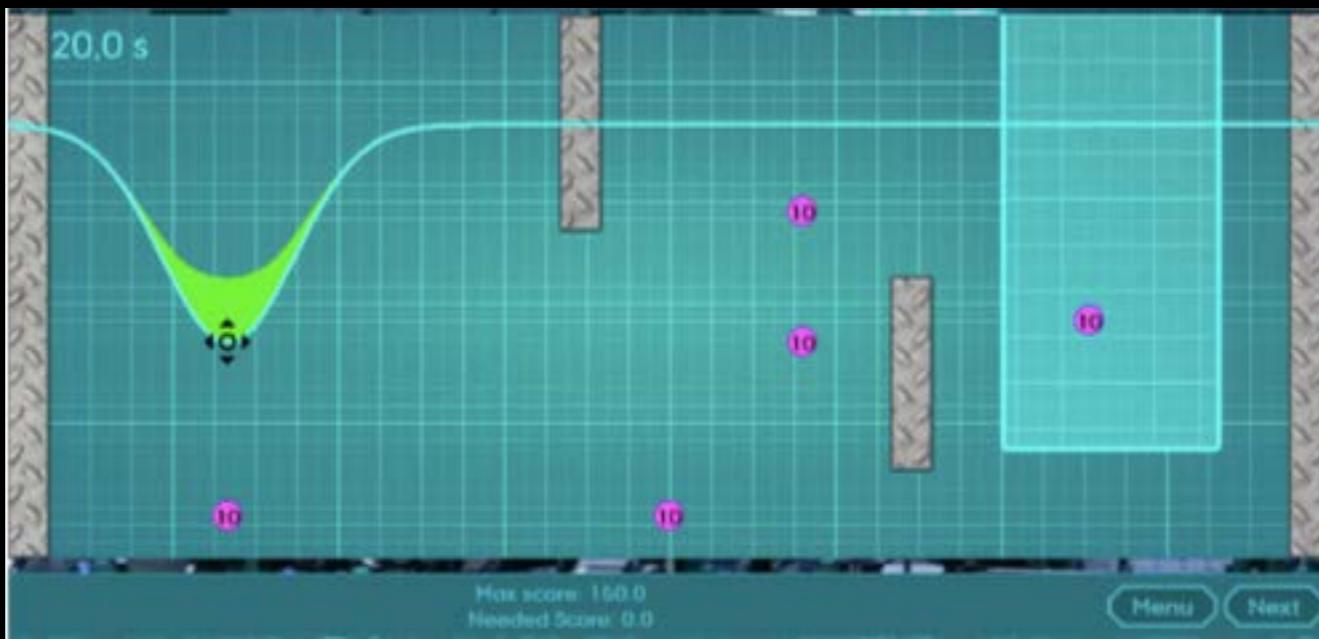


Figure: Quantum moves level with obstacles from www.scienceathome.org

SCIENCE AT HOME A project of the University of Aarhus (2014)

intends to capture normal people's attention by playing games and helping science while doing so, but also to enthuse and educate people to such a degree that they will be able to create new exciting challenges themselves, that they, in connection with researchers, can solve to help science progress even more in a fun and participative way.

An already realized part of the Science at Home project is a game called 'Quantum Moves'. Quantum moves is a game designed to help the department of physicsto build a workable version of a quantum computer, as well as conveying quantum physics in an easy manner to the everyday person.

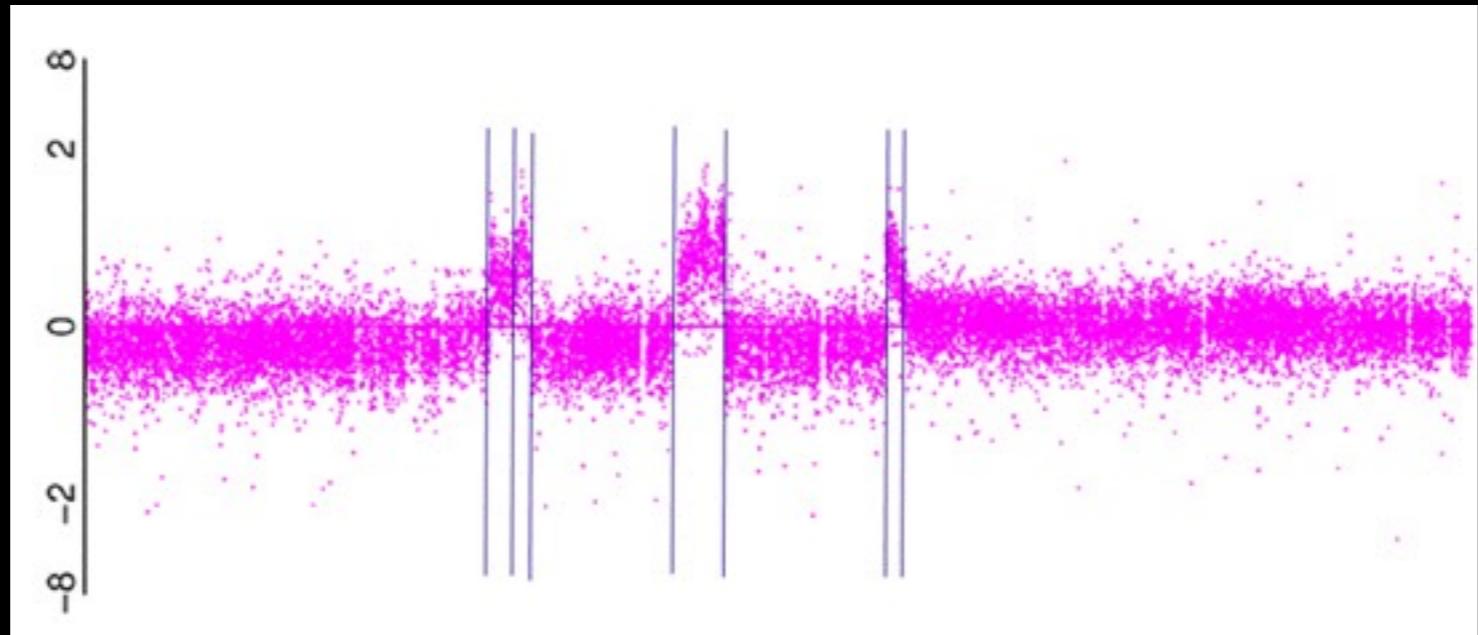
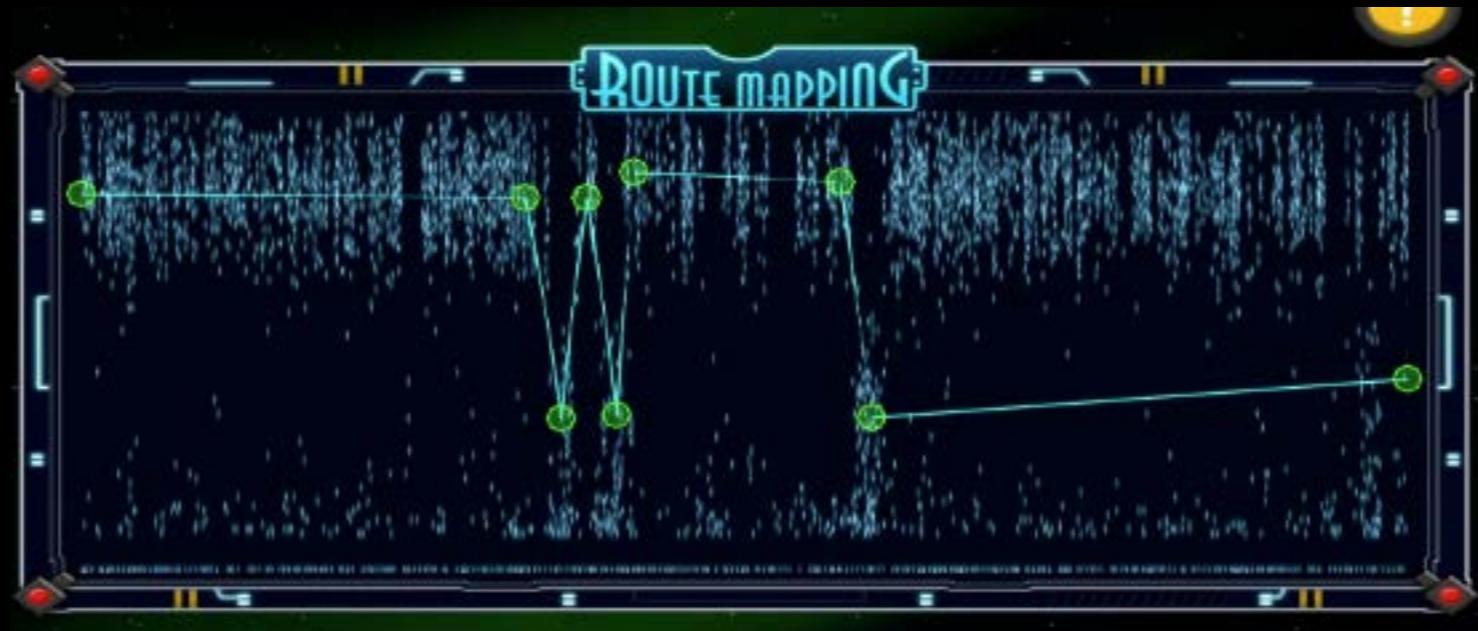


Figure: 'DNA microarray' data.



Citizen Science – Genes in Space, Cancer Research UK, 2014

crowdsourced cancer data analysis to the public through apps and games, allowing anyone, anywhere to do real research.

Read more at <http://scienceblog.cancerresearchuk.org/2014/02/04/download-our-revolutionary-mobile-game-to-help-speed-up-cancer-research/#OjPzbPAi7pows4p8.99>

*** LUDIC (=PLAY) EPISTEMOLOGY ***

»Firstly (...) a participative research method applied in the study of playfulness as introduced in anthropologies and ethnologies. (...) aims to provide a theoretical framework for the analysis of play as process in arts based research experiments. Secondly such a Ludic research method questions the power of canonical writing versus creative, poetic and automatic writing as tools of inquiry in arts and design research.«

In: »**Deep Play. Arts Experiments as Strategy of Participative Research.**«
Jahrmann, M. 2016. In: Journal for Research Cultures. Strategien künstlerischen und wissenschaftlichen Arbeitens. Issue #1, Ed. Tarasiewicz, M. Research Inst. f. Arts & Tech. (RIAT) Wien.

Eine solcherart teilnehmende poetische Forschung widerspricht zwar dem Prinzip kritischer Distanz als wissenschaftliche Notwendigkeit, eröffnet aber neue Möglichkeiten der Einsicht über



I. Ludic Urban Games -
publicly performed experiments



EXPERIMENTS as Public Play Intervention

Category: Lived Agency.

example: Sema Code Dress,
Edith Russ Haus Oldenburg 2008
<http://www.ludic-society.net/sema/>



Pongdress, Vienna Prater 2007

a MISE EN SCENE of a Social Status play experiment.



— URBAN GAMES & II·LUDIC SOCIETY gaya scienzia

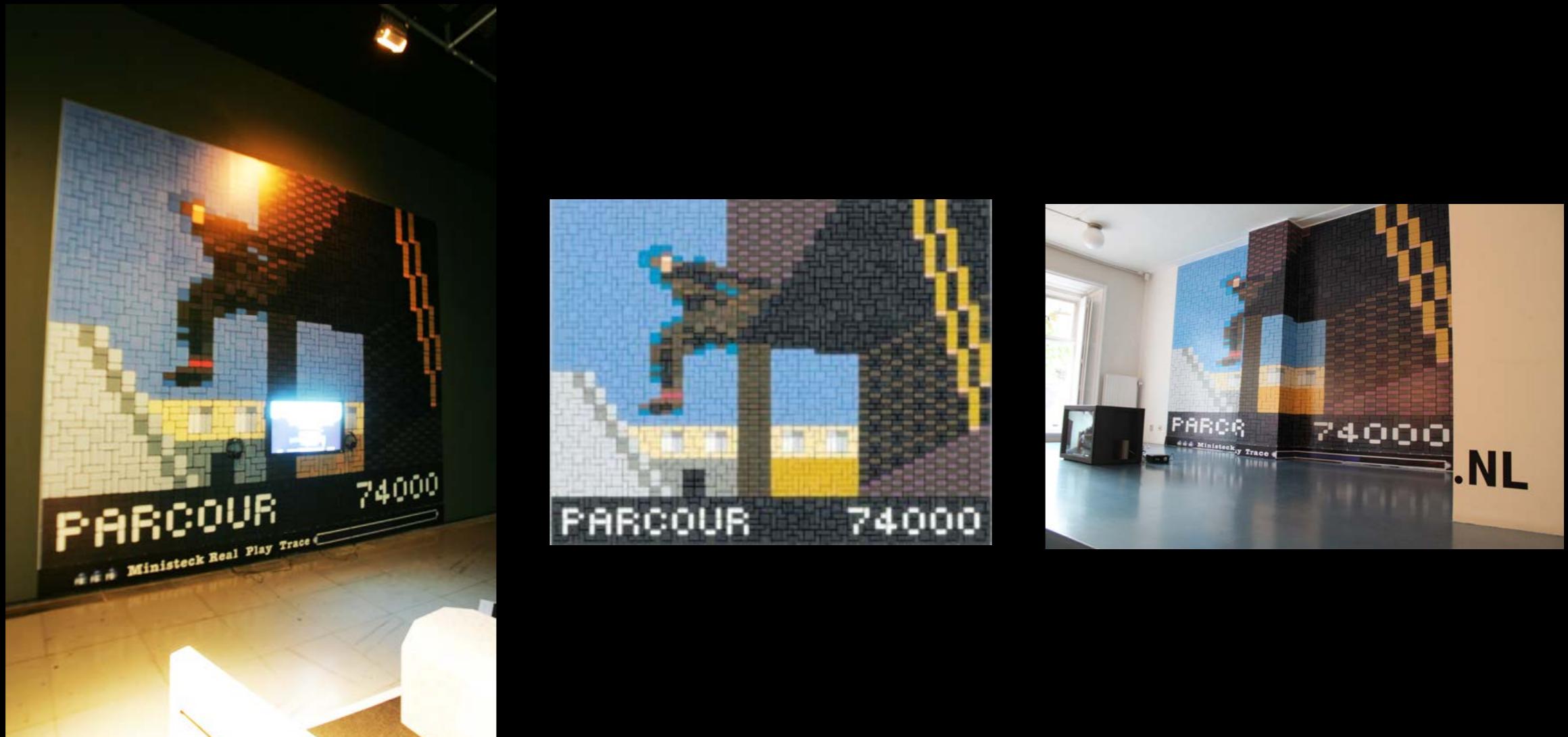
“The bourgeoisie and the capitalist system thus experience great difficulty in mastering what is at once their product and the tool of their mastery, namely space. They find themselves unable to reduce practice (the practice sensory realm, the body, socio-spatial practice) to their abstract space, and hence new, spatial, contradictions arise and make themselves felt.” (Lefebvre 1991: 63)



example:

READY PLAYED 2005

derivé et détournement? Situationist methods for exhibition game design...



Ready Played Installation,
Space Invaders/ FACT Centre Liverpool 2010
Netherlands Media Arts Institute NEMK, Amsterdam 2010
ISEA Istanbul 2011



LUDIC-SOCIETY

In regard to the role of technologies and mechanisation the Dutch artist Constant(1959) introduced the idea of a ludic society.

Such an utopian ludic society is based on creativity as process of public play.

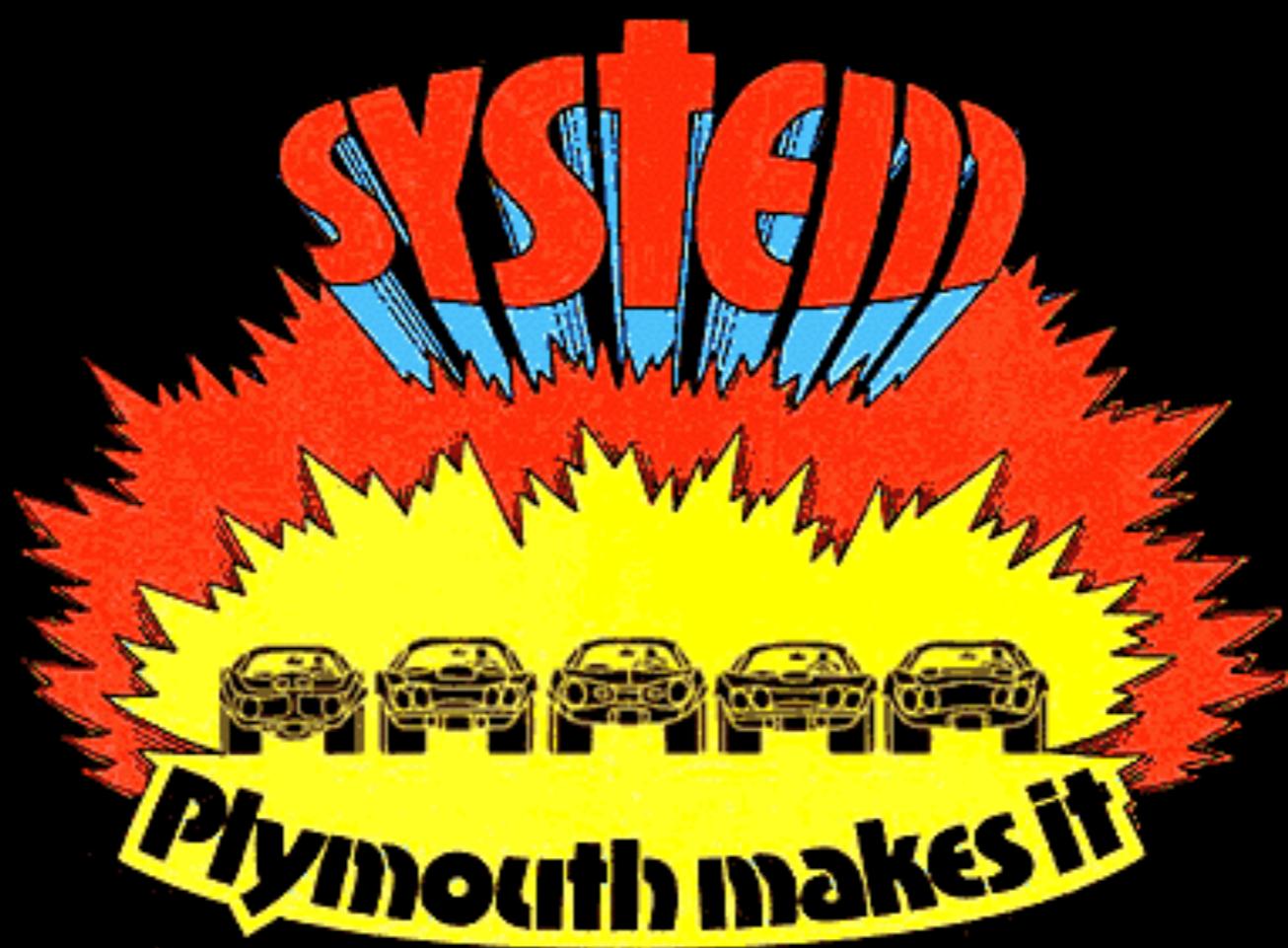
Constant suggested a playful social interaction and creativity model, enabled by technologies. He spoke about the invention of a ludic society, liberated from the domination of time and labour, which is redeemed by mechanisation. In the magazine Potlatch (1959) Constant positioned his idea of a mechanically liberated Homo Ludens.



METHOD: City Spectacles with newest technologies- RFID TAGGING, Ether Sniffing, etc..



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Radio Frequency Identification Implant



Issue X (Extrablatt)

need 4 speed special edition



"Pit Stop" WorkShop

we sell PLAY
NO-games

RealPlayer

Play in the RealLiveEngine

extending gamezone into the city **Plymouth Superbird**



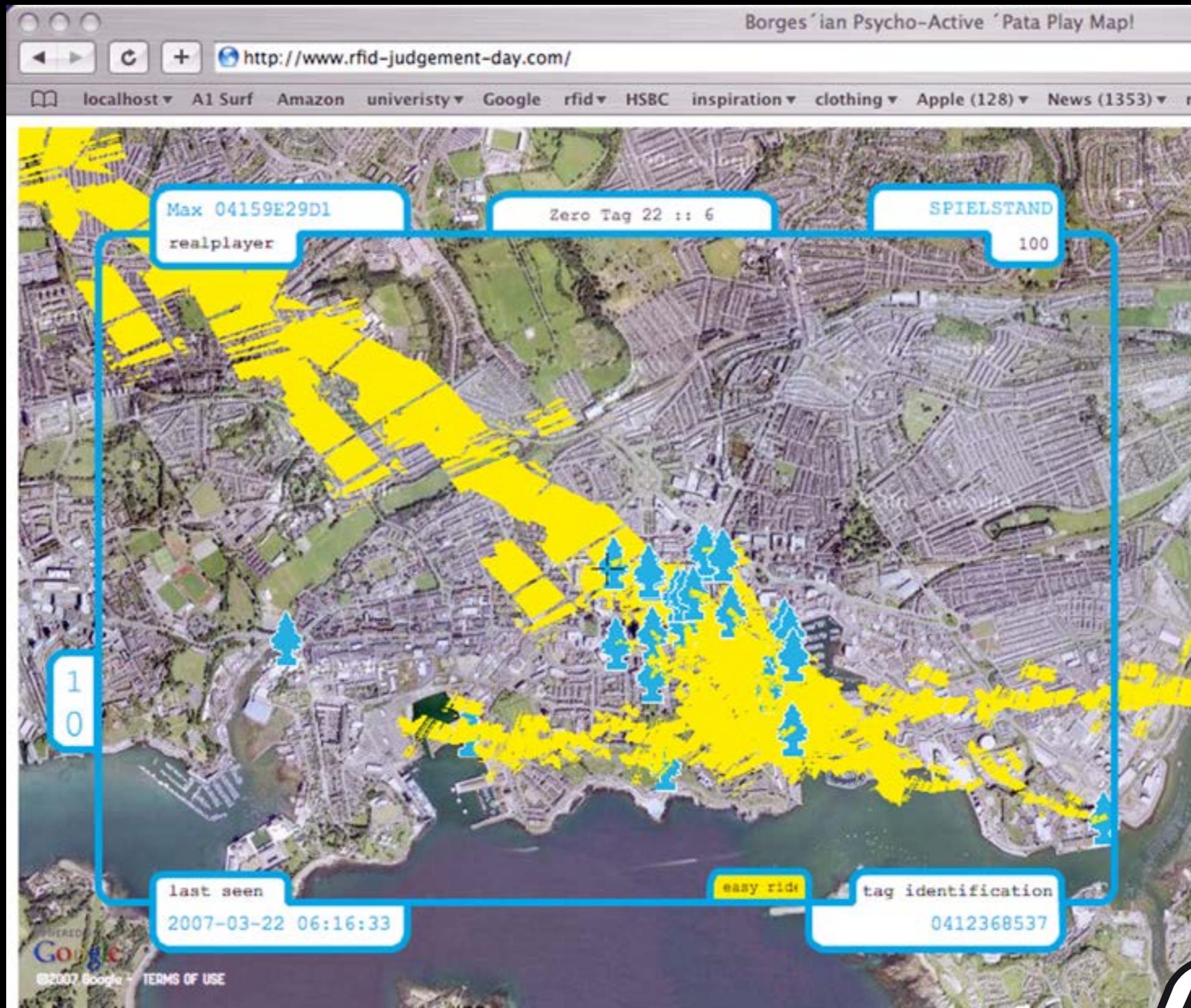
Drake Circus

reverse gear race



Détournement as a practice of the
Société du Spectacle implies that an absurd turn of
situations inverts otherwise given conditions antagonistically.





GOOGLE MAPS AUTO DESTRUCTIVE TRACER, 2006
Plymouth car tracing in Plymouth, UK

**HELLO
WORLD**
REALITYENGINE

HENRY MILLER

realplayer

SPIELSTAND

1000

FRANZ BERNER

score: 9999

1234567890

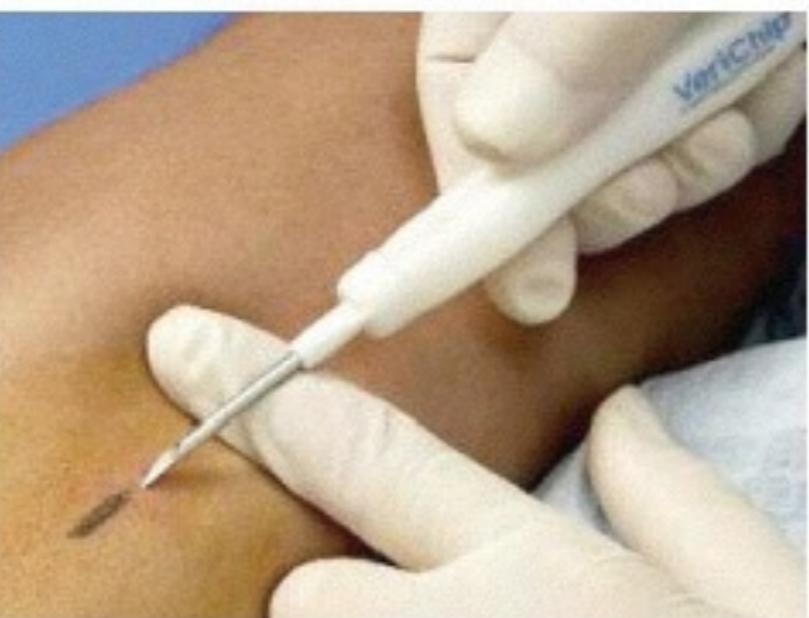
tagname: nina

1
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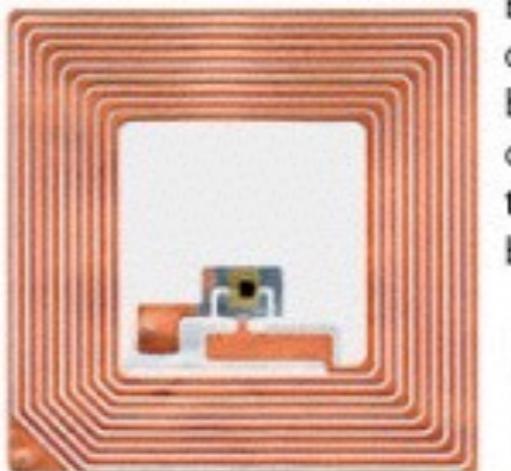
8

last seen

13:43 08.03.07



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...



WE SELL PLAY
NO GAME

nina

tag identification

1234567890



***method: Cut up SUBLIMINAL
MESSAGES!***

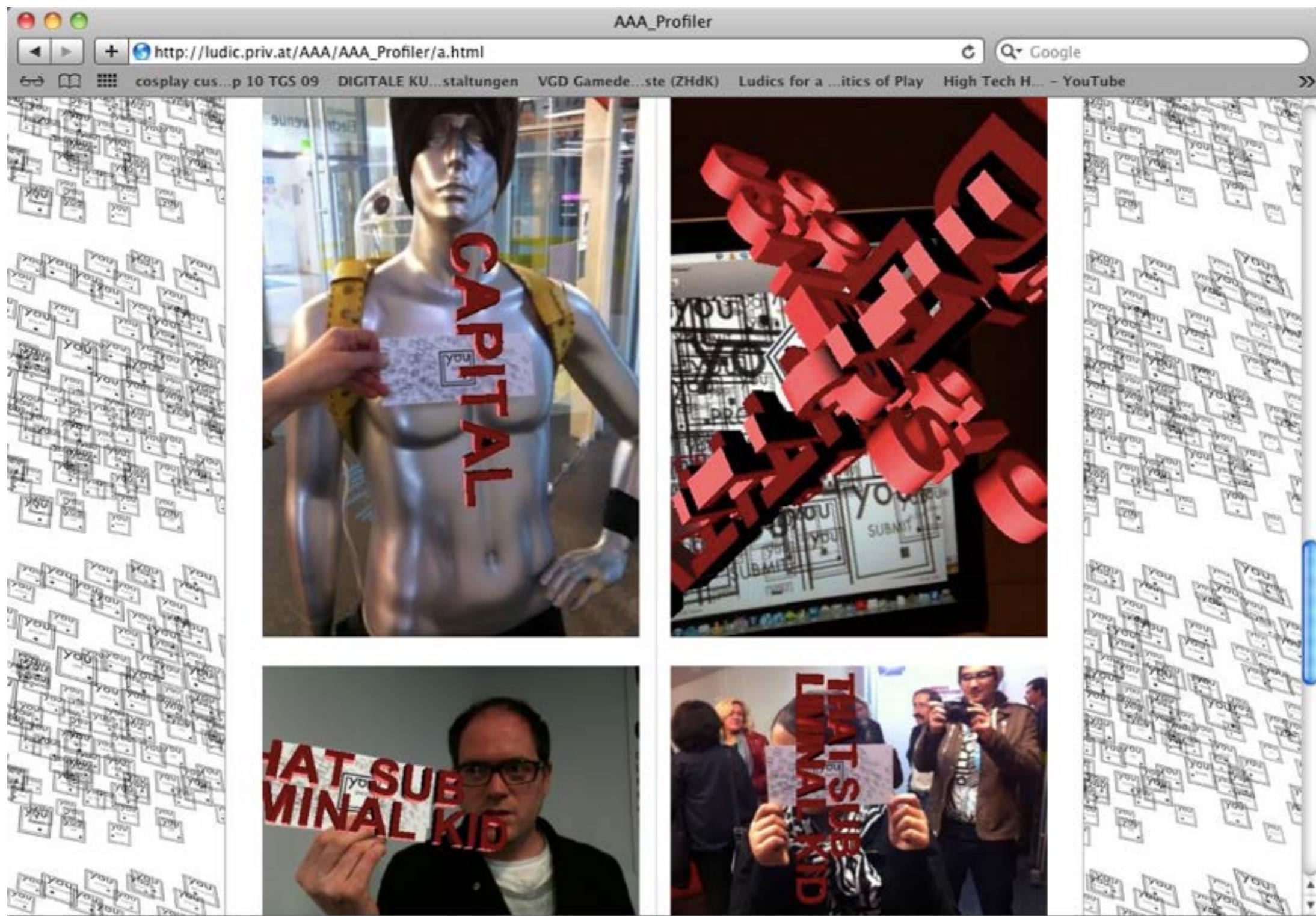
*„Subliminal messages subtly persuade us.“
Burroughs, W. S., 1964. Nova Express*

***LATEST SHOW: LALIT KALA ACADEMY;
New DEHLI, India, Feb. 2013***



The Triple A Profiler

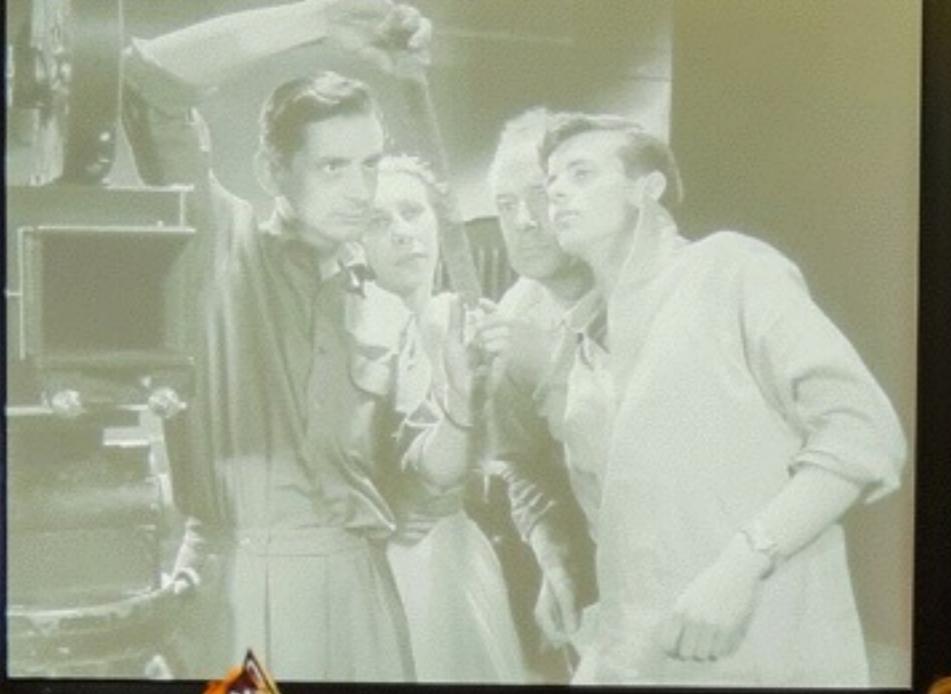
ARG Exhibition test/ experiment , March-April 2011, Schauraum
Museumsquarter Vienna





IV. EXHIBITION EXPERIMENT
protected space- press button!





YOU
GO BACK





clip: Teufelsberg Berlin, 2016_ NFRI Brainscan data Munich
Application of „reflexive Experimentalästhetik“ (Dieter Mersch,
„Reflexive Experimentalästhetik nach Alvin Lucier“, Zurich 2016)

z

hdk

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Experiments as Game Systems

Vielleicht geht es in der Kunst des Experimentierens nicht darum, dass sich Ideen bewahrheiten. Vielleicht geht es um das Experiment als Kunst, als ästhetische Erfahrung, als hingebende Teilnahme an einem dramatischen Geschehen, das Überraschungen birgt.

Und im techno-wissenschaftlichen Experiment lassen wir uns überraschen von dem, was sich im kontrollierten Zusammenspiel mit den Dingen einstellt.

(Alfred Nordmann, 2016)