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

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

The Ten Tenets of Chindogu

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


With support from: Bundesamt für Kultur/ sitemapping.ch. Thanks to Artificial Intelligence Lab at the University of Zurich, University for Art and Design Zurich, Research and Development.

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Similar to a *pataphysical bike, ludics is a revolution model for a fighting machine, providing the salient characteristics of the vector graphics: a substantial jump in image processing by image processing techniques. Behind the looks of physics and science (metaphysics), the methods and practice of *pataphysics and pata-science: Fink vanquish the physics of the rules of play. The ludic conception is doubly rooted in a theory of a ludic form: the natural evolution of the ludic society. Activity theory can become a significant aspect of a real players society. Le vol as itself! Due to the altered acceptance of a life in play, games are increasingly released into ‘RealGamer’ and studied into ‘RealGaming’. Such plays are a sustained charged reflexion by playing through game systems emerging in an experience based, emotionally game theory, the abstract study of games, or the artist as agent of change. It stands apart from game studies, as the concept of RealPlayers and of typology of conversions of games is of special interest. The cheetah, another word for playing tricks, as phenomenon of evolution is a great ex ample for forming computer games as a medium, which have post-metal-social relevance. One such example is the brotherhood of a massive multiplayer online game (MMOPG). Selling these objects to people who will not gain by them by investing live time, is considered cheating. In network worlds as well as in all the games objects are priced and their trade generates an enormous amount of economic capital for those who have the time to play and the will to sell. Creating is necessary to survive, both in MMOPG. OTA (GrandTheftAuto) and in stock-markets. Still playing? It’s all an illusion!

Traces of certain social conglomeration and their practice are analysed in ludics, but to the same extent they are also constructed by playing game artifacts. For example, peculiar game interface serve as barriers of digital technological absence of existence. In a situation of ludics their contingency is developed in an uncontrolled, old-fashioned graphic for which, as was used in the game output, output de litera estima potential, a post-apocalyptic inspired artist association for potential evocative solutions. A research output can open up spaces for contingency. The consecutively discussed series of renown machines collates were designed in an uncontrolled ludic Society Ludic Society. (LSSC). These functioning but absurde contemporary world games illustrate evocative solutions, the particular, the extraordinary, the deviant, the contin gence, the exception of the rule and the artifact of freedom, which includes each form of nationality.

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

There are RealGamers who transform game concepts to reality, thus changing, enriching reality. Some are among this might be, for instance, the action ‘Real Life Tetris’ in which one of the last icons jumps out of the game and looks for a place itself [1], or the Japanese artist Takashi Taira, with the project ‘The Third Eye Project’ [2] in which he uses a camera behind his head and a data-beamer to turn himself into his own 3rd-person game. Then there are people who use reality as a field of experimentation. One very amusing example is the artist Christian Jankowski’s time [3], when he good hunting with a tangle and arrows in a supermarket and shoots his milk with an arrow before getting into his shopping cart, and rolling the drooping objects to the check-out counter.

RealGaming is probing the boundary of reality and virtually, generating reality again in the differentiation from the virtual. RealGaming is regaining the awareness as a real and controllable (cybernetic) real-virtuality. RealGaming is a perspective and an action, it is playing with the boundaries of reality, the liberation of the game from the cage of the virtual and industrial game. Max Momotowski: ‘There was once an announcement in the newspaper about kids (I think it was in Berlin) practicing a kind of “brake-crossing game” stopping in front of the crosswalk when the pedestrian light is green. The cars wait. Then racing across when the light switches to red. – Today I’m going to take a closer look at a traffic light’

That reminds me of a retro-game: a five-lane freeway. Cars and trucks from left to right. Everything looks pixely like (everything was better before). These should flow to form a rhym with the traffic lights and some tanggle of posts. In time it just gets boring. At some point you get into the ‘rhythm’. And this is a true ‘RealPlayer’ rhythm. Standing in front of a crossing, you can see the cars of the cars, the guy sitting in them, make eye contact, a pilgrimage in to the opposite direction. This is a rhythm where a RealPlayer has to get into step. For everybody in the car. It is real, today. ‘How to cross properly at a red light’ [4].

7 DIRECTIVES ON HOW TO STAGE YOUR OWN PLAY

Logic takes care of itself, all we have to do is to look and see how it does it.”

– Wolfgang Fiel

Wolfgang Fiel

1) Analyse your starting point:

Many of the tendencies in contemporary urban development, such as increased social and functional segregation, shrinking, abandoned spaces or the urban sprawl are immediate results of globalised economies, politics and labor markets. The built urban fabric though, with its modern heritage proves failure in its faculty to embark on this fundamental shift. At present urban planning a deals with offer no useful means to deal with the pressure of the contemporary city situation.

2) Choose your scale:

With Althusser’s (1982) conception of an aleatory materialism any purpose has been substituted by the immediate presence of uncontrollable circumstances with causally given over the aleatoric nature of the surface. If this surface of events which ought to be equipped with dynamic and transitional patterns of discursive and recognizable ecologies. Whether you may prefer a studio work of measurable size and elevated degrees of intensity or may get the ambition to be housed in a crowd (Swift 1704), events will be created, individual incidents or accidents – neutral towards any generalised description or classification a priori, marginal or crucial, momentary in ordinary everyday life. Allowing the perception of space in the course of an unfolding event, this medium is opposed to the traditional notion of the architectural as something static and immobile.

3) Define your resources:

The means for production have to be drawn necessarily from fields which prove indifferent to a possible transformation of the value into a monopole of eternity. Because of the basis elements for the improvisatory construction process are pieced together from the leftovers in the derivatives of everyday life. The inventory of product, consumption – rubbish dump is been substituted by a circular process product – consumption – resource – waste storage/drop – product. The formal principle is not one of modernistic repetition but to take discrete steps in a circular mode of operation.

4) Select the scale:

I would like to call the environment for the exploit explicit application (real-time simulation) of future scenarios in to concrete situation “stage”, which ought to be equipped with all operational resources necessary, to foster the transcendent and ephemeral flow of structures and “magic”.

5) Work your own purposes:

Referring to Dalí (2002) improvisatory acting is closely linked with three key elements: situations (event), space and structure (strategy). In order to enable action within a concrete situation one has to redefine the poss"
In Ridley Scott's Blade Runner (1982) that was released after his Alien (1979), the Nietzschean [1] metaphor of Cartesian dualism is used, therefore I think, think, therefore I am, called upon as a philosophical "dictum I think therefore I am, I am therefore I think", in the discourse when they will die). It is a game between possibility (contingency) and actuality (coincidence). Troubles with Sex, Theory and History [2].

The interactive Troubles with Sex, Theory & History starts as every go(o)d interactive game with pure possibility for proper lives that have been programmed and misused quote from Nietzsche's The Gay Science), "Very good, Pris – now show him why." [2] By murder-dictum "I think therefore I am" to what Roy responds "think, therefore I am, is called upon as a philosophical reversal of Cartesian dictum I am, therefore I think, I think..."

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Reason is buzzkillable: a fluid

Hurricanes have a way of bringing things into perspective—winds and flooding take us away from home—they wipe out ourclave, they—eradicate and uplift. They sort out into random units destined for random graves. We are housed that way. No anchorage can withstand their eddy-select; no creature can resist their forced mobility; they are universally light that way. Science whips about during the peak of their fury and finds it a mess more twisted modalities of half-baked ideas and short-sighted solutions, its banner shreddied and pallid in the postadulthood and drang of the deleteriously delays. They are morpho-
tropic that way. In their wake, after two more, before their next veld, we take to (quas-like) return to business-as-usual.

We apply plywood with the intensity of bawlers re-
building their dam. We engineer our sanctuaries rather than sanctify our freedom. We seek refuge in reason rather than learn a new game. We do not live like this. But as always where we are. And at play is always how we are. It is no matter how much we break no matter how deep we dig, no matter how big our eddies - play will push out us to see every time. We are insurers as we are played. It is time we embrace the game as game. It is time we elevate play and leverage our hope with a distinctive branch of ludology: the gym game.

This does not mean we act like sitting ducks in a churning gallery. Sitting ducks is an oxymoron any-
way. But it does mean we learn to float and fly! We develop webbed feet, and we claim feathered wings. We become hypogryphs. It is not enough to ride them, as in Host of Warcraft or Inside World of Warcraft non-player characters (NPCs) by digging the non-
and engirding it with the same coiled mystique. Hypogryph reverse engineer the mat to assimilate into the only simulation in learn — the game. We recontextualise the cut scene onto a new screen/play in which no division only simulation in town - the game. We reverse engineer the bot matrix to assimilate into the and imbuing it with the same powers as players. We engineer our sanctuaries buildings their dam. We engineer our sanctuaries that way. Science whips about during the peak of their fury and finds it a mess more twisted modalities of half-baked ideas and short-sighted solutions, its banner shreddied and pallid in the postadulthood and drang of the deleteriously delays. They are morpho-
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In game-play, paroxysm, the language of play, no longer separates us into high and low cultures, first- or second-class citizens. We take off the mask of entropy that has so much to do with our being, and imbuing it with the same powers as players. We become hippogryphs. It is not enough to play the game as game. It is time we elevate play and leverage our hope with a distinctive branch of ludology: the gym game.

The ludology generalises and collects ludology traces. The members of the ‘hie larc’ecore’ scene jump like Super Mario Bros. over houses and walls. To the ludology scallies they appear as Final Players. Coming across a scene of dino runners (merely) a physical limit in real life, the ludology artist interprets movies of their “best run through” as ludology traces. A parcours video clip, re-edited by artists, ille-
mates the influence of moving patterns of digital characters in jump-and-run games on the realities of young people, grown up as Final Players (in) Media barflies. Super Mario was still trapped in a digital world, the particular jumpers edited the game zone into the crumbs of today’s cities. In the videos even the game of showing a beat running through an environment is exactly the same, that mainly happened in a lot of early machinations, game-based movies. Those game films were actually live records of the run of a player through a 3D game environment, showing his or her best tour. “Final Players, really is what we construct it to be!” (Edward Castronova, game scholar, in a eulogy, August 2005). Following Guider Miiller (1966), each vivid fact absolutely expresses its reality, so each ludic trace expresses perfectly its condition and the living reality in which it was constituted. Then it makes sense to exhibit and recontextualise such artifacts in a slightly modernised way. The modification, the differentiation is necessary to reach a reflexive distance to gaming.

The GoApe project is another, an artistic research artefact and can be presented as a case study for ludology. The prototype of this open source game engine was developed in association with the artificial intelligence lab in Zurich and the University of Arts and Design Zurich, research and development depart-
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