

COMPUTERSPIELEN

perspectives of play

Computer games are now part of everyday culture. They are an established medium, at the center of various subcultures, and since the late 1990s they are also the subject of sustained artistic inquiry. As a common experience of countless individuals, playing computer games not only bridges diverse recreational cultures but also theory and practice in art and science.

As a response to this, the Academy of Media Arts Cologne (KHM) curated and conceptualized the exhibition “Computerspielen. Perspectives of Play” as part of the Next Level Conference 2013 at Dortmunder U. Initiated by the NRW KULTURsekretariat, the conference focuses on the artistic, educational, and economic aspects of computer games. For four years now, this mixture of conference and festival engages with computer games as an art form and a cultural technique — advancing the discussion on the socio-cultural relevance of computer games.

The exhibition showcased artistic approaches that analyze the medium and the act of playing. It brought together artistic strategies that treat games as installations or as a basis for experimental video work. It presented inquiries into the aesthetics of play, computer code, and technology. It posed questions about the interaction between computer games and society, exhibited “radical games” and “outsider games,” political positions, and artistic as well as subcultural appropriations that comment on computer games — or that transform them entirely into something else.

This publication brings together people whose practical and theoretical discourses on games understand games as an intrinsic part of culture. The contributions relate intimate moments, reveal injustices, or are witness to the many impossible situations that are enabled in and through games. This collection is not intended as a mere documentation. Instead, the fragments of text and images, which are accorded equal importance here, outline the adjacent spaces of action in which new perspectives on the artifact of the game arise. The video game is the material; playing video games is the method. If you are a player, the world is ultimately yours.



1: PURPLE KEYS

I must have been nine or ten.

There was a flea market at my school — the cavernous gymnasium packed with vendors, tables, booths. The man tending the software booth was old, white, and white-haired. He probably was not humming the lyrics to Led Zeppelin's *Stairway to Heaven*, but since I don't remember, let's agree that the possibility exists, for the sake of thematic connection.

His display bristled with little plastic packages, squat rectangular envelopes, shiny as beetle wings. Beneath the plastic, each held a card with a single still image of some weird pixel elseworld, along with a bunch of text for which I had no context — the name of the game and its publisher, none of them recognizable.

Having already encountered *Ms. Pac-man*, *Missile Command*, *Asteroids*, *Super Mario*, I could recognize them as being games: they had that blocky abstraction that suggested they weren't merely images but icons; characters in some arcane, magical language.

So they were games. For the computer? My parents had bought a computer recently, a desktop with Windows 3.1 installed. I was awful at the one game I'd found on it that wasn't a card game, the one where a mouse tries to trap cats by pushing blocks around. If you give a cat a single opening, you're fucked.

I had the vague sense that the computer spoke the same language as the games I had played on my dad's Atari and Nintendo (later My Nintendo); that if I pressed the right button I could make it speak to me, too. But I never found the button.

I went home with the plastic package that leapt out as the most colorful: concentric rings of polka-dotted greens and blues, lines of bright crimson on purple, a plump white smiley face beaming from the center. The label said "Super ZZT, Potomac Computer Systems."

This was actually, I would learn much later, a mislabel: *Super ZZT* was a spin-off, a sequel, and the picture on the card was *Monster Zoo*, one of the three *Super ZZT* games. What was in the package was not *Super ZZT*, nor was it *Monster Zoo*.

What was in the package was a 3.5 inch floppy disk, a flat, square thing, much thinner and more easily broken than the fat cartridge *Missile Command* came on. I took it home and put it in my computer. Probably I negotiated a lot of confusion about running the program, installing the thing, booting into DOS, and pointing DOS to C:\ZZT.

Soon I was looking at the title screen for

Game World #1: Town of ZZT

Under the title, a weird bestiary: little red things dancing around inside a box marked "Lions," flat blue tables shifting restlessly in a box called "Tigers." And then, promisingly, "Others," a collection of weird shapes in different neon colors that simply sat there, inviting me to wonder what they could possibly be.

*A Potomac Computer Systems Production
Developed by Tim Sweeney*

I was already enthralled.

How do you pronounce "ZZT" anyway?

Zee Zee Tee, a phonetic reading of the characters? So it's an acronym then? What does ZZT stand for? I remember hearing at some point that it stood for "Zoo of Zero Tolerance," and that made enough sense, what with the Lions and the Tigers. But no, that name was actually suggested later by a dude named John Beck in ZZT's official, short-lived newsletter.

In an interview in 2009,¹ Tim Sweeney said it was supposed to be pronounced as written, "ZZT!" Like "the cartoon sound effect." Bam! Ka-pow! Vronk! ZZT! The sound of a Batman villain getting shocked with electricity.

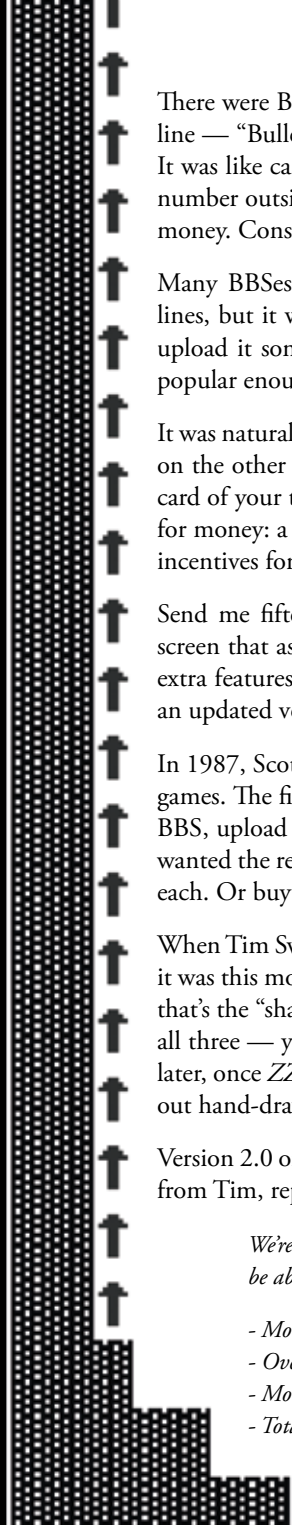
In actuality, the name was chosen for almost the same reason that my town of Oakland's "Aardvark Laser Engraving" had chosen its name. Sweeney named the game "ZZT" so it would always filter to the very bottom of alphabetical listings on BBSes and shareware CDs. Shareware?

Tomorrow the world

The internet didn't exist in the early 1990s, or at least wasn't widely available. My family's computer came with something called Prodigy. It worked like this: Our computer had a cable that ran to the house's phone line, all the way across the house — descending from the computer in the living room, sneaking along the back wall of the dining room, crawling across the kitchen doorway, and finally climbing up into the phone receiver. When someone on the computer was logged into Prodigy, if you picked up any phone in the house, all you'd hear was this terrible machine screech.

1 http://gamasutra.com/view/feature/4035/from_the_past_to_the_future_tim_php





There were BBSes — different than Prodigy, but similarly dependent on the phone line — “Bulletin Board Systems” that you could dial into if you knew the number. It was like calling any phone number — which at this time meant that calling any number outside of your own area code counted as “long distance,” and cost a lot of money. Consequently, BBSes were mostly localized communities.

Many BBSes hosted downloads of games. Downloads were slow through phone lines, but it was a place to put your game and have people download it — maybe upload it somewhere else, if they thought it was worth sharing. Games that were popular enough could cross an entire region, could creep across the country.

It was natural that some authors would want to hear back from some of the strangers on the other side of the country who had discovered their games. Send me a postcard of your town, they'd say, I collect them. Naturally, some people thought to ask for money: a tip, if you like the game. But then developers realized they could offer incentives for “registering” shareware.

Send me fifteen bucks, and I'll mail you a code to remove the five-second-long screen that asks you for money each time you start the game. Or one that unlocks extra features, like the two-player version! See past level three! Maybe I'll send you an updated version of this new game I've been working on.

In 1987, Scott Miller founded Apogee. Their scheme: They would develop episodic games. The first episode in a series was free: You were invited to download it from a BBS, upload it to other BBSes, give copies to friends. If you or any of your friends wanted the rest of the series, though, you'd have to pay: for Episode 2, 3, or 4, \$9.95 each. Or buy the complete series for \$20 and save!

When Tim Sweeney decided to sell the little game he'd been working on after school, it was this model he emulated. The first game in the *ZZT* series was *Town of ZZT* — that's the “shareware” episode. If you sent some money — \$8 per volume or \$24 for all three — you could buy *Caves of ZZT*, *Dungeons of ZZT*, and *City of ZZT* (and, later, once *ZZT* was a success: *Best of ZZT*, *ZZT's Revenge*, and *Super ZZT*). He sent out hand-drawn maps and a hint guide with each order.

Version 2.0 of *ZZT* by Potomac Computer Systems ends with the following message from Tim, replaced in later releases with a sales pitch and ordering information:

We're trying to distribute ZZT as widely as possible, but without your help, we won't be able to reach the:

- More than 400 independent shareware vendors in the world.
- Over 600 User Groups across the country.
- More than 15,000 Bulletin Board Systems (BBSs) available to the public.
- Total of 30 Million Personal Computer Users in the world.

So help us out! If you do nothing else, please see that this software gets CIRCULATED! We would like to see copies of ZZT reach all of the 50 states, and then the rest of the world!

Potomac Computer Systems

“Potomac Computer Systems” is a name Sweeney came up with before computer games had blipped his radar, when he thought he was founding a computer consulting firm that would set up databases for clients. That never panned out. When the time came to give *ZZT* to the world, though, he had the name.

Sweeney made *ZZT* while attending University of Maryland's engineering school. During the day he'd go to class; by night, in his parents' house, he'd build his little game world. He operated Potomac Computer Systems out of his bedroom: Orders went to his parents' address, and he'd copy his games onto floppy disks and mail them.

In the 2009 interview, Tim said that his father, Paul Sweeney, still got an order for *ZZT* every few weeks at Potomac Computer Systems.

After publishing *ZZT*, Sweeney decided to change the name of his fledgling company to something that sounded more like a video games publisher. He christened it “Epic MegaGames: The New Name in Computer Entertainment.” The “Mega” really sold it: It suggested, at once, everything digital (like MegaBytes) and everything big, vibrant, neon, glowing. Video games.

ZZT made Sweeney enough money to keep making and selling games. Soon Epic MegaGames could take on more designers and more projects. Cliff Bleszinski, known to bro-dude games culture as “Cliffy B,” was hired at age 17 on the strength of a point-and-click adventure game called *The Palace of Deceit: Dragon's Plight*. In his first game for Epic Mega, *Dare to Dream*, the player has to unlock a door with a fish.

I had an Epic MegaGames print catalog as a kid. Its main selling point: the possibility of a Nintendo-like experience on your computer! The catalog pushed something called a “Gravis Gamepad,” a PC peripheral that looked like a Super Nintendo controller. (In the Epic MegaGame *Jazz Jackrabbit*, the protagonist collects Gravis Gamepads for points.)

Some shareware developers made a single game and vanished; Tim Sweeney was able to spin the games label he operated out of his parents' house into a full-fledged publisher.

Today, following another name change, his company is known as Epic Games: creators of *Unreal* and *Gears of War*.

Cretins

The first thing one sees upon pressing the P (for “Play”) key and starting *Town of ZZT* is the town in question: big, bold-colored buildings, each of them labelled. An “Armory,” probably the first time I’d ever seen this word, bright red in the upper left. The “Bank of ZZT,” green and white, this mundane commercial establishment sitting side-by-side with the bright cerulean “Palace.” The streets are paved in stark black. In the center of the screen are two objects: a tall white smiley face on a navy-blue rectangle — that’s me, it turns out — and a weird white thing that looks to adult me like a brass lantern, but probably to nine-or-ten-year-old me it just looked like a weird white thing.

When I bring the two objects into contact — that is, when I move my smiley face next to the white thing and press against it — a big blue window unfolds on the screen like a paper scroll:

Welcome to the Town of ZZT!

Your task is to find the five purple keys that are hidden throughout the Town. These keys unlock the doors leading into the Palace, your destination.

Your search for the keys will lead you through the town in all four directions. On the way, you will battle ferocious creatures and solve intricate puzzles.

This town square is the bright central midway of a carnival of Fuck You. To the south, a maze of twisting, rainbow-colored walls, swarming with Centipedes — they work like the kind in the arcade game that bears their name, monsters that split into two when you shoot them in the middle. Better to carefully whittle them down, segment by segment, from the head or tail. A sign on the wall — or is it graffiti? — reads “Ecch! Bugs!”

To the west, “The Three Lakes,” an impossible screen where the player tries to weave between three flashing grey bodies of water while acres of little white bullets fly at her like an army of cheerios. If a single cheerio hits, you’re zapped back to the edge of the screen where you started.

To the north of town, an obstacle course of lasers and guns leads toward a Castle where the player wanders a lightless labyrinth until she’s consumed by Lions. To the east, a lone doorway invitingly labelled “Cave,” and past it, a forest thick with monsters.

But it’s the Armory that first and lastingly flavored my impression of the game and hooked me into a twenty-year study of its beautiful eccentricities. The Armory is a cavernous red room, broken up into three smaller booths.

There’s a “Stock room” full of supplies — ammunition, gems, and torches, the sacred trinity of ZZT resource scarcity — locked behind a Green Door.

Nearby, a booth labelled “Guardian of the Key.” Inside, a black and white smiley face, a skeletonized version of the player’s own avatar, moves slowly left to right — patrolling, sure — behind a green object that, yeah, looks key-like enough.

You can’t get in and grab the key: There’s an opening, but it’s bookended by these revolving turnstiles that push you away from the entrance. Beside the entrance, though: a small red circle. You touch it, and it reveals itself to be a doorbell. The guard stops and stomps across the room toward the doorbell. Then the words “Go away, cretin!” flash on the bottom of the screen in rainbow letters. “Cretin” is another word I had never seen before, at age nine or ten.

This sequence of events sets a weirdly vernacular tone that was like no game I had ever played before and few I played after, and was — to my kid self — completely mesmerizing. No one in a Nintendo game ever called Mario a cretin, and if someone did it’d probably be a Bad Guy, not an anonymous working stiff at the local Armory.

Here’s the puzzle: If you ring the doorbell at the right moment in the guard’s patrol, when they’re right next to the key, they’ll push the Key along with them on their journey over to curse at you, knocking it through the revolving turnstiles to the outside of the booth, where you can grab it and use it to unlock and loot the stock room. When I solved this puzzle by accident, I remember feeling like I had cheated somehow — I considered starting the game over.

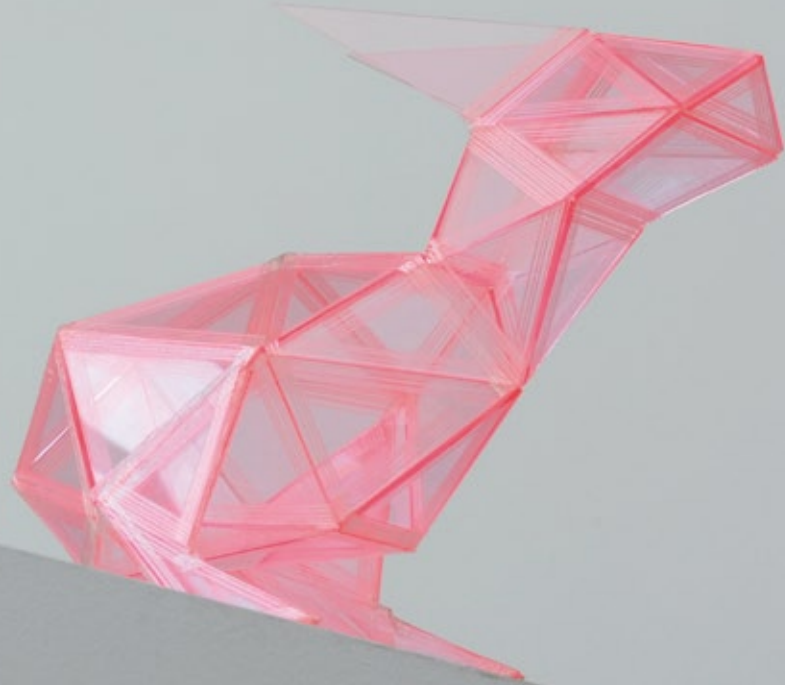
The only other skeleton keeping shop in the Armory is the “Vendor.” When you approach, you’re offered a list of options: you can buy three rounds of Ammunition for one Gem, a single Torch — also for a Gem — or “advice.” Advice is free.

If you ask for advice, what you get is this:

*“It is whispered that soon
if we all call the tune,
then the piper will lead us to reason.
And a new day will dawn
for those who stand long
and the forests will echo with laughter.”*

Led Zeppelin





PHONE STORY

I didn't get to play Phone Story before it was pulled, although I saw screenshots and understood the basic nature of the game. What motivated it?

The idea came from Michael Pineschi, a recently graduated student in International Affairs. The conversation happened in the context of the YesLab (yeslab.org), a creative activism organization put together by media pranksters group The Yes Men. At that point I was already working on a couple of similar concepts. One of them was a multi-touchable virtual-pet vagina, monologuing about technological lust and willful submission to consumerism. Unfortunately, the flesh engine didn't work as I had hoped so I went for a straightforward educational game.

Was there a specific intention to develop a game as a commentary on the hardware industry?

Yes, that was the point. Now, most of the adults in the Western world are somewhat aware that most of our objects are manufactured far away, under conditions that we would consider barbaric. A lot of tech-aware people heard about the story of the Foxconn suicides or about the issue of electronic waste. But with Phone Story we wanted to connect all these aspects and present them in the larger frame of technological consumerism. So it's about the hardware industry, but also about all of us who consume hardware. The constant,

exponentially growing "need" for new gadgets is what pushes all these practices in the supply chain to extreme, unsustainable levels. This desire is culturally produced — by marketing and by reciprocal validation. I believe one way to counter it is to act on a cultural level, too. We don't want to stop people buying smartphones, but maybe we can make a little contribution in terms of shifting the perception of technological lust from cool to not-that-cool. This happened before with fur coats, diamonds, cigarettes, and SUVs. I can't see why it can't happen with iPads.

It's powerful to be critical of a platform while using that platform itself. What were your thoughts leading to that decision?

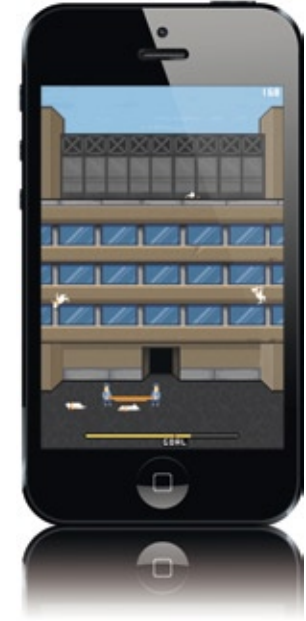
We thought it was important to make it available on the very same devices that constituted the subject of the game. Almost like the device itself was speaking to the user. The idea was to make a sort of reminder that you can keep with you, like a way-less-permanent tattoo or a bumper sticker, something that you can carry around and maybe show off as a conversation starter. I did read the violations that Apple used to justify removing the game.

Do you think they're legitimate, or was the company looking for a reason to censor something that was critical of it? Did you provide them with a reason intentionally?



Once upon a time, there were minerals resting in the bowels of the Earth. One of these ores, called coltan, is found in most electronic devices. The world's largest reserves of coltan are located in Democratic Republic of Congo, a country torn by a brutal civil war.

The increasing demand for coltan produced a wave of violence and massacres in DRC. Military groups enslaved prisoners of war, often children, to mine the precious ore.



Like most electronic gadgets, this phone was assembled in China, inside a factory as big as a city. The people working there are constantly subjected to abuse and discrimination. They work in inhumane conditions and are forced to do illegal overtime. In the space of a few months, more than twenty workers committed suicide out of extreme desperation.

I'm very familiar with the App Store policy and the game is designed to be compliant with it. If you check the guidelines, Phone Story doesn't really violate any rule except for the generic "excessively objectionable and crude content," and maybe the "depiction of abuse of children". Yes, there's dark humor and violence but it's cartoonish and stylized — way more mellow than a lot of other games on the App Store. What makes these depictions disturbing is the connection the player makes with the real-world situation. Of course the goal was to sneak an embarrassingly ugly gnome into Apple's walled garden, but not to provoke the rejection; if it was just a matter of provocation I would have gone way further.

Did you expect that Apple wouldn't allow the game to remain in the Store? In a way, Apple's decision makes the message of the game even more impactful. Was this intentional?

I'm not sure about that. I feel Apple's decision is moving the conversation toward the already controversial app store and other techy topics such as Apple vs. Android market. I'd be much happier if the game was actually available to everybody and possibly generating discussions around the issues it clumsily addresses.

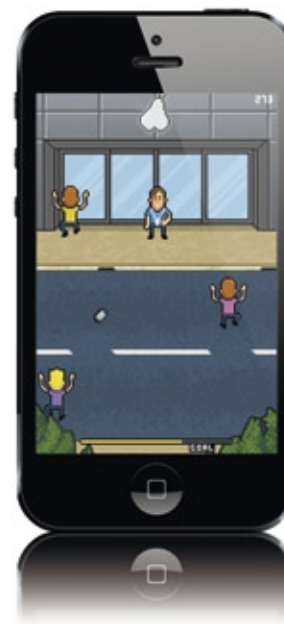
Do you plan to edit the game or contest the removal?

We are thinking about a new version of Phone Story that depicts the violence and abuse of children involved in the electronic manufacturing supply chain in a

non-crude and non-objectionable way. But it will be a difficult task. This morning a dry and polite Apple employee called me personally to talk about the specific violations of Phone Story. When I asked if I can submit a new version there was a moment of silence and then he answered "Yes, if you can make it compliant to the guidelines." But the truth is that there is no way to know what's "excessive" and "objectionable" in Cupertino, California.

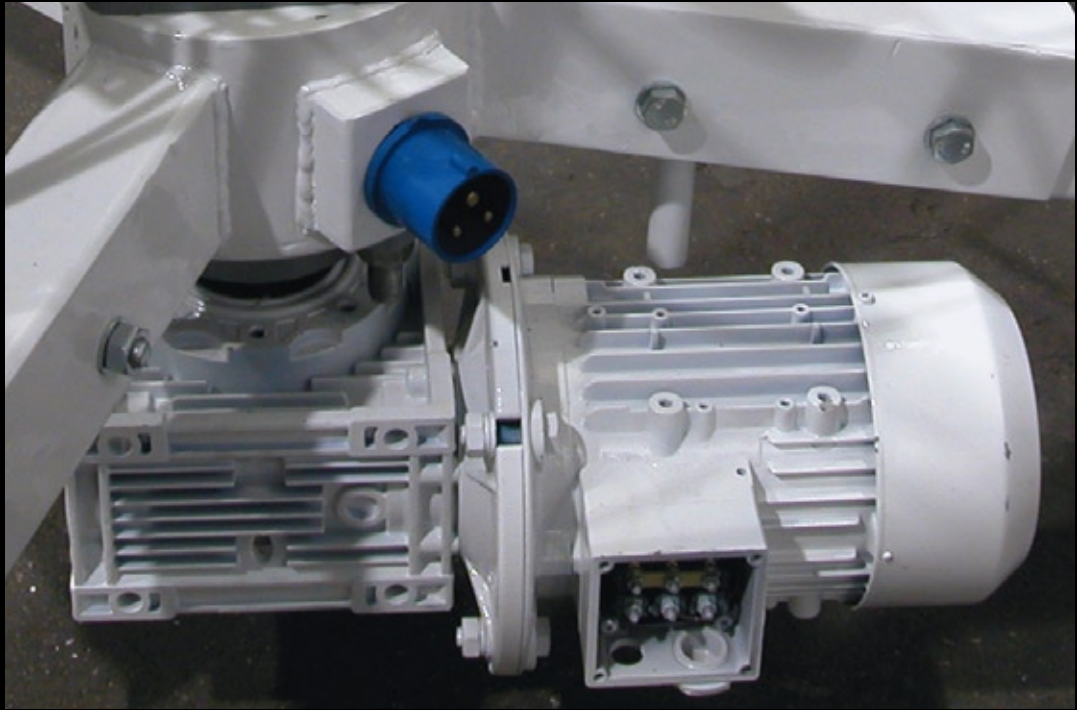
What do you want other developers to take away from your experience of making and releasing Phone Story?

Here's the problem: the unanimous reaction from the developers community has been "Wow, it's incredible — Phone Story made it through Apple's review process." To me this signals full acceptance of a regime of censorship; the equivalent, for developers, of what journalists call the "chilling effect." I'm sure that Apple doesn't spend that much time in policing its marketplace because the developers are already censoring themselves. The problem is the acceptance of Apple's view about the cultural status of the "App." For them, games and applications are not part of culture like books or music. As they say in their guidelines: "If you want to criticize a religion, write a book. If you want to describe sex, write a book or a song, or create a medical app." For them Apps are not culture, they are more like screwdrivers or toys. Try to imagine what kind of reaction iTunes would provoke if they banned all the songs with "excessive objectionable" content.

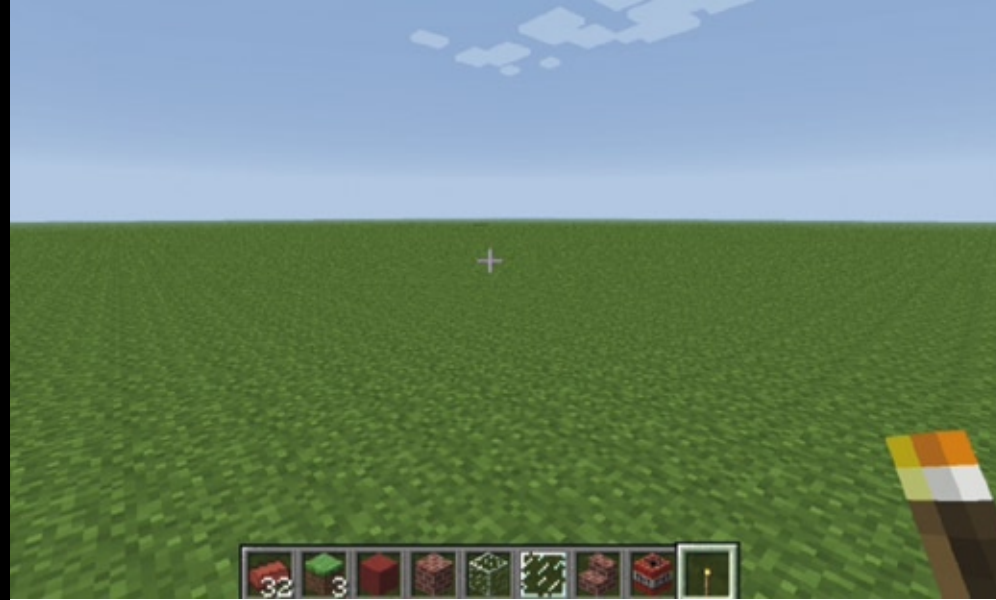


When you purchased this phone, it was new and sexy. You'd been waiting for it for months. No evidence of its troubling past was visible. Did you really need it? Of course you did. A lot of money was invested to instill this desire in you. You were looking for something that could signal your status, your dynamic lifestyle, your unique personality. Just like everyone else.

This phone is designed to break easily and to quickly become obsolete. Soon, we'll introduce a new model that will make this one look antiquated — and you will discard it. It will join tons of highly toxic electronic waste. They say they will recycle it, but it will probably be shipped abroad. To places like Ghana, Pakistan or back to China. There, its materials will be salvaged using methods that are harmful to both human health and the environment. Parts of this phone will contaminate air and water; others will reincarnate into new products.







EDITORS OF PLAY

“Games were always open for modifications just as we all have surely changed the rules of a (social) game, in agreement with the other players, in order to make a well-known game more appealing. Rules in video games are not so easily altered, since that means performing an intervention in the source code, and thus it requires specific programming skills.” (Wenz 2006, 45)

On the one side, there appears to be an increase in professionalization of video game modding, for example, a need for specialization inside growing modding teams that reflects the increasing complexity of commercial video game development. Although this increasing complexity is partly counteracted by the developers through enhanced support of modding communities, the boundaries between professional and hobby developers often seem to disappear.

On the other side, editor games like *Minecraft* (2011), *LittleBigPlanet* (2008), or, most recently *Disney’s Infinity* (2013) open up action spaces for participatory practices to a wide circle of users. A process of popularizing co-creative practices is taking place, with the potential to alter and even transcend “classic” forms of participatory media culture (cf. Jenkins 1992; Jenkins 2006). These practices are related to and emerged from the “community-based creative design” (Sotamaa 2005, 2) of the wider game modding scene, since the games themselves have their roots in editor software that is used to take part in game design and content creation. But whereas

numerous sophisticated modding practices require the use of image editing and modelling software, and even demand sophisticated programming knowledge (modding in the narrow sense), in editor games modding found its way into the gameplay itself (modding in a broader sense). The genre of sandbox games like *Garry’s Mod* (2004) are ready to use and easy to handle descendants of sophisticated modding editors and have another root in level editors like the early construction sets (e.g., Bill Budge’s *Pinball Construction Set* from 1983).

These playboxes or sandboxes pose new questions regarding the player’s motivation(s) and the appeal of a gameplay that consists of building the game world rather than playing within it. While the material agency of the game usually becomes visible via the rule set, the game world, or the narration, seems to dissolve. A kind of new game genre — editor games — confronts gamers and researchers with a new level of uncertainty and contingency.

Digital LEGO

In the following sections, we will focus on the most influential editor game of the last years — *Minecraft* — which is not only an indie game phenomenon, but also a quite unusual game. *Minecraft* can be described as an open-world *LEGO* building set in which the players move through blocky 3D landscapes generated at random at the start of every new game. These blocks are made of different materials which the player has to “mine” in order to “craft” items. *Minecraft* offers two different game modes: the Creative Mode, which focuses on the creation of complex structures by providing the player with an unlimited amount of blocks (resources), and the Survival Mode, which compels the player to acquire and manage resources with the purpose of building a shelter to protect him/herself from the monsters that populate the game world at night. But, even the latter, more “classic” gameplay mode, relies strongly on editing mechanics.

At first sight, *Minecraft* may almost look like a counterdraft to current trends in the gaming industry, because the “pixelated” game world looks dated in comparison with the often photorealistic graphics of the latest games. The action takes place in a sandbox that adjusts its size according to the user’s space of action. Sparse, empty, and relatively inanimate, this setting is altogether contrary to the photorealistic and cinematic aesthetics of current triple-A titles. Even the open, rather rudimentary gaming mechanic seems odd in its dramaturgy when compared to the narratively complex representatives of other gaming genres.

“Minecraft never tells the players what to do. They do not have a story objective, whether short-term or long term. How come Minecraft is not a mere level editor?” (Léja-Six 2012)

The action in *Minecraft* is neither structured through an obvious gameplay nor prescribed through narrative paths. Rules exist, but are unclear, and the player has to uncover them by experimenting, learn them through observation, or acquire them by reading information pages (like Wikis). If nothing else, it is this “unmarkedness” that raises new questions for game studies regarding a player’s motivation and action.

Editor Games and the Scripts of Participation

Editor games follow a similar path as the overall networked media economy as summarized by the Web 2.0 evangelist Tim O’Reilly in his much-cited paper “What Is Web 2.0?” (O’Reilly 2005). For one thing, many editor games remain perpetual beta versions: The game never becomes a finished, delimited media object, and therefore never provides a panoramic overview over its affordances. Instead, the players can keep exploring and altering the game world in a co-creative way. This involves mashing-up existing content, combining provided building blocks, or even internalizing external content. The content can be provided by the users themselves as well, and can be included in their own game world or a shared one. In the case of *Minecraft*, users build their structures with the relatively simple objects (blocks) provided. The Web 2.0 factor comes in later since users share their finished objects as downloads and in video captures on YouTube, with results that range from a true to scale Starship *Enterprise*¹ to a working computer that can be fed with algorithms.²

Minecraft represents an archetypical editor game. It takes some of the innovations of games like *LittleBigPlanet*, especially the “editor aesthetic” (albeit graphically different), which allows the direct editing of the level using an avatar. However, *Minecraft* goes a decisive step further by completely erasing the boundaries between editor and game, and thus transforming the constant editing of the game world into gameplay.

New Methodological Challenges

Following Espen Aarseth, Markku Eskelinen argues that the main change in terms of user reception that games introduce, as compared to traditional media, is a shift from interpretation to configuration of the contents:

“[I]n art we might have to configure in order to be able to interpret, whereas in games we have to interpret in order to be able to configure, and proceed from the beginning to the winning or some other situation.” (Eskelinen 2004, 38)

From this it follows that games are neither reducible to rules alone nor to the narrative paths that they offer. Gaming seems to be located in between the subject’s actions and the affordances of the objects. Madeline Akrich states:

“Thus, if we are interested in technical objects and not in chimerae, we cannot be satisfied methodologically with the designer’s or user’s point of view alone. Instead, we have to go back and forth continually between the designer and the user, between the designer’s projected user and the real user, between the world inscribed in the object and the world described by its displacement.” (Akrich 1992, 208–209)

Thus playing produces a recursive quality that reveals itself in the processuality of play, which is subject to emergent changes. In phenomenological terms, it is a fundamental experience in human life that we inhabit an uncertain world which was not built by us (cf. Malaby 2007, 107). Especially in editor games, players can overcome this uncertainty to some extent, which then becomes challenging for game studies. These environments or action spaces serve as bridges between ready-made game worlds and the user’s own creativity that connects gaming with other aspects of life: In *Minecraft* participation and creativity are not optional but necessary modes of interaction in order to overcome the emptiness and uncertainty in the player’s experience. Due to these characteristics of editor games — the openness, unmarkedness, and processuality — there is a need for fresh thinking and new methods of research that take on a praxeological perspective to investigate games “in the making.”

To Be Continued...

Editors are becoming more and more accessible. They constitute a central feature in many video games — prototypically represented by *Minecraft* — and taps into an audience that has little or no experience with level design or game programming. Such a new direction for modding introduces participatory media practices into the gaming mainstream.

This essay is but a fraction of a work in progress. There are no definite answers to the overall question “What is participation?” However, research into the scripts and practices of editor games offers interesting starting points. A praxeological approach that includes the affordances and scripts of the media in question, while at the same time takes the actual implementation by the users into account, can prove valuable to mark out the terrain of contemporary participatory gaming culture.

1 “New Tour of the Minecraft Enterprise”, <https://www.youtube.com/watch?v=IXUkdrcey-w>

2 “DEMO Program of my Redstone Computer in Minecraft ‘BlueStone’” https://www.youtube.com/watch?v=_kSnrT75uyk

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I was walking down Granville Street [...] and I was looking into one of the video arcades. I could see in the physical intensity of their postures how rapt the kids inside were. It was like one of those closed systems out of a Pynchon novel: a feedback loop with photons coming off the screens into the kids' eyes, neurons moving through their bodies, and electrons moving through the video game.

William Gibson in an interview with L. McCaffery, *Mississippi Review* (16), 1996



All purposeful behavior may be considered to require negative feedback.

A. Rosenblueth, N. Wiener and J. Bigelow: Behavior, Purpose and Teleology, in: Philosophy of Science (10), 1943, p. 18–24

It seems that cybernetics is many different things to many different people. [...] However, all of those perspectives arise from one central theme; that of circularity.

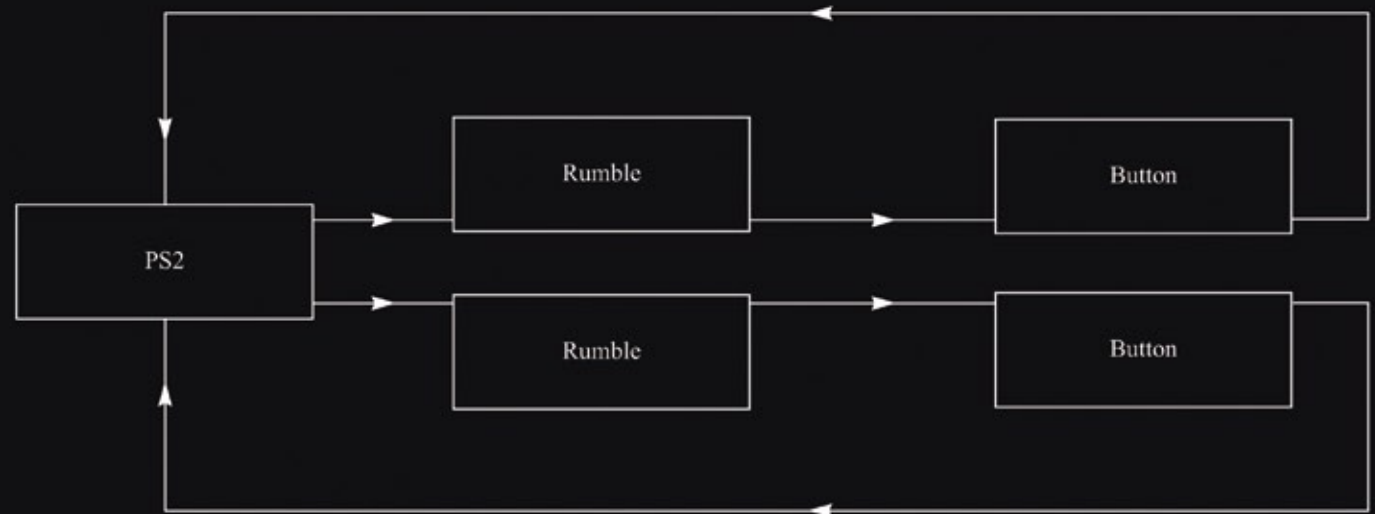
H. von Foerster: Ethics and Second-Order Cybernetics, in: Understanding Understanding, Springer, 2003, p. 288

We need to develop, experience, understand and culturally integrate cybernetic perspectives and interface perception in order to experience the changing conditions that the interface sets up for perception, experience and culture.

S. B. Pold: Interface Perception: The Cybernetic Mentality and Its Critics: Ubermorgen.com, in: C. U. Andersen and S. B. Pold (eds.), Interface Criticism: Aesthetics Beyond Buttons, Aarhus University Press, 2011, p. 91

The block diagram is heavily used to determine transfer functions of composite systems. An exact description of the behavior of the internal system dynamics is not needed for classical design; that is, only the input/output behavior of the system is of importance.

F. L. Lewis: A Brief History of Feedback Control, in: Applied Optimal Control and Estimation, Prentice-Hall, 1992



由重启自动生成不可修改
解除所有绑定
绑定上键前进
绑定下键后退
绑定左键左转
绑定右键右转
绑定鼠标左键射击
绑定鼠标右键放火
绑定滚轮向下下个武器
绑定滚轮向上上个武器
绑定时间限制无限
绑定伤害限制无限
执行重启

```
//generated by restart, do not modify  
unbindall  
bind UPARROW "+forward"  
bind DOWNARROW "+back"  
bind LEFTARROW "+left"  
bind RIGHTARROW "+right"  
bind MOUSE1 "+attack"  
bind MOUSE2 "+zoom"  
bind MWHEELDOWN "weapnext"  
bind MWHEELUP "weapprev"  
seta timelimit "0"  
seta fraglimit "0"  
exec restart
```

KILL SCREEN: TRANSPARENCY TURNS INTO OPACITY Game Art between Immediacy and Nonimmediacy

Artists who work with video and computer games develop artistic modifications (“art mods”) of the original forms of commercial games. They have the goal of making the user aware that the games are determined by and dependent on technological apparatus, media, and code. The artists alienate, distort, and subvert the original games for this purpose.

As a medium, video games strive to achieve the greatest possible immediacy. That during the act of gaming players operate within a complex array of apparatus consisting, for example, of a computer, mouse, keyboard and screen on which computation processes cause technical images to materialise, is something that ideally the users should remain unaware of or suppress. The apparatus and media on which games rely — the processes of computation and mediation — should remain as invisible as possible. Gamers are supposed to see a transparent game world. A basic approach of artistic video game modifications is to work *against* this *striving for transparency* of video games, and to cloud visibility of the game world (in terms of media theory to turn *transparency* into a state of *opacity*). In this way art mods unmask the illusionist techniques of the video game: through altering or even destroying the graphics, the spatial configurations, and the physical simulations by making them abstract or integrating graphics errors. These interventions break open the hermetic shell of the apparatus or the smooth visual user interfaces of the games, and this enables insights into the games’ structures. The ambivalent aspect of these artworks, however, often lies in the fact that although they make use of an explicitly interactive medium, they limit the possibilities of players and users to intervene, which in extreme cases can result in the paradox of an *unplayable game*. Unplayable games are games used for purposes other than intended: they are audiovisual artefacts that, although interactive by definition, do not react in an expected way or sometimes even at all to the inputs of the users. They are not videos or any other kind of linear media form, but are still video games — albeit suspended in a kind of uncertain state. For the video game has been put into a changed context by stripping it of its intended purpose. In this way artists make general statements about the controversial concept of interactivity by demonstrating that it is an illusory technique, which can be most accurately described as a cybernetic feedback loop

constantly switching between the actions of the user and the reaction of the computer and its programs. Thus, artists raise fundamental questions not only about the design of video games with regard to a hyperrealism that emulates photography and film, but also about the general relationship of humans to computers and how they are used. From the point of view of art history, this demonstrates that a determinative artistic strategy is involved, which seeks to get to grips with the new material of video games and gaming.

Transparency and Opacity: The Example of Pac-Man

Figure 1 shows the end of the game *Pac-Man* from 1980. If the player reaches Level 256, which according to the game design is actually not intended, something unexpected happens: letters and strange symbols suddenly appear on the righthand side of the screen in *Pac-Man*’s labyrinth, which actually belong to the technical background of the images, and are therefore usually not visible. In this last screen of the game, the kill screen reveals what lies underneath the images and the game: disruptive symbols and letters surface and become visible to the player because of a non-diegetic machine act.¹ The technical layer of the game, which is normally hidden, is revealed and becomes in this case a part of the game’s images. This has a direct effect on the game: it renders the game almost impossible to play because it ceases to function in the intended way. The symbols

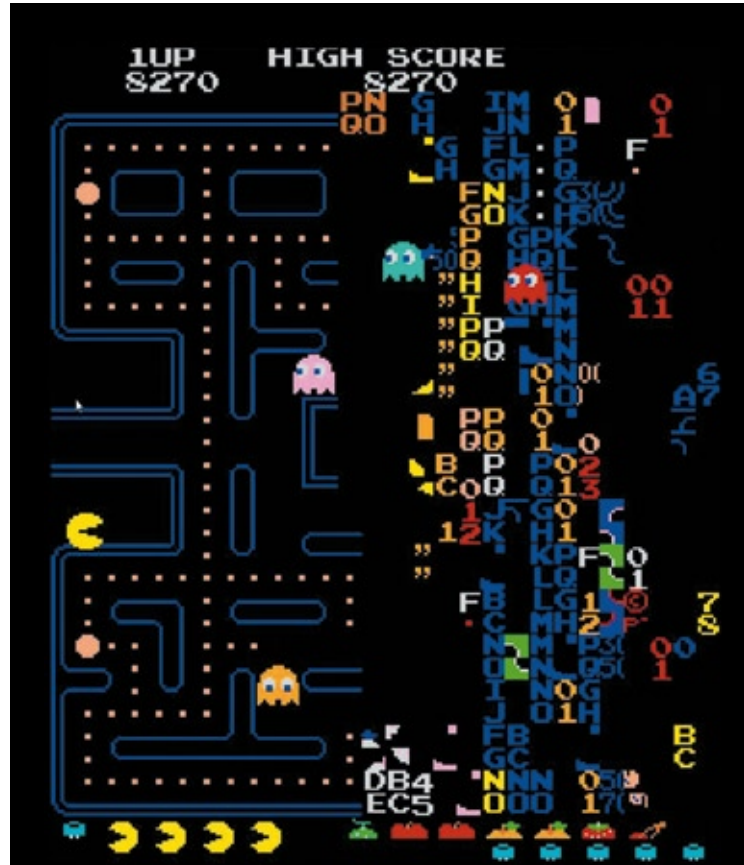


Fig. 1: Kill screen in *Pac-Man* (Namco, 1980). The layer underneath the game’s digital images becomes visible; something that looks like code appears on the user interface together with the digital images. A kill screen is the last image of any classic arcade game: the software of the game crashes.

Screenshot, http://en.wikipedia.org/wiki/File:Pac-Man_split-screen_kill_screen.png

¹ The non-diegetic machine act is the independent behaviour of the machine outside the diegesis of the game; cf. Galloway 2006.

block the paths of the characters, and ultimately immobilise them. Characters are no longer able to move around within the game environment. The kill screen reveals — at the moment it circumvents the functionality of the computer game — the hidden underlying layer of a double image² that is not intended to be seen by the user. This visualises the media and technology conditionality of the gaming experience.

The example of the kill screen demonstrates how something invisible becomes visible. These processes can be more precisely characterised by the pair of terms transparency and opacity. Here, two (ideal) conditions of a medium are identified: in a state of transparency the medium is *invisible*, and in a state of opacity it is *visible*. In the state of transparency, when the medium is hidden and disappears, the reception of a medium's content and behaviour can be described as immediate or direct. And when, for example, the hidden technical side of a double image comes through to the surface and thus propels the medium into the foreground, the immediate experience is transformed into a state of *nonimmediacy*. Immediacy is in media theory an ideal state. Accordingly, the kill screen in Pac-Man is an exceptional case — a system error — which shifts the “successful” uninterrupted functioning of the medium from a state of immediacy into one of hypermediacy (See Bolter and Grusin's concept of remediation).

To analyse artistically this fluctuation back and forth between transparency and opacity is a strategy that is essential for engaging with video games as artistic material.

2 Cf. Nake 2005, p. 47

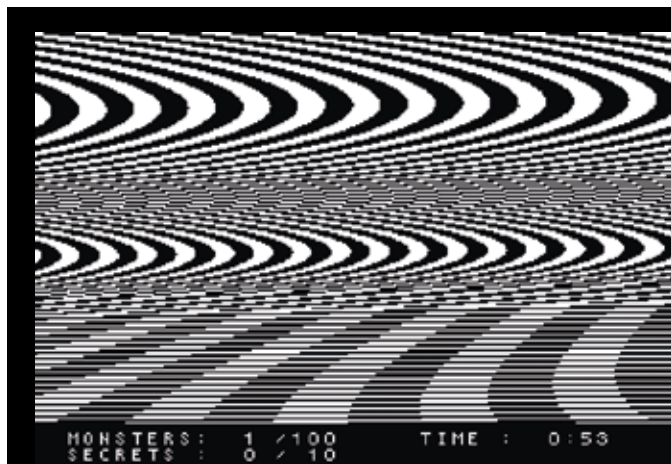


Fig. 2: A reprogrammed *Quake*. The Level *Ctrl-Space* from JODI's series *Untitled Game* (1998–2001). The modification of the game's source code has radically changed its appearance and therefore the gameplay as well. The game has shifted into opacity, and as a result the medium is now suspended in a paradoxical state of nonplayability.

Screenshot, <http://untitled-game.org/ug5.html>

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Quake, video game (id Software, 1996)

Untitled Game, Quake modifications (JODI: Joan Heemskerk and Dirk Paesmans, 1998–2001)

Reporter: *What is the main topic of your project?*

Sebastian Blank: *I have always called it utopia. But now I suspect that I always meant that a bit cynically. The world I have created gives a lot of space to art [monument, destruction, performance, editor's note], but this world does not seem to impact society, even though it significantly determines the life of those belonging to society.*

Reporter: *But where is the controversy? Where is the friction?*

Sebastian Blank: *Maybe the dialog between art and society is not a dialog at all. You would have to ask the inhabitants of the virtual world themselves. To what extent do they know what they are doing there? Do they really know they are part of a performance when they fall off a bridge? Does this society have an awareness for art? Is it extremely indifferent or extremely tolerant?*

Reporter: *But people seem to buy and collect art. Can't we assume they are quite interested in art?*

Sebastian Blank: *Sure. The biggest gallery chain, Artmart, is a sign of a commercial interest in art. This is perfectly legitimate. And societies that are willing to pay artists for what they do seem to realize the value of culture in terms of their own history and their quest for meaning.*

Reporter: *Sounds like you want to improve the world.*

Sebastian Blank: *Which one do you mean? (laughs) No. I observe and then do something that is hopefully interesting. If society wants to improve, it must do so itself.*

Reporter: *Thank you for talking to us.*



Imagine there's no countries, ... no possessions, ... no need for greed or hunger
... Imagine all the people sharing all the world.

Inspired by John Lennon, we are going to test this. "Anarchotopia" is a virtual island in Second Life, providing free space for anybody. Users can build whatever they like, in any style or size they wish. Since land in Second Life is very expensive, this seems to be a great gift. But be aware: The space is limited and everyone can delete any objects or eject other avatars.



DAY 1

I started the island and opened it to the public. Right at that moment an avatar arrived, built a house, and left. While drinking coffee with a friend and watching it, I said:

"I know, this is going to be ugly, wasted land with lots of flying penises on it. But hey, just imagine it might also work..!"

One hour later I logged into Second Life again and I found the island just as you see it in the picture. Some avatar had deleted the house of the other one and deformed the whole island.



Some avatar: "Where is the undo button for terraforming?"

Me: "There is no undo button."

Some avatar: "Ok, I'm sorry I fucked it up.

Now, can you help me to protect my little home?"

Me: "No, sorry."

Some avatar: "But then it can be deleted!?"

Me: "Yep. Exactly. The best protection is being nice to others..."

DAY 3

It works! It really works! And it doesn't even look bad...



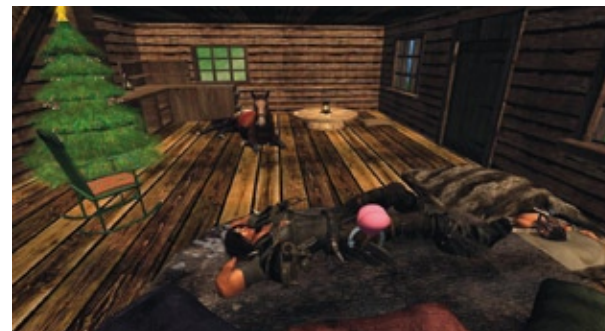
DAY 4

It seems like the mansions slowly vanish and the new houses are smaller.

And I receive messages like this all the time:

"hello sorry to bother you yesterday I took the group in this region, and I put the house this morning when I came in I found everything from returnato [...] why this person is behaving in this way without respect see things without a reason and without warning thanks"

Me: "Sorry, I can't help you. Don't ask 'authorities.' You can find a way to work it out on your own :-)"



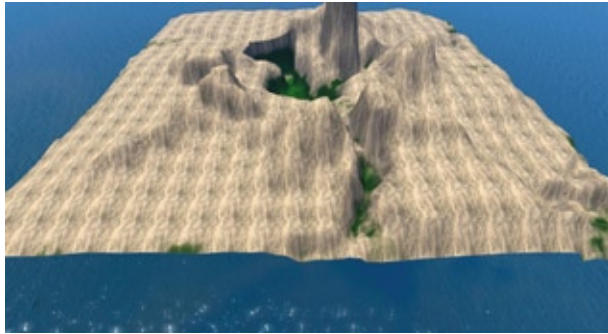
A native American and a trapper have arrived. They sleep together with their horse in a little cabin. Settling in the wild. Isn't this just awesome?!

Day 5

A griever bothers people on the island and asks them for money for not deleting their homes. Also threatens me and tells me to “step down from my god status.”

Griever: *“Karen... as of this very second... you have given up control to me... or I will detonate the thermonuclear device in the nether reaches of this island and it will cease to exist.”*

Me: *“Sure, please do. I’ll take a photo.”*



Day 24

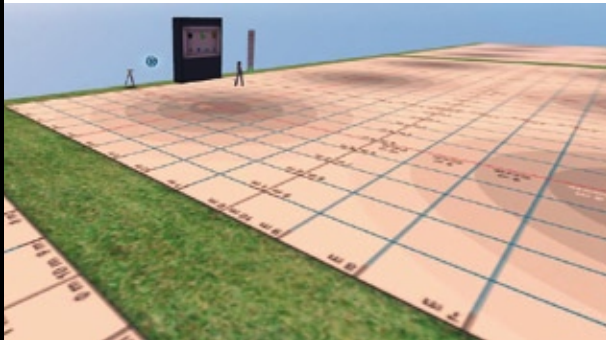
I was scared of logging into Second Life and being yelled at. ARed, threatened, asked dumb questions as every day... And then I did log in and what I found was an exciting place! I was hunted by zombies, I whispered a prayer in a temple, washed my dirty laundry in the “Lost Sock,” met Jewbama, and wandered the Mount SLmore. And I dehumanized myself. Anarchists had finally arrived on the island. Each head of the Mount SLmore was added by a different person — a collaborative piece. I was sitting at the campfire and chatting for a quite while, and I laughed as much as I hadn’t done during the last 3 weeks! [...] Those people convinced me to UNBAN EVERYONE I had banned from the island before.



Day 12

A new resident, “the Doctor,” has created a sandbox in the sky for public use. Sandboxes in Second Life are used to learn and practice building or for scripting experiments.

“Hello all. I have rez a sandbox in the sim. So if anyone in the group is a builder, it may be useful to them. Anyway, it’s open for everyone to use! I’ve attached the LM. Best wishes, Doc”

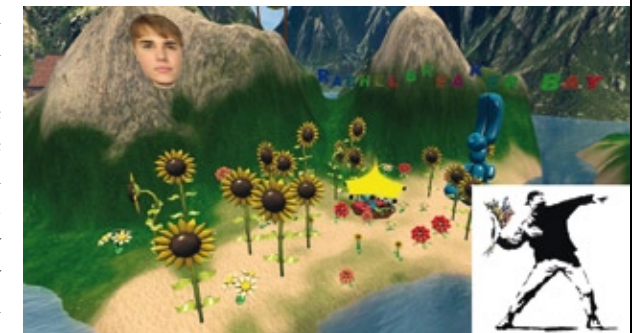


Day 25

We have a new welcome sign:

“Have as much fun as you would like, while helping others have as much fun as you’re having!”

When I arrived at the island I had messages from people, who claimed my help against bullying. I didn’t react for a while, just sat down at the campfire and ignored them. There were 2 female avatars, who wanted to rez houses, and I guess others found houses just boring. So they were arguing about what’s anarchy and what’s not. And about art, and what’s not. [...] While they were sitting and arguing, Wasabi (one of the “griefers”) shot flowers on the island with a gun. It reminded me of Banksy’s famous stencil...



Day 19

Nice island. The people told me, they have finally managed to organize as a group. Superheroes patrol on the island and await unfriendly intruders. Now they even have a coastguard and — nananananananana — Batman!



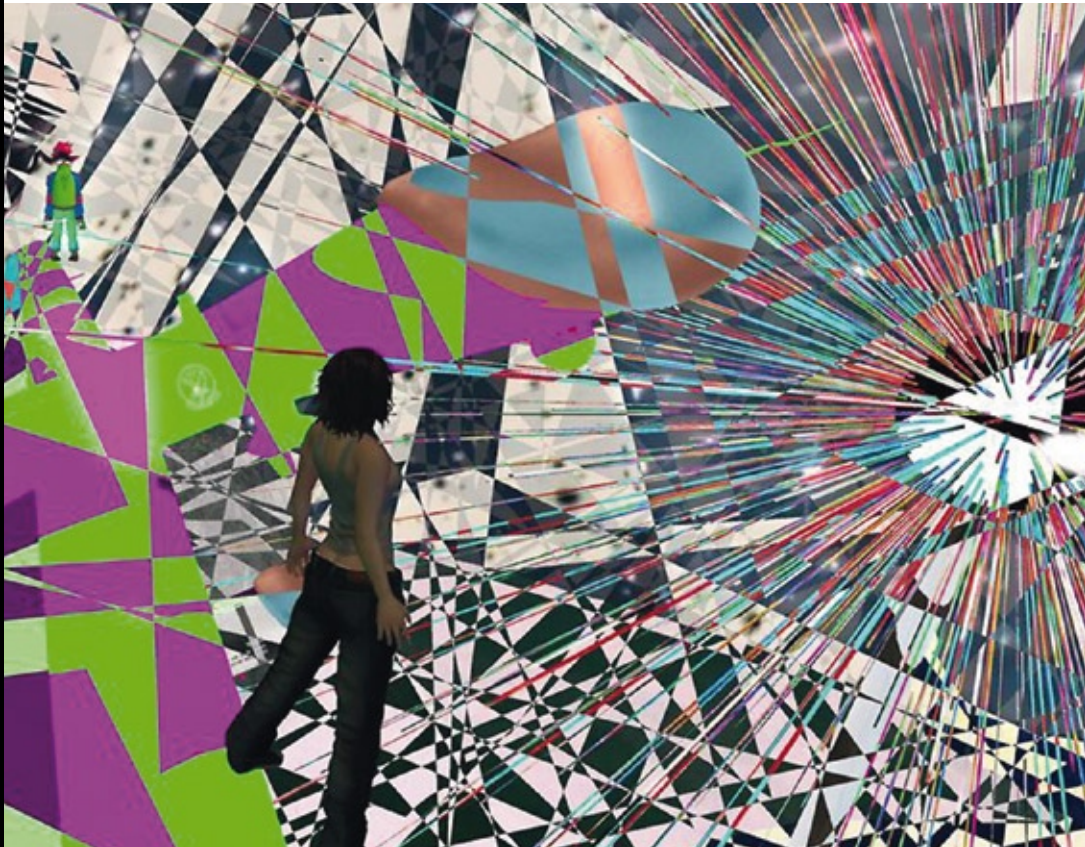
Day 32

There are those famous big red buttons, which destroy everything, and I have now learned, there also exist big red buttons for creating whole new worlds. Just a couple of weeks ago I was about to take the island down, just because I couldn't take the complaints of the citizens anymore. Now it turned into something completely different. People don't ask me for restrictions or for banning people anymore — now they ask me to change the terrain texture, the wind light settings or for making the safe zone smaller (more space to build on). Today we collaboratively created a tip jar to finance the island in the future. I start to not feel like “the landowner” anymore. Not because *I* am getting rid of this status — no, it's because *they* take over.

The very best outcome of this experiment would be an island, which is able to run autonomously. An open space, where all responsibilities and all gains are shared. You may say I'm a dreamer...

source:

<http://freelandblog.tumblr.com>





```
text Vortrag() {
```

Das, was Menschen verbindet, ist Kommunikation. Heute haben wir fortschrittlichste Technologien, die es uns ermöglichen, mit jedem der uns wichtig ist zu teilen was uns wichtig ist – überall auf der Welt, jederzeit, egal wo wir uns befinden. Und jetzt gibt es *yourPhone*, um die Welt noch mehr zusammenrücken zu lassen. *YourPhone* hilft dir, die Menschen in deinem Leben noch besser mit dir zu verbinden. *YourPhone* ist mehr als ein Dienst, *yourPhone* ist wie ein persönlicher Freund. *YourPhone* nimmt deine Anrufe entgegen, wenn du es einmal selbst nicht kannst und reagiert darauf so, wie du selbst es tun würdest. Durch seine fantastischen Funktionen verbindet es sich mit deinem Kalender und deinen Kontakten und weiß genau, wem du welche Informationen zukommen lassen willst. Mit diesem wirklich nützlichen Dienst definieren wir Kommunikation ganz neu.

```
if (QuicktimeEvent) {
```

Ich entwerfe Anrufbeantworter, weil ich mich mit den Menschen umgeben möchte, die auch Anrufbeantworter entwerfen, oder Sojasaucenspender, oder moderne Toaster, oder automatische Pfeffermühlen in futuristischem Design. Weil mich der Regelkatalog zum Entwerfen von Objekten fasziniert hat und mehr noch die Menschen, die sich diesen Regelkatalog ausgedacht haben.

```
}
```

YourPhone ist intuitiv und für jeden zu verstehen. Du legst einfach ein Profil an und kannst jeden deiner Kontakte individuell einordnen, zum Beispiel unter Familie, Freunde, Kollegen. Wenn du nun einmal nicht ans Telefon gehen kannst, übernimmt automatisch *yourPhone* das Gespräch und vermittelt charmant und kompetent an jeden genau das, was auch du mitteilen würdest. Und nicht nur das: mit der einmaligen Memofunktion erstellt *yourPhone* automatisch auch eine Zusammenfassung aller wichtigen Informationen

des Gesprächs und stellt sie zusammen mit z.B. Terminvorschlägen nach deinem Kalender für dich bereit. Damit definiert *yourPhone* eine neue Generation von Geräten, *yourPhone* ist dein ganz persönlicher, zuverlässiger Assistent.

```
if (QuicktimeEvent) {
```

Über diesen Regelkatalog baut sich der Kontakt mit den Menschen erst auf, die ich interessant finde. Über das Wissen, gute Regeln von schlechten Regeln zu unterscheiden, über die Formulierung von Strategien zum Entwurf von Objekten, über die Werkzeuge, die diese Gruppe von Menschen so auszeichnet. Das hat mich fasziniert. Die Werkzeuge, die Konzepte, aber vor allem die Menschen und wie sie sich untereinander respektieren und austauschen. Ich wollte Teil von ihnen sein und hier meine Freunde finden.

```
}
```

```
}
```

```
text Hotelzimmer() {
```

```
while (Fernseher == an) {
```

Heute, 3 Jahre später, sind die Spuren des tragischen Unglücks immer noch sichtbar. Die Schneise, die das Flugzeug in den Wald gerissen hat, und kleine Holzkreuze erinnern an 84 Menschen, die hier gestorben sind. Ein Flugzeug, das als das modernste seiner Art gilt, stürzt aus unbekanntem Grund ab. Eine skandalöse Rettungsaktion kostet weiteren Menschen das Leben. Was geschah wirklich in der Nacht des 21. Novembers 1996?

16:37 Uhr, Flughafen Montpellier

Raphaël Rozier, 39 Jahre alt. Für Rozier war es ein ganz normaler Arbeitstag. Er ist es gewohnt, auch weite Dienstreisen zu machen. Um 17.50 Uhr geht sein Flugzeug zurück nach Hause — zurück nach Bordeaux.

J'ai travaillé à Bordeaux...

DeutscherSprecherüberOTon (Ich habe damals in Bordeaux gewohnt und gearbeitet. An diesem Tag musste ich eine Dienstreise nach Montpellier machen, also war ich morgens von Bordeaux nach Montpellier geflogen. Zurück nahm ich wie geplant die Abendmaschine von Montpellier nach Bordeaux – ganz normal.

Wie jeden Abend ist die Maschine fast ausgebucht. Viele, die am Flughafen-

schalter auf ihre Abfertigung warten, kennen das schon. Vor allem bei Geschäftsleuten ist die Abendmaschine sehr beliebt. Doch dieser Abend sollte anders werden als viele das erwartet hatten.) ;

```
}  
switch (audience_decision) {  
  case: Aufstehen{  
    Raumanzüge sind wie Architektur für den Körper. Wussten sie das? Sie schaffen eine eigene kleine Umwelt um den Körper herum. Damit kann man dann auch im Weltraum klarkommen, oder in anderen extremen Situationen, es ist eigentlich ganz egal wo. Also eigentlich ist es überall sicher mit so einem Raumanzug. Man kann die Temperatur so einstellen, dass sie sich der Körpertemperatur angleicht. Man hat sozusagen sein eigenes kleines Klima dabei.  
  }  
  case: Sensoren{  
    Und außerdem noch toll an so einem Raumanzug ist: er hat unglaublich viele Sensoren dran, mit denen ich zu jeder Zeit sehen kann, wie es meinem Körper geht. Ich spüre mich ja nicht mehr so wirklich, wenn ich in so einem Raumanzug bin. Da ist das ganz gut, wenn ich weiß wie schnell das Herz klopft, oder wieviel Adrenalin man grade in den Blutbahnen hat.  
  }  
  case: Helmkappe{  
    Der Raumanzug für die Mondmission wurde damals von einer Frauenunterwäsche-firma angefertigt. Wussten sie das?  
    Er sollte eigentlich hart sein, der Raumanzug. Eine harte Schale, die sich ein bisschen bewegen kann. Nicht wie Kleidung, sondern wie ein Zimmer. Ein kleines Zimmer um einen herum, aus dem man nicht raus kann. Oder, man kann schon, aber man sollte nicht, weil außerhalb des Zimmers ist nichts mehr und das bekommt einem nicht.  
  }  
}
```

```
case: Kopfschmerztablette{
```

Ganz am Anfang hatte man überlegt, gar keinen Raumanzug zu bauen, sondern den Menschen selber so umzubauen, dass er im Nichts überleben kann. Wussten sie das?

Das war so, als würde man den Weltraum als eine Art Krankheit sehen, also medizinisch. Damals hat man allerhand als Krankheit angesehen. Auch das soziale Miteinander — wenn es zu seltsam wurde, hat man das auch durch Medikamente wieder in den Griff gekriegt. Wieso also nicht einfach auch den Weltraum als Krankheit sehen. Man braucht einfach nur ein Gegenmittel, das die Haut verändert, damit sie den inneren Druck aushält.

```
}
```

```
case: Helm{
```

Es ist schon lustig, sich vorzustellen, dass ich eigentlich andauernd zerplatzen will, wenn nichts um mich herum ist. Und nur die Umgebung hilft, dass ich nicht auseinanderfalle.

So ein Raumanzug hilft mir, in lebensfeindlichen Situationen zu überleben.

```
}
```

```
}
```

```
}
```





The following events transpired online on the Allakhazam Everquest forums¹ during the summer of 2004...

HOW DOES ARMOR CLASS WORK?

Posted: Jun 4th 2004 6:57pm
by leegatenby, King of Bards

OK, not to sound like a total n00b, how exactly does AC work? I have only played for about a year, so there are some intricacies of the game that I haven't worked out yet.

It SEEMS to me that my Iksar enjoys decent damage mitigation for the AC that he has (1.3k unbuffed). But I am not sure what it does except make me harder to kill via melee.

Can anyone post for me a link, or explanation of how this works?

Posted: Jun 14th 2004 5:17am
by Squire Rexz

Let's see, leegattenby knows who Brael is but dunno what AC is nor how it works? Dude, do you know Bart Simpson?

So do you really know who's Brael or you just BSing about who or what you know?

Posted: Jun 14th 2004 11:05am
by leegatenby, King of Bards

First of all, u shouldnt of gone there...

Second, I did not claim to be an expert in EQ. The fact that I know who Brael is is because I do a lot of research (Knowing who Brael is is easy if u read the Shadowknight.org posts). I thanked Shuiken for the link, but I have yet to see a formula that breaks down AC avoidance and AC mitigation. Even the link I was given doesnt show it. If you could provide me that formula I would be grateful. Unless of course, u dont know it either.

I am amazed on how a self professed n00b (only one year of play and a main who is a lvl 56 SK) such as myself could possibly know who Brael is, when u sir (who has done 1000 raids) does not.

I'm wondering which is more stupid, myself asking an intelligent question or u posting anything at all.

Posted: Jun 20th 2004 5:12am
by Squire Rexz

Leegattenby, STFU dude. You're only level 56 and you certainly dunno squat about what you're talking about. Getting all your info from this board and shadowknight.org don't mean you know chit. There's a difference between hands on experience and reading other's opinions. Until you have at least one level 65 with at least 300 AAs, I suggest you just STFU for good cause a lot of the stuffs you said on other posts are meaningly except just opinions from a n00b.

You need an example? Big whoopie if you know who Bael is. Knowing him don't make you a uba SHD as you think. Thinking it does is as retarded as your opinions.

Posted: Jun 20th 2004 10:56am
by leegatenby, King of Bards

According to the recent posting for SOE, the majority of players are lvl 30-lvl 50. What I have posted IS relevant.

However, thanks for cleaning it up (post wise). Every board needs a good troll.

Btw, what's up with your fetish with Bael. You sound almost as bad as Luna and his rantings about stun. It's like every post. Who friggen cares if I know who Bael is. I've never met his toon in RL. R U suffering for Bael inadequacies or what?

Posted: Jun 22th 2004 4:13am
by Squire Rexz

Quote: Btw, what's up with your fetish with Bael. You sound almost as bad as Luna and his rantings about stun. It's like every post. Who friggen cares if I know who Bael is. I've never met his toon in RL. R U suffering for Bael inadequacies or what?

That's exactly my point retard. Who gives you the right to criticize and blast someone for not knowing who a board troll is on shadowknight.org? If you don't like the way I get on your case for knowing who he is, you better STFU next time when someone asks who another person is. If you wanna be a smartass and flame others, you better be able to take back the criticisms otherwise shut up and sit down.

Posted: Jun 22th 2004 10:51am
by leegatenby, King of Bards

haha, Bael a board troll? Naw, more like the king of parsing and logarithms.

As for giving it out and taking crap. Note that I never took a side until you went into your tirades of inappropriate posts. That's when I drew the line. I poke fun at every everyone, Luna, you, haven't gotten to Shruiken yet (he's on my server and would probably kick my ass).

EQ and other MMPG's are social games. I play them with my sons because it's something that we can do together. If I'm at a restaurant and I hear something highly inappropriate, I will say something. When I see crap that people post or tell, expect me to stand up and say something.

I have 3 (going on 4 btw) kids, served 15 years in the military and now work for Law Enforcement. I have kicked more ass (in RL) and seen more things (some good, some really bad) than most people in two lifetimes. I have led men in combat, some of who never made it back btw. If you think that your punk ass can keep up with me, war of words or otherwise, bring it.

Freedom of speech is a wonderful thing. Just remember next time when you flame me punk, it's because of me and my brothers in arms that you have that right.

[...]

Posted: Jun 24th 2004 4:50am
By: Squire Rexz



Quote: I have 3, going on 4, by the way, kids. Served 15 years in the military





Music PC
Music Machine, 2013

Alexander Gurko



Mind Fuck
Video Game, 2009

Anna Anthropy
[//auntiepixelante.com](http://auntiepixelante.com)



The Night Journey
Video Game, 2007 (work in progress)

Bill Viola and USC Game Innovation Lab
[//thenightjourney.com](http://thenightjourney.com)



Best Flamewar Ever
Two Channel Digital Video, 2007

Eddo Stern
[//eddostern.com](http://eddostern.com)



Triad
Video Game, 2013

Anna Anthropy
[//auntiepixelante.com](http://auntiepixelante.com)

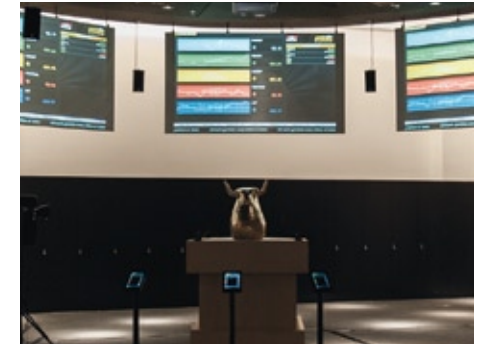


A Mesmerizing Game Of Snake [gif]
Found Footage (Animated GIF), 2013

Author unknown
[//reddit.com/r/woahdude/comments/1bycra/a_mesmerizing_game_of_snake_gif](http://reddit.com/r/woahdude/comments/1bycra/a_mesmerizing_game_of_snake_gif)



Restart: A Coded Poem
Digital Prints, Typeface: Vector Feng and Monaco, 2013
Feng Mengbo



Golden Calf
Game Sculpture, 2012

//////////fur////
[//fursr.com](http://fursr.com)



The Afk Friend
Holographic Digital Print, Light, 2013

Guillermo Federico Heinze
[//amuke.de](http://amuke.de)



Max Payne Cheats Only
Two Channel Digital Video, 2005

JODI
[//jodi.org](http://jodi.org)



Beijing Accelerator
Interactive Installation, 2006

Marnix de Nijs
[//marnixdenijs.nl](http://marnixdenijs.nl)



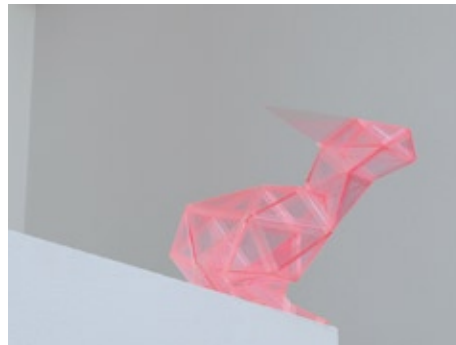
[borders]
Single Channel Digital Video, 2010

Mary Flanagan
[//maryflanagan.com](http://maryflanagan.com)



Welcome To Anarchotopia!
Experiment in Second Life, 2013

Karen Eliot
[//www.thing.de/projekte/7:9%23/eliot_index.html](http://www.thing.de/projekte/7:9%23/eliot_index.html)



Pawns
Sculpture, 2013

Karin Lingnau
[//karinlingnau.com](http://karinlingnau.com)



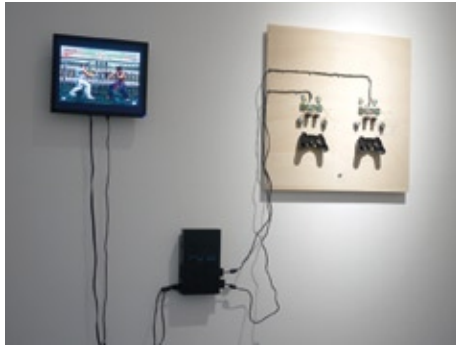
Hacker hits Stormwind (exploit)
Found Footage (youtube video), 2012

MMORPGHispano
[//youtube.com/watch?v=eZWfpAuRSk](http://youtube.com/watch?v=eZWfpAuRSk)



Verstärker II
Interactive Installation, 2013

Olaf Val
[//olafval.de](http://olafval.de)



Paidia Laboratory: feedback #1
Video Game Installation, 2011/2013

Paidia Institute
[//paidia-institute.org](http://paidia-institute.org)



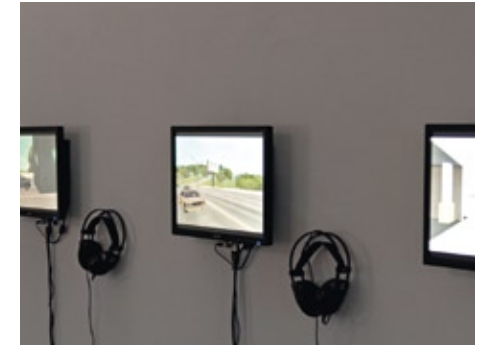
Unmanned
Video Game, 2012

Paolo Pedercini and Jim Munroe
[//molleindustria.org](http://molleindustria.org)



Pokemon Yellow Total Control Hack
Found Footage (youtube video), 2012

Robert McIntyre
[//youtube.com/watch?v=p5T81yHkHtI](http://youtube.com/watch?v=p5T81yHkHtI)



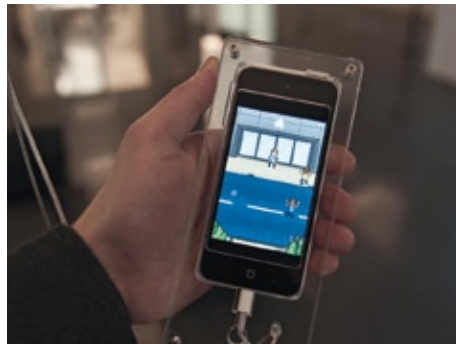
A Dialogue between Art and Society, I, II, III
Machinima Videos, 2008

Sebastian Blank
[//sebastian-blank.com](http://sebastian-blank.com)



Ergon/Logos
Unidentified Game Object, 2009/2013

Paolo Pedercini
[//molleindustria.org](http://molleindustria.org)



Phone Story
Smartphone Game, 2011

Paolo Pedercini
[//molleindustria.org](http://molleindustria.org)



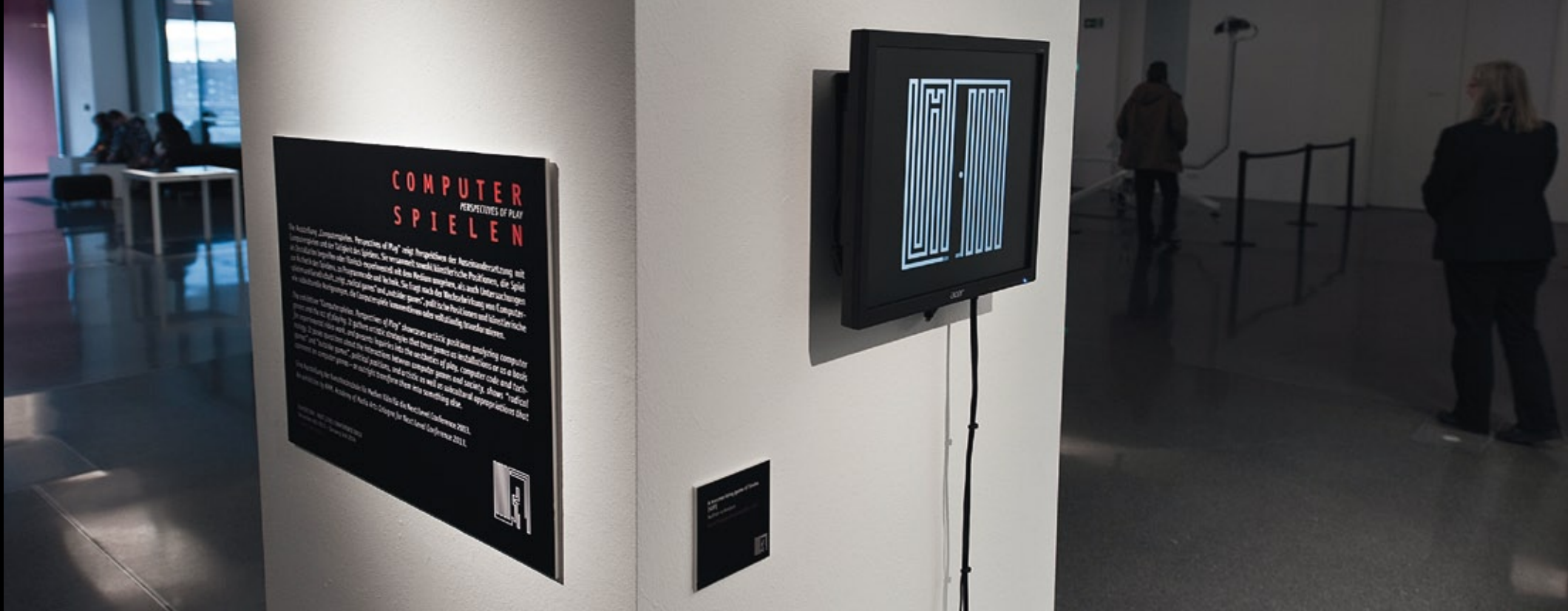
Auto
Interactive Installation, 2012

weAREmedienkuenstler
Moritz Schell and Frederic Seybicke
[//wearemedienkuenstler.com](http://wearemedienkuenstler.com)



Can I Leave Now?
Multimedia Theatre Performance, 2013

Alina Weber, Janne Kummer, Viviane Podlich, Caspar Bankert, Hannes Kapsch
Stage: Lena Fay
Technical assistant: Stefano Trambusti
Supervised by: Prof. Friedrich Kirschner,
Ernst Busch University of Performing Arts



COMPUTERSPIELEN – perspectives of play

EXHIBITION

December 6th, 2013 – January 3rd, 2014, Dortmunder U, Dortmund
 An exhibition by Kunsthochschule für Medien Köln (KHM) / Academy of Media Arts Cologne

Concept by Jonas Hansen, Thomas Hawranke, and Lasse Scherffig
 Curated by Jonas Hansen and Thomas Hawranke
 Initiated by Christian Esch, NRW KULTURsekretariat
 Mischa Kuball, KHM
 Supported by Minister for Family, Children, Youth, Culture and Sport of the State of North Rhine-Westphalia
 Dortmund Institute of Advanced Moving Image Studies, Dortmund
 Ernst Busch Academy of Dramatic Art, Berlin
 Museum Ostwall, Dortmund
 U2 – Centre for Cultural Education, Dortmund
 ZKM_Gameplay, ZKM, Center for Art and Media Karlsruhe

PUBLICATION

Edited by Jonas Hansen, Thomas Hawranke, Mischa Kuball, and Lasse Scherffig
 Verlag der Kunsthochschule für Medien Köln, Peter-Welter-Platz 2, 50676 Köln, <http://verlag.khm.de>
 Layout Jonas Hansen
 Translation / Copy-editing Gloria Custance, Isaac Custance
 Exhibition photography Daniel Helbig
 Thanks to Heike Ander, Olivier Arcioli, Janika Berns, Thomas Eichhorn, Kurt Eichler, Leonie Eickenbusch, Mechthild Eickhoff, Thomas Ezold, Dirk Fortmann, Denise Gühnemann, Jairo Gutiérrez Feut, Uwe Gorski, Bärbel Große-Endebrock, Thomas Hauch, Maren Heyn, Werner Hielscher, Daniela Ihrig, Youngjik Jung, Juliane Kuhn, Karin Lingnau, Martin Maruschka, Anneka Metzger, Rikisaburo Sato, Janet Schlickum, Sabine Schulz, Johanna Steindorf, Sebastian Thewes, Bernd Voss, Ovis Wende, Kurt Wettengl, Adolf Winkelmann, and everybody who supported our project.

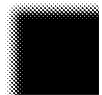
Printed by LASERLINE, Berlin, on recycling paper, offset, edition of 1000

Available at <http://verlag.khm.de>

ISBN 978-3-942154-34-5

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Initiated by



Kunsthochschule
für Medien Köln
Academy of
Media Arts Cologne



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Supported by

Ministerium für Familie, Kinder,
Jugend, Kultur und Sport
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MUSEUM OSTWALL

Institut für Bewegtbildstudien
der Fachhochschule Dortmund

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////// K III zkm karlsruhe

