

Spilletts estetikk - Introduksjon

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Spillbegrepet

- Wittgenstein
 - spillbegrepet omfatter en mengde fenomener som kjennetegnes av familielikheter: Noe er likt, ikke alt
- Huizinga
 - spill/lek er fundamentalt i kulturen, all kultur har sitt utspring i spill, selv dyrene kjenner det
- Gadamer
 - fortolkningen og kunsterfaringen er strukturert som et spill
- Ludologisk perspektiv
 - spill må undersøkes som *spill*, på egne premisser. Derfor er det viktig å utarbeide skikkelige definisjoner på hva et spill er, og egne metoder for tilnærming som ikke mister essensen (nemlig *spillet*) av syne

Hva er spill?

- Mange fenomener inneholder spillstrukturer
- Mange spill inneholder narrative eller dramatiske strukturer
- Finnes det “rene” spill?
- Er det forskjell på spill og lek? (Bare på enkelte språk, i tilfelle!)
- Finnes det en egen “spilletts estetikk”?

Spilldefinisjoner: Huizinga

“a voluntary activity or occupation executed within certain fixed limits of time and place, according to rules freely accepted but absolutely binding, having its aim in itself and accompanied by a feeling of tension, joy and the consciousness that it is “different” from “ordinary life”. Thus defined, the concept seem[s] capable of embracing everything we call “play” in animals, children, and grown-ups: games of strength and skill, inventing games, guessing games, games of chance, exhibitions and performances of all kinds.”

Huizinga *Homo Ludens*, 1955 [1938], 28.

Spilldefinisjoner: Caillois

- 1. *Free*: in which playing is not obligatory; if it were, it would at once lose its attractive and joyous quality as diversion;
- 2. *Separate*: circumscribed within limits of space and time, defined and fixed in advance;
- 3. *Uncertain*: the course of which cannot be determined, nor the result attained beforehand, and some latitude for innovations being left to the player's initiative;
- 4. *Unproductive*: creating neither goods, nor wealth, nor new elements of any kind; and, except for the exchange of property among the players, ending in a situation identical to that prevailing at the beginning of the game;
- 5. *Governed by rules*: under conventions that suspend ordinary laws, and for the moment establish new legislation, which alone counts;
- 6. *Make-believe*: accompanied by a special awareness of a second reality or of a free unreality, as against real life.
 - Roger Caillois: *Man, Play, and Games* 1979 [1958], 9-10.

Spilldefinisjoner: Caillois

- Kontinuum fra *ludus* til *paidia*
- Agôn (competition)
 - ludus: sjakk - paidia: kongen på haugen
- Alea (chance)
 - ludus: rulett - paidia: tilfeldig flaks?
- Mimicry (simulation)
 - ludus: teater - paidia: barns “late som”-leker
- Ilinx (vertigo)
 - ludus: klatring, balansekunst - paidia: jackasstunts?

Spilldefinisjoner: Frasca

- Knytter ludus-begrepet til spill som produserer vinnere og tapere
- Ludus-regler: Definerer en situasjon man enten kan vinne eller tape. Som oftest gitt på forhånd.
- Paidia-regler: Definerer eller begrenser selve spillprosessen (evt. leken), hvordan spillet skal spilles. Gitt på forhånd i de fleste spill, mens man i lek ofte definerer reglene underveis.
- Spilleren kan også selv introdusere ludus-regler, for eksempel i spill som *Sim City* hvor de ikke er gitt på forhånd.

– Gonzalo Frasca *Videogames of the Oppressed*, 2001, 7-11.

Spilldefinisjoner: Avedon og Sutton-Smith

“an exercise of voluntary control systems in which there is an opposition between forces, confined by a procedure and rules in order to produce a disequibrial outcome.”

Avedon and Sutton-Smith *The Study of Games*, 1971, 7.

Spilldefinisjoner: Eskelinen

“Another quick look at Espen Aarseth's typology of cybertexts (Aarseth 1997, 62-65) should make us see that the dominant user function in literature, theatre and film is interpretative, but in games it is the configurative one. To generalize: in 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 “The Gaming Situation”, 2001

Allan Kaprow *Self Service* (1967)

- On the shoulder of a stretch of highway, a fancy banquet table is laid out, food on the plates, money in the saucers. Everything is left there.
- People stand on bridges, on street corners, watch cars pass. After 200 red ones, they leave.
- Two people telephone each other. Phone rings once, is answered “hello”. Caller hangs up. After a few minutes, other person does the same. Same answer. Phone clicks off. Repeated with two rings, three rings, four rings, five rings, six rings, seven, eight, nine, etc. . until a line is busy.
- On the street, kids give paper flowers to people with pleasant faces.

Tim Etchells: *Surrender Control* (2001)

*36: Call a number which is one number different from that of a friend.
If someone answers try to keep them talking.*

*50: Call someone with whom you went to junior school. Tell them the
truth about why you call.*

66: Steal something.

13: Imagine tomorrow.

MMORPGs - rollespill



One of the best ways to build an interesting character is to invest a bit of time in developing as detailed a background as possible. It's not always possible to fill in all the blanks immediately, but you should think about it first, and then refine it later. It will be time well spent. Little details can be surprisingly effective in giving you hooks to play your character off of. Consider giving your character personality quirks and flaws.(..)

Another useful exercise is to ask yourself a series of questions about your character: Where was she born? What were his parents like? What are his current goals and ambitions? What obstacles has she had to overcome in the past? Who are his friends? What are they like?

(Intro til rollespilMUD'en London by Gaslight)

Raymond Queneau: *Cent mille milliard de poèmes*
(Webversjon <http://x42.com/active/queneau.html>)

Regel: abba – abba – ccd – eed

en av hundra tusen miljarder dikter

Förföriskt ung kan nymfen kurtisera
Det rör sig visst om tvillingars hormon
Bretagnska dosor doftar tradition
Nog är det mer än man kan tolerera
Ett barn på godis nog vill frukostera
En fana vajar stolt i vår skvadron
Det glappar dock i denna edition
Nog tycks mest översättaren kåsera
Från polen till Rosario färdas vi
En lodis tycker bra om eau de vie
Sen ljuger guiden om nåt original
Och säljer sist en krabba grann och fet
I skrovet än en marmorraritet
Champagne och Chianti är väl samma
skval?

Raymond Queneau

<< Warp

Swedish ▾

Translate

New Poem

X42 * Idea and implementation by [magnus bodin](#)
Produced in the wonderful country of sweden.

<http://sod.jodi.org/>

```
NAME SOD.sit 1.4MB MAC SOD.zip 730K PC
PAGE 60,132
LOCALS =
-----
CO.ASM -- start Up Code
Turbo C++ Run Time Library
Copyright (c) 1987, 1991 by Borland Int.
All Rights Reserved.
-----
      _C0_ = 1
      RULES.ASI
SEGMENT and Group declarations
```

Italo Calvino: *The Castle of Crossed Destinies*



Italo Calvino: *The Castle of Crossed Destinies*



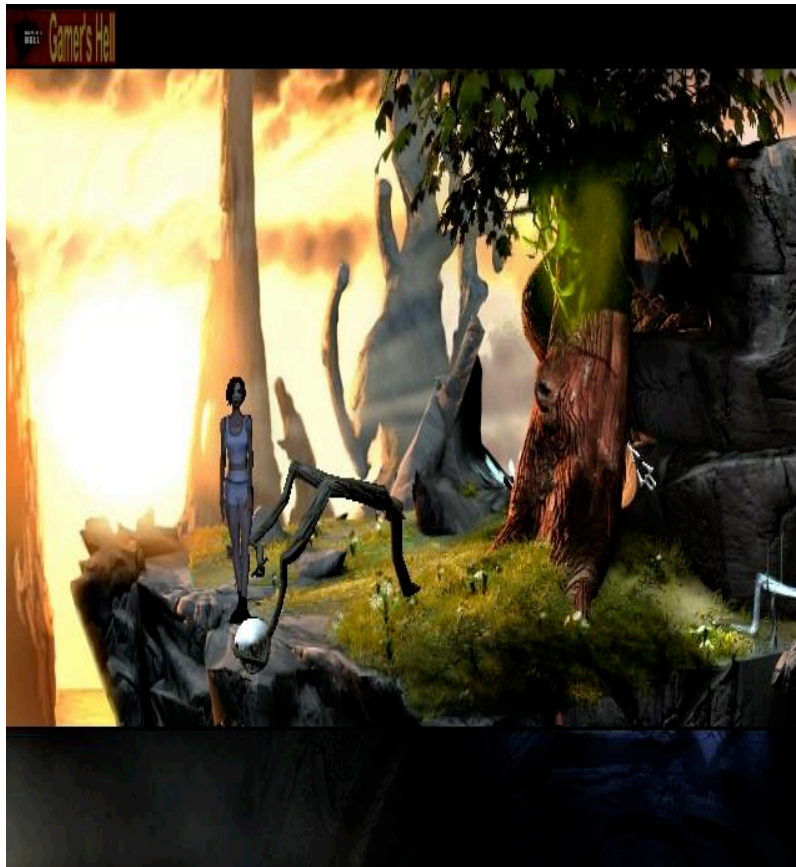
- kombinasjoner av kort
- en “maskin for å konstruere historier”
- kryssord hvor hver kombinasjon utgjør en koherent helhet

Italo Calvino: *The Castle of Crossed Destinies*

“And so I spent whole days taking apart and putting back together my puzzle; I invented new rules for the game, I drew hundreds of patterns, in a square, a rhomboid, a star design; but some essential cards were always left out, and some superfluous ones were always there in the midst. The patterns became so complicated (they took on a third dimension, becoming cubes, polyhedrons) that I myself was lost in them.

To escape from this impasse I gave up patterns and resumed writing the tales that had already taken shape, not concerning myself with whether or not they would find a place in the network of the others. But I felt that the game had a meaning only if governed by ironclad rules; an established framework of construction was required, conditioning the insertion of one story in the others. Without it, the whole thing was gratuitous.” (s. 127)

Eventyrspill



- konfigurasjon vs interpretasjon
- fortolkningens spill
- narrativ struktur
- closure
- machinima, fan fiction