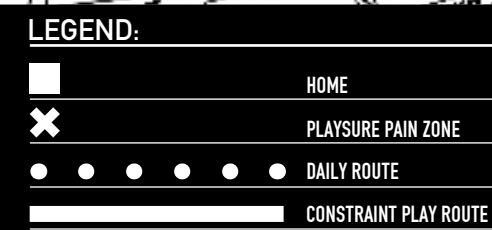








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LEGEND:

	HOME
	PLAYSURE PAIN ZONE
	DAILY ROUTE
	CONSTRAINT PLAY ROUTE

CONSTRAINT CITY*

THE PAIN OF EVERYDAY LIFE

**STOP NAGGING?
THIS IS REAL PLAY**

**THE PORTABLE PRISON-
AN ASSET TO THE IDEAL HOME.**

MARGUERITE CHARMANTE (A/CH)

LUDIC-SOCIETY-COFOUNDER / LUDOLOGIST

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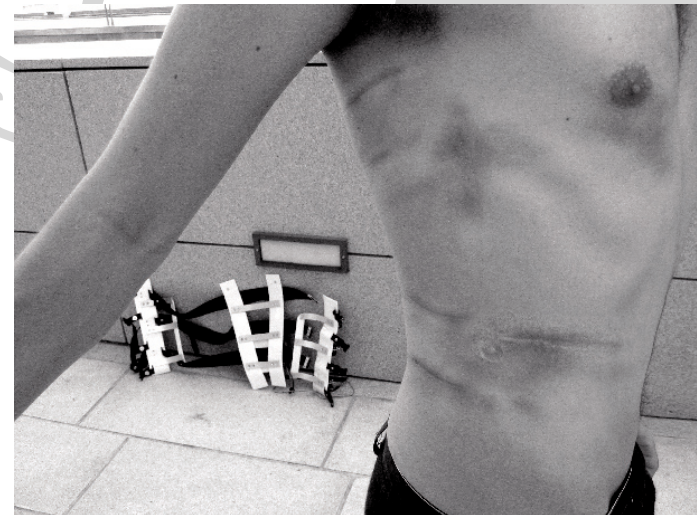
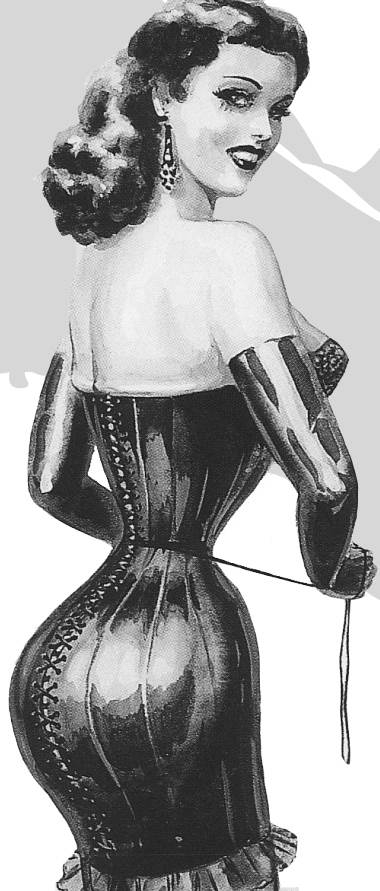


THE PORTABLE PRISON
An Asset to the Ideal Home

In 1946 in New York, John Willie founded the magazine *Bizarre* for fetishists of every bent. Very often he addressed "slaves of fashion" with his photographs of theatrical footwear, with heels of any height, and his detailed various drawings of portable prisons, presented as an asset to the ideal home. "Fashionista" like the metal corset, as reported from 1600, is still traded in the fetish coteries of the 1930ies, as a tool to improve the enjoyment of the fashion victim, even more than to torture the slave of fashion with an advanced cultural technique of tight lacing.

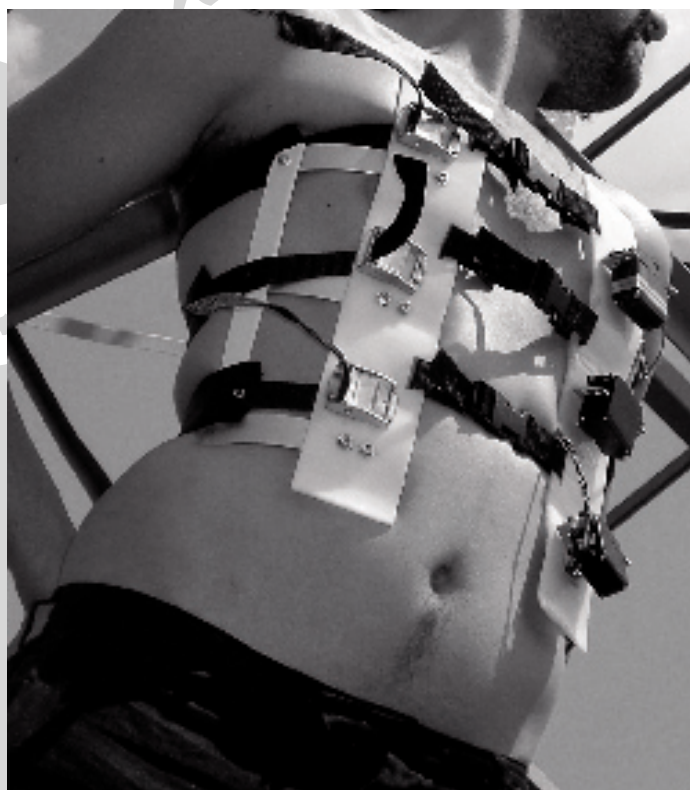
In 2007 in Paris, a book called Sex Games is edited, as a ludic issue, featuring fashion and "plusieurs possibilités de bondage". It reminds the literate ludic reader on Willies carefully executed drawings of detailed advices on bondage techniques. Ludistics provokes a discipline on the investigation of constraints. Therefore, games are seen as a set of rules, a bondage - to be deliberated from the desert of the real. 00.UU/PO The Ouloir Ludique Pôtiellie relates jouissance-enjoyment and jeu-game with a play on lust and ludics, defined by the bodily constraint of an electric corset (Madame Vanderbilt, wears in the end of the 19th century a corset with embroidered "electric jewels").

The present Ludic socialite Fleshgordo is tight laced by an electronically circuit bent corset and exposes himself as male, controlled by the electro-magnetic aether. Closed network points improve the pleasurable play of tight lacing of the performer's bustier. Thus, constituting the aether as a space of possible pregnancy, filled with potential access-points to the networks of communication. Constantly checking, if these electromagnetic loopholes are secure (=closed), defines - in contrast to the established war driving attitude to locate open access points - the inverse logic of no access as an absurd Real Play in real cities! These city walks have to be validated apart from the narcissistic flaneur as an experiment for the generation of a new technolust out of constraints and limitations of the immaterial trade of the electromagnetic aether.



It is always by way of pain one arrives at pleasure. (Marquis de Sade)

The aether is forming the chest strap, thus shaping the invisible architecture directly onto the human body. As another countermove, the mapping procedure is recorded on a GIS-layered map which keeps track of ordinary everyday walks and its chosen alternative routes. By displaying the playful approach of the wearer, it reveals not solely a psychogeographic pain-map, but as a result also the wearer's admiration for gentle tortures or even a sadomasochistic tendency as well as the alteration of everyday routines.



*Schizogeography investigates generative psychogeographic walks within processing systems, such as the city as CPU and the paradox appearance of multiple personalities, namely the diversity of physically conceived and lived space through the use of new technologies; thus the emergence of the bit flaneur. Urban computer circuits, wearable scripts and time-critical observations are within the realm of investigation.

mation systems. Revealed through play, such a map does not perpetuate a neutral image of reality as ideal, but as subjective painfully experienced play/essure trace. Siegfried Kracauer's cultural analysis Ornament of the Masses (1963) precisely addresses the fascist ornamentation of the body in the American revue Movies. In the age of mobile toy gadgetry, such as PlayStation Portable, the ornamentation can be directly applied to the bodies of Real Players. Kracauer continues his reflections through the pivotal idea of ornaments of the metropolies, applied on the surface of urbanity. This idea builds a proposal of how the subject can re-appropriate urban life. Kracauer decipheres the subjective experience of the city by viewing fragments, such as an amusement park or the conversations in street cafés in Paris, as dynamic ornaments similar to the "Constraint City" walk of Fleshgordo.

Michel Foucault refers with the coin of a *disciplined body* as a practice of everyday sex to the new technological machine of surveillance, used as control mechanism for society. Architectures of an ideal prison, the structure of a control tower tube in the centre and individual cells around this center tube resemble the construction plan of a stay, the Fashionista's favourite steel-corset torso. The "portable prison" again became very fashionable in the ideal era of Fordist work control, in the 30ies and 40ies. Interestingly, Christian Dior reintroduced the "wasp-tail" with his New Look then, satisfying the ubiquitous assembly-line fetishism on body parts - as high heels and nylons. The ornament of the masses (which Siegfried Kracauer anticipated in the 1930ies) was built of the chorus line of body parts - as Nijoy Tiller girls in the times revues. The amusement parks for the working class, the revue cinema, was a training room to condition the masses with the help of the aesthetic pleasure trick of the "ornament of the masses" towards a replacement-part fetishism.

In Ludistics, a game includes tight bondage, but it is no contradiction to enjoy discipline and constraints. Play, Joy, Jeux, Jouissance! Jeu is the French term for play, jouissance, enjoyment, but the translation does not carry the sexually orgasmic connotation that the French does in addition to the idea of taking pleasure in something: Joy in Jeu by Stays! Jean Baudrillard defined a game as a set of rules, which liberates us from the freedom of decision by free will. Contemporary computer games like Dungeon Keeper and Diablo (2000, 1999) feature bizarre fashion, reciting aesthetic and incongruous pornography from 19th century as a promise for a ludic way of Fashionista's future...



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GUIDE FOR LIFE CODING PRACTISE AS ELECTRO- MAGNETIC [EM] ACTION (SCRYING)

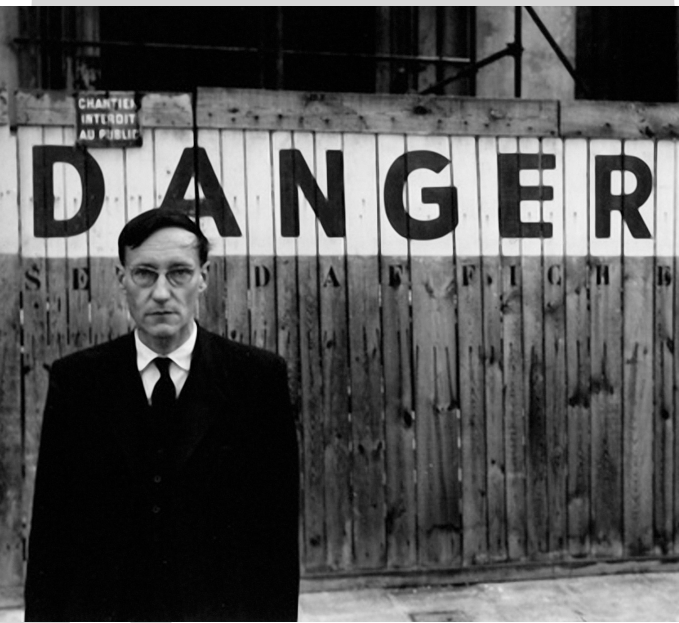
MARTIN HOWSE (GB)

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Iceland spar is what hides the Hidden People, makes it possible for them to move through the world that thinks of itself as 'real', provides that all-important ninety-degree twist to their light, so they can exist alongside our own world but not be seen.

To outline the practise (instructions for city-wide life coding activity within electromagnetic/aetheric substance) we can begin in an associated realm - instructions devised within a scene by William S. Burrough's [Cities of the Red Night] to place the city EM play (scrying) within the context of both EVP [Electronic Voice Phenomena: cf. white noise spectrum and Stochastic Resonance Theory, references: the work and apparatus of Friedrich Jurgenson, Konstantin Raudive and Hans Otto Koenig] and the flip-side of radical constructivism (software); a deceitful world interface with direct reference to The Magus (John Fowles) and Burrough's software (the crash of that software revealing...):

I recorded a few minutes in all three rooms. I recorded the toilet flushing and the shower running. I recorded the water running in the kitchen sink, the rattle of dishes and the opening and closing and hum of the refrigerator. I recorded on the balcony. Now I lay down on the bed and read some selections from The Magus into the recorder.



Electronic Voice Phenomena or ITC (Instrumental Transcommunication - a two way conversation with the spirits) - a modern, technology-driven double play/essure trace. Siegfried Kracauer's cultural analysis Ornament of the Masses (1963) precisely addresses the fascist ornamentation of the body in the American revue Movies. In the age of mobile toy gadgetry, such as PlayStation Portable, the ornamentation can be directly applied to the bodies of Real Players. Kracauer continues his reflections through the pivotal idea of ornaments of the metropolies, applied on the surface of urbanity. This idea builds a proposal of how the subject can re-appropriate urban life. Kracauer decipheres the subjective experience of the city by viewing fragments, such as an amusement park or the conversations in street cafés in Paris, as dynamic ornaments similar to the "Constraint City" walk of Fleshgordo.

The communication terms of signal and noise are called into a different relation under Stochastic Resonance Theory - broad spectrum white noise; at a microscopic level, the internal thermal noise of a physical circuit (a city) or natural electrical phenomena in the atmosphere - both embraced by radio technology. White noise boosts an otherwise unheard (voice) signal, makes it evident.

EVP divines software or code with scrying recommended as city-wide EM flaneur activity; EM scrying for ghost software - divining process, divining a hidden city, an alternate electromagnetic architecture with no lines of transmission, but rather of resonances undone from the intentionality implied by the terms of receiver and transmitter.

Coming to light, revelation, exposure, a transparency or making visible enabled by the crystalline Iceland spar which serves as a doubling - the decomposition of light into two rays (the ordinary and extraordinary, the real and the imaginary component) as it passes through the calcite crystal. Science as a bringing into light, the light of day as opposed to the darkness of spiritualism. Work (and putting the spectrum to work, work and energy and entropy, light as resource and as power) and the day and light.

Brought to light, electromagnetic substance, after James Clerk Maxwell and Albert Einstein, is precisely light, or, in reverse, light and magnetism are viewed as "affections of the same substance": a disturbance propagated according to "electromagnetic laws" [Maxwell]. This same substance, luminiferous or light-giving aether, Duplex fiction and double identity from the word (go), Charles Dodgson and alias Lewis Carroll, with games of time reversal, of clocks setting time forwards and backwards in text, and in nonsense language, predicting the occupations of modern physics (Albert Einstein, special relativity again with the direct link to Maxwell's equations), and a certain question of direction which concerns both the daemon of Maxwell (outside the system, in the exterior), and the fiction of Pynchon (halved circular arc of Gravity's Rainbow, the thematic and drive of entropy within Pynchon's Crying of Lot 49 - with direct reference to Maxwell's famous creation).

Light and electric light (against the night), light in the expanded sense (after Maxwell), light as that duality (of wave and particle), the doubling within the Iceland spar:

„The ancient Manichaeanos out here worshipped light... No matter what transformations might occur, and they expected anything, travel backward or forward through Time, lateral jumps from one continuum to another, metamorphosis from one form of matter, living or otherwise, to another - the one fact to remain invariant under any of these must always be light, the light we see as well as the expanded sense it prophesied by Maxwell, confirmed by Hertz. Along with that went a refusal of all forms of what they defined as darkness.“



Both Manichaeism and Gnosticism are concerned with a duality of light: a doubling and duplicitous nature relating to conspiracy (the work of Philip K Dick as supremely Gnostic in preoccupation) - the dupe (The Magus - an untrustworthy or constructed reality), the double. The looking-glass world of these 'lateral jumps' returns us to Charles Dodgson, alongside Conan Doyle (forensics, detection and revelation), members of the SPR (Society for Psychical Research - together with Lord Rayleigh, Maxwell's successor).

Another double or second person is presented within the fiction itself by the pseudonymic double within Dick's VALIS [Vast Active Living Intelligence System - the pink light] - a translation or transfection effected by any lens from Philip K Dick to the character, in the third person, Horseslover Fat, who is talked about as another person within this novel of Gnostic intent, of revelation within a total paranoid oeuvre; an obsession that there is something else at work here, there is something else happening aside from the visible or the told (the career of Werner von Braun). "The empire never ended." The (pink) light or luminiferous aether is a revelatory medium. The life coder is elsewhere/another, very much within a scene.

Life coding enters both as this kind of fiction and the practise of the container which is established by (mise en) scene and by the establishment of a rationalist model - the container of a model (constructed by science) for lived reality/technology. De Sade makes it plain what it is to write fiction, to write code commentary in the 18th century, sitting on the page, as some kind of container also to be divined, and within the mise en scene to define a relationship of execution (storyteller whores as life coders). In the scene.

A living that it makes no sense to talk or write about without reference to economy (city as a machine for living, the interior CPU or circuit we'll arrive at soon confronting Oedipa Maas, familiar from the banal radio days).

The life coder presents a play with these containers - these containers are exactly the EM scrying devices; VALIS in the hand. The practise is clear: a mapping of (the interior) technology over the constructed world (exterior) aside from questions of instrumentalism, use or relation - rather that fiction which is a data sheet (outlining potential acts - the instruction set perhaps) becoming in some way embodied within this coded hardware; a kind of reciprocity or exchange between a science (fiction) successful in prediction or approximation (this is the hardware) and, on the other hand, science as describing the world as contained (the project of rationalism, the interiority of endophysics). The final cyclops eye of the Sadean life coder is in some sort

of lens, Fourier transform or anamorphic relation to the expanded bedroom (city). An in-circuit flip-flop of Russian-doll-snakes rationalism/irrationalism biting word tails; Horseslover and Philip, Charles and Lewis.

Embedding and containing imply an idea of scale and of a frame of reference: Oedipa's miniature radio receiver hides (behind) an exterior which cannot be avoided across Maxwell's City swarmed with mushroom antenna. An exterior of wire, of metal intentionally at odds with the buried cables and structural Faraday's cages embedded within concrete. The microscopic of an internal electrical circuit is reflected in the wider copper traces of tramlines, power lines, structural metal - a sibling circuit with its own ghost architecture: the circuit diagram is replaced by an overlapping series of maps. Maps of structure and ownership also. Circuits of detection and translation (less than visible). Capacitance, inductance, blocking, resonance, resistance on a grand Tesla scale.

Where do we place execution or, rather, interpretation which can maintain a (programming) language, maintain the closed space of execution (interior) within this active process: a closed circuit with this language which can begin to re-define itself and thus to re-define new ways of describing and thus regarding process. Such that a process can hang on a fence, waiting for continuation, for extension and further execution, potentially within a new environment. Life coding flaneurs attach this descriptive process to city objects, delaying execution. Code becomes a part of EM substance - modulated and demodulated articulating hidden substance. Code (that writes) is WA.S.T.E (We Await Silent Tristero's Empire. ref. The Crying of Lot 49) - a paranoiac, alternative system of message distribution - a simple equation concerning signal and noise - intentionality of transmission and implication of reception. We are receiving a signal.

Tristero is fiction as conspiracy theory par excellence, revealing nothing but itself.

The pink light can be analysed in the frequency and hence time domain to be revealed, to come to light as information, as that which was intended to be transmitted for certain reasons, or from a source which is yet to be revealed, the same source which is active behind the paper scenes (a source of messages) divined within the city of San Narciso by one Oedipa Maas in Pynchon's The Crying of Lot 49:

She drove into San Narciso on a Sunday, in a rented Impala. Nothing was happening. She looked down a slope, needing to squint for the sunlight, onto a vast sprawl of hussies which had grown up all together, like a well-tended crop, from the dull brown earth; and she thought of the time she'd opened a transistor radio to replace a battery and seen her first printed circuit. The ordered swirl of houses and streets, from this high angle, sprang at her now with the same unexpected, astonishing clarity as the circuit card had. Though she knew even less about radio than about Southern Californians, there were to both outward patterns a hieroglyphic sense of concealed meaning, of an intent to communicate. The closed circuit is clear - electromysticism within city practise - life coding within a CPU mapped onto the circuit. The very latest Beedeker is transformed into both data sheet and circuit diagram for a new form of life coding tourism.

SCENES OF PRESSURE AND RELIEF

FEMKE SNELTING (BE)

WWW.GEUZEN.ORG

TIGHT LACERS

Based on: ShopGirls, a letter to Modern Society (14 January 1893), as published on the website of contemporary tight lacer Sylphide <http://www.victoriancircle.de/>

UNIVERSAL BEAUTY

Based on: Singh, D. (1994). Ideal female body shapes: Role of body weight and waist:hip ratio. *International Journal of Eating Disorders*, 16, 283-298 and Singh, D. (1993). Adaptive significance of female physical attractiveness: Role of waist:hip ratio. *Journal of Personality and Social Psychology*, 65, 283-297. Quotes adapted from: Scalable Vector Graphics (SVG) 1.1 Specification, W3C Recommendation <http://www.w3.org/TR/SVG1.1/>

NOTES & SOURCES

DESIGN TO REFORM

Lady Duff Gordon was one of the first to understand the power of fashion branding, and sold her designs under the name Lucile. She survived the Titanic disaster; rumour was that her husband had lured boats men for not picking up more survivors.

RECONSTRUCTING THE NORM

Quotes adapted from: Jan Tschichold, The Form of the Book, Essays On the Morality of Good Design, Lund Humphries, 1991

OSMOSIS

Dutch forecaster Li Edelkoort worked with French lingerie company to develop Osmose, a bra without underwires. Launched on the Belgian market in 2005. <http://dimosmos.be>

OBJECTS AND CURVES

"Paths represent the geometry of the outline of an object." He read the sentence over and over again but could not grasp what exactly bothered him. The document itself was clear and crisp as ever, and the standard it represented could still change the future of the World Wide Web. They had developed a lightweight, scalable vector format, a language for describing twodimensional graphics. It opened up the kind of applications he had been dreaming of since the early nineties and he sometimes felt frustrated that their work wasn't embraced with more enthusiasm. But he had also been around long enough to know that a good standard did not necessarily mean it was going to be implemented just like that. "Paths represent the outline of a shape which can be filled, stroked, used as a clipping path, or any combination of the three." His pencil drifted over the paper. It all came down to objects in the end. It was as if they had betrayed the line.

DESIGN TO REFORM

The suffragettes found in this divorced business woman an unlikely ally. As one of the first self acclaimed designers of fashion, she reacted against artificially exaggerated curves that were the result of wearing corsets, and promoted a slimmer, less restricted silhouette. Times were changing, she knew, and because a more natural, almost uncensored effect was now desired, she managed to make her fortune selling flexible brassières. A successful designer needs to study her clients from the inside out, she felt; clothes are a reflection of the person and if one wishes to reform, than what better than to start with their mode of dress? Her positivist approach appealed to British and American women alike, so when called to New York for business, she booked a firstclass passage on the ocean liner RMS Titanic. When the ship struck an iceberg she was helped into the first lifeboat, large enough to hold forty people, but lowered with just twelve. Looking back at the fast sinking ship, she exclaimed "There is your beautiful nightdress, gone!"

RECONSTRUCTING THE NORM

He studied a great number of antique manuscripts closely, soon realising that not every single one followed a code. Although people have always found planes of definite and intentional proportions more pleasant than those of accidental proportions, artless books were made, even in medieval times. The typographer put all those manuscripts aside, and continued measuring ones that were obviously produced thoughtfully. He spent a year in numerous libraries, meticulously recording folio sizes, type areas and page margins, until he was confident to announce that he had reconstructed the Golden Canon of book page construction. "How can you be so sure?", I asked, unaware of the studies he had just completed. "that your system produces more harmonious pages than mine?" He stared at his hands for a moment, and said: "As a rule, impeccable taste springs only partly from feeling". He then looked up at me. "But feelings remain rather unproductive, unless they can inspire a secure judgement".

OSMOSIS

Timing could not have been better for putting this type of bra on the market. The French lingerie company looked for an innovative product, and she had been thinking about bodies and armour long enough to have a good sense of what they might need. She had predicted a focus on protection and security last year, but this year her forecast was less bleak. A desire for transparency, for networking and collaboration. A move away from binary positions, towards a more nuanced take on life. No exclusion, but inclusion. The result of their collaboration was a revolutionary product. They had patented a hightech material based on silicones that she felt was particularly interesting. It was strong and supple at the same time, stretchable in three dimensions. As a result they could for the first time in history leave out the underwires without compromising support or structure. It had taken centuries to do away with whalebones and their plastic replacements, and she felt 60's feminists would have been proud of her. Instead of tussing bra's in the bin, she had revolutionized lingerie itself. "The material viltz zich around your breasts as a second skin, naturally giving form to your body and covering it with a shield of charm" read the advertisement, which she admitted was slightly over the top. But wasn't it a reason to celebrate, that women of the 21st century finally could have it all?

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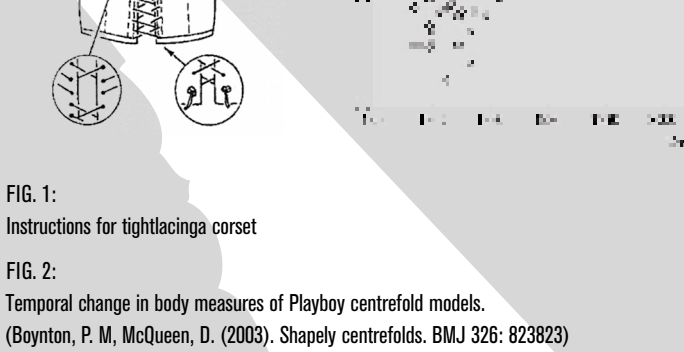


FIG. 1:
Instructions for tightlacings corset

FIG. 2:
Temporal change in body measures of Playboy centrefold models.
(Beynton, P. M., McQueen, D. (2003). Shapely centrefolds. BMJ 326: 823-823)

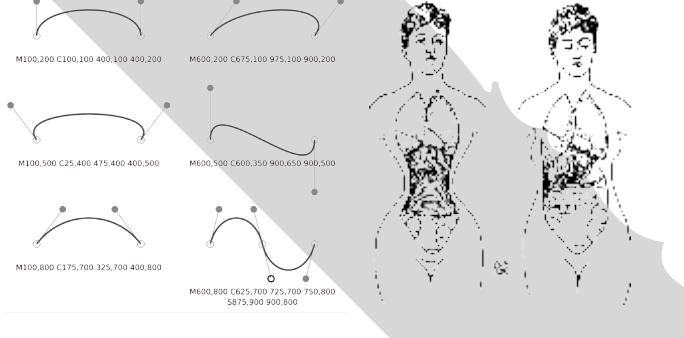


FIG. 3:
Example of the way cubic Bézier curves change their shape depending on the position of the control points (<http://www.w3.org/TR/SVG1.1/>)

FIG. 4:
Pressure and displacement of inner organs as a result of wearing a corset.
(After: The Corset: Questions of Pressure and Displacement, Robert L. Dickinson, The New York Medical Journal, November 5, 1897)

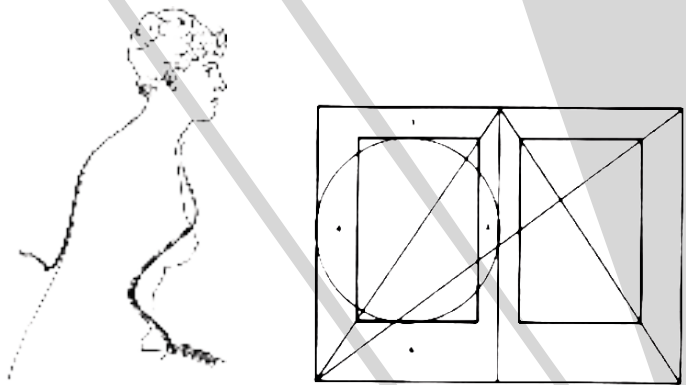


FIG. 5
idem (From: The Corset: Questions of Pressure and Displacement, Robert L. Dickinson, The New York Medical Journal, November 5, 1897)

FIG. 6:
Ideal page proportions (Illustration taken from: Consistent Correlation Between Book Page and Type Area, Jan Tschichold, The Form of the Book, Essays On the Morality of Good Design, Lund Humphries, 1991)

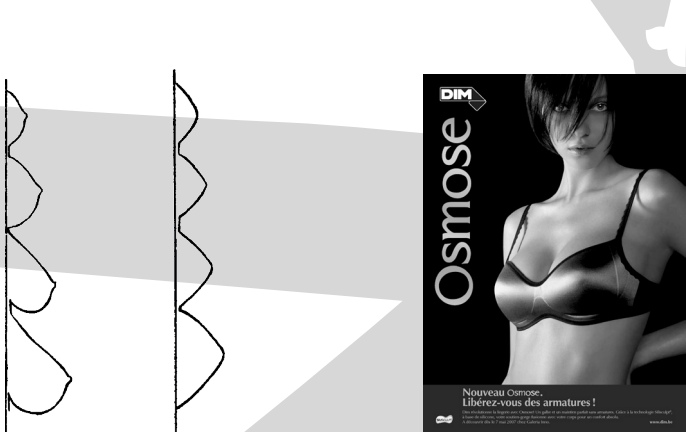


Fig. 7:
"Types of braids, and the brassiere shapes to fit them as to support and correct any weakness" (Published in: Corset fitting in the retail store, edited by Edith Base for the Corset Guild of Great Britain, 1950)

Fig. 8:
Librezeuses armatures ! (Free yourself from underwires!) Belgian campaign for DIM 'revolutionary' bra, May 2007

HYSTERICAL DRIFT

FLORIAN CRAMER (NL/GER)

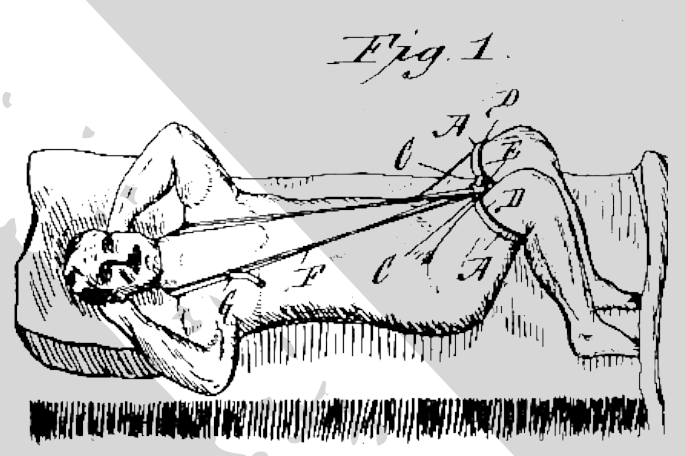
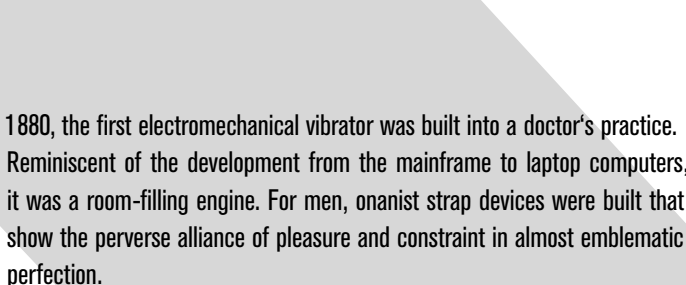
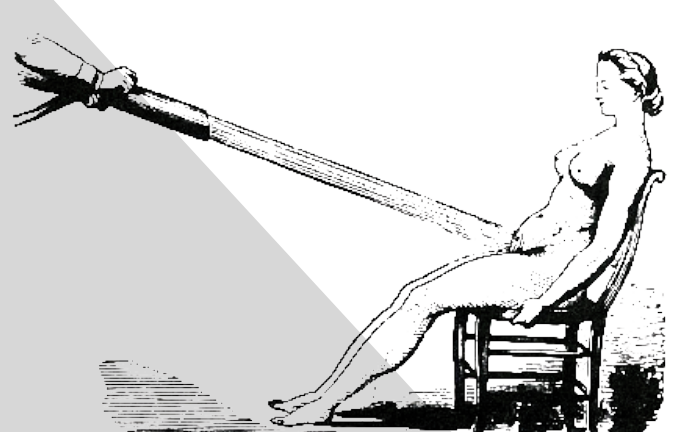
WWW.PLAINTEXT.CC

It's perhaps the first insight of any scrupulous ludistics that the pleasures derived from technologies of constraint are by no means limited to sadomasochistic ones in the narrow sense of S/M culture. If any game, and any creative imagination of its players, can only unfold within a framework of rules, then there is painful pleasure in every playing. The French group Oulipo, founded as the literary section of the Collège de Pataphysique in 1960, understood this early when it created a systematic poetics of self-imposed formal, often computational constraints. Ever since computers abound, their game rules are messing with everyday culture, taking our pleasure and pains to whole new levels.

When it turns a game computer device - the Nintendo DS lite - into a generic network computer in order to turn it again into the control engine of an urban game, Gordon Savic's "Constraint City" reflects this intricacy of games and computing in its very technical design.

It is, to quote the name of a popular American electronics store chain, a "Circuit City" in which every circuit is an array of constraints. Therefore, Constraint City walks pursue, upon first glance at least, no romantic business like the symbolist and surrealist flaneurs and the psychogeographers from the 1960s situationists to the contemporary „generative psychogeographers" of the Dutch project socialfiction.org who create „social computers" through city walks.

Instead, „Constraint City" could be called hysterical psychogeography. Medical diagnoses of hysteria abounded in the 19th century. It was thought of as an exclusively female illness and attributed to an abundance of symptoms. Ever since Freud founded his psychoanalysis on his early Studies on Hysteria, the relation between psychoanalysis and feminism has been problematic and could be characterized as a perverse pleasure in constraint as well, given how much feminism has argued within the psychoanalytic paradigm. From a contemporary viewpoint, the 19th century concept of hysteria is plainly bizarre and a textbook example of the often unacknowledged politics of medicine. No less remarkable than the diagnosis of hysteria was its treatment: genital massage, in order to achieve „hysterical paroxysm", or orgasm as it would be called today. Those massages were manually performed by doctors and midwives, turned into a profitable source of income for the medical profession and soon became aided by mechanical devices. „Hydrotherapy" involved shooting water from a hose onto a woman's genital area, and in



Just as the vibrator was invented to cure hysteria, the straight-jacket was a device to treat „mania", first mentioned as such in 1791 by the Scottish medicine professor William Cullen. In Cullen's rationale, „restraint calms passion". Despite providing no relief of „paroxysm", the straight jacket corresponds to the vibrator as a means of treating psychological conditions by tactical application of pressure to the human body.

„Constraint City" finally marries both technologies. It is not just a straight jacket, but also a vibrator, massaging the hystero-psycho-geographical performer who wears the device.

Turning the performer into a walking phallus, and jerking him off, this bachelor machine turns formerly female into male hysteria. Aside from its psycho-sexual function, or next to it, it is also a practical technological device.

Since it reacts to encrypted networks only, its use could be called „inverse war driving", putting upside down the hacker-cultural practice of exploring cities for open wireless networks to tap into. It thus combines 19th century with 21st century hysterias: electrosmog paranoia, the fear that radio waves damage the human body; perversely constrained information freedom and privacy, perversely unrestrained surveillance, for example.

In „Constraint City", the performer reacts to these issues, and to the encrypted electromagnetic fields around him, like Thénroc in the 1973 anarchist, French movie when the police shoots tear gas at him: he inhales it as a drug, deriving polymorphously perverse pleasure from it.

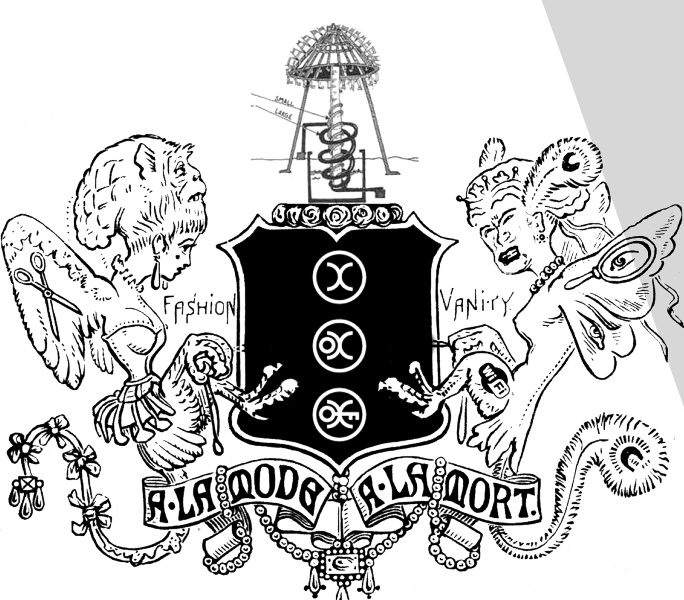
But „Constraint City" can also be played as a social game, just as the title indicates. Everyone along the performer's walking route can heighten pain and pleasure by tactically activating network encryption on their home routers and pointing the signal to the street, a polymorphous stimulation and flagellation reminiscent of the „abreaction games" of the Vienna Actionists. Electromagnetic signals that act in the place of mud, blood and guts are, I think, just the kind of pataphysical stimulation needed in the much-hyped discourse about „locative" and „wearable" media.

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1880, the first electromechanical vibrator was built into a doctor's practice. Reminiscent of the development from the mainframe to laptop computers, it was a room-filling engine. For men, onanist strap devices were built that show the perverse alliance of pleasure and constraint in almost emblematic perfection.

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