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Orhan Kipcak
„ArsDoom”

Lecture as part of the series "Interactive Heritage: Game Art" (curator Jogi Neufeld), held in the Museumsquartier, Vienna, on May 25, 2022

Intro

ArsDoom is widely regarded as the first example of artistic modifications of video games. It was created in 1995 and was shown at the Ars Electronica Festival in Linz the same year. ArsDoom and later, in 2005, ArsDoom 2 were episodes in my work as a media designer and media artist - admittedly important episodes that also influenced my research, but game design was not always at the center of my work. During the briefing, our host Jogi Neufeld therefore suggested that I present the ArsDoom project a little in the context of other projects that correlate with ArsDoom, which I'm happy to do here. My approach to game design in general and ArsDoom in particular was influenced by my background as an architect, as well as my work as an interaction designer, media artist and exhibition designer.

I started using computers in the early 80s with an Apple II Computer. BTW My first professional Software-Project was a program for the energy optimization of houses, realized 1984 for the provincial government of Styria.

I used the computer to visualize architectural designs and create videos. At the same time I was also active in other artistic fields: I designed stage sets, wrote for newspapers and published in magazines. Since then, I have been involved in the concept teams of art festivals, art centers and artist groups: Steirischer Herbst and Ars Electronica, Fond, Forum Stadtpark, Medienturm, Vienna Poetry School. I also started teaching at universities and art schools in Austria and Switzerland.

In the late 80´s and early '90's, I began working on a series of projects focusing on the virtualization of the exhibit experience.

The first project of this kind was for the Steirischer Herbst festival for which i have worked in the concept team since 1988.

I realized an interactive multimedia application containing about 80 Animations with the entire program of the festival - presented on two Macintosh Terminals in a tram. This project was seen by people from Reuters, for whom I subsequently developed and designed a mobile system for their Eastern European marketing - with this huge and well

payed project I founded my studio **adm™** which still exists today, albeit much smaller - at its peak, it had two locations in Graz and in Vienna doing projects for business customers, museums and art centers, national and international research projects as well as artistic projects.
At the beginning of the 1990s, Peter Weibel saw a project of mine for the FOND Artspace in Graz and then invited me to collaborate, a collaboration that actually continues to the present day: I taught many years at his institute until I took up my professorship in Graz, was on the Ars Electronica program team during the time Weibel was the festival director and realized numerous projects with and for him.

The Project

ArsDoom was one of the projects that Weibel made possible.
When Ars Electronica invited me to produce an artwork for the 1995 festival, I concepted ArsDoom, a project that extended a virtual exhibition into the space of a computer game. This hybrid of virtual exhibition and first-person shooter was accepted. and funded.
For ArsDoom we create a virtual copy of the Brucknerhaus' exhibition hall and invited artists to submit virtual artworks that could be displayed in the new map.
In this virtual exhibition space the gamer can act as the artists Herman Nitsch, Arnulf Rainer or George Baselitz. I chose those artists because they were well known and their art had a brutal aspect to it. This is important for an ego shooter: With Arnulf Rainer you paint over artworks, with Nitsch you soak them in blood, with Baselitz you turn them upside-down. The player could destroy all the artworks and could also kill the artists who guard their artworks. Those are significant interaction facilities for the gamer – the gameplay becomes more appealing.
ArsDoom was shown on several workstations. During the festival, players could also participate via the internet.
The concept, the interaction design, the character design and its assets were created in my studio with a staff of graphic artists. The sound design was by Curd Duca, a recognized artist in the ambient music scene. All the modules were then assembled technically by Reini Urban. Reini also programmed a little extension that bypassed the limitations of the Doom Level Editor: the original editor could only design squared rooms. But we needed a room with pointed angles in order to reproduce the complex geometry of the physical design of the Brucknerhaus. For the virtual exhibition, I and Peter Weibel invited several artists to produce virtual art pieces which could be displayed within the game level. Furthermore, I let my students of the University of Applied Arts in Vienna design a whole room in the virtual Brucknerhaus. Every artist was told that their art pieces would be shown only to be destroyed. I'm happy to report that all of them agreed.
The Artists:
Sabine Bitter, Ecke Bonk, Seichi Furuya, Peter Kogler, Heimo Zobernig, Peter Weibel, Jörg Schlick, Stephen Pusey, Michael Smith, Stefan Nessmann, Manfred Wolff-Plottegg, Curd Duca, Orhan Kipcak Students of Meisterklasse Visuelle Medien: Katharina

Copony, Norbert Pfaffenbichler, Andrea Mayr, Wolfgang Hilbert, Rich.Art

Here some Pictures:

- *This illustration was part of the concept paper,*
- *these are views of the playground - you can see the very coarse image resolution that was possible at the time.*
- *This is a room by Peter Kogler, who worked with images of insects at the time. We interpreted this motif more freely and animated the insects on the walls of his room.*
- *Character Design: In order to simplify production, we designed the characters in this game, the monsters, as spheres on which animations were then mapped with the portraits of the artists. This made the job a lot easier.*
- *Another screenshot by Peter Kogler. In this sequence you can see how an artist, in this case Norbert Pfaffenpichler, is eliminated with a Nitsch-cross.*
- *This artist was a special case: This is a relatively realistic portrait by the artist Ecke Bonk: an egg with glasses. When eliminated, he explodes with an onomomapoetic "Bonk" - his name.*

Why using a game-based technology to create an artwork?
First: I chose Doom for technical and practical reasons. The Doom Engine was an open-source-like solution, easy to handle and very popular at the time.
Second: I think using technology in a way that the provider did not plan or expect is a very effective strategy to find innovative solutions - using a first-person shooter to create an art exhibition allowed us to challenge expectations associated with an art event / art experience and at the same time introduce new formats of art and art experience. In this context also a reference to Adorno: He wrote that art, in order to play its role in its time, must relate to the technical state of the art of its time - and computer games are an important factor determining the state of our technical culture.
Third: I was particularly interested in the paradigms for digital exhibition scenography: Especially at the beginning of digitization, fundamental questions about the interface design were still unresolved. I've always seen games as an important catalyst for new developments in the field of human-computer interaction. They defined cultural techniques that interaction designers had to know to be able to use them.
Additionally, i liked the metaphorical power of computer games in general and first-person shooters in particular. The darwinian nature of videogames reflects the competitiveness of the art scene - in a ironic sense, ArsDoom made the conflicts of the artworld "real" and explicit, albeit in a playful way.
Using a game engine as an artistic tool was also a polemic statement, against a certain computer art scene at the time which had a unpleasantly didactic character (For example, the staging of the fact, which was already banal at the time, that the world can be represented with zeros and ones). A first-person shooter as a work of art brought a bit of street credibility and roughness to the Scene.

Reactions

The reactions were extreme in both ways, good and bad. The project was harshly attacked by the local newspaper as well as by some art publications. Interestingly, their arguments were very similar: ArsDoom was equated to Doom and condemned as a "fascist orgy of violence". The fact that Doom's predecessor, Wolfenstein, also created by ID Software, had a rating of 16+ was often mentioned.
I remember a furious very personal attack: An art magazine had the headline "Orhan Kipcak – Dumm wie Doom" (literally, "Orhan Kipcak – stupid like Doom'). I was very pleased with this statement: It showed that the project had an impact.
On the other hand, there were very positive mentions; The BBC, RAI, ORF, Japanese TV, Der Spiegel, numerous magazines and journals covered it in a very positive light. They seemed to appreciate and grasp the burlesque and anarchistic aspects. They also "got" and appreciated the subversive-affirmative element. Overall, the positive reactions overcome the negative. The same can be said for the visitors' feedback.
That year (1995) I develop a series of projects with my students in Graz which used Doom as space-simulator. The Doom Level editor was a great tool and not using it for other projects felt like a missed opportunity.

ArsDoom 2

A decade after ArsDoom I told Peter Weibel that I would have loved to create a new version and asked for a funding. I persuaded him with the argument that, with the original ArsDoom, we'd created a new art genre, a genre that was still fresh and popular ten years after its debut. Weibel, who is by now head of the ZKM (Zentrum für Kunst und Medien) in Karlsruhe, accepted and funded the project: I followed the same formula that I developed for ArsDoom from 1995 (virtual exhibition/kill the artist/destroy the artworks) and the same artists were involved, but this time we modeled the ZKM and used state-of-the-art authoring software. I finished this project in 2004 using Virtools, a authoring software by a French company. The technical implementation was made by Immersive Systems the German representative of Virtools in Stuttgart, Germany. After solving a series of technical problems with Immersive the Virtools-job was finally completed by Günter Baumgart, a freelance software engineer in Leipzig. The updated interaction, character and environmental design were produced by my studio in Graz, Austria. Worth mentioning here are Verena Artiger, Christian Wiedner and especially Erwin Wagner. Artinger is currently head of interaction design at Willhaben.at, Wiedner has his own graphics studio „Satz und Sätze“ and Wagner has been playing in a surf band with me for the last 12 years.

Pictures:

- *ARSDOOM2 has simulated the ZKM as a playground, but with an extension by Peter Kogler - this biomorphic structure.*

- *The gamer jumps out of this bubble into the courtyard of the ZKM onto a trampoline with my portrait and is then catapulted into the interior of the exhibition.*
- *You can see the geometries have become more powerful. This is a walk-through DNA structure by joerg Schlick.*
- *An architecture within the architecture of Wolff-Plottegg.*
- *Here is a panorama from Seichi Furuya.*
- *The character design was also more elaborate. A kind of a wobbling amoeba with a cell nucleus, the artist's spherical portrait.*
- *The goal of the game was: reach the roof of the ZKM, where a media-theoretical lecture by Peter Weibl awaits you.*

Consequences

Did ArsDoom 1 have consequences for me and my studio?
We repeated the virtual exhibition concept two years later, in 1997, at the Venice Biennale using a VRML technique that allowed interactions with the artworks and navigation in a three-dimensional space entered via the internet and a browser.
The topic of exhibition scenography was then further investigated in various national and EU research projects:
For example, at the end of the 1990s, together with the MAK, the Museum of Applied Arts, Vienna and four other European museums, the technology research project in the IST-Framework-programme Information Society Technologies named *MADMUD.*
Then, at the beginning of the 2000s, the EU project *SCALEX,* also with European museums and again with the ZKM, in which first augmentation concepts were developed.
A project that may be more relevant for those interested in games was *VIPA,* a research project with five European architecture faculties and the game industry to develop new curricula; this for the training of architects for virtual spaces. A point of the project was to get architects interested in the level design.
I still have a few copies of the final publication here. If you want, you are welcome to take a copy with you.

Finaly

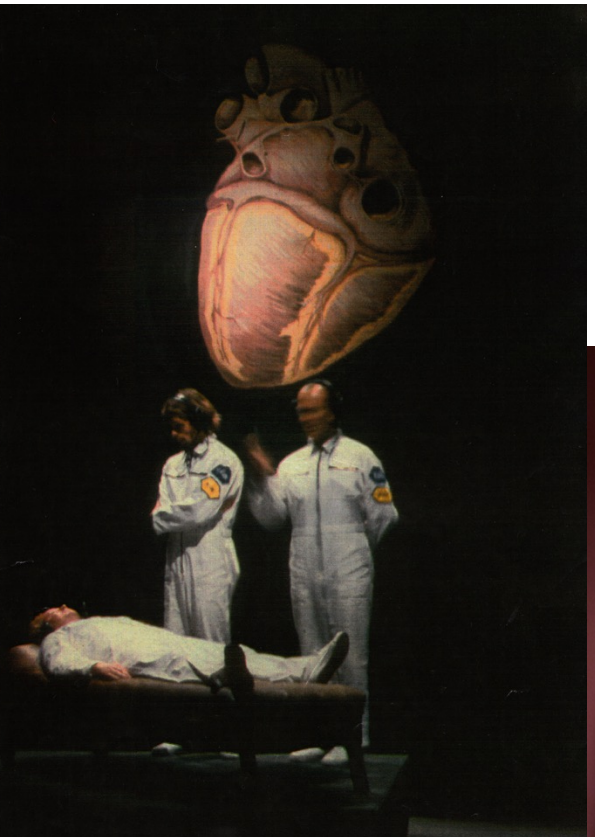
I myself worked as an exhibition scenographer until three years ago. Incidentally, my last major project took place 100 meters away, ten Years ago, here in the Museumsquartier, an exhibition on Austrian design.
In the meantime, I am mainly interested in literature and also teach Medial Forms of Language Arts at the Institut für Sprachkunst at the University of Applied Arts in Vienna.

A last point
The ZKM called two weeks ago and will be adding Arsdoom to their permanent collection.
That brings me to the end of my presentation. Thank you for your kind attention and good evening.

SUBOTRON Interactive Heritage: Game Art
05.05.22

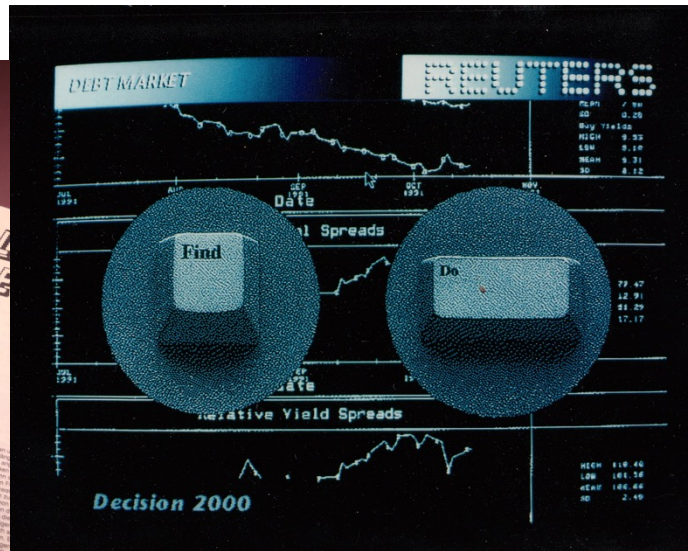
Orhan Kipcak on ArsDoom 1995

FH | JOANNEUM
University of Applied Sciences



Vilém Flusser

ZELTE



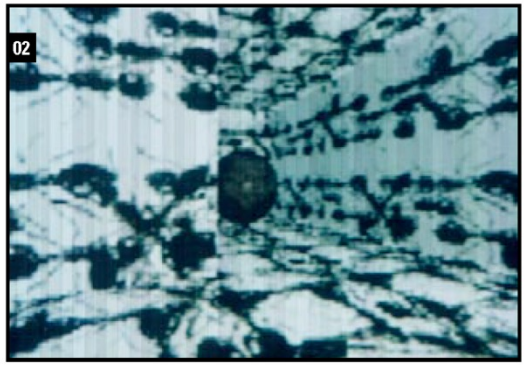
arsdoom | vr-ausstellung, art-game

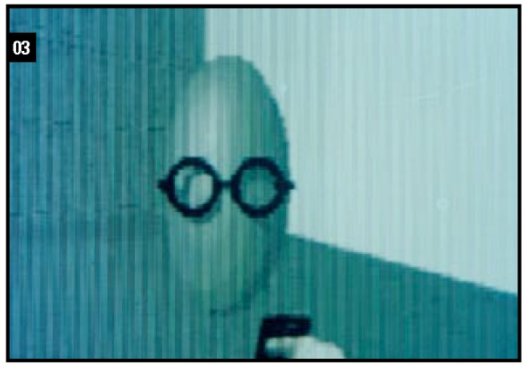
ars electronica 1995

«arsdoom», ein ueber lan und internet zugaengliches computer-actionspiel ueber kunst und kuenstler, entwickelt fuer die ars electronica 95. zugleich ist arsdoom eine virtuelle ausstellung von von ca. 20 kuenstlern aus oesterreich und den usa. arsdoom war das erste projekt, das game engines im kunstkontext eingesetzt hat und war als erstes projekt dieser art der vorlaeufer einer grossen anzahl virtueller ausstellungen, die diese technologie eingesetzt haben.

typ: virtuelle ausstellung im ausstellungsambiente der ars electronica, im internet
virtuelle szenographie: adm™
recherche, kuratierung: adm™, peter weibel
quellen: konzepte bildender kuenstler (peter kogler, heimo zobernig, ecke bonk, u. a.)
animation und programmierung: adm™
tonproduktion, tonpostproduktion: adm™, musik: curd duca
setup, installation: adm™

01 arsdoom terminals bei der ars electronica 1995
02 screenshot vr-environment peter kogler
03 screenshot vr-environment/character ecke bonk
04 screenshot ecke bonk explodiert





adm™

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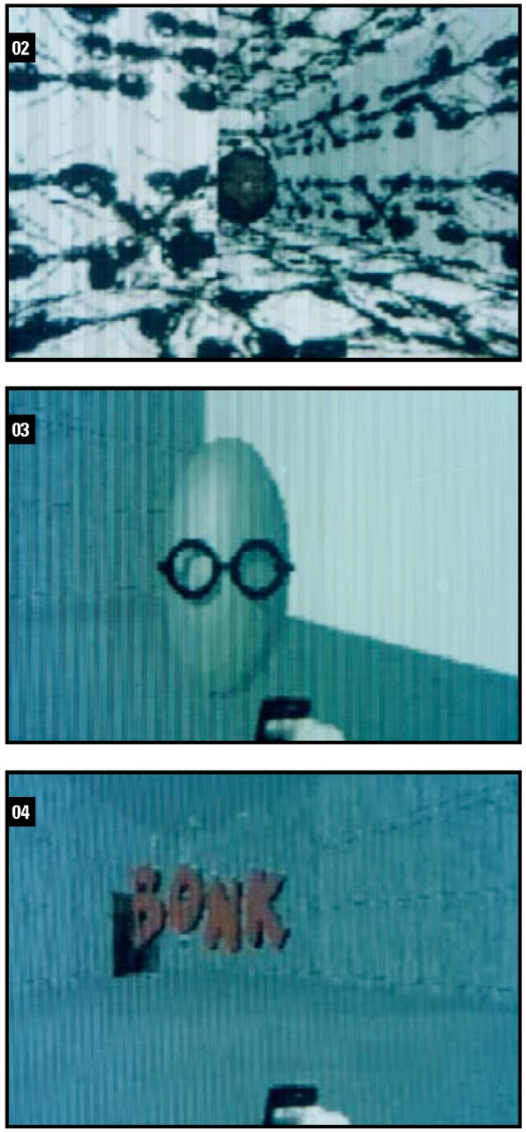
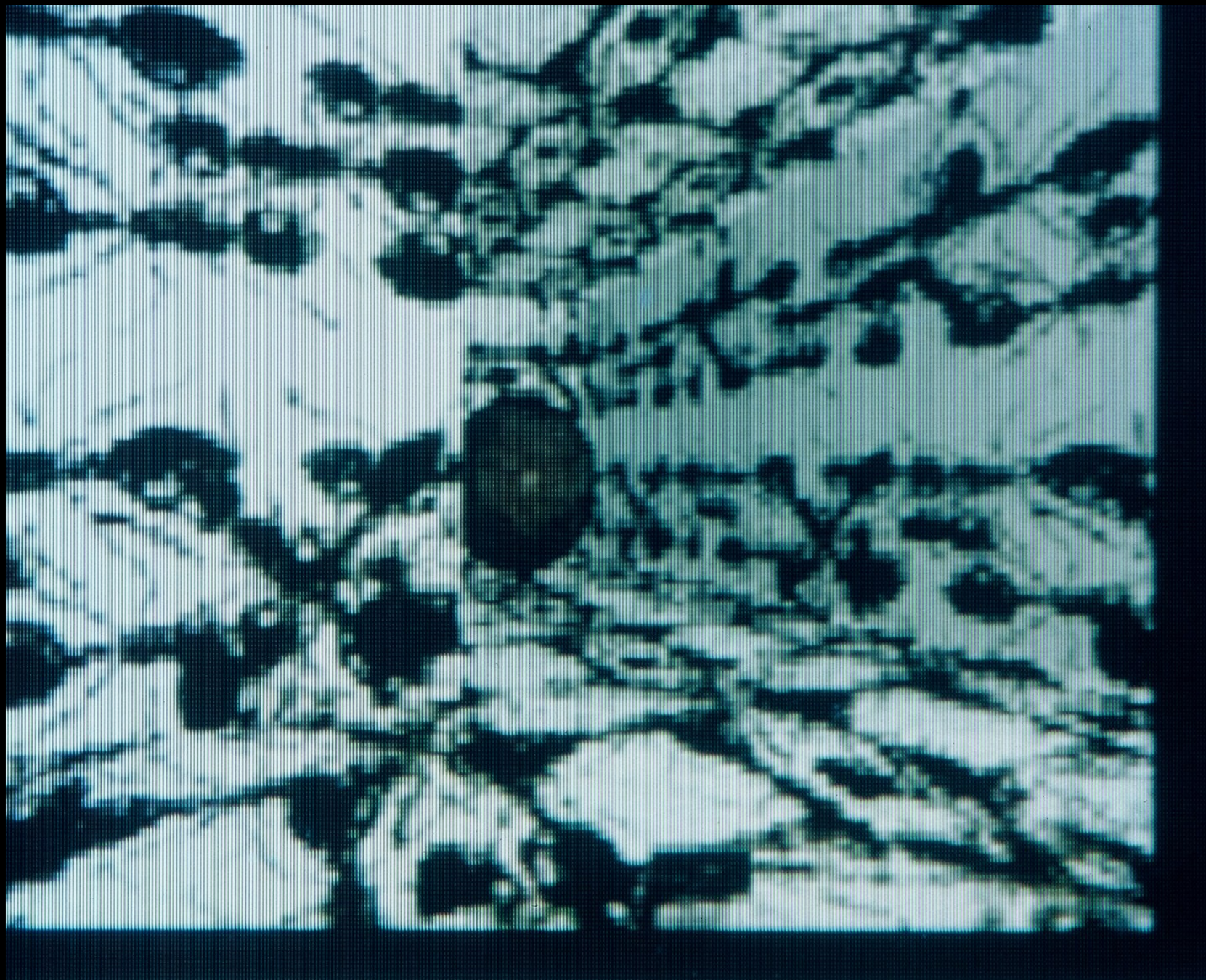
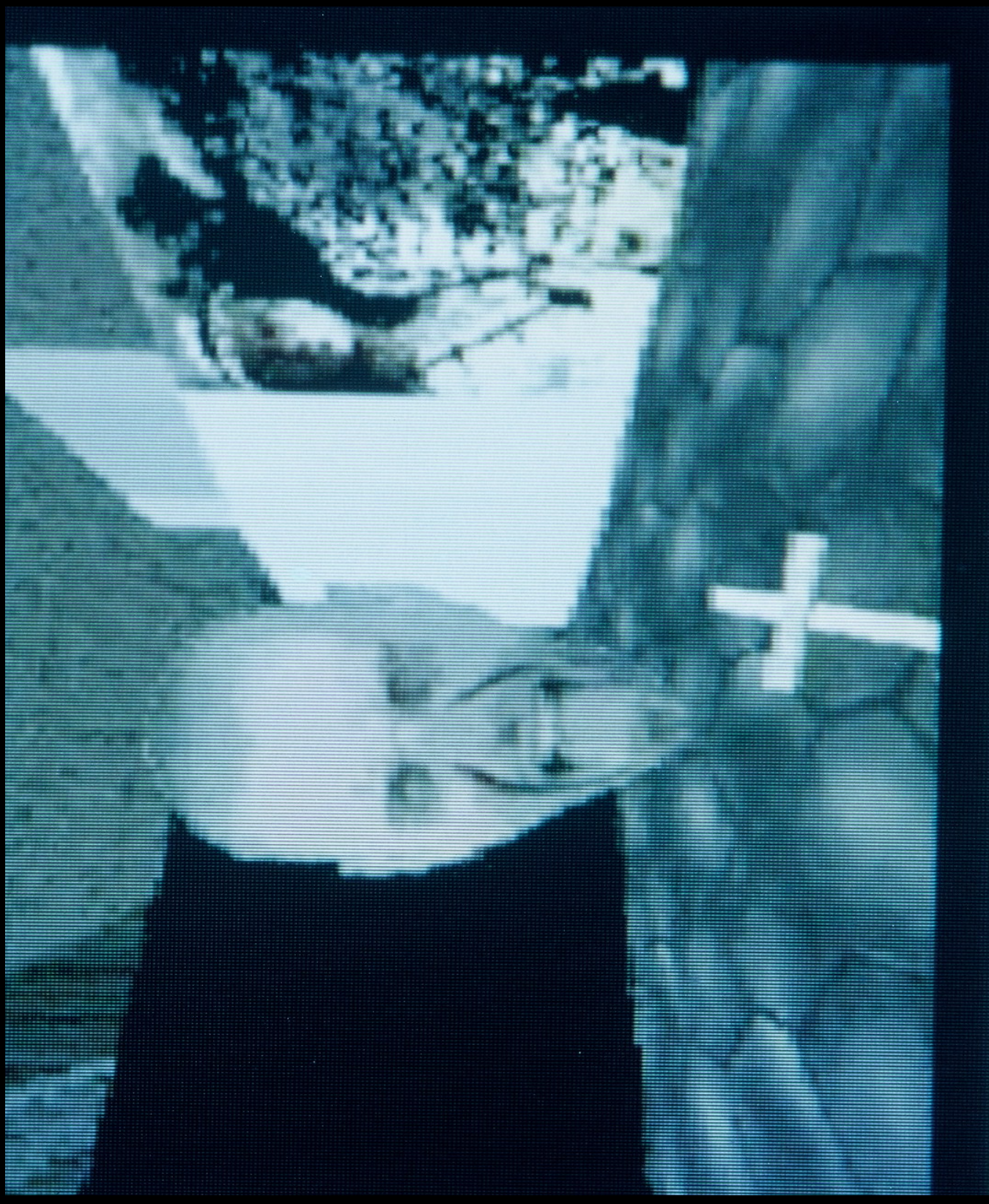


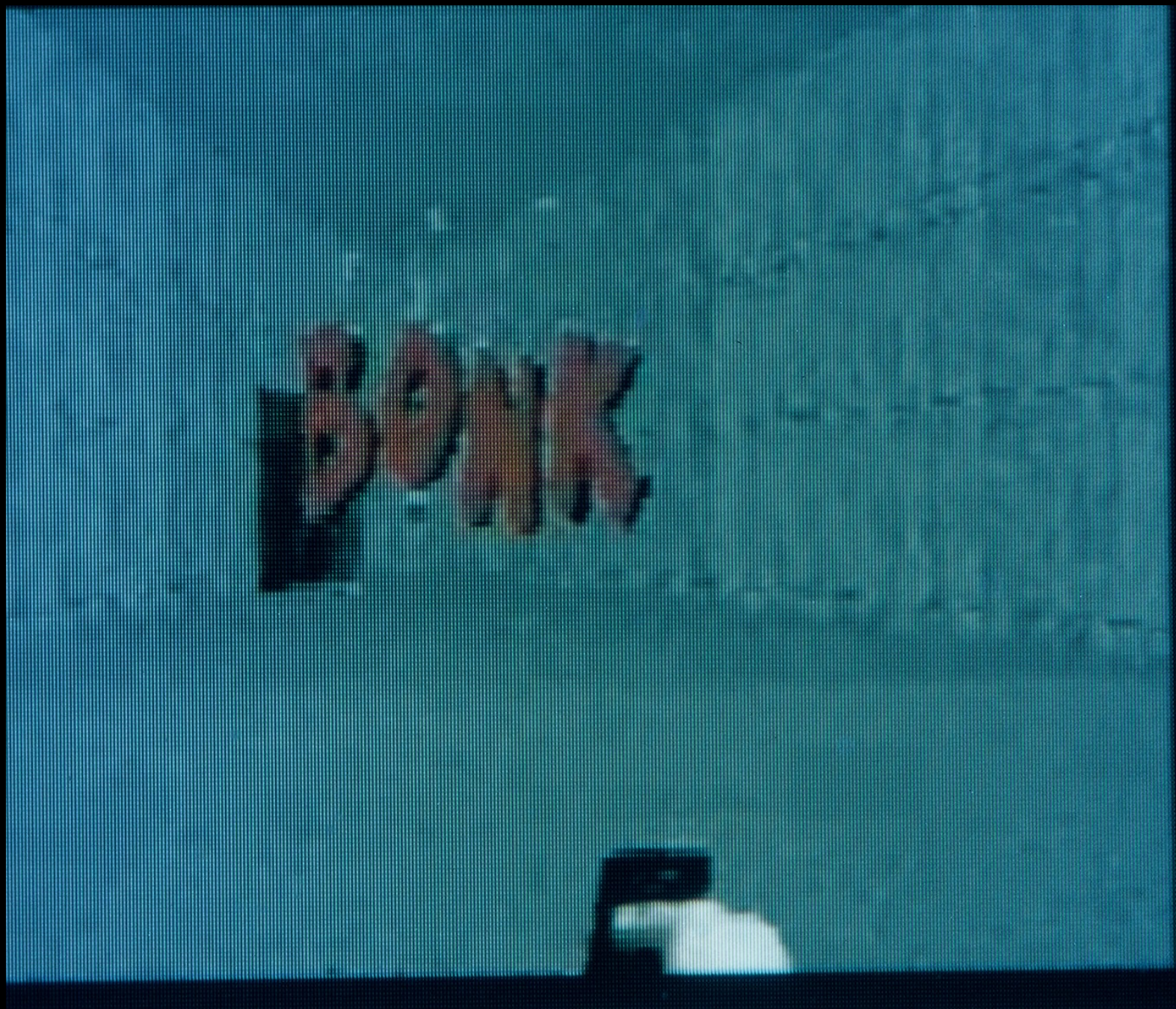
adm™

arsdoom

arsdoom






BMX

arsdoom | vr-ausstellung, art-game

ars electronica 1995

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animation und programmierung: adm™
tonproduktion, tonpostproduktion: adm™, musik: curd duca
setup, installation: adm™

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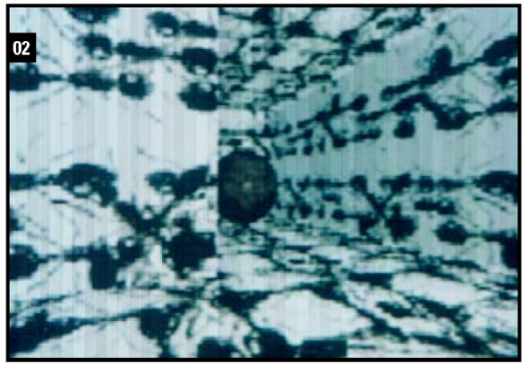
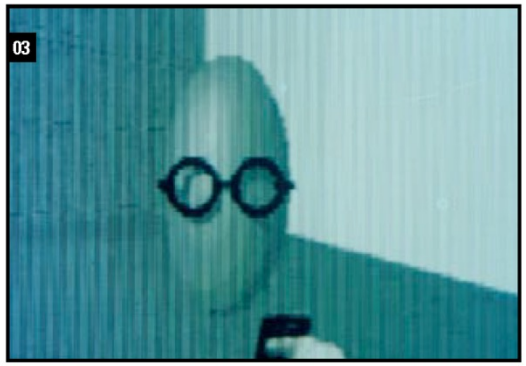




adm™

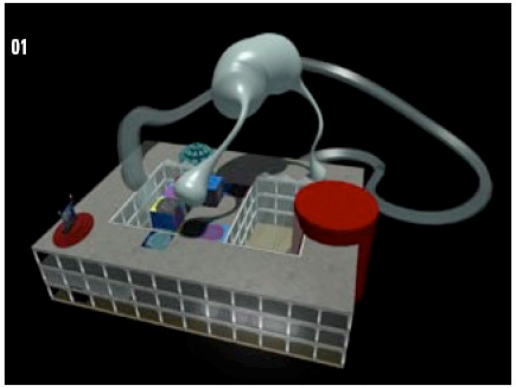
«**arsdoom 2**»; zum «zehnjaehrigen jubilaeum» von arsdoom hat das zentrum fuer kunst und medien (zkm) ein nachfolgeprojekt fuer seine dauerausstellung «die algorithmische revolution» beauftragt. ein digitales modell des zkm dient als virtueller ausstellungsort: unter dem einsatz von moderner computerspieltechnologie entsteht eine virtuelle welt von kuenstlern und ihren werken. zwischen digitalen exponaten und rauminstallationen finden interaktionen zwischen besuchern und kuenstlern statt.

spielziel ist es, vom eingang des zkm durch den ausstellungsbereich bis auf das dach des zkm zu gelangen, um schlussendlich von peter weibel eine laudatio zu bekommen.

typ: virtuelle ausstellung im ausstellungsambiente des zkm, im internet ab 2005
szenographie: adm™
recherche, kuratierung: adm™, peter weibel
quellen: konzepte bildender kuenstler (peter kogler, heimo zobernig, ecke bonk, u. a.)
animation und programmierung: adm™
tonproduktion, tonpostproduktion: adm™, musik: curd duca
setup, installation: adm™, zkm

◥ **01** das zkm als vr-environment
◥ **02** screenshot vr-environment stefan nessmann
◥ **03** screenshot vr-environment orhan kipcak als trampolin
◥ **04** screenshot vr-environment heimo zobernig

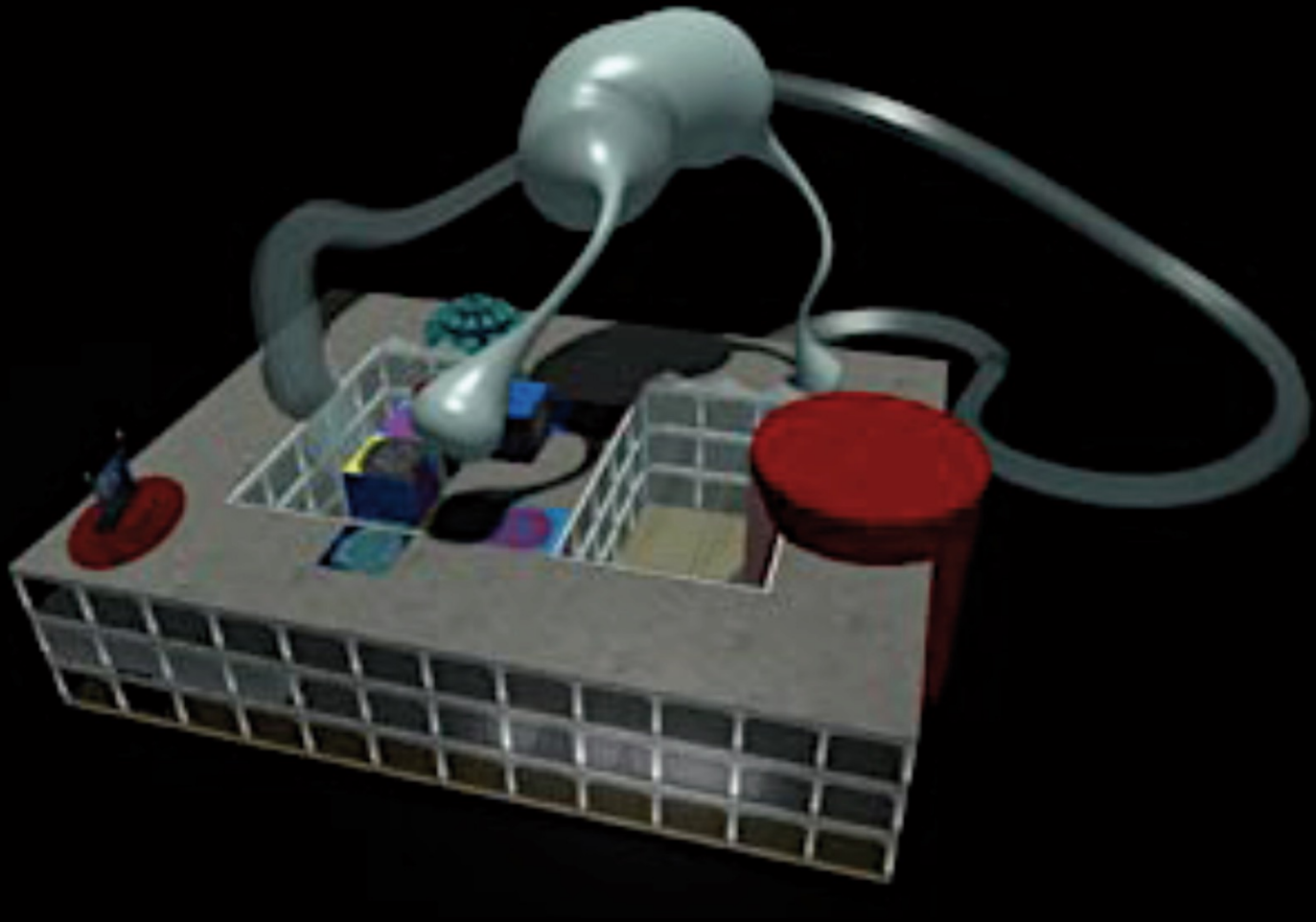
◥ 01



◥ 02

◥ 03

◥ 04




SCORE
1430
TIME
5:27
HEALTH


1 2 3 4 5 6 7 8 9
SCORE
2310
TIME
9:54
HEALTH


1 2 3 4 5 6 7 8 9
SCORE
TIME
11:12
HEALTH


1 2 3 4 5 6 7 8 9
ARTIST TERMINATED
SCORE
2470
TIME
3:20
HEALTH


1 2 3 4 5 6 7 8 9
SCORE
2470
TIME
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HEALTH


1 2 3 4 5 6 7 8 9
SCORE
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TIME
14:55
HEALTH

wiener gruppe | multimedia produktion

beinnale venedig 1997

«wiener gruppe – ein moment der moderne», biennale venedig,
multimedia produktion ueber die geschichte der oesterreichischen literatur- und kuenstlervereinigung der 50er und 60er jahre fuer die biennale venedig. das projekt, kuratiert von peter weibel, war ein zentraler bestandteil des oesterreichischen ausstellungsbeitrags. es besteht aus einem interaktiven informationssystem das historische videoquellen, interviews, illustrierende animationen bereitstellt. ein weiterer bestandteil war eine navigierbare 3d-umgebung im internet, basierend auf vrml-technologie, die die architektur des oesterreichischen pavillions zu einer virtuellen ausstellung nutzt. diese elemente bildeten die grundlage einer cd-rom produktion (nominee prix multimedia '98) die vom springer verlag, wien, ny, distributiert wird.

typ: rich media installation, cd-rom, vr-ausstellung
szenographie: peter weibel, adm™
recherche: peter weibel, adm™
quellen: peter weibel, orf, gerhard ruehm, adm™
videoproduktion, videopostproduktion: adm™
tonproduktion, tonpostproduktion: adm™, sprecher: fritz ostermayer, thomas edlinger, friedrich achleitner, h. c. artmann, u. a.
setup, installation: peter weibel, adm™

01 interface der medieninstallation
02 ausstellungsumgebung, pavillon zwei
03 vrml, virtuelle ausstellung im internet
04 ausstellungsumgebung, pavillon drei (terminal und videoprojektion)

adm™

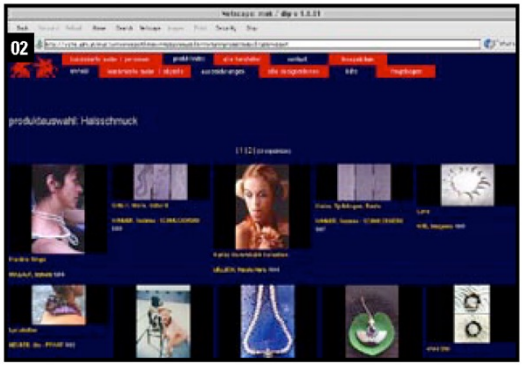
das **«museum fuer angewandte kunst»** in wien ist seit 1994 ein auftraggeber und forschungspartner fuer zahlreiche projekte. das hier gezeigte beispiel zeigt ein projekt fuer die designsammlung des mak: eine cd-rom-produktion zum zeitgenoessischen oesterreichischen design (realisiert 1995), eine online-datenbank zum selben thema (1997), der mobile «mak-mediencontainer» (1998), bespielt mit einer virtuellen ausstellung.

aktuell in vorbereitung sind drei ausstellungsprojekte im jahr 2005 (microstories, admin!, poell im flakturm) und eine ausstellung im jahr 2006 (poell am stubenring)

forschungskooperationen mit dem mak: eu-forschungsprojekt «madmud» (digitale instrumente zur sammlungsadministration und -praesentation) u. a. mit dem schmuckmuseum pforzheim und dem ars electronica center linz sowie verschiedene nationale forschungsprojekte.

typ: mediaenvironments, medieninstallationen, cd-rom, web
recherche: mak, adm™
quellen: mak, adm™
videoproduktion, videopostproduktion: adm™
tonproduktion, tonpostproduktion: adm™
setup, installation: mak (mediencontainer), adm™

01 screenshot cd-rom, oesterreichisches design
02 screenshot web, designarchiv
03 medieninstallation, «mak-mediencontainer»
04 detail «mak-mediencontainer», display eingang

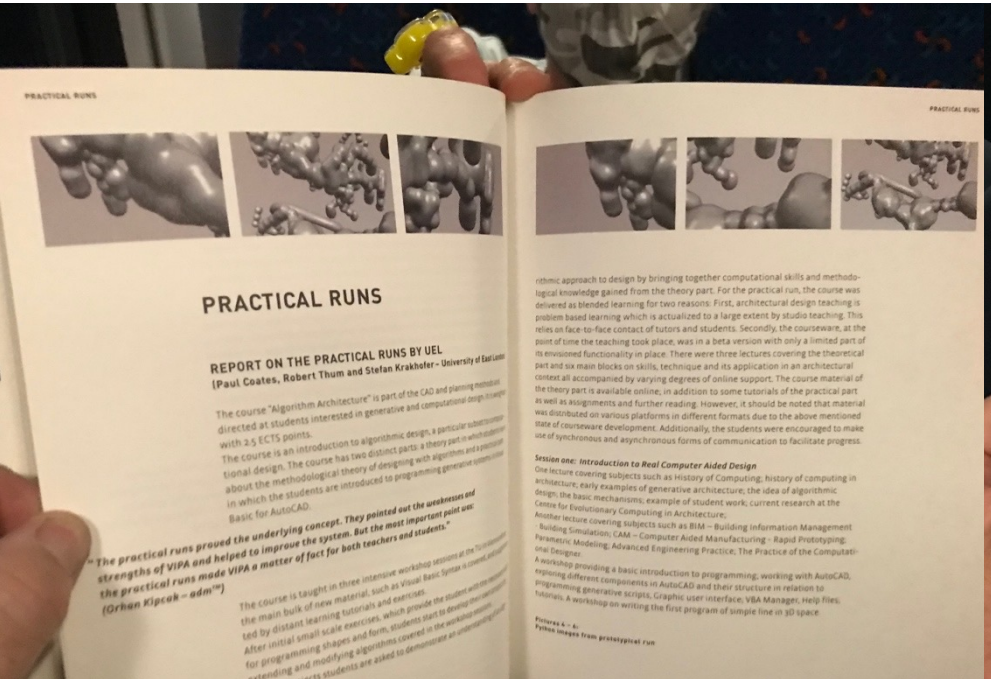


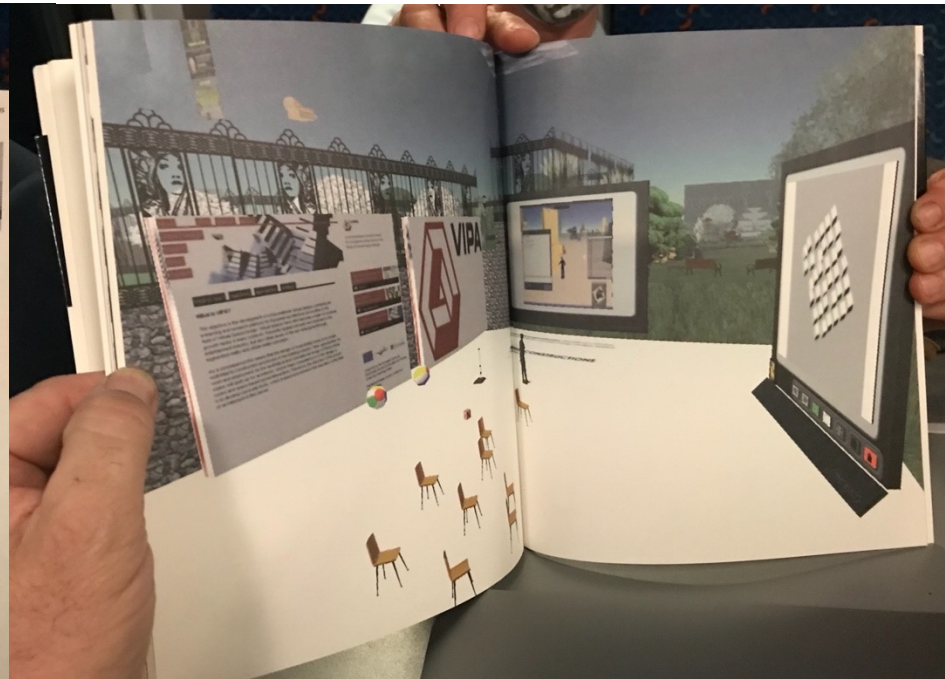
SCALEX


Town Hall

COMPAQ
iPAQ
pocket pc
HOME
PROFIL
Jeffrey Shaw
Biographie
The Legible City
Installation
Hier finden Sie weitere Objekte
von Jeffrey Shaw
STANDPUNKT
scalex 2nm

VIPA


PRACTICAL RUNS
PRACTICAL RUNS
PRACTICAL RUNS
REPORT ON THE PRACTICAL RUNS BY UEL
(Paul Coates, Robert Thum and Stefan Krakhofer – University of East London)
The course "Algorithm Architecture" is part of the CAD and planning methodics directed at students interested in generative and computational design. It weighs with 2,5 ECTS points.
The course is an introduction to algorithmic design, a particular subset of computational design. The course has two distinct parts: a theory part in which students learn about the methodological theory of designing with algorithms and a practical part in which the students are introduced to programming generative systems using Basic for AutoCAD.
" The practical runs proved the underlying concept. They pointed out the weaknesses and strengths of VIPA and helped to improve the system. But the most important point was: the practical runs made VIPA a matter of fact for both teachers and students."
(Orhan Kipcak – adm[ZT])
The course is taught in three intensive workshop sessions at the TU Vienna, supported by distant learning tutorials and exercises.
After initial small scale exercises, which provide the student with the necessary skills for programming shapes and form, students start to develop their own algorithms, extending and modifying algorithms covered in the workshop sessions.
rithmic approach to design by bringing together computational skills and methodological knowledge gained from the theory part. For the practical run, the course was delivered as blended learning for two reasons: First, architectural design teaching is problem based learning which is actualized to a large extent by studio teaching. This relies on face-to-face contact of tutors and students. Secondly, the courseware, at the point of time the teaching took place, was in a beta version with only a limited part of its envisioned functionality in place. There were three lectures covering the theoretical part and six main blocks on skills, technique and its application in an architectural context all accompanied by varying degrees of online support. The course material of the theory part is available online; in addition to some tutorials of the practical part as well as assignments and further reading. However, it should be noted that material was distributed on various platforms in different formats due to the above mentioned state of courseware development. Additionally, the students were encouraged to make use of synchronous and asynchronous forms of communication to facilitate progress.
Session one: Introduction to Real Computer Aided Design
One lecture covering subjects such as History of Computing; history of computing in architecture; early examples of generative architecture; the idea of algorithmic design; the basic mechanisms; example of student work; current research at the Centre for Evolutionary Computing in Architecture;
Another lecture covering subjects such as BIM – Building Information Management - Building Simulation; CAM – Computer Aided Manufacturing - Rapid Prototyping; Parametric Modeling; Advanced Engineering Practice; The Practice of the Computational Designer.
A workshop providing a basic introduction to programming; working with AutoCAD, exploring different components in AutoCAD and their structure in relation to programming generative scripts; Graphic user interface; VBA Manager; Help files; tutorials. A workshop on writing the first program of simple line in 3D space.
Pictures 4 – 6:
Python images from prototypical run


VIPA

SUBOTRON Interactive Heritage: Game Art
05.05.22

Orhan Kipcak on ArsDoom 1995

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