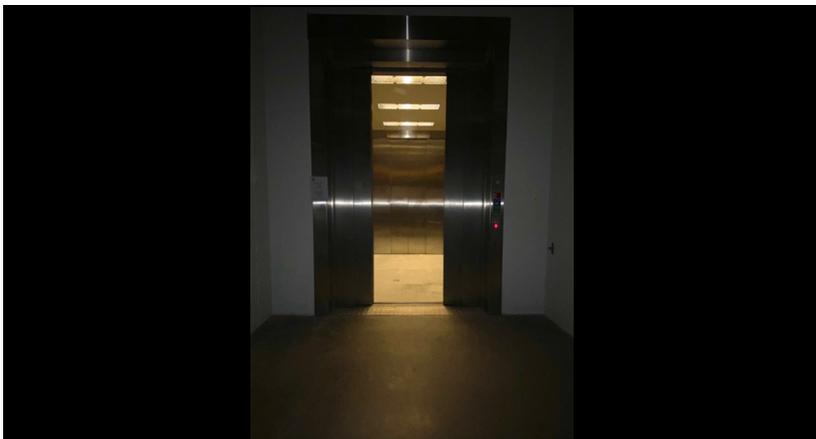


The norm-sets that are involved in gap-games need not be the rules of the game. In the test-game that I am homing in on here, two sets of norms—selected from two different sources (a list of precepts and a card-deck)—are considered as affordances and resources/assets of the game.

The draw from the card-deck (Eno/Schmidt's *oblique strategy cards*) instructs one procedure, while the list of precepts is used to sign off from the task. The first procedure is called ENTER. The other procedure is called EXIT. The task proposed in the game placed between ENTER and EXIT.

The task is to come up with a readable output from a book, based on a sample of 20 spreads. In addition to this, the task is to hatch a theory from the output, yielding a plausible synthesis with an original twist (departing from the simple summary). It should invite testing, as does a hypothesis.



The gaming-protocol of the pilot is like this: **1)** the *literalist precepts*—an ordered list of 20 professional recommendations—are assigned random number between 1 and 20, by using a 20-sided die [the result of 20 throws]; **2)** a blind draw of 20 cards is carried out from the *oblique strategy* deck.

A selection of spreads from the book is obtained by assigning to each random die-number the same number of operations called 'turn page'. To obtain a selection that covers the entire book, an integer is added to each die-number. With the integer 6 the selection covered 411/424 pages.

This was estimated to be a good enough coverage. Since the used copy of the book was in the Kindle-format, a screenshot was made of each of the 20 selected spreads. These were displayed in 20 Keynote slides along with the corresponding cards and the precepts (in the ordered sequence 1-20).

In sum, there was 20 spreads with each a card and a precept assigned to them, in the ordered sequence. The number and the order was determined by the ordered sequence in the list of precepts (1-20). In this sense, the card-sample was coordinate to the list of precepts: an *ordered pair*.

An ordered pair is by definition a *vector*. In this case, the card was the dependent coordinate, while the precept defined as the independent coordinate. However, when assigned to tasks the order between the two was reversed: the cards initiated a task, while the precept closed it.

The two corresponding operations are called ENTER and EXIT. In the gap between ENTER and EXIT the book-spread (Kindle) conveyed two additional content-related operations, called WALK and TALK. The output was a text written in a box alongside the spread.

In effect, the card and the precept formed a triangle with the spread as the *third* element (defined in the *gap* between ENTER and EXIT). The gap is here defined as a ground zero: the material of the time-out from a regular reading of the book, and a time-in to an experimental reading of the same book.

The compound game is a sense-making device, or machine—not in the sense of the automaton, but in the sense of a contraption powered by someone operating it: in this sense, the game-design mirrored the nature of written texts in general, since they must be read to release their store.

It becomes readily apparent that this new device—allowing to obtain the same (or similar) result as a regular reading, but by a different path, process and operation—can triangulate with the regular one, to query less obvious aspects of book. For instance, the “navel”/*omphalos* around which it turns.

This refers to not uncommon—yet intuitive—experience that the book project emerges ~1/3 into the book, and a sense of having passed the heart of the project is sensed at ~2/3: past the middle, and before the end. The ability to *locate* this point and *oneself* in it evolves in the *learning theatre*.