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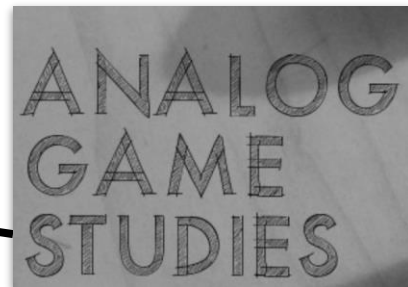
# JEPPE AND MARIA BERGMANN HAMMING'S LITERARY-MUSICAL LARP ADAPTATIONS

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# Who Am I?



Scholar. Larpwright. Editor.

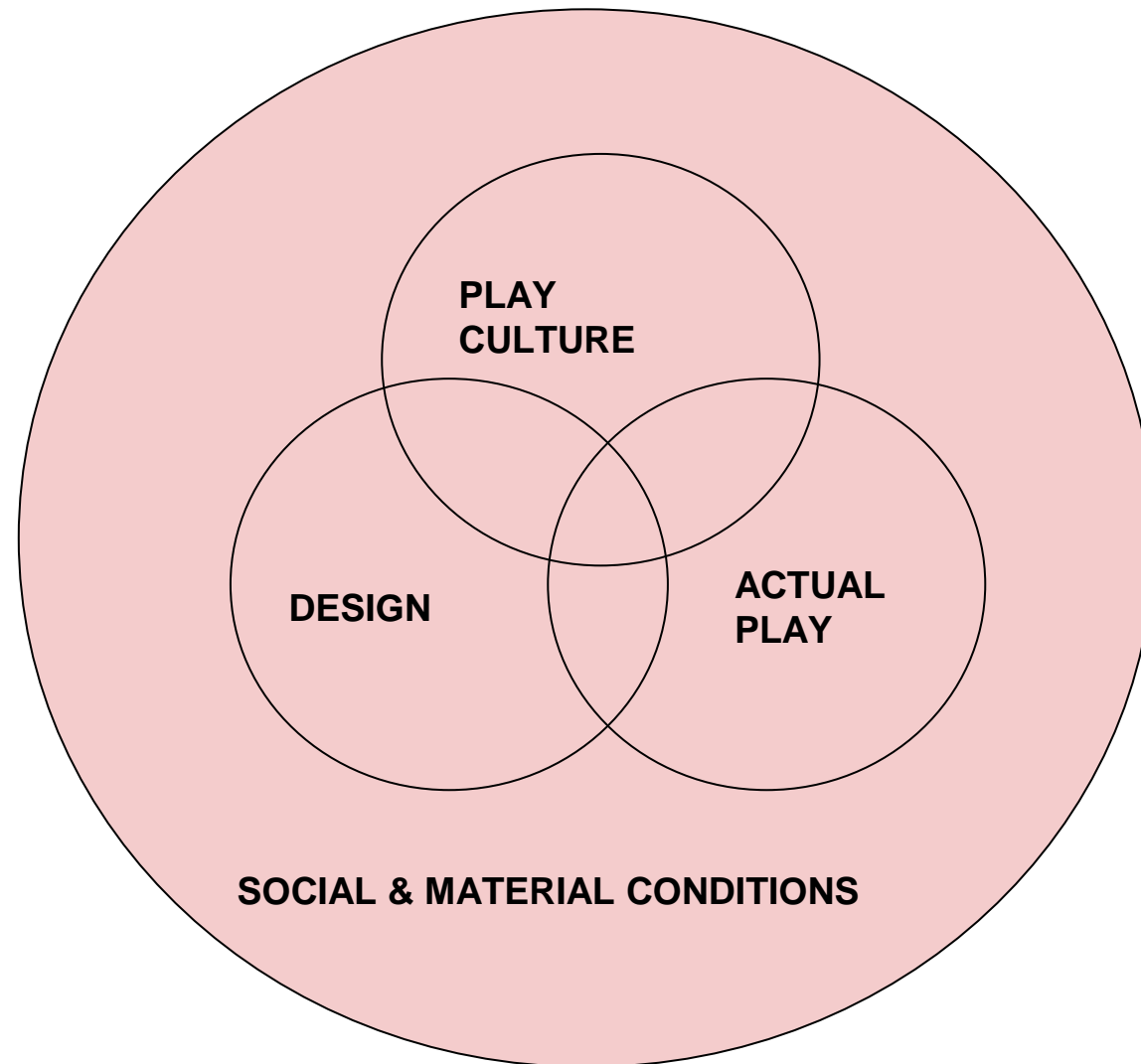


## Research Question:

How do we appraise patterns of larp-design authorship against the backdrop of broader play and design communities?



# Design Framework



# ACIU Framework (Torner, forthcoming)

Examining the “core loop” of gameplay:

**Affordances** – What does the game let me do?

**Constraints** – How does the game limit play?

**Incentives** – What is the player encouraged to do?

**Uncertainties** – What keeps the player in suspense?



# Larp as Literary and Musical Adaptation

- Larps fundamentally draw on archives of human fiction and experience
- Conscious, purposeful literary and character structures lead players to what Levi Kornelson (2007) calls “kairosis,” or literary satisfaction
- Music, dance, and art in general elicit physical responses, and can become design elements (Koljonen 2019)
- Distillation of other art forms into larp is *difficult* and *risky*, as it inserts *yet* another author’s vision and values into a larp



# Jepppe and Maria Bergmann Hamming



Photo from Jepppe's social media – Do not share!







## Maria Bergmann Hamming

- Skyggernes Spil (1998 – Fastaval Best Scenario)

## Jepppe Bergmann Hamming

- Tidens Tåger (Danish Larp, 2004)

### Fastaval Scenarios

(2008)

(2013)

(2015)

(2018)

(2022)

- Shared background in larp, theater, dance, and costuming.

### Joint

Stormen

Sarabande

Deranged

Spellbound

Encore



## EXAMPLE: Deranged (Forrykt 2015)

- Clara Wieck, Robert Schumann, Felix Mendelssohn, and Johannes Brahms experience flashbacks to different points in their relationships, when things could be different
- Structured through Robert Schumann's *Lieder*, including music and lyrics, which are posted on the wall
- “Historical, musical drama about the boundaries between genius and madness”



## EXAMPLE: Deranged (Forrykt 2015)

- Affordances – Modernism and sanatorium settings coupled with music create a literary-musical gateway to the characters' pasts
- Constraints – Fixed characters and scenes mean that choices are channeled towards specific themes of madness/genius
- Incentives – Players choosing the scenes give them “composition” abilities. “Mad creation” incorporated into the game.
- Uncertainties – Which scenes will be chosen? What will be their narrative outcomes? What does it all mean?





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## EXAMPLE: Encore (2022)

- Created by Jeppe and Maria, and Ras Bolding
- Collision of 11 different operas with over 50 players in the same space; “opera-punk”
- Literary-adaptation achievement in the distillation of 50 different opera characters to essential, playable elements and relationships





## EXAMPLE: Encore (2022)

- Affordances — Small groups and loud music make the larp feel like a decadent party
- Constraints — Act structure rigorously guides player decision-trees and outcomes
- Incentives — Players will yell dramatic shit at the top of their lungs at each other in between dance sequences
- Uncertainties — How might the operas be changed? Which operas will collide? Who will die and who will live?



## Also in the IJRP Paper:

- *Sarabande*, the Bohemian arts larp
- Discussion of social-material conditions that enable such play (including larper “herd competence”)
- Connection to patterns of larp design in the Fastaval scene, and a means for appraising its relationship to the authors’ work
- Literary adaptations as adaptations, and an embrace of the high arts within the low art of role-play



Photo by Bo Jørgensen





Thank You!  
Tack så mycket!



Photo by Bo Jørgensen