Table of Contents

See Appendix FR – The Fundamental Realities

"Space: The final frontier. These are the voyages of the Starship Enterprise. Its five-year mission, to explore strange new worlds, to seek out new life and new civilizations, to boldly go where no man has gone before"

– Captain James T. Kirk, opening narration, Star Trek [1]

Spaces: Reality can be best characterized as the congruence point of three spaces, the outer space of the physical universe, the shared public space of the civilization, and the inner space of the mind. Consider that there are words that specifically distinguish between literal or graphic meanings and culturally-assigned meanings for any object or event; compare *denotation* to *connotation*.

- ✓ "I've come to realize that there are three categories of truth – personal truth, political truths, and the objective truths that shape our understanding of the universe. The interesting thing about an objective truth is that it's true no matter what. Imagine that." – Neil deGrasse Tyson, "Class Trailer" to Master Class program.[2]

  - ▪ Notice that Mr. Tyson gave all three equal billing as 'truth' where others would say, 'personal beliefs' or 'political spin' for example.

All three spaces are in play in GGDM: The Galactic Space and the Public Space; all in the mind, connected by a 'unity of opposites' (see 5 Fallen to Earth, p. 1570, *infra*).[3]

- ✓ This concept may be similar to or vaguely reminiscent of Edward Soja's *thirdspace* concept – of which I have only a very general understanding (I have not read the book) and did not encounter it until early 2018.[4] Within the development timeline of GGDM, the congruence of reality concept dates probably from around 2002, and the concepts of objective and subjective spaces, the Galactic Space and Public Space are the base on which the game is built throughout. While I do not recall any specific external source of inspiration for the congruence of realities idea, it is perhaps indicative of a developing aspect of the cultural milieu of the United States at the turn of the millennia; and of the way in which ideas occur originally or semi-independently in differing shades over time.

- ✓ "John P. Newport, in his study of the impact of New Age beliefs, described the central focus of the *Seth Material* as the idea that each individual creates his or her own reality, a foundational concept of the New Age movement first articulated in the *Seth Material*." – from Wikipedia article, "Seth Material," October 29, 2018, citing to John P. Newport, <u>The New Age Movement and the Biblical Worldview: Conflict and Dialogue</u> (1998), p. 165.

  - ▪ Although GGDM is not a work of 'New Age' philosophy – whatever that even means, no one is certain – once ideas get out into the public space, there is a certain process of enculturation. Thus, if it can be considered New Age in any way, it is accidental; I have never read any of the Seth Material books or anything similar.

- ➢ <u>The Galactic Space</u>: The physical universe playing area of the game is an unexplored piece of three-dimensional galactic space starting with thirty stars with any number of planets, and whatever else might be found in a 'typical' section of galactic space. All positions begin in

this unexplored area – a cradle of future interstellar civilization.[5] The Galactic Space expands during the game as positions explore beyond the initial cluster by adding new stars. All stars in the Galactic Space of the game are assumed to be part of the same galaxy.

- ✓ The stars in the Galactic Space do not move during the game, human fiction does not generally engage with such meaningful time scales; alternatively, fixed coordinates are a game mechanical convenience regardless of how much time passes.

➢ Celestial Cartography: The Starlog initially lists the names of thirty stars that form the Galactic Space playing area, with a set of three-dimensional Cartesian coordinates for each star in x, y, z format, the Stellar Class of the star. The details of what the information on the Starlog means will be explained in later sections. The Starlog will be chosen by the Concierge during the game setup. Through exploration, the positions may expand the Galactic Space as necessary (the Galactic Space gets crowded quickly!). The Starlog will be displayed to each position and will also contain planetary information known currently by the position.

- ✓ In Mike Resnick's Birthright: The Book of Man (1982), the human government had built a huge cartography building that housed an enormous three dimensional galactic map. Perhaps it might be envisioned as something like the Engineers orrery scene in Prometheus (2012). Something similar on a tiny scale – the map of the multiverse room – appeared in Amazon's Man in the High Castle series ("Every Door Out" 2019).

- ✓ "I see only one advantage in providing our army with out-of-date maps: If they fall into the hands of the enemy, they mislead them too." – Prince Rudolf (Omar Sharif), Mayerling (1968).

➢ The Public Space: The Public Space is the other playing area of the game. The Public Space is where civilization defines its version of what is real and what it all means. Each position has only one Public Space, which is secret, and serves as the main part of each position's civilization. The Public Space is a two-dimensional, abstract, usually irregularly-shaped representation of an interstellar civilization's reality. Coordinates in the Public Space are described in A and B coordinates to differentiate them from the standard Cartesian coordinates used for Galactic Space. Public Space coordinates have no correlation whatsoever to the Galactic Space coordinates depicted in the Starlog.

In this sense, the Public Space is very much like Slipstream in the Andromeda television series (which appears to be based on neuroplasticity):

- ✓ "One interesting thing about moving through the slipstream is that travel time between points has very little to do with the distance actually traveled. If a pilot is lucky, and the stream unfolds just right, the ship could transit between galaxies in minutes. But put an unlucky pilot at the helm and the same trip could take weeks or even months. Luckily for the cause of interstellar commerce and communication, the more frequently a certain path is traveled, the faster, easier and more predictable the journey becomes. As a result, frequently-traveled routes between major Systems Commonwealth worlds, Tarn-Vedra to San-Ska-Re, are safe and convenient." – The Andromeda Wiki article, "Slipstream," captured May 28, 2018.

Distance on Public Space has nothing to do with any measure in Galactic Space, things far apart in Galactic Space may be placed adjacent on the Public Space.

✓ See related Buzzing Lightyears discussion in 4 The Streams of Time, p. 101, *infra*.

➢ Integers and Monads: For game convenience, coordinates in the Public Space and Galactic Space are always expressed as integers (i.e. whole numbers). Any intersection of the A and B integer coordinates in the Public Space is called a Monad. Each Monad can only be occupied by one object at a time. Similarly, each integer intersection of X, Y, and Z coordinates in the Galactic Space can only be occupied by one 'star system' or nothing at all (with the exception of any unique, special objects the Concierge may insert).

✓ One of my favorite fantasy short stories is "Palimpsest" by Tais Tang published in Dragon Magazine, p. 62, Issue 123, July 1987. The story begins in a fantasy feudal world where Elves lord over Men, who are simple farmers and villagers. Iron is illegal because it counters the magic of the Elves and the Elves are also vulnerable in the two hours of bright sunlight of each day; most of the rest of the day being twilit. The humans rebel against the Elves, kill an Earl, but are subdued by the Elven retaliation. One of the young humans is taken to live with the Elves. Then he discovered the truth: the world was a dream, writing over the ugly reality of a post-apocalyptic Earth, a second-choice reality filling the void when the Earth was rendered lifeless by World War III. In this story, reality (or god if you will) is presented with Aristotelian *horror vacui*.

"Critical spatial thinking today hinges around three principles:

a) The ontological spatiality of being (we are all spatial as well as social and temporal beings).
b) The social production of spatiality (space is socially produced and can therefore be socially changed).
c) The socio-spatial dialectic (the spatial shapes the social as much as the social shapes the spatial)."

– Edward Soja, "The City and Spatial Justice," JSSJ, January 2009

The Shape of Reality: Every creature, group, nation or civilization has a phenomenological space, the place of concepts, connections, meanings, and memories, where objects don't necessarily correspond to literal space relationships or objective reality (a 'twilight zone' if you like). This is the Public Space. The Public Space represents the 'shape of reality' as experienced by that race. Each position's Public Space will be of a different size and shape, and may change during the course of the game.

➢ The Illusion of Choice: After positions choose their Fundamental Realities, the Concierge will randomly generate the position's Public Space. The size of the Public Space will depend on the number of Fundamental Realities chosen, as mentioned previously, but all Public Spaces must at least be large enough for the position to begin with five Government Titles in their Public Space and some extra room for colonies, pieces, pathways, etc. (all described later). Public Spaces exist on a regular plane, and may form a regular shape, but probably will not. Public Spaces are finite, and therefore, may become overcrowded.

✓ The 'illusion of choice' is a close cousin of 'managed democracy.' The set up process – and play of GGDM – resembles a managed or guided democracy in every way, the Concierge is a *de facto* autocrat!

"Talking with a Martian is something like talking with an echo. You don't get any argument, but you don't get any results either." – Robert Heinlein

Endnotes.

[1] <u>Citation</u>: "What's the mission of this vessel, Doctor? To seek out and contact alien life, and an opportunity to demonstrate what our high-sounding words mean. Any questions?" – Captain Kirk, "The Corbomite Maneuver" (ST:OS 1966).

[2] <u>Citation</u>: "The truth is incontrovertible. Malice may attack it, ignorance may deride it, but in the end, there it is." – Winston Churchill.

[3] <u>Citation</u>: *[post-apocalyptic and fantasy world scenes]* "Reality is a strange and curious thing. Most see it as something singular and solitary. I know it is infinite. Yet with a multitude of realities to move among, to explore... any single one, no matter how satisfying... grows more and more difficult to maintain."

- ✓ *[modern large mechanical draftsman shop scene]* "Of course, that hasn't always been true. There was a time when the reality I knew was just as set and solitary as that of anyone else."
- ✓ *[upscale suburbia scene]* "Too set. Too solitary. I felt there had to be something more... and I began to search for it in even odder and stranger places."
- ✓ *[public library scene]* "That search was long and all consuming... but it led eventually to knowledge; mostly ancient, often ridiculed, sometimes forbidden."
- ✓ *[dark home study, worried family looks on]* "Reality was a matter of perception. Alter perception and new universes were born; endless, infinite, where any reality imagined could actually exist. I had but to master phasing from the reality in which I felt so entrapped into whatever one I most desired. That mastery escaped me, frustrated me... Yet drove me on to the exclusion of everything else. Then, even as the demands of my reality became too pressing, too overwhelming to continue to postpone and ignore... I suddenly experienced success. Not total. Merely a brushing of one reality with another..."
- ✓ *[Fantasy, sci-fi, post-apocalyptic scenes]* "...but it was the breakthrough I needed, the hint that what I was trying to achieve was not a crackpot dream but entirely possible. Soon enough, I was locking out one limited existence and setting my mind... to phase into another far more amazing and wonderful. And having discovered such an ability, it was difficult not to test it, to continually explore the infinite realities, the limitless lives that might have been mine... and in these alternative universes, were! But the more I played with the phasing, the more I found I had trouble sustaining my stay in any one reality. As the excitement, the intensity of the experience began to fade, so did my control. I now find myself continually phasing, vanishing suddenly from one reality to appear in another. Sometimes magnificent... but more often of late, chillingly grim."
- ✓ *[He is apprehended by force and put in a padded cell with a straight jacket]* "Reality is a strange and curious thing. Most see it as something singular and solitary. I know it is infinite."
- ✓ *[he fades out of existence wearing the straight jacket]* – Archie Goodman (story) and Al Williamson (artwork), "Out of Phase," Epic Illustrated, Vol. 1, No. 34, February 1986.

[4] <u>Commentary & Citation</u>: Thirdspace is not a common internet subject, references to Soja's Thirdspace are somewhat difficult to find (especially as Babylon 5 had a movie of the same name). The No Space Like Home blog page was very helpful (the blog appears to be inactive since mid-2012, which is a shame):

- ✓ "His spatial theory called 'Thirdspace' is largely an extension of the work of Henri Lefebvre and is focused within the field of cultural geography. Soja employs a trialactic of space where space is spatiality, sociality and history. This is the space, Soja contends, where everything comes together. For Soja, modernism emphasized history at the expense of geography. Thirdspace according to Soja is a way of 'thinking about and interpreting socially produced space,' where the spatiality of our lives, our human geography, has the same scope and significance as the social and historical dimensions." – Soja page at No Space Like Home (WordPress Blog), unattributed and undated, https://2113humtheresnospacelikehome.wordpress.com/soja/.

[5] <u>Commentary</u>: Because in this universe, everyone has to be somewhere? *A priori.* Like saying that two objects cannot occupy the same space at the same time, such statements simultaneously sound stupid (like, duh, really?) and somehow profound. And the closer you examine the statement, the less certain you are of the "stupid" truth of such statements.

4 Beginnings – Spaces