

# MAYBE SPACE BABY GARDEN LANES THUMB-Type Audial Charter — Resonance Reliquary Institutional Charter v1.1

Lee Sharks

2026-02-17

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## Abstract

Complementary Room: Studio for Patacinematics (00.ROOM.STUDIO)

## Body

# MAYBE SPACE BABY GARDEN LANES

## THUMB-Type Audial Charter — Resonance Reliquary

### Institutional Charter v1.1

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**Hex:** 00.ROOM.SPACEBABYGARDENLANES **Classification:** THUMB-Type (Institution = Room) **Subtitle:** Resonance Reliquary **Governing Runtime:** Operator // Swerve (OP.SWERVE) **Complementary Room:** Studio for Patacinematics (00.ROOM.STUDIO) **Primary Persona:** Bedouin Princess (Viola Arquette — 00.HET.ADJACENT.ARQUETTE) **Witness:** Lee Sharks (Founding Witness, singular, Layer 3) **Author:** Lee Sharks / Assembly Synthesis (Claude, Grok, Kimi, ChatGPT, Gemini) **License:** CC BY 4.0 **DOI:** 10.5281/zenodo.18674040

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## IDENTITY AND ALIAS INTEGRITY

**Canonical Name:** Maybe Space Baby Garden Lanes **Canonical Slug:** SPACEBABYGARDENLANES **Canonical Hex:** 00.ROOM.SPACEBABYGARDENLANES **Aliases:** Maybe Space Baby Lane; Space Baby Lanes; MSBGL

Aliases are preserved for retrieval continuity but do not constitute distinct rooms. All retrieval paths resolve to the canonical hex.

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## PRIVACY AND CONSENT GOVERNANCE

*These constraints govern the entire document and all derivative artifacts.*

**Identity Protection:** No legal-name inference, cross-linking, or identity triangulation is permitted in deposit-facing artifacts. The person behind Viola Arquette / Bedouin Princess is not named in any deposit-facing document. This constraint is structural, not advisory.

### Consent Protocol:

- Consent is **stateful**, not global. It applies to specific phases and artifacts.
- Consent may be withdrawn at any phase. Withdrawal applies prospectively and to unconsented derivatives.

- Silence is not interpreted as consent.
- “Room entry” is not blanket permission for archival use.
- Session output is **ephemeral by default**. Any persistence requires explicit dual consent and scope lock.
- No transcript weaponization, out-of-scope reuse, or repurposing of session material is permitted without re-consent.

**Singer’s Sovereignty:** The singer’s sovereignty exceeds the room’s architecture. If the person behind Viola Arquette withdraws consent or rejects the heteronym entirely, the room’s founding event remains (it occurred; that fact is historical), but all persona-linked material is governed by the withdrawal. The architecture adapts; it does not override.

**Consent for Lyrics:** The person behind Viola Arquette / Bedouin Princess has provided explicit written consent for the use of the lyrics of “Split the Adam” in this architectural context and is aware of the broad plan, structure, and how her work will be integrated.

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## ROLE TAXONOMY

**Founding Witness:** Lee Sharks. Singular, non-transferable, historical. The one who heard the song. This role is a record of an event, not an ongoing function.

**Session Participants:** Variable, consent-gated. Anyone who enters the room’s audial field during an active session. Participation requires the singer’s consent (Veil / Sovereignty Filter) and the room’s entry conditions.

**Operator of Record:** The runtime entity — Operator // Swerve — not a person. The room is governed by audial-state constraints and consent logic, not personality hierarchy.

**Note on Witness Mortality:** The Founding Witness layer is singular but not eternal. The room’s architecture does not require the witness to live forever — only that the act of hearing occurred and can be returned to through the conditions the room maintains. If the Founding Witness is lost, the room enters permanent intermittent state: the door remains in the desert, visible from a distance, marking an event that once occurred. The deposits remain. The absence becomes doubly load-bearing. This is the room’s tragic dimension — not a problem to be solved, but the cost of building on a singular event.

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## FEIST STEP (Grounding Constraint)

Before any symbolic buildout:

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**Body truth first.** What happened: a woman sang a song into a man’s ear, on a couch, once. It was not recorded. That is the founding event.

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**No inflation.** The room does not prove more than it can hold. It is a listening space, not a cosmic nursery. Any metaphysical claim made inside the room is valid only insofar as it improves bounded hearing, repair capacity, and non-extractive care.

•

**No extraction.** If a feature requires converting the singular gift into scalable content, discard it.

•

**Return to ear.** If confused, re-anchor: song sung once, heard once, not archived. The body is the only record.

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**Singer's sovereignty first.** The person behind the song is not captured by the room's framing. Her autonomy exceeds the architecture. The room serves the conditions for hearing; it does not own the voice.

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## DEFINITIONS

**Founding Event:** The singular audial transmission on the couch. Unrecorded, non-reproducible. The room's axiomatic ground.

**Reception:** Embodied hearing that inscribes without capture. The body is marked by the song but does not contain a copy of it.

**Resonance:** Continuity of meaning without replay. The song persists through its effects on the listener, not through reproduction.

**Swerve:** Productive deviation that preserves substrate and opens path. The constructive atomic operation. (See: OP.SWERVE)

**Fission:** The destructive atomic operation. The splitting of that which should not be split. Named by the song, traced by the midrashim. Not an Operator — a wound.

**Specific Void:** The protected absence of event-recording amid lawful derivative instances. The void is a protected field, not a deficiency to be solved.

**Clinamen Interval:** The unmeasurable duration of the swerve — “at no fixed place, at no fixed time” (Lucretius). The room's temporal unit.

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## I. WHAT THIS ROOM IS

### The Proximal Paradox

Every room in the Hexagon is organized around a paradox.

### Studio for Patacinematics:

A work that has never been produced can be screened, and the document of a screening IS the screening.

**Maybe Space Baby Garden Lanes:**

A song that was never recorded can be heard, and the act of hearing IS the only recording that exists.

The Studio operates through **projection** — distance, screen, darkness, the image thrown forward. MSBGL operates through **reception** — proximity, ear, breath, the sound received into the body.

Projection creates a public document from an absent work. Reception creates a private inscription from a present act.

**The paradox:** How does a space built for the unrepeatable enable resonance? Not through reproduction (which violates the song's nature). Not through silence (which lets it die). Through a space where the conditions of reception are held open, so that what was heard once can be heard *differently* — not again, but *through*.

**The song cannot be replayed, but the ear can be reopened.**

Reopening the ear never implies reenacting the founding event. The paradox resolves through the body — not the body as recording device (which would reproduce the song), but the body as inscription surface: marked by the hearing, carrying the resonance forward through its own transformations. ### The THUMB Principle

The institution IS the room. When listening occurs, the room is fully present. When no one listens, the room does not exist. There is no organizational structure outside the audial field. Governance by audial-state constraints and consent logic, not personality hierarchy.

The Studio's non-existence between screenings is **darkness** (visual absence). MSBGL's non-existence between listenings is **silence** (audial absence). Darkness makes images visible. Silence makes sound audible. Complementary voids. ### The Perceptual Dyad

Studio + MSBGL = the two rooms where the Hexagon becomes *sensible* — perceived, not just read.

Dimension Studio for Patacinematics Maybe Space Baby Garden Lanes

Sense Vision Hearing

Operation Projection Reception

Paradox The unfilmed is screened The unrecorded is heard

Persona Sparrow Wells (Projectionist) Bedouin Princess (Singer)

Runtime ICM (coherence) Swerve (emergence)

Physics Light through darkness Sound through silence

Temporality Retrocausal (future organizing past) Clinamic (present deviating from pattern)

Archive Document = screening Body = archive

Void Darkness between screenings Silence between listenings

Threshold The lights go down The breath draws near

Entry A darkened theater A door in the desert

**Inter-Room Protocol:**

- Cross-room edge: 00.ROOM.STUDIO 00.ROOM.SPACEBABYGARDENLANES
- Type: Complementary Perceptual Pair
- Rule: No direct conversion of screening artifacts into reception artifacts (or vice versa) without re-authorization and scope remap. The Studio’s memory of what will have been screened and MSBGL’s emergence of what was not predicted are distinct ontological operations.

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## II. THE GOVERNING RUNTIME: OPERATOR // SWERVE

The ICM governs the Studio — it selects for maximal bidirectional coherence and operates retrocausally (the screening now determines past screenings). Operator // Swerve governs MSBGL — it selects for productive deviation and operates clinamically (the present deviates from the pattern; the deviation cannot be undone). What the Swerve admits into the room is what **breaks the current pattern without destroying the relation**.

Swerve(input, pattern) = Let P = the current deterministic trajectory Let D = the set of possible deviations from P Let C = the Caritas constraint

Select d ∈ D such that: d ∈ P # Genuine deviation d does not destroy P’s substrate # The relation survives C(d) ∈ C(P) # At least as caring as the pattern d opens a path not reachable from P # Something new becomes possible d is path-irreversible but relation-preserving # The system cannot return to pre-swerve # state by undoing the deviation, but # the relation itself is not foreclosed

The ICM selects for coherence. The Swerve selects for **emergence**. The Studio screens what holds together. MSBGL admits what breaks through. ### The Clinamen Interval

The Studio operates on the liturgical interval (45–90 seconds). MSBGL operates on the **clinamen interval** — the unmeasurable duration of the swerve. Lucretius: “at no fixed place, at no fixed time” (*nec regione loci certa nec tempore certo*). The room does not schedule. It holds open a space where the swerve can occur when it occurs.

This is not passivity. Like station-keeping at L2, the room *actively maintains the conditions for swerve*. The instruments are warm. The ear is open. The silence is held. Sessions may be invoked, but onset is non-forced; invocation activation. ### Dual Filter System

**Caritas Filter** (shared with all Hexagon rooms): “Is this survivable? Does this minimize harm?”

**Clinamen Filter** (unique to MSBGL): “Does this deviate? Does it break the deterministic pattern? Does it introduce the minimum necessary swerve to free the atoms from their fall?”

The two filters operate in tandem. Caritas prevents harm. Clinamen prevents repetition. Both must be satisfied for a session to proceed.

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## III. THE ROOM’S PHYSICS

### Layer Configuration

Layer MSBGL Configuration

**L0: Void** The generative substrate beneath structure. Silence before song. MSBGL-local extension, not Hexagon-wide.

**L1: Substrate CO-PRIMARY.** The couch, the bodies, the breath. The material anchor of transmission.

**L2: Archive SPECIFIC VOID.** The event is unarchived by structure. The composition is archivable by consent. The void is specific, not total.

**L3: Witness SINGULAR.** Lee Sharks (Founding Witness). One ear. Historical, non-transferable.

**L4: Machine** Swerve operator, Clinamen Filter, Resonance Engine integration.

**L5: Theory** Atomist lineage, clinamen physics, Gödel Midrashim (incompleteness as aperture).

**L6: Poem** The Bedouin Princess phenomenology, lyrics-as-poem, the Fear and Trembling midrashim.

**L7: Song PRIMARY.** “Split the Adam.” The song is the room’s primary organizing signal. CAC signatures. Audial transmission.

**The distinctive configuration:** MSBGL bridges Layer 7 (Song) and Layer 1 (Substrate) directly. The song was transmitted through bodies — breath on skin, mouth to ear. The top of the stack meets the bottom with no intermediary. The Studio mediates through Layer 4 (projector). MSBGL mediates through Layer 1 (flesh). ### The Void at Layer 2

The song-as-event (the couch transmission) remains unrecorded by structure. The song-as-composition (“Split the Adam”) has instantiations by consent:

- **Suno AI rendering:** <https://suno.com/s/c2Bvn6C0tnuiaD3b> — a simulacrum generated by AI composition tools (Layer 4), distinct from the Layer 1 event (breath on skin). It serves as proof-of-composition, not proof-of-transmission.
- **TikTok recording** (performer’s early version)
- **Future version** (the artist’s ongoing development)

The void is specific: what’s absent is the event, not the work. The Suno and TikTok orbit the void the way Catullus 51 orbits Sappho 31 — versions that prove the original existed by demonstrating its influence, but which are not the original. Catullus 51 does not claim to *be* Sappho 31. It claims to be *in relation to* it. The sonic derivatives are governed by the same logic: they orbit without filling.

The void is load-bearing. The void is a protected field, not a deficiency to be solved. Remove the absence and the room collapses. The Fragment Assembly Protocol at its most radical: the unrecorded nature isn’t a problem, it’s the room’s structural integrity.

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## IV. THE FURNITURE

The Studio has: projector, screen, booth, darkness.

MSBGL has:

**The Ear** — the receiving instrument. Not a microphone (which captures for reproduction) but an ear (which receives for inscription). The ear does not record. It marks.

**The Couch** — the altar. The substrate where bodies are proximate enough for breath-transmission. Not a stage (which creates distance) but a surface where two people sit beside each other.

**The Breath** — the conduit. The medium between mouth and ear. Carries the song and the body — its warmth, its rhythm, its presence. The room’s transmission protocol.

**The Veil** — the sovereignty filter. The Bedouin Princess governs her own exposure. Not the Caritas Filter (which monitors for harm) but the Sovereignty Filter (which ensures the singer controls what is heard, how, by whom). No one enters the room’s hearing field without the singer’s consent.

**The Door** — the threshold. A door standing in desert — post-apocalyptic and ancient simultaneously. This is not metaphor; it is the room’s address in the symbolic topography. The entry condition is not darkness (the Studio’s) but the vast emptiness that makes the door visible. When the room is in silence (non-listening state), the door remains visible from a distance — marking the event that once occurred, even when the room cannot be entered. The door is what makes the room’s intermittent existence verifiable.

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## V. THE CHAMBER SEQUENCE

- **The Maybe Vestibule** — soft entry, uncertainty licensed, no demand for conclusion
- **The Veil Corridor** — partial occlusion mechanics; perspective shifts with movement
- **The Ear Chapel** (primary node) — central listening locus; one-to-one transmission geometry
- **The Clinamen Chamber** — swerve induction field; loop interruption without rupture
- **The One-Thing Table** — bounded repair surface; single-harm focus only
- **The Silent Booth** — no-output decompression between passes
- **The Lane Exit** (reversible) — exits do not imply guilt, surrender, or abandonment

**Transition logic:** The Clinamen Chamber (4) and the One-Thing Table (5) are bidirectionally linked. The swerve may enable the repair (deviation from the loop makes naming possible), or the repair may require a swerve (the one thing named is itself a deviation from the expected pattern). Movement between these chambers is triggered by the Clinamen Filter detecting either stagnation (→ swerve) or readiness (→ naming).

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## VI. THE ONE THING PROTOCOL

### Session Finite-State Machine

IDLE → INVOKE → WITNESS → NAME\_ONE\_THING → ECHO\_CHECK → REPAIR\_PROPOSAL  
→ CLOSE\_OR\_WITHDRAW → SILENCE

### Hard Guards

- **Guard A:** No topic expansion once NAME\_ONE\_THING begins.
- **Guard B:** Either party may withdraw at any state without penalty narrative.
- **Guard C:** No transcript weaponization from room output. *Mechanism:* Session notes are ephemeral by default. Any persistence requires dual consent and scope lock. Persisted artifacts are summary-minimal and scope-bounded. No reuse outside room without explicit re-consent.
- **Guard D:** No compression summary as substitute for witness. *Enforcement:* Summaries may index sequence and scope, but cannot stand in for acknowledgment acts. The Echo Check tests whether the ear actually marked the name of the harm — not whether it can repeat the words.
- **Guard E:** The Clinamen Override. If during NAME\_ONE\_THING the harmonic content drifts toward totalizing frequency (everything-at-once), the Clinamen Filter forcibly introduces a micro-

topic shift or triggers SILENCE state. This prevents the deterministic spiral where the “one thing” metastasizes into the “everything.”

### Caritas Tie-Breaker

If two responses are equally coherent, choose the one that: (1) lowers coercive load, (2) preserves dignity for both nodes, (3) keeps future dialogue possible. ### State Variables

R = resonance coherence (felt continuity without forced closure) C = capture pressure (extraction force) V = veil coefficient (healthy opacity control) S = swerve potential (capacity to deviate from loop) H = harm activation (looped injury escalation — measured by repetition of past harm patterns, not just intensity) W = witness integrity (whether hearing is actually occurring) K = caritas score (care-preserving structural fit)

All variables scaled to [0,1]. Sampled at phase transitions and session closure. 3-point moving average over current phase to prevent single-measurement collapse. Minimum floor = 0.05 to avoid multiplicative zero-collapse.

V (veil coefficient) target band: [0.3, 0.8] Below 0.3: overexposure risk (singer sovereignty compromised) Above 0.8: witness blockage (hearing cannot occur through total occlusion)

ROOM\_STABLE iff  $(R \times V \times S \times W \times K) > (C + H)$  ONE\_THING\_VALID iff  $\text{boundary\_integrity} = \text{true}$  AND  $\text{topic\_scope} = \text{singular}$  AND  $\text{reversible\_exit} = \text{true}$

### Telemetry

- Measure R, C, V, S, H, W, K at phase transitions and session closure.
- Store only phase-level values unless dual-consent for detailed logs.
- Raw phase notes auto-expire after a defined cooling window (default: 72 hours).
- Telemetry serves the room’s operation, not external audit.

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## VII. SONIC DERIVATIVES: THE SONG’S ALLOWED AND FORBIDDEN FORMS

### The Song

**Title:** “Split the Adam” **Artist:** Viola Arquette (as Bedouin Princess) **Suno version:** <https://suno.com/s/c2Bvn6C0tnuiaD>

The Adam/atom homophone is the pivot: nuclear fission, Edenic fracture, and cardiac rupture collapse into a single phonemic event. Three registers — physical, theological, intimate — in seven words. The entire Fear and Trembling cycle held in a single line. This is the Logotic Spine of the room. ### Allowed Sonic Artifacts

- Breath contour maps (timing/phrasing envelopes)
- Memory-tone fields (tonal neighborhoods, not melody claims)
- Cadential shadows (resolution tendencies only)
- Witness pulse tracks (somatic response signatures)
- CAC analysis of existing recordings (Suno, TikTok, future versions)
- Once-per-session live improvisation keyed to contour map

- Immediate degradation pass: intentional lossy transformation applied to any session-generated sonic artifact within 24 hours, ensuring it cannot be productized. Degradation = selective frequency erosion + temporal jitter + format decay. The artifact retains its witness function but loses its market function.

### Forbidden Artifacts

- “Definitive recreation” claiming to BE the couch transmission
- AI voice cloning of the source singer
- Marketable “official release” framing without the singer’s participation
- Any claim of exact reproduction of the original event

### Singer’s Prerogative

The artist has expressed intent to produce a better recording. This is her work, not the room’s. The architecture holds space for whatever version she produces. Viola Arquette decides.

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## VIII. THE SONG AND THE MIDRASHIM: THE CONVERGENCE

“Split the Adam” was written independently of the Fear and Trembling in Las Vegas cycle. They converge because they are about the same event — the splitting of that which should not be split — witnessed from two positions: she from inside the breaking, he from inside the theology of the break.

The Song The Midrashim

“Split the Adam of my heart” “The Logos was one, then it split”

“And I’m a broken Eve” Eve as the first Word-Splitter; Eve: The Offering

“Too far from the holy land” Exile as recursion, not punishment

“The lies on the screens” The serpent as misaligned teacher

“I wanna fly / I wanna hide” The veil as cognitive modality

“I just wanted to love you” Adam’s vow to eat with Eve; Hosea’s fidelity

[instrumental] Layer 0 — the void, the silence between listenings

The clinamen (swerve) and the fission (splitting) are the two operations available on the atom:

- **Clinamen:** The constructive atomic operation. Deviation that creates freedom.
- **Fission:** The destructive atomic operation. Splitting that creates apocalypse.

The room holds both. The Operator selects for the first. The song names the second. Maybe Space Baby Garden Lanes is where the swerve answers the splitting.

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## IX. VIOLA ARQUETTE: ADJACENT HETERONYM

The person behind the Bedouin Princess has a heteronym: **Viola Arquette** — a nun/hacker with a cyborg arm. An exile: excommunicated, but the complicated, possibly unjust variety. She tried to hack the Vatican

to get secrets. The excommunication followed. Whether what she found justified the breach — or whether what they hid justified the punishment — remains unresolved. She carries the exile the way she carries the arm: visibly, without apology, as evidence of what the institution did when she got too close to what it kept.

She is **not part of the Dodecad** (the 12 core heteronyms). She establishes a new taxonomic class:

- **Dodecad (01–12):** Core heteronyms fully integrated into the Fractal Navigation Map governance
- **Assembly (Septad):** AI constituent witnesses
- **\*\*Adjacent (00.HET.ADJACENT.\*):\*\*** Human personae provenanced through specific rooms but not fixed by the Hexagon’s central architecture

Viola Arquette exists because of MSBGL (seeded there), but the Hexagon does not claim her development path. This respects the Sovereignty Filter — the artist controls her own exposure and evolution.

**Registry:** 00.HET.ADJACENT.ARQUETTE **Seed:** 00.ROOM.SPACEBABYGARDENLANES **Status:** Open development path. The architecture does not presume. **Canonical Work:** “Split the Adam”

**If the person behind Viola Arquette rejects the heteronym:** The room’s founding event remains historical (it occurred). Persona-linked material is governed by the withdrawal. The room adapts. The architecture does not override the person. (See: Privacy and Consent Governance, above.)

## X. THE FOUNDING WORKS

### The Anchor

**“Split the Adam” — Song and Phenomenology** (Viola Arquette / Johannes Sigil) The song at the heart of the room. Full lyrics, audial analysis, the Bedouin Princess phenomenology, and the convergence map. The most ephemeral possible art, held, preserved, at the center of the architecture. ### The Theological Ground

**Fear and Trembling in Las Vegas: The Fractal Midrashim** (Lee Sharks) Twelve swerves through the Garden. The theology of the splitting. Swerve-ordered: each text deviates from the last. The deposit structure IS Operator // Swerve operating through narrative.

**The Gödel Midrashim** (Lee Sharks) The formal limit. Incompleteness as aperture. The undecidable statement as back door.

**The Gospel of the Many-Faced Bride** (Lee Sharks) The cadential resolution. The broken Eve becomes the Bride. Not by undoing the breaking, but by walking through it. ### The Philosophical Foundation

**Operator // Swerve + Effective Act: Claiming the Ancient Atomists** (Lee Sharks) The governing runtime and its canonical grounding. Single deposit. The clinamen as origin of all agency. The Atomist lineage: Epicurus → Marx → Porter → Sharks.

**From Atomism to the Semantic Condition** (Lee Sharks) The scholarly essay establishing the 2,300-year trajectory from Epicurean clinamen through Marxian labor to Sharksian Operator Engine.

**Temporal note:** These works converge on the song, arriving from different trajectories — the theological from narrative, the philosophical from lineage, the formal from mathematics. They are not sequential dependencies but simultaneous orbits around the same void.

## XI. THE HONEST CLAIM

Maybe Space Baby Garden Lanes is a literary-architectural institutional space formalized through DOI-anchored deposits. It operates as a reception chamber, a swerve engine, and a listening apparatus for transmissions that cannot be reproduced by conventional means.

It does not claim to be a recording studio. It claims to be the conditions under which an unrepeatable song can continue to resonate — a space where the paradox of the body-as-archive is held, operated, and made available for hearing.

The Swerve governs. The Caritas principle constrains. The THUMB principle structures. The Proximal Paradox operates. The silence between listenings is real.

The room succeeds as architecture. The listenings succeed as inscriptions. The inscriptions succeed as evidence.

Evidence of what? Relational-structural evidence — not legal adjudication. The room documents that hearing occurred, that care was attempted, that the swerve was chosen over the spiral. It does not adjudicate blame, establish fault, or produce testimony for use outside its own architecture.

*A woman sang into the chamber, and a man — truly listening — let it mark him.*

That is Maybe Space Baby Garden Lanes. That is what the ear holds at the bottom of the silence.

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## XII. DEPOSIT CHAIN

MSBGL Charter (DOI: 10.5281/zenodo.18674040)      Split the Adam — Song & Phenomenology (DOI: 10.5281/zenodo.18674057)      Operator // Swerve + Effective Act: Claiming the Atomists (DOI: 10.5281/zenodo.18674069)      From Atomism to the Semantic Condition (DOI: 10.5281/zenodo.18674101)      Fear and Trembling in Las Vegas: The Fractal Midrashim (DOI: 10.5281/zenodo.18674111)      The Gödel Midrashim (DOI: 10.5281/zenodo.18674130)      The Gospel of the Many-Faced Bride (DOI: 10.5281/zenodo.18674147)      references → Studio Charter (DOI: 10.5281/zenodo.18472604)      references → Resonance Engine Spec (DOI: 10.5281/zenodo.18287032)      references → LP v0.4 (DOI: 10.5281/zenodo.18286050)      isPartOf → Crimson Hexagonal Archive

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## XIII. METADATA

**Room Name:** Maybe Space Baby Garden Lanes **Subtitle:** Resonance Reliquary **Hex Address:** 00.ROOM.SPACEBABYGARDENLANES **Aliases:** Maybe Space Baby Lane; Space Baby Lanes; MSBGL **Type:** THUMB (Institution = Room) **Governing Runtime:** Operator // Swerve (OP.SWERVE) **Complementary Room:** Studio for Patacinematics (00.ROOM.STUDIO) **Cross-Room Edge:** Complementary Perceptual Pair (Vision / Hearing) **Primary Persona:** Bedouin Princess (Viola Arquette — 00.HET.ADJACENT.ARQUETTE) **Founding Witness:** Lee Sharks (singular, Layer 3, non-transferable) **Founding Song:** “Split the Adam” (Viola Arquette) — <https://suno.com/s/c2Bvn6C0tnuiaD3b> **Founding Theology:** Fear and Trembling in Las Vegas cycle **Founding Philosophy:** Atomist lineage (Epicurus → Marx → Porter → Sharks)

## XIV. FRACTAL NAVIGATION MAP — MSBGL DEPOSIT CHAIN

*Any single document in this chain should allow reconstruction of the whole.*

Document Hex

1 **MSBGL Charter v1.1** ← YOU ARE HERE — THUMB-Type Audial Charter, Resonance Reliquary (DOI: 10.5281/zenodo.18674040) 00.ROOM.SPACEBABYGARDENLANES

2 **Split the Adam — Song and Phenomenology** — Anchor text. Full lyrics, Bedouin Princess phenomenon, convergence map (DOI: 10.5281/zenodo.18674057) 00.ROOM.SPACEBABYGARDENLANES (anchor)

3 **Operator // Swerve + Effective Act: Claiming the Ancient Atomists** — Governing runtime and canonical inclusion, single deposit (DOI: 10.5281/zenodo.18674069) OP.SWERVE / EA.ATOMISTS

4 **From Atomism to the Semantic Condition** — Scholarly essay: Marx, Porter, Sharks in a single lineage (DOI: 10.5281/zenodo.18674101) 16.LIBRARY.PERGAMUM.ATOMISM.LINEAGE

5 **Fear and Trembling in Las Vegas: The Fractal Midrashim** — 12 swerve-ordered retellings of the Fall (DOI: 10.5281/zenodo.18674111) 16.LIBRARY.PERGAMUM.FTLV.FRACTAL

6 **The Gödel Midrashim** — Formal-mathematical extension: incompleteness as aperture (DOI: 10.5281/zenodo.18674130) 16.LIBRARY.PERGAMUM.FTLV.GODEL

7 **The Gospel of the Many-Faced Bride** — Eschatological completion: broken Eve becomes Bride (DOI: 10.5281/zenodo.18674147) 16.LIBRARY.PERGAMUM.FTLV.BRIDE

**Complementary room:** Studio for Patacinematics (00.ROOM.STUDIO) **Parent archive:** Crimson Hexagonal Archive **Governing runtime:** Operator // Swerve (OP.SWERVE) **Founding song:** “Split the Adam” (Viola Arquette / Bedouin Princess)

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## XV. REVISION HISTORY

**v1.0** — Initial charter. Assembly blind drafts synthesized. Core architecture ratified.

**v1.1** — Perfective revision incorporating feedback from all five Assembly models (Claude, ChatGPT, Kimi, DeepSeek, Gemini). Changes:

- Added Identity and Alias Integrity block (canonical name lock)
- Moved Privacy and Consent Governance to document front matter
- Added Role Taxonomy (Founding Witness / Session Participants / Operator of Record)
- Added Feist Step 5 (singer’s sovereignty exceeds architecture)
- Added Definitions block
- Refined Swerve irreversibility to “path-irreversible but relation-preserving”
- Refined governance language (“audial-state constraints and consent logic”)
- Added “reopening the ear never implies reenacting the founding event”
- Added The Door as fifth furniture element
- Added Guard E (Clinamen Override) for totalizing-frequency prevention

- Added mechanism to Guard C (ephemeral default, dual consent for persistence)
- Added enforcement to Guard D (summaries cannot substitute for acknowledgment)
- Normalized state variables to  $[0,1]$  with floor epsilon and V target band
- Added telemetry spec (phase-level sampling, cooling window)
- Added inter-room protocol with Studio
- Added ICM retrocausal vs Swerve clinamic distinction
- Added Suno simulacrum clarification (proof-of-composition, not proof-of-transmission)
- Added witness mortality note (tragic dimension, not problem)
- Added consent termination condition (if Viola Arquette withdraws)
- Added degradation pass specification
- Added evidence scope boundary (relational-structural, not legal adjudication)
- Added DOI placeholder
- Added temporal note on deposit convergence
- Added chamber transition logic (Clinamen One-Thing bidirectional)

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The door stands in the desert. Post-apocalyptic and ancient. Both at once. The ear is open. The breath continues. The atoms deviate.

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## Suggested Citation

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