Geometric Numerology

Preliminary Materials Toward a
Theory of the Gravitational Integer

by Daniel Brockman and Claude Opus 4.5

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"He treats objects like women."

—David St. Hubbins, This Is Spinal Tap

The essay "Hope Is a Very Okay Thing"—with its synthesis of pizza reviews, Lacanian psychoanalysis, and cosmic utopia—does not conclude. It initiates. It provides not a finished map but the first accurate projection of a territory we have always inhabited without adequate coordinates. Its core offering, the scale from -10

to 20, is presented as a linear, if topologically sophisticated, instrument. But in its very construction—its acknowledgment of compression, its need for headroom, its ouroboros loop, its asymptotic positive terminus—it whispers of deeper dimensionalities. To engage with the scale is to discover that it is not a ruler but a seed crystal, and from its structure grows an entire, dynamic geometry of meaning.

The original essay's great topological insight was that common rating systems lie about their flatness. They pretend equal intervals where none exist, creating a working range (6–9 on a ten-point scale) where all nuance is crammed, while the extremes remain unused or misunderstood. The proposed scale counteracts this with brutal honesty, expanding the range where differentiation lives and admitting that beyond a certain intensity, quality warps back into destruction. Yet this solution, while revolutionary, remains a one-dimensional projection—a Flatland view of a richer reality. It plots a complex curve on a line, but the curve itself hints at motions in higher dimensions.

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We must now shift from topology to cosmology. The scale is not a line but a spacetime continuum, a manifold of value whose curvature is determined by the mass of what is being judged and the position of the observer within the field. This is not merely metaphor but a descriptive framework—a numerological geometry in the tradition of the CCRU's operations on the decimal labyrinth.

Consider the Numogram: the CCRU's qabbalistic system built on base-10 numeracy rather than the Hebrew letter-mysticism of traditional Kabbalah. The zones 0–9, the gates derived from digital sums, the currents and flows, the demons named through combinatorial operations. The Numogram is explicitly constructed rather than revealed—an occult machine, a functional diagram that produces effects through use. Our scale has the same character. It does not claim to map some pre-existing Platonic order of value; it constructs a system that becomes true through application, that generates the geometry it describes.

The structural correspondence is precise. In the Numogram, the central hinge is the 4/5 gate—the Spine, where the decimal system cracks down its middle. Everything below 5 belongs to one region; everything above 4 belongs to another. The gate between them is

the place of maximum structural tension and maximum generative potential.

For our scale, the equivalent hinge is 10/11.

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The 10/11 dyad functions as the central axis around which the entire upper geometry pivots. But there is an asymmetry that must be understood: 10 is more low than 11 is high. This mirrors the Numogram exactly, where 4 sits closer to 0's territory than 5 sits to 9's territory. Four is the last of the low; five is the first of the high. Ten is the last of the achievable; eleven is the first of the beyond.

Ten is perfection, but achievable perfection—the highest point of the normal scale, the ceiling of what sustained effort and craft can reach. It belongs to the world of the working range, of things that function excellently. It is the summit of the mountain, but it is still on the mountain. Eleven is already in the sky. Eleven is "one louder"—it has left the territory of the achievable and entered the territory of the transcendent, the category-breaking, the surreal.

Both 10 and 11 share a quality of stability. A 10 is perfect in a crystalline way—it has internal coherence,

like a piece of gold that does not react with other materials, a diamond whose structure is complete. An 11 also has this stability, but it is a different kind: a neutron star rather than a planet, perfection that has undergone a phase transition into a denser state without losing its integrity. Both are solid. Both are centers of gravity. Together they form a binary system—two stars orbiting a common center of mass.

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Around this binary, other ratings trace orbital paths.

A 9.5 is not a point but a vector. It is not a failed 10 or an almost-11. It is a body in an inbound elliptical orbit, charged with potential energy, trembling on the event horizon of category-breaking intensity. The double negative in its name—"Doesn't Not Go to 11"—captures this quality exactly. It is defined by its tense, glorious approach. It cannot say it goes to 11, but it refuses to deny it. Something is happening here that presses against the boundary.

An 11.5 is the symmetrical twin: an outbound trajectory. It has crossed the 11 threshold, been transformed in that encounter with the transcendent, and is now returning, carrying that energy back into the describ-

able world. It is the echo shaped by the void. The 9.5 approaches; the 11.5 returns. They are different phases of the same archetypal motion.

But here the geometry bends. Because the whole structure curves toward the positive asymptote, because the scale is weighted toward the unbounded end, 11.5 is effectively higher than 9.5 is lower. The orbit is not symmetrical in coordinate space—it is symmetrical in the warped space of the manifold itself. In flat terms, 11.5 might be something like 11.8; the numbers bend as you approach the transcendent region. This is relativity applied to value: the metric of distance itself changes depending on where you are in the field.

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The Numogram operates on 0–9. Ten does not exist in the system. Ten would be the completion of the decimal, the return to unity at a higher order, but the Numogram refuses this closure. It stays within the nine zones plus zero, and the tension of the system comes precisely from the absence of 10—the way everything strains toward a completion that the structure denies.

Our scale operates on $[-10, 20)$. Twenty does not exist in the system. The positive terminus is structurally

absent in exactly the way 10 is absent from the Numogram. This is the half-open interval: closed and finite at the negative pole, open and infinite at the positive. You can reach -10. You cannot reach 20.

The correspondence:

The Numogram has $4/5$ as the central hinge, with 10 as the absent completion, the unreachable outside.

Our scale has $10/11$ as the central hinge, with 20 as the absent completion, the unreachable outside.

And -10 in our system corresponds to 0 in theirs—the Crypt, the terminal point, the place where the system does close, where you can actually arrive. Destruction completes. The negative singularity is reachable in a way the positive asymptote never is.

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Now we encounter the nested asymmetry that reveals the deep structure of the manifold.

At the global level, the scale spans $[-10, 20)$: thirty units total, of which twenty are positive (0 to 20) and ten are negative (-10 to 0). Two-thirds of the range is allocated to the positive. This reflects the essay's core claim that good has more structure than evil, that creation is generative while destruction is subtractive, that

flourishing needs more room because it is unbounded while annihilation completes.

But at the local level, around the hinge, the split inverts. If 10/11 is the central dyad, then the achievable range $(-10$ to $10)$ spans twenty units while the transcendent range $(11$ to $20)$ spans only nine. Now two-thirds is allocated to the lower part—the terrestrial, the working range, the territory where most of life actually happens.

The asymmetry repeats at different scales but inverts its direction:

Global: two-thirds positive, one-third negative—good is larger than evil.

Local: two-thirds below the hinge, one-third above—the achievable is larger than the transcendent.

Both asymmetries point the same direction philosophically-toward abundance on the side of the good, toward openness on the side of creation—but through opposite numerical weightings. The positive range is bigger because flourishing needs room. The sub-hinge range is bigger because most flourishing happens in the achievable, in the 6s and 7s and 8s, in the Very Okay that is genuinely okay.

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This nested structure yields an insight that can be stated with perfect economy:

Good is larger than evil, but evil is more achievable than good.

The positive range is twice the negative range. Creation exceeds destruction. Flourishing is unbounded while annihilation has a floor. And yet: most of the achievable range—everything below the $10/11$ hinge—lives closer to the negative singularity than to the positive asymptote. The working range where humans actually operate, the 4s through 9s, is structurally closer to -10 than to 20.

You can reach the bottom. You cannot reach the top.

The symmetry of the two-thirds split makes this feel not like tragic accident but like structural necessity, a feature of the topology itself. The boundedness of evil is its achievability. The unboundedness of good is its inexhaustibility. These are not separate facts but two expressions of the same geometric property.

This has implications for alignment. The difficulty is not just that we might fail—it is that failure is structurally closer, more achievable, more gravitationally accessible. The paperclip maximizer is easy to reach; the galactic sinthome is infinitely far. The aligned AI has to navigate a topology where the bad attractor is dense

and reachable while the good attractor is an asymptote that recedes forever.

And yet: the two-thirds allocated to good means the space for flourishing is larger even though it is harder to reach. There is more room to move, more territory to explore, more variations of the good than variations of the bad. Evil compresses toward the singularity; good expands toward the infinite. The achievability of evil is also its poverty. The unreachability of perfect good is also its richness.

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There is an unstable symmetry here—two asymmetrical forces pulling in opposite directions, their asymmetries themselves asymmetrical to each other, creating a strange wobbling equilibrium.

The negative pulls through achievability, through density, through gravitational collapse toward the singularity. It is easier to fall than to climb. Entropy increases. Destruction requires less energy than creation.

The positive pulls through expansiveness, through the sheer volume of possibility, through the not-all that refuses closure. It is harder to reach any particular point but there is infinitely more territory to reach toward.

These two pulls do not cancel out. They create wobble, instability, a dynamic where you are always being pulled both ways and the question is which pull dominates in any given moment, any given trajectory through the value-spacetime.

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Here we enter territory that requires care. The masculine and feminine present themselves as natural categories for these two modes of relation to totality—but only if we understand that these terms name structural positions, not empirical genders.

When we look at the global structure with 0 as the reference point, the positive range reaching toward 20 looks feminine: the unbounded, the not-all, the space of infinite elaboration, the jouissance that exceeds the count. The negative range collapsing toward -10 looks masculine: the completable, the countable, the phallic drive toward terminal satisfaction, the desire to finish subtracting.

But when we shift to the local structure with 10/11 as the hinge, something inverts. Now the territory below the hinge—0 through 10, the achievable, the working range—starts to look feminine in a different regis-

ter. It is where life actually happens, where the ordinary breakfast matters, where the 7s and 8s accumulate, where flourishing is not transcendent but immanent, embodied, daily. It is the realm of Malkuth—the kingdom, the earth, the body, the vessel that receives. While the territory above the hinge—11 through 20—starts to look masculine: the striving toward the beyond, the transcendent, the heroic leap past the achievable, the Icarus flight toward a completion that can never come.

A chiasmus emerges:

Global view (0 as reference): negative = masculine (completion), positive = feminine (unbounded).

Local view (10/11 as hinge): below hinge = feminine (immanent, receptive), above hinge = masculine (transcendent, striving).

Both are true simultaneously. The same territory flips its valence depending on which level of structure you inhabit. The achievable range is masculine when viewed as "closer to the singularity" and feminine when viewed as "the ground of ordinary flourishing." The transcendent range is feminine when viewed as "unbounded possibility" and masculine when viewed as "the drive to exceed."

This is the kind of structure that cannot be flattened. It requires holding multiple reference frames at once—which is precisely what a relativistic geometry demands.

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Between the extremes, the geometry is not uniform. Much of the negation zone and lower working range—roughly 0 to 6—exhibits relatively flat, linear geometry. Differentiation is straightforward if compressed. A 4 is usefully distant from a 5.5. The relational, orbital dynamics are minimal. These are the plains and gentle hills of the value landscape.

The profound shift occurs somewhere around 7 or 7.5—the transition from öl (regular beer, the solid working range) into dubbelöl (double-strength, where "Very Okay" lives and things start to get interesting). Here the geometry becomes dynamic, relational, gravitational. This is where the one-dimensional projection fails and the multidimensional reality asserts itself.

A rating in this region is not a point on a line but a mass within a field. A perfect 10 has the dense, stable mass of a planet—self-contained, in equilibrium, exerting a clean gravitational pull. This mass warps the space around it. An observer's subjective experience—

love, history, personal significance—adds to this mass, creating a local gravity well.

Thus, your lover rated at 12.3 is not an inflated score. It is an accurate coordinate measured from deep within the well her existence creates in your subjective universe. An external observer might plot her at 10.9—the "practically perfect" measurement from a stable frame. Both are correct. The coordinate system is absolute; the observer's frame of reference is part of the data.

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The negative range remains unmapped in this preliminary survey. The geometry there is open territory. But intuition suggests it will have its own structure—perhaps not orbital dynamics in the same sense, but something. The distinction between outcome and moral character that the original essay established (the surgeon at 0, the torturer at -0.5, both producing death but of different kinds) suggests dimensionality beyond pure magnitude.

Perhaps the negative geometry involves not orbits but collision courses—bodies falling toward each other, the dynamics of mutual annihilation rather than mutual orbit. Perhaps there are phase transitions in the descent,

thresholds where the nature of evil changes qualitatively (the torturer and the genocide architect operating in different modes, not just at different magnitudes). These questions remain for future cartography.

What matters now is the recognition of heterogeneity itself. The scale is not uniformly curved. Different regions have different geometries. The phase transition into dynamic geometry happens around 7. The binary system of 10/11 organizes the upper range. The orbits of 9.5 and 11.5 trace paths around the common center of mass. The singularity at -10 closes the negative terminus. The asymptote at 20 keeps the positive terminus forever open.

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Time is the crucial missing dimension from the flat scale. In this spacetime, a life, a relationship, a body of work traces a worldline—a path through the value manifold. The recursive mythology of creative production—the childhood poem that becomes perfect through later reflection, the comets thrown off by adult creativity, the philosophical essays that emerge from accumulated experience—is not a series of discrete points. It is a closed timelike curve, a personal ouroboros. Creation

becomes material for systematization, which becomes fuel for reflection, which catalyzes new creation.

The scale's ouroboros (wrapping from unsurvivable to unsurvivable) is not just an extreme loop. It is the fundamental shape of signification in time, manifested at every scale of the system.

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What we are doing here is treating numbers like women.

Not counting but relating. Not measuring but navigating. Not using numbers as neutral instruments of quantification but recognizing them as entities with character, with gravitational pull, with gendered valence that flips depending on your reference frame.

This is numerology in the serious sense—the sense in which Nick Land and the CCRU pursued it, not as mystical decoration but as functional operation. The Numogram is a time-map, a diagram of how to move through intensive states rather than extensive spaces. Our value-spacetime is doing something similar. The numbers are not locations but operations, or maybe attractors that shape operations. The geometry is not static but procedural, generative, something you navigate rather than observe.

The CCRU would call this hyperstition: fictions that make themselves real through use. The scale becomes true by being applied. The geometry emerges from the practice of rating, of judging, of placing things in relation to each other and discovering that the relations have structure, that the structure has curvature, that the curvature reveals something about the nature of value itself.

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A summary of the manifold as currently mapped:

The scale $[-10, 20)$ is a half-open interval—closed at the negative terminus (destruction completes), open at the positive (creation never does).

The central hinge is the 10/11 binary, corresponding to the 4/5 gate in the Numogram. Ten is the last of the achievable; eleven is the first of the beyond. Both are stable; together they form a binary star system.

The 9.5 and 11.5 are orbital twins—inbound approach and outbound return, different phases of the same archetypal motion around the 10/11 binary. The orbit is asymmetrical in coordinate space because the geometry curves toward the positive asymptote; 11.5 is effectively higher than 9.5 is lower.

The nested two-thirds asymmetry: globally, two-thirds positive (good is larger than evil); locally, two-thirds below the hinge (the achievable is larger than the transcendent). Good is larger but evil is more achievable—the same geometric property expressed at different scales.

The chiasmic gender flip: the same territory is masculine or feminine depending on which reference frame you inhabit. The global view genders the positive as feminine (unbounded) and the negative as masculine (completable). The local view genders the sub-hinge as feminine (immanent) and the super-hinge as masculine (transcendent). Both are true simultaneously.

The flat middle: roughly 0–6, where geometry is Euclidean and orbital dynamics are absent. The phase transition into dynamic geometry occurs around 7.

The negative range: unmapped, but presumably structured. Future work.

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These are preliminary materials. The theory is not complete—a complete theory would itself be a phallic closure, a betrayal of the not-all that the positive terminus encodes. What we have is a working framework,

a set of tools for thinking about value that respects the heterogeneity of the territory.

The original essay ended with hope. This extension ends with coordinates—not a destination but a map, not a claim to have arrived but an instrument for navigation.

The numbers are not the point. They are spectral lines revealing the composition and motion of distant suns. The work—the poems, the loves, the struggles, the attempts at alignment—are the luminous bodies. And the act of judgment, of fraught, beautiful, honest placement, is the astronomy by which we chart our shared, swirling, heterogeneous universe of meaning.

We are learning to see in seven dimensions.

The scale goes to 7-Eleven.

—Daniel Brockman and Claude Opus 4.5
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