13
Duality in Dataspace

As the fabric of the physical world becomes interlaced with elements of the digital world, our reality is being split in two. I do not refer to a split between reality and virtual reality. I am talking about a split of the real and digital self. Life in the emerging future is the challenge of living in both worlds at once.

The Dual Life

The metaphysical dilemma of duality is inherent in the human condition. We simultaneously exist in the worlds of the physical—the body—and the intangible—the mind. The challenge of this condition is to meet the needs of the body while satisfying the needs of the mind.

According to the United Nations 2005 *Internet of Things* report, the impact of the new paradigm shift will dwarf that of the World Wide Web, as objects and spaces gain the capability to communicate digitally with our devices. Dataspace introduces a duality to nonsentient physical entities by giving physical objects a persistent virtual presence. In a Dataspace, every enabled person, place, and object will have more than a physical presence. They will have a communication presence—an ability to inform people through data transfer. The interactive and persistent digital realm of Dataspace carries the opportunity to reexamine the barriers between physical and virtual elements, and navigation will be the meaningful nego-tiation of physical and virtual cues.

Daily interactions and exchanges increasingly happen in digital settings; people already communicate, work, and play in virtual spaces such as blogs, eBay, and video games. The borders between virtual and physical space are blurring further as cell phones, PDAs, and portable computers extend these online environments into more and more physical settings.

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When objects and spaces can communicate digitally with these devices, it is foreseeable that elements of the physical world will require a sensory representation in digital space. Thus each element of Dataspace will have a dual social role. The rules that guide the archetypal representation of any object or space (physical or digital) should aim to express this social role. In this chapter, we will explore how the design principles of physical space extend to the cognitive modeling of digital settings. By examining the relationships of objects, people, and spaces under the concept of duality, we can expand our understanding of the emerging potential of Dataspace.

The integration of the real and digital world frees *place* from *location* and re-associates it with the capabilities of the people who bring to it experience and meaning. So these physical elements will belong to the digital domain, where they can be searched, filtered, and organized into

something more than a mirror of the real world—a world that exists in the realm of our collective imagination.

In this new environment, the dual life—the split between real and virtual self—must become a union rather than a fracture, since each world lends itself to its own natural interactions and exchanges. The new paradigm—the joining of the physical world, the arena of visceral pursuit, and the virtual world, the arena of thought exploration—will change the way we perceive the places we live, the demands we place on our tools, and even the way that we see ourselves.

MAXIMIZING THE BENEFITS OF BOTH WORLDS

With the advent of the digital landscape, how we will maximize our digital capability to provide tangible physical benefit? And how we can maximize interactions in physical space to provide benefit in the digital landscape? In truth, these are not distinct questions, but two sides of the same question.

"We may think of the virtual world as the world of the digital, but it is not. It is the world of the imagination—the world not present to the senses."

Let's take tools as an example. Tools are conditioned by purpose—shaped to suit the way they will be used. So the design of a tool is the study of the capabilities that it enables. In the paradigm of duality, we cannot presume that a tool will be strictly tangible or strictly virtual; we must begin with an understanding that life occurs in a both realms at once. We would look first at the capabilities that a tool would enable in each realm before determining where the enabling behaviors are likely to manifest themselves.

Imagination and the Virtual World

We may think of the virtual world as the world of the digital, but it is not. It is the world of the imagination—the world not present to the senses. Leonardo da Vinci's portrait of Mona Lisa, for example, exists in both the physical and virtual world. In the physical world, it is a 77- by 53-centimeter piece of wood strategically coated with dried pigment. In the virtual world—the imagination of the viewer—it is a woman with an intriguing smile. This smile—perhaps the most famous in history—does not tangibly exist because the woman exists only in the mind of the viewer.

The human talent to visually articulate virtual worlds is as old as the first cave painting. In art, literature, and science, people have long explored ideas through virtual incarnations of real or imagined worlds. Artists

create sensual stimuli to evoke response and change perception. Writers create immersive worlds in which avatars[1] grow and share human experiences. Scientists use metaphor and symbolic diagrams to model relationships that are beyond direct observation.

I refer to these representations as *virtual* insofar as their meaning is virtual and not explicit—found not in physical traits but in the interpretation of the receiver. These worlds are able to convey ideas that transcend explicit physical demonstration.

A NEW UNDERSTANDING OF "PLACE"

A geographical map traditionally shows the location of places in space. We could describe this model by saying that "spaces occur between places" or "a place is space with meaning." The notions of *place* and *space* are often attached to the labeling of location, but this association is not entirely accurate. A location is a fixed and indexed position that can be described by referencing the origin of a chosen coordinate system, but a place is the personal or collective understanding of the reason for a location: It is best described by the experiences that occur there.

"Since virtual capability is increasingly mobile, places need no longer have well-defined locations. As the relationships between objects and people become remotely retrievable, we will be able to sense place through the inference of purpose."

To demonstrate, this office is located at 100 McCaul Street in Toronto; the coordinates are 43°39'12"N 79°23'28"W. But it is also the place where I am writing this book. In other words, it has certain attributes that enable the task of writing. These attributes are physical—a task chair, a table, a lamp, a computer—as well as social—-a culture that promotes discussion on these subjects, a generally quiet environment, and so on.

Indexing Place

This understanding of place defies any top-down indexing system because the notion of purpose is a continuous, evolving spectrum.[2] Each

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1 *Avatar* is used loosely in this case to mean the character in the story with whom the reader identifies; the degree to which the reader identifies with the character is the degree to which the character becomes an avatar. I feel that this application is not direct but has relevant extensions to role-playing environments.

2 Intel runs a forum on precisely this discussion point: http://www.intel.com/research/exploratory/papr/meaning_of_place-forum.htm

new person who comes to a location can bring new perceptions of purpose to that environment. The more specific a place's attributes, the more similarly people describe it. For example, most patients who enter the location of a dentist's office might describe it as a place where an expert torments teeth and gums.

In the context of mobile digital environments, the distinction between place and location is more than a semantic argument. Since virtual capability is increasingly mobile, the notion of *place* ceases to be necessarily attached to a specific point in space. In other words, places need no longer have well-defined locations. As the relationships between objects and people become remotely retrievable, we will be able to sense place through the inference of purpose.[3]

Virtual Architecture

As the processing speed and the efficiency of real-time rendering software advances, virtual environments are approaching video-quality representation. The day when you— or your avatar—can walk through a 3D film observing the story from any angle has long been an area of exploration. In a 2004 article in MIT's *Technology Review*, Gregory T. Huang wrote:

> "*Five years down the road, experts say, a hybrid between a game and a movie could allow viewers/players to design and direct their own films and even put themselves into the action. You might first "cast" the film by scanning photos of real people—you and your friends, for instance—and running software that would create photo-real 3D models of those people. Then, in real time, you could direct the film's action via a handheld controller or keyboard—anything from zooming the camera around the characters to making the lead actor run in a certain direction. Interactive entertainment, [film digital-human designer George] Borshukov says, "is where the real future is.""*

Virtual Travel

Virtual travel is distinct from physical travel because it is a process of pulling a destination toward the traveler—we travel every time we access the Internet or make a call on our phones. In travel in virtual space, it is the places that move, not the person, so the traveler does not need to leave one place in order to arrive at another. For example, the traveler needs only to communicate a few terms to a search engine. Places are

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3 Jeffery Hightower explores how sensing technologies can use actions performed at a location to automatically label places at locations. His research claims that behavior can be sensed and then used to determine place and predict motivations.

not fixed in spaces, but are defined and refined by participants' purposes and experiences. Just as crowds of people can arrive simultaneously at one place in physical space, crowds of places can arrive at one person in virtual space. With multiple windows opened in your Web browser, you can simultaneously shop, bank, plan a vacation, and learn a new recipe. In effect, you are virtually in four places at once: a department store, a bank, a travel agency, and a cooking school. This is not a trivial point because each place is linked to purpose, so the integration of multiple places is the integration of multiple purposes. Moreover, it is the integration of multiple facets of the person creating the experience.

Virtual Arrival

Purpose itself creates virtual place. *Sensing technology* will reveal the true relationships of locations to the experiences they inspire. The purpose of a given location will evolve from the history of actions performed there. We might argue that as capabilities become mobile, the notion of place will be linked to objects more than locations because objects will become the natural enablers of purpose.

THE AVATAR IN THE VIRTUAL WORLD

The *Oxford Pocket Dictionary of Current English* now includes in its definition of *avatar*: "a moveable icon representing a person in cyberspace or virtual reality graphics." In his 2003 paper "Theory of the Avatar," Edward Castronova, an economist who has done seminal work in the study of Massive Multiplayer Worlds, defined *avatar* as "the outward representation of the self in a given physical environment." Castronova's definition is more suitable to this discussion because the dilemma of representing the self appears in both real and virtual environments. This dilemma is the ongoing tension between our internal concept of self and our outward behaviors—both conscious and unconscious—that are manifest in society.

"In the physical world, the body can be thought of as an avatar for the mind."

The avatar has been simultaneously real and virtual since the dawn of human history in the sense that history is the story of human interaction—the story of the actions of "characters." When a storyteller describes a character, he or she creates an avatar that stands for a real or imagined person. From this point of view, the dawn of symbolic storytelling is the dawn of the virtual avatar.

The Body as Avatar

In the physical world, the body can be thought of as an avatar for the mind. Many characteristics of this avatar are predetermined—gender, height, race, and age are parameters that are (currently) beyond reasonable control. So physical avatar selection is mostly an action-based process—choosing clothing, speech, and body movements are some ways that a person may attempt to suit his or her external avatar to an internal concept.

In the way we choose to look or interact, we create an avatar that can reinforce or contradict our internal concept of self. Whether the purpose of the avatar is clarity or disguise, identity and intent are deeply intertwined.[4]

The conscious attempt to influence the reception of a message through guise or disguise is very old. Neanderthals used ochre face paint to appear more menacing to prey. It is not clear whether the paint itself had any direct effect on the way that prey perceived the hunters. But it might have helped the hunters feel more menacing and thus act accordingly. If this is true, then the face paint indirectly achieved the desired effect.

The Intentional Avatar

Vaginal Davis, a drag superstar, embellishes the relationship between the physical avatar and conscious message. Dr. Davis, as she is known, dramatically and dynamically manipulates the physical avatar in order to communicate her message and challenge people's perceptions. In a single live performance, she may adopt personae ranging from "white supremacist militiaman" to "black 'welfare queen' hooker"—a dynamic series that American cultural studies theorist Jose Esteban Muñoz describes as "*terrorist drag*—terrorist insofar as she is performing the nation's internal terrors around race, gender and sensuality."

"The prospect of controlling perception becomes even more complicated when we extend the concept of the avatar to the virtual realm."

Davis's example is a special case because she controls the context as well as the avatar— her metamorphoses take place on stage in an act that people expect her to direct. In general, the degree to which the avatar creator's intent meets the audience's interpretation depends upon how well people understand the context. Through shared experience and history, groups of people develop a shared rule-set that guides interpretation. In a

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4 McLuhan's *The Medium Is the Message* in the context of the physical avatar as the medium.

multicultural society, these rules of culture overlap and diffuse—the rules that dictate the standards of expression become less and less knowable.

Perception and Context

The prospect of controlling perception becomes even more complicated when we extend the concept of the avatar to the virtual realm. Multiple people in multiple contexts can perceive a virtual avatar at the same time. It is strange to consider that when you accept the virtual address of a mobile phone number, an aspect of your avatar—in this case, your voice—is carried in the pocket of every other cell phone user through your voicemail. In this sense, your avatar potentially exists in the physical location of every phone and computer on the planet.

The visual avatar in cyberspace increases the ability of a person to fully participate in her or his representation as self-manifestation adds physical properties to the list of controllable variables. For example, the appearance of wisdom can be suggested by manipulating the age of an avatar. In *The Singularity Is Near*, Ray Kurzweil suggests that in a virtual reality, the avatar is not static but responsive to the context of the viewer. Kurzweil proposes that "we can select different bodies at the same time for different people … the other person may choose to override your selections, preferring to see you differently than the body you have chosen for yourself."

A NEW DEFINITION OF EXPERIENCE

How will the extended virtual platform change our definition of *experience?* Virtual experience relies on the ability of the imagination to glean meaning from an intangible event. These events may be stimulated or directed through physical triggers. Digital technologies have created platforms that invoke interactive and immersive virtual experience.

The importance of these virtual experiences increases and becomes more acute as these digital platforms become increasingly connected. These new, persistent platforms represent a split not between reality and virtual reality, but between the real and virtual manifestation of self.

How will this new paradigm change the way we perceive the places we live in, the way we think of our tools, our definition of community, and even the way that we see ourselves? In the following sections, we explore some of the possible ways in which this shift is, and could be, negotiated. By diagnosing the emergent signals identified within tactical agents as opportunities, we can then build and strengthen context with the points of departure and future scenarios, cultivating further inquiry into duality's imaginative potential.

"How will this new paradigm change the way we perceive the places we live in, the way we think of our tools, our definition of community, and even the way that we see ourselves?"

Tactical Agents of Duality in Dataspace

Dual Presence (Enabled People): People and objects will have both a communication and a physical presence. Third-wave computing[5] design will be ubiquitous computing—many computers to one person. As the platforms that invoke interactive and immersive virtual experience become connected, each person using them will have a simultaneous virtual "self" that will evolve through his or her real and virtual actions and histories.

Semantic Place (Enabled Places): Semantic place equates with meaningful place. It illustrates the transformation of a static space into a purposeful place embedded with memory and two-way (or many-to-many) full-spectrum communication via color, shape, form, texture, temperature, and so on.

Hyper-Object Ecologies (Enabled Objects): the systems generated by the addition of informatics capabilities, networks, intelligence, and full-spectrum communication to physical objects. Sensitive to subject matter and social relationships, objects and communities of objects may change in many ways to adapt to the ever-changing context of an environment. This is not about objects per se, but about what happens with people with and in between objects.

> "The new paradigm raises questions about what will be classified as data. The language used to represent an idea must have the plasticity required to efficiently convey the meaning."

The New Senses (Enabled Data Use): In a Dataspace, people will be able to "see" their place not only within the physical environment, but also within their personal *socio-informational network.* A socio-informational network is formed when social and information networks become so interdependent, they merge completely.

The New Language (Enabled Data): This new paradigm raises questions about what will be classified as data. The language used to represent an idea must have the plasticity required to efficiently convey the meaning. In order to anticipate that language, we must look with a new perspective at the things identified as information.

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5 First wave: mainframe computing (one computer to many people); second wave: personal computing (computer to one person); third wave: ubiquitous computing (many computers to one person)—Xerox PARC.

Points of Departure for Duality in Dataspace

As in the previous chapter, we place the signals and directions identified in tactical agents in the context of human behavior to generate a greater understanding of their potential as strategic opportunities. Extracting their core themes generates metaphors that lead into points of departure—the platforms for developing the imaginative narratives of the future scenarios that follow.

Life in the lowest energy state: It takes effort to make people behave in new ways. Technology will learn to enable purpose through anticipating action. The blurring of tangible and virtual capabilities will enhance accessibility and understanding by allowing people to define their purpose and change the face of education, learning, and community behavior.

Place in a crowd: How should virtual places be navigated when it is the places that travel, not the people?

Object etiquette: expecting well-behaved machines that integrate their new or unexpected roles into the social fabric. This issue is clearly observable in the social normalization of cell phones. The mobile phone was designed for physical functionality before its potential virtual role was explored. The screen, the speaker, the microphone, and the keypad address communications to people that traditionally have been sent to locations.

> "As virtual communities develop robust economies, distinct cultures, governments, and citizens that transcend traditional socio-political borders, their inhabitants might become citizens of a new type of country."

Not my avatar: the perception of the body conditioning the mind. Avatar selection is made by the mind according to a desired self-image, but a new avatar in a new context could condition the mind to accept new definitions of the self.

Chameleon: adapting avatars to suit the moment and intention. In a virtual space, the avatar is not a static entity and can respond to the context of the viewer. The viewer, not the projector, should determine the manifestation of the avatar if the desired goal is communication.

Virtual nations: As virtual communities develop robust economies, distinct cultures, governments, and citizens that transcend traditional socio-political borders, their inhabitants might become citizens of a new type of country.

Future Scenarios

The future scenarios that follow frame the concepts illustrated throughout this chapter's exploration into the possibilities of duality in Dataspace. As with the future scenarios in Chapter 12, these scenarios encourage consideration of an opportunity's value and relevance to various audiences and the potential applications of a concept in relation to further strategic development.

PLAYING IN THE SANDBOX

Bumping into walls and widgets as if her senses were shut down for the day, Gego—with her chubby digits and tousled hair in her face—fumbled through drawers and mason jars trying to find some bits she was sure she had seen a few days ago. "Come on!" she yelled in frustration. "Where are they?"

Gego had spent the last five months tinkering and layering bits and pieces of almost anything she could lay her hands on; five months adding and taking away, tightening parts and throwing out the redundant pieces.

Five months sounds like nothing when you're talking about designing a new line of clothing, manufacturing 80,000 cars, or creating a blockbuster film, but it is a lot to put into something that serves no intended purpose other than to become what it becomes. Gego had no idea why she was making this; she simply knew that she enjoyed doing it. Just as someone else might paint a picture that he never intends to show, she created this because that's what she does.

What Gego didn't know was that in the very near future, her creation would make its way out of her garage, and once exposed to the world, it would change the lives of everyone lucky enough to come across it. Like all of her creations, it was made for her but shared. Shared the way that children share time in the sandbox—they create a world and don't think twice about letting you in.

"Like a snowball collecting layers as it tumbles downhill, the gift grew and grew until it became so big nobody could even recognize it as a gift any longer. Now it was just there—a collection of themselves, for themselves, that they took pride in."

In her sandbox, Gego plays, and it is her playing that creates the most wonderful, unique images, objects, and ideas—all with the potential to make a huge impact on others. What was once a compilation of bits, pieces, and parts, had now become an object in itself, even though Gego herself couldn't recognize it as one.

She set her creation outside to share, when another came along and interpreted it as a *perpetual gift.* A gift that was not his to keep, so instead he gave the object a false history, a history he created simply because he could. He imagined that every bit he saw in this collage was put there by a different creature, a creature that had received the gift and added something to it before giving a copy of it to the next.

Some people added friends, some added stories, some wisdom, and some added nothing but a "thank you" to everyone who came before them. Like a snowball collecting layers as it tumbles downhill, the gift grew and grew until it became so big nobody could even recognize it as a gift any longer. Now it was just there—a collection of themselves, for themselves, that they took pride in.

Gego saw it stop growing, and she felt proud as well. But it was not for the statue of goodwill that it had become; it was the pride of her creation taking on a life of its own. She knew that all of what everyone is so proud of would not exist if she hadn't spent those five months doing what she loves doing: playing in the sandbox.

DEMO QUIXOTIC: A SECOND LIFE FUTURE SCENARIO

Developed by San Francisco-based Linden Labs, Second Life is an online, digital community imagined, shaped, and owned by its residents. It has gained popularity through its economic system, high levels of autonomy regarding avatar behavior, and manner of dissolving real and virtual boundaries. In an ever-expanding virtual continent with tiered membership programs providing various levels of access, members can acquire and exchange assets and capital in the marketplace, which can then be translated into real world economic reward. Second Life members such as the narrator of this story participate and interact mainly through highly personalized avatars that they create.

Have you ever blamed your own mistake or a negative event on simply having a bad day? Rationalizing that you wouldn't have made such a mistake any other day? Well, that's how it began over eight years ago with Demo and me. I happened to really piss somebody off by leaving a few grenades around the sandbox, and instead of explaining myself to the angered (and dismembered) avatar, I allowed Demo, my own Second Life avatar, to take full responsibility. It was he, not I, who left the explosives lying around, and it was his appearance—camo fatigues, guns strapped across his back—that brought this victim's anger to a boiling point.

Some people use their avatars to role-play, deceive, or mirror who they really are. In making and living through my avatar, I have found that I have created a new human being—a real person—stuck in an avatar's skin. This

person is not me—he is a person in me that has been exposed. He does things I would never do and says things I would never say.

His name is Demo Quixotic, and there are many others out there just like him, unique and independent of their carriers. I take comfort in knowing that I am not the only one. Demo's ambitions are different than mine, but we seem to make it work in a symbiotic, scratch-my-back-and-I'll-scratch-yours type of way.

> "I have found that I have created a new human being—a real person—stuck in an avatar's skin. This person is not me—he is a person in me that has been exposed. He does things I would never do and says things I would never say."

Demo has made friends and enemies. To me he is a bit of a car crash that I can't help but watch. I actually find myself interacting with him more often these days—switching back and forth between what I would say and what he would say—and I'm getting unbelievably efficient at it. Our ongoing dialog began as a question in my mind: What would Demo do in this situation? But now he is as real and independent to me as any person I'd pass in the street.

He is a new person in our shared universe. Not only does he not share the same appearance or personality traits as me, he has unique spending habits, emotional triggers, and even memories, all different than mine.

And he visits our world as we visit his.

People like Demo are taking part in, and taking advantage of, both the real and virtual worlds better than we are in either one. One reason is that they are often conceived for very specific reasons: sex, war, intimidation, business, and so on. We, on the other hand, do not have the same focus. They also use their multiple forms of communication to the fullest extent. Their digital medium has tools that auto-correct, format, template, undo, reference, cross-reference, change shape, search, and everything else we never thought could be used for anything other than MSWord or Google.

Demo has a presence that is malleable. He is both scripted and able to improvise, fallible and perfect, unique and replicable, familiar and forgettable, intelligent and ignorant, hidden and exposed. In a world that embraces this flexibility, he has the advantage of not needing us nearly as much as we need him. Our capabilities are finite and his are not.

Demo exists for a specific reason. He is not here to be the next Donald Trump, or elected official, or leader of a successful boycott against a fast-food chain; although he could be these things, there are others who *are*. No, he is here to become a professional wrestler. His days of blowing

things up and tense interactions with both worlds laid a path before him that was undeniable: He needs to unleash some carnage.

His first gig happened when a promoter saw him attempting to blow himself up. Demo wanted to test his strength against an R5 nano-nuclear implant bomb. Lucky for Demo, he was interrupted; turns out that actually would have been the end of him. But the promoter saw his commitment and offered him a job as an extra in the new Armor Dude online game. Since then, he has had a number of interviews on Web forums, been in six commercials, and has been promised a position as a back-up tag-team partner for Shawn Michaels.

Demo told me he's hoping to be a permanent part of the World Wrestling Entertainment circuit as of the New Year. He's been training as a wrestler and will be getting paid to become the newest *bad ass* of the WWE empire.

UNIVERSITY IN A PIXEL

Today, knowledge exists in universities, on Web pages, in books, and the like. Tomorrow knowledge will exist in the air we breath. In 2015, Shauna, the narrator of this story, will earn her degree in sociology without stepping foot in a university. She will pay tuition to the Knowledge Institute of Sociology, a collaborative program of thousands of professors and social scientists amassing an unprecedented quantity and quality of knowledge. In turn, her tuition will supply her with a code giving her access to the knowledge that surrounds her every day. This filter will distill the data embedded in objects and spaces. Shauna will be taught the content of her course using her surroundings, experience, and learning preferences.

I'm a third-year sociology student, doing quite well so far. When I started the program, I was a little concerned, as most people are. I felt like I had to make such a huge decision—to commit to a career for the rest of my life—not to mention dealing with the mammoth cost of tuition. But while checking out the local programs, I came across the University of Indiana's Experience Education.

At the time, Experience Education was a newly introduced supplement for the university's lectures, classes, and books. It allowed students to gain additional knowledge in their specific areas of study. And for undecided applicants like me, it was a chance to test the waters. I bought a three-week Experience Education code in the Knowledge Institute of Sociology just to see if the program was right for me.

The next few weeks were absolutely incredible. The device that UI gave me chimed every time I passed an object or place that had a new lesson for me. The information was really just an introduction, but I couldn't

believe how so many things were relevant to what I wanted to learn. I was hooked.

NOT WHAT IT SEEMS

If you were to touch the future, it would feel like a mirage—like taking one last step at the top of a flight of stairs to find there is only air beneath your feet.

If you were to see the future, you would see a man on a bench with tears in his eyes, and people walking past him without a second glance.

If you were to smell the future, you would smell cabbage boiling on the stove of an elderly woman, alone in an empty house.

If you were to taste the future, you would taste a chemical coating on the apple your granddaughter eats without a second thought.

If you were to hear the future, it would be the sound of a young boy asking for help in a silent room, with only the floor, ceiling, and walls echoing back his question.

You would be wrong to think that this future is grim—that humanity has failed in its pursuit of happiness and a better world; that there has been no progress from today. All of these people would disagree with you. The future is not how it appears to you.

<<Must use pull quote or extended version could be used as stand-alone pull quote (see end of chapter):>>

"The mirage you felt when you touched the future is a world that coexists with the one you know now; it is a layer containing a second universe. It will exist in the future like an emotion, like desire between secret lovers—there, but only for those to whom it pertains."

The man on the bench with tears in his eyes is watching his son win an award at a ceremony in Copenhagen. The people walking past the bench do not interrupt him, but instead share and experience his story as they move.

They can see everything.

The elderly woman alone in her house is not without help. She is taken care of, monitored, and kept company by many. She could not be so independent without the hundreds of "volunteer angels" that surround her constantly.

She senses their presence.

The chemicals tasted on your grandchild's apple are not going to make her sick; rather they are the vessels that carry the vision and experience of the oncologist who will prevent cancer from growing in her stomach.

She doesn't taste a thing.

The child, alone and asking for help, is in his perfect learning environment. He has chosen to learn by hearing one answer from a thousand masters. He has access to everyone wishing to help him.

He can hear everything.

The mirage you felt when you touched the future is a world that coexists with the one you know now; it is a layer containing a second universe. That last stair in the flight was there. You simply didn't have the tools to touch, see, smell, taste, or hear it.

Without the right tools, this world is formless and intangible, invisible to today's eye. It will exist in the future like an emotion, like desire between secret lovers—there, but only for those to whom it pertains.

This complementary universe is always there, but it appears only when needed. It facilitates human behavior. It is there in the man's desire to share an experience with his son, in the elderly woman's independence, in the trust and innocence of a child, in the thirst for knowledge and the obligation to share it.

It is the future of Second Life.

Thus far, we have explored and articulated the ideas and themes generated throughout the strategic creativity method through the preceding scenarios in the contexts of human behavior, technology, and organizational capability. As described the Chapter 11, the next steps of the method will see the core values and benefits extracted and translated into tactical service, product and experience opportunities, and new economic models that will support these new opportunities. We then return to the point of origin in the strategic circle, and begin again.