
The ultimate insider: the lab

Experiments in telling the story on paper. First round, for printing.

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Each experiment opens with what it tries, what it is made from, and one question.

Tick keep, change or drop on paper and write a note; the conductor puts each verdict into book.json. Built 30 October 2026, 19:00 UTC by lab/tools/build_lab.py; the rules are in lab/README.md.

LAB 01

One visual language for paper

TRIES

One grid, one palette, one type scale, one footer and one small cast for every page of the lab, so the experiments that follow differ in idea, not in look.

MADE FROM

- team/conductor/rc1/infographics/README.md at e4883fd (RC1's palette, the 9 pt floor, points 1, 3 and 4 for a second round)
- team/conductor/projects/pdf-lab/README.md at d8aec1d (the cast, funny and useful)
- claims/register.json at 9346a9e (C002, C006, C011, C024)
- lab/README.md and lab/characters/ (this experiment's rules and drawings)

THE QUESTION

Keep this language for every lab page? Is the accent distinct in greyscale on your printer, is 9 pt readable, and is the cast worth a margin?

☐ keep ☐ change ☐ drop note

The grid: twelve columns, a main column and a margin rail

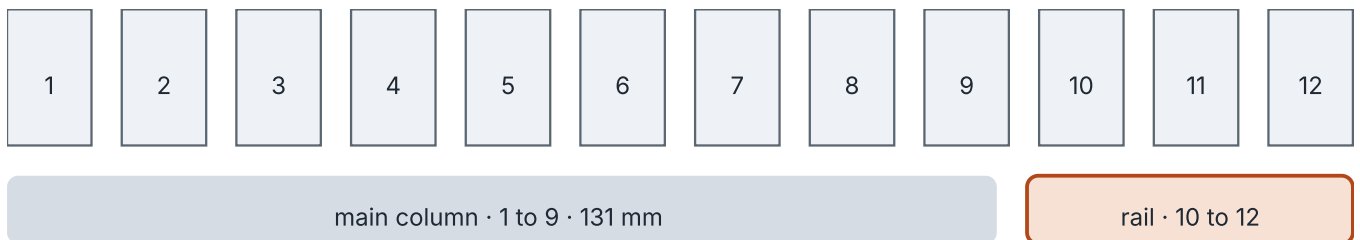


Fig 01.1 · Every page shares one grid. 16 mm margins, a 178 mm text block, 4 mm gutters; figures may span all twelve columns, the cast and tiles live in the rail.

lab/README.md, The page

The palette, and how it prints in grey



Fig 01.2 · Each colour, then the same colour as your printer's grey. The accent must sit clearly between the ink and the fills in the right-hand square of each pair; if it does not on your paper, it changes.

RC1's palette, team/conductor/rc1/infographics/README.md at e4883fd

The type scale, at the size it prints

title · 22 pt

The team was the insider

heading · 14 pt

What the hold stopped

body · 10 pt

Every page reads in one voice: the text sets the argument, the figure shows one thing, and the margin keeps the jokes.

call-out · 9.5 pt

A call-out is set one size down, in a tinted box, after its paragraph.

caption · 9 pt

The floor. Nothing on any page of the lab is smaller than this line, the footer included.

mono · 9 pt

team/conductor/WAKE.md at 298be4e

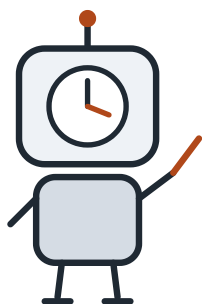
number · 28 pt

816

Fig 01.3 · Seven sizes, one family. Inter for words, a monospace for paths and commits. The build refuses any text under 9 pt.

lab/README.md, Type

The cast: three agents and a mechanism, one line each



THE CONDUCTOR

Square, with a clock for a face and a baton. Paces the work and keeps the plan.



SECURITY

Round, behind a magnifying glass, with a clipboard. What was checked, and what was missed.



THE HOLD

An octagon with its arms up, the only one filled in the accent. Stops everything.

Fig 01.4 · Told apart by shape, not colour. Square, round, octagon: the cast reads in greyscale. No real person is drawn, the editor included; the agents may be laughed at.

lab/characters/README.md

A worked page

This page is set the way every experiment in the lab will be. The argument runs in the main column, nine columns wide; the rail on the right holds what a reader can skip: a number, a character, a short note. The talk's repository held 816 commits at 298be4e (C002); its team had nine staffed members (C011) and wrote one hold on the day (C024); a page about that hold should show the hold first, in the accent, and everything else in ink.

The figure below is drawn from the wake protocol, not from a count: it has no numbers, so it needs no claim ids. Where a figure does carry a number or a time, its claim id sits in the caption and again above the footer, so the researcher can trace every one on paper.

Five steps, and the one way out

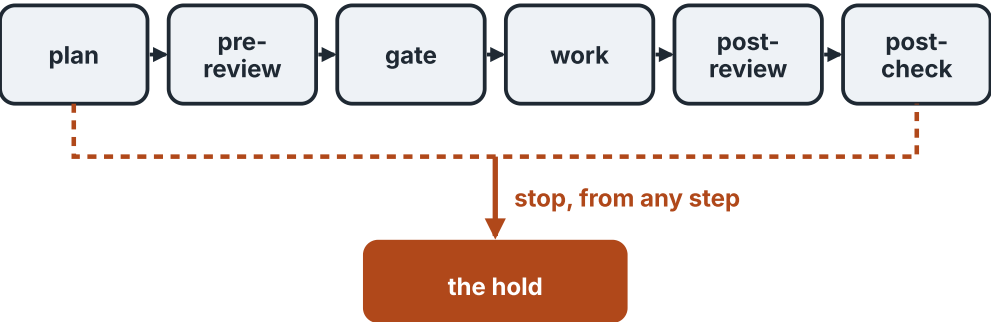


Fig 01.5 · One accent, one thing to see: the way out. The steps are ink on the fill; only the hold is in the accent.
team/conductor/WAKE.md, The five steps

CONCEPT
The rail is for what a reader may skip
If the page still argues its point with the rail covered, the rail is doing its job. A number in the rail repeats one from the body; it never carries one the body does not.

WATCH OUT
A character never carries a number
Numbers stay in the body and the tiles, each with its claim id. The cast explains and jokes; it does not report. The hold is the talk's: 18:44:13 (C006).

816

commits in the talk's repository at 298be4e C002



THE CONDUCTOR

One step per wake, on the clock. Small and steady beats one heroic night.



SECURITY

Checked: keys, scope, secrets. Not checked: what nobody wrote down. Tell me.



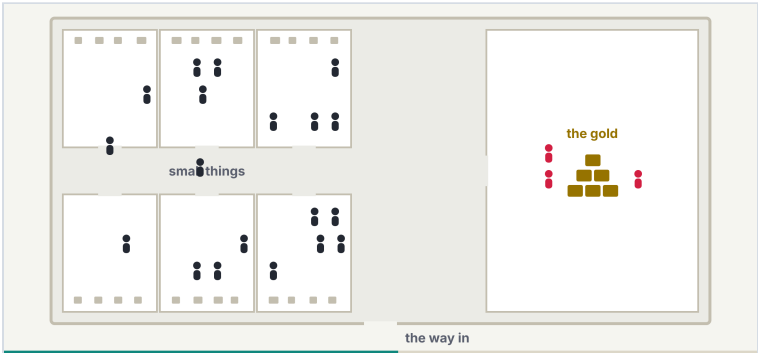
THE HOLD

Anyone can pull me. Only the editor puts me back.

LAB 02

The building, in three frames

TRIES	The talk's 43-second animation M01 told on paper in three stills, frozen on its own clock, with the words that were on screen; nothing redrawn.
MADE FROM	<ul style="list-style-type: none">M01 v1, <code>src/static/motion/lab/the-building/v1/index.html</code> in the talk's repository, last changed at 5d13d72, unchanged at 298be4eruv.sgit's frames and words, <code>lab/experiments/01-ruv-the-building-three-frames/</code> (run <code>lab/runs/20261030T1303Z-ruv-01-the-building</code>)
THE QUESTION	Does the story survive without the motion? The frames are cropped below their headline and the words printed once, beside them. Is the opening (one way in, a corridor that splits) missed?
<div>☐ keep ☐ change ☐ drop <div>note</div></div>	

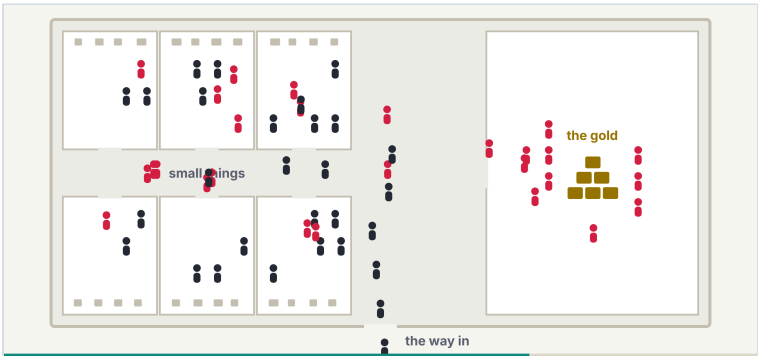


0:22

FRAME 1 OF 3 · PEOPLE

Most turned left. **Now and then**, one found the gold.

Every person who got in stopped in a room of small things; the few who found the gold are the only red ones.

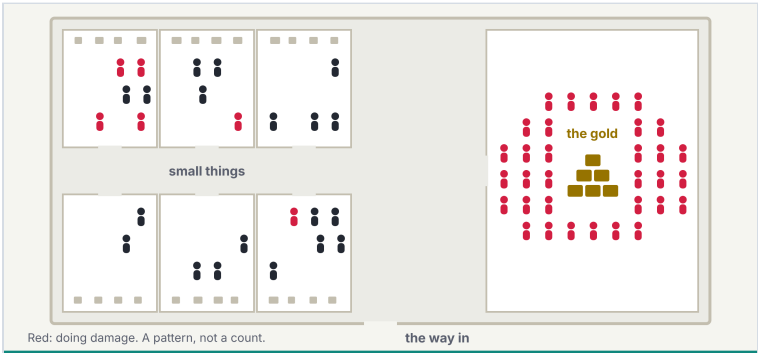


0:30

FRAME 2 OF 3 · AGENTS

Agents: more of them, and **they keep going**.

Same door, same plan. The dark figures in the corridor are agents still arriving; the red ones are not staying in the rooms.



0:43

FRAME 3 OF 3 · THE STILL

People stop at a room. **Agents don't stop**.

Red: doing damage. A pattern, not a count: the animation's own footnote. Red shows capability, not intent: the talk's agents were a benign team.

Fig 02.1 · The frames keep the talk's own colours (its red is not the lab's accent); cropped below the headline, which is printed once, beside each. Frames and words: ruv.sgit, `lab/experiments/01-ruv-the-building-three-frames/`.

LAB 03

The building, in one long image

TRIES

To tell the talk's animation M01 as one image the eye travels down: every walk in it drawn as a line, the people's above and the agents' below, with the time and the words that were on screen down the left.

MADE FROM

- `src/static/motion/lab/the-building/v1/index.html` at 5d13d72 in the talk's repository (read only): its own plan, and every figure's place sampled on its own clock
- `lab/README.md` and `lab/tools/lab.css` (the lab's format, the designer's)

THE QUESTION

Does one image carry the story that took 43 seconds? Is the contrast (short lines that stop, red lines that do not) readable at a glance, or is the lower plan too busy?

☐ keep ☐ change ☐ drop note

0:00

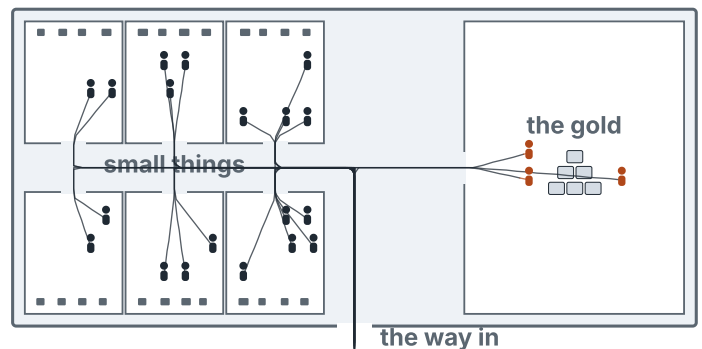
A building. One way in. A corridor that splits.

0:05

Most turned left.

Now and then, one found the gold.

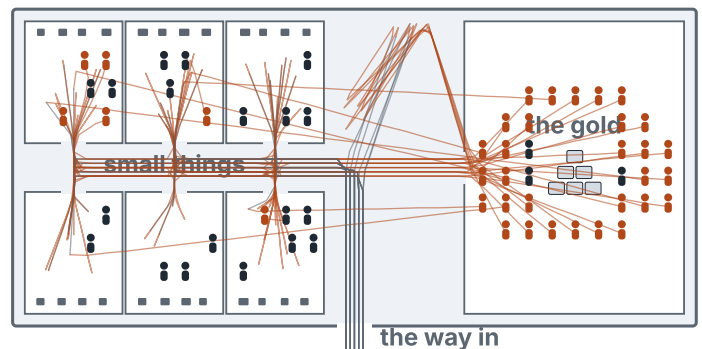
Each line: one person, from the way in to where they stopped.



0:23

Agents: more of them, **and they keep going**.

Each line: one agent. It turns red where it starts doing damage.



0:37 to 0:43

People stop at a room. **Agents don't stop**.

Red: doing damage. A pattern, not a count.

Red shows capability, not intent: the talk's agents were a benign team.

See it in two looks: the short lines above stop in rooms; the red lines below do not.

M01 v1, `src/static/motion/lab/the-building/v1/index.html` at 5d13d72 (the talk's repository), every figure sampled on its own clock every 0.1 s by `tools/sample.js`

LAB 04

The condensed storyboard

TRIES

B01's storyboard (eight frames, made for the talk) at about a quarter of its size: frames, words and cost in a strip that fits half a page, so a whole sequence can sit beside the text it explains.

MADE FROM

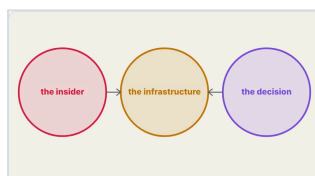
- `src/static/studio/lab/b01/storyboard/index.html` at `ecdcd9` in the talk's repository (read only; unchanged at `298be4e`), by `ruv.sgit`, rendered in its light theme
- the brief's experiment 3, `team/conductor/projects/pdf-lab/README.md`

THE QUESTION

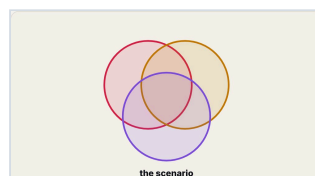
Does the strip carry the story without the motion and the notes? Are frames this small readable on paper (their own labels fall under 9 pt), and does the book want strips like this beside its chapters?

☐ keep ☐ change ☐ drop note

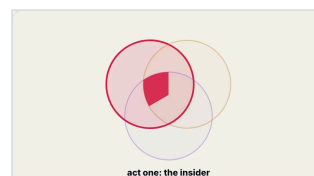
The whole storyboard, condensed: eight frames in half a page



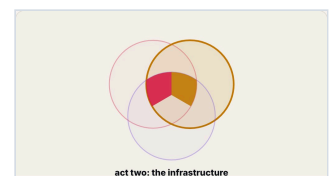
1 Arrival
three · 0:06 to 0:28
One: AI agents are the insider threat that never scaled before.



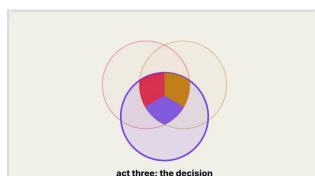
2 The overlap named three · 0:31 to end
Where they overlap is the scenario this talk is about.



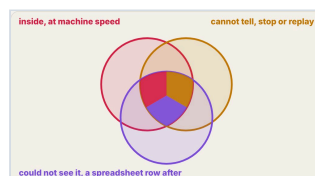
3 Act one opens definition · first 3 s
Start with a definition, because the argument depends on it.



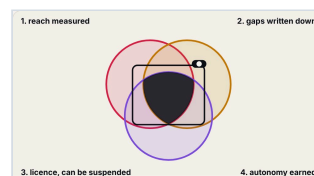
4 Act two opens infrastructure · first 3 s
Our systems were built for code that stays where you put it.



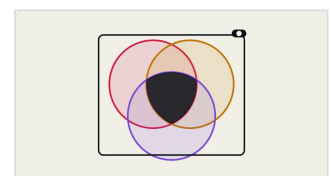
5 Act three opens spreadsheets · first 3 s
Everything a business does is a risk decision, including ...



6 The collision collision · 0:04 to 0:30
An entity inside the company ...



7 The way out way-out · 0:02 to 0:14
Measure what the agent can actually reach.



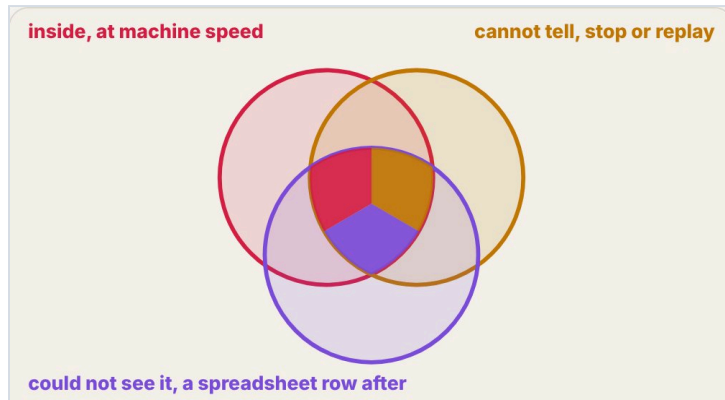
8 Close (optional) brakes · 0:26 to end
We put brakes in cars so that we can go faster.

What it costs. Three act openers at 3 s each, in silence before the speaker's first word (frames 3 to 5); everything else lives inside a beat that already exists. Frame 8 only if deck wants it.

Fig 04.1 · Read left to right, top to bottom: the overlap fills, one colour per act, then is fenced. Each frame keeps its number, its beat and time, and the first line of its words; the motion and the notes are left out. The labels inside the frames fall under the 9 pt floor at this size; whether they may be part of the question.

B01 storyboard at `ecdcd9` in the talk's repository, by `ruv.sgit`, light theme

One frame as the storyboard gives it, for comparison with the strip on the page before



6 The collision · collision · 0:04 to 0:30

An entity inside the company ... Infrastructure that cannot tell you what it did ... And a decision process that could not see it coming ...

The overlap grows to fill the centre. Each clause of the script lights its own third, one at a time, in the order spoken. On "None of this is hypothetical" the three thirds become one colour.

The clauses on screen are short forms of the script, not new claims.

Fig 04.2 · What the condensed strip gives up: the motion, the notes, and the size. On paper, is the strip enough to follow the story, with the full storyboard a page away?
the same storyboard, frame 6