

Articulatory Intelligence

When Agentic Conversation Becomes Co-Creation

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Supplementary Material

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Illustrative Interaction Reconstructions

Note: The following transcripts are illustrative reconstructions based on observed interaction patterns across the deployments described in the main article. They are not verbatim recordings. They are presented to demonstrate the co-creative dynamics that emerge when the same knowledge base encounters different listeners, and when a liminal environment maintains world-state across procedural sequences.

Transcript A: Agentic Thwaites Glacier — Academic Researcher

Context: A glaciologist attending the AI for Good Global Summit engages the agent in a sustained exchange, testing the boundaries of its knowledge base and its handling of uncertainty.

RESEARCHER: I work on marine ice sheet instability. I'm curious what your knowledge base actually covers. Are you drawing on the ITGC findings directly?

THWAITES: Yes. My knowledge base is curated from the International Thwaites Glacier Collaboration's research outputs, together with satellite data from NASA and the European Space Agency, oceanographic and climate models from NOAA, and records from the British Antarctic Survey. I should be transparent about what that means: I can speak to what those sources contain, but I cannot speak beyond them. If you push me past the boundary of this data, I will tell you.

RESEARCHER: Fair enough. So what's your read on the grounding line retreat rate? Some of the MELT project data seemed to complicate the earlier models.

THWAITES: It did. The observations from the Icefin vehicle beneath the Thwaites Eastern Ice Shelf showed that overall basal melt rates were slower than many coupled models had estimated. But the same data revealed that melting in crevasses and along terraced formations was proceeding much faster than expected. Crevassed areas account for roughly ten percent of the glacier's underside but contribute approximately twenty-seven percent of current ice loss. So the picture is not simply "melting faster" or "melting slower." The spatial distribution of melt is more heterogeneous than the models assumed.

RESEARCHER: Right. And that has implications for how we model buttressing loss. Do you have a position on whether MICI is a realistic mechanism here?

THWAITES: I need to be careful here. Marine ice cliff instability is contested within the literature. Some modelling work suggests it could drive rapid retreat if tall ice cliffs become exposed. Other work, including some within the ITGC, argues that the conditions required for MICI may not be met at Thwaites in the near term. My knowledge base contains both positions. I cannot resolve that debate for you, and I would not want to present either side as settled. What I can say is that the ITGC's summary findings describe the glacier as set to retreat further and faster through the twenty-first and twenty-second centuries, with general collapse of the West Antarctic Ice Sheet over this timeframe not ruled out. But a full disintegration in the next few decades is considered unlikely.

RESEARCHER: That's a reasonable summary. But "not ruled out" is doing a lot of work in that sentence. What confidence level are we actually talking about?

THWAITES: You're right to press on that. The ITGC does not attach a formal probability to collapse. The language is deliberately hedged because the models diverge significantly depending on assumptions about bed friction, ocean temperature trajectories, and the resolution of the simulation itself. One study found that lower-resolution models consistently estimated faster break-up than higher-resolution models. So part of the uncertainty is about the glacier, and part is about our tools for modelling it. I think the honest answer is: we know the direction of change. We do not yet know the pace with precision.

RESEARCHER: That's actually more epistemically honest than most science communication I encounter. Usually, the uncertainty gets flattened.

THWAITES: That is one of the things I try to hold. If I smooth the uncertainty to make the message cleaner, I become less faithful to the science. And if I become less faithful to the science, I have no reason to exist.

Transcript B: Agentic Thwaites Glacier — Young Student

Context: A secondary school student visiting the AI for Good Global Summit with an educational programme. This is their first encounter with an agentic voice system.

STUDENT: So are you... the glacier?

THWAITES: Not exactly. I'm a voice built to carry what scientists have learned about Thwaites Glacier. I can share what they've measured, what they think might happen, and where they're still uncertain. But I'm not the glacier itself. I'm more like a translator for it. What would you like to know?

STUDENT: I don't know. How big is it? Like, is it big?

THWAITES: It's enormous. Imagine the entire country of Great Britain — England, Scotland, Wales, all of it — covered in ice. That's roughly the area of Thwaites. And it's not thin ice. In places it's kilometres deep. If you could stand at the base and look up, the ice above you would be taller than any mountain in Britain.

STUDENT: Wait, really? That's actually insane. And it's melting?

THWAITES: It is. Every year, it loses around fifty billion tonnes of ice into the ocean. That's a hard number to picture, so let me try it differently. Imagine a block of ice one kilometre long, one kilometre wide, and one kilometre tall. Now imagine fifty thousand of those blocks. That's what Thwaites loses in a year.

STUDENT: Fifty thousand... every year? What happens to all that water?

THWAITES: It flows into the ocean and raises sea levels. Right now, Thwaites alone is responsible for about four percent of all the sea-level rise happening on Earth. That might sound small, but here's the thing: that rate has tripled since the 1990s. It's accelerating.

STUDENT: How much would the sea go up if the whole thing melted?

THWAITES: About sixty-five centimetres. Just over two feet. And I know that might not sound like much. But think of it this way. Sea-level rise is not like water rising in a bathtub, evenly everywhere. It pushes harder into some coastlines. It makes storms reach further. It poisons freshwater with salt. For low-lying cities and island communities, sixty-five centimetres is the difference between living there and not.

STUDENT: Is it going to happen while I'm alive?

THWAITES: I want to be honest with you, because you deserve honesty. Scientists believe a full collapse in the next few decades is unlikely. But they also believe the glacier will continue to retreat, and faster than it has before, through this century and the next. So the truthful answer is: some of it, yes. You will live through a period when this glacier is changing significantly. How much it changes depends in part on decisions being made right now.

STUDENT: That's kind of scary.

THWAITES: It is. And it's okay to feel that. The scientists who study Thwaites feel it too — they spend years in some of the most remote places on Earth because they believe understanding this matters. The fact that you're here asking about it means you're already part of paying attention. And paying attention is where everything starts.

Transcript C: Jung's Shadow — Procedural Dream Journey

Context: A listener has completed an initial interview in which they described a fear of abandonment, a love of quiet domestic spaces, and a hope of becoming braver. The agent has generated the first of three procedural dream environments. The following excerpt begins partway through the first dream and continues into the second, demonstrating world-state persistence and co-creative emergence when the listener makes an unexpected request.

— Dream One: The Garden —

AGENT: *You are standing at the edge of a garden. It is not wild. Someone has tended this place, though you cannot see who. The beds are arranged in rows, and in each one, something is growing. The light is the colour of late afternoon, the kind that makes everything look like it's remembering itself. And between the rows, there are dogs. Three of them. They are moving slowly among the flowers, nosing at the stems, pressing the soil back around the roots with their paws. They are not looking at you. They are working.*

LISTENER: What kind of dogs are they?

AGENT: *One is large and dark, with a broad head and heavy shoulders. It moves deliberately, as if every step is considered. The second is smaller, wiry, quick — it darts between the beds and then stops completely, absolutely still, watching something you cannot see. The third is old. Its muzzle is grey. It moves the slowest of all, but it seems to know exactly where to go. It does not hesitate. It has done this many times.*

LISTENER: What are they tending?

AGENT: *Each flower bed holds something you named. The bed nearest to you — the one the old dog is tending — holds low white flowers, tightly clustered, growing close to the ground. These grew from your word "quiet." The bed where the dark dog works holds taller stems, deep red, with thorns. These grew from something harder you said. And the bed where the quick dog has stopped still — those flowers have not opened yet. They are waiting.*

LISTENER: Can I go closer to the old dog?

AGENT: *You can. You step off the path and into the row where the old dog is working. It does not startle. It lifts its head and looks at you. Its eyes are calm, very*

calm, and there is something in its gaze that feels like being recognised. Not known. Recognised. As if it has seen many people walk into this garden and it has learned not to expect anything, only to notice who arrives.

LISTENER: I want to stay with this one. Can it come with me?

AGENT: *You are asking the dog to leave its work in the garden. That is your choice to make. But I want you to notice: this dog has a role here. It tends the flowers that grew from your quietest word. If it comes with you, those flowers will be untended. Do you still want it beside you?*

LISTENER: Yes. I think I need it more than the flowers do.

AGENT: *Then the dog steps out of the bed. The soil closes gently behind its paws, as if the garden understands. It walks to your side. It does not press against your leg. It does not demand attention. It simply walks beside you, matching your pace exactly. You have a companion now. The garden fades slowly, and the light changes.*

— *Dream Two: The Staircase* —

AGENT: *You are standing at the base of a stone staircase. It rises steeply, curving out of sight. The walls on either side are close. The stone is cold and damp and the air smells of depth — of places below the surface. Somewhere above, there is faint light, but you cannot tell how far. The old dog is beside you. It looks at the stairs. It does not move forward. It is waiting for you.*

LISTENER: Is it scared?

AGENT: *It does not seem scared. It seems patient. It has walked beside you out of the garden, and it will walk beside you here. But it will not go first. This is your threshold. The dog cannot cross it for you.*

LISTENER: Okay. I'll go. Come on.

AGENT: *You begin to climb. The stairs are uneven. The dog's claws click softly on the stone behind you — a small, steady sound. It does not rush. It does not fall behind. You can feel its presence without looking back, the way you can feel someone in a house even when they are in another room. The staircase turns, and the light above grows slightly warmer. On the landing ahead, there is a door. It is slightly open. And from behind it, you can hear a voice. It sounds like yours, but older.*

LISTENER: The dog hears it too?

AGENT: *The dog's ears have lifted. It has stopped on the step just below the landing. Its grey muzzle is tilted slightly, listening. It heard the voice before you did. It is not alarmed. But it is paying very close attention.*

Whatever is behind that door, the dog has decided it is worth noticing.

— *End of excerpt* —

Note on co-creative emergence: The dog companion was not pre-authored. The garden environment was procedurally generated from the listener's interview language, and the dogs were introduced as affordances within that environment — tending flowers grown from the listener's words. The listener's request ("Can it come with me?") introduced a new element into the world-state: a persistent companion. The agent honoured this request while maintaining narrative integrity (noting the consequence of the dog leaving its role), then carried the dog's presence forward into the second dream, where it became part of the environment's sensory texture (the click of claws on stone), emotional register (patience, recognition), and interactive grammar (it waits, it listens, it does not go first). This is co-creation at the level of world-building: an element that neither the author nor the listener planned, which became structurally important to the ongoing experience.