

¶ *Mountain of Many Voices* (MoMV) is a research-creation artifact.

¶ The project concerns time, memory, systems, and configuration within cybernetic systems.

¶ Cybernetics, especially second-order cybernetics, gives us a way to describe the condition in which we live: inside technological systems that we also observe, inhabit, and alter. If we say that software has become infrastructure — if by this we mean that it has become the ground, the soil that conditions what can exist, live, and grow — then we are saying that software, and to an extent the Net, is where culture and, more fundamentally, thought happen. We are also saying that the ways these structures are designed and engineered — their forms and paradigms — become the limits of how rich, open, and generative thought and culture can be. The question of how anything — freedom, agency, creativity — can still happen, becomes urgent.

¶ LLMs intensify a familiar software paradigm: the transformation of human intention into standing-still, system-readable input, and the return of system-generated possibilities as if they were neutral options. We try to approach this question through creation as a way of thinking, with making and coding as a kind of notebook. Through this process, we ask: what kind of design could preserve contingency — that is, the will and intention to alter the shape and the trajectories of the system we inhabit — as produced by players, "users", and really, all those who encounter and inhabit the system?

¶ These questions have to do with time: with the temporal dimensions of systems, with what has been accumulated and produced, and with how we deal with them.

¶ This leads us to think about a new kind of machine, one that treats "memory" differently. Memory is never inert, stored as a mere pile of bits or "data," a quantitative accumulation that can be seen as discrete, queryable units like numbers.

¶ Contrary to this popular notion, memory is not standing still in the past as a relic. Memory is the ground for what comes next, and it is constantly reshaped by the now. Memory is identity; identity is working memory.

¶ We ask: what if software had a more intimate and foundational relation with its memory? What if memory did not stand outside the moving-operation of the system, but became part of the organizing procedures?

¶ MoMV is itself one way of asking that question through creation. It proposes a novel architecture that gives AI a different role in the system: a mediator, with authorial steering, a node inside the web of meaningfulness. Its output becomes meaningful only when it is taken up by us who think within the evolving world of the work. AI here is neither the author of the work nor a replacement for human making. It functions as a mediator inside a living world, a node that belongs to a network.

§ HOW EXACTLY DOES IT WORK?

⑧ She then acts. The result of her act is already possible only because the world exists as the outcome of previous encounters. She leaves with both herself and the story changed.

The system is altered mechanically through input and memory updates. It is also altered meaningfully, because the story-world has changed in how it can be encountered, interpreted, and continued. The player also leaves changed, as we are always shaped and reshaped by the narratives we pass through.

① Think of the 'core algorithm' of MoMV as an ecosystem: sky and earth in one unity. The soil is its memory.

Technically, the memory is still implemented as a database. What differs is how this database interfaces with the rest of the system. The write operation is append-only: memory grows through addition. Retrieval is usually relational. The system rarely queries one isolated item cleanly: it tends to pull a node together with other nodes connected to it.

② One player enters the world, bringing what he has with him.

He enters MoMV through his own understanding, before any technical interaction.

③ He sees the world through his own eyes, through his own version of the world. Within that world, he sees options, reads them.

He sees the world through his own world-view.

④ and makes a world-making input.

In MoMV, the options are often "world-making" choices. They do not simply ask the player what he wants to do inside an already established world. They allow the player to affect what exists, what is true, and what kind of world this story is becoming.

⑦ and what could be called new options for the next player. When she arrives, she brings her own life and her own game. There is now also a world shaped by previous encounters between the world and others.

The difference is not merely mechanical, as if the story now contains a few altered words or a slightly shifted plot. For the next player, the world revealed by the story as a whole is different, when we encounter a story or a system, we do not perceive each part in isolation. We perceive a unity: a mood, an inclination, a sense of what the world means and where it is tending.

⑥ The new system produces a different weather: mood, pressure, direction.

This language is metaphorical. Technically, it means that future generations are conditioned by memory. The system might read the spirit of the story as moving toward nostalgia and elegy, and then continue in that direction. Or it might read the same accumulated material as a political act, and generate a counter-movement in the plot. These readings depend on the "interpretive frames" authored by the writers. These frames are part of procedure of the system.

⑤ The system remembers this act and absorbs it. In this sense, the world becomes a slightly different world.

The player's input is inscribed into memory. All future operations are then grounded in this memory as part of their context. The LLM participates throughout the system's operations, from processing player input to generating new options and passages of the story.

