

1. Record Nr.	UNINA9910786834703321
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Titolo	Creative confluence // Johan F. Hoorn
Pubbl/distr/stampa	Amsterdam, Netherlands ; ; Philadelphia, Pennsylvania : , : John Benjamins Publishing Company, , 2014 ©2014
ISBN	90-272-7057-0
Descrizione fisica	1 online resource (336 p.)
Collana	Linguistic Approaches to Literature ; ; Volume 16
Disciplina	153.3/5
Soggetti	Creativity (Linguistics) Problem solving
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references.
Nota di contenuto	Creative Confluence; Editorial page; Title page; LCC data; Dedication page; Make - Take; Table of contents; Introduction; 1.Puzzled; 2. Urgency of creativity; 3.Creativity in theory; 3.1Creativity in the humanities; 4.Creativity in application; 5.Heading for common ground; 6.The Confluence Theory of Creativity; 7.About this book; Acknowledgements; chapter 1; Confluence; 1.Cooling down; 2. Thermodynamics; 3.Assembling; 4.Blind variation, selective retention; 5.Brain architecture; 6.Selective attention: Survival or opportunities; 7. Two types of problem solving; 8.Cultural history 9.Epistemics and perceptual flaws10.The need for transformation; 11. The creative process; 12.Conditions of creativity; 13.Probabilism, determinism, and the rule of rules; 14.Creative output: Sigmoid accumulation of innovations; 15.Creative Sigmoid at three scales; 16. Fractal recursion of the sigmoid; Acknowledgement; chapter 2; Two world views; 1.A world view follows from what we believe; 2.Survival versus opportunity thinking; 2.1Old brain, young brain; 3.Ontological classification, epistemic appraisal; 4.Determinism, probabilism; 5.Two world views leading to three theories 5.1The ordered universe: A vision of continuity and determinism5.1.1 Analytic decomposition; 5.1.2Hierarchical; 5.1.3No free will, no heroes, no revolutions; 5.1.4Creative drivers; 5.1.5Slow evolution; 5.1.6 Invention is social; 5.1.7Copying from others; 5.1.8Harmony and

perfection; 5.2A subversive universe: Discontinuity and the outlier; 5.2.1Against dehumanization; 5.2.2Deviation and disharmony; 5.2.3 Genius: the freedom of formidable spirits; 5.2.4Iconic heroes; 5.2.5 Hop, step, jump; 5.3Chaos: Coincidence and non-random variance; 5.3.1Pure coincidence; 5.3.2Mechanized coincidence 5.3.3Serendipity: The human hunch5.3.4Mean and variance: Playing with partial determinism; 5.3.5Fractal recursion; 6.Classic, Romantic, Chaotic; 7.Reconciliation: Serendipity in a partly deterministic system; 8.Creativity on three scales; 8.1The breakdown of determinism or why Rutherford was wrong; 8.2The law of 'anything can happen' or why Rutherford is sometimes right; chapter 3; Problem solving; 1.The two ways; 2.Problems are not problematic; 3.Commonalities; 4.Convergent and divergent thinking; 4.1Conventional computing systems are "convergent"; 4.2Humans can do both 5.Rational problem solving5.1Breaking down the problem; 5.2Forward and backward reasoning; 5.3Difference reduction; 5.4Means-end analysis; 5.5Problem complexity; 6.Intelligence and creativity; 7. Switching perspectives: narrow vs. wide; 8.The balance between convergence and divergence; 8.1Intelligence: first convergence, then divergence; 8.2Creativity: first divergence, then convergence; 9. Analogy: An associative reasoning strategy; 9.1Solving an analogy; 9.2 Limitations of analogy use; 10.Experts and novices; 10.1Experts converge; 10.2Novices diverge; 10.2.1Alternate uses 10.3Being knowledgeable

Sommario/riassunto

The ACASIA process accounted for the way combinatory creativity unfolds and the ensuing Creative Sigmoid explained the accumulation of creations, both being nourished or impeded by a host of factors, most importantly, having access to the largest possible diversity in the information universe. How much of that information universe is available to the creator or audience is a matter of openness of perception and the level of tolerance to deviation. The current chapter discusses the relation between perception and creation: After all, all creators start out as creators of fiction because, previo

2. Record Nr.	UNICAMPANIAVAN00057190
Titolo	Bulletin d'irrigation et de drainage
Pubbl/distr/stampa	Roma, : Organisation des Nations unies pour l'alimentation et l'agriculture
Lingua di pubblicazione	Non definito
Formato	Materiale a stampa
Livello bibliografico	Collezione