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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

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