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Part I

IN THE BEGINNING ...

Chapter 1

Introduction

Imagine a web search engine that does not quite return the results you expect. For example, imagine you search for "animal" and the top three results are a list of animals in the Emperor's possession, followed by instructions about embalming animals and information on a society for animal training. Google's top search results for this query on the other hand return the webpage of an action sports lifestyle brand, the Wikipedia article and a BBC page about animal videos. While there is certainly nothing wrong with Google's results, they are simply not very inspiring. The first example of search results is adapted from Jorge Luis Borges's Chinese Encyclopaedia ([Borges 2000](#)) which lists several creative definitions of the term "animal". Whilst they might not provide the kind of information we were initially seeking (if we even had a clear idea of the kind of answers we wanted), they are still perfectly valid results for the query and might even provoke a smirk upon their encounter. These are the kind of search results we are aiming for; provocative, creative, surprising, inspiring and possibly funny yet perfectly valid.

To achieve this sort of creativity in search results we propose the use of pataphysical methods. Pataphysics is highly subjective and particular and is as such very suitable for this kind of transformation from relevant to creative. We hope that the tool will prove useful as a source for information and inspiration and at the same time challenge the way we think about information retrieval on the Web. The Web is not a place limited to one discipline and in fact it has been already suggested to create a transdisciplinary field of 'Web Science'. Our project will therefore span across several disciplines as well.

"Given the breadth of the Web and its inherently multi-user (social) nature, its science is necessarily interdisciplinary, involving at least mathematics, [computer science], artificial intelligence, sociology, psychology, biology, and economics." ([Hendler et al. 2008](#))

Over the rest of the article, we will examine how pataphysics and creativity map onto one another, give an outline of the field of information retrieval, and discuss how this new type of search could be implemented in future systems. We conclude with a short discussion and summary of the article.

1.1 Problem / Motivation / Context

Jorge Luis Borges has provided us with a very useful example to illustrate our idea. His ‘Chinese Encyclopaedia’ (Borges 2000) lists the following results under the category of ‘animal’.

1. those that belong to the Emperor,
2. embalmed ones,
3. those that are trained,
4. suckling pigs,
5. mermaids,
6. fabulous ones,
7. stray dogs,
8. those included in the present classification,
9. those that tremble as if they were mad,
10. innumerable ones,
11. those drawn with a very fine camelhair brush,
12. others,
13. those that have just broken a flower vase,
14. those that from a long way off look like flies.

Although these are all perfectly valid results, it is clear that they form a more creative, even poetic, view of what an animal might be than the Oxford English Dictionary’s prosaic: "a living organism which feeds on organic matter".

1.1.1 Syzygy Surfer

Pataphysics can provide some useful techniques that are very suitable for creative computing. Hendler and Hugill first suggested the use of three of its principles: clinamen, syzygy and anomaly, in their "Syzygy Surfer".

"The ambiguity of experience is the hallmark of creativity, that is captured in the essence of pataphysics. Traversing the representations of this ambiguity

using algorithms inspired by the syzygy, clinamen and anomaly of pataphysics, using a panalogical mechanism applied to metadata, should be able to humanize and even poeticize the experience of searching the Web." (Hendler and Hugill 2013)

In this article we propose a new type of Web search engine, reminiscent of the experience of ‘surfing the Web’. This is in contrast to current search engines which value relevant results over creative ones. ‘Surfing’ used to be a creative interaction between a user and the web of information on the Internet, but the regular use of modern search engines has changed our expectations of this sort of knowledge acquisition. It has drifted away from a learning process by exploring the Web to a straightforward process of information retrieval similar to looking up a word in a dictionary.

Hendler and Hugill introduce a new concept for a web search engine in their paper "The Syzygy Surfer: Creative Technology for the World Wide Web" (Hendler and Hugill 2011). This PhD research is built on their initial investigation but it should be noted that the Syzygy Surfer is purely conceptual; there is no working prototype available. In the paper, Hendler and Hugill claim that "surfing has become a term for the secure journey to a well-regarded site full of safe content" and suggest a tool that supports "surfing" the web (browse and explore) instead of searching it. Their inspirations come from Borges’ "Chinese Encyclopaedia" (Borges 2000) (for the underlying poetic sense of unity), Jarry’s Pataphysics (for the concept of patadata – data beyond metadata) and panalogies (parallel analogies – to introduce ambiguity, since it allows various descriptions of the same object) as formulated by Singh (Singh 2005). The search can be executed using three different techniques, using either a syzygy, clinamen or anomaly approach. They also mention the importance of the interface design; features of which should be as follows.

- Users should be able to choose the technique for the search (syzygy, clinamen or anomaly)
- The system should suggest additional search terms to add to or change the query
- The site should have a breadcrumb trail of navigations
- The design should be attractive, accessible and adaptable

1.1.2 Research Questions

- How can we make a search tool that is inspirational rather than informational?
- How can we get search results that are unexpected and yet make sense?
- How can we rank search results but still be true to Pataphysics philosophy?
- How can we represent and structure data to reflect its context, meaning and subjectivity?
- How can we present search results in a creative and pataphysical way?

- How does Pataphysics relate to creative computing?
- How can we use Pataphysics as inspiration for search ranking?
- How can we write a specifically creative algorithm?
- How can Semantic Web technologies help with the representation of patadata?
- What does it mean for search results to be creative/relevant?

1.2 Aims and Objectives / Methodology

"Purposive without purpose" Kant

The aim of this project, in simple words, is to design a tool for creative searching on the Web. It tries to create a fresh way of searching and navigating through information and content on the Internet, to bring back some of the inspirational chance encounters that were so characteristic for libraries. It tries to provide an alternative for or addition to the standard search tools, a different approach that some people might benefit from and others probably won't.

The focus of this project will be on the creation of a unique and innovative ranking algorithm(s) rather than the general architecture of the search engine. These algorithms are in essence what make this tool creative and what drive the general user experience. They will be based on a "patadata" framework and an ontology specific to the knowledge domain of the pseudo-philosophy Pataphysics.

The tool will challenge the way we understand data and metadata and suggest new meanings between them in accordance with the underlying philosophy. The way we think about information is redefined. It will create new standards or rather get rid of all previous standards and classifications. It will create new links and connections between pieces of information that are not simply based on keyword similarities but rather a more poetic sense of unity. It will be a refreshing new view compared to the structured and standardised thinking of computer scientists. It will challenge the binary logic that dominates the world of programmers and concentrate on what they would view as an illogical and unstructured system going against all standards.

The goal is also to investigate creative ways of visually presenting the tool's search results while maintaining the pataphysical philosophy. The project aims to change the way users navigate through their searches as a whole. It aims to turn a simple search into a "journey" that can be traced back to individual steps using breadcrumb trails of navigations. This breadcrumb trail could display the list of previously visited search results and with such, provide the user with the current location and immediate search history. Being able to go back and forth or adding new constraints to a search at any given point could prove useful and fruitful for the user. It should be transparent how the tool works, how it finds the

results, but not overwhelm the user with too much technical information. The user should have a choice of whether or not they want to see it.

This project combines research in science and art. It is an interdisciplinary research project.

This project has roots in disciplines such as Computer Science and Humanities.

Information Retrieval : Software Engineering, Semantic Web

Pataphysics : Literature, Philosophy, Ontology

Creativity : Cognitive Science, Artificial Intelligence

In regards to my project:

- A concept implementation method is used with a descriptive-other approach
- A qualitative investigation into if and why the proposed search results are useful will be done
- Following experimental methodologies, to evaluate the proposed new solution to the problem of creative search

Epistemology : Subjective/Argumentative

Methodology : Experimental, Interpretative, Qualitative

Methods : Concept implementation, (Heuristic) Evaluation

The main aim of this project is to design a creative search tool based on an innovative ranking system inspired by the idea of Pataphysics. The investigation will specifically focus on the development of a set of search algorithms. Part of this is to develop a new semantic system to describe, compare and order information in the form of "patadata". Next to this, the aim is to investigate creative ways of visually presenting search results while maintaining the underlying pataphysical philosophy. The result will provide users with a unique search "journey" that can be traced back to individual steps using breadcrumb trails of navigations.

1.3 Deliverables / Outcomes

- Design a tool for creative searching on the Web
- Design pataphysics inspired algorithms to model creativity in this tool
- Produce a proof-of-concept prototype
- Propose a framework for evaluating and interpreting creative search results

The outcome of this project will be a fully functioning search tool for the web. Based on a unique and innovative "ranking" algorithm, the search tool will include a patadata frame-

work and an ontology specific to the knowledge domain of Pataphysics. It will challenge the way we understand data and metadata and suggest new relationships and meanings between them in accordance with the philosophy of Pataphysics. Research dissemination is a crucial part in any innovative project like this, so an effort will be placed on presenting findings at conferences and publishing papers.

1.3.1 Contribution to Knowledge

Compared to the mainstream search engines available publically, my project's approach to searching will be very different. Google, for example, ranks web pages based on the number and quality of incoming hyperlinks ([Google 2012](#)), while I will be using the concept of patadata (data-metadata-patadata) and semantic web technologies.

There have been interdisciplinary projects like Johanna Drucker's Speclab ([Drucker 2009](#)) which have similar inspirations, and literature on Pataphysics is found in several places ([Bök 2002](#); [Hugill 2012a](#)) although the idea of using it as an inspiration for a search engine appears to be very new ([Hendler and Hugill 2013](#)).

A lot of literature exists on how to model creativity on a computer [5] [7], explaining several theories on how the mind works and how to simulate this on a machine. However none of these have any kind of pataphysical inspiration and aren't applicable to search engines, so we have presented a paper on creativity in search results just recently ([Raczinski et al. 2013](#)).

1.3.2 Publications

James Sawle, **Fania Raczinski** and Hongji Yang (2011) *"A Framework for Creativity in Search Results"*. The 3rd International Conference on Creative Content Technologies, CONTENT'11. Rome, Italy. Pages 54-57.

Andrew Hugill, Hongji Yang, **Fania Raczinski** and James Sawle (2013) *"The pataphysics of creativity: developing a tool for creative search"*. Routledge: Digital Creativity, Volume 24, Issue 3. Pages 237-251.

Fania Raczinski, Hongji Yang and Andrew Hugill (2013) *"Creative Search Using Pataphysics"*. Proceedings of the 9th ACM Conference on Creativity and Cognition, CC'13. Sydney, Australia. Pages 274-280.

Part II

IN A GALAXY FAR FAR AWAY ...

Chapter 2

Pataphysics

- Vian, B. (2006). 'Pataphysics? What's That? (S. Chapman, Trans.). London: Atlas Press.([Vian 2006](#))
- Daumal, R. (2012). Pataphysical Essays. (T. Vosteen, Trans.). Cambridge, Massachusetts: Wakefield Press.([Daumal 2012](#))
- Brotchie, A. (Ed.). (1995). A True History of the College of 'Pataphysics - 1. (P. Edwards, Trans.). London: Atlas Press.([Brotchie 1995](#))

"To understand 'pataphysics is to fail to understand 'pataphysics." ([Hugill 2012a](#))

Epiphany – "to express the bursting forth or the revelation of pataphysics" Dr Sandomir ([Hugill 2012a](#), p.174)

We argue that pataphysics can facilitate creative computing. A pataphysical grammar consists of exceptions, syzygies, anomalies, clinamen, antinomies, contradictions, equivalents and imaginaries. Such constraints can transform the ways in which we may navigate and transform our conceptual space. Pataphysical concepts are likely to cause surprise and could therefore be considered unconventional and provocative.

The concept of the clinamen can be understood as an unpredictable swerve which Bök called the smallest possible aberration that can make the greatest possible difference ([Bök 2002](#)). One of the most famous examples of a clinamen is Jarry's merdre (the first word in his Ubu plays). He squeezed an extra 'r' into the French word merde (meaning shit) and translates into something like pshit.

A syzygy both surprises and confuses. The concept originally comes from the field of astronomy where it denotes the alignment of three celestial bodies. In a pataphysical context it usually describes a conjunction of things, something unexpected and surprising. Unlike serendipity, a simple chance encounter, the syzygy has a more scientific purpose. A typical instance is the pun, which Jarry called the syzygy of words (Jarry 1996). Next to being intentionally funny, puns demonstrate a clever use (or abuse) of grammar, syntax, pronunciation and/or semantics, often taken to a quite scientific level, such that without understanding of what is said and what is the intended meaning, the humour of the pun might be lost.

The antinomy, in a pataphysical sense, is the mutually incompatible or paradox. Mutually contradictory opposites can and do co-exist in the pataphysical universe.

It is probably impossible to define Pataphysics in one sentence. There is no definition that does justice to what Pataphysics really means and no single definition that is truer than any other. In fact, the college of pataphysics in France itself has published a book (Brotchie et al. 2003) with over 100 definitions that they all call equally valid. I have therefore decided to begin this chapter with a selection of definitions from that book (quoting their original sources).

"Pataphysics ... is the science of that which is superinduced upon metaphysics, whether within or beyond the latter's limitations, extending as far beyond metaphysics as the latter extends beyond physics. ... Pataphysics will be, above all, the science of the particular, despite the common opinion that the only science is that of the general. Pataphysics will examine the laws governing exceptions, and will explain the universe supplementary to this one. ... DEFINITION: Pataphysics is the science of imaginary solutions, which symbolically attributes the properties of objects, described by their virtuality, to their lineaments." (Alfred Jarry, "Exploits and Opinions of Dr Faustroll, Pataphysician" written in 1897-8 and published posthumously in 1911)(Jarry 1996)

"'Pataphysics is patient; 'Pataphysics is benign; 'Pataphysics envies nothing, is never distracted, never puffed up, it has neither aspirations nor seeks not its own, it is even-tempered, and thinks not evil; it mocks not iniquity: it is enraptured with scientific truth; it supports everything, believes everything, has faith in everything and upholds everything that is." ("Épanorthose sur le Clinamen moral", Cahiers du Collège de 'Pataphysique, 21, 22 Sable 83 (29 December 1955 vulg.))(Brotchie et al. 2003)

"'Pataphysics passes easily from one state of apparent definition to another.

Thus it can present itself under the aspect of a gas, a liquid or a solid." (Patafluens 2001, Istituto Patafisico Vitellianese, Viadana, 2002)(Brotchie et al. 2003)

"'Pataphysics, 'the science of the particular', does not, therefore, study the rules governing the general recurrence of a periodic incident (the expected case) so much as study the games governing the special occurrence of a sporadic accident (the excepted case). . . . Jarry performs humorously on behalf of literature what Nietzsche performs seriously on behalf of philosophy. Both thinkers in effect attempt to dream up a 'gay science', whose joie de vivre thrives wherever the tyranny of truth has increased our esteem for the lie and wherever the tyranny of reason has increased our esteem for the mad." (Christian Bök, 'Pataphysics, The Poetics of an Imaginary Science, Northwestern University Press, 111., 2002)(Bök 2002)

La pataphysique est la fin des fins. 'Pataphysics is the end of ends. La pataphyque est la fin des faims. 'Pataphysics is the end of hunger. La pataphysique est la faim des fins. 'Pataphysics is the hunger for ends. La pataphysique est le fin du fin. 'Pataphysics is the finest of the fine. (The first motto is that of the official Collège notepaper. Its three variants have appeared in elsewhere in Collège publications. - Collège de 'Pataphysique) (Brotchie et al. 2003)

"The branch of philosophy that deals with an imaginary realm additional to metaphysics. " (Oxford Dictionary)

I divided my research about Pataphysics into four approaches. The first: learn about its inventor - Alfred Jarry. The second: read his work. The third: read what others have to say about Pataphysics. The fourth: read other literature that could be classed as pataphysical. Eventually I ended up seeing Pataphysics in everything, there was no escaping it anymore. I had turned a Pataphysician.

Personally, when I try to explain Pataphysics to laymen, I use the last scene of the movie "Men In Black" as an example. The scene zooms out further and further, from a close up of Will Smith, to his car, to a shot of the city from above, to a shot of the earth, the galaxy, the universe and finally it is revealed that the universe is in a marble that is being toyed with by an alien. This is a good example of different layers of abstraction – Will Smith in his car represents the physical layer, the universe the metaphysical layer and the alien marble the pataphysical layer. The outro scene can be seen on YouTube ¹.

¹<http://youtu.be/1QP11-TKaEE>



Figure 2.1: Men in Black Screenshots of Ending Sequence

2.1 Alfred Jarry

Jarry was "attempting to transcend his own existence." ([Hugill 2012b](#))

"It is certainly true that making life 'as beautiful as literature' was one of his goals." ([Hugill 2012b](#))

Alfred Jarry was born in Laval, Mayenne, France in 1873 and died in Paris 1907, at the age of 34. He was known as a poet, dramatist, novelist and journalist but also as a graphic artist.

Hobbies: Entomology, fishing, cycling, fencing, shooting and drinking.

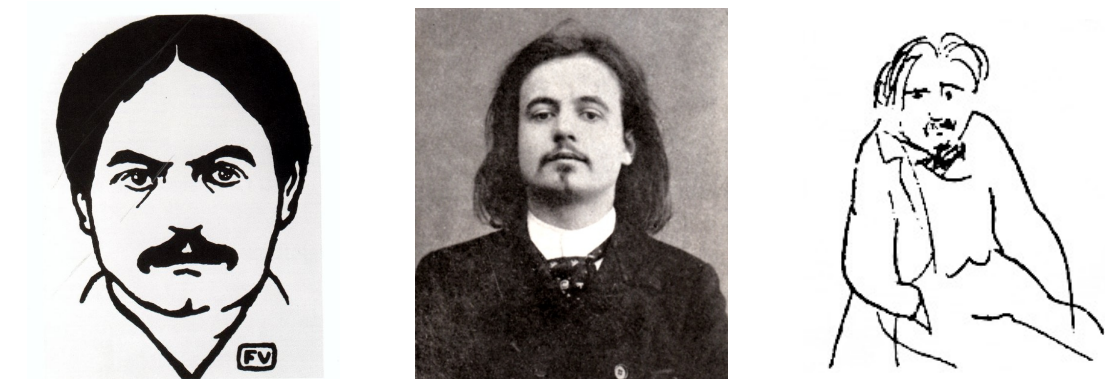


Figure 2.2: FelixVallotton + jarry + jpicasso

He went to school in Rennes, where his physics teachers Félix-Frédéric Hébert left such a

big impression on Jarry that he would later be his inspiration for Père Ubu. He passed his baccalauréat with 17 and moved to Paris to attend the lycée Henri IV in preparation to apply for admission to the École Normale Supérieure but eventually gave upon the entrance exam after several unsuccessful attempts. He met another teacher, this time a philosophy teacher called Henri Bergson, at the lycée who inspired him greatly. He published his first collection of poems in 1893, aged 20, the year his mother died. One of his classmates there described him as follows.

"... I found Jarry's mental processes disturbing. When he let himself go he seemed in thrall to a torrent of words outside his control. It was no longer a person speaking, but a machine controlled by a demon. His staccato voice, metallic and nasal, his abrupt puppet-like gestures, his fixed expression and uncontrolled flood of language, his grotesque and brilliant turns of phrases, ended up provoking a feeling of disquiet. He was informed, intelligent, and discriminating; he was good person, secretly kind, perhaps even shy beneath it all [...] but his originality resembled nothing short of a mental anomaly." (Jarry's classmate at the lycée Henri IV: Gandilhon Gens-d'Armes "Alfred Jarry au lycée Henri IV" *Les Marges*, XXIII, 91 (15 Jan 1922) as quoted in (Brotchie 2011))

He was at the centre of the avant-garde movement in Paris around that time, at the centre of the Tuesday meetings of the *Mercure de France* (a literary magazine run by Alfred Valette and his wife Rachilde, who soon became a sort of substitute family to Jarry who was roughly 15 years younger than them). Being rather misogynist at times and homosexually inclined, Rachilde was one of his very few female friends.

The following year, 1895, he briefly joined the army in the 101st Infantry, after having dodged it by being an enrolled student at the lycée. He followed rules there pedantically but hated the loss of his individualism. According to Brotchie, he "chose subservience, but subservience taken to the point of parody: the pataphysical solution to the problem of obedience" (Brotchie 2011). Probably the only thing he enjoyed there was the fencing and shooting training. He looked funny in the uniform that was too big for him being so small (5'3") so he was eventually excused from parades and after a few months he was allowed to leave to Paris frequently. He was discharged in December 1895 on medical grounds: gallstones. It is not unlikely that he faked the illness by drinking picric acid.

His father had died just two months earlier and had left him a small inheritance, which he spent mostly on publishing his very own magazine dedicated to symbolist wood carvings, the *Perhinderion*. He had previously co-edited the magazine *L'Ymagier* with Remy de Gourmont between 1893 and 1894. He joined Aurélien Lugné-Poë as his secretary (his only ever real job) at the Théâtre de l'Œuvre after his discharge at the army, where he



Figure 2.3: Woodprint of Ubu by Alfred Jarry

would pour his utmost attention to putting his Ubu play on the stage. He also played a small role in the production of *Peer Gynt* at the *Œuvre* earlier in 1896. The printed version of *Ubu Roi* appeared in *Le Livre d'Art* in the middle of the year with Jarry's carved woodcut image of Ubu that became so popular. The première took place on 10th December that year and caused an outrage in the audience after the first word: "merdre" (sometimes translated as "pshit"). Jarry had previously arranged for certain friends to counter any reaction of the general audience and to prevent under all circumstances for the play to reach its conclusion. The performance went according to plan. The uproar after the first word was uttered was immense, the performance had to be interrupted at times to calm the audience and it finished in shouts of praise, protest and insults. There were no further performances but the event was considered historic even at the time and is now widely seen as the first "modern" play ([Brotchie 2011](#), p.168-169). And as Dave Walsh puts it: "Movements such as Dadaism, Surrealism, Futurism, Expressionism Cubism, Theatre of the Absurd - all owe debts to [Jarry's] works." ([Walsh 2001](#))

Although Ubu's mannerism of speech was originally imitating Jarry's, as suggested by Lugné-Poë ([Brotchie 2011](#), p.155), Jarry continued to adapt Ubu's mannerisms.

"Those who knew him said that his nauseating appearance hid a youth who was stubborn yet shy, proud and little full of himself, but good-natured and ingenuous behind his cynicism, one who was fiercely independent and rigorously honest." (Henri de Régnier, as quoted in ([Brotchie 2011](#), p.181))

"Alfred Jarry had a very particular way of speaking to that was disconcerting to those who heard it for the first time. He said "we", when referring to himself, and substituted verbs for nouns, in imitation of ancient Greek. Example:

"celui qui soufflé" (that which blows) for the wind, and "celui qui se traîne" (that which crawls along) for the train, even if it was an express! This made conversation somewhat complicated, not least because of the rapidity of his delivery." (Rachilde, as quoted in (Brotchie 2011, p.181))

"Alfred Jarry was a man of letters to an unprecedented extent. His smallest actions, his childish pranks, everything he did was literature. His whole life was shaped by literature, and only by literature." (Apollinaire, as quoted in (Brotchie 2011, p.307))

Jarry spent the next few years writing. He had spent all his inheritance on the publication of his magazine and the production of Ubu Roi. It is during this time that he moved to his infamous tiny flat on the second-and-a-half floor. Jarry could just about stand upright but any guests had to crouch. He had no electricity or gas and no means of cooking (Brotchie 2011, p.195). In December 1897 he formed a marionette theatre with his friend Claude Terrasse: the Théâtre de Pantins and they performed Ubu Roi in January 1898 without riots in the audience.

Jarry then gradually withdrew from the literary circles in Paris and spent more time in a little shack on the banks of the Seine near the village of Le Coudray. He started writing a regular review column for the Revue Blanche in 1900, the income of which he certainly needed much. There was a brief revival of the Ubu marionette play in the Cabaret des Quat'z'Arts in 1901.

Around 1904 he began drinking ether, the absinthe not strong enough anymore. In the winter of 1905 he was very ill, the cold and poverty not helping. In 1906, his friends became more and more concerned about his deteriorating health and eventually Valette and Saltas sent him to his sister Charlotte. He then spent some time in Paris and some in Laval at his sister's place over the next year. Jarry then died in November of 1907 of meningeal tuberculosis. His last request was for a toothpick.

"He believes that the decomposing brain goes on working after death and it is its dreams that are Paradise." (Jarry 1906 in a letter to Rachilde (Brotchie and Chapman 2007))

Studying Jarry's life gives us certain insights into the man who created Pataphysics and why he might have done so. Alastair Brotchie has written the probably most concise and recent biography of Alfred Jarry in English language and most of the information I have summarised here comes from this book (Brotchie 2011). Roger Shattuck gives a very nice introduction about Jarry in relation to the time and place he lived in, in his book "The

Banquet Years" (Shattuck 1959). However, he does not focus on Jarry alone but rather on the time period and four personalities (Alfred Jarry, Henri Rousseau, Erik Satie and Guillaume Apollinaire) he chose as representatives of the era.

2.1.1 His Writing

Jarry has written a good amount of texts in his short life and he didn't confine himself to a single category either. He wrote poems, novels, short stories, essays, art reviews, theatre reviews and plays and also produced translations of a few texts into French. Many of his texts were completely fictional, some had autobiographical aspects and some scientific and most of them had a sarcastic sense of humour. Trying to summarise Jarry's style of writing or attempting to interpret his whole body of work seems impossible though.

"Jarry was an acknowledged classical scholar, had already worked as a reviewer of art and drama, had edited two art magazines, was up to date with modern scientific theory, especially physics, read widely in mathematics and psychology, and had an extensive basic knowledge of philosophy." (Brotchie 2011)

James A Cutshall says that "instead of Jarry the man and the meaning of his literary endeavours becoming clearer with the passage of time, both have become increasingly indistinct" (Cutshall 1988, p.246). The intention of his thesis was to show the seriousness implied behind the humour in many of Jarry's novels, in order to give the author the merit he deserved. Cutshall wrote about Jarry's novels rather than simply seeing him as the playwright of the Ubu plays. He surveyed existing criticism about Jarry's texts and provided his own view on them. He immortalised Jarry by saying "whether or not this is the sort of "éternité" sought by the heroes of Jarry's novels, it is certainly that which their author somewhat belatedly has found" (Cutshall 1988, p.248).

2

Cutshall was not the only one who has written about certain less-known texts by Jarry. Marieke Dubbelboer's thesis "Ubusing Culture" is also interesting in this regard since it concentrates completely on the "Almanachs du Père Ubu" (published in 1898 and 1901) (Dubbelboer 2009). She was looking for keys to Jarry's poetics in those texts, which she says "seemed to defy labelling or literary norms" (Dubbelboer 2009, p.10). She claims the Almanacs to be quite radical and exemplary of his innovative poetics moving away from Symbolism and towards the Avant-Garde. In general she says his work "can be characterized as playful, elusive, paradoxical and provocative" (Dubbelboer 2009, p.197) and his two Almanacs are the essence of his non-conformist attitude. They were written at a

²<http://stevemorrisonillustration.blogspot.co.uk/2009/03/dr-faustroll.html>



Figure 2.4: Faustroll illustration by Steve Morrison

time of change for Jarry, when he withdrew from his usual circles in Paris and he published in new magazines, which links his change in writing according to Dubbelboer.

A list of his works can be found in the appendix [.2](#).

2.2 Ideas / Concepts

This section is the most important for my research. We will need to understand the essence of Pataphysics to understand how it relates to creative computing. I will therefore refer back to this section in the following chapters of this thesis.

Jarry first defined Pataphysics in his book "Exploits and Opinions of Dr Faustroll, Pataphysician" written in 1898 and published posthumously in 1911 ([Jarry 1996](#)). But the concept appeared as early as in 1893 in his prose text *Guignol* that won him a prize in the newspaper *L'Echo de Paris* and it appears in many of his writings. He originally intended to write a whole book called "Elements of Pataphysics" but only part of this appeared in *Faustroll*.

Zoe Corbyn gives a very simple short introduction for beginners of the topic in an article in the *Guardian* ([Corbyn 2005](#)) in 2005. She describes it like this:

"Correct definitions are equivalent to wrong ones; all religions are on a par as imaginary and equally important; chalk really is cheese. It's an escape from reality - reminding us of just how idiotic the rules that dog our everyday existence are."([Jarry 1996](#))

Jean Baudrillard has a few other definitions for Pataphysics in his text (Baudrillard 2007). According to him Pataphysics is "the highest temptation of the spirit, the nail in the tire, the philosophy of the gaseous state, the science or the unique imaginary solution to the absence of problems" to name just a few.

Another rather strange interpretation of Pataphysics is Asger Jorn's. He calls Pataphysics a religion in the making (Jorn 1961). He claims that since "natural religion is the spiritual confirmation of material existence", "metaphysical religion represents the establishment of an ever deepening rift between material and spiritual life." He refers to the idea of equivalence in Pataphysics and the absolute and links them to religion. He says "the great merit of Pataphysics is to have confirmed that there is no metaphysical justification for forcing everybody to believe in the same absurdity".

Cruickshank (Cruickshank) wrote a rather funny article on anti-matter. He links the creation of anti-matter atoms at CERN around 1996 with Jarry, saying that he had "beaten them to the punch" with his Pataphysics.

Christian Bök (Bök 2002) tries to draw science and poetry together using Pataphysics as the string that binds them. He compares Jarry and Nietzsche, saying Jarry performs humorously on behalf of literature what Nietzsche performs seriously on behalf of philosophy; both try to create an antiphilosophy (Bök 2002, p.9). He also claims that science and poetry have a similar history, undergoing the same four phases of distinct change but also that they have not evolved in sync with each other (Bök 2002, p.15).

Animalistic phase : signs exist long before being known, they are written by nature

Mechanismic phase : signs exist by being known, they are written by culture

Organismic phase : signs evolve by being known, they are written across events by culture

Cyborganismic phase : signs evolve beyond being known, they are written as events by culture

"Pataphysics is a surreational perspective that has had an extensive, yet forgotten, influence upon the canonic history of radical poetics. [...] Not only does this avant-garde pseudoscience valorise whatever is exceptional and paralogical; it also sets the parameters for the contemporary relationships between science and poetry." (Bök 2002, p.27)

Bök also compares Jarry and Nietzsche in regards to perspectivism (Bök 2002, p.31). For Nietzsche reality is the effect of a dream world in which "there are many kinds of truths, and consequently there is no truth". And similarly for Jarry, reality is an aspect of eternity in which "there are only hallucinations, or perceptions," and every "perception is

a hallucination which is true". Both argue that no view is absolute as well and Pataphysics argues that every viewpoint is dissolute, including its own because no view can offer a norm. Even Jarry's eternality is nowhere and somewhere at the same time.

In Faustroll, Bök says, "Jarry parodies the discourse of such scientific luminaries, who attempt to demonstrate the utility of science through the dramaturgic performance of a mechanical experiment" (Bök 2002, p.29).

Andrew Hugill's book about Pataphysics (Hugill 2012b) is going to be published in 2012 and all quotes that appear in this report are based on a draft version of the book and highlighted to stand out. As this is an internal document I have left them in place, more for myself to not forget. They will be updated for the final thesis. Since a lot of the information in the following section is based on this book, I have left it in a rough state for now and will rewrite it once the book is published.

According to the Collège de 'Pataphysique, it is convention to use the apostrophe at the beginning of the word ('Pataphysics) only in reference to Jarry's texts, to the science of imaginary solutions as such. Used as an adjective or in a more unconscious way it is written without the apostrophe. Jarry himself just indicated that the word is preceded by the apostrophe to avoid a pun.

2.2.1 Symbology

Probably the most famous symbol of Pataphysics is the grand gidouille, the big spiral on Ubu's fat belly. Not simply because it is a feature of Jarry's most popular creation but also because it represents one of the concepts of Pataphysics itself: the antimony. The spiral can be interpreted as two spirals in one, the outer and the inner spiral. They represent the duality of Pataphysics, the mutually incompatible in perfect harmony. The Collège de 'Pataphysique has adopted the spiral for its membership badges, in various colours and sizes for the different ranks of the college.

Another symbol of Pataphysics is the green candle which refers to one of Jarry's last endeavours, published posthumously, a vast collection of his journalistic essays (Hugill 2012b). Some animals also symbolise Pataphysics. The crocodile, the current vice-curator of the college is a crocodile named Lutembi (Hugill 2012b). Owls are another symbol; Jarry kept stuffed and live owls (Brothie 2011, p.46)[13 p46] in his flat. The chameleon is another, having the ability to change colour and looking in two directions at the same time.

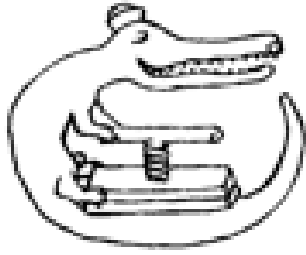


Figure 2.5: Crocodile from the CoP website



Figure 2.6: The Grand Gidouille



Figure 2.7: The green candle

2.2.2 Antimony

The antimony is the mutually incompatible. It appears everywhere in Jarry's writings. It represents the duality of things, the echo or symmetry, the good and the evil at the same time. Examples are the plus minus, the faust-troll, the haldern-ablou, the yes-but, the ha-ha and the paradox.

The "Ha Ha", the only words Bosse-da-Nage ever utters in Faustroll, "is the idea of duality, of echo, of distance, of symmetry, of greatness and duration, of the two principles of good and evil." ([Hugill 2012b](#)) Referring to the yes-but statement Hugill says "this may be taken as a standard pataphysical response to any proposition (including this one)." And most obviously the antimony can be seen in all the contradictions that Pataphysics is so fond of.

2.2.3 Anomaly

The anomaly is the exception. And exceptions are important in Pataphysics. But then again everything is equal, so in a pataphysical world no exceptions would exist at all, or rather, everything would be equally exceptional. The anomaly disrupts and surprises. Hugill mentioned a great example of a collection of anomalies: the sourcebook project by William Corliss, who collects scientific papers that are anomalous. Bök says it is "the repressed part of a rule which ensure that the rule does not work" ([Bök 2002](#), p.38).

2.2.4 Sysygy

The syzygy surprises and confuses. It originally comes from astronomy and denotes the alignment of three celestial bodies in a straight line. In a pataphysical context it is the pun. It usually describes a conjunction of things, something unexpected and surprising. Serendipity is a simple chance encounter but the syzygy has a more scientific purpose. Bök

mentions Jarry saying that the fall of a body towards a centre is the same as the ascension of a vacuum towards a periphery (Bök 2002, p.42).

2.2.5 Clinamen

The clinamen is the unpredictable swerve that Bök calls "the smallest possible aberration that can make the greatest possible difference" (Bök 2002, p.43). He links it to Lucretius' idea of an atom serving in its streamlined flow to create matter and to Epicurus' *parenklisis*. But he also points out similarities to ideas like the Situationists' "détournement", the reuse of pre-existing aesthetic elements and Hugill links it to the Dadaists' ready-mades and Oulipo's verbal games. An obvious example is Jarry's "merdre", a swerve of the French word for shit (*merde*).

2.2.6 Absolute

The absolute is a reference to a transcended reality. Jarry talks about "eternity" in *Faustroll* (Jarry 1996, p.104).

Others

Other concepts that are pataphysical or can be linked to it in a sense are alchemy and quantum mechanics. Alchemy because of its laws or equivalence and the union of opposites (Hugill 2012b) and quantum mechanics because of principles of uncertainty, indeterminacy and the idea of the multiverse of course.

Because string theory is speculation based on ideas that are themselves speculative (i.e., theories of general relativity and quantum mechanics), string theory is not in fact physics, but 'pataphysics.

Likewise, string theory and quantum calculations are, increasingly, not descriptive of an actual reality, but are simply mathematical pataphors. (P. Lopez) ³

2.3 Peripheral Influences

2.3.1 Oulipo

2.3.1.0. Finish section here. references and all

³<http://www.urbandictionary.com/define.php?term=pataphysics>

Potential literature is "the search for new forms and structures that may be used by writers in any way they see fit." Raymond Queneau (p2)

"The Oulipo's goal is to discover new structures and to furnish for each structure a small number of examples." François Le Lionnais (p3)

"a formal quest" Warren Motte (p3)

"Erecting the aesthetic of formal constraint, then, the Oulipo simultaneously devalues inspiration." (p10)

"Three levels in the hierarchy of constraints:

1 Minimal level: constraints on the language in which the text is written

2 Intermediate level: constraints on genre and certain literary norms

3 Maximum level: consciously preelaborated and voluntarily imposed systems of artifice

Oulipo is in the maximum level." François Le Lionnais (p11)

"Oulipian systems of formal constraint are often based on the alphabet." François Le Lionnais (p13)

"The nature of Oulipoan constraint is mathematical." François Le Lionnais

"The Oulipo is anti-chance" Claude Berge (p17)

"What is the objective of our work? To propose new 'structures' to writers, mathematical in nature, or to invent new artificial or mechanical procedures that will contribute to literary activity: props for inspiration as it were, or rather, in a way, aids for creativity." Raymond Queneau (p51)

"Aleatoricism is the incorporation of chance into the process of creation, especially the creation of art or media. The word derives from the Latin word *alea*, the rolling of dice. It should not be confused with either improvisation or indeterminacy.[1]" Wikipedia

2.3.2 Borges

You could argue that by reading other literature that is pataphysical (whether or not it was intended) one can learn something about Pataphysics. Reading Borges ([Borges 2000](#),

1964; [Borges and Hurley 2004](#); [Borges and Guerrero 1957](#); [Borges and Dembo 2010](#); [Borges 2010](#)) is a good example. His text "The analytical language of John Wilkins" ([Borges 2000](#)) contains a brilliant example of pataphysical thinking and coincidentally a good example of the kinds of search results my search tool should hopefully produce.

Referring to a certain Chinese dictionary entitled "The Celestial Emporium of Benevolent Knowledge" he claims that animals can be divided into:

1. those belonging to the Emperor
2. those that are embalmed
3. those that are tame
4. pigs
5. sirens
6. imaginary animals
7. wild dogs
8. those included in this classification
9. those that are crazy-acting
10. those that are uncountable
11. those painted with the finest brush made of camel hair
12. miscellaneous
13. those which have just broken a vase
14. those which, from a distance, look like flies

This kind of categorisation has also been discussed by Foucault in his book "The Order of Things" ([Foucault 1966](#)).

Chapter 3

Creativity and Computers

Creativity does not have a universally accepted definition. Creativity is a human quality and definitions don't necessarily lend themselves to be applied to computers as well. There are aspects that come up in many, like novelty and value, but some that rarely pop up, like relevance and variety. Creativity can be studied at various **levels** (neurological, cognitive, and holistic/systemic), from different **perspectives** (subjective and objective) and **characteristics** (combinational, exploratory and transformative). Creativity should be seen as a continuum, there is no clear cut-off point or Boolean answer to say precisely when a person or piece of software has become creative or not.

This paper discusses issues related to the study of creativity in a computer science context. Two transdisciplinary fields of study have emerged from the variety of disciplines concerned. These are computational creativity and creative computing. The former lies at the cross section of artificial intelligence and cognitive science and the latter is mostly distinguished by its involvement in art. Creative computing focuses on the process of creativity rather than just the outcome as in computational creativity. In the remainder of this paper, CC will always denote creative computing unless otherwise specified.

Let us define creativity as "the ability to use original ideas to create something new and surprising of value". We generally speak of creative ideas rather than products, since creative products merely provide evidence of a creative process that has already taken place.

Both the originality and the value of a creative idea are always evaluated using purely subjective criteria. Pataphysics, which represents an extreme form of subjectivity, is therefore a highly appropriate framework within which to encourage and enable creative thinking and operations.

Creativity is not easy to define. Many definitions exist but there is not one has emerged

that is universally acknowledged. They all share some elements but at the same time seem to lack something, they seem too vague. The Oxford Dictionary ¹ for example says that creativity is "the use of imagination or original ideas to create something", while the Cambridge Dictionary ² says it is "producing or using original and unusual ideas". They are both fairly similar and vague. Wikipedia has a more detailed definition ³:

"Creativity refers to the phenomenon whereby a person creates something new (a product, a solution, a work of art, a novel, a joke, etc.) that has some kind of value. What counts as 'new' may be in reference to the individual creator, or to the society or domain within which the novelty occurs. What counts as 'valuable' is similarly defined in a variety of ways."

Wikipedia's definition is better than the other two because it also refers to the question of what is classed as new or of value. It points out the subjectivity of creativity. But the question of what creativity really is remains unanswered. Is it a character trait or a skill? What is needed for creativity to occur? Can it be learned? How is it evaluated?

Creativity is ubiquitous but nevertheless hard to define across all areas.

Creativity does not have a universally accepted definition. Creativity is a human quality and definitions don't necessarily lend themselves to be applied to computers without making adjustments. There are aspects that come up in many, like novelty and value, but some that rarely pop up, like relevance and variety. Creativity can be studied at various **levels** (neurological, cognitive, and holistic/systemic), from different **perspectives** (subjective and objective) and **characteristics** (combinational, exploratory and transformative). Creativity should be seen as a continuum, there is no clear cut-off point or Boolean answer to say precisely when a person or piece of software has become creative or not.

Summary:

- novelty/typicality/acceptability/variety/imagination/originality
- quality/value/appreciation/appropriateness/usefulness/relevance (/surprising?)
- efficiency/skill
- subjective/P/little-c
- objective/H/Big-C
- combinational, exploratory and transformative

¹link here

²link here

³link here

- product/process

(Berners-Lee 1998; Everitt 2013, 2012)

3.1 Models of Human Creativity

3.1.1 Rhodes 4 P Model

Mel Rhodes (1916-1976), who has a background in education and psychology, identified four common themes of creativity in 1961, which he termed "the four P's of creativity" (Rhodes 1961). His paper has been highly influential, counting over 500 citations on Google Scholar. The four P's are follows.

Persons : personality, intellect, temperament, physique, traits, habits, attitudes, self-concept, value systems, defence mechanisms and behaviour.

Process : motivation, perception, learning, thinking and communication.

Press : relationship between human beings and their environment

Products : a thought which has been communicated to other people in the form of words, paint, clay, metal, stone, fabric, or other material.

Rhodes highlights the importance of a holistic view on creativity through these four areas of study, which he hoped would become the basis of a unified theory of creativity.

"'Creativity is the interaction among aptitude, process, and environment by which an individual or group produces a perceptible product that is both novel and useful as defined within a social context' (Plucker et al., 2004, p. 90)" (Jordanous and Keller 2012)

Summary

- The 4 P's
- Unified theory

3.1.2 Koestler's Bisociation

Arthur Koestler (1905-1983) published his study on creativity entitled "The Act of Creation" in 1964 (Koestler 1964). The book still carries influence today. His main contribu-

tion to the field is probably the concept of **bisociation**, a term he coined for the idea of two "self-consistent but habitually incompatible frames of reference" intersecting to give rise to new creative idea (Koestler 1964, p.35). It is interesting however to look at some of his other views on creativity as well.

He splits creativity into three domains, a triptych, without sharp boundaries: humour, discovery and art (see 3.2). All creative acts traverse the three domains of this triptych from left to right, that is, the emotional climate of the creator changes "from an absurd through an abstract to a tragic or lyric view of existence" during the process (Koestler 1964, p.27). Central to all three domains is the "discovery of hidden similarities", or bisociation. Koestler differentiates between associative thinking and bisociative thinking. He links those broadly to habit and originality, respectively (see 3.1 and 3.2).

Associative	Bisociative
Conscious	Unconscious
Logic	Intuition
Habit	Originality
Rigid	Flexible
Repetitive	Novel
Conservative	Destructive/Constructive

Table 3.1: Koestler: Associative vs Bisociative

Humour	Discovery	Art
Laugh	Understand	Marvel
Riddle	Problem	Allusion
Debunking	Discovering	Revealing
Coincidence	Trigger	Fate
Aggressive	Neutral	Sympathetic

Table 3.2: Koestler: Humour vs Discovery vs Art

How can we model Koestler's bisociative creativity in computers?

Summary

- Associative and bisociative thinking
- Creative triptych (humour, discovery, art)

3.1.3 Henri Poincaré, Graham Wallas and George Pólya

Henri Poincaré (1854-1912) (Poincare 2001) and Graham Wallas (1858-1932) (Wallas 1926) have defined a popular model (Koestler 1964; Boden 2003; Partridge and Rowe 1994) of the creative process (it was suggested by Poincaré ((Poincare 2001) book: "science and method", chapter III: "mathematical discovery", pages 387-400) and formulated by Wallas).

1. Preparation – Focusing the mind on the problem
2. Incubation – Unconscious internalising
3. Illumination – Eureka moment from unconsciousness to consciousness
4. Verification – Conscious evaluation of the idea and elaboration. . .

Weisberg criticises the stages of incubation and illumination (referred to by [31]), saying that the creative process is really just simple problem solving, and that incubation is what he calls "creative worrying".

"First, we have to **understand** the problem; we have to see clearly what is required. Second, we have to see how the various items are connected, how the unknown is linked to the data, in order to obtain the idea of the solution, to make a **plan**. Third, we **carry out** our plan. Fourth, we **look back** at the completed solution, we review and discuss it." (Polya 1957, p.5-6)(his emphasis)

Summary

- 4 step model
- Problem solving

3.1.4 Kaufman's 4 C Model

(Kaufman and Beghetto 2009)

Big-C: Eminent Accomplishments. Big-C creativity consists of clear-cut, eminent creative contributions. Big-C creativity often requires a degree of time. Indeed, most theoretical conceptions of Big-C nearly require a posthumous evaluation.

Pro-c: Professional Expertise. Pro-c represents the developmental and effortful progression beyond little-c. The concept of Pro-c is consistent with the expertise acquisition approach of creativity. **Ericsson1996, Ericsson2007** Propulsion Theory of Creative

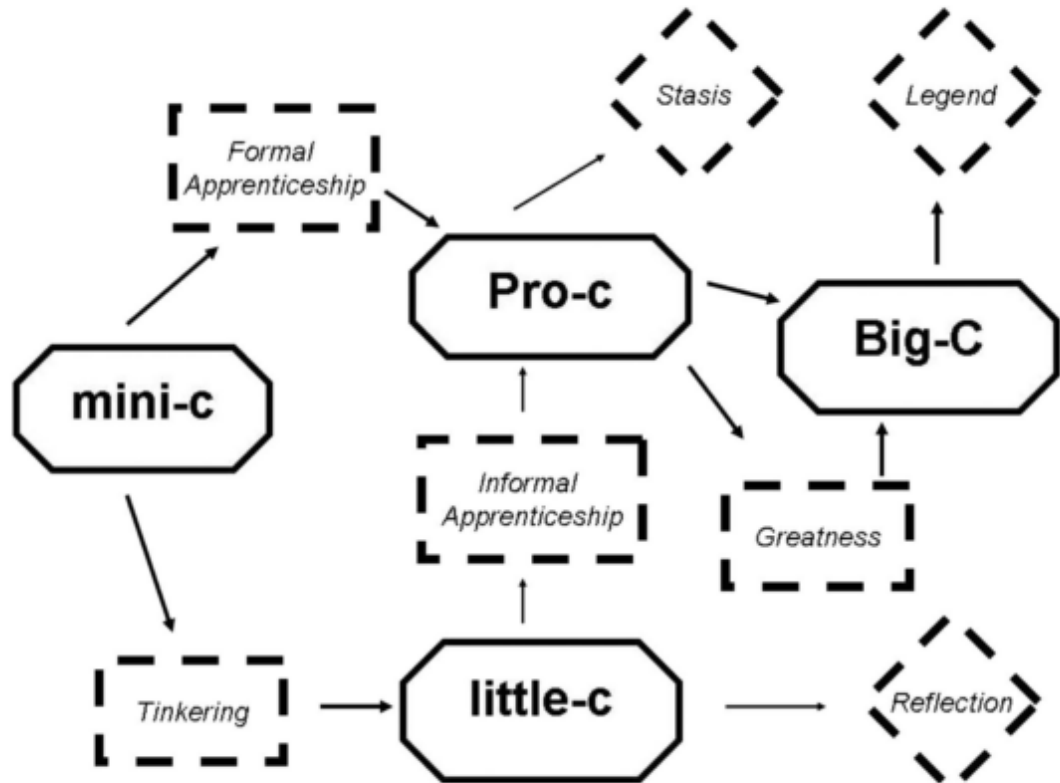


Figure 1. The Complete Four-C Model.

Figure 3.1: Kaufman's 4 C Model

Contributions ([Sternberg 1999, 2006](#)): Replication, redefinition, forward incrementation, advance forward incrementation. Redirection, Reconstruction, reinitiation, integration.

Little-c: Everyday Innovation. More focused on everyday activities, such as those creative actions in which the non-expert may participate each day.

Mini-c: Transformative Learning. The construct of mini-c is useful for recognizing and distinguishing between the genesis of creative expression (mini-c) and the more readily recognizable expressions of creativity (little-c). Encompasses the creativity inherent in the learning process. "Mini-c is defined as the novel and personally meaningful interpretation of experiences, actions, and events." ([Beghetto and Kaufman 2007](#)) Central to the definition of mini-c creativity is the dynamic, interpretive process of constructing personal knowledge and understanding within a particular sociocultural context. "a transformation or reorganization of incoming information and mental structures based on the individual's characteristics and existing knowledge" [p.63][Moran2003](#) Moreover, mini-c stresses that mental constructions that have not (yet) been expressed in a tangible way can still be considered highly creative. Mini-c highlights the intrapersonal, and more process focused

aspects of creativity.

Applies to all: openness to new experiences, active observation, and willingness to be surprised and explore the unknown.

3.1.5 Boden's 3 Types

Professor Margaret Boden (1936-) is a prominent figure in the fields of CC and computational creativity. She has a background in medical sciences, psychology and philosophy and currently works as a cognitive scientist in computer science and artificial intelligence. Her main interest is in how the human mind works and how computer models of the mind and specific thinking processes can help us understand both better. She has provided two important contributions to the field. The first is her description of three distinct forms of creativity and the second is her important distinction between two senses of creativity (Boden 2003).

"[Creativity is] the ability to come up with ideas or artefacts that are **new, surprising and valuable**." (Boden 2003) (her emphasis).

She identified three distinct forms or cognitive processes of how creativity can happen. These are **combinational, exploratory and transformational creativity**, which can happen at the same time. Central to these three forms is the idea of a **conceptual space**. For any idea, its conceptual space describes the characteristics and constraints that define it in its most fundamental way. The conceptual space of a tea cup would contain information like: it is a container that can hold a hot fluid, it should hold about a half a pint of fluid and it might or might not be built in such a way as to not burn the hand that carries it. The specific colour of the cup or what material it is made of for example are not contained in its conceptual space.

Combinational creativity is the most common form of the three and is concerned with the unusual juxtaposition of common ideas. This aspect is highlighted in her definition of creativity, which requires novelty and surprise. The main idea is that any particular combination of ideas has to be unusual, causing surprise, but not (necessarily) the individual ideas themselves. She safeguards against purely random combination by including the usefulness of the result as a requirement in the definition. Exploratory creativity requires a person (or computer program) to fully explore the conceptual space of an idea and find unusual or interesting aspects of it. This form of creativity is about pushing an idea to its limits. Transformational creativity takes this exploration one step further. Once the limits of an idea have been identified, they can be transformed. This means that we can step out of the normal conceptual space of an idea, create a new one, alter or ignore the given constraints, add new ones, etcetera.

These three forms of creativity can be then interpreted on two levels. Any idea should be viewed and evaluated at the appropriate level. Consider the following scenario. A child and a professional architect both build a corbelled arch out of material available to them. Who is being creative here? The level of expertise is clearly different between the two. The child has no experience and is experimenting with the possibilities and limitations of the building blocks (exploring their conceptual space) while the architect has studied the technique for years and is simply applying knowledge he has learned from others (familiar use of a familiar idea). Clearly the child is being more creative in this example. Boden proposed to view and judge the creativity of these two persons separately by differentiating between two levels of creativity, a personal one and a historical one. **Psychological creativity** (P-creativity) is a personal kind of creativity that is novel in respect to an individual and **historical creativity** (H-creativity) is fundamentally novel in respect to the whole of human history. The child in the earlier scenario was P-creative but the architect was neither, he was simply applying his trained skills.

"P-creativity involves coming up with a surprising, valuable idea that's new to the person who comes up with it. It doesn't matter how many people have had that idea before. But if a new idea is H-creative, that means that (so far as we know) no one else has had it before: it has arisen for the first time in human history." (Boden 2003)

Summary:

- Combinational creativity is about making unfamiliar combinations of familiar concepts
- Exploratory creativity is about fully exploring a conceptual space
- Transformational creativity is about transforming a conceptual space
 - o P-creativity is very subjective and central to the person having the creative idea
 - o H-creativity is more objective and has to be new, surprising and valuable for all

"Boden suggests that it is helpful to regard aspects such as novelty, quality and process as dimensions of creativity. Instead of asking 'is x creative?' (assuming a boolean judgement) or 'how creative is x?' (assuming a linear judgement) we should ask 'where does x lie in creativity space?' (assuming an n-dimensional space for n criteria where we can measure each dimension)." (Pease et al. 2001, p.8)

"Boden argues that process does matter, stating that a program is creative only if it produces items in the right way - by transforming the boundaries of a conceptual space. This, she claims, can only be done if the program contains reflexive descriptions which mark its own procedures and is capable of varying

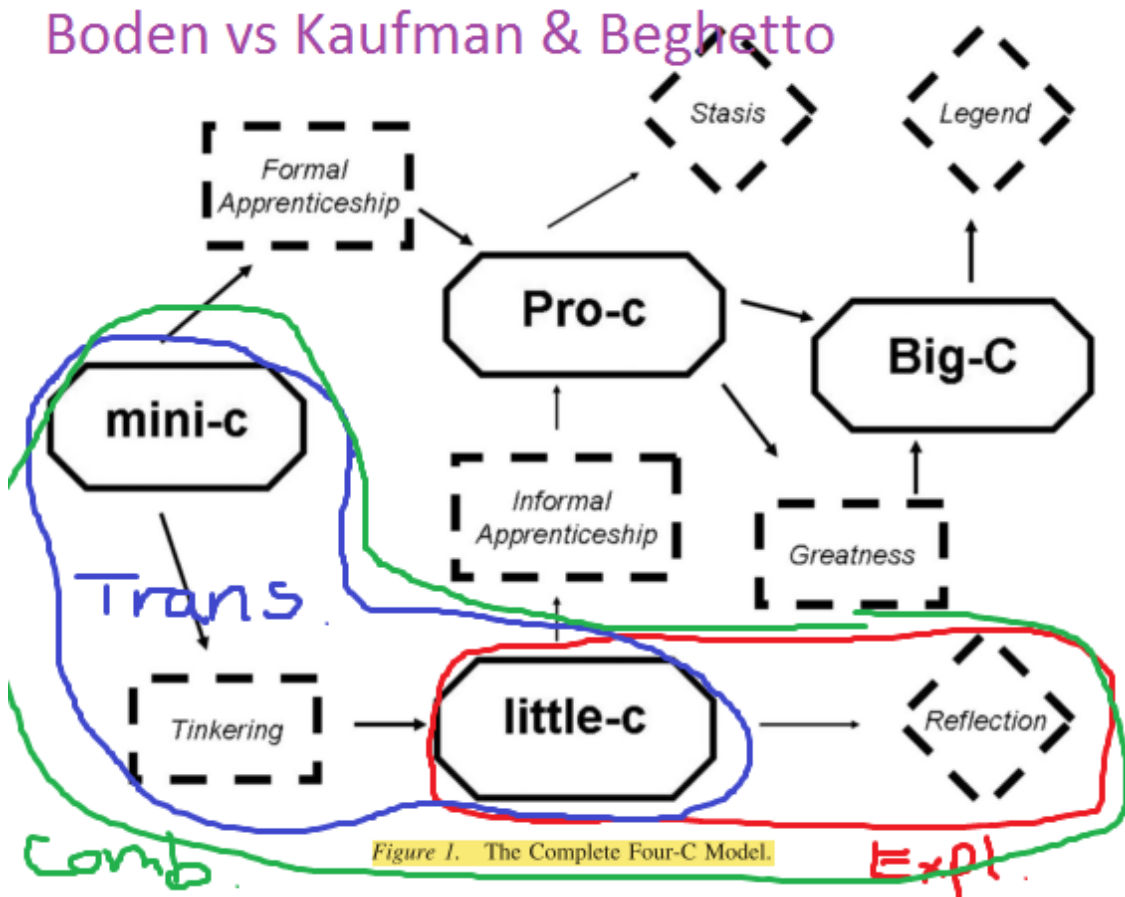


Figure 3.2: Kaufman's 4 C Model vs. Boden

them. The program should contain a meta-level which assesses methods of transforming a space and considers when and how to apply them." (Pease et al. 2001, p.8)

Creativity can be divided into three categories (Boden 2003)[17, 21].

Combinational creativity : making unfamiliar combinations of familiar ideas; juxtaposition of dissimilar; bisociation; deconceptualisation

Exploratory creativity : exploration of conceptual spaces; noticing new things in old spaces

Transformative creativity : transformation of space; making new thoughts possible by altering the rules of old conceptual space

Margaret Boden (Boden 2003) argues that creative ideas are surprising because they go against expectations. She also believes that constraints support creativity and are even essential for it to happen.

"Constraints map out a territory of structural possibilities which can then be explored, and perhaps transformed to give another one."(Boden 2003)

Margaret Boden (Boden 2003) introduced the concepts of P and H Creativity, where P-creativity is the personal kind of creativity that is novel in respect to the individual mind and H-creativity is fundamentally novel in respect to the whole of human history. She calls them psychological creativity and historical creativity. She identifies three main aspects of creativity: ("creativity can happen in three main ways, which correspond to the three sorts of surprise.")

She also talks about computers and creativity. She explains how some of the creative aspects mentioned above would be achievable for a machine. The first aspect is rather simple to program she points out. "For nothing is simpler than picking out two ideas (two data structures) and putting them alongside each other". As an example of the second aspect, the exploratory creativity, she mentions the drawing robot AARON (as discussed in the related work section).

3.1.6 Mooney's 4 aspects

Where, what, who and how – those are the questions we need to ask regarding creativity. We will start by looking at some prerequisites for creativity you could say. Ross Mooney identified four aspects of creativity in 1963 (as cited in (Sternberg 1999)). I believe these four aspects represent four conditions of creativity in a way, since all of them influence the outcome. Sometimes the creative environment and the creative person are merged into one, simply because people are often a product of their environment. The person will always be influenced by its surroundings, its culture, family, etc. and the environment alone cannot influence anything if not through a person. Another interpretation of course is that the creative environment is the context in which the creative product exists. Depending on which way we look at it, the first and second can be interchanged. This project focuses on the creative product, making sure the essence of the search tool is creative – the algorithms that define the main functionality of the search tool. But anyway, here they are:

1. The creative environment
2. The creative person
3. The creative process
4. The creative product

Error! Reference source not found. shows how these aspects relate to each other. The environment influences all others and the person creates the product in a process.

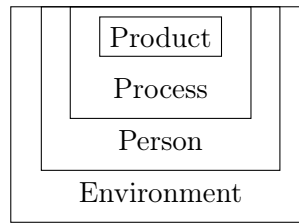


Figure 3.3: 4 Aspects of Creativity

3.1.7 The Creative Person

Sternberg and Kaufman identify a set of personality traits that are associated with creative people in their Handbook of creativity (Sternberg 1999,?). These are independence of judgement, self-confidence, and attraction to complexity, aesthetic orientation, and tolerance for ambiguity, openness to experience, psychoticism, risk taking, androgyny, perfectionism, persistence, resilience, and self-efficacy. It is easy to find common characteristics among creative people but that doesn't mean that these automatically make a person or a product they make creative.

Timothy Leary took this idea of common characteristics a bit further and suggested there are four types of creative personalities ([25] as cited in [27]). From his ideas we can draw the conclusion that a creative person needs to be able to make novel combinations from novel ideas.

1. The reproductive blocked (no novel combinations, no direct experience)
2. The reproductive creator (no direct experience, but crafty skill in producing new combinations of old symbols)
3. The creative creator (new experience presented in novel performances)
4. The creative blocked (new direct experience expressed in conventional modes)

3.3 Table 1 and 3.4 Table 2 are in Leary's words.

3.1.8 The Creative Process

Poincaré and Wallas (Wallas 1926) have defined a popular model (Koestler 1964; Boden 2003; Partridge and Rowe 1994): the four/five stage model of the creative process (it was suggested by Poincaré and formulated by Wallas).

1. **Preparation:** Focusing the mind on the problem
2. **Incubation:** Unconscious internalising
3. **Intimidation:** Approaching the solution

Reproductive Blocked	Reproductive Creator	Creative Creator	Creative Blocked
The routine, well-socialised person who experiences only in terms of what he has been taught and who produces only what has been produced before.	The innovating performer who experiences only in terms of the available categories but has learned to manipulate these categories in novel combinations.	The person who experiences directly outside the limits of ego and labels, and who has learned to develop new models of communications, or who can manipulate familiar categories in novel combinations or who can let natural modes develop under his nurture.	The person who experiences uniquely and sensitively outside of game concepts (either by choice or helplessly by inability) but who is unable to communicate or uninterested in communicating these experiences outside the conventional manner.
Reproductive Performer	Creative Performer		Reproductive Performer
Reproductive Experience		Creative Experience	

Table 3.3: Leary's four types of creativity

Reproductive Blocked	Reproductive Creator	Creative Creator	Creative Blocked
Unimaginative, incompetent hack.	Reliable nihilist, insensitive, unsuccessful innovator whose shock value changes to morbid curiosity as fads of performance change.	The mad creative genius, the undiscovered far-out crackpot creator who is recognised by later generations as a creative giant.	Psychotic, religious crank, eccentric who uses conventional forms for expressing mystical convictions.
Competent, responsible, reliable worker.	Bold initiator who wins game recognitions but whose fame crumbles as fads of performance change.	The truly creative giant recognised by his own age and the ages to come.	Solid, reliable person with a "deep streak".
Reproductive Performer	Creative Performer		Reproductive Performer
Reproductive Experience		Creative Experience	

Table 3.4: Leary's social labels to describe the types of creativity

4. **Illumination:** Eureka moment from unconsciousness to consciousness
5. **Verification:** Conscious evaluation of the idea and elaboration...

Wallas' model is often treated as a four stage model, with the "intimation" stage seen as a sub-stage. Weisberg criticises the stages of incubation and illumination (referred to by (Leary 1964)), saying that the creative process is really just simple problem solving, and that incubation is what he calls "creative worrying".

3.1.9 The Creative Product

3.1.10 The Creative Place

Other Theories

Heilman, Nadeau and Beversdorf investigated the possible brain mechanisms involved in creative innovation (Heilman et al. 2003). While a certain level of domain specific knowledge and special skills are necessary components of creativity, they point out that "co-activation and communication between regions of the brain that ordinarily are not strongly connected" might be necessary. Among other things, they observed that creativity often happens during levels of low arousal which suggests that certain alterations of neurotransmitters might be influential.

Newell, Shaw and Simon have written a thorough report on the creative thinking process in (Newell et al. 1963). They identify three main conditions for creativity as:

1. The use of imagery in problem solving
2. The relation of unconventionality to creativity
3. The role of hindsight in the discovery of new heuristics

Other issues they point out are abstraction, generalisation, and unconventionality.

Further reading included:

- Sternberg – The Nature of creativity and the handbook of creativity (Sternberg 1999,?)
- Liu – creativity or novelty (Liu 2000)
- Simonton – Is the creative process Darwinian? (Simonton 2011)
- Adler – The role of affect (Adler and Obstfeld 2007)
- Kaufman – International handbook of creativity (Kaufman 2006)
- Scales, Snieder, Harris – Computers and creativity (Scales et al. 1999)
- Colton – Computational creativity (Colton 2008a)
- Buss, Analysis of creative behaviour (Buss 2011; Zedan et al. 2008)

3.2 Computational Creativity and Creative Computing

Computing as the common theme that links creativity and computers.

Summary

- Boden: Combinational, exploratory and transformative (Boden 2003; Wiggins 2006) (process)
- Boden: new, surprising, valuable (Boden 2003) (product)
- Colton: Skill + appreciation + imagination = creativity (or the appearance of) (Colton 2008b) (product+process)
- Wiggins: relevance + acceptability + quality (Wiggins 2006) (product)
- Ritchie: typicality + quality (Ritchie 2001, 2007) (product)
- Pease: novelty + value (Pease et al. 2001) (product+process)
- Ventura: efficiency + variety (Ventura 2008) (product+process)
- Jordanous: value (related concepts: usefulness, appropriateness, relevance) + novelty (related concepts: originality, newness) (Jordanous and Keller 2012)

"Without skill, they would never produce anything. Without appreciation, they would produce things which looked awful. Without imagination, everything they produced would look the same." Simon Colton (Colton 2008a)

3.2.0.0. references

The concept of creative computing has existed for some time but has not yet managed to evolve into a recognised discipline within computer science. Computational creativity, on the other hand, has emerged as a field within artificial intelligence research ⁴ and overlaps with creative computing ideas to some extent.

It is important to differentiate between the terms creative computing and computational creativity. Intuitively the former is about doing computations in a creative way, while the latter is about achieving creativity through computation. You can think of the latter falling into the artificial intelligence category (using formal computational methods to mimic creativity as a human trait, see also ⁵) and the former being a more poetic endeavour of how the computing itself is done, no matter what the actual purpose of the program is.

As a good example of creative computing, consider the International Obfuscated C Code Contest ⁶. The competition revolves around writing compilable/runnable code, while visually appearing as obfuscated as possible. They value unusuality, obscurity and creativity

⁴<http://www.computationalcreativity.net/iccc2013/>

⁵<http://www.computationalcreativity.net/iccc2013/>

⁶<http://www.ioccc.org/>

but expect contestants to follow the strict rules and constraints of the C programming language.

Examples of computational creativity are Simon Colton's Painting Fool ⁷ or Harold Cohen's AARON ⁸; both are computer programs that paint pictures. Kurzweil's Cybernetic Poet ⁹ is a classic example of a program that produces poetry.

Our search tool can be seen from both perspectives and therefore somewhat lies in-between. We want to use creative techniques to come up with refreshing results to provide a counter-inspiration for the relevant results provided by Google or other mainstream Web search engines. We are using creative techniques to build something that also has a creative purpose and value.

But how may we apply the insights into creativity described above in computing? One approach is described by Simon Colton (Colton 2008a), who suggests we should adopt human skill, appreciation and imagination. "Without skill, [computers] would never produce anything. Without appreciation, they would produce things which looked awful. Without imagination, everything they produced would look the same." He thinks that evaluating the worth of an idea or product is the biggest challenge facing computational creativity. Whereas in conventional problem solving success is defined as finding a solution, in a creative context more aesthetic considerations have to be taken into account. He suggests three ways for computer programs to generate creative artefacts:

1. Mimicking human skill
2. Mimicking human appreciation
3. Mimicking human imagination

Since our solutions will be imaginary, our aim is not so much to have the computer generate creative artefacts as to engage in a creative dialogue with the user. Therefore, we do not intend to move as close to artificial intelligence as Colton's framework seems to suggest. In the pataphysical universe, ideas such as 'human skill', 'human imagination' and 'human appreciation' are too generalised to be useful. One may very well ask: which human? And when, where and even why? Rather, our project will aim to produce an exceptional computational entity that consistently generates surprising and novel provocations to the users, who in turn may navigate and modify these by deploying their own skills, appreciation and imagination. The relationship between the two will develop quite rapidly into one of mutual subversion since, however apparent the 'rules of the game' may become, the outcomes will always be particular or exceptional.

⁷<http://www.thepaintingfool.com/>

⁸<http://www.kurzweilcyberart.com/aaron/history.html>

⁹http://www.kurzweilcyberart.com/poetry/rkcp_overview.php

3.2.1 Computational Creativity

Computational creativity is a relatively new discipline and as such not well defined. There is no consensus on what it means. Simon Colton, the creator of the Painting Fool (discussed in the related work section), describes it as the discipline of generating artefacts of real value to someone in (Colton 2008a). This is in contrast to classic artificial intelligence problem solving of course. He identifies that evaluating the worth of such an artefact as the biggest problem of computational creativity. In problem solving success is when a solution to the problem has been found. In artefact generation a more aesthetic consideration has to be taken into account. He also mentions three types of methods for generating creative artefact.

So we could say that computational creativity is the attempt at giving computers the skills, appreciation and imagination needed to produce creative artefacts. Whether or not this makes the computer creative or the programmer is another question that I will not try to answer here.

Computational creativity has emerged from within artificial intelligence (AI) research. Simon Colton and Geraint Wiggins argue AI falls within a problem solving paradigm: "an intelligent task, that we desire to automate, is formulated as a particular type of problem to be solved " (Colton and Wiggins 2012, p.2), whereas "in Computational Creativity research, we prefer to work within an artefact generation paradigm, where the automation of an intelligent task is seen as an opportunity to produce something of cultural value. " (Colton and Wiggins 2012, p.2)(my emphasis)

The recently formed International Association for Computational Creativity (ACC) promotes the advancement of computational creativity which is defined as follows.

"Computational Creativity is the art, science, philosophy and engineering of computational systems which, by taking on particular responsibilities, exhibit behaviours that unbiased observers would deem to be creative." (ICCC14 website)

Computational creativity is multidisciplinary, bringing together researchers from artificial intelligence, cognitive psychology, philosophy, and the arts. Its role within computer science falls under the scientific paradigm (Hugill 2013, p.8), (Eden 2007, see also), as opposed to CC in the technocratic paradigm. Its main goal is to model, simulate or replicate human creativity using a computer and it has the following three aims :

- to construct a program or computer capable of human-level creativity
- to better understand human creativity and to formulate an algorithmic perspective on creative behavior in humans

- to design programs that can enhance human creativity without necessarily being creative themselves

The ACC manages the annual International Conference on Computational Creativity (ICCC), whose most recent call for papers (for ICCC 2014) gives a useful insight into their research agenda. It can be broken down as follows:

- Paradigms, metrics, frameworks, formalisms, methodologies, perspectives
- Computational creativity-support tools
- Creativity-oriented computing in education
- Domain-specific vs. generalised creativity
- Process vs. product
- Domain advancement vs. creativity advancement
- Black box vs. accountable systems

Simon Colton and Geraint Wiggins have also identified several directions for future research in the field: (Colton and Wiggins 2012, p.5)

1. continued integration of systems to increase their creative potential
2. usage of web resources as source material and conceptual inspiration for creative acts by computer
3. using crowd sourcing and collaborative creative technologies bringing together evaluation methodologies based on product, process, intentionality and the framing of creative acts by software." (Colton and Wiggins 2012, p.5)

This reminds of the 4 P's, and CC and DH models

- Domain-specific vs. generalised creativity
- Process vs. product
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Summary

- Domain-specific vs. generalised creativity
- Process vs. product
- Domain advancement vs. creativity advancement
- Black box vs. accountable systems

3.2.2 Creative Computing

3.2.2.0. rewrite and format

In the recent first issue of the International Journal of Creative Computing (IJCrC) Hugill and Yang introduced creative computing (CC) as a new discipline (Hugill and Yang 2013) with an overarching theme of "unite and conquer" (Yang 2013, p.1)(his emphasis). Its broad aim is to "reconcile the objective precision of computer systems (mathesis) with the subjective ambiguity of human creativity (aesthesis)." (Hugill and Yang 2013, p.5). Hugill and Yang suggest CC falls within the technocratic paradigm of computing (p.8, see also (Eden 2007)), i.e. the discipline is closest related to software engineering, rather than mathematics or natural sciences. They identify five main topics for CC research (p.15-17):

Challenges : transdisciplinarity, cross-compatibility, continuity and adaptivity

Types : creative development of a product, development of a CC product and development of tool for creativity support

Mechanisms : Boden's combinational, exploratory and transformational creativity

Methods : development of suitable transdisciplinary CC research methodologies

Standards : resist standardisation, novel, continuous user interaction, creative mechanisms

The main challenge is for technology to become "more adaptive, smarter and better engineered to cope with frequent changes of direction, inconsistencies, irrelevancies, messiness and all the other vagaries that characterise the creative process" (p.5). In part, these issues are due to the transdisciplinary nature of the field and factors such as common semantics, standards, requirements and expectations are typical challenges. Hugill and Yang therefore argue that creative software should be flexible and able to adapt to ever changing requirements, it should be evaluated and re-written continuously and it should be cross-compatible.

The different **types** of CC highlight the different aspects researcher and practitioners focus on during their work. These are

process : creative development of a computing product,

product : development of a Creative Computing product and

community : development of computing environment to support creativity.

The creative computing process should consist of combinational, exploratory and transformational activities (in the sense of Margaret Boden's theory, reported in the previous chapter).

Broadly speaking, you could say that approaches to CC are therefore either bottom-up (1) or top-down (2).

The third type of CC in a way reflects what Hugill and Yang call the "local and global levels", which represent the two types of creativity identified by Boden (P- and H-creativity, see above). It is concerned with developing environments, tools and methods and the management of these.

This includes cross-compatibility, which directly represents the solution to the personal/-local and historical/global issues mentioned by Boden and Hugill and Yang.

Similar to the four step model of the creative process by Poincaré and Wallas (Poincaré 2001; Wallas 1926) and the four step model of problem solving by Pólya (Polya 1957), they propose a four step model for the creative computing process. They do this by comparing the acts of artistic creation and software engineering in some detail. They found that the two processes follow essentially the same levels of abstraction (from the abstract to the concrete). The four steps are (Polya 1957, p.15):

1. Motivation (digitised thinking)
2. Ideation (design sketch)
3. Implementation (creative system)
4. Operation (effect of system/revision)

This reminds of the 4 P's, and CC and DH models.

Given the transdisciplinary nature of CC, Hugill and Yang suggest that existing research methodologies are unsuitable and new ones have to be developed. The following is an example of a possible CC research methodology they propose as a starting point (Hugill and Yang 2013, p.17):

1. Review literature across disciplines
2. Identify key creative activities
3. Analyse the processes of creation
4. Propose approaches to support these activities and processes
5. Design and implement software following this approach
6. Experiment with the resulting system and propose framework

Hugill and Yang propose four **standards** for CC (Hugill and Yang 2013, p.17) namely, resist standardisation, perpetual novelty, continuous user interaction and combinational, exploratory and or transformational.

Summary

- Transdisciplinary
- Technocratic paradigm of computer science
- Mathesis + aesthesis
- Local + global
- Top-down + bottom-up
- Continuous life-cycle, cross-compatibility , adaptive software, interoperability

3.2.3 Speculative Computing

SpecLab (Drucker 2009) is a book by Johanna Drucker about her experiences as a researcher moving between disciplines and the projects she worked on as part of the Digital Humanities laboratory at the University of Virginia, USA. Several of those had pataphysical inspirations.

In his review, on the back cover of the book, John Unsworth says that Drucker "emphasizes the graphical over the textual, the generative over the descriptive, and aesthetic subjectivity over analytical objectivism." Her main argument is that in the design of digital knowledge representation, subjectivity and aesthetics are an essential feature. She confronts logical computation with aesthetic principles with the idea that design is information.

Aesthesis is the theory of ambiguous and subjective knowledge, ideological and epistemological, while Mathesis is formal objective logic and they contrast each other. Knowledge is always interpretation and subjectivity is always in opposition to objectivity. Knowledge becomes synonymous with information and as such can be represented digitally as data and metadata.

"Arguably, few other textual forms will have greater impact on the way we read, receive, search, access, use and engage with the primary materials of humanities studies than the metadata structures that organize and present that knowledge in digital form." (Drucker 2009, p.9)

But how is this metadata analysed? How do we analyse this type of structured data? And most important of all she asks, what can be considered as data, what can be expressed in those quantitative terms or other standard parameters? Is data neutral, raw or does it have meaning? Here she also points out that many information structures have graphical analogies and can be understood as diagrams that organize the relations of elements within the whole.

Because "computational methods rooted in formal logic tend to be granted more authority [...] than methods grounded in subjective judgement", she introduces the discipline of Speculative Computing as the solution to that problem. The concept can be understood as a criticism of mechanistic, logical approaches that distinguish between subject and object.

"Speculative computing takes seriously the destabilization of all categories of entity, identity, object, subject, interactivity, process, or instrument. In short, it rejects mechanistic, instrumental, and formally logical approaches, replacing them with concepts of autopoiesis (contingent interdependency), quantum poetics and emergent systems, heteroglossia, indeterminacy and potentiality, intersubjectivity, and deformance. Digital Humanities is focused on texts, images, meanings, and means. Speculative Computing engages with interpretation and aesthetic provocation." (Drucker 2009, p.29)

Pataphysics governs exceptions and anomalies and she introduces a, what she calls, "patacritical" method of including those exceptions as rules - even if repeatability and reliability are compromised. Bugs and Glitches are privileged over functionality, and although that may not be as useful in all circumstances, they are "valuable to speculation in a substantive, not trivial, sense." In an essay on speculative computing (Drucker and Nowvickie 2007) she says "Pataphysics celebrates the idiosyncratic and particular within the world of phenomena, thus providing a framework for an aesthetics of specificity within generative practice." To break out of the formal logic and defined parameters of computer science we

need speculative capabilities and Pataphysics. "The goal of 'pataphysical and speculative computing is to keep digital humanities from falling into mere technical application of standard practices."

"'Pataphysics inverts the scientific method, proceeding from and sustaining exceptions and unique cases, while quantum methods insist on conditions of indeterminacy as that which is intervened in any interpretative act. Dynamic and productive with respect to the subject-object dialectic of perception and cognition, the quantum extensions of speculative aesthetics have implications for applied and theoretical dimensions of computational humanities." (Drucker and Nowviskie 2007)

With this, Drucker introduces Speculative Aesthetics, which links interface design in which other speculative computing principles. She also refers to Kant and his idea of "purposiveness without purpose." She says that the appreciation of design as it is (outside of utility) is the goal of speculative aesthetics.

3.3 Models of Computer Creativity

In this section I am summarising a few models that try to implement creative thinking models in computers. It is really just a survey of different concepts and views and does not immediately apply to my specific research on creative search tools unfortunately.

3.3.1 Partridge and Rowe

Partridge and Rowe have written a good survey of computational models of creativity in their book "Computers and Creativity" (Partridge and Rowe 1994) although it is now probably quite out of date (the book was published in 1994). They mention the computer as an unbiased medium for executing creative programs (Partridge and Rowe 1994, p.26). Some of the computational methodologies they discuss are as follows, many taken from classical artificial intelligence research.

- Generative grammars
- Discovery programs
- Rule based systems
- Meta-rules (which reason about and create new rules)
- Analogical mechanisms
- Flexible representations

- Classifier systems
- Decentralised systems
- Connectionist systems
- Neural networks
- Emergent memory models

Classifier systems for example, consist of a set of rules and a message list.

1. Place input messages on current message list
2. Find all rules that can match messages
3. Each such rule generates a message for the new message list
4. Replace current message list with the new one
5. Process new list for any system output
6. Return to step 1

These can easily be combined with genetic algorithms to enable the system to learn an appropriate classifier set. This is called emergent behavior. Another approach is connectionism a.k.a. neural networks. They then go on to describe their emergent-memory model. They are applying the ideas of Poincare and Wallas and are heavily influence by Minsky's theory of K-lines ([Minsky 1980, 1988](#)). They define the following characteristics for creative programs:

- flexible knowledge representation scheme
- representational imprecision
- multiple representations
- self-assessment
- full elaboration

3.3.2 David Gelernter

Gelernter introduces a theory of how the human mind works in ([Gelernter 1994](#)). His "spectrum model" is based on the idea of mental focus and relates well to creativity. According to him we have a thought spectrum. The higher the mental focus, the more awake we are, the more adult we are and modern, logical and rational, convergent, abstract and detailed. The less focused we are the younger or ancient or dreaming we are. Low focus thoughts are metaphoric, hallucinations, divergent, creative, inspirations, concrete, ambient and emotional. Emotions glue low focus thoughts together.

He gives a good example of his own computer program that is being trained by a set of simple pairs (or memories) in the form -mood: happy- for example. These sets of pairs

form the experience of the system, the memory that the system can access. It's fetching all memory pairs that match a certain probe, then generalizes them and picks out a feature that is common to all and then uses that to probe further if necessary.

He models his spectrum concept in a way that if we want the system to operate at low focus, more memory pairs would be fetched and more generalised features are deducted and so on. He describes his FGP program (Fetch Generalise Project) as follows ([Gelernter 1994](#), p.132).

1. Fetch memory pairs in response to a probe (question)
2. Sandwich them together and peer through the bundle at once
3. Notice the common features that emerge strongly (generalise)
4. Pick out interesting emergent details and probe further if necessary

With low focus the system would not generalise as much and just pick out a particular memory, etc. The computer system he has built seems very limited. His memory pairs cannot describe everything. For example they can describe states but not actions.

This idea of accessing thoughts/memories is very closely related to searching. Searching an index in a search engine is similar to remembering, trying to find all memories related to the current thought for example.

3.3.3 Marvin Minsky

Minsky introduces the concepts of k-lines in his Society of Mind ([Minsky 1980, 1988](#)). It is basically a theory of memory. He claims that the "function of a memory is to recreate a state of mind". His theory of k-lines is as follows.

"When you get an idea, or solve a problem, or have a memorable experience, you create what we shall call a K-line. This K-line gets connected to those mental agencies that were actively involved in the memorable mental event. When that K-line is later activated, it reactivates some of those mental agencies, creating a partial mental state resembling the original."([Minsky 1980, 1988](#))

This theory works quite well with Gelernter's idea of memory. K-lines in this sense are nothing other than Gelernter's memory pairs.

He and his student Push Singh have formalised the idea of a panalogy, which could be relevant for my project. The idea is that an idea can and should be conceptualised in many different ways. This could be seen as a fall-back mechanism for computational models, if one approach didn't return the desired/expected results.

3.3.4 Bipin Indurkha

Indurkha argues that there are two main cognitive mechanisms of creativity: namely juxtaposition of dissimilar and deconceptualization. He says that we are constraint by associations of our concept networks that we inherit and learn in our lifetime, but that computers do not have those conceptual associations and have therefore an advantage when it comes to creative thinking (Indurkha). He suggests a computer model using two layers that interact with each other: a perceptual and a conceptual layer.

- Juxtaposition of dissimilar
- Deconceptualization

3.3.5 Matthew Elton

Elton explains the concept of "Artificial Creativity" which can be seen as a sub-area of Artificial Intelligence (AI). AI research isn't human enough, he argues, it needs to include less abstract ideas like emotions, morals, aesthetic sensibility and creativity. He goes on to explain in detail how production, evaluation and etiology play a role in everything (Elton 1995).

Opposed to the traditional approach of AI to study some aspect of the human brain in a specific domain only, he argues that in order to understand creativity we need to look at more than that. Creativity arises from a process that is not isolated. The etiology (its history) is essential for something to be classed as creative. Generation (of artefacts or ideas) cannot count as creative if it doesn't undergo evaluation in the process. In order to evaluate we need a sound knowledge of the relevant domain. "We want creative evaluation to be influenced by a longstanding history of interaction with entities (of whatever kind) in the world." Computer systems can be seen in two perspectives: plastic and implastic (resettable). "All systems can be seen from the implastic perspective since ultimately all systems are built out of physical components that are (statically) well behaved, but for certain explanatory purposes some are best understood plastically." Connectionist networks are an example of a plastic system. The brain is a plastic system too.

How do we get enough cultural information and background into the machine to train it? "There is no pure science of creativity, because it is paradigmatically idiographic - it can only be understood against the backdrop of a particular history."

His comments on evaluation are inspirational. How do I make my system evaluate its results or productions (as opposed to me testing my system)?

Part III

THE CORE: TECHNO-LOGIC

Chapter 4

Theoretical Foundation of Work

At this point, the essential literature has been reviewed, although further reading into more in-depth topics might always be necessary, as well for current awareness of the research fields. The main research areas that were covered were Pataphysics, Creativity and Creative Computing, Information Retrieval (IR) and the Semantic Web but also included several minor topics like Web Mining, Linguistics and User Experience. The report then gives some examples of related work, mostly in the field of creative computing although a short survey of current major Web search engines is given as well.

A semantic search tool based on a pataphysical algorithm using a 'patadata' ontology

1. Semantic Web technologies
2. IR techniques
3. Pataphysics
4. Ranking algorithms
5. Data - metdata - patadata
6. Ontologies, RDF, OWL, etc

A literature review is never really completed, so further reading is always necessary. I have covered enough material by now to know the areas that need further analysis or the areas that are best expanded upon while doing the practical work (like Semantic Web technologies and general IR issues). James Sawle, Hongji Yang and I have published a paper on creativity in search results and I am working on a draft paper on new approaches for a creative ranking algorithm.

From here, I will begin implementing a prototype and formalise the algorithms I have conceptualised. To begin with, I will probably use an open source Web search engine like Apache's Lucene to work my algorithms into. And/or I will use test sets that provide

an index or a crawl (e.g. from commoncrawl.org or TREC), which I can use to test my ranking on. This will involve me documenting the progress of my investigations and also writing up the research methodology chapter. I will probably spend some time playing with code in general to find the best language to program in. Early on, I'll probably try and write a search tool that (ab)uses Google and re-ranks the search results to my needs.

In terms of my original project outline in the registration form (Section 12), the transfer takes place a little bit earlier in my progress than expected. Step 5 is not actually part of my project anymore. I will not implement my own search engine architecture, since that is James Sawles' project. Step 6 is what I am starting after the submission of my report. This delay of work or early transfer was a miscalculation on my part, not taking into account the given 15 month deadline of the report. The Gantt chart in the appendix was created around September last year and shows my more current plans (compared to the registration form details). Other than the two changes mentioned above I am still on track and following the original outline as planned.

In terms of writing up the literature review for my thesis, I believe a lot of work is still to be done despite the size of it here. Several sections have not been completed to the standard I would like and will be rewritten or extended before the final thesis. There are many improvements to the writing that can be done given more time. And any further reading that I do will need incorporating anyway.

[Why pataphysics? How does pataphysics relate to creativity and how does it support creativity in computers?](#)

4.1 Creativity and Pataphysics

Both the originality and the value of a creative idea are always evaluated using purely subjective criteria. Pataphysics, which represents an extreme form of subjectivity, is therefore a highly appropriate framework within which to encourage and enable creative thinking and operations.

Pataphysics can provide some useful techniques that are very suitable for creative computing. Hendler and Hugill first suggested the use of three of its principles: clinamen, syzygy and anomaly, in their "Syzygy Surfer".

"The ambiguity of experience is the hallmark of creativity, that is captured in the essence of pataphysics. Traversing the representations of this ambiguity using algorithms inspired by the syzygy, clinamen and anomaly of pataphysics, using a panalogical mechanism applied to metadata, should be able to humanize and even poeticize the experience of searching the Web." ([Hendler and Hugill](#))

2013)

Pataphysics is highly subjective and particular and is as such very suitable for this kind of transformation from relevant to creative.

"[Pataphysics] can only be defined in a new undiscovered language because too obvious: tautology." (Baudrillard 2007)

The creative process normally involves a move from the known to the unknown and sometimes from the named to the unnamed. In bringing something new into existence, the human qualities of openness and tolerance of ambiguity are generally regarded as highly desirable. We may define creativity as **the ability to use original ideas to create something new and surprising of value**. We generally speak of creative 'ideas' rather than 'products', which merely provide evidence of a creative process that has already taken place. Both the originality and the value of an idea are evaluated using subjective criteria. **Pataphysics**, which represents an extreme form of subjectivity, is therefore a highly appropriate framework within which to encourage and enable creative thinking and operations.

The conceptual space of pataphysics is a "universe supplementary to this one" (Jarry 1996, p.21). We argue that pataphysics can facilitate creative computing. **Constraints** are the rules that we set in our space, the grammar that we want to use. A pataphysical grammar would consist of exceptions, syzygies, anomalies, clinamen, antinomies, contradictions, equivalentents and imaginaries. Such constraints can transform the ways in which we may navigate the new space. Pataphysical concepts will cause surprise and therefore could be considered unconventional.

Since pataphysics is concerned with the laws governing **exceptions**, its application in creative computing will focus on the ludic aspects of unique occurrences, rather than predictable recurrence of expected outcomes (Bök 2002). It is axiomatic that no single viewpoint may predominate, an understanding that was codified by Jarry and subsequent theorists as the 'doctrine' of Equivalence. Abstraction and generalisation in creative computing may therefore be founded upon a parallel we would draw between meta-metaphysics (pataphysics) and meta-metadata (patadata), which will be discussed in more detail below. Since pataphysics is the science of imaginary solutions, **imagination** (specifically a poetic imagination) provides the guiding principle for our work. Domain specific knowledge and skill is described by the final line of Jarry's Exploits and Opinions of Doctor Faustroll, Pataphysician: "Pataphysics is the science" (Jarry 1996, p.114).

4.1.1 Creativity

It is instructive to overlay these ideas on existing theories of creativity. Margaret Boden (Boden 2003), for example, has defined **P-creativity** (short for psychological creativity) as the personal kind of creativity that is novel in respect to the individual mind and **H-creativity** (short for historical creativity) as fundamentally novel in respect to the whole of human history. This allows for subjective evaluation of any idea. A child that builds a corbelled arch out of woodblocks, without any knowledge of physics or architecture, could be called creative. The child created something new and valuable within its own constraints and could therefore be called P-creative but since the technique was already known historically, it cannot be considered H-creative.

Using Boden's definition we can call an idea 'new' if it is new to the individual who came up with it, making the idea P-creative. We can say that a creative idea can be seen from two perspectives: the subjective (P-creative) and the objective (H-creative) view. She argues that constraints support creativity, and are even essential for it to happen. "Constraints map out a territory of structural possibilities which can then be explored, and perhaps transformed to give another one" (Boden 2003, p.82).

This echoes the ideas of groups such as the **Oulipo** (which began as a Sub-Commission of the Collège de 'Pataphysique), who investigate 'potential literature' by creating constraints that frequently have a ludic element. Various other groups, the Ou-x-Pos, perform similar operations in fields as diverse as cinema, politics, music and cooking (Motte 2007).

Boden's conceptual space is the "territory of structural possibilities". So, the conceptual space of a teacup might be that it is meant to carry a certain amount of tea without breaking or burning fingers. It wouldn't be wise to create a teacup made out of paper. But whether we make a cup out of glass or porcelain, or how we shape the cup or the handle is pretty much up to the individual's creativity. Being able to move around in this conceptual space, experiment (in thought or in reality) and play with different ideas while still following a given set of constraints is a good starting point for creativity to happen. Boden defines three sub-types of creativity.

Combinational creativity : making unfamiliar combinations of familiar ideas

Exploratory creativity : exploration of conceptual spaces

Transformative creativity : transformation of space

The Oulipo similarly classifies its conceptual space under two broad headings: the synthetic and the analytic:

"[...] In the research which the Oulipo proposes to undertake, one may distinguish two principal tendencies, oriented respectively towards Analysis and

Synthesis. The analytic tendency investigates works from the past in order to find possibilities that often exceed those their authors had anticipated. [...] The synthetic tendency is more ambitious: it constitutes the essential vocation of the Oulipo. It's a question of developing new possibilities unknown to our predecessors. This is the case, for example, of [Raymond Queneau's] 100,000,000,000 Poems or the Boolean haikus." (Motte 2007, p.27)

Later writings develop these ideas in more detail. La Littérature Potentielle **Oulipo1973**, is divided into several sections, dealing with clusters of methods, that include: anoulipisms (analytical oulipisms, such as combinatorial literature); use of preexisting structures such as lipograms (omitting a letter or letters), palindromes and snowballs (in which each successive word adds or subtracts a letter), homophonic translation, tautogram, and definitional literature; lexical, syntactic, or prosodic manipulations (such as the celebrated S+7, in which each substantive is replaced by the seventh word after it in a standard dictionary); lexicographical or prosodic synthoulipisms (early algorithmic methods); and perimathematical synthoulipisms (such as the Boolean poetry and combinatorial works already mentioned).

Boden links her three aspects of creativity to three sorts of surprise. She says that creative ideas are surprising because they go against our expectations. "The more expectations are disappointed, the more difficult it is to see the link between old and new." (Boden 2003, p.84) This suggests that fewer **expectations** (an open mind) allow creativity to happen more easily. Empirical experiences form expectations, which hinder our ability to accept creative ideas when they happen. In order to be able to recognise creative ideas we need to be able to see what they all have in common and in what way they differ and not reject unusual, unexpected ones.

"Unless someone realizes the structure which old and new spaces have in common, the new idea cannot be seen as the solution to the old problem. Without some appreciation of shared constraints, it cannot even be seen as the solution to a new problem intelligibly connected with the previous one." (Boden 2003, p.84)

It is clear that the Oulipo has a similar approach in its theorising of potential literature. Releasing creativity through constraint is its essential *raison d'être*.

This is not to say that experience and knowledge are necessarily bad for creativity. To appreciate creativity we need to be knowledgeable in the relevant domain to be able to recognise old and new connections and transformations. But we also need a certain level of openness and tolerance for ambiguity to overcome our expectations. Perhaps it is for this reason that 'creative people' are often assumed to have particular personality traits.

Sternberg ([Sternberg 1999,?](#)), for example, proposes that these comprise: independence of judgement, self-confidence, and attraction to complexity, aesthetic orientation, and tolerance for ambiguity, openness to experience, psychoticism, risk taking, androgyny, perfectionism, persistence, resilience, and self-efficacy. More empirically, Heilman, Nadeau and Beversdorf ([Heilman et al. 2003](#)) have investigated the possible brain mechanisms involved in creative innovation. While a certain level of domain specific knowledge and special skills are necessary components of creativity, they point out that "co-activation and communication between regions of the brain that ordinarily are not strongly connected" might be equally important.

Newell, Shaw and Simon add to the above with their report on the creative thinking process ([Newell et al. 1963](#)). They identify three main conditions for creativity: the use of imagery in problem solving; the relation of unconventionality to creativity; and the role of hindsight in the discovery of new heuristics. Other issues they point out are abstraction and generalisation. So, for example, poets transform the grammar of their conceptual space (in this case, language) to create new sentence structures in a poetic form. By doing so, they go against the expectations, the possibilities of the language and cause surprise. Some people might not understand the transformations and therefore the jokes or beauty of a poem simply because they are either not able to recognise connections between the old and newly transformed elements (maybe due to a lack of knowledge in the poems topic or in that particular language) or because they do not want to accept unconventional methods.

4.1.2 Pataphysical computing

We are not the first people to attempt to apply pataphysical ideas in computer science. Johanna Drucker focused specifically on the cleft between formal logic and subjective judgement. She introduced the discipline of 'Speculative Computing' as a solution to that problem ([Drucker and Nowviskie 2007](#)). The concept can be understood as a criticism of mechanistic, logical approaches that distinguish between subject and object.

"Speculative computing takes seriously the destabilization of all categories of entity, identity, object, subject, interactivity, process, or instrument. In short, it rejects mechanistic, instrumental, and formally logical approaches, replacing them with concepts of autopoiesis (contingent interdependency), quantum poetics and emergent systems, heteroglossia, indeterminacy and potentiality, intersubjectivity, and deformance. Digital Humanities is focused on texts, images, meanings, and means. Speculative Computing engages with interpretation and aesthetic provocation." ([Drucker 2009](#), p.29)

For Drucker, aesthesis (ambiguous and subjective knowledge) is fundamentally opposed to mathesis (formal objective logic) and subjectivity is always in opposition to objectivity. Knowledge is a matter of interpretation of information, which can be represented digitally as data and metadata. She introduces what she calls a '**patacritical**' method of including exceptions as rules, even if repeatability and reliability are compromised. Bugs and glitches are privileged over functionality, and are "valuable to speculation in a substantive, not trivial, sense." As she says: "'Pataphysics inverts the scientific method, proceeding from and sustaining exceptions and unique cases" (Drucker and Nowvieskie 2007).

In order to break out of the formal logic and defined parameters of computer science, she asserts, we need speculative capabilities and pataphysics. "The goal of pataphysical and speculative computing is to keep digital humanities from falling into mere technical application of standard practices." She links interface design with other speculative computing principles, and refers to Kant's idea of art as '**purposiveness without purpose**'. She says that the appreciation of design as a thing in itself (regardless of utility) is a goal of speculative aesthetics.

4.1.3 Creativity and pataphysics compared

To conclude this discussion, consider the following table, which compares some of the key ideas of creativity (Koestler 1964; Boden 2003; Indurkha) with the main pataphysical operations. It will be seen that pataphysics succeeds in bringing into sharp relief the more generalised scientific ideas. The pataphysical terms are taken from the natural sciences or philosophy, but always with an ironic twist, betraying their underlying humour. They connect quite strongly with the primary descriptors of creativity, while adding a certain layer of jouissance. **Pataphysics is self-avowedly useless, but its principles may prove surprisingly useful within this context.**

4.2 Algorithms

Whilst developing a system that returns creative results to the end user has numerous advantages, the assumptions that are made about and the decisions we take for the user must still be considered. For example, presume that the user inputs a search request 'The Cat in the Hat' after reading a Dr. Seuss book to their child, and the system employs an anomalous method on the query and searched 'sunglasses'. Whilst there is logic to the new search request, it is anomalous to the initial request, if the user receives these results without being told what method was used, the results will appear random, and therefore are likely to be detrimental to the user. Therefore the level of interaction the user has with the system and the feedback the system gives to the user on decisions it is making

CREATIVITY	PATAPHYSICS
Combinational: Juxtaposition of dissimilar, bisociation, deconceptualisation	Antinomy: Symmetry, duality, mutually incompatible, contradicting, simultaneous existence of mutually exclusive opposites Syzygy: Alignment of three celestial bodies in a straight line, pun, conjunction of things, something unexpected and surprising
Exploratory: Noticing new things in old places	Anomaly: Exceptions, equality
Transformative: Making new thoughts possible by transforming old conceptual space, altering its own rules	Clinamen: Unpredictable swerve, the smallest possible aberration that can make the greatest possible difference

Table 4.1: Creativity vs Pataphysics

will have a large influence on the overall effectiveness and appreciation of the search tool. A quick and simple solution to this problem would be to add an icon to the side of each search result which displays how the original query was pataphysicalised.

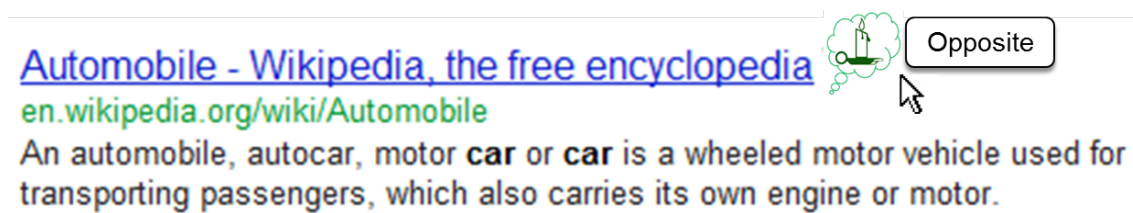


Figure 4.1: Feedback button

The above image (figure 3) shows an example of how this could be implemented. The little green candle (a reference to pataphysics in itself by the way) shows a pop-up note when hovered over with the mouse pointer. In this case the original query could have been ‘tree’ and ‘car’ was returned as an opposite to that.

In the end, it comes to a point of being able to identify which of these factors will affect how the user perceives the results and which do not, and therefore give the system greater flexibility. This in itself is a huge undertaking, with which large quantities of empirical data will be required and is therefore left for future work on the project.

Current information retrieval systems might be used for creative purposes, however, they do not directly provide creative results to their users, instead they focus on precise and relevant results only. Therefore we argue that a new style of system is required. It is clear that the fundamental problem in this is that standard algorithms are not suited for these problems, with them considering a document to be groupings of words in traditional IR systems, and that an entire document falls under the same classifications in semantic IR

systems.

The proposed concept for a pataphysical algorithm requires precise data structures to represent the transformations that have taken place during the pataphysicalisation, such as the patadata. The system's index has to be adapted to accommodate this new type of data structure. It also needs to be flexible enough to allow algorithms to fit in at different stages or locations of the system, for example the inverted-index, ranking functions or query itself. Whilst this new style of algorithm has been proposed, current architectures are not capable of supporting them. As such a new flexible component-based software architecture has been proposed which will allow for a range of different style systems to be developed with little overhead. As such improving the chance of creative outcomes occurring in a different way.

We have introduced the motivation and concept for a creative Web search tool and discussed some of the major challenges a project like this faces. With Web search being a major research and learning tool nowadays, it is imperative to think about how such a tool could be (ab)used. Ethical issues that arise through the provision of unexpected results, and the misunderstandings this could lead to, will be discussed in future work. Nevertheless, we believe that creative Web search can facilitate inspirational learning through an exploratory search journey and we hope our tool will provide just that.

[1] Although note how the perplexing apostrophe that sometimes appears before the word 'pataphysics undermines too literal an interpretation of this construction. Jarry only ever used the apostrophe on a single occasion, specifying that he did so "in order to avoid a simple pun". What that pun might be has never been fully explained.

[2] See <http://scratch.mit.edu/>

4.2.1 Pataphysical Search Algorithms

The conceptual space for our project is 'pataphysical Web searching'. There are some very simple rules or constraints that form an initial definition of the project. For example it is clear that we want to search the World Wide Web (rather than a library database), that we want to return a list of search results (and not a pile of books) and that we want the search process and its results to be creative/pataphysical (rather than relevant). In a more technical sense, we have the query term(s), the index (of all web pages that we have crawled) and some pataphysical rules in our conceptual space. How we structure our search system, how we format the index or how we go about finding our results, is not in our conceptual space however. We can explore the space to its limits and we can transform it if we want to or feel like we need to. Our pataphysical rule set will include methods for transforming the space. By applying pataphysical rules to find results to our query we are

pataphysicalising the query.

Definitions:

To pataphysicalise (verb) – applying pataphysical transformations

Pataphysicalisation (noun) – the process of pataphysicalising

Patadata (noun) – any data which has been pataphysicalised

The idea of patadata is derived from the idea below:

Physics → Metaphysics → Pataphysics

Data → Metadata → Patadata

But what exactly does the process of pataphysicalisation include? The kinds of transformations we are thinking of could be for example replacing or adding to the query term(s) with synonyms, antonyms, opposites, syzygies, clinamens etc. This can be done with the help of thesauri or dictionaries and ontologies. Whether we pataphysicalise our query term(s), the index or the results does not matter at this point. They are all possible and will maybe be done all at the same time (see figure 2 below). We can consider the possibility of a 'patametric index', rather than a parametric index or a 'patasaurus' (pataphysical thesaurus/ontology).

"Arguably, few other textual forms will have greater impact on the way we read, receive, search, access, use and engage with the primary materials of humanities studies than the metadata structures that organize and present that knowledge in digital form." (Drucker 2009, p.9)

Patadata will allow us to engage with digital knowledge in a more creative way even. If metadata helps us organise information semantically then patadata is for organising information pataphysically. If metadata is objective then patadata is subjective. Drucker also points out that "many information structures have graphical analogies and can be understood as diagrams that organise the relations of elements within the whole. " (Drucker 2009, p.16) So maybe patadata could allow us to represent these graphical analogies in some way? An alphabetical list is a typical model for representing text data sets for example. Or an otherwise ranked list, a tree structure, a matrix, a one-to-many relationship, etc. But is a ranked list really the best way to represent search results? Ranking itself seems unpataphysical. It contradicts the philosophy of pataphysics, although we can argue that this contradiction makes it pataphysical again. Maybe this dilemma can be solved simply by adopting another type of graphical analogy to structure the results such as a tree structure instead of a ranked list.

4.2.1.0. redo architecture diagram

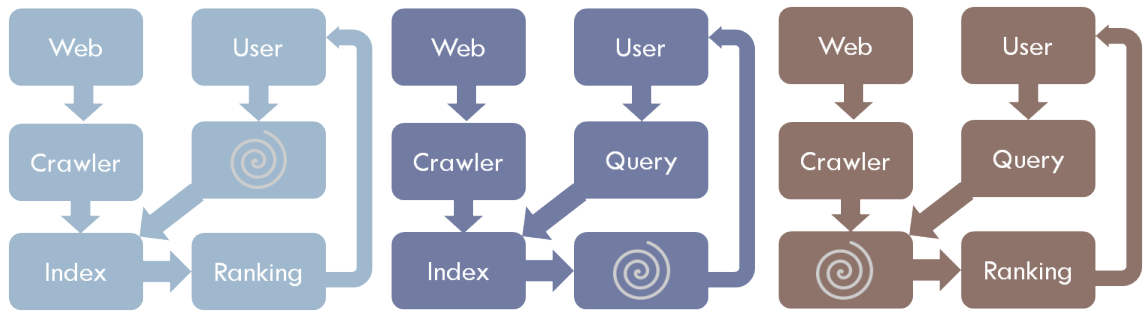


Figure 4.2: Pataphysicalisation

In traditional Web search, ranking signals contribute to the improvement of the ranking process. These can be content signals or structural signals. Content signals are referring to anything that is concerned with the text and content of a page. This could be simple word counts or the format of text such as headings and font weights. The structural signals are more concerned about the linked structure of pages. They look at incoming and outgoing links on pages. There are also Web usage signals that can contribute to ranking algorithms such as the clickstream. This also includes ideas such as the Facebook 'like' button or the Google '+1' button which could be seen as direct user relevance feedback.

Ranking can be done at different stages of the search process. Depending on how the index is formatted and what information can be pre-computed at that stage, the ranking algorithm evaluates every Web page for relevance and returns them in order. There exist lots of different approaches on ranking, including PageRank (Brin and Page 1998) and HITS (Kleinberg 1999), which both analyse the link structure of the World Wide Web. They analyse the incoming and outgoing links on pages. PageRank for example assigns a numerical weight to each document, where each link counts as a vote of support in a sense. It is executed at indexing time, so the ranks are stored with each page directly in the index. HITS stands for 'Hyperlink Induced Topic Search' and its basic features are the use of so called hubs and authority pages. It is executed at query time. Pages that have many incoming links are called authorities and pages with many outgoing links are called hubs.

Given a query term X, what is considered a relevant match though? Do we simply return a list of Web pages where X appears in the heading of each page? It is obviously not that easy. Several ranking signals are combined together; Google states that they use over 200 signals including PageRank and they personalise results using signals such as the web history and location (Google n.d.). What kinds of ranking signals do we need for our pataphysical Web search tool? We could say that a page Y is relevant if it matches the patadata for query X. So, for example, Y would be a relevant result if it is a clinamen or syzygy to X. The more patadata matches there are the higher the ranking maybe. We don't necessarily have to assign a numerical ranking value to each page. Depending on how we structure our results page that might not be necessary. Shuffling the results list or

the results tree could be an option. Example: Let's say our patadata is represented by a list of keywords that each stands for a pataphysicalisation of the original query term. This list is added to each item in the index.

Query = 'Tree'

Patadata = [Tree(equivalent), Car(opposite), Paper(antinomy), Narwhal(anomaly), Book(syzygy), Venus Fly Trap(clinamen)]

Query = 'Sun God Ra'

Patadata = [Sun God Ra(equivalent), Slave(opposite), Holiday(antinomy), Blue Balloon(anomaly), Pyramid(syzygy), Sphinx(clinamen)]

4.2.2 Algorithm Formalisation

Algorithm Classification

By implementation:

- Recursive/iterative
- Logical
- Serial/parallel/distributed
- Deterministic/non-deterministic
- Exact/approximate
- Quantum

By design paradigm:

- Brute-force/exhaustive search
- Divide and conquer
- Dynamic
- Greedy
- Linear
- Reduction
- Search and enumeration

By field of study:

- Search
- Sorting
- Merge
- Numerical

- Graph
- String
- Computational geometrics
- Combinatorial
- Medical
- Machine learning
- Cryptography
- Data compression
- Parsing

By complexity:

- Big-O-Notation

High-Level Description : in prose, ignoring implementation details.

Implementation Description : in prose, describing implementation in detail.

Formal description : lowest level, most detailed.

$D = \{d_1, \dots, d_n\}$	is the set of documents
$Q = \{q_1, \dots, q_n\}$	is the set of queries
$q = \{t_1, \dots, t_n\}$	is the set of query terms
$V = \{v_1, \dots, v_t\}$	is the set of all distinct index terms in a document collection (the Vocabulary)
$R(q_i, d_j)$	is the ranking function, where $q_i \in Q$ and $d_j \in D$
N	is the total number of documents
$w_{t,q}$	is the weight of the term in the query
$tf_{t,d}$	is the term frequency of t in d
$wf_{t,d}$	is the tf-idf weight of t in d
P_t	is the postings list of all $(d, tf_{t,d})$ for a given t

Chapter 5

Practical Description of Work

5.1 Algorithms

	clinamen	syzygy	antinomy
clear	altar, leaf, pleas, cellar	vanish, allow, bare, pronounce	opaque
solid	sound, valid, solar, slide	block, form, matter, crystal, powder	liquid, hollow
books	boot, bones, hooks, rocks, banks	dialogue, authority, record, fact	-
troll	grill, role, tell	wheel, roll, mouth, speak	-
live	love, lies, river, wave, size, bite	breathe, people, domicile, taste, see, be	recorded, dead

Table 5.1: Comparison of algorithms

5.1.1 Clinamen

The clinamen is the unpredictable swerve that Bök calls "the smallest possible aberration that can make the greatest possible difference" (Bök 2002).

The clinamen function uses the Damerau-Levenshtein algorithm [10], which measures the distance between two strings (with 0 indicating equality), to find words that are similar but not quite the same. The distance is calculated using insertion, deletion, substitution of a single character, or transposition of two adjacent characters. This means that we are

basically forcing the program to return matches that are of distance two or one, meaning they have two or one spelling errors in them (see Eq. (1)). While we only return matches that actually appear in the book (i.e. they exist in the index), and by doing so eliminate the introduction of new words like *Jarry's merdre*, the *swerve* or *aberration* is still evident.

```

1 Clinamen(t):
2   matches = {v : 0 < dameraulevenshtein(t, v) <= 2}, for v $\in$ V
3   return matches

```

Line 1 of the algorithm above creates a set of matches, where each match is a word v from our vocabulary V if the Damerau-Levenshtein function computed with query term t returns a value less than or equal to 2 but higher than 0 (not the query term itself).

$$clinamen(t) = [v : 0 < dameraulevenshtein(t, v) \leq 2] \text{ for } v \in V \quad (5.1)$$

5.1.2 Syzygy

The syzygy surprises and confuses. It originally comes from astronomy and denotes the alignment of three celestial bodies in a straight line. In a pataphysical context it is the pun. It usually describes a conjunction of things, something unexpected and surprising. Unlike serendipity, a simple chance encounter, the syzygy has a more scientific purpose.

For the syzygy function, we made use of WordNet [29] through the NLTK python library [26] to find suitable results. Specifically, as shown in Eq. (2), the algorithm fetches the set of synonyms (synsets) first and then finds any hyponyms, hypernyms or holonyms for each of those (each of which denotes some sort of relationship or membership with its parent synonym). This mimics the syzygy alignment of three words in a line mentioned earlier (query \rightarrow synonym \rightarrow hypo/hyper/holonym).

This algorithm makes heavy use of WordNet. Line 1 creates a set of all synonyms for query term t from WordNet. It then loops through all individual items in the list of synonyms in line 2 to 5. Line 3 adds all hyponyms h for the current synonym s if there exists a word in the vocabulary same as the hyponym. Similarly lines 4 and 5 add all hypernyms and holonyms to the results list which is then returned in line 6.

```

1 Syzygy( t ):
2   synonyms = { s $\in$ WordNet-synsets( t ) }
3   for each s in synonyms:
4     hypo = { h : h $\in$ WordNet-hyponyms( s ) }
5     hyper = { h : h $\in$ WordNet-hypernyms( s ) }
6     holo = { h : h $\in$ WordNet-holonyms( s ) }
7     union = hypo $\cup$ hyper $\cup$ holo

```

```

8   add { h : h $\in$ union and $\exists$ h $\in$ V } to results
9   return results

```

$$\begin{aligned}
syzygy(t) &= \{h : h \in union(t) \text{ and } \exists h \in V\} \\
union(t) &= hypo(t) \cup hyper(t) \cup holo(t) \\
hypo(t) &= \{hh \in hyponyms(s)\}, & fors \in syno(t) \\
hyper(t) &= \{hh \in hypernoms(s)\}, & fors \in syno(t) \\
holo(t) &= \{hh \in holonyms(s)\}, & fors \in syno(t) \\
syno(t) &= \{ss \in synonyms(t)\}
\end{aligned} \tag{5.2}$$

5.1.3 Antinomy

The antimony, in a pataphysical sense, is the mutually incompatible.

For the antinomy we simply used WordNet's antonyms (opposites) (see Eq. (3)). This function exhibits the same problem as mentioned above for the syzygy, just much worse. Arguably, some words just do not appear to have an opposite, but the pataphysical antinomy should still be able to find a match. A better thesaurus or a larger index (e.g. based on more than one book – or, of course, the Web) could improve this method.

This algorithm is very similar to the algorithm for the syzygy. It finds all antonyms through WordNet and returns them if they appear in our dictionary of words.

```

1   Antinomy(t):
2   synonyms = { s $\in$ WordNet-synsets(t) }
3   for each s in synonyms:
4       add { h $\in$ WordNet-antonyms(s) : $\exists$ h $\in$ V } to results
5   return results

```

$$\begin{aligned}
antinomy(t) &= \{h : h \in anto(t) \text{ and } \exists h \in V\} \\
anto(t) &= \{h : h \in antonyms(s)\}, fors \in syno(t) \\
syno(t) &= \{s : s \in synonyms(t)\}
\end{aligned} \tag{5.3}$$

5.2 Implementation

Interface (first tier) – application (second tier) – database/corpus (third tier)

The general concept of the project described in this paper is pataphysical web searching and the following three points summarize its main aims:

- search the Web for suitable answers to a given query,
- return results as a list or a mixture of data structures, and
- present pataphysical results (rather than relevant ones).

The essence of the proposed search tool lies in its algorithms which make the difference to traditional search engines. The philosophical ideology behind the tool is fundamentally different. Our system will still consist of the main components typically found in Web search engines (crawler, index and ranking) but they will have slightly different inner workings and target a different audience of users.

To link back to some of the creative, pataphysical concepts we have discussed earlier, let us put some of the ideas for our tool into perspective. The constraints for our conceptual space are the pataphysical rules that we want to apply to our data. We use those rules to explore, combine and transform our space; giving us the flexibility and freedom we need to find interesting results.

We developed the idea of pataphysicalising data as the process of applying such pataphysical rules in order to produce creative search results. This pataphysicalisation process forms a central component of our system (see Figure 1) and influences all areas of the search tool.

Our index will contain what Hendler and Hugill have called patadata [15]. Patadata is to metadata as metadata is to data - inspired by one of the definitions of pataphysics: that which is above that which is after physics [20]. This suggests that patadata provides another layer of information above information. If metadata helps us organise information semantically then patadata is for organising information pataphysically. If metadata is objective then patadata is subjective and that is precisely what pataphysics is for.

The prototype described here (see Figure 2) was developed as a proof-of-concept tool to demonstrate some example search results using pataphysical algorithms.

It is by no means a fully functioning Web search engine, in fact it does not search the Web at all, and only the main algorithmic functionality is discussed here. The tool searches the text of an example book, namely Alfred Jarry's *Exploits and Opinions of Dr. Faustroll, Pataphysician* [20].

In short, the prototype's workflow can be described as follows:

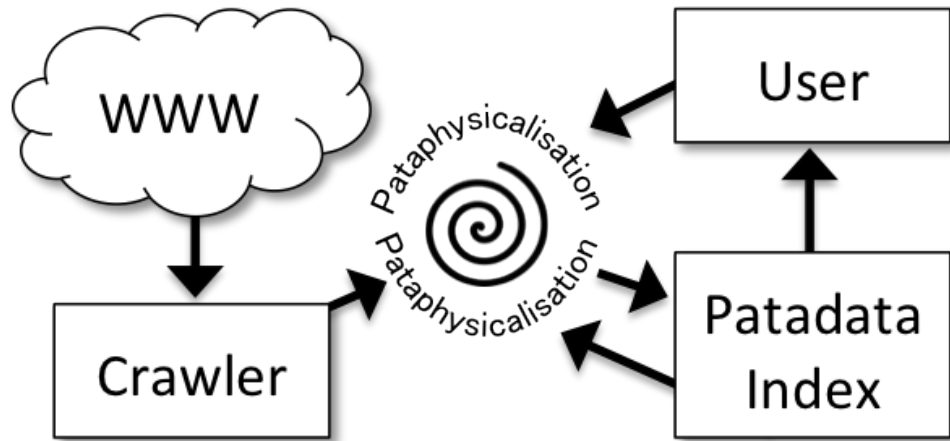


Figure 5.1: Pata central

- tokenise text and remove stopwords to build index,
- query triggers the three pataphysical functions,
- each function finds matches for query as described above,
- retrieve some words before/after match for context, and
- return list of resulting sentences.

The three functions inspired by pataphysics (clinamen, syzygy and antinomy) are described in more detail in the previous section. Figure 2 shows a screenshot of the resulting list of results for the query clear. The specific results for each of the three methods are simply a few words surrounding the pataphysicalised query term from within the book, which does not necessarily represent complete sentences but provides some context for the result.

The same principles and algorithms can be applied to different types of media, for example images or video and even sound. The complete tool would include a mixture of different types of media in its results with various styles of displaying them (e.g. displaying images ordered as a Fibonacci spiral).

5.2.1 Prototype 1

5.2.2 Prototype 2

TEXT

setup

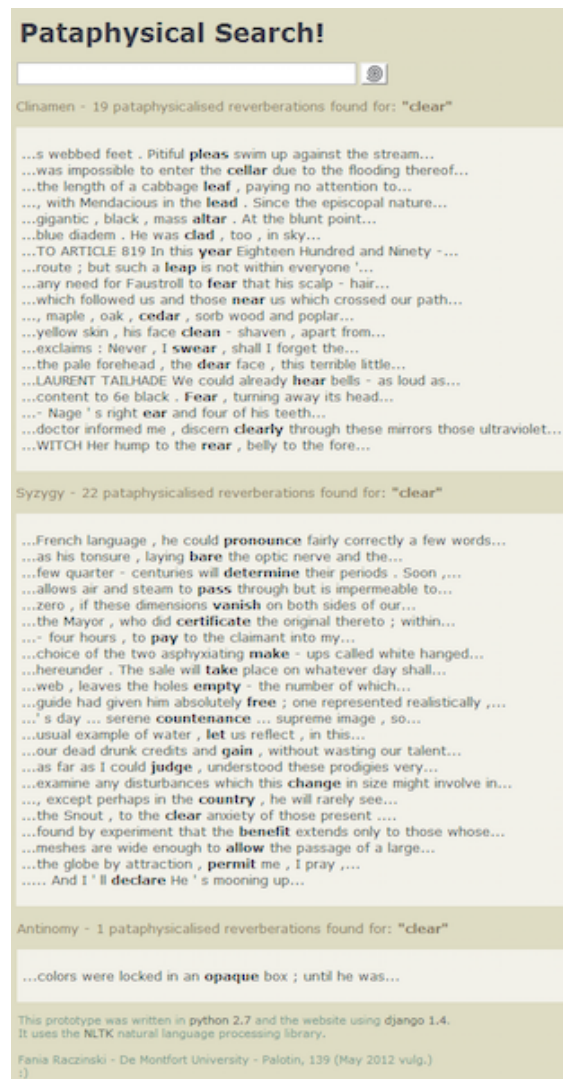


Figure 5.2: Prototype1

1. read in faustroll book
2. create 'froll_dict' dictionary from text
3. remove stopwords and numbers from 'froll_dict'

text algorithm

1. get query term
2. execute three functions:

2a. syzygy algorithm

1. get list of synonyms
2. for each synonym do the following:
 - a. find hyponyms; if a hyponym occurs in 'froll_dict' then add to the output list



Figure 5.3: Prototype2

- b. find hypernyms; if a hypernym occurs in 'froll_dict' then add to the output list
- c. find holonyms; if a holonym occurs in 'froll_dict' then add to the output list
- 3. return list of syzygy words

2b. antinomy algorithm

- 1. get list of synonyms
- 2. for each synonym do the following:
 - a. find antonyms; if a antonym occurs in 'froll_dict' then add to the output list
- 3. return list of antinomy words

2c. clinamen algorithm

- 1. find list of words within 'froll_dict' that have a 'dameraulevenshtein distance' less than 2
- 2. return list of clinamen words

3. get sentences for all three output lists

- 3a. if the word appears in faustroll then find the nearest 5 words before and after

```
    3b. return list of sentences

4. render results as html

---

# IMAGES

## setup

- microsoft translate API key
- flickr API key
- (bing image search API key) - not used atm

## image algorithm

1. get query word
2. get one syzygy word using syzygy algorithm 2a above
3. translation party
    3a. translate english to french
    3b. translate french to japanese
    3c. translate japanese to english
4. get images
    4a. search flickr for 10 matches to english translation
    4b. get metadata for each
    4c. add title, thumb, link to output list
5. return output list
6. render results as html

---

# VIDEOS

## setup

- microsoft translate API key
- youtube API stuff
- (bing video search API key) - not used atm

## video algorithm
```

1. get query word
2. get one syzygy word using syzygy algorithm
3. translation party
 - 3a. translate english to french
 - 3b. translate french to japanese
 - 3c. translate japanese to english
4. get videos
 - 4a. search YouTube for 10 matches to english translation
 - 4b. get metadata for each
 - 4c. add title, thumb, link to output list
5. return output list
6. render as html

5.3 Website

<http://pata.fania.eu>

5.4 APIs

- Bing
- YouTube
- Microsoft Translate
- Flickr
- WordNet

5.5 Design

- random sentences
- spiral
- Word Scrable
- ...

5.6 Possible applications

In this section we consider the possible uses and applications for the proposed creative search tool.

Our target audience is not quite as broad as that of a general search engine like Google. Instead, we aim to specifically cater for users who can appreciate creativity or users in need of creative inspiration. Users should generally be educated about the purpose of the search tool so that are not discouraged by what might appear to be nonsensical results. Users could include artists, writers or poets but equally anybody who is looking for out-of-the-box inspirations or simply a refreshingly different search engine to the standard. The way we display and label results produced by the tool can influence how the user perceives them. The current prototype for example separates the results into its three components but we could have equally just mixed them all together. The less transparent the processes in the background (e.g. which algorithm was used, how does the result relate to the query precisely, etc.) are for the user, the more difficult it might be to appreciate the search.

5.7 Uses

There are many ways a pataphysical search tool could be used across disciplines. In literature, for example, it could be used to write or generate poetry, either practically or as a simple aid for inspiration. We are not limited to poetry either; novels, librettos or plays could benefit from such pataphysicalised inspirations. One can imagine tools using this technology that let you explore books in a different ordering of sentences (a sort of pataphysical journey of paragraph hopping), tools that re-write poems or mix and match them together. Even our simple prototype shows potential in this area and could be even more powerful if we extended it to include more base texts, for example the whole set of books contained in Faustroll's library ([20] and also [12]). A richer body of texts (by different authors) would produce a larger index which would possibly find many more matches through WordNet and end in a more varied list of results.

From a computer science perspective it could be used as one of the many algorithms used by traditional search engines for purposes like query feedback or expansion (e.g. "did you mean ... " or "you might also be interested in ... "). Depending on how creative we want the search engine to be, the higher we would rank the importance of this particular algorithm. One of the concepts related to the search tool, namely patadata, could have an impact on the development of the Semantic Web. Just as the Semantic Web is about organizing information semantically through objective metadata, patadata could be used to organize information pataphysically in a subjective way.

The prototype tool is already being used in the creation of an online opera, provisionally entitled from [place] to [place], created in collaboration with The Opera Group , an award-winning, nationally and internationally renowned opera company, specialising in commissioning and producing new operas. In particular, it is being used to create the libretto for one of the virtual islands whose navigation provides the central storyline for the

opera. The opera will premiere in 2013, and will continue to develop thereafter, deploying new versions of the tool as they appear.

Part IV

INT Σ CHN Θ IL-L Θ GIC \forall LYSIS

Chapter 6

Interpretation / Evaluation

Evaluating creative software is not an easy task. Pease and Colton [27] divide it into two notions:

- whether an idea or artefact is valuable or not, and
- whether a system is acting creatively or not.

We would need to investigate each individual search result in terms of its value and creativity. This could be done by user ratings or satisfaction questionnaires. Rather than measuring the success of individual results we could look at evaluation them as one set instead, similar to the blind side-by-side comparisons by Bing or MillionShort .

The search results produced by our tool can be quite surprising sometimes and it not always clear how they connect to the initial query (especially if the inner workings of the algorithms are unknown), even if we identify through which function a result has been obtained. Obviously these keywords might not be helpful to users unfamiliar with the concept of pataphysics and might therefore appear rather nonsensical. Whilst there is a clear logic to each search result, they might appear anomalous to the user's expectations if he received these results without knowing the philosophy of the search tool. The results could possibly appear random then, and would therefore likely to be detrimental to the user.

To prevent that, the level of interaction the user has with the system and the feedback the system gives to the user on decisions it is making will have a large influence on the overall effectiveness and appreciation of the tool. A quick and simple solution to this problem would be to add an icon to the side of each search result, which displays exactly how the original query was pataphysicised.

6.1 Evaluating Computer Creativity

Creativity does not have a universally accepted definition. Creativity is a human quality and definitions don't necessarily lend themselves to be applied to computers as well. There are aspects that come up in many, like novelty and value, but some that rarely pop up, like relevance and variety. Creativity can be studied at various **levels** (neurological, cognitive, and holistic/systemic), from different **perspectives** (subjective and objective) and **characteristics** (combinational, exploratory and transformative). Creativity should be seen as a continuum, there is no clear cut-off point or Boolean answer to say precisely when a person or piece of software has become creative or not.

Current evaluation methodologies have concentrated on only a handful of the points raised above, for example studying only the creative end-product itself (out of context), only judging it by its novelty objectively, assigning an arbitrary thresholds, etc. This also includes the assumption that machines "only" mimic humans and are therefore not judged by full potential.

What does it mean, how can it be measured?

Subjectivity vs objectivity is a theme throughout

How is it defined and measured in humans, what can we just take directly from those concepts and apply them directly to machines and what needs to be completely redefined?

This paper discusses issues related to the study of creativity in a computer science context. Two transdisciplinary fields of study have emerged from the variety of disciplines concerned. These are computational creativity and creative computing. The former lies at the cross section of artificial intelligence and cognitive science and the latter is mostly distinguished by its involvement in art. Creative computing focuses on the process of creativity rather than just the outcome as in computational creativity. In the remainder of this paper, CC will always denote creative computing unless otherwise specified.

Many of these (if not all) spawn from the computational creativity discipline.

Introduce the difference between human and computer evaluation/creativity?

"In research communities, approaches to the study of creativity differ in three main respects: 1) the type of research design, whether experimental, psychometric, observational etc. 2) the focus of the research, whether on human attributes cognitive processes or features of creative outcomes, and 3) the type of information that is used for the basis of evidence, by which is meant whether the time frame is present (real-time observation) or past (historical data) and whether the situation is artificial (laboratory) or natural (real world settings)."

(Candy 2012, p.3)

distinguishing between person's and product's creativity (Piffer 2012, p.258) it is concluded that a person's creativity can only be assessed indirectly (for example with self report questionnaires or official external recognition) but it cannot be measured (Piffer 2012, p.258)

6.1.1 Output Minus Input

It has been argued that "creativity may be seen as **output minus input**." (Pease et al. 2001, p.2)(my emphasis). The output in this case is the creative product but the input is not the process. Rather, it is the **inspiring set** (comprised of explicit knowledge such as a database of information and implicit knowledge input by a programmer) of a piece of software.

"The degree of creativity in a program is partly determined by the number of novel items of value it produces. Therefore we are interested in the set of valuable items produced by the program which exclude those in the inspiring set." (Colton et al. 2001, p.3)

"We are interested in how a single agent can come up with something that is novel **relative to its initial state of knowledge**" (Ritchie 2007, p.72)(his emphasis)

"Output minus input" might easily be misinterpreted as "product minus process", however, that is not the case. In fact, Pease, Winterstein and Colton argue that "the process by which an item has been generated and evaluated is intuitively relevant to attributions of creativity" (Pease et al. 2001, p.6), and that "two kinds of evaluation are relevant; the evaluation of the item, and evaluation of the processes used to generate it." (Pease et al. 2001, p.7). If a machine simply copies an idea from its inspiring set then it just cannot be considered creative, and they need to be disqualified so to speak.

Summary

- output – input
- novelty + value
- product + process

6.1.2 Measurable Attributes of Creativity

Simon Colton came up with an evaluation framework called the **creative tripod**. The tripod consists of three behaviours a system or artefact should exhibit in order to be called creative. The three legs represent **skill, appreciation, and imagination** and three different entities can sit on it, namely the programmer, the computer and the consumer. Colton argues that the perception "that the software has been skillful, appreciative and imaginative, then, regardless of the behaviour of the consumer or programmer, the software should be considered creative. (Colton 2008b, p.5) + (?, p.5). As such a product can be considered creative, if it appears to be creative. If not all three behaviours are exhibited, however, it should not be considered creative. (Colton 2008b, p.5) + (?, p.5)

"Imagine an artist missing one of skill, appreciation or imagination. Without skill, they would never produce anything. Without appreciation, they would produce things which looked awful. Without imagination, everything they produced would look the same" (Colton 2008b)

Pease, Winterstein and Colton suggest that all creative products must be **novel and valuable** (Pease et al. 2001, p.1) and provide several measures that take into consideration the context, complexity, archetype, surprise, perceived novelty, emotional response and aim of a product. In terms of the creative process itself they only discuss **randomness** as a measurable approach. Elsewhere, Pease et al discuss using **serendipity** as an approach (Pease et al. 2013).

Davide Piffer suggests that there are three dimensions of human creativity that can be measured, namely **novelty, usefulness/appropriateness and impact/influence**. (Piffer 2012, p.258-259). As an example of how this applies to measuring a person's creativity he proposes citation counts (Piffer 2012, p.261). While this idea works well for measuring scientific creativity maybe, he does not explain how this would apply to a visual artist for example ¹.

Graeme Ritchie identifies three main criteria for creativity as **novelty, quality and typicality** (Ritchie 2007, p.72-73), although he argues that "novelty and typicality may well be related, since high novelty may raise questions about, or suggest a low value for, typicality" (Ritchie 2007, p.73) (Ritchie 2001, see also). He proposes several evaluation criteria which fall under the following categories: (Ritchie 2007, p.91-92) basic success, unrestrained quality, conventional skill, unconventional skill, avoiding replication and various combinations of those.

This also somewhat suggests that variety is a criteria for creativity.

¹<http://www.artfacts.net> seems to provide just that though.

Dan Ventura later suggested the addition of **variety and efficiency** to Ritchie's model (Ventura 2008, p.7).

Geraint Wiggins introduced a formal notation and set of rules for the description, analysis and comparison of creative systems (Wiggins 2006) which is largely based on Boden's theory of creativity (Boden 2003). The framework uses three criteria for measuring creativity: **relevance, acceptability and quality**.

Anna Jordanous proposed 14 key components of creativity, an ontology of creativity (Jordanous and Keller 2012, p.104-120), from a linguistic analysis of creativity literature which identified words that appeared significantly more often in discussions of creativity compared to unrelated topics. (Jordanous and Keller 2012, p.120).

"The themes identified in this linguistic analysis have collectively provided a clearer 'working' understanding of creativity, in the form of components that collectively contribute to our understanding of what creativity is. Together these components act as building blocks for creativity, each contributing to the overall presence of creativity; individually they make creativity more tractable and easier to understand by breaking down this seemingly impenetrable concept into constituent parts." (Jordanous and Keller 2012, p.120)

The 14 components Jordanous collated are: (Jordanous and Keller 2012, p.118-120)

1. Active Involvement and Persistence
2. Generation of Results
3. Dealing with Uncertainty
4. Domain Competence
5. General Intellect
6. Independence and Freedom
7. Intention and Emotional Involvement
8. Originality
9. Progression and Development
10. Social Interaction and Communication
11. Spontaneity / Subconscious Processing
12. Thinking and Evaluation
13. Value
14. Variety, Divergence and Experimentation

Temporal, spatial, ephemeral... what else?

Novelty	Value	Quality	Ephemeral Uncontrolled	Temporal Controlled	Purpose
Originality	Usefulness	Skill	Serendipity	Persistence	Intention
Newness	Appropriateness	Efficiency	Randomness	Results	Communication
Variety	Appreciation	Competence	Uncertainty	Development	Evaluation
Typicality	Relevance	Intellect		Progression	Aim
Imagination	Impact	Acceptability		Spontaneity	
	Influence		Experimentation		Independence

Table 6.1: Summary of all creativity attributes

Summary

- Mimicking
- novelty + value + quality
- randomness + serendipity

6.2 Problems with Evaluation

Evaluating **human creativity** is problematic. Educational psychologist Richard Mayer identified several different approaches to human creativity research and each approach has its own methodologies and goals. (Mayer 1999, p.453)

Psychometric (creativity as a mental trait): quantitative measurement, controlled environments, ability based analysis

Psychological (creativity as cognitive processing): controlled environments, quantitative measurements, cognitive task analysis

Biographical (creativity as a life story): authentic environments, qualitative descriptions, quantitative measurements

Biological (creativity as a physiological trait): physiological measures

Computational (creativity as a mental computation): formal modelling

Contextual (creativity as a context-based activity): social, cultural and evolutionary context

There are many debates across the involved disciplines. Specifically, Mayer identified five big questions of human creativity research: (Mayer 1999, p.450-451)

1. Is creativity a property of people, products, or processes?
2. Is creativity a personal or social phenomenon?
3. Is creativity common or rare?
4. Is creativity domain-general or domain-specific?
5. Is creativity quantitative or qualitative?

"An important challenge for the next 50 years of creativity research is to develop a clearer definition of creativity and to use a combination of research methodologies that will move the field from speculation to specification." (Mayer 1999, p.459)

Taking these debates about human creativity and directly applying them to machines seems logical but may be the wrong and lazy approach. Adapting Mayer's five big questions to machines does not seem to capture the real issues at play.

1. Is creativity a property of programmers, users, machines, products, or processes?
2. Is creativity a local, a network or an Internet phenomenon?
3. Is creativity common or rare? (P or H creativity)
4. Is creativity domain-general or domain-specific?
5. Is creativity quantitative or qualitative?

- Can a machine judge whether a human is creative?
- Is creativity a property of machines (hardware or software?)
- Is mimicking human creativity really enough and appropriate?
- Compare against "human creativity"? Or define machine creativity from scratch?
- Who is creative? The programmer or the program?
- Can creativity be objectively measured?
- Quantitative or qualitative?
- In respect to P or H creativity?
- Output minus input? (we don't have the same strict judgement on humans)
- Is it the product or the process or both?
- Does context matter? (Blind deaf dumb person = computer?)
- Does time matter?
- Does purpose or intention matter?
- AGI vs AI? Artificial general creativity vs artificial creativity?

On a more practical level, there are various problems that arise when trying to evaluate computer creativity. Anna Jordanous found that "evaluation of computational creativity is not being performed in a systematic or standard way" (Jordanous 2011, p.2)(her emphasis).

6.3 Interpreting Computer Creativity

(neurological, cognitive and systemic) in the computer sense!

Since most problems with evaluating creativity in computers (and humans alike) stems from the lack of a universal definition it seems logical to try and remedy this first and foremost.

Creativity is studied in many disciplines.

- understanding the chemical mechanisms within the brain (neurological)
- understanding the thought processes associated with creativity (cognitive)
- understanding creativity in children and adults, novices and professionals
- understanding creativity in individuals and society (holistic)

Creativity is a continuum, which means that being creative and not being creative form the two distinct extreme ends of a scale.

"a continuous sequence in which adjacent elements are not perceptibly different from each other, but the extremes are quite distinct" [OED]

(subjective and objective)

How can we model Koestler's bisociative creativity in computers? Boden/Kaufman: Subjective and objective types (pandh or little-candbig-C) (Boden 2003; Kaufman and Beghetto 2009) (product+process)

DIGITAL CREATIVITY ?!?!? Mix between digital humanities and creative computing/-computational creativity — see Digital Creativity Journal!!!! Unified theory of creativity! (Koestler?) Unified definition!

1. What is the definition of creativity?
2. Who is being creative? WHO
3. What was the aim/intention, if any?
4. What was the process, approach? HOW
5. What factors influenced the person/process? WHERE
6. What is the result/product, if any? Is it original, relevant? WHAT
7. What is the impact, if any?
8. What is the maintenance plan, if any?

6.3.1 Linda Candy

Evaluation is well established in HCI. HCI is not unsimilar to creativity. Design too.

I guess her work is meant mostly for "interactive art" while mine is meant for creative computing, but clearly there are many overlaps.

In HCI, historically, the focus has been on people as users deploying task oriented systems. The criteria for evaluation has largely been in terms of ease of use, task efficiency and effectiveness- usability. However, attributes such as speed and productivity are, for the most part, meaningless in the context of creative interactive experience. (Candy 2012, p.23)

Evaluation "is used to describe assessing and judging the value or worth of a particular idea or artifact both during the creative process and afterwards. Whether the process is systematic or ad hoc, evaluation depends upon criteria and measures that are situated and domain specific." (Candy 2012, p.7)

"Whatever the context, evaluation is always tailored to the approach, needs, purpose and methodology of that context." (Candy 2012, p.7)

"For evaluation to contribute to a successful outcome, the practitioner needs to have the necessary information including constraints on the options under consideration." (Candy 2012, p.7)

"The matrix for evaluating creativity represents three standpoints: the capabilities of the creator, the audience, or more accurately, participant, experiences, and the features of the interactive systems as artworks. This initial matrix has been extended to include creative processes for both creator and audience participant (i.e. working practices and interaction experiences) and contextual factors in the form of the physical and technical environment in which the creative acts and events take place, including the influence of physical and technical resources and real world constraints." (Candy 2012, p.7-8)

"Evaluation studies are well established in the field of Human-Computer Interaction (HCI) as well as interaction design contexts in general." (Candy 2012, p.8)

"The evaluation of user, or rather, participant, experience of interactive artworks often involves measurement of aesthetic appreciation and the various

engagement qualities which are dependent on personal traits, motivations, expectations, emotions and cognitive states of the audience. Those experiences that involve open-ended activity tend towards the creative end of human activity and, as such, are hardly ever measurable in quantitative ways." (Candy 2012, p.8)

"Evaluation is a key activity in creative design that can be revealed through documentation from design rationale. The introduction of rationale has been an important contribution to the quest for clarity and traceability in design decision-making. Design rationale may be thought of as structured records of design that support the understanding of decisions taken and allow designers to give better informed reconsideration to them at a later stage." (Candy 2012, p.9)

"A software system can be viewed as an artifact that embodies implicit theoretical constructs that are realized as functional and operational requirements (Carroll and Campbell 1989). Structures are chosen because of their ability to achieve the intended functionality, and such choices may be evaluated against various criteria. During the design process, the ideas are modified and there is a clarification and refinement of intended functions and features. There may be additional factors arising from the context of the project that affect the way the design is carried out: for example the need to keep sight of general applicability whilst meeting the domain specific requirements, or the influence of the given hardware platform and software tools. Whatever the situation, the relationship between designers' decision making and the design outcome is not necessarily transparent and this is can be a problem when it comes to system maintenance. The explicit listing of decisions made during a design process, and the reasons why those decisions were made provides a means to record and communicate the reasoning and justification behind a design decision, including alternatives considered and constraints that affected the decision-making including why alternatives were rejected. The successful application of design rationale to software system design can provide a form of communication of intent from the designer to those who are to maintain the system." (Candy 2012, p.9)

"A promising approach to the externalization of decision-making during the design process is being explored within practice-based research in the creative arts in the form of documented reflective practice. The approach builds upon a normal part of creative practice whereby practitioners draw and note ideas, designs and options in their sketch and notebooks. In this way, the documentation of tentative ideas and how they are worked into firmer proposals

through testing and evaluation is a familiar and integral part of creativity. In practice-based research, documented reflective practice and empirical studies are frequently brought together." (Candy 2012, p.10)

"The Multi-dimensional Model of Creativity and Evaluation (MMCE) shown in Figure 1 has four elements: people, process, product and context." (Candy 2012, p.11)

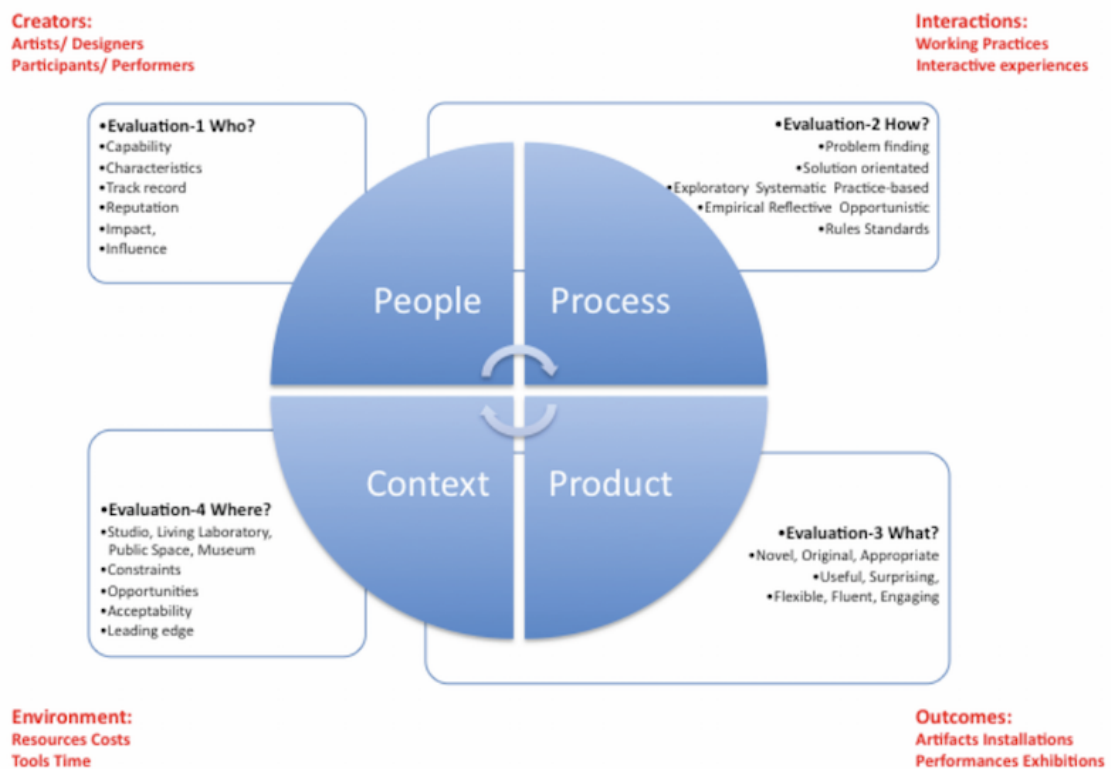


Figure 6.1: Candy's Multi-dimensional Model of Creativity and Evaluation

PEOPLE AS CREATORS: (Candy 2012, p.14-15)

Criteria for evaluating creator capability:

1. The creator must be able to demonstrate an ability to create an artistic outcome where subject matter, ideas and technique are combined well to produce a coherent outcome.
2. The creator must be able to demonstrate an ability to make work that is exploratory, creative and imaginative. Interesting ideas are presented in intelligent and surprising ways.
3. In respect of Composition and Interpretation, the creator must be able to demonstrate the ability to:

Categories in Creativity	Actors & Elements	Instances	Feature Descriptors	Outcomes	Criteria, Qualities, Values to Measure
People - Who is involved?	Creators	i) designer, artist	imagination, artistry, expertise, skill experience, intention, reputation	ii) participant, performer	profile, demographic, motivation, skills, experience, curiosity commitment
Process - How is it done?	Interactions	i) working practices	inspirational, solution driven, goal oriented, problem solver, systematic, exploratory, reflective, risk taking	ii) interactive behaviors	opportunistic, adventurous, curious, cautious, expert, knowledgeable, experienced
Product - what comes out?	Outcomes	i) artifacts, installations	novel, original, surprising, compelling, adaptable, aesthetically pleasing, effective	ii) performances, experiences	immediate, engaging, purposeful, enhancing, exciting, disturbing,
Context - where does it happen and with what?	Environments	i) studio, living laboratory ii) public spaces, museums	physical space, light, technical facilities, rules, costs, time resources, effort, organizational constraints/support	i) prototypes ii) exhibitions	design quality, usable, convincing, adaptable, effective, innovative, transcendent

Table 1: Categories of Creativity: Actors and Elements with Evaluation Measures: Criteria, Qualities, Value

Figure 6.2: Caption text under figure

- Select subject matter that is appropriate to a given theme
- Manipulate ideas and techniques in a coherent manner
- Express ideas visually (visual communication)
- Respond in an individual and personal way

PROCESS AS INTERACTION: (Candy 2012, p.17)

Criteria for evaluation can be expressed as follows 1. For a work to be deemed engaging, the participant should exhibit observable responses. There are likely to be different levels of engagement depending on whether or not the audience has had prior experience of this kind of artwork or installation or similar.

2. The participant responses demonstrate active engagement in three ways: Immediate, Sustained or Creative. The categories are defined as follows:

- Immediate engagement: the work grabs immediate attention and yet is not so mundane as to create boredom.

- Sustained engagement: the work must excite curiosity in the and also be accessible to a general audience.
- Creative engagement: the work must excite immediate attention and encourage an audience to interact with it in a playful/purposeful way. As attention declines with familiarity and time, changes take place in the work that renew audience engagement.

PRODUCT AS OUTCOME: (Candy 2012, p.18)

Typical features for judging artworks include composition, aesthetic, affect, content, and technique. Criteria for evaluation can be expressed as follows:

- the composition of work should be coherent, exhibit shape and balance between order and complexity.
- the work should exhibit outstanding visual and sound qualities in color, line and form.
- the work should be pleasing, challenging, exciting, original etc.
- the content should be appropriate and effective for the chosen subject matter
- the execution should demonstrate high quality technique that fits the form.

It is interesting, therefore, to consider how criteria for judging the digital arts are specified by the Prix Ars Electronica, an international competition for Cyber Arts and the foremost event of its kind today.

Entries are judged by a Jury of experts in the order of their arrival and according to the following categories:

- Aesthetics • Originality
- Excellence of execution
- Compelling conception
- Innovation in technique of the presentation

CONTEXT AS ENVIRONMENT: (Candy 2012, p.21)

Establishing a workable living laboratory for interactive art and evaluation involved setting down acceptance criteria for assessing whether or not a new interactive art system was ready to be deployed.

These included: • degree of robu

stness of the art system in expectation of heavy public use • appropriate accessibility in respect of type of audience (e.g. children)

- adherence to safety and house rules required by the museum
- impact of other coinciding exhibits (sound, noise, light impacts)
- attention to participant orientation and training
- attention to art system maintenance by creator and technical support

"we need to apply strategies for generating clear and unambiguous data that can be turned into meaningful information. From meaningful information, we can then derive understandings related to the context of use, the outcome of which might take the form of a coherent model." (Candy 2012, p.21)

"Observation as a method for data collection raises issues as to its reliability in creativity evaluation. Data from observing creativity depends upon the interpretation of what the individual observer sees." (Candy 2012, p.22)

"However, in order to 'measure' creativity, we have to conduct research outside of controlled laboratory conditions, and cannot rely on fixed criteria that can be applied to all cases. The shifting ground and the ever-changing contexts often renders consistency out of reach." (Candy 2012, p.22)

"If the term 'measurement' does not match what we are doing within the creativity domain, then why do we still use this word?" (Candy 2012, p.22)

"Whether an action is successful or unsuccessful depends on whether the intended result is achieved." (Candy 2012, p.23)

"Measuring success is more likely to be dependent on factors such as whether or not the system has engaged the audience in a playful or immersive way or whether it has elicited curiosity or excitement or concentrated attention and so on." (Candy 2012, p.23)

6.3.2 5 P's: product, process, people, place and purpose

"One way of characterizing these processes is to use an alliteration that allows us to keep track of some of the core features of RRI in ICT, namely the four P's, which are: product, process, purpose and people. The purpose of using the four P's is to draw attention to the fact that, in addition to the widely recognized importance of both product and process of technical development, the purpose of the development needs to be considered and people involved in the innovation need to be incorporated in RRI." (Stahl et al. 2013, p.203) (my emphasis)

combine the 4 P's with purpose// 5 P's: product, process, people, place and purpose//
Why is the purpose important?// Interpreting or Measuring?// Maybe we should not be
looking for metrics but rather guidelines for interpretations of creativity.

In the end I believe it is impossible to measure creativity objectively. I don't just think it is impossible, I think it is unwise to try and do so. It would be silly to put a percentage on how creative something is just like it would be silly to say a certain product is 50percent ethical. In fact there are lots of parallels between (computer) ethics and (computer) creativity. Both are subjective, both are highly dependent on context.

What is important is to study and consider the factors that influence our perception of whether something is creative (or ethical) and what the implications are.

Creativity in a process or product will mean different things to different people, in different environments and contexts. Common sense.

Just as there are people who just cannot see any creativity in in modern art, there will always be people who wont accept anything produced by a computer as creative.

Part V

HAPPY END

Part VI

APPENDIX

Code

.1 Clinamen

```
1 def clinamen(word, i):
2     out = set()
3     items = [item for item in froll_dict if dameraulevenshtein(word, item) <= i]
4     for item in items:
5         if item != word:
6             out.add(item)
7     return out
```

.2 Damerau Levenshtein

```
1 oneago = None
2 thisrow = range(1, len(seq2) + 1) + [0]
3 for x in xrange(len(seq1)):
4     # Python lists wrap around for negative indices, so put the
5     # leftmost column at the *end* of the list. This matches with
6     # the zero-indexed strings and saves extra calculation.
7     twoago, oneago, thisrow = oneago, thisrow, [0] * len(seq2) + [x + 1]
8     for y in xrange(len(seq2)):
9         delcost = oneago[y] + 1
10        addcost = thisrow[y - 1] + 1
11        subcost = oneago[y - 1] + (seq1[x] != seq2[y])
12        thisrow[y] = min(delcost, addcost, subcost)
13        # This block deals with transpositions
14        if (x > 0 and y > 0 and seq1[x] == seq2[y - 1]
15            and seq1[x - 1] == seq2[y] and seq1[x] != seq2[y]):
16            thisrow[y] = min(thisrow[y], twoago[y - 2] + 1)
17    return thisrow[len(seq2) - 1]
```

Oulipo

WordNet

Jarry's Writing

A list of Jarry's works in chronological order with their original titles copied from the French Wikipedia entry on Jarry [150] follows below.

WORKS • Les Antliacastes (1886-1888) poems, reprinted in Ontogénie • La Seconde Vie ou Macaber (1888) reprinted in Les Minutes de sable mémorial • Onénisme ou les Tribulations de Priou (1888) first version of Ubu cocu • Les Alcoolisés (1890) reprinted in les Les Minutes de sable mémorial • Visions actuelles et futures (1894) • "Haldernablou" (1894) reprinted in les Les Minutes de sable mémorial • "Acte unique" from César-Antéchrist (1894) • Les Minutes de sable mémorial (1894) poems • César Antéchrist (1895) • Ubu roi (1896, version of 1888) • L'Autre Alceste (1896) • Paralipomènes d'Ubu (1896) • Le Vieux de la montagne (1896) • Les Jours et les Nuits (1897), novel • Ubu cocu ou l'Archéoptéryx (1897) • L'Amour en visites (1897, publié en 1898) poems • Gestes et opinions du docteur Faustroll, pataphysicien (achevé en 1898, published in 1911) novel • Petit Almanach (1898) • L'Amour absolu (1899) • Ubu enchaîné (1899, published in 1900) • Messaline (1900) • Almanach illustré du Père Ubu (1901) • "Spéculations", in La Revue Blanche (1901) • Le Surmâle (1901, publié en 1902) novel • "Gestes" in La Revue Blanche (1901) published in 1969 with "Spéculations" in La Chandelle verte. • L'Objet aimé (1903) • "Le 14 Juillet" in Le Figaro (1904) • Pantagruel (1905 opéra-bouffe by Rabelais staged in 1911, music by Claude Terrasse) • Ubu sur la Butte (1906) • Par la taille (1906) opérette • Le Moutardier du pape (1906, publié en 1907) opéra-bouffe • Albert Samain (souvenirs) (1907)

PUBLICATIONS POST-MORTEM • La Dragonne (1907, published in 1943) • Spéculations (1911) • Pieter de Delft (1974) opéra-comique • Jef (1974) play • Le Manoir enchanté (1974) opéra-bouffe staged in 1905 • L'Amour maladroit (1974) opérette • Le Bon Roi Dagobert (1974) opéra-bouffe • Léda (1981) opérette-bouffe • Siloques. Superloques. Soliloques Et Interloques De Pataphysique (2001) texts • Paralipomènes d'Ubu/Salle Ubu (2010) livre d'artiste • Ubu marionnette (2010) livre d'artiste

TRANSLATIONS • La ballade du vieux marin (1893, after The ancient mariner by Coleridge) • Les silènes (1900, translation of German play by Christian Dietrich Grabbe) • Olalla (1901, novel by Stevenson) • La papesse Jeanne (1907, translation of Greek book by d'Emmanuel Rhoïdès)

CONTRIBUTIONS • Écho de Paris • L'Art de Paris • Essais d'art libre • Le Mercure de France • La Revue Blanche • Le Livre d'art • La Revue d'art • L'Omnibus de Corinthe • Renaissance latine • Les Marges • La Plume • L'Œil • Le Canard sauvage • Le Festin d'Ésope • Vers et prose • Poésia • Le Critique

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