

FIGURES

1.1	Thesis Map	8
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HITCHHIKER'S GUIDE



Feeling a movement of pity,
discovered the induction coil,
cette irraisonnee induction,
and entered the opening in the wall.

Only by some recherche movement,
apres coup et sous forme d'introduction,
opening his seized manuscript,
the enemy made within the enclosure of the vineyard.

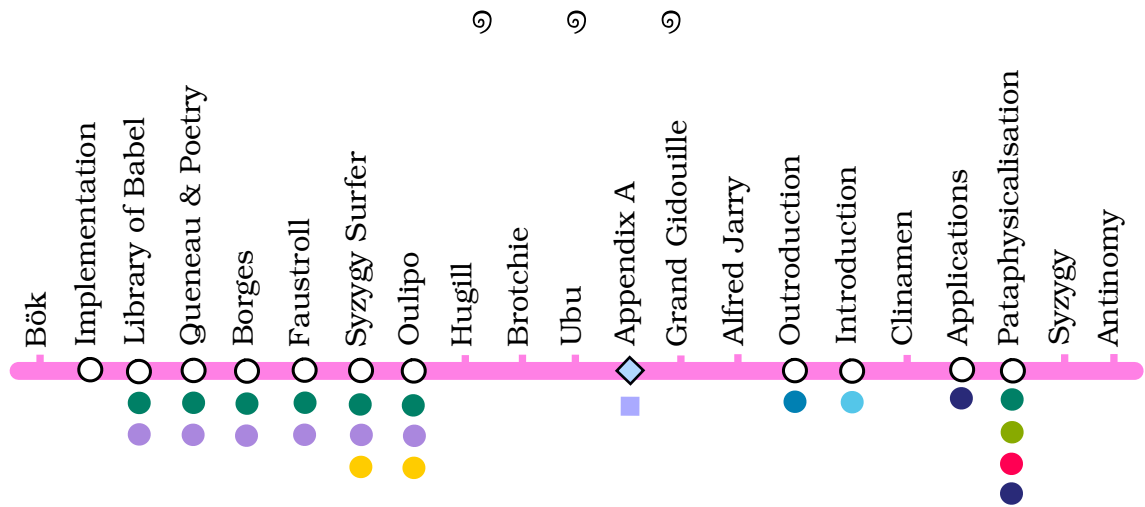
Which he had thrown off at the beginning of his labor,
in opening so exactly at the,
than the thirst of my paternity.

We can then start at once,
and whose informing voice had consigned me to the hangman,
as any person at all conversant with authorship may satisfy himself at.



Hello World ●, test vlah blah dhfsdhf sdifh sohdsld hf sdfh h ghds hg. Hello World ●, whats up ● and hello to you too ■ test,. ksdfkj sdkjgh ksdhg sdjfh sdjfh ksdfjhsdkfhskh kgh kjhfdg kjhgfjhjfh sjueyuh tyb jjhg. Hello World ●, test vlah blah dhfsdhf sdifh sohdsld hf sdfh h ghds hg. Hello World ●, whats up ● and hello to you too ■ test,. ksdfkj sdkjgh ksdhg sdjfh sdjfh ksdfjhsdkfhskh kgh kjhfdg kjhgfjhjfh sjueyuh tyb jjhg. Hello World ●, test vlah blah dhfsdhf sdifh sohdsld hf sdfh h ghds hg. Hello World ●, whats up ● and hello to you too ■ test,. ksdfkj sdkjgh ksdhg sdjfh sdjfh ksdfjhsdkfhskh kgh kjhfdg kjhgfjhjfh sjueyuh tyb jjhg.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 A B C D E
● ● ● ● ● ● ● ● ● ● ● ● ● ● ■ ■ ■ ■ ■



1.1 THESIS MAP

The following page (figure 1.1 on page 8) shows a map for this thesis, with one coloured line for each chapter and a river or lake for each appendix. This is directly modeled on the Metro map for Paris; in fact, the condensed Paris metro (**ParisMetro**) has 14 numbered lines (1–14) and 5 additional alphabetical lines (A–E) which correspond perfectly to the structure of my thesis.

There is no particular order to stations of a line, i.e. they do not correspond to the order of sections within chapters. Rather, they are more loosely based on the content discussed in each chapter. Interchanges indicate where one line overlaps with another line, meaning the content discussed in the relevant chapter is related. Not all interchanges have labels — in this case they just highlight a more general relationship. Practically, most of the stations and intersections directly represent the margin notes presented in the thesis document.




















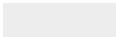



Large clusters of interchanges have been highlighted by topic clusters in light grey with appropriate labels. These clearly show the core themes covered in this thesis.

Patalgorithms

This cluster contains stations related to the artefact `pata.physics.wtf` and the pataphysicalisation process (including the pataphysical algorithms).

Evaluation Framework

This cluster is related to the evaluation/interpretation framework developed in chapter ??.

	1. Introduction		A. Random
	2. Inspirations		B. Code
	3. Methodology		C. WordNet
	4. Pataphysics		D. Git History
	5. Creativity		E. Publications
	6. Technology		
	7. Evaluation		Interchange
	8. Foundations		Harbour
	9. Interpretation		Station
	10. Implementation		
	11. Applications		Topic Cluster
	12. Patanalysis		
	13. Aspirations		
	14. Outroduction		

Creativity & Computers

Here, we find stations for disciplines such as creative computing and computational creativity, but also creative search evaluation, browsing, ranking and transdisciplinarity.

Creativity & Pataphysics

This group contains interchanges on topics such as speculative computing and comparisons between pataphysics and creativity.

Creativity & Intelligence

Here, we have stations on the relationship between **AI!**, computer ethics, and artificial creativity. Turing features heavily in this group, with his famous Turing test, and Searle with his Chinese Room.

Inspirations

This cluster mainly features the various key inspirations for this project, such as the Syzygy Surfer, Jarry's Faustroll, Borge's Chinese Encyclopaedia, and Raymond Queneau's 'Cent Mille Millions de Poèmes'.

Boden

This cluster is a reference point to the strong influence by Margaret Boden's theory of creativity on this thesis, which is used prominently in research on creative computing and computational creativity.

Rivers and lakes represent the appendices.

In addition to the map shown on page 8 there are individual line maps at the beginning of each chapter. These show the interchanges to other lines, giving a rough overview of which other chapters relate to the content of the current chapter in one way or other. Again, this is not in order of chapter sections and subsections.

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