introduction

src/introduction.tex

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\chapter*{introduction}
\addcontentsline{toc}{chapter}{introduction}
\begin{center}
\vspace{2cm}
\begin{flushright}
\footnotesize
\lstinputlisting[language=Python]{quine.py}
\end{flushright}
\vspace{2cm}
\end{center}
\normalsize

\newpage  % Move to the next page

There is stubbornness in the craft of casting materials through mold making, despite how rewarding it can be. Its whole process makes it hard to allow for later changes. The mold is not the memory of a piece, nor its essence, but it will define its final shape. Is the environment in which we grow and develop ourselves such a kind of mold?

I remember only fragments about my own past, but I've spent the last few years making stronger efforts to understand the ways in which I perceive my own "umwelt", why I react, and what I react to.  What shaped this current way of thinking? Without an objective memory of my own history, creating versions of this multidimensional mold in which I've cast my way of perceiving has become an iterative process of re-creation.

{\scriptsize \textcolor{comment}{\% recursive alterations allow for a progressive reshaping of perception. }}

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21 The small snippet of code under the title of this
   chapter is called a Quine. It is a program that produces
   its own source code as output, exemplifying a form of
   computational self-reference.
22
23 {\scriptsize \textcolor{comment}{\% The quine and
   implies a connection between software, computer models
   and a human tendency for self-replicating based on our
   current understanding of reality.}}
24
25 Gödel's incompleteness theorem proves that any formal
   system capable of expressing arithmetic contains
   statements that refer to themselves cannot be proven
   true or false within the system. It shows that a self-
   referential system cannot demonstrate its own
   consistency. This means that any attempt at complete
   self-referential closure inevitably leads to
   undecidability or incompleteness, as there are always
   truths outside the system's ability to demonstrate them.
26
27 Yuk Hui's \textit{Recursivity and Contingency}
   \citep{hui2019} explores the relationship between
   technical systems, philosophy, and computational logic.
   He describes recursivity as a form of self-
   referentiality in technical, biological, and
   philosophical systems. However, Hui introduces
   contingency as the space for unexpected possibilities
   and alternative configurations beyond purely
   deterministic, recursive closure. His idea of
   contingency refers to the openness, indeterminacy, and
   possibility of alternatives beyond deterministic or
   purely recursive systems. Contingency interrupts
   recursion, allowing for emergence and transformation.
28
29 Gödel's theorem resonates with Hui's argument in that
   recursion alone does not guarantee self-sufficiency.
   Systems require contingency to evolve beyond a rigid
   self-reference. Gödel's results problematize
   deterministic, computationalist views of reality,
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aligning with Hui's critique of purely recursive structures in cybernetics.

Hui's philosophical contingency implies that no system can fully determine its own future. There is always the possibility of disruption, reinterpretation, and reconfiguration. Openness, creativity, and evolution require the ability to break out of purely recursive structures.

Perhaps the notion of a quine, or of a self-referential system, relates to the idea of creating our own model of the world, and the difficulty of interpreting the reality as something different than the one that is predefined in our brains.

% new
This thesis unfolds in a way that rejects conventional linearity, mirroring the associative and non-hierarchical characteristics of neurodivergent mental processes. The chapters that follow are not meant to be read as a sequential narrative but as a network of interconnected thoughts. Each one exploring a different facet of my own experience: the fragmented nature of memory, the challenges and strengths of neurodivergence, the tension between determinism and uncertainty, and the role of technology in shaping experience. These themes emerge through theoretical discourse, computational and scientific metaphors, artistic reflections, and lived experience, constructing meaning through their interplay rather than through a singular perspective.

In this way, the thesis resists being a closed system. Instead, it is an open-ended inquiry, an invitation to consider how we construct knowledge, navigate uncertainty, and engage with the world through non-linear processes.

% {\scriptsize \textcolor{comment}{\% This intro is not an intro, as the chapters that follow are not chapters.

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}}
\footnotesize
\begin{tcolorbox}[colback=gray!20, colframe=black,
arc=2mm, boxrule=0.8pt]\lstinputlisting[language=Python]
{quine2.py}
\end{tcolorbox}
\normalsize
```