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In the evolution of science and technology, laws governing exceptional creativity and innovation have yet to be discovered. The historian Thomas Kuhn, in his influential study The Structure of Scientific Revolutions, noted that the final stage in a scientific breakthrough such as Albert Einstein ' s theory of relativity—that is, the most crucial stage—was " inscrutable. " The same is still true half a century later. Yet, there has been considerable progress in understanding many of the stages and facets of exceptional creativity and innovation. In Exceptional Creativity in Science and Technology editor Andrew Robinson gathers together a diverse group of contributors to explore this progress. This new collection arises from a symposium with the same title held at the Institute for Advanced Study (IAS), in Princeton. Organized by the John Templeton Foundation, the symposium had as its chair the late distinguished doctor and geneticist Baruch S. Blumberg, while its IAS host was the well-known physicist Freeman J. Dyson—both of whom have contributed chapters to the book. In addition to scientists, engineers, and an inventor, the book ' s fifteen contributors include an economist, entrepreneurs, historians, and sociologists, all working at leading institutions, including Bell Laboratories, Microsoft Research, Oxford University, Princeton University, and Stanford University. Each contributor brings a unique perspective to the relationships between exceptional scientific creativity and innovation by individuals and institutions. The diverse list of disciplines covered, the high-profile contributors (including two Nobel laureates), and their fascinating insights into this overarching question—how exactly do we make breakthroughs?—will make this collection of interest to anyone involved with the creative process in any context, but it will be especially appealing to readers in scientific and technological fields.

Autism and Creativity is a stimulating study of male creativity and autism, arguing that a major genetic endowment is a prerequisite of genius, and that cultural and environmental factors are less significant than has often been claimed. Chapters on the diagnosis and psychology of autism set the scene for a detailed examination of a number of important historical figures. For example: * in the Indian mathematician Ramanujan, the classic traits of Asperger's syndrome are shown to have coexisted with an extraordinary level of creativity * more unexpectedly, from the fields of philosophy, politics and literature, scrutiny of Ludwig Wittgenstein, Sir Keith Joseph, Eamon de Valera, Lewis Carroll and William Butler Yeats reveals classical autistic features. Autism and Creativity will prove fascinating reading not only for professionals and students in the field of autism and Asperger's syndrome, but for anyone wanting to know how individuals presenting autistic features have on many occasions changed the way we understand society.

The highly admired scientist Linus Pauling, a double Nobel laureate in chemistry and peace, was once asked by a student. 'Dr Pauling, how do you have so many good ideas?' Pauling thought for a moment and replied: 'Well, David, I have a lot of ideas and throw away the bad ones.' Where do ideas come from? Why do some people have many more of them than others? How do you distinguish the good ideas from the bad? Most intriguing of all, perhaps, why do the best ideas sometimes strike in a flash of 'sudden genius'? These questions are the subject of this book. Andrew Robinson explores the exceptional creativity in both scientists and artists by following the trail that led ten individuals from childhood to the achievement of a famous creative breakthrough as an adult, in archaeology, architecture, art, biology, chemistry, cinema, music, literature, photography, and physics. Broken into three parts, the book begins with the scientific study of creativity, covering talent, genius, intelligence, memory, dreams, the unconscious, savant syndrome, synaesthesia, and mental illness. The second part tells the stories of five breakthroughs by scientists and five by artists, ranging from Curie's discovery of radium and Einstein's theory of special relativity to Mozart's composing of The Marriage of Figaro and Virginia Woolf's writing of Mrs Dalloway. Robinson concludes by considering what highly creative people who achieve breakthroughs have in common; whether breakthroughs in science and art follow patterns; and whether they always involve imaginative leaps and even 'genius'.

A bold new synthesis of paleontology, archaeology, genetics, and anthropology that overturns misconceptions about race, war and peace, and human nature itself, answering an age-old question: What made humans so exceptional among all the species on Earth? Creativity. It is the secret of what makes humans special, hiding in plain sight. Agustín Fuentes argues that your child's finger painting comes essentially from the same place as creativity in hunting and gathering millions of years ago, and throughout history in making war and peace, in intimate relationships, in shaping the planet, in our communities, and in all of art, religion, and even science. It requires imagination and collaboration. Every poet has her muse; every engineer, an architect; every politician, a constituency. The manner of the collaborations varies widely, but successful collaboration is inseparable from imagination, and it brought us everything from knives and hot meals to iPhones and interstellar spacecraft. Weaving fascinating stories of our ancient ancestors' creativity, Fuentes finds the patterns that match modern behavior in humans and animals. This key quality has propelled the evolutionary development of our bodies, minds, and cultures, both for good and for bad. It's not the drive to reproduce; nor competition for mates, or resources, or power; nor our propensity for caring for one another that have separated us out from all other creatures. As Fuentes concludes, to make something lasting and useful today you need to understand the nature of your collaboration with others, what imagination can and can't accomplish, and, finally, just how completely our creativity is responsible for the world we live in. Agustín Fuentes's resounding multimillion-year perspective will inspire readers—and spark all kinds of creativity.

The first edition of the successful Encyclopedia of Creativity served to establish the study of creativity is a field in itself. Now completely updated and revised in its second edition, coverage encompasses the definition of creativity, the development and expression of creativity across the lifespan, the environmental conditions that encourage or discourage creativity, creativity within specific disciplines like music, dance, film, art, literature, etc., the relationship of creativity and mental health, intelligence, and learning styles, and the process of being creative. This reference also appeals to a lay audience with articles specifically on the application of creativity to business settings. Available online via ScienceDirect and in limited print release. Named a 2012 Outstanding Academic Title by the American Library Association's Choice publication Serves as a compendium of reviews of a number of domain-specific areas, such as acting, dance, expressive arts, film, food, music, religion, science, sports, theater, and writing. Creativity and education are examined in articles about thought processes, such as developmental trends in creative abilities and potentials, the enhancement of creativity, intelligence, knowledge, play, prodigies, programs and courses, talent and teaching creativity. Cognitive aspects of creativity can be investigated in articles about altered and transitional states, analogies, attention, cognitive style, divergent thinking, flow and optimal experience, metacognition, metaphors, problem-finding, problem-solving, and remote associates. Covers business and organizational creativity in articles about advertising with art, creative visuals, business/management, creativity coaching, creativity exercises, entrepreneurship, group dynamics, innovation, leadership, organizational culture, organizational development, teams, and training, among others. Explicitly examines the complex interrelationship between society and creativity in articles about awards, conformity and conventionality, the creative sector and class of society, cultural diversity, the dark side of creativity, East vs. West, networking, social psychology, war, zeitgeist, and others. Personal and interpersonal creativity is discussed in articles relating to collaboration, family, life stages, mentors, networking, personal creativity and self-actualization. Focuses on scientific information about creativity, there are also articles that discuss brain and neuropsychology, concepts of creativity, definitions of creativity, expertise, longitudinal studies, researching art, artists and art audiences, research methods, phenomenology research and qualitative research. Online version contains an additional 26 biographies of famously creative people

This volume presents the basic issues and up-to-date research findings in the area of genius, giftedness and creative behaviour. It gives an appreciation of the potential that exists among talented children and adults and how this can be transformed into highly significant and personally satisfying achievements. It also shows that such achievement involves great personal effort but can be facilitated by human relationships, institutional interventions, and historical conditions which present parents, educators and society with opportunities for maximizing the development of genius, giftedness, and creativity.

Practical, useful and informative, this book provides ideas and suggestions on how to interpret and develop the primary science curriculum in an interesting and challenging way. Bringing together creative thinking and principles that still meet National Curriculum requirements, the themes in the book encourage teachers to: teach science with creative curiosity value the unpredictable and unplanned thrive on a multiplicity of creative approaches, viewpoints and conditions be creative with cross-curricular and ICT opportunities reflect on their own practice. For teachers new and old, this book will make teaching and learning science fun by putting creativity and enjoyment firmly back onto the primary agenda.

The largest and broadest-ranging Handbook of creativity yet, presenting comprehensive, rigorous, and up-to-date scientific scholarship on creativity.

Handbook of Organizational Creativity is designed to explain creativity and innovation in organizations. This handbook contains 28 chapters dedicated to particularly complex phenomena, all written by leading experts in the field of organizational creativity. The format of the book follows the multi-level structure of creativity in organizations where creativity takes place at the individual level, the group level, and the organizational level. Beyond just theoretical frameworks, applications and interventions are also emphasized. This topic will be of particular interest to managers of creative personnel, and managers that see the potential benefit of creativity to their organizations. Information is presented in a manner such that students, researchers, and managers alike should have much to gain from the present handbook Variables such as idea generation, affect, personality, expertise, teams, leadership, and planning, among many others, are discussed Specific practical interventions are discussed that involve training, development, rewards, and organizational development Provides a summary of the field ' s history, the current state of the field, as well as viable directions for future research

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