

Intelligenza Meccanica

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~~SAMUEL A.L. (1994) In questa tesi, come dice il titolo stesso, vengono analizzate l'intelligenza meccanica, la retroazione e l'intenzionalità, partendo dall'avvento, all'inizio del~~

ventesimo secolo, di un nuovo concetto di computabilità che ha condotto agli studi sull'Intelligenza Artificiale e, in modo più indiretto, a quelli sulle reti neurali passando attraverso la Cibernetica.

Intelligenza meccanica, retroazione, intenzionalità - Tesi ...

Nel lavoro si approfondisce la questione inerente l'intelligenza delle macchine a partire dalla domanda posta da Alan Turing in uno dei suoi articoli più famosi, ovvero: "possono le macchine pensare?". Per rispondere a tale quesito è stato

(PDF) L'intelligenza artificiale in Alan Turing | Anna ...

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intelligenza artificiale (IA) Disciplina che studia se e in che modo si possano riprodurre i processi mentali più complessi mediante l'uso di un computer. Tale ricerca si sviluppa secondo due percorsi complementari: da un lato l'intelligenza artificiale artificiale cerca di avvicinare il funzionamento dei computer alle capacità dell'intelligenza umana, dall'altro usa le simulazioni ...

intelligenza artificiale nell'Enciclopedia Treccani

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@MISC{intelligenza meccanica, author = {}, title = {Intelligenza meccanica Universal Turing Machine}, year = {} } Share. OpenURL . Abstract. The implications of cacheable symmetries have been farreaching and pervasive. In this work, we disconfirm the exploration of telephony. SnugTode, our new system for collaborative communication, is the ...

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Intelligenza meccanica Copertina flessibile - 6 ott 1994 di Alan M. Turing (Autore), G. Lolli (a cura di), N. Dazzi (Traduttore) & 0 altro robot umanoidi in Europa La swarm intelligence (traducibile come: intelligenza dello sciame) è un termine coniato per la prima volta nel 1988 da Gerardo Beni, Susan Hackwood e Jing Wang in seguito a un ...

The past few years have witnessed a growing academic interest in Italian Studies and an increasing number of symposia and scholarly activities. This volume originates from the Society for Italian Studies Postgraduate Colloquia that took place at the University of Leicester and Cambridge in June 2004 and April 2005 respectively. It gathers together articles by young researchers working on various aspects of Italian Studies. It well illustrates current trends in both typical areas of research, like literature and 'high culture', and in those which have gained momentum in recent years, like translation and language studies. The volume offers a taste of the dynamic outlook of current research in Italian Studies: the interdisciplinary approach of the essays in translation and gender studies, and the innovative methodological perspectives and findings offered by the new fields of Italian L2 and ethnography. The book is divided into three sections, each grouping contributions by broad subject areas: literature and culture, translation and gender studies, language and linguistics. Cross-fertilizations and interdisciplinary research emerge from several essays and the coherent ensemble constitutes an example of the far-reaching results achieved by

current research.

The book brings into relief the variety of approaches and disciplines that have informed the quest for a theory of cognition. The center of interest are the historical, geographical, and theoretical peripheries of classic AI's mainstream research program. The twelve chapters bring back into focus the variety of strategies and theoretical questions that researchers explored while working toward a scientific theory of cognition and pre-cognition. The volume is organized in four parts, each one including three essays. The first one deals with cybernetics, the approach that may be considered as the most important periphery of classic AI research. The second part focuses on the geographical periphery of AI research. It examines how the theories and techniques developed on AI's home ground were translated into countries with different cultures and traditions: Italy, France, and the Soviet Union. The third part focuses on AI's periphery understood in the cultural and historical meaning of the term. It contains essays that locate some of the central concepts of AI, like representation and computability, within a broader philosophical (Descartes, Aristotle, Leibniz) and technical background (programming theory and practice). The fourth and final part of the volume is focused directly on the limitation of Turing's classic computability theory and its possible alternatives, some of which were studied in the early years of AI's research (e.g. Ashby's re-entrant information model), while others have been intensely studied in recent times (quantum automata).

The eighth volume of the International Yearbook of Futurism Studies is again an open issue and presents in its first section new research into the international impact of Futurism on artists and artistic movements in France, Great Britain, Hungary and Sweden. This is followed by a study that investigates a variety of Futurist inspired developments in architecture, and an essay that demonstrates that the Futurist heritage was far from forgotten after the Second World War. These papers show how a wealth of connections linked Futurism with Archigram, Metabolism, Archizoom and Deconstructivism, as well as the Nuclear Art movement, Spatialism, Environmental Art, Neon Art, Kinetic Art and many other trends of the 1960s and 70s. The second section focuses on Futurism and Science and contains a number of papers that were first presented at the fifth bi-annual conference of the European Network for Avant-Garde and Modernism Studies (EAM), held on 1-3 June 2016 in Rennes. They investigate the impact of science on Futurist aesthetics and the Futurist quest for a new perception and rational understanding of the world, as well as the movement's connection with the esoteric domain, especially in the field of theosophy, the Hermetic tradition, Gnostic mysticism and a whole phalanx of Spiritualist beliefs. The Archive section offers a survey of collections and archives in Northern Italy that are concerned with Futurist ceramics, and a report on the Fondazione Primo Conti in Fiesole, established in April 1980 as a museum, library and archive devoted to the documentation of the international avant-garde, and to Italian Futurism in particular. A review section dedicated to exhibitions, conferences and publications is followed by an annual bibliography of international Futurism studies, exhibition catalogues, special issues of periodicals and new editions.

Imagine mathematics, imagine with the help of mathematics, imagine new worlds, new geometries, new forms. The new volume in the series "Imagine Math" is intended to contribute to grasping how much that is interesting and new is happening in the relationships between mathematics, imagination and culture. The present book begins with the connections between mathematics, numbers, poetry and music, with the latest opera by Italian composer Claudio Ambrosini. Literature and narrative also play an important role here. There is cinema too, with the "erotic" mathematics films by Edward Frenkel, and the new short "Arithmétique" by Munari and Rovazzani. The section on applications of mathematics features a study of ants, as well as the refined forms and surfaces generated by algorithms used in the performances by Adrien Mondot and Claire Bardainne. Last but not least, in honour of the hundredth anniversary of his birth, a mathematical, literary and theatrical homage to Alan Turing, one of the outstanding figures of the twentieth century.

This is the first interdisciplinary exploration of machine culture in Italian futurism after the First World War. The machine was a primary concern for the futuristi. As well as being a material tool in the factory it was a social and political agent, an aesthetic emblem, a metonymy of modernity and international circulation and a living symbol of past crafts and technologies. Exploring literature, the visual and performing arts, photography, music and film, the book uses the lens of European machine culture to elucidate the work of a broad set of artists and practitioners, including Censi, Depero, Marinetti, Munari and Prampolini. The machine emerges here as an archaeology of technology in modernity: the time machine of futurism.

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