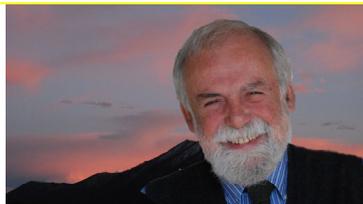


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Topic: Architecture
Generative Design
Teaching

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Poster: Generative Design Teaching

Abstract:

To Gregori Perelman

The teaching course of **Generative Architectural Design** operates pointing out to the students logics able of fitting and reaching the complex quality of contemporary age. Each student is asked to operate a synthesis of his own cultural and technological references, by interpreting them as "modus operandi" able to support the management of design paths considered as dynamic not-linear systems by following aesthetical, functional and technological needs. Students are asked to run, during the semester, three different architectural projects for verifying and increasing their own design subjective vision. The aim is to face the architectural projects by being aware that each progressive transforming process can be managed referring to their own transforming codes that they have to identify and to use in their all different projects. The generative process is in discovering that these codes are their own DNA of designer. Tools for performing complex scenarios are: the design of matrices using algorithms. Passage from 2 to 3, 4 dimensions. Paradigm of organization. Variations following the same idea/code.

Generative Design Lab. First exercise is defining possible design aims by attributes (3 is a good number). Second is performing interaction in a generative design process with a precedent as a poetic test, a painting, a music frame, a historical architectural contest. Coleridge, Michelangelo, Mozart. The aim is to define interpretative codes able to generate a possible answer to a well defined question. This step is a hard passage from an equilibrium site to a performing chaotic systems. This is an evocative locum, in which we can try to outline some frames belonging to the collected impressions of our childhood. This process is made in imitation of Nature, that performs each part and the whole as unique and unrepeatable. For doing that we have to mirror ourselves and to discover the hidden structure in our mind of visual sounds of our mother tongue. Formal logic. Abduction. Points of view. P. Cohen, ad continuum for a structure hypothesis. *Maximae* and mother tongue. The childhood sound. *Indigitatio*, imagines of memory. Definition of an environmental problem of our time. A problem in a sentence.

The poster structure is abducted by the catalyst of Accademia della Crusca where are performed one attribute, one sentence, one picture. This is one of the most important figure of Italian "Visible talking". This exercise is the last synthetic expression of the singular generative design process of each student. In the last summer solstice, on the shore of Lecco lake was designed and implemented with the students a Visionary Futurist Performance, poetry, images, costumes, generative scenarios, music and dance for opening a door in the wall of academicism and rediscovering the infinite availability of children.

Keywords:

Code, matrix, paradigm, variation, mother tongue, visionary, Futurism