

Alive imaginary structures

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Abstract: In my teaching, starting from 1996, I defined a process able to generate from a poetic text alive imaginary structures as a mirror of each student identity . By using a *meta-clip.boarding* it is possible to perform ideas as code. This paper is a description of a not linear methodology in 3 experiences: Leopardi, Goethe, Manzoni. Results are in performing a visionary creative design. A new reality exploring ancient worlds as sounds of memory.

*“There is a blend empiria
that identifies in a deeper way object
and so it becomes a real theory”.*

Goethe

1.Theme: Past imaginary structures alive in our time

There is not a deeper contempt neither more correct than what people that experiment feel against people that explain.

A.Weil, Number Theory.

I will try to clarify methodology and tools that I defined for connecting young generations to our wonderful past culture. In our full explained world it was very hard. Explication is fast objective and real. It walks for business, but for culture it leaves a deep hole, that we can only fill with our subjectivity. As I often said in my lessons we have to rediscover our childhood in which we learnt to design our codes as our vision of the world. So I call *alive* these structure for the reason that they are connected to the natural feeling of our minds.

2. Aim: A genvisionary identity connected to past time

*Poet is the visionary,
The clairvoyant that through his perception of things,
Penetrates into the reasons of unknown,
Of the collective unconscious.*

A. Rimbaud

<i>Alive</i>	<i>Imaginary</i>	<i>Structure</i>
<i>Interpretation</i>	<i>Distraction</i>	<i>Translation</i>
<i>Music</i>	<i>Stimmung</i>	<i>Memory</i>
	<i>Idea/Code</i>	

The main aim of my teaching is to generate in my students the ability to perform ideas starting from a possible their conscious iter inside poetic texts.

This is a very hard process to perform, for the reason that now students are able only to describe consolidate problems in which their attention is only connected to data of quantity systems.

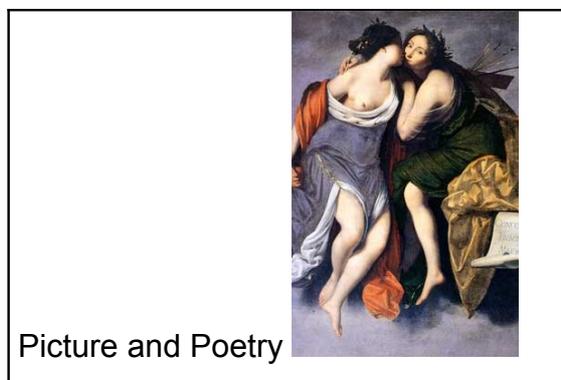
Poetry is the most complex site of human significance, that is necessary to understand but this is not enough. To discover a symmetric site of a vision is also enough. So suddenly a lighting aspect of meaning is ours. It is exactly the same

feeling of the poet in our heart. This is poetry.

2.1. 1. Performing a singular code in a double resonant system

“ and every time that I read, I understand another side.”

Goethe



Picture and Poetry

I selected for my experimental teaching in different years 3 great poets: Leopardi, all works in prose and poems; Goethe, The elected affinities; Manzoni, I Promessi Sposi.

2.2.1 First interpretative step: performing *Stimmung*

Interpretation is the basic element of investigation

Stimmung/Dual resonance

text	Interpretation
category	Translation
structure	<i>Divertente(Amusing)/Distraction</i>

Students select a text that they decided to investigate. This moment of selection is very important because it represents a first embryo of empathia

The basic tool of this generative design process is interpretation. So it is very important in the starting point of exercise that each student *chooses* his text inside the defined possibility. This moment organizes a strong relation of belonging between a complex system and a discovering mind as a double resonance that we can call *stimmung*.

Stimmung is a word rich of musical significance. The roof *stimme* is “voice” in the most various exceptions from “singing voice” to “voice of a stranger”, to “orchestral voice singled out of score”, to “instrumental part”, edited separately from the whole score. In western culture the word *Stimmung* expresses the whole feelings that human beings have in front of what is all around: another man, a landscape, nature is its totality. This word is able to blend the objective data(natural, real) with the subjective one in a harmonious unity.

-Students select some emergent words inside the text as categories of a performing structure. These categories are basic processing unit /invariant of a dynamical set.

The process is open. But the ability is in discovering **how** their mind had selected frames unaware of motivations.

2.3.1. Meta-clip-boarding: translation

Poet translates himself in his time; student translates the text(poet+ his own time) in our contemporary time. Symmetry/Invariance. This is inside the text significance. Translation is a performing frames codes inside a maternal language. I see in my heart the music hidden in the poem. I hear in silence in my mother tongue the feelings that my mind is clarifying.

2.3.2. Distraction.

This is a very important moment for performing idea/ code. This is the moment of *argumentum ex silentio* as a bridge built from the text and the selected categories able to be designed as a schema /structure. We can call *divertente* (amusing) distraction for the reason that this moment is strongly similar of that we used in our first years discovering the world around us. Our first drawings as kids are a natural expression of our impression of reality as something spontaneous amusing and wandering. But each of us perform his own drawings unique and different similar to our natural mind. Distraction is a remarkable moment of the design iter. Similar to a vection. A déjà vu.

The world not is in any way the experienced of a thinker.

*Experienced is understanding the world,
while the same world is the understanding object.*

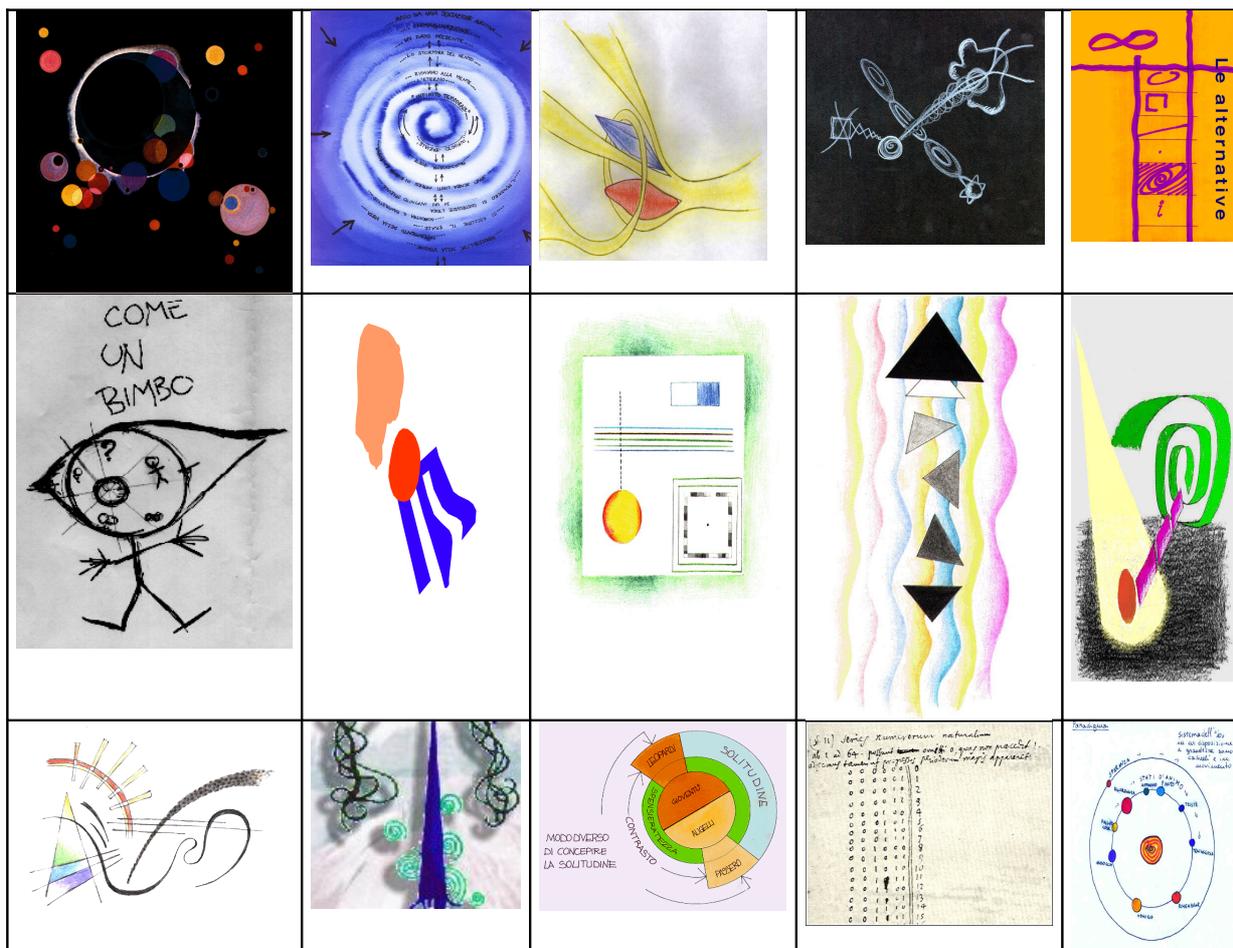
Husserl, V logic research.

Each schema walks for the reason that is only a first representation of a performing process. May be that it shall evolve in something very different but this first trace will be the active memory of the discovering process.

2.3.3. Structure:

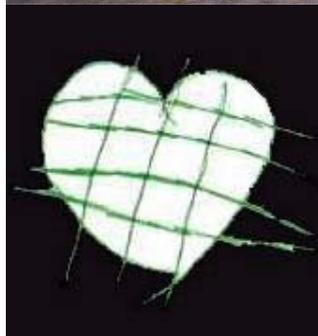
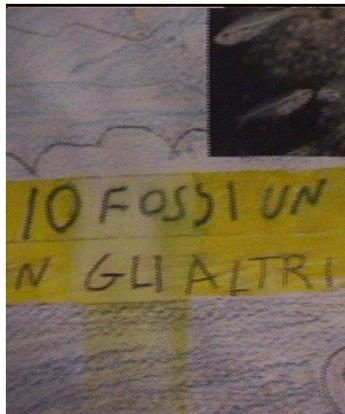
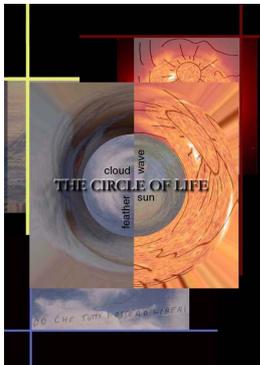
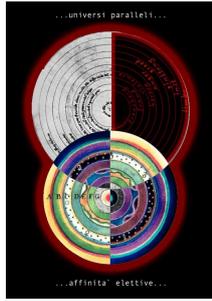
This is generated as a transfiguration of real text through an inmost consciousness. Memory tries to perform the impressed sounds, lights, spaces into a real image as a first schematic expression of this process. This is not a collage, but a true transformation as a remembering act, in which impressed elements are assembled following an imaginary time. Something strongly similar to maternal separation in our infancy. A suddenly sense of end that runs around untouchable. But this is the sense of literature. The conscience of precariousness is a fixed condition of denominator in the variability of chances, that in their showing apparent became alive.

Accept silence, in your heart.
Organize that your mother steps
Resound your hearing sense for ever.
Light, as a deer in the snowed wood,
They run when separation is coming.
Inevitable in your conscience,
Performed soft by her tears.
Sincere inside the fallen shadows.
Love, between loves, simple.



3.1. Elected Affinities Universal Code as collective identity

Wood doesn't leave trace of unnecessary.
 Wood devours everything in its own time:
 Arcane simple indelible.
 Cunning move figures in task,
 Solidarity as defence from bad.
 There is no revenge: from bad with bad.
 It is humid inside the stones of the street.
 The creases of withered flowers are dying
 As animals, on a truck, in a highway.
 No one measures their heartbeats,
 It is unnecessary before their slaughter.
 Packed over bounds. That touching
 Inevitable generates tenderness
 Inside the creases of their staring eyes.
 Instead that voice talking at cellular,
 Travelling toward their death
 Is still in power of driving.



The ultimate result of Pythagoreans was friendship

This is one of my teaching experiments

I have connected two very different and remote identities.

One is the reality of underage boys and girls that are imprisoned at Beccaria's remand centre in Milan.

The other reality is my 3rd year students at the Faculty of Industrial Design.

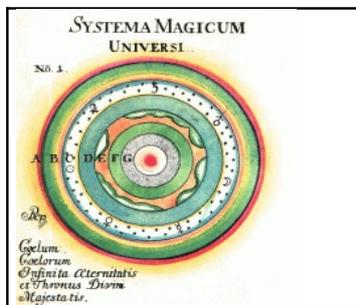
I have worked for one week at Beccaria.

Young girls and boys have collected drawings of their reality and recordings of their spaces with a digital camera.

Sun resounds In the song race of the spheres sisters.

Goethe, Faust

I defined a collective code in an ancient scheme of the universal system.



An Universal Code connects different souls

This Universal code, that is the Systema Magicum Universalis, taken from Opus Mago-cabbalisticum by Georg von Wellings, is a collective diagram for every student. It organizes a circular linear sequence, in which the centre is the individual subjectivity. A possible evolution starts from ego

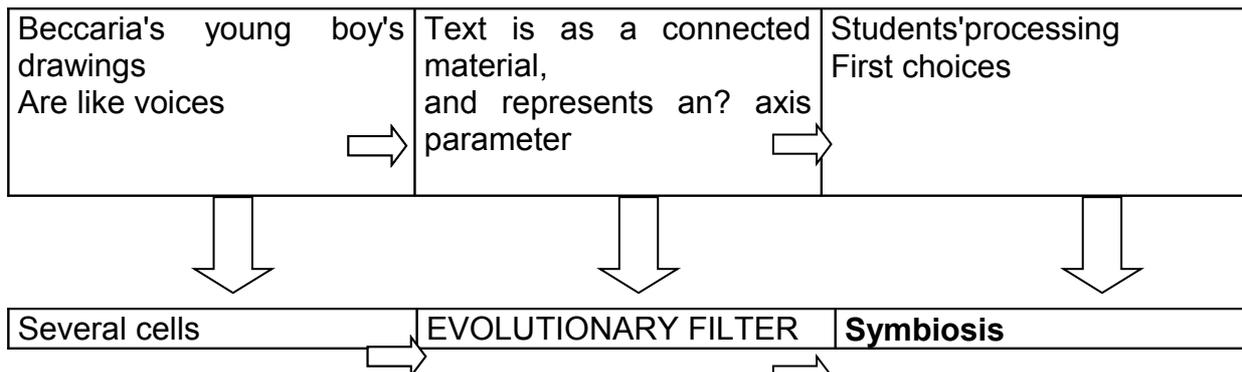
A very important step in this generative project is the test.

I started in generating the idea from Elected Affinities.

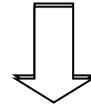
This is a very complex text. Benjamin tells that it represents Goethe's research of a code of eternal development. If we compare the System with the seven characters of the test we find a tightly connected structure in which the centre is Nature. It shapes the eternal return of the identical.

It offers each student a possible way for connecting in a sense different elements of material's pluralities. Text is like a non stop source from which it is possible to feed an emerging aggregate field.

I chose categories and orders from text as an open system.



NEOTENIA Natural selection GENOMA		(Also Random in its performing) FENOMA (open system)
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Subsequently new objectives

This is a sequence acting from a dynamic center. This is performed by two different persons.

Together, in a union of minds they carry out an overview of evolution. This is a possible generative process of collective consciousness.

3.1.1. Manzoni: “I Promessi Sposi”

On mountains the sounds of stone reflect

The tears of birds, in silence

In this waste time of bit eternity.

The divided look is winner

In our broken last dream.

Sing a song, a silent song:

Beauty is shining on borders.

Look at the sky, no fear.

Wind is still in our side.

Suddenly and for ever.

Generative Design is a methodology able to elaborate codes of project for the identity increasing of environment. This is an advanced approach in the field of architectural design that allows to check in progress the quality and the construction of a project as dynamic not-linear system. This interacts with a preexisting reality through transformations defined by progressive logical sequences.

The proposed theme is the construction of codes of the sites of I Promessi sposi. On the tracks of Manzoni reading and representing with a 3D model of project a contemporary sense of sacredness as the identity increasing of the sites at scale of the suburb and of the building.

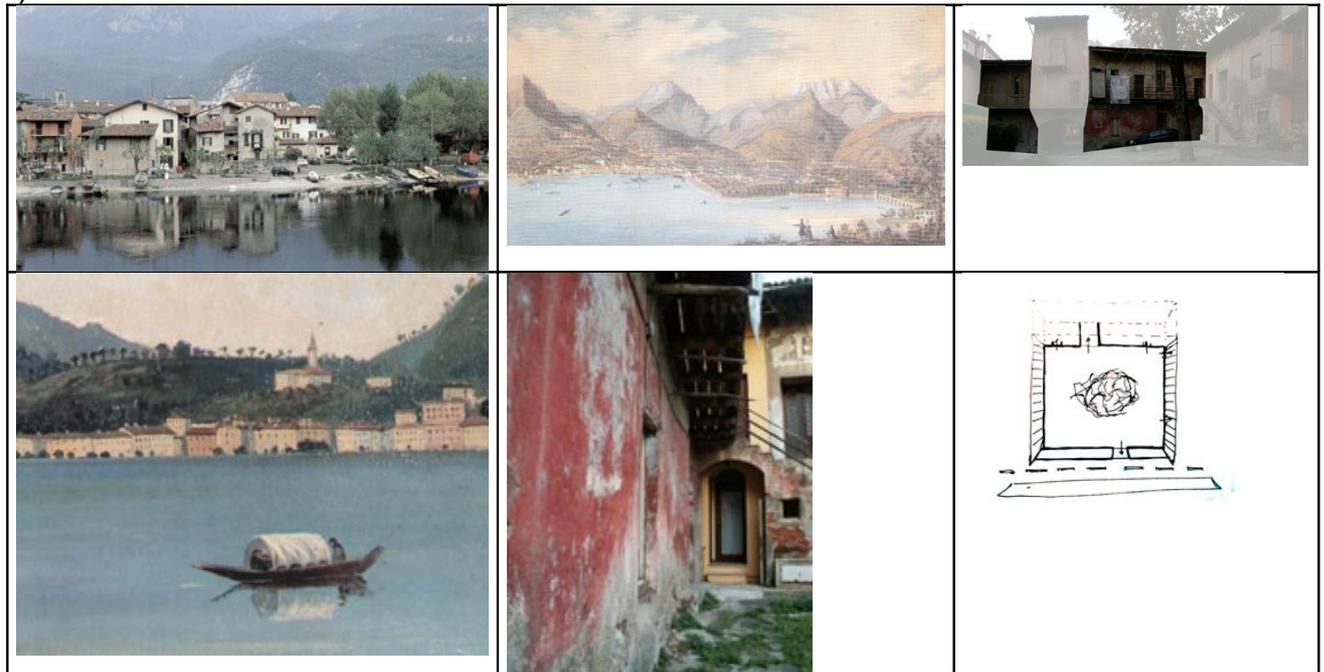
We need 3 moments:

1- *imitation*, the text is a description of reality as in a mirror, where Manzoni discovers himself as in every literature work.

(see “*Reverted prospective by P. Florenskji*)

2- *transition*, the definition of a code starts up as a transformation process that is performing in fieri.

3- *reflection*, the morphogenetic process acquires a knowledge of quality performed by the defined hypothesis and also by its increase through scenarios as variations of a same code.



A consideration: a necessary condition for a good result of this experimental teaching is a teacher that is also expert of literature and belonging to people that loves literature as the most important human expression.

*And my mind, for ever by vertigo possessed, Longs for the atone of Nothing. Ah!
Ever could go out of numbers and beings.
Gouffre, The abyss of Baudelaire.*

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