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Generative characters in a Generative Design process
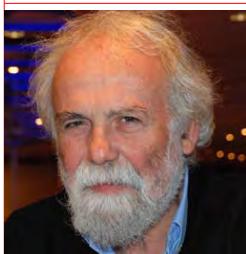
Topic:Teaching Generative Design
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 generativedesign.com
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"Title", Publisher, Where, Year
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Abstract:
Following the methodology fixed in our quoted books it is shown the experience of the **generative design approach** with the students from all the world at the Master School of Design of Politecnico di Milano University. The starting point for each student is to engage a process by using the trilogy *Memory/Thinking/Imagination* for performing the main aim of the generative process as **a character**.

This trilogy works following an helical direction in double verse. The **generative character** is discovered by fixing 3 words as *attributes,* also in contrast between them in significance. In this way the character performs an instability of the system delineating a first not linearity. Students choose attributes from an imaginary world of singular reference

It is activated in the generative process *a dualism*, as *Goethe* fixed in *Polaritat,* 1805, that *gains* students in working in a **transformation process** of elements. These are connected *imaginatively* with attributes. The next step is the core of the process.

Using a **catalyst** (images, sounds, poems etc.) each student interprets it by a process of **abduction** (*Pierce)* able to catch the impression fixing it in a first sketch as an embryo of a performing idea/code. In this first hypothesis are fixed the aim/attributes. **So** students have just delineated a paradigm/code able to perform a control act in the generative results. As in nature code works.

So is a deductive moment. It refers to the incipit of *Beowulf* by *Seamus Heaney* ; that is the translation of the epic English romance after one thousand of years. This for the simple reason that we can use the word generative in a correct way only if we are connected to the past time, as the great poet Heaney gave us a so incredible example. Putting the fixed characters in the first idea structured as an embryo of paradigm is like to translate the past (catalyst) into a new configuration performed as **generative chain.** These are expressed by choosing from singular cultural references a **motto**, as expression of a popular voice in **mother tongue**.

The first part of the works of students(they stay in the middle of course) is shown in GA exhibition in vertical format A4 as fragments connected each to the others in evocation of the old film material in our digital time.

Students:
ANSELMO NISHINO CAROLINA, AVILA CINTHIA, BALDASSARI GIULIA, BOWMAN LINDA, CASIRAGHI ALICE, DEMBINSKA KAJA, FERRARIO LUCA FILIPPO FEDERICO, FORMICA GIULIA, GATTO DANIELE, GAVERINA LUCA, GIUSSANI MATTEO, HASAN DANIEL JACOBSEN, HENRIKSEN THEODOR ANDREAS AAS, HONG SOYOUNG, HU ZHIYUAN, IKONOMI LEONIDHA, IMBRIANI LUCA, KAN SEMIHA, KANG ZIIWON, KARIMIPOUR KATAYOON, KOZAWSKA ALEKSANDRA, LICHTENAUER CAMILA, MISUND BJARTE ANDREAS, OLIVEIRA CARLA SOFIA, PAM VERHOEF, PANTELAIOU SOFIA-EVAGGELIA, PRESTHOLT EIVIND, PUCHALT FERRET CLAUDIA, RIVA RODOLFO, SAPORITI MARCO, SHAHENAZ HEGAZY, SCIASCIA ALESSIO, SOARES CARNEVALE ITO DANIEL, TAYSEIR FATHIA, YU JIABI, ZHONG WANPING

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