I have chosen to respond to specific topics from each article.

**Animate Form**

This reading speaks about form, space movement, etc. An important aspect in this subject matter is the role of the computer in the design process. The use of computers in the design process is becoming more and more popular. The computer’s current role is that of a tool. Like a triangle, or a French curve, the architect uses the computer to help in the process of design. Yet, computers have presented the design process with new ways of visualizing and responding to context. The virtual space in which architecture is conceived is now being revamped by the introduction of the computer. It presents architects a chance to draw using calculus instead of geometry. In *Animate Form*, Greg Lynn writes, “The computer has already proven to be useful as both a descriptive and a visualizing tool to architects…” Computer software geared towards the design realm is also capable of operating as a conceptual and organizational tool. However, the limits of this tool as a medium for design must be clearly understood. This topic arose in discussion last week. While some students in class believe it may be possible to write a computer program that can perform design, I do not. The genetic processes of the computer shouldn’t be confused with actual intelligence. Lynn writes, “The computer is not a brain. Machine intelligence might best be described as that of mindless connections.” The computer simply connects multiple variables without *thinking* about how it connects. Machines cannot truly think as only humans can. Sure they can process, but this is a function of predetermined commands. Instead of believing a computer has the potential to perform like a human brain, reflect on Greg Lynn’s analogy. Consider the computer as a domesticated pet.

**Blobmeister**

In part of the *Blobmeister* article I found context of a similar topic from the *Animate Form* article. The intervention of the computer in the design process has fueled an exploitation of the potential of computer software as an expressive medium. “In the United States, the world leader in the field of digital architectural theory, there are relatively few built examples.” Greg Lynn’s Korean Presbyterian Church in Queens, New York is one built example in the US. Overseas, Gehry’s Guggenheim in Bilbao stands as expression through sculptural and digital architecture. In these previous examples, the computer was realized to an innovative potential for aiding a design really only feasible through the formwork of elaborate computer programs. The Subway Station
Iidabashi in Tokyo is the first computer program generated architecture in the world. The complete solicitation of a new type of computer program took place in this project. The article doesn’t speculate to how much input the computer program was given, or how many mindless connections the computer spit out through a predetermined path. The blessings of the digital revolution may have unpredictable negative consequences for the profession when taken too far. Peter Cachola Schmal writes in Blobmeister, “Will architects fall victim to rationalization measures as a result of autonomous design applications run by their colleague the computer? This is my conviction. Computers are tools. The tools may be getting better, but they are still tools.