Architecture Is Design of the Architect [abstract]

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> "Where Object and Subject touch, there is life."
> - JOHANN WOLFGANG VON GOETHE.

> "Reality has therefore become a form of machinic alchemy…"
> - KARL CHU.

The unfinished masterpiece of Antoní Gaudí, the cathedral of the Sagrada Familia is now being constructed emulating the presence of the diseased architect through pattern search and complex digital maneuvers, deployed to generate plans for the lost or never articulated facets of the building. The genius of the architect is disassembled and reproduced in a virtual mechanism allowing for production postmortale, but also more importantly establishing the conditions in which the actual incarnated architect may operate without assuming a direct authorship.

On the review of contemporary design practice, using associative scripted design strategies derived from a systematic approach, a tectonics of shifts, drifts and slips comes to being through the application of design tools and strategies that propagate translation, transposition and interpretation of knowledge. Following up the theoretical articulations on these proceedings, historical knowledge as the base for the genesis of architectural form appears to be challenged by a renewed scientific reasoning prescribing a rigorous set of values onto the culture of design. A tradeoff of cultural values for structural and material procedures is argued in the juxtaposition of representation with immanence, taking position as a neo-gothic epistemology.

The paper intends to chart and compare techniques of scripting and automation in the production of form searching a relationship to a wider sociological context. The phenomenon of "I didn't do it" reflects back to an infantuous ambiguity to rules that in a more refined way we repeatedly encounter in the argumentation of architectural designs. Form is understood as the result of a process of decision making, in which the architect is subdued to cultural factors external to its subjectivity. The paper traces relation between form, subject and rule reiterating the unquestioned vector pointing from the subject to the object. Comparing apparently disparate phenomena as the dérive, the Modulor, Datatown, algorithm or the Classical orders, a theory is proposed describing these as manifestations [techniques] of the common desire of the subject to graft onto the authority of the object. A critique to the free and enlightened knowing subject of Descartes investing his awareness into the design, architecture here is revealed as a set of procedures in which the subject emerges, is constructed as its generative residue.