

Thesis Report

**VIRTUOSO ENCLAVE
MUSEUM OF MODERN ART AND HI-TECH**

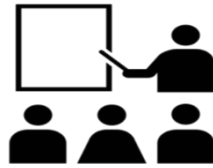


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O Lord Let not our hearts go astray from reality after you have guided us and offered to us, leniency from your elegance, verily you are the Giver of bounties without measure. Up or more, everything, all appreciation to ALMIGHTY ALLAH, the caring and the Merciful, who empowered us to explain a drop from the current sea of learning? Innumerable welcome is upon the HOLY PROPHET MUHAMMAD (PBUH), the guide of information, who has guided his "UMMAH" to look for learning from support to grave.

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DEDICATION

We don't have words at summon in recognizing that all credit goes to our friendly Parents, our siblings and sisters for their agreeable mentality and affection, huge orison, resonant affections, motivation, well-wishing and unmistakable fascination which cheer us to make progress in every circle of life. Their supplications to ALLAH are the foundations of our prosperity.

Companions are the friends of the fight, the fight to create learning, filter myths and certainties and to uproot uncertainty. They co-shared our battle and our work. We express our thankful affections for every one of our companions for their fantastic support. We think they should be saluted.

Abstract

We live in a world where everything you touch has infinite possibilities and insurmountable meanings, Yet there seems to be a constant dichotomy within each sphere of dialogue, with each end being a string of contingencies in itself.

It is said that architecture, like all art, can and does have its philosophical argument, with each architect holding his own end of the string and pulling ; each school of thought addressing a set of notions and issues that are vital to them. Keeping in mind set patterns of architectural discourse, it would be interesting to observe if architecture could belong to a group of philosophers that negate all inherent meaning. Could then the diverse language of architecture depict the views of a society that is incongruent and incoherent?

Looking around the cities of Pakistan, observing architecture, which has grown historically from a montage of borrowed images; it is clear to see that we are victims of situational absurdity. Concrete block after concrete block, glass tower after glass tower, most of our urban environment is not what may be called absurd construction, even Tough they may look it. Instead it would be wise to say that they are thought or unskilled architecture, serving only purposes of function, that too without much sensitivity.

For an 'absurd building' (if their exists such a thing) is not one whose functionality is distorted and is incoherent in its visualization but one that has been preconceived as an in congruency within this concrete and glass maze. If the absurd is born of the dichotomy between 'the human need and the unreasonable silence of the world' then by that standard everything is absurd ; for all tangible and intangible situations can be viewed as needs, and all reactions or consequences can be measure by the relativity of their sivation. Neither can be pinpointed, neither can be considered righteous or true. Th. Is view causes all things, including architecture, to lose meaning, hence making all efforts futile and despondent. But can architecture really have no meaning? From the archetypal childhood drawing of the house it is clear that architecture is a symbol of solidarity and comfort. It is viewed as a vessel that carTies a function, which in tum, holds meaning. So if architecture were to have no inherent meaning would it then also have to disobey the laws of functionality? And does this lack of functionally then make the building just a pile of bricks?

It is human nature to appropriate space, and it has been observed that the user is able to find a bener suited functionality for a space than an architect viewing his drawings; for lived and shared experience can never equal a preconceived notion. But if absurd architecture were limited to its visual sphere, then that would make it not only shallow and superfluous, it would also take away from the notion that architecture can be layers of juxtaposed expressions.

If a building cannot convey the intention of the architect, it is no longer a testament to his philosophy. So for an absurd building to convey its meaninglessness, does it have to, b like the emperor's new clothes

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Introduction

This argument begins with a narrative; that of Sisyphus, sentenced to push a boulder up a hill for stealing from his gods. Every time he reaches the top, the rock tips over and rolls down the other side, forcing him to forever push the boulder up the hill. Albert Camus, the author, writes: 'the absurd is born of this confrontation between the human need and the unreasonable silence of the world'. For we do indeed live within a realm where basic questions remain unanswered and knowledge is superimposed with intentions and relativity.

A study through history leads us to many phases and movements in the genre of architecture. We have seen the beliefs, opinions and mind-frames of society through the ages realized with the buildings they constructed. The many eras of civilized society spoke of different stylistic elements, each having a different flavor, adding to the recipe for architecture.

The **modern movement** was society coming to terms with industrialization. The dawn of a new era was the mighty skyscraper, the rise of the machine, and the loss of the frills of established society disassociation of identity. It was a world of ideals set out to solve the problems of the new town, later the new city. It took to stripping down the architecture to its core, standardizing all its elements.

But modern architecture died in St. Louis, Missouri on July 15, 1972 (Jencks, 1991), its heir re-establishing decorative art, doing so because technology had enabled humanity to understand and then defy the laws of nature. **Post-modernism** was a rebellion, giving individual identity an important role. It gave architecture an artistic license. Yet individual thought still seemed to take its inspiration from the surroundings and architecture remained modern at its core. Its critique was still based on the **Vitruvian concept** of well building ".commodity, firmness and delight or comfort and serviceability, craftsmanship and solidity and beauty'.

