CONCLUSION
It can be said that many conclusions can be drawn, on the basis of the contents, set out in this study. A critical examination of new materials & technology on architectural expression. However, it will be in order appropriate if such conclusions are restricted to the more important and salient among them. They are set out below.

Initially it may be observed that, just as much as the meaning of a building is expressed by the generators linked to it, the materials & its correct usage in construction perform a task that is just as important. The basic design of the built form and the expression, that is generated by such built form bear a direct and inseparable connection to the materials & technology that are selected to create the built form or enclosed space. It is observed that this connection is more successful when the two parts, architectural and technical, in harmony with each other.

Right through the long history of architecture, there has always extended this connection with different attitudes towards it.

An important view is that the proper use of materials and technology as a media of architectural expression contributes much to the conveying of the true meaning of a built form and also the evoking of the desired emotional response.

In the early periods, following the origins of the man made environment people used their technical intuition in making architectural forms. The designer of the past was unable to verify his institutions with calculations, he was forced to follow simple static schemes, adapting them to his needs and proportioning them according to his own feelings.

Static schemes derived from an intuitive understanding of the static world could not but be elementary and easily comprehensible. These conditions enriched the structural fact with human warmth and with a clarity and understanding which were inevitably reflected in, and helped to form the architectural expression of the work.

Therefore perfect blending of the technical & architectural aspects of buildings has resulted. Towards the middle of the 18th century the era of technical intuition closed, and in its place came that of scientific technology. In this period transformation in the art of building as brought about by a combination of scientific, technical, industrial & economic developments. However within this time it has been clearly identified, that beginning with Industrial revolution, even right down to the closing decades of the modern twentieth century the impact of new materials & technology on architectural expression has got two directions.

1. It makes of new technological devices as generator of architectural expression, and creates visually expressive, technically sensible objects.

2. It also gave designers a new opportunity of designing buildings using the new materials & technology as a media which in turn generated better conditions for ensuring that the built from carried the appropriate meaning and expression.
Following on the industrial Revolution and the sophisticated and revolutionary technological development that took place a tremendous new range of building materials and labour saving devices, began to rapidly enter the market. This situation encouraged this phenomenon further.

The designers, understand & copied the sprit of the innovation, they lost sight during the design process, of the wider requirements for a meaningful building. Enthusiasm for the new sprit blinkered the designer so that the factors which must concern primarily were left unresolved. Secondary forms of generators competing with main generators, and it leads to the designer to face more confused conditions. And further it results in truth less inhumane built forms. The discipline of achieving the truth of the architectural product seems to be a loss of the way.

As a result of that most of the modern buildings in a disastrous way has ruined cities around the world. The loss of spatiality in the modern city is much to be regretted. Spatial urban systems have been carelessly ignored, while the architectural composition has been degraded just as brutally, and all this because economic & technical reasons.

Most of our modern cities & their buildings it is commonly believed are merely functional objects, without any ethical meaning. It is not seen as sufficient that form be genuinely linked to it's generators, for most architects & critics the matter of communication & expression is far beyond concept than the reality of the built form. Therefore unintentional manipulation of expressive qualities seems very frequent in the development of modern cities, they are with examples of built forms which have been designed with no regard for expressive qualities. Bulk of glass boxes with various volumes which are 'face less'. They contribute substantially to the unnatural, and certainly uninviting character to the city. And also an observer would need a fair amount of prior knowledge to be able to read or identify the form of, say a hospital, or an educational institution and the approximate function that is carried out in each part of the building.

At this juncture, it is opportune to take a brief look, at the contents of my study.

In the initial part of my study my mind was focused on the attribute expression and its position in architecture. My attention was also directed on the following:-
- The importance of expression and its relationship with meaning
- In the next part my attention was directed on the factors that contribute to the generation of architectural expression. They included user. activity pattern, Higher purpose or the context, Climate, locality, materials technology can be identified as secondary generators or the modifiers.

The second chapter identified form & shape as mode and the materials & technology as media of architectural expression. Therefore materials & technology has a dual function as a media and at the same time as a modifier of architectural expression.
The observation and illustrations, mentioned in the previous chapters, show clearly that, an architecturally acceptable building is in a position to establish a clear relationship between its generators and the use of materials & technology as a media with view to facilitating the communication of its true intention and evoking. Emotional responses among people.

"It is by the splendour of truth that the building attains beauty"
Auguste Perret - (David Leather Bond, Roots of Architectural Invention)
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There are two steps by which architecture attain its final truth first of them is true linkage to its meaning. The second of them is true to its media which is used to express this meaning.

Notwithstanding this, the principal point is that a good architectural work, is one that has a successful integration of the functional aspect, structural and architectural intentions. On this basis it can be said, that a structure that does not respond to architectural intentions can not be expected to generate a good standard of expression.

At this juncture, it is necessary to point out that on the question of providing suitable facts of support the idea of the way material & technology impact on the desired expression. It has been decided to incorporate certain new & important aspects/facts that could not be mentioned earlier. These facts/points are now furnished below.

a. The use of materials and technology in an effort as a generator of architecture, but without responding to its true generators will only help to degenerate the buildings concerned to the category of buildings that do not exude any architectural sensibility.

b. Situations exist, where in addition to the technological novelty, certain other factors/causes for the (a) situation. Economic trends, social pressures, political forces and philosophy or attitude of the architect. In the circumstances, it is most important the above factors had direct impact to overpower the technological aspect in the architectural built form.

c. In the dissertation my top priority has been to show the way in which the negative impact helps to degenerate the meaningful expression in a built form. This can happened in three ways as mentioned in the early chapter, as glorification of technique, technique as an image and technique subdued.

In each way, the expression is generated through a technology based concept, and they govern the meaning of the architectural product. Most of the buildings are created with expression of technical performance of structure, not its usage to attain architectural meaning. In many cases the technical performance of the structure is severely compromised for visual effect while their use of structural symbolism is often crude by comparison. It will remain to be seen whether they stand the test of time either physically or intellectually.
Most of the resulted buildings have a hidden desire to celebrate technological novelty. But most of them were used versions of traditional forms, with sophisticated technical details. The modern architect tries his best to work well technically than achieve the appropriate meaning. The visual vocabularies of aesthetics and technology become a compatible one in these buildings. The important point to note is that the good architectural product will not necessarily be the ones which are best technically.

In summing up, it can be said that meaning attribute has to be regarded as the dominated elements of the built form and one that breathes vigour and vitality into it and helps to ensure its survival. The importance of its position has to be strongly emphasised, and it can be said, that it is not possible to conceive of a built form without it.

The other factors is that classification of materials as old or new must be avoided. Because each material has its own inherent characteristics. Therefore they can be used equally well as media of architectural expression even in contemporary architecture.

And the other important factor is that the architect is to ensure, that he keeps a proper control on materials, despite the multiplicity of materials, that are available and uses and exploits them effectively, in the creation of architectural forms that generates the right and desired expression. Such a process, will also ensure that the appropriate meaning is communicated.

In the end of this conclusion it can be said, the idea, that the construction, detailing used by the modern architects had been designed to be modern not only in scientific & technical sense, but also to express modernity as artistic symbolism for the new age.

Alan Coloquhoun gives an idea about the expression of the most of the modern buildings which is created by modern technology.

"Our admiration of the buildings it created is due more to their success as symbolic representations than to the extent to which they solved technical problems"
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