ABSTRACT
The 20th century saw itself as an era booming with individuals born with intense intellectual capacity, itching to create magic. These individuals were artists who took inspiration from the scientific advancements of the time and in turn inspired a legacy of architects, from Antonio Gaudi to Zaha Hadid. One need not be a rocket scientist to figure out the evolutionary process of architecture, but the point of this dissertation is to broaden minds, and steer future architects away from replicating a thing of the past and push them in the direction of growth. The primary focus lies in answering: How can a combination of an artist’s idea with the skill of a scientist help create an architecture of expression?

Art and architecture are so closely related that any printed implication of such a concept has been considered needless to say the least. Yes, architecture began as a need for shelter but slowly has made headway from simply being a packaging of functional ingredients. It moved forward to becoming durable, and then, a reflection of culture such as the Pyramids in Egypt or the Great Bath in Mohenjo-Daro. Therefore another dimension to architectures existence was realized
much earlier on, and that was symbolism and representation. In history, this was for the sake of power and prestige, where an entire pyramid represented the royalty of a king, but post Industrial Revolution encouraged more depth to the creation of architecture- architecture itself as an art form.

The premise of the paper is to set up a dialogue between two professions, art and architecture, where one is rooted strongly in impracticality the other is based on its opposite; practicality.

Science is the other protagonist in the story that helps make possible the conversation between art and architecture. The development of this character in history is strongly evident during the Industrial Revolution and then more so in the 20th century. With technological advancements, and other professions taking advantage of it, helped to express concepts that were previously left pinned to the drawing board.

Examples that prove the amalgamation of a scientist, artist and architect appear through movements such as Constructivism, Suprematism, De Stijl, Purism and Deconstructivism all which existed in the 20th century.

Architects aspire to reach new points everyday in their lives. The human desire to achieve is
evident by our intellectual and emotional complexities. The artist and the scientist represent the idealist and the builder, and with the architect's presence the equation becomes a whole. The artist interprets his dreams on the drawing board, the architect draws inspiration designing a spectrum of building types and hence the scientist figures out how!