The dissertation aims to understand the architectural development by exploring recent social changes brought about by technological advances and cultural movement. Rapid technology and scientific advancement have led to a closer and faster interaction between people across the regions and countries. However, such modernisation with its emphasis on industrialisation has resulted in the dilemma between modern technology and traditional culture. Furthermore, cross cultural changes created a phenomenon where architecture could no longer exist in a universal language. (Modern movement) Instead, pluralism and 'democratic' choice is the demand of the society. As a result, there is a need to respond to such changes which have inevitably impacted architecture.

The essay thus examines two contradicting architecture movement of Post Modernism and Deconstruction that tried to respond to such a concern. Post Modernism took on a new kind of design, a hybrid between modern technology and 'a return to tradition'. However, in attempting to find a synthesis, it degraded architecture to nothing but a mere technique and stylistic representation. Venturi's use of historic motifs as architectural
commodification and Leon Krier's urban strategies for appropriating historical models and types are used as illustrations.

Post Modernist resistance to universalism, has contradictorily, perpetuated such productions. It's mechanical application of types and models, has fabricated a system of conventional rules which limit the creative aspect of architecture. The fundamental concept underlying the system of rules, are tied to the rigidity and value structure of the 'binary opposites' which has permeated both the discourse on and of architecture. Therefore, to resist these limits, architecture has to challenge and transgress this system.

As such, the essay attempts to demonstrate that the extension of knowledge does not consist of mere prescription of rules but of transgression – the breaking of rules. Thus, Derrida's Deconstruction is introduced as a strategy to interrogate those assumptions that was legitimised within the system. In addition, through textual analysis, Derrida demonstrates that architecture does not merely exemplifies thought (artistic supplement) but architecture could constitute a possibility of thought. In line with Derrida, both Eisenman and Bernard Tschumi have rejected the traditional rules, and sought to discover new methodologies to relocate architecture in its own internal logic. These investigations
demonstrate that architecture can be successful only if it re-invents itself.