

*Time is the ultimate architect, it is the form within which all reality exists. It bears witness to the rise of cities, the erection of structure and delineates the birth of form and destruction of objects. The realization of the self and a peoples understanding of who they are is linked to their comprehension of time and sense of place. It is in this that architecture transcends time and evokes nostalgia within the individual, positive or negative, architectural links become messages from the past to the present. In the death of architecture the building ceases to be. It is a personal event, subjective, and yet removed due to the form of death being within 'object', an object in which its vestiges may live on. From all walks of life, it is these remnants that people most attach romantic notions and a sense of historic self, the 'ruins' are universal attractors from which pieces may be taken and placed into a cabinet of memory. Visiting historic sites and viewing structural remains are probably, the closest one can get to time travel experiences. Nature and time do not hold a monopoly on the erasure of cities and towns, the human animal is an efficient being at this as well. Currently we are capable of eradicating an entire populace in moments, yet we have also been able to create and recreate, thus allowing us to rebuild past images and forms.. However, we rarely do, because the value is not on the object, the remade classified as 'reproduction' or 'fake', but on the memory and import of the implications of the original. Juxtaposing the significance of the fragmented narration of the ruins to a re-constructed and renovated buildings' history, this thesis tries to establish patterns of conservation through the degradation and deconstruction of the building. If the processes of destruction and creation are interlinked in history, we have to find those linkages in architecture as well, to use it in future memory.*

*Architecture, being one of the most ancient arts in our world, carries traces of peoples and civilizations with layers of history imbedded within their walls and foundations. When thinking about life and history, it is hard to escape mental linkages to architecture through every event and time. In the settings of our history and the past of our civilization (as much as we know it) everything that has occurred, took place in some settings within the built environment – be it an ancient cave or the Place de la Bastille in Paris. 'To be' as Heidegger illustrates, means 'to dwell', to imply on being somewhere, within a place at a certain time, hence the history of architecture is inevitably a history of us, a memory of civilization, a point of existence as well as a memory of place. That is why the idea of death in architecture is so disturbing for many of us – as a destruction of memory, of the past. That is why the action of the preservation of buildings or the action of a complete demolition requires meaning, justification.*

*The meaning of architectural objects is not obvious in and of itself, some buildings carry a more poetic or dramatic purpose, such as museums, churches, theatres, etc. Some fulfill the purpose through a function, especially so in modern architecture. A revolutionary phenomenon of industrialization and rationalization in the early 20th century architecture ultimately transferred meaning into purpose, stripping the architecture of this 'unnecessary' accessory. A building of purpose carries today its own meanings, however we continually revisit the pieces lopped-off for their aesthetic, an implied idea, a memory . The vestiges have incurred a new value within them exceeding their original worth. It is in this new value and worth that contradictions in architectural memory and restoration occur. On the one hand, there is the belief that the ruined object holds within it the most potent idea of the past reality, where-on the other hand, the piece is remade into a full version, a rendering of the past. There is a definite parameter of judgment to be placed upon the objects of architecture that outlived their primary purpose. I argue that some buildings would be more valuable as fragments or ruins rather than as restored and renovated objects. The CN Signal tower presents itself as a building that would be more impressive in memory from its parts than as a refurbished whole.*

*Some say that architecture is music captured in stone. As if two opposite characteristics belonging to music and stone can only be captured together in architecture. On one hand, music, which is blessed with constant death at its birth, the end of the tune, and on the other – stone – the most stable and permanent matter in our world as we know it. Without music stone has no history, no meaning within the realm of architecture. Without stone, music is constantly dying. The poetry of this analogy can be clearly debated in our time due to so many changes happening in the last century. There are more buildings built with glass and steel than stone, styles and fashions of architecture change almost as quickly as clothing designs. It is the stone, the material that charges the instinct within the individual to respond. The tactile response, the scent, the image, even a taste evokes a response that links us with the past. Steel may eventually cause this, but stone is the language used through history, the item that has permeated through to the present and retains its impression more readily. The physicality of structures outlives constantly their time and trends. Buildings are being continuously demolished to give way to a new growth in our cities. The industrial and technological revolutions of the 20th century along with our lifestyle transformed the world of art and architecture so dramatically that the placement of meaning and purpose in the works of architecture comes down to determination of typology and functionality.*