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Ruins between Film and Architecture

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Abstract

The abandoned places, according to Anthony Vidler, play a primary role in narrative landscapes: they show a break into the time of the narration. In contemporary cities we can often identify incomplete forms and unresolved narratives, we can find different ruins: archaeological ruins, unfinished, recent ruins, rubble. The past, for Walter Benjamin, is made of "ruins upon ruins" and ruin is a perpetual condition. In every epoch, time, wars, natural disasters have produced and continue to produce ruins. According to different interpretations of ruin, we can say that it is a condition characterized by an incomplete form; a form in progress that continuously changes itself combining several pasts. A form that has hybrid and incoherent narrative abilities and brings together contrasts: between artifice and nature, beauty and horror, memory and metamorphosis. Ruin is also represented by the imaginary of film. The filmmakers have always thought about the concept of time and ruin, interpreting and returning it in a various way: as a key figure of the existential and painful life in the city; as a background of spiritual reflections on the city's memory and the human soul; as a representation of scenarios of (im) possible future cities in ruin. Another point is to consider "the cinematic vision as a field of ruins". It means looking at the cinema from a technical point of view, that of the architectural composition of the visual "fragments". In fact, as Renato Bocchi and Juhani Pallasmaa said in their texts, some design strategies try to act with techniques like: rewriting, addition, layering, overlapping, montage, collage that are similar to the cinematographic techniques of the postproduction. So it is possible to study some concepts and techniques that are "common" between cinema and architectural design for ruins, which can help in the identification of new strategies.

Keywords: Architecture, Cinema, Narration, Postproduction, Ruin.

Introduction

In the contemporary city it is possible to find uncompleted forms and unresolved narratives that invite to sink into the unknown and the unforeseen, generating sometimes a nostalgic and reassuring feeling and other times a feeling of discomfort, alienation. According to Anthony Vidler (2009), the spaces in a ruined condition play a primary role in the construction of narrative landscapes: they show a break into the time of the narration, they constitute a kind of "freeze frame" or "jump cut" in the flow of time.

The concept of ruin has been the subject of continuous metamorphosis throughout history. From the ancient Greeks era to the present era of globalization and destruction, numerous cultural perceptions of the ruin have been described by scholars, philosophers, artists, architects and filmmakers. The ruin has been in time interpreted from a symbolic value to a proof of incompleteness; from a form of the "picturesque" or "sublime" to a moral meditation on the passage of time and on the transience of the human condition; from a political reflection on despotism to an evidence of massive destruction; from an object of memory to an active place of change. If the notion of "ruin" is released from its purely literary and picturesque vocation, we can realize that, as claimed by Walter Benjamin (1963), the past is made of ruins upon ruins and "ruin" is a perpetual and inevitable condition. Time, wars, natural disasters have produced and continue to produce ruins, in every era, motivating men to think about what to do with them. The ruin from an element to be contemplated as a distant object belonging to the past has more and more become a contemporary and invasive element with which to do counts in the present.

«What is a ruin, after all? It is a human construction that has been abandoned to nature and one of the features of ruins in the city is their wild appearance: they are places full of promises and unknowns, with all their epiphanies and their risks.»[1] The aspect of promise and of future new possibilities contained by the abandoned ruins has been also highlighted by Martin Heidegger, when he said that: «the abandonment of things and the opening to mystery belong to each other. They offer us the opportunity to stay in the world in a completely differently way, they promise us new foundations on which we can restart [...] they allow us to see the possibility of a new way for man of rooting in his own ground.»[2]

Moreover, the etymology of the word, from the Latin *ruina*, from *ruĕre*, that means "to precipitate, to reverse", reveals the changing essence of ruin, which is the never definitive result of a transformative dynamic triggered by different causes that produce a decay of the form and the role of architecture, but also the development of new balances which open to the design interpretative imagination. Ruin contains memory, metamorphosis and imaginative abilities, but also – as the etymology shows - the sense of the damage, the extermination, the fury and violence. It tells how the

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[1] R. Solnit, *Wastderlust, A history of Walking*, Viking, New York 2000; trad. it., *Storia del Camminare*, Bruno Mondadori, Milan 2000.
[2] M. Heidegger, *Gelassenheit*, Neske, Pfullingen 1977; tra. it., *L'abbandono*, Il Melagono, Genova 1983, p. 39, (translation by the author).

effects of time, abandonment or destruction lead to a «specular architecture reversal»[3] which loses its structural logic, but also how this same disintegration can open a new set of rules organization, generating, as claimed by Georg Simmel: «a completely new formal unity, that is absurd, not designed, incoherent, whose nature is procedural; a dense and permeable unity which is opposed to the unity of the compact and structured form.»[4]

It seems useful to make a first distinction between a "ruin" that we could call "immediate", because it enters the condition of "ruin" in a completely instantaneous and unexpected way, caused by something that has nothing to do with the slow action of time, but which is due to unpredictable external actions and then we have a ruin "in process", which is mainly the combined result of time and abandonment. In contemporary city we can find different "forms" of ruin: fragments; archaeological ruins; the unfinished or "ruin from the birth"; the inhabited ruin; till the paradox, that Marc Augè (2004) or Franco Purini (2000) show, of the "construction site as ruin". This condition emphasizes the way in which the ruins of an ancient past that emerge from the underground, are uninterruptedly juxtaposed by ruins of an increasingly recent past: new ruins on ancient fragments. All are "ruins of the present", because as Augé writes: «ruins exist through the look that is on them.»[5]

As the exhibition of the 2015 "The strength of the ruins" held in Rome has shown,[6] the contemporary architectural project is called to face with all this set of ruins (Figure 1). This huge amount of fragments and ruined objects in the city represents today a great opportunity for the architectural project that should see these elements as an occasion to interpret and transmit the ancient matter and also to graft new visions into existing contexts.

Ruin as a Narrative Device

Starting from the objective of identifying possible approaches of the architectural project for ruins, the concept of "ruin", taken into consideration in this study, does not want to define a temporal delimitation of the ruin, intended as a still object belonging to a particular historical age. On the contrary, the ruin is here intended as an element in motion, in continuous changing. In particular, this study try to deepen some concepts that seem to distinguish the condition of ruin and that identify a way of interpreting the ruin as a "narrative device" for the architectural project. As we will see, these concepts are: temporality, narrativity and imaginative transfiguration.

Since the ruin is a category of time-space, since its hybrid and non-consequential narrative skills and since its imaginative capacities for future transfiguration, it

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[3]F. Speroni, *La rovina in scena, per un'estetica della comunicazione*, Maltemi editore, Roma 2002, p. 7, (translation by the author).
[4]G. Simmel, *Die Ruine*, in *Philosophische Kultur*. Gesammelte Essays, Klinkhardt, Leipzig 1911; trad. it., *La rovina*, "Rivista di Estetica", n.8, pp. 121-122, (translation by the author).
[5]M. Augé, *Le temps en ruines*, Éditions Galilée, coll. "Lignes fictives", Paris 2003. *Rovine e Macerie. Il senso del tempo*, Bollati Boringhieri, Torino 2004, p. 42, (translation by the author).
[6]Exhibition edited by M. Barbanera, A. Capodiferro, *La forza delle rovine*, Roma 2015

can be interpreted as a narrative device that, on the one hand, tells a story, although not linear and dense of contrasts; on the other hand, the intrinsic creative creed that it expresses, entails the possibility of creating "new narratives" through architectural design.

Figure 1. *Ruins in the City. Drawing by D. Wylie, 2010. Time Piece*

Source: Exhibition "La forza delle rovine", Rome, January-March 2015.

Ruin and Temporality

Marc Augè contemplating the ruins of Tikal asks: «To what past did those ruins bring me back?»[7] The site, to be precise, did not have any historical existence; it didn't return to any past. During this occasion he realizes that contemplating ruins it is equivalent to having a sort of time experience, of what he calls the "pure time".

This "pure time" described by Marc Augè (2004) is not datable because it does not belong to any precise temporal chronology. It is a concept close to what the historian Vittorio Ugo calls "temporality" as a qualitative characteristic of the architecture. Architecture is always something "temporal", as he said: «every work of architecture, since it represents the continuous dialectic between nature and artifice, between the force of gravity and the building erection that opposed prevailing it, has an irreducible internal tension: it potentially contains its own ruin.»[8] So we can say that ruin permanently shows this condition; it is a process and, at the same time, the

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[7]M. Augé, op. cit., *Rovine e Macerie*, pp. 36-37, (translation by the author).
[8]V. Ugo, *Architettura e temporalità*, Edizioni Unicopli, Milano 2007, p. 53, (translation by the author).

outcome of that process, a process of meaning that brings meanings themselves to destruction.

From this point of view, due to their temporal and spatial indeterminacy and their semantic instability, ruins become the privileged place to experience the suspension of historical linear time and to increase the rise of hidden meanings, as well as breaks, discontinuities, returns. In this perspective, the particularity of ruins is that: «ruins are able to collapse temporality. They ask us to contemplate the past in the way they have been present in the past.»[9]

Ruins show the presence of different historical times in a material stratification: different elements dislocated in space that connects different temporal realms, creating in this way a starting point for narrativity. Through their close relation with "narration" ruins gain their *cronotopic* quality, they point out to the observer the inscription of the story in space. *Cronòtopo*, which means "time-space," is a term borrowed from physics and it can indicate the relationship between temporal and spatial coordinates that form a literature text.

The concept of temporality, on the one hand, reveals the overlap of different times that coexist in the ruin; on the other, it highlights the condition of the ruin as a form in progress that is in continuous changing in an incessant metamorphic process. About this, José Ignacio Linazasoro says that: «the ruin incorporates the past into the present, introduces it and, at the same time, legitimates it as a positive action on reality. A concept that acquires meaning only when the intervention is done in the same way did the masters of the Middle Ages on the ruins of Antiquity or Michelangelo in Santa Maria degli Angeli.»[10] This point highlights also the capacity of the ruin of inspiring new possible meanings and new possible actions of the architectural project.

Ruin and Narrativity

One of Walter Benjamin's most famous observations on ruins is the ideal starting point for dealing with the theme of narrativity. According to Benjamin: «allegories are in the field of thought, what ruins are in the field of things.»[11] Through this assumption it is clear how is possible to emphasize the stories told by ruins and the fact that they express a void, an absence that needs to be narrated. So the ruin has "narrative skills". They are not, however, like consequential and linear narratives, but they are hybrid and incoherent narratives, made up of breaks, of interruptions, of continuous returns, of splinters from the past that re-emerge as pieces of unconscious, exactly like memories come to mind. It is not a coincidence that Sigmund Freud, in *Civilization and its Discontents* (1930)*,* compares the stratification of the ruins of the ancient Rome with the activity of human psychic life.

The narrative skills of the ruins are, in fact, emphasized by the relationship of the ruin with the memory. About this, Lévi-Strauss was among the first ruin scholar to

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[9]G. Simmel, op. cit., *La rovina*, p. 127, (translation by the author).
[10]J.I. Linazasoro, *Rovine*, in *Ricomporre la rovina*, Ugolini A. (ed.), Alinea, Firenze 2010, p. 17, (translation by the author).
[11]W. Benjamin, Ursprung des deutschen Trauerspiels, Frankfurt am Mian, Suhrkamp Verlag, 1963; trad. it. *Il dramma barocco tedesco*, Einaudi, Torino 1971, p.184, (translation by the author).

perceive an analogy between memory and ruin. He wrote: «dragging my memories into its flow, the time, rather than worn out and burying them, built with their fragments the solid foundations that provide to my walk a more stable balance. An order has been replaced with another. Between these two pillars, marking the distance between my look and its object, the years that corrode them began to mass fragments. The edges become thinner, entire flanks collapse; times and places hurt, overlap, or overturn, like sediments stuck by the trembling of a shake. An ancient, insignificant detail emerges as a peak, while entire layers of my recent past are erased without trace.»[12]

Figure 2. *Ruin as Memory. Frame by A. Tarkovskij, 1983. Nostalghia*

Source: Frame from the film.

So ruin becomes a "memory object" full of meanings because it tells a story; it is a sort of store of an individual memory. At the same time, ruins represent the place of a common memory: «memory of what we were, ruins tell us not only what we are, but what we could be. They are for the community that for the individual the childhood memories are.»[13]

Another aspect is that highlighted by Franco Speroni (2002) when he said that the ruin is a "narrative form" which combines in itself the multiplicity of contrasts: between artifice and nature, construction and destruction, beauty and horror, sublime and uncanny, memory and metamorphosis: «the formal unity of the ruin is characterized by the continuous motion of the border, by the non-closure of the form,

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[12]M. Augé, op. cit., *Rovine e Macerie*, pp. 20-11, (translation by the author).
[13]S. Settis, *Rovine. I simboli della nostra civiltà che rischiano di diventare macerie,* la Repubblica, 11 novembre 2010, (translation by the author).

by the incessant presence of the conflict, due to the inexhaustibility of internal antagonistic forces.»[14]

All the issues that ruin raises are often in some way linked to a tradition that demands that they can continue. That is why we need to rethink and redesign it, because only the transformation can be able to deliver it to a longer duration. In this perspective, Francesco Venezia (2011), talking about the history of the Augustus Mausoleum, underlines that «the ruin shows how a form can change destiny in time,»[15] since the building, once became ruin, is able to "speak" a universal language, to embody other destinies and to create new architectures.

Ruin and Imaginative Transfiguration

These considerations introduce what we could define as the imaginary capacity of the ruin that is the possible future transfigurations it can lead, where "transfiguration" means the mutation of aspect and meanings. In fact, the incompleteness of the ruin, its functional uselessness and its transformation opportunities are strictly linked, since as Richard Sennet reminds us «the incomplete form embodies a creative creed.»[16]

The ability of imaginative prefiguration and transfiguration of the ruin is often represented in the works of artists, writers, photographers, filmmakers and architects who are constantly inspired by the ruins. For example, we can think to John Soane when, in 1830, he asked to the artist J.M. Gandy to represent the Bank of England both in the aspect that it would have once failed the cohesion between its parts, both in the unfinished configuration. Also the "future ruin" supposed, some years before, by Hubert Robert for the *Grande Galleries* of the Louvre tells a projection capability attributed to the ruins that will become a model for the concept of the "anticipated ruin". The most important figure in this direction is the visionary Giambattista Piranesi who, through the *Views of Prisons* and the *Reconstruction of the Campus Marte in Rome*, creates imaginary ruins.

If the painters of ruins of the XVI century imagined a bucolic past and the painters of the XVIII century imagined an unreal past, contemporary artists imagine a past not yet happened: all happens as if the future could only be imagined like the memory of a big disaster of which we today could only have the feeling. Some examples are the paintings by Carel Willink, such as *The last visitors of Pompeii* (1930), in which it is represented the "specter of catastrophe". Or it is possible to think to the works of Anne and Patrick Poirier, who, in more recent times, have given their ruins a sense of tragic loss: their imaginary cities mirror a black utopia, which seems to prefigure subsequent disasters.

Marc Augè writes: «it is significant that to give back the time to the city, artists need of ruins, but it is also significant that, in order to imagine and describe them, artists need to apply to a tragic future or to a black utopia, to a disaster that

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[14]F. Speroni, *La rovina in scena, per un'estetica della comunicazione*, Maltemi editore, Roma 2002, p. 12, (translation by the author).

[15]F. Venezia, *La separazione fatale,* in *Che cosa è l'architettura. Lezioni, conferenze, un intervento*, Electa, Milano 2011, p. 16, (translation by the author).

[16]R. Sennett, *Incompleta, flessibile, senza confini. La città ideale è un romanzo aperto,* Atti Convegno internazionale in onore di Guido Martinotti, Corriere della Sera 2013, (translation by the author).

has forced humanity to abandon places.»[17] Near the artistic prefiguration, the photographic documentations of ruins in contemporary spaces, like those of Gabriele Basilico and Luigi Ghirri, affected more and more everyday collective imagery. Even the "absent ruins" of the New York World Trade Center, have been able to stimulate imagery and imagination of the artists, who have represented, for example, the moment immediately before the ruin, or have transposed the event in other places, in order to reflect on the identity into an everyday context. It is as if the ruin from something "special" and "picturesque", it is increasingly becoming more and more something "ordinary" and "familiar".

Ruins in Cinema

The affinity of ruin with the concept of narration is also represented by the films imagery. Walter Benjamin, in *The Work of Art in the Age of Mechanical Reproduction* (1936), writes: «through the close-ups of things around us, relying on hidden details of familiar objects, exploring common places under the naive guide of the camera, on the one hand the film extends the knowledge of the necessities that order our lives; on the other hand, it assures us of an immense and unexpected field of action. [...] When film came, cut in two parts this terrible world with dozen-second dynamite, so now, in the midst of its ruins and fragments thrown away, we travel safely.»[18]

The movie *medium* has helped to make familiar to our imagination the various conditions of ruin. Every historical period, in fact, has its ruins and its way to transpose and to "stage" it. The filmmakers have often interpreted, consciously or more or less unconsciously, the theme of the ruin in various ways: 1. Ruins of the present, the ruin as a key figure of the existential and painful life in the city, between trauma and mourning; 2. Human ruins, the ruin as a background of spiritual or satirical reflections on the city's memory and the human soul; 3. Ruins of mind, the ruin as a representation of (im)possible cities in ruin of the future.

Ruins of the Present. The Ruin as a Figure of Destruction

The interpretation of ruin as a figure of destruction is very common starting from the half of the twentieth century. For example, what constitute the key figure of the story of *Paisà* (1946) by Roberto Rossellini are the ruins of the bombings and also those of ancient monuments. This combination of contemporary rubble and ancient ruins makes this film a striking portrayal of the post-war Italy. Rossellini highlights the fact that in the collective imagery, ancient, bucolic and nostalgic ruins would soon be replaced by the images of new ruins of terror and madness and through his work he contributes to this "familiar" imaginative process. Also, *The state of things* (1982) by Wim Wenders, quoted by Vittorio Gregotti in *Seventeen letters on architecture*

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[17]M. Augé, op. cit., *Rovine e Macerie*, p. 99, (translation by the author).
[18]A. Vidler, *Warped Space: Art, Architecture, and Anxiety in Modern Culture,* The MIT press, London 2001; trad. it., *La deformazione dello spazio. Arte, architettura e disagio nella cultura moderna,* Postmedia Srl, Milano 2009, p. 95.

(2001), shows, portraying Portugal, the sense of ruin of the present: «a ruin of the present perceived as an invasive fate that constitutes the glue between the scraps of the new and the fragments of history»[19]. At the same way, *The sky above Berlin* (1987) portrays «a metropolis where the signs of history float in a semantic catastrophe perceived as almost benevolent»[20]. It can be said that Wenders is one of the directors who has most concentrated on the theme of destruction in the city and that made Berlin, describing and interpreting it, referring to the years after the war, the portrait of the city-ruin par excellence. Also, we can think to some Werner Herzog films that insist on an aesthetic of the catastrophe, such as the film *Apocalypse in the Desert* (1992) shows in its famous opening phrase: "The collapse of the galaxies will take place with the same grandiose beauty of the creation".

Human Ruins. The Ruin as a Background of Spiritual Reflections

A different interpretation of "ruin" as a space that forms the background of spiritual reflections on the city and the human soul is that described by *In the mood for Love* (2000), in which Wong Kar-wai staged the "pure enjoyment of the present", that "pure time" outlined by Marc Augè: «the scene of the ruined temple of Angkor does not awaken, in reality, any memory in the person who contemplates it; to stir up in him the deepest emotion is the evidence of a time without object that is not that doesn't belong to any history» [21]. In other films ruin is seen as a spiritual place, so intimately linked to the human soul to be confused with it so much that we could speak of a representation of a "human ruin". It is possible, for example, to think of *Nostalghia* (1983) by Andrej Tarkovskij, where the ruins of the Tuscan landscape constitute the backdrop of the various events and, at the same time, it is as if they were part of the restless spirits of protagonists who try to overcome their own alienation and to relieve their physical separation from other people (Figure 2). Or think of *The Beyond the Clouds* (1995) by Michelangelo Antonioni and Wim Wenders, where it is unclear whether the real protagonists are the different characters or the different cities in which their actions are set; or even of the hero of the latest film by Alejandro González Iñárritu, *Revenant* (2015), who finds himself among the ruins of his childhood. A "pop ruin" can be intended that represented by Federico Fellini in *Satyricon* (1969), in which an imperial Rome is described as if it was an alien planet, so that the director himself speaks of "science fiction of the past".

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[19]V. Gregotti, *Diciassette lettere sull'architettura,* Editori Laterza, Bari 2001, p. 142, (translation by the author).
[20]F. Benincasa, *Rovine e Cinema. Cinema di rovine*, in Barbanera, M., e Capodiferro, A. (ed.), *La forza delle rovine*, Mondadori Electa, Milano 2015, p. 48, (translation by the author).
[21]M. Augé, op. cit., *Rovine e Macerie*, p. 47, (translation by the author).

Figure 3. *Ruins from the Future. Frame by C. Nolan, 2010. Inception*

Source: Frame from the film.

Ruins of Mind. The Ruin as Raffiguration of Future Scenarios

Numerous films describe magnificent apocalyptic cities in ruin or depict future (im)possible scenarios, giving rise to the most unbridled ideas and imaginations or to the most hidden and alarming fears of the future.

In this framework, first of all, we can remember the dystopian city represented in *Metropolis* (1927) by Fritz Lang, which is the main model in

this road or also thee scenario proposed by *The Planet of Apes* (1968) by F. Schaffner, whose famous scene of the ruins of the Statue of Liberty emerging from the beach reveals the sad truth, that the "alien" and inhospitable planet in which the entire film is set is our Earth destroyed in Millennia by men: "You men have destroyed it! Cursed, cursed for eternity, all of you!" In more recent times we can find the apocalyptic representations of Christopher Nolan's *Inception* (2010), whose protagonists are in an imaginary abandoned city of dreams; a gray metropolis made of skyscrapers, that seems to remind to the Le Corbusier's Plan Voisin for Paris; a city created by their minds and that reflects the specter of the catastrophe that they bring inside themselves (Figure 3). Or think about *Dogville* (2003) by Lars von Trier, where, through a surreal and disturbing vision, a ruined, dematerialized and timeless city becomes the set of atrocities and ruinous events.

Cinema of Ruins

Regarding the relationship between cinema and ruin, we should distinguish between the tendency to represent and interpret ruins and rubble through the cinematic tool and the tension of the cinematographic image itself to represent an "*ensemble* of ruins".

In this perspective, cinema is not just a device capable of imagining and "staging" the ruin. It is a tool that, since its origin, has implemented, through its techniques, man's ability to remodel temporality and, consequently, imagery. Anthony Vidler points out that, since the beginning of the twentieth century, «the

architecture of film has worked as a laboratory for the exploration of the world built by architecture.»[22] In fact, as Giulio Carlo Argan says: «cinema is not a pure and simple system of knowledge, but a significant system of new institution: the most structuring between the artistic techniques.»[23] Cinema is *mise en scène* in which, with *mise en scène* is meant the complex of techniques through which the director chooses and combines, according to a precise intentionality, the signs of cinema in order to produce meaning and narrative. Like ruins, filmic fragments are subjected to a continuous process of decomposition and re-composition, a process of imagination and, at the same time, a real process. Time, narration, imagery seem to be notions in common between the condition of ruin and the conceptions at the basis of the cinematographic device.

Places of Temporal Re-orientation

As we have seen before, through Simmel's statement, it is clear that ruins are able to collapse temporality: the temporal suspension generated by the ruin and the possibility to recognize in it different temporal dimensions combined in a spatial stratification make it a very interesting place from the point of view of the architectural project and of the future perspectives that it is capable of triggering. Through this ability ruins become places of "temporal re-orientation". This conception, expressed by Simmel, is a key point for this study and we can say that it is a consequence of the new perspectives opened by the inventions of the beginning of the XX century, first of all the birth of cinema, which has implemented the ability of man to visualize and play with temporality. Like the ruin, even the cinema is a place of temporal re-orientation: the place of the specific techniques that operate the fragmentation and re-composition of the images in order to direct them to a narrative will and to a precise meaning. Cinema represents time in its flow, as ruin is an embodied form of time and also it allows a constant space re-invention and remodeling since it constitutes a composite practice of spatiality.

For Bruno Munari, in fact, «cinema is a technique for altering the temporal dimension.»[24] In addition, even cinema like ruin tells a story, through fragments that represent a temporal succession in a precise perspective, which later remains in memory. Franco Speroni, in *La rovina in scena*, notes that «cinema with its sequences and its *montage* reorganizes emotional convergences,»[25] since the ruin is able to concentrate the multiplicity in itself. In one case and the other, they are convergences that, according to Juhani Pallasmaa, build our imagination. Cinema, like ruin, constantly evokes and produces imagery, which becomes an integral part of the perception that man has of reality and which can be understood as project tool.
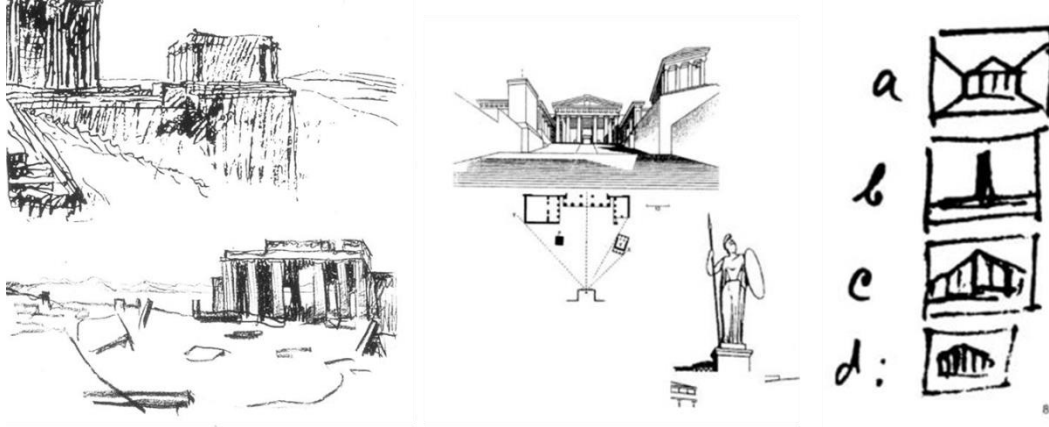
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[22]A. Vidler, op. cit., *La deformazione dello spazio,* p. 83.
[23]V. Trione, *Il cinema degli architetti,* IULM, Milano 2014, p. 32, (translation by the author).
[24]V. Trione, op.cit., *Il cinema degli architetti,* p. 34, (translation by the author).
[25]F. Speroni, op. cit., *La rovina in scena,* p. 132, (translation by the author).

Figure 4. *Le Corbusier-Eisenstein, Sketches of the Acropolis of Athens*

Source: A. Vidler, 2009. *La deformazione dello spazio. Arte, architettura e disagio nella cultura moderna*, Postmedia Srl, Milano.

Montage

These findings highlight the relationship between the concept of ruin and the concept of *montage*. The term "Montage", introduced by Sergei Eisenstein, indicates the conceptual-theoretical meaning of cinema intended as a mental device and it is common to use it in order to emphasize the set of cinematographic post-production techniques that decompose and then recompose the visual fragments. Cinematographic *montage*, through the fragmentation and re-articulation of the reality it produces, is the most powerful narrative device that the twentieth century has produced. In fact, as Eisenstein argued: «it is a way of linking in single point different elements - fragments - of a phenomenon in its different dimensions, from different points of view and from various sides.»[26] Looking at this perspective, «it is possible to understand that cinema and architecture are connected by a narrative action.»[27] The project is a "narration" of some meanings and forms as well as the film's eye narrates a story through different narrative approaches and with a precise (or multiple) point of view. According to Manfredo Tafuri (1980), it is remarkable the way in which Eisenstein analyzes the Piranesi's *Prisons*, tracing in them: «a series of depth plans [...] of portions of autonomous spaces, connected not by a continuous sequence, but according to a series of intensive spatial shocks»[28]. These argumentations point out that an architectural structure is a *montage* from the points of view of the moving observer. In fact, Piranesi himself claimed that: «at the basis of the composition of an architectural complex [...] there is the same "*danza sui generis*" that is at the basis of cinematographic montage.»[29]

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[26]V. Trione, *Effetto città. Arte, cinema, modernità*, RCS Libri S.p.A, Milano 2014, p. 14, (translation by the author).

[27]Cfr. G. Bruno, *Atlas of Emotion: Journeys in Art, Architecture, and Film*, Verso, New York 2002; trad. it., *Atlante delle emozioni. In viaggio tra arte, architettura e cinema*, Mondadori, Milano 2006.

[28]R. Bocchi, *Progettare lo spazio e il movimento*. Gangemi editore, Roma 2009, p. 41, (translation by the author).

[29]R. Bocchi, op. cit., *Progettare lo spazio e il movimento*. p. 80, (translation by the author).

It is also interesting to note that Le Corbusier (1923), starting from the studies on the ruin par excellence – the Acropolis of Athens - begins to approach the cinema, bringing his interest in the visual dynamics of space and its composition, through the juxtaposition and the *assemblage* of separate bodies in time and space. Referring to his studies on cinematographic techniques, Le Corbusier said that in his work he had the impression of thinking in the same way Eisenstein did in his films (Figure 4). The relation between the architectural project of the space and the cinematic *montage* of visual fragments of reality is a consolidated parallel since they are two disciplines based on composition.

Shots of Ruins

What we want to examine in this study is the specific issue that the cinematographic device, for the expressive peculiarity of the medium itself, can be understood as an *ensemble* of ruin, since visual fragments, film scans, as well as ruins, live a continuous process of deconstruction and *montage*, imaginary and real. In this regard, the arguments expressed by Fabio Benincasa are very important for these thoughts, when he writes: «cinema contradicts the fullness of the relationship between the being of the Platonian idea and a full architectural image in favor of an image that, from its own frame, it expands fragmenting itself at the same time». And then he goes on to say: «to the whole of being cinema replaces the continuous fragmentation of the world in the human eye, as noted in their writings scholars from Pasolini to Deleuze. The *montage* practice coincided with the discovery of an intrinsic plurality of the image and the real. [...] The visual fragments of cinema, like ruins, outside the brief experience of the cinema room don't live in a precise media reality, but in the recall of memory that inevitably tends to synthesize and recombine them. The film itself, in the practical experience of contemporary man, is never a whole, but it corresponds to the traumatic plurality of the imagery.»[30] So, it seems possible to identify some links between the fragments of cinema and the ruins, and thus between the practice *of montage*, or more generally, of cinematographic postproduction and the specific project for the ruins: both try to operate the fragmentation of the gaze and the re-composition of the pieces. In this way, the ruin becomes a "film" made of fragments and sequences and the film becomes an *ensemble* of ruins. Thus the cinematographic device, understood as a "set of ruins" which are constantly fragmented and recombined through film postproduction, becomes a mental and technical tool that helps to reflect on the narrative structures and the cognitive and compositional ways of the architectural design for the ruins (Figure 5).

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[30]F. Benincasa, op. cit., *Rovine e Cinema. Cinema di rovine*, p. 46, (translation by the author).

Figure 5. *Montages of Ruined City. Drawing by Aldo Rossi, Ora questo è perduto, 1975*
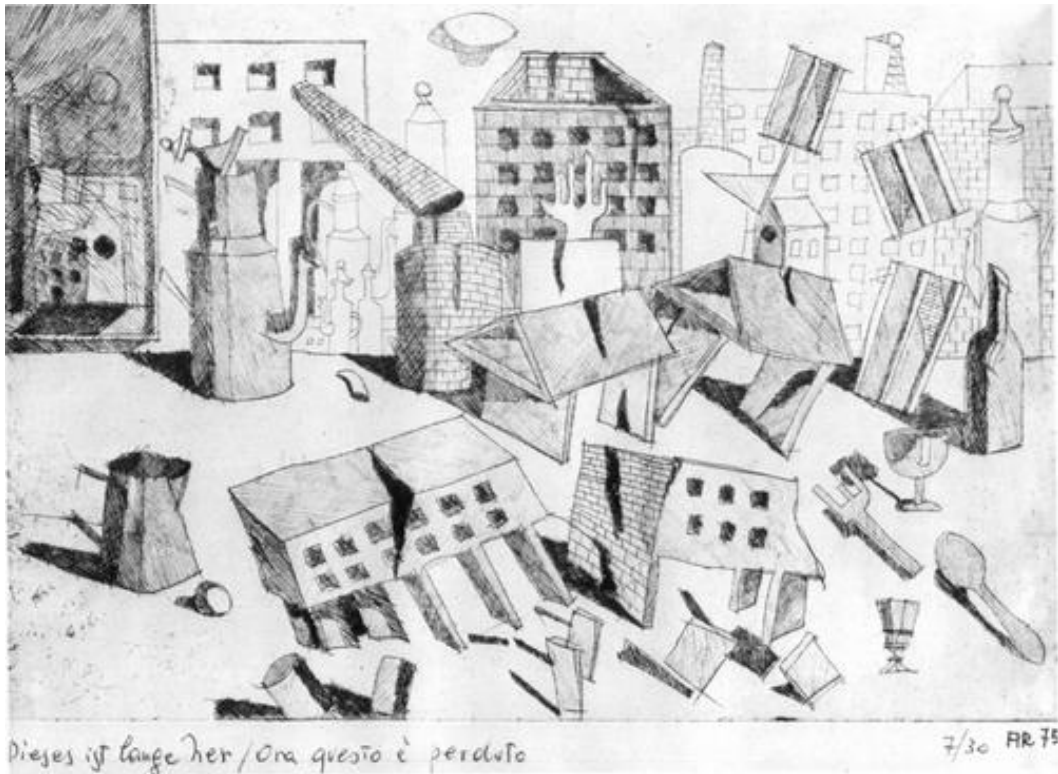
Source: A. Rossi, *Architettura, architettura analitica, città analoga* (1972), 5 novembre 1972-31 dicembre 1972. In A. Rossi, 1999. *I Quaderni Azzurri, 1968-1992*, F. Dal Co (ed.), Electa, Milano.

The "Postproduction" of Ruins

The investigated double relationship "ruins in cinema and cinema of ruins" shows that cinema is not only a cognitive device able to narrate the ruin, but also a technical and conceptual device that produces the fragmentation and re-composition of images, stories, memories and imagery. A device, through which, it is operated, composed, designed the *mise en scène* and the following "postproduction". This possible way of reading the relationship between ruins, architectural project and cinematographic device is the main assumption at the basis of this study.

Starting from all these considerations, this study tries to deepen a parallel between the two disciplines - architectural and cinematographic – for then return to the question of the architectural project of ruins in contemporary city. From the possibility of conceiving the cinematographic *montage* as an "*ensemble* of ruins" arises the will to analyze the cinema exclusively from a technical point of view, trying to understand whether, through this deepening, it is possible to draw on tools, strategies and design techniques for the ruin.

If the ruin can be interpreted as a narrative device and the cinematic montage as an ensemble of ruins and, therefore, the project of the ruin can be understood as a sort of montage of scenes, traces and fragments, can be identify strategies and techniques for the project of ruin through the cinematographic device?

So, the main objective of this study is to try to identify possible narrative strategies and techniques for the ruin, through the parallel with the narrative strategies and techniques of cinematographic *mise en scène* and post-production.

This objective can be achieved by identifying and deepening specific cinematic concepts that can be "transposed" into the architectural project, helping to define possible cognitive and design mechanisms and by exploring some practices and experiences of "post-production" between film and architecture. In this way the intersection between the two disciplines becomes fundamental to identify possible new approaches and new perspectives of the project for the ruins. This interweaving, as we will see, highlights the possibility of defining a methodology of "postproduction" for ruins.

Architectural Post-production Practices

It is possible to trace some practices that attempt to operate a parallel between the cinematographic post-production techniques and the architectural composition techniques. In particular, it is possible to identify some compositional techniques that try to act on the *mixité* of time and space of the ruins, which can be continuously reinterpreted, fragmented, re-assembled, warped, re-composed, enlarged, and re-meanings. These modalities recall those in which the cinema, using some artifices or devices, such as: *found footage*, flash back, flash forward, slow motion, sky camera, zoom, etc., introduces the spectator to a nonlinear spatiality, temporality and narration. These techniques highlight a possibility of a project intended as a new narration. In fact, as Renato Bocchi points out the program of a project like this, looks more like a storyboard or a theatrical or film screenplay, than an architectural project. However, it is certainly a project, since it wants to offer a key reading and targeted interpretation of the places to which it applies: for this reason this type of project can be conceived as a "description full of temporality" and ultimately as a story.[31]

Cinematic Issues in the Manhattan Transcripts

Bernard Tshumi is one of the architects who has deepened and elaborated film techniques. He has used cinema as a conceptual device that helps to reflect on design theories and also as a real tool of the project, trying to examine, through the parallel between the two disciplines, in particular, the concepts of space, movement and concatenation of signs (Figure 6). In his *The Manhattan Transcripts* it is possible to see how cinema is inserted between the methods of conception and communicative expression of the project, since through its rhythms, sequences, pauses, generated by the juxtaposition of the fragments, it is useful to introduce the condition of "movement" into the project and to imagine and narrate about spatial, material, bodily, perceptual practices that are often overlooked in the usual designing modalities. In particular, Tschumi focuses on the notion of "attraction" introduced by Eisenstein within his conception of *montage*: «attraction interrupts the linear trend of certain firmly codified narratives system; it urges the spectator to participate,

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[31]Cfr. R. Bocchi, *Le strutture narrative e il progetto di paesaggio.* In C. Olmi (ed.) *Il Parco dell'Ariosto e del Boiardo. Progetti di luoghi come esercizi di fantasia,* Quodlibet, Macerata 2011.

involving him in a real creative apparatus.»[32] In the same way it is possible to manipulate stories, architects can manipulate the program and build configuration through techniques such as: repetition, distortion, juxtaposition, overlay.

Figure 6. *Between Film and Architecture. Drawing by Bernard Tschumi, 1994. Cinematic Trusses-dematerialized Structure*
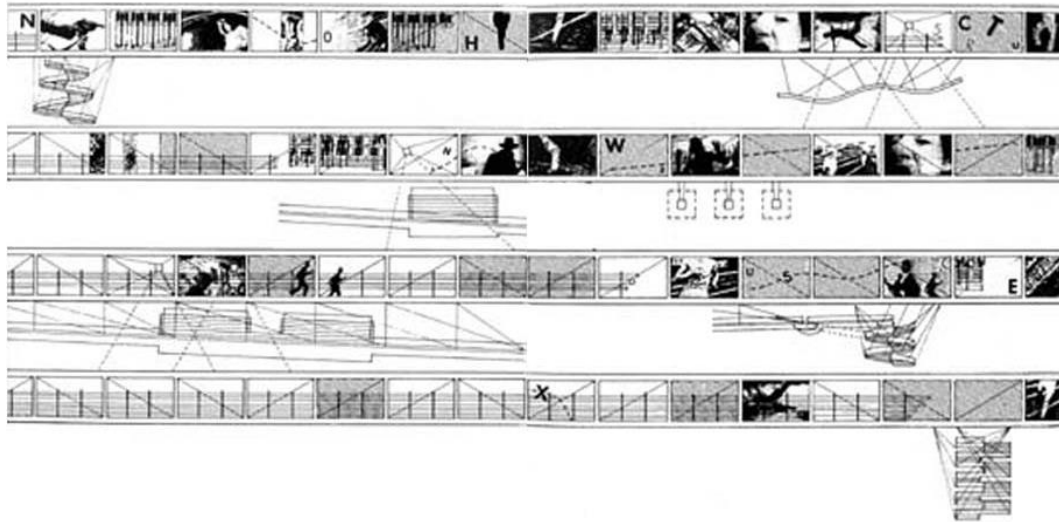
Source: Event Cities (Praxis), 1994. Cambridge, Massachusetts.

The City of Postproduction

The text *The city of post-production*, edited by Sara Marini and Federico De Matteis has tried to «import the term "postproduction" into the architectural dictionary.»[33] In cinematographic practice, in fact, the direct shooting phase rarely exhausts the moment of formalization of a film: it is necessary to apply a complex of operations - collected in the term "postproduction" - such as dubbing, assembling, editing, and mixing following the shooting phase. In this direction Renato Bocchi, referring to possible new ways of designing for the existing, in particular for the ruins, speaks of techniques such as hybridization, stratification, rewriting, overlapping and overwriting, similar to the cinematographic technique of the post-productions: «exactly as Eliot and Joyce worked with the *lacerti* to build their most modern masterpieces; exactly as the *montage* of the so-called *found footage* works today in the cinema to build new narratives, according to new horizons of meanings.»[34] At the same time, he emphasizes the fact that for these projects it is necessary to have in mind a plot, a story to tell or a sequence of scenes to be staged, to define a system of significant correlations in space and time. We can say that

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[32]M. di Costanzo (ed.), *L'architettura della disgiunzione*, Testo e immagine, Bologna 2001, p. 9, (translation by the author).
[33]S. Marini e F. De Matteis, *La città della post-produzione*, Edizioni Nuova Cultura, Roma 2014, p. 12, (translation by the author).
[34]R. Bocchi, *Il futuro delle città: fra rigenerazione, rammendo, innesto e riciclo.* In M.Carta e B.Lino (ed.), *Urban Hyper-metabolism,* Quaderno n.15 Recycle Italy, Aracne, Roma 2015, (translation by the author).

the conceptual, narrative, and interpretative basis is essential to give life to the inventive process.

Figure 7. *Project of Carlo Scarpa, 1978. Castelvecchio Museum, Verona*

Source: Photo by Enrico Pistocchi.

Archaeological Densities of Imaginary and Narratives in Architecture

Another great connoisseur of the relationship between cinema and architecture is Juhani Pallasmaa, especially regarding the relationship between film techniques and the *assemblage* of existing fragments. Pallasmaa emphasizes the importance of imagery and narration, of the re-composition of space, of the relationship between the different techniques that generate ways of building the image and the sense of architecture. Among the techniques he underlines the *collage*, *assemblage*, narration, and he emphasizes how *assemblage* and *montage* are the most characteristic expressive forms of modernity: «they have as a result refined materiality, stratified time and narrativity, suggested by poetic juxtaposed images. These techniques make possible an archaeological density of the imagery and a non-linear narrative through the juxtaposition of fragmented images which derived from irreconcilable sources.»[35] About this, he emphasizes the way in which architectures as the Museum of Castelvecchio by Carlo Scarpa (Figure 7), the Hamar Museum by Sverre Fehn or the Neues Museum by David Chipperfield narrate «epic tales of time and life that contemporary architectures usually are not able to transmit.»[36]

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[35]J. Pallasmaa, 2012. *Frammenti. Collage e discontinuità nell'immaginario architettonico/ Fragments. Collage and discontinuity in architectural imagery*, Giavedoni, Zambelli M. (ed.), Pordenone, pp. 50-51.
[36]J. Pallasmaa, *Ibid.*

Examples between Film and Architecture

«I'm cine-eye. I'm a builder. I just created you and put you in an amazing room that didn't exist until I created it. In this room there are pieces of twelve walls destroyed by me in various parts of the world. Combining pieces of wall and details together, I managed to organize them in a nice order and to construct with intervals, properly, a piece of a movie that is the room»[37]. These words of Dziga Vertog (1984) highlight in a really interesting way the "combining action" in common between film and architecture, between the cine-eye and the builder.

At this point, it is possible to find some examples belonging to the cinematic world and others that concern projects for the ruins that highlight narrative strategies and compositional techniques useful for these reflections. In fact, by studying exclusively from a technical and compositional point of view some films and by deepening some theoretical concepts at the basis of various cinematographic theories, such as those of Eisenstein, Deleuze, Godard, Tarkovskij, it seems possible to trace some design techniques for the ruin. At the same time, it is possible to identify some projects for the ruins that seem to "stage" the ruin through narrative and cinematographic techniques.

Architectural Films: Narrative and Postproduction Techniques in Film

A first examined film is Spike Jonze's *Adaptation* (2002) that generates a complex interweaving using the technique of the *mise en abyme*. The *mise en abyme*, a French term that indicates the "mise en abyss", is an expression initially used by André Gide to designate a narrative expedient that involves the reduplication of a sequence of events or the placement of an exemplary sequence which condenses in itself the last meaning of the story in which it is placed and to which it resembles. It is a sort of "a story in a story" that, from time to time, opens in further stories. It remembers and can be associated with the concept of "mental *decoupagè*", expressed by J. L. Godard, which indicates the permanence of images as traces and the ability to re-compose them in a new *montage*.

One of the most interesting film from the point of view of the narrative techniques is definitely Wong Kar-wai's *In the mood for love* (2000): a film that works for a constant remodeling of time, through expansions or contractions of moments obtained from techniques such as time-lapse, rallenty, stop motion, jump cut, flashback, flash-forward. In fact, through these techniques, it is possible to narrate parallel or interlaced plot in time and space; to compare time stories; to provide different possibilities of action that travel parallel as in separate but intertwined dimensions.

Another film useful to deduce possible design techniques is *Blade Runner* (1982) by Ridley Scott, a film that shows recycling practices related to some sequences and some shots from other films. In this case, the narration occurs through the technique of *found footage*, which consists of the creative reuse of repertoire footage[38]; by

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[37] D. Vertog, *Kino-Eye: The writings of Dziga Vertov,* 1984; trad. en: University of California Press, Barkeley, p. 17.
[38]S. Marini, F. De Matteis, op. cit., *La città della post-produzione*, pp. 11-12, (translation by the author).

operating an overwriting, which permeates the ancient images of a new meaning and enters them into a new circle.

A last film important for these reflections is Terrence Malick's *The Tree of Life* (2011), a film in which the technique of the "narrative suspension" is used, a technique that Malick uses in most of his films and which could be called almost "anti- storytelling". In this case the plot is just an excuse to describe the deep essence of things, often fragmented; to contemplate life in its overall essence, to remain suspended between the images and the signs that surround us (Figure 8).

Figure 8. *1. Spike Jonze, 2002. Adaptation; 2. Wong Kar-wai, 2000. In the Mood for Love; 3. Ridley Scott, 1982, Blade Runner; 4. Terrence Malick, 2011. The Tree of Life*

Filmic Architecture: Narrative and Postproduction Techniques in Projects for Ruins

It seems possible to trace a *fil rouge* that accompanies some designers and some projects for the ruins, distant in time, but unified by the will to narrate and reinterpret stories that have already lived many times, using some particular and specific compositional techniques, almost as if it was a film capable of holding together different moments and memories.

The many projects for ruins made by Carlo Scarpa are certainly a first element of thinking. For example, the project for the *Revoltella Museum* in Trieste (1963), one of the less considered projects of Carlo Scarpa's production, but among the most significant ones in demonstrating his ability on the treatment of spatial relationships both internal and internal–external in existing buildings, seems to want to "stage" new perceptual sequences that revolutionize the space in ruin. The new space of the museum reinterprets, strictly respecting the existing structure, the perceptual sequences of the interior, in a climbing labyrinthine path of high voltage that holds together the various spaces. In particular, on the existing terraces, the path on multiple levels culminates in a bold "parasite" element, where Scarpa creates a constructive and spatial exercise capable of unexpectedly pick up a wonderful visual and sensory relationship with the urban landscape and the sea.

Figure 9. *Project of Sverre Fehn, 1988. Hamar Museum, Norway*

The project for the Hamar Museum by Sverre Fehn (1988), quoted by Pallasmaa as "epic tale", reinterprets the ruins of the palace and the Hedmark Cathedral and doing this it tells a story (Figure 9). The project operates a *montage* and *collage* of the different parts and signs, reinterpreting the different layers by the creation, of a path through time. There are four temporal layers in the Hamar Museum: the 13th Century Bishops' fortress ruins that becomes the basis of the narration; the concrete ramp of the "present", which creates a narrative-exhibition path, consisting of precise rhythms and sequences, which crosses all the phases and the layers of the complex; the 18th century enclosure that marks the border and finally the layer of rural life. These layers weave and interact with each other, forming a real intertwined storyline and creating a dialogue between each epoch of time.

The new Acropolis museum (2009) by Bernard Tshumi is a true filmic architecture, which frames, watches, narrates from different points of view and from different sides the ruin par excellence: the Acropolis of Athens. It is an architecture totally conceived, both from a compositional-spatial and a structural point of view, as an element to visually, perceptively and materially narrate the Acropolis. The use of various types of window and various glasses has the aim of creating a constant relationship with the Parthenon, but always different. In this conception the tallest level is turned 23 degrees from the rest of the building so that it is perfectly oriented towards the Acropolis (Figure 10). For Thsumi, a great connoisseur of *montage* and cinematographic techniques, both the relationship with the ruins of the Acropolis and the ruins placed under the building is visual and contemplative, which generates a sort

of narrative suspension, but which interacts with the ruin. Everything is based on the idea of movement and it is achieved through the realization of diversified space sequences.

The project for the square of the cathedral of Reims (2008) by José Ignacio Linazasoro acts in the around of the church as a sort of "collateral plot". In the square of Reims, initially there was a void without identity due to the destruction of medieval ruins in front of the facade of the cathedral.

Through the intervention of paving and the addition of trees and some other elements, which occupy what was the original size of the buildings destroyed during World War II, are formed the scenic scenes for the cathedral. Here the strategy is to act in the abandoned arounds and in the voids created by the condition of ruin.

At last, *the project for Espacio Barbieri* in Olot (2004-2006) by RCR Arquitectes is a project that realizes an architectural post-production of the ruin. Acquired in 2004 in a state of ruin, the old Barbieri foundry has gradually become RCR Arquitectes' studio. The past of this factory building, built at the beginning of the twenty centuries, is evident everywhere and establishes a very close relationship with the new interventions, which reconstruct it in a totally remodeled unitary space.[39] The connection between tradition and innovation reflects in the passage of time, giving rise to a sort of film that combines different spaces, layers and uses. The result is a new narration, that is intersected to the past of the building, but that create with them a new unity.

Figure 10. *Project of Bernard Tshumi, 2009. New Acropolis Museum, Athens*

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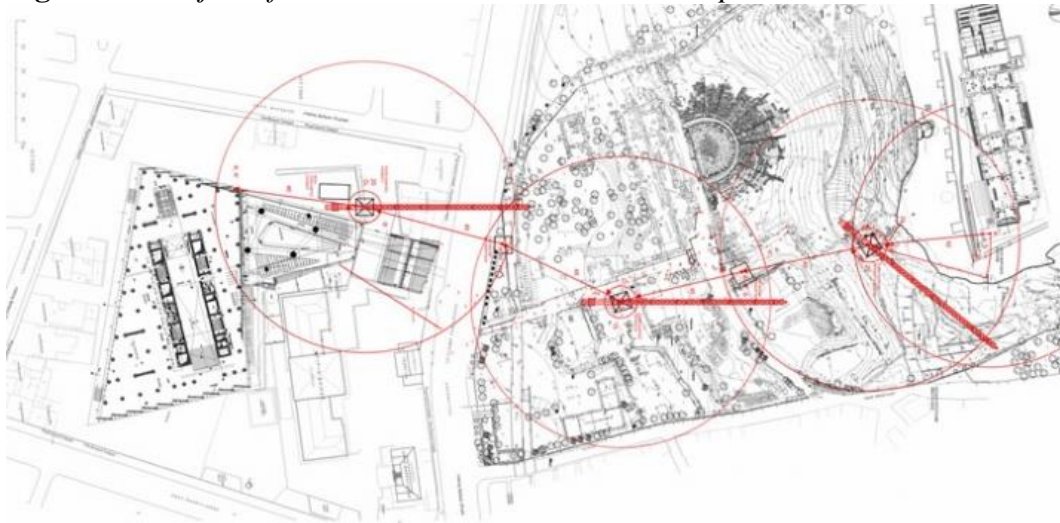
[39]Cfr. I. Carnicero (ed.), *Unfinished. Exhibition Catalogue*, Spanish Pavilion, Biennale of architecture 2016, *Reporting from the front*, Venice 2016.

Intersections: Narrative Strategies and Architectural Postproduction Techniques for Ruins

Starting from all these considerations, below are identified some possible narrative strategies, that have been identified and that the research is continuing to deepen. These narrative strategies are deduced from the examples and the many concepts examined and, using cinematographic post-production techniques, they can lead to a contemporary "re-appropriation", both physical and cultural of ruins.

- *Narrative suspension*

The first strategy is the narrative suspension of the ruin and it considers the ruin as a distant object and the project as a tool for the contemplation of ruin. Here the design technique is "framing the ruin", creating particular relationships and perceptions, as the new museum of the Acropolis by Tschumi tried to make. Framing and creating perceptual relations and associations between multiple elements is a very delicate operation that decisively can influence the interpretation that will be given to the object being framed. In this regard we can think to the *Kulesov effect*. This technique, invented by the homonymous director, consists of a series of three short sequences, in which the same close-up of the actor is connected respectively to the shots of a soup dish, a dead woman and a child playing. The viewer has, from time to time, the impression that the actor's expression changes, that on the contrary is always identical. Simple mental associations confirm the enormous conditioning power of *montage*, as an interpretative tool, and therefore how influential is the composition of the relationship between the different elements and different looks the project decides to keep together.

- *Mise en abyme*

The narrative strategy based on the *mise en abyme* is near to the concept of mental *decoupagè* and it indicates the possibility of re-assembling traces in a new *montage* that recalls them. This concept involves «making the present of the past, re-emerging (thanks to the *montage*) of something already seen and already said that, however, become current in the here and now of cinematic fruition.»[40] In this way, for Godard, it becomes possible to reuse the same materials as the elements of a story of multiple looks and his *Histoire (s) du cinéma* becomes a journey of images taken from various films: slow pictures, dismantled, reassembled together to those of other films.

This operation is similar to "spolia" practices. Each fragment is re-circled, remodeled, perceived now in its new relationship with the other elements. In this case, what counts is the way in which the junction is made, the interstice between the fragments, that "out of the picture" spoken by Deleuze.

- *Intertwined plots*

The strategy of intertwined plots involves an active concatenation and hybridization between new interventions and the ruin, which act among the layers, spaces, or signs of the past. The intent of these interventions is not to affirm their own supremacy over the past, but rather to narrate the continuous sequences of a possible uninterrupted tale; to remodel time through breaks or repetitions. Temporal

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[40]D. Dottorini, *Che cosa resta della storia (del cinema)*. In G. Tortora, (ed). *Semantica delle rovine*. Manifestolibri, Roma 2006, p. 239, (translation by the author).

remodeling occurs through the use of tools such as sequence, break, repeat, rhythm, frequency. For Agamben, "arrest" and "repetition" are the real "transcendent" of cinema, as well as for Takovskij, the rhythm is the basis of the filmic flow. Architectures such as the Sverre Fehn Hamar Museum help to understand this complex set of spatially remodeled temporal elements that indissolubly intertwined each other.

- *Overwriting*

The overwriting strategy operates a "creative" re-use of the elements in ruin, through the technique of the *found footage*, which consists of reassembling into a new context films that are partially or entirely made with a pre-existing footage. In this case, the project moves till the point of overwriting the existing or recomposing entire parts of the building. A new narration is created. In this case, however, the project is always in continuity with the past, there are no interruptions but only the natural fluidity of the temporal flow. The ruin as a film constitutes here a *collage* where some elements are recycled and other are added, generating unexplained dizziness capable of telling the scraps or the shakes of a past, present and future culture.

- *Parallel texts*

The latest identified strategy sees the ancient and the new as two distinct and parallel texts that never meet each other, but they are complemented by contrast. As Rem Koolhaas said: «the two dimensions -old and new- co-exist here, while remaining separated, and they confront each other in a continuous interaction process, as if they were fragments destined never to form a unique and defined image. Introducing a number of spatial variables, the complexity of the architectural project contributes to the development of an open and constantly evolving cultural process.»[41] In this case, the cinematographic technique is that of alternate mounting and it allows telling two parallel stories that are part of a single film: two separated narrations in the same building, in the same story.

Conclusions

The arguments expressed in this essay have highlighted the interdisciplinary intersections that can be generated by combining different disciplines that can converge in a common direction. In this specific case, we have seen the possible intersections that can result from comparisons and parallels between the architectural design of ruins and the filmic "construction" of visual fragments. These intersections have to be deepened since they can give rise to unseen looks and possible new original perspectives for the architectural design, defining possible architectural devices for ruins between film and architecture.

Narrative strategies and architectural postproduction techniques for ruins can be investigated and defined with the aim to lead to a contemporary "re-appropriation" of ruins. In fact, the initial results, described before, reveal the possibility of stating a sort of filmic "postproduction" methodology for ruins; where the term "postproduction", stripped of its purely technical meaning, is assumed like intended by Nicolas

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[41]R. Koolhaas, *Fondazione Prada a Miliano* in Domus, maggio 2015.

Bourriand[42] just as a contemporary re-appropriation. In this perspective: «the thing that interests the postproduction is the fact that it can open architecture to an "essential action" perspective, at least as a creation from nothing. What do I destroy and what do I keep? Certainly, I do not "destroy everything" and do not "conserve everything". The ruin is made "adaptive" through the architectural project.»[43]

Ruins – of ancient and recent time – can be intended as places of urban, physical and cultural re-appropriation. The re-appropriation-postproduction works on an editing of historical and ideological narratives, incorporating the elements that make them into alternative scenarios. Finally, we can deduce that it possible to realize new contemporary spaces where the ruin is the narrative device and the architectural project its postproduction.

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[42]Cfr. N. Bourriaud, *Post Production. La culture comme scénario: comment l'art reprogramme le monde contemporain*, 2002; trad. it., *Post-production. Come l'arte riprogramma il mondo*, Postmedia Books, Milano 2010.

[43]O. Carpenzano, *La post-produzione in architettura.* In S. Marini, V. Santangelo, *RECYCLAND*, Aracne, Roms 2013, p. 36, (translation by the author).

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