• Paper / Proposal Title:
The contextual significance of architectural ruins in the cinema of the 2\textsuperscript{nd} half of the 20\textsuperscript{th} century.

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• Presentation Method. I would like to:
  i. present in person (with/without a written paper)

• Abstract (300 words):
The use of architectural settings in cinema is as old, as the medium itself, and quite often, the chosen settings are not the ones of complete and polished built environment, but of crumbles and ruins instead. Main aim of the proposed paper, is to uncover the role that these kinds of settings serve, especially in a more contextual way.
Even from the early cinematic era of the German expressionism there can be found various uses of the notion of architectural ruins in destroyed or distorted settings, serving more in the overall atmosphere, rather than having a functional role towards the plot. In a similar way, the horror film genre often provokes audiences feelings, by using abandoned and ruined settings. In such situations the directors and settings designers take advantage of the capability of such built environments to carry and transmit such meanings.
In the second half of the twentieth century, we are witnessing a new, much more sophisticated use of architectural ruins. Directors and designers of that era seem to realize the power of these settings. The memories of the past and the history of a place are somehow written on the scars and the physical damage of built environment, and film directors are in search for “Genius Loci” in a similar way that architects and urbanists of the same period are presenting their ideas, trying to connect space with time. Since abandoned and destroyed buildings have lost their rational function, they are open to new immaterial and spiritual interpretations.

In such cases, in Fellini’s “Roma” there can be seen a connection with the neorationalist architectural movement, and in Jacques Tati’s movies, old and disintegrating buildings serve in favor of the vernacular against the modern. Of course Tarkovsky’s poetic cinema often uses ruins and relics to emphasize characters’ mental situation, but even as plot devices too.

In the case of the experimental short film “Living City” (https://vimeo.com/37845149), I tried to make proper use of the aforementioned architectural means.

• Author(s) Biography (200 words each):

Dimitris Giouzepas is an architect (PhD A.U.Th., MSc Landscape Architecture A.U.Th.) and filmmaker from Thessaloniki, Greece. He is working as an architect in Thessaloniki and is an adjunct lecturer in school of architecture of Democritus University of Thrace, teaching urban design. His PhD thesis searches the possible connections and influences between physical sciences and urban theories and design. As a film maker, he has directed several short films and some of them have been awarded in film festivals in Greece and the United States. His awarded film “Living City” (2011) is a film in which the main character is a city that behaves as a living organism.