

Fruits of Futile Flora

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Ruminations on Ruins

Each ruin is a reflection on the fleeting moment, an archive of time passed – *transient, amorphous, in question*.¹ Ruins function as devices of memory (past), metamorphosis (present) and mental images (future), thereby unequivocally narrating the effects of time, which can disrupt their structural and operational logic. In his essay *Metamorphosis of Ruins and Cultural Identity*, Professor Marcello Barbanera explains that the ruin is a marker at the edge of time:

On one hand it marks the advance of time that has worked upon it and reduces it to a fallen wall, a phantom of a once whole ancient structure. On the other, it is also a resistance against time, a continuing witness in the physical presence of the construction.²

The melancholy evoked by ruins resonates with existential questions rooted in the inevitability of physical decay, while the remnants of human-made structures underline the contrast between the impermanence of architecture and the enduring presence of nature. Sociologist and philosopher Georg Simmel draws a similar comparison between human and natural forces reflected in debris:

The ruin of a building, however, means that where the work of art is dying other forces and forms, those of nature, have grown; and that out of what of art still lives in the ruin and what of nature already lives in it, there has emerged a new whole, a characteristic unity. . . . It is the fascination of the ruin that here the work of man appears to us entirely as a product of nature.³

Ruins are neither serviceable nor straightforward. They are layered, referential entities, built upon the indescribable atmosphere of a specific space, which is why they always demand interpretation. Additionally, atmospheres are ephemeral and ever-evolving, ingrained in momentary experiences that feel both beyond time and inherently transient. Philosopher Gernot Böhme writes that the particularity of atmosphere lies in its phenomenology of the in-between. He debates that ‘their value lies precisely in this in-between state, bringing together what was traditionally separated into the aesthetics of production and the aesthetics of reception’.⁴ Ruins depend profoundly on these corporeal and ineffable qualities of place, quietly reminding us of endurance and human endeavour. Even when

viewed through the lens of tourism, this corporeality persists. As John Urry and Jonas Larsen suggest in their study on the tourist gaze, the experience of place is multisensory: ‘touching, tasting, smelling, hearing and so on, as well as the materiality of objects and places and not just objects and places viewed as signs’.⁵ Empirically and theoretically, atmosphere not only shapes the experiential quality of a ruin – it brings it into being.

Drawing on Simmel and others, researcher Francesca Coppolino views ruins as narrative devices reliant on a non-linear structure marked by interruption and incoherence. In other words, ruins are perceived in motion, which enhances their atmospheric quality. Coppolino draws a comparison with film editing, identifying visual works in which ruins serve as a central motif. Her essay does not seek to confine the ruin to a specific historical period or to regard it as a static object; rather, she understands the ruin as a site of continual transformation:

So it is clear that it is possible to emphasize the stories told by ruins and the fact that they express a void, an absence that needs to be narrated: 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.⁶

Despite the considerable interdisciplinary attention they attract, ruins are still predominantly studied through an archaeological lens – a discipline that establishes principles of integrity and historical accuracy. Since this paper focuses on the Mediterranean, it is worth noting that the region contains innumerable archaeological sites from a diversity of civilizations: arenas, theatres, churches, temples, palaces, fortifications and entire cities dating back to medieval times and several centuries BCE. Marta de la Torre and Margaret MacLean, in their research on the finite and fragile archaeological heritage of the Mediterranean, conclude that ‘the region contains the vestiges of the ancient civilizations that shaped our own societies. If these are destroyed – whether by overuse, neglect, or failed intervention – the tangible evidence of the past will be erased for future generations.’⁷ The abundance of ruins across this region calls urgently for institutional preservation and has inspired collective initiatives such as Reuse Italy, a cultural project dedicated to revitalizing Italy’s neglected historical architecture. In recent years, Reuse Italy organized a competition that resulted in the publication of *Atlas of Ruins* (Volume 1), a photobook compiling ruin imagery from various countries. Contributors are now being invited once again to ‘immortalize the world’s architectural ruins’ for Volume 2.⁸ Another European programme, Architecture for Heritage (YAcademy), trains architects and designers to undertake sensitive interventions in historical structures, promoting ‘a close dialogue between the ancient and the modern’.⁹ Among contemporary architects deeply engaged with these themes is Lina Ghotmeh, who believes that architecture should emerge from the layers of history embedded in a place. In her conversation on the *Time Sensitive* podcast, she reflects on the profound

relationship between ruins, poetry and architecture, emphasizing how remnants of the past can inform and inspire present-day design. For Ghotmeh, ruins are fertile grounds for regeneration, while architecture transcends mere construction – it becomes storytelling and poetic expression, particularly in the Mediterranean context.¹⁰

All these ventures aim to position ruins as active elements within a continuum of cultural evolution, shaping future progress not through imposed narratives but through their material presence and the historical sequences they embody. Such practices explore ways to make ruins more accessible, educational and usable, while recognizing their intrinsic atmospheric and cultural value. Most importantly, they acknowledge that ruins are not relics of the past alone, but significant issues of our time.

Dilapidated Destinations

The practice of visiting ruins occupies a well-established place in today's global tourist market. While one might question how safe or accessible these neglected sites are, part of their allure lies precisely in the sense of exploration and adventure they offer. Researcher Renée Silvan notes that 'the ruins are reflections of political struggles, cultural fashions, technological skills, artistic expressions, religious beliefs, and other aspects of human behavior'.¹¹ Yet a simple online search reveals that images of ruins are almost invariably devoid of people, presented in a highly aestheticized manner and stripped of context. The term *ruin porn* – reportedly introduced by blogger James Griffioen in a 2009 interview – critiques photographers who fetishize decaying urban landscapes, particularly in Detroit.¹² Although informal, the phrase is now widely used within the photographic community documenting the deterioration of the built environment. However, glorifying ruins in ways that trivialize or overlook the social, political and economic conditions behind their decay does little to encourage meaningful engagement with cultural heritage or collective memory.

Artistic reflections on ruins are not a novelty and can be equally compelling and diverse, though the implications of such interpretations vary greatly. In 1830, Sir John Soane famously exhibited a drawing portraying the Bank of England as an ancient ruin, suggesting that the building would remain splendid even as a decayed, overgrown structure.¹³ Almost two centuries later, Tate Britain's exhibition '*Ruin Lust*' mapped over a hundred works exploring 'the mournful, thrilling, comic and perverse uses of ruins in art from the seventeenth century to the present day'.¹⁴ Some contemporary ruins – if the phrase can indeed be applied – have been reimagined within creative frameworks to provoke political discourse. Artist Maria Eichhorn's ongoing project *Building as Unowned Property* (2017–) proposes the legal transformation of an abandoned building into a memorial to urban ruination.¹⁵ Similarly, Berlin-based American painter Ryan Mendoza transported an uninhabited house from the United States across the Atlantic to Europe – not as a functioning dwelling, but as a symbolic work of art highlighting the countless decaying homes in Detroit awaiting demolition.¹⁶ There have been numerous semi-subjective studies on ruins, and this essay too stems from personal curiosity – first expressed

through *The Golden Coast*, a project I conceived a decade ago and continue to develop. The exploration centres on a hotel complex built in the late 1960s in a bay between Sutomore and Bar in Montenegro: Hotel Inex, The Golden Coast.¹⁷ This hybrid curatorial project, developed within a framework of intimate ethnography, navigates the tension between publicly accessible content and personal, vernacular collections. At the time of writing, the hotel has once again been sold and is once again under construction, ready to resume its life in a partially refurbished form. As cultural theorist Svetlana Boym observes in her reflections on the off-modern: ‘Both ruins and construction sites provide perfect metaphors for architecture’s potentials.’¹⁸ The first hotel ruin I ever encountered continues – deservedly so – to invite architectural labour, emotional inquiry and artistic as well as academic analysis.

Through repeated visits to this all-too-familiar site, I have noticed that the most visible change between stopovers lies in the flora, which shifts dramatically, while construction work remains slow and inconsistent. During the hotel’s prosperous decades, organized gardening played a central role in shaping its communal spaces. Hospitality infrastructures are designed to foster calm and security, and horticulture contributes to this by animating travel destinations, imbuing them with life and presence. Today, parts of the complex are entirely overtaken by wild growth that, despite years of neglect, still bears traces of its former significance. In a poetic sense, this contradiction speaks of resilience, revealing latent value in what might otherwise be deemed barren. It suggests that even decaying systems can generate moments of meaning – spaces inhabited by the bodily, the allegorical and the irrational. I approach them, therefore, as the fruits of futile flora.

Architecture and poetry both rely on structure and rhythm to be materialized and understood. Walking through an untended landscape and engaging in poetic reflection – whether thinking, writing or reading – constitute temporal experiences. Just as poetic language depends on the ambiguity inherent to its medium, ruins evoke a similar opacity, requiring historical and referential interpretation. Edward Hirsch, in *A Poet’s Glossary*, describes poetry as ‘an inexplicable (though not incomprehensible) event in language’.¹⁹ Building on a related thought, the Yugoslav poet Oskar Davičo wrote that ‘along with spaces of meaning, words also contain gaps, which are other spaces – empty spaces, ready to receive fresh supplementary meanings and, in most cases, at the same time, spaces for unpredictable spontaneity’.²⁰ It is, however, crucial to distinguish between spaces that serve no purpose and those that are simply unused. ‘How to expel functions, rhythms, habits, how to expel necessity?’ asks Georges Perec in *Species of Spaces and Other Pieces*, his anthropological-philosophical meditation on the seemingly banal spaces people inhabit.²¹ Hotel rooms and corridors are slowly transforming into forests, untamed coastal realms that stand in stark contrast to their original purpose. It is precisely within these empty, spontaneous spaces – within this deliberate rejection of functionality – that the poetic interpretation of decay emerges.

Traversing Tourist Trajectories

The romanticization of debris-strewn landscapes has fuelled the rise of ruin tourism across rural and urban areas of the former Yugoslav countries, particularly around their many derelict hospitality venues. These uninhabited structures are increasingly regarded as mythical, unpremeditated, self-regulating and even eco-friendly monuments – rebranded as *hidden gems*. In his study of the semiotics of tourism, Jonathan Culler observes that even ‘an unremarkable piece of ground becomes a tourist attraction when equipped with a plaque’,²² though such attractions are often artificially constructed. A case in point is the sentimentalized image of the former Yugoslavia as a once-flourishing travel destination, now dotted with decaying Mediterranean hotels.

Historian Patrick Hyder Patterson notes that, during the socialist federation, ‘tourism appeared to be one of the few “sure things” that Yugoslavs and their leaders could count on. It figured in contemporary accounts as a reliable, happy feature of the country’s progress.’²³ He asserts that, as ‘one of the most important forms of experiential abundance, tourism was a critical part of the vision of the Good Life that lay at the heart of the Yugoslav Dream, and as such, it may be subject to many of the same misgivings and reservations’.²⁴ In his thesis on Montenegrin modernist hotels, architect and researcher Danilo Bulatović discusses the development of the same tourism sector, with particular emphasis on the expansion of road and catering infrastructure to support travellers:

As the socio-political circumstances in Yugoslavia emphasized the importance of the visitors from both the East and the West, at the beginning of the 1960s, rapid urbanization, with high-capacity hotel complexes and road infrastructure was the key in achieving this goal.²⁵

Historian Igor Duda – whose research focuses on Yugoslav social history and the everyday life of the second half of the twentieth century – similarly detects that ‘in the 1960s tourism became a mass leisure activity, which would be unthinkable without the construction of hotels, tourist resorts and other facilities’.²⁶ In the conclusion of his book, by revisiting emerging architectural and urban practices, Bulatović finds that former Yugoslavia functioned as an ‘aesthetico-political project, which allowed the transition from generic to authentic architectural language to develop’.²⁷ Following the economic reforms in socialist Yugoslavia and the construction of the Adriatic Highway, a rise of hotel and resort development emerged along the coast between the mid-1960s and mid-1970s. Coastal hotel architecture, in particular, had a significant influence on the evolution of architectural forms. It is therefore striking that researchers have begun to seriously recognize and valorise this heritage only in the past decade. One of the earliest projects of this kind was the exhibition ‘Tourism in Socialism and After – Transformation of Hotel Architecture on the Croatian Adriatic Coast’ (2015, MMSU Rijeka). It provided a historical overview of major tourist resorts along the Adriatic coast, highlighting their transformation following the breakup of Yugoslavia and the onset of privatization.²⁸

Riding the wave of renewed interest in architectural heritage, the

acclaimed documentary series *Slumbering Concrete* (*Betonski spavači*, 2016), produced by Croatian National Television (HRTV1), explored modernist architecture across the former Yugoslav region. Narrated by architect Maroje Mrduljaš, one of the series' creators, the early episodes introduce viewers to what the authors call *megastructures* – a term used to describe the striking hotels and tourist complexes featured in the programme. Mrduljaš begins with the words:

Abandoned, forgotten, ruined spaces that are slowly being taken over by nature seem like the remains of an ancient, vanished civilization. Resorts, hotels, motels, this architecture is not older than 40-50 years. It was created during the tourist boom in which more was built on the Adriatic coast than ever before, or ever since in this area. The brutality of the bare spaces and the melancholy of decay today attract more and more urban explorers, architects and artists, as well as curious tourists in search of the remains of not-so-ancient history.²⁹

Some of the ruins of former Yugoslav hospitality facilities have been neglected, while others have been renovated or entirely transformed. Certain sites were never completed, and others deteriorated as a result of social, legal and financial complications. Several were owned by the Yugoslav Army, while others had complex ownership structures, further complicating preservation and investment. During the civil wars of the 1990s, many hotels were repurposed as temporary housing for refugees.

Now victims of prolonged neglect and systematic privatization, these hotels along the former Yugoslav Mediterranean can be regarded both as recent and as archetypal examples of Juhani Pallasmaa's conception of architecture. He argues that 'architecture is essentially an extension of nature into the man-made realm, providing the ground for perception and the horizon of experiencing and understanding the world'.³⁰ Confronting these overgrown structures in their tranquil decay also evokes a sentiment that poet John Keats conceptualized as 'negative capability'. Keats believed that a writer 'capable of being in uncertainties'³¹ is open to doubt and contradiction, thereby expanding the boundaries of human experience. This notion resonates profoundly with the experience of ruins: while built architectural forms are typically regarded as expressions of permanence, ruins reveal that their fate, too, is marked by negative capability – by openness to ambiguity and contradiction.

As Umberto Eco observed: 'With its voracious vitality, history robs architecture of its meaning and endows it with new meaning.'³² The transformation of these sites unfolds gradually yet conveys a clear message: the facilities once designed to serve guests can no longer cater to anyone.

Anthropology of Abandonment

In his book on the ontology of the Mediterranean South (*A Book About South*), writer and journalist Jurica Pavičić explores what he terms *the anthropology of abandonment* in a chapter aptly titled 'Abandoned Croatia'. He argues that 'if there is something that thoroughly defines the area of the Western Balkans then it is precisely the ruins and abandoned buildings'.³³

These include a range of sites: military barracks, petrol stations, railway halts on disused tracks, deserted villages and the remnants of motels, guesthouses and cultural centres. Ruins are defined above all by the accumulation of events that have already passed and concluded. Among them, Pavičić writes, are ‘factories that no longer produce anything, hotels where there are no more guests’.³⁴ Viewed through the lens of traditional spatial hierarchies, derelict hotel structures are dismissed as mere residues, yet they are capable of fostering unconventional interactions and exemplifying the liminal spaces within tourism that once defined them.

Architect and researcher Petros Phokaides, who examines the coastal areas of Greece, discusses beach resorts as both *resources* and *possessions*. In his essay, he reminds us that ‘mass-tourism, with architecture’s complicitness, set in motion the symbolic and material reconfiguration existing dynamic coastal economies and complex ecologies, often with irreversible and unforeseen outcomes’.³⁵ The material fabric of these buildings transforms over time – decomposing and corroding, each in its own irregular way. The same process unfolds along the Adriatic, where the coastline has become highly valuable and exceptionally vulnerable to exploitation, often subjected to activities that bypass legal and environmental regulation. It is important to disclose that when these spaces persist long enough to become inoperative or derelict, they decisively diverge from anthropocentric use and, in doing so, resist commodification.

As researcher Andrew F. Wood observes: ‘The smooth, unstrained continuum of modernity, after all, awaits the puncture of ruins. In the detritus of abandoned places, discarded products, and fetishized peoples, we chart the borders and barriers of a culture marked by rationality, efficiency, confidence, and progress.’³⁶ Dimensionally and philosophically speaking, when ruins take over, human scale ceases to be the measure of things.

Assuming and Accepting Ambivalence

The eagerness to participate in the unfolding spatial experience, felt as we enter a location, may be likened to the anticipation with which we approach a poem. In both cases, this act of entry depends as much on the encountered material conditions as on our memories, knowledge and curiosity. Just as poetry transforms everyday language into peculiar imagery and abstract thought, a built transitional structure becomes a platform for interpreting and understanding aesthetic interplay and social relations. It aligns with the procedural and non-linear nature of lived experience. As Georg Simmel describes, in slightly different terms:

Between the not-yet and the no-longer lies an affirmation of the spirit whose path, it is true, now no longer ascends to its peak but satiated by the peak’s riches, descends to its home. This is, as it were, the counterpart of that ‘fruitful moment’ for which those riches, which the ruin has in retrospect, are still in prospect.³⁷

The language of poetry is a mode of contemplative inquiry: inherently nuanced and opaque, it resists fixed definition. Even poems with a clear narrative arc rarely assert meaning outright; rather, they suggest, inviting

multiple interpretations. This tension between the known and the unknown can be unsettling, evoking a profound sense of ambiguity. It is precisely this state of in-betweenness that makes such explorations compelling. During the first of his renowned Frankfurt lectures, cultural theorist Peter Sloterdijk remarked: ‘Between loss and losing again opens a space, a space in which we refuse what is too real and learn to be the apprentices of the impossible. This space is opened by poetry, which does so by exposing itself to uncertainty.’³⁸ Poetic moments are therefore not to be perceived as quantifiable or tangible entities, but as frameworks for apprehending and articulating the accidental.

Seeing ‘poetry as the essence of everything’, Henri Cartier-Bresson reflected on the encounter with the strangeness or inelegance of a scene that a photographer might deem poetic. ‘No,’ he indicates, ‘poetry includes two elements that are suddenly in conflict – a spark between two elements.’³⁹ The confrontation of dissimilar elements is a defining feature of poetic work – whether as the juxtaposition of ideas and images or, in the case this essay investigates, as the capacity to perceive landscapes as platforms for conflicted transformation. In one of his well-known essays, Joseph Brodsky observed that ‘in the business of writing what one accumulates is not expertise but uncertainties’.⁴⁰ Poetic conflict – what Bresson calls *a spark* – emerges between past and present, precisely in the tension between what has already been realized and the latent potential of what is yet to come.

An overgrown hotel is not a rupture in the scenery, but an encounter, and conceptualizing it as such opens it further to poetic interpretations. As Georges Perec wrote, ‘space is a doubt’,⁴¹ and it is precisely this kind of uncertainty to which we surrender when seeking deeper understanding. Poetry arises in places where we are confronted not with answers, but with suspicions. This allegorical tension is, indeed, the very space that ruins inhabit. In *The Origin of German Tragic Drama*, Walter Benjamin develops a theory of Baroque allegory in which the ruin, as the physical counterpart of allegory, takes a central role. He describes allegory as a form increasingly marginalized, yet one whose critical potential surpasses that of symbolism. Allegory, he writes, exceeds pure aesthetics:

In the ruin, history has physically merged into the setting. And in this guise, history does not assume the form of the process of an eternal life so much as that of irresistible decay. Allegory thereby declares itself to be beyond beauty.⁴²

Although they transcend conventional definitions of poetry, contemporary hybrid documentary films from the former Yugoslav region are often both allegorical and expressive. Their investigative frameworks warrant closer examination of the poetics of place – far beyond their visual allure – which is why I turn to them in this closing reflection. Many such films offer evocative interpretations of specific, often deserted or politically charged, landscapes. As professor of Film Studies Pavle Levi notes, these are *political landscapes*.⁴³ Interpreting the thematic framework of the Senses of Cinema essay series *After Yugoslavia*, film scholar Nikola Radić writes about derelict buildings tended to by an *army of employees* – once again, a conflicting image.

Radić's interest extends beyond cinematic language to the ontology of the filmed objects themselves, particularly their symbolic and poetic potential through vegetation. In a fragment of his text entitled *Potential of the Plants, Power of the People*, he describes imagery of plants and maintenance staff watering or relocating them:

Against the backdrop of deteriorating materials and surfaces, the vegetation in all its greenness and vividness is more than a mere ornament. It represents breathing, living, and the potential for growth. Yet this vegetation does not embody nature reclaiming its rights over man-made structures. The plants in pots paradoxically incarnate its exact opposite, namely a resistance to the decline, whereas the caretakers are the resisters defying oblivion by preserving materiality.⁴⁴

Georg Simmel claimed that the ruin is intelligible from the standpoint of nature – it is 'entirely meaningful, comprehensible, differentiated'. At the same time, he lyrically noted that 'nature has transformed the work of art into material for her own expression, as she had previously served a material for art'.⁴⁵ Although Radić does not explicitly evaluate architectural features, as a perceptive observer he proposes that the material and physical elements of space – its surfaces, textures, colours and odours – shape atmosphere, intensify emotion and convey meaning. They blur the boundaries between individual sensory responses.

Aligned with the idea of indivisible biological perception, Predrag Matvejević, author of a remarkable anthropological glossary of the Mediterranean, contemplated the seamless cohesion intrinsic to its environment. He wrote that it is impossible to define precisely 'at what altitude certain plants stop growing, how exactly their roots withstand the wind, or from which point they do so'.⁴⁶ According to Matvejević, the Mediterranean possesses a distinctive and ultimately indecipherable atmosphere. This complexity likely originates in its temporality – a multifaceted phenomenon shaped by inherited and newly established rhythms. Across this expansive territory, people experience a shared climate, and perhaps it is the gentle seasons that foster a perception of time as slow and cyclical. The region's historical and artistic depth is profound; ruins are but one element in a vast tapestry of toponyms through which the past blends into the present.

Not unexpectedly, native Mediterranean social practices embrace gradualness and an attentiveness to the present moment. We might define this, in Gaston Bachelard's terms, as a 'poetic instant, a stimulated ambivalence – an active, dynamic ambivalence. The poetic instant compels us to value or devalue'.⁴⁷ With this in mind, ruins should be understood not as memorials but as testimonials, and we must remain cautious of interpreting them through a nostalgic lens. Hotel remnants, in particular, ought to be examined within the shifting discourse of tourism and the evolving political context. As such, hospitality structures can be reinterpreted as 'sites of memory',⁴⁸ rather than labelled as third-rate tourist attractions.

Instead of attributing overwrought symbolic meaning to Mediterranean and former Yugoslav ruins, it is more productive to engage with them through urgent frameworks – legal, technical, analytical and cultural. In doing so, we move from passive contemplation to active engagement with the past, fostering both thoughtful preservation and innovative poetic reinterpretation.

In conclusion, as Matvejević boldly insists: ‘It is not about the past or surrender, history or heritage, memory or belonging. The Mediterranean is a destiny as well.’²⁴⁹ And what an enchanting destiny it must be – built upon the resonant poetics of its architectural cadavers.

- 1 A phrase by Jane Hirshfield, as found in her poem ‘My Doubt’ (retrieved on 29 June 2024 from Poets.org: poets.org/poem/my-doubt).
- 2 Marcello Barbanera, ‘Metamorphosis of Ruins and Cultural Identity’, *La Rivista di Engramma Raccolta* 106 (2013), 47.
- 3 Georg Simmel, ‘The Ruin’, *The Hudson Review* 11/3 (1958), 380–381.
- 4 Gernot Böhme and Tina Engels-Schwarzpaul, *Atmospheric Architectures: The Aesthetics of Felt Spaces* (London, 2017), 23.
- 5 John Urry and Jonas Larsen, *The Tourist Gaze* 3.0 (London, 2011), 56.
- 6 Francesca Coppolino, ‘Ruins and New Narrations: Design Strategies for a Cultural Re-appropriation of Spaces in Ruin’, in: *International Conference Arquitectonica Network: Mind, Land and Society*, 31 May, 1–2 June 2017 (Barcelona, 2017), 3.
- 7 Marta de la Torre and Margaret Mac Lean, ‘The Archaeological Heritage in the Mediterranean Region’, in: Marta de la Torre (ed.), *The Conservation of Archaeological Sites in the Mediterranean Region* (Los Angeles, 1997), 5.
- 8 Atlas of Ruins photo contest (retrieved on 25 April 2025 from ReuseItaly.com: reuseitaly.com/competitions/atlas-of-ruins-call-for-photos/).
- 9 YACademy, Education Offer: Architecture for Heritage (retrieved on 10 April 2025 from YACademy.it: yacademy.it/educational-offer/architecture-for-heritage).
- 10 Time Sensitive, Episode 129: *Lina Ghotmeh on Ruin and Regeneration in Architecture* (Interview by Spencer Bailey) (retrieved on 25 April 2025 from TimeSensitive.fm: timesensitive.fm/episode/lina-ghotmeh-on-ruin-and-regeneration-in-architecture/).
- 11 Renée Silvan, ‘The Presentation of Archaeological Sites’, in: De la Torre, *The Conservation of Archaeological Sites*, op. cit. (note 7), 52.
- 12 Diane Pham, ‘Ruin Porn: An Internet Trend That Is Older Than You Think’ (retrieved on 29 March 2025 on ArchDaily.com: archdaily.com/572531/ruin-porn-an-internet-trend-that-is-older-than-you-think#).
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- 14 Exhibition ‘Ruin Lust’, Tate Britain, 4 March – 18 May 2014 (retrieved on 29 September 2024 from Tate.or.uk: tate.org.uk/whats-on/tate-britain/ruin-lust).
- 15 Adela Kim, ‘Proposals of Critique: Maria Eichhorn’s “Building as Unowned Property” (2017–)’ *Burlington Contemporary* 6 (June 2022).
- 16 Alison Hugill, ‘Detroit House: An Interview with Ryan Mendoza’, *Berlin Art Link*, 21 March 2016.
- 17 In the original, in Serbo-Croatian, the name of the hotel, as well as the project, is *Zlatna obala*.
- 18 Svetlana Boym, *Architecture of the Off-Modern* (New York, 2008), 8.
- 19 Edward Hirsch, *A Poet’s Glossary* (Harcourt, 2014), 1117.
- 20 Oskar Davičo, *Poezija, otpori i neotpori* (Beograd, 1969), 207.*
- 21 Georges Perec, *Species of Spaces and Other Pieces* (London, 2008), 43.
- 22 Jonathan Culler, ‘Semiotics of Tourism’, in: Jonathan Culler, *Framing The Sign: Criticism and Its Institutions* (Oklahoma, 1990), 9.
- 23 Patrick Hyder Patterson, ‘Yugoslavia as It Once Was: What Tourism and Leisure Meant for the History of the Socialist Federation’, in: Hannes Grandits and Karin Taylor (eds.), *Yugoslavia’s Sunny Side A History of Tourism in Socialism (1950s–1980s)* (Budapest, 2010), 398.
- 24 Ibid.
- 25 Danilo Bulatović, *Revisiting the Yugoslav Florida: Decoding the Heritage of Leisure Architecture on the Montenegrin Coastline* (University of Westminster, 2022), 21.

- 26 Igor Duda, *Pronađeno blagostanje: Svakodnevni život i potrošačka kultura u Hrvatskoj 1970-ih i 1980-ih* (Zagreb, 2010), 36.*
- 27 Bulatović, *Revisiting the Yugoslav Florida*, op. cit. (note 25), 107.
- 28 Zoran Krušvar, 'Transformacije Hotelske Arhitekture Na Hrvatskoj Obali Jadrana' (retrieved on 21 November 2024, from Moja Rijeka. hr: mojarijeka.hr/u-mmsu-otvorena-izlozba-turizam-u-socijalizmu-i-nakon/).
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- 30 Juhani Pallasmaa, *The Eyes of the Skin* (New York, 2012), 42.
- 31 Aileen Ward, *John Keats: The Making of a Poet* (New York, 1986), 161.
- 32 Umberto Eco, *Faith in Fakes: Travels in Hyperreality* (London, 1998), 298.
- 33 Jurica Pavičić, *Knjiga o Jugu: Pogled na drugi Mediteran* (Beograd, 2022), 23.*
- 34 Ibid., 23.
- 35 Petros Phokaides, 'Delos Symposia and Delos LTD: Making Global Leisurescapes', in: George Papam, David Bergé and Phevos Kallitsis (eds.), *The Beach Machine: Making and Operating the Mediterranean Coastline* (Athens, 2022), 42.
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- 39 Henri Cartier Bresson, *Interviews and Conversations: 1951-1998* (New York, 2017), 58.
- 40 Joseph Brodsky, 'Less Than One', *The New York Review*, 27 September 1979 (retrieved on 20 June 2024 from NYBooks: nybooks.com/articles/1979/09/27/less-than-one/).
- 41 Perec, *Species of Spaces*, op. cit. (note 21), 33
- 42 Walter Benjamin, *The Origin of German Tragic Drama* (New York and London, 1977), 177-178.
- 43 Pavle Levi, *Minijature: O politici filmske slike* (Zagreb, 2021).
- 44 Nikola Radić, 'Dormeurs Pregnant with Potentialities: Contemplating Yugoslav Socialist Architecture in Centar and Home of the Resistance', *After Yugoslavia* 3 (October 2022) (retrieved on 6 November 2024 from SensesOfCinema. com: sensesofcinema.com/2022/after-yugoslavia/dormeurs-pregnant-with-potentialities-contemplating-yugoslav-socialist-architecture-in-centar-and-home-of-the-resistance/).
- 45 Simmel, 'The Ruin', op. cit. (note 3), 381.
- 46 Predrag Matvejević, *Mediteranski brevijar* (Zagreb, 2007), 89.*
- 47 Gaston Bachelard, *Intuition of the Instant* (Illinois, 2013), 59.
- 48 In Nora's understanding of the term, coined as 'Les Lieux de Memoire', see: Pierre Nora, 'Between Memory and History: Les Lieux de Mémoire', *Representations* 26 (1989), 7-24.
- 49 Matvejević, *Mediteranski brevijar*, op. cit. (note 46), 89.*

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