

Faculty of Design, Architecture and Building

War on Architecture:

Scenographic strategies in tracing post-war
home in the former SFR Yugoslavia

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This thesis is submitted in fulfilment of the requirements
of the degree of Doctor of Philosophy of the
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2017

CERTIFICATE OF ORIGINAL AUTHORSHIP

I declare that this thesis is my own work and is the result of my research candidature at University of Technology Sydney.

I certify that to the best of my knowledge the work in this thesis has not previously been submitted for a degree nor has it been submitted as part of requirements for a degree, except for this doctoral degree.

I also certify that this thesis has been written by me.
Any help that I have received in my research work and the preparation of the thesis itself has been acknowledged.
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ABSTRACT

This research investigates domestic spaces in the former Socialist Federal Republic of Yugoslavia following their destruction and abandonment in the wars of the 1990s. It establishes case studies and frameworks for examining sites according to the significance of 'home' - before, during and after acts of violence. The research questions the aims, meanings and consequences of the phenomenon of violence against domestic space, in the light of widespread ethnic, cultural and political violence across the globe.

The study is distinctive in terms of positioning domestic space as a direct casualty and witness of violence. Its scenographic perspective, here applied inversely, frames war-torn domestic interiors as abandoned mise-en-scenes inscribed with layers of spatial narratives, traces of time, and tactile remnants of past violence and trauma.

The study is established on theoretical framing, historical contexts, field trips and an artistic component. Analytical grounds are discovered in phenomenological theories of 'home', scenographic and artistic influences, and the ideas of scholars and artists from social, historical, architectural, spatial and psychological studies.

The artistic component that I refer to throughout the thesis as '*TRAVEL*' is a physical and conceptual investigation of the aftermath of ethnic conflicts, and seeks to represent live actions and direct experiences. *TRAVEL* is an artwork that explores events and phenomena within the critical context of conceptual and performance art, resulting in photographic artefacts presented as a spatial installation and visual essay.

This research casts light on the destruction of domestic space, proposing that acts of violence transform the meaning of 'home' from the core infrastructure of human existence, identity and belonging to a symbolic representation of 'the other'. Strategic acts of violence are framed as modes of cultural and ethnic cleansing, and domestic space as their true medium. War-torn domestic 'homes' represent survivors of history, and, in metamorphosing into uniquely powerful monuments of collectively-lived trauma, hold the capacity to transform our own relationship with the past.

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IMPLICIT MONUMENTS

