

of the recent years is Counter Strike. This game enables the player to experience what a trained counter-terrorist unit agent is experiencing in real space. It is actually a modification (MOD) of a successful game Half Life; the advantage is that in the game Half Life a mass of players could participate, and now this is enhanced by the fact that there is more cooperation available, and there is also a possibility of forming teams.

These MOD games are interesting because of the possibility that every participant can create his/her own space and heroes, and can let them go into cyberspace; these elements can be used by other players also. The most played-through areas are usually creations of amateurs and not of professional designers, as we would expect. Such places are also available in international competitions in computer games.

Maybe the most interesting viewpoint of web games is forming of clans, meaning groups of players, who train together and finally act together against other clans. This phenomenon gives the sense that in cyberspace (contrary to real political, economical, and social tendencies) the processes of reorganization, and regrouping are taking place. Unification of individuals is no longer based on nationality, religion, or social class, but on the basis of common interests. Cyberspace enabled a new step in the development of e-urban life, space and community, which may sound familiar: it is a return to a clan, or a tribal way of life, and social structuring.

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Notes

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 [10] Bridges, A., Charitos, D., 1997.
 [11] Anders, P., 1999, p. 219.

Illustrations

Figure 1: Fox and Fowles architctcts: 4 Times square (Conde Nast), New York; photograph: Andrew Gordon
The façade as electronic interface; with the advertisement screen Motorola enabled SMS messages sent by passers-by to be printed on the façade.

Figure 2: Mistmare (computer game); model of historical Paris in real time, Arxel Tribe 2002 Arxel Tribe

Figure 3: Casanova (computer game); model of Venice (Rialto), Arxel tribe 2000-2001 Arxel Tribe

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Milena Mileva BLAŽIĆ

The city as a motif in Slovene youth literature

1. The city as motif in Slovene youth literature from 1850-1900

Realistic narrative is a type of narrative prose where realistic or experiential narrative elements prevail (literary hero, time, space and events). Fantastic narrative is a type of narrative prose where imaginary or invented narrative elements prevail (literary hero, time, space and events). To pupils in primary schools we differentiate the experiential from the imaginary city by explaining that the experiential or real city can be found on a map, while the imaginary city exists only on an imaginary or invented map. Exceptional examples of imaginary space found in world youth literature are for example A. A. Milne's Winnie the Pooh and The house on Poo's corner (the map is on the inside cover) or J. R. R. Tolkien's Lord of the rings (detailed map).

In the early or first period of Slovene youth literature, ranging from 1850–1900, above all in Levstik's Children's play in rimes (1880, *orig. Otročje igre v pesencah*), the scene of events is tied to rural, village environment, pastures and paths to schools or the church. In Martin Krpan from Vrh (*orig. Martin Krpan z Vrha*), Levstik reflects about the road along which Krpan transported (smuggled) salt and the city of Vienna: »On coming to Vienna, the city was donned in black; people aimlessly shuffled along, like ants whose ant-hill is on fire.« Levstik also mentions Trieste, however he sees the city as the antipode of village, courage and common sense. Because of the nature of work and life in the second half of the nineteenth century, Stritar still keeps the scene of events tied to rural places while events follow life in the rural environment, whereby the child is seen by society as a diminished adult. In the poem titled Ljubljana he does however write »The Lord greets (heals) you, white city!«^[1] and in another he nostalgically mentions Bled.

2. The city as motif in Slovene youth literature from 1900-1950

The city as motif in Slovene youth literature becomes apparent at the beginning of the 20th century. Oton Župančič in his books Bubbles, Easter eggs, Onehundred riddles (*orig. Mehurčki, Pisanice, Sto ugank*) still sticks to the rural, village environment, which is nevertheless idyllic. From Levstik and Stritar we can gather that the child is auxiliary work force, helping in pasture, picking fruit and vegetables, going to church and school, »working and praying«. Župančič brought about a significant shift, the child, although living in a rural environment, begins to play, becomes naughty, has the right to be a child and is given characteristics of childhood, e.g. playfulness, spontaneity, naughtiness etc. Župančič also mentions an imaginary land, which is based on the vernacular lore, as a land of plenty where life is good, i.e. India Coromandia.

We can observe an interesting motif-thematic shift in the book by Milčinski, Birds without nests (*orig. Ptički brez gnezda*, 1917). The introduction to the motif is the gradual

migration of families from rural and suburban to urban environments coupled with all the pertaining thematic changes in the field of youth literature. With Milčinski realistic youth narrative begins to focus on social problems and issues and continues during times of social realism with France Bevk: (Little Luka and his bird (starling), *Shepherds* (1931), *Pestrna* (1935) and *The little thief* (1951) (orig. *Luka in njegov škorec, Pastirci, Pestrna, and Tatič*), Tone Seliškar (The brotherhood of the blue seagull (1936, orig. *Bratovščina Sijnjega galeba*) and Prežihov Voranc (Solzice, 1949 (orig. *Teardrops*). An interesting image of city in which a child gets lost is presented by Bevk in the story *Luka and his bird (starling)* (1931). The motif of a coastal city is also interesting when shown by Seliškar in *The brotherhood of the blue seagull* (1936). Both the mentioned stories were written during the time of so called social realism, i.e. between the two world wars and the motif of city as shown in the *Brotherhood ...* is also the space of adventures of a group of young people.

With Kosovel the understanding of child is idealised, the child lives in idyllic timelessness and cares about a »sunflower« so that »it wouldn't break«. Although in Kosovel's poetry for the adult reader the motif of city is emphasised, expressionistic, he didn't use it in poetry for children.

The motif of city in imaginary, fantastic narrative, which is distinguished from story telling and vernacular, author's or modern stories, entered Slovene youth literature much later. Even in imaginary narrative the motif of city was primarily given to villages, rural environments, suburbs and later also the city. The first fantastic narrative, positioned in the time of social realism, when time, space and the rural environment are fantasised, are stories by Josip Ribičič (*Little mouse* (1931, orig. *Miškolin*) and *Nana, the little monkey* (1937, orig. *Nana, mala opica*), where personified animals are the stars. In *Miškolin* the scene of events are the village, rural environment, school, while in *Nana, mala opica*, the scene extends to the city and circus.

3. The city as motif in Slovenian youth literature from 1950-1990

After the Second World War realistic narrative blossomed, because of the post-war time but also indirectly shifts in the social arena, industrialisation, when families migrated from the countryside to urban environments, especially after 1950 and again after 1960. Popular realistic narratives with urban themes are the pre-war *Brotherhood of the blue gull*, by Seliškar (1936) and *The secret society PGC*, by Ingolič (1958). Ingolič however focuses on the problems of youngsters growing up in urban environments, who are troubled by maturing, family conflicts, school (*Gimnazijka*, 1958). Growing up as a theme of youth realistic narrative, which was never expressed in rural environments, appears in stories by I. Zorman (*At seventeen, Dew Bay* (orig. *V sedemnajstem*, 1972, *Rosni zaliv*, 1975) and B. Jurca (*When strawberries ripen* (orig. *Ko zorijo jagode*, 1974).

The city as a motif became a constant in Slovenian youth literature when it was introduced by a new generation of writers that were mostly brought up in suburbs and cities, e.g. Polonca Kovač (*There are never too many Andrews* (1977, orig. *Andrejev ni nikoli preveč*, Ursulas are perfect (1980, orig. *Urške so brez napak*), Špelce, 1983), and abo-

ve all Slavko Pregl with his typical image of a child or »rascal« as he called them. Groups of children of the same age play in front of their apartment blocks, their city; they are typical urban children (*A manual for vagrancy* (1977, orig. *Priročnik za klatenje*, *Genius in short pants* (1978, orig. *Geniji v kratkih hlačah*), *The battle notes of a city rascal* (1982, orig. *Bojni zapiski mestnega mulca*). The collective hero and outstanding individual are typical for realistic narratives and urban environments, with the time and scene of events being the present and the city. Events that are narrated or described are tied to urbanity (park, school, shop, road lights, trams, Tivoli, the Ljubljana castle, Tromostovje, garages etc.). Use of »slang« as a specific form of language is typical for these children or »rascals«.

Special attention should be given to the collection of poems by Niko Grafenauer (*Old Ljubljana* (1983, orig. *Stara Ljubljana*), illustrated by Kamila Volčanšek), which is based on a real representation of medieval Ljubljana, written by Janez Lombergar and poetic interpretation by Niko Grafenauer. The collection is an example of harmony between realistically, poetically and artistically presented motifs of medieval Ljubljana for young readers. It is simultaneously an example of an interesting method for bringing history closer to young readers.

The city as motif is also present in modern stories, short stories, extended short stories and fantastic narratives. The benchmark in this genre is the short modern story by Ela Peroci (*My umbrella can be a balloon* (orig. *Moj dežnik je lahko balon*), *The slipper cat* (orig. *Muca copatarica*). The city as motif becomes obvious and imaginative after 1950 with Vitomil Zupan (*Travelling to a thousand cities* (1956, orig. *Potovanje v tisočera mesta*), Vid Pečjak (*Drejček and the three little Martians* (1961, orig. *Drejček in trije Marsovčki*), Kristina Brenk (*The girl Delphina and the curly tailed fox* (1972, orig. *Deklica Delfina in lisica Zvitorepka*) and Kajetan Kovič (*My pal Piki Jacob* (1974, orig. *Moj prijatelj Piki Jakob*)), Muri the cat, *Cat city, Cat fair* (orig. *Maček Muri, Mačje mesto, Mačji sejem*). An interesting modernistic image of city can be found in the collection of short modern stories written by Lojze Kovačič, with an imaginative title (*Stories from Ric-Rac town* (1962, orig. *Zgodbe iz mesta Rič-Rač*). An interesting image is also presented as an illustrated book, *Little man between chimneys* (1974, orig. *Možiček med dimniki*), the artistic work being done by Milan Bizovičar (1974), where two images are presented. The first is a nostalgic understanding of old cities in which an imaginary figure »The little man« lives and helps people, while the second is an image of a new noisy city, in which the little man doesn't feel very comfortable. The literary part is the author's reminiscence about Basel, his birthplace. The scene of Kovačič's short modern stories is often the old part of the city or old Ljubljana, even in his other literary works for adult readers. Compared to prose or poetry, dramatic literature is not very common in youth literature. Nevertheless it does appear in the text by Leopold Suhadolčan: *Up-side-down things in the city of Petpedi* (1967. orig. *Narobe stvari v mestu Petpedi*).

Svetlana Makarovič introduced novelties to fantastic prose (*Kosovirs on a flying spoon* (1974), *What's up, kosovirs?* (1975), orig. *Kosovirja na leteči žlici, Kam pa kam, kosovirja?*), who simultaneously innovatively developed a form of modern story with the main character being an animal. In most of her texts the actors are personified (characterised) or antropomorphosised (with human functions) animals,

even villages, suburbs and cities as motifs are often used, predominantly expressed by their population's characteristics, e.g. The Mo-Mouse's bakery, Sapramiška, Oka the owl (*orig. Pekarna Mišmaš, Sapramiška, Sovica Oka*). The city as motif from this new perspective is very clear in her short modern story The tramp and the night lamp (*orig. Potepuh in nočna lučka*) or since 1990 in her newer stories—Shcheper and Mba (*orig. Ščeper in Mba*). Other authors writing in this genre are: Jože Snoj (Automotive ants (1975, *orig. Avtomoto mravlje*)), Polonca Kovač (Jack and uncle fridge (1976, *orig. Jakec in stric hladilnik*, Five puppies search for the right one (1982, *orig. Pet kužkov išče pravega*), Puffy the dog's troubles and messages (1986, *orig. Težave in sporočila psička Pafija*). An interesting viewpoint from this so called fantastic world into the real world can be read in the short modern story by Frane Milčinski Ježek, Sleepy little star (1949, *orig. Zvezdica Zaspanka*) with an unearthly view of our planet, where the beginning is positioned on a fantastic level (the sky), while the central scene is on Earth, in a city, where Zvezdica Zaspanka is sent as punishment for »being late to work«. The story surely has a dual message – for both the young and adult reader.

4. The city as motif in Slovenian youth literature after 1990

In contemporary times, a significant shift can be observed after 1990, writing on cities as motif narrows down to urban parts of cities, e.g. Dim Zupan (The Trnovo mob, 1992; Flying cats, 1997 (*orig. Trnovska mafija, Leteči mački*)), Janja Vidmar (Heroes from the fifth grade, 1995; Fatty, 1999; Scoundrel, 2001 (*orig. Junaki petega razreda, Debeluška, Baraba*)), Bogdan Novak (Nina's two poets, 1995; the collection Loyal friends, after 1995 (*orig. Ninina pesnika dva, Zvesti prijatelji* 1995)), Leopold Suhodolčan with his serialised adventures in urban cities or parts of cities – sports grounds (To be a basketball player! (1994), To be a cyclist! (1997) (*orig. Košarkar naj bo!, Kolesar naj bo!*)). During the nineties motifs such as urbanity, alienation, difference, issues and themes with individual literary heroes, begin to prevail. The collective hero from the seventies and eighties disappears. Urbanity and effects of urbanity, such as: alienation and contemporary problems (separation, alcohol, drugs, sexuality, crime, refugees, death etc.) become the central topic.

Individual symbolism of fantastic places and cities are in the works by Niko Grafenauer (Little one, 1987; Mahajana, 1990 (*orig. Majhnica, Mahajana*)), Bina Štampe Žmavc (Where did snow disappear, 1983; King Mina's watches, 1999; Softpawed cat, 1998 (*orig. Kam je izginil sneg, Ure kralja Mina, Muc Mehkošapek*). In the awarded picture book Softpawed cat, in which the author recommends »to spend one cat of time«, indirect consequences of urbanity, such as: alienation, overemployment, transition, fast tempo of life, changing values and lifestyles, can be discerned. Unsensical elements and thematics of up-side-down world or cities were wittily continued by Milan Dekleva (Totally crazy day, 1992; Bučka on Broadway, 1993 and Onwards to the past, 1997 (*orig. Totalka odštekan dan, Bučka na Broadwayu and Naprej v preteklost*). He uses the motifs of urban city, foreign cities and time machines to take the reader to the past or future. Realistic issues of urban children, e.g. separation of parents, are a motif – theme in realistic narrative, but also in fantastic narratives by Polonca Kovač (Kaya and her family, 1999 (*orig. Kaja in njena družina*)).

We have to mention that the city as motif doesn't figure only in prose but also poetry, i.e. Niko Grafenauer (Pedenjped: Pedenjcity, Pedenjempire, Skyscrapers sit down (1978, *orig. Pedenjped: Pedenjmesto, Pedenjcarstvo, Nebotičniki, sedite*), Tone Pavček (Beautiful city Notown, 1979 (*orig. Čudovito mesto Nigagrad*)), Kajetan Kovič (Muri the cat, 1975; Cat fair, 1991 (*orig. Maček Muri, Mačji sejem*)). The commercially most successful short modern story in picture book form is Muri the cat, also available as an interactive picture book on CD-ROM. All events take place in Cat city, at the cat fair, the cat races etc. It is typically human but all the literary figures are anthropomorphic animals. The city as motif was also emphasised by illustrator Jelka Reichman on the interactive CD-ROM Maša Kozjek, where we can recognise motifs from the city of Ljubljana (Nebotičnik [2], Town hall etc.).

After 1990 the influence of contemporary development ideas in global youth literature and interdisciplinary fields, i.e. ecology, presented in modern stories, picture books, as well as in realistic narrative, becomes stronger. The scene is transferred to the individual's person, whereby the hero has to overcome internal tensions, boredom, problems, illness, loneliness etc., when socially vulnerable.

Even on the level of language, authors of youth literature usually use the term »city« in the literal sense (beautiful Ljubljana, business district etc.) and with expressive significance (the whole city is buzzing about ...; eternal city (place); in the last round I managed to advance to first place; recognise the place, which somebody should assume; the lad has his mind in the right place; to know how to put something in its place etc.).^[3]

5. Conclusion

The motif of city in Slovenian youth literature became a constant after 1950, when social changes and migration from the countryside to cities accelerated the development of realistic narrative and inherent thematic issues. In the 70s and 80s an obvious shift can also be seen in the field of motifs, themes, when most Slovenian families were already living in cities. Urbanity and pertaining effects, above all side effects, in the sense of development of issue oriented youth literature, have been emphasised since 1990. However the city, as a motif or thematic constant isn't present only in the realistic narrative but also fantastic narrative prose, where authors imaginatively invent new cities and countries for their literary heroes, eg. India Coromandia, Ciciban lives in Cicibania (O. Župančič), the city Ric-Rac (L. Kovačič), Čenčač lives in Čenčarija (T. Pavček, *orig. čenča = tattle*), Nigagrad (T. Pavček), Pedenjped in Pedenjempire (N. Grafenauer), Kosovirs in Kosoviria (S. Makarovič). Although the motif of city isn't always explicitly mentioned, it is implicitly present, for example in the short two-liner by Andrey Rozman Roza: »Vojaki in vošibki / korenjakajo.«^[4]

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Notes

[1] Ljubljana is the capital city of Slovenia

[2] Nebotičnik is a landmark of Ljubljana. Designed by architect Vladimir Šubic and built in 1933 it was once the tallest residential building in the Balkans.

[3] In Slovenian the word mesto, is a synonym for place and city.

[4] Wordplay, cannot be translated into English, i.e. »Vojaki in vošibki / korenjakajo.«: vo-jak = soldier; jak = strong; šibki = weak; kor(en)jakajo: korakajo = marching, korenjak = tough guy, korenjakajo: derived noun meaning what a tough guy probably does – *toughguying along*.

For sources and literature turn to page 34.

Illustrations:

Figure 1: Kovačič, Lojze (1962) *Stories from Ric-Rac town*, Mladinska Knjiga, Ljubljana [illustrated by: Milan Bizovičar].

Figure 2: Peroci, Ela (1964) *Little house from toys*, Mladinska knjiga, Ljubljana [illustrated by Lidija Osterc].

Figure 3: Ribičič, Josip (1969) *Little mouse*, Mladinska knjiga, Ljubljana [illustrated by Jelka Reichman].

Figure 4: Kovačič, Lojze (1974) *Little man between chimneys*, Mladinska knjiga, Ljubljana [illustrated by Milan Bizovičar].

Figure 5: Grafenauer, Niko (1980) *Skyscrapers, sit down*, Mladinska knjiga, Ljubljana [illustrated by Matjaž Schmidt].

Figure 6: Župančič, Oton (1980) *Ciciban, ciciban, good afternoon*, Mladinska knjiga, Ljubljana [illustrated by Marlenka Stupica].

Figure 7: Zupan, Vitomil (1998) *Little coat for Barbara*, Prešernova družba, Ljubljana [illustrated by Marija Jucija Stupica].

Figure 8: Makarovič, Svetlana (1999) *Mo-Mouse's bakery*, Mladinska knjiga, Ljubljana [illustrated by Gorazd Vahen].

Figure 9: Bevk, France (2000) *Little Luka and his bird (starling)*. Pestrna. *Little thief*, Mladinska knjiga, Ljubljana [illustrated by Ančka Gošnik Godec].

Tadeja ZUPANČIČ STROJAN
Matevž JUVANČIČ

The visual language of spatial presentations – a barrier, or a crossroad?

Enhancing the efficiency of communicating spatial ideas to expert and lay publics

1. Introduction

Relationships between actors in the process of spatial planning have changed dramatically in the last decades. During face-offs of different publics in the process of planning there is interference in communication (on different levels), discrepancies and differences in understanding, and explanations of visual messages. This problem is most obvious in contacts between the general and the expert public – expert public being the one, which is professionally active in

spatial planning, and is well versed in the use of visual language. Expert public can be further divided into the public, which is actively using visual communication – it has mastered its use, its writing and its explaining (architects, landscape architects, designers, urban scientists, etc...), and the public, which is limited to passive use of communication, in the sense of explaining it, but not writing it (sociologists, ecological psychologists).

The public is not uniform it is a loosely connected form, whose members we all are, but the level of our information exchange is very low. Formation of uniform views is, in comparison with the expert public, difficult, and articulation of these views is much harder. This problem is even more evident in architecture, urban design, and in discussions about spatial forms, and spatial connections, where one side is (relatively) commanding in visual articulation, and the other barely formulates adequate answers on the verbal level, let alone on the visual level. Because the expert public is used to its own visual language it is often unaware of its peculiarities, and of the knowledge needed to understand visual messages, and presentations.

The general publics lack of knowledge, and lack of understanding of visual communication often leads to conflicts, which do not arise from different interests, but mainly from differences regarding the expected and actual understanding of what was seen, and presented.

It happens that the expert public warns of the consequences in a language the general public does not understand, and the general public articulates its dissatisfaction, even though it can't articulate the reasons for it. The first one is directing the vision into ideal images, and the second one acts in accordance to general experience, fashion trends, and most of all follows the most tangible economic results. This way both sides get the feeling that they are »talking« around each other in a foreign language. When all sides are communicating it is important that they have a common knowledge of the basis of the »language«, which is, in the case of urban design and in architecture, explicitly visually oriented. Bringing both »languages« closer, and attempting to unite them in the cross-section of the knowledge stockpile is very demanding, sometimes even a self-confronting mission of all the actors in the process of spatial planning. Similar, only less evident contradictions are present in communication between different fields of experts, which are involved with spatial planning and spatial design – between those that are using visual language actively and those using it passively.

2. Starting points: visual communication and presentation

In the process of visual communication there is an exchange of messages, which are built up by presentations. In short we can define them as »(...) any system of symbols that means something to us (has a meaning for us). It presents and symbolizes something in the absence of that something [1]«. We have debates about architecture or about cultural space, we explain it, and we recognize it almost exclusively with the help of presentations (theoreticians connect architecture – as a recognized field of expertise – with the development of perspective [2]. That is why these perspectives are often regarded the same as architecture