

- [11] Lawrence, Don, Lodewijk, Martin (1997) Storm: The living planet, Heavy Metal, Vol. XXI, No. 6.
- [12] Segrelles, Vicente (1983) The mercenary – The cult of the sacred fire & the formula, NBM, New York.
- [13] Magnus, Bunker (1973) Alan Ford, Super strip, Vjesnik, Zagreb.
- [14] Kociper, Marko, Mödendorfer, Vinko (2001) Slovenska savna, Strip-core, Ljubljana.
- [15] Marini, Smolderen (1997) Gypsy: Siberian Fire, Heavy Metal, Vol. XXI, No. 5.
- [16] Horjak, Ciril (2003) Ride, Forum, Ljubljana. In Slovenian the word *Ride* translates as winding road.
- [17] Ljubljana is the capital of Slovenia; Ravne na Koroškem is a small industrial town, known for its formerly bustling steel works and armaments industry, now undergoing restructuring with all inherent social problems. The distance between them is about 150 km.
- [18] Giardino, Vittorio (1994) A Jew in communist Prague, 1. episode: Loss of innocence, NBM, New York.
- [19] Schuiten Francois, Peeters, Benoit (1990) Fever in Urbanicand, NBM, Jackson Heights, New York.

For sources and literature turn to page 21.

**Illustrations:**

**Figure 1:** The cover of the famous collection of comics *Magna Purga*, drawn by Kostja Gatnik, from 1977 (reprint 1997). The words in the foreword written by Igor Vidmar: »today and never again«, almost came true.

**Figure 2:** Cover of the compendium *Strip Strup* by the CAC group, published in 1984.

**Figure 3:** »The town that didn't exist« (utopian city) during construction and the abandoned city. (source: Bilal, Enki; Christin, Pierre (1989) *The town that didn't exist*, Catalan communications, New York, p. 45 (table 43 and cover).

**Figure 4:** Teddy bear – post-apocalyptic World. The first image shows the Scottish Highlands, now a totally urbanised and degraded environment, the second shows the »mega-ship«, home of refugees from the »civilised« and controlled world. (Source: Gess (1997) *Teddy Bear: Jumbo warrior*, Heavy Metal, Vol. XXI, No. 2, pp. 14 and 104).

**Figure 5:** Storm – the city travelling across a sea of magma. The novel was drawn thirty years after the first presentation of the Archigram group's project *Mobile city* from the sixties of the last century. Parallels with the project are of course possible. »Large« architectural and urbanistic ideas are therefore still quite lively, despite the politically declared sustainable orientation of urban development.

(Source: Lawrence, Don, Lodewijk, Martin (1997) *Storm: The living planet*, Heavy Metal, Vol. XXI, No. 6, p. 33 (table 10)).

**Figure 6:** Gypsy – large infrastructure is extremely vulnerable, especially in radically stratified social environments.

(Source: Marini, Smolderen (1997) *Gypsy: Siberian Fire*, Heavy Metal, Vol. XXI, No. 5., p. 120)

**Figure 7:** Schuiten's representation of the divided city and the freely growing structure

(Source: Schuiten Francois, Peeters, Benoit (1990) *Fever in Urbanicand*, NBM, Jackson Heights, New York, p. 86)

Laurant-Paul ROBERT  
Vesna PETREŠIN ROBERT

## New media of urbanity

### 1. Digital utopias

The concept of a utopian city, which by definition exists in a place that doesn't exist, represents an important influence on the development of web-communities, virtual cities, and hybrid e-consuming cities. At present times when we are witnessing a decay of democratic values and of national state formations it is quite possible that it is the historical memory of the dangers of literal understanding and blind convictions to different utopias, which helped to a more sceptical relation to a global economy and to the World Web.

Utopian cities are not global, they are rather small and legible (for instance the ideal city of Palmanova), they don't greatly challenge the social and moral codes, and they don't challenge the possibility of existing in anonymity. Ideas about bigger utopian cities were developed after the industrial revolution, especially garden cities, which, as a linkage of smaller more controlled units defied the growing agglomeration and mass culture. Marshall McLuhan's utopian vision of a society based on electro-communications from the sixties also spoke about a totally connected world like The Global Village.

Cyberspace or better yet virtual environments appeared during the decline of modernistic ideals about the development and fulfilment possibilities of an individual in the framework of society. The beginnings of cyber-architecture and neo-futurism obviously came from the ideas of futurism and avant-garde: »We have lost our taste for the monumental, the heavy, the static, and we have enriched our sensibility with a taste for the light, the practical, the ephemeral and the swift... We-who are materially and spiritually artificial – must find... inspiration in the elements of the utterly new mechanical world we have created, and of which architecture must be the most beautiful expression.« (Sant'Elia, A. In: Apollonio, U. (ed.), 1973)<sup>[1]</sup>

The non-organic world of the future, which was charted in the manifests of the Futurists, in many ways resembles fictitious cyberspaces; as Florian Roetzer <sup>[2]</sup> emphasized the only places of difference inside virtual worlds are the spaces of wars and disasters.

In the world of science fiction the computer and cyberspace are frequent synonyms for man's thinking cyberspace as an electronic utopia offers dangers and pleasures. The fact that digital technologies change us along with the changes they bring upon our environment has been pointed out quite often in electronic pop-culture.

### 2. Virtual city

Where are the beginnings of the virtual city? In the western culture the idea of a surreal city comes as a heritage of the Christian mythology, and as a consequence of modern problems of living in the urban environment.

The Digital Imperative states that: »It is now possible to predict the development of many fully navigable virtual versions of real cities. (...) What will happen to the city if we begin to spend more time on line than in the streets? The virtual can replace or bypass the city altogether, but cannot eliminate it. As cities duplicate themselves in virtuality, their physical presence will become the object of much caring attention.«<sup>[3]</sup>

As Margaret Wertheim <sup>[4]</sup> claims, technology has been present in the Christian world for a long time as a force that can enable the arrival of the New Jerusalem. Parallels with the concept of utopian city are obvious. David Noble <sup>[5]</sup> thinks along the same lines when he describes the intertwining of technical skills and of the fin-de-siecle spirit. In the 12<sup>th</sup> century technology becomes also eschatology, a tool for coming closer to the promised time of fulfilment, and the second arrival. Is it not this fulfilment, this experience of perfection, exactly what the cyber-gurus of today are promising? As a biblical New Jerusalem cyberspace is also declared to be a space of freedom and equality, which is of a speculative nature, an unknown spatial condition, for which we are all still waiting for... In cyberspace the user does not have a material body, but also as a citizen of New Jerusalem the user will never be alone: the community has an important meaning in the Christian eschatology, as it does in cyber-culture.

Entrance through the digital doors marked with .com, .net, .edu, .si, .biz, etc., etc, presents more than just a new means of communication; it marks a transition into a new world and into a cultural revolution. Cyberspace is a place for an individual's soul, and at the same time a collective place for communication, and for getting together. Despite a seeming alienation, and spiritual loneliness a network of computers across the world guarantees forms of socializing that cause a surprising level of personal closeness. »Virtual reality, artificial reality, data space or cyberspace, are all desires whose main symptom can be understood as a lack of community«<sup>[6]</sup>.

A city that is reflected in literary works, flavoured with an influence of popular digital culture, is not a connected area anymore but a conglomerate of coincidental, well protected enclaves: the decline of cities causes fear also in the physical world of today, which enables the blooming of control systems; which is causing greater alienation between different social layers, ethnical, generational, and class gaps are bigger, and becoming more and more aggressive. Life in the city is becoming too dangerous, and that is why more and more people are excited to visit the virtual worlds. Digitalisation of once famous urban activities has become a general phenomena: virtual malls and shops surrounded with firewalls in virtual cities (Virtual Polis), virtual offices that exist in cyberspace, and therefore defy the conditions of the real-estate market.

Neal Stephenson's novel Snow Crash is very interesting. His virtual city Metaverse is founded on the theoretical work of urban planners such as Saskia Sassen, Mike Davis, and Manuel Castells <sup>[7]</sup>; beside a virtual city there is also a limited community of a million dwellers. Social problems are visible even in the virtual world, and only those who master programming can move freely through parallel worlds, buy real estate, and choose avatars according to their desires. Those visitors who are logging on through public terminals reach the main streets of Metaverse through different bar-

riers; the poor dwellers have cheap, black and white avatars with low resolution.

Florian Roetzer <sup>[8]</sup> states that in Alphaworlds domains there are virtual cities with stable architecture, good public information system and weather forecast, rules of behaviour (no virtual vandalism, no canine excrements). Sherwood Towne is an open-to-all virtual city with 75.000 dwellers – immigrants, and with a couple 100 buildings that are made in 3D, and can therefore be visited. It is possible to chat with other users with an avatar or without it. These »Alpha worlds« are more than just graphical MUDs, because they offer a new way of connecting: they create a sense of space, a sense of continuity beyond the screen between the visitors and the users. This web synergy of couple thousands of users is creating a new form of public space.

### 3. The city as a grid

Millions of grids on the world web supply millions of users with connections and data every day, and they constitute a hybrid network. Cities as well as networks enable everyday contacts and communications, even though the cities are more complex due to their materiality, and along with that physical locations also give the users quality touch, audio, visual, and other sensual information about the environment. The interlace of electronical and physical, of social activities and creativity is visible in many aspects of life in the city, we can see it for instance in urban networks such as markets, places for events, and architectural concatenations. In the hybrid city environment form is more and more a result of feedback information: as in nature complex urban behaviour unveils according to the model of self-organization and adaptation to global changes on the local level.

Let's take an example of the market and commerce as a key factor for the historical arising of cities: the market was traditionally closely connected to a physical place, like a town market for instance, but after the e-revolution a geographical unity of activities and space is not essential anymore – even dispersed markets are connecting in e-networks. Such a widespread mechanism of distribution can include people and machines, even though it does not have a stable physical identity. The Virtual New York Stock Exchange is an example of an information model of big proportions and real time, and it shows the flow and trends of data used by the management of NYSE. Virtual environment enables the users to keep track with the events, it allows them to recognize correlations dependant on daily market activity, and it also offers presentations in an interactive, multi-dimensional environment.

The intertwining of cyberspace and of a physical space of an event can be shown also with the events of September 11<sup>th</sup>. Details of the collision of the planes with the WTC towers were recorded by thousands of cameras and shown on all TV stations, and on the World Web. Just on the basis of the pictures on the screen it was difficult to determine which of the towers was actually shown; the citizens of Manhattan saw the smoke from the scene both on their TV-screens and on their windows, while the same scene was replayed on countless screens in display windows of electronic shops; the same method for multiplying icons of pop-culture was already used by the master of pop-art Andy Warhol. The event was recorded on e-mail and video, and

was sent into the cyberspace of the World Web. Even though these events did not coincide in time and space, they enabled the city to multiply itself in an e-generated environment. Such a multiplication of product is a characteristic of an information-consumption society, and of its production and marketing.

#### 4. Colonising cyberspace

The idea of a virtual world described by more than three dimensions meant a break from understanding of space according to Newton tradition, but this is not the first such turn-around in the history of spatial presentation. Brunelleschi and other renaissance masters who introduced the linear perspective in the 15<sup>th</sup> century, dramatically changed the medieval tradition of spatial representation. The unmoving spectator, who is in the centre of perspective representation lost this status in the early 20<sup>th</sup> century with analytical cubism, with which Picasso and Braque succeeded to simultaneously include more aspects of a presented object in one representation. Multi-dimensionality of cubism was founded on relativity developed by Einstein and Bohr; this quality has been perfected by the presentation techniques in the virtual environments of today.

Cyberspace actually presents an area of new possibilities for modelling, presenting and communicating. Along with that it also presents the not yet totally explored and understood parallel space, a new territory, which needs to be conquered. It is interesting that the idea of cyberspace as a new conquering challenge appeared in the USA immediately after the end of the cold war (and with the end of programs such as Star Wars) – the slogan »Go West« could easily be replaced by the slogan »Go cyberspace«. Hackers, conquerors of new territories are initially outlaws but they get swallowed by the economical system very fast, and are used as a new source for gaining fortunes; despite the principled universality the cyberspace is quickly becoming the property of few – mainly Americans.

The effort for the conquest of cyberspace is also visible in the web manifest »Cyberspace and the American Dream: A Magna Carta for the Knowledge Age«<sup>[9]</sup>, compiled in 1994 by American conservatives from the Newt Gingrich circle, and which was sponsored by the Progress and Freedom Foundation: this compilation of demands proves that the colonization of cyberspace does not include geographical demands, but it tries to ascertain the security and domination of the USA, as if cyberspace was a physical territory. As every real utopia cyberspace promises solution of all problems with the entrance into the world of technology, and at the same time it means almost a continuation of the American dream, a dream in which the freedom of an individual is more important than anything else, if this individual proves to be successful. The irony is that the supporters of cyberspace see free access to the Web, and freedom of expression as two of the basic conditions of democracy, and at the same time it seems that such demands and conditions are impossible to guarantee in the physical urban space of today.

The success of cyberspace as a new utopia is not only a result of technological innovations and promises of profit; it is mainly a reflection of the reality of living in cities, of the decline of public space, of growing sub-urbanization, and of setting up city as a twin.

#### 5. Network societies

Cities on the web are reaffirming their status again – with their presence on the World Web and with the projection of their appearance as a metaphor (De Digitale Stad, Telepolis, Virtual Polis, Internationale Stadt Berlin...). The city as a metaphor and web highways enable fast transfers of technology to a mass of users, and at the same time they enable them access to a complex cyberspace. Metaphors function despite the fact that in cyberspace neither transport, nor space exists.

If cyberspace functions as a metaphor, as a meta-space, what are than the visual characteristics of the appearance of the city in it?

The city on the World Web exists as a realistic presentation (mostly in touristic intentions), or it becomes only a metaphor for a structure in cyberspace. At the moment the Web is being designed by the media, and by their metaphors despite the fact, that it is opening to new markets, telecommunications and television providers, the new forms of communication can probably be easier explained with the known analogue terminology. Professor Alan Bridges<sup>[10]</sup> transferred the work of Kevin Lynch »The Image of a City« with the suggested terminology for the description of the mental appearance of a city (track, domain, dominant, border-marker) to spatial design in virtual environments.

The city is mainly an embodiment of closeness and intensity of human interaction. Our developed sense of community always finds different ways for translating the tradition of socializing into an e-generated space. Virtual environment does not provide stability and a feeling of closeness, as we know them from traditional communities, but the experience from the real environment can be transferred to the Web.

The City as a typical human community includes a great number of people, and their physical and intellectual activities, thus enlarging the possibilities for meetings and exchange of information. Today a lot of activities happen on the Web, so the correlation of an activity with the physical space of a city is not a precondition for the existence of a community anymore. But despite this, web communities are dependant from creating a feeling of space. The World Web exists in a cyberspace, the users create their »homepages« on the web, commerce takes place »on the network«, and activities take place in »virtual cities«, and at »virtual universities« also. The language of the Web includes phrases, describing the spaciousness of the new community, location, quality of the place: with these spatial and dwelling metaphors we help to populate e-generated environments and work in them, have fun, do business and communicate.

##### 5.1 What are the visual characteristics of network societies?

The so-called MUD (Multi-User Domains) domains on the Web were originally intended for computer role-playing games, like Dungeons and Dragons, and they developed into completed web environments, which service communities and professional organizations. Even though MUD have spatial qualities only a few of them have graphic presentations; most of them are based on text, the use of which is dictated by the software; the user must rely on the description of space and movement, with which he/she creates the appearance of the domain.

Peter Anders [11] gives few examples of MUD: out of hundreds of cases on the web there are MOO (MUDs Object Oriented), MUSH (multi-User Shared Hallucinations), MUSE (Multi-User Simulated Environments) etc. Their ephemerality is consistent for dynamic spaces, which react to social and subjective characteristics. It is interesting that the environments, which are based on text are more or less logically structured; their architecture depends on the individual user, while the graphic MUD domains lose this depth by the literal use of architectural environment without leaving a place for metaphors.

The number of spaces and objects programmed by the dwellers determines the size of MUD, and of course the number of rooms is much greater than the number of users, which log on simultaneously into the domain. The movement goes on through teleportation and not through sequences of labyrinth rooms, and the activities are concentrated mostly at the entrance. Private chambers are not spatially connected with the main structure of the MUD, which causes separation of the entrance and private rooms; design still leaves some things to be desired, for example in real cities there is not just one entrance. The periphery is accessible for transport, commerce and growth of population, and even the most private places of a web city are a part of its spatial structure.

Ironically the MUDs with the biggest number of builders are the most sparsely populated; unsuccessful rooms are seldom changed after they are built, and therefore the visitors do not return to them.

The above mentioned domains exist on the World Web in real time, which means that they can be created, changed, and can diminish in an instant. The MUD domains seem to be solidly entrenched in the real environment, but they defy the rules of social planning; a graphical presentation of a domain can simplify dwelling in it, but a greater interest for exploration of domains is to be expected when their structure will be presented in a more transparent way.

## 6. The image of a city in virtual reality

The systems of virtual reality (VR) coordinate the movement and orientation of a body in space through the helmet functioning as monitor with a visual presentation (computer graphics). The movement of a user is noted by devices, which determine positions, the data from them is received by a computer and it corrects the visualization so that it shows a computer generated scene from an adequate perspective in accordance with the current position of the user. This connection between orientation with the help of visualization and with the orientation of the body creates an element of tele-presence, or a feeling of presence in the environment of virtual reality. The equilibrium of physical orientation and sensual perceptions is one of the basic ontological experiences of man.

Even though we design more and more virtual spaces in a way that enables us to experience them, and so we can populate them on themselves – without the need for physical realization, the VR games are often trying to create dramatic spatial experiences, which are not possible in real environment. Douglass Trumbull for instance created VR driving and moving across the copy of the Luxor pyramid (the pyramid was built in Las Vegas); the over-flight is extremely fast and leads through a complex space full of objects. This is a

case of pioneer work in the area of extreme experiences in the space of virtual reality.

Because of a small resolution, bad-quality textures and the lack of possibilities for commercialisation of virtual reality this technology is slowly fading into the abyss.

## 7. The city and society in computer games

The popularity of virtual reality is declining despite comprehensive experiments of visualization and tele-presence, but on the other hand the popularity of videogames is increasing despite a relatively low quality of presentation in real-time. The reasons for this will probably have to be found in social dynamics, because games enable creation of communities and cooperation, while VR presents an isolated experience of virtual space.

In the Web game Spacewar (from 1961) the virtual terrain was a simple diagram; only a handful of players participated, feedback was slow and rough. In the nineties games such as Doom (1993), or Quake already had a virtual terrain in colours and 3D, thousands of players were able to join in; in these games expedient feedback is essential, because it is demanded by soldiers armed to their teeth, which are moving between the walls and through the levels of cyberspace.

The new century brought more multiplayer (players playing at the same time) and Web worlds like Everquest, Ultima Online, Asheron's Call, and others; in these cases environments outgrow physical boundaries of cities in which the players are residing, and they develop a complex social dynamic, for instance a spontaneous formation of battle clans.

While playing a computer game on the web it is hard to envisage physical boundaries, or the number of active players: the interaction takes the form of avatar against avatar on virtual terrain. In the subdivision of web sports games, like »NFL 2K3« the action unveils through a simulation of known sport scenes; in these cases the avatars are the simulations of famous professional athletes. Even though great distances geographically separate the participants in these games, they meet in web lobbies, where they form their teams.

In more intellectually oriented web worlds, like in the communities for news and debates Slashdot, the model of a seminar room has a less demanding simulation of space. The mechanism of »feedback noose« and self-organization are of the utmost importance.

There is also a trend of revitalizing cities, which designers reproduce to the smallest detail in cyberspace. Historical cities – like the Pompei, Monte Alban, Catal Huyuc, Karnak, Venice – are reconstructed in great detail in a virtual environment. Instead of a faithful reproduction there are also fictitious variations of development of existing cities, all for the needs of the screens of computer-games.

Currently many experiments deal with digitalisation of certain elements of sound, vision, and touch – also in the urban, or quasi-urban environment.

The biggest MUD domains are permanent servers, which the users can use for web games – the most popular game

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.

---

Laurent-Paul Robert, technical director for special effects, The Mill / Double Negative, London; consultant for parametrical modelling and visualisation in real time, Ove Arup, London  
E-mail: Laurentpaul.robert@ntlworld.com

Asist. Vesna Petrešin Robert, Ph.D., architect, University of Ljubljana, Faculty of architecture  
E-mail: vesna.petresin@guest.arnes.si

#### Notes

- [1] Sant' Elia, A. In: Apollonio, U. (ed.), 1973, p. 172.  
 [2] Roetzer, F., 1992.  
 [3] de Kerckhove, D., 1996.  
 [4] Wertheim, M., 1998, p. 47.  
 [5] Noble, D., 1997  
 [6] Ronell, A., 1996, p. 119.  
 [7] Stephenson, N., 1997.  
 [8] Roetzer, F., 1998, p. 121-143.  
 [9] Progress and Freedom Foundation (sponsor), 1994, Cyberspace and the American Dream: A Magna Carta for the Knowledge Age 1.2, 22 August 1994, <http://www.pff.org/pff/position.html>  
 [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

For sources and literature turn to page 28.

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!«<sup>[1]</sup> 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