# DRVENGRAD AND ANDRICGRAD IN DEVELOPING THE IDEA AND THE CONCEPT OF HETEROTOPIC SPACES – THEME PARKS AND "THEME TOWNS"

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**Abstract**. *Heterotopic spaces represent a more present phenomenon in contemporary architecture since the utopic thought, concept, narrative and revolutionary programme in architectural discourse as well as generally in socio-political setting has arguably come to an end. The aim of this paper is to explain the heterotopic concept broadly as well as to offer the possibility of viewing and clarifying it through conceptualization of theme parks and "theme towns". While theme parks "improve" corporative scenery, theme towns came into being as a product of an artistic initiative, which alongside their conceptualization in the sense of façade formation have the tendency to promote both commercial and artistic content. The very thesis of the paper is based on the possibility of detecting phenomena which point at the presence of "otherness" in architecture beyond what belongs to the category of everydayness and commonness. It is assumed that the realizations present in the development of an idea and the conception of the theme parks and "theme towns" as forms of artistic aspirations, especially regarding domestic examples of Drvengrad and Andricgrad, are the reflection of the current tendencies within heterotopic discourse.*

**Key words**: *utopia, heterotopia, theme park, "theme town", juxtaposition, landscape*

## 1. INTRODUCTION

The term heterotopia, introduced in the space discourse by the French thinker Michel Foucault, is based on the pluralism of concepts and models. In fact, it is the question of the consequence of complexity of postmodern architectural discourse ,which is based, as Elin Nan points it out, on conceptualism, historicism, pursuit of urbanity, regionalism, anti-universality, plurality, collage, reflection, picture presentation, décor, stage setting,

superficiality, ephemerality, populism, apoliticism, commerciality, loss of faith, irony and many others [1].

Precisely because of the ubiquitous tendencies in terms of supremacy of iconography, décor, commercialization, superficiality as well as tendencies to create façade formations, it is possible to view modern architecture as a partial product of the "entertainment industry". The very term "entertainment industry" is closely linked with "creative industries" since creativity loses its quality in terms of artistic and creative attitude to reality so that in the context of industrialization it becomes a "product" of commercialism, mass production and unification of kitsch, therefore. For the "Entertainment industry" it may be assumed to be a reflection of a compromised solution, merging and not a division between the elite and crowd, art and entertainment, intellectual and trivial. Creative activities increasingly gain the epithet of popular aestheticism. Thus, it is possible to discuss whether "entertainment industries" exclusively create "dream factories" or there can be a dialog on other heterotopic formations similar to "theme towns", which are a consequence of artistic aspirations.

They are two antagonistic categories, characterized by utility on one hand and certain self-sufficiency, on the other. Theme parks and presumably sustainable "artistic towns" are in constant interplay and they overlap conceptually. It is possible then to talk about "the heritage "of theme parks, i.e. tendencies on which conceptualization of theme parks Disneyland, LEGOLAND and others, is based on, which in turn "takeover" spaces created on the basis of artistic initiatives such as the realized Institute of Marina Abramovic "MAI, planned project of "South enlargement" by a British artist Damien Hirst within the small port town of Ilfracombe, a realized theme cultural park on the island of Nami as well as the examples of also realized "towns" of Drvengrad and Andricgrad  by the artist Emir Kusturica in Serbia and Republika Srpska entity of Bosnia. It is assumed that, as examples of spatial phenomena, they contain the principles and ideas characterized by utopian-heterotopic discourse. These "theme towns" can arguably serve as paradigmatic standpoint in clarifying similar spatial phenomena.

## 2. (NON) ACTUALITY OF "GOOD SPOT" OR UTOPIA

There is also a question of actuality of utopian narrative no matter whether it is literary, film or architectural or even revolutionary. Karl Manheim points out that utopias have their cycle of existence, that is to say that utopias have their beginning and their end, they actually round up a period which is in every sense specific. Today in 2016, there is the 500th anniversary of Thomas Moore's "Utopia". Nevertheless, utopia remains at the level of a wish for something more beautiful without any strategic vision so that the utopian narrative gradually loses in its actuality. The modern utopian thought is based on the idea of ideological hegemony and myth of creating a better and more righteous society. It is more of an "instant" product than a carefully considered act of planning of the global equality.

An exhibition "Latent Utopias – Experiments within Contemporary Architecture" was held in Graz in February 2003 whose curator was the famous architect Zaha Hadid [2]. This exhibition promoted the discussion in regards to the question of utopian actuality. Namely, a question was raised whether every time period inevitably necessitates utopias.

However, as it was shown, the predominant opinion was that utopian speculation is nowadays rather dubious. Thus, the conclusion is that utopian thought gives the impression of naivety, dangerous even "monstrous". On the other hand an architect, one of the representatives of "neo-utopists" Georg Flachbart opposes "latent utopists" maintaining the focus on utopian thought, trying to create an adequate ambience for the purpose of realizing "imaginary projection" of the future risking being considered naïve, dangerous and even "monstrous" [2]. It begs the question then whether it is the issue of gradual disappearance of utopia and what are the new phenomena, which are incidentally mainly unexplained being either "dangerous" or "harmless"? Flachbart talks of this new kind of architecture, more precisely "heterarchitecture" a new specific architectural "otherness" where there is a synthesis of a real place (1, OFF –line) and virtual space (0, ON – line) [2]. It can be assumed though that the imaginary, the better aspect of utopia, has not disappeared totally and that it has found its refuge in the form of the existing spatial phenomena. Theme parks, replicas of globally well-known buildings, façade formations, "theme towns" as well as the mentioned "virtual space" are some of the phenomena present in the contemporary architecture. These phenomena and others point at the tendency of creating spaces of "otherness" which is possible to understand form Michel Foucault's theoretical point of view on heterotopias or the spaces of "otherness".

### 2.1. Theoretical determinants of heterotopias

Michel Foucault in an essay, actually, in the original lecture entitled "Other spaces", regards space as space we live in, we walk, in which there is "an erosion of our lives, time and our history".[3] Foucault emphasized that it is possible to differentiate spaces, according to spatial relations, as utopias, heterotopias and other places. He never explicitly stressed that he had taken the term heterotopia from medical and biological discourse. This term, as a part of medical vernacular, denotes a tissue that is moved but does not affect the functioning of the organism. Taken from medical jargon and applied in spatial discourse, on the initiative of Foucault himself, heterotopia as the space of the "otherness" found its way in the philosophical, sociological, artistic and architectural discourse. Etymologically, *heterotopia* is a construction of two terms *hetero* (other, different) and *topos* (place). Heterotopia is a concept of spatial relocation in which different contents and spaces are present.

Heterotopias have various forms and aspects and there is no universal form, therefore. Foucault classifies heterotopias into two categories: heterotopias of crisis and heterotopias of deviations. Heterotopias of crises, which are some forms of refuge (boarding schools and other forms of similar institutions), are the counterparts to the heterotopias of deviations (psychiatric hospitals, prisons etc.) [3]. This is the question of Foucault's authentic classification of heterotopic spaces, while modern architecture includes a wide range of most varied heterotopic spaces. Moreover, heterotopia, depending on socio-cultural ambience, can be "presented" and interpreted on a number of ways. Since within one particular space or within heterotopias the presence of more spaces is possible. Even though these spaces are not compatible in terms of their function, it gives evidence of the complexity of heterotopic spaces, nonetheless. It is a question of juxtaposition principle which recognises in most cases the existence of more essentially diverse spaces and contents within, according to Foucault, a theatre, cinema, parks etc. Heterotopias are also characterized by the absence of traditional

time perception within these special places. It is exemplified by museums, libraries, in which time is in a way accumulated. On the other hand, various festivals, theme parks are characterized by absolute ephemerality, the absence of tendency for the time accumulation. Foucault sees spaces which function as opening and closing system, which isolates them and renders them inclusive simultaneously.

The modern examples of heterotopias include theme parks, which give the impression of the openness and social inclusion but they have to be paid for in order to have access. Theme parks, among other things, are characterized by the presence of juxtaposition between the content and artefacts. Heterotopias can be seen as spaces which are not a part of a daily routine but also as a result of creating some kind of idealized spatial discourse dominated by the concept of illusion and the concept of entertainment, which are actually the key characteristics of theme parks. The same principle is also applicable in "theme towns", but it is argued that they are spaces where culture and art are promoted in an innovative manner which makes them heterotopic "nucleuses of culture". The idea and conceptual presentation of these phenomena will be further analysed according to the examples of the development in heterotopic phenomena in the sense of two seemingly opposing formations.

## 3. THEME PARKS, HETEROTOPIAS OF ENTERTAINMENT

Theme parks represent a modern response to manifestations, such as carnivals, fairs, theme parks. It is a question of heterotopic phenomenon since it does not assume the everyday experience. Theme parks are an idea based on juxtaposition of various events. That is to say, a theme park is a phenomenon which has a constant tendency to alter mirroring the changes with passage of time. Which is one of the principles of heterotopia. Thus a fair, a forerunner of theme parks, as pointed out by Salvador Anton Clave, took place in streets where everybody could join in. Therefore, it was an open manifestation. They were mainly held in the time of religious holidays and they were organized for villagers and local inhabitants. According to Clave, the period associated with these festivities, which had allegoric connotations, was between 1500 and 1850 [4]. On the other hand, the period between 1850 and 1960 is the period of modernity and theme parks [4]. An example of this is New York's Coney Island, a popular theme park on the beach. In regards to its approachability, it could be said that this park or any theme park belonging to the modern times was half-open. What is more, certain contents were accessible and certain had to be paid for. Overall, the purpose of a theme park is undoubtedly to offer contents to working class people for profits.

Samuelson and Yegoiant point out that American theme parks date back to 16th century in the form of European or French gardens as rest, refreshment and entertainment areas [5]. Later on in the 18th century Great Britain there were gardens within hotels and restaurants. Subsequently, there were complex spaces where theatrical plays were performed, concerts in specifically lit ambience where balloons were flown [5].

Theme park is like a garden, an amalgam of symbolic spaces. These heterotopias of entertainment exist to idealize certain spaces. Modern theme parks are complete "mirrors of infinity". Young and Reley provide a review of modern theme parks comparing them with the 18th century gardens [6] It is unavoidable to mention the artist Hieronymus Bosh

and his work "The Garden of Earthly Delights" dating from between 1490 and 1510 which points at the presence of narrative related to spending free time. The origins of theme parks can be found in English gardens of the 18th, like those "gardens of pleasure" where various concerts, balls, picnics, mask balls and fireworks took place. Moreover, the instance in question originates precisely from entertainment industry, where a modern American park is based on three-hundred-year tradition of "gardens of pleasure" [6].

The first European "garden of pleasure" dates back as far as to the 17th century. The most characteristic is Vauxhall Gardens (which was originally called New Spring Garden in 1661 when it was founded). Gardens like Ranelagh Garden (1690) in London, Ruggieri (1776), Tivoli (1795) and Prater in Vienna should also be mentioned [4]. Some gardens have preserved the same function to date. On the other hand, Prater has become one special amusement park in Europe while Tivoli has become a theme park. It is also important to mention that the first European Zoo Park was opened in 1793 [4].

Chicago exhibition, held in 1893, represented some kind of transition from entertainment to theme parks. The great "contribution" of this exhibition, according to Bottevill (1997), is the creation and the display of Midway Plaisance, a kilometre and a half walking area beset with different contents, with shops and seller stands with various works of art [7]. All of these represented the beginning of contemporary parks, as Bottevill points out, whether they be entertainment or amusement parks [7]. Within Midway Plaisance there are the streets of Cairo, Persian palace, Japanese bazaar, Vienna cafes etc [7]. Midway Plaisance offered a new set of sensations in the form of fantasies and illusions of discovering the whole world. For the first time architecture was a means of providing entertainment and leisure. It is a question of heterotopic formations, alternative spaces where the imperative of creating different reality was present. They are also heterotopic illusions, where a potential for generating new identity is created. The success of Chicago exhibition is reflected not least in creating a general model for spending leisure time, but also with the fact that many contents were mechanized.

The film studios were arguably the immediate forerunner of theme parks after world's exhibitions., After the opening Universal Studios in 1915 Hollywood were fittingly open for visits for the price of 25 cents [4]. Thus, the tour around Universal Studios was the origin of theme parks which nowadays have an enormously high number of visitors. The strategy of setting the topics intrinsic to parks i.e. heterotopias of entertainment is a sort of concept of dislocating theatre and film scenes, a deterritotorialization which is close to Foucault's heterotopias. Clave points out that theatrical elements of parks inspired by cinematography or the stage concept are actually events (happenings) [4]. A new dimension of theme parks is juxtaposition of the concept of animation and theme performance. Even before Disney, Universal Studios utilized the idea of reviving sets, technique and studios which were served as justification for visits and entertainment. Notwithstanding, it is impossible to bypass Walt Disney, a key figure in the film industry and animation.

A typical example of theme parks, which appeared in 1960, is unquestionably "Walt Disney World" in Florida. This theme park is of closed type. Unlike entertainment parks of modern time, whose target group is working class population, this theme park was aimed at the middle class. Governed by film and television, Disney created a theme park incorporating marketing and particular design. Theme park visitors are the audience whose experience is the one akin to attending film sets. As it is the case with parks, the

cinema also shaped the reality into a spectacle. As Clave points out, Disney's main contribution in so called leisure industry was the possibility of transforming film stories or films into the format of a fairy tale or a fable [4]. Hence, these theme parks as heterotopic formations are an example of reviving "frozen narratives", of creating "third spaces" where there is no primordial unity and fixation. The sign in these heterotopias is isolated, translated and redefined.

The latest example of a theme park is the project "The Island of Imagination" planned for southernmost part of Moscow, on the banks of the Moscow River. This theme park will cover the area of 256000 square metres and it will be fully covered reaching the spectacular height of 75 metres. The planned completion of this ambitious project is in two years. This theme park will have three parts: entertainment zone, theme zone and underground parking area. This island will be a reflection of the national culture. Alongside the contents regarding foreign cartoon characters, half of the theme subjects will be devoted to domestic heroes from cartoons and animated films. This park will include the largest Russian film studio for animated films which warrants the rethinking theme parks' forerunners. This project will undoubtedly be an important tourist attraction on global level, which only points to the actuality of heterotopic concept and to the extremes reflected in deliberate formation of a "palace" of profitability and entertainment. On the other hand, the creation of "towns" as a form of cultural nucleus enrich in broadest sense the surrounding urban or so called "green" scenery. [8]

It should also be emphasized for the purpose of analysing "theme towns" that there are certain similarities and differences between theme parks as heterotopic creations and "theme towns" themselves. The key distinction is in the fact that theme parks are a kind of "dream factories", a corporate scenery for generating profit offering entertainment, events, which points at the justification of their development as an imperative, whereas towns are created as a product of an artistic initiative. Although they have façade forms and features, towns have a tendency to promote artistic contents, along the commercial ones. On of the aims of this paper is to shed a new light on the modern architecture phenomenon of "theme towns" and their positionality in the heterotopic discourse. Therefore there was a review of the characteristics of the theme parks, as constructed heterotopia, which can be assumed to be conceptually close to "towns" or parks created as a consequence of artistic aspirations.

## 4. THEME TOWNS – SUSTAINABLE "TOWNS OF CULTURE"

An example of gradual transitions from traditional conception of a theme park to the sustainable, "towns of culture" is debatably Nami Island. This island is situated in the Chuncheon region in South Korea and it represents a form of sublimation of culture and nature, though it assumes a form of a theme park. The author Kang Woo-hyon tried to avoid the possibility of the theme park to become an iconography of entertainment industry. Thus he created a place where nature and art of the island Nami blend with local culture. There is a penchant to for international art on the island. In the open space or within workshops works of art are created and preserved on the island. The island is also a place where an international Festival of Children's Books is held, (NAMIBOOK) making this island an art touristic destination. In 2006 the name islands proclaimed its cultural independence becoming the Naminara Republic. This is a form of explicit

autonomy which is intrinsic only to a heterotopia. The forms of a "sustainable" town are very close to the concept constituting this space, above all as a form of an authentic theme park, autonomous to a certain extent. There are few galleries and a Museum of music on the island. There are also open and roofed stages, conference halls and a hotel. The theme park "Edelweiss", unlike the Disneyland concept where quasi-educational contents are present, has bound with nature a truly positive effects on psycho-physical development of children. This island is also a sponsor of Hans Christian Anderson Award under the umbrella of UNICEF. Certain parts of the Nami island were film and TV series settings. There were about three million visitors in 2014. [9]

What makes the Nami island similar to projects in Serbia and Republika Srpska, Drvengrad and Andricgrad respectively, is the concept contingent on promoting art and culture and intentional creation of one entirely sustainable town or island with a transparent presence of the transition from a theme park to an enhanced thematic whole.

While Disney had revived fairy tales and various stories for the modern public, "theme parks" or sustainable towns of culture are examples of rekindling of usually the historical narratives aimed at creating an evocative ambience. Similarly to theme parks, there is also a present tendency to create façade formations as well as creating a filmesque scenery. However, unlike theme parks, where the principle is leisure, the primary function of Drvengrad, Andricgrad and other "theme towns" is cultural content. Theme parks, like heterotopias of entertainment, are exceptional places, responsive to tendencies in regards to contents and artefacts imposed by the media. Television and Disneyland function in a similar way, offering a complete synthetic vision of simplified content. Affinity for theme parks is in contrast with "theme towns". It is highly probable therefore that the difference is in the fact that heterotopic formations in the sense of "theme towns", based on artistic aspirations, do not have a single, "instant" identity. Nevertheless, it is a question of heterotopias, a new time-space concept that is not characterized by "linearity" or a form of passiveness.

## 4.1. Drvengrad and Andricgrad

It is inevitable then not to mention that Drvengrad and Andricgrad are conceived as "paradigm towns" as there was a strong need for "initial" memories since heterotopias do not possess primordial unity and "fixation". These heterotopic formations can be classified in the group of "creative towns" as they have a potential of representing the very country and the region where they are located, overcoming thus the local limits. They undeniably influence the economic growth of their surroundings. On the other hand, Drvengrad and Andricgrad are the spaces of history revival, to which just like heterotopias they cannot lay claim. These "towns" are examples of harmonization of the "traditionally" conceptualized objects and a different heterotopic approach in creating new architectural forms which renders them creative, authentic and sustainable.

Drvengrad (Kustendorf) is situated in Serbia near Mokra Gora in the municipality of the town of Uzice. Drvengrad itself is situated actually between the mountains of Zlatibor and Tara on Mecavnik which is above the village of Mokra Gora and it is on the same height as the railway station Jatare through which passes a narrow-gauge railroad. An old railroad in Mokra Gora, known as "Sarganska osmica", is a quintessential example of this region's material culture, despite the fact that belongs to industrial rather then ethnographic heritage [10]. It actually gives an identity to this region and feats as a Mokra Gora motif. There are architectural forms in the form of prototype of Dinaric village houses, which are examples of

quasi-traditional approach to designing since it does not reflect the traditional normative of the area. Furthermore, there is a scenic design tendency in conceptualizing space i.e. creating one ambience analogous to film sets, where music and other artefacts, as well as some film props embellish this space. There is a variety of buildings such as the hotel "Mecavnik", an art gallery "Macola", a library, the cinema "Underground", a cake shop "Anika", a national restaurant "Lotika", handicraft shops of the region and the like. Every street bears a name of one of the famous writers, film directors or of an athlete. An expert jury of Brussels' Foundation for architecture proclaimed Kustendorf the best architectural solution in 2012 [11].

Nevertheless, heterotopia as a fragment of a discourse or a context does not incorporate as easily in the new surroundings in order to create a new whole. Drvengrad resembles a "theme town "up to a point. It is inclusive in relation to its surroundings due to the porousness of its heterotopic borders. However, initially this whole is constructed as a totally "new" place, a new "theme town" having the potential for further development and enhancement of the immediate surroundings.

The landscape of Drvengrad represents the presence of various ambiance wholes. There are inherited forms in Drvengrad which might be called utopian components envisaged through architecture, design, film and other arts, which all give this whole a character of an alternative space torn out of the system of binary world, time and space. However, Drvengrad as a heterotopia with its forms and organizations does not create just a picturesque autonomous scenography, it also contains the segments of local landscapes within its compound.

The landscape itself is a result of juxtaposition of a Dinaric village house, the cinema, gallery, sculptures, old timers, "streets" and "town squares". These contents are skillfully incorporated in the rural ambience. The protagonists of this heterotopic formation can be at the same time the cinema visitors, in an urban component, whilst situated in an authentic village ambience. Drvengrad, as heterotopia, is an example of mimicry harmonization with the natural environment in a quasi-traditional, scenic way. Using Drvengrad as an example, one can notice the presence of archetypal pictures, which in turn evokes the *familiar* pictures and experiences so that these heterotopias are not places that exclusively simulate invented reality but create the familiar feeling of "being at home". Heterotopic whole, Drvengrad, can be defined as a socio-artistic work created as a four dimensional landscape inducing spatial impressions, both realistic and imaginary, whereby the fourth dimension is the event itself.
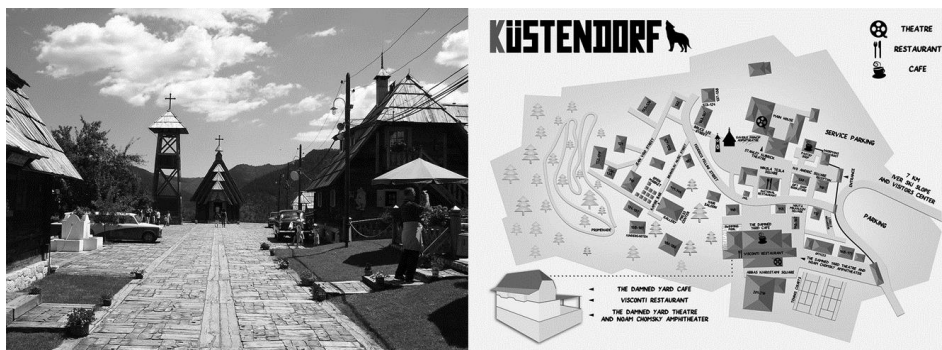


**Fig. 1** Landscape of Drvengrad [11].

Resembling the theatrical features of "aristocratic garden" from the 18th century, characterized by its scenery component, Drvengrad is in harmony with its surroundings, that is to say there is an appreciation of the green landscape. While there is a tendency of embellishment of the landscape in "aristocratic gardens" with exotic plants and animals, there is also a question of simulating a new region or culture. Hence, the concept of Drvengrad hinges on improving the context and rather than in mere simulation.

Finally, what makes Drvengrad a "theme town" is the presence of traditional architecture and other artistic artefacts rendering this town a complex but not exclusively an ethno-town. Seurasaari in Finland can be mentioned as an example of a theme park where ethno-motives are dominant for the purpose of recognizing what makes this park an ethno entity. In actual fact it is an outdoor museum characterized by the specific interpretation of the traditional way of life in authentic dwellings. Therefore, there is a single historic or ethno narrative, which through the juxtaposition of different contents despite the traditional component makes Drvengrad a "theme town" or a modern heterotopic nucleus of art and culture.

The concept of Andricgrad, located in Visegrad in Republika Srpska, is centred around Ivo Andric's work and personality. Andricgrad is also based on the amalgamation of different architectural styles that are in juxtaposition to form a "possible" harmonious whole with the UNESCO listed bridge on the river Drina. This environment stages a potential history which the town of Visegrad might have had if it had not been under the Ottoman rule over a long period of time. Therefore, this heterotopic whole is characterized by the presence of varied styles starting with neo-renaissance architecture, Byzantine, Ottoman, classic architecture and the architecture of secession. More to the point Andricgrad is flourishing in different objects such as a church, the main street and the square, the Institute "Ivo Andric", the cinema, planned theatre and a student campus [12].

The landscape of Andricgrad as the space of otherness can be seen as a consequence of juxtaposition of ambience and hybridization of certain spatial elements. The outcome of the collocation of different styles that is the juxtaposition of the "new" and the "old" in Visegrad is a plurality and wealth of architectural and cultural heritage. Andricgrad or Kamengrad with its "porous" borders allow certain qualities coming from the outside space, actually from Visegrad or "old town" making thus its hybrid identity. It is essentially a heterotopic border place which knows neither inner nor outer.
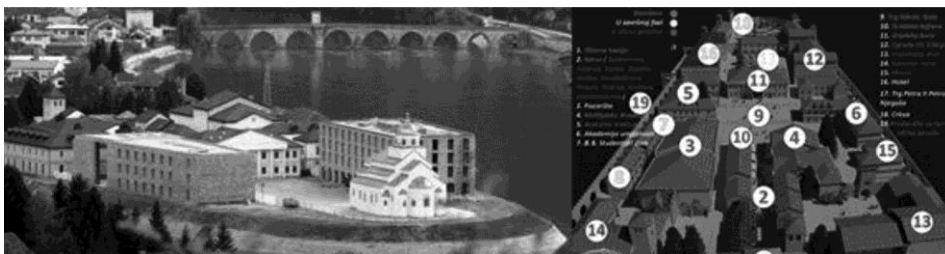


**Fig. 2** Landscape of Andricgrad [12].

The *centrepiece* of Andricgrad is Nikola Tesla square surrounding the Ivo Andric monument, and the main street which edged with buildings in classical style. This centre represents the hub and the concentration of various characteristics related to the very form

and functionality of the object. Partial isolation of Andricgrad points at the care shown to the context as the identity of Andricgrad or Kamengrad is directly conditioned by the context or "traditional" town of Visegrad. Namely, this theme town or heterotopia is skilfully incorporated into the town of Visegrad, thus one can get an impression of existing culture and continual scenic whole. Notwithstanding, the facilities in Andricgrad do not comprise a continual scenery as they vary in style, detail, symbol and function. The fragments do not encapsulate the expected whole. Nonetheless, a new meaningful entity represents a reflection of a possible history of the town which was under the influence of many powers resulting in the multitude of styles. In other words, this heterotopic space is characterized by the presence of dislocated fragments of particular discourses or narratives. Andricgrad assumes its identity despite obvious incompatibilities and differences which leave the impression of fragmentation. Therefore it can be argued that this "town" is a powerful future nucleus of culture and education due to the presence of contents like the cinema, university campus, the institute and other facilities.

"Theme towns", as Drvengrad and Andricgrad are being referred to, are kinds of sustainable towns despite having aspects of theme parks and heterotopic forms. The architecture of these heterotopic wholes is modified in relation to conventional interpretation and the experience of architectural forms, just as it is the case with theme parks. More so, the presence of all installations, artefacts, artistic forms and the media brings in confusion in the generalized definition and categorization of the architecture. The ideology of these heterotopic wholes is based on the need for an event, culture and art. Drvengrad and Andricgrad hence become the nucleus of literary, painting, architectural as well as film art. Therefore, the function of these heterotopic space would have been in some form of benefits visitors receive, be it emotional, educational, cathartic, in "green" space and cultural scenery, authentic and evocative ambience dominated by the concept of tradition. Yet at the same time they have the qualities of theme parks with the synthesis of signs and space where the sign becomes, as afore explained, isolated, translated and redefined. In these "towns" and the likes a transformation occurs in film or literature or some other narrative into a space itself, activating thusly some "frozen" narratives.

## 5. CONCLUSION

The conception of theme parks has become something else in comparison with the preceding forms using the possibility of creating an ambience intrinsic to Hollywood settings. Knowing the motives both of fairs and carnivals, the motives from children's stories, history, they reconstruct the everydayness of popular culture. Theme park becomes a form of assemblage of accumulated pictures. These heterotopic formations can be imaginary and designed as a collection of artefacts and archetypes making these spaces "experiencing sequences". This in turn positions them close to the sustainable "artistic towns" of Drvengrad and Andricgrad, which are prototypes of the whole genre of recombination or juxtaposition of artistic forms. Consequently, it is a question of hybrid wholes made of particular parts of museums, gardens, theme parks as well as hotels and commercial facilities. It should be emphasized that Drvengrad and Andricgrad do not represent a transparent simulation of fictional history. What makes these towns different from theme parks is the cultural component, that is an intentional creation of cultural

ambience whether in form of festivals, promotions of literature, the presence of galleries and cinemas and all those other particularities that render these spaces sustainable. Drvengrad and Andricgrad are heterotopic spaces in which visitors distance themselves from banality of everydayness and become participants in a complex narrative. The architecture of these totalities or towns is far more complex as it has to "activate" all the senses making the visual entity the primary facet in creating this authentic cultural and "green" landscape. The visitors have to be entirely "dragged into" the new world so the architecture has to be based on affecting certain elements in such a manner thus the feeling of really special ambience is reinforced.

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## DRVENGRAD I ANDRIĆGRAD U RAZVOJU IDEJE I KONCEPTA HETEROTOPNIH PROSTORA – TEMATSKI PARKOVI I „TEMATSKI GRADOVI"

Prostori heterotopija predstavljaju sve zastupljeniji fenomen u savremenoj arhitekturi, budući da je primetan, uslovno rečeno, kraj utopijske misli, koncepcije, narativa, revolucionarnog programa, kako u arhitektonskom diskursu, tako i uopšte u društveno-političkom ambijentu. Cilj ovog rada je pojašnjenje heterotopnog koncepta, kao i mogućnost njegovog sagledavanja i pojašnjenja kroz prikaz primera tematskih parkova i „tematskih gradova". Dok tematski parkovi „upotpunjuju" korporativni pejzaž, „tematski gradovi", koji su nastali kao produkt umentničke inicijative i koji pored koncipipiranja u vidu kulisnih formacija, poseduju tendenciju za promovisanjem, kako komercijalnih, tako i umetničkih sadržaja. Sama teza rada se zasniva na mogućnosti detektovanja fenomena, koji ukazuju na prisustvo „drugosti" u arhitekturi, izvan onoga što se svrstava u kategoriju sdvakodnevice i uobičajenosti. Pretpostavlja se da su relacije, koje postoje u razvoju ideje i koncipiranja „tematskih gradova", kao vida umetničkih aspiracija, posebno kada je reč o domaćim primerima, Drvengradu i Andrićgradu, odraz aktuelnih tendencija unutar heterotopnog diskursa.

Ključne reči: utopija, heterotopija, tematski park, „tematski grad", jukstapozicija, pejzaž