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UNIVERZITET U SARAJEVU -  
ARHITEKTONSKI FAKULTET  
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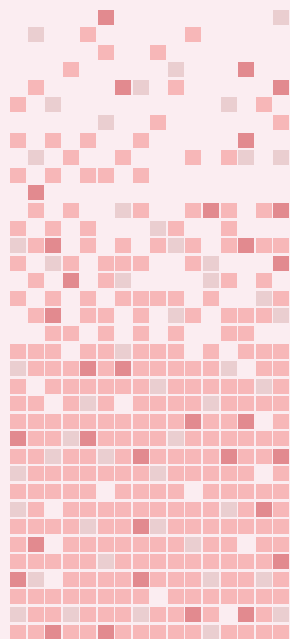
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# PREDGOVOR

Shvatati prolaznost prostora, kao i prolaznost vremena, filozofski je poduhvat, kojim se bavimo, jednostavno rečeno, oduvijek. Postoji izvjesna doza opijenosti lakoćom postojanja u vremenski ograničenim cjelinama, svojevrsnog alibiranja naših postupaka, ukoliko znamo da su oni prolazni, pa i oslobađanja od normi koje su opšteprihvaćene i življene u svakodnevnicu.

Efemerni urbani prostori koji se javljaju u nebrojenim formama i tipologijama, omogućavaju nam da u vremenskim presjecima, povremeno doživljenim kao vremenske distance ili pauze, u nama poznatim sredinama i okruženjima, iskusimo alternativne stvarnosti, čiji smo i kreatori i sudionici.

Važnost sagledavanja drugog lica ili alter ega prostornih cjelina u kojima proizvodimo takve doživljaje je višestruka i pomaže nam shvatiti potencijale, slabosti, ograničenja, pa i greške, koje stalni, svakodnevno življeni prostor tvori.

Upravo zbog toga, istraživanje koje je izvršeno u zimskom semestru ak.god.2024/25. na Arhitektonskom fakultetu u Sarajevu omogućava otvaranje jednog novog poglavlja u oblasti urbanizma, arhitekture, pa i drugih srodnih disciplina, a koje prostor i vrijeme vidi kao dvije prirodno zamjenjive i promjenjive sredine u kojima se odvija na očigled neopipljiv i nevidljiv svijet kratkoročnih promjena i dugotrajnih iskustava.

*Tatjana Quattrone*

# PREFACE

*To understand the transience of space, as well as the transience of time, is a philosophical endeavor—one that, simply put, we have been engaged in since always.*

*There is a certain intoxication in the ease of existing within time-limited units, a kind of justification of our actions if we know they are temporary, and even a liberation from norms that are generally accepted and lived in everyday life.*

*Ephemeral urban spaces, which appear in countless forms and typologies, allow us—within time segments, occasionally experienced as temporal distances or pauses—to encounter alternative realities in familiar settings and environments, of which we are both creators and participants.*

*Recognizing the other face or alter ego of spatial units in which such experiences occur is of great importance, as it helps us to understand the potentials, weaknesses, limitations, and even the errors embedded in permanent, everyday-lived space.*

*Precisely because of this, the research conducted during the winter semester of the 2024/25 academic year at the Faculty of Architecture in Sarajevo opens a new chapter in the fields of urbanism, architecture, and related disciplines—one that views space and time as two naturally interchangeable and mutable environments within which an intangible and invisible world of short-term changes and long-term experiences takes place.*



# UVOD

Urbanizam i gradogradnja, kao složeni pojmovi i procesi u kojima i pod čijim uticajima nastaju gradovi, tradicionalno se vežu za „stalnost“ kao osnovni vremensko – prostorni oblikovni pojam. Gradovi se po svojoj prirodi percipiraju kao prostori osigurane trajnosti, čiji se sadržaji i materijalizacije progresivno šire u svim dekartovskim pravcima, osvajajući prostor i njegove punine i praznine.

U tom procesu, prisutni su u teoriji i literaturi objašnjeni i označeni pojmovi, uz koje razumijevamo i korištene metode i dobivene produkte, a koji započinju od urbanog značenja, potom urbane funkcije, sve do urbane forme, koja zaokružuje trojstvo u jednu cjelinu.

Kao tako percipiran, Lewis Mumford (Mumford, 2011, str. 15) nagovještava uslovnost opstanka grada kroz attribute kao što su „njegov stalni položaj, izdržljiva zaštita, trajni objekti za okupljanje“. U isto vrijeme i unatoč poimanju grada kao stalnog i kontinuiranog sistema funkcionalnih, oblikovnih, društvenih, ekonomskih, ekoloških i političkih sila djelovanja, u prostoru se pojavljuju i iščezavaju posebni oblici urbanih formi, a čiji je vremensko – prostorni oblikovni aspekt izmijenjen u odnosu na ono što se tradicionalno gradom i smatra.

Nagovještaje takvog poimanja gradova se počelo naslućivati kada se u definiciju grada uvodi sociološki aspekt, koji se pokazuje istovremeno i kao neminovan, ukoliko se želi objasniti suština grada.

Manuel Castells smatra gradove društvenom stvarnošću i „istorijskim proizvodom i to ne samo u fizičkoj materijalnosti, nego i u kulturološkom značenju“. (Castells, 2011, str. 172)

Nastavlja dalje i tvrdi da je određenje grada istorijski definisano društvom i njegovim odlučivanjem u tom trenutku šta će grad i biti, te navodi da „urbano predstavlja ono društveno značenje koje istorijski definisano društvo pripisuje jednoj prostornoj formi.“ (Castells, 2011, str. 173)

Slijedom navedenog, grad se određuje prema svojoj okolini kao skup unutrašnjih i vanjskih faktora, koji podjednako utiču na njegovu formalističku stranu, koliko i na njegovo funkcioniranje, te na sam značaj koji neki grad polučuje na svoje korisnike, povremene i stalne jednako.

Rem Koolhaas u svojoj kratkoj refleksiji „Prihvatanje ludosti“ kaže: „ Mješavina formalnih i neformalnih elemenata, kao i mješavina reda i nereda, jeste osnovno stanje grada.“

Tako rečeno, gradu se može dijagnosticirati stanje, utvrditi trajanje i ispitati sposobnost preobrazbe, ukoliko se otvori mogućnost da je njegova trajnost, suštinski, temporalna, odnosno, ima određen vijek trajanja, te da grad sam po sebi ima fluidan i prolazan karakter.

Važnost takvog razmišljanja leži u potrebi shvatanja na koji način i pod kojim uslovima gradovi mogu biti prilagođeni neizvjesnim i promjenjivim prirodnim i stvorenim stanjima koja oblikuju našu planetu i svakodnevne živote.

# INTRODUCTION

*Urbanism and city-building, as complex concepts and processes that shape and influence the emergence of cities, have traditionally been associated with "permanence" as the fundamental spatiotemporal formative principle.*

*Cities are perceived as spaces of ensured continuity, where their functions and materializations progressively expand in all Cartesian directions, conquering both the voids and the occupied spaces. In this process, theoretical and literary concepts help us understand the methods employed and the outcomes achieved, starting from urban meaning, then urban function, and ultimately urban form, which completes this triad into a unified whole.*

*As such, Lewis Mumford (Mumford, 2011, p. 15) suggests that the survival of the city depends on attributes such as "its permanent location, enduring protection, and lasting gathering places."*

*Theoretical Perspectives on Urban Temporality Despite the perception of the city as a stable and continuous system of functional, formal, social, economic, ecological, and political forces, unique forms of urban space emerge and disappear—forms that deviate from the traditional understanding of the city.*

*The hints of such an alternative perception of cities began to surface when sociology was introduced into the definition of the city, revealing itself as an essential component in understanding its essence.*

*Manuel Castells views cities as social realities and "historical products, not only in their physical materiality but also in their cultural meaning" (Castells, 2011, p. 172). He further argues that the definition of a city is historically determined by society and its decision-making processes regarding what the city should be at a given moment, stating that "the urban represents the social meaning that a historically defined society attributes to a spatial form" (Castells, 2011, p. 173).*

*Following this reasoning, the city is defined in relation to its environment as a set of internal and external factors that equally influence both its formalistic aspects and its functioning, as well as the significance it holds for its users, both temporary and permanent.*

*The Fluid and Ephemeral Nature of Cities In his brief reflection, "Embracing Madness," Rem Koolhaas states: "The mixture of formal and informal elements, as well as the mixture of order and disorder, is the fundamental condition of the city." Thus, it is possible to diagnose the city's state, determine its duration, and examine its ability to transform—provided that we accept that its permanence is essentially temporal, meaning that it has a defined lifespan and that the city itself possesses a fluid and transient character.*

*The importance of such thinking lies in the need to understand how and under what conditions cities can be adapted to the uncertain and changing natural and human-made states that shape our planet and daily lives.*

# TEMA

Tematika istraživanja koje se provodilo u na Arhitektonskom fakultetu odnosila se na posebne pojave gradova, odnosno, na jednu specifično izdvojenu cjelinu, u tom trenutku izraženu kroz naziv „efemerni urbanizam“.

Efemerni urbanizam se javlja kao pojava korištenja i/ili stvaranja posebnih urbanih struktura ili cjelina, pa i cijelih gradova, koji imaju jasno određen temporalni aspekt, odnosno, vijek trajanja.

U literaturi postoje različite podjele efemernih gradova/pejzaža i prostora, različitih pojavnosti i dugotrajnosti, čija je vremenska komponenta vrlo široko postavljena: od jednodnevnih, višednevnih, pa i višegodišnjih struktura, ali sa uvijek jasnom vizijom kraja i prestanka.

Zajednička karakteristika ovih prostora, osim vremenske, leži i u njihovoj sposobnosti da u postojećem, najčešće statičnom pejzažu ili fizičkoj strukturi grada, postave potpuno drugačiji urbani scenarij, u kojem postojeći elementi grada, pa i sami korisnici, dobivaju nove i ekscentrične uloge.

Osnovna podjela, a koja je uticala i na odabir konkretne semestralne teme, utvrđena je uz pomoć pionirskog djela koje je napisano na ovu temu, a čiji su autori Rahul Mehrotra i Filipe Vera, a koji svojim djelom „Ephemeral Urbanism“ (Mehrotra, Vera, & Mayoral, 2022) postavljaju temelje za definiranje, klasifikaciju, analizu i mapiranje efemernih prostora širom svijeta.

Oni govore o jednoj sveprisutnoj pojavi stvaranja, korištenja i nestajanja posebih urbanih struktura, koji najčešće imaju ulogu potpuno funkcionalnih gradova, ali sa unaprijed određenim vijekom trajanja.

Do sada neopisana na ovakav način, pojavnost efemernih pejzaža i gradova ili prolaznih pejzaža i gradova, nerijetko nazvanih i „pejzažima nestajanja“, u njihovoj knjizi biva sistematično i jasno predstavljena, što je i osnov budućih istraživanja na ovu i srodne teme.

Osim taksonomija koje uvodi u složeni svijet efemernih gradova, autori se bave i „materijalizacijom“ efemernog grada, te relacijama koje sa svojim okruženjem stvara sam grad. Vremenska komponenta grada je široko postavljena: od jednodnevnih, višednevnih, pa i višegodišnjih struktura, ali sa uvijek jasnom vizijom kraja i prestanka.

Paralelno bivstvovanje vremena i prostora, u kojem su oba jednakopravna, zamjenjiva i nadopunjujuća, daje osjećaj olakšanja, gdje se prolaznost prihvata, pa čak i na određen način, oslobađa prostor.

Brojnost različitih „vrsta“ efemernih pejzaža i gradova, razlike i suprotnosti u načinima njihove upotrebe i suštinske potrebe za njihovim nastankom, nisu ono što ove prostore čini stranim jedne drugima, upravo zbog svoje temporalnosti i „savitljivosti“ njihovih struktura, pa i jedne materijalne oskudnosti, koja katarzično djeluje na cjelokupni sistem, kao i korisnika/posmatrača.

Razlozi za daljnje istraživanje u okviru jedne od taksonomija koje su definisane, leže u potrebi detaljnog razumijevanja elemenata koji figuriraju unutar efemernog grada određenog tipa, a što se može uočiti jedino kroz rad na terenu.

# CONTEXT

*The research conducted at the Faculty of Architecture focused on specific urban phenomena, particularly on a distinct category at the time referred to as "ephemeral urbanism."*

*Ephemeral urbanism emerges as a practice of utilizing and/or creating unique urban structures or entire settlements that possess a clearly defined temporal aspect—a predetermined lifespan.*

*In academic literature, various classifications of ephemeral cities, landscapes, and spaces exist, encompassing different manifestations and durations.*

*Their temporal component is broadly defined, ranging from single-day structures to multi-day or even multi-year formations, yet always with a clear vision of their eventual cessation.*

*Beyond temporality, a shared characteristic of these spaces lies in their capacity to introduce entirely new urban scenarios within an otherwise static cityscape or physical structure. In these scenarios, existing urban elements—and even the city’s users—adopt novel and sometimes unconventional roles.*

*A foundational classification, which also influenced the selection of a specific semester-long research theme, was derived from a pioneering work on this subject authored by Rahul Mehrotra and Filipe Vera. Their book Ephemeral Urbanism (Mehrotra, Vera, & Mayoral, 2022) establishes a framework for defining, classifying, analyzing, and mapping ephemeral spaces worldwide.*

*They describe an omnipresent phenomenon of the creation, use, and disappearance of unique urban structures—often fully functional cities, yet with a predetermined lifespan. Previously undocumented in such a systematic manner, the existence of ephemeral landscapes and cities—sometimes referred to as "landscapes of disappearance"—is clearly presented in their research, forming the basis for future investigations into this and related topics.*

*Beyond taxonomy, the authors also explore the materialization of ephemeral cities and the relationships they establish with their surroundings. The temporal dimension of these urban spaces is broadly set: from single-day, multi-day, to multi-year structures, but always with a defined endpoint. The coexistence of time and space, where both are equally significant, interchangeable, and complementary, evokes a sense of relief—allowing impermanence to be embraced and, in a certain way, liberating space itself.*

*Despite the diversity of ephemeral landscapes and cities, the differences in their uses and the fundamental needs that drive their emergence do not render them foreign to one another. On the contrary, their temporality, flexibility, and even material scarcity contribute to a cathartic effect on both the entire system and its users/observers.*

*Further research within one of the taxonomies defined in this framework is necessary to achieve a detailed understanding of the elements that constitute a particular type of ephemeral city—an insight that can only be obtained through fieldwork observations.*

# FESTIVALSKI GRADOVI

Celebratorni efemerni gradovi i/ili pejzaži ili, pojednostavljeno, festivalski gradovi, Rahul Mehrotra opisuje kao „prostore koji svoj razlog postojanja pronalaze u prikazu alternativnih stvarnosti“. U isto vrijeme, oni „stavljaju realnost na čekanje, dok nude jednu iluzionističku dimenziju, koja priziva tjelesne senzacije i moć mašte“.

Prema Mehrotrinom istraživanju taksonomija i pojavnosti efemernih gradova, festivalski efemerni prostori imaju katarzičnu ulogu u socio-političkim i fizičkim strukturama grada.

Za razliku od tradicionalnih veza i relacija unutar nekog grada, u ovim slučajevima izražena je horizontalna organizacija posebno kad je riječ o socijalnim vezama i prostornim granicama. Privlačnost ovakvih prostora i prostornih organizacija leži u činjenici da oni, unatoč vremenskoj određenosti, mogu ponuditi alternativne stvarnosti, koje su oslobođene striktnih i normativnih interakcija, te omogućavaju da se prostor i vrijeme i fizički i mentalno iskuse. (Mehrotra, Vera, & Mayoral, 2022, p. 86)

Uobičajeno, festivalski gradovi i pejzaži se formiraju na slobodnim površinama, u blizini grada ili na njegovom rubu, što omogućava velikom broju posjetilaca da se pridruže događajima. Takve manifestacije sa sobom nose velike infrastrukturne, administrativne i logističke potrebe, ali bez obzira na strukturalne elemente koji su zahtjevni i složeni, zajednička ideja i mentalna satisfakcija korištenja, premošćavaju socijalne razlike i čine da se privremeni načini korištenja upotrijebe za povezivanje različitosti i stvaranje konekcija između različitih zajednica, ali i stvaranje novih memorija. (Mehrotra, Vera, & Mayoral, 2022, p. 86)

S druge strane, javljaju se i festivalski efemerni pejzaži unutar postojećih gradskih struktura, obično se vežu za istorijske i tradicionalne prakse, te se „infiltriraju“ u gradske ulice, trgove, objekte, parkove, fasade i druge strukturalne elemente koji mogu pomoći u realizaciji festivalske ideje.

I dok se u potonjem primjeru javlja potreba za organiziranjem i od vrha vođenom organizacijom, kako bi alternativne realnosti mogle koegzistirati uporedo sa fundamentalnim elementima grada, celebratorni efemerni pejzaži koji nastaju na slobodnim površinama koje su „oslobođene“ grada, imaju veću mogućnost disperzije i nehijerarhijskog samoorganiziranja.

S obzirom da se tematika predmeta unutar kojeg se provodilo istraživanje tiče gradskih struktura, tema istraživanja se usmjerila ka pojavama koje paralelno i/ili alternativno koegzistiraju unutar definisanih gradskih struktura, što je u tom trenutku smatrano pogodnim za daljnju razradu.

Uočeno je da jedna od takvih pojava se dešava periodično i u našem gradu i veže se za, vjerovatno i najznačajniji urbani i kulturni događaj u Bosni i Hercegovini – Sarajevo Film Festival.

Kao jedan od važnijih i većih filmskih festivala u jugoistočnoj Evropi, Sarajevo Film Festival (SFF) je i programski i vremenski karakterističan događaj, koji zbog svoje prirode, ali i repetitivnosti, pripada taksonomiji celebratornih efemernih pejzaža i urbanih struktura, što je detaljno obrazloženo u provedenom istraživanju.

# FESTIVAL CITIES

*Celebratory ephemeral cities and/or landscapes, or simply festival cities (which should be distinguished from religious festival forms), are described by Rahul Mehrotra as “spaces that find their reason for existence in displaying alternative realities.” At the same time, they “place reality on hold while offering an illusionistic dimension that evokes bodily sensations and the power of imagination.”*

*According to Mehrotra’s research on the taxonomy and manifestations of ephemeral cities, festival ephemeral spaces play a cathartic role within the socio-political and physical structures of the city. Unlike the traditional connections and relationships within a city, these spaces emphasize a horizontal organization, particularly in terms of social relations and spatial boundaries.*

*The appeal of such spaces and spatial organizations may lie in the fact that, despite their temporal nature, they offer people alternative realities freed from strict and normative interactions, allowing space and time to be experienced both physically and mentally (Mehrotra, Vera, & Mayoral, 2022, p. 86).*

*Typically, festival cities and landscapes emerge in open spaces near or at the periphery of the city, allowing a large number of visitors to participate in the events. These manifestations entail substantial infrastructural, administrative, and logistical demands, yet despite their complex structural elements, the shared idea and mental satisfaction of participation bridge social differences. They enable temporary uses that foster connections between diverse communities and generate new collective memories (Mehrotra, Vera, & Mayoral, 2022, p. 86).*

*On the other hand, festival ephemeral landscapes also emerge within existing urban structures, often linked to historical and traditional practices, “infiltrating” city streets, squares, buildings, parks, façades, and other structural elements that facilitate the realization of the festival’s vision.*

*While the latter case requires a more structured, top-down organization to enable alternative realities to coexist alongside the city’s fundamental elements, celebratory ephemeral landscapes that arise in open spaces “liberated” from the city allow for greater spatial dispersion and non-hierarchical self-organization.*

*Given that the research project was conducted within the framework of urban structures, its focus was directed toward phenomena that coexist parallel to and/or as alternatives within defined urban structures. This was considered particularly relevant for further exploration.*

*One such phenomenon was observed as a recurring event in our city, linked to what is probably the most significant urban and cultural event in Bosnia and Herzegovina—the Sarajevo Film Festival. As one of the major film festivals in Southeastern Europe, the Sarajevo Film Festival (SFF) is a programmatically and temporally distinctive event.*

*Due to its nature and recurrence, it falls within the taxonomy of celebratory ephemeral landscapes and urban structures, a classification extensively analyzed in this research.*

# GRAD ZA 21. VIJEK

Grad za 21.vijek, kao izborni predmet koji se izučava na Katedri za urbanizam i prostorno planiranje, svojim opisom i temama interesovanja, mogao je odgovoriti na postavljenu okvirnu temu efemernog urbanizma i istraživanje koje se željelo uraditi.

Ciljevi predmeta su postavljeni dovoljno široko, što je omogućilo uklapanje u prihvaćeni silabus, a glase: „Shvatanje funkcionisanja grada u postindustrijskom dobu uz sva prostorna, sociološka, ekološka opterećenja, koja su naslijeđena kroz period od formiranja grada do danas.

Shvatanje pojmova poput „resilient city“, „smart city“, „green/blue city“ i slično, te savremenih pristupa u rješavanju nagomilanih problema u gradovima Evrope.“

Tematske cjeline kojima se ovaj predmet bavi su: Grad i njegov planski razvoj, Problematika funkcionisanja grada u XXI vijeku, Savremeni trendovi u upravljanju gradovima, Strategije razvoja Sarajeva i evropskih gradova.

Ishod predmeta se ogleda u usvajanju teoretskog znanja o odnosu čovjeka i grada u savremenom dobu, dok se vještine koje se stiču odnose na razumijevanje odnosa prostor/ekonomija/ekologija/tehnologija i važnost ispravnog planiranja i korištenja ovih resursa i alata sa aspekta adekvatnog funkcionisanja grada u relaciji sa čovjekom, odnosno, prihvatanje društvene infrastrukture kao alata za postizanje ujednačenog razvoja grada.

Upravo je jedna ovakva platforma mogla poslužiti kao osnova za razvoj istraživanja semestralnog rada u zimskom semestru 2024/25.akademske godine, a kojeg je izrađivalo kroz zajednički i individualni rad 16 studentica i studenata, pod vodstvom ass.Andree Pavlović, koja je i kreirala temu istraživanja i provodi ga u okviru svoje doktorske disertacije, a koja se bavi temom prolaznih urbanih formi.

Pod temom „Efemerno Sarajevo“ i u skladu sa projektnim zadatkom koji je osmišljen kao istraživački rad na prikupljanju i interpretaciji podataka, predmet je poslužio za razumijevanje Sarajevo Film Festivala kao celebratorne/festivalske urbane forme, odnosno, prolaznog oblika u gradskoj strukturi, a čiji značaj i funkcija kratkotrajno mijenjaju postojeću i stvaraju potpuno novu alternativnu stvarnost.

# CITY FOR THE 21<sup>ST</sup> CENTURY

*As an elective course taught within the Department of Urbanism and Spatial Planning, A City for the 21st Century provided a suitable framework for addressing the overarching theme of ephemeral urbanism and conducting the intended research. The course objectives were defined broadly enough to integrate with the accepted syllabus, and they are as follows:*

*"Understanding the functioning of the city in the post-industrial era, considering all the spatial, sociological, and ecological burdens inherited from its formation to the present day. Comprehending concepts such as 'resilient city,' 'smart city,' 'green/blue city,' and similar contemporary approaches to addressing the accumulated problems in European cities."*

*The thematic units covered in the course include:*

- The City and Its Planned Development*
- Challenges of Urban Functioning in the 21st Century*
- Contemporary Trends in Urban Governance*
- Development Strategies for Sarajevo and European Cities*

*The intended learning outcomes involve acquiring theoretical knowledge about the relationship between humans and cities in the modern era.*

*Additionally, the course equips students with skills related to understanding the interplay between space, economy, ecology, and technology, emphasizing the importance of proper planning and resource management for ensuring the city's optimal functioning in relation to its inhabitants.*

*Furthermore, the course underscores the role of social infrastructure as a tool for achieving balanced urban development.*

*This platform served as the foundation for the development of semester research during the winter term of the 2024/25 academic year. The research was carried out through both collaborative and individual efforts by a group of 16 students and their teacher's assistant Andrea Pavlović, who developed the research topic and methodology, as a part of her PhD thesis.*

*Under the theme Ephemeral Sarajevo and following the research-oriented project assignment, the course facilitated an in-depth exploration of the Sarajevo Film Festival as a celebratory/festival-based urban form.*

*The festival, as a transient element within the city's structure, holds the capacity to temporarily alter the existing urban fabric, generating an entirely new alternative reality.*

# EFEMERNO SARAJEVO



2024/25

GRAD ZA  
21. VIJEK

POZDER/  
PAVLOVIĆ

#efemeriurbanizam  
#prolaznigradovi  
#pejzažinestajanja  
#sarajevomonamour

## GRAD ZA 21. VIJEK

DOC. DR. NASIHA POZDER  
ASS. ANDREA PAVLOVIĆ

AKADEMSKA  
2024/25. GODINA

EFEMERNO SARAJEVO  
EFEMERNO SARAJEVO  
**EFEMERNO SARAJEVO**  
EFEMERNO SARAJEVO  
EFEMERNO SARAJEVO

# SARAJEVO FILM FESTIVAL

Počeci festivala sežu gotovo 30 godina unatrag, kada je 1995.godine, koncem oktobra i početkom novembra, održan prvi SFF u Bosanskom kulturnom centru – BKC-u.

Unatoč činjenici da se prvi događaj ove vrste dogodio u još uvijek ratnom Sarajevu, posjeta je bila iznenađujuća i više od 15 000 gledatelja je posjetilo 37 održanih projekcija.

Festival, unatoč svojim skromnim počecima, dobio je podršku iz svijeta, te prema riječima današnjeg direktora Festivala, g.Jovana Marjanovića, bilo je vidljivo da su i u ratu film i kultura osnovna ljudska potreba i jasan razlog postojanja.

Drugo, mirnodopsko izdanje festivala, bilo je 1996.godine, kada je već otvorena dodatna lokacija za prikazivanje filmova – Metalac, što je s obzirom na činjenicu da su se filmovi prikazivali na otvorenom nakon 4 godišnje opsade grada, bilo prava atrakcija.

Danas, ljetno kino Metalac, a koje postaje kino za potrebe održavanja SFF-a, ima najveće filmsko platno u regiji i jedno od najvećih na svijetu.

Već 1997.godine, otvoreno je kino Meeting Point, koje je u tom trenutku bilo najmodernija kino sala i dugo vremena jedino savremeno kino u Sarajevu. Prije otvorenja Meeting Pointa, na istoj lokaciji se nalazio Dom kulture Trasa, a sam objekat je postao dom Sarajevo Film Festivala.

Narodno pozorište Sarajevo se od 2003.godine priključuje objektima u kojim se održavaju projekcije filmova, a od 2004.godine, Sarajevo Film Festival počinje sa dodjelom nagrade „Srce Sarajeva“, a koju je dizajnerica francuska modna dizajnerica Agnes B.

Sarajevo Film Festival veliku pažnju posvećuje mladim talentima, te se tako od 2007.godine odvija i edukacijski program Talent Kampus, koji traje 7 dana.

Osvješčujući važnost razvoja filmske industrije, a kao vodeći brand iz ove oblasti u regiji, SFF od 2009.godine započinje i sa SFF Industry programom, odnosno, formiranjem glavnog hub-a koji je vezan za filmsku industriju, gdje se u konferencijskim salama hotela Evropa održavaju projekcije nezavršenih filmova u postprodukciji.

Razvoj filmske ponude prati i bogati društveni i medijski program, a 2019.godine je dizajniran i crveni tepih, kao uzorak originalnog bosanskog ćilima iz Sarajeva, a koji datira iz 1930-ih godina i dio je zbirke Zemaljskog muzeja.

Unatoč činjenici da je 2020.godine Sarajevo Film Festival održan u online izdanju zbog pandemije COVID-19, njegov uticaj nije opao, te je već 2021.godine vratio se u punom kapacitetu, a 2024.godine je otvoren i Kino centar OpenAir, koji se pridružio broju mjesta na kojim se odvijaju projekcije filmova.

Tokom vremena, lista prostora koji su aktivno i zvanično bili uključeni u program Sarajevo Film Festivala se mijenjala, dopunjavala, neki prostori su prestali da se koriste, dok su drugi uključivani u ponudu.

Festival, neovisno o zvaničnim ili podržanim lokacijama, za sobom generiše i privlači veliki broj nezvaničnih lokacija i događaja, koji prate festivalne dane i nude posjetiocima dodatne sadržaje koji se vežu za dane proslave filma u Sarajevu.

Zato je danas je Sarajevo Film Festival događaj koji posjeti više od 100 000 gledatelja na projekcijama nekoliko stotina filmskih ostvarenja. Istraživanja koja su rađena od strane SFF-a pokazuju da Festival ima prema mišljenju ispitanika veoma pozitivan uticaj na grad Sarajevo, sa preko 91% pozitivnih ili vrlo pozitivnih odgovora.

Ekonomski uticaj Festivala je jako velik, te se procjenjuje da za 8 festivalskih dana se prometuje sa više od 90 mil KM. Kulturni uticaj je također vrlo izražen, te se procjenjuje da 85% ispitanika, a koji su posjetioci Festivala iz poslovnih razloga, smatra da je SFF dobra lokacija za pronalazak koproducenata ili partnera iz ostatka Evrope.

Međutim, ono što budi posebnu pažnju urbanista, leži u činjenici da se ovaj događaj naslanja i oslanja na sveukupnu gradsku strukturu i infrastrukturu, ali u isto vrijeme je koristi na potpuno drugačiji način u odnosu na uspostavljeni sistem grada.

S druge strane, vremenska određenost korištenja daje osjećaj olakšanja, gdje se prolaznost prihvata, pa čak i svojstveno prostor oslobađa konzervativnih načina upotrebe, a prednost se ustupa kinetičnosti ispred statičnosti grada.

Osim prethodnog, interesantno je baviti se i pitanjem zamjene uloga i pretvorbe otvorenih i zatvorenih urbanih struktura u potpuno drugačije i drugim namjenama predviđene objekte eksploatacije.



# SARAJEVO FILM FESTIVAL

The beginnings of the festival date back nearly 30 years, to 1996, when the first Sarajevo Film Festival (SFF) was held at the Bosnian Cultural Center (BKC) in late October and early November. Despite the fact that the inaugural event took place in war-torn Sarajevo, attendance was unexpectedly high, with more than 15,000 viewers attending 37 film screenings.

Although modest in its beginnings, the festival quickly gained international support. According to the current festival director, Jovan Marjanović, it became evident—even during the war—that film and culture are fundamental human needs and a clear reason for perseverance.

The second edition of the festival, held in peacetime in 1996, saw an expansion with the addition of another screening location—Metalac. Given that these open-air screenings took place just after the four-year siege of Sarajevo, they became a true attraction. Today, the open-air cinema Metalac, which transforms into a festival venue during SFF, boasts the largest film screen in the region and one of the largest in the world.

By 1997, the Meeting Point cinema was established as the most modern cinema hall in Sarajevo at the time, serving as the festival’s permanent home. Previously, the same location housed the Trasa Cultural Center.

In 2003, the Sarajevo National Theatre became one of the official festival venues, and in 2004, the festival introduced the Heart of Sarajevo award, designed by French fashion designer Agnès B.

A strong focus on young talent led to the launch of the Talent Campus program in 2007, a seven-day educational initiative. Recognizing the importance of developing the film industry, SFF introduced the SFF Industry program in 2009, establishing a central hub for the regional film sector. This initiative, hosted at Hotel Europe, provides a space for showcasing unfinished films in post-production.

Alongside its film programming, SFF has also developed a vibrant social and media presence. In 2019, the festival introduced a unique red carpet design inspired by an original Bosnian carpet from the 1930s, part of the National Museum’s collection. Despite the challenges posed by the COVID-19 pandemic, which forced the festival into an online format in 2020, its influence remained strong.

By 2021, SFF returned to full capacity, and in 2024, the newly established OpenAir Cinema Center became the latest addition to the festival’s screening venues.

Over the years, the festival's list of official and supported locations has evolved, with some spaces being retired while others were introduced. Beyond its formal venues, SFF generates and attracts numerous unofficial locations and events, enriching the city’s atmosphere with additional cultural and entertainment offerings.

Today, the Sarajevo Film Festival attracts over 100,000 visitors to screenings of hundreds of films. Research conducted by SFF indicates that the festival has a highly positive impact on the city, with over 91% of respondents expressing favorable or very favorable opinions.

he economic impact is significant, with an estimated turnover of over 90 million BAM during the eight-day festival. The cultural influence is equally notable, with 85% of industry professionals attending the festival citing it as an excellent platform for networking and securing co-production partners across Europe.

From an urbanist’s perspective, the festival's most intriguing aspect lies in its ability to integrate with and reshape Sarajevo’s existing urban and infrastructural framework.

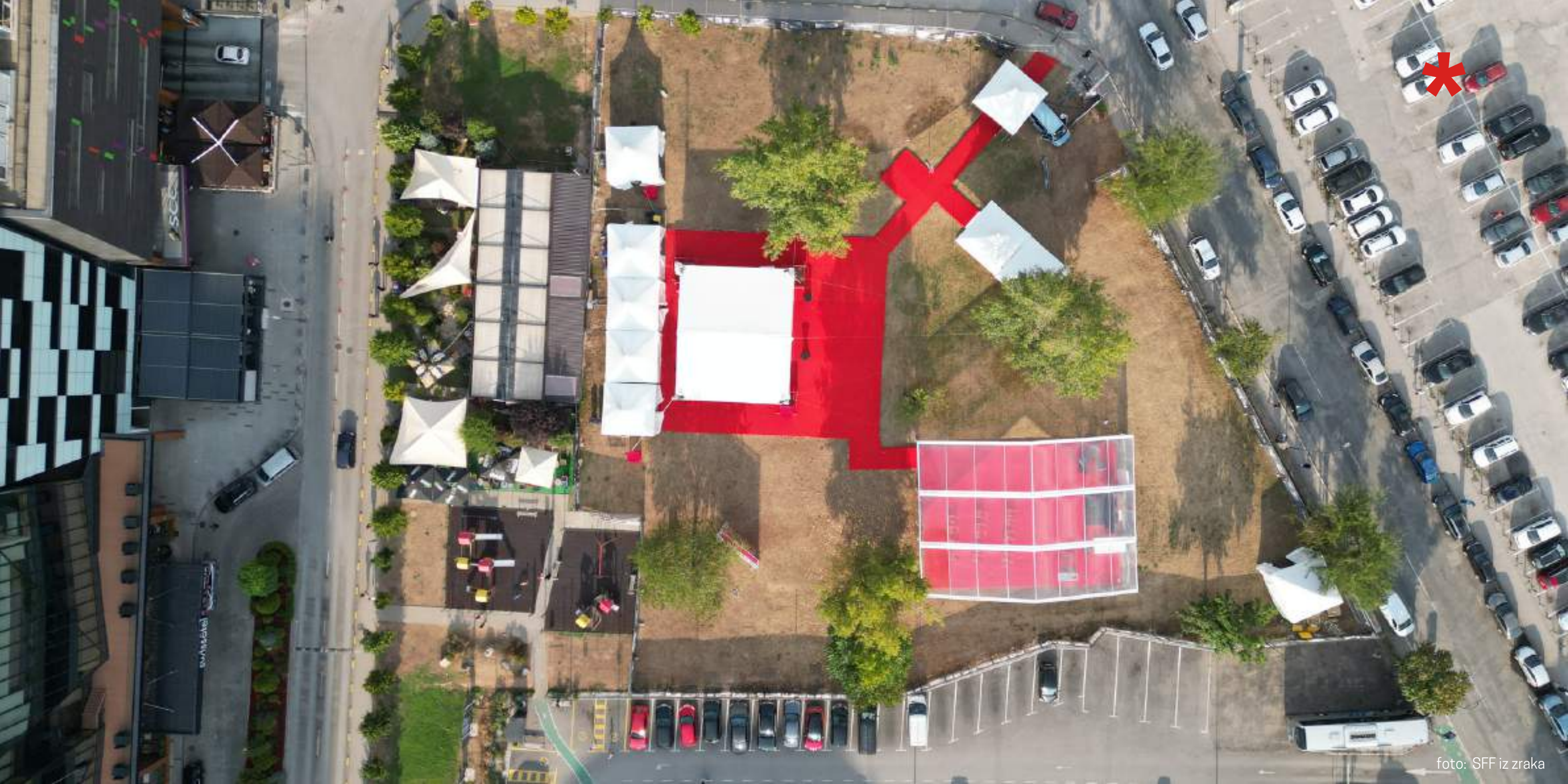
While relying on the city's built environment, SFF temporarily repurposes spaces in ways that diverge from their conventional uses. The temporality of this transformation fosters a sense of relief, as the ephemeral nature of the event allows for a break from rigid spatial conventions. Instead, the festival prioritizes movement and transformation over static urban structures.

Additionally, the festival raises compelling questions about role reversals in urban spaces, particularly in the ways open and enclosed structures are temporarily converted into entirely new forms of spatial exploitation.

1996



2025



# METODOLOGIJA IZRADE

Metodologija izrade istraživanja utvrđena je u projektnom zadatku koji je pripremljen za potrebe odvijanja nastave na predmetu.

Definiranje istraživanja je započelo postavljanjem istraživačkog pitanja, a koje se odnosi na postojanje elemenata celebratornih efemernih urbanih formi u Sarajevu, odnosno, u sklopu jednog događaja – Sarajevo Film Festivala.

Do sada nisu vršena sistematska urbanistička istraživanja vezana za uticaj Sarajevo Film Festivala na grad, kao niti mapiranje ovog događaja prema određenim parametrima i utvrđenoj metodologiji.

Kako bismo razumjeli vremensko – prostorni fluks kojem se grad podvrgava u ovom osmodnevnom događaju, bilo je potrebno izvršiti sistematično sagledavanje pojave i svih elemenata koji doprinose funkcioniranju ovog tipičnog primjera celebratornog prolaznog pejzaža.

Obuhvat zadatka se odnosio na cjelokupno područje grada Sarajeva, odnosno, na sve otvorene i zatvorene prostore, prateće infrastrukturne sisteme, te druge gradske elemente koji učestvuju u realizaciji događaja Sarajevo Film Festivala.

Metodološki, istraživanje se najprije podijelilo u dva nivoa: 1) istraživački dio, kao i 2) interventni dio, u kojem su se dali koncepti mogućih rješenja u prostoru, a koja su proizašla iz prvog dijela istraživanja.

Korištene metode su istorijska, induktivna i deduktivna metoda, te metoda analize i sinteze, a koristeći se alatima posmatranja i deskripcije na studiji slučaja.

## 1) Istraživački dio projekta

U istraživačkom dijelu projekta, studentice/i pristupili su zajedničkom mapiranju prostora prema unaprijed zadatim parametrima i na prethodno pripremljenim podlogama.

Parametri koji su se ispitivali odnosili su se na mapirane objekte ili prostore, a koji učestvuju u realizaciji Sarajevo Film Festivala. Podijeljeni su u opšte i posebne parametre.

Opšti parametri podrazumijevali su podatke o prostorima i objektima, kao što su:

1. naziv,
2. lokaciju / ulicu,
3. tipologiju (zatvoreni, otvoreni prostor),
4. klasifikaciju (visokogradnja, niskogradnja),
5. namjenu (stambeni, nestambeni objekat),
6. vrstu namjene (kultura, trgovina, usluge, trg i javna površina, ulica, stanovanje, stambeno-poslovni objekat, poslovni objekat, park, ostalo),
7. Površinu zatvorenog prostora,
8. Površinu otvorenog prostora.

Posebni parametri podrazumijevali su podatke o korištenju objekata i prostora za potrebe Sarajevo Film Festivala, kao što su:

1. Površinu koja se koristi za potrebe SFF-a,
2. Način korištenja za potrebe SFF-a (stalno, povremeno),
3. Kapacitet/broj posjetilaca,
4. Unošenje efemernih elemenata u prostor (Da/Ne),
5. Godina uvođenja prostora u upotrebu za potrebe SFF-a,
6. Fotografije objekata i prostora (za vrijeme SFF-a i izvan).

Rezultat istraživačkog dijela projekta je podrazumijevao detaljnu bazu podataka o objektima i prostorima koji se koriste za vrijeme Sarajevo Film Festivala, sa pratećim kartografskim i tabelarnim prikazima, te provedenim analitičkim procesom koji prikazuje prostorno-vremenski fluks, odnosno, alternativni način korištenja prostora u periodu u kojem poprima elemente celebratornog efemernog grada/pejzaža.

Cilj zadatka je bilo razumijevanje promjena koje se dešavaju na postojećem statičnom sistemu grada, kada u određenom vremenskom periodu, gotovo paralelno statičnom, egzistira jedan potpuno drugačiji, prolazan, kinetički i efemerni grad.

Mapiranjem ove pojave, analizom upotrebe i upotrebnih vrijednosti elemenata koji u tome sudjeluju, potom detaljnog mapiranja i evidentiranja pojedinačnih prostora interesa sa svojim gradivnim elementima, bilo je moguće dobiti cjelovit uvid u kompleksnu strukturu efemernog pejzaža Sarajevo Film Festivala.

Osim navedenog, zadatkom se nastojalo razumjeti dualnost korištenja postojeće prateće infrastrukture, koja biva modifikovana i prilagođena novim namjenama, kao i uspješnost takvih promjena, a zbog mogućnosti eventualnih kasnijih promjena upotrebnih vrijednosti u domenu statičnog grada.

## 2) Interventni dio projekta

Interventni dio projekta odnosio se na odabrani detaljni obuhvat koji je mapiran i obrađen u istraživačkom dijelu.

Intervencije su se odnosile na konceptualna i eksperimentalna viđenja promjena koje mogu nastupiti na odabranom lokalitetu, a koje za cilj imaju promjenu, koja se ni na koji način nije prethodno nagovještavala ili usmjeravala, niti se studenticama/i sugerisao način na koji će potencijalno pristupiti intervenciji.

Rezultat koji se trebao uočiti u ovom dijelu semestralnog zadatka bio je „provokacija“ konvencionalnog načina upotrebe prostora, razumijevanjem onoga što njegova efemerna priroda, koja je mapirana u prethodnom dijelu projekta, mogla da ponudi.

Proizvod interventnog dijela projekta je ostavljen kao proizvoljan, te je mogao uključivati crtež, skicu, videozapis, fotomontažu, maketu, 3d prikaz, kao i neki drugi vid grafičkog i/ili likovnog izražavanja kojim bi se na najbolji mogući način prikazala ideja studentica/a.

# METHODOLOGY

The methodology for conducting the research was established in the project brief prepared for the needs of teaching in the subject.

The definition of the research began by posing the research question, which relates to the existence of elements of celebratory ephemeral urban forms in Sarajevo, specifically within the context of one event – the Sarajevo Film Festival.

So far, no systematic urban research has been conducted regarding the impact of the Sarajevo Film Festival on the city, nor has there been any mapping of this event according to specific parameters and established methodology.

In order to understand the temporal-spatial flux to which the city is subjected during this eight-day event, it was necessary to systematically analyze the phenomenon and all the elements contributing to the functioning of this typical example of a celebratory transient landscape.

The scope of the task referred to the entire area of Sarajevo, including all open and closed spaces, supporting infrastructure systems, and other urban elements involved in the realization of the Sarajevo Film Festival.

Methodologically, the research was first divided into two levels: 1) the research part, and 2) the intervention part, where concepts of potential spatial solutions were provided, stemming from the first part of the research.

The methods used were historical, inductive and deductive methods, as well as the method of analysis and synthesis, utilizing tools of observation and description in a case study.

## 1) Research part of the project

In the research part of the project, the students approached the joint mapping of space according to pre-established parameters and on previously prepared templates.

The parameters being examined related to the mapped objects or spaces involved in the realization of the Sarajevo Film Festival. They were divided into general and specific parameters.

General parameters included data about spaces and objects, such as:

- 1.name,
- 2.location / street,
- 3.typology (closed, open space),
- 4.classification (high-rise, low-rise),
- 5.purpose (residential, non-residential),
- 6.type of purpose (culture, commerce, services, square and public space, street, housing, mixed-use building, business building, park, other),
- 7.Area of closed space,
- 8.Area of open space.

The specific parameters included data on the use of objects and spaces for the needs of the Sarajevo Film Festival, such as:

- 1.Area used for the needs of the SFF,
- 2.Mode of use for the needs of the SFF (permanent, occasional),
- 3.Capacity/number of visitors,
- 4.Introduction of ephemeral elements into the space (Yes/No),
- 5.Year of the introduction of the space for the needs of the SFF,
- 6.Photographs of objects and spaces (during the SFF and outside).

The result of the research part of the project included a detailed database on objects and spaces used during the Sarajevo Film Festival, with accompanying cartographic and tabular representations, and an analytical process that depicts the spatial-temporal flux, or the alternative way of using the space during the period when it adopts elements of a celebratory ephemeral city/landscape.

The goal of the task was to understand the changes occurring in the existing static system of the city when, during a specific period, almost parallel to the static, a completely different, transient, kinetic, and ephemeral city exists.

By mapping this phenomenon, analyzing the usage and functional values of the elements involved, followed by detailed mapping and recording of individual spaces of interest with their structural elements, it was possible to gain a comprehensive insight into the complex structure of the ephemeral landscape of the Sarajevo Film Festival.

In addition to the above, the task aimed to understand the duality of using the existing supporting infrastructure, which is modified and adapted for new purposes, as well as the success of such changes, due to the potential for later changes in the functional values within the domain of the static city.

## 2) Intervention part of the project

The intervention part of the project focused on the selected detailed area that was mapped and processed in the research part.

The interventions were related to conceptual and experimental visions of changes that could occur in the selected location, with the aim of achieving a change that had not been previously suggested or directed in any way, nor was any approach to the intervention suggested to the students.

The result expected in this part of the semester task was a "provocation" of the conventional way of using the space, by understanding what its ephemeral nature, mapped in the previous part of the project, could offer.

The product of the intervention part of the project was left to be arbitrary, and could include a drawing, sketch, video, photomontage, model, 3D representation, or any other form of graphic and/or artistic expression that would best present the students' idea

# ISTRAŽIVAČKI PROCES

Studentice/i su u okviru inovativne teme, a koja im je u isto vrijeme bliska i poznata iz drugačijeg konteksta – konteksta korisnika, imali priliku izučavati slojevitost efemernih pejzaža i važnost za eksperimentalne promjene koja iz toga može proizaći.

Baza podataka je formirana u skladu sa postavljenim parametrima, a kroz posmatranje i deskripciju stanja na terenu, u skladu sa metodama koje su postavljene kao odgovarajuće na početku istraživanja.

Na osnovu prethodnog desk istraživanja, na pripremljenim radnim podlogama, učesnici istraživanja su preliminarno mapirali lokacije koje se koriste za vrijeme trajanja Sarajevo Film Festivala.

Nakon toga, pristupilo se istraživanju na terenu, odnosno, obilasku svih mapiranih lokacija i provjeravanju njihovog stanja izvan efemernog načina korištenja, kao i prikupljanju podataka o efemernom načinu korištenja.

Mapiranje se odnosilo na:

- *Istraživanje, analiziranje, valoriziranje i ucrtavanje otvorenih i zatvorenih prostora koji se koriste za potrebe SFF-a,*
- *Istraživanje, analiziranje, valoriziranje i ucrtavanje najvažnijih pratećih gradskih struktura, (saobraćajni sistemi, smještajni kapaciteti – hoteli i moteli, ugostiteljski objekti i sl.),*
- *Formiranje informacijskih kartona ili tabela, a koji će služiti kao baza podataka, a na osnovu prethodno postavljenih opštih i posebnih parametara.*

Istraživački proces je podrazumijevao i organizirano predavanje od strane direktora Sarajevo Film Festivala, g.Jovana Marjanovića, a koje poslužilo za formiranje istorijskog pregleda razvoja Festivala.

Osim toga, Sarajevo Film Festival je ustupio i vrijednu fotografsku građu, a koja je poslužila za upoređivanje i opisivanje prostora u različitim stanjima: statično/efemerno.

Prvi dio istraživačkog procesa, u kojem je formirana cjelovita baza podataka i pregledna mapirana karta svih prostora koji se koriste za potrebe Festivala, poslužila je kao osnov za obradu podataka i izvođenje zaključaka o celebratornoj efemernoj pojavi unutar grada Sarajeva, a koja je na ovaj način po prvi put evidentirana i zabilježena na odgovarajući naučno-istraživački način.

Nakon toga, uslijedilo je detaljno istraživanje odabranih dijelova obuhvata, odnosno, prostora koji su mapirani.

Detaljno istraživanje (radilo se u manjim timovima ili individualno), se odnosilo na:

- *Mapiranje izabranog obuhvata interesa,*
- *Prostorno – vremenski fluks: prikupljanje, analiziranje i valoriziranje podataka u različitim vremenskim presjecima,*
- *Uporednu analizu korištenja u kontekstu statično/efemerno,*
- *Mapiranje specifičnih elemenata koji se unose u prostor za potrebe održavanja SFF-a,*
- *Zaključci i preporuke.*

Istraživački proces je fokusiran na dijelove cjeline, te se uz pomoć metode posmatranja i deskripcije, kao i metode analize i sinteze, ušlo dublje u problematiku i pokušalo shvatiti koji su elementi ključni da bi određeni statični prostor mogao odgovoriti na trenutne potrebe jednog celebratornog efemernog pejzaža unutar grada.

Za svaki mapirani obuhvat, izrađeni su kartografski prikazi i analizirani podaci u različitim vremenskim intervalima, koji su se odnosili na statičnu i na efemernu upotrebu.

Na taj način je bilo moguće izvršiti uporednu analizu i približiti se cilju projekta – razumijevanju promjena koje se dežavaju na postojećem statičnom sistemu grada, a za potrebe njegovog alternativnog načina korištenja.

Petnaest odabranih lokaliteta koji su obrađeni u detaljnom dijelu istraživanja, predstavljeni su kroz:

- 1. Situaciju postojećeg stanja u statičnom načinu korištenja,*
- 2. Prostorno – vremenski fluks u statičnom načinu korištenja,*
- 3. Prostorno – vremenski fluks u efemernom načinu korištenja – različiti vremenski presjeci,*
- 4. Situaciju stanja u efemernom načinu korištenja,*
- 5. Identifikaciju i katagozaciju elemenata koji se unose u prostor za vrijeme trajanja SFF-a,*
- 6. Uporednu analizu korištenja statično/efemerno,*
- 7. Fotografsku i drugu građu koja je pomogla prikazati razvoj lokaliteta od početka korištenja za potrebe SFF-a do danas.*

Interventni dio projekta je slijedio nakon detaljnog istraživanja i ponuđen je za gotovo sve lokalitete koji su mapirani, s obzirom da su zaključci većine istraživača govorili u prilog da se unutar odabranog lokaliteta mogu uvesti promjene.

Intervencije u prostoru su se odnosile na određeni vid eksperimenta ili provokacije mogućnosti prostora, u skladu sa njegovom efemernom ulogom za vrijeme trajanja Sarajevo Film Festivala.

Sistematičnost istraživačkog postupka, te upotrijebljena metoda indukcije i dedukcije, adekvatno su vodili istraživače ka ostvarenju cilja i prezentaciji rezultata istraživanja kroz zadate vidove prikaza i formate koji su smatrani prikladnim.

# RESEARCH PROCESS

The students, within the innovative theme that is simultaneously close and familiar to them from a different context – the user's context – had the opportunity to study the complexity of ephemeral landscapes and the importance of experimental changes that can arise from this.

The database was formed in accordance with the established parameters, through observation and description of the field conditions, in line with the methods that were set as appropriate at the beginning of the research.

Based on the previous desk research, on the prepared work templates, the research participants preliminarily mapped the locations used during the Sarajevo Film Festival.

Afterward, field research was conducted, which involved visiting all mapped locations and checking their condition outside the ephemeral mode of use, as well as collecting data about the ephemeral use. The mapping focused on:

- Researching, analyzing, evaluating, and mapping open and closed spaces used for the needs of the SFF,
- Researching, analyzing, evaluating, and mapping the most important supporting urban structures (transport systems, accommodation capacities – hotels and motels, catering establishments, etc.),
- Creating information cards or tables, which will serve as a database, based on previously established general and specific parameters.

The research process also included an organized lecture by the director of the Sarajevo Film Festival, Mr. Jovan Marjanović, which served to form a historical overview of the Festival's development. In addition, the Sarajevo Film Festival provided valuable photographic material, which was used to compare and describe spaces in different states: static/ephemeral.

The first part of the research process, in which a complete database was formed and a comprehensive mapped map of all spaces used for the Festival was created, served as the foundation for data processing and drawing conclusions about the celebratory ephemeral phenomenon within the city of Sarajevo, which was for the first time documented and recorded in an appropriate scientific-research manner.

After that, detailed research of selected parts of the scope, i.e., the spaces that were mapped, followed. Detailed research (conducted in smaller teams or individually) focused on:

- Mapping the selected area of interest,
- Spatial-temporal flux: collecting, analyzing, and evaluating data in different temporal intersections,
- Comparative analysis of use in the context of static/ephemeral,
- Mapping specific elements introduced into the space for the needs of maintaining the SFF,
- Conclusions and recommendations.

The research process focused on parts of the whole, and with the help of observation and description methods, as well as the methods of analysis and synthesis, a deeper exploration of the issue was undertaken to understand which elements are crucial for a static space to respond to the current needs of a celebratory ephemeral landscape within the city.

For each mapped area, cartographic representations were created and data analyzed in different time intervals, relating to both static and ephemeral usage.

In this way, it was possible to conduct a comparative analysis and approach the project's goal – understanding the changes occurring in the existing static system of the city, for the purpose of its alternative use.

The fifteen selected locations processed in the detailed part of the research were presented through:

1. The situation of the existing state in static use,
2. Spatial-temporal flux in static use,
3. Spatial-temporal flux in ephemeral use – different temporal intersections,
4. The situation of the state in ephemeral use,
5. Identification and categorization of elements introduced into the space during the SFF,
6. Comparative analysis of static/ephemeral usage,
7. Photographic and other materials that helped illustrate the development of the location from the beginning of its use for the SFF to the present day.

The intervention part of the project followed the course of detailed research and was proposed for almost all the locations that were mapped, as the conclusions of most researchers indicated that changes could be introduced within the selected location.

The interventions in the space related to a certain form of experiment or provocation of the space's potential, in line with its ephemeral role during the Sarajevo Film Festival.

The systematic nature of the research process, along with the methods of induction and deduction used, adequately guided the researchers toward achieving the goal and presenting the research results through the prescribed types of displays and formats deemed appropriate.

# REZULTATI ISTRAŽIVANJA

Rezultati istraživanja su predstavljeni u skladu sa utvrđenom metodologijom, te se sastoje iz istraživačkog dijela projekta, te interventnog dijela projekta.

Formirani su iz nekoliko cjelina:

A. Zajednički ili opšti dio istraživanja

- 1. kartografski prikazi identificiranih celebratornih efemernih prostora ili njihovih dijelova, a koji se koriste za vrijeme trajanja SFF-a,
- 2. baza podataka u excel formatu sa opštim i posebnim parametrima identificiranih celebratornih efemernih prostora ili njihovih dijelova.

B. Individualni/timski ili ciljani dio istraživanja

- 1. detaljni kartografski prikazi pojedinačnih celebratornih efemernih prostora
- 2. grafički prikazi različitih načina korištenja u statičnom i efemernom stanju,
- 3. grafikoni prikaza prostorno-vremenskog fluksa,
- 4. grafički prikazi specifičnih elemenata koji se unose u prostor, što je rezultiralo glosarijem na nivou projekta.

C. Interventni dio istraživanja

- 1. grafički prikazi mogućih intervencija u slobodnoj formi skice, montaže, crteža ili opisa.

Rezultati se predstavljaju u nastavku kroz prethodno opisane cjeline.

Posebno se skreće pažnja na postojanje videomaterijala koji je sastavni dio rezultata istraživanja, a koji je obradio prostorno-vremenski fluks lokacija u vidu simulacije kretanja korisnika prostora u stanju efemernosti.

Zajednički ili opšti dio istraživanja je identificirao postojanje 27 lokacija na kojim se održavaju manifestacije ili programi koji se vezuju za Sarajevo Film Festival, odnosno, koji imaju karakteristike celebratornih efemernih pejzaža/prostora unutar grada. Lokaliteti koji su evidentirani prema prethodno navedenom kriteriju su:

- 1.BKC Festivalski centar,
- 2.Narodno pozorište Sarajevo,
- 3.Festivalski trg,
- 4.Ljetno kino Coca-Cola Open Air Cinema,
- 5.Pozorište mladih,
- 6.Europe House,
- 7.Kino Meeting Point,
- 8.Vatrogasac / Unicredit Summer Screen,
- 9.Cineplexx Sarajevo,
- 10.Ljetno kino Stari Grad,
- 11.KSC Skenderija,
- 12.Festival caffe,
- 13.Radićeva ulica,
- 14.Festival Eating Point,
- 15.Goethe Institut,
- 16.Talents Sarajevo House,
- 17.Amfiteatar Unitic,
- 18.Ljetno kino Centar u Ulici Franca Lehara,
- 19.Festivalska bašta,
- 20.The Cinelink Industry Days Conference Centre,
- 21.Dječija kuća Novo Sarajevo,
- 22.Ljetno kino Centar Safet Zajko,
- 23.Kino Novi Grad,
- 24.MMC Kino Ilidža,
- 25.Hastahana,
- 26.Vilsonovo šetalište,
- 27.Trg Oslobođenja.

Daljnjim istraživanjem napravljena je podjela na prostore koji su direktno vezani za SFF, što je potvrđeno i kroz razgovore sa predstavnicima Festivala, te na prostore koji imaju prateći karakter, odnosno, koji nisu zvanično povezani sa događajem Festivala, ali se kroz održavanje različitih programa s njim povezuju u prostorno-vremenskom fluksu kretanja i zadržavanja korisnika i posjetilaca.

Opšti i posebni parametri identificiranih celebratornih efemernih prostora i pejzaža su bili fokusirani na utvrđivanje prostornih i funkcionalnih karakteristika, kako bi se mogla napraviti baza podataka koja će služiti i za ovo, ali i potencijalna naredna istraživanja pojave, sa naglaskom na one prostore koji su zvanično u funkciji SFF-a.

U toku istraživanja otvoreno je pitanje i drugih pratećih sadržaja, poput ugostiteljskih i turističkih kapaciteta, smještajnih jedinica, saobraćajne infrastrukture i drugih pratećih elemenata celebratornog efemernog pejzaža, što će biti ostavljeno za nastavak istraživanja na studiji slučaja Sarajevo Film Festivala, u okviru doktorske disertacije.

Individualni/timski ili ciljani dio istraživanja je omogućio uvid u funkcionalne i sadržajne karakteristike svake pojedinačne lokacije, a kroz izradu kartografskih prikaza situacije u stanjima efemernosti i izvan nje.

Nakon toga, bilo je moguće analizu prostorno-vremenskog fluksa, odnosno, kretanja korisnika i načiniti grafikone opterećenja lokaliteta, kao i videosimulacije.

U nastavku prikazan materijal koji obrađuje ovu tematiku iskazuje višestruka opterećenja prostora u periodima efemernog korištenja, što je značajno sa aspekta daljnjeg istraživanja mogućnosti zasićenja prostora, a u cilju shvatanja njegovih potencijala za drugačije korištenje izvan perioda efemernosti, a što će biti dalje razvijano kroz rad na predmetnoj na tematici.

Istraživanjem promjena u prostorima u periodima efemernosti stvorena je baza elemenata koji se unose u prostor, kako bi potpomogli odvijanje nove funkcije prostora, a koji su u okviru ovog pregleda dati u vidu glosarija elemenata, sa kratkim opisima.

Nakon istraživačkog dijela projekta, studenticama i studentima je ponuđena mogućnost predlaganja određene intervencije u prostoru, na način na koji su smatrali za adekvatno, ukoliko je ciljano istraživanje pokazalo da postoji potreba za takvim intervencijama.

Na ovaj način otvorena je mogućnost i tema za daljnje razmišljanje ka konceptualizaciji ideja, te potencijalnoj implementaciji, što također se otvara kao moguća tema daljnjeg istraživanja.

Rezultati će biti hronološki prikazani prema predstavljenoj metodologiji, istraživačkom procesu i tematskim cjelinama, kako je do sada objašnjeno.

# RESEARCH RESULTS

The results of the research are presented in accordance with the established methodology and consist of the research part of the project and the intervention part of the project.

They are formed into several sections:

- A. Joint or general part of the research
  - Cartographic representations of identified celebratory ephemeral spaces or parts of them, used during the Sarajevo Film Festival (SFF),
  - A database in Excel format with general and specific parameters of identified celebratory ephemeral spaces or their parts.
- B. Individual/team or targeted part of the research
  - Detailed cartographic representations of individual celebratory ephemeral spaces,
  - Graphs showing the spatial-temporal flux,
  - Graphic representations of different modes of use in static and ephemeral states,
  - Graphic representations of specific elements, which resulted in a project-level glossary.
- C. Intervention part of the research
  - Graphic representations of possible interventions in free-form sketches, montages, drawings, or descriptions.

The results are presented below through the previously described sections. Special attention is drawn to the existence of video material, which is an integral part of the research results and which processed the spatial-temporal flux of locations in the form of a simulation of user movement through the spaces in states of ephemerality.

The joint or general part of the research identified the existence of 28 locations where events or programs related to the Sarajevo Film Festival are held, that is, which exhibit the characteristics of celebratory ephemeral landscapes/spaces within the city. The locations identified according to the aforementioned criteria are:

- BKC Festival Center,
- National Theatre Sarajevo,
- Festival Square,
- Open Air Cinema Coca-Cola,
- Youth Theatre,
- Europe House,
- Meeting Point Cinema,
- Unicredit Summer Screen,
- Cineplexx Sarajevo,
- Vatrogasac Cinema,
- Old Town Open Air Cinema,
- Skenderija Cultural and Sports Center,
- Festival Café,
- Radićeva Street,
- Festival Eating Point,
- Goethe Institute,
- Talents Sarajevo House,
- Unitic Amphitheater,
- Open Air Cinema on Franca Lehara Street,
- Festival Garden,
- The Cinelink Industry Days Conference Centre,
- Children's House Novo Sarajevo,
- Open Air Cinema Safet Zajko Center,
- Novi Grad Cinema,
- MMC Ilidža Cinema,
- Hastahana Park,
- Wilson's Promenade,
- Liberation Square.

Further research led to a division between spaces that are directly related to the Sarajevo Film Festival—confirmed through discussions with Festival representatives—and spaces that have a supporting character. The latter are not officially connected to the Festival, but become associated with it through the hosting of various programs, thereby becoming part of the spatial-temporal flux of movement and gathering of users and visitors.

The general and specific parameters of the identified celebratory ephemeral spaces and landscapes were focused on determining their spatial and functional characteristics, in order to create a database that could serve both this and potential future research on the phenomenon—with emphasis on those spaces that are officially in function for the Sarajevo Film Festival.

During the research, questions were raised about other supporting elements, such as hospitality and tourism capacities, accommodation units, transportation infrastructure, and other complementary components of the celebratory ephemeral landscape. These elements will be the focus of continued research on the case study of the Sarajevo Film Festival within the framework of the doctoral dissertation.

The individual/team or targeted part of the research provided insight into the functional and programmatic characteristics of each individual location, through the creation of cartographic representations of their conditions during ephemeral and non-ephemeral states. Subsequently, it became possible to analyze the spatial-temporal flux—that is, user movement—and to generate location load charts as well as video simulations.

The material presented below, which addresses this topic, illustrates the multiple pressures on spaces during periods of ephemeral use.

This is significant for further research into the potential saturation of spaces, with the aim of understanding their potential for different uses outside of the ephemeral period, which will be further developed in the research on the subject matter.

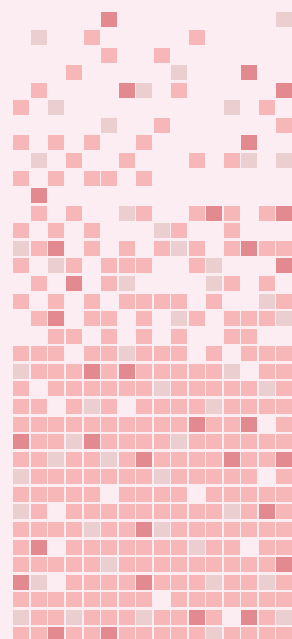
Through the study of changes in spaces during periods of ephemerality, a database of elements that are introduced into the space to facilitate the new function of the space has been created. These elements are presented in the form of a glossary with brief descriptions.

After the research phase of the project, students were given the opportunity to propose certain interventions in the space, as they deemed appropriate, if the targeted research showed that such interventions were necessary.

This opened up the possibility and theme for further reflection on the conceptualization of ideas and potential implementation, which also presents a topic for further research.

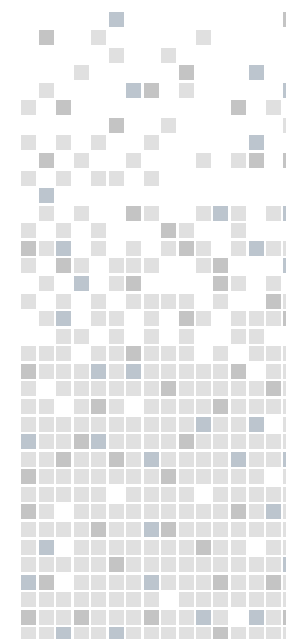
The results will be presented chronologically according to the presented methodology, research process, and thematic units, as previously explained.

# KARTOGRAFSKI PRIKAZI



OPŠTI DIO  
ISTRAŽIVANJA

# GRAPHICS



GENERAL  
RESEARCH

# 100 000 posjetilaca

## 25 SFF LOKACIJA



## HOTELI

- 1 Hotel Europa, Vaskelova Skeriba 5
- 2 Hotel Astra Old Town, Kunderstijuk 2
- 3 Hotel Central, Gornja B. 8
- 4 Hotel Holiday, Zmaj od Bosne 4
- 5 Hotel Art, Sopot 13
- 6 Hotel Bristol, Fra Filipa Lastolice
- 7 Hotel Marriott, Džemalija 1
- 8 Hotel Sava, Navjolina 5
- 9 Glavna kasa, Bjele, Baskolice
- 10 Bilo Stylas Sarajeva, Džemal Bjele 169A
- 11 Hotel Rados Plaza, Džemal Bjele 165
- 12 Bosna Arjasa by Bolana, Bosna zgrada A, Milica Prilaga 121.

## PRATEĆI SADRŽAJI

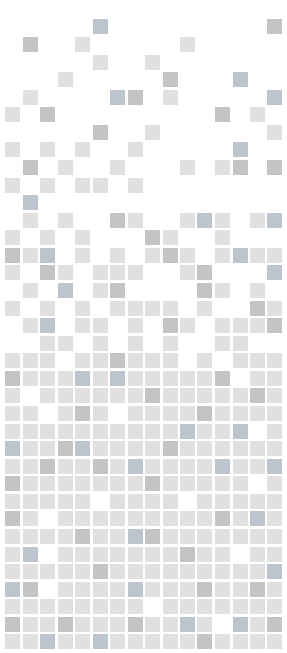
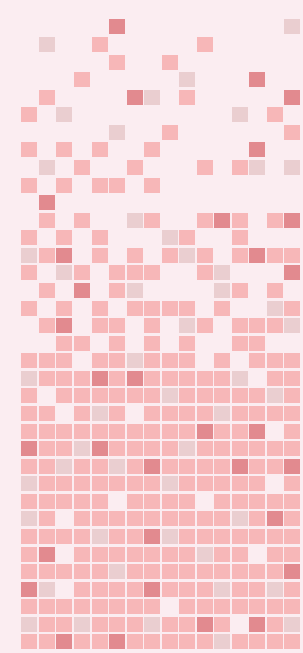
- 1 Music Zone, Skenderija, photo ispred Orkestranice
- 2 Helsinki Summer Lounge, ispred Vjetrove vatre
- 3 NA Summer Madness Fest, Trg oslobođenja
- 4 Sarajevo Street Scenes, Žute tablija
- 5 SFF Closing Party, Cinema Slaga
- 6 Garden of Dreams, Viskovica festivala
- 7 Kacceti na Džemalovom mostu
- 8 Žurka kod Soketa
- 9 Haskovica park

## PROJEKCIJE

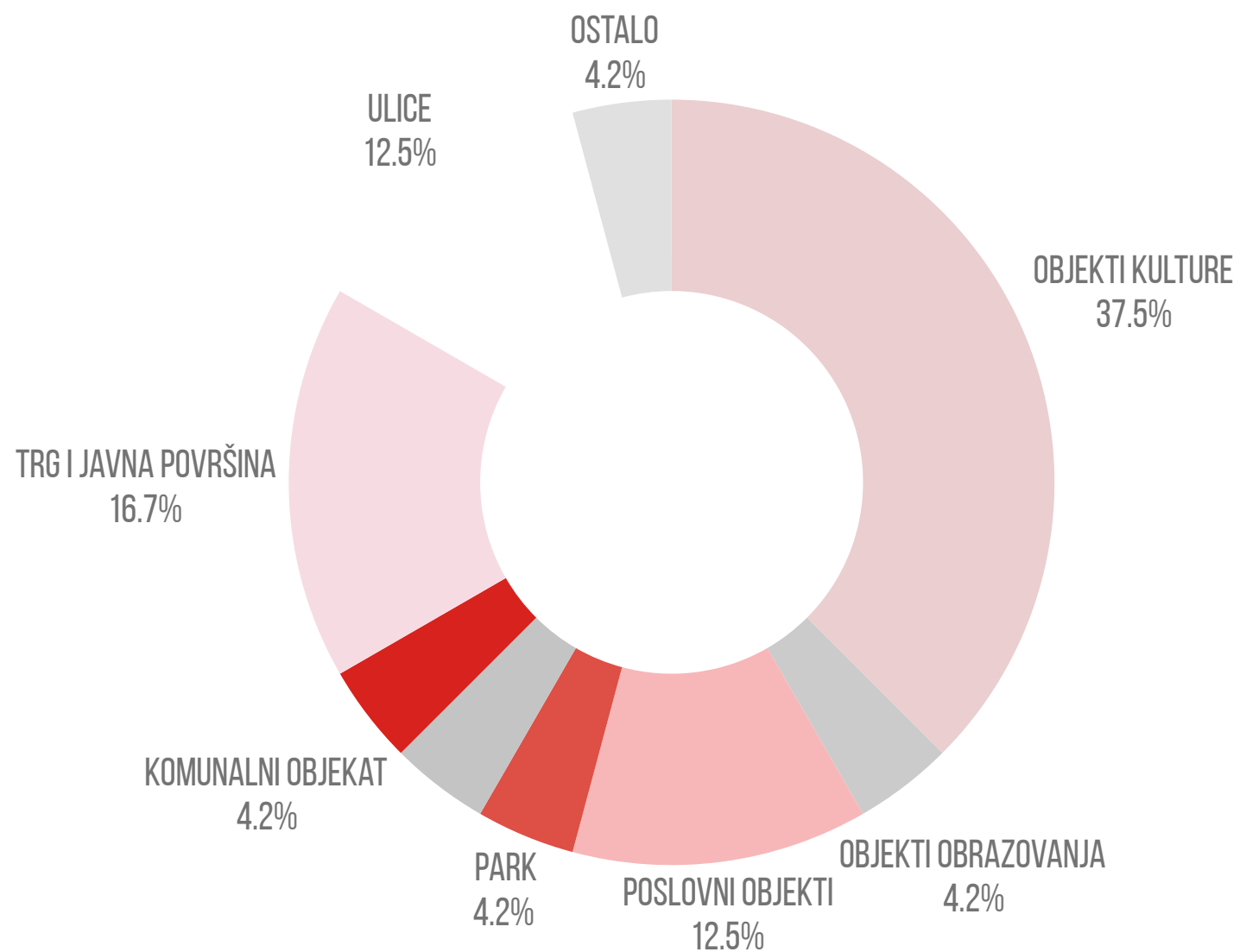
- 1 BSC, Branilaca Sarajeva 24
- 2 Narodna pozorište, Obala Kulina bana 3
- 3 Festivalni trg, Obala Kulina bana 9
- 4 Metapod / Ljetna kina Coca-Cola (ulaz / enter from Obala Kulina bana 3, Gimnazijka 30 i Branilaca Sarajeva 30)
- 5 Pozorište mladih, Kulovica 8
- 6 Europe House, Merula Tisa 62
- 7 Kino Meeting Point / Café, Hamdija Kreševljakovića 13
- 8 UniCredit Summer Screen, Hamdija Kreševljakovića 24
- 9 Cineplex Sarajeva, Zmaj od Bosne 4
- 10 Ljetna kina Stari Grad, Avdaga Selimovića 8, 8.
- 11 KSC Skenderija Cinema, Terezije b. b.
- 12 Festival Café Grand kafe, Pozorišni trg-Suzan Sontag 12
- 13 Radiceva ulica
- 14 Festival Ending Point by Coca-Cola, Trg Jurisave Krenića, ispred Pozorišta mladih
- 15 Goethe-Institut, Džemal Bjele 5
- 16 Talents Sarajevo House, Park Kemal Markova, Alješina ulica
- 17 Amphiteater Unit, Fra Anđela Zlatkovića
- 18 Ljetna kina / Open Air Cinema Center, Ulica Franca Leharda
- 19 Festivalna kuća, Vračar
- 20 Ulica Franca Leharda
- 21 The CineLink Industry Days Conference Centre
- 22 Dječija kuća, Gornjičko
- 23 Ljetna kina / Open Air Cinema Center "Sofet Zaka", Haskovica b.9
- 24 Kino Novi Grad, Biserar Mada Selimovića 97
- 25 Mlad - Kino 1616, Haskovica b.9, 1616



# BAZA PODATAKA



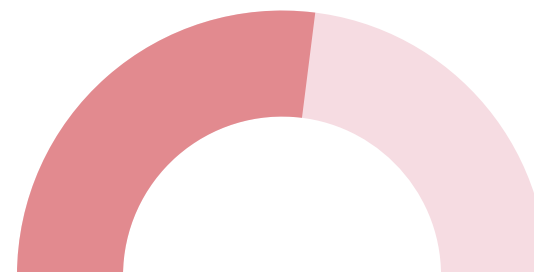
DATA BASE



4 LOKACIJE - STALNA UPOTREBA



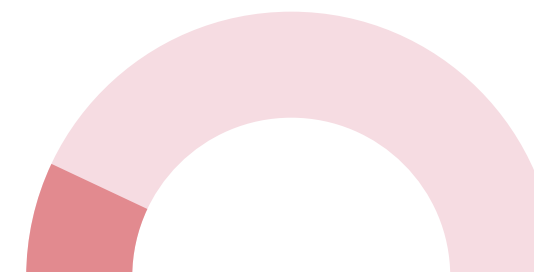
23 LOKACIJA -  
EFEMERNA UPOTREBA



12 OTVORENIH PROSTORA

15 ZATVORENIH PROSTORA

4 LOKACIJE IZVAN CENTRA GRADA



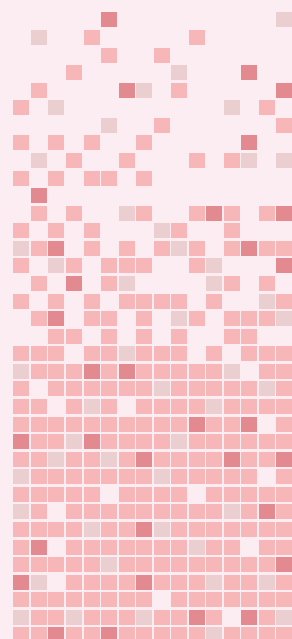
23 LOKACIJA U CENTRU GRADA

6 OBJEKATA NISKOGRADNJE



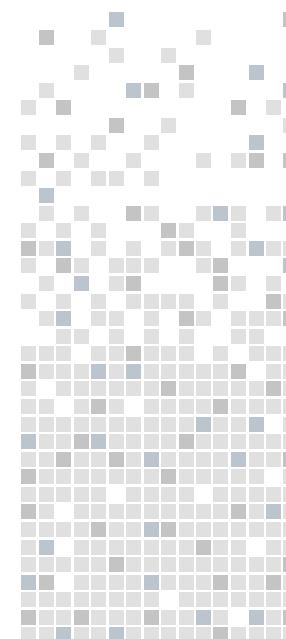
21 OBJEKAT VISOKOGRADNJE

# KARTOGRAFSKI PRIKAZI



INDIVIDUALNI/TIMSKI  
DIO ISTRAŽIVANJA

# GRAPHICS



INDIVIDUAL/ TEAM  
RESEARCH

- 

1. Hotel Empire, Vashishov, Sverdlovsk
2. Hotel Astra (Ito-Tsun), Kurumayoshi
3. Hotel Saitoh, Cumarin
4. Hotel Miyagi, Meiji of House 4
5. Hotel AH, Saitoh 13
6. Hotel Kinoshita, The Plaza Lodging
7. Hotel Kinoshita, Saitoh 1
8. Hotel Saitoh, Saitoh 13
9. Saitoh Saitoh, Saitoh 13
10. Saitoh Saitoh, Saitoh 13
11. Hotel Saitoh, Saitoh 13
12. Saitoh Saitoh, Saitoh 13

- www.platzi.es/2014

1. Mystic Lake, Swanton, with Janet Link and friends
2. Walden Summer Lodge, near Ogdensburg
3. St. Lawrence Museum Park, by canoe
4. Saguenay Fossil Sites, Lac Joly
5. Off-Beating Point, Gaspé Ship
6. Garden of Orpheus, massive waterfall
7. Koozebui to Shishemunc route
8. Duha and Sogah
9. Haskins Park

- ## PROJECT 8

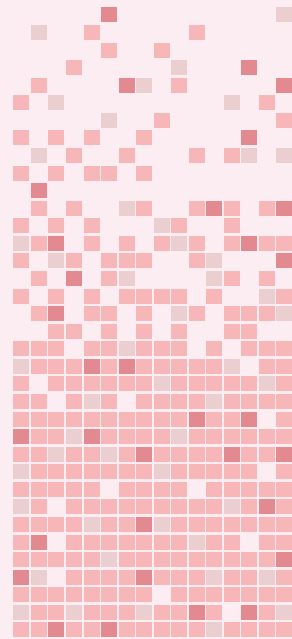
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# LJETNO KINO COCA-COLA

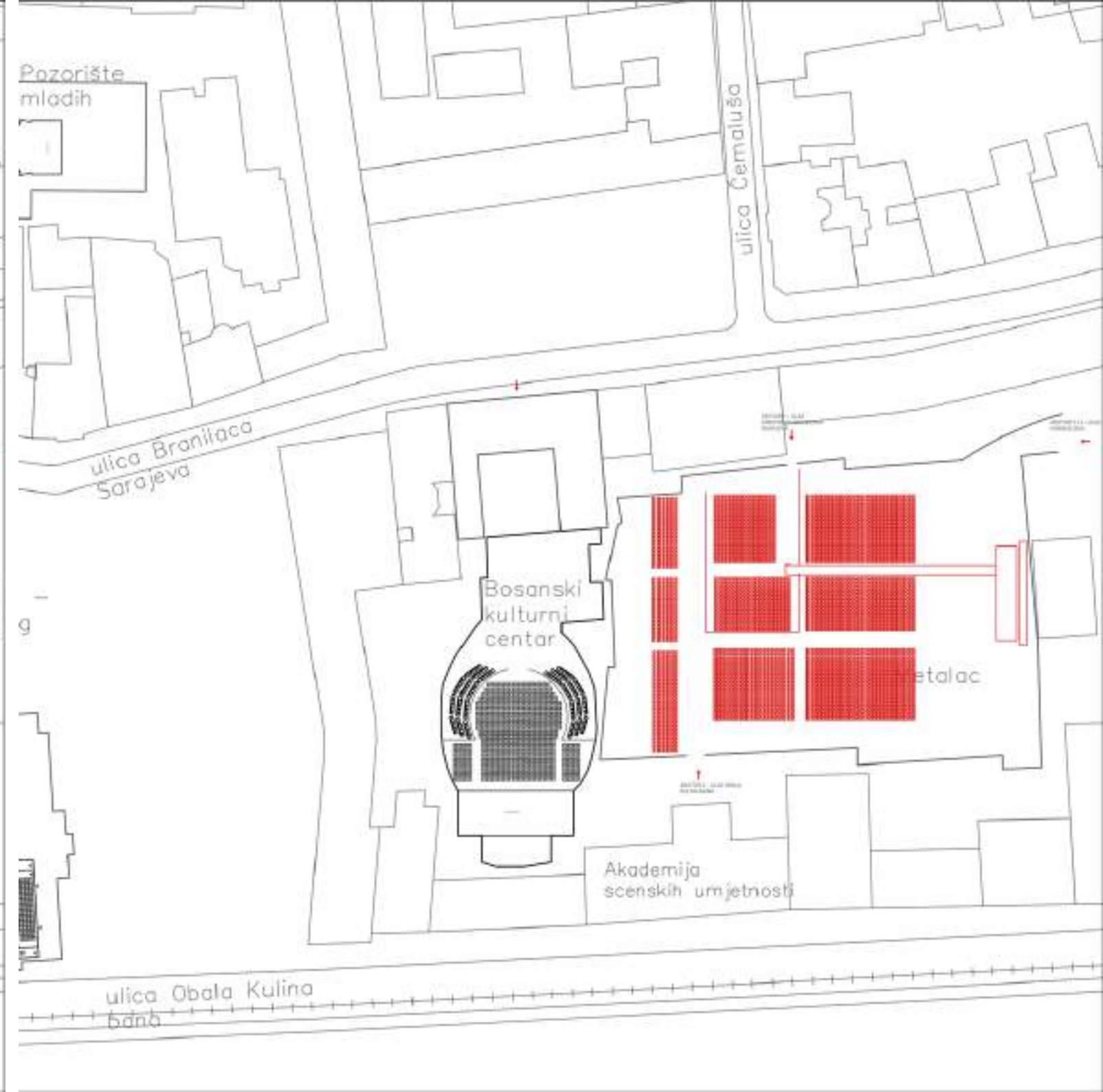


STUDENTICA: NEIRA IMAMOVIĆ

METALAC

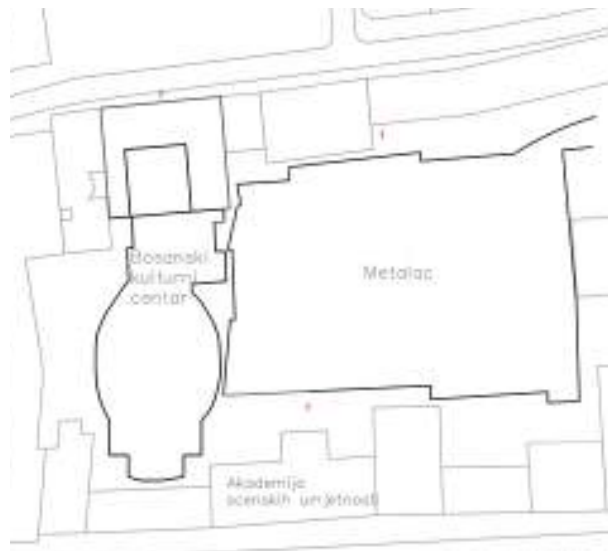


foto: kino Metalac



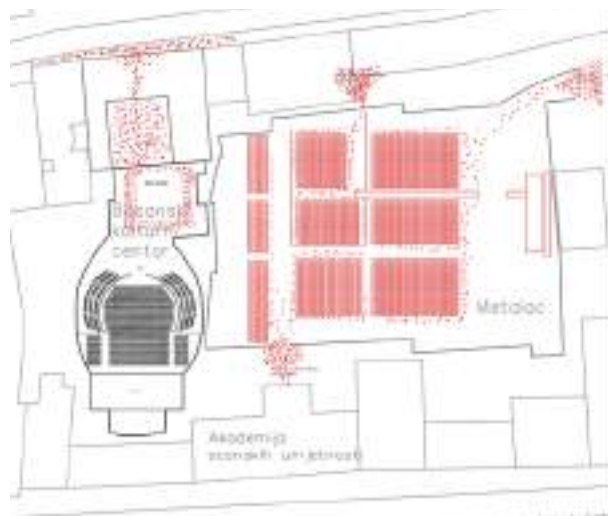
BEZ POSJETILACA

## STATIČNO STANJE



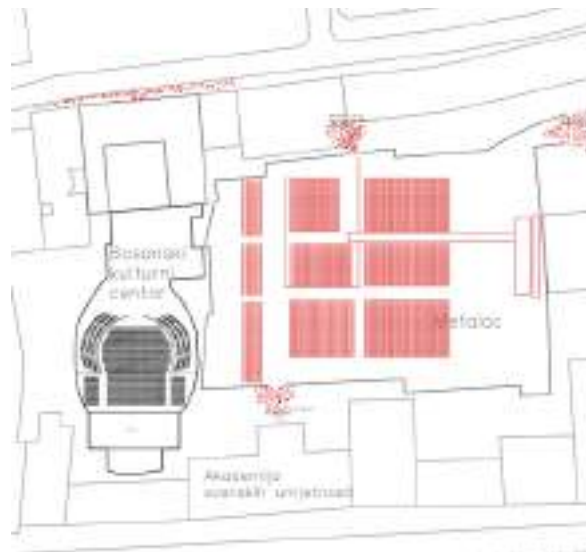
DOLAZAK POSJETILACA

## EFEMERNO STANJE



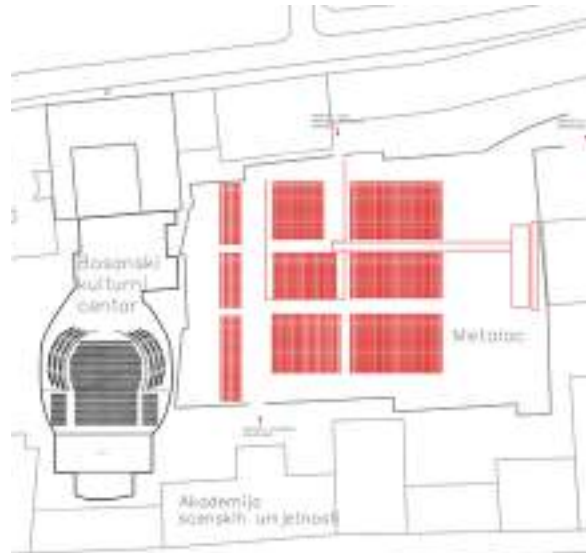
ZADRŽAVANJE POSJETILACA

## EFEMERNO STANJE



PROJEKCIJE

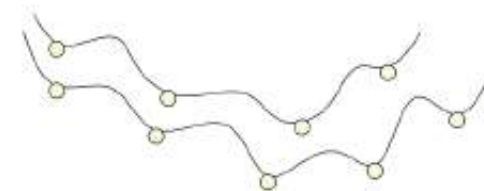
## EFEMERNO STANJE



Efemerni elementi interventnog dijela projekta



Lovesac Bean Bag



Više lampice

## LJETNO KINO COCA - COLA / METALAC

Jedna od ključnih lokacija Sarajevu Film Festivala, nalazi se u centralnom dijelu grada, u neposrednoj blizini ostalih festivalskih lokacija najvišeg značaja.

Prostor se najviše koristi za večernje projekcije, dok dnevnih i kasnih projekcija nema.

Tokom 2020.godine, zbog pandemije Covid-19, kino nije bilo u upotrebi, već su se projekcije odvijale u online režimu.

Ovaj prostor može primiti 4500 posjetilaca, ali je zbog mjera sigurnosti broj smanjen na 3500.

*One of the key locations of the Sarajevo Film Festival is situated in the central part of the city, in close proximity to other major festival venues.*

*The space is primarily used for evening screenings, with no daytime or late-night screenings scheduled.*

*In 2020, due to the Covid-19 pandemic, the cinema was not in use, and screenings were held online instead.*

*This venue has a capacity of 4,500 visitors, but due to safety measures, the number was reduced to 3,500.*



foto: uobičajena upotreba

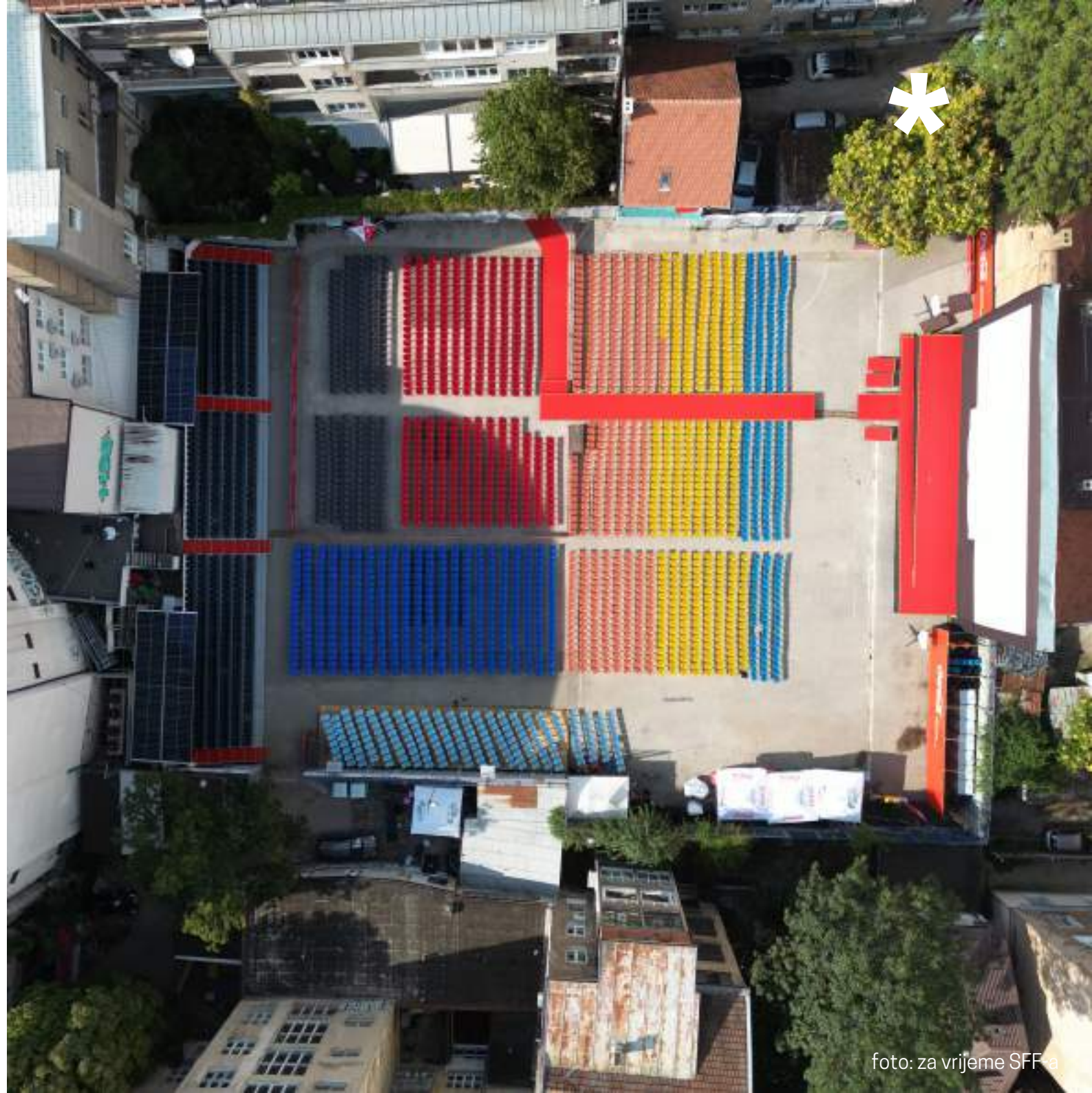
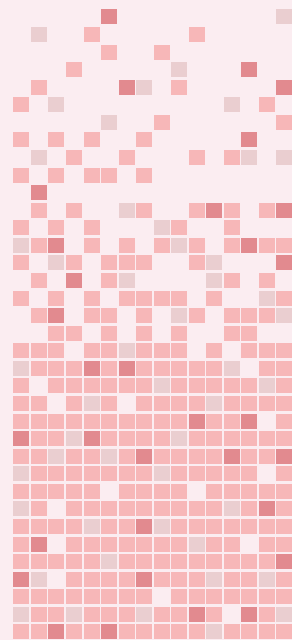


foto: za vrijeme SFF-a

# LJETNO KINO STARI GRAD

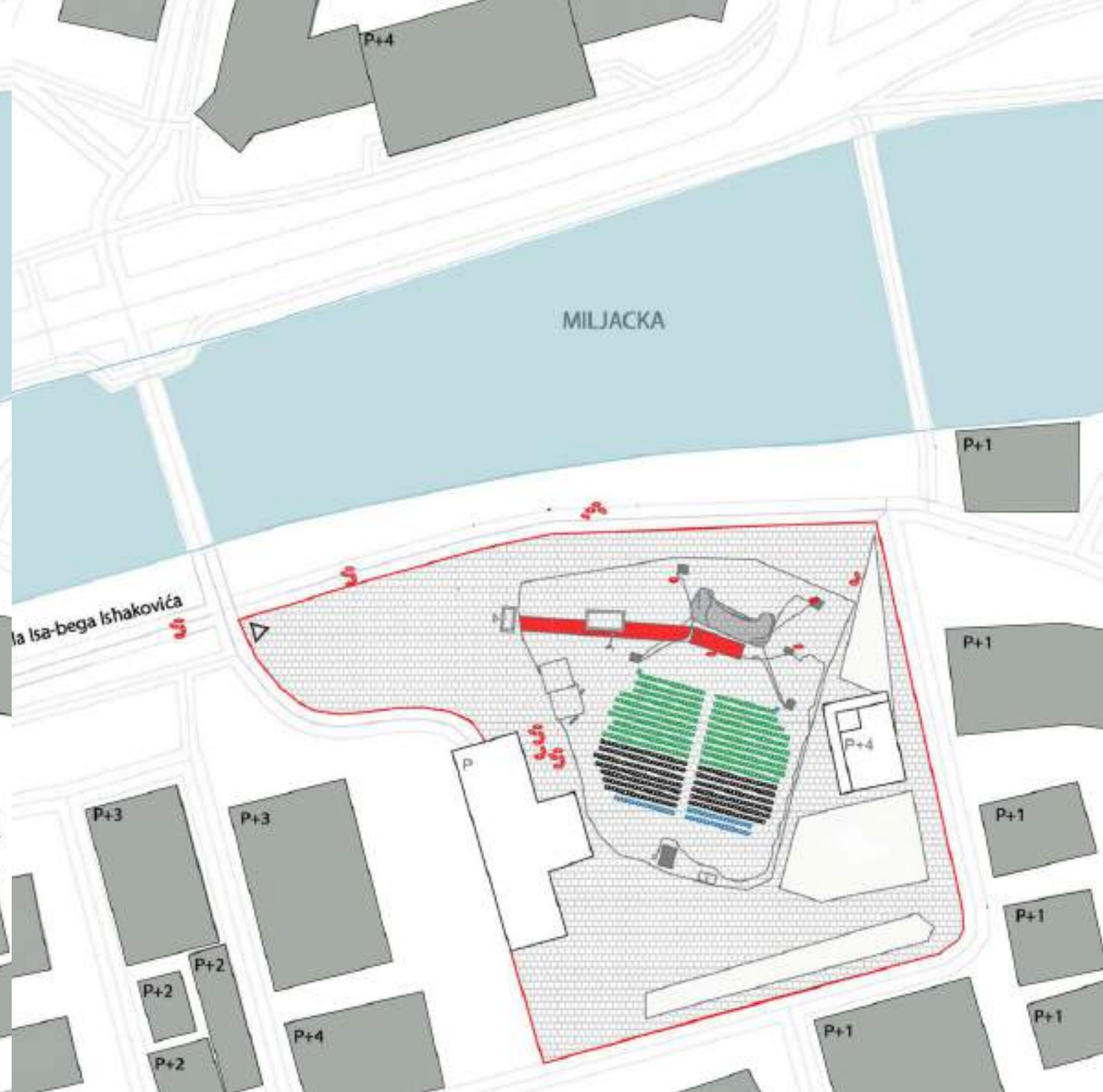
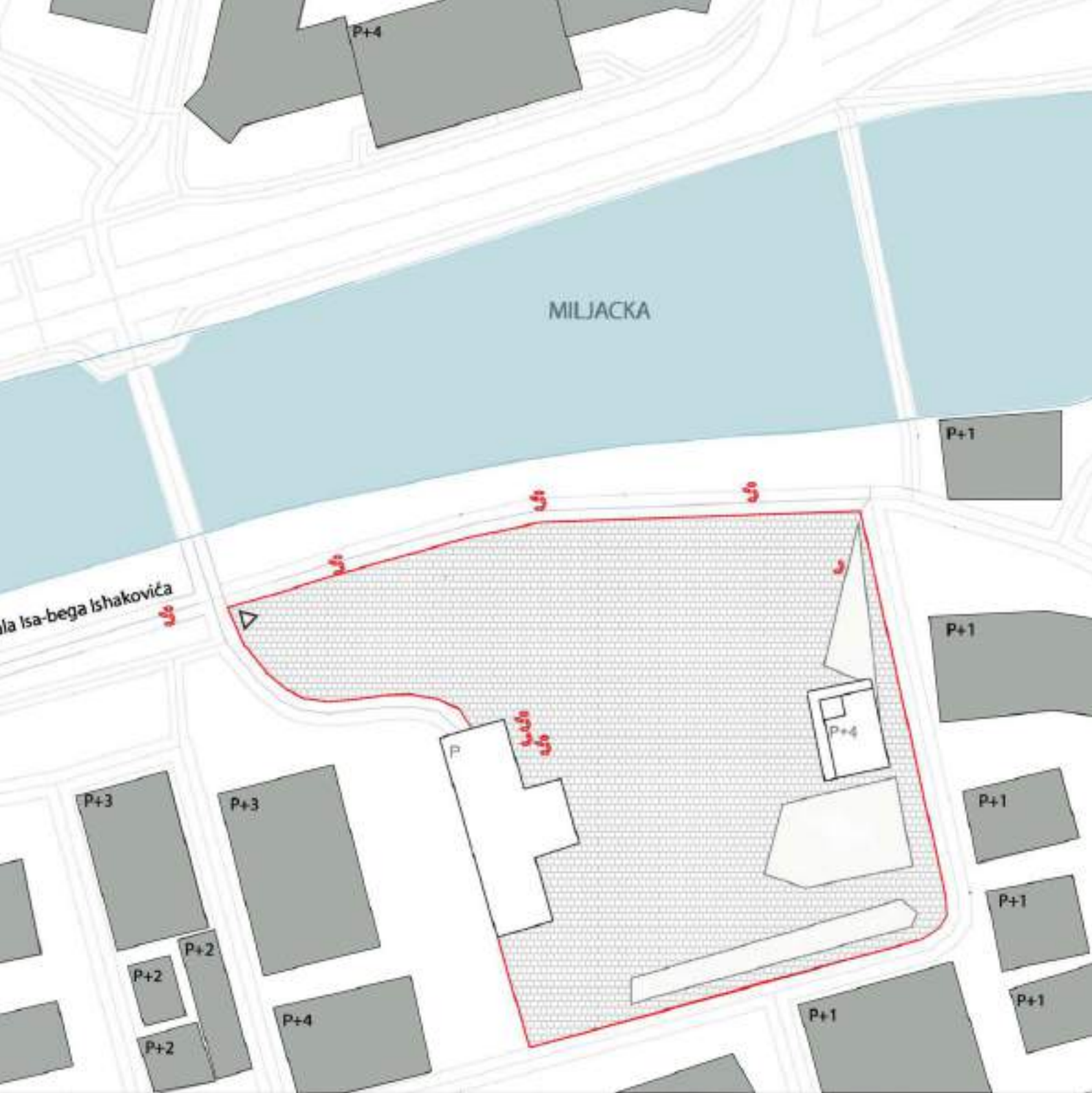


STUDENT: HAMZA BEĆIREVIĆ

## OPEN AIR CINEMA STARI GRAD

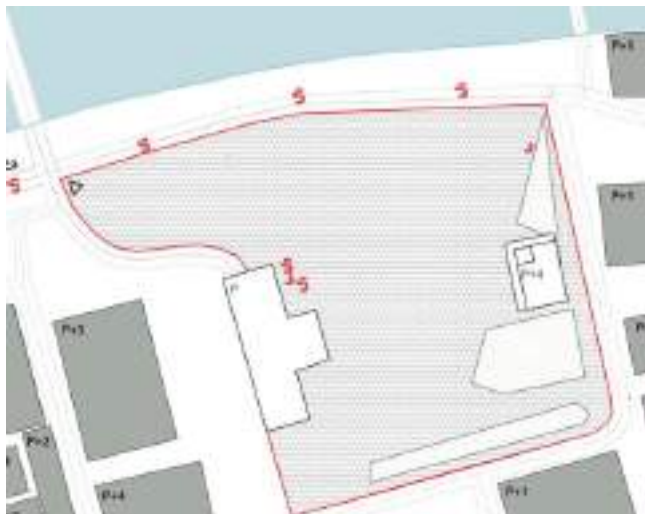


foto: kino Open Air Cinema



BEZ POSJETILACA

## STATIČNO STANJE



DOLAZAK POSJETILACA

## EFEMERNO STANJE



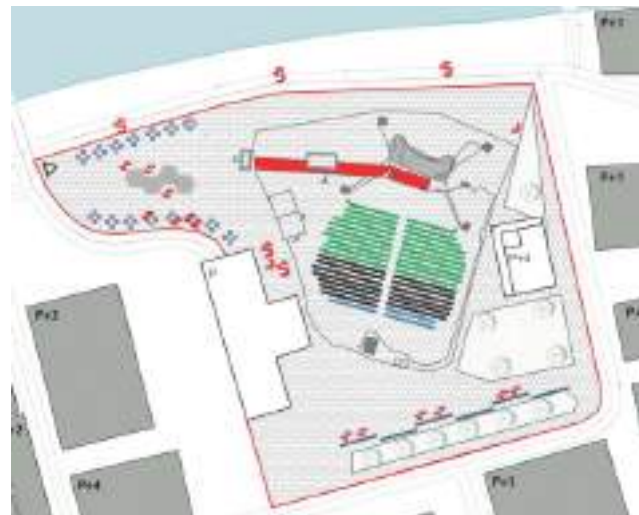
ZADRŽAVANJE POSJETILACA

## EFEMERNO STANJE



PROJEKCIJE

## EFEMERNO STANJE



## LJETNO KINO STARI GRAD

Projekcije SFF na trgu ispred Vijećnice, poznatom kao Trg Prve brigade policije Stari Grad, počele su se održavati 2021.godine, a kada su zbog pandemije COVID-19 uvedene nove lokacije na otvorenom. Od tada, Ljetno kino Stari Grad je postao redovna festivalska lokacija, pružajući jedinstvenu kulisu za projekcije filmova tokom SFF-a.

Od svog uvođenja u redovne lokacije na kojima se dešavaju projekcije i programi Festivala, plato se transformiše u živopisni prostor ispunjen dekoracijama, svjetlosnim instalacijama, te reklamama sponzora SFF-a. Iako su precizni podaci o broju posjetilaca ograničeni, prema dostupnim informacijama, može primiti do 700 posjetilaca.

*Screenings of the Sarajevo Film Festival at the square in front of the City Hall, known as Trg Prve brigade policije Stari Grad, began in 2021, when new open-air locations were introduced due to the COVID-19 pandemic.*

*Since then, the Summer Cinema Stari Grad has become a regular festival venue, offering a unique backdrop for film screenings during SFF. From its inclusion as a regular location for screenings and festival programs, the square transforms into a vibrant space filled with decorations, light installations, and SFF sponsor advertisements. Although precise data on the number of visitors is limited, available information suggests the venue can accommodate up to 700 people.*

## INTERVENCIJE

Kada se razmišlja o potencijalnim intervencijama u prostoru, to bi bile modularne platforme za sjedenje i druženje, niske drvene tribine ili stepenasti elementi kao prateći urbani mobilijar. Klupice sa integrisanom rasvjetom za noćni ugođaj, također bi bile poželjan element, potom prostor za fotografisanje s festivalskim vizualima, mini knjižnica sa filmskim časopisima i knjigama o kinematografiji.

Stolovi sa solarnim panelima i punjačima i interaktivne svjetlosne skulpture koje reaguju na dodir ili pokret bi također bile dobar dodatak prostoru. Zaključak je da je potrebno stvoriti fleksibilan i ugodan prostor, koji podržava festivalski duh i omogućava posjetiteljima da se opuste, povežu i uživaju u filmskom programu. Važno je osmisliti rješenja koja dopunjuju postojeće instalacije i dodaju novu dimenziju prostoru ispred Vijećnice.

*When considering potential spatial interventions, these could include modular platforms for sitting and socializing, low wooden bleachers, or tiered elements as supporting urban furniture. Benches with integrated lighting for nighttime ambiance would also be a desirable feature, along with a designated photo area featuring festival visuals, a mini library with film magazines and books on cinematography. Tables equipped with solar panels and charging ports, as well as interactive light sculptures that respond to touch or movement, would also be valuable additions to the space. The conclusion is that it is necessary to create a flexible and comfortable space that supports the spirit of the festival and allows visitors to relax, connect, and enjoy the film program. It is important to design solutions that complement existing installations and add a new dimension to the space in front of the City Hall.*

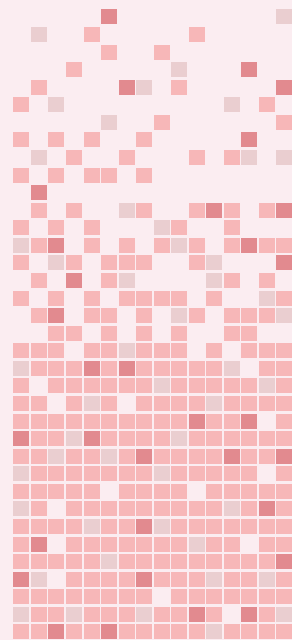


foto: uobičajena upotreba



foto: za vrijeme SFF-a

# LJETNO KINO CENTAR / AMFITEATAR UNITIC

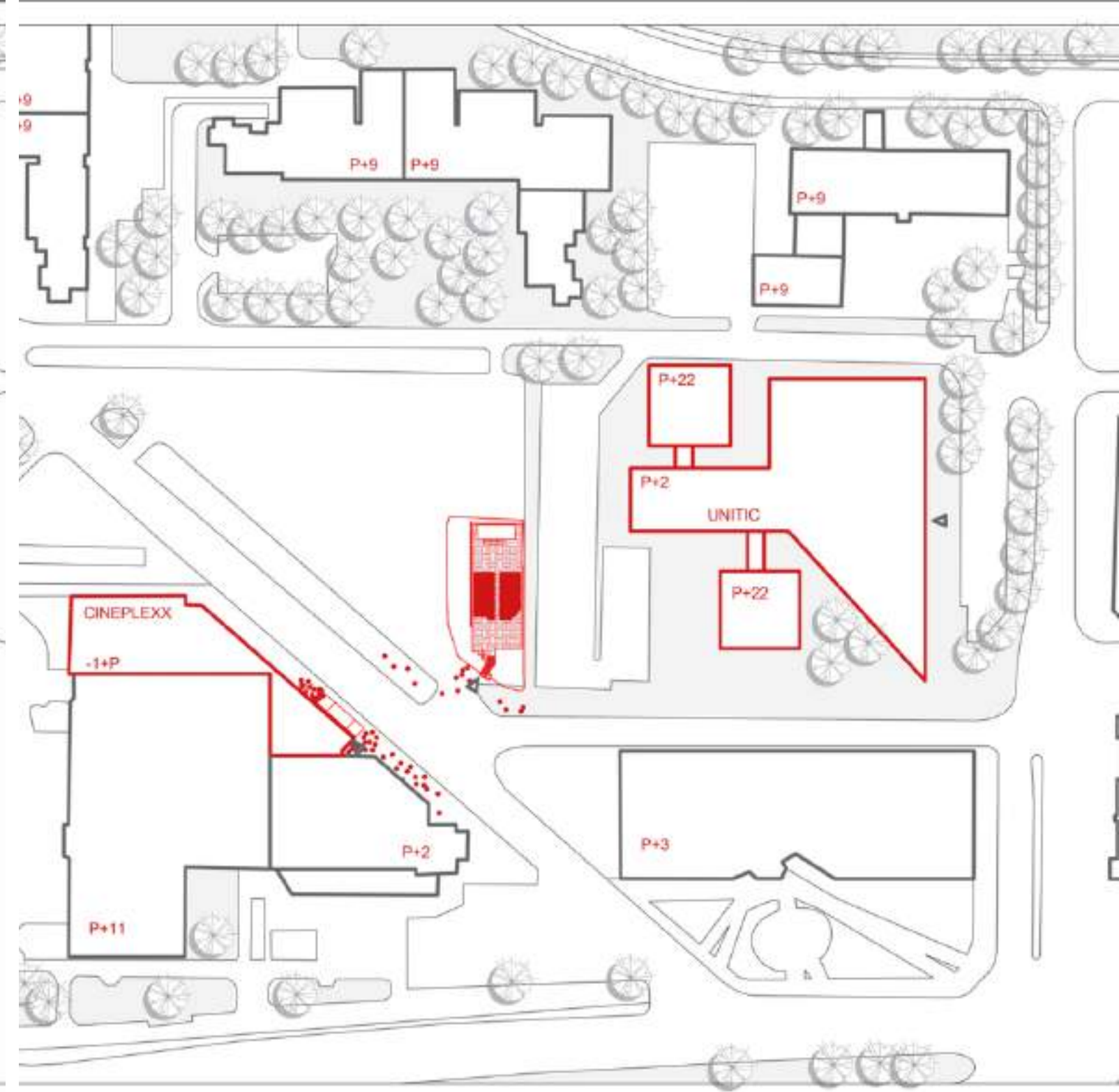
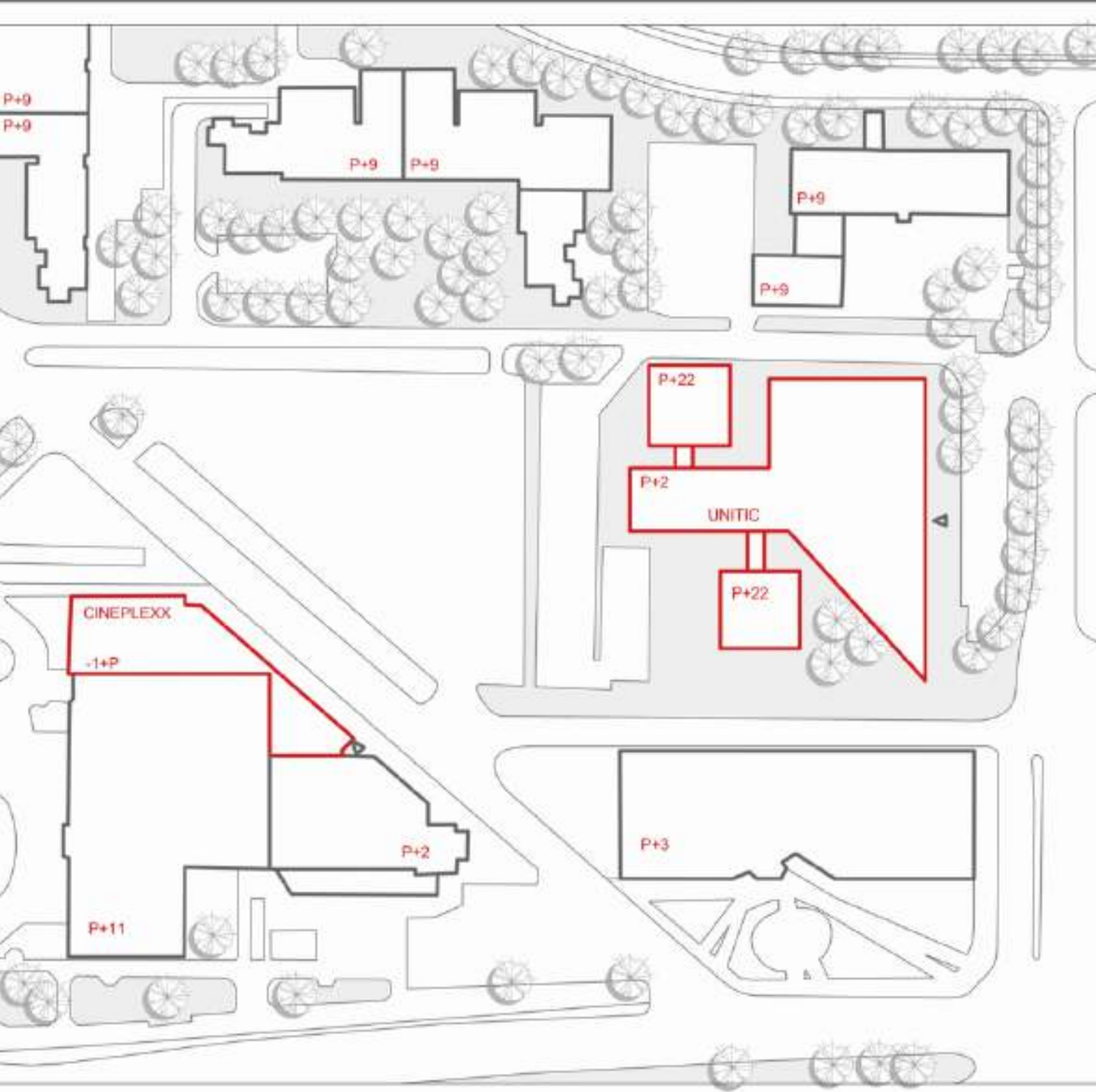


STUDENTI: ZEJNEB BABOVIČ, ASIJA FIJULJANIN, HARIS KOZLICA

## OPEN AIR CINEMA CENTAR / UNITIC AMPHITHEATRE



foto: kino Centar



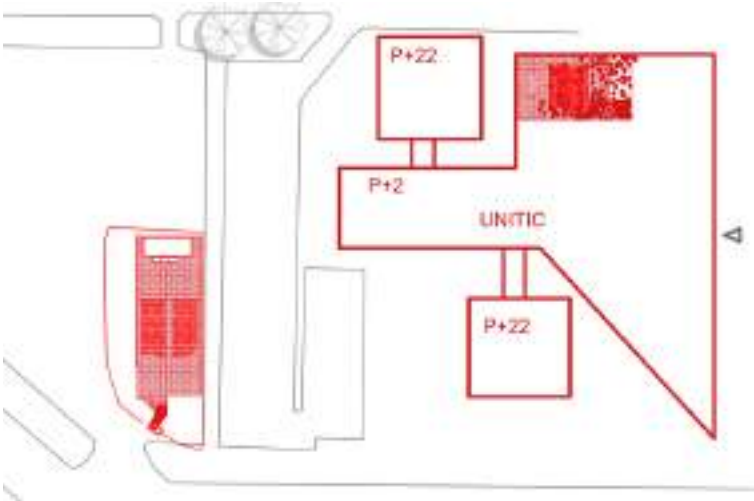
BEZ POSJETILACA

STATIČNO STANJE



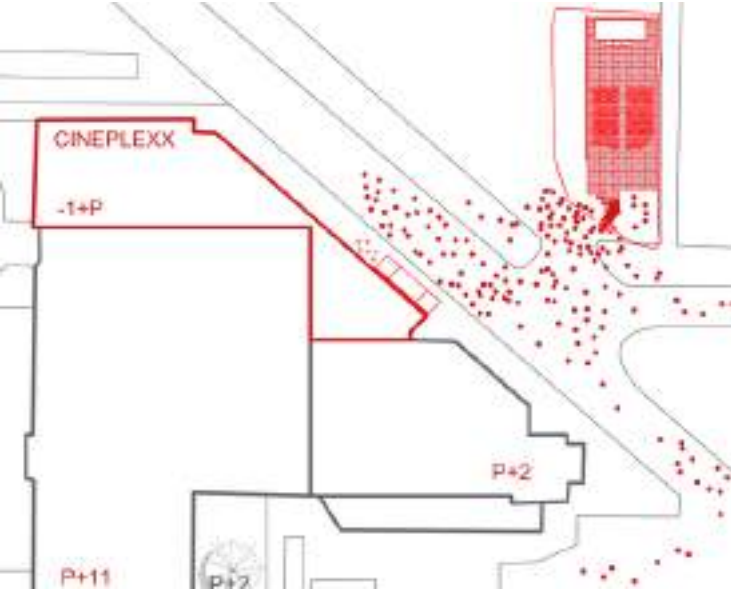
ZADRŽAVANJE POSJETILACA

EFEMERNO STANJE



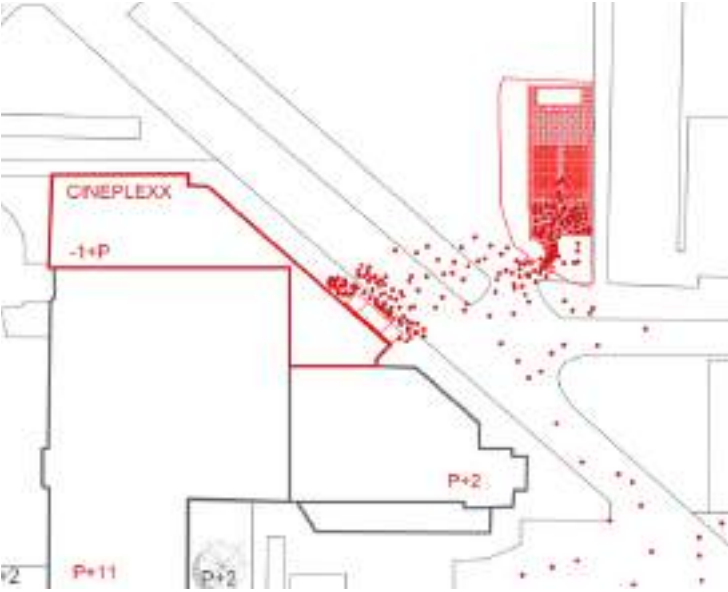
DOLAZAK POSJETILACA

EFEMERNO STANJE



PROJEKCIJE

EFEMERNO STANJE



LJETNO KINO CENTAR / AMFITEATAR UNITIC

Od 2023.godine, Cineplexx postaje ključna lokacija za prikazivanje na Sarajevo Film Festivalu, što je značajno unaprijedilo ponudu Festivala. Njegova centralna lokacija i postojeća infrastruktura, sa postavljenim stolicama, ekranima i zvučnim sistemima, omogućili su realizaciju projekcija bez dodatnih instalacija. Međutim, od 2024.godine, parking ispred kina je transformiran u Ljetno kino Centar, dok ulica koja razdvaja te dvije cjeline postaje prostor za dodatna festivalska događanja.

Filmski program raspoređen je u popodnevним terminima za takmičarske filmove, uz prisustvo posjetilaca i žirija, te večernji termin, u kojem se projekcije održavaju i u Cineplexxu i na otvorenom. Uz to, amfiteatar u Unitic neboderu je integriran u CineLink industrijski segment Festivala od 2024.godine, te služi kao prostor za konferencije i prezentacije potencijalnim investitorima u filmsku industriju, producentima i producentским kućama, a u slučaju nepovoljnih vremenski uvjeta, preuzima i funkciju dodatnog prostora za open air projekcije.

Since 2023, Cineplexx has become a key venue for screenings at the Sarajevo Film Festival, significantly enhancing the Festival's offerings. Its central location and existing infrastructure—featuring installed seating, screens, and sound systems—have enabled screenings to take place without the need for additional installations. However, starting in 2024, the parking lot in front of the cinema has been transformed into the "Ljetno Kino Centar" (Summer Cinema Center), while the street separating the two areas has become a space for additional festival events. The film program is scheduled for the afternoon, featuring competition films attended by audiences and juries, and continues into the evening with screenings held both inside Cineplexx and in the open-air cinema. In addition, the amphitheater at the Unitic skyscraper has been integrated into the Festival's CineLink industry segment since 2024. It now serves as a venue for conferences and presentations to potential investors in the film industry, producers, and production companies. In case of unfavorable weather conditions, it also serves as a backup location for open-air screenings.

INTERVENCIJE

Intervencije u prostoru ljetnog kina, s obzirom na atraktivnost lokacije, ali i prometnost lokacije unutar centralne gradske zone Marin Dvora, predlažu se kao zaštitne. Naime, predloženo je postavljanje bankina, koje se po potrebi dižu i spuštaju, a kada su podignute, na njih se kače ograde, koje služe tokom projekcija i događaja.

*Interventions in the space of the summer cinema, given the attractiveness of the location as well as its high traffic within the central city zone of Marijin Dvor, are proposed as protective measures. Specifically, it is proposed to install retractable bollards that can be raised or lowered as needed. When raised, fences can be attached to them, serving as barriers during screenings and events.*

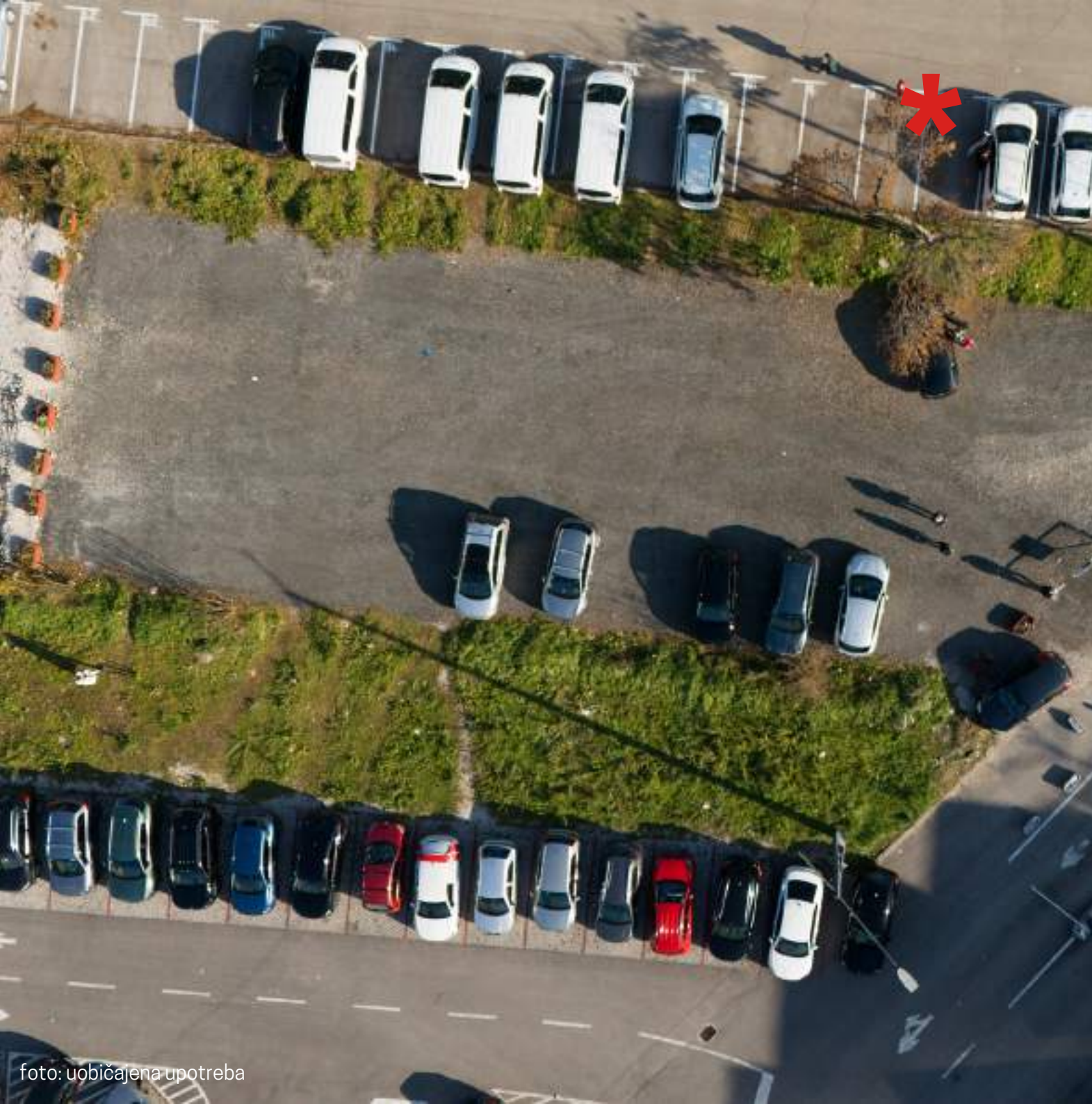
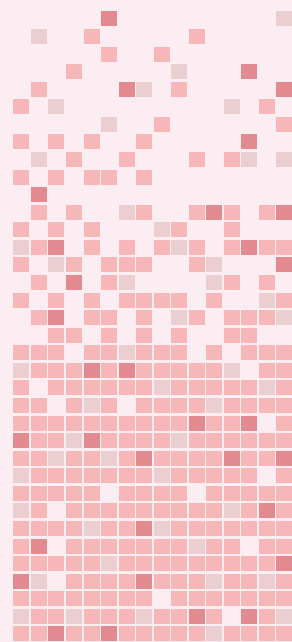


foto: uobičajena upotreba



foto: za vrijeme SFF-a

# LJETNO KINO SAFET ZAJKO

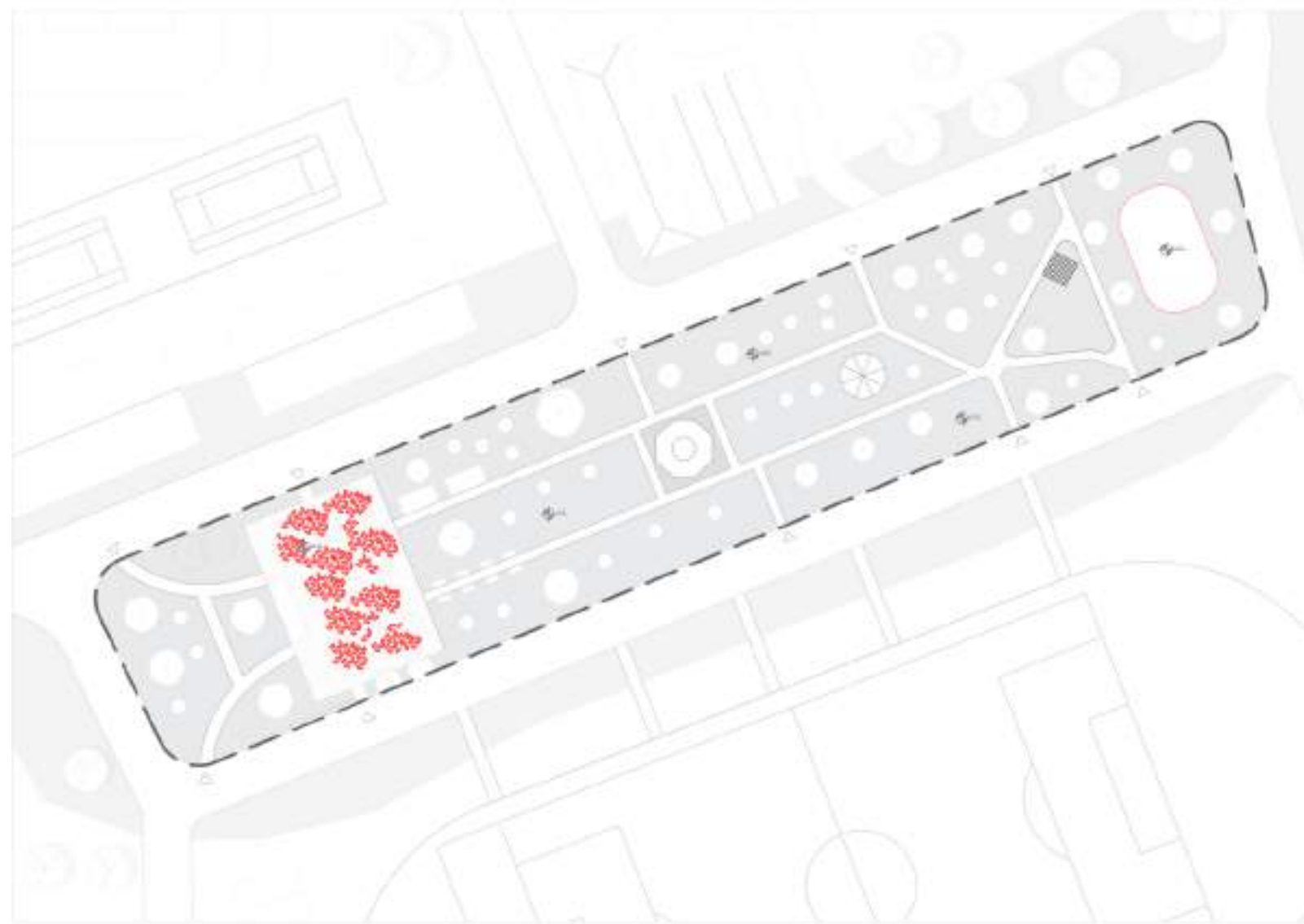
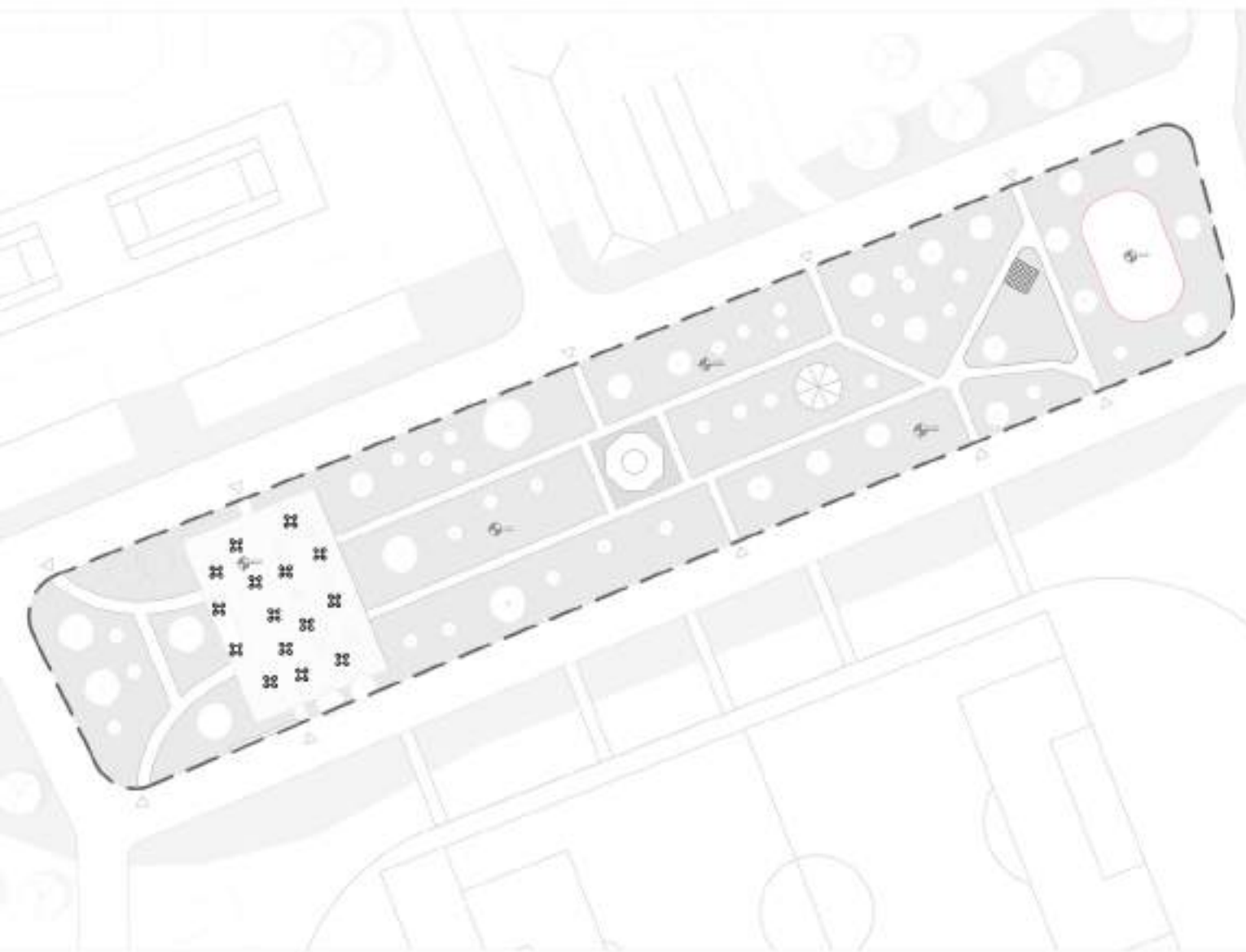


STUDENT: AMAR ZULIĆ

## OPEN AIR CINEMA SAFET ZAJKO

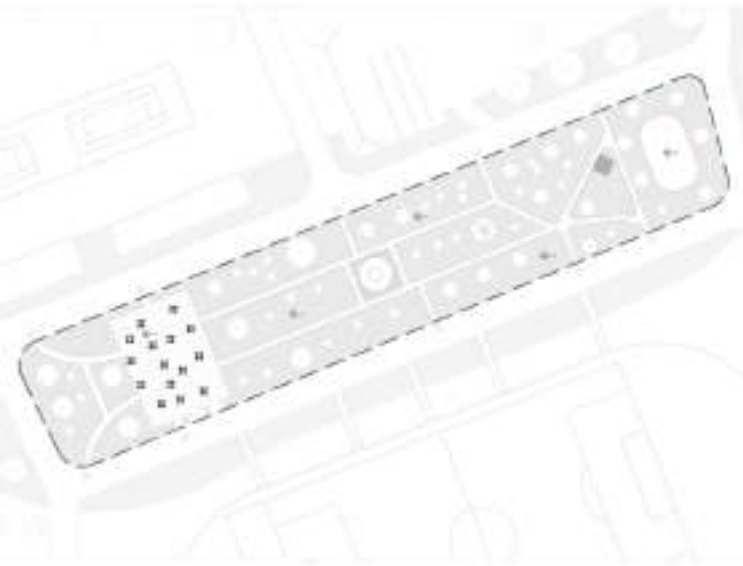


foto: kino Safet Zajko



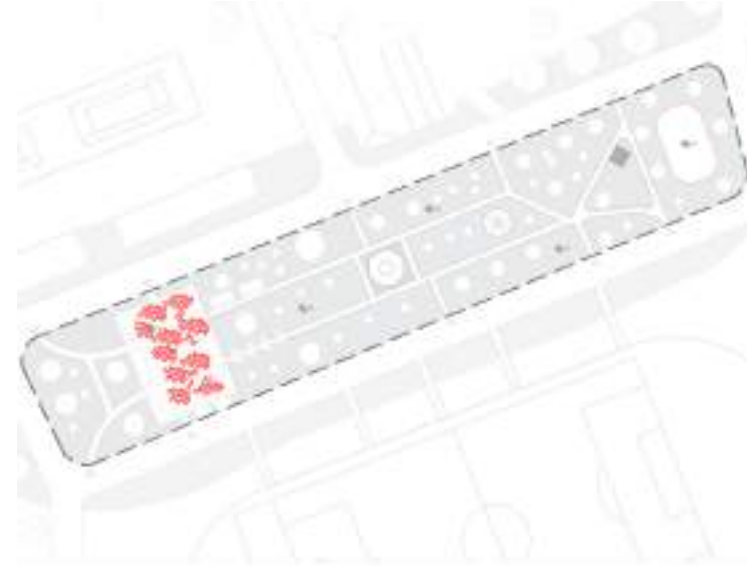
BEZ POSJETILACA

# STATIČNO STANJE



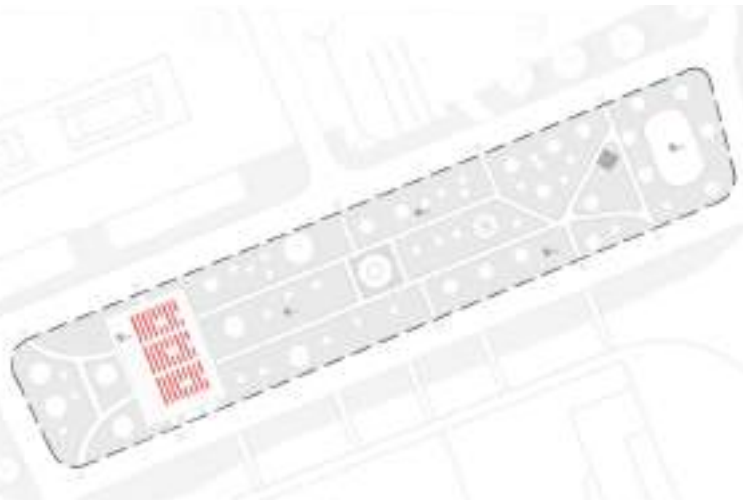
ZADRŽAVANJE POSJETILACA

# EFEMERNO STANJE



DOLAZAK POSJETILACA

# EFEMERNO STANJE



PROJEKCIJE

# EFEMERNO STANJE



## LJETNO KINO SAFET ZAJKO

Tokom godine, u centru Safet Zajko se nalazi rekreacijski sadržaj, a od 2021.g., za vrijeme trajanja SFF-a, na jednom dijelu centra se održavaju projekcije i popratne aktivnosti, kao zvanični program Festivala. S obzirom na aktivnosti, broj posjetitelja tokom SFF-a drastično raste, na večernjim projekcijama prisustvuje oko 300 gledatelja, a ukupni broj tokom Festivala prelazi 2000.

Infrastruktura centra je osmišljena da prihvata različite kulturne i rekreacijske aktivnosti, što olakšava unošenje i potrebu za novim elementima u funkciji projekcija.

*Throughout the year, the Safet Zajko Center serves as a recreational facility. However, since 2021, during the Sarajevo Film Festival, a section of the center has been used for screenings and accompanying activities as part of the official Festival program.*

*Due to these activities, the number of visitors increases significantly during the Festival, with around 300 attendees at evening screenings and a total exceeding 2,000 throughout the event.*

*The center's infrastructure is designed to accommodate a variety of cultural and recreational activities, which facilitates the integration of new elements required for film screenings.*

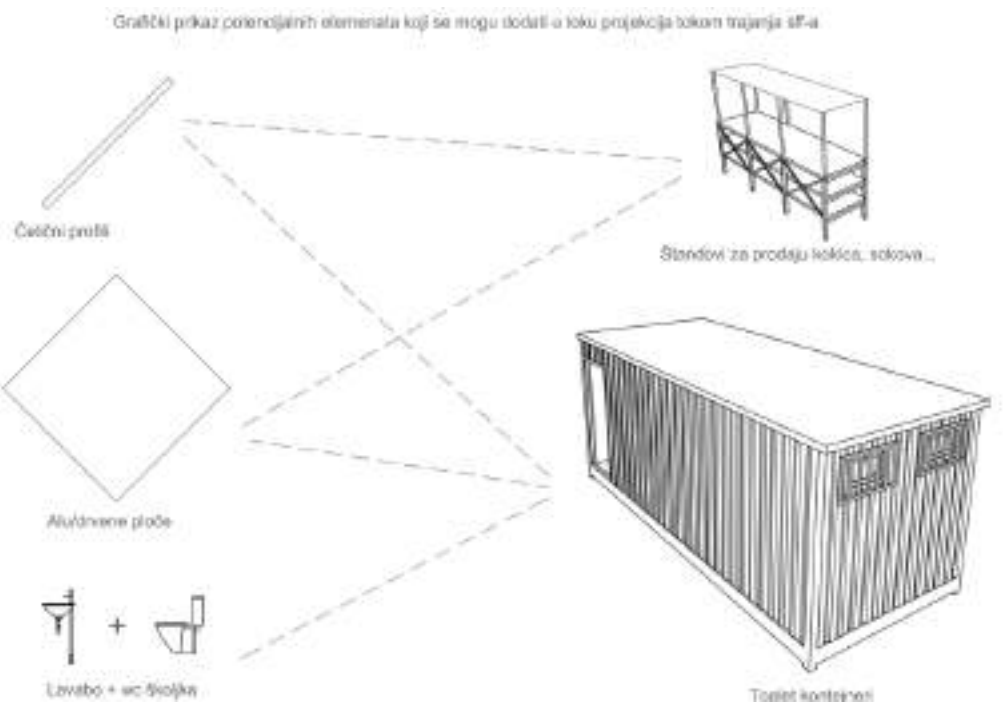


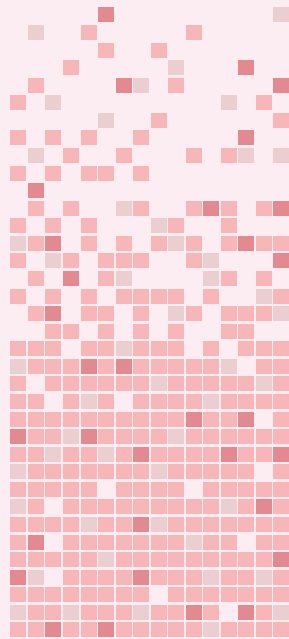


foto: uobičajena upotreba



foto: za vrijeme SFF-a

# DJEČJA KUĆA NOVO SARAJEVO

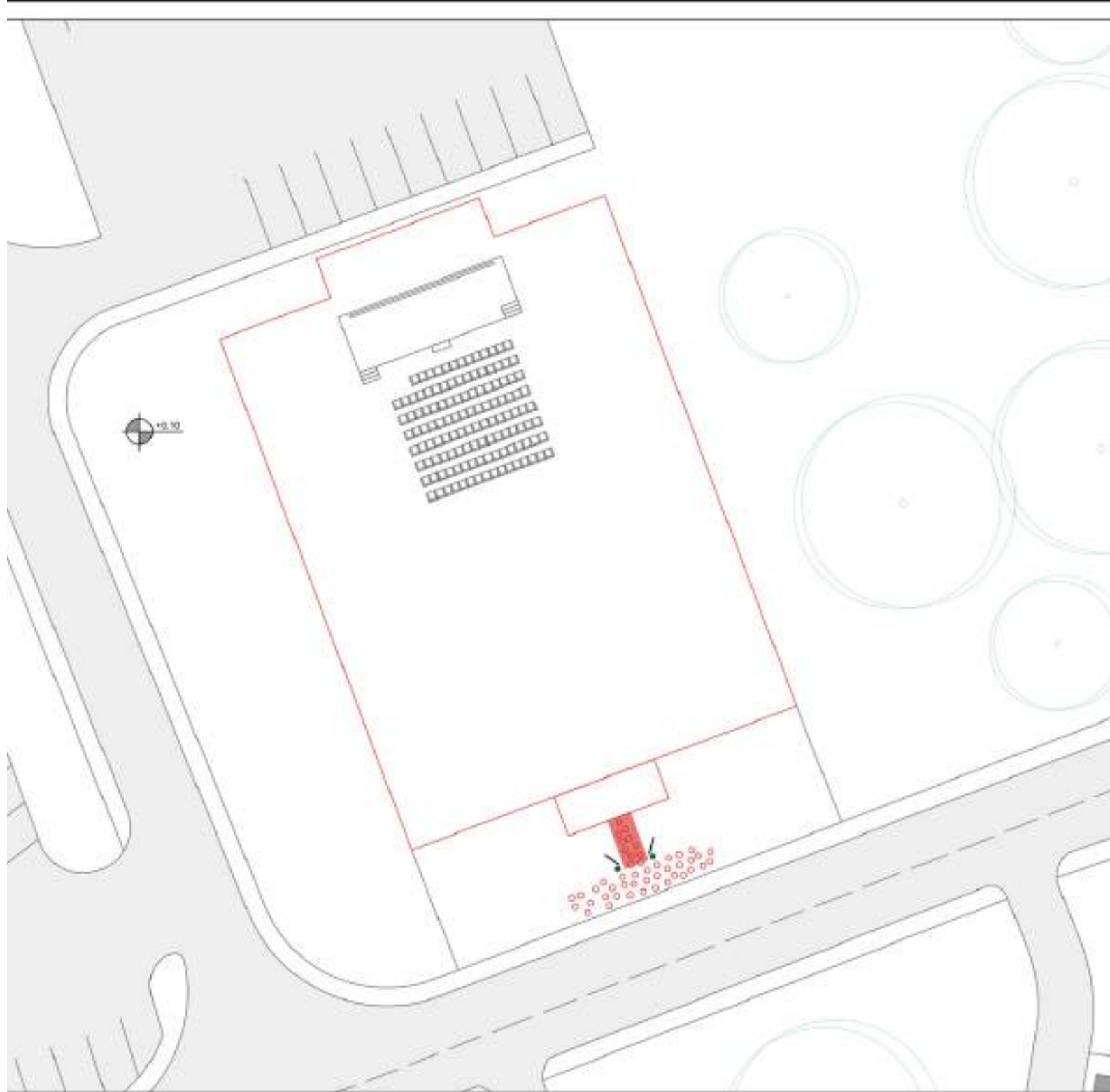
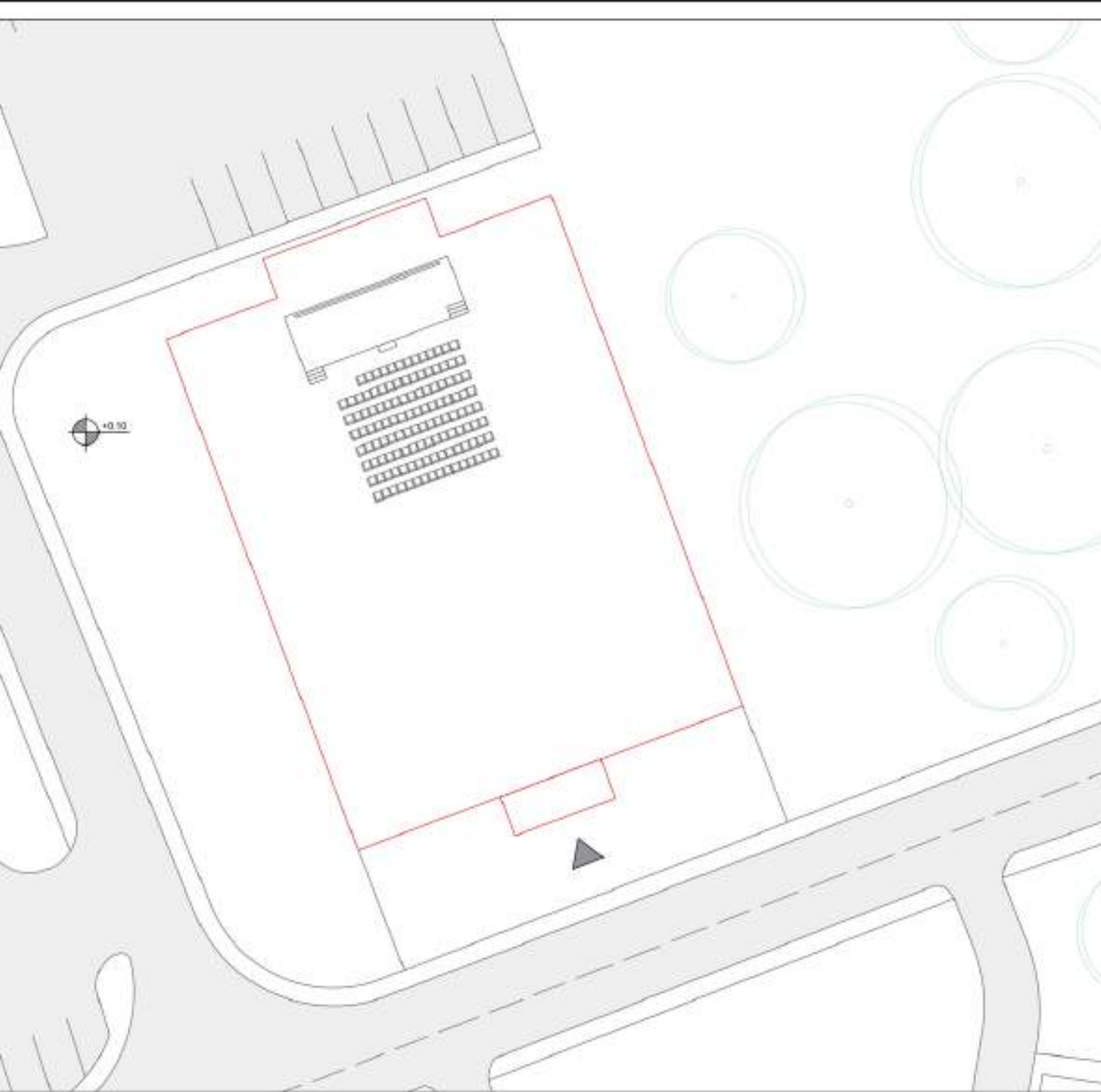


STUDENTICA: KARLA BOŠNJAK

# KIDS HOUSE NOVO SARAJEVO



foto: kino Novo Sarajevo



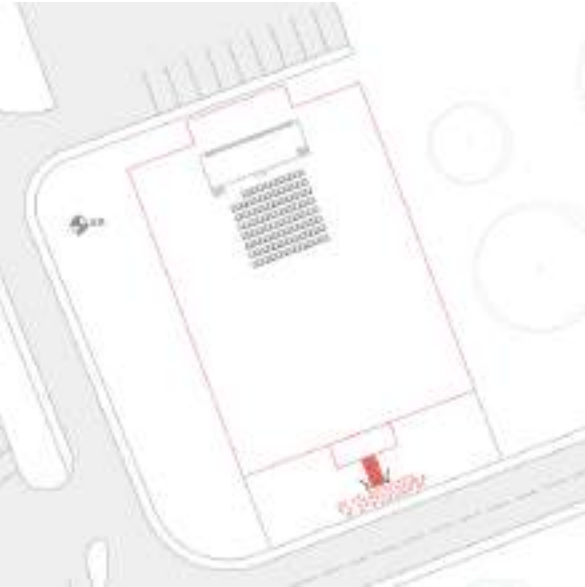
BEZ POSJETILACA

STATIČNO STANJE



DOLAZAK POSJETILACA

EFEMERNO STANJE



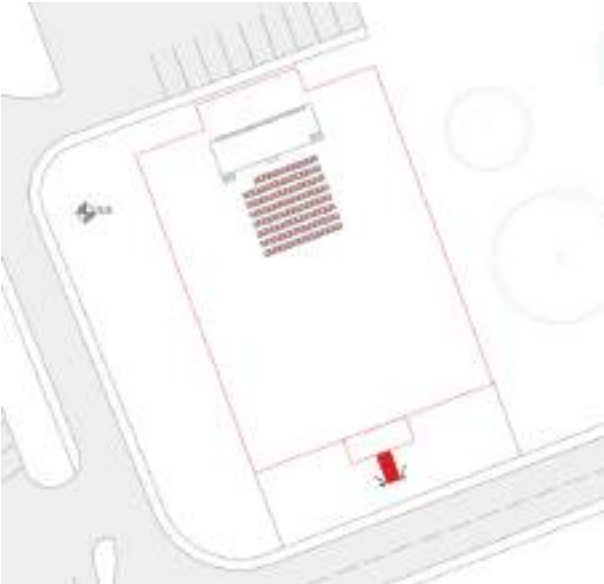
ZADRŽAVANJE POSJETILACA

EFEMERNO STANJE



PROJEKCIJE

EFEMERNO STANJE



DJEČJA KUĆA NOVO SARAJEVO

Dječja kuća Novo Sarajevo se nalazi na Grbavici, sa kino salom koja može primiti 125 gledalaca. Od 2019.godine, ušla je u redovnu upotrebu kao lokacija Festivala.

S obzirom na činjenicu da se za održavanje projekcija koristi namjenska prostorija, intervencije su ograničene i usmjeravaju se na prilagođavanje ostalih prostorija Dječje kuće u skladu sa temom Festivala. Na taj način bi se mogla stvoriti snažna i koherentna atmosfera, koja prožima cijeli prostor, primjerice, da se prostorije oblikuju u skladu sa temama filmova, koristeći specijalne dizajnerske elemente, boje i vizuale. Takav prostor ne bi bio samo projekcija, nego i ambijent koji nadmašuje samo ekran, stvarajući nezaboravno iskustvo koje ostavlja dugotrajan dojam na sve posjetitelje.



Located in the Grbavica neighborhood, the Children’s House includes a cinema hall that can accommodate 125 viewers. Since 2019, it has become a regular venue for the Sarajevo Film Festival.

Given that screenings are held in a designated cinema room, interventions are limited and primarily focused on adapting other areas of the Children’s House to align with the Festival’s theme. This could create a strong and cohesive atmosphere that permeates the entire space—for instance, thematically transforming rooms in line with featured films, using special design elements, colors, and visuals. In this way, the venue would become more than just a place for screenings; it would evolve into an immersive environment that extends beyond the screen, creating a memorable experience that leaves a lasting impression on all visitors.

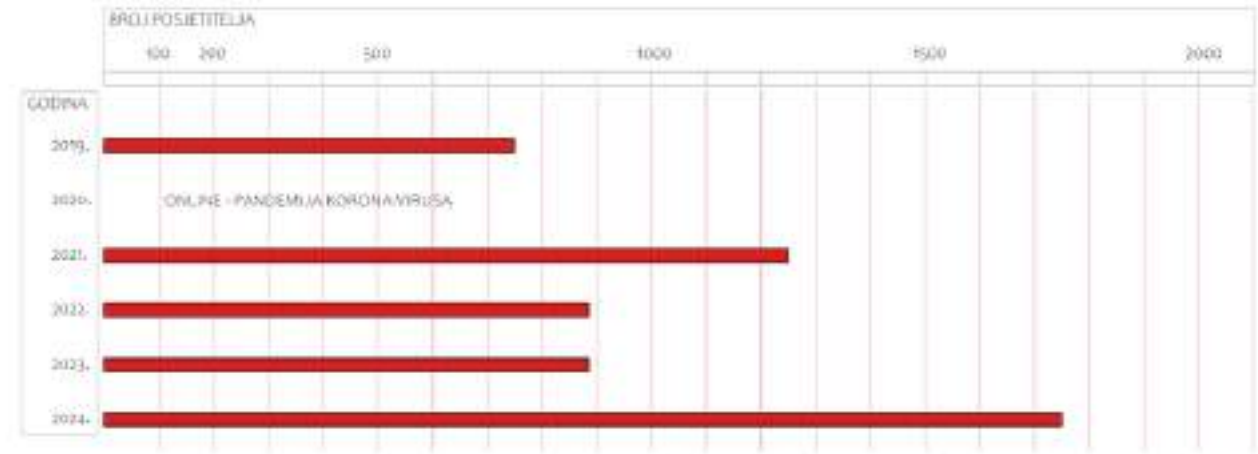


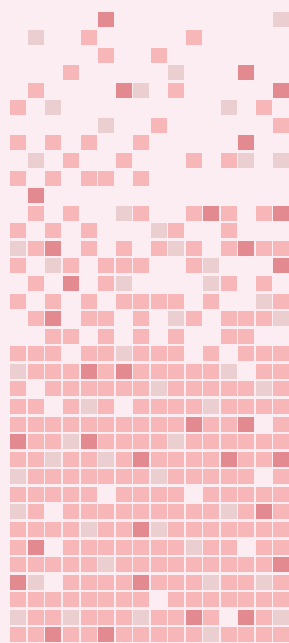


foto: uobičajena upotreba



foto: za vrijeme SFF-a

# KINO NOVI GRAD



STUDENTICA: ENA ŠANTIĆ

# CINEMA NOVI GRAD

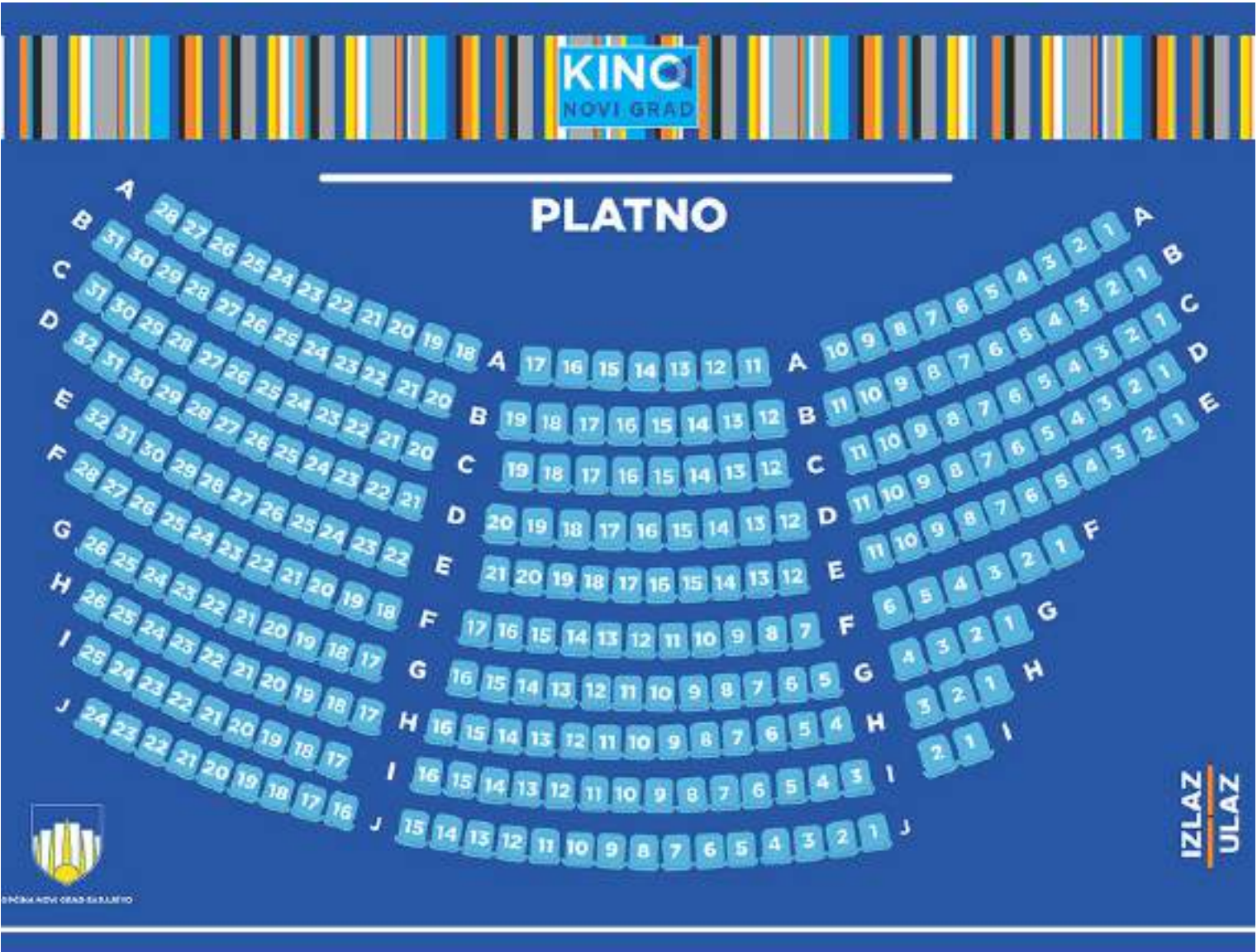
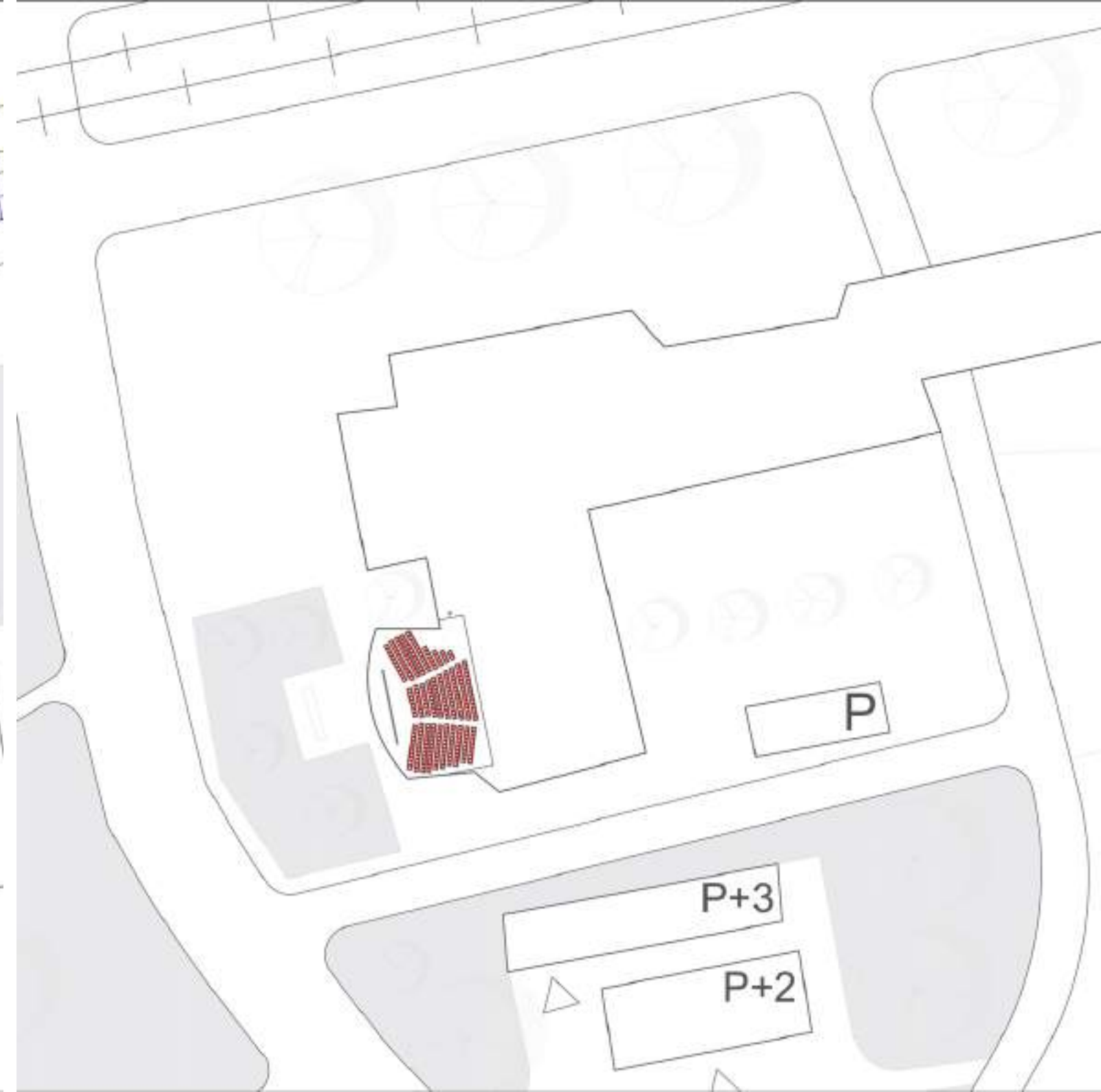
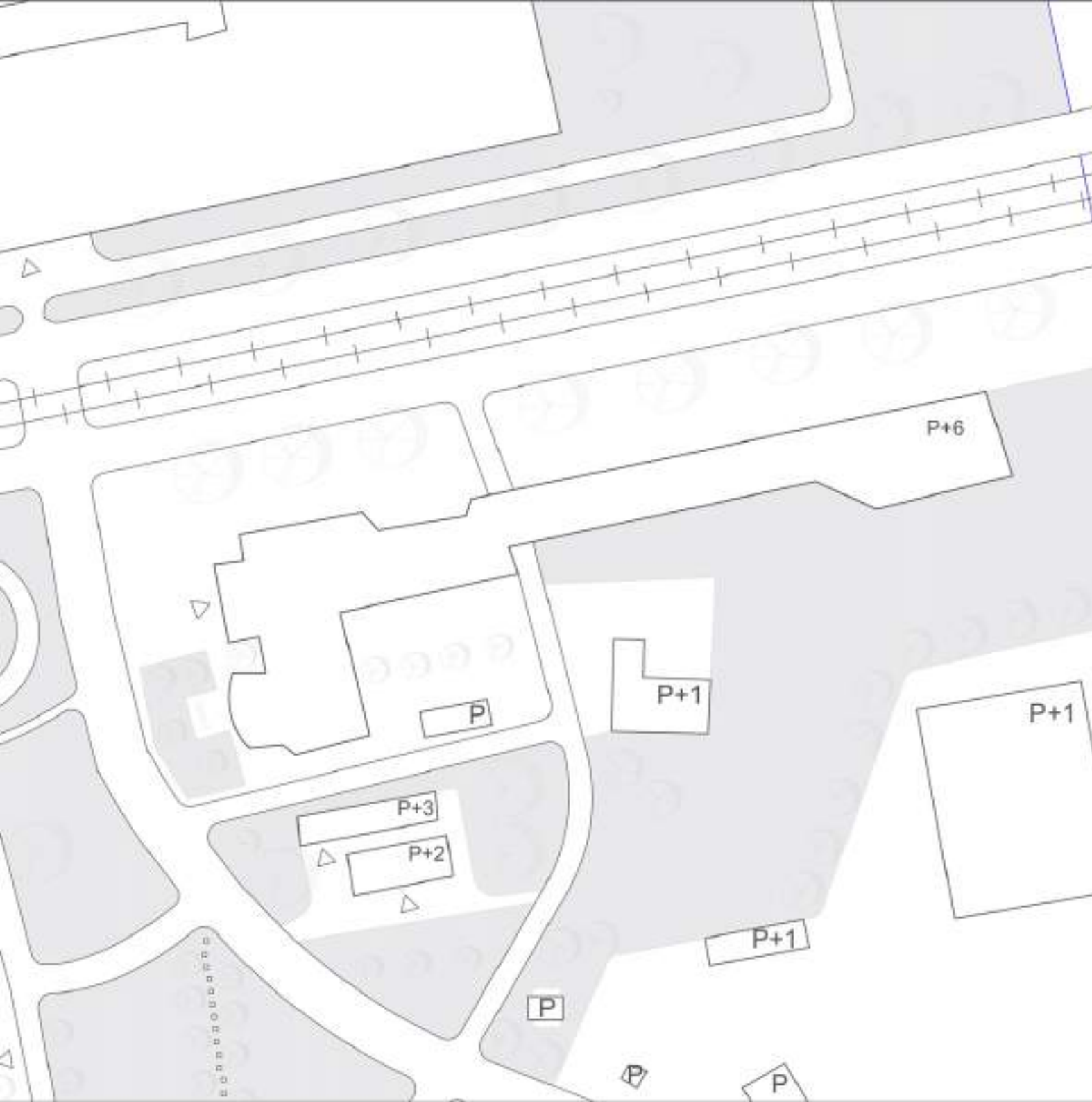
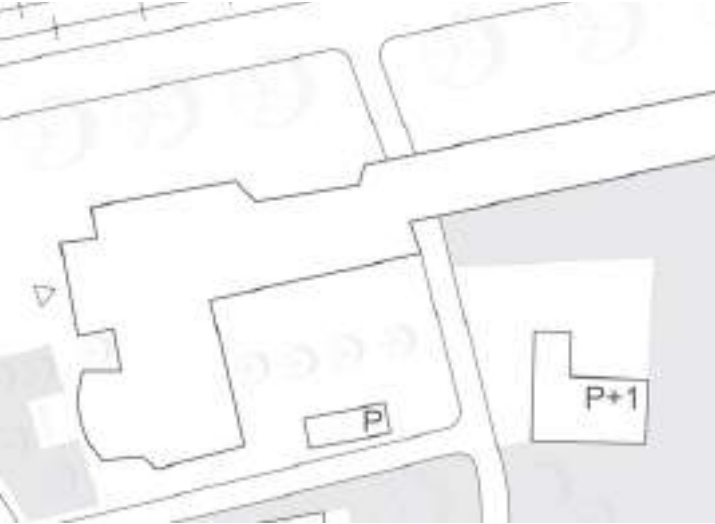


foto: kino Novi Grad



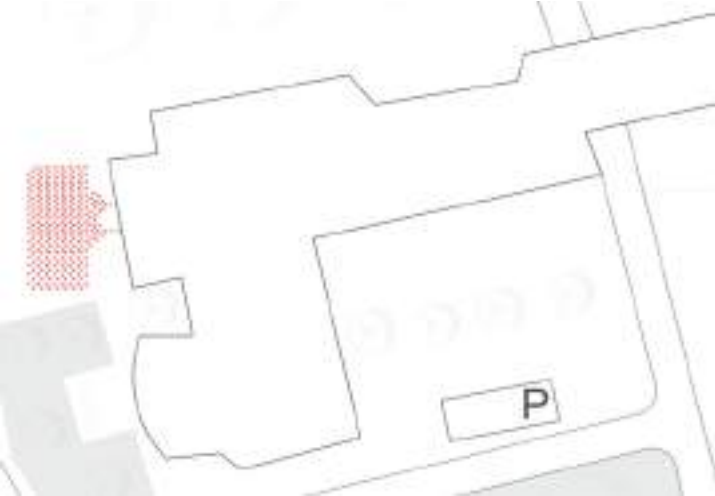
BEZ POSJETILACA

STATIČNO STANJE



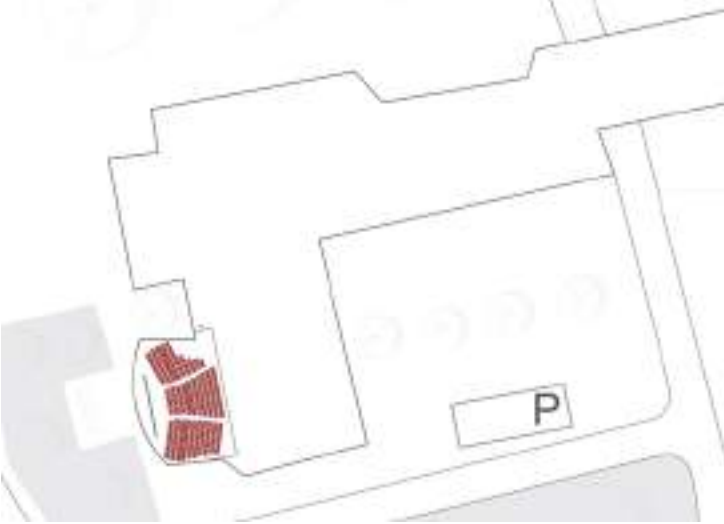
DOLAZAK POSJETILACA

EFEMERNO STANJE



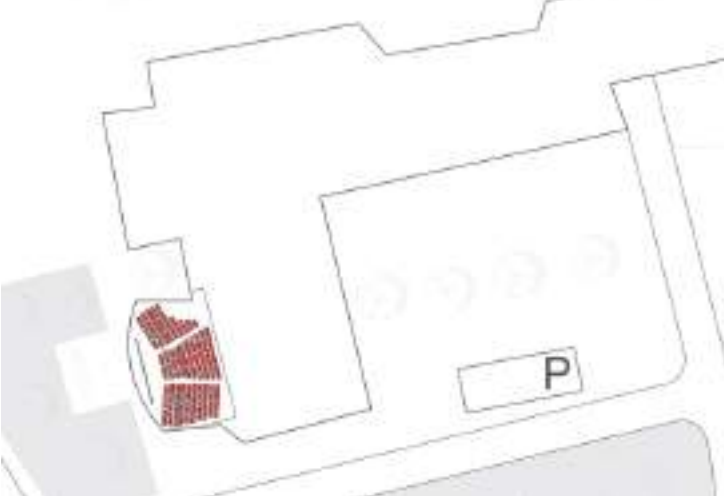
ZADRŽAVANJE POSJETILACA

EFEMERNO STANJE



PROJEKCIJE

EFEMERNO STANJE



KINO NOVI GRAD

Kino se nalazi u zgradi Opštine Novi Grad, te osim u vrijeme SFF-a, projekcije nisu česte. Stoga se predlaže da se kino otvori i u druge svrhe, koje bi uključivale promovisanje rada produkcijskih kuća Sarajeva. Svaka od njih 37 bi dobila jednu sedmicu na godišnjem nivou, kada bi mogla da koristi kino i organizuje projekcije prema svojim potrebama, prikazujući uspehe i predstojeće ciljeve.

Oni su ograničeni na 7 dana, kako bi se ostavila mogućnost da kino i dalje ima projekcije, kao i do sada. Kako se u okruženju nalaze osnovne škole, kao i srednja škola na Dobrinji, predlaže se organizacije škole filma za djecu.

*The cinema is situated within the building of the Municipality of Novi Grad, and aside from the Sarajevo Film Festival period, screenings are infrequent. Therefore, it is proposed that the cinema be opened up for additional purposes, including the promotion of Sarajevo-based production companies. Each of the 37 companies would be allocated one week per year to utilize the cinema, during which they could organize screenings tailored to their needs, showcasing their achievements and presenting upcoming goals. The use would be limited to a 7-day period per company, in order to maintain the cinema’s existing screening schedule. Given the proximity of several primary schools and a high school in the Dobrinja area, the proposal also includes establishing a film school for children.*

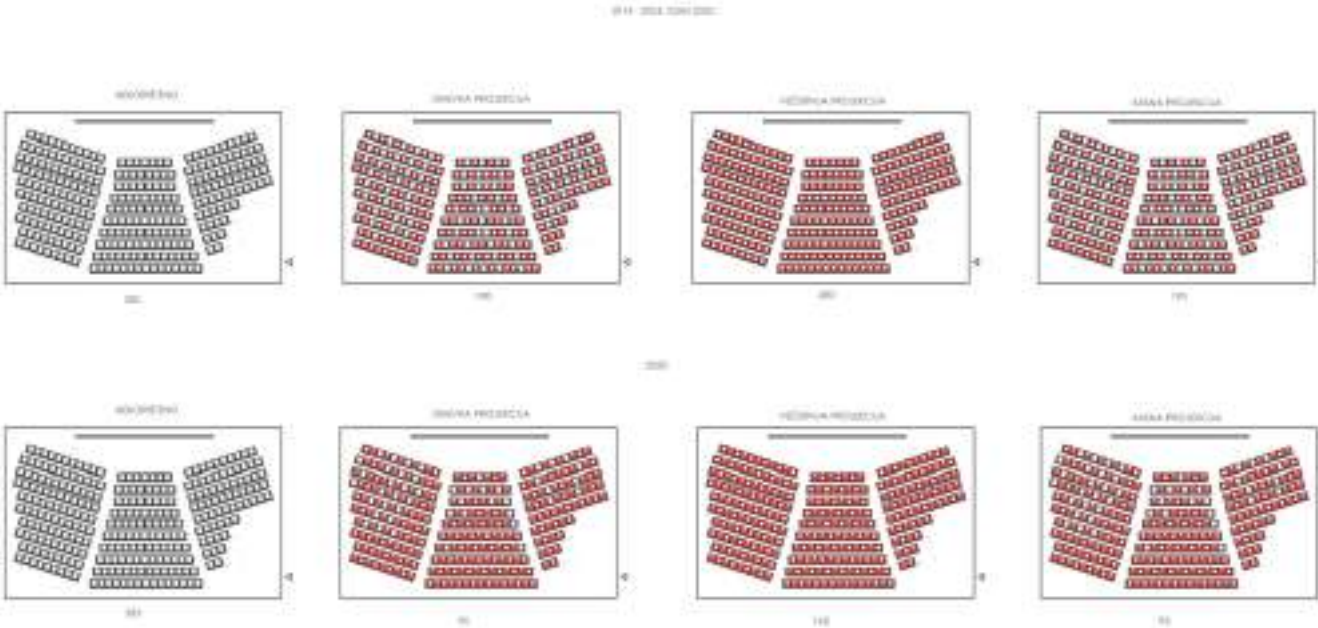


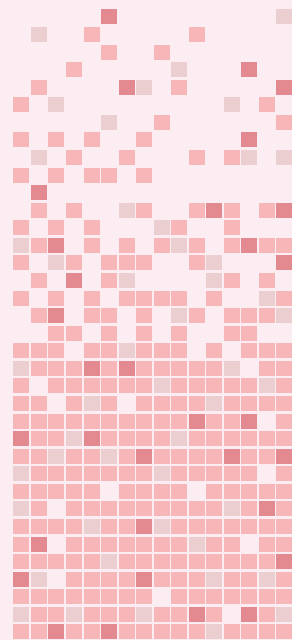


foto: uobičajena upotreba



foto: za vrijeme SFF-a

# NARODNO POZORIŠTE/ FESTIVALSKI TRG

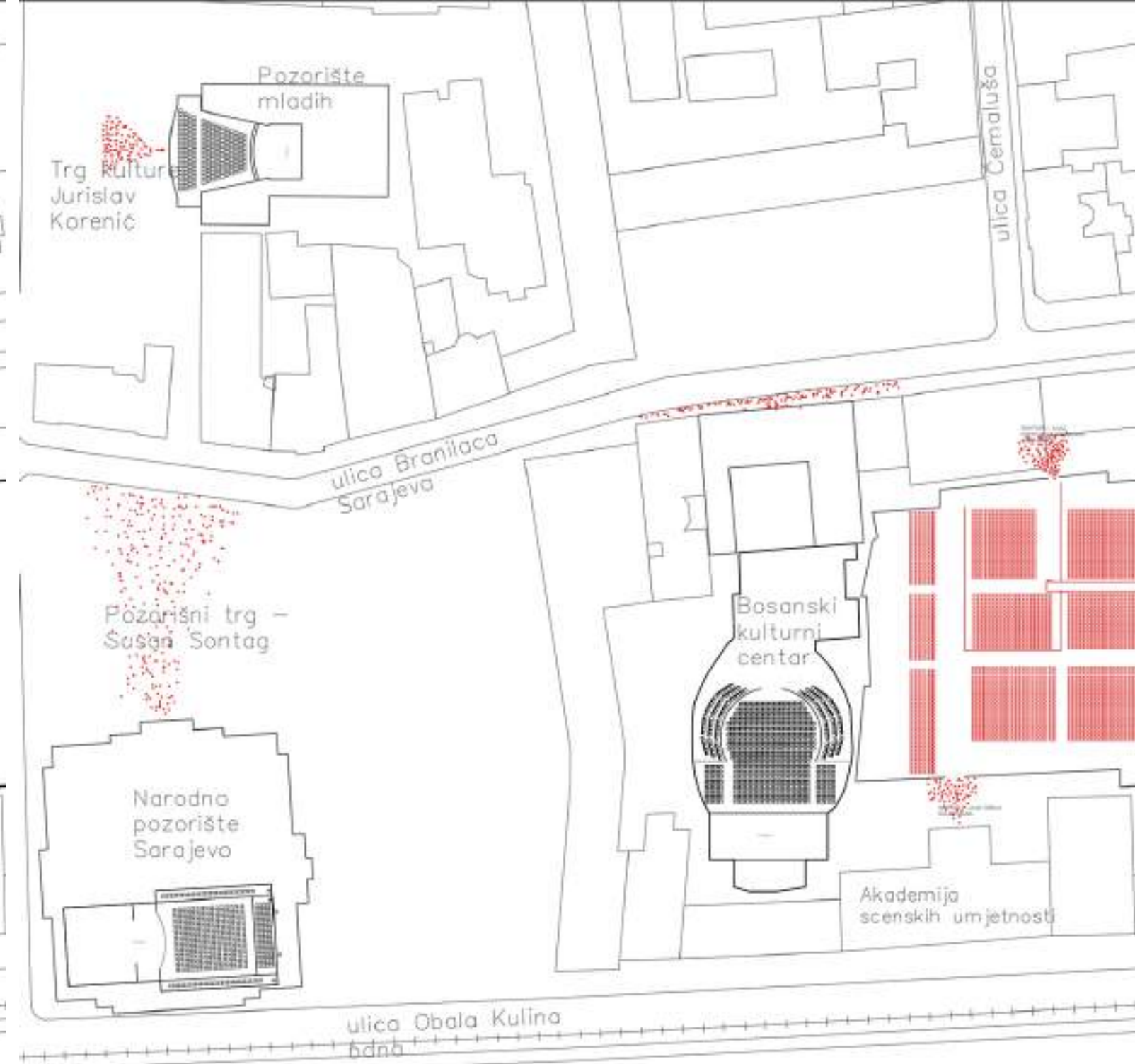
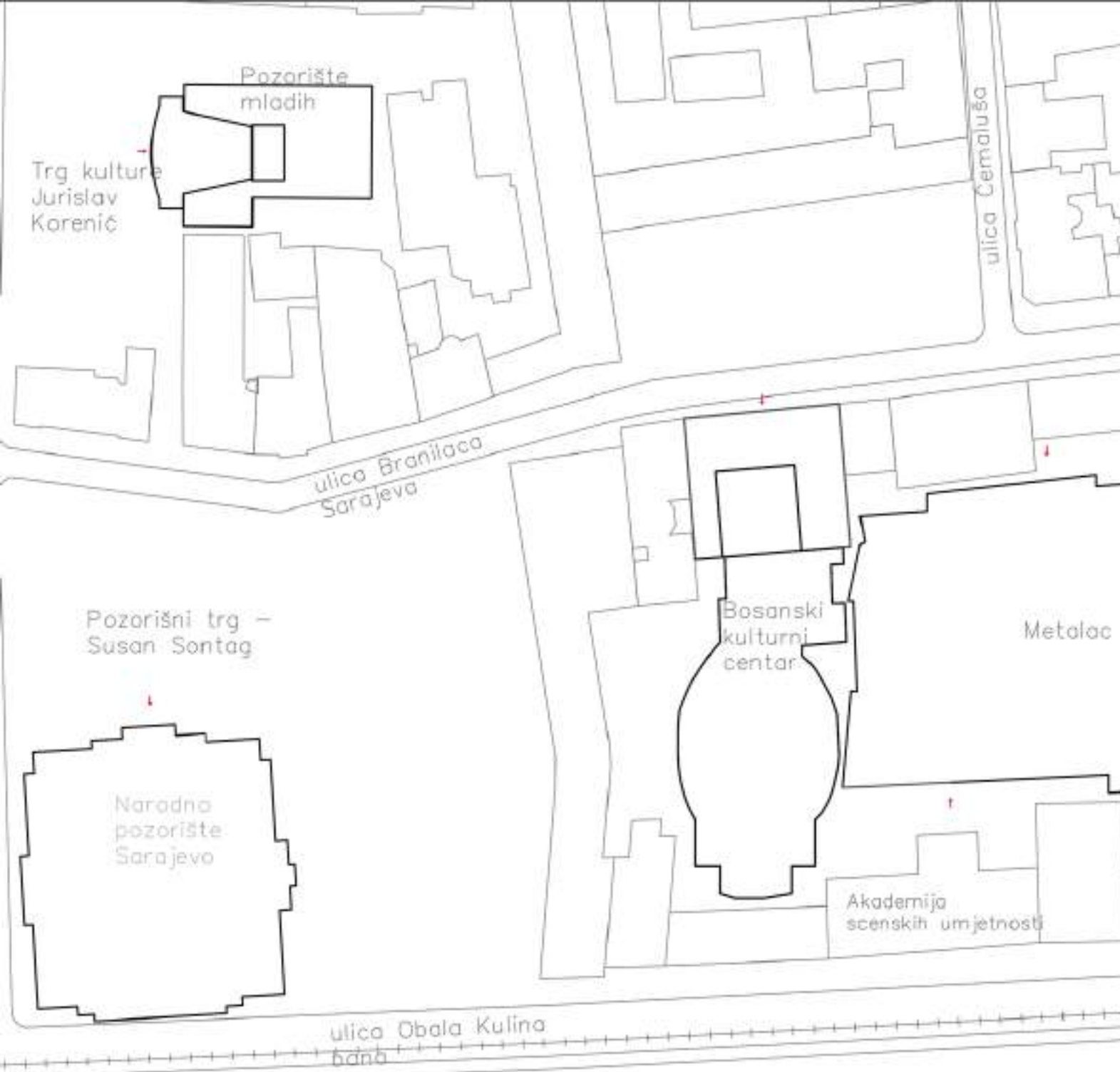


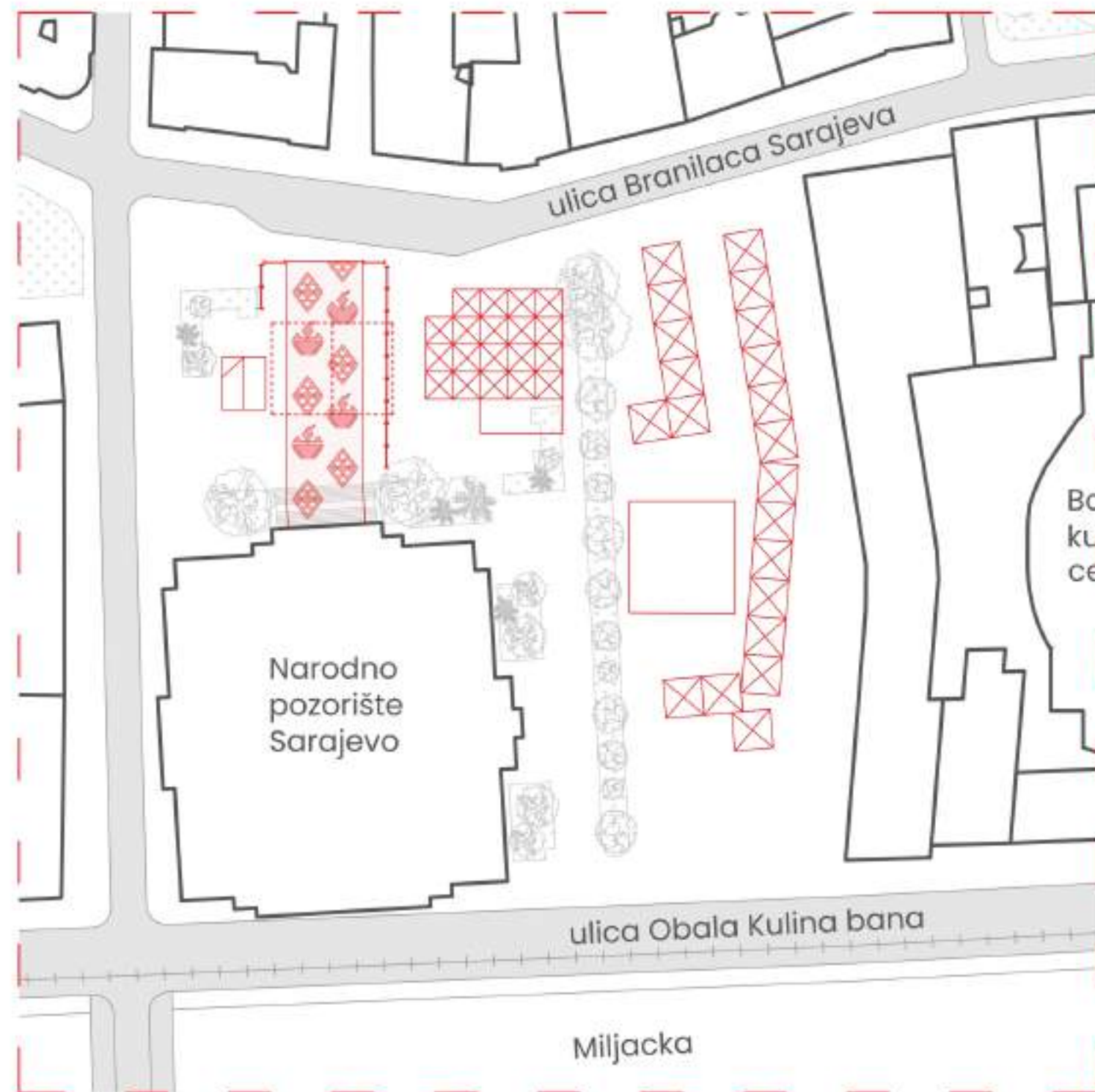
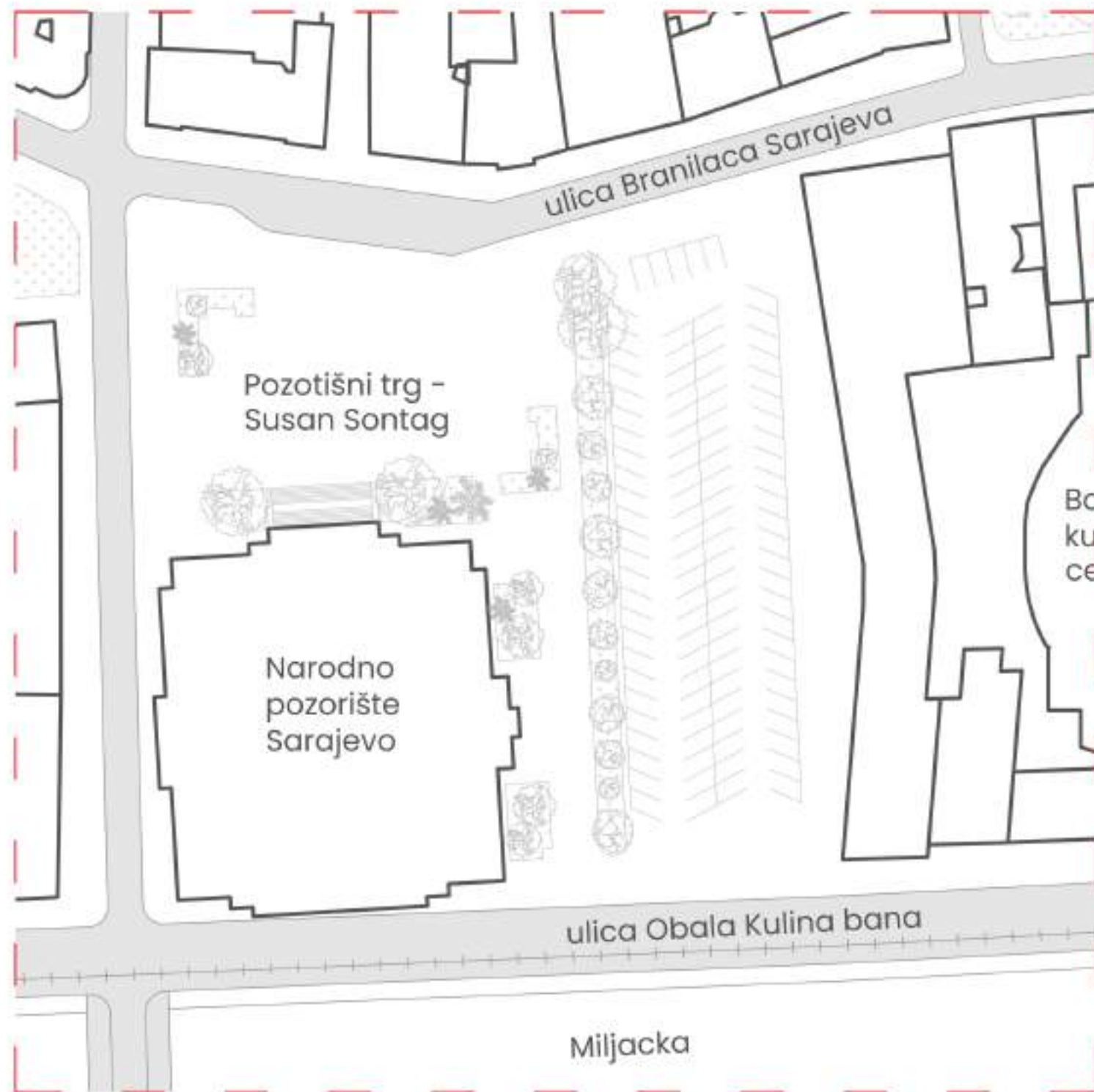
STUDENTICE: NEIRA IMAMOVIĆ, AMINA SULJIĆ

## NATIONAL THEATRE / FESTIVAL SQUARE



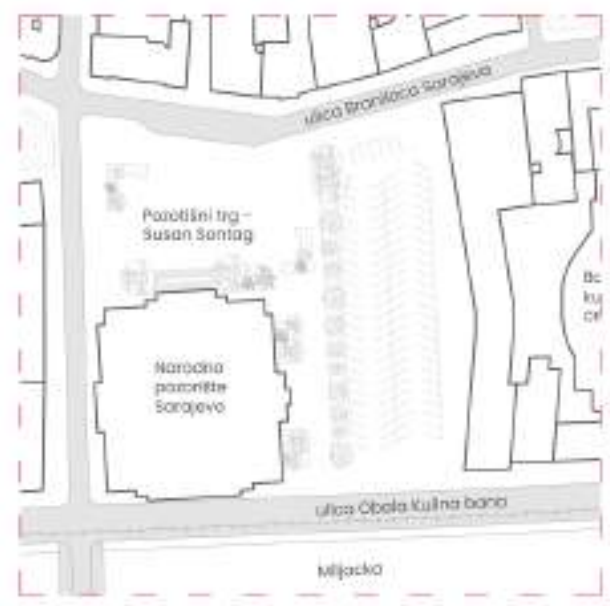
foto: Festivalski trg





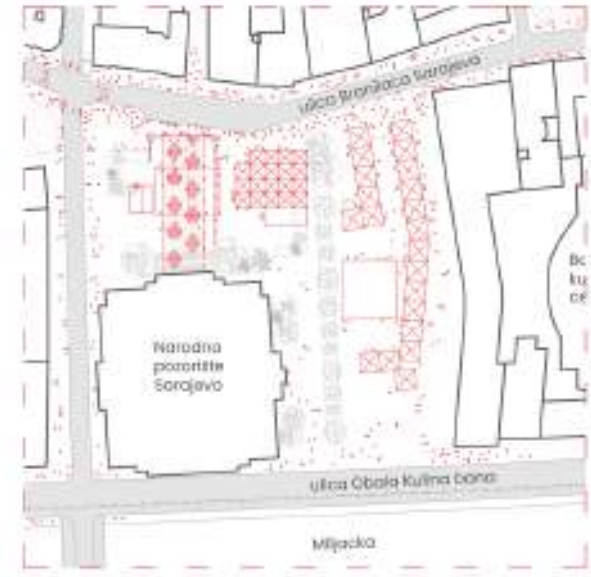
BEZ POSJETILACA

STATIČNO STANJE



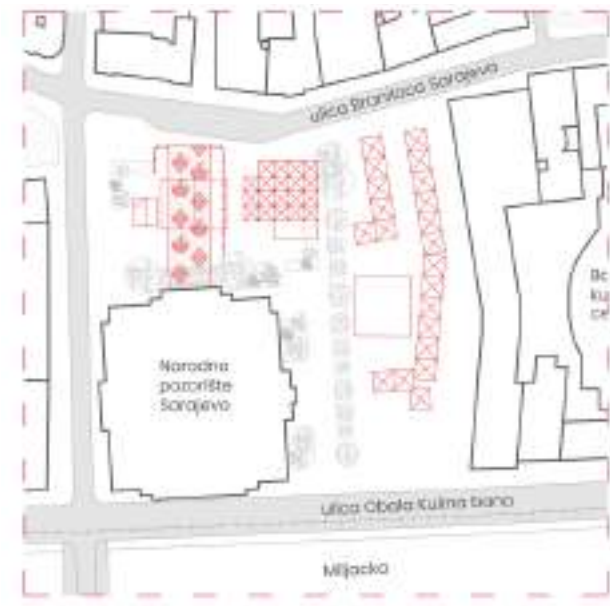
DOLAZAK POSJETILACA

EFEMERNO STANJE



ZADRŽAVANJE POSJETILACA

EFEMERNO STANJE



PROJEKCIJE

EFEMERNO STANJE



POZORIŠNI TRG SUSAN SONTAG

Pozorišni trg Susan Sontag smješten ispred Narodnog pozorišta Sarajevo, predstavlja jednu od najvažnijih i najreprezentativnijih lokacija SFF-a. Na ovom se trgu tradicionalno održava svečano otvaranje Festivala, uz postavljanje crvenog tepiha, prijem gostiju, dolazak autora i glumaca, te obraćanje publici. Sam objekat Narodnog pozorišta koristi se za projekcije filmova od samih početaka Festivala. Svi elementi pozorišta, ulaz, interijer i tehnička oprema, ostaju u svojoj standardnoj funkciji i režimu rada, dok se prostor ispred objekta - Festivalski trg, privremeneno transformiše za potrebe Festivala.

Postavljanje festivalske infrastrukture na ovoj lokaciji započinje tri sedmice prije, a s obzirom na značaj lokacije, prilikom renoviranja Trga, uvaženi su specifični zahtjevi i potrebe SFF-a. Jedan od ključnih elemenata vizuelnog identiteta na ovoj lokaciji jeste crveni tepih, dizajniran prema uzorku originalnog bosanskog ćilima iz 1930-ih godina, a autori dizajna su Lejla Begić i Mirzet Hasić.

Neposredno uz Festivalski trg nalazi se i parking prostor pored Narodnog pozorišta, koji se tokom trajanja Festivala koristi kao mjesto za realizaciju programa “Kafa sa...” , u okviru kojeg publika ima priliku za razgovor i interakciju sa autorima filmova i gostima Festivala. Ova programska zona funkcionise kao važna tačka susreta, dijaloga i promocije, te se za tu svrhu oprema efemernim elementima poput stolova, suncobrana, bine i podijuma.

Efelemerni elementi na lokaciji su i crveni tepih, veliki šator iznad njega, reflektori, privremene ograde, suncobrani, mobilijar za sjedenje, druženje, stolovi, stolice, niske platforme, raspoređeni unutar programa na parkingu, što omogućava i zadržavanje i interakciju publike sa autorima i gostima.

THEATRE SQUARE (SUSAN SONTAG SQUARE)

THEATRE SQUARE (SUSAN SONTAG SQUARE)  
The Theatre Square Susan Sontag, located in front of the Sarajevo National Theatre, is one of the most important and iconic venues of the Sarajevo Film Festival (SFF). Traditionally, the Festival’s grand opening ceremony takes place here, complete with a red carpet, guest reception, the arrival of directors and actors, and addresses to the audience. The National Theatre building itself has been used for film screenings since the Festival’s inception. All theatre facilities—entrances, interior spaces, and technical equipment—remain in their standard configuration and operation, while the outside area—known as the Festival Square—is temporarily transformed to accommodate the Festival’s needs.

Installations of festival infrastructure at this site begin three weeks in advance. Due to the location’s significance, specific requirements and needs of the SFF are carefully considered during the renovation of the square. A key visual element of this site is the red carpet, designed according to a pattern from an original 1930s Bosnian carpet, created by Lejla Begić and Mirzet Hasić.

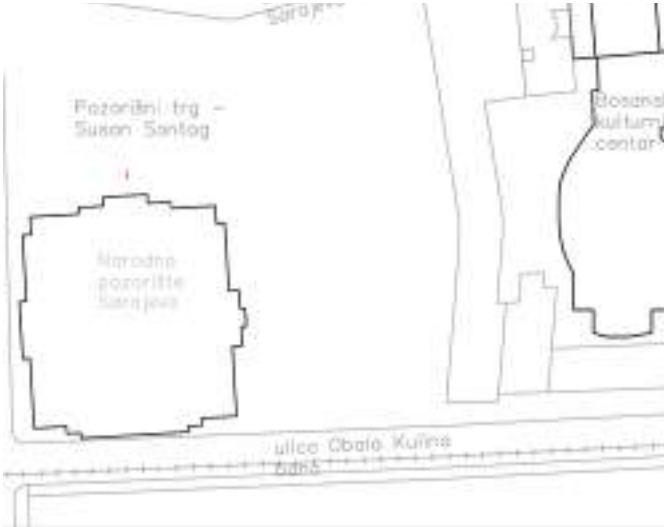
Immediately adjacent to Festival Square is a parking area beside the National Theatre, which is used during the Festival to host the "Coffee with..." program, where the audience has the opportunity to engage in conversation and interaction with filmmakers and Festival guests. This program zone functions as an important meeting point, fostering dialogue and promotion, and is equipped with temporary elements such as tables, parasols, a stage, and platforms for this purpose.

Temporary elements at the site also include the red carpet, a large tent above it, floodlights, temporary barriers, parasols, seating furniture, socializing areas, tables, chairs, low platforms—arranged throughout the parking program space—enabling both the audience’s stay and interaction with filmmakers and guests.



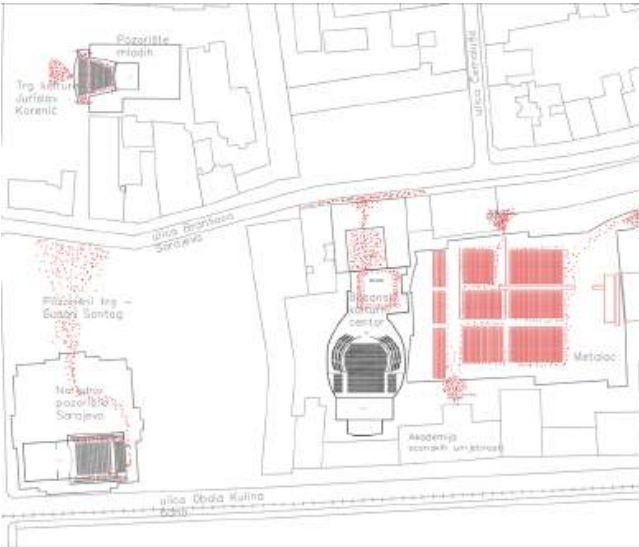
BEZ POSJETILACA

STATIČNO STANJE



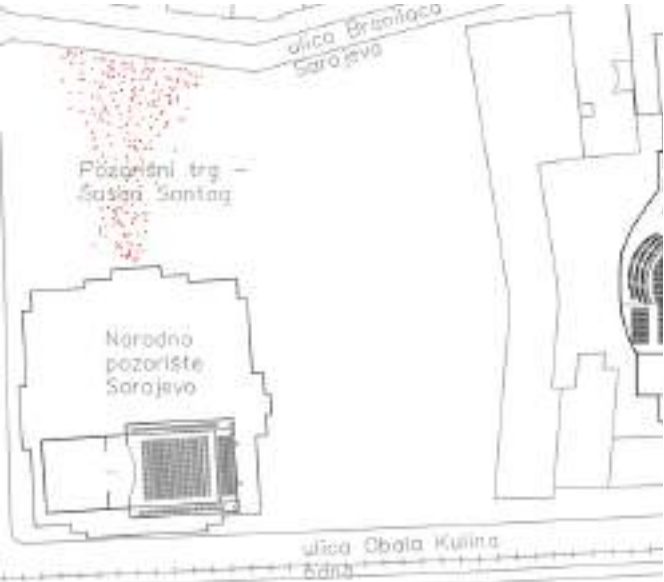
ZADRŽAVANJE POSJETILACA

EFEMERNO STANJE



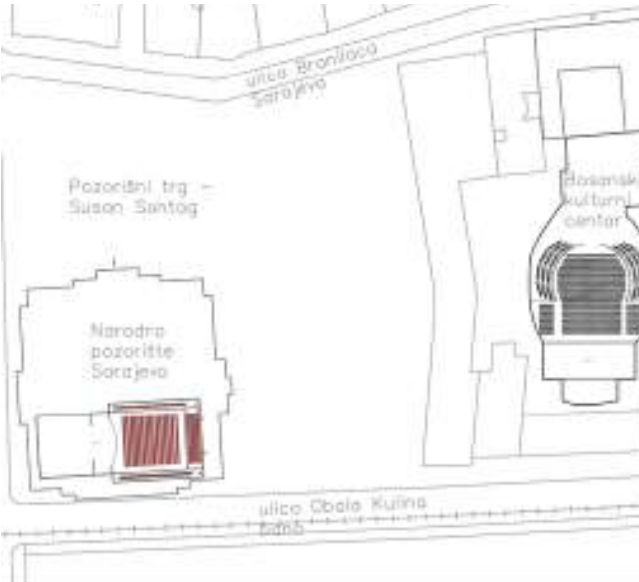
DOLAZAK POSJETILACA

EFEMERNO STANJE



PROJEKCIJE

EFEMERNO STANJE



NARODNO POZORIŠTE / FESTIVALSKI TRG

Osim uloge Festivalskog trga, ispred kojeg se održava prijem gostiju i glavni program Sarajevo Film Festivala, sam objekat Narodnog pozorišta se koristi za projekcije filmova, od samih početaka Festivala. U ovom prostoru se odvijaju isključivo večernje projekcije, dok dnevne i kasne projekcije nisu zastupljene. Svi elementi pozorišta su statični i koriste se u okviru redovnog programa Narodnog pozorišta, ali ispred objekta, u okviru Festivalskog trga, se unose efemerni elementi koji služe za potrebe Festivala.

*In addition to serving as the Festival Square—where guest receptions and the main program of the Sarajevo Film Festival take place—the National Theatre building itself has been used for film screenings since the Festival's inception. Only evening screenings are held in this venue; daytime and late-night screenings are not included in the program. All elements within the theatre are static and used as part of the regular programming of the National Theatre. However, in front of the building, within the Festival Square, ephemeral elements are introduced to meet the specific needs of the Festival.*

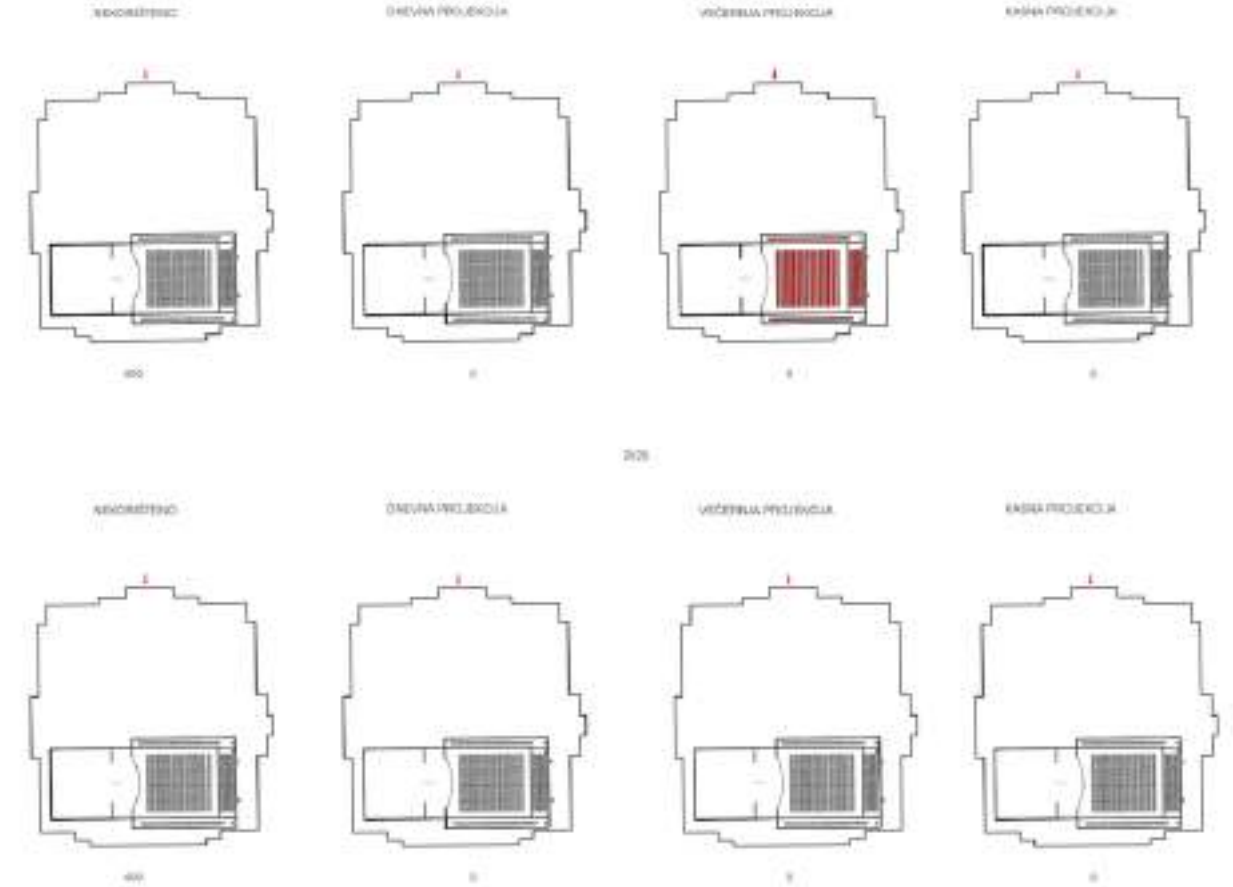




foto: uobičajena upotreba

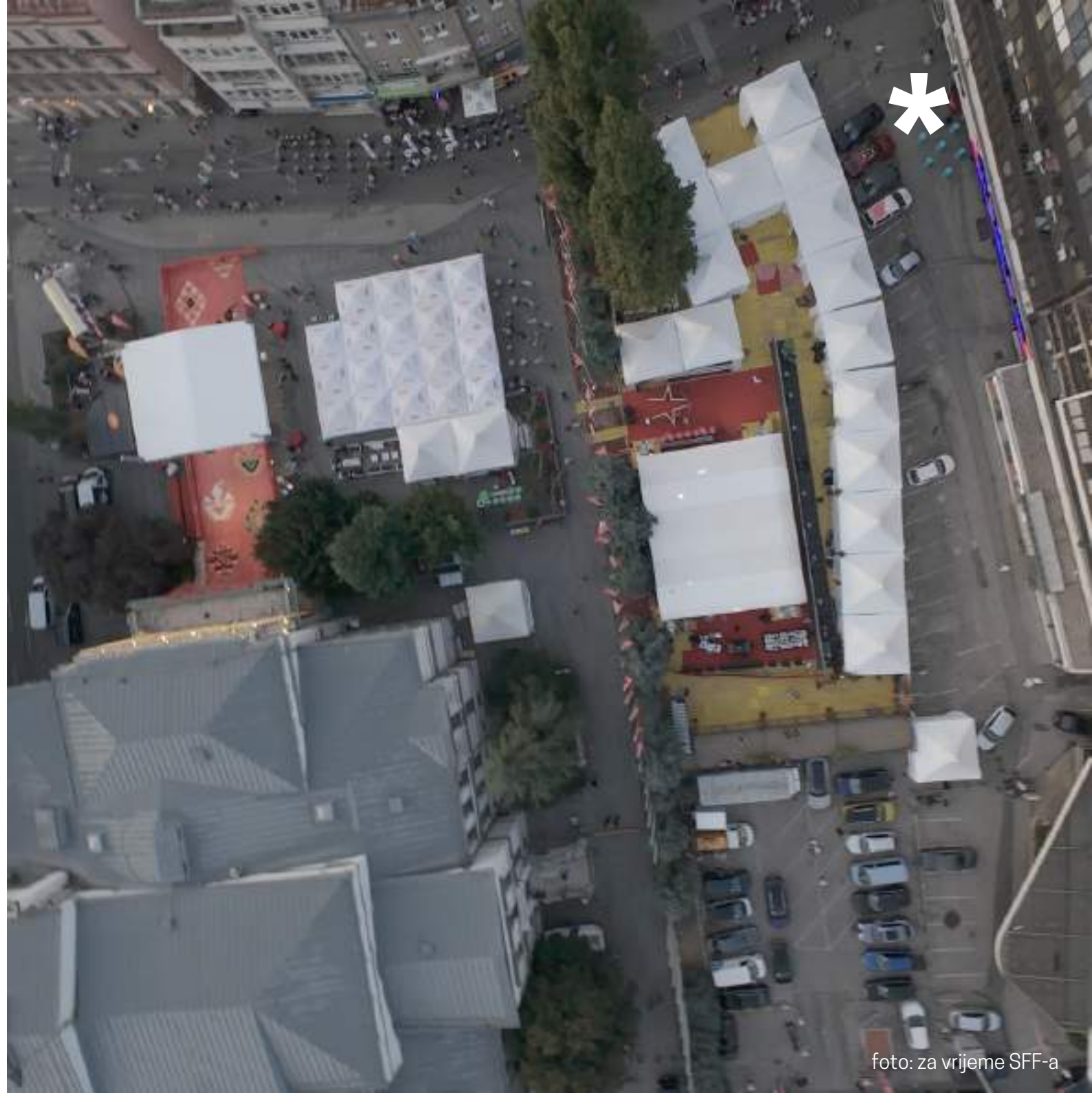


foto: za vrijeme SFF-a



foto: uobičajena upotreba

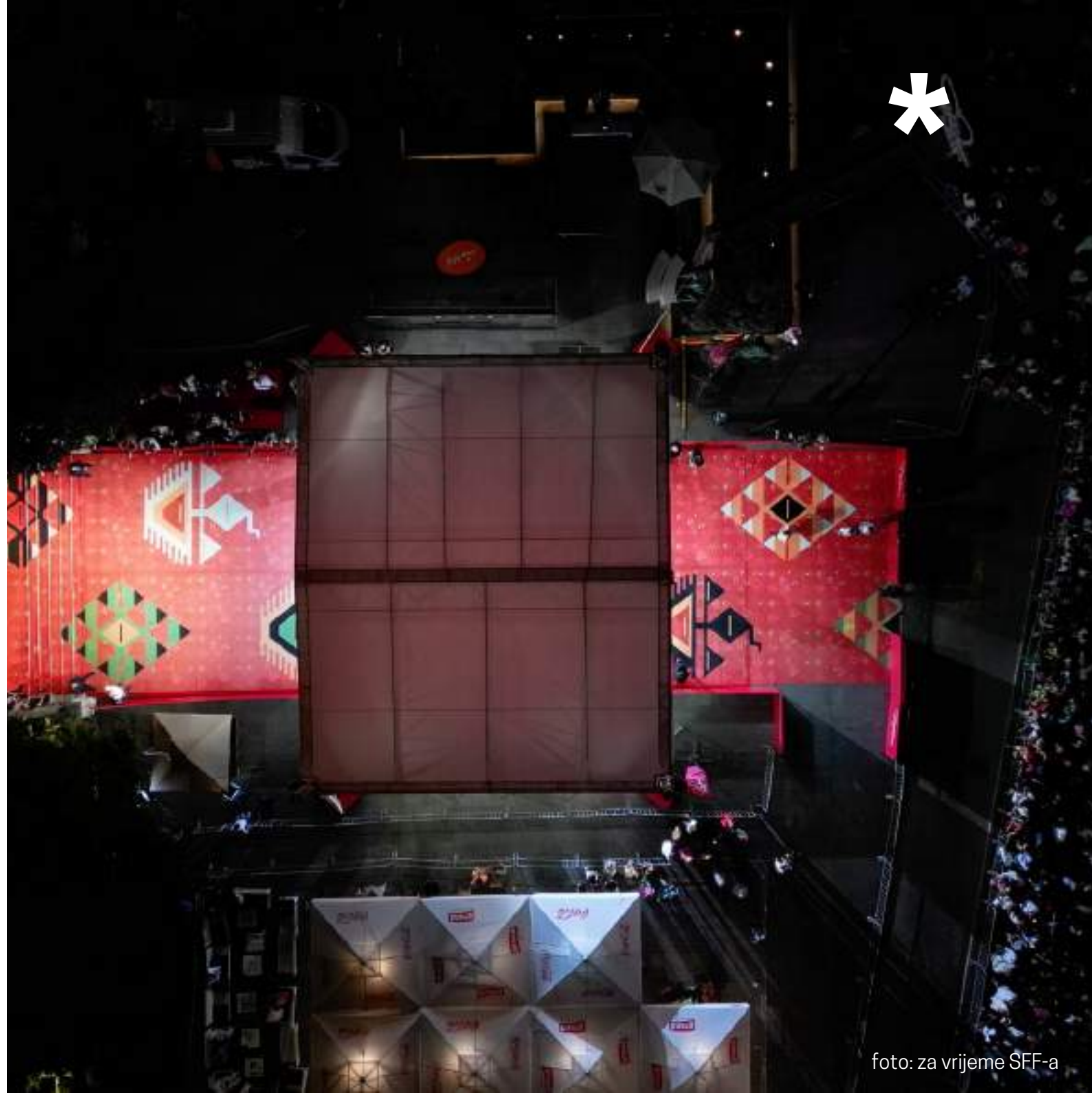
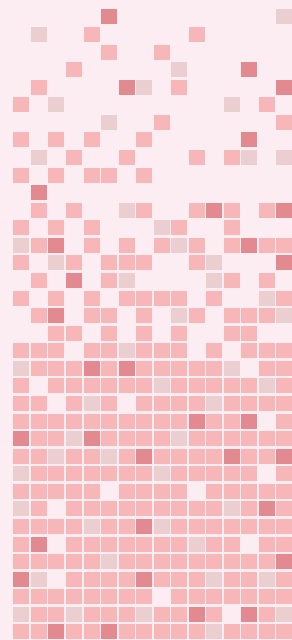


foto: za vrijeme SFF-a

# POZORIŠTE MLADIH

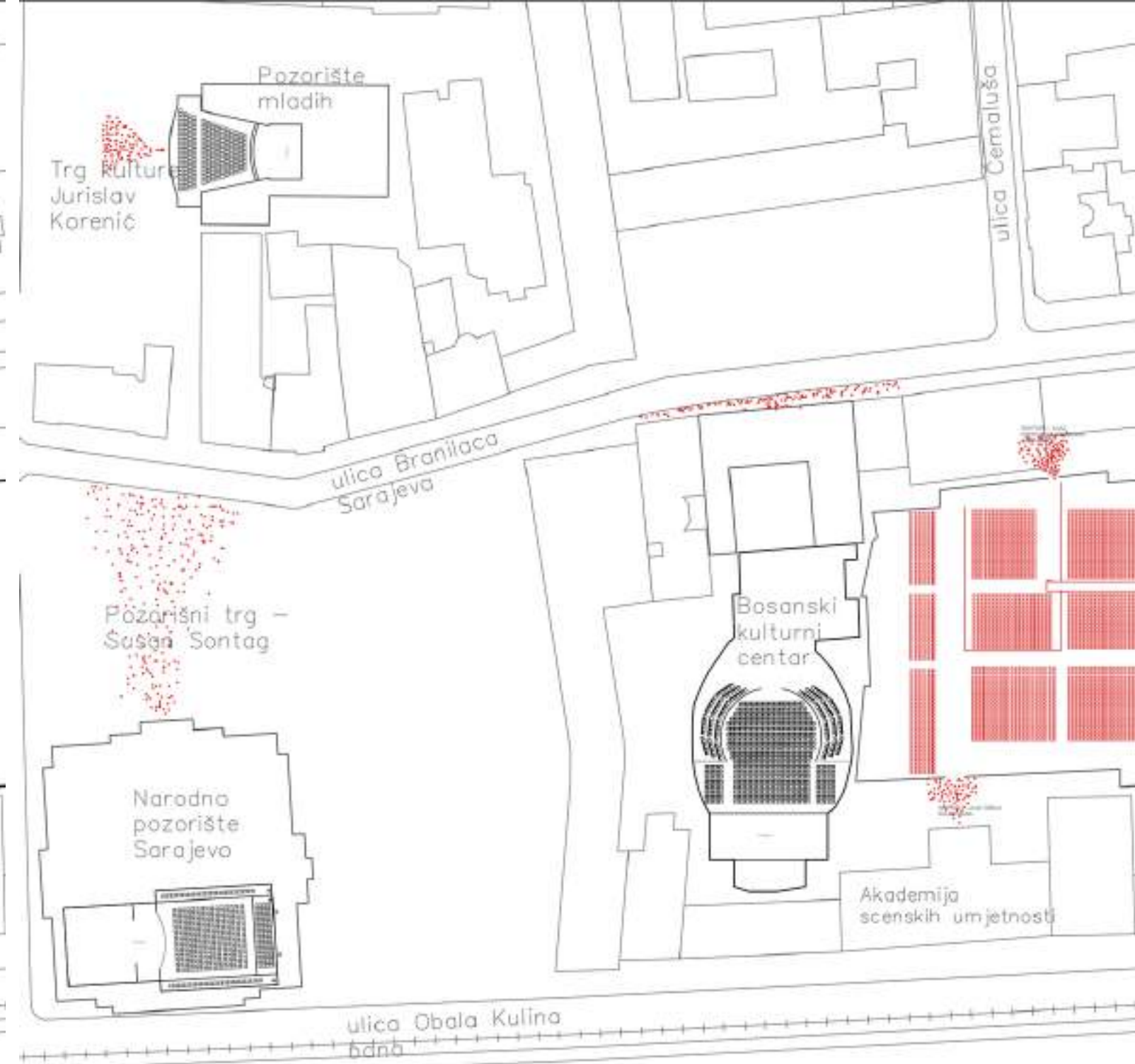
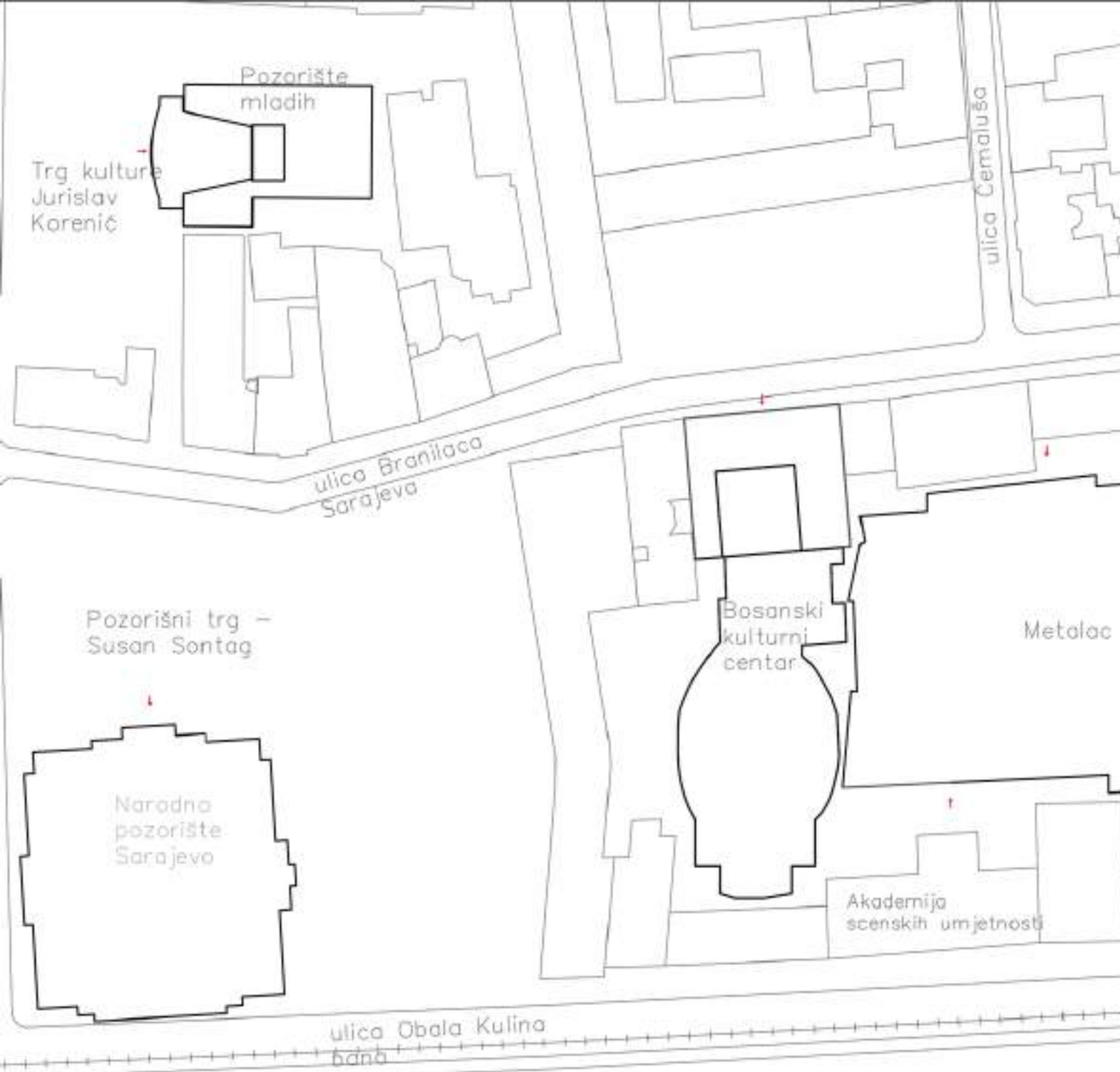


STUDENTICE: NEIRA IMAMOVIĆ, AMINA SULJIĆ

## YOUTH THEATRE AND BKC

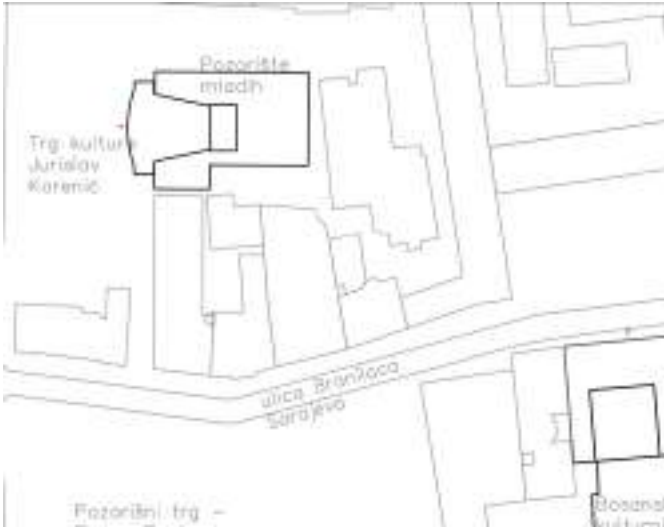


foto: Pozorište  
mladih i BKC



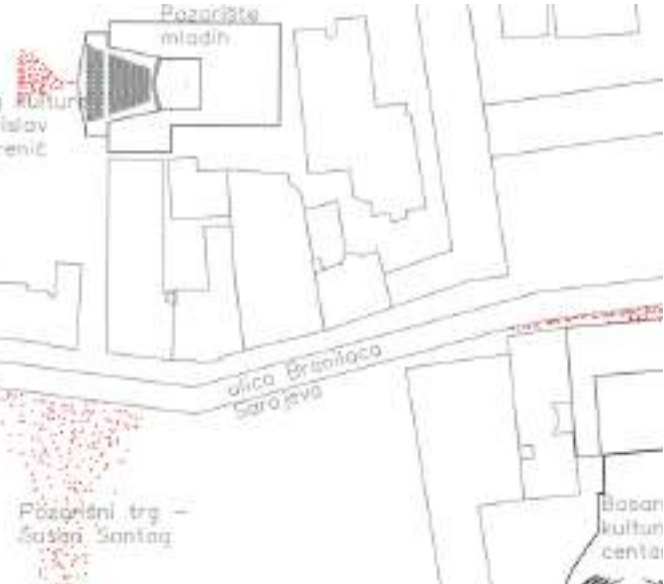
BEZ POSJETILACA

STATIČNO STANJE



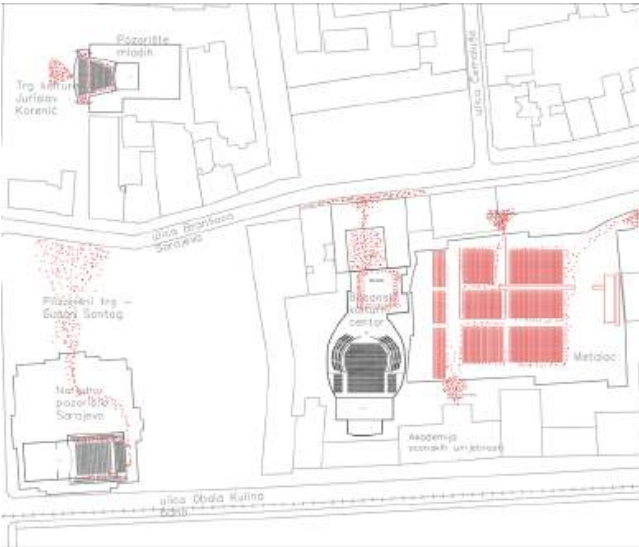
DOLAZAK POSJETILACA

EFEMERNO STANJE



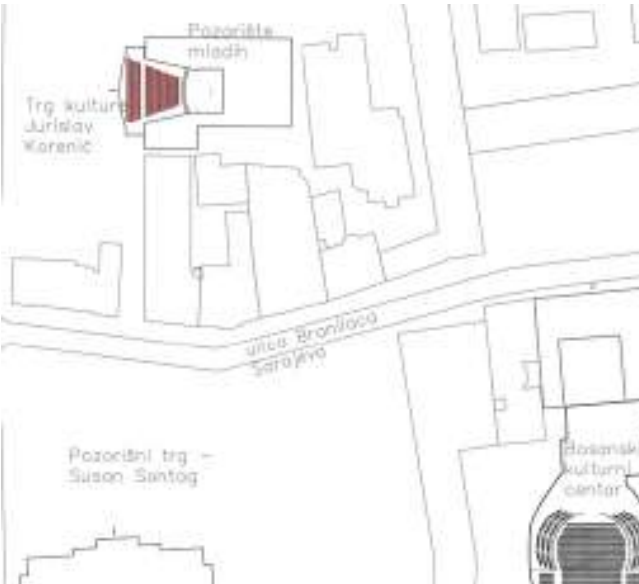
ZADRŽAVANJE POSJETILACA

EFEMERNO STANJE



PROJEKCIJE

EFEMERNO STANJE



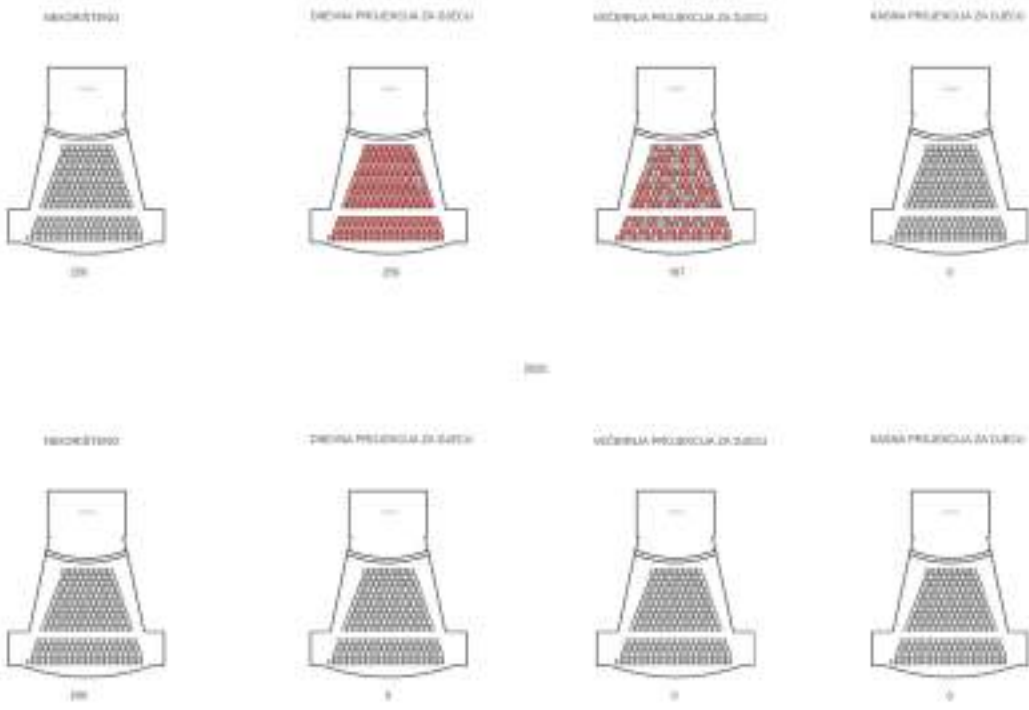
POZORIŠTE MLADIH I BKC

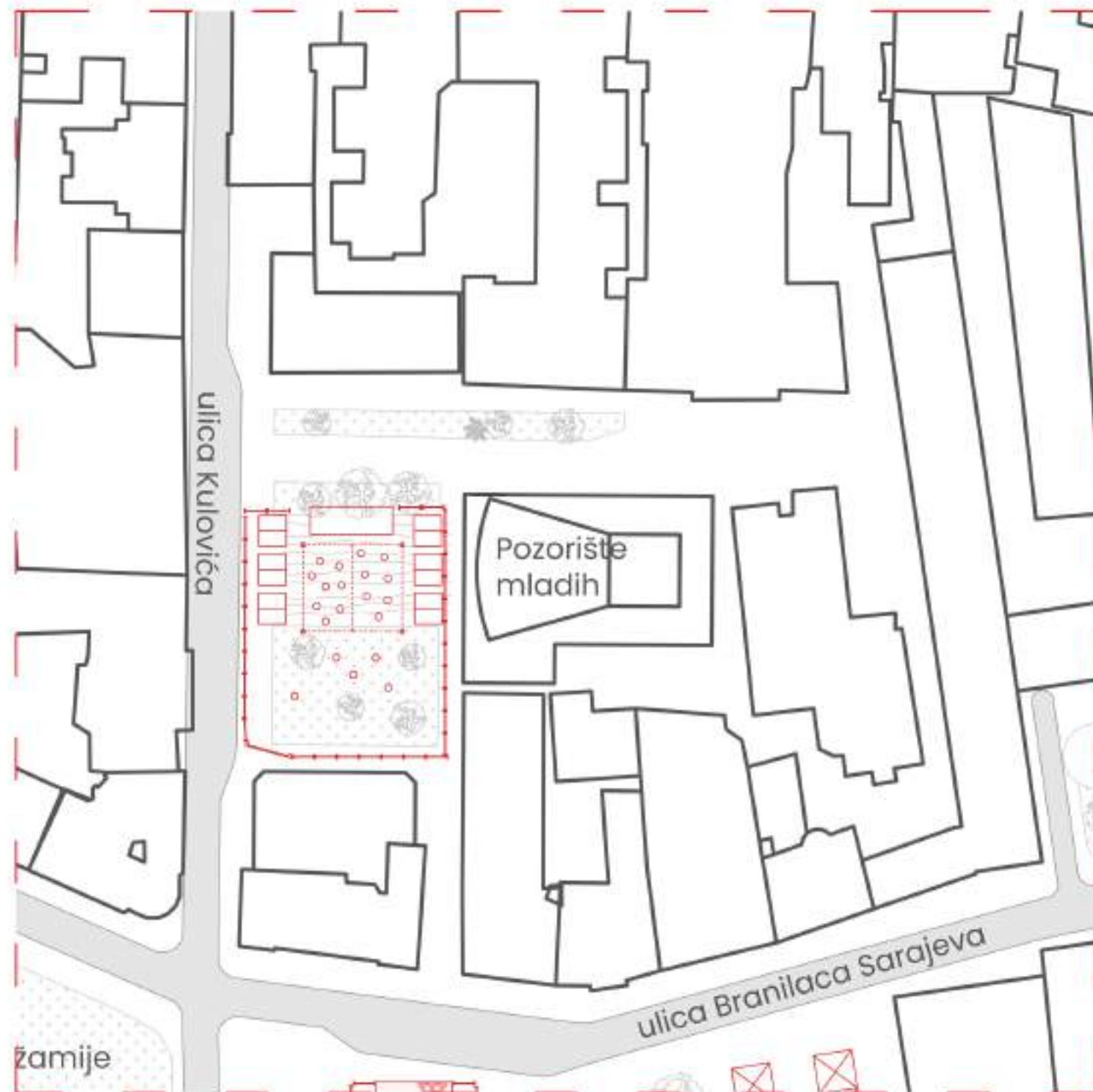
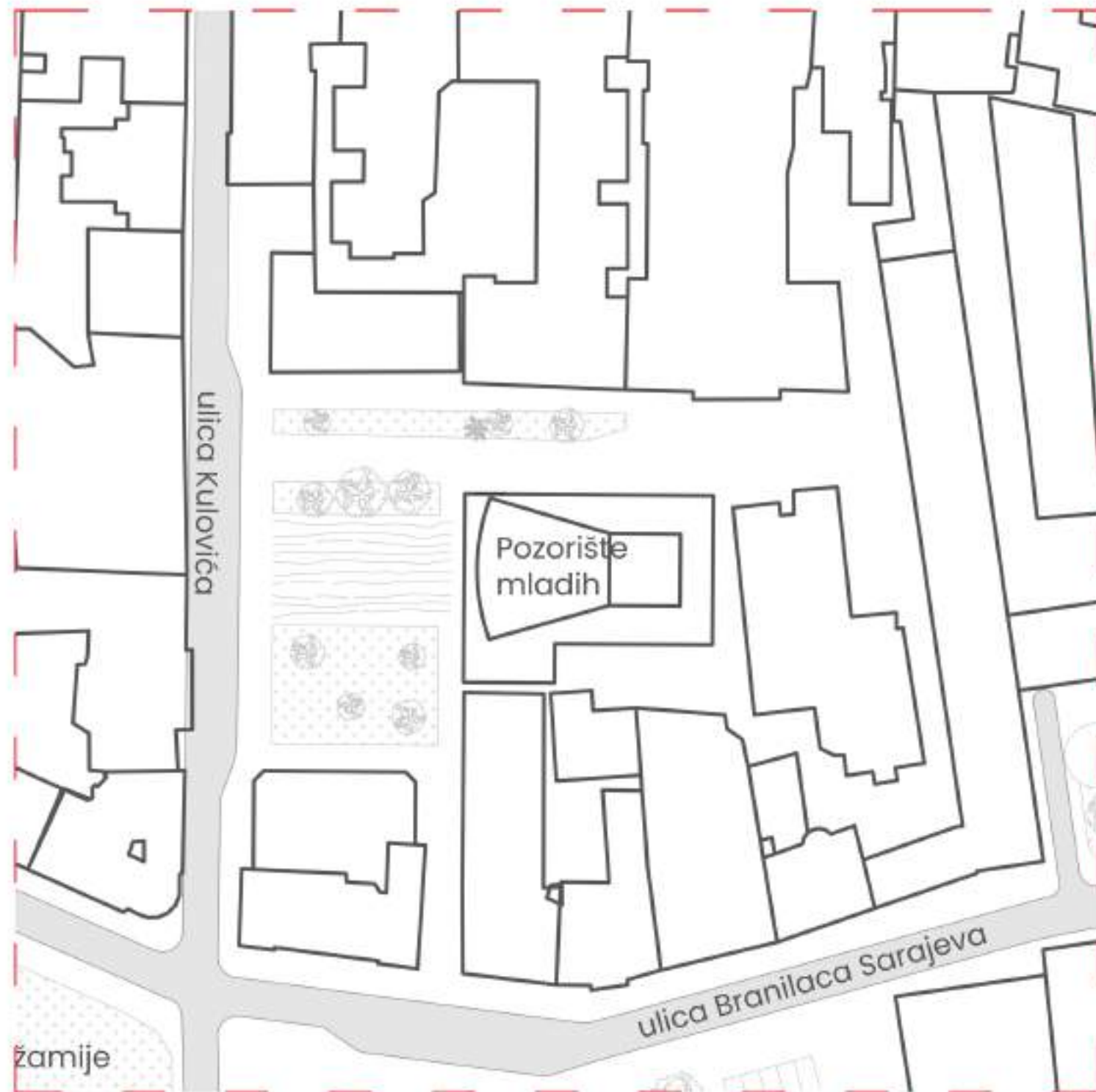
Pozorište mladih, zajedno sa BKC-om, Narodnim pozorištem, Festivalskim trgom i Metalcem, čine okosnicu događanja i programa Sarajevo Film Festivala. U Pozorištu mladih se održavaju projekcije za odrasle, sa naglaskom na večernje projekcije.

Svi elementi u prostoru Pozorišta mladih su statični i koriste se i izvan trajanja Festivala. Bosanski kulturni centar ili BKC s eod 2015.godine ne koristi za projekcije, već u svrhu Box Office-a Festivala, gdje se prodaju karte za projekcije. BKC je jedna od četiri glavne lokacije za prodaju ulaznica, a s obzirom da je samo u 2024.godini Festival posjetilo više od 40000 posjetitelja, procjenjuje se da njih minimalno 10000 se odlučuje na kupovinu upravo u prostoru glavnog Box Office-a BKC, odnosno, njih cca 1400 dnevno. Na temelju toga, zaključuje se da je BKC i dalje ključna lokacija tokom Festivala, zbog broja posjetitelja, te blizine ostalih glavnih festivalskih lokacija.

*The Youth Theatre, along with the BKC, the National Theatre, Festival Square, and Metalac, forms the backbone of events and programs for the Sarajevo Film Festival. In the Youth Theatre, screenings for adults are held, with an emphasis on evening screenings.*

*All elements within the Youth Theatre space are static and are also used outside the Festival period. The Bosnian Cultural Centre (BKC) has not been used for screenings since 2015 but instead serves as the Festival's Box Office, where tickets for screenings are sold. BKC is one of the four main locations for ticket sales, and considering that over 40,000 visitors attended the Festival in 2024, it is estimated that at least 10,000 of them choose to purchase their tickets at the main Box Office at BKC, which translates to approximately 1,400 daily. Based on this, it is concluded that BKC remains a key location during the Festival, due to the number of visitors and its proximity to other major Festival locations.*





BEZ POSJETILACA

## STATIČNO STANJE



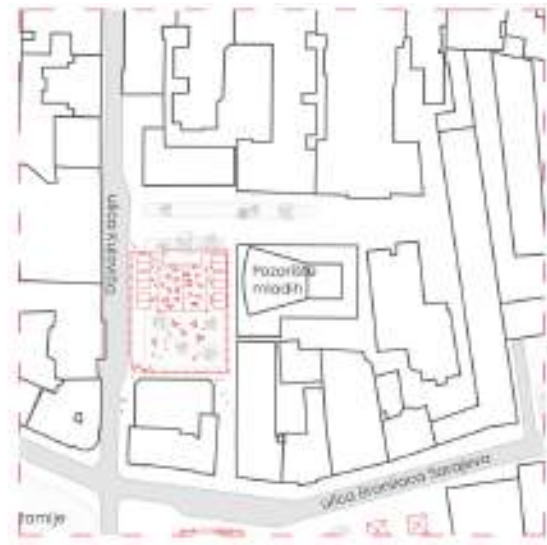
DOLAZAK POSJETILACA

## EFEMERNO STANJE



ZADRŽAVANJE POSJETILACA

## EFEMERNO STANJE



PROJEKCIJE

## EFEMERNO STANJE



### TRG KULTURE JURISLAV KORENIĆ POZORIŠTE MLADIH

Smješten u samom centru grada, u neposrednoj blizini Narodnog pozorišta i Festivalskog trga, trg ispred Pozorišta mladih do 2024.g. nije bio posebno aktiviran tokom SFF-a.

Koristio se uglavnom kao svakodnevni prostor zadržavanja za posjetioce koji dolaze u Pozorište mladih ili se kreću između ključnih tačaka Festivala.

Tokom 2024.godine ova lokacija dobiva novu funkciju, postaje novi Eating point SFF-am koji je do tada bio smješten ispred Doma Armije. Nova lokacija pokazala se kao funkcionalan i atraktivan izbor.

Trg u periodu Festivala postaje dinamičan festivalski prostor, od 10:00 do 02:00h, te nudi bogat izbor hrane i pića, uz prateći kulturno-zabavni program, uključujući nastupe DJ-eva i bendova, što ga čini jednim od ključnih mjesta za opuštanje i druženje izvan kino dvorana.

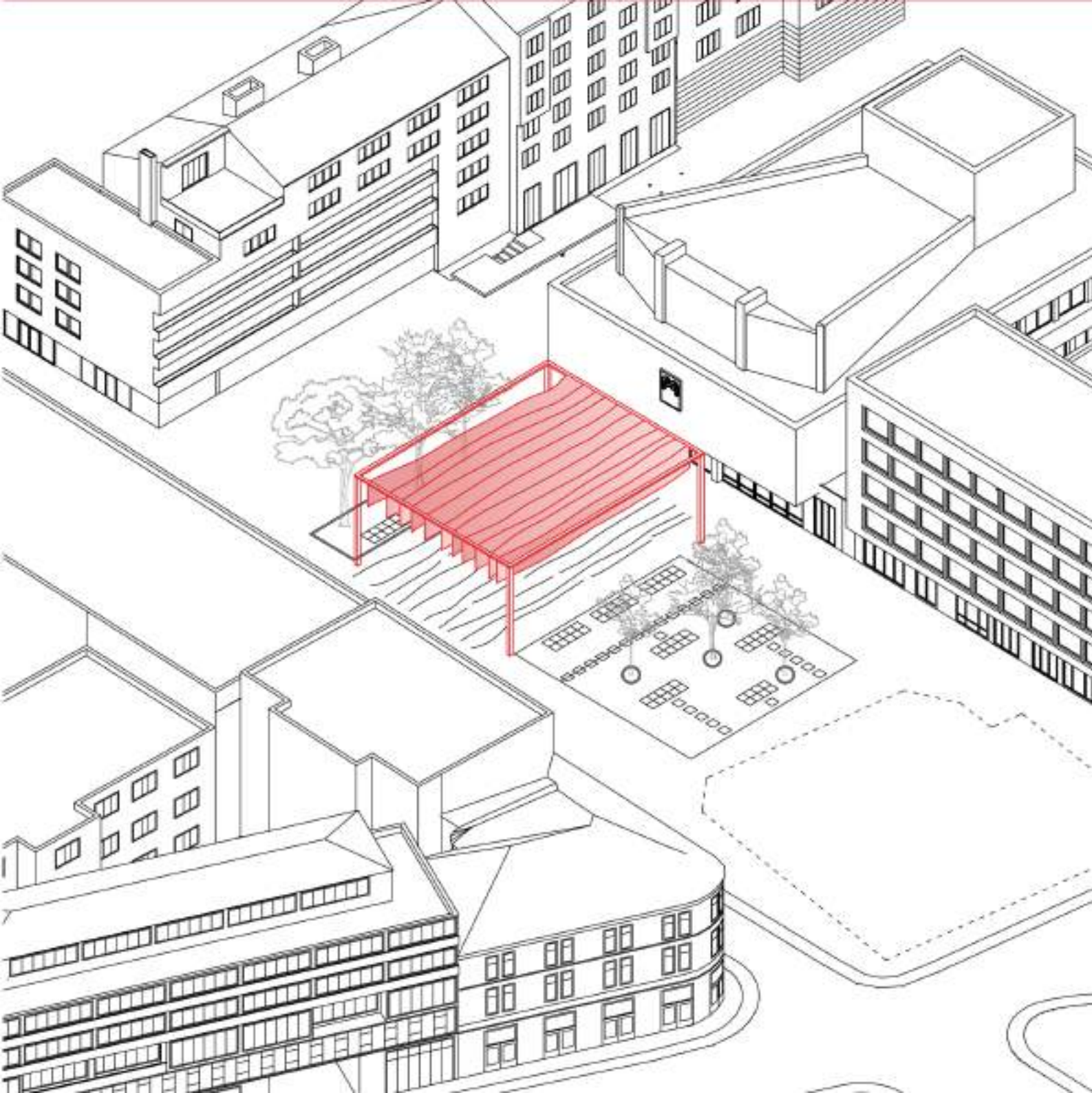
Efemerni elementi koji se unose na lokaciju uključuju kućice, štandove koji se koriste za street food prodaju, visoke stolove za konzumaciju u stojećem položaju, malu binu za izvođenje muzičkog programa, veliki šator ispod kojeg su postavljeni stolovi, privremenu ogradu kojom se prostor ograđuje, servisne elemente poput elektroinstalacija, kontejnera, kanti za otpad i slično.

### JURISLAV KORENIĆ CULTURE SQUARE – YOUTH THEATRE

Situated in the very heart of Sarajevo, right next to the National Theatre and the Festival Square, the square in front of the Youth Theatre (Pozorište mladih) was not actively used during the SFF until 2024. Before then, it mainly served as a general waiting area for visitors either attending performances at the Youth Theatre or moving between Festival venues.

In 2024, this location was given a new purpose: it became SFF's new Eating Point, relocating from its previous spot in front of the Dom Armije. The new location has proven to be both functional and attractive. During the Festival, the square transforms into a lively hub open from 10:00 AM to 2:00 AM, offering a wide variety of food and drinks accompanied by a cultural-entertainment program—including DJs and live bands. This makes it one of the key spots for relaxation and socializing outside the cinema venues. Temporary (ephemeral) elements brought to the location include:

- Food “houses” and street-food stalls
- Tall standing tables
- A small stage for live music
- A large tent covering seated dining areas
- Temporary fencing to define the space
- Supporting facilities such as electrical installations, containers, trash bins, etc.



## INTERVENCIJE

U cilju daljnjeg unaprjeđenja Trga kulture Jurislov Korenić, tokom trajanja Sarajevo Film Festivala, predložene su sljedeće intervencije:

Postavljanje svjetlosne instalacije iznad asfaltiranog dijela trga, na poziciji gdje se inače nalazi festivalski šator. Instalacija bi imala dvostruku funkciju: vizuelno bi naglasila ulaz u Pozorište mladih i doprinjela stvaranju atraktivne atmosfere u večernjim satima. Prostor ispod instalacije ostaje slobodan i otvoren, kao zona zadržavanja i komunikacije prije i nakon projekcija, ali i kao plato za ples, druženje i boravak ispred bine.

Dizajniranje novih kioska za hranu i piće, prilagođenih festivalskom vizuelnom identitu, koji bi zamijenili postojeće generičke štandove. Kiosci bi bili funkcionalno i estetski oblikovani s ciljem brendiranja festivalske infrastrukture.

Dizajniranje mobilijara za sjedenje, poput modularnih klupa, niskih platformi ili pokretnih sjedećih elemenata, koji bi se rasporedili po zelenoj parkovskoj površini Trga. Na taj način omogućava se nesmetan pristup objektu, dok se istovremeno formira ugodna i funkcionalna zona za konzumaciju hrane, odmor i druženje.

Redefiniranje koncepta Eating Point u sistem Eating Points, umjesto jedne centralizirane zone, predlaže se uspostavljanje više manjih tačaka za prodaju hrane i pića u obliku prethodno dizajniranih kioska, koje bi bile raspoređene na različitim lokacijama u gradu. Ovaj pristup smanjuje prostorno opterećenje jedne lokacije, širi festivalsku prisutnost unutar urbanog tkiva i omogućava bolju distribuciju sadržaja posjetiocima.

Predložene intervencije imaju za cilj kreirati prostorno fleksibilno, funkcionalno i estetski artikulirano okruženje koje podržava festivalsku dinamiku.

## INTERVENTIONS

To further enhance the Jurislov Korenić Culture Square during the Sarajevo Film Festival, the following interventions are proposed:

Install a light installation above the paved section of the square, where the festival tent is typically located. This installation would serve a dual purpose: visually highlighting the entrance to the Youth Theatre and contributing to creating an attractive evening atmosphere. The area beneath the installation would remain open and accessible as a gathering and communication zone before and after screenings, as well as a platform for dancing, socializing, and staying in front of the stage.

Design new food and beverage kiosks tailored to the festival's visual identity, replacing the existing generic stalls. These kiosks would be functionally and aesthetically designed to brand the festival infrastructure.

Design seating furniture such as modular benches, low platforms, or movable seating elements to be arranged across the square's green park area. This arrangement would ensure unobstructed access to the building while forming a comfortable and functional zone for food consumption, rest, and socializing.

Instead of a single centralized zone, establish multiple smaller food and beverage points in the form of pre-designed kiosks distributed at various locations throughout the city. This approach reduces spatial congestion at one location, broadens the festival's presence within the urban fabric, and allows for better distribution of content to visitors. These proposed interventions aim to create a spatially flexible, functional, and aesthetically articulated environment that supports the festival's dynamics.

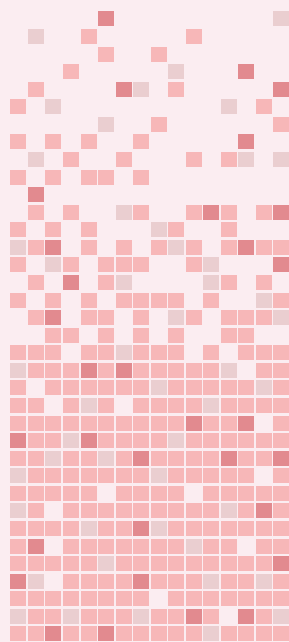


foto: uobičajena upotreba



foto: za vrijeme SFF-a

SKENDERIJA



STUDENTICE: SONJA-KJARA PERIĆ, LEJLA OKANOVIĆ

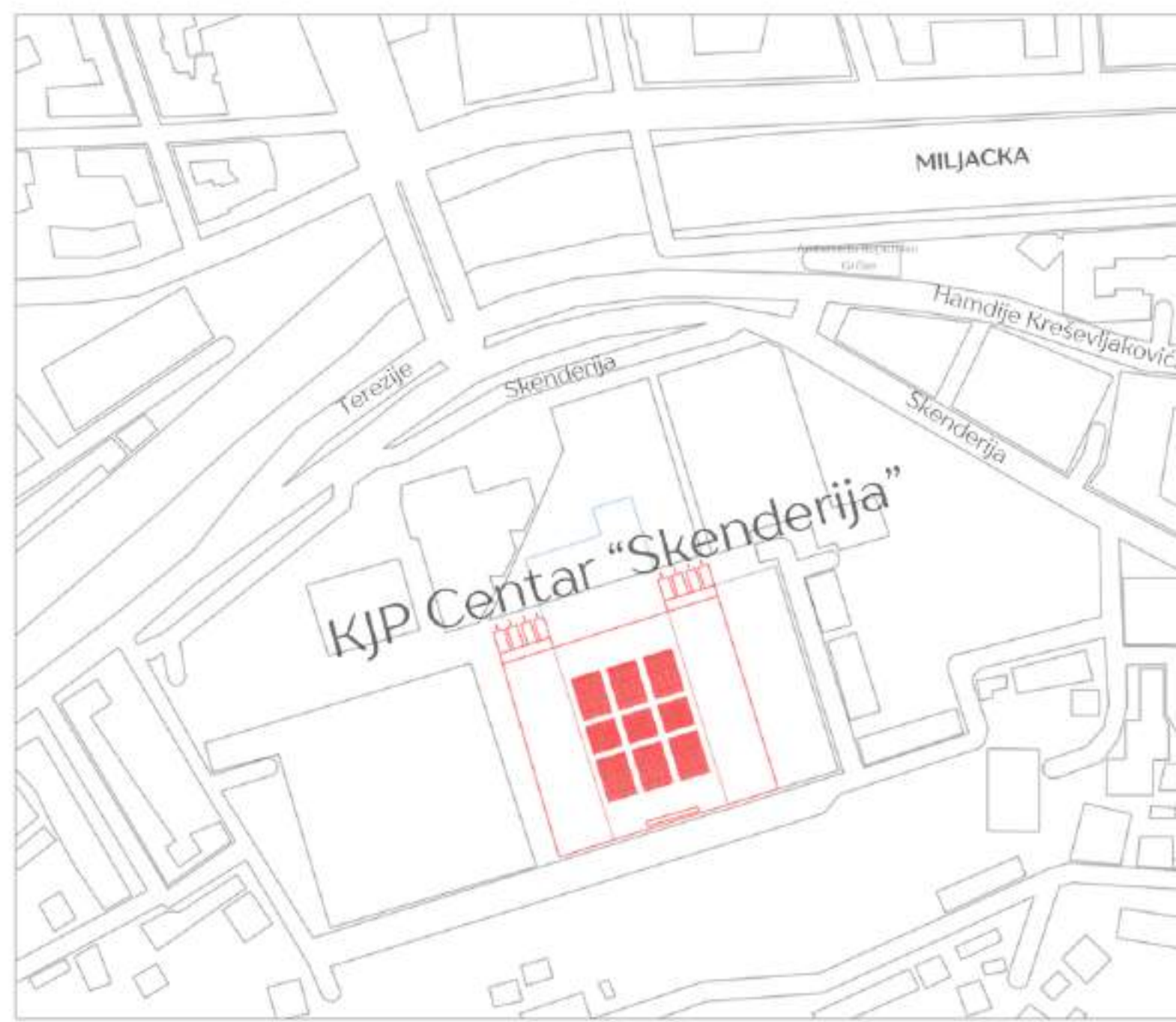
SKENDERIJA



foto: Skenderija



**Situacija 1:1000**



**Prostorno-vremenski fluks-u toku projekcije(parter 1:1000)**

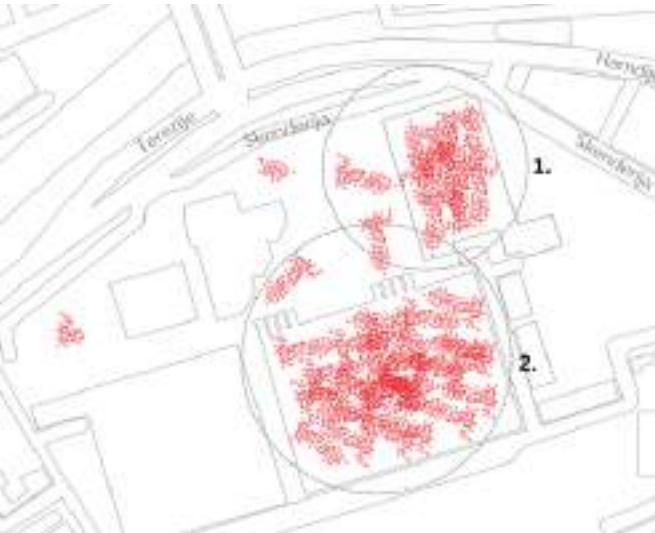
BEZ POSJETILACA

## STATIČNO STANJE



DOLAZAK POSJETILACA

## EFEMERNO STANJE



ZADRŽAVANJE POSJETILACA

## EFEMERNO STANJE



PROJEKCIJE

## EFEMERNO STANJE



### SKENDERIJA

Skenderija se koristi kao zamjenski prostor, ukoliko vremenske prilike u Ljetnom kinu Metalac ne dozvoljavaju održavanje projekcija. Nekada su se u Skenderiji dešavale projekcije dječjih filmova Festivala. Može primiti i do 5000 posjetilaca. Projekcije se odvijaju u dvorani Mirza Delibašić, u okviru skenderijskog kompleksa.

Osim projekcija, na platou Skenderije se dešava i prateći sadržaj popularne ljetne bašte Heineken Summer Lounge, koje postaje centralno mjesto za ljubitelje elektronske muzike i provoda tokom Festivala, kapaciteta do 1000 posjetilaca. U Domu mladih, koji je sastavni dio kompleksa, dešavaju se različiti muzički događaji, koji se za vrijeme SFF-a odvijaju kao prateći sadržaji i privlače i do 2000 posjetilaca. Na lokalitetu se nalazi i Sensation Bridge, koji je također prateći dio Festivala, iako ne i zvanični, a na kojem se također dešavaju različite zabavne manifestacije.

*Skenderija is used as a backup location if weather conditions at the Metalac Summer Cinema do not allow screenings. In the past, children's film screenings were held in Skenderija during the Festival. It can accommodate up to 5,000 visitors. Screenings take place in the Mirza Delibašić Hall, within the Skenderija complex.*

*In addition to the screenings, the Skenderija plateau hosts the accompanying content of the popular Heineken Summer Lounge, which becomes a central spot for electronic music lovers and festival-goers during the Festival, with a capacity of up to 1,000 visitors. In the Youth Centre, which is part of the complex, various music events take place, and during SFF, they serve as accompanying content, attracting up to 2,000 visitors. The location also features the Sensation Bridge, which is an accompanying part of the Festival, though not official, and hosts various entertainment events.*

### INTERVENCIJE

Skenderija ima veliki potencijal da postane mjesto susreta najmlađih posjetilaca Festivala. S obzirom na prostranost platoa, kao i blizinu drugih festivalskih dešavanja, ovaj prostor može kombinirati zabavu, učenje i interaktivno iskustvo povezano s filmom. Jedan od ključnih prijedloga je otvoreno kino, gdje bi se prikazivali animirani filmovi tokom dana, a koji bi bio opremljen pratećim mobilijarem.

Pored projekcija, plato se može koristiti za održavanje kreativnih radionica o filmu. Osim ove dvije funkcije, prostor može postati i društvena zona za porodice, mogu se organizovati tematski dani, a oživljavanje programa na Skenderiji bi doprinjelo ponudi i pomogao Festivalu da postane još više inkluzivan događaj za sve.

*Skenderija has great potential to become a meeting point for the youngest visitors of the Festival. Given the spaciousness of the plateau and its proximity to other festival events, this area can combine entertainment, learning, and an interactive film-related experience. One of the key proposals is an open-air cinema, where animated films would be screened during the day, equipped with accompanying furniture and facilities.*

*In addition to screenings, the plateau can be used for hosting creative workshops about filmmaking. Beyond these two functions, the space can become a social zone for families, and thematic days can be organized. Revitalizing the program at Skenderija would contribute to the overall offer and help the Festival become an even more inclusive event for everyone.*

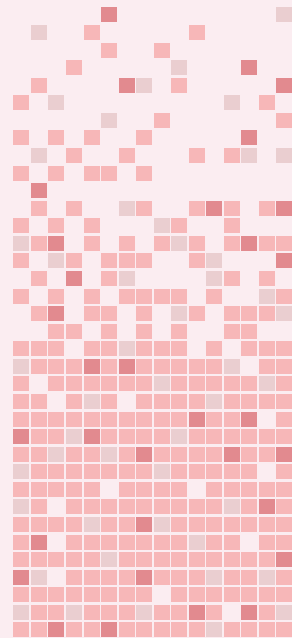


foto: uobičajena upotreba



foto: za vrijeme SFF-a

# VATROGASAC

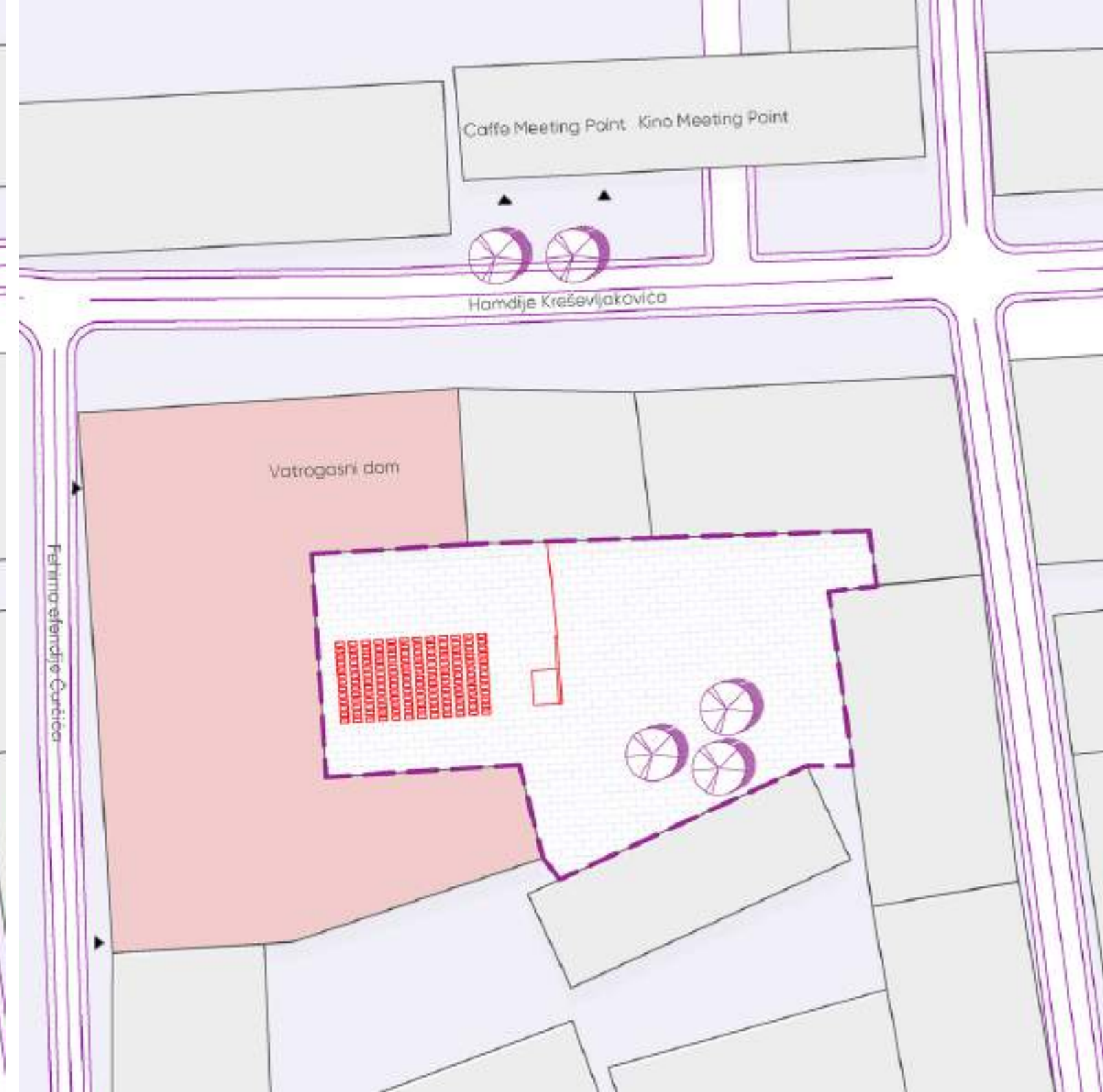


STUDENT: ALDIN MEŠAN

# VATROGASAC

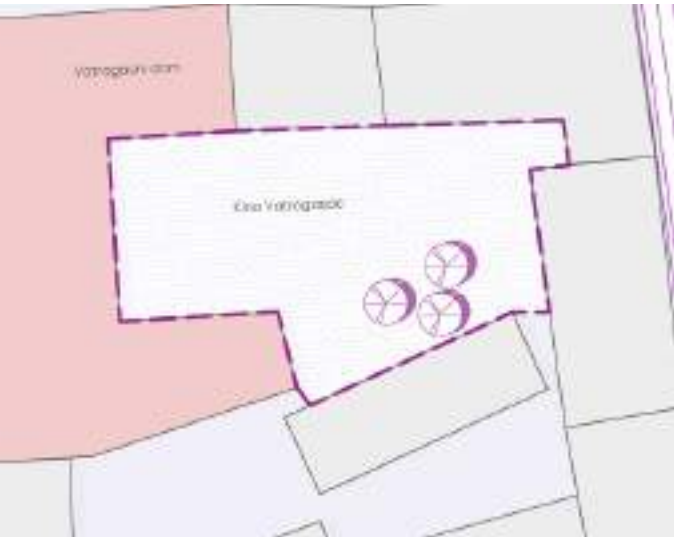


foto: kino Vatrogasac



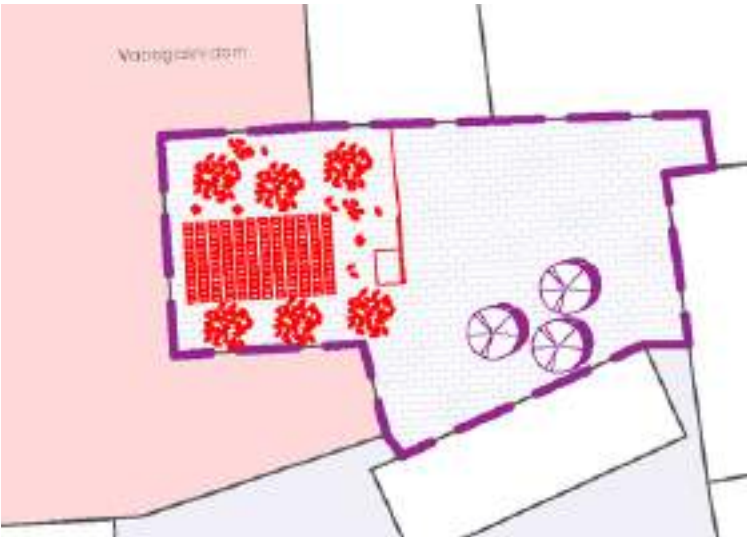
BEZ POSJETILACA

# STATIČNO STANJE



ZADRŽAVANJE POSJETILACA

# EFEMERNO STANJE



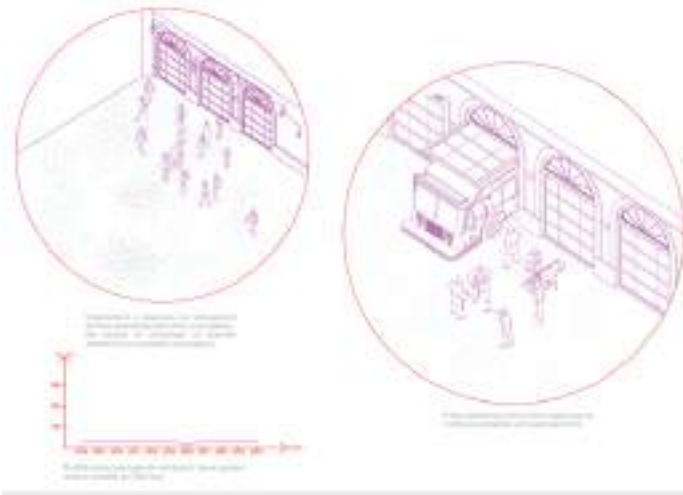
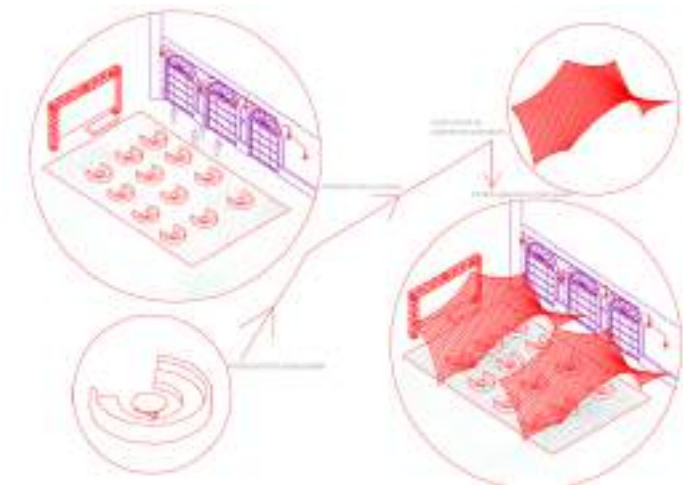
DOLAZAK POSJETILACA

# EFEMERNO STANJE



PROJEKCIJE

# EFEMERNO STANJE



## VATROGASAC

Kino Vatrogasac se zapravo organizuje u unutrašnjem dvorištu zgrade Vatrogasnog doma. Tokom godine, u njemu se dnevno zadržava do 20 vatrogasaca, a tokom trajanja SFF-a, broj posjetilaca projekcija se penje na 200. Radi se o opuštenijem tipu kina na otvorenom, u prostor se unose potrebni elementi za održavanje projekcija, što povremeno i remeti rutinu vatrogasaca. Dvorište je okruženo blokom stambenih objekata, pa stanari okolnih zgrada također neformalno mogu gledati projekcije. U Vatrogascu se dešavaju i kasne večernje projekcije, koje prikazuju filmove alternativnijeg karaktera, tako da cjelokupni doživljaj boravka i gledanja filma čini posebnim za istinske filmofile. Stoga se i predlažu manje intervencije, u vidu postavki sofi na napuhavanje, platnenih pokrivki i sličnih elemenata, kako bi se produbila ugodna atmosfera ovog kina u kasnim večernjim satima.

*Cinema Vatrogasac is actually organized in the inner courtyard of the Firehouse building. During the year, up to 20 firefighters stay there daily, but during the Sarajevo Film Festival, the number of visitors to the screenings increases to 200. It is a more relaxed type of open-air cinema, where the necessary elements for screenings are brought into the space, sometimes disrupting the routine of the firefighters. The courtyard is surrounded by residential buildings, so residents of nearby apartments can also informally watch the screenings. In Vatrogasac, late-night screenings are held, showing films of a more alternative nature, making the entire experience of watching the film special for true cinephiles. Therefore, fewer interventions are suggested, such as the placement of inflatable sofas, fabric covers, and similar elements, in order to enhance the pleasant atmosphere of this cinema in the late evening hours.*

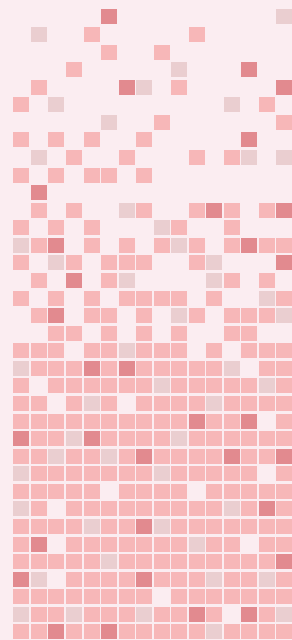


foto: uobičajena upotreba



foto: za vrijeme SFF-a

# MMC KINO ILIDŽA

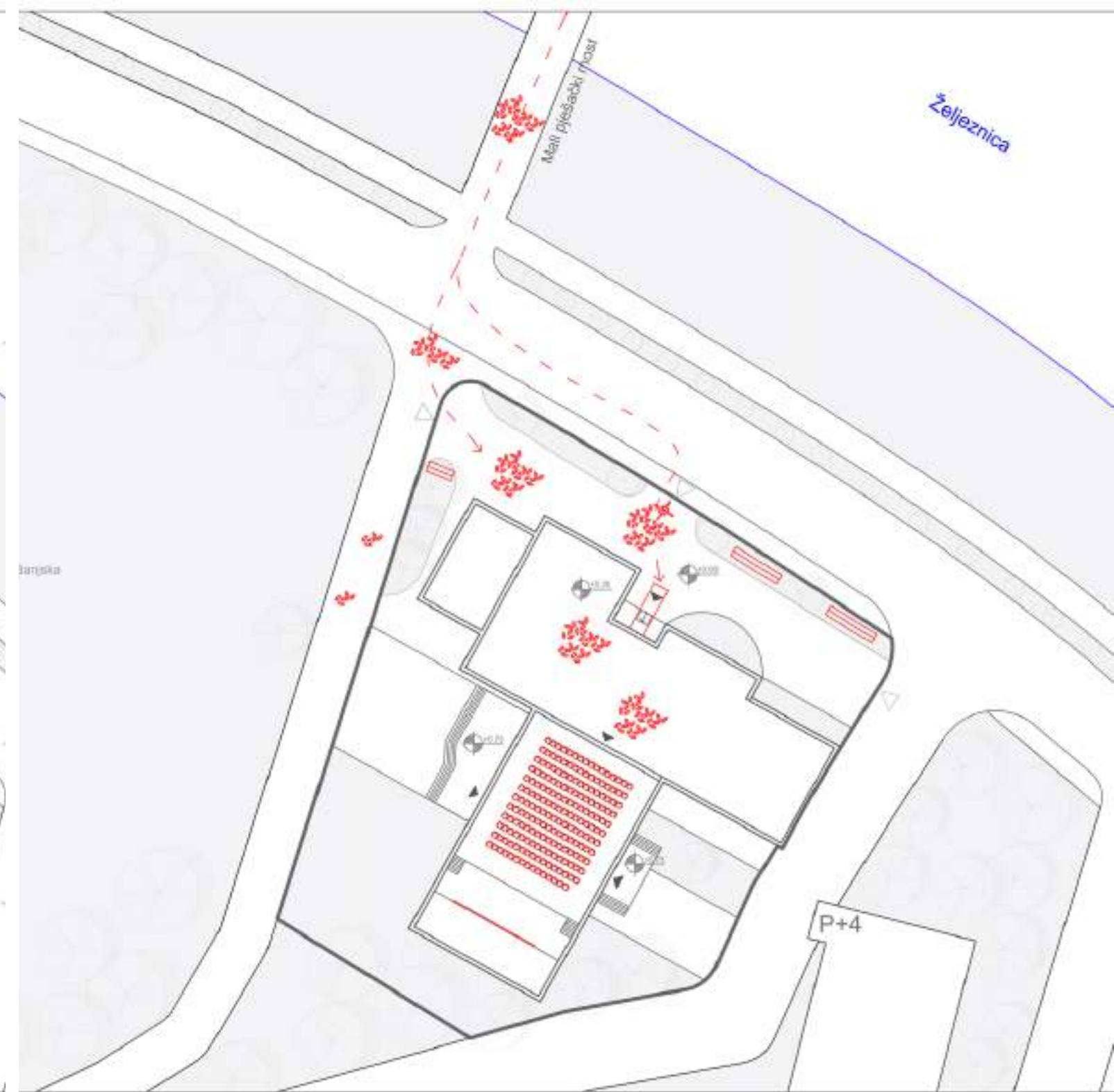
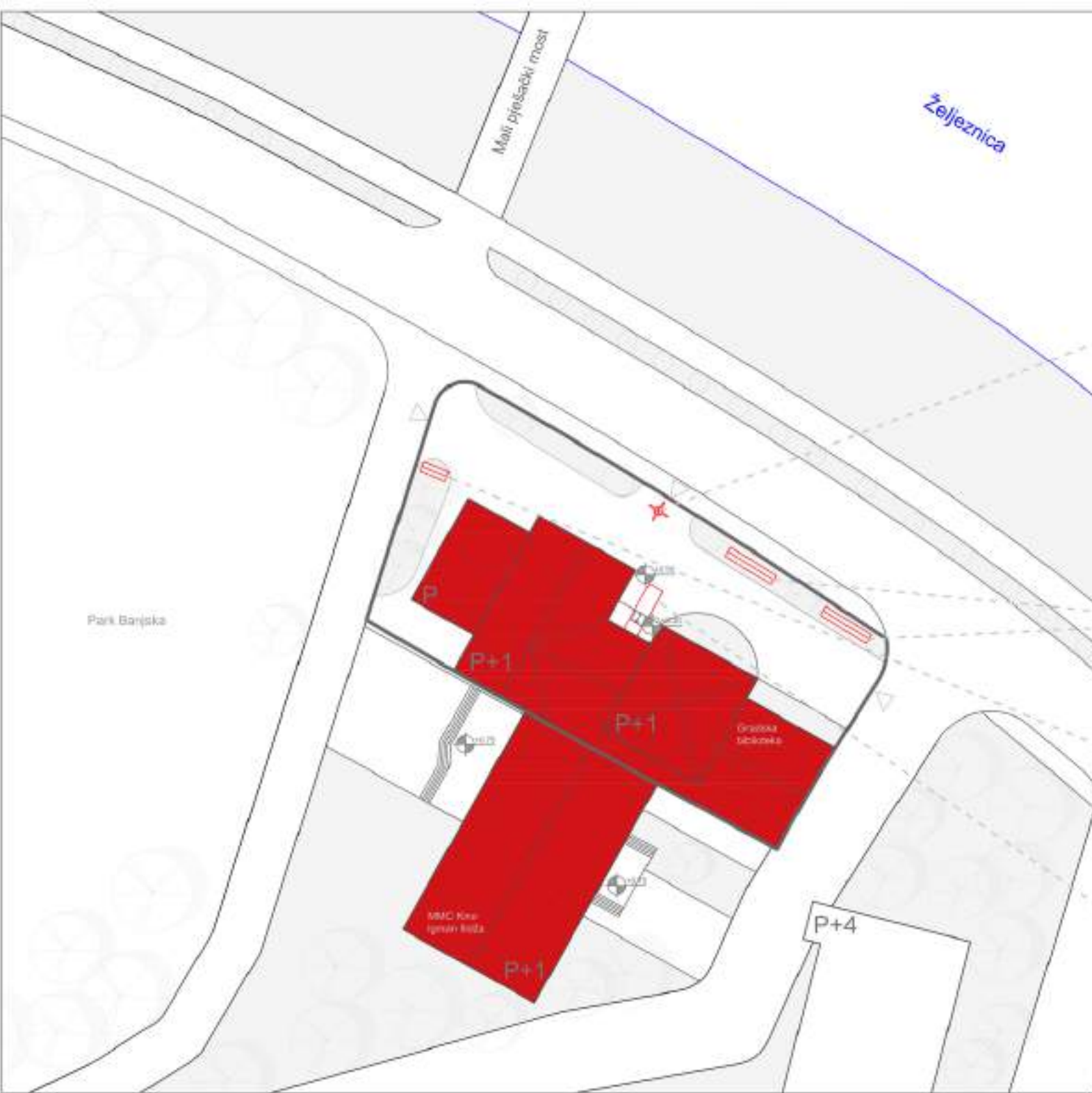


STUDENTICA: AIŠA EJUBOVIĆ

## MMC CINEMA ILIDŽA

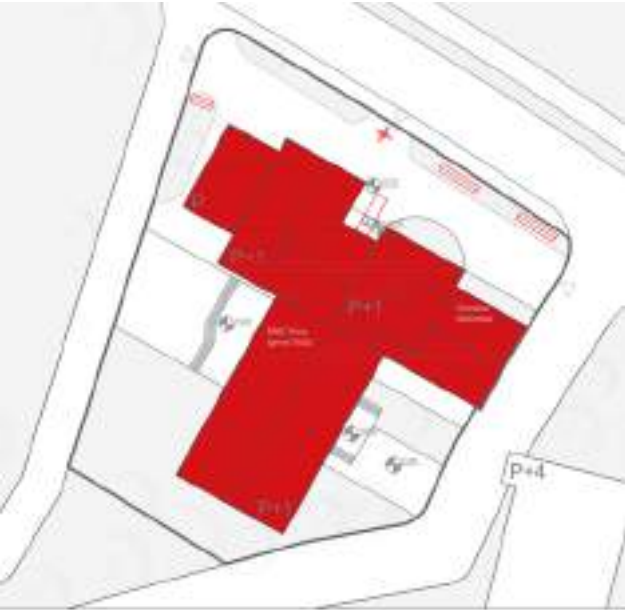


foto: kino Ilidža



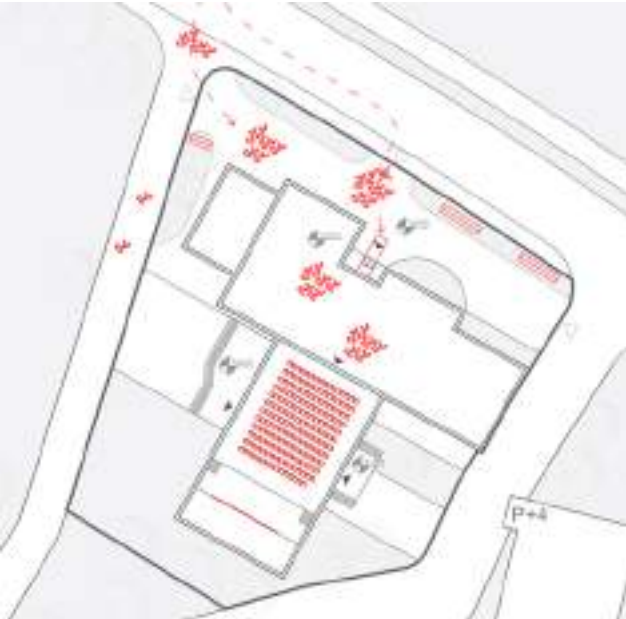
BEZ POSJETILACA

STATIČNO STANJE



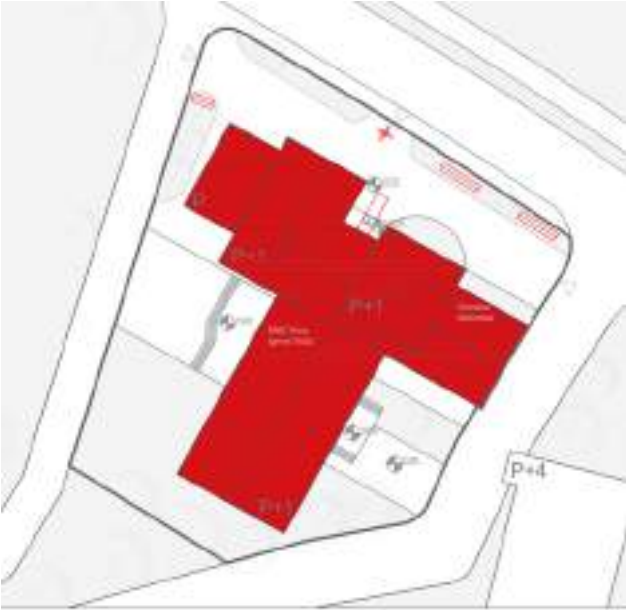
DOLAZAK POSJETILACA

EFEMERNO STANJE



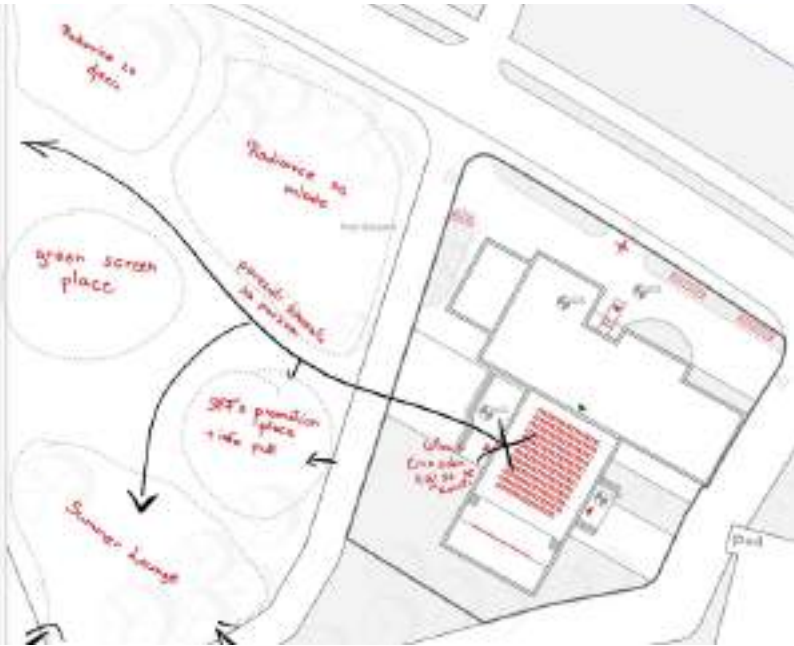
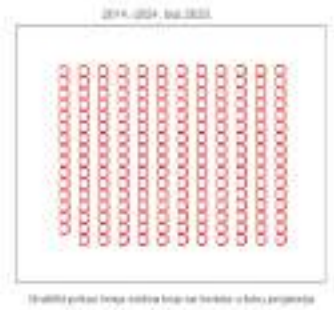
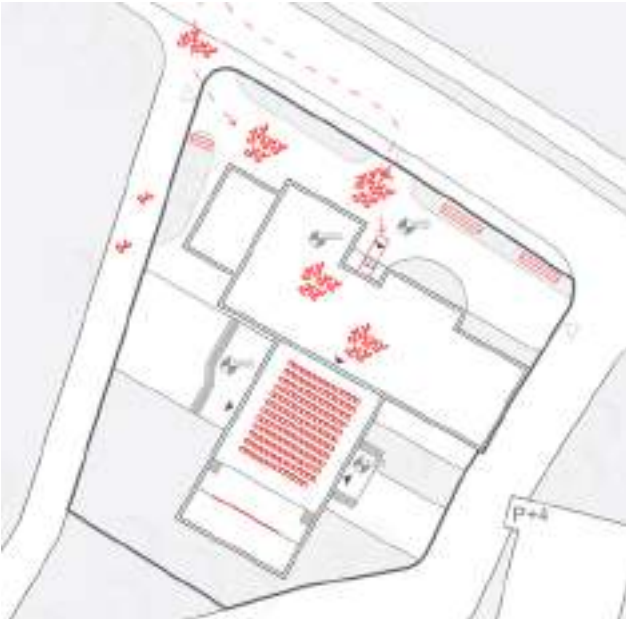
ZADRŽAVANJE POSJETILACA

EFEMERNO STANJE



PROJEKCIJE

EFEMERNO STANJE



MMC KINO ILIDŽA

Kino na Ilidži se koristi i tokom Festivala, ali i u ostalom dijelu godine. Tokom Festivala, prikazuje se raznovrstan program, koji je namijenjen svim generacijama. U prostor se unose određeni efemerni elementi, kako bi zadovoljili potrebe prikazivanja festivalskog programa. Sala ima kapacitet 191 sjedećih mjesta. Intervencije bi podrazumijevale proširenje sadržaja, osmišljavanje summer lounge zone, kao prostora opuštanja i promocije festivalskog ambijenta. Također, predlaže se radionica Mala filmska akademija, kao interaktivni program za djecu i mlade, gdje ih se uvodi u svijet filmske industrije.

Također, s obzirom da Festival nije na Ilidži dovoljno promovisan, predlaže se otvaranje SFF promocijskog mjesta, koji bi predstavljao i osnovnu info, ali i tačku susreta posjetitelja i stanovnika Ilidže.

*The cinema in Ilidža is used both during the Festival and throughout the rest of the year. During the Festival, a diverse program is shown, catering to all generations.*

*Certain ephemeral elements are brought into the space to accommodate the needs of the festival program. The hall has a capacity of 191 seats. Interventions would include expanding the content, designing a summer lounge zone as a space for relaxation and promoting the festival ambiance.*

*Additionally, a workshop called "Mala filmska akademija" (Little Film Academy) is proposed as an interactive program for children and young people, introducing them to the world of the film industry. Furthermore, given that the Festival is not sufficiently promoted in Ilidža, the opening of an SFF promotional space is suggested.*

*This would serve as both an information hub and a meeting point for visitors and residents of Ilidža.*

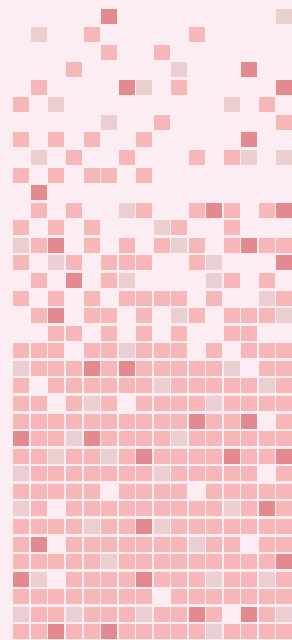


foto: uobičajena upotreba



foto: za vrijeme SFF-a

# TITOVA ULICA/VJEČNA VATRA

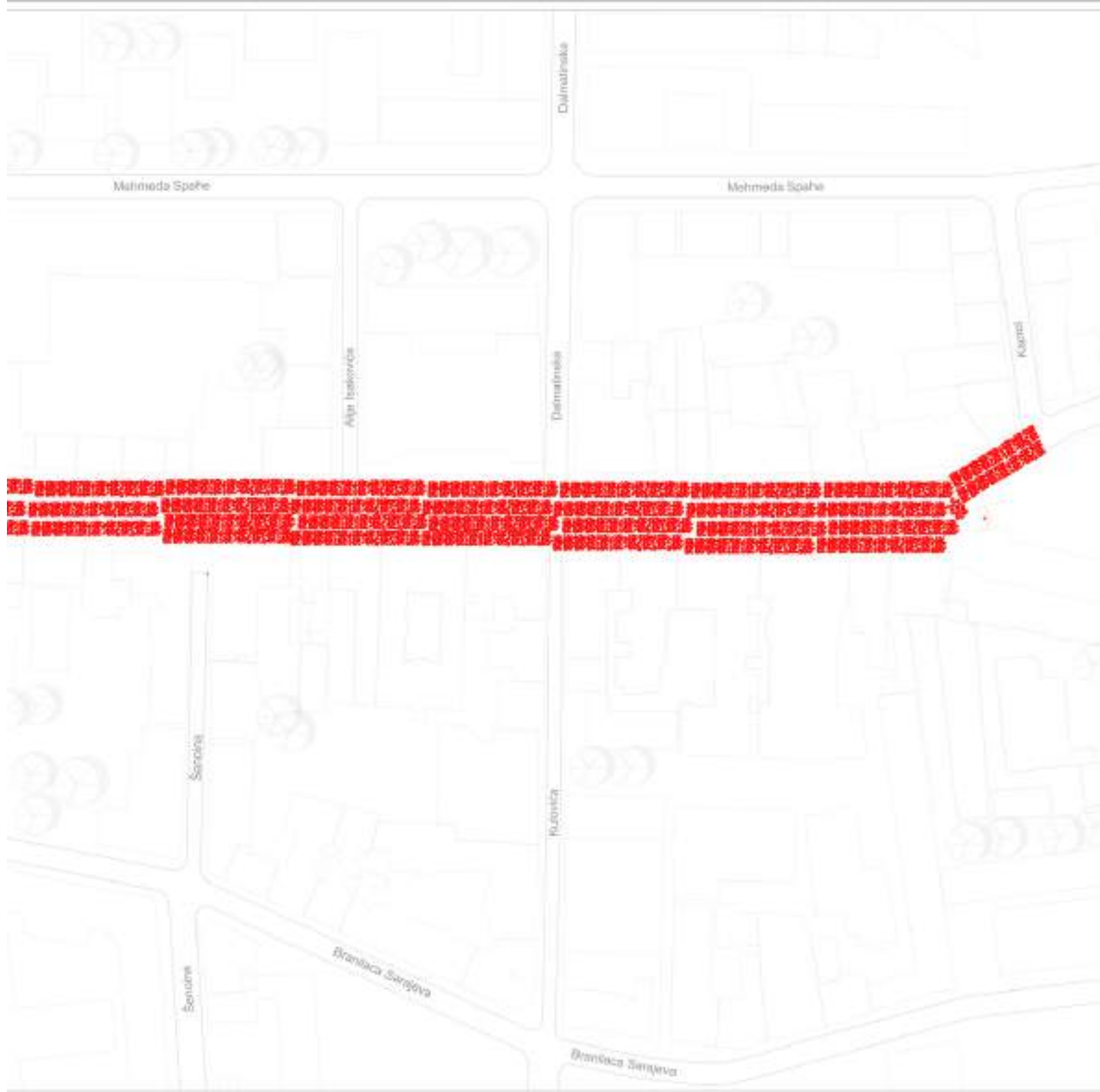
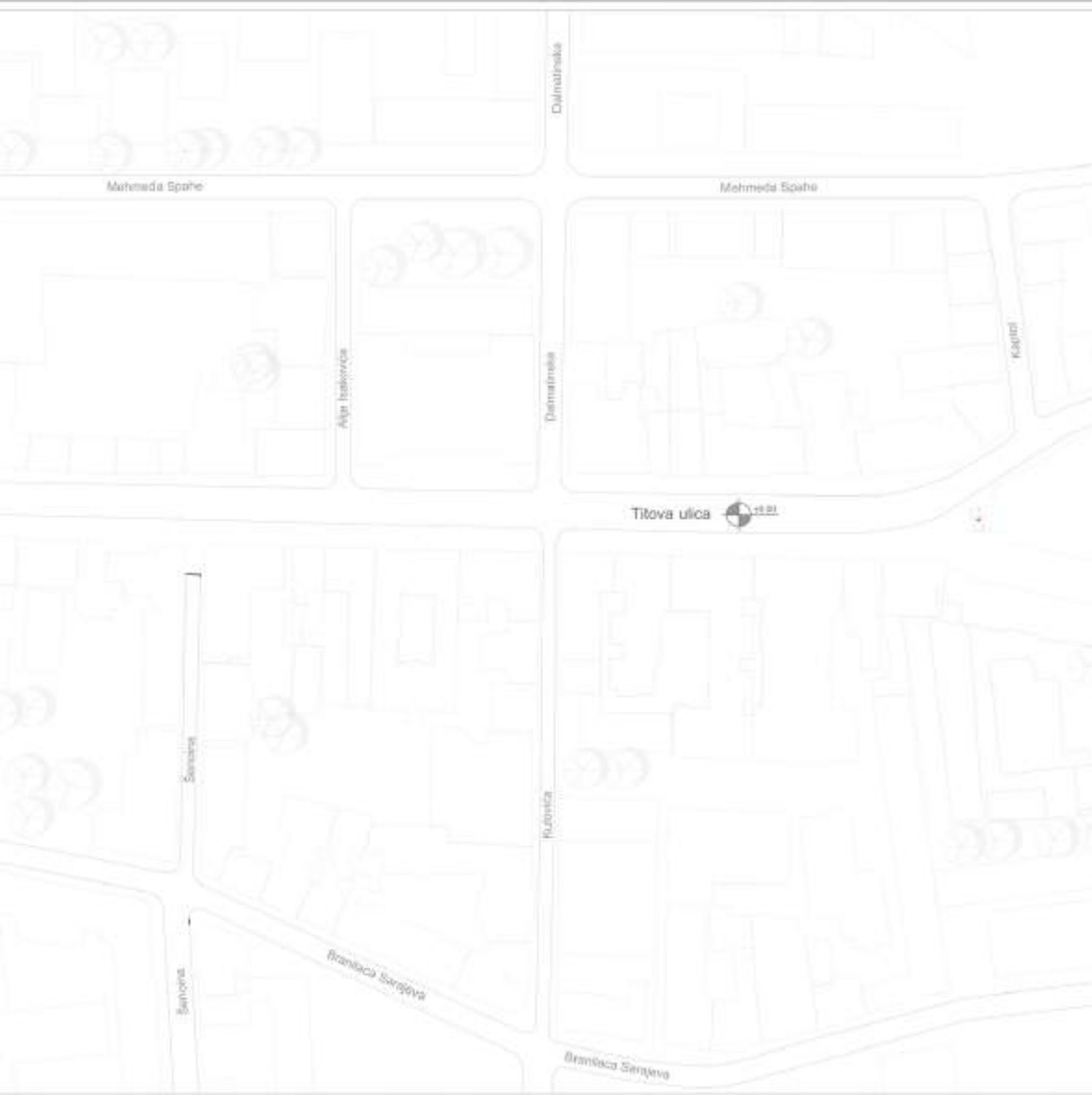


STUDENTICE: MELIKA FIŠIĆ, SAFETA HUSEINOVIĆ

## TITOVA STREET AND ETERNAL FLAME



foto: Titova ulica



# STATIČNO STANJE



# EFEMERNO STANJE



# INTERVENCIJE



## TITOVA/ VJEČNA VATRA

Tokom Festivala, Titova ulica postaje jedno od ključnih mjesta za događaje i okupljanja, posebno kada se održavaju koncerti. Za vrijeme koncerta u Titovoj ulici se postavlja bina, tehnička oprema za zvuk i svjetlo, ograde, toaleti, kante za smeće, barovi s pićem, ozvučenje. S obzirom na aktivnost koja se dešava, broj posjetilaca dramatično raste, pa se mjeri i do 50 000 ljudi. Zatvaranje ulice za saobraćaj se pažljivo planira unaprijed, te zahtijeva dosta pripreme i logističke podrške različitih institucija.

*During the Festival, Titova Street becomes one of the key locations for events and gatherings, especially when musical performances are held. During concerts, a stage is set up on Titova Street, along with technical equipment for sound and lighting, fences, toilets, trash bins, bars serving drinks, and sound systems. Given the activities taking place, the number of visitors dramatically increases, reaching up to 50,000 people. Closing the street to traffic is carefully planned in advance and requires significant preparation and logistical support from various institutions.*

| Tokom SFF-a                                                                                                                                                                                                                                                                                                  | Sadržaj | Tokom godine                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Tokom SFF-a, Titova ulica postaje jedno od ključnih mjesta za događaje i okupljanja, posebno kada se održavaju koncerti. Za vrijeme koncerta u Titovoj ulici se postavlja bina, tehnička oprema za zvuk i svjetlo, ograde, toaleti, kante za smeće, barovi s pićem, ozvučenje.                               |         | Titova ulica, iako i dalje zadržava svoju važnost kao centralna gradska arterija, ona nije transformisana kao za vrijeme festivala. U Titovoj ulici tokom godine nema specijalnih dekoracija, svjetlosnih instalacija ili velikih postavki poput onih tokom SFF-a.                                                                                                                                                                                                                                                 |
| Broj posjetilaca                                                                                                                                                                                                                                                                                             |         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| Obzirom na aktivnost koja se dešava u ovoj ulici (koncerti), broj posjetilaca drastično raste u odnosu na ostatak godine. Za vrijeme održavanja koncerta, u većim salama, ovaj prostor posjeti i do 40 hiljada ljudi.                                                                                        |         | Titova ulica ima varijacije u posjećenosti tokom godine, zavisno od sezonskih i dnevnih faktora. Ulica je najposjećenija tokom ljetnih mjeseci, dok je tokom zime ulica najmanje posjećena.                                                                                                                                                                                                                                                                                                                        |
| Infrastruktura i elementi sadržaja                                                                                                                                                                                                                                                                           |         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| Zatvaranje Titove ulice za automobile tokom održavanja koncerata obično se planira unaprijed, te se ona najčešće zatvara u večernjim satima, od 17:00 ili 18:00h. Od sadržaja koji se unose izdvajati ćemo binu, zaštitne barijere (ograde), toaleti, kante za smeće, barovi za piće, ozvučenje.             |         | Duž Titove ulice nalaze se brojne stambene zgrade, te stanovnici tih zgrada imaju direktan pogled na ulicu i mogućnost slušanja/gledanja koncerta iz svog doma. Fasade zgrada duž ulice su nedavno prošle kroz obnovu, što je istu učinilo atraktivnijom za posjetitelje i ugodnijom za svakodnevni život.                                                                                                                                                                                                         |
| Ekonomski aspekt                                                                                                                                                                                                                                                                                             |         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| Iako direktni prihod od ulaznica nije prisutan, obzirom da su koncerti za vrijeme SFF-a u Titovoj ulici javni i besplatni za posjetitelje, takvi koncerti mogu imati ekonomske koristi za grad. Posjetitelji koji dolaze u grad mogu trošiti novac na smještaj, restorane, kafiće i druge turističke usluge. |         | Tijekom običnih dana, Titova ulica ostvaruje stabilne ekonomske rezultate s redovitim prometom, ali za vrijeme Sarajevog Film Festivala, ulica postaje ekonomski puno življa. Tu dolazi do značajnog porasta u potrošnji, ugostiteljstvu, trgovini, turizmu i marketinškim aktivnostima, što generira značajan ekonomski rast za sve sektore u okolini. Poslovni subjekti na Titovoj ulici mogu očekivati dvostruko veći prihod tokom SFF-a, što je direktan rezultat veće posjećenosti, sponzorstava i promocije. |

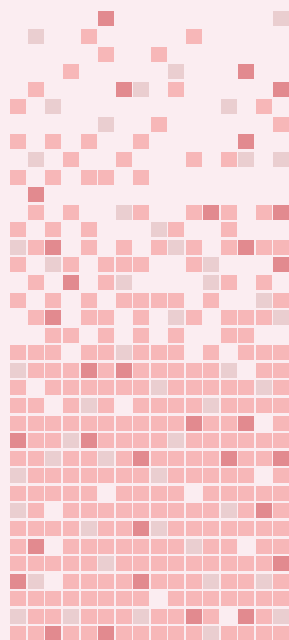


foto: uobičajena upotreba



foto: za vrijeme SFF-a

# OSTALI SADRŽAJI

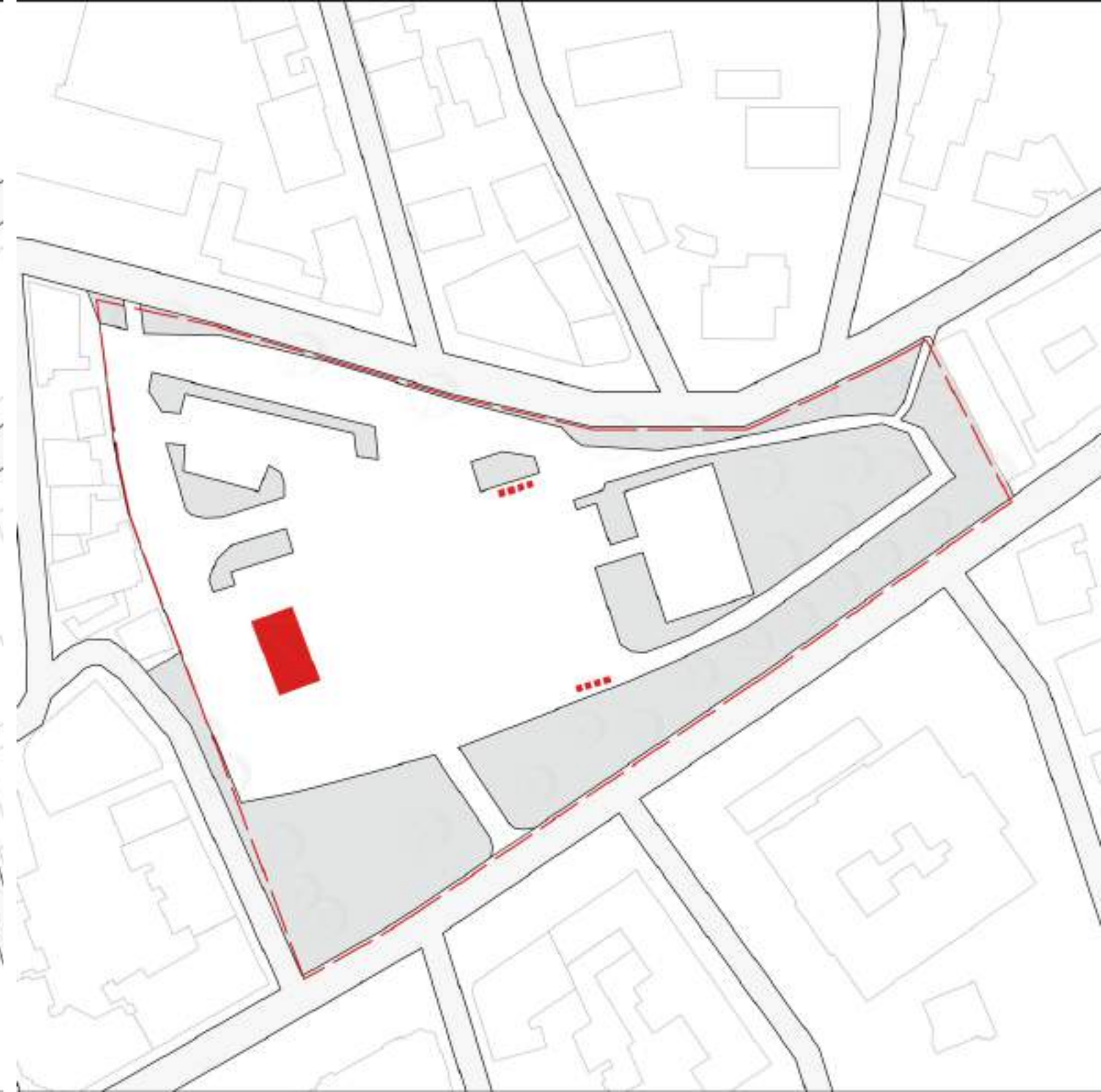


STUDENT: ADNAN DALJAC

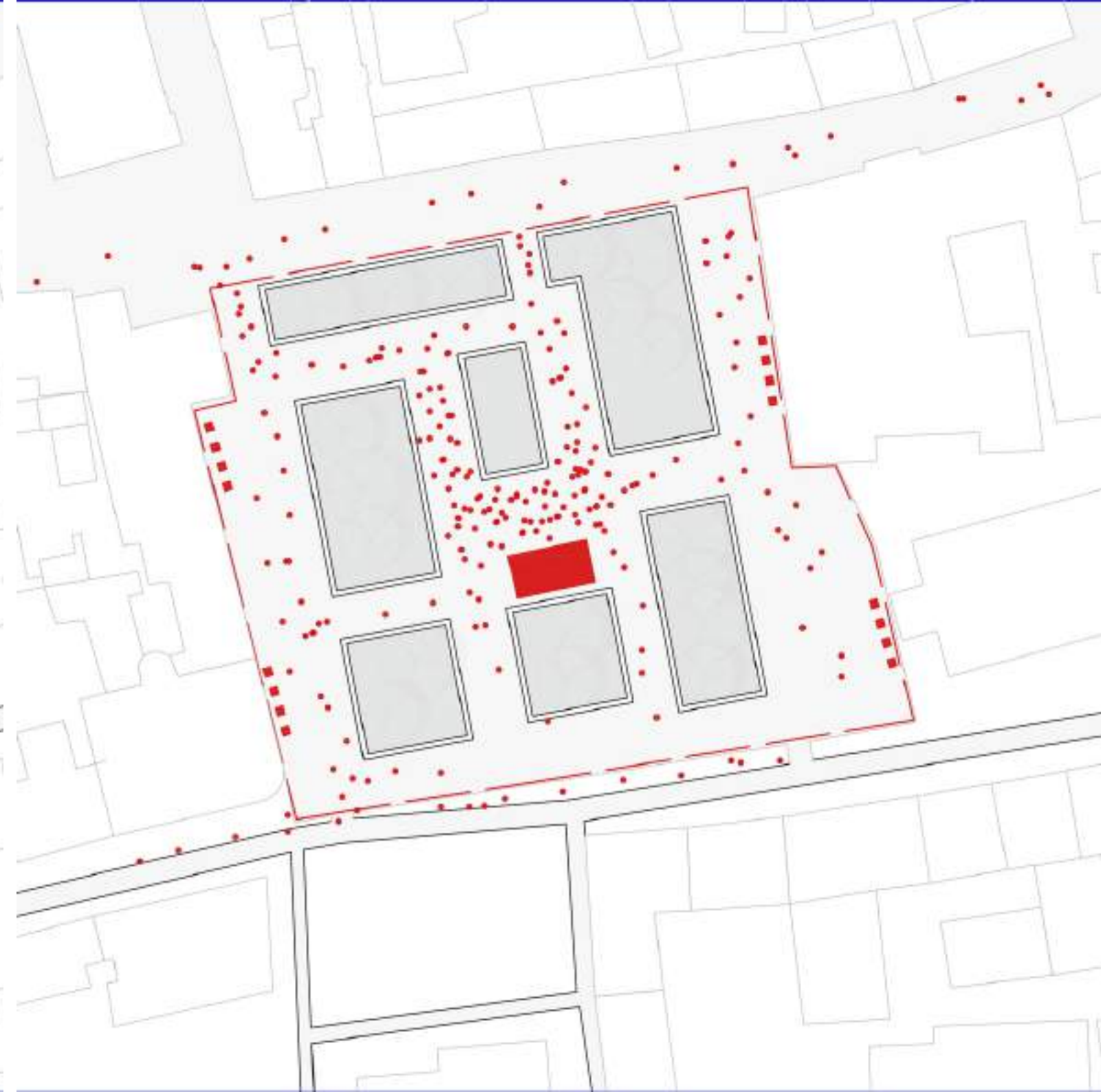
## MISCELLANEOUS



foto: SFF





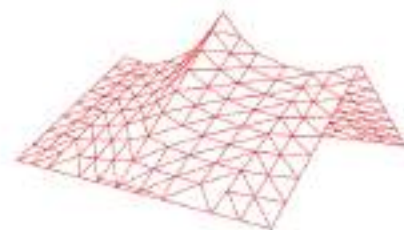
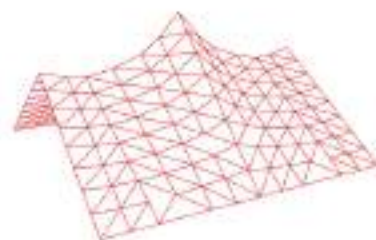


## INTERVENCIJA

Ove šatorske instalacije inspirisane su tradicionalnim bećevskim dizajnom i služe kao vikensamjerski, dekorativni elementi za muzičke koncerte i javne događaje. Izrađeni su od klimatski otpornih tkanina.

Dizajnirani kao intimni prostori za druženje, mogu se koristiti kao udobne lounge zone, VIP prostor ili osjenčano mjesto za odmor unutar većih prostora. Lagani i jednostavni za montažu, šatori su modularni, sa podešivim olovima za projektovanje i udobnost.

Moderni elementi poput LED osvetljenja i solarnih uređaja mogu dodati ambijentu posebnu notu, istovremeno osigurajući ekološki održiv. Pored kulturnog karakterističnog dodatku i funkcionalnost, šatori stvaraju ugodne oaze tradicije i opuštenosti usred bučne energije javnih događaja.



## TOKOM GODINE

## TOKOM SFF-a

### SADRŽAJ

Ove lokacije su javnog karaktera, i tokom godine služe kao javni prostori za društvo, šetnju i rekreaciju, bez posebnog sadržaja, osim u slučaju događaja i manifestacija.

Iako se održavaju za vrijeme SFF-a, događaji na ovim lokacijama nisu u zvaničnom programu istog i služe kao sporedne manifestacije. Događaji su muzičkog/koncertnog karaktera.

### BROJ KORISNIKA

Mimo organizovanih događaja, broj korisnika prostora varira tokom godine. Javni prostori se koriste ljeti više nego zimi.

Tokom SFF-a, razne muzičke manifestacije privlače korisnike (uključujući i turiste), i broj korisnika znatno raste.

### INFRASTRUKTURA I ELEMENTI SADRŽAJA

Tokom većine godine lokacije nemaju posebne elemente.

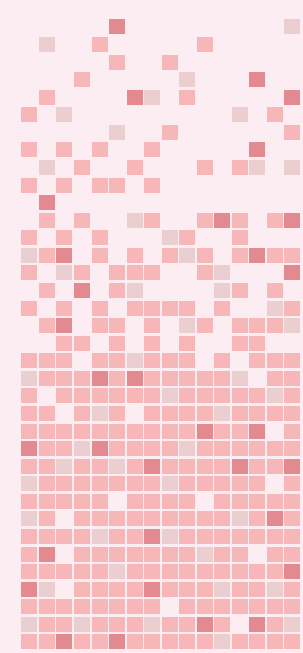
Tokom SFF-a, na lokacije se postavljaju različiti privremeni elementi kao što su muzička oprema bine, štandovi i toaleti. U slučaju Vilsonovog šetališta zaustavlja se i saobraćaj na ulici.

### EKONOMSKI ASPEKT

Jedini ekonomski doprinos lokacija jeste od zakupa prostora.

Zbog drastičnog povećanja u broju korisnika, ekonomski doprinos tokom održavanja Sarajevo film festivala takođe se povećava.

# PROSTORNO - VREMENSKI FLUKS

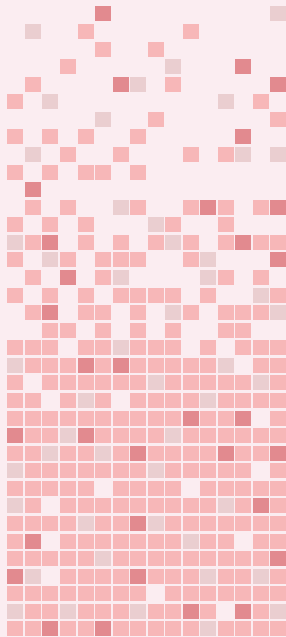


STUDENT: ADNAN DALJAC

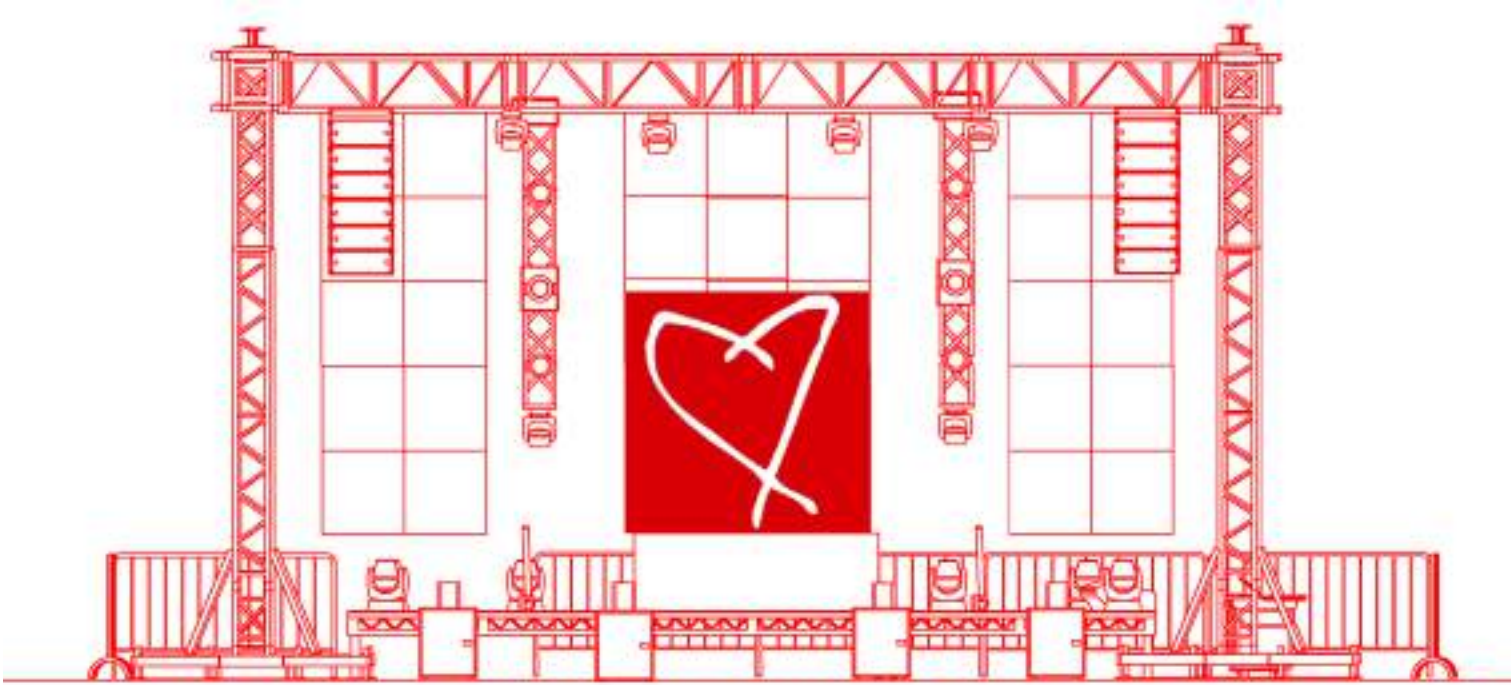
SPATIAL AND TIME FLUX



# GLOSARIJ



# GLOSSARY





Prevozno postroje



Bina

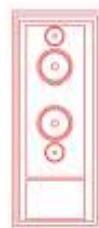


Projektor (Narodno  
Pozorište i Pozorište  
Widh)

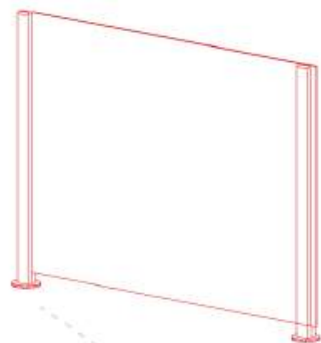


Stolica

Zvučnici (Narodno  
Pozorište)



Platforma



Finisna platno



ČVRSTI TEPH  
- sintetički: poliestar ili polipropilen



REKLAMNI JARROU SA ZASTAVOM  
- jarko: nehtajući čelik i aluminij  
- zastava: poliestar ili vlna



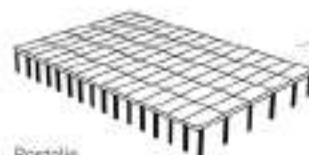
Platno (Narodno  
Pozorište i BKC)



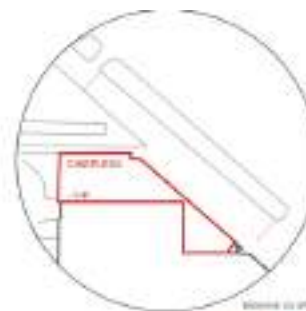
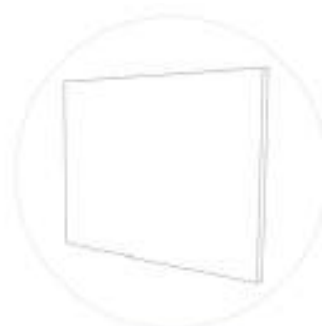
Ograda



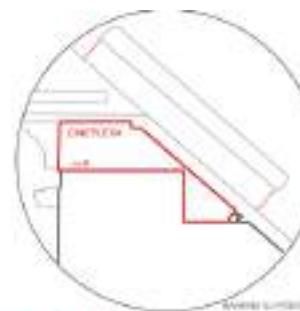
Čelčne rešetke s rasvjetom



Postolje



Stolna ili stolična



Stolna ili stolična  
- stolna ili stolična



1

2

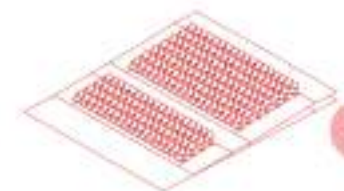
3



Stolna ili stolična



4



5

Publikacija Efemerno Sarajevo nastala je kao produkt semestralnog istraživanja u okviru predmeta Grad za XXI vijek, a koji se izučava na Katedri za urbanizam i prostorno planiranje Univerziteta u Sarajevu - Arhitektonski fakultet.

Tema istraživanja jeste pojava celebratornog efemernog fenomena koji predstavlja Sarajevo Film Festival, a koji utiče na statične gradske strukture i tokove na jedinstven način. Kroz mapiranje prostora i cjelina koje učestvuju u ovom procesu, do stvaranja cjelovite slike elemenata koji se koriste isključivo u svrhu Festivala, pa sve do prijedloga promjene u trenutnom načinu korištenja, Efemerno Sarajevo predstavlja prvi prikaz događaja čiji su odjeci na grad veliki i pod čijim uticajem grad privremeno mijenja svoje oblike.

The publication *Ephemeral Sarajevo* emerged as the result of a semester-long research project within the course *The City for the 21st Century*, taught at the Department of Urbanism and Spatial Planning at the University of Sarajevo – Faculty of Architecture.

The focus of the research is the celebratory ephemeral phenomenon represented by the Sarajevo Film Festival, which uniquely influences the city's static structures and flows. Through mapping the spaces and units involved in this process, identifying elements used exclusively for the purposes of the Festival, and proposing changes to the current modes of use, *Ephemeral Sarajevo* offers the first portrayal of an event whose echoes significantly impact the city and under whose influence the urban form temporarily transforms.

