SSEFF

EDITORIAL / ART BOOK

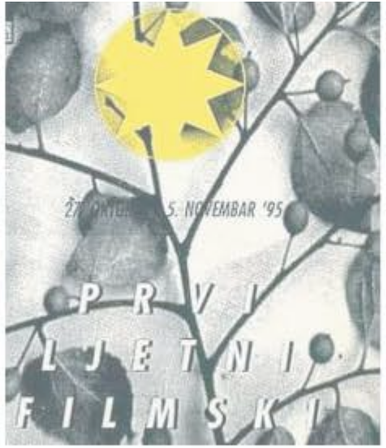
Hana Đipa

Art Direction IV

GDM IV 2026


FILMSKI
FESTIVAL
SLIJE KRAJA SVIJETA


TO BE
OR NOT
TO BE
FESTIVAL SARAJEVO
NO QUESTION!


P R V I
L J E T N I
F I L M S K I

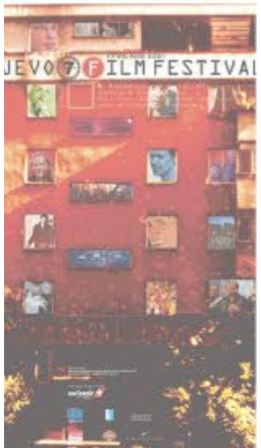

2SF96


3SF97


SARAJEVO
FILM
FESTIVAL
21 - 30. AUGUST 1998
swissair




SARAJEVO FILM FESTIVAL
swissair


FILM FESTIVAL


SARAJEVO
FILM
FESTIVAL


S A R A J E V O
F I L M F E S T I V A L
www.sff.ba


10.
Sarajevo
Film
Festival
20-28 August 2004
www.sff.ba


11 SARAJEVO
FILM FESTIVAL


www.sff.ba
SARAJEVO
FILM
FESTIVAL
17-25/08/
HT-ERONET
2007


14.
SARAJEVO
FILMFESTIVAL
15-23/08/08
HT-ERONET


Sarajevo Film Fe
22-30 July
HT ERONET

WHAT IS

SARAJEVO FILM FESTIVAL?

The Sarajevo Film Festival (SFF) is the premier and largest film festival in Southeast Europe. Founded in 1995 during the siege of the Bosnian War, it has grown into a major international cultural event that showcases a diverse array of feature, documentary, and short films from around the globe.














FESTIVAL
INDUSTRY
PRESS
STUDENT

















FROM 1995-2025

ALL POSTERS

THE VISUAL CHRONOLOGY

War Resistance Art **(90s)**
The Cinematic Anchor **(2000s)**
Graphic Playground **(2009s-).**

EXAMPLE:



1995–1999

COVER & THE MANIFESTO

Imagery: A high-contrast, black-and-white photograph of leafy branches. It feels organic yet stark.
The Focal Point: A bright yellow, hand-drawn star/sun burst. It is the only "artificial" and "colored" element, acting as a symbol of hope or a cinema projector light in the darkness.
Textures: Heavy film grain and a "photocopied" aesthetic. This screams wartime scarcity and raw, authentic DIY culture.

The Manifesto: "Visual communication in a city under siege isn't about aesthetics; it's about existence. This project deconstructs 30 years of Sarajevo Film Festival posters—a journey from the grainy, high-contrast shadows of 1995 to the sleek, digital precision of today."

War Resistance Art.

TYPOGRAPHY & LAYOUT

Style: Staggered, uneven letter spacing. It doesn't follow a traditional grid, which makes it feel like it was composed manually or with a typewriter.

Hierarchy: The text is integrated into the image rather than sitting on top of it, creating a layered, artistic depth.



First Poster.

1995–1999

THE VISUAL GRID

Organization is the first step of analysis. By categorizing thirty years of material, we observe a clear transition in visual intent. The collection begins with 'War Resistance Art' (1995–1999), defined by raw, symbolic imagery. It then evolves into a 'Corporate Brand Identity' era (2000s), where the 'Heart of Sarajevo' becomes the anchor.

Finally, the collection reaches **'Minimalist Curation'** (2020s), reflecting a globally recognized institution that no longer needs to explain its presence, but rather, celebrates its legacy.









War Resistance Art.

THEMES & PATTERNS

Analysis: This poster marks a shift from the organic "leaves" of 1995 to something aggressive and cinematic. The fireball streaking across the black void to hit the "F" (Film/Festival) acts as a visual metaphor for a cultural explosion.

Visual Communication: The stark black background focuses all attention on the movement. It suggests that the festival is no longer just surviving—it is a "force of nature" arriving to light up the city. The typography is digital and futuristic for its time, signaling the festival's ambition to look forward.

War Resistance Art.

TYPOGRAPHY & LAYOUT

Style: Monospaced, tech-inspired font. The letters are constructed from simple lines and curves, echoing early computer programming or sci-fi aesthetics.

Visual Play: The "F" is centered within the red circle, creating a primary focal point. The numbering "3" and "97" are integrated into the name string, prioritizing the brand "SFF" as a single visual unit.



1997.

HUMANITY VS. ABSTRACTION

The 1998 Woman (Intimacy & Peace)
The Look: A high-angle photograph of a woman in a checkered dress sleeping on lush green grass.
The Meaning: This is "Post-War Zen." After years of tension, the posters began to show softness, sunlight, and vulnerability.
Design Shift: The focus is on the individual. It uses a "Life-as-Cinema" approach where a simple, peaceful moment is treated like a movie frame.

The 2002 Crowd (Collective Energy)
The Look: A saturated, warm-toned photograph of a dense, diverse crowd looking up.
The Meaning: The transition is complete. We moved from the individual (1998) to the masses (2002).
Design Shift: The "Heart" logo is now a solid, central anchor. The poster isn't selling a "feeling" anymore; it is selling an event.





War Resistance Art.

1998. vs 2002.

1995–1999

THE "POST-WAR BLOOM"

In 1995, the poster featured dark leaves and a star. By 1999, those leaves have grown into a vibrant, full-color dress, and the "star" has become a real, living red flower. It is a visual metaphor for Sarajevo coming back to life. It's not just a film festival poster; it's a rebirth manifesto.

The "Unseen" Face: By cropping out the face, the designer makes the woman "Everywoman." She represents the city's collective soul rather than a specific celebrity.

The Contrast: The main text uses a thin, stylized font with a red glow/shadow, but the "F" is treated like a clean, modern logo. By using photography of nature and humanity, the festival communicated that the city was no longer just a site of conflict, but a place of growth, peace, and blooming culture."

War Resistance Art.



1999.


2000.-2008.
The Cinematic Anchor.

2000–2008

The Cinematic Anchor.

THE STRATEGY

The Strategy: During this period, the Art Direction moved away from wartime "emergency" design and into High-Concept Storytelling. The focus shifted to professional photography, balanced grids, and the solidification of the "SFF Red" as a primary brand identity.

The 'Cinematic Anchor' phase represents the professionalization of the Sarajevo Film Festival. By utilizing high-contrast photography and a consistent red-based color system, the festival successfully transitioned from a localized resistance movement into a globally recognized institution. The imagery here is grounded in reality—people, buildings, and textures—providing a solid foundation before the typographic







2000–2008



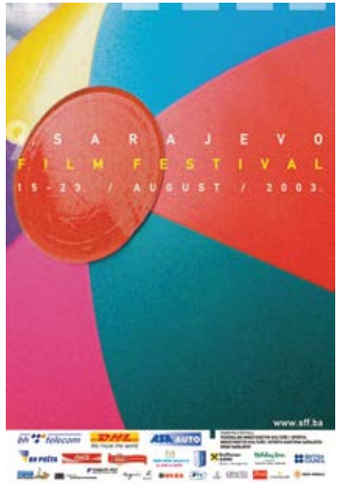
2000 (The Balloon):
The Floating Hope. A minimalist blue sky with a red balloon. It's a clean break from the 90s, using "negative space" to create a sense of lightness and freedom.



2001 (The Building):
The Urban Mosaic. Using a lit-up building facade to show "cinema in the city." This is a masterpiece of grid-based design, using windows as individual movie frames.



2002 (The Crowd):
Collective Energy. As we discussed, this is the first time the audience becomes the hero. The red circle logo is now officially the "seal of quality" in the center.



2003 (Cinema as Celebration):
By using a toy associated with leisure and water, the festival communicated that Sarajevo had fully moved from a place of conflict to a top-tier summer destination.

The Cinematic Anchor.

2000–2008



2004 (The Radiant Decade):
. By stripping away the photographic "busyness," the poster communicates that the festival has reached a level of global prestige where the name and the color red are enough to carry the identity.



2005-2006 (The Red Dominance):
Brand Expansion. These posters (Lanterns and Floral Heart) show the transition toward abstract patterns.



2007 (The Lips):
The Cinematic Glamour. This is the "Hollywood" moment. A close-up, high-fashion shot that positions Sarajevo as a glamorous, romantic film destination, using sophisticated handwritten accents (J'aime le cinéma).



2007 (Pure Celebration)
It signals a shift from the photographic "real world" into a confident, graphic-led identity that treats the festival as a cultural explosion..

The Cinematic Anchor.



2009.-

Graphic PLayground

~~2009.-~~

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Graphic Playground.







~~2009.-~~



2012 (The Neon Scribble):
he poster captures a youthful, rebellious, and dynamic pulse, presenting the festival as an active, vibrating force within the city's nightlife.



2017 (The Floral Identity):
A macro photograph of a hand holding a lush bouquet of red and white flowers, set against a solid pastel-blue background that channels a fresh summer aesthetic.



2022 (The Typographic Garden):
A rich, highly saturated floral pattern mask embedded directly inside heavy black lettering, creating a vibrant contrast against a stark white backdrop.

Graphic Playground.

REINTERPRETATION

SARAJEVO FILM FESTIVAL?

Between red carpet and concrete.

Keeping it rigid, but let elements intentionally "overflow" or layer on top of each other (reflecting the Balkan architectural phenomenon of "adding an extra floor to the house").

Typographic introduction. Heavy, aggressive headlines with information tightly packed into the margins and corners.
Main visual. Photography.

To reflect the city's sudden awakening, the layout design uses extreme lighting contrasts.
The concrete backgrounds are kept cold, desaturated, and deeply shadowed (representing the everyday lull), while the red elements and festival typography are treated with intense, almost blinding brightness—f**orcing the eye to witness the injection of life.**

POSTER

For most of the year, Sarajevo can feel culturally isolated, quiet, and slow—almost static. The streets are wrapped in a heavy, gray monotony, and many of its monumental spaces sit in total slumber.

And then, the Sarajevo Film Festival happens.

In a matter of hours, the city undergoes a violent, beautiful metamorphosis. It becomes hyper-vibrant, electric, and uncontrollably alive. This design system captures that exact friction: the collision between everyday urban stagnation and sudden, explosive vitality.

The Manifesto.

Throughout the year, the city sleeps. It slips into a heavy, quiet stagnation—a concrete silence where time seems to stand still. But for seven days, an electric shock arrives. This project captures that radical transformation: using the festival's red carpet not as a luxury symbol, but as a cultural defibrillator that shocks dead spaces back to life.

THE AWAKENING


THE MAIN VISUAL

1995–1999

Perched high on the hills overlooking Sarajevo, the Jajce Barracks (Kasarna Jajce) stand as a monumental crown over the valley. Built in 1914 during the Austro-Hungarian era and heavily devastated during the 1990s war, this architectural masterpiece has spent decades in absolute isolation. It is a national monument, yet it remains a ghost—visible from almost every corner of the city, but entirely empty, silent, and dead.

It is the ultimate symbol of the city's stagnation. And therefore, it is the ultimate stage for our resuscitation.

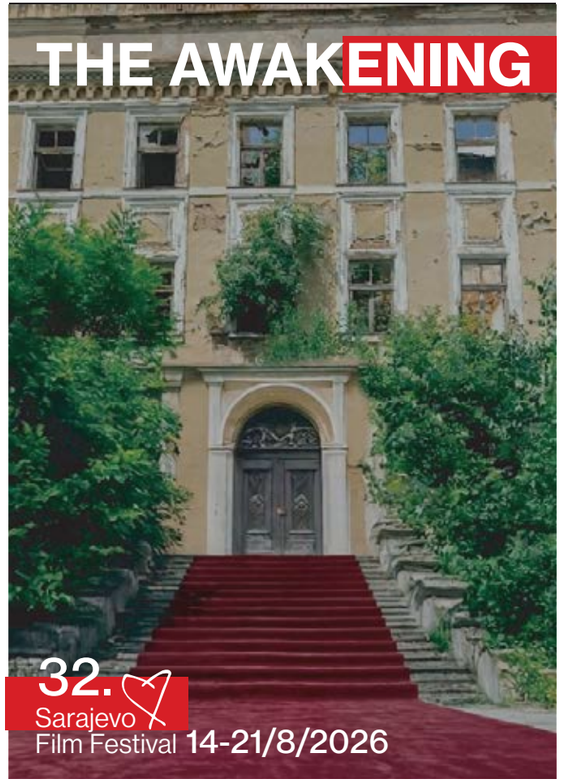
In this visual intervention, the iconic red carpet is stretched through the broken, classical arches of the barracks. By placing the core symbol of the Sarajevo Film Festival into the heart of Jajce, we create a radical shift in narrative. This is not an image of trauma; it is an image of conquest. The vibrant, neon-red fabric cuts through the weathered stone and raw decay, acting as a visual lightning rod. From this high altitude, the energy of the festival does not just occupy the streets below—it reclaims the city's highest skyline, shocking its most famous sleeping giant back to life.explosion of the following decade.

THE STRATEGY




BETWEEN RED
CARPET AND CONCRETE.
32.
Sarajevo
Film Festival 14-21/8/2026


BETWEEN RED
CARPET AND CONCRETE.
SA
RA
JE
VO
32.
Sarajevo
Film Festival 14-21/8/2026


THE AWAKENING
32.
Sarajevo
Film Festival 14-21/8/2026


THE AWAKENING
SA
RA
JE
VO
32.
Sarajevo
Film Festival 14-21/8/2026

NEUE HAAS GROTESK TEXT PRO

BOLD
Aa Bb Cc Dd Ee
123456$%*>

MEDIUM
Aa Bb Cc Dd Ee
123456$%*>

LIGHT
Aa Bb Cc Dd Ee
123456$%*>

Typhography.

#ffffff

#d71f26

#a38a61

#406335

#711a2e

Color Palette.

POSTER 2026

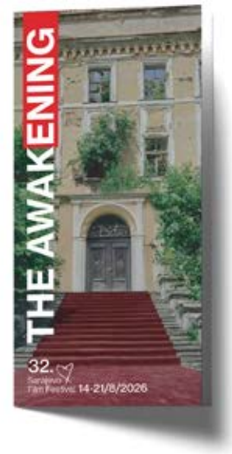




PUBLIC APPLICATION

POSTER 2026


BETWEEN RED CARPET AND CONCRETE.
SA RA JE VO
32. Sarajevo Film Festival 14-21/8/2026
THE AWAKENING
32. Sarajevo Film Festival 14-21/8/2026


THE AWAKENING
32. Sarajevo Film Festival 14-21/8/2026


WHAT IS
SARAJEVO FILM FESTIVAL?
THE AWAKENING
32. Sarajevo Film Festival 14-21/8/2026
WELCOME TO THE 32ND EDITION
The Heart of Cinema:
Celebrating over three decades of cultural resistance, cinematic evolution, and artistic freedom.
The City is the Stage:
From historic open-air screens to state-of-the-art theaters, Sarajevo transforms into a global cultural hub.
August 2026:
Nine days of premier screenings, industry panels, and unparalleled festive energy.
THE FESTIVAL EXPERIENCE
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VISITOR GUIDE
Venues:
Seamlessly navigate between the National Theatre, Open Air Cinema, and Cineplexx.
Tickets:
Easily book your spots online via the official SFF mobile app or at the Main Box Office.
Join the Wave:
Follow the red carpet events daily at the Festival Square.

POSTER 2026


32.
Sarajevo
Film Festival
14-21 August 2026
FESTIVAL
32.
Sarajevo
Film Festival
14-21 August 2026
INDUSTRY
32.
Sarajevo
Film Festival
14-21 August 2026
PRESS
32.
Sarajevo
Film Festival
14-21 August 2026
STUDENT


SA
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SA
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SPY
SPY