



Cinéma en plein air : phénomène, typologie et possibilités. Cinémas d'été de l'archipel dalmate

Jelena Botteri

► To cite this version:

Jelena Botteri. Cinéma en plein air : phénomène, typologie et possibilités. Cinémas d'été de l'archipel dalmate. Histoire. 2017. dumas-01759572

HAL Id: dumas-01759572

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UFR09/ Département Histoire

Master Professionnel TPTI

Parcours «Cultures scientifique, technique et industrielle»

Mémoire de Master

Cinéma en plein air - phénomène, typologie et possibilités

Cinéma d'été de l'archipel dalmate

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Année universitaire

2016/2017

«Thank you!» and «Merci!» to my family, my friends, and my professors.

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Cinémas d'été de l'archipel dalmate

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Résumé: Chapitre 0. Introduction

Les cinémas en plein air, le bâtiment de cinéma d'été, construit systématiquement sans toit, sont sujet du dossier. Aucune recherche sérieuse de ce concept dans l'architecture et l'héritage de la culture cinématographique n'a été faite. Ce que l'on appelle en langue croate «Ljetno kino» peut être traduit en français: «cinéma en plein air» ou «cinéma d'été». Son développement typologique remonte au théâtre égyptien des ombres et, de ce fait, s'étend sur toute la région de la Méditerranée. À ma connaissance, les cinémas en plein air ont été connus pour la première fois en Grèce. Bien que son utilisation soit liée à l'heure d'été, nous le trouvons dans les régions du nord. Il convient de préciser que mon analyse porte sur des immeubles de cinéma en plein air et non sur des installations temporaires de projections de cinéma.

Dans les années 1950 et 1960 du XXème siècle, un grand nombre de bâtiments de cinéma d'été ont été construits, en Croatie, en particulier dans les îles. Souvent, il représentait la seule forme de «fenêtre vers le monde» dans les petits villages, donc une forme très importante d'espace public, qui est une mémoire sociale et intime que je voudrais préserver et documenter. Spatialement, le cinéma en plein air est très simple, composé principalement de la toile, de l'auditorium et de l'enceinte, mais en tant que phénomène, il est en fait beaucoup plus riche. Le phénomène des cinémas en plein air signifie aussi une expérience socioculturelle à partir d'un contexte local et politique particulier.

Le concept principal de la recherche répète et reflète l'ambivalence de la typologie du sujet lui-même et du phénomène du cinéma d'été: cadre pour l'expérience. Alors que le cadre ou les murs du cinéma d'été sont définis et solides, ce qu'ils contiennent est un film ou une expérience éthéré et intangible. Une telle dualité m'inspire sur la recherche de paramètres tangibles pour créer des connaissances pour une interprétation plus judicieuse. Les thèmes de recherche et les tâches seront définis de deux manières: l'une concernera la cartographie et la classification de la typologie des cinémas d'été ; l'autre portera sur la saisie de sa valeur dans l'intérieur «doux» et l'expérience à l'intérieur des murs.

L'objectif du projet est d'avoir un aperçu multicouche du phénomène du cinéma d'été: sensibilisation à son rôle d'espace public, visibilité des cinémas d'été sur le territoire correspondant, classification de la typologie selon les principes établis des critères, conclusions sur les spécificités de la typologie, ainsi que de nouvelles idées possibles pour l'avenir des cinémas d'été.

En outre, le dossier analysera les manières de valoriser et les possibilités de promouvoir ce patrimoine culturel puisque les vestiges existants de cinémas en plein air sont très fragiles et en danger de disparition. La tendance des cinémas en plein air datant du siècle dernier a laissé derrière elle l'héritage de l'architecture distinctive et une mémoire collective. Comment le préserver ? Comment le rendre durable? Quelles sont les possibilités?

Pour résumer: la culture du cinéma à ciel ouvert et le patrimoine de l'architecture sont des choses qui valent la peine d'être préservées.

Dans un premier temps, un inventaire des cinémas en plein air dans le monde et en Croatie sera présenté. Dans un deuxième temps, l'accent sera mis sur les cinémas en plein air des îles dalmates et leur évolution dans un environnement socio-politique spécifique. La partie pratique de cette recherche étudiera un cinéma spécifique grâce à un sondage et à une élaboration architecturale pour la restauration. De plus, des recherches qualitatives sur l'anthropologie du lieu se feront en interrogeant les témoins et en documentant les souvenirs d'un cinéma en plein air. Cette double enquête, architecturale et anthropologique sera l'étude de cas de ce dossier. À l'avenir, cette étude de cas pourrait servir de projet pilote en tant que première introduction à l'idée d'un livre sur les cinémas en plein air de l'archipel dalmate. Ce livre contiendra une collection de dessins de cinémas en plein air et de souvenirs des personnes qui l'ont vécu. Une telle publication pourra servir de valorisation de l'héritage de la tendance des cinémas en plein air. Ainsi, elle présentera également une force initiale pour la préservation future, les investissements dans la promotion culturelle, la revitalisation et la survie de la tendance.



1 The Summer Cinema Bol, Brač, Croatia

Chapter 0. Introduction

As a child I've spent most of my summers on the island of Brač. Now when I think back, my earliest memories are related to the summer cinema in Bol on that same island. The Summer Cinema Bol is a «building without a roof», located within the densely built small town centre, interpolated among other buildings. The entrance is from a small square in the upper side of the building through the gate and the cash register, while the so-called winter cinema is located on the lower floor together with the related facilities. The stairs lead up to the stepped area for the audience which is surrounded by high walls and projection rooms. You can see also a higher gable of one of the neighbouring buildings. Sloping audience area is oriented to the south towards the sea front. On this side you can see the projection screen in the *passe-partout* of only the sea and the sky above. During earlier projections it was still twilight on the horizon and during the later ones it was dark night, but also the stars in the sky and the moon. I watched so many films in that summer cinema. At that time the war was raging in the former Yugoslavia and the government did not invest much in cultural and social life. In the eyes of a girl who was then in her teens, the summer cinema was «a window to the world» considering the fact that I was on the island, disconnected from the mainland, and at the same time isolated from the world because of the raging war. Under the Socialism, which was the regime of the former Yugoslavia, there was a programmed cultural strategy and lots of buildings like cultural centres were built and those sometimes included summer cinemas. They were dispersed all over the country including the islands.

It was only later when I went to study architecture that I realized that summer cinema as the one I know - a descriptively said «permanently built building without a roof» - is not often noted in the literature, in the lists of typologies and the term usage.

0.1. Subject definition and justification

The typology of open-air cinemas, permanently built summer cinema building without a roof is a matter of the research. No serious research of this concept in architecture and legacy of cinema industry has been done.

What is known in Croatian language as «Ljetno kino» can be translated into English as an «open-air cinema», «outdoor cinema», «summer cinema», in French: «cinéma en plein air», «cinéma d'été», in Spanish «cine de verano», in Italian «cinema d'estate», in German «sommerkino».

0.2. Definition of geographical and chronological limits of research

Up to my knowledge, the typology of open-air cinemas that is familiar to me from my childhood – «a permanently built summer cinema building» - was first known in Greece. It is a building with all the built-in accompanying facilities and it contributes to the urbanity of some ambient with its morphology and definiteness of place it occupies. According to my sources with the revival of cinematography temporary or mobile open-air cinemas also appear, also known under the same terms mentioned above. As I have described, I am focused on immovable open-air cinema buildings, not temporary installations of cinema projections.

Summer cinema as a typology in the architecture is the unexplored area which is not found in the literature; its concept in history dates back to Egyptian Theatre of shadows¹ and as such is spread over the entire area of the Mediterranean. Although its use is tied to summer time we find it in northern regions such as Russia or Sweden.

In lack of referential literature and data about open air cinemas this research commences with the inventory of the existing open air cinemas in the World. This kind of inventory is created by researching for existing examples through internet network and *in situ* visits. Afterwards, the list of the existing examples will be initial basic list and a direction for further additions. Another inventory is the one of open air cinema examples that are geographically defined within borders of Croatia. This sources were available because Croatian audio-visual centre (HAVC) already prepared the network of their cinemas.² Some of them were belonging

¹ <https://www.britannica.com/art/shadow-play> Access Date: August 29, 2017

² <http://www.havc.hr/hrvatski-film/krenimo-u-kino/adresar-kina> Access Date: August 29, 2017

to the typology trend of summer cinemas but all of them were re-examined if they really do belong to open air cinemas category.

0.3. The emphasis of scientific interest

«They reached its golden age in the 1950s and 1960s of the last century when, due to the national initiative, numerous cooperative centres were established. « (I. Ramljak, 2014)³

Throughout the XX Century a large number of summer cinema buildings were built, especially on the islands. Often it represented the only form of «a window to the world» in small villages, thus a very important form of public place, who's social and intimate memory I would like to preserve and document. Spatially, open-air cinema is very simple, consisting of primarily the canvas, the auditorium and the enclosure, but as a phenomenon it is actually much richer. A number of the aspects about summer cinema which I find to be extremely intriguing; as a place in which to alternate fiction (film) and the real environment, as a form of archetypal typology of the garden - *hortus conclusus*⁴, as a frame for the event ... just some of the topics that I start in this introduction to research.

For me personally summer cinemas are one of those buildings that can offer experience and I consider it a valuable material for the research from the social aspect too. This quote is talking about a certain romantic summer cinema experience;

«For as smells and sounds of the city are entering the film displayed in the summer cinema, so the cinema enters the town. Evening walk through some little town on the island is not complete without the sounds of the film from a nearby summer cinema. « (T. K. Batalić, 2014)⁵

The main concept of the research repeats and reflects the ambivalence of the subject typology itself and the phenomenon of the summer cinema; frame for experience. While the frame or walls of summer cinema are defined and solid, what they surround is ethereal and intangible as movie or experience. Such duality inspires me; through research of tangible parameters to create knowledge for a more sensible interpretation. The research themes and tasks will further be

³«Svoje zlatno doba doživjela su 50-ih i 60-ih godina prošlog stoljeća kada su, na državnu inicijativu, osnovani brojni zadružni centri» Ivan Ramljak, 2014. <http://pogledaj.to/art/ljetna-kina-su-esencija-ljeta/> Access Date: August 29, 2017

⁴ *hortus conclusus*, or closed garden <https://www.britannica.com/art/garden-and-landscape-design/Kinds-of-design#toc26244> Access Date: August 29, 2017

⁵ «Jer, kao što mirisi i zvukovi grada ulaze u film koji se prikazuje u otvorenom ljetnom kinu, tako i kino ulazi u grad. Večernja šetnja nekim mjestom na otoku nije potpuna bez zvukova filma iz obližnjeg ljetnog kina.» (T. K. Batalić 2014) <http://pogledaj.to/art/ljetna-kina-su-esencija-ljeta/> Access Date: August 29, 2017

defined in two ways; one pertaining to the mapping of the typology of summer theatres, further capturing of its value in the «soft» interior and the experience inside the walls.

This research aims to create a multi-layered base of knowledge about summer cinema buildings through various disciplines of research. The results could possibly be more than only architectural form and record and interpret other dimensions of the open air cinema. The frame of the experience or event has its origins in the concept of *hortus conclusus* which is an archetypal form and its morphology borrows from nature; element of the glade framed by trees. The characteristics that I wanted to explore in the field of architecture and urban planning are: functioning of the typology through its constructive elements and requirements, spatial units and principles, creating urbanity by building in the immediate situation, the position in the cultural network, a system, the position with regard to geo-climatic conditions. It represents my conception of the «stronger» frame of research. In addition, the research has aspirations for inclusion in the process of the local community. By collecting memory and user experience related to the open-air cinema to create rich content that creates layers density of typology that is presented through a dialogue; qualitative anthropological research through interview form.

The objectives of the project are to get a: a multi-layered insight into the phenomenon of the summer cinema, summer cinema - awareness of its role as a public, visibility of summer cinemas in the corresponding territory, classification of typology according to established criteria, conclusions about the specifics of the typology, plus new possible ideas for future of summer cinema.

0.4. Chosen problematic of the subject

Furthermore the dossier will analyse manners of valorisation and possibilities of cultural promotion of this heritage since the existing remains of open air cinemas are very fragile and in danger of disappearance. The trend dating from 1950s and 1960s left legacy behind: the distinctive architecture and collective memory. The phenomenon of open air cinemas is meaningful also as a socio cultural experience for particular local and political context. How to preserve it, how to make it sustainable? What are the possibilities? The new traveling era and tourism have impact on the culture of open air cinema. At the same time they are creating a danger and need to preserve it but as well are offering possibilities for new cultural importance of this heritage.

0.5. Response to chosen problematic and plan announcement

To summarize, both; the culture of going to open air cinema and architecture heritage are somethings that are worth of preserving. Firstly, in this dossier an inventory of open air cinemas in the World and Croatia has been assembled. Secondly, in the dossier the focus will be on the open air cinemas of Dalmatian islands and their evolution in the specific socio political environment. In particular, the practical part of this research will be investigating one specific cinema through architectural survey and elaboration for restoration. Also, anthropological research will be done through interviewing the witnesses and documenting their memories about one particular open air cinema. That dual inquiry, architectural and anthropological will be a case study of this dossier. In future that case study may serve as a pilot project as a first introduction to an idea for a book about open air cinemas of Dalmatian islands. That book will present a collection of drawings of open air cinemas and interviews with people who experienced them. Such publication could serve as valorisation of legacy of the open air cinemas trend. Thus, it would also present an initial force for future preservation, investments in in cultural promotion, revitalisation and survival of the trend.

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Image 49 Original furniture stored in the cinema premises, Summer cinema Bol

Image 48 Internal staircases to sanitary facilities and connection with winter cinema, Summer cinema Bol

Image 50 Art installations on the facades: graphics mural from 1962, stone plate from 1996 and Graffiti from 2016, Summer cinema Bol

Résumé: Chapitre 2. Historiographie

Notons que les sources disponibles n'étaient pas nombreuses pour cette recherche. Les cinémas en plein air sont un phénomène très fragile, entre bâtiment et structure mobile. Seuls un architecte ou une personne impliquée peuvent reconnaître quand il s'agit vraiment d'un bâtiment en raison de ses caractéristiques constructives. Cela a probablement été la cause de leur exclusion dans les types de bâtiments lorsque les historiens et les théoriciens de l'architecture faisaient des classifications. Quant aux cinémas, le groupe de bâtiments dont appartiennent les cinémas en plein air sont classés et présents dans la littérature et les études.

Afin de mieux comprendre le thème de la recherche, il s'ensuit un bref aperçu de l'histoire générale de l'industrie cinématographique et le renouveau du grand écran. L'accent de la vue d'ensemble est mis sur les bâtiments du cinéma ou des cinémas qui ont évolué à partir des théâtres classiques. En particulier, la vue d'ensemble traitera du développement des cinémas d'été.

Au début des années 1900, apparaît le concept de cinémas «atmosphériques». Ces cinémas fermés avaient un intérieur peint pour créer une illusion de regarder un film dans les cinémas sous le ciel ouvert. Par conséquent, les cinémas qui sont vraiment des cinémas en plein air émergent dans les années 1930 du siècle dernier. Ils seront très populaires et prospéreront dans les années 1940 et 1950. Plus tard, ils établiront leur commerce de cinéma local et fonctionneront dans les années 1960, 1970 et 1980. Cependant, l'arrivée de la télévision rendra les cinémas moins populaires. De la même manière, cela affectera les cinémas en plein air qui fermeront et disparaîtront lentement au cours des années 1990. En définitive, ils survivront à peine jusqu'à aujourd'hui. Mais finalement, le nouveau siècle apporte la renaissance de la culture du cinéma, ce qui donne une nouvelle force pour le retour des cinémas en plein air.

L'inventaire des cinémas en plein air dans le monde est une liste et des données des cinémas en plein air rassemblés pour cette recherche. Les pays qui figurent sur la liste des emplacements des cinémas en plein air sont: le Monténégro, la Grèce, l'Afghanistan, la République tchèque, l'Égypte, l'Espagne, l'Arménie, le Burkina Faso et le Soudan. La Croatie est également un pays avec de nombreux cinémas en plein air, mais nous créerons une autre liste complète pour la Croatie. Compte tenu des limites de cette liste, les pays avec le plus grand nombre de cinémas en plein air sont l'Espagne, la Grèce et la Croatie.

L'inventaire des cinémas en plein air en Croatie a été préparé aussi. Pour le groupe de cinémas en plein air qui se trouvent dans la zone de recherche plus détaillée, nous avons attribué le plus de données disponibles à partir des différentes sources disponibles. La liste des cinémas en plein air en Croatie a été transférée sur la carte. Avant la création de cette carte, il était difficile de remarquer que la plupart des cinémas se situaient sur les îles.

Chapter 2. Historiography

As has been noted, the available sources weren't many for this research. The open air cinemas are a fragile phenomenon, on the borders of a building and a mobile structure. Only an architect or person involved can recognise when it is really a building because of its constructive characteristics. In my opinion, that was a cause of non-including them into building types when historians and theorists of architecture were doing classifications. As for cinemas, the group of buildings to which open air cinemas belong to, they are classified and present in the literature and studies. In global terms, the main readings for this research were Edwin Heathcote «Cinema builders» 2001 and Ernst and Peter Neufert «Architects data» 1976. In terms of Croatia, the main reading was Ivo Škrabalo «Hrvatska filmska povijest Ukratko (1896-2006)» 2008. In terms of France a good historic overview of architecture of cinemas can be found in Francis Lacloche book «Architectures de cinémas» 1981. That referential publication was significant for this dossier to gather information and to learn about the manner of identification and valorisation of cinema buildings. Francis Lacloche together with his association⁶ for history of cinema halls was creating a long list of cinema building heritage in France, USA, United Kingdom and World. In addition, internet sources were significant for the World context of this research. Through those sources foreign and distant countries that also have culture of open air cinemas are discovered. The open air cinemas of Burkina Faso are found through art site of Stephan Zubitzer. As well, many examples were discovered through historical online sites about the cities of Spain and Greece. In terms of the narrow context of Dalmatian islands that this research is about the main reading is the article «Povijest kinoprikazivalaštva na otoku Korčuli» Ivo Ramljak 2016. In short, the only readings that mention open air cinemas in context of Croatia that in the process of this research were found were Croatian official statistics and Ivo Ramljak's article.

Besides those readings, other sources were used for the research. Those include: Croatian national archive in Split, archives of Urbanism institute in Split, archives of municipality of

⁶ http://archiwebture.citechaillot.fr/fonds/FRAPN02_ELDOR Access Date: August 29, 2017

Bol. Also, it was organized a field trip to explore and document the open air cinema Bol, a case study of this dossier.

Furthermore, the influential reading was article about history and theory of film «povijest(i) filma» or «History(ies) of film» 1998 by Boris Vidović. The author explains that history is more important to study from more angles than only chronologically. Other angles are: aesthetic, social, technological, economic etc. Out of all this histories, as he says, the social history is most productive for comprehension. Therefore, learning local individual history of one open air cinema can be an approach for the comprehension of history and culture of open air cinemas as a whole phenomenon.

Along this line of thinking, all the articles or art projects that implement summer cinemas as a phenomenon in their thematic have a strong emphasis on social and cultural context; be it a film project about open air cinemas on Croatian islands⁷, be it an article about an open air cinema in Sudan⁸, and be it a photographs of open air cinema in Burkina Faso⁹. All those mentioned articles and art projects have a similar storyline and timeline but different location and name.

2.1. The history of cinematography and cinemas

In order to better understand the theme of the research the short overview of general history of cinema industry and revival of «Big screen» follows. The focus of the overview is on the buildings of cinema or movie theatres that evolved from the classical theatres. In particular, the overview will deal with the development of the summer cinemas that is a specific type of cinemas.

Cinematography by its definition is the art of motion-picture. The word «cinematography» was created from Latinized form of Greek *kinemat* «movement», from *kinein* «to move» and *graphein* «to write»¹⁰, together meaning «recording motion». The word used to refer to the art, process, or job of filming movies, but later its meaning was restricted to «motion picture photography». Cinematography creates the illusion of movement by the recording and projection of photographic pictures on the screen. It is also described as filmmaking and the cinema industry where cinema is short for cinematography. The main product of the cinema

⁷ <http://pogledaj.to/art/ljetna-kina-su-esencija-ljeta/> Access Date: August 29, 2017

⁸ <https://www.mashallahnews.com/cinema-in-open-air/> Access Date: August 29, 2017

⁹ <http://www.stephanzaubitzer.com/sets/cinemas/> Access Date: August 27, 2017

¹⁰ <http://www.etymonline.com/index.php?term=cinema> Access Date: August 27, 2017

industry is film that was created in the XIX Century as a product of scientific efforts. Thereafter, film invention created cinema industry and became a medium of mass entertainment.

«No one person invented cinema.»¹¹ The history of cinema didn't start with one person invention but with common inventions and social environment that was ready for new common experiences at the end of the XIX Century. We divide history of cinema in pre-cinema and cinema time. In pre-cinema the advancement of inventions in photography and atmosphere in the socio cultural domain of visual experience were ground path for the first cinematographic projections. Significant protagonists of the pre-cinema were inventors like Reynaud, Muybridge and Marey. Émile Reynaud's inventions are praxinoscope and the Optical Theatre. His inventions were significant for animation and lights projections. Edward Muybridge and Étienne-Jules Marey were developing various optical machines or processes for a scientific purpose, they invented chronophotography. They study the movements of human beings, animals and other natural phenomenon. The invention by John Carbutt is the flexible film in celluloid. Its commercialization by the industrialist George Eastman marks the end of pre-cinema and beginning of cinema time, beginning of a new cultural industry. Finally, in 1891 Thomas Edison, in collaboration with William Kennedy, Laurie Dickson and William Heise, designed the 35 mm vertical scrolling film. They invented the Kinetographer, camera, and the Kinetoscope, an individual viewing device. However, the Lumière brothers were the inventors of the cinematic spectacle as a collective event. They are not the inventors of the film, but they launched the first cinema screening in Paris in 1895. That was a first time to present projected moving pictures to a paying audience or birth of cinema.¹²

In the beginning, the length of the films was short. They were shown in places as fairgrounds and music halls just so that a screen can be set up and projection can be organised in the dark. Those first films had simple themes: everyday scenes, comic scenes, nature, foreign countries and new events. The sound was music and narration that followed the projection. During the projections the audience was reacting with laughter and excitement.¹³

In the first decades of the XIX Century national film industries were being established across Europe, Russia, Scandinavia and America. In that period the film industry basis was consolidating and growing because more and more people were paying to see the movies. Subsequently, the technology was being refined because companies were investing in

¹¹ <https://blog.scienceandmuseum.org.uk/very-short-history-of-cinema/> Access Date: August 29, 2017

¹² <https://www.britannica.com/art/history-of-the-motion-picture> Access Date: August 29, 2017

¹³ HEATHCOTE, Edwin. *Cinema builders*, Willey- Academy, Great Britain, 2001. P. 11-14

production, distribution and projections. Eventually, the first special cinemas and studios were established and built. However, The World Wars caused the pause of film industry development in Europe while American industry grew further.¹⁴

Gradually, the technical advancements in colour and sound of the movies were being done. The first movies were black-and-white but very soon colour was added. Already in the 1930s three-colour processes were introduced and used widely. At the same time the sound was added to projected pictures. The sound was recorded on separate record disc that was simultaneously played. Later on it was replaced by optical soundtrack recorded photographically along the film. During 1930s movies were all feature-length movies. They were with synchronised sound and some in full colour. The American industry had a dominant role in that time of «Golden Age of Hollywood». In 1930s and 1940s cinema was the main form of entertainment and sociocultural activity. People were attending cinemas two times per week. The highest attendances of cinema were 31 million visits per week in Britain in the year 1946. At that time, the perforated 35mm film that was used in the Kinetoscope by Thomas Edison was adopted as the industry standard. The picture had a height-to-width relationship, known as the aspect ratio, of 3:4. With the addition of optical sound the aspect ratio was adjusted to 1.37:1. After, there were no major changes in screen ratios until the 1950s. With the introduction of television the cinema industry had to maintain public interest so it has developed further to enlarge the screen and surround sound. The aim was to give audiences a sense of greater involvement and experience. The new projectors like CinemaScope and Todd-AO are introduced, the film becomes 70mm wide. The shape of the cinema screen had effectively changed, with aspect ratios of either 1:2.35 or 1:1.66 becoming standard. The large-screen systems using 70mm film have been continuously developed until nowadays. The new system widely spread around the world, IMAX cinemas, recently have showed films specially made in its unique 2-D or 3-D formats. Also they are increasingly showing versions of popular feature films which have been digitally re-mastered in the new format, often with additional scenes or 3D effects. Stereo sound, which had been experimented with in the 1940s, also became part of the new widescreen experience. Cinemas after television never regained the full audience back and position from Golden Ages. In 1980s cinema attendances in Britain had decreased to one million per week. Lately, the new growth

¹⁴ <https://blog.scienceandmediamuseum.org.uk/very-short-history-of-cinema/> Access Date: August 29, 2017

of out-of-town multiplex cinemas have been influencing also the increase of cinema visit. In fact, the XXI Century is the time of revival of the cinema culture.¹⁵

Cinematographic projections are the techniques used to screen movies in cinemas. The film format that was most commonly used in cinema before the digital era was 35 mm and 70 mm. The projectors transmit movie images to the screen. There are four elements that make up the projector: winding system, lamp, lens and audio system. The film is placed on the coil of the projector, and the coil is rotated by an electric motor. When the spinning wheel rotates, it moves the film onto the roller to another spindle. Between the two coils, each movie frame is paused a fraction of a second. This pause is programmed so that the image freezes when it is cantered in front of a light bulb projecting light through the image and transmitting it to the screen. Before the projector leaves the projector, it passes through the lens, amplifying the image several times its original size.¹⁶

With the innovation of cinematography at the end of the XIX Century, it was necessary to create public buildings where the public meets to watch movies on the «Big screen». Consequently, the first special places were created. The first cinema evolved from other buildings for the common experience like classical theatres. The architecture of a theatre has a long history of development in the last 2500 years, beginning in ancient Greek theatre. At a time when cinematography began in 1895 the development of the theatre architecture was in the period of classicism and historicism. Architects made the first design of the cinema building and set ground for a typical disposition and main principles of the cinema building. Over time, cinema became known typology and entered the literature in the list of architectural typologies. The task of the architect becomes simpler when there is a description and instructions to create the concept design of cinema. The development of cinematography is very rapid throughout the XX Century, followed by the consequent improvement of the concept of cinema buildings. The architecture of cinema has been conditioned to cinematographic technique - cinematographic projection are the techniques used to screen movies in cinemas. In the early XX Century until 1920s cinemas are often old theatres converted to the projection places - adaptations of the place to technique. Adequate movie theatres, from the 1930s become modern buildings with inclined auditorium (amphitheatre), large screen, projection room and service rooms. The

¹⁵ <https://blog.scienceandmediamuseum.org.uk/very-short-history-of-cinema/> Access Date: August 29, 2017

¹⁶ <http://www.projectionsscreen.net/history/> Access Date: August 26, 2017

typology of cinema architecture was little changed until the 2000s when it began the era of digital movies.

« Une salle de cinéma ne se construit pas comme un théâtre ou une salle de concert; le programme que doit réaliser l'architecte est tout autre. Les premiers rangs ne sont plus les meilleurs, les fauteuils de côtés établis dans les théâtres de plan circulaire, fauteuils où regardant devant soi on aperçoit les loges élégantes, n'ont aucune valeur au cinéma, la salle est obscure, et on regarde l'écran et non le public.» (R.Mallet-Stevens, 1924)¹⁷

The XXI century in the cinema industry brings digital era and changes in spatial requirements to which the movie theatres then have to respond. Star Wars, Episode I: The Ghost Menace, released in 1999 is the first film for which George Lucas used a digital camera to shoot some scenes. It was also organized a first digital projections of this film. The rapidly improving digital technology has been strongly changing film production. Some movies have been still recorded on film but most of the processes are computerised. The film industry is today very strong and many films are produced internationally and financed by multinational companies that have interests across range of media. Today, most people see films on television and web-based means of delivery. At the same time, more cinemas invest in digital projection which is capable of producing screen images that rival the sharpness, detail and brightness of traditional film projection. The great interest is in 3D features, both animated and live action, sparked by the availability of digital technology.¹⁸

During this time the specific types of cinemas were being created that were adapted to different concepts and variations of common experience. In the beginning of the 1900s the concept of «atmospheric»¹⁹ cinemas was present as a tendency in cinema buildings. Those enclosed cinemas had a painted interior to create an illusion of watching a movie in the cinemas under the open sky. Consequently the cinema that are really open air cinemas emerge in 1930s of the last century. They will have their peak of growth and prosper in 1940s and 1950s. Later on, they will establish their local cinema commerce and function through 1960s, 1970s and 1980s. However, the arrival of television will cause the cinemas being less popular. In the same way, it will affect open air cinemas that will be closing and disappearing slowly during 1990s.

¹⁷ MALLET-STEVENS, Robert. «Les cinémas», in L'art dans le cinéma français, catalogue de l'exposition du Musée Galliéra, Paris, Musée Galliéra, 1924, p. 25.

¹⁸ <https://www.britannica.com/art/history-of-the-motion-picture> Access Date: August 29, 2017

¹⁹ HEATHCOTE, Edwin. *Cinema builders*, Willey- Academy, Great Britain, 2001. p. 15-18

Indeed, they are barely surviving until today. Lately, the new XXI century brings the rebirth of cinema culture what gives a new force for a revitalization of open air cinemas too.

2.1.1. Inventory of open air cinemas in the World

The inventory of open air cinemas in the World is a list and data of the open air cinemas that are gathered for this research. Since the open air cinemas are phenomenon not visible enough, its preservation commences with identification of open air cinemas. Nevertheless, the inventory will not be finished yet due to limitations of the research timeframe. It is collected and covered as much as possible for now. Throughout future research the list will be upgraded with arriving information. This initial list will hopefully grow and so as the research will have a life of its own. For those reasons, meanwhile, we can observe it not as defined but only as a free form. Photos and sources of most of the examples are in the Annex²⁰ but here they are listed and attributed with their names and locations.



2 Cine Brunete, Cadiz, Spain
@ManoloDevesa
<https://laazoteadecadiz.wordpress.com/2016/07/03/el-placer-perdido-de-los-cines-de-verano/>

Examples:

- Open air cinema, Herceg Novi, Montenegro
- Cine Paris, Athens, Greece
- Cine Aegli, Athens, Greece
- Dexameni, Athens, Greece

²⁰ Annexe 1 Open air cinemas examples in the World

- Cine-Thisio, Athens, Greece
- Cine Riviera, Athens, Greece
- Cine Floisvos, Faliro, Greece
- Outdoor cinema at the palace of culture, Karte Char, Kabul, Afghanistan
- Summer cinema, Karviná, Czech Republic
- Summer cinema in Nový Bor, Czech Republic
- Rio cinema, Alexandria, Egypt
- An Abandoned Outdoor Movie Theater, the Desert of Sinai, Egypt
- Cine verano Brunete, Cádiz, Spain
- Cine de verano Caleta, Cádiz, Spain
- Cine de verano España, Cádiz, Spain
- Cine de Verano de Serra, Valencia, Spain
- Cine de verano, Santisteban del Puerto, province of Jaén, Spain
- Cine Terazza, Jerez De La Frontera, Andalusia, Spain
- Cine de verano, Madrid, Spain
- Cine de Las Delicias, Málaga, Spain
- Cine Santa Clara de Moguer, Huelva, Spain
- Moscow Cinema Theater, Yereven, Armenia
- Cine Oubri, Ouagadougou, Burkina
- Cine de secteur, Ouagadougou, Burkina
- The open air cinema Coliseum, Khartoum, Souk al Arabi, Sudan

Recent examples:

- Village Cool summer cinema, Thessaloniki, Greece
- Summer Cinema, Gorky Park, Moscow, Russia
- Sommerkino, Linz, Austria

The countries that are on the list²¹ as locations of open air cinemas are Montenegro, Greece, Afghanistan, Czech Republic, Egypt, Spain, Armenia, Burkina Faso and Sudan. Croatia is also a country with many open air cinemas but we create another complete list for Croatia. Having in mind the limits of this list, the countries with the biggest number of open air cinemas are

²¹ Annexe 1 Open air cinemas examples in the World

Spain, Greece and Croatia. Those are all Mediterranean countries and belong to similar climate zones that allow this typology to develop.

There are countries in Africa, Egypt, Burkina Faso and Sudan where we also find open air cinemas, which because of their closeness to equator, have favourable conditions for open air cinemas to develop. The open air cinema as a typology in that area is also possibly continuing the legacy of typology of theatre. That is mostly significant for Greece as a homeland of the ancient theatre, including open forms of the theatre. Of course, other area that were under Roman Empire also established first open forms of spectacles. Egypt was a territory of first civilizations and the tradition of theirs were transferred to area of Mediterranean. For the Theatre of shadows²² it is often noted that is belonging to first notions of motion picture, to «pre-cinema» era.

Some of the examples on the list are situated more to the north from Mediterranean like open air cinemas in Czech Republic and Russia. To those examples this research is connecting the possible reasons for creation more to Socialism heritage and influences of the cultural strategy from Socialism²³. In the group of open air cinemas that are created together as a part of socialist cultural strategy, not only because of favourable geography, are also Armenia, Croatia and Montenegro. The example in Afghanistan was unforeseen in the process of seeking for examples in the World. Though, as that example of open air cinema is a part of military basis so possibly it has a connection with planned sociocultural life. Besides that, for the reason of favourable geography location and climate it is built in a manner of open air cinema.

The open air cinemas that are listed on this inventory, can be divided into two main groups by their spatial specificities: urban cinemas and landscape cinema. Later in this research follows the study of the classification that is done on the smaller sample defined with area of Dalmatian islands. Urban cinemas are mostly in urban city centres and have more solid and defined volumes of the building - morphology. Landscape open air cinemas are often placed in parks or green area with favourable landscape or topography inclination. The landscape open air cinemas are more difficult to recognise among other mobile and outdoor cinema activities. Those outdoor cinema activities cannot be categorised as a building type. By reason of, to be in a group of a building it is assumed that the structure has fundamentals – resulting in being

²² <http://www.projectionsscreen.net/history/> Access Date: August 29, 2017

²³ <https://www.britannica.com/place/Yugoslavia-former-federated-nation-1929-2003#toc654783main> Access Date: August 29, 2017

immovable. The open air cinema can be made of both; solid and light materials. However, when it is permanently connected with the ground it is considered a building.²⁴

The examples of open air cinemas in different countries that are listed are all built in the XX Century, mostly in 1950s and 1960s. Some of them were built also later in 1970s but last ones in 1980s. That chronology is reflecting the history of cinematography and popularity of the cinema culture at each period from its beginnings in start of the XX Century until now. Open air cinemas were belonging to small local commerce and in size most of them belong to smaller cinemas. They can be described as independent cinemas. With the arrival of new mediums for motion picture, popularity of television and home watching also results in less investments in open air cinemas. In recent years the statistics²⁵ of global cinematography show the rise of number of seats per screen. That is significant because with digitalisation a year 2000 announces the new habits for watching movies in cinemas. The cinemas become much bigger and with more screens combined in one building complex. Those are multiplex cinemas that are situated outside the city centre. They can be reached by vehicles and parking areas are inside the shopping malls with multiplex cinema centres. That is mostly related to enclosed cinemas or classical cinemas but those changes reflect also changes in the trend of open air cinemas.

The open air cinemas continue to be built so there are examples from new time of the XXI Century that are on the list. Those examples are in Greece, Russia and Austria. They are positive examples that show the continuation of the building trend of open air cinemas. There are also continuation of similarity with urban open air cinemas and landscape cinemas. Some are usually rather smaller and in city centres as part of the city centre cultural offer. They do not belong; by their size, number of screens and type, to multiplex cinema commerce. One of the examples from the list is a landscape open air cinema and it is located in a park. However one example is in combination with the commercial centre, with more screens in enclosed cinemas. That shows also that the multiplex era is affecting open air cinemas changing. Nevertheless, old and new open air cinemas; be it an urban, be it a landscape, and be it part of multiplex, they always are connected to main public areas; of the park, or of the city centre, or of the shopping centre.

²⁴ «building is created and connected to the ground assembly, made of expediently related building products with or without installation, assembly with built-in installation, autonomously connected to the ground or formed construction» Definition of a building from the Law: *Zakon o gradnji*, NN 153/2013, Croatian parliament, 2013.

²⁵ <http://uis.unesco.org/indicator/cul-ff-infrastr-size> Access Date: August 29, 2017

2.2. The history of cinematography in Croatia and Dalmatian islands

The historical context of Croatia and area of Dalmatian islands is a matter of this part. In this dossier the research has been focused on the group of summer cinemas that are located on Dalmatian islands. The historical context will position and explain the sociocultural impact of these open air cinemas. Croatia is a country in Southeast Europe; to the north it borders with Slovenia and Hungary, to the east with Serbia and Bosnia and Herzegovina, to the south with Montenegro, while to the west with Italy there is a sea border. The Croatian territory is on the northern continental part between the eastern edges of the Alps across the Pannonian basin defined with Danube River on the east. The shore of the Adriatic Sea on the South belonging to Croatia is from Istria peninsula until Bay of Kotor. The mountain range of the Dinaric Alps are in the centre part of Croatia. The capital city of Croatia is Zagreb and Croatia has been a member of the European Union since 2013. Croatia belonged to the former Yugoslavia but is now an independent state since 1991.²⁶ Along its shores, on the coasts and on the islands, there are many remaining open air cinema buildings of the old regime.

The islands with the highest density of open air cinemas belong to Dalmatian islands. Dalmatia is a historical region on the east shore of Adriatic Sea. The most of the population lives along the coast and Split is the largest city. In the time of Yugoslavia and now in Croatia Split is the second biggest city after the capital Zagreb. Dalmatian hinterland is mostly covered by the Dinaric Mountains and parallel to coast there are 79 Dalmatian islands and 500 islets. City of Split and islands Brač, Hvar, Vis and Korčula are area defined for the choice of this dossier core exploration and classification of open air cinema buildings.

The territory of Dalmatia was at first inhabited with Illyrian tribes called «Dalmatae», according first traces, already from I Century BC. The Dalmatian islands were a location of the old Greek colonies and this region was a part of the ancient Roman province of Dalmatia. In the VII century, the Slavic tribes have arrived and have settled mostly on the coast while islands remain habited with Roman population. Later on, Dalmatia became autonomous region but in the Middle Ages this region was being conquered by different authorities. The Republic of Venice was owning Dalmatia and the islands from the XV until the XVIII Century. For a short period of time, Dalmatia and islands were under Napoleon in XVIII Century but later Dalmatia was a province of Austro-Hungarian monarchy until the 1918. The Dalmatia and islands were a part of «first Yugoslavia» or Kingdom of Yugoslavia until the World War II. During the World War II it was shortly established Independent State of Croatia. After the World War II

²⁶ <http://www.enciklopedija.hr/Natuknica.aspx?ID=26390> Access Date: August 27, 2017

Dalmatia and islands became a part of former Yugoslavia (1945 to 1991), and after 1991 Dalmatia is in the Republic of Croatia.²⁷

This historical short overview is important in order to explain the context and understand the level of urbanity in the areas that are being studied in this research. The Dalmatia and its islands were on the crossroads of many influences in the past already from the time of Neolithic, later Ancient Greece and Rome. Also, circumstances at the islands were changing turbulently because the territory went through different occupancies. Those different cultural encounters on the islands bring cultural changes. Beside cultural there are also infrastructural changes that were important for Dalmatia; the Austro-Hungarian railroads, the Napoleons routes, the Venetian shipbuilding, architecture and agriculture were meaningful for the whole area. In the smaller scale in Dalmatian islands beside linguistic and other cultural influences in the settlements the influences are seen in city planning, urbanism and architecture.

The city of Split is in the centre of Dalmatia and it has been developed from the Ancient Roman Palace - Diocletian palace. The Roman emperor built a palace as a semi military base and semi residential leisure agglomeration. The Palace has been kept as a whole but inside the walls the new houses for the residents of the city have been interpolated. The city was growing and Medieval addition is on the West. Later that collaged city is surrounded with the baroque fortifications. In the XVIII and XIX centuries fisherman's settlements are flanking the city outside the Baroque fortifications both on the West and East. In the modern times the city is dispersed all around the central historical palace and keeps on spreading.

At first, the Dalmatian islands; Korčula, Hvar, Vis and Brač, were the rocky ground, hilly topography, covered with maquis vegetation and surrounded by Adriatic Sea. Over time; the land was cultivated, the land was cleaned, terraces were created putting rocks on the side forming dry stone walls. The island of Korčula has long history from the time of Neolithic. Later on it was Ancient Greek colony. The name of the island is linked to the «Corcyra Nigra» tree, uniqueness of the island. The island of Hvar has an archaeological UNESCO heritage site - Stari Grad Plain. That agricultural colonisation by the Greeks is a system of land use with preserved division of parcel units - «chora». The island of Vis has a long history from prehistoric era - during Ancient Rome it was maritime and sea centre. That island and sea area around it were a place of maritime battles. On the island is a British fort from the XIX Century and many other military remains. In the time of Yugoslavia it was a military island and

²⁷ <http://www.enciklopedija.hr/Natuknica.aspx?ID=13743> Access Date: August 27, 2017

prohibited territory for foreigners - meaning no tourists could approach to the island. The island of Brač has been significant for its exploitation of the white limestone. The Diocletian palace was built with the stone from Ancient Roman stone mine on the island of Brač. In the pre-Christian time the island was already inhabited as proven by findings in the pagan monasteries. The monasteries were many and later some of them were centres for the scientific research and were self-sustainable in terms of land use. The settlements on these four islands were built to be homes mostly for sailors, captains from the ships, and for agricultural owners. Some of the settlements were built as fortifications or military basis. What is common to those settlements on the islands, where we find the open air cinemas, is that they have urban and defined town centres. They by their size belong more to villages but with their planned urban centres, administration and cultural level are cities - small towns. Finally, when cinematography arrives and Yugoslavia as a state becomes the main authority this small towns on the islands are a fertile ground and environment for acceptance and growth of the arriving cinema culture.

The history of Croatian cinemas is not easy to follow because rare documents²⁸ and articles²⁹ give a systematic overview of the rise, but also, fall of cinemas. Since the political systems were changing, the documents are not in connection and it is not easy to compare and rely on different sources. Ivo Škrabalo³⁰ wrote books on history of Croatian cinematography and in one small part explained the timeline of cinemas in Croatia. In the first years of the XX Century across Croatia new cinematographers were opening their cinemas. That was the first wave of new cinemas being opened. By Škrabalo, the rhythm in which that was happening can be compared also how on the beginning of XXI century cinemas are closing. With creation of first Yugoslavia or Kingdom Yugoslavia the optimism of importers and distributors made them to publish that there are 350³¹ cinematographers in 1919 in the Kingdom. The official statistics in 1926 are mentioning only 186 cinema halls in the whole State, but there are no special statistics of that time what was the territory of today Croatia.

The sound movies influenced again new wave of opening cinemas and new equipment was being implemented. The maximum number of cinematographers is reached in 1975 when according statistics³² there are 378 cinema halls and 127000 seats in Croatia. In year 1979 the

²⁸ Annexe 7. Statistic data of Yugoslavia and Croatia

²⁹ ŠKRABALO, Ivo «Rast i pad kino dvorana» in *Hrvatska filmska povijest Ukratko (1896-2006)*, v.b.z., Hrvatski filmski savez, Zagreb, 2008.

³⁰ Idem,

³¹ Annexe 7. Statistic data of Yugoslavia and Croatia *Jugoslavija 1918-1988*, Savezni zavod za statistiku, Beograd, 1989

³² idem

number of cinemas is decreased to 324 and 112000 seats. At the time of the start of the War of independence the statistics say there are 274 cinema halls, but only 78 of them worked every day. In 1996, first year after the war, there are 133 cinema and 53593 seats³³. The ones that were in occupied areas weren't functioning. Shortly before the start of the new century 1999 in Croatia were functioning 127 cinemas.

First time that statistics³⁴ distinct the permanent open air cinemas is in 2002 when there are 12 open air cinemas.

Unfortunately, the last statistics³⁵ show that there are only 70 cinemas in Croatia and only 6 open air cinemas that reported that they are functioning. However numbers show that there are 4 531 922 seats in cinemas of Croatia. Whereas, the fall of cinema halls is parallel to tendencies of opening multiplex cinemas. The new habits of public, development of the new media and technology of motion picture has influenced that. In Zagreb there are 4 multiplex cinemas, other major cities have at least 1 or 2 multiplex cinemas. Differently from statistics, the real functioning status of open air cinemas in Croatia is more positive because many open air cinemas are functioning occasionally or just started to function again in 2017.

According Škrabalo³⁶ it is the time of the new kind of «cinematifaction» again at the beginning of the century. In simpler terms, «show goes on», cinema as a social phenomenon of experiencing motion pictures is surviving as institution merging together with digital innovations.

2.2.1. Inventory of open air cinemas in Croatia

The inventory of open air cinemas in Croatia has been prepared and photos of part of the examples are available in the Annexe.³⁷ The location and functioning status are attributed to all of the open air cinemas on the list. In particular, for the group of open air cinemas that are inside the area of more detailed research it has been attributed more data available from sources; archives, journals, official web pages.

³³ Annexe 7. Statistic data of Yugoslavia and Croatia *Statistički ljetopis 2003* Central bureau for statistics, Republic of Croatia, 2017

³⁴ idem

³⁵ Annexe 7. Statistic data of Yugoslavia and Croatia *Cinematography, 2016* Central bureau for statistics, Republic of Croatia, 2017

³⁶ ŠKRABALO, Ivo «Rast i pad kino dvorana» in *Hrvatska filmska povijest Ukratko (1896-2006)*, v.b.z., Hrvatski filmski savez, Zagreb, 2008.

³⁷ Annexe 2 Open air cinemas examples in Croatia



3 The Summer Cinema Bol, Brač, Croatia
<https://vizkultura.hr/dani-umjetnickog-filma-u-bolu-na-bracu/>

The list of open air cinemas in Croatia:

Name of the cinema, location, position land/island, year of construction, status, number of seats, typology specificities:

- Ljetno kino Tuškanac, Zagreb, on the land, started 1954, functioning, 500+ seats
landscape cinema, screen on the North West
- Ljetno kino Lika, Zagreb, on the land, not existing anymore, urban open air cinema,
screen on the West
- Ljetno kino Bačvice, Split, on the land, started 1946, functioning, 300 seats, ground
floor, landscape open air cinema, self-standing screen on the West, auditorium flat,
autonomous
- Ljetno kino Split, Split, on the land, started 1952, not existing anymore, ? seats, last
floor/roof terrace, urban open air cinema, inbuilt screen on the ?, in combination with
other program
- Ljetno kino Bol, Bol, on the island, started 1962, functioning, 150 seats, last floor/roof
terrace, urban open air cinema, screen on the South, auditorium inclination, in
combination with other program
- Ljetno kino Sutivan, Sutivan, on the island, started ?, functioning, 110 seats, ground
floor, urban open air cinema, inbuilt screen on the West, auditorium flat, autonomous
- Ljetno kino Postira, Postira, on the island, started ?, not existing anymore, seats, urban
open air cinema, screen on the North West
- Ljetno kino Hrid, Vis, on the island, started 1964, functioning, 160 seats, ground floor,
urban open air cinema, inbuilt screen on the West, auditorium flat, autonomous

- Ljetno kino Komiža, Komiža, on the island, started 1964, functioning, 150 seats, urban open air cinema, last floor/roof terrace, inbuilt screen on the West, in combination with other program
- Ljetno kino Supetar, Supetar, on the island, started ?, functioning, 250 seats, ground floor, urban open air cinema, inbuilt screen on the North West, autonomous
- Ljetno kino Jadran, Jelsa, on the island, started ?, functioning, 150 seats, ground floor, urban open air cinema, self-standing screen on the South West, autonomous
- Ljetno kino Korčula, Korčula, on the island, 1956, functioning, 250 seats, last floor/roof terrace, urban open air cinema, inbuilt screen on the North, in combination with other program
- Ljetno kino Blato, Blato, on the island, 1940s-1950s, not functioning, ? seats, ground floor, urban open air cinema
- Ljetno kino Jadran, Dubrovnik, on the land, started 1957, functioning, 300 seats, urban open air cinema,
- Ljetno kino Slavica, Dubrovnik, on the land, started 1950, functioning, 250 seats, landscape open air cinema, screen on the North West
- Ljetno kino Biograd na moru, Biograd na moru, on the land, functioning, landscape open air cinema
- Ljetno kino Ploče, Ploče, on the land, functioning, urban open air cinema,
- Ljetno kino Metković, Metković, on the land, functioning, urban open air cinema,
- Ljetno kino Rab, Rab, on the island, functioning, landscape open air cinema
- Ljetno kino Hollywood, Novalja, on the island, functioning, urban open air cinema,
- Ljetno kino Cres, Cres, on the island, functioning, landscape open air cinema
- Ljetno kino Mali Lošinj, Mali Lošinj, on the island, not existing anymore, urban open air cinema

2.2.2. The map of open-air cinemas in Croatia

The list of open air cinemas in Croatia has been transferred on the map. For the basis the linear map of Croatia has been used. The open air cinemas are mapped with their positions, the corresponding name and status symbol. Before creating a map, it wasn't notable that most of the cinemas were on the islands. In addition, some of the islands really had a large number of them. The South coast is denser with the open air cinemas. Since islands are also touristic resorts; if tourism develops in certain areas, it tends to change cinema into a new program causing to stop functioning.

Limitations that occurred while making this map is not being able to «zoom in» enough to show the exact position and coordinates. As well, it could be prepared in more interactive manner. For example, the map can be connecting the open air cinemas with drawings and specifications of each cinema. The digital software could allow to create online basis of knowledge about open air cinema that can be added by multiple users. The big web platforms like basic Google maps might serve as the basis map.



Drawing 1 The map of open-air cinemas in Croatia

Résumé: Chapitre 3. Questions de recherche

Nous étudierons l'architecture et le contexte sociopolitique des cinémas en plein air. Ces deux couches sont importantes pour comprendre l'héritage des cinémas en plein air. Le changement des systèmes, le développement de la technologie, la négligence de maintenance, le manque de sensibilisation du public, les effets secondaires du tourisme, etc. provoquent les fermetures et les transformations des cinémas en plein air. Afin de trouver un moyen possible de rediriger ce processus et de préserver les cinémas en plein air, cette recherche étudie, analyse et «mesure» les valeurs. Ces valeurs bien argumentées peuvent donner les formes de la patrimonialisation des cinémas en plein air. Il est important de rassembler toutes les couches et de les articuler dans les concepts de la sauvegarde, de la valorisation et de la revitalisation future. Notre problématique: comment préserver à la fois l'architecture et la culture des cinémas en plein air? La méthodologie choisie dans ce dossier est d'observer les valeurs séparément et ensuite de trouver un concept cohérent pour les connecter.

Les cinémas en plein air sont une architecture simple, et les bâtiments appartiennent à différents styles possibles. Cependant, les cinémas en plein air les plus répandus en Dalmatie peuvent être distingués en tant qu'architecture vernaculaire. Dans ce chapitre suit la description des principales caractéristiques des bâtiments des cinémas en plein air en Croatie, et plus spécifiquement en Dalmatie et dans les îles de la Dalmatie. Les bâtiments de cinéma en plein air font partie de la catégorie des cinémas d'été. Tout en observant les exemples dans les îles Dalmatiennes croates, quelques nuances sous la même appellation de cinémas en plein air sont notées. Les spécificités sont collectées et classées en sous-groupes: les cinémas situés sur la terrasse du toit, ceux qui sont au rez-de-chaussée, ceux qui sont fortifiés ou clôturés, ceux qui utilisent le paysage et ceux qui utilisent la matrice urbaine. En outre, les bâtiments des cinémas en plein air sont observés à travers la description de leurs principaux éléments architecturaux.

La Croatie faisait partie de la Yougoslavie et, sous le régime socialiste, les cinémas en plein air ont atteint leur «âge d'or» dans les années 1950 et 1960. Ils appartiennent à la vie sociale organisée du socialisme dont la stratégie culturelle a un lien avec la stratégie de création du tourisme sur la côte Adriatique. Bien que différent, des contextes culturels socio-politiques proches peuvent être liés à l'histoire des cinémas en plein air dans d'autres pays également. Leurs architectures témoignent encore de leurs importances historiques. Cependant, ils sont négligés, mais toujours pas oubliés. Encore une fois, il n'y a pas de préservation systématique de ces cinémas en plein air qui existent en tant qu'architecture et mémoire collective.

Chapter 3. Research questions

In the previous chapter the architecture and socio-political context of the open air cinemas is studied and documented. Those two layers are essential for comprehending the heritage of open air cinemas. The change of the systems, the development of the technology, the maintenance neglect, the lack of public awareness, the tourism side effects, etc. are causing the open-air cinemas shut downs and transformations.

In order to find a possible way to redirect this process and preserve the open air cinemas this research is studying, analysing and «measuring» its values. Those values well argued may give the forms for open air cinemas patrimonialisation. For the right manners of patrimonialisation it is important to gather all the layers and articulate it into the concept for future safeguarding, valorisation, and revitalisation. The question arose: How to preserve both; the architecture and the culture of open-air cinemas?

The methodology chosen in this dossier is to observe the values separately and later to find a medium to connect them through a coherent concept form of patrimonialisation. Existing and familiar concept forms are; single-buildings that are small museums of their own history, networks of buildings that as a group are presenting the connected heritage. Those referential existing concepts should be assessed if they are suitable for the heritage of open air cinemas. In addition other possibilities should be explored.

3.1. Architecture of open-air cinemas

The open air cinemas are a simple architecture, and the buildings are different in styles. However, the most of open air cinemas in Dalmatia can be distinguished as vernacular architecture. In this chapter follows the description of main characteristics of the buildings of open air cinemas in Croatia, more closely in Dalmatia and on Dalmatian islands.

3.1.1. Archival drawings

The drawings of the summer cinemas from the National archive in Split have revealed the differences and nuances within this building typology. The first example is the project of summer cinema in Sućuraj, Hvar³⁸. The project drawings are discovering the summer cinema that is only by its nomenclature and time of usage a summer cinema. As it is visible from the elevation, it has a roof that covers auditorium. The second example of open air cinema in

³⁸ Annexe 3. National archives in Split, the file URBS

Livno³⁹ is an example of urban open air cinema in combination with other program in the same building. As it is visible from the elevation, cinema does not have a roof above auditorium, but it is open air. The third example of open air cinema in unknown location in Dalmatia⁴⁰ is the landscape open air cinema autonomus of other program. Also, it does not have a roof above auditorium, but it is open air. Effectively, we perceive first nuances hence we can recognise different summer cinemas. The new knowledge - findings will be used in the classification of the architecture of open air cinemas.

3.1.2. The map of open-air cinemas in the area of Dalmatian islands

The mapping of open air cinemas in Croatia gave a conclusion that the part with the most of the open air cinemas is Dalmatia. Some of those cinemas still exist, yet some are converted over time. This territory densely consisting of open air cinemas is defined for this research to be observed in the classification of architectural typology. The open air cinemas on the map are described with pictograms which symbolise their attributes. That serves as a utile for the classification of open air cinema in this defined territory.

The list of open air cinemas in the city of Split and on the islands of Korčula, Vis, Hvar and Brač / extraction from the previous list of open air cinemas in Croatia:

- Ljetno kino Bačvice, Split, on the land, started 1946, functioning, 300 seats, ground floor, landscape open air cinema, self-standing screen on the West, auditorium flat, autonomous
- Ljetno kino Split, Split, on the land, started 1952, not existing anymore, ? seats, last floor/roof terrace, urban open air cinema, inbuilt screen on the ?, in combination with other program
- Ljetno kino Bol, Bol, on the island, started 1962, functioning, 150 seats, last floor/roof terrace, urban open air cinema, screen on the South, auditorium inclination, in combination with other program
- Ljetno kino Sutivan, Sutivan, on the island, started ?, functioning, 110 seats, ground floor, urban open air cinema, inbuilt screen on the West, auditorium flat, autonomous
- Ljetno kino Postira, Postira, on the island, started ?, not existing anymore, seats, urban open air cinema, screen on the North West

³⁹ idem

⁴⁰ idem

- Ljetno kino Hrid, Vis, on the island, started 1964, functioning, 160 seats, ground floor, urban open air cinema, inbuilt screen on the West, auditorium flat, autonomous
- Ljetno kino Komiža, Komiža, on the island, started 1964, functioning, 150 seats, urban open air cinema, last floor/roof terrace, inbuilt screen on the West, in combination with other program
- Ljetno kino Supetar, Supetar, on the island, year, functioning, 250 seats, groundfloor, urban open air cinema, inbuilt screen on the North West, autonomous
- Ljetno kino Jadran, Jelsa, on the island, started ?, functioning, 150 seats, ground floor, urban open air cinema, self-standing screen on the South West, autonomous
- Ljetno kino Korčula, Korčula, on the island, 1956, functioning, 250 seats, last floor/roof terrace, urban open air cinema, inbuilt screen on the North, in combination with other program
- Ljetno kino Blato, Blato, on the island, 1940s-1950s, not functioning, ? seats, ground floor, urban open air cinema

These data we can also follow on the map of the open air cinemas in the area of Dalmatian islands that is prepared for this research - drawing 2.














3.1.3. On architectural elements of the typology

This classification will derive the main functional and organisational characteristics, principles, spatial units, architectural elements, constructive elements, sanitary and technical requirements of open air cinema buildings. Those are to be described from the observation of the open air cinemas in Croatia, closely the open air cinemas on Dalmatian islands. This classification can be used as a document of existing open air cinema buildings - a free-form for now to upgrade and addition in future. Hopefully there will be new open air cinema buildings being built so it would serve as a reference book for architects.

«Cinema are indoor or open-air places specially equipped for public presentation of films. Cinemas can be equipped with one or more screens. They function as permanent, open-air and mobile ones. They can be independent, make part of a distribution company, some other company, cultural-educational institution or private. » (Statistički ljetopis 2003).⁴¹

⁴¹ *Statistički ljetopis 2003*. Central bureau for statistics, Republic of Croatia <https://www.dzs.hr/>
Annexe 7 Statistic data of Yugoslavia and Croatia



-  - urban open air cinema
-  - landscape open air cinema
-  - inbuilt screen
-  - selfstanding screen
-  - roof terrace cinema
-  - ground floor flat auditorium cinema
-  - ground floor inclination auditorium cinema
-  - screen on the South
-  - screen on the West
-  - screen on the East
-  - screen on the NorthWest
-  - screen on the SouthWest
-  - screen on the North

Drawing 2 The map of open-air cinemas in the area of Dalmatian islands

The open air cinemas belong to the same group of buildings with cinemas, which are according to function and development a type of a theatre⁴², a movie theatre. Theatres have a long history and were changing according to the visual performance that was being presented to the spectators in them. There are two trends in the theatres that are noted as experiments of the XX Century. Those are: open air theatres and rehabilitation and adaptation of old theatres. In the category of cinema buildings it can be related to the «experimental» concept such as drive in cinema and summer cinema.

Summer cinemas are a trend in cinema architecture and they are used in the time of summer as their name is explaining. Further subdivision that is noted can be: the ones that have the roof and the ones that don't, or open air cinema and summer cinemas only by its nomenclature and time of usage.

While observing the examples in Croatian Dalmatian islands few nuances under the same name of open air cinemas are noted. The specificities are collected and subgroup the open air cinemas into; by location ones that are on the roof terrace, the ones that are on the ground floor, by definition: the ones that are walled or fenced, the ones that use landscape and the ones that use the urban matrix.

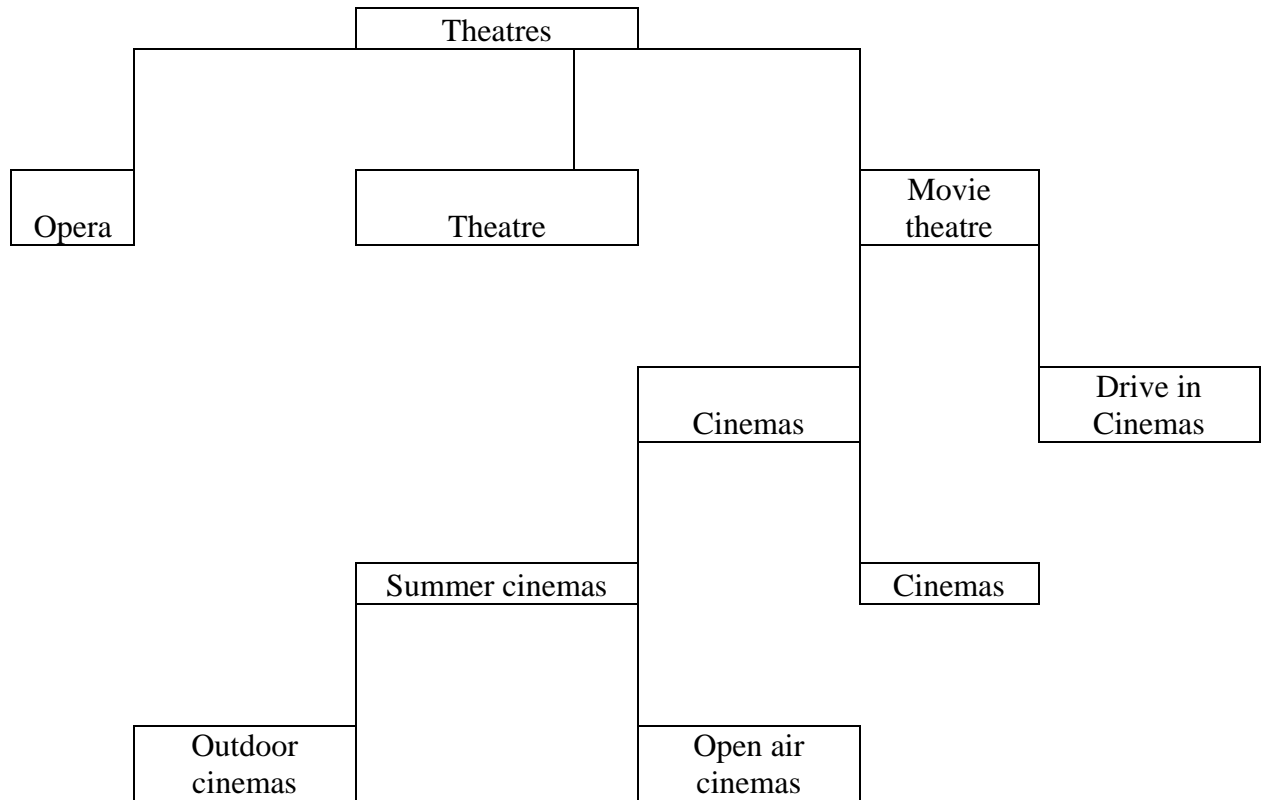
The main principles of the buildings of summer cinemas are that those are used in summer months. All of the built summer cinemas in the area of observation are open air cinemas. Since they are used during summer period when the temperature is high, and therefore, it is possible to not be enclosed but open air. In the archival sources⁴³ about summer cinemas some project for summer cinemas are found even when they have the roof. They are called «summer cinemas» because they are used in summer time. However all the summer cinemas that are observed through this dossier are open air cinemas. Summer cinemas are also called the cinemas that are out door and not the buildings but only organisation of projection screen and chairs on the public places. That is considered in this classification an outdoor cinema. Summer cinemas that are open air cinema buildings are category of the summer cinemas.

⁴² NEUFERT, E. ; Neufert, P. ; Baiche, Bousmaha; Walliman, Nicholas. Architects' Data (3e. ed.). Wiley-Blackwell, 2000. p 476-488

⁴³ Annexe 3. National archives in Split, the file URBS

When we follow that key for classification the Neufert's⁴⁴ classification of theatre buildings can be completed in the scheme like this:

Table 1 Proposed scheme of theatre classification



Main principles of the building

Open air cinemas are buildings that are organised to function as cinemas on the open air but in defined and built place. They don't have the roof above the spectator's auditorium and the screen but they have all the accompanying facility to function as a cinema building.

Classification according organisation and location:

According to organisation we find them being the part of the poly functional building or being only mono functional building for open air cinema. When they are a part of poly functional building they are usually in combination with cultural institution or with enclosed cinema.

⁴⁴ NEUFERT, E. ; Neufert, P. ; Baiche, Bousmaha; Walliman, Nicholas. Architects' Data (3e. ed.). Wiley-Blackwell, 2000. p 476-488

- organisation in combination with other program: Komiža, Bol
- organisation autonomous: Vis, Bačvice

When they are an autonomous building they are mostly one storey high building and positioned on the ground floor. When the open air cinemas are part of the poly functional building they are either on the ground floor built in with the rest of the building or on the last floor of the building.

- position on the last floor or roof terrace; Komiža, Bol
- position on the ground floor; Vis, Jelsa

The capacity of the open air cinemas is in range from 100 to 500 seats. They are considered small cinemas in comparison to enclosed cinemas that can reach over 2500 spectators.

The land property for building of the open air cinema

The land property that the open air cinemas are on, are chosen according size and position. The optimal size is calculated in relation to number of visitors. Floor area can be calculated around 1m² per 4 seats⁴⁵. The environmental elements that are noted for the choice of the location are: the proximity to the village or city centre, orientation, acoustics, wind conditions and advantageous topography.

The location

The location of the open air cinemas are mostly in the centre of the agglomeration. When it is on the margins of the centre it is because of advantageous topography. They have direct access to public pedestrian area, pedestrian pathways and squares. Older examples of open air cinemas don't have a contact with traffic roads and parking plots. Later examples do have direct access to traffic. As they are mostly in pedestrian area of the city or village centre the parking is the part of the public parking areas that serve for the centre zones. Landscape cinemas that use the topography depressions or adequate topography terrain are on the margin of the centre so they do have parking area that is directly intended for the cinema visitors and other users of the building. When calculating the parking necessities it is dimensioned 1 parking plot for 18 seats⁴⁶ in the cinema.

⁴⁵ NEUFERT, E. ; Neufert, P. ; Baiche, Bousmaha; Walliman, Nicholas. Architects' Data (3e. ed.). Wiley-Blackwell, 2000. p 476-488

⁴⁶ *Normativ za određivanje broja mjesta za parkiranje u odnosu na djelatnost unutar objekta*, Croatian Standards Institute, Brčić D., Šoštarić M., *Parkiranje i garaže*, Fakultet prometnih znanosti, Zagreb, 2012.

Orientation

Orientation of the screen in the observed open air cinemas mostly is on the West ranging from South West to North West. There are some exceptions but auditorium is rarely oriented toward the East.

- Screen on the South; Bol, Jelsa
- Screen on the West; Bačvice, Vis
- Screen on the North; Supetar, Tuškanac

Topography and urbanism conditions

The open air cinemas according to topography and urbanism conditions can be divided in those who use the landscape, those who are using the urban matrix and combinations of both. The examples of open air cinema in Bačvice and Tuškanac are using the topography inclination for the spectator's auditorium and for the enclosure and defining of the place of the open air cinema. The examples of open air cinema in Supetar and Vis are using the urban morphology and filling the void of urban matrix. There are some open air cinemas that are using both the urban matrix and topography levels - for example the open air cinema in Bol.

- using landscape conditions; Bačvice, Bol, Tuškanac
- using urban matrix conditions; Supetar, Bol, Vis

The main functional characteristics of cinema

The main functional characteristics of open air cinema are the film projections in the open air place with defined and controlled entrance and facilities. The auditorium is a place with sitting area for public and screen for projection. The projection rooms are on the opposite side of the screen. The entrance hall serves for entering the public to the auditorium. The entrance is controlled and it is consisting of or connected to sanitary facilities and other rooms. Most of the examples have the entrance and the exit on the same place, but sometimes there are different places for the entrance and for the exit of the public like in classical cinemas. When it is a part of a poly functional building the entrance hall, sanitary and technical rooms can be shared.

The main architectural elements

In the manner of Rem Koolhaas and his analyses of architecture through architectural elements; the buildings of open air cinemas are observed across the descriptions of their main architectural elements.⁴⁷

The main architectural elements of the open air cinemas are: the auditorium, the screen with stage, the projection room, the entrance, the cash register, sanitary and outdoor premises.

The auditorium of the cinema is place for spectators. The floor of auditorium is flat - horizontal or in inclination and it is defined by walls, fence or topography of the site. The roof or ceiling doesn't exist in open air cinema auditorium. It is furnished with seats in rows with corridors on the sides. The orientation of the spectators area is toward the screen. The ratio of the room is 1:4 or 1:3⁴⁸. On the short sides are the screen on one side and on other the projection room. The most of the examples have an auditorium in inclination toward the screen. The inclination is achieved with stairs and sloped floor. The rows of the seats are stepped, while corridors are staircases. The inclination is calculated to allow that every seat has an optimal angle hence clear view toward the screen. The dimensioning is equivalent as in the enclosed cinema. In case when the auditorium is flat and horizontal the screen is positioned higher.

- Inclination of auditorium; Bol, Tuškanac
- Flat auditorium; Vis, Korčula

- defined by walls or fence; Bol, Vis,
- defined by topography: Tuškanac

The screen in the open air cinemas is a canvas for projection. They are in different sizes and ratios. Mostly screen formats are Cinemascope ratio of 1:2.34⁴⁹ but in different sizes. Some screens use the existing walls and are attached to the existing gables or hanging from the existing walls. In some examples screens are self-standing on the columns attached to the ground, floor or to the construction of the building. When they are self-standing they are made out of reinforced concrete slab on columns. The surface for projection is white. In front of the

⁴⁷ KOOLHAAS, Rem, *The elements of architecture*, Marsilio, Venice, 2014.

⁴⁸ NEUFERT, E. ; Neufert, P. ; Baiche, Bousmaha; Walliman, Nicholas. *Architects' Data* (3e. ed.). Wiley-Blackwell, 2000. p 476-488

⁴⁹ idem

screen sometimes it is the stage for film announcements. The distance from the screen to the first row of spectators seats is calculated in relation to the inclination and screen size.

- Self-standing screen; Jelsa, Bačvice
- Inbuilt screen; Korčula, Blato

The projection room is behind the spectators and in direct relation with screen. It is positioned in the centre and has enough room for projectors and cinema operators. The little windows exist for the projection. The projection rooms have a roof to protect the equipment from atmospheric influences.

Entrance is usually the gate with the place for spectators when entering and exiting. The gate are often made of railings and not full doors. The entrance hall is usually the minimum place to allow certain number of people to enter or exit and it is proportional according to number of seats.

The cash register is oriented toward outdoor premises and inside connected to the entrance. It is a small cabin with the window for selling ticket. The surface area is minimal for one person and a cash desk. In some situation it is only part of the wall or a gate consisting only of a small window and a little table for money exchange.

The sanitary facilities are dimensioned on the number of seats and divided into male and female toilets. There are also toilets for disabled persons. In some open air cinema we find only toilets without gender division or without toilets for disabled. They are connected to the entrance.

The outdoor place in front of the open air cinema is used by spectators to inform about the movies and to wait for the show or wait to buy the tickets on the window of cash register. The facade of the cinema usually has the wooden windows with posters as an information for what is playing at the moment in the open air cinema. There is in some cases a small square in front of the cinema with urban equipment like street chair for waiting or to meet in front of the open air cinema. The title «kino» is very often on the façade as a sign to indicate the purpose of the building.

- Title Kino; Bol, Jelsa

Construction and constructive elements

Construction of open air cinema buildings is usually consisting of horizontal slabs and vertical walls. The material is usually reinforced concrete or combination of it with existing stone walls. Some examples that are using the existing and built elements are combining the stone walls with new concrete elements. Other open air cinema that are built as new, are completely made of reinforced concrete elements. Stone parts are finished in natural stone, and concrete finishing's are in painted plaster.

The outer walls are structural elements and they are defining the cinema place from outdoor. They are built as new or as addition in combination with existing. They are higher 1m to 3m and offset from the floor. They can follow the inclination of the floor surface.

The roof is usually flat and only covers the projection rooms and toilets. The entrance and circulation premises can and don't have to be covered with roof. The roof system is a flat roof mostly made of horizontal reinforced concrete slabs connecting and leaning on horizontal beams and vertical walls.

The inner walls and barriers are made of concrete or bricks and they divide the premises like toilets or entrance hall. The barriers are added where there is need for higher wind protection or protection from burglary. They are fences or prefabricated concrete elements. The screen is often made of reinforced concrete as a wall plate usually on the columns for reinforcement.

The open air cinemas usually have only few openings; the windows for cash register, projection windows. Beside the exit and entrance doors, there are not that many doors on the envelope of the open air cinema.

Sanitary technical demands

Acoustic conditions are considered when choosing location for open air cinemas. The equipment for acoustics is installed in the walls of the open air cinema to obtain the projection sound system.

The noise protection requirements have to be controlled and measured in the environment frequently. The loudness of noises in the immediate environment should be regulated to

maximum 35 dB⁵⁰. Most of the open air cinemas when they were built were in silent locations but in the meantime that same locations became polluted with sound.

Wind is affecting the open air cinema. Therefore protection against wind in some open air cinemas is achieved with additionally installed higher windproof barriers. Wind wise, it is better to position the open air cinema in the calm position in the ground floor than on the roof top or terrace.

The drainage of the open air cinema auditorium is necessary. The inclined auditoriums have the vertical drainage on the lower part and flat auditoriums need minimal inclination to collect water in drainage tube. The choice of material of the floor surface and materials for furniture have to possess waterproof characteristics.

The fire regulations for the cinema determines dimensioning of; the evacuation path, the entrances and the exits, according the number of visitors. The maximum number of seats in one row is 25⁵¹ and corridors are minimum 1.1 m.

The other installations that open air cinema have are: electricity, water supply, sewage, lightning conductor.

All these notes are made on the observation and analysis of open air cinemas in the area of Dalmatia and Dalmatian islands, shown on the map - Drawing 2.

⁵⁰ Regulations on maximum permissible noise levels in areas where people work and live, *Pravilnik o najvišim dopuštenim razinama buke u sredini u kojoj ljudi rade i borave*, NN 145/2004, Ministarstvo zdravstva i socijalne skrbi, 2014

⁵¹ NEUFERT, E. ; Neufert, P. ; Baiche, Bousmaha; Walliman, Nicholas. *Architects' Data* (3e. ed.). Wiley-Blackwell, 2000. p 476-488

3.2. Sociocultural context

Croatia was a part of Yugoslavia and under social regime from the Second World War until 1990. The open air cinemas were mostly functioning in that period. In the socialism the social life was very well organised. Whereas, the open air cinemas belong to the organised social life of socialism.⁵² It was a strategically planned cultural activity. The cultural strategy had a connection with strategy of creating tourism on the Adriatic coast.⁵³

Not the same but similar socio political cultural context can be read from the histories of open air cinemas in Sudan; in the city Khartoum. There, at a time of British colonisation, the open air cinemas were being built during 1940s and 1950s. There, open air cinemas were also important for the social and cultural life. Afterwards, they are becoming less popular because of global decrease of cinema popularity and different State cultural politics. Consequently, the open air cinemas are being neglected. Their magnificent architecture is still present and collective memory is alive. Some of the open air cinemas in Khartoum are still functioning but not anymore in their full glory and without preservation campaign.⁵⁴

A photo collection of cinemas by photographer, Stephan Zaubitzer⁵⁵ discovered some examples in Egypt, Burkina Faso and Check Republic that are open air cinemas. As it can be noted from the photographs those open air cinemas are today in the bad state. Their architecture is still proofing its historical importance. However they are neglected but still not forgotten. Again, there is no systematic preservation for those open air cinemas that exist as an architecture and a collective memory.

Besides Croatia, Spain and Greece are countries with a big number of open air cinemas. The open air cinemas seem to still function, their architecture can be found in different styles from simple and vernacular to luxurious and classicist. Even though the numbers of World's statistics show the decrease of cinemas, there are also some recent examples of open air cinema buildings in Greece.

⁵² <http://pogledaj.to/art/ljetna-kina-su-esencija-ljeta/> Access Date: August 29, 2017

⁵³ Prof. Hans Gangoly. Research team: Elke Beyer, Anke Hagemann, Maroje Mrduljaš, Norbert Mappes-Niediek, Michael Zinganel *Holidays after the Fall: Urban and architectural transformation processes of South-East European leisure peripheries*, Institute for Building Typology (Institut für Gebäudelehre), Faculty of Architecture, Graz University of Technology, 2013.

⁵⁴ <https://www.mashallahnews.com/cinema-in-open-air/> Access Date: August 15, 2017

⁵⁵ <http://www.stephanzaubitzer.com/sets/cinemas/> Access Date: August 15, 2017

3.2.1. The Golden ages

The open air cinemas in Croatia were being very popular in their start. Throughout the 1960s and 1970s, films were the most important social and cultural content. In the local newspapers the interview⁵⁶ with the former employee of the local cinema commerce in Split is describing the socio-cultural and local political context in Dalmatia. All the school pupils went to the screenings, the queues at the check-in were an everyday occurrence. In 1957, Split had about 60,000 inhabitants, and eight cinemas, of which one summer, through which 1,733,490 spectators passed.⁵⁷ He is explaining from his insider's position that the cinema companies were having a great earning profit in those years. The Yugoslav military spectacles gathered thousands of spectators because schools were systematically organising visits to cinema; it was not possible for anyone to miss «Bitka na Neretvi»⁵⁸ and «Sutjeska»⁵⁹. From his point of view, the relationship between school and cinema had political connotations - not so popular in oppositional political «structures».

The movie «Kino Otok»⁶⁰ by director Ivan Ramljak is a movie about existing, some still active and some abandoned cinemas on the islands in Croatia. Some cinemas that are shown in the film are summer cinemas, in particular open air cinemas. The name of the movie in English is more descriptive and it is: «Islands of forgotten cinemas». Through the movie, director shows new generations using those cinemas for new features, but in the background he talks to older generations that were working or attending the cinemas during their Golden Ages.

From the stories of the narrators, who are the witnesses of those Golden Ages, we find out the beginning of the cinemas on the islands when the expatriates first sent the equipment. They describe how they were in need for the cinema so they would themselves organise and find a way to bring it in their town. They express their initial excitement when they for the first time experienced the cinema entertainment. They highlight how everyone was going to the cinema, all generations, how it was popular and many times shows were sold out. They were even bringing their own chairs to not miss a show. The movie they were watching were: domestic or

⁵⁶ <http://dalmatinskiportal.hr/vijesti/susret-s-dugogodisnjim-djelatnikom-kino-poduzeca-i-ekrana-franom-matosicem-svaki-je-splicanin-godisnje-gledao-30-filmova--/8722> Access Date: August 29, 2017

⁵⁷ <http://dalmatinskiportal.hr/vijesti/susret-s-dugogodisnjim-djelatnikom-kino-poduzeca-i-ekrana-franom-matosicem-svaki-je-splicanin-godisnje-gledao-30-filmova--/8722> Access Date: August 29, 2017

⁵⁸ *Bitka na Neretvi*, Drama, War, 1969 (Yugoslavia) <http://www.imdb.com/title/tt0064091/> Access Date: August 14, 2017

⁵⁹ *Sutjeska*, War, 1973 (Yugoslavia) http://www.imdb.com/title/tt0070758/?ref_=nv_sr_1 Access Date: August 14, 2017

⁶⁰ *Kino otok*, Documentary, Short, 2016 (Croatia)

Yugoslavian, Russian, about Germans and later Hollywood spectacles. Sometimes the movies had a war thematic and sometimes a fun thematic. The public was applauding, standing up and laughing and reacting vividly. They were dressing up for a show and after every show there was a gathering. They say that they discovered foreign countries through movies and that was culturally influencing them. They continue to explain in detail how it was affecting them culturally and not being only entertainment. They seem to be upset that television won the battle because it offers less quality content. For the witnesses, cinema created a sense of belonging. Before the movie projections the newsreels would inform them about Tito⁶¹ travels, news from the world, new events etc. They would go to the cinema together with the whole family and it was a place of socializing. It was very important who is sitting where. First loves were happening there. The length of the movie was important to them because as longer it was, it gave them more time spent in the cinema together. They were as a cinema public reacting to technique of projections, communicating and naming the projectors in case of a break of film roles. They say that the new movies were arriving extremely fast to the islands and that they were benefiting from that. ⁶²

⁶¹ Josip Broz Tito, President of Yugoslavia, <https://www.britannica.com/biography/Josip-Broz-Tito> Access Date: August 29, 2017

⁶² <http://restarted.hr/filmovi.php?recordID=156> Access Date: August 29, 2017

Résumé: Chapitre 4. Étude de cas, Bol, Brač

Pour observer et répondre à la façon dont nous pouvons préserver l'architecture, mais aussi la culture des cinémas en plein air, le patrimoine matériel et immatériel, nous suivons l'analyse de l'étude de cas à Bol, Brač.

Le cinéma en plein air à Bol sur l'île de Brač à partir de 1961 est un cinéma en plein air toujours actif, mais son avenir n'est pas certain. Grâce aux instruments de conservation du patrimoine, il est possible de préserver l'architecture des cinémas en plein air. Le fait de regarder des films sur le «grand écran» sous le ciel détient une valeur socioculturelle pour la communauté locale. Cela doit être conservé à travers les souvenirs de personnes qui ont assisté au cinéma en plein air Bol.

L'élaboration de la conservation du patrimoine pour le «cinéma en plein air Bol» à Bol est créée dans le but d'identifier, valoriser et définir des lignes directrices pour la reconstruction des bâtiments existants. Le concept principal de la proposition pour la conservation du cinéma Bol est: de maintenir le programme en cours, de reconstruction de l'architecture à l'état d'origine et avec des changements aussi minimes que possible pour s'adapter à la nouvelle technologie de la projection cinématographique.

La première étape du processus de restauration du cinéma en plein air Bol dans son intégralité, ou dans certaines unités plus petites, doit être l'initiation du processus d'inscription du Bol de cinéma dans le Registre du patrimoine culturel de la République de Croatie. Dans le même temps, au lieu de planifier des interventions partielles, il est nécessaire d'élaborer une étude pour la conservation de la liste complète des architecture de cinémas en plein air et d'établir des lignes directrices pour l'héritage culturel du cinéma.

Organisation et documentation des entretiens avec quatre personnes - citoyens de Bol nous ont permis de capturer leurs souvenirs et opinions individuelles.

Ce type de méthode de recherche qualitative est organisé pour explorer des questions qui ne pourraient pas être explorées autrement. Les questions des entrevues sont conçues pour analyser les intérêts de cette recherche, comprendre le système de croyances des gens, les perspectives, les expériences. Les interviews ont donné un résultat inspirant, à partir duquel quatre thèmes différents peuvent être extraits pour une analyse plus approfondie. La première est une petite histoire du bâtiment qui peut être décrit très rapidement après avoir entendu les histoires. La prochaine est le thème de l'espace, la relation à la typologie et à l'architecture. L'expérience de

l'espace entre les interrogés peut être subdivisée en fonction: de la sensation, de l'affect social et de l'aspect temporel. Le thème suivant est la culture du cinéma qui est un nouveau thème qui a émergé après leur avoir parlé. Il existe également de nouvelles hypothèses qui apparaissent à côté des principales questions de recherche importantes pour les futurs chapitres de valorisation. C'est la valeur artistique et la poésie de leur enthousiasme et de leurs discours sur le bâtiment de cinéma en plein air. Les points de vue recueillis pour l'avenir du cinéma en plein air seront ensuite pris en considération lors de la discussion sur les nouvelles possibilités du cinéma à ciel ouvert Bol.

Chapter 4. Case study Bol, Brač

To observe and answer how we can preserve both architecture but also culture of open air cinemas, tangible and intangible heritage, follows the analysis of the case study in Bol, Brač. The open air cinema in Bol on the island of Brač is a still active open air cinema but its future is not certain. Modern times bring capitalism which sees and values mainly profit, consequently questioning the sociocultural values of open air cinemas. Through instruments of heritage conservation it is possible to preserve the architecture of open air cinemas. The activity of watching movies on the «Big screen» under the sky is meaningful to the society of Bol. The open air cinemas holds a sociocultural value for this particular local community. That is to be documented through memories of people who attended the cinema Bol.

In the book of Bol chronicles the main events in the year 1960 was the prohibition of keeping goats and that the cinema hall was solemnly opened on July 27th. A year later the summer cinema terrace was fully equipped and opened. Before times of video stores, in summer months, often there were four movies shown in that cinema on a daily basis.⁶³

4.1. The heritage conservation

The heritage conservation elaboration for the «open air cinema Bol» in Bol is created for the purpose of identification, valorisation and defining guidelines for the reconstruction of existing building. After the heritage conservation elaboration and the following conservation and restoration research works, it will be possible to prepare project documentation for complete restoration. Guidelines for the possible reconstruction of the building's premises will also be defined in this part of the dossier.

⁶³ Egekher, Joško *Bolske uspomene*, Općina Bol, Bol, 2006.

The cinema building complex «cinema Bol» with open air cinema is located in Bol on particle of land number 321/1, in cadastral municipality Bol, and is owned by Bol Municipality.

Building analysis, literature analysis, and evidentiary changes will serve as a basis for conservation, guidelines and documentation for reconstruction. For this heritage conservation elaboration I used available archival material, architectural survey of the existing state, professional literature, and information available on the web. During the research, it was found almost all the project documentation⁶⁴ on the construction of cinema Bol in the archive of the city of Bol. The survey drawings of the existing state of the building of open air cinema Bol are created for this study. The work on collecting documentation focused on multiple sources and contacts with experts dealing with Bol. Cooperation has been established with a large number of experts (Juraj Glasinović, architect, Vanja Kovačić, conservator for Bol, Iva Miličević, architect in Bol, Platforma 9,81, association for architectural research) to complement the information, exchange information and new knowledge but also initiate a longer-term dialogue on the evaluation and protection of open air cinemas and open air cinema Bol as seldom cinema culture heritage and monument of open air architecture. The network of associates and consultants, that have shown a unique attitude that professional valorisation, protection and reconstruction of open air cinemas should continue, has been created. This research emphasizes that partial consideration of particular open air cinemas is not appropriate to the importance of the cultural good and that it is necessary and urgent to make efforts to initiate an integral, professional and interdisciplinary overview of localities in the wider area which values and importance represent the architectural, socio-political, and cultural-historical heritage of open air cinemas.

History of Bol

Bol is the only big settlement on the south side of the island Brač. It is picturesque part of the island in the solitude of south landscapes, rich with beaches made of white pebble. Among those beaches the biggest and most astonishing is «Zlatni rat». That beach is a littoral cordon that stretches half kilometre perpendicular on the coast. Patar Šimunović, Croatian linguist, onomastic and dialectologist, describes it as a landform that is movable as a «fluid gold». Its peak is changing shape leaning on one to another side, on the influences of the winds and sea currents. Because of its exceptional landform and elegance this beach is a symbol of Bol and

⁶⁴ Annexe 4. Archive of the City of Bol, municipality of Bol, the file *Kino*: Original open air cinema Bol drawings by Žarko Turketo

the island of Brač. In recent time it is becoming a symbol of Croatian tourism. Bol is a settlement that in the described landscape together with pine trees creates a linear agglomeration along the coast and the sea. Above Bol rises the mountain range Kaštilo with Illyrian forts. The highest peak of the island above Bol is Vidova Gora. Traces of settlement date back to Ancient time. There are archeology locations of Roman *Piscine* and *Villae rustica*. There are burial remains and sarcophagus that proof the continuity of life form late Ancient time until Early Medieval. Afterwards, the cultural historical monuments are numerous and more present. The name Bol is from Latin *vallu(m)* meaning «defensive wall, rampart, stockade». The ancient Croatian language has a similar term «obala» for the coastline. From Ancient times there are terms that describe places in Bol as lower coastline and upper coastline.⁶⁵ In the center of Bol, in between upper and lower coastline, is positioned open air cinema Bol that uses that different topography levels.

Bol has a Dominican monastery with significant arts from Renaissance and Baroque in the church. Next to the monastery on the East of the center there is also a Pre- Romanesque style little church. Gothic summer villa in the harbor, Loža, Renaissance-Baroque palace, Baroque style main church, little urban squares, King's staircases between lower and higher coastline, Kaštil (fortification form) are creating Bol's urban structure. In that structure it is also inscribed open air cinema Bol. All those buildings are interpolated in between genuine vernacular architecture and create unique harmonious ensemble. In the Renaissance-Baroque palace the gallery Dešković is important cultural institution in modern Croatia with collection of modern art. Bol was at time a place of winemakers, fisherman and sea sailors and first Dalmatian wine cooperative was established here with the building on the seafront just next to the open air cinema Bol. Today, Bol developed into a touristic resort with many hotels in between the historical center and the beach Zlatni Rat.

The central part where the open air cinema is located Bol is according urbanism plan under the special supervisory and protection as a protected historical center. For any new building the special elaboration and consideration has to be approved form Conservatory department of Ministry of Culture. To that protected area belongs also open air cinema of Bol as a «buffer zone»⁶⁶.

⁶⁵ ŠIMUNOVIĆ, Petar. *Brač*, Grafički zavod Hrvatske, Zagreb, 1975.

⁶⁶ Urbanism plan of Bol, *Urbanistički plan uređenja naselja Bol*, Službeni glasnik općine Bol, Bol, 2015

The description of the open air cinema Bol

Open air cinema or «Ljetno kino Bol» is in the centre of Bol on the island of Brač. It was built in 1961 and finished in 1962. The architect of the open air cinema Bol was local architect Žarko Turketo (1923 -1994). This building is inside the urban structure of Bol and it is urban open air cinema. The building is connecting two levels of the public places. The open air cinema is in the combination with the enclosed cinema in the ground floor. It is positioned on the last floor of the building at the roof terrace. The open air cinema has auditorium in inclination parallel to inclination of the enclosed cinema beneath. The auditorium has a capacity of around 150 seats for spectators. Screen is on the South and projection room is on the North of the auditorium on its highest part. The auditorium does not have a roof but a wall around 1m high and parallel to the inclination of the floor. The building has two entrances; one from the lower coastline and one from the upper coastline. The lower entrance serves for the enclosed cinema. Next to it is arranged the ticket office for the enclosed winter cinema. The upper entrance is serving the open air cinema, summer cinema. Inside the building there are internal staircases that connect the cinema areas vertically. The cinemas are sharing sanitary facilities that are on the middle level. The upper entrance gate have a cash register that is oriented toward small public square on the upper level. The building construction is consisting of concrete walls and slabs. Concrete slabs were added on existing stone walls. The main material is reinforced concrete with finishing in plaster. The facades are following the logics of the inclination, they are without opening beside the entrances, one door to storage room and one window from the projection room. A window board and a bench are urban furniture on the North and South façade, one pair next to each entrances. The South façade has a graphic mural by unknown author. It is very possible that the author is the architect himself. The style of graphic mural is the style of the fine arts of 1960s in Croatia. The building is built in the modernistic style with purity of form following the function. The modest and vernacular is impression of the building that its luxury hides in the immaterial «core».

Existing state

The open air cinema in Bol is at the moment functioning. During winter the enclosed cinema is active, and during summer months the open air cinema is active on a daily basis. It is a rare active example that is adding to the life of open air cinemas in the Croatian statistics.

The building is in its original shape without big changes except the renovation of sanitary premises. It has been neglected over years and some parts are damaged. That is more evident

in the part of enclosed cinema. No serious maintenance has been carried since the 1990. After the site visit these are notes that describe the existing state followed by photographs in the annexe⁶⁷ :

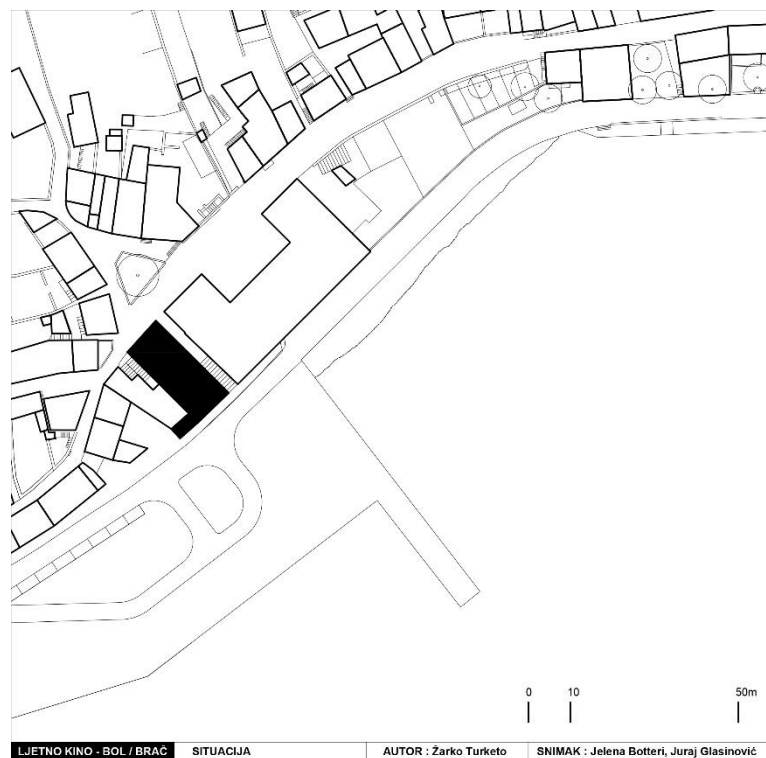
- The main change that happened in the 1980s is adding the prefabricated windproof plates around the auditorium of open air cinema. It added to the building in height for approximately 1m. That was done because of the need to protect the public from the wind. For that purpose the elements in the monochrome colour have been selected, all in the same material and the same size. They are at the moment in the bad state and some were replaced in the different colours.
- The facades have been changed with adding the commercial wallboards and touristic signs. The touristic offer is using open air cinema façade as their surface for advertising. That is damaging the original state of building's façade, especially not respecting the graphics from the 1960s, the time when the building was built.
- On the North façade the stone plate was added in the 1990s as the conceptual art installation by artists Ivica Jakšić and Braco Dimitrijević. The walled stone plate with an inscription is respecting the façade architecture and it is not affecting the original state in the scale of changing its authenticity or purity of the language of modernism.
- The Graffiti installation by the artist Lonac in 2016 was painted on the East façade. The original state of façade has been changed with this painting because of its polychromic and it is damaging the original state of the building style in the scale of losing the authenticity of its architecture style.
- In the 2000s the entrance gates from the upper square were changed with the new black iron gates made of richly designed black steel. It is not in the style of the building that before had a simple white gate made of round iron profiles.
- In the 2000s on the North facade a door to storage room was replaced with plastic door. They are not matching the original carpentry in material, dimension and in colour.
- The open air cinema furniture remained the same white plastic chairs but they are not in the good condition and need to be replaced. The added furniture in the recent times as wooden chairs and table are not matching the existing original furniture and it is affecting the total impression on the terrace.

⁶⁷ Annexe 8. Photographs of open air cinema Bol, 2016.

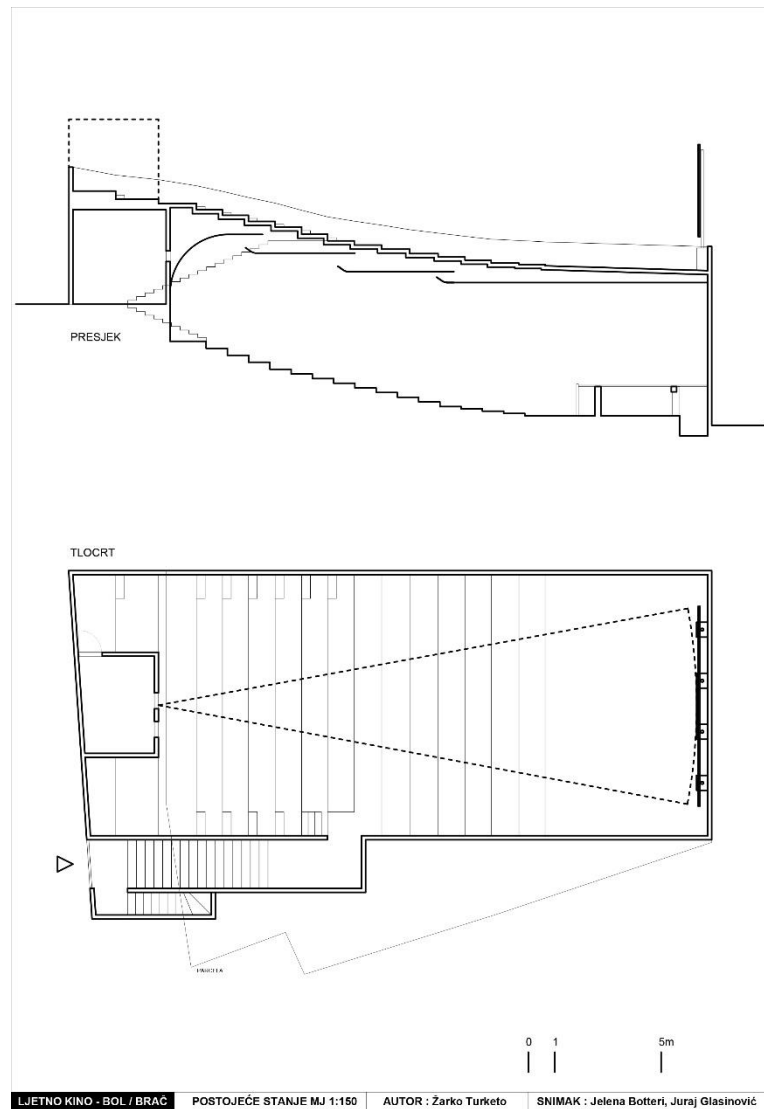
- The symbols, directions, signs and other visual communication in the buildings were some left original but many repainted and missing. The typography is changed and not in the same style as in the original state of the building.
- The projection technology has been replaced with equipment for the digitalised projection in 2012. The old projectors and equipment is still on the side in the projection cabins standing in the corners to make place for the new equipment which is significantly smaller.

4.1.1. The survey drawings of one open-air cinema Bol, Brač

In the team work with Juraj Glasinović from the Faculty of Architecture in Zagreb the survey drawings of the existing state of the specific example open air cinema Bol are created for this study – drawings 3 and 4.



Drawing 3 Situation, open air cinema Bol, 2016.



Drawing 4 Plan and elevation, open air cinema Bol, 2016.

4.1.2. Recommendations for conservation

The current state of the example of open air cinema Bol is that it is under the protection by being in the area of historical centre of Bol. The matter of the preservation of this kind of architecture is very delicate. The architecture of the cinema of Bol is at the same time modernistic but also vernacular interpolation in the small town centre. The same importance as the architecture is what this building represents in a cultural meaning. Its preservation is very fragile since it is not recognised and not considered to be a remarkable architecture and a monument of cinema culture heritage. In Croatia the monuments of modern architecture built mostly between World Wars and after the Second World War are slowly becoming recognised as architecture that has a value to be preserved. Still there is no good practice of dealing with that heritage. The recommendations for conservation are going to be described in this chapter.

The main concept of the proposal for conservation of Bol cinema is to keep the program going on while reconstructing the architecture to original state and with changes as minimal possible to adapt to the new technology of cinema projection. The recommendations would be to maintain the program without changing the building purpose, restoring the original state of the building. At the moment only four cinemas are on the list of Register of Cultural Heritage of the Republic of Croatia. There are very few sites that are being safeguarded and that are part of the cinema culture heritage in Croatia.⁶⁸

The first step in the process of restoration of open air cinema Bol in its entirety, or in some smaller units, must be the initiation of the process of enrolling the cinema Bol into the Register of Cultural Heritage of the Republic of Croatia. At the same time, instead of planning partial interventions, it is necessary to draw up a conservation study of the entire list of buildings of open air cinemas and set guidelines for the cinema culture heritage. At a time when there is a complete concept of restoration and development, it is possible to plan to reconstruct some examples of open air cinema buildings. The open air cinema Bol can be revitalized with interventions that do not interfere with the concept of cinema and do not disturb the existing views. Because of the proximity of the small public square and the visual contact with the seaside, only a delicate engagement in the space and place is possible, accompanied by appropriate visualization.

The general guidelines for architectural and conservational interventions include the following:

- keeping the public and social purpose of the building,
- retaining the use of cinema facilities, public and social and, possibly, accompanying facilities as catering
- reconstruction of buildings must precede conservation and restoration research
- maintenance, repair and reconstruction of the building,
- restitution and reconstruction of a building or parts of a building whose historical condition (appearance and processing of the facade, materials, furniture, signature, gate, etc.) is damaged by inadequate operations,
- adaptation and conversion to a degree that does not undermine the existing architectural and urban integrity of the building and the environment and ensure better maintenance of the building,

⁶⁸ <http://www.min-kulture.hr/default.aspx?id=6212> Access Date: August 29, 2017

- replacement and introduction of infrastructure appropriate to modern lifestyle and technology if it does not change the look of the building,
- reconstruction of buildings can only be realized as a complete procedure; partial solutions for renovation of the facade, sun protection, carpentry, locksmiths etc. are not allowed,
- removing inadequate and poor quality construction and upgrading,
- arranging and maintaining public areas and places in accordance with the character of the small town.
- preservation and restoration of old technology in combination with digitalisation of projection technology

Detailed recommendations

It is necessary to reconstruct the building and all of the façades to the original state from 1962. This primarily refers to the main South facade on the sea front where the wallboards, numerous commercials, advertising signs must be removed and the façade graphic mural should be restored.

The Graffiti painting and conceptual art installation that were added on the North and East façade should be considered of removal because they are affecting and disturbing the overall impression and purity of the modernistic style of the building. However the polychrome Graffiti painting is affecting the authenticity of the building while the stone board is not.

Conservatory-restoration investigations will define the colours of facades, metalwork, doors, windows and carpentry, plaster quality and details for interior restoration. In the interior they should investigate also colour of the staircase details of fence, paintwork and colours of doors metalwork, signature typography. All those should be restored or reconstructed to the original state. The original interior carpentry is preserved in the enclosed auditorium and should be restored.

The auditorium terrace was bounded with prefabricated light blue slabs higher than original walls for the purpose of wind proof. They need to be replaced with designed elements that will be a matter of a restoration project. They should be uniformed and keep the colour, dimension and details from the existing ones.

The openings on the North and possibly South façade that were replaced with plastic windows and doors should be removed and returned to the metal work and wooden openings, in its original state, visible from the project documentation.

When restoring the interior of the open air cinema it should be considered to remain the furniture monochrome in white but possibly improve their ergonomic characteristics. Also, it is to avoid and put away all the unnecessary furniture and commercial material that is ruining the visual impression of the whole interior of the open air cinema auditorium.

The changed entrance gates from the upper square should be replaced with the gates as from the original state. The further studying of project documentation and photographs should reveal the original state of gates.

The symbols, directions, signs and other visual communication in the buildings should be renewed and reconstructed using same typography and details as in the original state of the building.

Preserved old technology should be restored and put in use in combination with digitalisation of projection technology. Old movies should be watched on the old projectors but for new movies use the new contemporary equipment.

4.2. Anthropological research

In order to capture memories and opinions individual interviews with four persons, citizens of Bol, are organised and documented⁶⁹. This kind of qualitative method of research is organised to explore questions that couldn't be explored otherwise. The interview questions are designed in the interests of this research; to understand people's belief system, perspectives, experience. The sample of population chosen for the interview cover all generations from the start of the open air cinema in Bol until now. Persons interviewed belong to different generations and genders so that the complete «small history» of one building can be understood better. Afterwards, the interviews are transcribed and translated. The transcribed material is only a rough source material for exploration. From those sources are extracted few main themes that are combining the answers from the interviews and relate to historical, social, cultural and anthropological aspects. Another value that through the process of oral inquiries is found in this collection of memoirs is artistic and poetic of the interviews and the dialogs themselves.

⁶⁹ Annexe 5. Oral interviews *Ivica, Stipe, Ana Marija, Estera*, questioner: Jelena Botteri, Bol, 2017

«Through oral history and analysis of unofficial sources historians have been able to provide a more detailed picture of various aspects of everyday life from the one that could be obtained from an analysis of official statistics and policies of the government. Furthermore, these developments have increased the ability to study recent and contemporary events and situations from a variety of different perspectives and, in that sense, they provide the basis for an analytical approach based on multiperspectivity. But the mere availability of different perspectives on the same historic phenomenon is not a guarantee by itself that the approach will be of a multiperspective nature. Multiperspectivity depends on our ability to interconnect different perspectives. In some situations, we would be getting a more accurate and comprehensive image of what had happened, if we could recognize the different perspectives as pieces of a puzzle or mosaic.» (R.Stradling, 2005) ⁷⁰

First and oldest interviewed person is Ivica, born in 1935. He knows not only a lot about the time before and the time when the cinema was built, but also he lived through all the exchanges of politic regimes and systems. Next person is Stipe, born in 1959 administration member in municipality of Bol. He knows a lot about that cinema; at the time of Socialism he was a child and later a young man. Through his professional career he is familiar with administration, legislative process and documents files of the building of open air cinema Bol. Ana Marija, a paintress and my female interviewee, is born in 1971 and she experienced her youth in the time of the end of Socialism and transit to Democracy. The youngest who is interviewed is Estera, a representative of the new generation - student who was born in Democracy in 1998 and grew up in Bol.

The main research questions of these interviews are: the history of the building, the future of the building, the spatial specificity of the open air cinema; in relation with sensation, in relation with local community, in relation with exchange of day and night, memories of people, influence on cinema culture within people. Some new themes were opened after the interviews as new ideas of interest.

To get a narrative and personal, intimate story about the history of the building the first question is formulated. It is very direct but can initiate a narration and remembrance from the person. Second question is to hear the cinematography development through answers of this spectre of generations of interviewed people. Following two questions were formulated to find out about the sense of place among the people, to see if the architecture and spatial specificity

⁷⁰ Stradling, Robert. *Multiperspectivity in History Teaching: a Guide for Teachers*, 2005.

is also specifically experienced by them. Those questions revealed a lot about relation to typology, but social aspects too. The fifth question was formulated to explore the opinions about the social aspect. The sixth question was to hear some intimate personal memoirs and reasoning's for safeguarding of the architecture and phenomenon of open air cinema. Last question was to explore the real opinions of persons involved about the possibilities in the future, about real fear of disappearance or hope for survival of open air cinema.

- What do you know about the creation of Open air cinema Bol?
- Which movies do you remember to see in that cinema?
- At what time did you go to the cinema and with who?
- Is it different to see a movie in an open-air cinema (from normal cinema) and how?
- Do you think that open air cinema had an effect on the local community?
- What does the Open air cinema Bol mean to you?
- How do you imagine the future of that cinema?

The interviews gave an inspiring result, from which four different themes can be extracted for further analysis. The first is a small history of the building that very vividly can be described after hearing the stories. The next is spatial theme, the relation to typology, to architecture. The experiencing of the place among interviewers can be further subdivided in relation to sensation, social affect, and time aspect. The next theme is cinema culture which is a new theme that emerged after talking to them. The result is a very critical and engaged attitude toward cinema art among all persons interviewed. Not only the history of building one can follow but also parallel the history of cinema and movies that were popular from 1960s until today time. There is also a new hypotheses that emerged beside research main questions that is important for future valorisation chapters. It is the artistic value and poeticism of their excitement and words for the open air cinema building. The collected points of views for the future of open air cinema are later to be considered when talking about new possibilities of open air cinema Bol.

4.2.1. «Small history» of the building

Multiperspectivity in studying history has revealed a new interest for everyday life in the past. Those new tendencies in history explore a so called «small history» or history of everyday life. In architectural terms, such a history deals with close human environment, as homes and other types of residential architecture. One example of «small history» is the Sir John Soane's

museum⁷¹ in London. It is a family house, an architectural L'Atelier, a museum, a place of meeting and gathering by architect Sir John Soane, in London.

The interviewed sample of citizens is chosen to explore and capture the «small history» of the building open air cinema Bol. There are also paper sources that are kept in the municipality of Bol in one file.⁷² That archival source consist of; documents about the time of deciding to open the cinema, when the Bol was approved the investment of the cinema, documents about the expropriation of the land from the owners to become state property, the blueprints of the architect Žarko Turketo who designed this cinema and statics analyse and costs of building. They proof how it was very systematically at that time. Further on in the file there is a huge part about concessions between the city of Bol and companies who were running the cinema business. In that part there are plenty of documents where is proven how the City of Bol was following the work of the cinema company and interfering or complaining when necessary. According the documents from the municipality it is readable that the land and building were expropriated from the owner for the benefit of the public in the time of Socialism. Later on after the changing system to Democracy in 1990 privatisation took place. The court case started where the heirs of old owners wish to return the property in their hands. The court decided that the cinema stays the property of the city of Bol in 2013. Through that decision⁷³ the cinema again has a future until the city continues to cherish and respect its values. All those documents serve as a proof how Socialism regime planned the socio cultural strategy. The tourism was also not a coincidence in Bol, it was a part of the overall tourism plan by the Socialist Federal Republic of Yugoslavia (SFRY) under President Tito.⁷⁴

While designing questions intention was to find out about persons awareness and attitude toward the context, about small details from the past. After Second World War in small places like Bol the social and cultural life was not developed, tourism just started around 1955 in Bol. With arrival of cinemas in Split, the first neighbouring city on the mainland, the idea of opening a cinema arose in Bol. The first summer cinema Split in Split was built in 1952. Ivica (82): «...there was no television, there was absolutely nothing, there was no music, nothing. ...in those years before cinema here if someone from Bol would go to the cinema to Split; then when

⁷¹ Sir John Soane's Museum ... the historic house, museum and library of distinguished 19th century architect Sir John Soane. At Soane's request, the house has been left untouched since his death – almost 180 years ago. <http://www.soane.org/> Access Date: August 28, 2017

⁷² Annex 4, Archive of the City of Bol, municipality of Bol, the file *Kino*

⁷³ idem

⁷⁴ <https://www.calvertjournal.com/articles/show/6914/tito-seaside-modernism-hotel-croatia-cavtat> Access Date: August 29, 2017

he would arrive back here, we would all gather around him, he would have one story what has happened, he went to cinema, and there was Esther Williams⁷⁵ in the swimming suit on the swimming pool, there was that and there was this... You know those were the miracles for us because there was nothing to see, there were no photos, there was nothing.» The answers to the first question about the creation of Open air cinema Bol varied from detailed story about construction of the cinema and vivid description of the context and opening night from Ivica (82) to very simple «I don't know nothing» from Estera (18). Ivica remembers the time before the cinema and when the owner had a different plan there. Ivica (82) said « There, on that place where today is the cinema existed one old «mirina»⁷⁶ how we say it. There, one our citizen was planning to build a small shipyard before the Second World War. He had only walls constructed but not finished. So they came up with an idea how it could be this (cinema) and they persuaded him. So it was those kind of times so he kind of donated that to them. ». Stipe (58) is even more direct when explaining that situation: «Than the State took over that from him of course. Or you have a theory also that he gave that as a gift to the municipality of Bol at that time.» From both; the archival documents and people telling, the excitement about the cinematography among citizens was high and together with the socio cultural national attitude it emerged in decision from the local municipality and state together to invest into the cinema. From the documents⁷⁷ it seems as if the town Bol made a proposal and State approved it highlighting it to be also necessary since Bol is a touristic place. The decision dating from 1958 serves as a proof. However even though planned from the State it was financed with different resources. The land was being owned by all according socialists, as well important is the self-management of workers, construction firms and the architects working for them. This form of governance consisted of collection of strong local authorities who shared the national culture and ideas. After the decision to build the cinema and finding the place, the construction started. The architect was Žarko Turketo, official Bol's architect. In the archive of the city the drawings and the calculations for dimensions of architectural elements do exist. The Modernism and usage of reinforced concrete characterize the Yugoslavian architecture. The Turketo's blueprints of open air cinema Bol show the efficiency and pragmatic of the modern style in architecture. The

⁷⁵ Esther Williams (I) (1921–2013) Actress, Soundtrack, Writer
http://www.imdb.com/name/nm0930565/?ref_=nv_sr_1 Access Date: August 28, 2017

⁷⁶ A word for a ruin, direct meaning is a «peaceful», it usually describes an old house that roof fell of and only walls are standing and vegetation is growing inside

⁷⁷ Annex 4, Archive of the City of Bol, municipality of Bol, the file *Kino*

main material is the reinforced concrete even though we are on the island of Brač, the island of stone mining industry. In the time of Yugoslavia the social actions were regularly organised.

Ivica (82): «...reinforced concrete was still a miracle. The building were being built without it. So three or four let's say heads of executives at that time were carrying out that action because it was theirs assignment. Among them it was my father, Nikica and Frane, who were skilled in general. So they were constructing the reinforced concrete slab of the cinema. And that some kind of sketch or a project for the cinema was made by Žarko, an architect. Only he didn't make a detailed project in that time but he said like this: «This you construct like this, that like that, and then put stairs because there one day will come summer cinema and so up there it will be built the cabin for projection.» All youth of that time was carrying everything with carts, the concrete on carts, mixing the concrete in carts. They were reinforcing it, putting wooden formwork all by hand, manually. Finally the building of cinema was built by volunteering labour of citizens and Bol's expatriates gave the apparatus. Later on Agricultural cooperative paid for the first chairs inside and finishing design. Those were that kind of times. State said: «You can have the cinema, above all you are a touristic place.» However they haven't been giving any money, any help. So it was all built on the voluntarily basis.»

In the year 1960, the cinema hall was solemnly opened on July 27th. From the interview it is recognisable that it was a big event and it even is noted down in the Bol chronicles. Ivica (82) remembers the evening how it was very exciting when the citizens for the first time were introduced to numbering of the tickets. Until that time no chairs were numbered so for the mass of people entering the cinema it was an important event. They as individuals were in their personal exploration of cinema, important above all for formation of their social culture.

Ivica (82): «When the cinema was built I remember the opening night. They distributed to the citizens the tickets with numbers. Me and other three friends of mine we were participating and we knew how to organise the numbers on chairs. Who would be able to put that mass of people entering on «some numbers»? There was never before some order...Unfortunately I forgot which movie was on that first evening. I think it was some entertaining movie as on the pool with Esther Williams. Something light. »

At the start the cinema in Bol was a very popular and successful new social activity. The three persons who were the human faces of the cinema were: Tonči Pešutić was a cinema operator for the open air cinema Bol, Jakov Šimić was selling the tickets and was at the entrance. The person in charge for the distribution and movies selection was Stjepan Terzić from Supetar.

Ivica (82): « Every evening there was no ticket to buy, it was so busy there. Cinema was the only thing where you can go, there was no bars, nothing at that commence.»

Beside great cinema culture influence the building of the cinema had a great social significance. It was operated by the cinema company but through this building the propaganda of the social regime was spread. This is present in the stories from Ivica (82) «...few domestic movies who were already shot, they were being retuned; like first Yugoslavian movie *Slavica*⁷⁸ also some first movies about Partisans⁷⁹. »

Stipe (58): «We as children went very often to the cinema. At that time the cinema was the only entertainment. Beside the child games «*franje*» and «*plojke*»⁸⁰ we also went to cinema. – also when we were in the school, we entered to the league of Pioneers⁸¹ there... It was a hall for shows, theatre shows, choirs singing, songs, every holiday academies, reports, singing «*Hej Slaveni*»⁸², «*Lijepa naša*»⁸³, everything was happening in the cinema. Choirs of citizens, «*SSS*» -this «*SSS*»⁸⁴ - that, all the communities had meetings there and discussed, chosen, arranged, usually mostly yelled. Cinema was of extreme importance for the social life.»

The cinema will continue to be very important to social and cultural life through years for the citizens of Bol. The tourism also brought foreign and domestic tourist who attend the cinema in summer months, the open air cinema. The 1960s and 1970s were for the Bol cinema the very peak of the success. Later it had a competitor in television. The arrival of television brought decrease in the popularity of cinema industry. That was the same case in Bol. In recent Croatian history the arrival of political turbulence, economy poverty because of the War of independence (1991-1995) affected in the turning of the tourism. The cinema was working still through the War time for the citizens of Bol and for domestic tourists. Ivica (82) « Later, television arrived so it started to die slowly, the public was changing, and everybody changed. Me too, I stopped

⁷⁸ *Slavica* Drama, War Yugoslavia (1947) <http://www.imdb.com/title/tt0039837/> Access Date: August 28, 2017

⁷⁹ Partisan, Yugoslavian military force, Serbo-Croatian Partizan, member of a guerrilla force led by the Communist Party of Yugoslavia during World War II against the Axis powers <https://www.britannica.com/topic/Partisan-Yugoslavian-military-force> Access Date: August 27, 2017

⁸⁰ Marbles, children games with little stone or glass balls

⁸¹ Savez pionira Jugoslavije, League of Pioneers of Yugoslavia, the junior youth organization. Grant Nigel, Society, Schools and Progress in Eastern Europe, 1969

⁸² The National anthem of Yugoslavia «*Hej, Slaveni*» (Serbo-Croatian (Latin alphabet)) «*Hey, Slavs*» (English translation) <http://www.nationalanthems.info/yug.htm> Access Date: August 28, 2017

⁸³ The National anthem of the Republic of Croatia «*Lijepa naša domovino*» (Croatian) «*Our Beautiful Homeland*» (English translation) <http://www.nationalanthems.info/hr.htm> Access Date: August 28, 2017

⁸⁴ Many national institution had initials starting with SSS (*Socijalistički savez...*)

going to the cinema, but already since the 1990s it was slowly dying, especially during Homeland War⁸⁵ in Croatia turned off the cinema almost completely. »

The short period of transition from communism to democracy brought some significant changes concerning the properties that were nationalized by the regime. The process of privatization, that started in the 1990s continued heavily in during the 2000s. The heirs of the cinema started the seeking back the cinema. Ana Marija (46) « I was working for the City as a municipal councillor. I participated in situation when the cinema was blocked from work. We were bringing decisions how to start it again, it was greatly important for us that it happens again. » In local newspapers the title is «The cinema is stolen from citizens of Bol»⁸⁶ The heirs took the property violently in April 2002. The cinema was not working for two years. The strong reaction can be seen from the very emotional and decisive declaration⁸⁷ of the city councillors in April 2002. The cinema already meant so much to the community, it became a public place of huge importance for them. So they fought for its survival. This kind of conflict in the social and urban environment rise up the awareness of the territory of public place. The city of Bol after long justice process won the case and got the cinema back in 2013.

4.2.2. The openness of the architecture

The spatial specificity of the open air cinema in Bol is the openness of its architecture. Open air cinema Bol belongs to the typology of cinema buildings, type of a summer cinema and by typological specificity it belongs to the open air building - without roof cinema. It is located at the terrace surrounded by walls of the building which is integrated into urban matrix of the city of Bol. The questions to talk about the spatial characteristics of the place were asking about hours of the shows and about differences with enclosed cinema. As well the answers to question about influencing the local community opened up the idea of social effect of the openness of the place. «Summer cinema is built together with the cinema building, actually it is organised, inbuilt on the roof terrace» explained Stipe (58)

Firstly, the openness of the cinema can be seen in relation with human senses. «The body knows and remembers. Architectural meaning derives from archaic responses and reactions

⁸⁵ Homeland War, defensive war for the independence and integrity of the Croatian state against the aggression of the great Serbia forces 1991-1995 <http://www.enciklopedija.hr/natuknica.aspx?ID=15884> Access Date: August 27, 2017

⁸⁶ *Boljanima oduzeta kinodvarana*, Slobodna dalmacija, daily newspapers, 2002 Archive of the City of Bol, municipality of Bol, the file *Cinema*

⁸⁷ Proglas, *Declaration* Bol, April 27th 2002. Archive of the City of Bol, municipality of Bol, the file *Cinema*

remembered by the body and the senses.» (J. Pallasmaa, 2007)⁸⁸ In their descriptions of the cinema it is always present the excitement about the sensations that person or narrator experienced in the open air building. The narrators mention the darkness, the silence, the wind, the size. All this sensations directly put in relation the architecture and human experience or body senses. It is a description of the architecture – anthropology of the place⁸⁹. The presence of the human body in the centre of a place affects all the senses. To describe this cinema in part about the architecture we did that through drawings and technical description. Another description can be written derived from the talks with people. They describe their presence in the cinema by their body senses: sight, smell, hearing, touch, taste. Through those senses they create their perception of the place and time. Furthermore when adding time to those senses, that their body experienced in this cinema, their memories are created. The position is mentioned always when describing the cinema always mention the «upstairs» or «staircases» and by that describing that the summer cinema is on the higher position and it is spatial dimension - a characteristic of the cinema Bol on the roof top.

Esteria (18) is describing the cinema how she sensed it «There are some minus as the image not being so high quality, sound not so high quality, sounds from around that you can hear because of the bar nearby. But there are plenty of pluses. I like that the sky is above you, the wind is blowing, you are in open place, you can see around, you are not in an enclosed room where it is claustrophobic but it is beautiful. It is a special ambiance and it is smaller. Actually that is why I find it interesting, you have more intimate atmosphere. There are not 3000 chairs but there are I don't know around 100. » Two of the four were mentioning the size, which is smaller than big city cinema and that is another perception they caught together with their sight and senses. They all describe this specificity of a building without roof always mentioning the open view toward the sea and sky. As well they are recalling the darkness that is a characteristic of this specific place and their awareness during the presence in the cinema. The silence is present within all of the persons descriptions because open space and sounds are mixing with outside. Those entire stimulus from the outside are present in the «open inside».

Secondly, the openness of the cinema can be seen in relation with local community. The cinema as a program had an influence on the enrichment of the social life certainly. Ana Marija

⁸⁸ PALLASMAA, Juhani; *The eyes of the Skin, Architecture and the senses*, 3rd edition, Wiley- Academy, Great Britain, 2007.

⁸⁹ LAWRENCE-ZUNIGA, Denise; *Space and Place*, 2017.
<http://www.oxfordbibliographies.com/view/document/obo-9780199766567/obo-9780199766567-0170.xml>
 Access Date: August 27, 2017

(46): « It was all completely crazy and romantic up there.» However narrators show always more enthusiasm and more express the differentness when talking about the summer cinema. They would be free to rearrange the chairs to feel more comfortable while watching. They even bring food from home and prepare little dinners with setting the table to eat together during the show. One person mentioned how they served serious dishes like stuffed capsicums peppers for example on the set up table during the projections. In the open air cinema in Bol children were climbing up the neighbouring mulberry tree to watch the movies. They were trying to avoid to pay for the entrance ticket also by sewing the old tickets with the sewing machine. The setting of open air cinema Bol is perfectly romantic for courting that is probably big part of the social life in this city and everyone's life. Stipe (58) also gave his secret away saying: «For example when someone would go to the terrace and not on the mulberry tree he was trying to flirt the girls. I was 18 when I was saying I am 22, when she would ask about me...who am I and what is my age.» The socialization was happening in the cinema in the time of breaks because of role stopping and need to connect it. The technology was still at that time quite old so it offered more breaks that served as time of socialization. Ivica (82) «...you would talk to someone, then watch the movie little bit and then continue with the conversation again. So later when the movies arrived without pauses something was missing! »

Foucault when he describes Jeremy Bentham's Panopticon is describing it as a spatial prison. That circular building has a point in the centre from where it is possible to see all the places, the total view... Nevertheless from all other chambers it is not possible to see anything because of its spatial disposition. «Visibility is a trap.» (M.Foucault, 1975) ⁹⁰ The power division is already inscribed in the spatial forms and dispositions, in the architecture. It is creating claustrophobia. That is what Estera is also comparing the summer cinema and its opposite of claustrophobic cinema downstairs. The summer cinema has something opposite, it is a place that with its openness creates the openness and clears the set of rules that buildings sometimes have, «the power division» as Foucault says - spectators and the ticket seller, the children and the cinema director, the rules of behaviour in the cinema, nonchalant behaviour...

In this anthropology of the place the new idea came that the openness of the cinema creates openness of the mind and affects togetherness. Stipe (58): « At the end of the season it would start the bad weather, it was cold so we would take a blanket when going to cinema to cover ourselves. Upstairs was already «burin» local wind blowing and a bit cold. » What from the

⁹⁰ Michel Foucault. *Discipline & Punish* (1975), *Panopticism III. DISCIPLINE 3. Panopticism* From *Discipline & Punish: The Birth of the Prison* (NY: Vintage Books 1995) pp. 195-228 translated from the French by Alan Sheridan © 1977

talks is derived is also an influence of the «openness» of the roofless cinema on the togetherness of the local community. They were carrying blankets because of the wind, they were reorganising the chairs and setting a table and eating meals in the cinema while there was a projection going on. It is a hypotheses that this is related to the spatial openness, the place that is not covered and creates a sort of feeling of belonging to the same kind of sensations - special kind of understanding like holding the same secret. The physically place affected people to be united in having to have blankets, in sort of the same adventure with unexpected things happening like sudden rain transferring to down cinema or waiting and following the night falling to start the projection. All those uncertainties that an open air brings developed an added connection between people.

Thirdly, the openness of the cinema can be seen in relation with exchange of day and night, the time. Virilio was speaking about time in his «dromology» theories where we can catch the freedom of perception.⁹¹ Time dimension present in this place is one added freedom for the openness of mind and togetherness of the people.

Stipe (58) talks about start of the shows « The shows were starting when it would get dark enough ... 8pm 8.30pm. »

The time of the shows were varying depending on the night and day. It is not possible to fix the time since the darkness is changeable in relation with the sunset and every day is different.

The life of the cinema also went through changing of the time system and returning the clock that was introduced in the middle of cinemas life. Daylight saving time on the territory of Croatia was used for the first time during the Austro-Hungarian monarchy 1916 to 1918, later then during the Kingdom of Yugoslavia 1918 to 1941, and during the Independent State of Croatia from 1941 to 1945. Since 1983 in Yugoslavia (1945 to 1991), as well as in Croatia, the daylight saving time was re-introduced, and Croatia continued to practice it after independence 1991 until now.⁹²

That resulted in changing the time of the projections, as Ivica (82) noted that it was different before the change. The projections would start earlier at 8 or 8.30pm, but after 1983 they start at 9 or 9.30pm. That is why the second projection of the evening before started at 10pm or 10.30pm and after 1983 it is at 11pm or 11.30pm.

⁹¹ VIRILIO, Paul. *From Modernism to Hypermodernism and Beyond* edited by John Armitage, Sage Publications; 1 edition, 2000

⁹² <http://arhiva.nacional.hr/clanak/44058/ljetno-racunanje-vremena-kroz-povijest-20-stoljeca> Access Date: August 27, 2017

4.2.3. Cinema culture

The questions about the movies which the persons have seen in the open air cinema in Bol were to hear about their memories and to make them recall some moments. It did function but besides the memories and souvenirs the answers revealed among all the interviewees high involvement and critical attitude toward cinematography. The summer cinema Bol together with the winter cinema beneath affected into formatting and creating very mature cinema public.

Firstly, the change from no cultural program to having a cinema meant a lot for Bol's cultural life. It brought the motion picture, it became an important medium. They started to see the foreign countries and hear different languages on the films. It completely opened up the new world to them. That was influencing their interests, affected and was a part of their formation.

Ivica (82) explains that process like this: «...it had affect to rise the level of culture because people saw something happening, they saw the worldwide famous actors so they started to read and be interested in Brigitte Bardot.⁹³ So you start to identify yourself with them...»

Stipe (58) as well describes how the cinema was a great part of their exchange and conversations: «...every following day people would comment the movie. So until the TV arrived in Bol the cinema was everything! » Ana Marija (46) states how she received cinema culture in the cinema Bol. «...the culture of going to the cinema I gained here. »

Secondly, strong respect toward the individuals and the cinema technology also are present in the description of narrators. Enthusiasm of the company that was only three persons that were running the cinema was important and that is what interviews discover. From the documents⁹⁴ in the archive I learnt about the company and details about the equipment of open air cinema Bol, but from conversation with the interviewees but also with the son of a cinema operator I found out about their opinions and experiences on this subject. Stjepan Terzić who was bringing and choosing the movies was creating the cinema public in Bol. He was choosing the movies that were very new but he also liked to show some movies from the archive, good movies three or four years old. That is what the public appreciated very much because it was a sort of a Cinematheque. Old movies were on the role 35 mm and they can't be shown anymore, after the technology is changed. Before, the operation of the projection was difficult for the cinema operator. The projection was run by synchronised operating system and they had Xenon lamps. The projector was from 1950s and it was Iskra Company as a manufacturer. It needed a lot of

⁹³ Brigitte Bardot born 1934 in Paris, France Actress | Soundtrack | Producer
<http://www.imdb.com/name/nm0000003/> Access Date: August 27, 2017

⁹⁴ Annexe 4. Archive of the City of Bol, municipality of Bol, the file *Kino*

oiling of its wheels as for the mechanical clock. The old technology was very «romantic», the projection had some scratches, and the role was crackled. Some errors would occur during the show. The Cinemascope had two objectives for the wide screen. Such shows were for the 16:9 projections. They would show old movies with distortions. The circle would be the ellipse. Everybody had a face shape of an egg. The old equipment was activating small fires in the projection rooms. Special attraction would be when the rain or a storm would start. There was no tickets refund. Today the technology is digital and Bol summer cinema has been digitalized in year 2012.⁹⁵

Thirdly, through spectre of the movies that person mention we can follow the history of the cinematography. They mention lots of artists and films that are masterpieces of the film culture. When narrating we follow the history of popular movies and actors from the beginning of the cinema until now.

The oldest narrator Ivica (82) « We were all talking about Garry Cooper⁹⁶, John Wayne⁹⁷ and so on. » but he as well has respected domestic cinematography « I experienced the Croatian cinematography as well after Yugoslav black wave⁹⁸. »

The next narrator Stipe (58) mentions that the school organised to see the movies about the Second World War but he more vividly talks about the comedies and cartoons «I also remembered now the Italian spaghetti⁹⁹ movies. Also I remember Hollywood movies with Laurel and Hardy¹⁰⁰. » He was also talking about family visits to the cinema and connecting the movies which he saw with his father «I went with my father to see the first James Bond¹⁰¹ movie. He went and took me with him to see the first of those movies.» Also his family went together « as a whole family went to see Doctor Zhivago¹⁰². »

⁹⁵ The Cinema Bol is the first digital cinema in our network. <http://kinomediteran.hr/gradovi/bol/> Access Date: August 27, 2017

⁹⁶ Gary Cooper (I) (1901–1961) Actor | Soundtrack | Producer Helena, Montana, USA <http://www.imdb.com/name/nm0000011/> Access Date: August 27, 2017

⁹⁷ John Wayne (I) (1907–1979) Actor | Producer | Soundtrack Winterset, Iowa, USA <http://www.imdb.com/name/nm0000078/> Access Date: August 27, 2017

⁹⁸ «Yugoslav Black Wave» is a term that defines a number of films in former Yugoslavia ranging from the period of the late sixties to the early seventies. <http://www.tasteofcinema.com/2014/15-essential-films-for-an-introduction-to-the-yugoslav-black-wave/> Access Date: August 27, 2017

⁹⁹ Spaghetti western, film genre, Spanish-Italian western

<https://www.britannica.com/art/spaghetti-western> Access Date: August 27, 2017

¹⁰⁰ Laurel and Hardy, the world's most famous comedy duo 1921-1951 <http://www.imdb.com/list/ls005126419/> Access Date: August 27, 2017

¹⁰¹ Dr. No (1962) Action, Adventure, Thriller <http://www.imdb.com/title/tt0055928/> Access Date: August 28, 2017

¹⁰² Doctor Zhivago (1965) Drama, Romance, War (USA) <http://www.imdb.com/title/tt0059113/> Access Date: August 28, 2017

The cinema titles that Ana Marija (46) recalls are «As a child I remembered I was looking forward most to Bud Spencer & Terence Hill¹⁰³.» later when she is more mature she continues «At that time we were talking about the finest Carpenters¹⁰⁴ achievements.»

Finally the youngest Estera (18) «I saw Bridesmaids¹⁰⁵ there. I also watched A Nightmare on Elm Street¹⁰⁶, few animated movies as well. »

Somehow their story from Garry Cooper to A Nightmare on Elm Street completes and proofs the timeline of the history of popular cinema movies in the cinema Bol.

The company that was running the open air cinema Bol premiered some films in Bol before they arrived to capital cities of Yugoslavia. Interviewees describe it as a sort of a privileged cinema. Ivica (82): « So here would arrive films that still didn't play in Split, Zagreb or Belgrade... Beside that here were some Yugoslavian movies premier previews.» and Ana Marija (46): « So we were watching the first class of world cinematography, no rubbish. »

The cinema company in Bol educated and formatted the demanding and critical public that expected a lot from their cinema program. As well the municipality has always been involved as they had a right to oblige the percentage of the program that is artistic and in precise ratio with commercial program. According to the document¹⁰⁷ the actual concessioner is also obliged to have a minimal percentage of artistic movies. Ivica (82) is critical «so in the World when there is a new movie...it is more important who will be on the red carpet and who is not. It is more about the actors themselves than about the artistic movie. «. However, Estera (18) as well shows the selectiveness of her taste «I'd like to see some independent Croatian movies there. »

4.2.4. The collection of memories

To explore the soft ethereal inside of the open air cinema architecture, the questions were formulated - asking and seeking for intimate memories of people. The result or the received answers from all the interviewees are valuable. Their excitement is transcended into words. The poeticism is found in those words. When listening or reading one can understand better the summer cinema culture, the very essence of this building. This narrations are revealing the values of the summer cinema Bol. They are explaining that particular building and particular

¹⁰³ Bud Spencer & Terence Hill movies, Action, Comedy 1971- 1994 (Italy)
<http://www.imdb.com/list/ls002712620/> Access Date: August 28, 2017

¹⁰⁴ John Carpenter Writer Director 1948. USA http://www.imdb.com/name/nm0000118/?ref_=tt_ov_dr
Access Date: August 28, 2017

¹⁰⁵ *Bridesmaids*, Comedy, Romance 2011 (USA) <http://www.imdb.com/title/tt1478338/> Access Date: August 28, 2017

¹⁰⁶ *A Nightmare on Elm Street*, Horror, Mystery, Thriller 2010 (USA) <http://www.imdb.com/title/tt1179056/>
Access Date: August 28, 2017

¹⁰⁷ Archive of the City of Bol, municipality of Bol, the file *Kino*

activity were meaningful in the lives of particular group of people. The narrations carry naïve artistic value. It is not academic poeticism but has poor forms and styles. Still, it transcends the intimate reflections and thoughts of everyday people. That kind of collection talks a lot about the building, it gives very «close up» feeling of history. The reader starts wanting to get them to read each other's memories so that they understand each other that they all in the range of 60 years were experiencing a lot in the same place.

Ivica (82): « I know it since it didn't exist, while we were building it, when we went there and spent those beautiful evenings and nights in that cinema. »

Estera (18): « I remember it from the day since I know what is cinema. »

The description of the experience in the open air cinema by Ana Marija is vivid and respects and appreciates a lot the open air cinema space: Ana Marija (46) « It is incomparable to see a movie in summer cinema. So you are watching and around canvas you see the sea, island, sky, moonlight, stars, falling of stars, boats on the open sea, and a show. It is two parallel scenes going on, one completely slow and dark and romantic, and other program that is on the screen...Those are unimaginable relations...Every cinema has something of its own, special, but this one has something outside of this time and space. An adventure. »

They still talk about the anecdotes that happened in that cinema. When someone reads their narrations it adds to better comprehension of the value of cinema Bol. Ivica talks about one time when he went with his wife and the baby sitter came to look for them: Ivica (82) « I went there with my wife when someone could look after my daughter. One evening wind was blowing so they transferred us to the cinema beneath. At the half of the movie Jordano arrived at the entrance, he was funny and he was yelling out loud «The little kid is crying! » So we had to leave the cinema and went home. We knew it was our daughter crying at home. »

Stipe tells a memory from his childhood when they were watching the movies from the tree next to the cinema. They were in a constant battle with the company manager, but he tells a story in a funny and comic way. The story is funny and he remembers it with a great joy: Stipe (58): «...ten of us kids, we wouldn't go to the terrace to see the movies but we would see the movie from the mulberry tree...we'd climb up on the tree, everyone had its own place up there and we would watch the film from above. That was making the people who were running the cinema angry so ...he put on the tree trunk barbed wire, twenty layers and circles of wire so that kids can't climb up the tree. However, we just continued to climb up over that wire, went up on the mulberry and watch the movie. That summer cinema is silence, sea, moonlight and

so on. It was really a joy to go to the cinema. But to us children, the bigger pleasure was to go to the mulberry and watch from there. »

Ana Marija (46) has a memory about her and her grandmother going to the cinema. It is an intimate family memory, connected to the open air cinema Bol: Ana Marija (46): « I remember for example the movie *Mission*¹⁰⁸ with Robert De Niro¹⁰⁹. Maybe because of with who I saw it. I took my grandmother to cinema, which was a rare moment, she was over 90. Two of us were sitting and I was narrating to her what is going on in the movie. It was a great experience for me and for her. She was old so she couldn't follow the subtitles so fast and the theme was close to her. So I had to explain the actions from the movie with action in foreign countries. It was a movie based on a true story so it even intensified the impression. »

4.2.5. The future of the building

The tradition of cinema culture in the city of Bol dates from the 1962 until now. In comparison with some other traditions open-air cinema Bol can be only trend that had its peak in 1960s and 1970s. Later it went through the crisis because of television and video stores. Open air cinema Bol was working but on its minimum capacity during the Homeland War in Croatia. In 2000s this cinema Bol was closed for two years because of heavy case on court. Today it has a new company that leads it. It is Kino Mediteran¹¹⁰, a cultural association with young and proactive direction.

People are usually right and their intuition is something that was questioned when asking about the future of the open air cinema Bol. Their hopes were all that the cinema stays cinema, but as well their intuitions were all very positive. The sample is not big but 100 percent of the interviewers said the cinema in Bol will continue to work. The reasons are mostly realistic, regarding the legal status of the building, the profit that cinema brings, the new individuals that have the vision etc.

« What is important is that it is here; the cinema, so when the wish arises to be able go to watch the movie in the cinema. » Estera (18)

¹⁰⁸ *The Mission*, Adventure, Drama, History, 1986 (France)

<http://www.imdb.com/title/tt0091530/> Access Date: August 28, 2017

¹⁰⁹ Robert De Niro, Actor, Producer, Soundtrack <http://www.imdb.com/name/nm0000134/> Access Date: August 28, 2017

¹¹⁰ <http://kinomediteran.hr/gradovi/bol/> Access Date: August 28, 2017

Résumé: Chapitre 5. Synthèse - Possibilités

La tendance des cinémas en plein air est très fragile et il est donc difficile de la documenter dans son intégralité, c'est un phénomène ambigu. Pour évaluer ce phénomène, l'architecture et la culture, matérielle et immatérielle, sont soulignées dans les chapitres précédents. Il n'y a pas une seule, mais de multiples façons possibles de débattre sur l'orientation vers la valorisation et la promotion culturelle des cinémas en plein air. Pour cette raison, dans cette recherche nous les appellerons des «possibilités».

Dans le contexte mondial, nous valorisons la rareté de l'architecture et les similitudes socioculturelles du réseau des pays. Nous les valorisons en documentant, en classant et en les regroupant. La liste initiale des cinémas en plein air dans le monde qui a été créée pour cette recherche a suggéré un partenariat possible entre trois pays au niveau européen: l'Espagne, la Grèce et la Croatie. Ils ont tous les trois un grand nombre de cinémas en plein air, ce sont probablement les premiers membres de la fondation des cinémas en plein air du monde.

Dans le contexte des îles dalmates, nous valorisons l'architecture et son sens de l'ouverture et de la société à la communauté locale sur le territoire des îles voisines. Nous les valorisons en documentant et en sauvegardant l'architecture, en préservant son usage, en recueillant les connaissances et les souvenirs des cinémas en plein air.

L'existence future des cinémas en plein air devrait être gérée et promue afin qu'elle continue d'être durable. Dans le domaine de la promotion culturelle, cette recherche tentera d'explorer les possibilités de projets culturels qui répondent à une question de combinaison du phénomène ambivalent du cinéma en plein air.

Le concept de publication est une collection de dessins de cinémas en plein air issus de la recherche architecturale et de la collecte de souvenirs de la recherche anthropologique. Le concept de festival de cinéma d'été donne lieu à la mise en réseau de cinémas en plein air sur l'archipel de Dalmatie. C'est mouvement qui est probablement, au moins en partie, à l'origine du concept de l'association culturelle liée au cinéma en plein air.

Ces idées de nouveaux concepts ont émergés à l'issue de l'hypothèse et la recherche du premier chapitre. Ils seront présentés dans des projets réalistes dans le domaine de la gestion culturelle et de la promotion culturelle.

Chapter 5. Synthesis – Possibilities

The previous chapter gave a multi-layered insight into the phenomenon of the summer cinema, classification of typology according to established criteria, conclusions about the specifics of the typology. Further, as noted at the beginning, this research has as objectives: awareness of its role as a public place, visibility of summer cinemas in the corresponding territory, plus new possible ideas for future of summer cinemas. The research problematic is trying to find the concept of a valorisation that includes and preserves all of the layers of open air cinema. The trend of open air cinemas from '50s and '60s of XX century is very fragile. It is therefore hard to document it in its completeness as being an ambiguous phenomenon. To evaluate this phenomenon both: its material and immaterial facets are emphasised through the previous chapters. Those facets are open air cinemas architecture and culture of going to the open air cinemas. In regards to the right approach and in-depth discussions of the valorization and cultural promotion of open air cinemas, the matter should be observed from different, multiple angles not merely one. For that reason, in this research, directions to valorisation and cultural promotion of open air cinemas are called «possibilities».

5.1. Valorisation

Valorisation has begun with first lines of this research but in order to find a focused and a synthetic manner of valorisation the previous research had been done.

The heritage of open air cinemas is on the margins of the theme of industrial heritage that we mostly discussed at Master TPTI Pro - Master of Professional studies: Industrial Techniques, Territories and Heritage in Scientific, technical and industrial cultures. The open air cinemas are mostly a matter of local social-cultural commerce that does involve the influence and has strong link to cinema industry. The knowledge gained about the valorisation of industrial heritage can be related to the valorisation of open air cinema heritage because there are similarities. Both of these heritages have more than one dominant facets of value that have to be kept to preserve the coherence of different layers. As the industrial heritage without preserving coherence of its production together with physical aspects is not complete, so as in open air cinema the projection function is linked to architecture and both should be valorised.

What, how and with what resource do we valorise the open air cinemas? Valorised is the openness of architecture in relation with projections under open sky, sociocultural context and influence on local community. For explaining this values we went through the possible

architectural conservation and restoration of one example. We also interviewed and collected memories of one local community. The resources that we need for valorisation are multidisciplinary team, and financial plan involving sponsorships.

The main question that this research was trying to explore and possibly answer is how to create a coherent «manifest» of this heritage.

Further discussion will be about the heritage of open air cinema in the global context and in the context of Dalmatia and Dalmatian islands. To complete comprehension and consequent valorisation of open air cinemas it is enlarged from only one to a series of open air cinemas.

5.1.1. Valorisation of open air cinemas in the global context

Though the summer cinemas were dispersed in the world they do not form any collaboration – there are no artistic relations and professional connections in between the world examples. Valorisation of the global context is argued in the previous chapters. There are common grounds between the open air cinemas that are found in different countries of the World. Those buildings are distant from each other but as an architectural type and part of cinema culture, they are belonging to the same trend in architecture and same years of cinematography history. Many artistic cultural projects deal with open air cinema in different countries and only partially add to complete insight to this phenomenon.

In order to preserve the architecture it is necessary to create a bigger list and add summer cinema and open air cinema in the typology and reference books. The architecture of open air cinema because of its openness is specific and rare so for the future architectural program it is worth of keeping existing examples. The good concepts for creating network exist in cinema culture heritage domain. The councils¹¹¹ or foundations¹¹² that collect and gather historical materials about cinemas and panorama buildings can be references for the similar collections of open air cinemas.

When discussing the bigger global context about valorisation of open air cinemas we again repeat to ask ourselves what, how and with which resources do we valorise the open air cinemas

¹¹¹ «IPC is the international organization of panorama specialists which is committed to supporting the heritage and conservation of the few existing heritage panoramas dating from the 19th and early 20th century, and the promotion of knowledge and awareness of the panorama phenomenon, including its current relevance and development.» <http://panoramacouncil.org/> Access Date: August 28, 2017

¹¹² «Eldorado is an association founded by the art historian Francis Lacroche, devoted to the historical study of cinemas and their protection.» http://archiwebture.citechaillot.fr/fonds/FRAPN02_ELDOR Access Date: August 28, 2017

in the global context? We valorise architecture rarity and sociocultural similarities of open air cinemas in the network of countries. We valorise it in the global context by documenting, classifying and linking them. The necessary human resources are multidisciplinary teams from different countries connected under the same foundation. The necessary financial resources are planned to be collected from fundraising and sponsoring.

The foundations would have as objectives:

- Preservation of existing open air cinemas
- The researches
- Creating basis of knowledge.
- The cultural promotion.
- Creating partnerships
- Artistic collaborations
- Creating communication on open air cinemas
- Trusteeships, sponsorships and partnerships

When the initial list of open air cinemas in the World was created for this research, the results of the list suggested possible partnership¹¹³ between three countries on the European level. The projects to apply for the funding of European Union¹¹⁴ are suggesting three partner countries in their application process. Spain, Greece and Croatia have a big number of open air cinemas. Their government interests in investing into countries identity of open air cinema treasurers could be used to create fundaments and first Country members of the foundation for open air cinemas of the World.

5.1.2. Valorisation of open air cinemas of Dalmatian islands

What, how and with which resources to valorise open air cinemas in smaller context of Dalmatian islands? We valorise the architecture and its openness and sociocultural meaning to local community on the area of neighbouring islands. We valorise it by documenting and safeguarding the architecture, preserving its purpose, collecting the knowledge and memories about open air cinemas.

In this smaller scale a possibility for the open air cinemas on Dalmatian islands is to create and function under the Cultural project: Summer cinemas of Dalmatian archipelago.

¹¹³ <http://www.participatory-governance-in-culture.net/survey/map> Access Date: August 28, 2017

¹¹⁴ https://ec.europa.eu/culture/policy/cultural-creative-industries/eu-funding_en Access Date: August 26, 2017

In the commencement it is more achievable and realistic to create a heritage campaign in the smaller area. Later the action can work together toward creating some worldwide or European network and partnerships. In Croatia, already exists a cultural project whose focus is on revitalisation of cinemas on the islands. The continuation of this cultural project or a possible partnership in terms of involving also architectural values are a significantly good starting point.

The architectural valorisation of the open air cinemas is described in the previous chapter where one open air cinema is suggested to be inscribed on the list Register of Cultural Heritage of the Republic of Croatia. With this instrument of valorisation the recommendation is to reconstruct the individual open air cinema. Also, the recommendation is that other examples of open air cinemas follow that same direction.

The open air cinema legacy from Socialism is significant for the cultural identity and therefore it is suggested that government has an interest to involve. The consequences would reflect to the organisation and are beneficial for the resources of heritage project - Cultural project: Summer cinemas of Dalmatian archipelago.

The very local level of each individual community and open air cinema is maybe most delicate and particular. On the case study of Bol the research demonstrated how much one building can be meaningful to some local community. The concept of mentioned Sir John Soane's¹¹⁵ museum as a small history museum is very sophisticated. However the heritage of open air cinemas is dispersed, their specificities of the architecture is better comprehended when more examples are included.

5.2. Cultural promotion

The «know how» that through the interdisciplinary Master Pro TPTI has influenced mostly the personal dossier about open air cinemas is a part about cultural promotion and management of the cultural projects. Safeguarding and cultural promotion are a continuation of valorisation. The safeguarding is very institutional and involves a hard process in legislatives. The safeguarding of heritage in case of open air cinemas cannot stop there but heritage management should continue in direction of future preservation of cinema as a whole phenomenon. The future existence of open air cinemas should be managed and promoted so it continues to be sustainable. In the cultural promotion aspect this research will try to explore possibilities of

¹¹⁵ Sir John Soane's Museum <http://www.soane.org/> Access Date: August 28, 2017

cultural projects that answer to a question of combining the ambivalent phenomenon of open air cinema.

First smaller scale cultural project is a continuation on the case study of Bol and next one is a little bit bigger scale as a continuation of the research on the area of Dalmatian islands open air cinemas. They are possibly all a part of the some head foundation and cultural association. However for this research it is more important to answer and respond to the questions of coherence in valorisation. New concepts that emerged as ideas after hypothesis and research from first chapters are going to be presented in a manner of realistic assumptions in the domain of cultural management and cultural promotion.

5.2.1. Publication

Collection of drawings of open air cinemas – architectural research and collection of memories - anthropological research

The scientific interests of this research from the beginning were aiming to create a multi-layered base of knowledge about summer cinema buildings through various disciplines of research. The results could possibly be more than only architectural form and record and interpret other dimensions of the open air cinema. Such a multi-layered synthesis are usually found in artistic interpretations. In architecture, drawing is technical and adding some colours or layers of experience is challenging. After the oral interviews with the local community, the idea to merge their memories with the drawings of cinema emerged, the idea for the form of a book.

«What we are trying to measure here is the depth of connection between the people and the customs and places...if we value this particular building, how much do we value it? The natural way of measuring that would be to see whether people write or paint about this.» (S. A. Cheong, 2017)¹¹⁶

Croatian author Pavao Pavličić wrote his novel called «Ljetno kino»¹¹⁷. There is a popular and famous music band with the name «Ljetno kino»¹¹⁸ That is explaining how much the open air cinema is appreciated in Croatian popular culture and art.

¹¹⁶POON, Linda. *How Do You Measure the Value of a Historic Site?*, CityLab, 2017
https://www.citylab.com/solutions/2017/08/historic-preservation-singapore-development-culture/536475/?utm_source=atfb Access Date: August 15, 2017

¹¹⁷ <https://www.discogs.com/artist/2890893-Ljetno-Kino-Big-Band> Access Date: August 23, 2017

¹¹⁸ <http://www.matica.hr/vijenac/349/ljetno-kino-5728/> Access Date: August 23, 2017

The dimension of rare specificity of architecture wasn't very recognized so this research made a significant effort to extract and explain its architectural values. When we do this we still miss to explain the whole phenomenon - the «soft» artistic interpretation. That is how that main question got an answer in publication that is anthropology of the place - the photos and drawings juxtaposed to sentences and dialogues. The publication is imagined as a sort of a catalogue of open air cinemas on the islands. The drawings present its architecture on one side of the booklet and on the other side of the booklet the transcripts of dialogues with local inhabitants present the cultural value. In this combination it becomes an anthropology of the place. The dialogues are a narrative of the images and drawings. They add to the dimension of experience and memories. This kind of a book mostly wants to value the openness of architecture that is found to be a rarity and special from theoretical point of view. The concept is found similar in other books that are trying to say and explain more than dimensions of a place to a reader. For example the book «Reasons for walling a house» by 51N4E¹¹⁹ the house is explained through the drawings and images that are given synchronised subtitles of a dialogue between husband and wife.

For this publication it is necessary to prepare and plan its project management. Project management consists of: defining the subject, preparing presentation, setting objectives, expected result, planning actions of the projects, structuring the business strategy, collecting the team.

Subject

The phenomenon of open-air cinemas, permanently built summer cinema building without a roof is a matter of the publication.

Pitch / presentation

Summer cinemas of Dalmatian archipelago is a publication designed as a collection of drawings and memories. Those are result of architectural and anthropological research of open air cinemas of Dalmatian archipelago. The main concept of the publication repeats and reflects the ambivalence of the subject typology itself and the phenomenon of the summer cinema. While the frame or walls of summer cinema are defined and solid, what they surround is ethereal and intangible as movie or experience. This publications aims to create a collection of open air cinema buildings presented through various disciplines of architectural drawing and literature.

¹¹⁹ <http://ruby-press.com/shop/reasons-for-walling-a-house/> Access Date: August 28, 2017

The two disciplines of documenting the place would be in a juxtaposition on the publication layout.

The objectives of the project are to get:

- a multilayered insight into the phenomenon of the open air cinema,
- open air cinema - awareness of its role as a public place,
- visibility of open air cinemas in the corresponding territory,

Presentation of the results: Web database, publication, exhibition

The strategy business plan

The cultural project could be financed with public subsidies:

- 60% pre-financing of the Ministry of Culture and the local authority
- 20% sponsorships

And with operating revenue:

- 40% selling publications

Plan of action

- Introductory study of matter: the collection of data on existing open air movie theatres and their locations through the available sources
- Definition of locations: selection of the target area, the part of Dalmatia which we can treat within the set framework of finance and time
- Field research: site visits, photographic documentation, checks of the existing situation on the meetings with local responsible persons for the cinema management and other interest groups (raise awareness)
- Designing of appropriate methods of drawing: research methods in art and architecture in the making of images of the existing situation in the past, and the contemporary methods in the field of drawing in the architecture
- Organization and preparation of workshops with the local community: meetings of the multidisciplinary team. Points of meeting: programs and tasks of the workshop
- The workshop with the local community: noting memory and experience of local residents related to open air cinema.

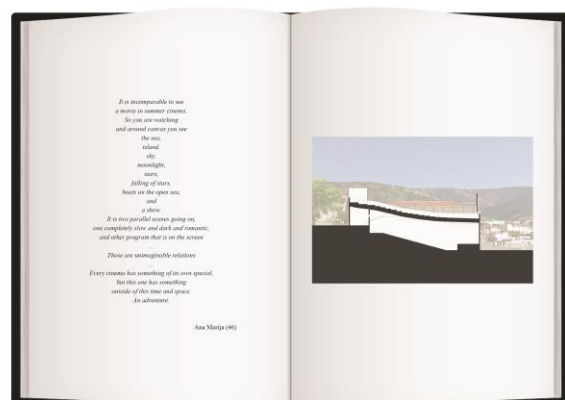
- Editing publication: after created a knowledge base of open air cinemas and the chosen material will be prepared collection layout

The team

Multidisciplinary team is consisting of architects, photographers, and researchers on the project, a project coordinator and coordinator of the planned activities, collaborator on the study, local community, editors, graphic designers, lecture, and publisher.

For organisation of the publication project and the team it is necessary to connect to an existing non-profit organisation or cultural institution. For example, in this case the good option is to organise the project under the Croatian architect's association¹²⁰ and as part of its activities organise the activity and apply for pre-financing.

This «small» cultural project is chosen to be studied in the chapters of possibilities because it is the logical and natural reaction after preparing the research material and working on a case study of Bol. It is also a small and possibly first following action, developed after collecting memories and survey drawings of one field trip to Bol. The publication can be an initial point in starting more challenging projects in the future. The team can invest possible earnings into next stages of cultural project: Summer cinemas of Dalmatian archipelago and create a new independent cultural association. The team can be gathered and trained first on a smaller scale project, through the process, the network of collaborators and partners will rise and be cherished. The local community, Croatian public and government will get familiar with the project so it is setting grounds for next bigger projects.



Drawing 5 The concept of a layout of the book
«Summer cinemas of Dalmatian archipelago»

¹²⁰ <http://uha1878.simplesite.com/> Access Date: August 28, 2017

5.2.2. Network of open air cinemas on the islands

Summer cinema festival

In the process of valorization of summer cinemas, next by its size after cultural project on the neighbouring islands would be the regional cultural project. Again this kind of a project is an answer to a research premise and focal question to find a concept that articulates most of the objectives. The festival as a form of a manifestation of culture is chosen because it creates and adds some vitality to a heritage. It revitalizes it and through the process the cultural promotion and sustainable safeguarding can be accomplished. By careful planning of this project and project management we can control to reach most of it. This is also a possibility that has a commercial seriousness and request professional approach.

In this case project management consists of: defining the subject, preparing presentation, setting objectives, expected result, planning actions of the projects, structuring the business strategy, collecting the team. However, for the analysis of a project management we focus on: evaluation of the project, on cultural risks and cultural promotion. Through that aerobics we can plan and improve imperfection of this possibility.

Subject

The new cultural project to be organized is a summer cinema festival on the neighboring islands of Dalmatia.

Pitch / presentation

The Dalmatian archipelago summer cinema festival is organized in the authentic environment of the open air cinemas which are romantic places that were trend in 1950s and 1960s. The romantic and social aspects of open air cinemas are specific because in this kind of cinemas experience is very much higher than in regular cinemas. While watching the film we can see the sky and the moonlight. By visiting the festival, visitors are also going from one island to another island and discovering the region of Dalmatia.

The objectives of the project are to get a:

- revitalization of the open air cinemas,
- open air cinema - awareness of its role as a public place and architectural form,
- visibility of open air cinemas in the corresponding territory,
- preserving social richness,

- continuation of cinema culture on the islands,
- connecting the open air cinemas but also local communities of neighboring islands into network,
- preserving values of old technologies,
- creating new memories and values,

Expected results: Cinema festival

The strategy business plan

The cinema festival could be financed with public subsidies:

- 10% pre-financing of the Ministry of Culture and the local authority
- 10% sponsorships

And with operating revenue:

- 80% tickets

Plan of action

- Pre organisation of cinema festival
- Definition of the open air cinemas in the network and contracts for concessions
- Deciding on the artistic program and visual identity: involving experts in film critique
- Cultural promotion and marketing in pre festival stage
- Organization of cinema festival period
- Post organization of cinema festival
- Investing part of the earnings in research and heritage campaign
- Inclusion of local community

The team

Multidisciplinary team is consisting of: a project coordinator, coordinator of the planned activities, collaborators, artistic director, moderator, designer, financial manager, film experts, and volunteers.

For organisation of the cinema festival project it is option to establish non-profit organisation or cultural institution. The non-profit organisation sets its statute, financial annual planning,

cultural strategy and objectives and activity reports. It is also possible to connect with the existing non-profit association such as «Festival mediteranskog filma Split».

For the strategic documents and statute we would need an organisational body with the knowledge in cultural marketing methods for marketing analysis, product value and customer behaviour. Those key documents are elements for good cultural promotion and heritage management. Detailed analyses of balance of the perceived value, market and clients behaviour are presented in the Annexe¹²¹.

¹²¹ Annexe 6. Cultural management and comunication analysis for summer festival project

Résumé: Chapitre 6. Conclusion

Ce dossier et ce document peuvent servir d'outils pour la poursuite de projets culturels et la gestion du patrimoine des cinémas en plein air. Enfin, avec toutes ces études, les domaines de recherche extraits et fusionnés en projets culturels, la conclusion de la bonne direction pour répondre à la meilleure question pourrait être la suivante: La stratégie de construction des cinémas en plein air est l'héritage d'un système sociopolitique et de la cinématographie.

Cette combinaison a créé une architecture rare et a eu un impact socioculturel conservé dans l'ensemble esprit culturel de la population croate. La Croatie fait dorénavant partie de l'Union européenne et, en accord avec la stratégie culturelle commune, écrit sa propre stratégie culturelle. La poursuite de cette orientation est de faire des cinémas en plein air un objectif dans la stratégie culturelle de la Croatie.

Ainsi, en mettant en place une stratégie similaire à celle existante lors du régime politique qui a permis sa création, les cinémas en plein air pourront retrouver un nouveau souffle et perpétuer leur héritage socioculturel. En trouvant la façon de préserver toutes les valeurs, la répétition du scénario qui à amener sa création peut être une direction.

Avec l'importation de cet objectif dans un document d'État Stratégie culturelle de la Croatie, nous pouvons gérer le patrimoine du cinéma en plein air avec un bon positionnement. Avec cette orientation, nous pouvons permettre la sauvegarde de l'architecture, l'organisation et l'investissement dans des projets culturels, ainsi qu'un festival de films à l'échelle du pays. Cela signifiera pour la culture de la Croatie qu'elle continue à construire son identité et sa spécificité.

En résumé, nous pouvons construire un projet patrimonial à partir d'une échelle locale faible: à partir d'un livre pour emmener à une plus grande échelle, une plus grande influence et territoire. Ou vice versa; de la stratégie de l'État à un «petit livre». Ces énoncés devraient également être pris comme une note ou une possibilité.

Avec l'engouement moderne pour le voyage, le développement des réseaux sociaux à l'international et le brassement interculturel qui en résulte, de la même manière qu'un petit réseau, les cinémas en plein air peuvent créer des liens entre les pays avec un grand nombre de cinémas en plein air. Le réseau des cinémas en plein air dans le monde peut créer des relations, impossibles pour le moment, entre des pays de différentes parties du monde, mais avec des objectifs similaires de respect, de formation et d'expériences de l'ouverture du cinéma.

Chapter 6. Conclusion

In the previous chapter the synthesis of the areas of the research is presented. The new concepts and possibilities are described and studied through methods of analysis. For the future development of those possibilities those preliminary work as initial parameters can be valuable. This dossier and paper can serve as an utile or material for the continuation of implementation into future cultural projects and management of the heritage of open air cinemas. Finally with all studies, areas of research extracted and merged into cultural projects the conclusion of the right direction to answer best the question could be following: In Croatia, strategically built open air cinemas are legacy of one system and cinematography. That combination created something of rare architecture and had a sociocultural impact preserved in the cultural mind set of the Croatian population. Croatia as a state presently is a part member of European Union and according to the common cultural strategy is writing documents of its own cultural strategy. The continuation of this direction of opinion is to make open air cinemas an objective in the cultural strategy of Croatia. By doing that it will be repeated similar strategic method from the regime from the past and revitalise and continue the legacy of open air cinemas in all their facets. In finding the manner how to preserve all the values repeating of the scenario how it was created can be a direction. With the importation of objective into a State document Cultural strategy of Croatia we can manage the open air cinemas heritage form the good position. With that position we can proceed to safeguarding architecture, organising and investing into cultural projects, film festival on the scale of the country. It will mean to culture of Croatia while it is still building its identity and *specificum*.

In summary, we can build a heritage project from a low local scale; from a book to a bigger scale, bigger influence and territory. Or *vice versa*; from the State strategy to a «small book». This statements should be also taken as a note or a possibility.

6.1. Summary of the research

In the introduction to the dossier the open air cinema as a main subject is introduced and explained. The intimate memory of the author narrated about the process of realization that a familiar building type from the author's childhood is not present in the literature. Consequently it became a subject of the research for this dossier to explore, create basis of knowledge, find the material and discuss its past, present and future. The dominant facets of the phenomenon of open air cinemas are architecture and sociocultural layer, and significant is local political layer. Those are completely separated disciplines of studies but linked in influential relations.

In the next chapter, the different facets of the phenomenon are introduced and studied. The inventories of open air cinemas in the World and in Croatia are created. The Croatian examples are used to create a classification and set terminology and apparatus for the future study. In continuation, the socio-cultural and local-political context are explained. The similarities of the sociocultural impacts and local-political context are found in different countries.

In the following chapter, the case study of Bol serves as a methodology of both discipline, heritage conservation of the architecture and qualitative research of one anthropological study. This kind of deconstruction was a methodology for better merging and creating a new concept in the chapter of possibilities.

In the chapter of possibilities, the previous findings and methodology serve to create concepts that best synthesize and answer the question of patrimonialisation of the open air cinemas. The valorisation on local, regional, state and global level were studied. They were also mentioned as in possible relations. The cultural management domain was used to explore those concepts. Concrete continuation in smaller scale of this research would be a publication that combines drawings and sentences about open air cinemas.

The bigger conclusion about the strategically patrimonialisation would be to repeat the scenario from the past, to implement the open air cinema into Croatian strategy. This is how it was responded to the main questions - through noting possibilities.

6.2. Opening a new question

In these time of travelling culture rising and in the same manner of a small network, open air cinemas are creating connections between countries with big number of open air cinemas. The mapping that we used suggested creation of a web application or a web interactive map. That could serve for multiple users, architects and artists to create the basis of knowledge about open air cinema in the World, but also connect countries and create new destinations for travellers. The network of open air cinemas in the World can create relations, once seen as impossible, between countries on different parts of the World but with the similar objects of respect, formation, experiences of the openness of the cinema.

Annexe 1 Open air cinemas examples in the World

- Open air cinema, Herceg Novi, Montenegro



4 Summer cinema Herceg Novi, Montenegro <http://www.montenegro-visit.com/en/magazine/fortress-from-the-sea-forte-mare/>

- Cine Paris, Athens, Greece



5 Summer cinema Paris, Athens, Greece
<https://www.hostelbay.com/en/blog/amazing-open-air-cinemas-in-athens-watch-a-movie-under-the-stars>

- Cine Aegli, Athens, Greece



6 Summer cinema Aegli, Athens, Greece
http://www.aeglizappiou.gr/cine_uk.html

- Dexameni, Athens, Greece



7 Summer cinema Dexameni, Athens, Greece
<https://www.hostelbay.com/en/blog/amazing-open-air-cinemas-in-athens-watch-a-movie-under-the-stars>

- Cine-Thisio, Athens, Greece



8 Summer cinema Thisio, Athens, Greece

<https://www.hostelbay.com/en/blog/amazing-open-air-cinemas-in-athens-watch-a-movie-under-the-stars>



9 Summer cinema Riviera, Athens, Greece

<https://www.hostelbay.com/en/blog/amazing-open-air-cinemas-in-athens-watch-a-movie-under-the-stars>

- Cine Riviera, Athens, Greece



10 Summer cinema Floisvos, Faliro, Greece

<https://www.hostelbay.com/en/blog/amazing-open-air-cinemas-in-athens-watch-a-movie-under-the-stars>

- Cine Floisvos, Faliro, Greece



11 Summer cinema Karte Char, Kabul, Afghanistan

<http://www.artnet.com/artists/simon-norfolk/bullet-scarred-outdoor-cinema-at-the-palace-of-q2eJyUMheOpvPTWxGnkugg2>

- Outdoor cinema at the palace of culture in the Karte Char, Kabul, Afghanistan

- Summer cinema in Karviná, Czech Republic
- Summer cinema in Nový Bor, Czech Republic



12 Summer cinema in Karviná, Czech Republic <https://www.medk.cz/pronajmy-a-sluzby/fotogalerie/category/254-letni-kino-park-b-nemcove>



13 Summer cinema Rio, Alexandria, Egypt
<http://www.stephanzaubitzer.com/albums/egypte-1/content/rio-alexandrie-1/>



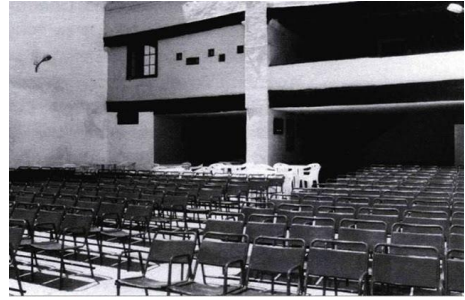
14 Summer cinema Desert of Sinai, Egypt
<http://www.messynessychic.com/2014/03/06/the-abandoned-secret-cinema-of-the-sinai-desert/>

- An Abandoned Outdoor Movie Theater in the Desert of Sinai, Egypt



15 Summer cinema Brunete, Cádiz, Spain @ManoloDevesa
<https://laazoteadecadiz.wordpress.com/2016/07/03/el-placer-perdido-de-los-cines-de-verano/>

- Cine verano Brunete, Cádiz, Spain



- Cine de verano Caleta, Cádiz, Spain

16 Summer cinema Caleta, Cádiz, Spain @ManoloDevesa
<https://laazoteadecadiz.wordpress.com/2016/07/03/el-placer-perdido-de-los-cines-de-verano/>



- Cine de verano España, Cádiz, Spain

17 Summer cinema España, Cádiz, Spain @ManoloDevesa
<https://laazoteadecadiz.wordpress.com/2016/07/03/el-placer-perdido-de-los-cines-de-verano/>



- Cine de Verano de Serra, Valencia, Spain

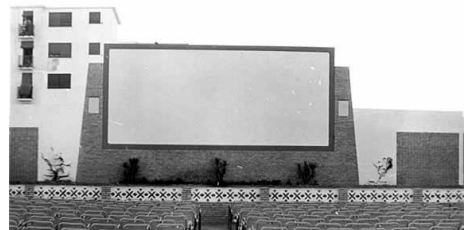
18 Summer cinema Serra, Valencia, Spain
<http://valenciabonita.es/2017/05/16/la-historia-uno-los-cines-verano-mas-antiguos-espana-cine-verano-serra/>

- Cine de verano, Santisteban del Puerto, province of Jaén, Spain



19 Summer cinema Santisteban del Puerto, province of Jaén, Spain
<http://www.foro-ciudad.com/jaen/santisteban-del-puerto/fotos/119172-cine-de-verano-en-santisteban.html>

- Cine Terazza, Jerez De La Frontera, Andalusia, Spain



20 Summer cinema Terazza, Jerez De La Frontera, Andalusia, Spain
<https://buworld.wordpress.com/2011/07/18/los-cines-de-verano/>

- Cine de verano, Madrid, Spain



21 Summer cinema Madrid, Spain
<https://estaciontic.com/2013/07/01/cine-de-verano/>

- Cine de Las Delicias, Málaga, Spain



- Cine Santa Clara de Moguer, Huelva, Spain



22 Summer cinema Clara de Moguer,
Huelva, Spain
<http://huelvabuenasnoticias.com/2014/07/19/aquellos-maravillosos-cines-de-verano-i/>



- Moscow Cinema Theater, Yerevan, Armenia

23 Summer cinema, Yerevan,
Armenia © All rights reserved
by Ruben Arevshatyan
<http://architectuul.com/architecture/moscow-cinema-theater-open-air-hall>

- Cine Oubri, Ouagadougou, Burkina Faso



24 Summer cinema Oubri,
Ouagadougou, Burkina Faso © Stephan
Zaubitzer
[http://www.stephanzaubitzer.com/albums/
burkina-1/content/cine-oubri-
ouagadougou/](http://www.stephanzaubitzer.com/albums/burkina-1/content/cine-oubri-ouagadougou/)



- Cine de Secteur, Ouagadougou, Burkina Faso

25 Summer cinema Secteur
Ouagadougou, Burkina Faso
© Stephan Zaubitzer
[http://www.stephanzaubitzer.com/albums/
burkina-1/content/cine-de-secteur-
ouagadougou-2003/](http://www.stephanzaubitzer.com/albums/burkina-1/content/cine-de-secteur-ouagadougou-2003/)



- The open air cinema Coliseum, Khartoum,
in Souk al Arabi, Sudan

26 Summer cinema Coliseum,
Khartoum
<https://www.mashallahnews.com/cinema-in-open-air/>

Recent examples:

- «Village Cool» summer cinema,
Thessaloniki, Greece



27 Summer cinema, Thessaloniki,
Greece

<http://www.dnaarchitects.gr/portfolio/village-cool-summer-cinema-cosmos-mediterranean-center-thessaloniki-greece>

- Summer Cinema, Gorky Park, Moscow, Russia
- Sommerkino in Linz, Austria



28 Summer Cinema, Gorky Park,
Moscow

© Ilya Ivanov

<http://openbuildings.com/buildings/pioneer-cinema-profile-45806>

Annexe 2 Open air cinemas examples in Croatia

- Ljetno kino Tuškanac, Zagreb
- Ljetno kino Lika, Zagreb



29 Summer cinema Tuškanac, Zagreb
Photo credit Iva Silla
<http://www.likealocalguide.com/blog/top-5-alternative-spots-in-zagreb/>

- Ljetno kino Bačvice, Split
- Ljetno kino Split, Split



30 Summer cinema Bačvice, Split
http://www.thepicta.com/media/1300865828874488037_196761437

- Ljetno kino Bol, Bol
- Ljetno kino Sutivan, Sutivan
- Ljetno kino Postira, Postira



31 Summer cinema Bol
<http://www.slobodnadalmacija.hr/scena/kultura/clanak/id/275319/dalmacija-ce-od-ljeta-kino-program-gledati-digitalno>

- Ljetno kino Hrid, Vis
- Ljetno kino Komiža, Komiža



32 Summer cinema Hrid, Vis
<http://www.topdestinacije.hr/destinacija/vis-7>

- Ljetno kino Supetar, Supetar



33 Summer cinema Supetar
<http://www.moj-film.hr/novosti/pregled/nagrade-i-dogadjanja/otvoren-jubilarni-supetar-film-festival/>

- Ljetno kino Jadran, Jelsa



34 Summer cinema Korčula
<http://sivazona.hr/pages/kina>

- Ljetno kino Korčula, Korčula
- Ljetno kino Blato, Blato



35 Summer cinema Jadran, Dubrovnik
<http://kinomreza.hr/ljetno-kino-jadran-dubrovnik/>

- Ljetno kino Jadran, Dubrovnik



36 Summer cinema Slavica, Dubrovnik
<http://kinomreza.hr/ljetno-kino-slavica-dubrovnik/>

- Ljetno kino Slavica, Dubrovnik

- Ljetno kino Biograd na moru, Biograd na moru
- Ljetno kino Ploče, Ploče
- Ljetno kino Metković, Metković
- Ljetno kino Rab, Rab



37 Summer cinema Biograd na moru
<http://kinomreza.hr/biograd-na-moru/>

- Ljetno kino Hollywood, Novalja
- Ljetno kino Cres, Cres,



38 Summer cinema Hollywood,
 Novalja <http://kinomreza.hr/ljetno-kino-hollywood/>

- Ljetno kino Mali Lošinj, Mali Lošinj

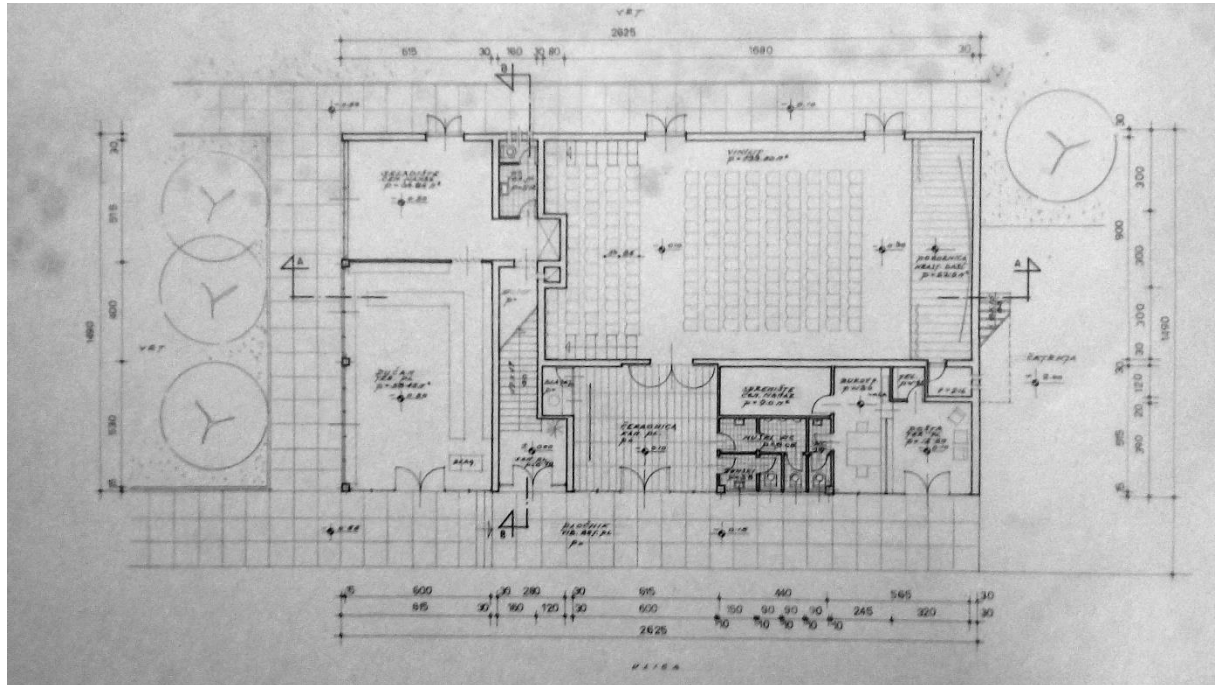


39 Summer cinema Mali Lošinj
<https://www.flickr.com/photos/134139008@N03/galleries/72157657646100158/>

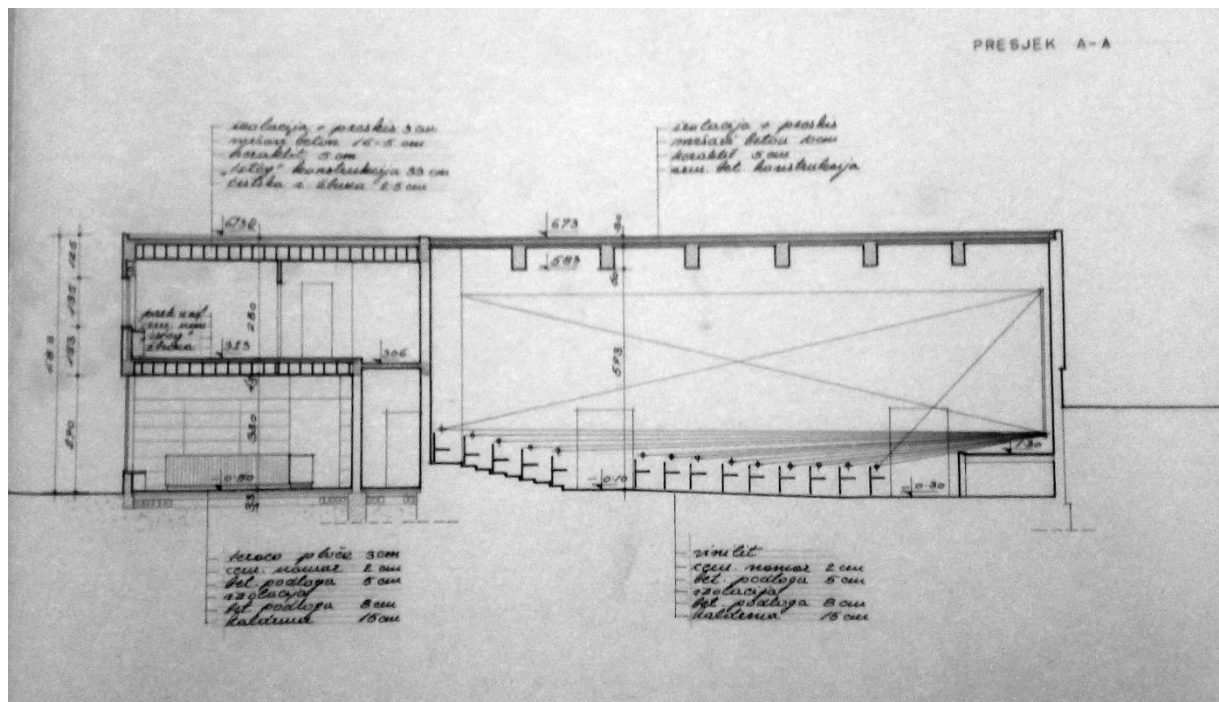
Annexe 3. National archives in Split, the file URBS

Example project for summer cinema in Sućuraj Hvar

Upravna zgrada s kinom u Sućurju, 1963.



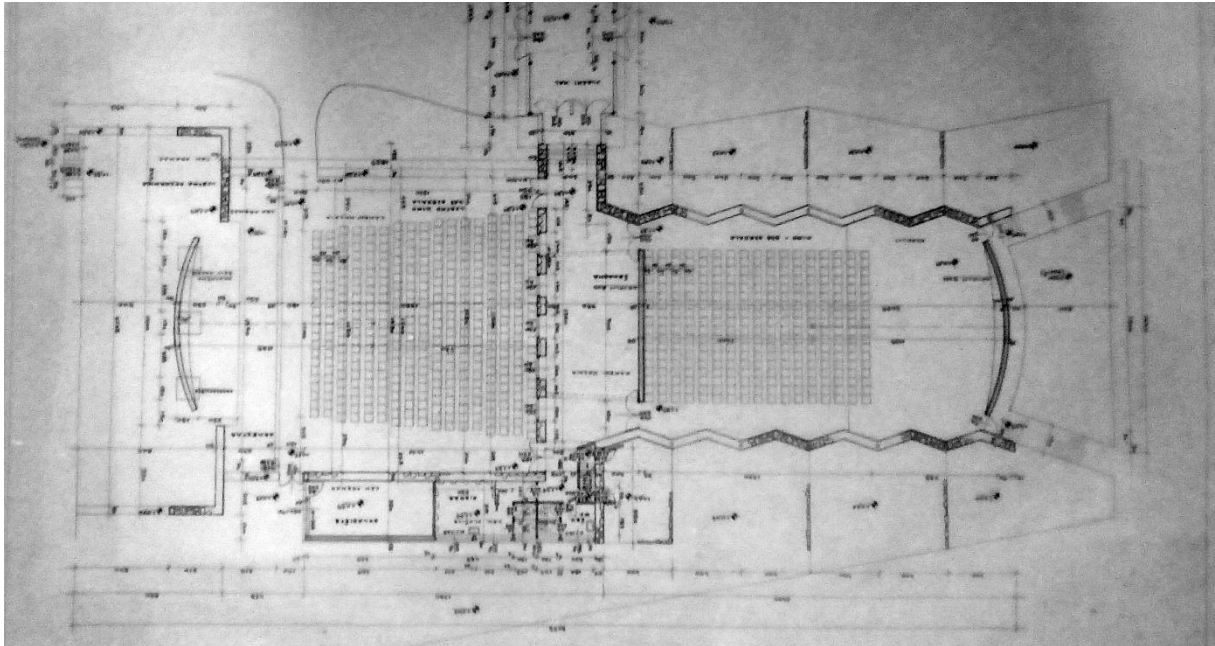
Drawing 6 Plan, Example project for summer cinema in Sućuraj Hvar



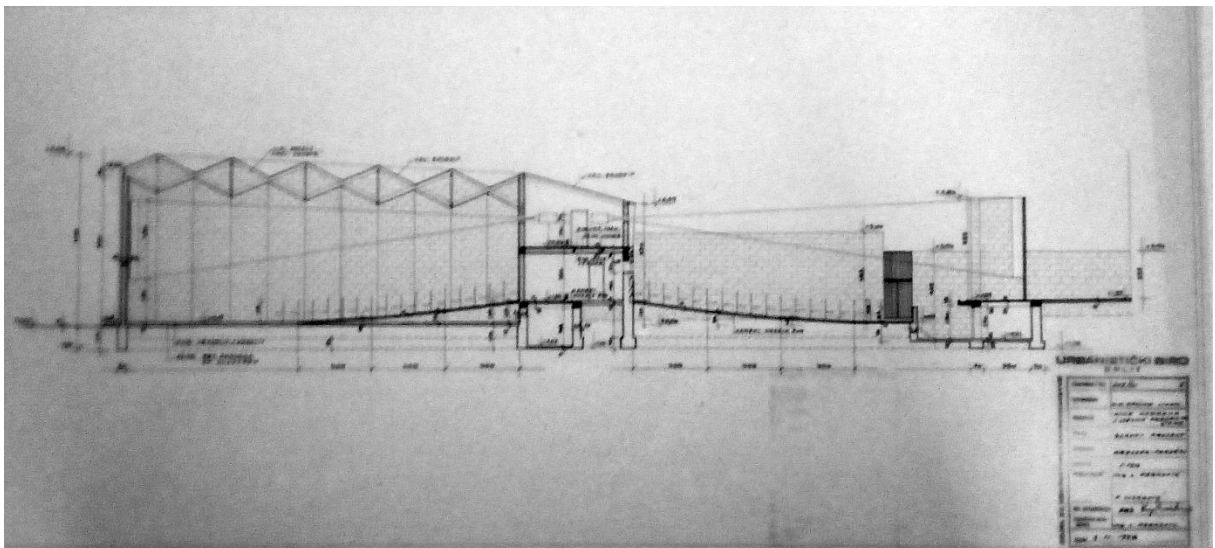
Drawing 7 Elevation, Example project for summer cinema in Sućuraj Hvar

Example project for open air cinema in Livno, Bosna and Hercegovina (Ex-Yugoslavia)

Kino dvorana i ljetna pozornica Livno 1958.



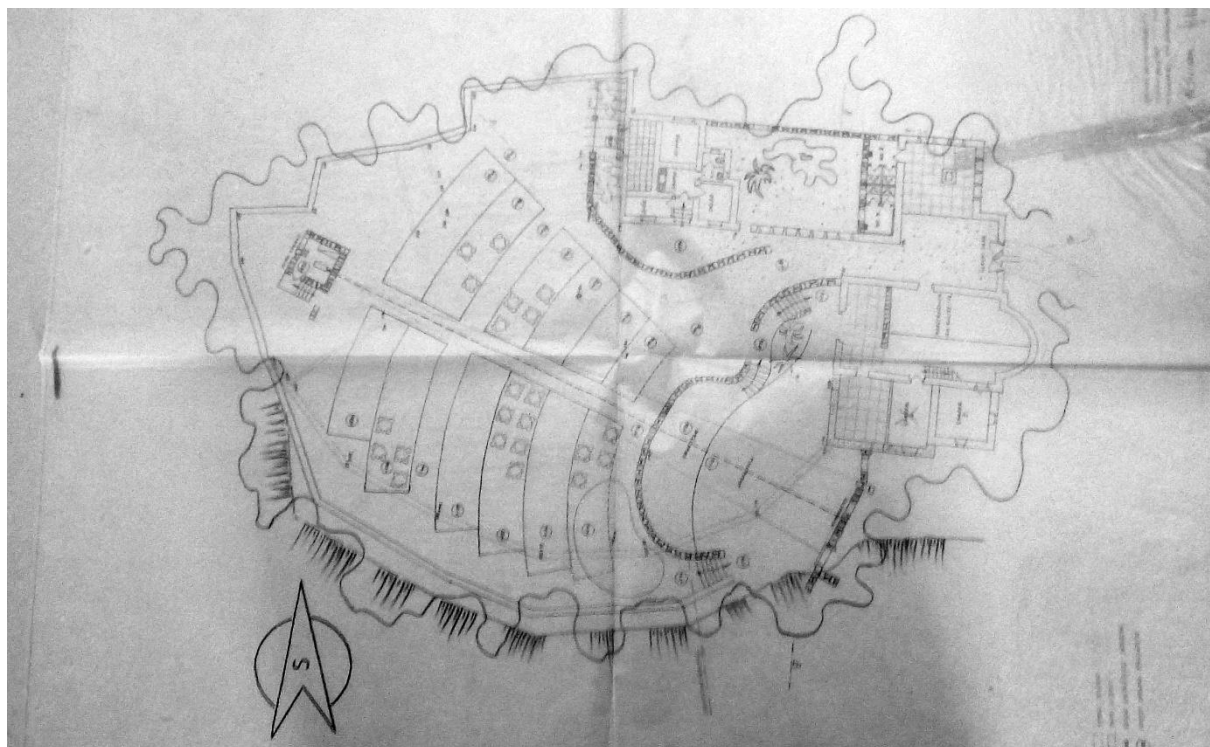
Drawing 8 Plan, Example project for open air cinema in Livno, Bosna and Hercegovina (Ex-Yugoslavia)



Drawing 9 Elevation, Example project for open air cinema in Livno, Bosna and Hercegovina (Ex-Yugoslavia)

Example project for open air cinema

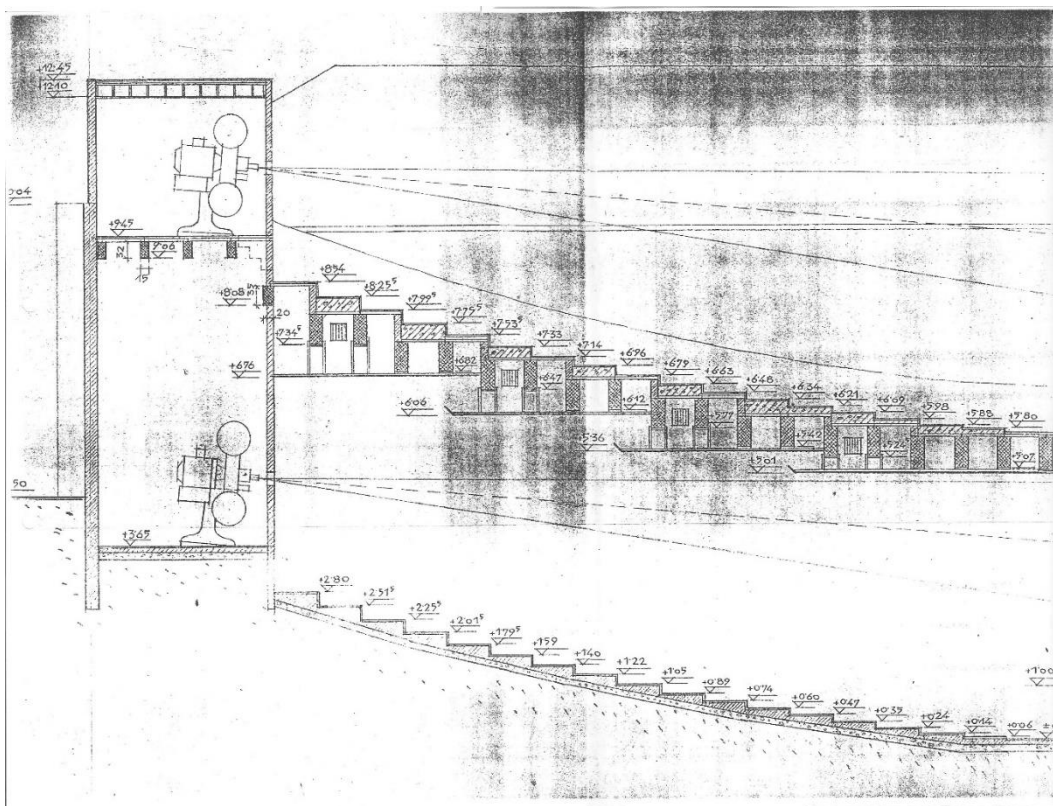
July Split, 1951.



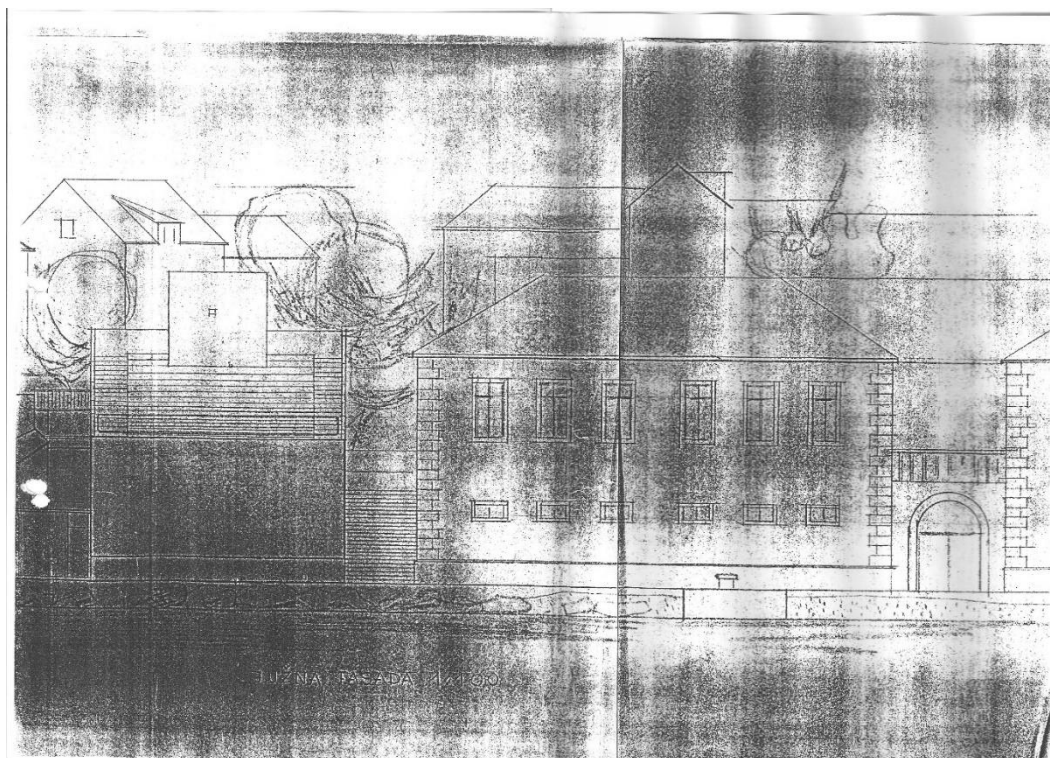
Drawing 10 Plan, Example project for open air cinema, Split

Annexe 4. Archive of the City of Bol, municipality of Bol, the file *Kino*

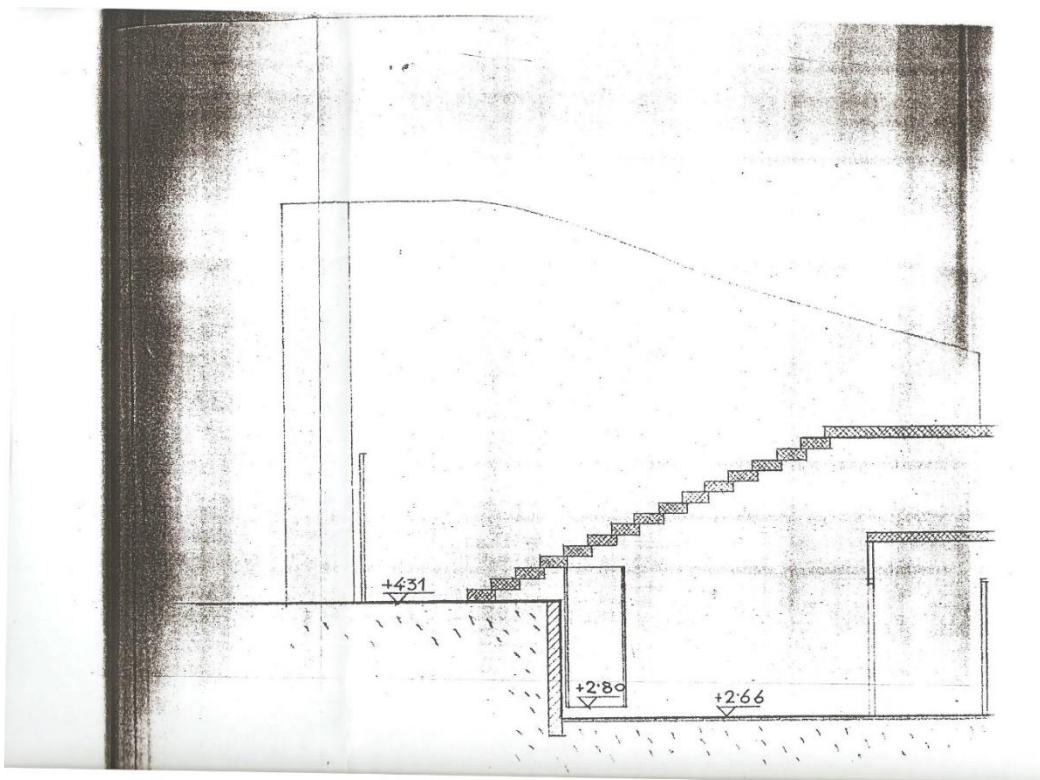
Original open air cinema Bol drawings by Žarko Turketo



Drawing 11 Elevation, Original open air cinema Bol drawings



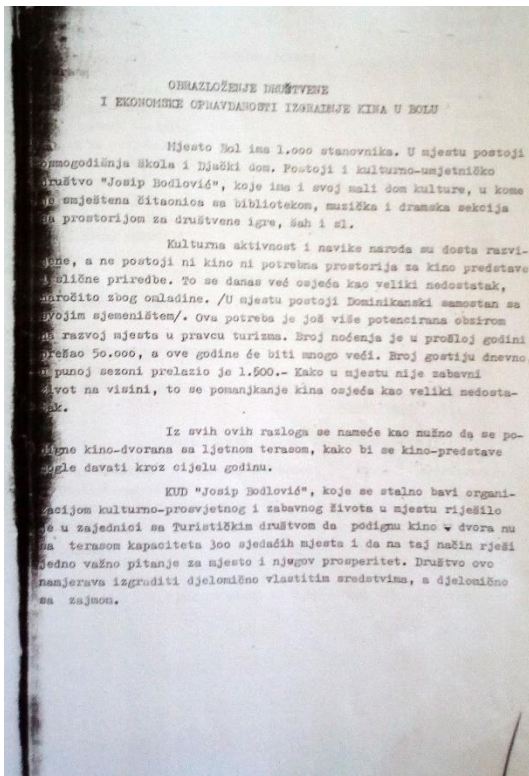
Drawing 12 Façade South, Original open air cinema Bol drawings



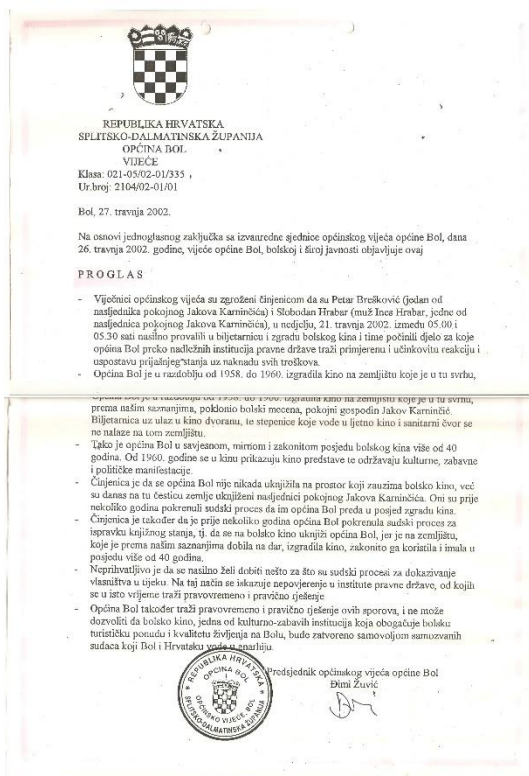
Drawing 14 Elevation, Original open air cinema Bol drawings



Drawing 15 Facede South, Original open air cinema Bol drawings



Document of the State approval and social and economic justification for the construction of open air cinema Bol, 1958.



Declaration of the city councilors in April 2002



«The cinema is stolen from citizens of Bol» local newspapers, April 2002.

Annexe 5. Oral interviews

Ivica, Stipe, Ana Marija, Estera, questioner: Jelena Botteri, Bol, 2017.

1. Ivica (born 1935.) 24.8.2017. Oral interview

What do you know about the creation of Open air cinema Bol?

After Second World War actually there was nothing in the small places like Bol. The tourism started those years, around 1955. Tourism in Bol started quite early. Beside sea and those poor hotels there was nothing. And then.... And cinema was... There was no television, there was absolutely nothing, there was no music, nothing. And then there were actions that society were being carrying out in order to build cinemas. Those were first time to see it. Then I was at the end of the faculty, I have had already seen the cinema. But I remember in those years before cinema here if someone from Bol would go to the cinema to Split; then when he would arrive back here, we would all gather around him, he would have one story what has happened, he went to cinema, and there was Esther Williams¹²² in the swimming suit on the swimming pool, there was that and there was this... You know those were the miracles for us because there was nothing to see, there were no photos of woman, there was nothing. And then there was an assignment to find a solution how to build a cinema in Bol. Than those our people who were leading some politics they collected the money from our immigrants in the World to buy the equipment. So those our immigrants paid for the equipment, it was the rather old one, with breaks, still without connecting the complete film role. So it was necessary to find a location for the cinema. There, on that place where today is the cinema existed one old «mirina»¹²³ how we say it. There one our citizen was planning to build a small shipyard before the Second World War. He had only walls constructed but not until the end. So they came up to an idea how it could be this (cinema) and they persuaded him. So it was those kind of times so he kind of «donated» that to them. He was already somewhere abroad, in the Vienna working in some foreign trade and so he «donated» it to Bol, that place of his. So than with volunteering work *defacto* the cinema was built. Now I remember, but they weren't the artisans, they still didn't exist and reinforced concrete was still a miracle. The building were being built without it. So three or four let's say heads of executives at that time were carrying out that action because it was theirs assignment. Among them it was my father, two of Marinković Nikica and Frane,

¹²² Esther Williams (I) (1921–2013) Actress, Soundtrack, Writer
http://www.imdb.com/name/nm0930565/?ref_=nv_sr_1 Access Date: August 28, 2017

¹²³ A word for a ruin, direct meaning is a «peaceful», it usually describes an old house that roof fell of and only walls are standing and vegetation is growing inside

who were skilled in general. So they were constructing the reinforced concrete slab of the cinema. And that some kind of sketch or a project for the cinema was made by Žarko Turketo. He was an architect in Bol. Only he didn't make a project in that time but he said like this: «This you construct like this, that like that, and then put stairs because there one day will come summer cinema and so. Up there it will be built the cabin for projection.» All other youth of that time was carrying everything with carts, the concrete on carts, mixing the concrete in carts. They were reinforcing it, putting wooden formwork all by hand, manually. Finally the building of cinema was built by volunteering labour of citizens and Bols expatriates gave the apparatus. Later on Agricultural cooperative paid for the first chairs inside and finishing design. Those were that kind of times. State said: «You can have the cinema, above all you are touristic place.» However they haven't been giving any money, any help. So it was all built on the voluntarily basis. First closest cinema than was in Split, I can't remember if there was one in Supetar. At that time we weren't connected with them, the roads weren't asphalted. We had very weak connection. No one was going from Bol to cinema. One bus was going in the morning and coming back in the evening on that road. At that time we were better connected to Jelsa, Hvar, and Vrboska. We had some boats so we would go in that direction. I had many friends there. Wine fairs - that was an attraction at that time. When the cinema was built I remember the opening night. They distributed to the citizens the tickets with numbers. Me and other three friends of mine we were participating and we knew to organise the numbers on chairs. Who could put that mass of people entering on some numbers? There was never before some order, you would come to some meeting. So four of us we were welcoming people and showing where to sit and what to do and how to behave. That opening was in the winter cinema beneath. 1962. I already finished faculty so I was here and I remember everything, the opening was in summer. Four of us; me, Tonči Pešutić, some other guy we were organising people. There was nothing special, maybe someone said few words. Unfortunately I forgot which movie was on that first evening. I think it was some entertaining movie as on the pool with Esther Williams. Something light. It started in winter, but summer cinema when started later was working very successful. The sea, moonlight, the very joy of sitting and not watching the screen on the canvas only is magnificent. So Bol than as there was nothing else, people who were coming were 50% domestic and 50% foreigners. Foreigners were also attending cinema as the language was mostly English. The tourism is already developed when I left Bol 1960 or 1961. The Yugoslavian railroad company summer resort was built, there was no hotels but there was many private accommodation. So there were many people interested. Every day there were three projections. For children at 5pm in enclosed cinema. There were summer resorts for children in

Bol already. Later two shows from 9pm to 11pm and later one from 11pm. Still the time wasn't changed so the show couldn't start before 9pm because of daylight. Every evening there was no ticket to buy, it was so busy there. Cinema was the only thing where you can go, there was no bars, nothing at that commence. So Secondly the distributors... I don't know how but in Zagreb, Belgrade during summer there is no public. So here would arrive movies that still didn't play in Split, Zagreb. So people here who have time and in Zagreb don't were waiting to the movies and seeing them here the first. Beside that here there were some Yugoslavian movies premier previews here because one famous Belgrade director Stojanković or some other had a summer house in Bol. So cinema was the only thing, some band was playing but for long that cinema was the only. Cinema tradition has been kept for long time. Later, television arrived so it started to die slowly, the public was changing, and everybody changed. Me too, I stopped going to the cinema, but already since 90' it was slowly dying, especially during Homeland War¹²⁴ in Croatia turned off the cinema almost completely. Before the end of 90' only ten people would come and there was only one show. With cinema it happened what happened everywhere I guess, here and in the World. There are many reasons. If you go to cinema in Split you have to park the car, you have to do that and this. All the cinemas were in the centre. Now it is in the shopping centres I hear that there are cinemas halls. There are parking garage there so they say some people attend it.

Which movies do you remember to see in that cinema?

By names it is difficult to say. But it was westerns mostly and American light movies. Then there were no crime movies. Also few domestic movies who were already shot, they were being retuned; like first Yugoslavian movie Slavica¹²⁵ also some first movies about Partisans¹²⁶. Those were the movies that were being showed in the cinema. But for us it was something all that meant that something was going on. When you scroll back in time it all didn't mean anything in artistic sense. However than the World as its today was loaded with what is arriving form America. Than mostly arrived Western movies. We were all talking about Garry Cooper, John Wayne and so on.

¹²⁴ Homeland War, defensive war for the independence and integrity of the Croatian state against the aggression of the great Serbia forces 1991-1995 <http://www.enciklopedija.hr/natuknica.aspx?ID=15884> Access Date: August 27, 2017

¹²⁵ Slavica (1947) 1h 40min Drama, War (Yugoslavia) <http://www.imdb.com/title/tt0039837/> Access Date: August 28, 2017

¹²⁶ Partisan, Yugoslavian military force, Serbo-Croatian Partizan, member of a guerrilla force led by the Communist Party of Yugoslavia during World War II against the Axis powers <https://www.britannica.com/topic/Partisan-Yugoslavian-military-force> Access Date: August 27, 2017

At what time did you go to the cinema and with who?

I went with my wife when someone could babysit my daughter. We would usually went from 9 to 11. One evening it was wind blowing so they transferred us to the cinema beneath. At the half of the movie Jordano arrived, he was funny and he was yelling «The little kid is crying!» So we had to leave the cinema and go home. We knew it was our daughter crying at home.

Is it different to see a movie in an open-air cinema (from normal cinema) and how?

At that time I already lived in Split that had awful public in cinema. It is still like that. Everyone was yelling and calling out. It was for us a bigger pleasure in this summer cinema because it was greatly located, great view and nothing was happening. Also what was a catastrophe for someone, there were two pauses because the film role would be interrupted so the cinema operator would have to reroll it. The break would be until he does that. Those breaks would serve so great to have a drink, to talk to someone. I always make a joke when going to the theatre I always ask if they have a break, because break is the best part of the show. I think because then people can meet, everybody is there. So it was the same here, you would talk to than little bit watch a movie than again talk. So later when arrived movies without pauses something is missing! Summer cinemas were not often. I went to high school in Dubrovnik where I went to summer cinema. At Boninovo. It was a great phenomenal location on the hill. So for me it was a big pleasure to go to summer cinema although in winter cinema it is bigger the concentration. But at that time the movies weren't demanding.

Do you think that open air cinema had an effect on the local community?

Yes, it had affect to rise the level of culture because people saw something happening, they saw the worldwide famous actors so they started to read and be interested about Brigitte Bardot. So you start to identify yourself with them. As well people were meeting here. Because today when we have serious tourism you don't meet anyone anywhere. Citizens of Bol are engaged, everybody works. When it started that was the first money to be earned. People who would come here as students and not working we would go to the cinema, not the citizens. Real people can't go to the summer cinema because they have to wake up early to work. Cinema added to level of culture, every following day people would comment about the movie. So until the TV arrived in Bol the cinema was everything!

What does the Open air cinema Bol mean to you?

To me it presents one beautiful memory because I know it since it didn't exist, while we were building it, when we went there and spent those beautiful evenings and nights in that cinema. But as I stopped going a long time to the cinema and that cinema was in a bad state. It was never again renewed and no one invested in it, chairs became old. It stopped being pleasant. I hear now they renewed it. I saw the other day I went when I was searching for someone. It looks now more decent.

How do you imagine the future of that cinema?

I don't see it really because cinema doesn't have a great future anywhere. Now it is more of a spectacle who are greatly promoted and commercialised. They have good commercials so in the World when there is a new movie it is more important who will be on the red carpet and who is not. It is more about the actors themselves than about the artistic movie. I don't know if there are enough good movies or not. Now there is every kind of movies. I experienced the Croatian movie as well after Yugoslavian black wave. Those were interesting movies. There were some forbidden movies in Yugoslavia, also in Croatia. We were waiting that it passes but it never happened. Domestic cinematography for a small country became very good. Movies that I don't see but I read about it. I believe that this cinema won't stop working because it was disputable. The heirs of the one who gave the property were asking it back but the City of Bol won it back. Now they gave it to concession. The problem is little bit the language and number of events, also everybody has a television, football on TV. There are plenty of events to go to beside cinema. It is more about some movie that is attractive and has good reviews and has won Oscar that can create some intellectual public. But it will never be the same euphoria as it was to have three movie projections in one day!

2. Stipe (born 1959.) 25.8.2017. Oral interview

What do you know about the creation of Open air cinema Bol?

«Summer cinema is built together with the cinema building, actually it is organised, inbuilt on the roof terrace around 1964 or few years before. What is interesting and what you won't find anywhere written in the papers: Jakov Karninčić who gave as a gift his plot for the cinema building he started to build there actually a small shipyard. So it was a building consisting of four walls and on the southern facade where there is graphism, there was an entrance, a huge door for a boat to pull in or out. So that was a purpose of that place before. His nickname was

«kalafat» because he was building ships. Than the State took over that from him of course. Or you have a theory also that he gave that as a gift to the municipality of Bol at that time. The municipality of Bol built the cinema there. So the interior space was for winter cinema and for shows. For every state holiday there was a show in that place and we were initiated into the order of pioneers¹²⁷ there in that place and so on. Upstairs on the terrace there was summer cinema. That summer cinema was the most beautiful cinema in the World. I am correct 100 %. Tourism society of Bol was a head institution who was running the building of the cinema. They probably received some financial help from the State”

Which movies do you remember to see in that cinema?

«We as children went very often to the cinema. At that time the cinema was the only entertainment. Beside the child games «franje» and «plojke» we also went to cinema. Also when we were in the school, we entered to the league of Pioneers there. I was 7 years old then. As a school we had organised few times per year the whole school to go to the cinema. On Sundays we had organised for us children matinees in the afternoon at 4pm. At that time movies that were popular we were calling fencing movies, than another theme were cowboys and Indians. When we would go with school it was always war movies about Partisans and Germans. I also remember now the Italian spaghetti¹²⁸ movies. Bud Spencer and others. Also I remember Hollywood movies Laurel and Hardy¹²⁹. When we would go to the cinema on Sunday we the kids we would smuggle to see the movie without paying the tickets. In the cinema there would be 150 children but only 100 tickets sold.»

At what time did you go to the cinema and with who?

«To summer cinema we were going alone usually. Once I remember I went with my father to see the first James Bond¹³⁰ movie. He went and took me with him to see the first of those movies. What is interesting about the summer cinema that we, ten of us kids we wouldn't got to the terrace to see the movies but we would see the movie from the mulberry tree. You know the mulberry tree on the square on the east. To climb up on the tree, everyone had its own place

¹²⁷ Savez pionira Jugoslavije, League of Pioneers of Yugoslavia, the junior youth organization. Grant Nigel, Society, Schools and Progress in Eastern Europe, 1969

¹²⁸ Spaghetti western, film genre, Spanish-Italian western

<https://www.britannica.com/art/spaghetti-western> Access Date: August 27, 2017

¹²⁹ Laurel and Hardy, the world's most famous comedy duo 1921-1951
<http://www.imdb.com/list/ls005126419/> Access Date: August 27, 2017

¹³⁰ Dr. No (1962) 1h 50min Action, Adventure, Thriller <http://www.imdb.com/title/tt0055928/> Access Date: August 28, 2017

up there and we would watch the movie from above. That was making the people who were running the cinema so..., the company: Tonči Pešutić was working on projection of film roles, Jakov Šimić was on the entrance selling tickets but their boss was Stevo - Stipe Terzić from Supetar. Eh, that Stipe Terzić from Supetar one time at the beginning of the summer season he put on the tree trunk barbed wire, twenty layers and circles of wire so that kids can't climb up the tree. However, we just continued to climb up over that wire, went up on the mulberry and watch the movie. The shows were starting when it would get dark enough 9pm 9.30pm. That summer cinema is silence, sea, moonlight and so on. It was really a joy to go to the cinema. But to us children bigger pleasure was to go to the mulberry and watch from there.»

Is it different to see a movie in an open-air cinema (from normal cinema) and how?

«I remember that as I am romantic, it is a joy to go to the summer cinema because of the sea, the moonlight, and because of the silence. It was a special atmosphere, a good atmosphere. Downstairs in the cinema in the cinema I remember it was stuffy. You now people were smoking in the cinema. During breaks when changing roles especially.»

Do you think that open air cinema had an effect on the local community?

«For us it was a way of socialising to go to the cinema. You didn't have to make an appointment but we knew we would see each other in front of the cinema and that we would meet on the mulberry tree. It was a known fact, it was a night out in the summer nights. We don't have to see the cinema only through movies but it was also a social life. It was a hall for shows, theatre shows, choirs singing, songs, every holiday academies, reports, singing «Hej Slaveni»¹³¹, «Lijepa naša»¹³², everything was happening in the cinema. Choirs of citizens, «SSS» -this «SSS» - that, all the communities had meetings there and discussed, chosen, arranged, usually mostly yelled. Cinema was for the social life of extreme importance.»

What does the Open air cinema Bol mean to you?

«Magnificent memory. For example when someone would go to the terrace and not on the mulberry someone was trying to flirt to girls. I was 18 when I was saying I am 22. When she would ask who am I and what is my age. So it was a lovely memory. At the end of the season

¹³¹ The National anthem of Yugoslavia «Hej, Slaveni» (Serbo-Croatian (Latin alphabet)) «Hey, Slavs» (English translation) <http://www.nationalanthems.info/yug.htm> Access Date: August 28, 2017

¹³² The National anthem of the Republic of Croatia «Lijepa naša domovino» (Croatian) «Our Beautiful Homeland» (English translation) <http://www.nationalanthems.info/hr.htm> Access Date: August 28, 2017

it would start the bad weather, it was cold so we would take blanket when going to cinema to cover. Upstairs was already burin - local wind blowing and a bit cold.»

How do you imagine the future of that cinema?

«I can see this last few years and I will show you the contract with Mediteran film¹³³. Again the cinema is vibrant. Lots of guests were coming to Bol because here they can see excellent movies that would come to Zagreb in winter. So that Stevo, Stjepan Terzić from Supetar that I mentioned who put the wire on the mulberry so that we can't climb up. He had such great connections and acquaintances to get preview of premier movies. It is still not shown in Split and Zagreb but already in August was in Bol. So guests from Split, Zagreb, Belgrade were happily going to cinema here because those movies they have to wait for three months in their cities. I can see that Mediteran film activated the cinema and people again go to the cinema. I remember when we as a whole family went to see Doctor Zhivago¹³⁴. That cinema was a social event, I think they showed Doctor Zhivago twice, in the afternoon and in the evening because so many people went to see it. Many time it happened that all the tickets were sold out because people were massively going to the cinema. Later arrived television, mobile phones and all went little bit down. But at the moment this Mediteran film is in concession. During summer it functions but in winter out of 1600 inhabitants only 10 or 15 people come to the cinema. But summer terrace functions in summer very well. It will continue to function!»

3. Ana Marija (born 1971.) 24.8.2017. Oral interview

What do you know about the creation of Open air cinema Bol?

«I know a lot because I was working for the City as a municipal councillor. I participated in situation when the cinema was blocked from work. We were bringing decisions how to start it again, it was greatly important for us that it happens again. I know the cinema originates from time of communism by expropriation, taking away the land in order to make it of public purpose. That is one positive cultural and sociological event.»

¹³³ Kino Mediteran is a project of revitalization of cinema in Dalmatia
<http://www.kinomediteran.hr/gradovi/bol/> Access Date: August 28, 2017

¹³⁴ Doctor Zhivago (1965) 3h 17min | Drama, Romance, War (USA) <http://www.imdb.com/title/tt0059113/>
Access Date: August 28, 2017

Which movies do you remember to see in that cinema?

«As a child I remembered I was looking forward most to Bud Spencer & Terence Hill¹³⁵. We were going like crazy to the cinema. For Cartoons as well! Later I remember all other movies, not maybe everything but the culture of going to the cinema I gained here. I would go at least once a day and sometimes even three projections a day. So the whole afternoon I would spend there on the movies. You can say it is too much of course. I was really a big fan of movies. I remember for example the movie Mission¹³⁶ with Robert De Niro¹³⁷. Maybe because of with who I saw it. I took my grandmother Granny Katica to cinema, which was a rare moment, she was over 90. It was a movie of interesting theme. Two of us we were sitting and I was narrating to her what is going on in the movie. It was a great experience for me and for her. She was old so she couldn't follow the subtitles so fast and the theme was close to her. She was very religious. So I had to explain the actions from the movie with action in foreign countries. It was a movie based on a true story so it even intensified the impression. All the current movies in the world were arriving here at the same time. Maybe they were pirated because it was enormous speed of arrival. We were watching movies at the same time when they were produced in the World.»

At what time did you go to the cinema and with who?

«Alone, with friends, with family, in all possible variants. Of course in the afternoon and in the evening. Children movies were in the afternoon in the cinema downstairs, enclosed hall at 5 or 6 cartoons. For grownups projections were upstairs at 8 or 9 and at 11 second projection.»

Is it different to see a movie in an open-air cinema (from normal cinema) and how?

«It is incomparable to see a movie in summer cinema. But not in any summer cinema but in summer cinema Bol. For me and I say to everybody it is the most beautiful cinema in the World. So you are watching and around canvas you see the sea, island, sky, moonlight, stars, falling of stars, boats on the open sea, and a show. It is two parallel scenes going on: one completely slow and dark and romantic, and other program that is on the screen. So even if the movie is not perfect sometimes you have what to see. Those are unimaginable relations and I always state

¹³⁵ Bud Spencer & Terence Hill movies Action, Comedy 1971- 1994 (Italy)
<http://www.imdb.com/list/ls002712620/> Access Date: August 28, 2017

¹³⁶ The Mission (1986) 2h 5min Adventure, Drama, History, (France)
<http://www.imdb.com/title/tt0091530/> Access Date: August 28, 2017

¹³⁷ Robert De Niro, Actor, Producer, Soundtrack <http://www.imdb.com/name/nm0000134/> Access Date: August 28, 2017

that cinema is one cultural and touristic attraction. Experience that you shouldn't miss if you come to Bol. All other watching movies, anywhere at home or in the cinemas around the globe are something completely different. Every cinema has something of its own special, but this one has something outside of this time and space. An adventure.»

Do you think that open air cinema had an effect on the local community?

«Absolutely yes. It exists a huge culture of cinema here, watching of movies, knowing about them, talking about movies. Lots of us had been keeping old posters at home. Communications between us was always created in the cinema while watching. We would comment between each other. Because Bol is small, it's like a small family so you feel free to comment. Sometimes you would laugh more to jokes in the cinema than to movie itself. You can't develop that kind of communication in some big city cinema. It certainly had affected because in a small city you don't have a lot of program. So that program you have is drastically changing the conscience of people. Because lot of people is consuming it. At a time when the cinema arrived here in 60' there was nothing else of a program. Now to cinema concurrents are internet, Facebook and video stores and I don't know what else? But before the cinema was dominant. What you see there you would comment for days or for years. Still today we are telling stories, jokes and experiences that we had there. From stories about sudden electricity turning offs or movie didn't arrive or the film role broke so you have to wait to be stacked. It consisted of two tracks to join and so on. It was all completely crazy and romantic. People were climbing up on the tree to not pay for the ticket. They even sewed the ticket with the sewing machine in order to have again complete ticket to enter again. So there were sometimes more people inside than tickets sold. They wouldn't know how. So you would have to sit on the stairs. Also consummation of popcorn, food and everything is allowed. You can go home whenever if you forgot something. As it is open air and wind is blowing up there we would bring blankets, matrasses, we were watching the movie in the sleeping bags sometimes. It was like going on a picnic to me. For me it is an adventure. No one who comes can realize why I always want us to go to cinema. They can't understand what kind of adventure it is. Because it is something special, different. The summer cinema added more to togetherness especially for generations who went to cinema, more for youth. But here also seniors were going to cinema because you don't have here the theatre. So it was like going to the theatre. Though it was always nonchalant, you wouldn't ever overdress to go to cinema as when you go to theatre, but it is still an event. And you are talking about it as you today talk about stupid TV series that they've seen. At that

time we were talking about the finest Carpenters¹³⁸ achievements and about I don't know what not. So we were watching the first class of world cinematography, no rubbish. Rubbish weren't coming here.»

What does the Open air cinema Bol mean to you?

«It holds a memory of my childhood and youth. It connects me to that. It is similar as when you meet the crew from high school. That is for me to go to that cinema because for me it is that. I have a milliard of remembrances. It was a place of my formation, it influenced my professional call later. Lots of things I experienced on the movies affected my expression my artistic and professional language. Film and music culture is dominant for me. It all influenced my painting as well.»

How do you imagine the future of that cinema?

«I would like that it is renewed, protected, in the zone of silence. The bars around should be quiet because the cinema is a priority in cultural and sociological sense especially during evening shows on the terrace. I consider it should be in all commercial and material about Bol highlighted as a special experience. Of course I like what they are doing now, it is a combination of art movies and new movies. It is good to educate the people trough that, to not only buy scrap produced in Hollywood but also to keep playing art movies. Up to my knowledge the cinema will continue to work. They realised it is important here. At one point we had to collect the quorum for the projection. We had a decision that 5 or 6 people have to come. You know in winter «frozen axes are falling» and we have to collect 5 or 6 people. So we wait we catch people on the street. Or we buy two or three tickets just to keep the movie playing. I hope it will never happen that it turns off. No matter the video, internet and everything, enough people is raised here to realise how superb it is the cinema.»

¹³⁸ John Carpenter Writer Director 1948. USA http://www.imdb.com/name/nm0000118/?ref_=tt_ov_dr
Access Date: August 28, 2017

4. Estera (born in 1998.) 24.8.2017. Oral interview

What do you know about the creation of Open air cinema Bol?

«I don't know anything. I know who was running it and who runs it now. I know it started before I was born, I guess. I remember it from the day since I know what is cinema, there was always also the summer cinema upstairs.»

Which movies do you remember to see in that cinema?

«I saw *Bridesmaids*¹³⁹ there. That was a good movie. I also watched *A Nightmare on Elm Street*¹⁴⁰, few animated movies as well. Now it is mixing but I remember mostly the scenes from upstairs not only the movies but company and when we would go and in what number.»

At what time did you go to the cinema and with who?

«Mostly it was two shows by evening. For children it was at 8.30 or 9 and more serious was around 10.30 or 11. Mostly I went with my friends, sometimes with my mum. Mostly we would go in little groups, my company when we were kids.»

Is it different to see a movie in an open-air cinema (from normal cinema) and how?

«There are some minus as the image not being so high quality, sound not so high quality, sounds from around that you can hear because of the bar nearby. But there are plenty of pluses. I like that the sky is above you, the wind is blowing, you are in open space, you can see around, you are not in enclosed room where it is claustrophobic but it is beautiful. It is a special ambiance and it is smaller. Actually that is why I find it interesting, you have more intimate atmosphere. There are no 3000 chairs but there are I don't know around 100.»

Do you think that open air cinema had an effect on the local community?

«Let's say for older people to them it was interesting because they had something to do in the evening. Older people don't have a lot of locations to go. They can have a coffee and they can go to the cinema. We, children we were wondering everywhere so for us it was interesting as really watching a movie. To us that was the mostly interesting in the going to cinema. For

¹³⁹ *Bridesmaids*, Comedy, Romance 2011 (USA) <http://www.imdb.com/title/tt1478338/> Access Date: August 28, 2017

¹⁴⁰ *A Nightmare on Elm Street*, Horror, Mystery, Thriller 2010 (USA) <http://www.imdb.com/title/tt1179056/> Access Date: August 28, 2017

older people it was meaningful for socializing. To us it was a joy to go anywhere. People gather together and go there but city as a local community never appreciated the cinema that much. There were moments when it was critical and cinema was half empty. The scale of it was that at one point with the old owner it stopped working. Now when this young person arrived it somehow became vivid again. Still I think it was never enough of respect and interest, never people went so much to the cinema and it was never some kind of a miracle to them.»

What does the Open air cinema Bol mean to you?

«To Bol it means a lot because it is a city that doesn't offer a lot. Beside the beautiful nature there is nothing or nowhere to go to buy something, to see something, to do something. There are no galleries, no locations, no playgrounds, so it doesn't offer a lot beside the natural beauty. And in the middle of that the cinema is one plus. If there was no cinema I know that everybody would miss it but now rarely people go there. To me, I care about it. I haven't been in a while unfortunately. It comes from time to time the wish and you go to see the movie. What is important is that it is here; the cinema so when the wish arrives to be able to go to see the movie in the cinema.»

How do you imagine the future of that cinema?

«I have a feeling that there will be less movies and that the main target clients will be foreigners and not domestic people who live here the whole year. Mainly foreign movies will be in the cinema, famous, light commercialisation. All new recent movies, what is in trend and popular at that moment. They will give it only once per week because of lack of the interest among domestic people but bigger interest among foreigners. That is my impression. It think the cinema building will remain cinema because for maintenance it is not necessary a lot of money and still it brings profit. So it will stay the cinema but it will be changed, less movies and more for foreigners. I haven't seen any Croatian movie in the program this summer. For me it would be a pleasure to see that because foreign movies I watch online. I'd like to see some independent Croatian movies there.»

Annexe 6. Cultural management analysis for summer festival project

Analysis 1

1. The balance of the perceived value

○ Promise

The new cultural project to be organized is putting open-air cinemas into network on the neighboring islands. The festival is organized in the authentic environment of the open air cinemas which are romantic places that were trend in 50s and 60s of the last century.

○ Difference

The romantic and social aspects of open air cinemas are specific because in this kind of cinemas experience is very much higher than in regular cinemas. While watching the movie we can see the sky and the moonlight. By visiting the festival visitors are also island hopping and discovering the region of Dalmatia.

○ Justification

The new offer will include the new form of socializing and cinema experience while exploring the island archipelago. It is very similar to regular cinema experience but it brings also new elements which are additional value.

○ Price

The price of cinema ticket for the festival is regular cinema ticket price. The price is rising if we will travel from island to island or village to village but we benefit from exploring the new islands and villages on our way. We can as well only stay at one island and visit only one cinema or village.

○ Efforts

It is possible that it becomes complicated if we have to travel from island to island but that is why there is another option that we don't change the place and only visit one island or village.

○ Time

Movies are usually lasting for 90 minutes; festival movies are sometimes even shorter. Socializing events that we will organize after and in time of breaks in the place of open air cinemas are going to last for next 90 minutes. That is a free time that visitors can decide if they want to stay and comment on the movies or other events.

- Risks

The risks are that the network of the open air cinemas will only be virtual network because the public will not travel from island to island or from village to village. That is why it is necessary to organize good transport connections and cultural links of the content.

- Target

The target is to get the public for the festival movies that will in two months of summer visit two to three events on different islands and villages.

2. The evaluation of the results

The balance of the perceived value is coherent in its parts. There is only a question of connecting the network and linking the content to make the festival recognizable. The concept of organizing the festival of romantic movies will be questioned because it maybe defines too much the content already. Even without that part dimensions as the promise and the difference are clear and strong. The objectives are supporting the promise. The price is depending on the financial organization but since we are using the existing cinemas that at the moment have very low profit we should be earning with new cultural project. That is why the price should be regular cinema ticket price that won't be expensive for the customers. The additional organization represents the transport connections between cinemas. The distance issues are to be overcome by collaborating with the local partners.

3. Main competitors and comparison

The main competitor but also possible partner is Mediterranean film festival that is already established and successful film festival in the same region.

- Promise

It lasts for one week in the June and only in one city of Split at three cinemas. Some of the cinemas are open air cinemas but some are regular cinemas. Content of the festival are the movies which are connected or coming from the countries of Mediterranean.

- Difference

The city of Split is urban environment that is very popular for the summer time and the festival is organizing after parties that are very popular among customers for socializing. Through summer they are sometimes guesting on different islands with their movies that they distribute after the festival.

- Justification

The festival is a happening in the old cinemas so it is contributing to maintain independent movies and independent cinemas. Program is usually very well chosen as the best what Mediterranean has to offer that year.

- Efforts

It is organized with help of lot of volunteers: For customers it is not complicated to attend the festival because it is happening in Split urban area.

- Time

Movies and parties are lasting around 90minutes per day for one week. Every day there are several movies in different timing: After the last movie there are parties. You should have a lot of free time that week to visit the festival.

- Risks

The festival lasts for one week so it is very dense the timetable for customers. Only the evening movies are best visited. Their organization and finance depends a lot on volunteers.

- Target

The target is to get the public for the festival movies that will in one week of June visit two to three events in the different cinemas in a city of Split.

The Mediterranean film festival has clear promise, difference and objectives. The efforts are demanding for the customers. Price and time are very regular. They are very successful but are not earning very much money. That is because their program is concentrated on one week. In comparison with them our cultural project should have summer festival character that gives us more time for the program. The differences of our festival is stronger because of the specificity of open air cinemas and old projection technology. Nevertheless they are possible concurrent but as well partners for the new heritage project.

4. The correction of the imperfections

There are minor imperfections that we can improve in our concept. For the customer the distances between cinemas can present the obstacle: their effort will become too high. For that reason the timetable can be programed to adapt to the timetable of the local transport companies. The transport can as well be specially organized for the festival visitors. It can also create the connection between accommodation service from different villages or islands for the package offers to tourists. The concept of the festival of romantic movies can be advanced and widen to summer movies. That is very recognizable concept and fits well with promotion of the heritage of open air cinemas that are summer cinemas actually.

Analysis 2

PESTEL model for analysis of environmental factors

○ Politics

Political risks for the cinema and movie festival industry can be local and international. International conflicts could cause decrease of tourism on the islands of Croatia. The local politics can influence bad transport connections between the Dalmatian islands. That would present the issue for the network which the movie festival is trying to create. The state politics has been neglecting the islands recently so there were actions to better connect the islands. Therefore by creating the network of open air cinemas would create cultural connections that can be additional reason that the state politics deals with the islands. The cultural project of open air cinemas festival has a plan to apply for the European Union subventions for cultural projects. Those kinds of projects are applied in the partnerships with two other European countries. Those countries would be Spain and Greece. The politics changes are possible so it is another factor to be aware of.

○ Economy

According the statistics by the International Monetary Fund GDP (PPP) per capita (US dollars) in 2015, for Croatia is 20,000–35,000 \$. The statistics for the income distribution are not available. Since the festival will have customers during summer when a lot of tourists arrive to Croatia the economy of customers rises in that period of our interest. Inflation rate is very low or not existing from 2014 until 2017. Croatia has fiscal system and taxes very high that can affect the cultural project financially. Nevertheless Ministry of Culture and other institutions have often opened competitions for subventions of cultural projects.

○ Technology

Technology of the movie projection has advanced. Although these cinemas were built in the time of analogue movies and with projection rooms the modern technology doesn't require a lot of place and it is easy to manage with it. The costs to repair old projection technology and to buy new digital equipment for the cinemas will be part of initial costs. The investments in research and development in Croatia are not very high. The internet and informational technologies will allow promotion and communication with and among the customers.

○ Environment

There is strong local awareness of need to preserve the heritage and to have the heritage be sustainable. However private interest and capital are sometimes stronger and present threat to the heritage. The open-air cinemas are usually located in the center of touristic villages. They

present valuable properties for the investors to have it transformed into accommodation facilities. That is why the open air cinemas should be preserved through the regulations and kept in its original cultural and social purpose. The significant role can have the Ministry of culture, The Conservation department when writing spatial plans and regulations.

- Social

Demography of four islands Vis, Korcula, Brac, and Hvar is when summed 45816. That is not a lot but during summer a lot of tourists and people who have their summer houses on the islands arrive. There are no official records but according to overall number of 7000000 tourists per month for the whole Croatia the number of population during summer increases extremely. Tourists are both Croatians and foreigners. Croatian tourists are familiar with the concept of open-air cinema and they are used to go to open air cinemas during their vacations. There should be implemented the cultural model of attending open air cinemas among foreign tourists' through cultural promotion. For the project to act the main leaders from local community should activate. Local municipalities who oversee cultural institutions already are present but in this network system they will have to form connected new body of leadership for four islands.

- Legal

The distribution of movies is protected by international Laws of authorship right. Consumers in Croatia are protected by Laws about protection the Customer. The environmental issues that we can stumble upon are regulations about the sound voltage in the centres of the villages. Since it is already a matter of existing and running open air cinemas the cinema projections have to be in limits of regulations. The existing cinema festivals in Croatia are registered and we shouldn't be too similar to them or overtake their time and place frame. Through fine planning it should be time and place planned to not interfere with other festival. As well visual identity and graphic design should be unique and labelled.

Analysis 3

Six steps of the «Think / Take action»

- Identifying the targeted customers or its segment (s) and current behavior.

Targeted customers who we wish to observe are foreign tourists in the villages where the cultural project will take place. Very often they stay in the villages for one or two weeks. They are coming in groups as young families, couples or groups of friends. They don't choose often the open air cinema for their cultural plans for their evenings during their vacations.

- Definition of their desired behavior.

Their desired behavior is that they become interested in what cultural program the cinema has to offer and visit two to four shows during their vacation. As well that they are not static in one village but that they visit other villages and islands to attend the festival.

- Understanding the reason (attitudes, opinions, beliefs ...) of their current behavior.

They are not aware that in those villages exist special kinds of cinemas which are open air cinemas. Very often the program of open air cinemas are given only in Croatian language so they consider it is only for local population and not certain if movies shall be subtitled. As they are usually not very well informed they choose other activities for their evenings.

- Definition of the attitudes, opinions or beliefs that would motivate the desired behavior.

The targeted customers should be better informed that they can during their vacation also develop culturally and socialize in those villages

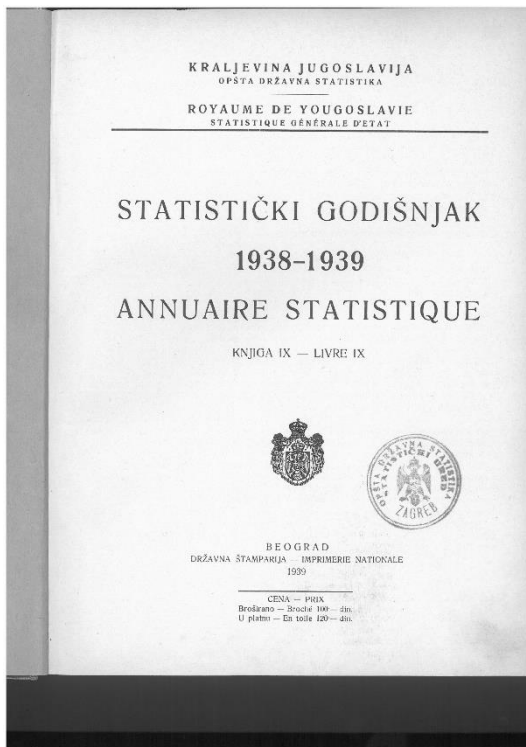
- Find and use client insight that will change their thinking. .

The young families should believe that they should do something together and cultural and that can be going to open air cinema festival. The couples should believe that it is really romantic to go to open air cinema. The group of friends' should believe that socializing happens during projections and after the movies.

- Define and implement an action plan.

The promotion of cultural project should focus strong on the cultural romantic and social benefits of attending the festival. As well it should promise the international languages for subtitles and announcement of the program.

Annexe 7. Statistic data of Yugoslavia and Croatia



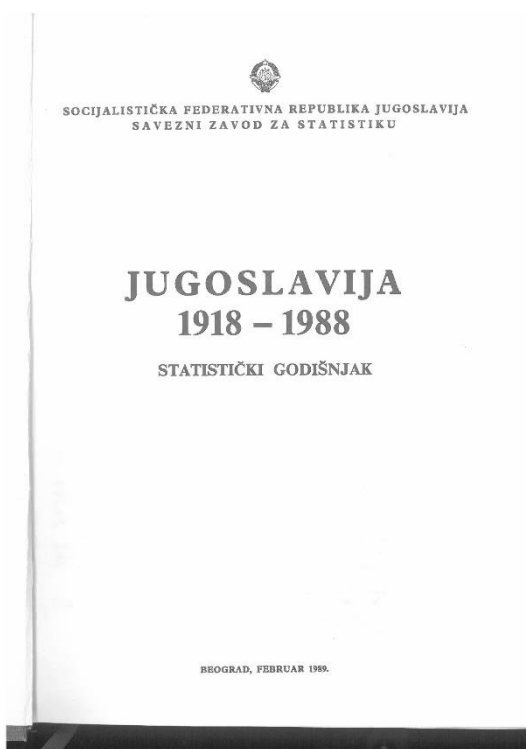
306 A. Pleschke — A. Institut für Statistik

49 Brojno stanje kinematografa — 49 Nombre de cinématographes

Banovina Banovine	Kinematografi Cinématographes			Ukupno Total	Ukupno Total	Ukupno Total	Ukupno Total	Ukupno Total
	ukupno total	ukupno total	ukupno total					
Dravsko	56	—	56	15,585	Ljubljana	8	3,081	—
Drinska	15	—	15	1,000	Novi Sad	5	2,581	—
Dunavska	55	11	66	31,079	Novi Sad	5	2,581	—
Međimorska	21	1	22	4,080	Novi Sad	5	2,581	—
Primorska	13	1	14	4,087	Siget	16	10,145	—
Savska	20	—	20	26,280	Zagreb	16	10,145	—
Vardarska	23	—	23	6,790	Zagreb	16	10,145	—
Zetska	14	—	14	3,077	Merid. Ljub.	2	728	—
Zemlj.	12	—	12	3,119	Cetinje	18	12,784	—
Ukupno	24	—	24	13,444	Beograd	18	12,784	—
Ljubljana	100	100	200	121,130	Ukupno	100	65	88,278
"	100	100	200	118,821	"	100	100	77,962
"	100	100	200	106,014	"	100	100	57,324
"	100	100	200	102,000	"	100	100	28,450
"	100	100	200	103,542	"	100	100	25,038
"	100	100	200	100,000	"	100	100	—
"	100	100	200	102,000	"	100	100	—

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Statistics *Statistički godišnjak 1938-39*, Državna štamparija, Beograd, 1939.



KULTURA I UMETNOST

25-3. ROKOPI

Godina Année	SVP Spectacles par semaine	Prebavite se danju nedeljno — Nombre de spectacles par semaine										SVP Spectacles par semaine	SVP Spectacles par semaine	SVP Spectacles par semaine	SVP Spectacles par semaine
		SR Bosna Herzegovina	SR Crna Gora	SR Hrvatska	SR Mađarska	SR Slovenija	SR Srbija	SR Srbija i Crna Gora	SR Srbija i Crna Gora	SR Srbija i Crna Gora	SR Srbija i Crna Gora				
1988	431	38	13	162	38	79	214	138	17	138					
1987	437	32	14	166	38	72	202	131	16	148					
1986	447	32	14	166	38	72	202	131	16	148					
1985	451	32	14	166	38	72	202	131	16	148					
1984	451	32	14	166	38	72	202	131	16	148					
1983	451	32	14	166	38	72	202	131	16	148					
1982	451	32	14	166	38	72	202	131	16	148					
1981	451	32	14	166	38	72	202	131	16	148					
1980	451	32	14	166	38	72	202	131	16	148					
1979	451	32	14	166	38	72	202	131	16	148					
1978	451	32	14	166	38	72	202	131	16	148					
1977	451	32	14	166	38	72	202	131	16	148					
1976	451	32	14	166	38	72	202	131	16	148					
1975	451	32	14	166	38	72	202	131	16	148					
1974	451	32	14	166	38	72	202	131	16	148					
1973	451	32	14	166	38	72	202	131	16	148					
1972	451	32	14	166	38	72	202	131	16	148					
1971	451	32	14	166	38	72	202	131	16	148					
1970	451	32	14	166	38	72	202	131	16	148					
1969	451	32	14	166	38	72	202	131	16	148					
1968	451	32	14	166	38	72	202	131	16	148					
1967	451	32	14	166	38	72	202	131	16	148					
1966	451	32	14	166	38	72	202	131	16	148					
1965	451	32	14	166	38	72	202	131	16	148					
1964	451	32	14	166	38	72	202	131	16	148					
1963	451	32	14	166	38	72	202	131	16	148					
1962	451	32	14	166	38	72	202	131	16	148					
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1959	451	32	14	166	38	72	202	131	16	148					
1958	451	32	14	166	38	72	202	131	16	148					
1957	451	32	14	166	38	72	202	131	16	148					
1956	451	32	14	166	38	72	202	131	16	148					
1955	451	32	14	166	38	72	202	131	16	148					
1954	451	32	14	166	38	72	202	131	16	148					
1953	451	32	14	166	38	72	202	131	16	148					
1952	451	32	14	166	38	72	202	131	16	148					
1951	451	32	14	166	38	72	202	131	16	148					
1950	451	32	14	166	38	72	202	131	16	148					
1949	451	32	14	166	38	72	202	131	16	148					
1948	451	32	14	166	38	72	202	131	16	148					
1947	451	32	14	166	38	72	202	131	16	148					
1946	451	32	14	166	38	72	202	131	16	148					
1945	451	32	14	166	38	72	202	131	16	148					
1944	451	32	14	166	38	72	202	131	16	148					
1943	451	32	14	166	38	72	202	131	16	148					
1942	451	32	14	166	38	72	202	131	16	148					
1941	451	32	14	166	38	72	202	131	16	148					
1940	451	32	14	166	38	72	202	131	16	148					

PREBIVATE SE DANJU

Godina Année	SVP Spectacles par semaine	Prebavite se danju nedeljno — Nombre de spectacles par semaine										SVP Spectacles par semaine	SVP Spectacles par semaine	SVP Spectacles par semaine	SVP Spectacles par semaine
		SR Bosna Herzegovina	SR Crna Gora	SR Hrvatska	SR Mađarska	SR Slovenija	SR Srbija	SR Srbija i Crna Gora	SR Srbija i Crna Gora	SR Srbija i Crna Gora	SR Srbija i Crna Gora				
1988	131	35	2	37	9	17	75	39	5	33	17	33	17	33	17
1987	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
1986	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
1985	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
1984	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
1983	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
1982	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
1981	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
1980	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
1979	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
1978	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
1977	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
1976	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
1975	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
1974	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
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1971	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
1970	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
1969	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
1968	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
1967	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
1966	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
1965	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
1964	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
1963	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
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1960	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
1959	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
1958	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
1957	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
1956	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
1955	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
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1952	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
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1949	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
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1944	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
1943	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
1942	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
1941	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17
1940	131	35	1	37	9	17	75	39	5	33	17	33	17	33	17

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Statistics *Jugoslavija 1918-1988*, Savezni zavod za statistiku, Beograd, 1989.

Annexe 8. Photographs of open air cinema Bol, 2016.



40 View from the sea



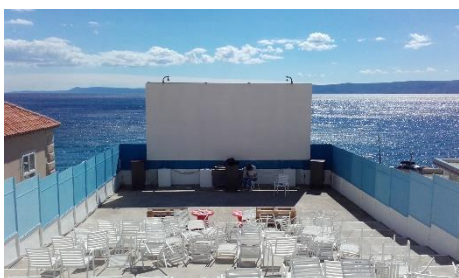
41 Facade West



42 Façade South



43 Façade North

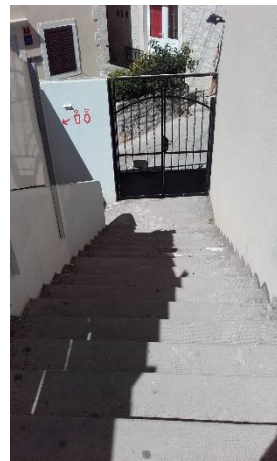


44 Auditorium of open air cinema

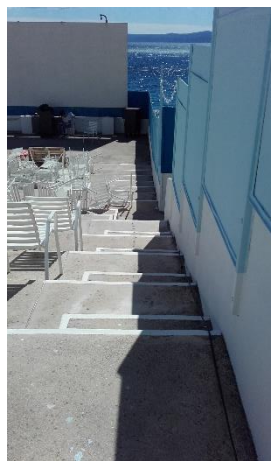




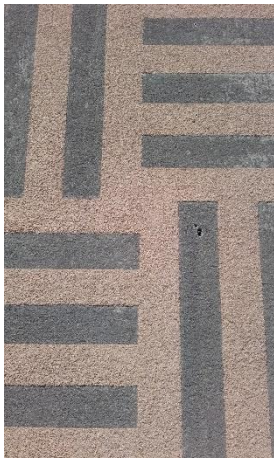
45 Façade East



46 Stairways to the terrace and entrance



47 Details of windproof elements on the facade and in interior



50 Art installations on the facades: graphics mural from 1962, stone plate from 1996 and Graffiti from 2016



48 Original furniture stored in the cinema premises



49 Internal staircases to sanitary facilities and connection with winter cinema

Cinéma en plein air - phénomène, typologie et possibilités

Cinemas d'été de l'archipel dalmate

Résumé

Les cinémas en plein air ont été une tendance dans les années 1950 et 1960. La tendance que nous présenterons est étroitement liée à la saison estivale et à la région méditerranéenne, mais elle apparaît également dans d'autres régions du monde. Ces cinémas ont été développés à partir des théâtres connus de la Grèce antique. Outre les conditions géo-climatiques, l'environnement socio-politique fut important pour le développement du commerce socioculturel local. La typologie architecturale, l'anthropologie du lieu, l'histoire et le patrimoine socioculturel des cinémas en plein air sont l'objet de cette recherche. La recherche de base étudie les exemples existants et la mémoire collective de cinémas d'été de l'archipel dalmate. Enfin, la synthèse du dossier note les possibilités de conservation du patrimoine, de gestion culturelle et de revitalisation du phénomène des cinémas en plein air dans leur ensemble.

Open air cinema - phenomenon, typology and possibilities

Summer cinemas of Dalmatian archipelago

Abstract

The open-air cinemas were a trend in the 1950s and 1960s. The trend we will be discussing is closely related to the summer season and to the area of Mediterranean but it also appears in other areas of the world. Those cinemas were developed from the theatres that are known from the ancient Greece. Beside geo-climatic the socio-political environment was important for the development of the local-socio-cultural commerce. The architectural typology, the anthropology of place, history and sociocultural heritage of the open-air cinemas are the matter of this research. The core research studies existing examples and the collective memory of summer cinemas of Dalmatian archipelago. Finally, the synthesis of the dossier notes the possibilities of the heritage conservation, cultural management and revitalisation of the phenomenon of open-air cinemas as a whole.

Mots-clés

cinéma en plein air, été, socio-politique, commerce local-socioculturel, mémoire collective, archipel dalmate, typologie architecturale, anthropologie du lieu, patrimoine socioculturel

Keywords

open air cinema, summer, socio-political, local-sociocultural commerce, collective memory, Dalmatian archipelago, architectural typology, anthropology of place, socio-cultural heritage



UFR09/ Département Histoire

Master Professionnel TPTI
Parcours «Cultures scientifique, technique et industrielle»

Rédaction de la partie personnelle du projet collectif :

Le projet tutoré

Jelena Botteri

Sujet: Paris-souterrain

Titre du projet: Paris sous nos pieds

Titre de la partie personnelle traitée: Le rôle des carrières dans
l'urbanisme et l'architecture

Année universitaire

2016/2017

Partie I Mémoire de Master

Cinéma en plein air - phénomène, typologie et possibilités
Cinémas d'été de l'archipel dalmate

Partie II Le projet tutoré

Rédaction de la partie personnelle du projet collectif

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Paris sous nos pieds

Le rôle des carrières dans l'urbanisme et l'architecture

Partie III Rapport de stage

Architecte Stagiaire

La réhabilitation et la rénovation des bâtiments publics

Bigeault-Taïeb & Associés

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Chapter 0. Introduction	5
Chapter 1. Collective project	6
1.1. Presentation of the project	6
1.2. Bibliography and sources	7
1.3. Image index	8
1.4. Methodology	8
1.5. Organisation of the group work	9
Chapter 2. Individual contribution to the collective project	11
2.1. Reason for choice of the theme	11
2.2. Method	12
2.3. Encountered difficulties	17
Chapter 3. Results	19
3.1. Difference between the initial project and realisation	21
3.2. Excepted impact	21
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Résumé

Le projet tutoré

Dans le cadre d'une formation en Master II Pro TPTI à Paris 1 Panthéon-Sorbonne, nous avons été chargés d'un projet collectif d'héritage de Paris souterrain. L'activité principale a été l'organisation de l'exposition documentaire avec le thème «Paris sous nos pieds». Nous avons créé un site web dont l'objectif est de promouvoir une exposition documentaire. Le projet d'exposition se compose de trois sous-thèmes: les carrières, les réseaux fluviaux et le métro parisien.

Nous collaborions dans le collectif et nous nous sommes divisés en petits groupes, mais nous avons tous contribué individuellement. Comme nous sommes tous issus de milieux différents et de différentes professions, grâce à ce projet collectif, nous avons beaucoup appris sur la collaboration interculturelle et l'échange interprofessionnel. Tous ensemble, nous avons également acquis des connaissances et une expérience sur les projets patrimoniaux dans la variété du marché et de l'économie.

Le groupe qui faisait la recherche sur les carrières de Paris était mon groupe. Dans le domaine de l'architecture et de l'urbanisme, j'ai préparé une partie des plans des voies de carrière et des matériaux d'architecture qui étaient exploités et utilisés pour construire la ville. Dans les termes de la promotion culturelle, mon groupe était le responsable de la communication culturelle, et ma responsabilité particulière était Instagram. Une autre contribution de ma part était un logo de projet pour l'Instagram et tout le projet «Paris sous nos pieds».

Le travail d'équipe ou la collaboration était le plus important pour la réalisation et le résultat de ce projet. Au cours du projet, nous avons rencontré certains défis, mais nous les avons surmontés et nous les avons utilisés pour améliorer notre expérience. Nos milieux interculturels et différents ont abouti à une bonne exposition synthétique. À mon avis, nous n'avons pas utilisé et montré suffisamment notre propre diversité à travers cette exposition. Elle est restée à l'échelle locale et interne. Avec l'utilisation de plates-formes Web, nous pourrions préparer le projet dans un contexte plus international et, grâce à ces moyens, bénéficier de la diversité culturelle de notre groupe. La suite de ce projet, que j'imagine dans le cadre du projet du patrimoine international, serait éventuellement une institution d'enseignement spécialisée pour l'héritage des locaux souterrains.

Chapter 0. Introduction

The students enrolled in the Master Pro TPTI have together created the historical heritage project «Paris sous nos pieds». The aim was to develop such project in collective work in a multidisciplinary and intersectoral perspective. The main area of the research was tutored and developed on the course «Projet Tutoré» by Professor Catherine Vaudour. We were assigned a subject for the research on the history of Paris, and specifically the history of its underground. The subject «Paris-souterrain» was further divided into three main domains that were assigned to three groups of students. Diversity of our background skills was combined in order to provide each group with the essential expertise in different fields of study: architecture, history, archaeology, museology, management and legislation of cultural heritage. The website was collectively realized as a presentation of our project area of research of Paris underground and promotion of the upcoming project exhibition. During the project, we used and implemented the knowledge we gained on the course in the first semester «Droit de la propriété intellectuelle» by our professor Anne-Laure Stérin. As we are mainly digital natives and we have enjoyed great support from our teacher Benjamin Rivalland who was in charge of the course «Le projet informatique à contenu historico-patrimonial», we were able to create the website. The presentation of our knowledge of three research domains is available on the site as well as in the subdivision. We have launched social networks and connected it to our web page like: Facebook, Twitter and Instagram to strengthen the promotion. The implementation of our knowledge that we gained from our tutor Catherine Vaudour resulted in the final exhibition «Paris sous nos pieds» that was collectively organised on 20th May at Mahler Institute in Paris.

Chapter 1. Collective project

The main theme of the collective project that our group of 28 students has realized is «Paris sous nos pieds» or «Paris under our feet» and describes the history of Paris under the ground. The three main areas were: quarries, water systems and transportation. These subjects are divided into groups in which we have divided ourselves. I was a member of the group «Paris quarries».

1.1. Presentation of the project

«Paris sous nos pieds»

In Paris, a city world famous for its architecture, there is also a life underground ignored by many. Unknown but yet present daily in the lives of Parisians, it allows supplying the water and the citizens to circulate easily.

In our project we went through the history and functioning of this subterranean Paris through its subway, its water network and its quarries.

The Metro

The Universal Exhibition of 1900 launched the first Parisian metro whose works were directed by Fulgence Bienvenüe. This technological innovation is bringing the city into a new era, that of underground transport. With its 16 lines, the Paris metro continues today to evolve.

Water networks

The Parisian water supply is made possible by an extensive underground network. The water is brought by aqueducts and canals and is then stored in one of the 5 reservoirs of Paris. Until the XIX century, it was redistributed to the population by fountains. The great works of Baron Haussmann includes development of running water.

Quarries

In the Parisian subsoil, basically there is limestone and gypsum. The extraction of these rocks contributed to the construction of the largest monuments of the capital. This activity is inseparable from its cultural heritage whose catacombs are one of the best known treasures. These underground cemeteries have given rise to many myths and remain visited by courageous tourists or reckless cataphylls.

The group «Quarries»:

Our team is dynamic and committed, it consists of six students of different origins. What brings us together is our undeniable passion for the preservation of World Heritage. We have been working together since the beginning of this project and we were participating in the design of this project until the end of the implementation phase.

Presentation of team members and skills or contribution

Our team is composed of:

- Wren Sellers: Geological studies.
- Mohamed El Bachir Badji: Studies of exploitation techniques and quarry evacuation.
- Ibrahima Toure: The history of the quarries, from antiquity to modern times.
- Jelena Botteri: The role of quarries in urbanism and architecture.
- Veronika Gamulin: Underground industrial activities, The quarries of today and tomorrow
- Khoulood Hafaiedh: Location of political protest, Cultural events

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<https://www.paris.fr/>

1.3. Image index

Image 1 Initial draft for the plan of exhibition: The diagram of the longitudinal section

Image 2 Initial draft for the plan of exhibition: diagrammatic map

Image 3 Urban development: Illustrations for the exhibition panels: The longitudinal city section diagram and map with superimposed the urban planning of the city and quarries.

Image 4 Architectural Materials: Illustrations for the exhibition panels: Exploited resources and Architectural materials

Image 5 Logo design «Parissousnospieds»

1.4. Methodology

The project provides information on the subsoil of Paris, its history and its current state of conservation, and finally asks the necessary questions about the future of these places. This study is of exceptional interest to historians, architects, heritage specialists, archaeologists, quarry inspectors, journalists and local elected representatives. The school public is also not to be neglected as it is an important link for a better awareness of the quarries. The aim of our collective work was to prepare a historical research and heritage project of Paris underground.

The main activity of our work was realisation of an exhibition. In addition, we created the web site to promote the upcoming exhibition and invite visitors.¹

The target audience for this content on the web is public who is interested in history. We have tried to broaden our target audience circle by adding extensions to our website, such as quiz and interactive map to make it accessible for children and teens who are still in school. This is how we have partly accomplished our goal of being multi-perspective in our approach. The technology we used to create our website was not to build it from ourselves, but we used a website generator and a content management system called <http://www.wix.com>.

1.5. Organisation of the group work

In the terms of the historical research each group had to look for an aspect of subterranean Paris: quarries, water systems and transportation. As we all have different backgrounds and qualifications, we have also divided these themes into specific sub-themes. This is how each student has an aspect independent of the theme to be searched.

In the terms of cultural promotion the main concept of this organization is also transcribed on our web page that was created by us: parissousnospieds.wixsite.com. However to manage the cultural promotion we have divided ourselves differently according to our affinities into groups quality, communication, web edition where everyone had an individual assignment.

Paris quarries:

Our group's mission is to deal with the subject of underground quarries, a place of multiple manifestations and which has made the built heritage of Paris, one of the most sumptuous in the world.

Our paper research we have divided into four chapters: A history of materials and techniques, A history of quarries: from antiquity to modern times, The role of quarries in town planning and architecture and Activities, events and heritage. Trough those four parts we have organised our study of quarries to go through thousand years of history and urbanism of underground quarries of Paris. As well we all focused on the parts of the heritage of Paris quarries that we can do a research about and present trough web page and documentary exhibition.

¹ <https://parissousnospieds.wixsite.com/parissousnospieds> Access Date: August 29, 2017

In the first chapter «A history of materials and techniques» Wren Sellers has prepared Geological studies and Mohamed El Bachir Badji has prepared Studies of exploitation techniques and quarry evacuation. The Ile de France and the Paris region are built on stone and mineral foundations as limestone and gypsum. The geological studies of Paris fundaments are consisting of summaries about formation of limestone and gypsum, the cabinets of minerals and osteology and evolution of Parc des Buttes Chaumont from a former quarry. Studies of exploitation techniques and quarry evacuation are about quarrying techniques: exploitation of an open pit quarry, exploitation by rotating pillars, exploitation by inclined ramp, extraction by stumping and evacuation by pit.

In the second chapter «A history of quarries: from antiquity to modern times» Ibrahima Toure has prepared the historical overview of Paris quarries. The historical overview is divided into three parts: from the Roman period to the Middle Ages, General quarry inspection: Mapping and Consolidation, and Modern and Contemporary Era. The third part Modern and Contemporary Era is consisting of subparts about: the Golden age of the quarries of Paris, transformation and sustainable construction of quarries, and at last, about the period from 1960 to our days.

In the third chapter «The role of quarries in urbanism and architecture» Jelena Botteri has prepared two parts: Urban development and Architectural materials, both followed by diagrams and visualisations. The urban development of Paris is in relation to quarries that are beneath Paris. In order to build buildings of Paris, the architectural materials were being produced from *materia* exploited from quarries.

In the fourth chapter «Activities, events and heritage» Veronika Gamulin has prepared the study about underground industrial activities and the quarries of today and tomorrow while Khouloud Hafaiedh has prepared the studies about quarries as Location of political protest and Cultural events. The underground industrial activities are: The Carthusian monks - conversion of quarries into distilleries, The brewery cellars - Gallia and Dumesnil, Cultivation of mushrooms, and The catacombs - The tourism industry. Beside a place of political protest the cultural events in quarries are: student life underground, Skinhead, rocker and baba-cool, Sculptures of explorers and The white bodies of artist Jérôme Mesnager. In the last part about the quarries of today and tomorrow is the discussion about the quarry heritage: maintenance and management.

Chapter 2. Individual contribution to the collective project

The group that was doing the research about quarries of Paris was my group. In the domain of architecture and urbanism I have prepared a part about the disposition of «hidden» quarry lanes and architectural materials that were being exploited. In the terms of the cultural promotion I belonged to the group in charge of social networks, and my particular responsibility was Instagram <https://www.instagram.com/parissousnospieds/>. Another contribution of mine was a Project logo. I have created the logo for Instagram but it was later decided among colleagues to overtake it for the whole project «Paris sous nos pieds».

2.1. Reason for choice of the theme

In terms of study of Paris underground heritage I have chosen the theme quarries -The role of quarries in urbanism and architecture. In terms of cultural promotion I have chosen to be a part of the group for social communication. In particular I was in charge of the Instagram <https://www.instagram.com/parissousnospieds/>.

The choice of the theme quarries was the most appropriate for my affinities toward the historical landscape. The quarries were both: open and underground and they were influencing the Paris silhouette by changing topography. My origins are from Pučišća, the little town on the island of Brač which is famous for exploitation of the white stone. The stone mines on the island of Brač from Roman times until now were present and they were changing the natural environment in two directions. One direction was the change of the topography by exploitation of the stone and creating huge holes. The whole hill in the bay of Pučišća was cut off, so it created a white surface in the green mountain visible from the neighbouring islands and seashore. The other direction how stone mines have changed the island is that with the stone that was exploited from the stone mines the houses and little settlements at first and later small towns were built. On one side it created the holes the «negative» of the topography and on the other side it created the «positive», the new architecture. This both influences of stone mining are visible in Paris as well. The quarries in Paris changed its topography and its silhouette. Lots of parks are hiding the underground quarries beneath their surfaces. Some, for example as Buttes Chaumont are also open on the outside. The shape of the Montmartre hill has been changed with quarries. This layer of changes of topography influenced by digging from the holes of stone mines is inscribed in the silhouette of Paris. The raw materials – *materia* that were being exploited from the stone mines were being used as a building material for the architecture of Paris. In that way both the urbanism and architecture of Paris were a direct result

of exploitation of hidden layer of Paris underground: quarries. As it was very similar to the case in Pučišća and I am an architect and urbanist I chose this subject of quarries to research on this specific themes. The further inquiry of mine would be the heritage of quarries, the stone mines in general. In Pučišća and in Paris we have a lot of abandoned stone mines that are not adequately used. The best example of reuse of stone mine is Parc des Buttes Chaumont, but also all the parks and new hills in Paris. It is another theme and another aspect of it for some further research.

The choice of the Instagram to be my obligation for the overall project of «Paris sous nos pieds» came from my appreciation of the concepts where visual and literal expressions are combined. Instagram is a platform that is allowing mostly posting the photograph and short descriptions. This is how it is possible to create short photo stories and with one photo and few words communicate with followers. The significant aspect of it, was to be able to explore and take photograph during my stay in Paris and report about the field research of the sights that are heritage of Paris underground. As we did not have much time between the researches and study of Paris underground and Web and exhibition as a cultural promotion, this was a good way to document the process of the exploring. Our process of learning was communicated and transferred to followers as a way of promotion and education. Photographs are a good medium of capturing the Paris ambient that are hiding Paris underground heritage. In addition, when description is highlighting that heritage we can more focus on what picture had to say. The Instagram was done in the group in charge for social communication. As it was a team work I was collaborating with Raphaële Fresnais who was also in charge for Instagram posts for children and for proofreading the textual parts of the photo stories. We were also posting the photographs from our colleagues and it was a successful team work. The Instagram account is still active and continues to be culturally promoting the project.²

2.2. Method

My personal contribution in the heritage study of Paris quarries is the third chapter: The role of quarries in urbanism and architecture.

One of the historical assets of the development of the Paris region is the richness of its subsoil in building materials. From the Gallo-Roman period, the limestone of the hill of Sainte-Geneviève and the gypsum of the hill Montmartre were exploited to produce building stone and

² <https://www.instagram.com/parissousnospieds/> Access Date: August 14, 2017

plaster. Other materials - chalk, travertine, the sands of Fontainebleau and Beauchamp - have also been exploited in underground or open pit. The use of these materials has left considerable voids in the subsoil. Thus, there are old gypsum quarries in the north-east of Paris (65 ha under mines) and in suburbs: Hauts-de-Seine (150 ha), Seine-Saint-Denis (482 ha) and Val-de-Marne (104 ha). The former quarries of Lutetian Limestone undermine the 5th, 6th, 12th, 13th, 14th, 15th and 16th arrondissements of Paris (770 ha), Hauts-de-Seine (1014 ha) and Val-de-Marne (104Ha). The chalk was mined in the Hauts-de-Seine on a smaller area (35 ha). In the Paris region, there are also cavities of natural origin, produced by the dissolution of the gypsum inclusions present in the geological layers of the marls and stones of the Lutetian and limestone of Saint-Ouen du Bartonien.³

The atlas of the old quarries represents a synthesis of knowledge of the basement of Paris and the neighbouring departments. It is used on a daily basis to provide information on the condition of the subsoil, to draft regulations when appraising applications for building permits, or to advocate safety measures to be implemented following an incident. The first quarry atlas drawn up from quarry surveys, has been edited in 1859 at the initiative of Eugène de Fourcy, General Inspector of quarries. Atlas at that time included 17 boards made at the 1: 1,000 scale. Today, the atlas contains 458 boards (in the general format 80 × 60 cm), representing the quarry levels and their mode of operation, the consolidations carried out, the foundations of the buildings that were the subject of work, incidents brought to the attention. This plans on boards are placed in relation to the cadastre. Since 1997, the General Inspection of quarries has been committed to a CAD-oriented production of the atlas of old quarries. The maps in the atlas are being digitalized (vectored) and the cartographers then carry out the information on the maps (incidents, works, and new quarries). 458 maps make up the atlas of the former underground quarries of Paris including 137 maps for Paris and 321 maps for the suburbs. Starting in 2005, printing technology has evolved to digital and slowly 9 cards are vectored every month.⁴

«Conscience urbaine

Au fil du temps, le sous-sol de la capitale est devenu un révélateur de la ville à elle-même. La conscience de sa part cachée la conduira d'abord à en maîtriser les pulsions désordonnées avant d'en tirer les meilleurs partis. Ce faisant, elle échafaudera des constructions de plus en plus complexes comme l'addition de ses réseaux ne peut se résumer à une relation binaire entre

³ Inspection générale des carrières, *Bilan d'activité*, Mairie de Paris, 2015, <https://www.paris.fr/services-et-infos-pratiques/urbanisme-et-architecture/sous-sol/tout-savoir-sur-les-sous-sols-2317> Access Date: August 13, 2017

⁴ idem

le dessus et le dessous main s'inscrit désormais dans un jeu dynamique où tous les acteurs des profondeurs ont leur part. Dans les âges modernes, la ville se comprend comme un système global. Si cet équilibre est celui d'un moment, comment oublier son enracinement dans la durée? Le monde souterrain apprend à celui de la surface, toujours prompt à faire table rase de son propre passé, qu'il doit s'accepter comme un objet historique. La figuration des différents étages portant l'empreinte de l'homme, fouillant sous terre pour en extraire des blocs de pierre ou y faire circuler un RER, se lit comme une échelle temporelle. L'épaisseur physique du sous-sol est ici une illustration pédagogique de l'épaisseur historique.» (Alain Clement, 2016) ⁵

The quarries of Paris were shown in the «L'atlas du Paris souterrain»⁶ as separate plans and with few synthetic maps of whole area showing the different materials exploited. While studying different plans of quarries I was inspired with their functional systems of galleries that are «flowing» beneath Paris itself. Those plans had presented the urbanism of those spaces to me better than any descriptions. Furthermore the density of quarries at some points in the city were reflecting what was happening upstairs above ground. Where there are points of more densely quarries beneath, usually there are: voids, parks or bigger parcels on the plan of above Paris. In the same «L'atlas du Paris souterrain» I have found a lot of descriptive elevations of the city that were trying partly or synthetically show the changes of the city elevation from natural topography to completely urbanized city surface today. The elevations are showing position of the quarries in relation to the line of ground topography and changing of that line with open quarries. The visit to the exhibition *Terres de Paris, de la matière au matériau* at Pavillon de l'Arsenal⁷ has affected me to observe the stone mines of Paris in a field of the production of constructive or architectural materials. Over time, all the raw *materia* that was exploited was being developed, transformed and produced into architectural materials. Those architectural materials that were beneath Paris are now inbuilt in the buildings of Paris. Known building built of stone quarries for example is Louvre (parts), Place de la Concorde and Les Invalides. On the exhibition *Terres de Paris, de la matière au matériau* to show how we get a material from *materia* is presented with physical examples and «kitchen» or laboratory of those processes. As it is very educational for architect or civil engineers and meaningful for the whole Paris as a building material I decided to follow the same methods for the plan of exhibition «Paris sous nos pieds».

⁵ CLEMENT Alain, THOMAS Gilles, *L'atlas du Paris souterrain*, Editions Parigrammes, 2nd Edition, 2016

⁶ idem

⁷ <http://www.pavillon-arsenal.com/fr/expositions/10485-terres-de-paris.html> Access Date: August 15, 2017

As a result of our research and heritage project we had to realize the exhibition so I had decided to prepare more content for visual communication and only small amount of narration or text for visitors to read. Whereas, the observation and notes about the urbanism and architectural materials I decided to prepare for the exhibition in the manner of illustrations and extractions of materials.

Follows the initial plan for exhibition for both parts of my study: urban development and architectural material:

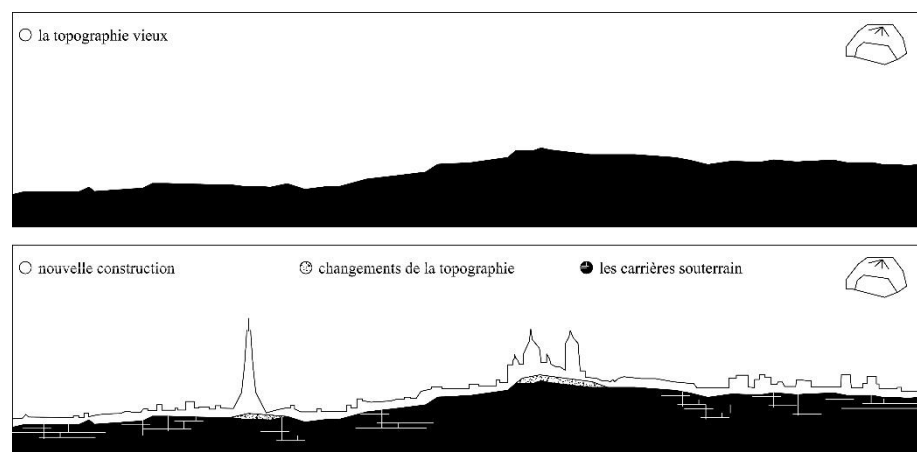
Urban development

Context: The Paris quarries influenced the urban development of the city. The quarries had a seemingly «wild» but functional urbanism (plans) that was parallel to the city on their own horizons (levels). Their «negative» had built a «positive» of the city.

The Problematic: How was a longitudinal section of the city modified under the influence of quarries?

The way to expose: The diagram of the longitudinal section * of Paris will present the relations of the ground line, the change of topography and the urban development.

* Drawings will be done with a diagrammatic approach because the maps and measurements of the quarries are limited



1 Initial draft for the plan of exhibition: The diagram of the longitudinal section

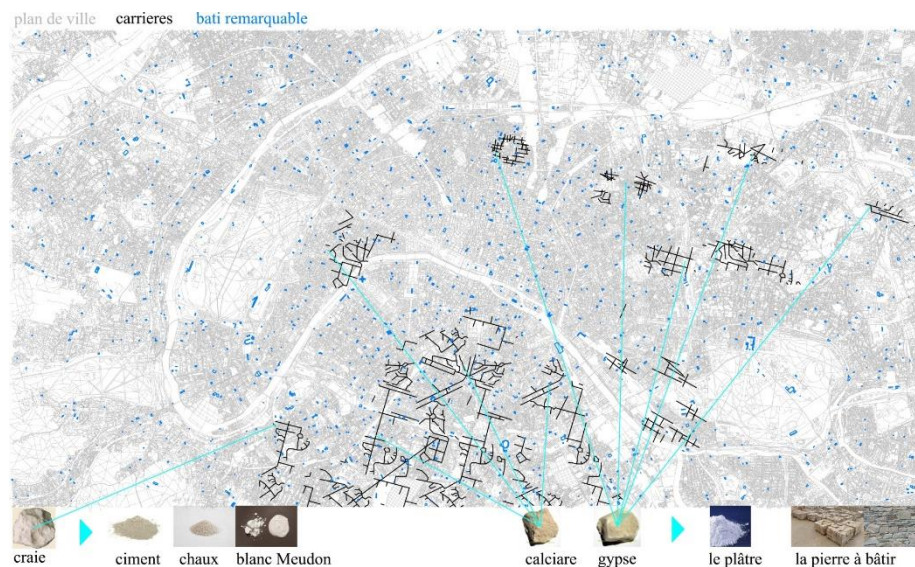
Architectural materials

Context: Minerals or *materia* that were excavated from quarries were used to produce architectural materials that had built Paris. The three main minerals are limestone, gypsum and chalk. Limestone and gypsum were used to produce construction stone and plaster. The chalk was used for the manufacture of lime and cement. Also, these minerals are used to produce other architectural materials such as aggregates for concrete, injection mortar, bricks...

The problem: What specific minerals have been excavated from quarries? How did they turn material into materials? What are remarkable buildings or other phenomena built with these architectural materials?

The way of exhibiting: On the same map * will be superimposed the urban planning of the city and the quarries. Material tracking is geographic and will be presented in a diagrammatic map. Physical examples of minerals and materials will be present next to the panels.

* Drawings will be done with a diagrammatic approach because the maps and measurements of the quarries are limited



2 Initial draft for the plan of exhibition: diagrammatic map

2.3. Encountered difficulties

In the process of development of initial plan I had encountered some difficulties. In my opinion, the global difficulty was doing a one part on my own and I did not have a team and mentorship to work and collaborate together on the specific subject of architecture and urbanism. Even it was a part of the collective work it became a solitude work on this part of the project.

Time limitations

Because of the time frame of our project, I have not had enough time to prepare and digitalise all the maps so I have decided to make sketches and define the smaller area of mapping.

Organisational limitations

As a team we have decided to organise the exhibition only on panel boards and without any artefacts to be exhibited. That is how it was difficult to find a way to present the architectural material examples that was my initial plan.

Sources limitations

The vectored maps of quarries are still not available completely to the public but only in the cases of building permits. That was an obstacle and I had to digitalise a big part on my own to prepare illustrations. It is very difficult to track which buildings were being built from which quarry and material. As well it would present exhaustive work and a list of all the buildings that were built from the quarries of Paris, so I focused on the remarkable ones.

Law limitations

Presenting the architectural materials was also not possible because the producers of the materials are branded and materials that are produced from the rough substances are now packed and named as selling products. That issue was translated also to usage of photos of materials found on the online web platforms.

Financial limitations

Since it was only possible to buy materials to present them it was presenting an expense that was not in the limits of the budget of the exhibition.

Intercultural misunderstandings

This was an experience of working on a project with overall 28 other colleagues and with 6 in smaller group. That number was creating a bit of a challenge for our intercultural and intersectoral relations. We were supposed to contribute with our expertise in different backgrounds. The groups were tutored by professor with who we went through our individual parts and agreed on the concepts of exhibiting those parts. However in the process of web editing and final graphic design of panels the work was overtaken by smaller number of colleagues. In my opinion that kind of post editing of individual contributions by colleagues who are not experts in all of the fields created low quality result. In my case that was extremely also because of my limitations with expressing in French.

Chapter 3. Results

The results of my contribution for the exhibition were illustrations with following descriptions. The targeted public of the part «The role of quarries in urbanism and architecture» were architects, historians, archaeologists, engineers, urbanists, etc.

Urban Development

The quarries of Paris influenced the urban development of the city. The quarries had a seemingly «wild» but functional planning of its galleries on its own «horizons», parallel to the «horizon» of the city. Their «negative void» had built a «positive full» of the city. The remarkable buildings built of stone quarries for example are: The Louvre (parts), The Place de la Concorde, The tower Jean-sans-fear, Les Invalides, Haussmann buildings etc.

The longitudinal city section diagram shows the relationship of the soil line, the change of topography and the urban development. On the same map is superimposed the urban planning of the city and quarries.



3 Urban development: Illustrations for the exhibition panels: The longitudinal city section diagram and map with superimposed the urban planning of the city and quarries.

Architectural Materials

The minerals that were excavated from the quarries were used to produce architectural materials from which Paris was built. The three main minerals are limestone, gypsum and chalk. Limestone and gypsum were used to produce construction stone and plaster. The chalk was used for the manufacture of lime and cement. These minerals are also used to produce other architectural materials such as concrete aggregates, injection mortar, bricks...

GISEMENTS EXPLOITABLES



GYPSE



CRAIE



CALCAIRE

MATÉRIAUX ARCHITECTURAUX



CIMENT



CHAUX



BLANC MEUDON



LE PLÂTRE

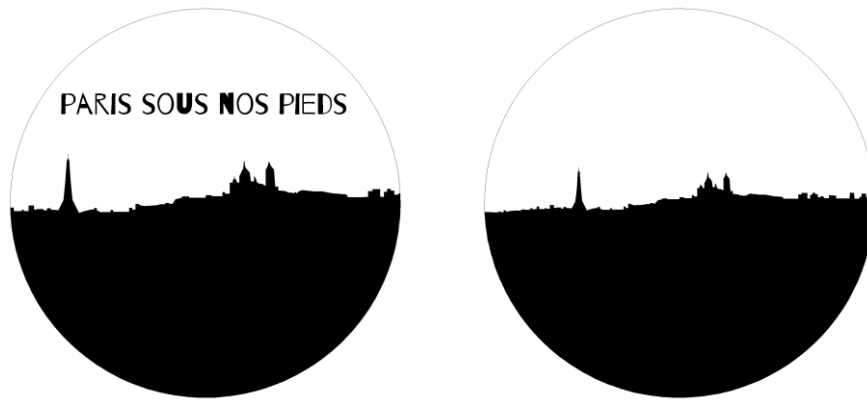


LA PIERRE À BÂTIR

4 Architectural Materials: Illustrations for the exhibition panels: Exploited resources and Architectural materials

Logo «Parissousnospieds»

From the part of the work about the role of quarries to urbanism of Paris I have derived the graphic design of the logo «Paris sous nos pieds» for the web site, the social networks and the final exhibition.



5 Logo design «Parissousnospieds»

3.1. Difference between the initial project and realisation

In the process of development the project about the heritage of Paris underground went through changes. We have started more ambitiously but as time of the exhibition was approaching we simplified the final project result. Another changes made, were a cause of harmonising and uniforming all of the individual research and studies in the same graphic design. Somehow it was simpler for us to prepare not very scientific exhibition but we reoriented into creating an exhibition for children and tourists as a target group.

3.2. Excepted impact

This heritage project was our first experience in the field of heritage studies so it was expected that we will encounter some changes and simplifications. In the future this experience will be beneficial for us all in our professional continuation. Intercultural and intersectoral collaborations are going to be for us familiar and we will certainly better function next time.

The project «Paris sous nos pieds» has a potential to grow further since it is a very fruitful domain. The possible continuation can be made in within the organisation of colleagues of Master Pro TPTI most interested in the subject. The heritage of Paris underground is not present

enough in the presentation of Paris. For all of the three themes it should be analysed how to manage the heritage further, how to culturally promote it through similar projects and finally how to revitalise it. Revitalisation of Paris underground has many possibilities and directions. It is an initial capital value of the city that should be wisely used. Those spaces can have a lot of new added values and purposes. Such project should be done in interdisciplinary laboratories that are working on strategies for city infrastructure. In collaboration with cultural promotion it can become a vivid and not so hidden part of the city.

Important results of our project is that we created a basis for continuation of future studies and projects. It can serve as a platform to also specifically make smaller projects of parts of the whole underground of Paris.

In particular as I am interested in quarries and stone mines for me it would be interesting to study further the positive examples of managing the abandoned quarries: the principles of forestation, naturalisation, reprogramming; something that Parc des Buttes Chaumont is presenting. The whole new educational program within institution of architectural or heritage school can be developed on the subject of landscape architecture in the domain of revitalisation of abandoned and exploited quarries.

Chapter 4. Conclusion

As part of a Master II Pro TPTI training in Paris 1 Panthéon-Sorbonne, we were in charge of a collective project of heritage of Paris underground. The main activity was organisation of the documentary exhibition with the theme «Paris sous nos pieds». We established a website whose objective is to promote a documentary exhibition. The exhibition project consists of three sub-themes: quarries, water networks and also the Paris metro.

We were collaborating in the collective and divided ourselves into smaller groups but we all contributed individually. As we all come from different backgrounds and different professions, through this collective project we have learnt a lot about intercultural collaboration and inter professional exchange. All together we also gained knowledge and experience about the heritage projects in the variety of market and economy.

The group that was doing the research about quarries of Paris was my group. In the domain of architecture and urbanism I have prepared a part about the plans of quarry lanes and architectural materials that were being exploited and used to build the city. In the terms of the cultural promotion my group was the one that was in charge of social networks, and my particular responsibility was Instagram <https://www.instagram.com/parissousnospieds/>. Another contribution of mine was a Project logo for the Instagram and whole project «Paris sous nos pieds».

The team work or collaboration was the most important for this project realisation and result. During the project we have encountered some challenges but we have used to overcome those and used them to improve our experience. Our intercultural and different backgrounds have resulted in a good synthetic exhibition. In my opinion, we haven't used and showed enough our own diversity trough the project and exhibition. It remained at a local and internal scale. With usage of web platforms we could prepare the project in more international context and trough those mediums benefit from the cultural diversitiy of our group. Me personally I found that to be our most important characteristics. This possible continuation of the project I see in the direction of the international heritage project and possibly specialized education institution for heritage of underground premises.



UFR09/ Département Histoire

Master Professionnel TPTI

Parcours «Cultures scientifique, technique et industrielle»

Rapport de stage

Jelena Botteri

Architecte Stagiaire

La réhabilitation et la rénovation des bâtiments publics

Bigeault-Taïeb & Associés

Maître de stage : Martine Bigeault

Stage effectué du 05 février au 5 juillet 2017

Année universitaire

2016/2017

Partie I Mémoire de Master

Cinéma en plein air - phénomène, typologie et possibilités

Cinémas d'été de l'archipel dalmate

Partie II Le projet tutoré

Rédaction de la partie personnelle du projet collectif

Paris-souterrain

Paris sous nos pieds

Le rôle des carrières dans l'urbanisme et l'architecture

Partie III Rapport de stage

Architecte Stagiaire

La réhabilitation et la rénovation des bâtiments publics

Bigeault-Taïeb & Associés

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0. Introduction

Dans notre vie, nous avons assez d'énergie pour nous améliorer et intégrer certains changements dans le domaine de nos intérêts ou de notre profession. À un moment de ma carrière professionnelle, après plusieurs années de pratique architecturale, j'ai ressenti la nécessité de me concentrer plus intensément sur le domaine de conservation du patrimoine. Dans cet esprit, j'ai postulé pour le Master Professionnel TPTI (Techniques, Patrimoine, Territoires de l'industrie) à l'Université de Paris 1 Panthéon-Sorbonne.

Depuis 2007, je suis titulaire d'un Master en Architecture et Urbanisme de la Faculté d'architecture, Université de Zagreb, (Croatie). Après mes études, pendant neuf ans, j'ai continué mon expérience professionnelle dans plusieurs bureaux d'architecture et temporairement dans des établissements d'enseignement, ainsi que dans ma recherche indépendante. Dans l'architecture et l'urbanisme, je travaillais sur toutes les étapes d'un projet, souvent sur des projets de protection du patrimoine et des projets de contexte historique fort. Ces mentionnés m'ont permis d'apprendre toutes les étapes de mise en œuvre de projets en relation avec le patrimoine et sa conservation. Surtout, je suis très intéressée par les domaines où la recherche dans l'histoire, dans la théorie et dans patrimoine se croise avec les concepts contemporains et la présentation artistique.

En septembre 2016, je suis venue à Paris pour suivre un Master Professionnel TPTI (Techniques, Patrimoine, Territoires de l'industrie) à l'Université de Paris 1 Panthéon-Sorbonne, le cursus "Gestion des environnements techniques historiques". L'une de mes obligations à l'université a été d'effectuer un stage dans le domaine de la protection et de la gestion du patrimoine. Ma connaissance du français était intermédiaire à l'époque, mais j'ai suivi des cours de français intensifs à l'université, ce qui m'a permis de m'améliorer. Néanmoins, cela m'a empêchée de trouver un poste dans les institutions que je préférais. Bien que j'aie déjà eu une expérience internationale, j'ai été refusée parce que mon niveau du français n'a pas été suffisant. J'ai également postulé pour un emploi à la délégation permanente de la Croatie auprès de l'UNESCO et j'ai reçu une offre. Malheureusement, leurs règlements internes concernant les salaires ne sont pas conformes à la loi française pour un stage.

Enfin, j'ai accepté l'offre du petit bureau d'architecture Bigeault-Taïeb & Associés pour un poste d'architecte stagiaire. La plupart de leurs projets sont dans le domaine de la réhabilitation des bâtiments publics ce qui, pour moi, a été nouveau. Bien que ce ne soit pas mon premier choix, j'ai essayé d'apprendre le plus possible et d'en tirer le meilleur parti. La réhabilitation est

une partie de la conservation du patrimoine que je peux, depuis, introduire dans mes intérêts. D'autant plus, dans de petits bureaux, vous avez une idée approfondie des processus de projet, des décisions d'architectes, des collaborations avec d'autres professions et une organisation de bureau, etc. Je trouve également que travailler dans un bureau entièrement francophone a été très utile pour mon français. C'est ainsi que j'ai été forcée d'apprendre toute la terminologie architecturale française, de développer mon dessin et mes compétences en informatique avec le clavier et le logiciel français. En plus, ça a été une bonne formation si je voulais un jour trouver un emploi dans les institutions internationales, dans le domaine de la protection et de la gestion du patrimoine, que j'ai mentionnées au début, et qui sont mieux adaptées à mes ambitions. De l'autre côté, si je reprends mon ancien travail en Croatie, je vais y apporter du savoir-faire français dans le domaine de la réhabilitation, l'utilisation de matériaux architecturaux contemporains, la conception d'une nouvelle architecture en relation avec celles qui existent déjà, etc.

1. Présentation de Bigeault-Taïeb & Associés

L'association des architectes Franck Taïeb et Martine Bigeault rassemble les compétences de deux auteurs de projets pour offrir un service optimal dans une discipline toujours plus exigeante. Le bureau aborde au quotidien des missions d'architectures telles que la création d'équipements publics (concours), des réhabilitations, etc. Le bureau Bigeault-Taïeb & Associés est installé à Paris.

Administratif

Cabinet créé en 1996, en architectes indépendants et sous forme de SARL d'architecture depuis Janvier 2001 : Martine Bigeault et Franck Taïeb en sont les cogérants.

- SARL au capital de 8000 €
- RCS de PARIS B 434 297 388
- SIRET : 434 297 388 00036 / Code d'activité : 7111Z
- Ordre des architectes : No. Régional 1841 / No. National S04728

La philosophie

Ces points présentent la philosophie de Bigeault-Taïeb & Associés pratique architecturale:

- Le désir d'invention et de renouvellement permanent de notre architecture.
- La diversité des programmes réalisés par l'agence nous a apporté une souplesse d'interprétation des données d'entrée, et de ce fait la liberté de produire un projet "unique et libre pour chaque opération.
- L'implication dans la qualité environnementale :
- Une formation interne à l'équipe permet une réflexion globale et transversale sur le projet vers un objectif commun avec nos partenaires techniciens. Loin de considérer la qualité environnementale comme une contrainte, nous la traitons comme une donnée d'entrée fondamentale.
- Dans cet esprit, nous privilégions en tant que possible des solutions passives à des réponses hyper technologiques.
- La rigueur et la compétence de notre expérience de constructeurs.
- La même implication du plus petit au plus gros de nos projets.

Pôles de compétences

Bigeaault-Taïeb & Associés pôles de compétences sont les suivants:

- Bâtiments publics HQE (Haute Qualité Environnementale) :

80 % de l'activité de l'agence, les ERP (établissement recevant du public) ils sont familiers, tant en neuf qu'en réhabilitation, pour leur création ou leur mise aux normes.

- Logements HQE (Haute Qualité Environnementale) :

Logements sociaux et logements privés en construction exclusivement BBC (bâtiment basse consommation).

- Développement des constructions bois.
- Design, signalétique :

Création de mobilier pour leur projets, conception et réalisation des signalétiques intérieures de leur bâtiments, conception et réalisation de la signalétique du métro pour la RATP (Régie autonome des transports parisiens).

Domaines d'activités

Domaines d'activités du bureau Bigeaault-Taïeb & Associés sont bâtiments neufs, réhabilitation, transports et activités. Ceux-ci sont plus précisément comme suit:

- Bâtiments neufs: Culturel, petite enfance, sport, bureaux, logement.
- Réhabilitation: Milieu occupé, bâtiments classés, réhabilitation lourde, reconversion de bâtiments.
- Transports et activités: Stations du métro parisien, gares, etc.

1. Mes missions pendant ce stage

Le travail effectué en bureau n'a pas eu pour objet un seul et unique projet vu les délais rencontrés dans le monde de la construction. En guise de commentaire introductif, je souhaitais préciser que la taille réduite du bureau a permis d'accompagner les architectes dans leurs différentes actions, projets. J'ai pu rencontrer différents acteurs sur le terrain lors de visites, et voir comment les dossiers de différents projets sont gérés et organisés. Je décrirai donc synthétiquement les tâches que j'ai pu remplir de manière autonome durant ces 5 mois de stage en bureau d'architecture.

- Ville de Bry-sur-Marne (94): Construction d'un gymnase au Parc des sports
- Ville de Villemomble (93): Réhabilitation de crèche
- Vincennes (94): Réhabilitation extension du gymnase de l'Est

Le bureau traite essentiellement des dossiers de marchés publics. (Concours, équipements publics). Durant les 5 mois de stage j'ai eu l'occasion de participer à la réalisation de concours publique, deux réhabilitations et adaptations de équipement publics.

- Dans la première partie du stage, j'ai été dans l'équipe pour une compétition publique: Gymnase à Ville de Bry-sur-Marne (94).
- Dans la deuxième partie de mon stage, j'ai travaillé le projet de petite échelle pour la réhabilitation et l'adaptation d'une résidence privée. (APS = esquisse, APD = avant projet, PRO = détails technique)
- Dans la troisième partie, j'ai participé au projet de réhabilitation d'une salle de sport publique à l'intérieur de l'école élémentaire: Gymnase d'école à Vincennes (94): J'ai été impliquée dans ce projet depuis le début et j'ai traversé toutes les étapes principales du projet avant l'exécution. (APS = esquisse, APD = avant projet, PRO = détails technique). Merci à mes patrons qui l'ont organisé de façon que j'ai eu beaucoup d'autonomie et de responsabilité sur ce projet.
- Le dernier projet avant le départ a été consacré aux détails de la réhabilitation de deux crèches publiques à Ville de Villemomble (93). (PRO = détails techniques).

Le rénovation et d'extension du gymnase de l'Est à Vincennes (94)

Le projet envisagé consiste à restructurer un gymnase faisant partie intégrante de l'école de l'Est à Vincennes ; le bâtiment comporte une salle de sports, des vestiaires, des locaux

techniques et locaux d'accueil pouvant accueillir 100 personnes ; sa situation est particulière car il est semi enterré d'environ 5.8 m.

Le projet de rénovation et d'extension du gymnase de l'Est à Vincennes (94) prévoit :

- La rénovation du gymnase existant,
- La création de nouveaux vestiaires
- La création d'un club house.

L'établissement sera équipé d'un ascenseur pour permettre l'accès des handicapés au niveau gymnase. Aussi réalisation de deux escaliers droits vont permettre évacuation.

Les travaux se dérouleront en 2 phases :

- Travaux de construction de l'extension : travaux en sites occupés
- Travaux de réhabilitation du gymnase existants

Avant tous travaux de réhabilitation, il est prévu le curage préalable des locaux concernés.

Structure existante:

Le gymnase comprend un rez-de-chaussée, un niveau de sous-sol et un niveau de parking. L'ossature du gymnase existant est en béton armé avec :

- des planchers constitués de dalles et de poutres,
- des porteurs verticaux extérieurs et intérieurs constitués de voiles et sur certaines parties de poteaux (notamment en façade)
- une façade sur cour anglaise constituée de poteaux de la toiture jusqu'au plancher bas du gymnase,
- une cour anglaise délimitée par la façade constituée de poteau du gymnase et d'un mur de soutènement en béton arme sur toute la hauteur du 1er niveau de sous-sol.

Demolitions

Il sera prévu la démolition des éléments suivants :

- un escalier existant,
- la structure en serrurerie existante en rez-de-chaussée de la cour anglaise (compris caillebotis).

Le plancher bas de la cour anglaise est conservé.

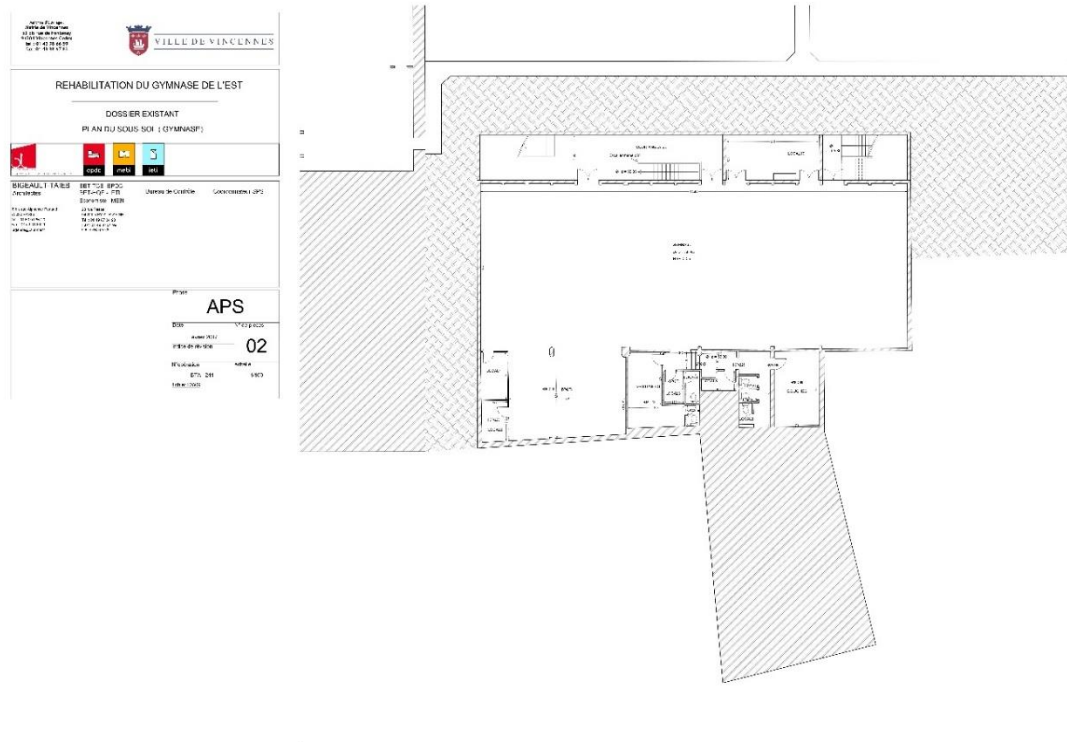
Restructuration:

- Le gymnase existant subira après curage une restructuration de la structure de la cour anglaise où des démolitions importantes seront réalisées.
- La réalisation des nouveaux vestiaires et du club house entraînera une démolition d'un escalier existant et de structures annexes (structures en serrurerie et caillebotis).
- Certaines démolitions pourront nécessiter une méthodologie particulière.
- Les modifications entraîneront une augmentation des charges inférieure à 10 % des charges existantes sur les fondations actuelles.
- Le plancher haut du vestiaire sera réalisé en charpente métallique, elles recevront des planchers de type collaborant. Un flocage sera mise en œuvre sur les parties ayant des stabilités au feu à atteindre.
- Un plancher haut du niveau intermédiaire sera également constitué de profilés métalliques recevant une verrière ainsi que des bacs aciers.
- Afin de garantir une étanchéité des locaux nouvellement créés, une étanchéité intérieure type Technoproof sera réalisée sur les murs et sols de la cour anglaise.

Dossier Existant:



Dessin 1 Dossier existant, Plan Masse, Gymnase de l'Est



Dessin 2 Dossier Existant, Plan sous-sol, Gymnase de l'Est

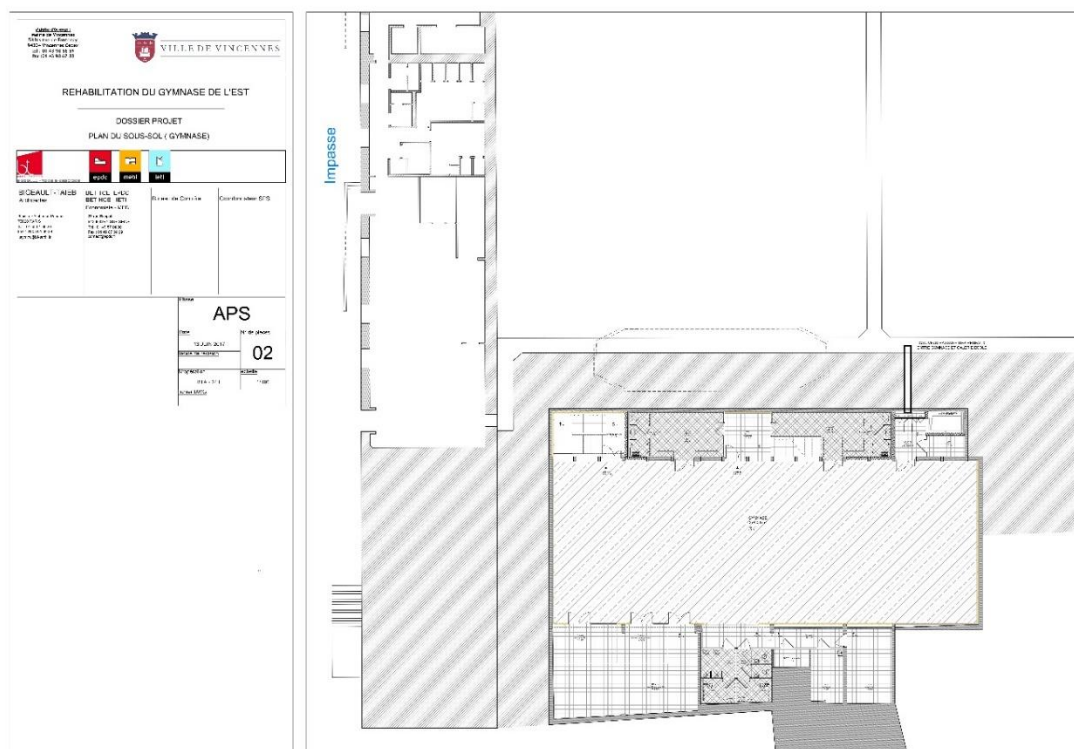


Dessin 3 Dossier Existant, Coupes-Facades, Gymnase de l'Est

Dossier Projet:



Dessin 4 Dossier Projet, Plan Masse, Gymnase de l'Est



Dessin 5 Dossier Projet, Plan sous-sol, Gymnase de l'Est

Qualité des relations avec le Maître de stage, collaborateurs :

Au début, les relations au travail avec le Maître de stage, mon deuxième patron et tous les collaborateurs étaient excellentes. À un moment donné, j'ai rencontré des difficultés et c'était un moment difficile pour moi. Les raisons possibles étaient: les différences créatives, les différences culturelles, les différentes expériences professionnelles, les différences entre les générations, les difficultés linguistiques. Cependant, avec l'effort des deux côtés, nous avons réussi à créer un bon environnement de travail et un esprit d'équipe. Heureusement, avec le respect mutuel et le professionnalisme, nous avons créé à la fin d'excellentes relations. Au fil du temps, j'ai prouvé ma capacité et mes compétences et j'ai senti qu'ils respectaient cela et que j'ai été un élément important. À l'avenir, je vais mieux savoir comment traiter les relations au travail et comment les résoudre. C'était une grande expérience pour ma croissance professionnelle, car l'adaptation culturelle est un critère important pour les employés et l'employeur. Ce seront mes critères futurs dans la recherche d'un emploi dont l'environnement de travail et l'éthique professionnelle devront me correspondre.

Appréciation des acquis en matière de :

Gestion des dossiers, contact client: Au cours du stage, j'ai appris comment le système du bureau pour la gestion des dossiers fonctionne. J'étais responsable de la gestion des dossiers du projet sur lequel je travaillais, gymnase à Vincennes. J'ai été en contact avec les clients pour la réhabilitation de la résidence privée et de la salle de gymnase à Vincennes.

Esquisse, faisabilité, approche budgétaire: J'ai suivi l'esquisse du gymnase pour la compétition. Nous avons travaillé en équipe et nous avons tous participé aux décisions de conception. En particulier, j'ai étudié les façades, les formes des fenêtres et la coloration. Plus tard pour la réhabilitations de la résidence privée et du gymnase, j'ai été chargée, d'une façon plus autonome, de l'esquisse des locaux d'adaptation, du choix des matériaux, du mobilier, des éléments constructifs, des ouvertures, des détails, etc. En termes de faisabilité et de budget, je n'ai pas écrit les documents à ce sujet car mon deuxième patron était un expert dans ce domaine et un meilleur rédacteur en français. Cependant, nous avons tous les deux suivi ces documents et adapté la conception aux décisions du point de vue de la faisabilité et du budget.

Avant projet: J'ai suivi la phase APD (avant projet) d'une crèche (Villemomble) et un gymnase (Vincenne) en intégrant l'accessibilité PMR (Personne à Mobilité Réduite) et concernant la prévention incendie (la rédaction de notice et de plans sécurité).

Dossiers d'exécutions que j'ai réalisé: les plans, les élévations, les coupes techniques, détails, nomenclature des châssis et portes, etc. L'étude que j'ai réalisée sont les études d'éclairage zénithal pour le concours, végétation dans les alentours, fonctionnement de la salle de sport dans le plus grand complexe, siège du hall, circulation de l'utilisateur pour le gymnase, etc.

Chantiers, réceptions, sondages: Pour la compétition, je suis allée à l'exploration du site et à des rencontres avec des collaborateurs d'autres professions. Nous prenions des photographies et des analyses de l'état existant. Pour la gymnase, je suis allée à des rencontres avec des clients et avec tous les collaborateurs. J'ai fait des sondages et des dessins de l'état actuel du bâtiment et j'ai préparé les documents en coordination avec le géomètre. Dans mon orientation de la carrière professionnelle vers la conservation du patrimoine, il est important de faire des sondages et des dessins de l'état actuel de la construction. J'en ai déjà été experte. Dans ce domaine, j'ai contribué le plus à ce projet. Après, Dans le concept de la isolation thermique en respectant le bâtiment existant, j'étais très autonome. L'expertise du patron dans le domaine des matériaux et les conseils pratiques étaient d'une grande importance pour moi.

Appréciation des acquis du stage et de la pertinence de la formation :

Durant ce stage, j'ai eu l'occasion en suivant les différentes étapes du gymnase en commençant par l'esquisse déjà en cours et en terminant avec les détails PRO, j'ai eu l'occasion de suivre un dossier presque en totalité en France. À propos des concours, j'ai pu voir quelles sont les différentes étapes pour pouvoir participer à un concours et quels étaient les documents demandés. Concernant les programmes utilisés par le bureau, j'ai appris à utiliser Revit et Google Sketchup et les commandes françaises sur Autocad, Microsoft Office et Adobe. Dans le domaine de la réhabilitation, j'ai appris les manières d'isolation acoustique et thermique du bâtiment existant, l'amélioration ou le replacements des installations existantes techniques du bâtiment, les catégories énergétiques, la maintenance des vieux bâtiments, la mise en œuvre des normes de ventilation et des réglementations incendies, etc.

3. Conclusion

À la fin, mon expérience dans Bigeault-Taïeb & Associés m'a été très fructueuse et optimale pour l'année dernière. Au début, j'étais un peu plus ambitieuse, mais c'était un très bon choix pour moi de travailler dans un bureau où je pouvais me familiariser avec la réglementation française, la langue, le système de travail, etc. En tenant compte du fait que mon expérience précédente en France n'était pas significative, j'ai dû commencer à faire preuve dès le début. Cependant, j'ai contribué à la pratique de Bigeault-Taïeb & Associés avec mes compétences antérieures et amélioré mes compétences dans le domaine de la réadaptation et de la connaissance de la langue française dans la terminologie professionnelle. À l'avenir, je vais mieux déterminer mes buts et j'essaierai de les viser. Mes premières options sont de trouver un emploi dans le domaine de la conservation du patrimoine dans les institutions internationales en France ou en Belgique, comme par exemple dans la délégation permanente de la Croatie auprès de l'UNESCO ou une autre agence qui gère la conservation du patrimoine. Dans ce cas, je pourrai combiner mes connaissances de la pratique architecturale, ma connaissance des circonstances croates, de l'histoire et de la familiarité avec le milieu international. La deuxième option est de poursuivre ma pratique architecturale dans mon pays natal où je travaillerais principalement sur les projets de conservation du patrimoine. Le ministère de la culture a un registre des architectes spécialisés dans les projets de conservation. Pour cela, je devrais prouver mon expertise. Comme je suis déjà titulaire d'une licence, ce Master Pro et ce stage à Bigeault-Taïeb & Associés seront un avantage très important dans mon CV. Toutes les connaissances, les nouveaux concepts dans le domaine de l'histoire et le patrimoine que j'ai acquis, j'utiliserai dans mon futur travail.

En résumé, il est très important pour moi aussi de préserver un bon équilibre travail-vie personnelle et d'être toujours dans le processus de l'apprentissage. Tout cela a donné un nouveau départ dans ma carrière professionnelle et a ravivé ma curiosité dans le domaine spécialisé. Je voudrais rester en contact avec mon premier amour - l'architecture, mais surtout quand il s'agit de la conservation et de la gestion du patrimoine.

Surtout, je tiens à remercier à mon maître de stage Martine Bigeault et mes collaborateurs au stage: Marie Dozier et Franck Taïeb. Ils m'ont fait confiance, m'ont transmis leurs connaissances, ont été patients, m'ont aidée à surmonter mes barrières linguistiques et étaient d'excellents collaborateurs et amis.

Sources

www.bt-archi.fr/

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Dessin 4 Dossier Projet, Plan Masse, Gymnase de l'Est

Dessin 5 Dossier Projet, Plan sous-sol, Gymnase de l'Est

Dessin 6 Dossier Projet, Coupes-Facades, Gymnase de l'Est

Dessin 8 Dossier Projet, Coupes-Facades, Gymnase de l'Est