

Esej o arhitekturi – Predominantne frekvencije

Essay on Architecture – Predominant Frequencies

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Sažetak Članak predstavlja kratka, ilustrirana promišljanja o spoznaji arhitektonske discipline. Od spoznaje arhitekture čiji rezultat je i projekt, do susreta s modrenom. Studij arhitekture otvara vrata u novi svijet, uzbudljivo bojno polje papira, projekata i samoga sebe. Na satima korekcija nisu se korigirali samo crteži nego i misli, promišljale su se zgrade koje su tek kasnije postajale realnost. Projektivna praksa stavlja u fokus timski rad i ponovno zahtijeva i osobni rast. Urbanistički razvoj Sarajeva, u svojoj vremenski usklađenoj kompoziciji dihotomnog rasta, ističe zgrade kao Penzioni fond autora Muhameda i Reufa Kadića, Skenderija autora Živorada Jankovića i Halida Muhasilovića... Razumijevanje ovoga kompleksnoga sklopa urbanoga razvoja se najlakše ostvaruje putem knjige *Arhitektura Bosne i put u suvremeno* Dušana Grabrijana i Juraja Neidhardta. Prepoznaje se ta nevidljiva nit, koja povezuje sve arhitekte, i sve one koje u formi traže spas, u posebno formiranoj rezonanci koja tako tvori kontekst.

Ključne riječi forma; kontekst.

Abstract The article presents short, illustrated reflections on my knowledge of the architectural discipline, from learning about architecture — which culminates in the creation of a project — to engaging with modern architecture. The study of architecture opens the door to a new world, an exciting battlefield of paper, projects, and oneself. During correction sessions at the faculty, we not only corrected drawings but also thought through buildings that would later become reality. Project practice focuses on teamwork and, at the same time, requires personal growth. In its temporally coordinated composition of dichotomous growth, Sarajevo's urban development is exemplified by buildings such as the Pension Fund by Muhamed and Reuf Kadić, Skenderija by Živorad Janković and Halid Muhasilović... The easiest way to understand this complex urban development process is through the book *The Architecture of Bosnia and the Way to Modernity* by Dušan Grabrijan and Juraj Neidhardt. One recognizes that invisible thread, which connects all architects and all those who seek salvation in form, in a specially formed resonance that thus forms context.

Keywords form; context.

1 Otkriće

Bilo je to sasvim obično sarajevsko prijepopodne, u stanu na sarajevskom Višnjiku, gdje su se mama i njena prijateljica Nana zabavile oko novorođene bebe. Iskoristio sam trenutak nepažnje i prišunjavao se radnom stolu arhitekta — neobično urednom oltaru znanja, linija i ideja u tom funkcionalnom dnevnom boravku skromnog obiteljskog stana.

Tamo, pod rajšinom, ležao je crtež: fasada pošte u Adis Abebi, pobjednički rad s međunarodnog arhitektonskog natječaja. Kocke — vertikalna i horizontalna, stroge i jednostavne. Naglašene linije prozora i parapeta. Bio je to moj prvi susret s arhitekturom ne kao zgradom, već kao projektom. Taj crtež, iako tada neshvatljiv u svojoj ozbiljnosti, postao je moj prvi mit. Bio sam uvjeren da mogu napraviti isto, ako ne i bolje. Jer prisluškujući razgovor starijih shvatio sam da je tada mladi arhitekt Đoni Štraus tom nagradom postao slavan i zaradio novac.

Nesvjestan da sam već tada, još dijete, bio uhvaćen u prvu obmanu moderne — vjeru da forma sama po sebi nosi smisao. Mnogo kasnije shvatio sam da moderna ne obećava baš ništa, ona je bila i ostala istinska zagonetka.

1 Discovery

It was an ordinary Sarajevo morning in an apartment at Višnjik, where my mother and her friend Nana were busy tending to a newborn baby. I seized their moment of distraction and sneaked over to the architect's desk — a strangely tidy altar of knowledge, lines, and ideas in the functional living room of a modest family home.

There, under the T-square, lay a drawing: the façade of a post office in Addis Ababa, the winning entry of an international architectural competition. Cubes — both vertical and horizontal — strict and simple. Accentuated lines of windows and parapets. This was my first encounter with architecture not as a building, but as a project. That drawing, though incomprehensible to me in its seriousness at the time, became my first myth. I was convinced I could do the same — if not better. Eavesdropping on the adults' conversation, I realized that the then-young architect Đoni Štraus had become famous and earned money with that award.

Unaware that even as a child I was already caught in the first illusion of Modernism — the belief that form in itself carries meaning. Much later, I understood that Modernism promises nothing; it remains a true enigma.





Ilustracija 1 Davor Senečić, fotografija snimljena za intervju Telegram. Izvor: Saša Četković, 2024.

Figure 1 Davor Senečić, photo taken for an interview with Telegram. Source: Saša Četković, 2024.



Ilustracija 2 Glavna pošta, Ministarstvo PTT i Uprava telekomunikacija u Adis Abebi, Etiopija, međunarodni arhitektonski natječaj 1964. godina, autori Ivan (Đoni) Štraus i Zdravko Kovačević. Izvor: Dragana Štraus, arhiv.

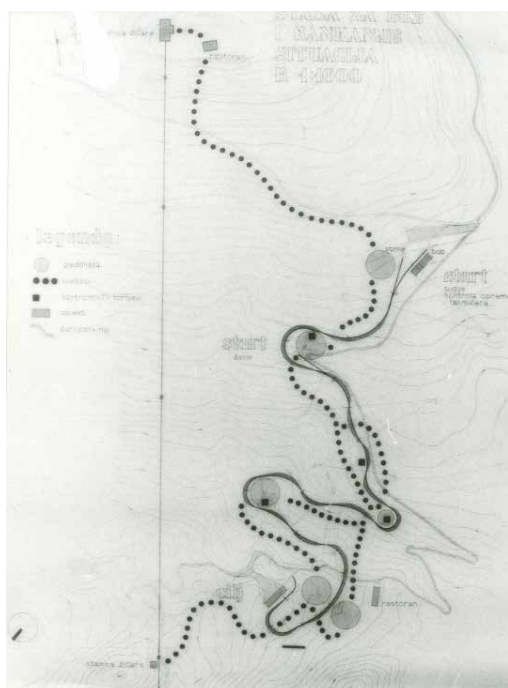
Figure 2 General Post Office, Ministry of PTT and Imperial Board of Telecommunications, Addis Ababa, Ethiopia; International Architectural Competition 1964. Authors: Ivan (Đoni) Štraus and Zdravko Kovačević. Source: Dragana Štraus, archive.

2 Studij i formiranje

Upis na Arhitektonsko-urbanistički fakultet 1973. godine bio je ulazak u novi svijet. Predavači poput Živorada Jankovića, Husrefa Redžića, Jahijela Fincijsa, Svetozara Bogunovića, Juraja Neidhardta i ostalih oblikovali su više od znanja — oblikovali su osjećaj za prostor, za kontekst, za čovjeka. Kulturu projektiranja. Vježbe pod okom i rukom Zlatka Ugljena, Nikole Bašića, Ognjenke Finci, Nedžada Kurte i ostalih bile su svakodnevne borbe s papirom, projektom i sobom. Korekcije Branka Bulića nisu samo ispravljale linije, nego misli. Istinske umne korekcije.

2 Study and Formation

Enrolling at the Faculty of Architecture and Urbanism in 1973 was an entry into a new world. Lecturers like Živorad Janković, Husref Redžić, Jahijel Finci, Svetozar Bogunović, Juraj Neidhardt, and others shaped more than just my knowledge — they shaped a sense for space, context, and humanity. A culture of design. Exercises under the guidance of Zlatko Ugljen, Nikola Bašić, Ognjenka Finci, Nedžad Kurto, and others were daily battles with paper, with the project — and with oneself. Branko Bulić's corrections did not just straighten lines — they corrected thoughts. They were genuine intellectual adjustments.



Ilustracija 3a *lijevo* Situacija s idejnim rješenjem bob staze, diplomski rad 1978. godina. / **3b** *desno* "Prateći objekti uz bob stazu", diplomski rad 1978. godina. Izvor: Senečić, 1978.

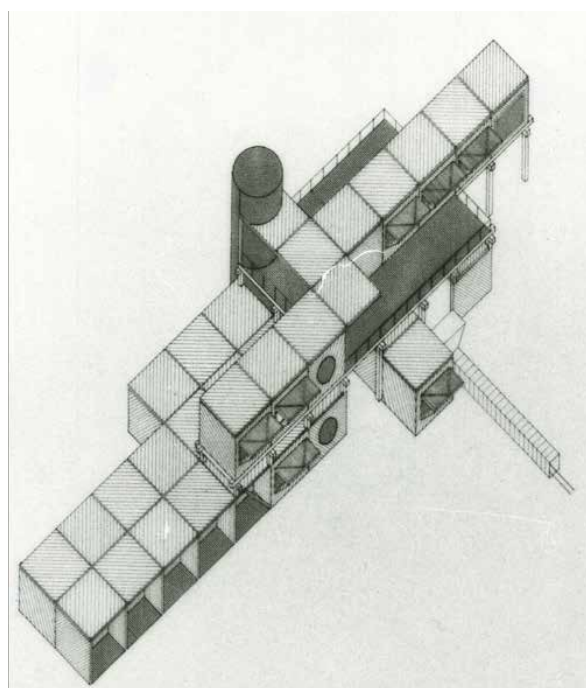


Figure 3a *left* Conceptual solution for Sarajevo's bobsleigh track, graduate thesis, 1978. / **3b** *right* "Accompanying facilities alongside the bobsleigh track", Graduate thesis, 1978. Source: Senečić, 1978.

3 Praksa i zbilja

Od 1979. do 1988. Institut za arhitekturu i urbanizam. Projekti kao što su SRC Spens u Novom Sadu (1981), čiji su autori Branko Bulić i Živorad Janković, te RTV dom u Sarajevu (1984), autora Milana Kušana. Bila su to vrijedna iskustva, u vremenu kada je arhitektura još uvijek bila društvena obaveza i kulturni čin — svjedočanstvo vremena, politike i ambicije. U tim projektima sam naučio što znači timski rad i svi problemi koje to nosi, autoriteti, kompromisi, i neizvjesnost izvedbe.

Rad na Fakultetu kao asistent na Kabinetu za Javne objekte je neizbrisivo iskustvo. Vrijedna prijateljstva s nekadašnjim studentima traju i do danas.

4 Prostor i duh

Sarajevski urbanizam nikada nije bio samo "zbirka ili slijed" zgrada. To je svojevrsna kompozicija između onoga što se dogodilo i onoga što dolazi. Momentum je uvijek problematičan. Valjda i represivan. Danas pogotovo.

Zgrada Penzionog fonda arhitekata Muhameda i Reufa Kadića naspram Ali-pašine džamije — dijalog epoha i vrijednosti. Husref Redžić je tvrdio, a treba mu vjerovati, da je ova džamija najljepši primjer orijentalne sakralne građevine. "Remek djelo — zamislite uhvatiti joj minaret i želite ga iščupati — bilo bi nemoguće — jer je njena arhitektonska kompozicija toliko jaka i ostaje kompaktna i kompletna, nemoguće joj je odvojiti i jedan dio" — to su slobodno interpretirane rečenice po vlastitom sjećanju s njegovog predavanja.

U sredini i na kraju tog zanimljivog perspektivnog prikaza je Sportski centar Skenderija ispred padine Trebevića. Kao da vedri duh arhitekta Živorada Jankovića lebdi nad tim impresivnim prospektom javnog gradskog prostora definiranog navedenim objektima, parkom, rijekom s mostovima i preizgrađenom mahalom u pozadini.

Željezničke stanice — Centralna i Bistrička — mjesta dolazaka, odlazaka, nadanja i patnje. Uklopljene u prostorni scenarij Sarajeva djeluju danas kao scenografija vlastite prošlosti, uvijek otvorene novom razumijevanju i kad nisu u svojoj izvornoj funkciji. Bistrička stanica je napravljena 1906. godine, tipizirana arhitektura, stigla uz nevjerojatnu novelu — prugu. Centralna stanica, završena 1952. godine, neobičnog autorskog statusa, i danas bi bio ozbiljan građevinski pothvat. "Konstrukcija prenapregnutih paraboličnih hiperboloida" iznad glavnog halla izazivaju uzdah, nevjericu, nekad i zavist arhitekata u poslijeratnom periodu. Nespretnim urbanističkim intervencijama tom izuzetnom objektu je ukinuta prostorna podrška pristupnog bulevara.

A ako bih morao izdvojiti djelo koje je oblikovalo razumijevanju arhitekture Bosne i Hercegovine, to je sigurno knjiga *Arhitektura Bosne i put u suvremeno* Dušana Grabrijana i Juraja Neidhardta. Taj tekst nije bio samo studija ili analiza — bio je i ostao manifest, poziv na razumijevanje konteksta, kontinuiteta i stvaralačkog poštovanja da arhitektura Bosne nije samo vlastiti stil, ona je kako već i naziv predskazuje — put u suvremenost.

3 Practice and Reality

From 1979 to 1988, I worked at the Institute for Architecture and Urbanism. Working on projects such as the SRC Spens in Novi Sad (1981), authored by Branko Bulić and Živorad Janković, and the RTV building in Sarajevo (1984), by Milan Kušan, were valuable experiences at a time when architecture was still a social obligation and a cultural act — a testimony of the era, politics, and ambition. In these projects, I learned what teamwork meant, along with all the challenges it entails: authority, compromise, and the uncertainty of execution.

Working at the Faculty as an assistant in the Department of Public Buildings remains an indelible experience. Valuable friendships with former students endure to this day.

4 Space and Spirit

Sarajevo's urbanism has never been just a "collection or sequence" of buildings. It is a kind of composition between what has happened and what is to come. Momentum is always problematic. Perhaps even repressive. Especially today.

The Pension Fund Building by architects Muhamed and Reuf Kadić facing the Ali Pasha Mosque, is an example of an ongoing dialogue between epochs and values. Husref Redžić claimed — and we should believe him — that this mosque is the most beautiful example of oriental sacral architecture. "A masterpiece — imagine trying to pull out its minaret — it would be impossible. The architectural composition is so strong and remains compact and complete, you couldn't remove even a single part," are loosely interpreted lines from his lecture, recalled from memory.

At the center and end of that compelling perspective is the Skenderija Sports Center at the foot of Trebević. It's as if the cheerful spirit of architect Živorad Janković hovers above that impressive urban public space, defined by the buildings, the park, the river with its bridges, and the densely built mahala in the background.

Sarajevo's train stations — its central station and Bistrik — places of arrival, departure, hope, and sorrow. Integrated into Sarajevo's spatial scenario, they now act as set pieces of their own past, always open to new interpretations even when not functioning in their original roles. The Bistrik Station was built in 1906 in a typified architectural style that came with an incredible novelty — a railway. The Central Station was completed in 1952, with an unusual authorial status, and would still be considered a serious construction feat today. "The construction of prestressed parabolic hyperboloids" above the main hall still inspires awe, disbelief, and sometimes envy among post-war architects. Unfortunate urban interventions, however, have stripped this exceptional building of the spatial support of its access boulevard.

And if I had to single out a work that shaped my understanding of the architecture of Bosnia and Herzegovina, it would undoubtedly be the book *The Architecture of Bosnia and the Way to Modernity* by Dušan Grabrijan and Juraj Neidhardt. That text was not just a study or analysis — it was and remains a manifesto, a call to understand context, continuity, and creative respect. The architecture of Bosnia is not merely a style of its own, it is — as the title itself suggests — a path into the contemporary.



5 (Pre)dominantne frekvencije

Uvod (dio) u knjigu:

SEND Arhitektura 04. – projekti 2015-2024

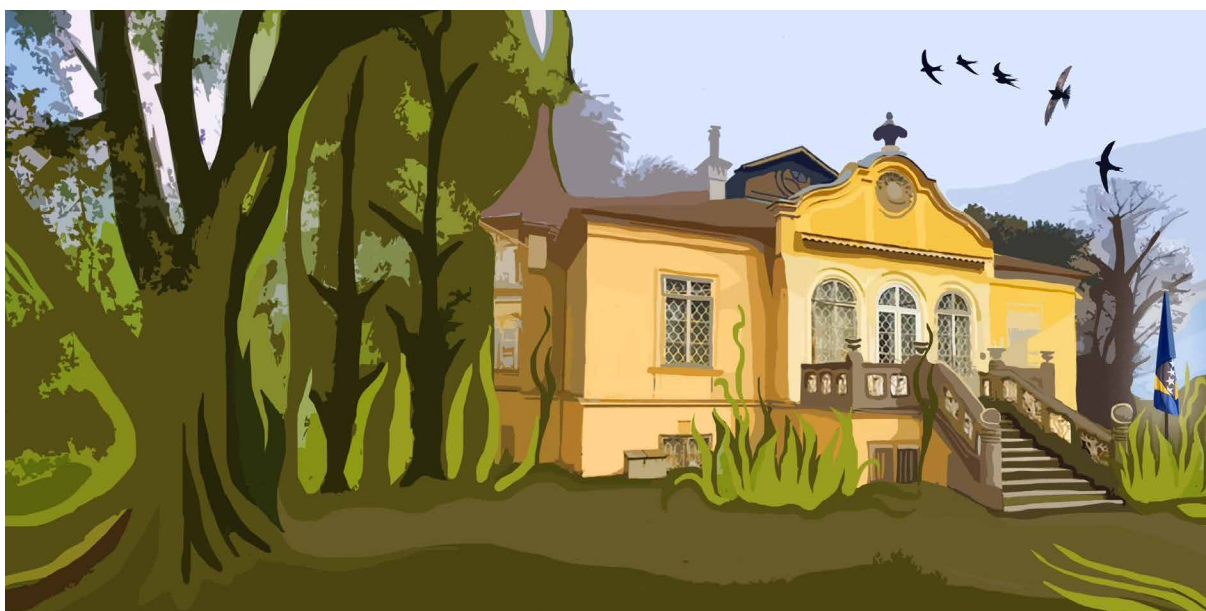
Frekvencija je fizikalna karakteristika i iskazuje broj ponavljanja neke periodične pojave u jedinici vremena. Ali u ovom slučaju ima drukčije značenje i odnosi se na misli i emocije, te razinu svijesti i mogućnost utjecaja na "slučaj" — koji to svakako nije. Naime, emitirajući ove frekvencije formiramo situacije kroz stanje pod/svijesti u željenom smjeru. U smjeru događaja kakvog želimo. Zapravo programiranog događaja. Ali ishod ne mora biti nužno pozitivan. Poražen nekad negativnom dominacijom ovih frekvencija u i nad našim projektima, a na koje nismo mogli utjecati, odlučio sam reinterpretaciju života. A kao vječni optimist uvjeren i u laž. Crna strana života, tako uvjerljiva, opako zavodljiva i rado čitana ne smije pobijediti. U toj teškoj dilemi formulacije ove knjige odlučio sam: *Send Arhitektura 04.* mora biti bajka.

5 (Pre)dominant Frequencies

Introduction (section) to the book:

SEND Architecture IV – Projects 2015-2024

Frequency is a physical characteristic expressing the number of repetitions of a periodic phenomenon per unit of time. But in this case, it has a different meaning — referring to thoughts and emotions, levels of consciousness, and the ability to influence a "coincidence" — which certainly is not a coincidence. By emitting these frequencies, we create situations through states of sub/consciousness in a desired direction. Toward the kind of event we want. A programmed event. But the outcome need not be positive. At times defeated by the negative dominance of these frequencies in and over our projects — over which we had no control — I chose to reinterpret life. And as an eternal optimist, convinced even in illusion. The dark side of life, so persuasive, dangerously seductive, and eagerly consumed, must not prevail. In that difficult dilemma of how to frame this book, I decided: *SEND Architecture IV* must be a fairy tale.



Ilustracija 4 Projekt "Heuberggasse 10, 1070 Wien" (Ambasada BiH) autorica ilustracije: Edita Gazibara. Izvor: Senečić.

Figure 4 Project "Heuberggasse 10, 1070 Wien" (Embassy of Bosnia and Herzegovina). Illustration author: Edita Gazibara. Source: Senečić.

Citat iz knjige: ..."Ovaj restoran, Ragusa, Berggasse 15, 9, je jednostavna zalogajnica u možda najljepšem dijelu Beča, ali sa vrlo dobrim, kako i samo ime naglašava, mediteranskim jelima. Sjedim s Adnanom Hadžikapetanovićem (sekretar Ministarstva vanjskih poslova), uživali smo u odličnom brudet, vinu i maštanju buduće adrese Ambasade Bosne i Hercegovine. Govorili smo o projektu i konceptu buduće prostorne dispozicije objekta. Svjestan nejasnog košmara uzročenog blizinom Sigmunda Freuda (ordinacija je u kući pored restorana na br. 19), tumačenjem snova, i najvažnije — njegovom naznakom početka XX stoljeća, Terramare priče i njegove ville (Georg Essler ju je izgradio 1865 godine, bavio se nekim magijskim ritualima u toj kući), kasnije Rezidencijom

Quote from the book: ..."This restaurant, Ragusa, Berggasse 15, District 9, is a simple eatery in perhaps the most beautiful part of Vienna, with very good Mediterranean dishes, as the name suggests. I was sitting with Adnan Hadžikapetanović (Secretary of the Ministry of Foreign Affairs of Bosnia and Herzegovina); we enjoyed excellent brodet, wine, and dreamt about the future address of the Embassy of Bosnia and Herzegovina. We talked about the project and the concept of the building's spatial arrangement. I was aware of the unclear nightmare caused by the proximity of Sigmund Freud (his practice was in the house next door, at no. 19), dream interpretations, and — most importantly — his marker for the beginning of the 20th century, the Terramare story and his villa (Georg Essler built it in 1865, reportedly conducting magical rituals there), which later became the residence of

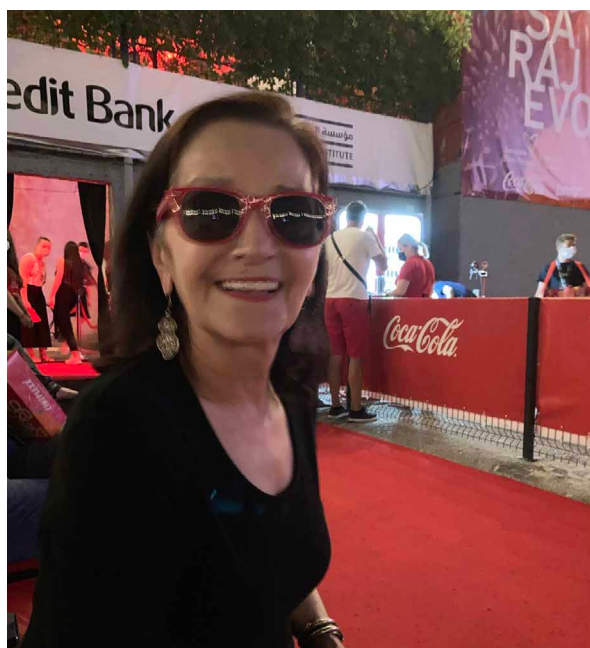
jugoslovenskog ambasadora, i čudnom igrom sudbine i političkih prilika kraja XX i početka XXI stoljeća. Sad je vlasnik te kuće, na adresi Heuberggase 10, Bosna i Hercegovina, te osjetih drhtaj neobičnog uzbuđenja uzročenog gotovo nevjerovatnom igrom sudbine u prostoru i vremenu, politike i diplomacije, koju se teško, čak i nemoguće moglo predvidjeti”....

6 Zaključno

Ovaj esej nije samo zapis o jednom arhitekti, nego i o svima onima koji u formi traže smisao, a u liniji — spas. Pogotovo u skici.

Upravo (pre)dominantne frekvencije tvore onu nevidljivu nit koja počinje fantastičnim uspjehom mladog sarajevskog arhitekta Đonija Štrausa (zajedno s kolegom Zdravkom Kovačevićem) u Adis Abebi 1964. godine, zatim drvenim, jednostavnim kubusima uz bob-stazu iz 1978, preko nevjerovatnog institutsko-karuselnog zanosa arhitekture osamdesetih, pa sve do objekta u Heuberggasse 10, 17. bečkog okruga — ili kako ljudi, njihove ideje (um) i prostori ulaze u rezonanciju jedni s drugima — i tako zapravo kreiraju ono što zovemo kontekst.

I na kraju, Ognjenka Finci, mnogo toga je napisano i izrečeno o ovoj izuzetnoj osobi. Živimo u vremenu brzo stvorenih vrijednosti i još brže zaboravljenih ideala. No Ognjenka, u brojnim životnim i stručnim kontekstima, ostaje neprelazna — ispravno rečeno: nezamjenjiva u društvenom, stručnom i akademskom Sarajevu, a posebno u onom intimističkom, prijateljskom svijetu — svijetu nas koji smo imali sreću dijeliti ga s njom.



the Yugoslav ambassador. And now, through a strange twist of fate and political circumstances at the end of the 20th and the start of the 21st century, that house on Heuberggasse 10 is owned by Bosnia and Herzegovina. I felt a tremor of extraordinary excitement caused by the nearly unbelievable interplay of fate in the space-time of politics and diplomacy — something that could hardly, if at all, be foreseen”...

6 Conclusion

This essay is not just a record of one architect's life, but of all those who seek meaning in form, and salvation in line. Especially in a sketch.

It is precisely the (pre)dominant frequencies that form the invisible thread, beginning with the fantastic success of the young Sarajevo architect Đoni Štraus (along with his colleague Zdravko Kovačević) in Addis Ababa in 1964, then the simple wooden cubes along the bobsleigh track in 1978, through the incredible institutional-carousel fervor of 1980s architecture, all the way to the building at Heuberggasse 10 in Vienna's 17th district — or how people, their ideas (minds), and spaces enter into resonance with one another — and thus create what we call context.

And at the end, Ognjenka Finci — an extraordinary person about whom much has been said and written. We live in a time of quickly created values and even more quickly forgotten ideals. Yet Ognjenka, in numerous personal and professional contexts, remains unsurpassed — more accurately, irreplaceable — in the social, professional, and academic world of Sarajevo, and especially in that intimate, friendly world — the world of those of us who had the fortune to share it with her.

Ilustracija 5 Ognjenka Finci, na projekciji filma na SFF 2024. godine. Autorica fotografije: Dženana Ulečić-Hadžiabdić. Izvor: Senečić, 2024.

Figure 5 Ognjenka Finci, at a film screening at the Sarajevo Film Festival, 2024. Author of the photo: Dženana Ulečić-Hadžiabdić. Source: Senečić, 2024..