

Arhitektonske memorije prostora

Architectural Memories of Space

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dipl. ing. arch., pg. dipl. cons. (AA)

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Sažetak Tekst istražuje arhitekcin put od Sarajeva do Londona, prateći njen razvoj od ranih uticaja u kreativnom porodičnom okruženju, kroz formalno arhitektonsko obrazovanje do specijalizacije u arhitektonskoj konzervaciji. Priča se razvija kroz različita profesionalna iskustva, uključujući rad u različitim arhitektonskim praksama, osnivanje dizajnerske kompanije i, konačno, osnivanje konzervatorskog konsultantskog biroa. Tekst posebno naglašava značaj očuvanja arhitektonskog naslijeđa, ističući kako historijska konzervacija zahtijeva balansiranje između autentičnog konteksta i savremenih potreba. Kroz međunarodne projekte, koji se protežu kroz Evropu i Afriku, narativ pokazuje kako arhitektonski principi prevazilaze geografske granice, naglašavajući da kulturno naslijeđe služi kao dinamični dijalog između prošlosti i sadašnjosti, oblikujući kolektivni identitet i buduću inspiraciju. Putovanje reflektuje kako arhitektura, poput drugih univerzalnih jezika, povezuje različite vremenske periode i kulture, ostavljajući trajne dokaze ljudskih dostignuća i aspiracija.

Ključne riječi profesionalni razvoj; arhitektonska konzervacija; London; Sarajevo.

Abstract This narrative explores the journey of an architect from Sarajevo to London, tracing the evolution from early influences in a creative family environment through formal architectural education to specialisation in architectural conservation. The story unfolds through various professional experiences, including work in different architectural practices, establishing a design company, and ultimately founding a conservation consultancy. The text particularly emphasizes the significance of architectural heritage conservation, highlighting how historical preservation requires balancing authentic context with contemporary needs. Through international projects spanning Europe and Africa, the narrative demonstrates how architectural principles surpass geographical boundaries, while highlighting that cultural heritage serves as a dynamic dialogue between past and present, shaping collective identity and future inspiration. The journey reflects how architecture, like other universal languages, connects different time periods and cultures, leaving lasting testimonies of human achievement and aspirations.

Keywords professional development; architectural conservation; London; Sarajevo.

"Čovjek je osuđen da bude slobodan; jer kada je jednom bačen u svijet, odgovoran je za sve što radi [...] Na vama je da date životu smisao." (Sartre, 1946)

"Man is condemned to be free; because once thrown into the world, he is responsible for everything he does [...] It is up to you to give life meaning." (Sartre, 1946)

1 Odrastanje

Rođena sam i odrasla u Sarajevu, gdje sam provela većinu svojih formativnih godina. Ovaj grad kontrasta, u kojem se staro i novo prepliću u neprekidnom susretu, ponosno je preživio različite osvajače kroz historiju, a svaki od njih ostavio je svoj trag na njegovom urbanom platnu. Zgrade iz različitih historijskih perioda, nanizane duž obala rijeke Miljacke, pričaju priču o interakciji kultura, vješto stapajući stare i moderne slojeve grada, oblikujući njegov jedinstveni urbani identitet.

Moje rane dane obilježavaju uspomene sastavljene od sjećanja na dom, porodicu, a posebno na moje bake. Njihove priče prenosile su znanja o "proživljenim životima", poklanjajući nam neispisanu historiju kolektivnih uspomena. Sarajevo, njegove ulice, zgrade, mirisi i zvukovi postali su akteri prošlosti, sadašnjosti i budućnosti. Grad iz kojeg sam otišla, a zapravo ga nikada nisam napustila.

1 Growing Up

I was born and raised in Sarajevo, where I spent most of my formative years. This city of contrasts, where old and new overlap in relentless juxtaposition, is a proud survivor of various invaders over the past centuries, each of whom left a stamp or signature on its urban canvas. Buildings from various historical periods show off their beauty in a ribbon-like spread along the banks of the Miljacka River, telling a historical narrative of cultural interplay. The historical layers of the city blend with the contemporary ones, highlighting the elaborate relationship between the past and present, shaping its urban identity.

Memories of my early days are those of home, family and especially of my grandmothers. They gifted me with stories of their past lives, an unwritten history of their collective memories and Sarajevo, with its streets, buildings, scents, and sounds, becoming actors of the past,

Zahvaljujući mojim roditeljima, arhitektima, moje odrastanje je bilo jedinstven spoj kreativnosti i intelektualne radoznalosti. Ne samo da su nam pružili obrazovanje, već su u nas usadili ljubav prema učenju i motivaciju za znatiželjom. Naš dom u Sarajevu, ispunjen knjigama, umjetnošću, priborom za crtanje i muzikom bio je ogledalo njihovih strasti, stvarajući okruženje bogato kulturom i kreativnošću. Često su nas posjećivali njihovi prijatelji, ispunjavajući naš dom živahnim raspravama o svjetskim pitanjima, filozofskim teorijama i najnovijim trendovima u arhitekturi, a sve to uz smijeh i optimizam.

Za razliku od porodica s "normalnim" radnim vremenom, u našoj porodici se posao često nastavljao kod kuće. To je značilo neprospavane noći, diskusije o nekom idejnom rješenju, skicama i crtežima prekrivena dnevna soba privremeno pretvorena u improvizovani biro, s crtačim stolom smještenim u ćošak, "da ne smeta". Taj aranžman bio je potpuno normalan za nas, ali sigurno "čudan" za posjetioce koji nisu bili dio tog svijeta arhitekture. Mirisi tinte, akvarela i uljanih boja takmičili su se s mirisima maminih parfema. Pojmovi poput "dizajn", "tlocrt" i "predajni rok" bili su dio našeg svakodnevnog rječnika, a diskusije za stolom za ručavanje varirale su između kritika i pohvala aktuelnih arhitektonskih dešavanja.

Odrastanje u takvoj dinamičnoj i kreativnoj atmosferi, ispunjenoj nekonvencionalnim i inspirativnim načinom života, sigurno je doprinijelo mojoj odluci da krenem istim putem.

2 Studiranje i transformacija

Studiranje na Arhitektonskom fakultetu u Sarajevu bilo je transformativno iskustvo. Naši profesori nisu bili samo akademici, već iiskusni arhitekti s nizom već realiziranih projekata. Tokom prve dvije godine svi studenti su pohađali predavanja zajedničkih predmeta, da bi se od treće, četvrte i pete godine razdvojili prema nastavnom programu prilagođenom odgovarajućim odsjecima. U to vrijeme fakultet je imao tri glavna odsjeka: Urbanizam i planiranje gradova, Arhitektonsko projektovanje i Arhitektonsko inženjerstvo.

Odsjek za urbanizam i planiranje gradova bio je za mene najsveobuhvatniji, nudeći širok spektar predmeta stručnog nastavnog plana. Izuzetno interesantna predavanja smo slušali na predmetima Katedre za teoriju i historiju arhitekture i zaštitu graditeljskog naslijeđa, koju su tada vodili profesori Nedžad Kurto, Madžida Bećirbegović i Vjekoslava Sanković, kao i predmetima Katedre za urbanizam, od kojih su se isticala predavanja profesora Muhameda Hamidovića, Vlaste Zuljić, Alejkandra Levija, Raymonda Rehnicera i mnogih drugih.

Mogu reći da je svaki od njih, na svoj način, doprinio našem profesionalnom formiranju. Podsticali su nas da istražujemo i analiziramo naše urbano okruženje, učimo i prepoznavamo arhitektonske stilove, forme i arhitektonski rječnik, kao i da upoređujemo njihovu interakciju i integraciju unutar urbanog konteksta grada i šireg okruženja. Grad Sarajevo i njegov urbani milje, zajedno s kolekcijom arhitektonskih primjera, poslužili su kao savršena laboratorija za naša istraživanja, analize i teorijska razmatranja.

Bavili smo se tematikama urbanizma, arhitektonske historije, očuvanja gradskih cjelina, interpolacijom novih

present, and future. It is a city I left behind yet never truly departed from.

Thanks to my parents, who were both architects, my childhood was a unique blend of creativity and intellectual curiosity. They not only provided us with an education but also embedded within us a love for learning and a motivation to be inquisitive. Our home in Sarajevo, filled with books, art, drawing supplies, and music, echoed their passions, creating an attractive and inspirational setting. Their friends often visited, filling our home with lively discussions about world issues, philosophical theories, and the latest trends in architecture, all accompanied by laughter and optimism.

Unlike families with "normal" working hours, in our family, work often continued at home. This meant sleepless nights, discussions about conceptual solutions, sketches, and drawings covering a living room temporarily turned into an improvised office, with a drawing table placed in the corner "not to be in the way." This arrangement was completely normal for us but certainly "strange" to visitors not part of the *architectural cosmos*. The scents of ink, watercolours, and oil paints competed with the aromas of my mother's perfumes. Terms like "design," "layout," and "deadline" were part of our everyday vocabulary, and dinner table discussions varied between critiques and praises of current architectural issues.

Growing up in such a dynamic and creative atmosphere, filled with an unconventional and inspiring way of life, certainly contributed to my decision to take the same path.

2 Studying in Sarajevo

Studying at the Faculty of Architecture in Sarajevo was a life-changing experience. Our professors weren't just academics; they were seasoned architects with many accomplished projects. During the first two years, all students attended lectures on common subjects. From the third, fourth, and fifth years, we split into specialized programs tailored to specific departments. At that time, the faculty had three main departments: Urban Planning and City Design, Architectural Design, and Architectural Engineering.

I felt that the Department of Urban Planning and City Design offered the most comprehensive range of specialised subjects. We attended engaging lectures by professors Nedžad Kurto, Mažida Bećirbegović, and Vjekoslava Sanković as part of the module on the Theory and History of Architecture and Heritage Preservation. The lectures in the Urban Planning module, delivered by professors Muhamed Hamidović, Vlasta Žuljić, Aleksandar Levi, Raymond Rehnicer, and many others, were equally captivating.

I can confidently say that each of these professors made a unique contribution to our professional growth. They encouraged us to explore and analyse our urban surroundings, learn about various architectural styles, forms, and terminology, and examine their interactions and integration within the city's urban context and its broader environment. Sarajevo, with its rich urban fabric and diverse architectural examples, provided the perfect laboratory for our research, analyses, and theoretical discussions.

We explored various topics, including urbanism, architectural history, the preservation of urban environments, the interpolation of new buildings into the historic fabric of the city, as well as many other contemporary issues related to the future development



objekata i mnogim drugim aktuelnim problemima budućeg razvoja grada. Istraživali smo integraciju arhitektonskih formi koje su donijeli istaknuti arhitekti austrougarskog perioda (npr. Karlo Pařík, Josip Vancaš, Josip Pospíšil i drugi) u rafinirano urbano tkivo izgrađenog naslijeđa osmanskog perioda. Ovi i mnogi drugi aspekti našeg obrazovanja oblikovali su našu stručnost, pripremajući nas za budućnost u arhitekturi i urbanizmu.

Pored obaveznih predavanja, studenti su imali priliku da se angažuju u raznim vannastavnim aktivnostima, uključujući učešće u studentskim takmičenjima i saradnju s članovima fakulteta na njihovim tekućim projektima, na primjer, pri izradi arhitektonskih modela.

U proljeće 1986. godine stigao je poziv od Les Ateliers (Cergy-Pontoise) za učešće u Međunarodnoj radionici za planiranje i urbani dizajn. Cilj radionice, pod nazivom *Urbanističko planiranje za gradske kuće u Cergy-Le-Haut / Courdimanche*, bio je podsticanje kolaborativnog pronalaženja ideja za rješavanje izazova svakodnevnog planiranja i dizajna gradova. Također je ohrabrivao multidisciplinarni, timski pristup u stvaranju svježih i vizuelnih prijedloga za urbani dizajn i prostorni razvoj. Sarađivali smo sa studentima iz SAD-a, Francuske, Švedske, Brazila i drugih zemalja, različitih struka, uključujući arhitekturu, urbanizam, pejzažnu arhitekturu, sociologiju, umjetnost i inženjering.

Ovo iskustvo je bilo važna prekretnica u našem stručnom razvoju, dajući nam priliku da istražujemo moguća rješenja za urbane probleme rastućih gradova (tj. neorganizirano širenje urbanih područja bez jasne infrastrukture). Teme kojima smo se bavili u Francuskoj inspirisale su moj izbor za završni diplomski rad – studiju fokusiranu na razvoj novog urbanog naselja unutar historijskog pejzaža Bois Cajot, drevne šume u blizini Cergy-Pontoise. Pod nadzorom i mentorstvom profesorice Žuljić, moj završni rad je bio savremeni odgovor na jedinstvene uslove lokacije, koristeći reference iz okolnih historijskih sela. Iako je od tada prošlo mnogo godina, principi i metodologija razvijeni tokom rada na tom zadatku mi koriste i u sadašnjim projektima.

Tokom ovog perioda često smo diskutovali o tome šta želimo raditi nakon diplomiranja. Ohrabreni uspješnim završetkom studija i vijestima o zanimljivim projektima i trendovima u arhitekturi i urbanizmu širom svijeta, odlučili smo da se upustimo u novu avanturu i odemo u London, koji nam se činio kao grad pun novih mogućnosti i svježih ideja.

3 Zov Londona

Naša grupa je stigla u London u januaru 1989. godine. Susreli smo se sa vjekovima starom metropolom neprekidnih promjena, heterogenih arhitektonskih stilova gdje srednjovjekovne gotičke građevine poput Wesminsterske katedrale i zgrada drvene konstrukcije iz perioda dinastije Tudor koegzistiraju sa savremenim staklenim neboderima Shard ili Gherkin. Nizovi gradskih vila iz 18. vijeka stoje tik uz naselja brutalističke betonske arhitekture stambenog naselja Barbican. London je grad koji hlabro pokazuje svoje kontradikcije stvarajući dinamičan urbani pejzaž.

U početku smo provodili vrijeme upoznavajući grad, ne znajući zapravo gdje leži naš stvarni budući interes. Moja

of cities. Our studies focused on how architectural forms introduced by prominent architects from the Austro-Hungarian period — such as Karl Pařík, Josip Vancaš, and Josip Pospíšil — were integrated into the elaborate urban fabric of Ottoman built heritage. These experiences and many others during our education shaped our expertise and prepared us for future careers in architecture and urban planning.

In addition to the mandatory lectures, students had the chance to engage in various extracurricular activities, including participating in student competitions and collaborating with faculty members on ongoing projects, such as creating architectural models.

In the spring of 1986, an invitation came by Les Ateliers (Cergy Pontoise) for participation in the International Workshop on Planning and Urban Design. The goal of the workshop, titled *Urban Planning for Townhouses in Cergy-Le-Haut / Courdimanche*, was to organise a collaborative production of ideas addressing the challenges and dynamics of daily city planning and design. It encouraged a multidisciplinary, team-based approach to create fresh and visual proposals for urban design and spatial development. We collaborated with students from the USA, France, Sweden, Brazil and other countries from various backgrounds including architecture and urban planning, landscape architecture, sociology, art, engineering and environmental studies.

This experience was significant for our professional development, as it gave us an opportunity to explore possible solutions for the urban challenges that growing cities experience (controlling an urban sprawl). The themes we tackled in France inspired my final thesis — a study focused on developing a new urban settlement within the historical landscape of Bois Cajot, an ancient forest near Cergy-Pontoise. Under the guidance and mentorship of Professor Žuljić, my thesis offered a contemporary response to the unique conditions of the site, drawing references from the surrounding historical villages. Though many years have passed since then, the principles and methodology developed during that project still inform my current work.

During this period, we often discussed what we wanted to do after graduation. Encouraged by the successful completion of our studies and news of exciting projects and trends in architecture and urban planning worldwide, my partner and I decided to embark on a new adventure and go to London — a city that seemed filled with fresh opportunities and innovative ideas.

3 London Calling

It was January 1989 when we arrived in London. We were met with an historic metropolis, a city of unrelenting transformation and cacophony of architectural styles, where medieval Gothic structures like Westminster Abbey or Tudor timber-framed buildings coexist with contemporary glass towers such as The Shard and The Gherkin, while the 18th century stuccoed terraces of Belgravia nestle next to the brutalist raw concrete structures of the Barbican Estate. London is a city that boldly displays its contradictions within a dynamic urban landscape.

At first, we spent our time getting to know the city, not really knowing where our true future interests lay. My initial

prva profesionalna iskustva vezana su za rad u relativno malom arhitektonskom birou, koji se prvenstveno bavio projektima moderne arhitekture i povremeno adaptacijama historijskih objekata u centralnom Londonu. Ubrzo je uslijedio prelazak u mnogo veću komercijalnu arhitektonsku kompaniju, koja je u tom trenutku imala oko 900 zaposlenih arhitekata.

Pozitivni aspekti prelaska iz malog biroa u veliku kompaniju bili su rad u multidisciplinarnom timu stručnjaka, učešće u projektima javnih objekata i učenje metodologije organizovanja velikih projekata. S druge strane, budući da je model kompanije bio hijerarhijski, naši zadaci bili su jako fragmentirani. Svako od nas je radio na uskom segmentu projekta što je u konačnici uskraćivalo mogućnost sagledavanja kompletne slike, čineći ulogu pojedinca limitirajućom, s malo prostora za nove ideje ili individualni izraz. Uprkos tome, bio je to koristan period, obilježen upoznavanjem arhitektonskog vokabulara, građevinskih zakona, kao i građevinskih konstrukcija specifičnih za Veliku Britaniju. Nažalost, 1991. godine Veliku Britaniju je pogodila recesija, što je bilo pogubno za građevinsku industriju. Moji poslodavci su odlučili smanjiti broj zaposlenih na minimum koji je potreban za opstanak biroa pa sam se, zajedno sa stotinama kolega, i ja zatekla bez stalnog zaposlenja.

3.1 Bečki intermezzo

Našavši se na "raskršću" razmatrali smo različite opcije, uključujući povratak kući, kao što su mnogi moji prijatelji i učinili. Istovremeno, osjećala sam da još uvijek ima toliko toga da se nauči i doživi. Kao neka "božanska intervencija", iznenada se pojavila nova staza – neočekivani poziv iz Beča. Atelier Borisa Podrecca želio je da izradimo arhitektonski model za jedan od njegovih projekata za Venecijanski bijenale. Bila je to izvanredna prilika za sticanje novih iskustava.

Beč, "srce stare Evrope", dočekao nas je s prepoznatljivom toplinom, bliskom onima koji su odrasli u gradovima bivše Austro-Ugarske. Gostoljubiv, srdačan i topao, Beč se pred nama otkrio kao tapiserija imperijalnih snova, s aromama pekara, elegancijom melanholičnih kafana, šaputavim ulicama i elegantnim kućama koje čuvaju tajne prošlih vremena. Atelje profesora Podrecca je u to vrijeme zapošljavao prilično obiman međunarodni tim arhitekata. Odjekujući bučnim raspravama kolega arhitekata, prezentacijama ideja i konstruktivnom kritikom, Podreccin atelje bio je vrtlog uzbuđenja, kreativnosti i inspiracije, ostavljajući nezaboravna iskustva.

Boravak u Beču nam je pružio prijeko potreban predah od tadašnje neizvjesnosti u Londonu, ali je protekao pod sjenkom političkih dešavanja u našoj domovini i početka raspada Jugoslavije. Iako nam je ponuđeno da ostanemo u Beču, ipak smo odlučili vratiti se u London.

3.2 Buđenje/Opstanak

Po povratku u London, dočekala nas je strašna vijest o početku agresije na Sarajevo. Kao bespomoćni posmatrači, bili smo preplavljeni mješavinom nevjerice, straha i nemoćnog bijesa, svjedočeći raspadu naše domovine, našeg svijeta. Naš šarmantni san o globalnim putovanjima, mogućnostima saradnje s poznatim arhitektonskim

professional experiences were tied to working in a relatively small architectural company, which primarily focused on modern architecture projects and occasionally on adaptations of historical buildings in central London. Soon after, I transitioned to a much larger commercial architectural practice, which at the time employed around 900 architects.

The positive aspects of moving from a small firm to a large company included working in a multidisciplinary team of experts, participating in public building projects, and learning the methodology behind organising large-scale projects. The downside was that since the company's structure was hierarchical, our tasks were highly fragmented. Each of us worked on a narrow segment of a project, which ultimately limited our ability to see the complete picture, making an individual's role feel restrictive with little room for new ideas or personal expression. Despite this, it was a valuable period marked by learning architectural terminology, building regulations, and construction techniques specific to the UK. Unfortunately, in 1991, the UK was hit by a recession, which proved devastating for the construction industry. My employers decided to reduce staff to the minimum needed for the company's survival, and I, along with hundreds of colleagues, found myself without permanent employment.

3.1 Viennese Interlude

Finding ourselves at a "crossroads," we considered various options, including the possibility of returning home, as many of our friends had chosen to do. Yet, I felt there was still so much left to learn and experience. Then, as if by some "divine intervention" a new path suddenly appeared – an unexpected call from Vienna. Boris Podrecca's atelier wanted us to create an architectural model for one of his projects for the Venice Biennale. It was an extraordinary opportunity to gain new experience.

Vienna, the "Heart of Old Europe," welcomed us with a warmth familiar to those who grew up in the cities of the former Austro-Hungarian Empire. Hospitable, cordial, and warm, Vienna unfolded before us as a tapestry of imperial dreams, with aromas from bakeries and melancholic cafes, whispering streets, and elegant houses guarding the secrets of past times. Professor Podrecca's atelier employed a quite large international team of architects at the time. Echoing with lively debates among fellow architects, presentations of ideas, and constructive criticism, Podrecca's atelier was a whirlwind of excitement, creativity, and inspiration, that left a lasting impression on us.

Our stay in Vienna provided us with a much-needed respite from the uncertainty in London at the time, but it was overshadowed by the political situation in our homeland and the beginnings of the breakup of Yugoslavia. Although we were offered to stay, we ultimately decided to return to London.

3.2 Awakening/Survival

Upon returning to London, we were met with the appalling news of the beginning of the aggression on Sarajevo. As helpless spectators, we were overwhelmed by a mixture of disbelief, fear, and impotent fury, witnessing the disintegration of our home, the world we once knew.



umovima i profesionalnom napredovanju iznenada se pretvorio u novu realnost – surovu i beskompromisnu borbu za preživljavanje. Recesija u Velikoj Britaniji je još uvijek trajala i poslova za arhitekta nije bilo. Dani su nam bili prožeti vijestima iz ratnog Sarajeva i potragom za poslom. Lebdjeli smo "između svjetova".

U potrazi za "čvrstim tlom", odlučili smo osnovati malu kompaniju, fokusiranu na dizajn proizvoda za domaćinstvo. Dok smo zajednički radili na afirmaciji novootvorene kompanije Delicatessen Design, paralelno sam držala predavanja na jednom od privatnih dizajnerskih koledža, na predmetima kompjuterske grafike i interijerskog dizajna. Delicatessen Design je postajao sve uspješniji u dizajniranju, proizvodnji i distribuciji svojih ekskluzivnih proizvoda poznatim trgovinama poput MoMA-e, Conran Shopa, Healsa i drugim dizajnerski orijentisanim prodajnim mjestima. Naši proizvodi bili su izlagani i nagrađivani na internacionalnim izložbama poput 100% Designa, frankfurtskog i kelnskog Messea. Uporedo s dizajnom proizvoda, Delicatessen Design sve se više usmjeravao ka dizajniranju enterijerskog namještaja, kao i radu na većim arhitektonskim projektima. Kulminacija je bila ostvarena s posebnom kolaboracijom sa studiom Zaha Hadid Architects, koja je trajala devet godina. Također, paralelno s dizajnom proizvoda i namještaja, formirana je i nova arhitektonska firma V3A, dajući nam tako sveobuhvatnu platformu za rad.

What began as a charming dream of global travel, opportunities to collaborate with renowned architectural minds and professional development, suddenly became a harsh and uncompromising struggle for survival. The recession in the UK was still ongoing, and there were no jobs for architects. Our days were filled with news from war-torn Sarajevo and Bosnia and Herzegovina and the search for employment. We floated "between worlds."

In search of "solid ground," we decided to establish a small company focused on designing household products. While collaboratively working on launching our new business, Delicatessen Design, I also taught computer graphics and interior design courses at a private design college. Delicatessen Design quickly gained success in designing, manufacturing, and distributing exclusive products to renowned stores such as MoMA, The Conran Shop, Heal's, and other design-oriented retailers. Our products were exhibited and awarded at international exhibitions, including 100% Design and the Frankfurt and Cologne Messe. In addition to product design, Delicatessen Design gradually expanded its focus to include interior furniture and larger architectural projects. This effort culminated in a special nine-year collaboration with Zaha Hadid Architects. Alongside product and furniture design, we also formed a new architectural firm, V3A, which provided us with a comprehensive platform for our work.

4 Arhitektonska konzervacija

Polovinom 1990-tih, V3A je ugovorio projekat urbane regeneracije čuvenog londonskog Stables Marketa, u Camden Town, koji je podrazumijevao gradnju dva nova komercijalna objekta unutar historijskog konteksta s nizom postojećih objekata, zaštitne kategorije II¹. Imali smo priliku sarađivati s konsultantskom kompanijom Stephen Levrant Heritage Architecture (S.L.H.A.), specijalizovanom za arhitektonsku konzervaciju. Tokom naše saradnje na projektu, koji je trajao tri godine, ova specijalistička oblast je postepeno prerasla u primarnu sferu mog interesovanja. Stephen Levrant je tada imao skroman biro, posvećen isključivo historijskim okruženjima. Kao iz priče *Alisa u zemlji čudesa* ulazilo se u starinski biro, u davno nestali svijet... Stotine prastarih knjiga bile su nagurane na povijene police, drevni časopisi naslagani po podu, a

4 Architectural Conservation

In the mid-1990s, V3A obtained a commission to work on a project for the urban regeneration of the famous Camden Town Stables Market in London, which involved the construction of two new commercial buildings within a historical context, amidst a range of existing Grade II listed buildings. We had the opportunity to collaborate with the consultancy firm Stephen Levrant Heritage Architecture (S.L.H.A.), specializing in architectural conservation. During our three-year collaboration on the project, this specialised field gradually became my primary area of interest. At the time, Stephen Levrant had a modest office dedicated exclusively to historical environments. Like something out of *Alice in Wonderland*, entering the antique office felt like stepping into a long-lost world... Hundreds of ancient books were crammed onto sagging shelves, with

¹ U Engleskoj, historijski objekti su zaštićeni kroz sistem kategorizacije koji osigurava njihovo očuvanje i zaštitu. Ovi objekti su klasifikovani prema značaju i očuvanosti, i to u tri glavne kategorije:

Kategorija I: Ova kategorija obuhvata objekte od izuzetnog interesa. Manje od 2% svih zaštićenih objekata spada u ovu kategoriju. To su često zgrade od nacionalnog ili čak međunarodnog značaja, kao što su katedrale ili zgrade s izuzetnom arhitektonskom ili historijskom vrednošću.

Kategorija II*: Ova kategorija uključuje objekte od naročito interesa i posebnog značaja. Oko 5.5% svih zaštićenih objekata pripada ovoj grupi. Oni imaju dodatne zaštitne mjere zbog svoje posebne važnosti, ali nisu na nivou Grade I.

Kategorija II: Ova kategorija obuhvata objekte od posebnog interesa koje je potrebno očuvati. Većina zaštićenih objekata pripada ovoj kategoriji, oko 92%. To su objekti koji doprinose karakteru lokalnog područja i imaju značaj za lokalnu zajednicu.

¹ In England, historical buildings are protected through a categorization system that ensures their preservation and protection. These buildings are classified based on their significance and state of preservation into three main categories: Grade I: This category includes buildings of exceptional interest. Less than 2% of all listed buildings fall into this category. These are often buildings of national or even international importance, such as cathedrals or buildings with exceptional architectural or historical value.

Grade II*: This category covers buildings of particular interest and special importance. About 5.5% of all listed buildings belong to this group. They have additional protective measures due to their special significance, but they are not at the Grade I level.

Grade II: This category includes buildings of special interest that need to be preserved. The majority of listed buildings fall into this category, about 92%. These are buildings that contribute to the character of the local area and hold significance for the local community.

zidovi prekriveni kartama starih gradova. Nonšalantno ostavljeni u čoškovima, uzorci historijskih tapeta miješali su se sa srolanim crtežima.

Ovaj ekscentrični arhitekt bio je pasionirani kolekcionar knjiga i strastveni zaljubljenik u historiju arhitekture. Iz šarmantnog haosa kancelarije škripavog drvenog poda i pomalo nagnutih stepenica upravljao je velikim projektima, sa samopouzdanjem i arogancijom nekoga za koga bi se očekivalo da ima iza sebe infrastrukturu ogromne firme. Kao hodajuća riznica znanja, istinski erudita oštrog i znatiželjnog uma, uvijek je bio spreman za intelektualne polemike.

Povremena saradnja sa Stephenom Levrantom vremenom se pretvorila u stalni posao, a ovaj neobični biro postao je moja "druga kuća" tokom sljedećih dvanaest godina. Specifična priroda ove firme zahtijevala je poznavanje principa i metoda konzervacije zgrada. Iako me je studij arhitekture, kao i iskustvo rada u konvencionalnim arhitektonskim biroima, osposobilo za obavljanje opštih arhitektonskih zadataka, dodatna specijalizacija iz ove oblasti arhitekture bila je neophodna. Uz podršku Stephena Levranta upisala sam master/postdiplomske studije iz konzervacije historijskog tkiva na jednoj od tada najprestižnijih britanskih institucija u polju arhitekture – The Architectural Association School of Architecture (AA) u Londonu.

4.1 Prekretnice

Ovaj dvogodišnji program, zasnovan na principima ICOMOS-a, obuhvatao je širok spektar predmeta (od filozofije konzervacije do praktičnih predmeta, npr. sanacije kamena, terakote ili lima). Integracija teorijskog istraživanja i praktičnih zadataka pružala je visok nivo specijalizacije profesionalcima koji su željeli raditi u oblasti konzervacije graditeljskog naslijeđa. Program je bio duboko edukativan, učeći nas kako primijeniti već stečeno znanje unutar specifičnih oblasti, koristeći različite metodologije i pristupe. Kroz interakciju s kolegama tokom studija formirala su se nova prijateljstva i profesionalne saradnje koje traju do danas.

Završni zadatak bio je napisati tezu na temu konzervacije po vlastitom izboru. U to vrijeme svakodnevni put do posla vodio me je pored jedne modernističke zgrade, Kensal House, koja se potpuno razlikovala od okolnih viktorijanskih

old magazines stacked on the floor, and the walls covered with maps of old towns. Casually left in corners, samples of historical wallpapers were mixed with rolled-up drawings.

This eccentric architect was a passionate book collector and an enthusiastic devotee of architectural history. From the charming chaos of his office, with its creaky wooden floor and slightly tilted stairs, he managed large projects with the confidence and arrogance of someone one expected to have the infrastructure of a huge firm behind them. A walking treasure trove of knowledge, a true erudite with a sharp and inquisitive mind, he was always ready for intellectual debates.

Occasional collaboration with Stephen Levrant eventually turned into a permanent position, and this unusual office became my "second home" for the next twelve years. The specific nature of this firm required knowledge of the principles and methods of building conservation. Although my architecture studies and experience working in conventional architectural offices prepared me to handle general architectural tasks, additional specialisation in this field of architecture was necessary. With the support of Stephen Levrant, I enrolled in a postgraduate program in the conservation of historical fabric at one of the most prestigious British institutions in the field of architecture at the time – The Architectural Association School of Architecture (AA) in London.

4.1 Turning point

This two-year program, based on the principles of ICOMOS, covered a wide range of subjects — from the philosophy of conservation to practical courses dealing with stone, terracotta, or metal repair. The integration of theoretical research and practical tasks provided a high level of specialization for professionals wishing to work in the field of built heritage conservation. The program was deeply educational, teaching us how to utilise existing knowledge within specific areas, using various methodologies and approaches. Through interactions with colleagues during our studies, new friendships and professional collaborations were formed that last to this day.

The final task was to write a thesis on a conservation topic of our own choice. At that time, my daily commute took me past a modernist building, Kensal House, which



Ilustracija 1 Kensal House, Maxwell Fry, unutrašnja & ulična fasada. Izvor: privatna kolekcija, Daniel Ovadia, 2005.



Figure 1 Kensal House, Maxwell Fry, interior & street facade. Source: private collection, Daniel Ovadia, 2005.

nizova. To je bilo djelo Maxwella Frya, značajnog, ali često nedovoljno priznatog pionira britanskog modernizma.

Iako manje slavljén od svojih savremenika poput Lubetkina, Goldfingera, Gropiusa, Breuera, Moholy-Nagya, Chermayeffa ili Coatesa, Fry je igrao važnu ulogu u oblikovanju britanskog arhitektonskog miljea tog doba. Moja teza fokusirala se na njegov doprinos socijalnom stanovanju, proučavajući kako su ove inovativne građevine, revolucionarne za Britaniju tog perioda, izdržale (ili ne) test vremena.

Istraživanje je otkrilo brojne izazove s kojima se suočava očuvanje građevina modernističkog pokreta. Može se tvrditi da je to bila situacija jedinstvena za Veliku Britaniju, gdje je preovladavala nezainteresovanost za arhitekturu modernizma, prouzrokovana neshvatanjem i neprepoznavanjem njene vrijednosti. Fascinirala me je ta ravnodušnost prema svjetski priznatim objektima modernista, od kojih su neki primjeri među najuspješnijim arhitektonskim objektima Londona – npr. Lubetkinov High Point I, Finsbury Health Centre ili Penguin Pool (Londonski zooški vrt), Ernő Goldfingerovi Balfron Tower i Trellick Tower, te Wells Coatesov Isokon Building.

Sve do 1970-ih modernističke građevine nisu se smatrale "vrijednima" zaštite i često su bile zanemarivane ili odbacivane kao "neobično dosadne kutije", tuđe britanskom arhitektonskom idiomu. Ovakva i slična miopijska mišljenja doprinijela su propadanju ili čak gubitku graditeljskog naslijeđa tog perioda.

Uporan rad organizacija poput Docomomo, ICOMOS i 20th Century Society učinio je mnogo za bolje razumijevanje vrijednosti ovakvih objekata, što je konačno rezultiralo njihovom zakonskom zaštitom. Neke od najboljih objekata modernizma u Velikoj Britaniji stručno je obnovio jedan od vodećih arhitekata konzervacije zgrada modernizma – John Allan (Avanti Architects). Allan je pronašao potreban balans između zaštite i adaptacije, zadovoljavajući potrebe savremenog životnog standarda. Analiza njegovih projekata i primijenjene metodologije duboko je uticala na moje razumijevanje pristupa procesu "očuvanja", odnosno pronalaženja ravnoteže.

4.2 Novi pravci

Po završetku postdiplomskih studija nastavila sam raditi u birou Stephen Levrant Heritage Architecture (S.L.HA) koji je tokom godina značajno porastao, otvarajući nove urede u Manchesteru i Rimu. Pored rada na nizu vrlo zanimljivih projekata različitog profila – od konzervatorskih do onih konsultantsko-kolaborativnog tipa, postavljena sam da vodim londonski ured. Uz to, imala sam dodatne odgovornosti za njegov razvoj, organizaciju timova, pripremu poslovnih ponuda, sklapanje ugovora i građevinski nadzor projekata – od inicijalizacije do finalne realizacije. Iz tog perioda bih izdvojila sljedeće projekte:

- Revitalizacija londonske sinagoge iz 19. vijeka
- Vila 19. vijeka, u dijelu Chester Terrace ulice, Regent's Park, London – revitalizacija i adaptacija
- Vila High and Over, iz perioda modernizma – revitalizacija, sanacija i adaptacija

Rad na projektima vezanim za arhitektonsku revitalizaciju u Velikoj Britaniji složen je proces. Razlog tome je višeslojno zakonodavstvo, sastavljeno od mreže propisa i urbanističkih legislatura koje djeluju zajedno.

stood out distinctly from the surrounding Victorian terraces. This was the work of Maxwell Fry, a significant yet often underappreciated pioneer of British Modernism.

Though less celebrated than his contemporaries like Lubetkin, Goldfinger, Gropius, Breuer, Moholy-Nagy, Chermayeff, or Coates, Fry played an important role in shaping the British architectural milieu of the era. My thesis focused on his contributions to social housing, exploring how these innovative buildings, revolutionary for Britain at the time, had stood (or not) the test of time.

The research uncovered numerous challenges faced in the conservation of modernist movement buildings. It could be argued that this was a situation unique to the UK, where there was widespread apathy toward this type of architecture, driven by a lack of understanding and recognition of its value. I was fascinated by this indifference towards globally recognised buildings by modernist architects, some of which rank among London's most successful architectural works — such as Lubetkin's High Point I, Finsbury Health Centre, or the Penguin Pool (London Zoo), Ernő Goldfinger's Balfron Tower and Trellick Tower, and Wells Coates's Isokon Building.

Until the 1970s, modernist buildings were not considered "worthy" of protection and were often neglected or dismissed as "mundane boxes," alien to the British architectural idiom. Such myopic views contributed to the deterioration or even loss of the architectural heritage from that period.

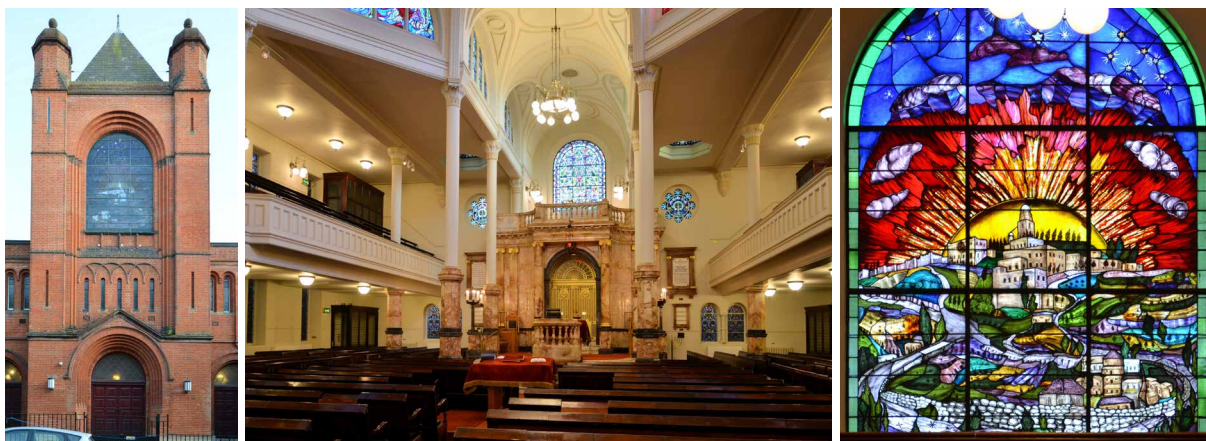
The persistent work of organizations like Docomomo, ICOMOS, and the 20th Century Society has done much to enhance the understanding of the value of such buildings, ultimately resulting in their legal protection. Furthermore, some of the finest modernist architectural works in the UK have been expertly restored by one of the leading conservation architects for modern buildings, John Allan (Avanti Architects). He found the necessary balance between preservation and adaptation, meeting the needs of contemporary living standards. Analysing his projects and applied methodologies profoundly influenced my understanding of the approach to "conservation," or finding balance.

4.2 Moving Forward

Upon completing my postgraduate studies, I continued working at Stephen Levrant's office, which had significantly expanded over the years, opening new offices in Manchester and Rome. In addition to working on a range of very interesting projects of various profiles — from conservation to consultancy-collaborative types — I was appointed to lead the London office. Due to this role, I had additional responsibilities for the office's development, including team organisation, the preparation of business proposals, contract negotiations, and construction supervision of projects — from initiation to final completion. From this period, I would highlight the following projects:

- Revitalization of a 19th-century London synagogue.
- Villa on Chester Terrace, Regent's Park in London – revitalization and adaptation.
- High and Over Villa, from the Modernist period – revitalization, repair, and adaptation.

Working on architectural revitalisation projects in the UK is a complex process. The reason for this is the



Ilustracija 2 Hampstead Sinagoga, ulazna fasada i enterijer. Izvor: J. Hoath, 2006.

Figure 2 Hampstead Synagogue, front facade and interior. Source: J. Hoath, 2006.



Ilustracija 3a Vila u ulici Chester Terrace. Izvor: J. Hoath, 2012.; **3b** kapitel prije i poslije sanacije. Izvor: J. Hoath, 2012.

Figure 3a Villa on Chester Terrace. Source: J. Hoath, 2012.; **3b** Capital before and after restoration. Source: J. Hoath, 2012.



Ilustracija 4 High and Over – eksterijer i enterijer. Izvor: M. Volić, 2011.

Figure 4 High and Over – exterior and interior. Source: M. Volić, 2012

Posebnim zakonima zaštićene su zgrade, područja, arheološki lokaliteti, nacionalni parkovi i područja izuzetne prirodne ljepote. Jedan od primarnih zakona, donesen 1990. godine, pokriva zaštićene zgrade i područja koja se smatraju od posebnog arhitektonskog ili historijskog značaja, regulišući njihove izmjene, proširenja i rušenja. Razni drugi zakoni i propisi odnose se na specifične aspekte zaštite kulturne baštine, kao što su zaštita arheološke baštine, brodoloma, bojnih polja i drugih specifičnih tipova historijskih artefakata. Saglasnost je potrebna za gotovo sve radove, a u slučaju

multilayered legislation, consisting of a network of regulations and planning laws that work together. Special laws protect buildings, areas, archaeological sites, national parks, and areas of outstanding natural beauty. One of the primary laws, adopted in 1990, covers listed buildings and areas considered of special architectural or historical interest, regulating their alterations, extensions, and demolitions. Various other laws and regulations pertain to specific aspects of cultural heritage protection, such as the protection of archaeological heritage, shipwrecks, battlefields, and other specific types of historical artefacts.

neovlaštenih radova posljedice mogu biti izuzetno teške – kako finansijski, tako i pravno.

Da bi se zadovoljili ovako kompleksni propisi i dobile potrebne dozvole za izvođenje radova, potreban je metodičan i detaljan pristup svakom projektu. Za to je neophodna ekspertiza kako u arhitektonskom dizajnu, tako i u zakonodavstvu o zaštiti kulturnog naslijeđa. Takav pristup primijenjen je na svakom od navedenih projekata, prilagođen njihovoj specifičnoj problematici – sanaciji, modernizaciji, adaptaciji, revitalizaciji i, u nekim slučajevima, rekonstrukciji izgubljenog historijskog tkiva.

S bogatim iskustvom stečenim tokom više od decenije rada u birou S.L.H.A-a, 2012. godine osnovala sam vlastitu konsultantsku kompaniju (MVHC Ltd), specijaliziranu za zaštitu kulturnog naslijeđa, koju i danas uspješno vodim.

5 Novi poduhvati

Moj novoformirani biro nastavio je raditi na projektima različite veličine, tipa i obima. Od interesantnijih mogu se izdvojiti projekti revitalizacije i adaptacije stambenih objekata centralnog Londona iz 18. i 19. vijeka – na primjer, kuće u Thurloe, Brompton, Cadogan,

Consent is required for almost all work. In the case of unauthorised work, the consequences can be extremely severe – both financially and legally.

To meet such complex regulations and obtain the necessary permits for carrying out work, a methodical and detailed approach for each project is required. This necessitates expertise in both architectural design and heritage protection legislation. Such an approach was applied to each of the above-mentioned projects, tailored to their specific issues – repair, modernisation, adaptation, revitalisation, and, in some cases, reconstruction of lost historical fabric.

With over a decade of experience at Stephen Levrant's office, I founded my own consultancy in 2012, specializing in the protection of cultural heritage, which I still successfully lead today.

5 New Endeavours

My consultancy engages in a wide array of projects that differ significantly in size, type, and scope. Among the most interesting projects are the revitalisation and adaptation of 18th and 19th-century townhouses set within well-known central London squares like: Thurloe, Brompton, Cadogan,



Ilustracija 5 Portland Place, nekada porodična villa sada pretvorena u poslovnu zgradu. Izvor: M. Volić, 2015.

Figure 5 Portland Place, once a family villa now converted into an office building. Source: M. Volić, 2015.



Ilustracija 6 Rosewood Hotel, London – glavna fasada.
Izvor: M. Volić, 2018.

Figure 6 Rosewood Hotel, London – main façade.
Source: M. Volić, 2018



Ilustracija 7 Cadogan Square – London. Izvor: M. Volić, 2024.

Figure 7 Cadogan Square – London. Source: M. Volić, 2024

Kensington Square, Portland Place, Kensington Gate i Notting Hill Gate. Također, zanimljivi projekti bili su revitalizacija i adaptacija javnih objekata, poput Dulwich muzeja, King's Collegea u gradu Bath, bolnice u južnom Londonu (pokraj UNESCO-om zaštićenog parka Kew Gardens), hotela Rosewood u Londonu, kao i mnogih drugih. Većina su objekti pod II ili II* stepenom zaštite, a neki i I kategorije.

Neovisno o vrsti projekta, princip i pristup bili su isti: istraživanje historije objekta, razumijevanje postojeće strukture, materijala i tehnike gradnje. Arhitektonske crteže prati dokumentacija koja pokazuje detaljno razumijevanje objekta i predloženih radova. Ključni element je elaborat koji analizira postojeće stanje objekta, opravdava predložene izmjene i pokazuje njihovu kompatibilnost s vrijednošću objekta kao dijela kulturnog naslijeđa. Dizajn mora poštovati karakter i historijski značaj objekta. To često znači davanje prioriteta minimalnoj intervenciji, korištenje odgovarajućih materijala i razumijevanje originalnih principa dizajna objekta.

Pored rada na projektima savremene konzervacije i restauracije kulturnog naslijeđa i historijskih objekata, učestvovala sam i na internacionalnim projektima (u Senegal, Rusiji i Côte d'Ivoire – Obali Slonovače), u saradnji s V3A arhitektima. Na ovim projektima sudjelujem u ulozi konsultanta, pružajući stručnu ekspertizu potrebnu za formuliranje idejnih rješenja u sklopu historijskog konteksta. Iako potpuno različitog karaktera, poslovi su zahtijevali detaljne studije kulturne baštine, analize urbanog i socioekonomsko-političkog razvoja matičnih gradova, te identificiranje historijskog tkiva (gdje je relevantno). Pripremljeni narativi dalje su utilizirani kao osnova za kreiranje idejnih rješenja.

Projekat u Senegalu je bio pobjednički urbanistički plan arhitektonskog biroa V3A-a za novi distrikt Dakara, glavnog grada Senegala – Kerria, Diamniadio.

Abidžan (Obala Slonovače) – Regeneracija grada i stvaranje novog gradskog kvarta (Akwaba Lagoon), unutar kojeg su prilikom stvaranja novog urbanog

or Kensington, as well as Portland Place, Kensington Gate and Notting Hill Gate. Furthermore, we have undertaken work on detached villas in prestigious neighbourhoods such as Kensington, Chelsea Hampstead and Regent's Park. Our portfolio also includes notable public building projects, which include Dulwich Museum, King's College in Bath, a hospital located in South London near the UNESCO-protected Kew Gardens, Rosewood Hotel in London, and many others. The majority of these structures are classified as Grade II or II* listed buildings, with a select few Grade I designations.

Regardless of the project type, the principle and approach remained consistent: researching the building's history, understanding the existing structure, materials, and construction techniques. Architectural drawings were complemented by documentation that demonstrated a thorough understanding of the building and the proposed works. A key component is a report that analyses the current state of the building, justifies the proposed changes, and demonstrates their compatibility with the building's cultural heritage value. The design must respect the character and historical significance of the building, often necessitating minimal intervention, the use of appropriate materials, and an understanding of the building's original design principles.

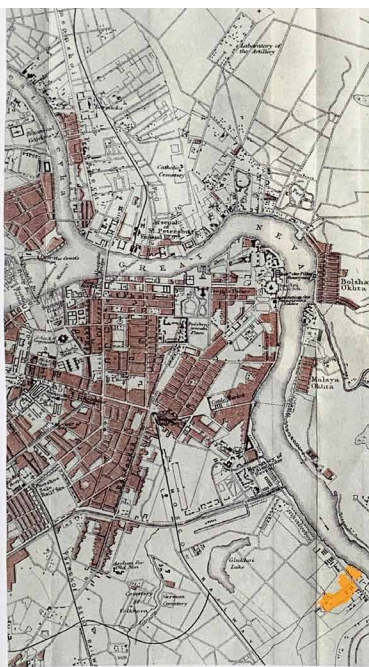
In addition to my involvement in contemporary conservation and restoration projects for cultural heritage and historic buildings, I have participated in international projects in Senegal, Russia, and Côte d'Ivoire in collaboration with V3A Architects. While the projects varied in nature, they all required detailed studies of cultural heritage, analyses of the urban landscape and its historical development, alongside the identification of the remaining historic urban fabric. These studies, together with considerations of the socio-economic and political development of the cities, have provided a strong basis for a narrative utilised for the development of design concepts.

The project in Senegal was the winning urban plan by the architectural firm V3A for a new district of Dakar, the capital of Senegal – Kerria, Diamniadio.



Ilustracija 8 kolaž Reference vezane za projekat u Abidžanu – Obala Slonovače. Izvor: Museum of Abidjan and Perry-Castañeda online Library, M. Volić, 2015.

Figure 8 collage References related to the project in Abidjan – Côte d'Ivoire. Source: Museum of Abidjan and Perry-Castañeda online Library; by M. Volić, 2015.



Ilustracija 9 kolaž Reference vezane za projekat u Sankt Peterburgu, Rusija. Izvor: nzl.ru/about/history, M. Volić, 2013.

Figure 9 collage References related to the project in St. Petersburg, Russia. Source: nzl.ru/about/history. M. Volić, 2013.

prostora, korištene reference iz širokog dijapazona bogate kulturne baštine tog područja.

Sankt Peterburg projekat je bio visoka studija urbane regeneracije grada, obuhvatajući pojas gradskog tkiva uz rijeku Nevu i dio industrijske zone, u blizini historijskog gradskog jezgra, koji je pod zaštitom UNESCO-a.

5.1 Filozofija konzervacije

Pronalaženje i primjena odgovarajuće filozofije konzervacije predstavlja stalni izazov u svakom novom projektu, bez obzira na njegov obim ili vrstu intervencije.

Ključni element filozofije konzervacije je očuvanje autentičnosti i integriteta historijskih zgrada uz minimalne intervencije. Idealno, ove intervencije trebale bi biti reverzibilne. Međutim, striktno pridržavanje konzervatorskim principima nije uvijek moguće postići potreban rezultat. Moje iskustvo je pokazalo da konzervacija nije fiksna doktrina; ona obuhvata niz principa i metoda, svaki sa svojim prednostima i ograničenjima. Čak i Historic England u svom dokumentu "principi konzervacije" prihvata

The regeneration of the city and creation of a new city quarter (Akwaba Lagoon) within Abidjan, the capital of Côte d'Ivoire, utilized references from the area's rich cultural heritage in creating a new urban space.

The St. Petersburg project was a high-level study of urban regeneration, encompassing the city's fabric along the Neva River and part of the industrial zone near the *historic city centre, protected by UNESCO*.

5.1 Conservation Philosophy

Finding and applying the appropriate conservation philosophy is a constant challenge in every new project, regardless of its scope or the type of intervention.

A key element of conservation philosophy is preserving the authenticity and integrity of historic buildings while minimising interventions. Ideally, these interventions should be reversible. However, strict adherence to conservation principles is not always achievable. My experience has shown that conservation is not a fixed doctrine; it encompasses a range of principles and methods, each with

da se konzervacija odnosi na "kontrolisanje promjena" i da historijske zgrade nisu statične, već podložne promjenama (Historic England, 2008).

Za uspješan projekat konzerviranja ili adaptacije historijskog naslijeđa, ključno je pronaći ravnotežu između promjene i očuvanja originalne ideje kreatora. Ovo podrazumijeva poštovanje izvornog dizajna i namjene objekta, dok se istovremeno uvode promjene koje omogućavaju njegovu funkcionalnost i relevantnost u savremenom kontekstu. Stručno znanje igra presudnu ulogu u tom procesu, jer osigurava da su sve intervencije pažljivo osmišljene i izvedene u skladu s najboljim konzervatorskim principima. Istovremeno, jasna vizija završenog projekta pomaže u vođenju svih odluka tokom implementacije, osiguravajući zadovoljavajući konačni rezultat.

its own advantages and limitations. Even Historic England, in its document *Conservation Principles*, acknowledges that conservation is about *managing change* and that historic buildings are not static but subject to change.

For a successful conservation or adaptation project of historic heritage, it is crucial to find a balance between change and preserving the original creator's idea. This involves respecting the original design and purpose of the structure while introducing changes that allow for its functionality and relevance in a contemporary context. Expert knowledge plays a crucial role in this process, ensuring that all interventions are carefully planned and executed in accordance with the best conservation principles. Simultaneously, a clear vision of the completed project aids in guiding all decisions during implementation, ensuring a satisfactory final outcome.

6 Retrospektiva/Perspektiva

Gledajući unatrag, moj put od intime Sarajeva do vrtloga londonskog metropolisa bio je sinteza neprekidnog učenja i prilagođavanja bezbrojnim usponima i padovima koje donosi život. Na tom putu shvatila sam da za bavljenje arhitekturom mjesto našeg djelovanja zapravo nije bitno. Jer arhitektura, poput muzike ili umjetnosti, jest univerzalni jezik koji svi razumiju. Povezuje prošlost, sadašnjost i budućnost, ostavljajući zapise ljudske aktivnosti.

Arhitektonska i prostorna okruženja naših prethodnika predstavljaju neprocjenjivo svjedočanstvo o njihovim vještinama, aspiracijama, izazovima i vizijama. Ovi spomenici i prostori stvaraju jedinstvene narative, duboko ukorijenjene u kolektivnu historiju našeg društva. Kao zajednica, imamo moralnu i kulturnu obavezu da ih zaštitimo, konzerviramo i valoriziramo, ali i da osiguramo adaptacijom njihovu funkcionalnost i upotrebljivost, kako za sadašnje tako i za buduće generacije. Kulturno naslijeđe nije tek pasivni artefakt prošlosti, već dinamičan dijalog koji kontinuirano oblikuje naš kolektivni identitet i pruža inspiraciju za buduća pokoljenja.

6 Retrospective/Perspective

Looking back, my journey from the intimacy of Sarajevo to the dynamic London metropolis, has been a synthesis of continuous learning and adaptation to life's challenges and triumphs. Along this path, I realised that the place where we practice architecture is, in fact, not of prime importance. Architecture, like music or art, is a universal language that everyone understands. It connects the past, present, and future, leaving records of human activity.

The architectural and living environments of our predecessors represent invaluable testimonies to their skills, aspirations, challenges, and visions. These monuments and spaces create unique narratives deeply rooted in the collective history of our society. As a community, we have a moral and cultural obligation to protect, conserve and appreciate them, while also ensuring their functionality and accessibility through adaptation for present and future generations. Cultural heritage is not merely a passive artefact of the past but a dynamic dialogue that continuously shapes our collective identity and provides inspiration for those that come after us.

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