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Cover Story: Museum of the Future

Dipali Shirsat

[d]arc awards winners

Façade Lighting





BEST LANDSCAPE LIGHTING SCHEME

SPACES

HIGH BUDGET



IPJARC AWARDS WINNERS

WINNER

Zerostrasse, Croatia

SECOND PLACE:

Delta, Norway
by **Void, Norway**

THIRD PLACE:

Starry Town of Fuxian Lake, China
by **J+B Studios Architectural Lighting, China**

Project: Zerostrasse
Location: Pula, Croatia
Lighting Design: Skira Architectural Lighting, Croatia
Architect: Breda Bizkac, BB Arhitekti with collaborators Marta Bogнар and Goran Racan, Croatia
Client: City of Pula
Main Lighting Suppliers: Daisalux, Idealux, iGuzzini, Lutron
Image: Jana Jocif

The underground network of tunnels, built in Pula's city centre during the Austro-Hungarian Empire, is now fully renovated and acts as a pedestrian metro, with a central gallery and a vertical connection with the Museum on the top of the hill. The lighting design solution from Skira Architectural Lighting provides comfortable linear lighting along the 2,700sqm hallways. The reconstruction of the tunnels created new opportunities for movement in a three-dimensional way through the hill. It is the isolation from external influences and especially daylight, that influenced the lighting design concept. The tunnels represent an exceptional space where one can find oneself by chance or on purpose when escaping from heat, rain, summer crowds, using it as communication with a fortress, visiting the central gallery, or simply as a shortcut to another part of the city. During the restoration, the attention was to preserve the rock mantle, which required the collection of all electrical installations in one route where lighting was also accommodated. The luminaires are hidden and placed in the metal construction below the ceiling surface, with several cave holes illuminated in red. The red lighting is not that visible from a distance, instead it is an element of surprise. Only in the central gallery were additional LED lines added to illuminate the

pillars and add more light for expositions and gatherings.

The only areas with physical intervention were the concrete floors and the vertical elevator shaft between the tunnel and the fortress for museum visitors with disabilities, the elderly, and children. The lighting of the transparent elevator and the exit and entrance zone creates a welcoming ambience and enough illumination for orientation in an otherwise pretty dark atrium.

The living rock, which was a shelter during the war, now is a new attraction, a shortcut from one side of the town to another.