

oris 117



DEAN SKIRA

Peta forma svjetla

DEAN SKIRA

Fifth Form of Light

Nagrađivani hrvatski dizajner svjetla s međunarodnim renomeom, obrazovao se u SAD-u na Institutu za modu i tehnologiju (FIT) u New Yorku, gdje je 1990. osnovao vlastiti studio. Nakon stjecanja iskustva u inozemstvu, Skira se 1995. vraća u Hrvatsku. Njegov studio u Puli nazvan *House of Light* svjetlosni je *laboratorij* u kojemu od 2006. nastaju projekti rasvjete. U središtu svakog projekta nalazi se korisnik, a doživljajna dimenzija i ambijentalna kvaliteta koje stvara svojim instalacijama okosnica su njegova djelovanja. Rad sa svjetlom, ostvaren u suradnji sa srodnim strukama, odlikuje sklonost scenografskom i *site-specific* pristupu projektiranju. Skirine svjetlosne instalacije i projekti rasvjete postali su neki od ključnih orijentira i akcenata u domaćim i stranim urbanim

The awarded Croatian designer of light with an international reputation was educated at the Fashion Institute of Technology in New York, where he established his studio in 1990. In 1995 he returned to Croatia and has produced light projects in his House of Light laboratory in Pula since 2006. The user is at the centre of his projects and the quality of the experience and the atmosphere he creates are at the core of his activity. Lighting projects, realised in cooperation with similar professions and characterised by scenographic and site-specific approach to design, have become some of the crucial landmarks in domestic and foreign urban environments. Along with many other awards, in 2018 he was awarded with the prestigious IES award in New York for the light design of the *Hendrix* Bridge in Zagreb.

ORIS: Maybe we could start the interview by discussing the beginning of your career – how did it all start?

DEAN SKIRA: Most of my career could be narrowed down to deliberation on form. Light has form, and since architecture and everything that surrounds us is connected to form, then it may be said to be the beginning of my path. Whether it was destiny or luck that directed me to walk in the shadow,

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sredinama. Nizu priznanja pridružuje se 2018. i prestižna svjetska nagrada IES u New Yorku za dizajn rasvjete zagrebačkog *Hendrixova* mosta.

ORIS: Nekoliko riječi vezanih za Vaš početak – kako je sve počelo?

DEAN SKIRA: Najveći dio moje karijere mogao bi se svesti na promišljanje o formi. Svjetlo samo po sebi ima formu i s obzirom na to da je arhitektura vezana uz formu, ali ne samo arhitektura nego sve što nas okružuje, onda je možda upravo to početak mog puta. Je li to sudbina ili

or if the light is my shadow, I still do not know for sure. I am also not sure if we can directly control our path; if things occur accidentally or they are destined to take place. Once, when I got the chance to deal with something related with architecture, which was light

in my example, I simply decided to follow that path.

ORIS: You were educated in America; more precisely in New York, at the Fashion Institute of Technology (FIT-SUNY). Where do you draw inspiration from today and what has influenced your knowledge of light so far?



sreća koja me usmjerila tome da hodam uz sjenu, ili je svjetlo moja sjena, nisam siguran. Nisam siguran ni koliko čovjek može izravno kontrolirati svoj put ni koliko se stvari događaju slučajno ili su one zacrtane. Jednostavno, kada mi se pružila prilika da se bavim nečim što je vezano za arhitekturu, a to je u mom slučaju bilo svjetlo, odlučio sam krenuti tim putem.

DEAN SKIRA: I first need to clarify that light, or light design that precedes it, is always site-specific in architecture. My work was probably most influenced by James Turrell, who analysed and established in his works the connection between the perception of space and light and, in a way, managed to completely dematerialise space. Every light installation needs to be harmonised with the existing state. Each object is different and you always come across the peculiarities of the spaces you are dealing with and people who live in these objects are repeatedly different. Although there are some basic principles in light design and norms

ORIS: Školovani ste u Americi, točnije u New Yorku, na *Fashion Institute of Technology (FIT-SUNY)*. Odakle danas crpate ideje, odakle ste ih crpili ranije te koji su bili utjecaji na formiranje Vašeg znanja o svjetlu?

DEAN SKIRA: Kao prvo, treba pojasniti da je svjetlo, odnosno projekt rasvjete koji mu prethodi, u arhitekturi uvijek *site-specific*. Na moj rad možda je najviše utjecao James Turrell koji je analizirao i svojim radom uspostavljao vezu između percepcije prostora i svjetla te je na neki način uspio potpuno dematerijalizirati prostor. Svaku svjetlosnu instalaciju potrebno je uskladiti s onim što je zadano. Svaki objekt je različit i uvijek nailaziš na neke specifičnosti objekata kojima se baviš, a i ljudi koji žive u tim objektima su različiti. Iako su neki osnovni principi u svjetlu i norme koje su nam zadane bazirani na istraživanjima tijekom više od sto godina, znanstveno je dokazano da svjetlo biološki utječe na čovjeka. Moj je posao da, prije svega, postignem da se ljudi noću u prostoru ugodno osjećaju, što je znatno više od same primjene normi.

ORIS: U produkciji svjetla, kao što kažete, možemo oblikovati dva prostora. Jedan je unutarnji (arhitektonski odnosno dizajnerski) prostor, a drugi je vanjski (urbani). Do sada smo pretežno govorili o ovom prvom, ali imam osjećaj da ima sve više zahtjeva za svjetlosnim oplemenjivanjem urbane sredine noću.

DEAN SKIRA: U novije vrijeme prepoznajemo da se kod donošenja odluka o trošenju javnih financija javlja potreba da se dio raspoloživog novca investira u uređenje noćne vizure grada. To je opsežna tema, ali činjenica je da prisutnost ugodno osvijetljenog objekta u kontrastu s pozadinom koja je potpuno mračna izaziva kod nas osjećaj neke teatralnosti, dramatičnosti, scenografije, za razliku od interijera. Tu je taj balans između ritma, pauze, svjetla i mraka iznimno važan kako bi slika bila cjelovita, jer se u vanjskom prostoru vrlo lako može kontrolirati ugodno i neugodno. Uvijek promišljamo o onoj glavnoj vizuri kretanja pa se onda koncentriramo na nju. Primjerice na Trgu žrtava fašizma imamo jedan centralni objekt i arhitektonski ritam, zatim jednu čistu javnu površinu koja ga okružuje. Razmišljajući o osvjetljenju paviljona, logično mi je

that we have to adhere to, and which are based on more than one hundred years of research, it was proven that light has a biological influence on people. I primarily try to achieve an atmosphere that makes people feel pleasant in a space during night, which is much more than mere implementation of norms.

ORIS: There are two spaces in light production; interior (architectural or design) and exterior (urban) space. So far we have discussed the interior, but it seems to me that there is an increasing demand for light design of the urban environment during the night.

DEAN SKIRA: We have recently become aware that those who decide on the public budget feel the need to invest a part of that money into something that people expect and consider nice and beautiful. It is a comprehensive topic, but a nicely lit building contrasted with a background which is completely dark appears theatrical, dramatic, and scenographic, unlike the interior. The balance among rhythm, break, light and dark is

extremely important in order to create a complete picture, since that which is pleasant and unpleasant in the exterior can be controlled rather easily. We always think of the main perspective of the movement and then concentrate on it. At the Square of the Victims of Fascism there is one central building and architectural rhythm, as well as the public surface that surrounds it. When I was thinking about how

bilo da taj objekt treba osvijetliti u negativu da bi se razaznala njegova arhitektura i njegova originalna misao. Ulicu smo pak morali osvijetliti da zadovoljimo nekoliko normi. To se može postići na više načina i mi smo izabrali da sve bude vrlo čisto i linearno. Svjetlo je tu da isprati formu arhitekture i formu prostora,

ali ne smijemo ipak zaboraviti vizualno. Vi pristupate Trgu s nekoliko strana, ali s koje god strane dođete, vaša vizura čitavog trga i te arhitekture uvijek je ujednačena.

ORIS: Rekli ste da ovdje slijedite oblik arhitekture, za razliku od nekih drugih projekata koji su meni vrlo zanimljivi, primjerice *Hendrixov*

to light the pavilion, it felt logical to light it in a negative to emphasize the architecture and the original idea. We had to light the street to satisfy several norms. It can be done in more than one way and we have chosen to do it so that everything appears clean and linear. The light follows the form of architecture and space, but we cannot forget the visual. The square is approached from several sides, but the view of the square and the architecture is well-balanced, regardless of the side from which you access it.

ORIS: You say that you have followed the form of architecture, unlike some other projects of yours I find to be very interesting, like the *Hendrix Bridge* in Zagreb and the *Uljanik cranes* in Pula, which have a completely different story. Can you tell us something more about it?

DEAN SKIRA: I like doing landscape lighting design and really enjoy doing it. Maybe it is because I am a dreamer and love these scenographic approaches. Light literally follows the form in the example of the *Hendrix Bridge* and *Uljanik's*



◀ Trg žrtava fašizma, Zagreb, Hrvatska, 2018., projekt rasvjete

Square of the Victims of Fascism, Zagreb, Croatia, 2018, lighting design

▶ Rotor u Šijani, Pula, Hrvatska, 2017. (s Dinom Krizmanićem i Leonidom Zubanom)

Roundabout in Šijana, Pula, Croatia, 2017 (with Dino Krizmanić and Leonid Zuban)



most u Zagrebu i *Uljanikove dizalice* u Puli koji imaju posve drugačiju priču. Možete li nam reći nešto više o tome?

DEAN SKIRA: Volim osvijetljavati pejzaže i zaista uživam u tome. Možda je to zato što sam sanjar pa volim scenografske pristupe. I kod *Hendrixova*

mosta i kod *Uljanikovih dizalica* svjetlo doslovno prati formu objekta koji osvjetljava. Na *Hendrixovu* mostu imate vrlo čistu i linearnu formu svjetla, ali onda se pojavljuje jedan dinamičan objekt, vlak, koji u tom trenutku postaje protagonist. Most nestaje i vlak je taj koji daje svjetlosnu dinamiku mosta. *Lighting Giants* u Puli imaju pak drugu priču. Živeći skoro cijeli život u tom gradu i znajući što te dizalice znače za grad,

cranes. The *Hendrix Bridge*, is also an example of a very clean and linear form of light, but then a dynamic object appears, a train, and takes on the role of the protagonist. The bridge disappears and the train provides the bridge with dynamics of light. *Lighting Giants* in Pula have a completely different story. Having lived in the city almost my whole life, I knew what these cranes presented to the citizens, so lighting them was a special challenge, especially because back then we did not have the technology available today. Nevertheless, we have achieved that the light emphasizes the form in the dynamics of these objects, and the *Giants* have become one of the landmarks of the city.

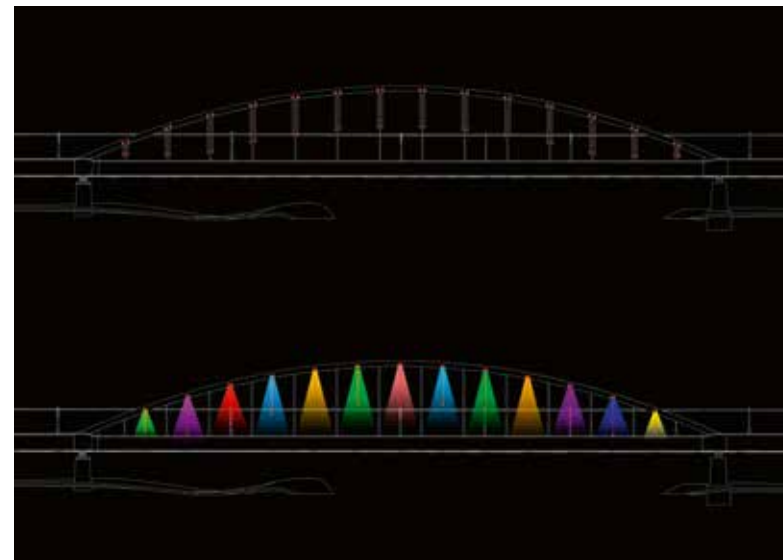
ORIS: Technology has changed the ways of expression today, and urban environments live during the night more than they used to. It is a new challenge for light designers. It does not only include people moving around by night. How do you perceive this challenge?

DEAN SKIRA: No profession would exist if it did not have its market. Light is required. We may touch upon the connection between the activists who would like to shut everything down and all the others who would like to have as much



◀ *Hendrixov most,*
Zagreb, Hrvatska,
2017., projekt rasvjete

Hendrix Bridge,
Zagreb, Croatia, 2017,
lighting design



▲
Hendrixov most,
Zagreb, Hrvatska,
2017., projekt rasvjete

Hendrix Bridge,
Zagreb, Croatia, 2017,
lighting design

redukcije, kažnjavanja, represije, u mnogočemu promašen. U ovom slučaju prisiljavat ćemo građane, vlasnike stanova i terasa, da koriste svjetlo na način koji nije zadala struka, nego su to zadali ljudi koji nikada u životu nisu projektirali ni metar javne rasvjete. Tu je taj veliki paradoks. Da ne ulazimo u *meritum* samog Zakona nego samo općenito, smatram da je riječ

orient themselves during the night. Speaking about shutting down the light and thus *protecting* the sky is irrational. I think there is a way that a legislator can influence the investors to include knowledge and technology that surpasses restriction, reduction and penalisation of their projects. Lighting is not important for architecture, but for the people that live within it. Today we can harmonise the fulfilment of the need for safety and orientation in space with a pleasant visual experience, energy efficiency, reduction of visual noise and light pollution, etc. Discussing public lighting without private lighting is possible only in specific green field situations, where you can influence everything; typology of architecture that is located within the area, streets, traffic roads, etc. that connect architecture. However, rarely or almost never do you have the opportunity to do something like that, although you know it is very much possible.

ORIS: Let us go back to the issue of the Light Pollution Act. How can one cope with the new limitations defined by the Act?

DEAN SKIRA: There is a saying: *You can avoid reality, but you cannot avoid the consequences of avoiding reality.* It is inevitable. This Act is the consequence of visual noise, but

osvijetliti ih bio je za mene poseban izazov, poglavito što u to vrijeme nije postojala tehnologija koju danas imamo. No i pored toga postigli smo da svjetlo naglašava formu u svakodnevnoj dinamici tih objekata i da *Divovi* postanu jedan od zaštitinih znakova grada.

ORIS: Tehnologija je danas promijenila izričaj, a i urbane sredine više žive noću nego nekad. Novi je to izazov za dizajnere svjetla. Nije više riječ samo o kretanju ljudi noću. Kakav je Vaš pogled na ovaj izazov?

DEAN SKIRA: Ni jedna struka ne bi postojala kada ne bi imala svoje tržište. Svjetlo je zahtijevano. Mogli bismo se možda dotaknuti veze između aktivista koji bi htjeli strogo ograničiti rasvjetu i svih ostalih koji bi htjeli da svjetla ima što više. Ako se dotaknemo problematike svjetlosnog onečišćenja (radije bih to zvao *svjetlosna buka* odnosno *visual noise* na engleskom), pa i ovog famoznog Zakona koji je nedavno izglasan u Saboru, čini mi se da je nekako promašena tema. Smatram da je Zakon u kojemu ima previše

light as possible. If we discuss light pollution (I would rather call it visual noise) or the notorious Light Pollution Act, which was just passed in the Croatian parliament, it seems to me that we are missing the point. I think that the Act itself and the whole issue of reduction, penalisation and repression is overall misread. We will force the citizens, owners of apart-

ments and terraces to use light in a way not defined by the profession, by people who have never designed one square meter of public lighting. This fact poses something of a paradox. Without getting into the substance of the Act itself, I consider this a conflict between the rational and the irrational. The rational view is that our life during the night is increasingly longer, that soon as much as 70 % of the population will live in urban environments, and that people cannot see or

Hendrixov most, ▶
Zagreb, Hrvatska,
2017., projekt rasvjete

Hendrix Bridge,
Zagreb, Croatia, 2017,
lighting design





Svjetleći divovi, dizalice brodogradilišta Uljanik, Pula, Hrvatska, 2014., projekt rasvjete, nacrt

Lighting Giants, Uljanik shipyard cranes, Pula, Croatia, 2014., lighting design, drawing

it has not solved anything and will create a bigger problem. The fifth form of light, which I believe to be most important, the form of consequence, is what we can expect through this approach. The world has gone very far in knowledge, technology, possibilities of combining everything, but, unfortunately,

there is no dialogue and we always find ourselves on opposite sides with the profession somewhere in the background, without having any effect on any issue since it is not consulted at all.

o sukobu između racionalnog i iracionalnog. Racionalno je to da je naš život noću sve dulji, da će uskoro 70 posto ljudi živjeti u urbanim sredinama, da ljudi noću ne vide bez svjetla i ne mogu se orijentirati, tako da je pričati o tome da ćemo gasiti svjetla i na taj način *zaštititi* nebo iracionalna. Mislim da postoji način na koji zakonodavac može utjecati na investitore da unutar svojih investicija uključe ono znanje i onu tehnologiju koja nadilazi restrikciju, redukciju i kažnjavanje. Rasvjeta nije važna za arhitekturu nego za ljude koji u njoj žive. Danas možemo pomiriti potrebu čovjeka za sigurnošću i orijentacijom u prostoru s ugodnim vizualnim doživljajem, s energetsom učinkovitošću, sa

▲ *Svjetleći divovi*, dizalice brodogradilišta Uljanik, Pula, Hrvatska, 2014., projekt rasvjete

Lighting Giants, Uljanik shipyard cranes, Pula, Croatia, 2014., lighting design

smanjenjem svjetlosne buke, a time i problema svjetlosnog onečišćenja te još mnogo toga. Pričati o javnom svjetlu, a ne pričati o privatnom svjetlu, moguće je jedino u nekim *greenfield* investicijama. Naime, tada možeš utjecati na sve, na tipologiju arhitekture koja se nalazi unutar tog prostora; utječeš na vezivno tkivo između te arhitekture, tj. ulice, prometnice i ostalo. Međutim, rijetko ili gotovo

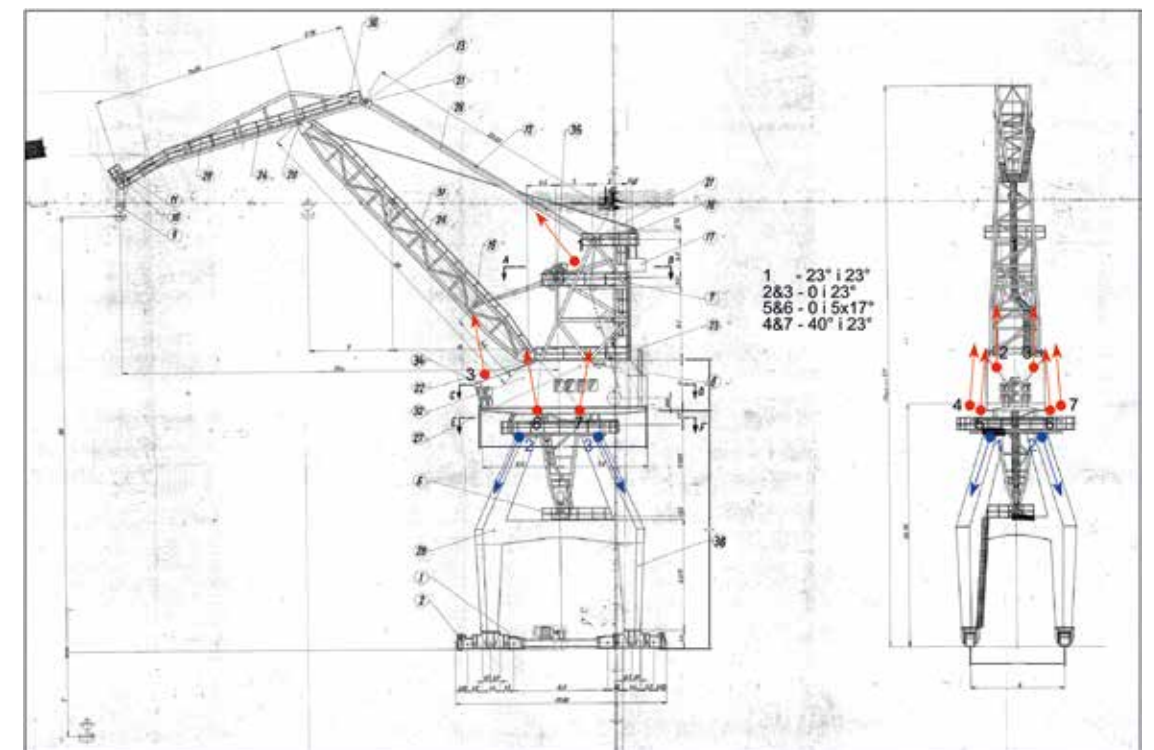
nikad nemate priliku tako nešto napraviti, ali moguće jest.

ORIS: Vratimo se kratko na Zakon. Kako se nositi s tim novim ograničenjima koja se njime definiraju?

DEAN SKIRA: Prema izreci *Ako se ne suočimo s realnošću, morat ćemo se suočiti s posljedicama nesuočavanja s*

ORIS: I have always found the relation of shadow and light fascinating and interesting in the terms of the shape. You have said yourself that light is your shadow, so please explain some of your systems of work accordingly.

DEAN SKIRA: At almost every lecture I give, I present a film by which I want to demonstrate that light exists in five forms. Light is invisible, but has form. The first form of light is in the source, the second is the invisible form of light itself, the third is the form of the object revealed by light before it touches it, the fourth is the form of the shadow and the fifth is the form of the consequence that comprises all the previous four forms, as well as the way we feel and experience the space considering the four forms. At one moment I developed a theory of integration of light into architecture, where I tried to demonstrate that literal integration of light into architecture is impossible because the source of light and the position light takes up is always significantly brighter than the space it lights so we always know where





◀ GTC Matrix, Zagreb, Hrvatska, 2019., projekt rasvjete

GTC Matrix, Zagreb, Croatia, 2019, lighting design

realnošću, to je ono što nas čeka. Posljedica vizualnog onečišćenja je ovaj Zakon. Taj Zakon nije riješio ništa, nego će napraviti veći problem. Peta forma svjetla, koja je po meni najvažnija od svega, forma posljedice, jest ono što nas tek očekuje kroz ovakav pristup. Svijet je otišao jako daleko u znanjima, tehnologiji i mogućnostima da se to sve skupa pomiri, ali nažalost nema dijaloga, nego smo uvijek u sukobljenim stranama, a struka je negdje u pozadini i ne dolazi uopće do izražaja jer je nitko ništa ne pita.

ORIS: Odnos sjene i svjetla meni je uvijek bio fascinantan, nešto što mi je zanimljivo u oblikovnom smislu. Sami ste rekli na početku da je svjetlo Vaša sjena pa bih shodno tome zamolio da nam objasnite neke svoje sustave rada.

DEAN SKIRA: Na gotovo svakom predavanju prikazujem film u kojemu objašnjavam da svjetlo živi u pet formi. Svjetlo je nevidljivo, ali ima formu. Prva forma svjetla nalazi se u izvoru, druga forma je forma samog svjetla koja se ne vidi, treća je forma objekta koji svjetlo otkrije u trenutku kada ga dodirne, četvrta je forma forma sjene, a peta je forma posljedice koja obuhvaća ove prethodne četiri te kako se mi osjećamo i doživljavamo taj prostor s obzirom na te četiri forme. U jednom sam trenutku razvio teoriju

the light comes from. If we wanted to literally integrate light into architecture, architecture would have to become the source of light, which would result with shadow and the third dimension of space is lost, which proves that shadow and light are equally important.

ORIS: How do you see your projects today, especially your first project?

DEAN SKIRA: My first project in the exterior space, and my first work in Croatia, was Turanj Tower in Premantura. The idea was to light the

Tower for St. Lawrence Day in the beginning of August 1994. When the equipment arrived, the electrician said it could not be done. I then called my father Lino, who had worked in the HEP company all his life, and asked him what to do. He told me not to worry, go to the café across the street at

7 a.m. the following day and find the two biggest men and ask for their help. He promised to bring ladders and ropes. He also mentioned I should give the men 100 deutschmarks each. So I went to the café and found a large man, I told him that Lino had sent me because I had a problem with an electrician realising my idea and asked if he would help me. He agreed. Since he was too heavy, they tied me up and lifted me up 25 meters to set up the necessary profiles and reflectors. Police and firemen arrived because someone reported a suicide attempt. I managed to climb back down and lock the door of the Turanj Tower so we could finish the job. I managed to realise everything. My satisfaction cannot be described.

o integraciji svjetla u arhitekturi u kojoj sam pokušao dokazati da je doslovna integracija svjetla u arhitekturi nemoguća zato što je izvor svjetla i pozicija u kojoj se svjetlo nalazi uvijek znatno svjetlija od prostora koji osvjetljava, tako da je nama uvijek jasno odakle to svjetlo dolazi. Kad bismo htjeli svjetlo doslovno integrirati u arhitekturu tada bi arhitektura sama po sebi morala postati izvor svjetla, a u tom se trenutku gubi sjena i treća dimenzija prostora, što znači da su sjena i svjetlo u biti jednako važni.

ORIS: Kako danas razmišljate o svojim projektima, a poglavito kako doživljavate svoj prvi projekt?

Evolution Tower, Moskva, Rusija, 2019., projekt rasvjete

Evolution Tower, Moskva, Rusija, 2019., projekt rasvjete





DEAN SKIRA: Moj prvi projekt u vanjskom prostoru, a koji je ujedno bio i prvi korak u Hrvatskoj, bio je *premantur-ski Turanj*. Taj je objekt trebao dobiti noćnu vizuru za blagdan Svetog Lovre, početkom kolovoza 1994. Električar je, kada je stigla oprema, rekao da je to nemoguće izvesti. Tada sam nazvao svoga oca Lina koji je dugogodišnji radnik u HEP-u i pitao ga za savjet. Rekao mi je da ne brinem i da odem u kafić koji se nalazi preko puta u sedam sati ujutro i tamo nađem dvojicu najvećih i pitam ih bi li mi pomogli, a on ide naći skale i konope. Usput mi je rekao da im

ORIS: *Evolution Tower*. What do these two words mean to you?
DEAN SKIRA: We can really explain a lot of the issues about human relations on the example of the *Evolution Tower* project: reputation gained over the decades of work, trust you have or have not developed, the influence of money or politics on a specific project. It is a very complex project through which literally everything a creative person encounters today in their work could be told. This was a story with a happy ending, after a long and hard work that proved what light designers today represent. When you reduce electromagnetic waves into a familiar line and separate a small line that is a visible light and enlarge it, you see that it contains all the

▲ Projekt rasvjete
 Motovuna, Motovun,
 Hrvatska
 Lighting project for
 Motovun, Motovun,
 Croatia

dam 100 maraka. I tako ja odem u taj kafić i nađem jednog ogromnog čovjeka i kažem mu da me Lino poslao jer imam problema s električarom koji je rekao da se ta montaža ne može izvesti, a ja znam da može pa bi li mi pomogao. Pristao je i otišli smo tamo. Budući da je on bio prevelik, vezali su mene i izašao sam izvan tornja na 25 metara visine da bih postavio potrebne profile i reflektore. U tom trenutku stigli su vatrogasci i policija jer je prijavljeno da netko namjerava počiniti samoubojstvo. Stigao sam se spustiti dolje i zaključati vrata na Turnju, tako da možemo završiti posao. Uspio sam. Zadovoljstvo se ne da opisati.

ORIS: *Evolution Tower*. Što Vam te dvije riječi znače?

DEAN SKIRA: Kroz projekt *Evolution Towera* zaista možemo objasniti jako puno toga o međuljudskim odnosima, reputaciji koju stječeš desetljećima rada, povjerenju koje stječeš ili ne, o utjecaju novca na neki projekt, o utjecaju politike... To je vrlo kompleksan projekt kojim bi se moglo ispričati doslovno sve ono s čime se svaka kreativna duša danas susreće u svom poslu. Priča je na kraju dobro završila, nakon dugog i mukotrpnog rada u kojem je doslovno dokazano što to dizajner rasvjete danas jest. Kada svedeš elektromagnetske valove u jednu poznatu liniju pa izdvojiš onu malu koja je vidljivo svjetlo i nju povećaš, vidiš da su u njoj sadržane sve boje. Kada bi zadržali taj graf i samo promijenili naslove,

colours. If we kept this graph and only changed the titles in a way that instead of the names of electromagnetic waves, we put architect, carpenter, investor, monitoring, norm, act, electricity, etc., it would be clear that a light designer has to deal with all these issues and be very creative in every segment to realise the small segment called light. Within the *Evolution Tower* project my role was that of a designer, but a businessman as well. The process started with an idea we firmly supported, continued by the education of the investors and, later, a 1:1 mock-up of a storey. After the investors saw everything, they had seven engineers measure everything with different devices, and only after they were satisfied with the results and the appearance did they allow us to continue. But it was only two days later that the whole process was stopped again because they wanted a lighting system that allowed for changes of light bulbs. When we managed to overcome this obstacle, we moved to the interior. After everything, we had to face the problem of exterior lighting, because the temperatures fluctuated from -40 to +40 degrees Celsius, which implied that everything placed on the outdoor façade posed big problems. I designed a new lamp installed in the window frame, flush mounted to the glass so that it does not affect the light in the interior, but casts light only to the exterior. The implementation of a holistic approach was important in the process; when I designed the interior, I considered the way the building would look on the outside with light in the interior and the way the light of the exterior would look when all the lights in the interior are turned on at the same time. It was a long process; for every detail we developed a 1:1 mock-up. I am glad it was a company that dealt with energy so the vigour and understanding of the CEO were focused on making everything technologically advanced, with energy having been taken into the account. *The New York Times* Building was made on a similar principle as the *Evolution Tower*; maximum use of daylight. There was also another possibility – singling out the building by night from all the other skyscrapers in the immediate environment that have interior



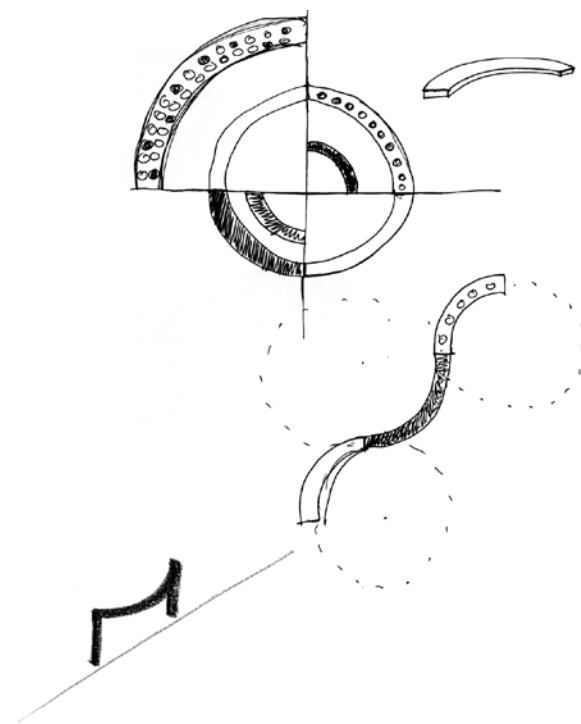
znači kada bismo elektromagnetske valove nazvali: arhitekt, strojar, investitor, nadzor, norma, zakon, elektroinstalacija i sl., onda se dizajner rasvjete mora baviti svime i k tome mora biti vrlo kreativan u svakom tom segmentu kako bi realizirao onaj mali segment koji se zove svjetlo. U projektu *Evolution Tower*, to je bio moj angažman kao dizajnera, ali i kao *biznismena*. Proces je počeo idejom iz koje smo čvrsto stajali, nastavio se edukacijom investitora, a zatim *mock-upom* jedan na jedan cijelog kata da bi oni vidjeli. Nakon što su vidjeli pozvali su sedam inženjera koji su s raznim uređajima mjerili, i tek kad su zadovoljili oko i instrumente dali su dozvolu za nastavak, a onda se nakon dva dana cijeli proces zaustavio jer su htjeli sustav rasvjetnih tijela u kojem mogu mijenjati žarulje. Kada smo i to nekako savladali, prešli smo na interijer. Nakon svega suočili smo se i s problemom vanjske rasvjete jer je tamo temperatura između -40 i +40, što znači da sve što stavite na vanjsku fasadu izaziva velike probleme. Dosjetio sam se da dizajniram novu svjetiljku koja će biti montirana na okvir prozora, doslovno pripijena uz staklo, tako da ne utječe na svjetlo unutra već svijetli isključivo prema van. U tom je procesu važna primjena holističkog pristupa; u procesu projektiranja interijera promišljao sam kako će ta zgrada izgledati izvana sa svjetlom u interijeru i kako će svjetlo eksterijera izgledati kada su svjetla interijera upaljena istovremeno. Taj je proces bio dug, za svaki detalj koji smo zatražili izrađen je *mock-up* jedan na jedan. Drago mi je što je riječ o tvrtki koja se bavi energijom pa su onda čitava ta energija i shvaćanje direktora bili usmjereni na to da sve bude tehnološki napredno i da se vodi računa o energiji.

Zgrada *New York Times-a* napravljena je po sličnom principu kao i *Evolution Tower*, gdje se maksimalno

lights visible from the interior. When the façade light of the *Evolution Tower* is activated, all window blinds are lowered, and thus make the building appear as a black screen.

ORIS: You had a different approach when you did infrastructure, as in the Eurasia Tunnel?

DEAN SKIRA: The inspiration for the Istanbul Tunnel came from the Turkish talisman and their tradition. The surface was evenly lit and there was no pixel, as in the *Evolution Tower*. With light we created lines that reproduced the pattern from the *hamsa* and in the next phase we also did the entrance portal with steel arches.



▲ Svjetiljka *Lun Up*, proizvođač: iGuzzini, 2012.

Lun Up Lamp, manufacturer: iGuzzini, 2012

◀ Svjetiljka *Lun Up*, proizvođač: iGuzzini, 2012., skica

Lun Up Lamp, manufacturer: iGuzzini, 2012, sketch

Svjetiljka *Trick*, proizvođač: iGuzzini, 2014.

Trick Lamp, manufacturer: iGuzzini, 2014

Svjetiljka *Trick* u *Kući svjetla*, Pula, Hrvatska, 2015.
Trick Lamp inside the *House of Light*, Pula, Croatia, 2015

koristi žetva dnevnog svjetla. Postoji još jedna stvar koja mi je bila omogućena, a to je da tu zgradu noću izdvojim od svih ovih ostalih nebodera koji su u okolici – kada se aktivira svjetlo za fasadu, spuštaju se sva prozorska sjenila i zgrada postaje crni ekran.

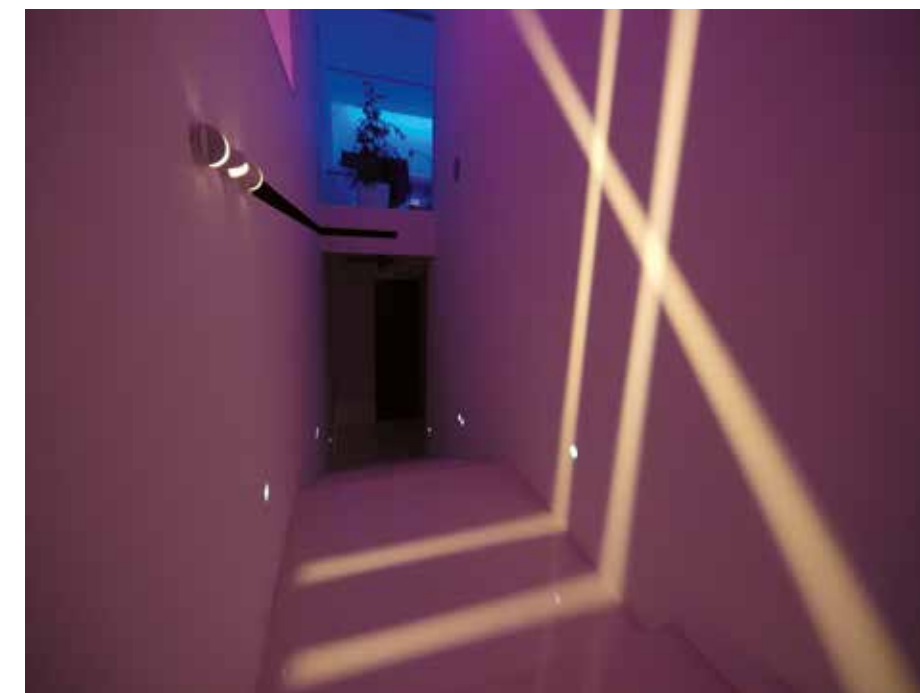
ORIS: Pristup je bio drugačiji kad ste radili infrastrukture, poput tunela na Bosporu?

DEAN SKIRA: Inspiracija za istambulski tunel bila je njihov talisman i tradicija. Ravnomjerno se osvijetlila ploha pa nemamo više piksel, kao u *Evolution Toweru*. Tu smo sa svjetlom stvarali linije u interijeru tunela koje reproduciraju uzorak iz *Fatimine ruke*, a u sljedećoj fazi smo realizirali ulazni portal s čeličnim lukovima.

ORIS: Dodirnuti smo se mnogih projekata, ali nismo se dodirnuti jednog oblika dizajna svjetla kojim se rado bavite,

ORIS: We mentioned a lot of projects, but we have not discussed the form of light design you gladly engage in – lighting of small urban environments of historical importance. One example of such light design is *Motovun*, which has not been realised, but is often discussed, as well as other charming towns in Istria. How do you deal with these disputes?

DEAN SKIRA: In this particular case, disputes are provoked by those who have never shown interest in the project, the way it works and why, but have taken some elements out of the context without ever asking me what the idea behind the project actually was. As a whole, the project does not relate only to the existing object and the form you are lighting, but its functionality conditioned by weather and other



conditions. The light of the future I am referring to, and would like to see applied today, is the light which is not perceived on the level of the lamp, but a dynamic network since all lamps are connected within the whole city. There are conditions such as seasons, fog, full moon, rain, snow, festivities... On the basis of these conditions you can control the scenography of the whole city. It is the project and idea of Motovun.

ORIS: You will face new challenges in Zagreb, like the Sava River. Can you tell us more about the projects?

DEAN SKIRA: It is a site-specific problem in our line of work. Unlike other bridges, the *Hendrix* Bridge has a unique appearance and function we can appreciate at a certain moment – when a train passes by. All other Zagreb bridges have no superstructure; form above the road that could be emphasized by light. Bridges have no aesthetic function; but a very simple structural function. Light was to provide the bridges with an additional value. In these situations, I concluded that additional value could be achieved only by accentuating the linearity of the form and the use of simple light; a pure white line, with no colours, and no dynamic elements other than the shadow moving in accordance with the speed of the vehicles on the Adriatic Bridge.

ORIS: You cooperate with lighting manufacturers. Could you tell us more about this cooperation?

a to je osvjetljavanje manjih urbanih sredina od povijesnog značenja. Primjer za to je Motovun, koji nije realiziran ali se o njemu dosta govori, ali i drugi dražesni istarski gradići. Kako se nosite s tim prijedporima?

DEAN SKIRA: Prijepor u ovom konkretnom slučaju dolazi od ljudi koji nikada nisu pitali kako taj projekt uopće izgleda, funkcionira i zašto baš tako, nego su neke elemente izvukli iz konteksta i nisu uopće proučili niti me pitali koja je

temeljna misao projekta kao cjeline. Projekt kao cjelina ne odnosi se samo na zadani objekt i formu koju osvjetljavaš, nego i na njegovu funkcionalnost zadanu vremenskim okvirima i uz određene uvjete. Svjetlo budućnosti, o kojemu pričam, koje bih volio da se primijeni već danas, jest svjetlo koje nije sagledano na razini svjetiljke već na razini dinamične mreže, jer sve su svjetiljke povezane unutar cijelog grada. Postoje zadani uvjeti poput sezone, magle, punog mjeseca, kiše, snijega, blagdana... i možete kontrolirati scenografiju čitavog grada na bazi tih uvjeta. To je projekt i misao Motovuna.

ORIS: Čekaju Vas još neki izazovi u Zagrebu, poput rijeke Save. O čemu je riječ?

DEAN SKIRA: To je primjer *site specific* problematike u našem poslu. *Hendrixov* most, za razliku od ostalih mostova, ima jedinstvenu konturu i jedinstvenu funkciju koju vidimo u određenom trenutku, u formi vlaka. Većina zagrebačkih mostova nema nadgrađe, nema formu koja je iznad same prometnice koja bi se mogla istaknuti svjetlom. Ti mostovi nemaju neku veliku estetsku vrijednost – konstruktivnu, naravno, imaju – no vrlo su jednostavni i sada je pomoću svjetla trebalo stvoriti nešto što bi tim mostovima



dalo neku dodanu vrijednost.

U tim slučajevima, zaključio sam da se dodana vrijednost može postići isključivo isticanjem linearnosti te forme, tako da će to svjetlo biti vrlo jednostavno, čista bijela linija, bez igre boja, bez dinamičnih elemenata osim sjene koja će putovati brzinom vozila na Jadranskom mostu.

ORIS: Suradujete i s proizvođačima svjetiljki. Možete li nam nešto kazati i o toj suradnji?

DEAN SKIRA: Prije nekoliko godina kada sam se htio učlaniti u udruženje profesionalnih *light designera*, negdje u prijavi trebalo je potpisati da nisi ni u kakvom odnosu s proizvođačima rasvjetnih tijela. Nisam to htio potpisati. U razgovoru s povjerenstvom tražio sam da mi objasne kako je moguće baviti se arhitektonskom rasvjetom, a ne surađivati s proizvođačima rasvjetnih tijela kad su ti proizvodi kist kojim unosim svjetlo u prostor. Tu je nastala određena polemika. Projekata poput *Evolution Towera*, proizvoda *Trick*, *Underscore* i *Lun up* ne bi bilo bez suradnje s proizvođačima. Ta suradnja je neophodna sinergija; u velikim i kompleksnim projektima, arhitekt, ja, dizajner interijera, proizvođač svjetiljki i svi ostali moramo surađivati kako bi taj rezultat naposljetku bio pozitivan, a bitno je da cijeli proces isprati investitor entuzijast.

ORIS: Bavite se dizajnom rasvjete i svjetiljki, ali da biste osjetili prostor ili neke oblike bavite se i stvaranjem oblika. Kao primjere možemo spomenuti Rovinj i Pulu. Da biste

DEAN SKIRA: A couple of years ago, when I wanted to join an association of professional light designers, I had to sign that I had no relation with lighting manufacturers. I did not want to sign it and I asked the committee to explain to me how someone dealing with architectural lighting could not cooperate with lighting manufactures. Lighting fixtures are like my paint brush in space. My question provoked a discussion. *The Evolution Tower* project, products like *Trick*, *Underscore* or *Lun up* would not exist without the people who produced them. This cooperation is indispensable; in large and complex projects, architects, I, interior designers, lighting manufacturers and all the others have to work together to achieve a positive result. It is also important that the whole process is supported by an enthusiastic investor.

ORIS: You focus on light and lamp design, but to feel the space or other forms you also deal with creating shapes. As examples we can list Rovinj and Pula. To enrich light or allow light to enrich the space, you sometimes create structures. What motivates you?

DEAN SKIRA: In each of the projects the problem was light transport. Light travels linearly, it can be broken, but not bent. To achieve a light curve, you first have to create an object which will transport light into a visual curve, although it is not a curve, but a vector. There my bravery to find myself in situations into which not many people would not dare to





◀ Arhitektonska rasvjeta *Underscore*, proizvođač: iGuzzini, 2014.

Underscore architectural lighting, manufacturer: iGuzzini, 2014

oplemenili svjetlo ili svjetlu dali priliku da oplemeni prostor ponekad ulazite i u stvaranje struktura. Što Vam je poriv?

DEAN SKIRA: U svakom tom projektu problem je bio kako transportirati svjetlo. Svjetlo putuje linearno, eventualno ga možeš prelomiti, ali ga ne možeš saviti u krivulju. Da bi doživio svjetlosnu krivulju, moraš prvo izvesti objekt koji će transportirati svjetlo u vizualnoj krivulji, iako ni tada ona nije krivulja, nego vektor.

To je ta moja hrabrost zadiranja u određene situacije u koje se možda puno ljudi ne bi usudilo intervenirati. Na primjer, kod kružnog toka u Puli postoji 340 bijelih stupova koji su gotovo identični, ali ujedno je i svaki različit. U vožnji, ritam tih stupova ne remeti tvoju koncentraciju, ali ti isti stupovi po noći služe kao transporteri, odnosno reflektori svjetla koje je instalirano

intervene, is demonstrated. On the Pula roundabout, for example, there are 340 almost identical, but slightly different, white poles. The rhythm of the poles does not interfere with the concentration of the drivers, and by night the poles are used as transporters or reflectors of light located somewhere deep in the ground. The light itself is pretty irrelevant. The pole defines the form. There are two completely different forms here; a clean rigid form, very linear and rhythmically repeating, and the fog, organic and unpredictable, a natural form that models the light in a completely different manner.

ORIS: What are you working on at the moment?

DEAN SKIRA: I am currently waiting for three new products to enter the market, and I am very excited about it. There is no way of knowing how the market will respond to the products. One is the *invisible* lamp, I finally managed to produce one, but with *visible* light. On the same principle I designed an office lamp because I think that, because of

duboko u tlu. To svjetlo samo po sebi potpuno je sporedna stvar. Stup je taj koji određuje formu. U ovom projektu su spojene dvije različite forme – jedna čista rigidna forma, vrlo linearna, repetitivna te magla koja je organska i nepredvidiva prirodna forma koja modelira to svjetlo na jedan sasvim drugi način.

ORIS: Na čemu sada radite?

DEAN SKIRA: Trenutno očekujem da na tržište izađu tri nova proizvoda i jako sam uzbuđen zbog toga. Zaista ne mogu predvidjeti kako će tržište reagirati na te proizvode. Jedan je *nevidljiva* svjetiljka –

konačno sam uspio proizvesti *nevidljivu* svjetiljku, s *vidljivim* svjetlom. Na tom sam istom principu dizajnirao jednu uredsku svjetiljku jer smatram da je danas svjetlo u uredskim prostorima zbog tehnološke disrupcije potpuno promašeno. Svjetiljka koristi LED izvor, ali je dizajnirana tako da LED izvor nije *retrofit* cijevi. Tu je još jedna svjetiljka koja se zove *Trick Revolution*. *Trick* je svjetiljka koja proizvodi uski snop svjetla, ali to je i svjetiljka koja povezuje IT, komunikacije, Bluetooth i optike te druge LED izvore. Prva dva proizvoda proizvodi su tvrtke *Delta Light* iz Belgije, a *Trick Revolution* proizvodi *iGuzzini* iz Italije. Prve

the technological disruption, office lighting is completely wrong. The lamp uses an LED source, but is designed so that the LED source is not a retrofit of a pipe. There is also a *Trick Revolution* lamp, which produces a narrow beam of light, but also connects IT, communications, Bluetooth and optics and other LED sources. The first two products are made by Delta Light from Belgium, and the producer of *Trick Revolution* is iGuzzini from Italy. We plan to present the first two lamps in Frankfurt next year and the prototype of the office lamp is currently being made. Projects we are mostly focused on at the moment are the bridge projects in Zagreb; they present a big challenge, not only in the way they are to be lit. Long-term lighting of a bridge is not simple, especially if there are many lamps that are situated above the river. We thus applied a patented technology, developed by a Canadian producer, where light of up to a 330 m length, is charged from a location on the mainland.

ORIS: I would like to end this interview by discussing a pavilion in Milan you did a couple of years ago, which was a manifesto of your work and oeuvre. Could you give us more details on the concept of the pavilion?

DEAN SKIRA: The topic of the exhibition was *Hybrid Architecture*, so we had to present our installations and constructions related to the concept of hybrid architecture. I tried to relate different things through the pavilion and its simplicity;

Hooked Up, paviljon za Tjedan dizajna u Milanu, Milano, Italija, 2013.

Hooked Up, Milan Design Week Pavilion, Milan, Italy, 2013



dvije svjetiljke planiramo predstaviti u Frankfurtu sljedeće godine, a prototip uredske svjetiljke je u izradi. Nadalje, projekti na kojima trenutno najviše radimo su projekti u Zagrebu, pogotovo ranije spomenuti mostovi. Velik je to izazov i ne samo što se tiče načina kako je to osvijetljeno. Dugoročno održavanje rasvjete mosta nije jednostavno, stoga smo odlučili primijeniti patentiranu tehnologiju kanadskog proizvođača gdje je svjetlo dužine do 330 metara napajano iz jedne točke koja se nalazi na kopnu.

ORIS: Završio bih s paviljonom u Milanu koji ste radili prije nekoliko godina, manifestom Vašeg rada i stvaralaštva. Možete li nam reći nešto o konceptu tog paviljona?

DEAN SKIRA: Tema izložbe bila je *Hybrid Architecture*, a tražilo se da predstavimo svoje instalacije i strukture koje su vezane za pojam hibridne arhitekture. Kroz taj paviljon

i kroz njegovu jednostavnost pokušao sam ispričati više toga. Htio sam ispričati priču o vezi vidljivog i nevidljivog, o svjetlu kao građevinskom

the story of the relation between the visible and the invisible, light as a construction material, the rhythm of light, the possibility of optic control of light, integration of light into architecture and the deconstruction of architecture, with the goal of constructing something new. It was all an experiment, designed to test if the visitors who were not familiar with any of these stories would react to the pavilion or just ignore it. *Hooked up* was actually the light that confines. Luckily, the pavilion was crowded.

ORIS: Are you an optimist or a pessimist when you think of the future?



Tunel Eurasia,
Istanbul, Turska,
2016., projekt rasvjete

The Eurasia Tunnel,
Istanbul, Turkey, 2016,
lighting design

materijalu, priču o ritmu svjetla, o mogućnosti optičke kontrole tog svjetla, o integraciji svjetla u arhitekturi i dekonstrukciji arhitekture s ciljem konstruiranja nečeg novog. Bio je to svojevrsni eksperiment kako će posjetitelji, koji nisu upućeni ni u jednu od ovih priča, reagirati na taj paviljon, hoće li ga zaobići ili ne. *Hooked up* je zapravo bilo svjetlo koje vas zarobljuje. Na sreću, bila je velika gužva.

ORIS: Jeste li optimist ili pesimist s obzirom na budućnost?

DEAN SKIRA: Citirao bih Fran Lebowitz kad kaže: *Budućnost kulture, a i svih kreativnih struka je u rukama prirodne aristokracije talenta*. Bez obzira na to što će možda sutra svi s VR naočalama projektirati objekte i njihovo svjetlo, još uvijek sam uvjeren da ljudsku kreativnost ipak neće zamijeniti stroj.

DEAN SKIRA: I would like to paraphrase Fran Lebowitz and say that the future of culture, as well as that of all creative professions, is in the hands of the natural aristocracy

of talent. Regardless of the fact that maybe tomorrow everyone will design houses and light in their interior and exterior with VR headsets, I still believe that human creativity will not be replaced by a machine.



▲
Tunel Eurasia,
Istanbul, Turska,
2016., projekt rasvjete

◀ The Eurasia Tunnel,
Istanbul, Turkey, 2016,
lighting design

