

GRAPHIC BUREAU MAGAZINE

VISUAL - CONCEPT - COMMUNICATION - SERVICE - SOCIAL - MOCKUP - WEBSITE

LIGHTING DESIGN ↔ VISUAL DESIGN

GRAPHIC BUREAU PRESENTS
THE FIRST MAGAZINE OF LSS

INTRO

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GRAPHIC BUREAU[®] MAGAZINE

2024

ISSUE #01

MAY | 24

LSS lightscenestudio

The Graphic Bureau was created to support LightScene Studio in creating effective graphic content so that lighting design projects are enhanced and conveyed in the best possible way.

Graphics are an essential tool to help people understand our style and aesthetic identity. This is why ours is not just a lighting design studio. rather, it is a laboratory of ideas where different skills converge and where the need to communicate our identity carries as much weight as a well-crafted lighting project.

Thanks to this magazine, you will have the opportunity to experience first-hand the creative path followed by the studio, which is, first and foremost, a way of narrating our projects but also an opportunity to give you a glimpse of our point of view on the contemporary world of design. Inside, therefore, you will find a second reading of our work and projects completed over the years but also a selection of the things we think are coolest and most interesting that surround our studio and that we drink from every day.

001 MDW24

Like every year, the Salone del Mobile in Milan and the anthology of Fuorisalone events represent the main moment of aggregation and grounding of the many Italian and international design practices. The theme of 2024, "Materia Natura" confirmed the long wave of sustainability as a design principle, now deeply acquired by designers all over the world and absorbed into the design practices of almost all sector operators.

002 ESSENTIALS

We produced this brochure for FuoriSalone 2024. It is a small selection of installations that have inspired us for content related to the world of lighting design with references to our design approach that draws from the world of theater and movies. The principle of this work is the free and disinterested dissemination of design and lighting culture.

003 GOOD CINEMA

A young chef from the world of fine dining returns to Chicago to run the family's Italian sandwich shop after his older brother's suicide, leaving behind debt, a dilapidated kitchen, and an undisciplined team. In The New York Times it was defined as stressful because it lulls the viewer into a depressing, toxic and violent environment. It expresses 100% the sensations inside the kitchens.

004 EDUCATIONAL

LightScene Studio has a deeply educational soul. One of the cornerstones of our approach to work is the sharing of knowledge that we take care to bring to all the activities that the studio carries out. Starting in 2021, we have initiated a series of collaborations with prestigious Italian academic realities that have the intention of spreading the culture of light in common project practices.

005 GOOD CINEMA

The Sound is an independent Canadian psychological thriller film written by Jenna Mattison. The film is supposedly based on true events. The film stars Rose McGowan, Michael Eklund, Christopher Lloyd and Richard Gunn. Filming began in Toronto in May 2015. Direction of the film has been reported differently in sources to have been by Jenna Mattison, in her directorial debut, and by Nina Ljeti.

006 LUMINANCE

Rebuilding a corporate identity is not a mere exercise in style, it means first of all talking to customers, absorbing their desires, dreams, fears and transforming all requests into a strong, impactful visual message that reflects the new soul of a company. Luminance, in this sense, was a work of profound and respectful dialogue with a culture, the Japanese one, very far from Western habits, almost antipodal. Light is indeed an international language, but Japanese light culture is inevitably different from what we are used to in Europe.

007 GOOD CINEMA

“Human beings have only one ending. Ideas live forever” Barbie. Stereotypical Barbie and a wide range of other Barbies live in Barbieland, a gynarkic society where all women are confident, autonomous, and successful. The Kens spend all their days engaging in recreational activities at the beach, while the Barbies hold all the important job positions, such as doctors, lawyers, and politicians. Ken is only happy when he is with Barbie and seeks a closer relationship with her, but she rejects him, preferring independence and evenings with her friends.

008 CINEMATIC L.

We execute our lighting projects with the meticulousness of detail with which the photography of a set is curated; we strive to shape light with all the elements at our disposal to create true lighting scenes. Light thus becomes a tool at our disposal, a valuable ally that helps us enhance spaces and tell one (or more) stories. Just as the cinematographer of a great film arms himself with tripods and reflectors to find the best shot so do we, always looking for the best combination of light and shadow.

009 GOOD CINEMA

In 1960, in a film center for young people, the charismatic and “heartbreaking” young Yuddy lives with an ex-prostitute who informs him that she was his adoptive mother, but does not reveal the identity of her natural one. A series of events will take him into a previously unknown world, until he discovers that her mother lives in the Philippines and joins her accordingly.

010 CONTACTS

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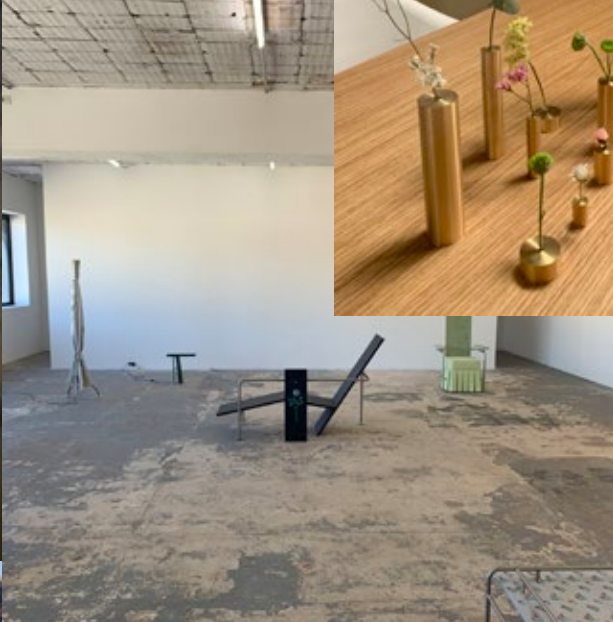


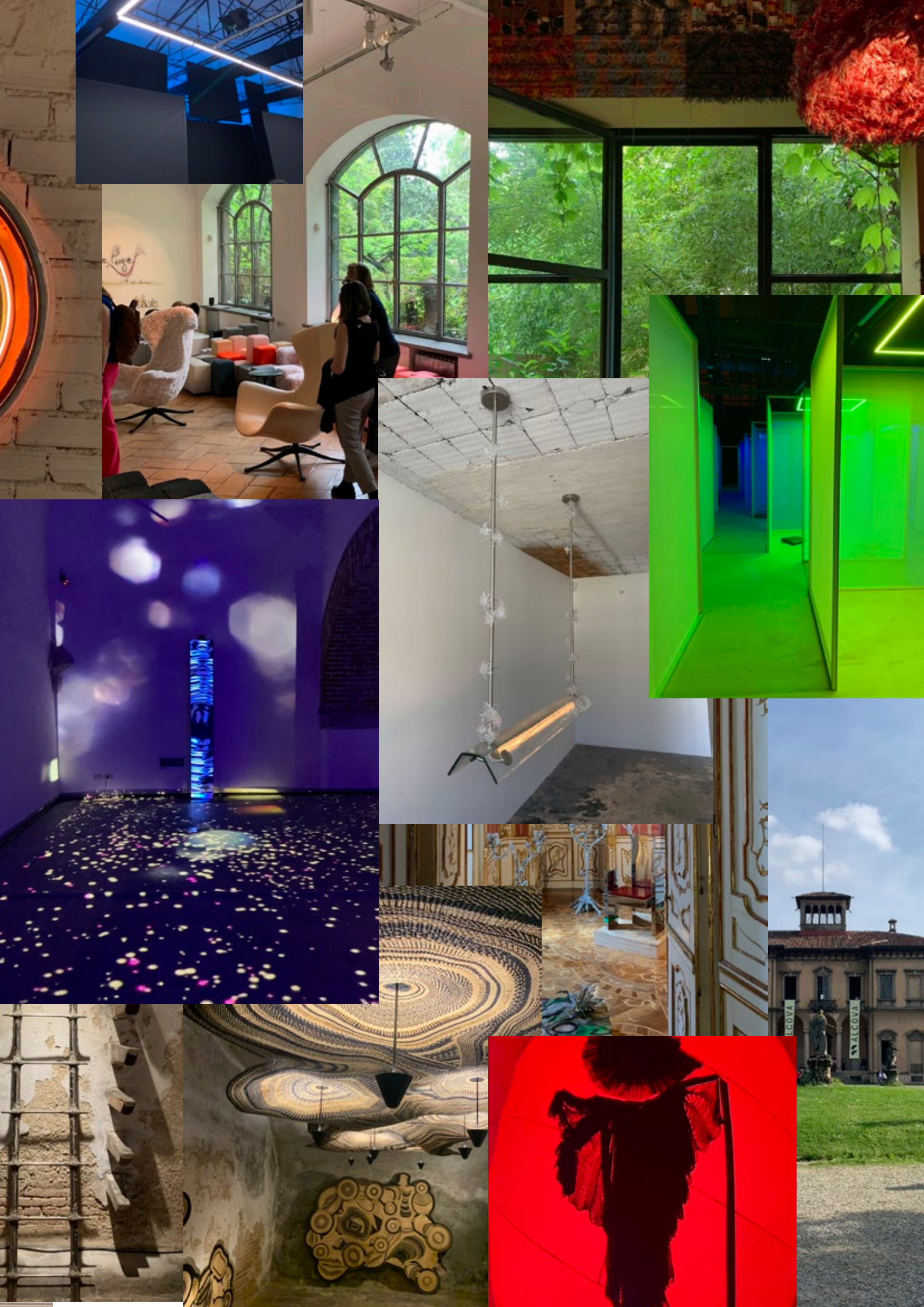


SALONE MDW24

Like every year, the Salone del Mobile in Milan and the anthology of Fuorisalone events represent the main moment of aggregation and grounding of the many Italian and international design practices. The theme of 2024, “Materia Natura” confirmed the long wave of sustainability as a design principle, now deeply acquired by designers all over the world and absorbed into the design practices of almost all sector operators. It is always difficult to make a distinction between objects truly designed in sustainable terms and canonical objects to which a simple label has been applied due to the need to green-wash. It is not our task to divide the many works proposed during the fair in a Manichean way, but rather to report and point out the trends that we have identified as recurring and dominant. Furthermore, our professional deformation pushed us to look with particular attention at the many light installations present in the various areas of the Salone and the Fuorisalone and to evaluate their impact on the spaces they enriched. From the most institutional venues to

the most underground parties, LightScene Studio has not missed anything. We embraced the festive spirit of the Show without any opposition and tried to visit as many events as possible. The MDW24 left the return of the 70s colours, the timeless charm of pure shapes, the play of contrasts between wild nature and the domestic object, the rediscovery of private homes, a subtle and balanced taste for sinuous shapes, ethereal lights, a wink to artificial intelligence, raw glass, forged by hand with fire and shaped as if it were living matter, a few too many drinks in Palazzo Clerici, a riot of organic shapes similar to fractals, a welcome return of fine fabrics, preferably handcrafted, a dimension of lightness suggested by installations that worked with water, walls in raw concrete, the measurement and attention to detail of Korean craftsmanship, narrow and narrow corridors freed from glimpses of natural light, an ultra-strawberry mirror lamp, motorbike excursions, exclusive lounges and the usual electrifying atmosphere of being the center of the world even just for a week.







We produced this brochure for FuoriSalone 2024. It is a small selection of installations that have inspired us for content related

to the world of lighting design with references to our design approach that draws from the world of theater and movies.

The principle of this work is the free and disinterested dissemination of design and lighting culture.



For this reason it is an open work: the brochure is a restricted selection of our favorite appointments, anyone who wants

can add other places. We have also packaged a searchable google map containing all the places mentioned in the brochure. It's

free and it's copyleft.

Enjoy!

#MDWESSENTIALS

Fuorisalone 2024 left the following things in our eyes: the return of 1970s colors, the timeless appeal of pure forms, the play of contrasts between wild nature and the domestic object, the rediscovery of private homes, a subtle and balanced taste for sinuous forms, ethereal lights, a wink at artificial intelligence, raw glass, hand-forged with fire and shaped as if it were living matter, a few too many drinks at Palazzo Clerici, a riot of organic shapes similar to fractals, a welcome return of fine fabrics preferably handcrafted, a dimension of lightness suggested by installations that worked with water, rough concrete walls, the measure and attention to detail of Korean craftsmanship, narrow and cramped corridors freed by glimpses of natural light, an UltraFragola mirror lamp, colorful backlights, table settings, moped rides, exclusive lounges, and the usual electrifying atmosphere of being the center of the world if only for a week.



Why
should
I visit
this
place?

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To receive the full document please contact us info@lightscenestudio.com



2024. It is a small
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1. [GOOGLE. Making sense of color](#)
2. [The pattern of dreams](#)
3. [Mooring by the moon](#)
4. [DOMUS Academy presents UNFOLD](#)
5. [Davide Groppi - new opening Milano](#)
6. [La nascita](#)
7. [FLOWAIR by Ingo Maurer](#)
8. [Baranzate Ateliers](#)
9. [TRANSITIONS](#)
10. [6:AM presents FLOAT](#)
11. [FORMAFANTASMA. La casa dentro](#)
12. [Interiors by David Lynch: a thinking room](#)
13. [ALCOVA. TERRAFORMAE.](#)
14. [ATTRACTED TO LIGHT](#)
15. [TOILETPAPER Apartment](#)
16. [Bagno gdiurno](#)
17. [L'appartamento di Artemest](#)

discover



A young chef from the world of fine dining returns to Chicago to run the family's Italian sandwich shop after his older brother's

suicide, leaving behind debt, a dilapidated kitchen, and an undisciplined team. In The New York Times it was defined as stressful

because it lulls the viewer into a depressing, toxic and violent environment. It expresses 100% the sensations inside the kitchens.



EDUCATIONAL

LSS EDUCATIONAL

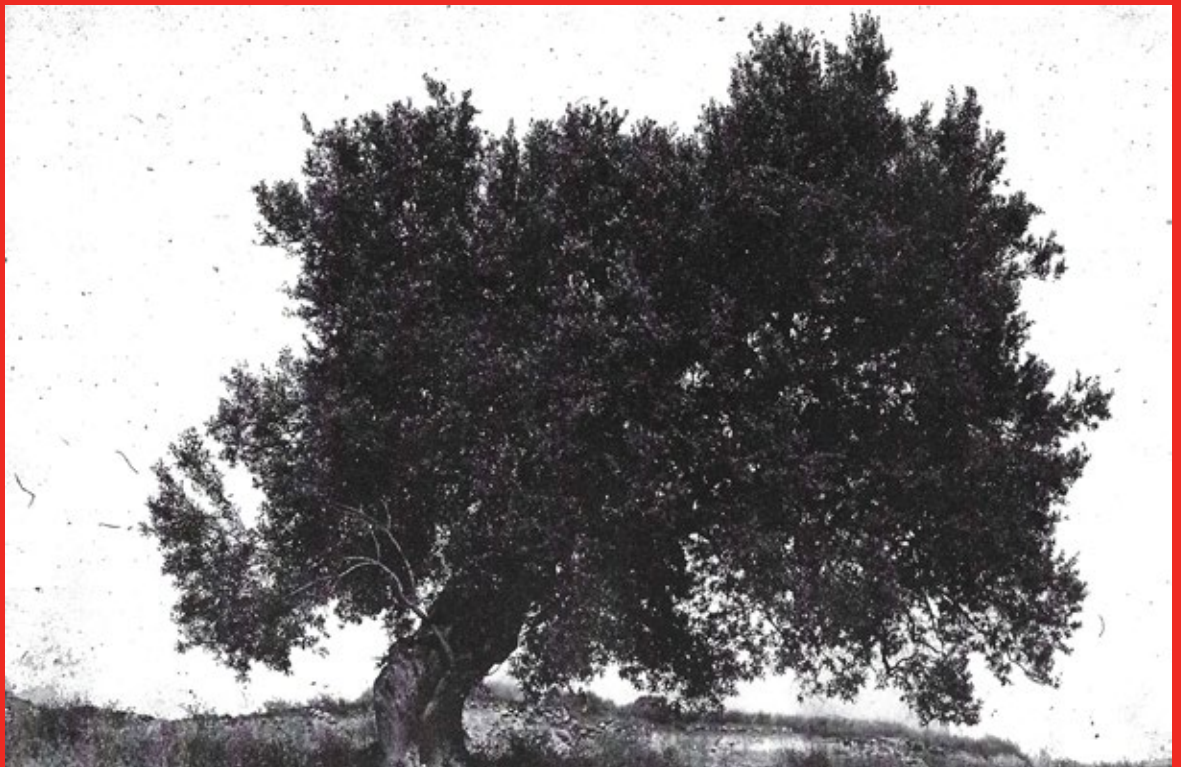
2024



Luca Moreni at SOS - School Of Sustainability



LightScene Studio has a deeply educational soul. One of the cornerstones of our approach to work is the sharing of knowledge that we take care to bring to all the activities that the studio carries out. Starting in 2021, we have initiated a series of collaborations with prestigious talian academic realities that have the intention of spreading the culture of light in common project practices. Luca, one of our co-founders, is a professor within the Master's Program in Sustainable Architecture and Design, promoted by the SOS - School of Sustainability in Milan chaired by architect Mario Cucinella.



Every year SOS welcomes budding architects and designers and accompanies them on specific design paths, generated by architectural and spatial needs but focused on precise issues such as lighting or acoustics. The 2024 analysis, titled “Sustainable Urban Enlightenment,” saw students work closely with brands of the caliber of Artemide to define an urban regeneration project starting with good lighting. Luca and the other project leaders led the team to a real, collaborative project, built together with directly affected citizens and supervised by Mario Cucinella’s team.

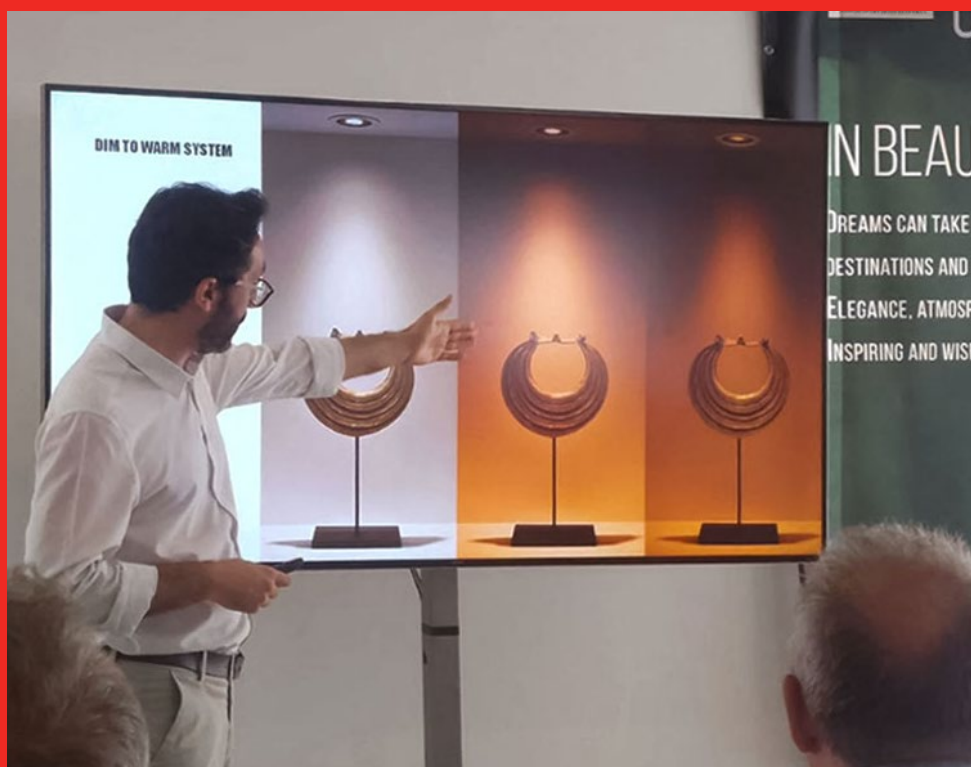
Politecnico di Milano



SOS - School of Sustainability



Keivan at Politecnico di Milano



Keivan is assistant professor for lighting design in Master's Degree in Interior and Spatial Design at Politecnico di Milano. As a perfectionist in the subject of lighting design, Keivan guides students at one of the most prestigious universities in Italy and the World to understand the importance of integrating lighting design from the earliest stages into the larger architectural design.



Under the careful supervision of Professor Carlo D'Alesio and in the fervent context of POLI.design, Keivan shares his culture and passion for lighting design now with students, now with professionals, holding courses and leading project workshops that start from the theoretical foundations and go all the way to the practical application of the dictates of lighting design.





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Direction of the film has been reported differently in sources to have been by Jenna Mattison, in her directorial debut, and by Nina Ljeti.



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Rebuilding a corporate identity is not a mere exercise in style, it means first of all talking to customers, absorbing their desires, dreams, fears and transforming all requests into a strong, impactful visual message that reflects the new soul of a company.

All this must be done respecting one's own language, without distorting the creative and inspired soul typical of us graphic designers, always torn between satisfying the client and overwhelmed by urgencies.

Luminance, in this sense, was a work of profound and respectful dialogue with a culture, the Japanese one, very far from Western habits, almost antipodal. Light is indeed an international language, but Japanese light culture is inevitably

different from what we are used to in Europe. And so we had our fill of oriental cultural references, we abandoned ourselves to the Japanese mood in every way. We have let suspended times, classic iconographies and the cult of special materials and papers contaminate our style.

The result is a contemporary and disruptive corporate identity but undeniably linked to Japanese tradition.

discover

新華



LAYOUT 001



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LAYOUT 002



intro

LAYOUT 003



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LAYOUT 004



index

LUMINANCE.22
the complete catalogue

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work of deep and respectful dialogue with a culture, the Japanese one, very far from Western habits, almost antipodean. Light is yes an international language, but Japanese light culture is inevitably different from what we are used to in Europe. And so we filled up with oriental cultural references, we indulged in the Japanese mood throughout. We let suspended times, classical iconographies, and the cult of special materials and papers contaminate our style. the result is a corporate identity that is contemporary and disruptive but undeniably tied to Japanese tradition.



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**“HUMAN BE-
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GRAPHIC BUREAU

CINEMATIC LIGHTING

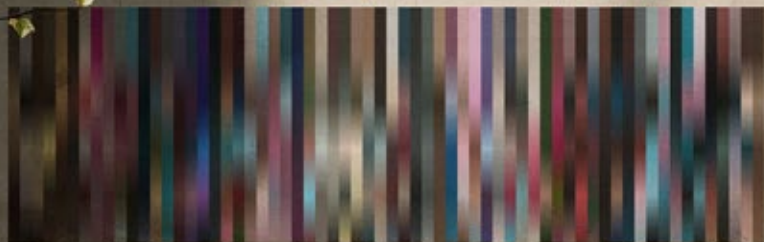
A journey through the ability of light to direct the emotions of a film. We call it cinematic lighting but it is actually, in a broader sense, light that mixes with colors, interacts with other lights, more or less intense, reflects on surfaces and highlights volumes or, again, masks them through the play of shadows. An exercise in investigation that aims to be one of the many possible ways of knowing light, a system for deepening that mysterious relationship between the scientific component of the light spectrum and the magical one that is transformed into emotion.



Light spectrum analysis

This infographic illustrates the analysis of the light spectrum of a cinematic picture film. The film was divided into 10 equal parts, from which as many screenshots were generated. For each screenshot, a color palette was created consisting of the 10 dominant colors of the frame and film of the scene. In this way, it was possible to establish a relationship characteristic of the entire film. The color palettes, arranged side by side, generate an overall and distinctive base of the color scheme of the entire film. Average saturation and brightness values were also identified for each screenshot. An intensity spectrum (S) indicates the intensity of a specific hue, while brightness (B) is generally identified as the total amount of light that a light source appears to emit or that a surface appears to reflect. Once we had identified these values for the entire film composed of 10 color palettes, we converted the values into a curve before the graphically represents the performance of the film in terms of saturation and brightness.

That's how the relationship between color and brightness is established. In each screenshot, the color palette was created and the intensity spectrum (S) and brightness (B) were identified. The values were then converted into a curve before the graphically represents the performance of the film in terms of saturation and brightness.



The color scheme. An infographic

The palette color represents a graphic visualization of the light spectrum of the entire Barbie film. In this diagram, the 10% saturation color scheme is converted to grayscale, with each color represented by a different shade of gray. Taking a look at the current color palette from the film, we can see how the colors are distributed across the spectrum. The 10% saturation color scheme, which is used to represent the film's light and color, is shown below the light and color spectrum.



Color palette generated by a screenshot of 10 screenshots of the entire Barbie film. The color palette is arranged in a grid, and the intensity spectra are shown as vertical bars of varying heights and colors.



CINEMATIC LIGHTING

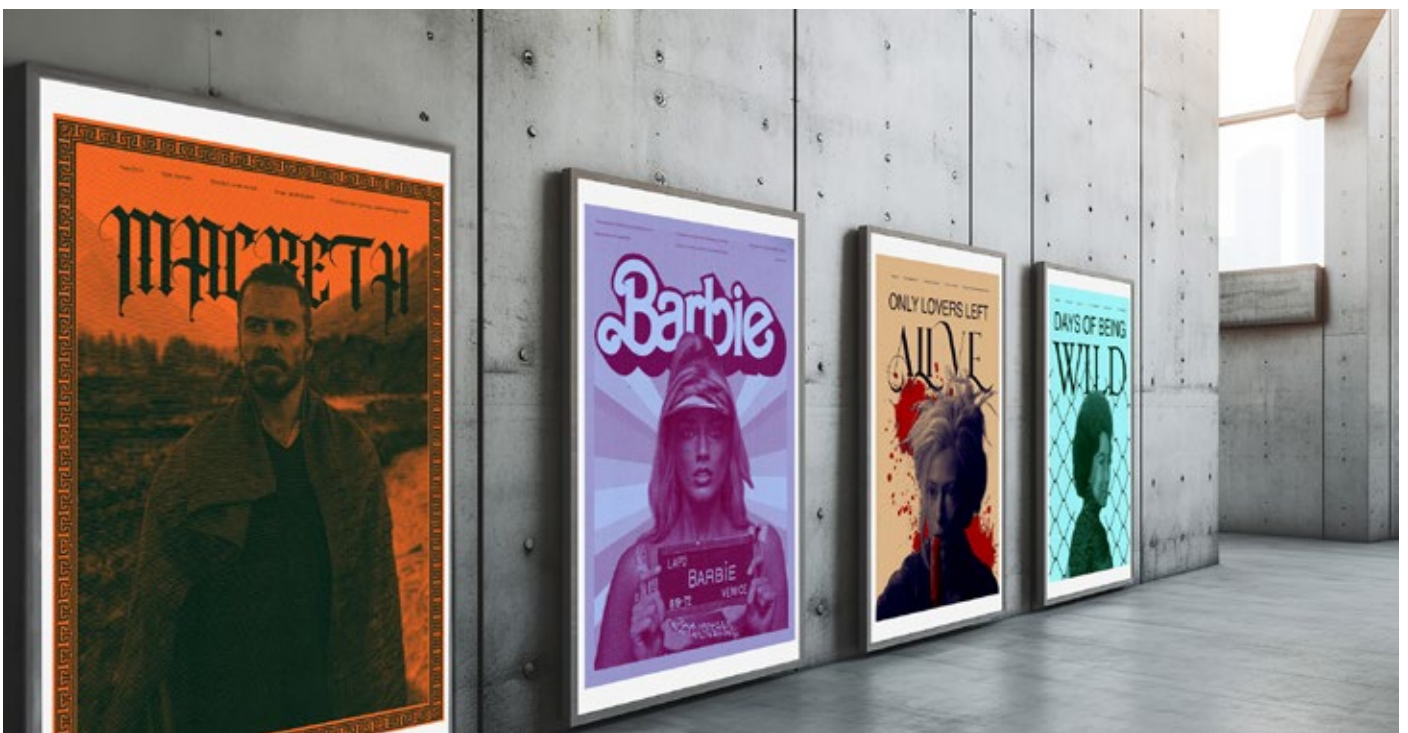
The world of film and its skillful use of light is a continuous source of inspiration for us at LightScene

Studio / Graphic Bureau. We execute our lighting projects with the meticulousness of detail with which the photography of a set is curated; we strive to shape light

with all the elements at our disposal to create true lighting scenes. Light thus becomes a tool at our disposal, a valuable ally that helps us enhance spaces and tell one (or more)

stories. Just as the cinematographer of a great film arms himself with tripods and reflectors to find the best shot so do we, always looking for the best combination of light and shadow

to bring out colors, surfaces, volumes, textures, emotions.



CINEMATIC LIGHTING

A journey through the ability of light to direct the emotions of a film. We call it cinematic lighting, but it is actually, in a broader sense, light that mixes with colors, interacts with other lights, more or less inverse, reflects on surfaces and highlights volumes or signs, marks them through the play of shadows. An exercise in investigation that aims to be one of the many possible ways of knowing light, a system for deepening that reciprocal relationship between the scientific component of the light spectrum and the magical one that is transformed into emotion.

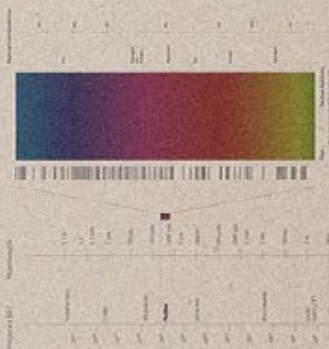
Light spectrum analysis

This diagram illustrates the structure of the light spectrum of a cinematic scene. The film was divided into 100 frames, then into 10 groups of 10 frames each, and finally into 10 individual frames. The color palette was analyzed and the results are shown in the diagram. The color palette was analyzed and the results are shown in the diagram. The color palette was analyzed and the results are shown in the diagram.

01. The color palette was analyzed and the results are shown in the diagram.



02. Color theory
Color theory is a system of organizing colors based on their visual relationships. It is a way of understanding how colors interact and how they can be used to create a specific mood or atmosphere.



The color scheme. An infographic

This infographic illustrates the color scheme used in the film. It shows the primary colors and their relationships, as well as the secondary colors and their relationships. The color scheme was analyzed and the results are shown in the infographic.



Legends

03. The color scheme was analyzed and the results are shown in the infographic.



discover



CINEMATIC LIGHTING

BARBIE, 2023

Director:

Greta Gerwig

Produced by:

David Heyman
Margot Robbie
Tom Ackerley
Robbie Brenner

Starring:

Margot Robbie
Ryan Gosling
America Ferrera
Kate McKinnon
Issa Rae
Rhea Perlman
Will Ferrell
Ariana Greenblatt

HEX colours:

.A - Colour key #a4a0d3
.B - Colour key #7e2167

ONLY LOVERS LEFT ALIVE, 2003

Director:

Jim Jarmusch

Produced by:

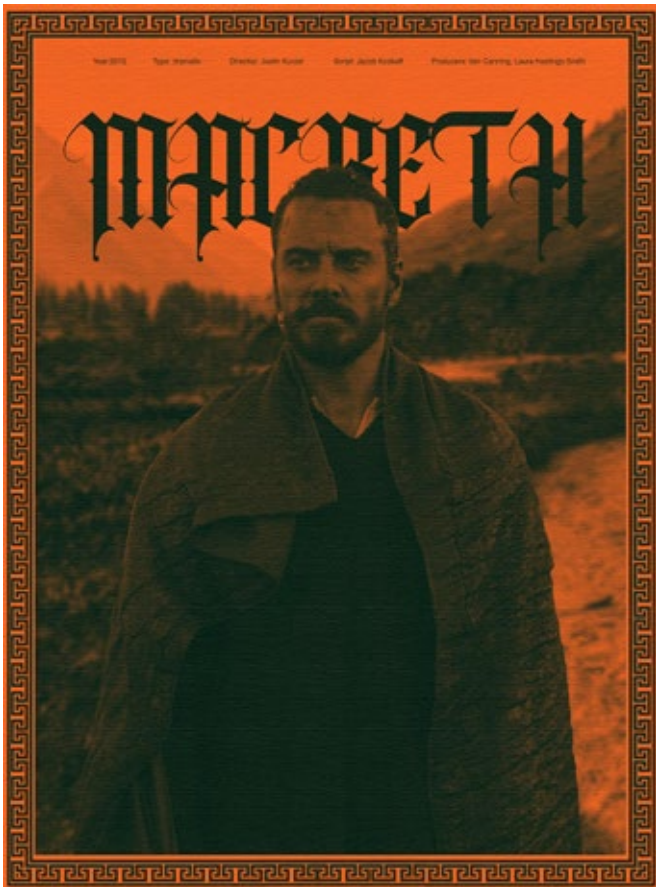
Jeremy Thomas
Reinhard Brundig

Starring:

Tilda Swinton
Tom Hiddleston
Mia Wasikowska
Anton Yelchin
Jeffrey Wright
Slimane Dazi
John Hurt

HEX colours:

.A - Colour key #000024
.B - Colour key #dab78d



MACBETH, 2015

Director:

Justin Kurzel

Produced by:

Iain Canning
Emile Sherman
Laura Hastings-Smith

Starring:

Michael Fassbender
Marion Cotillard
Paddy Considine
Sean Harris
Jack Reynor
Elizabeth Debicki
David Thewlis

HEX colours:

.A - Colour key #f46628
.B - Colour key #0a2013



DAYS OF BEING WILD, 1990

Director:

Wong Kar-Wai

Produced by:

Alan Tang

Starring:

Leslie Cheung
Andy Lau
Maggie Cheung
Carina Lau
Jacky Cheung
Tony Leung

HEX colours:

.A - Colour key #194a37
.B - Colour key #9eedf2

CINEMATIC LIGHTING

A journey through the ability of light to direct the emotions of a film. We call it cinematic lighting but it is actually, in a broader sense, the way that light interacts with colors, interacts with other lights, more or less intense, reflects on surfaces and highlights volumes or adds, marks them through the play of shadows. An exercise in investigation that aims to be one of the many possible ways of knowing light, a system for deepening that mysterious relationship between the scientific composition of the light spectrum and the magical one that is transformed into emotion.

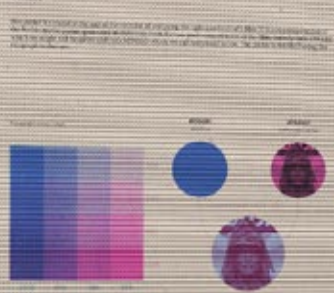
Light spectrum analysis

The light spectrum is the range of all light frequencies visible to the human eye. It is a continuous spectrum of colors, from violet to red, with the colors of the rainbow in between. The visible spectrum is a small part of the electromagnetic spectrum, which also includes radio waves, microwaves, infrared, ultraviolet, X-rays, and gamma rays. The visible spectrum is the only part of the electromagnetic spectrum that we can see. The colors of the visible spectrum are caused by the different wavelengths of light. The longer the wavelength, the lower the frequency, and the lower the frequency, the lower the energy. The shorter the wavelength, the higher the frequency, and the higher the frequency, the higher the energy.





Poster
The poster for the movie Barbie is a vibrant and eye-catching design. It features the iconic Barbie character in a pink dress, set against a background of a soft, pastel pink and purple gradient. The word 'Barbie' is written in its signature, bubbly font at the top. The overall aesthetic is clean, modern, and highly stylized, reflecting the brand's identity.



The color scheme: An infographic

The color scheme for the Barbie movie is a vibrant and eye-catching palette. It features a mix of bright, saturated colors and soft, pastel tones. The primary colors are pink, purple, and blue, which are used throughout the branding. The secondary colors include yellow, green, and orange, which provide a nice contrast. The overall effect is a playful and feminine color palette that perfectly captures the essence of the Barbie brand.



Color swatches and their corresponding names, including 'Barbie Pink', 'Barbie Purple', 'Barbie Blue', 'Barbie Yellow', 'Barbie Green', and 'Barbie Orange'.

Legends

Legend describing the color scheme and its application, including a list of colors and their hex codes.



In 1960 , in a film center for young people, the charismatic and “heartbreaking” young Yuddy lives with an ex-prostitute

who informs him that she was his adoptive mother, but does not reveal the identity of her natural one. A series of events will

take him into a previously unknown world, until he discovers that her mother lives in the Philippines and joins her accordingly.





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