

GRAPHIC BUREAU MAGAZINE

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

LIGHTING DESIGN ↔ VISUAL DESIGN

GRAPHIC BUREAU PRESENTS
THE FIRST MAGAZINE OF LSS

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GRAPHIC BUREAU[®] MAGAZINE

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 LSS INTRO

LSS is a collective of lighting designers, engineers, architects and product designers, founded in Milan by Keivan Esmaily and Luca Moreni. We take care of lighting projects with passion and professionalism. LightScene Studio develops high quality lighting projects, strongly integrated into the architecture that hosts them. We provide lighting engineering consultancy aimed at maximum efficiency. We do research on them to design and develop custom solutions for dedicated projects. We take care of lighting projects from the beginning to the end. We design lighting projects.

002 OUR VISION

Graphic bureau is a multitude of things. An open and complex space where contemporary visual content of various forms and purposes is packaged. Bureau is a confidential term, meaning 'desk' in French. The desk is the place where ideas are born, hide, nest, end up under piles of papers and then come back to reveal themselves after hours and hours of brainstorming. The desk is also the workplace par excellence for us graphic designers, art directors and creative directors.

003 PRODUCTS

The combination of multidisciplinary influences and the coexistence of multiple experiences within the studio has allowed us over time to approach the light product and the design of light objects in a spontaneous and hopefully never trivial way. The final product, the light fixture is - to think about it - the main tool of our work. The knight's sword, the soccer player's boots, the artist's brush, the pizza maker's shovel. The lamp for the lighting designer.

004 CINEMATIC L.

Cinematographic light is one of the most important elements in the making of a film because it plays a fundamental role in creating the atmosphere and emotion that determines its success. The lighting of a scene influences not only the enhancement of the physical characteristics of the objects and characters, but also their emotional perception by the viewer. Light can create contrasts, shadows and contrasts that stimulate the imagination and sensations of the observer, contributing to the definition of the style and quality of each scene.

005 METASTASIO

via Metastasio, near the Cadorna station crossroads; a stone's throw from some of Milan's main landmarks; this is an example of Milanese Art Nouveau style. LightScene Studio was responsible for a lighting design that would enhance the texture of the façade and emphasise the string-course cornices, all while respecting the original architecture. Few luminaires, integrated as far as possible into the folds of the building and meticulously arranged to create a kind of theatrical backdrop in the heart of Milan.

006 ESSENTIALS

Discovering Milan and its surroundings and compiling a breviary of essential monuments, those to be visited at least once in a lifetime, is an all too common exercise. It has been done by the flaneurs of the last century, it has been done by the editors of tourist guides, it has been done by architectural historians (we recommend the volume "Milano contemporanea: itinerari di architettura e urbanistica", and the inevitable influencers of the contemporary era have done so. Who are we at the Graphic Bureau to exempt ourselves from such a widespread and intriguing exercise?

007 LIGHT CULT

Our secret dream is to create our own trend that pushes people to delve deeper into the importance of light in everyday life and beyond: we would like to bring the theme of the culture of light to social media as an in-depth study of lighting design to explain with accuracy why this work was born. Many professionals who work in the world of architecture or design are the first to not realize how important light is in the design of an environment. We want light to become a much more present cultural topic, thanks to the graphic bureau knowledge.

008 AI

Artificial intelligence is undoubtedly the topic that has been marking the cultural debate in recent years. The field of architectural design and lighting engineering is not excluded from this debate. Everyone in our field seems to be asking how helpful artificial intelligence can be in drafting a project, how it can provide reliable assistance to professionals, and in what aspects of the work. We are not in a position to give an unambiguous answer, we do not have pre-packaged solutions nor do we want to delve with expertise that we inevitably do not have in such rough terrain.

009 GOOD CINEMA

Collateral is a 2004 American neo-noir action thriller film directed and produced by Michael Mann from a script by Stuart Beattie. The film follows Max Durocher, a Los Angeles cab driver, and his customer, Vincent. When offered a high fare for driving to several locations, Max agrees but soon finds himself taken hostage by Vincent who turns out to be a hitman on a contract killing spree. Collateral was released in the United States on August 6, 2004, and grossed over \$220 million worldwide.

010 CONTACTS

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LightScene Studio develops high quality lighting projects, strongly integrated into the architecture that hosts them. We provide lighting engineering consultancy aimed at maximum efficiency. We do research on them to design and develop custom solutions for dedicated projects.

We take care of lighting projects from the beginning to the end. Our belief is to approach each project as a real light scene, as does a cinematographer who meticulously takes care of every detail of the scene. We design lighting projects.



WHERE IT ALL BEGAN



[1] Luca Moreni studied Fine Art and worked for years as a scenographer and lighting designer for theatre companies. After the Master in Lighting Design and LED technology at Politecnico di Milano, he joined Barbara Balestreri Lighting Design studio where he worked as a Lighting designer for several worldwide projects, in particular in luxury retail, Art exhibition and heritage areas. He is project track leader for Master's Programme in Sustainable Architecture and Design at the Mario Cuccinella School of Sustainability and professor in the LightingDesignExperience at IED.

[2] Keivan Esmaeily worked in power distribution systems fields for about a year. He designed and managed many exterior lighting, architectural lighting and landscape lighting projects in Iran for 5 years. He moved to Italy to study Master in lighting design lamps; LED technology in Politecnico di Milano. After graduation, he has been working as a technical lighting designer in Italy. He is assistant professor for lighting design in Master's Degree in Interior and Spatial Design at Politecnico di Milano.

& IT ALL TAKES PLACE

Each visual environment represents a potential opportunity to enhance the existing

through a paused alternation of lights and shadows like the interiors of a cruise ship, the facade of a building, the spaces of an exhibition center.

According to classic literature the "scene" is a place where something happens. The instrument that adds that element of reality is Light.

For us sustainability is a systemic behaviour that we apply to all phases of our processes with the intention of delivering a lighting project

where people can feel good. A Light Scene is our way of telling a story. Light is our language.



Lighting design, introduced in architectural and design projects, has become an integral aspect of improving any space's functionality and aesthetics. It goes far beyond just adjusting the brightness levels of light bulbs or fixtures. It is a dynamic and profession that requires an in-depth understanding of technical.

artistic, and human-centered perspectives. Lighting design is crucial in architectural and design projects as it directly impacts the user experience. The way spaces are illuminated affects how people perceive, navigate, and utilize the area. It can produce ambient light, which creates a relaxing atmosphere, or provide accent lighting, highlighting a specific area or object, and task lighting, designed

to perform specific tasks. Moreover, lighting elements influence moods, emotions, and energy levels, thereby shaping the overall thematic experience of the space. For instance, natural daylight provides a calm and peaceful environment, whereas bright overhead lights can induce excitement or productivity. Thus, careful consideration of a venue's intended purpose, user attitudes, and daily circadian cycles is essential when selecting the right lighting. It takes

into account energy conservation, cost-effectiveness, and technical aspects such as light diffusivity, color rendering, and luminous flux. This ensures that lighting design is as functional as it is aesthetically pleasing while minimizing operational expenses. The lighting is a crucial aspect that goes beyond mere illumination since it affects the user experience, emotions, and energy levels. Its multifaceted nature underscores its importance in architectural and

design projects, making it a critical consideration for any project's overall success.

What is like to be a lighting designer?

The profession of the lighting designer can be described as fascinating and engaging. The power of light to shape the environment, create emotions and shape our daily experiences has never ceased to fascinate me. Working with light means having the privilege of transforming spaces, from the humble to the sublime, thanks to creativity and technology. From the smallest detail on the palette of a painting to the lighting of a stage, each project is a unique adventure, in which light is the protagonist element that gives life to the design. It's incredible how the right lighting can convey sensations, from the warmth and intimacy of a home, to the vibrant atmosphere of a public space. The lighting designer has to find the right balance between functionality and aesthetics.



For a lighting designer, designing lighting for any type of environment is a demanding challenge and requires a deep knowledge of the area of dependence. The degree of complexity of the project increases depending on the intended use of the area, its architecture, and its function in the broader context of the building. For example, the lighting design for an office requires a balanced use of light appropriate to the task performed, safety requirements, and the maintenance of a relaxing and productive atmosphere. The attitude of a historic building requires a less invasive approach, but still powerful and appreciable for the historic value it represents. An outdoor dining area or

pitch requires external lighting to match the existing equipment, usually under the roof, for its function and lifestyle. The choice of lighting technology and Power Unit (DUP) is crucial to obtain the best light quality, the least environmental impact, and the highest possible energy efficiency. Furthermore, the combination of an intelligent light palette and the ability to control it, via intelligent automation systems, allows you to adapt the light to the needs of the environment. Many factors must be taken into account to create an ideal environment with adequate light, especially environmental variables, dimensions and available technology. The valorization of light as a sustainable element of design, both aesthetically and ecologically, is the driving force of the new lighting designer and the key to achieving the highest possible level of success. We wholly believe that the success of any project is directly linked to the collaboration and expertise of a talented and skilled team. The importance of having a strong team cannot be overstated in the realm of design, where every element plays a crucial role in

creating a harmonious and captivating space. A lighting designer's job is much more than simply selecting fixtures and brightness levels; it involves understanding the architecture, space requirements, and desires of the clients. The team's collective knowledge and insights facilitate the generation of innovative concepts, enhance the functionality of the space, and elevate the overall ambiance.



Collaboration between team members, whether it be an electrical engineer, an architect, or a general contractor, is essential in achieving project goals. The exchange of ideas, perspectives, and technical expertise prevents errors, ensures quality, and maximizes efficiency. Furthermore, a team's dynamic goes far beyond the typical working relationship. In today's competitive market, it is paramount to build long-lasting relationships with clients. The collective team effort towards delivering an exceptional outcome creates a positive client experience, instilling trust and confidence for future

projects. The sheer magnitude and complexity of projects demand a collective effort from a talented team that seamlessly collaborates to achieve the optimal design outcome, leaving the clients breathless and delighted with the final product. In the world of design, light is a dynamic and versatile art form that transforms spaces and creates evocative atmospheres. However, in order to translate this lighting vision into a tangible reality, it is essential to collaborate with a professional graphics team. These talented visual artists transform abstract ideas into concise and innovative designs. With their expertise, we are able to use light as a means of expression effectively, ensuring that the lighting effects live up to expectations, creating an unforgettable visual impact. A well-organized and talented graphics team brings additional expertise to the lighting design, combines our visual language with the overall context of the event and enchants the audience in a unique way. Together, we can push the limits of imagination and deliver extraordinary visual spectacles.

It is also essential to keep up with the ever-evolving trends in the industry to remain relevant and competitive. Lighting design is not just about creating visually appealing spaces but enhancing the overall user experience. The role of lighting in interior design is becoming increasingly significant, with innovative technologies and trends revolutionizing the game. In today's fast-paced world, it's crucial for designers to stay informed about the latest trends, styles, and techniques that cater to the demand for sustainable, smart, and flexible lighting solutions. Moreover, the demand for eco-friendly and energy-efficient lighting solutions is higher than ever before.

“DRAMA IS LIFE WITH THE DULL BITS CUT OUT”

Sir Alfred Joseph Hitchcock was a British-born American film director and producer.

Also known as the “Master of Suspense” by virtue of his thriller masterpieces, he is considered one of the greatest directors in the history of cinema.



GRAPHIC BUREAU OUR VISION

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of understanding communication: a place where cultural exchange, the sharing of knowledge and a holistic approach open to all contaminations are at the basis of every project. Every day we try to do research, to cast our gaze 'beyond' with the intention of creating disruptive content, which is functional, of course, but also of spectacular visual impact and in step with the times.



PRODUCTS

TOOL_1

The combination of multidisciplinary influences and the coexistence of multiple experiences within the studio has allowed us over time to approach the light product and the design of light objects in a spontaneous and hopefully never trivial way. The final product, the light fixture is - to think about it - the main tool of our work. The knight's sword, the soccer player's boots, the artist's brush, the pizza maker's shovel. The lamp for the lighting designer. We use lamps in each of our projects and select them according to a number of parameters that are commensurate with the needs of the space, principles of sustainability, and aesthetic reasons. For this reason, we have had the opportunity to go further and design our own lamps. Along the way, sometimes

frustrated by the lack of "that" particular product, sometimes inspired by lighting effects that could not be reproduced with existing lamps, we played at designing and building our own light fixtures. TOOL_1 was born from a passion for materials research and the eternal relationship between metallic materials and light. Each metal's own reflection is one of the most fascinating themes when playing with light. In this light tool [TOOL_1] we combined a poor metal with an aseptic, neutral light. A tube that projects light and energy 360° is the source. In this case the tube is imprisoned in a kind of metal cage. A sinuous, harmonic cage. An almost organic cage. A living cage. The bent metal draws a pattern, a mesh beyond which the light is clearly visible, capable of releasing

its full power but - in some ways - almost restrained by the thin wires of a cage. The play is that of materials, then, but also that of real or apparent volumes. There is here a search for balances and a reasoning about the concept of seriality, repetition and symmetry. This is what we tell clients. But the real story is another. The real story is tied to a territory, to the traditions of a shady but industrious land that snoozes between Lombardy and Veneto. The bundles of straw that are gathered and sorted from the ears of wheat become the metal elements. Their falling to the ground is the result of a noble gesture, a labor of toil and ancient traditions. Those bundles became a lamp. A lamp that is a memory of home, a memory of a land.

TOOL_2

TOOL_2 was born almost by chance, as is often said in design tout-court circles. We do not mean to be presumptuous and lump us in with the great masters of the past who - nevertheless - remain for us a source of inspiration and continuous exchange, but that is just how it happened. We saw a scrap of workmanship near a glassworks in Murano, the undisputed home of blown glass. We fell in love with it. We took it. We turned it into a lamp. In a form of tribute to light and - again - in constant relationship with materials, thinking about how they relate to light. The particular blown glass of TOOL_2 works on two levels

and generates in relation to light unprecedented effects of distortion and refraction. The bell shape is soft, round, almost enveloping. The glass is partially frosted, covering the portions of light emission that are potentially more annoying to the observer. To embellish the object we have included a simple base in polished brass. Once again the addition of a material to the recipe generated in us questions and surprising discoveries. The reflective brass takes some of the light and returns it to its surroundings with fine, golden refractions. LightScene Studio designs lamps from

any pretext. Our thoughts are turned daily to researching and deepening the themes of good light. For this reason, these tools are an open project for us. We have produced them, it is true, but we would not be honoring our role as designers if we considered them closed works. Each of our lamps is an open work. In a few years, perhaps, from the pages of this magazine you will have a chance to read our account of TOOL_3, TOOL_4, TOOL_5, born from endless lucubrations originated precisely from TOOL_1 and TOOL_2.





CINEMATIC LIGHT

Why does LSS have such a cinematic identity

The importance of light in the history of cinema

Cinematographic light is one of the most important elements in the making of a film because it plays a fundamental role in creating the atmosphere and emotion that determines its success.

The lighting of a scene influences not only the enhancement of the physical characteristics of the objects and characters, but also their emotional perception by the viewer. Light can create contrasts, shadows and contrasts that stimulate the imagination and sensations of the observer, contributing to the definition of the style and quality of each scene.

Furthermore, the understanding and manipulation of lighting techniques allow the director to create an emotional and dramatic

profile for the film, essential elements for good artistic and commercial success. The reason why LSS is aesthetically inspired by cinematic light lies in the fact that the studio's approach to lighting works recalls the same design quality of films of the past. The desire to find the perfect light for the perfect environment, the result of many light sources strategically positioned to create an unrepeatable luminous atmosphere. Furthermore, relating to the vintage theme, at the time there weren't all the technological devices that we have now, so being able to create the right lighting required great skills. Light and contrast had a fundamental role in creating a memorable and unique visual image. That's why LSS decided to follow the impressive aesthetic of vintage films.





biography Robert
Oppenheimer

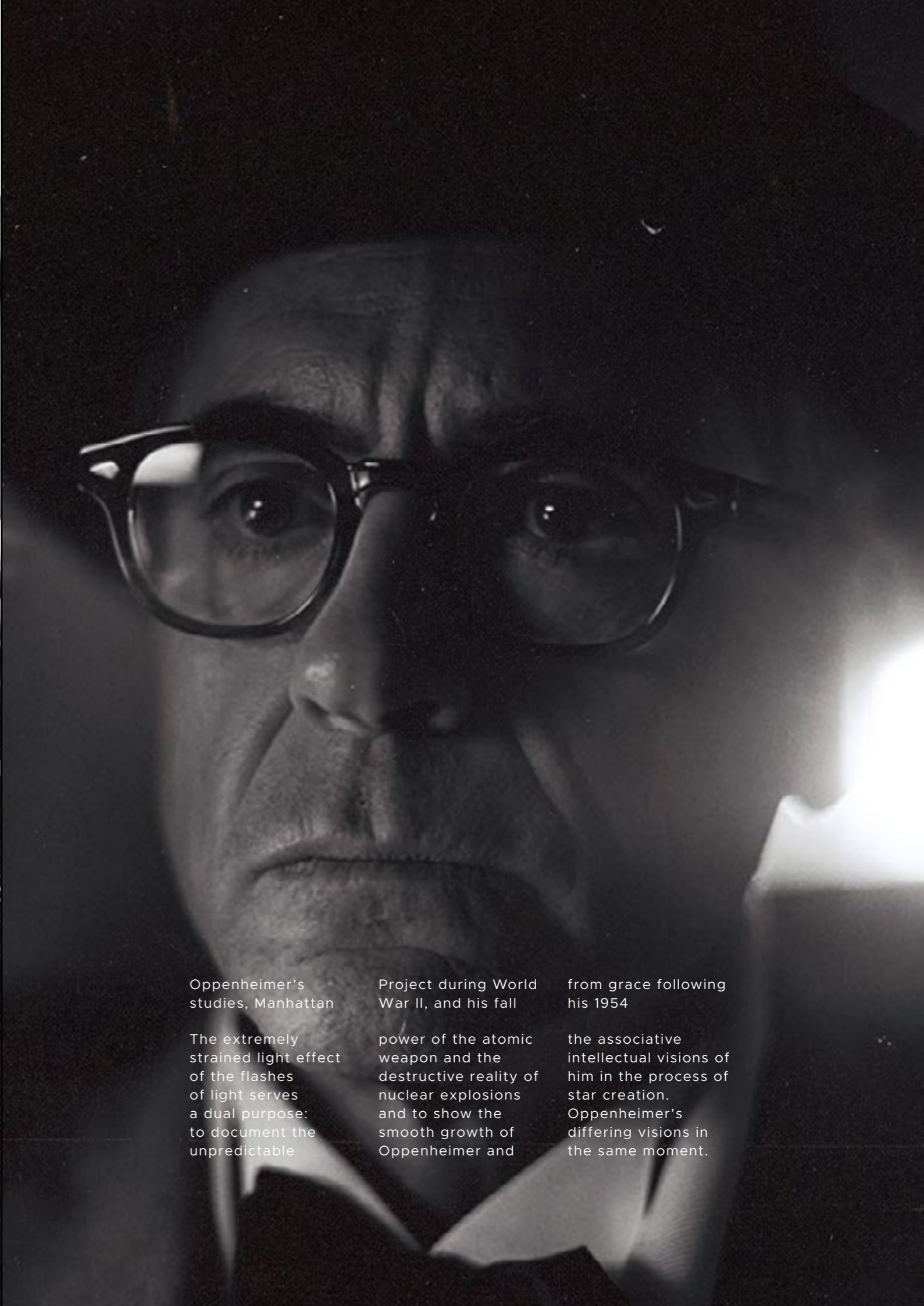
Haris Zambarloukas' cinematography is characterized by a multifaceted beauty and an intensely visual cinematic style that recalls

by Kai Bird and
Martin J. Sherwin

iconic images of the color and older black and white eras. The intensely saturated lights contain reminders of the origins of the

physicist J. Robert
Oppenheimer

chromogenic method of lighting, honoring the tradition of analog film, while at the same time created for more recently digital work.



Oppenheimer's
studies, Manhattan

The extremely strained light effect of the flashes of light serves a dual purpose: to document the unpredictable

Project during World
War II, and his fall

power of the atomic weapon and the destructive reality of nuclear explosions and to show the smooth growth of Oppenheimer and

from grace following
his 1954

the associative intellectual visions of him in the process of star creation. Oppenheimer's differing visions in the same moment.

ASTONISHING LIGHTING PROJECT

via Metastasio, near
the Cadorna station
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LightScene Studio
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a stone's throw from
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cornices, all while
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original architecture.

Few luminaires,
integrated as far

this is an example of
Milanese Art Nouveau
style.

as possible into the
folds of the building
and meticulously
arranged to create
a kind of theatrical
backdrop in the heart
of Milan.

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Via Metastasio, 3-1, 20123 Milano MI
45.464148997767474,
9.180819483269577

lightscene studio project

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We illuminate a historical façade of our city, with just a few lighting elements. Just enough to accentuate the signs of history, to bring the ashlar masonry into relief, to mark the essential elements of the architecture. We do this as respectfully as possible, understanding the value of history and using our feet firmly

however, we do not shoot, we do not hide our intervention. On the contrary, with respect and care we want to announce it, it is right that light should bring added value, emphasise without destroying.

*Se resto sul lido, se sciolgo le vele, infido,
crudele mi sento chiamar. E intanto, confuso
nel dubbio funesto, non parto, non resto, ma
provo il martire, che avrei nel partire, che
avrei nel restar.*

light no 245

long service life
fast response
high power

light no 232

long service life
fast response
high power

light no 203

long service life
fast response
high power

october 2023, Milan, Italy
outdoor façade

SS

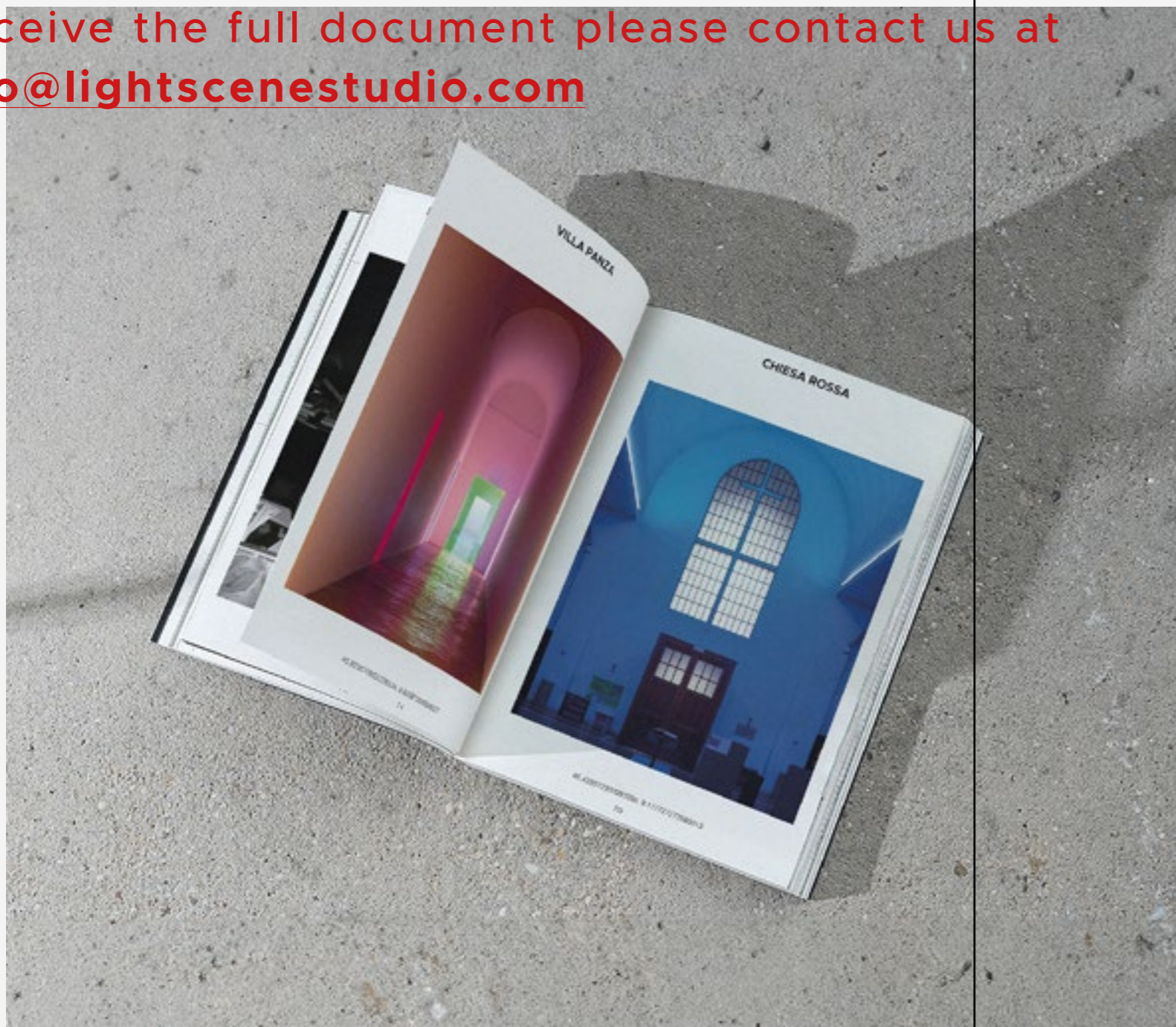
Discovering Milan and its surroundings and compiling a breviary of essential monuments, those to be visited at least once in a lifetime, is an all too common exercise. It has been done by the flaneurs of the last century, it has been done by the editors of tourist guides (often coming from thousands of kilometres away from Milan), it has been done by architectural historians (we recommend the volume "Milano contemporanea: itinerari di architettura

e urbanistica", (Maurizio Boriani, Corinna Morandi, Augusto Rossari Maggioli, 2007 - 330 pages) and the inevitable influencers of the contemporary era have done so. Who are we at the Graphic Bureau to exempt ourselves from such a widespread and intriguing exercise? No one! If nothing else, our studio is based in Milan, our homes are in Milan, part of our stories are in Milan and many of our affections are here, within the walls of a university and the recesses of an art gallery.



We have produced this brochure for the interior design course at [@naba](#), where our co-founder [@_lucamoreni_](#) is a full professor. It's a compendium of the places we believe should not be missed in the education of a designer based in Milan.

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



1. [Fondazione Prada](#)
2. [Villa Panza](#)
3. [Chiesa Rossa](#)
4. [Fonderia Artistica Battaglia](#)
5. [Castello di Rivoli](#)
6. [Triennale](#)
7. [Mudec](#)
8. [Hangar Bicocca](#)
9. [Museo del Novecento](#)
10. [Pinacoteca Brera](#)
11. [Villa Necchi Campiglio](#)
12. [Massimo de Carlo](#)
13. [Pac](#)
14. [Fondazione Vico Magistretti](#)
15. [Gallerie d'Italia](#)
16. [AMD L Circle](#)
17. [Corso Como 10](#)
18. [Labirinto Arnaldo Pomodoro](#)
19. [Adi Design Museum](#)
20. [Villa Reale](#)
21. [Teatro Continuo, Alberto Burri](#)
22. [Orto Botanico](#)
23. [Dimorestudio](#)
24. [L.O.V.E.](#)
25. [Palazzo Isimbardi](#)
26. [Maga](#)
27. [Politecnico di Milano](#)
28. [Laboratori Ansaldo](#)
29. [Bicocca](#)
30. [Armani Silos](#)
31. [San Maurizio al Monastero Maggiore](#)
32. [Toilet Paper](#)
33. [Villa Invernizzi](#)
34. [Torre Velasca](#)
35. [Frigoriferi Milanesi](#)
36. [Fondazione Achille Castiglioni](#)
37. [Galleria Campari](#)
38. [Kartell Museo](#)
39. [Fondazione Franco Albini](#)
40. [Rossana Orlandi](#)
41. [Biennale, Giardini](#)
42. [Peggy Guggenheim Collection](#)
43. [Fabbrica](#)
44. [Tomba Brion, Carlo Scarpa](#)
45. [Mart](#)

#LIGHTCULTURE

A new trend:

let's spread
the art of
lighting

Our secret dream is to create our own trend that pushes people to delve deeper into

the importance of light in everyday life and beyond: we would like to bring the theme of the culture of light to social media as

an in-depth study of lightong design to explain with accuracy why this work was born. many professionals who work in the world of

architecture or design are the first to not realize how important light is in the design of an environment. We want light to become a much more

present cultural topic, thanks to the graphic bureau knowledge.

Lighting design has two primary functions: aesthetics and functionality. Aesthetically, lighting is what gives a space its mood or atmosphere. It's what creates that welcoming, luxurious or energizing atmosphere that makes a space feel perfect.

From a functionality point of view, lighting is essential for carrying out activities, such as reading, cooking or studying. Depending on the user's needs, the lighting can provide the right levels, intensities and colors of light. The goal is to balance these two functions to create the perfect lighting scheme for a space. the architecture, intended use of the space, desired atmosphere and

client preferences are considered to develop a concept. Ambient lighting, also known as general lighting, provides the primary light sources such as pendant lights, ceiling lights, or recessed lights. Task lighting focuses on specific areas such as desks or kitchen counters, allowing users to carry out tasks with optimal light levels. Accent lighting is intended to highlight specific areas, such as artwork, walls

or architectural elements, creating a focal point in the space. Decorative lighting embodies every creative freedom in lighting design and adds aesthetic value to a space. Furthermore, lighting design has other significant advantages. In commercial spaces, adequate lighting is essential to promote productivity, improve worker health and save on energy costs. In case of emergency

and safety situations, brilliant lighting design aims to provide sufficient and efficient lighting for people to navigate safely at unpredictable times. Because the light belong and affects everybody every single day.





Collateral was released in the

Collateral is a 2004 American neo-noir action thriller film directed and produced by Michael Mann from a script by Stuart Beattie.

United States on August 6, 2004, and

The film follows Max Durocher, a Los Angeles cab driver, and his customer, Vincent. When offered a high fare for driving to

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several locations, Max agrees but soon finds himself taken hostage by Vincent who turns out to be a hitman on a contract killing spree.

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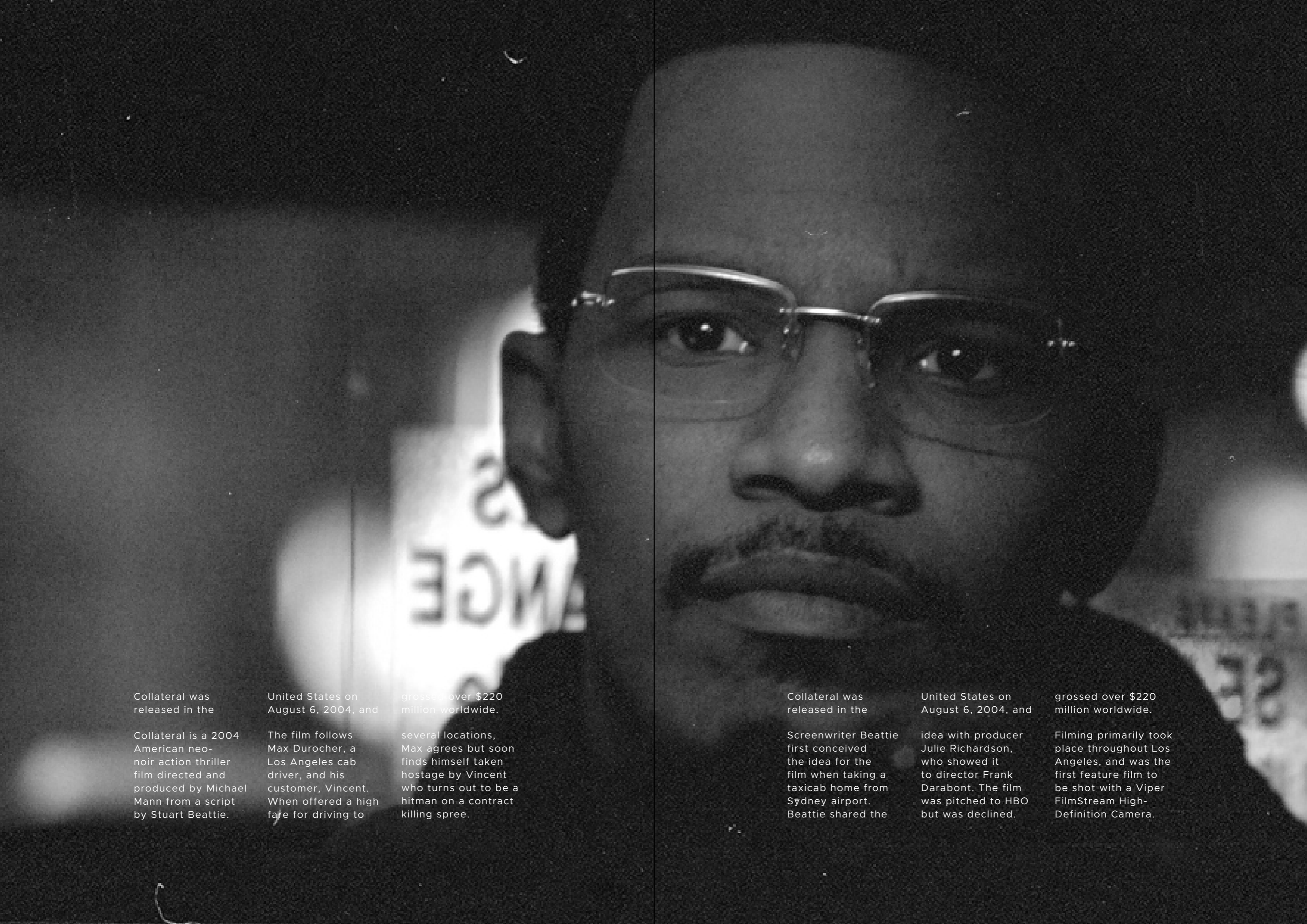
Screenwriter Beattie first conceived the idea for the film when taking a taxicab home from Sydney airport. Beattie shared the

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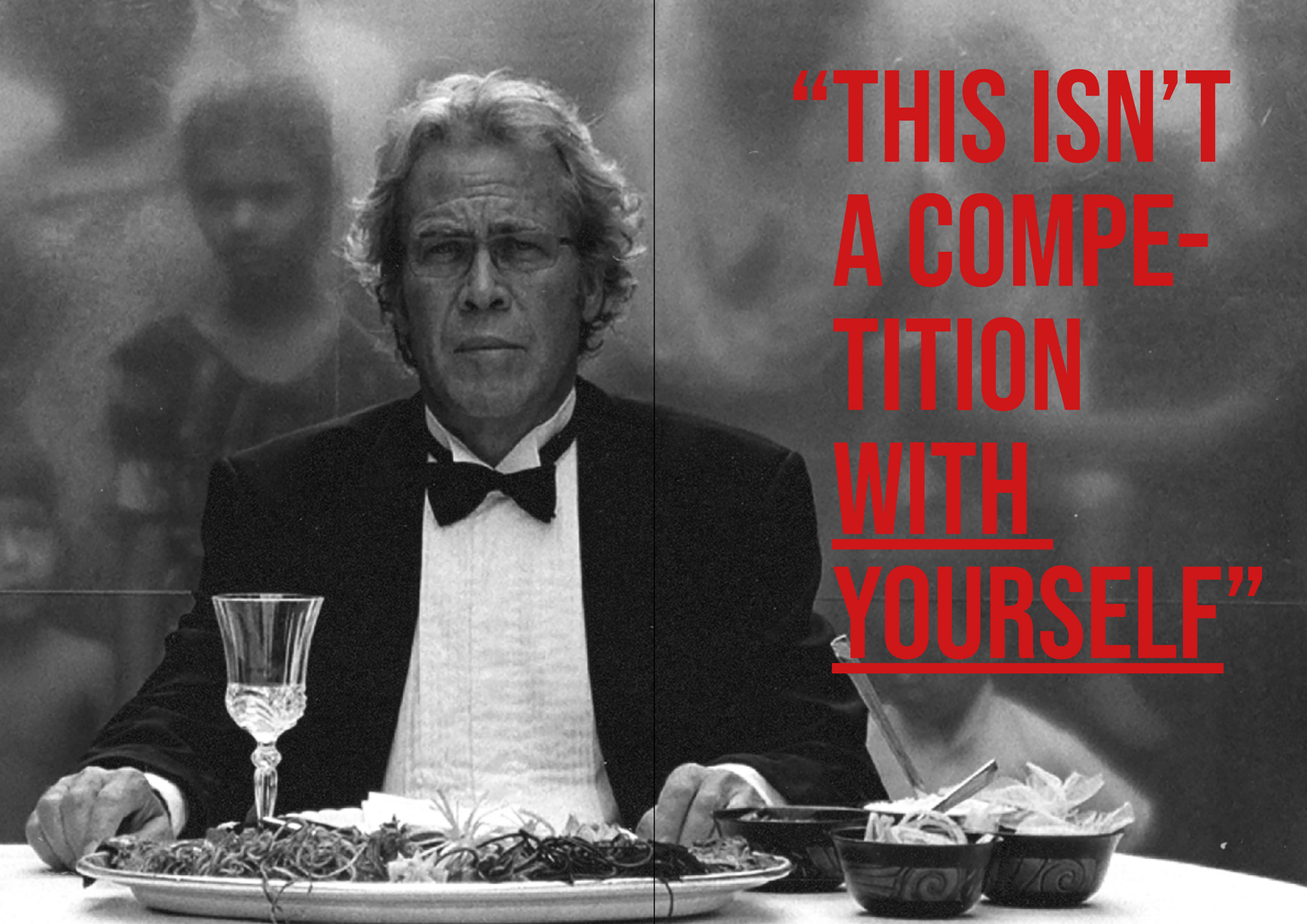
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**“THIS ISN’T
A COMPE-
TITION
WITH
YOURSELF”**

THE ARTIFICIAL INTELLIGENCE AI

Artificial intelligence is undoubtedly the topic that has been marking the cultural debate in recent years. The field of architectural design and lighting engineering is not excluded from this debate. Everyone in our field seems to be asking how helpful artificial intelligence can be in drafting a project, how it can provide reliable assistance to professionals, and in what aspects of the work. We are not in a position to give an unambiguous answer, we do not have pre-packaged solutions nor do we want to delve with expertise that we inevitably do not have in such rough terrain. As a multidisciplinary firm, however, we love to dive into innovation and get swept up in cutting-edge solutions. Simply put, we are avant-garde enthusiasts. We are guarded, sure. We are cautious and precise in our evaluation of all new work tools but, on the other hand, we do not want to deny ourselves anything. On the contrary, we want to know and encourage the sharing of culture in all areas. All the more so when the subject matter is so disruptive in scope and has long been heralded as a Copernican revolution. This is not, then, a treatise on the state of the art of artificial intelligence in architecture. It is just a first, perhaps clumsy, attempt to explore a tool that is already becoming part of our days as designers.





Queste immagini nascono come rudimentale ricerca

di good references per un progetto di illuminazione curato

da LightScene Studio. Sono state generate dai seguenti prompt:

a lighting installation, in Milan, at night, ultra-detailed,

photorealistic, romantic, impactful, shot on Sony

mirrorless camera, DSLR, 35mm lens f/2.8



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