



# 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<sup>®</sup>

**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.



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For inquiries, grievances, compliments, comments please contact: [info@lightscenestudio.com](mailto:info@lightscenestudio.com)

# 001 ROLL- UP\_2024

an intense year. inspections, projects, collaborations, doors that opened, glimmers of light, possible installations, future projections. we ran at full speed to deliver the best we could do, as always. and now it's time to look back

# 002 THE BRUTALIST

A great american masterpiece directed and produced by Brady Corbet, written by Brady Corbet and Mona Fastvold.  
3 Golden Globe Awards winner for best picture, Silver Lion for Best Direction at 81st Venice International Film Festival

# 003 I TEMPI DEL BELLO.

Tra mondo classico, Guido Reni e Magritte. Lighting project for a museum.  
LightScene Studio worked closely with the exhibition designers and curators to custom design an “interpretive” light that would allow the viewer to see beyond the works of art.

# 004 SETTING UP AN EXHIBITION

Setting up an exhibition is always a great race against time. The organisational machine that is activated when the decision is made to exhibit works of art is large and articulated, the actors involved are many and all equally important for the final result to be pleasing and appreciable by the public.

# 005 QUEER

In 1950, William Lee is an American expatriate living in Mexico City, passing time by bar hopping and indulging in sexual activities with younger men. One evening, he catches sight of Eugene Allerton, a young GI who is also an American expatriate.

# 006 LIGHT ON LIMINAL SPACES

#Lightingelements is a series of exercises operated on the elements that reveal light. One of the mysteries of light is precisely its elusive nature, the difficulty one encounters whenever one has to determine it, the inability to give it a shape, a color, a texture. This is because light is essentially immaterial, composed of waves. And our need to make it material, to qualify it, is instinctive and primal. Hence our exercise, which consists of a series of close-up images, impressions, photographs, suggestions. The result is a slap in the face of the observer, a glow that rips through the darkness.

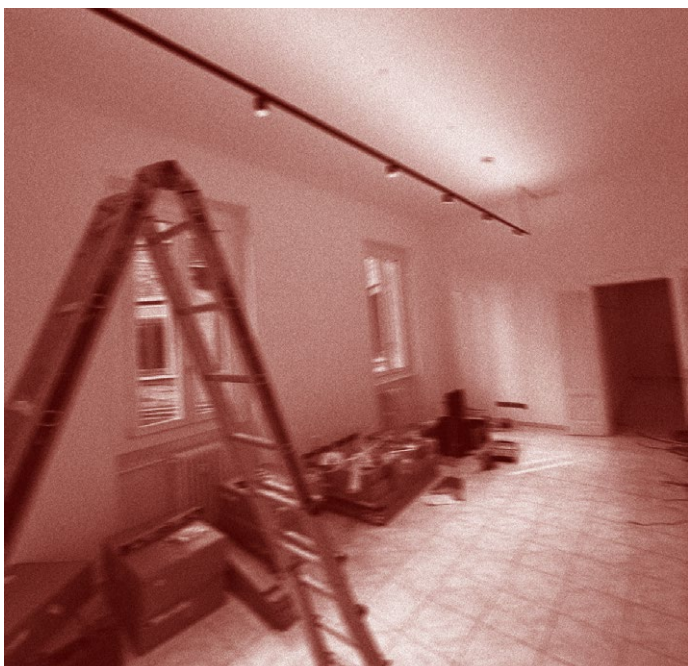
# ROLL-UP\_ 2024



During 2024 we have realised so many projects. More than the glossy part that we gladly leave to the official pages of our website, we like to tell the story of the past year through construction site images, grainy and quick snapshots of work and exquisitely operational. This is our real dimension, it is in the dirt of a construction site, in the fleeting chat with a team of installers, in the endless hours spent directing the aiming of a spotlight that our work is embodied. We therefore want to pay tribute to these moments, the true essence of our work.

Lighting design is a dirty job, but someone has to do it.







# A NEW PARTNERSHIP

One of the greatest satisfactions of this year was the establishment of a partnership with the historic Milanese museum Bagatti Valsecchi.

The Bagatti Valsecchi Museum is a house-museum result of an extraordinary collection event from the late 19th century starring two brothers: the barons Fausto and Giuseppe Bagatti Valsecchi.

Since the 1880s the two brothers dedicated to the renovation of the family home placed in the heart of Milan: a palace located between Gesù street and Santo Spirito street, now in the center of the fashion district. Simultaneously they began to collect 15th and 16th-century paintings and

artifacts in order to exhibit them in their house and create a design inspired by the Lombardy 15th century mansions.

It is a great honour for us to collaborate professionally with this reality and to enrich ourselves every day through a relationship of mutual cultural exchange. LightScene Studio and the Bagatti Valsecchi museum are planning major projects that will operate in the common territory of the visual arts. The ingredients for an exciting cooperation are all there: a milanese and lombardy art institution that will celebrate its 30th anniversary this year, and a newly established multidisciplinary studio that already wants to surprise through its light projects.



/GB.

LIGHT  
SCENE  
STUDIO

BAGATTI VALESCCHI

MUSEO BAGATTI VALESCCHI

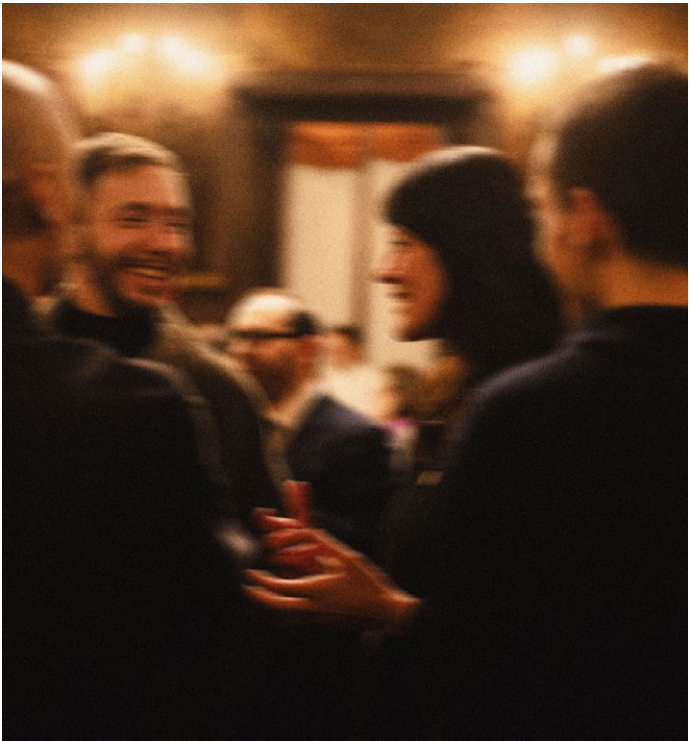
*una casa da raccontare*

BAGATTI VALESCCHI 30  
MUSEO BAGATTI VALESCCHI  
*una casa da raccontare*



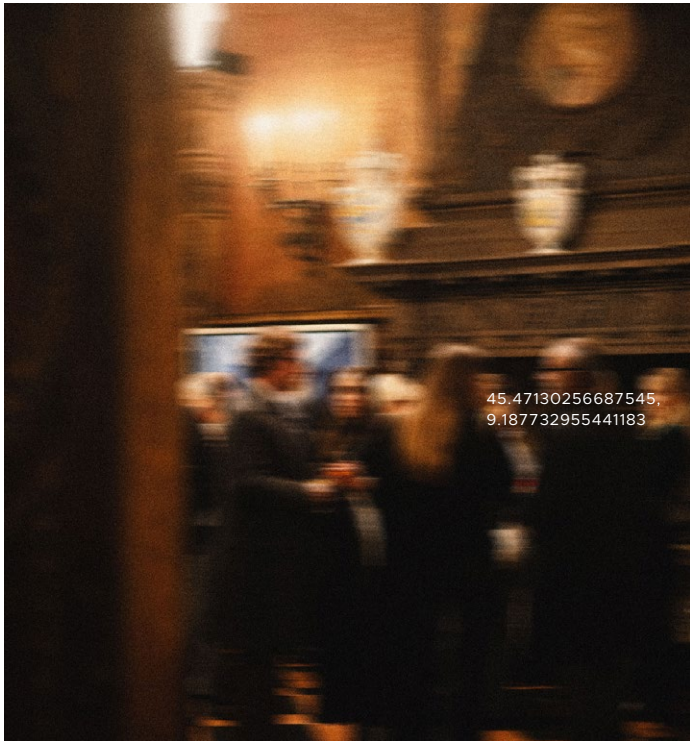
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LSS team and Museo Bagatti Valsecchi team  
meeting during the 30th anniversary of the Museum

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2 1 . 1 1 . 2 0 2 4  
Museo Bagatti Valsecchi  
una casa da raccontare

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2 1 . 1 1 . 2 0 2 4  
immersed in history, overwhelmed by  
tradition, illuminated by a faint light



52.54509862635699,  
-43.04326695061687

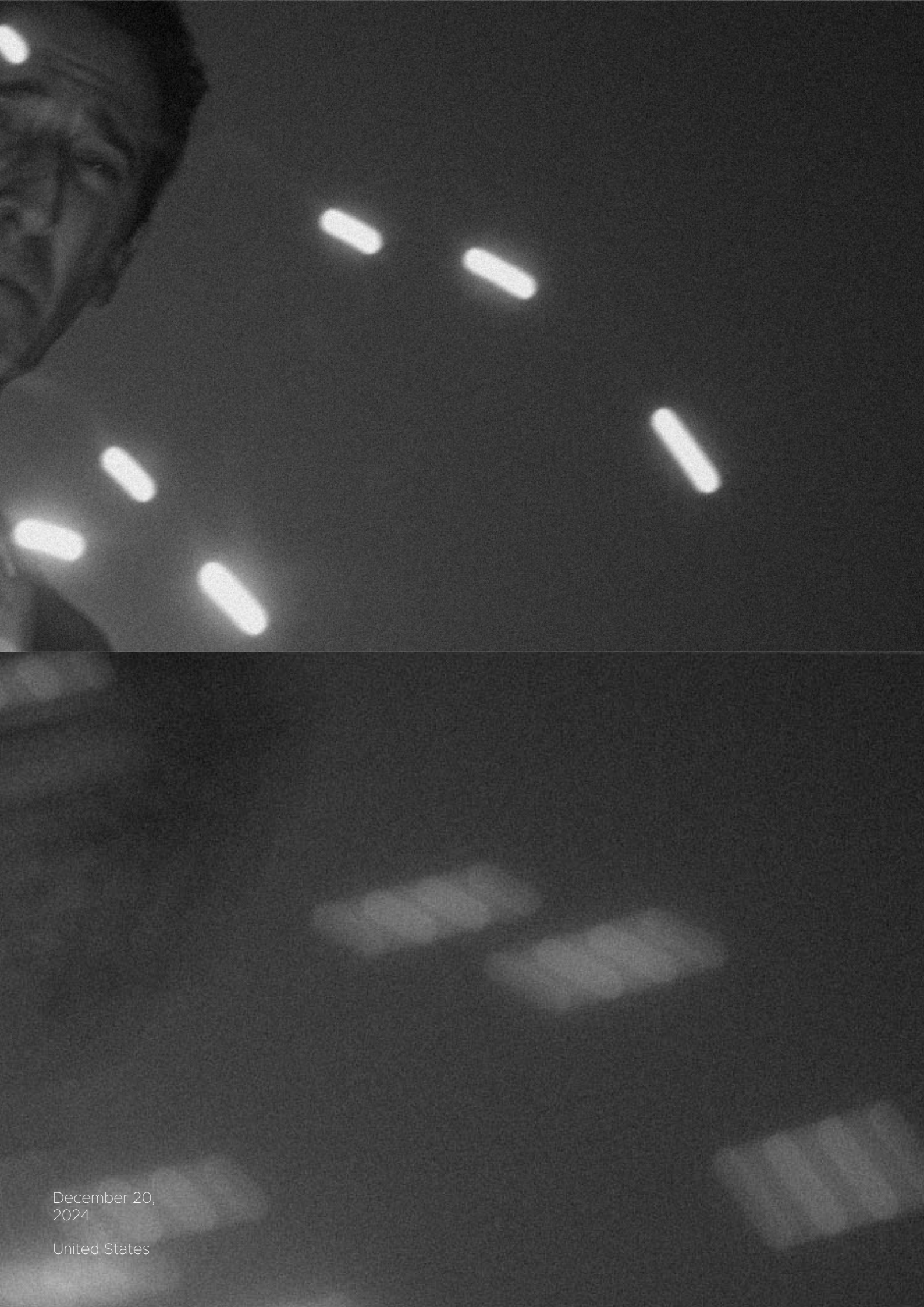
meet CASA MUSEO BAVA  
<https://museobagattivalsecchi.org>





# THE BRUTALIST

September 1,  
2024  
Venice



December 20,  
2024

United States

# I TEMPI DEL BELLO.

Tra mondo classico, Guido Reni e Magritte







# Lighting project for an exhibition

LSS meet BAVA in Domodossola, Italy



FIG.1

**Ritratto della principessa Giacinta Orsini Boncompagni  
Ludovisi**

Pompeo Batoni

1757-1758

Olio su tela, 138\*100cm

Roma, Collezione Fondazione Roma

*Tra mondo classico, Guido Reni e Magritte.*

Thanks to a fruitful collaboration with the Bagatti Valsecchi museum in Milan, we were lucky enough to be able to work with art again. During the summer of 2024, we created the lighting for the exhibition 'I tempi del bello', a temporary exhibition dedicated to Leopardi's concept of beauty, in which pieces of classical sculpture were combined with paintings and sculptures from the modern era in a continuous cross-reference between the ancient and the present. The curatorship of the exhibition was supervised by Antonio D'Amico, Stefano Papetti and Federico Troletti. The layout and graphic design was by Matteo Fiorini and Studio Lys. The photographs of the works are by Michela Piccinini.



The exhibition, conceived and curated by Antonio D'Amico, Stefano Papetti and Federico Troletti, traces the revival of classicism between the late Renaissance and the 20th Century. Forty works including paintings and sculptures, from major museum facilities and prestigious private collections, take viewers on a journey through references to the concepts of beauty, harmony, balance and composure, typical of the classical era but eternal in time.

FIG.2

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**San Sebastiano**

Guido Reni

1635 circa

Olio su tela, 145\*128cm

Collezione privata















I tempi del Bello. Tra mondo classico, Guido Reni e Magritte is the title of the new major exhibition hosted by the 'Gian Giacomo Galletti' Civic Museums in Palazzo San Francesco in Domodossola.

With Rubens, Carracci and Guido Reni, passing through Pompeo Batoni and Canova, up to the contemporaries Funi, Sironi, De Chirico and Magritte, the works on show highlight the constant reference, through the centuries, to the models and formal and spiritual values of classicism. The focal point of reference, in fact, is the classical statuary from the Roman age from the Roman National Museum and the Baths of Diocletian, which will be exhibited for the first time in the Ossola capital.

Leopardi identifies the 'Tempo de Bello' in 5th century BC Greece, when artists such as Phidias, Myron and Polyclitus interpreted the concept of beauty as the result of a balance of aesthetic and ethical values, expressed by the term *kalokagathia*. Within the evocative setting of Palazzo San Francesco, the over forty works, including paintings and sculptures in marble and bronze, from important Italian museums and prestigious private collections, narrate the various 'Tempi del Bello', or rather the search, on the basis of classical models, for a marriage of formal beauty and spiritual values, which spans the history of art, adapting to the cultural needs of each era.

FIG.5

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**Piazza d'Italia con Arianna**

Giorgio De Chirico

1950

Olio su tela, 40\*50cm

Collezione privata. Courtesy Massimo Vecchia







# SETTING-UP AN EXHIBITION



Setting up an exhibition is always a great race against time. The organisational machine that is activated when the decision is made to exhibit works of art is large and articulated, the actors involved are many and all equally important for the final result to be pleasing and appreciable by the public.

Thus, when we approached the exhibition ***“I Tempi del Bello. Tra mondo classico, Guido Reni e Magritte”*** we tried to do this on tiptoe, trying from the very first stages of the project to respect all the voices of the choir without sacrificing our own line of communication. we therefore wanted to pursue a double objective: to respect and elevate the enormous work of the lenders, curators, administrations and architects responsible for the architectural design, but also to give our own clear imprint to the exhibition.

Obviously **through light.**



1



2



3



4





1.  
Installers ensure  
that works are hung  
perfectly straight

2.  
Contrasts of light  
and shadow are  
fundamental to  
enhancing the  
modelling of a  
sculpture

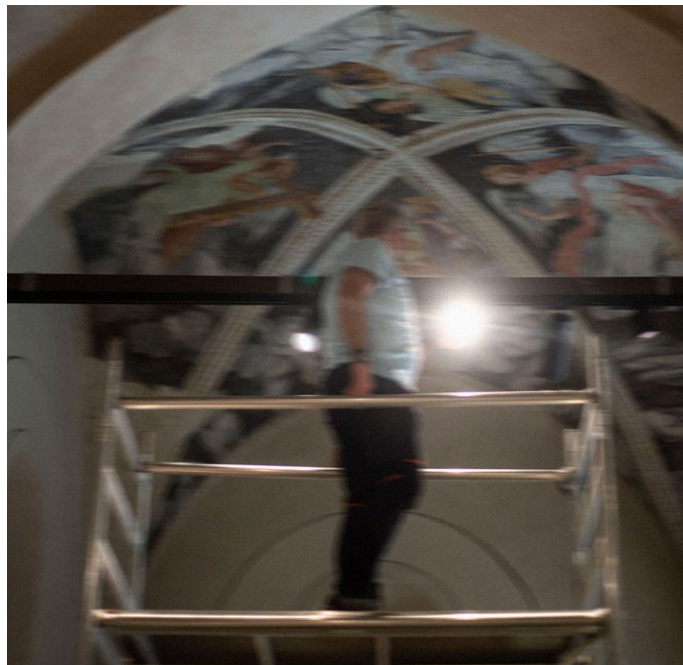
3.  
Luca Moreni, our co-  
founder and senior  
lighting designer,  
supervises pointing  
operations

4.  
Riccardo Rocco, our  
business developer  
and lighting  
designer, measures  
the illuminance  
values in the vertical  
plane of a work

5.  
the works live  
thanks to the  
dress that the  
architectural  
installation and light  
give them

6.  
a glimpse of a work  
through a scaffold

7.  
the pointing of a  
spotlight installed  
on an electrified  
track



6

7





QUEER





September 3,  
2024

Venice



# ABOUT LIGHT ON LIMINAL SPACES

There is something about the lighting of some places that makes us turn up our noses, causes us an **instant and alienating feeling of uneasiness**. It happens when, for example, we look at an image of a completely empty hospital corridor, faintly illuminated by fluorescent panels. It also happens when we look at a gas station, immersed in a dense fog and abandoned in the middle of a provincial road, lit only by the ethereal light of a street lamp.

We speak, in these cases, of liminal spaces, that is, places of transit and connection (from the Latin “limen,” border), usually devoid of subjects that generate in the observer a sense of uncanny, nostalgia and melancholy.











discover more on [\*\*HERE\*\*](#)





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