

/GRAPHIC BUREAU.

#ISSUE 05



/ 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 TEAM

Our studio team is growing, welcoming new talent to meet new challenges. This growth fuels our next phase of creative development and expands our horizons.

004 REFLECTANCE

Reflectance is one of those scientific concepts that, despite its inherent charm, often lingers in the shadows. Here a small focus from our point of view.

002 OFFICE

LightScene Studio has taken care of the lighting of all the areas of the new offices of the Tungaloy brand in Milan. Discover the project.

005 LSS HOLIDAY

Summer has come to an end: it is time to remix the photos from the studio's holiday.

003 EXHIBITION

LightScene Studio is collaborating again with Museo Bagatti Valsecchi on the lighting project for a new and captivating exhibition of works of art. Discover the project.

006 GIBIGIANA

625 - 750 nm | a dialogue about red light.



LSS

TECH





O F F I C E

TUNGALOY OFFICE

The new offices of the **Tungaloy brand**, have opened their doors in Milan, in a renovated and sparkling location of 600 square meters.

Common spaces, dedicated workstations, meeting room, relaxation area, all the environments have a precise identity but are at the same time connected by a design that has the task of **harmonizing the rooms** and connecting them in an ideal contemporary open space.

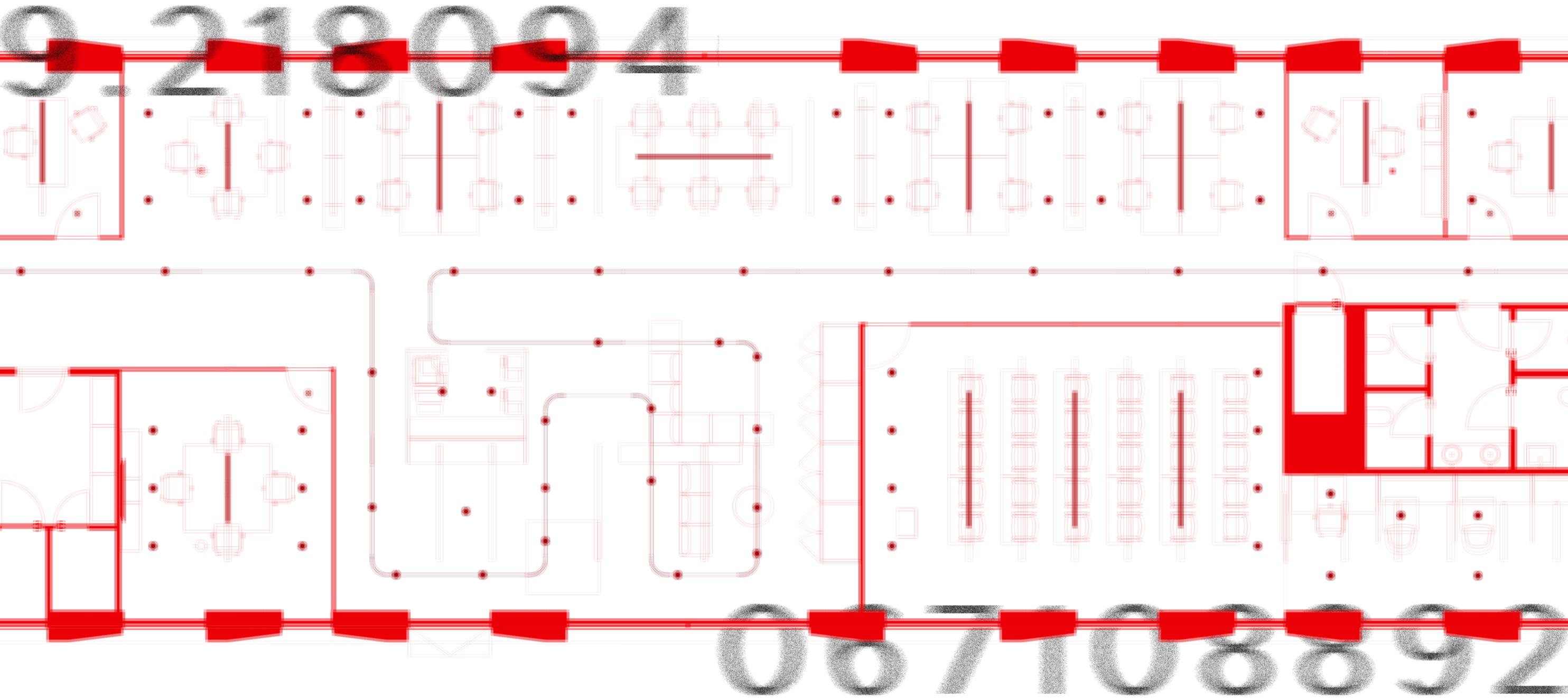
A **suspended track** marks a defined ideal path that winds along the entire space of the offices and is particularly

evident in the common areas with sinuous curves.

The light sources are episodes along the path that are turned on only where necessary.

LightScene Studio has taken care of the lighting of all the areas of the new offices, in close collaboration with the team of architects, taking care to integrate the lighting project with the functional design and the brand guidelines.







2
Tungaloy
//
lighting
0
Milan,
20126
design
2
MI,
//

5
offices
Italy
//



discover the Tungaloy's new office project
<https://lightscenestudio.com>



AFTER HOURS

September 13,
1985
United States



May 15,
1986
Italy

EXHIBITION





FUORI DAI CONFINI DELLA REALTÀ

We are collaborating again with Museo Bagatti Valsecchi on the **lighting project** for a new and captivating **exhibition of works of art**.

Fuori dai confini della realtà. Tra Klee, Chagall e Picasso, is the title of the new major exhibition hosted from August 1, 2025, to January 11, 2026, at the "Gian Giacomo Galletti" Civic Museums in Palazzo San Francesco in Domodossola. The focus will be on 20th-century art that celebrates the overturning of rational constraints through the works of extraordinary artists such as Pablo Picasso, Osvaldo

Licini, Fausto Melotti, Paul Klee, Marc Chagall, and Gastone Novelli.

The exhibition is curated by Antonio D'Amico with the collaboration of Stefano Papetti and Federico Troletti



VARESE

MILAN

FUORI DAI CONFINI DELLA REALTÀ

2025

LIGHTING

PALAZZO

FUORI

01.08.2025

PAUL KLEE
OSVALDO LICINI

//

2025

ISSUE #05

DESIGN

DAI

NOVECENTO

MILAN

FOR

SAN

CONFINI

PABLO PICASSO

SEPTEMBER | 25

FAUSTO MELOTTI

A

DELLA

FUORI DAI CONFINI
DELLA REALTÀ TRA
KLEE CHAGALL
E PICASSO

DOMODOSSOLA

MUSEUM

FRANCESCO

REALTÀ

11.01.2026

MARCO CHAGALL
GASTONE NOVELLI

//

/GB.

REFLECTANCE

REFLECTANCE

Reflectance is one of those scientific concepts that, despite its inherent charm, often lingers in the shadows. Too easily, it gets absorbed into the more familiar term “reflection,” running the risk of being overlooked, or worse, mistaken for it. The Treccani dictionary, for instance, defines it as the “reflection coefficient,” that is, the ratio between the intensity of the reflected radiation and that of the incoming one.

Accurate, yes, but reductive.

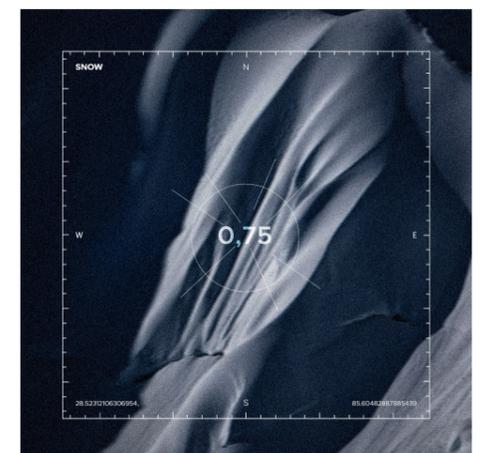
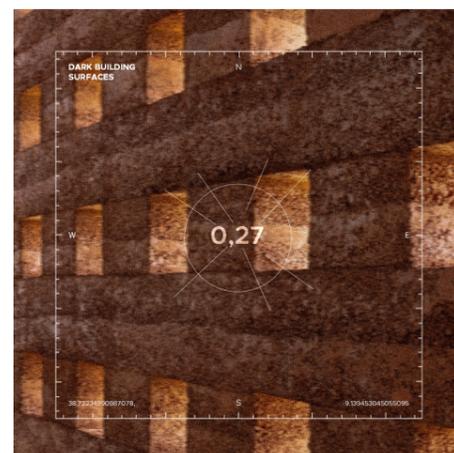
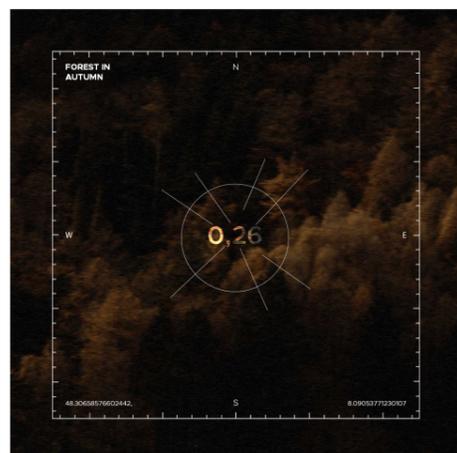
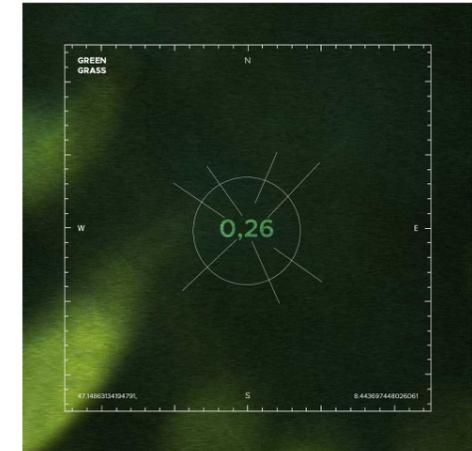
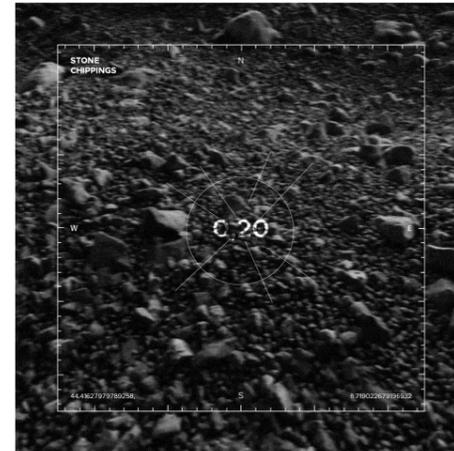
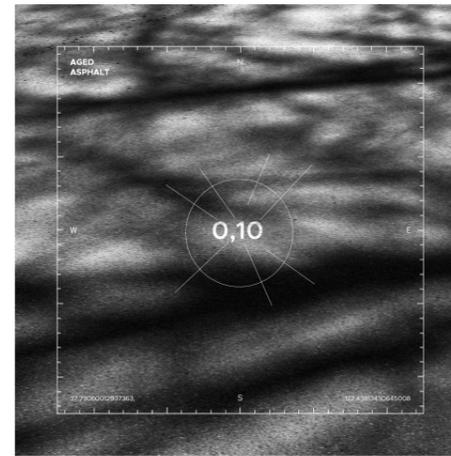
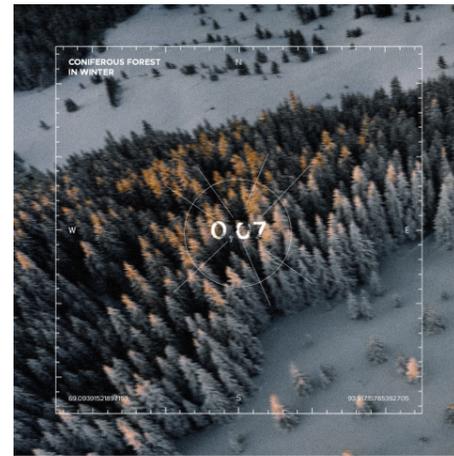
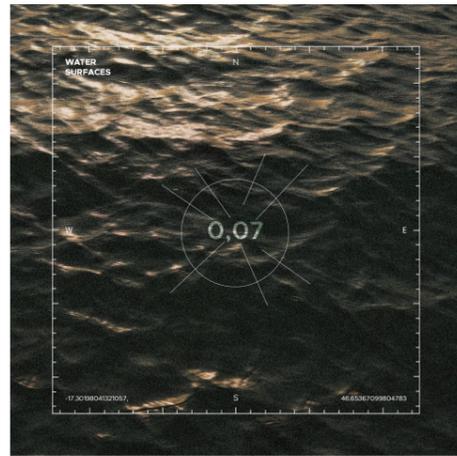
For those who love studying and observing light, reflectance

holds **more nuanced meanings**. As Wikipedia explains, it measures a surface or material’s ability to reflect part of the light that strikes it. Scientifically speaking, it is the **ratio between the reflected luminous flux and the incident flux**: a dimensionless quantity, yet full of implications.

What makes reflectance truly fascinating is its **intimate bond with matter**: the chemical and physical composition of a material, its texture, color, and surface finish. All of these elements shape the way a surface interacts with light, revealing much about its visual identity.

Reflectance **values can vary widely**: dark surfaces tend toward zero, while lighter ones can range between 0.7 and 0.85. Only through specific treatments, often applied in the manufacturing of reflectors, one can get close to the maximum value of 1, a nearly perfect reflection.

REFLECTANCE



LSS

HOLIDAY

LSS HOLIDAY

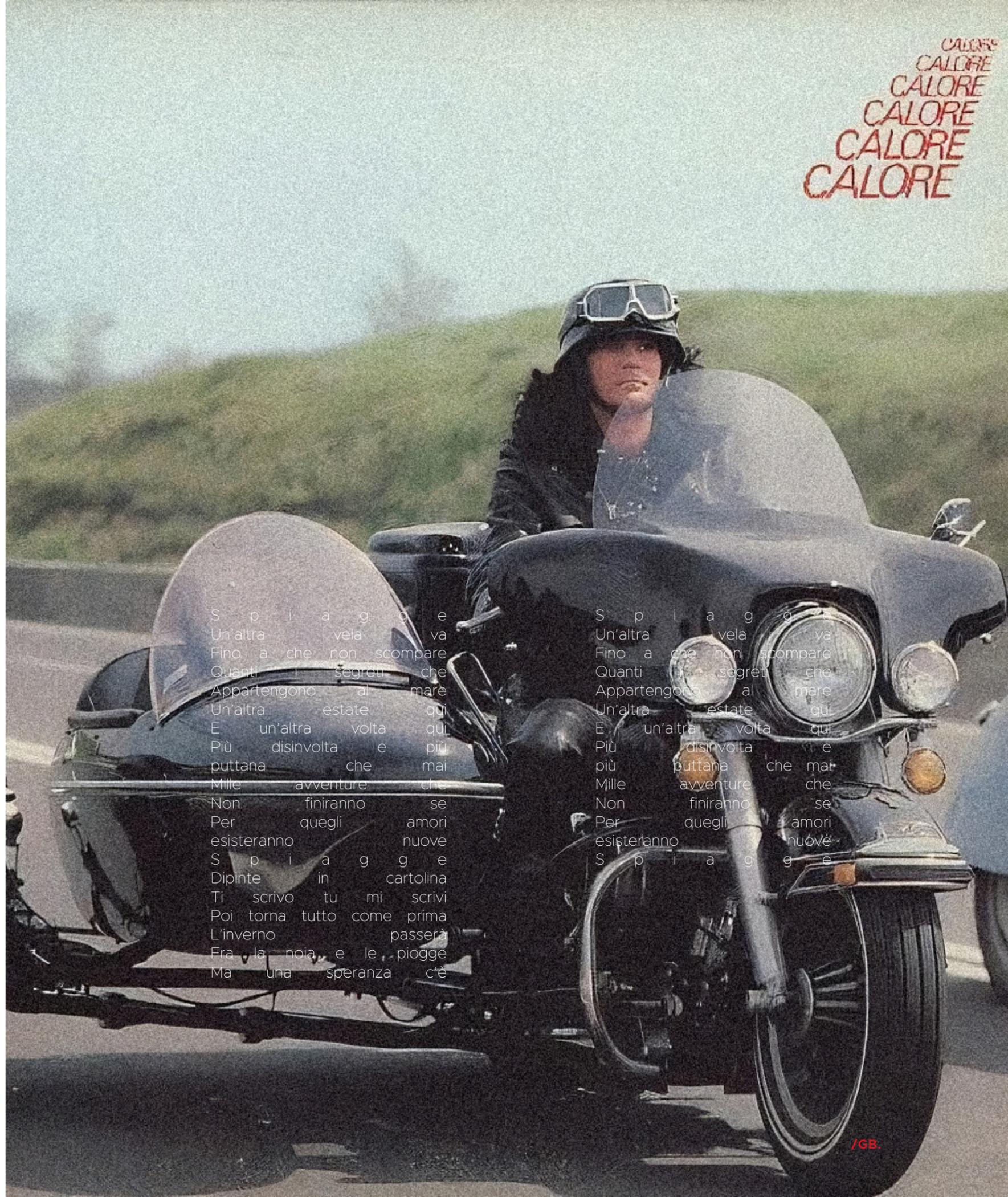
S p i a g g e
 Di corpi abbandonati
 Di attimi rubati
 Mentre la pelle brucia
 Un'altra vela va
 Fino a che non scompare
 Quanti i segreti che
 Appartengono al mare
 Un'altra estate qui
 E un'altra volta qui
 Più disinvolta e
 più puttana che mai
 Mille avventure che
 Non finiranno se
 Per quegli amori
 esisteranno nuove
 S p i a g g e
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 Di attimi rubati
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 E un'altra volta qui
 Più disinvolta e
 più puttana che mai
 Mille avventure che
 Non finiranno se
 Per quegli amori
 esisteranno nuove
 S p i a g g e
 Di cocco e di granite
 Di muscoli e bikini
 Di straniere e di bagnini
 Quel disco nel juke box
 Suona la tua canzone
 Per la tua storia che
 Nasce sotto l'ombrellone

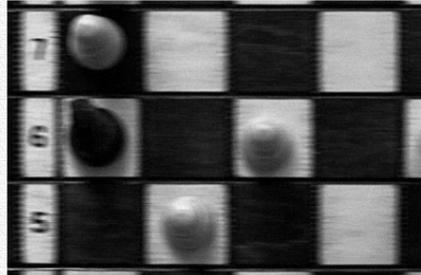
S p i a g g e
 Un'altra vela va
 Fino a che non scompare
 Quanti i segreti che
 Appartengono al mare
 Un'altra estate qui
 E un'altra volta qui
 Più disinvolta e più
 puttana che mai
 Mille avventure che
 Non finiranno se
 Per quegli amori
 esisteranno nuove
 S p i a g g e
 Dipinte in cartolina
 Ti scrivo tu mi scrivi
 Poi torna tutto come prima
 L'inverno passerà
 Fra la noia e le piogge
 Ma una speranza c'è

S p i a g g e
 Un'altra vela va
 Fino a che non scompare
 Quanti i segreti che
 Appartengono al mare
 Un'altra estate qui
 E un'altra volta qui
 Più disinvolta e
 più puttana che mai
 Mille avventure che
 Non finiranno se
 Per quegli amori
 esisteranno nuove
 S p i a g g e

CALORE
 CALORE
 CALORE
 CALORE
 CALORE



img_001.jpg mind games by Lennon
img_004.jpg look up



001

img_002.jpg on melancholy hill
img_005.jpg whole



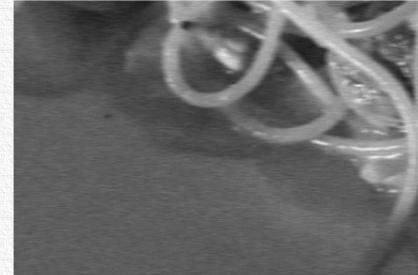
002

img_003.jpg wayfinding
img_006.jpg where are we running



003

img_013.jpg vongole, 40.73,13.94
img_016.jpg ways of saying forever



013

img_014.jpg in case I don't see ya
img_017.jpg perfectly balanced



014

img_015.jpg blue and erased
img_018.jpg don't need to ask



015



004



005



006



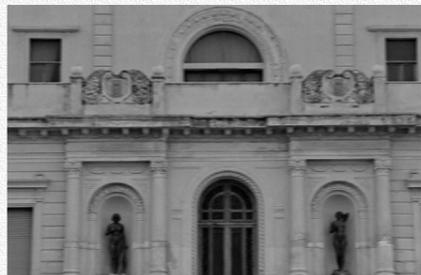
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017



018



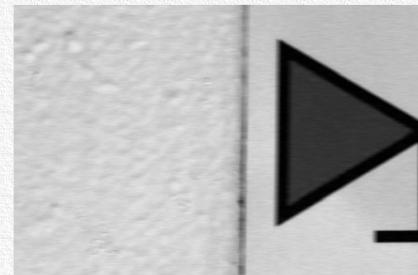
007



008



009



019



020



021



010



011



012



022



023



024

img_007.jpg not so symmetric
img_010.jpg when August ends

img_008.jpg 12.21.3.1
img_011.jpg unknown city, 85°F

img_009.jpg asado uruguayo
img_012.jpg ketchup nyc

img_019.jpg symbols in palette
img_022.jpg walk a tightrope together

img_020.jpg can't stop
img_023.jpg never what it seems

img_021.jpg different views
img_024.jpg to new discoveries



AFTER HOURS

Martin Scorsese

1.85:1

1 (h) 37 (min)



G I B I G G I A N A

RED LIGHT

legend for the following pages

1. Torre Velasca per Audi - Ingo Maurer

2. Yukinori Yanagi Icarus - Pirelli Hangar Bicocca

3. James Turrell Akhu - Superblue Miami

4. Lucio Fontana Ambienti/ Environments - Pirelli Hangar Bicocca

5. RtA Soho Store - Dan Brunn Architecture

6. Everywhere and Nowhere - Pareid

7. Halo - Erased studio

8. Oven club - Clap studio

9. Race Club - J.H Architecture Studio

10. Termikus - Onion Lab

A DIALOGUE

friday 4:18pm

Narrator: Why choose red light? Or better yet—why red instead of any other color in a project?

o1: Elodie.

Narrator: I mean—use verbs. Tell me what red light does that other colors don't.

o1: It energizes.

o2: It wipes out other colors. Under red light, people look almost black and white.

o3: Milan.

o1: Sometimes it feels devilish.

Narrator (to an operator just entering): What does red light mean to you?

o4: That thing. A bit mischievous.

Narrator: And you—what's your take?

o2: Who are you asking—the AI?

Narrator: No. You.

o5: You mean adjectives? Mine are... chaos.

Narrator: That's not an adjective.

o5: Fine—my “non-adjectives” are chaos and... I don't know. Honestly, I don't want to appear among the operators. I ask to be removed.

Narrator: You walk into a club flooded with red light—how do you feel?

o1: Like I said—energized.

Narrator: Not me. Red drags me down, puts me in a calm, almost heavy mood.

o2: Same here. Red relaxes me, makes me feel at ease.

o1: But red signals danger—emotionally speaking.

Narrator: Exactly. At first, in a red-lit club, I feel lowered, pressed down—calm, almost soothed. But after four hours, I start to feel something else creeping in.

o5: Not me. In a red-lit club I feel free.

Narrator: Free? You're telling me that if you spend four hours inside that place in Milan—you still feel free?

o5: Yes. Free.

Narrator: Feelings are contradictory. It's like the body relaxes, but the mind eventually senses unease—because culturally I link red to danger, traffic lights, blood.

o1: If we're talking emotions, that's one thing. But think of ship emergency lights—why red? Because it cuts through darkness better than other colors.

Narrator: Right.

o3: But wait— isn't red actually less visible from a distance?

Narrator and **o1** (together): Of course not!

o1: Think of lighthouses at sea.

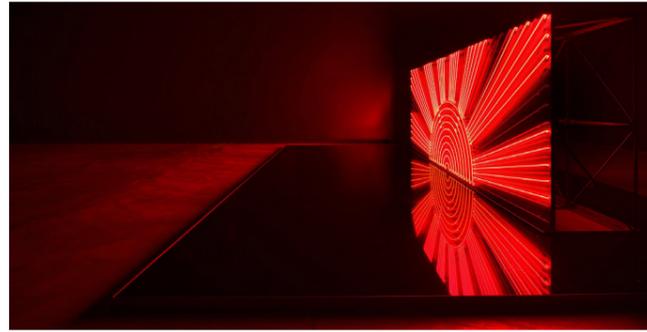
Narrator: Or the red beacons on skyscrapers. How do you explain those?

o3: But those are different reds.

Narrator: ... to be continued



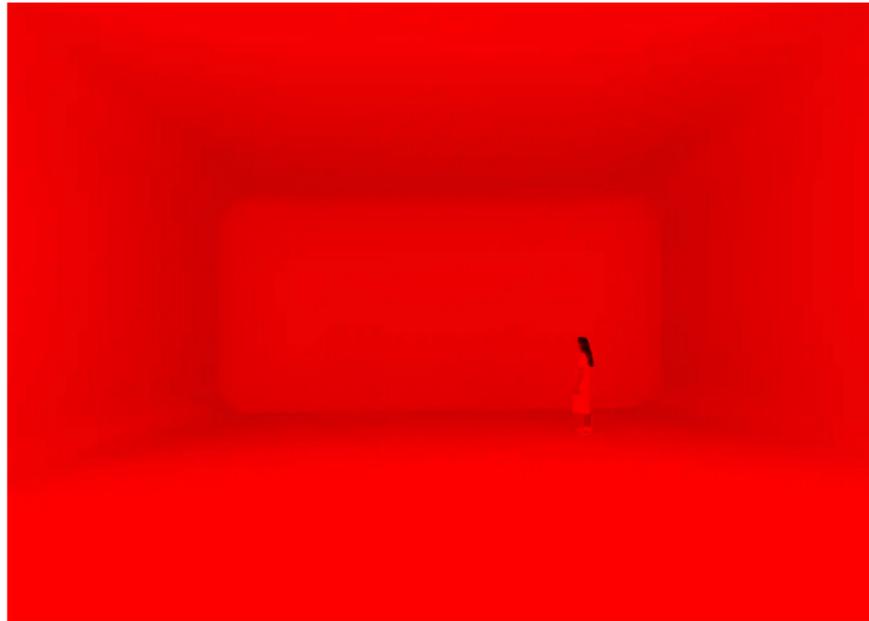
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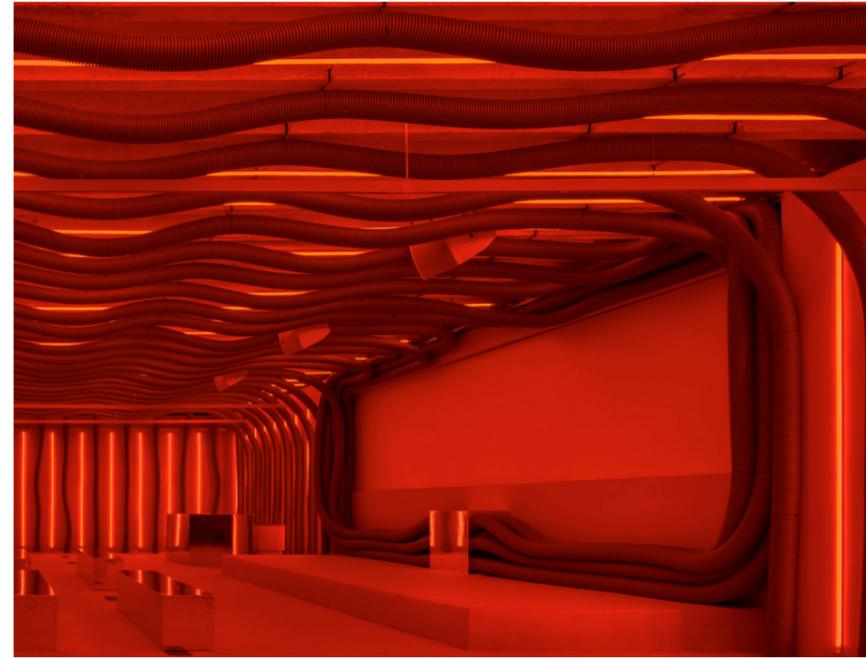
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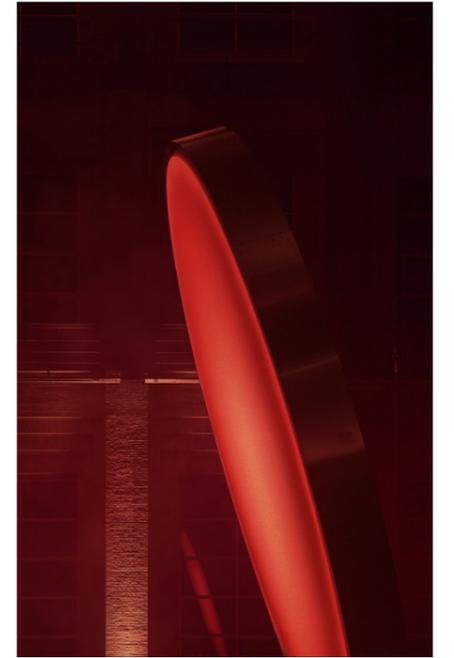


4.



6.

8.



7.

9.



10.



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