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Etnia Barcelona

THE KING OF COLORS

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5	EDITORIAL
6	COVER STORY - THE KING OF COLORS
12	CONNECTIONS - DESIGN FRAMES
22	DESIGNER - THE RIGHT BALANCE
24	DESIGNER - THE SENSE OF CONNECTION
26	DESIGNER - TEXTURAL AND CHROMATIC BLEND
29	EYEWEAR VS ARCHITECTURE - ARCHITECTURE FOR THE EYES
48	TREND - NEW TRENDS: TO EACH HIS OWN
75	CATWALK - FASHION EYEWEAR TRENDS S/S 2025
80	MATERIALS - EXPRESSIVE FREEDOMS
92	ARTS&FACTS - ITALIAN DAYS
100	CALVIN KLEIN JEANS MARCHON EYEWEAR - A STUNNING EFFECT
102	HOYA - AFTER THE AGE OF 40, VISION IS TRANSFORMED

INDEX

EDITORIALS

ADVERTORIALS

PE! STANDS FOR
PLATFORM EYEWEAR WITH
EXCLAMATION MARK!
PE! MEANS PASSION FOR THE
WHOLE EYEWEAR'S WORLD WITH
A NATURAL AND PASSIONATE
ATTENTION TO BEAUTIFUL AND
HIGH QUALITY PRODUCTS.
PE! IS THE SEVENTEENTH LETTER
OF MANY ANCIENT ALPHABETS.
HOW TO PRONOUNCE PE!?
"/,PI:'i:/". IT'S EASY!







editorial



The companies we get to know and represent in this new issue of Pe! Platform Eyewear are all companies that operate in a global market and are conscious of responsible design. This is a point worth dwelling on and helps to better understand what and who is behind a pair of glasses. As the publisher of this magazine for eyewear enthusiasts with a penchant for design and architecture, I want to imagine that design is always an exploration, not just a stylistic exercise. I strive to think of it as a way to constantly challenge the status quo. This philosophy, espoused by many industrial entrepreneurs, translates into a horizontal working environment, devoid of rigid hierarchies, where every department collaborates fluidly. These are companies that have long since broken down the barriers between research, experimentation, design, engineering and production. Companies led by men (female or male) who profess the contamination of skills, because it is what allows them to continuously innovate and bring comfortable, beautiful, sustainable and durable objects to the market. A concrete example of this approach is the way the interdisciplinary teams of these companies, spread all over the world, approach each project. The design of the frames of an eyewear collection never starts from an aesthetic idea alone, but is the result of a constant dialogue between creative people and designers, who work side by side to explore new material and construction possibilities. One of the most fascinating aspects of

industrial eyewear production is that in reality traditional craftsmanship, the prototyping of the pieces, is intertwined with the most advanced technologies. Sustainability is the other fundamental pillar. Nowadays everyone prefers to talk about responsible design. Glasses last longer and this is already an important topic to address more carefully on the subject of conscious consumption. Comfort and adaptability to the face are aspects that these companies never neglect, because good design is only good if it really improves the experience of the wearer. And good design is that which comes from dozens of experiences in seemingly different and distant fields. This is the case of the relationship between product design and architecture (landscape, construction or interior design) where both sectors by comparison have contributed to improving year after year by copying each other. A relationship between design professionals who, in many cases, know how to design a city, a skyscraper, a house in the mountains, a pair of trainers, a spoon, a pair of sunglasses. This to me is the true meaning of the word design. For these designers, copying means learning, taking cues from mistakes made by other colleagues, or acquiring certain technical information used to improve processes, to produce better and faster or to consume less energy. Like them, we want to continue to imagine that we can push the boundaries of design, innovation and sustainability further and further.

Angelo Dadda

Etnia Barcelona

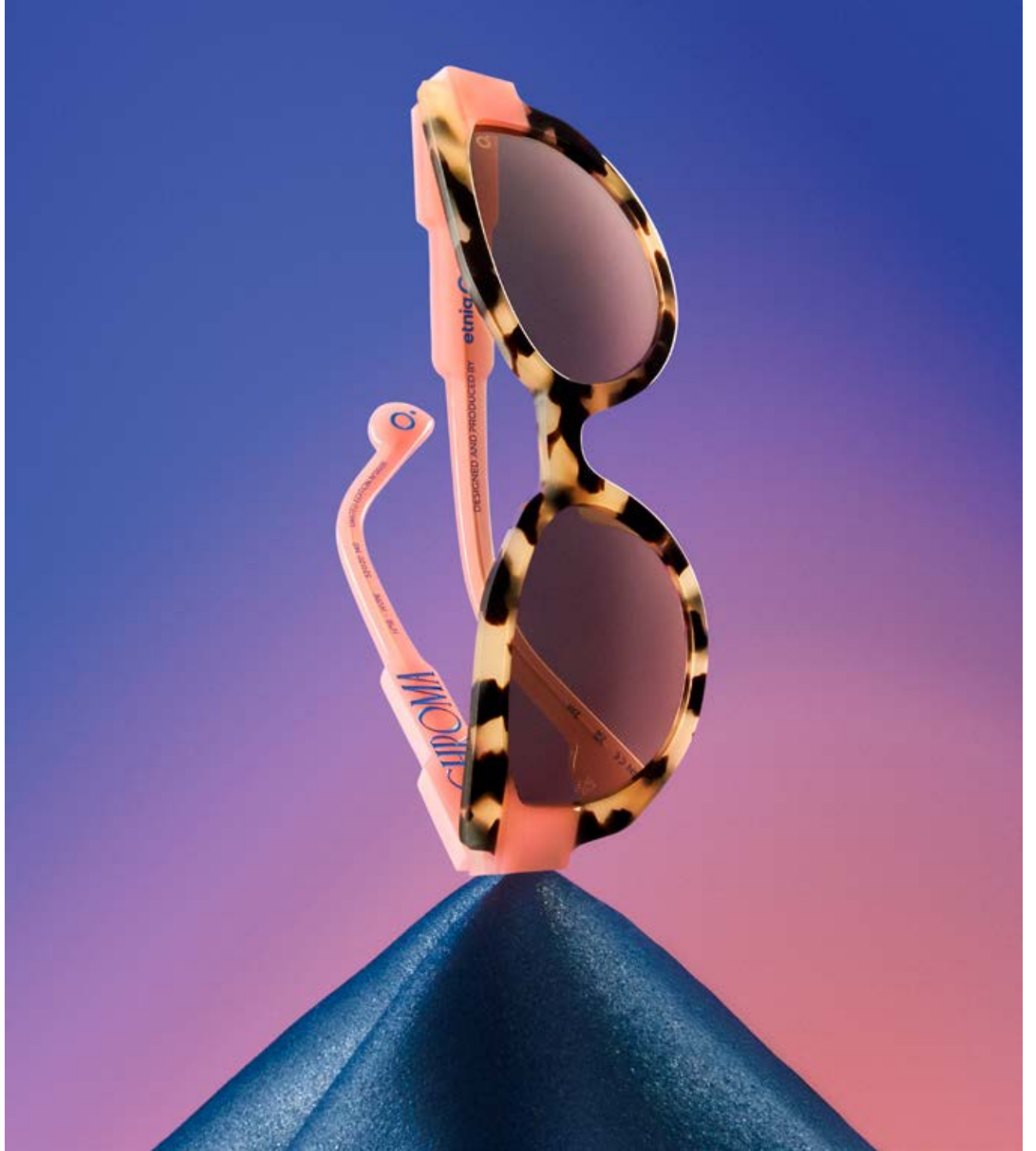
THE KING OF COLORS



THE RENOWNED INDEPENDENT BARCELONA BRAND, **ETNIA BARCELONA**, HAS LAUNCHED **CHROMA** - A PREMIUM COLLECTION THAT TAKES COLOR, THE ESSENCE OF THE BRAND, TO ITS FULLEST EXPRESSION.

THE KING OF COLORS

Etnia Barcelona



Etnia Barcelona is an independent eyewear brand founded in 2001. All collections are developed from scratch by the brand's design team, who controls the entire creation process. What sets Etnia Barcelona apart is the use of color in each design, making it the brand with the most color references in the eyewear industry. In addition, each frame is crafted with natural, high-quality materials, such as Mazzucchelli's natural acetate and HD mineral glass lenses. Its brand new premium line **Chroma** redefines the limits

of color, shape, and texture by blending the classic with the contemporary. Chroma is more than just a collection; it is an invitation to explore and experiment with color in an entirely new way, as a form of emotional and artistic expression. It stands as a testament to how color can transform, elevate, and redefine our perception of the world around us. Inspired by vibrant colors, the Chroma SS25 collection transcends the concept of an accessory to become a style statement. With innovative materials, sophisticated acetates, and bold

Etnia Barcelona

THE KING OF COLORS

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geometric shapes, each design is a unique and numbered piece that celebrates individuality and creativity. Meticulous details enhance each frame, while Barberini lenses with HD filters ensure sharp vision and exceptional protection. This second collection introduces 6 new models, 4 of sunglasses and 2 optical, capable of transforming any look. Each pair of glasses becomes a “must-have” for its wearer, maintaining the authentic and unique essence that defines the brand.

CHROMA THROUGH THE EYES OF PHOTOGRAPHER ZHONG LIN

Etnia Barcelona once again turns to photographer **Zhong Lin** to capture the essence of the collection, who, with her unique style, blurs the lines between the real and the abstract. Her images convey the emotion of Chroma SS25, inviting viewers to celebrate not only the beauty of color but also the emotional depth that this collection evokes.

Balmain Eyewear and Barovier&Toso's value in creating timeless luxury is reflected in the use of the highest quality materials and craftsmanship.



Tribute to Craftsmanship

BAROVIER&TOSO | DESIGNER GARCÍA CUMINI | AGAVE MOD.

The Agave hanging lamp is a tribute to the beauty and symbolism of the plant from which it takes its name. With its distinctive shape and modular structure, it reinterprets the elegance and resilience of the Mediterranean plant of the same name, known for its rare and precious blooms. The design celebrates the tradition of Venetian plate glass through the iconic elongated leaves, enriched with a dewy texture, a historic technique, and refined decorative shades that give an irregular and dynamic surface. The play of refractions and shadows created by the light passing through the glass evokes the magic of the sun's rays filtered through the leaves of the agave, transforming lighting into a poetic experience.



BALMAIN EYEWEAR | SERGEANT II MOD.

Through a contemporary interpretation to a timeless design classic, the Sergeant II eyewear is based on a lightweight, yet solid semi rimless construction made from the finest Japanese titanium. The relaxed, rectangular silhouette features a geometric detailing on the nose, along with the typical flawless execution of luxury detailing expected from Balmain-including discreetly engraved lines that curve along the top of the frame and a reduced reminder of the house's distinctive chain motif, originally inspired by the golden braids that decorated Napoleon's uniforms of the highest-ranking officers.

A NARRATIVE OF ONE'S ORIGINS THROUGH AN ULTRA-RECOGNIZABLE STYLE OUTLINES BALMAIN EYEWEAR AND BAROVIER&TOSO'S PRODUCTS EXPLORING NEW HORIZONS OF EXPRESSION. THE BALMAIN FASHION HOUSE DOES THIS BY TRANSLATING INTO EYEWEAR THE BOLDLY POWERFUL SPIRIT THAT HAS MARKED ITS LAST EIGHT DECADES.

INDEED, THE EYEWEAR HIGHLIGHTS THE DISTINCTIVE ATTRIBUTES OF THE BRAND'S CURRENT AESTHETIC: AN EVER-DARING OPULENCE, AN IMPRESSIVE HERITAGE AND IMPECCABLE SAVOIR-FAIRE BAROVIER&TOSO, FOR ITS PART, IS THE REPOSITORY OF A CENTURIES-OLD TRADITION THAT HAS BEEN PLOUGHING THROUGH HISTORY FOR GENERATIONS THROUGH UNIQUE WORKS IN MOUTH-BLOWN VENETIAN CRYSTAL HANDCRAFTED BY MASTER GLASSMAKERS IN MURANO.

AESTHETIC BEAUTY AND FUNCTIONALITY COME TOGETHER
IN THE PROPOSALS OF THESE TWO BRANDS, OFFERING EXCEPTIONAL
INTERPRETATIONS IN BOTH SECTORS WHERE THEY ARE ACTIVE: DIVEL ITALIA IN
PRESCRIPTION LENSES AND SUNGLASSES AND TONELLI DESIGN AN ICONIC
BRAND IN THE GLASS DESIGN FURNITURE SECTOR.

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Contemporary beyond trends



DIVEL ITALIA

The history of Divel Italia began over half a century ago at the end of the Second World War in the heart of Emilia-Romagna. The company began business as a sunglass lens manufacturer, making use of the region's natural gas deposits to melt glass. In the early 1980s a radical restructuring took place and the separate divisions of ophthalmic lenses, sunglass lenses and the marketing department were created. Today, Divel is one of the leading suppliers of sun filters to fashion brands and a major player in the Italian ophthalmic market. Photo: In the centre a prescription lens, at the sides two sunglass lenses (one green and one brown).



Always at the forefront
in the search for new technological
solutions and style, Divel Italia and Tonelli Design
are known for their high level of
production.

TONELLI DESIGN | DESIGNER KARIM RASHID | LILYPAD TABLE

A coffee table with an eclectic, irreverent and original style. Lilypad was designed by the brilliant Karim Rashid, to celebrate 20 years of collaboration between the designer and the company. Organically shaped tops are the hallmark of this low table in welded glass. The name, which is a translation of the word 'water lily', is inspired by the organic shape of the leaves of this hetero-flower and its hypnotic floating lightly on the water.



MASIERO | DESIGNER MARCO ZITO | NAPPE 2025 MOD.

The Nappe suspension system, original lamps that offer a contemporary interpretation of the traditional decorative element of curtains, is dressed in new vibrant colours produced in a limited edition on the theme 'Sur/Reality'. Metal caps, cylinders and spheres in bright fuchsia and intense violet interspersed with geometric elements covered in gold leaf alternate in three different combinations of shapes with immediately disorienting effects, experiential canons that embody 'tout court' the surrealist spirit.

Artistic exploration



ETNIA BARCELONA

The S/S 2025 collection generates a timeless look through a colour proposal that transcends trends. The collection features models with different laminations, bold shapes, unique colour combinations and textures that enhance the originality of each design.

Etnia Barcelona, renowned for its creative and independent approach, has made art one of its greatest sources of inspiration.

In lighting, Masiero, with the 2025 edition of the Nappe collection, has chosen Surrealism as its signature style.

SPANISH EYEWEAR MANUFACTURER ETNIA BARCELONA IS BASED ON THE IDEA OF FREEDOM, HUMANITY AND RESPECT FOR ALL ETHNICITIES. IT IS A BRAND THAT THINKS OF ALL PEOPLE AND ALL WAYS OF EXPRESSING THEMSELVES THROUGH COLOUR AND ART. IT IS NO COINCIDENCE THAT ITS CLAIM READS: 'ART INSPIRES THE WAY WE SEE THE WORLD'. THROUGH INNOVATIVE AESTHETICS, IT HAS CARVED OUT A PLACE OF EXCELLENCE IN THE WORLD OF AVANT-GARDE ARTISAN EYEWEAR. IN LIGHTING, AMONG THE ITALIAN VOICES BEARERS OF CRAFTSMANSHIP AND ART, THERE IS DESIGN BY MASIERO THAT WITH THE NAPPE 2025 EDITION EXPLORES NEW EXPRESSIVE CONSTRUCTIONS, INAUGURATING INNOVATIVE TECHNICALITIES AND REWORKING THE ARCHETYPES OF VENETIAN HISTORY. NAPPE IN FACT TAKES INSPIRATION FROM TASSELS, A TYPICAL ORNAMENT OF SUMPTUOUS VENETIAN SALONS, USED TO CLOSE CURTAINS, AND IMMERSSES THEM IN SURREALISM. THE RESULT IS SURPRISING.

Kador in eyewear and Jannelli&Volpi in wallcoverings are synonymous with the Italian avant-garde.

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Evocative designs



KADOR | STAR COLLECTION | BIG1 STAR MOD.

The Big1 Star color 7007 model with blue lenses is a modern and sophisticated reinterpretation of the iconic “Big” design. The model's transparent premium acetate blends perfectly with the elegant gold-plated metal finish designed to enhance three-dimensionality. The temples, worked three-dimensionally, enhance the exposed metal core, giving the design an additional touch of uniqueness. The wide lenses, combined with a bold front, make this eyewear an imposing yet balanced presence. The model is part of Kador's Star collection Spring/Summer 2025 designed by Enzo Sopracolle.

A CHROMATIC PEACE UNRAVELS BETWEEN THE ACETATE AND TRANSPARENCIES OF THE BIG1 STAR MODEL AND THE GAUZE WITH A NONWOVEN BASE OF THE HOKKAIDO WALLPAPER. TWO PROPOSALS IN DIFFERENT SECTORS THAT PRESERVE TRACES OF VISUAL AND SYMBOLIC MEMORIES, GENERATING AN ARCHIVE IN WHICH ECHOES OF PAST HISTORIES RESONATE IN THE PRESENT BY BLENDING BOLDNESS, INNOVATION AND REFINED DETAILS. CLASS AND DISCRETION ARE SERVED.



ARMANI/CASA AND JANNELLI&VOLPI | GRAPHIC ELEMENTS 3 | HOKKAIDO MOD.

True to its vocation for travel, Graphic Elements 3 by Armani/Casa invites exploration of the Far East. Hokkaido (in photo) is a patterned wallpaper with a strong impact obtained by printing on silver metallic gauze with a nonwoven fabric base. The bold geometry is a direct reference to fashion, as it repeats the main theme of the Giorgio Armani Privé haute-couture collection for Spring-Summer 2023. Another link to the textile world can be seen in the three-dimensional vertical lines that characterize the nonwoven fabric backing, recalling the fibers and yarns that make up a fabric. An additional touch of sophistication is provided by the increased transparency of the print in specific areas, which allows a glimpse of the metallic background, making it more light-reflective.

Forerunner objects

The value system on which Kreuzbergkinder in eyewear and Luceplan in lighting has developed is centred around the culture of design.

LUCEPLAN | DESIGNER STEPHEN BURKS | TRYPTA MOD.

With a novel design approach, Trypta introduces a pendant lamp system that offers a combination of acoustic characteristics and lighting performance in different sizes and colours. The cylindrical aluminium body is equipped with two LED sources for both direct and indirect and diffuse light emission. Three slots on the body of the luminaire allow the mounting of three acoustic panels. The core of the panels, made of high-performance soundproofing material, is covered with elegant fabric, available in various colours.

KREUZBERGKINDER | MAYA MOD.

Maya is a bold yet delicate cat-eye, fine in form but fearless in attitude. Its sharp angles generate architectural structures thanks to the complicity of acetate. Depth is achieved thanks to a parsimonious play of transparencies on the front that seems to split, creating a double frame. The effect is astonishing.



The identity of the Berlin-based Kreuzbergkinder and the Italian Luceplan are well defined and rooted in experimentation and aesthetic research. What they also have in common is their ability to create solutions with a high design content, capable of anticipating trends in their respective sectors. Indeed, the independent Kreuzbergkinder eyewear brand is a statement of individuality and a celebration of creativity. Each pair of glasses is meticulously designed in Kreuzberg, Berlin's artists'

quarter, drawing inspiration from the district's diverse art scene and dynamic energy. For its part, Luceplan has always focused on offering innovative and flexible lighting solutions. Luceplan researches and offers all-in-one solutions that combine high lighting performance, high sound-absorbing performance and high design for every ambience. A series of products that are true architectural elements capable of defining and personalising environments.



The right balance

■ PAOLA FERRARIO

Creativity, method, values, and vision of the future: these are just some of the themes of our conversation with Denis Bellone, head designer of the French Maison Morel.

FOR OVER 140 YEARS, MOREL HAS MADE ITS MARK IN THE WORLD OF EYEWEAR THROUGH A CREATIVE JOURNEY IN WHICH CRAFTSMANSHIP HAS MET STYLE AND QUALITY. FOR THE PAST NINE YEARS OR SO, ITS MORE THAN CENTURY-OLD DESIGN HERITAGE HAS BEEN ENTRUSTED TO AN INDUSTRY VETERAN, DENIS BELLONE. IN THIS INTERVIEW, HE TELLS HER ABOUT HIS VISION AS A DESIGNER AND THE CREATIVE CONNECTION ESTABLISHED WITH THE FRENCH MAISON.

WOULD YOU TELL US ABOUT YOUR BACKGROUND AS A DESIGNER?

After studying design and graphics, I happened to be in the optical industry by chance; I didn't come from a family of opticians, nor was I particularly attracted to the industry at first, and I didn't even wear glasses at the time! But then, working as a graphic designer for a creative eyewear company, I came across what I had missed during my studies: a job where industry and craftsmanship went hand in hand. I immediately fell into the vortex! To the point that I never got out! After an initial 15-year experience with an independent eyewear designer, I joined Morel. Being part of Morel not only represents a job and a challenge, but it also means embracing an important history and a region to which I am very attached.

WHAT ARE THE HALLMARKS OF YOUR CREATIVITY?

This is one of the most difficult questions to answer... Definitely an insatiable curiosity, a real taste for production techniques. I cannot imagine my work without a deep knowledge of the field and its constraints, and only by mastering them is it possible to circumvent them. There is a thought-provoking phrase from Spinoza: "Without emotion there is no reason, without feeling there is no object."

DOES HE MIRROR HIMSELF?

(Laughs) it's funny, just recently I read a book on Spinoza. Reading Spinoza is also reading the history of Holland, it's fascinating... As for this quote, I couldn't agree more, I totally identify with the character, with his rebellious side...

HOW DID YOU COME TO MOREL?

Our industry is a small world where it is easy to know 'who does what.' It was my past successes that caught the attention of our CEO, Jérôme Morel. Thanks to his business knowledge, he was able to leverage me, and it was a thunderbolt. For the past 9 years, I have had

the pleasure of putting my energy at the service of his company. The Morel story is one of a family that has been designing eyewear for four generations.

HOW DID YOU MANAGE TO FIND THE BALANCE BETWEEN YOUR CREATIVITY AND SUCH AN IMPORTANT HERITAGE?

Without creativity as a core value in its DNA, a company could not be as active after more than 140 years. Morel's story is precisely one of constant questioning. It is therefore easy to find the right balance.

WHAT ARE THE COMMON VALUES BETWEEN YOU AND MOREL?

A taste for challenge, pleasure even in difficulty, and deep respect for all players in our industry at every level.

YOU HAVE CONFIRMED THE COLLECTION WITH JEAN NOUVEL AGAIN FOR THIS YEAR: HOW DOES THE CREATIVE PROCESS HAPPEN WITH THIS GREAT FRENCH MASTER?

The interactions are very simple: all you need is an impulse, a wish from Jean Nouvel. Sometimes it is formulated in a very simple way, and it is up to us to interpret it with the codes of our profession, proportions and comfort. Perhaps no one understands the importance of these functional details better than an architect. In this way we can quickly find the best compromises, between radical forms and the mastery of comfort.

WHAT DIRECTION WILL YOUR DESIGN TAKE FOR THE FUTURE?

Although some already entrenched trends will continue (such as 'borrowing' retro shapes), it will be a matter of remaining open to how different markets will react to what we have to offer. Above all, it will be a matter of remaining open to how different markets will react to what we offer. We hope to inspire our customers as much as they inspire us.

The sense of connection

■ PAOLA FERRARIO

British designer Claire Goldsmith tells how she managed to create a modern connection to her family's creative past.

CLAIRE GOLDSMITH CARRIES A VERY IMPORTANT SURNAME BECAUSE OF HER GREAT-GRANDFATHER OLIVER GOLDSMITH, FOUNDER BACK IN 1926 OF OLIVER GOLDSMITH SUNGLASSES, TURNED SUNGLASSES INTO A FASHION STATEMENT. HIS ICONIC GLASSES HAVE BEEN WORN BY SO MANY CELEBRITIES SUCH AS AUDREY HEPBURN, MICHAEL CAINE, LADY GAGA AND ELTON JOHN.

IN 2010 CLAIRE TOOK THE REINS OF THE COMPANY BY STARTING OVER FROM THE ARCHIVES AND BRINGING BACK SOME OF THE MOST POPULAR MODELS. FROM THAT MOMENT ON, CLAIRE BEGAN WRITING A NARRATIVE STEEPED IN RESPECT FOR THE PAST WITH A MODERN TWIST AND OBVIOUS CREATIVITY.

CLEARLY YOUR FAMILY WAS IN THE INDUSTRY BUT HOW DID YOU BECOME INVOLVED?

Growing up, the Goldsmith name was always synonymous with eyewear, but for me, it was more than just the family legacy; it was about the artistry and innovation behind it. When I was younger, I didn't necessarily set out to join the family business. I explored my own interests, but I always found myself drawn back to the world of design and creativity. The more I learned about my great-grandfather Oliver's vision, the way he turned eyewear into a fashion statement rather than just a necessity, the more I felt a deep sense of connection to the craft. It wasn't just about carrying on a legacy it was about evolving it. So, when the time came, I decided to step into the family business with a fresh perspective, blending the rich heritage of Oliver Goldsmith with a modern approach. I wanted to honour what my family built while also carving out my own voice in the industry. It's been an incredible journey of balancing tradition and innovation.

WHEN DID YOU STARTED DESIGNING EYEWEAR?

I started designing eyewear in the early 2000s, but my journey in design really began with a deep dive into understanding the craftsmanship and history of Oliver Goldsmith. Growing up, I was always surrounded by the legacy of my great-grandfather, Oliver, and my family's incredible work in shaping eyewear as a fashion accessory. When I officially stepped into the business, this marked a fresh chapter where I could explore my own design philosophy while respecting the iconic status of the Goldsmith name. My first collections were all about reinterpreting classic styles with a contemporary edge, bringing a modern flair to timeless shapes. It's been a joy to create designs that people feel good in and connect with on a personal level after all, eyewear isn't just functional; it's an extension of one's personality. For me, the design process is a blend of honouring the past and reimagining it for today and tomorrow.

WHAT DOES IT MEAN TO BE AN INDEPENDENT DESIGNER TODAY?

Being an independent designer today is both a challenge and a privilege. It means having the freedom to express your creative vision without the constraints often imposed by large corporations, but it also comes with the responsibility of building and maintaining a brand that stays true to its values in a highly competitive and fast-paced industry. For me, as an independent designer, it's about staying authentic creating pieces that aren't dictated by fleeting trends but rather reflect thoughtful design, quality craftsmanship, and a genuine connection to the wearer. It's about making eyewear that tells a story and stands the test of time. At the same time, being independent means you're not just a designer; you're an entrepreneur. You're involved in every aspect of the business, from sourcing materials and managing production to marketing and connecting with customers. It's a juggling act, but it also means every success feels deeply personal. In today's world, where big-name brands dominate, being independent is also about fostering relationships with customers, with artisans, and within the industry. It's about creating a community that values individuality and craftsmanship. That's the beauty of independence you can be bold, take risks,

and stay true to your creative vision, even in the face of industry pressures.

HOW DO YOU COMBINE YOUR ROOTS IN EYEWEAR WITH YOUR VISION?

The foundation of my family's work is steeped in innovation and craftsmanship. My great-grandfather Oliver wasn't just making eyewear he was redefining it as a fashion statement. He collaborated with designers, celebrities, and tastemakers of his time, and that spirit of creativity is what inspires me to this day. It's a legacy I feel deeply connected to, but I also believe it's important to let it evolve. My vision is about bringing that same artistry into a contemporary context. With Claire Goldsmith Eyewear, I wanted to create designs that resonate with today's wearers timeless yet modern, bold yet elegant. I focus on clean lines, striking shapes, and exceptional materials, always keeping the end user in mind. Every frame we create is a balance of heritage and innovation, and that balance is at the heart of what I do. It's also about storytelling. Every piece has a connection to the past while looking ahead to the future. For me, combining roots with vision means respecting where we've come from but never being afraid to push boundaries, experiment, and reimagine what eyewear can be.

HOW IMPORTANT IS CRAFTSMANSHIP IN YOUR CREATIONS?

Craftsmanship is absolutely central to everything we create it's the heart and soul of our designs. Eyewear isn't just about aesthetics; it's about how it feels, how it performs, and how it becomes a part of someone's everyday life. To achieve that, exceptional craftsmanship is non-negotiable. From the very beginning, OG has been committed to producing eyewear that is as beautifully made as it is stylish. We carry that same ethos forward in our work today. Every frame we produce is meticulously crafted, combining traditional techniques with modern innovation. We collaborate closely with skilled artisans and manufacturers who understand the importance of precision and attention to detail. Craftsmanship is about more than the technical aspects it's about the integrity of the materials, the thoughtfulness of the design, and the time invested to ensure every piece is perfect. It's what transforms a frame from a functional accessory into something truly special something that feels personal to the wearer. In a world where mass production often takes precedence, I believe craftsmanship is more important than ever. It's what sets us apart, and it's what ensures that every pair of glasses isn't just something you wear but something you cherish. It's a commitment to quality, individuality, and timeless design that I'm incredibly proud of.

HOW WOULD YOU DESCRIBE THE 'OG DESIGNER' NOW?

The "OG designer" today embodies a harmonious blend of heritage and modernity. Rooted in the rich legacy of Oliver Goldsmith, they bring a contemporary vision to eyewear design, emphasizing timeless elegance and innovative craftsmanship. Our creations reflect a deep respect for tradition while embracing the evolving aesthetics of today's fashion landscape. This fusion results in eyewear that is both classic and forward-thinking, appealing to those who appreciate quality and style.

Textural and chromatic blend

■ PAOLA FERRARIO

With an important (and, perhaps, cumbersome) last name, Jérémy Miklitarian created the Paris-based brand Tarian in 2012. Let's find out more about his creativity in this interview.

TRANSFORMATION, MANIPULATION, AND EXPERIMENTATION ARE THE BASIC ELEMENTS FOR THE CREATIVITY OF JÉRÉMY MIKLITARIAN, A YOUNG FRENCH DESIGNER WHO HAS ALREADY RECEIVED TWO SILMO D'OR AWARDS. HIS PHILOSOPHY HAS LED HIM TO "DETACH HIMSELF FROM TRENDS, CREATE UNIQUENESS WITHOUT EVER GIVING UP COMFORT AND ELEGANCE, CULTIVATE NEED WITHOUT ARROGANCE." TWO ARE HIS 'GREAT LOVES': GLASSES AND CERAMICS. LET'S FIND OUT HOW HE MANAGED TO BRING THEM TOGETHER IN HIS CREATIVITY.

HOW AND WHEN WAS YOUR PASSION FOR EYEWEAR BORN? DID BEING A 'SON OF ART' INFLUENCE YOU?

My first contact with the world of eyewear was in 1998. At the age of 11, my severe myopia forced me to wear what I considered 'visual prostheses.' My first frame, chosen by my grandmother, was the famous A0412 by Alain Mikli: it was red and had a rectangular shape. That's how I discovered the creative world of the young company founded by my father, a new world that mixed designs, prototypes and the crazy energy that emerged from the famous Paris workshop.

YOU HAVE STATED THAT WITH YOUR GLASSES YOU WANT TO 'BREAK AWAY FROM TRENDS TO CREATE UNIQUE GLASSES.' WHAT ARE THE ELEMENTS THAT MAKE THEM, PRECISELY, UNIQUE?

My freedom and my artisanal vision of the product allow me to design my collections in micro-editions, meeting the strictest quality standards. My network of manufacturers consists of experienced and skilled professionals who work with me to create exceptional products. Thanks to this approach, I am able to offer new creations each year, each one as unique as the next. Tarian glasses are the result of this creative philosophy and are numbered in 500 pieces. These glasses are aimed at a demanding audience, for whom eyewear is no longer a simple 'object for the eyes,' but an elegant and refined accessory. Comfort and design are the main features of these high-end products, designed to last. In short, my passion for craftsmanship and my commitment to quality drive me to create unique and durable products that meet the needs and desires of my discerning customers.

HOW IMPORTANT IS TIME IN THE CREATIVE PHASE AND HOW IMPORTANT IS YOUR CITY WHEN YOU DESIGN YOUR EYEWEAR?

Travel, of course, and my origins are a source of inspiration for me. In my studio in Paris, I bring together all these memories and emotions. Alongside my work as a designer, I study ceramics, which I integrate into my research. Transformation, manipulation and experimentation are part of my daily practice, which results in creations with delicate and complex colors and shapes. Drawings are also an integral part of my time; I work with pencils, gouaches, inks and pastels. For the past 10 years I have also collaborated with photographer Kate Fichard, with whom we create images that suggest emotions, always with a sense of humor. These creative moments foster the creation of colorful environments.

Between the glasses and the pottery, I work 10 days a week! Fortunately, I am well organized-which allows me to devote time to my second love, Paris. Our studio is a stone's throw from Place des Vosges, a neighbourhood full of creativity, with its galleries, museums, countless buildings rich in history, and, of course, some hidden places. I love wandering around this area. If you'd like to visit us, come and see us!

WHAT ROLE DOES COMPARISON WITH OTHER DESIGNERS PLAY?

The world of eyewear is fascinating, thanks in part to meeting independent designers. Everyone tells their own story through their frames, enriching diversity. I particularly enjoy these exchanges because they allow me to discover eyewear that truly reflects each person's personality.

WHAT FUNCTION DOES COLOR HAVE IN YOUR CREATIONS AND HOW DO YOU USE IT?

I use color to create my shapes. In Tarian, it is not only a mix of tones, but also textures. I work with the appearance of color through associations of transparency, milky colors and single colors. This is particularly evident in my latest series, Collage, where these elements combine to create a real visual richness.

ALONGSIDE THE GLASSES, AS YOU MENTIONED EARLIER, YOU HAVE ALSO LAUNCHED A COLLECTION OF CERAMICS: WOULD YOU TELL US ABOUT THAT? WHAT IS THE LIASON (IF ANY) WITH THE GLASSES?

I became interested in ceramics at the age of 8. Seeing that I didn't like playing sports like other children my age, my mother had the bright idea of enrolling me in ceramics classes at the Ateliers du Carrousel du Louvre. Twenty years later, this activity has become a passion. My work is based on mixing naturally colored earths to create slabs and construct objects of all kinds. This technique, known as "mixed earths," is the basis for studying new colors for acetate. In fact, I am working closely with our Italian manufacturer to create a whole range of colors exclusive to Tarian by mixing different chips in order to recreate new acetate sheets that will be used to cut glasses. My taste for shapes and materials, inherited from my passion for ceramics, allows me to create colors specifically for acetate. Ceramics is an integral part of my world, with the MASK and CIELO series, my first paintings. I am also working on collections of mirrors and eyeglass holder.

YALEA



#SISTERHOOD

Eileen & Mialy
MADE FOR A WOMAN

Discover more



by Angelo Dadda

EYEWEAR VS ARCHITECTURE

1 Salmon Eye / Look

ARCHITECTURE

Salmon Eye / Kvorning Design

Salmon Eye is a floating pavilion, restaurant and aquaculture visitor centre on Norway's Hardangerfjord, which Kvorning Design created with a facade formed from stainless steel plates designed to mimic fish scales. Danish exhibition design studio Kvorning Design positioned the multipurpose Salmon Eye building on Hardangerfjord, the second-largest fjord in Norway. The structure's name and bulbous shape take cues from the rounded shape of salmon eyes, while the 9,500 stainless steel plates that cover it are arranged to look like the fish's scaly skin. Salmon Eye was designed to host exhibitions and provide information about the possibilities of sustainable aquaculture. The project was conceived by local salmon farming company Eide Fjordbruk.

Photo © Sebastian L Torjusen

EYEWEAR

SPORT UTILITY FRAME / Look

Look is the spokesman for Italian style in independent eyewear, also bringing new trends to life. The brand dresses Italian design in fashion and colour, interpreting colour trends with modernity and an eye to the future. With more than 40 years of experience in the industry, it carries on the commitment to make unique, completely made in Italy products with excellent qualities designed to improve people's visual well-being. The new Sport Utility Frame in Full Nil eyewear is designed for those who love dynamism without sacrificing style. It stands out for its essential design, sculpted lines and versatility. In a prescription version and two sun variants with mirrored lenses. A perfect mix of performance and contemporaneity guarantees stability and freedom of movement in every situation, from daily life to outdoor adventures.

2 Estonian National Museum / Silhouette



ARCHITECTURE

Estonian National Museum / DGT Architects

During the nineteenth century Estonia experienced an 'age of awakening' with the spread of a national consciousness and the establishment of Estonian language literature, theatre and professional music, as well as the formation of the Estonian national identity. Estonia initially gained its independence from Soviet rule in the 1920's, only for its parliament to be disbanded in 1938. During World War II, Estonia was occupied and annexed first by the Soviet Union and subsequently by the Third Reich, only to be re-occupied by the Soviet Union in 1944. War losses in Estonia, at around 25% of population, were among the highest in Europe and an estimated 90,000 Estonians died.

Photo © Takuji Shimmura

EYEWEAR

8746 / Silhouette

The Nova Shades collection captures the bold, cyber glamour of the Los Angeles street scene: absolute minimalism, sleek metallisation, bold silhouettes. Bold and light as a feather, it is a collection for creative pioneers moving at the speed of the new generation. Silhouette's new rimless design embodies the raw spirit of the Change Makers, those who break boundaries with bold ideas and pioneering creativity. The almost flat lens, defined by innovative lines and luxurious titanium accents, catapults this avant-garde design into haute-couture fashion. Rincon (model) is a unisex double bridge aviator that lives outside the limits. The new Space Blue lens with silver or gold titanium trim is an icon of the next level.



Naples Duomo Metro Station / Kreuzbergkinder

ARCHITECTURE

Duomo Station of Naples underground / Studio Fuksas

The Duomo Station of the Naples, conveys the suggestion of an archaeological discovery as it is made, and strongly re-proposes the idea of excavation, almost as if to restore the thrill of penetrating underground with archaeological routes, in search of ancient treasures. To protect the temple and to allow the view of the finds from outside as well, a bollageodetic roof was designed at street level with a steel and glass structure. All elements of the architectural space contribute to generating an ideal scenography, like a neutral backdrop for the temple. Colours, lighting, geometric textures and mirrored surfaces punctuate the rhythm of the journey throughout the day and night, accompanying the passenger all the way to the trains.

Photo © Roland Halbe

EYEWEAR

Orazio / Kreuzbergkinder

Born from Berlin's underground scene, ignited by the desire to shatter norms and embrace the edge, Kreuzbergkinder eyewear reflects the spirit of rebellion and individuality. Its style is unapologetic, a statement that says you're here to be exactly who you are and defy the ordinary. The company defines it "nordinary." Orazio (in the picture) is where architecture meets eyewear - an interplay of structure and fluidity. With its sleek, oversized silhouette, metal temples seamlessly fused into the lens, a dual-tone blue composition, it mirrors the refined geometry of a modern seaside villa. The trapezoidal dark blue lens anchors vision, while the lighter blue contour evokes open horizons - an airy, architectural statement in motion.



4 House on Hamburgö / Calvin Klein Jeans

ARCHITECTURE

House on Hamburgö / Manthey Kula

The theme of dwelling, in the extraordinary project realised in Hamburgö, Sweden, by the Manthey Kula studio, seals the field of a singular experimentation, where everything contributes to the conception of this building balanced between the real and the imaginary, nature and artifice. A pure volume of impalpable matter that seems to gravitate on an uncontaminated landscape. An imagery that is made possible by a sophisticated structural system that uses arched glulam elements to support the entire structure. There is no inside or outside; everything is designed to enhance the natural context, with textures and materials selected ad hoc to celebrate the imperfect beauty of nature. And as witnesses to the history of the world, the ancient rocks on the site become the perfect setting for a unique scenario, welcoming the casaponte and its 29 metres of flexible and functional spaces. The living area, as opposed to the private rooms, is conceived as open and passable. Sliding elements give its inhabitants new views. The flooring and elevation coverings further contribute to the construction of a communal space. In addition, the system of perforations amplifies the perception of the interior, creating a constant relationship with the landscape.

Photo © Mikael Olsson

EYEWEAR

CKJ25200S / Calvin Klein Jeans

Marchon Eyewear is an integral part of the fashion industry and among its licensees the one with Calvin Klein is the longest running in the eyewear world. The frames are provocative and set new trends in today's high-end eyewear market. Each season, the brand keeps its DNA while introducing evocative new styles. The pictured model CKJ25200S fully expresses the young spirit of the brand through its elongated and eye-catching shape made of lightweight metal with thin, flexible temples, enhanced with enamel details for an original touch. The coloured line on the lenses is available in selected colour variations, while the Calvin Klein monogram logo, printed on the temples, completes the design with a distinctive detail.



Ex Cinema Maestoso / Philipp Plein



ARCHITECTURE

Ex Cinema Maestoso / deamicisarchitetti

This building in Milan was built in 1912 as a cinema. Later enlarged in 1939 and finally renovated by the current owners in 1975, the cinema continued its activities until 2007 when it was forced to close due to the crisis caused by the profound transformation of the cinema world. Today, the building, completely redesigned by an architectural project by deamicisarchitetti at the initiative of the owners, has reopened with a new collective function. The intervention, which mixes contemporary forms with 1930s memories of the pre-existing buildings, gives back to the city a building that houses a sports and wellness centre.

Photo © Alberto Strada

EYEWEAR

SPP188 COL. 700 / Philipp Plein by De Rigo Vision

SPP188 col. 700 is a limited edition sunglass of only 300 pieces, embellished with Philipp Plein's signature. Its name, stamped on the inside of the left temple and on the cleaning cloth, represents an authentic seal of exclusivity. With a bold and sophisticated design, the model is distinguished by its acetate front and temples, while the clear lenses, framed by a golden metal profile, enhance its elegance. A touch of character is provided by the row of small gold studs decorating the front, while the Plein monogram, positioned above the bridge, adds a distinctive and refined signature. The temples, with a thick profile that tapers toward the terminals, are embellished with the logo in external lettering and hexagonal screws, a nod to the brand's iconic symbol. The eyewear is accompanied by exclusive packaging featuring a snakeskin motif.

144 Vanderbilt Fort Greene / Etnia Barcelona



ARCHITECTURE

144 Vanderbilt / Studio So - Il

144 Vanderbilt, located in the vibrant Fort Greene neighborhood of Brooklyn, is a new residential project designed by the renowned architecture studio SO - IL. The building comprises twenty-six thoughtfully designed two- to four-bedroom residences, each carefully crafted to offer a unique living experience. Its distinct silhouette, created using pink precast concrete panels, makes an architectural statement in the neighborhood, its form recalling the look of a historical village, with varying heights, angles, and setbacks that give each unit its own identity, enhanced by oversized windows framing views of the Brooklyn skyline, Fort Greene Park, and Manhattan beyond.

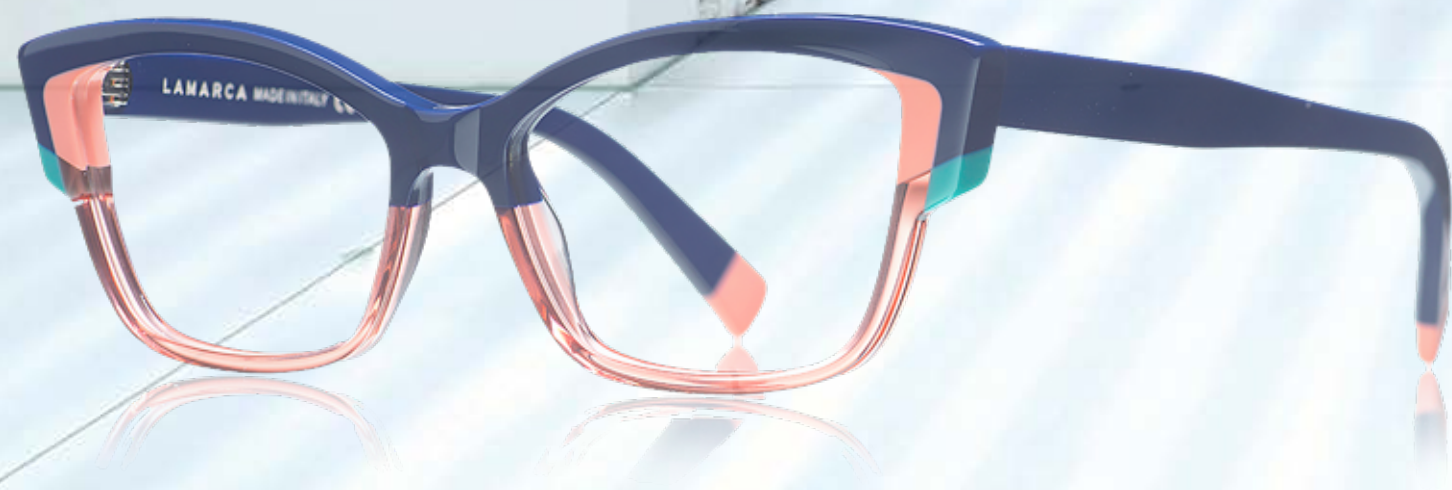
Photo © Ethan Declerk

EYEWEAR

CHROMA N°18 HVPK / Etnia Barcelona

Independent eyewear brand Etnia Barcelona was born in 2001 thanks to the creative flair and entrepreneurial skills of David Pellicer. From the beginning, his idea was to create a brand based on the idea of freedom, humanity and respect for all ethnicities. A brand that would think about all people and all ways of expressing themselves through color and art. Among the brand's high-end novelties is Chroma, a premium collection that redefines the boundaries of color, shape, and texture. Chroma is sophisticated, exuberant, and vibrant - a true explosion of color and contrasts. It is more than just a collection; it's an invitation to explore and experience color in a completely new way. It's a testament to how color can transform, elevate, and define our perception of the world around us.

7 Mirror Garden / Lamarca



ARCHITECTURE

Mirror Garden / Archstudio

Beijing-based practice Archstudio has designed 'Mirror Garden': the transformation of a historic building into a multi-brand boutique with a mirrored interior in Beijing, China. The store is located in an unassuming side street in Dongcheng. The firm replaced the original flat roof of the traditional building with a pitched roof, and reduced the overall volume of the store to assimilate it into its surroundings. Inside, the design centers around mirrored spaces, vertical gardens, and internal courtyards, "so as to create an infinite field of vision," explain the architects. Their aim was to further transform the architecture into a garden, "featuring diversified scenes and experiences." This focus on illusory reflections, greenery, and the collections on display, enables a playful interaction between people and objects. The "multiple reflections of people, objects, furniture, and plants generates an interactive relationship between the 'real' and the 'reflected,'" they conclude.

Photo © Ning Wang

EYEWEAR

FUSIONI 170 / Lamarca

The FUSIONI collection was designed to display the expressive potential we can achieve in acetate eyewear using the bonding technique. This is a complex process, requiring time and precision, but it enables us to create infinite colour combinations. Each model is made up of different acetate sections, designed to host the following ones, making them fit together to perfection. Each part is bonded to the other in a single action. Once this process is complete, we mill and work the model to produce its final shape. The end result is a piece of eyewear that succeeds in expressing both colour and geometry with taste and elegance. The FUSIONI 170 model fully expresses the new strand of design geometries. It is a soft-eyed frame where colour portions follow one another, changing size according to the saturation of their colour.

8 The National Museum of Qatar / Morel par Jean Nouvel



ARCHITECTURE

The National Museum of Qatar / Ateliers Jean Nouvel

The National Museum of Qatar, emerges in Doha from a desert that has ventured all the way to the sea. The National Museum is dedicated to the history of Qatar. Symbolically, its architecture evokes the desert, its silent and eternal dimension, but also the spirit of modernity and daring that have come along and shaken up what seemed unshakeable. So, it's the contradictions in that history that I've sought to evoke here. I wanted to create a structure that evoked the local geography and, in keeping with the tradition of the place, to ensure that it offers maximum protection from the sun.

Photo © Iwan Baan

EYEWEAR

90053C / Morel par Jean Nouvel

As astonishing as it is unexpected, the MOREL par Jean Nouvel collaboration defies preconceived notions by bringing together two distant worlds: architecture and eyewear. The iconic collection returns for a 6th season and continues to surprise with a resolutely avant-garde look. This time, the starchitect returns to the essence of this unique and astonishing collaboration, a pure and monolithic round design which captures the fundamental. The circle was Jean Nouvel's first vision. Reinterpreted in a radical design with minimalistic lines, the circle is expressed in round frames with an assertive character. Made from titanium, this noble material sublimates the shape, catching light and giving depth to the frame. The result is unmistakable: a sleek, high-end style.

The Luma Tower / Dandy's

ARCHITECTURE

The Luma Tower / Gehry Partners

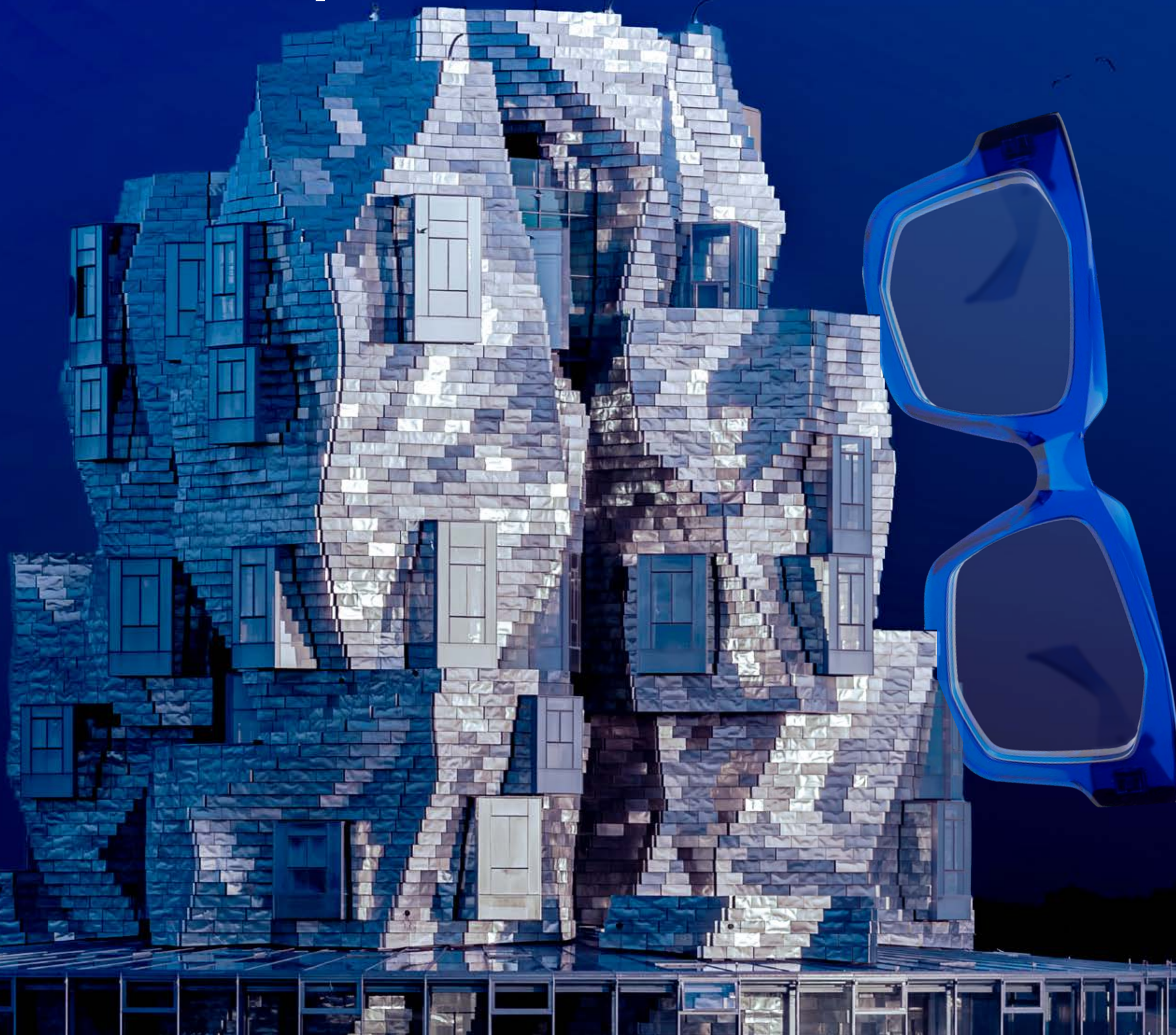
This is a building designed by Frank Gehry for the Luma Arles arts center in Arles, France, commissioned by arts patron Maja Hoffmann, founder of the Luma Foundation. It was inaugurated on July 4, 2021. About the outlook of the tower Gehry wrote: "We wanted to evoke the local, from Vincent van Gogh's painting *Starry Night* to the soaring rock clusters you find in the Camargue region. Its central drum echoes the circular plan of the Roman amphitheatre." The building is 56 meters tall and has 12 floors (10 stories). It sits on a rotunda, "the Drum" of 54 metres in diameter and height 16 to 18 meters. The interior surface area is 15,000 sq.m., of which 2,000 sq.m. is dedicated for exhibitions and 1,4000 sq.m. for other purposes. It is covered with 11,000 angled reflective stainless steel panels. The building includes exhibition spaces, workshops, a library, an auditorium with 150 seats, and a café.

Photo © Adrian Deweerdt

EYEWEAR

Oliver / Dandy's

Dandy's Eyewear was born in Segusino, in the heart of the Veneto eyewear district, thanks to the artisanal expertise of Fao Flex, active since 1974. The brand stands out for its use of thick, high-quality acetate, handcrafted with traditional techniques and unique details such as milling and polishing that enhance the raw material and the personality of each frame. The new collection focuses on bold shapes and generous proportions, with subtle references to design and contemporary aesthetics. The goal is to create eyewear that doesn't go unnoticed - authentic tools for personal expression. Among these, Oliver stands out as an original model that combines sharp lines and clean cuts in a perfectly balanced composition.



Nonchalant Aesthetics

Andy Wolf

The stylistic alphabet of boho-chic style also writes a new chapter in eyewear.



Akoni



Carrera



Face a Face



Isabel Marant



Italia Independent

Jplus



Komono



Kreuzbergkinder



Kyme



Liu Jo



Moschino

Eyewear traces the visual and symbolic memories of the 1970s, generating a narrative archive where the past resonates and comes bursting back into the present. In contrast to slim architectural solutions, pilots in different revisited versions, rounds, colored lenses and maxi sun versions peep out. The eyeglass overcomes its inherent functionality to become a décor element of the look and confirms the casual aesthetic of the boho-chic style.



Valentino Eyewear



Look



Moscot



Mykita



Ørgreen Optics



Police

Rolf Spectacles



Silvian Heach



Tree Spectacles



Victoria Beckham



KK
KREUZBERGKINDER



SS2025

Mini. reinterpretations.

02

Lapima

The approach of eyewear creatives towards current forms of expression leads to a balancing act between creative instincts and a great pragmatism, linked to function and material, which results in the originaive process of small glasses. The challenge today has become not only to recover mini shapes, but to develop them in a modern key and make them capable of accommodating the now primary need for sustainable solutions. Not a simple act of production, but a form of narration, which shapes memory and looks to the future.

Taking up mini shapes, eyewear explores their potential for expression in the modern diktats of fashion and design.



sabrinarégeturo

Alessia Alizé



Anna Karin Karlsson



Bayria



Dsquared2



Germano Gambini



Komono



Silhouette



Empowered by Lightness

Marc Jacobs



Morel



Persol



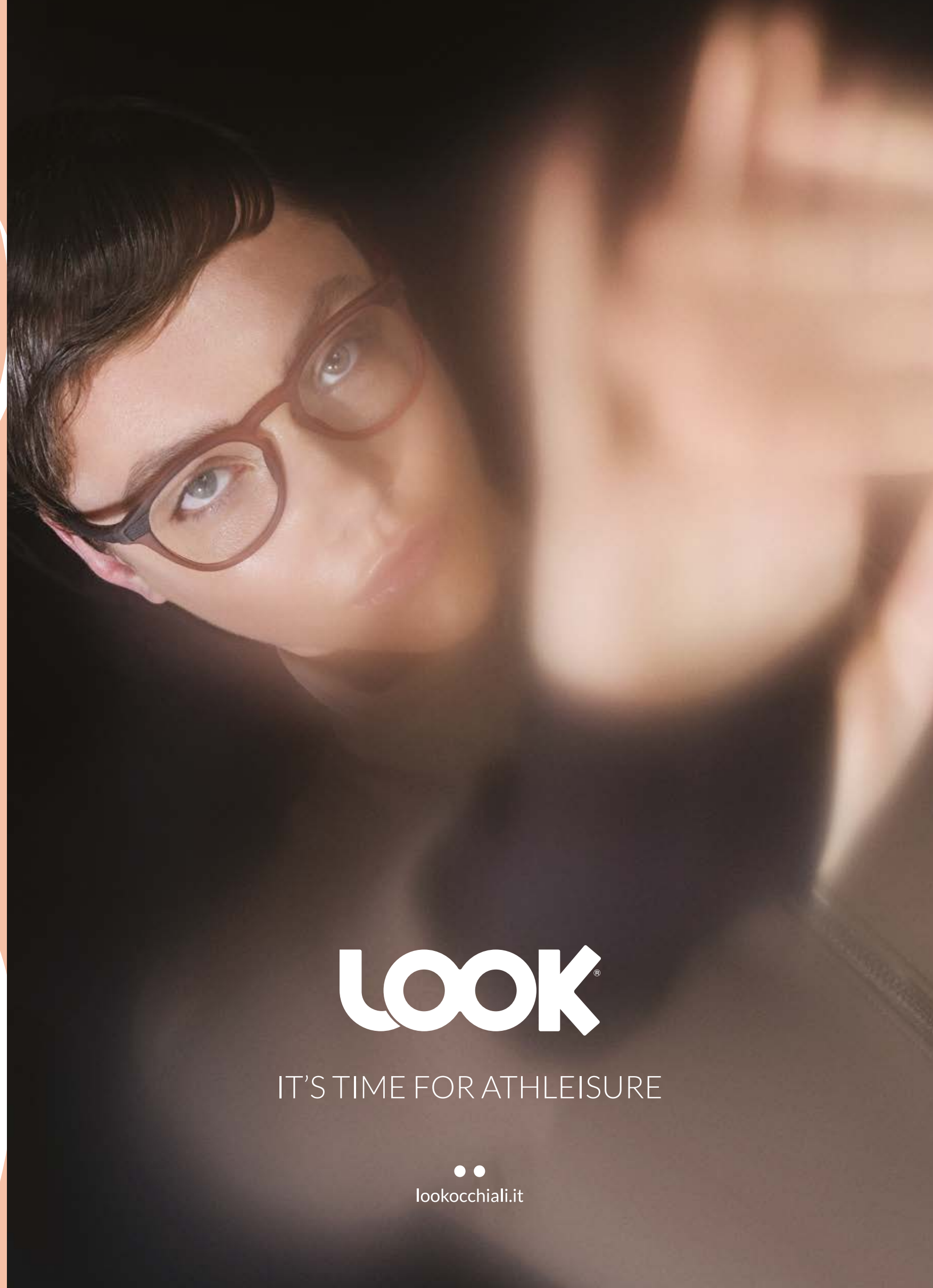
ProDesign



Silhouette



Versace Eyewear



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Vogue Eyewear



MCM Eyewear

Architectural tailoring

Eyewear and architecture, design and habitat, these are the key words that have consciously or unconsciously inspired Créateurs.

Eyewear makes architectural citations its own and translates them into articulated products, the result of exploring the complementary relationship between these two worlds. In a stylistic climax, sharp lines and important structures, more fluid lines and shades capable of generating three-dimensional, sometimes enveloping shapes converge. References and homages to famous architectural works show how thin the line dividing the two compartments is.

03

Alessia Alizé



Calvin Klein Eyewear



Canada Goose



COS X Linda Farrow



Diesel



Gucci Eyewear



John Richmond



Etnia Barcelona



Kaleos



Karl Lagerfeld



Kirk & Kirk



Kreuzbergkinder

Lamarca



Lapima



Les Hommes



Look



Moncler Lunettes



Morel X Jean Nouvel



William Morris

ProDesign



Romeo Gigli



sabrinarégéturo



Tree Spectacles



Woodys Eyewear



Yalea Eyewear



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DIOR



DSQUARED2



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KENZO



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VALENTINO

ZEGNA



s|s|25



DSQUARED2



KENZO

catwalk

PAOLA FERRARIO

Expressive freedoms



FORMS WIND AND UNFOLD ON THEMSELVES GENERATING PLASTIC VOLUMES.

Geometry loses its solids and axes in an ordered chaos. Straight lines are deconstructed and order and disorder coexist a visual harmony with pure, sometimes disjointed forms. In design and eyewear a kind of liberation of matter is taking place that finds in curves, sinuosities its highest expression in climaxes of visual freedom that touches and invades with an incredible harmony.

finishes of metal, the brand's founding material. The bold, square and sculptural design conceals careful craftsmanship on the softnesses. In eyewear, Brazilian manufacturer **Lapima** expresses it through the Bossa collection. In Portuguese, the word bossa has many meanings; the most immediate is the musical one, the "bossa nova" genre that emerged in Rio De Janeiro in the



Among the expressions of this visual freedom is Unlimited, the **Desalto** seating system. The starting point is the modular element that allows the combination of different seats to create ottomans, armchairs, chaise longues and daybeds. Mounted on oval-shaped metal slides, the seats seem to float in space, creating a visual effect of lightness that enhances the

late 1950s, a celebration of the life and way of life typical of Brazil. Bossa, in fact, has a deep meaning that transcends music and represents a way of being in the world, a light-hearted way of seeing life, of moving through the streets and even of facing obstacles. Now becoming a sinuous style, it generates a creativity that penetrates the modus operandi of Brazilian society and way of life.

EYEWEAR

Lapima, Bossa collection, Oliva mod.

DESIGN

Desalto, Unlimited by Francesco Rota



EYEWEAR

Loewe, Paula's Ibiza mod.

Ferragamo, SF2061SE5520259 mod.

Bayria, Amorfa mod.

DESIGN

Gufram, Sculpted Mirror by Snarkitecture

Gufram, a brand that is sometimes out of the box, could not help but have its say on the subject of creativity and does so with Sculpted Mirror, an irrational and irregular figure designed by Snarkitecture. The striking undulating shape of this mirror is designed to create a dialogue with whatever space receives it. Everything is interconnected, everything flows and changes shape: not only in the natural environment, but also in the domestic environment. Thanks to the shaping of soft polyurethane and the layering of brilliant Guflac®, the frame is not only physical and material, but also narrative and a source

of suggestion. Able to gather all the attention of a room to itself, it invites outer and inner exploration, playing, perhaps unconsciously, with the unexpected, the unknown, the illusory. In keeping with this ingenious creativity, glasses from **Loewe**, **Ferragamo** and **Bayria** express their flair for the creative product. Three different proposals, all declined in white color, stand out for a sense of playful avant-gardism. Able to establish a new kind of expressive freedom, they deftly mix genres and their codes, the language of art and childhood fantasies, composing a narrative of excellence.



Creative freedom finds another facet of it in replicability. One example above all is the Luxonyx modular system, designed by Andrea Sgherza and Giuseppe Fallacara for **Stoneform**, made of natural onyx and precious metals. Inspired by geometric tessellation, its replicable design makes it possible to create complex compositions by blending light and material into timeless elegance, offering a unique sensory experience of harmony and beauty. Acetate is undoubtedly the material that lends itself most to stylistic virtuosity and to giving rise to original design. **Mykita**, an independent Hand-Made in Berlin brand, with its strong aesthetic vision and interdisciplinary approach to design, has created a capsule collection in lightweight Lite acetate with a bold aesthetic. In particular, the Noomi model (pictured) sports perfectly balanced and proportioned volumes, enhancing design and material.

EYEWEAR

Mykita, Lite collection, Noomi mod.

DESIGN

Stoneform, Luxonyx Lamp, designer Andrea Sgherza & Giuseppe Fallacara

EYEWEAR

Ultra Limited, Piana mod.

DESIGN

Memphis, Super Lamp, designer Martine Bedin, Ph. Charlotte Krieger

It challenges the limits of design as a language of free expression and nonconformist **Memphis**. Martine Bedin's Super lamp stands up to convention and invites experimentation: it can be dragged around like a little dog on a leash (with an arched back like the armor of a stegosaurus). Super consists of a fiberglass semi-circle resting on four rubber wheels; the body consists of six colored lacquered metal cylinders with lamp holders. The bulbs themselves contribute to the playful aesthetic of the lamp. If color is inherent in Memphis' creativity, **Ultra Limited** represents in eyewear the apotheosis and does so by using eight to 12 different color plates to make each frame. This craftsmanship allows the brand to create combinations that exceed three trillion possible color combinations.



EYEWEAR

Italia Independent, Cameo mod.

DESIGN

Slalom, Silent Disco Lamp, designer Giuseppe Albero
AMA - Albero Monti Architetti, creative direction
Studiolabte, Ph. Gianluca Bellomo

It floats in space and unleashes all its creativity in **Slalom's** Silent Disco lamp, light furniture with sound-absorbing properties by architect Giuseppe Albero. Silent Disco features two convex circular panels sewn together and covered in sound-absorbing fabric. This disk is traversed by cylinders of different lengths but the same diameter, which

accommodate within them the LEDs that provide the lighting. The figure of the circle, expressed in cylinder and biconvex disk, offers the possibility of customization, both in the material of the coverings and in the composition. Freedom in materials and the undisputed king of their use in eyewear is **Italia Independent**, which has made it its Manifesto.



EYEWEAR

Sea2see, Storm mod.

DESIGN

Connubia, Ops! chair, designer Archivolto

There is no shortage of acception that generates the combination of creativity-sustainability. Among the authors is the Ops! chair designed by Archivolto for **Connubia** in black finishes studio. The fresh design of Ops!, marked by a sinuous and enveloping profile, is reflected in the innovation of the material that composes it: a new post-consumer recycled material from the recovery of tetrapak, a material notoriously made up of paper, plastic and aluminum. In

fact, thanks to the use of highly engineered techniques, it has been possible to create a process for the recovery of poly waste such as to create this new post-consumer material. Finally, among the players in the eyewear sector, the **Sea2see eyewear**, produced using recycled marine waste collected from fishermen through agreements with port authorities in Spain, Ghana and France, stands out in terms of sustainability.



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Italian Days

ITALY #3, ROME, JULY 1946
Photograph by Richard Avedon © The Richard Avedon Foundation



RICHARD AVEDON • GAGOSIAN ROME



JACQUELINE KENNEDY, NEW YORK, JANUARY 14, 1958
Photograph by Richard Avedon © The Richard Avedon Foundation

THE EXHIBITION "ITALIAN DAYS" IS PHOTOGRAPHER RICHARD AVEDON'S TRIBUTE TO THE BEL PAESE. TWENTY PHOTOGRAPHS, TAKEN ON THE STREETS OF ROME, SICILY AND VENICE - EIGHTEEN OF THEM FROM THE ITALY SERIES (1946-48), ARE PRESENTED FOR THE FIRST TIME IN ITS ENTIRETY - DIALOGUE WITH PORTRAITS OF ICONIC FIGURES WHO EMBODY HIS DISTINCTIVE STYLE. ALSO ON VIEW ARE IMAGES FROM A 1946 SERIES FEATURING ZAZI, A ROMAN STREET PERFORMER.

ITALY #10, BELLBOY, EDEN ROC HOTEL, TAORMINA, SICILY, SEPTEMBER 1947
Photograph by Richard Avedon © The Richard Avedon Foundation



RICHARD AVEDON

Richard Avedon was born in New York in 1923 and died in San Antonio in 2004. His works are in several international museum collections including the Centre Pompidou, Paris; the Metropolitan Museum of Art, New York; the Museum of Modern Art, New York; the Smithsonian Institution, Washington DC among others. Avedon's first museum retrospective was held at the Smithsonian Institution, Washington DC in 1962; several major institutional exhibitions followed, including those at the Minneapolis Institute of Art (1970); the Metropolitan Museum of Art, New

York (1978 and 2002); and the Whitney Museum of American Art, New York (1994). Posthumous exhibitions include one at the Louisiana Museum of Modern Art, Humlebæk, Denmark (2007, then at Fondazione FORMA per la Fotografia, Milan; Jeu de Paume, Paris; Gropius Bau, Berlin; FOAM Photography Museum, Amsterdam; and San Francisco Museum of Modern Art, through 2010). In 2004 Avedon established the Richard Avedon Foundation as the repository of his photographs, negatives, publications, documents and other archival materials.



RICHARD AVEDON, SELF-PORTRAIT, PROVO, UTAH, AUGUST 20, 1980
Photograph by Richard Avedon © The Richard Avedon Foundation

PENELOPE TREE, NEW YORK, JUNE 1967
Photograph by Richard Avedon © The Richard Avedon Foundation



ITALY #15, PALERMO, SICILY, SEPTEMBER 2, 1947
Photograph by Richard Avedon © The Richard Avedon Foundation

From his first arrival in Rome in 1946 just after the end of World War II, when Italy was still largely inaccessible to visitors, Richard Avedon made several trips to the country over the next decade. The multiple series of photographs taken during these exploratory trips were crucial to the development of his sophisticated approach to portraiture. Avedon was particularly drawn to the beauty and devastation of Italy at the time, the

grandeur and power of its history, and the enormous variety of human expression and resilience he observed wherever he turned his gaze. Revealing his interest in an authentic interaction between photographer and subject, Avedon's Italian work exerted a powerful influence on his practice, infusing each image with an inimitable depth of spirit and range of emotion. Each pair and larger group of photographs exhibited in Rome

BETTE MIDLER, NEW YORK, DECEMBER 21, 1971
Photograph by Richard Avedon © The Richard Avedon Foundation



reflect a different technique or compositional strategy that originates from Avedon's Italian images. The famous 1957 portrait of a bewildered-looking Marilyn Monroe, for example, and the 1980 image of Ruby Holden, a pawnshop employee, from the iconic series *In the American West* (1979-84), both seem to have been anticipated by a Roman street portrait taken in 1947. The roots of joy and despair that Avedon captured

in his portrayal of Monroe can be found in Rome, just as his 1963 self-portrait recalls a photograph of a proud and sympathetic young Sicilian, emerging from the ashes of war and ready to begin a new life. The numerous correspondences in Italian Days-between subjects, strangers, and moments-emphasize Avedon's constant focus on a common humanity that transcends technique or circumstance.



ITALY #11, PIAZZA NAVONA, ROME, JULY 24, 1946
Photograph by Richard Avedon © The Richard Avedon Foundation

The downward gaze that characterizes one of the two images of the famous playwright in Samuel Beckett, writer, Paris, April 13, 1979, for example, is foreshadowed by the antecedent Italy #6, Rome, 1946, in which a boy brings his hands to his face as he turns his gaze to the sun-drenched cobblestones of a metropolitan street. Another group of images conveys a lighter mood, drawing a line from the playful dancing figure in Italy

#8, Palermo, Sicily, 1947 to later images of American model Dorian Leigh posing with a cyclist on the Champs-Élysées and Audrey Hepburn dancing with Fred Astaire on the set of *Funny Face*. Italy, with its broken heart and indomitable spirit, showed the way. The installation was designed by Cécile Degos, also responsible for that of *Iconic Avedon: A Centennial Celebration of Richard Avedon*, presented at Gagosian Paris in 2024.



A stunning effect

HAVE YOU EVER WISHED FOR GLASSES THAT CHANGE COLOR? CALVIN KLEIN JEANS EYEWEAR HAS MANAGED TO FULFILL THIS REQUEST.

The eyewear industry is constantly evolving and is always attentive to fashion and what the new generations want. **Calvin Klein Jeans Eyewear** collection is designed to connect with younger generations and shines a spotlight on an aesthetic made up of cool shapes, eye-catching colors and details that make a difference with their uniqueness. The big news this season is the **Color Shift collection**, made from a special acetate that changes colour when exposed to UV lights. The effect is stunning. **Gabriele Bonapersona, Chief Brand Officer of Marchon Eyewear**, he tells us about the project.

What is the collaborative process like with Calvin Klein Jeans and how has that evolved since the launch of the Color Shift?

Marchon Eyewear and Calvin Klein share over 30 years of successful partnership in eyewear. Probably the longest licensing agreement ever standing in the category. Over the decades, we developed a very strong collaborative process, which involves both creative teams from initial concept to final delivery. The Color Shift collection

with its unique features is the perfect result of such collaborative effort, where an innovative eyewear technology is made to reflect Calvin Klein Jeans' brand identity, referencing the brand's iconic design and vision.

What is the inspiration behind using UV-sensitive acetate for Calvin Klein Jeans' Color Shift collection? How did the Color Shift technology come to be?

Staying true to the Calvin Klein Jeans' identity - attitude, self-expression, and dynamic, the Calvin Klein Jeans Eyewear collection was designed to connect with younger generations who enjoy trendy shapes, bold colors, versatility, and unique, unexpected details. The eyewear industry evolves every day, so it's important to take a macroscopic look at the traditional approaches to materials and frame styles. With that in mind, our product development team began scouting for new, playful ideas and identified UV-sensitive acetate as a material that would bring a wow factor. UV-sensitive acetate not only perfectly aligns with Calvin Klein Jean's identity, but it is a

fresh and innovative take on everyday eyewear.

How does UV-sensitive acetate work and what is the appeal to customers?

We designed the Color Shift collection knowing that our younger consumers gravitate towards items that allow them to be expressive and fun, while still being versatile and unique. When exposed to direct sunlight, the frames will change color or textured effect, offering the wearer a versatile and bold look that is suitable for any occasion. Additionally, the Color Shift collection offers both sun and optical styles in trendy designs, making the collection more appealing to consumers.

What does the future of the Color Shift collection look like for Calvin Klein Jeans?

The Color Shift collection will continue to push the envelope of innovation and ingenuity. When we initially introduced the collection, the styles changed from color to color. In recent collections, we've created more styles that include textured effects, like Havana colorations, into the frames to make them more dynamic and playful.



After the age of 40, vision is transformed

AS LIFE EXPECTANCY INCREASES, PRESBYOPIA CAN ACCOMPANY PEOPLE FOR 40 OR 50 YEARS; HOYA OFFERS THEM SPECIFIC VISION SOLUTIONS FOR CLEAR VISION AND GREATER FREEDOM, SAFETY, AND WELL-BEING.

Socially active and with busy schedules, both online and offline: these are the 40-50 year olds, struggling with the first real signs of passing time. One of the most prevalent? Certainly presbyopia, which begins to appear in this age group, a visual defect that affects about 28 million people worldwide.

Who are neo-presbyopes?

Neo-presbyopes are individuals between the ages of 35 and 45 who are beginning to experience difficulty with near vision. They fall into two categories:

- emmetropes: have always seen well at all distances without the need for glasses. With the onset of presbyopia, they struggle with near vision and tend to move objects away to focus on them.
- ametropes: already wearers of glasses for near sightedness, farsightedness or astigmatism, they notice difficulty with close vision. Myopes can lift their glasses to read close, while hypermetropes tend to pull objects away.

The importance of personalized correction

Contacting qualified opticians-optometrists

is critical to obtaining proper vision correction. Buying pre-packaged glasses from a pharmacy or supermarket may not meet individual needs, as they do not take into account parameters such as interpupillary distance and specific facial features. Non-customized correction may cause visual fatigue, discomfort or migraine headaches.

Customized solutions for neo-presbyopes and presbyopes

HOYA, a multinational company among the world leaders in important high-tech and medical products, works together with Eye Care Professionals to offer each individual confidence, security and freedom through lenses customized for each stage of life. HOYA's new VisuPro lenses are advanced focus lenses designed precisely to meet the unique needs of people between the ages of 35 and 45. They offer renewed focus throughout the day: near, intermediate and far, thanks to superior customization and HOYA's exclusive technologies. After age 45, HOYA's custom progressive lenses, "so comfortable you don't

even notice you're wearing them," are the solution: they are totally customized to offer sharp, natural vision at all distances, for maximum visual comfort in all activities, even the most dynamic.

Additional technologies for visual comfort

Good vision doesn't just mean "seeing well." It also means being able to rely on quality, state-of-the-art solutions such as Meiryu, HOYA's top-of-the-line anti-reflective treatment, which enhances lens transparency and improves the visual experience in every respect. And for those who want protection in every situation, in- and outdoor, Sensity photochromic lenses offer the perfect balance of comfort and style, automatically adapting to light for optimal vision at all times of day. Everyone deserves their own perfect eyewear: between fashion, habits, and personal needs, prescription glasses are an accessory that largely represents us and becomes a style statement-even as we approach... or surpass... a certain age.



PLATFORM eyewear

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