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Silhouette

Empower Your Lightness



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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!:'/. IT'S EASY!

PORSCHE DESIGN

PLATFORM EYEWEAR

editorial

A New Perspective on Performance.

ORLANDO BLOOM WEARING
THE P'8996 SUNGLASSES.



There is a moment, every season, when our perspective shifts. It's not just a matter of light, climate, or habits: it's something more subtle, almost instinctive. It's the moment when we choose how to present ourselves—and, even before that, how to see the world. That is where the essence of this issue of Pe! Platform Eyewear takes shape. And there is also a specific, symbolic place where this perspective takes shape and amplifies: the Salone del Mobile in Milan. In this international setting, where design meets vision and design becomes widespread culture, Pe! stands out with a unique presence: we are the only consumer magazine dedicated to eyewear distributed exclusively during the event. A choice that is not merely strategic, but deeply rooted in our identity. Because it is here that our story finds its natural audience—curious, attentive, and attuned to the connections between fashion, design, and innovation. Today, eyewear is no longer a simple accessory, nor a purely functional device. It is a gesture. A statement. A personal narrative that rests upon the face and transforms it into language. The new collections we've explored and selected for you speak precisely this language: that of an increasingly conscious, eclectic, and free design. There is a clear push toward bold forms—bold volumes, sculpted geometries, architectural references—but at the same time, an almost intimate pursuit of lightness, comfort, and everyday wearability. It is the contemporary

paradox: standing out without being overpowering, making a statement without sacrificing naturalness. And the result is surprising. The materials tell the story of another fundamental evolution. Vibrant acetates, ultra-light metals, hybrid combinations that blend tradition and innovation. But above all, a new sensibility emerges: a commitment to sustainability, which is no longer just a label to display, but a design responsibility that runs through the entire supply chain. More and more brands are choosing to express themselves through what they do, as well as through what they design. And then there is color. Never has it played such a central role. Rich hues, sophisticated transparencies, bold contrasts. Color becomes pure emotion, capable of redefining the character of a face and accompanying different moods, day after day. In a fast-paced world, eyewear remains one of the most immediate ways to declare who we are, or who we want to be at that precise moment. In this issue, we've chosen to present the new arrivals not as mere products, but as stories. Stories of designers, of insights, of details that make all the difference. Because every frame carries with it a vision, a fragment of culture, an idea of the future. And perhaps that is precisely the point: eyewear no longer follows the times; it interprets them. It anticipates them, at times. It translates them into forms that become identity. To you, as always, the pleasure of discovering, choosing, and above all, seeing—with new eyes.

Angelo Dadda

TWO RELATED WORLDS, ARCHITECTURE AND EYEWEAR, HAVE FOUND THEIR CREATIVE EXPRESSION IN DESIGNER-ARCHITECT DANIELA VERAZZO, WHO HAS MADE THE STUDY OF LINES AND MATERIALS THE FOCUS OF HER BRAND, ARU, FOUNDED IN 2019. A PRECISE JOURNEY MADE UP OF PASSION, TECHNIQUE AND CREATIVITY.

WHAT WAS YOUR PERSONAL AND PROFESSIONAL JOURNEY THAT LED YOU TO THE WORLD OF EYEWEAR DESIGN?

I am an architect with thirty years of experience in the world of architecture and I have always been involved in design and construction management. Then, thanks to a passion for eyewear and glasses in particular, my design and construction management work changed the 'material of contention': I moved from concrete to acetate. I say this jokingly, but in reality it is simply a fact, because I have always designed and created products with compatible and malleable raw materials, and with acetate you can essentially do the same things, in different proportions, shapes and structures. Organising everything, from design to product manufacturing in-house – from drawing to CNC machining, milling, gluing and all the special features of my brand, ARU, such as milling, lacerations and more – means taking on the role of project management for me. These are characteristics that have always been part of me. That said, I bring, and will continue to bring, my passion for beauty and craftsmanship to everything related to the world of eyewear. I firmly believe that 100% Made in Italy eyewear should be promoted, valued and encouraged, because large Italian or international companies may not have the same technical and craftsmanship characteristics as we small brands, who make our products by hand. Let me use the term "handcrafted": the study of materials, the combination of colours and shapes, and the attention to every detail of the finished product are the result of manual work. This is the beauty of 100% Made in Italy products.

In particular, I love moving from an idea to the actual creation of the object. That's why eyewear often has a design rather than an architectural feel, not only in the naming or research of the characteristics of each model, but also in the shapes, details and technical features.

YOU HAVE ALREADY MENTIONED ARCHITECTURE. ARE THERE ANY OTHER WORLDS, DISCIPLINES OR RECURRING THEMES IN YOUR CREATIVE PROCESS?

Absolutely. I am greatly inspired by the real world, the colours and natural characteristics of our surroundings. I strongly believe in sustainable products and eco-friendly materials. This also influences my choice of colours: I observe current trends, but I interpret them and make them my own, because I believe that a durable product should not exclusively follow fashion. The latest fashion eyewear does not represent me or ARU. Eyewear must speak for itself, it must belong to the wearer, it must make the wearer feel good. Our slogan is "AreU ready for yourself?": are you ready for yourself when you wear these glasses? They must be distinctive but not intrusive. They must surprise with their colour, nuances or acetate effects, but not with a logo or extreme colour. This is what distinguishes an ARU product.

IN YOUR WORK, DOES THE SHAPE COME FIRST OR DOES THE MATERIAL GUIDE THE DESIGN?

The shape, without hesitation! I always aim to create forms that, in combination with the material and the processes applied, produce light and colour effects, making the frame bright and luminous.

Architectural invasions

■ PAOLA FERRARIO

Daniela Verazzo has been able to transform her vision of architecture into a unique language for eyewear, moving from concrete to acetate without losing the precision and attention to detail that have always distinguished her.



Man at the center

■ PAOLA FERRARIO

An eclectic architect and designer, Renato Montagner leads the creative direction of TAG Heuer eyewear, which returned to the sector about four years ago thanks to Thélios.

RENATO MONTAGNER PLACES THE HUMAN BEING AT THE HEART OF HIS CREATIVE PROJECT: EVERY PAIR OF GLASSES IS BORN FROM THE PROPORTIONS OF THE HUMAN BODY, CONCEIVED TO HARMONIZE WITH THE FACE AND ENHANCE ITS UNIQUE FEATURES. HIS DESIGN PHILOSOPHY COMBINES AESTHETICS, FUNCTIONALITY AND INNOVATION, WITH PARTICULAR ATTENTION TO MATERIALS AND SUSTAINABILITY. IN THE FOLLOWING CONVERSATION, HE OUTLINES HIS CREATIVE APPROACH, CHARTING NEW PATHS FOR RESPONSIBLE AND CONTEMPORARY DESIGN.

WHICH GREAT DESIGNERS REPRESENT YOUR MAIN SOURCES OF INSPIRATION AND WHY?

I consider myself somewhat vintage, because I am very attached to the period of modernism, to the era of the Bauhaus. I think, for example, of Dieter Rams, who for me represents a model of essentiality. I am an architect, but I have always worked mainly in the world of sport, a field that tends to have a redundant aesthetic, very aggressive and bold. I have always tried to balance this tendency with a search for equilibrium, reduction and restraint. So Dieter Rams is my main inspiration. But I could also mention other masters, such as Ettore Sottsass, with his use of color and an almost painterly approach to design. I believe that design and planning should above all be a cultural dialogue, not merely the creation of a product.

TAG HEUER HAS ALWAYS BEEN SYNONYMOUS WITH PRECISION. WHEN YOU WERE ENTRUSTED WITH BRINGING THE BRAND BACK INTO EYEWEAR AFTER TEN YEARS, WHAT TECHNICAL AND DESIGN CHALLENGES DID YOU FACE?

You are right: precision has been our mantra. The link between optics and watchmaking is evident, just think of the micromechanics of small screws. The main challenge was to introduce, as in watchmaking, materials capable of lasting over time: a watch, in fact, is passed down from father to son. The quality and sustainability of a product depend on attention to detail, which must allow for easy repair, evolution and maintenance. On the one hand, therefore, precision and technological materials; on the other, the desire to create an object

designed to last over time. Much is said about sustainability, recycled or recyclable materials, but if a product is of quality, it does not need to be recycled: it will last forever.

WHAT DOES "AVANT-GARDE" MEAN TO YOU?

Having the courage to explore new paths. The term comes from the military sphere: the avant-garde were those who pushed forward, taking risks. In the same way, TAG Heuer was a pioneer in creating a square watch rather than a round one, in associating itself with racing drivers, in engaging in sports marketing when it did not yet exist. This vision has also deeply influenced the world of sports performance: the first chronometers developed with Ferrari made it possible to measure results more accurately. Today, with smartwatches and digital tools, we monitor every aspect of performance, and this improves us. In the same way, a pair of glasses that you "don't feel," light and comfortable, improves quality of life. If a product makes me feel good, it enhances my being and my actions. That is the meaning of performance.

WHAT DID YOU BRING FROM YOUR EXPERIENCE AS A DESIGNER INTO THE COLLECTION?

I repeat: the human being at the center. Designing around the human being is a universal principle, from the Modulor of Le Corbusier to Leonardo da Vinci. My goal is not the manufacturer, but the person: whether it is architecture, a chair, a pair of glasses or a motorcycle, the starting point is always the human being, and from there everything evolves.



Sculpting matter

■ PAOLA FERRARIO

Designer Enzo Sopracolle is the creative director of Kador, a historic company that has been synonymous with Italian craftsmanship and design since 1962, creating collections that go beyond aesthetics to convey a vision: that of an entirely Italian supply chain.

THE EVOLUTION OF CONTEMPORARY DESIGN STEMS PRECISELY FROM THE ABILITY TO REINVENT TRADITION. EACH CREATION IS BORN FROM A GESTURE THAT IS BOTH ANCIENT AND CONTEMPORARY: THE ACT OF SCULPTING MATTER. THE WORKMANSHIP IS NO LONGER JUST A QUESTION OF FORM, BUT OF DEPTH AND MOVEMENT, A CONTINUOUS DIALOGUE BETWEEN THE HAND AND THE MATERIAL. ENZO SOPRACOLLE'S EYEWEAR IS BORN FROM THESE PREMISES.

WHAT DO EYEWEAR MEAN TO YOU?

They are a balance of elements that coexist, come together and enhance each other; they are never a static object. As a designer, I see endless creative potential. The details make the difference: the metal parts, the hinges, the cores, the decorative inserts. Today we design everything, even the core – a technical element but now also an aesthetic one – and even the hinges and embellishers. Everything must catch the eye of the observer. These are ideas that were not necessary thirty years ago, but which today serve to create original and distinctive products. Ordinary glasses still exist, of course, but they are not our path: our goal is to give shape to imagination and the ability to create something different.

WHAT IS THE FIRST STEP IN YOUR PRODUCTION PROCESS?

In our work, everything starts with acetate, a simple tablet that, for me, represents the beginning of a sculpture. In the past, we used to talk about the "inside" and "outside": the two parts were cut, the temples were attached, and the glasses were ready. That's how it was for decades. Today, the process is very different. We work with different thicknesses – 6, 8 or 10 millimetre sheets – because the thicker the material, the more space it offers for sculpting... We create milling and effects that give three-dimensionality, working on both the inside and outside. The possibilities are practically endless. To enhance acetate, it must be modelled like a real sculpture: each shape becomes a unique piece.

HOW IMPORTANT IS IT TO PASS ON THIS VALUABLE KNOW-HOW?

Those of us who work with these processes every day are

fully aware of the complexity behind them. This is why it is essential to pass this knowledge on to those who then describe the product to the public: the chain is long, but every step is crucial in enhancing the value of our work.

YOUR COMPANY'S LOGO IS A TORTOISE: WHY DID YOU CHOOSE THIS?

It is an emblem with an entirely positive meaning, originally chosen because Kador produced glasses made from real tortoiseshell, a complex manufacturing process that Tony (editor's note: the previous owner of the company) had learned and perfected with great dedication. When we took over the company, the symbol was already in the logo: we decided to keep it and make it our own. Today, it best represents our values – solidity, patience, durability, uniqueness – and authentically identifies us. It is a brand we are sincerely attached of: every time we see a tortoise, we feel it is part of our history.

WHY DID YOU CHOOSE A TORTOISE AS YOUR COMPANY'S LOGO?

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Like a symbiotic design project.

by Angelo Dadda



1 360 HOUSE / WEB EYEWEAR

ARCHITECTURE 360 HOUSE / SUBARCQUITECTURA

Urbanización Roncesvalles, Galapagar, Madrid. An extreme shape, the house is curved, generating the greatest quantity of linear meters towards the good views. It is shored up in the landscape and turns back on itself, completing the revolution. The degree of intimacy increases as the distance to the ends increases. At the midpoint, a mediatheque, isolated and completely dark, 100% technology, 0% landscape.

Photo © David Frutos Ruiz

EYEWEAR WE0399 / WEB EYEWEAR

Bold and contemporary, this sunglass frame reinterprets the classic pilot shape with strong, defined volumes. The model stands out for its iconic metal WEB torchon, which shapes the top bridge and is echoed on the front and the temples, where the brand's new logo - created to celebrate its 20th anniversary - is featured. The style is completed with yellow photochromic lenses.



2 SIERRA NEGRA / PORSCHE DESIGN

ARCHITECTURE
SIERRA NEGRA HOUSE / HEMAA

Mexican architecture studio HEMAA has renovated a dark grey house in Mexico City designed by modernist Mexican architect Augusto H Álvarez in the 1950s. The different levels of the volume mark the sequence of privacy in the spaces of the house. It is accessed on the ground floor from the street through a dimly lit entrance hall, which creates a sculptural effect of dark light through openings with vertical lines on the entrance door, which, crossing it, drift into the living room and dining room that, in turn, connect with kitchen and library. The four bedrooms and the family room are located on the second level. The third floor offers a space dedicated to well-being, which is extended with a large outdoor terrace.

Photo © Rafael Gamo

EYEWEAR
P8995_D187 / PORSCHE DESIGN

The Targa series draws inspiration from the iconic roll bar of the Porsche 911 Targa. The aim was to rethink eyewear by exploring new ways to enhance protection, translating this distinctive design element into a bold front structure with a strong, dynamic character. Crafted from ultra-lightweight titanium, the frame ensures maximum comfort, while its forward extension provides optimal lens protection. Additional details include precision-milled surfaces at the bridge and along the outer edges, enhanced by contrasting finishes that create a striking visual impact. At the same time, these elements serve a practical function, reinforcing the protective design. This innovative concept demonstrates how technical details can transform classic shapes into something truly distinctive.



3 ALBAN TOWER / MOREL

ARCHITECTURE
ALBAN TOWER / ARCHEA ASSOCIATI

The colorful silhouette of the Alban Tower rises against the Tirana skyline. Designed by Archea Associati, this office tower features a form that splits into four sections at the top, like the trunk of a tree branching out as it reaches toward the sky. Alban Tower is the result of a competition won by Archea Associati as part of a broader program to revitalize the historic center of the Albanian capital, which was designed in the 1920s and 1930s by Italian architects

Armando Brasini and Gherardo Brosio. The project proposes moving beyond the Sullivanian model on which most modern skyscrapers were based, to arrive at a synthesis that, starting from this framework, references some of Italy's most famous towers, foremost among them the Palazzo della Signoria in Florence, and extending to the Torre Velasca in Milan.

Photo © Besart Cani, Savorelli Associati

EYEWEAR
ENIGMA 4 VV01 / MOREL

With Enigma, Morel explores bold eyewear with a strong graphic presence balanced by visual lightness. Generous silhouettes and layered materials – transparent inner structures and vibrant outer contours – create depth and fluidity. Color becomes a language through two-tone effects, refined contrasts, and luminous transparencies.



4 HOTEL PORTA FIRA / CAFÈNOIR

ARCHITECTURE
HOTEL PORTA FIRA / TOYO ITO

The Hotel Porta Fira in Barcelona, designed by renowned Japanese architect Toyo Ito in collaboration with b720 Fermín Vázquez Arquitectos, is an iconic 110-meter-tall red building that opened in 2010. Inspired by the shape of a lotus flower, the twisted cylindrical structure is located in L'Hospitalet de Llobregat and won the prestigious Emporis Architecture Award for its cutting-edge design. The building is one of the most recognizable landmarks on Barcelona's modern skyline, representing a perfect example of contemporary architecture that combines functionality with organic design.

Photo © Luis Picarelli

EYEWEAR
CNV426D-PP BLU / CAFÈNOIR

A refined interplay of details defines the frame: the temple tip echoes the shape of the logo and is enhanced by a gold plaque embedded within it. A contrasting colored bonding completes the design, adding personality and recognizability. A distinctive accent that expresses the CafèNoir identity.





5 ALMA SWITCH / SILHOUETTE

ARCHITECTURE

ALMA SWITCH HOUSE / BROOKS + SCARPA

Designed by Brooks + Scarpa and completed in May 2024, the 362 m² residence stands on a constrained lot nestled into a hillside walk street. Strict local zoning codes heavily limit buildable area, height, and open space, often resulting in a dull range of residential designs. In contrast, the Alma Switch House stands out by balancing open space with sculptural form, wrapping its compact footprint in durable, low-maintenance metal cladding. Beyond aesthetics, metal was critical to meeting the home's performance goals. Its durability helps reduce long-term maintenance in the salt-laden beachside environment, while its sleek appearance reflects the architect's minimalist vision.

Photo © Tara Wujcik/Brooks + Scarpa

EYEWEAR

LA FUTURISTE / SILHOUETTE

Designed exclusively for ultramodern spirits, the La Futuriste collection represents a bold step into the future of the eyewear industry. 3D printing in titanium powder enables the development of architectural forms signed by Silhouette, guided by a zero-waste philosophy. A distinctive double bridge and sleek temples finished with 23-carat gold coating complete the design.



Creative energy

STORY BY FRIDA ST PAUL



Morel in eyewear and Martinelli Luce in lighting create designs that combine creativity and expressive power, united by the visual impact of the colour orange.

ICONIC OBJECTS, SHAPES THAT REMAIN IN THE MIND AND APPROPRIATE MATERIALS IN A STYLISTIC CRESCENDO. IN THE SERPENTE LAMP AND THE 90061 C EYEWEAR, THE RESULT OF A COLLABORATION BETWEEN MOREL AND ARCHITECT JEAN NOUVEL, MINIMALISM IS NOT JUST THE ABSENCE OF SUPERFLUOUS ELEMENTS, BUT THE ABILITY TO CONDENSE AESTHETICS, FUNCTION AND EMOTION INTO OBJECTS THAT STAND THE TEST OF TIME. IN BOTH CASES, THE HALLMARK OF THE DESIGN EMERGES FROM THE MASTERY OF TRANSFORMING EVERYDAY OBJECTS INTO AESTHETIC AND FUNCTIONAL EXPERIENCES, WHERE LIGHT AND FORM BECOME A UNIVERSAL LANGUAGE ENHANCED BY THE EXPLOSIVE POWER OF THE ORANGE HUE.



MARTINELLI LUCE | SERPENTE LAMP

Sixty years after its debut, the Serpente lamp, Elio Martinelli's historic creation, is presented in a new colour, orange, which renews its image while celebrating its heritage and timeless character. A refined synthesis of geometry, natural inspiration, functionality and technological experimentation, Serpente exemplifies its creator's design approach, combining artistic sensitivity and technical rigour. Its adjustable arm and 360-degree rotating diffuser create a fluid, continuous gesture, recalling the sinuousness of the animal from which it takes its name. Today, as then, it remains the symbol of a design capable of combining technique and poetry, transforming light into a living and constantly evolving experience.

MOREL X JEAN NOUVEL | 90061 C MOD.

More than five years ago, French eyewear house Morel began its collaboration with renowned architect Jean Nouvel. It was an unexpected encounter between two worlds, architecture and eyewear, united by a shared vision of design, purity of lines and excellence of materials. Since then, the Morel par Jean Nouvel collection has established itself as an essential benchmark. Once again this year, the eyewear manufacturer and architect are pushing boundaries with a new season characterised by a bold and assertive character. Perfectly round shapes, radical lines and masterful geometry: the frames remain true to their DNA. The slimmer profiles compared to previous editions embody a subtle balance between architectural rigour and contemporary elegance. The collection is also available in sunglasses, across a variety of materials, for an even more refined style.

Contemporary and sculptural, the new Étoile de iDOGI chandelier and the Pebble Enchanted Sage DX eyewear by Paloceras emerge as striking silhouettes.

Objects of presence



PALOCERAS | PEBBLE COLLECTION | PEBBLE ENCHANTED SAGE DX MOD.

Founded by two award-winning designers, Alexis Perron-Corriveau and Mika Matikainen, one with roots in physical craftsmanship and the other in digital creation, Paloceras brings eyewear with unexpected shapes to life. Paloceras creates rare eyewear shaped by myth, precision, and the pursuit of the extraordinary. Each frame begins as a digital apparition, seen by millions before becoming real. Once physically realized, each piece is sculpted from the finest Mazzucchelli acetate and fitted with high-clarity CR39 lenses that refine both vision and personality. All editions are deliberately limited. Some colors appear only once and are never repeated. Each launch is a unique moment, not a cycle. The Pebble collection perfectly embodies this philosophy: a series of bold, sculptural models inspired by natural forms, crafted with masterful craftsmanship.



iDOGI | ÉTOILE CHANDELIER

Light becomes a refined, suspended stage presence through 5,000 artistic glass beads, transparent and sandblasted, embellished with the Rigadin pattern – an ancient Murano technique. The new chandelier, with its impressive dimensions, a diameter of 170 cm and a total height of 250 cm, develops around the long, tapered central element and creates an hourglass silhouette that opens outwards in a radial pattern. The composition expands downward in slightly flared overlapping ruffles, arranged on multiple levels and of increasing lengths: a reference to the layers of tulle in a tutu that create a harmonious volume.



CRAFTSMANSHIP, FORMAL RESEARCH, AND A STRONG STAGE PRESENCE ARE THE TRAITS THAT UNITE TWO CREATIONS THAT ARE APPARENTLY DISTANT IN FUNCTION BUT CLOSE IN DESIGN VISION. ON THE ONE HAND, A MONUMENTAL CHANDELIER COMPOSED OF THOUSANDS OF ARTISTIC GLASS ELEMENTS CRAFTED ACCORDING TO MURANO TRADITION; ON THE OTHER, A COLLECTION OF SCULPTURAL EYEWEAR THAT COMBINES DIGITAL DESIGN AND MANUFACTURING EXCELLENCE. IN BOTH CASES, THE MATERIAL TAKES CENTER STAGE.

Pantone has declared Cloud Dancer the Colour of the Year 2026: a white similar to that of clouds, inviting us to rewrite a new beginning, balancing the digital world and human connection. Let's discover how eyewear and design have interpreted it through two products by Italia Independent and Valentini.



ITALIA INDEPENDENT | TEDDY COLLECTION

With the Teddy collection, consisting in three sunglasses styles in three colours, Italia Independent redefines the sensory experience of eyewear. The new line combines iconic shapes with unexpected textures, focusing on tactility and transforming each frame into a design object that is both playful and sophisticated. The models, covered with a soft plush effect, invite touch and curiosity, giving a feeling of warmth and comfort that breaks the mould of conventional eyewear. This innovative finish creates an emotional bond between the wearer and the frame, transforming accessories into elements that are not only seen but felt.

AFTER A 2025 MARKED BY UNCERTAINTY AND GLOBAL DISORIENTATION, PANTONE PROPOSES A TRUE CHROMATIC RESET: THE COLOUR CHOSEN IS A NON-COLOUR, CLOUD DANCER. FOR 2026, THE MESSAGE IS CLEAR: WALKING ON CLOUDS BECOMES AN INVITATION TO SLOW DOWN AND REDISCOVER THE PLEASURE OF LOOKING UP AT THE SKY. IN A WORLD THAT RUNS RELENTLESSLY IN SEARCH OF NEW EARTHLY LANDMARKS, CLOUD DANCER ENCOURAGES US TO RETURN TO DREAMING. THE LOWEST COMMON DENOMINATOR EMPHASISING THIS CONCEPT IS THE SOFT MATERIALS FOUND IN THE NEW TEDDY EYEWEAR COLLECTION BY ITALIA INDEPENDENT AND THE CRISS CROSS OUTDOOR CHAIR BY VALENTINI.

Silent elegance



VALENTINI | CRISS CROSS OUTDOOR ARMCHAIR | DESIGNER GIAN PAOLO VENIER FROM STUDIO OTTO

For 70 years, Valentini has been bringing artisan culture and the value of Made in Italy to the world. "The new Pantone 2026 colour reflects the essence of our stylistic research," says Fabio Valentini. "For us, white and neutral shades have never been an absence of colour, but the ultimate expression of clean lines and light. Our upholstered furniture, dressed in these ethereal shades, enhances the texture of the fabrics and invites a tactile experience of pure comfort." One of the standout pieces is the Criss Cross armchair, characterised by bold volumes and a tall, imposing backrest that recalls the elegance of a throne. The solid structure, completed by sturdy feet, is designed to ensure durability and reliability even in outdoor settings.

Innovation, a distinctive visual language, and minimalist modernity define Mykita's eyewear and the Flamingo lamp.

Geometric clarity

IN THIS COLLABORATION BETWEEN NEMO LIGHTING AND MYKITA, THE CONCEPT OF REDUCTION AS A FORM OF RADICAL EXPRESSION TRANSLATES INTO A DESIGN TENSION THAT SUBTRACTS TO REVEAL. THIS IS NOT SIMPLY MINIMALISM, BUT A DEEPER, MORE CONSCIOUS PROCESS: ELIMINATING THE SUPERFLUOUS TO BRING STRUCTURE, GESTURE, AND FUNCTION TO THE SURFACE IN THEIR PUREST FORM. THIS EXPLORATION RESULTS IN OBJECTS THAT DO NOT IMPOSE A PRESENCE, BUT SUGGEST IT WITH PRECISION AND LIGHTNESS.

**NEMO LIGHTING | FLAMINGO LAMP |
DESIGNER BERNHARD OSANN |
PHOTO BY MARCO REGGI**

The Flamingo floor lamp redefines the relationship between movement, balance, and light through a pure and minimalist design.

The lamp features a mechanism based on weight distribution and a central pivot point. This allows Flamingo to move fluidly with a simple touch and balancing itself autonomously, ensuring stability and frictionless freedom of movement. Its flexibility invites interaction, intuitively adapting to the user's gestures and creating ever-changing lighting solutions. The stone base ensures greater stability, while a discreet button on the body allows switching on and off, as well as gradual adjustment of brightness.

MYKITA | STUDIO 15.1 MOD.

The design of the Studio 15.1 rimless eyewear model is based on the principle of visual deconstruction and features a sharp, angular aesthetic with Art Deco influences. Stainless steel blends into the lens grooves, allowing elements such as the nose bridge and temples to emerge as distinctive, deliberately exposed features. Studio 15.1 features a compact rectangular silhouette with clean lines and is available in a refined, metallic color palette that amplifies the concept with sophisticated combinations: Black/Silver, Frozen Silver/Shiny Silver, and Glossy Gold/Black. Modern yet rooted in vintage geometries, 15 embodies the conceptual and couture spirit of the Mykita Studio line.

Matter becomes language

Some choose to reinterpret matter, transforming it into a vehicle of light and lightness through recycling techniques, while others focus their research on essential forms and responsible behavior. Two different visions, yet united by a common goal: to give new life to materials and to the very way we understand contemporary design.

IN THE WORLD OF CONTEMPORARY DESIGN, SUSTAINABILITY IS NO LONGER JUST A TREND, BUT A TRUE LANGUAGE OF EXPRESSION. THERE ARE THOSE, LIKE DIXPARI, THAT CHOOSE TO TRANSFORM RECYCLED PLASTIC INTO A SYMBOL OF LIGHTNESS AND RENEWAL. AND THERE ARE THOSE, LIKE CONTEMPORARY HEROES, WHO TRANSLATE ENVIRONMENTAL RESPONSIBILITY INTO PURE, FUNCTIONAL LINES DESIGNED FOR EVERYDAY LIFE. TWO DIFFERENT APPROACHES, UNITED BY A SINGLE COMMON THREAD: THE DESIRE TO GIVE NEW MEANING TO THE ACT OF DESIGN.



DIXPARI | LUCI•FERO LAMP | IL GHIACCILO | DESIGNER GIUSEPPE TORTATO

Inspired by the shape of an icicle, the Luci•Fero table lamp reinterprets a symbol of childhood with a modern and sustainable aesthetic language. Made from recycled plastic, it enhances the imperfections of the material, which become the protagonists of an irregular and ever-changing texture.

Each piece is unique: when light passes through it, the surface comes alive with unpredictable reflections and shades, creating an almost magical effect. The packaging also plays a fundamental role. Like a real ice lolly, the lamp is enclosed in a package to be unwrapped, a small ritual that anticipates the surprise of turning it on. To light up, Luci•Fero must be inserted into its base - a simple and intuitive gesture that becomes an integral part of the experience. Thus, the act of turning on the light is transformed into a moment of wonder and interaction, between memory, play, and conscious design.

CONTEMPORARY HEROES | ESSENTIAL CAPSULE COLLECTION

Essential in name and vision, the Essential collection translates the concept of minimalism into pure, functional forms. The glasses, made of beta-titanium, offer comfort and durability designed to keep pace with urban life. The linear design meets an elegant industrial aesthetic: the clean and reliable cylindrical hinge becomes the distinctive detail that gives continuity to the lines and reinforces the technical character of the project. The collection includes three unisex models in three color variations, with galvanic finishes that enhance the subtle profiles and balanced proportions. Cosmetic lenses in neutral shades complete the look with discretion. But Essential is more than a style statement: it is a conscious vision that connects design, urban context, and environmental responsibility, promoting concrete initiatives related to urban sustainability.

PAOLA FERRARIO

SUBTLE YET RECOGNISABLE REFERENCES



THERE IS AN INCREASINGLY EVIDENT DIALOGUE BETWEEN THE WORLDS OF EYEWEAR AND DESIGN, CHARACTERISED BY A SHARED LANGUAGE THAT DRAWS ON THE COLOURS AND MATERIALS OF NATURE, FAVOURS CLEAN, MINIMALIST LINES, AND IS EXPRESSED THROUGH ROUNDED, ORGANIC SHAPES. THIS BOND IS STRENGTHENED BY THE INCREASINGLY FREQUENT COLLABORATIONS BETWEEN BRANDS AND DESIGNERS, WHICH TRANSFORM BOTH SECTORS INTO CREATIVE WORKSHOPS WHERE AESTHETICS AND FUNCTION CONVERGE.



Amidst textured surfaces, light and essential geometries, an ever-closer dialogue is now being forged between design objects and eyewear, two worlds that share languages, inspirations and design approaches. The affinities emerge in the materials, forms and aesthetic exploration, but also in the ability to transform function into a visual and sensory experience. A prime example is the Astral collection by Ceramica Sant'Agostino, a range of marble-effect porcelain stoneware floor and wall tiles inspired by the depth and luminosity of onyx. The surfaces are characterised by fluid veining, pearlescent shades and translucencies that shift with the light, creating a dynamic and

ever-changing effect. It is a material that does not merely cover a surface, but interacts with its surroundings, transforming itself depending on the angle and lighting conditions. The same attention to light and colour rendering is found in the Mara eyewear collection by the Italian brand L.G.R., crafted from hand-polished acetate in an emerald green shade. The model blends 1960s influences with a contemporary sensibility, maintaining a refined and clean silhouette.

As with the surfaces of Astral, the material is never static: the handcrafted acetate offers depth and reflections that shift with the light, making each piece unique and vibrant.

EYEWEAR
L.G.R., MARA

DESIGN
CERAMICA SANT'AGOSTINO, ASTRAL COLLECTION



The theme of minimalism emerges strongly in the Arya collection by TREE Spectacles. Ultra-lightweight frames, clean lines, transparencies and desaturated colours define an aesthetic that seeks to reduce the object to its essence, leaving room for the interplay between material and light. This approach finds an interesting parallel in the philosophy of Edizioni Design, where the concept of "Naked Design" eliminates all superfluous elements to highlight materials such as steel, brass and marble. This is also evident in the ed009 spark guard, made from laser-cut and folded sheet metal, the form is reduced to the bare essentials, becoming a direct expression of function and material.



EYEWEAR
TREE SPECTACLES, ARYA COLLECTION

DESIGN
EDIZIONI DESIGN, ED009

The collaboration between Jil Sander and Oliver Peoples, meanwhile, represents another point of contact between worlds that are only seemingly distant. The frames in the collection combine acetate and titanium, striking a balance between organic lines and industrial influences, and translating the energy of these contrasts into a restrained and timeless aesthetic.



EYEWEAR
JIL SANDER OLIVER PEOPLES, EDITION 3

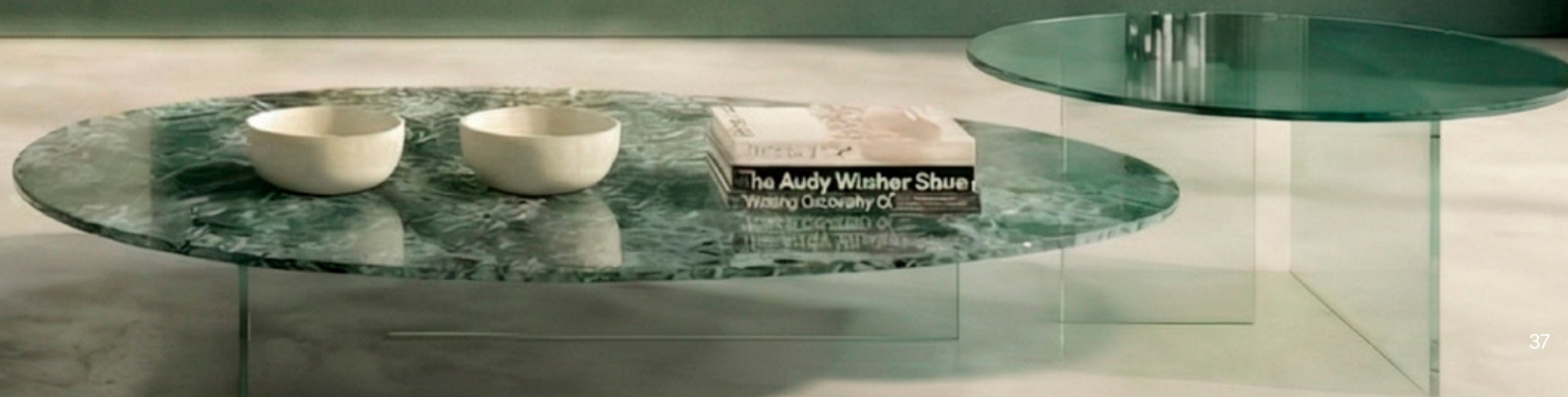
DESIGN
KASTHALL, BONBON BY BARBER OSGERBY

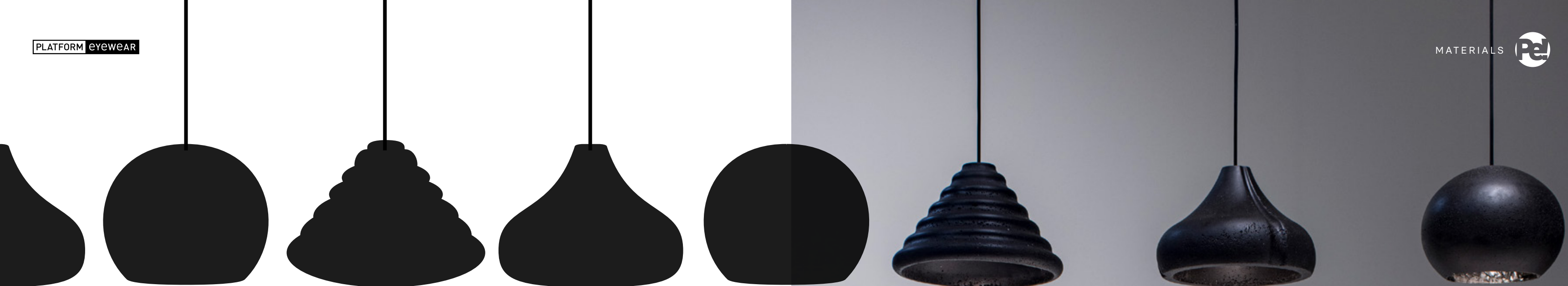


EYEWEAR
DITA LANCIER, LSA 447-3

DESIGN
LAGO, 36E8 CINEMA

This aesthetic is also reflected in projects such as LAGO's 36e8 Cinema, where the television becomes the compositional focal point, integrating into a modular structure that unites technology, light and domestic architecture into a single immersive experience.





Experimental exploration of materials finds one of its most fascinating expressions in Foscarini's Alicudi, Filicudi and Panarea lamps designed by Alberto and Francesco Meda, crafted from recycled lava. Porous surfaces, irregular textures, and unique variations make each piece one-of-a-kind, highlighting the value of craftsmanship even within an industrial production context. This is a principle shared by many contemporary eyewear brands, where handcrafted techniques and high-quality materials help define the product's identity.



EYEWEAR
SABRINARÉGÉTURO, PERTH

DESIGN
FOSCARINI, ALICUDI | FILICUDI | PANAREA
BY ALBERTO AND FRANCESCO MEDA, © GIULIANO KOREN



Similarly, Stilnovo's Papylia lamp interprets the material through an organic and dynamic composition, made up of interwoven glass strands that evoke overlapping petals. A light yet distinctive design that resonates with the world of eyewear in the pursuit of forms that are both structural and expressive.

In the eyewear landscape, models such as those developed by DITA Lancier and sabrinarégéturo confirm this convergence between functionality and aesthetic exploration: the use of advanced materials, precision in construction and attention to detail result in objects designed to last, but also to express a clear stylistic identity. Similarly, ic! berlin's Silk Collection, with the DUA model, plays on lightness, colour overlays and geometric shapes, striking a balance between rigour and personality.

In this context, eyewear and design objects converge on common ground characterised by material research, an attention to light and the centrality of form. Whether it be a ceramic surface, a lamp or a frame, the principle remains the same: to create objects capable of engaging with their surroundings and with the observer, transforming function into experience and aesthetics into a shared language.



EYEWEAR
IC! BERLIN, SILK COLLECTION, DUA

DESIGN
STILNOVO, PAPYLIA



WEB
EYEWEAR



OFF-WHITE

catwalk

FASHION EYEWEAR TRENDS S/S 2026

catwalk



CAROLINA HERRERA



ETRO



KOMONO X MAXIMILIAN RAYNOR



Courtesy of Reoul, Getchalian and Gerardo Somoza



L.G.R X ERMANNO SCERVINO



ROMEO GIGLI



MISSONI



MOSCHINO



TOM FORD

s|s26



KOMONO



ROMEO GIGLI

catwalk

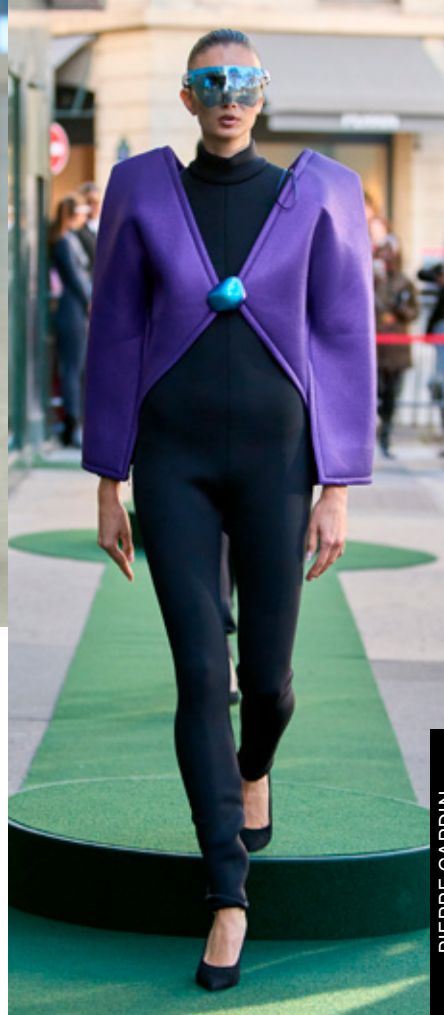
catwalk ^{Pa}



MOSCHINO



BALMAIN



PIERRE CARDIN



ANNA SUI

Courtesy of Raoul Gatchalian and Gerardo Somoza



GCDS



KOMONO X MAXIMILIAN RAYNOR



OFF-WHITE



VIVIENNE WESTWOOD

s|s26



ANNA SUI



VIVIENNE WESTWOOD

catwalk



DESIGN Dualisms

THE KEY TO EYEWEAR DESIGN LIES IN COMBINING DIFFERENT MATERIALS AND COLOURS, WITH THE AIM OF ACHIEVING A COHESIVE AND DISTINCTIVE FINAL RESULT.

A tailoring style takes shape, expressed through novel combinations of materials, fused into a synthesis that celebrates design freedom. The interplay of materials becomes a language of overlays, transparencies and juxtapositions, capable of forging identity. Every detail becomes a statement: the union of different textures transforms into a personal alphabet, a way of expressing oneself through what one chooses to wear. Colours do not hide, but coexist in a visual climax that gives space to rich, dense shades, without sacrificing transparency. Muted tones and flashes of saturated colour chase one another across fronts and temples, creating a continuous and engaging rhythm.

POLICE BY DE RIGO VISION

LOOK



TREE SPECTACLES



MIGA STUDIO



ROMEO GIGLI



MOREL



DITA LANCIER



WEB EYEWEAR



01



NIRVAN JAVAN



BORBONESE

BORBONESE



SNOB MILANO

TITANIUM



GUCCI



LACOSTE EYEWEAR



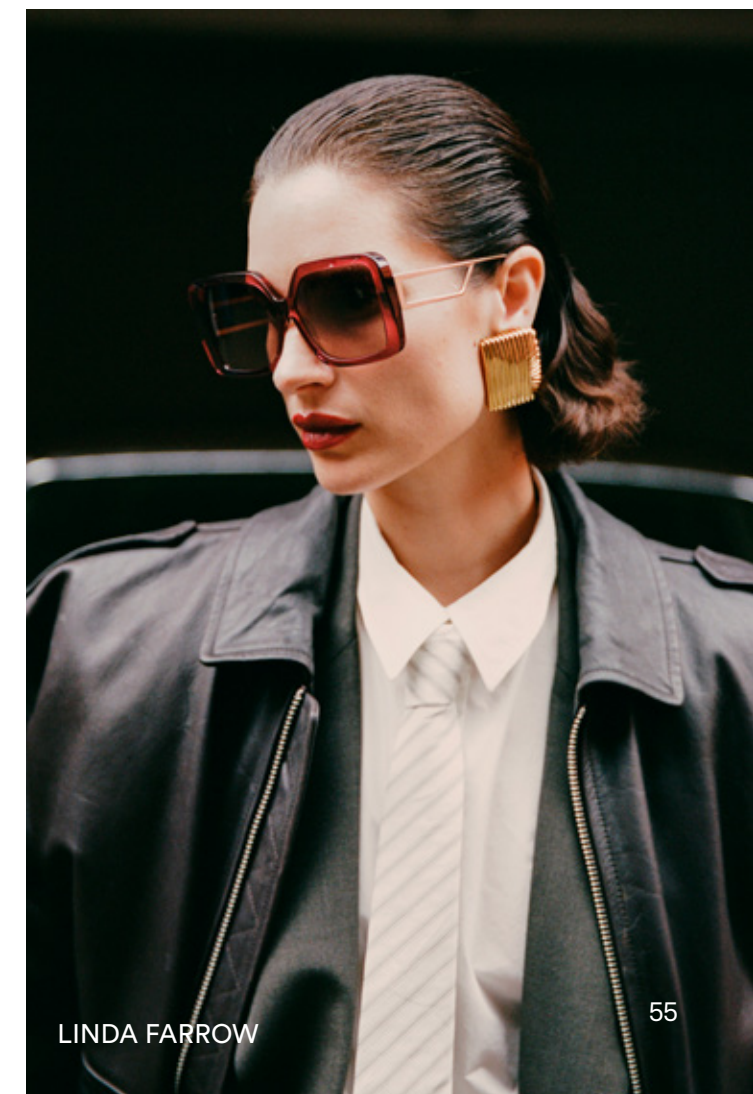
YALEA BY DE RIGO VISION



KARL LAGERFELD EYEWEAR

KARL LAGERFELD

01



LINDA FARROW



THERE HAS ALWAYS BEEN A SUBTLE THREAD LINKING THE WORLDS OF EYEWEAR AND ARCHITECTURE. THESE TWO REALMS CONSTANTLY INTERSECT, INFLUENCING AND MERGING THROUGH HIGH-PROFILE COLLABORATIONS, BUT ABOVE ALL THROUGH A SHARED LANGUAGE OF FORM, FUNCTION AND DESIGN VISION.

02

From the essential geometries of modernism to the boldest experiments of the contemporary era, eyewear reinterprets architectural languages, transforming them into everyday objects. Whilst many designers and brands in the sector look to architecture as a source of inspiration, in the same way, some architects have ventured into the world of eyewear, bringing with them a rigorous design approach characterised by material research, attention to detail and a drive for innovation. In both cases, the design is at the heart of the process: a journey that begins with an idea and takes shape through study, technique and creativity. Whether it is a façade or a frame, the final result is always something that goes beyond mere function, becoming an expression of a style and a way of seeing the world.

Related DISCIPLINES



ALESSIA ALIZÉ



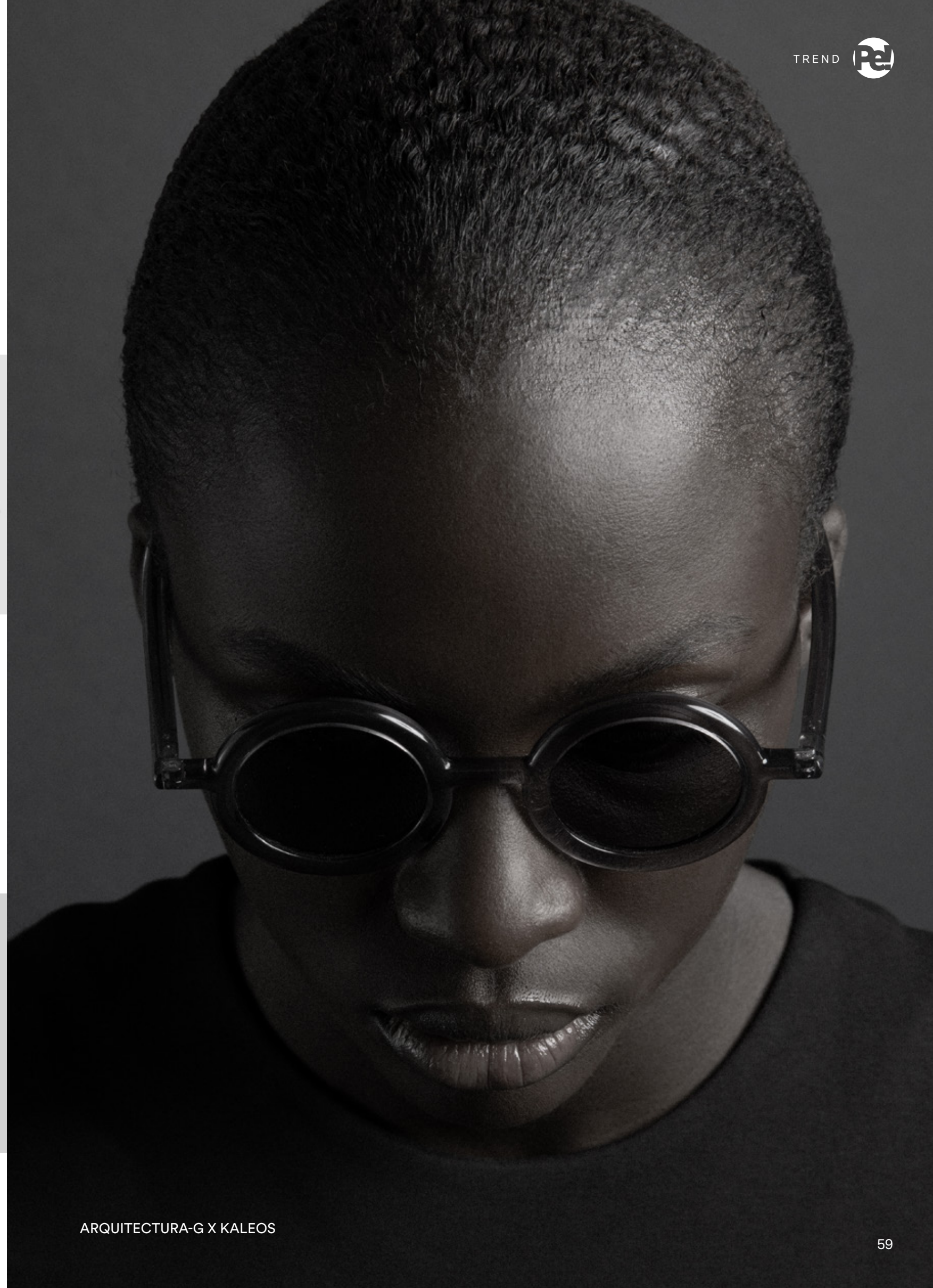
ANTONY MORATO



VICTORIA BECKHAM EYEWEAR



NIRVAN JAVAN + ALFREDO HÄBERLI



ARQUITECTURA-G X KALEOS



BALMAIN EYEWEAR

FORM, FUNCTION & DESIGN VISION



ØRGREEN OPTICS

02



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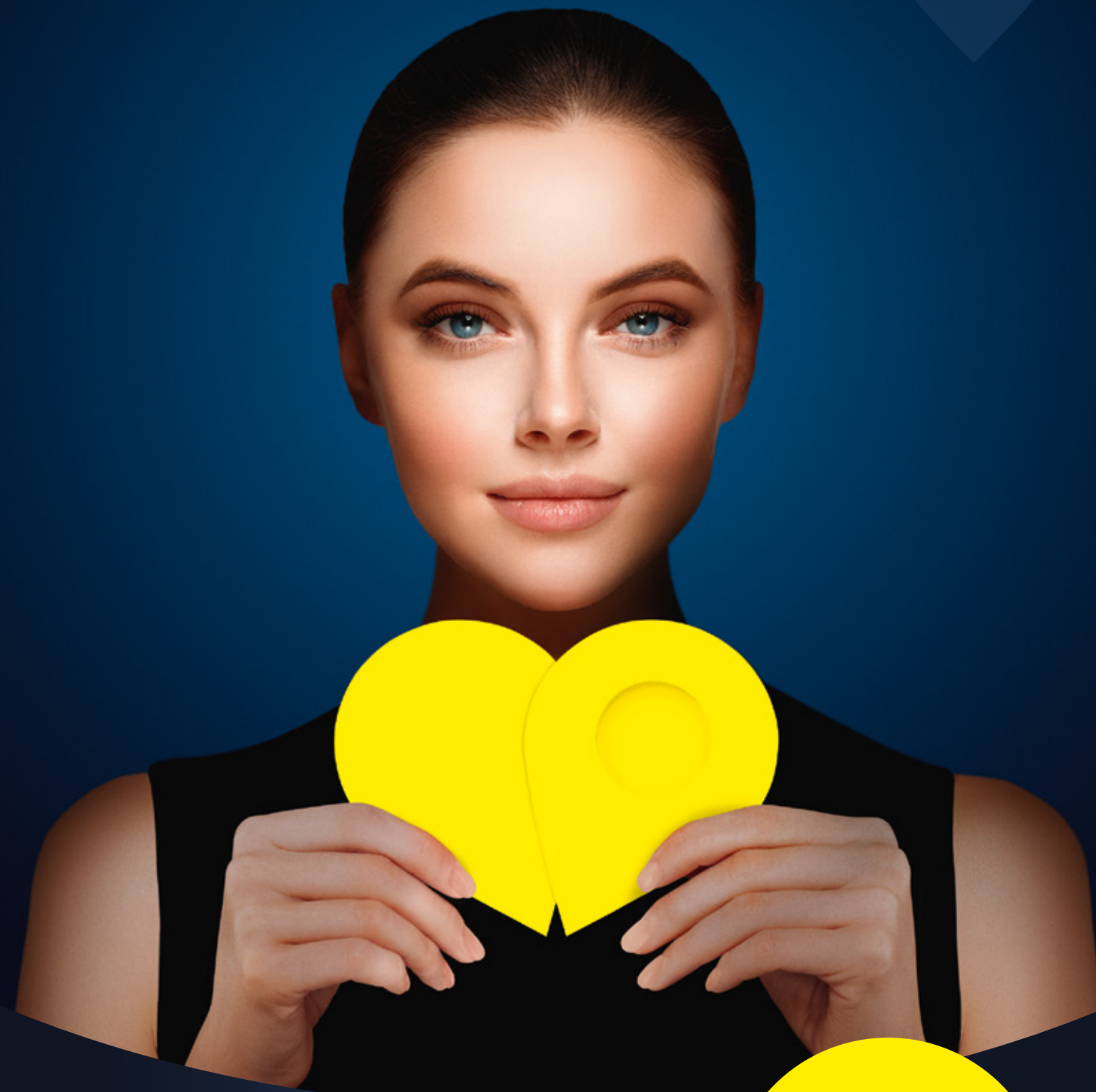
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02

THE SEASON STARTS HERE



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PARIS NORD VILLEPINTE



A VENETIAN CHURCH BECOMES A GLOBAL HUB FOR ART AND DESIGN

IN THE HEART OF CANNAREGIO, VENICE, A HISTORIC CHURCH IS BEING REBORN AS A SPACE DEDICATED TO CONTEMPORARY CREATIVITY.

Etnia House of Arts is a cultural platform and international artist residency housed within the newly restored Church of Misericordia. The project marks a new chapter for its creator, Etnia Barcelona, an independent Spanish eyewear group, pushing eyewear beyond its traditional function and turning it into a medium for artistic expression. Conceived by founder David Pellicer, the space is envisioned as a meeting point for different artistic languages, where art, design and culture converge within a contemporary framework.

This evolution is the result of a long-standing dialogue with internationally renowned artists and creatives, including Jaume Amigó, Ignasi Monreal, Biel Capllonch, Mous Lamrabet, Nobuyoshi Araki, Steve McCurry, Yves Klein and Jean-Michel Basquiat. These collaborations have played a key role in shaping the brand's distinctive approach to light, colour and form.

The restoration of the church also carries symbolic value: a way of giving back to the culture and the city that have deeply influenced Pellicer's creative vision. The official unveiling is scheduled for May, in conjunction with the Venice Biennale, and the space will be open to the public.

Respecting its historical identity, the renovation preserves original architectural elements, including wooden beams dating back to the 3rd and 9th centuries - an unusual coexistence of different eras. Upon this foundation, a new international artistic community will take shape through rotating residencies.

At the core of the project lies a simple yet radical idea: each artist will reinterpret a single object - a pair of



glasses - as a blank canvas. Alongside the visual arts, the programme will include performances, music, and literature, creating a multidisciplinary cultural agenda.

Etnia Barcelona has long challenged the conventional role of eyewear. Glasses are not merely tools for vision correction - they define perception, shape identity and influence how individuals are seen. This philosophy is embedded in the brand's DNA, reflected in its development of more than 500 handcrafted acetate colours and collections where colour is treated as a true expressive language. The works created in Venice will not remain confined to the residency. They will be exhibited and shared internationally, positioning Etnia House of Arts as a hybrid platform - part artist residency, part cultural hub, and part design laboratory.

The official opening is set for May 5, coinciding with the pre-opening of the Biennale 2026. In a city where art is often preserved as memory, Etnia Barcelona proposes a different approach: to make it present - not just to observe it, but to inhabit it.









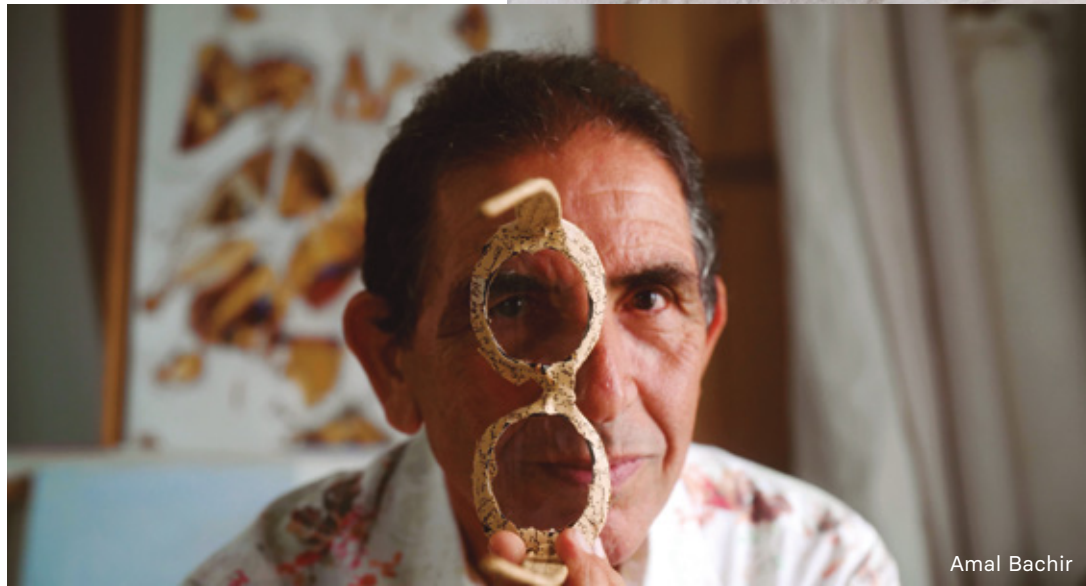
Greta Pllana



Lena Shaposhnikova



Orry Shenjobi



Amal Bachir



Krassimir Kolev



Carolina Amaya



Alex Burden



Gadiaba Kodio

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.



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. Good vision doesn't just mean "seeing well."

ADDITIONAL TECHNOLOGIES FOR VISUAL COMFORT



It also means being able to rely on quality, state-of-the-art solutions such as Meiryō, 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.

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.



TITANIUM AS A COMMON LANGUAGE

A DIALOGUE BETWEEN TWO ICONS — SILHOUETTE AND THE GUGGENHEIM BILBAO MUSEUM — THAT SHARE THE SAME VALUES: RESEARCH, BOLD DESIGN, AND THE ABILITY TO INSPIRE.

Since the 1990s, titanium has been the driving force behind Silhouette's groundbreaking innovation, and it continues to define the brand's design philosophy today, pushing beyond the boundaries of what is possible in the world of eyewear. The upcoming collections will focus precisely on this material, exploring its creative potential through unexpected forms.

At the same time, the Austrian brand is launching a global campaign designed to evoke emotion and reaffirm its leadership in the world of pure, ultra-lightweight titanium eyewear. To do so, it has chosen a stage as iconic as the material itself: the Guggenheim Bilbao Museum. Designed by the visionary Frank Gehry and inaugurated in 1997, the museum is far more than an architectural masterpiece: it is a cultural icon, a living sculpture composed of more than 33,000 titanium panels that constantly interact with light and the rhythm of the city.

This marks the beginning of an exclusive three-year partnership, with Silhouette as the official sponsor of the Guggenheim Bilbao Museum, in a collaboration that brings together design, innovation, and contemporary culture. *"The common ground was immediately clear: titanium,"* explains **Roland Keplinger, Head of Design & Creativity at the brand.** *"It is the material we start from, and it is also the defining element of the Guggenheim's architecture. But it's not just about the material — we also share a forward-thinking vision, the idea of creating something iconic and long-lasting."*

A connection that goes beyond aesthetics and is rooted in a shared design approach. *"In both cases, the goal is to create something that evokes emotion and leaves a lasting impression,"* Keplinger continues. *"The museum is composed of thousands of elements that form fluid, bold shapes: the same principle guides the design of our frames, which we can define as a true architecture to wear."*



On the occasion of Milan Design Week 2026, the model will be exhibited at Palazzo Confalonieri as part of the "Design Palazzo Austria" showcase. The exhibition concept is conceived by the architects Vasku & Klug, who shape an elegant and evocative setting through the use of a defining element: a deep blue hue that creates a refined and immersive atmosphere. Drawn from the 1970s archive of Silhouette and reinterpreted for the present, the **Iconic Shade 3200 8530** sunglasses — also featured on the cover — embody the bold spirit of an iconic era. The sculpted, voluminous frame conveys a strong presence without excess, carrying forward a design legacy spanning over fifty years, originally shaped under the direction of the brand's first designer, Dora Demmel.



Titanium thus becomes the symbolic thread running through the collaboration: a lightweight, stable, and flexible material capable of transforming and reflecting light in ever-changing ways. *"It's an extraordinary material,"* Keplinger emphasizes, *"one that changes with the sky and weather conditions, just like the museum's façade. The same happens with our frames, where the possibilities for processing and coloring are incredible."*

The global campaign comes to life against the backdrop of Gehry's architecture, creating a visual dialogue between two icons. *"It's the meeting of different yet kindred worlds,"* says Keplinger. *"On one side, our frames; on the other, one of the landmarks of contemporary architecture — both capable of engaging people emotionally and generating inspiration."*

Two collections take center stage in the campaign. The Refined elevates rimless eyewear into a true wearable work of art: crafted from ultra-lightweight, high-tech titanium, it stands out for its pure lines, harmonious transitions, and a perfect balance between strength and delicacy. *"It represents our purest form of minimalism, with ultra-thin temples, a newly integrated hinge, and an essential design made to last over time."*

With Titanium Reframed, on the other hand, Silhouette opens a bold new chapter in full-rim design. Laser-cut from thin sheets of titanium, each frame expresses a defined, contemporary geometry, flowing seamlessly from the front to the temples. *"It's a more assertive collection that plays with thickness, shadows, and reflections, while always maintaining precision and lightness."*

Entirely Made in Austria, both collections celebrate the brand's mastery in working with titanium and reaffirm a vision of design as the perfect synthesis of technology, aesthetics, and culture.



PLATFORM eyewear

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AKONI

