

italian
eyewear
designer
magazine



Company



Updates to the website



Editorial



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Flash News



Network

The VANNI image for the summer season

The characters interpreting the VANNI message have slightly changed again: watercolour tones now conjure up a carefree summer mood. Here are the four faces wearing models from the new 2012 collection: the glasses are Blade, Happy Days and Tribe.

VANNI and art: AUTOFOCUS kicks off again, which makes 4

This competition has become a symbol for VANNI creativity transposed onto the art dimension. The new edition of Autofocus for young artists is under starter's orders. This fourth year there are two big surprises: one is collaboration with the most innovative fair of the moment, Turin's The Others Fair; then we have ex-

tended it to all European artists (for now: who knows, we might even go global!). In its three previous editions Autofocus brought the VANNI public refreshing art works by the young winners and special mentions, and the project has also made its mark on the Italian art scene. Lots of other eyewear manufacturers

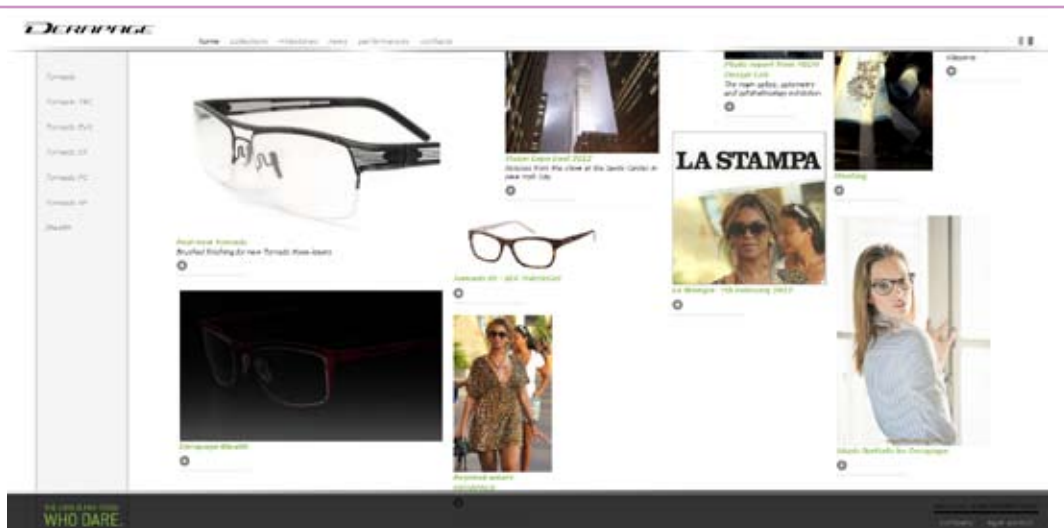
have copied us: can it be that everyone is going arty these days? But we alone have stuck to the spontaneity of youthful art, rewarding talent among the under-35s and leaving complete freedom of expression as to the subject chosen. For the new entry regulations tune in on the VANNI website...and spread the word.



DERAPAGE: the new website

Renewing DERAPAGE communications had long been on the cards, in keeping with innovations in the brand. So we now have a new website www.derapage-eyewear.com. The updated site makes more room for technical frame details and the concepts behind each new pair of glasses. Every model in the collection is photographed in all colour

variants; one can also put together a personalised file of one's own favourites. Keeping abreast of the "social" networks, website content can be shared on Facebook, Twitter or e-mail. Images to the fore, streamlined texts. DERAPAGE secrets are no longer secret for you. www.derapage-eyewear.com



A circus shoot

We were looking for a dynamic way of capturing the new VANNI collection. Lo and behold, the contemporary circus beckoned: a stunning setting for our new eyewear models - all verve and carefree choreography! This was VANNI-style shooting - balancing on a tightrope, a ladder or ball, VANNIs rolling among the tissues, juggling Indian clubs, climbing poles, bouncing on a trampoline, trapeze or hoop acrobatics.

We met some of today's acrobats, who are actually athletes, and spent a day together: Stefania, Amos, Juan, Elena, Mia, Valentina and Diego, young pupils from the Vertigo di Grugliasco Circus near Turin. They come from all over the world and pick up age-old circus lore,



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give it a contemporary twist and maybe some novel ideas. They tap the potential of chapiteau (cupola) and theatre, with no recourse to animals. Their strength is in their training as gymnasts and artistes. They made us welcome at a morning

lesson and consented to be photographed by Gabriella Di Muro, amused to be wearing VANNIs. This gave rise to a special edition of VANNI Magazine “At the Circus”. You will find it on line or distributed in paper form.

For its twentieth birthday VANNI celebrates with jewel-accessories in acetate, VANNI Charms

This is our brand’s twentieth birthday present. A line of accessories made out of the acetates that went into the most original VANNI collections over the years. Slabs of “noble” cellulose acetate worked into the exclusive VANNI textures and

“seasoned” for twenty years’ have given rise to a collection of geometric spectacle-holder pendants. These, and the companion wristband, will be on sale at the best eyewear distributors’ as matching accessories to VANNI frames. Vintage to

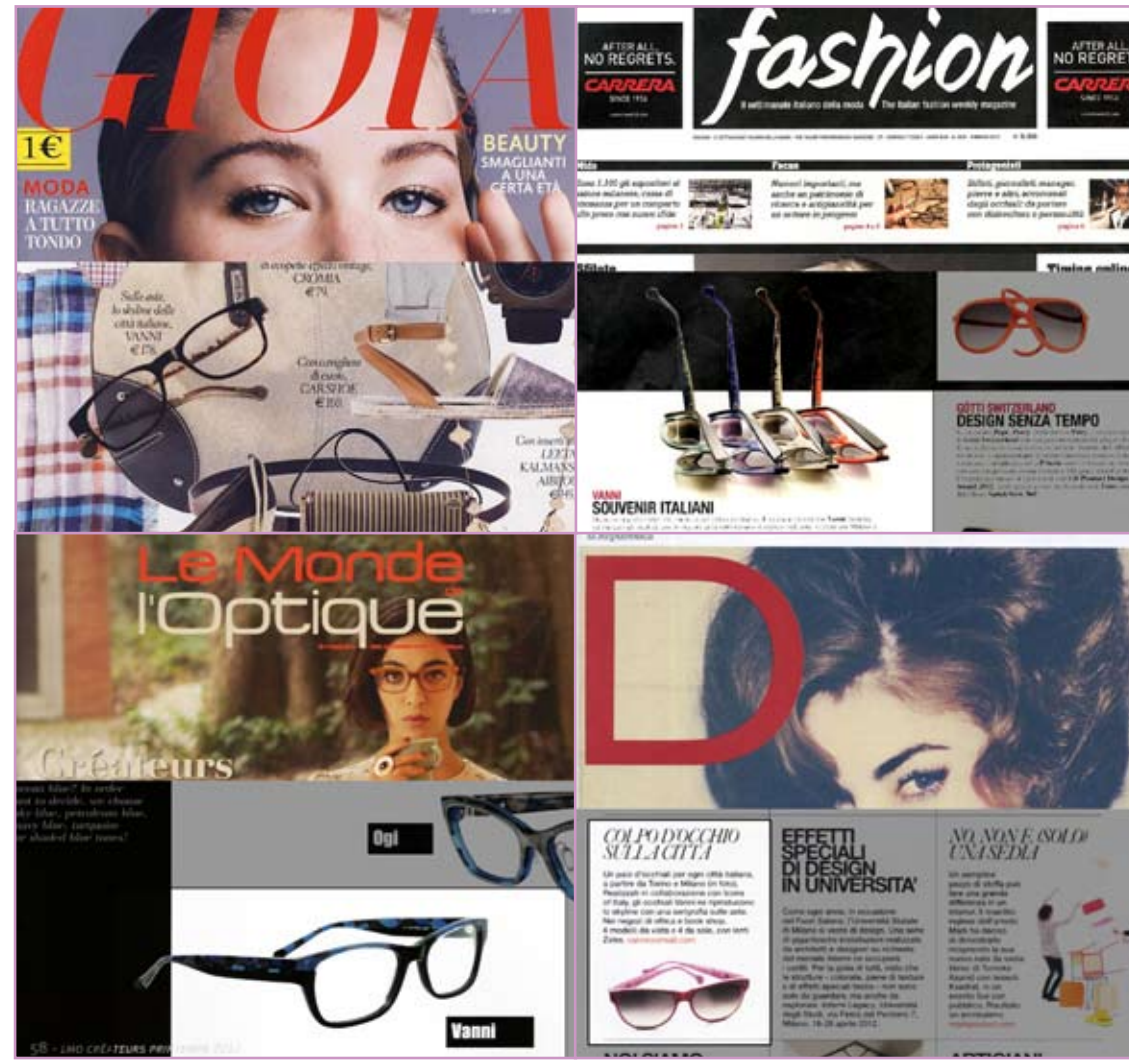


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the core, given the original material, but contemporary in style. But VANNI is also a projection into the future, and the future is Blade, the heart necklace made of the exclusive new acetate block that matches the glasses. The material structure is sliced into minute parts and all the two-tone pearly fragments compact together against a transparent underlayer, the dominant tones being red/anthracite and lime-brown.

Press review

A press review boom for VANNI at the MIDO. The Italian press descended on our stand and gave the wider public a taste of our world-unique brand via a series of interviews in the main national dailies and reports in the pages of the top fashion magazines and blogs. Take a look for yourselves...



Updates to the website

www.nicodesign.it

INTERNATIONAL PRESS REVIEW

January 2012 - May 2012

To see the complete press review visit

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Design and innovation in materials, from dream factories to eyewear manufacture

Design is all around us and enjoying good health. Milano Design Week has just ended: a truly International event which sets the city buzzing (bedlam though it is!) and produces thousands of exhibitions linked to the design world. The fulcrum is the Furniture Salon, but the streets are hotching with extra-salon initiatives of all kinds, sometimes nothing to do with furniture.

This year's edition confirms that Italian design as a whole is more than a glorious past: it is alive and creating, buoyed by great designers and dauntless entrepreneurs. Some firms in Italy have made a mission of design, working to a personal vision, a creative philosophy that keeps work flowing and drives innovation in industrial processes. It may even go clean against the logic of marketing and profit. These "dream factories", as they have been called, combine the search for beauty with eminent practicality of daily objects of the kind that surround us and make our lives better – as well as simpler.

At Nico-design we've pointed out many times, design as applied to eyewear is a matter of taste, but above all technique: that a delicate balance must be struck between a frame that works (carries two lens, among other things) and is wearable, and something eye-catching. Designers are turning to eyewear more and more. Philippe Starck was the pioneer (he can turn his hand to anything) and more recently Ron Arad and Karim Rashid. The focus is now no longer just on the shape of frames, but increasingly on the choice of materials that go into them. Materials, aha! For twenty-five years DERAPAGE and VANNI (VANNI only 20 to be precise!) have been leaders of research applied to spectacle materials, making every collection an opportunity for novel techniques and looks that hit the mark.

To grasp what is happening in the materials universe, and also clear up that over-employed notion, eco-sustainability, we interviewed Architect Claudia De Giorgi, in charge of the Turin Polytechnic laboratory that provides firms with a materials archive to foster innovation.

This is what she had to say about their project MATto-materials for design, which stems from 2009.

Dr De Giorgi, would you tell us about choosing materials, and how much this bears on the design of an object?

Creation of designer objects had radically changed in the last twenty years: the choice of material is now of the essence since it stamps the product with identity and personality. Deciding on the materials has worked its way up the design chain to the first-concept phase. More and more



Squeezer - P. Starck



Design Museum, Holon - R. Arad

nowadays, deciding on the material is part of the concept itself, before plans have been made to make the object. In some cases a material may be identified that is highly expressive, with remarkable technical and environmentally sustainable properties, and only later will someone decide where and how to make use of it.

Why did the Turin Poly feel it necessary to set up MATto- materials for design?

A designer is often up against a hyper-choice - the possibility to browse through a wide gamut of types of materials he can use and various ways of working them. Ever since the turn of the millennium, we have had places called “material libraries”, commercial

concerns that, for a consideration, will make available their capacious databases of filed materials. But the very abundance of what they have to offer may raise doubts and impede the act of choosing. MATto stems from the need to make access to information on the materials available simplified and piloted and geared to the aim the designer has in mind. The lab - which grew from a rib of the Turin Polytechnic teaching programme - provides companies with consultancy on demand; since 2010 a project financed by the Turin Chamber of Commerce has rendered that assistance free of charge. Some 50 firms a year from the hinterland apply to this facility. MATto guides the company in the early stages of designing a product and comes in on the decision as to

what material to choose for the specific goal and what industrial process will ensue.

What sectors do requests for guidance tend to come from mainly?

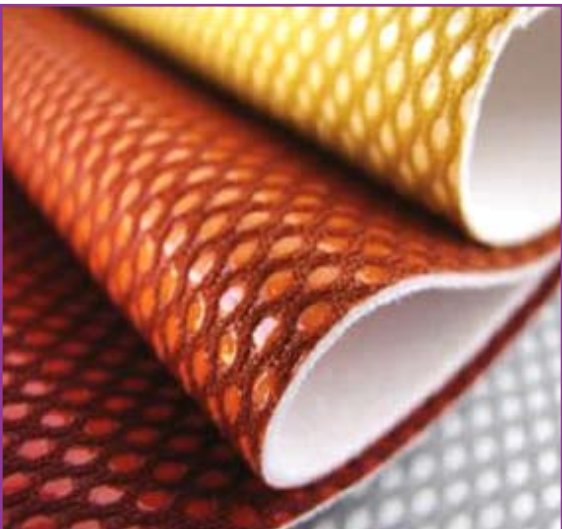
They vary enormously, from furnishings to jewellery, tap manufacture, stage production, toys, packaging and now eyewear with Nico-design. That variety is something that enriches us: cross-fertilisation between different sectors, materials intended for one area getting thought out afresh by another. That is most important.

How do you go about selecting the materials to propose?

Firstly, in working to specific demand we have a guideline from our interlocutors: their



Material libraries Polito, Turin



brief will contain certain qualities an end-product needs to possess – transparency is one that springs to mind. From our archive of samples we make a pre-selection of potential options. To complete the service we hunt up other opportunities for use in quite different fields from the original one. This is made possible by technical resources like internationally recognized databases such as the Cambridge Eco-selector. So our job is to preselect materials, finishes or surface treatments, and suggest them to the firm together with guidance in how to interpret the information.

There's much talk of new-generation materials. What are these, and what is so special about them?

These are materials recently introduced onto the market or materials widely employed in the past but now affording, say, reduced

environmental impact or greater lightness. Take the traditional Corian which is widely used in kitchen and bathroom refurbishing. Some materials may be surprising: I'm thinking of memorizer foams that keep track of a body they have packed round. These were materials used in the medical sector, now they're going into bicycle saddles or armchairs. The aluminium foam used in aerospace manufacturing goes to form surfaces that withstand heat and knocks whilst being light and highly absorbent. Another peculiar example: padded wood, or wood so soft it is ductile like a bendy pipe. Or sheets of rock twinning with fabric.

When can we speak of a material being "eco-sustainable"?

Let's be clear about this one: it's not the material in itself that is eco-sustainable, but the whole process of making the product. It

must stick to strict rules of environmental sustainability which vary according to the time the product is meant to last. To give some idea: packaging has a very short lifespan and must be simple to render down; carbon fibre is in itself an expensive material to produce but if used on an object like a pair of glasses, which have a medium-long life expectation and call for high reliability, the environmental impact is acceptable. What is crucial nowadays is to make sure the combination of different materials in one and the same product makes it possible to render down and recycle, and that little waste is generated in the production phase. Many thanks to Architect De Giorgi for this input, and back to us.

So materials and eco-sustainability are the future challenges for design. After injecting quality into serial industrial production last

century and improving our lifestyle with person-gearred objects, design now sets about injecting sustainability into manufacturing. Today our perception of quality encompasses eco-friendly values that were not dreamed of only ten years ago. The design philosophy behind every pair of Nico-design glasses follows these criteria which, we feel, underpin twenty-first century design. Innovation nowadays means tailoring our code of conduct to the new rules of sustainability inherent in a product and above all the way it is produced.

DERAPAGE's Tornado was already a project

on these lines seven years ago: the use of photoengraving for the steel plate exploited production times to the full and reduced offcut and scrap in the process. Again, mechanical micro-riveting of the pieces did away with welding which entails galvanising and painting. This was a design-stage policy (however minimal) keeping manufacturing simple whilst creating a strikingly unique frame. Before that we had innovative materials like the Racing project's icelite and the pioneering grilannid of model F in 1987. These were features of the DERAPAGE brand.

As well as the product itself, our eye in

the future will be on packaging to reduce the quantity and cut down the volume of consignments. A first step has been taken in this direction with flattenable cases and VANNI's build-it-yourself cardboard display units: minimum waste of space, maximum creativity. In this world which is changing the scale of our priorities almost as fast as the seasons roll round, we are determined to stick to the idea of original design evolving as new yardsticks dictate, but maintaining self-consistency. As the great master Mies van der Rohe used to say, "Less is more".



The Munich fair: YES!

This fair in freezing early January invited our VANNI and DERAPAGE brands to its trend pavilion, the YES! A turn-up for sales on the German market which

is enjoying a great rebound. The fair, too, has picked up after some lean times: it is now a reference point also for international traders.

Milan's MIDO a constant plus point

We were afraid the new fair dates in March (opening on a Sunday, closing on a Tuesday) might penalise the turn-out. But no, MIDO ended with 42,000 visitors



Maggio 2012 - Ottobre 2012

06/08 September 2012

Vision Expo west - Las Vegas - USA

04/07 October 2012

Silmo - Paris - France

22/24 October 2012

IOFT - Tokio - Japan

Fairs and Events

and satisfied expectations. A good fair for Nico-design. Italian opticians made a significant come-back to the stands, though the near overlap with Vision Expo East curtailed the American contingent.

Next year there will be some changes: the dates are already fixed: 2, 3 and 4 March - thank heavens that regains the Saturday attendees and drops the pointless Tuesday.

The New York Gallery keeps its lustre

Thanks to our distributors I/Optics for VANNI and Studio Optyx for DERAPAGE, the New York fair lived up to expectations.

There was a good turn-out and a sparkle of glamour as Derapage was displayed on the roof of the Big Apple.



We hit 3000!

VANNI's Facebook page has broken through the 3000 friends barrier. A big thankyou to all of you who keep your tabs on our doings. For our part, we do our utmost to keep you abreast of the

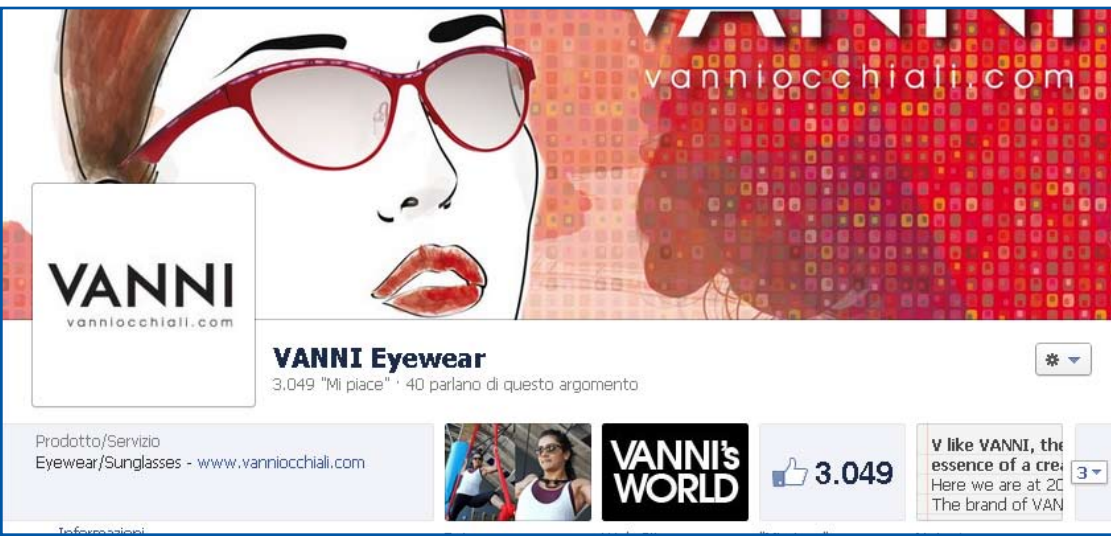
VANNI universe: with various updates every week in three languages, keeping track of Facebook is great fun for all our brand devotees.

www.facebook.com/vanni.eyewear

Turin cinema means the Turin Piemonte Film Commission

We are believers in the big screen, which is why we volunteered to supply the Turin Piemonte Film Commission's town cinema productions with the eyewear wherewithal to dress the stars of film and fiction. Film makers shooting their films around town can draw on the full gamut

of VANNI and DERAPAGE. To give you an idea: when Rocco Papaleo, Luciana Litizzetto and Pietro Castellitto came to Turin to present "A star is born" we gave them a pair of VANNIs as a (hopefully) welcome souvenir of their stop-over in Turin.



DANAE at the Opta fair

The OPTA fair took place in February at Brno in the Czech Republic. Our distributor DANAE Vision took part with the collection novelties and plastered the stand in VANNI pictures.

Turchia on the spot

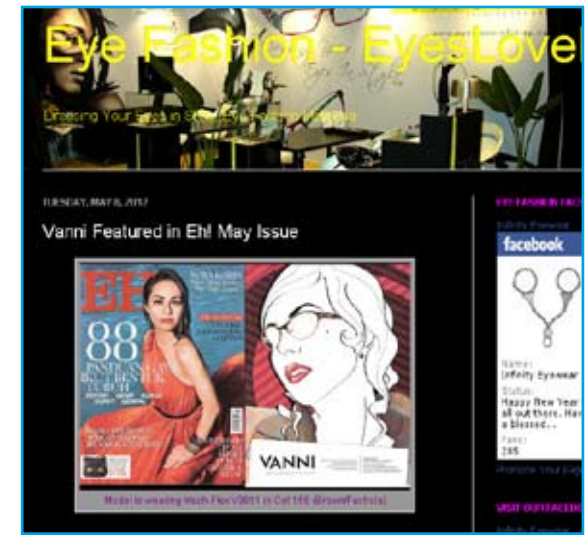
VANNI was the object of a thorough-going press launch in Turkey backed up by tons of pictures and promoted by our friends at Optomod: Haym and Eli Cohen were the moving force behind this engaging, and we hope useful, communications operation.

An eyewear blog: Malaya hails Infinity + award+ press review

Rumblings from Malaya: Infinity Eyewear are forging ahead in their efforts to reach a wide-ranging public. After launching the theme blog on eyewear fashions www.infinityeyewear.blogspot.it/, they now have a lucky-draw competition enlivening the pages of their magazine Eh!, the present issue of which features the new VANNI collection. A major effort of communications responding to the country's growing interest in the latest trends in designer eyewear.

To Tokyo with Orient

We participated in the TEC, the Tokyo Eyewear Collection designed for the buyer public, tank to our VANNI distributors Orient.



Italian opticians beaver- ing away

Just a sample of the one thousand events going the rounds of the “boot” this first quarter of 2012. Ottica San Federico and Ottika Più in Turin, Ottica Fertoni at Feltrre, Vison Optika from Roma, Ottica Toffoli from Rovigo.

Mission to South America

Agent 007, on mission to South America. The whole world is gambling on solid on-going economic growth. Brazil and Argentina are the South American continent’s locomotive with their expanding market

for high-quality wares. Nico-design has been urged to dangle the fruits of its creativity, the VANNI and DERAPAGE brandnames, and we await the outcome of some promising contacts.

Georges et Phina in Toronto

We fly to Canada where Georges et Phina have been exhibiting the VANNI and DERAPAGE novelties at Infomart 2012 in Toronto, the fair organized by the Association des Optométristes d’Ontari.

