



the book

Per aspera ad astra
To Vittoria and Rodrigo

The soul of light

For years, in my interior designer profession, electric control plates and light switches have been an aesthetic inconvenience, a necessary but anonymous presence, something to hide. Of course, over time some steps forward have been made, where exceptional designers like Gio Ponti, Max Bill or Odo Klose have committed to rendering these accessories less engineering and more ornament. Nevertheless, the plate remained a technical “emergency” detached from interior design. Then, in 2015 walking through the Euroluce pavilions, I had the chance to run into PLH. A new horizon opened up before my eyes. Within the frame of a fascinating set of a Chinese shadow play, the Milanese company was presenting the MakeUp, Skin, Keyboard, Slim and Neo-a simple dot on the wall-collections. Even a golden plate was exhibited, named 24kt.

Square, rectangular, hexagonal, round, small or big, with changing surfaces: each one of the plates was unique, an example of good design with an outstanding aesthetic personality, expressing a decorative soul that made it an element of décor and conferring added value to the space. These plates represented a higher transformational concept of “custom made”, and, in the following years, they would evolve into wireless and domotic virtuality without losing practicality and the human gesture. To me, this discovery, and for the interior designer in general, is a real “neverland” witnessed by the fact that many professionals choose this product.

After this “coup de coeur” followed the discovery of what lies behind these plates. An extraordinary company, headed by Enrico Corelli, creator, founder and CEO of PLH, an extraordinary personality, imaginative

to the point of conceiving the plate not as the product of an industrial mold, but as the result of a machining from solid process, a solution that makes production extremely flexible. A courageous entrepreneur, open to the new in general and to new challenges, with an insatiable learning curiosity and immense will to do. And, to do well, a value that today, in a world that leans towards mediocrity and banal “deja fait”, means a lot. His team is a close and dynamic squad with broad knowledge, in love with the product and technical and market challenges. Furthermore, a network of highly selected suppliers to whom PLH entrusts the production and treatment chain that make its collections unique. These reliable industrial artisans can combine traditional techniques to avant-garde technologies, from 3D prototyping to the use of CNC machinery.

Even though the dimensions of a plate are of a few centimeters, what PLH has created is a world apart, fiercely unique, a bridge between the old and the new economy – another rare trait-designed and dedicated to those who love beauty and want to surround themselves with it starting from apparently marginal details. This product is both accessible and niche and encompassing good taste and being artfully done. This world is what this book – first chapter of a catalogue that is a unicum – will portray in its faceted complexity, in large part through the words of Enrico Corelli, the “demiurge”. Without hyperboles, with passion, accuracy and great graphic and textual freshness.

Ettore Mocchetti,
Architect, designer, interior designer, founder and director of AD-Architectural Digest

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Why a book?

The PLH control plate collections are the result of a design and production path that can only be told with a story.

Why a book? Why not a simple catalogue to illustrate PLH's products? Why embark on a fatiguing, complex editorial adventure like a book? The reason is both practical and prosaic. Through the years, thinking and designing, fine tuning and installing plates, I have grown to believe that the catalogue format, technical and aseptic, mechanical, didactic and impersonal, doesn't do justice to our electric control plate collections. It cannot give an account of the values that lie beneath its creation nor their complexity, apparently a paradox since we are used to thinking of the switch as a mere industrial product, the last of interior design accessories. The necessary concision of a catalogue's language cannot explain that electric command plates are not merely armoured switches, but real Physical User Interfaces (PUI), that allow the user to command switches through an "analogic" handling that awakens every time an important emotional feedback. A book, instead, can do it. The narrative medium can convey in an evocative fashion not only technical data (essential), but also the thoughts, research, work and emotions that concur in the creation of a PLH product. After all, as our claim says, each of our products has a soul. It is usually the result of the stimuli from the surrounding reality, along with ecology and virtuality, traces of work experience, often also of a personal nature. It is the elaboration of a project, the concrete expression of an extemporaneous idea, of an intuition, a creative flash, a sensorial memory, a contamination of inspirations and experimentation. It is not only "dressed" engineering, but rather the outcome of a formative path that begins with the idea of making the plate an element of design, a decorative plus of an interior design project, something unique and identity-based that adds personality; more than 500 shape, color, material, treatment, finish combinations offer architects and clients – our target – the opportunity to customize their projects.

The stories and the collections' characteristics are to be read in this perspective. This book unveils these with no filters or duplicity, as we do not fear copies, what is in our mind is proof to imitation. Explanations on how we work the PLH plates, the importance and emphasis we put in communicating our products and the PLH spirit, the experiences and opinions of designers and creatives that have decided to use our devices, and moreover the synopsis of a few sample projects where plates have been installed. I hope that all this will concur to create a convincing and engaging portrait of PLH and the world that I tried, together with my staff, to create, thinking like a person who loves beauty and wants to surround him or herself with it.

Enrico Corelli, CEO of PLH

“

*I believe in Made in Italy
and in Italian design.
I believe that as Italians we can
still lead and be
capable of great things.
I believe that you don't have
to be a great designer to get a
product established, but you
must have simple ideas
and great staff”*

Enrico Corelli, CEO of PLH

1

STORIES, STRATEGIES, PEOPLE AND PRODUCTS

Conversation with Enrico Corelli, CEO of PLH,
about a 100% Made in Italy success



The principle and evolution

A never-ending challenge

PLH's story begins much earlier than PLH. The plot in fact refers to switches and electric control plates and their story goes back to 1884 when John Henry patented the quick release light switch and 1905, when the Giersiepen brothers, Richard and Gustav, founded a successful electric factory, still active under the name of Gira, to take advantage of the invention of a lever button. Other preludes can be found also in the suspended wooden bulbs and in the circuit breakers with ceramic or Bakelite support, produces by the Italian Ave company in the 20's and 30's. Furthermore, during the Economic Miracle and the Boom years, in the Domino collection by BTicino and the Domus collection designed by Gio Ponti for Ave, later in the Magic series by BTicino that established a real aesthetic and functional standard, or in the Habitat collection by Andries Van Onck with Hiroko Takeda for Ave, Compasso d'Oro in 1979. These large-scale products are very pleasant to look at, they are an attempt to overcome their industrial nature and blend into interiors, modifying the home environment and our way of living.

This is the ground on which Corelli's ambitious idea of PLH of a revolutionary concept of control plate flourished. PLH's story begins in the early 90', when the company was still a vague entrepreneurial seed. More than 'story' it would be better to use the word 'world', a world that grows and keeps evolving putting together professionals that become friends and partners on the way, transforming into reality ideas, dreams, curiosity and project challenges, with the common will to ennoble the electric control plate to a decorative interior design plus.

Everything started when Enrico Corelli was in his twenties, with a fresh degree as an electronics. Graziano, his father, teacher, manual author and a real authority in the

On the left: the PLH electric command plate from the MakeUp collection (here below) is the arrival point of a century and a half long switches history. With its strong aesthetic impact, it is also a starting point of an entrepreneurial sequence of successful events and constant innovation.

AN EPIC CHALLENGE.

IN 1996 ENRICO CORELLI FOUND EPIC, ACRONYM FOR ENRICO PERITO INDUSTRIALE CORELLI. "THE COMPANY", CORELLI SAYS, "WASNT BORN TO DESIGN ELECTRICAL SYSTEMS, BUT FROM A CURIOSITY AND PASSION OF MINE, THE ONE FOR LIGHTNING. I DON'T KNOW WHY, BUT IT IS A PHENOMENON OF NATURE THAT FASCINATES ME. AND SO, IN THE NAME OF THE BOARD OF INDUSTRIAL EXPERTS, IN 1995 I DECIDED TO PARTICIPATE TO THE WORKS OF STANDARDIZATION OF THE CEI – COMITATO ELETTROTECNICO ITALIANO – ON LIGHTNING RISKS". CORELLI DEVELOPS A SOFTWARE THAT EVALUATES THE EFFECTS OF LIGHTNING AND ESTIMATES RISKS, A USEFUL TOOL FOR INSTALLERS AND INSURANCE COMPANIES THAT CAN HAVE A SMALL BUT SIGNIFICANT MARKET. "SO, TO SELL IT, I FOUNDED EPIC".

electronics field, involves him immediately in the newly founded Studio Tecnico Corelli, experts in high profile electric plants for homes, shops, offices and showrooms. For Enrico, the debut in the working world is a shock therapy. Thrown onto building sites, he asks himself and his father: "how do I do this?", the answer is quite laconic: "Manage", a very Lombard attitude. And so, Enrico starts to work, and manages very well, learning quickly how to deal with and solve practical aspects of problems and how to deal with owners, technicians and those who work on the field. "A priceless formative experience", says Enrico today. Work starts to flow, one order after the other, especially fashion brands turn to the studio. In the mid-nineties, after having founded Epic, in 1996, Corelli is involved as a consultant at the Jil Sander building site in the heart of the Milanese Quadrilatero della Moda. The brand, at the time still German (today its part of the Diesel group), chooses Michael Gabellini a famous architect from New York for the design, as he is a master in blending minimalism with an exuberant imagination.

This encounter will be a turning point in Corelli's career. Corelli explains: "Gabellini had a working method that was unknown in our reality. Everything referred to extremely detailed technical documents where very clever technical and aesthetic solutions were presented. Also in the electrical field, all of the electrical, lighting, air-conditioning or sound plants had to be

disguised and hidden. I got passionate and I started to spend time on the building site, with great curiosity to discover new things and learn. The lighting project was curated by Clark Johnson. The first encounter with plates happened in that occasion. Gabellini asked me for white dimmer switch devices, but these couldn't be found in Europe. In the end, we chose a product from the American company Lutron with a special dimmer, nothing strange since the company was owned by Joel Spira, who had invented the dimmer. This for me has been a sort of university. The relation, and esteem, that we built with Gabellini went on and we worked together again at the building of the Armani Mall in Via Manzoni in Milan, an adventure that brought me also to meet Alessandro Gaja, architect and designer, who has become my irreplaceable friend and advisor; working with him made me understand that the outcome of an architectural project relies a lot on study and absolute precision in all details, including style. Thanks to him and then other designers such as Antonio Citterio, David Chipperfield, Sophie Hicks, Riccardo Roselli, Vincent Van Duysen and Alberto Cesana, with whom I had the opportunity to work, I developed a passion for art and interior design, and I have realized that technique for its own sake is nothing if it doesn't convey harmony and beauty. To reach this outcome, design is needed."

In those years, design becomes an obsession for Enrico Corelli and exchange

with architects makes him fall in love with it. Corelli asks himself: Why must the few visible electric elements of a plant, the plates, buttons and switches look industrial and anodyne? Why not design an elegant and personalized dress to confer identity to plates? Corelli starts to reason and experiment bearing in mind these topics; his very own architects and interior designers with whom he works as an interior lighting designer, suggest design and decorative solutions to apply to the plates. For some clients Corelli invents some ad hoc pieces.

"I wanted to transform the electric control plate through design, avant-garde technology and aesthetic beauty, into a tailor made and niche product, for architects and clients in love with beauty and a cultured and distinctive luxury. At the end of the nineties, I started exploring the market of "aesthetic" plate manufacturers, English, French, Belgian, Americans, but their products, even though of great quality, always presented functionality and installation issues. So, as we Italians tend to do, I decided to do them myself, following Steve Jobs principles – I admire him from the beginning –, and I associated his motto 'think different' to the concept of 'think simple' that makes, in a world of complications, a product a true evergreen. I asked a relative of mine who produced numeric control machines to produce small parts for the fashion sector to give me a hand. He told me: 'give me a drawing and I'll make it'.

2006. The design plates debuts with **MakeUp**. An eminently industrial product that acquires an aesthetic and decorative dimension that marks the domestic environment.

We chose brass since it is easy to work with and the first plate, the zero plate, was born, a basic product for controls and switches. In the meantime, with my then thin brigade, I delved into research on materials and their reactions trying to understand until where I could stretch. I studied the formal aspects, selected suppliers that embraced 100% my need for excellent quality and made the first prototypes. We showed them to our clients and architects, and they liked them, at the point that they were immediately used in the Acanto restaurant designed by the architect Celeste dell'Anna within the super luxury hotel Principe di Savoia in Milan".

Studio Tecnico Corelli had designed and installed the whole electric plant and the lighting design for this building "At the time I was willing to understand more about design and management. It was 2006 and I believed the time was ripe for a further step forward: the quantity of problems to deal with to put into production a design plate was still less than the advantages

that could be drawn from it". So, I decided to expand Epic adding an exclusive brand especially dedicated to plates, I only had to give it a name. "Alessandro Gaja came up with the name, he sent me a very concise text saying "PLH", Pi Elle Acca, placca, (which means plate in Italian)". The challenge had begun.

The first collection to go on the market was **MakeUp**: it wasn't born from scratch. It was the result of a conceptual and productive journey lasting four years and deserves to be told since it says it all on the spirit that guides PLH and its founder. Corelli tells: "The first thoughts on this plate date back to 1999. Working with architects I believed that the commercial space I needed for my new product was available, but I needed a simple product in which the finish could confer the full impact of aesthetic added value".

When he started to get involved in design and MakeUp, Corelli knew what he wanted, but he didn't have specific skill-

On the left: MakeUp, the first collection realized and launched on the market by PLH in 2006. Simple, easy to install and use, thanks to a vast range of formats, materials, treatments and finishes, it is perfectly customizable. Amongst customization options, laser engraving of a logo or decorative motifs.



Portrait of Alessandro Gaja taken by Cristiana Gaja

Whoever finds a friend finds a treasure

Alessandro Gaja, experience designer

Alessandro Gaja is an architect, artist, art director and mostly, today, a renowned photographer. “Alessandro”, Enrico Corelli says, “has played a fundamental role in the story of PLH from the beginning, starting from his idea of the name of the company. We met in 2000, on the building site of the Spazio Armani Jeans in the Via Manzoni 31 building in Milan. He oversaw the architectural project with his studio C+, of which at the time he was partner with Domenico Farinaro and Fabrizio Lepore, while I was designing and directing the electric work of the Giorgio Armani Mall; in that occasion we met and discussed the best way to make the project successful. Even though we have a ten-year difference, we immediately had a great cultural and technical affinity. While discussing lighting design, we discovered many common hobbies, interest and values. Quickly our relation evolved into friendship, with respect, confidence and trust. Today, one look is enough to understand each other, when I have a professional doubt, or an existential one, I talk with him; he has the capacity to guide me into the right choices, sometimes contradicting me. He gives me advice never acquiescent or servile, and he lets me express my creative ideas and, if too extreme, he anticipates the outcome, putting me in the condition of correcting, modifying or even cancelling them out. He is behind PLH's every important choice. He is very cultured, with a deep knowledge of Japan, where he lived many years, of its language and Zen Buddhism. On top of this, he has an extraordinary sensitivity and a fervid imagination, he is a real and frank person, with no barriers and who has the gift of pulling out the best from me. Irreplaceable”.

2010. The idea: a chameleon plate. Theatrical. That can assume many different natures. The **Skin** collection is born from the desire to “dress” the plate with the creativity of renowned interior design brands.

Is in the field. He immediately abandoned the idea of the plastic molds, too expensive in relation to the sales volume he could expect and betted on brass, a material that could be machined from solid. Besides this, he had to learn everything, and every day presented many challenges. *“The first version envisaged anchoring with bare screws, but this solution didn’t satisfy my aesthetic vision. I wanted the screws to be original and so I turned to a famous Milanese small metal parts manufacturer. Was the problem solved? Not at all! I realized that screws were exactly what I didn’t like, so after a fatiguing research process, including a Dual Lock by 3M attempt that failed due to some installing problems on building sites, I managed to create a quick coupling so as to avoid screws. There were however many other criticalities; for example, the coupling of plate, box and wall, because the latter always presents imperfections. What could I do? I invented a rear shutter, a step that separates the plate from the*

wall, disguising irregularity without altering the total thickness of the product that remained (and remains) of 10mm. This idea was then adopted for all the following collections”.

On materials there was a good creative margin, after brass we added aluminium, Corian® and wood. Furthermore, we worked on proprietary cards compatible with all the international standard boxes, we chose the color palette, we designed buttons and levers, we spelled out the many possible profile, color, material, control combinations until we reached a miracle of personalization. Slowly, not without effort, MakeUp finally became a product and debuted on the market: *“MakeUp gave me a thousand problems, but it made me grow and it made me understand that if you want to make it, you need to pour in all of yourself”.*

Skin, the following collection, is presented in 2010: PLH is growing, in revenue, human resources, commercial visibility

On the right: metal, fabric, cement, wood, and natural stone, onyx, wallpaper or leather, treated of your choosing: the Skin command plate was born to change aspect. A depression on the faceplate, obtained with CNC machines, allows to insert a decorative inlay from a vast range of choice.



2011. Innovation continues.

The PLH catalogue is enriched by three collections.

Slim, the slim and narrow plate, **Keyboard**, a homage to the Apple console and computer, **24 k**, precious, elegant in its gilding that will later become an exclusive finish.

and this new product confirms it. Corelli says: "Skin, was the absolute novelty, a plate whose surface is hollow and can be dressed as you like with different textures and materials. Initially we thought of manufacturing it from solid wood, to render the natural feeling, the perfume and touch of this material that I love so much. Unfortunately, we had to desist since, except for bamboo, wood is a moving material and modifies in time which would have made the product unstable. A technician from a sector company suggested to cover the plate with a wooden shirt: a sensible proposal, but I wanted Skin to be a totally wooden plate, not simply veneered: I want the product to speak by itself with no filters. The solution came naturally: using a solid of aluminium manufactured with CNC machines to create a frontal depression of a few millimetres where to set the decorative materials, including wood. A new product was born: the **Skin** plate. We presented it at the Fuorisalone in the Jannel-

li&Volpi space, in that occasion, instead of wood, the plate was finished with wallpaper, a homage to the company that was hosting us. Many collaborations followed this one, we partnered with De Castelli (metal), Kvadrat (fabric-non-fabric), Sai Industry (cement composite), Antique Mirror (mirror and glass), Haute Material, with whom we finally managed to solve the wood dilemma, and again Antolini Luigi & C. (marbles and natural stones), Rubelli (textiles) and Foglizzo (leather)".

At this point the PLH plate has become a truly decorative element of the domestic environment, also customisable. A reference point in the luxury market. The **Keyboard**, **Slim**, and **24K** collections restate it. The first one seals Corelli's passion for Steve Jobs and Apple and is inspired by the Mac keyboard: a marketing intuition that leads to *"a rapid contact increment on our website and increases the MakeUp sales"* says Corelli. Slim was born to satisfy the needs of the Architect Peter Marino who

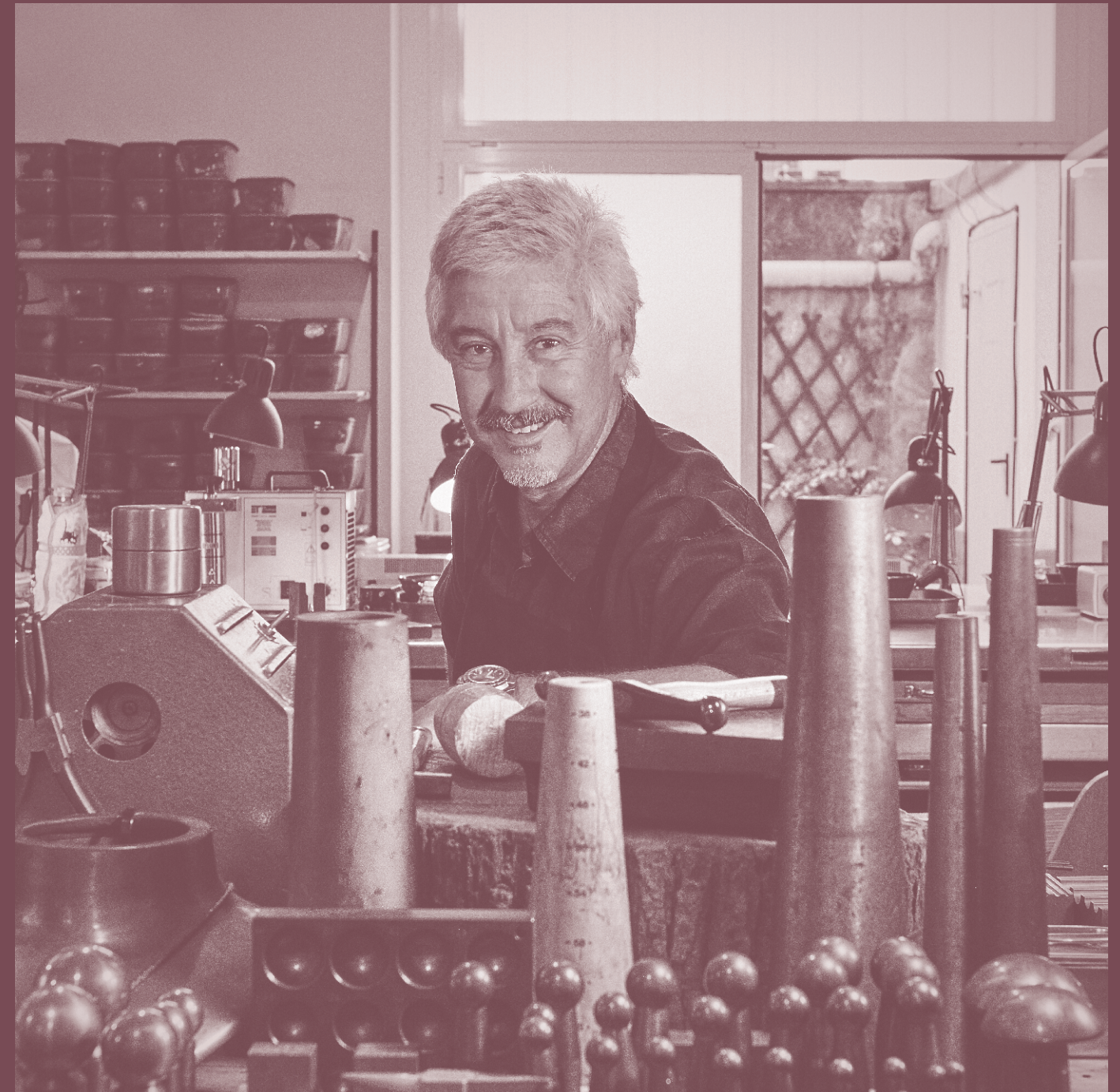
On the left: slim as a reed, as minimal as a haiku poem: the Slim electric command plate is inspired by the essentiality of Japanese culture. Its features are the thin rectangular shape and the reduced thickness of just 4mm. Next pages: on the left, Keyboard collection; on the right the K24, plated in 24kt gold.



A jewel on the wall

Guido Solari, owner of the Scuola Orafa Ambrosiana-SOA, recounts how the 24k plate was born

Guido Solari, with his brother Luca, is the founder of the Scuola Orafa Ambrosiana-SOA, one of the most prestigious schools where to learn the art of high jewellery and artistic metal working craftsmanship, also under the sign of design. He runs one of the two venues of the school, in Via Tortona, opened in 2018. Guido Solari had met Enrico Corelli and PLH a few years before. *“A common friend”, he tells, “that had studied at the SOA with excellent results, put us in contact. Corelli had been asked by an ex-Soviet Union tycoon an estimate for around 90 electric command plates in gold with a diamond as button for his dacha, and she suggested he got in contact with me. After Corelli had explained to me with precision the clients request, I told him that it was an impossible mission since I didn’t know the PLH production process nor the electro-mechanical implications of the use of gold; in addition, there were other issues, the weight of the plate and the toxic production waste. ‘Nothing is impossible’, said Enrico, ‘let’s try and make a total cost estimate’. Finally, a tremendous sum came out, 32.000 euros per plate. This was an impossible mission also for the billionaire! We put it all aside, however this experience left us a positive inheritance: a mutual respect and esteem that quickly became a sincere and solid friendship. Corelli is an extraordinary person, gifted with a 360° curiosity and a contagious passion for beauty and challenge. He had been deeply fascinated by the idea of a golden plate, and he didn’t want to give it up, he wanted to find a way to make it at ‘human’ costs. Copper was used as a support, reducing to the minimum the thickness, to then apply a real plating through a plating process. Not a simple 6-micron thickness plating, actually a 25–30-micron plating (usually it’s around 20 micron) in pure gold for which we benefit of a formidable Milanese artisan. We then found the diamond and PLH made it compatible with its button-switch function, enhancing its luminosity and purity thanks to a rear lighting led: the **24K**, was born, its name evokes the material. The plate was presented at the 2012 Fuorisalone within a fascinating set up: a sort of all black cave-au, in the center an illuminated theca contained the 24K surrounded by the traditional artisanal tools used to make it and the names of those who made it. It was a success, PLH’s metaphor, an industrial company with a strong artisanal component that allows the creation of made to measure products for the client”. The plate wasn’t produced in series, however the treatment we developed for the occasion with an 8-micron thickness is amongst the ones that today PLH can offer to those who are looking for an absolutely original, unique and status plate. “For sure the most expensive plate in the world”, Solari concludes, “I suggested getting it in the Guinness Book of Records!”.*



2012-2017. Neo arrives: the plate becomes “only” a dot on the wall. With Aria, PLH enters the wireless and domotic world, with Neo Lighter and NeoQ portable electric commands.

wanted a MakeUp plate for a residential project in Milan, but slimmer and narrower. “We managed to contain the thickness of the plate in only 4 mm, shutter included”, Corelli proudly explains. Precious and a real work of art of the skilful hands of Made in Italy, 24k seals instead the beginning of a fruitful relation with the Scuola Orafa Ambrosiana, founded by the brothers Guido and Luca Solari. It is with Guido that this cult product is designed, with a special and unique gold gilding treatment.

Furthermore, the **Neo**, collection marks an important turning point for the company. Enrico Corelli recounts: “I still remember it with great excitement. Neo was born in the courtyard of Alessandro Gaja’s studio. We were talking about simplifying, about how often things don’t spring from a complete thought but are an irrational integration of needs and contemporary visions. Why, for example, does the plate need to have those dimensions, when 20% less is needed? Why have many buttons if they are

not all necessary? Why not concentrate everything in one button? Neo is the result of these considerations: a flush with the wall decorative button, like the mole on Marilyn Monroe’s face, my inspiration. Neo means mole in Italian. An essential minimal sign, that has however required a lot of study. Finally, a round 29mm diameter -dimension linked to the electric components, but that I chose intuitively- product came out. A magic number! You need to stay positive, especially when your life goals are at stake. Again, ‘think different, think simple’ won. To this version, that is assembled and disassembled thanks to specific equipment, we added a smaller one, a 20mm diameter and a hexagonal one. We also thought to make Neo visible in the dark providing it of a warm white - or other colours - circular led light that makes it like a micro solar eclipse on domestic scale”.

In 2015, the Neo collection is a consolidated success, it received the Iconic Award and in 2017 it expands through the

On the left: “the idea for Neo”, Corelli says, “came from the memory of Marilyn Monroe’s beauty mark, which enhanced her beauty and sensuality”. Neo is an “almost nothing” round dot that furnishes and gives the whole wall strong splendor of abstract matrix.



Neo Lighter and **NeoQ** lines designed in relation to the **Aria** wireless system that PLH presents in the same year opening the doors to domotics. These products are the result of an articulated research and design process, tenacity, effort and sudden intuitions. Corelli says: *“The world of domotics requires you to take responsibility, solving complex automations simply; involving and connecting many functions in an impalpable way: in this setting the margin of error is minimal. For many years, the will to sell has prevailed on a preventive and pondered analysis of what is to be automated and how”. The result? A plethora of complex and redundant systems, that don't respond to the principle for which the more a system is clear, simple and functional the more attractive and useful it is for the client.*

“In our case”, Corelli observes, “we had additional difficulties because the system had to interact directly with the button, as well as with a smartphone or touch pad, typical tools in the domotic field. I believe that people still prefer a physical gesture to the virtual command. In this way, the implementation time, turning on and off the light, up and down the roller shutters are shorter. Since my architect friend Riccardo Roselli challenged me asking me ‘why don't you do a Neo battery?’ the fine tuning of Neo Lighter has been intense and strenuous work, we have tried many solutions, we challenged each other on the wireless approach, we built a solid know-how that

allowed us to simplify the often-complicated building automation systems. Finally, we made it: we developed a wireless product, PLH Aria, that could transform wall plates into a pocket device: Neo Lighter, an elegant pocket cylinder with a hidden battery inside and four remote functions in very little space: click, rotation, rotation and shake and a hidden custom command for the user”.

And this is not enough. *“We also wanted to make a non-pocket version, but transportable, with a very essential, impactful and sculptural aesthetic, in my style. NeoQ was born in an unusual way, by chance. I remember I was at Haute Material a Bormio in Bormio to discuss the MakeUp plate in wood. At one point in the atelier, I saw some beam cores and I had a flash: this was the support I was looking for my command. Immediately the boys of the company milled a wooden cube, we put the hood of Neo Lighter next to the top, it was altogether just perfect. Later we added silicon and other materials so that NeoQ is also highly customizable”.*

The story of PLH collections evolves and in 2020 the Keyboard collection is deeply revisited in an ironic guise that renders its aspect closer to the Apple Mac keyboard design. At the same time, in addition to the established PLH materials – aluminium, brass, copper, Corian, wood – AISI 316L steel is introduced, and also a revolutionary antibacterial coating developed in collaboration with the Protim© com-

On the right: the command components of the wireless PLH Aria system: the pocket size, cylindrical electric command Neo Lighter, the Brick accessory and the “engine” of the MakeUp Aria.



2020-2022. A radical reinterpretation of Keyboard, the adoption of more performing stainless steel, the possibility to cover surfaces with an innovative antibacterial treatment. The Mono collection, inspired by Bauhaus art.

pany, an avantgarde Made in Italy brand specialized in the superficial treatments sector. The **Mono**, collection is presented in 2022, inspired by the aesthetic and productive principles of Bauhaus, a round button set in a square (or rectangular) body. After years of development, these collections are the proof of PLH's exponential growth – estimates went from the 11 of 2007 to over 600 of 2021 – a great entrepreneurial success, even if PLH remains a niche luxury brand, a one of a kind. PLH has become a reference for all those who love beauty in all facets and want to furnish their home.

PLH's commercial success and the evidence of its aesthetic uniqueness are traceable in the excellent quality of the interior design projects for which its electric control plates and switches are chosen. Residential, nautical and hotel industry projects are enriched by the plates' decorative and artistic design. PLH's products are not merely supplies but the result, of a successful product and service strategy by the Milanese company, that aims to establish a liai-

son with designers and users beyond the specifics of the job, a custom and mutual exchange. *"These projects", Enrico Corelli observes, "have been and are an efficient word of mouth, they build loyalty among those who are satisfied with us and spread our name guaranteeing what we do. At the beginning, there was no specific direction of the PLH products, they were pulled by the elaborate electrical systems of the Studio Tecnico Corelli. When I gained the trust of the architects and their teams, the lighting designers- one above all Massimiliano Baldieri- the approach changed and PLH got away from the Studio aegis and started to proceed autonomously. First in small and big homes, then hotels, yachts and offices".*

Communication and PLH's presence, starting from 2015, at Euroluce, largely contributed to this gear shift along with the know-how gained through years' experience and *"Allowing us today", says Corelli, "to talk in a sensible and propositional way about technology, aesthetic, plants and economics, becoming advisors to the client rather than mere suppliers. Who is in front*

On the right: new materials in the PLH world. For the chassis, command buttons and levers AISI 316L stainless steel is used, the best in terms of quality and performance, also available with PVD finish and antibacterial treatment.





Photo by Alberto Cocchi

PLH plates, appropriately customized, find more and more space in excellent interior design. In hospitality architecture, residential and nautical.

On the left: with almost 30 meters of length 90' Argo is an example of the new generation Riva Flybridge: futuristic design, luxurious and contemporary interior décor, super technological solutions installed on board, including the PLH electric command plates. Here, the view of the main hall.

of us in a negotiation is always happy and stimulated to discuss the project 360 degree. I remember in 2015, the first encounter with the Ferretti Group – a flagship for pleasure boating – we were sitting around the table with the purchase manager and the head of technical department, to each question we had a convincing answer, they told us that it was the first time they met a potential commercial partner with whom it was possible to focus deeply on every aspect of the supply". The result? Since then, on many of their boats, on the Custom Line and Riva, PLH plates are installed. Ferretti Group also means Antonio Citterio for PLH, one of the Milanese architects of the glorious generation born in the '50s, that signed with Patricia View the interiors of the Navetta 30 of Custom Line. We have been working together since 2001 when we created the Valentino showroom. PLH has supplied a totally custom-made line of plates made specifically for Navetta 30.

Other extremely sophisticated projects

for the luxury boating world – "luxury boats interiors are more and more similar to luxurious homes" – have involved the Correlli company; in particular, besides over 200 projects, the 120 Planante mega yacht for Custom Line supplied with Slim, plates, in the last two years the 30 feet SD96 by Cantieri Sanlorenzo, interiors designed by Patricia Urquiola who also chose the Slim collection with round button and Neo, as well as the crossover yacht SX112, interior design by Piero Lissoni, supplied with Slim e Slim Custom collections. With Lissoni, another creative icon made in Milano, PLH has crossed roads again for the supply of the MakeUp plates in 6062 aluminium finishes in bronze nuance for the electric systems of the Grand Park Hotel Rovinj of Rovigno, on the Croatian coast, designed by the Milanese architecture studio with the local 3LHD studio.

Other important partnerships to mention are with great architects such as Jean-Michel Wilmotte, Jean Nouvel, Britt Mo-

A luminous collaboration

Massimiliano Baldieri, master of light

"I met Enrico Corelli in an unusual way. The first moments were not easy, and nothing foretold what then happened". Massimiliano Baldieri smiles while he tells this anecdote. He is one of the best lighting designers, his studio Baldieri Lighting Design is renowned worldwide and his 'luminous' work, from the one for the Florence Auditorium to the one for the Galleria Nazionale di Arte Moderna of Rome, have won the Awards of Merit of the Illuminating Engineering Society of North America more than once. He continues: "I had seen the PLH products on a catalogue and they had tickled my curiosity. I had never seen something like these decorative and design electric control plates, who would have ever dreamt of them... they seemed perfect for the Parioli Villa where I was designing illumination. I called him, said who I was and what I thought I needed. The answer was laconic: 'Are you a supplier? Or a wholesaler? Usually we don't deal with them, we can give you a 10% discount maximum'. I acknowledged that, annoyed and with no will to continue our commercial conversation, I decided to place a thousand-euro order anyway since the product was exactly what I needed for my project. Sometime after I received a phone call from Corelli saying he wanted to come and see me. Maybe he wanted to meet me because of my order or maybe because he had looked at my work. We met in my studio in Rome, and we immediately liked each other. On the other hand, how can one not be influenced by the charisma and enthusiasm of Enrico?"

Long story short, the collaboration is enriched by involving Ricardo Roselli, architect and friend of both. Between them there is great harmony, Roselli does the architecture, Baldieri the lighting design and Corelli with PLH studies plates and accessories that are increasingly fitting with the style and work. A three-sided relationship that is expanding to deal with new topics such as lighting bodies. A drift that brought Baldieri to a consideration: *"My relationship with Enrico Corelli goes further than business, between us there is esteem and friendship, and this brings us to talk about everything and more. Enrico is a special person, a very skilled technician and with a very refined taste, an insatiable curiosity, a sound culture in which the love for history of art plays a dominant role, an extraordinary inclination to storytelling. When he tells you about PLH he gives the impression that PLH is much more than what numbers show. PLH is a great company that is not big. This is its allure and its winning card"*.



ran and Emiliano Salci of DimoreStudio, the Archea Studio, or Alberto Nespoli and Domenico Rocca of Eligo Studio. *“In this field”, Corelli says, “I’d like to mention two excellent designers with whom I have become close friends that don’t like to attract attention and do not have the mediatic attention they deserve. One is Riccardo Roselli, specialist in hospitality architecture and Ivana Porfiri, maximalist architect, as she likes to define herself, who approaches projects as if they were art works – she once revealed to me that all her clients are in fact art collectors. Roselli is a brilliant and very creative professional, always proposing extreme challenges like the Neo battery, or to create 85 different plates for each room of the Hotel Palazzo Montemartini in Rome. Porfiri taught me a lot, first that nothing is impossible, never is impossible, never say impossible! She also involved me in many big-small secrets, for example that a button that doesn’t do ‘click’ isn’t going to work, or that the activation must be soft but at the same time it has to give the user a tactile and perceivable feedback. She also helped me discover limited edition manufacturing and introduced me to extraordinary people like the late Marcello Masolini, the ‘Black Man’, a real contemporary alchemist, a giant in all ways (he was more than two metres tall), who examined rare texts from 1600 and 1700 and invented and effected extremely suggestive techniques and treatments, like acid etching, blue etching, metallization, using antique insect embalming techniques*

to use also on metals, giving the products astonishing finishes and unique textures. An unforgettable experience that has opened my mind to fascinating worlds”.

PLH’s references don’t end here, they expand to the East. The focus there is on the Maldives. Corelli tells: *“This is a story of coincidences. Initially, I got in contact with the manager of the super luxury hotel Ciragan Palace Kempinsky of Istanbul. We met each other in 2015 for an estimate, the work seemed to be confirmed when, in 2016 the political situation in Turkey became very heated and everything was put on hold. One year later, I received a phone call from him telling me that he had left Kempinski and had a new manager contract with the prestigious hotel group Soneva in the Maldives. He informed me that they were renewing the electric system and that he had mentioned me to Eva Malmstrom, owner and to her husband Sonu Shivadasani, creative director of the hotel. A few days later I received a call from Eva requesting samples. I flew to the Maldives and this was the beginning of an extraordinary relationship that went beyond business. We started with a villa, then a second one, until the most recent order to supply the doubling of the water villas of Soneva Jani with engineering the domotic system. The plates? A personalized Neo version and Slim and MakeUp that have already been supplied. More than this commercial success I like to underline the human aspects of this story. Entering Soneva is like en-*

On the right: detail of the master’s cabin of the Navetta 37 mega yacht of the Custom Line shipyard. The interiors of the yacht have been designed by Custom Line Atelier. Beside the bedhead, installed horizontally, two custom made Slim electric command plates, one with rectangular buttons, the other with levers.

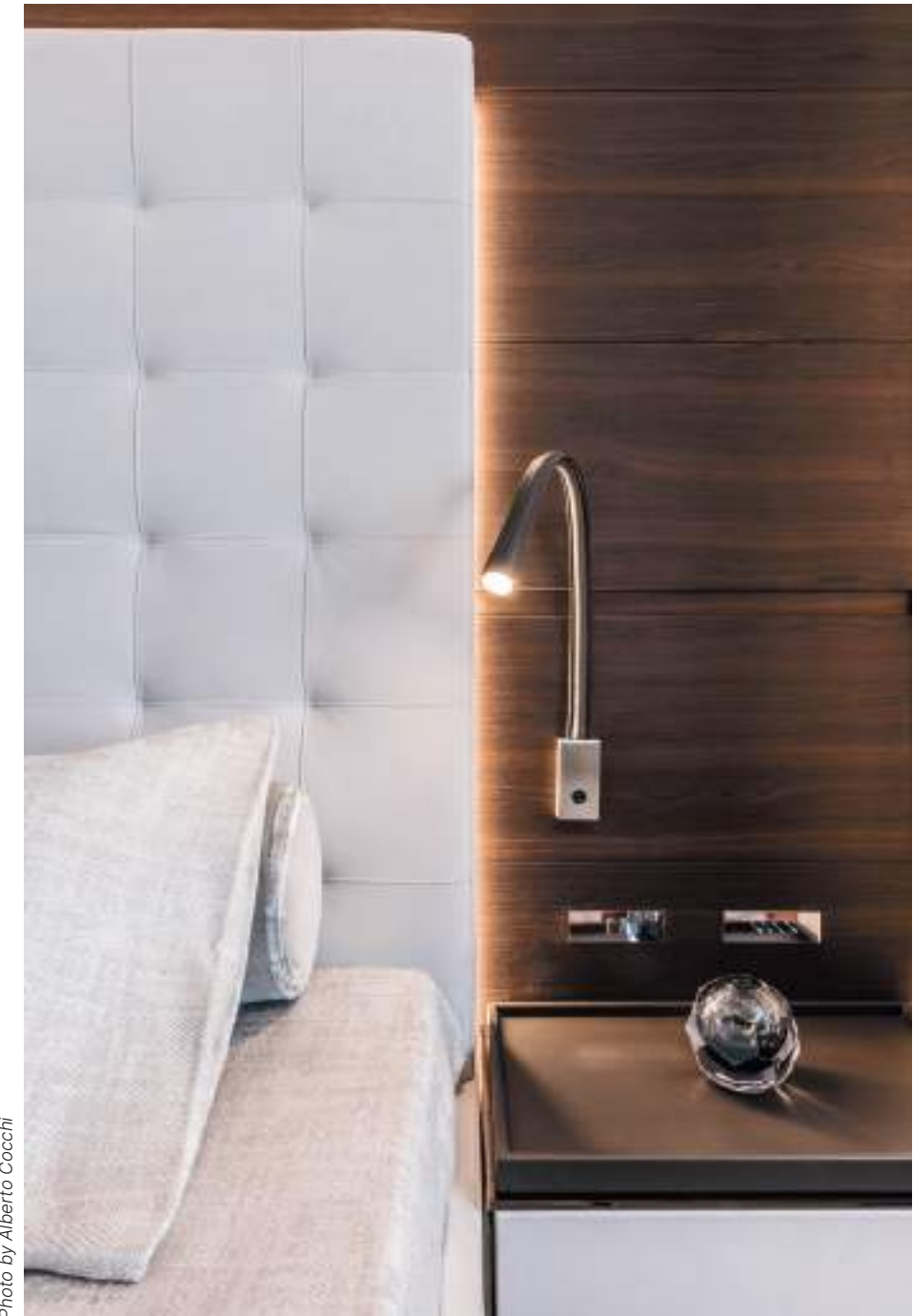


Photo by Alberto Cocchi

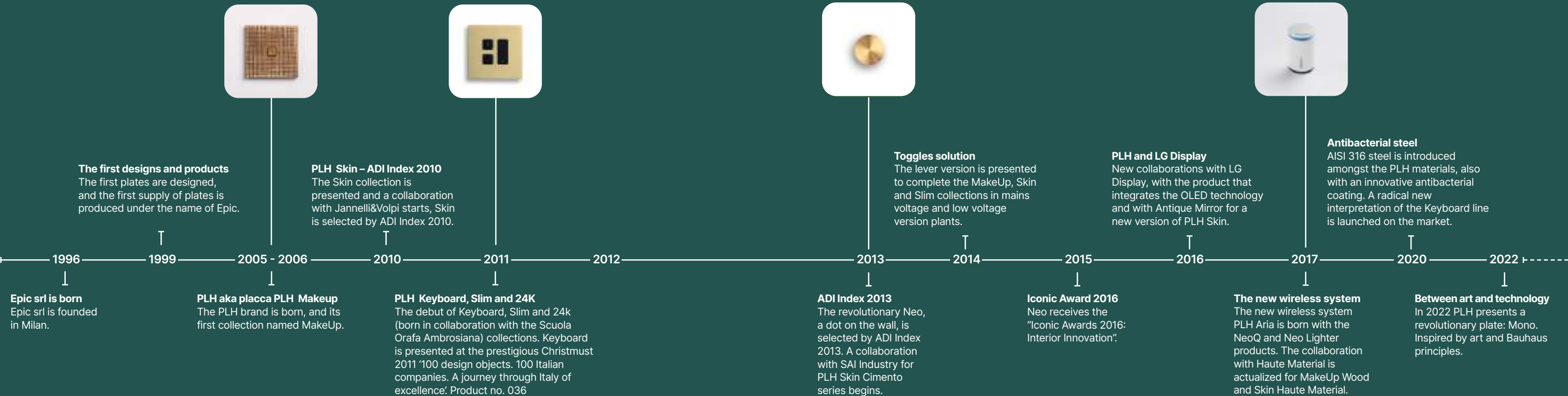


tering a beautiful family where everyone wants to make you feel at ease. Eva and Sonu emanate a beautiful energy that flows, they have the will to do good and make guests feel at home. They want to do good: Eva and Sonu are socially committed; they established a foundation that invests large sums in sustainability projects. Great people! It is thanks to people like them that our story and our challenges are destined to continue".

On the left: top view of the Villa 38, part of the super luxury villas and water villas resort Soneva Fushi of the Soneva Group, founded by Sonu and Eva Shivadasani. Here, the Neo and MakeUp plates and relative accessories have been largely used, customized also for domotic use.

TIMELINE

Year after year, the story of PLH and its creations



“

*There are two strong
founding concepts that
underlie PLH creations:
‘think different, think simple’
and ‘Never say impossible’.
These values, in time,
have revealed themselves
to be winners”*

Enrico Corelli, CEO of PLH

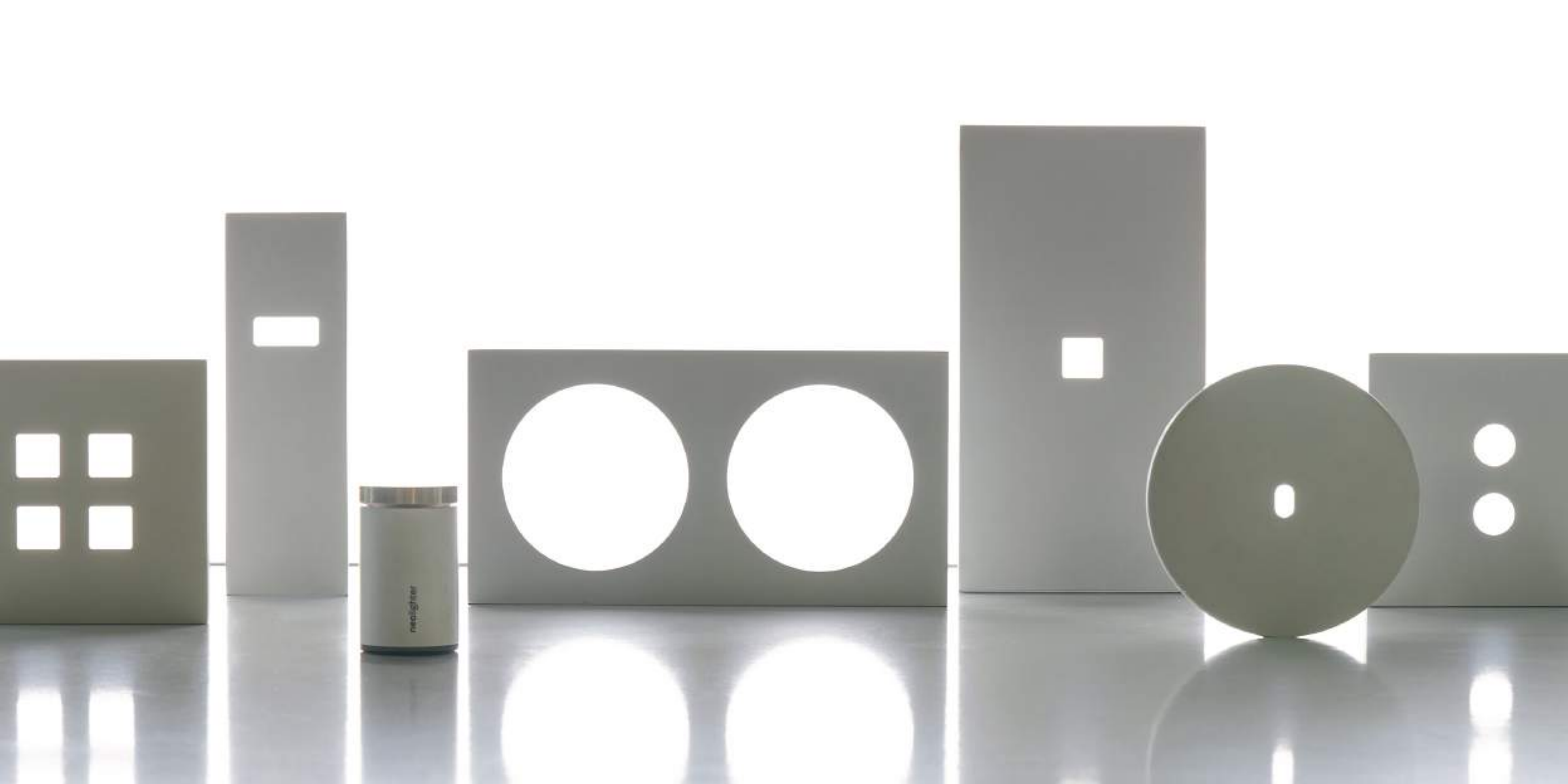
2

THE SECRETS OF THE COLLECTIONS

7 lines, shapes, materials, finishes,
textures, versatility



—
MAKEUP
—
SKIN
—
SLIM
—
KEYBOARD
—
NEO
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MONO
—
ARIA
—

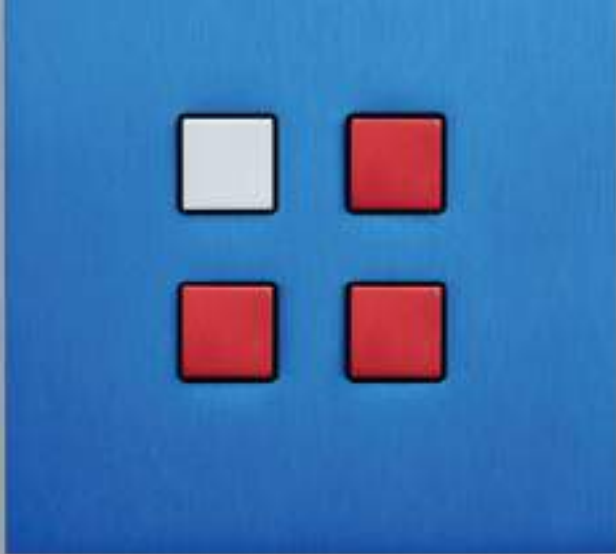




MakeUp

Matter, essence and design

MakeUp is the forefather of the PLH catalogue. Made in 2006 after a long design research and constantly updated, the *MakeUp* family of electric control plates is designed to stand out within the interior design of a home (and not only), as an element of enhancement: *MakeUp* doesn't disappear, on the contrary it wants to be seen and admired. Ideal for neo modern, minimal and contemporary environments, among its characteristics the buttons or lever nuances can be tone on tone or contrasting from the plate.



MakeUp
Identity card

Type: domestic series with traditional command and for very low-tension systems

Materials: steel 316L, aluminium 6082, brass. On request other materials such as iron, copper, DuPont™ Corian®

Shape: square, rectangular, round

Dimensions: ø 81 mm; 81×81 mm; 81×124 mm, 81×152 mm; 90×90 mm version and multiple for other market; thickness 10 mm (of which 2 mm shutter)

Commands: square or round buttons, levers

Led: upon request, network presence or feedback

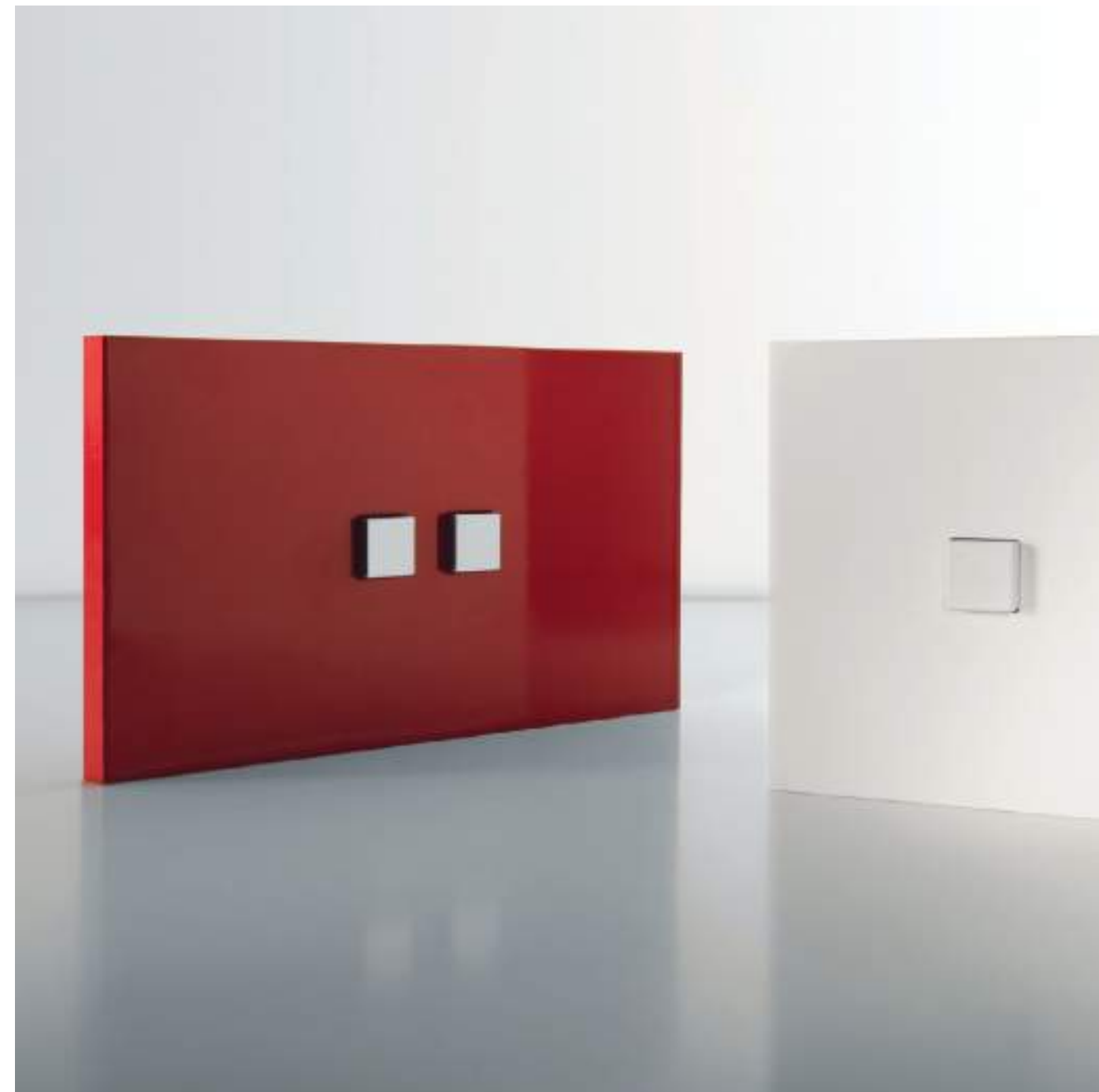
Finishes: satin, polished, micro sandblasting

Treatments: anodizing, liquid varnishing, chroming, metal sputtering, bronzing, PVD Is-Pro® and PVD Is-Pro® antibacterial Abaco®

Nuance: from color chart or on sample

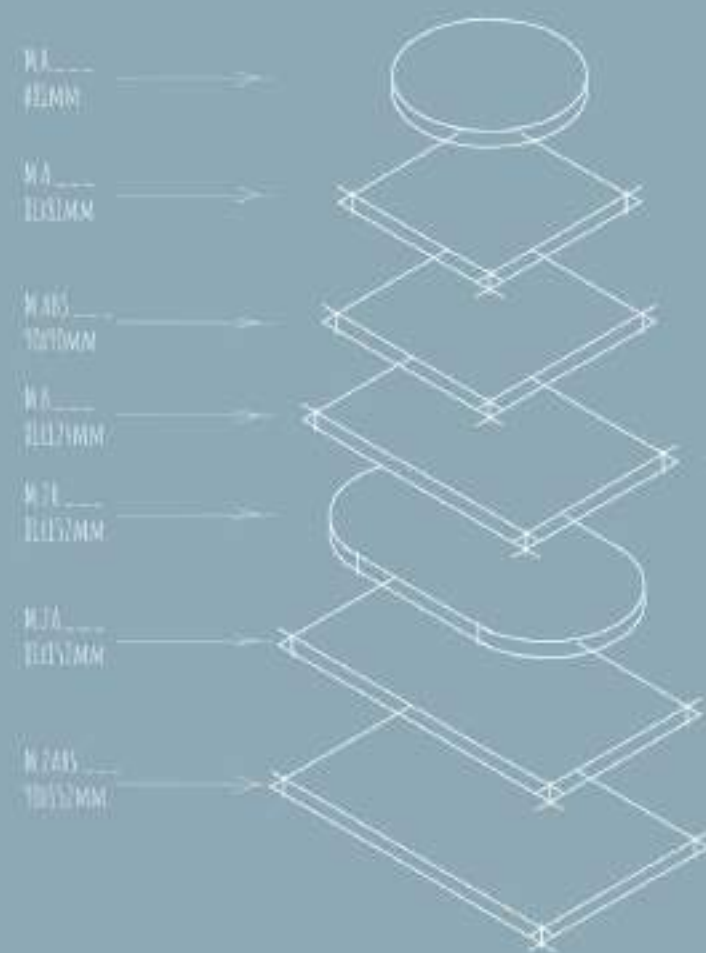
Technology: electronic proprietary cards and 230 V commands, cinforming IEC 60669-1 standards

Key features: rear shutter to cover the wall's imperfections. Compatible switches with international standard boxes



PLH MAKEUP (M): THE DESIGNER'S ADVICE

SUGGESTED COMBINATIONS FOR THE DEFINITION
THE MATERIAL, FINISH, NUANCE OF A PLH PLATE:
HANDLES, KNOBS, TAPS, HOOKS, LAMPS, ETC.



ALIGNMENTS BETWEEN COMMAND PLATE AND SWITCH PLATE

OPTION 1
HORIZONTAL SETUP



OPTION 2
VERTICAL SETUP





Skin

Commands that change skin

Skin, the PLH collection that received the ADI Index mention in 2010, has a mutating skin design and is customizable with inserts of different materials and textures chosen in partnership with some of the best-established brands of home décor, and inserted in a hollow depression of 2 mm on the frontal part of the plate's body. The plates can stand out or blend in depending on the designers' and client's style and taste needs: their extensive aesthetic versatility makes finding aesthetic balance, in harmony or contrast, with the home décor elements, like boiserie, parquet, furniture, wall coverings possible. Amongst the special features of the button and levers are the color nuances from tone on tone to contrast with the plate. This plate is designed for contemporary, classic, neo baroque, vintage, minimalist and maximalist environments.



Skin
Identity card

Type: domestic series with low tension command

Materials: steel 316L, aluminium 6082, brass

Shapes: square, rectangular, round

Dimensions: ø 81 mm; 81×81 mm; 81×124 mm, 81×152 mm; 90×90 mm version and multiples for other markets. Thickness 10 mm (of which 2 mm shutter), 2 mm front lowering for decorative insert

Commands: square and round buttons, levers

Led: upon request, network presence or feedback

Finishes: satin, polished, micro sandblasting

Treatments: anodizing, liquid varnishing, chroming, metal sputtering,

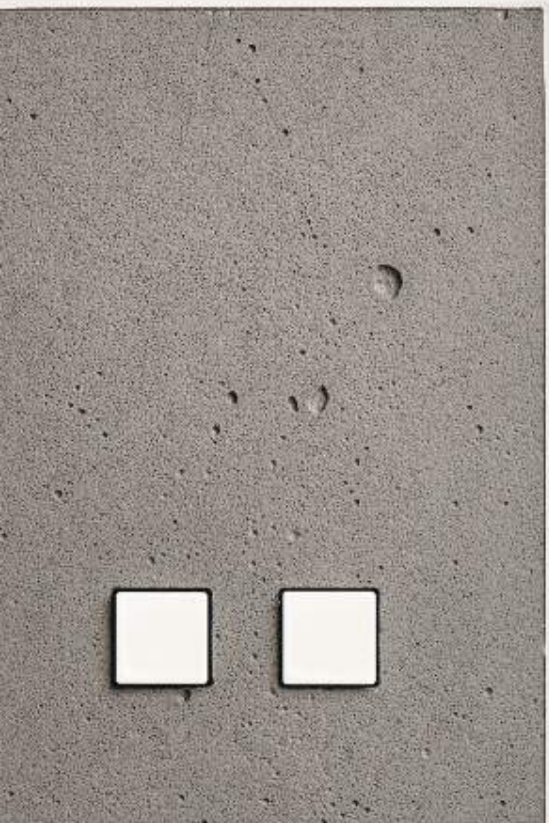
bronzing PVD Is-Pro® and PVD antibacterial Abaco®

Nuance: from color chart or on sample

Technology: electronic proprietary cards and 230 V commands, conforming IEC 60669-1 standards

Decorative insertion: (thickness of 2 mm): mirror mosaic (in partnership with antique Mirror), in concrete composite (Cimento by SAI Industry), in metal (De Castelli), in wood (Haute Material), in leather (Foglizzo), in fabric (Rubelli), in technical fabric (Kvadrat). Other materials available on request

Key features: shutter to mask the imperfections of the wall. Tone on tone controls or in different materials and finishes. Socket frames compatible with international standard boxes











Page 62: variations.
On the Skin plate,
decorated with the
precious natural stones
by Luigi Antolini & C.

Page 63: the Skin plate
I the fabric version,
realized with the precious
Rubelli textiles, from
today and yesterday.

Page 64: from the
collaboration with De
Castelli, leader in the metal
sector, in 2021 the Skin-De
Marea plate is born.

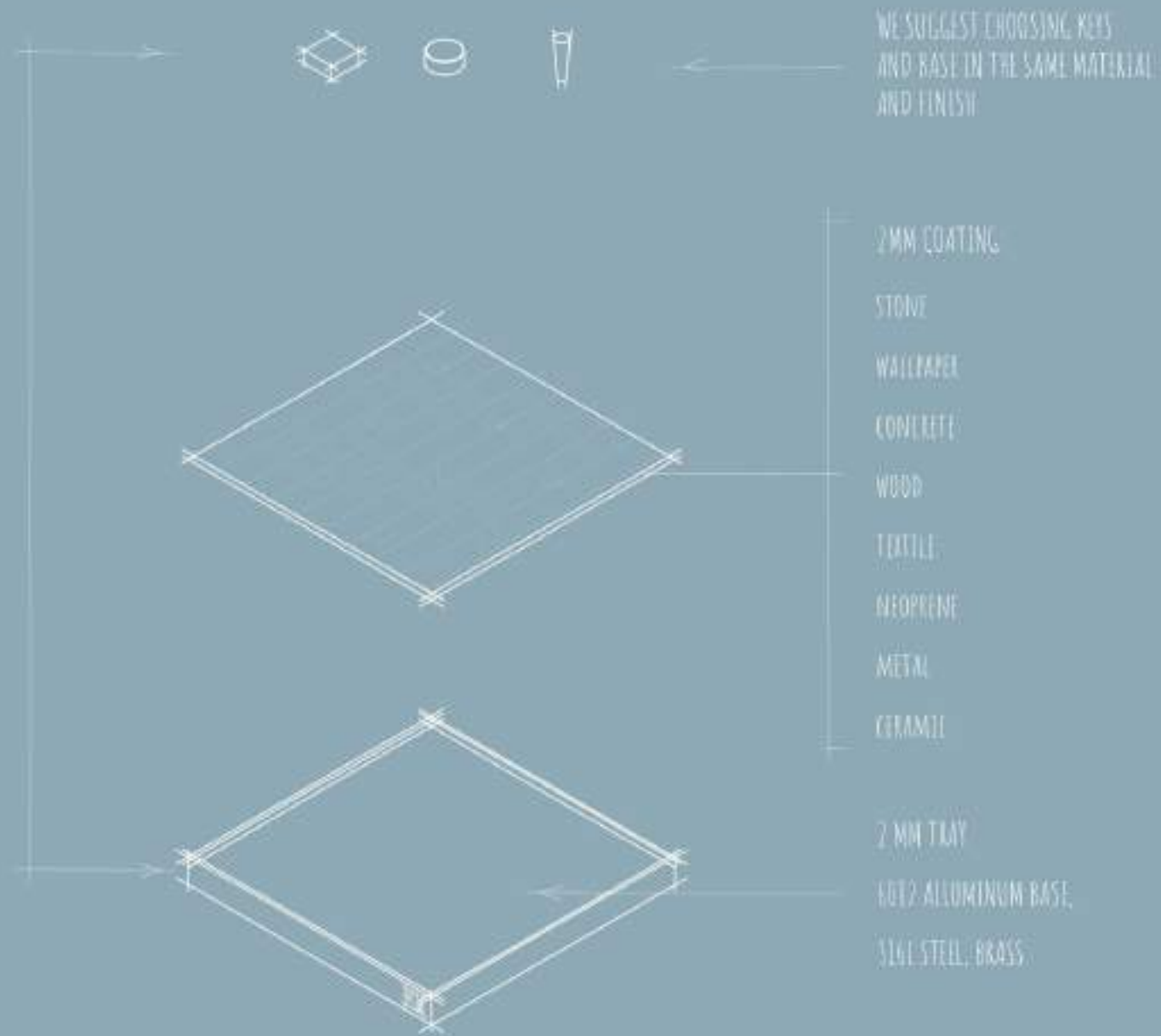
Page 65: Cimento
by SAI Industry is a
very versatile cement
composite, here applied
on the Skin plate.

Page 66: with its knowledge
of wood essence, Haute
Material has revealed itself to
be the ideal partner for the
Skin-Legno (wood) collection.

Page 67: an all-round colour
Skin: the tech materials by
Maharam Design Studio
and Aggebo & Henriksen for
Kvadrat.

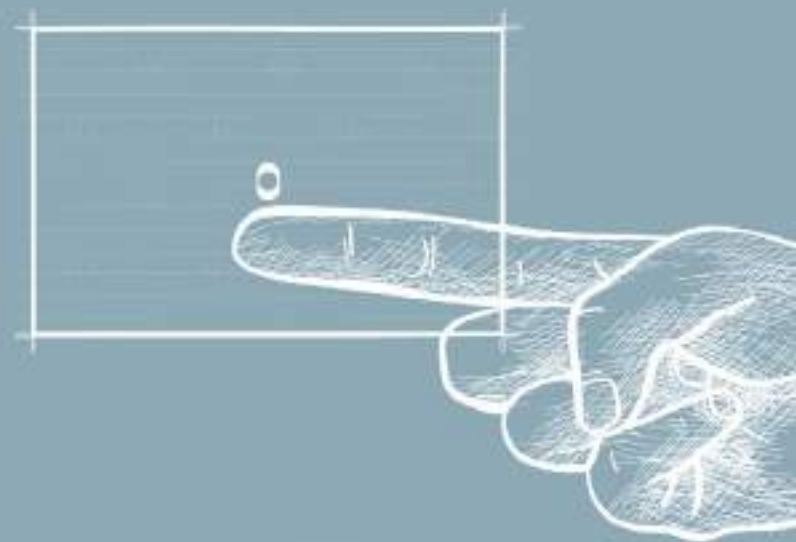
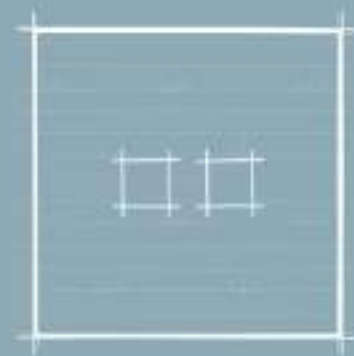
Page 68: the most precious
leather for a sensual touch
is born in collaboration with
Foglizzo, the Skin-Pelle
(leather) collection.

PLH SKIN (S): DESIGNER'S ADVICE



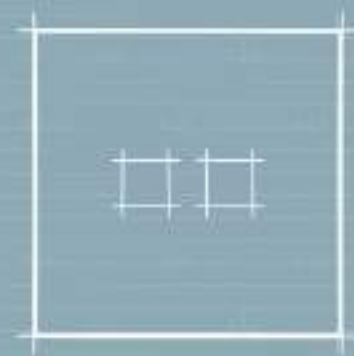
OPTION 1: PROTAGONIST

THE 'SKIN' CHARACTERIZED THE PRODUCT RISING FROM THE WALL



OPTION 2: CAMOUFLAGE

THE 'SKIN' IS TONE ON TONE DISAPPEARING ON THE WALL





Slim

Understatement and elegance

Lean, rectangular, elongated and super slim (only 4 mm thick), the *Slim* electric command plates give the environment a touch of understated elegance. Perfect for small spaces, they adapt to traditional installation with the plates set vertically, and to the unusual, asymmetric aesthetically eye-catching horizontal one. Typical of this line, the buttons and levers nuances can be tone on tone or different from the plate. They are set through proprietary adaptors for standard boxes, for boiserie 'compact' walls or stone walls.



Slim
Identity card

Type: domestic series for low tension

Materials: steel 316L, aluminium 6082, brass

Shapes: rectangular

Dimensions: 40×124 and 40×156 mm; 4 mm thickness (of which 2 mm shutter)

Commands: rectangular and round buttons, levers with double function

Led: upon request, network presence or feedback

Finishes: satin, polished, micro sandblasting

Treatments: anodizing, liquid varnishing, chroming, metal sputtering, bronzing, PVD Is-Pro® and PVD antibacterial Abaco®

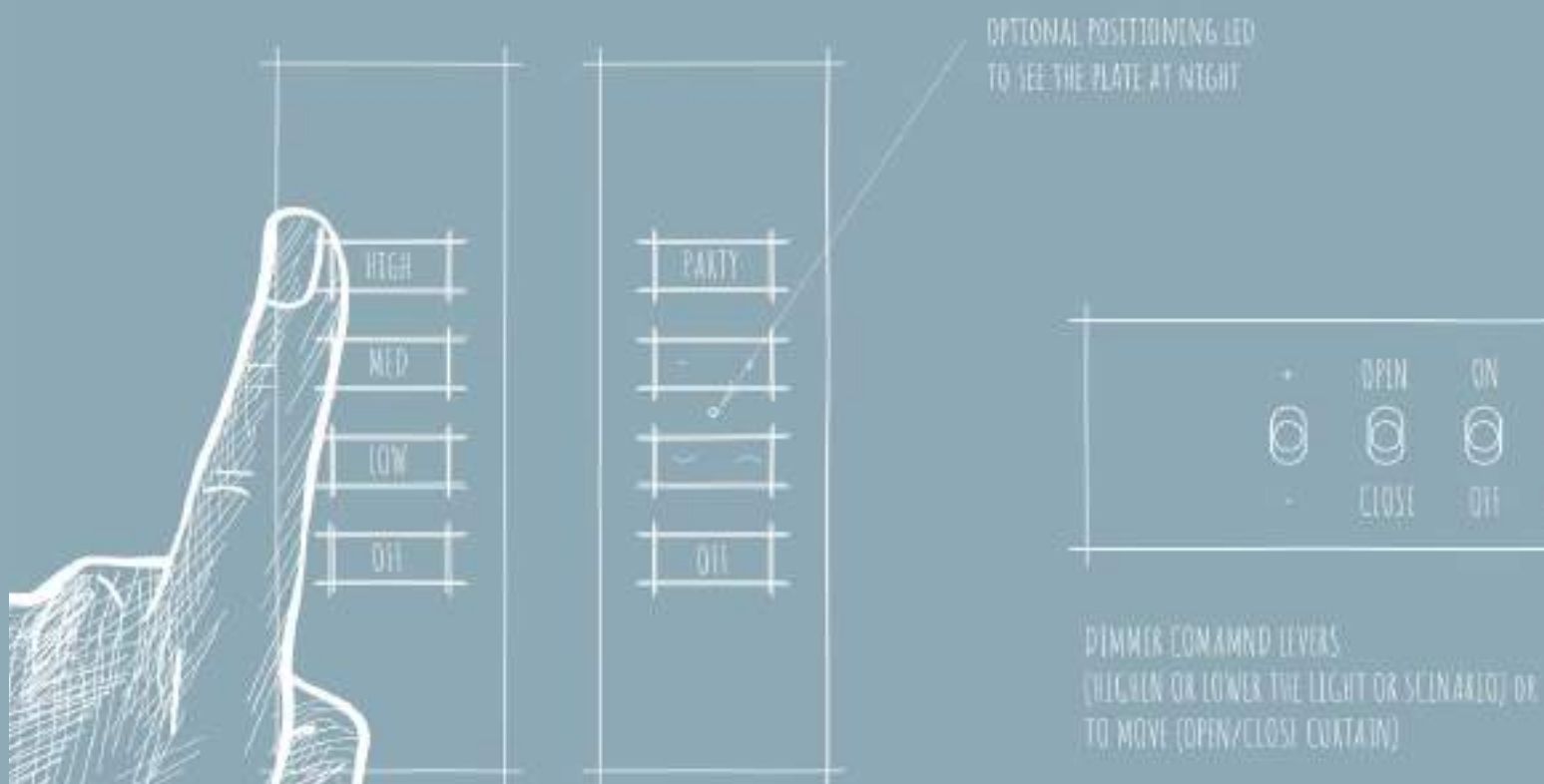
Nuance: from color chart or on sample

Technology: electronic proprietary cards

Key features: coordinated frames compatible with Italian standard devices; tone on tone buttons or in different materials and finishes



PLH SLIM (L): DESIGNER'S ADVICE



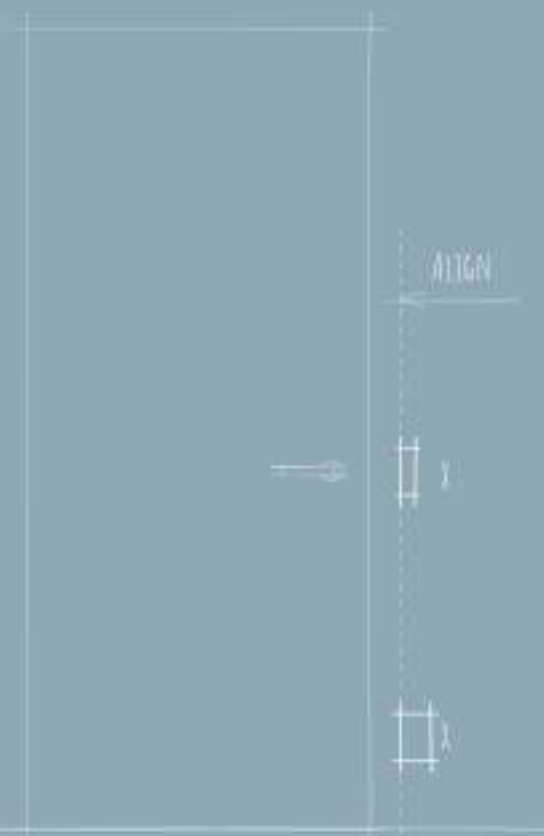
- > APPLY ENGRAVINGS ON THE KEYS OR PLATE TO GROUP SCENARIOS AND MAKE THE FUNCTION EASY AND CLEAR NOT ONLY TO THE CLIENT BUT MOSTLY TO THE GUEST
- > USE THE BUTTON'S DOUBLE FUNCTION TO DIMMER OR FOR THE UP/DOWN COMMANDS
- > HORIZONTAL OR VERTICAL SETUP TO BLEND WITH ARCHITECTURAL AESTHETIC

ALIGNMENTS BETWEEN COMMAND PLATE AND SWITCH PLATE

OPTION 1 HORIZONTAL SETUP



OPTION 2 VERTICAL SETUP





Keyboard

A keyboard for light

The 2.0 *Keyboard* collection renovates and implements the iconic electric control plate family presented in 2011, year in which it appeared on the prestigious Christmas 2011 list '*100 design objects. 100 Italian companies. A journey through Italy of excellence*'. Product no. 036. Radically re-designed to combine refined decoration with advanced technology. Focus of the series is the plates graphics where buttons resemble the keys of a keyboard, conferring an original aesthetic, dynamic and intuitive guise to the plate: when installed it gives the wall a very contemporary playful allure.



Keyboard 2.0
Carta di identità

Type: domestic series for low tension

Materials: aluminium 6082

Shapes: square

Dimensions: 81×81 mm; 10 mm thickness (of which 2 mm shutter)

Commands: rectangular and square with rounded edges buttons

Led: upon request, network presence or feedback

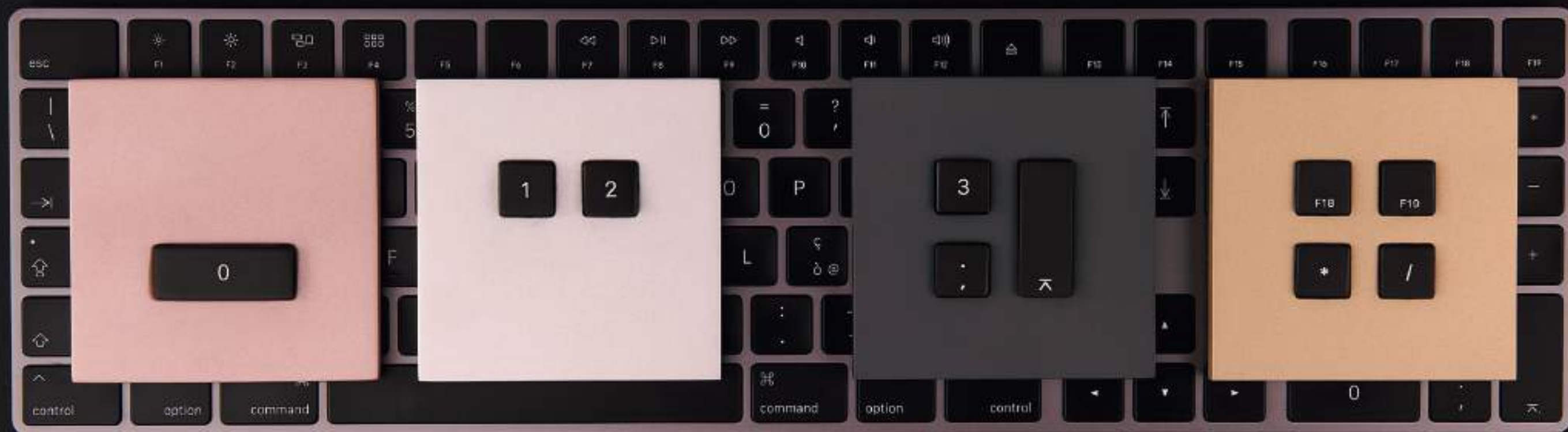
Finishes: micro sandblasting

Treatments: varnishing with ceramic film CeraKote

Nuance: rose, silver, light gold and deep grey

Technology: electronic proprietary cards

Key features: coordinated frames compatible with Baker-R-Classic devices, standard German boxes



Neo

Only the essential

Neo was born from the brilliant and original idea of summing up the electric controls in a single elegant and discrete dot on the wall. It also comes in a flush to wall version completely adherent to the masonry. A masterpiece of aesthetic essence awarded with the ADI Index 2013 mention and the "Iconic Award 2016: Interior Innovation". Functionality, ergonomics and minimalism allow the plate to be set freely in different "constellations" and at different heights compared with traditional ones.



Neo
Identity card

Type: domestic series for low tension

Materials: aluminum 6082,
brass, steel 316L

Shapes: round, hexagonal

Dimensions: ø 20 e ø 29 mm;
thickness 1 mm, 5 mm, 10 mm

Commands: button with single,
double and triple function

Led: luminous crown, mono,
bicolor or RGB

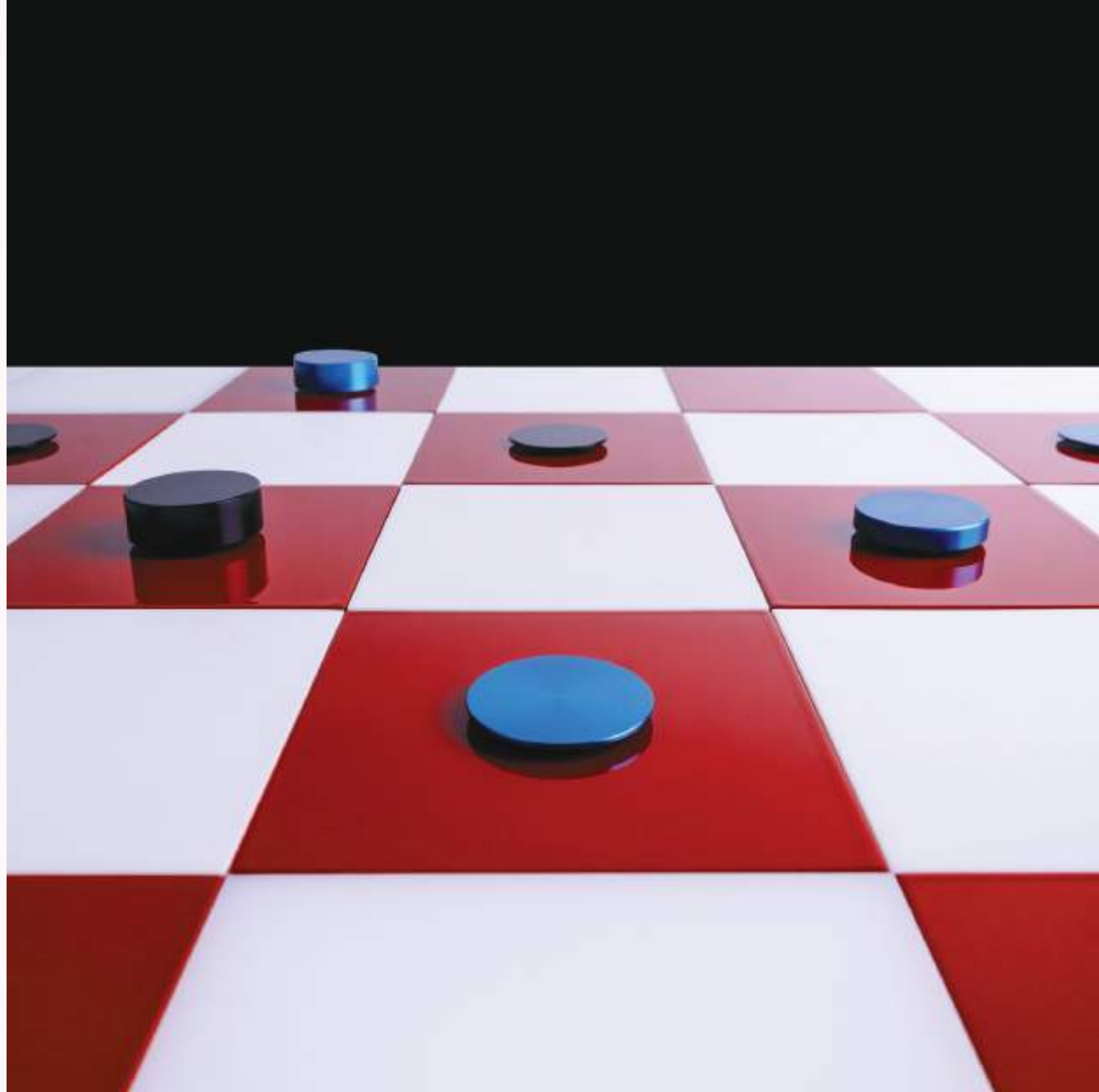
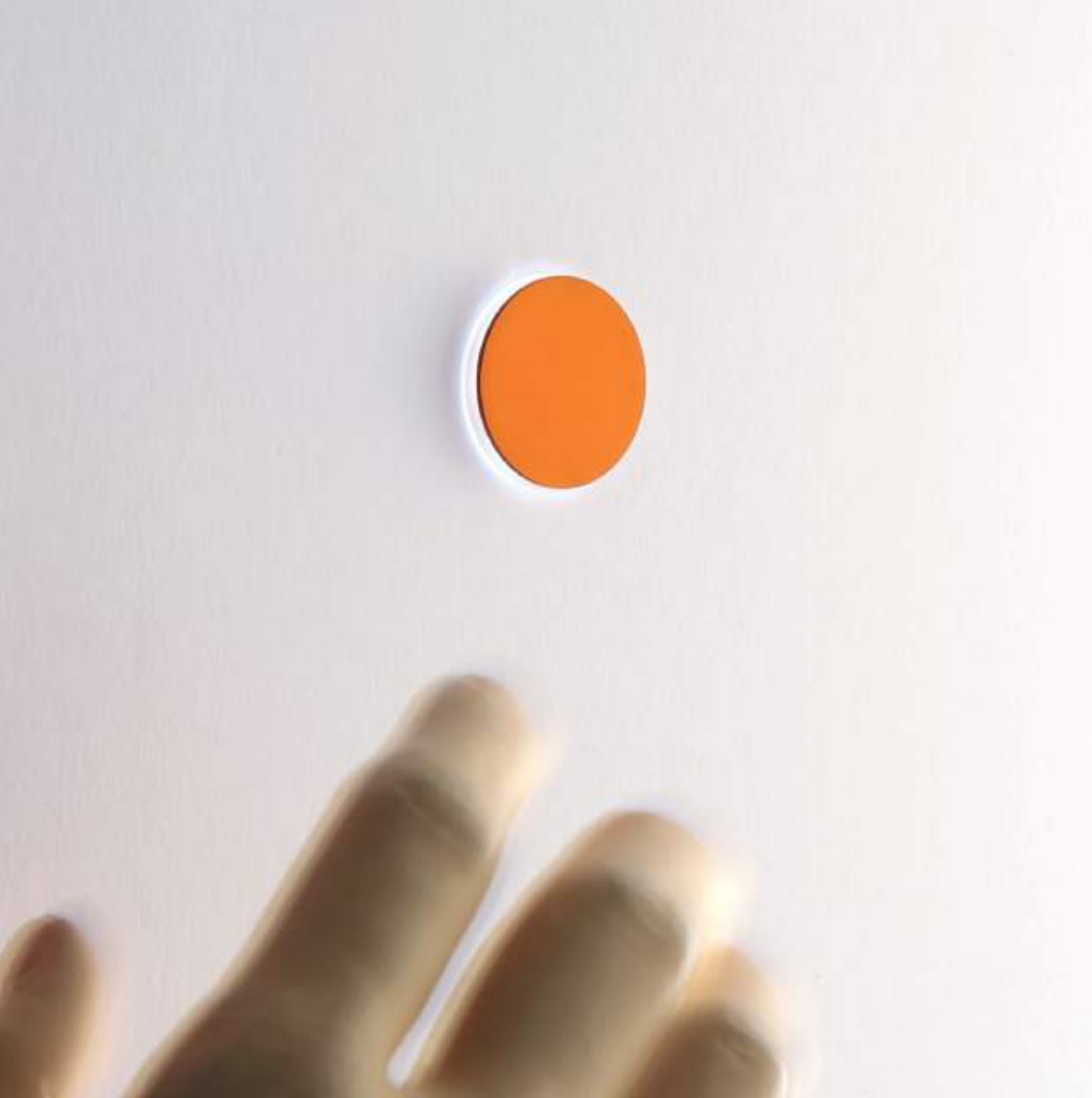
Finishes: satin, polishing or micro
sand blasting

Treatments: anodizing, liquid
varnishing, chroming, metal sputtering,
bronzing, PVD Is-Pro® and PVD
antibacterial Abaco®

Nuance: from color chart or on
sample

Technology: electronic
proprietary cards

Key features: proprietary boxes



PLH NEO (N): DESIGNER'S ADVICE

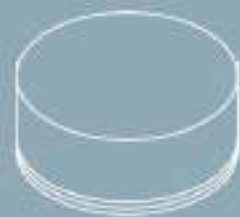


SINGLE COMMAND (SINGLE STARTING OR SCENARIO)



USE OF THE 2 POSITIONS ROTATIVE COMMAND (PUSH AND 0-10V)

- > PUSH (ON/OFF SCENARIO) / ROTATION (DIMM + / -)
- > PUSH (ON/OFF ROOM) / ROTATION (VENTILATION SPEED)



USE OF THE 3 POSITIONS ROTATIVE COMMAND (1 PUSH)

- > PUSH (ON/OFF SCENARIO) / ROTATION (DIMM + / -)
- > PUSH (ON/OFF ROOM) / ROTATION (VENTILATION SPEED)

ENGRAVING OR PRINTING



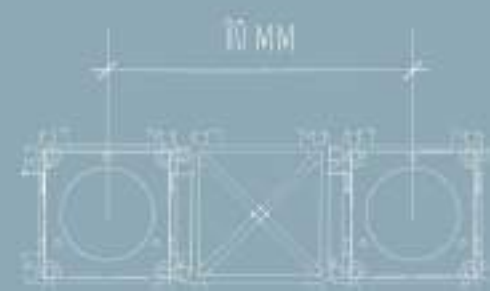
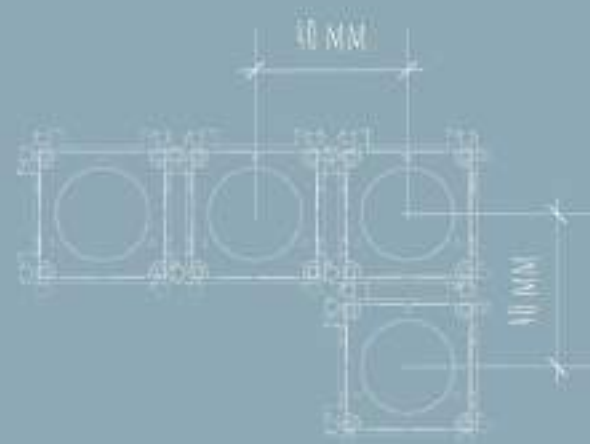
ON THE FRONT



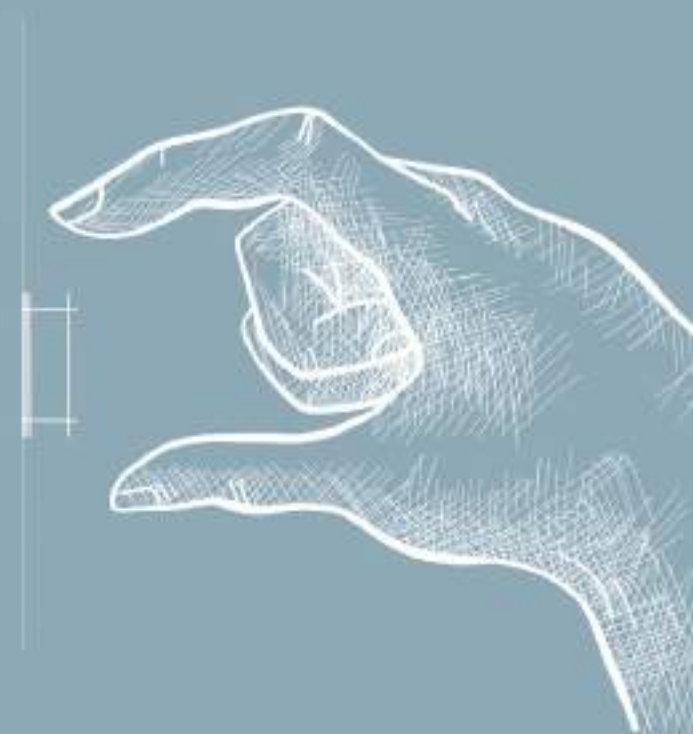
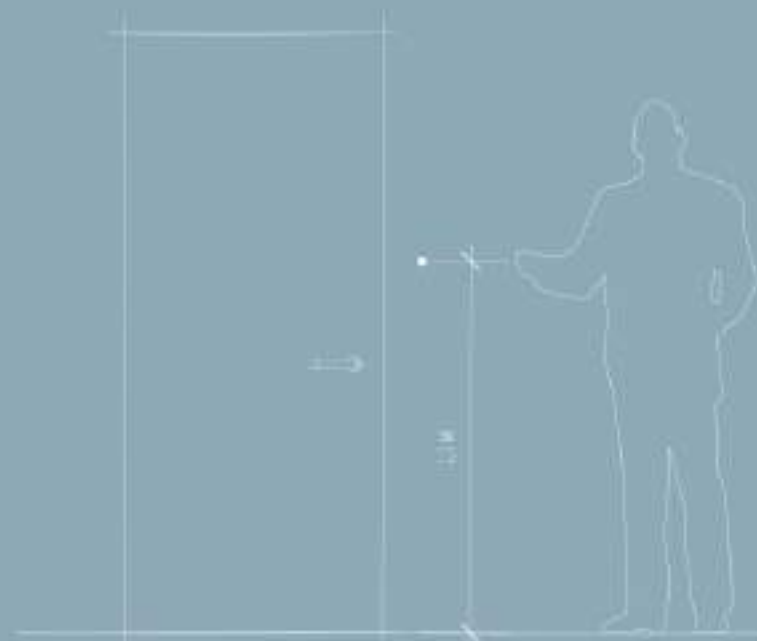
ON THE SIDE



PLH NEO COMMANDS MINIMUM INTERDISTANCE AND COMPATIBILITY OF N BOX RECESSED BOXES



SUGGESTED INSTALLATION HEIGHT

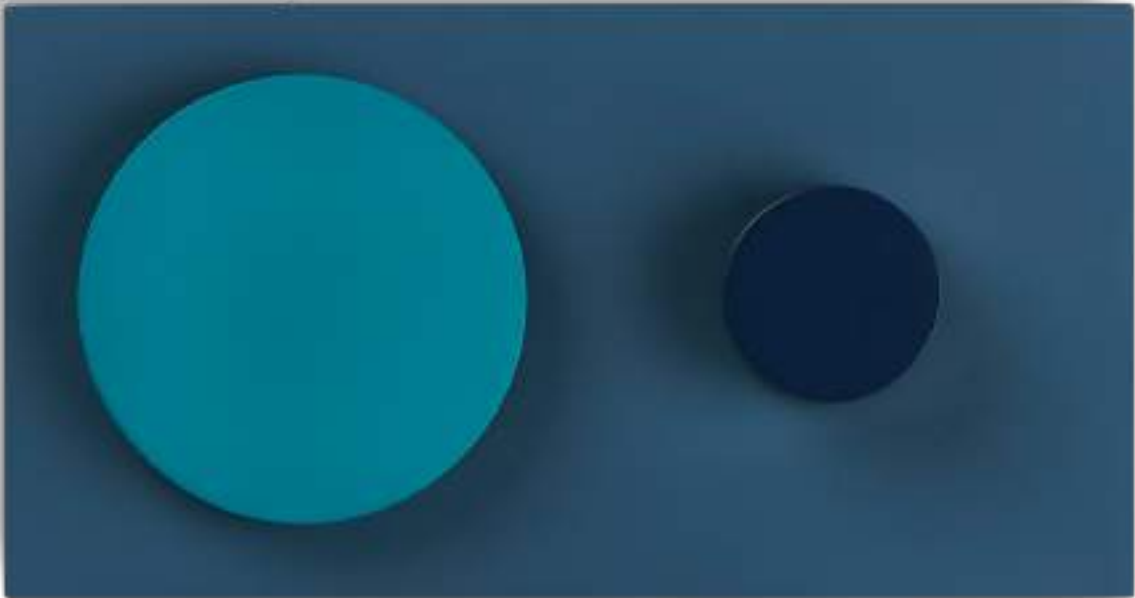


Mono

Between art and technology

Mono is a manifesto of simplicity, functionality and artistic expression inspired by abstract art and Bauhaus principles: geometric essence of shapes, the meaning of chromatic consonance and dissonance, the continuous research, the interaction between art, craftsmanship and industry. The basic version is presented with a tilting a 59 mm diameter circular button e inlaid in a square body: by pressing on the four cardinal points other functions are activated. Numerous variants include a rectangular body version with a turning 29 mm diameter button (3 functions). Chassis and button are in varnished aluminium treated with a CeraKote ceramic film that makes them more resistant and durable, available in 16 color variations. Options also include laser etching of function indicators, logos or decorations.





Mono
Carta di identità

Type: domestic series for low tension

Materials: aluminum 6082

Shapes: square and rectangular

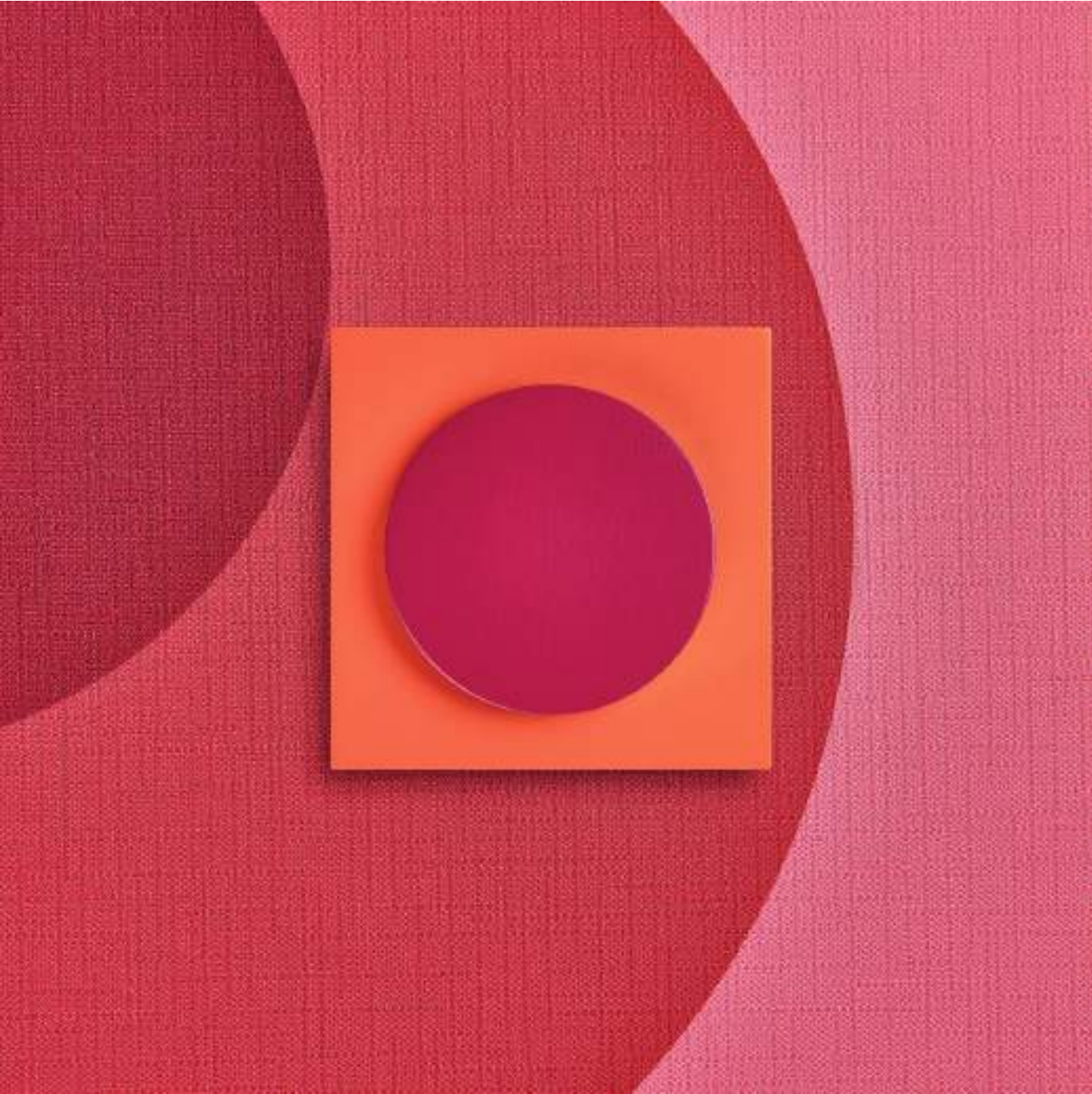
Dimensions: 80×80 mm, 80×152 mm

Commands: round, single or multiple
29 mm diameter (with three functions)
and 59 mm (with four functions)

Treatments: Varnish with CeraKote
ceramic film; 16 color variants

Technology: electronic
proprietary cards

Key features: standard European
boxes; 3D print body



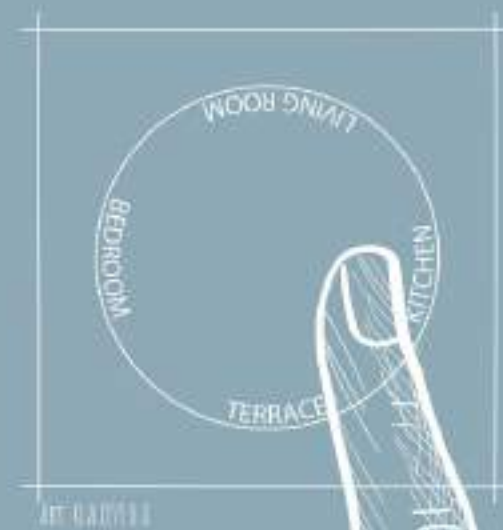
PLH MOND (0): THE DESIGNER'S ADVICE



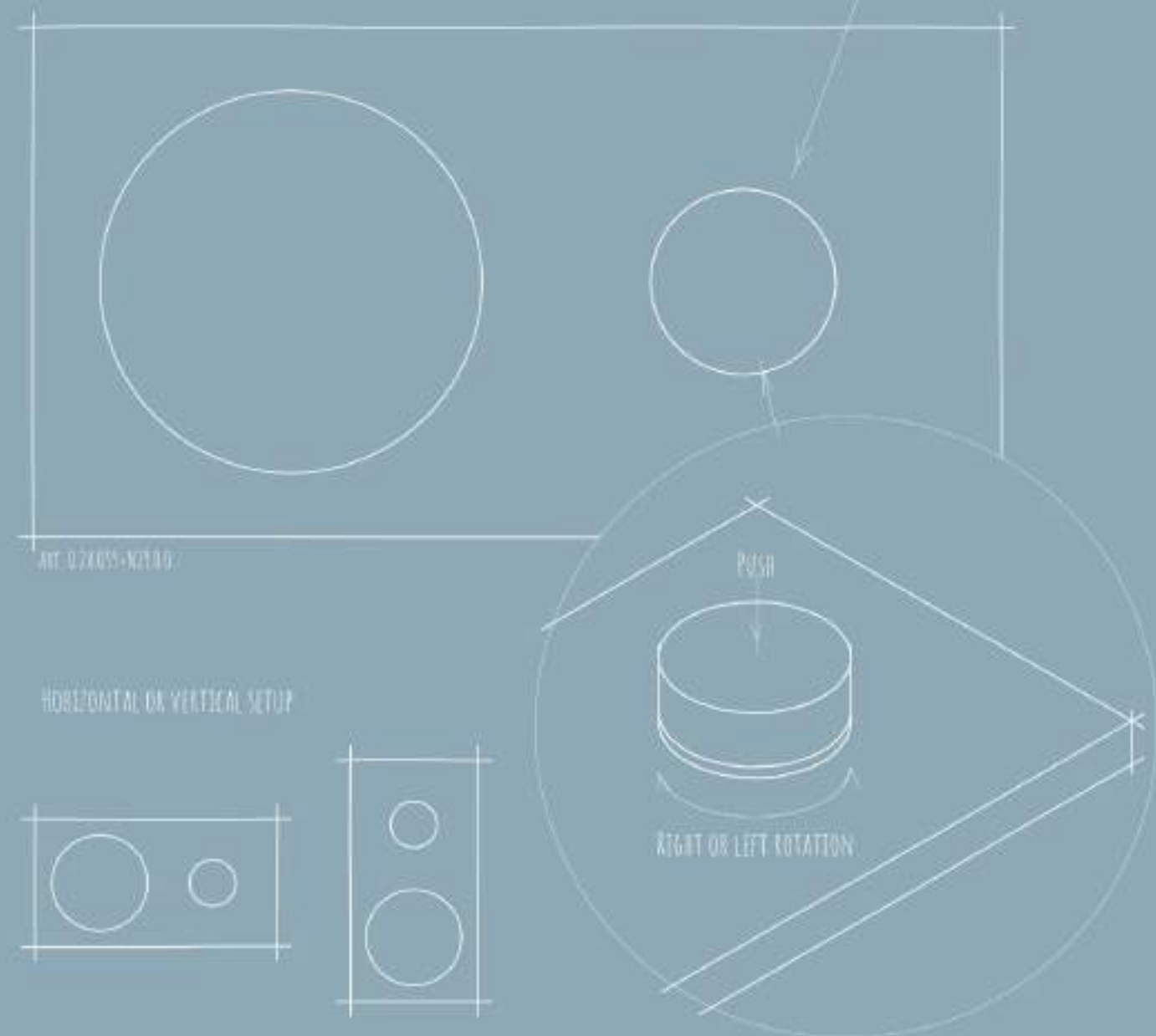
SCENERIES CAN BE CONFIGURED
FOLLOWING DIFFERENT
MOMENTS OF THE DAY



SCENERIES CAN BE
CONFIGURED BASED
ON THE HOUSE ROOMS



USE OF THE 3 POSITIONS ROTATIVE (COMMAND:
-> PUSH (ON/OFF SCENARIO) / ROTATION (DIMM + / -)
-> PUSH (ON/OFF ROOM) / ROTATION (CURTAINS UP / DOWN)





Aria

For easy and friendly home automation

PLH enters the wireless and domotic world with the *Aria* system of products, an innovative vision that considers the inclinations of users, ones that like gesture and tactile interaction with the electric command as well as those who prefer operating at a distance, indirectly, via smartphone or tablet. *Aria* is designed to guarantee a user friendly and easy use of complex electric management systems thanks to effective ergonomic and Made in Italy devices. The MakeUp and Neo plates and the pocket buttons *NeoLighter* and *NeoQ* are compatible with the *Aria* system.



3

NOTJUSTPLATES

The other side of the collections.
Switches, junction boxes and accessories

“

We mustn't forget that the electric control plate is the tip of the iceberg of a functional and technological system that includes switches, junction boxes and other devices.

These must be aligned with the aesthetic and design choices that we are making and with personalization”

Enrico Corelli, CEO of PLH



Electric Backstage

This is also useful to “command”

On the left: a review of electric standard junction boxes compatible with the PLH frames coordinated to the company's various collections and customizations.

There is a lot more than meets the eye behind the electric control plate and its buttons, a little world populated by switches, junction boxes, connectors, adaptors, bus and relay. Without them, no light! On the other hand, the importance of these elements accompanies their long story from 1883 when T.T. Smith introduced the first plug-socket system. A few years later, in 1889, plugs and sockets, as well as lamps and light bulbs, appear in the British General Electric catalogue. In America, in 1904, Harvey Hubbel patented a screwed socket in a lamp holder with an independent switch equipped with pins or sheets, a solution that soon became the benchmark for many manufacturers that fueled the turbulent growth in the next decade. The first grounding plug-socket system came to life in 1915 in Great Britain and in 1928 Albert Buttner patented the Schuko system. Many things have changed since then, even radically, but the plate-plug-box trio hasn't changed.

This is also true for PLH. Enrico Corelli explains: *“Obviously, our package for the installation is composed of the control plate, the junction boxes that, unless particular customizations are requested, are bought from third-party, and apart from other accessories, by sockets that today are an important part of our production both in terms of numbers and revenue. In our vision, these elements have to be coordinated in style and have to express the same aesthetic identity. This is a difficult task since plate-sockets and plugs are in themselves unpleasant, a poke in the eye in home décor, in fact architects always try to hide them behind pieces of furniture, sofas, armchairs and other pieces. This goes for inlaid plugs and for external ones, things don’t change much even when the switch has the shutter because when the plug is inserted the aesthetic problem persists, indeed it is worsened by the view of the switch, the open shutter and the plug. All this is complicated even more by the fact that, unlike the commands, there are no regulations that standardize derived elements, plates-sockets, plugs and even boxes, leaving to each nation the freedom to decide the requirements for these devices. For example, in our country boxes are*

rectangular, in Germany square and square multiples like in Switzerland and Great Britain, where however they are different in installation and dimensions. Furthermore, it must be kept into account that in the Anglo-Saxon area commands and sockets are seen as two separate entities, whereas in Europe they are considered a single engineering unit that architects want aesthetically appealing as well as well functioning. Not to get bogged down in this maze, PLH has chosen not to produce derivation devices, but to use those available from primary local companies”.

Therefore, taking all this into account, how is it possible to obtain harmonization between control plates and sockets? *“The state-of-the-art plate-socket still doesn’t respond to the canon of beauty. We have worked on a solution – even though still not ideal – working on the frames of the plate-socket and its accessories. First, studying the shape that has to be compatible with all standards of each single country in terms of junction boxes, in some cases adopting specific adapters. We also designed them to have the same aesthetic dignity as commands, so the materials, from brass to aluminum and to steel have the same decorative potential and iden-*

On the right: USB switch on standard Keystone and standard German frame with integrated A and C USB.





On the left:
the round conduit
opening to combine
with the Neo switch.
It has Neo's same
diameter, 29 mm.

tical predisposition to customization. Since we don't start from industrial molds—that would have made our life simpler but would have corrupted the PLH spirit—but we machine from solid, we have numerous possibilities to tailor them—just like the commands—to the need of the client. The downside of this approach is that from solid we must remove much more material in comparison to molding and consequently more manufacturing time. Nevertheless, the metallic waste is recyclable with no great loss in terms of quality and with only moderate electric consumption”.

But there is more. “Yes, in trying to reduce the unaesthetic impact of socket and plug on the environment and décor, we invented a socket cover, inspired by the plugs for tubes, that I call ‘little eye-a wink’, which conceals the box and socket when they are not in use. It's a metallic disc hinged on a point of the circumference of the socket that, if rotated, can block the well or, when the socket is functioning, design a particularly decorative circle on the wall”.

Are there any other examples that characterize the PLH spirit in this difficult sector? “I could mention the round connector grommet of the Neo collection,

with a 29 mm diameter like the command button, that elegantly solves the problem of the wiring of illumination devices and distances the connection socket-plug far from the wall. For some foodie cooks we have instead studied ad hoc technical/aesthetic solutions with concealed sockets in closed wells covered by shutters in the same material as the kitchen top. The big problem is that in this field the definition of one or more technical and dimension standards to refer to are still missing, even though today the USB system is ‘spontaneously’ imposing itself. It's a situation that puts us in a difficult position with the client who should take responsibility for the installation”.

This brings us to talk about the other components that are part of the electric plant. “The PLH collections”, Enrico Corelli observes, “are completely compatible with any type of traditional plant through direct connection, with low tension relay and with systems based on the most common standard bus (KNX, Creston, Lutron, LonWorks, Dali, Dynalite, eTraxon e:bus, Niko, Myhome, Control and many more), using specific connection interfaces from the same manufacturers, to insert both in the electrical panel and the wall boxes”.

“
*When you work with PLH
you learn very quickly that the
word ‘impossible’ doesn’t exist for
them. Whichever folly you have in
mind, they will try to make it real.
If they don’t make it, they will
propose an alternative that
is even better. This is the real
meaning of bespoke”*

Massimiliano Baldieri, lighting architect

4

THINKING LAB

The importance of an open mind, an
experimental and versatile way of thinking.
PLH is a real ‘ideas’ laboratory to discover
new technological and formal horizons



To be custom made

Shapes, materials, dimensions,
textures: endless research to create
the right plate for every situation

There is no doubt that the concept of personalization, tailoring, bespoke and made to measure is an intrinsic part of PLH's vision. In some ways it comes before the actual project and product. These concepts concur to think the electric command plate every time as a unicum, even if it's inspired by an existing collection. Enrico Corelli illustrates this topic: *"Usually, we consider personalization as the attempt to respond precisely to the needs and desires of the client and in fact it is like this. But for PLH there is more, a further aspect to the matter. Personalization concerns us, regardless of the client. An experimental and research personalization: in this sense PLH is a real laboratory of ideas. Usually, ideas come from inside our field of interest, but also cultural and artistic inspirations move my imagination: an exhibition, a fair, a read, a painting, an encounter or a conversation. Suggestions, sparks that open new ideas that 'beg' me to be transferred to the PLH world"*.

This work is not banal, it takes a real effort and a great amount of energy and a continuous resort to the so-called Job's 'think different'. *"I believe"*, Enrico Corelli explains, *"that at the core of this approach lies my boisterous character, my inextinguishable curiosity, the irrepressible desire to discover new things and insert them within a mental net that connects them, making them interact with the acquired know-how and dilating their meaning in order to prefigure possible applications"*. This approach brings Corelli,

On the left:
customized
multifunction electric
command plate,
made in solid brass
for the Venice Venice
Hotel upon indication
of Alessandro Gallo,
owner of the hotel.

his staff and the expert artisans that collaborate with him, to try new roads, planning solutions and original and innovative engineering options, that sometimes don't lead anywhere but always enrich the knowledge of each actor of the process. On this point, Corelli is very clear and convincing: *"It's not something detached from the company's strategy, on the contrary, it's one of the drivers. This totally experimental process, that operates through trial and error, is useful to acquire heightened knowledge, an opening of the mind, a thought and design flexibility that give more tools for customization. This enables us to give unexpected different points of views to the client and to approach his desires under non-conventional but effective perspectives. Between research for the sake of it and research for the client, extraordinary synergies are generated. On the other hand, regarding my way of seeing and feeling things, I confess that I can't do without human contact, for me it is a must to go on building sites to verify in person the qualities and defects of my products, to find ways to improve them, to understand and learn how to do better, to simplify complexity without diminishing its value, to find in the dialogue with clients and architects new incentives to push even further the concept of customization".*

This is how a particular kind of custom made is born, consulting and not merely executing. A unique approach, that of a consultant, ready to get their hands dirty too, that has turned out to be a winning trait especially if applied to a target more interested in beauty than in the mere cost (that, of course, remains important). Corelli says: *"It's a value, an attitude that contributes greatly to form our different identity, unique compared to other companies in this sector. And it is a value shared by all those who work in PLH".*

To be custom is a way of being and of thinking strategically and of being business oriented, it arises from the idea of the design control plate itself, as Enrico Corelli conceives it: *"Since the beginning, when I started tackling the problem, I convinced myself that, for the type of company and product I had in mind, working from a plastic or metal mold wasn't the right choice. The initial investment was too high, the product volumes too big to produce a pay back on the invested capital, the production criteria not flexible enough. These considerations brought me to prefer machining from solid with multi-axis machine tools and numeric control machines. This is one of the cardinal principles of customization because it permits, in any moment of the production*

On the right: the MakeUp plate, realized, upon request for Antonio Citterio and Patricia Viel, stainless steel off-center round buttons for the Navetta 30 mega yacht by the Custom Line shipyard of the Ferretti Group.





On the left: a version of the Slim plate, customized for the Swiss architect Aldo Celoria.

process, to vary shape, dimensions and thickness of the manufact. Another principle that imposed itself while I continued to investigate and research, is the possibility to personalize to an extreme extent the plate playing with materials, treatments, finishes, textures. Lastly, there's a third factor that guided me in this direction: the awareness, first instinctual then proven by facts and statistics, that in interior design, 'made to measure' wins on standardization at least as far as our target clients are concerned. Those who bet on us love beauty and have a refined and elegant taste. This kind of people want to surround themselves in their homes and lives with distinctive elements, that make the difference. PLH has developed a little world of excellence for them, in which those who search for the impossible find satisfying solutions. I will restate it: 'Never say impossible'. This is one of our mottos. Challenged with the most abstruse request we try always and, in every way, possible; sometimes compromises are necessary, but they are for the better, they are virtuous and often enhance the initial idea. After all, custom means research and development not only technologically and aesthetically, but also psychologically and emotionally, and without research and development value doesn't exist".

In this sense, the needs and desires of clients and architects with whom PLH relates, are an extraordinary incentive to push forward the limits of what PLH can invent and do and to create products or innovative details that result as identifying the company, that thanks to these can restate its uniqueness. "For us hints are essential to improve and try new roads; for example, upon suggestion of Antonio Citterio and Patricia Viel authors of the interior design of the Navetta 30 yacht by Custom Line, we made a specific plate that was in tune with the aesthetic of the handles of the boat".

Other examples? Many and spectacular. Starting from the Canova plate that shines in the Milanese showroom of the company: on the bare bronze face a replica of a bas-relief of the great sculptor from Possagno. "Another custom-made product I'm very proud of is the freestanding tower, conceived in collaboration with the Roman architects of Sycamore, to bring Neo to the center of a room. With the Archea studio instead we created a Skin, flush with the wall, with a small flap and termination sockets for the house of a famous football player. For the Soneva Group we made an oversized Neo of 35 mm diameter since Eva Malmstrom Shivdasani wanted it more visible. Then there are the Neo plates covered

with a 1 mm thick sheet of semi-precious stones. We made onyx plates and plates for an artist representing his special laser etched pictograms. Moreover, for Dada, the kitchen branch of Molteni&C, we invented a NeoQ in Rapolean travertino with the brand logo on the command, specifically for its use in the kitchen. Again, a project in St.Moritz that we put up collaborating with Ivana Porfiri, a brilliant architect: a cyclopic weathering steel (corten) planisphere in which our devices control, and manage many functions, 520 optical fiber terminals indicating the geographical position of an equal number of cities in the world. A real piece of art.”

Other examples? “Well, the incursion we made in the O-led territory, diodes of organic material. To participate to the Light & Building Fair in Frankfurt in 2017, in collaboration with LG Display we studied a box that could contain the technical LG element with connection to power a luminous body integrated in the material, alabaster; what was interesting was that the plate didn’t control the punctiform light but interacted with the whole illuminating surface, an O-led film, lighting it and regulating color intensity and light. A look towards future. Unfortunately, for commercial more than technical reasons, the project didn’t evol-

ve but it has anyway been useful to restate that for us no challenge is lost at the start. It is always worth a try. All these results, considered together with the positive economic ones, make me think that in the end, despite the difficulties that we must overcome and those that always come with our daily activity, the-custom-strategy that we chose is correct”.

Moreover, a sort of customization of personal relations flows. “Very often this all-round collaboration, nourished by esteem and respect, becomes real friendship, at the point that we are involved in project choices that lie outside electric plants and plates”.

Custom, tailor made, bespoke, personalization, these words all express more or less the same concept and sound good to marketing: very often though the content to which they refer is limited, banal, perceivable only in a few details. For PLH to customize, as we have seen, is a vocation, an all-round commitment. Enrico Corelli is convinced and aware: “Beyond our wide-ranging experimentation, the ‘custom factor’ is increasingly our strategic compass, to carry out what clients and architects ask us is the challenge that makes us winners and unique, that makes our knowledge and skills grow”. Is it a well-structured ideal



On the right: video door phone plate in AISI 316L stainless steel made upon request for the architect Mario Cucinella.



On the left: in collaboration with LG Display, in 2017 PLH adapted, on a trial basis, its devices to the organic diodes O-led technology in order to command the lighting of an alabaster panel.

and working option? *“In general, I would say yes, the process and the sequence of steps are acquired know-how. For sure, within the process there is still wide room for maneuver, imagination and invention play an important role, being elements that, given their nature need maximum freedom. Anyway, for the staff of our technical department the first step in dealing with a custom product is, the discussion with the architect and/or client, to understand what they have in mind, Then with as much inspiration as possible from the existing collections, to develop the idea, to define the concept of the product with them, to bring into focus ergonomics and the functional aspects. At this point the product has reached a design autonomy: now a first rapid model prototype can be made, sometimes also in 3D, aesthetic and ergonomic if our interest are only the formal aspects; or technical if the functioning of the product needs to be verified, in this case it is equipped with the relative technological and electronic devices. When everything has been checked and corresponds to the project, a real prototype is made and the costs, time, methods sheets are drawn up, and from these elements the formal offer to the client is made. A principle of ours is that*

bespoke solutions must be simple and economic, aligned with the PLH spirit. The next step is cost elaboration, the estimate for the client, thereafter the preparation and management of the order and the subsequent optimization of each manufacturing step and pre – and post – sale services”.

This manufacturing procedure gives birth to an ‘ad personam’ plate, as PLH applies the same process to a 100-piece run as to a single piece: *“Usually”, Corelli observes, “companies say that doing a single piece is absurd. For us instead it’s becoming normal. This choice has at least two effects. The first one is that it makes us recognizable, as the market can say: ‘Oh, PLH, those who do tailor made plates’. The second is that this customized normality, as I already said, makes our experience and our knowledge levitate, allowing us to always be a step ahead”.*

PLH applies this sartorial approach so as to give a design image to sockets, boxes and electronic devices like room thermostats, bus systems components, display, home automation implementation elements and much more. In this way PLH plates unravel many advanced functions, intelligent and personalized, besides the primary one of turning the light on and off.

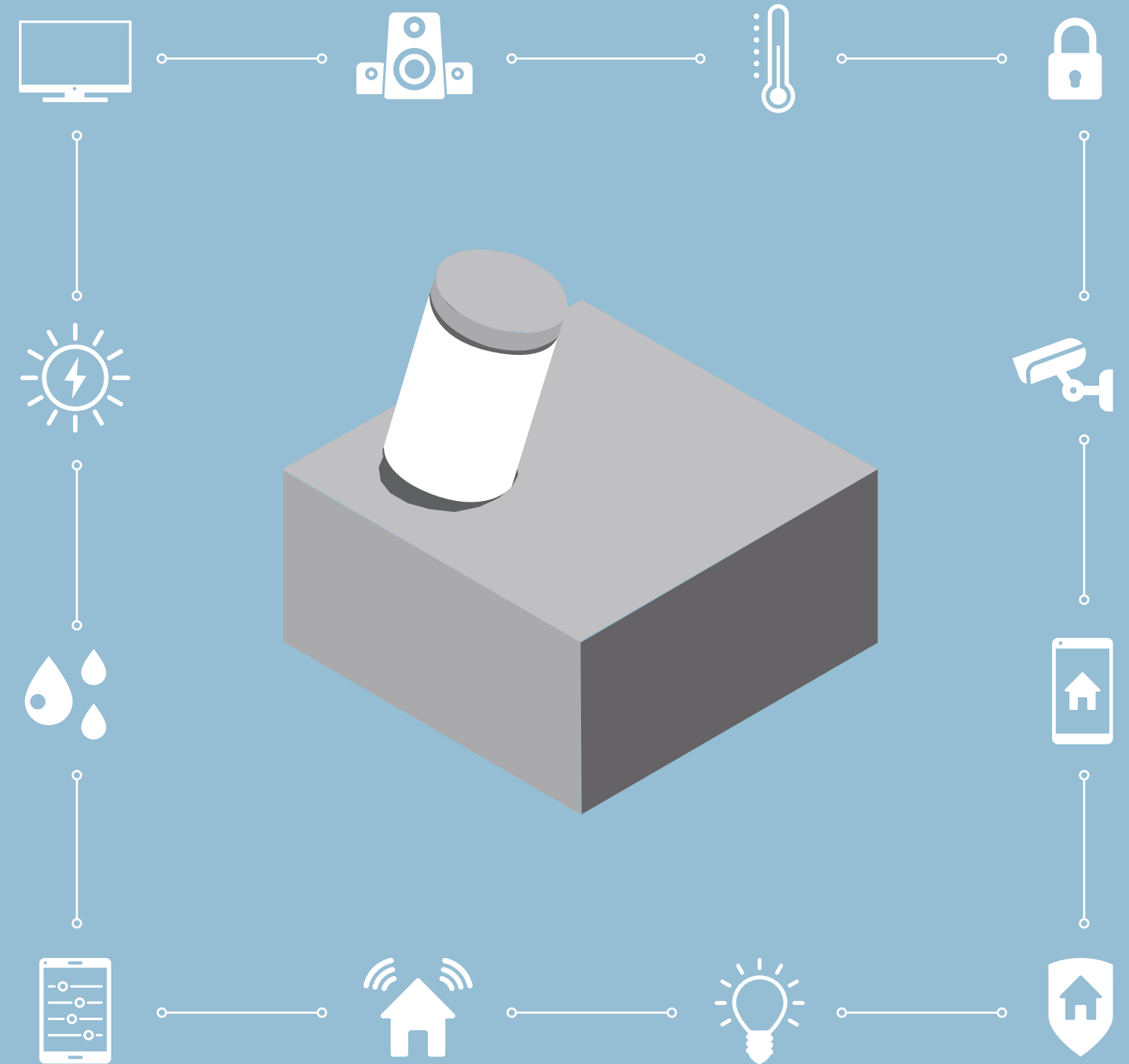
Plural commands

In the field of domestic electric systems, the plate is used as a command to turn lights on and off. This is how it is for PLH, or at least how it was. Now PLH's switches manage many other functions. "Due to a greater knowhow and engineering", Enrico Corelli explains, "each button can become multitasking and complete a plurality of actions. Our Neo 29-3 is already a one function switch and a grouped function (sceneries) one: it can be pressed to activate or regulate the light of a specific lamp or a chain of spotlights, rotated on the right or left to heighten or lower, for example, curtains or blinds. Or to command other lights, to turn on sceneries or luminous RGB moods or play music. The possibilities are many. This applies also to the Slim and MakeUp plates. Moreover, our switches and levers can perform many tasks. To clarify we have studied a metallic elliptic buttonhole that guides the movement up and down and to the right and left, so that they work more precisely and safely".

Today, thanks to wireless and domotic systems, much more can be done...

"Besides the aesthetic personalization, it is possible, in some way, to customize also what a command does. PLH's devices can interact with platforms of the big IT brands. In particular with Amazon and its artificial intelligence app Alexa, but also with Home by Google and Smarthings by Samsung. Furthermore, we developed specific interfaces that interact with other domotic systems".

What does interact with a home automation system software mean? *"The button is the answer to your desires. It can give you the weather forecast, tell you what temperature there is at home or in the Spa and if you need to, modify it. If there are problems or difficulties at home, turn on music regulating the volume, turn on the TV, record TV or radio programs, modulate air conditioning. You can be welcomed with a welcome sentence and with a sequence of situations that mirror your habits, your comfort zone. You can turn on and modulate light in the kitchen, turn on appliance or the smoke extraction plant, or ask for a recipe. All this implies, or at least suggests, that the command doesn't necessarily have to be fixed to the wall but can be positioned where it is mostly useful or even move with you. We studied NeoLighter baring this in mind, with 13 functions, it's an evolution of the model we presented in 2019 and its 'engine' will be at the core of many new products".*



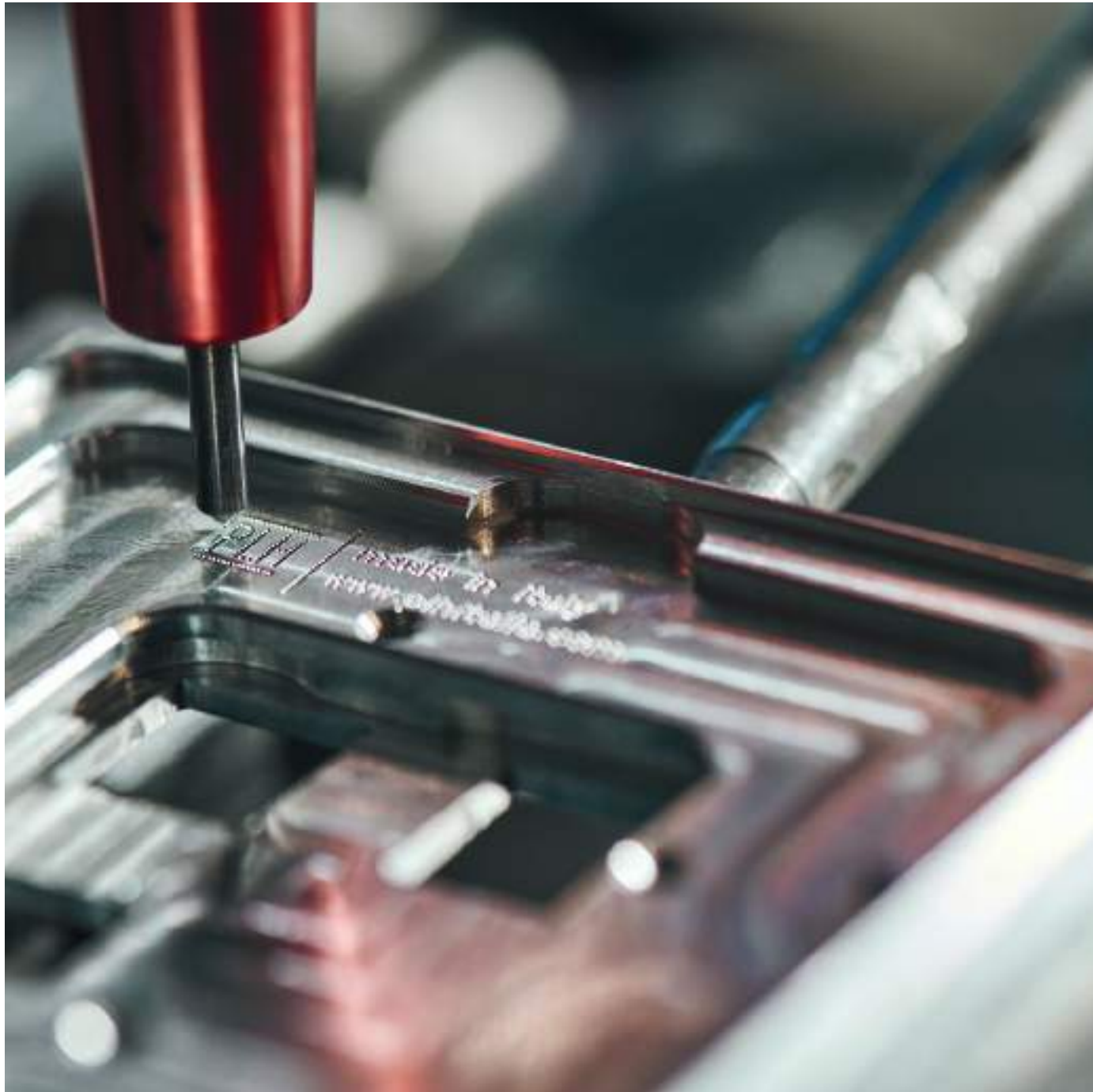
“
*To be more flexible and
reactive to the desires of
our customers we chose to
work machining from a full
slab instead of molds. The
manufacturing and treatments
that we developed are the
result of this initial choice.”*

Enrico Corelli, CEO of PLH

5

HOW WE DO IT

Manufacturing, treatments, finishes:
excellence and originality of the PLH products
also pass through the manufacturing process



Production processes

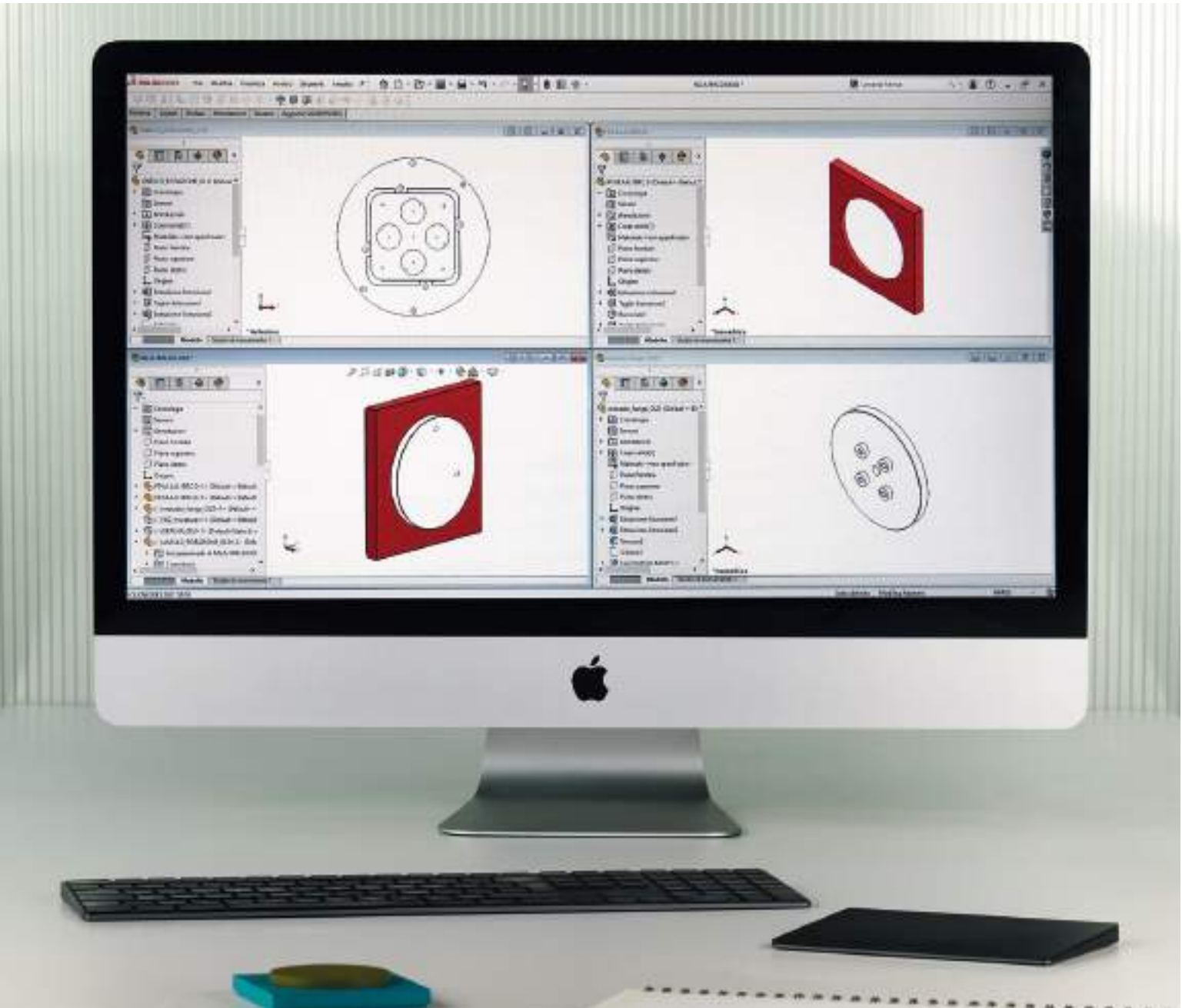
From the slab to the finished product: a path of beauty

On the left: during the manufacturing traceability elements are engraved on the PLH command plate. Logos, decorations, personalized sentences, index markers of the various plate's functions can be laser engraved.

For PLH production is not only a means, but also an end. It's an essential and significant part of collections, the factor that contributes to their uniqueness and makes them different from the competitors' ones. The technical and engineering definition, the choice of materials, the fine-tuning of processes, manufacturing, treatments, finishes are essential chapters of their storytelling, they represent the "secret manifesto" of their qualitative excellence, of their functional efficiency, beauty and predisposition to personalization. "After all", Enrico Corelli observes, *"the core idea of PLH comes from an intuition regarding precisely production: to machine from solid metal and not from molds to guarantee the maximum versatility and personalization. It has often happened that a product of ours has been the consequence of the discovery of a particular treatment, rare and innovative, sometimes carried out by few artisans-artists or super technological companies; or that it was the result of the experiment of a specific nonstandard finish or the fine tuning of a particular manufacturing technique, as for the 2 mm hollow on the faceplate of the Skin collection. Our collections are also the story of how they have been created"*. No plate has been made by one supplier, each step of the producing process is the sum of the knowledge of an artisanal company, or a single selected artisan attentively controlled and followed by PLH. This path, in some way, is visible and perceivable in the finished product which becomes the story itself. This makes it richer and more touching.

DESIGN, TECHNICAL EXECUTIVE DRAWINGS, QUOTATION

The first step of the making of a PLH electric control plate takes place in the style center of the company and in the atelier. The product and its various versions are born from an idea, an intuition, the necessity to solve a technical, ergonomic or aesthetic problem and to give a decorative plus to the environment. The idea is developed by technicians that transform it into executive drawings, choosing simultaneously materials (6082 aluminium, brass, AISI 316L steel are the ones usually adopted), finishes, treatments and decorations, then developing a rapid prototyping also in 3D print. The processing flow is studied considering environmental impact and eco sustainability and, after having consulted the companies involved in the production chain, we get quotes to start the evaluation of costs and benefits, or if it's a custom solution, to submit an estimate to the client. At this point the final prototype is ready and the production cycle starts.



MECHANICAL MACHINING

The first phase of the real production process involves cutting a solid metal bar (6082 aluminium, brass, AISI 316L steel) in the dimensions of the plate, subsequently the surfaces are worked. This is done with the use of three to five axis milling cutters. In the case of circular buttons and of the Neo collection the raw material from which the piece is obtained is a metallic bar that is cut and machined through lathes or CNC machines. All the scrap material produced during the manufacturing is recovered and sent to the foundry to be melted down. At this point, after the cleaning, the piece is **punched** on the back of the plate with the PLH logo and the lot number. The piece is ready for the next manufacturing stage.







FINISHES: CLEANING AND POLISHING

Before undergoing the final processes, the piece is **cleaned** and **polished** to eliminate imperfections, crests, lines, burrs from mechanic machining. This is an essential step, prerequisite for the next manufacturing phases. For this purpose, rotating tapes and brushes are used, these are covered with abrasive paper of different grain and then fabric to render the surface mirroring for brass and steel, perfectly smooth for aluminum. In addition to these treatments, **micro sandblasting** and **tumbling** are used to clean, polish, make it shine and harden the surface. This consists in leaving the piece in a rotating barrel filled with pebbles and a lubricant or detergent for a few hours.



SURFACE TREATMENTS

Once the piece is clean, numerous treatments and electrochemical finishes are applied to it, metalochromic or varnishing to confer beauty and uniqueness. Anodization, applicable only to plates previously treated with soda aluminium -to enlarge the pores of the material – serves to deposit a protective and corrosion proof layer (colorable) of aluminium oxide on the piece. **Chroming and nickel plating** are two galvanic treatments, fit for aluminium, brass, copper and steel that cover the pre-treated, with a film of chrome or nickel, plate. **Acid etching** is a manual superficial treatment that, through an acid bath, basic materials and salt, effects the aesthetic characterization, the texture and to choose, playing with the time the piece stay immersed in the bath, the chromatic tones of the metal (brass, steel, aluminium); its surface, at the end of the process is protected through waxing. **Hot metallization** of the piece allows an aesthetic refined effects such as bluing or bronzing: it consists in depositing a fine layer of powder metal (brass, zinc, for example) on the pre-sand blasted surface of the plates through



a high-pressure spraying process. The coating **PVD-Physical Vapour Deposition** fits. AISI 316L steel (PLH was the first worldwide to experiment it on aluminium, but waste and costs were too high), and it is done in a vacuum chamber in which different metals -like titanium, zirconium and chrome- are vaporized and then condensed on the surface of the product with the process gas to create the desired coating that confers a very refined aspect to the product. Always in this field, the **PVD Antibatterico Abaco®** process involves coating the surface of the plate with a very fine film, whose nano inclusions destroy the membrane of bacterial cells blocking their nutrition and interrupting the cell division cycle. Among the many coatings requested there is the **24kt gold plating**, 8-micron thickness applied to plates in copper bar. The **varnishing**, studied for the aluminium plates, requires a protective coating and subsequently the real varnish that can be of episodic powder, liquid spray, or with a patented Cera-Kote ceramic film.



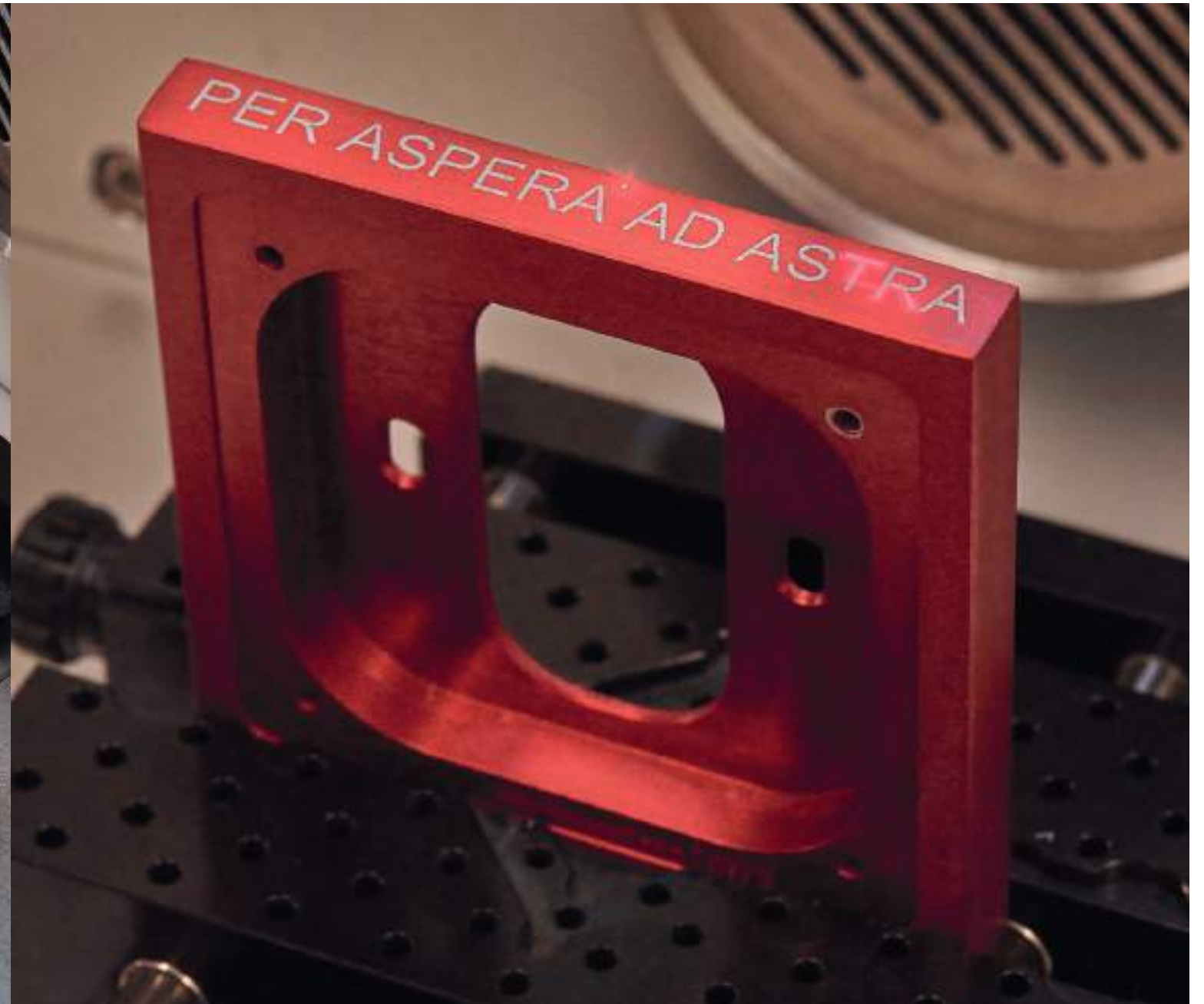
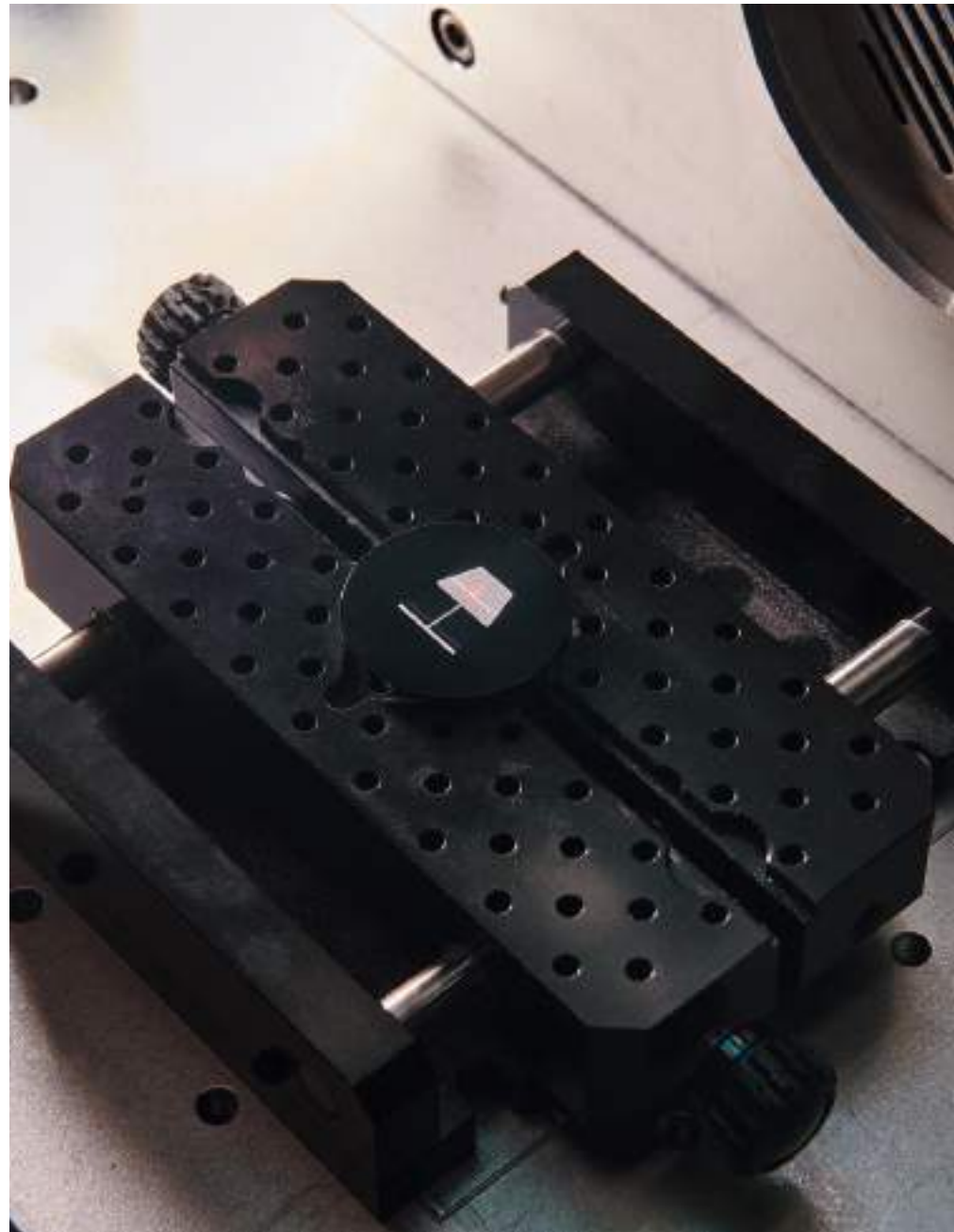
CHECK, TEST AND TRIAL

In PLH's control strategy, tests, trials and, where possible, official certifications from institutions are essential to guarantee the excellence of products. Metallic materials are stocked equipped with CE labelling and certificates corresponding to the European norm UNI CEN 10024, marbles and natural stones labelled CE, woods labelled CE and UNI EN14081 certificate. Each mechanic machining, each treatment, finish and assembling is verified and controlled by the company of provenance and then retested by PLH discarding products that present imperfections (for example, lines or crests, frequently caused by transportation) that are incompatible with certain types of finish. The electric elements are accurately selected respecting the requested technical specifications; the customized plates undergo an accurate dimensional control from the PLH technical department. Altogether PLH products are designed bearing in mind their lifecycle, calculated with the LCA-Life Cycle Assessment tool.



PERSONALIZATION

In addition to the impressive range of combinations of shapes, materials, manufacturing, treatments and finishes, command buttons and levers, functions and scenarios useful for customization, the PLH electric command plates offer more personalization options. It is possible to inscribe on the body and buttons indications and indexes to facilitate the comprehension of the command functions, or decorative elements, such as logos, initials, writing and graphics. This is possible through mechanical or laser engraving systems that utilize a UV-Led digital printer, thanks to which ink is polymerized and fixed on the material's surface to decorate through a UV luminous source (ultraviolet light). This type of printer is extremely precise, doesn't require heating time and lasts many years.



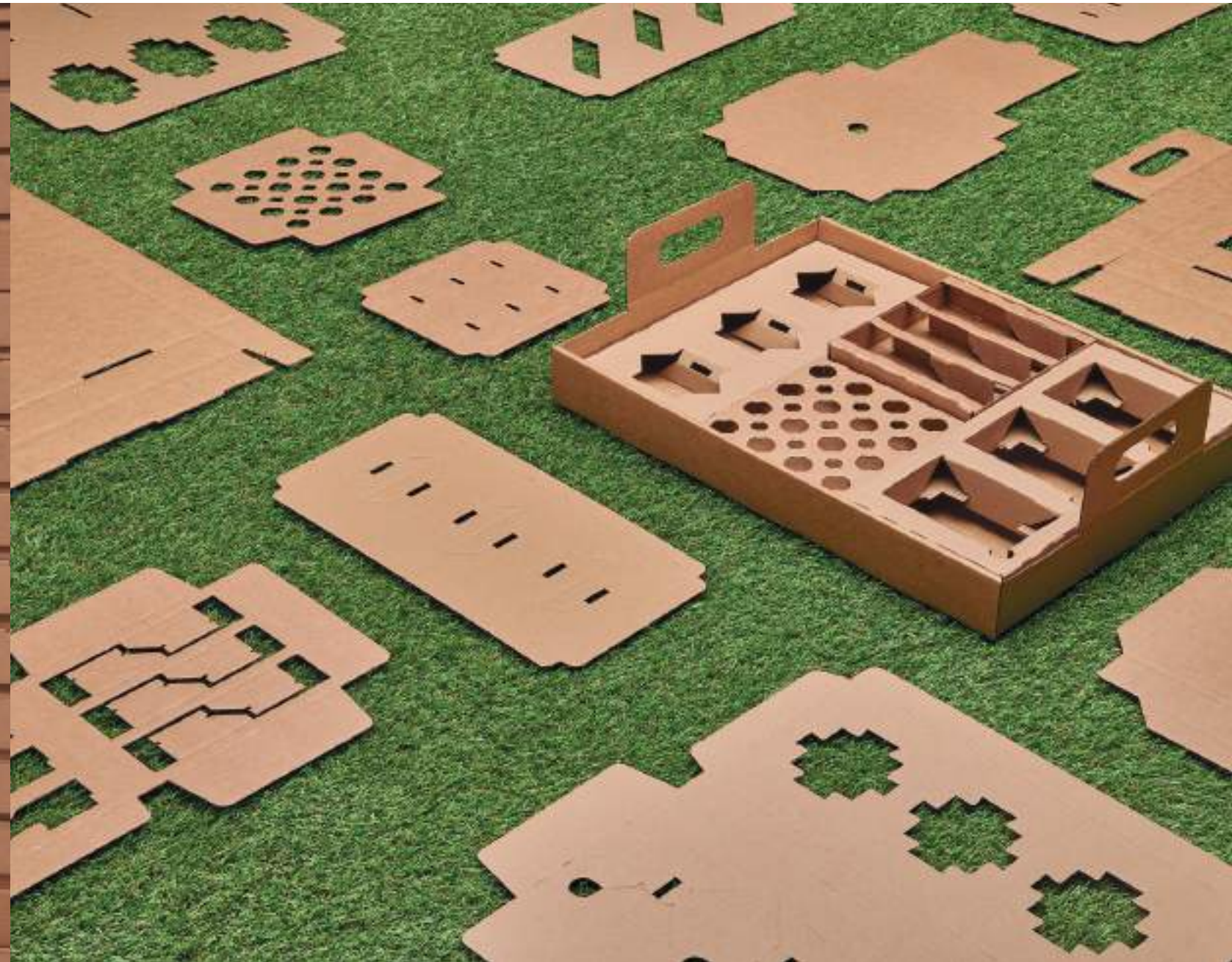
ELECTRONIC CARDS

The operational heart of the PLH command plates collections are the electronic circuits. These are made of proprietary printed circuit boards designed and engineered by the company's technicians, and of high-quality components supplied by tested companies. They are standardized and divided in three categories: one for MakeUp and Keyboard, one for Neo and one for Slim, but the PLH engineers design custom ones too for bespoke projects. They are extremely thin, they are compatible with all electric boxes compliant with all countries' standards, they are assembled by specialized primary companies and are continuously evolving to improve and respond to new needs. Tested by the assembling companies, one to one or in samples, in the PLH laboratory, they respond to the normative criteria of electromagnetic compatibility for low voltage applications and to the norms of the IEC-International Electrotechnical Commission, the Cenelec-Comitato europeo di Normalizzazione elettronica ed elettrotecnica and of the Italian CEI for the mains voltage.



PACKAGING

Since 2020 all the packaging material used by PLH is recycled and recyclable, proof of the sustainability and circular economy vocation of the company. Thanks to the collaboration with a Milanese company, PLH has developed a system to transform thick and resistant cardboard into trays, stackable, equipped with handles for transportation that can be disassembled. In the thickness of the material, niches and wells have been obtained to allocate and protect stably various plates (typologies and their accessories). Everything is rigorously in recycled and recyclable cardboard with zero waste because the dimensions of the hollow cut outs are pre-calculated and communicated to the supplier. To complete this sustainable framework all the sealing tapes and inks are ecological being made of natural ingredients.



An^(almost) circular economy

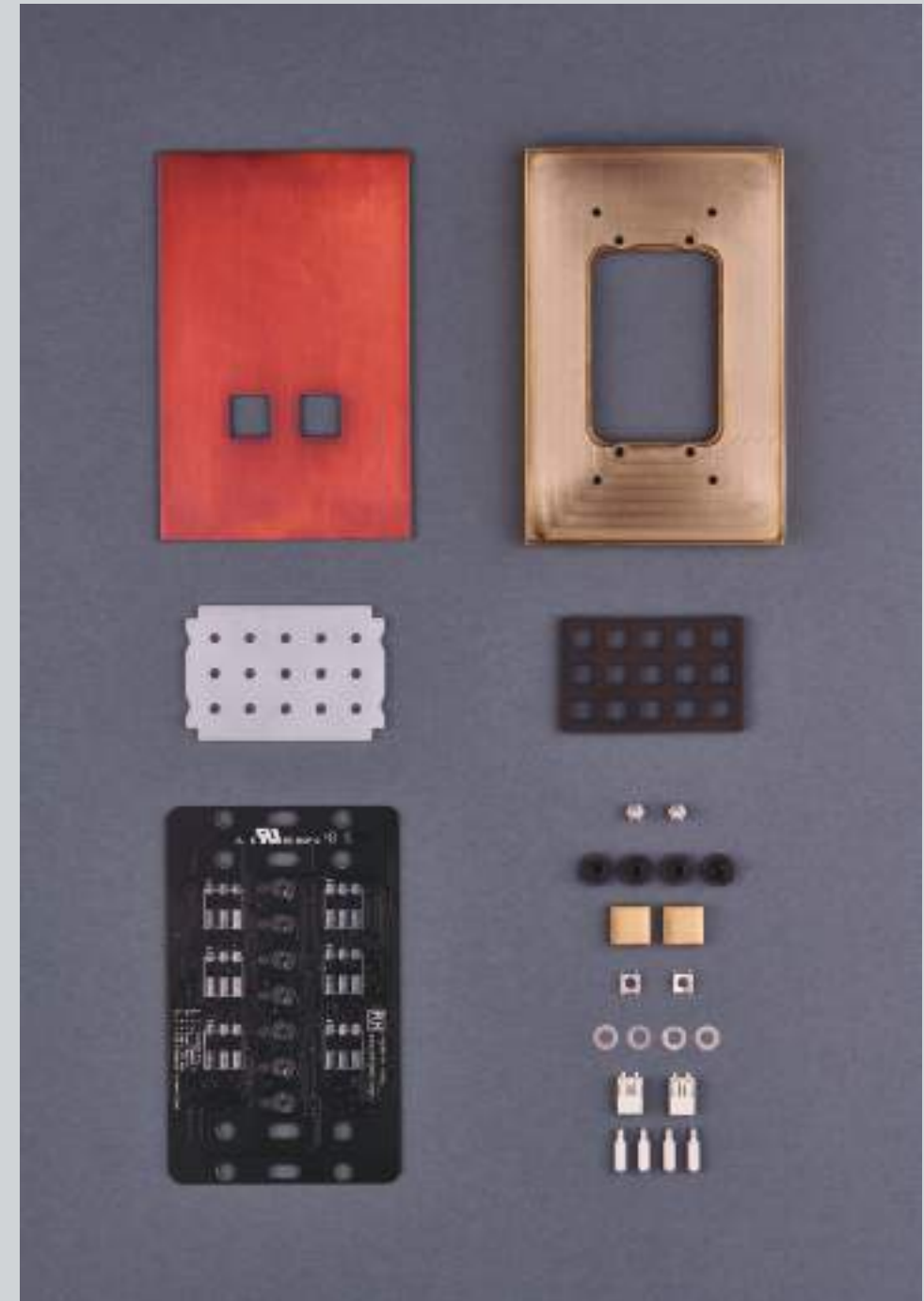
It must be said: not everything that shines under the insignia of sustainability is gold.

Today, this word has become a mantra, a marketing must, a sort of religion: it seems that one cannot think of selling (or buying) anything if it's not labelled as sustainable. In fact, it is a vague and misleading term, limited to itself if not associated to the concept of circular economy, as stated by the LCA-Life Cycle Assessment, that states that, for instrumental and consumer goods, the life of a product – from design to production, from distribution to disposal – does not finish either when it becomes waste nor when it's dismissed by the market (as traditional marketing theorizes), but it lives going through phases of collection, regeneration, recycle, reuse and return, in another form, in the economic cycle. *“Even though it hasn't been, at least at the beginning, the result of a planned choice, the conception itself of our products and their production chain had led us to put in practice this approach aimed at safeguarding the planet's wellbeing. The use of metal and metal alloys instead of plastic (whose recycling is more expensive and difficult) allows, from the very beginning, the recovery of processing waste that is melted down consuming an acceptable amount of energy and economic and environmental costs for the economic balance of*

communities and of the market. Moreover, the flawed plates are sent back to be melted again or, if the defect is recoverable, regenerated and kept in the warehouse as stock for future use!”

Another basic parameter in this optic is the durability of the product, here too PLH has an opinion. Enrico Corelli observes: *“Our collections are thought of as lasting forever. The raw material from which the plates are manufactured is in itself long lasting. The software used for the mechanical manufacturing considers the efficiency of the process to waste as little as possible. The superficial treatments and finishes, that give soul and identity to our creations, making them unique and customizable, are also executed following these criteria. However, our research on design and aesthetics aims to create new shapes, textures and ergonomics resistant to fashions and at the same time implementable to adapt to new lifestyles”.*

Here we touch the critical point of circular economy: what happens when the product becomes obsolete and must be disposed of? *“The answer lies in the predisposition of the product to be disassembled in regeneratable, reusable and re-combinable parts. I recently read about a company that recuperates pc components, in themselves difficult to dispose of, and utilizes them to create avantgarde furniture. The PLH collections are all dismountable and recyclable. All except for the Skin plate that uses a glue to unite metal and the decorative material, but we are working on it. For a good cause, never say impossible”.*



“
*In my idea of brand
communication, colours, fonts,
the photographic cut of images,
business cards, catalogues,
packaging must be
coordinated and coherent,
they have to transmit harmony
and stay true to themselves.
They must be recognizable in time”*

Enrico Corelli, CEO of PLH

6

COMMUNICATING NECESSE EST

Perception and reality of the PLH brand



The strength of beauty

To affirm itself, the product must tell a story

Outlining the story of PLH there are many values and factors, and concepts, that gave a fundamental contribution. Enrico Corelli talks about it in these terms: *"I refer to communication, the storytelling about us and our products for example, but prior to that to the relation between technology and beauty, that is strategic for the company. Technology is important, essential, for example I recall the O-led technology we experimented in 2017, but for me and my team it's not an obsession. To a super advanced solution, I prefer a stupid technical standard, easy to use and accessible by anyone, perfectly functioning and durable: for this reason, there is not many electronics in our products. Talking with people, but also from market research, I have grown to believe that the desire to physically interact with the button is still predominant, even in the presence of wireless commands. In a more and more digitalized world, people want to rediscover the manual ability and gesture that we are losing. Touching objects, holding them, not just a stroke, this is our recipe. On the other hand, beauty and aesthetics are, at a certain cultural level, imperative parameters in guiding the choices of architects and clients. Matter interpreted in beautiful shapes is a winning plus. For this reason, we use mostly metals and alloys, from brass to aluminium, copper to stainless steel, and a few detours on technical materials such as Corian; we machine from solid out-sourcing to highly skilled craftsmanship companies, we have recourse to primary shapes, use ergonomics and diversified finishes in colors and textures: all supported by curiosity and passion in research in constant evolution. A PLH plate is never born to remain an idea, it isn't a merely commercial operation, to put it on the market, my team and I must like it, especially it has to be an added value where it is installed: if it passed unnoticed it would be a failure! In my vision the PLH world must be a world of total excellence, without compromise. This is what we have to communicate"*.

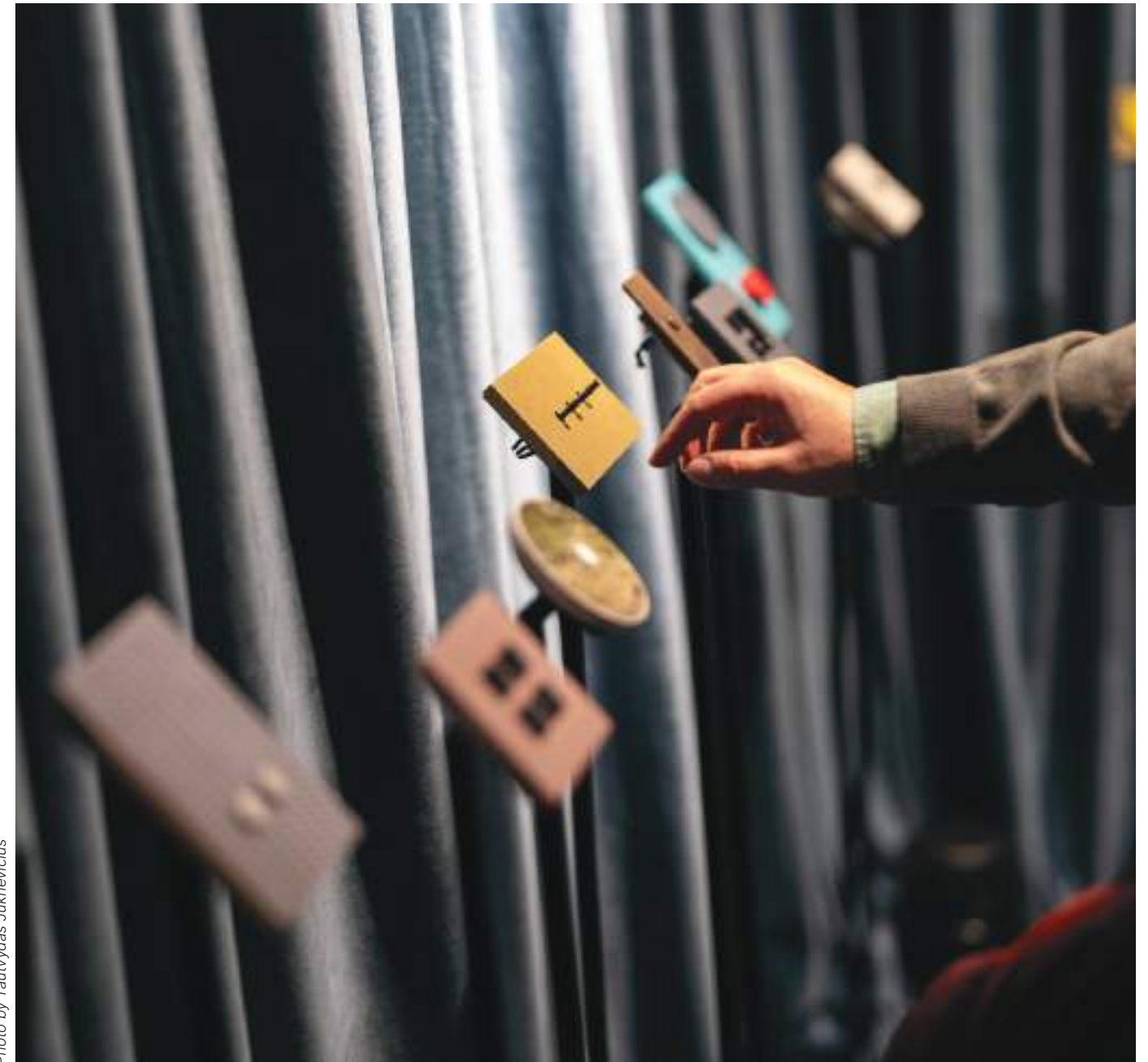
Today, an object, to exist, needs to be communicated, it must be divulged to a wide public. In which terms does PLH's communication entwine with its company history and how does it determine its destiny? Enrico Corelli is clear on this point: *"My will, since the beginning, has been to create a 360 degree totally Made in Italy branding around PLH. A global corporate image, on the model of Apple. Colors, fonts, images photographic cut, business cards, packaging had and must be totally aligned, stay true to themselves, be recognizable in time – I think about the emblematic Coca-Cola logo and bottle that have not changed in a century – to transmit to architects, clients, users a sense of order and coherence, of timeless passion for details. This approach is natural for me, but it has found a rational structure through exchange and sharing of ideas with Micheal Gabellini and especially with Alessandro Gaja, who is my art director in pectore and is a priceless partner in terms of creativity. Looking back, I still find some advertising campaigns fresh and contemporary, especially the idea of the diptych, still in use, to characterize collections through the optical juxtaposition played on the name of the plate: MakeUp paired with a lipstick, the Slim with a bam-*

boo rod or a pair of ballerina shoes, Neo with Marilyn Monroe's beauty mark... An artistic solution in which Alessandro had great part, that can be reinforced, refined, innovated but that refers to an always valid initial idea since it is not linked to contingencies and fashions but to the need to be ourselves, with our identity, willing to evolve with time but without betraying ourselves. Especially the need to let people understand that PLH products, differently from the industrial electric plates, really have a soul, an identity a substratum of aesthetic taste and culture. The same applies to the technical photographs that illustrate the collections: while shooting them, Alessandro turns to cuts and angles that emphasize the slight tridimensionality, the design element and the aesthetic and emotional power. Furthermore, he studies the cuts depending on what media they will be published in. It is a complex work-in-progress whose development is driven by strong enthusiasm".

As we need to be recognized and to recognize, we need to communicate and make our values understood through the products of our brand, so we also actively participate to fairs and events. Corelli says: *"We tried with novel strategies.*

On the right: a perfect camouflage. The PLH Skin collection plates with decorative wallpaper inserts by Jannelli&Volpi disappear on the wall. Set-up at the Jannelli&Volpi stand at the 2010 Fuorisalone.

Photo by Tautvydas Juknevičius





Page on the left, from the top clockwise: the PLH set-up at the Tearose space, Fuorisalone 2021, Milan; the B.Box, Fuorisalone 2011, Milano; PLH set-up at Palazzo Litta, Fuorisalone, 2016, Milano; review of the PLH plates for Archzona, Vilnius (Lithuania) 2022. In this page: 1. PLH stand for Euroluce 2017, Milano. 2. PLH stand at Euroluce 2015, Milano. 3. Glimpse of the PLH setting for the 2022 Fuorisalone, Milan.

Photo 1, 2, 4, 7 by
Alessandro Gaja
Photo 3, 5, 6 by
Enrico Corelli

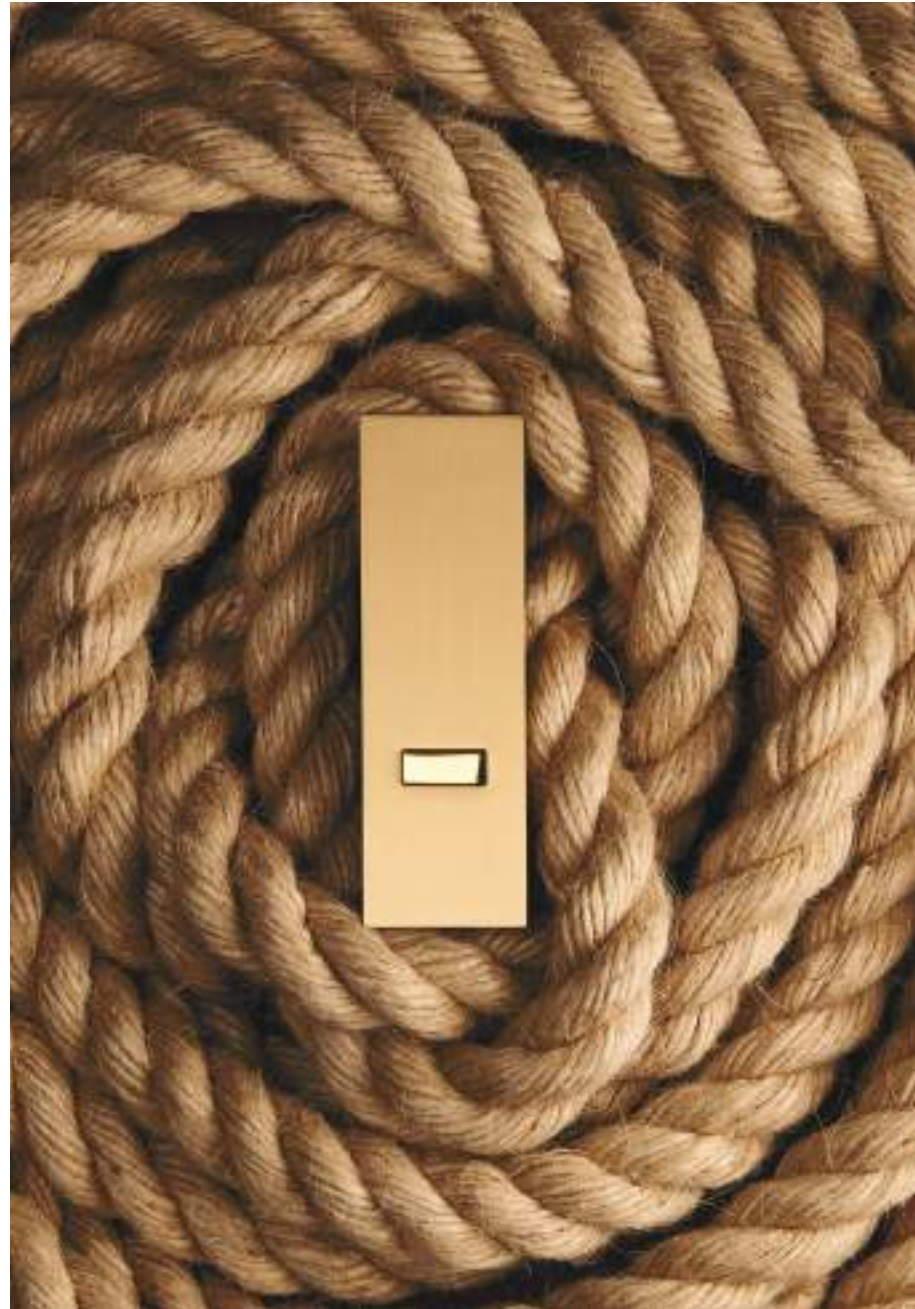


On the left: review of PLH's communication tools since 2006, the evolution of aesthetic codes in the name of coherence.

From the start, when we presented Skin in the Jannelli & Volpi space in Via Tortona at the Fuorisalone in Milan in 2010, we avoided to showcase the PLH product as a mere display. On the contrary, if, as we believe, our plates have a soul, to tell their story they must be part of a scenic illusion, quasi-dramatic, so as to let the many facets emerge; the art of moving people". So, after having participated for a few years to collective installations (very suggestive B-Box event, in collaboration with the Società Orafa Ambrosiana for the launch of the 24k plate), in 2015 Corelli and PLH decide that the moment had arrived, they had to walk on their own two legs. "In recent years", says the owner, "we successfully participated to Euroluca and Fuorisalone in Milan, other events in Rome, Turin, Madrid, Barcelona, Istanbul Lithuania and, upon invitation-which made us very proud- we participated to the famous MetsTrade in Amsterdam with settings that didn't go unnoticed". We had shadow games that animated the Plates at Euroluca 2015, or the installation, where you could smell forest scent, of stylized 5 meters trees designed to present a solid wood plate (Euroluca 2017); or again the dark room in which a video mapping put the movement of ballerinas in tune with the plates, blossoming

flowers and flying butterflies (Euroluca 2019) and in 2022, at the Fuorisalone, the interactive installation launching the Mono collection. Surprising. Touching. These were the words of those who were lucky enough to be there.

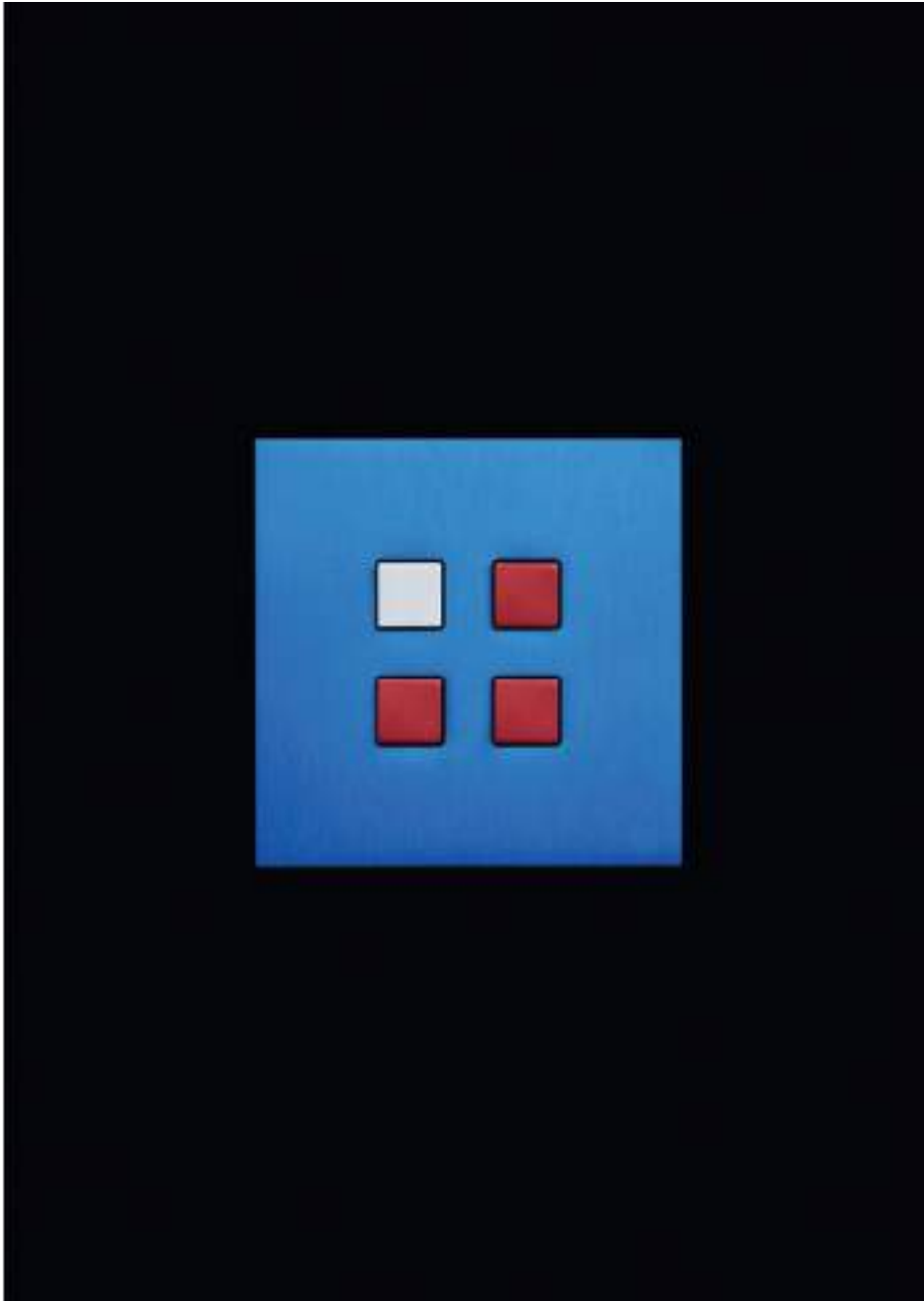
"To move people emotionally, is one of the guiding principles of PLH's communication strategy. Today, emotion, together with uniqueness, are the key factor in buying choices, in niche markets it counts more than cost. Whoever falls in love with Neo, for example, falls in love with a sign and a gesture and is happy that it is not something anyone can have, it gives one the possibility to stand out from the crowd. After all, being recognizable, much more than being visible, is the real protection against imitation. To be recognizable means to always be a step ahead of everyone, this is what we attempt to do, to be, to communicate everyday through ideas, research, experimenting and, of course, through communication. On the internet, on paper, at fairs, in our new company showroom in the Tortona area in Milan, exhibiting space but also a cultural and meeting point. Furthermore, with our tabloid NumeroZero, launched in 2021, and through personal relationships that remain, for me, an amazing marketing tool".



On the left: photograph of the *Slim* plate for a nautical magazine. Above: collections review in the burnished color scheme.

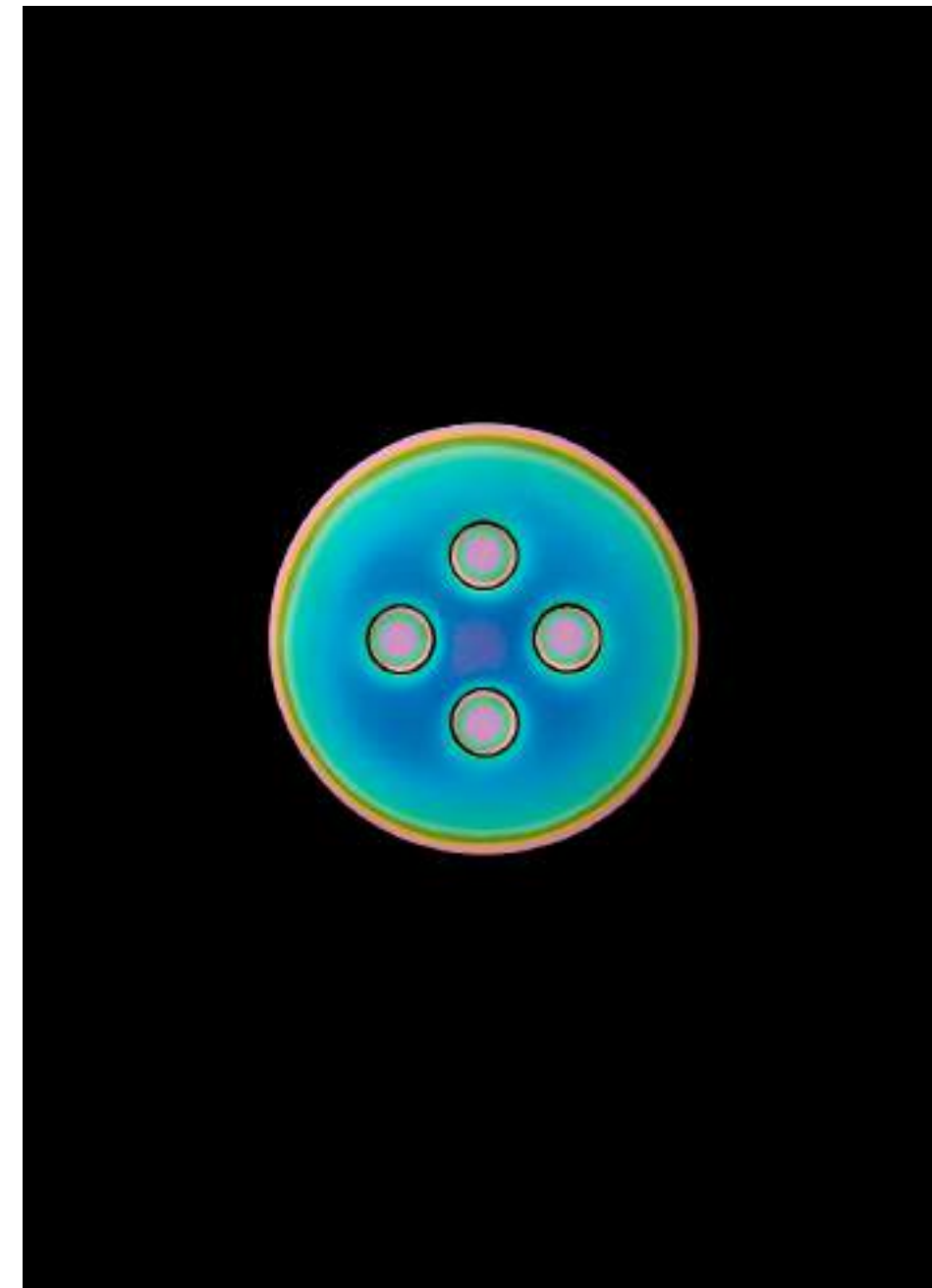


On the left and right:
the photographic
diptych as a vehicle
for advertising
emotional
communication: the
colors of the Betta
Splendens warrior
fish evoke those of a
special version of a
MakeUp plate (2020).





On the left and right: diptych October 2021: the peacock's shimmering colors recall a round version of the *MakeUp* plate.



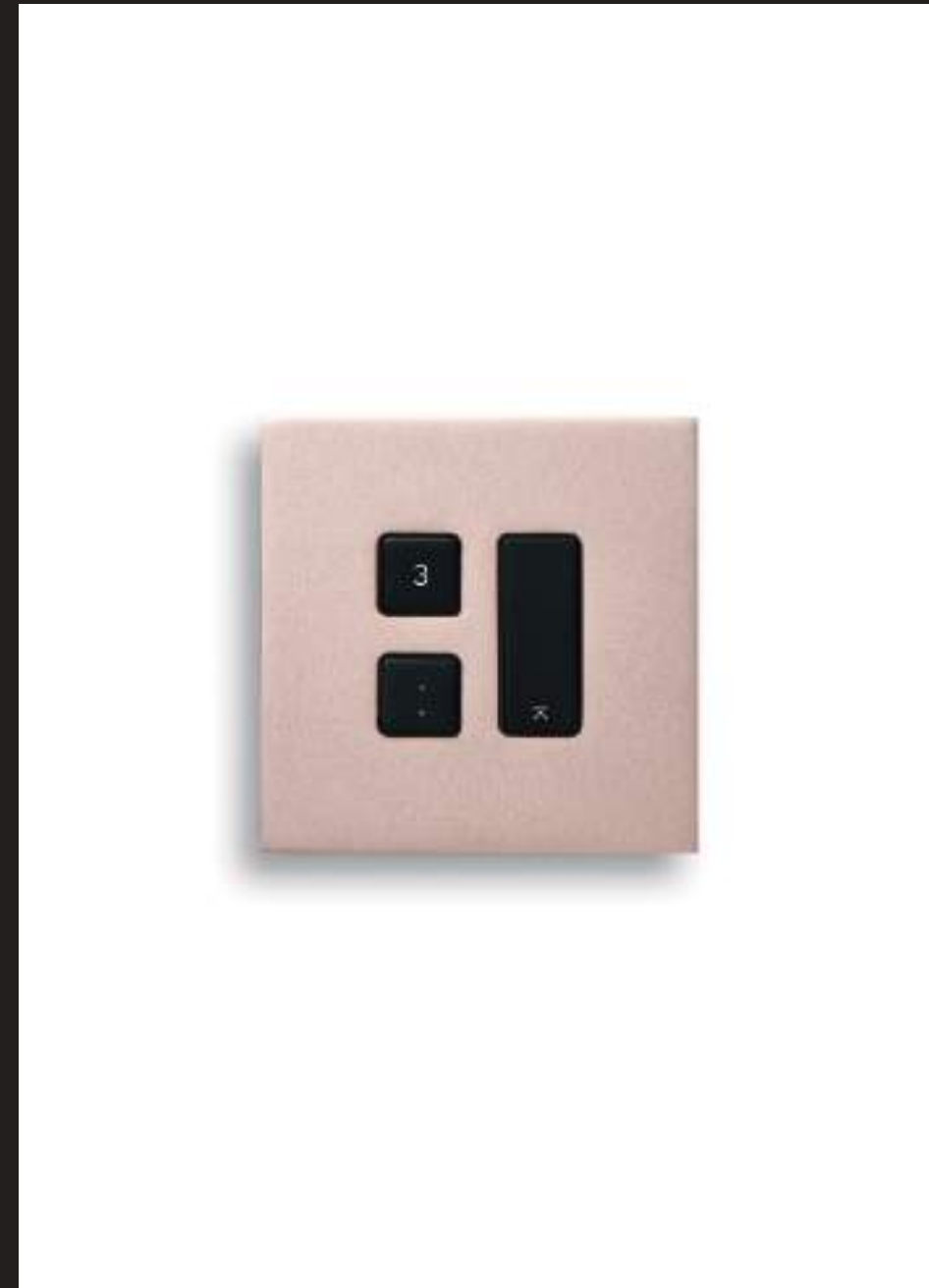


On the left and right: slender, slim and performing like a ballerina: diptych-metaphor thought for the *Slim* plate (2021).

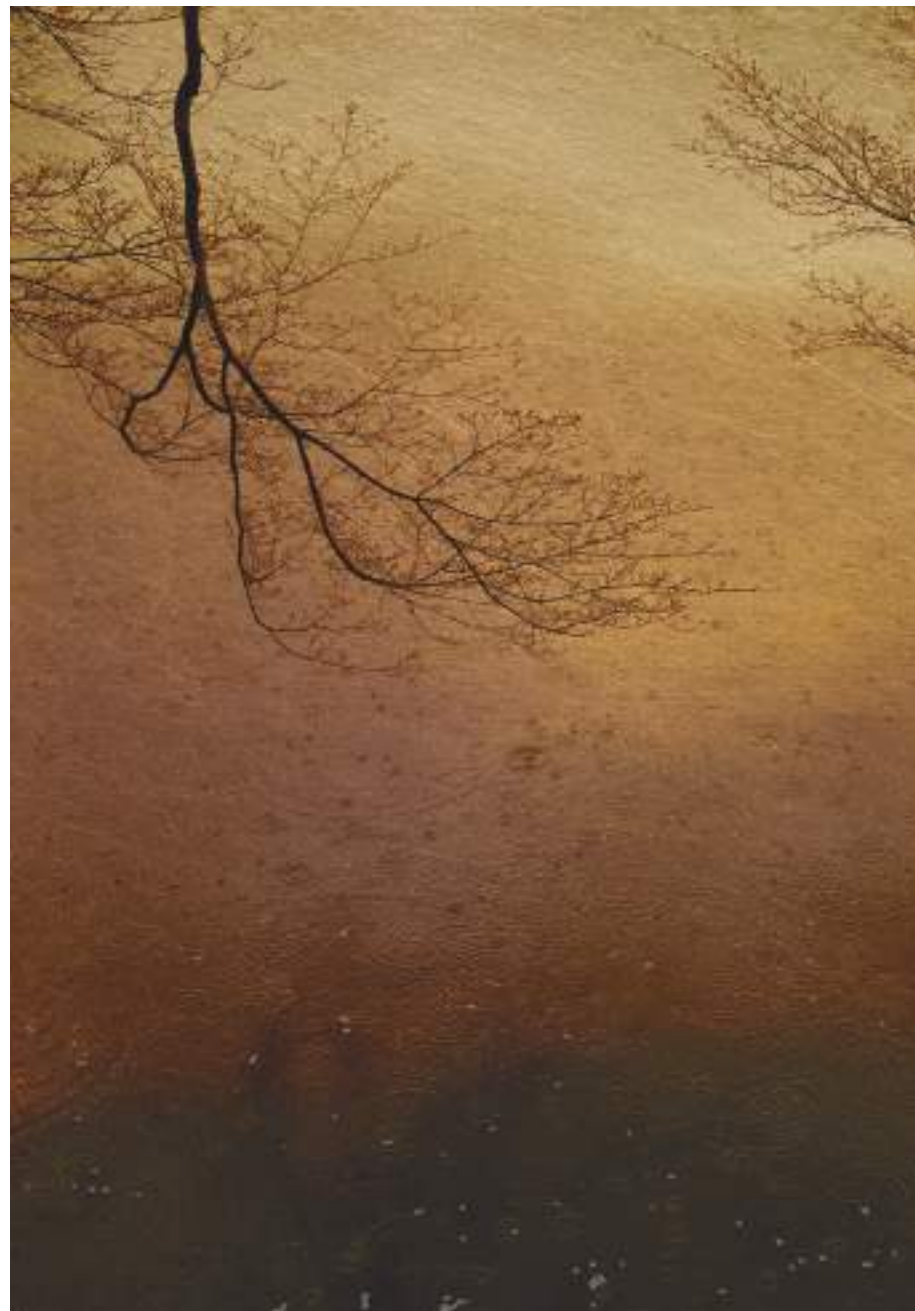


On the left and right:
what does the *Neo*
switch make you
think? A ginned pupil
watching the world.
Advertising diptych,
November 2021.





On the left and right: the 2.0 *Keyboard* plate is an abstract of a Macintosh keyboard. Diptych December 2021.



On the left and right: the *De Marea* multi-oxidations blurry finish designed with De Castelli and used by PLH for the *Skin* plate, evoking golden reflections of a lake at sunset. Zen atmospheres for the January 2022 diptych.





On the left and right: precious and sensual as a top model's camouflage make up, here the decorative insertion in Irish green marble by Antolini & C. for the *Skin* plate. September 2022 diptych.



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Above: the *Mono* diptych for the launch of the collection, ADV campaign 2022. Reference to Bauhaus and the well-known message “Ceci n’est pas un pipe” in the painting “La Trahison des images” by Renè Magritte.



Above: Alessandro Gaja's worktable. Photographer, artist, designer and author of PLH's advertising campaigns.

“

*For a designer working
with PLH is an extraordinary
opportunity. With them no
idea of a plate is a priori
unfeasible. The only limit
is the imagination of the
architect or of the client”*

Riccardo Roselli, architect

7

WHY I CHOSE PLH

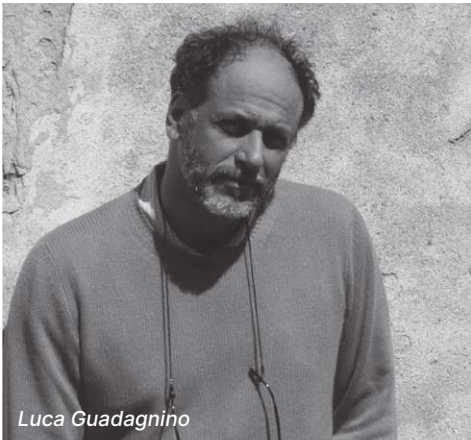
7 famous creatives recount
their relationship with the Milanese
company and with its collections



Eva Malmström



Ivana Porfiri



Luca Guadagnino



Riccardo Roselli



Patricia Urquiola



Piero Lissoni



Alessandro Gallo

Photo by Bill Curry, Delphine Loubatière, Mathias Ziegler, Giulio Ghirardi, Thomas Pagani

God is in the details

In search of art plates

Figures testify it: the number of interior design projects in which the PLH electric command plates have been housed and found visibility is significant and growing constantly and systematically. The people who inquire about them and use them are a high-profile target, people that occupy very important roles in society and world-renowned designers. Just a few names amongst many: the late Alberto Cesana, David Chipperfield, Antonio Citterio, Piero Lissoni, Jean Nouvel, Ivana Porfiri, Riccardo Roselli, Patricia Urquiola, Vincent Van Duysen, Jean-Michel Wilmotte, Britt Moran and Emiliano Salci of DimoreStudio, Studio Archea, Roberto Botti of Studio Sycamore and Alberto Nespoli and Domenico Rocca from Eligo Studio. Furthermore, brands of excellence as Sanlorenzo and Ferretti Group in the nautical sector, or Soneva in the hospitality and wellness sector. And again, successful creative executives and entrepreneurs, like Luca Guadagnino and Alessandro Gallo. Some of them have told how their liaison with the Milanese company came about, how it developed and in what it precisely consists of. Here are their stories.

Piero Lissoni

One of the greatest exponents of Milanese design

Architect and designer amongst the most famous worldwide, Piero Lissoni was born in Seregno in 1956 and in 1986 he founded his own studio (today in Milan and New York) developing international architecture projects, urban planning, exhibitions and interior venues, product and graphic design set ups. He is the creative director of Alpi, Boffi, Living Divani, Lema, Lualdi, Porro e Sanlorenzo, and collaborates with numerous top brand such as Alessi, Antrax, Atlas Concorde, B&B, Bonacina1889, Cappellini, Cassina, Fantini, Flos, Glas Italia, Golran, Illy, Janus et Cie, Kartell, Kerakoll, KN Industrie, Knoll, Nerosicilia, Olivari, Salvatori, Tecno, Viccarbe. Amongst the most important and renowned architectural projects that need to be mentioned there are the Grand Park Hotel in Rovigno (2019), The Middle House of the Shangri-La Shougang Park in Pechino (2021) made for the 2022 Winter Olympic Game, The Ritz-Carlton Residences in Miami Beach (2020), Grand Park Hotel Rovinj in Rovigno in Croazia (2019), the historical building restyling Camparino in Galleria in Milan (2019), The Middle House of the Swire Hotel group in Shanghai (2018), the residential projects One Paraiso and Grand Paraiso in Miami (2018), The Oberoi Al Zorah Beach Resort Ajman in the United Arab Emirates (2017), the SX112 (2020), SX76 (2018) and SX88 (2017) yachts for San Lorenzo, Conservatorium Hotel in Amsterdam (2012), in addition to the headquarters of companies such as Boffi, Glas Italia, Fantini, Living Divanie, the naval shipyards of Sanlorenzo of La Spezia and Ameglia. He won the Good Design Award, the Red Dot Award and the ADI Compasso d'Oro. He adopted the PLH collections recently, but he is convinced there is ample space for a long-term collaboration between the Milanese company and his Studio.

You are an architect and a designer who is particularly attentive to technological and aesthetic innovations. How did you meet PLH?

We were searching for an electric systems manufacturer that could customize finishes and aesthetics of electric command plates, while at the same time remaining efficient and effective in terms of functionality. So, we came across PLH.

In which projects did you use the PLH collections and systems?

We chose them for the Grand Park Hotel Rovinj in Rovigno in Croatia, for Roza in Moscow, a project that includes a hotel and residential homes and on the new SX112 Sanlorenzo yacht, a real floating villa. We are also using them in some projects we have in the pipeline, also in private residences. Moreover, I chose them for my own new house in Milan...



Photo by Veronica Galdo



Foto di Siniša Gulić

On the left: the mixed rationalist style used by Piero Lissoni characterizes the Grand Park Hotel Rovinj (Rovigno) reception and hall.

Why did you choose such a particular supplier for your projects?

Besides the aesthetic quality of the plates, I chose them for their very high technological and manufacturing quality and for the availability and professionalism of the technical team.

Which collections did you choose and why?

For the Grand Park Hotel Rovinj in Rovigno, in Croatia, we personalized an electric control plate inspired by those in vogue during the Deco and Post-Deco period, we revisited them with a contemporary twist, also regarding sensitivity of touch. With PLH we managed to go back to the lever so that the plate always looks “aesthetically in order”. In general, for us it is essential to have the possibility to customize a product. In almost all our projects, if the client allows it, we insert special made to measure plates that can engage with the furniture. A perfect example: the plates above the side tables.

Have you also taken the domotic options

offered by the PLH into consideration like the *Aria* wireless system?

Yes. In the case of the Grand Park Hotel, we opted for a centrally controlled automated system in which PLH sockets and plates respond efficiently and precisely. Also, for the mega yacht SX112 and for my home I chose a PLH domotic system.

Your opinion, as an architect, on functionality and aesthetic of the PLH product...

PLH is a company that allows you to work with great flexibility and customization options and that gives you the possibility to implement, every time, a special product designed ad hoc for the specific project.

How did you find working with the company? What kind of feedback did you get from clients?

We get along very well with Corelli, the collaboration with PLH started many years ago and we always renew it with great pleasure and clients, with no exceptions, are always very satisfied.



Photo by Stefano De Monte

Patricia Urquiola

Imagination, lightness and a strong taste

Born in the 60' in Oviedo (Spain), she studied architecture at the Polytechnic of Madrid and Milan, where she graduated in 1989 with Achille Castiglioni. She then collaborated with Vico Magistretti and has been Head of design at the Lissoni Associati Studio. In 2001 she opened her own Studio working on product design, interior design, architecture and luxury boating. Her most recent projects include the Museo del Gioiello of Vicenza, the Mandarin oriental Hotel in Barcelona, the Das Stue Hotel in Berlin, the Milan Four Seasons Spa. Countless projects for retail setups: amongst her clients, BMW, Cassina, of which she is Art Director, Ferragamo, Flos, Missoni, Molteni, Officine Panerai, H&M, Santoni, Pitti Uomo Firenze. She designed products for the most important Italian and international companies in the furniture, bathrooms and sanitary ware, ceramics and Lifestyle such as: Agape, Alessi, Axor-Hansgrohe, Baccarat, Boffi, Budri, De Padova, Driade, Flos, Gan, Georg Jensen, Glas Italia, Haworth, Kartell, Kvadrat, Listone Giordano, Luois Vuitton, Moroso, Mutina, Officine Panerai, Rosenthal and Verywood. She has been awarded with the "Medalla de Oro al Merito en las Bellas Artes" by the Spanish Governement, "Designer of the decade" by Home and Hauser, and "Years designer" for Wallpaper, AD Spain, Elle Décor International and Architektur und Wohnen. She has been Ambassador of the Expo Milano 2015. Urquiola used the PLH plates for the first time to realize the interior design of the SD96 mega yacht by the Sanlorenzo shipyard.

The first time you chose PLH product has been for the SD96 maxi yacht by Sanlorenzo, of which you designed the interiors in 2019. How did you meet PLH?

In this story the Sanlorenzo shipyard comes before PLH. It feels good when someone comes up to you with no prejudice and asks you to do something that you don't even know how to do, but they want you. The encounter with the boating world happened like this, thanks to the trust and the opportunity that the Sanlorenzo shipyard and its CEO Massimo Perotti gave me. For me it was a completely new sector, that fascinated me. I have known Sergio Buttiglieri, style

director of Sanlorenzo, for many years, and for a long time he tried to involve me in a nautical project, but I was hesitant because I wanted to enter this sector properly and I felt I needed more preparation. At the same time, I have always liked the idea, since I love the sea, it has always been part of me. Choosing Sanlorenzo as my first yacht design project has been positive and I am willing to learn a lot more with them. I have especially appreciated Sanlorenzo's will to bring a different point of view – from the nautical one – giving me great freedom to design, even though designing the interiors of a yacht means respecting very precise rules and design constraints that limit freedom.

**What are the main points of the project?
And those that mostly satisfy you?**

When you design a yacht, you work on real floating architectures where you create micro-worlds and shelters. I often have fun turning a project upside down trying to read it in an unusual perspective. Through this approach, on the SD96, we deepened the concept of convertibility of spaces. In terms of layout, the subdivision of spaces is life transformation, evolving through the perception of constant movement: a table that hides under a bench, a living room that transforms itself, a mirror that disappears, the walls move... flexibility and modularity have been the guiding principles of this project.

And then there is the sea...

My idea was to attempt to eliminate any barrier between interior and exterior almost entirely. I wanted to open an environment towards the sea and let inside all that is outside. The contact with the sea is constant, we reduced to the minimum all constraints so that it could always be visibly close. The topic of movement and water is also reflected in the materials we used, through colors and shapes. I also wanted to work on a strong sensorial texture that could accompany the guest in the different surroundings.

How did you choose the furniture?

Furniture follows the same criteria of convertibility of spaces and constant optical and emotional contact with the sea. On board the SD96 we can find custom made furniture solutions realized by partner companies with whom I have collaborated for years.

Why did you choose PLH's electric control plates and their sockets?

I know and appreciate PLH for the vast range of customizations and infinite series of combinations of materials, shapes, finishes, textures, also made ad hoc. They have revealed themselves to be the ideal partners for a project like the SD96 in which a tailor-made approach is essential.

Which collections did you use in the SD96 and why?

We made use of the Neo collection as an essential design control plate that is inserted perfectly flush-to-wall, in the boiserie that cover the interiors. Above all, with PLH we had the possibility to create an ad hoc collection for the SD96: it is a completely custom plate that follows the same design with bronzed details of the other finishes, integrating perfectly with the walls and respecting the harmonious chromatic and materials balance that characterizes the leitmotiv of all the decks of the yacht.

On the right:
modern touch and
imagination. Two
interiors of the SD96
yacht by Sanlorenzo
shipyard designed by
Patricia Urquiola.



Photo by Thomas Pagani

Riccardo Roselli

The hospitality architecture specialist

Born in Rome in 1963, Riccardo Roselli graduated in architecture at La Sapienza University of Rome. After having worked with Manfredo Nicoletti and Massimiliano Fuksas, in 1991 he founded his own studio that became King & Roselli Architetti Associati in 1997 when the London based architect Jeremy King joined the company (today the name of the studio is held only by Roselli, Roselli Architetti Associati). The studio's activity spaces from design and realization of buildings to industrial design, a field in which important collaborations with Ceramica Flaminia, Poltronova Frau, SpHaus, Linuni, Contardi, Makro can be included. In the architecture field Roselli has developed an extraordinary hotel design experience, both for interiors and exteriors and of the connected public spaces. To mention just a few hotels, he designed is the Es Hotel, a new building in the center of Rome, and Palazzo Montemartini and the Royal Bissolati, always in Rome. The Sheraton Hotel at the Malpensa airport of Milan, the Club Med Holiday Resort of Cefalù and the Langkawi Resort in Malaysia, an architectural and landscape project. Since 2010 he also works in the hospital field, and he has recently delivered the UPMC Salvador Mundi International Hospital in Rome. In 2008 the studio received the ANCE-InArch prize for the Biblioteca Lateranense in San Giovanni in Laterano in Rome, whereas in 2009 he received a Mention of Honor at the Medaglia d'Oro per l'Architettura prize of the Triennale of Milan. Roselli's work is characterized by the constant research of design excellency, at any scale of intervention, through the study of the relation between materials and new technologies and an accurate mediation between craftsmanship and industrial production, his architecture and objects are timeless and flow with the contemporary context and lifestyles. "The PLH electric control plates embrace this philosophy perfectly", Roselli comments.

How did you meet Enrico Corelli and PLH?

By chance. One day, a few years ago, Massimiliano Baldieri, a friend of mine and skilled lighting engineer at my studio, told me that he had seen some off series control plates, a plus for electrical systems. The manufacturer was a young Milanese entrepreneur with

whom he had in his turn collaborated and had become friends. I looked at him questioningly and he showed me the PLH catalogue. He was right, I had never seen such plates. I ask: "Who is the person?", answer: "His name is Enrico Corelli". "I want to meet him", I said. This is how we met. This was the beginning of a collaboration and a long-lasting friendship.



Photo by Marta Pagliaccia



Photo by Kingroselli

On the left: one of the 85 rooms of the Palazzo Montemartini hotel, each different from one other.

Are there any peculiarities to highlight in your work relationship?

At the core there is the fact that the PLH plate embraces three concepts that are dear to me design wise: curiosity, extreme personalization and freedom of expression. Often, these factors lead to strong choices that are not the most profitable economically. But in a good project many other elements count, beauty is one of them and probably the most important. A beauty that satisfies taste and functionality criteria and the actors involved in the project, the architect, the client and the final user. With Corelli we developed made-to-measure products of excellence that enrich the aesthetics of the ambience and concur to the pleasure of living them. The Neo plate, dedicated to wireless systems, for example, was born – as he says – from a provocation of mine when the Neo collection flush to wall had just been presented, I told him: “*Why don’t you do a battery Neo?*”. NeoLighter came out, not a plate, but a four functions pocket control. In the field of study and personalization fine-tuned with Corelli’s team, I could mention many other examples. The plates of the Hotel Montemartini in Rome, each one different from the other for the 85 rooms of the hotel, or the ones we recently installed in an artist’s private

home decorated with pictograms invented by himself. The Hotel royal Bissolati, the Salvador Mundi Clinic, both in Rome...

You mentioned *NeoLighter*: the combination with the Aria collection brought PLH in the domotic world...

It has been very important for us to have a partner as Corelli for domotic solutions. With PLH we found simple solutions to manage complex systems. Very often, in systems there are plates with a useless, redundant and often confusing quantity of buttons and functions. He understood instead that, speaking of light, not so many buttons are needed, what you need is to turn on, turn off and regulate luminosity. I also like very much the tactile relation with the control that PLH Wireless collections offer. My partnership with PLH is very strong since their approach perfectly embraces my vision about what is the architect’s task that is also to deal with available resources and to employ them in a creative and functional way. For me, a project is always susceptible to change, to the arising of new needs, to the evolution of techniques and technologies on one hand and to existential behaviors on the other, PLH embodies all this.

Eva Malmström Shivdsani

The “aesthetic conscience” of the Soneva Group

Born in Karlstad in Sweden. In the 70' and 80' Eva Malmstrom has been one of the most famous top models of the world, appearing on more than hundreds of fashion magazines covers. In Paris, she founded together with her best friend, a company making evening dresses. In 1986 she meets Sonu Shivdasani, a young Anglo-Indian Oxford graduate: they fall in love, they marry. Eva discovered the Maldives in the end of the 70's and then brought Sonu there in 1987. In 1990 they rent an island, and, after many efforts and a bit of luck, in 1995 they open their first resort, Soneva Fushi, followed by Soneva Gili and Soneva Kiri, and later Soneva in Aqua, which is a marvelous cruising yacht, Soveva Jani came last around 6 years ago, and there are other projects in progress. Examples of how luxury can combine with ecology. “When I met Sonu”, says Eva, Creative Director of the Group, “he thought that the term ‘green’ only referred to the color! For me it had a much wider meaning: care and safeguard of nature, sustainability and so on, topics that, being Swedish, run in my blood. When we started building Soneva Fushi, I was involved in the building and the interior designs of the resort and I tried with great audacity to use only sustainable species and products. It has been very difficult to convince our employees that I didn’t want to cut the trees of the island. They thought I was crazy!”. Thus, sustainability is Eva’s mantra, a vision of work and life substantiated by the creation of a charitable Foundation. Passionate about the environment and sustainability, her real flair is in her impeccable taste, innovative and unconventional ideas and her overall daring approach that ensures a different ‘feel’ for every project. Her attention to detail is legendary. PLH plates are part of this world of hers where each detail is important.

How did you meet Enrico Corelli?

Before arriving to the Maldives in 2016, our project Manager Mark Thompson, had worked for the Kempinski hotel chain in Istanbul. There he had met Enrico Corelli and his PLH control plates and he had fallen in love with them. He spoke to me about the plates, their unique qualities, their flexibility, cu-

stomizability and their high quality. He instilled in me the desire to delve into the topic, so I spoke with Corelli and then we met. Enrico showed me the collections and I immediately liked the custom feel of the product. Together we designed an ad hoc version of a plate for a villa of the resort we were building. We were so satisfied with the result that now we are using PLH product in all our new buildings.



Photo by Matt Porteus



Photo by Julia Neeson

Why did you choose the Neo collection?

A mix of factors oriented us towards the Neo collection. We liked it because it offers versatile solutions, and it has a very clean look. They are very easy to install, and so nice to look at. And because I really like fun things that make me smile, they really tick all the boxes.

How was working with PLH? Which are the

values of your collaboration?

Enrico Corelli is a very pleasant person, very professional, meticulous and reliable. A precious partner that revealed himself to be also an excellent consultant in system electrical engineering and a real expert in domotic technologies that we are increasingly introducing in our structures. I'm sure that this fruitful collaboration will continue and develop.

Above: Neo custom oversized plates (35mm) in one of the Soneva Fushi Resort villas. On the right: a custom-made MakeUp for a Soneva Fushi water villa bedroom.



Ivana Porfiri

The irresistible charm of maximalism

Born in Tolentino in the Marche region, 1960 generation, reluctant to being into the media public eye, Ivana Porfiri is an extraordinary talented designer, capable of a sensorial vision of interior design. She studied at the ISIA of Florence and worked at Gregoretti & Associati from 1998 to 2002. Of those years she says: “It has been a very useful training ring and I took advantage of the opportunity to do all the possible exercise... I mostly worked with Luigi Cerri, who dealt mainly with design, settings and graphics”. After Gregotti, she founded with Cerri in Milan the Cerri & Associati Studio, in 2002 she set up her own studio. One of her action fields is interior design in the nautical sector. She designed the interiors of many luxury mega yachts of every class and size, amongst them the Pab (Admiral shipyard) for Piero Ambrogio Busnelli, legendary owner of B&B Italia, the Nina J (a 42 meters by Baglietto), the Guilty, with exteriors decorated by Jeff Koons. Her professional activity stretches to residential projects in Milan, London, St.Moritz where she intervenes conferring great value to homes. In St, Moritz, for a tycoon and art collector's villa she used custom PLH devices, inventing an extraordinary sensorial scenography in Bond style. Today she also works on bio-design, on product cycle and a project in a Mozambique village.

In an interview she defined her style with these words: “To those that classify me as a minimalist designer I always answer by reaction that I am a maximalist”. She cultivates quality in the highest sense and interprets design as a well-coordinated teamwork in which skilled artisans and companies of proven expertise participate “The designer must be a melting point that manages different specializations. Quality and excellence are always the result of a synthesis, they cannot be the result of single specializations”.

In Ivana Porfiri's architecture, repetition doesn't exist. Everything is custom designed. For Porfiri even the aesthetics and functionality of switches are essential, she has been working on this for over 25 years. Is this common interest what made you meet Enrico Corelli of PLH?

It was 2013 and I was working on a villa in Suvretta, St.Moritz. A complex project, a real

challenge launched to me by a Swiss passionate contemporary art client with a soft spot for James Bond and the atmospheres of his films. Even the switches had to participate to that aura, to that mood created by Ken Adam for *Dr. No* and *Goldfinger*. By chance, talking with an artisan with whom I was working, the name of Enrico Corelli came out, as they also worked together. He accompanied me to Enrico's laboratory, and we immediately found



Photo by Giovanni Malgarini

affinity. We discussed about the levers that I had designed that later also PLH has used. We spoke about the renegade role of the electric control plate in interior design and, vice versa, of its importance in marking the domestic landscape: for both of us plate and switch had to play a main role, not be an inconvenience. Thus, we started to collaborate on the St. Moritz project; I had sketched an idea and Enrico, showing great intuition and

know-how proposed to adapt a PLH plate by doing some lateral cuts where some led lights would be inserted. We also worked on other details, for example, when the click of the switch is activated: in my vision and in Enrico's this is not an insignificant element, in some way it's the voice of light, the sound must be heard and so the click must be felt physically when pressed. It's the expression of the person-object interaction. Furthermo-



Photo by Andrea Ferrari

On the left: the sculptural planisphere with 520 luminous indicators of world cities, managed by a PLH buttons command system.

re, another detail that makes the difference is the finish. For this reason, I put Enrico in contact with exceptional artisans, such as Marcello Masolini, an inventor and experimenter of special and exclusive treatments. This is how our collaboration started and has become friendship”.

In St. Moritz you experimented also something else...

I guess you are referring to the “planisphere”... The client, owner of an airline company, wanted to have the world under his eyes like Mr. Largo, number two of Spektre, in Thunderball. He wanted to know where he had been and where we would have gone. A divertissement in which also his guests were involved. We got to work, we designed the various countries and, once they were made, we cut them out and installed them on a wide concrete wall as a puzzle. With the help of various Geographic Institutes, we established the countries and cities to show on the planisphere, in total 520 optical fiber terminals, each one had to light up by pressing the installed button, with the other 519, on a panel. This part of the operation is where Enrico’s presence has proved to be decisive. He set up an incredible wall key panel developing little cylindric buttons like those that Mr. Largo pressed.

Corelli defines it a unique piece...

Indeed, it is a piece of art, a game. Knowing that nothing is more serious than a game. Just magic.

Did you do other works with PLH?

Yes, for example an apartment in the high-tech City Life neighborhood in Milan. The specification wasn’t that great, to the very high cost of a square meter, banal choices in terms of décor and technologies corresponded in negative. In the case of the electric system, standard control plates had been planned with up to six switches (it wasn’t clear to what they had to be connected) and industrial sockets that couldn’t be installed straight. Corelli and his team helped me incredibly in improving the situation studying a customized flush to wall switch. Once again, I had the proof of what difference PLH makes compared to other companies of the sector. Corelli identifies himself with the need of the designer or client and translates it in feasible technical and product inputs. He goes on the building site to understand in person what must be done, to evaluate the efficiency of the adopted solutions: he is for sure a brilliant entrepreneur, but deep inside he is still an engineer and experimenter. With his ideas he has filled a lack in the luxury market, opening the road to many brands of this sector, managing to be always a step ahead of them.



Photo by Venice Venice creative team

Alessandro Gallo

The invention of “Postvenetian lifestyle”

Born in 1978 in Venice, Alessandro Gallo studied architecture, has a strong inclination towards design and is a versatile and highly creative talent. In 2000, at 22 years, he founded with his wife Francesca in Venice the Golden Goose Deluxe Brand, a fashion brand that mixes Italian craftsmanship to the archetypes of American urban style and other inspirations from his journeys around the world. The brand is an instant success, and it quickly becomes internationally renowned without nevertheless losing its unique venetian roots. In the meanwhile, Gallo undertakes different activities such as art, architecture and design, he collaborates with the Biennale di Venezia and with the Pitti Group, he is involved in the setting up of art and architecture exhibitions. In 2016 he creates a new company that introduces his “Postvenetian lifestyle” concept in the hospitality industry. Since 2018 he is a member of the Università Cà Foscari board and in 2019 he has been nominated artistic director of the Venetian Pavilion at the biennale di Venezia 58th edition. Meanwhile, he pursues a dream of his until it becomes reality: he renovates in neo-venetian contemporary style, two historical buildings on the Canal Grande making them a super luxury charme hotel, the Venice Venice Hotel, managed by him.

When did your relationship with Enrico Corelli and PLH begin and how did it develop?

Five years ago, when I had to deal with the technical features of the lighting system of The Venice Venice Hotel project, the market didn't appear to offer what we were looking for. The Venice Venice hotel project focuses on one hand on extreme attention to detail and on the other on the syntony that they need to have to represent with one voice our vision. Within this context we met PLH, a company with a strong inclination towards customization. We met Enrico Corelli, and immediately had the feeling that there was

much more than the possibility to customize products. We involved Enrico in the vision of the project, we started from the key principles and inspiration of the whole TVVH project to choose the best product to realize. The Venice Venice Hotel is a pilot project, the first of a company strategy that will lead us to replicate this model in the rest of the world.

Why did you choose such a sui generis supplier as PLH whose vocation is product customization for these projects?

The hospitality world is often one of standard solutions, but we had a personal aesthetic

idea of what kind of plates we wanted for The Venice Venice Hotel, and we were looking for a person capable of accepting the challenge and create something unique for our project. We needed someone technically skilled and at the same time sensitive and flexible enough to explore audacious setups, new materials and new solutions.

Which PLH collections did you use and why?

The existing collections served as a cue to design a specific collection for The Venice Venice Hotel. Not only plates, but also integrated commands have been designed and created from scratch to be perfectly adapted to the interior's furniture.

Did you also consider PLH domotic wireless systems such as the Aria collection?

In some specific cases, the PLH wireless system has revealed itself to be an excellent solution that has allowed us to maintain maximum flexibility also in the subsequent transformation of the spaces dedicated to clients.

What is your opinion on the functionality and aesthetics of the PLH product?

Often and in general, when focusing on functionality the risk is to do it at the detriment of aesthetics. With PLH and Enrico Corelli we reached the desired aesthetic result without penalising functionality too much. This is what our team calls “romantic functionalism”, functionality must be refined but not at the expense of aesthetics. We set this goal with Enrico Corelli and PLH relying on their capacity and sensitivity to understand the spirit of such projects.

On the right: a glimpse of the Venice M'art, a new concept for shopping, food and art. The space is in Cannaregio and is an “extension” of the Venice Venice Hotel, with which it shares postvenetian mood and lifestyle, perfect balance between love for the Serenissima roots and urban modernity.

Photo by Venice Venice creative team



Luca Guadagnino

Interior design seen with the director's eye

Born in Palermo in 1971, a degree on the American director Jonathan Demme (*The silence of the lambs*) at the Sapienza university in Rome, Luca Guadagnino is a worldwide renown director, also of opera, a screen writer, producer and documentary film director. Candidate to the Oscar in 2018, he directed films of great importance as *Melissa P., io sono l'amore*, *A bigger splash*, *Chiamami col tuo nome* (a worldwide success), *Suspiria* and in 2022, *Bones and all*, awarded with the Leone d'Argento at the Mostra del Cinema di Venezia. Guadagnino is also a designer and interior designer, first as an amateur, animated by a passion that revealed itself in his childhood; fascinated by the living spaces language, he would move the furniture of the living room of his house (*"eventually I would put everything back in order"* he says). After, as a professional: in 2016 he founded his own design studio, the studiolucaquadagnino (SLG). Today, the company counts twelve skilled collaborators, amongst which the project managers Stefano Biasi and Eleonora Grigoletto that manage the artistic direction, and a network of artisans and suppliers of excellence. Many are the SLG accomplished projects, like the house of the entrepreneur Federico Marchetti, founder of YOOX, the Aesop shops, the renovation-recovery of historical abodes and interventions on modern ones. Many are the in-progress projects that express attention – almost an obsession – to detail, care, modernity, a pinch of madness and nostalgia for the past's creativity, especially for French Art Deco, the Italian neoclassical style of the 30' and 40', Guglielmo Ulrich, Carlo Scarpa and Umberto Riva.

How did your interest in design arise? An apparently distant interest from your film director profession and so strong to make you decide to open an ad hoc studio...

I have always loved architecture, almost to the point of choosing architecture after high school at the beginning of the nineties. Instead, I chose to study cinema, treasuring my passion for all that revolves around space, architectural volumes and manufacturing. Six years ago, I managed to give life to a design

and interior design company, the studiolucaquadagnino-SLG. As I recently told the Sole 24 Ore newspaper, when I started to really work in design I felt as a little boy to whom the possibility to play with all the toys in the world had been given, so I said to that boy "here is your work". The complexity and attention to details typical of interior design are for me a constant source of inspiration.

How did the relationship with Enrico Corelli and PLH start and develop?



Photo by Giulio Ghirardi



Photo by Giulio Ghirardi

On the left: an example of Guadagnino's touch: the sales area of the Redemption fashion and accessories retail store in New York. Halfway between exhibiting space and lounge, the space is inspired by Parisian Haussmann époque apartments (second half 1800) and has been conceived to express the studio's prerogatives: soft atmosphere, opulent décor and timeless motifs rich in refined details.

Our collaboration started while restoring a grand historical villa in Piedmont. I went to PLH with my collaborators, and we had the opportunity to get to know each other, sketch out and develop the project, a very complex one in fact.

In which projects did you use PLH plates?

In various occasions. Other than the historical villa of which I spoke before, we are now collaborating on an interiors project for an elegant penthouse in Milan.

Why did you choose such a supplier as PLH for these projects?

PLH and Enrico Corelli are unique in finding solutions and ideas to convey beauty and desirability to furnishings. They are exceptional.

Which collections did you use and why?

We opted for customized solutions using at the maximum the Skin's collection material versatility.

An opinion of yours on the functionality and aesthetics of the PLH product...

Funzionalità perfetta e intuitiva, estetica impeccabile.

Perfect and intuitive functionality, impeccable aesthetics.

How have you found working with Enrico Corelli and the company?

Our collaboration lasts since years and it is always a great pleasure to work with Enrico, it has become a very fulfilling habit.

“
*Before being sold,
the PLH plates undergo
severe quality tests and
functional controls.
But the real trial is the
installation and the
daily use. Until here,
the results are excellent”*

Enrico Corelli, CEO of PLH



PLATES & PROJECTS

Great interiors, great architects:
PLH's references



Grand Park Hotel Rovinj, Rovigno



Soneva Resorts, Maldive



Hotel Aristide, Isola di Siro



Jiva Hill Resort, Crozet



Glens Palas, Istanbul



Hotel Lutetia, Parigi



Venice Venice Hotel, Venezia



Palazzo Montemartini, Roma



Villa Il Salviatino, Fiesole

The details of luxury PLH between hotels and resorts an exclusive hospitality

Every day, in a normal situation, almost two seventh of the world population is far from home, on a business trip or on holiday for pleasure. Considering this, it is not surprising that the hotel and hospitality industry play a key role in contemporary society, both in the globalized ones and in the ones that are still local. More and more, the most successful hotels, resorts, B&B's and restaurants are the ones that have made luxury and wellbeing their flag, that offer the guest the experience of "being at home far from home". This creates sceneries in which every detail has a meaning and tells a story. These are the structures that are increasingly turning to PLH to confer personality and decorative uniqueness even to an apparently marginal element such as the electric control plate, wired or wireless. In Rome as in Paris, in Istanbul as in the Maldives, the PLH plates make the difference between a standardized and banal décor and one that emanates a sense of exclusive beauty, built around the person.



Photo by Siniša Gulić

Grand Park Hotel Rovinj Rovigno

Project by Piero Lissoni & Partners

The Grand Park Hotel of Rovigno on the Croatian coast, designed in neo rationalist shapes by Piero Lissoni & Partners in collaboration with the 3LHD Architecture Studio of Zagabria, represents the manifesto of a hotel dedicated to leisure. Through an osmotic relation with the sea, next to a luxuriant hill, the hotel is built on six levels, its fulcrum is the great hall in a mixed minimal style that gives access to the 2 levels restaurant, open all day, and the terrace from which a magnificent panorama on the city of Rovigno can be admired. *“The PLH control plates”,* says Lissoni, *“are the exclamation mark of this design and decorative tour de force”.*



Photo by Siniša Gulić



Photo by Siniša Gulić



Photo by Kingroselli

Palazzo Montemartini Roma

Project by Riccardo Roselli and Jeremy King

The 5-star hotel adjacent the Terme of Diocleziano in front of the Termini station entailed a complex work of transformation of a building of the beginning of the century, until then designated to administrative functions. The exterior, a magniloquent expression of historicist architecture, has been preserved; the great challenge for the architects Riccardo Roselli and Jeremy King, experts in hospitality architecture, concerned the interiors. Here, the renovation went along with a radical reformation of the ex-offices converted into rooms and extra luxury suites through a vast range of planimetric and decorative solutions that make each room unique. A brilliant example of intelligent design in which the customized *Slim* plates get the emphasis they deserve.



Photo by Kingroselli



Photo by Kingroselli

Soneva Fushi/ Soneva Jani Maldives

Interior design by Eva Malmström

Amongst the most precious pearls of the Maldivian hotels, the idyllic Soneva Fushi and Soneva Jani resorts are a brilliant creation of Eva Malmstrom and Sonu Shivadasani, founders in 1995 of the Soneva Group and passionate lovers and protectors of nature and the Maldivian archipelago traditions. Two extra luxury resort complexes highly sustainable, built mainly with recovered and composite materials, as well as very well positioned common structures (reception, restaurants, spa). The villas immersed in jungle vegetation of small private islands or suspended on water on piles. Lighting and the numerous functions of “living well” are managed by PLH Neo and *MakeUp* plates, customized to blend the home décor and the special colors of the local landscape.



Photo by Malcom Luscombe-Whyte



Photo by Julia Neeson



Aristide Hotel Ermopoli-Siro

Project by Todor Cosmin

The Aristide Hotel is in the center of Ermoupoli on the Greek island of Syros. The exteriors are simple in neo-classical style, the recently renovated interiors of the hotel, are a precious jewel with Belle Epoque atmospheres and a vaguely deco furnishing. Amongst its highlights, a rooftop bar, a rich widespread art gallery and the breathtaking view on the sea. In each of the nine suites every detail is studied to create a sense of harmony: low lighting, art embellishing walls, colors, different for each room are full and finely tuned. The *Neo* collection completes this refined environment.

Photo by @Lnbulb





Photo by @Lnbulb



Photo by @Lnbulb



Photo www.hotellutetia.com

Hotel Lutetia Parigi

Project by Jean-Michel Wilmotte

The Lutetia Hotel is the battleship of Parisian extra luxury hotels. Like the bow of a transatlantic, it dominates the corner between Boulevard Raspail and Rue du Sevres with its wavy monumental façade, designed in 1910 by the architects Louis-Hippolyte Boileau and Henry Tauzin blending Art Nuveau and historicism. A mighty masterpiece of architecture that welcomed illustrious figures, to mention a few, Pablo Picasso, André Gide, James Joyce and Josephine Baker. In recent years the exteriors have been significantly renovated by the architects Perrot and Richard, whilst the interiors have been curated by the architect star Jean-Michel Wilmotte and his team. Their aim was to restore the irresistible original Belle Epoque and Roaring Twenties allure, rendering furniture and the hotel's facilities modern, to make it a manifesto of excellent contemporary hospitality in which the emotional aspect blends with functionality and comfort, where the past is allied with the present. A long work that involved some of the most renowned furniture design brands such as Lema, Poliform, Paolo Castelli and PLH that, for the occasion, has supplied electric control plates from the Neo collection used in the corridors as room call buttons and NFC-Near Field Communication door openers.



Photo by Alessandro Gaja



Photo www.hotellutetia.com



Photo by Venice Venice creative team

Venice Venice Hotel Venezia

Project by Studio Stile of the Hotel Group

From the renovation of the historical buildings on the Canal Grande and facing the Ponte di Rialto, a new and audacious venetian adventure begins: the Venice Venice Hotel. The structure occupies the Cà da Mosto and the Cà Dolfin buildings: these suggestive environments are strongly marked by Venetian housing culture and the renovation has been interpreted in an unprecedented manner, free from baroque preciousness, that conveys an immediate feeling of freshness blended with antique. Postvenetian, this is how this vision is called today, through it the two venetian stylists, already founders of the Golden Goose brand and now promoters of the whole initiative, recount their enchantment in front of the incomparable soul of the Serenissima. Within this innovative elegant design frame, conceived thinking laterally, the engagement with PLH has led to the adoption of the multifunctional control plates from the *Neo*, *Slim* e *MakeUp*, collections, specifically customized by the Milanese company. *“This collaboration”,* tells one of the members of the Venice Venice Hotel team, *“has sprung from a professional affinity that, since we first met, was manifest between our team and Enrico Corelli, CEO of PLH. We found a supplier that understood the Postvenetian style and embraced it, studying appropriate technical solutions and unique finishes”.*



Photo by Venice Venice creative team



Photo by Venice Venice creative team

Villa Il Salviatino Fiesole

Project by Alessandra Rovati-Vitali/ Tearose

The Salviatino is one of the most beautiful Italian villas. More than a villa it's a real aristocratic building. It is located near Fiesole, on the Maiano hill overlooking Florence. In 1531 Averardo of Alemanno Salviati rebuilt in renaissance splendor the 1300 building. After a long period of alternating golden and dark times, in the past few years it has been left to decay. The Tearose group, of the Rovati-Vitali family, has decided to redeem it from divisive oblivion and make it a super luxury boutique hotel and even more: *"The Salviatino isn't just a hotel, it is a gathering place where friends and family reunite to keep in contact and mutually exchange"*, Alessandra Rovati Vitali observes, founder and art director of Tearose, as well as artist, designer and fashion designer, owner of the hotel. The monumental main stair, the old library, the frescos of the ball room now turned into restaurant, the bar located in the original dining room, the kitchens, the garden have reborn and offer to those who have the chance to stay, the best expression of Italian hospitality. The forty suites and rooms, all different one from another, have been restored and furnished with great taste; particularly magnificent is the Affresco Suite decorated with 1800 wall paintings attributed to Augusto Bruschi. Modernity, in such a magnificent and yet welcoming historical context, manifests itself through the vast supply of electric technologies, computerized electronics and building automation, using the PLH *MakeUp* collection electric command plates with custom levers in chromed brass and a customized version of the *Keyboard* plate, chromed and with an ad hoc engraving. Everything, of course, wrapped in the ineffable Tearose "experiential spirit".



Photo by Giulio Ghirardi



Photo by Dario Garofalo



Photo by Dario Garofalo



Foto www.glenspalaistanbul.com

Glens Palas Istanbul

Project by Arif Özden Architect

Situated in the heart of Nisantasi, the most luxurious and modern neighborhood of Istanbul, the Glens Palace (Hyatt Group) showcases refined features both in the interiors and exteriors. In the common spaces, as well as in the rooms, restaurant and spa the interior design of Arif Ozden shows a refined attention to details, fine materials combined with colors and modern-retro furniture. In this skillful game of references the PLH Neo control plates have been chosen to be integrated in the bed head.



Photo www.glenspalasistanbul.com

Jiva Hill Resort Crozet

**Project by Alberto Vismara and
Cristina Gherardi Bernardeau/CGDesign**

All around the rising Jura mountains, the landscape is an idyll of meadows and little forests. Geneva and its airport are a few kilometers away, but we are in France: in Crozet. This is the context in which the Jiva Hill Resort is located; the luxury resort buildings have been conceived on one level in the spirit of African lodges and Swiss chalets dear to the owner, the Swedish entrepreneur Ian Lundin. The choice of the architectural style is not random, its purpose is to put the structure in communication with the environment, through the great windows that give a feeling of living in close contact with nature. The original interiors were a work of Jean-Philippe Nuel, including 200 pieces of art linked to the topics of nature and the city conveyed a feeling of “return from an exotic journey”. Cristina Gherardi Bernardeau, with Alberto Vismara and their CGDesign Studio, curating the renovation of the resort, added a volume of 20 rooms and 2 suites, reformulated the garden design and created a swimming pool, maintaining the same intimist approach. For the floors and walls, she chose the warmth of wooden essences like walnut and oak, whereas for the furniture she opted for lighter watery tones; to let the light in she designed the big windows with a view. Many are the luxury details that give great allure to the Jiva Hill: amongst these, from largest to smallest, the beautiful Spa and the PLH electric command plates from the *MakeUp* collection in black anodized brushed aluminum, connected to an efficient domotic system.

Photo by Lenaka





Photo by LenaKa



Photo by LenaKa



Casa-Galleria, Londra



AP House, nell'Urbinate



Container Suite, Terrasini



Penthouse, Venezia



Casa-Cinema, Roma



Villa dei Tufi, Puglia



La Querola D'Ordino

Houses and residences

New domestic landscapes

Within the contemporary architectural production, beauty and luxury have become established. Great residential interventions, urban or vacation villas, or – big trend in Italy – restoration and renovation of old buildings and historical mansions, all aim to showcase an exclusive look, they all offer new domestic landscapes in which each element and detail is attentively and intentionally identified to make a difference, to delimit an identity perimeter. Interior designers, architects and clients direct their choices on materials and furniture, upholstery and fabrics and technical-decorative details towards solutions that communicate a refined taste, an understated status symbol. PLH is of great help within this approach, its plates, signed with the client's initials or customized with their favorite colors, mark the domestic ambience with small dimension touches that have a great aesthetic impact (not to mention the connected domotic aspects). A Skin plate finished with a metallic skin by De Castelli (only an example amongst many) or a wooden plate by Haute Material, a hexagonal Neo or a MakeUp are domestic jewels that catch the eye as a necklace on a lady's décolleté or cufflinks on a gentleman's shirt. This is how décor transforms itself in high decoration.



Photo by Ezio Manciucca©

AP House Urbino

Project by Studio GGA

AP House testimonies the revival of a little antique rural village at the top of a hill in the Urbino area. The bare stone exteriors of the buildings, no gutters or drainpipes, balanced proportions offer themselves to the landscape as pure, discrete and silent structures that express identity and a sense of cultural belonging to the rural spirit of their context. Through compositional and volumetric rigor, the project accurately interprets the typical formal topics of the rural architectonic tradition of the Marche region, whilst the interiors are definitely contemporary in treating materials, plant design and furnishing, PLH plates included.



Photo by Ezio Manciuca©



Photo by Ezio Manciuca©



Photo by Matteo Piazza

Casa-Galleria Londra

**Project by Giuseppe Raboni
and Michelle Montefusco/Studio
Monzini&Raboni and Quinn
Architects**

Giuseppe Raboni, author with Michele Montefusco of the renovation project of this house in the heart of the aristocratic Kensington neighborhood says: *“I saw the PLH control plates a few years ago at the Milano Design Week, I liked them, and I proposed them to the client, a contemporary art passionate, she was enthusiastic as me about them. So, I decided to insert in the project the Slim plate in brushed anodized stainless aluminum, with a customized button laser engraved with the various functions”*. The house is structured on seven levels and is organized around the staircase that connects them. Raboni explains: *“The staircase is a trademark of our studio. Here, it has been interpreted as an art gallery, going up, little lighted niches in the walls display the works of art of the owner, all by women artists. A little feminine Guggenheim”*. The rest of the house is full of color, lighting transparencies, design furnishing and paintings all communicating a strong joy of life.



Photo by Matteo Piazza



Photo by Matteo Piazza

Villa dei Tufi Puglia

Project by Studio Hus

Villa dei Tufi is immersed in the rustic Apulean nature, it is an integral part of it. Francesco Borromeo, one of the architects of the Hus Studio who curated the project, observes: *“the idea that inspired the villa is one of living completely exposed to the surrounding landscape, with no filters, in a beautiful secular olive tree grove”*. The building is structured in four light and sturdy volumes made in tuff: Borromeo defines them “safe havens” because they give the feeling to those who inhabit them of being protected by the most solid of constructions”. These four bodies of the building welcome respectively four bedrooms (two combined in one “safe haven”) with the relative bathroom and kitchen, heart of the daily life, which is integrated in a long open space followed by the living room and dining room. The lighting is managed by special PLH *MakeUp* command plates in natural tumbled aluminum, a finish that gives a further feeling of that rurality which animates the house. The kitchen opens towards the exterior, in an open space covered by a large white ceiling that partially surmounts the complex of houses like an architectural marker, defining the area of the house yet never physically occupying the ground. The architect explains: *“Under the roof, to which access is possible through a spiral staircase, the landscape enters the building becoming part of it and the big windows seem to disappear among the massive stone volumes”*.



Photo by Lorenzo Piovella



Photo by Lorenzo Piovella



Photo by Lorenzo Piovella



Photo by Serena Eller Vainicher

Casa o Cinema? Roma

Project by Filippo Bombace

Filippo Bombace was called by the young owners the roman apartment in the Villa Borghese area -almost 200 square meters- to rethink the interiors; in doing so, he disposed a dense web of surprises, references and memories that are entangled with their experience and passions, starting from the entrance, characterized, as in a film scenography, by a swinging suspended in space armchair and a real breathtaking walnut tree transplanted from the country house. In the living room, natural fiber panels coat the container modules suspended flush to wall, the studio room is decorated by the frescoes on the ceilings discovered during the renovation works. The clients are film lovers and wanted this space to be the real barycenter of the lay-out. *"The aesthetic layout of the staircase", Bombace explains, "evokes roman cinemas from the 60', their elegance and rich finishings".* The PLH Neo buttons enrich this atmosphere made of "contemporary memories" and filmic echoes. *"We chose and customized them in collaboration with Enrico Corelli, CEO of the Milanese company. They are small, round and essential".*



Photo by Serena Eller Vainicher



Photo by Serena Eller Vainicher



Photo by Eligo Studio

Penthouse Venezia

Project by Eligo Studio

Venice, Canal Grande, close to the Fondaco dei Turchi: here a 1600 building fits a large, 185 square meters penthouse that has been significantly renovated and refurbished. The authors are the architects Domenico Rocca and Alberto Nespoli, founders in 2011 of Eligo Studio. Nespoli explains: *"We wanted to brake with the classicist context, but without disconnecting from Venice"*. The warm honey color of the exposed wooden beams blends with the walls, intensely colored with the chromaticism of the Serenissima: the yellow of the sun, the green blue of the sea, the ochre of buildings, the red of velvets and silks. The floors evoke the Venetian terrazzo and at the entrance a big circular mirror, the house's interior design star, rotates on itself to divide the house spaces evoking perspective illusions and visual brakes as abstract paintings and eighteenth-century landscape paintings (as in the Quadreria). In accordance with the circular mirror, the two architects chose PLH black circular control plates.



Photo by Eligo Studio



Photo by Eligo Studio

Container Suite Terrasini

Project by **Valentina Mannino**

“One day a client and friend of mine calls and says: ‘Valentina, you need to come and see something, I need your advice’. So, we meet, and he shows me a container in poor condition. ‘what can I do with it?’, he asks. I call to open the tailgates, and everything becomes clear: ‘a house’, I answer. Light crosses the container, a unique light, the vibrating one of the Mediterranean, pure beauty”. This story is recounted by Valentina Mannino, brilliant and imaginative architect from Palermo. Today, the container is set on the sloping mountains that embrace Terrasini, the designer defines it “a dot on the mountain”, 30 square meters transformed into a micro living paradise. Covered in corten, well insulated it so that the Sicilian sun won’t heat it, the two tailgates have become ceiling-high windows, on the walls Mannini opened hollow plexiglass portholes that enhance luminosity and frame on one side Torre Molinazzo and on the other Villa Fassini, liberty masterpiece attributed to Ernesto Basile. *“For me it is essential to create an osmosis between the structure and the context, the inside and the outside”*, Mannino explains. What about the inside? A suite where almost everything is designed by her, each piece is designed and tailor-made, all in all unique pieces, including the PLH electric command plates from the MakeUp collection, customized in the finish to better enhance the décor.







Photo by Javier Ties Fotografer

La Querola d'Ordino Andorra

**Project by Jean Nouvel, Josep Ribas
and Jordi Sala**

At an altitude of 1360 meters, the Querola di Ordino is one of the most evocative places in Andorra, the small independent principate on the Pyrenean peaks. The investor, Proyectes Singulares, asked the archi-star Jean Nouvel and his Atelier, to Ribas Arquitectos and to Nau-di-Sala to realize 56 highly prestigious home-villas integrated in the landscape with a view on the three valleys that flow into Ordino. The result is a chain of sculptural stone monoliths set in the mountain changing its features. The apartments are built within these monoliths that appear as erratic blocks fallen during the ice age, they are duplex or triplex and develop an osmotic relation with the fascinating surrounding environment. The exteriors are made of cement guised as stone, whereas in the interiors natural wood prevails, echoing the surrounding forests. Within this context the customized PLH Neo and MakeUp collections blend in perfectly, above all the Skin electric command plate sets-in harmoniously conferring great visive impact; the plate is customized with decorative insertions into plaster rendering a cement effect and in wood with a particular saw cut that recalls the aspect of the wooden slats of the floor in the apartments.



Photo by Javier Ties Fotografer



Photo by Javier Ties Fotografer



SD 96'



SX 112'



Navetta 30



120' Linea planante



100' Corsaro



88' Folgore



Resilience Classic 65



Mazu 82'



Baltic 142 Canova

Plates on board

Stars of the mega yachts

Today yachts and mega yachts are in villas, often in sumptuous floating palaces, able to navigate for many miles. Heirs, in small scale, of the transatlantics of the past century and of the roman imperial boats found in the Nemi lake in 1930. Rich and precious décor, characterizes more and more these yachts, inspired by the memory of aristocrats' holidays and styles of Midcentury Style and Neo Deco. The spaces are generous, but fit the dimensions of the shell imposing to architects the use of every centimeter of surface in floor and in height to maximize functionality and beauty. Since every yacht has a shipowner, it's also important to give it an identity, a personal and unique touch. This is when the PLH plate enters the scene; above all the *Slim* collection for its shapes and reduced dimensions (only 4mm thickness). Also, *Neo* and *MakeUp* are used in the nautical sector, suitably customized to blend in with the ambience.



Photo by Maurizio Baldi

SD96 Cantiere Sanlorenzo

Project by Patricia Urquiola

Designed by Bernardo and Marina Zuccon following flexibility and modularity criteria, the SD96 mega yacht (29 meters) by the Sanlorenzo shipyard, is characterized by Patricia Urquiola's the interior design. Her focus is on the concept of transformability, allowing the yacht to continuously evolve and adapt to the needs of those who live it. Everything is essential, fluid, functional to expressing a comfortable and rarefied luxury with a mix of selected materials recalling the sea and a custom designed furnishing, including PLH control plates *Neo* and *Slim*, signed by companies that represent the excellency of made in Italy and international design.



Photo by Thomas Pagani



Photo by Thomas Pagani



Photo by Maurizio Baldi

SX112 Cantiere Sanlorenzo

Project by Piero Lissoni

The SX112, synthesis of the classic motor yacht with flying bridge and the explorer, is the flagship of the innovative crossover SX line of Sanlorenzo. A tailor-made boat that focuses on the unprecedented stern area with a spacious beach area, extendable thanks to foldable terraces, and a gym area in osmosis with the exterior thanks to big sliding windows. The interior design, domotized with a PLH system, is by Piero Lissoni who, amongst the many innovative solutions, conceived the main deck as a unique open space from the stern to the bow with a living area next to a bar and a dining room in continuity between exterior and interior. On board the pleasure of sea life is guaranteed.



Photo by Thomas Pagani



Photo by Thomas Pagani



Photo by Courtesy Custom Line

Navetta 30 Cantiere Custom Line

**Project by Antonio Citterio
and Patricia Viel**

Navetta 30, from the Custom Line displacement fleet, flagship brand of the Ferretti group, is Antonio Citterio's and Patricia Viel's cornerstone in nautical interior design. Along all the 93 feet of the yacht, the interiors and exteriors intersect in a coherent and structured continuum, showcasing a “sporty chic” decorative style that echoes the archetypes of the great Made in Italy nautical tradition of teak, rounded lines and materials (wood and leather). The upholstery, fabrics, furnishing and functional and aesthetic details are thought and made in accordance with this mood: many are the result of collaborations with Italian furniture design leading companies included the PLH electric control plates in AISI 316L steel customized with the PLH mark.



Photo by Courtesy Custom Line



Photo by Courtesy Custom Line



Photo by Courtesy Custom Line

120' Linea Planante Cantiere Custom Line

Project by Francesco Paszkowski Design

Pure and taut lines, sharp shapes, typical of a planing pleasure boat with 5276 horses moving 175 tons at 25 knots speed. The sleek and powerful profile showcases an expressive material and chromatic alternance of structural light surfaces and dark windows. 120’ by custom Line is a 39 meters masterpiece, designed by Francesco Paszkowski, that blends automotive design with aeronautic knowledge. It showcases many novelties, for example, the fly bridge is directly connected to the bow zone by means of the side passageways, access from the counter bridge is possible as well. Or the innovative door-glass to access the living room that can be inclined by 45 degrees generating a whole space between the cockpit and the living room. Innovative are also the PLH *Slim* plates that Paszkowski and the shipyard’s engineers have strongly wanted.



Photo by Courtesy Custom Line



Photo by Courtesy Custom Line



Photo by Alberto Cocchi

100' Corsaro Cantiere Riva

**Project by Officina Italiana Design, with
the Strategic Product Committee of
the Ferretti Group and the Engineering
Department of the Group**

Only a luxury shipyard as Riva could conceive the 30 meters 100' Corsaro maxi flybridge. With its sharp as the tip of a diamond features, it's the heir of many legendary yachts of the shipyard, a perfect mix of comfort, performance (26,5 speed knots), style, technology, design and safety (impeccable stability) to which the PLH plates add an element of sophistication. A nautical masterpiece enhanced by a sporty touch that is the inimitable genius of the Riva myth. Many factors are impressive, the generous spaces that comprehend the vast shipowner's private area on the main deck, four suites below deck and a wide customizable sundeck. Furthermore, the windowing that cuts the hull is of great effect and gives the boat an aggressive look.



Photo by Alberto Cocchi



Photo by Alberto Cocchi

88' Folgore Cantiere Riva

Project by Officina Italiana Design, with the Strategic Product Committee of the Ferretti Group and the Engineering Department of the Group

The magnetic allure of the 88' Folgore sport fly is all in the balance between past and present, a concept that combines the use of innovative materials such as carbon to typical styles of the Riva tradition, like the mahogany inlays and steel decorations. The yacht is 27 meters, built in a composite material reinforced by carbon fiber, in which high quality materials as marble, crystal, stainless steel, mahogany essence, palisander and leather don't interfere with the yacht's performance (36 knots maximum speed). The hull windowing is expressive and functional, the windscreen made of spheric crystals allow a light counter curvature and the bow area can be used as a beach club or launch/hauling of a tender. The adoption of PLH plates confirms the pursuit of an understated and efficient luxury that underlies the project.

Photo by Alberto Cocchi





Photo by Alberto Cocchi



Photo by Alberto Cocchi

Resilience Isa Yachts

Project by Enrico Gobbi

ISA Classic 65 resilience is a perfect interpreter of the timeless style of the Ancona based shipyard. A master cabin full beam to bow on the main deck and six elegant guest cabins, with the possibility to obtain a seventh one converting a multipurpose lounge structure the yacht. Amongst its highlights, an impressive beach club of a maximum width of 180 square meters with two lateral and openable platforms; two swimming pools, one of which counter current, a gym, a sea view massage room, a Turkish bath, a cinema lounge, 2 jet skis and 2 tenders: leisure and entertainment are the keywords for this 65 meters sea queen designed by Enrico Gobbi. Could PLH control plates not be part of the interior design giving the boat that sophistication and functionality quid that makes the difference?



Photo by www.isayachts.com



Photo by www.isayachts.com



Photo by www.isayachts.com



Photo by Pozitif Studio

Mazu 82' Mazu Yachts

**Project by the shipyard,
furnishing by Tanju Özelgin**

With 25 meters length, the Mazu 82' is the famous jewel of the Turkish shipyard Mazu Yachts. The exterior design of the yacht is characterized by the flush main deck with no steps and angular lines of the deckhouse entirely made in mono piece glass sheets. The tempered and laminated windscreen is 22mm thick and has an internal layer in PVB which makes it literally bullet proof. The glass is also extra light and eliminates distortions or reflections. The aft deck presents steps that can be transformed in comfortable sofas and lead to the beach club. The open bow deck is designed for different uses: sunbathing area, dining area for 12 people and cinema area with a flat adjustable screen. The interiors are furnished in a modern taste with eccentric pieces of furniture by the renowned Turkish designer Tanju Ozelgin that has also chosen PLH switches.



Photo by Pozitif Studio



Photo by Pozitif Studio

142 Canova Cantiere Baltic Yacht

Project by Lucio Micheletti

The 142 Canova by the Finnish Baltic Yachts shipyard is a 43,30 meters mega sailing yacht. A nautical wonder awarded in 2020 as Sailing Yacht of the Year at the World Superyacht Awards. Two technical aspects make it unique and revolutionary: the contribution of electric propulsion that reduces dependence on fossil fuels and the Dynamic Stability System, which improves performance and comfort, minimizing heeling and allowing increased speed. The nautical architecture is by Farr Yacht Design, whereas Lucio Micheletti designed the exteriors and the interiors, including the regal master suite at the center of the boat that proudly showcases, like the rest of the yacht, PLH *Slim* plates.





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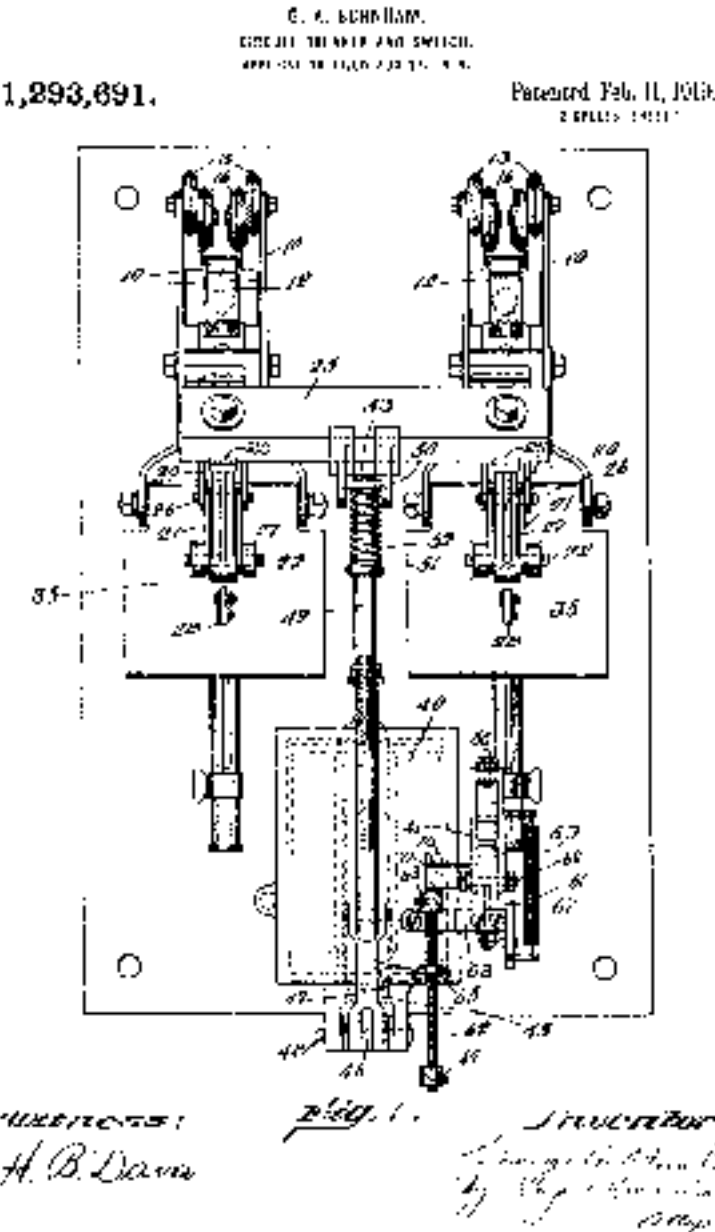
After having installed electricity in his family house in 1883, John Henry Holmes, in his Portland Road laboratory in Shielfield, close to Heaton, developed a special switch to turn on and off the lights, the quick release. The following year he patented it in Great Britain and in the United States”

Dan Jackson, from *The Northumbrians: North-East England and Its People: a new history*

9

LIFE IS A CLICK

Short story of a little big invention, and its applications, that has changed our way of living: the switch



Legacy

From engineering to design: how the electric control plate developed

As it happened for many inventions, many are those who claim the paternity of the electric switch. In 1879-1880, for example, Thomas Alva Edison studied a device to turn on and off the incandescent light bulb that he had just patented: is it him who can attest himself the invention? Maybe not. The most reliable father, according to patent research, is in fact John Henry Holmes. A quacker faith electric engineer, he invented the quick release switch in 1884, patented in Great Britain and in the United States the same year. The technology he developed radically improved the previous, guaranteeing that the internal contacts would distance themselves quickly enough to prevent the forming of the electric arch that used to generate a high risk of fire and reduced the life of the switch. The quick release technology invented by Holmes developed rapidly in the Anglo-Saxon countries between the end of 1800 and the beginning of 1900, an impetuous development: suffice to say that between 1890 and 1920 the patenting requests for innovation, improvement or implementation only in the USA were thousands. On the other hand, today it is still the base for millions of domestic and industrial electric switches in use all over the world that have changed the aspect of homes and along with it, our taste and way of living.

Europe was a dynamic country, the first electric switches date the beginning of 1900 and were the “lever” type; already in 1903, the German Richard Giersiepen brings about an improvement to the lever switch and patents it. This invention gives him and his brother Gustav Giersiepen the opportunity to start in 1905 a successful electric industry, renamed Gira in 1964 and still active today. In the thirties he will introduce a double latch rotary switch that in the German countries will become standard. Many are the companies in Germany that work in this field and are proposing solutions that have to do with the idea of proto design: amongst them AEG, that in the first decades of the century, finds in the creative genius of Peter Behrens an exceptional interpreter. In Italy the first industrial switches are produced after World War I: as evidenced by the advertisements of the time, the wooden bulbs made by Ave were common and were usually used at the center of the bed head, the rotary switches were largely installed in Italian homes -

On the left: patent drawing of the button and annex electric circuit invented by George A. Burnham in 1915 and patented in 1919.

were there was electricity! – between the two wars.

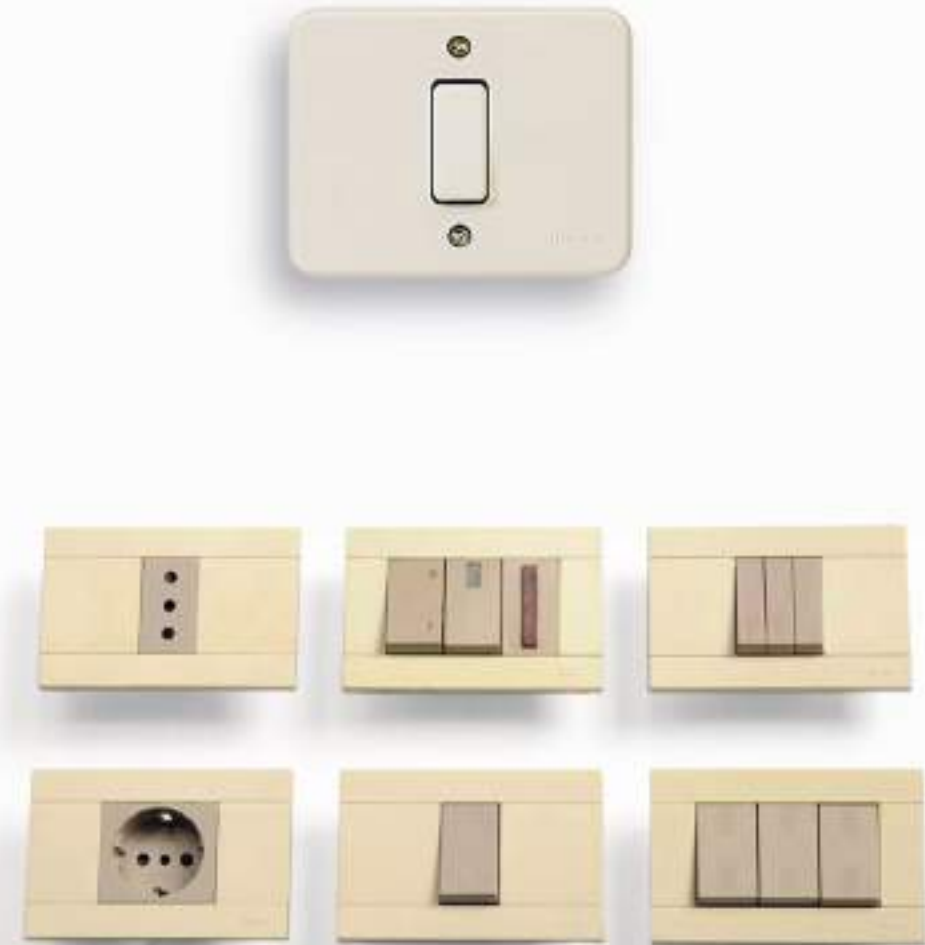
In the post war period, whilst in the United States Joel Spira was inventing the dimmer (1959) to regulate the intensity of bulbs luminosity, in Italy, during the reconstruction period and later during the economic Boom, the switches production had an exponential growth. An increasing number of companies started to specialize in the manufacturing of domestic electric components. Amongst them, the leader is Bticino, the first company to conceive switches not only as industrial components, but also as elements that integrate in the domestic environment. Attention to a better quality and to simplifying the execution brings to the creation of the famous Domino series (1955), the first built in, with pivoting keys made in thermosetting resin. The pivoting key wasn't a novelty, already in 1945, the Swiss artist and designer Max Bill had designed one for Feller, but for sure, at that time, the domino series had no rivals in terms of elegance and modern style, in its ivory color and the minimal rounding of the edge.

The switches revolution arrives in the '60, thanks to Gino Bassani, one of the founders of BTicino; during one of his trips to the United States his attention is caught by the presence of electric rectangular boxes in one block series. He manages to get to know one of the companies that produces these series in modular version. Back in Italy, he studies a way to combine what he found in America: creating rectangular boxes and applying the modular concept of the civil series plates, managing to incorporate other functions such as the

doorbell, the signal lamp or the key switch. When launched on the market, the product reveals itself to be a dramatic failure, because of the reluctancy of technicians in changing their habits. *"For four years",* is read in a historical reconstruction, *"BTicino literally gives away rectangular boxes and carries out a strong communication campaign. Finally, at the beginning of 1970 the Magic collection is leader of the market: modern, simple, made in anodized aluminum, it embraces the aesthetic research of those years becoming a real icon for architects and designers".*

To contend for the supremacy with BTicino, at least in Italy, is Ave, very attentive to the plate's aesthetics since the '60 collaborating with Gio Ponti, who designs the Domus collection and with the Dutch Andreas Van Onck who in 1978 wins the Compasso d'Oro with the Habitat series. In many other countries companies seek collaborations with renowned designers; in 1970, in Germany, for example, Gira starts an exclusive collaboration with the designer Odo Klose, who develops a flat sensor switch, from which, around 1975 a completely new and very successful program (also on the formal aspect) is derived: S-Komfort. In France, Belgium and England between the '90 and the first decade of the new century, experiments in this direction are made, but Italy signs the decisive turning point, bound to making the electric control plate become a star of the domestic ambience and interior design. This process is triggered by Enrico Corelli's competence, imagination and tenacity and the products he develops for his brand PLH.

On the right: above, electric command plate from the Domino series, the first BTicino rocker button (1955); below, the Habitat collection designed by Andries Van Onck and Hiroko Takeda for AVE, Smau prize 1975 and Compasso d'Oro prize in 1979.



“

*To prepare the future only
means to create the present.
There is nothing but the
present to put in order. You have
no way to foresee the future,
you can only allow it”*

Antoine de Saint-Exupéry, from *Citadelle*

10

LOOKING FORWARD

What does PLH have in store for tomorrow?
Research, innovation, experimenting, exploring
other fields and increasing attention to the
person. For a totally custom production.



Towards future

The best way to foresee
the future is to create it

To live and flourish, a company must constantly think about its future. To think it and rethink it, to speculate on it and dream it, to calculate and take risks. As the philosopher Simone Weil wrote, despite being made of the same substance of the present, it is different. Nobody knows how: it doesn't exist, it is not a recipe or an algorithm, it's rather the accidental result of billions human interactions that, paradoxically, in their horizon are rational, respond to conscious judgement and reasonable visions. *"For us at PLH", says Enrico Corelli, "the future is always here and now, a daily occurrence. In some way it is us, our curiosity, our intuitions, our way of relating to what and who surrounds us, close or faraway, given that in the internet culture relational distances no longer or hardly exist. Today, an entrepreneur must produce ideas, be influenced by lateral thinking, explore similar or distant worlds because it is there where fresh vital lymph is to be found to create new projects. A successful society cannot rest on laurels, the road to an unsuc-*

cessful one. It is necessary to look around, confront oneself with the needs of people, imagine what product could a user like and who is part of the world you are proposing”.

The Mono collection, is the present but also PLH's the next future, represents the synthesis, the paradigm of this “anomalous” approach. The core idea in fact takes inspiration by a universe of art, that, at least in its appearance, has little to share with the industrial reality of which PLH is a player. The concept is the result of a consideration on Joseph Albers' painting and graphics and on the meaning of Bauhaus values, the renowned school-movement of decorative applied arts of which Albers has been one of the leaders.

Not only, Corelli explains: “Mono is the example of an open mind design and realization process in which the desire for a colored and essential beauty, a cultured one, conjugates with an observed technical

necessity; to give decorative order to interior design and to make the functioning of the switch clear. I believe that PLH's future moves more and more towards this ‘open’ direction, a laboratory of ideas, trying to dilatate the control plate concept, to translate it also into other fields like production of lighting fixtures or art, without however losing contact with ‘our’ world, that of the electric control, of light and domotic, a field that presents great margins for implementation. All this aims to enhance the custom aspect of our devices and maintain the human being and gesture at the center of our universe. Turning on and off a light, pressing physically a button or moving a lever and getting a tactile and visive feedback, is something that no digital medium will ever be able to replace. To tie a gesture to an immediate reaction instead of a non-mediated one is our imprinting. This is what PLH's future will cross and consider”.

Your time is limited, so don't waste it living someone else's life. Don't be trapped by dogma. Don't let the noise of other's opinions drown out your own inner voice. And most important, have the courage to follow your heart and intuition. They somehow already know what you truly want to become. Everything else is secondary”

Steve Jobs

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