

NUMERO PLH ZERO

N° 06 - 2026

THE BEST IDEAS

never come about on their own;

they arise when different worlds

decide to talk to one another



BEYOND THE CONTROL

THERE WAS A MOMENT, in recent years, when we began to believe that everything could become immediate. Everything faster, everything simpler, everything contained within a screen. The world seemed destined to be reduced to this: interactions that were ever faster, ever more invisible, ever more perfect. And in some ways, it has. But the more invisible technology has become, the more the need has grown for what is not invisible. For a surface you can feel, a material that responds to touch, an object that leaves a trace. Because our relationship with things is never purely mental; it is physical even before it is rational. This is a reflection that has always guided PLH's journey. We started out designing command and control systems, but over time we realized that our work isn't just about their function—it's about how people interact with that function, how a gesture becomes an experience. The pages of this new edition of Numero Zero tell the story of exactly that journey. They tell the story of Slider, an invitation to rediscover the value of movement in an increasingly digital world. Not a button, not a click, but a continuous glide that brings the gesture back to the body. They tell the story of DUO, a collection that interprets circularity not as a theme, but as a design language—a dialogue between materials, research, and sustainability.

They tell the story of Anna Cri, who transformed technical components into jewelry, demonstrating how beauty can be found even in the most unexpected elements. And they tell the story of b-box, the place where we chose to let art influence our thinking, because every project, before becoming a product, always begins with a different perspective on things. When viewed together, these projects aren't about different things—they're about the same change. From the object to the relationship, from function to experience, from technology that disappears to technology that becomes perceptible once again. That's where we're interested in working—in the space where an object ceases to be just an object and becomes an interface with the world. And perhaps this is precisely where innovation finds its truest meaning—not in making everything invisible, but in making it meaningful.

Because in the end, we don't design simple devices—we design relationships.

Enrico Corelli, CEO of PLH

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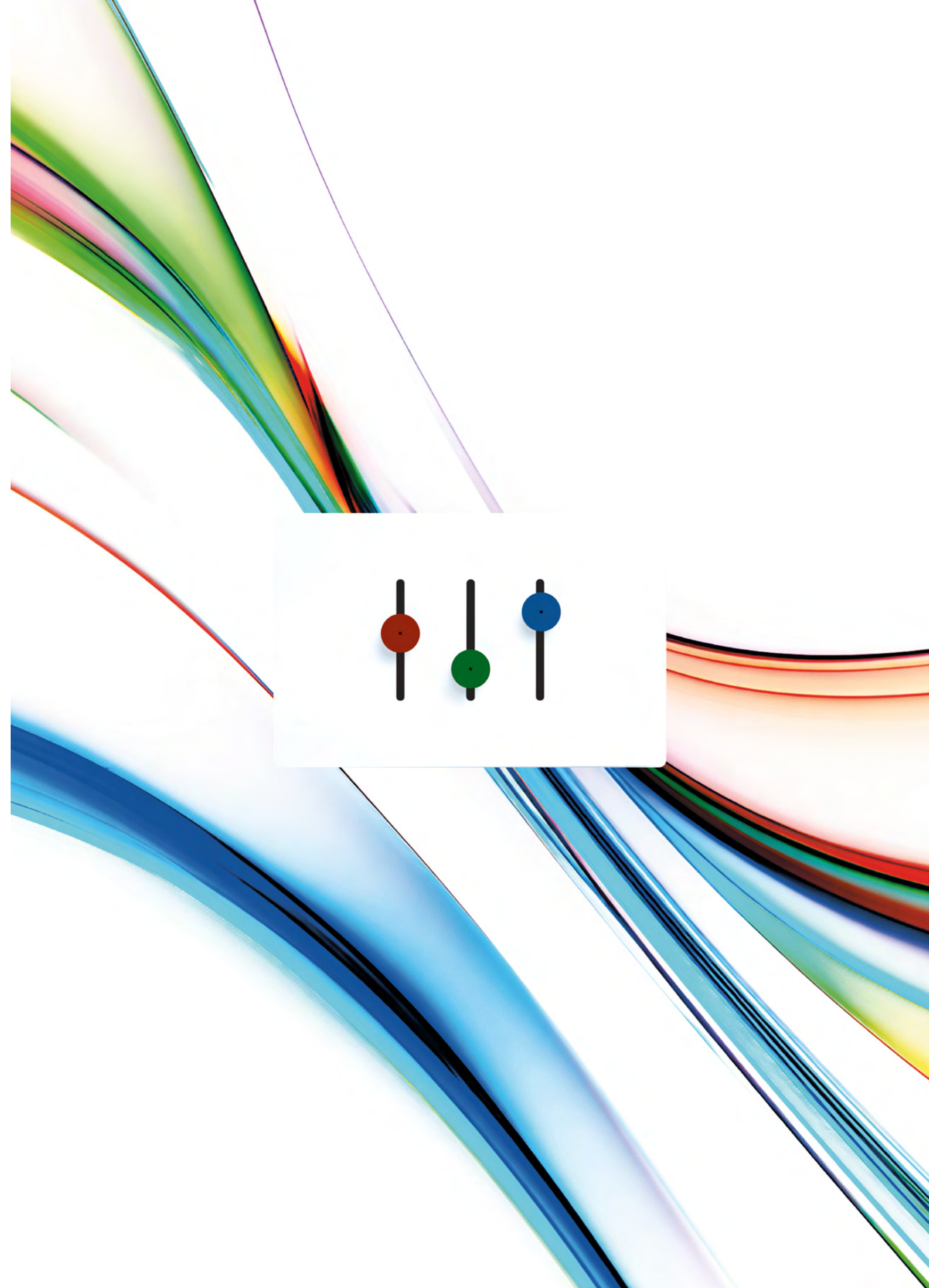


PLH SLIDER

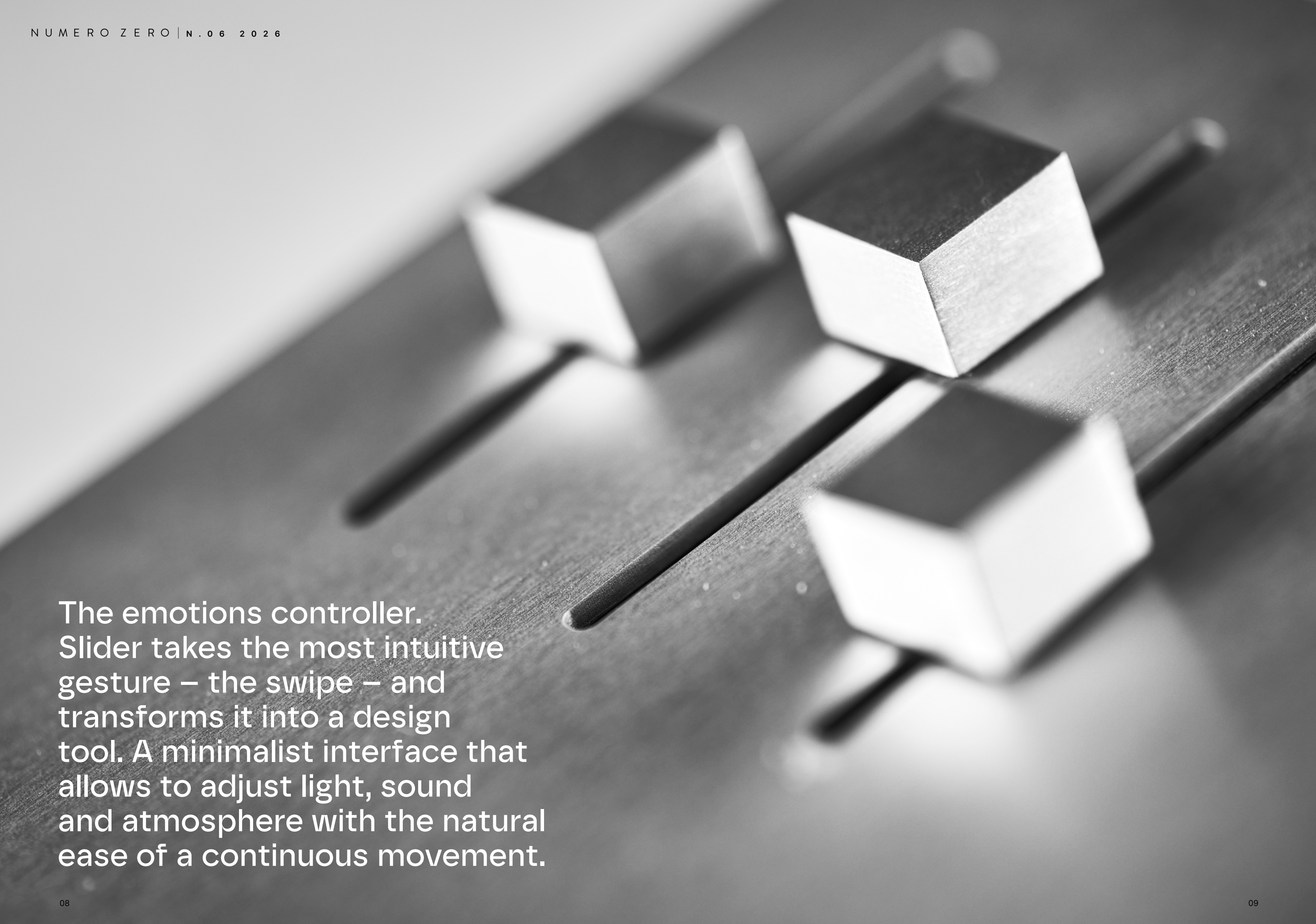
The flow of light

On the left: Plate from the MONO collection with integrated SLIDER command, in Cerakote finishing.

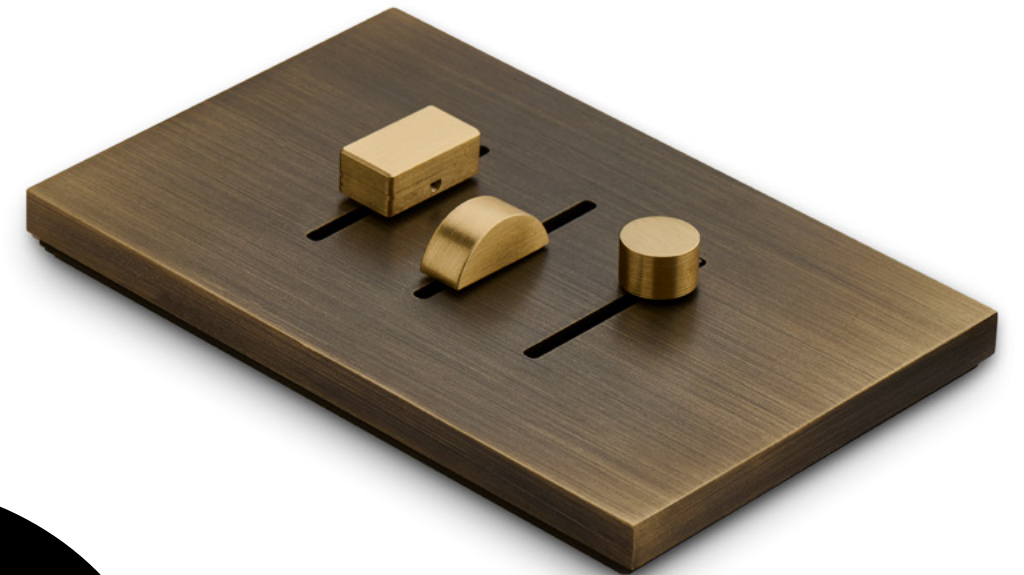
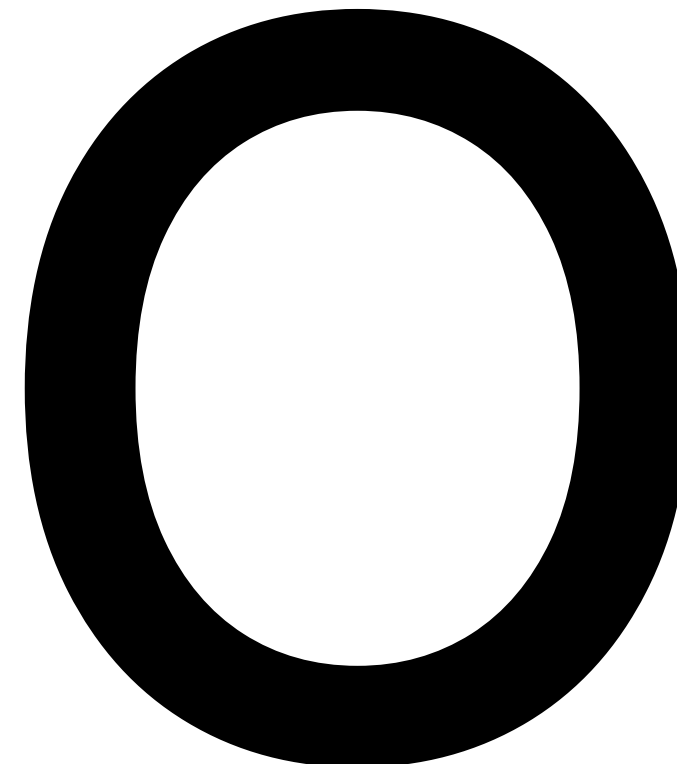
The new PLH Slider, which in the MakeUp, Skin, Slim, Mono, and Keyboard collections joins the existing round, square, and toggle switches, redefines the way we interact with the environment through a simple, smooth, natural, and intuitive “sliding” motion. With the Slider, PLH continues to push the boundaries of design and technology, introducing to the market an analog matrix system inspired by audio mixer faders that not only controls light or other “scalar” elements but creates a psycho-physical experience that transforms a gesture into an emotion.



On the right: Plate from the MAKEUP collection with integrated SLIDER commands.



The emotions controller.
Slider takes the most intuitive
gesture – the swipe – and
transforms it into a design
tool. A minimalist interface that
allows to adjust light, sound
and atmosphere with the natural
ease of a continuous movement.



Of the projects presented by PLH during Milan Design Week 2025, one stood out for the interest and curiosity it generated among industry professionals and the wider public. It is called Slider: a “sliding” control component that, in the MakeUp, Skin, Slim, Mono, and Keyboard 2.0 collections, joins the existing square, rectangular, and toggle controls. Slider is not pressed, it is not turned, it is not digital: it slides. Guided by the user’s hand, it moves smoothly and continuously from top to bottom, or from right to left—and vice versa. It allows everything controlled via a “scale”—that is, the progressive gradation of a quantity, the intensity of light, the volume of sound, the color temperature, the concentration of ambient fragrance, and much more—to be adjusted simply and intuitively.

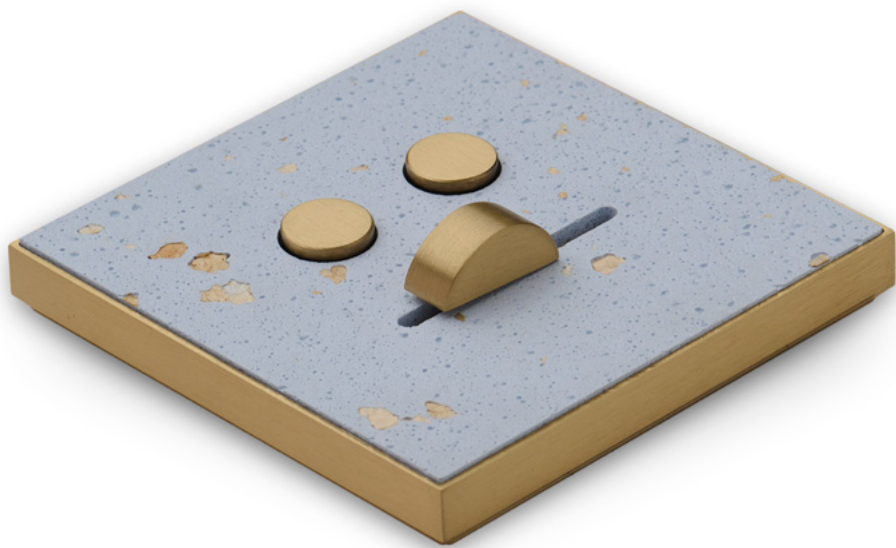
In an entirely digital world, how did the “crazy” idea of introducing a deliberately analog control come about? We asked Enrico Corelli, founder and owner of PLH, the Milanese company that invented designer control plates.

“As often happens, chance played a role. It was the catalyst

for an idea we had been nurturing for some time. Here’s how it happened. A friend and client of ours, a leading fashion entrepreneur, called us to see if we could reinterpret the controllers of his audio system in our own way. This made me think about sliding faders—audio faders that modulate different aspects of sound on audio mixer consoles: could they be useful to PLH, and if so, how? For those like me who believe that, unlike a virtual approach, the physical, manual, and very spontaneous act of operating a control taps into an emotional dimension, the answer was obvious. Moreover, they needed to be compatible with a high-performance dimmer and given an aesthetic consistent with our collections, that is, the ones suited to their use.”

These considerations gave rise to the Slider collection, whose claim, coined by Corelli, is From motion to emotion: every adjustment movement translates into a sensory experience that transforms the environment in line with the user’s emotions and desires. With a simple movement of the slider, everything becomes modulable, creating tailor-made atmospheres. The intensity of

On the left: Plate from the SLIM collection in anodised aluminium with a crescent-shaped SLIDER with option.
At the top: MakeUp in satin-finished bronzed brass and 3 different slider options



Above: Plate from the SKIN collection with lacquered brushed brass commands, insert in Cimento M3.
On the right: MAKEUP collection in satin brass with integrated SLIDER commands.

the light can be adjusted, as well as switched on or off, and its temperature and consequently its tone can be varied, from cold to warm lighting with all the shades in between, thus finding the most suitable solution for the visual comfort and psychological well-being of the user. With three combined sliders, it is also possible to obtain RGB effects by setting the most pleasing colors in the space. Furthermore, Slider allows you to adjust and customise the intensity of the vaporisation of fragrances and room aromas, as well as control and manage motorised devices such as fans, electric shutters or projectors (Movement Control or Fun), and control the home soundtrack by turning the music on and off, modulating its tone and volume so that every detail and sound effect can be customised.

“From a technological standpoint,” explains Corelli, “Slider is a highly advanced device, the result of careful and meticulous research in the field of audio mixers, later adapted to our needs. The result is a versatile and reliable product, with a very smooth, fluid, and continuous movement, interrupted by a ‘mechanical pause’ halfway through its stroke. Thanks to its compatibility with DALI 2 and KNX protocols, it fits perfectly into the most advanced home automation systems, ensuring efficient and flexible control of lighting sources and other devices.”

And it is not only cutting-edge technology that characterises Slider: design also plays a fundamental role. The PLH founder observes:

“Its appearance is inspired by the aesthetic research conducted at PLH for the development of the Mono control

plate. It looks to the essentialism of Dieter Rams, the great Braun designer, and to the imaginative formal purism of Abstractism and Constructivism. It expresses itself through thin, straight lines and primary, absolute colors. Aesthetically (and technically), it integrates seamlessly into the MakeUp, Skin, Slim, Mono, and Keyboard collections, is available in various configurations, and offers a wide range of materials, including brass and aluminum, along with a variety of finishes and treatments for a very high degree of customization. As an art enthusiast, it even suggested to me the idea of using it in kinetic art to move and manipulate defining elements of artworks (see bbox insert).”

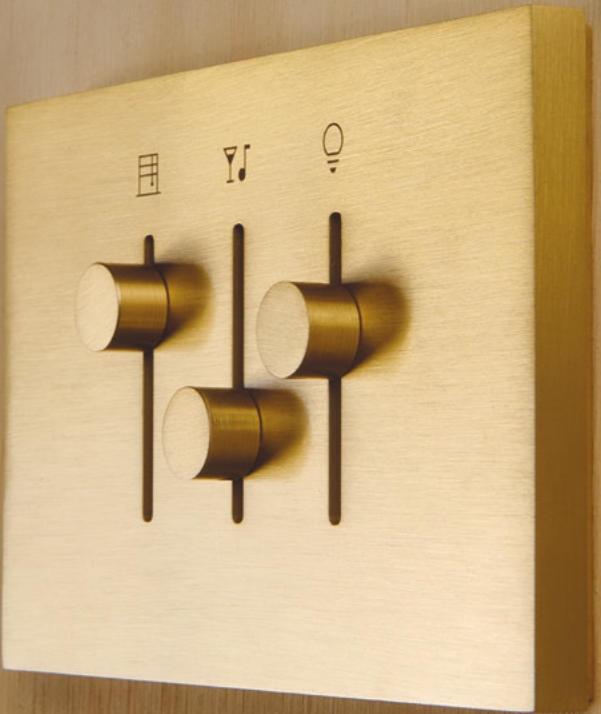
And there's more. Placed individually within the interior, it serves as a striking decorative element.

“If we then combine multiple sliders,” adds Corelli, “into a single station - a sort of synoptic panel - the aesthetic impact multiplies. It creates an expressive ‘out-of-scale’ effect that enriches the environment and, despite its deliberate linearity, is hard to ignore.”

Slider further confirms PLH's pioneering role in the field of electrical control devices and beyond, demonstrating how functional and aesthetic control solutions with a deliberately analog appeal and operation can be cutting-edge, even (or perhaps especially) in an almost entirely digital context. After all, Slider does not merely manage certain environmental parameters efficiently; with a natural, minimal gesture, it transforms them into an immersive, intuitive, and engaging sensory and psychological experience where technology, aesthetics, and emotion merge into a captivating whole.

TECHNICAL NOTES

The Slider versions for the MakeUp, Keyboard 2.0, and Skin collections are available in square (81×81mm) and rectangular (124×81mm) formats, with a thickness of 10mm, and allow the sliding controls to be combined with traditional buttons or configured entirely as sliders. For the Slim collection, Slider is offered in dimensions of 124×40mm and 152×40mm, with an ultra-thin 4mm profile matching that of the plate. In this version as well, it is possible to combine sliders and buttons or opt for an exclusively slider layout.



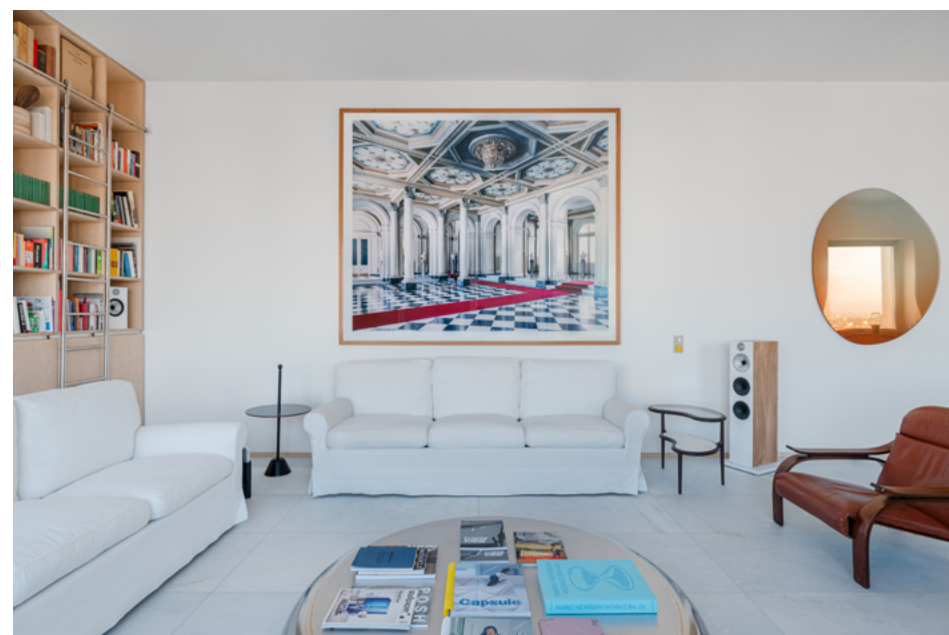


An open space where architecture, light, and everyday life coexist in perfect balance. Here, even the details become part of the design: the controls from the "MONO" collection blend in naturally thanks to their minimalist aesthetic and customization options, contributing to the overall harmony of the space.

In the sky above MITLAN

PHOTO BY LORENZO PIOVELLA

In the penthouse of one of the first skyscrapers built in the Lombard capital, the new Milan skyline dominates, and above all, light: the project exploits it to create bright and relaxed atmospheres. And when the shadows fall, PLH's spectacular Mono control plates take charge of the lighting to create unusual scenarios.



Above: Mono completes the project with its geometric language. On the right: The sculptural, custom-designed staircase not only connects the levels of the house but also interprets its volumes and complements its flow.

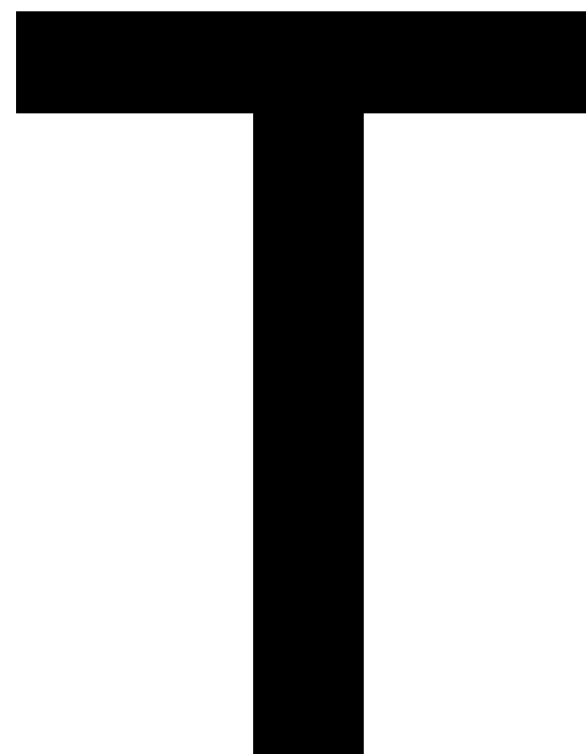


Placed in the living area, the wall plate from the MONO collection elegantly embodies the concept of minimalism.





MONO becomes part of the project without interfering with its aesthetic language; it incorporates its materials, interprets its colors, and transforms the lighting and home automation controls into a design element.



There is a lot of light at the top of this building. With 17 floors and a height of 67 metres, the Torre Locatelli is one of Milan's first skyscrapers, completed in 1939. Light is the protagonist of the penthouse that occupies the top two floors which has been recently renovated. The renovation project was designed by the owners of Studio Hus, Francesco Borromeo, Maria Cagnoli and Emilio Trevisiol, and the clients are themselves a couple of architects.

Maria Cagnoli explains the main reasons behind the work: "It's true, the basic choice is linked to light. We aimed to strengthen and enhance the brightness of these spaces, both by redesigning the layout and by studying a specific combination of materials and textures according to the use and spirit we wanted to bring out in each area." In fact, the situation encountered by the designers was an apartment divided into many separate rooms in succession, following a layout typical of the first half of the 20th century. '

Obviously,' notes the architect, "this floor plan did not appeal to the clients, nor to us. It was outdated. So we removed the existing partitions to create a large open space that combines the living room, dining area and open kitchen. Directly connected to this space is the entrance, from which a sculptural spiral staircase, designed and built ad hoc in plywood, leads to the upper level, where a veranda/bar and a terrace with an outdoor dining and living area have been arranged." The large windows opening onto the sky and Milan's new skyline, along with the lighting design developed by Studio Hus in collaboration with DGA, further emphasize the project's "bright" quality. On this point, Cagnoli highlights an important detail: "To control the lights, as well as various aspects of home automation, we relied on PLH, a company whose exceptional product quality we know well, and which also offers a very high aesthetic value. Their lines of

On the left, the MONO plate



The emotion of color, the precision of shape.



As can be seen in these images, MONO does not overwhelm the space; rather, it highlights its material, character, and identity, blending naturally into the surfaces and the design language of the project.

control panels are highly diverse and fully customizable. For this specific project, we chose the Mono collection, which Enrico Corelli, the founder of PLH, had shown us while we were still in the early stages of the design process.” Materials—or rather, the combination of materials and textures—also play an important role in the penthouse. The architect explains: “All the materials used are natural and in very light, calm tones to avoid strong contrasts. The living area features Brazilian blue marble flooring and birch plywood for the furniture housing the bookshelf and the kitchen sideboard, which is arranged with two steel islands. The floors in the corridors and passageways are made of Vicenza stone to warm the atmosphere, while the bedrooms showcase natural maple parquet. The bathrooms, on the other hand, are the result of precise work to harmonize stone with wood and the nickel of the fixtures. Frosted glass doors filter views and light without ever interrupting the connection between spaces. On the 17th floor, the green concrete floor was custom-made to bring the colors of the terrace vegetation indoors.”

The “light-filled” tension animating the penthouse also extends to the furnishings, which blend with great balance and taste custom-made pieces designed entirely by Studio Hus with items acquired at auctions and from design companies, both Italian and international, over the years. The collection includes classics by renowned masters—who are a passion for the clients, along with photography—such as Piergiacomo and Achille Castiglioni, Mario Ceroli, Bruno Munari, Charlotte Perriand, Sigurd Ressel, Eero Saarinen, Giotto Stoppino, and Marco Zanuso. This cultivated and passionate aesthetic enrichment is the culmination of a beautiful home that has drawn a calm, relaxed atmosphere from the light and has successfully captured “the sky above Milan” and its skyline, making them key elements of the interior design and decoration.





Jewels with a Soul

ENERGY TO WEAR

Anna Cri: "This time, I didn't do everything on my own, as I usually do. Since there were some special processes involved, I enlisted the help of Massimo, the head of PLH's technical department, and the other members of the staff—'my people,' as Enrico calls them. I have to say that I got along very well with them; we had a very fruitful and stimulating exchange of knowledge."

PLH® control plates are truly unique, both for their advanced technological content and for their distinctive aesthetic appeal. But could they ever become jewels? With her ingenious creations crafted from components of the plates, the Italian-Spanish jewelry designer Anna Cristina Scardapane offers a resounding answer. Enrico Corelli, founder and owner of the company, entrusted her with the design and creation of a collection of rings, bracelets, necklaces, pendants and earrings – now featured within the PLH® catalogue.





Anna Cri (born Anna Cristina Scardapane) is an Italian-Spanish artist. For PLH, she has created a stunning capsule collection of small jewellery items, refined in their sophisticated simplicity, inspired by the collections of control plates produced by the company founded and led by Enrico Corelli and made using elements from the same collections: buttons, levers, round and rotating selector switches, and hidden components. An artistic invention that further reinforces PLH's vocation and desire to find design inspiration even outside its chosen product sector. In this case, in the applied arts and high-profile craftsmanship.

But who is Anna Cri?

A lively gaze, a radiant smile, flowing blond hair, slender and aristocratic hands, gentle and affable manners: the artist was born and raised in Venezuela, a land filled with sunlight and colour, with an irrepressible zest for life and overflowing with a pervasive creative magic.

After graduating with a law degree, she moved to Italy where she found employment in a well-established law firm.

"Overall, I practised law for twelve years. It was a job I enjoyed and was very passionate about. When my son was born, I decided to take a sabbatical year to better accompany him in his development. Having more time for myself, I took up my childhood hobby of jewellery making."

So she began to design and create, with whatever she had available, rings, pendants, earrings, bracelets, all for personal use. Lightweight pieces, in harmony with her young and curious spirit.

"When I wore them, my friends told me they were very beautiful and charming and asked me to make them something similar, specifically for them."

Her hobby quickly turned into a real profession, and as a result, Anna found she needed to hone her skills. She says,

"I took various courses, including gemmology, manual skills, and goldsmithing techniques. I learned to recognise and understand the materials that today, in terms of time, make up 50% of my research. I selected suppliers who became true, loyal and reliable collaborators. In short, within six months, in 2007, I



**The second life of plates.
The iconic shapes from PLH's
collections “leave” the wall to be
transformed into wearable
jewelry designed by Anna Cri.**

Neo ring in natural diamond-cut brass, set on a rhodium-plated 925 silver base.

hung up my lawyer's gown and founded my own jewellery brand: Anna Cri Brand. It was a choice that made me happy and fulfilled."

Over the years, her collections establish themselves, and her fame grows and spreads, thanks in part to a now highly popular Instagram page. Then came the meeting with PLH and Enrico Corelli, which led to the creation of this specific line of jewellery. A unique collection, destined to become a plus in the PLH catalogue.

How did this adventure begin?

"Chance and circumstances played a big part. I had been invited to the inauguration of the mural that "dressed" the façade of the PLH showroom in Milan because the artist, Pablo Pinxit, mentioned me as a friend. When I entered the exhibition space, I was immediately struck by the company's collections. It was clear that they were more than just mass-produced industrial products; rather, they were the result of a creative mind with a high level of technological know-how, but also attentive to aesthetic appeal and refined detail."

This was the perfect opportunity to have an extended conversation with Enrico Corelli about their respective professions, their interests, and their passions, as well as their mutual friend Pablo Pinxit, who had chosen to create the mural featuring the faces of some of Italy's cultural icons—to show that, like them, PLH is a concrete expression of Italian excellence. They agreed on the importance of meticulous attention to detail and of approaching things with an open, multidisciplinary mindset. Anna explained that all her pieces are designed and crafted by hand, sharing that her preferred materials are 925 silver, gold plating, zircons, semi-precious stones, as well as cotton cords and silk threads. In turn, Enrico described the various processes applied to his products, particularly the treatments and finishes. Looking closely at some of the technical elements of the PLH plates, small metal details, geometric shapes and treated surfaces, it becomes possible to view them in a different light. No longer as products, but as potential "hidden gems" with their own material elegance.

"From component to ornament".

This was the beginning of the collaboration, followed by research, design and the creation of the first samples: objects that aim to reveal, express and sublimate the emotion that can be contained in mass production. All you need to do is look beyond

appearances and habits. The idea behind the artefacts stems from a simple but powerful intuition: recognising the aesthetic and symbolic value of PLH components, designed for architecture and design, and transformed into wearable objects. Anna Cri explains:

"With an entirely artisanal approach, I tried to reinterpret them, and that is how the first objects were born: hybrids between design pieces and personal ornaments". A gesture of transformation but also of continuity, what once adorned the wall now adorns the body. Same material, new function.

Each piece is hand-shaped, without molds, created through the direct manipulation of the components. They are not simply fashion accessories, but rather should be interpreted as little stories to show off. Wearing them means carrying with you an artistic gesture, an intimate thought, a fragment of something that speaks allusively, without saying too much. Behind every jewel, every type, there is a thought, an idea. Anna Cri explains: "The necklaces are made with thin brass chains, handcrafted assemblies and PLH details: I see them as traces to be worn on the body, each piece adapts to posture and movement, becoming a sort of line drawn in space. The earrings were designed to be light, asymmetrical, quietly sculptural. They do not seek symmetry but balance, bringing to the face a discreet yet intense gesture. Thenthere are the bracelets: they play on the contrast between the continuous line of the threads and the compactness of the PLH inserts. The rectangular, square or micro-perforated components become key factors. They are lightweight and designed to accompany movement naturally. Finally, the rings. Each one is created from a combination of an O-ring or 925 silver base and a PLH element. The design is deliberately minimalist, with soft or adjustable mountings that allow the piece to adapt to the wearer's hands. Each piece of jewellery and the collection as a whole embodies the philosophy of the collection, which I shared in its entirety with Enrico Corelli."

It is therefore a project that transforms, gives new function and new meaning to the technical object, introducing it into the language of ornamentation. Each piece is unique and conveys an idea of a body that welcomes and reworks even that which originates elsewhere. PLH thus explores new "worlds" in search of that aesthetic, intimate and precious factor that has made its products icons of design and elements of style: jewellery with soul.

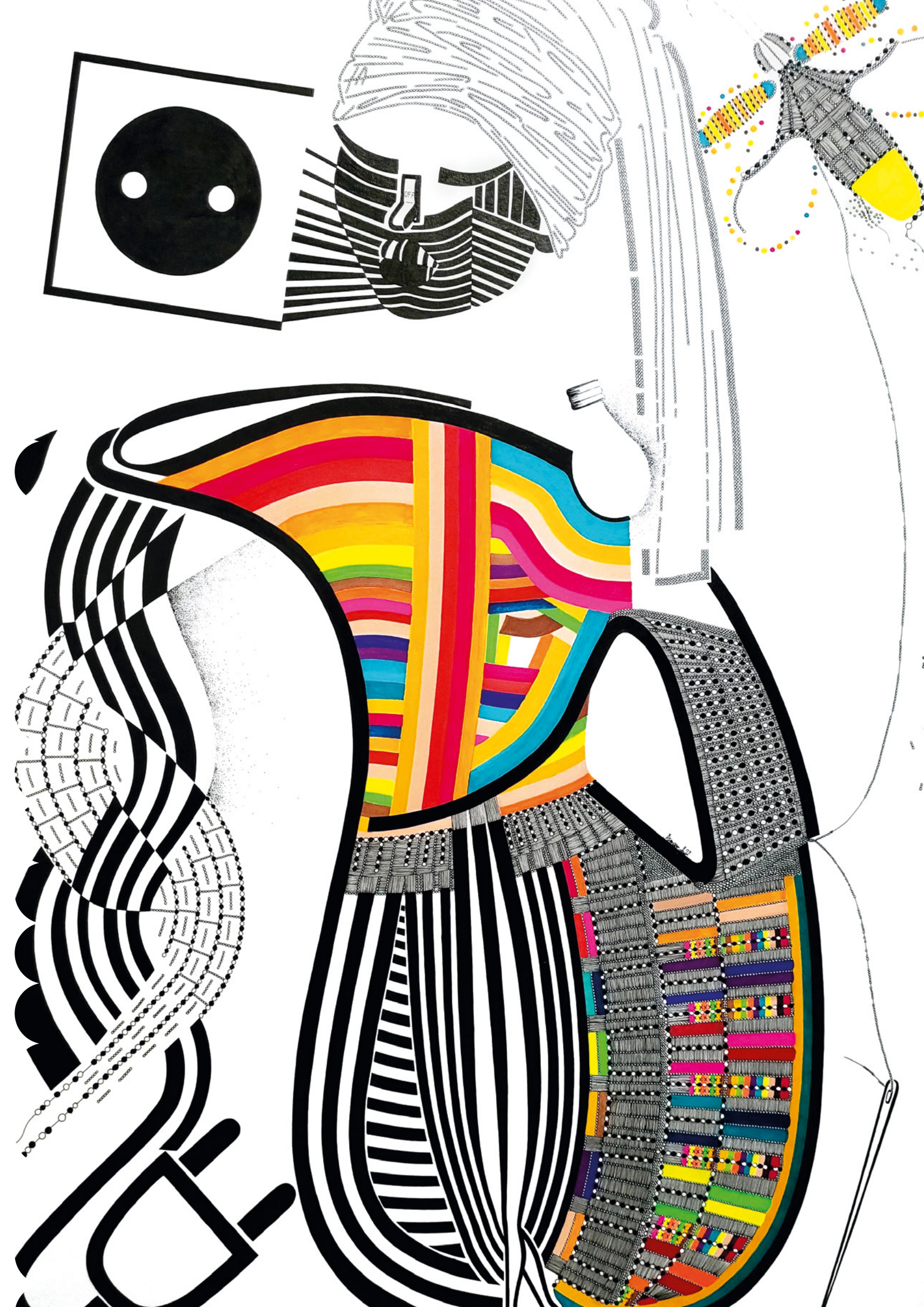
Technical details become precious elements in the capsule collection designed by Anna Cri.

Slim earring and necklace with Slim pendant in coated aluminum.



b.box

PLH embraces art. An evocative, all-black cube dedicated to exhibitions and cultural events in line with PLH's values. Here, technology permeates art, and art gives soul to technology.



b

b.box is PLH's artistic spin-off. A total black cubic space, but dotted with emotional lights, minimalist but equipped with cutting-edge interactive features, physically set up in a portion of PLH's new Milan showroom. A space that is also a concept.

"The original idea of b.box," explains Enrico Corelli, CEO of PLH, a company that has turned electrical control plates into design objects and decorative markers,

"derives from the meaning of 'black box', an object whose dark interior transforms an apparently opaque input signal into something different. What is cryptic becomes transparent and understandable through a process of knowledge growth, engaging the senses, the intellect, and emotion all at once. It's a very evocative concept that PLH began exploring and using several years ago to present its products."

b.box is, however, much more than a visually striking exhibition tool, even if of a sui generis kind: in Corelli's vision, it is a dynamic container of events in which and from which ideas and inspiration can spring forth, with the power to educate people about the knowledge and pleasure of art, as well as to invigorate and influence the research and design of the company's devices of which he is the patron. b.box is therefore born in close collaboration with PLH, with its values of excellence and creativity, its distinctive features, its customer-oriented approach, and its primary target, architects and interior designers. Over time, however, its horizon has broadened, looking beyond the industrial-manufacturing world.

"At the beginning," notes Corelli, "b.box was conceived as a kind of aesthetic and decorative extension of the research and development approach that underpins our design work. Now the intention is for it to become an autonomous and independent cultural space, while maintaining an undeniable affinity with the company."

Through the exhibition of works by artists who share PLH's taste, already established but not overly mainstream, b.box serves to send signals to professionals on how, through art, it is possible to add an extra touch to home decoration, beyond whether or not they adopt PLH plates, which in any case are always, in some way, in harmony with the world of the chosen artist. On the other hand, through careful and well-calibrated exhibition programming and in-depth research of creative talents, b.box aims to open a window for cultural dialogue on the aesthetic phenomena that surround us. It seeks to be an opportunity to raise awareness and passion for art and to promote the beauty it carries.

After all, PLH's strength also lies precisely in 'looking elsewhere', in knowing how to discover sources of inspiration in fields different from its specialization.

"For this reason," explains Corelli, "I believe it is very important to look to culture, and especially to art in a broad sense, to cultivate it, to become its advocate and supporter, and to internalize it in our daily work. It is a cultural and emotional enrichment that broadens the scope of our thinking and multiplies our creative and design perspectives."

In other words, technology permeates art, and art gives life to technology.



A detail from a work by the Parisian artist Damoon: an exhibition dedicated to her inaugurated b.box's cultural activities in 2024.



Above: the façade of PLH's showroom on Via Voghera in Milan was created in 2024 by the Italo-Argentine street artist Pablo Pinxit

FROM MOTION TO EMOTION

Five works inspired by the values and history of Kinetic Art (for more information, see the QR code on the next page at the bottom) and by the statements of the Manifesto of the Neomoving Machines (to read it: QR code), drafted by Enrico Corelli in 2022, testify to the importance of the arts for PLH as a stimulus to interpret its creative and productive world with an alternative perspective that blends design and emotion. Thanks also to the use of the new PLH sliders.

During last April, which saw the Milan Design Week unfold along with the dynamic and bustling Fuorisalone events, b.box, PLH's artistic spin-off, organized and curated a small-scale exhibition within the company's Milan showroom, founded and led by Enrico Corelli. The exhibition featured a limited number of works, but each of great interest for its

aesthetic and evocative content. Five artifacts were presented, intentionally designed to have a life beyond the exhibition: four mounted on a square support measuring one meter by one meter, and one on a panel two meters by one. These works were created by Corelli himself and his daughter Vittoria, a student at the Brera Academy, demonstrating a passion for art that seems almost hereditary within the family. They are inspired by the dynamic and perceptual-psychological principles of Kinetic Art and by the assertions of the "Manifesto of the Neomoving Machines" authored by Corelli himself. The works are based on dynamic interaction—modulated and adjustable through the new sliders specifically designed and produced by the company (see article on page xx)—between physical objects, light, and sound to create images, sensations, perceptions, moods, and thus continuously evolving emotions in relation to the viewer who interacts with and manipulates them. Their common denominator is always the active and interactive relationship, both physical and perceptual,

between the work and the observer, mediated here by an electromechanical element: the slider. Hence the claim "from movement to emotion" underlying the exhibition, echoing the "devices with soul" concept that characterizes PLH's collections, alluding to a vivid creative presence and essence that is never standardized.

Enrico Corelli himself illustrates the five works and suggests their mood.

Canova 2D by Enrico Corelli, 2025

"An optical illusion: a self-portrait of Antonio Canova 'spread' in resin sections on a Cimento surface comes to life thanks to backlighting, giving it a virtual sense of three-dimensionality."

The Sound of Thought by Enrico Corelli, 2025

"Sometimes a piece of music resonates more or less strongly in our mind, even if there is no source playing it. Or is there? A polished aluminum vinyl record does

not produce sound, but its speed varies through the movement of a slider, evoking music and the thoughtful richness of silence."

You Vibra by Enrico Corelli, 2025

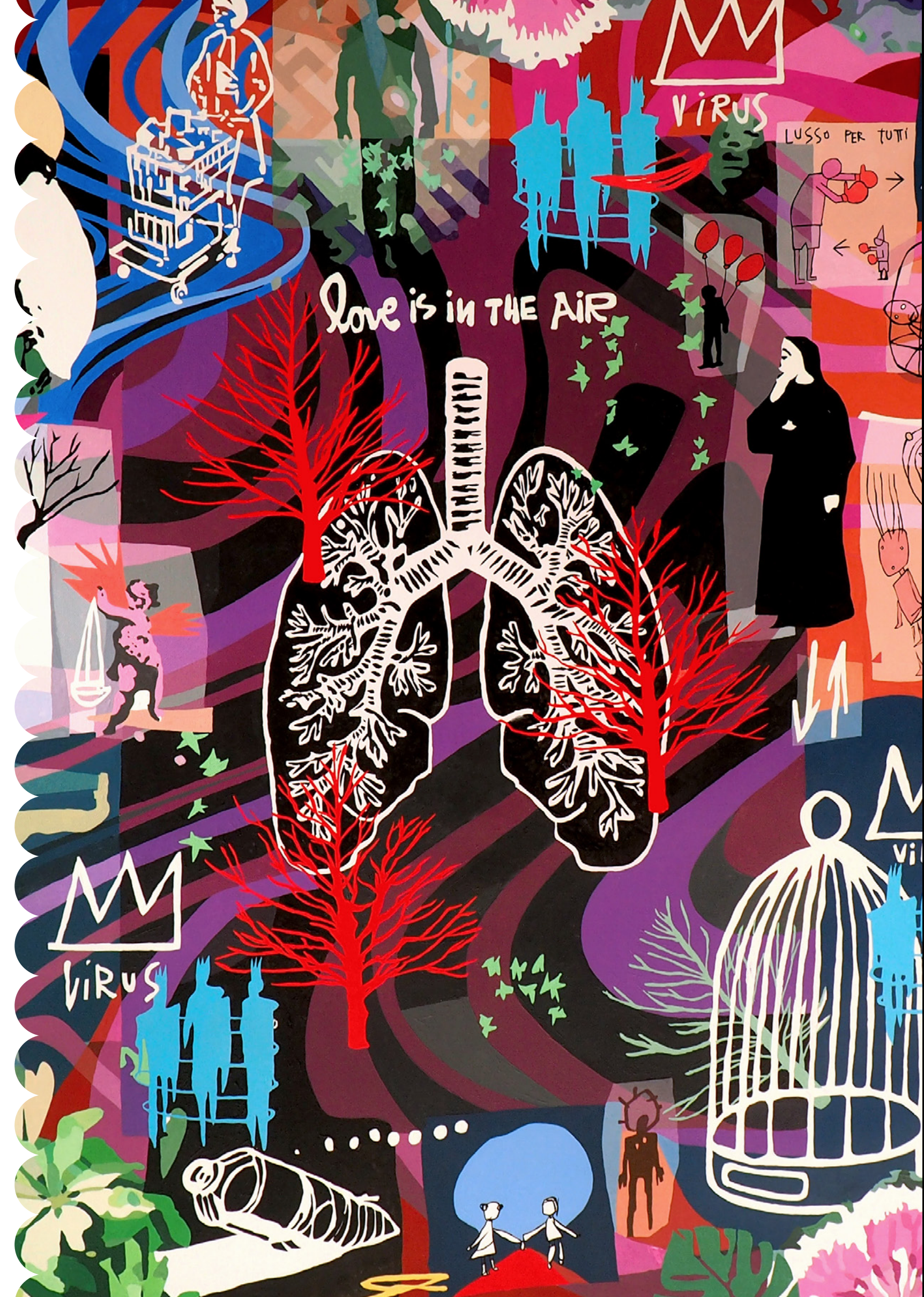
"Never forget to make your soul vibrate. Place a hand on the steel plate and resonate with it and with yourself. Pressing more or less firmly on the plate, or manipulating it in different ways, alters its sound output."

Silent Forms by Vittoria Corelli, 2025

"A sun, a branch: they are revealed to the viewer through the use of a slider that modulates the lighting."

Focus Your Dreams by Enrico Corelli, 2025

"A loudspeaker in which, by moving a slider, the sound from the outside passes to the inside, and the same happens with the light source that illuminates it. From dispersion to concentration. Music and light guide the perception of this work."



From left, clockwise: Love is in the Air by Pablo Pinxit, exhibited in the show Urbano, troppo urbano dedicated to him by b.box; the installation of From Motion to Emotion; during the Ladies & Signs exhibition by Damoon; interaction via slider with the works from From Motion to Emotion; admiring a work by Alex Pinna; the b.box installation of Pablo Pinxit's Urbano, troppo urbano exhibition.

**A place where you learn to
love beauty through works of art.**

B.BOX GROWS...

Four major exhibitions and, on the façade of PLH's Milan showroom, a striking mural that reinvents the streetscape of via Voghera, showcasing the Italian cultural and artistic excellence of which PLH itself is a part: these are the result of a year and a half of b.box activity. And it's not over yet.

The assessment of its first year and a half of activity is certainly positive. b.box has produced and staged four major exhibitions: the show "Ladies & Signs" dedicated to the Parisian artist Damoon (for more details, see QRCode); "Urbano, troppo urbano", which presented a series of works by the street artist, or rather "neo-muralist Italo-Argentinian," Pablo Pinxit (for more details, see QRCode); "Alla fine dell'Arcobaleno", featuring the sharp, metaphysical sculptures of Alex Pinna (for more details, see QRCode); and "From Motion to Motion", showcasing the neo-kinetic works of Enrico and Vittoria Corelli (for more details, see box on page xx). In addition, under its aegis, Paolo Pinxit created the showroom façade, turning it into a striking point of attention and emotion on the otherwise dull and banal streetscape of via Voghera in Milan. A vibrant work of colors, formal elements, and narrative content, it is truly a gift to the Lombard

capital. Across the 18x5 meters of available surface, alongside the flowers that are somewhat his signature, Pablo "bloomed" in a dynamic assemblage the faces of great Italians—Leonardo, Michelangelo, Caravaggio, Dante, Leopardi—framed by details from their works, graphic elements evoking technological scenarios, and a reference to Canova, expressly requested by Enrico Corelli.

The Italo-Argentinian artist emphasized: "The theme I chose is the primacy of Italian artistic and literary tradition, a narrative depiction of the Italic Genius, of which PLH is itself an expression." The result is a highly dynamic mural, with rich and captivating storytelling, referencing the greatest geniuses of the Bel Paese, in harmony with the PLH vision and world, always committed to excellence. It stands as a manifesto of PLH's experimental and pioneering spirit: who could have imagined and executed such an intervention? But b.box's future goals are even more ambitious. There is a desire to grow, an intention to provide more continuity to its exhibition activity, to organize events, and to transform the "black box" into a lively cultural production space with ever-higher standards. This is exemplified by the ongoing exhibition of jewelry by the renowned artist-jeweler AnnaCri, created using, as raw material, components from PLH devices.

Below, from left to right: "Voci nel buio", a show by the YesAnd improvisational theater troupe, Marina Graziani, artist Alex Pinna with Vittoria Corelli. On the right: Lucignolo, one of the thin, suspended figures typical of Alex Pinna's art, featured in the exhibition Allafinedell'arcobaleno.



DUO

Circularity in shape and substance.

On the right, DUO, with levers, in the Bauhaus Riot finish.



In design, evolution comes from listening to the material and the ability to interpret it in a contemporary way. With DUO, PLH opens a new chapter in its design journey, in which the circular form becomes a language and research on materials transforms into concrete experimentation. The collection comes to life through

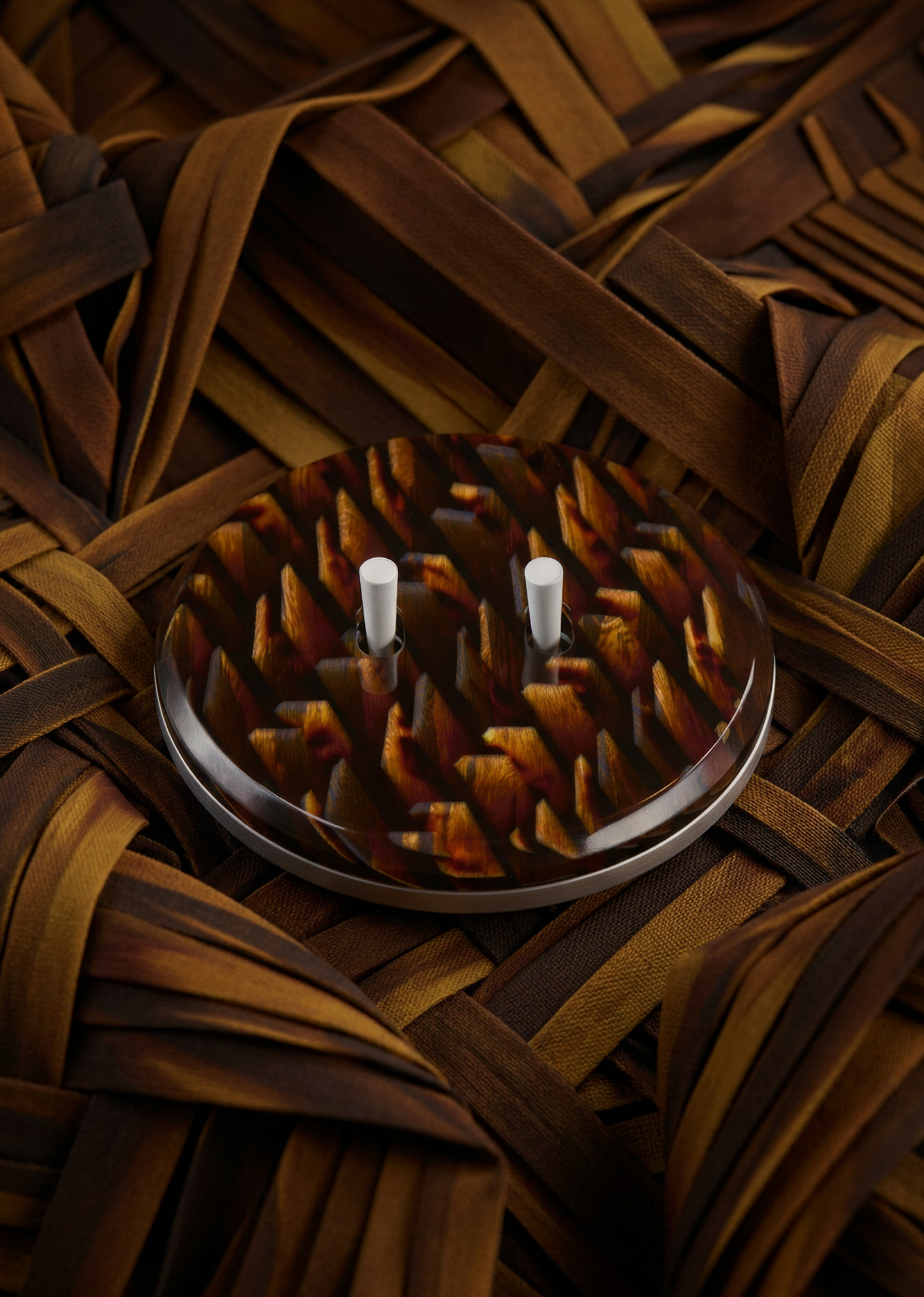
a collaboration with Mazzucchelli 1849 and Smile Materials, two companies that share the same commitment to innovation, quality, and sustainability. Through this encounter, DUO finds its first expression, launching a project destined to evolve over time with the introduction of new materials and new interpretations.



Above: DUO, with levers, in the Kaleido finish. On the right: DUO in the Solar Veil version.



Various finishes in cellulose acetate.



C Charles

Charles Eames captured this idea perfectly when he said, “The details are not the details. They make the design.” PLH, a leader in controls design since the 2000s, presents DUO: a collection born from the desire to break the mold and explore new material and stylistic horizons. “With DUO, we want to push the boundaries,” says Enrico Corelli, the company’s designer. “We want to create something new and iconic, following our Neo, Slim, and Mono collections, by experimenting with new materials that allow us to envision a truly circular design.” DUO is a tribute to circularity, not only as a concept of sustainability but as a genuine aesthetic language.

The circular forms and redesigned levers convey a visual poetry, a harmony that is reflected in the material itself. The materials blend into a sensory palette: glass creates a lens effect, capable of multiplying light and perception; cellulose acetate introduces a three-dimensional, almost sculptural dimension; recycled plastics lend an ethereal, light, and suspended quality. It is in this richness of expression that the spirit of collaboration between PLH and diverse organizations of excellence is manifested: from historic and well-established companies such as Mazzucchelli—the guardian of an artisan tradition and handcrafted savoir-faire that for over 175 years, to new, emerging companies such as Smile Plastics, which foster a dialogue capable of enriching the project with new meanings and perspectives. Mazzucchelli 1849, an Italian company with over six generations of history, is a global benchmark for innovation, craftsmanship, and material quality.

Founded as a small workshop and having grown into a leader in cellulose acetate production, it has successfully combined tradition with aesthetic exploration, transforming the material into an expression of style and identity. The collaboration with PLH stems from this shared set of values: the desire to highlight

the material as a narrative element of design, where technique and emotion coexist in perfect balance. Smile Materials, a company based in southwest Wales, was selected for its research and commitment to 100% recycling of plastic. Smile Plastics products repurpose yogurt containers, cosmetic bottles, and many other PET or HDPE products, giving rise to unique sheets of material with a distinctive character. With its circular frames for USB-C ports, DUO completes a landscape where aesthetics and innovation coexist. Every circle, every curve, becomes a symbol of this commitment: a form that is not merely aesthetic, but also a step forward toward a design that aims to rewrite the rules.

PLH’s circularity is not limited to form. It is a philosophy that accompanies the entire life cycle of the products, from manufacturing to end-of-life recovery management. The packaging, created using the Ecopackaging system, is designed to be fully recyclable, modular, and easily disassembled. The trays ensure stability and protection for the plates and their accessories, eliminating the use of plastic foam, minimizing waste, and simplifying disposal. From production to transport to efficient end-of-life recovery, every phase is conceived as part of a responsible process, where functionality, design, and sustainability come together in a virtuous and concrete cycle.

Through DUO and all its collections, PLH demonstrates how aesthetics, innovative materials, and environmental awareness can coexist in a coherent and distinctive design. With DUO, PLH reaffirms its commitment to research and experimentation, transforming materials into a narrative and design element. Mazzucchelli and Smile Materials represent the first steps of a journey that will continue to evolve through the exploration of additional materials, finishes, and collaborations. A journey that will continue as we discover new creative connections, integrating and building upon those already established.

On the left DUO, with levers, in the Amber Hush finish



Roman neo bruta- lism

The extensive renovation of a residence in the EUR district reveals the original reinforced concrete structure, turning it into a decorative element of rugged elegance, while a simple African wood structure acts as the focal point of the spatial layout.

PHOTO BY SERENA ELLER



The circular detail that brings rhythm to contemporary living spaces.

Top and left. The NEO controls, made of satin natural brass, contribute to the attention to detail that characterizes the entire project.



A large Okoumé wood volume is the cornerstone of the renovation carried out by architect Maria-Adele Savioli in a 160-square-meter apartment on Viale della Tecnica, one of the most beautiful avenues in the EUR district, the Roman district designed in the 1940s in a mix of metaphysical monumentalism and rationalism. Located in continuity with the vestibule, it separates the living area from the sleeping area, acting both as a filter and a functional space. Starting as a storage wardrobe at the entrance, it becomes an element that conceals the guest bathroom, the bookcase and the study area leading to the bedrooms.

Other significant elements contributed to the design of the project and its aim to enhance the existing structures and introduce a new, essential and material language. First of all, is the exposed reinforced concrete structure, with beams and columns that become the graphic, brutalist hallmark of the décor. Then there is the new layout of the spaces: the living area, partly double-height to maximize natural light, is conceived as a large open space where the floor projection of the beams defines the different areas, with an open kitchen that remains visually distinct from the entrance thanks to a simple glass wall.

The renovated Venetian terrazzo flooring also adds personality to the home and characterises Savioli's original stylistic choices.

Another feature is the attention to natural light, which flows copiously through strategically enlarged openings overlooking a balcony that surrounds the entire perimeter of the house. Last but not least, the electrical and home automation controls from PLH's Neo collection are functional and decorative details that, thanks to their unusual round shape and elegant satin brass finish, do not go unnoticed and add aesthetic value to the environment where they are installed.

Passing the Okoumé bookshelf and the exposed reinforced concrete beam-column, one enters the corridor leading to the bedrooms: "a 'dusty blue' space," the designer explained in a recent interview with Living Magazine. Through her studio, MAS Design, she also designed all the doors and fixed furnishings of the apartment.

"It wraps you in and immediately conveys the intimacy of the sleeping area. I wanted this home to meet three basic criteria: to be rigorous, in the clarity of its lines and the purity of its geometries; permeable, for visual fluidity between spaces and continuity with the outdoors; and finally, enveloping, thanks to materials that guide the eye and the body, shaping the perception of the spaces."

Mission accomplished.

On the okoumé panel designed by MAS Design, the satin brass NEO controls blend seamlessly into the project's minimalist, material-focused aesthetic.

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