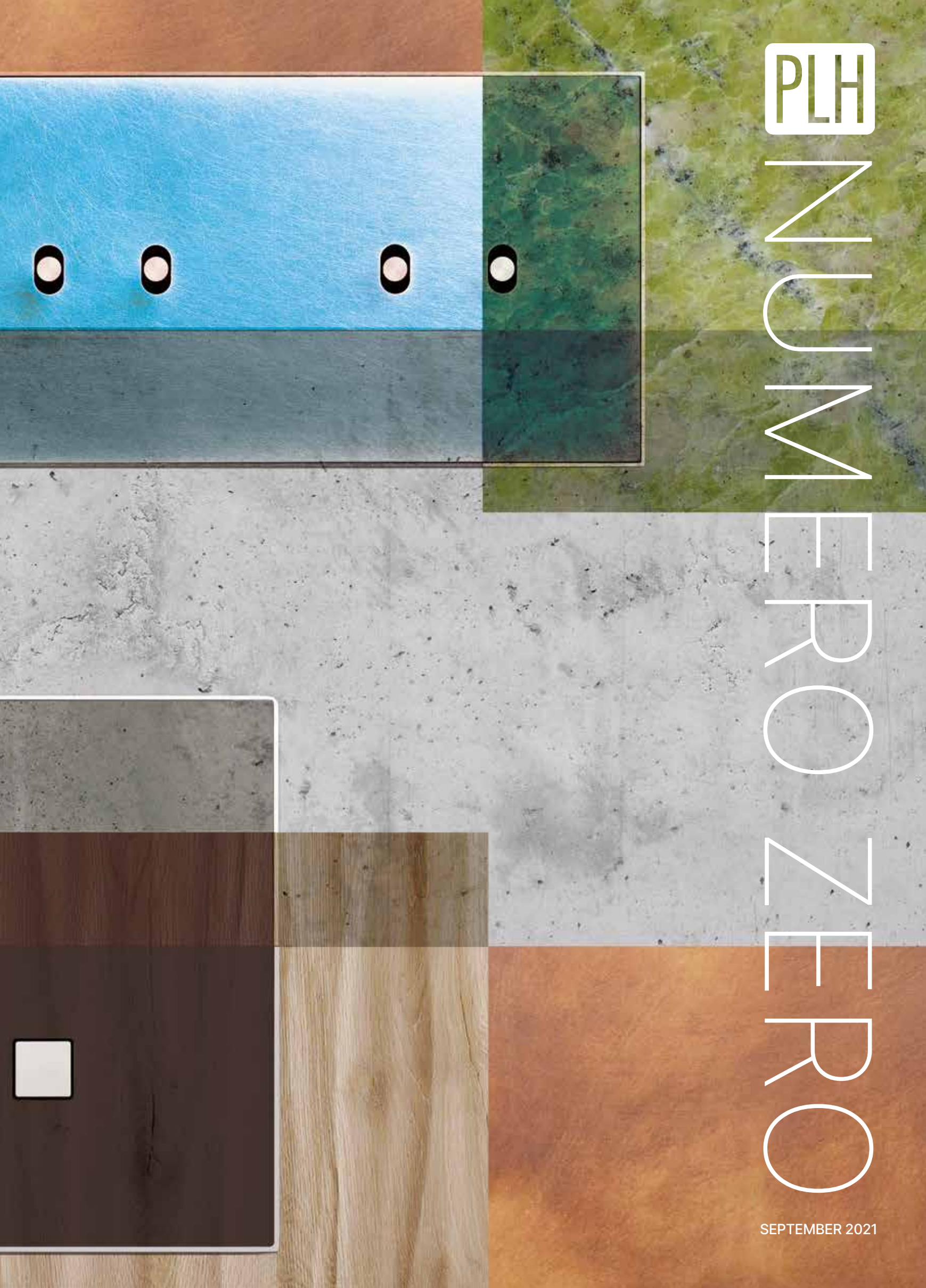




# NUMBER ZERO

SEPTEMBER 2021



## INDEX

04	SUSTAINABILITY
06	THE PLH SKIN COLLECTION
12	VENICE VENICE HOTEL
18	NAVETTA 30
22	CASA AP
26	MACHINING
30	BEHIND THE SCENES

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# Introducing PLH's philosophy

PLH has always lived for challenges. Numero Zero is one of these challenges, a quarterly tabloid conceived to tell PLH's emotional and technically supported story, its constantly evolving, experimenting and testing world ( the title Numero Zero -Number Zero – hints at this) through its values, ideas, projects, collections, the behind the scenes of products, the manufacturing, the characters, the encounters, communication (of which Numero Zero is part), the application of electric control plates, their systems and accessories. Numero Zero tries to do this through flashes, big images and short text body copies to create an immediate and intuitive feedback from the reader. In this issue we will examine in depth the essential topic of sustainability, which PLH interprets within the meaning of circular economy, where nothing or very little is wasted. Then we document one of our most iconic collections, the Skin collection, a “volatile” plate, conceived in collaboration with other brands, enriched this year by a new metallic finish from De Castelli and by the fine natural stone finish from Antolini. Also, we will talk about the installation of our plates in a luxury charme hotel in Venice nested in two historical refurbished buildings, known for their extraordinary history and beauty. Lastly, we will show you a chapter of the process that makes a sheet of metal a PLH device with soul.

Have a good read!

**Enrico Corelli**  
CEO

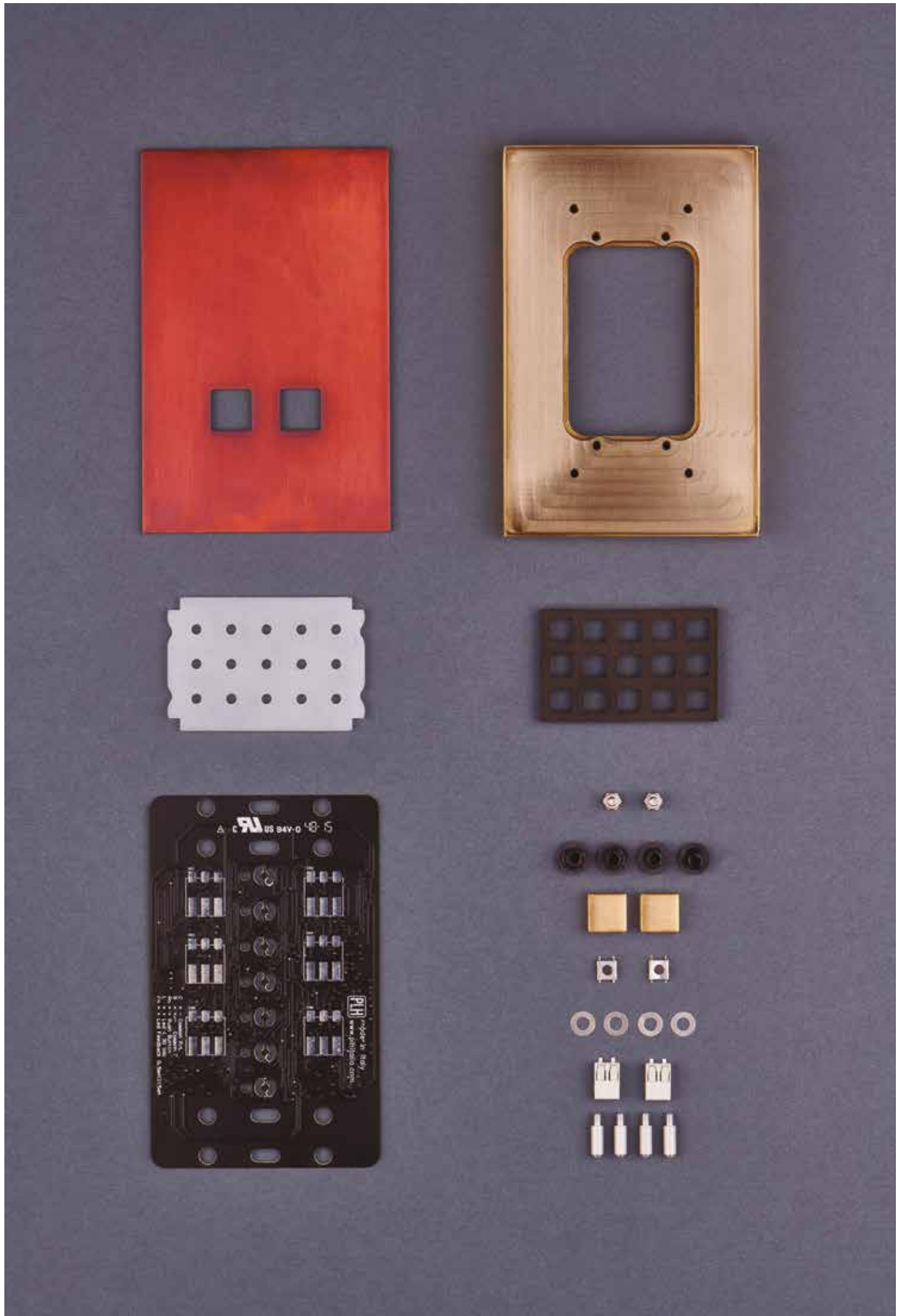


# Sustainability

For PLH the concept of sustainability is permanently connected to the adoption and practice of the circular economy so that the product's life - from design to machining, from distribution to use - doesn't end when it's worn out or thrown away, instead, it lives through collection, regeneration, recycle, re-use and return into the economic circle under a new guise. "Even if this approach", the CEO of the company Enrico Corelli explains "doesn't descend from deliberate decisions, the concept in itself of our products and their supply chain corresponds to this model and have led us to make it ours and develop it". For example, the use of metals and metallic alloys, instead of plastic (whose recycling process is in general difficult and expensive, the English speak of downcycle) permits the recycling of the processing scrap by melting it down reducing the impact on the environment, with acceptable levels of energy consumption and economics costs both for the community and for the markets. This applies also to non-treated wood which is widely recyclable in chipboard panels. Another fundamental parameter in this picture is product

durability, where PLH excels. As Enrico Corelli points out: "Our collections are conceived to last forever. The raw material is in itself long lasting. The software that leads the mechanical machining considers the efficiency of the process; it is important to waste as little as possible. Also, the surface treatments and finishes, which give soul and identity to our creations, are done bearing in mind the criteria for the preservation of the environment. On the other hand, the goal of our research on design and aesthetics is to create shapes, textures and ergonomics that are together beyond market trends and adaptable to new lifestyles and behaviours that emerge over time". This is the critical point of circular economy: what happens when the product becomes obsolete or stops functioning and has to be disposed of? "We design products that can be disassembled into parts that are regenerable, reusable and re-combinable. PLHs collections are all recyclable. All except the Skin plate that needs glue to join metal and decorative material together, but we are working on this, nothing is impossible for a good cause!

*On the right: PLH electric control plates are all, entirely or in great part, easy to disassemble and recyclable.*



THE COLLECTION

# PLH Skin

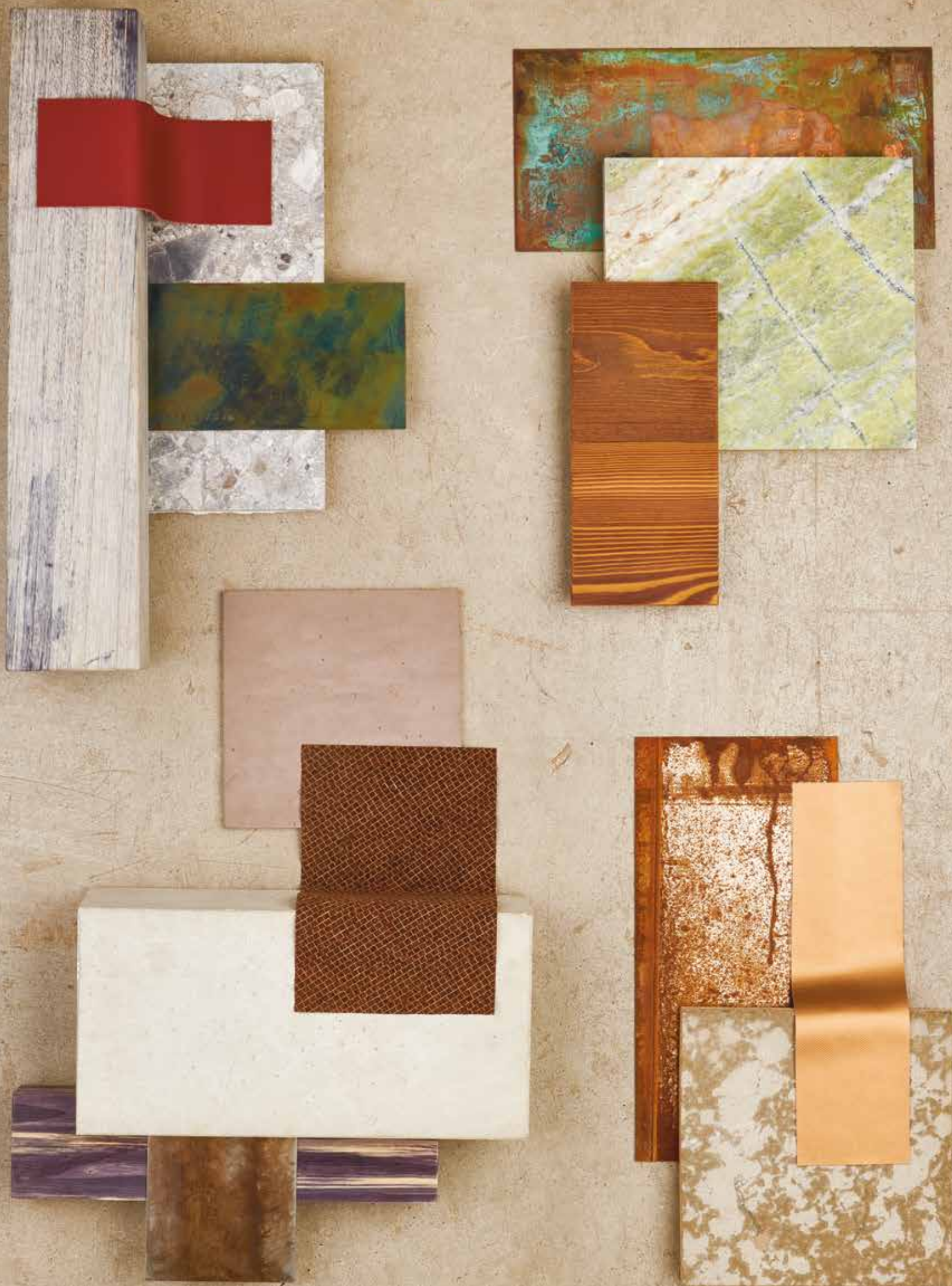
Today luxury is in details as is Beauty. In a world where everything has to be super, little things are what make the difference, for example electric control plates. Immersed in global aesthetics as we are, we don't usually notice electric switch plates on the domestic walls since they are all more or less the same, as if we wanted to obliterate them so as not to affect the overall decor. But PLH believes it doesn't have to be like this, a plate can draw attention, emotion, a touch that reveals an identity. Already in 2006, with the MakeUp collection the Milanese company had sent a message in this direction transforming the plate into a versatile object in formal terms and shapes (round, square, rectangular) and a wide range of treatments and finishes. With the Skin plate we went beyond, as the CEO Enrico Corelli points out: "It was a shock when we presented Skin in 2010, a full sheet of aluminium (or brass or steel) carved out on the front a few millimetres in order to insert custom made materials from the major décor brands: nothing of this kind had ever been seen." Mentioned by the prestigious ADI Index since its debut, Skin is a plate

characterized by a changeful skin and texture, presented in various formats, a result of PLHs partnerships with leading brands as Cimento by SAI Industry, specialised in cement composites, Haute Material, unbeatable in the knowledge of wood, since 2021 also Antolini Luigi & C. whose extraordinary natural stones confer a rare textural preciousness to the plate, then De Castelli, benchmark for the treatment of metal which today offers to the Skin collection its refined finish and DeMarea inspired by shimmering chromatic effects of waves of motion. Skin can reveal itself in different guises and camouflage itself in different ways in the home décor of prestigious villas, Grand Hotels and luxury resorts depending on designers and client's style and taste needs: the incomparable versatility always allows us to reach an aesthetic deal, by harmony or contrast, with the décor and architectural elements of the environment, from boiserie to parquet, from furniture to wall coatings. It is the ideal solution to enrich and give a strong identity and beauty to contemporary, classic, new-baroque, vintage, minimalist or maximalist houses.

*On the side page metals, wood, composites, natural stones: the "skin" of Skin, the design though which the plate reveals itself on the domestic walls is always different and surprising.*

Photo: Alessandro Gaja













*In these pages: the Skin electric control plate in its most recent versions.  
Above, clockwise, the cork custom Skin line, the De Castelli Skin version in DeOpale copper, the custom Skin in Grè stone and the Skin line decorated with the cement composite Cimento by Cimento by SAI Industry.  
On the left: the De Castelli Skin version characterized by the decorative metal insert with DeOpale finish.*







On the left: Skin PLH in 316L steel with copper bronze IS\_PRO treatment and Irish Green decorative insert by Antolini Luigi & C  
Above: to create a Skin plate exceptional materials are needed, their knowledge and a superb craftsmanship.

WORK IN PROGRESS

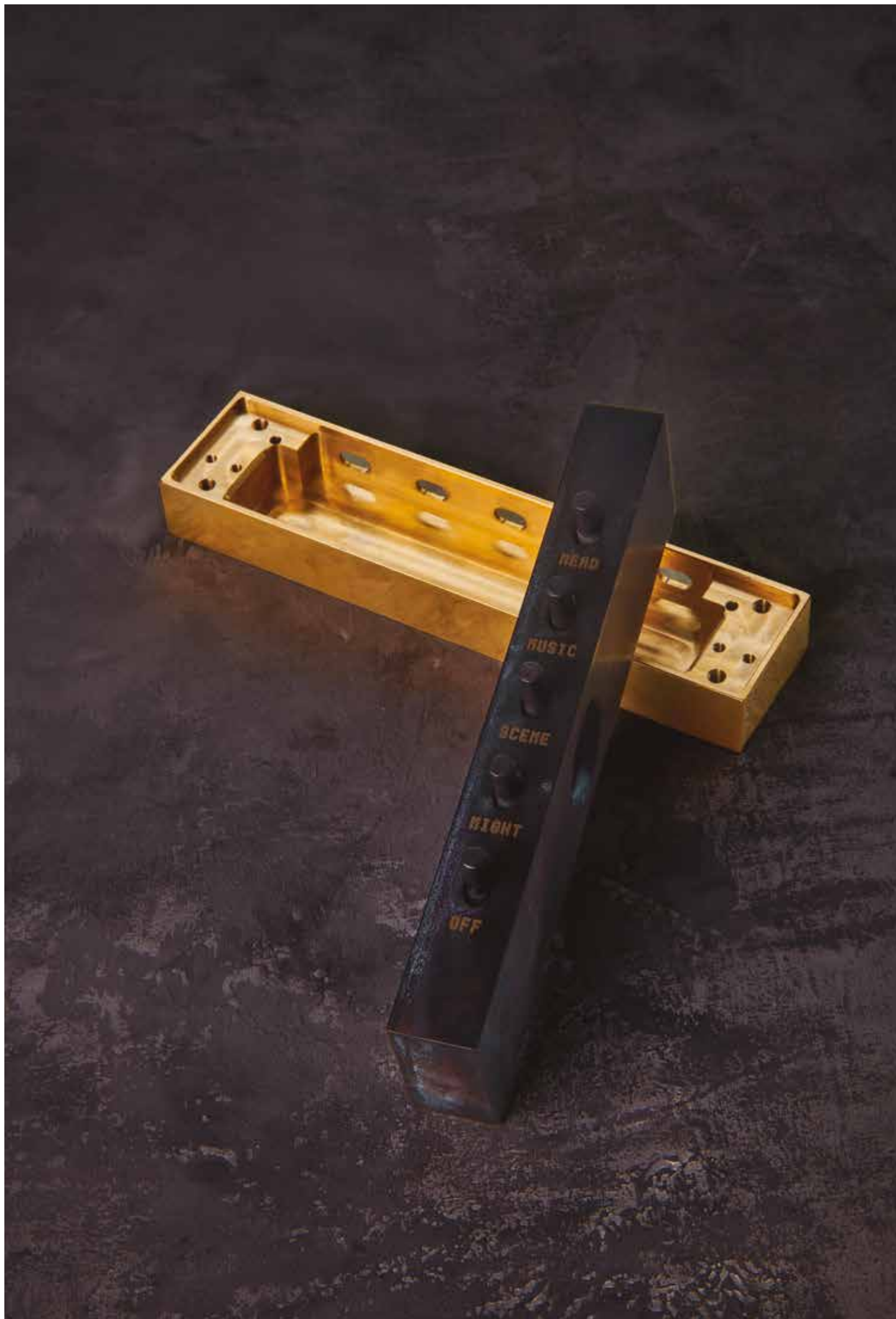
# Venice Venice Hotel

The refurbishing of two historical buildings in the Canal Grande overlooking the Ponte di Rialto marks the beginning of new heroic Venetian adventure called Venice Venice Hotel. The hotel is located in the Cà Mosto and Cà Dolfin palazzos: the first one in particular has been the house of the sailor and explorer Alvise da Mosto and, from 1600 to 1800, a renowned hotel throughout Europe called the Leon Bianco. In these fascinating buildings, the deep cultural Venetian imprint of those who lived here still flits. The restoring of these buildings was interpreted in an unprecedented way, free from baroque preciousness and capable of transmitting an immediate feeling of novelty though mindful of the past. Post-Venezianità is the term coined by the two venetian designers, previously founders

of the Golden Goose brand, and promoters of the whole initiative, to describe the inspiration for their design and transmit their wonder of Venice's unique soul. Within this framework of elegance, innovative and lateral thinking PLH developed an understanding with the designers that led to the adoption of especially customized PLH electric control plates. "This collaboration", says one of the Venice Venice Hotel team, "sprung from a professional affinity between us and the PLH CEO Enrico Corelli that was manifest from the first meeting. We immediately understood that we were in the presence of a company ready to receive with enthusiasm out-of-the-ordinary suggestions and requests. In PLH we found a supplier that embraced our passion for post-Venetian style working on unique technical and finishing solutions."

*On the right: the detail of the custom plate, before and after, in solid brass, and the following acidic treatment with laser engraving for the canopy bed of the hotel*





THE VENICE VENICE HOTEL

WE ROSE PLH

SEPT.2021

THE VENICE VENICE HOTEL



POST VENEZIANITÀ

UV-PLH-004E

01



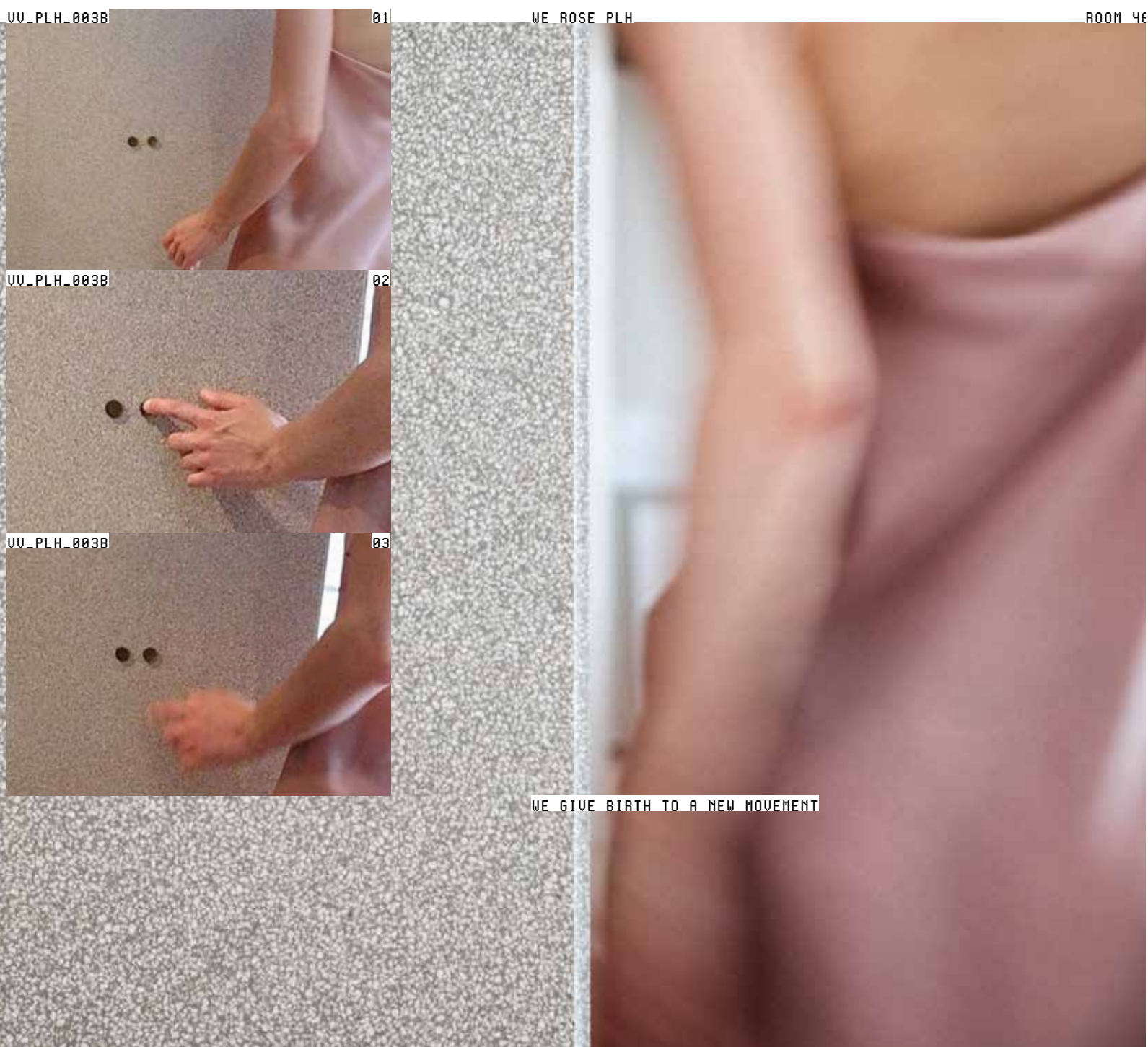
WE WERE ENCHANTED.

Photo: Venice Venice Hotel

*In these and the next pages: amongst the classic motifs and enlarged modernism, atmosphere images from the Venice Venice Hotel in Venice. Testimony of a new interior décor*

*stream: the "post-venezianità". The PLH electric control plates have been custom made and diversified to enhance the mood of every space and adapt to this new style.*





THE VENICE VENICE HOTEL

PLH

WE ROSE PLH

WE WERE ENCHANTED. WE GIVE BIRTH TO A NEW MOVEMENT, POST VENEZIANITA'.



ROOM 45

01



ROOM 45

02



ROOM 45

03



ROOM 45

04





# Navetta 30

**N**avetta 30 is the new displacement yacht from the Custom Line (Ferretti Group), already promising future developments.

The yacht is thirty meters long and 7,3 large, it has three bridges and a widebody which makes the interior dimensions very wide, the external design is from the expert hand of Filippo Salvati that has given a great dynamism using cuts and ideas like the big glass hull windows, giving the yacht a more vibrant and sporty features compared with the other boats from the fleet. The detachment between the hull and the superstructure, obtained by elevating the junction of the superior bridge to create two distinct parts, is what characterises the appearance of the Navetta 30 yacht. The real asset of the yacht is the interior design project, signed by of Antonio Citterio and Patricia Viel the first time for Custom Line. The floor plan they envisaged distributes on the various bridges a sitting room, dining room, the full-beam shipowner's suite, four VIP cabins and the crew area. The main controls are integrated on the foredeck, and the extraordinarily spacious sundeck completes the disposition that fears no comparisons with other yachts of the same category. The two designers have revised the "marine" concept in contemporary terms, revisiting traditional naval motifs, from the concept to the chromatic palette. The aesthetic of the curved furniture

lines and the window frames, together with the use of teak, refer back to the nautical tradition updated through the introduction of carbon details, coatings in customized textures of quartz powders on glass fibre, the application of refined lacquer and striped fabrics in ultramarine blue introduce signs of modernity conferring a dynamic and sporty chic touch to the whole. "The interior design", explains Patricia Viel, "has been conceived in close collaboration with engineers and architects that designed the hull of the boat so as to exploit the setting to the utmost. Thanks to the BIM design program we have been able to have control of every volume, aligning the interior design and the lighting projects to the shape of the hull. Furthermore, in order to minimize the ever-present risk in nautical interiors of a juxtaposition between the style of the yacht and the furniture and objects décor mood, we chose bespoke furniture and integrated accessories for the interiors exclusively made for the yacht in natural leather, solid wood and plywood by skilled artisans. Two atmospheres are defined, on one hand a fresh and young "texture mood", on the other a more classic and rigorous "wooden mood" in which wood is the protagonist. In this framework of formal sophistication, the PLH electric control plates, designed and customized specifically, add an elegant and refined touch to the décor where their nuances match the handles.

*On the right page, above:  
Navetta 30 in navigation,  
its maximum speed is 19 knots.  
On the right page, below: the main  
hall. The PLH plates stand out  
on the white wall septum.*

Photo: Custom Line Yachts-Ferretti Group













*Above: a glimpse of the owner's suite. On the headboard the PLH electric control plates stand out: an elegant touch. Previous page: hall and semi-covered cockpit of the superior bridge.*

# Casa AP

In a magical place at the top of one of most suggestive hills of the Urbino countryside GGA, Gardini Gibertini Architects, has created a small masterpiece that weds the lyrical harmony and beauty of the landscape with the silent allure of the construction. The site was previously occupied by the ruins of an ancient village from the “communal” era: Alice Gardini and Nicola Gibertini, the signature architects of the firm, are the drivers of the village's renewal having designed a system of structures with pure stone exteriors, devoid of eaves and drainpipes, whose measured proportions offer a discrete, metaphysical, pure identity imbued with a sense of belonging to the rural spirit and bucolic nature that surrounds them. The settlement is made up of three separate volumes (it is in fact a single-family residence) located at three different levels. There is a large underground garage that hides cars from the view of the occupants and guests of the house. A cinema, a gym and spa, a guesthouse occupy the rest of the basement level connected by an exhibition gallery. A staircase brings you from the lower level to the main building, where you are suddenly confronted with a breath-taking view on the surrounding hills giving the impression of being immersed in a Piero della Francesca painting. The surfaces of the ground level are characterized by a rough cement skin,

interrupted here and there by wooden brush strokes, and creates an osmotic continuity with the garden's sparse planting of autochthonous trees. No supportive pillar obstructs the view of this open space that encompasses, in open plan, the living room, dining room, a studio and the kitchen. This is rendered possible by the statics of the building which is supported by the perimetral walls and the web of the beams. At the first floor a suspended landing introduces the sleeping area composed of a master suite and two double rooms each with its own bathroom. The natural walnut furniture is specifically designed by GGA to hide the service area and all the electrical and technological fittings: no wiring disturbs the view, the PLH control plates give a dash of sophisticated ergonomic functionality. The guesthouse occupies the former hayloft, and its walls are covered by wooden laths. A third building, located at the top of a small artificial hill, is dedicated to the garden and includes a deposit in the basement and a kitchen with a barbecue on the ground floor for meals to be enjoyed outside. “This part of the garden”, the architects observe, “is geometrically unaligned with a mixture of grass and Corten, introducing an interruption in the general rigour of the garden and also contrasts with the luscious landscape that enwraps the beautiful complex”. True beauty.

*Page above: the infinity swimming pool of Casa AP is a priceless viewpoint on the hill landscape of Montefeltro in the Urbino area.*

*Photo: Ezio Manciuca*













Sopra e sotto: dettagli fortemente materici degli interni di casa AP.  
 Pagina a destra: il salone principale e il ballatoio sospeso che organizza la zona notte. Domina un'interpretazione brutalista del cemento a vista.

HOW TO

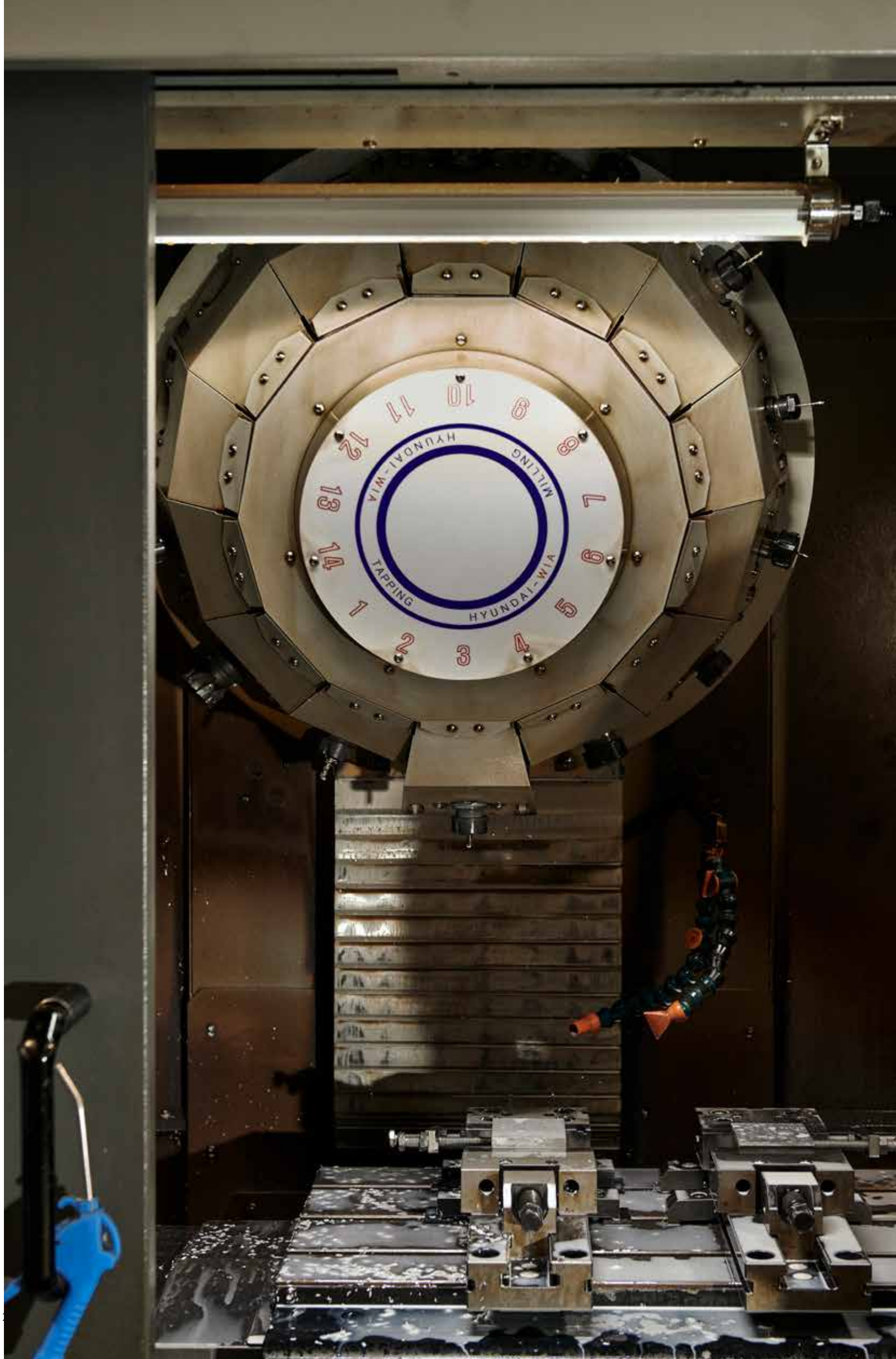
# The machining process

For PLH production is not a means, it is a goal. It is an integral and substantial part of each collection, a factor that contributes to their uniqueness making them different from the competing plates. No plate is made by one single producer, every step of the process is a result of artisanal knowhow of each company or of each artisan, all selected and controlled with great attention and care by PLH. This particular supply chain is visible and perceivable in the finished product which condenses the story giving extra meaning and emotion. The first stage of production is machining from solid of the metal plate (aluminium 6082, brass, AISI 316 steel) or wood. The initial step is cutting the material to the required dimensions to form the different plates, mainly using numerical control cutters on 3 or 5 axes. For the Neo line the material from which the plate is made is a metal bar that is cut and

processed with traditional or CNC lathes. All the scrap that results from this process is recovered and remelted at the foundry. Subsequently, the plate is hallmarked by laser for traceability. In the next step the semi-finished product has to be cleaned and polished by hand, to eliminate imperfections, ridges and overflows deriving from the former metal processing, using both rotating belts and brushes covered in sanding paper of different grains or cloth so as to give a perfectly smooth mirror like finish to brass, steel and aluminium. A further stage is micro sanding and tumbling to deburr the plates. This is more than a simple cleaning as it deburrs, polishes, shines and hardens the surfaces. Tumbling consists in leaving the plates in a vibro-tumbler for a few hours with river pebbles, mixed with a detergent and a lubricant. The plate is finally ready for the phase of production that determines its exterior final aspect.

*Side page. A CNC numeric control working centre and various axes for the PLH plates manufacturing.*











*Above: the CNC milling  
from an aluminium solid.  
Previous page: the turning  
phase of a Neo plate.*



BEHIND THE SCENES

Here is where the PLH  
image is born







Think tank. Alessandro Gaja's photography studio, master of images, he has followed PLH since the beginning. Here is where his experience ripens, his theoretical and practical

product knowhow, the artistic research and the taste for novelty and the uncommon combine to give life to signature advertising campaigns and PLH's communication.



