

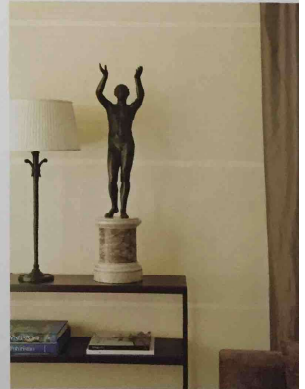




**LEFT** Although nicely proportioned, the rooms have lost their original architectural detailing. Andrea has compensated for this lack with a creative use of simple paint effects, such as this horizontal stripe in the living room, which was inspired by the *stucco* ironwork seen on the facades of some Italian palazzos and known as *l'effetto bugnato*. On a colour chart, the shades of off-white look very similar, but used in this way, the lighter 'Dimity' shows up as significantly paler than the background 'Joia's White'. The deep aubergine velvet of the B&B Italia swivel chair and the dark purple chenille of the sofa find an echo in the 'Cinder Rose' of the walls in the entrance hall glimpsed through the doorway.

**ABOVE** Elements of pure classicism, such as this plaster copy of a bust of Alexander the Great, seen perfectly at home in the company of sleek, Italian-style modernity.

**RIGHT** A bronze statuette on a marble plinth stands on a metal console designed by Andrea Truglio.



The next step was for Andrea to visit Giuseppe's apartment. 'The project appealed to me,' Andrea explains, 'not only because I liked Giuseppe and Marieangelo, who are now my very good friends, but because it was starting from nothing. They had virtually no furniture or possessions, aside from Giuseppe's library of academic books, so in terms of design I could create a look for them.'

The space itself was a similarly blank canvas. From the outside, the apartment block is handsome, built in an elegant neoclassical style in the 1930s by Mussolini's favourite architect Marcello Piacentini. These apartments were built for party officials, and they were housed in style. The heavy wooden doors of the ground-floor entrance open to reveal a tiled inner courtyard and a classical fountain. A grand marble staircase encloses



**LEFT** Oak floorboards add character and flow between rooms, uniting them and making the apartment feel even more spacious. The hot 'India Yellow' of the kitchen can be glimpsed on the left, seen through a doorway in a wall painted 'Cinder Rose', the same colour as the study through the double doors ahead. The remaining two walls of the hallway are 'Dimity', Giuseppe Cassano's academic books were among the few existing possessions that had to be incorporated into Andrea's design.



**THIS PAGE AND OPPOSITE ABOVE RIGHT** Both the study and the living room open through double-glazed doors onto a covered balcony overlooking a wide street of neoclassical apartment blocks. Here Andrea has added a painted frieze, in lieu of a cornice, in 'Brinja' on walls of 'Cinder Rose'. Furnishings, including side tables designed by Andrea, are strictly contemporary, aside from a classical bust that looks down from the bookcase and this plaster relief (opposite) above a chair by Flexform.

the original lift, which rises sedately up and down the building in its ironwork cage. The panelled double doors that open into Giuseppe and Marieangelo's apartment are also original, but behind them the rooms have lost their period features.

Andrea furnished the apartment sparsely but luxuriously, using many of his own designs. But he also gave it back some of the architectural interest and gravitas it had lost, not by importing cornices, architraves, panelling, and picture rails, but by the more simple and economical means of using paint and colour, all chosen from his favoured brand, Farrow & Ball.

After sustained initial consultations, Andrea likes to be left to himself when working on a space for clients. 'I have to understand how they live, and what they like, before I start, but then I become what you might call egoist, fascist even,' he laughs. 'For example, Giuseppe wanted a door that could be closed on the living room, but I insisted it should be a wide

opening, with no door. In this way, you come into the entrance hall and your eye is immediately drawn to the light that comes through this opening, and it feels like an informal welcome. Giuseppe admitted, after I had gone and he had lived in the apartment for a while, that I was completely right.'

The new layout of the apartment is both rational and comfortable. Rooms are arranged in order of privacy, so the hall leads off to the right into the living room with the kitchen opposite it, and the study, where Giuseppe writes, beyond. Unlike the living room, this more secluded space has a door. To your left as you enter the apartment are double doors glazed with frosted glass through which are the two bedrooms and two bathrooms. Oak flooring unites the spaces and some subtle structural changes help the flow of rooms, such as the cutting off at an angle of the corner of a wall in the entrance hall so that the view into the living room is more open.



**THIS PAGE** The colour scheme of shades of green and purple that predominates throughout the apartment is modified in the main bedroom. Here walls are neutral 'Joa's White', but the bedlinen and cushions continue the theme in mauve and aubergine. The photographs above the bed are by Firenze Niccoli and the bedside lamps are by Louis Poulsen. The bed itself is another Andrea Truglio design, as are the bedside tables.

As for colour, Andrea says he took his cue from the fabric of Mariangelo's favourite handbag, a canvas toile in a dark mauve. Shades of purple, from palest violet 'Cinder Rose' to dusky aubergine 'Brigida', are contrasted with shades of grey and green throughout the flat, while spicy 'India Yellow' walls distinguish the kitchen. Aside from this culinary hot-spot, the colours are cool, calm, sophisticated, and 'very un-Roman', Andrea says. But what is most interesting about them is the way they are deployed for a quasi-structural effect. In the living room, for example, a previously featureless cube with a window onto the street and a glazed door onto the balcony, Andrea has painted the walls creamy 'Dimity' bisected by thick, horizontal stripes of darker 'Joa's White'. 'It is a simplification of what we call l'effetto bagnato,' he explains, 'which describes those horizontal lines of stone on the façade of a palazzo.' Certainly it gives the room a dignity and architectural importance that it would otherwise lack.

In the study – the second most formal of the rooms – a darker stripe of colour makes a border where the walls meet the ceiling and takes on the role of a cornice, and in the second bedroom the wall is divided by five stripes of colours in a contemporary take on the



proportions of classical panelling: the base is a skirting/baseboard in 'Joa's White' with a broad band of 'Cinder Rose' above it to dado level. The remainder of the wall is again 'Dimity' up to a frieze of 'Churlish Green', itself topped by another deep stripe of white at cornice level. The palette of colours established by the choice of paint is picked up and intensified throughout the apartment in the form of fabrics, curtains, cushions, and the framed photographs that decorate the walls. 'I love colour,' says Andrea, 'because it's so happy.' Newly-weds Giuseppe and Mariangelo would doubtless agree.

**LEFT** A sleek bathroom in shades of lacquer and 'Joa's White' paint.

reflecting the classical division of a wall into three areas divided by a dado rail and picture rail. The colours, from the bottom up, are 'Cinder Rose', 'Dimity', and 'Churlish Green'.

**ABOVE** Andrea has painted the guest bedroom in broad bands of colour,

