



PARADIGM OF 1950S DESIGN

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THE SHOE FACTORY
NORTHEAST ITALY
DESIGNERS
GIACOMO TOTTI &
ANDREA MAINO
RESIDENT ANDREA MAINO

What was once part of a shoe factory now serves as an elegant home and place of work for fashion photographer Andrea Maino. The interior design reflects the owner's personal creative tastes, but also those of his close friend Giacomo Totti, an architect with whom he collaborated on the scheme. The result is a cultivated blend of the photographer's more sober and somber design aesthetic, punctuated here and there by the architect's flair for color and texture.

With a passion for 1950s design, Maino was drawn to the factory on discovering that, though built at the turn of the twentieth century, the building had undergone restoration in the 1950s, including the complete remodeling of the factory owner's private residence. "I've been observing this factory for a long time," says Maino. "I knew it had been restored and that its interiors were wonderful." In managing to secure the apartment for himself, along with two additional factory rooms, Maino had the foundation for a perfect homage to mid-century design.

The live-work apartment is arranged over two floors. The more public spaces on the ground floor comprise the photographer's studio, which is accessed via a large, open lounge lined with beautifully glazed doors with pink marble architraves. An impressive staircase—also pink marble—leads from here to Maino's more private space, a collection of light, bright rooms sparsely furnished with a mix of contemporary and vintage Italian furniture and objets d'art. There is a distinct lightness of touch here, with chairs and tables adding to the airiness of the place, raised as they are on fine steel frames rather than solid plinths and heavy bases, while a hint of the exotic lies in the abundance of greenery and tropical flowers. The colors are subtle for the most part—dusky pink, slate blue, and olive green set against brilliant white backdrops. As such, the scheme offers the perfect drop against which a handful of more vibrant focal points—such as the glowing pink Totem armchair by Rossi Molinari in the ground-floor lounge area and an almost neon blue rug in the dining room—really come to life.

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Landmark designs from the 1950s include a Margherita rattan armchair by Franco Albini and a glass table by Cesare Lacca in the living room (below), and BBPR chairs, a Fratelli Reguitti bench, and Stilnovo chandelier in the dining room (page 47).

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THE SHOE FACTORY



Andrea Maino (standing) and Giacomo Totti pose in a cozy alcove at one end of the living room, the steel blue walls marking a stark contrast to the brilliant white finishes elsewhere in the room. In the foreground, the soft tones of a 1960s velvet bench.







♦ ♦ ♦
 ITALIAN PAD
 SAN VITO DI LEGUZZANO, ITALY
 DESIGNER GIACOMO TOTTI
 RESIDENTS
 FILIPPO CRIVELLARO &
 SHAKHNOZA MAKHMEDOVA

BOLD MIX AND MATCH



If there is one thing Italian architect Giacomo Totti truly excels at, it is his skill in achieving the most delicate juxtaposition of color, texture, and pattern. Take his styling for this home in San Vito di Leguzzano—a European base for a professional couple who work in international development and divide their time between Italy and Central Asia.

The dominant color scheme centers on just two basics throughout: red and blue, albeit in subtle shades of which echoes can be found in each room. For example, the teal of the kitchen cupboards also graces the bedroom walls, while a darker shade takes shape on a feature wall in the living room, lines the stairs from one floor to the next, and is the color of the bathroom tiles. Each of the rooms has the same salmon pink drapes, while other

“reds” feature in the lilac upholstery of the dining chairs and ruby red shades in the living room.

When it comes to texture and form, the fronds of the palms in the living room are mirrored in the design of the ceramic plant pots and resonate in the etching of the bathroom tiles, the stunning turquoise ceramic “scales” that dress the living-room fireplace are reminiscent of the sprays of eucalyptus dotted around the house, and the bed is layered with tactile leather, satin, silk, and cotton textiles. For the most part, colors are flat, without decoration or ornament, so present the finest backdrop for Totti’s bold patterned elements, which take shape in the exotic jungle wall hanging in the bedroom and the abstract snake curled up on the living-room floor. ♦

Giacomo Totti stands beside the fireplace in the living room. Even he is in harmony with the color scheme that dominates his styling of the house, in deep red and midnight blue—right down to the swirling, mythical designs of his tattoos.



ITALIAN PAD



Totti is a great fan of greenery. All of his rooms feature foliage, which mostly takes shape as exotic palms or sculptural cactuses. Along with the patterned textiles, they add a dynamic edge to the spaces, preventing them from looking too minimalist.

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