

Top: one of the bedrooms with a bed lamp designed by Antonio Scolari and ceramic art by Giovanni Lamorgese. Beside that, another bedroom with lamps by Artemide.
 Below that: Christian Pizzinini and Antonio Scolari with their friends Ludovica and Roberto Palomba.
 Next: the master bedroom and one of the bathrooms with ultra-high ceiling. The chair is by Gianni Moscatelli (1950). Above: view from the rooftop pool to the living area of the palazzo.
 Right: the grand hall on the piano nobile with a site-specific work, A-Volta, by Eduard Habicher. The table is by Osvaldo Borsani, the lights are by Luigi Caccia Dominioni, and the red and blue chair is by Gerrit Rietveld. The vase is by Claudio Gallo and the pouffe is by Pizzinini Scolari Design.





These pages: the kitchen next to the living area. The table is by Pizzinini Scolari and produced in Salento. The Gio Ponti plates are by Ceramiche Pozzi, the ceramic couple by Frederico Quattini (galleria Luciano Calantonio, Brescia), vintage wall lights by Luigi Caccia Dominioni and a sideboard by Osvaldo Borsani with handles by Lucio Fontana.

Montanaro from the coastal town of Gallipoli. He drew his inspiration from a similar balustrade made for Don Gennaro Staiano, also from Gallipoli.

The palazzo is far from small. Large, high rooms flow together, while narrow staircases lead to further floors and roof terraces above.

In 2013 Christian and Antonio set about restoring the palazzo that had been neglected for fifty years. They personally supervised the work and well-appointed interiors in every detail. They created two distinctive atmospheres in the building. On the first floor the theme is traditional. On the *Piano Nobile* they restored everything possible, from the floors to the ceilings, and including the doors.

They restored the beautiful marble floors and took care of the fine details, selecting both lighting and furniture themselves. So the interior became a blend of history and elegance with vintage charm. And according to the owners, it is extremely current in shades, shapes, and sizes.

On the second floor they created a contemporary living area: a modern loft in unexpected forms, plus and terraces with a pool overlooking the city and its churches and cathedrals.

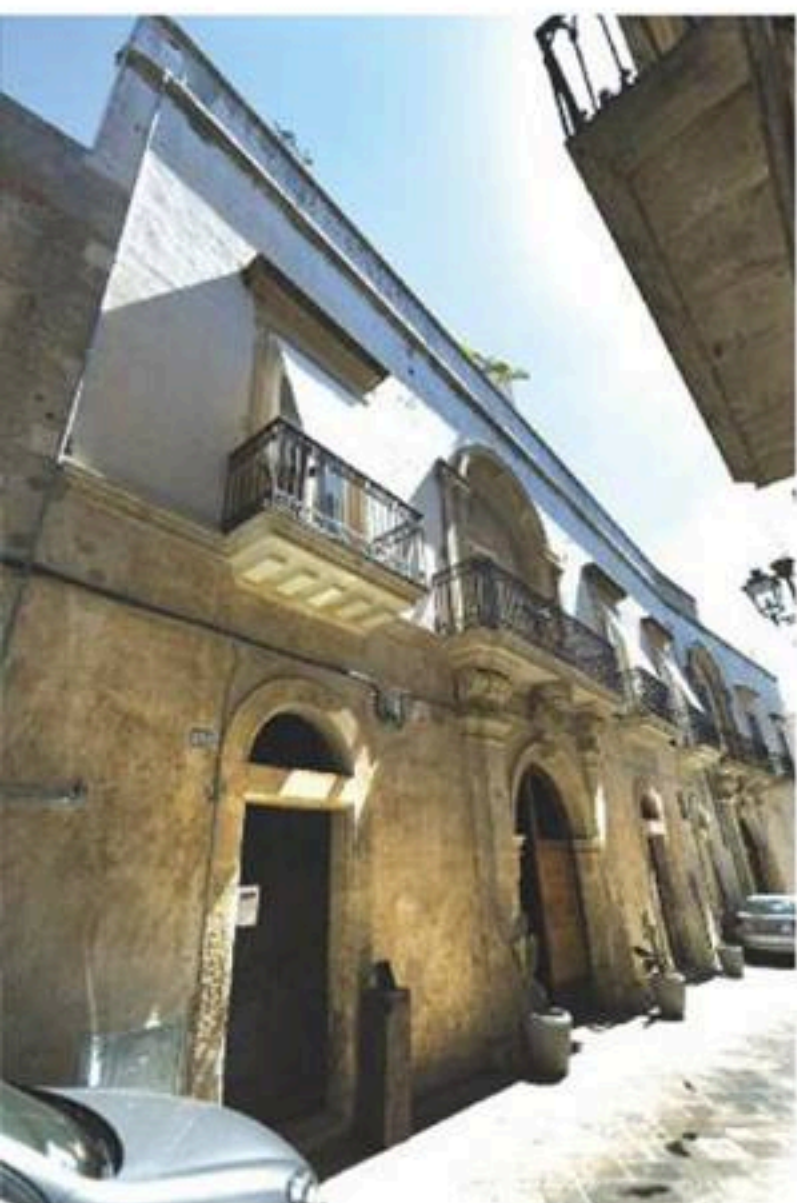
In the basement they have created a gallery with vintage interior products. The palazzo's present interior style is vintage-inspired, with furniture by contemporary designers from the mid-20th century, such as Gio Ponti, Albin, Caccia Dominioni, Borsani, Ettore Sottsass, Frattini, Stilnovo, ArteLuce.

All this is mixed with pieces of modern art by artists including Eduard Habicher, Luigi Veronesi, Massimo Ruiu, Raffaele Quida, Giovanni Lamorgese. Accordingly, they have created a logical flow through history attracting other culturally-minded people to follow in their footsteps and move to this most southern and unspoiled part of Italy.



Galatina is a town in the province of Salento, Puglia, in the 'boot' of Italy. The region is wedged between the Adriatic and the Ionian Sea. It is not exactly the most prosperous part of Italy, though things were quite different in days gone by. This was once the epicentre of the olive oil industry. Ancient olive trees, and abandoned mansions and villas set in old olive groves, still recall those glorious days when almost the whole of Europe was lit by olive oil produced and exported from this region. The city of Galatina, not far from the provincial capital Lecce, still celebrates those prosperous times, with its old urban villas, palazzos and cathedral. Admittedly, Salento was long isolated from the rest of Italy, but, not all that long ago, that situation changed somewhat. Italians from the north of the country who had seen enough of the picturesque vistas and über-romanticism of Tuscany, started buying up villas and palazzos – at bargain prices, though with the prospect of a complete make-over. Luckily for them, there are still plenty of craftsmen living in the area to do a good job on the almost endless renovations.

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photos: Hans Fonk



Previous pages

The pool on the rooftop overlooking the old city of Galatina. Pool and beds are by Pizzinini Scolari Design.

These pages

Above: the street entrance of the palazzo and the entrance hall with an artwork by Giovanni Lamorgese.

Beside that: one of the terraces with a vintage Cappellini chair and a plastic lamp by Ri_Use, Lecce.

Right: Christian Pizzinini (on the right) and Antonio Scolari.

The demise of the olive oil industry also left its mark in Galatina. The large mansions were deserted and many still remain empty or are in a state of neglect. The old city centre is reminiscent of a north African souk: narrow streets form a veritable labyrinth, surrounded by buildings that appear to have sprung up willy nilly. In the centre, the Romanesque church of Santa Caterina d'Alessandria, built in 1390 by count of Soleto, is still standing proudly. Its interior contains fabulous frescoes by Francesco d'Arezzo (1435). The Baroque church of St. Peter (also known as Mother Church), rebuilt between 1633 and 1663 on the site of a former Greek church, is further evidence of the region's rich history.

Endless stories can be told about the purchase and renovation of old palazzos. That of Christian Pizzinini and Antonio Scolari is one such story: they acquired an old urban villa with a view to thoroughly revamping it. The palazzo dates from 1723 and has a completely symmetrical façade with two portals embellished with coats of arms.

The architecture of the palazzo's upper floors is neoclassical. The two loggias in the front elevation are flanked by Doric columns. On the first floor there is a loggia with an elegant wrought-iron balustrade and bronze details which was created in 1840. It was commissioned by Giovanni

