

ELLE DECORATION

JUNE 2025

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Exterior The 1950s villa sits in a historic botanical garden surrounded by mature olive trees and rare plants. The stone steps and wall at the front are typical of the area, made using local stone.

Living room Simple whitewashed walls and seafoam-green ceramic floor tiles laid in an abstract arrangement create a cool backdrop. The tiles were designed by Annarita Aversa and handcrafted in Vietri sul Mare, a village on the Amalfi coast. Most of the furniture dates from the 1960s, including the rattan armchairs by Janine Abraham and Dirk Jan Rol, Berthold Müller's coffee table, the Oscar Torlasco chandelier and the Stilnovo floor lamp. All the vases are by Lucio Liguori – an artist based near Vietri sul Mare. The site-specific terracotta artwork on the chimney breast is by Piera Mautone ▶



GIO GRAPHIC

Inspired by the work of Gio Ponti, this seaside villa near Sorrento reflects its owner's love of the land and sea

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Living room An artwork by Segni Minimi that picks up the colours of the local landscape hangs above white 'Marechiaro' sofas by Mario Marengo for Arflex, and the wall behind the sofa is finished in lime plaster by Studio Loho

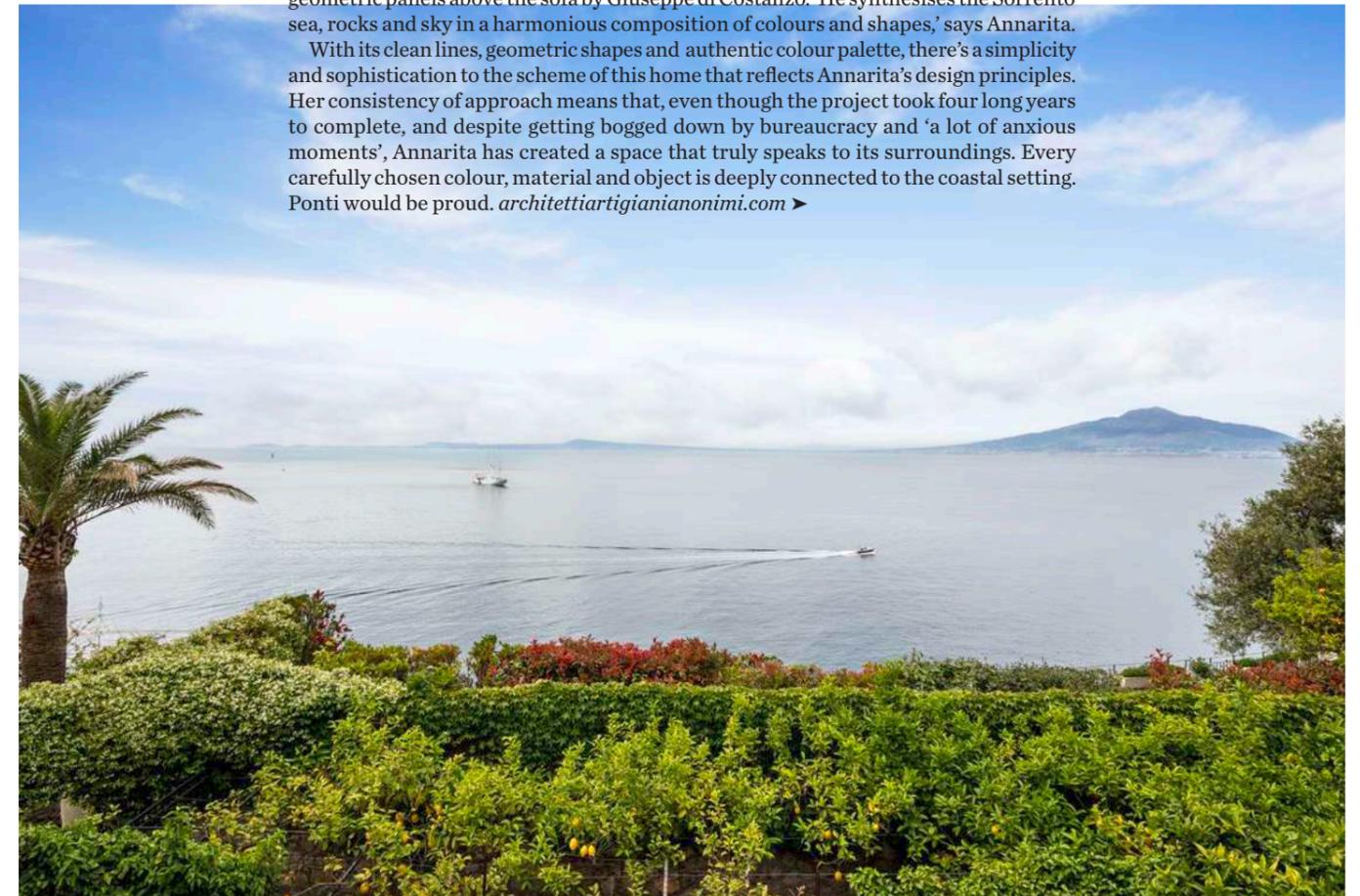
View The villa looks across the lush gardens and Gulf of Naples towards Mount Vesuvius

When a building is lucky enough to sit somewhere as extraordinary as the Amalfi Coast, it would be a crime against design not to bring those magnificent surroundings inside. Gio Ponti knew it when he created the hotel Parco Dei Principi in Sorrento in 1960, and Annarita Aversa was wise enough to follow his approach when she updated this 1950s villa nearby. The founder of design studio Architetti Artigiani Anonimi was commissioned by a local businessman who she describes, charmingly, as being 'in love with this territory'. 'He heard about me and my similar passion for the Amalfi Coast from mutual friends,' she explains, adding 'he gave me a few functional ideas and then I had total freedom to express my own'.

The villa sits in a lush botanical garden that was originally laid out by the Bourbons at the end of the 18th century. On the other side of the park is the hotel, which Ponti famously filled with graphic blue-and-white tiles to reflect the brilliant skies and glittering water just outside the windows. 'In a place like this, you want to be outdoors between the sky, the sea and the garden, under a bright sun,' Annarita observes. 'I sought continuity with the outside by selecting natural materials and colours.' The first step for Annarita, though, was to remove all the internal partition walls. Opening up the space paradoxically made it feel more contemporary, while also returning it to its original plan. Now, a dining room, kitchen, two lounges and a studio all flow easily into one another, unified by glossy, celadon-green tiles laid in an abstract arrangement, which flow like cracked ice across the ground floor. Annarita wanted to evoke the outdoor flooring used locally, laid in the *opus incertum* (irregular work) style, referring to the ancient Roman construction technique where uncut stones were placed randomly.

The designer also commissioned three site-specific artworks for the villa: the Piera Mautone piece on the chimney breast in the living room, Sandro Mautone's ceramic panels depicting a mythological scene set in the mosaic walls of the sauna, and the painted geometric panels above the sofa by Giuseppe di Costanzo. 'He synthesises the Sorrento sea, rocks and sky in a harmonious composition of colours and shapes,' says Annarita.

With its clean lines, geometric shapes and authentic colour palette, there's a simplicity and sophistication to the scheme of this home that reflects Annarita's design principles. Her consistency of approach means that, even though the project took four long years to complete, and despite getting bogged down by bureaucracy and 'a lot of anxious moments', Annarita has created a space that truly speaks to its surroundings. Every carefully chosen colour, material and object is deeply connected to the coastal setting. Ponti would be proud. architettiartigiananonimi.com ►



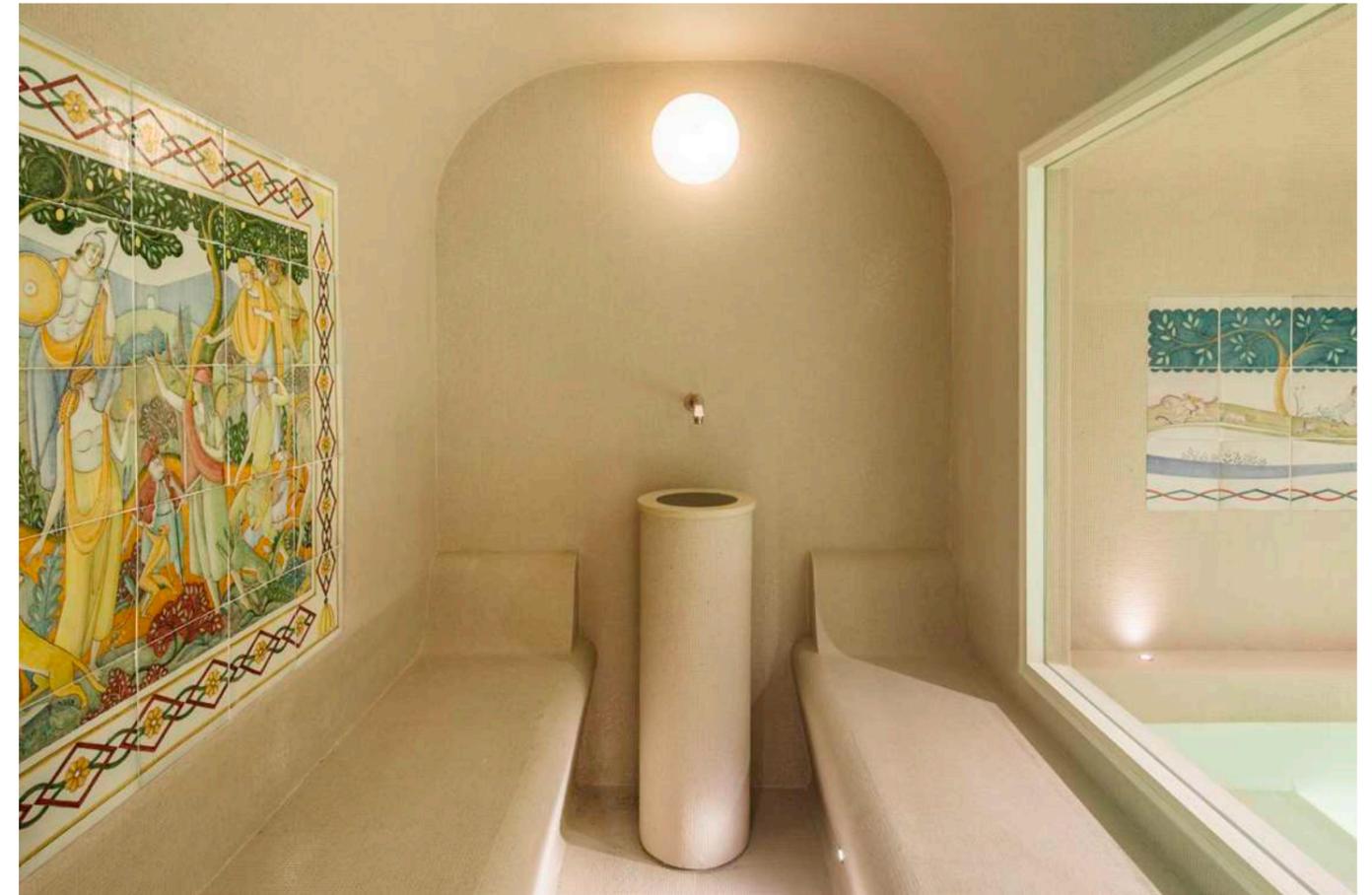


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Kitchen Sectioned off from the rest of the living space by folding oak doors, the kitchen is a sleek, functional space with a concrete and tile-clad central island. The blue stool is Jasper Morrison's 'Zampa' design for Mattiazzi

Dining room The villa's reinforced concrete structure and columns removed the need for supporting walls inside. Annarita designed the dining table and the chairs are by Francesco Faccin for Miniforms, with 1960s Gio Ponti pendant lights above. The vessel on the table is by Ettore Sottsass for Bitossi ▶





'IN A PLACE LIKE THIS YOU WANT TO BE OUTDOORS. I SOUGHT CONTINUITY WITH THE OUTSIDE BY SELECTING NATURAL MATERIALS AND COLOURS'

Study Simplicity is the order of the day in this calm space, where Francesco Faccin's *Miniforms* chair is teamed with the 'Front' desk by Mor Design, on which red vases from China Fine Art sit. The 1970 'Cosmos' ceiling light above is by Preben Jacobsen, produced by Fog & Mørup. The blue artwork is by Bruno Gambone, from 1960

Hamman Annarita used ceramic Mosaicomicro tiles by Nerosicilia to cover every surface in the space, which is decorated by a site-specific ceramic artwork by Alessandro Mautone. The wall light is the 'Button' by In-es.artdesign ►



Bedroom Annarita designed the bed using Dedar fabrics for the giant geometric headboard, dressing it in custom bedlinen with fabrics by Chiarastella Cattana in Venice. A Charles and Ray Eames 'Elephant' for Vitra sits on a ceramic 'Pawn' side table by Serax. The picture on the wall is Enzo Mari's *La Volpe* and the Arredoluce pendant overhead dates from the 1960s
Bathroom A fresh pale-blue paint by Cement Design leads the eye to the view beyond. The shower and taps are from the 'Flag' collection by Ceadesign [See Stockists page for details](#) **ED**

