

ble-glazed windows with aluminium but highly appropriate frames. This has meant being able to use the whole volume, gaining spectacular views of the city.

"To preserve the unity of the altana, I imagined the loft as a T-shaped structure that was integrated with the trusses," he continues. "I wanted this insertion on the roof to be visible from the courtyard, when the lights are turned on at night." So the project took a theatrical turn, and around the pre-existing central staircase with a double flight, leading to the two symmetric extremities of the loft, a golden yellow volume took shape, made out of grooved MDF and coloured in the mass. "This element encloses part of the kitchen, larder, bathroom and walk-in cupboard. And fits into the Milanese tradition of interior design, that of Caccia Dominioni and Umberto Riva," comments Brighenti. "While in the open-plan space, the yellow volume creates a sort of dual 'urban' front."

To unbalance the all too symmetrical layout – an entrance at each end, two bedrooms with bathrooms on the suspended platform and even the yellow volume doubled as a result of being cut in half by the stairs – the architect introduced an empty space, that of the loggia on the corner communicating with the dining area, covered but with one side open and on two levels, reminiscent of a rural threshing floor with a ladder leading to the hayloft. For the owner of the apartment – a lawyer – it is by far the most enjoyable room. "The apartment already has a very clean tone. We preferred to rely on a few striking pieces of furniture, like Carlo Scarpa's Doge table," explains Elisabetta Gandolfi. "Fundamental the lighting design, which required painstaking research. From the Platek light fixture suspended from a web of cables above the table to the many sources of indirect light, most of them built-in." Out of this comes the impressive set design of the evenings. ■

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«Volevo che questo innesto sui tetti si vedesse dal cortile, quando la sera l'ambiente si illumina»

*"I wanted this insertion on the roof to be visible from the courtyard, when the lights are turned on at night"*

Tommaso Brighenti

Sopra, l'architetto Tommaso Brighenti dello studio Bunker arc, autore del progetto di ristrutturazione. A sinistra, la loggia angolare, che una vetrata scorrevole Schüco separa dalla zona pranzo-cucina. Nella pagina accanto, un'immagine della loggia popolata di piante aromatiche: un arco è aperto, l'altro è protetto da un infisso apribile. ● Above, the architect Tommaso Brighenti of the Bunker arc studio, responsible for the renovation project. Left, the loggia on the corner, separated by a Schüco sliding glass door from the dining-kitchen area. Opposite page, a picture of the loggia filled with aromatic herbs: one arch is open, the other is protected by a casement that can be opened.

