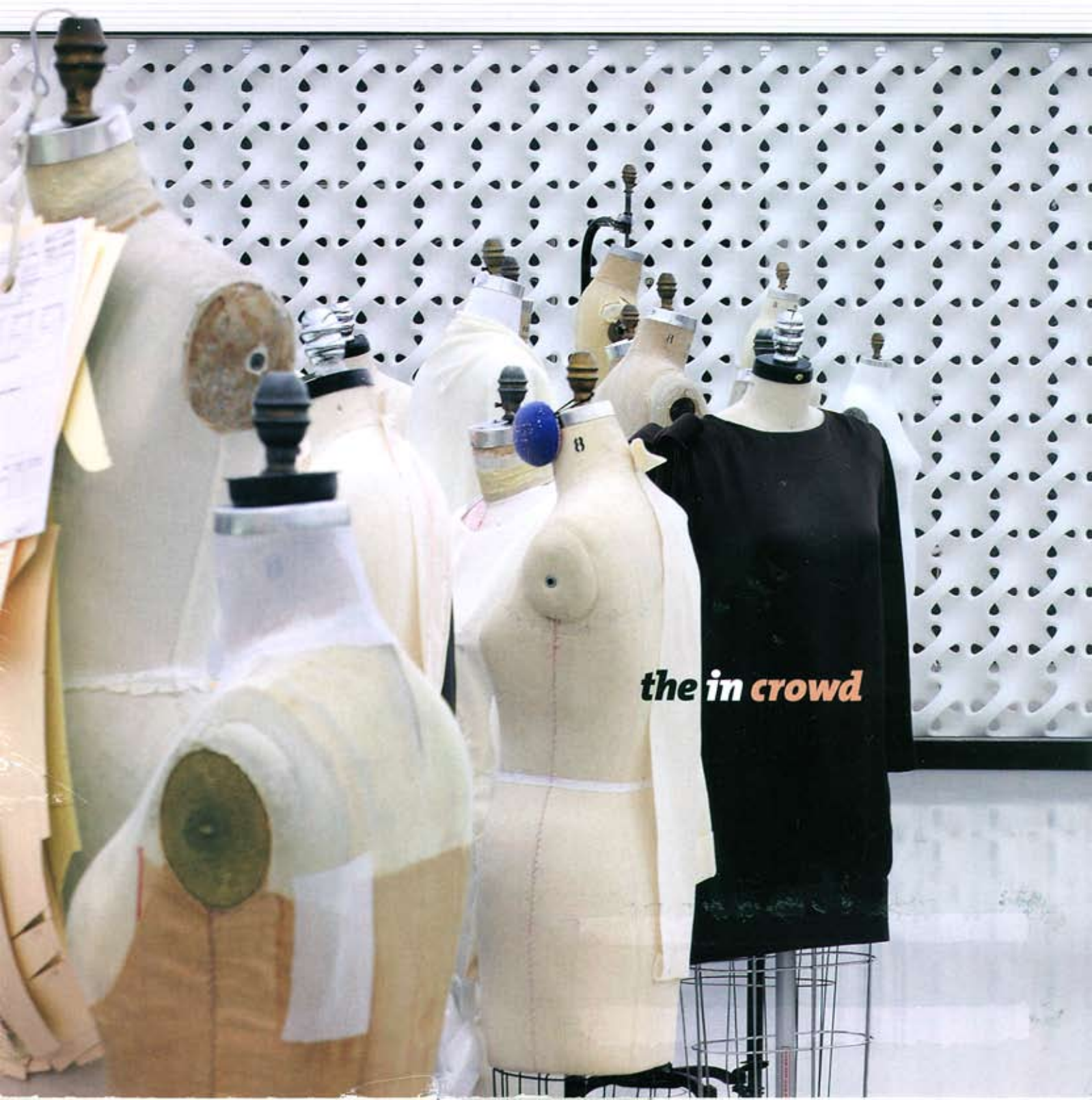


# INTERIOR DESIGN®

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**the in crowd**

**Often a designer's greatest** challenges on a renovation project are to develop an understanding of the client and the space to be transformed. Neither of these proved problematic for architect Federico Delrosso on his latest endeavor, a loft conversion in a former grappa distillery in Milan. First, the

## the mirror has **two** faces

*firm: federico delrosso architects*  
*site: milan*

owner, Alessandro Sartori, the creative director of Z Zegna menswear, is one of Delrosso's closest friends. And second, Delrosso was so taken with the raw space's soaring height, barrel-vaulted ceiling, and abundant natural light that he immediately bought its twin next door. Approaching both lofts as one project, he aimed at creating two customized versions of a basically identical space.

Given Sartori and Delrosso's similar needs—both are bachelors in their early 40's who entertain periodically—it made sense that the apartments should have the same layout. "I showed Alessandro two or three ideas, and we decided together what was

**From top:** In Alessandro Sartori's loft, a Christophe Pillet bench and an orthogonal Corian double-step rest on the resin floor at the foot of the painted-steel and glass staircase. Architect Federico Delrosso sits in his neighboring loft, which has a mirror-image layout but different finishes, such as the naturally patinated iron staircase; the bench and flooring are the same, too, but in different colors.

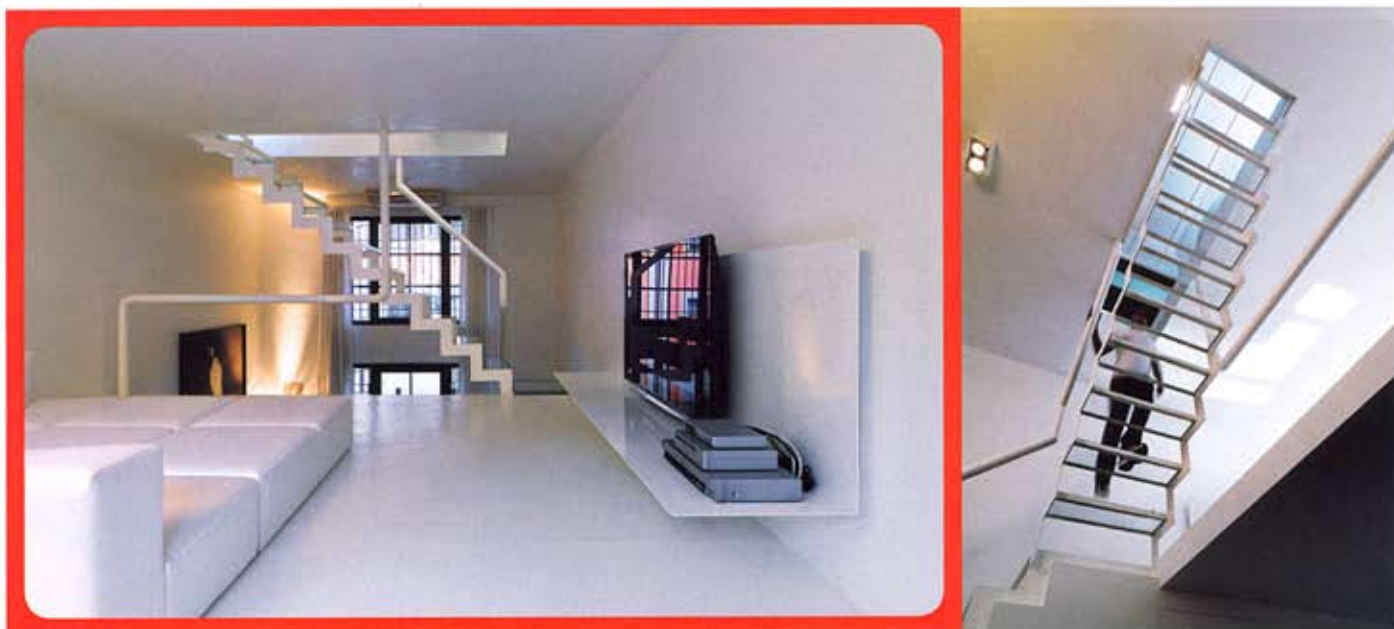
**Opposite:** Delrosso outfitted Sartori's bedroom with a methacrylate-composite freestanding tub and fittings in stainless steel; panels of low-iron tempered glass form the stair's balustrades.

kitchen **bath**









## kitchen bath

best," recalls Delrosso. "He likes my style, so it was easy to do." The mirror-image plans maximize the 33-foot-high shells by dividing them into two full floors, each with its own mezzanine. The ground floor and first mezzanine are public spaces, comprising the entry, the kitchen, a full bathroom, and living and dining areas. The upper stories are more private, containing the sleeping quarters, the master bathroom, and either a guest bedroom or exercise space. A staircase connects each 1,400-square-foot loft's four levels.

With the framework in place, Delrosso began tailoring the aesthetics of each apartment to its occupant's personality. "Alessandro is very sophisticated, very stylish," the architect notes. "So in his space we used materials that were more ethereal, with more glimmer." Take the staircase. Instead of making it heavy and sculptural, as he did in his own unit, Delrosso dematerialized the one in Sartori's loft, using glass treads and risers set in a skeletal structure of white-painted steel. It's as incorporeal as a hologram, a virtual stair that seems nothing more than a simple white outline projected in space. Since the ground-floor bathroom is ➤



**Clockwise from top left:** Sandwiched between the first and second floors, Sartori's living area on the first mezzanine boasts a Cini Boeri sofa and a custom wall-mounted shelf of painted steel. A glass staircase links all four floors in his 1,400-square-foot loft. Delrosso made a portion of the floor of his first-mezzanine living area glass, with the kitchen below, and placed Benedetta Mori Ubaldini's chicken-wire wolf sculpture on top. Lievore Altherr Molina chaise longue and ottomans stand before his painted-steel shelf.





partly under the transparent stair, the landing allows a clear view into the shower stall directly beneath. (In both apartments, there's a less risqué view of the kitchen through a glass slab in the first mezzanine floor.)

Although both lofts are predominantly white, the men's individual taste is expressed through color and furnishings. Ground-level flooring is poured resin, dark brown for Sartori, architectural gray for Delrosso. The fashion designer's glossy-white high dining table is not contemporary in style like the architect's severe counter, but modern baroque, its curving, cabriolet legs softening the rectilinear surroundings. The gesture is repeated in Sartori's sleeping quarters, where a round, freestanding soaking tub stands across from the platform bed. And his stainless-steel kitchen adds a gleam that Delrosso's minimal white Corian one eschews. Other metallic accents in Sartori's loft, including nickel fixtures and mirrors framed in silver glass mosaics, offer a counterpoint to the darker palette, providing a subtle flash to the chocolate-colored walls in his downstairs bathroom and the wengé storage units placed throughout. ➤

## kitchen bath



**Clockwise from top left:** The sleekness of Sartori's stainless-steel kitchen is offset by the curves of Matteo Thun's high table; his bull terrier, Luciano, reclines on the glass portion of the mezzanine floor above. Sartori's glass steps dematerialize in space, as seen in the stair leading from his first mezzanine to the second full floor; the graphite on paper by is Daniela Alfara. Delrosso's staircase is more solid and sculptural, lightened by risers cut out of the iron framework. His kitchen has custom Corian cabinetry, with Shin and Tomoko Azumi's stool pulling up to a custom high table in painted iron.



## kitchen bath

In all, the double conversion took a total of two months to design, eight to construct, and two to furnish. Delrosso believes the mix of commonality and customization achieved its ends, noting that “the spaces share a lot of similarities, but the feel of each is completely different.” The experience of working for someone so close to him was positive, with Sartori’s trust allowing him to push creative boundaries that many other clients would have rejected. And did the process put any strain on the duo’s friendship? “You can ask Alessandro,” Delrosso says with a smile. “He’s on his way over now.” —*Julie Taraska*

**FROM FRONT** SERRALUNGA: BENCHES (ENTRIES, DECK), CHAIR, OTTOMAN (DECK). TERRUZZI FERCALX: TUB (SARTORI BEDROOM). RUBINETTERIE RITMO: TUB FITTINGS. PANASONIC CORPORATION: TV (SARTORI LIVING AREA). ARFLEX: SOFA. VERZELLONI: CHAISE LONGUES, OTTOMANS (DELROSSO LIVING AREA). SAMSUNG: TV. DADA: CABINETRY (SARTORI KITCHEN). LEMA: TABLE. LA PALMA: STOOL (DELROSSO KITCHEN). MOLTENI MOBILI: WARDROBE (SARTORI BEDROOM). BAXTER: BED. IVANO REDAELLI: BED (DELROSSO BEDROOM). FLOS: PENDANT FIXTURE. KNÖLL: CHAIR, OTTOMAN. FIAMM: MIRROR. **THROUGHOUT** PASSADORE DECORAZIONI: PAINT. TECNICEM: FLOOR. IDEA TENDA: CURTAINS. EURO ISOL GLASS: GLASS. DAVIDE GROPPI: LIGHTING CONSULTANT. STUDIO GHEDINI: MEP. GARDIMAN PIETRO: WOODWORK. FORTIN PIERLUIGI: METALWORK. EDILTERNENGO: GENERAL CONTRACTOR.



**Clockwise from top left:** The second floor of Sartori’s loft contains nearly everything a bachelor could want: a platform bed, a built-in wengé wardrobe, a soaking tub, and, on the upper mezzanine, an exercise space. Sartori and Delrosso share the 430-square-foot teak deck, reached through steel-framed glass doors on the ground floor; additional Pilet benches provide seating. Like Sartori, Delrosso has another teak terrace off his second floor. His sleeping space features a round Ivano Redaelli bed, a Barcelona chair and ottoman, cotton curtains concealing storage space, a Philippe Starck mirror, and an oil on canvas by Giovanni Manfredini; Delrosso uses his upper mezzanine as a guest bedroom.