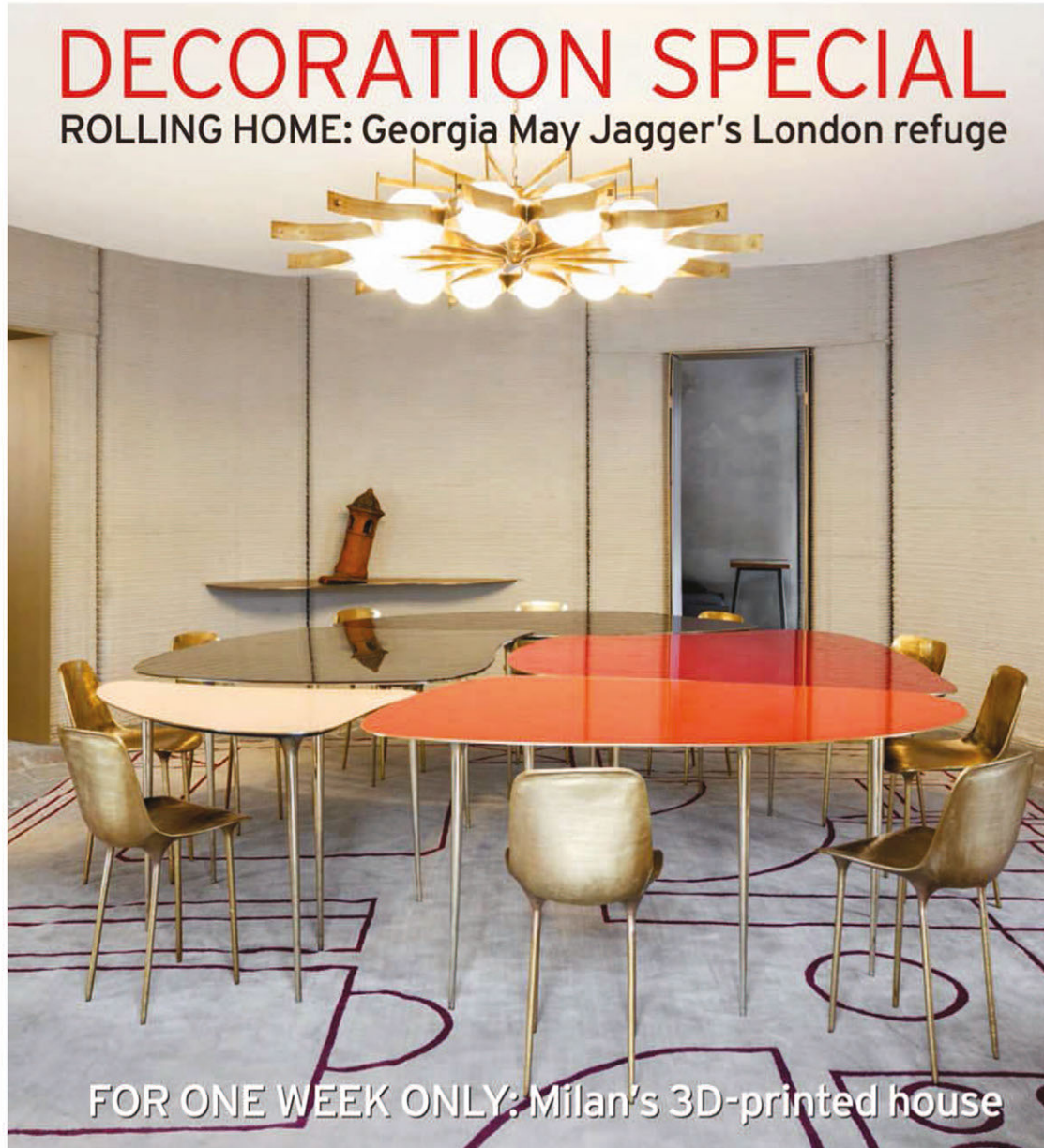


OCTOBER 2018

THE WORLD OF INTERIORS

DECORATION SPECIAL

ROLLING HOME: Georgia May Jagger's London refuge



FOR ONE WEEK ONLY: Milan's 3D-printed house

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COVER Cameo appearance – the surfaces of Massimiliano Locatelli's 'Atollo' tables were made using the 'cold enamel' technique employed in jewellery production. Discover the setting on page 324. Photograph: Luca Rotondo

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International modelling left Georgia May Jagger longing for a real home. With design maven Jane Ormsby Gore's aid, she's under her own roof at last, says Laura Freeman ▷

Massimiliano Locatelli 3D-printed a temporary four-*stanza* house in a Milan piazza, leaving the fine granite pavement practical side too. Inexpensive, portable and easy to assemble, the structure could one day serve as a disaster-zone

Locatelli designed the nest of 'Atollo' tables - brass with enamel tops - and 'ML 1.2' chairs himself. The Gio Ponti brass-and-satin-finish glass ceiling lamp dates from 1964, while the hand-knotted wool 'House Plan' rug is by Martino Gamper

underfoot. The rhythmic lines of piped cement certainly have aesthetic appeal, but the architect is keen to stress its shelter, or provide vital affordable housing. Lee Marshall lays out its graphic appeal. Photography: Luca Rotondo

CONCRETE POETRY





Above: the waxed-iron 'ML OI' chair is upholstered with leather. Its back slides off to create a bench (as has happened here). The table, carved in red Levanto marble, was designed by Massimiliano Locatelli for Nilufar, as was the chair. Below: this single-block utility-and-cooking unit, in polished brass, was custom-made by Locatelli for the 3D house. The lacquered-metal-and-glass Alvar Aalto lamps were made by Finnish company Taito Oy. Opposite: Locatelli created these bespoke brass doors, linking the bedroom and living room, for the house. The grey-pink granite flagstones are those of the piazza





Above: the bed base rocks slightly around the central support where the two iron sheets meet, like a cradle. The screen has an iron frame and is covered with parchment. The 'LS10' standard lamp was designed by Luigi Caccia Dominioni and dates from the 1950s, as does the wood-and-iron Le Corbusier bedside table. Below: the 1940s Osvaldo Borsani wall lamps have been adapted to take LED bulbs. The 'Oval' rug is by Thierry Betancourt. Opposite: Pozzi Ginori's 'Montebianco' sink and pedestal have been reproduced in yellow marble, the same material used for the bath. The satin-brass taps are by Signorini





This view of the house that stood in Piazza Beccaria also shows the entrance to the Galleria del Corso, built in 1926-35. The piazza's pavement was created in the classic Milanese style introduced at the end of the 19th century. The granite for the flagstones is from the quarry of Cuasso al Monte near Varese

THE DANCE of the nozzle is mesmeric. As delicate in its movements as an elephant's trunk, and seemingly as alive, it lays down a thin layer of wet cement as it skims gracefully along the top edge of a hollow curved structure that grows a little taller with each circuit. Every so often a workman checks with a spirit level, although there's really no need: each meticulously piped course is perfectly in line with the others, and with the floor. Only in the vertical plane does the cement bulge a little as it settles and dries. The final effect is tactile, dynamic. It looks like a craft artefact, rather than a mechanical one, a huge clay coil pot made by a class of gifted primary-school kids with a penchant for mid-century modern design.

This thin, tall vase is one of the wall panels of 3D Housing 05, a one-storey, 100sq m house designed by Massimiliano Locatelli of CLS Architetti and printed in situ in the middle of a Milanese piazza. Inaugurated on 15 April during the 2018 Salone del Mobile, the house remained on show for just a week, before being dismantled and moved to the headquarters of Italcementi, one of three partners on the project.

The man behind this vision of the future lives inside one of Milan's great old-school Modernist buildings, BBPR's 26-floor Torre Velasca, a skyscraper that nods, in its buttressed upper section, to the Medieval fortresses of Lombardy. The studio Locatelli shares with the other partners and staff of CLS Architetti is rooted in a still more distant past, though arguably one which knew a thing or two about innovative 3D design. It occupies the deconsecrated 16th-century church of San Paolo Converso: workstations are inserted into the side chapels of the nave, beneath

huge oil paintings of saintly miracles, while a free-standing four-storey steel-and-glass office has been deftly inserted into the rear section of the church, where the cloistered nuns of the adjoining convent once worshipped.

In fact, such daring juxtapositions are something of a Locatelli signature. If his studio plays a stern modern box off against all that Baroque shapeliness, then the interior of the house that the architect built in Piazza Cesare Beccaria, a couple of blocks back from Milan's Duomo, is equally provocative in the way that it juxtaposes rough and posh.

Locatelli decided early on that he wanted to leave the walls raw and untreated, inside and out. Before embarking on the project, the architect made a series of visits to firms in China and Russia that were developing 3D printers for the building industry. All, he soon realised, considered what came out of the printer to be ugly and unfinished – 'so they'd developed a series of panels,' he told me as we chatted about 3D Housing 05 in his Torre Velasca apartment, 'designed to be applied on top in order to clothe the house in the French style, the American style, the English style, with fake stone or brick finishes'.

Locatelli was excited precisely by the finish these hardware companies sought to conceal. Up to now, pattern in raw concrete has mostly been achieved via impression, like the panel seams that are a trademark of Tadao Ando's work. But when the flow of poured cement can be controlled to a millimetric degree, as in 3D printing, far more expressive effects can be achieved. Locatelli discovered that 'the pattern can vary both due to the density of the liquid cement and the speed of the machine. With denser



The roof garden is reached by means of external stairs. Usefully, some climbing plants can adhere to the corrugated wall without any other support. The title of the project – 3D House 05 – refers to the five key criteria on which the build is based: creativity, sustainability, flexibility, affordability and rapidity

material you get a more regular pattern... whereas if it's more liquid and the machine is running fast, you get a plissé effect.' He soon realised that pushing the machine slightly beyond its comfort zone could work wonders. 'It's a bit like Missoni's knits,' he explains, 'when they emphasise the "mistakes" of the loom in order to create a special effect.'

Working with the project's other two partners, engineering firm Arup and 3D printer-technology company CyBe, the architect also carried out tests on colour (achieved by mixing in powdered dyes) and various structural challenges. For example, it's easy enough to program the machine to leave a gap for a door or window – but how do you prevent the lintel from sagging before the cement has time to harden?

If the walls have been left raw, the interior of the 3D house is decidedly polished. In the roughly circular living room, a nest of five enamel-topped brass tables designed by Locatelli for cult Milanese design gallery Nilufar cluster beneath a glorious early 1960s chandelier by Gio Ponti, which was originally designed for the Parco dei Principi hotel in Rome. The tables stand on a huge hand-knotted wool carpet by Martino Gamper with – a lovely ironic touch, this – a traditional domestic house plan woven into it. Meanwhile, in the kitchen, two Alvar Aalto appliqué lamps illuminate a shiny brass sink, cooker and storage unit that hugs the undulating curve of the wall.

In the bathroom, Locatelli plays another gently ironic game: he asked a marble sculptor to reproduce, in precious yellow marble, Pozzi Ginori's 'Montebianco' sink and pedestal – a fixture in so many Italian middle-class houses, with its solid *stile inglese*

lines. Here and in the bedroom, certain panels were plastered with the same cement to create smooth expanses with a *marmorino* look – Locatelli was keen, he says, to show 'that there was real freedom here to choose your own finish'.

An elegant, not to say luxurious, interior that might belong to a wealthy collector well grounded in 20th-century design culture is not necessarily what we would expect to see inside a house that took just 46 hours of machine time to 'print'. For Locatelli, however, this is exactly the point. The interior was, he tells me, a 'seduction method' designed to woo doubters of this remarkable new building technology, one that involved deliberately 'exaggerating all the finishing touches, using a rich, bourgeois design vocabulary, a bit 1950s, from the Milanese tradition'.

But for Locatelli, the social, political and environmental implications of this fluid new way of making 'machines for living in' are equally important. The house, which won a 'Best Sustainability' award at this year's Salone, is not only light and transportable, but cheap and fast to make. This version may have been designed with what Locatelli calls a 'rich visionary' in mind, but the really radical applications of 3D houses, the architect believes, will soon be found in 'emergency and disaster zones, or for the millions of people who don't have their own place, or for young people who don't want a mortgage their whole life'. 'There's flexibility, *leggerezza*, speed, creativity in all this,' Locatelli enthuses as we gaze out over Milan's urban skyline from the 21st floor. 'It's like going to Zara to buy a jacket... with the difference that a 3D house can be solid and durable. It can age gracefully' ■

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