

P O R T

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DANIEL DAY-LEWIS
JONATHAN FRANZEN / SIMON MCBURN
WELLS TOWER / WILL SELE
ZAHA HADID / HELMUT NEWTON
JOAN AS POLICE WOMAN
STEVEN BERKOFF / DEYAN SUDJIC

CILLIAN MURPHY

"When I'm fifty I should know if I have mastered my trade or failed gloriously"

BY RICHARD GRANT





— September 18, 2012

London Design Festival: Creating Great Design



MICHAEL ANASTASSIADES
michaelanastassiades.com

Where

Michael Anastassiades
New Shops
122 Lower Marsh
KOPIASTE,
Design Marketo

What

IC Lights and 4-Phase mirrors

What do you think the role of the UK is within the design panorama?

With British manufacturing existing only as a romantic notion, I think it's better to refer to London as a centre for design activity rather than the UK in general. It is almost ironic to have quite a high concentration of designers in a place where there is hardly any industry left, but with accessibility to global fabrication this is no longer a requirement. Design itself has also become a global practice, but London is an international cultural environment and creatively, this is an interesting place to be.

What do you think is a good example of design?

A good example of design is one that manages to survive throughout the years until the point where it becomes such a big part of our daily lives, that its designer is no longer relevant. This anonymity is the biggest complement that a designer could ever receive.

What thing has most influenced your work?

I would like to refer to 'subtraction' (not to be confused with minimalism) as a principle that has most influenced my work. The idea that you can remove as much from a design to the point that only the bare essentials remain for it to work. And I don't refer to 'work' meaning 'function' but more to a balanced state of existence. I admire an object with a beautiful sense of proportion.



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Above: Ball Light fittings and studio prototype models

Do you think that the future of the design lies with bespoke pieces for the few, or mass productions which allow to everybody to be closer to good design?

I think you can be close to good design whether an object is mass-produced or bespoke. With the expansion of the Internet one can have immediate access to good design as a viewer without necessarily owning a piece. Of course it is true that sometimes living with something gives you a much better appreciation for it, but the information about a new design can be near enough rewarding. For me, the choice over bespoke or mass production is purely a matter of economics. Sometimes you cannot produce an object in mass numbers, purely because there might not be a market for it. Also, access to the mass manufacturing industry can be difficult and this should not stop a good design from becoming available.

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Who is the master that most inspires your work?

There has never been one master that inspired me but many creative people from different disciplines. For me it is about one's determination and persistence and above all the ability to remain true to their original vision.



Above: IC Lights prototypes