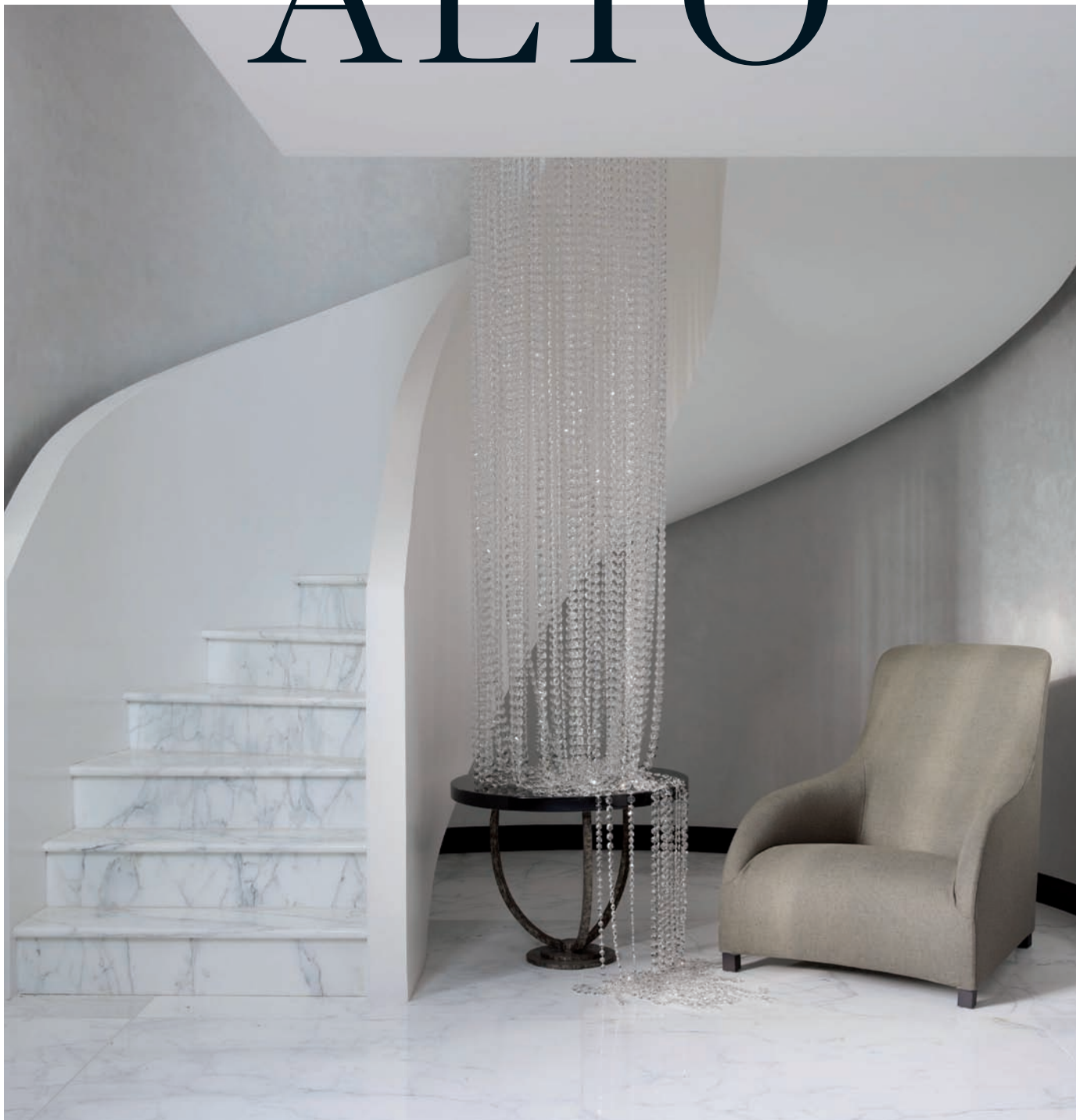


..... DESIGN FOR LIVING

ALTO



..... ISSUE 01 / WINTER 2012/13

*ROBERTO MINOTTI'S TOP 10 / SILVER BY ASTON MARTIN / WALPOLE MAYFAIR / ART OF KINETIK
ELLE MACPHERSON'S LAKESIDE RETREAT / BEIJING LUXURY / GROSVENOR CRESCENT / NEUTRAL BATHROOMS
MODERN VILLA IN KIEV / CONTEMPORARY CHANDELIERS / PALAZZO MARGHERITA / COLLECTOR'S DIARY*

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We catch up with design sensation Michael Anastassiades, who has just opened a by-appointment-only London showroom alongside his studio, in which he showcases his mesmeric lights, objects and furniture

Michael Anastassiades

What inspires you most – light or materials?

Light, as this provides an experience that can never be replicated.

You trained as an engineer. How does that influence what you do?

I think my engineering studies have given me a practical way of thinking. I design things that have a strong sense of logic behind them even though this might not be immediately apparent. For me, everything has to make sense.

Where do your ideas come from?

No specific source. Most of the time my ideas come through observations of the way things appear to be. There is certainly a preconception over this, but interesting things happen when you disturb that balance.

What is your design philosophy?

To produce exceptionally designed objects of permanent value.

Do you remember your first commission?

My first commission was to design a series of display cases for an ecclesiastical museum at the Macheras monastery in Cyprus. The collection comprised relic cases and other artefacts from the Greek Orthodox Church.

Tell us about your new showroom in London.

The new shop is based on Lower Marsh, near Waterloo, in the same building as my studio, and can be visited by appointment. Clients will have the opportunity to see designs that can be set up specifically for them, while at





CLOCKWISE FROM LEFT:
*Anastassiades' Ball lights in
the Ilse Crawford-designed Grand
Hotel Stockholm; the Lit Lines series
on show in the Palazzo Durini; the
designer; the Tube Chandelier*



the same time they will be able to experience the studio environment where things are developed. It will also become an interesting platform to showcase and launch new work.

What's the best part of your job?

Finding the time to design. This is obviously limited when you are involved in the whole process, from concept to design development to production and then through to sales. But then again, it is a great freedom to be able to see a product out that is so close to its original vision.

What is your dream project?

At the moment, I'm greatly enjoying the process of what I do. Anything new is always a challenge, but great projects come naturally after a long-term commitment to one's design ideal. I do dream but rarely about projects.

Do you collect things?

I have a big obsession with stones, preferably with perfect forms that come naturally rather than being sculpted. I came across the Shiva Lingam stones from the Narmada river in India during one of my first trips to India. I have been collecting them obsessively ever since. I love the way that these are harvested only by a small community and are laboriously polished by hand to complete their almost perfect shape.


Define luxury.

The time to reflect.

What makes an interior truly special?

The spatial experience that comes through a strong sense of proportion.

What's next?

I try to take one thing at a time. I am launching a series of new products for Svenskt Tenn in Stockholm in February during the Stockholm Furniture Fair. This will be done as part of an exhibition that I am designing called To Be Perfectly Frank, an homage to the main designer behind this beautiful company, Josef Frank. 

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