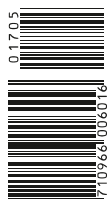


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WOOTH



all things design and creative



№7 WONDERFUL THINGS

PEOPLE Marcel Wanders, Stine Gam, Germans Ermičs, Kiki van Eijk, Peter Pilotto **PLACES** London: home of Michael Anastassiades, Studio Job lives in the Bergeijk woods, Cristina Celestino's Milanese quest **THINGS** Showcases by Studio WM, Giulio Ridolfo's catwalk, Hot chocolate and poppy pastels, Wothson?! calendar



BALANCED

Besides a bulging book case, Michael Anastassiades doesn't have a lot of stuff in his house. That's hardly surprising to those who know a little about his work. Still, rather than Spartan, the sober interior feels warm and intimate thanks to the dark wooden floors and cabinets.

photography Philip Sinden text Toon Lauwen

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Never too much: Michael uses the white cabinets as a handrail. A cousin gave him the Eames lounge with ottoman. Wim de Mul designed and built the kitchen. The dark mahogany goes really well with the magnificently beautiful wooden floors that Michael saved from a dilapidated school building.

Places **LONDON**

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photo Eduard Auffray

‘a patient
project of
20 years’



In Waterloo, creativity flourishes in all shapes and sizes. There are two large theatres, many galleries and a host of specialized shops in the well-known nineteenth-century district in central London. ‘I live above the shop, like so many people in the past,’ Michael

Anastassiades laughs good-humouredly. The house he bought in 1997 serves as a showroom (by appointment) and houses his ground floor work space. ‘At one time, this was a clothing store on a fairly busy market street. All houses had recognizable shop fronts: bakeries, butchers, greengrocers. I’ve seen a lot of change here in the last 20 years, but fortunately the neighbourhood hasn’t been gentrified as much as other parts of the city. Waterloo may be too close to the station for that. Some people think that isn’t all that chic.’

R | This is the sitting room on the third floor. The modular sofa was designed by Hans Olsen for Bramin in the early 1960s.

L | Tip of the Tongue (2013) for Anastassiades’s own label. The table lamp is made of separate elements: a clear glass ball on a brass cylinder in a delicate balance. Are they attracting or rather rejecting each other?

This rosewood and leather folding chair designed by Bijoy Jain for Studio Mumbai is a reinterpretation of a model British soldiers used on the battle field.



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photo Frank Huellbomer

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L\ Stringlight Cone (2014) and R\ Stringlight Spere for Flos. Anastasiades came up with the ingenious idea of over-elongating the wire of the hanging lamp (12 m at least) to create a spatial design for the living room. He noticed the image during a train ride: he was fascinated by the view and by the way the electric wires between the power pylons drew graceful lines across the landscape.



photo Ben Murphy



L | This is the model cabinet in the studio.

A | The bookcase is the only piece of furniture in the house that shows some degree of disorder.

R | This is the brick four-storey house Michael Anastassiades bought in 1997 and renovated in stages. Lead roof covering is traditional in London. His studio is located behind the shop on the ground floor.

A few years after Anastassiades graduated from the Royal College of Arts, he managed to snap up this four-storey house and it has patiently remained one of his most long-term projects since. 'The tail end included renovating the attic, insulating the roof and covering its exterior in lead. All in all, I have been hammering in nails for 20 years. When I first bought it, it had been abandoned for a quarter of a century. I started by restoring the construction and the most necessary facilities. But I had no kitchen at all for a long time, the bathroom was in my bedroom. After dinner with friends I had to wash the dishes in the tub. Once I'd gathered more money and energy, I'd renovate further. Now it's finally finished – and that's good, because recently I haven't had much time for renovations.'

Anastassiades saved the beautiful parquet floor from an old school that was about to be demolished. The floor was cheap, but every last slat was covered in black tar he had to sand off by hand. The kitchen was designed by his friend Wim de Mol, a Belgian architect. 'He built the cabinets on the spot. He did that very meticulously. They are mahogany, which we initially intended to paint white. Don't ask me why. Because when we saw the impact the

dark wood made together with the floors, we decided not to. A wise decision.' The house has four floors with the studio on the ground floor. 'Unlike in the original floor plan, in which walls divided the house into traditional rooms, I opened up the floors as much as possible. I love the modernist idea of space and in addition, my mobiles and lighting look their best this way. Many of the products now included in the collections of Flos and Herman Miller have premiered here. The whole house continues to serve as a kind of laboratory annex exhibition space. As you go up, it becomes more private. The attic is my bedroom and the place where I listen to music, read books and do my yoga exercises.'

Balance not only explains this house, but also the spirit and work of Michael Anastassiades, who made a living as a yoga teacher for 15 years. Around 2007 he opened the doors of his house to the audience of the London Design Festival. It was only ten years ago that his mobiles and light sculptures were first discovered. Today, several of his designs are included in the museum collections of, among others, the MoMa, the V&A and the London Design Museum. It's like a fairy tale. But logical reasoning goes a long way as well.





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A sober wooden wardrobe in the bedroom sits beside a portrait of Anastassiades by a friend who is an artist.



photo Ben Murphy

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Anastassiades is a natural at the kind of rare refinement and beauty that need time to mature. Only then can they flow freely.

Michael Anastassiades's lighting and mobiles are refined objects that play with the balance between elements, lines and light. They have a distinct spatial effect. For exclusive interior design projects, Anastassiades often works with architects such as David Chipperfield, John Pawson and Studio Mumbai. Part of his work is available under his own label, but in 2014 Anastassiades also began making ground-breaking light families for Flos.

Michael Anastassiades was born in the Greek part of Cyprus. He doesn't come from a creative family but moved to London in the late 1980s to learn a profession that would provide economic prospects. During his studies as a civil engineer at the Imperial College, he walked past the Royal College of Art one day. There he discovered where his heart and his future lay. In 1993 he graduated from the RCA as an industrial designer. Fortunately, his engineering studies hadn't been completely in vain, because during them Anastassiades developed 'a sense of structure that comes in particularly handy in the business side of his profession'.

A \ Because he wasn't able to find a good lamp for the two-storey staircase, Anastassiades designed this 'Tube Chandelier' (2005) himself. It ignited his fascination for the design of lighting and subsequently peaked his creativity.

michaelanastassiades.com



photo Ben Murphy

CV MICHAEL ANASTASSIADES
Born in Cyprus in 1967 Michael Anastassiades moved to the UK in 1988 to study civil engineering at London's Imperial College followed by industrial design at the Royal College of Art. He founded his studio in 1994 and his breakthrough followed from 2007. Anastassiades's designs can be found in the permanent collections of major cultural institutions—including MoMaNew York, the Victoria & Albert Museum, Designmuseum London. He has collaborated with a variety of manufacturers like Swarovski Crystal Palace, Flos and Lobmeyr.