



Love Me, Love Me Not

Salvatori
+ Michael Anastassiades

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Via Aurelia 395/E
Querceta LU Italy
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Collection of four Tables

Photographed by Helene Binet

SALVATORI
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Love Me, Love Me Not

A table is typically conceived as a rectangular or square surface supported by four legs, one at each corner. Starting from that position with the 'Love Me, Love Me Not' collection, Michael Anastassiades concentrated on ways in which this structure could be lightened. This was possibly a perverse pursuit given he was working with marble, among the weightiest of materials around, but a touch of contrariness is the key to this project.

The collection comprises four tables: a substantial dining table; a square coffee table; a modest-sized round dining table; and a small, round side table. In each instance, Michael chose to make the table's surface as simple as possible. That is, a sheet of marble – a rectangle, a square and two circles – with a square cut edge. In the case of the dining table that sheet is four centimetres thick, and in that of the other three tables it is two centimetres. The play came in shaping the legs. Focussing on how that form could be minimised, he came up with a distinctive 'petal'. Imagine a circle and an angle of 90 degrees, bring them together until the tangents of the angle touch the edge of the circle and you have the template in question. Extrude that form, and you create the legs of the 'Love Me, Love Me Not' tables.

The particular propensity of Michael's table leg is to fit snugly into the right-angled corner of the square and rectangular tables. At first glance it looks like a conventional four-cornered leg, but, take a closer look, and the curve becomes apparent.

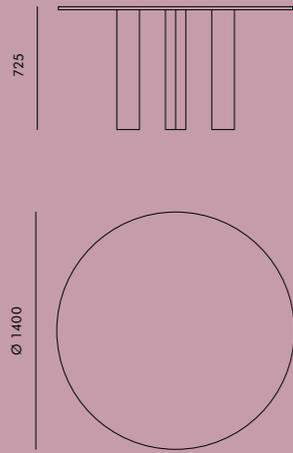
This reduces the physical volume of the piece, but much more significant than any diminution of weight, is the unexpected sense of the leg drawing back. It is also practical, in that a diner can sit up close to the corner of the table without fear of a sharp marble angle coming into contact with their thigh. Conceiving the circular tables, Michael turned the petals on their axes. For the smaller dining table he used the minimum possible support: three struts placed just far enough apart to render the piece stable. Their right-angles point to the edge of the table and their curves sit toward its middle. The legs on the side table are positioned with the same orientation, but are drawn together at the centre to create a three-part column.

The four tables are made in four different marbles, all sourced with the help of the marble genius of Salvatori. The Rouge du Roi of the dining table is reminiscent of a slab of steak, perhaps making it a piece of furniture best suited to carnivores. The round dining table, made of a pretty pink Rosa Portogallo marble, might make

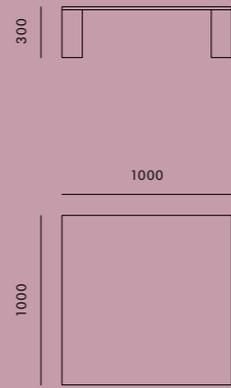
more obvious support for spring vegetables. The coffee table is in a deep Noir Saint Laurent and the side table a pine-green Verdi Alpi. The marbles were chosen for their potential for monumentality and each slab was carefully sourced for its unique markings. Michael calls the 'Love Me, Love Me Not' tables an "illusory deviation from the archetype". They represent a happy clash between the heavy and the light, a tricky interplay between monumentality and playfulness.

Emily King

Round Dining Table
Rosa Portogallo



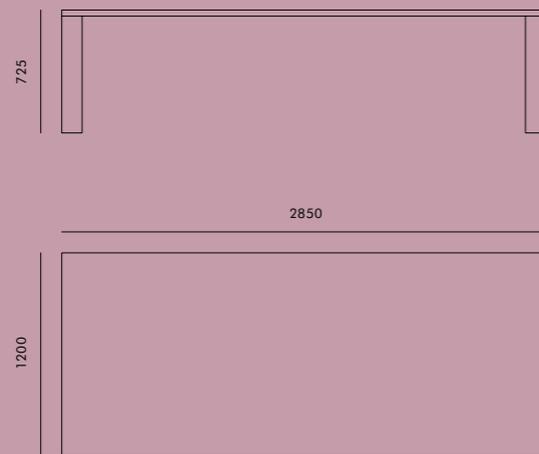
Square Coffee Table
Noir Saint Laurent



Round Side Table
Verde Alpi



Rectangular Dining Table
Rouge Du Roi



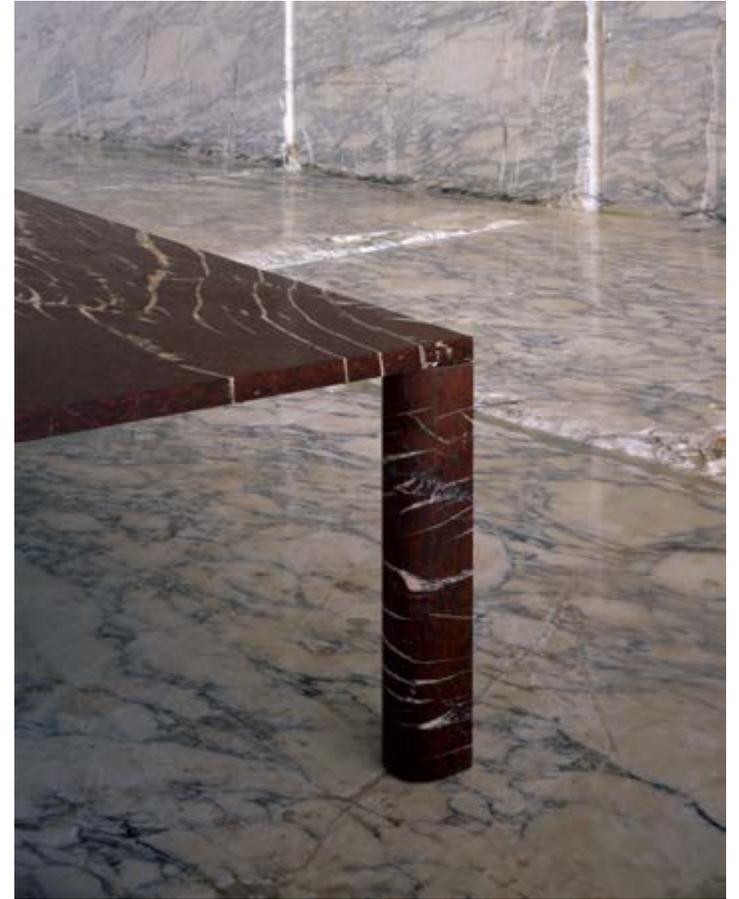














Love Me Love Me Not and The End of the Affair were made possible through
the collaboration of Salvatori and Michael Anastassiades.

