



Hamoun
is going to be at
MAISON&OBJET
this week.

#PDW.24

5-14.SEP

2024





H A M O U N

HAMMOON

2018 2019 2020 2021 2022 2023 2024



Sepehr
Mehrdadfar

Sepehr Mehrdadfar was born in 1986 in Tehran. He holds a bachelor's degree in Architectural Engineering and a master's degree in Interior Architecture, both from Tehran. In 2012, he co-founded the architectural studio "Tarh va Ideh Raman" with a group of his university peers. Since 2017, he has been working as the founder and head of a group called "Hamoun."

The primary focus of the Hamoon group, from its inception, has been on designing furniture and lighting.

Who We Are

Hamoon is a group of Iranian artists and designers who work across three disciplines:

architecture, interior architecture, and object design. Founded in 2017, Hamoon has concentrated its efforts primarily on object design since the beginning. In the realm of object design (furniture and lighting), Hamoon consistently seeks to achieve a level of skill and design quality that results in objects that not only fulfill a need but also evoke emotions and bring meaning to life.

What We Are

Hamoon has always strived to develop a distinct "accent" in its designs, one that reflects the concept of "being Iranian." In this context, Hamoon views the "past" as a valuable asset, drawing inspiration from it as a "memory" to fuel their creative imagination. One of Hamoon's main goals in its design journey and product offerings is to evoke a familiar feeling of nostalgia (or even create new memories). However, looking to the past does not mean repeating it; rather, it serves as a foundation for creating a tangible and familiar emotional experience in the "present." Hamoon views objects as integral elements that influence architectural space, endowing it with the qualities that define "place."

What We Do

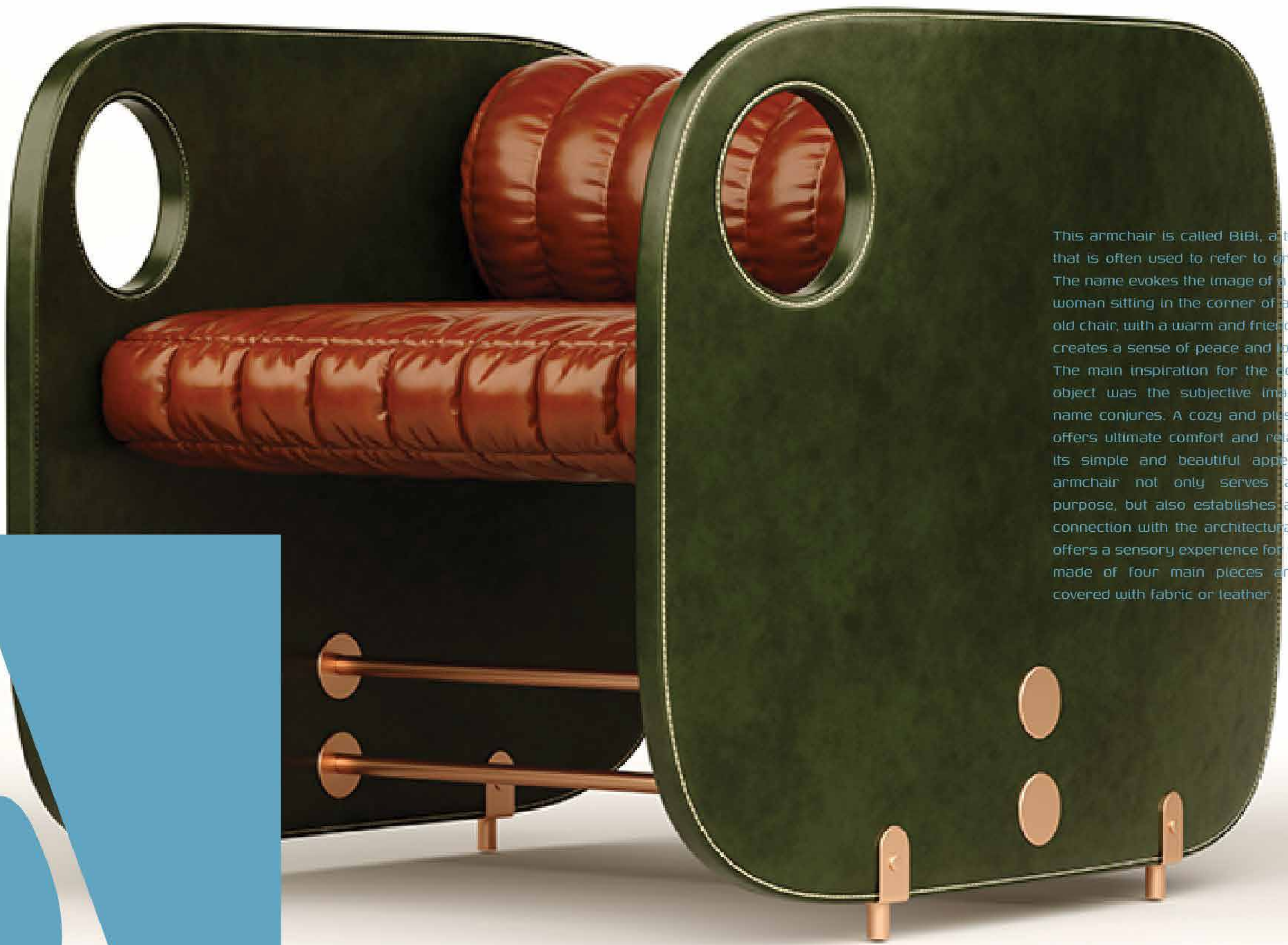
We are passionate about sharing our ideas with active groups in the design field. We are ready to collaborate in two ways: B2B and B2C. In the B2B model, we seek to connect with industrial groups, manufacturers, and design investors to share our ideas in the form of designs and concepts, working with them as furniture and lighting designers through contractual agreements. In the B2C model, we are eager to produce our special designs in limited editions and handcrafted versions, showcasing them through design curators, galleries, collectors, and design publications.

We have representatives in Tehran (Iran), Muscat (Oman), Turin (Italy), Berlin (Germany), and Vancouver (Canada), enabling us to manage a network of connections.

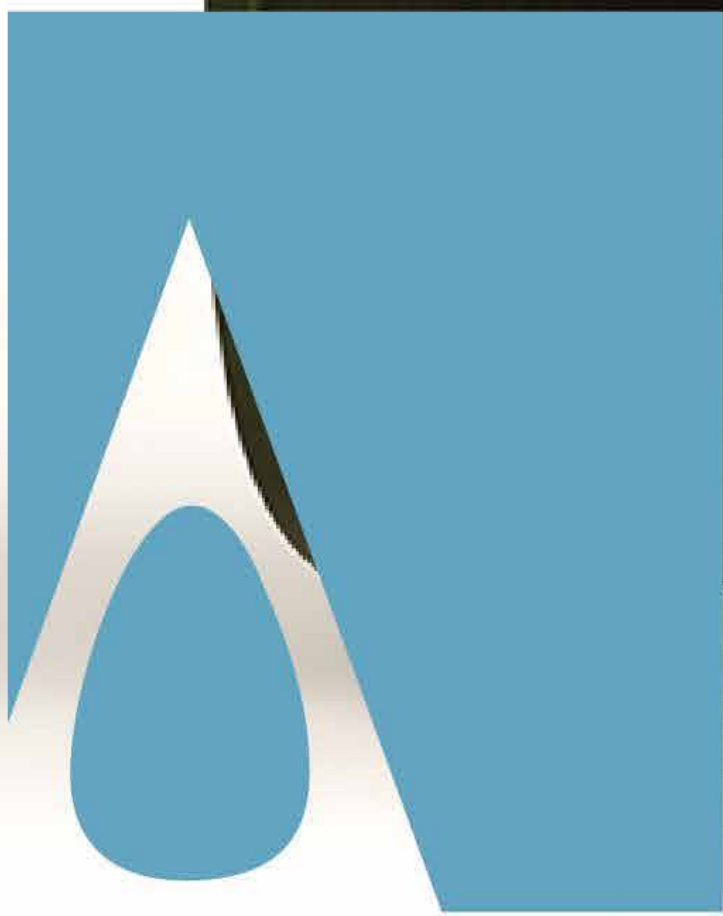


Awards

BIBI



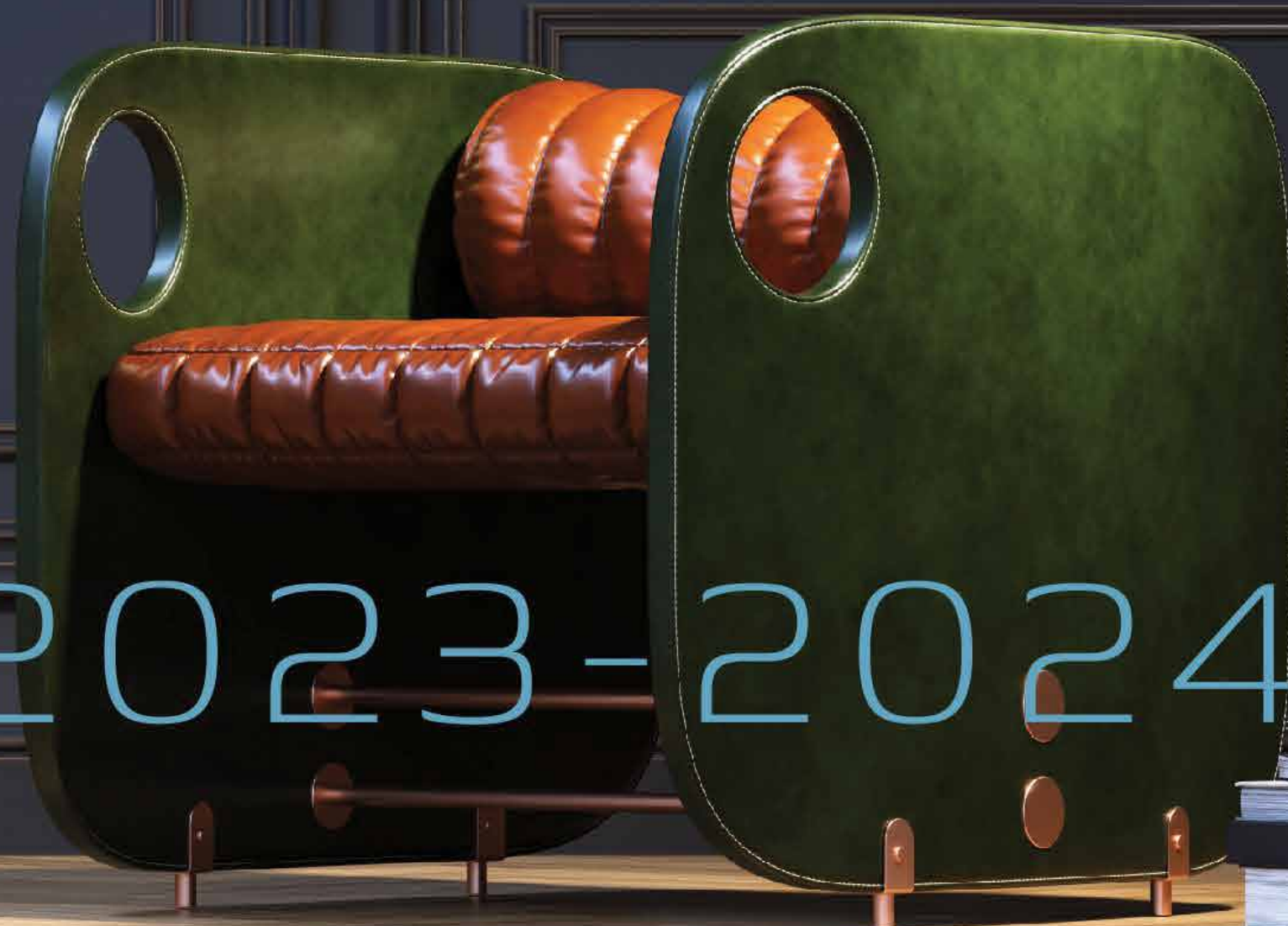
This armchair is called BIBI, a term in Farsi that is often used to refer to grandmothers. The name evokes the image of a kind, elderly woman sitting in the corner of a room on an old chair, with a warm and friendly smile that creates a sense of peace and love within us. The main inspiration for the design of this object was the subjective image that this name conjures. A cozy and plush chair that offers ultimate comfort and relaxation. With its simple and beautiful appearance, this armchair not only serves a functional purpose, but also establishes a meaningful connection with the architectural space and offers a sensory experience for the user. It is made of four main pieces and is finally covered with fabric or leather.



A' DESIGN AWARD
& COMPETITION

A' DESIGN AWARD
RUNNER UP
IN FURNITURE DESIGN CATEGORY

2023-2024



IRON A'DESIGN AWARD WINNER

IN OFFICE FURNITURE DESIGN CATEGORY

2022-2023

00 /u/

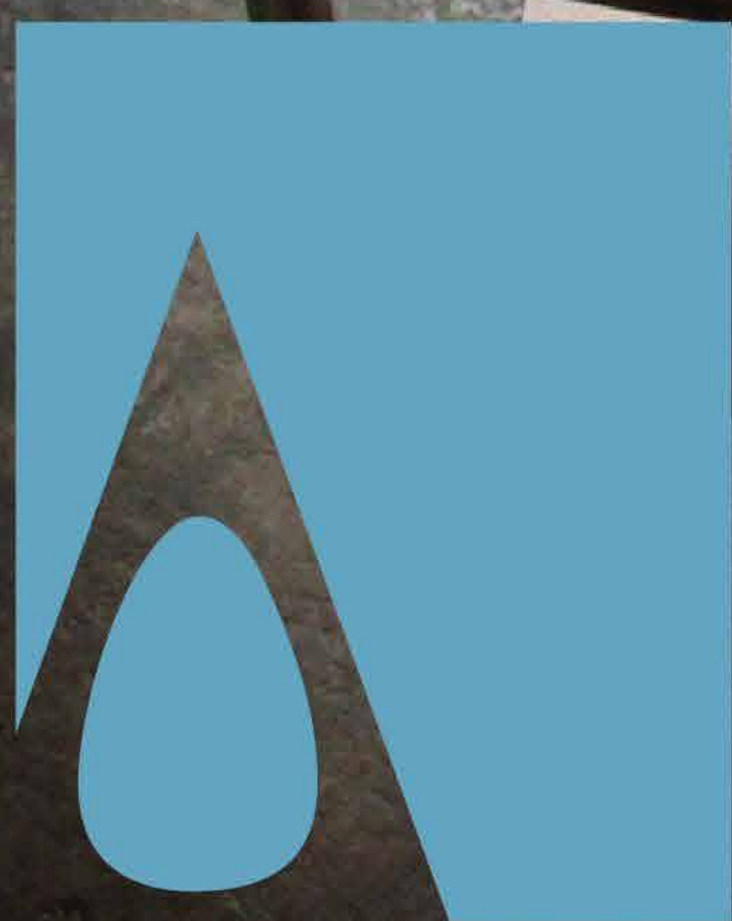
00.2 is a management desk that has a female face. The general form of the table consists of two cubes, one acts as a work surface and the other as a storage box. Plates of bent wood cover the cubes and give them elegance and visual richness. Thin bases connect the cubes and finally place them on the ground. The goal in designing 00.2 was to achieve a form that would be functional and look luxurious, elegant and feminine at the same time as being simple. The cubes that make up the overall form are made of wood and painted. Curved panels are made of bent and compressed wooden layers that are either painted or covered with steel sheet. A very thin groove is installed on the work surface, and a steel bar is placed inside it to define the area of the leather under the user's hand in addition to the beauty. The inside of the drawers are covered with red velvet and the bronze handles of the drawers are decorated with jewels.



A'DESIGN AWARD
& COMPETITION



AFFRA



A'DESIGN AWARD
& COMPETITION



A'DESIGN AWARD
RUNNER UP

IN FURNITURE DESIGN CATEGORY

2021-2022

SILVER

A'DESIGN AWARD

WINNER

IN FURNITURE DESIGN CATEGORY

GIS

GIS is a three-legged wooden chair with bronze feet and is carved out from two walnut logs with exquisite craftsmanship to seem as a sculpture. The wood knots and scars are remained exposed to give the objects a special characteristic. Despite its uncanny appearance, GIS is ergonomic due to the careful design of curves and angles. The design is an exploration of solid wood possibilities and also is a walk on the edge of "Art" and "Design", "Beauty" and "Function".

2021-2022



A'DESIGN AWARD
& COMPETITION



BRONZE A'DESIGN AWARD WINNER

IN OFFICE FURNITURE DESIGN CATEGORY



A'DESIGN AWARD
& COMPETITION

BALLERINA

2022-2023

The goal of Hexa design was to achieve a lamp that provides the lighting of the architectural space in two broad and localized modes, has the ability to expand in the space and improves the quality of the space in terms of aesthetics. A hexa is one third of a full hexagon. This division increases the ability of hexa in the variety of composition and expansion. The form of this work follows a geometric pattern that is inspired by "knotting" and "miniature"; in traditional Iranian architectural decorations. To achieve this form, all kinds of geometric shapes such as regular, irregular, odd and even polygons were tested, and in this process "hexagon" was chosen as the primary model because: Due to the type of internal angles, the shapes with odd sides were oriented in geometric expansion and had less compatibility with general architectural plans, so their use in internal architecture required more and more complex control. In the next step, the hexagonal pattern was divided into smaller parts, and at the end, a line segment with a curve corresponding to the internal angle of the hexagon was selected as the main module of the design. In fact, a hexa is one third of a full hexagon. This division increases the ability of hexa in the variety of composition and expansion. Each module is made of an extruded aluminum profile in a U shape, which is rolled at an angle of 120 degrees, and the LED is placed inside, and the opening of the U is closed with a Plexiglas sheet (as a diffuser).

BRONZE

A'DESIGN AWARD

WINNER

IN FURNITURE DESIGN CATEGORY

Its form draws inspiration from traditional Iranian and Middle Eastern sitting patterns, where people often sat on the ground and used "mukhta" ground chairs for comfort. Shahrokh echoes this practice with an integrated mattress reminiscent of mukhta, but elevated for contemporary use.

This chair consists of two main parts, a single mattress connected to the legs and back, and a metal frame. Perforations in the back and under the leather mattress allow air to circulate within the fibers, ensuring both initial softness and a return to its original shape after use.

With its blend of traditional and modern elements, the Shahrokh chair invites occupants to relax and connect with their surroundings in a harmonious and captivating space.

The Shahrokh chair was created to be an elegant and charismatic presence within any architectural space, achieving both simplicity and attention-grabbing allure. Harmony in diverse environments with various functions was a key design goal.

SHAHROKH

2022-2023



A'DESIGN AWARD
& COMPETITION

HEXA

The form of this design follows a geometric pattern that is inspired by "Girih" and "miniature"; in traditional Iranian architectural decorations. Girih ("knot", also written gereh) are decorative Islamic geometric patterns used in architecture and handicraft objects, consisting of angled lines that form an interlaced strapwork pattern.

2022 - 2023

SILVER
A' DESIGN AWARD
WINNER

IN LIGHTING PRODUCT AND FIXTURES
DESIGN CATEGORY

The goal of Hexa design was to achieve a lamp that provides the lighting of the architectural space in two broad and localized modes, has the ability to expand in the space and improves the quality of the space in terms of aesthetics. A hexa is one third of a full hexagon. This division increases the ability of hexa in the variety of composition and expansion. The form of this work follows a geometric pattern that is inspired by "knotting" and "miniature"; in traditional Iranian architectural decorations. To achieve this form, all kinds of geometric shapes such as regular, irregular, odd and even polygons were tested, and in this process "hexagon" was chosen as the primary model because: Due to the type of internal angles, the shapes with odd sides were oriented in geometric expansion and had less compatibility with general architectural plans, so their use in internal architecture required more and more complex control. In the next step, the hexagonal pattern was divided into smaller parts, and at the end, a line segment with a curve corresponding to the internal angle of the hexagon was selected as the main module of the design. In fact, a hexa is one third of a full hexagon. This division increases the ability of hexa in the variety of composition and expansion. Each module is made of an extruded aluminum profile in a U shape, which is rolled at an angle of 120 degrees, and the LED is placed inside, and the opening of the U is closed with a Plexiglas sheet (as a diffuser).



A' DESIGN AWARD
& COMPETITION

Spirit
and
Wisdom
flow through
the veins of
HAMOUN



2024

Design by Hamoun

Chair

chair



Gis has odd yet familiar visual qualities. That is why it steals the spotlight and sets its own place. The main leg's dainty form is inspired by a girl's ponytail; the premise from which the chair takes its name from. In Farsi, "Gis" means the tumble of a woman's hair.

Gis is a three-legged wooden chair with bronze feet and is carved out from two walnut logs with exquisite craftsmanship to seem as a sculpture. The wood knots and scars are remained exposed to give the objects a special characteristic. Despite its uncanny appearance, Gis is ergonomic due to the careful design of curves and angles. The design is an exploration of solid wood possibilities and also is a walk on the edge of "Art" and "Design", "Beauty" and "Function". Gis has sculptural qualities in its presence in the interior space. This chair is designed with an artistic approach in design to be a "good chair" and also an elegance piece of "art". This chair is a part of the Konj-e-Hess collection. This collection is an exploration through which we try to answer a question: "Unrelated to the surrounding space, can we create objects that intrinsically radiate a place of their own, and create a "Konj-e-Hess". Konj-e-Hess was after a new measuring unit for aesthetics in design. Quite similar to how Iran and its culture sit in the middle on the world map, Konj-e-Hess tells a centrist narrative too. Somewhere on a sharp blade, it cuts off "tenacious design assumptions"; preconceived notions of the sort that "Media" inundates our minds with. The holy grail of this design was to reach a sculptural Persian aesthetic as the spirit for the body of "furniture design".



gis

2018

Konj e Hess Collection



B

i

Armchair

2024

i

Bibi Armchair
This armchair is called BiBi, a term in Farsi that is often used to refer to grandmothers. The name evokes the image of a kind, elderly woman sitting in the corner of a room on an old chair, with a warm and friendly smile that creates a sense of peace and love within us. The main inspiration for the design of this object was the subjective image that this name conjures. A cozy and plush chair that offers ultimate comfort and relaxation. With its simple and beautiful appearance, this armchair not only serves a functional purpose, but also establishes a meaningful connection with the architectural space and offers a sensory experience for the user. It is made of four main pieces and is finally covered with fabric or leather.



The armchair's structure is composed of two wooden panels, providing stability and support. These panels are connected by two metal pipes inside the seat, one pipe in the backrest, and two pipes near the ground. In other words, five metal pipes connect these two panels and create a powerful frame to support the user's weight.

Creating a balance between function and meaning in the design of this object has been one of the main design challenges. Incorporating a character, such as an elderly woman resembling a kind grandmother, into the design of a functional armchair is the primary focus of this project. This object was designed to fulfill a specific need and transform the architectural space into a comfortable corner, establishing an emotional connection with the user.

In the process of ideating this object, the goal was to effectively convey the concept of memory. Memory plays an important role in today's noisy and busy life and connects people with their society and culture. The main subjective image for the idea of this armchair is an image of a grandmother. An elderly, friendly and kind woman who is present in the collective memory of people all over the world as a lovely and encouraging character. In all stages of design, from idea generation to form design and even material selection, the goal was to create a sweet and kind face for this armchair.

In this project, the main goal was to design an armchair with a simple and intimate appearance that would show itself in the architectural space and enhance the overall atmosphere. This armchair has a memorable appearance, resembling a comforting hug that brings a sense of security and peace to those who sit on it. This armchair is constructed with two wooden panels serving as the main supports, along with a seat and backrest that are covered in fabric or leather. Additionally, cotton stitches may be visible on both fabric and leather materials. The natural wrinkles in the fabric, combined with the stitching lines, give the chair a warm and inviting appearance. Additionally, each panel features a 15 cm diameter hole that serves as a handle, adding a unique touch to the armchair's overall design.

This object initiates communication with the user even before the user begins using it, through its initial visual presentation. This object effectively communicates with the user even before they begin using it, thanks to its welcoming and inviting design. The design and materials have been carefully chosen to create a warm and inviting appearance. This object has a deeper connection with humans than just a functional one. It creates a sensory relationship with the user, evoking a sense of nostalgia or memory.



Kaveh²⁰²²

Kaveh sofa is designed for living room. For Kaveh, the goal was to achieve a kind of visual ability that responds to the function in various architectural environments with diverse uses (office-domestic) and is also in harmony with the space in visual communication. Kaveh has a delicate structure that shows the strength and logic in the establishment as slenderness at the same time.

Kaveh is in harmony with its surroundings and indicates simplicity.





Borzin

2022

Design by hamoun

According to Shahnameh, Borzin, son of Gorshasp and grandson to Jamshid, is a hero from Nowzar. He was handsomely rewarded for his triumph over the Turanians. Furthermore he accompanied Keikavous on his war against Mazandaran. In his second offensive, avenging Siavash, he displayed great valor. This chair's formal shape is meant to embody Borzin's strength and exquisite battle prowess.





BRUNN

Stool
Design by Hamoun





حال آنکه این
صداقت ناخودآگاه باشد

اصالت به هر شکل

یادآور

صداقت است

و چه بهتر که
ناخودآگاه باشد

HAMOUN

این نقص
نقشمایه ای

از اصالت
خواهد بود

مجنون
صاحب نوعی
از نقص است

MAJNOON

MAJNOON

DESIGN BY HAMOUN



Shahrokh

2022

Design by Hamoun

The first generation was a ground chair to represent the Iranian traditional customs -seating on the ground-. It was inspired by a footage from the Persian traditional vocalist "Master Mohammadreza Shajarian" showing him seating on the ground in a family gathering. In the new generation, we tried to preserve the general aesthetics in one hand and achieve a more functional chair for contemporary use on the other hand. Therefore, the dimensions were edited to reach a standard chair.





The circular hollow steel section remained as the main structural component but the force bearing system has been changed. The chair structure is made out of three thick parts that are connected with thin joints. This arrangement gives the chair the look of suspension. The mass production ability was a fundamental goal of the client and the designers. This design had to be prepared in a systematic method with optimal use of material. It also had to meet economic and marketing needs and attain a simple process of industrial production. Now "Shahrokh" needs a week to be prepared. It has been used in several projects and achieved the targets of the design strategy. This chair debuted in the 9th Exhibition of Office Furniture and Equipment -Office Expo 2020- and is commended by "Iran Furniture Manufacturers and Exporters Union".

In office spaces, one of the most important used tools is working group desks, which have almost the largest amount of furniture in the space. Extensive use of this furniture can be seen in open offices and shared offices. The presence of a large number of these tables in any office space affects the form and function of this type of table on the atmosphere and quality of space, so the ballerina affects the group of users by increasing the quality of space, as well as bringing comfort and convenience in direct contact with the user. The quality of design and construction of this furniture determines the prevailing atmosphere in the office space.

The Ballerina table is designed to enhance the collective and individual user experience. The design of this table is such that by maintaining ergonomic standards, it creates a new spirit from an aesthetic point of view for the individual and the group of users. In addition to beauty and ergonomics, the ballerina has high capabilities in cases such as installation, coordination with the environment and the user, connection to electrical and network installations, movement, and variety in layout. The shape of this table is inspired by the fluid movements, flexible body and skill of a ballerina in maintaining balance.



Ballerina

Design by Hamoun
2024



The form of this design follows a geometric pattern that is inspired by "Girih" and "miniature"; in traditional Iranian architectural decorations. Girih ("knot", also written gereh) are decorative Islamic geometric patterns used in architecture and handicraft objects, consisting of angled lines that form an interlaced strapwork pattern.

The goal of Hexa design was to achieve a lamp that provides the lighting of the architectural space in two broad and localized modes, has the ability to expand in the space and improves the quality of the space in terms of aesthetics. A hexa is one third of a full hexagon. This division increases the ability of hexa in the variety of composition and expansion. The form of this work follows a geometric pattern that is inspired by "knotting" and "miniature"; in traditional Iranian architectural decorations. To achieve this form, all kinds of geometric shapes such as regular, irregular, odd and even polygons were tested, and in this process "hexagon" was chosen as the primary model because: Due to the type of internal angles, the shapes with odd sides were oriented in geometric expansion and had less compatibility with general architectural plans, so their use in internal architecture required more and more complex control. In the next step, the hexagonal pattern was divided into smaller parts, and at the end, a line segment with a curve corresponding to the internal angle of the hexagon was selected as the main module of the design. In fact, a hexa is one third of a full hexagon. This division increases the ability of hexa in the variety of composition and expansion. Each module is made of an extruded aluminum profile in a U shape, which is rolled at an angle of 120 degrees, and the LED is placed inside, and the opening of the U is closed with a Plexiglas sheet (as a diffuser).







شرقی ۸ East 8

شرقی 7 East 7

شمالی 7 North 7

شمالی

Stool

2023

This chair is called Boy. The design tried to show an abstract image of the new generation of the family. courage and fearless, being ready to answer and full of energy are the characteristics that have been taken into consideration for the presentation of this image. This stool consists of two main parts and intermediate connections, which are made by bending techniques in metal and wooden sheets.


This chair is inspired by the character of a boy and his role in a family. courage, bravery, obduracy, cuteness, being ready to answer, vibrant, etc. are some of the characteristics that have been tried to be displayed in the ideation of this object.

BOY

*Design by Hamoun
2023*







Boy is designed to be used as a bar chair, a dining chair, in the terrace and yard or as a cute stool in the living room. It is designed in such a way to impress the audience with different and characteristic appearance and create a sense of enthusiasm for the experience of use in the user.

The main challenge in presenting this form was to design a strong joint for the bent seating plate, which was provided by a network of metal pipes. These pipes act both as a structure and as a part of the aesthetics of the form.

Boy consists of two curved plates, one of which is made of metal sheet and operate as the body of the chair and its leg, and the other is made of plywood, with its designed curvature, it will create a comfortable seat for the user.

The main feature in presenting this design is adding character to the object and creating typical human characteristics in the form of the object. In this chair, in addition to responding to the function, unique appearance characteristics such as gender and age have been displayed.

U

U

Design by Hamoun

X

2023
D







ROUNDO

2022

Lounge chair





Shaah

2022

Design by Hamoun

Shaah is the name of this chair. I have not engaged in conscious thinking to present this design. In the spring of 2022, I suffered from a type of respiratory disorder (angio edema) for a while, which deprived me of the ability to sleep. I didn't sleep for 25 days and nights and I only passed out in moments. My mind was severely impaired and I had lost my ability to concentrate. I was experiencing different spectrums of illusions from nightmare to dream.

The general form of this chair came to my mind in such a mood, And my only effort was to optimize and rationalize the form so that on the way to becoming a chair, it would still be a qualitative narrator, I had seen in my mental uncertainties.

With a closer look, it is obvious that there is a similarity between the lines and curves of this form with classical Iranian paintings that are drawn with the subject of king hunting.

My reasoning of this similarity is the unconscious influence of forms, patterns, images and visual symbols of Iranian identity.



CARL MOSER
Architektur für eine neue Zeit
STIFTER
WIRTSCHAFT UND ARBEIT

Open book



ART D

*Design by Hamoun
2021*

The interpretation of "simplicity" has been the designer's main and inspiring concern to create this chair. The designer has fully tried to provide a simple and direct answer to performance and functionality. As mentioned before, Simplicity is the main concern of designer in modern time. Afra is simple, because: it explicitly responds to performance. While avoiding any exaggeration, it benefits from a clear affordance and can softly communicates with his surrounding and context. It is aesthetically pleasing and introduces itself to the audience in an instant, as a lightweight and comfortable chair. Simplicity has given Afra a unique and distinctive beauty and look. According to the former explanation, "simplicity" is the core of Afra's design. It can be realized at three levels: aesthetics, function and issues related to manufacturing and production. In the configuration of this chair, the main challenge has been the path of energy transfer (weight of the chair or user) to the ground and correct placement while maintaining the simplicity of the form. The important thing about Afra's design is that the entire body of the design is simply defined in a closed loop with a square geometry, and other parts including the seat plate, armrests (which also form the rear legs), front legs and even the wooden backrest, They all connect to the same loop and form an integrated whole. In another angle, this square both makes the integrity of the structure possible and is also recognized as the form distinguished icon at first glance. Afra is designed for daily routines, such as eating, studying and other regular activities that require a seat. The form architecture stays far from any type of exaggeration and complexity while the designer has fully tried to address the functionality explicitly and clearly. Not in appearance, "Simplicity" is the core element.

This chair is well-suited for cafes, restaurants and workplaces as well as home use. Afra is designed to be simply made and does not require any special technician or technology. A structure of metal pipe with a curved backrest, a seat, a mattress and armrests wooden cover shape the Afra altogether. It is in complete harmony with its surroundings. It's delightful, alluring, mysteriously attractive, stable and pleasurable and could be effortlessly transported, distributed, installed and repaired. Simplicity has given Afra a unique and distinctive beauty and look.



Zeen

2023

This chair, inspired by riding a horse, bears the name "Zeen," a Farsi word for "saddle." It consists of a curved metal body, and leather surfaces on the seat and backrest, evoking a sense of motion and agility. Despite its unconventional appearance, it creates a striking and elegant image in the mind.

The name of this chair is Zeen. In Farsi, this word refers to a seat placed on the back of a horse while riding. In addition to functionality and comfort, this chair creates a different experience. It has a unique appearance that keeps the image of the interior in mind.

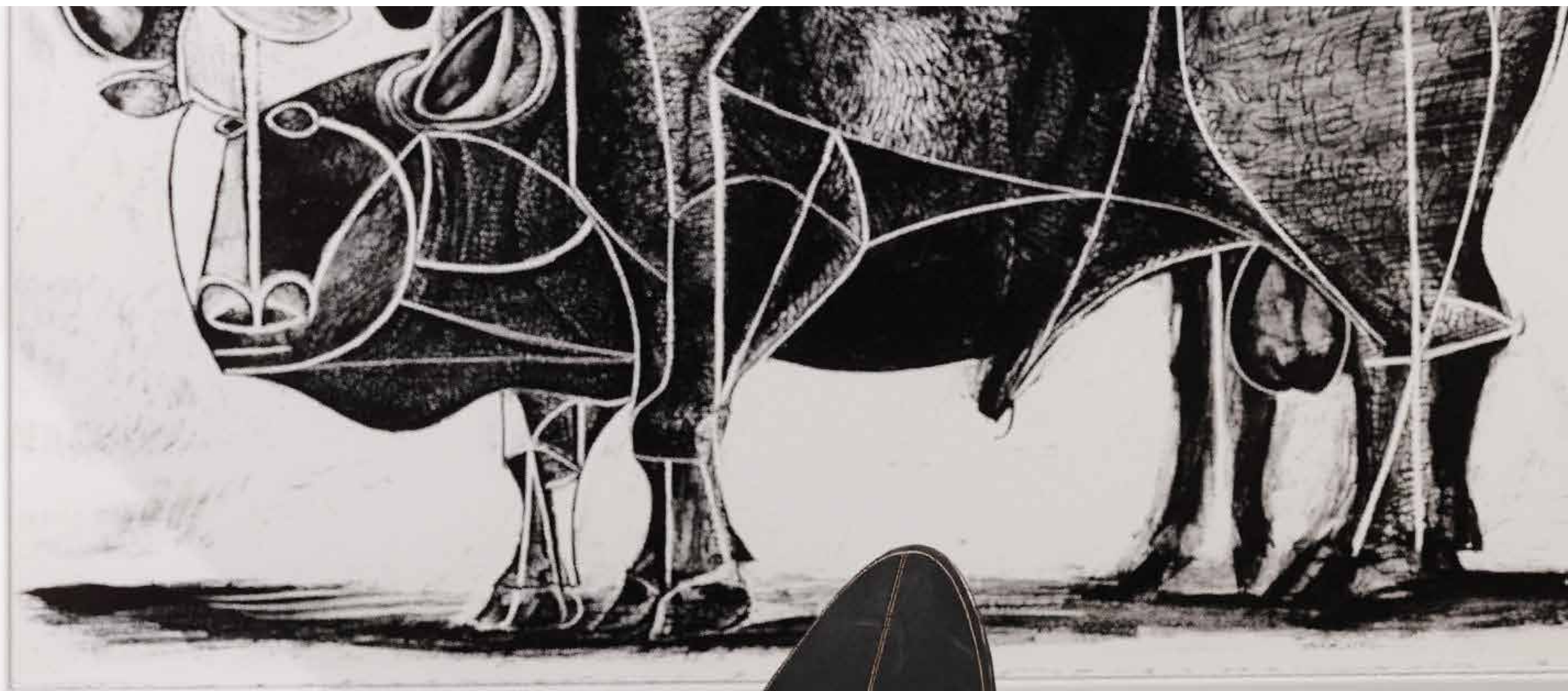
It can be said that since very ancient times, when humans domesticated animals such as horses, camels, cows and elephants and use them for riding and commuting, a kind of sitting pattern was formed for humans, which was much earlier than creation of the first chair. Zeen chair is inspired by the pattern of human sitting on the back of the beasts.

Zeen consists of five parts. A metal sheet that is cut and engraved by CNC method, then bent with a press machine. Wooden panels that are cut and bent to create the seat and backrest and are finally covered with leather. The metal parts that connect the wood panels to the body and finally the iron pipes that resist the tensile force.

Zeen creates a different experience for the user than sitting. An old experience that is revived in the use of Zeen. Apart from this experience, the different appearance of this chair influences the interior space and creates a lasting image in the user's mind.

The main challenge is to shape the body because it is curved in two axes. It is possible to create a double curve for this plate through molding and pressing the sheet on the mold. This shape can also be created using casting techniques.











SERENA

2023

Design by Hamoun



WAZZU

2023
lounge chair



This chair is called vazir. This name is part of the design of this chair because it refers to it's dignified and powerful face. In Farsi, this term used as the second person after the king. Vazir is an armchair that is made of a wooden structure and fabric or leather coating. Softness and comfort of this chair is provided by soft fibers that located between structure and fabric. This chair puts the user in a dignified state by considering the ergonomics standards.

The main challenge of this design is to create harmony between the height of the armrests, the depth of the seat and the height of the backrest. So as to create the desired shape and face for the chair and provide the chair with ergonomic standards for the user.

This chair is inspired by a person named Amirkabir who lived in one of the late kingdom periods of Iran. This man lived about 200 years ago in Iran and had many effects on the development of Iran. A person with a high political and military power who was actually the second position after the king. The oval-shaped form in the front view of armrests is inspired by Persian decorations. The height of the armrests are higher than back of the chair to show the user in dignified and powerful state.

This chair is called vazir. A word used in Persian to refer to the second person after the king. This naming is a part of the ideation and design and refers to the powerful face of this chair. The main part in the form of this chair is the high armrests and two oval-shaped wooden pieces in the front view of this object. this chair puts the user in a dignified and charismatic state.

Vazir puts the user in a dignified and charismatic position while sitting because the height of the armrests is a little higher than usual and the backrest is a little shorter. Therefore the user's hands on the armrests are placed in a straight and raised position. In other words, the user sits with a royal gesture.

2023



Vazir.

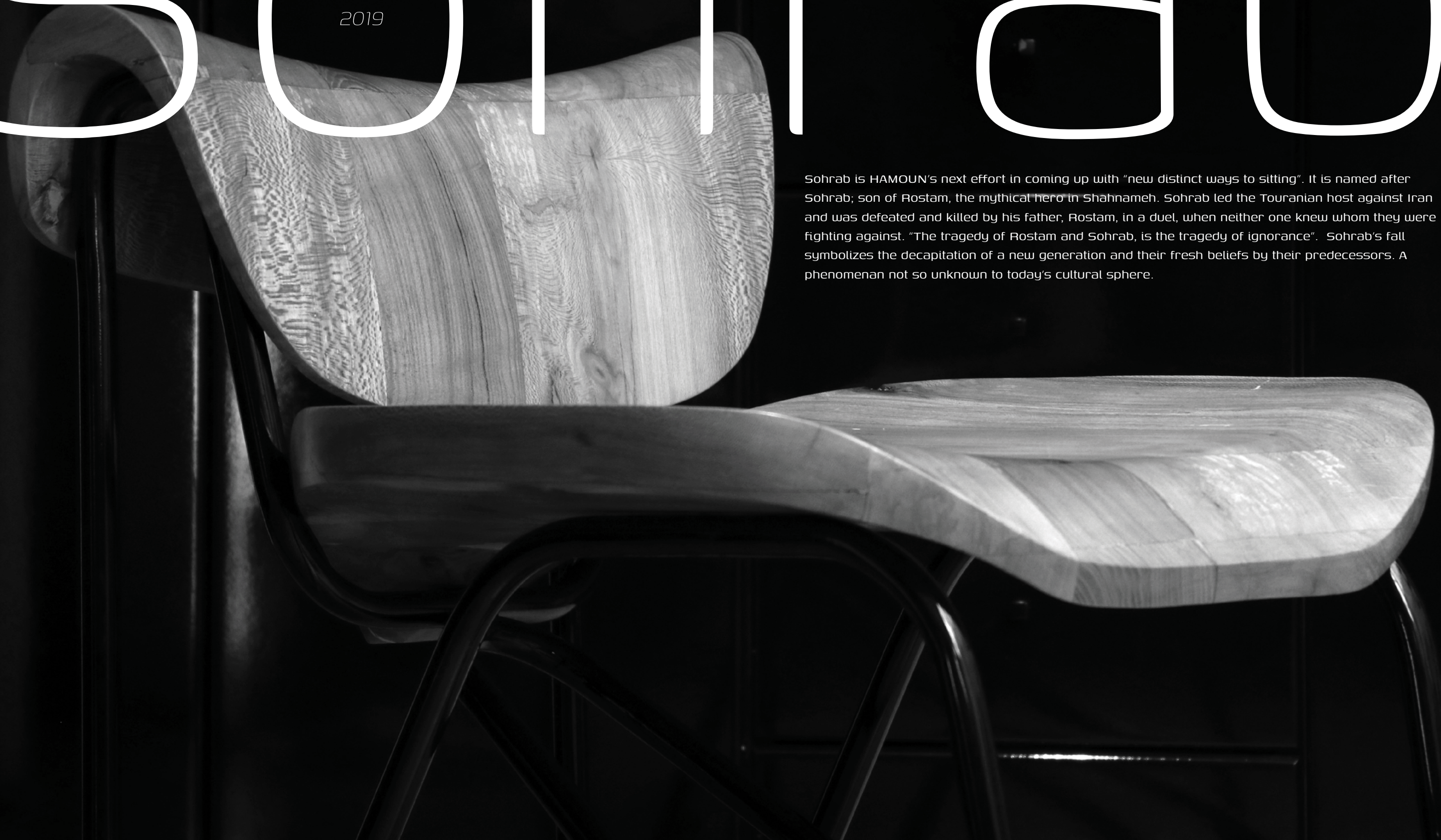


Sohrab

2019

Design by Hamoun

Sohrab is HAMOUN's next effort in coming up with "new distinct ways to sitting". It is named after Sohrab; son of Rostam, the mythical hero in Shahnameh. Sohrab led the Touranian host against Iran and was defeated and killed by his father, Rostam, in a duel, when neither one knew whom they were fighting against. "The tragedy of Rostam and Sohrab, is the tragedy of ignorance". Sohrab's fall symbolizes the decapitation of a new generation and their fresh beliefs by their predecessors. A phenomenon not so unknown to today's cultural sphere.







UJEG

Design by Hamoun

2023





Lighting collection

2023

NOVA





Zaoy

Lighting collection

2024




This lamp is inspired by the geometry of "girih" (Persian: گره, "knot", also written gereh) are decorative Islamic geometric patterns used in architecture and handicraft objects, consisting of angled lines that form an interlaced strapwork pattern) in Iranian architecture. The girih is an element of classical Iranian architecture that has played a very important role in decorating the building. In designing this object, an attempt has been made to create the ability of "reproducibility" and "variety" in arrangement for this lamp by using geometric configuration. The main difference between Meaq and a Girih is the asymmetry and break off the classical symmetry in the Girih.

Meaq

2022

Lighting Colleccion



A woman in a black leotard is captured in a dynamic dance pose, floating above a thick layer of white, ethereal clouds. The background is a dark, starry space filled with numerous small, glowing red and orange points of light. Above her, a ceiling of a modern building is visible, featuring a grid of square panels and several large, illuminated, angular light fixtures that resemble stylized, glowing letters or abstract shapes. The overall atmosphere is one of artistic elegance and futuristic design.

The Iranian Girih is expanded by "repetition" and "symmetry" and requires framing and the presence of "boundary" for reproduction but the Meaq is expanded as "asymmetric" and "infinite" due to asymmetry in the form and does not require a geometric edge for patterning the Roof. This light is designed in five pieces that are placed together in various modes. The dowel expansion system is possible both "linearly" and "superficially". The form of the Meaq is such that it creates innovative and diverse perspectives, both in the collective arrangement and in the individual mode. Broken lines, angles, and asymmetry in this light cause the formation of a kind of movement and visual dynamics. In the design of the Meaq, in addition to responding to the performance and providing lighting, the object has been tried; Have a clear presence in the architectural space, affect the space and create a lasting image in the mind of the audience. This light has the ability to provide space lighting in several different modes. The light filaments are placed inside the aluminum profile to be able to illuminate both linearly and in a plane (via Plexiglas sheet). Also, in the design of the profile, a narrow gap is considered at the bottom, which emphasizes the geometric shape of the lamp when it is on. The bases are made of crushed and bent cutting sheets and have a compartment inside to hold transformers and voltage converters. The main wire runs from the bottom of the box to the base length and delivers power to the lamp ring. The pin is easy to install and carry due to its light weight (about one kilogram). Also, due to its appearance, it allows the interior designer to have built-in or surface wiring. The light rings are easily separated from the bases and the installation places are reversed to provide a different and new quality of lighting in the environment by shining on the ceiling. This object is named "Mead" which means "cloud" in Persian. This name emphasizes the ability of this light to spread on the ceiling.

In the process of ideation and design for the Meaq, an attempt was made to realize a picture of the past and tradition in the contemporary world. As mentioned before, the Meaq is inspired by the Iranian Girih and spreads like its root (knot) in the architectural space and paints the surface of the ceiling. The Meaq tries to have a visible and bold presence, to be seen, and to fill the gap of some kind of sensory and visual qualities in the interior so that it is difficult to visualize an alternative to the Meaq in the space. The Meaq goes beyond the basic function of the lamp (lighting), communicates with the interior and the human being, and creates a lasting image in the mind. The principal value of the Meaq is not only in the way of lighting but also in the type of its presence in the environment. Meaq acts as an "effective" component and affects the interior space (as a practical component). This object increases the value of the interior space and makes the architectural space have spatial qualities. To better understand this value, we can say that this lamp on the ceiling behaves like an Iranian rug on the floor. Iranian rug is not only valuable as a "floor" but also because of its profound impact on the interior. Solving technical problems, responding to performance, variety in layout, scalability, and integrating all of these with the values in the tradition have created and presented an object that communicates with the building (regardless of style and function) and shines indoors. From the writer's point of view, Meaq is not only a light but also a narrator of a corner of an ancient and glorious culture. Meaq is an abstract reading of the magnificent decorations of classical Iranian architecture. Meaq, as it conforms to principles and rules such as industrialization, mass production, and contemporary visual values, embodies a novel image of the past and gives identity to the contemporary interior.



YOYO

2024

Lighting collection



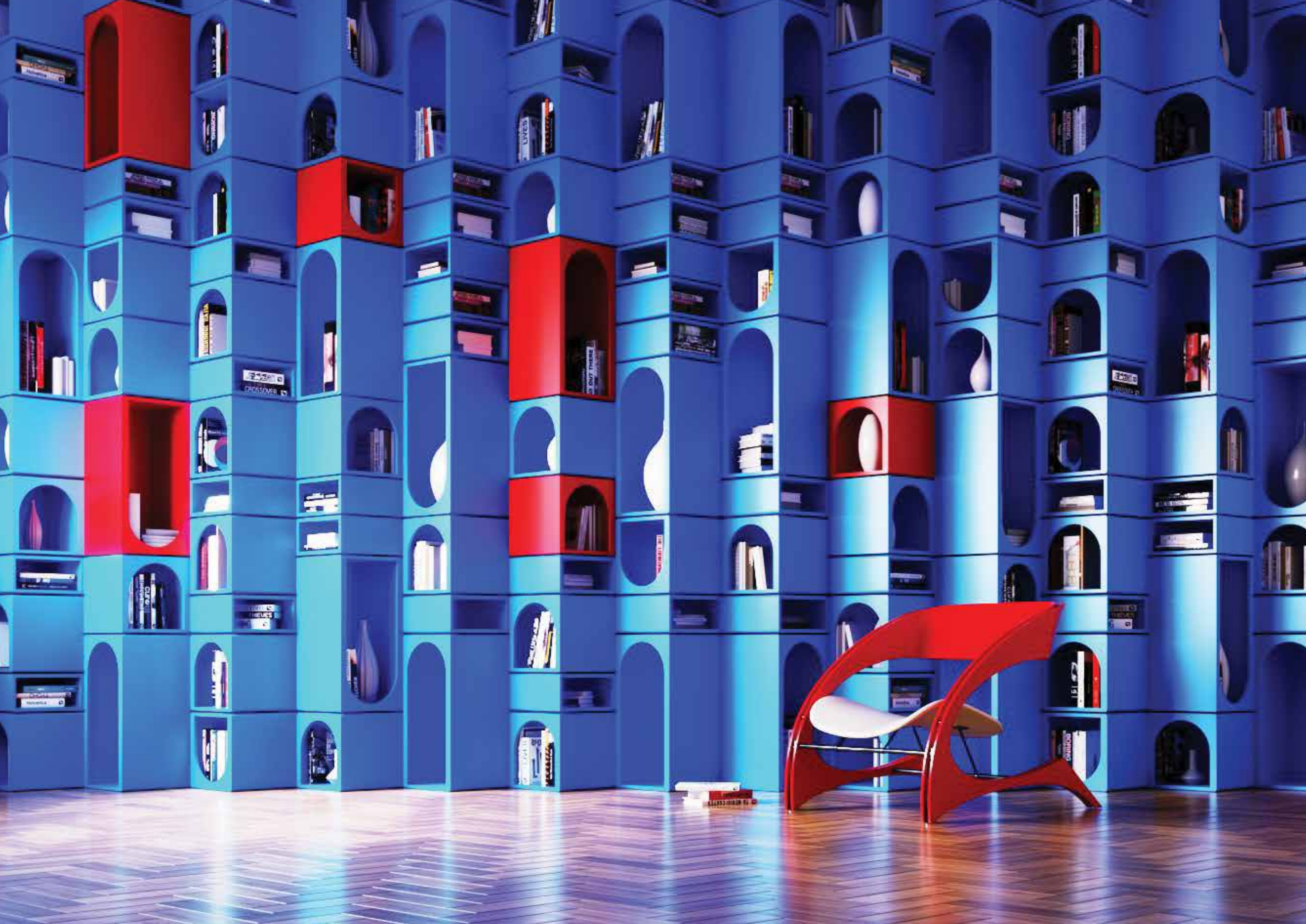




AAvalli Qvava Pooo

Design by Hammoun

2023



2021

Management Desk

"oo" is a management desk that has a female face. The general form of the table consists of two cubes, one acts as a work surface and the other as a storage box. Plates of bent wood cover the cubes and give them elegance and visual richness. Thin bases connect the cubes and finally place them on the ground. The goal in designing "oo" was to achieve a form that would be functional and look luxurious, elegant and feminine at the same time as being simple.

The cubes that make up the overall form are made of wood and painted. Curved panels are made of bent and compressed wooden layers that are either painted or covered with steel sheet. A very thin groove is installed on the work surface, and a steel bar is placed inside it to define the area of the leather under the user's hand in addition to the beauty. The inside of the drawers are covered with red velvet and the bronze handles of the drawers are decorated with jewels.

providing the stability of the table while maintaining the elegance of the bases was the main issue for the construction of "oo". For this purpose, bends were created in the metal bases to increase the resistance of the thin bars against lateral forces, and also to connect the bases to the table, a network of crossed bars in the form of "three branches" was designed to create a secure connection. At the point of connection of the base to the ground, a separate piece was designed, which is connected to the base with three screws to be resistant to joint forces and to prevent the end of the base from bending.

"oo" is inspired by the qualities and details of female beauty. Coco Chanel's way of thinking in 1920-1930 in introducing modern women has been the role model in this project. For this reason, black and white color was considered as the main color and pieces of bronze and jade stone were used to evoke ornaments. Delicate legs were prominently displayed to remind a woman in the LBD (a dress by coco chanel's).

"oo" is written as "oo" in Farsi and is the third person singular pronoun. The name of this object refers to an absent woman, a woman who is not present but is embodied

In the design of "oo", it has been tried to show elegance and beauty in general and at the same time be impressive and seductive in its simplicity (in the architectural space). The main impact of this object on the user is determined when using and paying attention to details. The curves, the velvet inside the drawers, the bronze handles decorated with jewels all arouse the sense of perfectionism, self-confidence and increase the pleasure in the user and provide him an exciting experience.

oo Management Desk

Design By
Hamoun

2021





Pary

2021
Lighting collection

Pary is a lamp, a small lamp with low light, but this lamp has a place inside its base to place oud, the burning of oud creates a sense of meditation apart from scenting the air. In this lamp, oud smoke is emitted in two stages (base and bowl).) locked up until it reaches a higher concentration. Finally, it comes out from the bottom edge of the bowl and under the light of the lamp, it creates a pure glow and a sense of illusion.

H

O

m

a

2023



Design by Hamoun



Shahrokh

Desing by Hamoun

2021



The first generation was a ground chair to represent the Iranian traditional customs -seating on the ground-. It was inspired by a footage from the Persian traditional vocalist “Master Mohammadreza Shajarian” showing him seating on the ground in a family gathering. In the new generation, we tried to preserve the general aesthetics in one hand and achieve a more functional chair for contemporary use on the other hand. Therefore, the dimensions were edited to reach a standard chair.

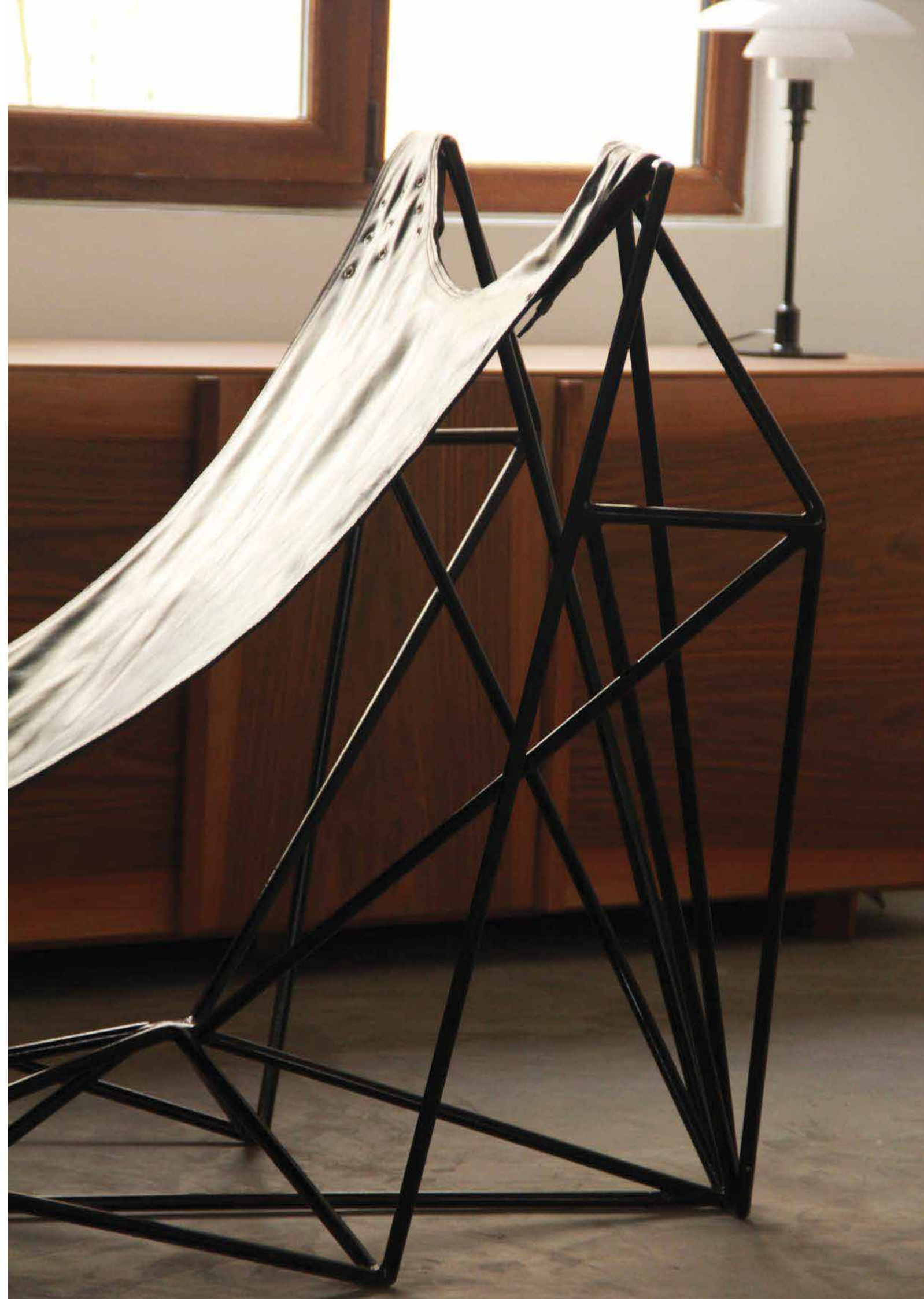
The circular hollow steel section remained as the main structural component but the force bearing system has been changed. The chair structure is made out of three thick parts that are connected with thin joints. This arrangement gives the chair the look of suspension. The mass production ability was a fundamental goal of the client and the designers. This design had to be prepared in a systematic method with optimal use of material. It also had to meet economic and marketing needs and attain a simple process of industrial production. Now “Shahrokh” needs a week to be prepared. It has been used in several projects and achieved the targets of the design strategy. This chair debuted in the 9th Exhibition of Office Furniture and Equipment -Office Expo 2020- and is commended by “Iran Furniture Manufacturers and Exporters Union”.



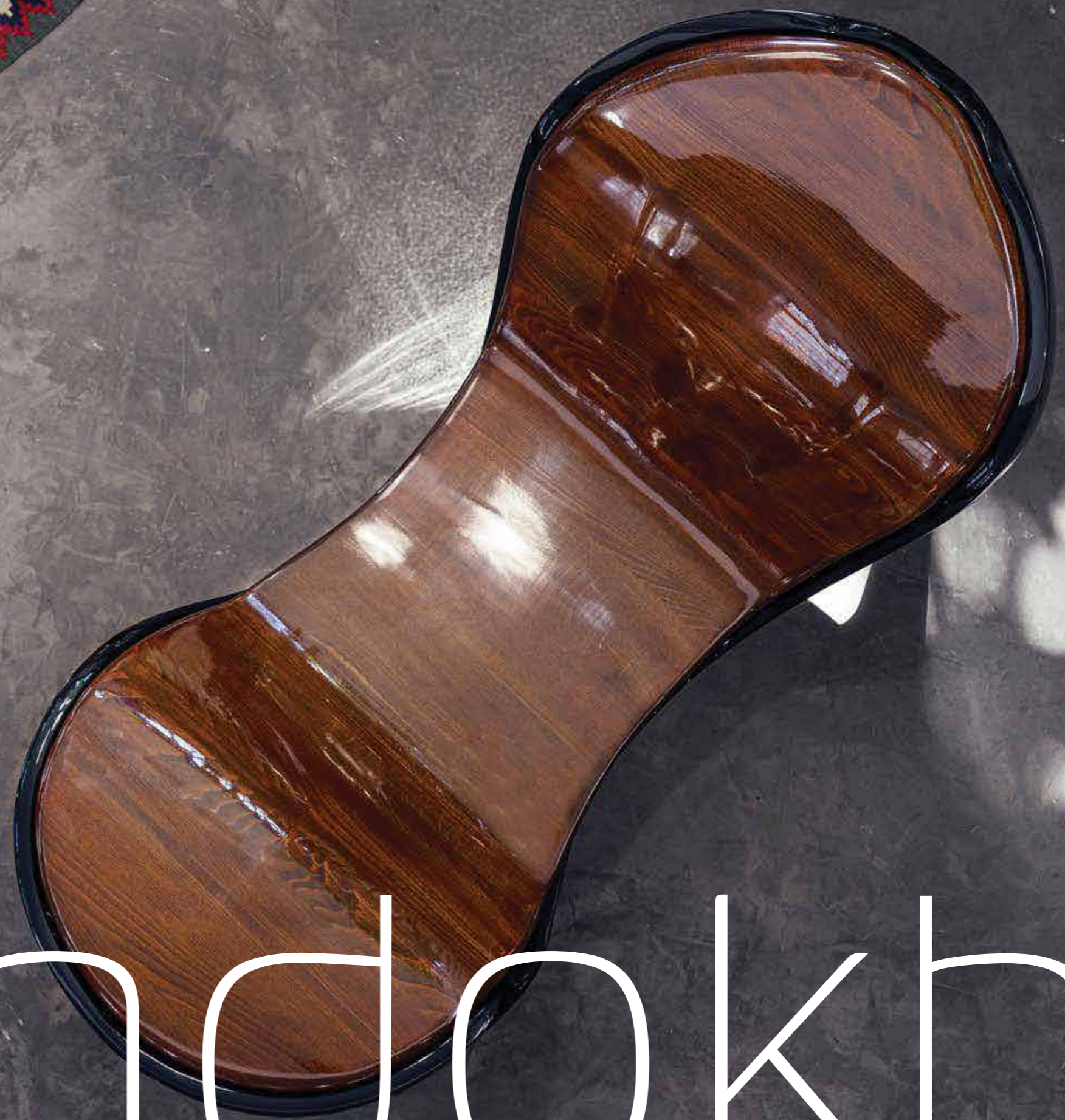
Turknaz

2018

Turknaz is a chair. It is made of an orderly steel structure that props black and scarlet pieces of natural leather atop. Turknaz is named after the dainty Queen in Nezami's Haft-Peikar story, known as "Gonbad-e-Siah". She hosts the storyteller while being tended to by her comely maids.







Konj e Hess Colleccion

2024

Iran dokht



Argo Lounge

*Design by Hamoun
2018*

In the southeast corner of the Argo factory yard, there is an enclosed space measuring 64 square meters, with two entrance doors and two large windows. Exposed brick grooves on the walls, revealed due to the collapse of the original covering, highlight the building's age. Additionally, the brick flooring of this space extends the viewer's gaze towards the main yard.

The designer faced a necessity in achieving the desired functionality for a space with these characteristics. In the Argo building, the physical structure held such significance that minimal interference with the architectural and structural integrity became an unavoidable principle, essentially defining the core concept. In other words, the idea needed to take shape in such a way that its presence not only preserved the architecture (spirit of the space) and the building (body of the space) but also advanced their character.



Argo

2018

Design by Hamoun



During the conceptualization process, the design focus shifted from interior architecture to creating an object that met several essential criteria:

- It had to define the pathway.
- It had to preserve the view.
- It had to leave the structure unscathed.
- It had to harmonize with the spirit of the space.
- It had to reflect time.
- It had to create functionality within the space.
- It had to define different areas.
- It had to cover certain sections.
- It had to be visible.
- It had to invite.
- It had to create memories.
- It had to be as enduring as the building itself.
- It had to evoke a familiar feeling.
- It had to result in a certain ambiance.

The resulting creation is a large counter placed in the center, whose curves and brilliance influence the space, endowing it with a unique quality and a sense of familiarity.



Qamar

2022

Lighting collection

Mah-Monir

Design by Hamoun

2018

Lighting collection

From a formal perspective, Mah-Monir is indebted to Iranian drum-based instruments. It doesn't part from the surface and so casts a loaf of light up close over the floor. Given its light body and form, it creates the feel of its own place wherever it is taken.





W

Design by Hamoun

J

2018

Z

E



Mirza is a name of Persian origin. It is used as a surname or prefix to identify patriarchal lineage. It is derived from a historical title of Persian origin *Mīrzā*, denoting the rank of a royal prince, high nobleman, distinguished military commander, or a scholar. This chair is designed to mainly be used in outdoor spaces but it also has the abilities and aesthetics to be used indoors. This chair is designed to be light weight due to using circular hollow steel sections. The pendant seating is also detachable in case of rain.

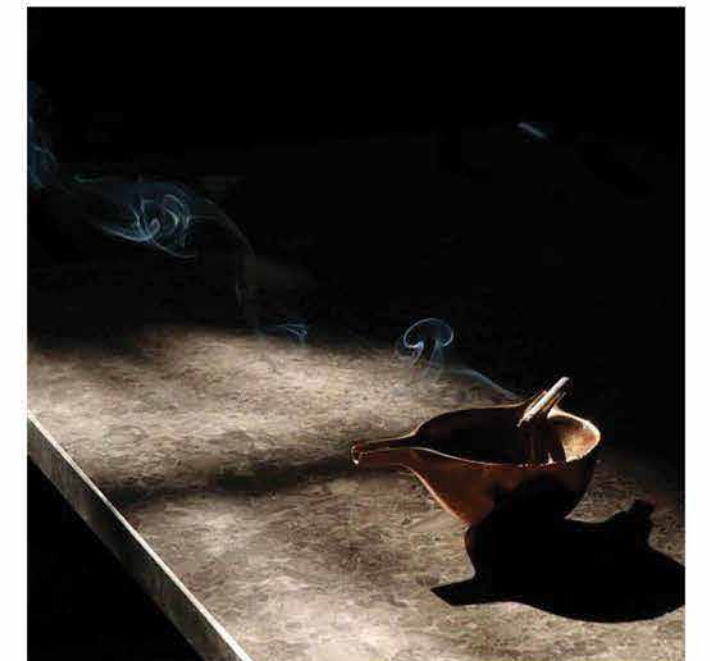
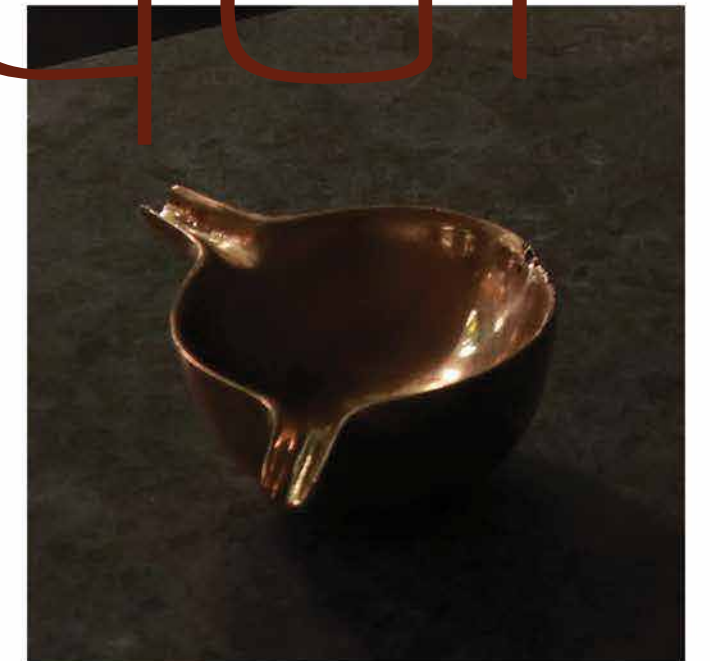
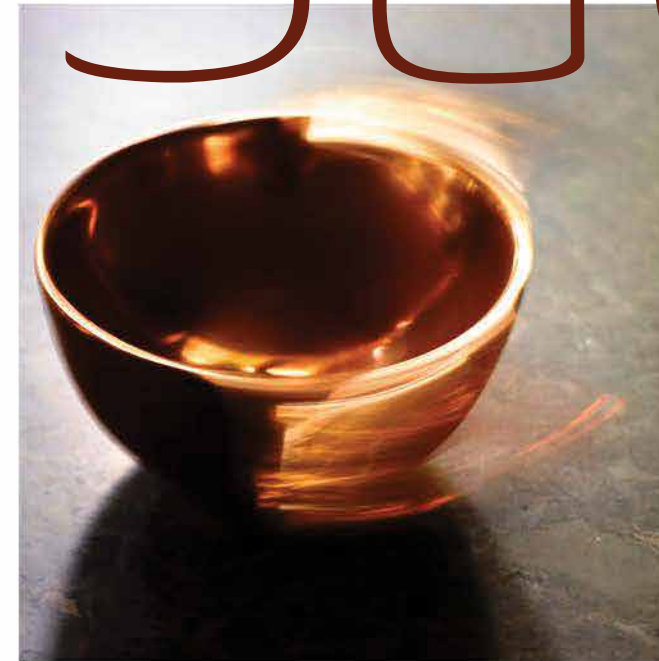


Saqar is a song commemorating an old "forbidden" but "not forgotten" ritual; one that is traded for a new custom. Above its functional use, Saqar has a curvy sculpture-like feel to it; so it connects with the user as it spins.



Design by Hamoun Konj e Hess Collection 2018

Saqar



Qajar

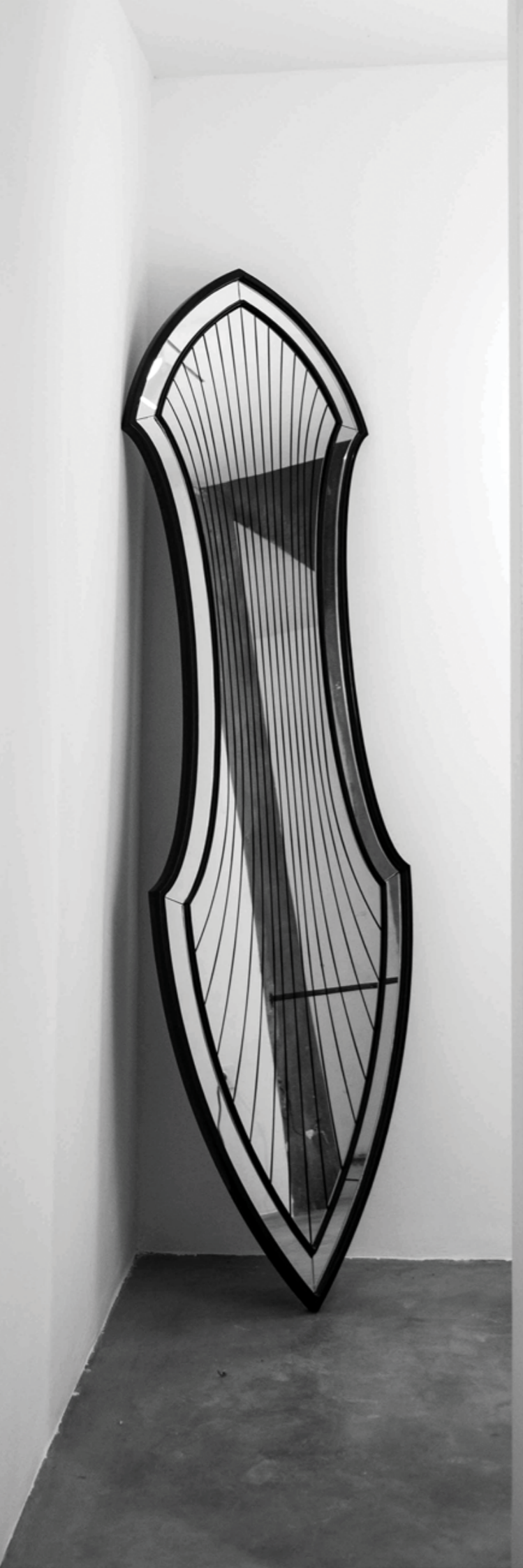
2021

Design by Hamoun

In presenting this object, the designer has been trying to redefine the common boundary between "function" and "beauty". "Qajar" not only responds to the function, but by being placed in the body of the architecture, it enhances the space and gives "spatial" qualities to its surroundings. Qajar is an abstract reading of Iran's late history, which through formal proportions and sometimes exaggerated emphasis (the jewelry used in the design) dialogues with the architectural space and increases the effectiveness of the environment. Qajar creates a lasting image in the mind as if it is narrating a kind of memory. This design has a contemporary speech and interprets itself in the modern body of architecture. The designer has tried to show the power of "furniture" on "space" without interfering in the interior of the project. In this statement, the space plays the role of the "affected" component and the object plays the role of the "effective" component. The result of the contrast of these two components will be a dynamic and rich space, which is considered important for the user in the perception and inference of the environment as well as biological qualities. The name "Qajar" is adapted from a dynasty that ruled Iran from 1789 to 1925. In designing the form and details of Qajar, the narrator has tried to make references to the aesthetics of that era.







Design by Hamoun

Konj e Hess Collection

DOORS E QAMAR

2018



Soraya

2018

Design by Hamoun

Konj e Hess Collection

Soraya is a low table with a fresh take on the classic Iranian architectural geometry and forms. The chunky and malleable approach to its design and craftsmanship contradicts those of a table's surface which is flat; a contrast that is meant to help hatch a new impression.



Contact

Muscat (shahriyar) | Turin (Tara) | Berlin (Roozbeh) | Vancouver (setareh)

✉ info@hamounstudio.com

📷 [hamoun.studio](https://www.instagram.com/hamoun.studio)

📞 +989122931275

📞 +49 157333049865



[Hamounstudio.com](https://www.hamounstudio.com)

ד

א

ש

כ

ל

ה

ו