



●
Hamouin
Portfolio

2018

2019

2020

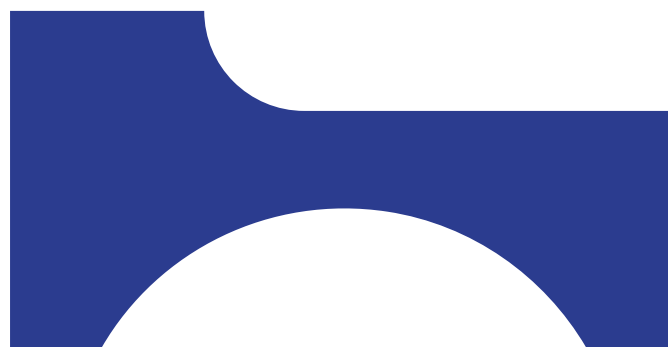
2021

2022

2023

2024

2025



H A M O U N



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 Hamoun group, from its inception, has been on designing furniture and lighting.



SEPEHR



IDA



MAHYAR



KIMIA



SAHAND



HADIS



NARGES

Meet the Team

Who We Are

Hamoun is a group of Iranian artists and designers who work across three disciplines: architecture, interior design, and object design. Founded in 2017, Hamoun has concentrated its efforts primarily on object design since the beginning. In the realm of object design (furniture and lighting), Hamoun 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

Hamoun has always strived to develop a distinct “accent” in its designs, one that reflects the concept of “being Iranian.” In this context, Hamoun views the “past” as a valuable asset, drawing inspiration from it as a “memory” to fuel their creative imagination. One of Hamoun’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.” Hamoun 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.

Events



Dubai Design Week

D3

UAE, Dubai
2024

Paris Design Week

Maison & Object

France, Paris
2024

The Narrative Object

Iran, tehran
Design Gallery One
Curation by Ali Khademzadeh
2024



OTOs

Tehran Design Week

Iran, tehran
2024

Solo exhibition

Place: An Obsolete Meaning

TEHRAN | SAYE ART GALLERY
| 2018

Solo exhibition

KONJ-E-HESS

TEHRAN | NOPA HOUSE | 2019

Group exhibition

ENDLESS TREASURES

TEHRAN | VILA SOFIA | 2024

Group exhibition

PATTERNITECTURE #4

TEHRAN | 7 PLACES | 2024



Tehran Design Week

Union House of Tehran

*Managed by Mr. Amir Hedayatian
Curated by Ms. Elnaz Abbasian*

1- Installation: "Repeated Yet Unprecedented"

In collaboration with Rona Group

2- Installation: "Red Room"

*In collaboration with Arvinage Group
Bahram Mansion | Managed by Mr. Arash Heidarian
Curated by Ms. Pantea Panahi*

3- Exhibition of the "Majnoon" Chair

*Tehran International Exhibition - Hall 27
Managed by Ms. Marjan Ahrabifard*

4- Arvinage Group Booth - Display of Bibi Installation

5- Rona Group Booth - Display of Hexa Lamp

6- Exhibition: "Narrative of Objects"

*Iranshahr Gallery Managed by Mr. Amir Bahman Amirian
Curated by Mr. Ali Khademzadeh*

MAISON & OBJET P A R I S



**PARIS
DESIGN
WEEK**



H A M O U N

#PDW.24

5-9.SEP

2024



The Narrative Objects, Solo Exhibition, at Design Gallery One, 2024

year zero
Tehran Design Week

مکرر ولی بکر

Repeated Yet Unprecedented

هفتاد و دو روز
دوازدهمین
روزگار
Tehran
Design
Week

Sculpture-chair
Design by Hamoun

2018

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.

GIS is shining in Dubai design week

ARGHAVAN SHEIBANI

ELEMENTS
FOUNDATION

ELEMENT CURATIONS
ARGHAVAN SHEIBANI

Downtown Design-Edition E19

6 Nov press and invitation-only

7-9 Nov general admission

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".

DOWNTOWN
DESIGN

STRATEGIC PARTNER



EDITIONS
ART & DESIGN

Products

Furniture Collection
Lighting Collection

Chair 2024

Cactus



CACTUS



Design
by Hamoun

2025

H A M O U N









C A C T U S

Design
by Hamoun
2025



Teeez



TEEZ

Design by Hamoun
Armchair I 2024 /



سادگی کافیسٹ*

H A M O U N





Tulip
2024



Profile/Light

Profile/Light

HAMOUN

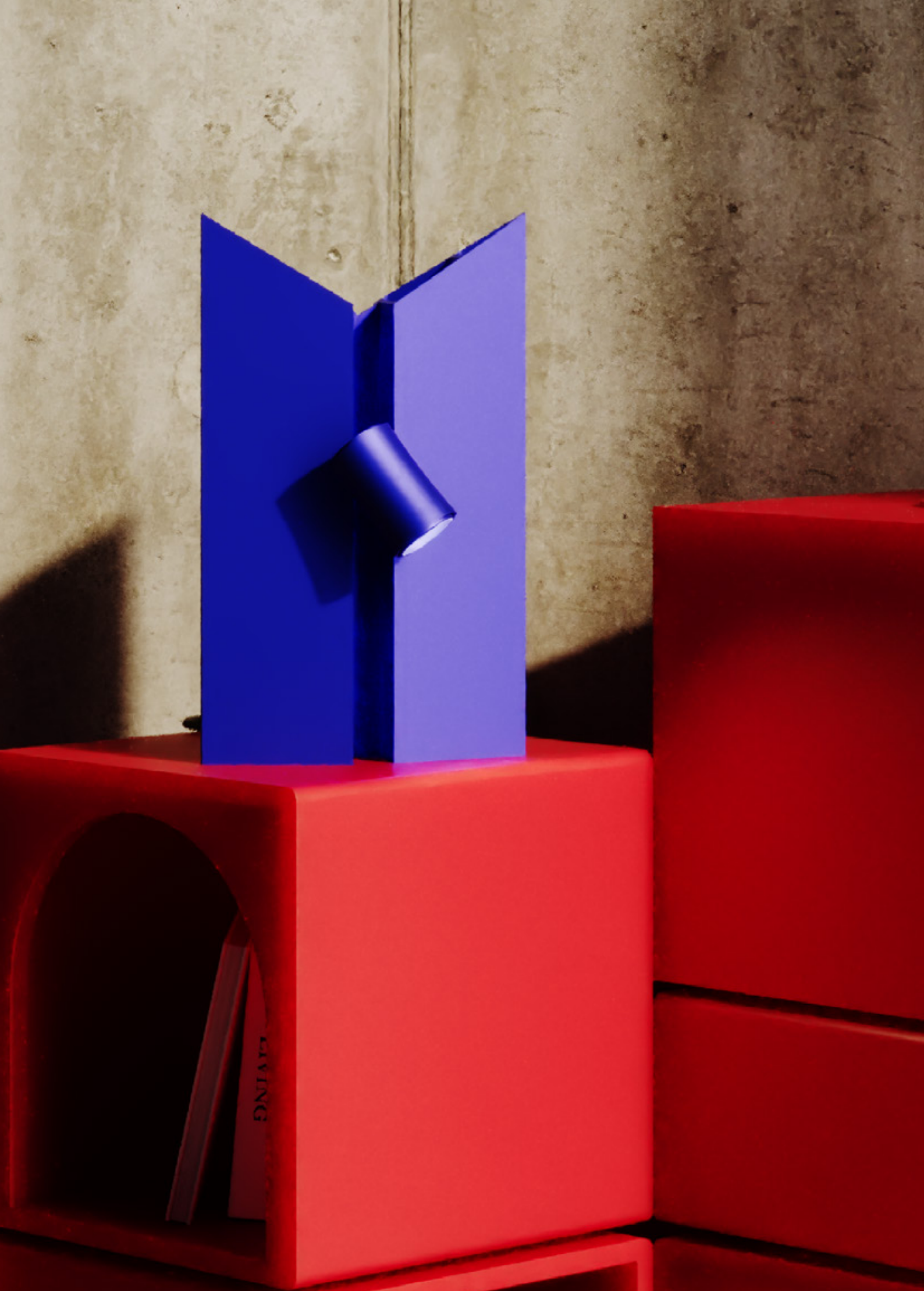
Design by Hamoun



ACINACE









Lighting Colleccion 2024

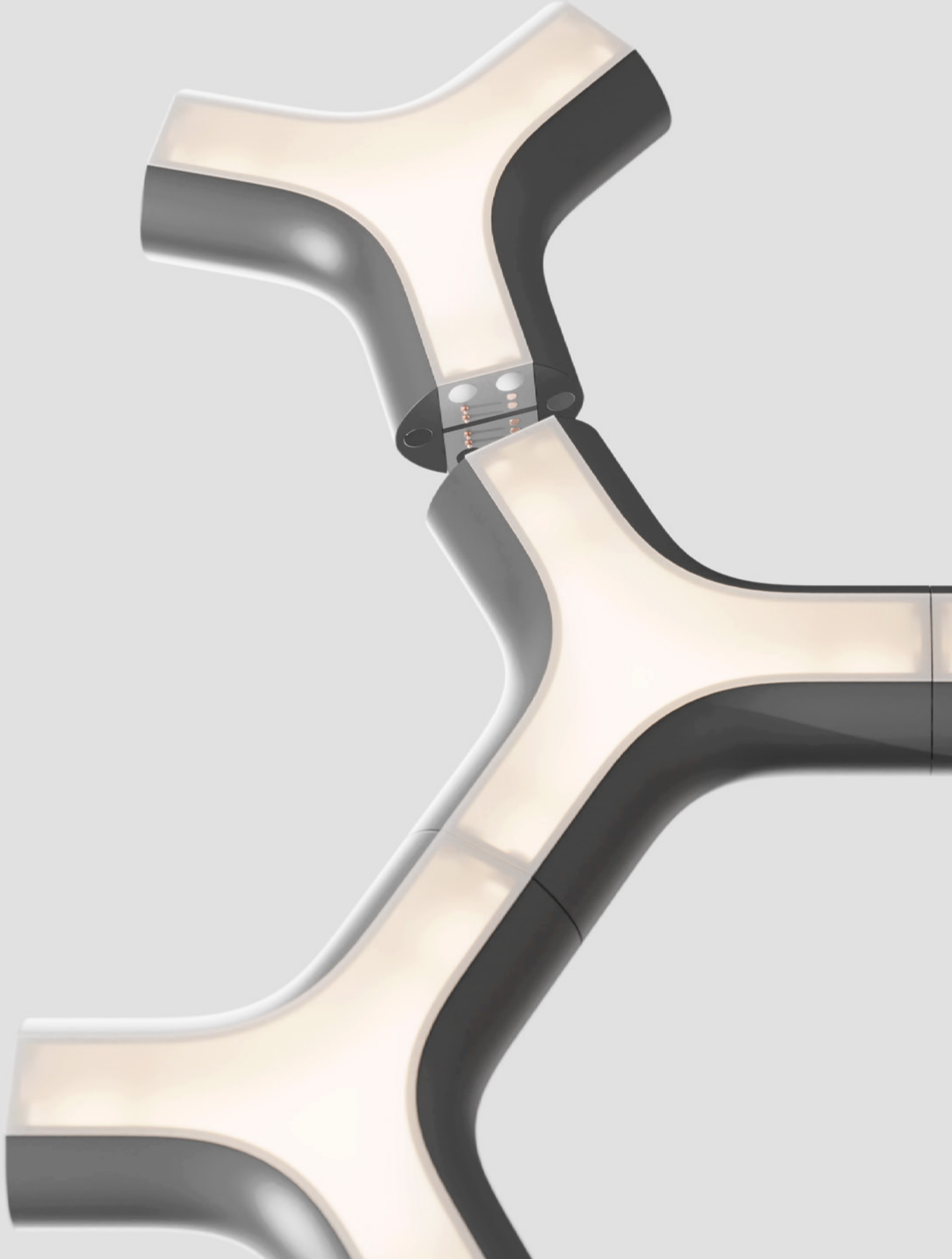
Sakura



« Modular Lighting »
for Infinite Possibilities

H A M O U N









Chair Liliana









Chair ifi

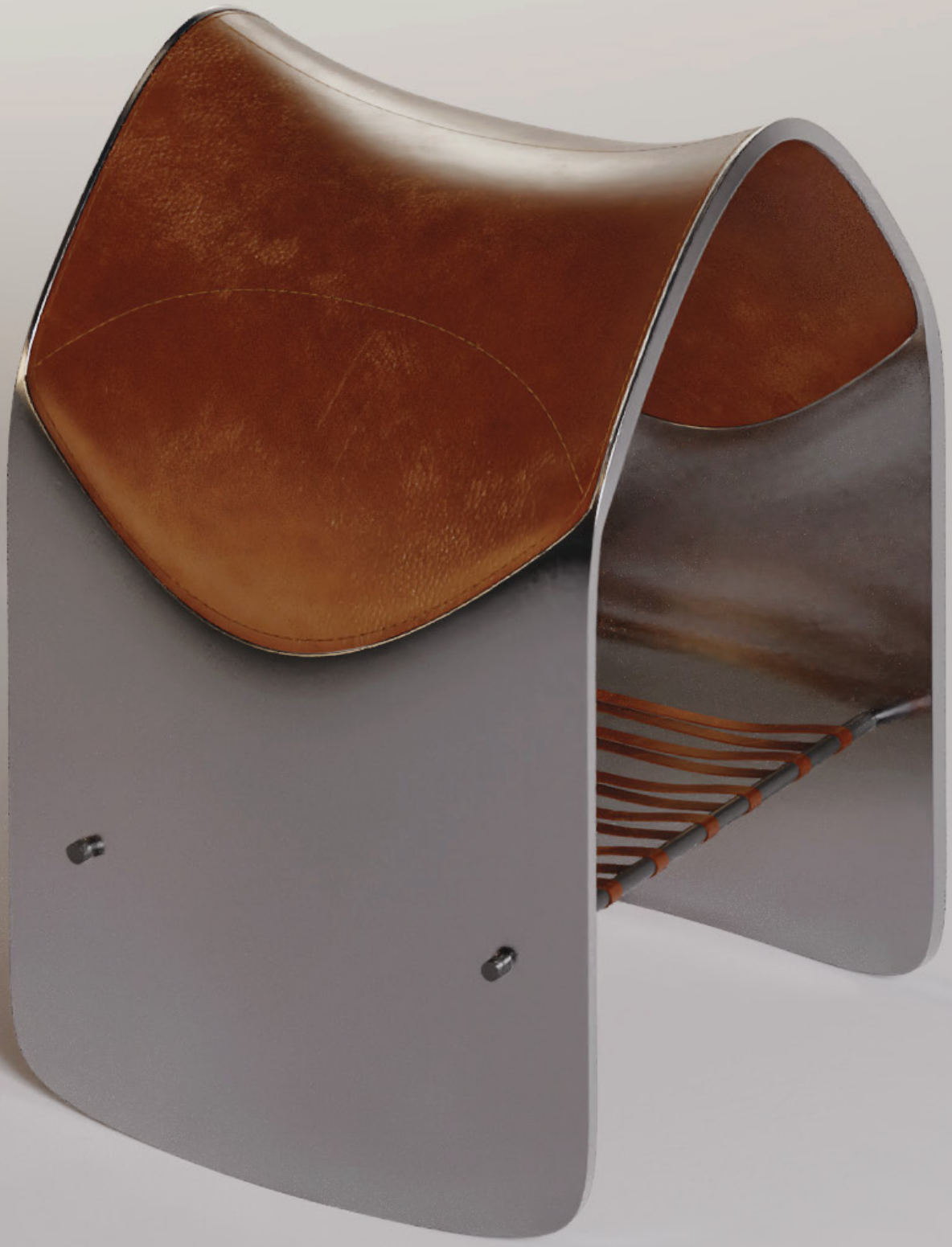








Stool
Zinche







FIL

Chair - Design by Hamoun

MDW

Salone del Mobile-Milano

April 2025
C28

طهران
میلان

MILAN
DESIGN
WEEK



HAMOUN



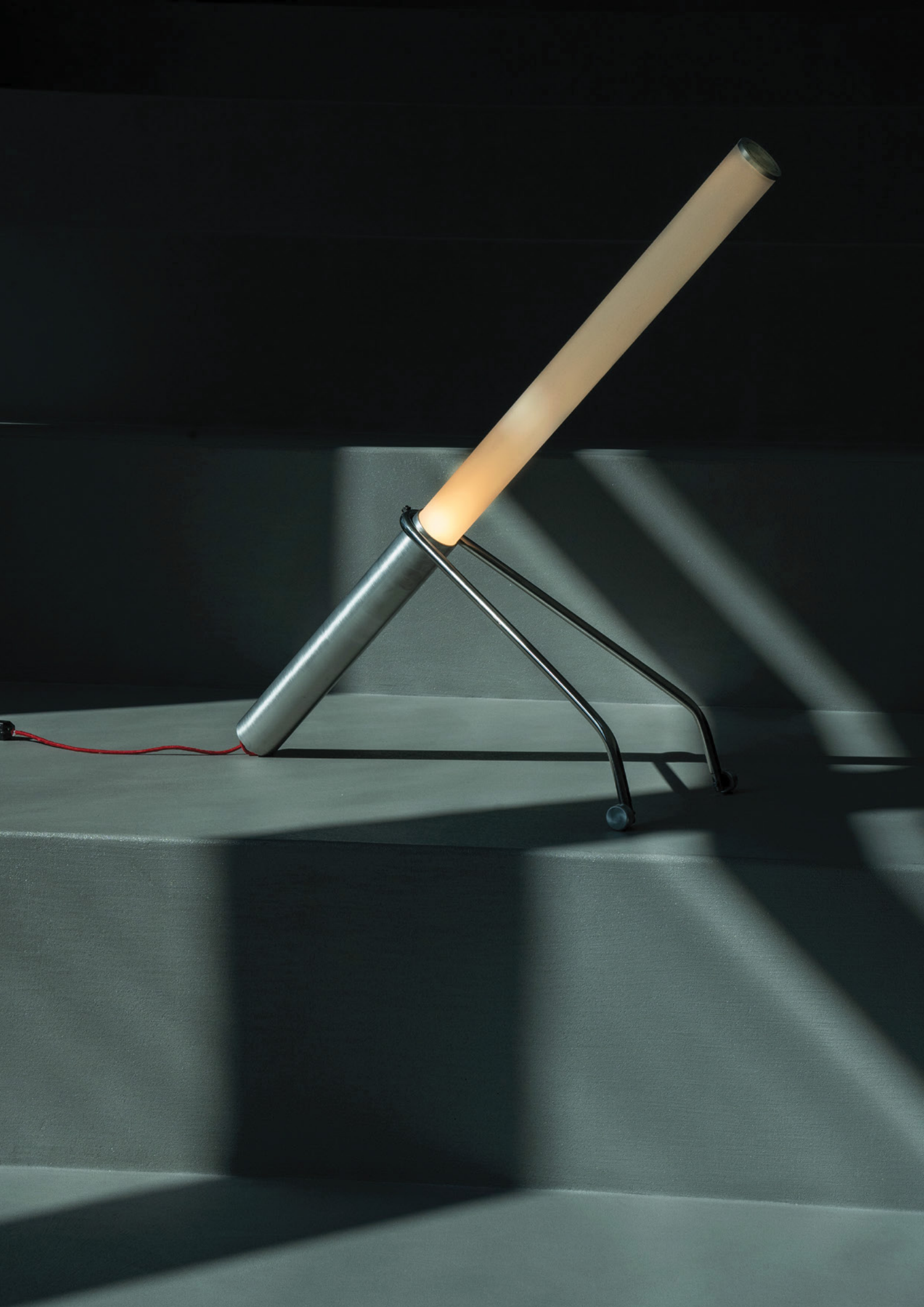








Lighting Collection
Zaav



Zaav





BOY STOOL

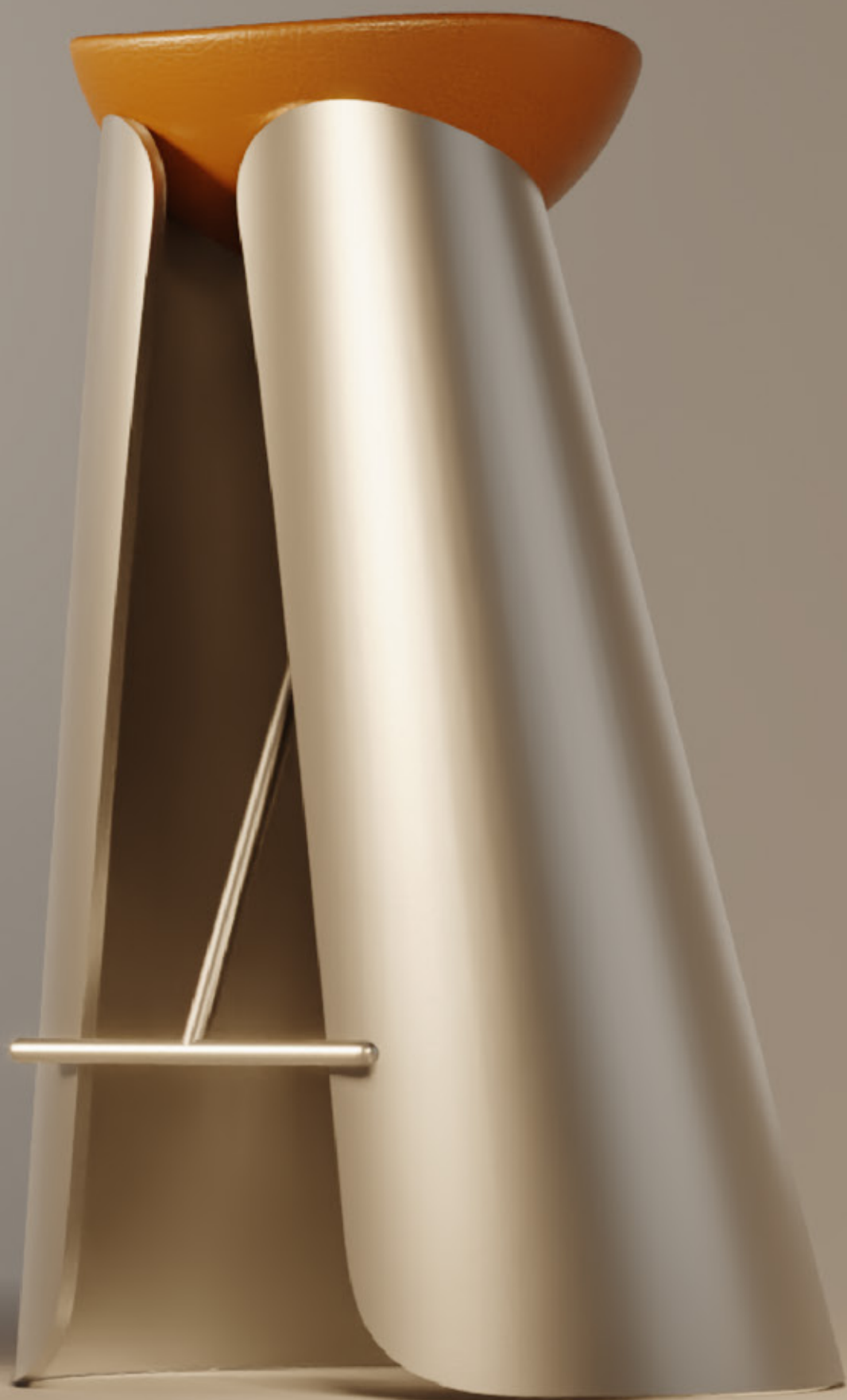
A Fusion of Art and Design

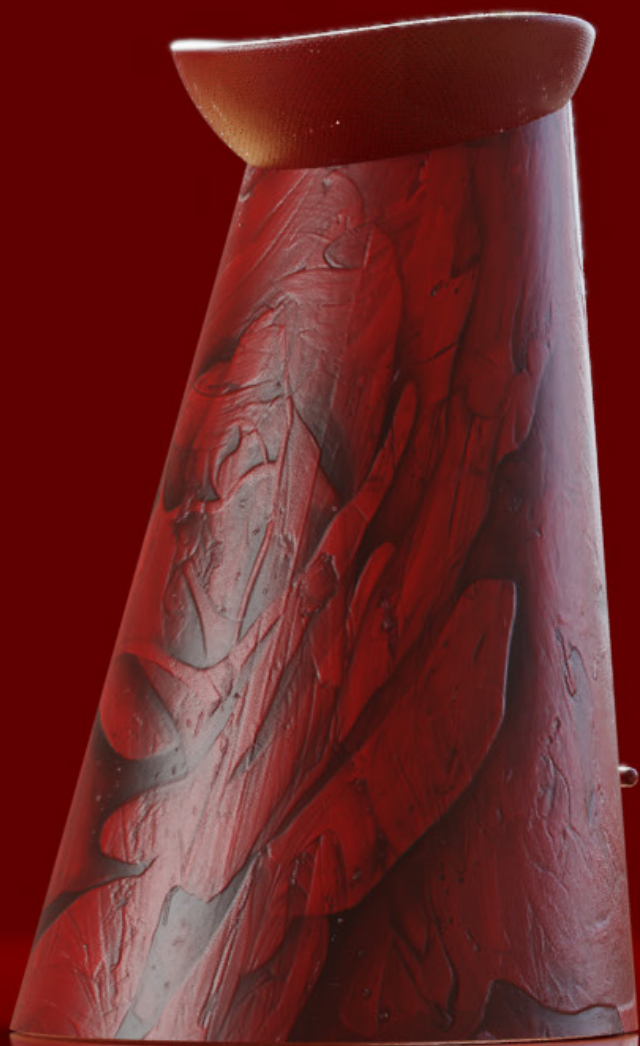
Chair Design: Hamoun Studio

Artwork: Mahyar Jourabloo



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.







Lighting Collection
Khoushneh
















A'DESIGN AWARD
& COMPETITION



Bibi

Chair

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,



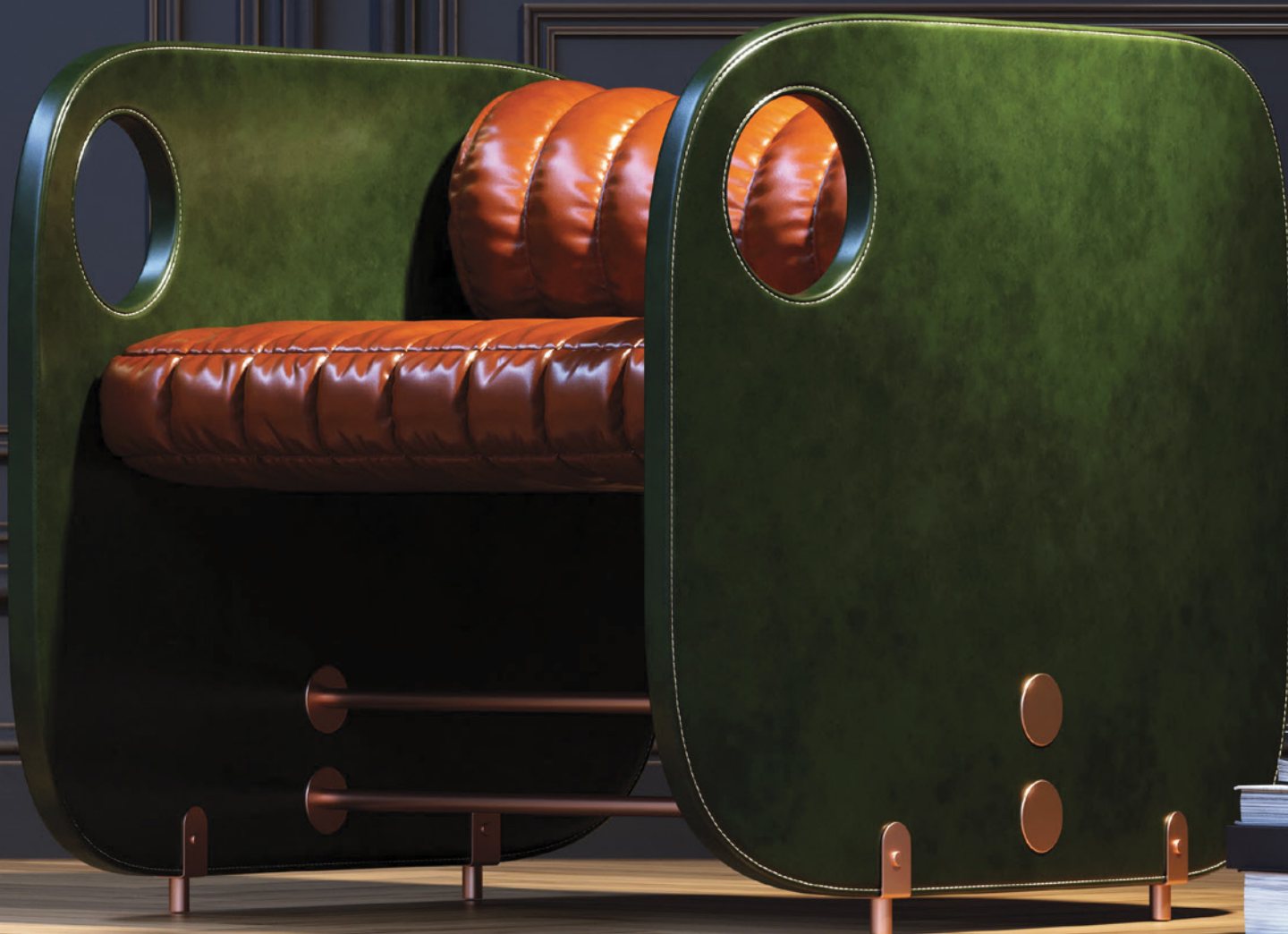
In this project, the main goal was to design an armchair with a simple and intimate appearance that would show itself in the architectural space and enhance the overall atmosphere. This armchair has a memorable appearance, resembling a comforting hug that brings a sense of security and peace to those 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.



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 RUNNER UP WINNER





Bozorg
Sofa



BOZORG

sofa









Bozong



Chair
Azad









Zeen

Chair

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.

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 influence 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.

The name of this chair is zeen. In Farsi, this word refers to a seat is 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.





vazir^{Sofa}

This chair is called vazir. This name is part of the design of this chair because it refers to its 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.

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.



The structure of this chair is made of wooden pieces that are cut in contour, placed together and connected by small wooden cylinders as spacers. The soft fibers are placed on the structure forming the final form and then fabric or leather is sewn on them as the last coating. In the front view of armrests you can see two wooden oval-shaped pieces which are actually part of the main structure. In the lower part, metal pieces create a distance between the ground and the fabric as a base to protect the fabric of attrition.



Vazir

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.

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.



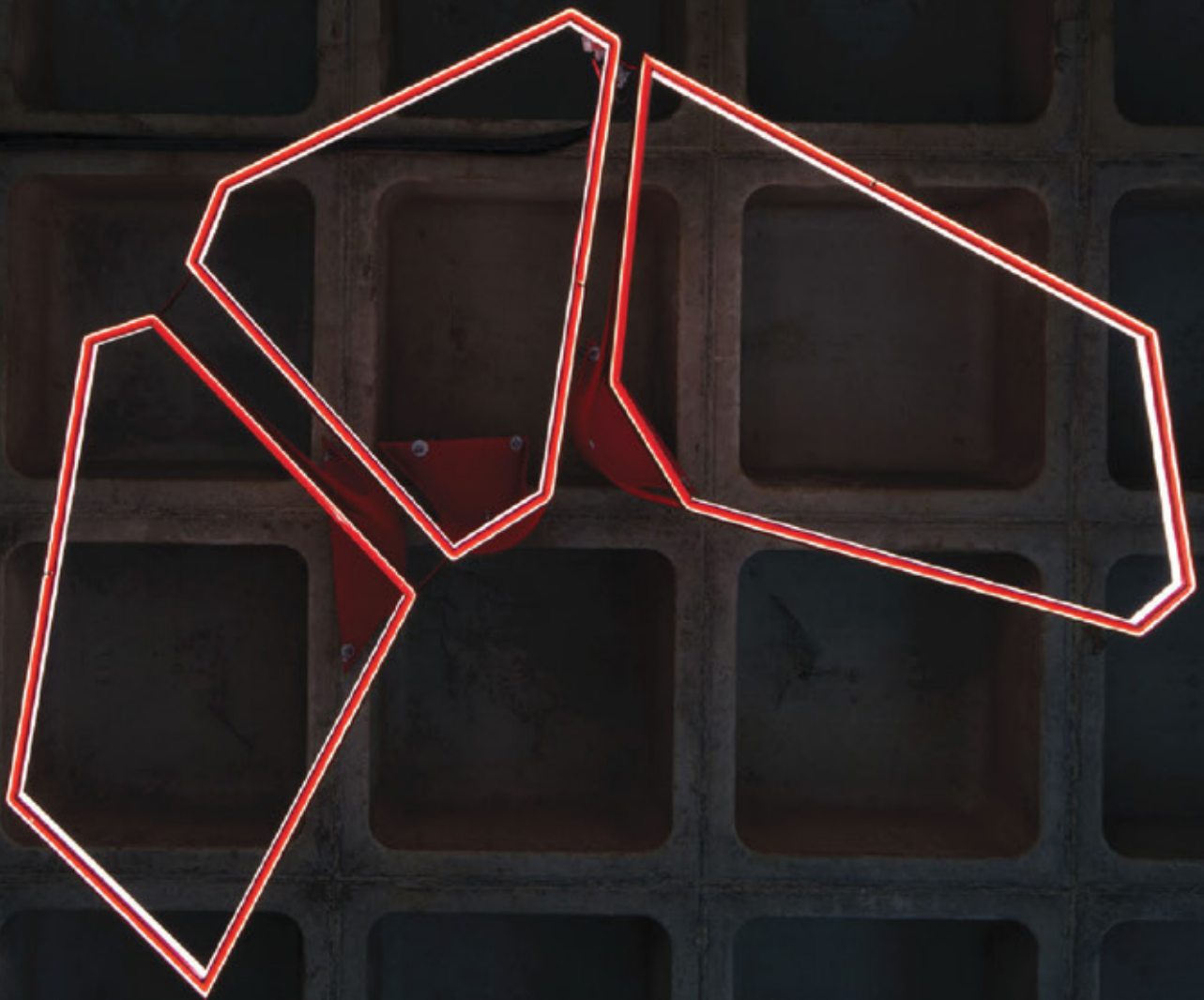


Lighting Collection

Meaqq

This lamp is inspired by the geometry of "giriĥ" ((Persian: گره, "knot", also written gereĥ) 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 giriĥ is an element of classical Iranian architecture that has played a very important role in decorating the building.

- Meadq -




Design By Hamoun
Production by Rona



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.

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.converters. This object is named "Meaq" which means "cloud" in Persian. This name emphasizes the ability of this light to spread on the ceiling.



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



Gis

Chair

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".



A' DESIGN AWARD
& COMPETITION

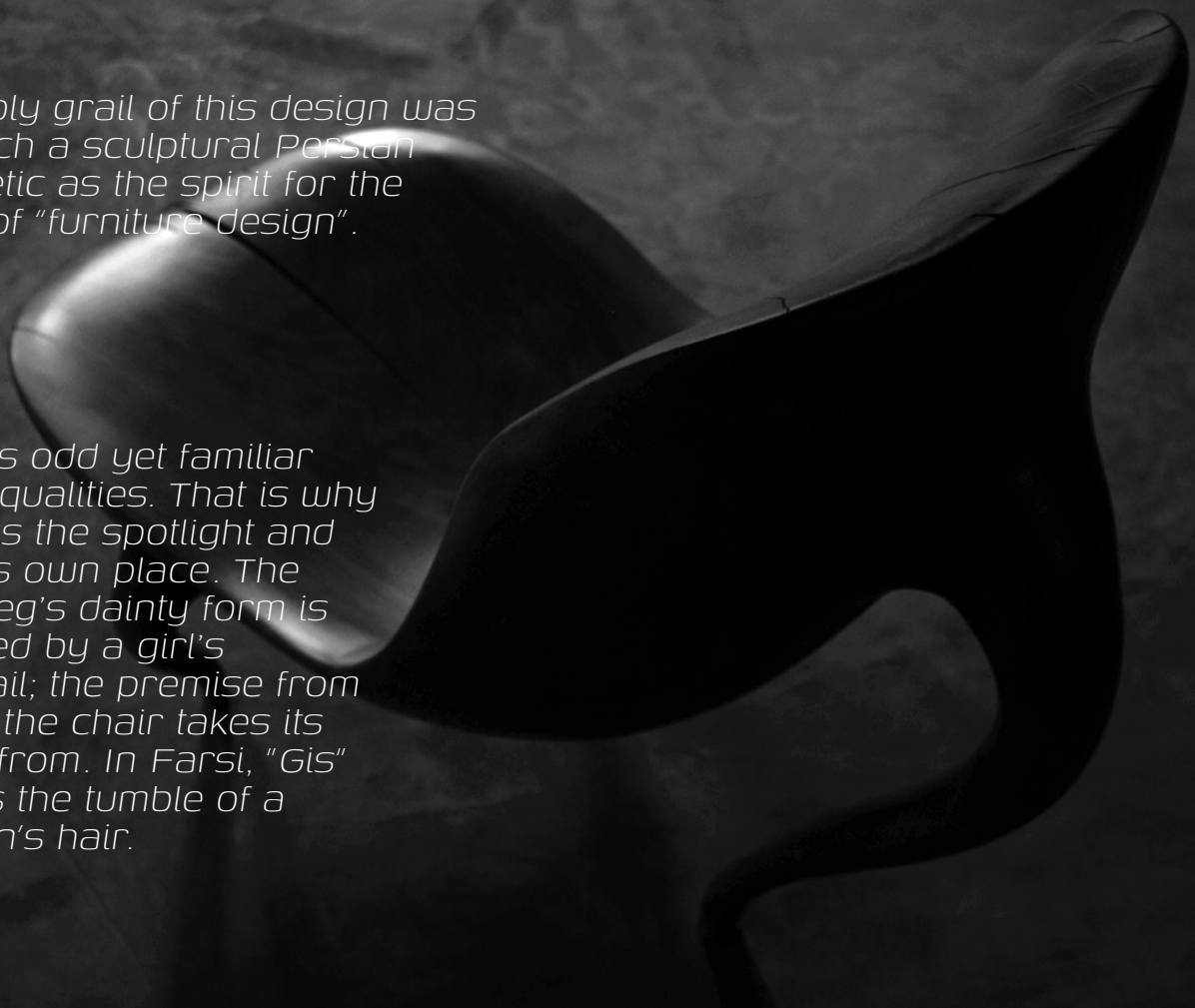




This chair is a part of the Konj-e-Hess collection. This collection is an exploration through which we try to answer a question: "Unrelated to the surrounding space, can we create objects that intrinsically radiate a place of their own, and create a "Konj-e-Hess". Konj-e-Hess was after a new measuring 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 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.








Majnoon

"Majnoon" in Farsi means crazy, rebellious and lost wisdom. This project was presented for a theater that (indirectly) dealt with the protests of 2008 in Iran. The total of social and anti-government protests in that year is known as "Green Movement". Wherever people live under oppression and tyranny in the world, artists remain like social activists who crystallize the conditions of the times in their works, and designers are no exception to this rule.

In the design of this chair, concepts such as suffering, pain, captivity and torture have been narrated. This chair is a symbol of contemporary Iranian man who lives in conditions of oppression and tyranny, suffers and protests, but is tortured and finds himself in endless captivity.



In a situation where the ruling oppression creates a suffocating atmosphere, artists and designers have no choice but to use the language of metaphors and illusions to reflect the spirit of their time.

In this object, all the efforts of the designer have been in providing a correct answer to the main concern of design, i.e. "function", but the existential necessity of this chair is not only a means of sitting, but a matter for "expression" and "meaningfulness".





Majnoon is made of two materials. An interwoven and continuous tube that forms the main volume and the other are leather covers that are closed around the tubes. The design of these leather covers is such that they can be closed around the body of the chair by means of specific metal buttons and are reminiscent of the handcuffs and restraints of political prisoners and mental patients due to torture in Iranian prisons.



Majnoon is a story of years of pain and suffering of Iranian youth who have lost their freedom throughout their lives and are subjected to mental and physical tortures in different ways every day. A crumpled form was designed for Majnoon to convey anxiety and trauma.



Lighting Collection

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.



A DESIGN AWARD
& COMPETITION

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).





Management Desk

Balance

Balance





Shahrokh

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.



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.



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.





A'DESIGN AWARD
& COMPETITION



Ballerina

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.



The central structure allows the ballerina to expand easily (linearly) in dual modules, as well as the type of connection and connection of the modules to each other (and to the ground) allows all modules to be connected to the electrical network in the building as an integrated system.



Ballerina is a different workstation. She is located in the architectural space properly and communicates with the user; due to the form and high visual ability in the audience, creates a kind of enthusiasm and interest in understanding and communication. Ballerina observes ergonomics and responds to the user's needs correctly, but the value of ballerina is not only in responsiveness and performance, but also goes beyond this level and affects human beings and space with its presence.

Made of wood or glass (these plates provide work surfaces). All these parts are connected with bolts, which make this type of connection capable of assembly and disassembly for the ballerina.



A'DESIGN AWARD
& COMPETITION

Ballerina is presented in a dual module. Each module consists of two bases (hollow cylinders that provide access to the ground power grid) and a main beam (this beam provides the connection of the modules and is the path of the power grid between the modules) and two bent metal sheets and a plate.



Lighting Collection

Yoyo



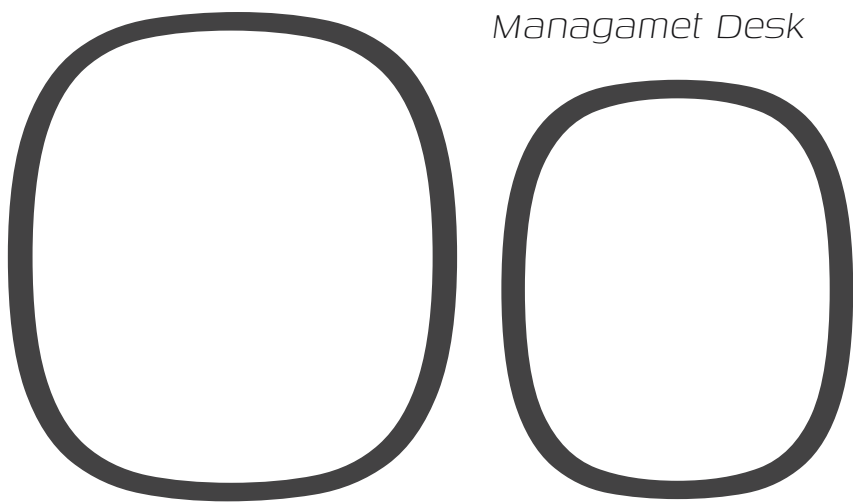


PETER LINDBERGH





A' DESIGN AWARD
& COMPETITION




Managamet Desk

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.

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.

A woman with dark hair, wearing a black long-sleeved dress with a large open back, stands behind a sleek, black, rounded table. The table has a central cylindrical pedestal and four thin, angled legs. On the table, a stack of books or magazines is visible. The room has blue, textured walls and two large, circular, black pendant lights hanging from the ceiling, which are illuminated from within, casting a warm glow. A wooden door is visible in the background. The overall atmosphere is modern and artistic.

In the design of oo.2, 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.

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.2. 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.2 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).

oo.2 is written as oo.2 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



Homa







2

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A DESIGN AWARD
& COMPETITION



Afra

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.



Kaveh

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.





Shah





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.

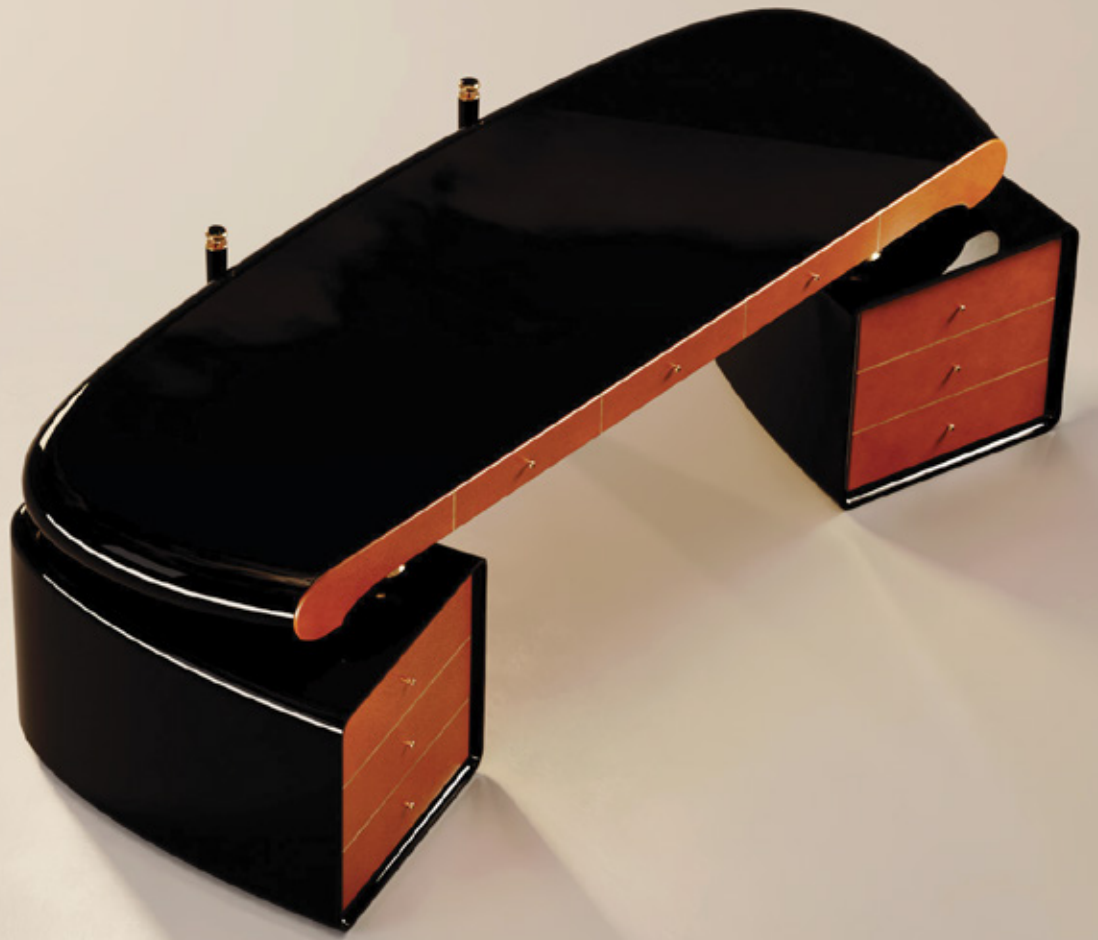
With a closer look, it is obvious that there is a similarity between the lines and curves of this form with classical Iranian paintings that are drawn with the subject of king hunting.

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

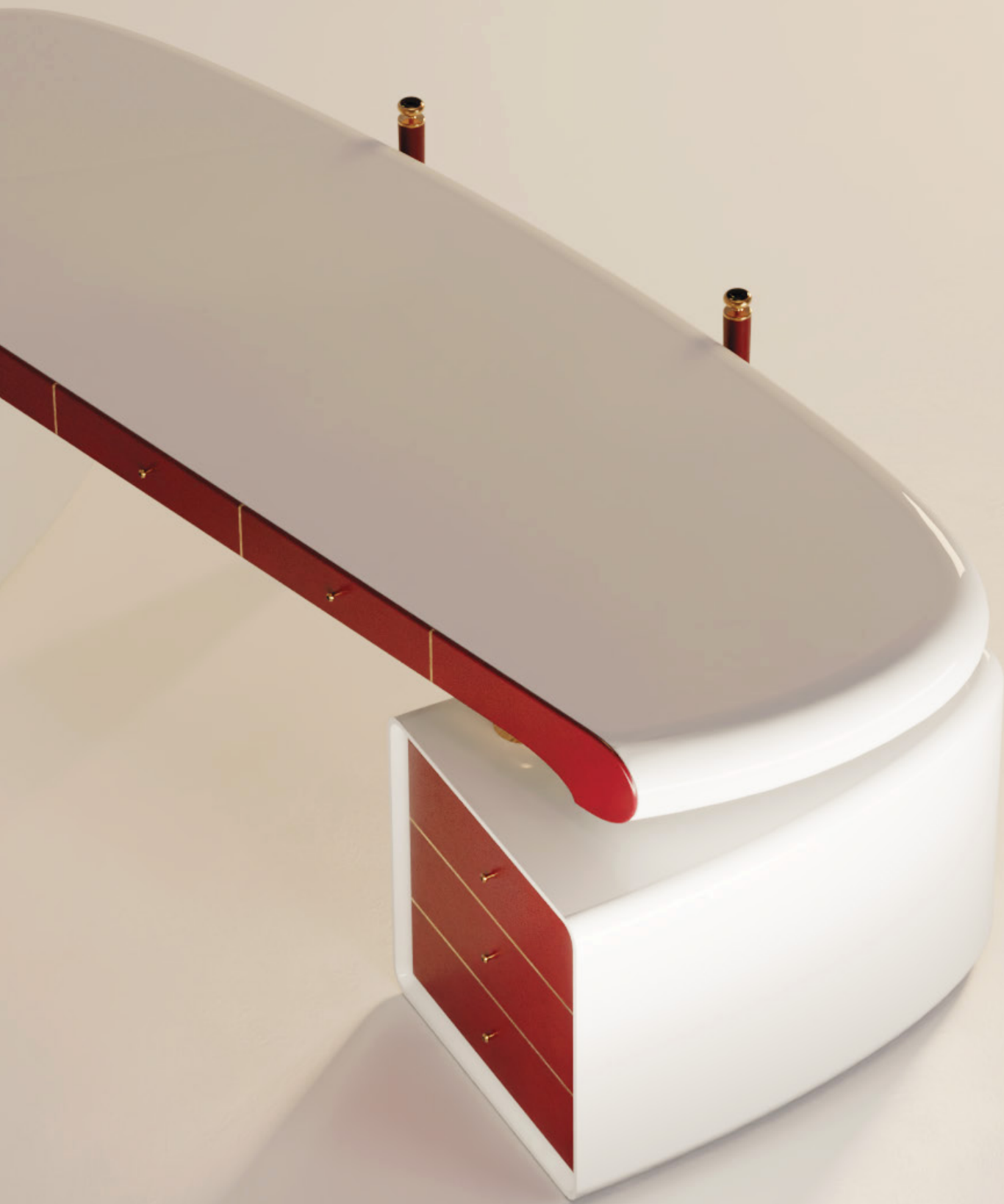




Farrah









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