

THE INTERNATIONAL DESIGN MAGAZINE — **The I.D. Forty** ... Niels Diffrient's Ultra-Simple Office Chair ...
James Dyson Rants About Education ... New Training Ground for the New York Jets ... Desktop 3-D Printer

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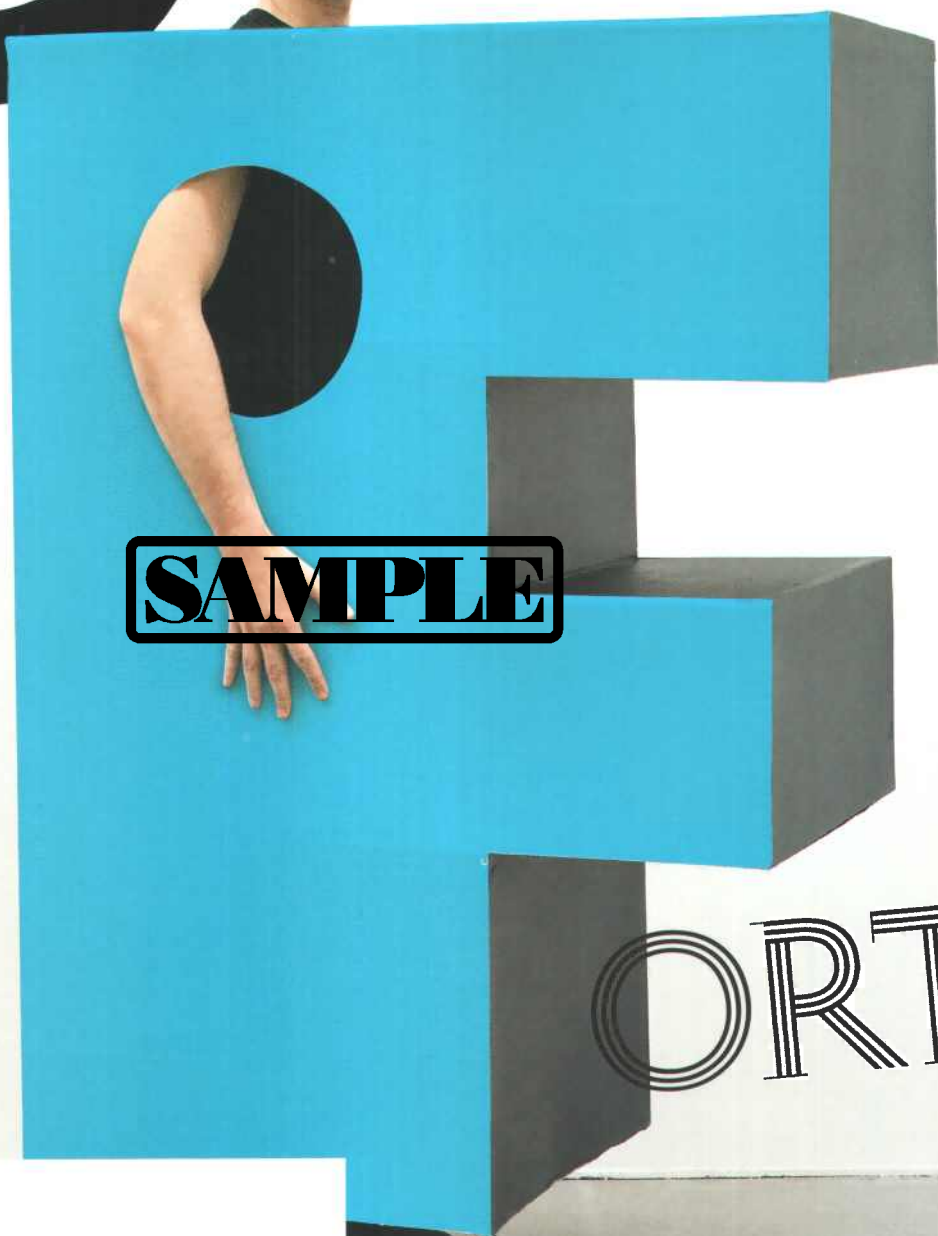
I.D.

40

**Bright, Young
International
Designers
(and the
Clients Who
Love Them)**

SAMPLE

ORTY



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I.D.40

SAMPLE

Still image from an
experimental typography
workshop project by
Stockholm-based ad agency
RBG6 for Konstfack
University Collage -
Art, Crafts and Design
See p. 80

simon HASAN

SAMPLE



clockwise from top Cast
bronze • timber Darwin
nutcracker, Boiled
Leather vase family
Naked Radio



It may seem bold to peg 35-year-old British designer Simon Hasan as a top emerging talent on the basis of his work in last summer's Royal College of Art degree show, but it would be even more perverse not to. Droog's Gijs Bakker was one visitor who fell for Hasan's Boiled Leather Vases (a shrewd move given that the one-off objects are now selling for \$800 at the London store Mint), though with four weeks to go before the show, Hasan admits they were nowhere near ready.

First there was the tricky business of mastering the lost 16th-century craft of boiling leather—traditionally used for making watertight vessels—which even historical textbooks had gotten wrong. Tutor Jurgen Bey suggested Hasan work with a tea urn, which he bought on eBay, but then came the struggle to make the finished objects as interesting as his makeshift molds, simple wood blocks fastened with rubber bands. “Jurgen said I needed to think about what made them look beautiful,” Hasan recalls. He polyurethaned the inside of the hand-stitched leather vessels, then added color to the outside to up the “perceived value.” The panels of high-gloss finish are reminiscent of cavalry boots in black, cream, or yellow. “The molds have an accidental quality that’s hard to design, but the spray paint adds a necessary sense of delicacy,” Hasan says.

His disciplined approach to criticism—his first experiments in leather-brogueing earned him a stinging “why don’t you just go and make shoes?” from professor Ron Arad—and dedication to research may well stem from his earlier career in the tough world of advertising. On the strength of his RCA degree show (other products included a deconstructed radio with an aerial tuner and lace speaker-mesh), he won a commission from the Vauxhall Collective, a new arts initiative supported by the British carmaker. His sponsored research will take him on a road trip around Britain’s “centers of the industrial revolution,” culminating in a collection of objects based on trades—from glass-pressing to lace-making—which you suspect, like leather-boiling, are just crying out for a Hasan makeover.

www.simonhasan.com — FIONA RATTRAY