

# es magazine



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## *WATCH OUT FRODO!*

THERE'S A SEXY  
NEW FELLOWSHIP  
TAKING OVER  
TELEVISION

*UNINVITED  
GUESTS*  
SQUATTING  
IN GADDAFI'S  
HOUSE

*PLUS*  
LONDON'S  
SAUCIEST  
NEW HOTEL

# CUT UP AND KEEP

From flotsam and jetsam chandeliers to vases made from leftover leather, London designers are turning upcycling into an art form, says **Hannah Bort**



## The Firth choice

**T**ake a grandmother's nightgown, fabric from 20 vintage dresses, a cultural magazine 125, has always had a passion for designing clothes, and honed his skills as a teenager, creating outfits through necessity. 'I used to make myself clothes because I couldn't afford them. It was the 1980s, so every weekend I needed a new outfit to go to all the crazy chbbs like Taboo', he explains.

Harvey has known Livia for some time: 'I was aware of her Eco Age company. This business is relatively small so we all know each other; it's a little eco-clubque. It took four weeks to create the Oscar gown. After

talking through ideas with Livia, Harvey went away with a colour palette based on her grandmother's pink nightgown. His research of the era of *The King's Speech* and attention to detail impressed Livia, who likens her first encounter with him to a first date. 'He wanted to know everything about me, my interests, and my personality. He took that away and created something incredible and personal.'

Harvey lives and works in Lewisham and is constantly scouring charity shops, jumble sales and vintage stores for fabrics (his favourite haunts are the Rose Bowl Flea Market in Pasadena, California, and Brick Lane). He hopes to educate people about the disposable nature of fashion. 'People have disconnected from the craftsmanship of clothing. I use couture methods, hand-stitching and reclaim used material to create something timeless.'

gory/harveycreative.com

## The cowboy

**B**est End designer Simon Hasan began his career in marketing, working with advertising agencies including MSC Saatchi but had 'an early mid-life crisis' and decided to study design instead. 'I loved The Conran Shop and buying nice furniture', he says. After an HND in furniture design he applied to do an MA at the Royal College of Art, but was rejected on his first attempt. 'I took a total kicking from Ron Arad. It took a whole year to recover from the shock.' His second attempt was more successful, and his final show had the design world buzzing at his innovative use of

a medieval French practice known as cuir bouilli (boiled leather), which has since become his trademark.

A Fendi collaborator, Hasan, 38, has been working with the fashion house since 2009, when he exhibited at Craft Punk, a Design Miami/Fendi event held during the Salone Internazionale del Mobile in Milan, for which he created versions of his trademark vases alongside boiled leather furniture. This year he will be working on Fendi's Fatto a Mano series, making 20 vases for the label's Selfridges concession, using offcuts of Fendi leather from this season's accessories collection. But Hasan says that recycling isn't his main motivation. 'Sustainable design is impor-

tant to me as a human being, but drawing on time-honoured craftsmanship is his true focus. I love historical research... looking to the past to keep design alive but in new ways

## I HAVE A THING FOR CONSTRUCTION SITES. IT'S IMPORTANT TO HAVE A MIX OF INFLUENCE'

and with new techniques. He credits designers including Ron Arad, Tom Dixon and Jürgen Bey as influences and admits to finding inspiration in the most unlikely places: 'I have a thing at the moment for construction sites. It's important to have a healthy mix of influence. Next, there's a project for the Design Museum's 'Designers in Residence' series, a further collaboration with Fendi on mannequins for its Sloane Street pop-up store, and he plans to start an online shop of his own. 'Maybe I'll finally have some pieces in Conran', he laughs. 'What a crazy idea.'

Simon Hasan will be creating limited-edition vases for Fendi at Selfridges on 12 and 8-9 April (simonhasan.com)