

**Airmail**  
Bringing lightness to everyday objects

# Airmail

In an era increasingly characterised by mobility and speed it seems appropriate to name a design exhibition concerned with lightness Airmail. Mirroring a revolution in transportation, Airmail emerged as the fastest and the only way to send mail by plane to some destinations worldwide.

The notion of transport and lightness are grounded in an extensive historical past and tradition. For instance, the first ever man made object, the hand axe, was light enough to be carried and specific to a nomadic lifestyle. More recently, as a response to the emergence of globalization, ever more affordable air travel and mass communication, designers started developing more flexible and lightweight objects.

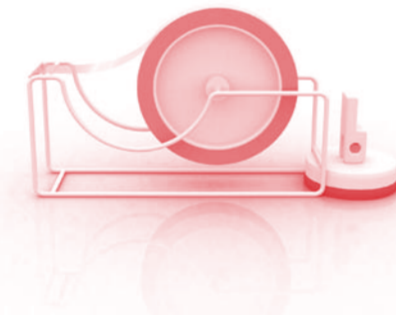
The first design book dedicated to the theme, Nomadic Furniture by James Hennessey and Victor Papanek was published in 1973. The book offered ideas on how to build "lightweight furniture that folds, inflates, knocks down, stacks, or is disposable and can be recycled". The flat pack, light and functional "Off the ground" interiors objects by Jochem could be seen to represent a contemporary fruition of these pioneering ideas.

Simplicity of use is also evident in Weatherhead's proposal entitled super light stationary. Taking advantage of modern manufacturing technologies and the properties of aluminium, Weatherhead's creates a multifunctional, yet light range that "is in-keeping with stationary culture and the desk landscape".

While we maintain some habits and social norms, we create and adapt existing ones to new possibilities. Drawing inspiration from a stool belonging to a previous generation results in an light object that covers several typologies in a single form. It could be interpreted as an example of designers desire to combine different functions as a result of emerging social habits. Luka's reinterpretation of an old function adds a stylistic and material update while revisiting forgotten themes.

In order to achieve lightness, another designer interprets appropriation as editing. In his Found series, Oscar edits the function of the original object by the appropriation of the material and shape. of products found on supermarkets -such as plastic bottles of shampoo or liquid yorgurt - to design a cutlery set for aircraft meals.

The objects mentioned above on could be interpreted as an example of designers desire to express the particular needs of the time. The pieces can be interpreted as a snapshot of our polarised contemporary urban existence and the objects that enable it.



## LIGHT TAPE DISPENSER

By Stephen Reed

A normal tape dispenser has a weighted base which functions to hold the unit in place as tape is pulled away. By using a suction cup attached to the table top, the object now has the quality of 'lightness'.

Powder coated steel rod, rubber

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## LV = LIGHTNESS/VALUE

By Inca Stazinsky

Lightness in functional objects is often about efficiency: saving weight and reducing cost. By removing as much of the structure as possible while remaining functional, these bags also have their perceived value changed through the deletion of surfaces bearing the iconic Vuitton print.

Fabric

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## PRUCHKA

By Luka Stepan

It's a low stool. Used as temporary step, side table, useful when working in your garden, stand for a flower pot ... even a TV can end on top of one.

Aluminium

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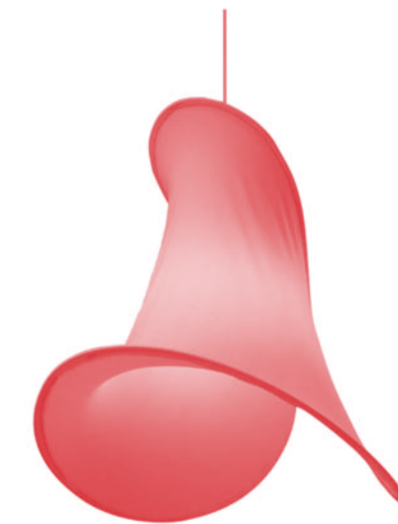
## REPOSED LIGHT

By Judith van den Boom

When the motion of light could turn haptic, would you touch it? Mimic the frailty of light through shaping the position of its containment.

Bone China Ceramics

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## MORPHE

By Henny van Nistelrooy

Based on foldable photography reflectors, Morphe is a series of 5 light shades of which the shapes are inspired by the transition from a folded flexible ring to flattened out. Maintaining the tent-like construction, these light shades are flat pack and lightweight.

Silk, glass fiber rod

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## SUPER LIGHT STATIONERY

By David Weatherhead

A lightweight, ribbed aluminium stand is home to a perpetual calendar card deck and clock, business cards, letters, postcards, CDs, pencils and pens. A lightness and simplicity in use is coupled with a lightness of material and manufacture.

Aluminium

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## FOUND / CUTLERY

By Oscar Diaz

Super light, metal-coated cutlery, made by editing plastic bottles found at the local supermarket. Each set is unique due to the manufacturing process

Metal coated plastic

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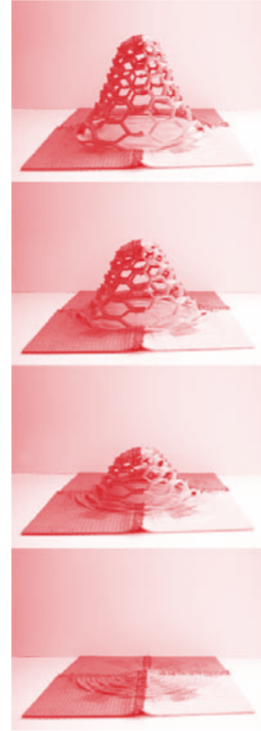
## OFF THE GROUND

By Jochem Faudet

"Off the ground" is an angular tabletop held from the ground by folded sheet-metal legs clasped to its corners. Any 18mm thick surface with 90° or 120° corners can be transformed into your custom side table. For this exhibition I specially designed 3 unique shapes to demonstrate the concept.

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Lasercut steel



## MULTIPLE CHOICE

By Simon Donald

Cast metal salt and pepper shakers, produced identical in form but in various metals. The choice of finish is not so much an option of colour but an option of weight.

Identifying the salt from pepper is inherent in the process with a hole drilled in the appropriate tick box

Various cast metals

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## AD-HOC BOOK BOXES

By Tim Parsons

Lightness can be seen as a state of being and thinking as well as a physical quality of material. The book Adhocism by Charles Jencks and Nathana Silver published in the 1970s presents a treatise on lightness through the re-use of what is around us. The book boxes express the philosophy of the contents of the book they contain.

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## CERAMIC MESH

By Bas Kools

To define lightness we need gravity. Therefore Gravity is part of the process, causing its own qualities, using weight to create a lightweight object that captures the process of its making. A ceramic net to hang, that shows the weight that created its shape.

Earthenware

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