MEMPHIS OCH DEN ITALIENSKA ANTIDESIGNRÖRELSEN

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Abstract:


This dissertation deals with the Italian design group, Memphis, and the Italian Anti-Design Movement. Both of these have problematized, though in different ways, norms of good design as well as the concept of design as such. The study will discuss what the work of the Anti-Design Movement and the Memphis Group deals with: for example what kinds of meaning, values, and assertions are conveyed in the work. Both the Anti-Design Movement and the Memphis Group make reference in some way to a modernist design tradition. In order to understand these references particularly characteristic modern ideas and concepts are discussed. The Anti-Design Movement is then considered in two contexts in particular: a series of similar, chiefly European radical groups, and then the theory and critique that existed at the time, ideological-critical approaches. For the most part, it is the work of Ettore Sottsass, Archizoom, Superstudio and Studio Alchimia that is discussed. As far as the Memphis Group is concerned, it is partly claims made in text form, and partly artefacts that are studied. From within a variety of different categories, the attitude of the group towards various phenomena as well as the meaning of the objects in question are studied. After that, an interpretation of Memphis design is given where, among other things, the relation between the products and concepts such as deconstruction, New Design and New Wave are taken up. Here, the contradictory aspects of Memphis production are distinguished and discussed. Finally, the elements of the study will be brought together, and the differences and similarities between the Anti-Design Movement and the Memphis Group will be examined.

Keywords: Memphis, antidesign, New Design, Radical architecture, Radical design, Counter design, Modernism, Postmodernism, Theory and history of design, "good" design, the concept design, Ettore Sottsass, Archizoom, Superstudio

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