

# TRANSITION TO SIXTH FORM TASK

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To Design and IKEA Children's Chair inspired by Memphis:

## **A3 Sheet 1:**

Complete research about the Memphis Design Movement. Discuss the design philosophy, the key designers involved and how the design movement was created. Complete research about Memphis products. Collect a range of at least 8 items showing different functions (chair, wardrobe, table etc.) Analyse each image and discuss the use of colour, pattern, construction, materials, size, stability, style, suitability for target market. Comment on anything else that you think is appropriate.

## **A3 Sheet 2:**

What is IKEA? Where does IKEA originate? Where do they have stores located? What materials do they mainly use? What is their design philosophy? How do they test their products? What is their product range? Show and discuss examples of storage solutions. Show and discuss examples of seating solutions. Show and discuss examples of children's bedrooms and playrooms

## **A3 Sheet 3:**

Conduct a Product Analysis of a range of wooden children's chairs using ACCESS FM. Select 5-6 chairs that could influence or inspire the design of your own chair. Be clear and concise with your analysis. Only use the most appropriate points from ACCESS FM.

**Layout and present all 3 pages as creatively and imaginatively as possible.**



# design context

IKEA is a Scandinavian chain who sell ready-to-assemble furniture and in addition they sell house wares and operate in a warehouse-like space.

Their furniture is of a flat pack, self-assembly design, which reduces production costs and results in a cheaper product.

As part of manufacturing their popular line of wardrobes called PAX, they generate waste material with dimensions of 600 x 600 x 12mm of plywood.

With sustainability being an important consideration for IKEA, they want to re-use this waste material. This will be beneficial to the environment but also will be more cost effective as it will not waste resources. They are currently looking at ways to resolve this problem.

Designing a small piece of furniture that could be manufactured from this waste material is one solution.

## design brief

You have been commissioned to design and manufacture an ergonomic chair.

Due to the limited size of the material (600x600x12 mm), the product will be aimed at primary school children.

The chair could be multi-functional and develop learning.

The aesthetics of the product must be based on the design style of Memphis but could also incorporate themes that would appeal to a young boy or girl. For example a cartoon character or the theme of football.

It must be safe for a child to use on a regular basis.

The chair must be suitable for mass production and be sold as flat-pack. It must be of a simple design that is easy to assemble. The main material available for the chair is 12mm plywood and should be assembled with the use of knock down fittings (KD Fittings).

Other materials could be used to enhance visual appeal.

### Objective

- To understand the design context and design brief. To be able to adapt as a designer to restrictions given by a client or user.

### MEMPHIS DESIGN MOVEMENT

The Memphis Design Group was a team of Italian Designers and Architects. These who created a progression of highly influential products in the 1960s. These designers disagreed with the approach to the current ways of designing and decided to challenge the idea that products had to follow conventional shapes, colours, materials, textures and patterns.

Founded in 1961, Ettore Sottsass, one of the leading members of the group called the Memphis Design 'The New International Style'. The Memphis Design Movement was a reaction against the slick, black stick designs of the 70's. It was the new age of Minimalism with such products such as typewriters, cars, cameras and buildings all seemed to lack unique, innovative style. The Memphis Group offered vibrant, colourful, shocking, expressive style. The Memphis Group offered vibrant, colourful, shocking, expressive style. The colours they offered distinctly contrasted with the dark pieces of European furniture. Pieces from the Memphis Design Movement may appear old of date now but at the time, they were seen as stunning pieces. The Memphis Group aimed to offer a new approach to furniture design.

As a result to Sottsass's organised meeting on the 11th December 1961 with other famous Italian designers and Architects, a collaborative was formed. Ettore Sottsass's collaborators - Martino Gottdi, Aldo Cibic, Michele De Lucchi, Matteo Thun and Mario Zanusi - were in their 20s, and among them was a young writer named Barbara Radice. The purpose of the meeting was to discuss Sottsass's proposal to produce a line of furniture with an old hand, Rianzo Brigati, owner of a carpentry workshop. They called it Memphis after the Bob Dylan song. 'Shack inside of Mobile with the Memphis Blues Again' as it was coincidentally played repeatedly throughout the meeting. Inspiration as it was drawn from such movements as the Art Deco and Pop Art, styles such as the 1950's Kitchen and the futuristic themes. Their solution was to experiment with vibrant colour schemes, shapes, textures and light were made from industrial materials where patterns were printed on glass, neon tubes were incorporated into the design and the overall product was jazzed up with energetic colours, patterns and glitters. The Memphis Designers concepts were a far stretch to what was seen as 'good design' at the time.

The work of the Memphis group has been described as vibrant, stunning, eccentric and ornamental. It was announced by the group to be a 'bad' stretch similar to all fashions and trends, would only last over a short period of time. The group split in 1968. Although the actual group no longer exists, it is evident that it has influenced the ways of modern graphic design, restaurant design, fashions and trends, textiles and furnishings.



**Ettore Sottsass: Sottsass**  
A colorful, abstract sculpture made of sticks and blocks, titled 'Sottsass'.



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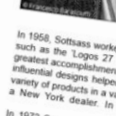
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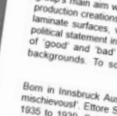
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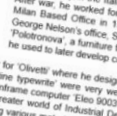
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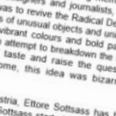
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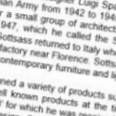
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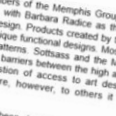
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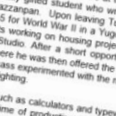
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### ETTORE SOTTASS



Ettore Sottsass was one of the leading members of the Memphis Group founded in 1961 with a group of other graduated designers and journalists, with Barbara Radice as the public relations director. The group's main aim was to revive the Radical Design as the public relations director. The production creations of unusual objects and unique functional designs. Most of their products featured plastic laminated surfaces, vibrant colours and bold patterns. Sottsass and the Memphis Group aimed to make a political statement in attempt to break down the barriers between the high and low art design by using a mix of 'good' and 'bad' taste and raise the question of access to art design by people of all economic backgrounds. To some, this idea was bizarre, however, to others it was their source of freedom.

Born in Innsbruck Austria, Ettore Sottsass has been described as 'a forward looking designer who is also mischievous'. Ettore Sottsass started his career by studying Architecture at the famous Turin Polytechnic in 1935 to 1939. Sottsass proved to be an exceptionally gifted student who wrote articles on art and interior design alongside with the Turin designer Luigi Spazzapan. Upon leaving Turin Polytechnic, Sottsass was called on to join the Italian Army from 1942 to 1945. After World War II in a Yugoslavian Concentration Camp Milan Based Office in 1947, which he called the 'Studio'. After a short opportunity in America working for George Nelson's office, Sottsass returned to Italy where he then offered the position of Artistic Director of 'Poltronova', a furniture factory near Florence. Sottsass experimented with the new material fiberglass which he used to later develop contemporary furniture and lighting.

In 1956, Sottsass worked as an industrial designer for 'Olivetti' where he designed a variety of products such as calculators and typewriters. Some of his products such as the 'Logos 27 Calculator' and the 'Valentine typewriter' were very well known products at the time of production. Whilst at 'Olivetti', Ettore Sottsass's greatest accomplishment was the design of the mainframe computer 'Elio 9027' for which he was awarded the Hewitt Museum of Design, New York to exhibit a series of his architectural photographs in both desert and mountain sceneries. In 1970, Sottsass was asked by the Cooper Berin organised a major exhibition for Sottsass's work which was eventually shown in Venice, Paris, Barcelona, Tokyo and elsewhere.

In 1972 Sottsass created a 'House Environment' for the Museum of Modern Art in New York. The room consisted of such things as cookers, sinks, dishwashers, showers, toilets, storage, seating, beds and wardrobes. In 1976, Sottsass was awarded the Pritzker Prize for his work. As well as co-founding the interior design group 'Sottsass Associati' with fellow Memphis designers in Japan, Austria and Italy, Sottsass designed Metal Ware, Glassware and Exteriors. In 1988, throughout his amazing career, Sottsass has been awarded many international prizes and honours.

### RESEARCH | MEMPHIS DESIGN MOVEMENT

### RESEARCH | PRODUCT ANALYSIS | MEMPHIS PRODUCTS

**Shelving designed by Ettore Sottsass:** This piece is a colorful, abstract shelving unit made of sticks and blocks, titled 'Sottsass'.

**Table designed by Ettore Sottsass:** A colorful, abstract table made of sticks and blocks, titled 'Sottsass'.

**Chair designed by Ettore Sottsass:** A colorful, abstract chair made of sticks and blocks, titled 'Sottsass'.

**Light designed by Ettore Sottsass:** A colorful, abstract light fixture made of sticks and blocks, titled 'Sottsass'.

**Other products:** A collection of other Memphis Design Movement products, including a colorful, abstract lamp, a colorful, abstract table, and a colorful, abstract chair.

### RESEARCH | MEMPHIS DESIGN MOVEMENT

### MICHELE DE LUCCI

Born in 1952, Ferrara, Michele De Lucchi graduated in 1975 with an Architectural Degree in Florence. During the period of radical and experimental architecture, he was a major figure in movements such as Cavali, Achyva and the Memphis Design Movement. De Lucchi was famous for introducing geometric motifs on plastic laminates for his lamps and furniture products for some of the largest Italian and European product makers. Rather than develop his artistic innovative ideas along one strict path, De Lucchi chose to move freely amongst all the different styles and establish his own ideologies. In 1990, De Lucchi established Produzione Privata, a small studio through which he developed his own sense of style through the freedom of experimentation without the restrictions of the industry. Michele De Lucchi was Director of Design at Olivetti from 1992 to 2002, where he developed many personal theories on the evolution of work/life, as well as experimental projects for Compaq Computers, Philips, Siemens and Vira.

Michele De Lucchi has created numerous Art and Design Exhibitions and designed buildings for museums such as the Museo Diocesano in Ivrea, the Triennale di Milano, the Permanente di Milano, the Palazzo delle Esposizioni in Rome and the Neues Museum in Berlin. De Lucchi's innovative design has always been closely associated with personal experiences, exploration of architecture, design, technology and crafts. In 2000, Michele De Lucchi was honoured with the title Ufficiale della Repubblica Italiana by President Ciampi for his services to design and architecture. In 2001, he was nominated Professor at the Faculty of Design and Art at the University of Venice. In 2003, the Pompidou Centre in Paris acquired a large number of De Lucchi's works which were exhibited for one year in her permanent rooms in this museum. Selected items from his works are included in the most popular design museums in Europe, the United States and Japan. In 1006, he received an Honorary Doctorate from Kingston University for his contribution to the quality of living. Ettore Sottsass, De Lucchi's mentor, was vital in making radical design notions to fit the popular taste. De Lucchi exhibited with the Memphis Group from 1961-1967. In 1968 he moved his studio to Milan where he continues to work on a variety of industrial design and architectural projects.

**Michele De Lucchi, Memphis Design Movement, Italy 1982:** This image shows a colorful, abstract lamp made of sticks and blocks, titled 'Sottsass'.

**Continental Table Michele De Lucchi, Memphis Design Movement, Italy 1982:** This image shows a colorful, abstract table made of sticks and blocks, titled 'Sottsass'.

**Table Lamp Michele De Lucchi, Memphis Design Movement, Italy 1982:** This image shows a colorful, abstract lamp made of sticks and blocks, titled 'Sottsass'.

**Other products:** A collection of other Memphis Design Movement products, including a colorful, abstract lamp, a colorful, abstract table, and a colorful, abstract chair.

Complete research about the Memphis Design Movement. Discuss the design philosophy, the key designers involved and how the design movement was created.

Complete research about Memphis products. Collect a range of at least 8 items showing different functions (chair, wardrobe, table etc.)

Analyse each image and discuss the use of colour, pattern, construction, materials, size, stability, style, suitability for target market. Comment on anything else that you think is appropriate.



What is IKEA?

Where does IKEA originate?

Where do they have stores located?

What materials do they mainly use?

What is their design philosophy?

How do they test their products?

What is their product range?

Show and discuss examples of storage solutions

Show and discuss examples of seating solutions







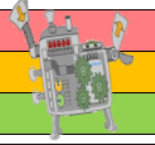

Show and discuss examples of children's bedrooms and playrooms

Plus anything else you think is relevant that I haven't thought of 😊

- To profile IKEA's design style, philosophy and product range

## Objective

# ACCESS FM

<b>A</b>	Aesthetics	Where did the designer get their inspiration? Could the product look better?	
		Do you think it looks attractive or ugly, Why?	
		What does the product look like? <i>THINK</i> shape, form, materials, size, beauty, ugliness	
<b>C</b>	Cost	Is it affordable to your customer? Will it make a profit?	
		Is it value for money?	
		How much does it cost £ £	
<b>C</b>	Customer	What impact would it have on a customers life?	
		Why would a customer buy it? What makes it suitable for them?	
		Who would buy it? Who would use it?	
<b>E</b>	Environment	What is the products impact on the environment? <i>THINK</i> batteries, rethink, refuse, reduce, reuse, recycle, lifecycle	
		How would the product be disposed of?	
		Is the product needed or wanted? How long will it last?	
<b>S</b>	Safety	Is the product high quality? Does it meet safety standards?	
		How has the designer considered safety?	
		Could the product hurt anyone? Are there any sharp edges?	
<b>S</b>	Size	Is it an appropriate size? Would it work better if it was bigger or smaller?	
		Does it come in different sizes ?	
		How big is it?	
<b>F</b>	Function	Does the product work? Could the product work better?	
		How does the product work? Why is the product needed?	
		What does the product do? Is it easy to use?	
<b>M</b>	Materials	What impact could the designer's choice of material have on the environment?	
		Would a different material make it better?	
		What material has it been made from?	

- A** is for **Aesthetics**
- C** is for **Cost**
- C** is for **Customer**
- E** is for **Environment**
- S** is for **Size**
- S** is for **Safety**
- F** is for **Function**
- M** is for **Material**

-  **Aesthetics** means **what does the product look like?**  
What is the: Colour? Shape? Texture? Pattern? Appearance? Feel? Weight? Style?
-  **Cost** means **how much does the product cost to buy?**  
How much does it: Cost to buy? Cost to make?  
How much do the different materials cost? Is it good value?
-  **Customer** means **who will buy or use your product?**  
Who will buy your product? Who will use your product?  
What is their: Age? Gender?  
What are their: Likes? Dislikes? Needs? Preferences?
-  **Environment** means **will the product affect the environment?**  
Is the product: Recyclable? Reuseable? Repairable? Sustainable?  
Environmentally friendly? Bad for the environment?  
**6R's of Design:** Recycle / Reuse / Repair / Rethink / Reduce / Refuse
-  **Size** means **how big or small is the product?**  
What is the size of the product in millimeters (mm)? Is this the same size as similar products? Is it comfortable to use? Does it fit?  
Would it be improved if it was bigger or smaller?
-  **Safety** means **how safe is the product when it is used?**  
Will it be safe for the customer to use? Could they hurt themselves?  
What's the correct and safest way to use the product? What are the risks?
-  **Function** means **how does the product work?**  
What is the products job and role? What is it needed for? How well does it work? How could it be improved? Why is it used this way?
-  **Material** means **what is the product made out of?**  
What materials is the product made from? Why were these materials used? Would a different material be better? How was the product made? What manufacturing techniques were used?