

This united in the
years subsequent to

[Art & Culture](#)



**ASSIGN
BUSTER**

This chapter aims to understand how Scandinavian countries stand historically aligned through their design values and philosophies and how they have developed over time. Explain how these principles lay the foundation in advocating world-renowned design success. Examine the relationship between politics and design and the cultural impact the relationship holds. Study historical influences and iconic designers who have shaped Scandinavian design standards throughout the decades. MJ1 The term 'Scandinavian' usually applies to Norway, Sweden, Denmark, Finland and Iceland.

These countries united in the years subsequent to World War II as a 'cold war construct in a region searching for a voice within an inharmonious war devastated Europe.' (K Murphy, 2014) The Nordic identity provided comfort and solidarity to a fragile post war region. The countries' small populations, vast impenetrable landscapes and geographical isolation emphasised the need for cooperation within and across the countries. Scandinavia stands historically aligned through cultural and ethical values; these principles are perhaps the foundation in advocating world-renowned design. Within the world of Scandinavian design the use of the colour red is significant, as it stands boldly against the frequently used white pine, ash, and beech wood. The Swedish use the expression *den röda tråden*. Translated as the red thread, they use it to describe 'the heart of the matter or common denominator of something.' (E.

Terragni 2017) The red thread is a principle that links these countries together with their past heritage and aesthetic appreciation in society; this red thread runs deeply through each country's design approach. They key <https://assignbuster.com/this-united-in-the-years-subsequent-to/>

characteristics of Scandinavian design focuses on function without compromising aesthetic qualities. Surrounded by a prodigious landscape, Scandinavian designers make the most of sourcing naturally available materials.

The Scandinavian style is minimal; there is no ostentation involved in the design execution, but tasteful clean forms consisting of true quality. These values have created traditional design highly regarded around the world such as Swedish Dala wooden horses, Norwegian Reindeer hides and Eero Saarinen's Tulip Chairs MJ2 from Finland. Quality of life is highly regarded in northern countries; this involves the right to good design. Luxurious items made from expensive materials do not define their values of good design. They place value in everyday objects such as cutlery, ceramics, lighting, furniture made from suitable materials that will last through generations. These objects shape how society goes about their day to day life and how they interact with one another there, it's an appreciation for functional necessities to accommodate a practical modest way of living. Design in Scandinavia is more than form and aesthetic consideration for products; politicians and urban planners use it as a tool to support and enable social change.

For example, the textures of the tiled street paths are coarser at the edges than in the centre so that using the opposing textures the blind can understand where to stop and cross. It is examples like this, investing to integrate design to benefit our daily interactions that makes Scandinavia unique. Scandinavian countries have developed people-centric societies; meaning that citizens are considered their most important asset. This has <https://assignbuster.com/this-united-in-the-years-subsequent-to/>

been developed over history due to “harsh weather conditions, limited resources and external threats from large European powers” (Soren Petersen, 2012.) The “Nordic Model” of welfare politics is the economic and social policies usually applied to the countries Sweden, Norway and Denmark, Finland and Iceland in Scandinavia.

This model highlights basic criteria that each country values, such as providing individuals with a high quality life day to day. Principles of care (omsorg), justice (rattvisa), and social equality (jamlikhet) are shared through Scandinavian democracy. This framework urges equality of economic and social life across rural and urban sceneries. It looks to even out the extreme disparities through ‘access to employment and job protection for all workers.’ (K Murphy, 2014) The federal government subsidizes all social, economic, healthcare and educational issues. This removes the burden from the individual to maintain a good quality of life by investing money and trusting in the state.

Today welfare state values are ingrained in contemporary Scandinavia that is more accurately defined as ‘a social system in which welfare assumptions are an organic part of everyday life.’ (J. Robertson, 200) Scandinavians are moulded by their deep connection with nature; they nurture their landscape and treat it in a sustainable way. There are various Norwegian words referring to human relationships with nature such as ‘fjellvant - walking habitually in the mountains, or frilufsliv - living in harmony with nature.’ (A.

Roos, 2016) Northerners travel from urban areas and retreat into weekend forest cabins surrounded by vast lakes, providing a sense of escapism and

perspective on their 8-4pm occupation. There is an understanding in the power nature and the uncultivated danger of it, ' you feel that you are quite small compared to these forces of nature and, at the same time you feel an inner greatness because you are always connected to them," says polar explorer, Erling Kagge. (A. Roos, 2016) Norway, Sweden Denmark, Finland and Iceland all have to prepare themselves against harsh dark winter elements and endure lightless days through winter against tough terrain.

It's safe to say Nordic countries struggle against extreme conditions, these environments have created certain attitudes in being practical, frugal and resourceful with nature's provisions. Scandinavia's relationship with its resources has always been important; it forms part of the region's identity as they cultivated and harvested produce in balance with nature. It meant products inherently were made to last due to the use of quality material. Houses had to withstand harsh conditions and furniture was passed down from generation offering a longevity scheme to prevent waste. The theme of contact with nature and a once frugal, predominantly rural society inspired many of the most influential Scandinavian designers - Alvar Aalto, Kaare Klint and Borge Mogenssen. Alvar Aalto was inspired by the simplicity of objects commonly found in rural farmhouses.

Scandinavia has always been resourceful and environmentally aware, iconic designers never discarded old designs but improved upon existing products such as tables and chairs applying new techniques. Post-World War II presented Scandinavia with an opportunity for a new design approach to shape the past into something new. They kept the value of reflection on their own cultural heritage, but they looked to create a fresh start using

<https://assignbuster.com/this-united-in-the-years-subsequent-to/>

modernism. Scandinavian principles have always been utilitarian even surrounded by a wealth of natural resources. Scandinavian designs evolved separately from other countries' take on modernism. Their style of modernism embraced warmth and considered the simplicity of human touch to machine-made practicality that characterises Modernism.

This stood out as they used their local craft skills and local materials for which the Scandinavian countries are known. They progressed with traditional methods that preserved the skill and originality of the region's craftsmanship, while other countries focused on only embracing new production processes. Designers experimented with traditional processes, leading to exciting advancements in manufacturing methods such as plywood bending and the use of unusual wood varieties. This inspired architects and designers to create brilliant designs that would be affordable to regular consumers, using new lower cost production techniques. Alvar Alto was very influential during this time.

He created iconic furniture in laminated plywood, it was ground-breaking as it was such a simple material, yet provided strength and longevity.

Nordic home building and prefabricated housing were monumental in the industrial revolution, M3 allowing quality homes to be built for the housing crisis post World War II. Nordic values of combining old traditions and new developments have characterised Scandinavian homes; this creates the atmosphere of warm, understood quality M4 . The word hygge (pronounced hue-gah) comes from Danish origin meaning “ a quality of cosiness and comfortable conviviality that engenders a feeling of contentment or well-being.

<https://assignbuster.com/this-united-in-the-years-subsequent-to/>

” It encompasses people’s attitudes to their homes and tactility between objects and furnishings. However, Britain’s perception of ‘Hygge’ is narrowed to a Danish lifestyle sold through high-street consumerism, it is actually more endemic within Scandinavian culture. Other Scandinavian countries have different names for the same set of principles, the Swedes calling it mys, the Norwegians, kose, and the Finns I? mpö?. ‘Hygge’ has a direct influence on the traditional design values of Scandinavians to provide emotional comfort that help enhance daily living. MJ5 MJ1 Write as a paragraph. This chapter aims to . .

. MJ2 remove link M3 Might need to distinguish this from the main Industrial Revolution. M4 Not very clear. Understated quality? MJ5 A concluding paragraph will be useful.