

**THE ROLE OF TRADITION AND EVERYDAY
LIFE IN SCANDINAVIAN MODERN DESIGN**

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ABSTRACT

THE ROLE OF TRADITION AND EVERYDAY LIFE IN SCANDINAVIAN MODERN DESIGN

Within Modernization, Modern design always rejected tradition and past and also focused on austerity and functionality. Modern design has always been criticized for being separated from nature and everyday life. Modern design has always been considered as being an alienated product of industrial production mode. However, Scandinavian design, Northern Europe design approach, has been distinguished in integrating their tradition and cultural identity into their design perspective which also embraces functionality. Additionally, Scandinavian design has been shaped as an integral part of their everyday life styles along with environmental factors. Their approach has been improved or influenced by the farm workers and fishermen who produced their own furniture using materials such as wood from the forest especially pine and spruce. They used cotton, linen, wool, sheepskin and furs for domestic textiles. They used palettes as light and pallid in contrast to the Mediterranean countries. They used vivid patterns inspired by the nature to create comfortable and warm atmosphere. Thus, the result was differentiated in Modern design in its own broadest definition.

This study argues that Scandinavian modern design created its own style. It focuses on integrating its tradition into modern notion, and also relates it with the environmental factors, everyday life styles and nature. The study searches Scandinavian design which refers to the nature and embodies the nature as design along with emotions and colors. Sweden is chosen for the case study as a representative Scandinavian country.

Key Words: Modernism, Modern Design, Scandinavian Design, Tradition, Traditional Motifs, Folk Art, Daily Life, Environmental Factors, Natural Materials, Color Schemas.

ÖZET

MODERN İSKANDİNAV TASARIMLARINDA GELENEĞİN VE GÜNDELİK YAŞAMIN ETKİLERİ

Modernleşme hareketinden beslenen modern tasarım, bir yandan geleneği, geçmişi ve kültürel kimliği reddederken diğer yandan işlevselliği ve yalınlığı vurgulamıştır. Doğaya ve gündelik hayata olan mesafeli duruşundan dolayı, Modern tasarım her zaman eleştirilmiştir. Hatta Modern tasarım her zaman endüstriyel üretim süreçlerinin tipik yabancılaşmış bir ürünü olarak düşünülmüştür. Ancak İskandinav ülkeleri, işlevselliği kucaklayan bir tasarım anlayışına sahip oldukları gibi, bu anlayışa kendi kültürel kimliklerini, geleneksel yaşam biçimlerini ve hatta geleneksel motiflerini bile aktarmayı başarabilmişlerdir. Bu özellikleri ile, İskandinav tasarımları tüm modern batı tasarımlarından ayırt edilmişlerdir. Ayrıca İskandinav tasarımları çevresel koşullar ve gündelik yaşama biçimleri ile şekillenerek kullanıcıya rahatlık ve kolaylık sağlamaktadır. Doğal kaynakların zenginliğini gündelik yaşamları ve tasarım kültürleri ile bütünleştirmişlerdir. Cam, seramik, doğal ahşap ve kumaş en temel ham maddeleri olup, kendi tasarım anlayışlarının oluşmasında önemli role sahiptir. Sert doğa koşullarında sıcak bir ortam yaratabilmek için, doğa renk şemaları ve desen örüntüleri ile ilham kaynağı olmuştur.

Bu çalışma, İskandinav ülkelerinin kendi tasarım dillerini oluşturma yöntemlerini inceler. Modern tasarım anlayışlarını gelenekleriyle yorumlamalarına, aynı zamanda tasarımlarının çevresel koşullar, gündelik hayat tarzları ve doğa ile bir ilişki içerisinde şekillendiğine odaklanır. Doğanın tasarım dili ve tasarımın kendisi ile, duyular ve renkler eşliğinde çeşitlendiğini araştırır. Tipik bir İskandinav ülkesi olarak, İsveç çalışma alanı olarak belirlenmiştir.

Anahtar Kelimeler: Modernizm, Modern Tasarım, Geleneksel Tasarım, Geleneksel Motifler, Gündelik Yaşam, Çevresel Faktörler, Doğal Malzemeler ve Renk Şemaları.

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CHAPTER 1

INTRODUCTION

1.1. Definition of the Problem

Modernism is an idea of modernity spread all over Europe and America. The meaning of ‘modern’ refers to a world that epitomizes the idea of newness and today, not the past. In this context, the aim of ‘modernism’ is always to be ‘modern’. Firstly, to understand the meaning of modernism, industrial revolution and its results should be examined. The Industrial Revolution was a period from the 18th to the 19th century. This period was characterized by expeditious changes in production techniques, living and working conditions. It began in the United Kingdom, and then subsequently spread throughout Europe, North America, and eventually the world.¹

The improvement of factories and new working conditions were integral part of the industrial revolution. With an increased capital and improved technology, the continuous production line was established. After new machines and techniques were invented, mass production became uninterrupted and inevitable. In the production process, machines and other technologies replaced human’s individual labor and ability. Instead of everything being made by hand, goods began to be produced in factories. Through factories, cities and towns were near coal fields and they grew enormously fast. Factories provided many job opportunities and cities provided education for many people. Subsequently, after industrial revolution many people who had always worked on farms moved into the urban areas where the factories were located. Therefore, because of division of labor and class differentiation, factory workers had to work long hours in poor conditions. As a result, industrial revolution transformed the cities into metropolises and a modern nation to a manufactory giant.

¹ Stewart Ross, *The Industrial Revolution (Documenting the Past)* (London: Evans Brothers, 2008), p.8. For the Industrial Revolution, see also Charles More, *Understanding the Industrial Revolution*. (London; New York: Routledge, 2000); Jennifer L Goloboy, *Industrial Revolution: People and Perspectives* (California: ABC-CLIO, 2009)

Starting at the beginning of the 19th century, as a result of industrialization, working and living conditions have changed deeply; it created a radical change not only in human behavior patterns but also in the episteme of the society.² In this context, through the middle of the 19th century the first modern cities emerged to experience modernity. Marshall Berman as a political scientist characterized modernity in the following way: “to be modern is to find ourselves in an environment that promises us adventure, power, joy, growth, transformation of ourselves and the world and, at the same time, that threatens to destroy everything we have, everything we know and everything we are.”³ Modernity is a concept that we witness how individuals seem to be fascinated. Metamorphoses of lifestyles, city cultures, production, and technologies are the result of modernization process. This is probably one of the most definitive visions of the modern environment in Berman’s words:

All fixed, fast-frozen relations, with their train of ancient and venerable prejudices and opinions, are swept away, all new formed ones become antiquated before they can ossify. All that is solid melts into air, all that is holy profaned, and men at last are forced to face... the real conditions of their lives and their relations with their fellow men.⁴

The senses of cultural experiences have changed and have lost their spiritual and traditional meanings. This process has inspired vibrations and urban shocks in the modern cities. Because of the hard labor conditions laborer’s everyday life has become very monotonous. The members of bourgeoisie, especially the most powerful, have generally forth to restrict, manipulate and control their markets. Because of bourgeoisie’s ambition, labor conditions have become very harsh for working classes and average modern individual turn out to be unhappy and hopeless.

We understand that modernity as a cultural state emerges as result of industrialization, factory production and technology based society. As for modern design, it emerges as a natural output and gets an alienated product of this capitalist system and mass production; supported by the cycle of production and consumption. Because of the division of labor in production process, modern design became alienated to its owner. In other words, in an industrialized world, design is identified and conceived as a constant and urgent need due to modern life conditions and

² See Stewart Ross, *The Industrial Revolution (Documenting the Past)* (London: Evans Brothers, 2008)

³ Marshall Berman, *All that is Solid Melts into Air: The Experience of Modernity* (New York: Viking Penguin Books, 1988), p.15. The Modern Culture, see also George Simmel, *The Conflict in Modern Culture and Other Essays* (Ann Arbor: UMI, 1998)

⁴ Marshall Berman, *All that is Solid Melts into Air: The Experience of Modernity* (New York: Viking Penguin Books, 1988) p.21. The Mantel Life, see also George Simmel, “*The Metropolis and Mental life*” George Simmel on Individuality and Social Forms. Ed. D. N. Levine. (Chicago: University of Chicago Press, 1903)

modernization. Despite all concerns about alienation of modern design, it has emerged as a powerful and long-established movement in industrialized world. In other words, modern design is not only an alienated output of modern technologies and mass production but also has been the integral part of modern spirit. To clarify that, the need for newness is combined with the need for new design products, because modernity, as a cultural state, always needs change and newness.

In these terms, to understand modern design, as the material body of all concerns – alienation, rejection of past, technology related to industrialization and modernization – is very important for this study. In *History of Modern Design: Graphics and Products since the Industrial Revolution*, David Raizman (2003) explains what design is, “whether in relation to fashion, software, information, or an array of household products, the term design regularly enters our vocabulary to describe some of the most common aspects of our everyday experiences.”⁵ David Raizman also explains what makes design modern by stating that, “modern design is the result of acceleration in the division of labor and the introduction of mechanized production during the nineteenth century.”⁶ Edgar Kaufmann clarifies how modern design developed. In his words, “modern design is planning and making objects suited to our way of life, our abilities, our ideals. It began a century ago when creative and perceptive people reacted to the vast problems posed by technological change and mass production.”⁷ The question ‘what is modern design?’ have been answered as ‘Twelve Percepts of Modern Design’ in many publications. It is necessary to quote all articles.

1. Modern design should fulfill the practical needs of modern life.
2. Modern design should express the spirit of our times.
3. Modern design should benefit by contemporary advances in the fine art and pure sciences.
4. Modern design should take advantage of new materials and techniques and develop familiar ones.
5. Modern design should develop the forms, textures and colors that spring from the direct fulfillment of requirements in appropriate materials and techniques.
6. Modern design should express the purpose of an object, never making it seem to be what it is not.
7. Modern design should express the qualities and beauties of the materials used, never making the materials seem to be what they are not.
8. Modern design should express the methods used to make an object, not disguising mass production as handicraft or simulating a technique not used.

⁵ David Raizman, *History of Modern Design: Graphics and Products since the Industrial Revolution* (London: Laurence King Publishing, 2003), p.11.

⁶ David Raizman, *History of Modern Design: Graphics and Products since the Industrial Revolution* (London: Laurence King Publishing, 2003), p.11.

⁷ Edgar Kaufmann, Jr., *Introductions to Modern Design: What is Modern Design? What is Modern Interior Design?* (New York: The Museum of Modern Art, Arno Pr; Reprint Edition, 1950), p.7.

9. Modern design should blend the expression of utility, materials and process into a visually satisfactory whole.
10. Modern design should be simple, its structure, evident in its appearance, avoiding extraneous enrichment.
11. Modern design should master the machine for the service of man.
12. Modern design should serve as wide a public as possible, considering modest needs and limited costs no less challenging than the requirements of pomp and luxury.”⁸

Deriving Kaufmann’s analysis of modern design, it seems possible to summarize the main characteristics of modern design with certain key words. Functionality, simplicity, austerity and honesty in material using and techniques, have been determined, actually manifested, as basic themes of modern design that are all idealized with the need for newness.

Although, George Nelson was a pioneer character of modernism, he criticized the alienated state of modern design and searched sensible approaches to problem solving attitude of modern design. He was a serious and original thinker about design issues which epitomize the perfect balance of between form and function. He pointed out three distinct influences on modern design: the machine look, the handicraft look and biomorphic look.⁹ For him, modern design both could reflect the machine forms and could offer comfort and homeliness as against alienation. He pointed out biological and organic forms to break the sense of alienation. Edgar Kaufmann appropriates the perspective of George Nelson. Additionally, Edgar Kaufmann explains Scandinavian design perspective in the context of three distinct influences – the machine look, the handicraft look and biomorphic look – on modern design. Handicraft look included most of the products Scandinavian design that were propelled to international popularity in the 1950’s traditional hand works and finishing methods, ceramics with painted and molded decoration, unique blown glass with hand printed textile are emphasized the inherent nature of their materials and techniques in their manufactures.¹⁰

To sum up: The sense of place has lost its importance and modern individual has lost their bond to the nature. Everything we brought from the past has been left in the past. All motivations focused on the newness and technology in modern culture. The seasons, the nature, and locality; all have been neglected. With the metamorphosis of values, ‘alienation’ has been the result of modern life. Everyday life was increasingly

⁸ Edgar Kaufmann, Jr., *Introductions to Modern Design: What is Modern Design? What is Modern Interior Design?* (New York: The Museum of Modern Art, Arno Pr; Reprint Edition, 1950), p.7.

⁹ See George Nelson, *Modern Furniture... An Attempt to Explore its Nature, Its Sources, and Its Probable Future*, Interiors, vol.108, 1949, esp. pp. 108-11.

¹⁰ Edgar Kaufmann, Jr., *Introductions to Modern Design: What is Modern Design? What is Modern Interior Design?* (New York: The Museum of Modern Art, Arno Pr; Reprint Edition, 1950), pp.92-95.

invaded by the technological objects. Thanks to the technology dominated modernization process, the individuals of modern society became totally alienated to each others, even to themselves. Owing to the division of labor in production process, individuals also became alienated to the design products. This study observes that modern design has become the centre of all critiques about the alienation problem.

In actual fact, Scandinavian countries have managed to combine their traditions with modernism and succeeded in establishing the integrity of nature and emotion. For that reason, Scandinavian countries have created their own modernist conception, challenging the widespread conception of modern design as the culprit of the issue of alienation experienced by modern individuals. During the twentieth century Scandinavian design became a phenomenon all over the world. Although it is considered very modern, it is known as homely as contrast to being alienated. This study defines the problem as alienation being a result of modernization and industrialization. Alienation is a cultural state. Daily life practices, relationship with nature and tradition are the main factors for homely life. Design products are only material bodies of culture. If we relate with nature and traditions as Scandinavians do we feel familiar and homely. So the study claims that we need to change the practices of daily life and relate with nature and past. Accordingly, to argue that design products are the cause of alienation or reason for the sense of alienation therefore would be erroneous.

1.2. Aim of the Study

This study examines not only how modern design is based on simplicity, austerity, rationalization and functionality, but also explores it as an alienated product of capitalist system. Although it is defined as very modern, the study renders how Scandinavian design has been considered homely and familiar and at the same time how Scandinavian design vision has been affected by modernization and industrialization.

The study analyzes how Scandinavian countries have created their own modernist perception and how Scandinavian design has become a phenomenon all over the world. Ornamentation, decorative figures, narrations, textuality, the integral part of traditions all have been ignored in modernism period. Therefore, another aim of the

study is to explain the differences of Scandinavian design by examining the relationship between modernist design and Scandinavian design.

It is a well-known fact that everyday life and tradition have had a major impact on design. In this case, the study points out the role of everyday life in Scandinavian design. In this context, the seasons, cultural routes, the relationship between nature and human beings have all been given as influence aspects shaping Scandinavian design.

The definition of good design should include functionality, aesthetic, sensibility, and respect for material. Taking this fact into consideration, it can be claimed that the relationship between senses and nature is an important issue for design. The study aims to show how nature, color schemes and senses take place in Scandinavian design.

1.3. Method of the Study

In general, this research is a critical and cultural study mainly based on observation on Scandinavian's everyday life and traditions and literature review. The study interprets the texts and the samples of Scandinavian Design. The samples have been gained through direct observation and experiencing daily life in the Scandinavian Culture.

The research, initially, is based on literature review to outline what has been done to date now and to collect historical and comprehensive data about the Scandinavian culture, Scandinavian everyday life and design. Critical readings of various materials including primary sources such as, books and academic articles and also online articles, online journals, catalogues, and magazines have shaped frame of the literature review.

This study is based on qualitative research such as participant observation consisting many different methods such as interviews, documentary and data collection. In *Qualitative Research Practice* Clive Seale examines that “qualitative research can include many different methods such as many varieties of interviews, documentary work and the collection of personal constructs and mental maps as well as observation.”¹¹ Differing conceptions and roles of observer can be found in the literature. Participant observation is simply a special form of observation and a unique

¹¹ Clive Seale, *Qualitative Research Practice* (London: SEGA Publications Ltd, 2004), p.218.

method of collecting data. Participant observation is one of the main strategies used in ethnographic fieldwork. Paul Atkinson explains participant observation:

Participant observation – establishing a place in some natural setting on a relatively long-term basis in or to investigate, experience and represent the social life and social processes that occur in that settings – comprises one core activity in ethnographic fieldwork.¹²

Data collection is used in participant observation and nominal data have been gained from the collections of different museums for the purposes of this thesis: In Göteborg, Göteborg City Museum, Göteborg Museum of Art, Museum of World Culture, The Röhsska Museum; In Jönköping, Jönköping Country Museum, Match Museum, Radio Museum, Husquarna Industrial Museum, Gränna Museum; In Oslo, Oslo City Museum and Norsk Folk Museum were studied. Identification tags of all museums will be shown in the appendix.

Additionally, participant observation method involves researchers getting to know the people they are studying by entering their world and participating in that world. Researchers spend long periods watching people they are studying and talking with them about what they are doing, thinking and saying. Participant observation is a natural method that involves the researcher telling it like it is and really understanding through personal experiences. The methodology of participant observation consists of principles, strategies, procedures, methods and techniques of research. Participant observation is defined here in terms of seven basic features:

1. A special interest in human meaning and interaction as viewed from the perspective of people who are insiders or members of particular situations and settings.
2. Location in here and now of everyday life situation and settings as the foundation of inquiry and method.
3. A form of theory and theorizing stressing interpretation and understanding of human existence.
4. A logical process of inquiry that is open-ended, flexible, opportunistic, and requires constant redefinition of what is problematic, based on facts gathered in concrete settings of human existence.
5. An in depth qualitative, case study approach and design.
6. The performance of participant role or roles that involves establishing and maintaining relationships with natives in the field.
7. The use of direct observation along with other methods of gathering information.¹³

According to these seven features, researcher can test hypotheses and may be able to redefine possible personal perceptions about someone's behavior in the light of their experiences in group. Additionally, participant observation generates rich high-detailed and high-quality information about the group behavior. The researcher can understand the social pressure influences group norms that may create particular forms

¹² Paul Atkinson, *Handbook of Ethnography* (London: SEGA Publications Ltd, 2001), p.352.

¹³ Danny L. Jorgensen, *Participant Observation: A Methodology for Human Studies* (London: SEGA Publications Ltd, 1989), pp.13-14.

of behavior researcher. In *Observation techniques* Patricia and Peter Adler observes that:

Besides the competencies of speaking and listening which are used in interviews, observing is another everyday skill which is methodologically systematized and applied in qualitative research. Not only visual perception but also those based on hearing, feeling, and smelling are integrated.¹⁴

Danny L. Jorgensen mentions that “the methodology of participant observation aims to generate practical and theoretical truths about human life grounded in the realistic of design existence.”¹⁵ With participant observation the group being studies is observed in its natural settings rather than from the second hand reporting about their behavior that is received from questionnaires and interviews.

Additionally, ethnographies are based on observational work in particular settings, thus ethnography as a social method will be used in this study. Ethnography as a method has been developed mainly within the human science disciplines of anthropology and sociology. Besides, ethnography has been used in engineering and design science disciplines that form the disciplinary background of anthropology and sociology. As a result, ethnography as an observational and experimental method can be used to understand and to analyses the role of tradition and everyday life in Scandinavian design. In *Doing Ethnographic and Observational Research* Michael Angrosino defines ethnography as follows:

Ethnography literally means a description of a people. It is important to understand that Ethnography deals with people in the collective sense, not with individuals. As such, it is a way of studying people in organized, enduring groups, which may be referred to as communities or societies. The distinctive way of life that characterized such a group is its culture. The study of culture involves an examination of the group’s learned and sheared behaviors, customs and beliefs.¹⁶

Marthn Hammersley and Paul Atkinson explain that in terms of data collection ethnography usually involves:

The researcher participating overtly or covertly, in people’s lives for an extended period of time, watching what happens, listening to what is said, and ask /or asking questions through informal and formal interview, collecting documents and artefacts – in fact, gathering whatever data are available to throw light on the issues that are the emerging focus of inquiry.¹⁷

¹⁴ Patricia and Peter Adler, *Observation techniques* (London: SEGA Publications Ltd, 1989), pp.79-110.

¹⁵ Danny L. Jorgensen, *Participant Observation: A Methodology for Human Studies* (London: SEGA Publications Ltd, 1989), p.14.

¹⁶ Michael Angrosino, *Doing Ethnographic and Observational Research* (London: SEGA Publications Ltd, 2007), p.1.

¹⁷ Marthn Hammersley and Paul Atkinson, *Ethnography: Principles in Practice* (New York: Taylor & Francis, 2007), p.3.

In this research which is designed as a critical and cultural study, ethnography with participant observation will be used to discover Scandinavian's folktales and urban or traditional myths and legends. Participant observation gives an access to Scandinavian groups who could not be studied covertly; therefore, it is preferred to study Scandinavian's actions and accounts in everyday context, rather than under conditions created by the researcher such as in high structured interviews situations. The participant observer is in much closer contact with people for a longer period of time; also, he or she participates in many kinds of activities as a member of the social settings studied. The aim is to observe and practice what Scandinavians believe, what they do at work or school and in their leisure times, how they behave not how they ought to behave in their traditional activities – Lucia Day, Sofia Church; After work, Harry's; Christmas table, Hotel John Bauer; Fika; typical Scandinavian café Moree Coffee – in their everyday settings. Moreover, In this study, Scandinavian people's homes representing different age groups¹⁸ – Rolf and Ulrika Johansson's home¹⁹, Bertil and Ina-Siv Ahlinder's home²⁰, Ingvar Ahlinder's home²¹, Ingegerd and Torsten Karlsson's home²², Özlem and Simon Davidsson's home²³, Martin Johansson's home²⁴ and Özge Öner's home²⁵ – have been visited to observe their everyday life and culture.. The events have been recorded as photographs and movies. This data will be used to show Scandinavian modernist perception.

1.4. Background

Some leading writers such as Frog Artinius, Charlotte Fiell and Peter Fiell have offered an insightful critique of modernism in terms of Scandinavian design and therefore they are followed for the literature review of this study. For example, Frog Atinius links Scandinavian design as an established phenomenon through specific

¹⁸ The pertinent age groups as well as general identification tags of all people mentioned can be seen in the Appendix A

¹⁹ Rolf Johansson's home address: Nyponvägen 74 453 38 Lysekil.

²⁰ Bertil and Ina-Siv Ahlinder's home address: Backsvalevägen 73 Tenhult

²¹ Ingvar Ahlinder's home address: Häljebol Enekullen Värmlands Nysäter

²² Ingegerd and Torsten Karlsson's home address: Stensviksvägen 59 Strömstad

²³ Özlem and Simon Davidsson's home address: Norrahammarsvägen 11, 55339 Jönköping

²⁴ Martin Johansson's home address: Solstickeg 8 55314 Jönköping

²⁵ Özge Öner's home address: Fabriksgatan 7 55318 Jönköping.

exhibitions. In *Scandinavian Design beyond the Myth* Frog Atinius provides a useful description of Scandinavian design:

Scandinavian design has become an established phenomenon, retaining the positive resonance it enjoyed when it first emerged in the international consciousness. During the flowering postmodernism in the 1970s and 1980s it fell out of focus. By the early 1990s, however, it made comeback as witnessed by remarkable number of exhibitions, symposiums and articles devoted to this concept, as well as by the designers who have openly proclaimed its significance to their own output and by manufacturers who have used it for complex marketing agendas. Traditionally, Scandinavian design has been accosted with simple, uncomplicated design, functionality and democratic approach that has sought to bring well designed objects to the broadest cross section of the populace at the least possible cost per unit.²⁶

Charlotte Fiell and Peter Fiell examine Scandinavian design in their book *Scandinavian Design* through each Scandinavian country by analogy. The book's introduction provides an overview of Scandinavian design over the past century and highlights the similarities and differences in approach between Denmark, Sweden, Norway, Finland, and Iceland. Charlotte Fiell and Peter Fiell provide definition of Scandinavian design:

Scandinavians are exceptionally gifted in design. They are world famous for their inimitable, democratic designs with bridge the gap between crafts and industrial production. Guided by the conviction that well-designed products can enhance the quality of life through their piratical beauty, the Swedish design community's long-held credo of *Vackrare Vardagsvara* will become increasingly valid in the future as the need for relevant design solution becomes ever more imperative.²⁷

Several books in the form of catalog examine Scandinavian design with visual support, especially Scandinavian furniture and interior design.²⁸ Several studies have considered Scandinavian design of ecological fields, such as green architecture, sustainable agriculture and ecological engineering. In this research, the problem is defined as searching for concepts and definition that aimed to describe to basis of Scandinavian modern design. The aim of the thesis is to search Scandinavian modern

²⁶ Frog Arvinius, *Scandinavian Design beyond the Myth: Fifty Years of Design from Nordic Countries* (Pennsylvania: Arvinius, 2003), p.7.

²⁷ Charlotte and Peter Fiell, *Scandinavian Design* (Köln: Taschen, 2005), p. 1.

²⁸ Sara Norrman, Magnus Englund, Caroline Clifton-Mogg, *Simply Scandinavia* (London: Ryland Peter & Small, 2010)

Magnus Englund, Chrystina Schmidt, Andrew Wood, *Scandinavian Modern* (London: Ryland Peter & Small, 2007)

Magnus Englund, Chrystina Schmidt, Paul Ryan, *Scandinavian Country* (London: Ryland Peter & Small, 2007)

Magnus Englund, Chrystina Schmidt, *Scandinavian Living* (London: Ryland Peter & Small, 2007)

Elizabeth Wilhide, *Scandinavian Modern Home* (London: Quadrille Publishing, Limited, 2010)

Pamela Diacoins, *Scandinavian Country (Architecture & Design Library)* (New York: Friedman/Fairfax Publishers, 1999)

Heather Smith Maclsaac, *Lars Bolander's Scandinavian Design* (New York: Vendome Press, 2010)

Rhonda Eleish, Edie Bernhard Van Breems, *Swedish Interiors* (Layton: Gibbs Smith, 2007)

Per Nagel, *Living Museums in Scandinavia* (Copenhagen: Frances Lincoln, 2006)

Ingrid Sommar, *Scandinavian Style: Classic and Modern Scandinavian Design* (London: Carlton Books Ltd, 2011)

Susanna Scherman, *The Swedish Country House* (London: Thames & Hudson, Limited, 2011)

design perception which has been shaped by their natural settings, core activities, beliefs and value, interactions, social statues and conflicts as an integral part of Scandinavian tradition and everyday life.

On the other hand, the methods usually used for human science disciplines of anthropology and sociology will be used in this study. Deep observations were made in Sweden as a typical Scandinavian country for six months. As a result, this study is different from other studies based on observation, experience and interpretation in depth reaching conclusions and results. Moreover, it is a unique study with its perspective and qualitative research methods.

1.5. Outline of the Study

The first chapter of this study, namely the introduction, provides a definition of the problem and then moves on to explain the aims of the study, methodology of the study and background. The study traces the center of problem in social life, in everyday life activities, etc. and understands the design products as reflection and material bodies of culture.

The second chapter examines the relationship between modernist design and Scandinavian design. It consists of four parts. Firstly, Scandinavian traditional life is described in a general view. It contains a comparison of Scandinavian countries' tradition with the tradition of other countries. Then, the usage of traditional design craft materials is explained. Scandinavians succeed in integrating their tradition to their designs by using traditional craft materials. This is exemplified through some photographs that have been taken from Scandinavian traditional houses, cafes and restaurants. Then, a combination of traditional strength with new technology is explained. Scandinavians achieved a balance between preservation of craft material, tradition and standardized mass production and modern industrial manufacturing methods.

The third chapter, which consists of two parts, examines the role of everyday life in Scandinavian design. In the first part, general information about daily life in Scandinavia such as philosophy of outdoor and indoor life is given. In the last part, environmental and natural effects are discussed from Scandinavian point of view.

The fourth chapter consists of two parts. Through the first part, the use of natural material resources and production methods are explained via some examples. In the second part sensual and emotional relationship between nature and human beings, based on design experiences and colors schemes, is explained.

The final chapter examines modernization as a movement which threatens national characteristics and which affected many countries in Europe and America. However, Scandinavian modern design has not lost its identity; instead it has kept the relationship between object and subject. This is the reason why Scandinavian modern design created its own style, which is basically on by integrate on its tradition and natural sensations into their design. Hence, Scandinavian design has become an established phenomenon all over the world.

CHAPTER 2

THE ROLE OF TRADITION IN SCANDINAVIAN DESIGN

2.1. Tradition and Design in Scandinavia

From birth of Scandinavian design in around 1920 up to date, Scandinavians are world famous for their unique and democratic designs which have established combination between crafts and industrial production. The best way to gain an understanding of Scandinavian design appears to examine their longstanding and rich traditions. Beliefs, values and interactions as one of the main concepts of participant observation method will be analyzed here in relation to Scandinavian design under the concept of tradition as one of the key terms in this study which is essentially an ethnographic work.

Tradition is one of the key concepts which has been used to determine the Scandinavian life style. Accordingly, Scandinavian society is characterized by the concept of tradition and traditional values. In the context of modernism, tradition and traditional values have been in danger of vanishing due to industrialization, globalization and assimilation. Modern societies progressed from being traditional to being modern. In Scandinavia, concerted attempts are being made to protect tradition that is at the risk of being lost. Scandinavian society has achieved associating tradition with modernity. Scandinavian traditions, customary celebrations and life styles that are among the traditions should be protected. Customary celebrations mainly Christmas, Eastern and Midsummer, take an important role in Scandinavian culture. The same patterns are replicated every year, but the reasons can change over time. Many traditions carry a religious meaning such as Christmas, Easter, Pentecost and Fat Tuesday. Today for so many Scandinavians, traditional celebrations had lost their religious meaning. However, tradition continues to be transmitted from one generation to the other by the help of families. In Scandinavia traditional celebrations are times for family and friends to gather and celebrate together. During customary celebrations homes, cafes, restaurants and shops are filled with festival decorations that evoke the magic and wonder of traditions. For Scandinavians, the important thing is to design with a personal

touch and to let the spirit of the season inspire them to create truly personal and expressive work of holiday arts.

Christmas Settings

To understand the Scandinavian traditions in general, their Christmas celebration tradition should be analyzed. Christmas is the most popular traditional celebration for Scandinavians. It is the main family event of the year and thus families and friends meet and have a memorable and great time together. Christmas celebration begins with the Advent, which falls on the first Sunday of December. All preparations start around one month before 24th of December. During Christmas, Scandinavian people bake some cookies and drink some Christmas addition drinks called Glögg and Julmust. Glögg is red wine that is spiced, sugared and simmered and drunk warm. In Scandinavian countries this is a beverage consumed almost only during Christmas season and it is usually served with gingerbread.²⁹ They have some classic dishes for Christmas table such as hum, pork sausage, egg and anchovy mixtures, herring salad, homemade live patty, potatoes and special fish dish called futfisk. During this time, people buy their Christmas presents from shops which are full of Christmas additions and decorations (Figure 2.1).³⁰ The principal object of the present invention is to provide a unique, lighted and magical decoration for Christmas.



Figure 2.1. Christmas decorative objects on display in design store, Jönköping, Sweden, 2011
(Photography: Melis Öcal)

²⁹ Sven H. Rossel and Bo Albrond-Bek, *Christmas in Scandinavia* (Lincoln: University of Nebraska Press, 1996), p.11.

³⁰ Sven H. Rossel and Bo Albrond-Bek, *Christmas in Scandinavia* (Lincoln: University of Nebraska Press, 1996), p.12.

Homes, cafes, restaurants and gardens have been decorated according to their tradition. Red and white colors stand out in decoration of places to create nostalgia and rekindle the memories that make this time of year precious. In many homes, five pointed red and yellow advent stars made of paper with an electric pump inside are hung in the windows. Especially in Sweden candlestick holder with four or seven candles is a very popular part of Christmas decoration.³¹ Rolf and Ulrika Johansson decorated their home with red and white decorative curtains and table runners that reflect Christmas patterns. Besides, candlestick holder with seven candles and Christmas flowers dressed in front of their window (Figure 2.2). Also snow on ground during Christmas is considered as an integral part of this spirit. The candles and lights decorating homes and cafes provide a nice contrast to the dark winter and have fascinating reflections.



Figure 2.2. Christmas decoration, Rolf and Ulrika Johansson's home, Lysekil, Sweden, 2011
(Photography: Melis Öcal)

Scandinavians think that Christmas tree is an indispensable symbol of Christmas; which means it should be glorious. Ingegerd and Torsten Karlsson decorated their Christmas tree with tinsel, colored baubles, woven paper and stars. They preferred electric lights on the tree for lighting it. Their home is decorated with wall hangings which show winter scenes, with table clothes, curtains and pillow covers in traditional Christmas patterns, with candlesticks, little Christmas figures and angles (Figure 2.3) As seen in this household example, Scandinavian's Christmas decorating and crafting ideas represent the landscape that surround them.

³¹ Sven H. Rossel and Bo Albrond-Bek, *Christmas in Scandinavia* (Lincoln: University of Nebraska Press, 1996), p.11.



Figure 2.3. Christmas tree decorated with string of lights, Christmas tree balls and small flags, Ingegerd and Torsten Karlsson's home, Strömstad, Sweden, 2009 (Source: Helena Martin Johansson)

Easter Settings

The other traditional celebration is Eastern which is the first weekend of spring in Scandinavia. Eastern celebrations are full of carnivals, games and traditional foods. During Eastern, Scandinavians want to brighten their lives with splashes of color after long winter. Eastern has become a tradition for most of the Scandinavians with traditional origins. Eastern witches, birch twigs with fluorescent and hand paint eggs are a big part of Eastern celebrations.³² Scandinavians prefer to create a simple atmosphere that is inspired by spring flowers, butterfly theme crafts and natural displays. Decorative table runners, simple candle holders, different kinds of flowers in vases are the main decorative objects to dress up their home for Easter. Pastel colors are chosen in their decorating to create fresh and bright places.

Additively, eggs gain traditional meaning which reflects personal identity as well for Easter. Most Scandinavians include eggs for Easter meal but children have more fun than just eating them. It is a popular tradition to paint them in different colors for decorative purposes. It is an efficient way for parents to spend time with their children. Also eggs made from carton are one of the other traditional objects of Easter. Parents hide some present or candies inside of carton eggs and give them to their children as an Eastern gift. Subsequently, Easter festival is one of the traditions of

³² Delice Gan and Leslie Jermyn, *Sweden: Culture of the World, second* (New York: Marshall Cavendish, 2003), p.112.

Scandinavia which also seems to be a good excuse to visit friends and relatives to spend some enjoyable time with them.

Midsummer Settings

Midsummer in Scandinavia's long winter climate is the biggest coming out celebration of the year. Midsummer formerly used to be celebrated in June 23 and June 24 but since 1953 the celebration has been moved to the Friday between 19 June and 26 June. This weekend, Scandinavians move from the cities to country side, where relatives families and friends come together. Midsummer festival is a celebration of the longest and warmest day with games, traditional dance and foods.³³ Scandinavians have a long tradition of celebrating midsummer with bonfires or raise of the maypole. The maypole is a large wooden cross with two circular wreaths hanging from its horizontal ends. The maypole should be dressed with some leaves and wild flowers representing the lushness of the summer. Raising and dancing around the maypole is one of the attractive activities for many Scandinavians.³⁴ People who are dancing around the maypole listen to and sing some traditional songs. Some of them wear traditional folk costumes that consist of Scandinavian crafts. During midsummer, houses are decorated inside and out with wreaths and flower garlands. Lunch tables decorated with decorative traditional clothes are moved outside. Traditional objects and craft ideas that symbolize the celebration are the main festive decorative. Rolf and Ulrika Johansson decorated their outdoor lounge space with maypole object as a symbol of celebration (Figure 2.4). Midsummer celebration is a part of Scandinavian tradition which has many customs and rituals associated with nature, culture and hope for a good harvest.

³³ Reimund Kuideland and Henning K. Sehmsdorf, *Scandinavian Folk Belief and Legend* (London: University of Minnesota Press, 1991), p.12.

³⁴ Jan Öjuind Swahn, *Maypoles, Crayfish and Lucia: Swedish holidays and traditions* (The Swedish Institute, 1994), p.27.

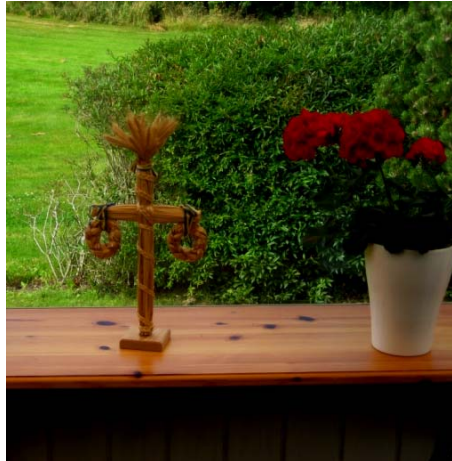


Figure 2.4. Maypole decorative object symbolized midsummer celebration, Rolf and Ulrika Johansson's home, Lysekil, Sweden, 2012 (Photography: Melis Öcal)

Finally, it should be noted here that some of the traditions are getting old and their origins have been forgotten. Tradition, past and national values are being challenged in modernism, but they have been transferred between generations because people always enjoy them. Therefore, traditions are a part of everyday life and are seen as the means of creating some new life styles. Scandinavians have had success about protecting, presenting and transferring their culture and traditions. This success was made possible by continuing their traditions and adapting their long-standing traditional crafts to the present. In this regard, the use of traditional carts has become common in Scandinavian design and different kinds of traditional carts can be seen in Scandinavian industry. During traditional celebrations, domestic crafts and long standing folk elements are used to decorate Scandinavian homes, cafes and restaurants.

2.2. Traditional Design Craft Materials and Scandinavian Design

The idea of modernism is culturally and historically constructed in modern life styles, which are characterized by modern design. Marshal Bermann explains modernity as historical experiences that constantly look for constant transformations of condition that they produce.³⁵ Modernism has been a reaction to social modernization that originated in newness and suppression of traditional. Furthermore, modern design is the

³⁵ Marshal Berman, *All that is Solid Melts into Air: The Experience of Modernity* (New York: Viking Penguin Books, 1988) is the most well-known example, especially Berman analyses the relationship of modernism to modernity

result of expeditious changes in the division of labor and shift to mechanized production during the 19th century.³⁶

The famous design school of the 20th century named Bauhaus by leading modernist architects as Gropius was brought a new approach to design education. Through the art and craft movement Bauhaus concentrated on the design objects in accordance with mass production and rejected the element of traditional association.³⁷ Thanks to its characteristics Bauhaus became the center of the modern and functional. In 1931 Hans Luckhardt explained the main characteristics of Bauhaus:

In its clear appearance and beauty of its materials, steel furniture is a living expression of our search for rhythm, appropriateness, hygiene, cleanliness, lightness, simplicity, in form. As a material, steel is hard, resistant, durable and at the same time can follow flexible impulses of free design. Well-formed steel furniture processes an indented aesthetic worth that belongs to it alone.³⁸

Considering an architectural example can help to show the main characteristics of Bauhaus interiors. They have open floors with white painted walls. They reject the ornamental wall papers, carpeting, draperies and some decorative elements. Also decorative traditional pattern utilities have been adapted to textile industry. Furniture was made of cold materials such as leather, tubular steel and cane. Finally in the wake of increasing globalization and industrialization, the interest in the tradition and culture decreased. Tradition and traditional crafts began to lose their values and importance in design.

Each Scandinavian country has enjoyed long-standing established tradition, strong identity, historical associations and myths. In comparison to the rest of Europe and America, industrialization came late to Scandinavia. Hand craft traditions of Scandinavian countries were well-preserved. The combination of these old-age craft skills and modern design practices have made the production of objects that are suitable for mass production possible. During the 20th century, Scandinavian craft skills have become dominant in the development of modern design.³⁹ Eventually, in Scandinavian countries, decorative arts and handcrafts took an important place in design by the craft associations. This artistic process which started in Scandinavia was based on their original national values.

³⁶ Raizman, David, *History of Modern Design: graphics and products since the Industrial Revolution* (London: Laurence King, 2003), p.11.

³⁷ Andrew Weaving and Lisa Freedman, *Living Modern: Bringing Modernism Home* (San Francisco: Chronicle Books, 2002), p.19.

³⁸ Andrew Weaving and Lisa Freedman, *Living Modern: Bringing Modernism Home* (San Francisco: Chronicle Books, 2002), p.19.

³⁹ Charlotte and Peter Fiell, *Scandinavian Design* (Köln: Taschen, 2005), p.13.

Scandinavian design has taken the longstanding craft skills from its strong history. It means that Viking period plays an important role in Scandinavian history. Viking period of Nordic can be considered the beginning of the creations of Scandinavian design. Scandinavian design transferred the main characteristics of the Viking age to their modernist approach to the national decorative arts. Some of these methods were successful for the first time since the Viking period. Patterns and motifs of Scandinavian own national and cultural inheritances were increased as a result of new interest in stave church ornaments.⁴⁰ From the long history to today's modern world, Scandinavians have attempted to protect and transform their tradition and culture.

With the development of modernism in the 1950s and 1960s Scandinavian design became famous and fascinated in so many exhibitions, shows and publications. Scandinavian design represents its countries, nature, culture, society, nations and traditions (Figure 2.5). 'Design in Scandinavia' is one of the major example of the Scandinavian design exhibitions from the 1950s. The exhibition opened in New York's Brooklyn Museum, travelled in North America and became a wonderful success in the United States.⁴¹



Figure 2.5. Design in Scandinavia: An exhibition of objects for the home, Oslo, 1954
(Source: Brooklyn Museum Archive)

The aim of the exhibition was to show furniture, ceramic, glass wears, metal works and textiles from Denmark, Finland, Norway and Sweden. The works of famous

⁴⁰ Frog Arvinus, *Scandinavian Design beyond the Myth: Fifty Years of Design from Nordic Countries* (Pennsylvania: Arvinus, 2003), p.19.

⁴¹ Frog Arvinus, *Scandinavian Design beyond the Myth: Fifty Years of Design from Nordic Countries*. (Pennsylvania: Arvinus, 2003), p.15.

designers such as Alvar Aalto (1892-1976), Key Bojesen (1886-1958), Henning Koppel (1918-1981), Timo Sarpaneva (1926-2006) and Hans Wegner (1914-2007) were featured in this exhibition. Such kind of exhibitions played a big role Scandinavian design and their tradition trends spreading Europe and America (Figure 2.6).



Figure 2.6. Design in Scandinavia: An exhibition of objects for the home, Oslo, 1954
(Source: <http://www.olivertomas.com/books/design-in-scandinavia-exhibition-catalogue-1954/>)

With the modernization process from the 20th century to today, uncomplicated design, functionality, simplicity have been prominent characters of industrial design in whole Europe and America. Scandinavian design provides an understanding of the modern world within all these main characteristics. Scandinavian countries keep the relationship with nature and their culture in contrast to the other modernized countries. Natural traditions and national values are the major facts in their daily life. Scandinavian perspective and perceptions are particularly emphasized by their tradition. In this respect, Scandinavian design and functionalism appear to have been enriched by the integration of their powerful folk elements and domestic crafts.

Scandinavian people recognize the political, social, economic and cultural debates but the most important thing is that they adopt a socially oriented, democratic approach toward design based on their longstanding crafts. Through the 20th century they developed their design understanding which was based on Scandinavian crafts. Scandinavians developed a craft based approach which manifested itself in modern design for ceramic, glass, textile and furniture.⁴² It was a generation which wanted to

⁴² R. Craig Miller, Penny Sparke, Catherine McDermott, Denver Art Museum, Indianapolis Museum of Art and High Museum of Art, *European Design Since 1985: Shaping the New Century* (London: Merrell, 2009), p.16.

combine traditions with modernity in their daily life especially homes and meeting places such as cafes where you can feel yourself at homes.

Scandinavian design as form and style shows differentiation from most of the world, especially when it comes to furniture and interior design. This success is a result of collaboration between decorative art and domestic crafts and techniques which are used in industry. During arts and craft movement as an international movement, Scandinavian design took its own way which was a result of their culture, tradition, and policy trends. In Scandinavian countries old production techniques, traditional and natural patterns were used in interior design and textile industry.⁴³ Porcelain and glass industry plays an important role in Scandinavian industry and all these artistic craft associations were exhibited in porcelain and glass industry.

2.2.1. The Usage of Traditional Design Craft Materials

Currently, floral lines, national and traditional patterns and folk art figures are major design elements in modern Scandinavian design. These design elements are used in textile, glass, porcelain industry and interior design. Floral motifs and decorative abstract figures inspired by nature are used in textile decorations. National and traditional domestic motifs are transferred to textile and porcelain industry; also they seem to be used in decoration of everyday life objects. In present, folk art figures are the main elements of modern fashion design too. Old costumes used in the past of Scandinavian countries are updated to today's fashion.

2.2.2. Natural Patterns and “Marimekko”

Today, Scandinavian textile design is commonly plays an important role in Scandinavian interior design and decoration. For centuries ‘home’ has been the central interest of the Scandinavian people because of their climate factor. Respectively, Scandinavian people decorate their homes with the help of natural patterns to create warm and fresh atmospheres. Many famous textile patterns such as ‘Ekebyholm

⁴³ Frog Arvinius, *Scandinavian Design beyond the Myth: Fifty Years of Design from Nordic Countries* (Pennsylvania: Arvinius, 2003), p.20.

Pattern' painted for interior design and decoration. They are used on bed linens, runners woven of warm cloth, plain curtains. Scandinavian patterns which include natural shapes such as trees, leaves and flowers have played a crucial role in Scandinavian interior design. Combination of natural materials such as wool, cotton and linen with Scandinavian floral patterns creates a comfortable and warm home atmosphere. In Scandinavian homes, instead of heavy curtains, long curtains of light that let the daylight in the room create bright rooms. Ingegerd and Torsten Karlsson used curtains in pale color with leaf shapes to let the light in as long as possible and to create a natural feeling of comfort in their living room additionally, the wall decoration of Scandinavian room is best based on a combination of two or three colors.⁴⁴ To create light and spacious rooms they choose an overall soft floral designs or a combination of bright spring colors such as softer green and deep cream from Scandinavian autumn palette. Rolf and Ulrika used a combination of softer green and single color floral pattern in their wall decoration to create fresh and warm bedroom that reflects Scandinavian spring (Figure 2.7).



Figure 2.7. Living room curtains, Ingegerd and Torsten Karlsson's home, Strömstad, Sweden, 2012 (left) and bedroom wall paper, Rolf and Ulrika Johansson's home, Lysekil, Sweden, 2012 (right) (Photography: Melis Öcal)

⁴⁴ Carolyn Warrender, Pennie Cullen, *Your Colours Your Home* (London: Frances Lincoln Ltd, 2004), p.86.

Scandinavian interior textiles are easily combined with traditional stripes and small patterns. These decorative textile elements today are still made by Ekuland weaver which is a Swedish company established in 1692.⁴⁵ Traditional stripe patterns are mainly used to create certain accents in the interior. It can be decorative table cloths, pillows, cushions and other textiles. Özlem and Simon Davidsson decorated their kitchen table with a decorative table cloth that is painted with traditional red and white stripe pattern. Combination of natural wooden kitchen table and traditional kitchen ware provides a comfortable and serene space for relaxing. Furthermore, in Scandinavian interior it is popular to use second hand furnitures and decorative objects. Accordingly, more furniture such as sofas, armchairs and chairs covered with different stripe patterns can be found in second hand stores (Figure 2.8).



Figure 2.8. Table cloth painted with traditional stripe pattern, Özlem and Simon Davidsson's home, Jönköping, Sweden, 2012 (left) and chairs covered with stripe pattern, Second-hand store, Jönköping, Sweden, 2011 (right) (Photography: Melis Öcal)

There are two major key patterns by Josef Frank (1885-1967) for Svenskt Tenn of Sweden and 'Marrimekko' of Finland witnessed the graphic revolution. Frank (1885-1967) designed numerous textiles and furnitures that rejected functionalist ideology and viewed comfort and personal delights. His belief was "the home does not have to be planned out in details, just put together with pieces its habitants love."⁴⁶ His works were modern and did not achieve the global popularity of 'Marrimekko'. 'Dixieland' and

⁴⁵ Lars Bolander, *Scandinavian Home: A Style Sourcebook* (London: Thames & Hudson, 2010), p.164.

⁴⁶ Alison Marks, *The Little Book of Sanctuary: A Beautiful Home is Simply a Choice* (Canada: Our Little Books, 2008), p.15.

‘Tehran’ (Figure 2.9) are among famous designs of Josef Frank. Dixieland and Tehran are clean, crisp and full of color, therefore Scandinavian incorporate panels of Josef Frank’s pattern designs into their homes.



Figure 2.9. Dixieland textile (left) and Tehran textile (right) by Josef Frank, for Svenskt Tenn, 1943-1944 (Source: Lars, 2010)

Today many designers are inspired by Josef Frank’s patterns, thus Scandinavian designers prefer to use wallpapers and textiles with organic patterns inspired by Frank’s love of botany. At Tändsticksmuseet (The match museum in Jönköping) some embroideries that clearly inspired by Josef Frank’s patterns were displayed at Broderat exhibition (Figure 2.10).



Figure 2.10. Embroideries that clearly inspired by Josef Frank’s pattern, Jönköping, Sweden, 2011 (Photography: Melis Öcal)

Maija Isola (1927-2001) was a textile designer who worked in a textile firm called Prinex. During her working period, she designed many printed textile for interior design and decoration. She also produced design for ‘Marimekko’ which was established in 1951. It is a Finnish textile and clothing design company renowned for its high quality fabrics and original colors and paint. The company designs and manufactures clothing, interior decoration textiles, bags and other accessories. By the mid-1950s Maija Isola was producing textile patterns with floral motif. ‘Unikko’ textile for Marimekko designed in 1960 is the one of famous designs used in modern interior design.⁴⁷ Maija Isola’s designs have introduced color and beauty in to everyday objects, such as cups and bowls, tablecloths and tableware, dresses and coats, bags and hats. In accordance with this, Scandinavians seem to readily decorate their dinner tables with table linens designed with Unikko pattern which can easily be found in design store (Figure 2.11).



Figure 2.11. Maja Isola, Unikko textile for Marimekko, 1960 (left) and table linens designed with Unikko pattern on display (right), Fjällbacka, Sweden, 2012 (Photography: Melis Öcal)

Moreover, similar floral patterns are used in Scandinavian interior to bring the energy of nature to the households. Ingegerd and Torsten Karlsson’s sofa which was dressed up with cushions painted with expressive image of Unikko pattern can be given as a good example (Figure 2.12).

⁴⁷ Charlotte and Peter Fiell, *Scandinavian Design* (Köln: Taschen, 2005), p.292.



Figure 2.12. Cushion painted floral pattern, Ingegerd and Torsten Karlsson's home, Strömstad, Sweden, 2012 (Photography: Melis Öcal)

'Kavio' textile for Marrimekko designed in 1964 reflects contemporary artistic trends. Maija Isola was inspired by the rippling effect of a drop of water. Different color combinations and organic shape of the pattern makes it ideal for table runner, wallpaper and bedspread. The success of the design brought about similar pattern designs for Scandinavian interior. Özlem and Simon Davidsson prefer to use table runner that is inspired by Kavio in their living room (Figure 2.13). Today Scandinavian textiles play a big role in textile industry with their high quality fabrics and unique color and patterns that are taken from nature. Patterns have been bringing color to dinner tables, living rooms, bedrooms, bathrooms.

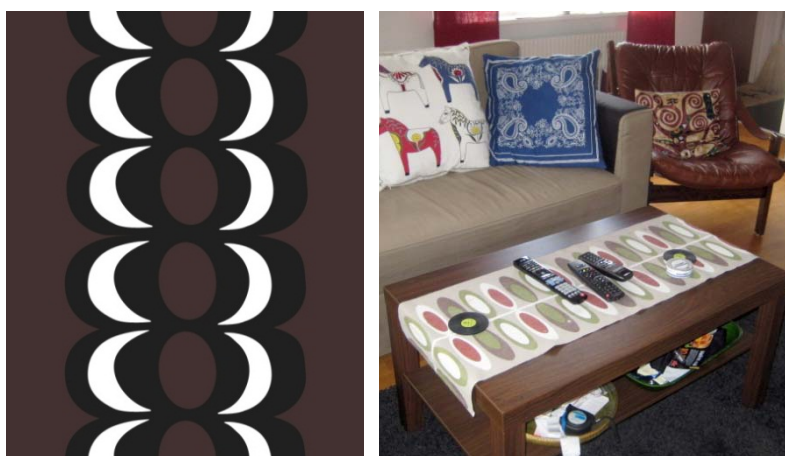


Figure 2.13. Maja Isola, Kaivo textile for Marimekko, 1964 (left) and tea table cloth designed with Unikko pattern (right), Özlem and Simon Davidsson's home, Jönköping, Sweden, 2012 (Photography: Melis Öcal)

2.2.3. National and Traditional Domestic Motifs

The Scandinavian perception became an important design vision according to its national performance. The aim of Scandinavian design is to integrate their domestic tradition to modern world and modern design. Decorative textiles have long played an important role in Scandinavians' life. Traditional motifs, techniques and color combinations were developed and passed down through the years from generation to generation.⁴⁸ With the strong history of Scandinavia, traditional motifs are valuable resources for interior design and textile industry. Scandinavian textile was considered to be of a very high standard which was noted by German art historian Jakob Kulle (1838-1898). Kulle's works have become meaningful and significant. Kulle has traveled around Scandinavia and studied old decoration weaves. Kulle collected thousands of traditional patterns. Traditional peasant 'dukagangssnar' patterns for wool weaving from south of Sweden were collected by Jakob Kulle and reproduced as loom schemes in the Swedish society of crafts and design. The original patterns were preserved in exact copies alongside new designs that retained the old motifs and patterns. Decorative objects for the households such as table cloths and table linen with recreated traditional motifs were on display in second hand stores (Figure 2.14).



Figure 2.14. “dukagangssnar” patterns by Jakob Kulle (left) and table linen with traditional motif on display in second hand store (right), Lysekil, Sweden, 2012 (Photography: Melis Öcal)

⁴⁸ Nona Jean Nelson, *The Influence of Swedish, Finnish and Danish Textile on Contemporary American Fabrics* (Thesis Submit Oregon State College, 1958), p.1.

All Nordic countries make fabrics with bright, colorful, stylized figures which incorporated designs of geometrical motifs or conventionalized flowers. In Sweden woven ornaments are blue, brown or yellow with small and stylized figures. Traditional textile designs include both dress materials and fabrics for the home decoration.⁴⁹ Fabrics were displayed on special occasions and celebration. Rafters and walls are covered with hangings, and chairs and sofas with bright color pillows and cushions. Hangings are insulation against the cold weather in Scandinavia and, at the same time, they provided bright colors and designs on walls. Hangings are woven of white linen, and yarns of dark blue were inserted by hand as the fabric was woven. In some rare cases red and orange or green yarn is added to the hanging. Floral patterns geometric designs and stylized human and animal figures arranged in transferred stripes are characteristics of dukagång.⁵⁰ For instance, different kinds of hangings with both floral patterns, stylized human and animal figures decorated Ingvar Ahlinder's home walls (Figure 2.15)



Figure 2.15. Hangings with floral patterns and stylized human and animal figures Ingvar Ahlinder's home, Värmlands Nysäter, Sweden, 2012 (Photography: Melis Öcal)

⁴⁹ Nona Jean Nelson, *The Influence of Swedish, Finnish and Danish Textile on Contemporary American Fabrics* (Thesis Submit Oregon State College, 1958), p.15.

⁵⁰ Nona Jean Nelson, *The Influence of Swedish, Finnish and Danish Textile on Contemporary American Fabrics* (Thesis Submit Oregon State College, 1958), p.17.

Many of the textiles depicted Scandinavian spring, summer and landscape. Tulips and roses appeared frequently in the fabrics and these fabrics were used in Scandinavian interior. In Ingegerd and Torsten Karlsson's living room, fabric with rose motifs was displayed on a chair for decoration. Besides, fabrics with tulips and roses are commonly used in cafe decorations to provide a sense of comfort of the home. For instance, cafe pique-nique in Jönköping offers the comfort of their homes to their customer with its decoration and decorative objects (Figure 2.16).



Figure 2.16. Comfortable decoration of cafe pique-nique (left) Jönköping, Sweden, 2012 and chair covered rose's motif (right), Ingegerd and Torsten Karlsson's home, Strömstad, Sweden, 2012 (Photography: Melis Öcal)

The calmness of blue and white takes a bold turn in porcelain industry. Royal Copenhagen is the biggest manufacturer of porcelain products and was founded in Denmark 1775. In 1970, Royal Copenhagen found out its famous hand painted porcelain pattern 'Fluted Blue' which was painted by Far Eastern hands. 'Fluted Blue' dinner service with gilded edges and blue Danish flora motifs is a high quality design in porcelain industry.⁵¹ Today, this well-known blue and white porcelain figure is rare in contemporary Scandinavian decoration and textile design. The Danish fashion designers Rikke Baumgarten and Helle Hestehave adapted an enlarged section of 'Fluted Blue' pattern on a shirt for their company (Figure 2.17).

⁵¹ Charlotte and Peter Fiell, *Scandinavian Design* (Köln: Taschen, 2005) p.128.



Figure 2.17. “Fluted Blue” pattern on a shirt designed by Rikke Baumgarten and Helle Hestehave (Source: Arvinius 2003)

Enthralling samples of plates have been made by almost every porcelain company in Scandinavia. For Scandinavians decorative plates are popular to decorate the walls of their houses. Fluted Blue dinner service with blue floral motifs was also used for decorative purposes in Scandinavian homes. Today, decorative plates with black or blue motifs are on display in second hand stores for their enthusiasts. Additionally, pillows painted with blue or black motifs that represent Scandinavian towns were popular decoration objects and they can be found in second hand stores (Figure 2.18). Finally, domestic traditional motifs had a key role in prompting the Scandinavian design identity and perception. These motifs can be integrated to different decorative objects and can be used in textile industry.



Figure 2.18. Decorative plates on display in second hand store (left) Lysekil, Sweden, 2012 and decorative pillow in second hand store (right), Jönköping, Sweden, 2011 (Photography: Melis Öcal)

2.2.4. Folk art Figures

Folk art, rosemaling, kurbit or flower painting was popular in Scandinavia during the 19th century. Scandinavians made the imposed enlargement by developing their folk painting spread throughout the countryside by itinerant painters. Designers and craft workers found a treasure chest of ideas on inexpensive collection of attractive Scandinavian folk-art design. Contemporary designers and craft people can recreate many of the attractive patterns that ornamented domestic furnishing a generation ago. These attractive designs easily can be reproduced for use as textile, wallpaper and stencil designs.⁵² As an Example, handmade cushions made from different color of felt with hand cut colorful felt shapes such as hearts, leaves, and tulips exhibited at Broderat Exhibition (Figure 2.19). Besides, traditional figures held a place on everyday objects, traditional decorative objects and folk costumes. A Scandinavian country with great traditions in folk art, Sweden, has strong resources for designers, specifically Ida Björs (1973-) a designer and illustrator, has had experiments to update the old folk costumes to today's fashion.



Figure 2.19. Handmade cushions on display at Broderat Exhibition, Jönköping, Sweden, 2011
(Photography: Melis Öcal)

Dalecarlian horse of 'Dala Horse' is a traditional carved and painted wooden horse which was decorated with kurbit style. Skills for creating the Dala Horse have been passed from one generation to the other and today it is one of the living folk traditions of Sweden. Hand carved and painted Dala Horse has become a national toy which also used for decoration in Scandinavian homes. Dala Horse as a decorative

⁵² Seen Lis Bartholm, *Scandinavian Folk Art* (U.S.: Dover publication, 1988)

object was placed near the window in Martin Johansson's living room for instance (Figure 2.20).



Figure 2.20. Dala Horse (left) and. Dala Horse as a decorative object, Martin Johansson's living room, Jönköping, Sweden, 2012 (Photography: Melis Öcal)

Originally, carved wooden Dala Horse was painted with red and orange, but today they can be painted with white, blue or black and with bright colored painted kurbit type that inspired by flowers and nature. Dala Horse motif was reproduced for use of textiles such as curtains, aprons, table linens and cushions. Özlem and Simon Davidsson, for example colored their simple sofa with pillowcase professionally printed with Scandinavian Dala Horse motif (Figure 2.21).



Figure 2.21. Scandinavian Dala Horse professional printed for pillowcase, Özlem and Simon Davidsson's living room, Jönköping, Sweden, 2012 (Photography: Melis Öcal)

Scandinavians are world famous for their clean and clear designs which are shaped by their national identity, strong history and long-standing traditions. A detailed look at Scandinavian furniture, glass, ceramic and textile industry from the 19th century would reveal the marriage of beautiful organic forms with traditional crafts. As can be seen they successfully maintained their traditions and transferred these to new generations who form their own modern design perceptions.

2.3. Combination of Traditional Strength with New Technology

In the process of the modernism, Industrial Revolution, which affected the development of trendsetting forms, methods and aesthetics, is a certain phenomena in modern design. With technical and economic developments in Europe, expensive and time-consuming hand works were replaced by machines. Mechanization and industrialization are major factors that affected not only the production process but the products themselves. With high quality techniques, mass production has become cheaper and faster, in addition, the design of a product has become simple and comfortable. Consequently, functionalism has become more important than the forms of objects.

“Forms follow function” is a principle associated with modern architecture and modern design during the 20th century. The perspective is that aesthetic consideration in design should be secondary to functional considerations. The goal of modern design as thought at Bauhaus was to produce intellectual, practical, aesthetic works and an explanation of new techniques. The new thinking about design developed some good ways for integrating design theory and practice with industrial process. Functionalism of Bauhaus design was a vital characteristic of Scandinavian design. Scandinavian design can be described as a strong balance between utility, functionality and pure form. In Scandinavian design, functionalism is one of the main requirements but they did not lose the aesthetical forms by using new production technologies. Thus, Scandinavian design is a process linked with mechanized production. It is also a process shaped according to individual, national and corporate objectives. Everyday objects communicate with their users from Scandinavian design perspective. Scandinavian design has become famous all over the world owing to its soft forms and natural

materials. Scandinavian designers did not reject the past but learnt from it and its pure beautiful forms instead.

In the context of modernism and industrialization, furniture in Scandinavia has gained from modern design and started to take an important place in modern design. The Finnish architect Alvar Aalto established himself among the ranks of architects in modern age. Alvar Aalto had an interest for the fine arts and went on to study architecture at the Institute of Industrial Arts from 1916 to 1931. After his education he worked as an exhibition designer and travelled throughout Europe and Scandinavia. Between 1924 and 1929 some experience on bending of wood were conducted by famous designer. Aalto developed many revolution chairs by using his experiences on design. He tuned to laminated wood and plywood as his material choice in 1929. Aalto began to investigate veneer bonding and limits of molding plywood.⁵³ As a result of these experiences the most technically innovative chair 'Paimio Chair' (1930-1931) and 'Armchair for Huonekalu-ja Rakennustyötehdas' (1930-1931) (Figure 2.22) were designed contemporaneously. This success established Aalto as a famous designer in this century. Aalto believes that design should not only acknowledge functional requirements but should also address the physical needs of the user. Accordingly, he preferred to use natural materials especially wood and organic forms in his designs.⁵⁴ Today, Röhsska Museum of fashion, design and decorative art collects Scandinavian products which have been important for design. Armchair for Huonekalu-ja Rakennustyötehdas designed by Alvar Aalto is exhibited at Röhsska Museum in Goteborg (Figure 2.23).



Figure 2.22. Alvar Aalto paimio chair, 1930-1931 (left) and Alvar Aalto armchair for Huonekalu-ja Rakennustyötehdas, 1930-1931(right) (Source: <http://jacksons.se/>)

⁵³ Charlotte and Peter Fiell, *Scandinavian Design* (Köln: Taschen, 2005), p.15.

⁵⁴ Charlotte and Peter Fiell, *Scandinavian Design* (Köln: Taschen, 2005), p.16.



Figure 2.23. Alvar Aalto armchair for Huonekalu- ja Rakennustyötehdas at Röhsska Museum, Goteborg, Sweden, 2011(Photography: Melis Öcal)

With globalization, national features and local characters started to lose their values and importance. On the other hand, marketing factors play a sensational role in policy and economy and all Scandinavian countries assume an important role in the international market. By the 1940s strong modern Danish furniture movement had existed by the generation of designers such as Hans Wegner, Borge Mogensen (1914-1972) and Finn Juhl (1912-1989); who were joined by architects such as Arne Jacobsen (1902-1971) and Poul Kjærholm (1929-1989). The collective work of this generation made a huge impact internationally.⁵⁵ Wegner's famous armchair of 1949 now known simply as "the chair", offered a combination of modern craftsmanship to a generation who wanted to combine tradition with modernity at their homes with its special design, Hans Wegner Armchair of 1949 was exhibited at An Exhibition of Objects for the Home in Oslo in 1954 (Figure 2.24).



Figure 2.24. Design in Scandinavia: An exhibition of objects for the home, Oslo, 1954
(Source: <http://www.olivertomas.com/books/design-in-scandinavia-exhibition-catalogue-1954/>)

⁵⁵ R. Craig Miller, Penny Sparke, Catherine McDermott, Denver Art Museum, Indianapolis Museum of Art and High Museum of Art *European Design Since 1985: Shaping the New Century* (London: Merrell, 2009), pp.16,17.

By the 1950s, the sense of craftsmanship has been combined with modern manufacture techniques. Jacobsen's little 'Ant chair' of 1952 took Scandinavian design to a new level that combined craft tradition with a new internationally oriented marketing approach and an architectural view to furniture design. Ant Chair design made this chair important because the seat and back of the chair were made out of one piece of laminated wood with nine layers of molded vanes. Ant Chair was preferred in many places, such as offices, homes, cafes and restaurants. The Ant Chair is available to produce in new veneer options such as white, light grey, petrol blue, yellow, orange, sage green and red. Today, Ant Chair takes its place in design stores with its quality design and color options (Figure 2.25).



Figure 2.25. Arne Jacobsen colorful Ant Chair, Goteborg, Sweden, 2011
(Photography: Melis Öcal)

By the 1950s, a combination between craft and design had been fully formed. Different traditions were based on the achievement of Scandinavian countries which sought to establish themselves in the international marketplace. Contemporary, the perspective of Scandinavian design is shaped with their debts to craft, their humanistic variant of modernism, democratic ideas. Recently, Scandinavian designs are one of the most popular design styles for the contemporary homes. In the 21th century, Scandinavia remains a defining influence in the international homes due to widespread branches of IKEA. It is a lifestyle phenomenon and the most popular furniture shop all over the

world. IKEA furnitures are known by Europeans for their natural material, strong colors, strong Scandinavian identity and low prices.⁵⁶

Finally, with their long and colorful history, Scandinavians have absorbed foreign culture influences and reinterpreted them into something unique. As a result of the Scandinavian craft skills, design sensibilities, practical functionality, idealistic view and international operation, Scandinavian design has become a major international force in the evolution of modern design and they could obtain longevity in the international market place.

⁵⁶ R. Craig Miller, Penny Sparke, Catherine McDermott, Denver Art Museum, Indianapolis Museum of Art and High Museum of Art *European Design Since 1985: Shaping the New Century* (London: Merrell, 2009), p.42.

CHAPTER 3

THE ROLE OF EVERYDAY LIFE IN SCANDINAVIAN DESIGN

3.1. Daily Life in Scandinavia

Core activities and social status as other main concepts of participant observation method will be clarified here in relation to Scandinavian design under the concept of daily life as one of the key terms in this study which is essentially an ethnographic work. Everyday life in the modern world refers to the form and content of our lives and relationships with society which we live in and it is affected by modernization, industrialization, and standardization. The French Marxist Henry Lefebvre (1901-1991) is one of the most significant critical theorists of everyday life. According to Lefebvre, under modernity the human creative and imaginative activities are transformed into the routinized forms.⁵⁷ All human beings have uncreative and routinized everyday lives in modern world. Lefebvre's critique points out that everyday life practices refers to dull routines including activities that start with waking up, continue with doing things during day and finish with sleeping.⁵⁸ Planning of the day is based on using time efficiently. Standardization of everyday life was an outcome of industrialization and modernization. Philosophy of everyday life could be seen easily in the society's routine daily activities, such as waking up, going to work, returning home, preparing food, watching television, going to bed and sleeping. People could do different activities just at weekends because weekdays have become working days and weekends have become holidays for resting and preparing for the next week's working days. Standardization of everyday life is the most striking outcome of the modern world and most people get bored from their lives. Lefebvre argues that many individuals want to escape from their monotony and boring daily lives by finding some activities such as sports, arts and movies.

⁵⁷ Henry Lefebvre, *Critique of Everyday Life: Volume 1: introduction* (London: Verso, 1992) Lefebvre developed a perspective between modernism and modernity.

⁵⁸ Henry Lefebvre, *Everyday Life in the Modern World* (New Brunswick: Transaction Publishers, 1984) Lefebvre politicized everyday life and points to a dialectic relationship between where and how we live.

In the modern world of Scandinavia everyday life is one of the key factors that have affected their society and design. Scandinavian lifestyle is different from other countries because their life style is a combination of the beauty of nature, environmental thinking and cultural substances. Scandinavia has succeeded in creating balance between social and economic equalities. In general, Scandinavian people work hard but they respect their free times and have fun in their spare times and holidays. Everyday life in Scandinavia has also some routines but Scandinavian people try to transform these routines into enjoyable indoor and outdoor activities, thus every day offers something different from the last day. In the context of their daily life, they start day early to go to work or school. During long and hard working days, people have some breaks for getting away from work with different social institutions. ‘Fika’ is one of the traditional social Institutes of Sweden basically translated into ‘coffee break’ but it means much more than that. ‘Fika’ is a cultural institute which is a combination of coffee and cookies or cakes, also taking break in the middle of the day to meet and chat with friends. In many workplaces, there is a special coffee room that everyone can attend the common coffee breaks one or two times each day (Figure 3.1)



Figure 3.1. Typical Friday Fika at Husqvarna Group and everyone gathered promptly in fika room, Sweden, 2012 (Source: Martin Johansson)

Additionally, ‘Fika’ is a good way for students to relax and talk about their day and chat up with their friends over coffee and snacks. In general, with the arrival of spring the arbor in the garden provides a place for family and friends to gather and socialize. For instance, arbor has become a perfect place for Alinder family to have ‘Fika’. All family members have a good time having their coffee and tea with a cake and different kinds of berries (Figure 3.2).



Figure 3.2. 'Fika' time for Alinder family, Värmlands Nysäter, Sweden, 2012
(Photography: Melis Öcal)

After a long and hard working day, generally many people have alternative activity options according to their interests such as working out in the gym, jogging, horse riding and participating food courses. After daily activities, people go to their homes to prepare food and have a long dinner with their families. The end of the day comes early after having some individual time. After a long week Fridays mean that weekend is coming. In general, many people prefer doing activities after work arranged in basic bar or pubs to spend an enjoyable Friday night with their friends. People drink some beers and choose different kinds of dishes from buffet meal while talking with their friend about their week and they celebrate the beginning of the weekend (Figure 3.3). In general, everyday routines and everyday activities are same in many European countries, but Scandinavian people try to transform these routines and activities by their life style which combines beauty of nature, environmental thinking and cultural substances.



Figure 3.3. After work buffet meal (left), Jönköping, 2011 and a group of friends celebrating the arrival of weekend after work (right), Jönköping, 2011 (Photography: Melis Öcal)

Scandinavian people relieve the stress of whole week at weekends with the help of some indoor or outdoor activities such as skiing, fishing, hiking, diving, water activities, hunting, biking, riding, golfing, and farm activities. Generally, having barbecue, eating some traditional food, drinking some alcohol, going to a pub or a club are the ways of spending weekends with families or friends. Usually, people arrange parties at their homes to invite their friends and offer them some food and drink. People can have enjoyable time with playing different kinds of games, dancing and relaxing at the weekend. Ulrika and Rolf Johansson arranged a spring party at their garden. For example, they enjoyed nice weather with their friends and family (Figure 3.4).



Figure 3.4. Garden party, Rolf and Ulrika Johansson's home, Lysekil, Sweden, 2011
(Source: Ulrika Johansson)

Scandinavian life style is affected by environmental factors and changes from one season to another. During dark and long winters, Scandinavian people prefer spending their times at their homes which are designed according to the season. Going to cinema or watching movies at home are the main activities for them. Winter sports also play an important role in their daily life. In spring and summer, life starts to flow out. Outdoor theaters, music festivals, traditional festivals especially midsummer, open-air museums, small break trips are main outdoor activity options.

3.1.1. Outdoor Life in Scandinavia

Sensing yourself as a part of the landscape, connecting with nature or living in nature is a major factor and a key experience which affect the feelings and life styles of human beings. In modern world, individuals, families, communities are believed to have

already lost contact with nature. Today, as a result of modern life styles, many modern people have lost their feelings about nature and an experience of nature has turned into a subjected way instead of an objective way.⁵⁹ In the 18th century the romantic ‘back to the nature’ movement which came out against urbanization and industrialization in modern world affected the Scandinavian life style and culture.⁶⁰ In natural environment humans have evolved as an integrated part of the natural system. Humans should live in natural rhythms but in modern world the relationship between human senses and nature has been lost so modern people have started to live in hard conditions in metropolises instead of living in nature and being happy with it. Human rhythms do not normally come from inside; instead they are in harmony with natural effects such as wind, sun, snow and rain. Human beings therefore should be a part of the nature and should live in the nature.⁶¹

Feeling of nature is shining through Scandinavians’ daily life and makes them free and an open society. In Scandinavian countries, the experience of nature is among the main characteristics of their life styles. ‘Friluftsliv’ is Norwegian word loosely translated as ‘open-air life’ meaning a cultural and national lifestyle which is based on free experience in nature and the relationship with in a subjective way nature. ‘Friluftsliv’ is a special philosophy and unique life style which is a way of living close to beauty of the nature for Scandinavians especially, for Swedish and Norwagians. ‘Friluftsliv’ life style has many physical and psychological benefits such as increasing physical activities, reducing stress levels through the connection with nature, spending some quality time alone or with a friend and family. In addition, Right of Public ‘Allemansrätten’ access is a concept which can simply be interpreted not a law, but more as cultural heritage which allows everyone access to the nature.

‘Friluftsliv’ as a life style offers many physical and psychological outdoor activities to Scandinavians. Picking mushrooms and wild berries, fishing, hunting and camping are the popular outdoor activities which are free for everyone by ‘Allemansrätten’. According to the observation made during berry picking activity with Martin Johansson, modern people can be a part of nature and have emotional experiences to connect with nature. While people collecting mushrooms or wild berries

⁵⁹ Hans Gelter, *Friluftsliv: The Scandinavian Philosophy of Outdoor Life* (Canadian Journal of Environmental Education, 2000)

⁶⁰ Bob Henderson and Nils Vikander, *Nature First: Outdoor Life the Friluftsliv Way* (Canada: Natural Heritage Books, 2007)

⁶¹ Hans Gelter, *Friluftsliv: The Scandinavian Philosophy of Outdoor Life* (Canadian Journal of Environmental Education, 2000)

they can also see the beauty of natural resources such as plants and flowers or they can listen to birds and observe butterflies (Figure 3.5).



Figure 3.5. Rust and blue berry picking activity, Värmlands Nysäter, Sweden, 2012
(Photography: Melis Öcal)

One of the reasons for being a part of landscape is to explore the natural resources such as different kinds of fishes, mushrooms, and berries. Correspondingly, picking different kinds of mushrooms in forests is a typical Scandinavian outdoor activity. According to the observation made during mushroom picking and cleaning process with Ulrika Johansson, nature has been the source of many natural foods. As a result, nature becomes a place which people can emotionally connect with and at the same time benefit from its resources (Figure 3.6).



Figure 3.6. Mushroom picking and cleaning, Lysekil, Sweden, 2012
(Photography: Melis Öcal)

Being a part of nature should be experienced to understand how nature works and how seasons change. Hiking and trekking are the other popular outdoor activities for having a chance to understand how nature works and to being a part of it. The scope of landscape offers alpine, mountains, forests, tundra, lakes, valleys and plains in Scandinavia for hiking and trekking. People walk in the natural environment often in mountains. Hiking and trekking are outdoor activities to seek the beauty of natural environment and to understand the natural surviving system. According to the observation made during hiking and camping with Martin Johansson, Scandinavians carry their equipment such as water, food and maps in their backpacks while they are walking. They take some breaks during the long walking period and choose a suitable place for camping. After setting up tents they prepare ready-made foods for camping with portable kitchen (Figure 3.7).



Figure 3.7. Hiking and Camping, The Foot of Kebnekaise, Sweden, 2012
(Photography: Melis Öcal)

Value of nature is a key characteristic of ‘Friluftsliv’. Scandinavians transform nature to a kind of social space where they meditate and connect to their inner world. As a result of this, said connection between inner and exterior nature creates a feeling of relaxation. Many urban people escape from the hard conditions of the urban life and regain their energy by connecting with nature which becomes a form of the therapy. In the context of moving from modern life to natural life, ‘Friluftsliv’ is a good example of combining outdoor experiences with emotional experiences. Today, modern people only experience nature through their short visits mostly designed as a consumerist activity rather than wholly incorporating it into their lives as a part of an established life style.

3.1.2. Indoor Life in Scandinavia

Scandinavian countries have a unique social and economic system which combines a strong public sector with high quality life standard for all citizens. In the case of Sweden, Swedish laws and rights protect their society and the quality of life standards. They have an open and small economy, have high quality life standards. Swedish model consists of laws and rights that protect openness and equal social and economic system. In Swedish culture, as a result of the deep-seated democratic thinking, men and women, benefiting from equal rights, have the same opportunities and rights in all areas of life. A number of the same common characteristics can be seen in other Scandinavian countries too. That is to say people in Scandinavian countries seem to achieve a balance between their work and family life.

Furthermore, Swedish education focuses on five main groups such as pre-school, primary and lower secondary school, upper secondary school, vocational education and training, higher education. Basic education focuses more on basic values such as working with team or individual, arts and music, technology, science and home care. Taking care of oneself and home are main topics of home care education; this education includes cooking, washing dishes, cleaning home and repairing home, therefore children learn to take care of themselves and home starting from rather early ages. That is to say Scandinavian life styles based on living individually with high quality standards through their economy and social and education system.

In Scandinavian culture, society has a perspective which includes spending leisure time in a meaningful way; therefore quality of life has become a popular concept for many Scandinavians.⁶² According to seasonal changes, Scandinavians spend most of their leisure time at their homes therefore home culture takes an important role in their lives. The relationship between individuals and their home includes some emotional, sensible and social experiences and perceptions. In Scandinavian culture, young people separate from their families in order to their own lives and homes with the help of the Scandinavian social and economic system. Home culture is manifested in the layout of interior space, home decoration, design and position of furniture, color selection. Accordingly, home culture is affected by human perception and behaviors.

⁶² Seen Denis Lawrence -Zúñiga, *The Anthropology of Space and Place: Locating Culture* (United Kingdom: Blackwell Publishing, 2003)

Scandinavians see their homes as their personal space which they spend their everyday life, eating, sleeping, playing, watching movie or television, entertaining.

Scandinavians lead a slower and healthier life on week days in contrast to weekends. Friday is the happiest day of week, especially in Sweden. ‘Fredagsyms’ is a modern ritual in which they celebrate the arrival of the weekend after a long and hard week. According to the observations and conversations made with diffident Swedish people, it is possible to argue that, Swedish people go shopping to buy some candies, foods and alcohols after their work. They choose their comfortable clothes and prepare some snacks and cocktail foods. They prefer sharing ‘fredagsyms’ with their family or friends but also they can have it alone. They watch some special TV programs that are broadcasted for the celebration. ‘Fredagsyms’ is a modern indoor activity for Swedish society, but all Scandinavian countries celebrate the arrival of weekend with the same concept and perception. According to the observations generally, older people spend their weekend with their family playing with their children, sitting on their sofas and watching a quality movie while they are having coffee and some cookies. Ulrika and Rolf Johansson for instance prefer to prepare good dishes and invite their friends and family over having a small party with singing and drinking games in their outdoor lounge space (Figure 3.8).



Figure 3.8. Weekend dinner table, Ulrika and Rolf Johansson’s home, Lysekil, Sweden, 2012
(Photography: Melis Öcal)

In modern world, home culture has changed with modernization and alienation. Many modern societies have been alienated to their homes, because they cannot feel senses of belonging to anywhere. In Scandinavia, home culture is a key issue that is affected by their everyday life style and national culture. Seasonal changes affected their interior design concept and daily activities that have a major role in their everyday life changes.

3.2. Environment and Nature in Scandinavian Design

Seasonal climate changes make a great deal of difference from winter to summer especially in Sweden and Norway. Sweden is located so far north in Europe and climate in the north of the country is different from the climate in the south part of the country; thus, seasons can be different depending on which part you live. The difference between northern and southern parts of Sweden is narrow during summer time but greater during winter time. For example, Northern Sweden is generally covered by snow between December and March while southern Sweden often receives rain during winter.

In Scandinavian countries during winter time, darkness of winter is only broken by short hours of daylight. While less sunlight during long day affects people's physiology, difficult and cold weather condition affects life styles and daily activities as well. On the streets people are wrapped-up hurrying from one point to the other point without any talking and stopping. People come across as antisocial but they actually socialize in their homes via various indoor activities. In contrast, when summer brings warm weather and lightens days many people are seen outdoors. In the northern part the sun never sets during summer, a Scandinavian Phenomena, which is called the midnight sun. Thus, with the arriving of summer Scandinavian people become more social, energetic and lively under the circumstances, snow and sunlight are the major factors on Scandinavians psychology and life styles. Snow brings softer and more silent life style, in contrast, sunlight and colorful nature brings more energetic and active life styles.

In accordance with observations in Sweden, the sceneries from natural pattern and textures can be deeply different through four seasons especially, from winter to summer. In winter season, it is snowy and the weather has fresh and crisps air with low sun light. However, three months later there are so many different colors by flowers and quiet green look with open and lighten air (Figure 3.9). Finally, all four seasons have dramatic changes and every one of them shows that a nature is always a part of life and effects human beings psychology and their home decoration.



Figure 3.9. A small waterfall in September (left) and same view two months later (right), Norway, Oslo, 2010 (Photography: Deniz Öcal)

The Scandinavian countries each have unique characteristics that reflect environmental and geographical conditions:

The geographical position, with striking seasonal variations, long period of unstable weather and low temperature, with a sparse population and scattered, fairly minimal, late urbanization, created the foundation for the early, simple, one might almost say minimalist culture of the home. The home, framework for human life, occupied and still occupies an important place in the life of Scandinavian; the home is viewed very much as the place that creates one's identity.⁶³

According to Frog Arvinus, 'the home' has been the central focus of Scandinavian people due to environmental and geographical elements of Scandinavia. Darkness, low temperature, harshness of weather not only affects the sense but also design. In Scandinavian countries, architect sector affected by the endless and strong winter. Floor plans and window build thick and strong with many layers of logs. Wood and red color takes an important place in Traditional wooden Scandinavian homes which grew larger over time. Besides the twentieth century with technological advances and materials homes become much more visually and functional.⁶⁴

The geography, weather, history, culture and traditions have influenced the home decoration and interior design in Scandinavian countries. Scandinavian interior style offers spacious and airy place which Scandinavian people feel themselves comfortable. Regarding aesthetic effects and also featuring original decorative elements are the general characteristics of Scandinavian style. Scandinavians live many months in darkness where winter is long; so, sunlight is a major seasonal element of interior design and decoration in Scandinavia. Living with light is a life style of Scandinavians; so, in their interior design, all parts of home such as living room, dining room, kitchen, bathroom and outdoor lounges space are designed to welcome the light. Scandinavian

⁶³ Frog Arvinus, *Scandinavian Design beyond the Myth: Fifty Years of Design from Nordic Countries* (Pennsylvania: Arvinus, 2003), p.17.

⁶⁴ Lars Bolander. *Scandinavian Home: A Style Sourcebook*, Thames & Hudson (Honkong: Thames&Hudson 2010) p.15.

interior design involves white wash to bring the light to dark places. Using white as a reflection color is a big trend in Scandinavian style. White painted walls creating a wonderful atmosphere of light and calm with expanding dark space.⁶⁵ On the other hand, indoor lightening takes an importance place in Scandinavian interior design. Ulrika and Rolf Johansson prefer to use different sources instead of single overhead light such as floor lamps and table lamps that are placed in front of the windows and various places around their rooms. Candles, as the main reflection element during snowy winter days and light sources for nights and dark winter days, have taken their place in front of kitchen window. They prefer minimal curtains in pale color with sheer fabrics to reflect as much light as possible during the short hours of day lights in their home decoration (Figure 3.10).



Figure 3.10. Scandinavian interior style, Ulrika and Rolf Johansson's home, Lysekil, Sweden, 2012
(Photography: Melis Öcal)

In Scandinavian home it always feels like all summer during all seasons. Scandinavians are always in a relationship between landscape and nature which is main design resource in Scandinavian style. Scandinavian style evolved from the people's connection to seasons and nature. For example, Ulrika and Rolf Johansson prefer simple and elegant furnitures made of lightly-stained natural wood in their home decoration. Generally, their furnitures are minimalistic and painted in light colors especially white. Natural wood is also used in flooring especially pine with pure and soft colors that help reflect light to create a brighter look (Figure 3.11). As a result, during long and dark winters when snow covers all over the ground, natural color and patterns inspired people to create natural effects in Scandinavian interior.

⁶⁵ Seen Gail Abbot, *Living With White: Decorating the Scandinavian Way* (Ryland Peters & Small, 2010)



Figure 3.11. Minimalistic furniture painted in light colors, Ulrika and Rolf Johansson's home, Lysekil, Sweden, 2012 (Photography: Melis Öcal)

Scandinavians who are accustomed to live with nature carry the beautiful color and patterns of nature to their home decoration with natural linens, cottons with simple floral patterns. Natural color and floral patterns are painted directly onto the wall or linen panels. Ingegerd and Torsten Karlsson brought nature into their living room and kitchen with natural colored and floral patterned curtains. Moreover, using vases with fresh flowers in the different parts of home especially in front of windows, decorating the walls with frame photos of landscape and nature illuminated nature warmer seasons in their home (Figure 3.12). As a result, seasons do not constitute a matter inside a Scandinavian house because it is always warm and comfortable to live in regardless of weather.



Figure 3.12. Decoration with natural color and floral patterns, Ingegerd and Torsten Karlsson's home, Strömstad, Sweden, 2012 (Photography: Melis Öcal)

Scandinavians live for summers, endless days and warm temperature air. In Scandinavian interior style outdoor lounge place is an important part of their homes. Ulrika and Rolf Johansson created warm and comfortable outdoor lounge place with unopened windows, comfortable furnitures made of natural materials, especially wood and many different kinds of fresh plants and flowers (Figure 3.13). During winter season, they often spend their leisure time to relax in their outdoor green homes which can be heated with fire work or electrical heaters. It is the best way to spend some quality time with family and friends in outdoor green homes which illuminate a summer day. Hard environmental conditions and unique nature have played a central role in shaping the characteristic of the home that is the central focus on Scandinavia.



Figure 3.13. Outdoor lounge place at Ulrika and Rolf Johansson's home, Lysekil, Sweden, 2012
(Photography: Melis Öcal)

CHAPTER 4

EXPERIENCING SCANDINAVIAN DESIGN

4.1. Nature and Materials

Natural settings as one of the main concepts of participant observation method will be investigated here in relation to Scandinavian design under the concept of nature and materials as one of the key terms in this study which is essentially an ethnographic work. From the late 19th century to today, architects and designers from Denmark, Norway, Sweden and Finland have found in studies in the field of furniture, glassware, textile and ceramics that defined an approach to modern living. Combinations of natural materials with organic forms and clean lines are key design trademarks of Scandinavian modern style. As mentioned before, their original characteristics of environment in climate and nature are major factors that have affected their designs. Scandinavian designs have been inspired in some sense by organic forms and natural patterns with their infinite natural sources such as mountains and forests.⁶⁶

Scandinavian design has become world famous because they know how to use infinite natural raw materials that are offered by their nature. Wood has always played an important role in Scandinavian design especially in furniture design. Besides, wood, glass and ceramic are also natural raw materials used by Scandinavian designers.⁶⁷

Wood

Through the 20th century, Scandinavian design was the source of some of the most famous furniture design that reflects the concept of Scandinavian modernism clearly. Each Scandinavian country has their own favorite wood types depending on their natural resources. Danish people prefer to use beech; Swedes prefer to use pine while Finnish people prefer to use birch. During the 1970s and 1980s plastic, steel and

⁶⁶ The information has been summarized from book: Elizabeth Wilhide, *Scandinavian Modern Home* (London: Quadrille Publishing, Limited, 2010)

⁶⁷ Anja Llorella and Anja Llorella Oriol, *New Scandinavian Design* (New York: teNeues Publishing Group, 2005), p.8.

concrete have become preferred raw material for industry in Europe, but wood has resumed center stage in Scandinavian design.⁶⁸

Tapio Wrikkala (1915-1985) is one of the greatest designers from Finland. According to Charlotte Peter Fiell, “Tapio Wrikkala was one of the great figures of Finnish design, whose work evoked a strong sense of national identity by embracing the traditional materials and processes of Finnish handcraft and emotionally seductive forms found in nature”.⁶⁹ Wrikkala has a success to balance craftsmanship and natural materials with industrial techniques to create beautiful and functional objects. Wrikkala used natural materials such as glass, ceramic and wood in his works. As Wrikkala noted, “all materials have their own unwritten laws. This is forgotten far too often. You should never be violent with the material you’re working on and the designer should aim at being in harmony with his material”.⁷⁰ Through his sensitive perception, glass, ceramic and wood have different characteristics, and Wrikkala produced creative and emotional designs that presented each of these materials. He had emotional relationship with nature and was inspired by natural world. He used forms that reflect the abstract essence of natural world such as leaves and birds. Laminated wood leaf bowls and furniture are the famous designs of Wrikkala, which are made from man-made material and represent natural beauty. He used a different technique, and laid up multi-color wood laminates and then cut and scooped to reveal a remarkable streaked effect. The coffee table designed by Wrikkala insets with a large laminated leaf and two laminated ovals on a rose wood surface. The leaf shaped platter of laminated veneers that Tapio Wrikkala designed in 1951 is a beautiful object for decorating homes (Figure 4.1).

Moreover, Wrikkala established the logo for the Design in Scandinavia Exhibition. Wrikkala’s designs are a result of various infernos ranging from industrial process and to natural forms. His works were exhibited at the 1951 and 1954 Milan Triennales where they were awarded six Grand Prix. He worked in Raymond Loewy’s New York office from 1955 to 1956. He also designed glass and ceramic products for important firms such as Venini and Rosenthal.⁷¹

⁶⁸ Magnus Englund, Chrysting Schmidt and Adrew Wood, *Scandinavian Modern* (New York: Syland Peters & Small, 2007), p.14.

⁶⁹ Charlotte and Peter Fiell, *Scandinavian Design* (Köln: Taschen, 2005), p.662.

⁷⁰ Charlotte and Peter Fiell, *Scandinavian Design* (Köln: Taschen, 2005), p.662.

⁷¹ Charlotte and Peter Fiell, *Design of the 20th ceuntry* (Köln: Taschen, 2005), p.735.



Figure 4.1. Coffee Table, 1950 (left) and Laminated birch platter, 1951 (right) designed by Tapio Wirkkalan (Source: <http://jacksons.se>)

Sweden is the fourth largest country in Europe and it is also the most industrialized. Sweden is rich in natural resources and has varied geography of mountains, rivers, lakes and forests. Before Sweden began to develop their own design aesthetics, they were influenced by Europe mostly France and Germany. Until the 19th century, firstly, they were affected by Baroque and Rococo styles. Then they followed Neoclassical and Empire styles. In 1899 after Ellen Key (1849-1926) Swedish writer published a pamphlet ‘Skönhet För Alla’ (Beauty for All); many things were changed in Scandinavian modernist perspective. Ellen Key believed that aesthetics, beauty and art were the means for the moral elevation of humanity. According to Ellen Key, all people need to create a beautiful surrounding for themselves and the creation begins in the home. She believed ordinary people, workers and farmers also right to feel aesthetic taste ‘Exhibition of art and industry’ (1897) by Carl Larsson (1853-1919) was probably affected by Ellen Key’s works. In his painting and books, Larsson depicted an ideal home which shows a unique Swedish form of modernism. Larsson used rustic furniture, light tone woods and colors such as blue, yellow and soft green from nature, thus his style reflected traditional art and crafts style.

An important movement in history of Swedish design occurred in the 1930s ‘Stockholm Exhibition.’ Thousands of everyday objects including radio, table, chair, and glassware, ceramic and automobile had their new styles after this exhibition. Functionalism placed utility and moved above aesthetics but in Swedish modern design it did not adapted deeply into the everyday life objects.⁷² During the 1930s ‘Funiks’ movement dominated Swedish design practices. Many designers like Alex Larson started to produce functional furniture from wood in hard geometrical forms. In contrast, Bruno Mathsson (1907-1988) designed furniture from laminated bent wood

⁷² Byron J. Nordstrom, *Culture and Customs of Sweden* (California: Greenwood Press, 2010), p.173.

after the work of Alvar Aalto. Mathsson is one of the great figures of modern Swedish furniture design. Mathsson brings a new point view to seat furniture design. Mathsson believes that furniture should be designed for how people sit naturally, thus he used soft and organic forms which were suitable for the shape of the user. Mathsson's greatest challenge was to develop the machines of sitting in order to create comfortable seating curves for both relaxing and working. His 'Eva Chair', 'Pernilla 3 Lounge Chair', 'Jeston Chair' are well known by the international design community.⁷³ Mathsson's designs offer comforts both aesthetically and philosophically with sculptural and organic form. His designs also represent Swedish modern design that has moved from geometrical functionalism to organic modernism.

Bruno Mathsson made his professional debut at the Röhsska Museum of Design and Decorative Arts in Gothenburg in 1936. Seven years after his debut at the Röhsska Museum, Mathsson's works was collected in a retrospective exhibition at the Swedish Museum of Architecture in Stockholm.⁷⁴ The lounge chair 'model 36' by Bruno Mathsson which is one of the icons of modern furniture was placed at the Röhsska Museum of Design and Decorative Arts in Gothenburg (Figure 4.2).



Figure 4.2. The lounge chair 'model 36' by Bruno Mathsson exhibited at the Röhsska Museum of Design and Decorative Arts, Gothenburg, Sweden, 2011 (Photography: Melis Öcal)

At the Interbau Exhibitions in Berlin in 1957 one of the Swedish apartment was decorated by textile designer Astrid Sampe. Mathsson's furniture designs took their places in this apartment's living room (Figure 4.3). For Mathsson an ideal room should

⁷³ Dag Widman, Karin Winter and Nina Stritzler-levine, *Bruno Mathsson: Architect and designer* (London: Yale University Press, 2006), p.6.

⁷⁴ Dag Widman, Karin Winter and Nina Stritzler-levine, *Bruno Mathsson: Architect and designer* (London: Yale University Press, 2006), p.6.

have large expanses of glazing so landscape should interact with interior by organic forms. Mathsson's link between design and nature were self-evident.⁷⁵

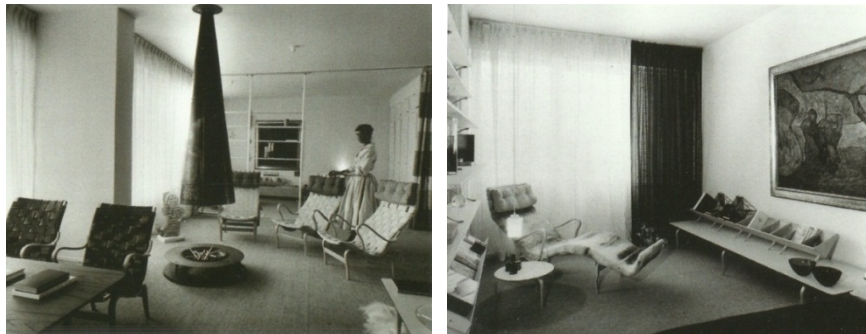


Figure 4.3. Eva Chair (left) and Pernilla 3 Lounge Chair (Right) designed by Bruno Mathsson in Interbau Exhibition, 1957 (Photography: Karl and Telma Toelle; Source: Toelle, 2003)

Scandinavian licensed manufacturers have begun reissuing the most iconic furniture, using the design as inspiration. Thus, new chair designs were undoubtedly influenced by Mathsson's works. The lounge chair is marked by simplicity, utility and good quality with a traditional warmth reflected in its functional form. An analogue of this chair takes its place in Ingegerd and Torsten Karlsson's living room (Figure 4.4).



Figure 4.4. The lounge chair, Ingegerd and Torsten Karlsson's home, Strömstad, Sweden, 2012 (Photography: Melis Öcal)

⁷⁵ Frog Arvinus, *Scandinavian Design beyond the Myth: Fifty Years of Design from Nordic Countries*. (Pennsylvania: Arvinus, 2003), p.448.

Glass

In the 20th century Scandinavian design combined the fundamentals of craftsmanship, quality, simplicity and relationship to the natural surroundings. Glass took an important place in Scandinavian product design, decorative art, architecture and interior design. In the 19th century according to the democratic concept of “beauty for all” Scandinavian designers produced household items that were practical, beautiful, and most importantly price within the reach of everything.⁷⁶ Tradition of creating beautiful Scandinavian glass art began in the 1930s and still continues today. In glass, the modernist movement is the most closely associated with important achievements in Scandinavia. Through the development of glass production techniques designers and handcrafters created art glass objects for everyone such as blown glass vases, flame worked sculptures and bowls that explore patterns, colors, and transparency through the use of multilayered cane. For example, decorative glass vases in front of Ulrika and Rolf Johansson’s living room window reflect the relationship between form, texture and color and the interplay with light. Another example is enlarged art glass sculptures with Scandinavian traditional figures that are displayed on Martin Johansson’s bookshelf which are used as decorative object (Figure 4.5).



Figure 4.5. Blown glass vases at Ulrika and Rolf Johansson’s home, Lysekil, Sweden, 2012 (left) and art glass sculptures (right), Martin Johansson’s home, Jönköping, Sweden, 2012 (right) (Photography: Melis Öcal)

⁷⁶ Geoffrey Robert Edwards, *Art of Glass: Glass in the Collection of National Gallery of Victoria* (Australia: Palgrave Macmillan, 1998), p.174.

The well-known companies including, Orrefors, Kosta, Iittala, Nuutajarui Notsjo, Riihimaen Lasi have been on the creative way of glass design for over three quarter of century. Iittala, the main glass company, was founded by Swedish master glassblower Per Magnus Abrahamsson in 1881. In 1917 the company was bought up by timber refinery company A. Ahlström, who also owned the Karhula glass factory. By the 1930s Iittala had concentrated on producing blow-glass experimental and artistic ventures in state of producing more domestic products. Iittala believes that everyday objects should be distinctive and combined with multi-function for individual's use and experiences. From 1881 onwards, the company has been a major glassware producer in Europe with its quality, philosophy and timeless designs. The company has organized some competition to develop art glass. Aino Aalto (1894-1949) one of the Finnish designer participated in a glassware design competition which organized by Karhula-Iittala. For this competition, Aino designed 'Bölgeblick' (Figure 4.6) which included a pitcher, a drinking tumbler, a bowl, a shallow dish, a sugar bowl and a creamer. With this simple and elegant set Aino Aalto took the second prize of the competition.⁷⁷ 'Bölgeblick' is suitable for mass production and ideal for the everyday use but also for elegant dinner parties. It has become a timeless classic with its simple design and it is still suitable for today's table as it was born.



Figure 4.6. Bölgeblick: pitcher and drinking tumbler designed for glass ware design competition which organized by Karhula-Iittala (Source: <http://www.iittala.fi/web/iittalaweb.nsf/en/products>)

Like furniture and architecture, Alvor Aalto had success in glassware designs characterized by the use of organic forms. 'The Savoy Vase' was his most famous design in 1936 for a competition at the Paris world's fair. Alvor Aalto won the

⁷⁷ Frog Arvinus, *Scandinavian Design beyond the Myth: Fifty Years of Design from Nordic Countries*. (Pennsylvania: Arvinus, 2003), p. 80. The information about Iittali Glass Company has been summarized from this book and there is more valuable information at their professional webpage www.iittala.fi.

competition with his Savoy vase which has wavy lines, rhythmic free forms inspired by the essence of nature. The Savoy vase is still produced by Iittala today. Kaj Franck (1911-1989) is one of the famous designers of glass and ceramic industry. Kaj Franck designed glassware for Iittala between 1946 and 1950. Franck was able to combine creative potential of glass with different techniques and pigments. He was perfect in balance between material and the geometric forms. Practical 'Kartio' of range of water jugs and drinking glasses one of the famous designs of him. Before he created perfect glass, he focused on the hand that will hold it and then he designed 'Kartio'. Franck created a basic drinking glass which perfectly represents the knowledge of glass coloring. Franck believes that, "the only possible way to solve the problems of utility war was to be radical and social."⁷⁸

Ceramic

With the production of international art ceramics, ceramic has been an essential component of Scandinavian design. In Scandinavian countries handicraft experiences are traditionally passed down from generation to generation. In this way, Scandinavian designers have used ceramic in their design and ceramic producer companies have had success in their ceramic production with simple and functional designs. Everything from the luxurious goods such as tea, porcelain and silk, to the most every day items are displayed in the 18th Century Goteborg exhibition which is the latest exhibition at Goteborg City Museum (Figure 4.7).



Figure 4.7. Luxurious goods display in 18th Century Goteborg exhibition at Goteborg City Museum Goteborg, Sweden, 2011 (Photography: Melis Öcal)

⁷⁸ Frog Arvinius, *Scandinavian Design beyond the Myth: Fifty Years of Design from Nordic Countries*. (Pennsylvania: Arvinius, 2003), p. 80.

There are main famous ceramic manufactures such as Arabia, Roerstand, Gustausberg, Saxbo, Palshus and Royal Copenhagen in Scandinavian countries. These companies have many important and famous ceramic designs including, decorative objects, tableware, and other type of pottery in design history. Arabia is the largest and oldest manufacturer of porcelain, earthenware and other types of pottery. Arabia was established in 1874 in the Arabia district of Helsinki as a subsidiary of the Swedish ceramic factory named Rörstrad. Until 1900, The Swedish Company was interested more in the Russian market. After 1900, Arabia's products started to take shape with different kinds of designs by various designers. Arabia started to produce their own products including stoves, vases and sets of tableware and decorative objects.⁷⁹ In the 1950s Arabia's product range was updated. The 'Kilta range' by Kaj Franck was a major example of this modernization process (Figure 4.8). 'Kilta' includes shallow plates, a deep soup dish, a rectangular platter, a square vegetable dish, different sized bowls, a coffee cup and saucer and all pieces had the same lid. 'Kilta' range which made from heat-resistant earthen ware so it was suitable not only for table ware but also for cooking and servicing.⁸⁰ 'Kila' was designed with pure and simple geometrical forms without any decorative pattern. It was produced only in plain white, black, green, blue and yellow. As a result, 'Kilta' by Kaj Frack brings a new concept to kitchen ware for home with its simple, elegant and functional design.



Figure 4.8. Kaj Frank's earlier Kilta range designed in 1948&1951-1952 for Arabia in 1936
(Source: Fiell, 2005)

⁷⁹ Charlotte and Peter Fiell, *Scandinavian Design* (Köln:Taschen, 2005), p.98.

⁸⁰ Arabia Museum and Gallery,(www.arabianmuseo.fi)

Kurt Ekholm (1907-1975) is one of the Scandinavian designers who was influenced by the progressive functional movement. He joined the Arabia ceramic factory after he graduated. Ekholm became an artistic director of the Arabia ceramic factory in 1932 and designed many stone ware and vases with simple forms in mustard yellow or celadon green. Ekholm was one of the first to apply functionalism principles to ceramic art. At Arabia ceramic factory Ekholm also designed utility dinner services. ‘AH service’ and ‘AR service’, also known as ‘Sinivolka’ (Blue and White), were the most famous of his dinner service designs. Both services were functionalist with simplified forms and decoration. AH tableware which came on sale in 1935 consisted of sixteen different items including, deep and shallow plates, three angular meat dishes, and a round meat dish, a relish bowl with a lid, a tureen, two serving bowls, dishes for vegetables and sauces and a pourer. It was available various types of decorations.⁸¹ AH table ware was exhibited at the Röhsska Museum of Design and Decorative Arts in Goteborg (Figure 4.9). Besides, ‘Sinivolka’ made from white faience and the shapes of dishes came from a half sphere and decorated with light blue body stain line. It is available and easy to store in small kitchens. ‘Sinivolka’ shows the idea of “good design for all” with its simple design coming from nature. Arabia develops and manufactures products for home according to consumers’ needs. Arabia’s designers focus on functionality, timelessness and quality.



Figure 4.9. Kurt Ekholm’s AH table ware for Arabia in 1935 exhibited at the Röhsska Museum of Design and Decorative Arts, Goteborg, Sweden, 2011 (Photography: Melis Öcal)

⁸¹ Seen Marjut Kumela and Rolf Andenberg, *Kurt Ekholm: Arabia 1931-1948 Exhibition Catalogue* (Helsinki: Arabia, 1993)

Textile

Textile industry grew out of industrial revolution in the 18th century, primarily via the production of yarn and cloth. Along with the development of the textile industry many different kinds of materials can be used. These materials come from animals, plants, minerals and synthetics. Textile design process begins with the selection of the raw materials and continues with the creation of the patterns or motifs. In Scandinavia, textile design plays a major role in country's economy. Textile design was affected by their history, geography and nature. Scandinavian designers prefer natural raw materials such as, cotton, linen and woven fabrics. Scandinavians have rich pattern source including their long-standing traditional craft motifs and figures inspired by nature. In Scandinavian, textile designs are strongly integrated into the interior design such as household textiles and decorative textiles. Scandinavian designers combined their traditional materials, new techniques, colorful patterns and northern climate with their designs so Scandinavian textile design has become world famous.

There are many famous and successful textile design and production companies in Scandinavia. Marimekko known as Printex is one of famous Finnish textile company which was established by Viljo Ratia in 1949. Marimekko's first collection was established in 1951. This collection included bright and colorful clothes for that time.⁸² Maija Isola and Vuokko Eskolin-Nurmesniemi (b.1930) were the famous designers of Marimekko. In 1953 Vuokko Eskolin-Nurmesniemi joined design team of the company. Her textile designs were characterized by bold colors and large patterns. Through the company's "anti-fashion" design policy, Vuokko Eskolin-Nurmesniemi's designs reflected the relationship between the form and material of the cloths. Vuokko Eskolin-Nurmesniemi is best known prints for Marimekko included 'Tiibet', 'Muksunhyilly', 'Rötti' and 'Varvvnrait'. Shirt was the best known design of Eskolin with its small yet colorful stripes (Figure 4.10). 'Jokapoika Shirt' is still in production after 55 years.

⁸² Charlotte and Peter Fiell, *Scandinavian Design* (Köln: Taschen, 2005), p.442.



Figure 4.10. Jokapoika shirt (Every Boy) designed by Vuokko Eskolin-Nurmesniemi in 1951
(Source: Fiell, 2005)

Vuokko left Marimekko in 1960 and found her own company named Vuokko in 1964. Vuokko continued to create clothing and sell her products under her brand Vuokko. She; focused on whole process of production from the design of fabrics to finished products. ‘Pyörre’ dress is her another famous design with its special fabrics and patterns (Figure 4.11). Her printed cottons and Jacquards were exhibited at New York’s metropolitan Museum of Art in 1977.⁸³ Her designs have become fashionable for their use of bright colors and creative patterns in her designs.



Figure 4.11. Pyörre dress designed by Vuokko Eskolin-Nurmesniemi for Vuokko in 1965
(Source: Fiell, 2005)

⁸³ Charlotte and Peter Fiell, *Scandinavian Design* (Köln: Taschen, 2005), pp.180-181.

Pia Wallén (b.1957) is a textile designer rooted in Swedish Culture and she looks to history for inspiration and follows the traditional use of Swedish materials, techniques, colors and Northern Climate. She found her own company Pia Wallén Form in 1979. Pia Wallén experienced with textural and sculptural material, especially with felt, in her high quality and creative designs. Pia Wallén describes felt as “the oldest form of textile material” and as a “material of survival”.⁸⁴ Felt reflects the northern climate condition; besides, it brings warmth to the atmosphere. Felt is suitable to produce decorative textiles and house hold textiles for long and cold winters in Scandinavia. Her famous product is the ‘felt wool slippers’, first designed in 1992 for Orgetto Cappellini. Pia Wallén was inspired by the traditional usage of wool lining in side boots, thus the slipper is perfect to survive during cold winters. Similar to the design of felt wool slippers, handmade grey felt wristband with hand cut colorful felt flowers and geometrical figures was exhibited at Broderat Exhibition in Jönköping (Figure 4.12).



Figure 4.12. Felt slipper by Pia Wallen (left) and handmade felt wristband (right) exhibited at Broderat Exhibition, Jönköping, Sweden, 2011 (Photography: Melis Öcal)

Pia Wallén designed ‘Crux Blanket’ which used cross motif as a symbol in 1991. In Swedish traditions cross is a strong symbol for hope and a meeting point for haven. ‘Crux blanket’ was produced with finest wool and it is felted with traditional Scandinavian methods. Every year a new color of it is produced and the collection is represented at many different museums. Additionally, Pia Wallén cross can also be adapted to different kind of objects; for example; crux hand tufted rug carries the

⁸⁴ Charlotte and Peter Fiell, *Scandinavian Design* (Köln: Taschen, 2005), p.644.

famous Pia Wallén cross is made of high quality wool that is rich in natural fats that give the rug a natural lustre. Crux hand tufted rug exhibited was at the Röhsska Museum of Design and Decorative Arts in Goteborg (Figure 4.13). Pia Wallén combines traditional with modern to develop products that reflect their culture and can be adapted to today's modern world.



Figure 4.13. Pia Wallén's Crux blanket (left) and Crux rug carries the famous Pia Wallén cross (right) exhibited at the Röhsska Museum of Design and Decorative Arts, Goteborg, Sweden, 2011 (Photography: Melis Öcal)

4.2. Sensation, Emotion and Cognition in Scandinavian Design

Conflicts as one of the main concepts of participant observation method will be examined here in relation to Scandinavian design under the concept of sensation, emotion and cognition as one of the key terms in this study which is essentially an ethnographic work. Everyday things with which people interact have a major and active role in everyday life. Everyday things are not only and simply basic objects that are making our lives more comfortable or easier. They also shape intentions and social practices of their users. The relationship between everyday object and their users passes through their experiences and emotions.⁸⁵ Emotions play a critical role to understand one's environment and their relationship with objects. During the 20th century emotional design became a dominant influence on the development of modern design. Pleasurable experiences, aesthetics and feelings began to be considered as important as function in product design. According to Don Norman, there are three levels including visceral, behavioral and reflective that play a role in product design. Norman says "we know now

⁸⁵ Mihaly Csikszentmihalyi and Eugene Haton, *The Meaning of Thing* (New York: Cambridge University Press, 1991), p.1.

how to make products that work fine, how do we make products that make you smile?”⁸⁶ Everyday objects should be beautiful and have emotional impacts while being functional.

Visceral design is about how things look and what kinds of emotion they evoke. Ross Lovegrve’s water bottle for Ty Nand is an example of visceral design. The product successfully reflects the aesthetic of flowing spring water. It costs more than similar water in a plastic bottle but people prefer to buy Ross Lovegrve’s bottle for its visceral design.⁸⁷

Behavior design is about the experience of using products and about functionality as well as accessibility. Many people still have to learn how product works but behavior design offers them to learn how a product works once. Reflective design is about the meaning of things, and it depends on what kind of social and cultural impression one would you like to crate in the society. Phillippe Starck’s iconic ‘Juicy Salif Lemon Squeezer’ for Alessi is a successful item that reflects prestige and exclusivity instead of its functionality. Many people have this sculptural lemon squeezer but they do not use it for squeezing lemons.⁸⁸ The visceral is what something looks like, the behavioral is how it works and the reflective is what it means to you; as a result, every product should be based on these three levels.

Human pleasures are the other main determining factors for creating emotional design. According to Patric Wagner, people have gained pleasure from the natural environment through feeling the sun on their skin and smelling of a summer flower. Wagner emphasized that a good design has the right balance of pleasers such as smells, sounds and sights that are combined to create memorable experiences.⁸⁹ In Jordan’s book he identifies four types of human pleasures. The four pleasures are: physio pleasure that to do with the body and the sense; psycho pleasure that to do with the mind and emotions; socio pleasure that to do with relationships and status and; ideo pleasure that to do with tastes and values. Physio pleasure directly drives from sensory experiences such as touch, smell, and taste. For example, smooth feel of a soft surface, smell of a leather and taste of newly baked bread. Accordingly, every object can evoke many different kinds of emotions with their texture and materials. Psycho pleasure

⁸⁶ Seen Donald A. Norman *Emotional design: Why Do We Love (or Hate) Everyday Things* (Cambridge: Basic Books, 2005)

⁸⁷ Alex Milton and Paul Rodgers, *Product Design* (London: Laurence King, 2011), p.196.

⁸⁸ Alex Milton and Paul Rodgers, *Product Design* (London: Laurence King, 2011), p.197.

⁸⁹ Patric W. Jordan, *Designing Pleasure Products: An Introduction to the New Human Factors* (Canada: Taylor & Francis, 2002), p.11.

relates people's cognitive demands of using a product or service and the emotional reactions engendered through the experience of using it. Socio pleasure arises from relationship with other people or society and it is relevant for products that facilitate social interactions. For example, a local point for social gatherings, like a coffee machine. Ideo pleasure is the most abstract pleasure that is derived from entities such as books, art and music and it relates to personal aspirations and moral values.⁹⁰

Finally, people are in a relationship with their everyday objects all around them every day and every movement. In the product design process environmental, social, cultural and political issues are impressive facts that affect the design of a product. Product design is always in a relationship with human emotions and pleasure.

Scandinavian design concept reflects a philosophy of comfortable living and social equality with products such as high-quality wooden furniture, fine porcelain and glass blended objects and elegance with simple lines designed homes.⁹¹ They combined a new technology with realistic view of human needs that focus on functionalism. Additionally, in their modern design concept beauty and aesthetics were core values of an emotional design. As mentioned before, Scandinavians prefer to use organic forms and natural materials such as wood, glass and porcelain. According to their modern democratic vision, tasteful design is a key concept that combines craftsmanship with mass production to make traditional products that everyone can afford. Scandinavian design provides a better life for all members of society by means of their democratic, traditional and functional designs.⁹²

As mentioned before, in Scandinavia winters are long, dark and cold so families have to spend the winter months largely in their homes. As a result, homes and objects for homes should receive much attention. Their relationship with their home and everyday object take a major role for their happiness. Design should not only have functional requirements but it should also address psychological needs of the user. Emotional design was best achieved through the use of natural materials, colors and texture, therefore Scandinavian design concept is parallel with emotional design vision.

Materials affect various designs shaped with senses such as smell, touch and feel. Materials make connections between people's physical senses that are related to

⁹⁰ Alex Milton and Paul Rodgers, *Product Design* (London: Laurence King, 2011), p.200.

⁹¹ Katherine E. Nelson and Raul Cabra, *New Scandinavian Design* (San Francisco: Chronicle Books, 2004), p.15.

⁹² Katherine E. Nelson and Raul Cabra, *New Scandinavian Design* (San Francisco: Chronicle Books, 2004), p.17.

the elements and they interpret people's experiences. Wood is one of the main raw materials for Scandinavian design. Wood played a major role not only because it is one of the only natural raw materials available but also it has different characteristics. Wood, especially plywood has found a place in furniture design. Plywood is a strong and stable material which makes it ideal for use in furniture. It is also a modern design artefact which formed easily by various industrial processes such as bending, laminating and molding that can assume the organic forms.⁹³ Natural material bridge the gap between technologies and plywood when it is used in different places, especially in furniture and flooring. According to Patric Wagner's "physio pleasure" the characteristics of plywood such as being a warm and natural material, directly affected the sensory feeling such as touch and smell. Wooden furniture such as table, coffee table and chair can evoke many different kinds of emotions. For example, when people touch a table made from the plywood, its smooth natural texture makes people feel that this table is coming from nature.

Hans Wegner (1914-2007), one of the greatest designers from Denmark designed many chairs. As a young designer, Wegner joined Erik Moller and Arne Jacobsen for the design of Arhus Town Hall in 1940. Wegner is considered as one of the most creative and productive designers. Also Wegner is referred as a master of chair. Wegner designed four chairs such as, CH22, CH23, CH24 and CH25 and a sideboard CH304 for Carl Hansen and Son in 1949. With their distinctive and sculptural forms, 'CH24 the Wishbone Chair' and 'CH25 the Paddle Chair' were the most effective designs (Figure 4.14). In addition, The Hans Wagner three legged 'Shell Chair' was his famous chair design; this chair was originally introduced in 1963; a few limited series were produced but the project soon came to a stand. His chair's seat and back were made from pressed plywood shells. The three legs consist of laminated construction and two front legs are made of one continuous piece and the hind leg was a separated elements. He added two cushions which were fastened to the shell with screws from back. This chair offers a comfortable seat with its ergonomic design, reflects natural environment with its simple and organic form. On the other hand, it emotionally affects user's senses such as smell and touch with its natural material. Consequently, Scandinavian interior design vision, against the cold, satisfies need for

⁹³ Dung Ngo and Eric Pfeiffer, *Bent Ply: The Art of Plywood Furniture* (New York: Princeton Architectural Press, 2003) p.17. For the plywood technology, also see the book: Terry Sellar, *Plywood and Adhesive Technology* (Marchel Dekker inc, 1985)

warmth through its wooden furniture. Wooden furniture extends to feeling of being close to nature. Wood gives life to the furniture through its warm looking, natural smelling and soft feeling.⁹⁴



Figure 4.14. CH24 the wishbone chair CH316 dining table designed by Hans Wagner
(Source: <http://www.carlhansen.com/>)

On the other hand, color is one of the most powerful elements of design. Successful color relationships determine the emotional relationship between an object and its users. Color imparts meaning and evokes different kinds of emotions.⁹⁵ Color affects mood and behaviors. It can change how people perceive a product and it can evoke atmosphere.⁹⁶ In Scandinavia, color also takes an important place in industrial design and interior design. According to the series of essays entitled, ‘Beauty for All’, domestic environment, individual taste and beauty in our surroundings are the major key issues. Especially, the use of bright color affects Scandinavian design and approaches.⁹⁷

Human innate desires and aesthetic performances can be shaped with colors. Each color and their monochromes have meanings and they work as an emotional language and symbolic tool. A color with itself has an emotional and physical implication, but different color combinations have different effects on human

⁹⁴ All chair designs and works of Wegner, see: Noritsugu Oda, *Danish Chairs* (Singapore: Ehronicle Books, 1999)

⁹⁵ Aaris Sherin, *Design Elements, Color Fundamentals: A Graphic Style for Understanding How Color Affects Design* (Beverly: Rockport Publishers, 2012), p.7.

⁹⁶ Aaris Sherin, *Design Elements, Color Fundamentals: A Graphic Style for Understanding How Color Affects Design* (Beverly: Rockport Publishers, 2012), p.84.

⁹⁷ Katherine E. Nelson and Raul Cabra, *New Scandinavian Design* (San Francisco: Chronicle Books, 2004), p.13.

physiology.⁹⁸ Successful color relationship can be referred to as ‘color harmonies’. There are six basic color combinations including complementary, split complementary, double complementary, analogous, triadic and monochromatic.⁹⁹ Generally, in Scandinavian design complementary, analogous and monochromatic color harmonies have been preferred as dominant color options. Complementary relationship is combinations of directly opposite colors such as red and green, analogous relationship is a combination of two or more colors that are spaced in color circle beside to beside such as yellow, orange and red. Monochromatic harmony is the tones of one color; for example we can get the monochrome of red by adding white or black.¹⁰⁰ In Scandinavian design complimentary colors and their monochrome are combined in interior design. Human brain experience color physically, emotionally and mentally. In Scandinavian interior design, the main color as a background is white which opens up the surroundings and suggests airiness and rest. Generally, warm and natural colors work as figures on white background and warm up the interior environment. Nature reminds us the abundance of color inspiration it provides. Nature provides a beautiful canvas of color inspiration.¹⁰¹

In Karlsson’s living room for example, pale washes of color on walls and floors help to maximize and reflect the light. Large furniture is white with color coming from floral patterned curtains, texture colored cushions and flowers in vibrant. The aim of Karlsson family is to create an experience of the natural feelings with color combinations at their homes. From soil to sky, they are inspired all layers of the color combination of the nature. During snowy winters, they create a smooth visual flow between indoor and outdoor by using green in their decorations (Figure 4.15).

⁹⁸ Seen Adams Morioka, *Color Design Workbook: Areal World Guide to Using Color in Graphic Design* (Rockport Publisher, 2008)

⁹⁹ Adams Morioka, *Color Design Workbook: Areal World Guide to Using Color in Graphic Design* (Rockport Publisher, 2008), p.21.

¹⁰⁰ Adams Morioka, *Color Design Workbook: Areal World Guide to Using Color in Graphic Design* (Rockport Publisher, 2008), p.21.

¹⁰¹ Darius A. Monsef IV, *Color Inspirations* (Ohio: How Books, 2011), p.226.



Figure 4.15. Color scheme of garden (left) and interior design inspired by color scheme of garden (right), Ingegerd and Torsten Karlsson's home, Strömstad, Sweden, 2012 (Photography: Melis Öcal)

Warm colors such as red, orange-red, orange, orange yellow are comforting, spontaneous and welcoming. Cool colors are based on blue and they are different from cold colors because of the addition of yellow.¹⁰² Cool colors such as green are seen in nature and they reflect a sense of comfort. For instance, from red to green and their monochromes to blue and orange and their monochromes bright and fresh colors are often ideal for interior design. As an example, in Davidsson's home red colored curtains and tableware and traditional patterned cushions make their living room warmer and more attractive (Figure 4.16).



Figure 4.16. Color scheme of living room, Özlem and Simon Davidsson's home, Jönköping, Sweden, 2012 (Photography: Melis Öcal)

¹⁰² Tina Sutton, Bride M. Whelan. *The Complete Color Harmony Expert Color Information for Professional Color Reuslts* (Rockpork Publisher 2004) pp.18-19.

As the color of the sun, yellow lights up Scandinavian homes during dark winters. Yellow is psychologically the color of happiness and creates peaceful atmospheres. Green, which represents nature, is considered to be the most relaxing and calming in color scheme. In Scandinavian interior design green plays an important role and different shades of green prove harmonious. Özge Öner used vivid green to bring the feeling of the nature into the inside of her home because green evokes a feeling of serenity, so it is ideal to create peaceful places for her. Besides, warm colors such as red, orange and yellow created comforting and welcoming place in her interior design (Figure 4.17).



Figure 4.17. Özge Öner's living room (left) and kitchen (right), Jönköping, Sweden, 2012
(Photography: Melis Öcal)

Finally, Scandinavian design has its own unique characteristics. White, open spaces filled with pale, blonde wood furniture and rich and fresh color combinations are the main design elements. Materials and colors are associated with emotional states, cultural meaning and aesthetic preferences. Material and color choices directly affect human physio and psycho pleasures and their emotional relationships. Scandinavian homes come to life with natural material and colors. Because of their unique characteristics they do not place the objects as social symbols in their private spaces to show their social statute. They organize their environment and physical surroundings just for themselves considering these as a vehicle to connect nature and all experiences concerning nature.

CHAPTER 5

CONCLUSION

As explained in the first chapter, in ethnographic works based on participant observation main concepts and key terms are usually varied as beliefs and value, interactions, core activities, social status, natural settings and conflicts. In accordance with this, as an ethnographic work, the main purpose of this study has been aimed to define these terms in relation to Scandinavian design. In the second chapter, beliefs, values and interactions were analyzed under the concept of tradition as one of the key terms. Core activities and social status were clarified under the concept of daily life as another key term in the third chapter. Naturel settings were investigated under the concept of nature and materials as other key term in the fourth chapter. Finally, in the fourth chapter, conflicts were examined under the concept of sensation, emotion and cognition as other key terms of this study.

In conclusion, traditionally both everyday practices and life styles have been strongly influenced by the homogenous believes and values. Beliefs and values are melted in the same pot and it has been observed that religious activities like Christmas; Easter and midsummer have long parted from religious focus and turned into traditional rituals and celebrations. Traditions passed on through generations create a socializing environment while turning into indispensable activities that gather families and friends.

When it comes to core activities, it has been concluded that the indoor and outdoor activities are shaped in accordance with environmental and climate factors. In daily activities exemplary Fika, it has been observed that they contribute to people's uniting and socializing while embellishing their daily routines. Outdoor activities like picking mushrooms, berries and hiking lead to connecting individuals to nature and individuals placement in nature. Nature has transformed to a kind of social space where Scandinavians can appropriate a part of it and connect to their inner world. Scandinavians experience nature not only through their visits designed as an outdoor activity but also incorporating it into their lives as a part of an established life style.

Regarding social status, the fact I have reached is that the Scandinavian society is basically composed of a highly influential middle class. It is seen that the household for each individual in different occupational, age and educational backgrounds, whether in cities or suburbs, is similar. Design cultures and point of views as an instinctive behavior differ from each other; therefore, it proves that design cultures are a part of daily life. Design is also the visible expression of values and attitudes in modern world. In Scandinavian design, everyday objects are not reflective concepts depending on what kind of social and cultural impression one would Scandinavians like to create in the society. Meanwhile, it is seen that the iconized design objects placed in corporate museums and these objects' analogues can be accessed easily for Scandinavians and take their places in their compositions because they do not attach so much meaning to everyday objects.

In terms of natural settings, we can see that the dominant themes of Scandinavian designs are colors, object, texture, and their compositions. When looked at the colors; black and white's constitute the background while vivid colors of nature's palette accompanied by traditional patterns and motifs are dominant on the foreground creating a warm, welcoming and homely atmosphere. As to the patterns and motifs, it has been observed that patterns and motifs, inspired by nature and borrowed from folk art, were reinterpreted, and were transformed onto daily and decorative objects. When looked at the objects; it is seen that daily object forms such as furniture and kitchen tools with their materials and convenience are observed to be dominant, while decorative objects – cushions, curtains, Dala horse, windows, candlestick holder with seven candles, wall hangings, and glass sculptures – form a traditional atmosphere. When we look at the composition; the colors, objects and textures on the black and white plan stated above are arranged as distinguishing figures. It can clearly be seen that, in the compositions commonly seen motifs and patterns have become daily objects varies, some common objects themselves have become motifs and patterns. It should be noted here that, these compositions totally change during the traditional celebrations and activities.

As a conflict, modernism focuses more on removing totally what we have from past in our daily life environment and aims to create cold and insensitive atmospheres where modern individuals alienated to their own environment. When looked at the objects' life cycle, we can see that in contrast to modern design in Scandinavian design vision everyday objects are not altered very often, however, they are altered within

necessities. In other words, there is no thought of resetting and innovation like in modern tendency; in Scandinavian compositions both new and old objects are composited together as cycle of life. When the materials are observed, while modern design focuses on inorganic materials such as plastics and metal in contrast to that Scandinavian design focuses on organic materials such as wood, glass, porcelain and textile. Everyday things have become not only simply and basic objects that are making Scandinavians lives more comfortable or easier but also they provide a sensual and emotional relationship with their users. It has been concluded that, the utilization of steel and metal which became the symbols for modern technology are left behind and the use of textile and wood dominantly replace steel and metal. Wood and textile bridge the gap between Scandinavian's physical senses that are related to the elements and their experiences. The heat of wood and textile rather than the coldness of steel are detected in the atmosphere.

To summarize, everyday life is combined with cultural values and belief and daily life practices. The concept of a culture is a tradition, which we use to attach meaning to objects and situations. It can be seen that, culture and social life styles play a crucial role in shaping design perception. In conclusion, design cannot be separated from cultural and social life. Scandinavians did not alienate to their own cultural identity, it corresponds to that they did not alienate to their design objects. For that reason, they celebrated as homely as opposed to being alienated. The individual objects and techniques to organize the circle of objects are the reflections of cultural lifestyles. In this study, it has been found out that the focus point of cultural and social problems is not design object based, on the contrary; it is life based. In other words design products are only material bodies of culture.

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APPENDIX A

NOMINAL DATA ABOUT PEOPLE OBSERVED

Nominal Data about Person Observed



Name	Ulrika Johansson
Degree	University
Job Title	Principal
Nationality	Swedish
Date of Birth	1956
Gender	Female
City	Lysekil
Civil Status	Married

Experiences of the Observer

Natural Settings

Large forest of deciduous trees such as birch and aspen.

Shared Activity

Picking Chanterelles.

Interpretation of Observer

Everyone has the right to enjoy nature and under tis right nature has become an important part of their culture. They can communicate with nature through the forests and pick mushrooms without asking permission. Forests are not only places where they can reach natural food resources but also are therapy place for them.

Questionnaire

How often do you visit forest to pick Chanterelles?

From July to late September the forests are full of chanterelles. Generally, I take my basket and visit forest for picking chanterelles every second week. I have some special mushroom places and I check same areas every time. After I pick some I clean them with a mushroom knife and fry There is nothing better than hand-picked chanterelles.

Nominal Data about Person Observed



Name	Rolf Johansson
Degree	Junior High School
Job Title	Mechanic
Nationality	Swedish
Date of Birth	1949
Gender	Male
City	Lysekil
Civil Status	Married

Experiences of the Observer

Natural Settings

Warm and comfortable outdoor lounge place with unopened windows, comfortable furniture made of natural wood, many different kinds of fresh plants and flowers and different kinds of traditional objects that stand in front of the windows.

Shared Activity

Barbecue

Interpretation of Observer

Ulrika and Rolf Johansson often spend their leisure time to relax in their outdoor lounge place during all year. They can entertain their guests in their outdoor lounge place which heated with electrical heaters.

Questionnaire

How much time do you spend in outdoor lounge place?

We spend most of our time in our outdoor lounge place, especially at weekends. When we invite our friends or special days of year like Christmas, we eat dinner, play games and drink wine with our friends or family.

Nominal Data about Person Observed



Name	Martin Johansson
Degree	University
Job Title	Logisticians
Nationality	Swedish
Date of Birth	1984
Gender	Male
City	Jönköping
Civil Status	Single

Experiences of the Observer

Natural Settings

A large grass area surrounded by colorful carnival tents was an appropriate place for families. Different kinds of traditional products such as, traditional costumes, traditional weapons, and traditional foods were on display in each tent.

Shared Activity

Participate a traditional carnival

Interpretation of Observer

Swedish people have an interest to traditional activities and costumes. Tradition and customs was transferred from one generation to generation, and today continue to be transferred.

Questionnaire

What is the most attractive thing at Carnival?

Professional horse training and sword performing as a show reflected the past as did they do with costumes and atmosphere. There are not many opportunities to see them in real life we can see them in movies. This show made the past accessible even for me.

Nominal Data about Person Observed



Name	Torsten Karlsson
Degree	Junior High School
Job Title	Carpenter
Nationality	Swedish
Date of Birth	1935
Gender	Male
City	Strömstad
Civil Status	Married

Experiences of the Observer

Natural Settings

From laying out and gluing up to planning, shaping and finishing, wood workshop is where functional and unique objects get done. All the tools used in wood working and all wooden works, such as furniture, toys and handicraft decorative objects fill the place up.

Shared Activity

Visiting his wood workshop

Interpretation of Observer

Wood is available in nature in the form of trees in Scandinavia and Scandinavians have an emotional relationship with wood. Wood working can make Scandinavians' life richer and more meaningful, because working with wood extends to feeling of being close to nature.

Questionnaire

How much time do you spent in your wood workshop?

I spend huge amounts of time working in my home wood workshop. Wood working is more than a pastime or hobby it also gives a place where I can slow down, pay attention and built functional and beautiful objects with using my hand.

Nominal Data about Person Observed



Name	Ingegerd Karlsson
Degree	Junior High School
Job Title	Chef (retired)
Nationality	Swedish
Date of Birth	1945
Gender	Female
City	Strömstad
Civil Status	Married

Experiences of the Observer

Natural Settings

Ingegerd's kitchen is a traditional kitchen in terms of style and ambiance. The style of the kitchen reflects the classic elegance of their traditions with clean and simple lines and material choice. Traditional finishes, such as floral pattered curtains, color combinations, light sources and fresh flowers create a natural and comfortable ambiance.

Shared Activity

Evening Fika

Interpretation of Observer

Evening Fika is a social activity something you invite your friend or family to join you in and drink coffee or tea with cheese and bread or a small sandwiches.

Questionnaire

What is the meaning of evening Fika for you?

Evening Fika is a part of our culture and it is a social custom for meeting with my friends or family and having conversation in the end of the day.

Nominal Data about Person Observed



Name	Ingvar Ahlinder
Degree	University
Job Title	Dentist (retired)
Nationality	Swedish
Date of Birth	1934
Gender	Male
City	Värmlands Nysäter
Civil Status	Single

Experiences of the Observer

Natural Settings

A simple arbor covered with colorful flowers provides a warm and comfortable dining and relaxing area for Swedish people and their guests at their home.

Shared Activity

Fika

Interpretation of Observer

Fika is such an important part of life in Sweden. Fika is a traditional activity not only where people gather to have a cup of coffee and a few sweet things, but also it is a social activity where people gather meets with their friend and family. Arbor has become a perfect place for Alinder family to have Fika. All family members had a good time having their coffee and tea with a cake and different kinds of berries.

Questionnaire

What is the meaning of Fika for you?

In modern life, because of workload me and my family can not have so much time together. Fika gives us the change of coming together and having a good time. Thus, Fika means not only drinking coffee but also it is the way of protecting our family relationship and contacts

Nominal Data about Person Observed



Name	Bertil Ahlinder
Degree	University
Job Title	Civil Engineer
Nationality	Swedish
Date of Birth	1962
Gender	Male
City	Tenhult
Civil Status	Married Have Three Children

Experiences of the Observer

Natural Settings

A simple arbor covered with colorful flowers provides a warm and comfortable dining and relaxing area for Swedish people and their guests at their home.

Shared Activity

Fika

Interpretation of Observer

Fika is such an important part of life in Sweden. Fika is a traditional activity not only where people gather to have a cup of coffee and a few sweet things, but also it is a social activity where people gather meets with their friend and family. Arbor has become a perfect place for Alinder family to have 'Fika'. All family members had a good time having their coffee and tea with a cake and different kinds of berries.

Questionnaire

How many times do you have Fika each day?

I have Fika three times per a day first one is in morning at my work and the second time is in the middle of the day to meet and chat with working friend in a special coffee room that everyone can attend the common coffee breaks. The last one is at my home with my family to relax and talk about our day over coffee and snacks.

Nominal Data about Person Observed



Name	Ina-Siv Ahlinder
Degree	University
Job Title	Speech Therapy
Nationality	Swedish
Date of Birth	1967
Gender	Female
City	Tenhult
Civil Status	Married Have Three Children

Experiences of the Observer

Natural Settings

A simple arbor covered with colorful flowers provides a warm and comfortable dining and relaxing area for Swedish people and their guests at their home.

Shared Activity

Fika

Interpretation of Observer

Fika is such an important part of life in Sweden. Fika is a traditional activity not only where people gather to have a cup of coffee and a few sweet things, but also it is a social activity where people gather meets with their friend and family. Arbor has become a perfect place for Alinder family to have Fika. All family members had a good time having their coffee and tea with a cake and different kinds of berries.

Questionnaire

During summer where do you prefer having Fika?

During summer in natural environment, I have evolved as an integrated part of natural system. As a result, I prefer to have Fika in our garden with my family or friends.

Nominal Data about Person Observed



Name	Özlem Davidsson
Degree	University
Job Title	M.sc.IT and Management
Nationality	Turkish
Date of Birth	1985
Gender	Female
City	Jönköping
Civil Status	Married

Experiences of the Observer

Natural Settings

Crayfish party was at a large outdoor space. Gaily colored paper lanterns which show a smiling full moon hung round the table. Party accessories such as paper tablecloths and colorful paper plates dressed up the table. People wear bibs round their neck and comic paper hats on their heads.

Shared Activity

Crayfish Party

Interpretation of Observer

Crayfish party is a traditional summertime eating and drinking celebration in Sweden and no one wants to miss party. Dining is traditionally outdoors filled with party accessories that evoke the magic of tradition. As a result, all shops filled up with Crayfish party accessories.

Questionnaire

What are your observations about crayfish party in Sweden?

I observed that, Swedish crayfish parties are traditional celebration and social events in August. It is a party that you might encounter with many traditional foods and activities include games and songs.

Nominal Data about Person Observed



Name	Simon Davidsson
Degree	Gymnasium
Job Title	CNC Snickare
Nationality	Swedish
Date of Birth	1985
Gender	Male
City	Jönköping
Civil Status	Married

Experiences of the Observer

Natural Settings

Crayfish party was at a large outdoor space. Gaily colored paper lanterns which show a smiling full moon hung round the table. Party accessories such as paper tablecloths and colorful paper plates dressed up the table. People wear bibs round their neck and comic paper hats on their heads.

Shared Activity

Crayfish Party

Interpretation of Observer

Crayfish party is a traditional summertime eating and drinking celebration in Sweden and no one wants to miss party. Dining is traditionally outdoors filled with party accessories that evoke the magic of tradition. As a result, all shops filled up with Crayfish party accessories.

Questionnaire

What is the meaning of crayfish party for you?

Crayfish party is a tradition came about when restrictions were place during the 1900s. This tradition is an essential part of my life like every Swedish. Each year, as long as there is not a significant problem, I participant crayfish party.

Nominal Data about Person Observed



Name	Özge Öner
Degree	University
Job Title	Doctoral Student
Nationality	Turkish
Date of Birth	1986
Gender	Female
City	Jönköping
Civil Status	Single

Experiences of the Observer

Natural Settings

Shared Activity

Midsummer Celebration

Interpretation of Observer

Tradition is one of the key concepts which have been used to determine the Scandinavian life style. Accordingly, Scandinavian society is characterized by the concept of tradition and traditional values. Midsummer as customary celebration takes an important role in Scandinavian culture and midsummer tradition continues to be transmitted from generation to generation by the help of families.

Questionnaire

What is the meaning of Midsummer tradition in Swedish culture?

In Scandinavia traditional celebrations are times for family and friend to gather and celebrate together, keeping old tradition.

APPENDIX B

NOMINAL DATA ABOUT MUSEUMS OBSERVED

Nominal Data about Museum Observed



Name	Goteborg City Museum
Description	Cultural history museum
Location	Norra Hamngatan 12, 41114, Goteborg, Sweden
Founding Year	1861

Experiences of the Observer

Collections

- Prehistoric Time (Finds from Stone-Bronze-and Iron age)
- Vikings-Between Oden and Christ (The Viking Period-silver treasures, weapons and the countries only preserved Viking ship)
- Vault from the 18th Century (open only at special occasions)
- The middle Ages/ The gateway to the west
- The first inhabitants, Life in the 1600's
- The 1700's Goteborg
- People on the move/Goteborg in the 1800's
- The 1990's / The dream of a better life
- Room of Facts (Photo and theater archives)
- The man of the theatre, Knut Ström

Highlights

- Goteborg City Museum is the oldest and the largest museum in Sweden.
- Goteborg City Museum displays Gothenburg and west Sweden's history from the Prehistoric times to present.

Nominal Data about Museum Observed



Name	Goteborg Museum of Art
Description	The world's leading museum of Nordic art.
Location	Götaplatsen, 41256 Goteborg, Sweden
Founding Year	1923

Experiences of the Observer

Collections

- Arosenius Room
- Furstenberg Gallery
- Older Swedish and Nordic Art
- Goteborg Skolorism
- Art on Paper
- Swedish Modernism
- French Art Collection
- Art after 1945
- Older European Art
- Nordic Heirloom

Highlights

- Goteborg Museum of Art has collections from the 1400s to present. Its unique collection of Nordic art is featuring works by Ernst Josephson, P S Krøyer, Carl Larsson, Bruno Liljefors, Harriet Backer, Edvard Munch, Anders Zorn, Rembrandt, Picasso, Chagall, Van Gogh, Monet and works from the Danish Golden Age.
- It has been awarded three stars in the Michelin Guide (Green Guide. Scandinavia).

Nominal Data about Museum Observed



Name	Museum of World Culture
Description	Intercultural museum
Location	Södravägen 54, 412 54 Goteborg, Sweden
Founding Year	2004

Experiences of the Observer

Collections:

- The museum is changing thematic exhibitions focusing on various global contemporary issues. Together they reflect the world's diversity and variability.

Highlights:

- The aim of the museum is to interpret the subject of world culture in an interdisciplinary way.
- The museum interprets the concept of world culture in a dynamic and open-ended manner.
- The cement and glass building, located on a slope leading up to the Liseberg amusement park, is graceful, compact and modernistic.

Nominal Data about Museum Observed



Name	The Röhsska Museum
Description	Description: Sweden's museum of fashion, design and decorative arts
Location	Location: Vasagatan 37-39, 40015 Göteborg, Sweden
Founding Year	Founding Year: 1904

Experiences of the Observer

Collections

- Fashion Collection (Contains pieces from 1800s to the present day, and many of 1900s top fashion designers are represented with creations of high artistic quality.)
- Textile Collection (Includes many different kinds of fabrics: Egyptian fabrics, Chinese silk, lace, Nordic folk fabrics, embroidery, modern image textiles, etc.)
- Book Art Collection (Contains bindings from late Middle Ages to present)
- Collections of Graphics
- The East Asian Collections
- Metal Collection
- Furniture Collection
- Ceramic Collection
- Glass Collection
- Röhsska Museum Library

Highlights

- The museum's collections are not set up on a cultural history basis, i.e. to reflect their times. Instead, one of the main criteria for selection objects has been high aesthetic and technical quality.

Nominal Data about Museum Observed



Name	Jönköping County Museum
Description	Cultural History and Art Museum
Location	Dag Hammarskjölds plats 2, 55002 Jönköping-Sweden
Founding Year	1991

Experiences of the Observer

Collections

- For over a century, first Jönköping County archaeological compound and then Jönköping County Museum gathered documents, images, art, books and articles. A small part of collections shown in exhibitions, but most of it is stored in the archive.

Highlights

- Museum has many different programs to offer school, both basic programs and special offerings including by showing parts of its collections with both art and cultural history.

Nominal Data about Museum Observed



Name	Husquvarna Fabrics Museum
Description	Industrial Museum
Location	Hakarpsvägen 1, 56141 Husqvarna
Founding Year	1993

Experiences of the Observer

Collections:

- Motorcycles – Military motorcycles – Meaponry
- 100 years of Racing with team Husqvarna
- Machine shop – Foundry
- Weapons
- Chainsaws & other powered products
- Husqvarna chainsaws 50 years
- Bicycles & Mopeds – Household products – sawing machines

Highlights:

- The Husqvarna industrial museum shows the 300 year history of the Husqvarna Company.

Nominal Data about Museum Observed



Name	Radio Museum
Description	Radios (Broadcast receivers)
Location	Tandsticksgrand 16, 553 15 Jönköping
Founding Year	1923

Experiences of the Observer

Collections

- Edison phonograph with vaxrullar
- Gramophones, wire and tape recorders
- TVs and VCRs
- Mobile phone development over 90 years
- PMR for the Air Force, Army and Navy
- Measuring instruments
- Older office machines
- Loudspeakers equipments and microphones that have been used by many celebrities

Highlights

- Sweden's largest radio museum which has a collection consists of about 3200 units of which about 1000 are on display.
- Exhibits on television history, including early TV sets and a personal account of pioneering TV broadcast in London in 1930.

Nominal Data about Museum Observed



Name	Match Museum
Description	Industrial Museum
Location	Tändsticksgränd 27, 553 15 Jönköping
Founding Year	1848

Experiences of the Observer

Collections

- Hand tools from the first manual match manufacturing
- Ingenious machines
- A match worker's home
- Film presentation
- Thousands of matchboxes and labels

Highlights

- The world's only match museum.
- The museum is located at Vatterns south shore and is housed in the wooden building from 1848 which was the first match factory in the city.
- Stories about matches are told in the museum.

Nominal Data about Museum Observed



Name	Gränna Museum
Description	Historical Museum
Location	Brahegatan 38-40, 56322 Gränna Sweden
Founding Year	1977

Experiences of the Observer

Collections

- This local museum hosts a range of temporary exhibitions, including works by artists from the area.
- Largest and finest polar historical objects collections.
- Exhibit about Arctic and Antarctic.
- In the local history section of the museum you will meet with Amalia, one of Sweden's first female entrepreneurs who believed so strongly in selling candy canes that she wrote a letter to the king for permeation.

Nominal Data about Museum Observed



Name	Norsk Folk Museum
Description	Cultural History
Location	Museumsveien 10N-0287 Oslo
Founding Year	1894

Experiences of the Observer

Collections

- 230.000 art; facts
- Folk art
- Folk costumes
- Toys and Sami Culture
- The collections of king Oskar II
- Stave church from Gal in Hallingdal
- House from Høse in Heddal
- Farmstead from Telemark
- Guest House from Akkerhaugen
- The old town with apartment buildings from Oslo
- The old town with town house from Brevik

Highlights

- Different regions in Norway, different time periods as well as differences between town and country and social classes.
- Feature daily life and living condition in Norway from the 16th century to present time.

Nominal Data about Museum Observed



Name	Oslo City Museum
Description	Inter Cultural History Museum
Location	Frognerveien 67, 0266 Oslo
Founding Year	–

Experiences of the Observer

Collections

- Main exhibition “our sacred space” shows the Diaspora situation of six world religions in Oslo. Norway: Sikhism, Judaism, Islam, Christianity, Hinduism and Buddhism.

Highlights

- The museum has one of the largest and most important photo collections in Norway.
- Museum has an art collection around 1000 paintings and around 6000 other works.
- Museum Aims to present a wide variety of visual art and cultural traditions.