

The Formation and Influence of the Scandinavian Style Since the 19th Century

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Abstract:

The formation of the style of the Nordic countries is not achieved overnight, like other countries, in addition to the objective factors brought by the geographical location, in the context of the large international environment and design have been continuously explored and practiced, and finally in the test of several years of history to form a set of design style system in line with the Nordic people's unique design style system. The following will be the influence and contribution of the five Nordic countries from the four perspectives of geographical environment, ethnic characteristics, era background, and people-to-people exchanges, from the individualized national style of the five Nordic countries since the 19th century to the realist philosophy of life that focuses on the design and mission of democracy.

Keywords:

Design Style, Arts And Crafts, Modern Design

1. Objective Factors Influencing the Formation of Scandinavian Design Style

The arrival of the industrial revolution has made the world history process soaring, mechanical civilization has brought about global economic growth, the improvement of production efficiency and the change of artistic concepts, Britain took the lead in entering industrial modernization, becoming the pioneer of new production methods in modern times, Marxism once said that “social existence determines social consciousness”, with the change of living environment, people's traditional thinking and understanding of art is also undergoing transformation in the industrial age, Scandinavia is located in northern Europe, including five countries, Sweden, Finland, Norway, Denmark, Iceland, in addition to Iceland's remote location, the other four countries in 1890 were influenced by the British Arts and Crafts movement and European Art Nouveau around the world, and the emergence of the Deco movement between the two world wars, under the artistic sublimation and comprehensive practice and application after the first two movements, made breakthroughs and innovations in line with their own design style. [6]

Due to geographical restrictions, Scandinavians do not like to socialize, and the home and library have become the inspiration and emotional sustenance of the Nordic

people, so they also have the habit of independent thinking, and their thoughts are not easily influenced by the ideas of other regions, and their ideologies are very little disturbed by the outside world after their ideologies are formed, and deeply affect generations of Scandinavians. [5] In addition to extreme weather, dense forests, rich wood, fantastic aurora and clear lakes and empty and quiet natural ecological environment, so that Nordic residents have a romantic life mentality and simple and natural way of communicating, so it is also known as “children of flexible nature” and “style without time limit”, local residents close to nature, relying on the gift of natural resources, so that Nordic people have a sense of gratitude and conservation for nature. This attitude of harmonious coexistence with nature is the essence that people have realized since the last century, and continues to this day, for the country that was mainly machine manufacturing in industrial modernization at that time, it is an independent and pure stream in modernism, and it also makes those who advocate the consumption concept of “planned commodity abolishment” also bring about the redefinition and thinking of calm and design meaning.

2. The Influence of Arts and Crafts and Art Nouveau on Scandinavia

Scandinavia was first affected by the British Industrial Revolution, in the second half of the 19th century Sweden and Denmark, two countries with earlier industrialization, began to emerge, in 1845 the cultural elite in society tried to maintain the taste of handicrafts and high standards of production, so in Sweden the creation of the Industrial Design Association, the earliest of the peer associations, the association encourages the production of handicraft production of ceramic tableware and glassware and other furniture, Due to the long-term domestic political stability and peace of Sweden and Denmark, and the economic prosperity is conducive to the exploration and practice of design, citizens have generally enhanced their aesthetic awareness in the background.

In 1875, Finland also followed, the establishment of the Finnish Crafts and Design Association, as for Norway in the early 20th century experienced political struggle, from 1918 into the exploration of modernist design, the establishment of the Norwegian "Handicraft and Industrial Design Association", the Nordic countries under the influence of arts and crafts, the local handicraft tradition combined with the rigor of the industrial order, until the interwar period, traditional industry has continued the basis of handicrafts, but the design philosophy has changed, The design focus has shifted to the mass market, the production of simple and practical products to improve the country's economy and consumption level, so gradually led to the development of modern industry, in Sweden appeared automobile factories and large electrical manufacturers, furniture also joined the manufacturing queue, due to geographical reasons caused by inconvenient transportation, the market size has always been the production characteristics of Scandinavian countries, so production is also more flexible, the cost of design and production and the shortening of product research and development cycle are also advantageous over other developed countries, Therefore, in the production of furniture, still adhere to the mechanized production of small manual workshops, therefore, with the development of the United States at the same time formed a huge contrast between the rise of the city and the difference in regional culture of the ideological difference also caused each movement in different countries to be presented and the design trend is called differently, the design at that time is the balance and exploration between the market economy and technological

manufacturing factors under modernization and the traditional art form, style and value extension, the same Nordic design also undergoes the same process.[4]

At the turn of the century in the late 19th and early 20th centuries, Scandinavian design was exhibited at the 1900 Paris World's Fair, and the characteristic weaving and dyeing, ceramics and glass designs produced by handicrafts were all recognized by society, showing the national connotation and cultural confidence of the Nordic countries in the aesthetic concept.[3] At that time, the Scandinavian design style emphasized the design trend of structure and appearance material selection in German design and the influence of the early Viking style, opened the Arts and Crafts movement to explore design, the Arts and Crafts Movement emphasized the status and role of people in art design, is a real sense of modernist movement, Britain and Northern Europe in the arts and crafts concept coincided, they both advocate that the charm of art should be manifested by the art materials themselves, oppose pretentiousness, advocate "simple" practical design, And in the theorists William Morris and Ruskin's long-term practice and thinking of the books, under the guidance and inspiration of concepts, the arts and crafts movement has a driving force for practice, in addition to holding fairs and establishing associations in other countries, the dissemination of art education has also promoted the scope and breadth of the dissemination of the arts and crafts movement, training professional art design specialists and technical craftsmen, and cooperating with art exhibition halls, carrying out a standardized model combining teaching and practice. The first representative of this model in Northern Europe was the Danish artist and silversmith Georg Jensen, whose ideal of popularizing noble art and constantly developing the spirit of arts and crafts won Danish design international recognition. [10]

Compared with the later development of Art Nouveau, emphasizing the uniqueness of the individual to deepen the understanding and perception of modernity, many of the designers' works reflect the subjective creation of future life, Mackintosh's idea of breaking machine suppression in the individual spirit was first extended in Art Nouveau, around 1890, Art Nouveau was introduced to Scandinavia from France and Belgium, and the creative form followed the overall style of the previous design. Under the combined influence of Art Nouveau and the hovering decorative elements in the early Viking style, the decorative style of Scandinavia is not very exaggerated and obvious, but the design of decorative elements is compromised, and the curved curves are summarized into geometric forms, and Northern Europe once again reflects the simplicity of national design and the pursuit of aesthetic comfort, as well as the attitude and stance shown on the road of seeking local uniqueness in design, which also paves a pioneering road for the subsequent direction of modern design.

3. Overview of Modern Design in Scandinavia

In the process of modernization after entering the 20th century, each country will integrate and choose its own reality with modern design and art, and explore a modernist style suitable for its country, Northern Europe is one of the representatives, in the isolation and slow process of the last world accelerated the pace of progress, gradually came out on top after the middle of the 20th century, traditional ethnic characteristics and flexible handicraft factories and exquisite techniques laid the foundation for modernization. [2] The deep-rooted national aesthetics in modernist design better implements the creative combination of tradition and reality, but also the same decorative style in other countries at that time is out of the balance of the Mannerists, German modern design influence accelerated the modernization process

in Scandinavia, functionalism and rational education concepts and teaching methods, teaching and factory direct docking, theory and practice combined, creating a new management model, so that the modern design education model is formed and perfected, In 1930, Stockholm Exposition, Sweden, an international advertisement "standardization, rationality, practicality" was formed, focusing on mass economy, reducing the cost of product production, reducing the cost of raw material transportation by local materials, and standardized industrial production, improving production efficiency and production scale, design emphasizing product comfort and exploration of new natural materials, always including the environment as the primary consideration of design, and improving the functionality and aesthetics of design. Constantly thinking and innovating emerging ideas and modern innovative ideas, gradually out of Northern Europe, into the world. At that time, the political environment during World War II led to a sluggish design atmosphere in the United States, and the cultural traditions of Scandinavian countries allowed Northern Europe to form its own design concept.

4. Overview of Modern Design in Scandinavia

The Nordic region has made great contributions in adhering to the national cultural tradition and accepting the essence of functionalism and the humanistic perspective of design, questioning and correcting the defects of modernism under its own national consciousness, so that Nordic design follows both functionalist principles and adheres to the connotation of Scandinavian humanistic culture, when functionalism gradually transforms into an indifferent, uniform, monotonous internationalist style, Scandinavian design can form functional and aesthetic unity, modern design combined with traditional craftsmanship, Adapted to the requirements of the times, set romance and rationality as a whole, it is also in the continuous exploration of the Nordic people, but also for other countries with a long history to provide a model and reference, especially for China, a cultural country with thousands of years of historical accumulation, we are more capable of creating a unique and brilliant design path like the Nordic countries. [7]



Figure 1. Hans Wigner and Chinese chair.

For example, Danish furniture designer Hans Wigner redesigned the Chinese Ming Dynasty chair, which is called the "Chinese chair". The shape is more applicable in modern public places, why is our new Chinese furniture not as famous as Chinese chairs? At the International Interior and Furniture Symposium on the theme "New Simplicity" hosted by the Finnish University of Design, Mr. Leo Willerheimon, the current professor of interior and furniture design, said: "We can claim that we attach more importance to design culture, perhaps no country in the world will attach as much importance to design as we do, design is the cornerstone of our nation." China is known as an ancient civilization, in the nearly 5,000 years of history, most of the

time ahead of the world, because of this, the Chinese habitually neglected and despised overseas technology and modernization, closed off the country, and finally towards the decline of culture and history. The strong mission and self-confidence of Scandinavia for its own traditional culture have firmly established the direction of self-development, and in the process of learning modernization, it is very reasonable to integrate modernization with traditional nationalities, which is a powerful breakthrough. In addition, China in the background of backward handicraft industry in the Ming Dynasty, did not do too much decoration and processing of Ming-style furniture, in such a simple production background, did not start from the material practice and innovation transformation like the Nordic people, which is worth learning and thinking about for China and even countries around the world, Scandinavian furniture in addition to the original wood that has not been chemically processed, there are also chemically processed wood: such as bent wood, laminated blocks, plywood, and non-wood such as: leather, fabric, Fiber weave, rattan, bamboo, foam, local use of modern new industrial materials. For example, the design of Nordic chairs uses welded steel tubes and a four-star injection molded aluminum composition, and the combination of materials and processes promotes the process of modernization and sustainable design. Nordic modern design pays attention to ecology, environmental friendliness, functional and ergonomic comfort, they have a romantic and rich imagination, so that modern rationality is full of sensibility and fantasy. [9]

5. Conclusions

In addition to the influence on China, the scope of influence in the world is also far-reaching, such as Volvo Cars, which we are familiar with the Nokia mobile phone brand and guarantee safety and danger, as well as ceramics and glass from Denmark and Finland, and the craftsmanship category that is now very perfect, as well as IKEA's success stories and product design have had far-reaching references for the world. In addition to the simple and natural mood and rich wisdom and noble aesthetic concepts of the Nordic people, the important thing is the continuous thinking and innovation of design, which is also a weather vane worth thinking about and learning in China's future. [1]

We must not stop innovating and moving forward, but should be more inclusive in the study and exchanges of various countries, take the initiative to learn the advantages of other countries, combine our own culture, and make adjustments and construction. Scandinavia also gives us valuable experience in modern design style, which deserves our attention and reference. In addition to the influence on China, the influence in the world is also far-reaching, such as Volvo Cars, which we are familiar with the Nokia mobile phone brand and guarantee safety and danger, as well as ceramics and glass from Denmark and Finland, In addition to the simple and natural mood and rich wisdom of the Nordic people, the important thing is the continuous thinking and innovation of design, which is also the vane worth thinking and learning in China's future.[8]

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