

# Scandinavian and Italian Design

Aesthetic and cultural similarities and differences regarding product and furniture design

Andrea Cavazza

Department of Design

NTNU, Norwegian University of Science and Technology

## ABSTRACT

This paper aims to analyze and compare the main characteristics of Scandinavian design and Italian design, focusing on aesthetic and cultural values. In addition to an overview on the design history in the 2 geographical areas, a total of 4 iconic pieces of furniture from both Scandinavia and Italy have been used as the starting point for the analysis. Finally, the main similarities and differences and the key characteristics of Scandinavian and Italian design are presented in the respective sections of the article.

**KEYWORDS:** Scandinavian design, Italian design, furniture design, nationality

## 1. INTRODUCTION

Product design means to create a new product that should be sold by a business to its clients. As a broader concept, it is essentially an efficient and effective idea generation and development process that leads to new products (Morris, 2009).

As a matter of fact, every designer is influenced by the place where one works and lives and by his native culture. For this reason, it is possible to talk about different styles from different regions, such as Italian design or Scandinavian design, which have different meanings and values.

Different national design cultures have reached their zeniths at different times during the 20<sup>th</sup> century, becoming temporary beacons for international design. It was France's turn in the 1910s and 1920s and Germany's in the 30s and 40s, and the US and Scandinavia share the 1950s. Italy owns most of the 60s and early 70s (Antonelli, 2008). It is possible to determine nationality in design by looking at nations or regions themselves as sites for design,

manufacture, mediation and consumption of design. Therefore, it is clear that regionality is crucial in understanding design through a geographically embedded historical and cultural lens (Lees-Maffei & Fallan, 2013).

Time is another relevant aspect to consider when analyzing products. Different historical periods mean different capabilities and technologies, but also different needs, values and tastes. Thus, considering diverse products without considering when they have been designed, can lead to an incomplete analysis. Nevertheless, in this paper, time won't have a big importance, but instead it will focus primarily on what the geographical area and culture of the place have given to the products designed therein.

Those 2 design styles are apparently very different, the aim of this paper is to discuss and compare the core features of both Italian and Scandinavian design to show why they are different and in what way, and to underline the relevance of the designers' background.

## 1.1 About Scandinavia

Scandinavia is an ensemble of northern European states that form a unique cultural and regional entity that is very distinct from the rest of Europe (Fiell, 2002). It includes Denmark, Sweden and Norway which share a linguistic link. Finland and Iceland are often included in Scandinavia because of their historical, political and geographical ties; the grouping of all these countries has been named Nordic (Davey, 2014).

While in the distant past there was serious inter-Nordic conflict, those nations now have achieved a continuous peace with one another for a period of almost two hundred years and, despite some minor differences, Scandinavian people remain much alike (Fiell, 2002).

For this reason, this paper will not consider the differences between the five countries, but the area will be considered as one entity.

## 1.2 About Italy

Italy is a country in the south of Europe, located in the heart of the Mediterranean Sea.

Due to its central geographic location both in Europe and in the Mediterranean, Italy has historically been home to a great number of different peoples and cultures.

For centuries divided by politics and geography until its eventual unification in 1861, Italy has developed a unique culture, shaped by a myriad of regional customs and local centers of power.

Italy had a key role in Western culture for centuries and is still recognized in the world for its cultural traditions and its artistic heritage (Killinger, 2005).

Italy is also known worldwide for product design, fashion, interior design, architecture and industrial design. The country is home to some well-known furniture designers and the Italian phrases "*Bel Disegno*" and "*Linea Italiana*" have entered the terminology of furniture design (Miller, 2005).

## 1.3 Methods

This article is based on a literature research of academic literature, nonscientific articles, books, journals, newspapers and blogs. In addition to that, personal experience and reflections were used to build a cultural context.

In order to understand the peculiar values that define the two different cultural and aesthetic styles, some representative pieces of furniture were analyzed. These pieces were selected for being iconic and famous examples of furniture designed by Scandinavian and Italian designers.

## 2. THEORY

In this chapter, a general overview of the history of design will be presented. Then, a specific focus will be given on the history of modern design in the Nordics and in Italy. Some iconic design products will be also analyzed with the aim of highlighting the core characteristics of each branch.

### 2.1 Overview of the history of design

For many centuries before the birth of industrialization, design and manufacturing were often done by individual artisans, who determined the shape of a product at the point of its creation, according to their own manual ability, the wishes of their clients, experience gained through their own experimentation, and knowledge passed on to them through training or apprenticeship (Noblet, 1993).

The birth of industrial design is closely connected to the growth of industrialization and mechanization that began during the industrial revolution in Great Britain in the mid 18<sup>th</sup> century. In this context, as a rejection toward industrial revolution's deep transformation and as an effort to save craft activities and pre-industrial ideas, the "Art and Craft" movement took place. It stood for traditional craftsmanship using simple forms and often used old or folk styles of decoration. It had a strong influence on the arts in Europe until it was displaced by Modernism in the 1930s and its influence continued long afterward (Campbell, 2006).

As a contrast to “Art and Craft”, the following Modernist movement emphasized simplicity and clarity of form and rejected decorative motifs in design, preferring to emphasize the materials used and pure geometrical forms.

The word "industrial design" appeared in the US in 1940 and carried on during the 20<sup>th</sup> century, a period in which production tools weaved with modern planning philosophies to create objects which should be aesthetically appealing but useful, according to a typical rationalist logic ("About italian design," 2018).

After the second world war and during the economic boom, Pop art was one of the major art movements. The movement was characterized by themes drawn from popular mass culture, such as advertising and comic books. Usually associated with the art world, the Pop Art movement quickly began to influence furniture, graphic design and products of the time. The designs were bright, vivacious and full of attractiveness. Many new materials were also developed during this period, with a marked increase in the use of plastic.

Lately a more minimalistic approach took place and the works were stripped down to their most fundamental features.

Opposing to that, the post-modern movement became the most popular one from the early 80s. The postmodernist design was characterized by a deliberate blend of differing styles, egocentric superficiality, increased ornamentation against the super-functionalism of post-war architecture and contemporary cultural or symbolic references without losing the usability and functionality (Collins, n.d.).

## 2.2 Scandinavian modern design history

In 1951 the exhibition named Scandinavian Design for Living was held at Heal's Furniture showroom in London (Halen & Wickman, 2005). Even if the exhibition was comparatively small in international exposure, it marked the first time that the term Scandinavian Design was used to describe furniture and lighting design from the Nordic countries. Thanks to that, the concept of Scandinavian design was born and the term

Scandinavian design started to be commonly used.

Over the next few years, several international exhibitions with Scandinavian design in their title and exposing products from Scandinavia cemented the term Scandinavian Design into the design vocabulary (Davey, 2014).

Numerous reporters have commented upon the concept of Scandinavian Design, (sometimes calling it Scandinavian Style), coming into existence as a sort of marketing tool to support design from the Nordic countries. Designers working in the Scandinavian countries, after the Second World War, seemed to share some similarities that linked them not just geographically but also thematically in their design approaches.

The so-called ‘Golden Age’ of the 1950s is often seen as the top of this design movement, when an incomparable amount of international design icons emerged from Scandinavia thanks to some famous designers such as Alvar Aalto, Arne Jacobsen, Borge Mogensen, Hans J. Wegner, Verner Panton or Poul Henningsen (Nelson, 2004).

Throughout their long history, the nations of Scandinavia have absorbed foreign cultural influences and have reinterpreted them into something uniquely Scandinavian. As a result, Nordic craft skills and design sensibilities became dominant international forces in the evolution of modern design, but it is the Scandinavian designers’ use of organic shapes that has had the greatest influence on the evolution of Modernism over the last 60 years (Fiell, 2002).

Scandinavian design remains an unclear concept that lacks a clear and univocal structure. As Leary (2005) states “The concept of Scandinavian design has been the subject of scholarly debate, exhibitions and marketing agendas since the 1950s. Many emphasize the democratic design ideals that were a central theme of the movement and are reflected in the rhetoric surrounding contemporary Scandinavian and international design. Others, however, have analyzed the reception of Scandinavian design abroad, seeing in it a form of myth-making” (Leary, 2005).

### 2.3 Analysis of a piece of Scandinavian design



*Figure 1: Paimio Chair, Alvar Aalto*

The Paimio chair designed by the Finnish architect Alvar Aalto has been chosen as an example of a masterpiece of Scandinavian Design. It is named after the Paimio tuberculosis sanatorium in southwest Finland, which he also designed, and everything about it proclaims modernist principles. At the time, the main therapy for tuberculosis was sunlight and the hospital wings are angled to maximize exposure to the sun. As patients followed the sun through the day, going out on to the terrace or sitting in large windowed areas, they needed a chair that was light enough to be moved around easily. It was important that the materials could be cleaned easily and comfort was a key factor, this common-room chair looks as relaxing and comfortable as any overstuffed lounge chair. In keeping with the key modernist idea of truth to materials with nothing hidden, the construction of the Paimio chair is easy to see. Aalto used his signature bentwood material, originally beech stripped and molded into the cantilevered shape. The seat with its curved headrest was birch-ply, material that soon replaced the original beech for the frame so that the materials for the chair could be 100 percent manufactured in Finland.

Summarizing, the chair is a perfect example of Scandinavian modern design, with the emphasis on functionalism, inspiration from nature and natural and local material (Jolly, 2014) (Harrison, 2017).



*Figure 2: Artichoke Lamp, Poul Henningsen*

Another emblematic example of a Scandinavian piece of design is the PH Artichoke lamp designed in 1958 by the Danish designer Poul Henningsen. It belongs to a series of lamps, designed by Henningsen from 1926 onwards, called PH, with the feature of eliminating the visual glare by only emitting reflected light and obscuring the light source.

Poul Henningsen's lamps are made of separate elements, designed and assembled in such a way that the components cover the light source and direct the light down without the rays being reflected more than once. Additionally, they provide a general and uniform light in the entire space so that the contrast between the illumination of the different areas in the space is not too sharp. Within the lamp shade itself, the light is distributed so as to minimize the intensity towards the outer edge of each separate component. In this way, Henningsen has avoided the sudden transition from light to darkness ("Poul Henningsen,").

This lamp, like all the others belonging to the PH series, demonstrates a direct reference from nature (the artichoke, in particular, is clearly inspired by pine cones and artichokes, as the name suggests) combined with a functionalist understanding of how to disperse light (Fiell, 2002).

It's a good example of Scandinavian design: the elegance and smoothness of the lines do not

prevent the lamp from performing its function exactly as it was designed to do (Eypórsdóttir, 2011).

Henningsen himself admitted that the idea behind the PH lamps is to create lamps for the home and the people in it. "His aim is to beautify the home and the who that live there, to make the evenings restful and relaxing" ("Poul Henningsen,").

## 2.4 Scandinavian design characteristics

Scandinavian design is rooted in a particular set of ideals: the desire to create beautiful, everyday objects that are practical, affordable and suitable for mass production, all devoted to improve the quality of everyday life. It implies accessible products inspired by nature, as well as an emphasis on taking pleasure in the domestic environment.

This philosophy can be easily understood considering the geography and climate of this part of the world. The weather can be often extreme: it can be exceptionally cold, the days are short in the winter and there is little light. Scandinavians, therefore, tend to center their focus on their homes, which can provide them with comfort and a sense of wellbeing (Lucano, 2016).

Scandinavian design, then, is a marvelous mixture of function and aesthetic and it is defined by ideals that are common to all the Nordic countries: a practical outlook, social conscience, respect for the environment and aesthetic sensitivity. As such, it aims to improve the quality of life through the use of natural products and materials.

Being environmentally conscious, Scandinavian design involves the use of natural renewable resources that are available locally, and so wood is a very common material (and it also provides the feeling of warmth and wellbeing).

Designers frequently draw their inspirations from nature: forms are curved, the motifs found in textiles derived from flora and fauna, though these are often presented in a simplified or abstract way (Lucano, 2016).

As previously mentioned, wood is a key material in Scandinavian design. It is used in all its forms: untreated or polished, painted, light or dark, with teak, pine or birch being the most popular choice.

It is used of course in the making of furniture, but also in decorative objects, sculptures, accessories and tableware.

Another key feature in Scandinavian design is color. The Scandinavian color palette is minimalist, with white being the favored color for interiors. White has the advantage of reflecting light, which is particularly useful during the winter, while black offers a visual balance. Other colors are then injected to brighten things up, with pastel shades being most popular in recent years. Patterns have also an important role, mostly in textile design. They are geometric or inspired, again, by nature (Nykänen Andersson, 2018).

## 2.5 Italian modern design history

After the Italian unification, officially declared on March 17<sup>th</sup> 1861, despite an emerging amalgamation of the cotton industry with factories, there was not a real industrialization of Italy prior to 1870-80.

At first, in the early twentieth century, Italian furniture designers struggled to reach a balance between classical elegance and modern creativity. Outstanding figures, such as designer Vittorio Ducrot and architect Ernesto Basile, led a revolution in Palermo (Sicily's capital) in the wake of Art Nouveau.

Later, Italy's interior design in the 1910s and 1920s was still vastly influenced by the French Art Deco, an imitation of various styles including exotic materials, such as ebony and ivory, and good craftsmanship.

The architect and designer Gio Ponti, together with architect Emilio Lancia, was inspired by the new artistic current of the time and designed interior decors, called Domus Nova (1928-29), for Milan's glamorous department store, La Rinascente.

Thanks to that, Milan became the highest center of Italy's design, reaching its zenith in the period after World War II. The Polytechnic University of Milan, since its foundation in 1863, has been playing an essential role in teaching design to generations of designers and became a center of experimentation and research.

The development of design in Italy was helped by some specialized magazines, like *Domus* (1928) and *La Casa Bella* (1928, then renamed *Casabella* since '33), and important exhibition facilities.

From the 20s to the 40s, *Architettura razionale* (Rational Architecture) presented a middle ground between the so called Novecento Italian classicism and the industrially inspired Futurist architecture and design movement. Following the Futurist's manifesto, written in 1926, a group of seven young architects like Luigi Figini, Guido Frette, Sebastiano Larco, Giuseppe Pagano, Gino Pollini, Carlo Enrico Rava, Giuseppe Terragni and Ubaldo Castagnoli founded the so-called Gruppo 7, based in Milan and Como.

Rationalists first created refined objects that anticipated the real industrial design style. Pietro Chiesa designed, in collaboration with Gio Ponti, the "Luminator" (1936), Italy's first indirect light lamp, that is to say a lamp created by upwards reflection.

In 1948, a new movement was founded in Milan by Atanasio Soldati, Gillo Dorfles, Bruno Munari and Gianni Monnet, it was called the *Movimento d'arte concreta* (MAC, Art Concrete Movement). Their totally abstract and geometric art was completely cerebral and independent from the exterior and strongly influenced the shapes of the new products created later on.

The Italian design enthusiasm and experimentation reached its highpoint in the 60's. Milan's *Salone Internazionale del Mobile* (international Furniture Fair in Milan) was held for the first time in 1961, originally focusing on Italian furniture, but soon turned into the largest trade fair exhibiting of the latest products of furniture and design from all around the world.

During those years, a great number of objects were produced and people usually bought them more for their names and brands than for their real worth.

Those years witnessed the introduction of new materials on the industrial furniture design, such as polyurethane. These new materials made it possible to move from the production of furniture in the shop to the serial rhythms of the factory.

In the late 60s, *Radical Design* split up in two opposite tendencies. *Archizoom Associati*, a

design studio founded in Florence in 1966, theorized to get away from tradition, by abolishing conventions and elevating everything kitsch as a statement of aesthetic and ideological challenge. On the contrary, *Superstudio*, an architecture group based in Florence in the same year, imagined a new architecture and design to be based on refusing the dictates of production in favor of figurative, dreamy ideals, which can ideologically fit into an extensive landscape.

In the second half of the 70's, the post-modern became the most significant movement in Italy. This revolutionary style emerged thanks to the so called *Alchymia* group, established in 1976 by Alessandro Guerriero, who theorized how to get to the core of the objects, designer and object must be clear to each other, so again honesty and clarity were again the basis.

In the early 80's the experience, extremely provocative and kitsch with objects that did not belong to any tendency, of the *Memphis* group, founded by Ettore Sottsass, represented the last episode of greatest experimental freedom of Italian and Milanese twentieth-century design.

Nowadays, the new generation of Italian designers and architects, with their innovative projects, has introduced the concept of sustainability into the traditional Italian design system ("About italian design," 2018; Lees-Maffei & Fallan, 2013; Vercelloni, 2014; Viale, 2017).

## 2.6 Analysis of a piece of Italian design



*Figure 3: Superleggera Chair, Gio Ponti*

In his earlier professional life, Gio Ponti was an adept of the *Novecento*, a counter-movement to the interwar European Rationalism. He liked to revive and promote the Italian classical styles, being unwilling to reject this cultural heritage for the sake of bare modernity. Later on, some of his projects helped integrate crafts with industrial productions. While substantially function-oriented, yet constantly refining his unique blend of elegant and slender proportion with a delicate and skillful use of materials, Ponti disregarded conventional boundaries and explored and used various fields of art and design.

His *Superleggera* (Super- lightweight), designed in 1951 and produced in 1957, is apparently a strictly functional chair, but a closer analysis reveals its stylishness and structural complexity. Its stylistic roots are located in Chiavari (Liguria), where the cabinetmaker Giuseppe Gaetano Descalzi (1767-1855) created the Chiavari chairs, known as *Chiavarine*. Descalzi redesigned some French Empire chairs by simplifying the decorative elements and lightening the structural elements. The special weightlessness of the chair is accomplished by structural sections: each component is designed according to the specific stresses it will carry.

The *Superleggera* was made of light stable ash wood and had a caned seat or, to keep the price low, made of woven colored cellophane. It was yet another result of the *Chiavarina* optimization, but this time Ponti designed an ergonomic bend in the backrest area and tapered the front and back legs. The legs have an unusual cut and the stretchers became thinner. The classic design line remains tangible; the chair's weight reaches a minimum never to be surpassed by a wooden chair. The composition is well-balanced, well-proportioned and pleasing, the chair is light and remains timelessly functional (Cionca, Muscu, Bartha, & Raycheva).

The *Superleggera* may be considered a remarkable link between past and present in terms of joining the artisanal tradition to the modern world of industrial design.



Figure 4: Tube Chair, Joe Colombo

Another relevant product from Italy is the Tube chair designed in 1969 by Joe Colombo.

It is one of the first and most famous experiments of modularity and flexibility applied to furniture and one of the most important objects of industrial design of the sixties and Italian design.

The chair was born in a period of strong change and revolution in the history of design and fully embodies the creative spirit, free and unscrupulous of the sixties in Italy.

The unconventional philosophy of Joe Colombo, self-described as "anti-designer", is completely embodied in this piece of furniture; the seat concept is completely unstructured: the back and seat have the same shape and each element is interchangeable at the discretion of the user. The seat therefore completely distances itself with the Italian rationalist design of the previous years and fully embraces a new current of thought that was exploding in this very country in the Bel Paese: radical design.

It is made out of a tube of semi rigid plastic 50 cm in diameter and 60 cm in length, covered with plastic foam and colored fabric, connected with similar tubes of smaller diameter by special joints of rubber and metal (Favata, 1988).

The modular components of the chair can be arranged in different combinations to suit the users and they can even be nested together one inside the other.

The chair is entirely made in synthetic materials, showing an increased interest in man-made modern materials used in domestic environments, that became more popular in this period (Ambasz, 1972).

It is a clear example of the use of new modern materials available thanks to the collaboration between designers and industries.

## 2.7 Italian design characteristics

Italian design is really broad and implies many different styles and aesthetic values.

Historically, Italian design dates back to the Renaissance era of the 15th century in Florence. This period was dominated by the use of architectural stone combined with baroque décor. Upon entering today's Italian-style homes, it will be found similarly inspired styles that blend Modern Italian with the old ornate Italian designs. The Italian tradition of understanding beauty, art, and good life can be found in almost every aspect of the home. Italian-style homes aren't just luxurious, they offer top-quality detail and the finest craftsmanship from the walls, to the floors, and furniture. It's about timeless design in all things.

Marble, terra cotta, and stoneware of all types play an important role in defining the look of the Traditional Italian-style interior design.

Not only are the colors carefully chosen, but they are also intricately placed to create a look that is elaborate, yet elegant.

Even in modern time, the tradition of Italian design did not end.

Italian designers have continued to be revered for their attention to detail and innovative style choices.

Designs can also be bold and stand out for the use of bright colors and innovative and uncommon shapes. Occasionally they include many types of furniture items and borders on the impractical. However, the goal is to reflect an individualistic and sometimes quirky take on everyday objects that can be used to make a home interesting and unique.

To keep in line with tradition, minimalist furniture with clean lines and sexy curves are still welcome, but normally there is always something that reflects the traditional boldness and richness (Travis, 2018).

What draws all Italian design together is an inimitable sense of drama. There's a certain

bravado in design and execution that is a real hallmark, and not quite as pronounced in other types of design such as in Scandinavian designs (Wang, 2015).

What characterizes Italian design, and one of the reasons of its success, was the principle of mutual autonomy between design culture and the entrepreneurial word of industry. Strong collaboration, but also reciprocal independence between the two cultures that worked together even though their premises were based on concept and rationale (Branzi, 2004).

It is possible to say that the Italian style, or called also "Made in Italy" happened thanks to unusual and unrepeatable circumstances: post war reconstruction, the classical culture of the designers, the cultural sensibility and ambition of the entrepreneurs, Italy's artistic and artisanal traditions, the presence of important design references (Martino, 2004).

## 3. COMPARISON

In this chapter, a summary of the core characteristics of both Nordic and Italian design will be presented and compared with the aim of finding similarities and differences.

Again, it will be important to remember that different historical times have a different impact on the aesthetic features of any products, but they have never been in contrast with the ground values and ideas typical of both styles. Therefore, the analysis will try to overcome the features that have been brought by the time period by focusing on what has always been considered the fundament of both Scandinavian and Italian style.

### 3.1 Similarities

Design is always driven by the users and so designers have always had in mind their needs, this is really clear in both Scandinavian and Italian tradition. Everything made by the designers from the Nordics is functional and meet the needs of the Scandinavian population who looks for cozy and peaceful environments. Italian designers too have the users in mind, but the cultural values are



different, therefore they made objects able to communicate a certain cultural or economic status.

The craftsmanship heritage is strong in both cultures and it is reflected in the high quality of the products and in the meticulous attention on details.

Simplicity can be seen as another similar value in both Scandinavian and Italian design, but it has a different meaning for the two styles. In the Scandinavian perspective, simplicity means simple linear shapes and no useless ornaments, while in the Italian, it means more usability and clarity of purpose. In the Scandinavian idea, the object must be simple, in the Italian the meaning is simple.

### 3.2 Differences

As the history of Italian design shows, Italian designers have always been strongly connected to the companies that produced their pieces. It is impossible to talk about Italian design without mentioning those companies which provided the technological innovations and the new materials and, in a way, have challenged the designers to utilize always something new.

Clearly, also Scandinavian designers are closely linked with companies, as the topic of Industrial Design implies industrial production, but the origin of the Scandinavian products is not the innovative know how of the producers, but the initial inspiration is the natural world. Thus, it comes that the shapes are profoundly different. Scandinavian design is recognizable for organic and natural curved lines with the aim of creating a domestic environment that reflects the natural environment, nothing is designed to stand out and overcome other pieces, but everything must be coherent with all the other objects and everything has to blend together in a natural way. Therefore, Scandinavian shapes are honest and simple and, for example, Scandinavian lights are soft and shaded as the natural light. On the other hand, Italian design is bold and reflects the opulence typical of the culture and history of Italy. Products must be comfortable and user friendly, but they must also stand out and communicate wealth, modernity or a certain cultural vision. For this

reason, Italian design has always been strongly influenced by the cultural and artistic movements, it has always been “up to date” and even nowadays, the most famous objects and masterpieces can be clearly identified as objects from a specific time with specific cultural and aesthetic values. Italians have a much less cohesive sense of design than, for example, the Scandinavians do (Wang, 2015).

On the contrary, Scandinavian objects seem to be timeless and less influenced by the time when they were designed.

## 4. CONCLUSION

In recognizing the global, hybrid nature of design and designers, it is important not to lose sight of national and regional influences that effect in numerous subtle but important ways the things and processes that people design, and the way in which they do it (Lees-Maffei & Fallan, 2013).

As stated by Skou and Munch “Scandinavian Design is authentic as opposed to superficial (honest functionality), it transcends the fluctuations of fashion (enduring aesthetics) and represents a subtle modernization that has preserved traditions and values of craftsmanship, as opposed to a more radical modernist celebration of industrial design” which can be seen in other styles, like in the Italian design (Skou & Munch, 2016).

Scandinavian design today continues to perpetuate the attributes of durability, economy, honesty, affordability and functional clarity though democratic and socially responsible product solutions. It is guided by the conviction that well designed products can improve the quality of life through their practical beauty (Fiell, 2002).

The DNA of Italian design, instead, survives in a sort of highly evolved and increasingly refined laboratory of research. It works in harmony with globalization and with new customs and lifestyles, interpreting them, of course, through its unique and still distinctively Italian approach: giving form to objects and meaning to their use (Bosoni, 2008).

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- Figure 3: 669 Superleggera Chair, Gio Ponti, 1957. Retrieved from: <https://www.cassina.com/en/collection/chairs/699-superleggera>
- Figure 4: Tube Chair, Joe Colombo, 1969. Retrieved from : <https://www.metmuseum.org/toah/works-of-art/1987.98.1a-d/>

