

A highly practical guide that shows readers how to create a tailor-made home inspired by Scandinavian design one room at a time.

PROVISIONAL COVER

Scandinavian Style at Home

A Room-by-Room Guide to Achieving the Perfect Look

Allan Torp

200 illustrations

23.0 x 17.0cm

192pp

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Key Sales Points

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Scandi living



▲ An open plan layout with large openings between adjacent rooms is a strong characteristic of Scandinavian interior design.

▶▶ Corner-sited heating, often a solid-fuel wood-burner, is a distinctive feature of the style. The space-saving opportunities provided by this approach help to maximise wall and window space.

▶▶ A lack of daylight throughout much of the Nordic year has fuelled the need for increasingly innovative lighting solutions.

A key overall philosophy lying behind all Scandinavian interior design is invariably that of functionality aligning harmoniously with the now familiar aesthetic. It's a simple aesthetic but not necessarily stark as some may argue. Clean lines combined with an unostentatious elegance, and a warm functionality achieved through the combination of natural materials and colour are ever present, especially in the case of daytime living space. A major characteristic of contemporary Scandinavian interior design is of course the open plan layout.

The evolution of Scandinavian style has been driven largely by the natural environment of the region. Long winters and short days mean there is often very little natural light available, and houses were often built with smaller rooms to help retain heat; creating a need for bright and airy but simultaneously cosy homes was paramount. Modern heating and insulating techniques have allowed the open plan approach to develop, but the style notes from the past remain.

Before the 1940s Scandinavian style was largely overlooked as a recognised interior design form, but in 1947 the *Triennale di Milano*, a major design exhibition held in Milan, Italy, showcased interiors and furniture designed in the Nordic countries and the style gained its first foothold. A follow up show named *Design in Scandinavia* toured the U.S. from 1954 to 1957 and the rest, as they say, is history. By the 1990s, Scandinavian had established itself as a key interior design style, loved in particular for its eclectic mix of mismatched furniture and showcase furnishings and fittings.

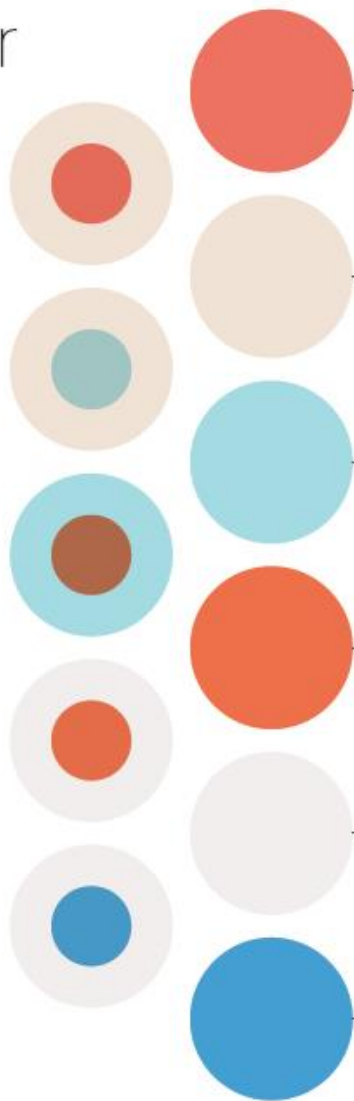


Signature color

As with any room echoing the classic Scandinavian style, the colour palette plays a significant part in achieving the look alongside the furniture and fittings. In fact, if your budget is relatively limited and you can only afford a couple of signature pieces to achieve the right feel, the colours you choose will make all the difference in terms of the success of the scheme.

Scandinavian style is sometimes perceived as having a somewhat monochromatic palette, but this doesn't have to be the case, as evidenced in this colourful kitchen layout. The off-whites and warm greys are there of course, but the bright blues and earthy oranges provide lively highlights which give the room a much more welcoming and homely atmosphere.

- ▶ Using orange as a highlight colour is a popular visual trick for many interior design styles, not just Scandinavian, as orange can look bright against a clean grey/white background or muted against a creamier base colour.
- ▶ Blue is an important colour within the Scandinavian palette as it creates a sense of open sky or coastal location. Used against, or mixed into, whites and greys it can actually warm up a colour palette despite it being a relatively cool colour when compared to an orange or yellow.





The PH Artichoke Lamp

Poul Henningsen (1894-1967) was a Danish left-wing author and architect, and one of the leading figures of the cultural life of Denmark during the interwar period. He was so well known in Denmark that he is generally referred to simply as PH, a moniker articulated to the names of all of his best-known designs.

Henningsen viewed artificial light as one of the key components of an improved home and work environment, particularly given that short Nordic days often meant a dearth of natural daylight. His experiments with various forms of lighting system concentrated on the creation of glare-free multi-shaded lamps, and the enthusiasm of manufacturer Louis Poulsen provided Henningsen with the opportunity to create his first commercial lamp, the PH. Now affectionately known as the Artichoke Lamp, his design incorporated seventy two separate 'leaves' made from punched copper or steel (and subsequently sandblasted glass) which has to be assembled by hand in-situ once the fitting has been suspended from a ceiling. Trained staff from Louis Poulsen are required to install the lamp, the cost of which is reflected in the somewhat eye-watering price of almost £19,000.

Henningsen left German occupied Denmark for Stockholm along with Arne Jacobsen in 1943 and continued to design many more multi-shaded lamps throughout his career. He left behind over one hundred sketches of lamps after his death, and Louis Poulsen continues to produce many of his original designs today.

Designer
Poul Henningsen

Manufacturer
Louis Poulsen

Year
1926 onwards

Place
Denmark

Materials
Copper or stainless steel frame with laser-cut punched copper or steel leaves

Height – 497 mm

Diameter – 490 mm

Weight – Min. 4.8 kg / Max. 27.8 kg

♦ *The mounting of the seventy two separate leaves can only be done once the fitting is suspended from the ceiling, so installation must be carried out by trained staff from Louis Poulsen*

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