

UTILIZATION OF TULIPS IN THE 20TH CENTURY DESIGN

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ABSTRACT

For centuries, tulips had an important role in global arts, especially in Turkish arts. The Ottoman not only decorated their gardens with tulips but also called the era between 1713 and 1730 as “Tulip Era”. The Ottoman carried their love for this plant into the interior designs as well. Between 1634 and 1637, an era called Tulipomania started in Netherlands, when all the artists were using tulips in their paintings. During this period of tulip madness, which was also commonly seen in Europe, tulips were not only used outside but also inside, turning the interior places into tulips gardens as well. Nevertheless tulips became popular again in the first quarter of the 19th Century, when the tulips were commonly used in the design sector as well. In these designs the u-form, closed form and open form of the tulips were used frequently. Biomimesis became prominent in these designs, which also caused a new popularity of tulips, just like in the old days. In this study, we determined certain objects and furniture, which were inspired from tulips, and investigated them from the esthetical point of view. After detailed researches, it could be confirmed that tulip forms inspired certain objects such as forks, spoons, glasses, cups, vases and illumination elements. Chairs, armchairs, coffee tables and tables were designed as well after being inspired from tulip forms. As a result of this study, it is determined that the six almost equal petals, the u-form, the lovely and vivid colors and thin and long pedicle were the main physical characteristics of the tulips which were inspiring the designs.

Keywords: Tulip, design, 20th century, shape, form

LALENİN 20. YÜZYIL TASARIMINDA KULLANIMI

ÖZET

Lale asırlar boyunca başta Türk sanatı olmak üzere, tüm dünya sanatında önemli bir yer tutmuştur. Bahçelerini laleler ile donatan ve hatta bir döneme Lale Devri (1713-1730) adını veren Osmanlılar, bu çiçeğe olan sevgilerini iç mekâna da taşımışlardır. Sadece Osmanlılar değil özellikle 1630’larda başlayan Hollanda da Tulipomania (lale çılgınlığı) denilen dönemde (1634-1637) tüm ressamlar Laleyi resmetmişlerdir. Tüm Avrupa’yı saran bu lale çılgınlığı iç mekânları adeta lale bahçesine çevirmiştir. Laleye olan bu aşırı ilgiye, 18. yüzyılda ara vermiş, fakat 19. yüzyılın ilk çeyreğinde Lale yeniden popüler olmuştur. Lale artık sanat alanında değil tasarım alanında yer almıştır. Tasarımda kullanımında lalenin U-formu, çiçek yapısı ve kapalı ile açık formu arasındaki değişkenlik önemli bir etken olmuştur. Tasarımda Biomimesis kavramının öne çıkmış olması, lalenin tekrar eski günlerine dönmesini sağlamıştır. Bu çalışmada Laleden esinlenerek yapılmış objeler ve mobilyalar tespit edilerek estetik açıdan değerlendirilmesi yapılmıştır. Yapılan detaylı taramalar sonucunda Lale formunda esinlenerek tasarlanan objelerin; çatal, kaşık, bardak, fincan, vazo ve aydınlatma elemanları olduğu görülmüştür. Sandalye, koltuk, sehpa, masanın lale formundan esinlenen mobilyalar olduğu tespit edilmiştir. Çalışma sonucunda lale çiçeğinin her biri neredeyse eşit olan 6 adet petale sahip olması (taç yaprağının), lalenin tasarımda çok sık kullanılan U-formunda olması, çiçek renklerin çok güzel olması ve ince uzun bir sapı olması gibi fiziksel özelliklerinin tasarımda kullanılma nedenleri olarak tespit edilmiştir.

Anahtar Kelimeler: Lale, tasarım, 20. yüzyıl, şekil, biçim

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1. INTRODUCTION

Since the very beginning of humankind history, many designs were inspired from the nature. This so-called “Bionic” method was used in 1960 for the first time and was called as “Biomimetic” in 1969. In addition to these names, today the terms “Biomimesis” and “Biognosis” are used (Yuran and Taşetiren, 2010). “Biomimesis”, imitation of animate and inanimate forms in nature to inspire new designs, is a term introduced at the end of 20th century, since then the way of inspiring/learning/adapting and/or implementing processes from nature and conception of how to be employed in different information/technology fields has been discussed systematically (Selçuk and Sorguç, 2007).

Biomimesis also means the reflections of designers who is always together with nature to his designs. Until today, designers in all fields have produced designs affected by nature. Designer may get out of the form in the furniture that are designed with the inspiration of nature and head towards his own object (Vural, 2004). For example, tulip may be only a flower but designer may impose a function on tulip as living room furniture. The truth that the living creatures and objects in nature obtain their best situations has caused people to imitate nature most. Tulip flower is a bulbous plant and only one flower is produced from a bulbous. Except the tulips that are laminar and produced later, all tulips have 6 leaves and many different and vivid colors. This flower which may be red, white, purple, black, dark grey, golden yellow, light yellow has the feature to be close in dark and open in nights (Bryan, 1971; Crockett, 1989). One of the reasons why tulips are sacramental is that, it is written with the letters of “ism-i celâl”. This means the letters creating the word tulip in Turkish language (lale) are also found in Turkish word for “God” (Allah) and both of them have abjad value of 66 (Akgül, 2011). Starting from the 16th century, flowers such as tulip, gillyflower, jacinth and rose are essential themes of naturalist style (Algan, 2005). During Ottoman periods, tulip has been engraved in many hand arts such as porcelain, rug, carpet, all kinds of dressing materials, walls of architectural structures in different colors (Atasoy, 2002). Today, together with the development of design and originality, it has given plainness, simplicity, open and close forms in the form features of furniture and other design products and it has become the meaning of a form which is frequently inspiring.

2. UTILIZATION OF TULIP FORM IN DESIGN

It is determined that tulip forms are used in five different forms as designs of 20th and 21st centuries. The styles used in designs are listed below:

1. Using tulip form as it is used in design,
2. Abstracted open tulip forms,
3. Abstracted semi-open tulip forms,
4. Abstracted close tulip forms and
5. Abstracted folding tulip forms.

2.1.Using Tulip Form as It is Used in Design

The designer hasn’t abstracted the tulip; they have directly reflected the form features in these examples. Tulip lamp is a lamp designs that terinsiprasi by the beauty flowers Tulip created by Moredesign a furniture company from Italy. Lighting with bright colors is a classy design of this lamp (URL 1, 2012). The technical and aesthetic study for the development of the Tulip lamp took root in the idea of designing a strongly recognizable product (Fig. 1).

The signature collection Brühl Innovation brought some nice tulip-shaped chairs, in addition to being very comfortable deliver a fun aesthetic to environments, bringing grace and color (URL 2, 2012). There is a wide-ranging collection of alternatives, including a seat or two seats and a wide range of colors like lilac, white, strawberry or gray, among others (Fig. 2).



Fig. 1. Tulip Lamp created by Moredesign a furniture company, Italy (URL 1, 2012).



Fig. 2. Brühl Innovation tulip-shaped chairs (URL 2, 2012).

2.2. Abstracted Open Tulip Forms

A rare vintage the 1960s pair of tulip or petal chairs by Erwin and Estelle Laverne for Laverne International. Made from painted woven fiberglass and steel, these chairs are a unique and stylish purchase. Husband and wife Erwin and Estelle Laverne produced innovative furniture designs, utilizing the malleable property of plastics (URL 3, 2012). Their pieces are elegantly sculptural yet simple and unfussy (Fig. 3).



Fig. 3. 1960's Laverne Tulip Chairs (URL 3, 2012)

2.3. Abstracted Semi-Open Tulip Forms

Tulip chair was designed by Pierre Pauline in 1965. He has advocated that a design chair shouldn't only be functional; it should also be sincere, fun and colorful (URL 4, 2012). The tulip as in this example has been used in semi-open form, abstracted in the design (Fig. 4).

The post-World War II plastics boom prompted furniture designers to create unique pieces with the new material. The first plastic chairs featured a shell-shaped seat and metal legs. In 1955, Finnish-American architect Eero Saarinen designed his famous tulip chair. The tulip chair had a plastic seat and single metal pedestal; the pedestal leg was coated in plastic to unify the chair (Fig. 5) (URL 5, 2012).



Fig. 4. Tulip Chair designed by Pierre Paulin (URL 4, 2012).



Fig.5. Famous tulip chair designed by Eero Saarinen (URL 5, 2012).

2.4. Abstracted Close Tulip Forms

Tulip armchair designed by Jeffrey Bennett for B&B Italian Furniture Company (Fig. 6). Vivid and different colors have been used in armchair design. The armchair may rotate 360 degree on flange foot. The designer has made gaps in the back part of armchair in order to emphasize tulip form; he has transferred plain lines of tulip on his design (URL 6, 2012). Tulip armchair created by Dutch designer Marcel Wanders for Cappellini was a reinterpretation of the lengthened and oversized dimensions of the classic armchair (Fig. 7). It is one of the examples where tulip form has been used as close and single leaf (URL 7, 2012).



Fig. 6. Tulip armchair designed by Jeffrey Bennett (URL 6, 2012).



Fig. 7. Tulip armchair designed by Marcel Wanders (URL 7, 2012).

2.5. Abstracted Folding Tulip Forms

Tulip folding chair designed by Clay Dillard is freestanding when folded (Fig. 8). The prototypes pictured are constructed of polished stainless steel tubing and hand-formed aluminum (URL 8, 2012).

The contemporary tulip table lamp by Quasar would add an unusual focal point to any interior design. Stainless steel bases on flower-bud shades. When it is closed, each lampshade appears as an illuminated sphere with a charming glow (Fig. 9). Five petals create the shade open with zippers, which are prominently displayed on the exterior of the lamps in an interesting twist. This lamp design is available in table and floor lamp (URL 9, 2012).

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Fig. 8. Tulip Folding Chair (URL 8, 2012).



Fig. 9. Tulip Table Lamp (URL 9, 2012).

In October 2011, Marco Manders received the special prize for the most original Design for his ‘Tulip’ creation during the Dutch Design Week in Eindhoven (the Netherlands). Meanwhile, Tulip was starting to enjoy a growing success all over the world (Fig.10-11).

The tulip chair adds a splash of colour and brightness to parks, town squares, quays and car parks. Tulip is extremely comfortable thanks to its ergonomic design. It can be rotated 360°, which means it can follow the trajectory of the sun. When you stand up, Tulip closes by itself, meaning that the chair always remains dry and clean (no bird droppings, etc.) (URL 10, 2012).



Fig. 10. The Tulip chair designed by Marco Manders (URL 10, 2012)

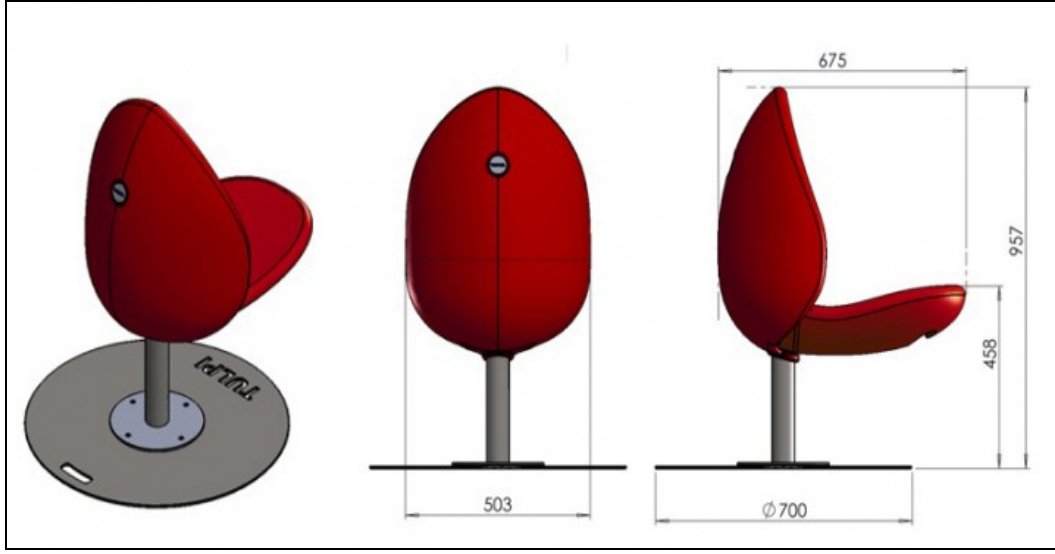


Fig. 11. The tulip chair designed by Marco Manders (URL 11, 2012).

3. CONCLUSION

Tulips had an important role in global arts, especially in Turkish arts for centuries. The Ottoman carried their love for this plant into the interior designs as well. Between 1634 and 1637, an era called Tulipomania started in Netherlands, when all the artists were using tulips in their paintings. During this period of tulip madness, which was also commonly seen in Europe, tulips were not only used outside but also inside, turning the interior places into tulips gardens as well. Nevertheless tulips became popular again in the first quarter of the 19th Century,

Today, there are innumerable designs which are inspired of tulip flower. Most of these world-wide-known designs are secured by patents. Different studies show us that flower designs are used in interesting objects as well as furniture. The plain form and the attractive colors of tulip flower make us think that we will be coming across with tulips designs frequently in the future.

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