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DŁUSKI SANATORIUM AS AN EXAMPLE OF THE
RELATIONSHIP BETWEEN FUNCTION AND ART

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Summary

The selected research material concerning the creation of the Great Sanatorium dates back to the years 1889-1910. The object created by Mr. and Mrs. Bronisława and Kazimierz Dłuski was put up in 1902 on the southern slopes of Gubałówka. Popularly known as Dr. Dłuski's Sanatorium or Dr. Dłuski's Sanatorium. At that time it was the most modern and exclusive sanatorium in the former Republic of Poland, not inferior to those in Europe. It seems that it was the only sanatorium to open its interiors to the public. The facility was famous for its lavish, elegant, Young Poland interiors interspersed with spaces designed in the Zakopane style. Authors include: Wojciech Brzega, Karol Frycz, Jan Rembowski and Henryk Uziembło. The material published in *Sztuka Stosowana*, volume 14 1910, was probably the only publication showing so extensively the representative rooms of the Great Sanatorium. The salons were designed as a whole: from the arrangement through the furniture, carefully selected woodwork and upholstery, wall paintings, lamps, stained glass, balustrades and other furnishings.

The members of the Association of the Sanatorium for Breast Diseases in Zakopane, the decision-maker behind the construction of the facility, were celebrities of the Polish political, scientific, artistic and, of course, medical scene: Jan Paderewski, Henryk Sienkiewicz, Bruno Abakanowicz, Dr Józef Skłodowski, a large number of doctors from all over Poland, Rev Professor Władysław Knapiński rector of the Jagiellonian University, the medical couple Bronisława and Kazimierz Dłuski, representatives of the aristocracy Count Adam Krasiński and Count Konstanty Potocki and many, many others in the text below.

All the circumstances leading up to the creation of the sanatorium have been evaluated, taking into account the historical, medical and artistic spheres as equal in the creation of the institution:

1. the historical sphere is defined as a synthetic description of settlement in the Zakopane valley in the 19th century; reference to prominent figures of the 19th century Zakopane, the founders of the emerging town under Giewont Mountain; the formation of the area, where the intelligentsia from the three partitions under the occupation of Russia, Prussia and Austria came to rest, receive treatment, or settle permanently; introduction of historical themes that explain the political situation in the area and in Poland, which did not exist on the map of Europe;
2. the medical sphere determines recognition of Zakopane's climate as therapeutic; establishment of the first hydrotherapeutic centres; appointment of Zakopane as a Medical Station in 1886; establishment of the first sanatorium for

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"chest disease" patients; recognition of tuberculosis as the most dangerous disease of the 19th century in Europe; creation of anti-tuberculosis sanatoria; settlement of medical circles and patients with outstanding personalities under Giewont Mountain; international cooperation of doctors in Europe in the fight against tuberculosis;

3. the artistic sphere defines the appearance of art under Giewont Mountain as a manifestation of fascination with Podhale and the Tatra Mountains; native architecture and the appearance of the architecture of the immigrant population; the activity of Stanisław Witkiewicz, the creator of the Zakopane style in wooden construction; interior design at the turn of the century and its image in the Koscieliska Sanatory; the Dłuski Sanatory as the first realisation in the "wall" in the Witkiewicz style; advertising of the institution as a complement to the realisation, and advertising publications as a source of information about the interiors; elements of folk art penetrating into all kinds of artistic creation;

What can a sanatorium, a medical facility, have to do with art history? This object was distinguished by a strong link between function and art. The function, clearly defined in the brochure 'O Sanatoriach', written by Kazimierz Dłuski, influenced the choice of the location of the sanatorium, the shape of the building, the layout of the rooms, the architecture and aesthetics of the interior. This function originated from the concern for the tuberculosis patient. It became a set of guidelines for designing this type of facility. The brochure 'O sanatoriach' is also a testimony to Dr Dłuski's creative contribution to the planning of the facility. The combination of Dr Dłuski's description of tuberculosis as a guideline for designing a sanatorium, with a small amount of photographic documentation of the Grand Sanatorium and few architectural projections, is a wonderful design merit: that is, a combination of function and art. This rare case is worth noting: we have an analytical document originating from the field of medicine, determining the physical structure, the location of interiors and interior decoration.

A good source of information were also the guides and advertisements of the facility published at that time. "Przegląd Techniczny" No. 41 of 1900 contained an article devoted to the sanatorium, showing plans of the building and an elevation view. We got a view of a combination of a brick body in the

Witkiewicz style with interiors in the style of Young Poland and elements of Podhale art. A meticulous analysis of the remaining documents of the Grand Sanatorium was also carried out, tracing photographs, press releases, every postcard or visiting ticket found. The resulting work is a kind of jigsaw puzzle of acquired documents, from which a possible picture of the institution and its creators emerges. The scope of research is open due to the dispersion of archival materials, as well as the fact that the Dłuski archive was lost, probably burnt down during the Warsaw Uprising.

The question arises: are the interiors of the Grand Sanatorium the only example of a combination of the Young Poland style with the Witkiewicz style? This study was based on an analysis of material available in the Tytus Chałbiński Tatra Museum in Zakopane, the library of the Academy of Fine Arts in Cracow, and the library of the Tatra National Park. Dr Urszula Makowska's doctoral dissertation, Jan Rembowski (1879-1923) Modernity and Myths, available in the library of the Institute of Art of the Polish Academy of Sciences in Warsaw, were also very helpful. The digital collection of the National Library (www.polona.pl) proved to be an invaluable source of information.

In order to gain a deeper understanding of the phenomena described, many quotations have been included in the text. The existential thoughts of Poles at the time were very different from contemporary social and patriotic tendencies. The Polish language of the turn of the century is a picturesque background, which the filter of modernity could distort.

Attempts were made to present the life of a scientific and research facility run with great sensitivity and wisdom, which was the site of many scientific works, the phenomenon of the fusion of function and art in the interiors, the real proof of which was irretrievably lost as the furnishings mysteriously disappeared forever... Today's interiors of the rebuilt Grand Sanatorium, serving as a hotel for holidaymakers and conference participants, not only do not suggest its former glory, but in the slightest degree one cannot find in them anything from the early 20th century. Nor can we find a plaque informing us about the history of this building and its creators.

One thing is certain: in Polish art history, the Great Sanatorium of the Dłuski family deserves a place of honour.

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