

TREE IN TEODOR TALOWSKI'S AND FRIEDENSREICH HUNDERTWASSER'S ORGANIC ARCHITECTURE

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The concept of organic architecture implies the freedom to shape human settlements, without subordination to any arbitrary rules. This paper presents the ways of placing trees, shrubs and creepers in the architectural space in Talowski's and Hundertwasser's artistic achievements. The conclusions were formulated on the basis of iconographic and literature studies. Polish representative of organic architecture philosophy was Theodore Talowski (1857–1910). He preferred asymmetric in architecture. The vine plant that allowed the young romantic ramble through the facade. His achievement was compared with Friedensreich Hundertwasser's creations (1928–2000). He was a propagator of fight for architecture staying in agreement with nature and with nature of human, with his individuality, creativity and non-recurrence as individuals. From Gaudi's times practically no one did not come into being and did not appear in the cities of admirable colours of facade of buildings. The most important part in the creating of picture of city belongs to the trees. Hundertwasser created the idea of the tree-tenants, which will renting its own living-space practical in the buildings. Despite the differences in life experiences, place where they implemented their projects and epoch, both creators had great respect for nature, especially in places changed by human..

Keywords: Talowski, Hundertwasser, organic architecture, tree, vine plants

Introduction

The main aim of this study is to present the role of vegetation in organic architecture based on the work and projects of Theodore Talowski, the precursor of the organic style of architecture in Poland and Friedensreich Hundertwasser, one of the most famous and controversial contemporary artists of this movement.

Organic architecture. The concept of organic architecture implies the freedom to shape human settlements, without subordination to any arbitrary rules. Formations of this architecture are freely entered into landscape and constitute a natural extension. The concept of organic architecture was propagated in Europe by Hugo Haring (1882–1958). Hungarian representative of this trend, Imre Makoweč said, as one of the representatives of this trend F. Hundertwasser, the departure of people from nature, which is encoded in our body, threatens disaster. The presentation will present the historical ways of placing trees, shrubs and creepers in the architectural space.

The inspiration for organic architecture is vegetation, which is not only complement the buildings, but also an important material of its composition. World and Polish architects created projects in which the main role was played by the soft lines of vines. In Poland, the best such example is the work of Theodore Talowski. The combination of residential buildings with nature was one

of the main directions of the development of architecture in the first 20 years of the twentieth century. But this was not just another trend in art, but a way of thinking, assuming the formation of architecture in conjunction with nature. The concept of organic architecture created in 1939, Frank Lloyd Wright (1867–1959). He was one of those who rebelled against modernist vision of the world of the twentieth century his concept of freedom involved in the shaping of human habitation, which is why organic architecture – close to the natural development of nature – was not subject to any arbitrary rules. World forerunners of Frank Lloyd Wright believed that buildings should harmoniously fit into the landscape and constitute an integral part thereof. The assumption was that ecological construction; antytechnologiczne and antymonumentalne (please translate it). Architect insisted that his houses grow like plants and are like living organisms, in which all elements intertwine.

To the shapes of plant structures clearly alluded brilliant Catalan architect Antoni Gaudí (1852–1926). Designed by the buildings have irregular shapes, their facades introduced vines, which emphasized the naturalness cut line architecture. Therefore Gaudí is sometimes called the father of organic architecture. It is in his projects blurring the boundaries between nature and work of human hands. Along with organic architecture has become extremely popular climber. They were

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used as a complement to the garden composition and architecture. Often were the main material plant.

Material and methods

The presented results are the result of study of literature and photographic documentation, iconography and design of both artists.

The following methods were used: intuitive method – allowing for pre-term research problem and rationale, critical analysis of sources – a discussion of the research of other authors, The comparative method – comparative, allowing to investigate the relationship, affinity and analogy-method observational study and description of similar actions Talowski creative at times and today.

Results

Organic architecture developed until now in the era of postmodernism. The organic architecture is extremely important Vitruvian triada – three values firmitas, utilitas and venustas, it means durability, desirability and beauty as ideological creed of the architecture, which translates into assumptions of modern principles of sustainable development refers to the canons of beauty of living nature, the natural order and harmony prevailing in the ecumenical nature.

Theodore Talowski



Figure 1

Teodor Talowski
Source: authoportret <http://3.bp.blogspot.com/-RF1Ls6HLMKI/UPUrmCe1Y7I/AAAAAAB2I/XGXxc92aKXY/s1600/TeodorTalowski.jpg>

Polish representative of this philosophy in architecture was Theodore Talowski (1857–1910).

Talowski was the most prominent artist at the time, issued a Polish land, which in the time XIX and XX century called Galicja.

Talowski was eccentric and original, which was manifested for example in extravagant projects and passion for racing. He created his own unique style,

which received a special brick building, which was to simulate the old brick, pretending „ancient“. Brick had the very original name „org-offensive“. Talowski had his own brickyard, making bricks and took the secret to the



Figure 2

Teodor Talowski: „Pod Pająkiem“ house by Teodor Talowski, polish architect. Karmelicka/Batorego street, Kraków, Poland, autor Cancre, 2008
Source: http://pl.wikipedia.org/wiki/Plik:Pod_Paj%C4%85kiem_Talowski09.JPG, retrieved May 27 2013

grave. Talowski career lasted about twenty years, during which created 90 sites in Galicia. Prior to the crowning of his career professorship at the Technical University of Lviv, created mainly in the Lesser Poland today. At the age of 54 years in 1910, after a long illness Talowski Teodore died in Lviv. May 5 1910, he was buried in the family tomb in the cemetery Rakowicki, in the tomb of Ptaszowski and Talowski.

Particularly interesting is unconventional, worked in several places – tenement house „Pod Pająkiem“, „Festina Lente“, „Śpiewająca Żaba“ i „Pod Osłem“ Singing Frog“ in Krakow, villa „Pod Kozłem“ in Bochnia and villa in Jaslo – treatment of solid and detail with his own „catalog“ of forms assembled in the unbalanced systems, the high dynamics – strongly influencing the observer. The strength of this interaction, a kind of mystery and romanticism make today can not be next to implement Talowski pass by.

Artist loving detail, various textures and natural materials. On the facade of the building „Pod Osłem“ which was decorated with „Faber est suae quisque fortunae“ („Everyone is the architect of his own destiny“).

He gave vent to imagination, playing with a variety of themes in the style of historicism melancholy. We can discern several fascinating details as tabs on the vines. The wine plant that allowed the young romantic ramble through the facade. For this asymmetric windows, special brick buildings that pretended old styles and finally head of donkey. Green was supposed to be an integral part of the decoration of the buildings. The use of vines was deeply justified. First of all, these plants require a small space to life. For even the smallest area it was possible to create a niche in life for climbers. In addition, the vines very deeply attuned to the Talowski's aesthetics. Plants were held in a controlled manner only at the bottom. Pot plants have evolved in a specially prepared ducts in the walls of the building. These channels were partially open. To this day remained a few such solutions. Vegetation in an unpredictable way could develop in precisely planned. The result is extremely picturesque and a bit mysterious and unique composition of walls, bricks, plants, windows and other decorative elements. The climbers natural shapes harmonized perfectly with soft, sigma lines used in the architecture of that period. Many artists modeled on natural forms. On elaborately decorated facade led creepers, to complement and complement the facade, through the introduction of live, natural element. The apartments houses were surrounded by plants if only the surface area allowed it.

An unusual idea Talowski, conduct shoots of vines in hidden channels allow for very precise use of climbing plants in the composition of the entire facade. Pots were placed probably in the cellars, where vines were distributed to the grooves. Difficult to „shackle“, lush nature plants popping up on the facade of a well-defined and designed places achieved in this way, the effect had to be unusual and surprising. This proves not only recognized but architect craftsmanship and knowledge used by the plant material. Rugged stone and brick, diversity, color, foliage variables during the growing season, and the expression „tumors“ brick, as if coming out of a wall, affect the nature of the proposed facilities. The rough texture of the external fragmentation is also solid, which is a feature of the facade townhouses and detached houses Cracow, designed by Talowski.

Stand-alone buildings, mansions and villas were usually located in the gardens, the architect does not have to specially equip them with additional greenery. In the case of public buildings was different. It is believed, generally designed or recommended participation of greenery in their environment. Building the Falcon in Yaroslavl, whether Bonifraters Hospital in Krakow were designed in a modest form of green trees and flower beds. This is evidenced by postcards from the early twentieth century and lithographs. Quite different was the object of the railway viaduct with retaining walls – tunnelled Lubicz street in Krakow, which part of the architectural work out

Talowski. Green was there and was designed in the form of narrow strips, over retaining walls, overgrown with grass and trees. Why Talowski attach enough importance to the integral design of building green? It is a question to which the answer will be the way in which made architecture. He used the aesthetics of the picturesque, and overgrown vines wall looks more mysteriously, has additional advantages of chiaroscuro and causes a literal „movement“ of the façade, which rustles and painted in different colors of the wind. When it comes to public buildings, the important aspect here was utilitarian to provide residents access to green. Public space should be a „living room“ for users.

Friedensreich Hundertwasser

One of the most remarkable artists of this movement was Friedensreich Hundertwasser. Friedensreich Hundertwasser was born in Vienna in 1928 (died 2000). He was the artist almost in Renaissance – edition: painter, architect, graphic artist, theoretician of art and creator of space, ecologist and propagator of fight for new dimension of present cities' architecture idea, about architecture staying in agreement with nature and with nature of human, with his individuality, creativity and non-recurrence as individuals. Hundertwasser is the author of numerous manifestoes, in which he contained his own ideological declarations, of relating: relation of human to natures, human's duties in the face it. From Gaudi's times practically no one did not come into being and did not appear in the cities of admirable colours of facade of buildings. The most important part in the creating of picture of city belongs to the trees. Hundertwasser created the idea of the tree-tenants, which will renting its own living-space practical in the buildings. The rent would be all good deeds, originating from such trees: clean air, production of oxygen, improvement of climate of city, height of air moisture, reducing contrasts thermal and moistures in cities, reducing noise, to be a curtain, giving shadow, creating places to lives for birds and butterflies, etc.

Due to its highly eco-friendly attitude towards the industrial world, a very important occurrence was the manifesto of April 1991, 'Tree Tenants are the Ambassadors of the Free Forests in the City'. Hundertwasser draws attention to how important cities are trees. He treats them with almost reverence, calling 'Ambassadors of Primordial Nature in soulless cities'.

So the important role of trees in the shaping of the environment, and above all the image of the modern city, is expressed in their sizes. Only trees can freely compete with buildings, skyscrapers and all anthropogenic – monumental works of man. The more increasing their importance, if their place of living will – roof surfaces of buildings and apartments. This is how the concept of tree – tenants. First of all, they are very well visible in



Figure 3 Fredrensreich Hundertwasser: Bad Blumau SPA Complex
 Source: E. Zaraś-Januszkiewicz, 2002



Figure 4 The tree tenant in HundertwasserHouse in Vienna
 Source: E. Zaraś-Januszkiewicz, 2002



Figure 5 F. Hundertwasser and his first tree-tenant The Power of Art. Hundertwasser – the Painter-King with the 5 Skins. Taschen, Kolonia)
 Source: Restany, 1998

the urban environment. In contrast to the monolithic buildings city, growing out of the windows of the buildings, covering roofs and terraces become even more apparent. In addition to shaping the visual greatly improve the quality of life in the city – the city becoming more friendly to people, so for pedestrians, as well as directly to the residents so naturally restored buildings.

Trees symbolize the return of tenants in human history, because they are living proof of the existence of the partnership between humans and nature. Hundertwasser found that the ratio of man – tree should take back (referring to the tradition Old European Celtic) mysticism and religious seriousness. The love of trees, such as yourself, will ensure the survival of the human species. This statement takes on special meaning in light of the progressive degradation of the urban environment and antropogenizacji (please translate it). „The air is a mixture of poisons, fumes, where there is no oxygen. Systematically destroying nature, which created us for ages a chance of life... Moto pushed the tree to the upper floors, on the roofs. Everyday life is marked by aggressiveness vertical lifeless walls. But thanks to the trees – tenants of modern roads can become a fairy, green valleys...

Hundertwasser by numerous experiments and observations specify the minimum amount of land that must be afforded to such a tree, it is 1 m³. If it is possible to ensure the tree such conditions, it is possible he ‚rented‘ apartment. Payment terms are adapted to the ‚tenant‘, and ‚rent‘ will be collected in the form of:

1. Trees produce oxygen – tenants.
2. Tree – tenants improve the climate of the city and the quality of life of the people in it. Increase the humidity in some desert cities, reduce contrasts drought – wet, cold – warm.
3. Tree – tenants act like vacuum cleaners. Absorb even the smallest particles of dust, poisons, thereby reducing the dust of the streets.
4. Tree – protect tenants from excessive noise.
5. Tree – tenants protect people against aggressive landscapes industrialized cities, give shelter and escape from the harsh views of the modern city.
6. Tree – tenants provide shade in summer and in winter let the sun’s rays reach the walls of buildings, acting as a load units.
7. With the return to the cities of birds and butterflies.
8. With him back the beauty and joy of life.
9. Tree – tenants are symbols of a return to nature.

Tree – tenants are donors, said Hundertwasser, are fragments of nature, country, spontaneous vegetation in an anonymous and sterile urban desert. And above all, as introduced in the urban spaces of trees break the straight and lifeless straight line, which is so strongly opposed.

Conclusion

Elements common to both artists is a great respect for nature, drawing on the natural lines of vegetation.

Both creators in all spatial conditions in architecture tried to integrate vegetation. If Talowski were climbers – solutions that do not require difficult structural solutions, Hundertwasser liked extremely difficult conditions were introduced stately trees – trees tenants.

Both authors meals are also symbolic and drawing vegetation in faddish buildings. Hundertwasser treat the column as a replacement for the tree.

Both authors treat the plant world as a world of mysterious and primarily a very exclusive. However, the world should be available to everyone.

For both the creators of the relationship of man and nature was a profoundly philosophical.

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