

ARCHITECTURE AND CONSTRUCTION

Design of the Miniature Park of the Buildings of Zakopane

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Abstract : The design of a miniature park featuring buildings that are the hallmarks of Zakopane was developed as means of complementing the already existing museum class protection of the built environment of the region and its educational character during the stocktaking practical course, a part of the third year of study at the Cracow University of Technology, in 2010 for the Skansen National Foundation.

Keywords: *Design of the miniature park of the buildings of Zakopane, vernacular architecture, Podhale region, Zakopane style*



1. Tatra Mountains, the *Czerwone Wierchy*, phot. by Ewa Janina Sadowska

Introduction

The author is a graduate of ethnographic studies at the Faculty of History and Philosophy of the Jagiellonian University in Cracow and of the Postgraduate Historical Architectural and Urban Monuments Preservation Studies at the Faculty of Architecture of the Cracow University of Technology, where she had defended the diploma thesis dedicated to open air museums and afterwards was the supervisor of Master's theses dealing with the same topic [1]. The author holds the title of Ph.D. in the field of the history of architecture and historical monuments conservation. She is also the caretaker of the Student's Timber Architecture Science Club and of the annual student's stocktaking practical courses. The author is active in the field of research regarding open air museum designs developed by interdisciplinary design teams [2]. She often wrote on the topic of the preservation of timber structures and of the buildings reflecting the identity of ethnic minorities [3].

Protection of the vernacular building style of the Podhale region

During the Jubilee edition of the National General Exposition in Lviv in 1894, the idea of the open museum, a novelty at the time, was implemented by relocating original country huts to the Striyskiy Park. The list of buildings included the hut of Jędrzej Krzeptowski from the Podhale region, one from Niwiska near Kolbuszowa, a hutsul corral of the Skriblak brothers from the area of Kosovo, a hut of traditional wooden toy makers from Jaworów and a wooden roadside cross, the so-called Suffering of the Lord. In 1927, in the Las Wolski of Cracow, due to the initiative of

the historical monuments conservator general of the Voivodship, Tadeusz Szydłowski, the director of the Museum of Ethnography Tadeusz Seweryn and the architect Franciszek Mączyński, construction began of an open air museum, featuring exhibits from all over the country. The construction was continued after World War II in a different manner – as the implementation of the concept of a regional ethnographic park or a preserve. However, it has not been completed to this day. In 1966 the Museums and Historical Monuments Preservation Authority founded the Timber Architecture And Ethnographic Parks Advisory Board, in addition to developing a design of a network of open air museums throughout Poland. In the case of the territory that is of interest to us, such a museum was to take on a spatial, distributed form, with elements of an eco-museum. [4]

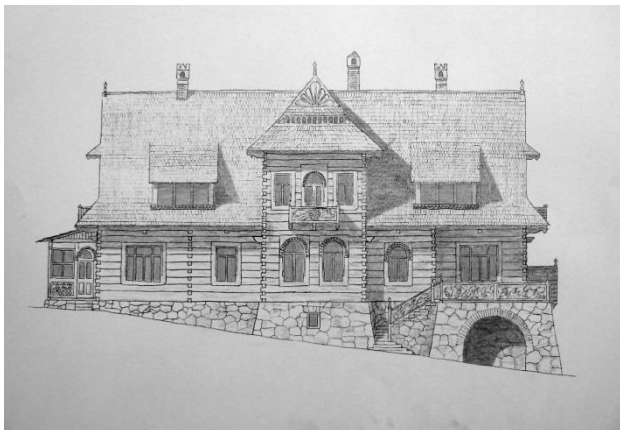
Work of the principal conservator of historical monuments of Cracow Voivodship, PhD. Hanna Pieńkowska [5].

Dr. Hanna Pieńkowska graduated from the Jagiellonian University in Cracow with a degree in arts history. During the years 1951-1975 she held the post of historical monuments conservator general of the Voivodship at the Cracow city hall. One of her most important goals was the preservation of timber architecture, including the organization of and constructing open air museums as a true form of preserving the values of folk culture. Due to her actions, the Chochółów village complex and the Kościełiska street in Zakopane gained protected status, as well as the historical shepherd huts located in the meadows of the Tatra Mountains. She also initiated research and conservation work on the gothic timber church in Dębno Podhalańskie (listed on the UNESCO World Heritage list since the year 2000). Hanna Pieńkowska saw the connection between the preservation of historical sites with that of the natural environment. She thought that "a conservator should possess a clear and conscious goal, her goal should lead to the protection of the cultural heritage of her country, to preserve its historical continuity and national independence, so that the beauty of the Polish landscape and its individual cultural content can be preserved and passed on to future generations. The conservator should keep in mind that, contrary to many other vocations, her work is aimed at the far future and not only at the goals and effects at hand" [6]. The updating of the records of the historical monuments registry was important to her. In her educational efforts, she highlighted the feeling of identifying oneself with a place, with one's

region and its community. During her term as historical monuments conservator general of the Voivodship, various historical monuments dated to the XIX and XX centuries were introduced into the registry, including technical artifacts and recreational architecture. She especially praised the role of grassroots social initiatives.

The Tirol and Swiss (Alpine) style

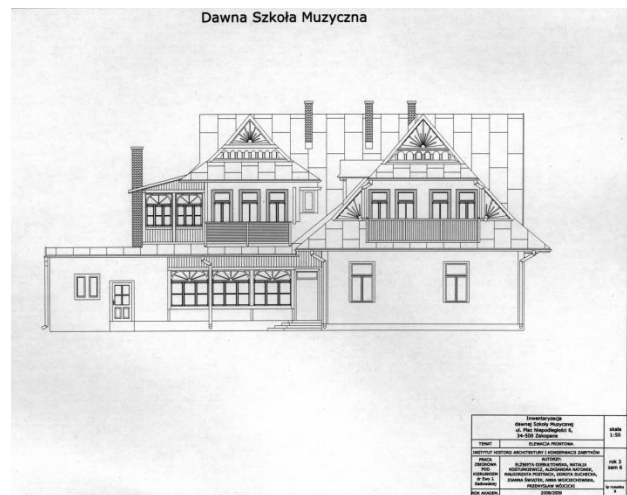
The neo-vernacular architecture inspired by the folk styles of the region of the Alps, which, as time went by, became more and more detached from its original inspiration, becoming a paraphrasing of sorts, cosmopolitan and eclectic, was widely implemented in the mountain recreational centers of Europe, including the formerly Hungarian (now Slovakian) part of the border, later on to be introduced to Zakopane itself when it became a health resort in 1886. One of the examples of this style is, among others, the Maryja (Poraj), which was designed by the founder of the Zakopane Carpentry School, the Hungarian Fryderyk Kallay in 1887, as well as its epigon, the Bagatela house, built 10 years later in the Bavarian style [7].



2. Zakopane, Willa Pod Jedlami, front fasade and details drawing by Mateusz Paślowski



3. Spinning-wheel made in the Zakopane style, phot. by Ewa Janina Sadowska



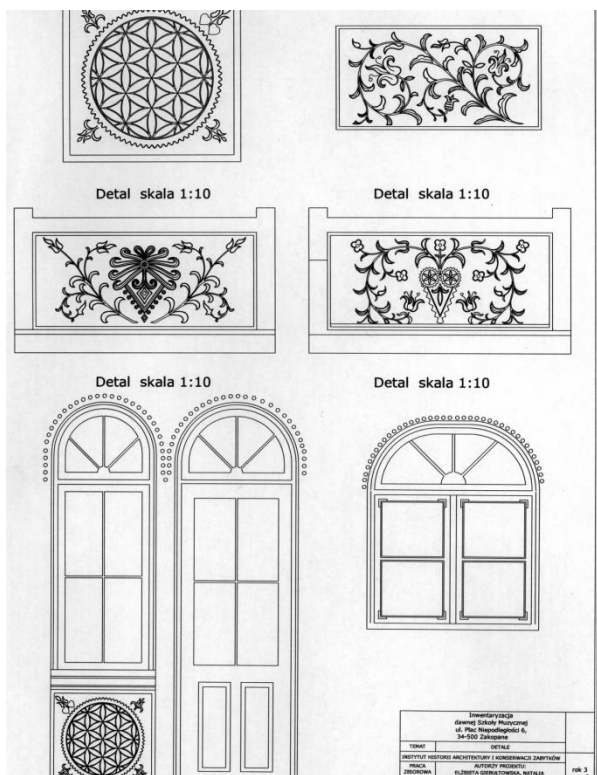
4. Zakopane, Plac Niepodległości 6, Musical School, Zakopane, front facade, measurement done by the Timber Architecture Science Club under the supervision of PhD Ewa Janina Sadowska, 2010

The Zakopane style

Zakopane is the capital of the Podhale region, laying at the foot of the Tatra Mountain chain's northern side. During the XIX century it was a part of Galicia, a province of Austro-Hungary. The Zakopane style can be connected to the last decade of the XIX century, emerging as the discovery of the folk traditions of the region by intellectuals who traveled there from other parts of the country, often from a different partition (the Russian partition) of then-divided Poland and using it as the basis of an original, domestic style of architecture and decoration [8]. Its discovery was not an isolated event - the Hutsulshchina came to the fore during the long mountain hikes, ski trips or searching for landscapes to paint. At the Charnohorski branch of the Tatra Mountains Society, a Hutsul Exhibition was hosted, whilst during the National Exhibition of 1877, held in Lviv, the handiwork of the Hutsuls and Rusyns was presented. In 1900, at the World Exhibition in Paris, Edgar Kovacs, a teacher at the Zakopane Carpentry School, who became a professor at the Lviv University of Technology, replacing the professor Julian Zacharie-wicz at the Institute of Architecture, introduced his Galician Pavilion, designed in the Zakopane style with decorations characteristic of the Hutsulshchina.[9]

In Hungary, in the garden-city of Wekerle, a district of Budapest, the brick buildings were decorated with patterns derived from the native buildings of Transylvania (by architect Karoly Kos). In Latvia, in the capital of Riga, in its north-eastern quarter, Mezaparks (earlier called Kaiserwald), a garden-city preserved to this day, which around 1900 was inhabited mostly by Baltic Germans, was filled with villas that prominently featured timber framing with beautiful proportions and sublime decorations that stemmed from folk architecture and the Heimatstil – the Homeland Style (by architects Heinrich Pirang, August Witte and Fredrich Schuffer).

The term "Zakopane style" was first used to describe the furniture made for Róża Krasieńska-Raczyńska neè Potocka at the Zakopane Carpentry School. Tytus Chalubiński, a professor of medicine and an employee of the General School in Warsaw came to the Podhale region in 1873 to combat a cholera outbreak, only to stay there and become one of the founding members of the Tatra Mountains Society, which cooperated in its research with the Polish Academy of Learning in Cracow.



5. Architectural details of said building, measurement done by the Timber Architecture Science Club under the supervision of Ph D. Ewa Janina Sadowska, 2010



5a. Students during measurement, phot. by Ewa Janina Sadowska



5b. Martagon lily (*lilium martagon L*) which was the inspiration for the decorative motif, phot. by Ewa Janina Sadowska

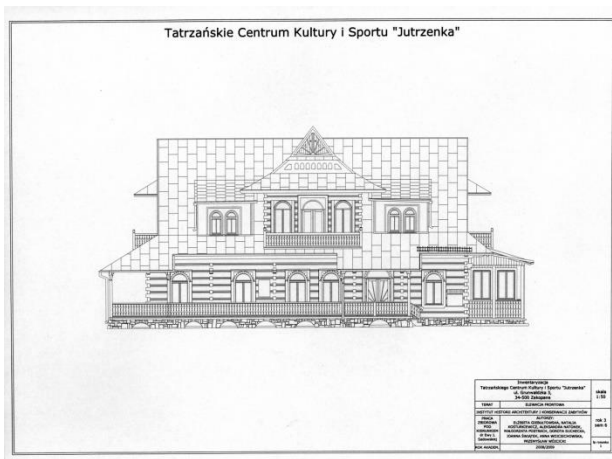
In 1876, thanks to the efforts of the Society, the Carpentry School was founded, where students would train in the folk techniques of decoration under the local craftsman Maciej Marduła. The sta-te soon took over the school, turning it into a vocational school (Fachschule) with a standardized educational program that was introduced all over the empire, which focused on the propagation of styles and motifs inspired by Tirolian, Bavarian, Podhale and Hutsul folk art.

In 1897, the Committee on the History of Arts started to publish its proceedings, with the research section containing photographs, drawings and descriptions of timber architecture, especially church architecture. These materials were gathered in order to produce a cohesive account of the history of Polish art. Around 1900, the Architekt magazine was founded, with its articles containing calls for the documentation of local folk architecture by drawing, measuring, photographing and writing accounts of the characteristic regional types of architecture and the evolution of their construction.

Władysław Matlakowski, a doctor from Warsaw, perhaps due to being inspired by the ethnographer Bronisław Dembowski and his wife Maria, after having arrived in Zakopane in 1884, became fascinated with the region and, spurred on by a romantic and idealistic fervor, started to document the architectural details and the furnishing of the Podhale huts as elements of a national style, with the final aim being the creation of a catalog of motifs.[10]

Stanisław Witkiewicz, of the coat of arms of Nieczuja, who hailed from Samogitia and spent his childhood and early youth while in exile in Tomsk in Siberia, accompanying his parents and elder siblings, which were convicted for participation in the January Uprising, a painter, illustrator, arts critic and graduate of the Fine Arts Academies of Saint Petersburg and Munich, along with the architect Mikołaj Tołwiński and a party of local carpenters, created the Zakopane style as a counter to the widely used Alpine style of the recreational resorts. It was a Polish, national, an "own" style (in a more political than artistic sense), which stemmed from the so-called "living fossil" - local timber architecture, with much more expanded decoration based on local motifs.[11]

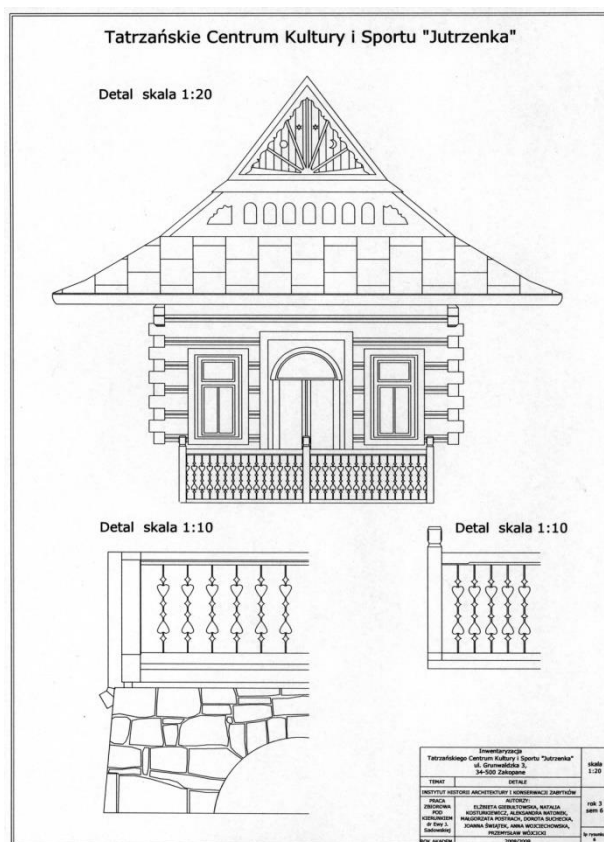
The first implementation of this style was the still eclectic villa "Koliba", designed for the Ukrainian landowner Zygmunt Gnatkowski. The villa "Pod Jedłami", built in 1896 for the economy professor of the Agricultural Academy in Dublany, the chairman of the board of the Parcelation and Melioration Banks in Lviv, Jan Gwalbert Pawlikowski, who was the founder of the Wierchy magazine in 1923, where he wrote about the merits of the Zakopane style. Mr Pawlikowski was also a precursor of environmentalist actions and the propagator of the development of Zakopane in the direction of a garden-city. In 1893 the Skoczyska hotel was built in accordance with the design of architect Tadeusz Stryjeński and Zygmunt Dobrowolski, a teacher at the Zakopane Carpentry School. The same authors also designed the Spa Building of doctor Andrzej Chramiec (also known as the House Under The Mother of God) in 1897. The Sanatorium of doctor Marian Hawranek Rialto (built during the years 1897-1898) near Chałubińskiego street, designed by Stanisław Witkiewicz, was an adaptation of a preexisting building. In 1908, founded by the family of Witold Uznański – a landowner with property in Szaflary, Stanisław Witkiewicz designed the chapel of the Holiest Heart of Lord Jesus in Jaszczurówka.



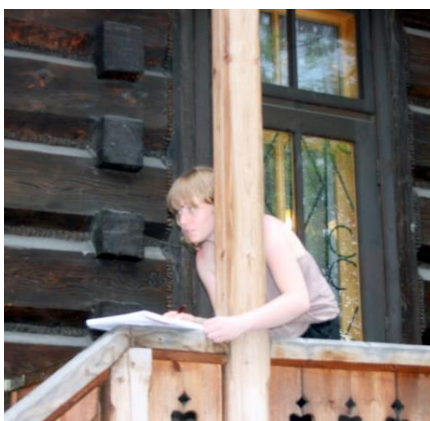
6. Zakopane, the Tatra Mountains Center of Culture and Sports, Grunwaldzka street 3, front façade, measurement done by the Timber Architecture Science Club under the supervision of PhD Ewa Janina Sadowska, 2010



6c. Bleeding heart flower (*Lamprocapnos spectabilis*) which was the inspiration for the decorative motif, phot. by Ewa Janina Sadowska



6a. Architectural details of the aforementioned building



6b. Students during measurement phot. by Ewa Janina Sadowska

The buildings of the Zakopane style were built on tall bases made of local stone and timber log walls with sparrow-tail fastenings. They caught the eye with their tall Dutch gabled roofs, further highlighted by a small horizontal roof along the gable. The gable was usually decorated with the motif of the rising sun, accented with a vertical *pazdur*, topped with lilies or a bodkin. The roof was covered with narrow wooden shingles. The Zakopane style buildings differed from the typical highlander huts in size – they were bigger and taller, often with multiple stories, with a much more complicated floor plan. The heating system always featured a chimney, while the huts often only had an opening in the roof. The functional program was also far more elaborate, often featuring indoor toilets – in contrast to the typical outdoor ones. They often had terraces and balconies.

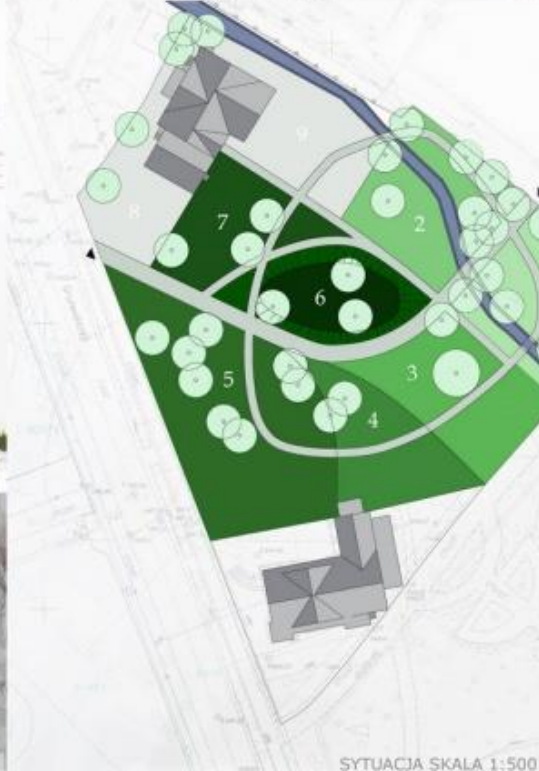
The Zakopane style was perceived as a lordly style by the locals, nevertheless they took inspiration from it when building their own homes. The ethnographer Józef Burszta identified the Zakopane style as a link to the folklore, which was still popular up to the 1970's, having spawned the now common triple story brick house (the third story was entirely within the body of the roof, bypassing the building code).

The idea and implementation of a "spatial museum" is conducted with the means of preserving the Zakopane style buildings in Zakopane. Their function is often the same as the original or modified to that of a style museum, a biographic museum with exhibits on the region's important people or on the general built environment of the villages of Kościelisko, Witów and Chochołów, with the latter put under conservation in its entirety in situ, as well through the preservation of the still used shepherds shelters in the meadows of the highlands[12].

Students' design of the Building Miniature Park of Zakopane, its characteristics and the possibilities of its implementation

In accordance with the Cultural Monuments and Museums Act of 15.02.1962, and The Spread of Culture and The Laws and Duties of Employees of Cultural Institutions of 26.04.1984, „An open air museum is an educational facility that is organized on a scientific basis and, by intention, composed of historically significant and typical buildings

ZAKOPIAŃSKI PARK MINIATUR "POD KUŹNICZYM MŁOTEM"



1. DZIAŁ PRZEMYSŁU GÓRSKIEGO
2. DZIAŁ GÓRNICZWA TATRZAŃSKIEGO
3. DZIAŁ PASTERSKI
4. DZIAŁ BUDOWNICTWA LUDOWEGO
5. DZIAŁ STYLU ZAKOPIAŃSKIEGO
6. DZIAŁ SZTUKI SAKRALNEJ
7. DZIAŁ ARCHITEKTURY TYROLSKIEJ I SZWAJCARSKIEJ
8. STREFA TECHNICZNA
9. STREFA KOMERCYJNA



INSTYTUT HISTORII ARCHITEKTURY I KONSERWACJI ZABYTKÓW, PRAKTYKA STUDENCKA POD KIERUNKIEM DR EWY J. SADOWSKIEJ
 ELŻBIETA GIEBULTOWSKA, NATALIA KOSTURKIEWICZ, ALEKSANDRA NATONEK, MAŁGORZATA POSTRACH, DOROTA SUCHECKA, JOANNA ŚWIĄTEK,
 ANNA WOJCIECHOWSKA, PRZEMYSŁAW WÓJCICKI, ROK 3 SEMESTR 6, ROK AKADEMICKI 2008/2009

7. Design of the miniature park of the buildings of Zakopane, Timber Architecture Science Club,
 scientific supervisor: Ph.D Ewa Janina Sadowska, 2010



7a. A showcase of the proportions of each building in relation to the spectators and the surroundings – the chapel of the Kornilowicz family in Bystre, drawing by Natalia Kosturkiewicz



7b. Tatra style shelters, drawing by Dorota Suchecka

and architectural structures and other items associated with traditional vernacular, folk, working class or courtly culture or of technical and industrial machinery. An open air museum is founded by the relocation of said items and structures to a specific area or leaving them in place and performing conservation. An open air museum, through its exhibitions, is meant to recreate historical living and working conditions, as well as cultural and social shifts.”[13].

The design was developed free of charge on the order of the Skansen National Foundation in Zakopane, during practical stocktaking and measurement classes after the third year of study at the Faculty of Architecture. It is important to note that the participants were all members of the Timber Architecture Science Club. During ten days of work, the students took full measurements of the outside of two Zakopane style buildings located at the site of the planned

open air museum – the villa *Jutrzenka*, which houses the Zakopane Center of Culture and Sport (located on Grunwaldzka street 3) and the former Musical School (located on Plac Niepodległości 6). The tasks that followed were extra-curricular in relation to the practical classes. Namely: the development of sketched measurement documentation, which were planned to be included in each sector, the development of a photographic documentation of the area, the production of a design of a gateway into the miniatures park, inspired by the gate to the manor of the Stecki family in Łańcuchów in the area around Lublin (currently located at the open air part of the *Ziemia Lubelska* Folk Museum in Sławinek) and the preparation of a conservation analysis of the area – its road network, water supply and of its planned park type character, an analysis of the state of preservation of elements which organize the space at the site of the planned museum, the delineation of strict and partial conservation zones (in the area surrounding the open air museum), as well as the development of the design of the museum itself. The area which is to be taken up by the museum is located in the City Park and is quite small and covered in fully grown trees. The designed ethnographic park, while preserving the existing greenery and the layout of the terrain, is to contain sections dedicated to: the industry of the highlands and the miners of the Tatra Mountains (featuring a waterwheel-powered blacksmithing hammer, the model of which already existed during design, as well as a fulling mill), shepherding (shepherd’s huts from the *Hala* near Kopieniec Wielki or from the *Polana Olczyska*), folk architecture of the Podhale region (a hut from Olcza, with the so-called *zachata*, which was a storeroom built into the posterior wall of the building, forming a kind of tract-and-a-half structure), the Zakopane style (with models of the villa *Koliba* or *Pod Jedlami*), church architecture (the chapel of the Uznański family in Jaszczurówka, the model of which was already completed, the chapel of the Kornilowicz family – the closest relatives of the writer Henryk Sienkiewicz from Bystre, as well as a wooden grave cross), Tirol and Swiss style architecture (the villa *Poraj* on Krupówki street), as well as a technical and commercial zone.

The initiator of the creation of the Building Miniatures Park and its supplementary museums, that are to be dispersed around the area was a retired employee of the forestry service, modeler and social activist, the chairman of the Skansen National Foundation. He suggested and even tried to force the inclusion of too many buildings in the museum, mostly related to folk industry, which would cause this sector to upset the balance of the whole. He planned to make the miniatures more lively by inserting moving figurines of Highlanders in a different scale than the buildings. His plans also involved the keeping of sheep, so that they could graze in between the models, as well as preparing an exhibition of cheeses, how they are smoked, and a stand for selling them. He was an opponent of including the Tirol and Swiss style sectors in the museum, treating them as obsolete, yet in our opinion omitting them would not do justice to the wealth of diversity of the architecture of Zakopane. The construction of the miniatures park, should it commence, would without a doubt face certain legal hurdles, one of them being the problem that not all of the terrain of the park was publicly owned. The buildings on the site, the villa *Jutrzenka*, de-

signed by Karol Kreczmar, an associate of Stanisław Witkiewicz, which houses the Culture and Sports Center with a residential space for its workers, as well as the building of the former Musical School, which was deserted during the time the course took place, were also not completely owned by the Township and their technical condition was severe. The decorative elements of the latter building were stolen and our measurements and drawings are the only currently available documentation.

The site of the miniatures park has a high degree of moisture in the soil, being almost a bog. Due to the existing greenery, there is currently no available information whether meliorating it is feasible. The concept design of the construction of the open air miniatures park had the preliminary acceptance of the mayor of the Town of Zakopane, yet it has not yet been presented to the Town Council. There have also been no talks with the heads of the Tatra Mountains National Park. The Foundation has not yet prepared a study regarding the possibilities of acquiring funds for the future museum. The design that was delivered to the Town Hall was and remains a theoretical one. It has served its educational purpose, though, as it prepared the participating students for their future classes on the conservation of historical monuments and conservation design, which are scheduled for the fourth year of study. The stocktaking practical classes has been, as of the time of this writing, the last one organized in Zakopane. The work prepared by the students of the Timber Architecture Science Club was preceded by three master's thesis designs developed at the Faculty of Architecture of the Kraków University of Technology, the first of which, developed at the Landscape Architecture section under the supervision of prof. Krystyna Dąbrowska-Budzińo in 2009, regarded the Podhale Ethnographic Park in the Dolina Lejowa. Two others were developed at the Architecture and Urban Design section: the Revitalization of the

site of the former Spa Building of doctor Chramiec in Zakopane; the adaptation of the XIX century villa "Under the Mother of God" for a private Gynecology Clinic under the supervision of prof. Zbigniew Białkiewicz in 2007 and the Stare Kościeliska inn – the reconstruction and adaptation for the purposes of a historical exhibition of the History of Mining and Steel Milling of the Tatra Mountains, also under the supervision of professor Zbigniew Białkiewicz in 2007.

The year 2015 is special, as it marks the passage of one hundred years since the death of the founder of the Zakopane style, Stanisław Witkiewicz, and the passage of one hundred and thirty years since the birth of his son, Stanisław Ignacy, also called Witkacy, and has been hailed the as the year of the Witkiewicz's – the father and son. The Tatra Museum in Zakopane has prepared, delineated and marked the Zakopane style trail, which numbers 41 buildings, among them being villa *Koliba* (Museum of the Zakopane style), villa *Pod Jedłami* (residential building, currently privately owned by the great granddaughter of its founder, the MEP Róża Thun – the daughter of the recently deceased professor of the Catholic University of Lublin, arts historian and president of Kraków, Jacek Woźniakowski), villa *Konstantynówka* (hotel and restaurant), *Jutrzenka* (Culture and Sports Center, measured by the participants of the practical classes in 2010 that are the subject of this article), villa *Księżówka*, the former forester's quarters, near the road to Kuźnice, expanded in 1881 to the needs of the aforementioned Róża Krasieńska-Raczyńska neé Potocka, which currently serves as a recollections house for priests), the chapel of the Uznański family in Jaszczurówka (sacral building), the building of the Tatra Museum, built based on the design sketches of Stanisław Witkiewicz and the architectural design of Franciszek Mączyński.[14]

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