

IDENTITY AND IDENTIFICATION OF THE ARCHITECTURAL ENVIRONMENT IN SELECTED HEALTH RESORTS IN THE HUTSUL REGION'S PRUT RIVER VALLEY, HUTSUL REGION UKRAINE

Abstract

The first identification of the architectural environment in the towns of the Hutsul region's Prut Valley took place in the Galicia period. The interwar period architecture consciously attempted to identify the region. It was a determinant of the multi-cultural identity of the area. After World War II, several attempts were made to transform and create a new regional stylistic by redefining the concept of local regionalism. From the beginning of the 20th century, a new attempt to redefine the architectural environment of the region occurred.

Keywords: Hutsul region, spa architecture, identification, identity

1. Introduction

The Hutsul region is one of the most culturally recognizable regions of central Europe. In spite of many changes and progressive degradation, the native inhabitants have been able to keep a high level of social and cultural identity. In their near and distant surroundings, they are self-determining by their distinctness in language, customs, art, and religion. They are also very self-conscious of their social and personal identity.

From the end of the 19th century until the mid-20th century, the Hutsul region has been highly multi-cultural. In that time, it was part of the Austro-Hungarian Empire and, later on, of Poland. It was inhabited by different nationalities and ethnic groups such as native Hutsuls, Ukrainians, Poles, Jews, Austrians, Armenians, Germans, and Hungarians. They differed in religion, customs, languages, and economic and social status. The extraneous groups became highly identified with the region. It is an example of a classic social and cultural pluralism. All of this changed after the World War II.

The region is also recognizable by the landscape of the Eastern Carpathian Mountains. The natural environment is the foundation of the existence of the cultural landscape. One of the most important elements of this landscape is the architectural environment in its initial and transformed (by tourism) form.

The paper is an attempt to define changes that took place in the architectural environment of selected towns in the Hutsul region, in the 20th century, and at the beginning of the 21st century. They had an enormous impact on the cultural identification of the region. The problem of the visual reception of architecture by its inhabitants and visitors will also be raised. It should be emphasized that the architecture of health resorts in this region has not been a subject of any wider research yet.¹

A small village, Burkut,² located in the Czarnohora Mountains and dating back to the 17th century, was the first tourist center in the Hutsul region; it is considered the first in the entire First Commonwealth of Poland. The 1830s were its finest years, but later it lost its importance. The tourism boom at the end of the 19th century in the Hutsul region was connected to the construction of the Transcarpathian Railway in the 1890s.³ Apart from what it meant as a mode of transportation, it was a stupendous achievement of engineering. It connected Stanisławów (presently Ivano-Frankivsk) with Hungary via spas located in the Prut River Valley. It was the direct cause of the blossoming of summer vacation towns such as Dora, Jaremce, and Jamna; and later on Mikuliczyn, Tatarów, and the southernmost Worochta. Until the end of the 19th century, Jaremce was the main health resort in the whole region of Galicia.⁴ Tourists from all over the former Polish territories vacationed there. During the interwar period, the region also became a year-round destination. Worochta became the winter vacation center. Accommodation was guaranteed by the many sanatoriums, pensions, and hotels. Over the years, its numbers rapidly increased. It was connected to two State Climate Acts, one from 1922, the second from 1928.⁵ The new economic and political regulations ensured the substantial growth of the number of visitors. A new infrastructure was built, such as ski jumps and lifts, tennis courts, concert halls, cinemas, cafes, and restaurants.⁶

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¹ The author conducted several years' worth of research (together with the staff of the Faculty of Architecture of the National Technical University of Oil and Gas in Ivano-Frankivsk) on the historical architecture located in spas in the Prut River Valley in the Hutsul region. These studies are pioneering.

² There are Polish names of the villages used in the paper. Equivalents of Polish names, after the transliteration of Ukrainian names are: Burkut/Borkot, Jaremce/Yaremcha, Jamna/Yamna, Bukowel/Bukovel, Tatarów/Tatariv, Worochta/Vorokhta, Delatyń/Dieliatin, and Mikuliczyn/Mikulitchin.

³ The railway was built from 1892-1896 under the direction of engineer, Stanisław Rawicz-Kosiński; it consists of several viaducts and tunnels.

⁴ *Miejscowość klimatyczna "Jaremce"*. Przewodnik dla zwiedzających ułożony staraniem komitetu redakcyjnego Klubu Jaremczńskiego, Piller, Neumann i Sp., Lwów 1913.

⁵ *Ustawa sejmowa o uzdrowiskach z dnia 23.03.1922 r.*, Dziennik Ustaw Rzeczypospolitej Polskiej, 1922, Nr 31, poz. 254 and *Dziennik Ustaw Rzeczypospolitej Polskiej*, 1928, Nr 36, poz. 331.

⁶ J. Czubiński, *Historyczna architektura uzdrowiskowa jako element krajobrazu kulturowego miejscowości Worochta na Huculszczyźnie*, [in:] *Miasto w Kulturze*, Wrocław 2012, pp. 143-145.

2. Galicia and the interwar period

Until the end of the 19th century, the design of architectural objects in the Hutsul region was mainly based on many different variations of the regional styles that appeared in the Habsburg Empire. In the interwar period, a strong local tendency of Hutsul regionalism, sometimes modernistic, emerged. The national manor house style and its derivatives – modernist classicism and international modernism in functional trend – have also been represented. It should be stressed that the trends of regionalism always dominated the landscape of local health resorts. They visually identified the architectural environment and were an important element of the regional identity. It was mainly timber architecture. It developed three specific elements, ones characteristic of the Hutsul region: Polish gable roof or mansard roof types, arcaded or pillared galleries and verandas, and towers soaring over the buildings. In part, they were taken from the local folk architecture, but also used forms imported from surrounding regions, such as Moldova and Hungary.⁷

The Galician period strongly defined the architectural landscape and its identity. It can be said that in the 1930s, a first attempt at its redefinition occurred. It was based on a modernism trend, a new occurrence in this region. It seems to be important in the context of additional attempts taking place after World War II, since they were efforts to return to tradition and were not connected to new architectural trends. These occurrences will be mentioned in the second part of this paper.

The traditional and modernist architecture of health resorts in the Hutsul region had become one of the determinants that identified the cultural and social landscape of the region. When speaking of the local architecture, it can be called a vernacular identification. Its symbols became hutsul “grażda” (a wooden croft) and “staja” (a wooden shepherd’s shed).⁸ Until the World War I, local architecture was connected with traditional identification. A new identification of the architectural environment represented buildings created in the Prut Valley during the interwar period. They combined the three specific elements mentioned earlier. They were mainly designed in traditional, historical forms [Fig. 1–2]. They occurred in many varieties with different ornaments [Fig. 3]. Together with regional modernism, they determined the identity of the region’s architectural environment until the 1940s. The architects were mostly local from Worochta, Jaremcze (Max Zucker), Delatyń and Stanisławów (Tadeusz Noskiewicz)⁹. Architects from Lviv (Józef Awin), as well as architects from central Poland (e.g. Mirosław Szabuniewicz from Warsaw) were also very active. They were of Polish, Ukrainian, and Jewish origin.

In the third decade of the 20th century, a local variety

of modernism started to emerge.¹⁰ It was the beginning of another process of visual identification of the region. The attempts to combine modernistic tendencies with traditional regional architecture created original solutions. Local specific elements, such as the roof, gallery, and tower mentioned earlier were also present in the modernist trend. They were simplified, geometrized, and deprived of any details and regional ornaments. A new universal modernist detail was introduced, created from new materials – metal and reinforced concrete. Larger buildings were brick with elements made from reinforced concrete (Jaremcze, pension “Majestic”¹¹) [Fig. 4]. Most buildings were timber frame structures. The walls were covered with plaster (Tatarów, railway company Sanatorium “Znicz”). Roof surfaces had slight slopes (they were sometimes even flat) and had distinct non-profiled eaves. Railings of the verandas, balconies, and terraces had a geometrical composition and were made out of metal flats, rods, or steel tubes. The construction of these elements was often cantilever and made from reinforced concrete. Semicircular, corner balconies in a streamlined style became common (Worochta, the new wing of the Health Insurance Sanatorium.) [Fig. 5]. Timber or concrete poles supporting the balconies had square cross-sections (Jaremcze, pension “Gena”) [Fig. 6]. Door and window openings were deprived of decorative bands. Corner windows and oriels were common (Worochta, Sanatorium of Jewish Abecedarians.). The walls of these buildings were usually covered in white or light gray-colored plaster (Jaremcze, private villa) [Fig. 7]. Often an ornamentation of horizontal and vertical furrows emphasized the tectonics of the windows. Sometimes in this clearly modernist look, traditional and regional motives appeared, such as multilevel verandas, omnipresent in the traditional architecture; in Jaremcze, the pension “Przystań” is a good example [Fig. 8]. Also, the bases of the building were made out of traditionally irregular cut stones.

The modernist trend in Hutsul architecture did not dominate the health resorts in the Prut Valley. It began in the late 1920s. The world economic crisis stopped the investment process until the mid-1930s. After the crisis, many new pensions and villas were finished. The construction of others was stopped by World War II. The designs remained only in blueprints.¹² Alongside the regional modernist trend, a functional modernist trend was also progressing. It is represented by the so-called “Cybulski” villa in Worochta [Fig. 9] and a non-existing villa, “Gizela”, in Jaremcze.¹³

¹⁰ J. Czubiński, *Przykłady modernizmu w murowanej architekturze uzdrowskiej miejscowości Worochta i Tatarów na Huculszczyźnie – zarys problematyki*, [in:] Teka Komisji Architektury, Urbanistyki i Studiów Krajobrazowych, PAN o. w Lublinie, t. IV A, Lublin 2008, pp. 174-195.

¹¹ The article uses the names of objects derived from the interwar period.

¹² The query in the State Archives of Ivano-Frankivsk Oblasts in Ivano-Frankivsk has led to the location of several unrealized building projects designed in the modernist style from the late 1930s.

¹³ The problem of the occurrence of modernist architecture in the Hutsul region will be comprehensively presented by the author in future research.

⁷ *Ibidem*, pp. 146-162.

⁸ J. Żukowski, *Huculszczyzna. Przyczynki do badań nad budownictwem ludowym*, Warszawa 1935.

⁹ J. Czubiński, *Historyczna architektura uzdrowska...*, *op. cit.*, p. 153.

3. Soviet Union period

World War II was an important turning point in the development of the Hutsul region. With the advent of the Soviet Union, most significant political, social, national, economic, and cultural relations of the region changed. The multi-cultural tradition was interrupted. The visual identity was nearly untouched, as it was characterized by the mountain landscape and ethnic Hutsul culture. The architectural environment, which was partly destroyed, but strongly formed in previous times, was also an important part of it.

After World War II, the interwar architecture was treated as culturally foreign. Many attempts were made to break it off and create a new regional architectural environment.¹⁴ The attempts were based on searching for new forms of buildings, different from the earlier ones. It was an important part of both the social and political program, which aimed to redefine the identity of the Hutsul region according to the new social and political realities. The visual identification of the region was a crucial part of these undertakings.¹⁵

In the 1950s, a new stylistic trend emerged. It was based on a return to the traditional folk architecture and native ornamentation. The newly constructed buildings were characterized by forms and volumes geometrisation, a great subtlety of composition, multiplication of elements, and complication of composition. The flagship examples of this trend are the buildings of the “Huculszczyzna” restaurant by the waterfall in Jaremzcze [Fig. 10], and the building of a nearby hotel resort [Fig. 11]. In the same stylistic trend stands the fire brigade depot building in Jaremzcze-Dora [Fig. 12] and many small station booths, verandas, and other small architectural objects [Fig. 13]. This trend didn't continue in the years to come, probably due to its formal, exterior and interior complicatedness, and its demand for precision and accuracy (which was associated with high construction costs).

In the 1960s, during a construction boom, the tendency changed again. It was replaced by a new regional stylistic that was a modification of the previous one. It was based on a great geometrisation of the forms, simplification of composition, and resignation from literality of detail and folk ornamentation. An acute triangle was the formal determinant of this trend. It appeared on the facades and roofs of the buildings. This type of architecture dominated in the 1970s and 1980s. Great housing complexes, hotel resorts, public utility buildings, and industrial plants were built. They were usually multilevel brick buildings with timber details and construction elements.

This type of architecture was raised all over the Hutsul region. In the Prut Valley, it appears in all of its towns, from

Nadwórna and Delatyń to Worochta. Housing complexes in Delatyń and Jaremzcze are the most representative examples. In Delatyń, an interesting complex of multi-family housing consisting of multilevel buildings with fragmented blocks was built. The shape of the roof and composition of the blocks enabled its obvious identification with the region [Fig. 14]. A large resort hotel complex in Jaremzcze-Jamna has a similar character. An interesting urban layout was created by interior courtyards [Fig. 15]. A department store in Jaremzcze [Fig. 16], a post office in Worochta [Fig. 17], and a hospital in Jaremzcze [Fig. 18] are some of the examples of public utility buildings. The department store in Jaremzcze is defined by a triangular composition of windows; the post office consists of triangular dormer windows. Other interesting examples are an office building at an industrial plant in Delatyń [Fig. 19]; and another office building with a very tall tower in the same town. It should be noted that in this period, the traditional motives of gable roofs and verandas are almost not used. It seems to be a deliberate practice to break off the connections to the interwar period architecture.

4. Independent Ukraine

When Ukraine gained independence in 1991, this tendency stopped. It was another crucial event that triggered tremendous changes in the architectural environment of the Hutsul region. The new political situation, economic crisis, and the transformation of ownership suspended the investment process. It was a period of stagnation in the construction business. Many of the buildings remain unfinished. The last decade of the 20th century was also a period of the degradation of historical architecture. The health resort infrastructure almost fell into ruins. The buildings were not modernized, because the state stopped the investments. Private investors did not appear yet. Ironically, the lack of interfering with the new buildings in the existing cultural landscape can actually be a positive thing.

The situation changed at the turn of the last century when, around the year 2000, a giant building process began for a winter sports resort in Bukowel. Constantly expanding, it became one of the largest investments of this kind in central Europe. Over 150 kilometers of ski trails, over a dozen ski lifts, and cable railways were built [Fig. 20]. Dozens of hotels and pensions, ski villages, multilevel garage complexes [Fig. 21] and sufficient infrastructure were provided. The resort has already achieved regional and international significance.

Located on the border of Czarnohora and the Gorgany Mountains, Bukowel ski station started another stage of the evolution of architecture in the towns in the Prut Valley. And it is not only limited to the nearby surroundings of ski trails. It expands for dozens of kilometers. It caused a rapid growth of ground prices and began an investment boom. New buildings, pensions, hotels, hotel resorts, private villas, and a gastronomical infrastructure is being raised. They are often located outside of traditional building areas and fill the openness of valleys among the historically formed towns.

¹⁴ J. Czubiński, *New Architecture in Health Resorts' Historical Centres at Hutzul Region – Jaremzcze, Tatarów, Worochta*, Technical Transaction, 6-A/2008, Cracow, 2008, pp. 33-38.

¹⁵ Problems of the development of architecture in the Hutsul region during the postwar period were not yet reflected in the literature. Mentioned in this article are architectural facilities that were located in the area in the course of the author's field research in 2008–2013.

This progressive growth of touristic popularity of the Hutsul region (and ski resort in Bukowel) has had a negative impact on the interwar period architecture of the region. It has to be noted that historical architecture is not covered by any protective programs. As mentioned above, they are mainly timber buildings that haven't been modernized for decades and today are in a very bad technical state. A great financial effort is needed to adapt them to contemporary technical and functional standards. The economic aspect usually outweighs the historical value. Historic buildings are often torn down and replaced by new ones. Many are also remodeled in a way that causes them to lose their traditional forms. This process slowly leads to the deterioration of the architectural environment identity.

The two postwar regional architecture tendencies, described earlier, were the effect of conscious actions organized and supported by central and local authorities. It represented the idea of searching for architecture that could be specifically identified with each republic and region of the former Soviet Union. The state tried to create a specific architectural environment for each individual region.

The last decade is marked by the destruction of the architectural environment of the Hutsul region. The newly raised buildings can be divided into two groups. The first one is characterized by wide functional and formal universalism. Sometimes they create large complexes of nearly identical buildings. Usually they are constructed in steel or a reinforced concrete structure. The contractors come from all over the world. Often, the only traditional element is a timber wall covering. Some good examples of this trend are buildings located by the ski trails. One of the tourist villages near Bukowel was built and designed by a Korean company. The new school building in Tatarów [Fig. 22] and the new post office in Jaremzcze seem to refer to traditional regional architecture in small ways.

The second group of buildings from the last decade is characterized by the attempt to refer to the traditional architecture of the region. They implement the three elements representative of the Hutsul region: gable roofs, verandas, and towers. Unfortunately, they are usually used in an incomprehensible and grotesque way due to the lack of knowledge of their genesis. Illogical compositions arise where regional elements are only decorative. These kinds of buildings are raised in Bukowel and other historical health resort towns. In the former Jamna, currently Jaremzcze, a large multilevel complex of hotels and housing was built. With their enormous sizes, they violate the existing architectural environment [Fig. 23–24]. Their plan, based on the letter "L", also seems completely alien [Fig. 25]. These buildings break off from the traditional way of building in this region. Smaller buildings also violate the local character of architecture. A good example is the formally

incoherent hotel in Tatarów [Fig. 26]. Small scale pensions, private villas, and service buildings are similarly out of place. The tower is usually their dominant element. Not in existence until now, another element, the semi-circle, has been introduced. It is used in plans as well as facades, usually windows [Fig. 27–28]. Oftentimes these buildings create urban groups, which formally, and quantitatively, dominate the landscape. An extreme example comes from Tatarów, where in the center of the village, a complex of linked houses was built right by the historical Orthodox church and an old cemetery [Fig. 29]. In this case, the special context of the place changed drastically.

During the last years, small scale pensions and villas also emerged. Their formal expression is slightly based on traditional standards and composition schemes. They are usually wooden buildings, with traditional proportions and a cameral character preserved. Formally they are far from the historical stylistics [Fig. 30]. This actually might be the beginning of the new regionalism. The development of this tendency in the future may create new models of visual identification of the architectural environment of the region.

5. Recapitulation

Excluding folk architecture, the first identification of the architectural environment of the towns in the Hutsul region's Prut Valley took place in the Galicia period. The interwar period architecture consciously attempted to identify the region. It was a determinant of the multi-cultural identity of the area. After World War II, two attempts were made to transform it and create a new regional stylistic by redefining the concept of local regionalism. It was meant to serve the new identification of the region in the course of the changing social and cultural situation. It was based on models taken from the traditional folk architecture. Only in some cases did it refer to the traditional types that were developed before the 1940s. It was a doctrinal foundation. Its effects sustained the identity of the region.

In the last decade, another attempt to create the architectural identity of the region occurred. New social and economic conditions (and a sudden inflow of investments) led to considerable modifications of the previous tendencies. The traditional scale and context of the place has been lost. Architectural compositions are often based on the simplest formal traits taken from the past. They usually lack the understanding of their substance and traditional meaning. Cultural heritage is used in a decorative way. Sometimes the historical urban layout of the towns vanished. The identity of the region is slowly fading, while the process of eliminating the historically formed architecture environment is escalating. It is a very dangerous process that can lead to the alternation of the visual determinants that identify the architecture in the Hutsul region.



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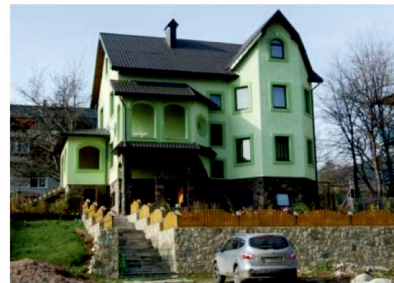
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