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CHALLENGES IN THE PRESERVATION OF HISTORICAL HERITAGE IN MOUNTAIN RESORTS: THE CASE OF KRYNICA

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Abstract

The study analyzes the experience of preserving the historical resort architecture of the so-called "alpine" style in the town of Krynica in the Polish Beskid Sądecki. The main problems of preservation and modern use of historical villas, boarding houses, mineral water pavilions, and the natural environment are identified. The main materials used in the construction of villas are characterized, and it is argued that the main problems of their existence are fires and increased humidity, caused by both atmospheric factors and the presence of a large number of mineral springs and mountain rivers with tributaries. The corresponding restoration technologies are presented.

Keywords*: Preservation problem; Historical heritage; Mountain resort; Krynica*

Introduction

The topic of the historical heritage of mineral water resorts remains, in our opinion, insufficiently covered in scientific sources. The Polish town of Krynica, located on the eastern border of the Beskid Sądecki, in the valley of the Kryniczanka River and its tributaries, surrounded by mountains with coniferous and deciduous forests, is no exception.

The history of Krynica has been known since the 16th century; the name "Krzenycze" first appears in documents from 1547. References to natural mineral springs are found in documents from 1595, 1639, and 1745.

However, the beginnings of Krynica's development as a mineral water resort can only be traced back to the Austrian period, when Krynica came under Austrian rule in 1781. In 1784, 1788, and 1788–1795, research into the chemical composition of mineral springs continued. In 1793, S. von Saunbergen bought the plots around the springs from the locals, and it was then that the first modest resort buildings appeared.

The use of the springs began at the beginning of the 12th century, in parallel with additional research into the chemical composition of the waters. From the beginning of the 19th century, urban planning measures began to be taken to plan Krynica, and in 1825, the course of the Kryniczanka River was changed to create the town's main promenade.

However, for a certain time, as a result of political events, the city temporarily declined, so in 1852, the Austrian authorities planned to liquidate the resort, which, however, did not happen.

In 1856, a new stage in the development of Krynica began; a government commission for the development of the resort was formed under the leadership of Józef Konrad Dietl, a doctor, politician, and rector of the Jagiellonian University.

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Starting from the second half of the 19th century, significant investments were made in the development of Krynica. Archival sources indicate that 8 residential buildings and 28 bath pavilions were built in 1857, and eleven years later, 11 houses and many bath pavilions, as well as 64 private mansions, were built.

The development of the city was facilitated by the laying of the railway in 1876. At the beginning of the 20th century, new villas and boarding houses were actively built, and in 1911 Krynica officially received city rights.

From 1867 to 1914, famous politicians, scientists, writers, and artists came here. Krynica became a popular elite resort. However, this development was interrupted by the First World War.

The next stage of Krynica's development took place under the rule of independent Poland from the 1920s. A new wave of investments led to the emergence of such facilities as Nowy Dom Zdrojowy, Hotel Zdrojowy, and Oficerski Ośrodek Wypoczynkowy; 164 villas and boarding houses were built and reconstructed, and the development of engineering networks continues.

The Second World War also interrupted the development of Krynica. The occupation lasted until January 18, 1945. After the liberation of the city, renovations of the buildings began in June. Since then, the continuous development of Krynica has begun. Such objects as Nowa Pijalnia, Sanatorium Wojskowe, and others date back to the post-war period.

The greatest interest is in the historical resort architecture – brick and wooden, represented by both resort facilities and villas and boarding houses, most of which still perform their function today.

The purpose of the study is to familiarize a wide range of scholars outside Poland with the unique “alpine” style of Krynica, highlighting the history of the most “iconic” objects for the city and analyzing the main problems of their preservation, restoration, and re-profiling.

The objectives of the study are as follows:

– to highlight the history of Krynica and its resort development with a main emphasis on villa-boarding houses;
– to analyze the stylistic features of the architecture of the resort development of Krynica;
– to highlight examples of repurposing villas for another function;
– to identify the main problems of preserving historical villas in an authentic environment.

The purpose and objectives of the study determined the list of publications developed:

– publications dedicated to the history of Krynica and its outstanding objects [1]-[4];
– publications dedicated to the problems of the historical environment [5], [6], [7];
– works that highlight aspects of restoration activities [8]-[14];
– museum work [15]-[18];
– studies that highlight various aspects of the natural environment and landscape architecture [19], [20], [21];
– the negative impact of the war on the state of cultural heritage [22], [23], [24].

Materials and Methods

Given that the origins of the specific development of Krynica should be argued by historical factors, an important place in the presented study is occupied by the method of historical analysis. In particular, it allows us to argue that the “Alpine” style was initially introduced by the Austrian authorities; therefore, it differs from traditional local architecture. The next method is the method of comparative analysis, which allowed us to compare the architecture of the waterfront villas with each other. The evidentiary basis of the study was the method of photofixation.

Results and discussion

Historical heritage of Krynica

In the central part of the city there are such historical objects as Łazienki Borowinowe (Mud Bathrooms) (1881), Stare Łazienki (Old Bathrooms) (1863–1866), Pijalnia Główna (Main Pump Room), Stary Dom Zdrojowy (Old Spa House) (1889), Muszla Koncertowa (Band Shell) (built in the interwar period on the site of the music pavilion of 1870), Nowy Dom Zdrojowy (New Spa House) (1939), Kościół Przemienienia (Church of the Transfiguration) (wooden, the oldest in Krynica, dated 1862), Pijalnia (pump room), "Jan" on the site of the original wooden pavilion of the 19th century above the mineral spring, and Pijalnia (pump room), "Jan and Józef" (1933).

However, the main attraction of Krynica is the ensemble of villas and boarding houses on the Bulwary Dietla promenade. The picturesque mountains, mostly with spruce, pine, and beech trees; the narrow mountain river Kryniczanka along the boulevards, crossed by openwork bridges; and the architecture of the villas and boarding houses, respectively, give it a special "alpine" character and similarity to the landscapes of Switzerland. In one of the former villas, a museum of the local self-taught artist Nikifor was opened in 1995.

Other notable monuments include the sculpture of Our Lady of Mercy on Góra Parkowa (Park Mountain) (1864), two 19th-century gazebos on the northern slope of the mount, Słotwiński Park in the southern part of Krynica with a spring pavilion (1806, restored in 1870), and the old Greek Catholic church on the site of the previous one from 1796 in Słotwiny (1888).

The park architecture of Krynica is part of its historical and cultural heritage. Słotwiński Park covers an area of 6.7 hectares and is crossed by the Kryniczanka stream. It is a historical area with the Krynica's oldest authentic monument – the wooden Pijalnia (pump room) Słotwinka (1806), which was originally an open-pillared spring pavilion in the Chinoiserie style. In 1863, it was moved to its current location.

Nearby is another authentic monument – also a wooden concert restaurant (1870) in the style of "alpine" wooden architecture. It is known that initially it was a concert pavilion in the spring, and in 1909 it was reconstructed as a restaurant. In the 1830s, there was a zoo with chamois in the park.

The city park area also houses the already mentioned mineral water pavilions—"Jan" and "Jan i Józef." In the case of the first pavilion, it is worth noting that it is simply a small gazebo that perpetuates the former location of the pavilion and was recreated based on archival photos in 2019–2020, while the second, larger one located nearby is currently used as the mineral water pavilion.

Krynica villas in the "alpine" style

In the presented study, we focused on the prominent villas in the central part of the city, where medical institutions and boarding houses were most often located. Most of them were originally wooden, which caused numerous fires. Some of the villas were reconstructed after the fires based on photographs and archival sources; that is, they are a successful example of so-called restitution (reconstruction).

The first of these villas is the "Wisła" villa-boarding house, known since 1880, which actually begins the main promenade (Fig. 1).

The second is the "Witoldówka" villa (1880s), which is the dominant building of the Dietla boulevard and an outstanding example of "alpine" resort architecture (Fig. 2). It was designed by the outstanding architect Jan Zawiejski on the order of doctor Bolesław Skórczewski. The construction was supervised by a resident of Krynica, engineer B. Dabel. The uniqueness of the object lies in the transformation of the forms of masonry hotel architecture into wood.

In 1880, the owner founded the "Zakład Dietetyczny" with a park and a greenhouse. The villa was named after the owner's son, also a doctor, who in 1918 headed this medical institution.

During the German occupation, a sanatorium for wounded soldiers operated there. In 1965, the villa was transferred to state ownership, and various institutions were housed there over the years.



Fig. 1. Villa "Wisła", 2025



Fig. 2. Villas "Witoldówka" and "Tatrzańska", 2025

The villa suffered from a fire in the neighboring villa "Tatrzańska" and was dismantled and rebuilt from fire-resistant wood. Since 1992, a well-known boarding house has been operating there.

Villa "Tatrzańska" (1888) was built on the site of the burned-down house Pod Lwem (1850s) (Fig. 2). In 1889, it was purchased by Dr. B. Skorczewski for the patients of Zakład

Dietetyczny, located in the neighboring villa Witoldówka. In the interwar period, a famous confectionery shop was located on the ground floor. Villa "Tatrzańska" was a filming location in 1973. In 1985, it was reconstructed as a boarding house, and in 1987, it was destroyed by fire. In May 2019, its reconstruction in its authentic form on its original site was completed.

The wooden villa "Białej Róży" was built in 1855 and was owned by the Hubicki family (Fig. 3). The villa underwent partial reconstruction at the turn of the 19th and 20th centuries.

Villa "Małopolanka" (1924) was built in the mid-1920s and also belonged to the Hubickich family (Fig. 3). Its design was developed by Władysław Klimczak; archival sources indicate that the construction was carried out by Tadeusz Jadwoga. Władysław Klimczak was also the author of the project of Nowe Łazienki Mineralne. In 1939, the facade and interiors of the villa were rebuilt according to the design of Tadeusz Dymnicki. In 1940, the boarding house was occupied by the Central Governorate.

In 1964, the "Małopolanka" villa was transferred to state ownership and was intended for workers' recreation. In 1990, it was returned to its former owners, and after 1999, it was renovated and modernized. Currently, it houses a boarding house, a restaurant, and a café.

Unlike other villas on the embankment, it is made of brick with partial use of natural stone. It has a classicized modernist facade, typical of Polish modernism of the 1920s.



Fig. 3. Villas "Białej Róży" and "Małopolanka", 2025

Villa "Kosynier" is associated with the name of an outstanding figure in the history of the development of the resort in Krynica Zdrój—Dr. Franciszek Kmietowicz, who served as mayor of Krynica from 1914 to 1922. The villa was built in 1872, and in 1889, the owner was Józefa Kmitowicz (Fig. 4). It is known that Dr. Kmietowicz practiced medicine here. This villa also has a characteristic "alpine" style of wooden architecture.

The villa belonged to the Kmietowicz family until 1977, when it was purchased by the Krynica State Institution for the purpose of housing a state music school. In 1993, the villa was thoroughly renovated.

Villa "Świteź" (circa 1880s) was also owned by the doctor Franciszek Kmietowicz and used by him for medical practice (Fig. 5). At the beginning of the 20th century, he exhibited his long-standing zoological and ornithological collection there for the general public.

The villa was later owned by his son Stanisław, a merchant, who set up a colonial goods and winter sports equipment rental shop on the ground floor. His wife opened the Bar Żywiecki on the ground floor.



Fig. 4. Villa "Kosynier", 2025

The wooden villa "Węgierska Korona" (circa 1880s) was originally used as a villa-boarding house under the same name (Fig. 5). After World War II, it was partially rebuilt and expanded.



Fig. 5. Villas "Świteź" and "Węgierska Korona", 2025

The last of the villas in the row of buildings is "Romanówka," built in the 1850s in the "alpine" style with the function of a holiday boarding house (Fig. 6). It is known that after the Second World War, there were living quarters and an art studio here, but the villa stood in a

different place. Since the 1980s, the villa has been evacuated and stood empty until 1992. From 1992 to 1994, the villa was dismantled, and after the restoration of all authentic elements, it was recreated in its original form on the site of the "Litwinka" villa on Bulwary Dietla, which had been burned down by fire.

Since 1995, the memorial museum of the artist Nikifor has been operating here with his photos, personal belongings and artistic works, publications, and films about him. This museum has become the center of the exhibition of naive art.



Fig. 6. Villa "Romanówka" Photo by Y. Ivashko, 2025

Thus, an overview of 9 villas—"Wisła," "Witoldówka," "Tatrzańska," "Białej Róży," "Małopolanka," "Kosynier," "Świteź," "Węgierska Korona," and "Romanówka"—allows us to determine that most of them were built for medical and spa purposes in the second half of the 19th century and underwent reconstructions, but the general style of construction was preserved. Among the villas, most were wooden, which made them vulnerable to fires. Some of the villas have been preserved in their authentic form, some have undergone reconstructions and re-profiling, and some have been recreated in their place or moved from another place.

Architectural and structural characteristics of the promenade villas

The first villa that forms the promenade-embankment of the Kryniczanka River is the "Wisła" villa-boarding house, known since 1880. This is the first of several houses on the embankment to feature an "alpine" style. The villa is two-story with a two-tiered attic, wooden, with traditional horizontal cladding with "overlap" boards, at an angle to drain water from the walls, with an asymmetrical composition of the L-shaped main facade. The style is notable for the eclectic tendencies of the 19th century, when the forms of masonry architecture were stylized in wood. This applies to the moldings, tongs, and decoration of dormer windows. The central, L-shaped part of the main facade is supplemented by 1-story extensions in the general style. Stylized fluted pilasters and gables are made of wood. The volume of the building has different heights in different parts.

The riverbed, altered to create a promenade, creates a bend that allows for a long-range perspective with a simultaneous view of all the villas that form the development line.

The next object is the "Witoldówka" villa, which was restored after a fire in a neighboring villa. This is the largest and tallest villa of the L-shaped plan, with several entrances. It has a symmetrical main facade, topped by a tower; the two side facades have triangular gables, covered with gable roofs. The style is similar to other waterfront villas; however, in it, as in the neighboring "Tatrzańska" villa, attempts to transfer the features of classicized masonry architecture into wood are not so noticeable. The “eared” platbands of the openings are perceived neutrally, since the main decorative element is wood carving. The villa is three stories with an attic in the main part and has a one-story superstructure in the form of a turret on a square plan, turning the facade above the central entrance into a four-story one. As in other villas on the waterfront, there are a large number of balconies on columns and brackets, with carved decoration (especially the railings), a horizontal sheathing using the angled overlap method (Fig. 7). Wooden sloping roofs with spires—on brackets, with a large overhang.



Fig. 7. Fragment of the overlap planking of the “Witoldówka” villa, 2025

Unlike the "Witoldówka" villa, where the main entrance is located in a corner and the side facade with the entrance is oriented towards the promenade, the “Tatrzańska” villa is oriented with the main facade and the central entrance towards the promenade. The facade is asymmetrical; the side wings protrude forward and have a tower-like character, completed with stylized towers with hipped roofs and spires. The central part is distinguished by a triangular gable with its own gable roof. The villa has a variable number of storeys of 3–4 floors in different parts and an attic floor. It is also wooden, horizontally paneled, with a delicate classicized stylization of the platbands. The main decorative motif is the wooden through-carving of the fences, ends, and eaves planes.

Next to the "Tatrzańska" villa is the three-story "Białej Róży" villa with an attic. Compared to the three previous villas, it is more modest in size and scale but has the same principles of style and decoration techniques: stylization of classical window frames in wood, use of a triangular gable decorated with through-carving in the center of the main facade, and balconies on columns with through-carving.

An exception in the series of wooden villas of the second half of the 19th century is the brick villa "Małopolanka"—a three-story building with a fourth attic floor, separated by a developed cornice. It falls out of the general style of wooden buildings on the embankment, as it

was erected later, in 1924, with a reconstruction in 1939. It has a symmetrical main facade, where the central part is highlighted by a risalit and completed by a developed triangular pediment. The entrance is accented by a segmental open balcony of the second floor, which is supported at the bottom by two Doric columns and two Doric half-columns, thus forming a canopy over the main entrance. The order theme is continued in two Ionic half-columns, half of the capitals recessed into the wall. The nature of the fences is fundamentally different; they are classicized metal.

Even simpler in appearance compared to the first three is the neighboring two-story villa with an attic, "Kosynier," where the state music school is now located. This is a wooden horizontally paneled two-story building with an attic, which is more modest compared to other villas, but on the same principles, the defining features of the resort's "alpine" architecture of Krynica were formed. This is the transformation of classicized wood finishes, all wooden elements, the presence of balconies on columns and through carving, an exploited attic floor with windows under gable roofs, and the dominance of triangular gables. A wooden house traditionally stands on a stone foundation.

The smallest in the row is the villa "Świteź." Its main facade differs from other wooden villas on the promenade. It is one-story; in the left part it has a one-story superstructure-turret with a large segmental window and a triangular gable.

Next to the villa "Świteź" is the two-story villa "Węgierska Korona" with an attic, which has typical features of the Krynica wooden "alpine" style: the transformation of brick classic platbands into wood, a triangular gable, balconies on columns with through-through wooden carving of the fences, through-through openwork carving under the eaves planes, and horizontal shale.

The list is closed by the reconstructed one-story villa "Romanówka" with an attic floor and a basement foundation made of stone. It also has features of the "alpine" style: horizontal shale, pseudo-classical platbands, balconies with carved fences, large extension roofs, and a veranda on columns.

The main problems of preserving the promenade villas are the threat of fires, waterlogging of foundations and structures, cracking of wood, peeling paint, and deflection and deformation of wooden parts (Figs. 8 and 9).



Fig. 8. Deformation of the balcony wooden fence of the villa "Białej Róży" with peeling paint, 2025



Fig. 9. Deformation of the villa “Węgierska Korona” facade elements with peeling paint. 2025

Conclusions

The study of the development of the so-called "alpine" resort style of Dietla boulevards allowed us to identify the main features of the originality of the formation of the central promenade, close to historical and modern medical buildings.

1. The building line is dictated by the changed bed of the mountain river so that all the villas can be seen simultaneously from distant points.

2. The presence of the Kryniczanka River with its tributaries and a large number of natural mineral springs made it impossible to arrange basements.

3. The “Alpine” style is present in villas of various scales and storeys; it is embodied in both symmetrical and asymmetrical facades.

Symmetrical main facades are found in the villas "Romanówka" (1850), "Białej Róży" (1855), "Kosynier" (1872), and "Węgierska Korona" (1880).

Asymmetric main facades are found in the villas "Witoldówka" (1880), "Tatrzańska" (1880), "Świteź" (1880 and reconstruction in the 20th century), and "Wisła" (1880).

4. According to the chronology of construction, the villas are divided as follows:

– early (mid-19th century) – "Romanówka" (1850), "Białej Róży" (1855),

– last quarter of the 19th century – "Kosynier" (1872), "Węgierska Korona" (1880), "Tatrzańska" (1880), "Świteź" (1880), "Wisła" (1880), "Witoldówka" (1880).

So, the maximum surge of wooden "alpine" architecture of villas and boarding houses in Krynytsia was in the 1880s, while the number of stories of the objects increased, and the volumetric and spatial composition diversified.

5. Wooden villas have common style features: a masonry foundation without a basement, a log structure, a horizontal sheathing using the angled overlap method (Fig. 7), a metal canopy over the foundations, roofs with a ledge, open balconies on columns and brackets, modernized classical elements, through-carving, attics, triangular gables, roofs covered with sheet metal, the use of accent turrets on a square plan with their own tent roofs and spires, bright, rich polychromy of painted wood.

The damage to historical villas visually recorded by the authors requires further field surveys. Priority measures include the following:

– inspection of the condition of waterproofing, foundations, and roofs to exclude dampness and waterlogging;

– elimination of deflections and deformations, removal of emergency wooden fragments, and their replacement;

– restoration with the return to their previous places of partially damaged elements;

– impregnation of wooden elements with antiseptics and flame retardants;

– use of modern wood paints with protective properties.

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