

З ІСТОРИЇ АРХЕОЛОГІЇ

THE MUSEUM OF ARCHITECTURE OF THE ALL-UKRAINIAN MUSEUM TOWN

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The article deals with the history of the Museum (Stock) of Architecture (a department of Ancient Ukrainian Construction Technologies) of the State Historical and Cultural Preserve «All-Ukrainian Museum Town», which existed on the territory of the nationalized Kyiv-Pechersk monastery since 1926. The idea of creating an architectural department of the Lavra Museum probably appeared in the first half of the 1920s. Since 1926, Ipolyt Morhilevskiy, an art and architectural historian, was heading the Museum of Architecture. In the late 1920s, the Museum of Architecture received separate premises (the building № 30). At the end of 1929, Stefan Taranushenko outlined in a position paper the basic principles of the Ukrainian Architectural Museum, which had to cover all phenomena of the architectural process in Ukraine from ancient times to the present day. It was suggested to display «architecture in originals» (monuments and fragments), drawings, models, documents, photographs, movies, diagrams, drafts, maps, etc. In the early 1930s, the materials of Prof. Ipolyt Morhilevskiy's and Prof. Stefan Taranushenko's research expeditions on masonry and wooden monumental architecture in Ukraine were an important part of the museum collection. A series of photos and entries in inventory allow reconstruction and visualization of information about the Museum of Architecture. There were installed horizontal flat showcases in the museum exhibition hall, and boards with photographs and drawings were mounted over them. There were illustrative materials hanging on the walls, in particular samples of home paintings, decorative paintings of churches and synagogues, photos of interiors and exteriors, dimensional drawings, and plans of different types of buildings. The Museum of Architecture did not exist for a long time, primarily because of the changes in the structure and activity of the All-Ukrainian Museum Town, caused by the aggressive Sovietization and ideologizing of museum work in the early 1930s. The exposition of the Museum (Stock) of Architecture of the All-Ukrainian Museum Town was dismantled no later than 1934.

Key words: history of museums, museum iconography, Museum of Architecture, All-Ukrainian Museum Town, Kyiv, UkrSSR, 1920–1930s.

The Bolshevik government as a totalitarian state and political entity implemented the Russian imperial concept dating back to the reign of Peter I, designed, among other things, to absorb and «digest» Ukrainian statehood. The totalitarian Soviet imperial policy deprived freedom of thought, conscience, and religion, in particular, through the destruction and damaging of sacred and historically meaningful objects – monumental, tangible, and intangible. Soviet Russian metropole also was «erasing» the history of Ukrainian museology, the partial obliterated of information about people and their research work, collection forming, development of concepts and implementation of museum exhibitions, etc. These destroying processes occurred primarily due to the fact that museum activity during the first decades of Soviet rule in Ukraine was a peculiar manifestation of the Ukrainian intellectual community's resistance and protest, as well as under the conditions of the imperial Soviet occupation, museification of material heritage became a way of preserving historical memory and cultural diversity in Ukraine.

Among the almost «rubbed out» museums of the first decades of the Soviet era are many structural units of the Lavra Cults and Life Museum, and since 1926 – the State Historical and Cultural Preserve «All-Ukrainian Museum Town», which existed on the territory of the nationalized Kyiv-Pechersk monastery. In this context, little-known is the Museum of Architecture (a department of Ancient Ukrainian Construction Technologies/ a department of Ancient Ukrainian Architecture) of the All-Ukrainian Museum Town.



Fig. 1. Building № 30 of the Kyiv-Pechersk Monastery. The 1920^s–1930^s (Central State CinePhotoPhono Archives of Ukraine named after H. Pshenychnyi, № 4-13656)

Рис. 1. Корпус № 30 Києво-Печерської лаври. 1920–1930-ті роки. (ЦДКФФА України, од. зб. 4-13656)

Information about the museum contents, its exposition, and exhibits can be found in «Kyiv: Guidebook» edited by Fedir Ernst [Курінний, 1930, с. 532–533], and in the corresponding article «Stock (Museum) of Architecture» in the guidebook of the All-Ukrainian Museum Town, prepared by Petro Kurinnyi in the early 1930^s [Курінний, 2020, с. 294–298]. There are single mentions of the Museum of Architecture in the publications on the history of Kyiv museums and Lavra Museum/Preserve during the 1920^s and 1930^s [Гришин, 2002; Білокінь, 2006; Яненко, 2016, 2020b], and in biographical studies dedicated to the head of the architectural department of the Lavra Preserve, Ipolyt Morhilevskiy [Вечерський, 2022], his student Yuri Aseev [Ненашева, 2017], etc. There are some publications that mention exhibits or monuments demonstrated in or belonging to the Museum of Architecture of All-Ukrainian Museum Town in the early 1930^s, but, for the most part, the museum history of such items is not detailed [Архипова, 2021; Яненко, 2020a].

The insignificant representation of the Museum (Stock) of Architecture of the All-Ukrainian Museum Town in the historiographical discourse is due, among other things, to the paucity of written sources, the most informative of which is Stefan Taranushenko's report on the (re)organization of the

Ukrainian Architectural Museum (November 19, 1929) [Доповідна..., 2020; ЦДАВО України, ф. 166, оп. 6, спр. 6137, арк. 6–14]. However, it is possible to verify and detail the data on the exposition, content, and exhibits of the Museum of Architecture (the department of Ancient Ukrainian Construction Technologies) of the All-Ukrainian Museum Town with the involvement of photographs, entries in the inventory of the Lavra Museum/Preserve and «strictures» of the activity of the architectural department in the documents of numerous inspections and «purges» carried out The Workers' and Peasants' Inspection¹ in the early 1930^s.



Fig. 2. The part of Exposition of the Museum (Stock) of Architecture dedicated to the «Masonry architecture of Ukraine of feudal times of the 11th and 12th centuries. Architectural forms. Construction methods. Building Materials». 1931 (Central State CinePhotoPhono Archives of Ukraine named after H. Pshenychnyi, № 4-14996)

Рис. 2. Частина експозиції Музею (фонду) архітектури, присвячена «Мурованій архітектурі України часів феодалізму XI–XII ст.». 1931 (ЦДКФФА України, од. зб. 4-14996)

The Museum of Architecture on the territory of Kyiv-Pechersk monastery was probably planned in the first half of the 1920^s, and its initial structure as part of the Lavra Cults and Life Museum was developed during the 1924–1925 budget year [ЦДАВО України, ф. 166, оп. 5, спр. 728, арк. 2]. On October 1, 1926, Ipolyt Morhilevskyi (1889–1942), an art and architectural historian, became the head of the Museum of Architecture of the All-Ukrainian Museum Town [Гришин, 2002, с. 48]. He leded the structural unit of the Preserve until the «personnel purges» and next in turn Lavra museum structural reorganization in 1933. Ipolyt Morhilevskyi studied the history of architecture, building materials technology, architectural archeology, Early Rus', Kyivan Rus' and Byzantine architecture, etc. He researched the architectural monuments of antique Chersonese and Olbia and explored the architectural sites during field trips to Armenia, Georgia, and Central Asia. He

¹ A system of Soviet authorities that dealt with issues of state control.

participated in the research on the Zarubskiy Monastery, Saint Sophia Cathedral in Kyiv, St. Michael's Golden-Domed Monastery, Kyrylivska (St. Cyril's) Church in Kyiv, Transfiguration Cathedral and the Dormition Church of the Yeletskiy Monastery in Chernihiv, Kaniv Dormition Church, etc. [Моргілевський..., 2015].

The co-founder of the Museum of Architecture was Stefan Taranushenko (1889–1976), an art critic, researcher of Ukrainian architecture, decorative and easel art, and an organizer, and member of the monument protection movement. He studied the architectural and artistic monuments of the Left Bank of Ukraine, in particular, iconostases. Stefan Taranushenko made a significant contribution to the study and improvement of measurement techniques of Ukrainian monumental wooden architecture [Таранушенко, 2011].



Fig. 3. The part of Exposition of the Museum (Stock) of Architecture dedicated to the «Masonry architecture of Ukraine of feudal times of the 11th and 12th centuries. Architectural forms. Construction methods. Building Materials». The early 1930^s (KPL-N-2500)

Рис. 3. Частина експозиції Музею (фонду) архітектури, присвячена «Мурованій архітектурі України часів феодалізму XI–XII ст.». Початок 1930-х років (КПЛ-Н-2500)

Despite the fact that the department of Ancient Ukrainian Construction Technologies was included and stated in the structure of the Lavra Preserve in some Kyiv guidebooks of the second half of the 1920^s [10 років..., 1927, с. 9; Київ, 1929, с. 131], the actual opening to visitors of the exposition, dedicated to the history of Ukrainian architecture from the earliest times, was delayed.

Within 1927, after the transformation of the Kyiv-Pechersk monastery into a cultural and historical preserve in accordance with the resolution of the All-Ukrainian Central Executive Committee and the Councils of People's Commissars of the Ukrainian SSR, building No. 30 was earmarked for the Museum of Ancient Ukrainian Construction Techniques [Курінний, 1927]. It is the historical building of an icon-painting school and workshop, and economic premises for food

storage of Kyiv-Pechersk Lavra, constructed in the early 1880^s by an architect Viktor Sychuhov (fig. 1).

In the autumn of 1929, the Ukrainian Main Directorate of Scientific Institutions under the People's Commissariat of Education of the UkrSSR (Ukrnauka) in a letter signed by Klym Konyk, Deputy Head of Ukrnauka, and Vasyl Dubrovskiy, Head of the Museum Section of Ukrnauka, appealed to Petro Kurinnyi, Director of the All-Ukrainian Museum Town, with the demand to «do everything possible with available means and funds» in order to use all the materials of Ipolyt Morhilevskiy's and Stefan Taranushenko's expeditions and to open the Ukrainian Museum of Architecture for visitors. At the same time, Ukrnauka appealed to the leaders of the durable research expedition on monuments of Ukrainian architecture² in order to prepare and approve the plan-scheme of the museum as soon as possible and finally agree on the opening date [ЦДАВО України, ф. 166, оп. 6, спр. 6137, арк. 3–4].



Fig. 4. Exposition of the Museum (Stock) of Architecture of the All-Ukrainian Museum Town. The early 1930^s (KPL-N-2495)

Рис. 4. Експозиція Музею (фонду) архітектури Всеукраїнського музейного городка. Початок 1930-х років (КПЛ-Н-2495)

In a short time, Stefan Taranushenko outlined in a position paper the basic principles of the Ukrainian Architectural Museum, which had to «cover all phenomena of the architectural process in Ukraine from ancient times to the present day». It was suggested to display «architecture in originals» (monuments and fragments), drawings, models, documents, photographs, movies, diagrams, drafts,

² For example, only during 1928–1929, Stefan Taranushenko's expedition surveyed numerous monuments of sacred wooden monumental architecture and housing buildings in the Kharkiv, Poltava, Dnipro, Chernihiv, and Sumy regions [Таранушенко, 2011, с. 164–166].

maps, etc. The main informative «complexes» of the future exposition were to be «village, city, town, castle and fortification construction in general, manor, monastery, factory, state farm, collective farm, and commune» [Доповідна..., 2020].



Fig. 5. Exposition of the Museum (Stock) of Architecture of the All-Ukrainian Museum Town. The early 1930s (KPL-N-2493)

Рис. 5. Експозиція Музею (фонду) архітектури Всеукраїнського музейного городка. Початок 1930-х років (КПЛ-Н-2493)

These proposals were soon agreed upon and generally approved by the Ukrainian Main Directorate of Scientific Institutions. In particular, museum creators were strictly warned against «ethnographic bias» – «items of house interior decoration, as purely artistic, should be exhibited and studied in other museums». The administrations of the All-Ukrainian Museum Town, Ipolyt Morhilevskiy and Stefan Taranushenko, were instructed to prepare the final layout of the museum by January 1, 1930, and to open the main exposition for visitors on May 1, 1930. Ukrnauka stressed that suspending the preparation of the architectural museum display or postponement the public opening of the museum exhibition is inadmissible, even due to the «incomplete selection of all necessary materials at this time» [ЦДАВО України, ф. 166, оп. 6, спр. 6137, арк. 15].

On March 14, 1930, at a meeting of the Research Board of the All-Ukrainian Museum Town Stefan Taranushenko's report on the plan and tasks of the Ukrainian Architecture Museum was heard, considered, and approved, as well as the protocol of the organizational meeting on the development of the architectural museum, which took place on March 13.



Fig. 6. Exposition of the Museum (Stock) of Architecture of the All-Ukrainian Museum Town. The early 1930s (KPL-N-2496)

Рис. 6. Експозиція Музею (фонду) архітектури Всеукраїнського музейного городка. Початок 1930-х років (КПЛ-Н-2496)



Fig. 7. Exposition of the Museum (Stock) of Architecture of the All-Ukrainian Museum Town. The early 1930s (KPL-N-2494)

Рис. 7. Експозиція Музею (фонду) архітектури Всеукраїнського музейного городка. Початок 1930-х років (КПЛ-Н-2494)

Those present instructed Ipolyt Morhilevskyi and Pavlo Tseltner to draw up the formal statute of the Architectural Museum by May 15. The premises of the first floor of building № 30 for the further installation of the museum display had to be prepared by April 20. The Museum of Architecture had to open with the following exhibitions: the main stages of the development of Ukrainian architecture (introduction part); 10-year research into peasant construction; 10-year studies of monumental construction; and modern socialist construction [ЦДАВО України, ф. 166, оп. 6, спр. 6135, арк. 22].



Fig. 8. Models from the Museum (Stock) of Architecture of the All-Ukrainian Museum Town. The 1930^s (KPL-N-2519, KPL-Ph-9336)

Рис. 8. Макети-моделі Музею (фонду) архітектури Всеукраїнського музейного городка. 1930-ті роки (КПЛ-Н-2519, КПЛ-Ф-9336)

A series of photos visualize information about the Museum of Architecture and confirm that the museum display was assembled per the planned exhibition-thematic groups. There were installed horizontal flat showcases in the museum exhibition hall, and boards with photographs and drawings were mounted over them. There were illustrative materials hanging on the walls, in particular samples of home paintings, decorative paintings of churches and synagogues, photos of interiors and exteriors, dimensional drawings, and plans of different types of buildings.

In the thematic showcases dedicated to the «Masonry architecture of Ukraine of feudal times of the 11th and 12th centuries. Architectural forms. Construction methods. Building Materials» there were displayed plinths and bricks of various shapes, including those with marks, fragments of mortars, resonators, etc. Through the photos, visitors were introduced to outstanding architectural monuments from the Kyivan Rus' period of Ukrainian history, in particular, the Great Pechersk Church (the Dormition Cathedral of the Kyiv-Pechersk Lavra), the Church of the Saviour at

Berestove, Kyrylivska (St. Cyril's) Church in Kyiv, The Transfiguration and Saints Boris and Hlib Cathedrals in Chernihiv, etc. [КПЛ-Н-2500; ЦДКФФА України, од. зб. 4-14996] (fig. 2).



Fig. 9. Fragment of the exposition «Religion in the service of feudal exploiters» (so-called Department of Feudalism) of the All-Ukrainian Museum Town (in the interior of the Annunciation Church of the Kyiv-Pechersk Lavra). The mid-1930s (KPL-N-3362)

Рис. 9. Фрагмент експозиції «Релігія на службі феодалів-експлуататорів» (т.зв. відділ феодалізму) Всеукраїнського музейного городка (у Благовіщенській церкві Києво-Печерської лаври). Середина 1930-х років (КПЛ-Н-3362)

Probably, the showcases of this part of the museum exposition displayed «fragments of plaster with the remains of fresco painting», «stone tiles of ocher tints», «fragments of plaster with the remains of mosaics», more than fifty fragments of facing smalt, about two hundred mosaic smalt, «fragments of mortar (of floor decoration?) with marble tiles inlaid», fragments of «polished stone», fragments of marble half-columns and cornices, fragments of marble sarcophagi with reliefs, pyrophyllite schist plates (slabs) and its fragments with reliefs, plinths with mortar, fragments of carved sandstone, etc. from the Church of the Tithes (the Dormition of the Virgin) in Kyiv; as well as fragments of pyrophyllite schist floor plates with and without smalt inlay, fragments of slate carved cornices, plinths of 11th and 12th c from the Kyivan Rus' Pechersk monastery. These artifacts came to the Museum of Architecture in February 1929, when the collection of the architectural department also was supplemented by the bells (one whole and the other in 2 fragments) from the Church of the Tithes (Desyatynna Church) [КПЛ-А-НДФ-137, арк. 117–117зв., 123зв.–124] (fig. 3).

The topic of peasant construction was represented by flat material. There were numerous photos, dimensional drawings, draughts, plans, and pictures (watercolors and gouaches?) of various types of dwelling buildings and their interior and exterior decoration.



Fig. 10. Model of the Intercession Church in Sutkivtsi village in the exhibition «Religion in the service of feudal exploiters» (so-called Department of Feudalism) of the All-Ukrainian Museum Town (in the interior of the Annunciation Church of the Kyiv-Pechersk Lavra). The mid-1930^s (KPL-N-2911)

Рис. 10. Макет Свято-Покровської церкви в с. Сутківці в експозиції «Релігія на службі феодалів-експлуататорів» (т. зв. відділ феодалізму) Всеукраїнського музейного городка (у Благовіщенській церкві Києво-Печерської лаври). Середина 1930-х років (КПЛ-Н-2911)

At the same time, information on masonry estates, palaces, fortresses, and castles located on the territory of Ukraine, was also presented in the museum display [КПЛ-Н-2495] (fig. 4). The exposition of the Ukrainian Architectural Museum acquainted visitors with sacred wooden building, in particular samples of Eastern European synagogue painting and orthodox wooden church

construction [КПІІ-Н-2493, 2496] (fig. 5–6). The «modern reinforced concrete-glass» socialist construction of the UkrSSR was represented in the architectural museum via a range of visual models demonstrated on pedestals, in particular, a model of a room «for one man» in the social city Velyke (Big) Zaporizhzhia, a «model of a bakery» and so on [КПІІ-Н-2494] (fig. 7).

The Museum of Architecture did not exist for a long time, primarily because of the changes in the structure and activity of the All-Ukrainian Museum Town, caused by the aggressive Sovietization and ideologizing of museum work in the early 1930^s. Since 1931, the Lavra Preserve has introduced a system of work by the following sectors: research, methodological and exhibition, mass communist education, administrative and economic. The Museum of the History of Religion(s) and the Museum of the History of the Lavra (Monastery) began their work in the research sector, while the departments of sewing and textile, writing and printing, metal and stone, numismatics, and the Museum of Architecture were transformed into «research stocks» [Яненко, 2020b]. In 1931, visitors could still be acquainted with the exposition of the Museum (Stock) of Architecture, the materials of which Ipolyt Morhilevskyi, following ideological instructions, was forced to regroup «on the principle of social formations» [ЦДАВО України, ф. 166, оп. 9, спр. 1461, арк. 80]. In 1932, the architectural department of the Lavra Preserve developed and prepared for the opening of the exhibition «From a hut to a socialist city», made a model of the Dniprelstan/Dniprohes (Dnipro hydroelectric power station), the new Zaporizhzhia City, received several drawings and 5 models from Dnipro City [Яненко, 2018, с. 391] (fig. 8).

Despite all efforts to fulfill the ideological instructions of the Soviet authorities regarding museum activity, in 1933, the Lavra Preserve, and in particular the Stock (Museum) of Architecture, suffered devastating criticism during a wave of purges and inspections led by the Workers' and Peasants' inspection, the Bolshevik party and trade union authority cells. The architectural department of the All-Ukrainian Museum Town was mauled primarily for the insufficient number of «visual exhibits – models of modern construction in the USSR» [ДАК, ф. Р-323, оп. 1, спр. 678, арк. 23В.]. In June 1933, the Commission for Inspection and Improving the Lavra Preserve stated in a report of the People's Commissariat of Education of the UkrSSR that the so-called Stock of Architecture «does not correspond to the name, because in fact, it is an architectural museum», which in terms of character and development scheme almost does not in line with and is not related to the scheme and tasks of the All-Ukrainian Museum Town. The Commission moved a decision on restructuring the Stock of Architecture [ДАК, ф. Р-323, оп. 1, спр. 712, арк. 52].

The exposition of the Museum (Stock) of Architecture was dismantled no later than 1934. Probably by the decision of the Government Commission for the transfer of the capital of Ukraine to Kyiv in the same year, the exhibits and auxiliary materials were moved to the building Nr. 6 of Kyiv-Pechersk Lavra, where the Museum of Ukraine (Pavlo Pototskyi's Collections) was located [ЦДІАК України, ф. 2213, оп. 1, спр. 24, арк. 15–16]. Building Nr. 30 of Kyiv-Pechersk Lavra was given for the Revolution Museum [Яненко, 2020а, с. 144].

In 1934, some models from the liquidated Museum (Stock) of Architecture were used for the exhibition «Religion in the service of feudal exploiters» (so-called Department of Feudalism) of the All-Ukrainian Museum Town, represented in the interior of Annunciation Church of the Kyiv-Pechersk Lavra. There were «Galician bell tower», «Bourgeois house», «Romny church»³, «Taras Shevchenko's serf house», «Intercession church-fortress of the 16th century», etc. (fig. 9–10). In early June 1934, the head of the Museum of Ukraine Pavlo Pototskyi transmitted the remains of the «former Museum of Architecture» to a housekeeper of the All-Ukrainian Museum Town. In particular, there were 16 models, 13 pedestals, 10 showcases with materials, 4 portraits in frames, 11 resonators, 4 stone capitals, 1 bench, 1 bell glass, 6 boards, 1 table, 3 wooden stands, 2 pieces of a

³ The model of the Romny Church originally belonged to Taras Shevchenko All-Ukrainian Historical Museum in Kyiv. On November 27, 1930, per the act, it was transferred to the Architectural Museum for temporary storage «for the duration of the exposition» [НА НХМУ, оп. 1, од. зб. 34, арк. 39].

hut, as well as boards (31) and shields (18) of the sawn model of the Dniprelstan/Dniprostroy [ЦДІАК України, ф. 2213, оп. 1, спр. 24, арк. 11–14, 16–16зв.].



Fig. 11. A fragment of the exposition section on «Ukraine of the 14th–16th centuries» of the Department «Ukraine of the 15th–18th centuries» of Taras Shevchenko Central Historical Museum (KPL-N-1451)

Рис. 11. Фрагмент експозиційний розділ «Україна XIV–XVI ст.» відділу «Україна XV–XVIII ст.» Центрального історичного музею ім. Т. Г. Шевченка в Києві (КПЛ-Н-1451)

During the second half of the 1930^s, the preserved materials of the Museum of Architecture «dissolved» in the collection of Taras Shevchenko All-Ukrainian Historical Museum in Kyiv / Taras Shevchenko Central Historical Museum, which since 1935 was located in the territory of the Kyiv-Pechersk Lavra [Яненко, 2020а, с. 143]. In particular, the model of the Intercession Church from Sutkivtsi village in the late 1930^s – early 1940^s was exhibited in the section «Ukraine of the 14th–16th centuries» of the department «Ukraine of the 15th–18th centuries» of the Central Historical Museum [КПЛ-Н-1451] (fig. 11).

The architectural department of the Lavra Preserve, which existed from the idea to its obliteration for less than a decade, placed the history of Ukrainian architecture in the European and world context. The materials of Prof. Ipolyt Morhilevskyi's and Prof. Stefan Taranushenko's research

expeditions were an important part of the exposition of the Ukrainian Museum of Architecture. The first scientist carefully studied the masonry monumental construction of the Kyivan Rus' period of Ukrainian history, and the second researcher studied sacred and housing wooden monumental architecture. Many architectural monuments, presented in the museum display in the early 1930s, were destroyed due to the actions of totalitarian regimes during the 1930s and 1940s. Generalized and systematized information from various, mostly little-known sources, makes it possible to (re)construct the history of the Museum (Stock) of the Architecture of the All-Ukrainian Museum Town – one of the milestones in the history of Ukrainian museology. These studios return the names of researchers of Ukrainian architectural heritage and monumental art to the narratives of the history of humanities in Ukraine; allow to reproduction of the composition of the collection, the history of its formation, the provenance of museum items, reveal the principles of exposition construction, visualize its content, etc.

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МУЗЕЙ АРХІТЕКТУРИ ВСЕУКРАЇНСЬКОГО МУЗЕЙНОГО ГОРОДКА В КИЄВІ

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Розглянуто історію Музею (фонду) архітектури (відділу «староукраїнської будівельної техніки») Державного історико-культурного заповідника «Всеукраїнський музейний городок», який від 1926 р. існував на терені націоналізованого Києво-Печерського монастиря. Зазначено, що ідея створення архітектурного відділу Лаврського заповідника виникла, ймовірно, у першій половині 1920-х років. Вказано, що від 1926 р. Музей архітектури очолював Іполит Моргілевський, історик мистецтва та архітектури, наприкінці 1920-х років він отримав окреме приміщення – корпус № 30 Києво-Печерської лаври. Встановлено, що наприкінці 1929 р. Стефан Таранушенко виклав у доповідній записці основні принципи Українського архітектурного музею, який мав охопити всі явища архітектурного процесу в Україні від найдавніших часів до сьогодення, пропонував розповідати відвідувачеві про архітектуру «в оригіналах» (пам'ятки й фрагменти) через кресленики, макети, документи, фотографії, фільми, діаграми, карти, обмірні плани тощо.

Стверджено, що на початку 1930-х років важливу частину музейної колекції становили матеріали експедицій І. Моргілевського і С. Таранушенка з дослідження мурованої та дерев'яної монументальної архітектури в Україні. Зауважено, що серія фотографій та записи в музейній книзі вступу дають змогу реконструювати й візуалізувати інформацію про Музей архітектури. Спостережено, що в його експозиції встановили горизонтальні плоскі вітрини, над якими змонтували щити з фотографіями та малюнками, на стінах висіли ілюстративні матеріали, зокрема зразки хатнього розпису, екстер'єрного й інтер'єрного декорування церков і синагог, обмірні креслення, плани різних типів будівель.

Зазначено, що Музей архітектури, однак, проіснував недовго, передовсім через зміни у структурі та принципах діяльності Всеукраїнського музейного городка, спричинених агресивною радянською й ідеологізацією музейництва початку 1930-х років, а експозицію розібрали не пізніше 1934 р.

Ключові слова: історія музейництва, музейна іконографія, Музей архітектури, Всеукраїнський музейний городок, Київ, УСРР, 1920–1930-ті роки.