

01 DEAD PROJECT: CENTRE OF TRADE AND CULTURE



Česlovas Mazūras
1975
In the beginning of the 70s empty spaces in Lazdynai residential district were slowly built up with new social buildings. According to the master plan the residential district had the main trade and shopping centre with supermarket, cinema and sports complex designed by the young and ambitious architect Č. Mazūras, who was obviously inspired by the Vallingby district centre, placed on a platform above the subway line. The place for new trade and culture centre was quite impressive. It should have been constructed above Laisvės (Freedom) prospect which divided Lazdynai district in two parts.

"I felt like hiding, covering this street artery under the tunnel" – architect remembers. A separate part of the building was connected by viaduct, from which branch of the two entries to the parking lot was designed. On the left side, away from the center, movie theater, center of culture with library were built. Alongside the Erfurtas street architects intended to build sport complex with swimming-pool and fields. As the project was quite adventurous it did not avoid criticism from the council of city architecture for being Utopic, unrealistic and impractical. The building was immense. To cover four lane street, 80 meters width step was needed, other constructions were about 60 meters wide. Four

massive poles with vertical communications held this geometrically constructive building, which could have become the focus of modernity in Lazdynai district. However, the main reason for rejecting the project was not its innovation and Utopian idea, but merely financial shortage. (1)

02 MICRORAYON SHOPPING AND SERVICE CENTRES

2.1 „Erfurtas“, 2.2 „Papartis“, 2.3 „Lazdynai“



Česlovas Mazūras, Artūras Paslaitis, Jonas Lapėnas
According to the neighbourhood service system, small shops were built within the groups of residential houses whereas larger office and shopping centres constituted microrayon centres. These should be built following the standard design; however, architects in Lazdynai developed individualised projects. As a result, such microrayon centres as, „Erfurtas“ (a brother city of Vilnius in GDR), „Ąžuolas“ (‘Oak’), „Papartis“ (‘Fern’) and „Riešutas“ (‘Nutlet’) were built. „Erfurtas“ shopping and service centre was built by partly modified standard project (architect Č.Mazūras). An open space with a basin and a sculpture „Vėtrungė“

(„Weathercock“; 1973; sculptor Teodoras Kazimieras Valaitis) is located close to it. „Erfurtas“ had food and gastronomy shops, a communication department, penny-bank, the hairdresser's, a health centre for women, the chemist's, a bookshop and a restaurant with 150 seating places. „Papartis"shopping and service centre (architect A.Paslaitis), had food and gastronomy shops, an apartment exploitation office and a café; a fountain was built nearby. „Lazdynai" shopping and service centre was built by a standard project, only facades were modified by architect J. Lapėnas. There were food and gastronomy shops, a restaurant, a household office in the centre. A sculpture „Rytas“ (1975, sculptor Gediminas Karalius) nearby the shopping centre "Lazdynai" has become the symbol of the entire district. (2)



03 PUBLIC BUILDINGS IN ERFURTAS STREET

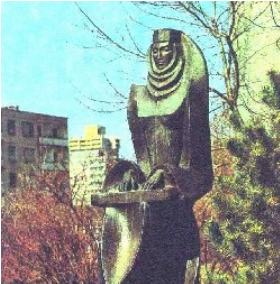
3.1 Movie theatre „Lazdynai“, 3.2 Palace Of Water Sports, 3.3 A Clinic



Česlovas Mazūras, Edmundas Stasiulis
At the crossroad of Laisvės avenue and Erfurt street one can see a massive concrete building which formerly was a movie theatre „Lazdynai“ (architect Česlovas Mazūras) with 600 seats (today a building supply shop is located here). Palace of water sports (architect Edmundas Stasiulis) is standing next to it. It contained an Olympic standard swimming pool (50x21 m). Buildings of the movie theatre and the palace of water sports are adjusted to the natural downhill. 3-store building of a clinic is located next to the palace of water sports. All these three buildings can be called an unfulfilled central part of the district of Lazdynai. (2)

04 SCULPTURES

4.1 „Vėtrungė“, 4.2 „Rytas“, 4.3 „Kanklininkė“, 4.4 „Darbininkas“



1973-83
Three main courses in the development of public places in the city can be seen in the Soviet times. All the courses are related to the values that can be attributed to these places. Modern course is the birth of works of the monumental and decorative plastic in public places; inspired by Western modernism classics Jacques Lipchitz, Jacob Epstein, Henry Motore. This course was conditioned by the political ideologists in the times of Khrushchev. They wanted to give signs of memory a contemporary form. Parallel renewal of decorative sculpture in 1960-1970's was determined by the modernization processes of liberalization and the resolution that ran in

other countries (Germany, Sweden etc.) in the Soviet times. It proposed that 2% of estimated value of new public buildings should be assigned to decorations – to public places arrangements. This encouraged collaboration of modernist architects and sculptors and widened the frameworks of decorative sculpture expression. There are four decorative sculptures in the district of Lazdynai: „Vėtrungė“ („Weathercock“, 1973.; sculptor Teodoras Kazimieras Valaitis), „Rytas“ („Morning“, 1975; sculptor Gediminas Karalius), „Kanklininkė“ (‘‘Woman playing kanklės“ 1982; sculptor Elena Palšytė-Kasperavičienė), „Darbininkas“ („Workman“, 1983; sculptor Antanas Dimžylis). (3)



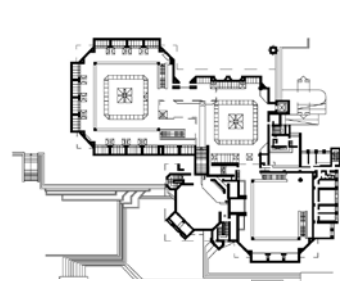
05 LAZDYNAI SECONDARY SCHOOL



Česlovas Mazūras
1974
This secondary school was non-typical: of a free layout, composed of four two-storey education blocks and a three-storey block of a common purpose connecting them, set up in terraces. Thus it was different from usual rectangular multi-storey schools with a corridor system. Facades were also a novelty: combination of red bricks and a grayish plaster, large windows. (4)



06 “Litexpo” EXHIBITION CENTRE



Edmundas Stasiulis
1980
The former Exhibition Centre of National Achievements was tightly related to a lower side of Draugystės Park situated next to it. Uneven conformation of the site predetermined a terrace solution of the volume – due to the big volume, the object looks smaller. An asymmetrical and broken configuration of the plan includes 2 largest (2749 m² each), one small (1053 m²) hall and conference rooms. Integrity of the volume is deconstructed by dark cornice bands arranged by different heights. Spacious diversity of the building is stressed by division, breaks and spayed corners of different bright walls.

A constructive solution of an industrial style is hidden. The building is adapted to the environment by means of volume architecture characteristic to the late modernism. Open metal overlay constructions “Kislovodsk” became a background to the main interior of the hall – by using them, large areas were successfully covered. Traditional decorative materials of that time such as granite plaster, anodic aluminum and dolomite were used for interior and exterior finishing. The object shows distinctive interrelation of technical constructions and solid volumetric architecture expressed by typical forms of late modernism. The centre has preserved its function and has been expanded. (4)



07 VILNIUS-TELEVISION TOWER



V. Obydovas, eng. D. Basiladzė, D. Dortmanas
1981
Television Tower is one of the highest buildings in Eastern Europe. It's height reaches 326.5 meters. The very first cube of concrete was drenched on 31st May, 1974,. The State Commission Act of Admission for Exploitation was signed on 30th December, 1980. The Television Tower itself and the foundation weights 25 thousand tones. The size of the Television Tower area is 3.355 m². The upper construction weights 2500 tones. Its' metal carcass weights 100 tones, it was collected on the ground and then lifted up in the height of 160 meters in one hour and a half. The bearing part of the upper construction – the ferro-concrete bowl – is formed of 16 elements. These were

concreted near the foot of the tower in the special shipway and only then lifted up to the projected height. The walls of the upper construction are insulated and covered with copper leaves. The base of the tower is round - its diameter is 38m and breadth – 1.5 meters. The foundation of the building goes down 8.25 m. to the ground and its weight is 11500 tones. Café „Paukščių takas“ (‘‘Milky Way’’which also spins around was established in the height of 165m. When the weather is good, one can see Vilnius panorama in the range of 50 kilometres. The original interior did not survive due to the renovations that had been done three times.

There is a monument for the commemoration of the tower defenders on 13th January, 1991, near the foot of the tower. It is 8 m. height bronze sculpture names „Sacrifice“ which was created by sculptor Darius Bražiūnas and architect Artūras Asauskas. Soon after the events of 1991 the big metal cross was laid on the hill near the building. The cross was created by sculptor Petras Mazūras. (5)

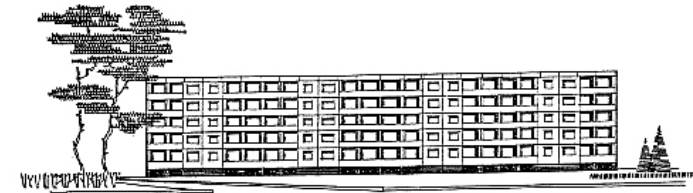
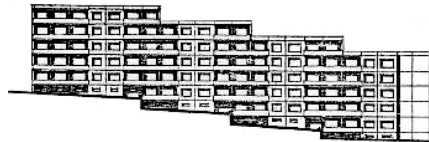
From the year 2000, this tower has become one of the highest Christmas trees during the winter time.

08 SERIES 1-464-LI LIVING HOUSES

B. Krūminis, A. Umbrasas, V.Sargelis, V.Zubrus
1966

The group of B. Krūminis from the Standard design department of the City Building Institute designed an improved large-scale panel series of five-storey (with 30, 60, and 90 flats), nine-storey (with 72, 108, 144 flats), and 12-storey houses that was labelled 1-464-LI (Lithuania) and were started to build in 1963 by Vilnius house building company. 1 to 4 room flats were designed in the houses. Improved and more comfortable floor plans were made: kitchens were a bit larger (6.50 square metres), living rooms with loggia on the sunny side were 17,10 m2, bedrooms were 13,9 and 12,9 m2. Houses of this

type were especially popular in Lazdynai. Five and nine storey houses were adjusted to the hilly terrain and thus were of original terraced structure or of broken plan. In other living districts, houses from that series were different because of the decorations of loggia (mosaic tiles) or the color spectrum (red brick colour was used in Karoliniskes, white firewalls with reliefs in Virsuliskes). (6)

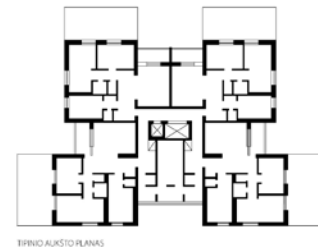


09 MONOLITHIC 16 - STOREY HOUSES IN LAZDYNAI

Č. Mazūras, constructor J. Rusteika
1978,1982

When the massive construction of 5, 9, 12-story houses entrenched, the question of microrayon distinctiveness was solved not only by different colour, decor, or composition means, but also by emphasizing the capacity itself. The 16-story-tower-like houses were the ones to have all of those things implemented. This was the sign of recognition and the way the distinctiveness was brought to each residential rayon. Two types of monolithic towers were built in Lazdynai. The first type (A) was placed in the north-west of Lazdynai (between Architektų and Laisvės Boulevard Streets),

that is a more expressive architectural look of 5 buildings. The second type (B) is built in the north-east of Lazdynai. The monolithic towers of Lazdynai were important as architectural landmarks in the panorama of the new Vilnius. (7)

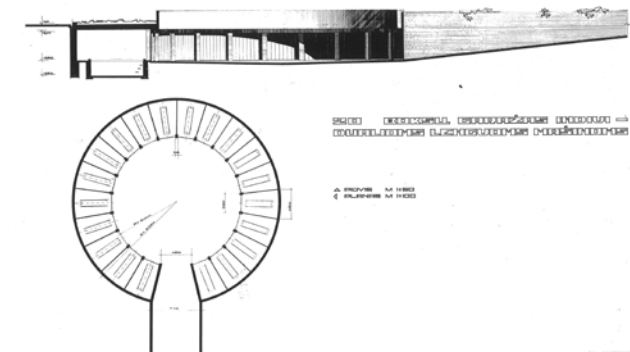


10 GARAGES

A.Bražiūnas
1971

Although street network and access roads were successfully adapted, other concerning challenge emerged. It was automobiles storage spaces which had to meet the norms 30 vehicles per 1000 citizens. At the beginning of the project semi-underground, underground and multi-storey storage spaces were introduced to be placed at the ends of residential district. However, original plan did not count of the fact that these storage spaces would be too far away from the residential houses. Hence, architects adjusted the project proposing original

solutions. One of them was the complex of 20 semi-underground, circular garages with one 4.8 meters width drive for the complex of all 20 garages. Garages were incorporated into the downhill relief what partially concealed and made them almost invisible. Such underground garages were integrated in the setting relief of Lazdynai, as well. Especially successful project is considered to be a garage in the II catchment area where tennis courts were installed onto the roof. (8)



LAZDYNAI

Lazdynai was the most renowned modernist residential district in Vilnius as it introduced the qualitatively different modernist town planning ideas in the Soviet space. Designed in 1962 (built in 1963-73, architects Vytautas Brėdikis, Vytautas Edmundas Čekanauskas, et al) Lazdynai residential district (40.000 residents) must be also understood as one of few trail-blazing attempts to break with the bureaucratic rigidity of large-scale central planning. A circle-shaped district designed in the spirit of Scandinavian architecture displayed all attributes of a modern settlement: assembled five, nine and 12-storey apartment blocks, units of trade and household services, schools, kindergartens, a medical centre, cinema and swimming pool. Architects followed such new urban models as Toulouse-Le

Mirail (France), Vällingby (Sweden) and Tapiola (Finland). Architects preserved the natural hillsides to soften the effects of massive development and dispersed housing blocks among the hills, also leaving the limitations of existing Soviet construction capabilities, architects and planners also concentrated on developing the alternative housing models (such as stepped, terraced and of broken plan). A modern open-plan terraced school was introduced by architect Česlovas Mazūras in 1974. It differed significantly from the standard Soviet school design. After years of bureaucratic opposition, Lazdynai was awarded the Lenin prize for All Union Architecture design in 1974 (it was the highest level award (order) for he urban planning in the USSR). Following

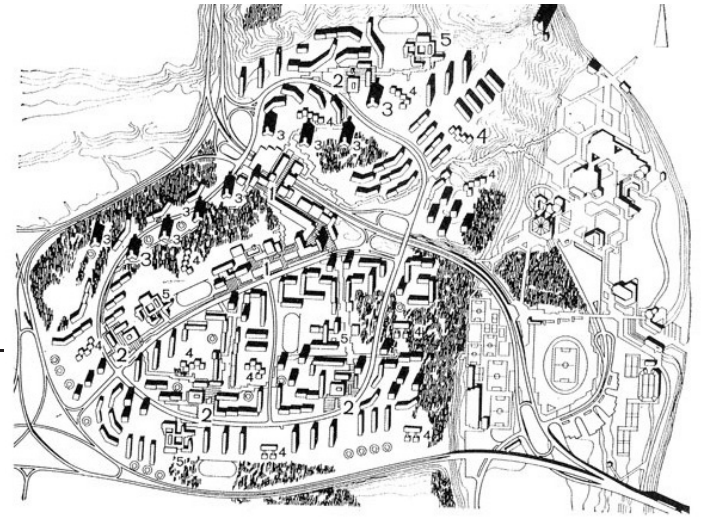
this award, the project became something of a standard for the "socialist" design excellence. Paradoxically enough, for the local planners and architects, Lazdynai signified direct Western influence and an intervention into the Soviet centralized bureaucratic structure, carried out on behalf of a more successful architecture. To a casual observer, however, Lazdynai today represents only a socialist housing scheme, a set of new badly needed apartments being produced by the industrialized panel-block building system.

Marija Drėmaitė, Lazdynai from Living and Dying in the Urban Modernity, 2010, p.106.

I project 1962



II project 1967



built in 1967-1973

Informacijos šaltiniai: 1) Archiforma 2001/1, p. 83 2) Lietuvos TSR istorijos ir kultūros paminklų sąvadas I t., 1988, p.71; 3) E. Lubytė. Menas viešosiose miesto erdvėse: kūrėjo, užsakovo ir publikos vertybių sandraugos klausimas iš Urbanistika ir architektūra, 2011, 35(1): 38–50; <http://www.vilnijosvartai.lt/locations/listing/?id=33> 4) Vilnius 1900-2005: naujosios architektūros gidas, 2005. 5) Vilnius 1900-2012: naujosios architektūros gidas, 2012, p. 177 6) Vilnius 1900-2012: naujosios architektūros gidas, 2012, p. 148 7) Vilnius 1900-2012: naujosios architektūros gidas, 2012, p. 149

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