

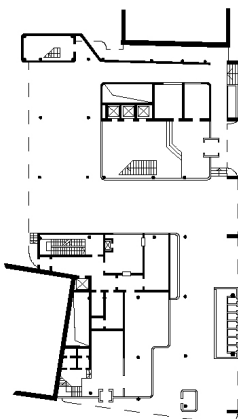
01 REVOLUTION MUSEUM
(PRESENTLY THE NATIONAL ART GALLERY)
22, Konstitucijos Ave.
Architects Gediminas Baravykas and Vytautas Vielius, 1980; Reconstruction authors: Audrius Bučas, Darius Čaplinskas and Gintaras Kuginys, 2009

The building makes an important compositional element on the right bank of the river Neris. The key compositional idea of the building is emphatically solid and blind cubes rhythmically placed and supported on visually light glazed partitions. By combining the monumental stillness and drive of dynamics, the emotionally effective architectural solution was created, which served also for the propaganda purposes. Close spaces dominate the interior structures. The same finish is used in the interior, as well as the exterior: anodized aluminum, dolomite slabs and plaster. The Revolution Museum was recognized as one of the best public purpose objects. In 1991 the building was granted to the Lithuanian Art Museum. In 1993, the National Art Gallery was opened. Recently the building underwent renovation.



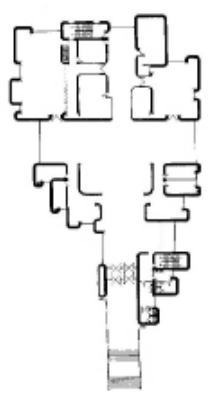
05 THE LIETKOOPSAJUNGA PALACE
28/2, Gedimino Ave.
Architect Justinas Šeibokas, 1979

The building of the former Lithuanian Cooperative Society is a high-rise of plastic forms, distinguished by its façade pattern shaped by horizontal lines of windows and plastered balconies and terraces. The building itself is a formant of the street intersection. The high-rise part of the building is prudently recessed, thus the building volume does not dominate in respect of the surrounding buildings. The transitional space of the ground floor supported on the columns was finally glazed. The interior is decorated with applied art (stained glass by J. Dovydenas, wall-painting by A. Kmieliauskas). The building has retained its former administration function.



09 PALACE OF THE REGISTRY OF MARRIAGES
21, K. Kalinausko St.
Gediminas Baravykas (Architect), A. Katilius (Engineer) and E. Gūzas (Interior design), 1974

The building was designed as a new interpretation of traditional marriage and name-giving rites with the new typology developed for these functions, something in-between the Church and Town Hall. The designers realized the innovative for the time form for organization of functional processes. The second floor of the building with an entrance through the stairs – bridge was devoted to ceremonial rites, and the structure on the ground floor was developed for administration. The concept of the building is based on a close connection between volumes and spaces. The registry of marriages building was planned in the place of former devastated Lutheran cemetery then treated by the soviet government just as a free site in the town centre. Hasty plans were made to destroy even the survived Classicist Chapel, but thanks to G. Baravykas (the Architect) and his colleagues, such plans were rejected.



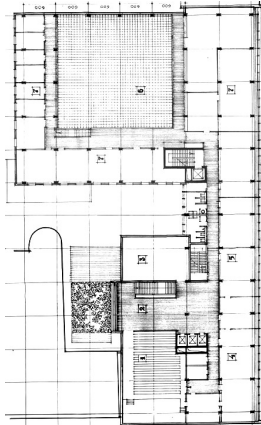
02 HOTEL LIETUVA
20, Konstitucijos Ave.
Architects Algimantas and Vytautas Nasvyčiai
Engineers Česlovas Gerliakas, Viktoras Milvydas and Janina Marozienė, 1963 - 1984

For a long time the hotel Lietuva was the highest building in Lithuania (it has 24 storeys and is 85 meters tall), also the brightest object of the new city center on the right bank of the river Neris. The hotel was also notorious as the longest construction of the age (it took 20 years to build it). Incorporated into the natural slope descending to the river, the building is made of terraced horizontal volumes and a vertical residential block with facades emphasized by a well-seen network of prefabricated reinforced concrete structures. In 2001-2003 the building was renovated according to the design project of Swedish (A. Saaks, N. Palm) and Lithuanian (R. Palekas, G. Čaikauskas) architects. Its original architectural composition and tectonics was maintained.



06 THE STATE PLAN COMMISSION BUILDING
(PRESETLY – THE MINISTRY OF ECONOMY)
38/16, Gedimino Ave.
Architect Elena Nijolė Bučiūtė 1973

One of the first high-rises in Vilnius was erected in the old part of the town, on a quite narrow, already developed site with dominant 4 and 5-storey buildings. Although orientated transversely to the Gedimino Ave., the 11-storey building still contrasts its urban environment. Both, its plan structure and façade composition emphasize a priority to function and reveal a search for original structural solutions.



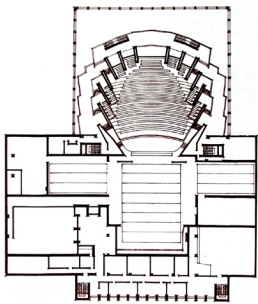
10 CINEMA THEATRE LIETUVA
17, Pylimo St.
Typical design project, 1959 - 1965

Lietuva was the largest cinema theatre in Lithuania at the time (1000 seats) and contained the broad screen. It was erected in the historical environment, recessed from the Pylimo Street. By itself it formed a new public space – square. The cinema theatre hosted not just ordinary movie screenings, but also premiers, retrospectives and film festivals. In 1997 – 1998 the building was reconstructed with the big hall renewed and small hall constructed. In 2005 it was closed and unused. Today it stands desolated.



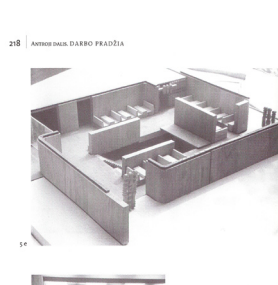
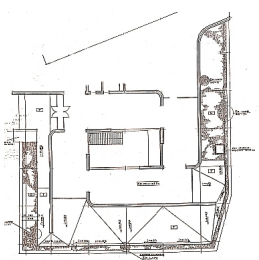
03 OPERA AND BALLET THEATRE
1, A. Vienuolio St.
Architect Elena Nijolė Bučiūtė, 1974

The first sketch design for the Opera and Ballet Theatre in Vilnius was made back in 1955 (by Architect R. Gegatas), but real design works started in 1962 after architect N. Bučiūtė submitted the initial design project of the present variant for approval. The Theatre building dominates by its position and volume in the environment as an urban hill. The building is made of two main parts: the horizontal block of the audience hall (1,150 seats) and protuberant scenery "box". In the interior the spacious lobby is dominated by monumental, wood furnished balconies and decorative chandeliers suspended from the ceiling (Artist J. Markejevas).



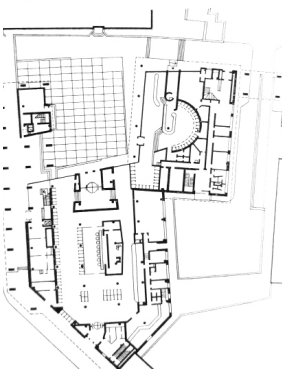
07 BEER RESTAURANT TAURO RAGAS
2, J. Jasinskio St.
Architects A. Mačiulis and E. Gūzas, 1974

Tauro Ragas was one of the most popular beer restaurants in the Soviet period. Designed as a temporary structure, it accommodated 140 seats of the restaurant and 90 seats on the open terrace. The basement contained a bar with the big hall (180 seats) and banquet hall (40 seats) with a private entrance. A few original solutions were realized in the design project of Tauro Ragas. The restaurant premises were illuminated by skylights constructed on the ceiling. The entrance to the big hall in the basement was through an open staircase; it also accommodated an orchestra stage. Furniture and equipment were tailor-made for the restaurant by E. Gūzas. At present, the bar is closed, the building stands abandoned and unused.



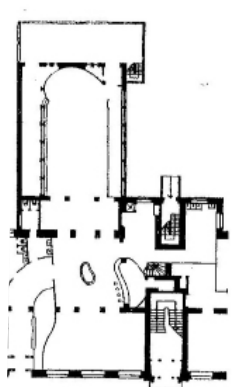
11 TELECOMMUNICATION COMPLEX
(PRESENT MINISTRY OF HEALTH CARE)
33, Vilniaus St.
Architect Justinas Šeibokas, 1979

The object was formed out of three independent buildings: the Ministry of Communications, Central Automated Telephone Station and Post office. The three volumes surround an internal courtyard overlapping with the ground floor interior spaces and a pedestrian street. The prefabricated structures common for the time and the Old Town contextual volume solutions make this complex special.



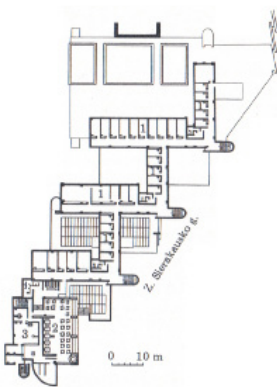
04 INTERIOR OF THE NERINGA RESTAURANT
23, Gedimino Ave.
Architects Algimantas and Vytautas Nasvyčiai, Artists Vladas Jankauskas and Vytautas Povilaitis, Sculptor Juozas Kėdainis, 1959

The interior was known in the entire Soviet Union. It was one of the first pieces of "the Lithuanian Interior" period. Within the environment of Socialist Realism it represented the attempts of the young generation architects to apply new creative principles, such as unity of function and artistic form, temperance, use of local materials. The Neringa restaurant highly contributed to the development of new communication, hospitality and discussion culture. To get into the restaurant one was able with a new volume of Inostranaja literatura in hand rather than wearing a new pair of Levi's jeans.



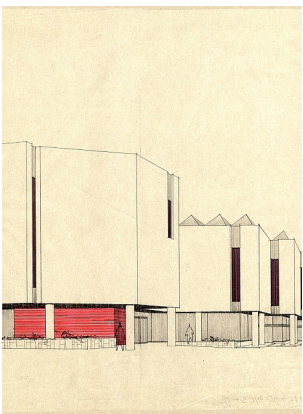
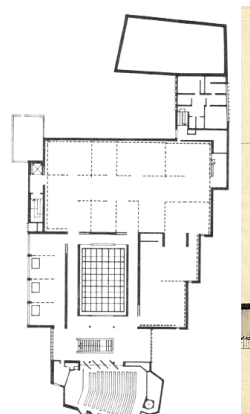
08 INSTITUTE OF THE AGRICULTURAL ECONOMY AND COMPUTATION CENTER
18, V. Kudirkos St.
Architect Vytautas Edmundas Čekanauskas, 1979

This building has a broken plan and volume structures. Compositionally it was as much as possible adjusted to the complicated narrow relief of the slope and busy-traffic street. By itself, it obstructs the surrounding buildings of structureless architecture. The original volume of the building is made of rectangular elements, coming down in terraces and located at a small angle to the street line. The aesthetics of the façade is created not only by the streamlines of staircases, but also by the paired narrow window strips fracturing absolutely blind rectangulars of the building volumes. Such successful insertion of the building into the complicated relief and original play of its rigid and plastic forms add some unquestionable value to this object.



12 ART EXHIBITION CENTER
(PRESENTLY THE CONTEMPORARY ART CENTER)
2, Vokiečių St.
Architect Vytautas Čekanauskas, Engineer Romualdas Jakas, 1965 - 1967

The building is one of the best examples of Lithuanian Modernism of the Soviet period. Prefabricated and monolith reinforced concrete was used for its construction. The ground floor of this two-storey, broken configuration building is retracted from the street elevation and glazed. The plastered volumes of its first floor are slightly protruding above the ground floor, supported by a few rounded pillars. A close courtyard is located behind the center and hosts an exposition of sculptures. The fence and gates of the courtyard are skillfully made metal works. The interior is light and transparent; the exposition area is freely transformable. A close review hall and open terrace are located on the first floor.



05-05-2012 |
excursion on **MODERNIST VILNIUS** |

guides:
Lada Markejevaitė and **Marija Drėmaitė**

MODERNISM. VILNIUS

Free development of Vilnius architecture during the soviet period (1940-90) was impeded by political, economic and social rearrangements of the time. As soon as the independent Lithuania was turned into one of the soviet "republics", the private property was also replaced by the state ownership, free economy – by the centralized planned economy, democratic architectural processes – by architectural bureaucracy and free artistic thinking was subdued to serve the purposes of the Communist party. Massive and typical construction, grandiose urban planning and development activities have extremely changed the cityscape of Vilnius.

By the end of the 20th century late Modernism tendencies prevailed in Vilnius public architecture – attempts to liberate the forms and ideas, free the city from bewildering monotony of architecture, revive the architectural traditions of inter-war independent Lithuania and search for certain national forms of expression – to name just a few (Jūratė Tutlytė. Vilnius 1900-2005. Naujosios architektūros gidas (Guide to the New Architecture)).

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recomended to read:
VILNIUS 1900 - 2012. NAUJOSIOS ARCHITEKTŪROS GIDAS (Vilnius 1900 - 2012. A Guide To Modern Architecture)

