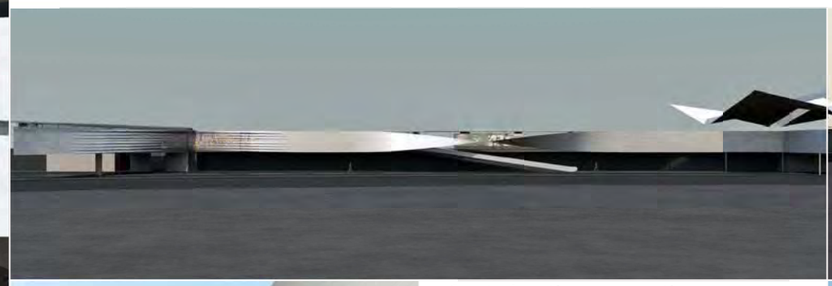
location: central Tilburg station

art & design

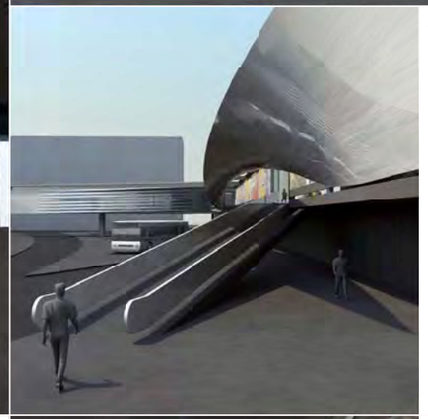
street arts gallery, sheet #4:

this building would bring new public experience to the station area. open function philosophy gives an opportunity to explore new ways of social life around. gallery is very light and floating, source of relaxation and mind cooling in fast and stressful environment.



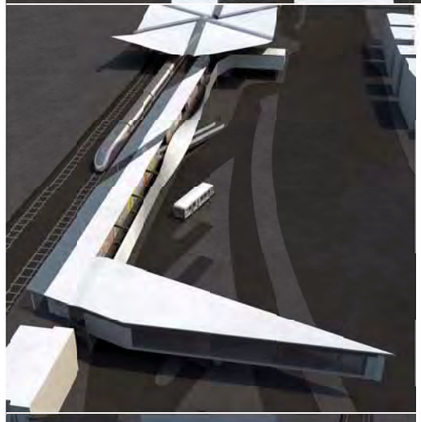
▲ front elevation perspective

▲ platform elevation perspective

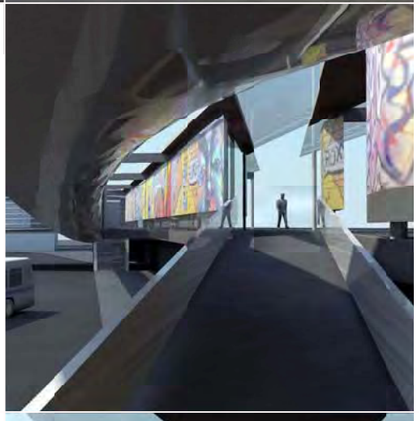


◂ approaching crossing to platform

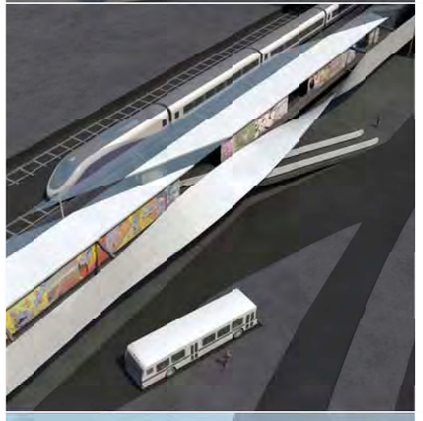
◂ sharp volume angles



◂ general top view



◂ reflective device experience



◂ gallery layers

◂ general left view

◂ platform entrance

◂ platform open gallery

◂ general right view

location: central Tilburg station

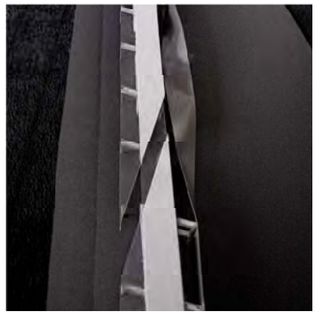
form & function

street arts gallery, sheet #1

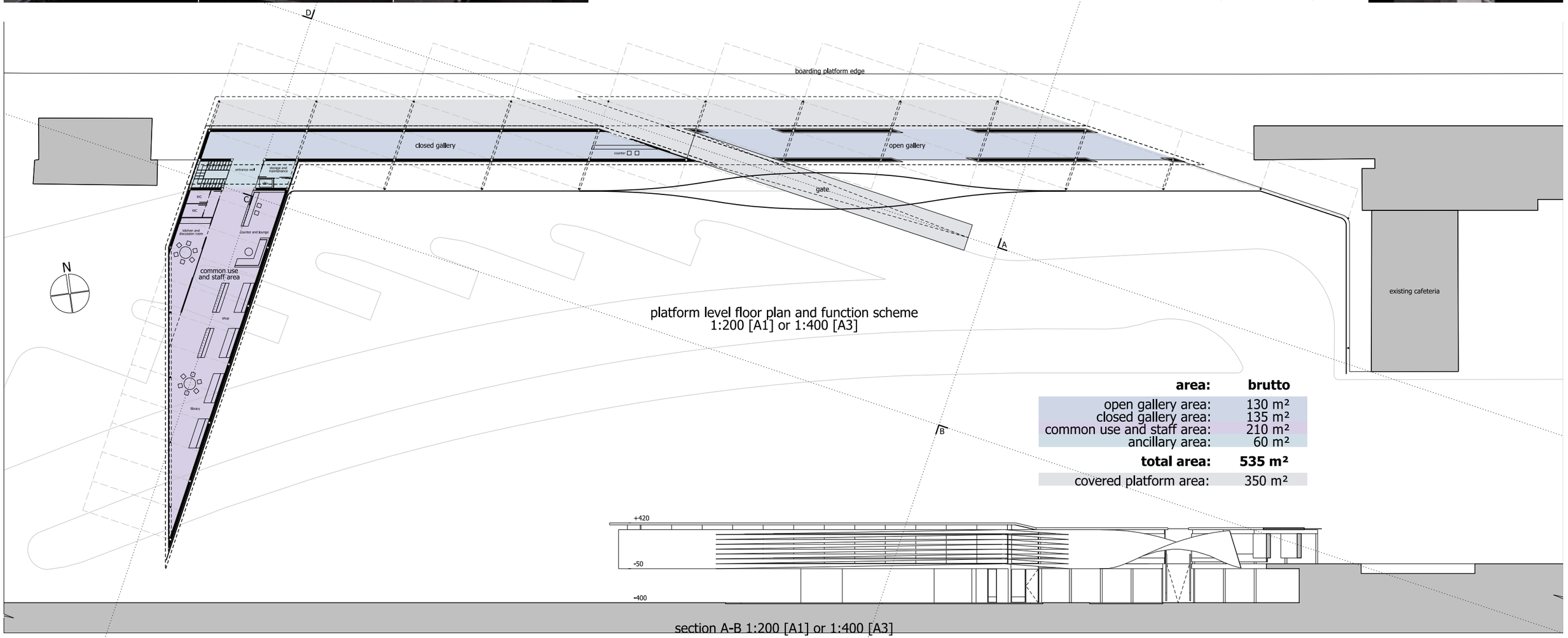
summarizing initial techniques, form of the building is born.
architectural volumes are derived by the directions from urban context.
those compositional lines introduce a sharp angle into concept.

street art has some harsh sides for someone to realise
architectural solutions made here, complement street art in various ways,
without mimicking the atmosthere of street life,
clean and extracted art experience is given for easy contemplation for the observer,
letting him to find new angles in approaching art.

◂ sleek forms



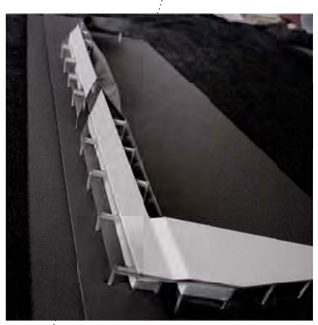
body rift, central top view ▸



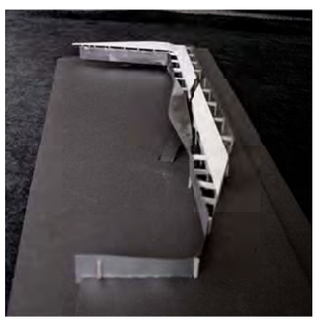
platform level floor plan and function scheme
1:200 [A1] or 1:400 [A3]

area:	brutto
open gallery area:	130 m²
closed gallery area:	135 m²
common use and staff area:	210 m²
ancillary area:	60 m²
total area:	**535 m²**
covered platform area:	350 m²

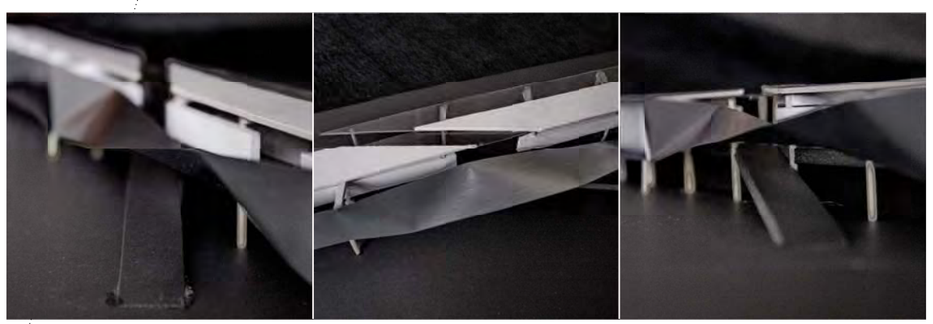
section A-B 1:200 [A1] or 1:400 [A3]



◂ linear configuration



◂ enfolded space



◂ reflective device

location: central Tilburg station

initial techniques

street arts gallery, sheet #0:

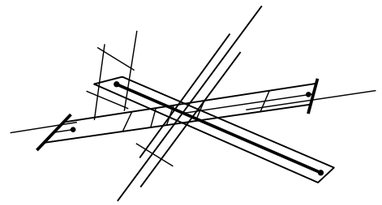
initialy in the begining of the academic year, certain design developing techniques explored:
- observing, fixating, extracting and narrating architectonics;

inspiration and material gathering for the project start with school trip to Berlin in February 2008:
- lots of famous architectural objects observed;
- exploring impact of architectural spaces on city life;
- making research according previous practice in teams on basis of specific site (remaining Berlin wall area was a choice of my grou
- making schemes and model, interpreting the research material;

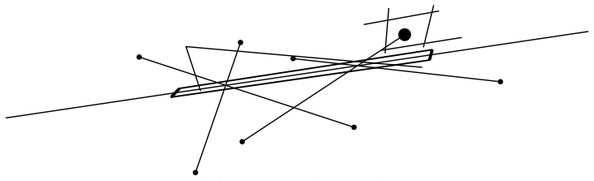
I apply my personal approach to those techniques and generate my design ideas in central station of Tilburg area.

design key words:
planar space division, reflection

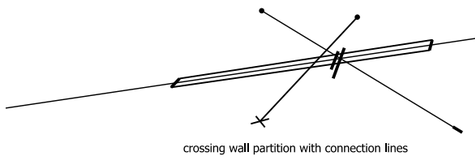
inspirational pictures from Berlin trip



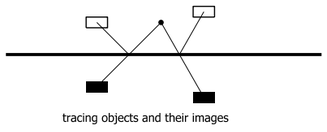
synthesis of tracing



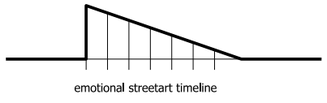
network of connections in relation to wall partition



crossing wall partition with connection lines



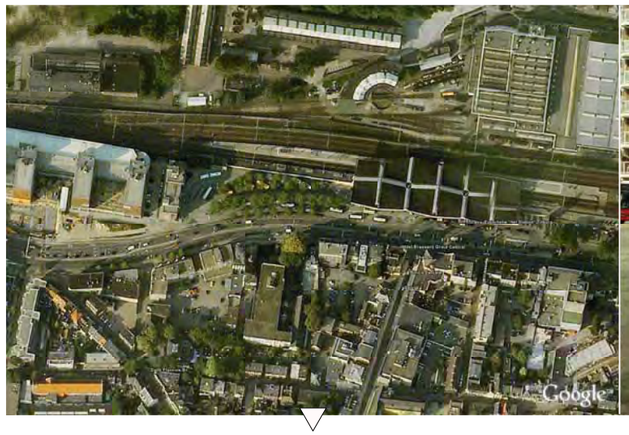
tracing objects and their images



emotional streetart timeline

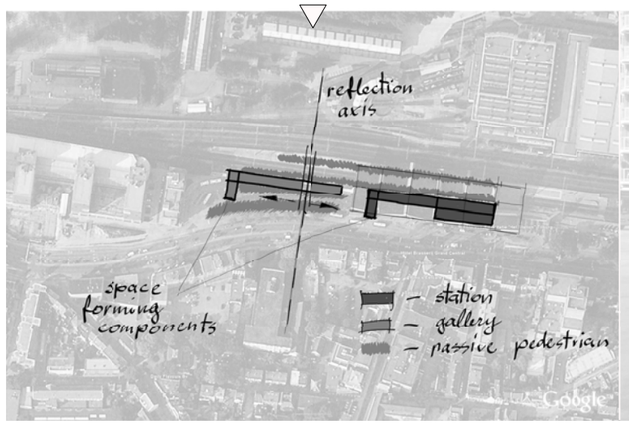
(from bottom to top)
group work sketches from Berlin trip

satellite image of the site

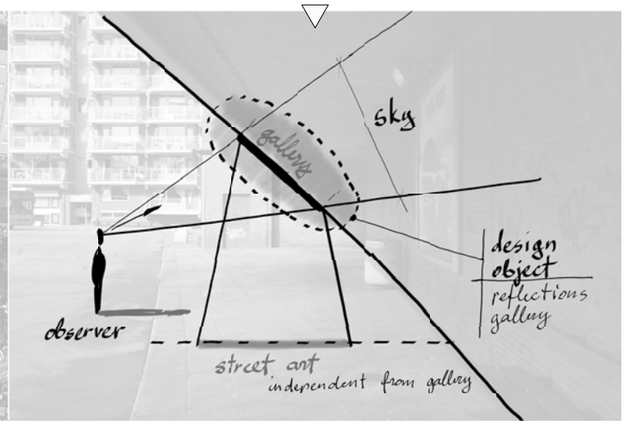


main inspirational picture from site

transition = extraction + abstraction



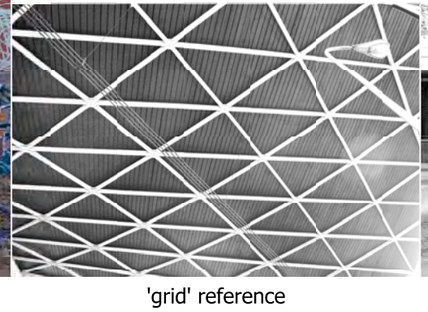
concept scheme of urban scale design ideas



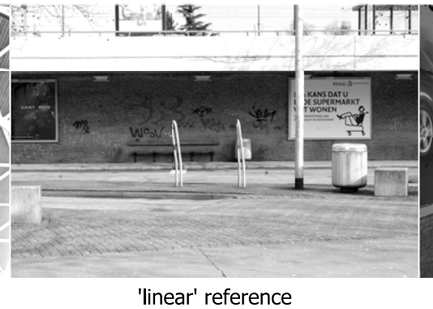
concept scheme of human scale design ideas

selective street art (graffiti) compilation for textures

inspirational pictures from site



'grid' reference



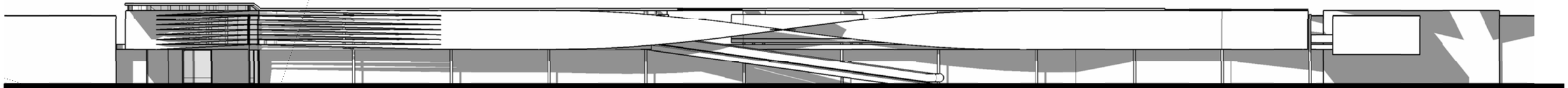
'linear' reference

'reflection' reference

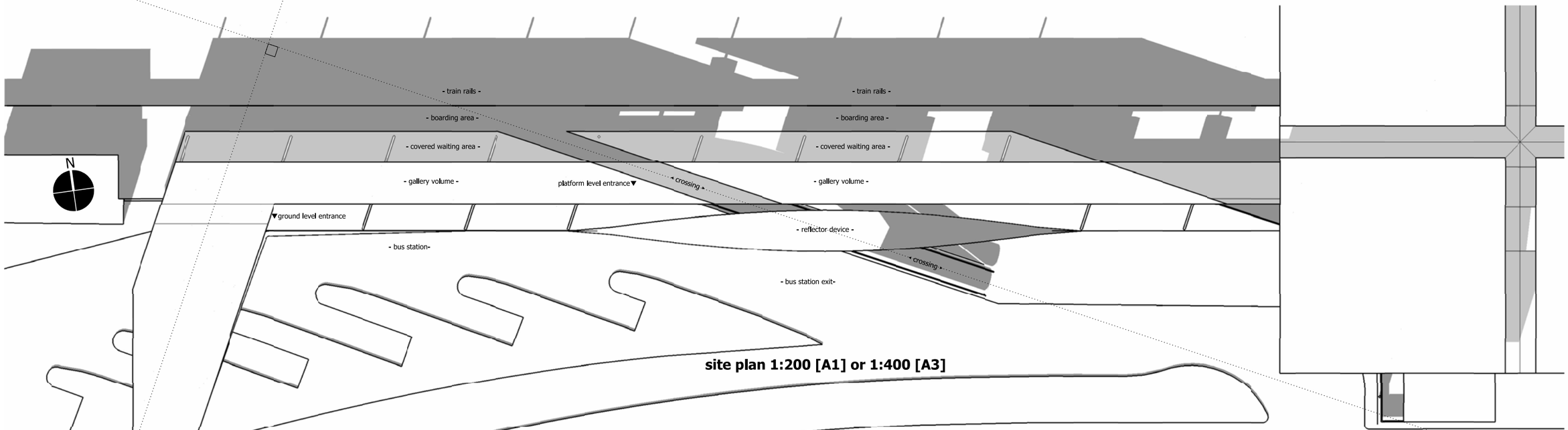
location: central Tilburg station

building concept

street arts gallery, sheet #2

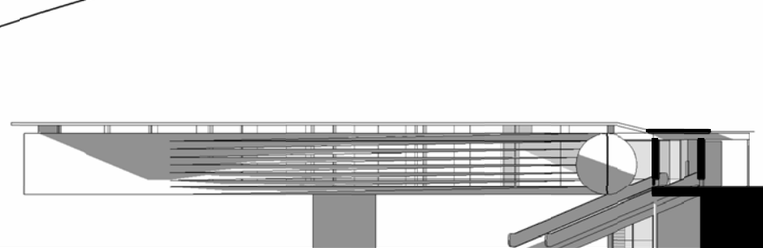


front elevation 1:200 [A1] or 1:400 [A3]

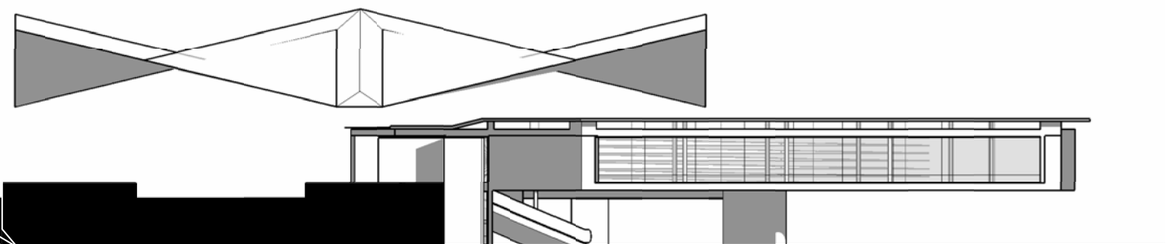


site plan 1:200 [A1] or 1:400 [A3]

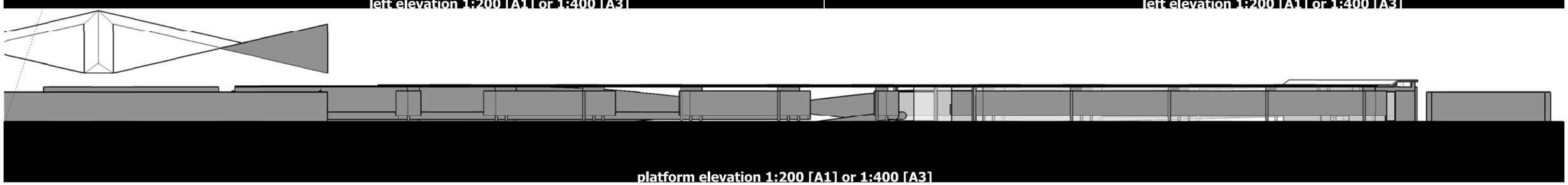
as the building is meant to be a cultural and visual landmark on the city scale, sharp angles are introduced to invoke a striking effec
curved hyperbolic paraboloid reflector device is standing next to the gallery.
it's functional purpose is to scatter the visual experience, constrained to viewing angle of the observer,
and to form a portal covering a crossing to the platform. narrow body is meant not to interfere with spacey environment.
rather to enclose identifiable and sleek spaces in highly populated station area.
strong influence of contemporary train design and minimalist aesthetics.



left elevation 1:200 [A1] or 1:400 [A3]



left elevation 1:200 [A1] or 1:400 [A3]



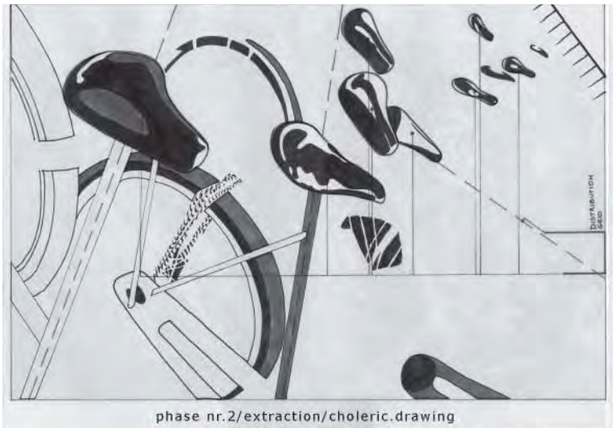
platform elevation 1:200 [A1] or 1:400 [A3]

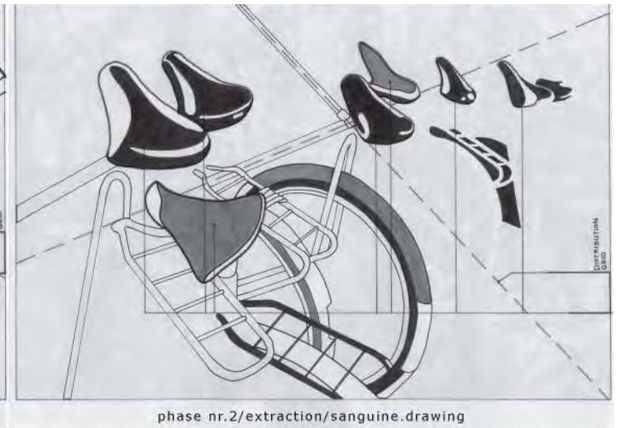
phase nr.1/reference/choleric.picture

phase nr.1/reference/sanguine.picture

phase nr.1/reference/melancholic.picture

phase nr.1/reference/phlegmatic.picture


phase nr.2/extraction/choleric.drawing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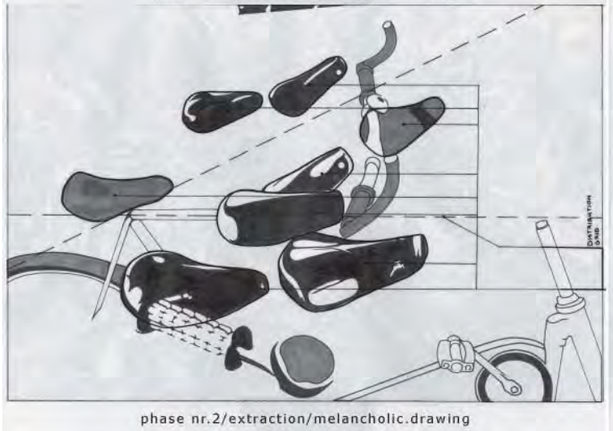
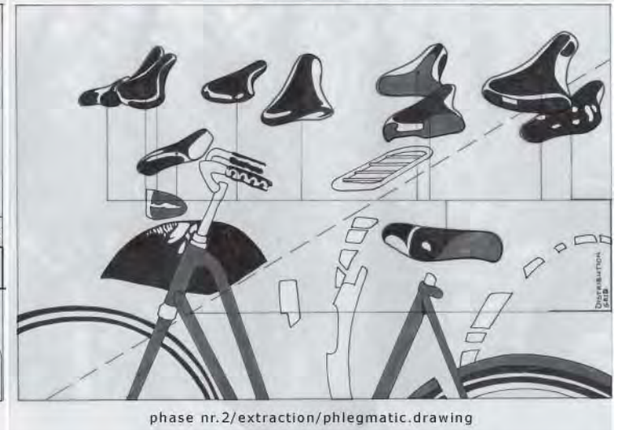
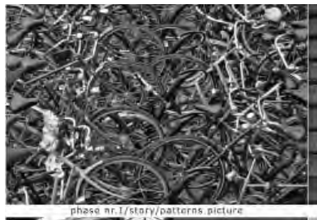

phase nr.2/extraction/melancholic.drawing


phase nr.2/extraction/phlegmatic.drawing


phase nr.1/story/patterns.picture

phase nr.1/story/discontinuities.picture

phase nr.1/story/sights.picture

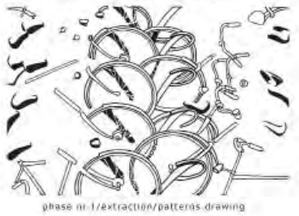
phase nr.1/story/planes.picture

phase nr.1/story/perspectives.picture

phase nr.1/story/infinities.picture

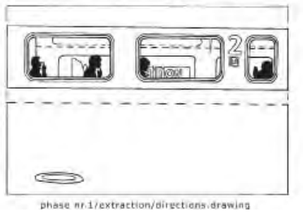
phase nr.1/story/directions.picture

phase nr.1/story/diversities.picture


phase nr.1/extraction/patterns.drawing

phase nr.1/extraction/discontinuities.drawing

phase nr.1/extraction/sights.drawing


phase nr.1/extraction/directions.drawing

Architectonics of Narratives Exercise

my way of dealing with transitions throughout phases:

ambiguity and speculation

explanation of phase scheme usage:

I divided all work in progress to 5 phases. Phases are exact with the amount of results of certain actions I took. Because of the 5 phases, there are 4 gaps - transitions between them. Progress in this project is ambigueus, as well as its concept. I was dealing with non-constructive material and only by including an individual approach of explanation, I was able to summarise my concept. Thereby giving a strong constructive narrative to it.

Progress continuity:

phase nr.1

story.pictures
extraction.drawings
reference.pictures

phase nr.2

extraction.drawings
shading.diagrams
tracing.diagrams
disassembling.diagrams

phase nr.3

interpretation.models
interpretation.notations

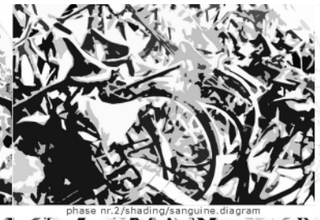
phase nr.4

tectonics.models
construction.inverts

phase nr.5

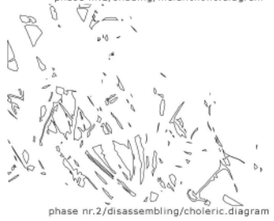
final.assembly

phase nr.2/shading/choleric.diagram


phase nr.2/shading/sanguine.diagram

phase nr.2/shading/melancholic.diagram

phase nr.2/shading/phlegmatic.diagram


phase nr.2/disassembling/choleric.diagram

phase nr.2/disassembling/sanguine.diagram

phase nr.2/disassembling/melancholic.diagram

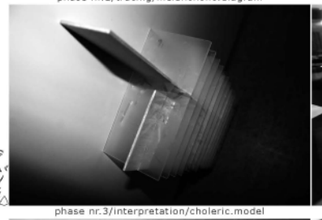
phase nr.2/disassembling/phlegmatic.diagram

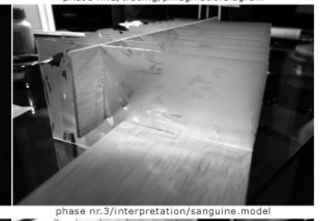
phase nr.2/tracing/choleric.diagram

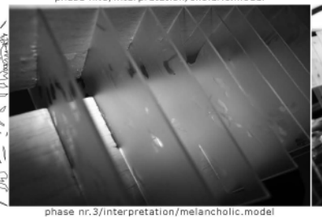
phase nr.2/tracing/sanguine.diagram

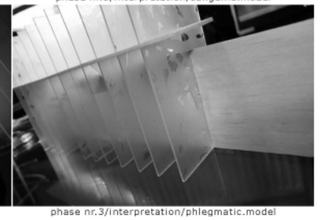
phase nr.2/tracing/melancholic.diagram

phase nr.2/tracing/phlegmatic.diagram


phase nr.3/interpretation/choleric.model


phase nr.3/interpretation/sanguine.model

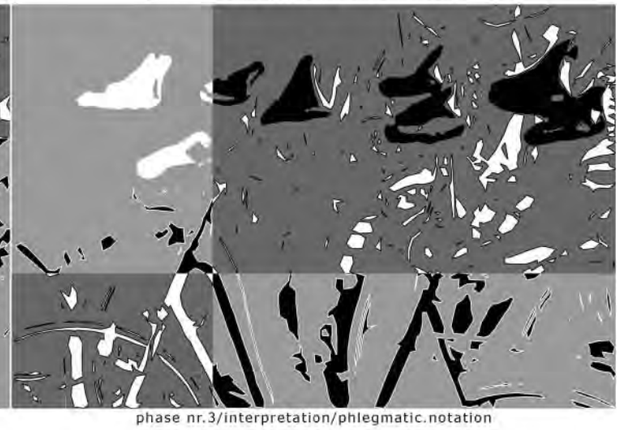

phase nr.3/interpretation/melancholic.model


phase nr.3/interpretation/phlegmatic.model

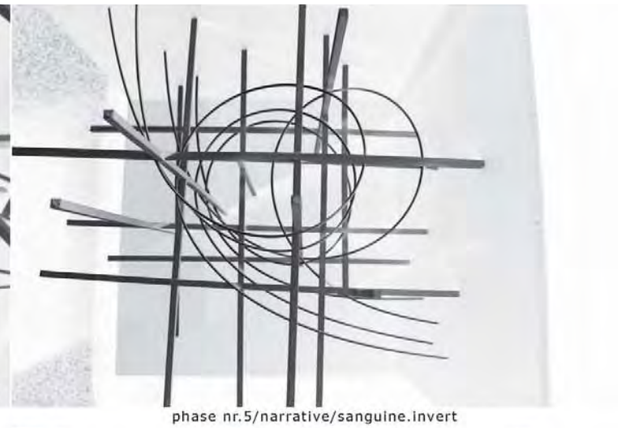
phase nr.3/interpretation/choleric.notation

phase nr.3/interpretation/sanguine.notation

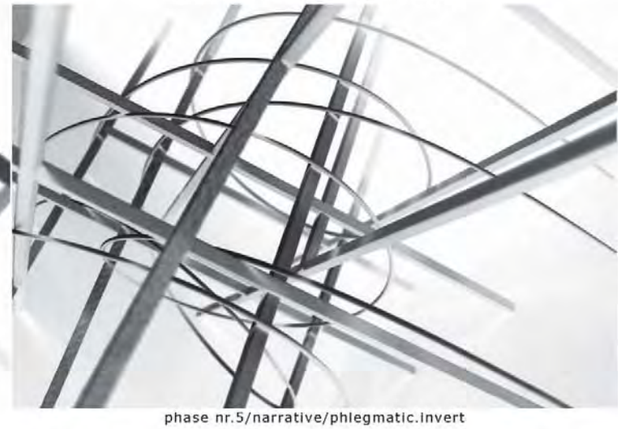
phase nr.3/interpretation/melancholic.notation

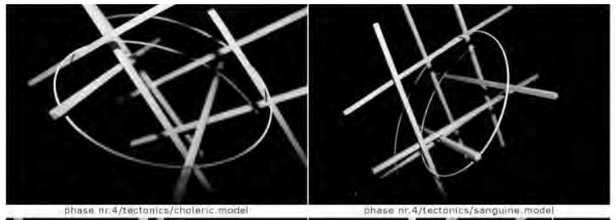

phase nr.3/interpretation/phlegmatic.notation

phase nr.5/narrative/choleric.invert


phase nr.5/narrative/sanguine.invert

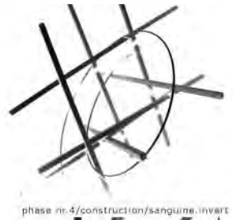
phase nr.5/narrative/melancholic.invert

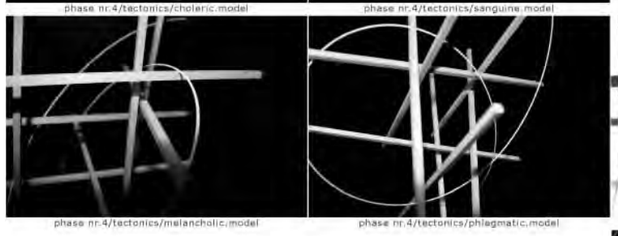

phase nr.5/narrative/phlegmatic.invert


phase nr.4/tectonics/choleric.model

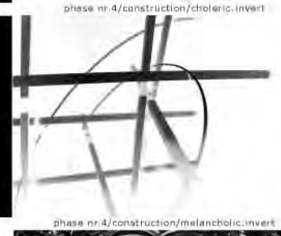
phase nr.4/tectonics/sanguine.model

phase nr.4/construction/choleric.invert


phase nr.4/construction/sanguine.invert


phase nr.4/tectonics/melancholic.model

phase nr.4/tectonics/phlegmatic.model


phase nr.4/construction/melancholic.invert

phase nr.4/construction/phlegmatic.invert

phase nr.4/construction/sketch.model

phase nr.4/lookback/first.picture

phase nr.4/lookback/second.picture

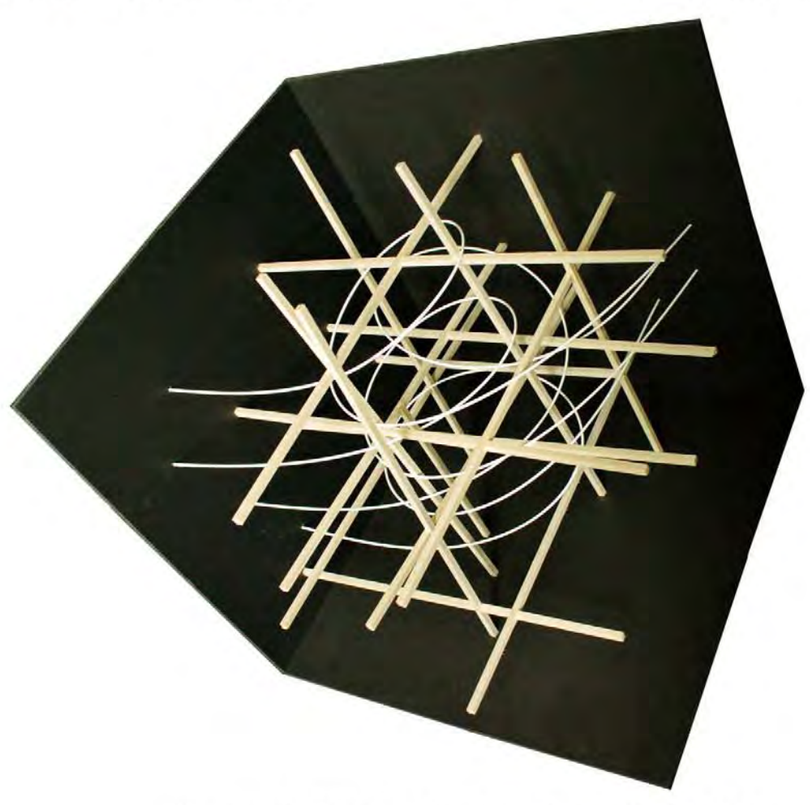
Architectonics of Narratives Exercise

my way of distributing information throughout phases:

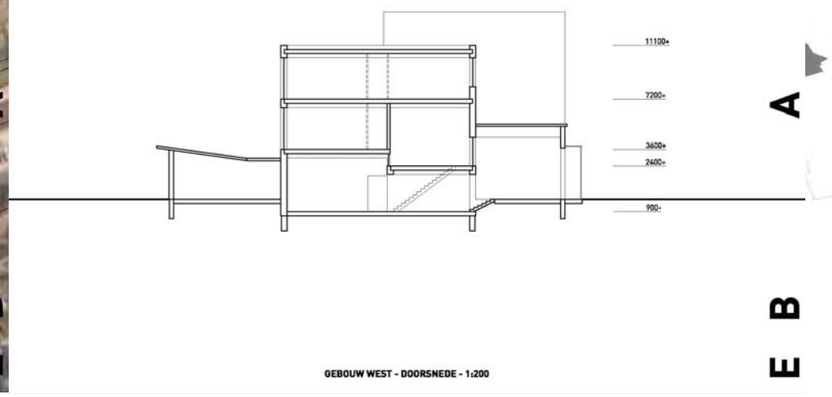
four types of temperaments

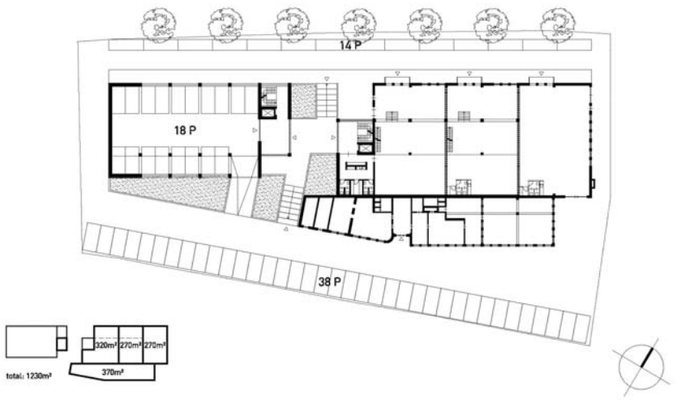
explanation of temperament scheme usage:

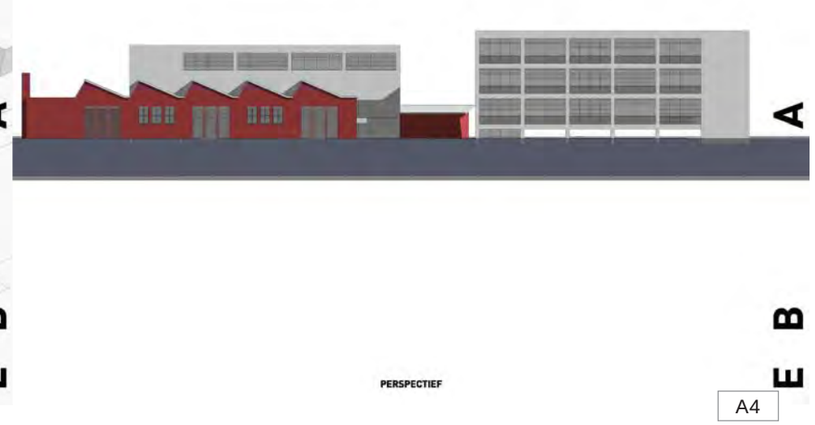
I divided all content of work in progress into 4 separate composition lines. Only 4 types of temperaments are described and this number is considered to be final. I included this concept to give a scheme of compositional play throughout the progress of work. It appeared in the extraction phase and I applied it backwards to the initial phase also. Choleric, sanguine, melancholic and phlegmatic are names for the composition parts of the assemblies with 4 members. This principle is kept throughout all the progress, until it merges into a singular theme in the final drawing.


phase nr.4/construction/sketch.model

proj#0721 proposal presentation fragments
reconstruction of factory-to-offices in Oisterwijk





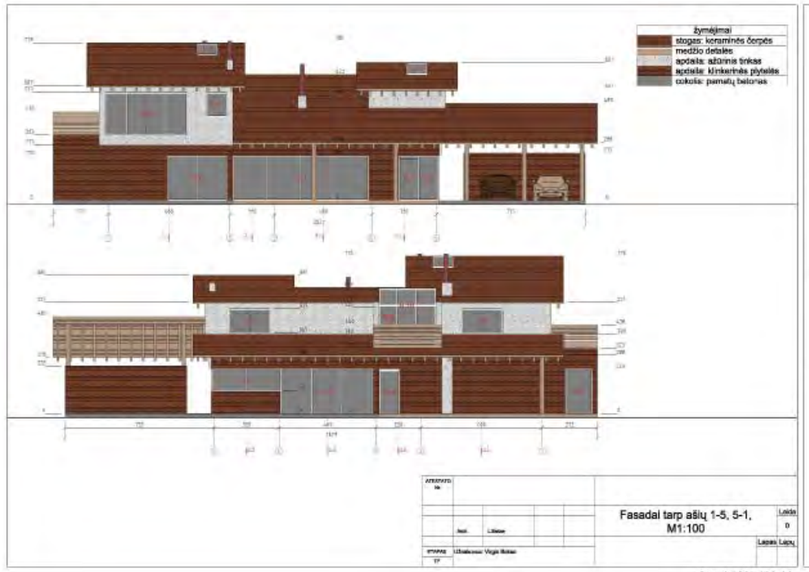


A4

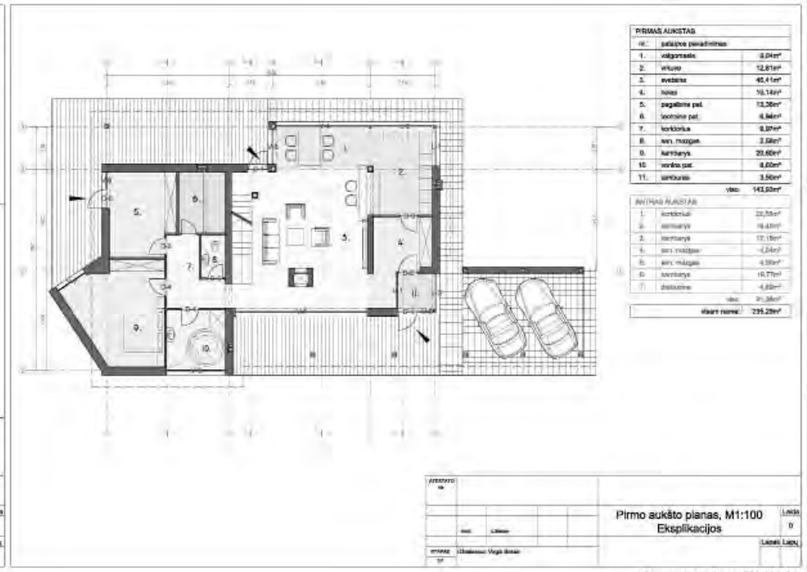
reconstruction strategy | main project architect - Ed Bergers
© some drafting, some modelling, some architectural solutions

planning strategy | main project architect - Ed Bergers
© drafting, modelling, layout and some planning solutions

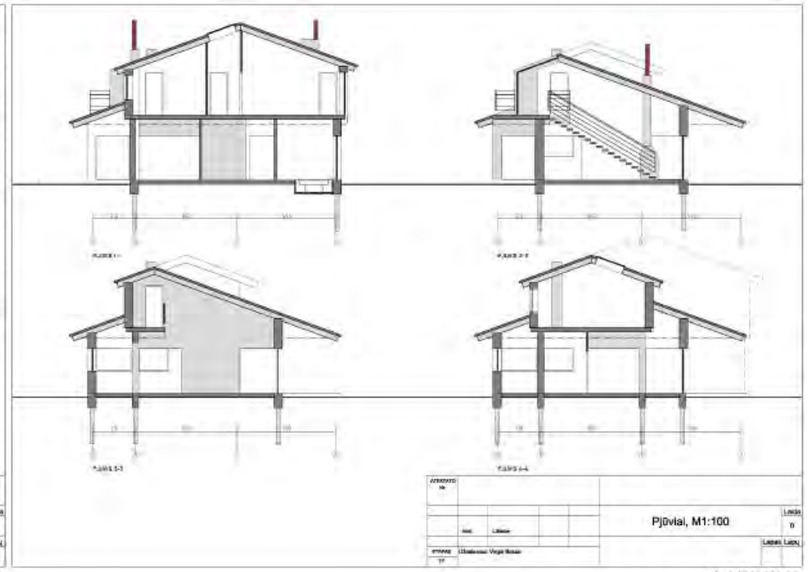
proj#20 technical project fragments
namas prie Kernavės



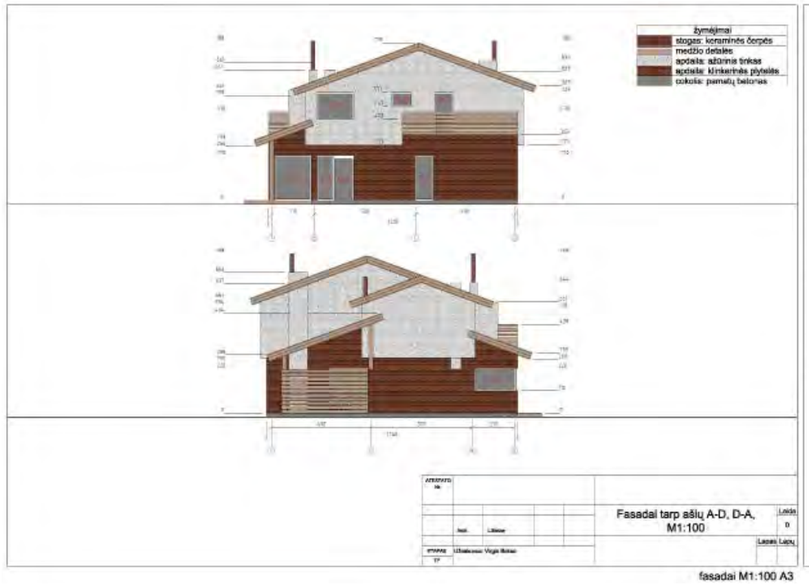
fasadai M1:100 A3



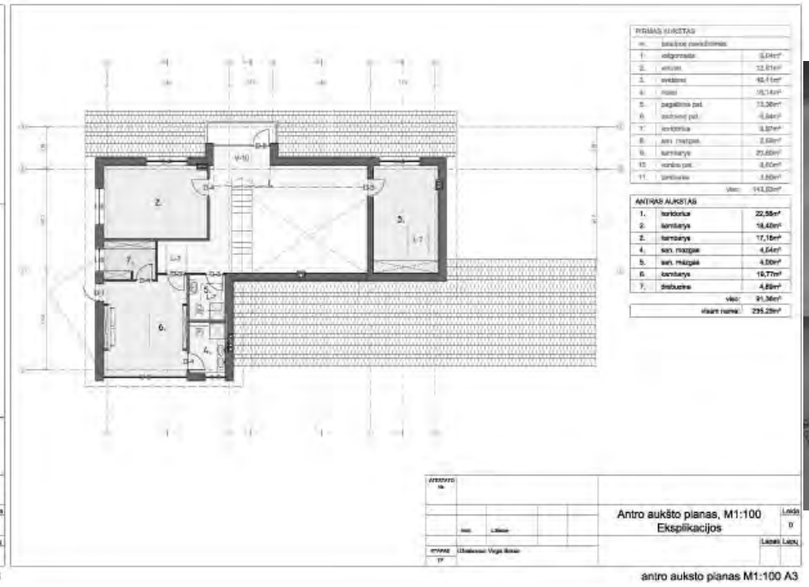
pirmo aukšto planas M1:100 A3



pjuviai M1:100 A3



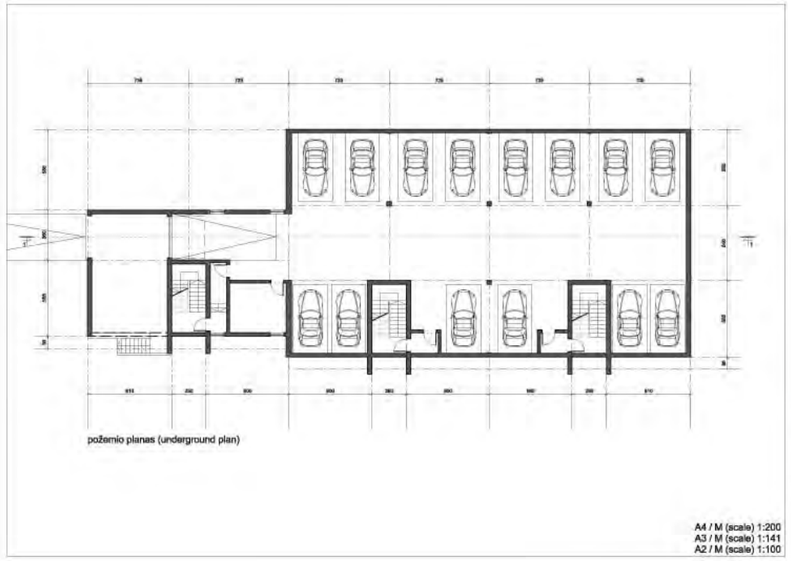
fasadai M1:100 A3

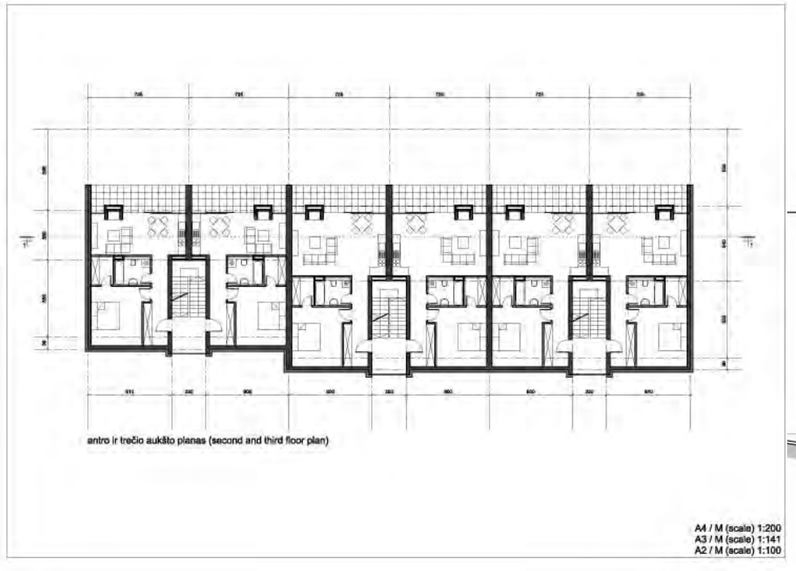


antro aukšto planas M1:100 A3

technical project for family house | constructions designer - V. Miniotienė
© architectural design, constructions design supervision

vasaros butai Palangoj





block of summer flats design | main project architect - Nida Žitkienė
© contextual analysis, strategy, architectural design, modelling, documentation

proj#17 visualizations
interior design for a flat

interior design | contractor - owner
© concept design, modelling, rendering

proj#18 visualizations
another interior design for a flat

interior design | contractor - owner
© concept design, modelling, rendering

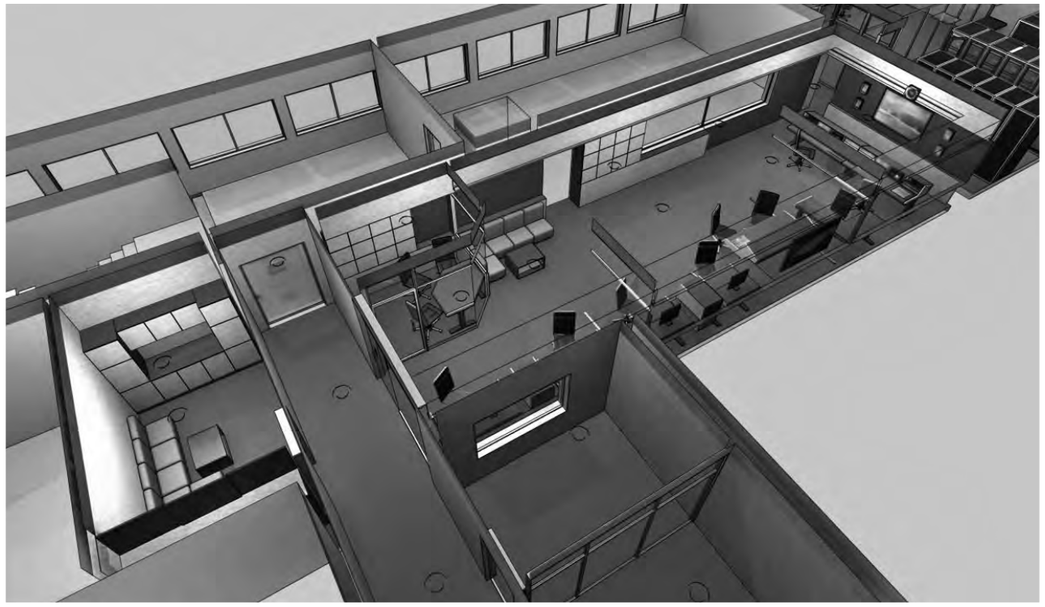
proj#19 visualizations

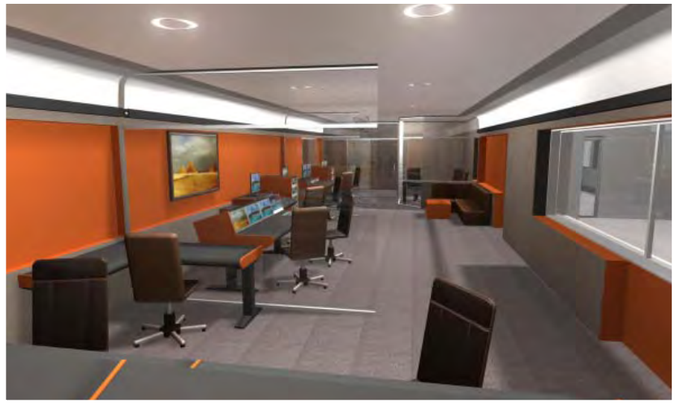
ethanol production factory in Klaipėda FEZ industrial park [www.fez.lt]

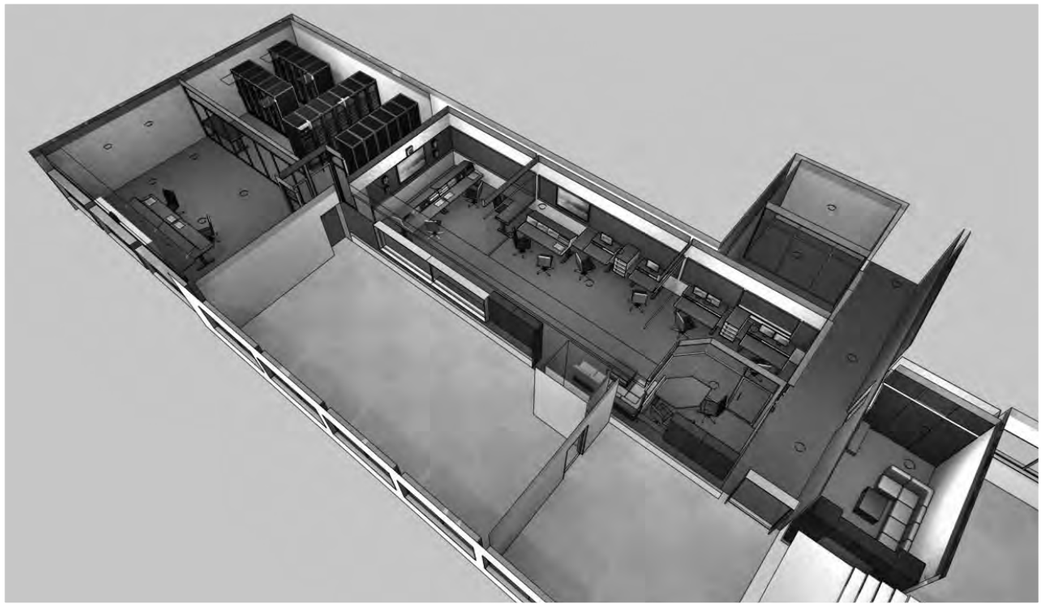
presentation for biofuel factory solution | contractor - UAB alfabioetanolis [www.alfabioetanolis.lt]

© technical research, modelling, texturing, lighting, rendering

proj#16 volumetric schemes
interior for broadcasting studio

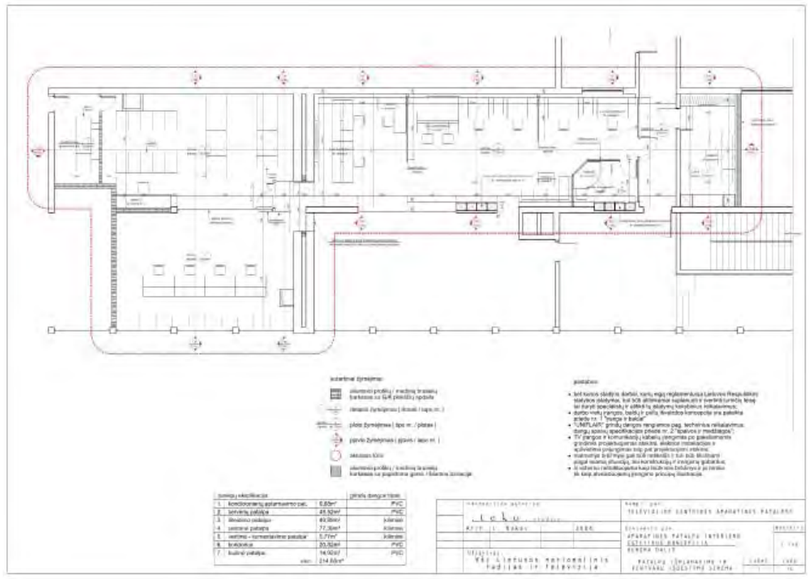


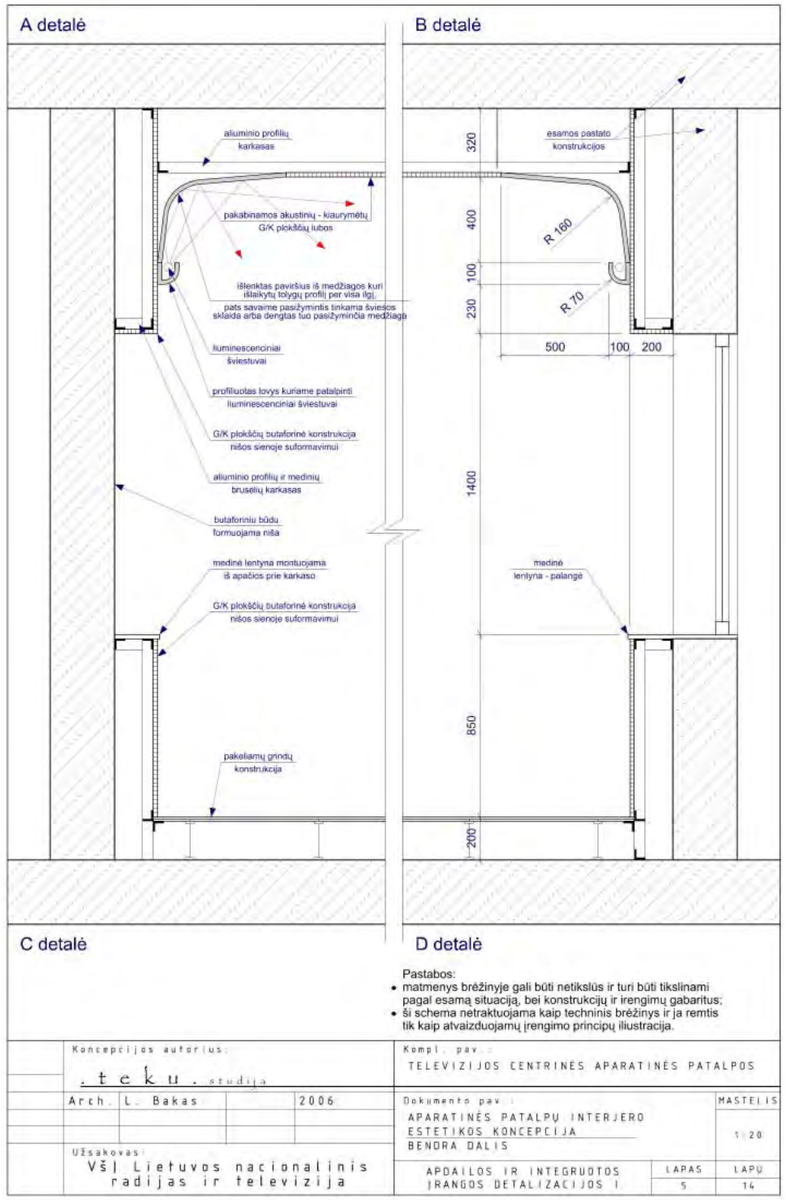


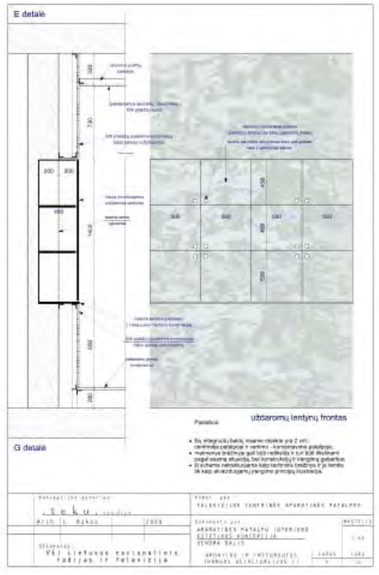


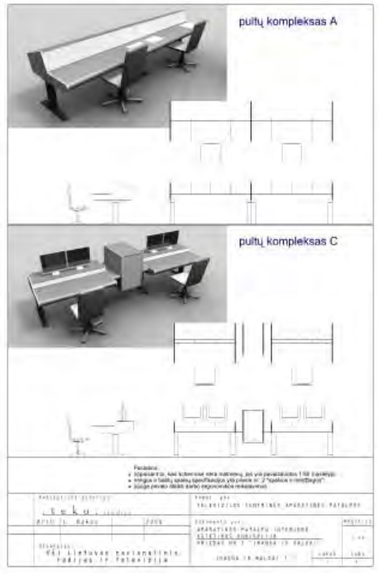
interior design concept | contractor - national Lithuanian broadcaster LRT [www.lrt.lt]
© technical research, concept design, modelling, rendering

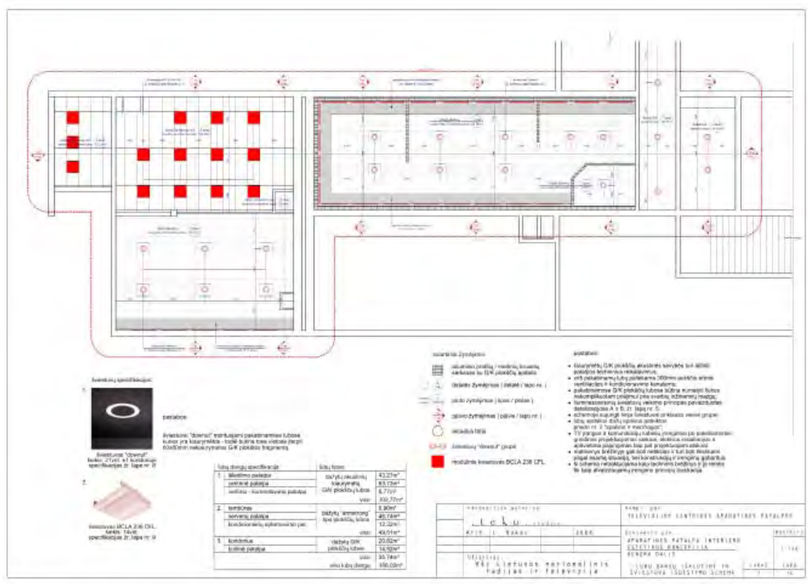
broadcasting studio, Vilnius | Laurynas Bakas 2006

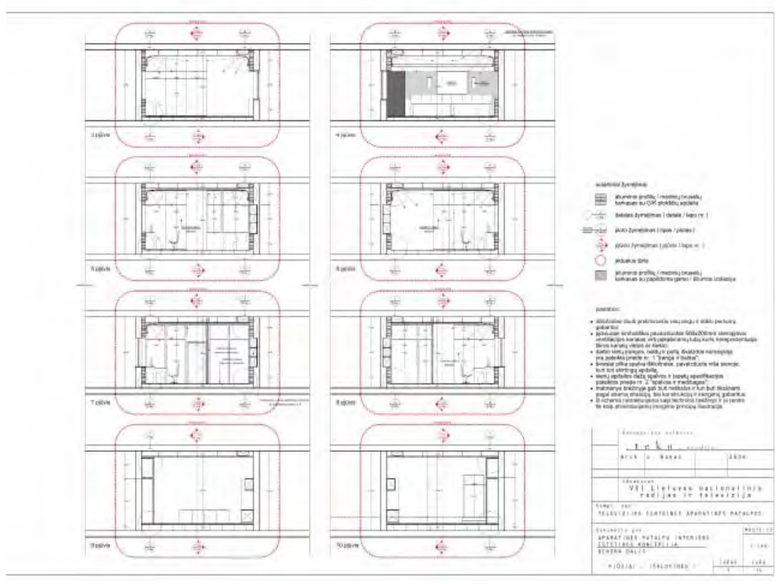








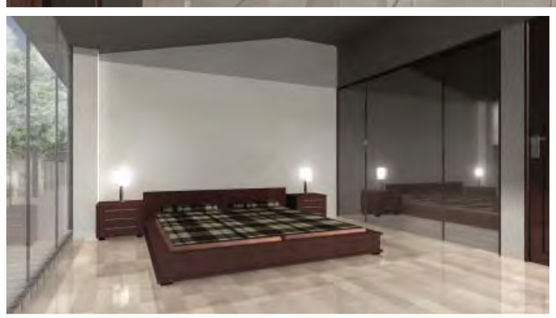


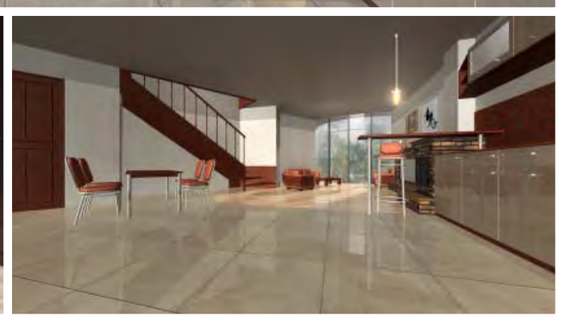


implementation project | contractor - national Lithuanian broadcaster LRT [www.lrt.lt]
© project file, implementation supervision

proj#15 visualizations

renovation of summer cottages in Palanga resort

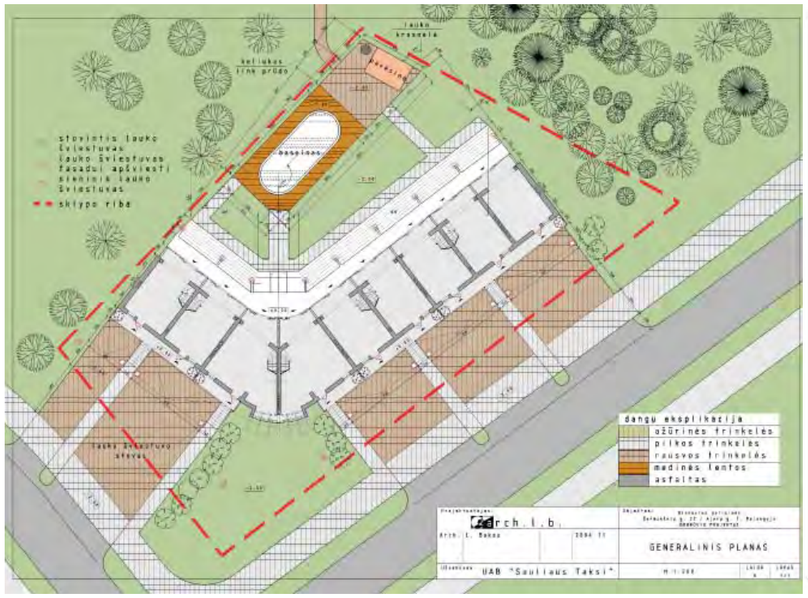


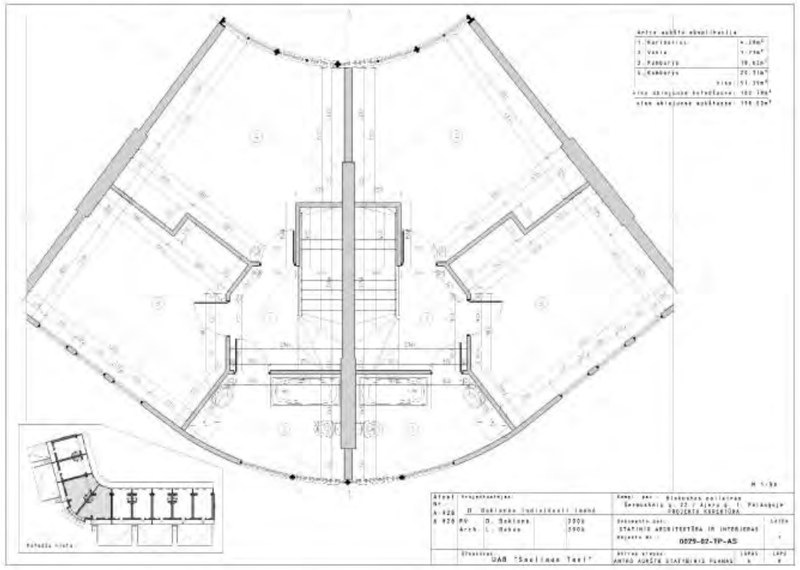


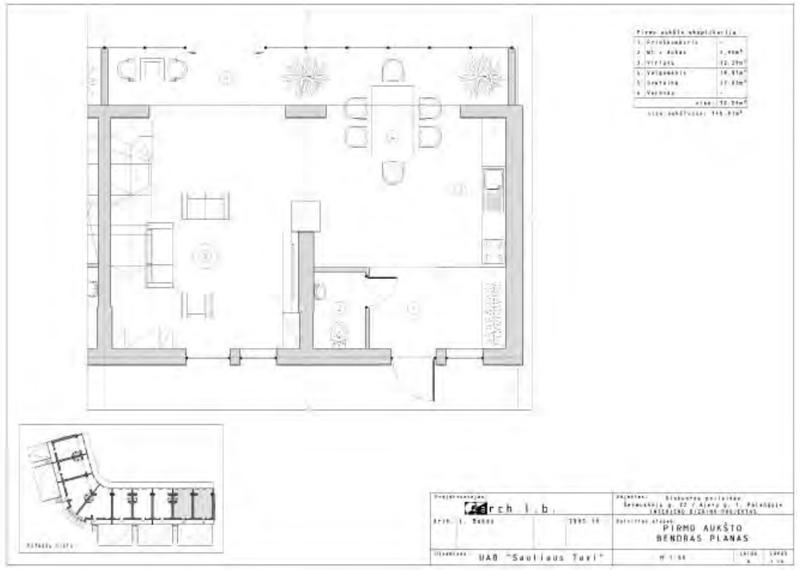
landscape and interior design | contractor - board of owners

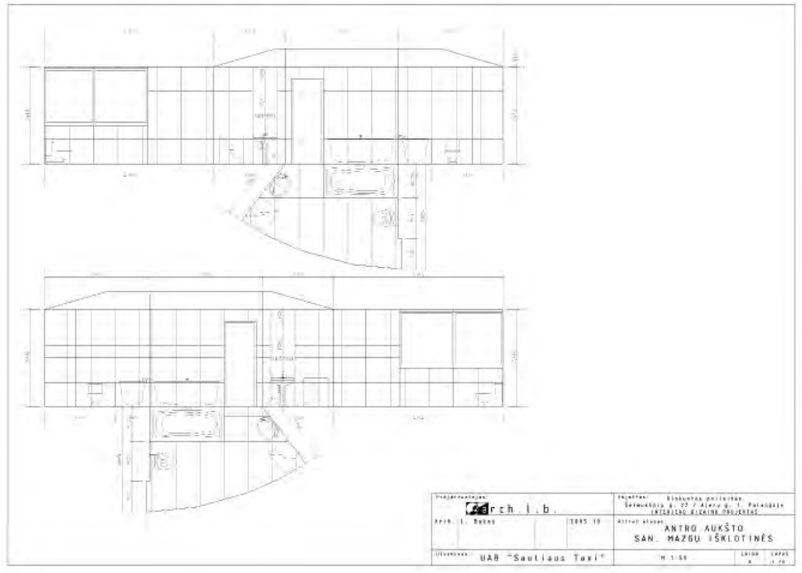
© renovation design, advertising material

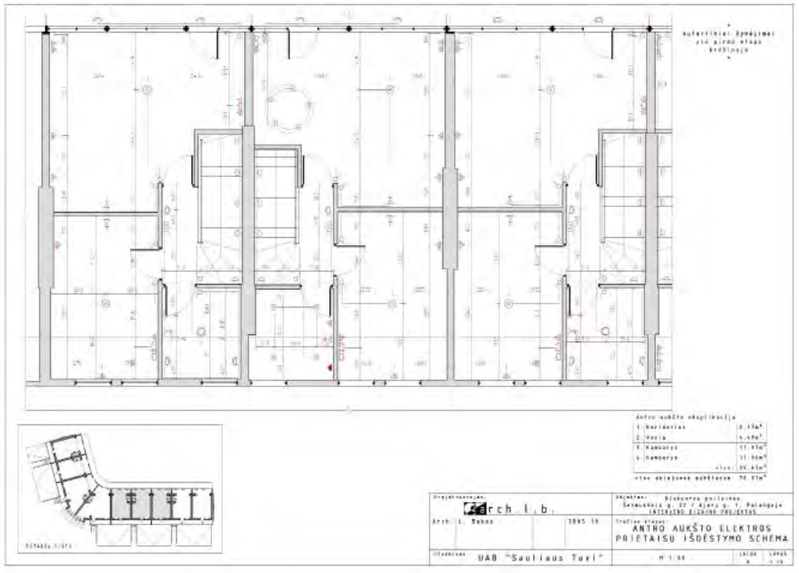
proj#15 implementation project fragments
renovation of summer cottages in Palanga resort

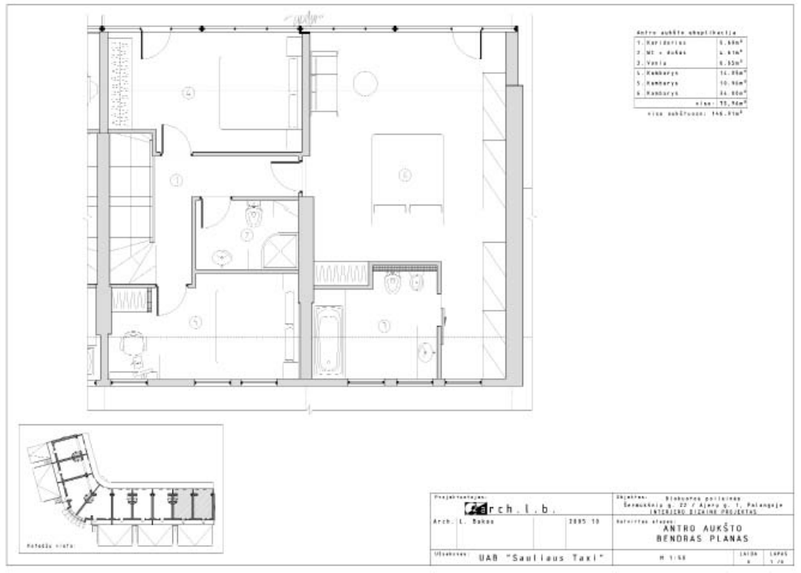










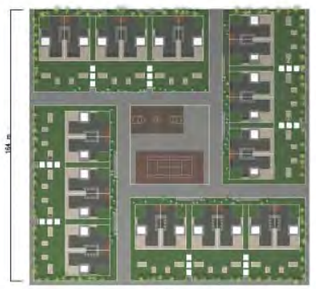


implementation project | contractor - board of owners
© renovation design, project file

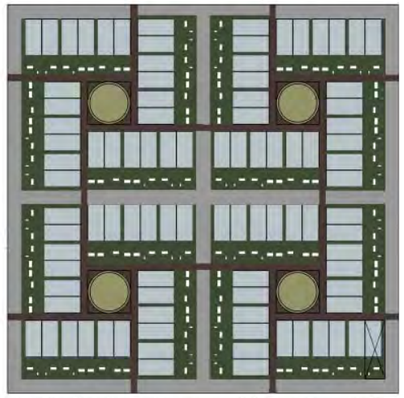
proj#11 entry for international competition
ecological and self sufficient community

OASIS (SELF SUFFICIENT COMMUNITY)

Living block front elevation M 1:500



ving block composition scheme M 1:700 Hight level 2 Altitude 300cm

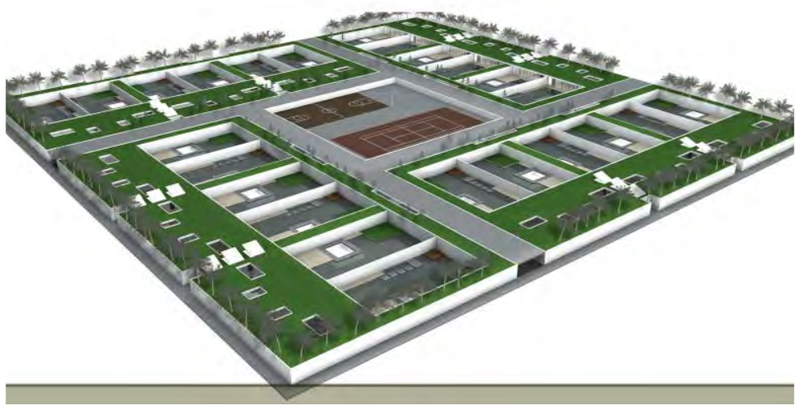


Neighbourhood complex composed from 4 living blocks

ving block composition scheme M 1:700 Hight level 1 Altitude 0,00cm

Single appartment house
Streetways
Water pools
Lawns with plants
Living block centres
Pedestrian walkways

LIVING BLOCK CENTRES AS COMPLEX COMPOSITION AXES
(A) Active zone (sports ground, fitness, service buildings)
(B) Shoping area (small shops, leasure services, offices)
(C) Community centre (out school activities, performance hall, club)
(D) Recreation zone (playground, park, restaurant)



OASIS (UTILITARIAN ARCHITECTURE)

PLICATION OF SINGLE APARTMENT SPACES

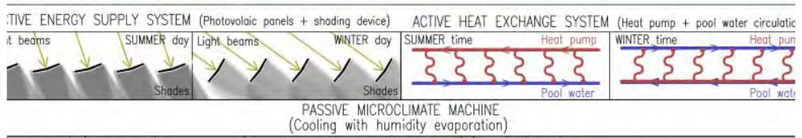
Kitchen and Dining	17.43 m	8 Bathroom	8.024 m
Living room	54.44 m	9 Toilet	3.340 m
Universal extendable space	18.29 m	10 Children bathroom	3.820 m
Sleeping room	14.06 m	11 Laundry	4.295 m
Sleeping room	14.06 m	12 Koridors	15.28 m
Master bedroom	14.15 m	13 Children patio	8.019 m
Wardrobe	8.542 m	14 Parents patio	16.12 m

MAIN ENGINEERING SYSTEMS
(A) Heat pump (air conditioning, floor heating)
(B) Photovoltaic panels (electric power)
(C) Living machine (filtering system)
(D) Solar colectors (water heating)

LEGEND
Circulation of pool watter
Circulation of heating pump liqu
Pool watter
Grass

① Front elevation between axis 1-2 M 1:270 ②

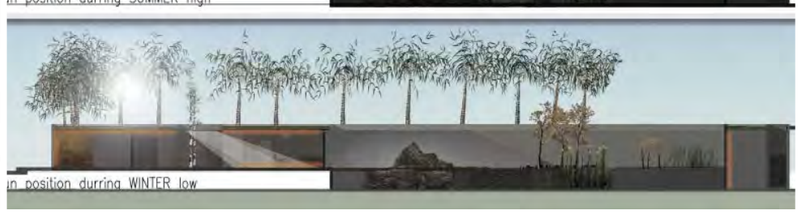
OASIS (NATURE IN ACTION)



PASSIVE MICROCLIMATE MACHINE
(Cooling with humidity evaporation)

(Sun light path, shading, heat absorbtion)

in position durring SUMMER high



in position durring WINTER low

student team initiative | idea and concept design - Lukas Narutis
© modelling, texturing, rendering, presentation

oasis, Vilnius | Lukas Narutis, Laurynas Bakas 2005

proj#13 visualizations
administration building for Klaipėda FEZ industrial park gate

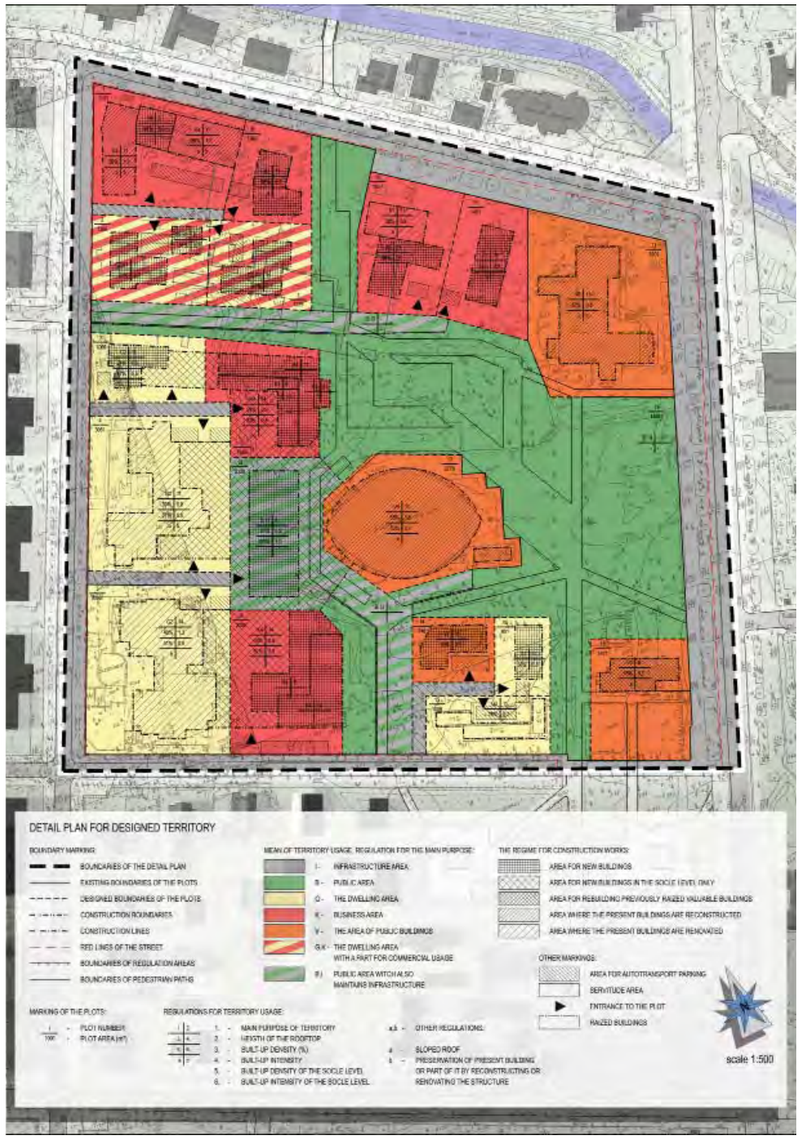
architectural concept | contractor - Klaipėdos FEZ [www.fez.lt]
© concept design, modelling, rendering

proj#14 visualizations
suburban housing strategy outside Palanga resort

housing concept | contractor - land owners
© concept design, modelling, rendering

PERSPECTIVE VIEW FOR MAKING COMPARISON - EXISTING SITUATION OF THE TERRITORY

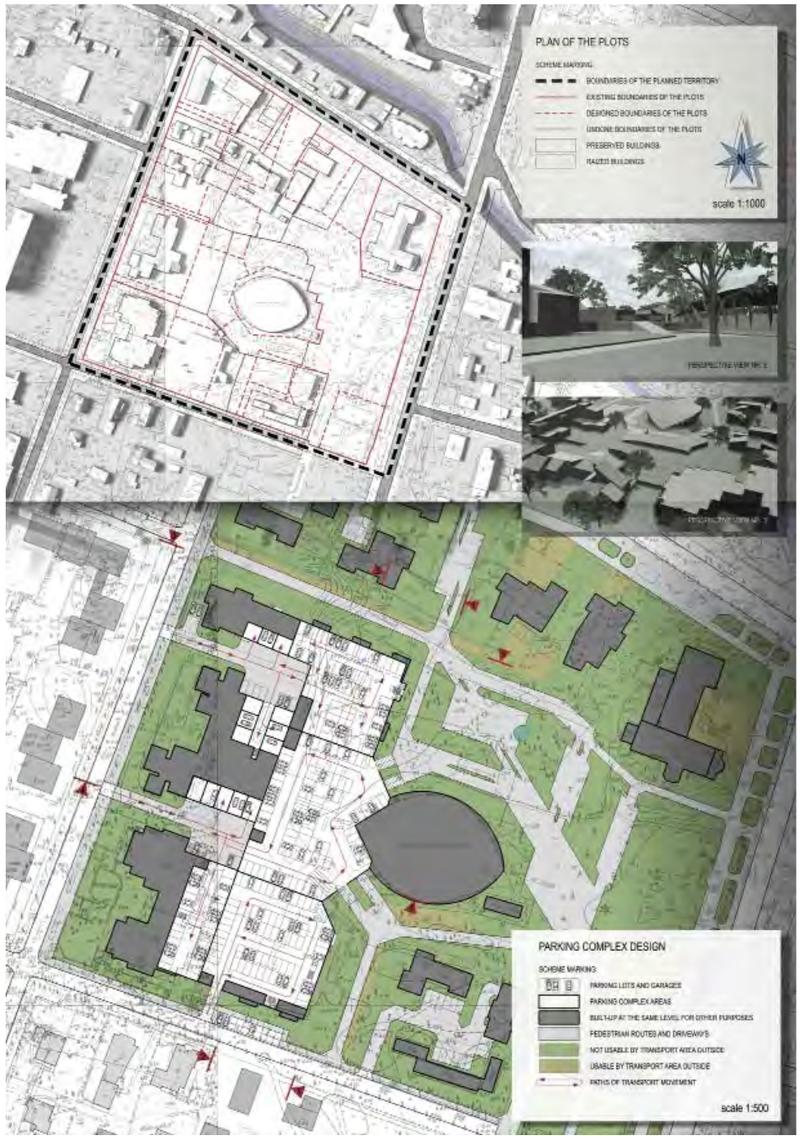
PERSPECTIVE VIEW FOR MAKING COMPARISON - PERSPECTIVE VIEW OF ARCHITECTURAL IDEA



diploma graduation project | coordinator - Algimantas Nėniškis
© research, regeneration strategy, concept design, presentation

proj#09 presentation fragments II

regeneration strategy for the central section of Palanga resort



diploma graduation project | coordinator - Algimantas Nėniškis

© research, regeneration strategy, concept design, presentation

proj#08 presentation sheets

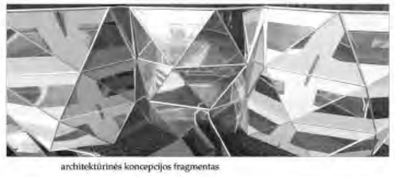
block of apartments as a part of Palanga resort regeneration strategy

S. Daukanto g-vės perspektyva su pastato koncepcija ir planuojamomis gretimybėmis

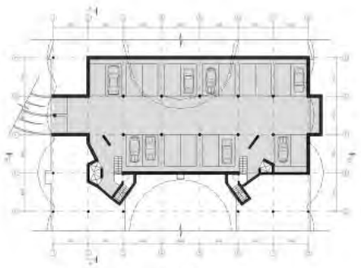
perspektyvinė S. Daukanto g-vės išklotinė su planuojamomis gretimybėmis

perspektyvinė Simpsono g-vės išklotinė

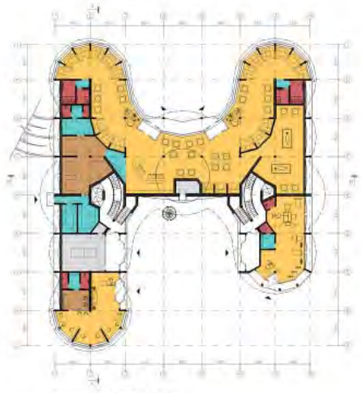
architektūrinės koncepcijos fragmentas iš vidaus



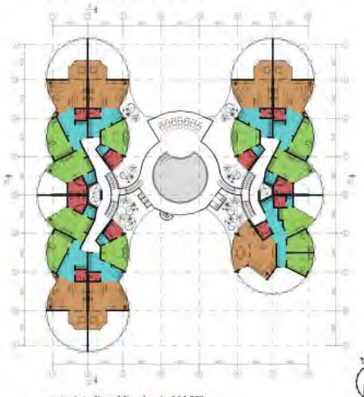
architektūrinės koncepcijos fragmentas



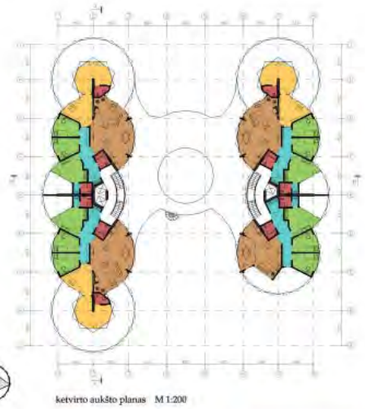
požeminio parkingo planas M 1:200



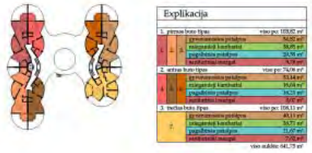
pirmo aukšto planas M 1:200

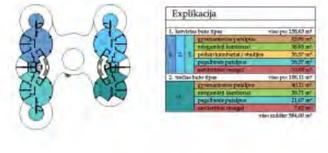


antro ir trečio aukštų planai M 1:200



ketvirto aukšto planas M 1:200

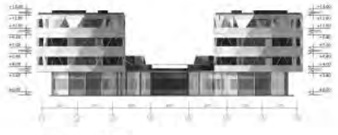




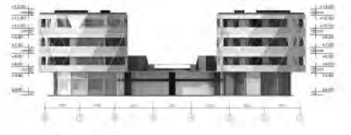
pjūvis A-A M 1:200

pjūvis B-B M 1:200

fasadas 1-A M 1:200



fasadas 1-8 M 1:200



fasadas 8-1 M 1:200

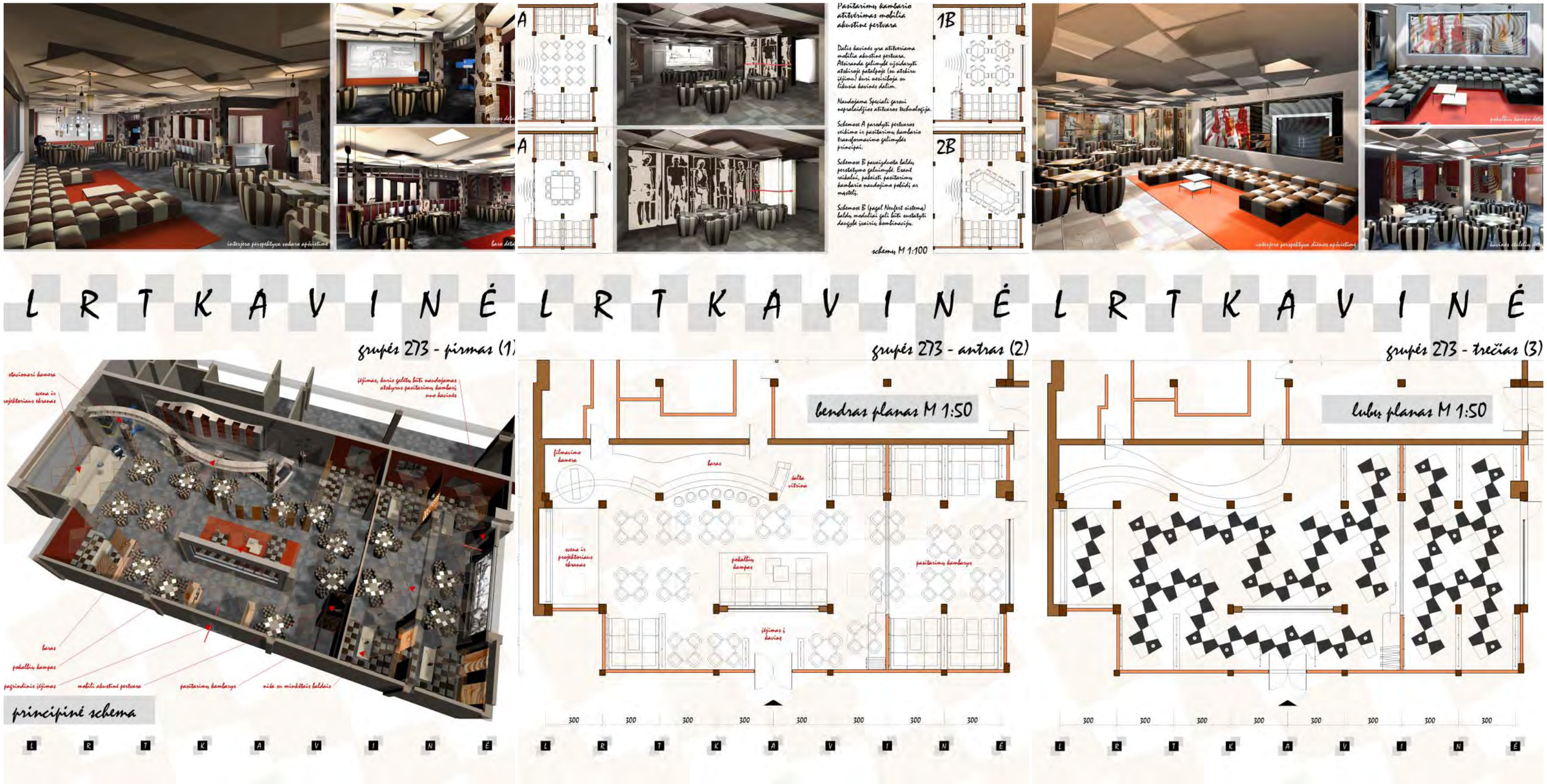
fasadas A-I M 1:200

academical project | mentor - Algimantas Nėniškis

© contextual analysis, concept design, technical solutions, presentation

proj#10 winning competition entry

interior design for multifunctional studio at the headquarters of national Lithuanian broadcaster

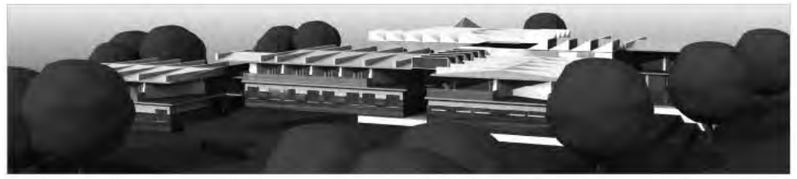


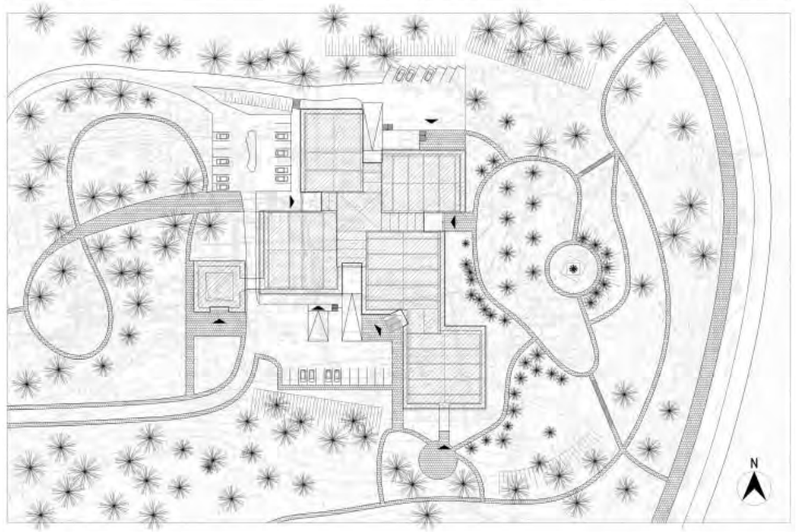
freelance team project | competition held by - national Lithuanian broadcaster LRT [www.lrt.lt]

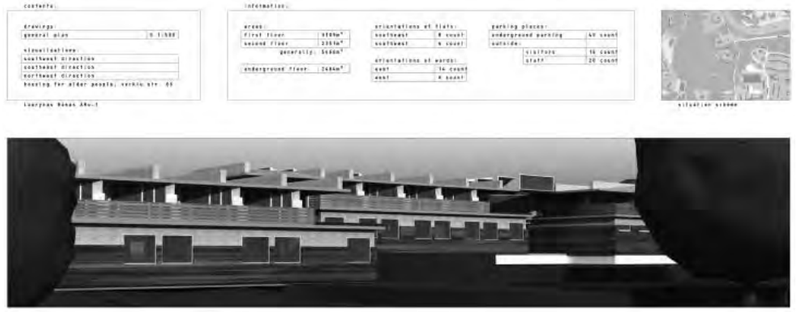
© interior design and theme, team supervision, presentation layout

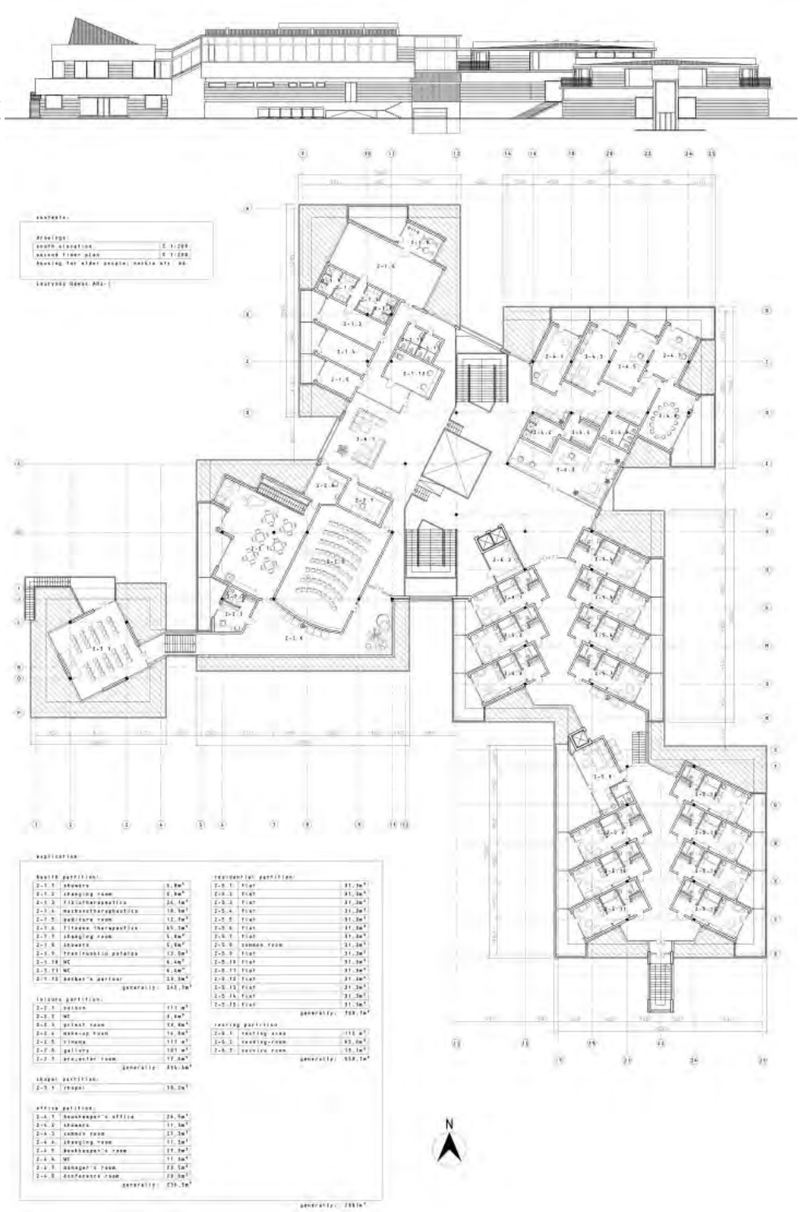
proj#07 presentation fragments

nursing complex for elderly people at the edge of Vilnius city





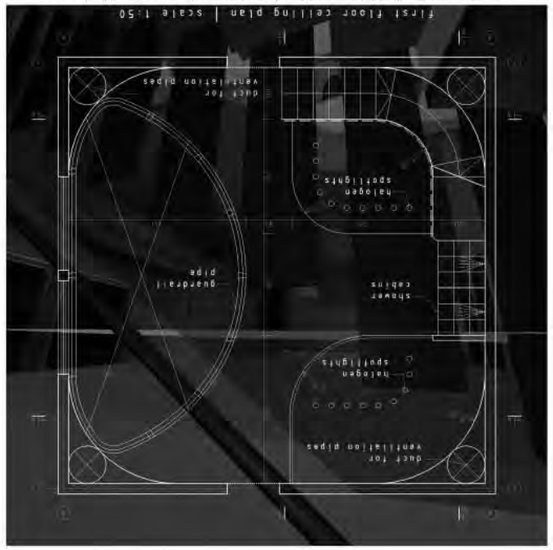




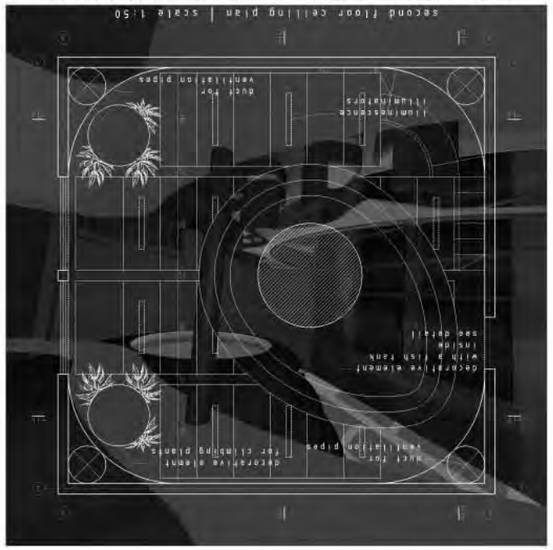
academical project | mentors - Rolandas Palekas, Gintautas Blažiūnas

© concept design, technical solutions, presentation

background: bathing hall view through guardrail decor

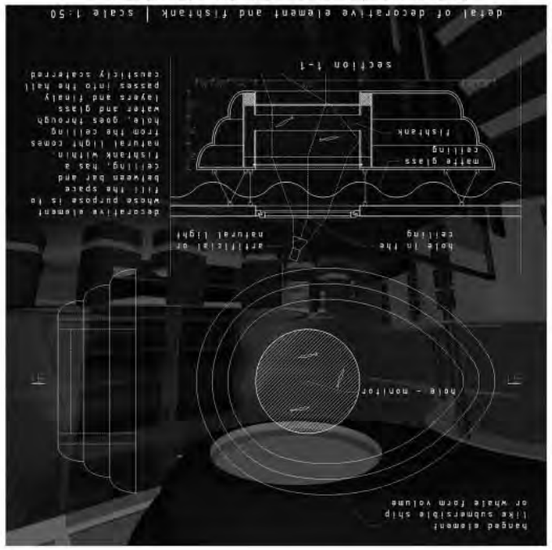


background: second floor space view from behind the bar

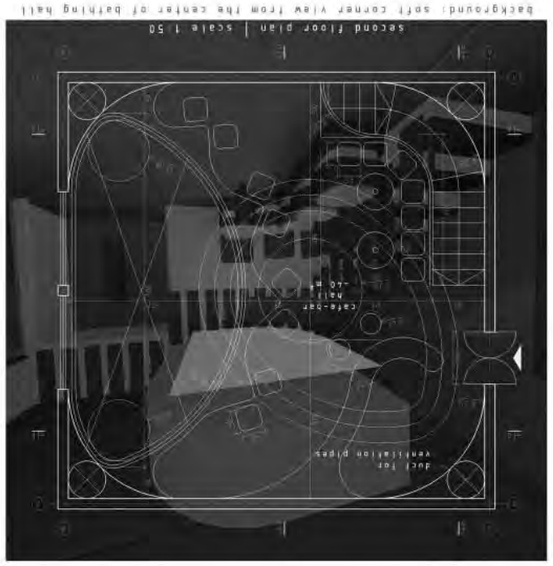


perspective view and main idea of "water cube"

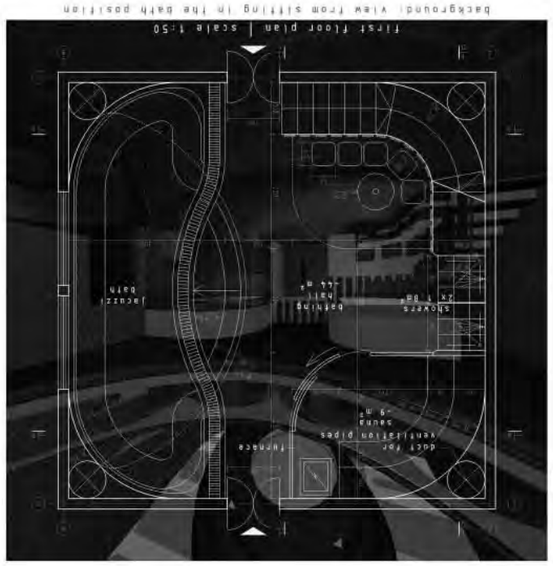
background: bar space view from the staircase



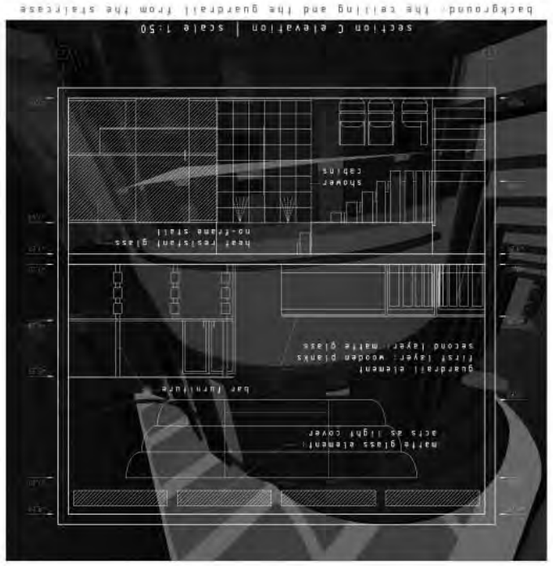
background: soft corner view from the center of bathing hall



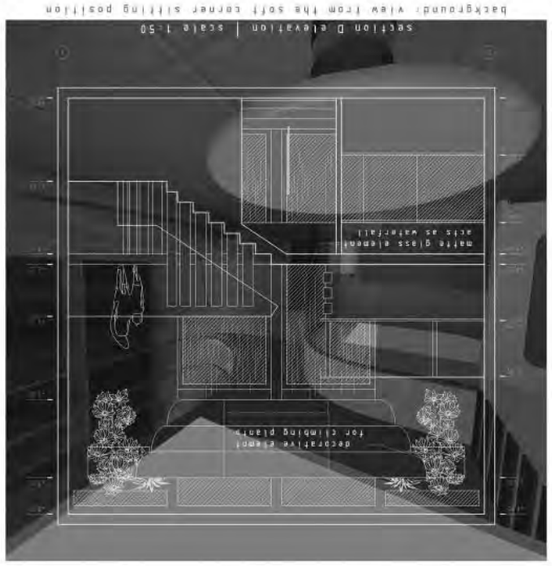
background: view from sitting in the bath position



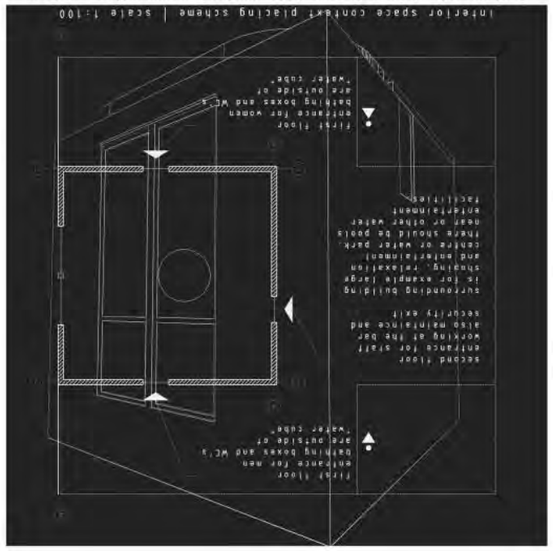
background: the railing and the guardrail from the staircase



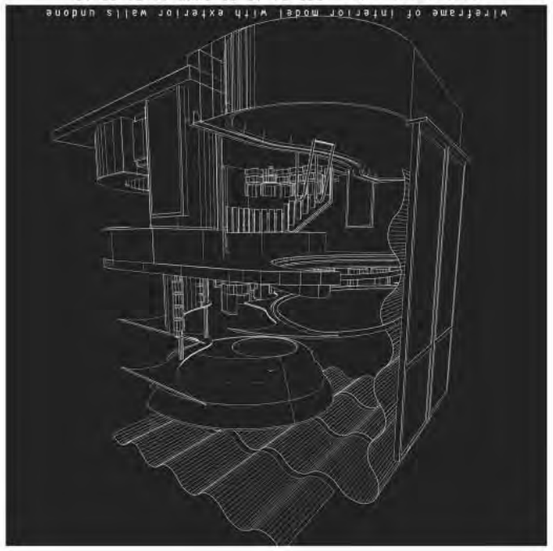
background: view from the soft corner sitting position



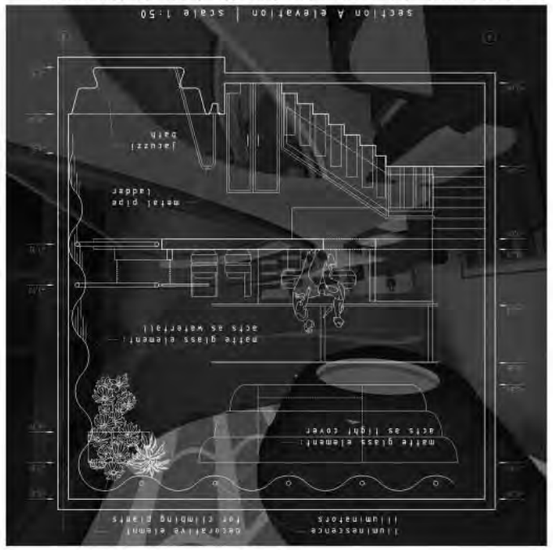
background: cube exterior with context surroundings undone



background color: RGB 71 65 55 CMYK 64 71 53 47



background: bar space view from the table in the corner



background: bathing hall view from inside the sauna

proj#04 presentation fragments

urban composition analysis of Vilnius old town and its contextual dissection

CHARACTERIZATION OF COMPOSITIONAL CONNECTION

PERSPECTIVE VIEW E OF ST. MICHAEL CHURCH AND SURROUNDING DISTRICTS

GENERAL PLAN M 1:1000

SCALE OF BUILDING VOLUMES AND INFLUENCE TO SURROUNDING CONTEXT

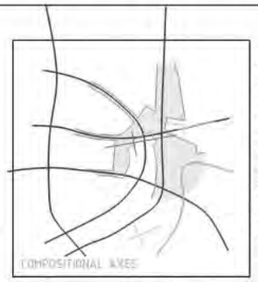
ST. MICHAEL CHURCH MONASTERY COMPLEX

GREENERY OF SEREIKISKIU PARK

RIVER VILNELE

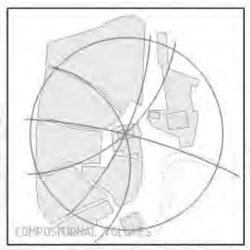
REGULAR, ST. MICHAEL CHURCH, CASE, RULES ARE THE SAME. TO UNDERSTAND THE MEAN CONNECTION BETWEEN OBJECT AND AMBIENCE, URBAN WEAVE IS ANALYSED, WHICH IS ALSO, ONE OF THE MOST IMPORTANT FACTORS FOR THE COMPOSITION.

BETWEEN VOLUME FORMS AND SURROUNDING CONTEXT



COMPOSITIONAL AXES

CREATES AN ORGANIC WEAVE IN WHICH THE CHURCH FETCHES UP IN THE COMPOSITIONALY DEFENSIBLE PLACE, IN THE POINT OF SYMMETRICAL AXES, ORIENTATIONAL AND RYTHMICAL CONJUNCTIONS.



COMPOSITIONAL VOLUMES

CHURCH TAKES POSITION, WHICH IS COMMON TO THE TIME IT WAS BUILT, IN THE URBAN SPACE. COMPOSITIONAL - VOLUMETRIC TENDENCIES ARE MOST EASILY SEEN THROUGH URBAN STRUCTURE ANALYSIS.

SURROUNDING OPEN SPACE

EXTENTS OF SURROUNDINGS

EXTENTS OF OBJECT

URBAN COMPOSITIONAL AXES

NATURAL COMPOSITIONAL AXE

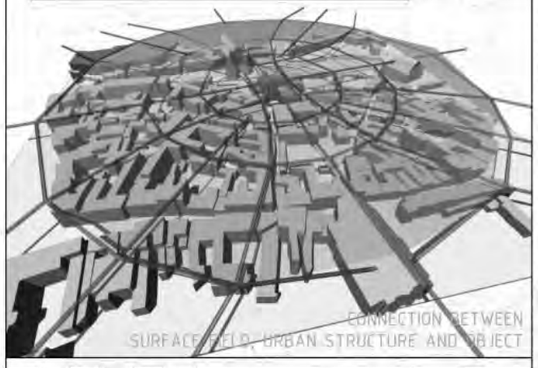
ORIENTATION OF OBJECT

ORIENTATION OF OTHER DOMINANT OBJECTS

AMBIENT VOLUMES AND THEIR LEVELS

OBJECT VOLUMES AND THEIR LEVELS

CHANNELS FORMED BY THE VOLUMES



CONNECTION BETWEEN SURFACE FIELD, URBAN STRUCTURE AND OBJECT

CONNECTION BETWEEN VOLUMETRIC FIELD AND URBAN STRUCTURE

IN THE ENVIROMENT OF THE DOWNTOWN THE CHURCH AND THE MONASTERY COMPLEX ARE ORIENTED ACCORDING RELIGIOSITY: FRONT ELEVATION - TO THE WEST. IN THIS CASE THE ORGANIC NATURE OF THE DOWNTOWN ALLOWS SUCH IGNORANCE TO FUNCTIONALITY AND MAINTAINS COMPOSITIONALY PRECIOUS STRUCTURE, ALSO GIVING REASONED PLACE FOR THE CHURCH. STRUCTURAL AXES AND THE EPICENTRE (IN THIS CASE - ST. MICHAEL CHURCH) APPEAR BECOUSE OF THE SAME REASON. AXES CLEARLY FIND THEIR WAY THROUGH THE PASSAGES. SOMEHOW STRUCTURE PLACED STRAIGHT ON THE CHURCH BECOMES HARDLY CONTROVERSIAL AND STRONG WEB-LIKE URBAN PARTITION. WHILE HAVING A GRID, ANALYSIS CAN BE EXPANDED TO THE SURFACE DISSECTION OF THE DISTRICT. MOSTLY CHARACTERISTIC VOLUMES ARE SHOWN IN THE SCHEME

VOLUMES AND THEIR RANDOM ORIENTATION TOWARDS THE OBJECT

VOLUMES AND THEIR ORIENTATION TOWARDS THE OBJECT

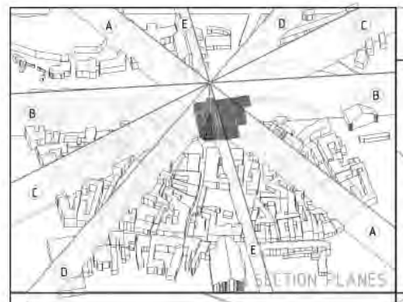
WHILE IN THE SURFACE, MORE WAVE-RING LIKE STRUCTURE IS SEEN. VOLUMES SHOW SPACIAL DISTRIBUTION AND COMPLEXITY IN THE FILLED-EMPTY SEGMENTS. IN THE WORKFLOW THE SITUATION IS SIMPLIFIED AND GEOMETRISIZED IN ORDER TO CONCEPTUALIZE THE COMPOSITIONAL ELEMENTS AND THEIR GROUPS AND ORIENTATION. AMBIENCE CAN BE DIVIDED TO THE LIKELY CHARACTERISED PARTITIONS BY:

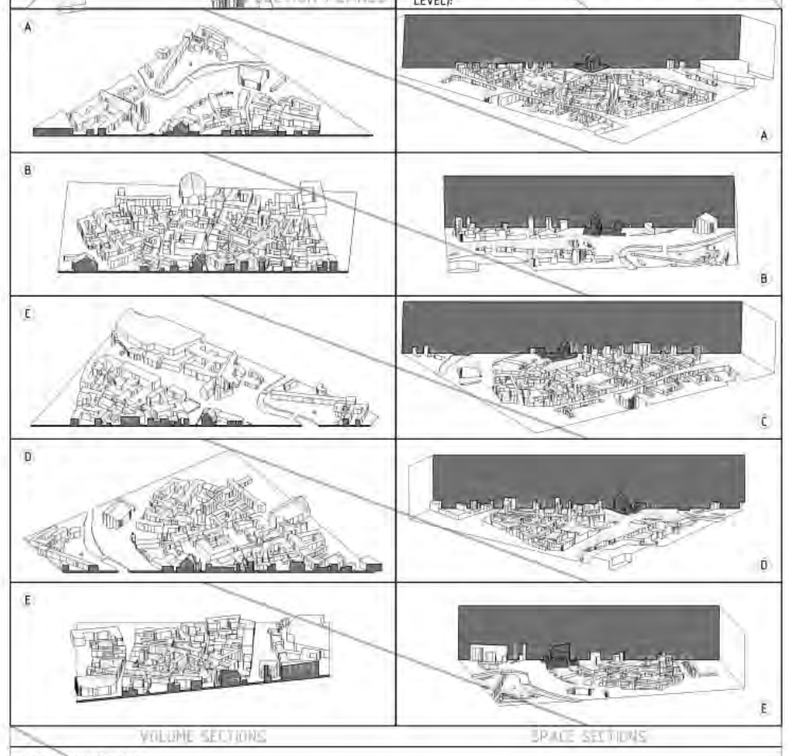
- *FORM
- *SILHOUETTE
- *VOLUME
- *CAPACITY

ACCORDING THESE FEATURES STUCTURE BECOMES POTENTIAL SOIL TO DEFINE THE EXACT ROLE FOR CHURCH VOLUME IN WHOLE CITY SPACIAL GAME. ESPECIALY IN THIS CASE THERE ALL THE ROUTES TRACK STRAIGHT IN TO THE PIVOT OF THE OBJECT BUILDING.

SPACE/VOLUME SECTIONS

SECTIONS SHOW THE COMPOSITIONAL RELATION IN SPACIAL AND VOLUMETRIC ELEMENTS. THEY EXPLAIN HOW THE CITY ITSELF CREATES ITS OWN FACE. THE CHURCH IS TAKEN AS STARTING POSITION AND MIDDLE POINT AS IT HAS ITS OWN ROLE AND PLACE IN THE URBAN STRUCTURE. SPACE SECTIONS ILUSTRATE THE VOLUME/SPACE PROPORTION IN PARTICULAR LEVELS. THIS BEARING SHOWS BASIC UNDERSTANDING OF CITY SILHOUETTHE WITCH IS VERY IMPORTANT FACTOR WHILE EVALUATING COMPOSITIONAL RELATIONS. DETERMINATION OF RYTHMICAL APPEARANCES, VOLUME RATIOS, SURFACE PECULARITIES IS A WAY TO ANALYSE THE COMPOSITIONAL FEATURES OF SURROUNDINGS AND FIND THE CONNECTION BETWEEN THEM AND THE OBJECT. TO SHOW THE SPACE MORE CLEARLY, THE DIRECTION OF SECTION-PROJECTIONS DIFFER IN PARTICULAR PLANES (SPACE SECTIONS ARE SEEN FROM UNDER THE GROUND LEVEL):





CONCLUSION

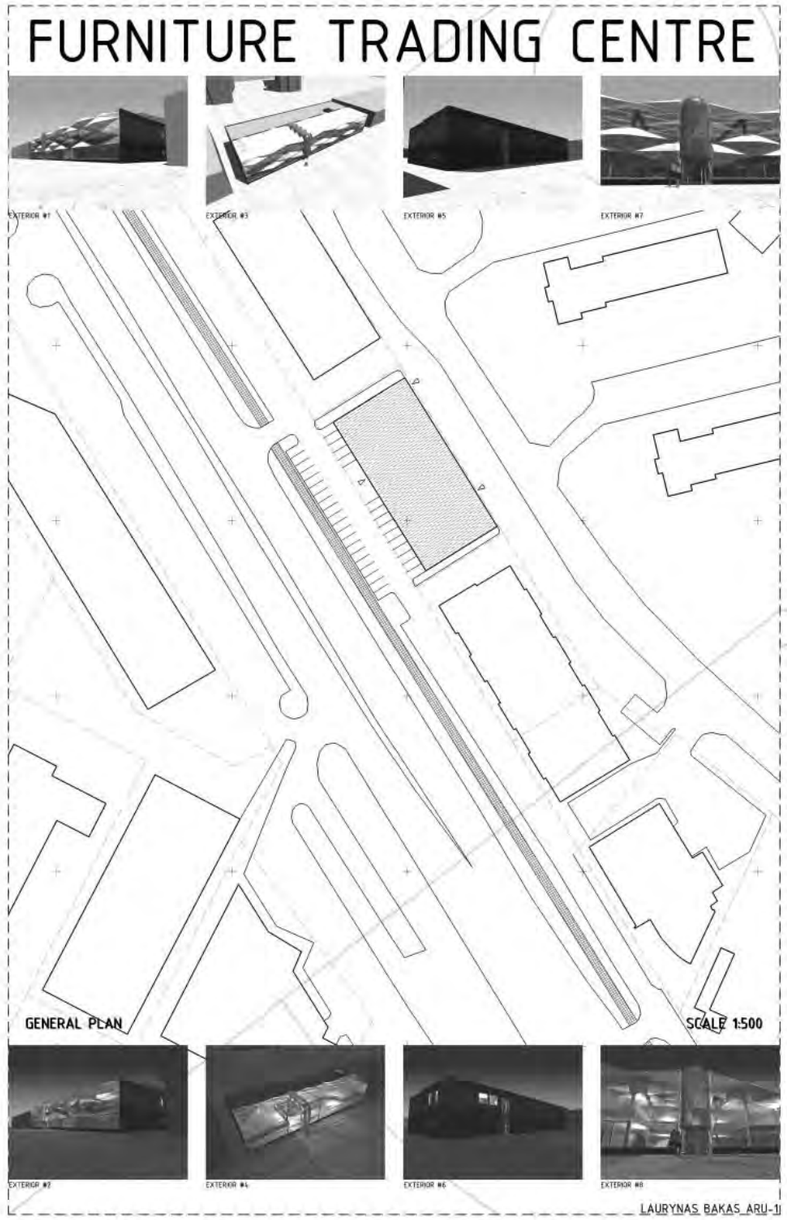
THE CHURCH IS NOT A DOMINANT OBJECT IN RELATION WITH THE SURROUNDING CONTEXT, BUT TAKES AN IMPORTANT ROLE. IT STANDS IN THE POSITION WITCH IS ACCIDENTLY OR WITH PURPOSE INFLUENCES THE URBAN STRUCTURE VERY STRONGLY. SCHEMES SHOW THE ASPECTS WITCH ARE NOTICED WHILE OBSERVING THE SITUATION. SPACIALY THE CHURCH IS STANDING IN COMPOSITIONAL EPICENTRE IN ACCORDANCE WITH SURROUNDING URBAN ELEMENTS. ENTIRELY THE INTERESTING AND COMPOSITIONALY STRONG UNIT IS FORMED. THE MAIN INFLUENCING FIGURES, ARE THE URBAN BENDS OF THE STREETS, INTERCONNECTING IN THE SQUARE, IN FRONT OF THE CHURCH. OTHER MORE IMPORTANT BUILDINGS AND NATURAL FORMATIONS AROUND ALSO SIGHNS AND SUPPLEMENTS THE LOCAL PATTERN. THERE ARE COMMON RITHMICAL APPROACHES IN VARIOUS SCALE LEVELS. CHURCH IS A PART OF MONASTERY COMPLEX WITCH SMOOTHLY CONFLUENTS ITSELF WITH A NEARBY BUILDINGS. STREETS AND PUBLIC SPACES FORM A NET IN WITCH THE CHURCH IS TAKING A REASONABLE ATTITUDE. SITUATION IS VERY INTERESTING AND UNIQUE.

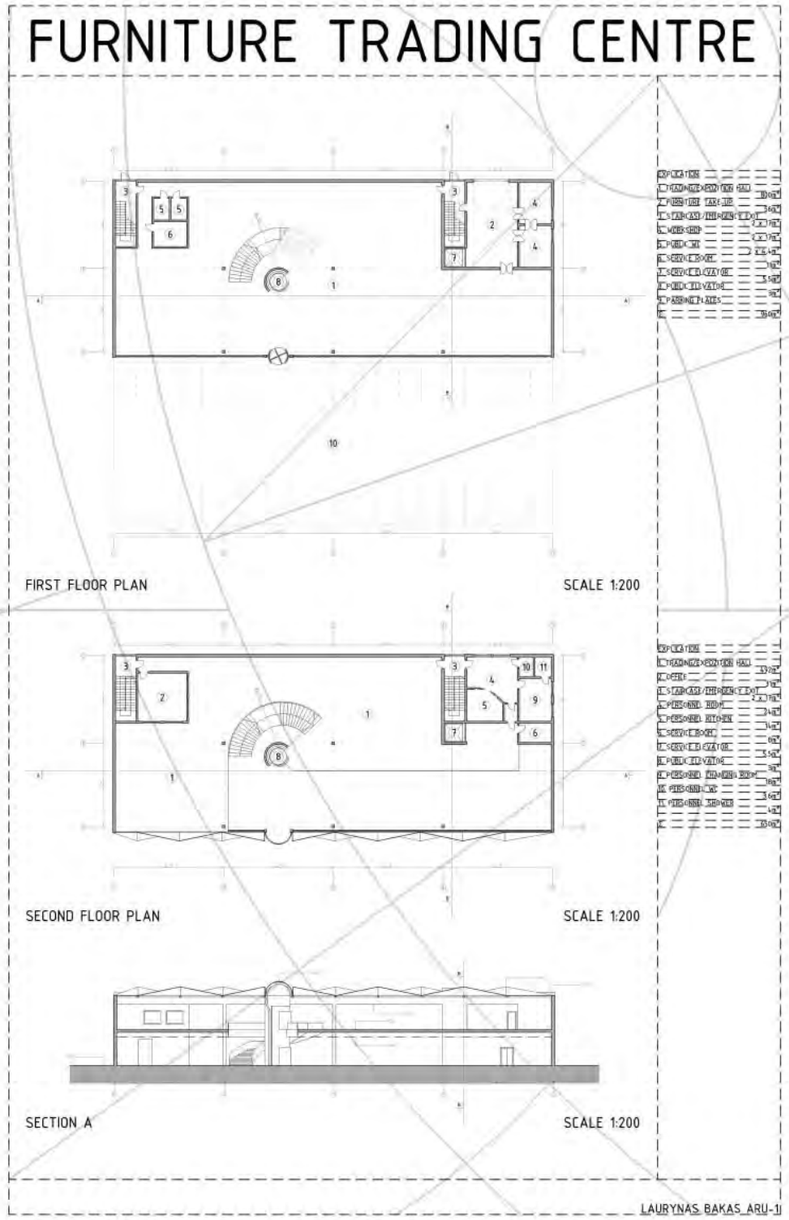
academical project | mentor - Dalius Vrubliauskas

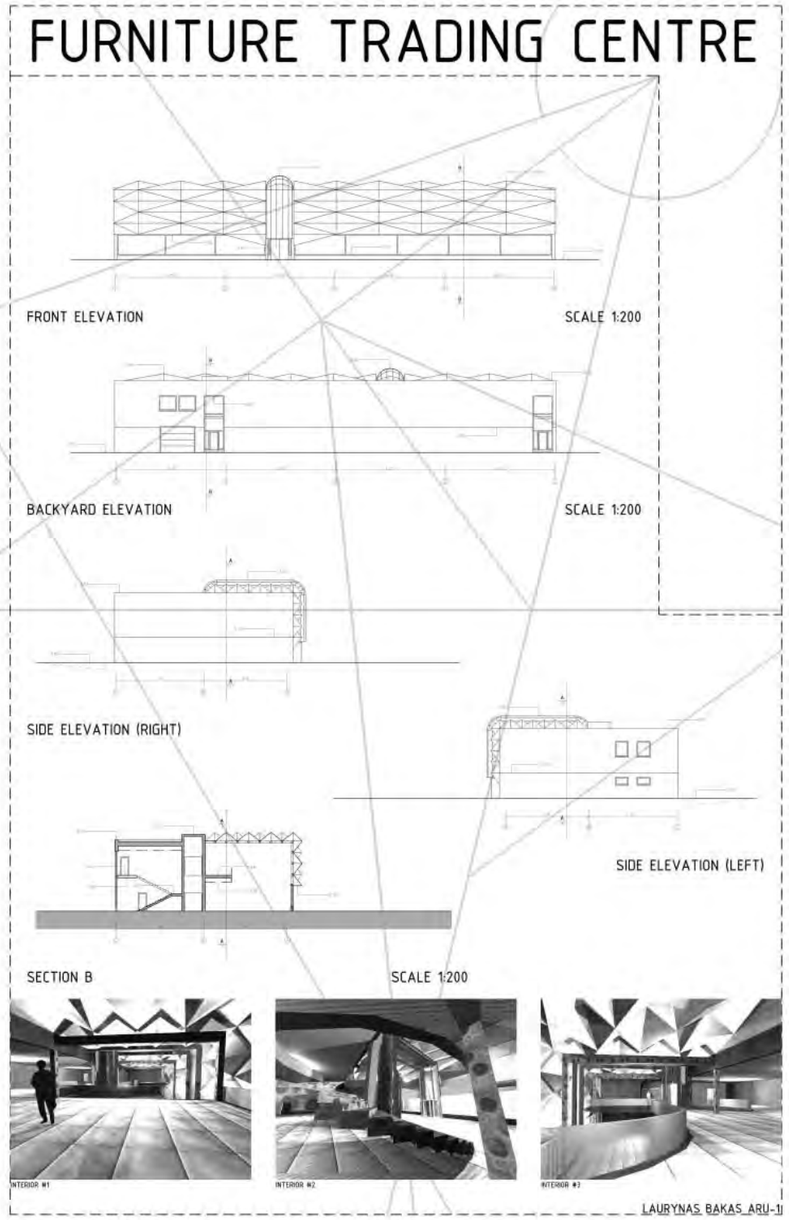
© research, contextual analysis, presentation

proj#05 presentation fragments

furniture shop in the newly developing commercial suburb of Vilnius







academical project | mentors - Rolandas Palekas, Saulius Mikštas

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