



EAST

Lithuania–Japan
Architecture event

KAFe 2022

EAST

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Time for recovery

Laikas atsinaujinti

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**Architektas
Kauno architektūros festivalio
vadovas, „Rytai–Rytai 5” kuratorius**

The fourth Kaunas Architecture Festival KAFe2022 starts on 23 September with the theme "Recovery"

Today, the subject of architecture is becoming exceptionally important. Human activity has so profoundly altered the environment around us that technological innovation, the pace of industrial development, urban sprawl and population density are distorting the course of sustainable living and depleting the potential of the Earth's natural resources.

We should reconsider and refresh the ideas we live with today and into the future. It is time for recovery. It is now essential to only pursue high-quality architectural projects, lean and thoughtful urban development, where nature and its forms of expression become the priority of the creative and operational process.

Rugsėjo 23 dieną startuoja ketvirtasis Kauno architektūros festivalis KAFe2022 su tema „Atsinaujinimas“.

Šiandien architektūros tema tampa išskirtinai svarbi. Žmogaus veikla taip smarkiai pakeitė mus supančią aplinką, kad technologinės inovacijos, pramonės vystymosi tempai, miestų plėtra, gyventojų tankis iškreipia tvaraus gyvenimo eiga, alina gamtos ir Žemės resursų galimybes.

Turėtume pergalvoti ir atnaujinti idėjas, kuriomis gyvename šiandien ir gyvensime ateityje. Atėjo metas atsinaujinti. Dabar ypatingai svarbu vykdyti tik kokybiškos architektūros projektus, taipi bei apgalvotą urbanistinę plėtrą, kuomet natūrali gamta ir jos išraiškos formos taptų kūrybiniu ir veiklos proceso prioritetu.



The first KAFe2013 addressed the timely topic of the central city's relationship with rivers, "The city and its waterfronts". The two-month event caused amazement among architectural professionals and residents that such a high-level professional event could take place in Kaunas. KAFe2016 "Restart your city centre" explored the issues of recovery and renewal of city centres, while the theme of KAFe2019 "Landmark Architecture - creating or destroying a city's identity?" looked at the impact of new buildings on the established urban fabric.

Through our activities and numerous events at KAFe, we have persistently argued the necessity of architecture for the city and its community. The festivals have produced and presented more than 100 exhibitions, forums, talks, student workshops, architectural excursions and unconventional architectural events in a variety of formats; more than twenty magazines, catalogues and books have been published. This has been appreciated and recognised by the architectural community and beyond.

In 2022, we are focusing on professional cooperation between different countries and cultures. KAFe2022 coincided with the very important event "Kaunas – European Capital of Culture 2022" and became an official part of the programme of this prestigious event.

While planning the programme of the event, I thought it would be a great opportunity to involve the architectural community again in a joint Lithuanian - Japanese architecture project. Two countries with different histories and cultural traditions - Japan, with 125 million inhabitants in the East of the World, and Lithuania, with almost 3 million people in the East of Europe - are now celebrating 20 years of architectural cooperation. The project involves the most creative Lithuanian and Japanese architects and architecture students of all ages.

Pirmasis KAFe2013 nagrinėjo aktualią miestų centrinės dalies ryšio su upėmis temą „Miestas ir jo ryšys su upėmis“. Du mėnesius vykęs renginys sukėlė architektūros profesionalų ir gyventojų nuostabą, kad tokio aukšto lygio profesionalūs renginiai gali vykti Kaune. KAFe2016 „Atnaujinkime miesto centrą“ gilinomés į miesto centrų atsigavimo bei atnaujinimo klausimus, o KAFe2019 temoje „Ženklinantis pastatai - įtvirtinantys ar griaunantys miesto tapatybę?“ svarstėme naujų pastatų įtaką susiformavusioms miesto struktūroms.

Savo veikla ir renginių gausa KAFe atkakliai įrodinėjome architektūros reikalingumą miestui ir jo bendruomenei. Per jvykusius festivalius sukurta ir pristatyta daugiau kaip 100 jvairaus formato parodų, forumų, pašnekesių, studentų kūrybinių dirbtuvų, architektūros ekskursijų ir netradicinių architektūrinių renginių; buvo išleista daugiau nei dviečių žurnalų, katalogų ir knygų. Architektūrinė, o ir ne tik, bendruomenė tai įvertino ir pripažino.

2022-aisiais sutelkiame dėmesį skirtingu šalių ir kultūrų profesinį bendradarbiavimą. KAFe2022 sutapo su ypatingai svarbiu jvykiu "Kaunas – Europos kultūros sostinė 2022" ir tapo oficialia šio prestižinio renginio programos dalimi.

Planuodamas renginio programą, pagalvojau, kad tai bus puiki proga vėl įtraukti architektūrinę bendruomenę į jungtinį Lietuvos ir Japonijos architektūros projektą. Dvi skirtinges istorijos ir kultūros tradicijų šalys – Japonija su 125 mln. gyventojų, esanti Pasaulio rytuose, ir Lietuva, su beveik 3 mln. gyventojų, esanti Europos rytuose – skaičiuoja jau 20 architektūrinio bendradarbiavimo metų. Projektas įtraukia kūrybingiausių jvairaus amžiaus Lietuvos ir Japonijos architektus ir architektūros mokyklų studentus.

The “East-East” architectural project, which is open to the public, has laid the foundations for exchanges and professional fellowship between Lithuanian and Japanese architects - it includes lectures, exhibitions, discussions, and workshops for students. Lithuania is the only country in the European Union with such a high level of long-term cooperation with Japan in the field of architecture. “East-East 5” perfectly reflects the international dimension of the Kaunas Architecture Festival and the idea of commemorating the 100th anniversary of bilateral relations between Lithuania and Japan.

It is therefore no coincidence that the architecture Forum of the KAFe2022 Lithuanian-Japanese event “East-East 5” will feature the main theme “Recovery”, the exhibition theme “Recipe for Recovery” and the students’ workshop theme “A playground for Recovery”.

It is especially gratifying that this idea was supported and developed by the Japan Institute of Architects in Tokyo, the Architects Association of Lithuania and its Kaunas branch. The mediator was the initiator of the “East-East” project, diplomat Dainius Kamaitis, former Ambassador of the Republic of Lithuania to Japan (2006-2011). Financial support was provided by the “Kaunas - European Capital of Culture 2022” organising office, the Lithuanian Council for Culture and the EU-Japan Fest Committee. Organisational support was provided by the event partner Kaunas University of Technology. Without the support of these organisations and the efforts of a whole group of programme leaders, curators and coordinators from Lithuania - Paulius Vaitiekūnas, Martynas Marozas, Jautra Bernotaitė, Andrius Ropolas, Laura Baltkojytė and from Japan - George Kunihiro, Osamu Nishida, Shinichi Kawakatsu, Kei Kaiho, Yumi Zoraku, and many others, we would not have been able to organise and realise such a large-scale event. I am sincerely grateful to all of them.

I am sure that this event will give a new impetus to the cooperation of the younger generation of architects, and through the concerted efforts of Japanese and Lithuanian architects, we will contribute to the search for ideas for renewal and ways to address them.

At all times, the profession of Architect has been inseparable from ideas towards the future and closely linked to responsibility - to the place, to the client, to the community. It is not about the size of the projects we build, it is about the message and the idea we convey to society and the environment. It is therefore imperative for us as architects to understand the needs of tomorrow’s society and to meet them in a way that preserves that mystical Genius Loci of the place, which, if lost, transforms the environment into a “no man’s land”.

Visuomenėlai atviras architektūros projektas „Rytai-Rytai“ padėjo pamatus Lietuvos ir Japonijos architektūros mainams ir profesinei bendrystei - jo rečiuose organizuojamos paskaitos, parodos, diskusijos, studentų kūrybines dirbtuvės. Lietuva yra vienintelė Europos sąjungos valstybė, turinti tokią aukšto lygio ilgalaičio bendradarbiavimo patirtį su Japonija architektūros srityje. „Rytai-Rytai 5“ puikiai atliepia tarptautinę Kauno architektūros festivalio dimensiją ir jprasminą Lietuvos ir Japonijos dvišalių santykų 100-mečio paminėjimo idėją.

Todėl neatsitiktinai KAFe2022 Lietuvos-Japonijos renginio „Rytai-Rytai 5“ architektūros Forumo pagrindinė tema – „Atsinaujinimas“, parodos tema „Receptas atsinaujinimui“, o studentų kūrybinių dirbtuvės tema „Vieta atsinaujinimui“.

Ypatingai malonu, kad šią mintį palaikė ir prie jos išplėtojimo prisidėjo Japonijos architektūros institutas Tokijuje, Lietuvos architektų sąjunga ir jos Kauno skyrius. Mediatoriaus tarp šalių vaidmenį atliko „Rytai-Rytai“ projekto iniciatorius, diplomatas Dainius Kamaitis, buvęs LR ambasadöras Japonijoje (2006-2011). Finansinę paramą skyrė „Kaunas – Europos Kultūros sostinė 2022“ organizacinis biuras, Lietuvos Kultūros Taryba ir EU-Japan Fest Committee. Organizacinię paramą suteikė renginio partneris Kauno technologijos universitetas. Be šių organizacijų paramos ir viso būrio programų vadovų, kuratorių bei koordinatorių iš Lietuvos - Pauliaus Vaitiekūno, Martyno Marozo, Jautros Bernotaitės, Andriaus Ropolo, Lauros Baltkojytės ir Japonijos - George Kunihiro, Osamu Nishida, Shinichi Kawakatsu, Kei Kaiho, Yumi Zoraku ir daugelio kitų pastangų niekaip nebūtų pavykę suorganizuoti ir įgyvendinti tokios plačios aprėpties renginio. Visiems jiems esu nuoširdžiai dekingas.

Esu tikras, kad šis renginys suteiks naują impulsą jaunosis kartos architektų bendradarbiavimui, o sutelktomis japonų ir lietuvių architektų pastangomis prisidėsime prie idėjų atsinaujinimui paieškos ir būdų jas spręsti.

Visais laikais Architekto profesija buvo neatsiejama nuo idėjų ateicių ir glaudžiai susijusi su atsakomybe - vietai, užsakovai, bendruomenė. Néra svarbu statomų projektų dydis, svarbu kokią žinią ir idėją juo skleidžiame visuomenėi ir aplinkai. Todėl mums, architektams, būtina suprasti visuomenės rytojaus poreikius ir išpildyti juos taip, kad išliktu tas mistinis vietas Genius Loci, kurj praradus aplinka virsta “niekieno žeme”.

Greetings ご挨拶

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国広ジョージ

FAIA, FJIA
East-East 5 総合ディレクター

2022年9月に「East-East 5建築イベント」がリトアニア共和国の第二の都市カウナス市で開催されます。これに先立ち、公益社団法人日本建築家協会(JIA)と日本を代表する新世代の建築家は一年間の準備を重ねて参りました。

リトアニア共和国と日本の国際交流イベント「East-East 建築イベント」は、2002年に当時の駐日リトアニア大使ダイニス・カマイティス氏の提案により、親交があったJIA建築家芦原太郎氏が音頭をとり、日本から14名の建築家が参加して開催されました。そして、榎文彦団長のもと7名の代表建築家たちが現地カウナスを訪問し、開会式ではValdas Adamkus大統領がご列席され、展覧会、公開フォーラム、学生ワークショップなどのイベントを通じた国際親善に貢献しました。

そして2022年、カウナス市は欧州連合(EU)より「欧州文化首都」に指定され、一年を通してさまざまな分野による文化的イベントが開催されています。これに先立ち、現地の建築分野を担うリトアニア建築家協会でもこれに乘じて国際的イベントの企画が行われました。その際、同協会では20年という節目となるEast-East 建築イベントを建築分野が自信をもって欧州文化首都のイベントとして披露する決意を固められました。

この企画の日本への橋渡しをされたのは、East-East の発案者であるカマイティス前大使でした。私は、昨年夏にカマイティス氏よりEast-East 5の企画についての連絡を頂きました。その内容は、過去の二国間交流をさらに拡大した「欧州文化首都」という大陸規模のスケールとなる国際イベントに位置付けられた企画でした。これを受けて、JIA国際委員会は日本側の企画チームと参加建築家の選考を行い、その後両国間のディレクターたちの度重なるオンライン会議の結果、現地で開催する展覧会、公開フォーラム、そして学生ワークショップのプログラムが完成に至ったのでした。

私は、第一回から East-East イベントに参加して参りましたが、両国の建築家が集まる5回目のイベントを機に20年の歴史を振り返り、改めてEast-East の国際親善への貢献を確認致しました。そして、この度East-East 5の総合ディレクターを拝命し、その上で、East-East の未来への継承を念頭に置き、30～40代世代の建築家たちを代表としてカウナス市に送ることを提案し、西田司ディレクターの絶妙な考案により展示担当ディレクターに川勝真一氏、学生ワークショップ担当ディレクターには海法圭氏を起用することになりました。こうしてディレクターと共に参加建築家が決定し、素晴らしい代表団を結成することが実現致しました。

2022年9月23日に開催するEast-East 5が、リトアニアと日本、そして欧州連合(EU)との国際親善に貢献し、建築界の功績が歴史に綴られることを願うと共に、代表建築家たちの世代による国際的な活動を奨励し応援致します。



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In September 2022, the "East-East 5 Architecture Event" will be held in Kaunas, the second largest city in the Republic of Lithuania. In order to prepare for the event, the Japanese team organized by the Japan Institute of Architects (JIA) and group of leading architects of the new generation have been working rigorously for the past one year.

The "East-East Architecture Event," an international exchange event between the Republic of Lithuania and Japan. The event was initiated by Architect Taro Ashihara at the suggestion of Ambassador Dainius Kamaitis, Lithuanian Ambassador to Japan. In the following months, Ashihara and the JIA selected 14 architects from Japan, eight of which participated in the public forum and other ceremonies, led by Architect Fumihiro Maki who gave a keynote at the opening ceremony. The Japanese delegation led by Maki met with President Valdas Adamkus at the opening ceremony, contributing to international goodwill through this historic East-East 1 event.

In 2022, Kaunas has been designated as the "European Capital of Culture" by the European Union (EU), and cultural events in a variety of fields are being held throughout the year. In preparation for the staging of the activities of the "European Capital of Culture", Architects Association of Lithuanian, which represents the architectural profession in Lithuania, took advantage of this designation to organize an international event. In doing so, the association chose the East-East Architecture Event, which will mark its 20th anniversary, as an event of the European Capital of Culture to represent the architectural culture.

It was former Ambassador Kamaitis, the originator of the East-East event, who was instrumental in communicating the idea to Japan. Last summer, Mr. Kamaitis contacted me about the East-East 5

project. The plan was to expand on past bilateral exchanges and position the event as a continental-scale international event in the context of the "European Capital of Culture". In response, the JIA International Relations Committee selected a Japanese planning team and participating architects, and after numerous online meetings between the directors of the two organizations, a program of local exhibitions, public forum, and student workshops was finalized.

I have participated in the East-East event since its inception, and on this occasion of the fifth gathering of the architects of two countries, I took a look back on the 20-year history of this event and reaffirm East-East's contribution to international goodwill. Subsequently, I was asked to participate in the East-East 5 event as the Director General. With a view to ensuring the future of East-East, I proposed that new generation of architects in their 30 and 40's be sent to Kaunas City to represent Japan. Director Osamu Nishida's, whom I invited to lead the organizing effort, made a brilliant selection of Shinichi Kawakatsu to the post of the Exhibition Director and Kei Kaiho to the Student Workshop Director. Along with these Directors, participating architects join to form an excellent delegation of the new generation of Japanese architects to the East-East 5.

I hope that East-East 5, to be held on September 23-26, 2022, will contribute to international goodwill between Lithuania, Japan, and the European Union (EU). Furthermore, I sincerely wish that the achievements of the architectural community in the "European Capital of Culture" 2022, will be recorded in the history books. As the Director General, I encourage and support the international activities of the representative

20 years of architectural collaboration between two cultures.

Lithuania-Japan architectural event East-East



By accepting and understanding all diversities and sensitivities of traditions as well as social and cultural imaginaries, the unity can be built.

The concept of the Lithuania-Japan architectural event "East-East" was conceived and its implementation coordinated by Dainius Kamaitis, a Lithuanian diplomat and former ambassador to Japan (2006-2011). He paved the way for the bilateral exchange in the field of architecture by approaching both sides with a proposal to establish partnership and professional ties that had not existed before. The idea of architectural collaboration between two countries was successfully implemented in Kaunas in cooperation with the Kaunas City Municipality and the Kaunas Branch of the Architects Association of Lithuania in 2002. As the event enjoyed a considerable acclaim on both sides, following new initiatives by D. Kamaitis, subsequent architectural forums were implemented in Vilnius and Tokyo, in 2009 and 2011, accordingly. The last event "East-East 4" took place in Kaunas in 2013 as a part of Kaunas Architecture Festival KAFe2013. All these events received full support from the Architects Association of Lithuania and Japan Institute of Architects. The events were also widely supported with public participation and media coverage. The name of the project "East-East" is derived from the concept that Lithuania is located in the east of Europe, while Japan lies in the east of Asia. The concept implies mutual understanding, close cooperation and harmony. As agreed, all "East-East" project events had identical logical structure comprised from (1) Architectural Exhibition; (2) Public Forum/Seminar; and (3) Students Workshop; 10 architects and 10 architecture students from Japan, and 10 architects and 10 architecture students from Lithuania involved in the event. The perspective of "Japan – Lithuania" is both an integral and dominating focus of this project. All events of the project moving around the principal idea of studying differences observed not only in traditions and cultural and geographic features of the two countries taking part in the project. Rather, its main goal is to look more closely at ideas around which mutual understanding can be built. By searching for joint ideas and points of reference in approaching the task of producing culturally-shaped and contextualized architectural design, this project creates practical conditions where professional knowledge and skills will be transferred, and experience and architec-

tural design traditions will be shared among students and professionals not only coming from different schools and cultures, but also generations.

Working in multi-lingual, multi-cultural conditions has become not only a fashion, but a principal goal of modern life. By designing culturally-enhancing working conditions this project allows not only to study differences between diverse architectural schools, traditions and culture, but also to observe how these architectural traditions, values and ideas have become an integral part of those different continents and regions (as observed, for example, in their political histories, memories, and social and cultural imaginaries coded not only in the shapes and forms of buildings, but also in city and landscape planning).

The principal motive and logic for such comparison is quite simple – by accepting and understanding all diversities and sensitivities of traditions and social and cultural imaginaries the unity can be built; otherwise – a misbalance, a misunderstanding will occur.

The 1st aim of the Project moves around the idea of maintenance and further development of professional partnerships and knowledge networks between architectural design schools and associations of professionals and teachers of architecture in Lithuania and Japan.

The 2nd aim of the Project moves around the vision that it is crucially important to share expert knowledge and ideas of responsible and ethical architecture and design.

The international teams of participants take part in a number of joint events (workshops, exhibitions, debates, lectures) specifically designed to disclose all controversies and particularities of contemporary architectural design.

Project partners strongly believe that search for joint points of reference, for culturally enhancing ideas, for ideas of responsible living and knowledge-sharing are especially needed for the times when it has become so very clear (as never before) that sustainable and ethical living is a must rather than just a fashion.

Thus sharing locally-learned practices, sharing ideas and applying knowledge in international and geographically distant contexts is

Project partners strongly believe that the search for joint points of reference, culturally enhancing ideas, ideas of responsible living, and knowledge-sharing are especially needed in times when it has become so very clear (as never before) that sustainable and ethical living is a must rather than just a fashion.

believed as very needed in this respect – therefore, the other objective of this project is also to make the exchanges between localism and globalization a reality; it seeks to show how local knowledge can acquire new features in a new, culturally and geographically different context; it also aims to demonstrate what new ideas can be learned from such an experience and how these ideas can be lifted to trans-national levels.

All activities planned within this project offer cross-cultural platforms of knowledge-sharing and knowledge-building. Especially important and engaging are Students Workshops – these could be envisioned not only as events of high educational quality; they offer much more: international partnerships among students, experts and professionals, schools of architecture and design in different countries (Lithuania and Japan), and interactions between professionals and ordinary people.

Partners of the project "East-East" are associations of professional architects both in Lithuania and Japan: Architects Association of Lithuania and the Japan Institute of Architects.

Architects Association of Lithuania (founded in 1924) unites Lithuanian architects having diploma of architectural education and a status of an Art creator (assigned by the Ministry of Culture of Lithuania). Architecture students and retired architects can become associate members of the organization. The membership is not compulsory.

Today AAL has 1081 members.

The main tasks of the AAL are to promote quality of architecture and living environment, to raise public awareness and participation in the process of urban development; to enhance collaboration between different participants of urban development (state, cities, various institutions, societies, and professionals); to represent Lithuanian architecture internationally and in a global context; to foster international collaboration among Lithuanian and foreign architects.

Together with Lithuanian governmental bodies (Environment, Culture ministries and other) and institutions, research institutions and NGOs, AAL participates in planning and implementation of various programs and strategies, related to the architecture field.

AAL organizes architectural competitions, awards, exhibitions, seminars, lectures, conferences and other events in Lithuania and abroad; consults governmental bodies and municipalities; deals with questions related with architectural ethics.

Working in close collaboration with the Architects Chamber of Lithuania, AAL participates in Lithuanian Architecture policy making providing recommendations for legislative basis.

The Japan Institute of Architects was established in 1987 by Kenzo Tange (formed in 1886). JIA aspires to act as an organization that contributes to society, and is thereby trusted by the nation's people. Today JIA has 4,626 members.

JIA implements various activities to disseminate and enlighten the nation's culture of architecture; gives awards to architectural design of excellence to communicate the value of a culture of architecture to the society, publishes excellent research books on the architectural design, proposes ideas to conserve and restore excellent modern architecture.

JIA conducts joint research and studies with specialists of various disciplines to investigate what constitutes architecture, town development, planning, structure, environmental engineering and landscape design.

JIA supports citizens' development projects and recovery efforts af-

ter earthquake, and other disasters. JIA extends support through an international network to the areas affected by the large earthquakes in Asia.

JIA assists architects in documentation and application of methodologies, etc. JIA extends vigorous support to young architects through educational and training activities.

JIA exchanges experience and information with other organizations on the subjects of sustainable cities and buildings, architectural education, and international issues. The world convention of UIA 2011 held in Tokyo.



20 years of coloboration

As mentioned, the history of project development between the two countries dates back to the year 2002 when a joint workshop and Japan-Lithuania architectural exhibition took place in Kaunas. Three consecutive events of the same kind were organized in Vilnius (2009), Tokyo (2011) and in Kaunas (2013).

All these previously organized events and activities attracted over 200 professionals and students of architecture from Lithuania and Japan.

"East-East 1": July-August, 2002, Kaunas, Lithuania

The first event was held between July 30 and August 1, 2002, in Kaunas, at Mykolas Žilinskas Art Gallery. The Japanese delegation was led by the 1993 Pritzker Prize (often referred to as the Nobel Prize of architecture) winner Fumihiko Maki, and included seven leading Japanese architects Taro Ashihara, Chiaki Arai, Tetsuo Furuya, George Kunihiro, Koh Kitayama, Hidetoshi Ohno and, and Kengo Kuma. The keynote presentation by Fumihiko Maki who was awarded with the honorary membership of the Architects Association of Lithuania, aroused considerable public interest. On behalf of the host side, Linas Tuleikis, a former Chairman of the Kaunas Section of the Architects Association of Lithuania, gave a lecture on the contemporary Lithuanian architecture.

"East-East 1" Events and Activities:

Exhibition. Joint exhibition of works by the Lithuanian and Japanese architects kicked off at the very outset of the event. It was honored by

the very presence of Valdas Adamkus, President of Lithuania. Seminar. A public seminar was held on July 30–31. It was divided into the following five sessions: New program, New building type, New order, New material, and East meets East.

A broad and interesting discussion on the above topics evolved. The Japanese architects presented their ideas featuring their own practical applications, while their Lithuanian counterparts were more concerned with theoretical generalization.

Students workshop. The workshop of students was held between July 27 and August 1 at Kaunas Art Institute of Vilnius Academy of Arts, dealing with the acute issue which Kaunas is facing in relation to adjacent rivers. During the Soviet period of the Lithuanian history, rapidly developing industry in Kaunas city left a significant trace in its urban fabric. After the restoration of independence, most of the bigger industrial plants built on the bank of Nemunas river were closed. The workshop groups were given the task to find effective points and propose a unique architectural concept which would facilitate the return of picturesque but desolated riverside areas back to the city. A group of 17 Japanese and 19 Lithuanian students of architecture were split into 6 mixed teams. The students represented the following higher education institutions: In Japan – Tokyo University of the Arts, Yokohama National University, Nihon University, University of Tokyo, Kokushikan University, Chiba Institute of Technology and Tokyo University of Science; In Lithuania – Kaunas University of Technology, Vilnius Academy of Arts, Kaunas Art Faculty of Vilnius Academy of Arts, Vilnius Gediminas Technical University.

"East-East 2": June-July, 2009 Vilnius, Lithuania

The second event took place in Vilnius and was held at Vilnius City Municipality and Contemporary Art Centre between June 30 and July 4, 2009. The renowned architect Riken Yamamoto led the Japanese delegation which included Taro Ashihara, George Kunihiro, Ken Yokogawa, Nobuaki Furuya, Takaharu Tezuka, Taira Nishizawa, Manabu Chiba and Hiroshi Sambuichi. At the opening of the event, Riken Yamamoto delivered the keynote lecture at Vilnius City Municipality.

"East-East 2" Events and Activities:

Exhibition. Five Japanese architects Takaharu Tezuka, Taira Nishizawa, Manabu Chiba, Hiroshi Sambuichi and Shuhei Endo (the latter was not present at the event himself) exhibited their works under the title "New Wave of Japanese Architecture 2009" at Vilnius City Municipality.

Seminar. On July 1, a public seminar was held at Contemporary Art Centre, featuring lectures by two speakers from each side, followed by a discussion. Discussion on architecture was continued on July 3 at the international conference "Architecture: a Part of Culture (?)" held at Vilnius Town Hall.

Students workshop. Four mixed groups comprising 10 students each from Japan and Lithuania generated ideas aimed at the recovery of a problematic area. The point at issue – Park of Architecture, an area of about 58 hectares in one of the most beautiful locations in close proximity to Vilnius Old Town. The workshop was therefore tasked with proposing "hot spots" which would help in resurrecting the Park of Architecture and give new life to this socially degraded part of Vilnius city. The students represented the following higher institutions: In Japan – Waseda University, Tokai University, Kyoto Institute of Technology, Kokushikan University; In Lithuania – Kaunas University of Technology, Vilnius Academy of Arts, Kaunas Art Faculty of Vilnius Academy of Arts, Vilnius Gediminas Technical University.

"East-East 3" Project: May-June, 2011 ,Tokyo, Japan

The third event was held in Tokyo at Japan Institute of Architects, Ginza TS Building and Gyoko-dori Underground Gallery, between May 31 and June 4, 2011. The Lithuanian delegation included ten leading architects Gražina Janulytė-Bernotienė, Gintaras Balčytis, Linas Tuleikis, Algimantas Kančas, Gintaras Čiauskas, Linas Naujokaitis, Rolandas Palekas, Marius Šaliomoras, Donaldas Trainauskas, Gintautas Vieversys, and 10 students of architecture.

"East-East 3" Events and Activities:

Exhibition. Japanese and Lithuanian architects exhibited their designs at Gyoko-dori Underground Gallery between June 1 and 29. It was a part of an exhibition "UIA2011 TOKYO 111 Days Before" which kicked off as a pre-event to the 24th World Congress of Architecture in Tokyo (UIA2011). The Lithuanian part of the exhibition included works by architectural firms, project teams and individual architects. Japanese participants displayed their own individual designs.

Seminar. On June 4, a public seminar under the title "Billows Over the Architecture and Cities in the 21st century" was held at Japan Institute of Architects. It provided a platform to exchange ideas for a better future of architecture, emerging from the need to address the issues of climate change, population decrease in industrialized countries, economic conflict between the old developed countries and rising economies and safety of nuclear power. The seminar featured lectures by three speakers from each side.

Students workshop. The workshop was held between May 31 and June 3 at Ginza TS Building. 10 Lithuanian and 11 Japanese students were split into four mixed groups and tasked with creating an attractive Ginza District in central Tokyo by means of new urban interventions. For that purpose, each group made research and design proposals on one of the four themes: Conservation and contemporary interpretation of historical buildings; Vertical circulation between small-sized commercial buildings; Facade/skin design of a humongous redeveloped building, and Open space utilization of public/private properties. The completed designs were presented at the seminar on June 4. The students represented the following higher institutions: In Japan – Meiji University, Keio University, Shibaura Institute of Technology, Tama Art University; In Lithuania – Kaunas University of Technology, Vilnius Academy of Arts, Kaunas Art Faculty of Vilnius Academy of Arts, Vilnius Gediminas Technical University.



"East-East 4" Project: September, 2013, Kaunas, Lithuania

This project formed a significant part of Kaunas Architecture Festival (KAFé 2013) and was held in Kaunas at Žalgiris Arena between 23 and 28 of September, 2013. The Japanese delegation involved Ryue Nishizawa, Nobuaki Furuya, Kazuhiro Kojima, Kazuko Akamatsu, Koichi Yasuda, Akiko Miya, Manabu Chiba, Masahiro Harada, Toshikatsu Lenari and Takeshi Hosaka.

"East-East 4" Events and Activities:

Exhibition. Ten Japanese architects Kazuyo Sejima+Ryue Nishizawa / SANNA, Nobuaki Furuya, Kazuhiro Kojima, Kazuko Akamatsu, Koichi Yasuda, Akiko Miya, Sou Fujimoto, Manabu Chiba, Masahiro Harada, Toshikatsu Lenari and Takeshi Hosaka and 19 architects groups from Lithuania exhibited their works together at Kaunas Žalgiris Arena.

Public presentations by Japanese architects. The keynote presentation by Ryue Nishizawa aroused considerable public interest. During two days public lectures were held at Kaunas Žalgiris Arena, featuring lectures by Japanese speakers, followed by a discussion. **Students workshop.** 11 Lithuanian and 7 Japanese architecture students attended the student's creative workshop. 4 mixed groups of students generated ideas aimed at the recovery of a problematic area near the river. The point at issue – "Meeting Points. City and River".

"East-East 5" Project: September, 2022, Kaunas, Lithuania

This project is the only project of Kaunas Architecture Festival (KAFé 2022) planned to take place in Kaunas in September 23-26, 2022 as a part of "Kaunas - European Capital of Culture 2022" events. Architects George Kunihiro and Osamu Nishida will lead the Japanese delegation which includes Shinichi Kawakatsu, Kei Kaiho, Kenichi Teramoto, Suzuko Yamada, Shingo Masuda, Kozo Kadowaki, Eri Tsugawa, Tsuyoshi Tane and Yasutaka Yoshimura.

"East-East 5" Events and Activities:

Exhibition. Ten Japanese architects Osamu Nishida, Shinichi Kawakatsu, Kei Kaiho, Kenichi Teramoto, Suzuko Yamada, Shingo Masuda, Kozo Kadowaki, Eri Tsugawa, Tsuyoshi Tane and Yasutaka Yoshimura and 19 architects and groups from Lithuania exhibited their works together in the former Central Post Office – one of the major highlights of Kaunas modernism. Opened in 1931, the building operated as a Post Office before closing down in 2019. Today, the building serves as a venue for Kaunas – European Capital of Culture events and patiently awaits transformation into the Centre of Architecture.

Architecture Forum - public presentations by Japanese and Lithuanian architects. The keynote by leading Japanese architect Kengo Kuma was held at Kaunas Žalgiris Arena, followed by presentations of Japanese and Lithuanian speakers and a discussion.

Students workshop. 8 Lithuanian and 10 Japanese architecture students attended the students' creative workshop. 5 mixed groups of students generated ideas aimed at the recovery of a problematic "highscraper" building in Kaunas center. The workshop "A playground for Recovery" took place online in August 22-26 and was finalized in September 24-26 at Kaunas University of Technology department of Architecture. The final presentation of the completed works took place in the new library of Architecture department. The students represented the following higher institutions: In Lithuania – Kaunas University of Technology, Vilnius Academy of Arts, Kaunas Art Faculty of Vilnius Academy of Arts; in Japan – Tokyo University of Science, Shinshu University, Kyoto University, Meiji University, The University of Tokyo, Shibaura Institute of Technology, Waseda University, Hosei University.



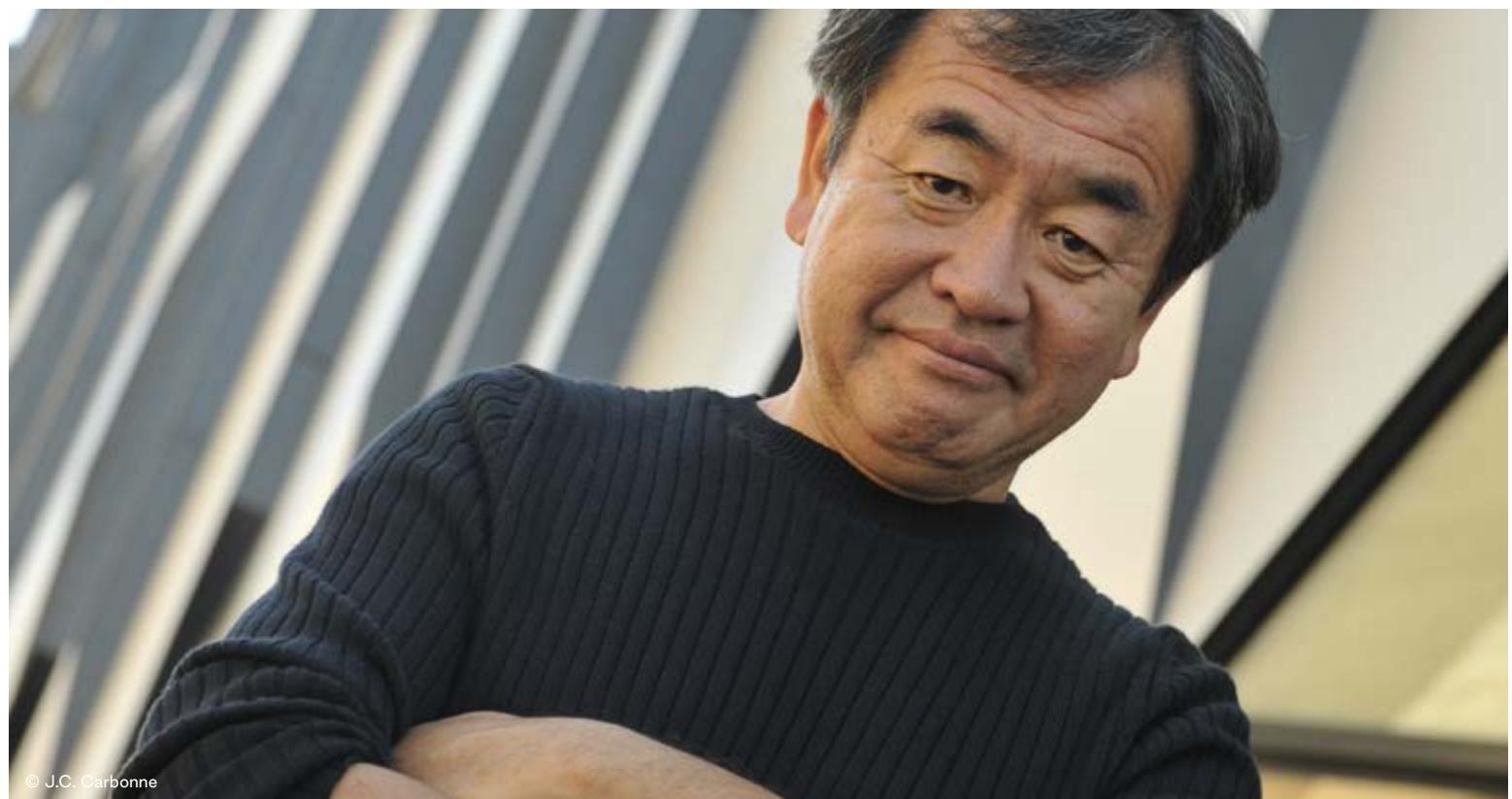
Kengo Kuma: Human beings should recover their relationship with their own grounds and the nature we are in.

Text: Andrius Ropolas

Kuma imagines work as continuous research, and his projects are his research subjects. New things are constantly being tested, and the best practices are passed on to new projects.

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Undoubtedly one of the most well known and productive architects in Japan today, Kengo Kuma leads one of the biggest design-oriented architecture practices in Japan – Kengo Kuma and Associates (KKA). His office is spanning across the globe with branches in Tokyo, Beijing, Shanghai, and Paris. While his projects can be found on every continent, Mr Kuma manages to maintain Japanese design ethos in every each of them. Projects often feature timber structural elements and patterns, a minimalist spatial approach, and precise details. On KKA's website, twenty-four projects were published in 2021 and thirty-three in 2020. That is over two projects every month. His most well known recent projects include Japan National Stadium, Asakusa Culture and Tourism Center (both in Tokyo), H.C. Andersen Hus Museum (Copenhagen), V&A Dundee (Dundee) and many others. Currently, he engages in several high-rise projects in North America. Striking productivity does not end in design, although less known outside Japan, Mr Kuma is a resolute writer constantly publishing books, articles and compiling his office newsletters as personal letters to the followers.

Mr Kuma imagines work as continuous research where his projects are his research subjects. New things are constantly tested, and the best practices are passed on to new projects. This approach diverts from a more usual and more agonizing architectural approach where each project is seen as a final product, an end of the research after which new research must be started. This continuous Mr Kuma's attitude creates an evolving body of work where elements and details are recognizable and constantly improving. At the same time, while projects are unmistakably recognizable as KKA's work, they are always contextual. The context of V&A Dundee and Asakusa Culture and Tourism Center could not be more different; however, both projects are well integrated into their surroundings.

During his career spanning over three decades, Mr Kuma has experimented with many varied materials. In 1995 he designed a Water / Glass villa from... well, water and glass of course. While other projects featured stone, brick and concrete his ever-present material of choice is timber. Timber is an integral part of his design ethos. In the Japan National Stadium, timber was used as an important structural element. Wooden elements were designed in modules, so they could be easily replaced when necessary. In addition, wood has been sourced from all over Japan, following up on the tradition of the shrine construction. Smaller projects, pavilions, and interiors, even furniture feature timber. This attention to more sustainable construction materials has been on Mr Kuma's radar long before it became a go-to material in the west.

In his latest book "Kengo Kuma - the complete works" he compares his passion for architecture to one of Haruki Murakami's passion for writing. For Murakami, short stories and long stories are equally important. In short stories, he experiments while in long stories he develops those newly tested ideas. Mr Kuma uses a similar approach – small-scale architecture is a testing ground for the ideas further developed in the big scale projects. Timber elements in Japan National Stadium are a reference to the experience gained working on the small-scale timber pavilions in the nineties. The design of the stone-clad Kadokawa Musashino Museum is based on the earlier experience collaborating with stonemasons.

It is hugely symbolic that Mr Kengo Kuma returns to the East-East project after 20 years after his first visit to Lithuania in 2002. The last 20 years have been immensely transformative for architecture. This creates an opportunity to reflect on the past, on the collaboration between Japan and Lithuania, and discuss together with a new generation of architects the future.



One major similarity between the act of designing architecture and writing a text is I seek to come up with a best structure before starting to work on it. Haphazard way of planning never brings good results.



The first time you visited Lithuania was in 2002 with a Japanese delegation of Fumiiko Maki, Taro Ashihara, Chiaki Arai, Tetsuo Furuichi, George Kunihiro, Koh Kitayama, and Hidetoshi Ohno. It was the first East-East event. What has changed during these last 20 years in your architecture practice? What are you planning to present during the forum in Lithuania?

Recently you published a new book "Kengo Kuma – the complete works" where you cover the last 30 years of work. How during this time, you have not lost your passion for architecture?

One of the pillars of your work is writing. It might be less known outside Japan, but you write and publish often. Why writing is so important to you? What are the similarities between the creation of architecture and text?

I first visited Lithuania in 2002 and at that point I hadn't worked much in Europe yet, so I wanted to see the town and its beautiful architecture out of pure curiosity, which gave me a fresh vision on European cities. In the last 20 years my sphere of work has expanded worldwide fortunately, and Europe has become a full-fledged workplace for me, with lots of projects going on and with our base in Paris. My standpoint for Europe therefore is different from the last time and I look forward to sharing my thoughts with you.

Coming back to my first impression on Lithuania, I somehow sensed aesthetic elements of both the East and the West, and the culture that was gentle and friendly towards the nature. I found the trip quite unique and inspirational.

The world situation has been changed dramatically for the last 30 years, and I'm always thrilled and inspired by the changes. Architect is a profession that responds to the demand of the age, and buildings naturally reflect the sense and atmosphere of the time, and have a role to tell the story of their background, so I'm never bored with what I'm doing.

As an architect, I am constantly engaged in a practical dialogue with the client and the builder – very much "in action" all the time, so I find it essential to organize my thoughts and philosophy behind it by writing. One major similarity between the act of designing architecture and writing a text is I seek to come up with a best structure before starting to work on it. Haphazard way of planning never brings good results.



Water / Glass
©Mitsumasa Fujitsuka

I understand that laboratory is an ancient prototype of an organization and I'm following this nature in the scale of our office.

Today is becoming increasingly popular to design timber buildings, however, you have worked with a timber long time ago. Already in the 90s, you were designing wooden structures. How this experience with timber structures helped you design one of the biggest recent projects – The Olympic stadium in Tokyo?

Do you think that timber might be a material of the future and replace concrete?

What would you tell people who say that timber is less durable and requires more attention than concrete, therefore it is not a longevous material?

Designing timber buildings is not easy. It requires complexed techniques for joints, structures, and knowledge you gain from historical buildings. As I started to work with wood from an early age in my career, I was able to accumulate enough experience to participate in a huge scale of the wood architecture such as the Japan National Stadium (which is the official title of the project, just to remind you).

Yes, in that timber is a less stressful and more friendly material both for the global environment and the human beings.

Why not look at the old temples in Japan, some of which have been standing for over 1,300 years? They tell us that, as long as they are cared for with correct understanding about the nature of the wood, timber can be a most durable material for architecture.

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You work tirelessly – KKA is one of the biggest design-oriented architecture offices in Japan with projects all around the globe. In your recent book, you talked about office management and that you prefer a lab system over typical office system. Could you please elaborate on what is a lab system and how it benefits your work?

In one of the KKA's newsletters you mentioned that two and a half years of the Coronavirus pandemic created a new lifestyle rhythm – you have started walking more. You also walk more when visiting foreign countries. Did you notice any pandemic influences in your practice?

Lithuania, similarly, to Japan, has a challenge of an ageing population. However unlike in Japan, in Lithuania, no bigger strategies are taking place to work with this question. What could architects do to respond to the challenge of the ageing population? What are architects doing in Japan?

I understand that laboratory is an ancient prototype of an organization and I'm following this nature in the scale of our office. It is actually easier now to work like a lab with the help of the internet, particularly in that the net can retain the atmosphere of the office and connect the people working there in an intimate manner. It is a privilege of running an architectural practice in our time.

Yes, very much so. Walking around under the Covid pandemic made me realize that human beings should recover their relationship with their own grounds and the nature we are in. Unless we come back to a life close and sensitive to the nature, we won't survive.

I think that Japanese architects have designed buildings friendly to the aging society in Japan without realizing much about it, especially for the last ten years or so – increase in the buildings using wood should be one phenomenon. Architects here have faced and responded to this change as a positive and worthwhile task. I believe that Lithuanian architects can also find out an interesting approach to this challenge.



New Hans Christian Andersen Museum
©Kengo Kuma and Associates

RECOVERY

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The Architecture Forum is part of the Kaunas Architecture Festival (KAFe) bringing leading voices in architecture to discuss urgent questions of the present and the future.



The Architecture Forum is part of the Kaunas Architecture Festival (KAFe) bringing leading voices in architecture to discuss urgent questions of the present and the future. Past KAFe Architecture Forums and lectures featured, among others, Ole Gustavsen (Snøhetta), Ryue Nishizawa (Sanaa), Bernard Khoury (DW5), and Mario Botta.

This year's Forum merges with the East–East 5 project and presents more than ten architects from Japan and Lithuania, who will reflect upon an overarching theme of "Recovery". Together with a joint exhibition of Japanese and Lithuanian architects and a student workshop, the Forum will explore what it will mean to live in the future where environment becomes even more inhospitable and causes both economic and social disorder. The Forum will encourage discussions on healing urban fabrics, strengthening economic muscles, and reconstructing social fibers.

The key speaker of this year's edition is Kengo Kuma. He has a vast knowledge of what it means to design in hostile environments, varying from earthquakes, floods, and typhoons to social challenges like the ageing population. As an expert in working with timber, Kuma's insights are helpful in uncovering the possibilities of more sustainable materials for the creation of architectural environments.

Other invited speakers include emerging Japanese architects with an experimental and ambitious attitude towards materials and spatial scenarios. Their works deal with the tangible and intangible of everyday life – from testing new building materials to exploring new ways of how we wait in line. Lithuanian architects participating in the Forum are known for their delicate approach to historical environments and natural landscapes. From converting old palaces and hospitals to creating fragile houses, they harness delicate adaptive reuse strategies.

The Forum is a place for exchanging ideas, so open discussions and participation of the audience are a vital part of the event. The goal of the Forum is not only to see and learn from the works of others but also to collaborate with one another to create new perspectives.

SPEAKERS

KEYNOTE SPEAKER

Kengo Kuma Go back to nature

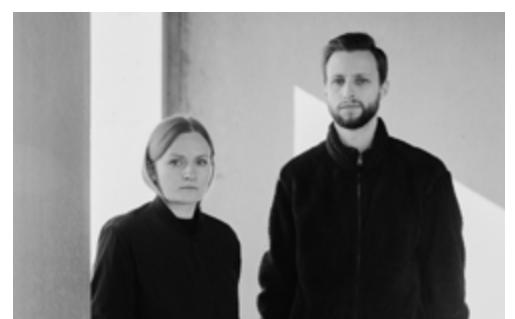


Kengo Kuma

Architect, University Professor and Professor Emeritus, the University of Tokyo

Kengo Kuma was born in 1954. He established Kengo Kuma & Associates in 1990. He is currently a University Professor and Professor Emeritus at the University of Tokyo after teaching at Keio University and the University of Tokyo. KKA projects are currently underway in more than 30 countries. Kengo Kuma proposes architecture that opens up new relationships between nature, technology, and human beings. His major publications include *Ten Sen Men* ("point, line, plane", Iwanami Shoten), *Hito no Sumika* ("shelters for people", Shincho Shinsho), *Makeru Kenchiku* (Architecture of Defeat, Iwanami Shoten), *Shizen na Kenchiku* (Natural Architecture, Iwanami Shinsho), *Chii-sana Kenchiku* (Small Architecture, Iwanami Shinsho) and many others.

Gabrielė Šarkauskienė and Antanas Šarkauskas



Gabrielė Šarkauskienė (1990) and Antanas Šarkauskas (1989) started working in Lithuanian architectural offices during their undergraduate bachelor years at the Vilnius Academy of Fine Arts, Kaunas Faculty of Architecture. After completing their master's studies at the Vilnius Gediminas Technical University, they accomplished work practice in Lisbon. After returning to Lithuania in 2016 they began to carry out joint creative activities under the name ŠA Atelier, which gradually expanded and became recognizable in the context of Lithuanian architecture creators.

The activity of ŠA Atelier is largely directed towards the practical implementation of architecture, but the design is often accompanied by the search of architecture as a cultural movement. Realizing that architecture very easily accepts utilitarian and progressive disciplines, the atelier duo is attracted to the artistic side of the profession, which would allow maintaining balance and creating a full-fledged humane environment.

While working in a small team on different types of projects, the change in design scales rises the question, if one person can work in the creation of a large structure and at the same time handle a small detail design. Is this one of the fundamental features of an architect or maybe there are common value principles when changing the scale? Should it be the main driving force behind the design?

ŠA Atelier creative attention is focused on spatiality, theoretical ideas, practical craft and attention to details.

Gabrielė Ubarevičiūtė and Giedrius Mamavičius



AFTER PARTY was founded by Gabrielė Ubarevičiūtė and Giedrius Mamavičius in 2020. Since then the office has successfully participated in various scale projects and competitions. Their masterplan for the urban regeneration of Turku harbour area in Finland was awarded 1st prize in international competition while this summer AFTER PARTY together with Isora x Lozuraityste studio was chosen to design the very first timber institution building in Lithuania – National Forestry HQ.

AFTER PARTY envisions the future of the built environment based on the context of climate, social and economic challenges the world is faced with today. Recognising the collective knowledge obtained through centuries, we aim to refine the essential by eliminating the redundant. Creating value through the means of sustainability, conscious design and social awareness is the fundamental principle of our work. Through the projects and initiatives that we engage in, we seek to define the essence of sustainable design, understand contemporary human habitat and look for new relations between built and natural environments. "

Kei Kaiho



Kei Kaiho is a graduate of the Department of Architecture, faculty of Engineering, the University of Tokyo. He established Kei Kaiho Architects in 2010, with the theme of designing the contact between the life of human beings and the phenomena beyond human knowledge.

When it snows in Tokyo, trains and people stop moving, and time slows down. Urban functions become sluggish, and work is not always easy. At such times, I settle down at home, sit in a chair and look at the sky. We take a short break and celebrate the special day. I'm interested in having a flat view of the physical scale event, such as cooking with a frying pan and the extremely large-scale event such as cumulonimbus clouds forming in the blue sky. And I want to design how to connect the human life and the phenomenon of "more-than-human beings" like nature, industry, ecosystem linkages etc.

Kenichi Teramoto



Kenichi Teramoto is a Japanese architect based in Chiba, the founder of Office of Teramoto. Teramoto was the curator of the National Pavilion of the UAE for the 17th International Architecture Exhibition at Venice Biennale (2020 and 2021), which received the Golden Lion Award.

I recently relocated from the UAE, which is 80% desert, to Japan where 67% of the land is forested. Working on projects in both locations has allowed me to consider each environment and how architecture can respond to complex parameters such as local issues and global perspective. My designs emerge through collaboration, observation, and learning from and reinterpreting traditional and modern architectural practices. I look forward to seeing what kind of architecture will arise through borderless collaborations and multidisciplinary design.

SPEAKERS

Osamu Nishida



Founder of the design firm ON DESIGN, which uses an interactive method to enhance the creativity of the user, and practices open and flat design at any scale, from residences to public spaces. His practice explores the possibilities of experimentation and communication in urban and architectural gathering places.

The key to my design methodology is observation and dialogue. The dialogue may be with the designer, the client, or the engineer, or it may be with nature or the earth. Through dialogue, I am interested in learning about relationships and experiences that I did not know existed. For example, in a public space, those who are alone enjoy the scenery, while those in a group enjoy communication. I observe the scenery, explore the time value through dialogue, and come up with ideas to make it a little better. I hope to be able to think about the whole from small, experiential things. I think the theme of this event, recovery, is to connect these small observations and invisible relationships.

Shingo Masuda



Shingo Masuda graduated with Bachelor of Arts in Architecture from Musashino Art University, and is a Lecturer Critic at Department of Architecture, Musashino Art University from 2010, Baird Visiting Critic at Cornell University 2015, and has been a specially appointed associate professor at Meiji University in 2019-2022. Together with Katsuhisa Otsubo he is leading Shingo Masuda+Katsuhisa Otsubo architects.

Dividing a place into many places and imagining the future of one of them seems like a very superficial and closed way of thinking to us. This is why we want to think about a way to expand one of them and connect with others without subdividing it. We don't create with an image in mind. When the goal is set first, then the design to realize that image is convergent. And it is possible to close the world to that image. We think that's how the world came apart. So as we proceed with the project, I look for what to design and what could fundamentally affect the place itself.

Suzuko Yamada



A Tokyo native and a graduate of University of California, Berkeley, and Tokyo Art University, Yamada set up her independent studio in 2013 in Tokyo, having previously worked at the Sou Fujimoto Architects practice. She now teaches in an architecture studio at Kyoto University and Tokyo University of Science. In practice, she explores a distinctly experimental architecture, having scooped along the way a range of awards.

Gathering. It is a fundamental activity, inseparable from human life. It is an activity, a state of being, at the same time. In architecture, not only people but also things gather. Animals and plants also gather. A house is a state in which all the things that surround our lives are gathered in one corner of a town. Rather than creating a unified framework that accommodates a wide variety of individuals, each individual maintains its own strength, and the relationship between them is continuous, as one presence brings out the presence of another. I'm attracted to such a way of assembling things.

Vytautas Biekša



Vytautas Biekša is an architect and a graduate of the Vilnius Academy of Arts. Since 2007 he is leading the architectural bureau Processoffice. Together with colleagues, he has realized several important objects in the cultural field.

I understand the comprehension of the architectural field as a complex and time-consuming process. To grasp it, I chose to participate in it and endure the brutal power conjunctions shaping the cities (environments). We live in a moment (maybe it is always the same moment) when there is a war in Europe for cultural heritage and identity. It is obvious that in architectural reality cultural heritage and identity is not that dramatic, however, we can uncover intriguing parallels and recurrences between the past and present by looking through historical city layers.

RECIPE FOR RECOVERY

We are often drowned in an endless vortex of vivid renders and truer-than-life photographs of architectural projects; however, these are only the final touches of the architectural process. A vast amount of architectural materials is never shown to the public.

The East-East 5 exhibition aims to present the architect's techniques and philosophy as a recipe for recovery and the architectural process of the best Japanese and Lithuanian architects. Through the models, plans, sections, perspective sections, hand drawings, details, elevations, diagrams, axonometric views etc., architects are welcome to demonstrate how their projects came to be.

Continuing the tradition, the East-East 5 presents 40 works by architects and architecture studios from both Japan and Lithuania. The exhibition takes place in the former Central Post Office – one of the major highlights of Kaunas modernism. Opened in 1931, the building operated as a Post Office before closing in 2019. Today, in 2022, the building serves as a venue for the Kaunas – European Capital of Culture events and patiently awaits transformation into the Centre of Architecture. Scenography of this exhibition will act as a prescription, an experiment for its adaptation for future exhibitions.

Materials of the exhibition will be gifted to the archive of the Center of Architecture.



Kozo Kadawaki



Kozo Kadawaki is an architect and architectural theorist specializing scholarly in building systems design. He teaches at Meiji University and Tokyo University of the Arts and practices architecture with his firm Associates, which recently completed The Kadawaki House (2018). He curated the Japan Pavilion exhibition at the 2021 Venice Architecture Biennale, focusing on the shareability of buildings.

JAPANHUS: TAKAMIZAWA HOUSE IN OSLO

Collaborators: Jo Nagasaka, Ryoko Iwase, Toshikatsu Kiuchi, Taichi Sunayama, Daisuke Motogi, Rikako Nagashima (Japan Pavilion Exhibition), Alexander Eriksson Furunes, Sudarshan V. Khadka, Jr. (joined the project in Oslo)

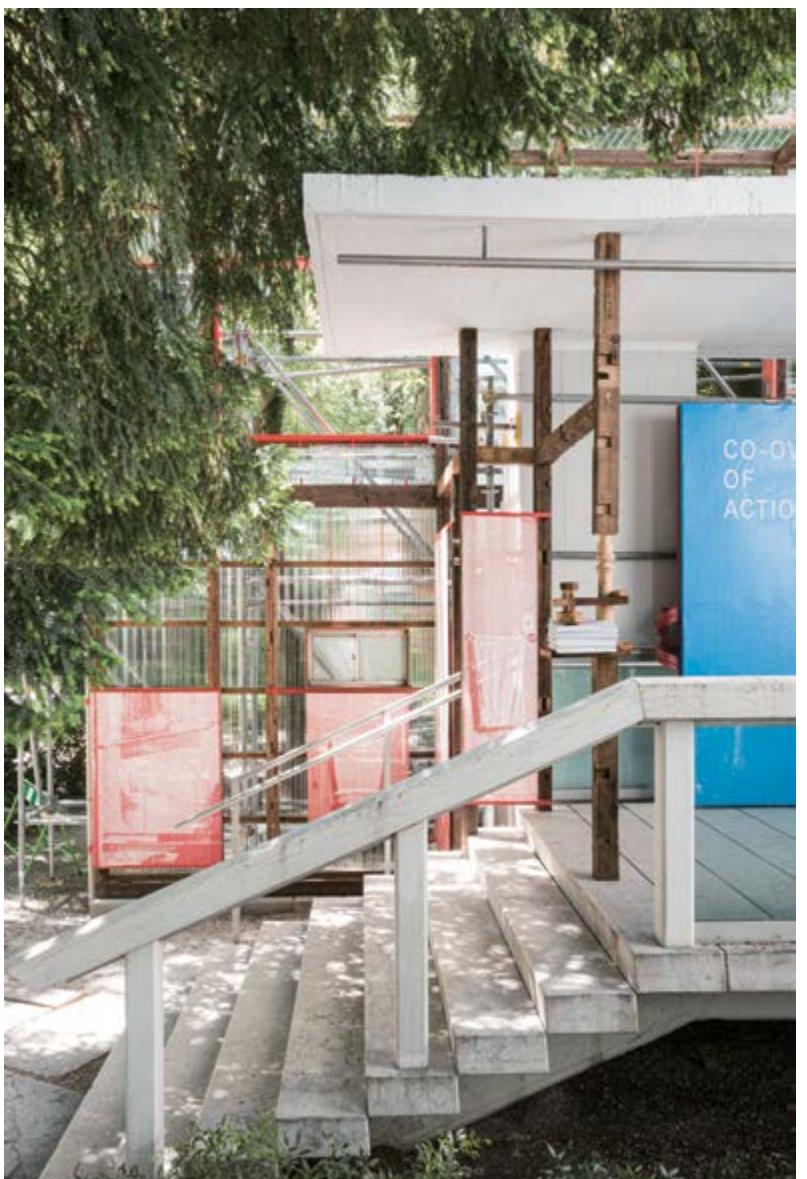
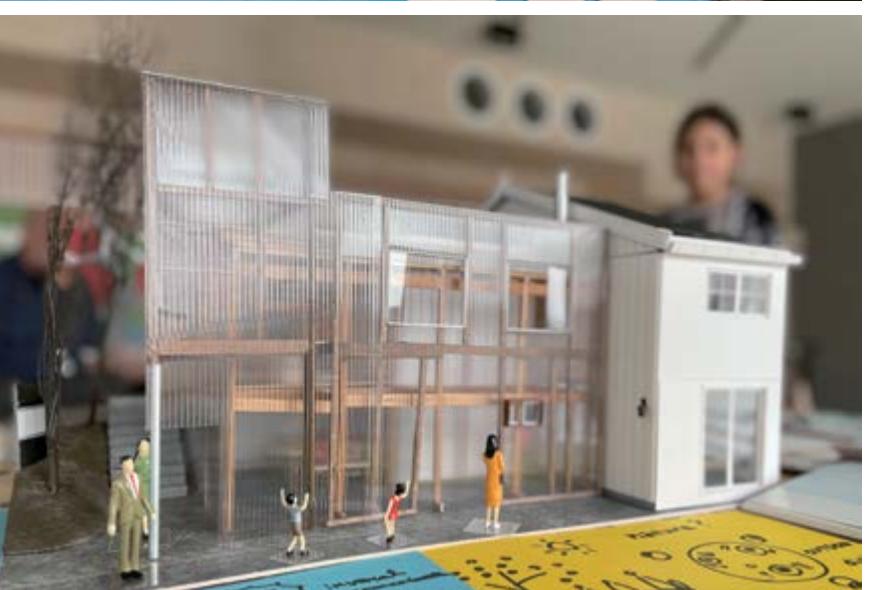
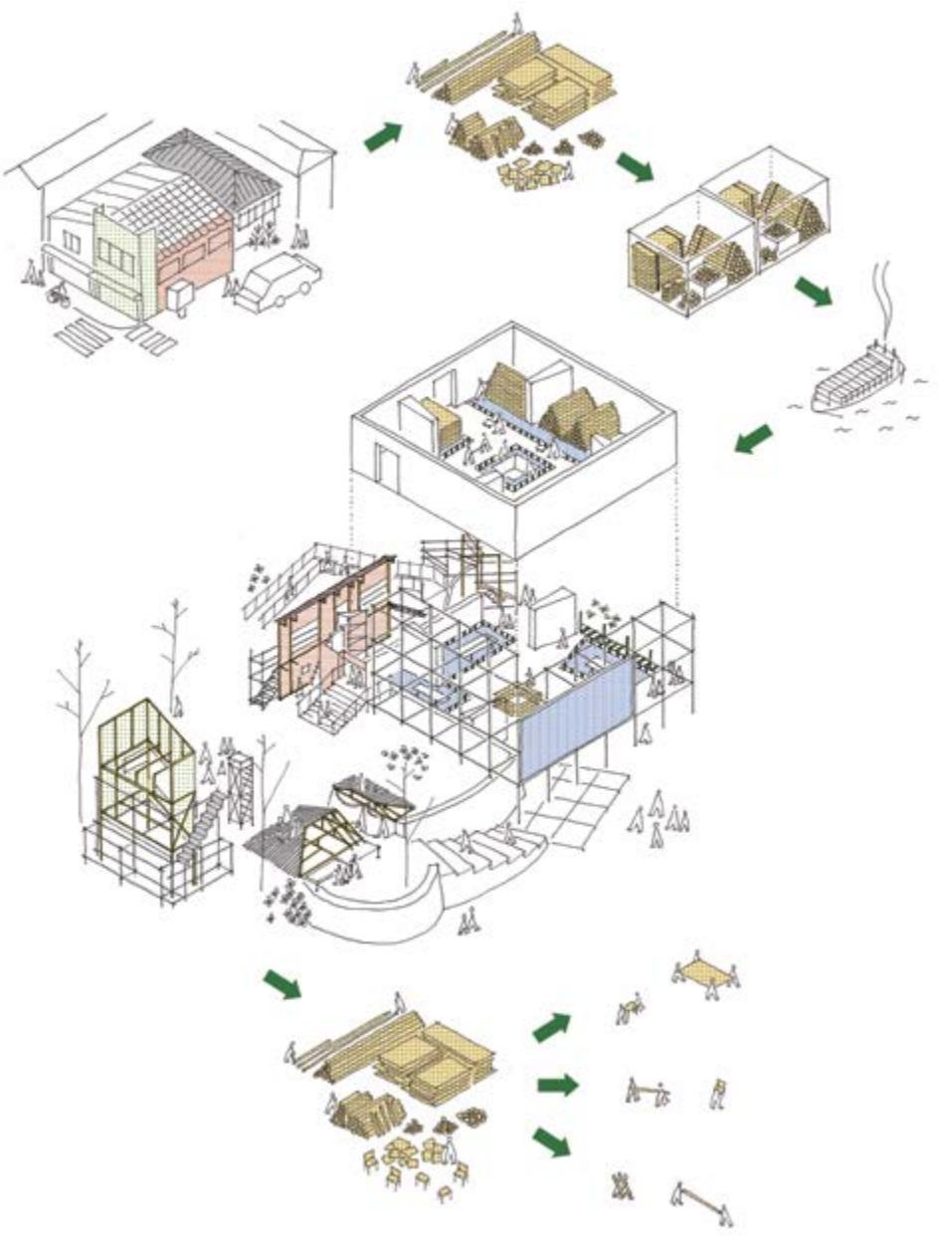
Year of Completion: 2023
Location: Slettelokka, Oslo, Norway
Use: Community gallery
Structure: Wooden frame
Photo: Jan Vranovský, Alberto Strada
Axonometric drawing of the concept: DDAA + village

I took on the role of the curator of the Japan Pavilion at the Venice Architecture Biennale in 2021. The exhibit was of an ordinary wooden house that was to be demolished. We wanted to create an exhibition on a scale that would allow visitors to experience the space, but we also wanted to avoid wasting new resources. Therefore, the idea was to take a house that was going to be demolished and use it as a material.

That was the best we could do, but after thinking about it, we realized that the problem would be even worse after the exhibition was over. If we were to destroy and throw away the exhibits after the exhibition closed, we would have taken the waste all the way to Venice. So, we went to great lengths to find a destination for the exhibited house.

As luck would have it, a destination was found in the suburbs of Oslo, Norway. It will be rebuilt as a community gallery, where residents can gather and engage in various activities in a part of the complex where many immigrants live. However, it would cost a lot of money just to transport the materials to Oslo, so we decided to upcycle some of them into furniture, such as stools, to earn the necessary funds. Fortunately, many supporters were found, so the waste materials that were turned into furniture were taken from here to there and scattered all over the world.

Since the elements displayed in the Japan Pavilion were not enough to build the building in Oslo, Norwegian materials will be used for the exterior and structure. All of the materials will be reused, and even the structure will be made of reused materials, which is unprecedented. Construction is scheduled to begin in January 2023.



Kei Kaihoh



Kei Kaiho, born in 1982, completed the master's course at the Department of Architecture, Faculty of Engineering, at the University of Tokyo in 2007. He established Kei Kaihoh Architects in 2010, with the theme of designing the contact between the life of human beings and the phenomena beyond human knowledge. The office makes a wide range of proposals across different scales, varying from grand and visionary concepts to housing and product design. Kaihoh is currently an adjunct lecturer at Tokyo University of Science, Hosei University, and Shibusawa Institute of Technology. His major works include Snow Storage Yukinohako (2021), Takaone (2021), House I (2020), Hakone Honbako (2018), ANTCICADA (2020), and Tobacco Stand (2015).

He received a special invitation to exhibit at the 17th International Architecture Exhibition, Venice Biennale (2021). Since 2020, he has been teaching creative lessons for teens called "Town Play Studies", with the theme of playing in the town.

YUKINOHAKO

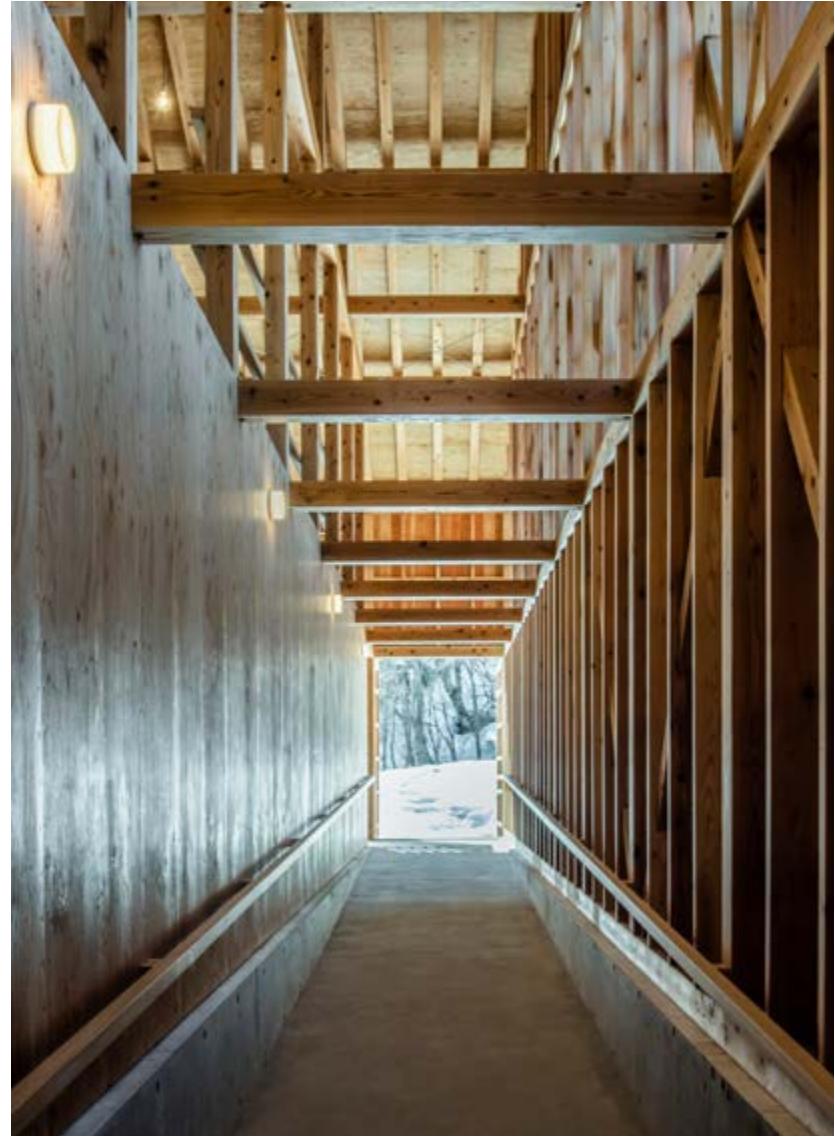
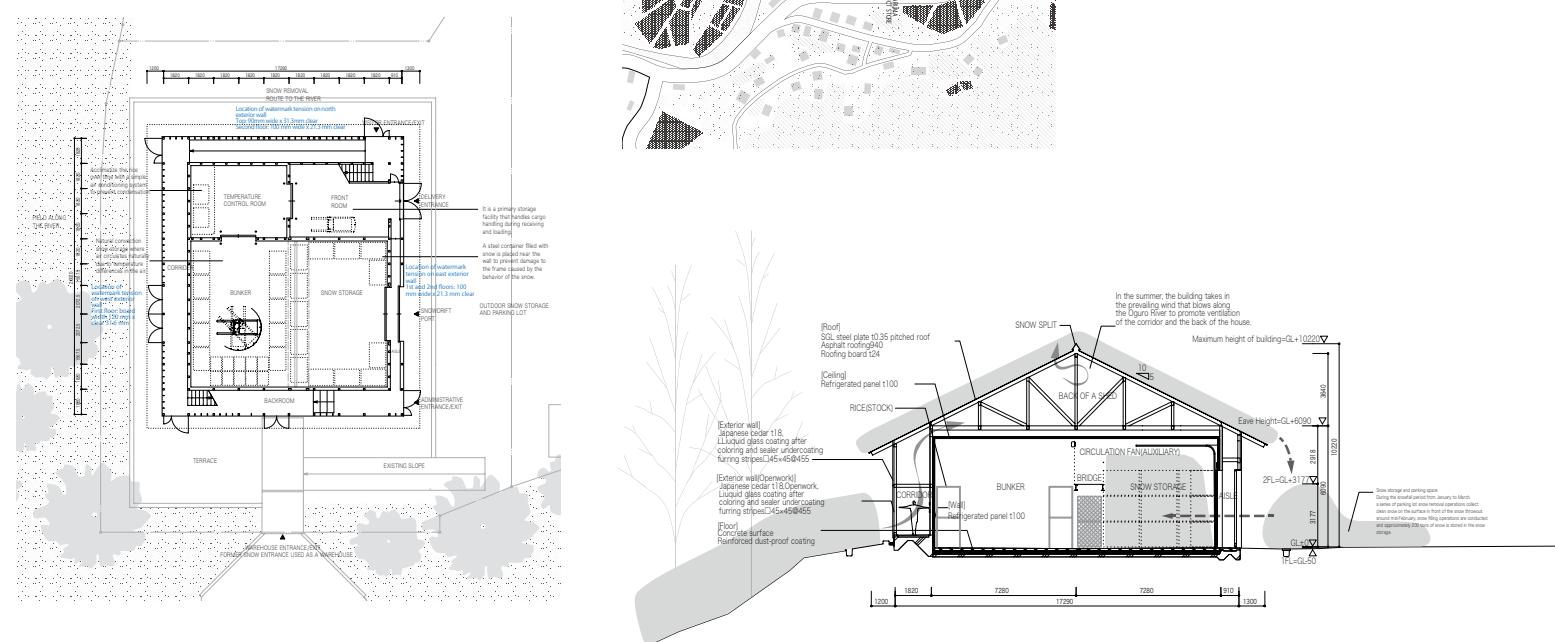
Forming the Overlapping Cycles

This is a wooden snow storage built in a small town called Yasuzuka, located in Joetsu city, Niigata prefecture. The snow storage is a natural refrigerator that utilizes the cold heat of the snow, and this time, rice harvested in the neighborhood will be stored there. In addition to the aging of farmers and a lack of successors, farmers in terraced rice paddies in mountainous areas generally have less productivity than farmers on the plain and tend to have lower incomes. The client Joetsu city aims to improve this situation. Since the humidity inside the snow storage is always high and the building may be damaged by snow pressure, reinforced concrete construction is usually chosen. This time, however, with the storage being a wooden structure, the aim was to rethink the sustainable relationship between the local forestry industry and snow. If inexpensive snow storage can be realized, farmers will be able to build snow storages easily, whether newly constructed or renovated. This will increase the momentum for snow utilization rather than snow removal and snow conquering and will promote the use of snow energy.

A snow storage is a building that must be closed off to the outside due to its performance. This time, a semi-outdoor corridor was built around the perimeter of the snow storage so that visitors can feel the charm of its surroundings. For example, a portion of the exterior wall is watermarked to allow visitors to hear the sound of the Oguro river and birdsong in an area that is used as a snow disposal site during winter. For the local residents, openings were placed to capture the scenery of their daily lives in an impressive manner. The aim was to create a place where farmers can take pride in farming in a snow country. The exterior walls of the corridor are double-skinned to reduce environmental impact by preventing solar radiation from reaching the insulated walls surrounding the snow storage, while at the same time serving as a winter snow fence. The long pillars of the corridor are divided by auxiliary beams to form braided pillars, and the span and top height required for the snow storage were secured by conventional construction methods using small-diameter local cedar timbers instead of large-section laminated timbers.

"Circulation" with various scales and characteristics such as snow, people, rice, trees, wind, heat, etc. overlap. The overlapping landscape is shaped into a building called a snow storage by complementing some of these circulations or finding better points of contact of them.

Location: Taruta, Yasuzuka Ward, Joetsu City, Niigata Prefecture, Japan
Year of Completion: 2021
Program: Snow storage
Structure: Wooden framework method of construction
Client: Joetsu City
Structural engineers: HSC
Mechanical engineers: KANKYO ENGINEERING Inc.
Art direction: Sanae Inoue
Technical support: Yukidaruma Zaidan Foundation
Construction: Sato Sangyo Co., Ltd
Photo: Soichiro Suizu



TAKAONE

Location: 2264 Takaomachi, Hachioji, Tokyo Prefecture, Japan

Year of Completion: 2021

Program: Hotel

Structure: RCS

Structural engineers: Tetsuya Tanaka Structural Engineers Inc.

Mechanical engineers: KANKYO ENGINEERING Inc.

Lighting design: Phenomenon Lighting Design Office Inc.

Landscape design: Inada Landscape Design Office

Textile design: Haruka Shoji Textile Atelier

Business owner: Keio Corporation

Planning and management: R.project Co. Ltd.

Comprehensive planning supervision: Our Company Inc.

Construction: Keio Construction Co.,Ltd.

Photo: Soichiro Suizu

Ecological Planning for a Place Where the Town Ends and the Forest Begins

This is a renovation project for a hotel located right in front of Takaosanguchi Station, the terminus of the Keio Corporation Railway's Taka Line, about an hour's train ride from Shinjuku. The hotel is located in a place where the sound of trains departing at dawn and the chirping of birds can be

heard. We considered how to build the hotel where the town ends and the forest begins. While the number of visitors to Mt. Takao is said to be as high as 3 million per year and the area as a whole has a variety of attractions, there are few ways to spend time other than climbing the mountain, and it tends to get dark later in the evening. The project team, led by Keio Corporation, which is involved in urban development along the mountain, aimed to create a new base for the community, rather than just a hotel. It is envisioned as a base for rediscovering ways to spend time in the mountains, rivers, and towns of Mt. Takao, where most visitors are day-trippers. It is also an exchange center where local players, such as trail runners and beer brewers who enjoy the lifestyle of Takao, can share local attractions. In addition, it is a training camp where groups of students and working people can deepen their teaming.

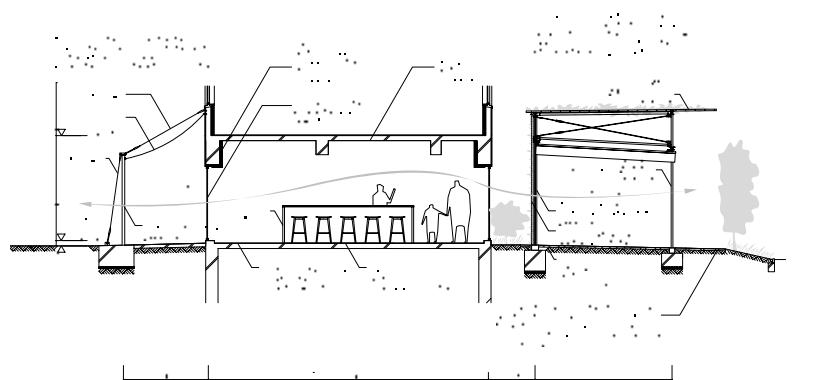
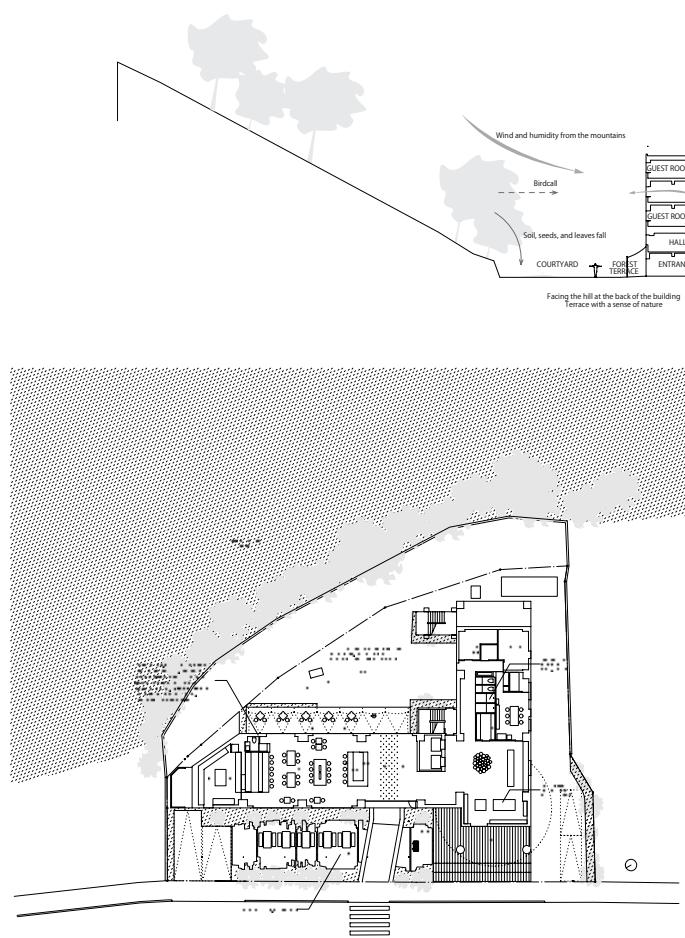
We have created a place that allows a variety of ways for people to spend their time other than staying at the hotel. The terrace facing either the street or the station platform is a place where cyclists, dog walkers, and others take breaks, and manufacturing workshops are held there on a daily basis. The first floor, originally a semi-outdoor space, has been turned into an indoor café with a welcome counter for local residents and guests to meet. The courtyard is an outdoor space that allows for a variety of activities, and a wood fire made from local trees can be enjoyed on a daily basis.

The entire building was designed to be earthquake resistant, as it was necessary to demolish walls to adjust the number and size of rooms and to build a hall to accommodate a large number of people, such as for training camps. The rooms are furnished with fixtures that can be put away

to provide a luxurious living room for two guests and a spacious room for a team of nine that can accommodate a variety of activities. Louvered doors at the room entrance allow the wind that flows through the Takao valley to pass through the rooms, and the corridors allow the campers to hear their friends' voices from inside the rooms.

Concrete debris from the demolition, fallen leaves collected from the mountains, and branches and logs from the neighboring mountains were used for the interior and exterior. Respecting the beauty of the weeds that sprout from the asphalt floor and the natural resilience of Takao, the existing asphalt floor was cut to increase the amount of soil and create room for planting. While being conscious of the mixing of species native to Takao and non-native species brought in by climbers' shoes, a shoe-washing place was added in accordance with the etiquette of Mt. Takao. Even so, the plantings on Mt. Takao and the plantings in this compound will continue to change.

The management staff, local residents, climbers, firewood, seeds, fallen leaves, concrete debris, prevailing winds, and all the other characters surrounding Takaone are considered as events without subject-object relationships. The network created by these facilities is considered as an ecosystem (including human beings), and we have designed a facility that will serve as a base for activities that will better sustain this system. In other words, it is an ecological planning with Takaone at its center.



Shingo Masuda



Shingo and Katsuhisa started their career in Tokyo right after they graduated from University in 2007 and got fully registered in 2015. Shingo, born 1982, graduated with Bachelor of Arts in Architecture from Musashino Art University, and is a Lecturer Critic at Department of Architecture, Musashino Art University from 2010, Baird Visiting Critic at Cornell University 2015, and has been a specially appointed associate professor at Meiji University in 2019-2022. Katsuhisa, born 1983, graduated with Bachelor of Arts in Architecture from Tokyo University of Fine Art and Music. Awards / Publications Their works have won numbers of architectural prizes, including SD Review, well known as award for young architects in Japan, Winner in 2008 and 2009, "Gold Prize"

from JCD Design Award from Japan Commercial Environmental Design Association in 2011 and 2014, "RUNNER-UP" in AR Emerging Architecture Awards from the Architectural Review in 2011, "WINNER" in AR Emerging Architecture Awards from the Architectural Review in 2014. In 2016, they won a prestigious award, Yoshioka Prize from Shinkenchiku(Japan Architect) in 2015. They were selected to be part of the team for the Japanese Pavilion of the Venice Biennale 2016 where they received special mention. Their solo exhibition entitled "Shingo Masuda + Katsuhisa Otsubo: Is It Truly Necessary?" was held at TOTO Gallery Ma in 2020. They also have published their monograph "Adaptation" from TOTO Publishing in 2020.

HEPTAD POT

Basic information and attitude the project

This project is a conversion of a ten-story hospital building located on a shopping street into an office building. The client requested us to provide a cafe on the first floor and a shared space on the second floor, and to convert the vacant lot along the street into an open approach way surrounded by lush greenery. However, the ground floor of the building was as dark as the basement floor due to shadows cast by adjacent buildings. The contrast between the brightness on the vacant lot and the darkness in the background was so pronounced that the green area would look as if it appeared out of the blue when seen from the shopping street.

In order to create a continuity from the street to the vacant lot to the first floor of the building, we raised the green area to the second floor level and cast shadow on the vacant lot in order to reduce the contrast with the darkness on the first floor of the building. By separating the entrance and green area on lower and upper levels, the second floor becomes the standard that declares its establishment with its surroundings. Our design aims to integrate this place with the street so that it serves as an approach way to a wider area.

Completion Year: 2021
Location: Shinagawa, Tokyo
Principal use: Office
Building area: 398.00m²
Structure: steel shell
Structural engineer: Yoshiyuki Hiraiwa

Theme

An entrance to a building is located on the floor closest to the ground in most cases, and greenery and landscape elements are arranged properly on the ground level in order to establish itself with its surroundings. But conversely, this type of approach sometimes causes a disconnect between a building and its surroundings. That said, would it not be possible to create a continuous place that engages the city without having to consider the ground level to be the standard to establish itself?

Description for the elevation

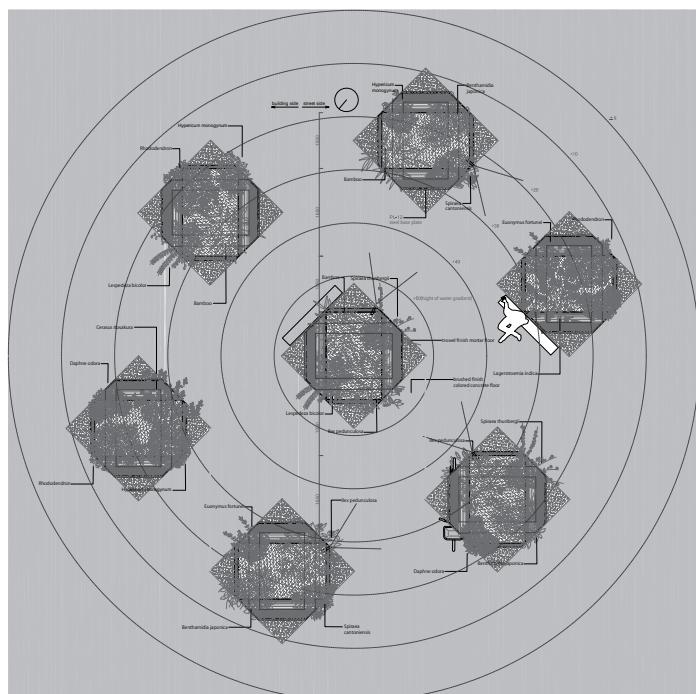
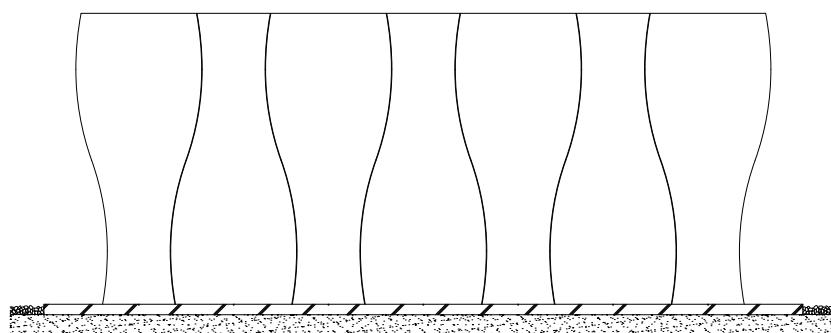
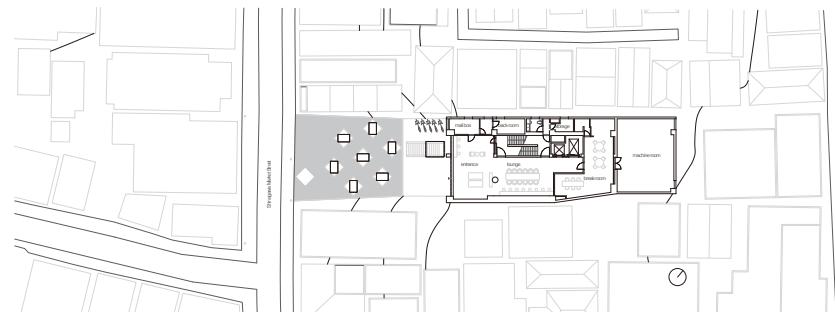
These volumes fill in the gap among the continuous flow of buildings along the street. The second floor of surrounding buildings now has a view of lush greenery instead of a deserted empty space. The foundation unites the seven volumes.

Description for the plan detail

A 7x7 grid is laid out based on the width of the site. Seven volumes are placed on the grid in such a way that there is only one volume on every axis. These volumes bridge the boundary between the street and the existing building.

Description for the section detail

Pendulous plants from above provide shade against the sun. Curved surfaces of the volumes absorb the soil pressure, and simultaneously serve as drainage paths directing rainwater and water for plants down to the ground.



INITIATIVE ROOF

Project Information
 Completion Year: 2016
 Location: Nerima, Tokyo
 Principal use: Residential
 Building area: 101.7m²
 Structure: steel frame
 Structural engineer: Yoshiyuki Hiraiwa
 Photo: Kazuhiro Ishiyama, Anna Nagai

A two-story prefabricated light steel frame house stands along the northern boundary of the spacious site in a quiet residential area in the suburb of Tokyo. A shed was added on the site later, subdividing the garden into small and big parcels. The client was thinking about adding a glass house under the eaves as an extension of the main house so that he/she can enjoy the spacious garden to the fullest. The eaves have exactly the right overhang depth for protecting the interior environment, but they are not appropriately designed to protect the exterior environment. While the house and the garden seemed closely connected, minor inconveniences including not being able to keep shoes outside due to rain in addition to intense sunlight prevented them from actively going outside. Their life seemed rather confined despite the spaciousness of the site due to the layout and composition of the house prioritizing the interior environment. The key was to reset the "scale" of this place by installing a roof with a new scale in order to reconnect the house and the garden and regain a sense of spaciousness on this site.

Theme

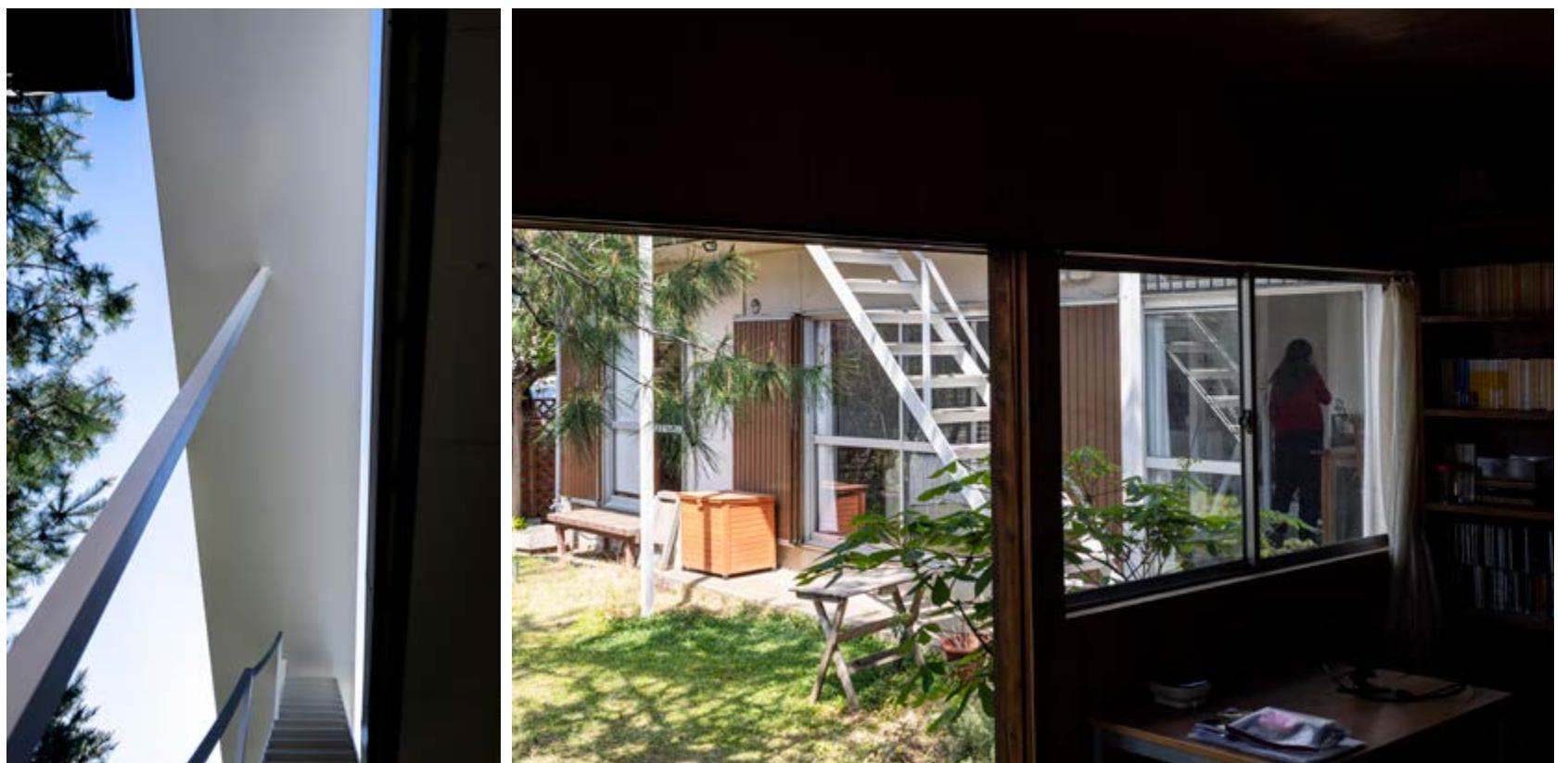
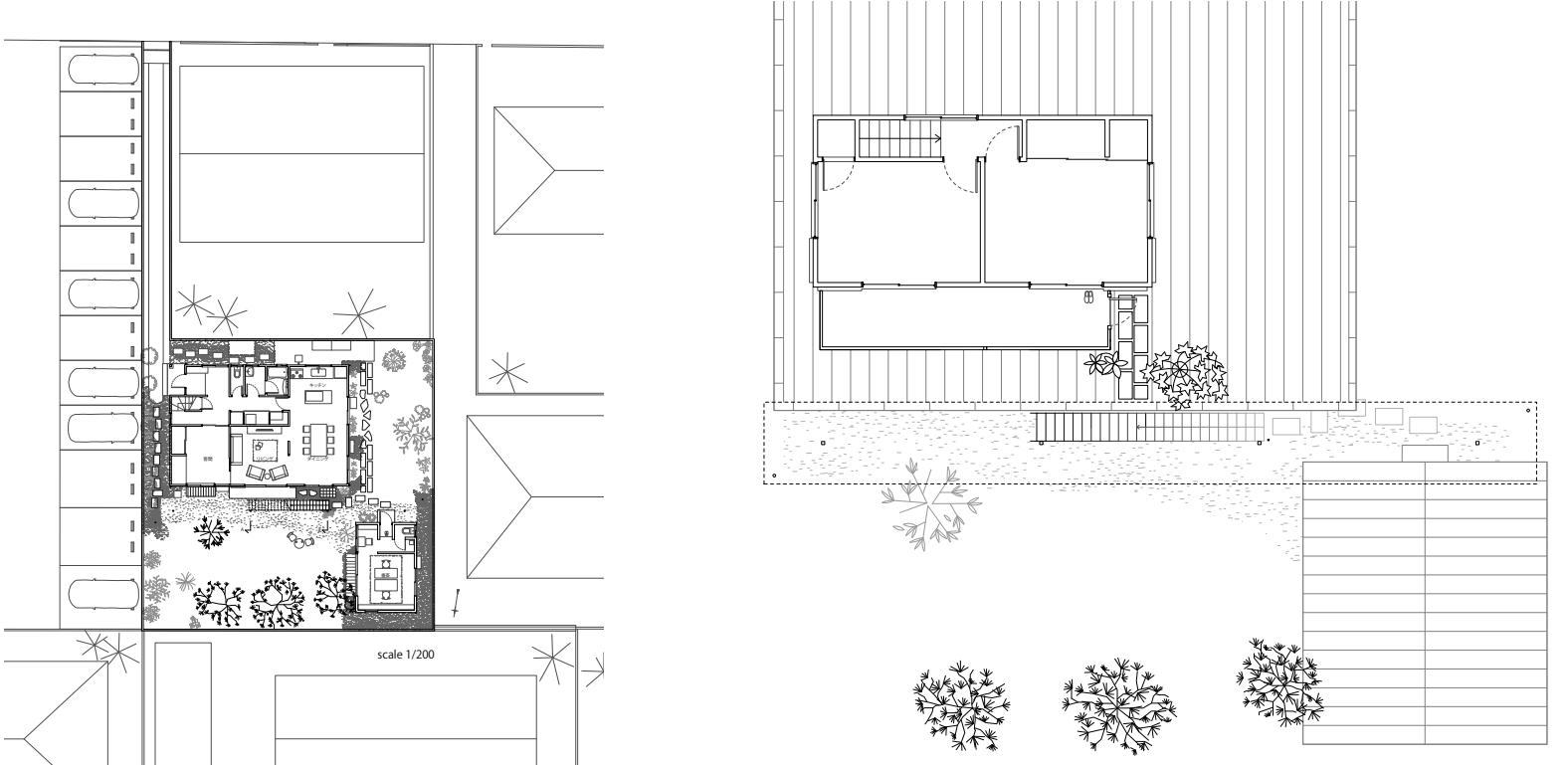
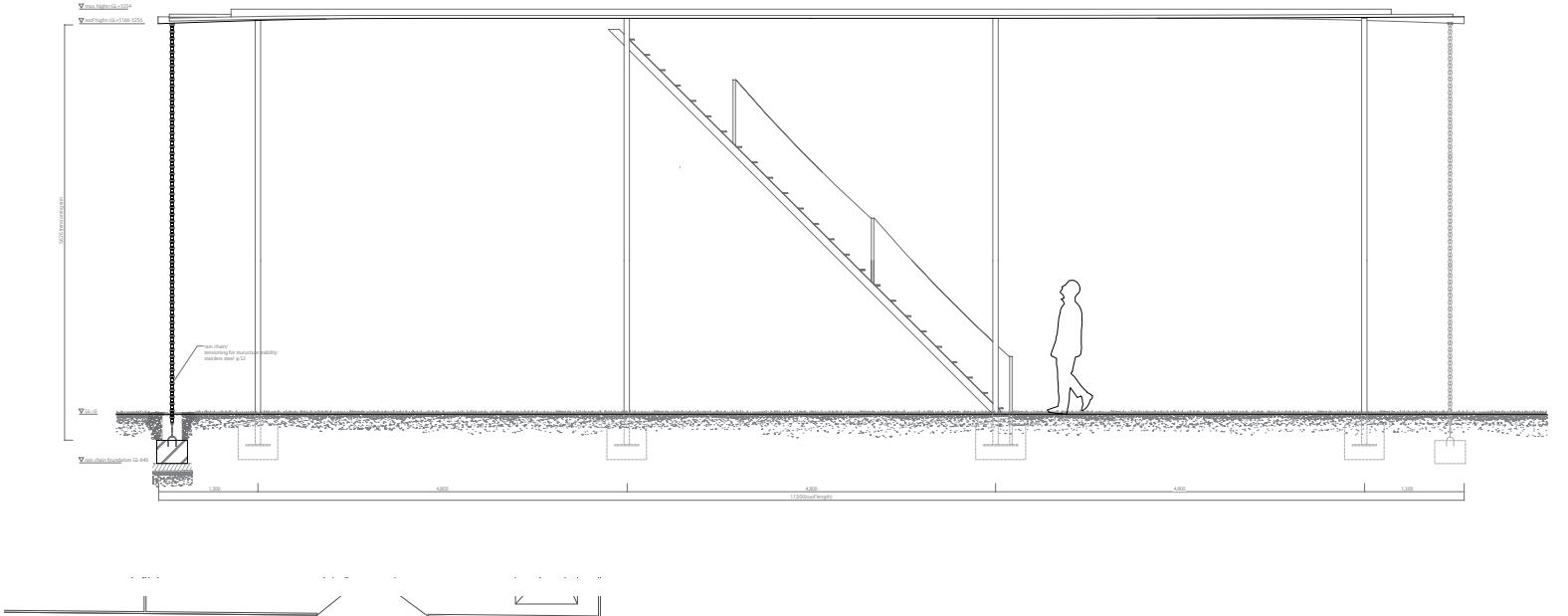
When a house is built on a site, a certain scale is established. When the place was a vacant lot, there was a not-to-scale relationship between the ground and the sky. One grasps its scale for the first time by tracing the place using specific dimensions. Is it possible to generate a sense of spaciousness transcending the site boundary by building architecture and establishing a new scale?

Description for the plan detail

Deformation of materials is inevitable. That is why it is quite difficult to make something that is perfectly "straight." A metal roof bends under its own weight. It deforms with a slight pulling force. Instead of a stiff and strictly linear structure, a dynamic structure that conforms to natural forces and harmonizes with its surroundings has been created.

Description for the section detail

This "roof" attempts to connect the main house and the garden. The roof covers the site while bending slightly under its own weight. This slight arch effectively protects the reflective surface on the underside from the rain and keeps it clean.



Osamu Nishida



Born in Kanagawa in 1976. Founder of the design firm ON DESIGN, which uses an interactive method to enhance the creativity of the user, and practices open and flat design at any scale, from residences to public spaces. His practice explores the possibilities of experimentation and communication in urban and architectural gathering places.

Major works include "Yokohama Apartment" (JIA New Designer Award, Special Jury Prize at the Venice Biennale), "Shonan Port Enoshima Yacht House" (AJ Annual architectural design commendation), "ISHINOMAKI 2.0" (reconstruction town planning), and "The BAYS and Community Ball Park Concept," a community development project initiated by the professional baseball team DeNA BayStars, "International Dorm-City" (Japan Space Design Award Gold Prize), "Tokyo Midori Labo," and others.

Associate Professor at Tokyo University of Science, Visiting Professor at Osaka Institute of Technology. Partner of Sotonova. Publisher of "Beyond Architecture," a media magazine that verbalizes architecture and culture.

He has edited and published several books, including "Open Architecture," "Let's Talk About Your Home," "Experiments in On Design," "PUBLIC PRODUCE," "An Architect's Life of Enjoying 'Mountains' and 'Valleys,'" "Recipes for Creating Fun Public Spaces," "Tactical Urbanism," and "Temporary Business Architecture Move the Town!"
www.ondesign.co.jp

INTERNATIONAL DORM-CITY

This is a project of an international student dormitory, where students with different backgrounds gather from all over the world, learning and interacting through communal living. We wanted to reimagine the joy of living together, expecting each inhabitant's unique contribution. The aim was to create an open living environment under the theme "Sustainable Interaction", nurtured in daily life.

The building is four stories high. Private rooms are arranged around the perimeter, and the interior is a common space with a vaulted ceiling. The atrium is dotted with small places to live in named "pots". There are various types of "pots," and they are places where students can interact with each other on a daily basis.

Photo: Koichi Torimura



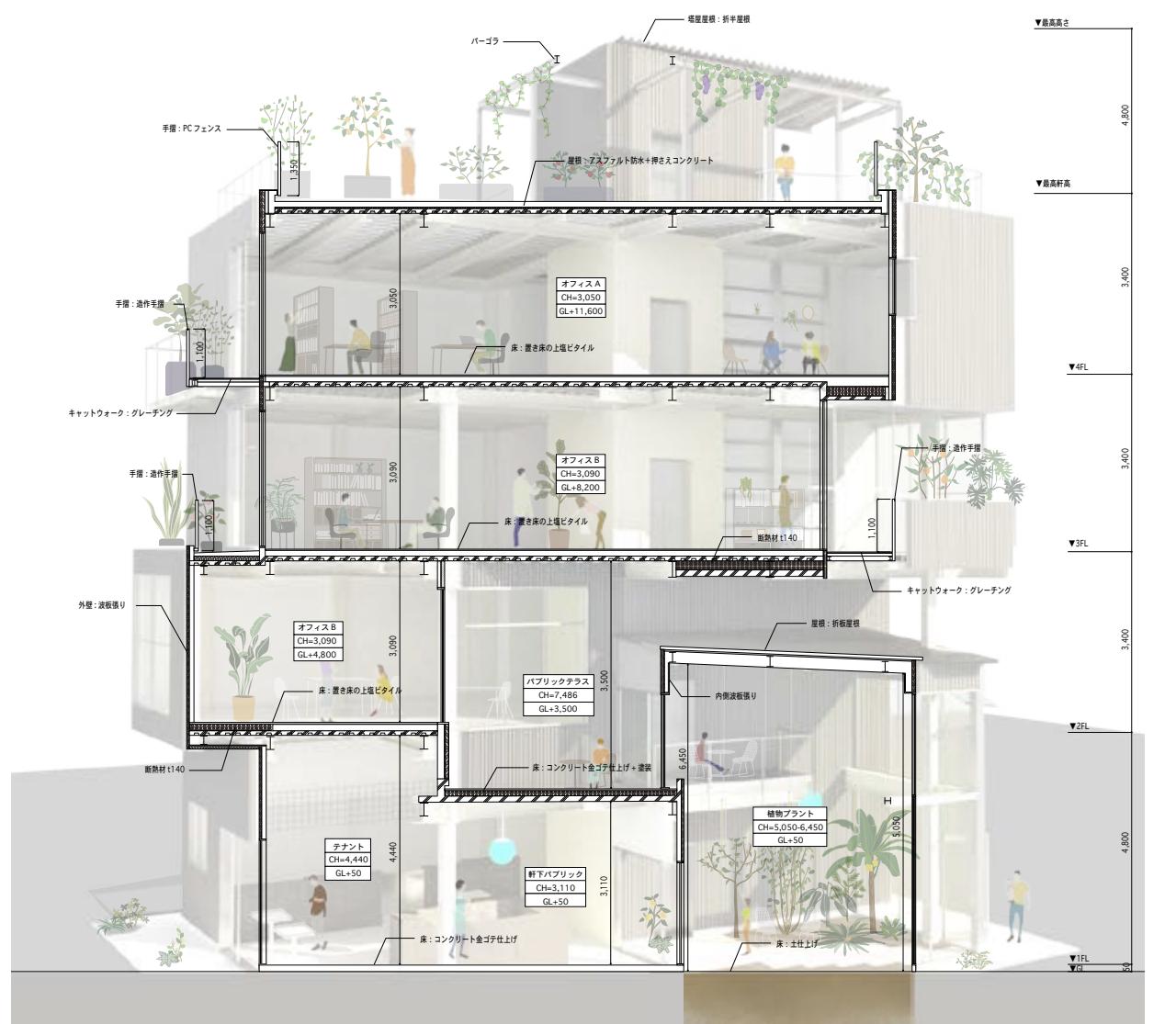
TOKYO MIDORI LABO

Architect: ondesign partners
 Landscape design: SOLSO
 Construction: Penta Builders CO, Ltd
 Client: Yasuda Real Estate CO, Ltd
 Location: Tokyo, Japan
 Year of Completion: 2020
 Site Area: 212.14
 Building Area: 162.14
 Floor Area: 527.23
 Photo: Koichi Torimura

TOKYO MIDORI LABO is a complex building where human activities and plants coexist. Three sides of the site are adjacent to the road and has an open environment. Compared to smaller buildings, the site lacked the impression of an ease of getting around the city, which is the charm of this area. Therefore, while shifting the volumes, we designed a multi-faceted architecture with frontality, entrances, and openings that connect the inside of the building with outdoor spaces on each three sides.

When designing the building, we used the notion of nature to refer not only to plants but rather everything that appears and grows in the space. We aimed for a situation where office space and plant space influence each other: just as the plants on the terrace grow, the place for humans changes as well. We wanted to create an office environment with a certain degree of inhomogeneity, which is affected by light, wind, and relationships with the outside world, rather than a homogeneous structure created by stacking floors as in conventional tenant buildings.

The design of the building, which started from thinking about the green experimental base in the city, has led to connecting experiences of people and has spread all over the city. In this city, there is generosity that nurtures gathering of new people and new attempts made by corporates. We hope that architecture acts as an opportunity for collaboration to enrich the future of the city.



Fuminori Nousaku



Fuminori Nousaku is a Japanese architect based in Tokyo, currently teaching at Tokyo Metropolitan University. He was born in Toyama, Japan in 1982, graduated from Tokyo Institute of Technology in 2005, and received a master's degree from Tokyo Institute of Technology in 2007. Nousaku completed an internship at Njiric + Arhitecti in Zagreb, Croatia as part of a doctoral program in 2008. He established Fuminori Nousaku Architects in 2010 and received an Engineering doctorate degree from Tokyo Institute of Technology in 2012. He was an Assistant Professor of Architecture at Tokyo Institute of Technology between 2012 and 2018 and an Associate Professor of Architecture at Tokyo Denki University between 2018 and 2021.

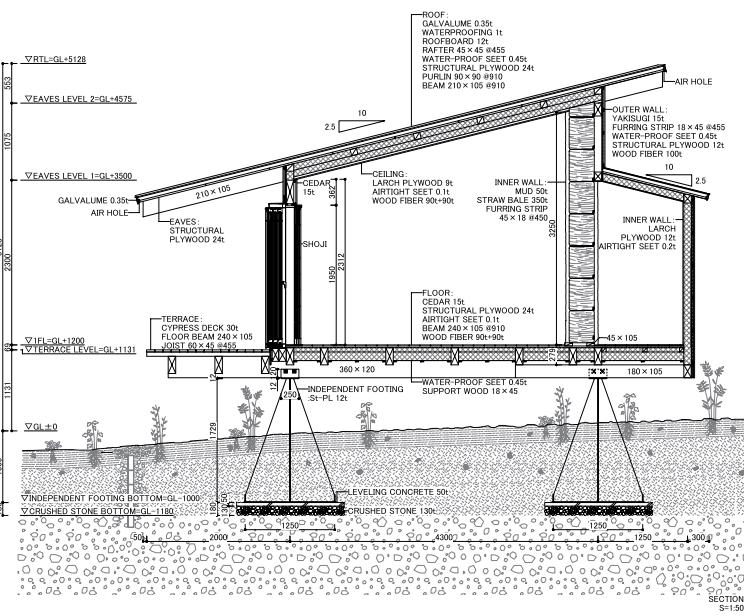
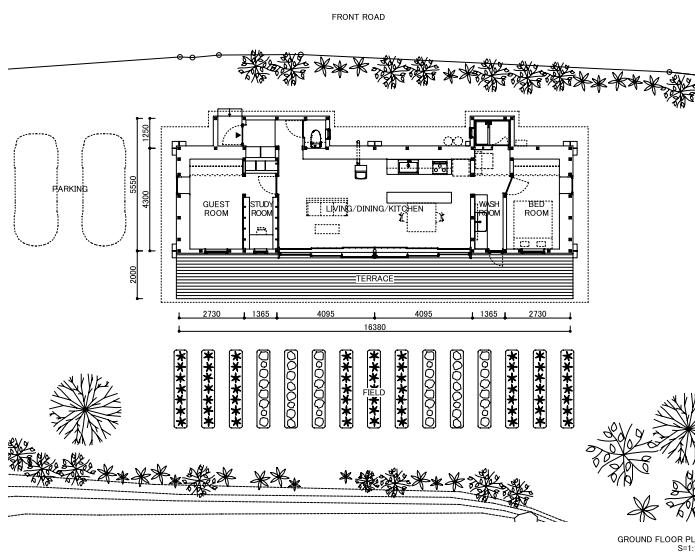
AKENO RAISED FLOOR

Collaborator: Fuminori Nousaku Architects
Year of Completion: 2021
Location: Yamanashi, Japan
Usage: House
Structure: Wood construction, steel construction

The house is designed for a young couple moving to the village of Akeno in Hokuto City, Yamanashi prefecture. Mount Fuji is located to the south of the site, while the Southern Alps are to the west. In the surrounding area, stone masonry development, terraced rice paddies, and waterways remain in place. Yamanashi prefecture has long hours of sunshine per year, making it easy to use solar energy. The 2-meter overhanging eaves prevent direct sunlight from entering the house in summer. Chairs and tables are set out on the deep veranda for dining while enjoying the view of Mount Fuji.

When a typical concrete slab foundation is used, a large amount of soil residue is generated. In addition, fresh water and air cannot reach the soil under the concrete foundation, which has a negative impact on the vegetable garden on the south side. Concrete is difficult to recycle and can only be reused as crushed stone. Therefore, we decided to use an independent foundation made of recyclable steel. A cone-shaped independent foundation made of 12mm steel plates was buried in the ground to a depth of about 1m, and a wood-

en frame was placed on top of it. The floor was raised to a height of 1m, providing a view of Mt. Fuji, keeping the floor assembly dry and away from the moisture of the soil, and allowing easy inspection of the subfloor. The walls were constructed using the "straw bale construction" method. Since straw decomposes in hot and humid conditions, the high floor format, overhanging eaves, and a ventilation layer on the exterior walls protect the straw from rain and moisture. With guidance, an amateur piled up straw blocks measuring 900x450x350mm, tied them with bamboo using a shuro rope to secure them, and applied clay walls (a mixture of clay and sand) with his bare hands. The compressed straw blocks have the same level of insulation performance as glass wool, and the clay walls, more than 50mm thick, serve as a huge heat storage device, stabilizing the temperature in the room. The floors and ceilings are made of wood fiber, an insulating material made of compressed wood shavings, and the majority of the building is composed of biodegradable materials that can be returned to the soil.



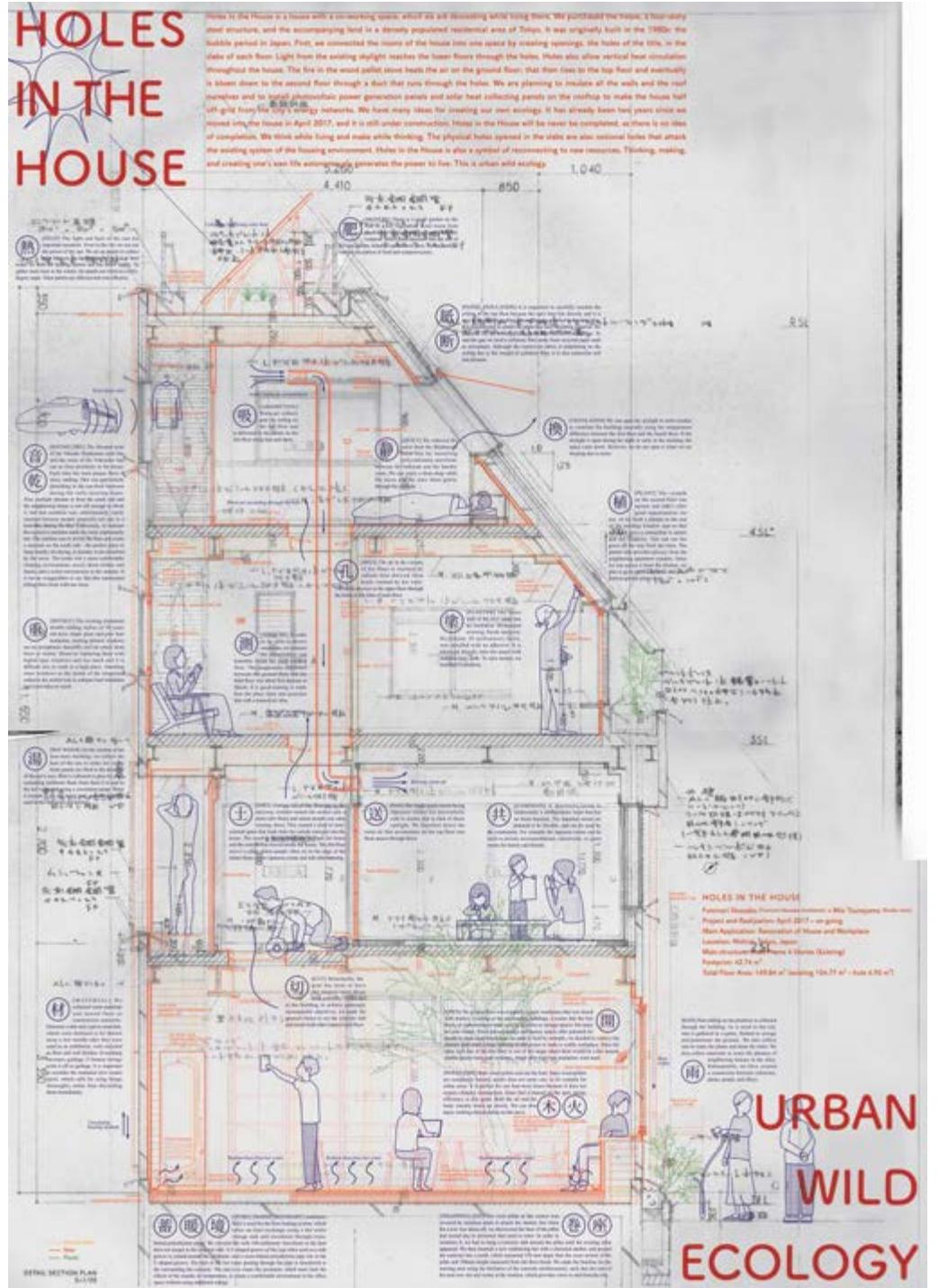
HOLES IN THE HOUSE

Life in a modern city depends on infrastructure such as electricity, gas, water and transportation, and industrial products. While industrialization has improved the convenience of our lives, the origin, processing process, and disposal destination of the resources of things and energy that support our lives have become black boxes. Architecture is also built on the premise of its infrastructure and industrial systems.

However, in this age of climate crisis, infrastructure and services are starting to get exhausted, and we must reconfigure our lives of mass consumption. As we have learned from the Fukushima nuclear disaster, an overly centralized system carries risks. We know that there is a limit to the ecological footprint and that we are exceeding our biocapacity. Discovering and utilizing local resources in the city will lead to sustainable modern life.

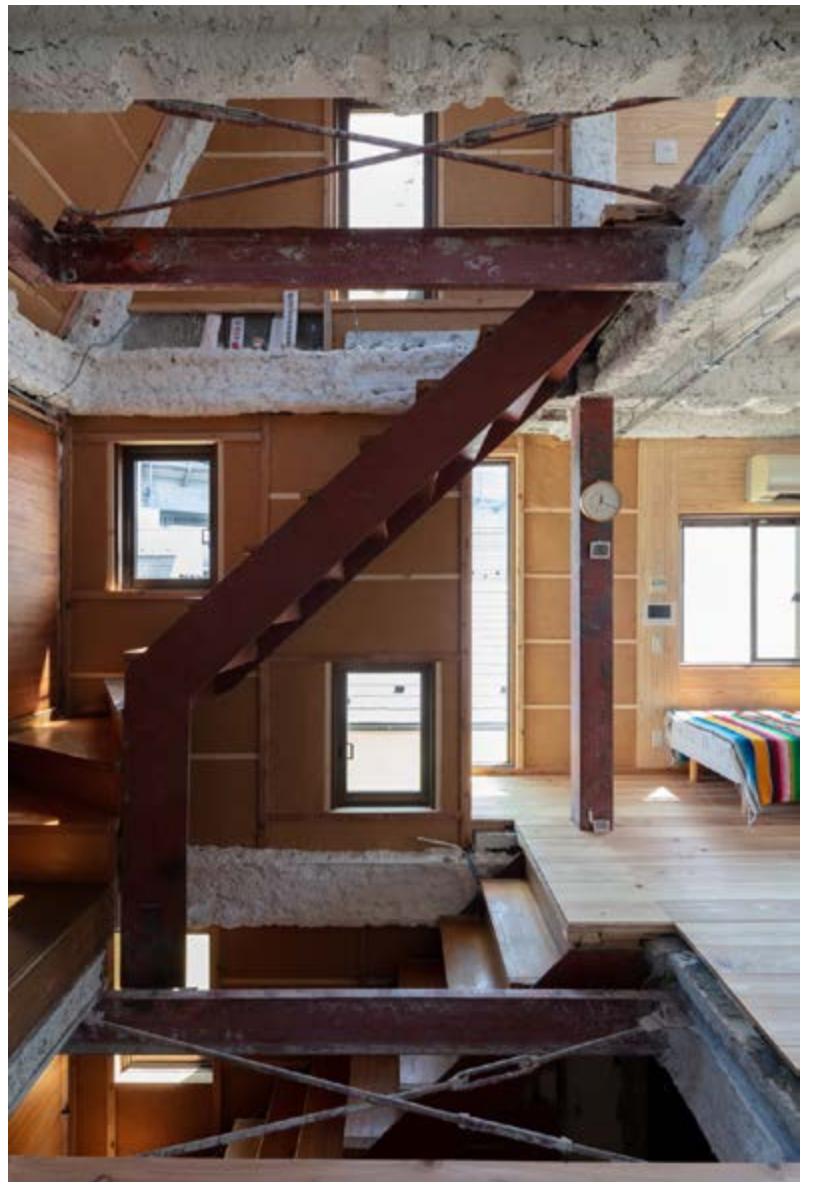
The sun can provide warmth, hot water, and even electricity. Microorganisms in the soil can break down garbage and excrement. Soil can also suppress the heat island effect. A large amount of waste is generated in cities; dismantled and discarded building materials from construction sites can be reused as resources. Therefore, we can tap into the city's circulation of energy and materials for its buildings. Our architectural practice begins with finding resources: we start with garbage rather than something new. We then

Collaborator: Fuminori Nousaku Architects + Studio mnmm
Mio Tsuneyama
Year of Completion: 2018
Location: Tokyo, Japan
Usage: House, office
Structure: Steel construction



Consider ways of incorporating natural resources such as the sun, soil, air, and water into buildings at the lowest possible cost. This process reflects the reality of living in Tokyo today.

"oles in the House" is both our home and office: since 2017, we have been living in and renovating this building. We first opened "holes" in one span adjacent to the staircase of the cracked slab. This was done to effectively provide a vertical connection to each narrow floor. Light is brought from the existing skylights and staircase windows through the "holes" to the entrance on the second floor, which had been dark. Next, we added insulation to the uninsulated ALC exterior walls and concrete foundation so that the first floor, which had been a warehouse, could be used as an office. In addition, the floor and wall finishes were made from recycled scrap Japanese cypress and Japanese cedar rimmed boards. If people regard everything as garbage, everything will become garbage. It is the "Mottainai Spirit" to use things resources instead of throwing them away immediately. The concrete in the parking space on the north side of the site was scraped to return it to the soil and was planted to create a cool spot for getting a cool breeze in the summer. The "holes" created by the demolition of the building will be the starting point for reconnecting the building to the ecosystem within the city.



Tsuyoshi Tane



Tsuyoshi Tane is a Japanese architect based in Paris. He founded ATTA – Atelier Tsuyoshi Tane Architects in Paris, France, after being a co-founder of DGT. Tsuyoshi believes in the idea of architecture belonging to a memory of the place that creates an architecture for the future, corresponding to his concept "Archaeology of the Future". His major works include the creation of the Estonian National Museum (2016), the Hirosaki Museum of Contemporary Art (2020), and "The Al Thani Collection" (2021). Tane is currently working on the "Imperial Hotel Tokyo", expected to be completed in 2036. Throughout his career, Tane has received numerous awards and honors, including Grand Prix AFEX 2021 – the French Foreign Architecture Award, the Jean Dejean Prize by the Académie d'Architecture

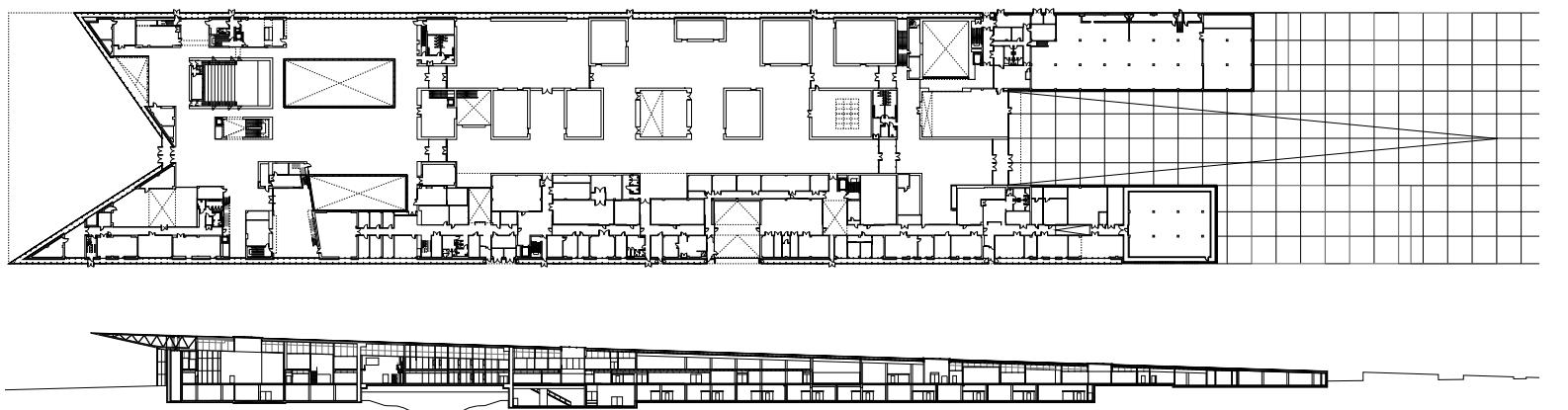
ESTONIAN NATIONAL MUSEUM

Status: Completed
Location: Tartu, Estonia
Dates: 2006–2016
Area: 34 000 m²
Commission Type: Public
Client: Ministry of Culture of Estonia
Cost: 78,06M Euros
Program: Ethnographic museum (exhibitions spaces, conference hall, public library, auditoriums, educational rooms, offices, collection storages)

Awards: Grand Prix Afex 2016; Estonian Cultural Endowment Grand Prix; Estonian Association of Architects Annual Award 2017; European Museum Forum Awards 2018; Finalist for European Museum Academy Awards; Mies Van Der Rohe EU Award Nomination; Best Public Building Award in Estonia; Best Concrete Building of the Year in Estonia; Archmarathon 2017 Art & Culture Winner

Architects: DGT – Dorell.Ghotmeh.Tane / Architects
Engineering: Arup (competition phase) and EA Reng
Landscape architect: Bureau Bas Smets
Lighting design: Atelier Herve Audibert
Local Arch: HGArhitektuur
Local Interior Arch: Pille Lausmäe
Local Landscape Arch: Kino
Acoustic: Linda Madric
Construction: OU Fund Ehitus

Française, Estonian Cultural Endowment Grand Prix, nomination for the European Union Mies van der Rohe Award 2017, and the 67th Japanese Minister of Education Award for Fine Arts. He published the monograph "TSUYOSHI TANE Archaeology of the Future" (TOTO Publishing). www.at-ta.fr

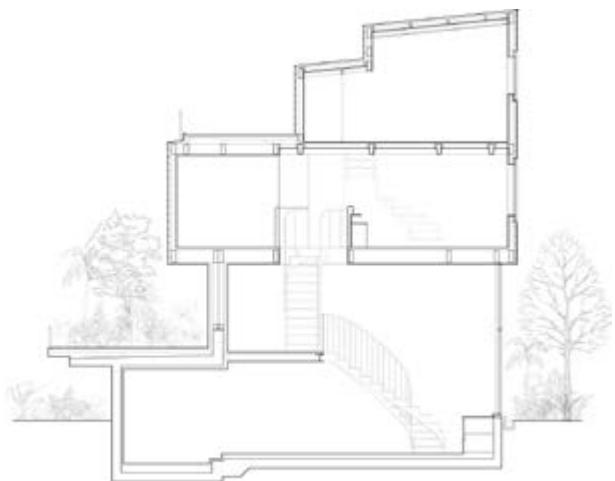
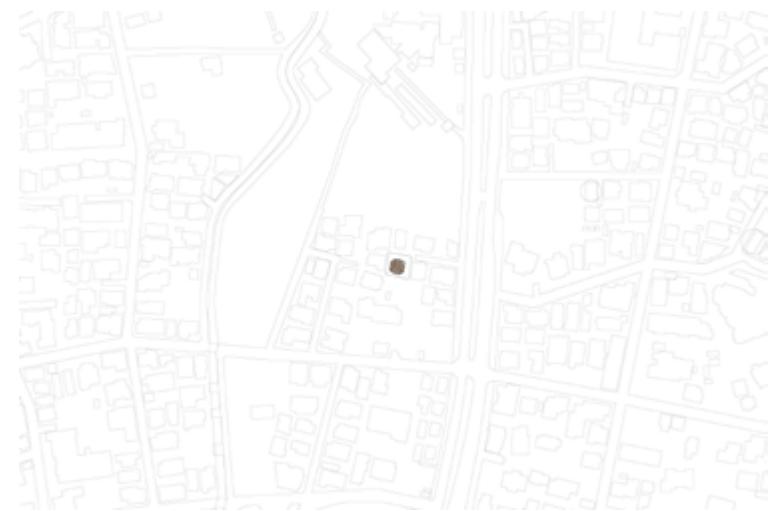


TODOROKI HOUSE IN VALLEY

Status: Completed
Location: Tokyo, Japan
Date: 2017-2018
Client: Private
Area: 188 m²
Program: Residence

Architect: Atelier Tsuyoshi Tane Architects
Structure: Yasuhiro Kaneda STRUCTURE
Landscape: Atelier Daishizen
Construction: ELKO Construction
Photo: Shinkenchiku-sha, Yuna Yagi

Todoroki Valley is a valley of the wind. The valley is situated among the deep forest in the city. The ground surface is humid with flowing spring water, while valley winds constantly blow through the sky above. We focused on the unique environmental characteristics of "dry" and "wet" and conducted research on primitive dwellings in wetlands and drylands in the world. Architectural styles influenced by opposite environmental characteristics of "dry" and "wet" are composed of external elements determined by the climate and internal elements based on daily life. By integrating architectural styles rooted in completely different environments into a single building, we aimed to build an architecture that does not belong to any particular time or place. The site is a residential lot situated in a densely built-up residential area, but it was originally surrounded by deep forests in the valley. We started to think about possible ways of developing forests again along with the construction of this house. Our aim was to build the architecture of the future surrounded by deep forests where all living things - the house, plants and trees, and people - live happily and feel various aspects of life: from a primal feeling of living below ground to a feeling of urban complexity resulting from vertically stacked spaces.



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Kenichi Teramoto



Kenichi Teramoto
Architect / Office of Teramoto

Kenichi Teramoto is a Japanese architect based in Chiba, the founder of Office of Teramoto. He acquired his master's degree at Tokyo University of Science in 2000 and gained professional experience in Rotterdam and Tokyo. He moved to Dubai in 2012 and was a founding partner of "waiwai" (formerly "ibda design"). He founded Office of Teramoto in 2021 after moving back to Japan from the Middle East. Teramoto was the curator of the National Pavilion of the UAE for the 17th International Architecture Exhibition at Venice Biennale (2020 and 2021), which received the Golden Lion Award.

His architectural design proficiency includes a diverse range of projects, including art centers, parks, school and university campuses, mixed-use developments, private villas, and mosques. Teramoto's professional experiences have trained him to develop an understanding of culture, geography, and materiality. His approach to design is multi-disciplinary, and he has a deep interest in natural phenomena and structure. He is always questioning his approach to deliver distinctive designs.

K-PROJECT

Fifty years after its development, a 20th century golf course aspires to a new mountain masterplan and will be renovated as land for people to inhabit.

Two-thirds of Japan is mountains and forests. Since ancient times, Japanese have integrated themselves into the natural environment by maintaining resources and carrying out activities such as logging and agriculture. This traditional relationship of land layered with human activity is known as satoyama.

However, as a result of technological and economic progress in the late 20th century, as the resources of modern economic activity shifted from above-ground renewable resources to underground resources, Japan's mountains became unprofitable and eventually unmanaged. In parallel with economic growth, leisure time flourished, and the

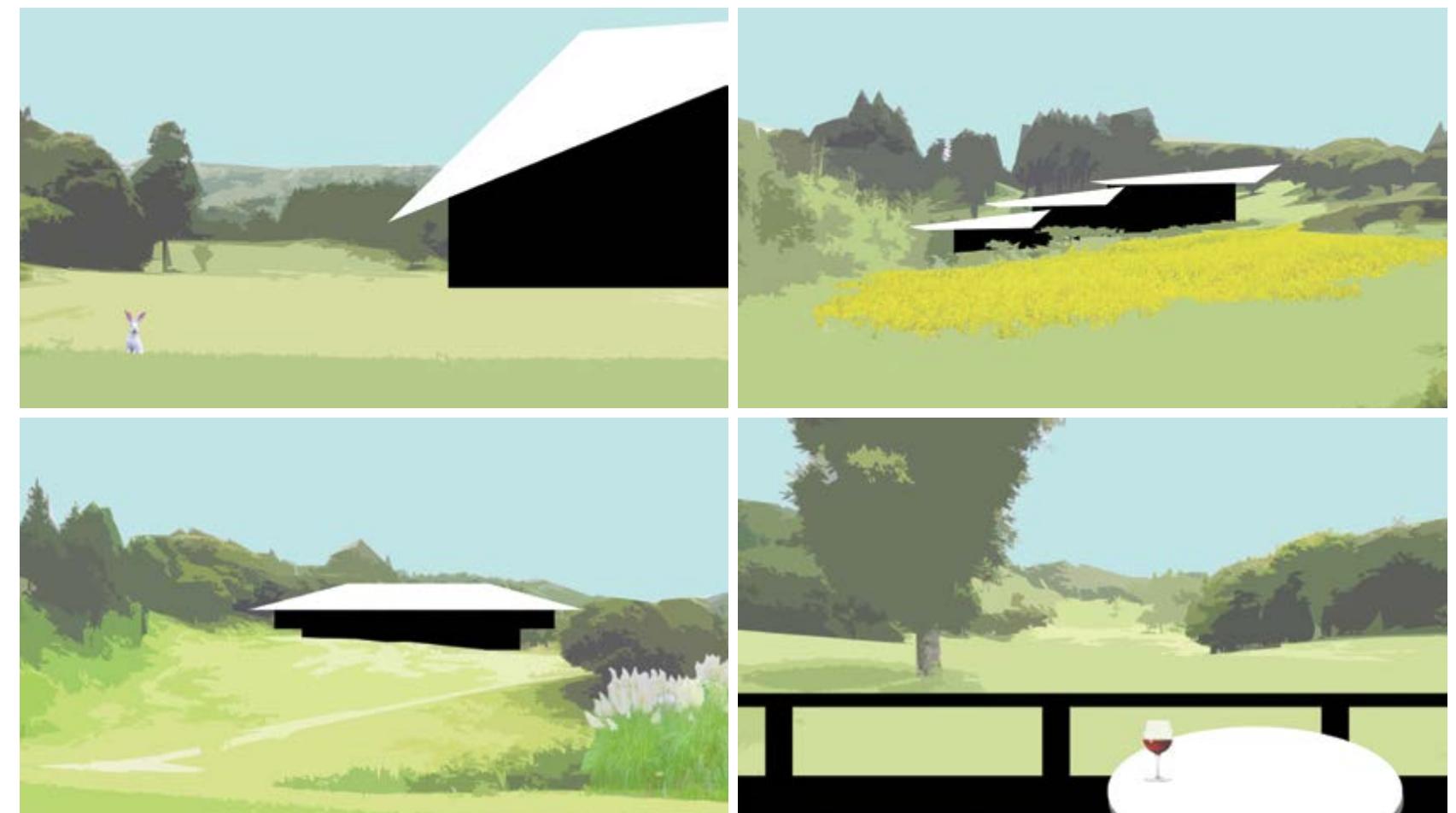
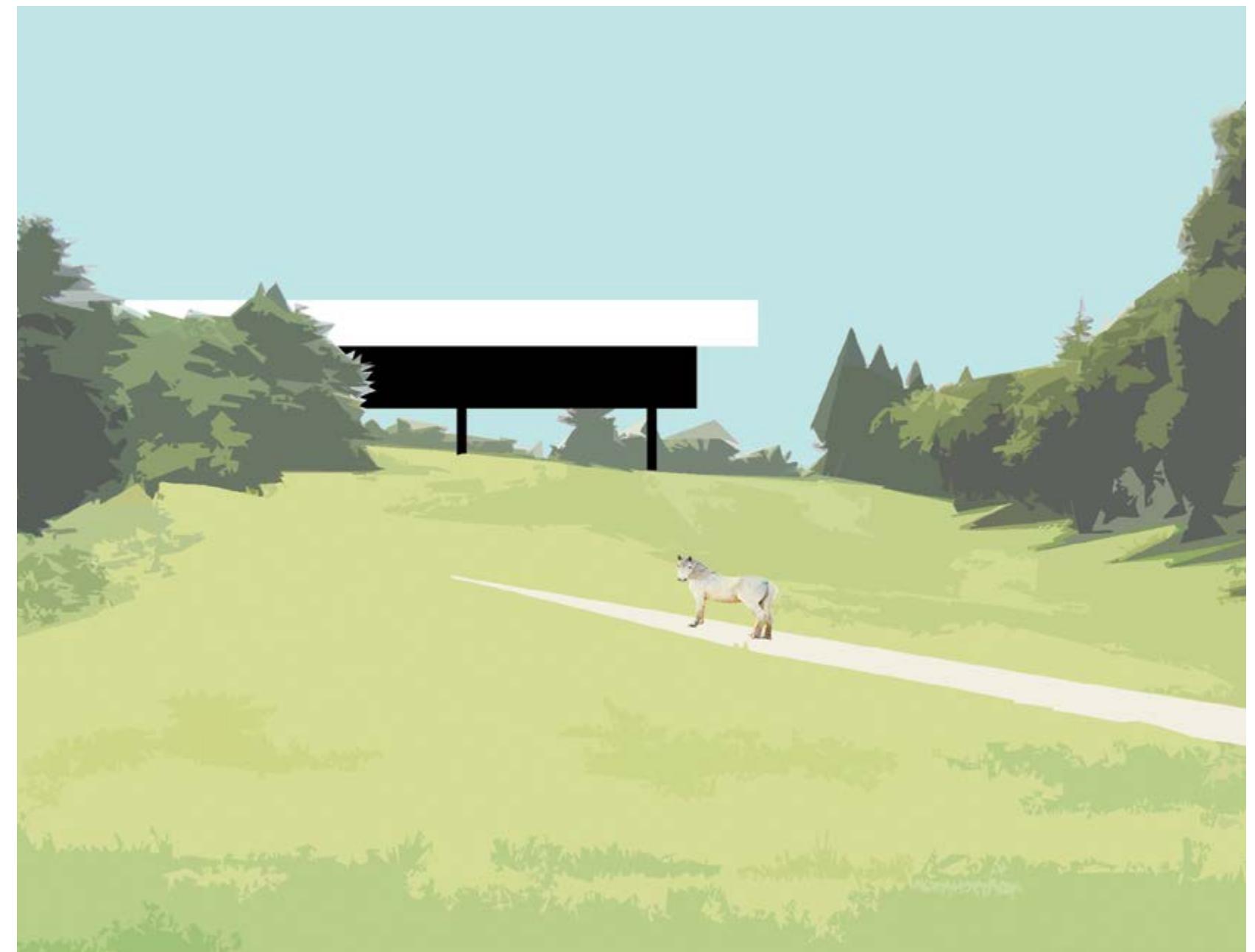
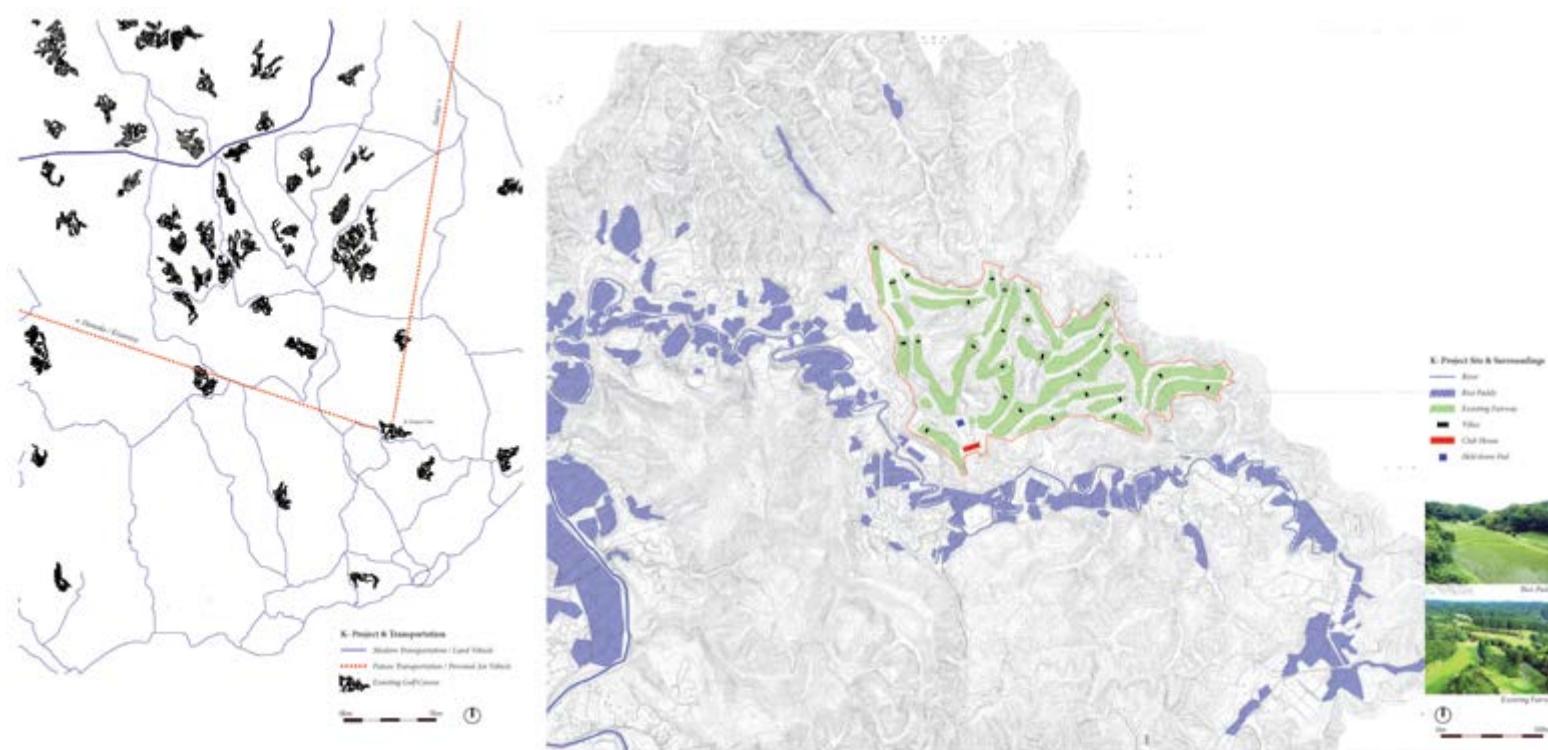
neglected satoyama mountains near big cities were redeveloped as golf courses. Recently, as Japan's economic growth has slowed, golf courses have been taking their turn at being abandoned, unmanaged areas.

Now the satoyama landscape, originally maintained by people for their daily lives and later for their leisure, is ready to be reimagined as a spatial concept to enable sustainable economic activity for the next era.

We propose options to intervene in the mountains by repurposing an existing golf landscape into villa sites. It will be a place where tradition and innovation coexist, where sharing, rather than possession, is encouraged.

The new landscape of tomorrow's Japanese mountains beyond the desires of capitalism is by no means pessimistic.

Master Architect: Kenichi Teramoto / Office of Teramoto
Collaborator: Atsumi Hayashi / SPEAC, Yohei Shimada / Lion Architects
Photo: Image courtesy of Office of Teramoto



WETLAND

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Wetland at the National Pavilion of the United Arab Emirates, 2021 Golden Lion recipient at the 17th International Architecture Exhibition at Venice Biennale, presents a prototype of an environmentally friendly salt-based cement alternative from recycled industrial waste brine, which could reduce the impact the construction industry has on the environment.

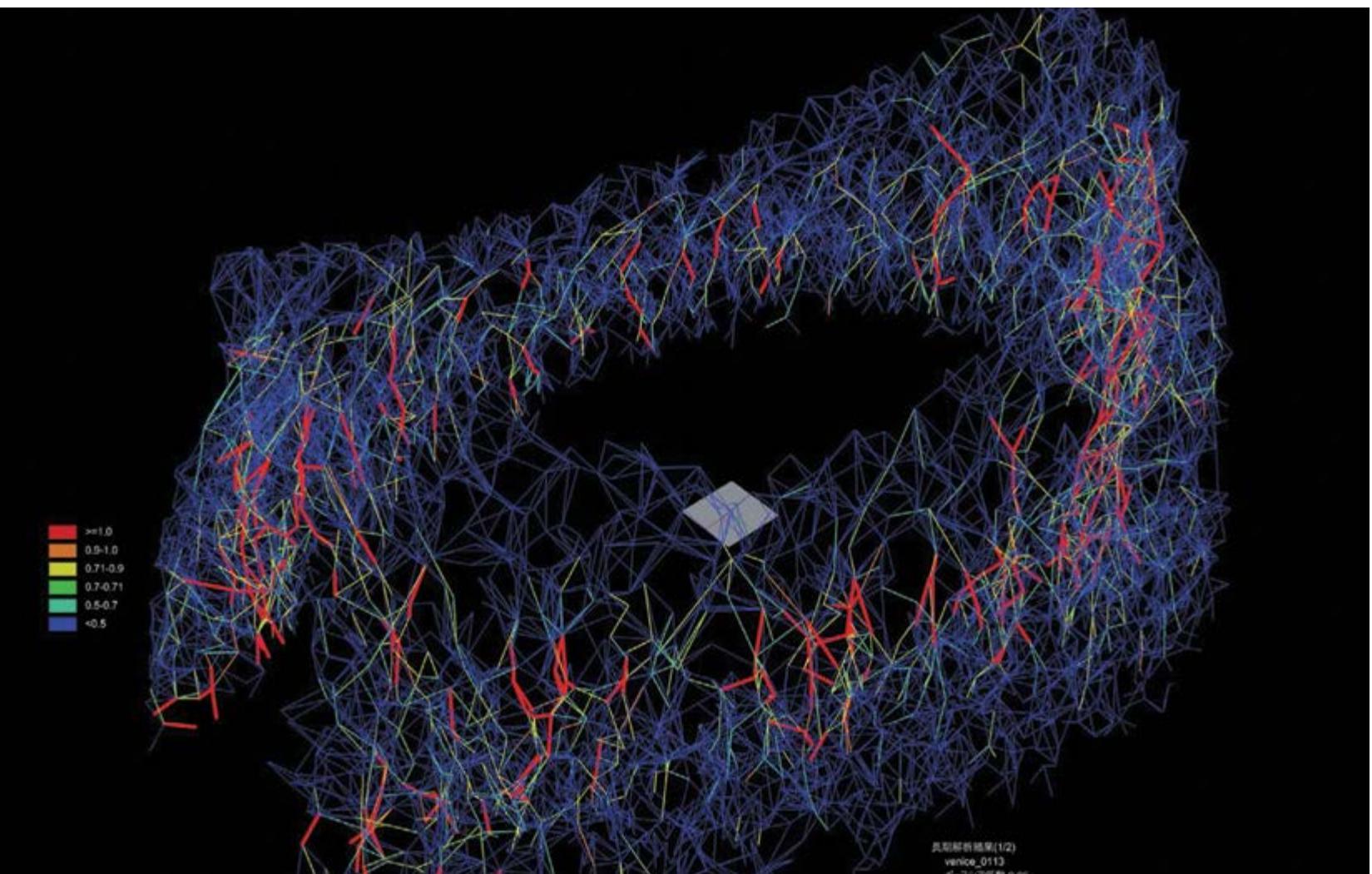
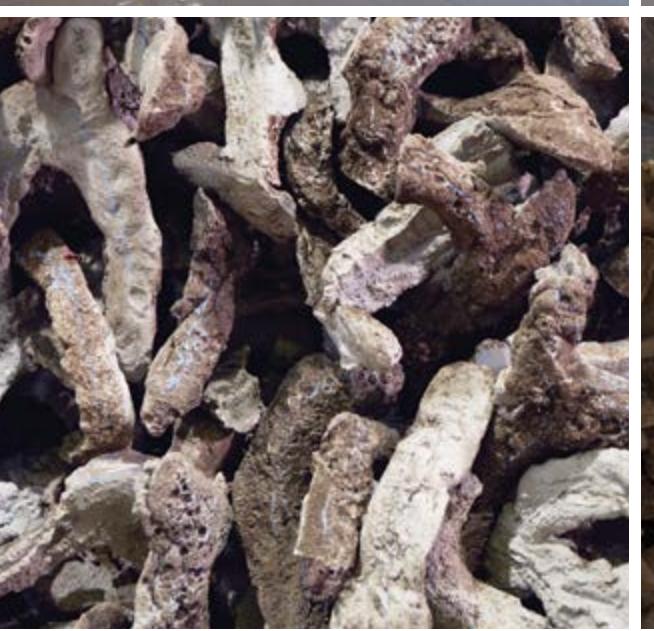
The research presented in Wetland investigates the possibility of upcycling by-products of industrial waste produced by cities to be used as a sustainable building material inspired by a city's local landscape, crafting a Future Vernacular for architecture.

Commissioner: Salama Bint Hamdan Al Nahyan Foundation
Supporter: UAE Ministry of Culture and Youth
Curators: Kenichi Teramoto and Wael Al Awar
Exhibitors: waiwai, New York University - Abu Dhabi (Amber Lab), University of Tokyo (Sato Lab and Obuchi Lab), American University of Sharjah (Dept. of Biology, Chemistry and Environmental Sciences), Farah Al Qasimi
Publication: Rashid and Ahmed Bin Shabib
Photo: Frederico Torra for PLANE-SITE, Muga Miyahara

Images 1,2,3,4
Wetland prototype. Image courtesy National Pavilion UAE La Biennale di Venezia. Photography by Frederico Torra for PLANE-SITE

Images 5
Wetland prototype structural analysis at the University of Tokyo, Jun Sato Laboratory / Yusuke Obuchi Laboratory. Image courtesy National Pavilion UAE La Biennale di Venezia.

Images 6,7,8,9
Wetland prototype at the University of Tokyo, Jun Sato Laboratory / Yusuke Obuchi Laboratory. Image courtesy National Pavilion UAE La Biennale di Venezia. Photography by Muga Miyahara.



Miho Tominaga



Miho Tominaga was born in 1988, in Tokyo. In 2013, she finished the Graduate School of Yokohama National University; in the years 2013–2015, she was an Educational Research Assistant at the Department of Architecture of Tokyo University of the Arts. In 2014, Tominaga established "tomito architecture". Tominaga emphasizes that it is important to observe everyday life and think about architecture in the mesh of various relationships. "tomito architecture" engages in projects of different scales, ranging from small houses to public spaces and landscapes, aiming to create a variety of places that are woven into the story of the land.

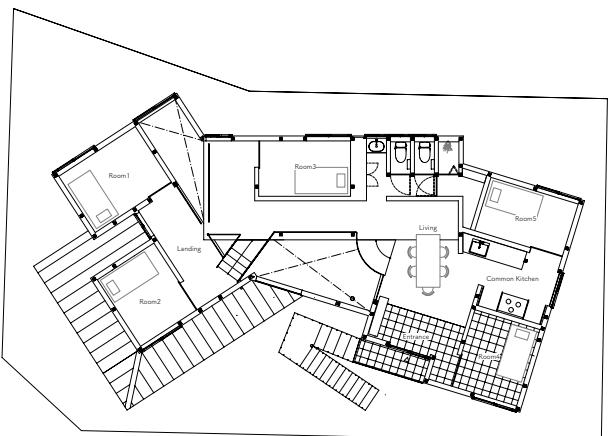
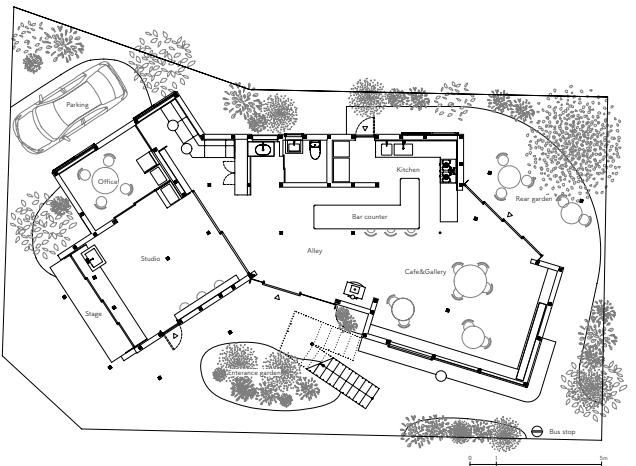
KASUMINOME NAMIWAKESO

Year: 2023
Location: Wakabayashi-ku, Sendai-shi, Miyagi-ken, Japan
Project type: Cafeteria, local studio, gallery, employment support center, shared residence for multinational nursing staff, bus stop
Structure: Wood

This architecture – an annex – has a role of a medium that connects the local community and welfare. We were proceeding with the design in such a way that the seeds of learning and various resources in the region would be unearthed and connected.

The first floor includes a cafeteria, a local studio, and a gallery, which also functions as an employment consultation center and a place for employment support projects. The front of the eaves is planned to be used as a space for a direct sales store that would sell vegetables collected from the fields operated by the corporation. It is also set up to be used as a waiting space for the adjacent bus stop.

The 2nd floor is a shared residence for nursing staff consisting of 5 rooms. A shared residence is mainly intended as a place for multinational nursing staff to live in cooperation with the activities on the first floor.



MANAZURU PUBLISHING

A peninsula of beauty texture

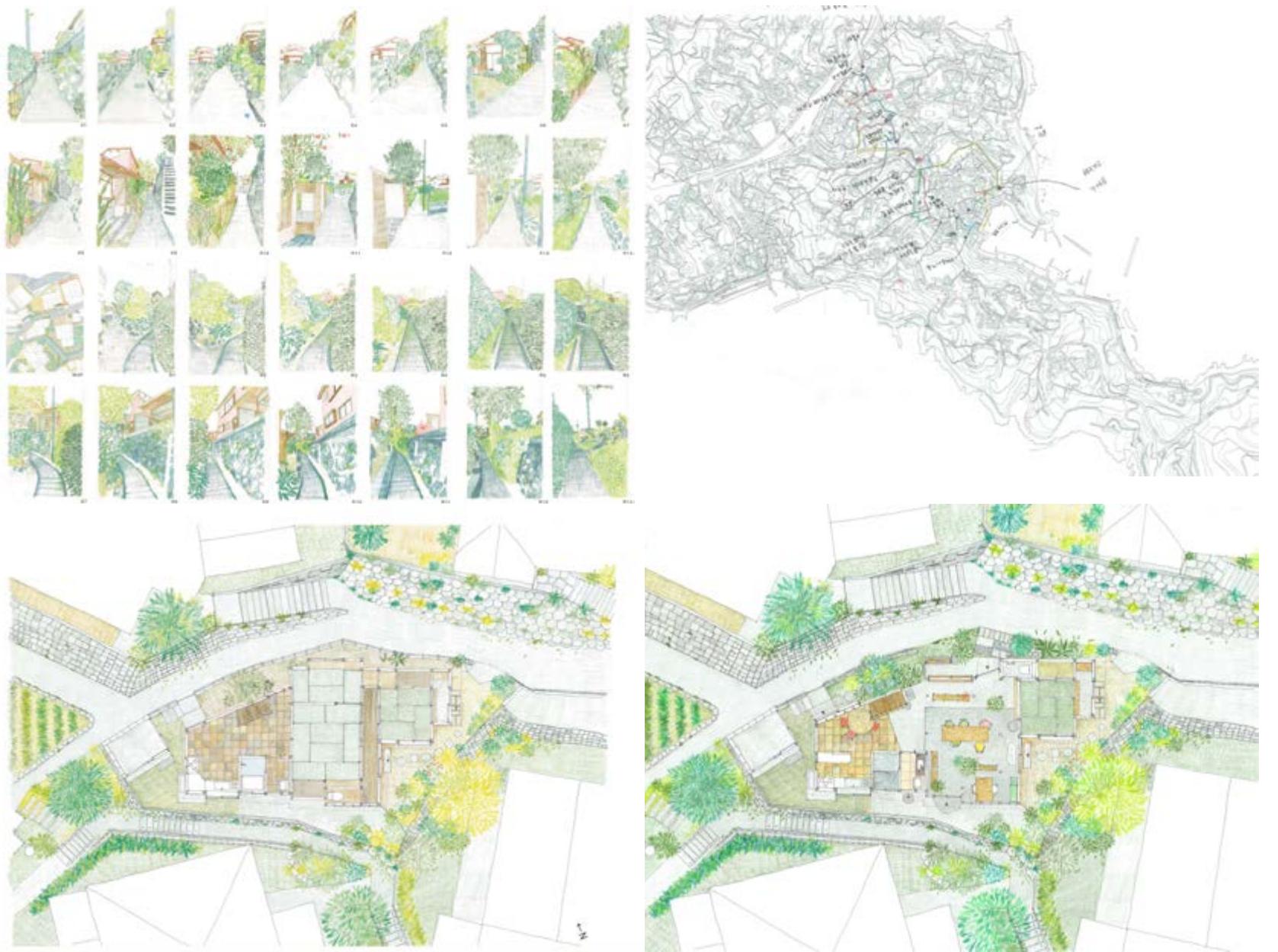
7,300 people live on the Manazuru Peninsula, located at the western edge of Kanagawa prefecture. This project includes renovation of a vacant house, facing a narrow residential road called "Setomichi" near the Manazuru station, into a guest house, a publisher, and a kiosk run by the owner couple.

The owners, "Manazuru Publishing", take guests for a "town walk" around the Manazuru peninsula, introducing them to places of daily life rather than sightseeing spots. Strangely, such "town walk" is a different experience every time, even if you follow the same recommended route. This building is both the starting and the ending point of such walk.

Collaboration: TAKAHITO Ito
Year of Completion: 2018
Location: 217 Iwa Manazuru-machi, Ashigarashimo-gun, Kanagawa-ken 259-0202 Japan
Use: Publisher, kiosk, guest house
Photo: Shigeo Ogawa

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The aim of the project was to create a continuity with the textures of life in Manazuru, along with the uneven topography created by the volcano, the powerful plants nurtured by the geothermal heat, and the fluctuation of the shadows cast. Multiple windows and entrances give a sense of continuity between the outside and the inside, being arranged in such a way that they form a chain of scenery that continues like a necklace. The individuality of the window is designed by the relationship with the quality of the garden in contact with it, and it is defined it as a sundial that slowly changes its location as the sun goes down.



Eri Tsugawa



Eri Tsugawa is an architect and representative of ALTEMY. She is a teaching and research associate at Tokyo University of the Arts as well as a part-time lecturer at Waseda University and Tokyo University of Science.

She is an architect to design an Architecture and a Visual Environment. It is not limited solely to architectural design but sometimes extends to clothing, products, art pieces, furniture, the environment, and landscape. She has been thinking about how to connect architecture with a sense of human and society by using the power of art and the latest technology.

HANKYU KOBE SANOMIYA STATION SQUARE

Collaborator: A joint venture of PACIFIC CONSULTANTS CO., LTD., Office of Yasushi Onodera, NAGUMO DESIGN, and KAP

Year of Completion: 2021

Location: Kobe City, Hyogo Prefecture, Japan

Function: Public square

Structural form: Aluminum alloy construction, reinforced concrete construction, reinforced concrete/stainless steel composite structure

This project is a plaza located in front of a station with a large number of passengers. In 2019, a design competition was held all over Japan, and I got the opportunity to design the plaza by winning the highest award.

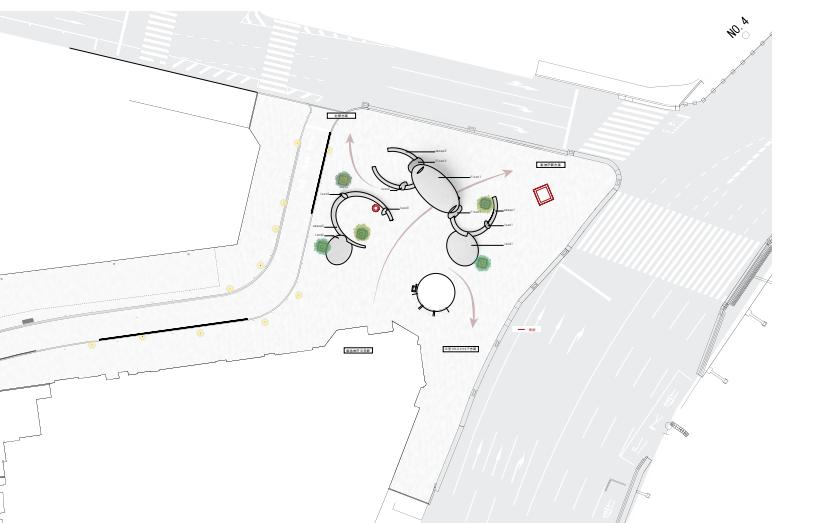
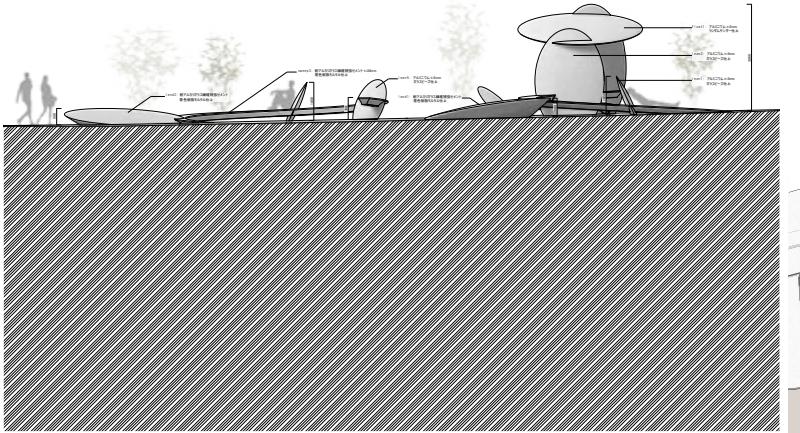
I was thinking about the possibilities of this place in terms of architectural manipulation and the essence of inclusiveness as a public space. Rather than having the designer presume how the square will be used in concrete terms, I thought about how its use could be drawn out from the users themselves.

The design is based on curved lines and organic forms, considering the flow lines to the main areas. Polycentric, each scattered but continuous, it is an autonomous group of forms with a strength suitable for a plaza in the city center. Structurally, it stands on its own while leaning on and supporting each other, symbolizing the way Kobe has recovered after the 1995 earthquake and tsunami.

I applied the height, slope, and curvature across an unspecified number of body scales and designed a form that appears naturally. By having the dimensions of each place continue without being divided, it is possible to respond

flexibly to multiple events that occur simultaneously in the plaza. In addition, we added a bulge to the elliptical surface to create a highly rigid structure, while providing a slope that allows people to sit or lean on the bulge. We created a curved surface that tapers and thickens so that residents can find a wide variety of ways to use it. By skipping the span between each support, it also creates a sense of floating, as if the shape is lightly stretched. By giving the space a limited dimension, we aim to leave room for residents to get involved in the space and to include "expression" in their daily behavior.

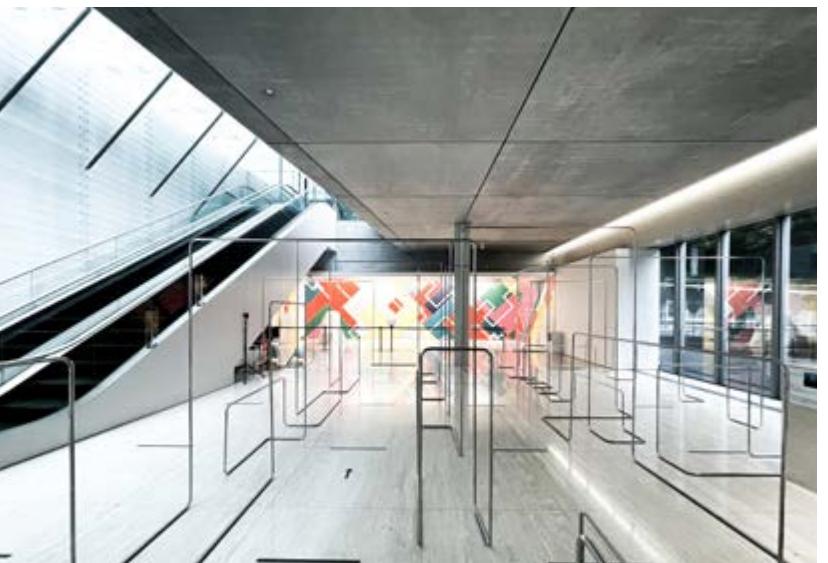
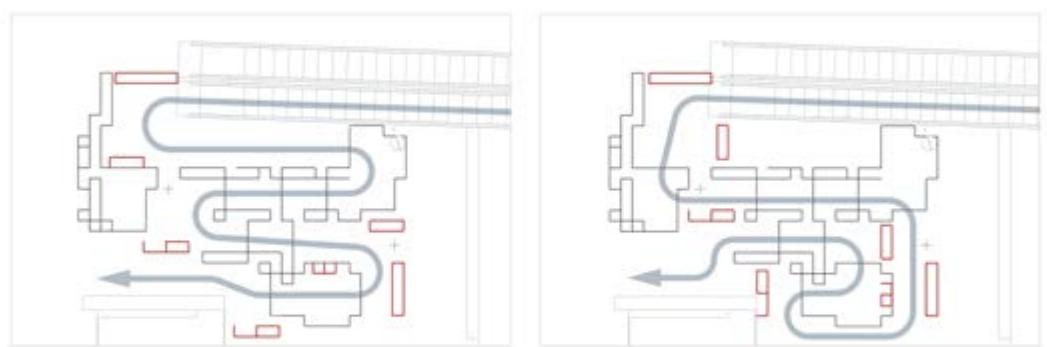
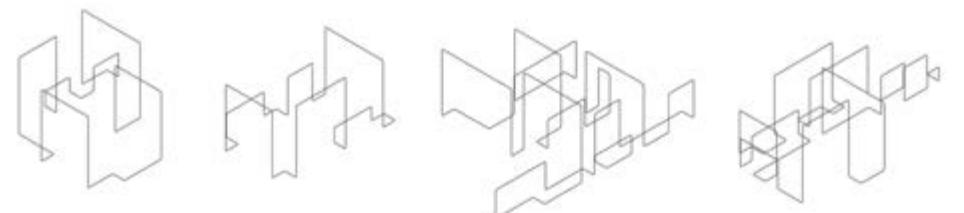
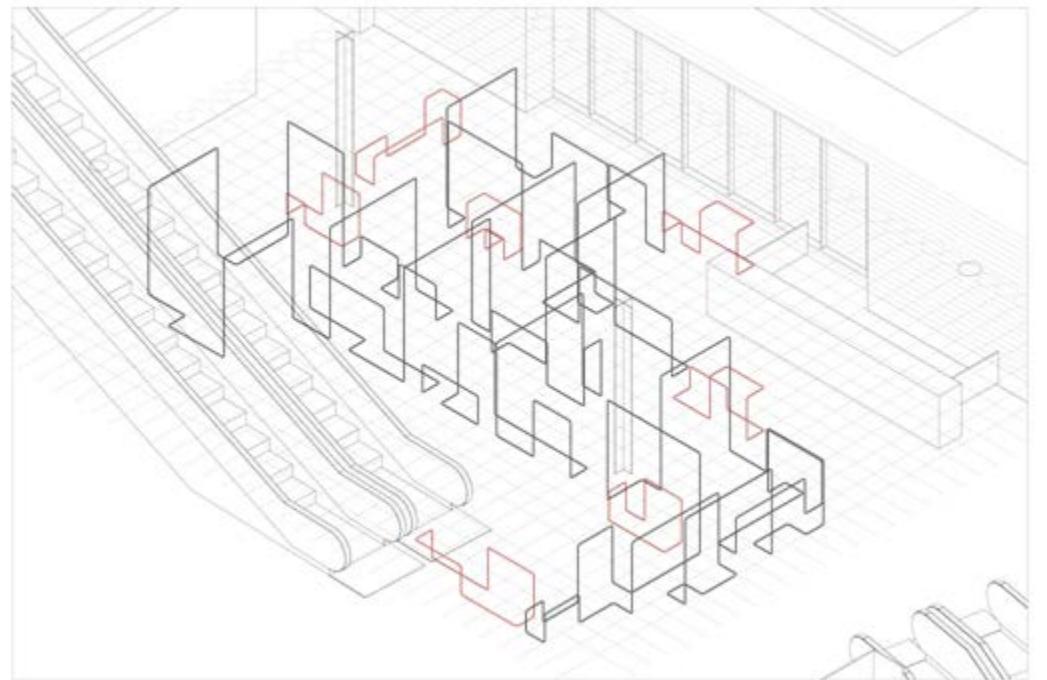
What lies between the body and the city is probably not the architectural scale. In the space where the body and the city are connected, there is a "scale between" that expands the relationship with others. When individuals actively participate in the environment, their expression (behavior) overflows, which creates relationships with others and extends to society and cities. I wanted to create a place where I could visit my body like that. There is no name or function yet.



SPECTRA-PASS

Collaborator: TAIYO KOGYO CORPORATION Design
Strategy Dept. / KOIZUMI MFG. CO, LTD.
Year of Completion: 2021
Location: Hakone Town, Kanagawa Prefecture
Function: Sensory circulation device
Structural form: Stainless pipe

Due to the long lines as a result of the corona crisis, ready-made belt partitions can now be seen at museum entrances all over Japan. We installed "Spectra-Pass", an environmental partition that replaces ready-made products. Instead of being forced to line up, we encourage people to actively participate in the environment. We aimed for a beautiful moving space that changes every time you walk. At first glance, it looks like a complicated structure, but when you enter inside, the path opens, and it becomes an architectural device that allows you to perceive the environment with your own physical senses and experiences. I wanted to learn something from the corona situation that has ravaged the world and to prove that art and design have the power to live more positively.



Suzuko Yamada



The office, with a team of five, is led by a Japanese architect Suzuko Yamada. A Tokyo native and a graduate of University of California, Berkeley, and Tokyo Art University, Yamada set up her independent studio in 2013 in Tokyo, having previously worked at the Sou Fujimoto Architects practice. She now teaches in an architecture studio at Kyoto University and Tokyo University of Science. In practice, she explores a distinctly experimental architecture, having scooped along the way a range of awards, such as recognitions from the Architectural Design Association of Nippon and Japan's 'Under 35 Architects' exhibition in 2020. Yamada's recent works include a number of residential projects with designs that push the boundaries of domestic architecture.

Selected Awards and Recognitions:
 SD Review 2011
 Arts&Life: Where will we live tomorrow? 1st prize, 2011
 Award of Architectural Design Association of Nippon, 1st Prize, 2020
 Yoshioka Prize, 2020
 Under 35 Architects exhibition 2020 Gold Medal
 Dezeen Awards 2020 Urban House -highly commended-

MIYAZAKI HOUSE

Year of Completion: 2022
 Location: Japan
 Use: Private house
 Structure: wood

On a hill located at a little distance from the center of the town is a verdant public park with an expansive view of the town at the foot of a cliff. At the end of the park is a property that looks like a triangular section with an old house that was to be demolished and a garden brightened by colorful berries and flowers. In this place, a new house is planned for a designer couple and their two small children. They live in an apartment with a typical three-bedroom layout, but the walls, doors, and windows seem to have little influence on how the family places their furniture and belongings for their convenience. Each family member makes the most of the space in the three-bedroom apartment, and their nomadic lifestyle seems to exceed the floor plan.

Since the couple thinks it would be more convenient to have all the rooms connected while their children are still

small, I decided to place the volume of a comfortably wide, single-story house in the center of the site. On the scenic rooftop, there is a small room where all four family members can gather, as well as a space surrounded by a 20cm rise for building two additional private rooms for the children in the future. This luxurious rooftop will have some playground equipment and a set of table and chairs like a personal playground that feels like an extension of the neighboring park. Pillars and the staircase spread throughout the lower floors and, together with the furniture and housewares that the family brings in, creates a terrain-like unevenness in the great room. The house has a string of spaces with no specific names, such as the area under the stairs next to the kitchen or the space around the pillar near the bathroom, and I picture the family freely making full use of those spaces.



Location: Tokyo, Japan
 Year of Completion: 2019
 Architect: Suzuko Yamada Architects / Suzuko Yamada
 Structural engineers: TECTONICA INC. / Yoshinori Suzuki,
 Hinako Igarashi, Tokyo University of the Arts / Mitsuhiro
 Kanada
 General contractor: Build Lab / Mitsuhiro Niihori
 Structural system: Wood (inside), steel (outside)
 Major materials: galvanized steel sheet, glass, exterior / ply-
 wood, interior
 Site area: 109.69m²
 Building area: 62.75m²
 Total floor area: 138.50m²



While designing this house, I remembered the Rwanda forest which I visited a few years ago. It is a vast forest of the Virunga Volcanoes, where the border of the three countries - Rwanda, Congo, and Uganda - is and where wild mountain gorillas live their everyday lives as they travel. When we caught up with a troop of gorillas by the guidance of local people, they just sat down and rested among soft bushes in an open space of the forest. Infant gorillas played upon the trees and ran around among adult gorillas, while each adult settled comfortably in the grass to groom themselves or to eat grass and tree bark. It was like a scene in a house. They found their places among dense trees and improvised their houses. Though there were no walls or roofs, trees, tall grass, and creepers entwined with them. The overlaps and outlines created by unevenness of the terrain were enclosing the presence of inhabitants to form a comfortable density that can be called a house. This is the vernacular architecture in the gorilla forest.

For the garden, I selected many edible plants such as fruit trees, herbs, vegetables, and plants that can be used as cut flowers when pruning. I extended the living space and the terraces that serve as platforms for harvesting, put a staircase around trees that require regular pruning, and laid a catwalk by the road along the fence where vines grow, within the frames of steel pipes. Just as the structures and objects coexist inside the house without negating each other, I planned the structures and plants to make a density together outside.

Due to the cost, maintainability, future possibility of expansion and reconstruction, I chose wooden structure for the interior, while the exterior structure is made of steel. Single pipes can be easily assembled and disassembled by clamps, so it is possible to customize according to demand of daily life, such as changing doorways, adding a new balustrade, setting a plant strut or a wash-line pole to hang things. The boundary between the building and the garden is made up of aluminum, wooden, and steel sashes according to the requirements of each room. There are large and small sliding windows, projecting windows, single swing windows, and jalousie windows. By opening and closing these sashes, the house flows into the garden, and the garden sneaks into the house; thus, overlapped two scenes have created a comfortable living space just like a gorilla forest.



A2SM Architects

The office was founded in 2006 by architects Aurimas Sasnauskas (1972) and Sla Malenko (1975). Our practice is based in Vilnius, with much experience in architectural design. We operate within the field of contemporary architecture, urbanism, research, and development. A2SM offers a full range of architectural services to private clients, companies, and property developments based on their needs and requirements.

VILNIUS TECH PARK

Lead Architects: Aurimas Sasnauskas, Sla Malenko, Joris Šykovas, Eglė Židonytė, Greta Frišmantaitė, Paulius Venckūnas
Location: Vilnius, Lithuania
Completion Year: 2017
Gross Built Area (square meters or square foot): 10200 m²

Client: Vilnius Technology and Arts center
Interior designers: A2SM architects
Collaborating Architects: Senojo miesto architektai, Diana Sabaliauskienė
Engineering team: Dovilė Šporaitė, Arvydas Stumbras, Mantas Baltrušaitis, Arūnas Antanavičius, Algirdas Baltrušaitis
Photo credits: Norbert Tukaj

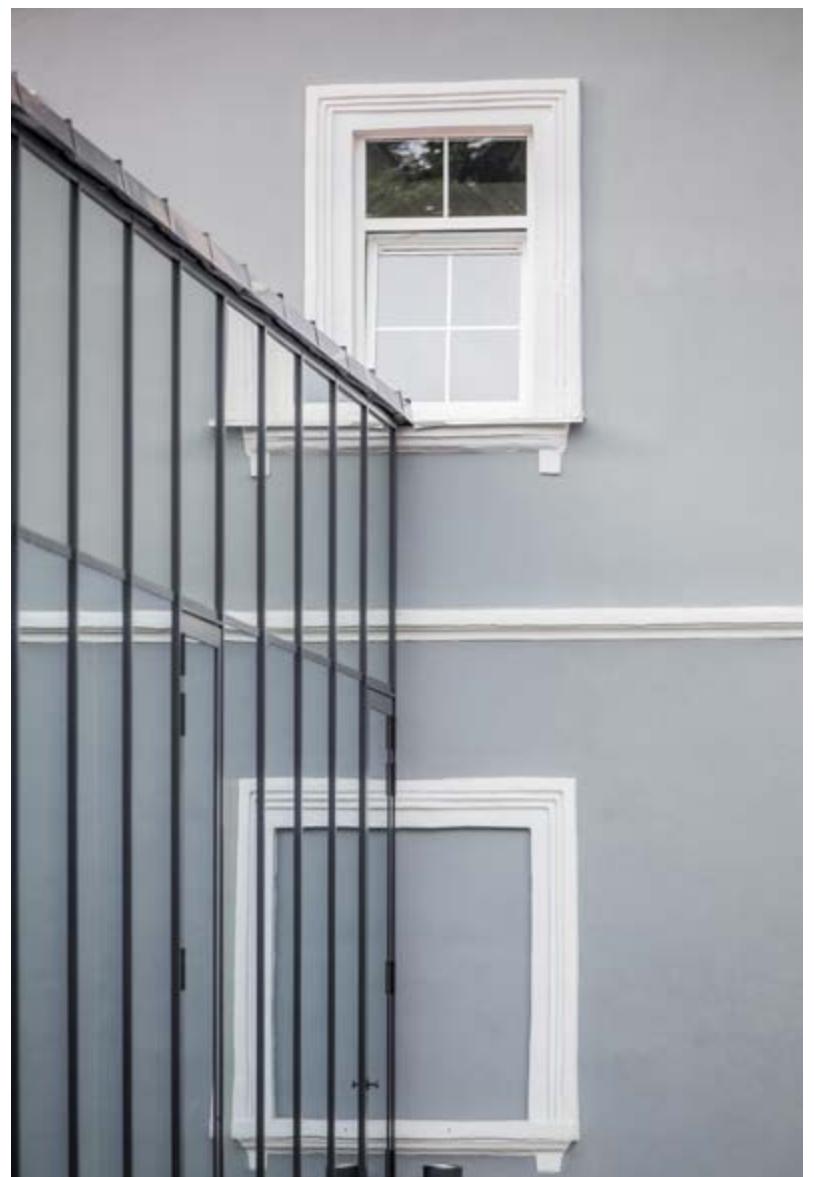
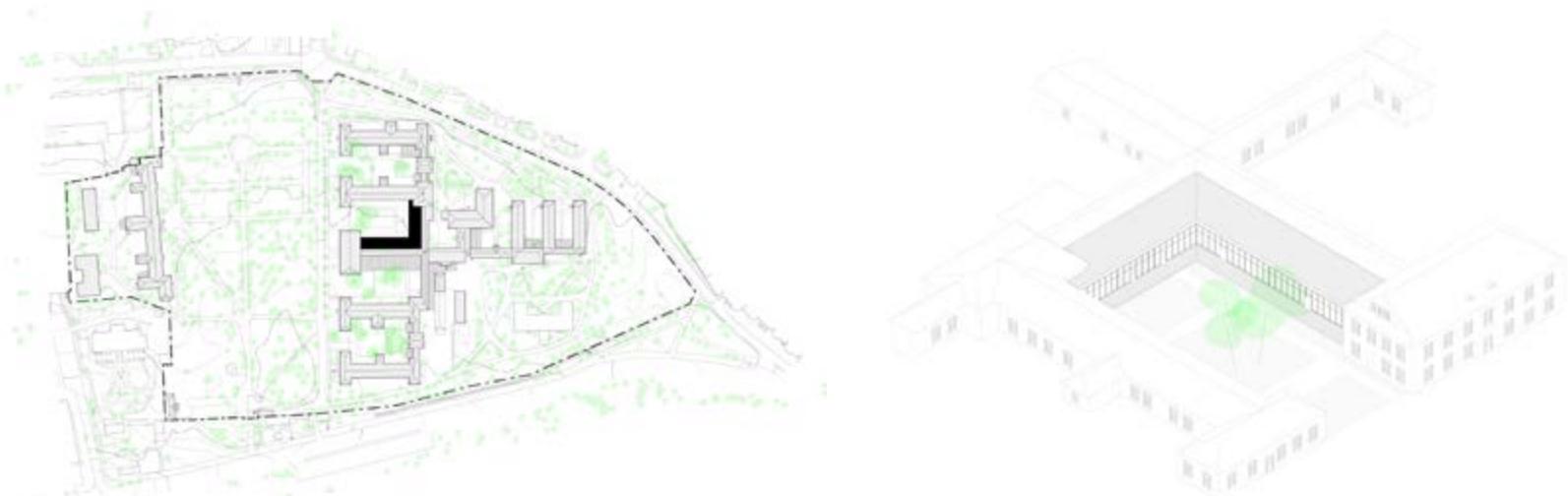
Vilnius Tech Park is a redevelopment of an existing hospital building into a tech start-up office space, which has proven to be a challenging task due to its location and landmark status. The site sits close to the historic old town of Vilnius City. The area surrounding the building, which used to belong to a noble Lithuanian family, was transformed into a military hospital in the XIX century. Since then, the building has not been maintained well. The new owners came up with an ambitious plan for the whole complex. The program called for a modern annex that would house the conference center and exhibition space. An inner courtyard was chosen as a perfect location for an extension because of its hidden location. The volume was attached to the perimeter of the corridor without harming the existent structure of the hospital. The old hospital buildings had to be remodeled to suit the needs of modern office space. This required the architects to carefully rework the inner volumes of the single-story buildings into a semi-open plan and flexible areas capable of housing multiple startups and various new functions.

Materials for the new annex were chosen in reference to an existing structure. A wooden truss system supported by wooden columns was selected for the annex. A full height glass façade covers the L-shaped conference center and provides a glaring reflection of the old building opposite the new. A metal roof covers a single-story extension and

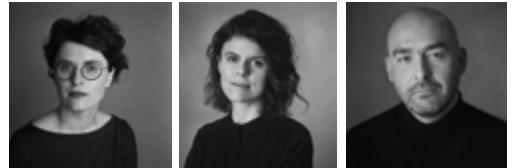
is seamlessly connected to the corridor of the hospital building. Only a simple layer of paint and some plasterwork was needed to revive the old structures. The interior of the building is where the architects used their imagination to the fullest. Exposed structural beams and bricks create a unique environment for the offices inhabiting the site.

The building complex has a landmark status which prohibits intervening with the facades of the old structure. Architects had to get around this restriction by encompassing the existing décor with a new approach. Annex volume had to blend seamlessly within the existing urban fabric of the hospital wings. Buildings are barely touching one another, sharing only the insulation layer of the roof. The existing structures were exposed instead of being hidden. The brickwork and wood ceiling were exhibited in the interior spaces to enhance the feel of the old versus the new. This required the architects to work mostly on site, maintaining an eye on whatever the builders had exposed that day and deciding whether it was worth keeping or not.

Masonry walls are supporting the wooden beams and wooden trusses. The annex is supported by newly erected wooden columns.



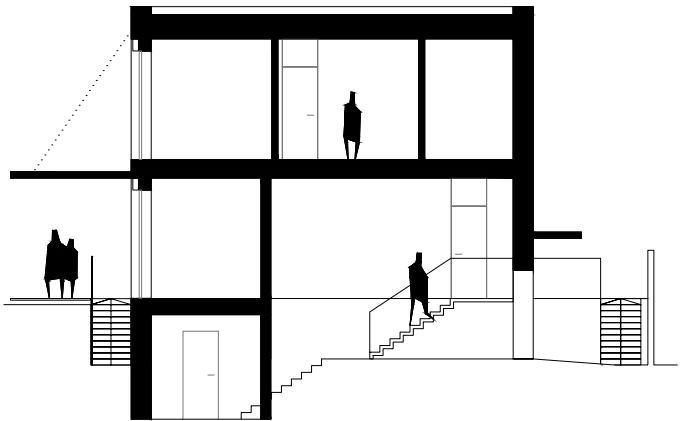
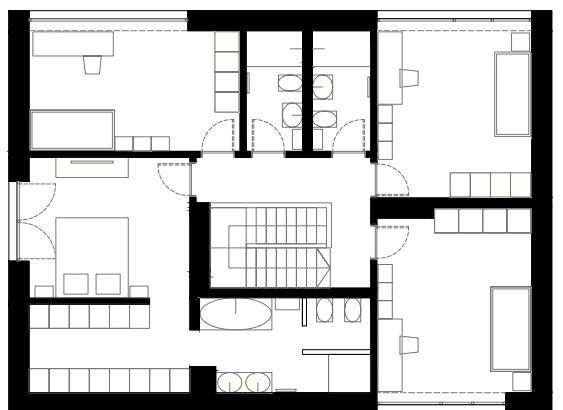
AKETURI



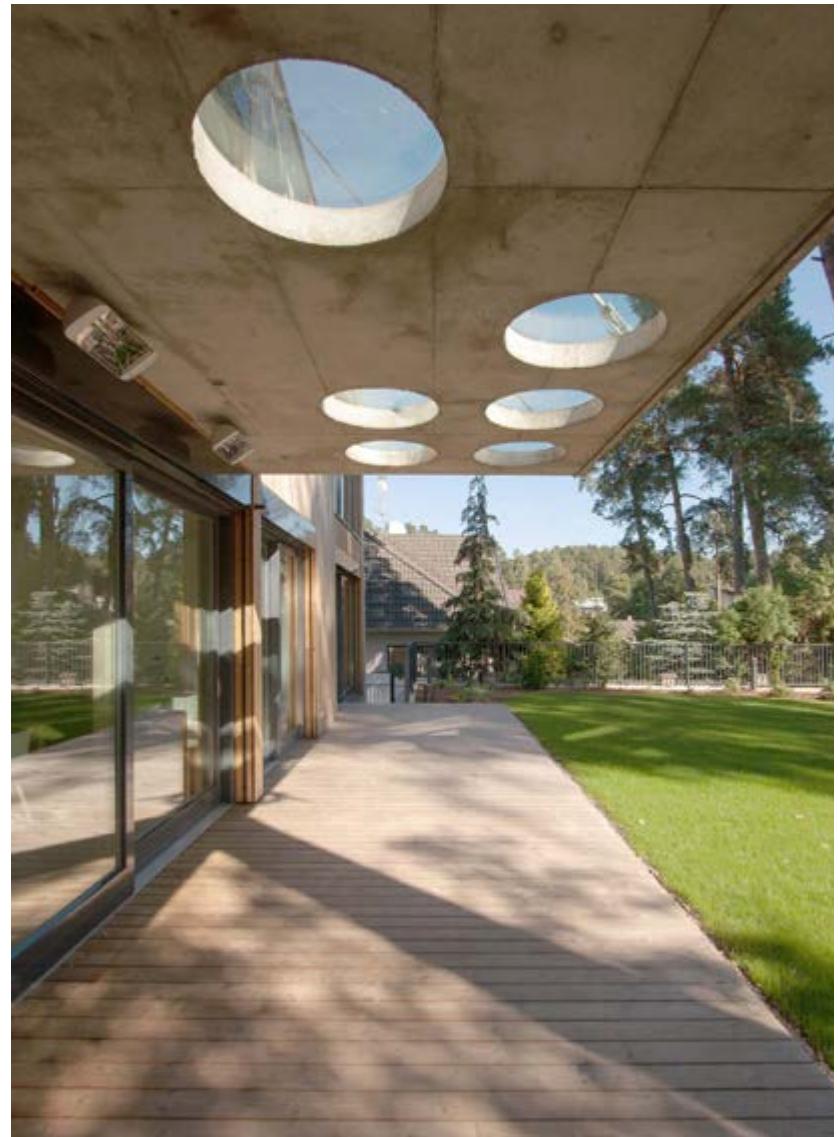
AKETURI puts a strong emphasis on complex urban, environmental, and heritage preservation challenges. The two last decades saw AKETURI working on highly demanding projects in the UNESCO-protected Vilnius Old Town and the Curonian Spit. Our achievements have been showcased by professional media, and projects authored and co-authored by AKETURI have won multiple industry awards.

HOUSE IN VILNIUS

Lead Architects: Milda Rekevičienė, Alda Tilvikaitė, Lukas Rekevičius
Location: Vilnius, Lithuania
Completion Year: 2013
Gross Built Area (square meters or square foot): 247 m²
Photo: Norbert Tukaj



Lately, AKETURI focuses on the revival of industrial zones, which now still occupy the centremost locations of Vilnius and even its Old Town. Together with other urban visionaries, AKETURI brings new life, residents, and businesses to those places that have been long forgotten. AKETURI emphasizes metropolitan values of community, embraces the need for individualism of every person, and believes that exactly within this controversy between community and individualism new urban prospects are born.



LAKESIDE VILLA

Lead Architects: Milda Rekevičienė, Alda Tilvikaitė, Guoda Bardauskaitė, Norbert Tukaj, Lukas Rekevičius

Location: Zarasai, Lithuania

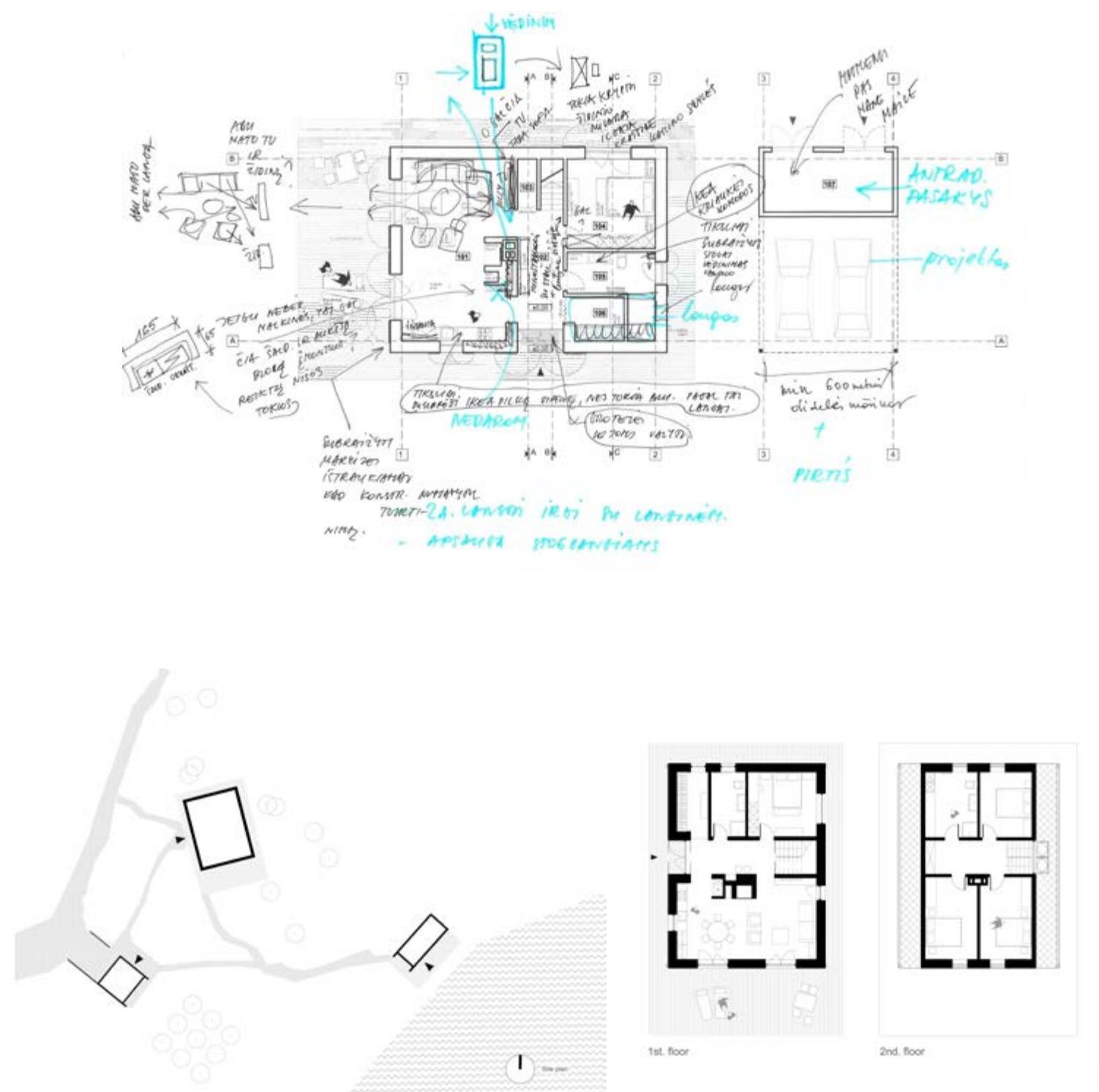
Completion Year: 2016

Gross Built Area (square meters or square foot): 136 m²

Photo credits: Norbert Tukaj

It seems as if an archetypical rural homestead has barely changed and somehow never goes out of date or trend for that matter. And probably for a good reason. While people and their needs, alongside construction methods, change, one thing remains almost the same as it was ages ago. Nature, and the landscapes it forms, was and, to us at least, still is the ruling factor that determines the architectural approach working in a site like this. Melted into the scenery, quiet, and with respect to its surroundings, the form of the building seems to be right at home. Compact rectangular perimeter with a high-pitched roof is a triumph of simplicity and modest manner. However, settling only for

the essentials in terms of expression does not mean giving up on functionality or well-being. It is a retreat from the city but not its comfort. When dealing with a project of this nature, details or rather a visual absence of them is what really shapes its distinct character. A single well-implemented detail like a window blind makes the whole difference. Folded and secure while empty, the building all of a sudden becomes alive and always greets the world with just as much joy as the last time.



Audrius Ambrasas Architects



AUDRIUS AMBRASAS ARCHITECTS was founded in 1991 by Audrius Ambrasas. During the designing period, the studio collected valuable experience in creating and realizing residential, office, commercial, public, and cultural buildings. In spite of a comparatively small studio team, at different times consisting of 4 to 8 architects, the studio was able to successfully realize not only small but also relatively large objects.

AUDRIUS AMBRASAS ARCHITECTS expresses its architectural interest and research in both local and international architectural competitions and workshops as well as voluntary architectural proposals for authorities. The team seeks to create sensible spaces and design environmentally suitable buildings.

Major projects realized:

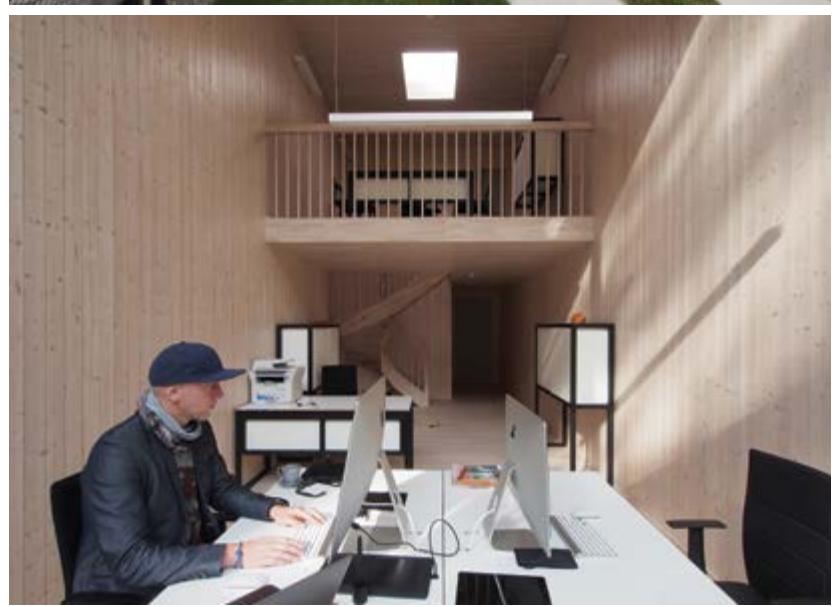
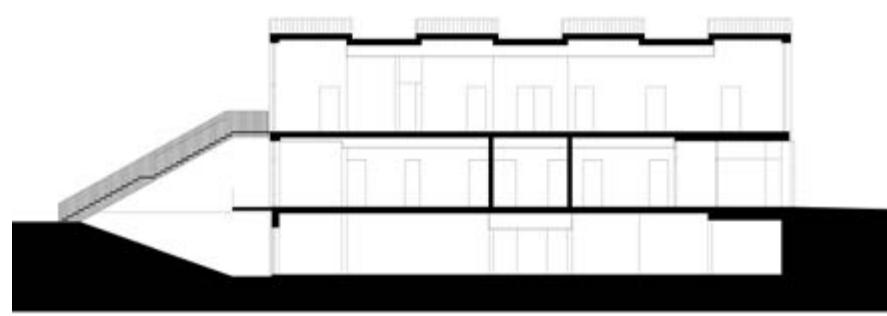
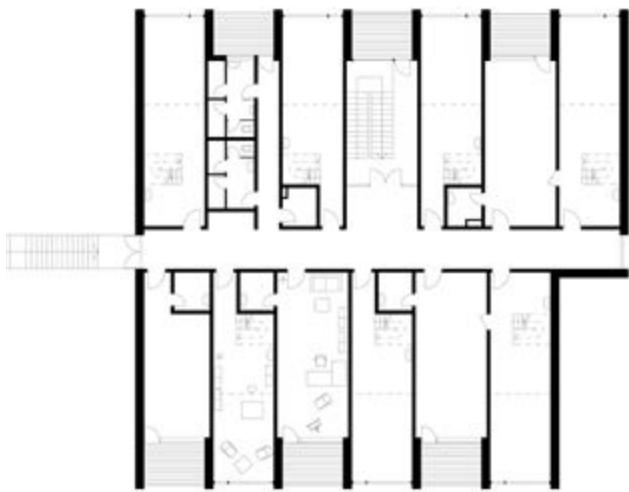
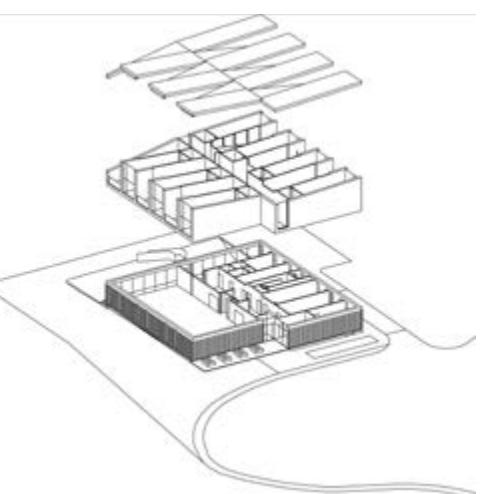
- 2021 Science and Innovation Center „VIZIUM“, Ventspils, Latvia
- 2020 House of Business „PAUPYS“, Vilnius
- 2019 Administrative and production complex, Babtai, Kaunas district
- 2016 Residential Complex, A.Mickevičiaus st. 5, Vilnius
- 2014 Baltic Hearts Business Center, Ukmergės st. 120, Vilnius
- 2014 Vila G Holiday House, Gulbinų st., Vilnius
- 2013 RUPERT Center for Arts and Education, Meškeriotojų st. 33, Vilnius
- 2010 DnB Nord Bank office building, Skanstes st., Riga
- 2009 Swedbank headquarters, Konstitucijos ave. 20a, Vilnius

RUPERT

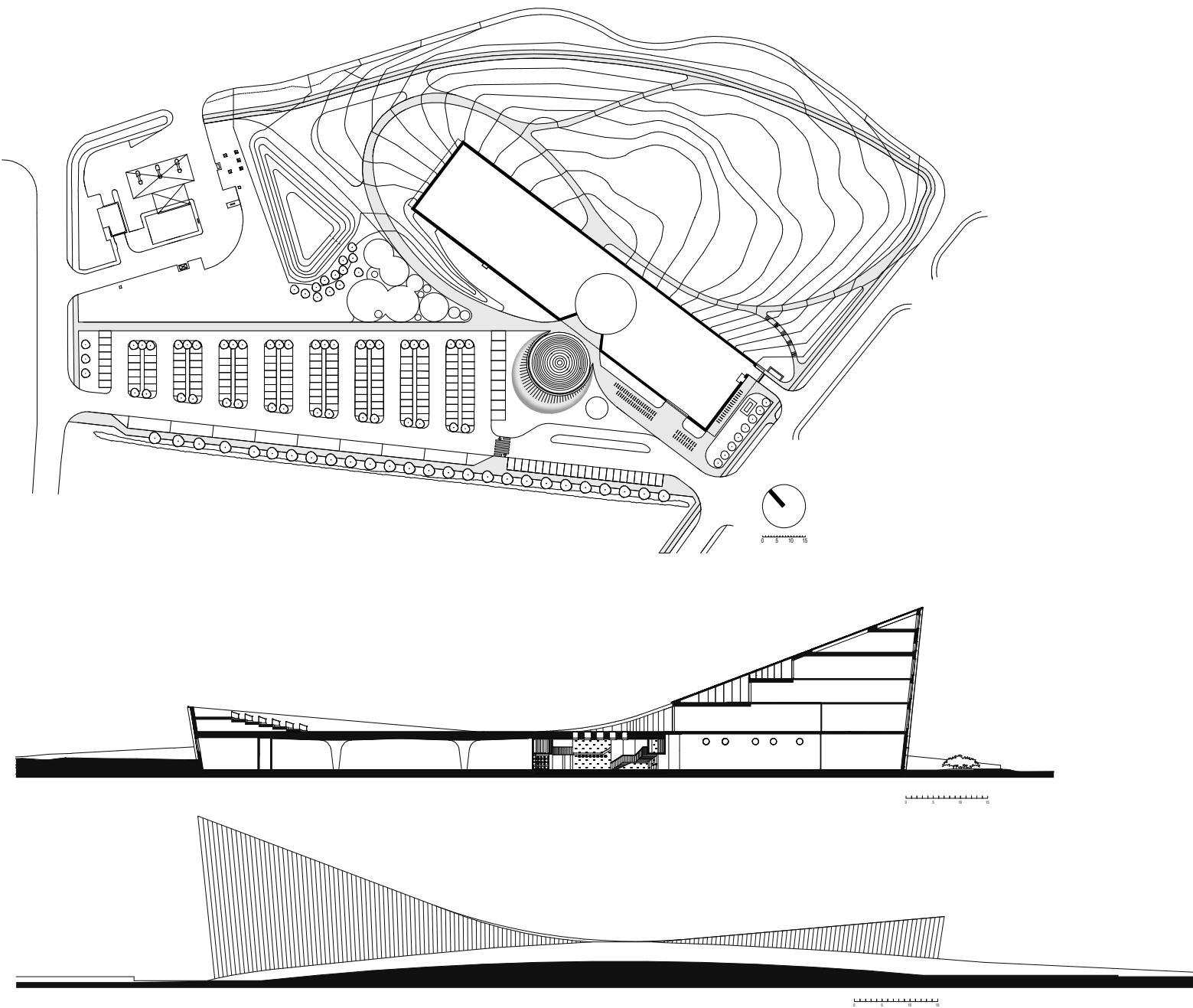
The purpose of the center is to provide the artists and researchers with a space for workshops, lectures, individual projects, and residence. The 2096 m² building is located in Vilnius, Valakampiai, next to the city beach. Built in the place of an old shop, it stands on the axis of the street, just at the end of a former trolleybus ring.

Resort environment and the mystery of art creation were the main sources of architectural inspiration. Wooden facading makes the building visually dissolve in a pine forest, and the only opening in the main facade allows the visitor to look at the artists' world as if through a keyhole.

Lead Architects: Audrius Ambrasas, Vilma Adomonytė, Mindaugas Reklaitis
Structure: Adomas Sabaliauskas (CONSTR)
Location: Meškeriotojų g. 33, Vilnius
Project Year: 2011
Construction Year: 2012 - 2013
Purpose: Arts and Education Centre
Client: VŠĮ "Siuolainio meno asociacija"
Area: 2096 m²
Photo credits: Audrius Ambrasas, Norbert Tukaj



Science and Innovation Centre in Ventspils was designed as a union of architecture and landscape. Instead of proposing a landmark on the bridge axis, we leave it open and inviting. The silhouettes of the building and the hill osculate here. New public spaces such as the science hill mounting up from the plain, an open-air roof terrace, and an overlook spot are designed for both the locals and city guests. The building designed divides the site in two. The Western part accommodates the vehicle access and parking. The technical transport access is separated from the arrival of visitors – it gets to the building from the South. The Eastern part of the site is shaped by the hill, which is a place for picnics and open-air events, providing views of the river. The hill leads to the roof terrace with access to the public facilities (café, conference hall, and the access to the main lobby) zone on the first floor. The further cognition of both the building and the city is continuing along the sloping roof towards the overlook opening panoramic views. The building is divided in two for the functional reasons – the Science centre makes the low part of the volume, whilst the Innovation centre takes the 6 floors of the rising part.



ARCHES



The first steps of the architectural studio began in 1993. The students or absolvents of Vilnius Gediminas Technical University, Rolandas Liola, Arūnas Liola, and Tomas Grunkis, trooped together for the co-creative activity. In 1995, when Edgaras Neniškis joined the colleagues, the fold team was formed. Although later the team changed, the unifying fold, the co-owners' kernel - R.Liola, A.Liola, and E.Neniškis - remained. At the beginning of the co-creative activity, they worked with small architectural objects and interiors. This was the time of searching and experimentation. At the time, they cooperated and implemented common projects with the sculptor Ignas Simelis. In 1998, Eugenijus Januškevičius joined the collective. In 2000, the office was moved out, and

a studio was arranged in Vilnius. The JSC "Architektūros estetikos studija" was established in 2002. The range of projected objects expanded: those now included individual houses, interiors, recreational buildings, public, commercial, and urban projects. From 2002 to 2004, the studio cooperated with Liutauras Nekrošius. The geography of projected objects expanded to Latvia, Estonia, Ukraine, Russia, Germany, and Montenegro. They successfully participate in the architectural competitions. Since 2007, the title "Architektūros estetikos studija" has been changed to its short version "Arches". Many young and creative people have joined the studio collective. Nowadays, it is a dynamic and creative studio of architecture.

VALLEY VILLA

Lead Architects: A. Liola, R. Liola, E. Neniškis, M. Kaučikaitė, E. Gestautaitė
Structural Engineers: Dainius Dubaka
Project location: Vilnius, Lithuania
Year: 2016
Area: 415 sqm
Photo: Norbert Tukaj
Brands/Products: KEBONY, RATHSCHECK, RAYNERS, FILIOFOCUS CENTRAL, INARCHI, LIFESTEEL

Just a few hundred meters from an active city street and you can find yourself in an exclusive surrounding of the park. Calm and harmony of nature. This sensation is enhanced by a natural valley, the old Raguvė. A sunny slope of the valley. Outskirts. A place of the former wooden farmstead. A regional park territory. Regulated architectural solution. Territory limitations for architectural expression and clients' vision to live in a contemporary house - these were the starting points.

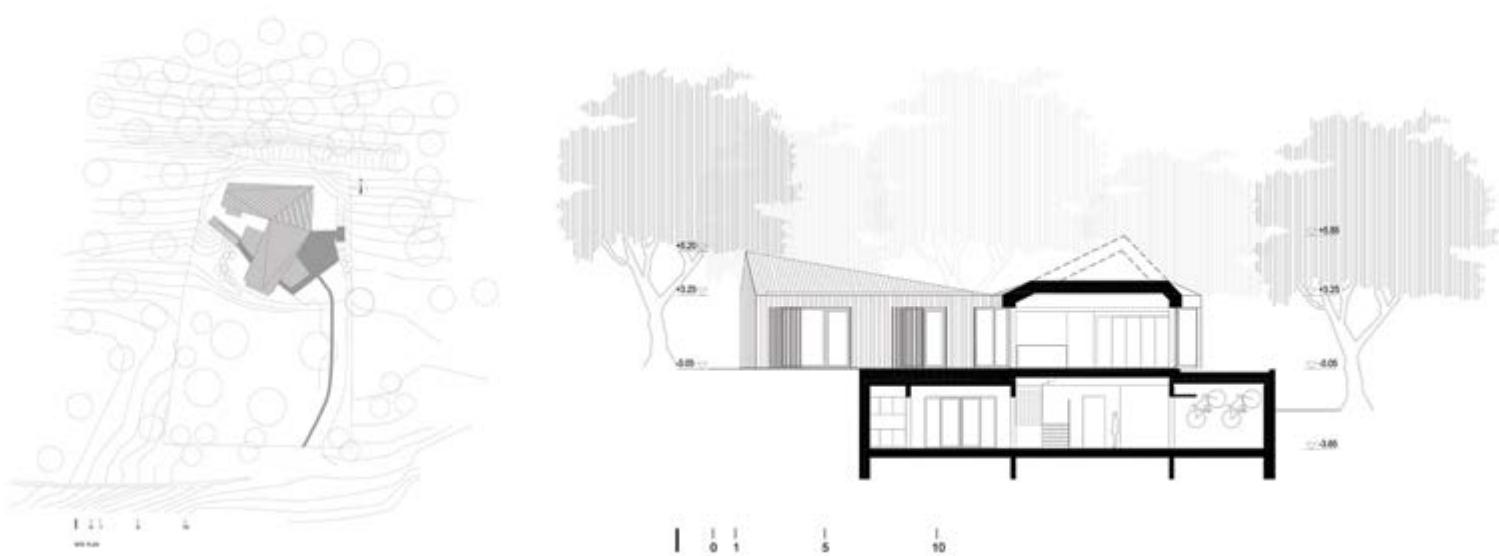
How to harmonize all of this?

The object is located in the sunny part of the slope next to the outskirts. It is designed in the place of a former farmstead. The existing slope and all valuable trees on the site are preserved. The idea of the building is to "hang" it over the valley and to open it to the valley by continuous windows. The ground floor is partially hidden in the slope. Due to the black shale finish, the ground floor disappears in the outskirt shadow. Only the first-floor volume, finished with natural wood, is exhibited. Laconic and sculptural form of volumes interprets the silhouette of a traditional sloped house. Divided volume, varying forms, human scale proportions, glass and wood harmony creates an impression of lightness. Interior spaces follow the forms of the volume. Integral natural wood finish of the facades and roof creates an impression of a form's solidity. The volume with its materials and coloring flourishes in the forest and valley background. By dividing the volume, micro-spaces - courtyards - are created. This is the building in nature - therefore, all the main interior spaces have entrances into exterior spaces - courtyards. Courtyards are arranged at different levels, creating a sensation of wholeness and privacy, enabling to enjoy both morning and evening sun. The hanging volume of the first floor naturally creates a terrace. Windows of the ground floor are partly covered with the vertical wooden lamellas, which serves as a protection from overheating and becomes a part of the interior. Surroundings are planted with grass; the path to the entrance is covered with granite tiles in order to minimize the intervention in the nature. The plot is surrounded by the openwork fence.

For the facades of the building, natural finishing materials were selected exclusively. The main finishing material is pine wood, manufactured by "Kebony" technology. Pine was selected as a tree typical for the surrounding. Using a

unique "Kebony" technology, wood becomes particularly resistant, stable, durable, and there is no need for any additional maintenance. It is an ecological product, which becomes an important factor in the regional park territory. Over time, pine wood grays, so it fits into the environment even more by fading in the background of pine trunks.

Because of the exclusive qualities of "Kebony" technology, manufactured wood allowed to create visually solid volumes. A finish is applied not only for the facades but also for a varying geometry of roof planes, visible from the slope. The wood is attached to a stainless-steel profile system with self-fixed plastic holders. The accurate wood geometry allowed to combine wooden finish planes and to form vertical wooden blinds by creating accurate graphics. The graphics is continued by the natural shale finish. A black "Rathscheck" shale is used for the finish of the lower parts of the volume. The shale finish is also attached to the stainless-steel profile system with fixating glues in vertical stripes. The graphical expression is enhanced by metal railing stripes fixed above the shale, continuing its vertical division. Different materials and elements complement each other to fulfill the graphical expression of the facade. It is all about the graphical interpretation of tree trunks in a park. The other reason for choosing natural wood as the main finishing material of the volume is to interpret a traditional Lithuanian wooden house. The main characteristics of traditional Lithuanian houses are laconic volume, a double-pitched roof, wooden blinds, a wooden finishing, and a foundation of granite rocks. Considering that the project site is in the regional park territory, the idea was to resemble the qualities of a traditional farmstead house by interpreting it in a contemporary way.



ARCHINOVA + PLH Arkitekter



ARCHINOVA's description: Founded more than 20 years ago, Archinova combines the disciplines of architectural design, urban planning, and monument preservation in our daily practice. During that time, we have accumulated extensive experience in developing objects of various typologies and scales. In order to ensure the highest quality result for our clients, we pay great attention to all stages of design: from the analysis of the client's needs, the situation of the site, and the design concept to the technical and working drawings and the control of the structural implementation on the construction site. Archinova has won a number of Lithuanian and international awards for modern architecture and the conversion and restoration of cultural heritage objects.

ARCHINOVA's motto:
"We create a better quality of space, around the people, for their future while respecting the past"

PLH Arkitekter's description:
For over 40 years, PLH has developed new processes and methods within user-driven design. Using our clients' identity and values as a starting point, we draw on our decades of know-how to create solutions of the highest architectural quality that find balance between social, economic, and environmental factors. It is through a deep and contextual understanding of our clients' needs that we are able to address the challenges facing them in the future.

PLH Arkitekter's motto:
"PLH's mission is to improve the quality of life through design"

K29

Lead Architects Aleksandras Gvildys, Antanas Gvildys, Steen Enrico Andersen, Virginija Kazlauskaitė, Sandra Paškevičienė, Edimantas Šimeliūnas
Purpose: Administrative
Location: Konstitucijos pr. 29, Vilnius, Lithuania
Completion Year: 2015

inviting to the surroundings and integrates the use of a new attractive park in the dynamic development area of Vilnius. K29 was designed to blend into the urban scale of the area and the surrounding landscape and is placed in the area between public green spaces and the cluster of high-rise buildings along Konstitucijos avenue 29.

The Oval Shape

The architectural concept is the iconic oval-shaped atrium building, ending the densely built area along Konstitucijos avenue. The oval shape of the building with the central atrium and a sloping roof gives optimal conditions for daylight for all users. Because of the sloping roof, light flows into the atrium for majority of the day. Users placed close to the windows of the inner atrium can look beyond the atrium itself to have visual contact with the cityscape. The building thus ensures maximum well-being and daylight access with no dark areas.

Optimized Energy Savings

The complex is equipped with the newest building management system optimizing energy savings. The lighting design is with the newest and most energy-efficient components, and the façade is an advanced double-skin building with energy glass and an automated solar control system. K29 has hybrid ventilation and cooling system with natural ventilation of office spaces with openable windows in the inner façade and through the atrium skylight.

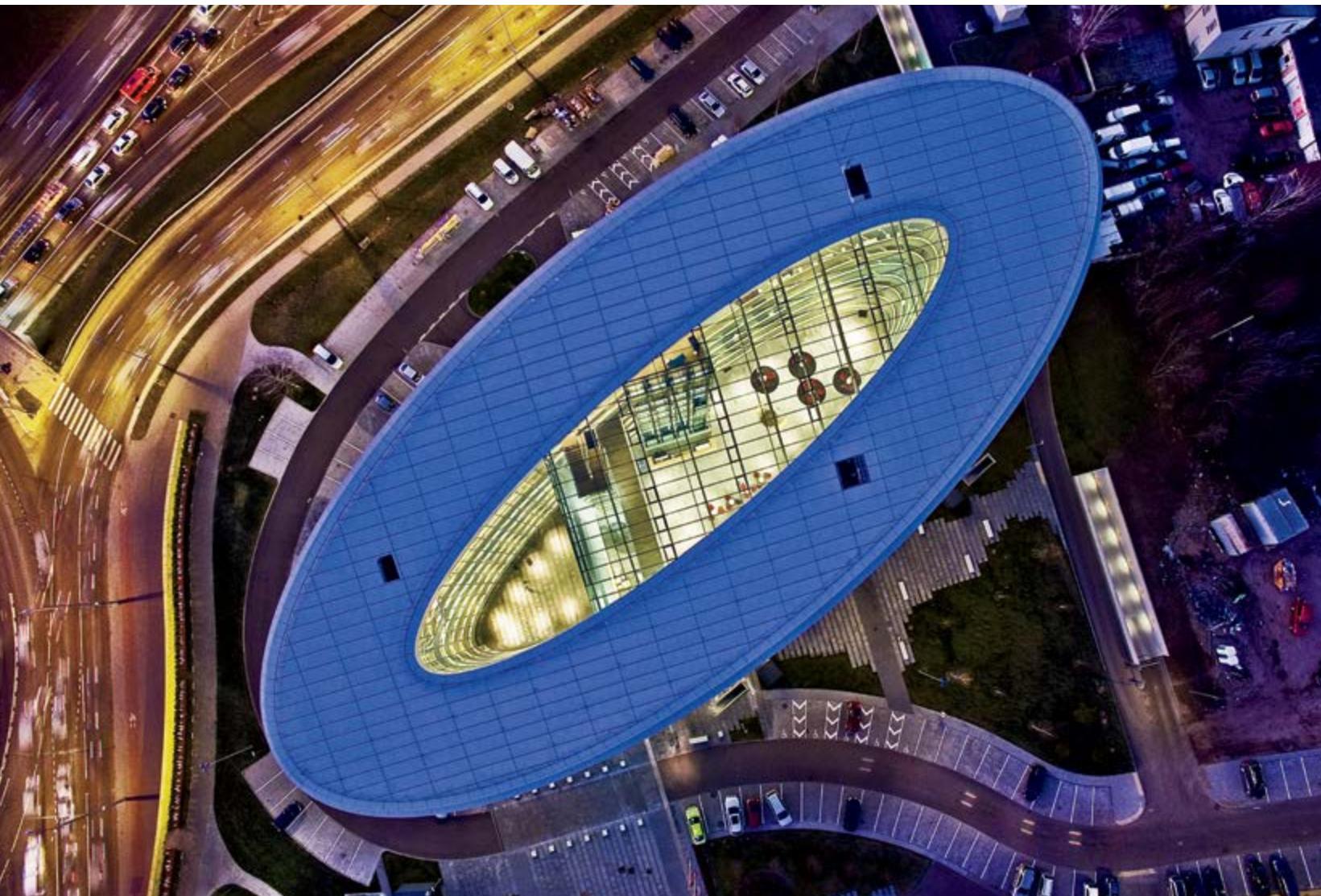
Interior with Soft Colors, Natural Materials, and Functional Layout

The design will support modern knowledge-based companies with the requirement for a diverse workplace design. The interior design comes with soft colors and natural materials - wood and natural stone. The lighting design is

aimed at 3000 kelvins, providing soft and elegant light in working areas. All working areas have raised floors with carpet tiles. The acoustic design has been developed with a strong focus on creating the best acoustic environment for the users in all areas of the building. Besides the ceiling tiles and carpets, specially designed core-cladding and balcony frontages are important elements in the acoustic control. The attractive atrium has a variety of settings for informal meetings and interaction between workers and visitors. A 350 sqm restaurant offers healthy food for workers and visitors. A large flexible dividable conference room seating up to 120 people is located on the ground floor. The atrium has been designed for hosting different kinds of events with the possibility for stages, catwalks with advanced flexible lighting and sound systems. The ground floor area has a 24-hour reception and security desk with a mail pick-up area for tenants. A shower and a changing facility are offered to people who are biking or running to work. K29 offers underground parking with 383 car spaces and secure bicycle parking, in addition to 77 car spaces on the ground.

The business center with 8 floors of flexible office space with up to 2100 m² per floor, with daylight access in all areas. The building is highly efficient with 91,2% rentable area, not including a variety of attractive shared areas. The business center has been designed as a class A+ multitenant building with the possibility of accommodating up to three tenants per floor with access from the lift bank and via a bridge across the atrium.

Workstations are set out at the facade and the atrium. The efficient structure and core layout allows for a diverse space plan with closed, semi-closed to fully open offices.



Gintaras Balčytis



Gintaras Balčytis is a well-known Lithuanian architect, awarded with the most important awards for architecture and art in Lithuania, a founding partner and chief architect of architecture studio DVIEJŲ GRUPĖ (1993), based in Kaunas, Lithuania, and the founder of BALČYTIS STUDIJA (2018) – architecture and design studio in Kaunas, Lithuania. In 2013, he founded and is still organizing the Kaunas Architecture Festival (KAFé); since 2008, is an Assoc. Professor of Kaunas University of Technology, Faculty of Civil Engineering and Architecture. Balčytis is working on different scale projects: from small family houses to large scale projects like apartment blocks, office buildings, and bus stations.

VILKAVIŠKIS BUS STATION

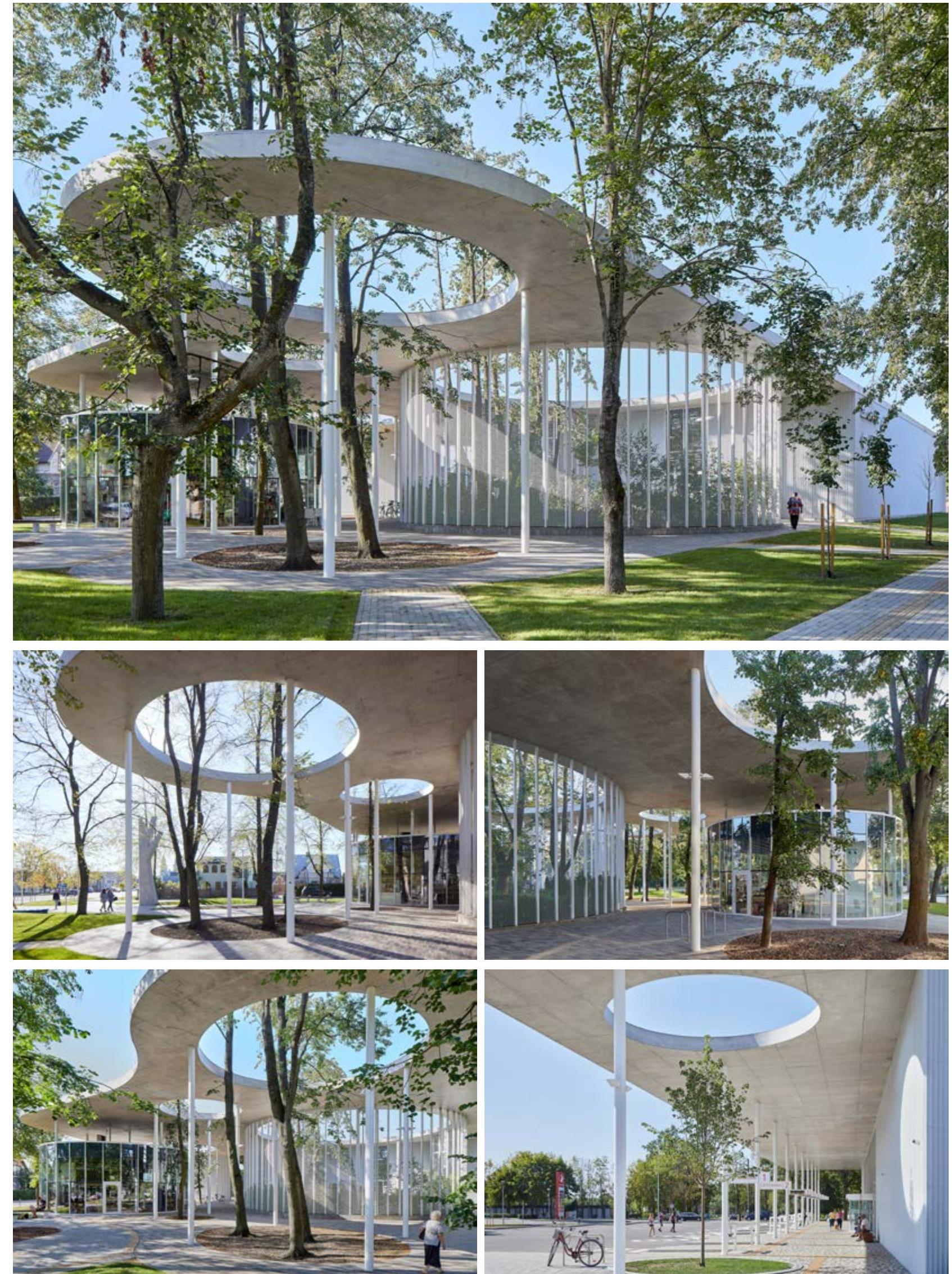
The bus station built in Vilkaviškis – a small town in the Lithuanian province with a population of around 11,000 inhabitants – not only performs the function of the transport infrastructure, but also solves an explicit social mission.

The exceptional architectural solution of the building, which functionally aims to concentrate services, small business and trade activities, helped the municipality to concentrate business and create new jobs in the region. Surrounded by greenery and signifying environmental friendliness, with its design philosophy resembling recreational buildings, the project of the bus station sets a completely new direction for the design of buildings for transport infrastructure.

The complex urban setting and the trees growing on the plot led to the creation of a functional scenario for the building and the environment, in which the trees would become an integral part of the building space. The building has a building area of almost 3,500 m², and the relationship with the environment is very close, even intimate, while the relationship with nature is exceptional. The conceived and implemented functional idea of the passable building turned the shortcomings of the situation into uniqueness of the project: the area of the triangular plot 'absorbed' the building intuitively merging with the surrounding nature, thus creating a park and public space inside the building.

The one-story building of exceptional architecture, in which, according to the architect, the old trees growing on the plot are integrated into the structure of the building, created for the town an exclusive public space under the roof. Such design not only removes the boundary between the interior of the building and its exterior, but also makes this place functionally accessible and open – the building space is open for concerts and performances, tastings of products produced by local farmers, outdoor cafes, and other public activities. The white color gives the building a feeling of lightness; the subtle play of light and shadow plays a special role in the architecture of the building and creates the image of a building typical of parks. Even staying inside the building one can feel a very close connection with nature – large-volume windows dissolve the actual separation of the interior and exterior. Thanks to these architectural decisions, a considerably large building fits flawlessly into a rather restricted plot, ensuring a new urban and architectural quality of the place. The functional idea and architectural solution of the building are accentuated by the selected simple but long-lasting and natural building and finishing materials, such as concrete, glass, and painted aluminum.

Lead Architect: Gintaras Balčytis
Project location: Vytauto g. 103, Vilkaviškis 70118, Lithuania
Completion Year: 2020
Site area: 11 297 m²
Built area: 3 300 m² (under the roof)
Client: Transportation Company "Kautra",
Vilkaviškis Municipality
Photo credits: Norbert Tukaj



DO ARCHITECTS



DO ARCHITECTS was founded in 2013 by four partners-architects: André Baldišiūtė, Gilma Teodora Gylytė, Algimantas Neniškis, and Sabina Grincevičiūtė. A team of professionals, insightful, hardworking, curious, sensitive to the environment, courageous people work complex projects, which create significant and lasting changes in cities and human environment.

The first projects implemented by the team were the urban settlement of the city on water in Sventcelė near the Curonian Lagoon, the urban strategy of the Klaipėda free economic zone and the conversion of the Ogmia city area in Vilnius, which was and still is one of the largest and most complex conversions of urban public spaces – squares, street networks – in Lithuania.

Currently, the DO ARCHITECTS team consists of more than 35 architects, urban planners, and interior architects with international experience in Holland, Denmark, China, the United Kingdom, Germany, Singapore, France, and Spain. DO ARCHITECTS has been nominated 4 times for Europe's most prestigious "Mies van der Rohe Award" for Contemporary Architecture, won 3 main prizes at the annual Lithuanian Contemporary Architecture Awards "Žvilgėnis į save". The team's projects are regularly published in Lithuanian and foreign media.

DO ARCHITECTS actively participates in promoting architecture: it supports educational events and publishing, is involved in the activities of the Architecture Foundation and Open House, gives presentations at conferences, organizes public lectures and discussions, and participates in the activities of the Lithuanian Chamber of Architects.

BETONO FABRIKAS

Lead Architects: A. Baldišiūtė, G. T. Gylytė, S. Grincevičiūtė, A. Neniškis, I. M. Malinauskaitė, D. Ažuolaitė, K. Žiliukas, S. Buoželytė, K. Urbanaitė, O. Pietunova, V. Stasiūnas

Completion Year: 2022

Location: Naujoji Rivoonių str. 21A, Vilkpėdė, Vilnius, Lithuania

Floor area: Concrete Factory conversion - 2650m² / Concrete district territory redevelopment -18 ha

Name of client: Vienas Fabrikas

Photo: Lukas Jusas, DO ARCHITECTS

We are inspired by the daily lives of people, cities, and the incomplete, imperfect places – perhaps at times even ugly, but, nevertheless, always full of potential. We explore the city and get to know its diverse people by changing our location every 3-4 years. By moving, we are identifying the needs, taking the responsibility, and igniting changes. Our

team created a vision for the Vilkpėdė "Concrete" district re-development, implemented the first Concrete factory conversion to modern offices, and moved our office to the factory.

The Territory

Vilkpėdė is a former industrial district of Vilnius, the capital city of Lithuania. Today the district is a shadow of what it used to be: after the fall of the Soviet Union, many factories stopped working, and consequently the area got abandoned and scattered. However, most of the industrial buildings with the area's distinct architectural character remained untouched.

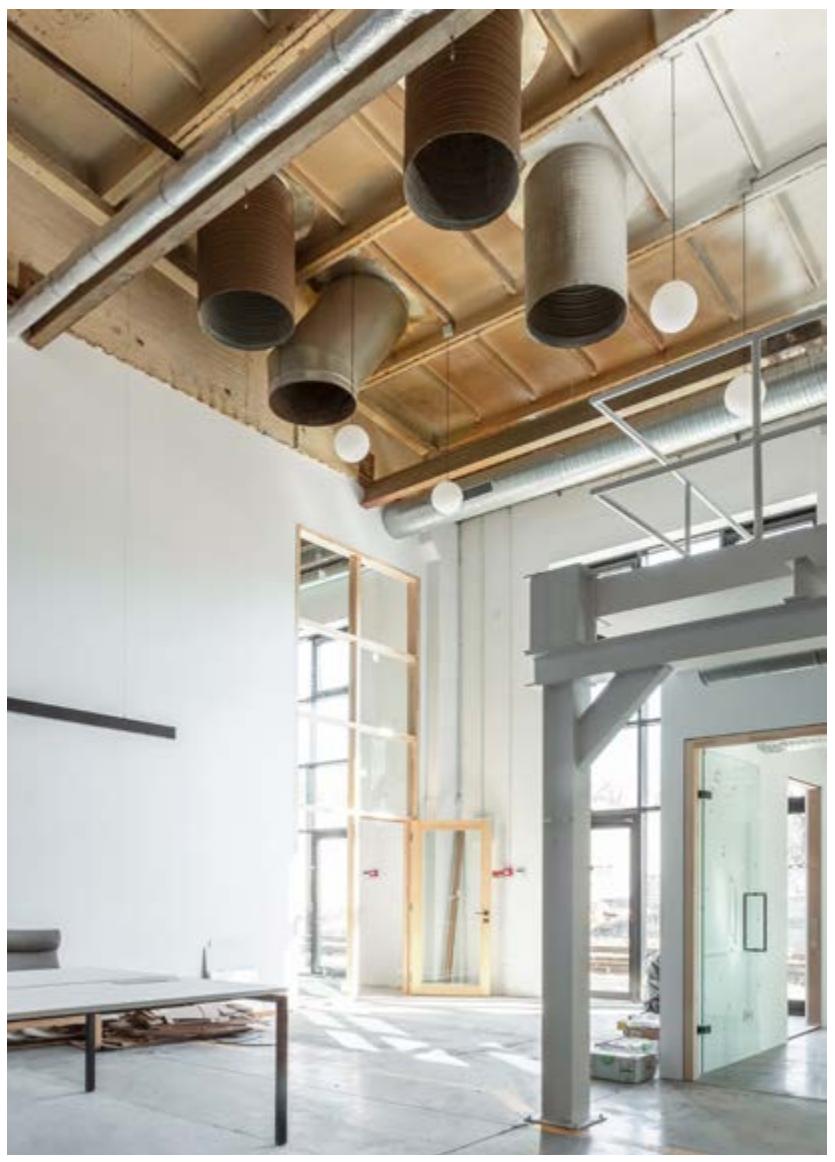
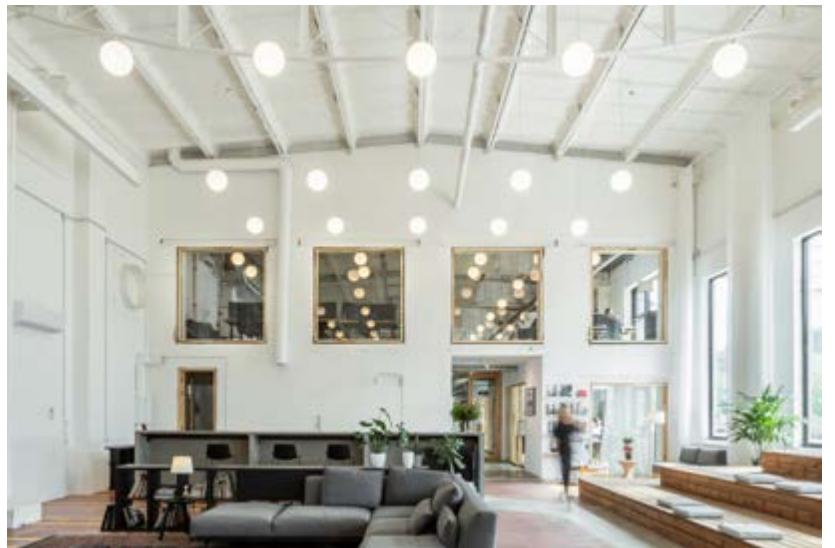
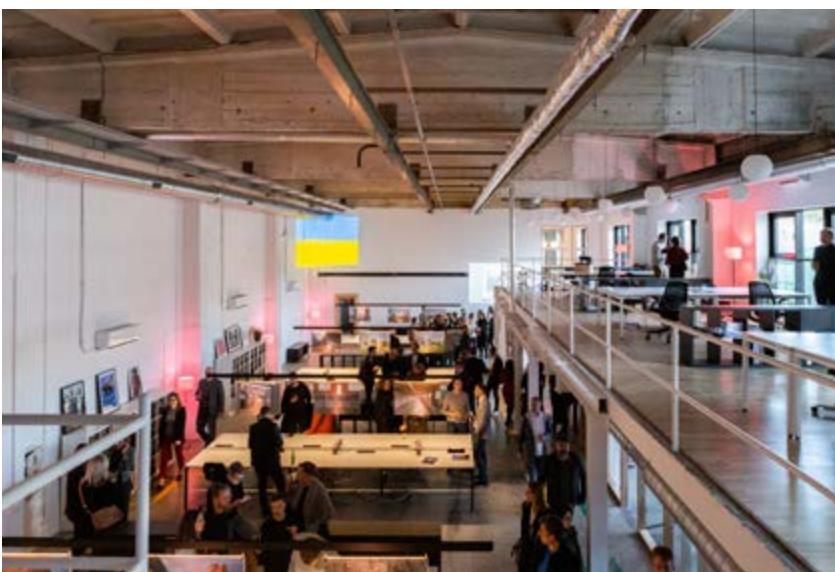
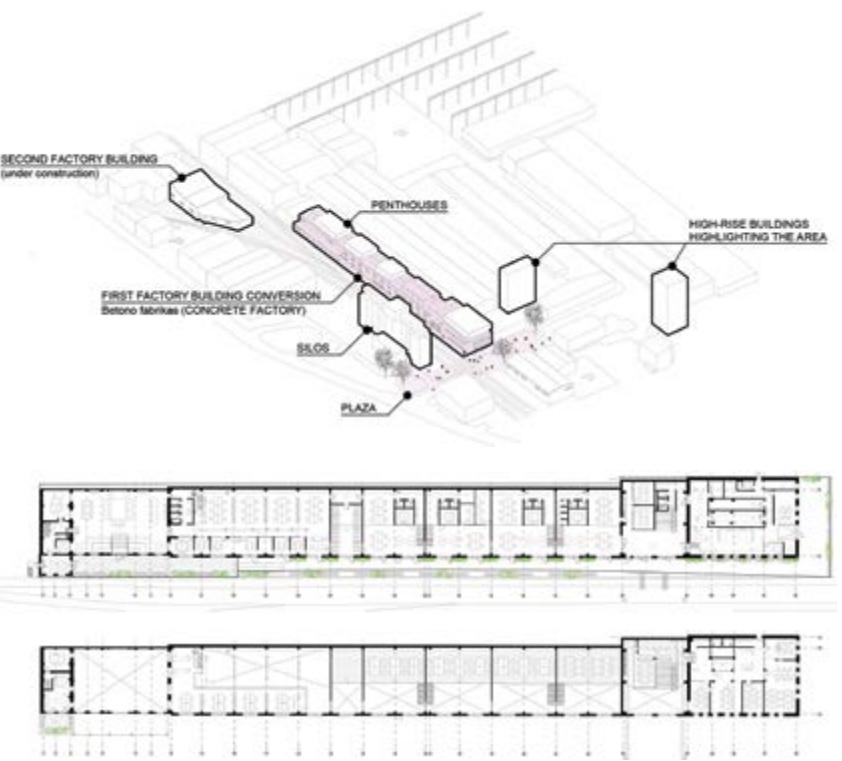
The Vision

We prepared a 120-page possibility study to show the potential of this area as never seen before. We also made it available to everyone openly on our website. We propose to maintain the industrial identity: not to demolish but to reuse the existing buildings. We suggest starting with small steps, such as humanizing spaces with plants, creating small streets for both people and cars, renovating buildings with simple and affordable means. We also include stronger

changes, such as the conversion of individual buildings and the construction of new buildings. We use the examples of many other countries, and we also show our accumulated experience in designing and solving similar problems in Lithuania.

The first factory conversion

"The Concrete factory" is the first industrial building conversion to offices. Our goal in re-designing this building was to restore what was once there yet using the modern understanding of space, function, and sustainability. The backbone for this project is the conceptual beauty of all historic layers, construction elements, industrial machinery elements, and a vision for the whole district. Our aim was to create a synergy between industrial environment and human scaled architecture for everyday life.



KINDERGARTEN „PELEDŽIUKAS“ („OWLET“) EXTENSION AND RECONSTRUCTION

Lead Architects: Gilma Teodora Gylytė, Ignas Uogintas, Justina Jauniškytė, Justas Pačius, Sabina Grincevičiūtė, Andrius Baldišiūtė, Algimantas Neniškis, Vadim Babij
Name of client: Vilnius District Municipality
Location: Šiltinamų g. 6, Pagiriai, Vilnius district municipality, Lithuania

Completion Year: 2021

Floor area: 2 200 m²

Photo: Lukas Jusas, Aistė Rakauskaitė, Emilia Deksnytė, DO ARCHITECTS

Together with Vilnius City District Municipality (Lithuania), DO ARCHITECTS shows an example of what a state kindergarten should look like: an updated kindergarten "Pelēdžiukas" ("Little Owl") has been opened in Pagiriai town. A wooden extension transforms the public kindergarten, built under the Soviet regime, into a modern and warm educational space for growing minds.

The kindergarten was expanded by building outbuildings of modern architecture. The new building part consists of the buildings of 4 nursery and 2 nursery groups, connected to the nursery building already operating there. The old and new buildings are connected by common areas and an enclosed courtyard.

In the kindergarten, it is hard to tell where the outside space ends and the interior space begins. The children start their day by passing through the kindergarten courtyard. Once inside the courtyard, it is possible to observe not only the spaces which one inhabits, but also the spaces adjacent to them: the courtyard, the outdoor terrace, community halls, or the canteen. The inside spaces are akin to a city: the observing eyes create a sense of safety and community. The children and teachers feel more than just a part of their class – they feel as if all of them are the owners of the kindergarten and the courtyard.

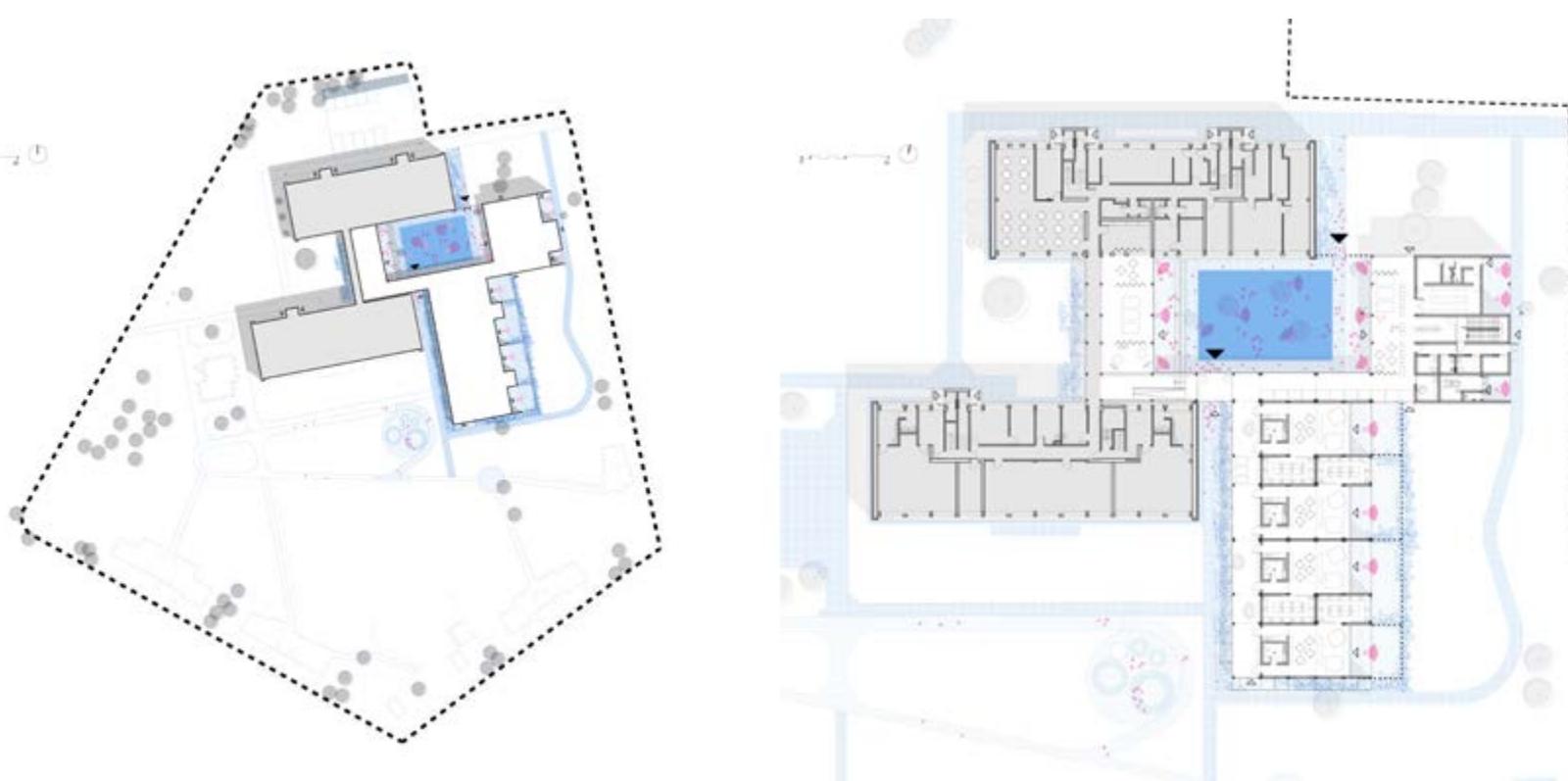
In "Pelēdžiukas" kindergarten, every space is multi-functional. The inner courtyard is a multipurpose space, where children arrive in the morning, play during the day, and per-

form for their parents. Furthermore, the roof terrace is not only suitable for having fun but also acts as an emergency exit.

In the kindergarten, all "auxiliary" rooms are designed to be open. Everyday life is interesting for children, so it is not hidden - the cleaner's room under the stairs has glass doors, through which children can see where the pump is built and where clean towels are placed. There is a large window to the kitchen in the dining room - the kindergarteners can see the cooking, and they can wave to the chef by climbing on the step designed by the window. It builds a previously non-existent relationship: the women-chefs, who now know by name each child for whom they are preparing the food, can see their smiles when they eat. And vice versa: food for kids "does not come out" from "somewhere" – they see how much work and effort it takes to prepare it and how it all goes. Just like at home.

The aspiration was to design a building with a smell of wood lingering in the air. This is felt in the interior as well as the facades: the kindergarten has wooden partition walls, wooden bookshelves for toys and books, natural wood doors, wooden stairs for improvised plays and games, and wooden floors, which are nice to roll around and to run barefoot on. Wood and white, sun-catching walls create the atmosphere for brave, free, and bright developing minds.

The area of the new building is 2200 m². The kindergarten is now expected to accommodate additional 100 children.



Š. Kiaunės projektavimo studija

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Šarūnas Kiaunė Design Studio was established in 1998. Currently, the studio consists of architects Šarūnas Kiaunė, Asta Kiauniénė, Vytais Obolevičius, and Gintare Marozaitė. The studio's works cover a wide range of typologies: from private houses, museums, sports facilities, and administrative, commercial, and cultural buildings to bridges, piers, urban public spaces, and parks. Every year the studio participates in at least several competitions, workshops, and plein air events and has won several prizes.

Anything the eye sees, even light, can be architecture. Harmony is key.

LAISVĖS AVENUE RECONSTRUC- TION PROJECT

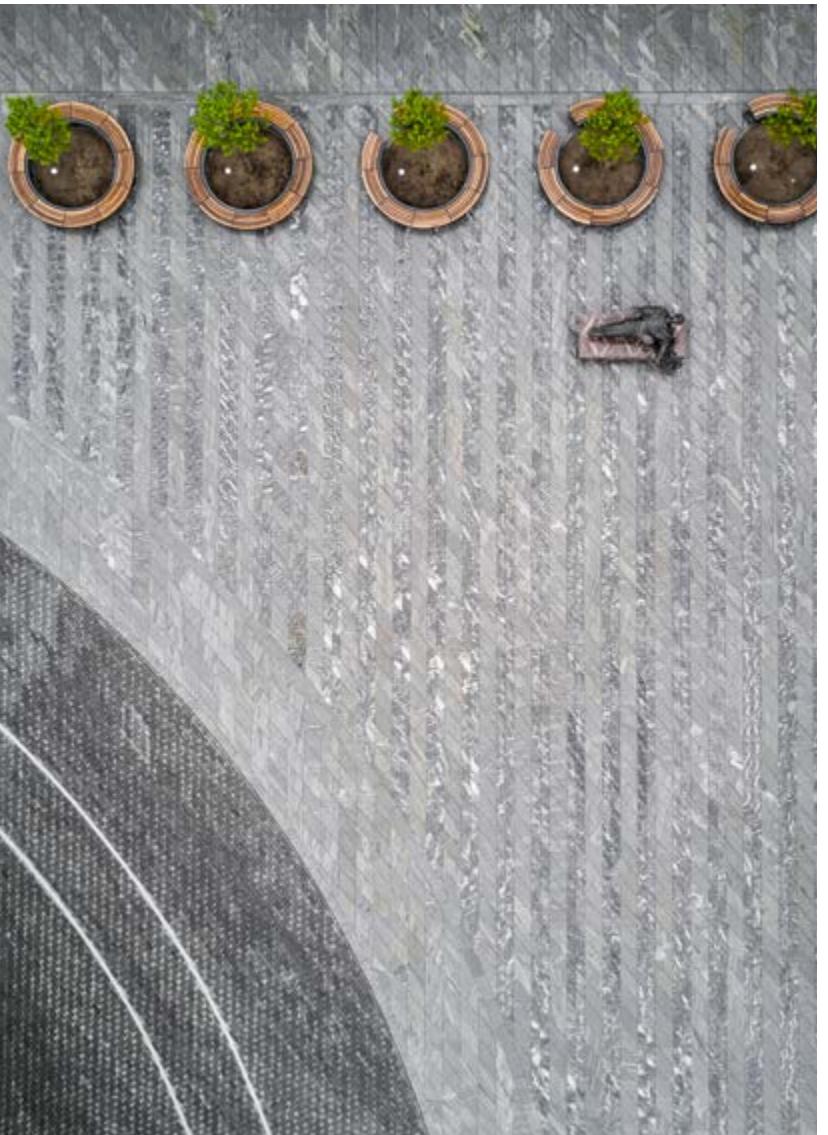
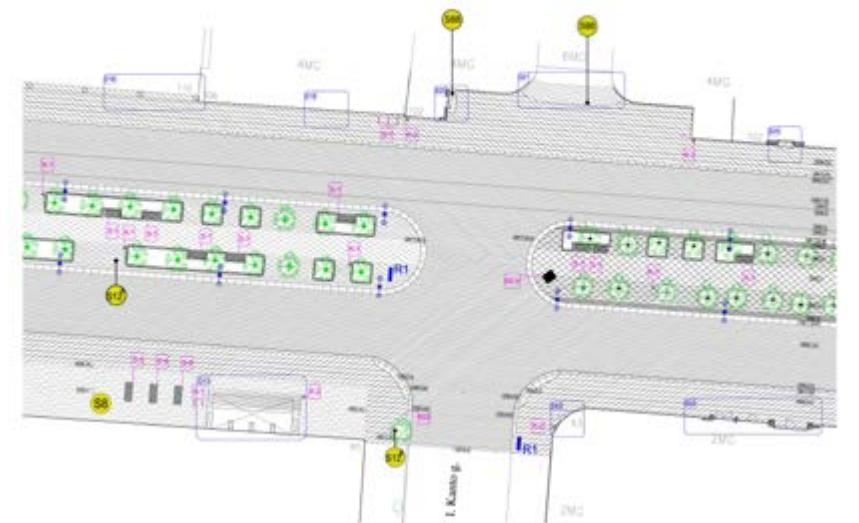
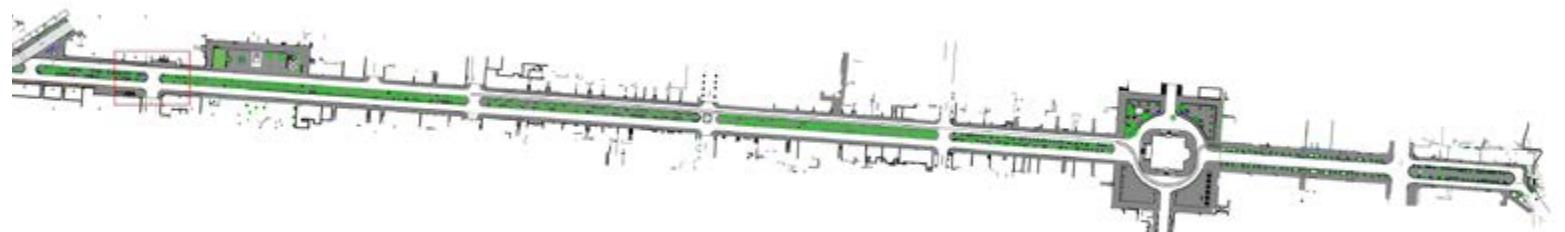
Leading Architects: Asta Kiauniénė, Šarūnas Kiaunė
Location: Laisvės avenue, Kaunas, Lithuania
Completion Year: 2019
Photo: Leonas Garbačauskas

Laisvės Avenue was first laid out in the 19th century. It is approximately 1.75 km long.

When preparing the Laisvės Avenue project, we aimed to reflect all its historical periods. The structure of the street is an essential element: a pedestrian boulevard with a linden avenue in the middle, the former carriage way, and the pavements next to the facades of the houses. This structure was removed when the street was converted into a pedestrian-only street in 1982.

The idea was to recreate the image and scale of the street in a modern way, with pavements marking off areas for pedestrians, formerly used for cars and "konkė" (a horse-drawn tram). The location of the former "konkė" rails in the northern part of the avenue is marked by a cycle path. It was important to preserve the architecture of the fountain at the intersection of Laisvės Avenue and S. Daukanto street, which had been installed during the Soviet reconstruction of the alley according to the design by arch. A. Paulauskas and V. Paleckienė. The fountain has been repaired without changing its construction, color solutions, and the artistic composition of the bubbles.

The ideas for today's street design were dictated by the urban environment shaping Laisvės Avenue, rich in distinctive architectural elements and details.



GAL Architects and Gintautas Vieversys

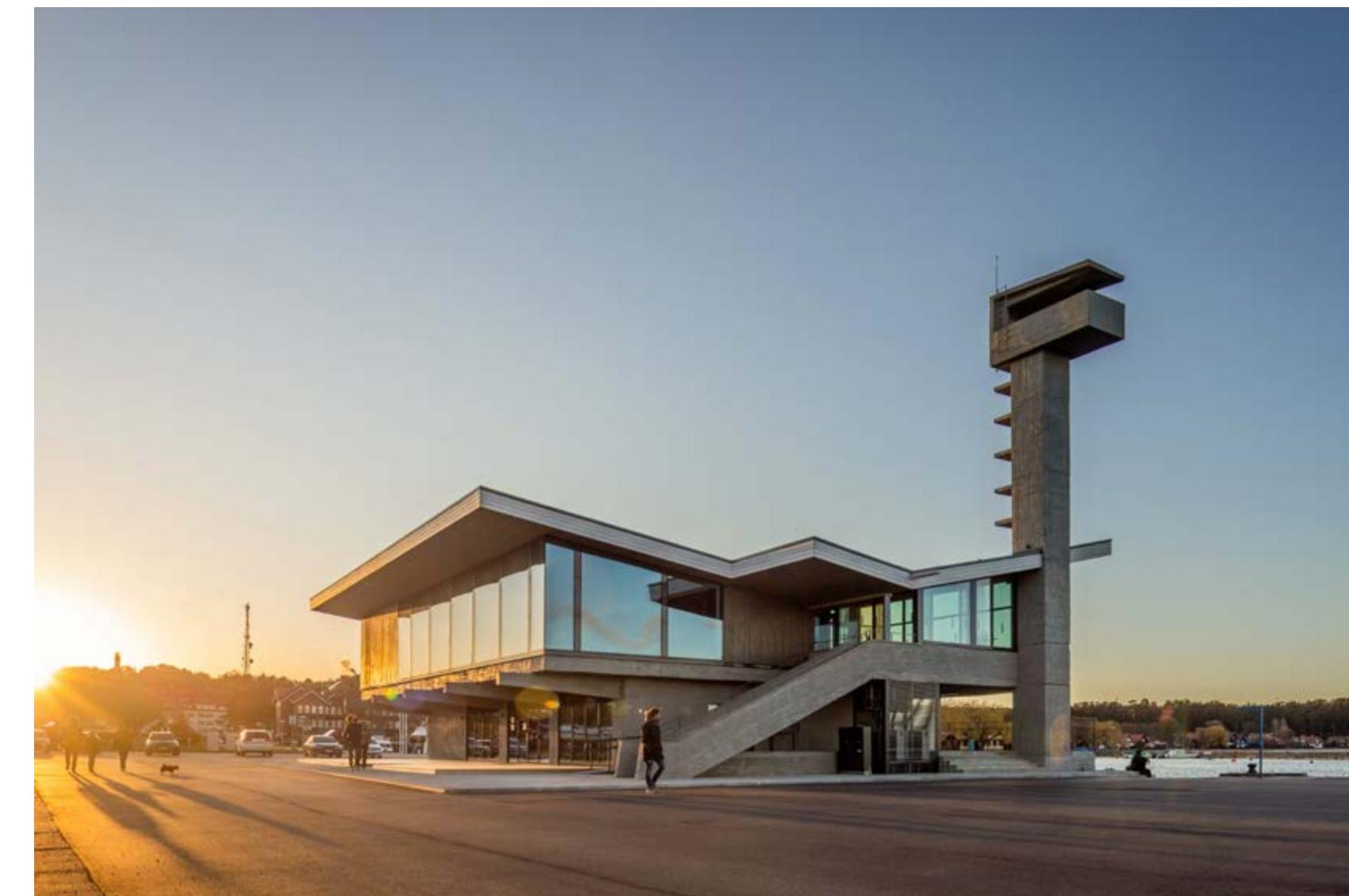
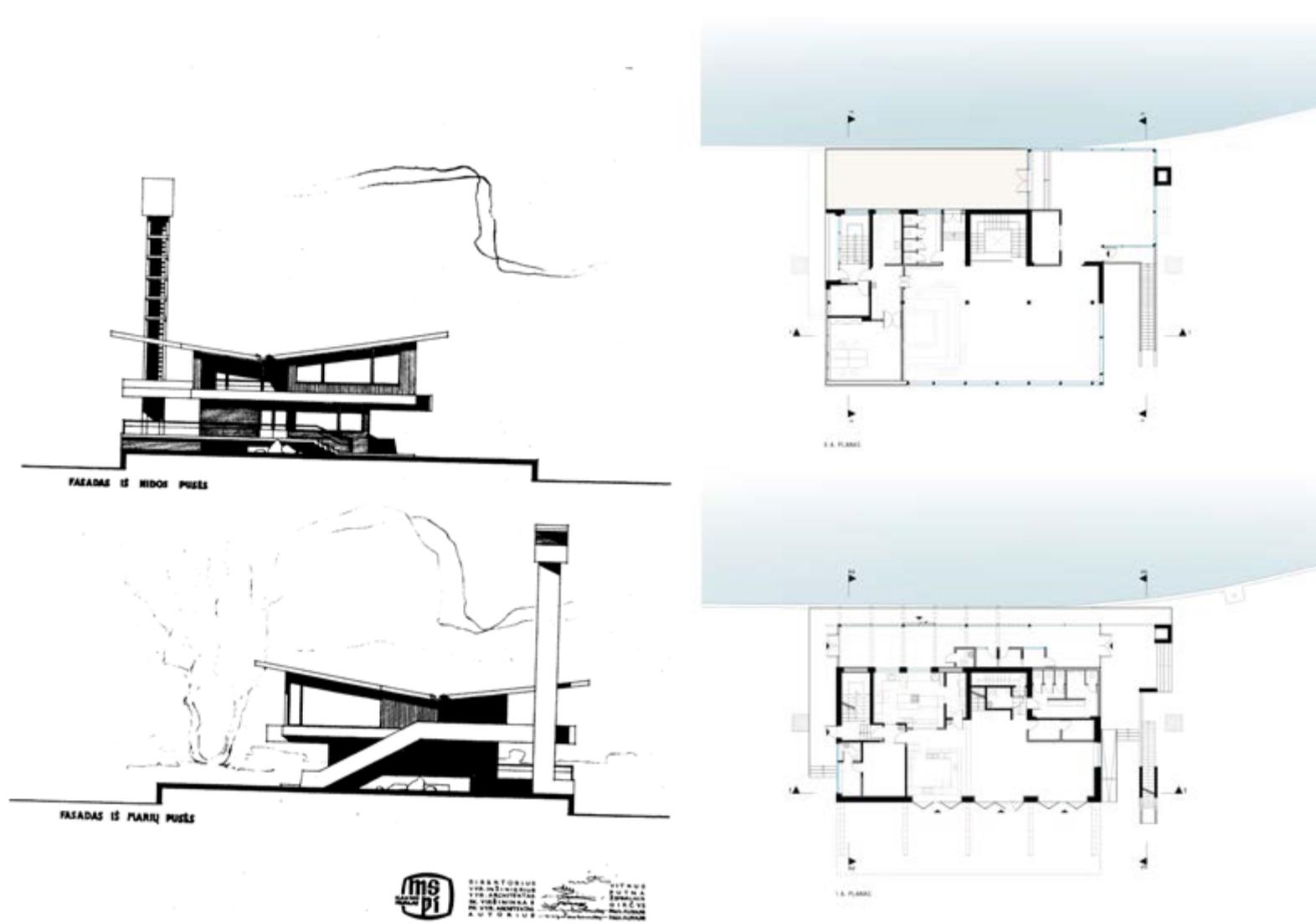
A collective of architects, consisting of Eglė Buikaitė, Adomas Šablevičius (UAB "GAL architektai"), and Gintautas Vieversys (UAB "LG projektai"), gathered exclusively for the creative work in the Curonian Spit. Eight years of joint activity led to the implementation of several significant projects: the reconstruction of the dock on Naglių st. 16, Nida, recreational complexes on Purvynės st. 55 and Purvynės

st. 81, Nida, and a recreational complex on Pervalkos st. 12, Pervalka. While working in Neringa, the architects aim to nurture the uniqueness of the place and to integrate the architecture of the buildings into the natural framework without damaging it. The main value for the team is to maintain the creative harmony between nature and man.

RECONSTRUCTION OF THE NIDA DOCK

Lead Architects: G.Vieversys, A.Šablevičius, E.Buikaitė
Structure: Edmundas Petrikaitis
Location: Naglių g. 16, Neringa, Lithuania
Completion Year: 2019

The dock building was built in 1976. The original project was designed by the architect Alfredas Paulauskas. In 2013, the building was registered in the Cultural Heritage Register. Since this reconstruction, the building has already been changed and damaged unrecognizably. The main aim of the reconstruction project was to restore the most valuable properties of the building: wood, open concrete, glass planes, and volumetric spatial composition. At the same time, new shipping functions were created.



JSC Architects bureau G. Natkevicius and partners



The company "JSC Architects bureau G. Natkevicius and partners" was established in 1999 in Kaunas. The chief-architect and founder of a company Gintautas Natkevičius has been working in architecture for 30 years. Natkevičius has been evaluated among his Lithuanian colleagues and named the "Architect of the year".

We are one of several leading specialized architectural design offices in Lithuania, a small and young country with a long history of struggling for its national independence, as well as for independent and distinctive architecture. Our company has long experience in a wide range of designed and constructed architectural objects, varying from original furniture, nominal gravestones, and exclusive small private houses to the first state crematorium and even the second largest airport passenger terminal in Lithuania. Our

main goal is a high quality of architecture and design, and we are always trying to preserve the original conception of the project. The company has become famous in our country for its distinctive and guide-lining architecture, non-traditional solutions, the capacity of solving complex situations and creating functional, user-friendly, and easily recognizable spaces and buildings.

During the period of our company's existence, we have received a significant number of awards and diplomas in the annual exhibitions of the Lithuanian Architects' Union and other important Lithuanian architecture exhibitions. Furthermore, as an evaluation of our company's efforts are the projects of state importance, such as the crematorium, Kaunas Airport passenger terminal, and, so far, the largest indoor tennis court in the Baltic States.

KINDERGARTEN “VAIKYSTES SODAS”

Kindergarten "Vaikystes Sodas" is a part of the transformation of a revived abandoned barracks town into a multifunctional residential quarter, which consists of 7 residential buildings, 2 commercial buildings, a school, and a kindergarten.

In the contemporary architecture competition "Žvilgsnis į save", it was chosen as the best architectural object in Lithuania, created in 2018. In the competition organized by the Lithuanian Real Estate Development Association in 2021, this barracks complex was selected as the best real estate project.

The team of architects gradually turned the military fortress into a residential quarter, enabling historic buildings to vibrate in a modern way, telling the story of the past and creating a new one for future generations.

Kindergarten "Vaikystes Sodas" is based on the philosophy of education which states that the environment is very important and acts like a third educator. The architecture of both the kindergarten and the surrounding buildings, retaining the integrity of the style and modern aesthetics, responds to this need. The context of the environment combines the old and the modern – history and future.

The main architectural idea of the building was dictated by the 19th century architecture of the plot, located in the heritage area and characterized by strict principles of geometric planning, functionality, dominant planes in the façades, and moderate decoration. Therefore, the kindergarten building does not differ stylistically from the old barracks.

The location of the kindergarten is designed while maintaining the structure of the former barracks: a completely new kindergarten building was built on the authentic site of the former barracks warehouse.

In order not to falsify the history, the kindergarten has been designed in a contrasting way – to make it clear that it is a building of contemporary times. Therefore, the building of exceptional architecture is exposed by its natural beauty and greets one with the impressive concrete façade, whose rough industrial texture is softened by glass, contrasting with its lightness and fragility.

The bright spaces framed by the windows create for children the opportunity to observe the changes of the cycles of nature. The windows are shaded with vertical concrete slats, which perform a dual function: they protect from the sun and, at the same time, give children a sense of privacy and security – it becomes like a screen from the eyes of the building in front. Such element not only breaks down and gives a smaller scale to the sculptural building, but also enlivens and softens the facade.

The building is restrained, enclosed, without many details; its clean, original forms are impressive.

Several places of the building are accentuated by ascetic features, which causes intrigue – the building resembles a rubber toy, and the skylight rising upwards draws the outline of an elephant.

This window also symbolizes agility and freedom: from the outside, it expresses a glance at the sky; from the inside, it becomes an amphitheater for the little ones, a viewing platform and a staircase to the sky.

The building impresses with its external and internal differences and, at the same time, with the unity of the idea. The ascetic exterior contrasts with the warm interior space, which is variegated, playfully chaotic, full of colorful details, small furniture, and children's drawings on the walls.

The new identity of the old district employs the green philosophy of the city: no tree was uprooted, only the new ones were planted.

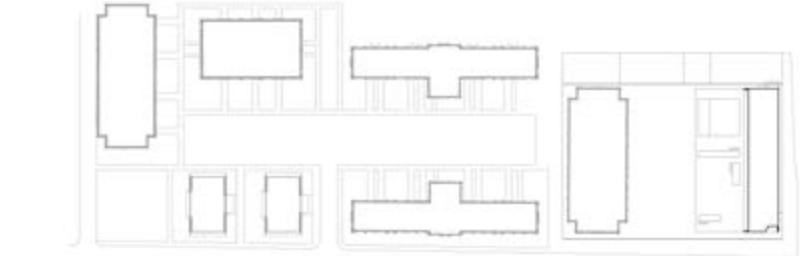
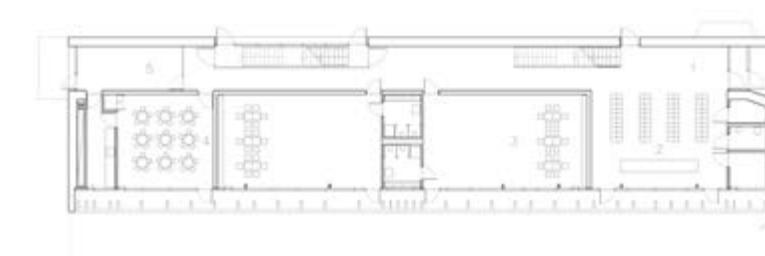
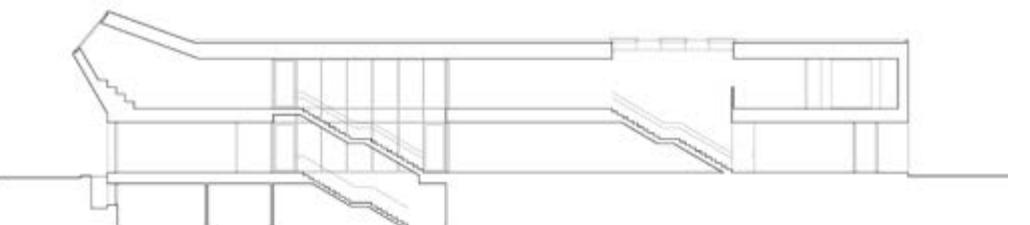
Lead Architects: Ronaldas Pučka, Adomas Rimšelis, Gintautas Natkevičius

Location: A. Juozapavičiaus pr. 13B, Kaunas, Lithuania

Completion Year: 2016-2021

Gross Built Area (m²/ ft²): 776 m²

Photo Credits: Lukas Mykolaitis



NEBRAU



NEBRAU is a young and ambitious collective of architects, led by four partners - Vaidas Tamošiūnas, Laurynas Avyžius, Lukas Tarnauskas, and Rytis Račiūnas. Our creative process always starts with the client and the object location. The most important thing for us is to hear, listen, and understand the customer's needs – together we refine the idea and achieve a result that pleases everyone. Every meeting with clients is unique, so we take a responsible look at the process, the context of the designed object and strive for architectural quality.

RECONSTRUCTION OF ALIA BUSINESS CENTER

Harmony, interconnection, and intercommunication are the core values on which the contemporary business center ALIA was designed. Using the latest technology and engineering solutions, a sustainable reconstruction strategy was chosen, thus resurrecting the old structure to new life. Built next to the bend of the Nemunas river in Kaunas, the building has become a place where business, nature, and the city merge into a fusion.

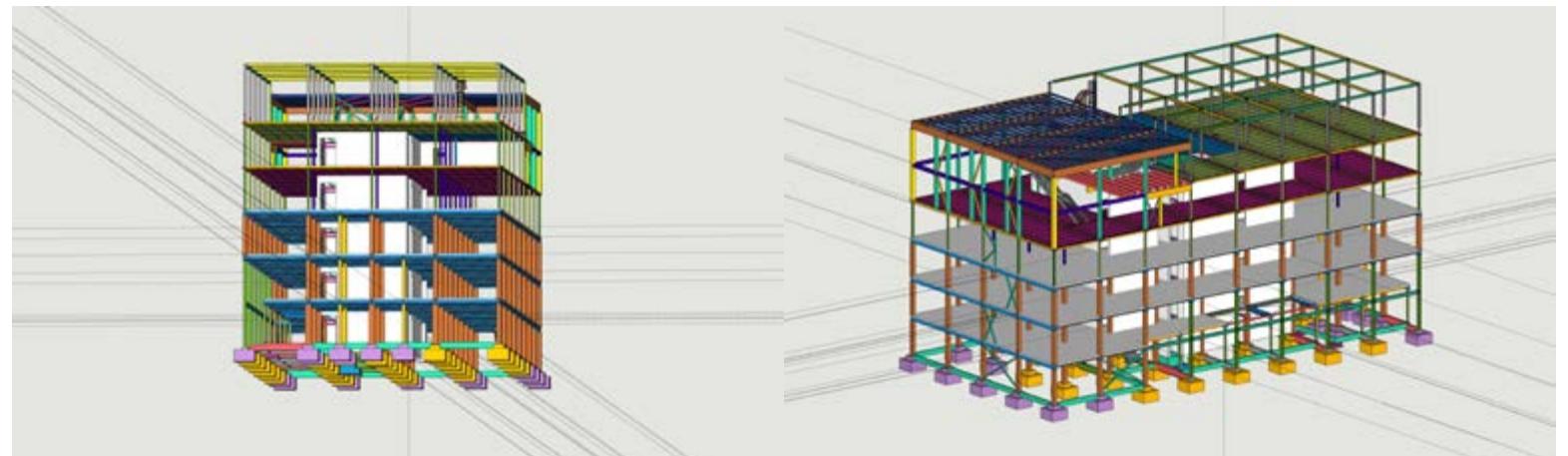
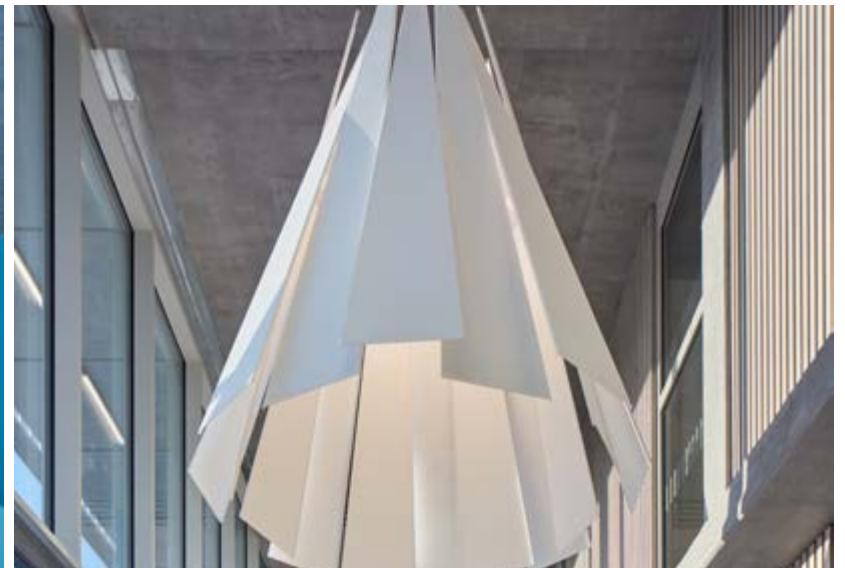
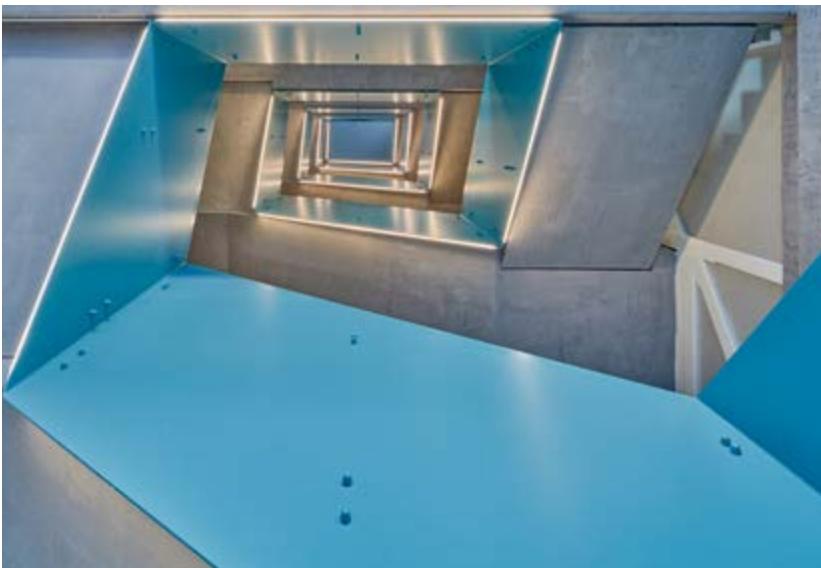
The building is oriented towards the river and the green slope of Kaunas. At the same time, the rectangular shape of the volume is distracted from the street in order to form a central composition, in which the building in the middle enjoys the surroundings of nature from all sides. On the north-east side of the area, a surface-level car parking with 200 slots has been designed, and in the south-west, a slope descending towards the river leads to the dock.

The reconstructed old structure has maintained a concrete frame, and two new additional floors of metal beams and prefabricated reinforced concrete floors were introduced. To construct the fifth and part of sixth floor, glued wood elements were used. The floor of the building is raised; engineering communications are laid under it. Heating and cooling are provided by using chilled beams.

The existing 6x6m network of columns in the building has dictated a planned decision on future office expansion and lease options. The goal was to attract large tenants, so the

It is very important that the clients feel understood and can imagine their life in the building we design, so we strive for comfort, coziness, and aesthetics. Using our youthful courage, experience, and creativity, we give shape and character to architecture. With each project, we show that every idea can be transformed and turned into an eye-catching reality.

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Office De Architectura



We are an architectural practice established in Lithuania, led by Jautra Bernotaitė, Andrius Ropolas, and Paulius Vaitiekūnas. Our team has international work experience with projects ranging from small pavilions and private houses to bus stations and huge commercial districts.

Our clients usually have particular needs and are looking for solutions to unique or unknown problems. Solving these specific challenges sometimes means going beyond the

traditional architectural work. For our clients, we have organized a 12-hour interview marathon, worked on a digital online exhibition design, created a public event on a roof of an abandoned hotel, and curated and co-curated exhibitions. If possible, we always question the brief and try to discover the underlying needs of the clients. To tackle the unknown, we often expand our team with people from our professional network of landscape architects, sociologists, historians, and artists.

TECHLOFT

Lead Architects: Jautra Bernotaitė, Andrius Ropolas, Paulius Vaitiekūnas

Landscape Architect: Sigit Simona Paplauskaitė

Structure: Saulius Kavaliauskas, Timber design

Client: Techzity

Location: Algirdo g. 38, Vilnius, Lithuania

Project Year: 2022

Floors: 5

Area: 1800 m² above ground

Weight of the structure: 450 tones

An ambitious challenge and exceptional opportunity to create a five-floor timber structure in a heritage-protected area in central Vilnius. Nonetheless, it is the first of its kind in the country.

When we were approached by our client to design this pioneering building, we had few leads to start with – no such structure existed in the country, and regulations have never been challenged. It is one thing to design a timber structure and cover it with fireproof material and completely another

to find ways of having exposed wood both in the interior and the exterior. And having exposed wood was crucial.

There is a certain logic to timber objects. Timber creates expectations of how things should look. Objects are often thicker, rigid and have a raw material texture. The heavier the wood looks, the more real it feels. The simpler the timber structure is, the more wooden it seems. By denying the potential by covering timber, many opportunities are lost. Timber buildings have a possibility for a new architectural language which can only be explored when the full potential of the material is harnessed.

Algirdo 38 is a five-floor cross-laminated-timber (CLT) office building created from clearly visible elements – indoor structural logic is present in the exterior. In the context of Vilnius' Naujamiestis area, it is an exceptional project, but at the same time it responds completely to the spirit of the context which is full of massive industrial structures and tiny wooden sheds. The strict rigid façade of the new building is responding to the character of the area and, on a larger urban scale, an orthogonal street layout.

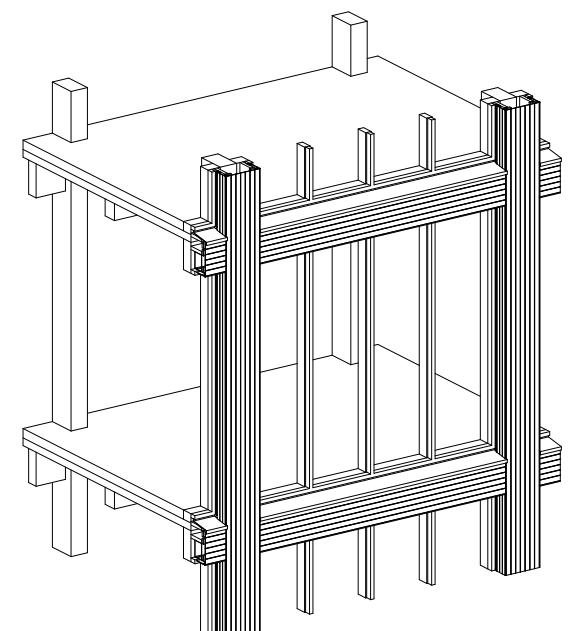
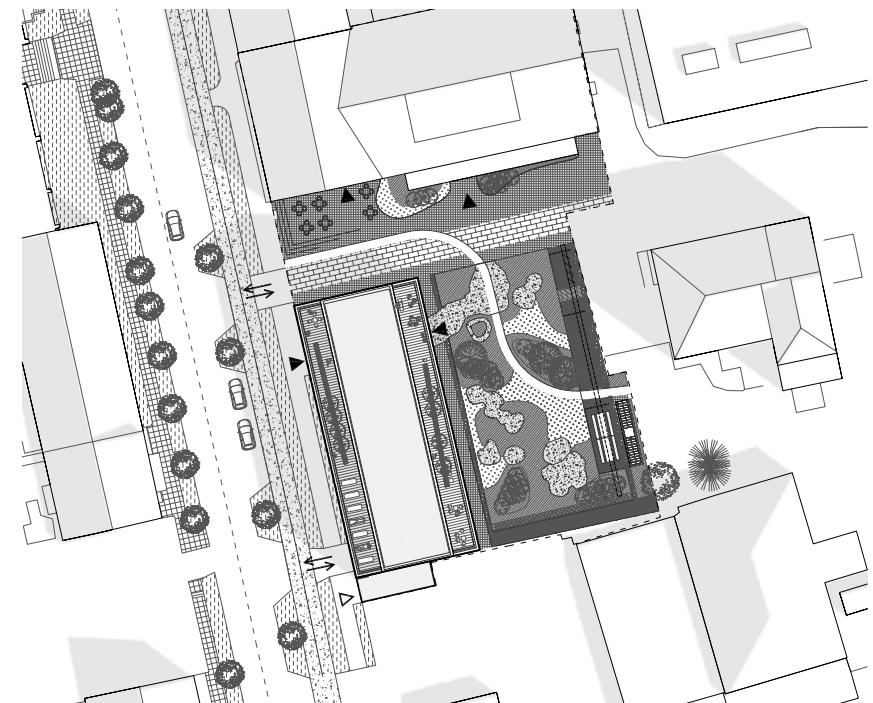
The importance of the urban aspect of this project cannot be underestimated. The building is creating a new public walkway cutting through the middle of the block. The current "sea of concrete" in the industrial blocks' inner space will be changed by removing a car park and replacing it with

a public garden. The courtyard will feature new green spaces, a leisure oasis, and a pavilion. Part of the building's facade will be covered in vegetation. The sustainable aspect of the building and the surroundings will be reinforced by adding solar panels on the roof.

Structural timber elements are playing a significant role to reduce the carbon footprint of the building. By using the timber elements, we manage to achieve a five times lighter building compared to a traditional reinforced concrete structure. This reduces the load on the foundations and allows for a more efficient and less concrete-demanding design. Growing timber absorbs CO₂ - one cubic meter of timber can save up to one ton of CO₂. In our case, this means that the building will save approximately 450 tons of carbon dioxide from the atmosphere.

We met fire safety regulations through digital modelling calculations. Smart design choices and analyses of the Scandinavian expertise in timber structures allowed us to keep the fully wooden interior and exterior of the building. To meet specific requirements, we have consulted manufacturers in Finland. Specially treated timber used for the construction and detailing meets all fire safety requirements of a non-timber structure.

The project has been granted a building permit. Construction is due to start in Q4 2022 / Q1 2023.



Paleko architektų studija + Plazma architektūros studija

Paleko architektų studija represents the modern Lithuanian architecture school; their work has a significant influence on the younger generation of architects. The studio was founded in 2000. Its works are characterized by the immediacy with the environment, harmony of the proportions, sociability, and a high level of execution.

Plazma Architecture Studio was founded in 2000. The main studio design objects are residential and public architectural projects, public interiors, and also building reconstruction projects requiring ultimate artistic attention. Studios' design based on a plethora of complex criteria: human experience, social behaviors, purity, vision, arts, and a rigorous understanding and desire for contemporary culture.

RASŲ NAMAI

Rasų namai is a residential quarter consisting of 18 ordinary houses in the Pavilnai regional park of Vilnius.

A 7000 m² plot of land in the cul-de-sac of Rasų street features a tall tree wooded slope with a northern orientation, 1920s ammunition vaults on the higher ground, and a narrow creek on the lower levels. The new buildings in the higher part of the plot are elevated on slender columns in order to "catch the sun" and leave the walls of historical vaults undisturbed. Meanwhile, the buildings down the slope are lowered in order to get more privacy and are provided with the yards on the creek bank.

The main challenges of the design were an extremely narrow plot with cross height difference, a lack of sun, and affection to historical objects. The key answer to it lay in the duality ELEVATED + LOWERED.

8 ELEVATED houses are set between the retaining walls of the ammunition vaults or placed above their cornices to ensure their visibility from the street. The pairs of houses correspond to the pairs of entrances to the vaults. These houses are rotated according to the orientation of the vaults' facades.

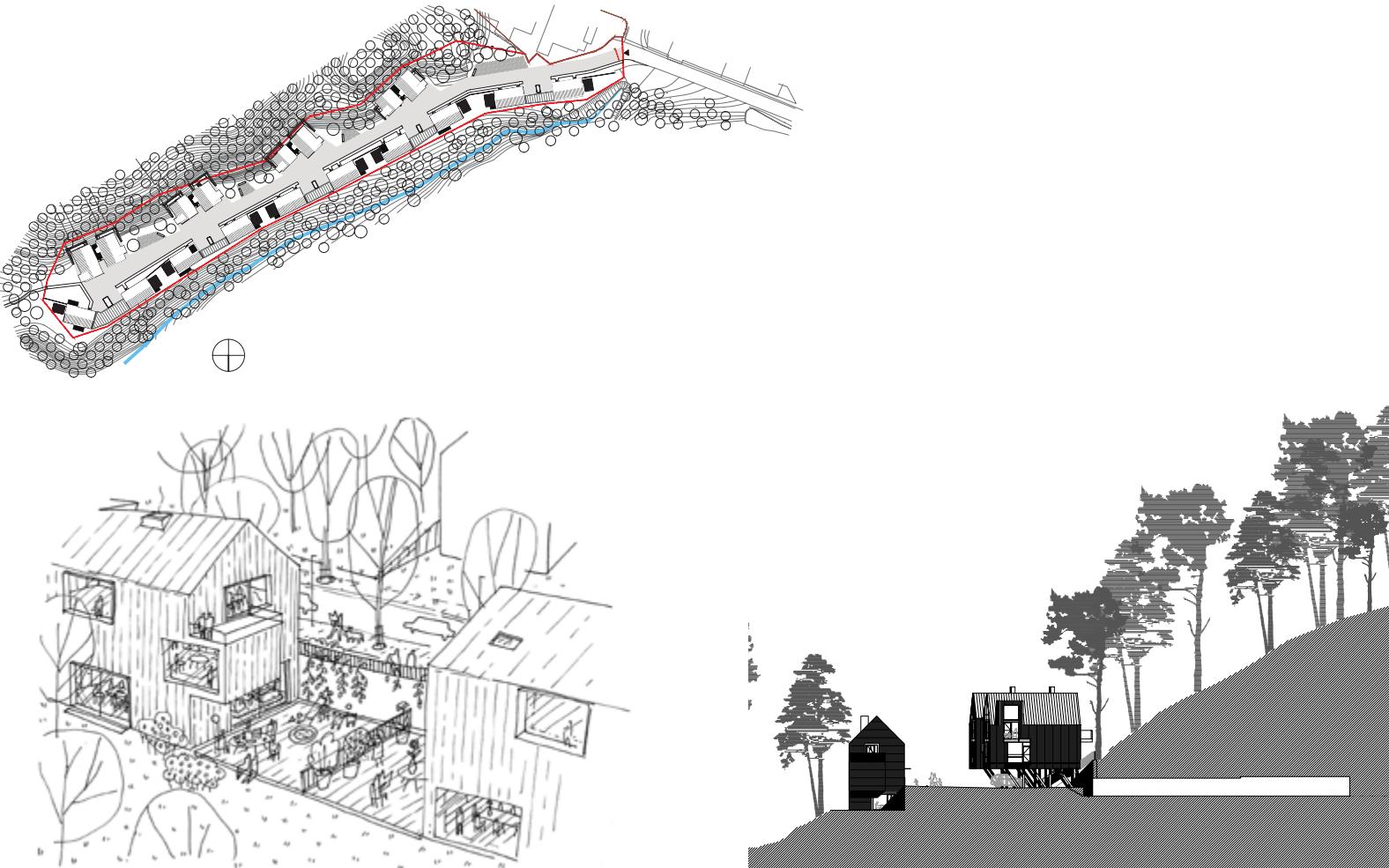
The northern side of the street is shaped by the intermittent perimeter of LOWERED houses. 10 separate buildings connect two terraces: the bank of the creek and the street. Retaining walls between the houses separate the places for cars on the street level and private terraces below.

The complex of houses is harmonized by uniform materialization: buildings are clad in wood planks of several different textures, influenced by local traditions. Homogenous architectural details, scale, and color of the buildings enhance the idea of unity even further.

The perspective of the street is not obstructed, but rather extending into the valley of the Ribiškės landscape reserve.

The idea to raise the upper houses on metal stilts required the use of concrete structures, while other elements of the project employed local, traditional building materials, such as clay brickwork and wooden roof structures. The facades are clad in Siberian larch harvested in the nearby areas and initially patinated to keep it as much maintenance-free as possible. The compact size of the building decreased heat losses as well as provides easy personal accessibility to every element in case it needs to be repaired. The conversation between local nature, historical objects, textures, and the new structure might be considered as one of non-energetic sustainable issues.

Architects: Paleko architektų studija Architecture (Roliandas Palekas, Bartas Puzonas, Petras Išora) + Plazma (Rytis Mikulionis, Gytis Vaitkevičius, Povilas Daugis)
Client: UAB Contestus
Type: Residential
Location: Pavilnai regioninis parkas, Vilnius, Lithuania
Area: 2 890 m²
Year: 2013-2015
Photo credits: Norbertas Tukaj



PROCESSOFFICE + Andrius Skiezgelas ARCHITECTURE



Processoffice is an architecture and urbanism practice based in Vilnius, founded in 2007 as a continuation of a six-year-long collaboration between principal architects Vytautas Biekša, Rokas Kilčiauskas, and Marius Kanevičius. Processoffice is aimed at providing a system for the exchange where the network of specialists from various fields are engaged in theoretical and practical issues of architecture and urbanism. Processoffice is committed to creative, innovative, and sustainable projects that address the requirements of contemporary life.

THE LATVIAN NATIONAL MUSEUM OF ART

Architects: Processoffice: V. Biekša, R. Kilčiauskas, M. Kanevičius, G. Špogis, J. Stankevič, A. Kuliešiūtė, M. Nainytė, G. Datenytė, M. Petraitis, S. Dumčiūtė, P. Marozas, S. Šlepikaitė
Andrius Skiezgelas Architecture: A. Skiezgelas, G. T. Gylytė, M. Mizaraitė
Restoration: Arhitektoniskās Izpētes Grupa: A. Lapiņš, M. Mihailova, G. Jansons
Structural Engineering: Engineers' office Büve un Forma: J. Pauriņš, J. Krasts, K. Šnore, O. Opolčenova, S. Šnore, M. Grāvītis
Landscape: Ainavu arhitekti: D. Veinberga, L. Valdmane
Location: 10A Krišjāņa Valdemāra street, Riga, Latvia
Year: 2016
Client: Riga City Council Property Department
Total area: 8,249 m²; public space 2,500 m²
Budget: 34m euro
Photo: N. Tukaj

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Three Aspects of the Reconstruction Strategy for the Building of the Latvian National Museum of Art in Riga

Considering the unique architecture of the building, its representational importance, and significant contribution to the cultural heritage, the proposed extension strategy is based on:

- retention of the existing building capacity and authentic details;
- need for renewal and extension of museum functions in the clearly expressed modern volume and a subtle minimal design of the additional spaces;
- redesign of the functional strategy of the existing building, enabling a more efficient use and ergonomic integration of the extension.

Based on the following aspects, we offer a functionally and aesthetically balanced design project for the restoration, reconstruction, and extension of the building of the Latvian National Museum of Art, preserving the existing building as a historical urban landmark and ensuring its modern functionality.

Aspect of Heritage

As the current museum building is regarded a national architectural monument and listed building of the state significance it is one of the most representative architectural

objects in Riga. According to the project, its restoration is intended with the maximum preservation of the functional building elements, the use of modern technology, and maintenance of the original decorative details.

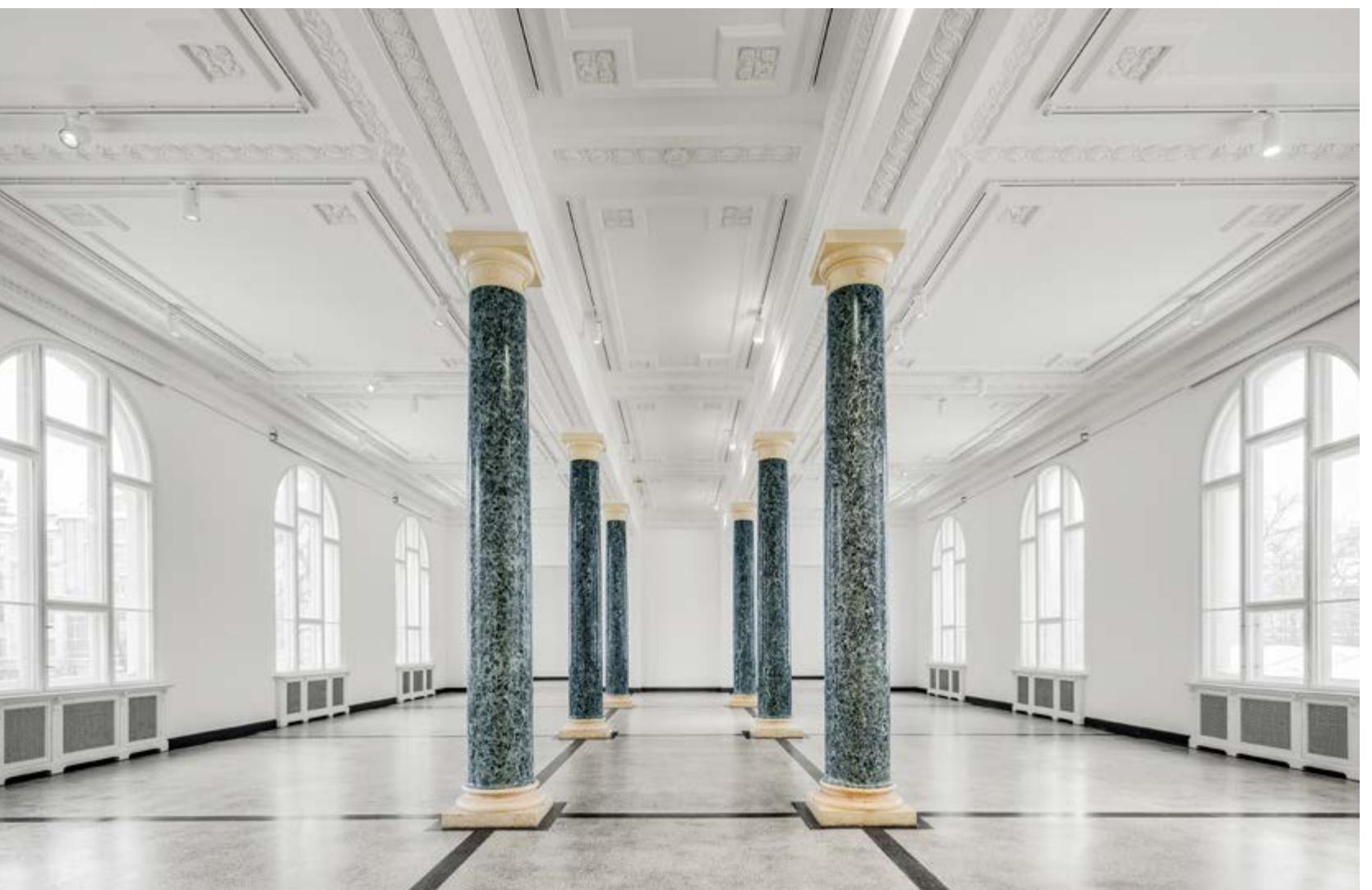
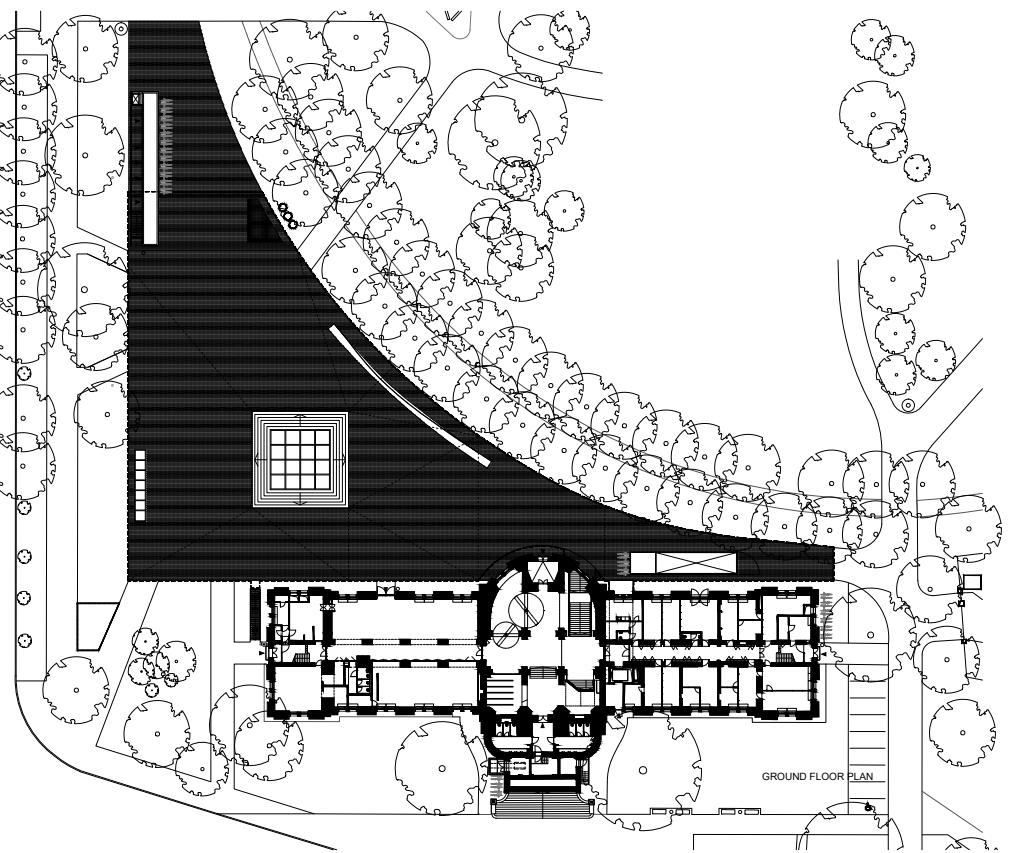
Aesthetic Aspect
To solve the problem of shortage of the exposition space, we offer the adjustment of the existing unused building space, additional functions, as well as formation of new exhibition spaces concentrated in the new extension, which is designed below the ground level. By placing the new extension below the ground level, it is possible to maximize the preservation of the building as the historical urban landmark. Next to exceptional museum building, only the neutral concrete courtyard with an amphitheater in brass is added.

Functional Aspect
Working on modernization of the museum building, we have concentrated on the development of the functional strategy, drawing attention to redistribution of space and logical classification, grouping, and connection of the existing and future museum premises and functions.

Exposed Archives and Workshops
The new extension is clearly distinguished from the historic building and hosts primarily the technical and ancillary premises of the museum. Walking through the public access loop (the entrance ramp) to the exposition halls, visitors can observe the previously and traditionally invisible inner premises of the museum, such as archives of art collections. The restoration workshops can be observed both from the exhibition hall in the glass-covered atrium and from above, while walking on the glass floor.

Public Square
The main purpose of the square is to serve as a platform for public gatherings, thus extending the museum's possibilities to display art objects. The concrete surface exposes the iconic shape of the old museum as a sculpture and clearly marks the new volume of the underground museum extension.

In the middle of the square, we propose an amphitheater with the 9x9 m glass-covered atrium at the bottom for the visitors to watch through it observing the everyday life of the museum, while also functioning as a skylight for the exhibition space.



Vilniaus architektūros studija



The "inTegra House" project has been guided by the idea of a triangle from the very beginning. The authors are also three architects working in the same studio, Vilniaus architektūros studija, - Lijana Jančytė, Ignas Lukauskas, and Džiugas Kisielius. The different creators have put their best thoughts into the project, unleashing their inner child. The project became a game of triangular blocks in search of the right composition. One of the most important tasks in the design of the creative center was to maintain the harmony between the complex of four buildings and the surrounding nature - to design buildings that are non-aggressive and in harmony with the environment. By distributing the buildings, the authors created functional internal spaces in a triangular shape.

Lijana Jančytė
Education VILNIUS ACADEMY OF FINE ARTS
- Bachelor's degree / Architecture & Design
- Master's degree / Architecture & Design
Professional status: Architect, Project Manager, Interior designer
Architect's Firm: Vilniaus architektūros studija

Ignas Lukauskas
Education VILNIUS ACADEMY OF FINE ARTS
- Bachelor's degree / Architecture & Design
- Master's degree / Architecture & Design
- PhD, Doctor of Design, Design and Visual Communications, General
Professional status: Architect, Project Manager, Artist, Designer
Architect's Firm: Vilniaus architektūros studija

Džiugas Kisielius
Education VILNIUS GEDIMINAS TECHNICAL UNIVERSITY (VILNIUS TECH)
- Bachelor's degree / Architecture
- Master's degree / Architecture
Professional status: Architect, Project Manager
Architect's Firm: Vilniaus architektūros studija

SYNERGY BETWEEN ART AND BUSINESS INTEGRA HOUSE

Lead Architects: Lijana Jančytė, Ignas Lukauskas, Džiugas Kisielius
Location: Subartėnai, Ežero g. 16, Semeliškės
Completion Year: 2015
Photo: Norbert Tukaj

"Art and Business Synergy" is a creative office in nature, a complex of four buildings that has been built in the village of Subartėnai, Trakai district, on a 1.9-hectare plot of land next to a lake. One of the buildings in the complex is intended for seminars and lectures. It has a conference room and a collaboration space. There is a separate dining hall. The so-called music house houses a sound recording studio and a concert hall. The art house has a ceramic kiln. All the buildings are oriented towards the Monis lake. Natural and organic materials have been chosen for the exterior: cedar wood, planted roofs, and Corten steel sheets. For the interior,

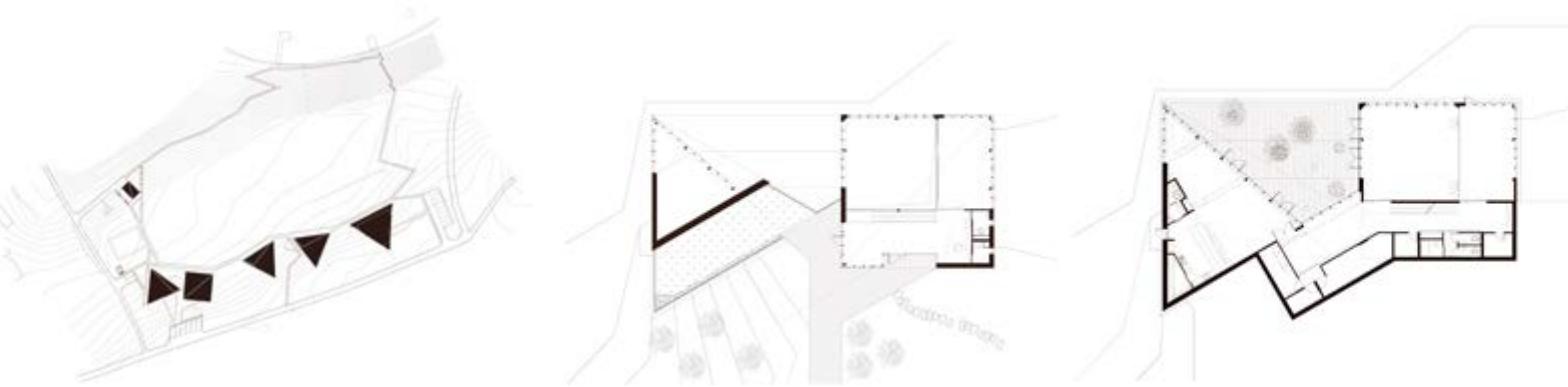
or, the main materials are white clay plaster, clay ashlar, and cedar boards for decoration and furniture. Nature is cyclical, dynamic; the changing of the seasons; a living, moving, changing everyday reality. The architectural idea is mobility: a lively composition of the layout of the buildings, changing dynamic facades, and a mobile internal functional scheme. The existing terrain of the site dictated the formation of three levels of terraces. The buildings respond to the slope of the upper terrace and blend harmoniously into the environment. The triangular shape of the buildings is rotated so that the open facade follows the slope line, thus creating a direct visual connection with the lakeshore. The single-pitched, sloping roofs optically reduce the height of the buildings. One of the main elements is the pedestrian walkway that connects the buildings, which winds along the facades of the buildings and merges with the terraces, responding to the terrain. The walkway connects the different elements of the complex.

The main entrance to the main house is designed from the upper terrace, directly to the level of the second floor. The floor separates the public and individual areas. The public area has an entrance with a hall, a cloakroom, and a bathroom. There is an entrance hall and a living room with an ensuite bathroom. The private area consists of classrooms with lake views and a library area with panoramic views. A staircase in the interior space leads to the ground floor, where most of the space is dedicated to seminar rooms. Mobile sliding partitions create a seamless space. On the ground floor level, a glass gallery leads to the kitchen-dining building. The kitchen and dining rooms are designed in

"inTegra House" stands out not only for its modern technologies and sustainable solutions, but also for its new idea for Lithuania to promote synergy between art and business.

The creative center for meetings and events is located not in the city, but rather on the shores of a lake, away from the capital. The complex is open to the public, and several events can be organized at the same time, thus promoting synergies between art and business.

It is a space where important strategic decisions are made not only on the basis of rational logic, but also by engaging the emotional and spiritual intellect, using a variety of body practices.



Laurynas Žakevičius



From the vision to the details. Functionality, durability, and comfort are the prime components of the projects Laurynas Žakevičius and his team are working on. An architectural language that conveys accurate, precise, and purified aesthetics. The relationship between architecture, physical experience of space and light, contextuality, and interior design in his work are composed together as a continuous form.

HOUSE IN VILNIUS

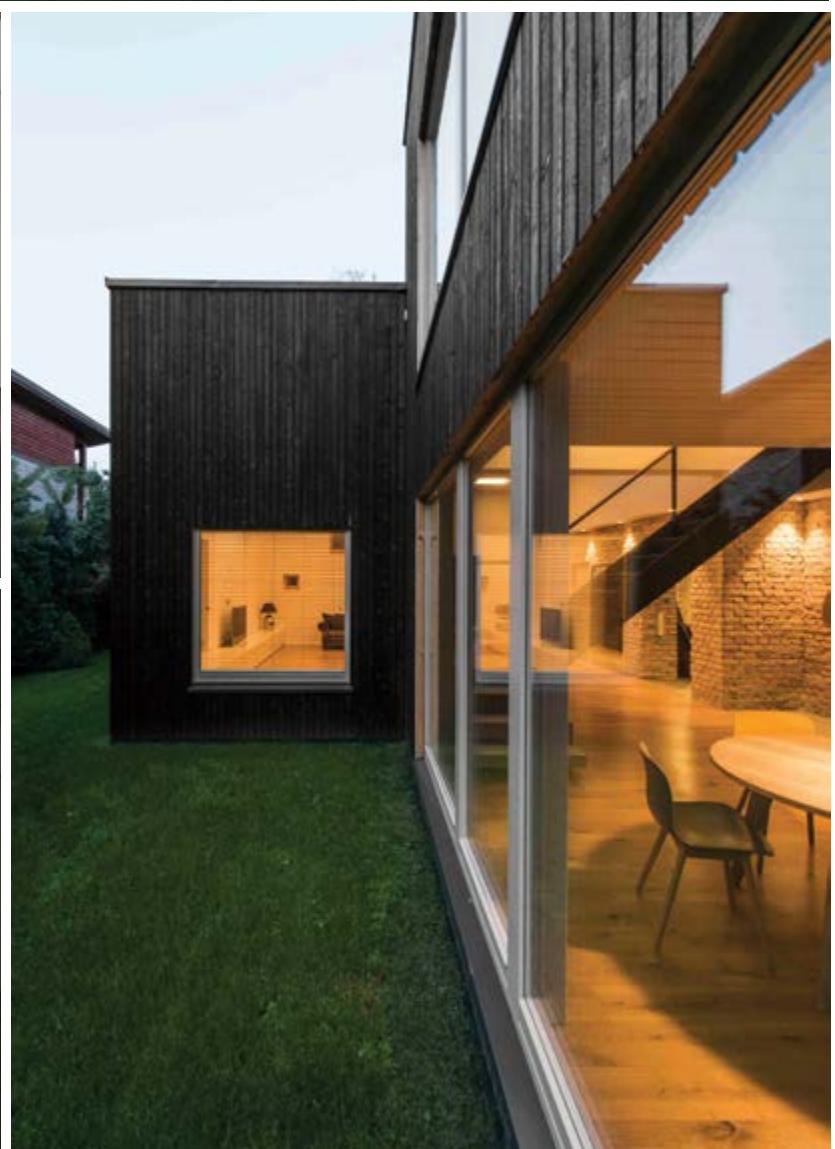
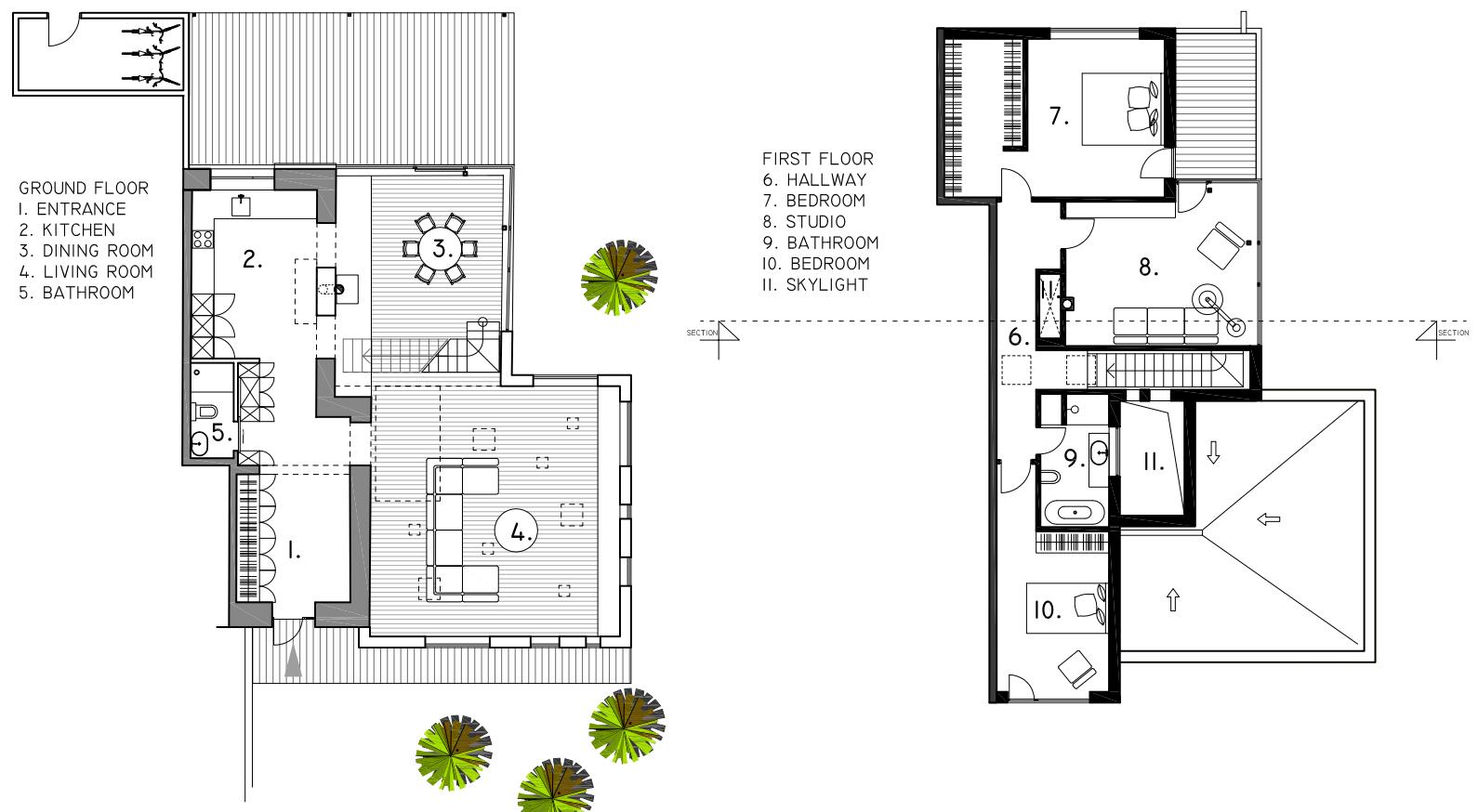
This site is located in a residential area in the north of Vilnius. It was a cozy, mature plot overgrown with old pine trees. The project was planned to be a reconstruction of an old house with no architectural value, but the reconstruction work unexpectedly turned into an almost new modern house. At first, clients hoped to save at least part of the building, but later it turned out that it was simply not worth rescuing - it was built very faulty. Little by little it was demolished, and the housing took on a whole new look and style. This is one part of a blocked building, and it is designed on former house outlines for the family of three. Austere building volumes is an intersection of cubes in different sizes and heights with black wood planking from the outside. Deep skylights are used for southern sunlight to enter the main premises on the ground floor and to lighten the dark part of the kitchen.

Lead Architects: Laurynas Žakevičius, Evelina Gumuliauskaitė
Project location: Vilnius, Lithuania
Completion Year: 2015
Gross Built Area (square meters or square foot): 195 sq.m.
Photo credits: Leonas Garbačauskas

The house is constructed using a prefabricated timber-frame panel system. It was chosen as a fast and reliable

construction. The exterior of the house applies black-colored timber planks with white-colored planks for the terrace ceiling and walls. Dark colors allow to mesh this building with the natural surroundings of the old pine trees and to make it more particular from the blocked house on the south.

In terms of the interior, different heights of ceilings and skylights create a playful mood of inner spaces. The exposed yellow brick wall is the old building fragment that remained and has become an exclusive interior element that is seen and felt in all the ground floor rooms. Over the daytime, a chaotic composition of windows in the lofty living area creates a play of shadows. During the nighttime, shadows are changed to the lighting in the ceiling. Raw concrete floors, a minimalist black steel staircase, and roughly plastered walls enabled to create relaxing and not really ascetic spaces. A large dining room glazing wipes the line between indoors and outdoors, allowing the residents to enjoy fresh air.



PLAYGROUND OF RECOVERY

A JOINT JAPANESE-LITHUANIAN ARCHITECTURE STUDENT WORKSHOP



Throughout the centuries, architects had the power of a Vision. This power changed our natural landscapes and ecosystems, repurposed vast areas of land, punctured the Earth with miles of infrastructure, consumed extensive resources, brought millions out of poverty, yet transformed the global climate. Humanity is currently facing several existential dilemmas: how can we deal with the fast pace of urbanization while preserving the natural landscapes? How can our cities support those who are in need, yet remain competitive and contribute to creating a more equitable society? What actions can we take to respond to the climate change without hindering the progress? How can we accelerate global transformation despite the complex bureaucracies of decision making and implementation processes? How do we correct the mistakes of the past but remain brave enough to innovate? How can we facilitate unlimited economic growth on a planet with finite physical resources?

Our current architectural vocabulary is limited to development at the expense of existing resources, whether it is land, materials, ecosystems, or social fabrics. This cannot continue – we need a paradigm shift that would ensure new projects and developments that revolve around the recovery of the existing urban tissue as opposed to the overconsumption of resources that were meant for future generations. By recovering we mean that we need to rebandage wounded urban fabrics, strengthen the ecosystemic skeleton, train our economic muscles, and reconstruct torn social ligaments. Some incisions will have to be made and bones broken; while a few scars will remain, we will come out healthier and stronger than ever.

THE WORKSHOP FOCUSED ON FOUR MAIN THEMES

1. Global Perspectives for the Future: the global economy, the movement of people and goods, and the global climate change require thinking on a global scale that goes beyond the architectural and urban scale.
2. Ecosystemic Thinking: the future of cities and architecture should not only be for people, but also for animals, microorganisms, bacteria, and coexistence with the Earth itself.
3. New Ecological Approaches: the active and emergent nature of play makes it an attractive approach to recovering the lost network of various environmental elements and non-human organisms of the Earth.
4. Bridging contexts and scales: from Japan to Lithuania, which are located on the same planet but have different histories and cultures, we will explore the nature of architecture and ways to bridge the physical and global scales.

EAST-EAST5
メインテーマ

RECOVERY
リカバリー



environment

non-human

human

Tutors of students workshop



Gabrielė Ubarevičiūtė and Giedrius Mamavičius

Giedrius Mamavičius & Gabrielė Ubarevičiūtė graduated in Architecture and Urban Design and since then has been working in several architecture practices around the world. In 2016 they have joined OMA Hong Kong where both have worked on and lead large scale masterplanning as well as architecture projects in China and

South East Asia.

Prior to that they have been leading architects at BIG Bjørke Ingels Group in Copenhagen for 3 years, working on projects primarily in Europe, USA and the Middle East.



Gintarė Kapočiūtė

Gintarė is interested in architectural education, contributes to student design reviews in Lithuania and the UK, and has taught at the Bartlett School of Architecture and Ravensbourne University. She is engaging in visual communication of ideas and her architectural drawings have

been exhibited in galleries in London and Rome. Currently she is a partner at BLUMA studio.



Kei Kaihoh

The theme of our works is the design of a common ground between people's immediate environments and the environments and phenomena beyond human awareness. Our projects involve a large variety of scales, from product and space design to large-scale visionary concepts.



Martynas Marozas

Urban designer and planner, development process moderator and coordinator. Specialises in complex transformation strategies of the existing city where stakeholder participation and moderation is necessary. Currently Martynas holds a position of an assoc. professor in KTU and is a director at mmap.



Osamu Nishida

Born in 1976. He is the principal architect of ondesign co., ltd, which designs "open and impartial" architecture in various type of buildings, using their unique method to communicate with users to enhance the creativity. His representative work includes "Yokohama Apartment" (JIA rookie of the year award and the special jury mention at Venice Biennale (special entry at Japan Pavilion)), "Experiment from OnDesign".

"ISHINOMAKI 2.0" (Good Design Special Award - Disaster Recovery Design and Community Recovery Award - Special Award) and "Ikikuni Learning Center" which is a base of learning in Ama-cho, Shimane prefecture. He is the author of "Kenchiku o hiraku (Open the architecture)", "Experiment from OnDesign".



Shinichi Kawakatsu

In 2008, he established Project RAD, which researches the possibilities of the architectural realm, curating architectural exhibitions, planning and managing citizen-participatory renovation workshops, holding lecture events, and making proposals for urban use to the government. Through his work, he conducts research on the relation-

ship between architecture and society, and the role of architects.

Students



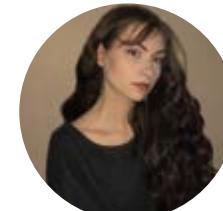
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CULTURAL PLAYGROUND IN KAUNAS

A place to release your creative potential

We chose to view this unfinished building as a potential playground for cultural events of Kaunas. Our concept: making Britannica an innovative cultural centre by collecting different kind of art forms and giving people a unique place to express themselves. These days creativity is becoming more and more valuable and this Cultural playground could be a perfect place to improve this skill.

PROJECT DESCRIPTION

After our environment research we decided some more innovative cultural space. It would be an Educational Playground where everyone could not only experience various cultural events, but also learn more creative thinking by contributing to any kind of process taking place at any given moment in this building.

For this purpose we decided to redesign the spaces. Our plan is to take different elements of existing building and transform them to spaces, suitable for containing, preserving and accenting cultural aspects that are significant to Kaunas. With these necessary transformations we are adjusting and improving the original building design, but leaving the main shape, not destroying Britannica's identity.

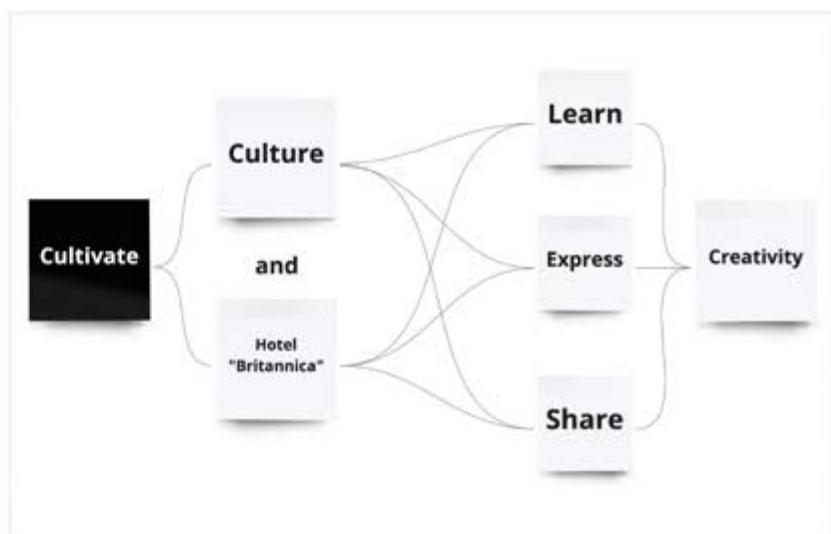


Patricija Markevičiūtė

Mako Kijima

Ignas Arlauskas

Naoki Kitagaki



Potential element	New cultural aspect	Building design
Concrete wall	Graffiti	Art exhibitions
Cortyard	Performing art Festival	Amphitheatre
Hotel rooms	Social events, workshops,	Educational spaces
Low ceiling	Botanical garden	Attrium
Building height	Scenery of Kaunas	Roof terrace
Round windows	SNS	Photographical view

Culture

Analyzing the construct of culture we realized that it's very broad thing so we created some schemes and diagrams about different aspects of it. Every part of it could be divided into smaller types of cultural creations so we decided to focus on more abstract thinking.

Social

The smaller part of the building is the social/educational part of Cultural Playground. It contains studios, working spaces where everyone could have a place to express themselves, share their point of view on culture or learn how to unlock the creative thinking with help of others or professionals. It could become the most creative environment in the world where all underground or unseen cultures are welcome, creative chaos is encouraged and people who think that these processes are only for artists would completely change their minds.

Ecosystem

Building would contain an impressive atrium, expanding through 4 floors. This huge free space will function as a botanical garden – a place where anyone can relax in the nature that's touched by culture and is located inside.



4. Rooftop restaurant

On the rooftop is a restaurant where people can enjoy social interactions while admiring an incredible view



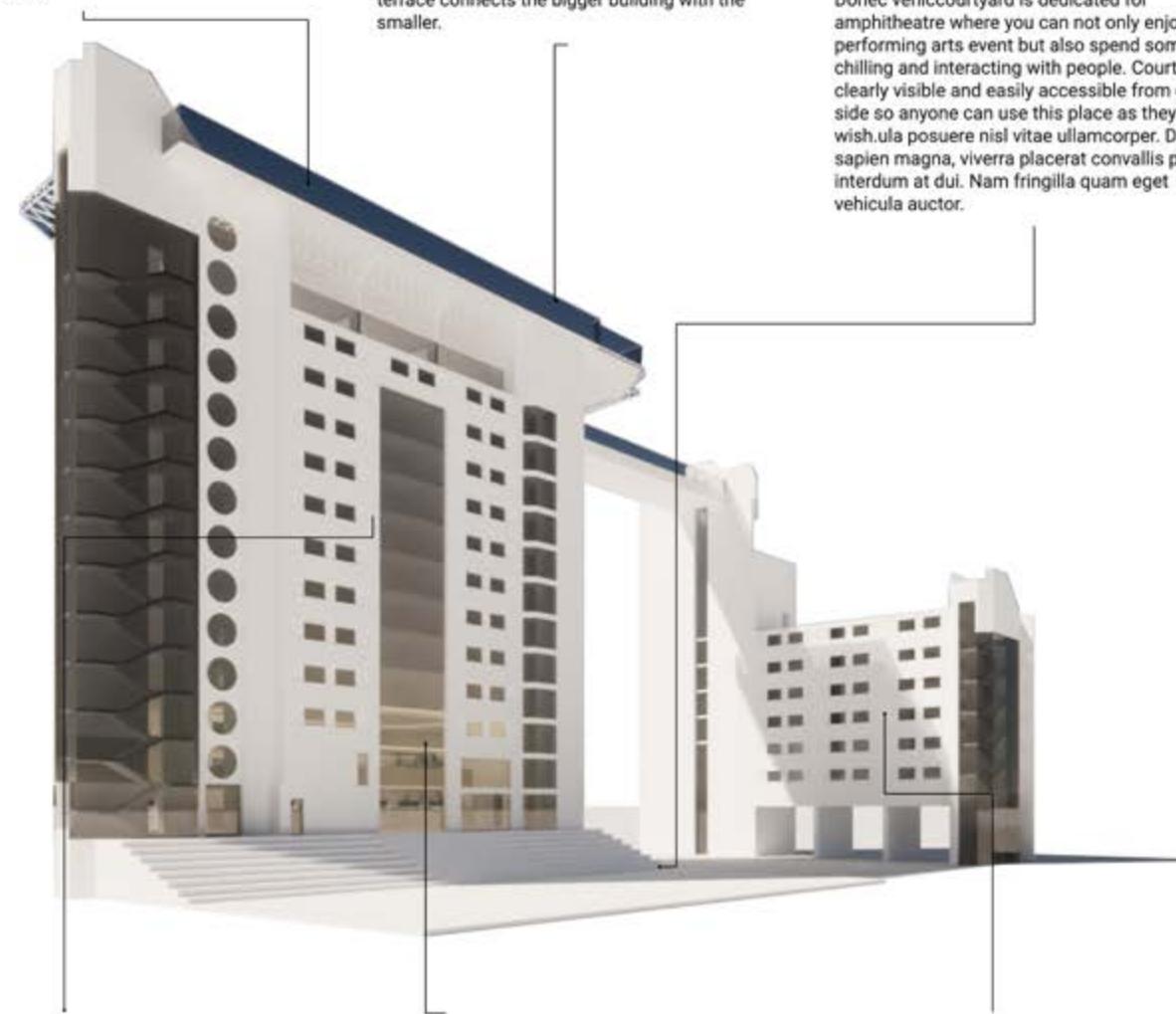
5. Rooftop terrace

Over the restaurant we designed a rooftop terrace – a place to discover architecture of Kaunas from a different angle. Rooftop terrace connects the bigger building with the smaller.



6. Amphitheatre

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Maecenas hendrerit ultricies velit, in tincidunt massa tincidunt sit amet. Donec vehicicourtard is dedicated for amphitheatre where you can not only enjoy a performing arts event but also spend some time chilling and interacting with people. Courtyard is clearly visible and easily accessible from every side so anyone can use this place as they wish.ula posuere nisl vitae ullamcorper. Donec sapien magna, viverra placerat convallis porta, interdum at dui. Nam fringilla quam eget vehicula auctor.



3. Exhibition, performing space

These exhibitional places are not usual art gallery – it's more like a place that gives an opportunity for anyone to show their works. Higher floors are dedicated for performing arts. These halls create a possibility to be heard or seen even if you don't have no fame or any place to show your abilities and creativity.

2. Atrium

atrium, expanding through 4 floors. This huge free space will function as a botanical garden – a place where anyone can relax in the nature that's touched by culture and is located inside.

1. Social/educational space

social/educational part of Cultural Playground. It contains studios, working spaces where everyone could have a place to express themselves, share their point of view on culture or learn how to unlock the creative thinking with help of others or professionals. It could become the most creative environment in the world where all underground or unseen cultures are welcome, creative chaos is encouraged and people who think that these processes are only for artists would completely change their minds.





ECONOMIC AND NEW FUNCTIONS.

Britannica building from economic and new function point of view.



IN MOST TIMES ARCHITECTURE, IN GENERAL, NEEDS ALL KINDS OF RESOURCES. IS IT POSSIBLE TO DO ARCHITECTURE WITHOUT ANY RESOURCES?

Circular economy. In short, that is economy without waste. It is a complex solution system that analyzes and solves global challenges like climate change, biodiversity loss, waste and pollution.

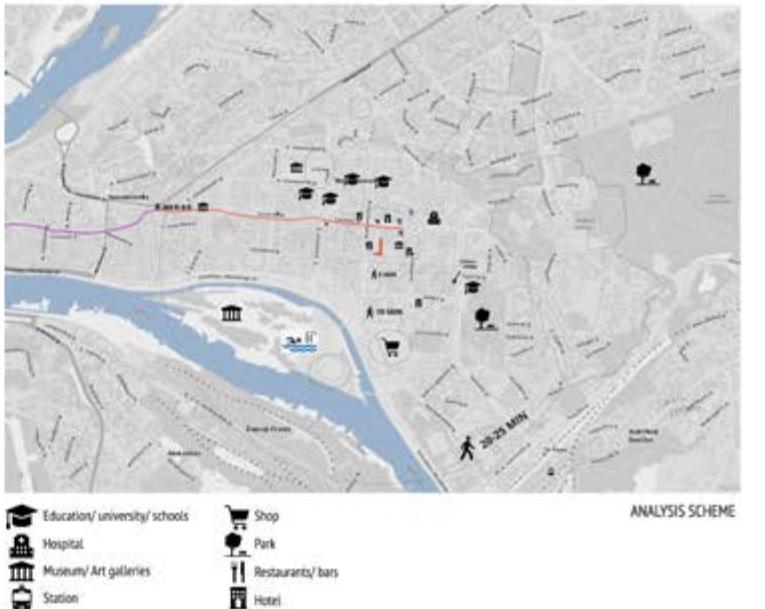


PROJECT DESCRIPTION

Britannica is a self - working mechanism, in which you can eat, sleep, work, entertain, learn & repeat. Because of the very large area which this building is handling, we are creating functions, which not only generates the added value, but also lets people use Britannicas building as separate republic. Building not only provides itself with resources, without taking it from the town, but also gives added value for Kaunas City.



Britannica as a self-acting organism.
All functions operating in it are related to each other.
Creating resources for itself, also sharing it with the city.



KAUNAS CASE

Lithuania statistic department data from the last 10 years shows that Kaunas city economy, comparing to other Lithuania cities is one of the fastest growing. Analyzing economic specialization we see that wholesale and retail, mining and manufacturing sectors creates more enduring value for city. Assessing only the directly created added value and the structure of the city economy, in Kaunas City Municipality, the domestic product is mostly created in the wholesale and retail, mining and manufacturing sectors. In general, Kaunas is growing so fast, that it has the biggest number of unemployed people of all Lithuania cities.

To increase the economic attractiveness of the city, the applied complex options are becoming more and more important: the investment attractiveness of the city is determined by progress in the areas of mobility, education, health and wellness, environmental protection, urban development, and the efficiency of services provided to businesses.



All these new functions that we created in this building are connected with each other, so that building could function as independent mechanism. So it not only working for it self but it also creates added value for Kaunas city economy.



We chose vertical gardens for food growing. Restaurant and bar use raised food in this building, and gives organic trash to fertilize plants. Grown food could be also sold in farmers market. Laboratory investigates vertical gardening and controls this system, educates people about gardening. Gardens provides not only Britannica with food products, but also shares it with restaurants which are in pedestrian street.



The building itself is collecting wind and sun energies. Also collects rain water. Generating as much energy, that we could share it with neighborhood buildings. In this way increasing economy.



The new part of the building, which is marked blue in the scheme, are build from demolished Britannica parts, and recycled materials from local suppliers. In that building, we are creating ecological science laboratory, which does research on waste recycling & makes the newest technologies for recycling in the building, investigates vertical farming, controls building ecosystem and educates people about it.



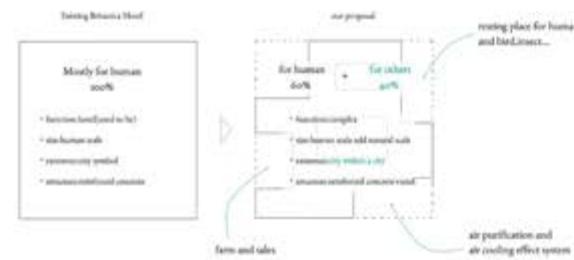
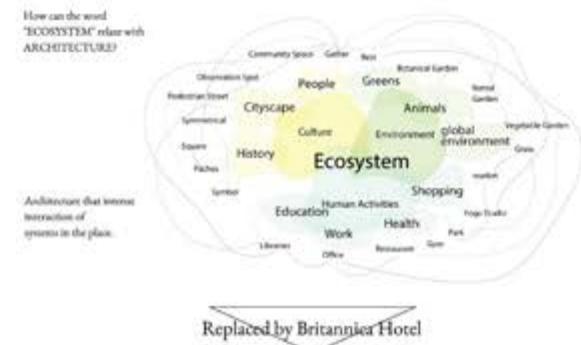
We create services like : workspace: open office space for all people: tourist, Kaunas residents, students. Sleeping capsule: low price rest for tourist and Kaunas residents easy to manage. Urban camping more exotic approach. Low price rest for all people: residents, tourist. Educational center for agriculture for kids. Courtyard for farmer market, recreational area entertainment area, playgrounds for kids.



In Britannica we create jobs. That every function would work we need people that would manage it. We create Britannica administration: for organizing events, so that place would be noticed in the city looking for workers to help in building dealing with all building problems. Vertical farming: We need people that would look after plants Laboratory about agriculture / ecosystem: Investigates vertical farming finding ways how can we improve britanic's ecosystem. organize events to educate people Restaurant: We need people that would work in restaurant, cook and serve food.

ECOctopus

Concept Diagrams



PROTECTING BEES

Bees not only collect nectar from flowers, but also pollinate them to produce fruit. Of the 100 crop species that account for 90% of the world's food, 70% are pollinated by bees," Achim Steiner, Executive Director of the United Nations Environment Programme (UNEP), reported in 2011. The bees are disappearing all over the world. The protection of honeybees is very important for the preservation of ecosystems.



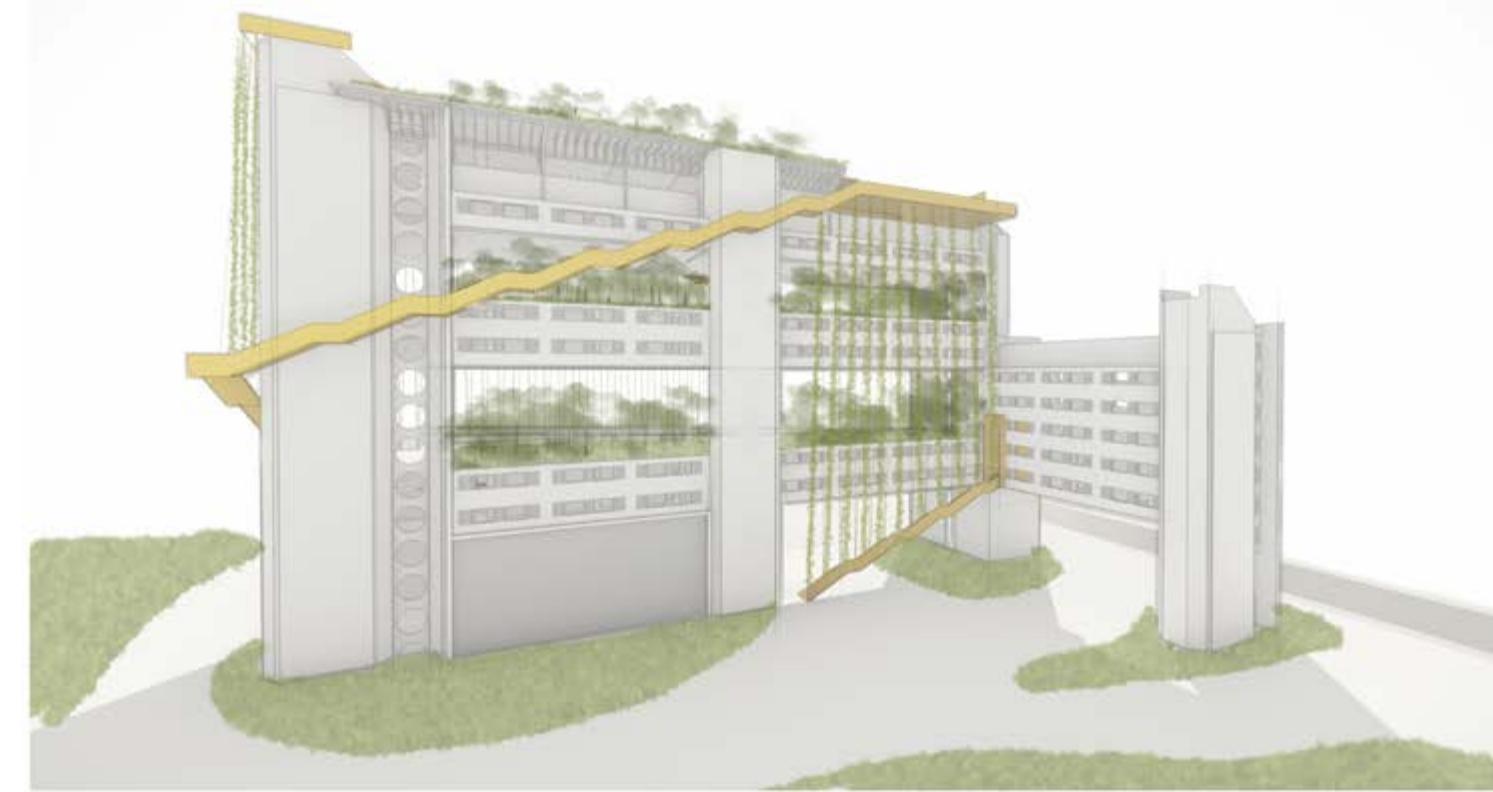
HYDROPONIC FARMING

Hydroponics is a way to skip the soil, sub in a different material to support the roots of the plant, and grow crops directly in nutrient-rich water. It allows growers to produce food anywhere in the world, at any time of the year, and to net higher yields with fewer resources.

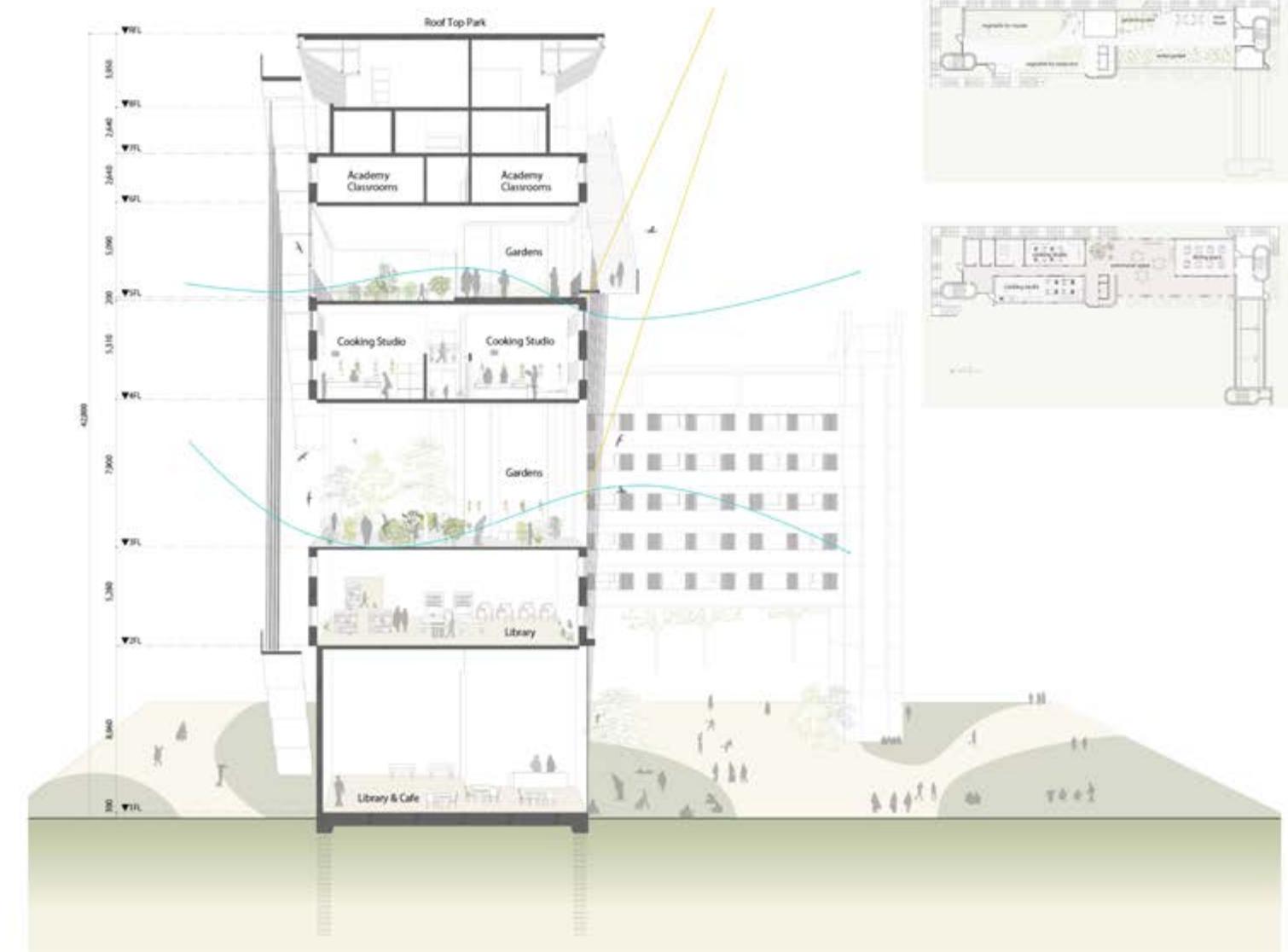
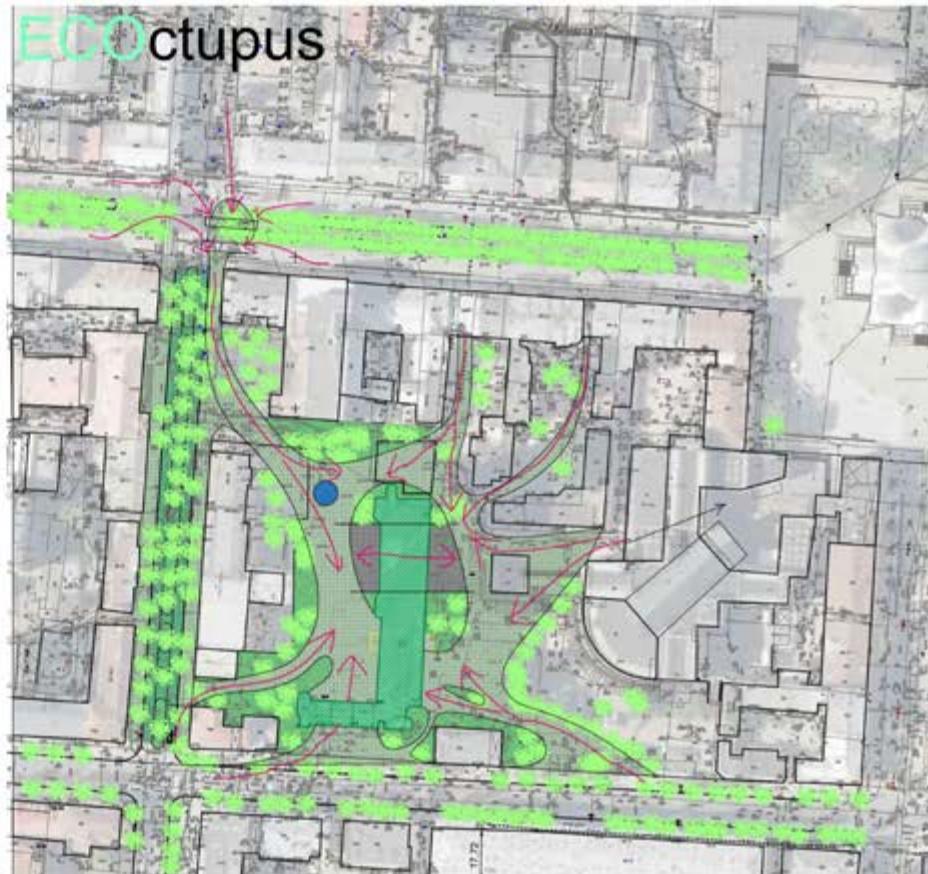


PLACE FOR MIGRATORY BIRDS

Kaunas is not only a temporary stopover for migratory birds, but also a wintering ground. In the coldest winters, as many as 10,000 birds can congregate here. The region is also important for migratory birds. Lithuania also protects many birds. The idea was to make this architectural green space a resting place for birds.



ECOctopus



PLAY ENERGY!

A building that makes its own energy and gives the rest to the neighbors.

Examining the importance of energy on the earth, we wonder about the person himself, and the environment that gives us energy. The main idea of this building is to provide not only the existing building with energy, but also to provide it to the human being and the environment. Creating different zones where you can grow vegetables, engage in active activities, meditate and relax.

There are not much animals in the urban environment, so we focus mainly on bees, beetles and birds. On the lower green part of the roof, we provide houses for bees and insects, providing them with favorable conditions to flourish. Various feeders, wash basins and nests are provided for the birds.

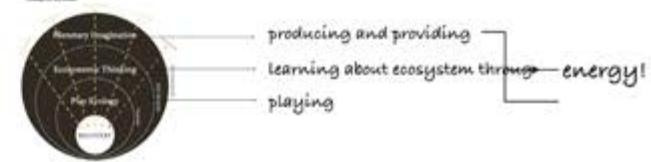
The environment has a great influence on the development of a person, while growing up, certain values and a worldview are acquired, due to which one learns to evaluate the world around him in one way or another. We envision a bright future for the abandoned Britannica Hotel, in the courtyard of which children's voices will be heard.

Britannica is one of the taller buildings in the center of Kaunas and has two wide facades, which we decided to use to the maximum by attaching solar collectors directed towards the sky, thus creating a corrugated glass surface. We provide a rain collection system for the building, which is stored in large containers underground. The water is filtered and used for everyday household use, as well as for filling the swimming pool. For heating, we chose one of the most ecological options - geothermal heating. In order to obtain more efficient natural irrigation, we cut holes in the building, which, when opened in the summer, would create a draft, and in the winter would serve as a heated winter garden.

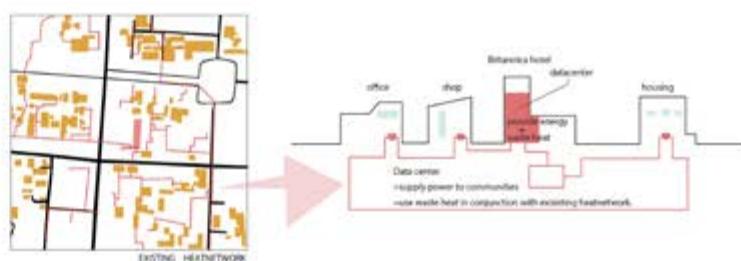
We chose the functions taking into account the 4 types of energy. Part of the building is a data center that stores and delivers energy. Library, education strengthens a person's mental thinking, yoga classes on the roof and indoors strengthen the body and relax the mind. Kindergarten provides a healthy environment in the city center where they have the opportunity to learn more about mechanical energy and how it works.

Aspect 1

To save as much energy as possible and share it.



BRITANNICA HOTEL=CORE OF ENERGY



Aspect 2

To provide a healthy environment for children and educate them. To offer various activities to the people of the city, and to shelter smaller animals.



Aspect 3

To create a new center of attraction.

ALL LIFE ALL ENJOY! →

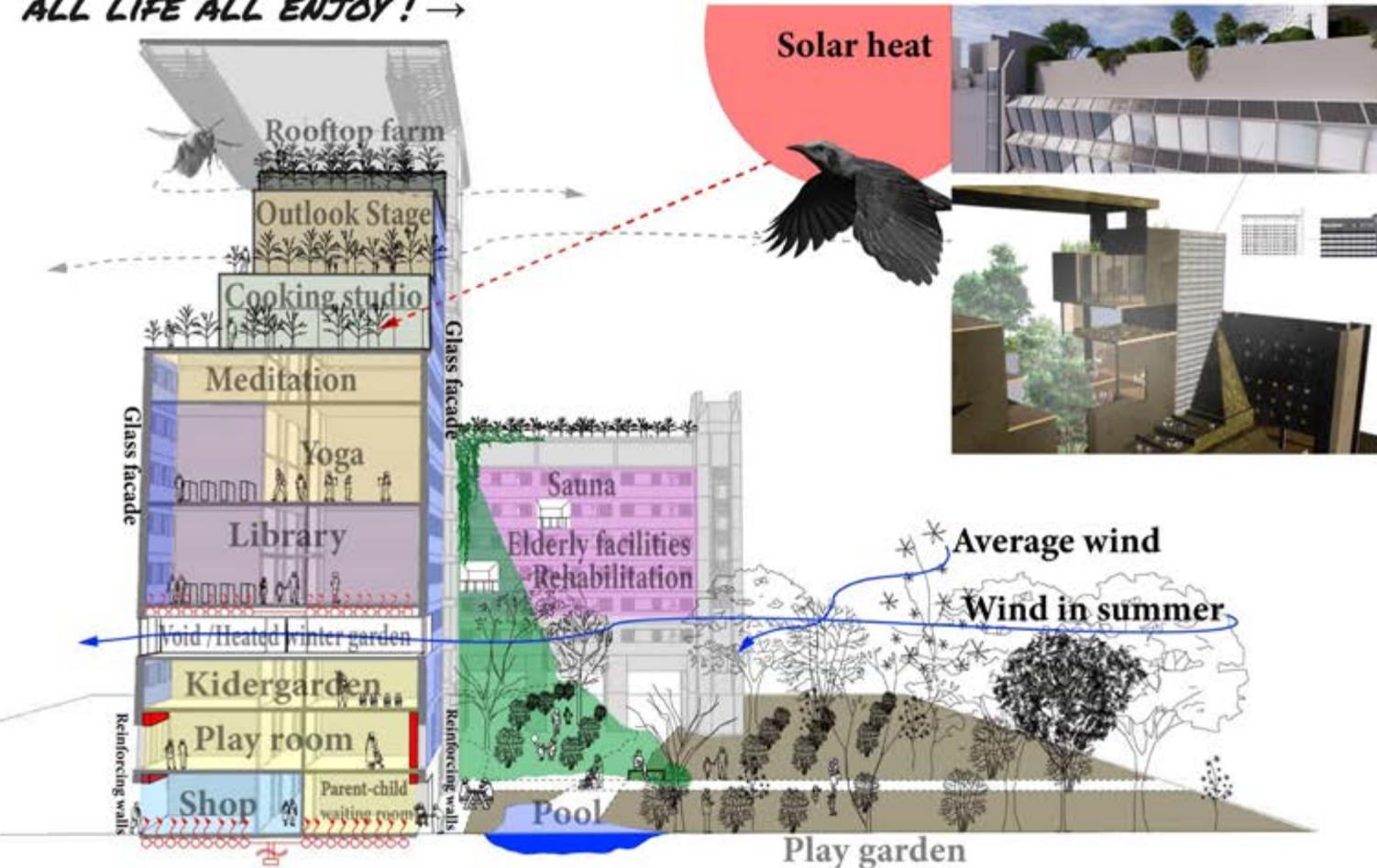
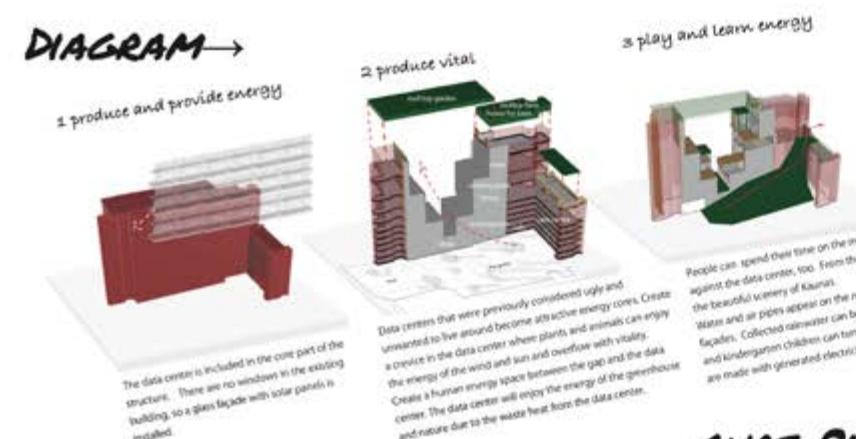
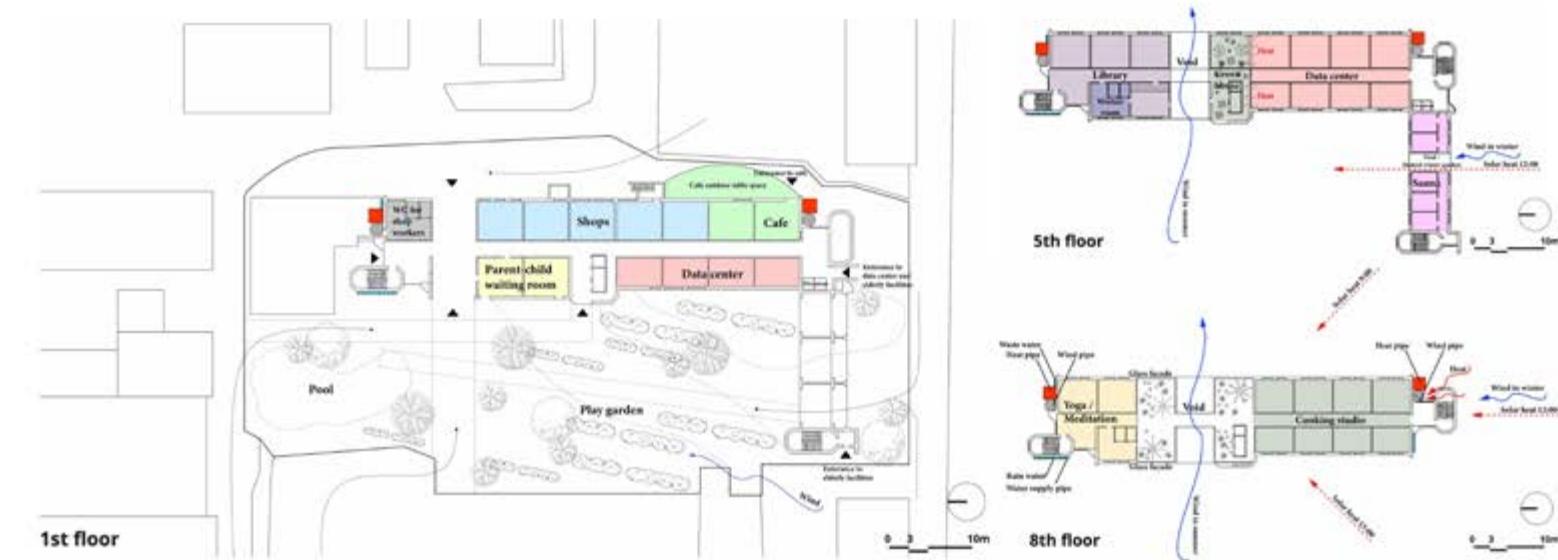


DIAGRAM →



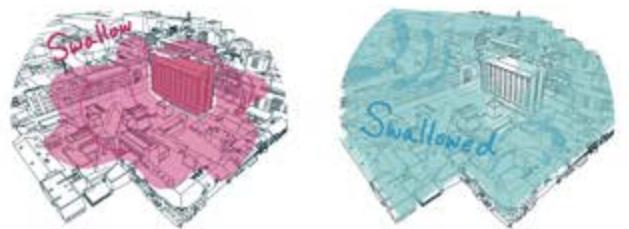
OVERVIEW PLAN →



Neighbourhood-ing

Play within the surroundings

Hack and be hacked by the city / For example, if we were to create the "path" leading from the hotel to the museum (Zilinskas Gallery), the museum would be part of the hotel. at the same time, it could be said that the museum expands and swallows the hotel. It means that they are contradictory and at the same time established. The Britanika Hotel should not remain in the Kaunas as a special symbol or a negative legacy, and we think it can be changed. We are considering the possibility of becoming a kind of bridge between the various public space in the city.



Establish lively links between the hotel and surroundings

The Britanika hotel is standing in the middle of its building block as an abandoned child; Our goal is to establish lively links to its surroundings through architectural interventions.

The relationship between the Britanika Hotel and the city is a conventional one: paths and architecture. A road that brings open and free activity and architecture that has a closed function. We consider the hotel and the entire surrounding area as one street.

The boundary with the surroundings due to the closed characteristics of the architecture is transformed into a free and open space. We can also turn the back facades of the buildings into new active facades.

into new active facades.
This will diversify the way people use the space.
By zoning and designing the hotel and the surroundings as a whole,
we will construct new activities and mechanisms for the hotel and
its surroundings.

In bubble architecture, rooms like soap bubbles are free to move around. Paths are placed throughout the building, allowing the rooms to move freely across the floors. The architecture becomes more like a human being, a living organism.

Furthermore, various new paths will extend from the Britanika Hotel as a structure, so that the entire plot will be a single defined space. The bubble architecture creates like a social ecosystem. Bubbles can be united, also can be separated, people can be with someone, also can be alone.

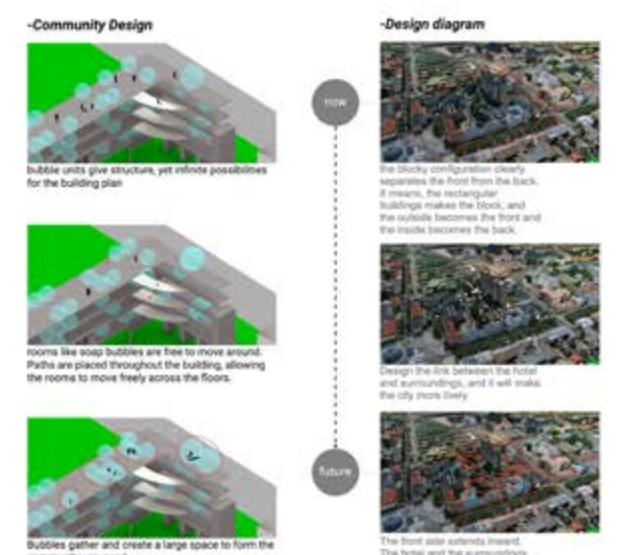
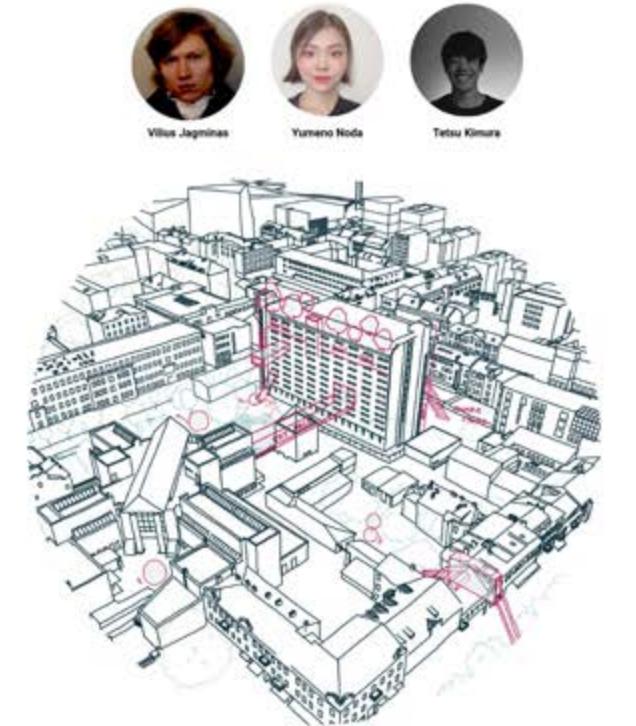
-demolition is an act of violence

Annie Lacaton puts it: "Demolishing is a decision of easiness and short-term. It is a waste of many things – a waste of energy, a waste of material and a waste of history. Moreover, it has a very negative social impact. For us, it is an act of violence."

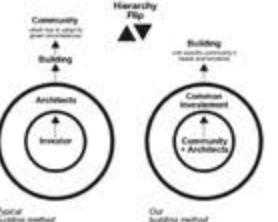
-function

We envision here a space that people can pick and choose, rather than one particular function. The concrete setting of the function is not the case here.

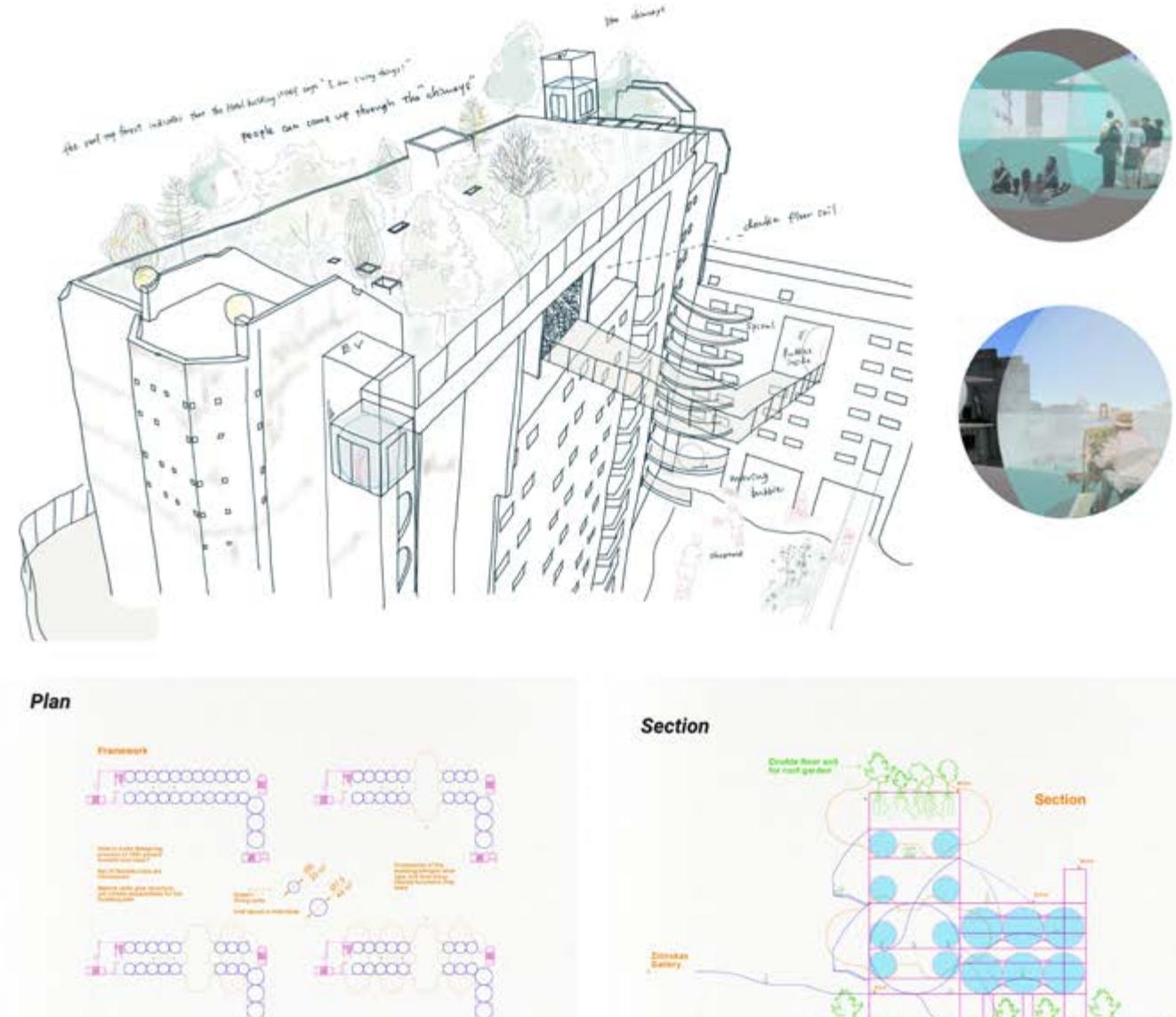
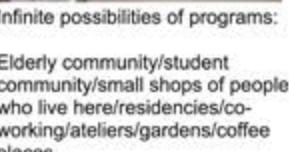
Ideally developing project further in Baugruppen model, gathering a community and settling the functions by people needs



Now we are setting a first stage of possibilities for architectural and urban net of Britanika which should be followed by community guiding design approach



- Saves up
10-30% costs of the building
(non profit)
- Determined by the people
who live here
- Allows people with
special needs to find a place
barrier-free standards



Organisers:



Financial partners:



Partners:



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