VILNIUS GEDIMINAS TECHNICAL UNIVERSITY

Darius LINARTAS

SIGNIFICANCE OF CREATIVE COMPETITIONS TO LITHUANIAN ART OF ARCHITECTURE

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Scientific Supervisor

Prof Dr Rimantas BUIVYDAS (Vilnius Gediminas Technical University, Humanities, History and Theory of Arts – 03H).

The dissertation is being defended at the Council of Scientific Field of History and Theory of Arts at Vilnius Gediminas Technical University:

Chairman

Prof Dr Habil Konstantinas JAKOVLEVAS-MATECKIS (Vilnius Gediminas Technical University, Humanities, History and Theory of Arts – 03H).

Members:

Prof Dr Petras GRECEVIČIUS (Klaipėda Universitety, Humanities, History and Theory of Arts – 03H),

Assoc Prof Dr Jūratė JUREVIČIENĖ (Vilnius Gediminas Technical University, Humanities, History and Theory of Arts – 03H),

Assoc Prof Dr Kęstutis LUPEIKIS (Gediminas Technical University, Humanities, History and Theory of Arts – 03H),

Assoc Prof Dr Kęstutis ZALECKIS (Kaunas University of Technology, Humanities, History and Theory of Arts – 03H).

Opponents:

Prof Dr Algimantas MAČIULIS (Vilnius Academy of Arts, Humanities, History and Theory of Arts – 03H),

Assoc Prof Dr Almantas Liudas SAMALAVIČIUS (Vilnius Gediminas Technical University, Humanities, History and Theory of Arts – 03H).

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Address: Saulėtekio al. 11, LT-10223 Vilnius, Lithuania.

Tel.: +370 5 274 4952, +370 5 274 4956; fax +370 5 270 0112;

e-mail: doktor@vgtu.lt

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Darius LINARTAS

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Mokslinis vadovas

prof. dr. Rimantas BUIVYDAS (Vilniaus Gedimino technikos universitetas, humanitariniai mokslai, menotyra– 03H).

Disertacija ginama Vilniaus Gedimino technikos universiteto Menotyros mokslo krypties taryboje:

Pirmininkas

prof. habil. dr. Konstantinas JAKOVLEVAS-MATECKIS (Vilniaus Gedimino technikos universitetas, humanitariniai mokslai, menotyra – 03H).

Nariai:

prof. dr. Petras GRECEVIČIUS (Klaipėdos universitetas, humanitariniai mokslai, menotyra – 03H),

doc. dr. Jūratė JUREVIČIENĖ (Vilniaus Gedimino technikos universitetas, humanitariniai mokslai, menotyra – 03H),

doc. dr. Kęstutis LUPEIKIS (Vilniaus Gedimino technikos universitetas, humanitariniai mokslai, menotyra – 03H),

doc. dr. Kęstutis ZALECKIS (Kauno technologijos universitetas, humanitariniai mokslai, menotyra – 03H).

Oponentai:

prof. dr. Algimantas MAČIULIS (Vilniaus dailės akademija, humanitariniai mokslai, menotyra – 03H),

doc. dr. Almantas Liudas SAMALAVIČIUS (Vilniaus Gedimino technikos universitetas, humanitariniai mokslai, menotyra – 03H).

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Adresas: Saulėtekio al. 11, LT-10223 Vilnius, Lietuva.

Tel.: (8 5) 274 4952, (8 5) 274 4956; faksas (8 5) 270 0112;

el. paštas doktor@vgtu.lt

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Introduction

Topicality of the Problem. About one fifth of the national product in Lithuania is generated by the construction sector. Thus architecture makes an influence on how rationally some one fifth of the state property will be used. High quality architecture represents the state, shapes up the environment and a human being. Creative competitions have been recognized on the international level as the best way to achieve high quality architecture under conditions of democratic society. The theme of creative competitions is relevant, however, not only in economic, professional architectural, but also social sense. Where a competition is held in a full-fledged manner, it becomes a specific contract of civic consonance, as versatile opinions may be thus expressed and consolidated opinion by commissioners, professionals, society representatives and other stakeholders is generated. In this respect, nothing better than a competition has so far been invented. This is the medium, where contemporary architecture stars are born and professional qualifications of participating architects are raised. Such racing could be also found in other arts, but it has been recognized that in architecture the competition has exclusive and multisided significance.

By making analysis of creative competitions in Lithuania, their goals and types, models of existence, also comparing them to analogous processes abroad, we can discern some regularities, analyze not only positive, but also negative experiences. The research underlying the basis of this dissertation allows for identifying and evaluating the significance of creative competitions held to the art of architecture in Lithuania and foreseeing some theoretical improvement models for future system of competitions.

Background of the Research. The subject of creative competitions has been explored in Western architecturology, but not too explicitly. According to the level of analysis and summarizing, publications on this subject may be divided into the following categories:

a) of fragmentary character:
   – publication on particular competitions;
   – publication on particular aspects of architectural competitions;

b) of explicit character:
   – competitions' reviews and collections;
   – scientific analytical treaties.

The last group showing the scientific relevance of the subject is the sparsest. There are a few reviewing collections on foreign architectural competitions of greater significance. Hilde de Haan and Ids Haagsma in their 1987 book Architects in Competition describe 59 design projects of 14

architectural competitions within the last 200 years. Two volume collection Architectural Competitions by Benedikt Taschen publishers 1995 presents the material of 48 competitions held from 1792 to 1993. These publications have more cognitive character and do not contain any analysis or summaries of architectural competitions.

One of the treatises with deeper and more scientific approach is Design Competitions by P. D. Spreiregen (1979). The author described and illustrated over 90 competitions, compiled a chronological table of more than 800 creative competitions starting from 448 B.C. to 1977 A.D., discussed the theoretical background of such competitions (their context, purposes, false public attitudes, competition, typology), analyzed the competition practice in USA (advantages and disadvantages, "mechanics" of competitions, specific examples and experiments in this area), and also supplied his recommendations for organization of competitions and preparation of their requirements.

Jack L. Nasar, the Professor of the University of Ohio, presents an exclusively critical approach to competition practice in his book Design by Competition: Making Design Competition Work (1999). Based on operational shortcomings of a few objects implemented by the way of competitions, analyzing the differences of public and professionals' opinions, the author seeks to disclose the imperfection of the competition system. Due to such approach the material presented in the book is perceived as too single-sided, failing to disclose the entire variety of the competition system.

Lithuania lacks more explicit scientific research on architectural competitions in our country. Such Lithuanian authors as A. Ambrasas, R. Buivydas, R. Leitanaitė, D. Linartas, L. Vaitys, A. Žickis have published articles on separate competitions or quite narrow areas in relation to this subject. Article Architektūros projektų konkursai (Architectural Design Competitions) published 1996 in the professional magazine Archiforma analyzed the problems of preparation of the competition requirements of the time. G. Čaikauskas in his article Konkursas – susibėgimas ar susidūrimas? (A Competition. Is It a Gathering or Confrontation?) 1999 described the peculiarities of preparation of creative competitions as exposed to the changing market conditions. Competitions were mentioned in a few texts, not related directly to the subject. For example, J. Kančienė in her article Lietuvos architektų orientyrai tarpukaryje (Landmarks of Lithuanian Architects in the Interwar Period) 1996 described a number of competitions organized in Lithuania, 1918–1940.

Based on the existing researches, we can state that the subject of architectural competitions in Lithuania still has been little analyzed scientifically, and the information collected is fragmented, non-systematized,

lacking broader and deeper theoretical analysis. Foreign architecturology researches on the subject of competitions may be applied only in part, as they require certain selection, up-dating and adaptation to Lithuanian conditions.

Subject Matter and Boundaries of the Research. The subject matter of the research is architectural competitions in Lithuania to begin with their origin (end of the 18th century) up to the present times (2010). The work analyzes the history, purposes and meaning of creative competitions, peculiarities of their arrangement and place of society in this process. For broader understanding of the research subject, the dissertation author applies analyses of analogous or simultaneous foreign processes and cases of Lithuanian architects' participation at international competitions. The research is focused not only on the facts and course of the previous competitions, but also on their causality, compliance of results with the purposes, further existence of design projects selected by the way of creative competitions and improvement in organization of competitions.

The dissertation is not aimed at exploration and stocktaking of all architectural competitions and design projects in Lithuania, distinction and disclosure of their all possible types and organizational peculiarities. The research has fragments of already possessed information being collected, systematized, classified and summarized, in order to make this a theoretical background for further researches and deepen the knowledge in narrower aspects of architectural competition practice, set a benchmark for the areas to be improved. The basis for this research is architectural competitions in Lithuania Any history, practice and theory of foreign competitions have been used only in so far as it is needed for understanding, comparison and taking over the experience of the system's genesis.

Objective and Tasks of the Research. The dissertation aims at disclosing the significance of architectural competitions to art of architecture in Lithuania, improvement of architects' professional excellence and public meaning of competitive selection, as well as analyzing the preconditions for improvement of the competition system.

To achieve the objective of the work, the following tasks have been raised and formulated:

1. To explore the genesis of architectural competitions and review the historical development of architectural competitions in Lithuania starting from its origins to the present day.

2. Based on specific examples of architectural competitions in Lithuania, to analyze the main types of competitions and their purposes, disclose their peculiarities and meaning.
3. To perform the critical analysis on organization process of architectural competitions in Lithuania (preparation of requirements, rules, involvement of society to the design process and evaluation) and further existence and quality of the competition winning design projects.
4. To disclose the peculiarities of public, architectural and professional significance of creative competitions.

Methodology of Research. The work should be ascribed to the interdisciplinary research area. The genesis and development of architectural competitions have been explored with the help of historical method. By application of systemic analysis, architectural competitions have been analyzed as an integral part of the designing process and also the social – cultural life. The comparative analysis has been invoked to disclose the experiences of Lithuanian and foreign architectural competitions, key types, peculiarities and models of existence of such competitions. The compliance of competition results with their purposes has been compared and preconditions for the competition system's improvement suggested with the help of analytical-critical method. The research has been based on selection and analysis of professional literature by Lithuanian and foreign authors, collection of visual material, archival explorations and generalization and classification of the collected material.

Scientific Novelty and Practical Value. The work has reviewed creative competitions in a scope broader than a separate competition, historical period or problematic issue for the first time in Lithuanian architecturology. The analysis of development of Lithuanian architectural competitions has been performed starting from its origins up to the present times. Based on such analysis, the chronological table of major creative competitions has been compiled. The typology, organizational peculiarities and models of existence of Lithuanian competitions have been summarized. Taking the research as a basis, the significance of creative competitions as an independent form of dissemination of architectural thought to Lithuanian art of architecture and possible trends for their improvement have been summarized. The material of the research forms the generalized theoretical background for further exploration of the subject of architectural competitions in narrower, more concrete scientific aspects. In

addition to this, the disclosed theoretical preconditions for improvement of the competition system may provide assistance to organizers of architectural competitions in Lithuania for improvement of conditions, rules and requirements of creative competitions, development of more effective models of this system.

Defended Propositions

1. As a democratic form of selection of artistic ideas, creative competitions are homological part of cultural, political and economic life hyperbolically representing historical and typological peculiarities of architectural development in Lithuania.
2. The prevailing trend of representative aspirations in Lithuanian competitions reveals traditional understanding of their purpose with underused other possibilities of creative competitions, such as meeting utilitarian needs, instilling innovations and search for alternative artistic ideas.
3. Improvement preconditions of competitions in Lithuania underlie in appropriate implementation of the state policy in architectural sector alongside with raising the efficiency of competition organization itself – improvement of conditions, requirements and evaluation process, and search for more diverse involvement of society.
4. One of the most relevant advantages of competition phenomenon in Lithuania still remains the great opportunities of creative independence provided by it and saving symbolic artistic *capital* for participating architects.
5. Significance of creative competitions in Lithuania is revealed through objects of public recognition selected in such competitions and implemented, Lithuanian architectural art examples and heritage of a certain period, growth of architects' excellence, finding new talents and presentation of innovative ideas.

Scope of the Work is 198 pages, including appendices; 143 illustrations and 4 tables are also presented. The author has used 208 literature sources while writing the present dissertation.

1. Historical Development Analysis of Architectural Competitions in Lithuania

1.1. Competitions by the end of the 18th century. First facts of architectural competitions were described in Ancient Greece (the 5th c. BC),

started practicing again in the period of Italian Renaissance (15th c. AD), and were first applied in Lithuania by the end of the 18th century.

Facts of competitions won by Laurynas Stuoka-Gucevičius – for reconstruction design projects of Vilnius Cathedral (1777) and Town Hall (1784) – were a progressive phenomenon in history of not only Lithuanian, but also international competitions. This coincided with the total progress of the country, both in architectural and political aspects, timely entrenchment in Lithuania of the style of Classicism that was dominant in Western Europe at the time, as well as one of the first constitutions in the world ratified by the State of Polish-Lithuanian Commonwealth.

1.2. Competitions in the Czarist Period, 1795–1917. Within the period of Czarist regime, Lithuania saw by far less architectural design competitions than held in Western Europe or even other territories of Russia at that time. Relating this fact to the political and cultural genocide of Lithuania implemented by the Russian government, a conclusion may be drawn that the lack of architectural competitions is one of the attributes of civic restrictions and insufficient democracy.

1.3. Competitions in Lithuania, 1918–1940. One of the most important peculiarities of independent Lithuania within the interwar period was the fact that design competitions had become an integral part in architectural life and one of the essential factors determining the quality of architecture and professional improvement of architects of the time. Abundant number of creative competitions for public objects organized during the interwar period showed a purposeful architectural policy of Lithuanian government of the time and aspirations to represent as best as possible the young republic on the international as well as national scale with the use of natural authority of architecture.

1.4. Soviet Time Competitions, 1940–1989. In order to fulfill the criteria of the declared values, fictitious soviet democracy was forced to organize not only political elections, but also creative competitions. Although quite a low number of such organized competitions and implemented competitive design projects inadequate to the massive scale of construction revealed the quality of architecture being not a priority area in general cases. Only politically and ideologically significant objects had made an exception. Participation in competitions for soviet time architects was the only possibility to escape the routine of planned design, normative as well as ideological control and seek for the heights of artistic excellence. Professional skills gained by architects in such competitions had had a positive impact on the general level of architecture in Lithuania, both in soviet and later periods.

1.5 Competitions in Contemporary Lithuania, 1990–2010. National rebirth and political, socioeconomic and cultural transformations within the first decade of regained independence (1990–2000) invoked the growth in number of architectural competitions, especially those that were forbidden or restricted in soviet times (of religious and cultural objects). Unfortunately, such competitions inherited ineffective soviet competition organization models, absolutely unfit for market conditions.

The quantity analysis of the competitions (1990–2010) shows the general growth tendency, both in number of competitions (*their popularity*) and number of objects implemented according to the competition design projects (*efficiency*). As the comparative weight of commercial objects increases within the total number of creative competitions, the lack of competitions for public and cultural objects is quite alarming, because it reflects insufficient attention to architectural quality of buildings constructed out of the state budget funds.

Within the second decade of independence (2000–2010), still growing participation of Lithuanian architects in competitions and their success in foreign creative competitions show Lithuania's improving integration into global architectural processes and capability to generate competitive architectural ideas, not just on the Lithuanian, but also international scale. Grown prize funds of Lithuanian competitions allow for treating them as international level competitions, setting higher requirements to their organizers and revealing defects in competition requirements.

2. Essential Types and Purposes of Architectural Competitions

2.1. Typological Structure of Architectural Competitions. Despite quite versatile typology of architectural competitions and possibility to classify such creative contests according to their *object, content, stages, implementation method, operation territory, participants' teams*, the recent guidelines by the International Union of Architects (UIA) and UNESCO, and regulations for architectural competitions issued by the Architects' Council of Europe (ACE) suggest the simplified classification of competitions according to their purpose – of *design* or *idea*; according to the mode of participation – *open* or *restricted*, and according to the form of implementation – of *one* or *several stages*. Within the framework of European and global integration, any territorial classification, such as *internal*, *municipal*, *district*, *regional* or *national* – has simply lost its meaning.

Whereas many typological models of competition classification are essentially based on their organizational peculiarities or processes, the art criticism-based analysis finds the competition classification according to their

key objectives and aspirations more meaningful – *representational*, *utilitarian, instilling innovations* or of *search for alternative artistic ideas*.

2.2. Competition as a Form of Satisfying Representational Aspirations. Representative aspirations are one of the oldest and most traditional causes for calling the competition and altogether an outstanding precondition for creation of architectural works. The course of creative competition itself not only defines the architectural expression of the future object, but also is its initial public representation, which is as much important. It is noteworthy that the exclusive dominance of representative aspirations in contemporary Lithuanian competitions shows a certain backwardness of creative competitions in our country in comparison to Western Europe and USA, where the motives and forms of competitions have become fairly varied within the recent 50 years.

In the last decade's (2000–2010) competitions in Lithuania, a general trend of growing representative aspirations in competitions for commercial objects, which usually do not take the representative function, is observed. The interwar tradition (1918–1940) to start designing important public objects with architectural competitions is, however, lost. The architecture of pavilions for international exhibitions, which is one of the most important factors of international visualization of our country, also could be named as one of the most problematic of competitions for representative objects in Lithuania.

2.3. Competition as Implementation of Utilitarian Needs. Utilitarian aspirations occurred in the process of a competition becoming a usual, mundane event corresponding to the prevailing real and practical needs in the general spectrum of architecture. A group of utilitarian buildings has always – and especially within the last decade (2000–2010) – been the key formant of the cityscape shaping the "face" of Lithuanian cities. Therefore competitions are a significant link capable of regulation of this process. Although, due to the growing financial capacities of commercial commissioners, the subjects dealt with in the utilitarian competitions within the recent period have expanded into the regeneration, conversion or development issues of the entire city blocks or complexes, but such practical aspirations have started to reflect certain mercantile or even expansive tendencies. The fact that within the second decade following our regained independence (2000–2010) exclusively commercial rather than publicly financed objects have prevailed in the category of utilitarian creative competitions shows the shortage of understanding of significance of high quality architecture on the state level. This has been manifested through inappropriate application of the Law on Public Procurement with exclusive anonymous competitions to purchase design services rather than fully-fledged design competitions being carried out.

2.4. Competition as Means for Instilling Innovations. Instilling innovations means intellectual goals of the competition, not necessarily obtaining a tangible form, or peculiarities manifested in the competition process. According to their character, innovations may be artistic or technological. Expecting innovations, special competitions are announced, but innovative solutions may also come up in the process of any competition. The fact that Lithuania has the least number of competitions inspired by this motive shows insufficient understanding of their significance to intellectual and creative progress.

2.5. Competition as Contest for Alternative Creative Ideas. The form of competitions for alternative ideas means the inspiration of the creative process itself, without seeking for any practical goals. The meaning of such or similar competitions is indirect: to encourage and develop creative personalities. A need for such alternative idea competitions occurred in the process of development and getting more complicated of the issues to be solved, as well as the concept of the competition itself. Idea competitions have been started to announce in cases of complicated circumstances, when the necessity, purpose, final parameters or location of the designed object were unknown, when implementation of the design was able to continue for a long time or be held in separate stages. In Lithuania such competitions are sometimes organized within the general frameworks of design projects for landscape, town planning or larger urban structures, although they have to be applied in all cases, where the land plot detailed layout is absent or being replaced, i.e. when the essential object parameters have not still been fixed.

3. Theoretical Preconditions for Improvement of Architectural Competitions in Lithuania

3.1. Competition Conditions, Rules and Requirements. Rules and essential principles for preparation of conditions for competitions organized by the Lithuanian Architects' Union as applicable today are in compliance with the guidelines issued by the International Union of Architects (UIA) and Architects' Council of Europe (ACE), but an excess attention to legal and qualification requirements should be noticed in the structure of the conditions, thus losing the key goal of the competition – the search for the best architectural idea. The essential negative factor having an impact on the procedure of architectural competitions for the state financed objects within the recent decade (2000–2010) has been faulty application of the Law on Public Procurement, which falls behind the common European practice, – the selection of the work in the idea competition in accordance with the price criteria rather than the quality, insufficient time for preparation of the competition proposals,

merging the procedures of contractor and architect's selection into one and thus arising possibilities of manipulation with competition results. Incomprehensive statement, ambiguity and nonconformity with competition purpose, design task and evaluation criteria, absence of the parties' liability may be specified as essential procedural deficiencies in Lithuanian competition conditions. Improvement preconditions for competition requirements would be the following: clear formulation of the design task, separation of compulsory and recommended requirements, simplification of qualification restrictions, and increasing the competition organizer's responsibility, concreteness of the procedure and delegation of duties.

3.2. Evaluation Institution of Competition Designs. The role of the jury is always critical for the competition results, but in Lithuania it still can be observed the insufficient focus on selection of the evaluation commission's members, who must be compliant with the principles of professional knowledge, equal representation of public and private interests, in selection of the commission's working methods, keeping to the set evaluation criteria, responsibility and accountability before the participants, commissioner and society. Key directions for improvement of the jury's work efficiency should be broader use of reviewers, experts and consultants' services, giving appropriate time corresponding to the number of works presented for the competition for their review and discussions, signing the equity declaration, and public accountability for the motives of all competition works. Such accountability would obligate the jury members to analyze each work more precisely, help to find more individual peculiarities in each design project, have the artistic excellence improvement significance to the competition participants, and increase the transparency of the jury's work and at the same time – society's trust in the entire competition system.

3.3. Public Involvement in the Competition Process. Judging in the light of the international democracy development trends, the society's involvement in the process of creative competitions in Lithuania is so far insufficient and based on the principle of notification only: decide – announce – defend. The most meaningful possibilities for discussing actions with society would be in the competition planning and its requirements' preparation stages. Essential is also involvement of the members of society into the jury, as well as approbation of results with supply of the final report in the form of a post-competition exhibition, catalogue or simply the jury's report.

3.4. Implementation Inconsistencies of Winning Design Projects. One problem, very characteristic in Lithuania, causes real trouble: to modify and completely redesign the design projects in the stage of construction thus turning into void the most appropriate principle for selection of the best solution. The

most effective way to change this vicious post-competition stage is to modify the administrative or legal procedure with the focus on protection of not only the author, but also the competition's rights as being the best way to approve the most appropriate idea solutions.

Large number of unimplemented design projects is determined by the competition system itself – it represents the underused complex of professional ideas and solutions, where a huge potential of useful information is hidden. Seeking for more effective use of this information, it should be collected, structured according to the needs of possible users' groups and publicly available.

3.5. Influence of Creative Competitions to Development of Art of Architecture. In difference from representatives of other arts, architects consciously seek for creative competitions by acknowledging and criticizing their quality, which equals to a lottery. Quite disproportionate ratio between the participants' efforts and unguaranteed probability of benefit may be explained by the fact that creative competitions is an exclusive artistic field, in which architects as nowhere else may become relatively *autonomous* creators independent from any political and economic situation or the commissioner's influence. Participation at creative competitions is a certain method for saving the symbolic artistic *capital* for participating architects helping them to gain higher position not only in the competition, but also in their professional practice and at the same time use the authority and skills gained in the competitions in their real works.

The meaning of creative competitions in Lithuania rests on the publicly recognized objects selected and implemented through such competitions, examples and heritage of Lithuanian architectural art of a certain period, growing excellence of architects themselves, discovery of new talents and instilling innovative ideas.

General Conclusions

1. Any qualitative and quantitative uplifts in the history of architectural competitions in Lithuania (the end of the 18th century, the interwar period (1918-40), period after regained independence in 1990–2011), as well as abroad (e.g. Ancient Greece and Renaissance) have always coincided with positive democratic changes in society – this testifies the integrity of political, economic and artistic life, in which competitions become a certain landmark for democracy and creative progress.
2. The historical development peculiarities of competitions in Lithuania have been analogous to other countries with deep traditions in this area, but

according to certain features – the prevalence of representative aspirations, romanticized understanding of an architect's role in this process – the recent two decades (1990–2010) of competition development in Lithuania may be identified with similar processes in Europe present in the middle of the 20th century. Such backwardness of the competition system development in Lithuania may be explained by the interruptions and restrictions in the tradition of free creative competition in our country by the Czarist regime (1795–1917) and soviet occupation (1940–1990). On the other hand, the rapid changes in the Lithuanian competition system within the recent two decades signify great possibilities for improvement of the system of creative competitions.

3. The twofold significance of creative competitions to the art of architecture in Lithuania may be distinguished – the direct-tangible and indirect. The tangible meaning of creative competitions is represented by publicly recognized objects, selected and implemented through such competitions, which are considered the examples and heritage of Lithuanian art of architecture of a certain period. Indirect significance of competitions is manifested through the participating architects' growing excellence, discovery of new talents, instilling and dissemination of innovative ideas, promotion of progress of creative thought and involvement of society into the designing processes.

4. Architectural competitions are an exclusive artistic field, where architects as nowhere else can act as autonomous creators, relatively independent from the commissioner, political and economic situation. In Lithuania this degree of independence provided by creative competitions gained a special importance in soviet times, but has still remained of paramount importance up to the present day.

5. Architectural competition is a traditional form of rivalry for artistic ideas. The compliance of the competition results with its purposes disclose the quality of the given competition, helps to solve problems, identify them according to the time period, typological or target groups of competitions. As in any other model of activity, the competition's vitality is inspired by reconsideration of its scheme forcing us to redefine the influence boundaries, character and meaning of this phenomenon.

6. Essential problems of competitions in Lithuania and preconditions for their improvement may be distinguished as *external* and *internal*. The *external* preconditions are the sphere regulated by the state policy and legislation. Key problems in this area are the following: lack of laws regulating the issues related to the need for competitions and implementation of their results, inappropriate application of the Law on Public Procurement, insufficient attention to the state representative objects. The *internal* preconditions for competition improvement are as follows: raising the organizational efficiency

of competitions, including the improvement of their conditions, selection of appropriate jury and competition system, involvement of society, publication, collection, analysis and use of information.

7. The research analysis of competitions as a unique creative phenomenon has disclosed their special importance to the Lithuanian art of architecture in different historical periods, to key typological groups of buildings, implementation of *representative* and *utilitarian* design projects, instilling *innovations* and looking for *alternative* design solutions, developing architects' professional and artistic excellence, saving the symbolic artistic and informational *capital* even under unfavorable social, economic and political conditions. Due to these reasons, the influence of creative competitions to the Lithuanian art of architecture will further remain huge, and competition quality will basically determine the global changes in Lithuanian architecture and its spheres of influence in the future.

List of Published Works on the Topic of the Dissertation In the Reviewed Scientific Periodical Publications

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About the Author

Darius Linartas was born on 5 February 1972, in Vilnius. In 1995 he received the Bachelor's degree in architecture, the Faculty of Architecture, Vilnius Gediminas' Technical University. In 1997 he was conferred the Master's degree in architecture, at the same faculty. In 2007–2011 Darius Linartas continued his post-graduate studies seeking for the Doctor's degree at the Department of Architectural Fundamentals and Theory, Vilnius Gediminas' Technical University. Since 1995 he works as an architect in *Vilniaus Archprojektas*, UAB. Within the period of 2000–2009, he participated at five architectural competitions being a prizeman at four of them. Throughout 1996–2005 be collaborated in professional architectural press, namely the *Archiforma*, *Arkitektas* and *Statybų Pilotas* publishing about 40 articles in them. Darius Linartas is a member of the Lithuanian Architects' Union since 1999, and also a member of the work group formed at the Council of the Lithuanian Architects' Union for improvement of regulations for architectural competitions. In 1997–2007 he taught at the Department of Architectural Graphics, Vilnius Gediminas' Technical University. Presently, he is a lecturer at the Department of Architecture, the same University.

KŪRYBINIŲ KONKURSŲ REIKŠMĖ LIETUVOS ARCHITEKTŪROS MENE

Mokslo problemos aktualumas. Apie vieną penktadalį nacionalinio produkto Lietuvoje sukuria statybos sektorius. Taigi architektūra turi įtakos tam, kaip racionaliai bus panaudota maždaug penktadalis valstybės turto. Kokybiška architektūra reprezentuoja valstybę, formuoja aplinką ir žmogų. Tarptautiniu mastu pripažinta: geriausias būdas demokratinės visuomenės sąlygomis siekti architektūros kokybės – kūrybiniai konkursai. Tačiau konkursų tema svarbi ne tik ekonominiu, profesiniu architektūriniu, bet taip pat ir visuomeniniu požiūriu. Jei konkursas vyksta visavertiškai, jis tampa savotiška visuomeninės santarvės sutartimi: išsakomos įvairiausios nuomonės, sugeneruojama konsoliduota užsakovų, profesionalų, visuomenės atstovų, priimančių sprendimą asmenų nuomonė. Šiuo požiūriu nieko geresnio už konkursą dar nėra sugalvota. Tai terpė, kurioje gimsta šiuolaikinės architektūros žvaigždės, gerėja jose dalyvaujančių architektų profesiniai įgūdžiai. Varžytuvės būdingos ir kitoms meno šakoms, tačiau pripažįstama, kad architektūroje jų reikšmė išskirtinė ir daugialypė.

Nagrinėdami Lietuvos kūrybinių konkursų raidą, tikslus ir tipus, būties modelius, lygindami juos su analogiškais procesais užsienyje, galime įžvelgti

dėsningumus, analizuoti ne tik teigiamas, bet ir neigiamas jų patirtis. Atliktas tyrimas leidžia nustatyti ir apibendrinti įvykusių kūrybinių konkursų reikšmę Lietuvos architektūros menui ir numatyti teorinius ateities konkursų sistemos tobulinimo modelius.

Problemos ištirtumas. Kūrybinių konkursų tema Vakarų architektūrologijoje nagrinėta, bet ne plačiai. Publikacijas šia tema pagal analizės ir apibendrinimo lygį galima suskirstyti į kelias grupes:

a) fragmentinio pobūdžio:
– publikacijos apie atskirus konkursus;
– publikacijos apie kuriuos nors architektūros konkursų aspektus;
b) plataus pobūdžio:
– konkursų apžvalgos-rinkiniai;
– moksliniai analitiniai veikalai.

Pastarųjų, rodančių mokslinį temos ištirtumą, yra mažiausiai. Esama keleto apžvalginių rinkinių apie reikšmingesnius užsienio architektūros konkursus. Hilde de Haan ir Ids Haagsma 1987-aisiais knygoje „Architects in Competition“ išsamiai aprašyti 59 projektai iš 14 architektūros konkursų per pastaruosius 200 metų. „Benedikt Taschen“ leidyklos dviejų dalių 1995-ųjų metų rinkinyje „Architectural Competitions“ pateikta 48 konkursų nuo 1792 iki 1993 m. medžiaga. Šie leidiniai daugiau pažintinio pobūdžio, juose nėra architektūros konkursų reiškinio analizės ar apibendrinimų.

Vienas iš moksliškiau ir nuodugniau temą nagrinėjančių veikalų yra P. D. Spreiregen 1979 m. knyga „Design competitions“. Autorius ne tik aprašė ir iliustravo daugiau nei 90 konkursų, sudarė daugiau nei 800 kūrybinių varžytuvių nuo 448 m. pr. Kr. iki 1977 m. chronologinę lentelę, bet taip pat aptarė konkursų teorinį „pagrindą“ (kontekstą, tikslus, klaidingas visuomenės nuostatas, konkurenciją, tipologiją), analizavo JAV konkursinę praktiką (privalumus ir trūkumus, konkursų „mechaniką“, konkrečius pavyzdžius ir eksperimentus šioje srityje), pateikė rekomendacijų konkursų organizavimui, sąlygų rengimui.

Ohajo universiteto profesorius Jack L. Nasar 1999 m. knygoje „Design by competition: Making design competition work“ konkursų praktiką nagrinėja pabrėžtinai kritiniu požiūriu. Remdamasis keleto konkurso būdu įgyvendintų objektų eksploatacijos trūkumais, analizuodamas visuomenės ir profesionalų nuomonių skirtumus, autorius siekia atskleisti konkursų sistemos netobulumą. Būtent dėl to knygoje surinkta medžiaga tampa per daug vienpusiška, neatskleidžia visos konkursų sistemos įvairovės.

Platesnių mokslo tyrimų apie Lietuvos architektūros konkursus nėra. Lietuvių autoriai A. Ambrasas, R. Buivydas, R. Leitanaitė, D. Linartas, L.

Vaitys, A. Žickis yra rašę apie atskirus konkursus ar siauras su šia tema susijusias sritis. Profesiniame leidinyje „Archiforma“ 1996 m. publikuotame A. Žickio straipsnyje „Architektūros projektų konkursai“ nagrinėta tuometė konkursų sąlygų rengimo problematika, G. Čaikauskas 1999 m. straipsnyje „Konkursas – susibėgimas ar susidūrimas?“ aprašė kūrybinių varžytuvių organizavimo kintančiomis rinkos sąlygomis ypatumus. Konkursai epizodiškai minimi tekstuose, tiesiogiai neskirtuose šiai temai. Pvz., J. Kančienė 1996 m. straipsnyje „Lietuvos architektų orientyrai tarpukaryje“ aprašė keletą konkursų, surengtų Lietuvoje 1918–1940 m. laikotarpiu.

Remdamiesi turimais tyrimais, galime teigti, kad Lietuvos architektūros konkursų tema moksliškai mažai nagrinėta, informacija fragmentiška, nesusisteminta, trūksta platesnės ir gilesnės teorinės analizės. Užsienio architektūrologijos tyrimai konkursų tema gali būti pritaikomi tik iš dalies, nes reikalauja atrankos, aktualizacijos ir adaptacijos Lietuvos sąlygoms.

Tyrimų objektas ir tyrimų ribos. Darbo tyrimų objektas – architektūros konkursai Lietuvoje nuo ištakų (XVIII a. pabaigos) iki šių laikų (2010 m.). Nagrinėjama kūrybinių varžytuvių istorija, tikslai, tipologija, prasmė, organizavimo ypatumai, visuomenės vieta šiame procese. Platesniam tiriamojo objekto supratimui disertacijoje analizuojami ir analogiški ar tuo laikotarpiu užsienyje vykę procesai bei Lietuvos architektų dalyvavimas tarptautiniuose konkursuose. Tyrime susitelkiama ne tik į įvykusių konkursų faktus ir eigą, bet ir į priežastingumus, rezultatų atitikimą tikslams, tolesnę kūrybinių varžytuvių būdu atrinktų projektų būtį, konkursų organizavimo tobulinimą.

Disertacijoje nesiekiama ištirti ir inventorizuoti visų Lietuvos architektūros konkursų ir projektų, išskirti ir atskleisti visų įmanomų jų tipų, organizavimo ypatumų. Moksliniame darbe sukaupti, susisteminti, klasifikuoti ir apibendrinti jau turimos informacijos fragmentai, kad tai taptų teoriniu pagrindu tolesniems tyrimams ir žinių gilinimui siauresniais architektūros konkursų praktikos aspektais, nužymėtų gaires sričių, kurios galėtų būti tobulinamos. Tyrimo pagrindas – Lietuvos architektūros konkursai. Užsienio konkursų istorija, praktika ir teorija apžvelgiama tiek, kiek to reikia suprasti sistemos genezei, palyginti ir perimti patirčiai.

Darbo tikslas ir uždaviniai. Šio darbo tikslas yra atskleisti architektūros konkursų reikšmę Lietuvos architektūros menui ir architektų profesinio meistriškumo augimui, visuomeninę konkursinės atrankos prasmę, išnagrinėti konkursų sistemos tobulinimo prielaidas. Siekiant įgyvendinti darbo tikslą iškelti ir suformuluoti šie uždaviniai:

1. Ištirti architektūros konkursų genezę, apžvelgti Lietuvos architektūros konkursų istorinę raidą nuo jų atsiradimo iki šių dienų.
2. Remiantis konkrečiais Lietuvos architektūros konkursų pavyzdžiais, išanalizuoti pagrindinius konkursų tipus ir tikslus, atskleisti jų ypatumus ir prasmę.
3. Atlikti Lietuvos architektūros konkursų organizavimo (sąlygų rengimo, nuostatų, visuomenės įtraukimo į projektavimo procesą, vertinimo) bei konkursuose laimėjusių projektų būties ir kokybės kritinę analizę.
4. Atskleisti kūrybinių konkursų visuomeninės, architektūrinės ir profesinės reikšmės Lietuvoje ypatybes.

Tyrimų metodika. Darbas priskiriamas tarpdisciplininių tyrimų sričiai. Taikant istorinį metodą tirta architektūros konkursų genezė, raida. Architektūros konkursai, taikant sisteminę analizę, nagrinėti kaip integrali projektavimo proceso, kartu ir visuomeninio kultūrinio gyvenimo dalis. Lyginamosios analizės būdu atskleista Lietuvos ir užsienio patirtis, pagrindiniai architektūros konkursų tipai, ypatumai, būties modeliai. Analitiniu-kritiniu metodu lyginamas konkursų rezultatų atitikimas jų tikslams, siūlomos konkursų sistemos tobulinimo prielaidos. Tyrimai paremti Lietuvos ir užsienio autorių specialiosios literatūros atranka ir analize, vaizdinės medžiagos kaupimu, archyviniais tyrinėjimais, surinktos medžiagos apibendrinimu, klasifikacija.

Mokslinis naujumas ir praktinė vertė. Pirmą kartą Lietuvos architektūrologijoje kūrybiniai konkursai apžvelgti platesniu nei pavienio konkurso, istorinio tarpsnio ar problemos požiūriu. Atlikta istorinė Lietuvos architektūros konkursų raidos analizė nuo ištakų iki šių laikų, jos pagrindu sudaryta svarbesnių kūrybinių varžytuvių chronologinė lentelė. Apibendrinta Lietuvos konkursų tipologija, organizavimo ypatumai, būties modeliai. Atlikto tyrimo pagrindu apibendrinta kūrybinių konkursų, kaip savarankiškos architektūrinės minties sklaidos formos, reikšmė Lietuvos architektūros mene, galimos tobulinimo kryptys. Šio tyrimo medžiaga sukuria apibendrintą teorinį pagrindą, leidžiantį toliau nagrinėti architektūros konkursų temą siauresniais, labiau sukonkretintais moksliniais aspektais. Taip pat atskleistos teorinės konkursų sistemos tobulinimo prielaidos gali padėti Lietuvos architektūros konkursų organizatoriams gerinti kūrybinių konkursų sąlygas, nuostatus, reikalavimus, kurti efektyvesnius šios sistemos modelius.

Ginamieji teiginiai

1. Kūrybiniai konkursai kaip demokratinė meninių idėjų atrankos forma yra homologiška kultūrinio, politinio ir ekonominio gyvenimo dalis,

hiperbolizuotai atskleidžianti istorinius ir tipologinius Lietuvos architektūros raidos ypatumus.
2. Reprezentacinių siekių vyravimo Lietuvos konkursuose tendencija rodo tradicionalistinę jų paskirties sampratą, nepakankamai išnaudojant kitas kūrybinių varžytuvių teikiamas galimybes – utilitarių reikmių tenkinimą, inovacijų teigimą, alternatyvių meninių idėjų paiešką.
3. Šalies konkursų tobulinimo prielaidos slypi tinkamai vykdomoje valstybės politikoje architektūros sektoriuje, kartu su konkursų organizavimo efektyvumo didinimu – sąlygų, nuostatų, reikalavimų, vertinimo tobulinimu, įvairesnių visuomenės įtraukimo formų paieška.
4. Vienu aktualiausių konkursų reiškinio Lietuvoje privalumų lieka didelės juose dalyvaujančių architektų kūrybinio savarankiškumo ir simbolinio meninio *kapitalo* kaupimo galimybės.
5. Kūrybinių konkursų reikšmę Lietuvoje įprasmina juose išrinkti ir įgyvendinti visuotinai pripažinti objektai, tam tikro laikotarpio Lietuvos architektūros meno pavyzdžiai ir paveldas, architektų meistriškumo augimas, naujų talentų atskleidimas, inovatyvių idėjų iškėlimas.

Darbo struktūra. Disertaciją sudaro įvadas, trys skyriai, bendrosios išvados, naudotos literatūros ir autoriaus publikacijų disertacijos tema sąrašai, iliustracijų sąrašas bei du priedai.

Įvadiniame skyriuje aptariamas darbo aktualumas, problemos ištirtumas, atliekama su tema susijusios literatūros analizė, aprašomas tyrimų objektas, formuluojamas darbo tikslas bei uždaviniai, aprašoma tyrimų metodika, darbo mokslinis naujumas, reikšmė, ginamieji teiginiai. Įvado pabaigoje pristatomos disertacijos tema autoriaus paskelbtos publikacijos ir pranešimai konferencijose bei disertacijos struktūra.

Pirmame disertacijos skyriuje analizuojamas kūrybinio konkurso reiškinio atsiradimas, istorinė vystymosi raida Lietuvoje nuo XVIII a. pabaigos iki šių laikų (2010 m.), įvardijamos tam tikrų laikotarpių būdingos tendencijos.

Antrame disertacijos skyriuje tiriama kūrybinių konkursų tipologinė struktūra, Lietuvos konkursų visuma klasifikuojama ir charakterizuojama pagal vyraujančius siekius: reprezentacinius, utilitariuosius, novacijų teigimo, alternatyvių idėjų varžytuvių.

Trečiajame disertacijos skyriuje analizuojamos teorinės konkursų tobulinimo prielaidos: sąlygos, nuostatai, reikalavimai, projektų vertintojų institutas, visuomenės dalyvavimo problematika, laimėjusių konkursus projektų įgyvendinimo prieštaringumai, kūrybinių konkursų įtaka Lietuvos meno raidai.

Kiekvienas skyrius apibendrinamas atskirai. Darbo pabaigoje pateikiamos tyrimo rezultatais grįstos išvados, naudotos literatūros, autoriaus publikacijų disertacijos tema sąrašai, priedai.

Darbo apimtis **–** 198 puslapiai, įskaitant priedus; tekste panaudoti 143 paveikslai, 3 lentelės. Rašant disertaciją remtasi 208 literatūros šaltiniais.

Bendrosios išvados

1. Kiekybiniai ir kokybiniai pakilimai architektūros konkursų istorijoje tiek Lietuvoje (XVIII a. pabaiga, tarpukaris: 1918–1940, nepriklausomybės atkūrimas: 1990–2011), tiek užsienyje (Senovės Graikija, Renesansas) sutapdavo su teigiamais demokratiniais poslinkiais visuomenėje – tai rodo politinio, ekonominio ir meninio gyvenimo integralumą, jame konkursai tampa savotišku demokratijos ir meninės pažangos požymiu.
2. Lietuvos konkursų istorinės raidos ypatumai analogiški gilias tradicijas šioje srityje turėjusioms šalims, tačiau pagal tam tikrus bruožus – reprezentacinių siekių vyravimą, romantizuotą architekto vaidmens šiame procese suvokimą – pastaruosius du dešimtmečius (1990–2010) Lietuvoje galime tapatinti su panašiais procesais, vykusiais Europoje praėjusio amžiaus viduryje. Šį Lietuvos konkursinės sistemos raidos atsilikimą galima paaiškinti laisvos kūrybinės konkurencijos tradicijos pertraukimu ir suvaržymais carinio režimo (1795–1917) bei sovietinės okupacijos (1940–1990) laikotarpiais. Kita vertus, pastarųjų dviejų dešimtmečių Lietuvos konkursų sistemos pokyčių tempas teikia didelių kūrybinių varžytuvių tobulinimo galimybių.
3. Kūrybinių konkursų reikšmę Lietuvos architektūros menui galima skirti į *tiesioginę materialią* ir *netiesioginę*. *Materialus* kūrybinių konkursų įprasminimas – juose išrinkti ir įgyvendinti visuotinai pripažinti objektai – tam tikro laikotarpio Lietuvos architektūros meno pavyzdžiai ir paveldas. *Netiesioginė* konkursų prasmė – architektų meninio meistriškumo augimas, naujų talentų atskleidimas, inovatyvių idėjų iškėlimas, sklaida, kūrybinės minties pažangos skatinimas, plačiosios visuomenės įtraukimas į projektavimo procesus.
4. Architektūros konkursai – tai išskirtinis meninis laukas, kuriame kaip niekur kitur architektai gali tapti savarankiškais kūrėjais, santykinai nepriklausomais nuo užsakovo diktato, politinės ir ekonominės padėties. Lietuvoje šis kūrybinių konkursų teikiamas savarankiškumo laipsnis nepaprastai svarbus tapo sovietiniais metais, tačiau išlieka vienas svarbiausių ir šiandien.
5. Architektūros konkursai – tradicinė meninių idėjų konkurencijos forma. Konkurso rezultatų atitikimas iškeltiems tikslams atskleidžia konkurso kokybę,

padeda išsiaiškinti problemas, identifikuoti jas pagal laikmetį, tipologines ar tikslines konkursų grupes. Kaip ir kiekvieno modelio veiklai, konkursams gyvybingumo įkvepia jų schemos permąstymas, verčiantis nuolat iš naujo nustatyti šios veiklos fenomeno įtakos ribas, pobūdį ir reikšmę.

6. Esminės Lietuvos konkursų problemos ir tobulinimo prielaidos yra *išorinės* ir *vidinės*. *Išorinės* – tai valstybės politikos ir įstatymų reguliuojama sfera. Esminės šios srities problemos: konkursų būtinumo ir rezultatų įgyvendinimo klausimus reglamentuojančių įstatymų nebuvimas, ydingas Viešųjų pirkimų įstatymo taikymas, nepakankamas dėmesys valstybiniams, reprezentaciniams objektams. *Vidinės* konkursų tobulinimo prielaidos – paties konkurso organizavimo efektyvumo didinimas: sąlygų tobulinimas, tinkamos vertinimo komisijos ir sistemos parinkimas, visuomenės įtraukimas, viešinimas, informacijos kaupimas, analizavimas ir panaudojimas.

7. Konkursų kaip unikalaus kūrybos reiškinio nagrinėjimas atskleidė ypatingą jų svarbą Lietuvos architektūros menui tiek įvairiais istoriniais periodais, tiek esminėms tipologinėms pastatų grupėms, įgyvendinant ir *reprezentacinius*, ir *utilitarius* poreikius, teigiant *inovacijas* bei ieškant projektų sprendinių *alternatyvų*, ugdant architektų meninį meistriškumą, kaupiant simbolinį meninį ir informacinį *kapitalą,* net nepalankiomis socialinėmis, ekonominėmis ir politinėmis sąlygomis. Dėl šių priežasčių kūrybinių varžytuvių įtaka Lietuvos architektūros menui ir toliau išliks didelė, o jų kokybė nemaža dalimi lems globalius šalies architektūros ir jos įtakos sferų pokyčius ateityje.

Trumpos žinios apie autorių

Darius Linartas gimė 1972 m. vasario 5 d. Vilniuje. Vilniaus Gedimino technikos universiteto Architektūros fakultete 1995 m. įgijo architektūros bakalauro laipsnį; 1997 m. ten pat – architektūros magistro laipsnį. 2007–2011 m. – Vilniaus Gedimino technikos universiteto Architektūros pagrindų ir teorijos katedros doktorantas. Nuo 1995 m. dirba architektu UAB „Vilniaus archprojektas“. 2000–2009 m. dalyvavo penkiuose architektūros konkursuose, keturiuose iš jų tapo prizininku. 1996–2005 m. bendradarbiavo su profesiniais architektūros leidiniais „Archiforma“, „Arkitektas“, „Statybų pilotas“, juose išspausdino apie 40 straipsnių. Nuo 1999 m. Lietuvos architektų sąjungos narys. 2011 m. – Lietuvos architektų sąjungos tarybos sudarytos darbo grupės LAS architektūrinių konkursų nuostatų tobulinimui narys. 1997–2007 m. dėstė Vilniaus Gedimino technikos universiteto Architektūrinės grafikos katedroje. Šiuo metu dirba lektoriumi Vilniaus Gedimino technikos universiteto Architektūros katedroje.

Darius LINARTAS

SIGNIFICANCE OF CREATIVE COMPETITIONS TO LITHUANIAN ART OF ARCHITECTURE

Summary of Doctoral Dissertation
Humanities, History and Theory of Arts (03H),
Sculpure and Architecture (H312)

Darius LINARTAS

KŪRYBINIŲ KONKURSŲ REIKŠMĖ LIETUVOS ARCHITEKTŪROS MENE

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Humanitariniai mokslai, menotyra (03H),
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2011 11 14. 1,5 sp. l. Tiražas 70 egz.
Vilniaus Gedimino technikos universiteto
leidykla „Technika“,
Saulėtekio al. 11, 10223 Vilnius,
http://leidykla.vgtu.lt
Spausdino UAB „Ciklonas“
J. Jasinskio g. 15, 01111 Vilnius