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PORTFOLIO
POVLAS ŠIMONĖLIS
2025

HERE, IN THIS DOCUMENT, ONLY SOME OF MY WORKS ARE PRESENTED. THERE IS MORE TO SEE AND I INVITE YOU TO VISIT MY WEBSITE FOR THAT.

IN THIS PORTFOLIO, I PRESENT 3 DIFFERENT ACADEMIC WORKS THAT I'M PROUD OF, A PERSONAL ARTWORK SERIES, GRAPHICS AND 2 MOST SIGNIFICANT PROFESSIONAL PROJECTS.



<https://www.almost5floor.com>

ARTISTIC DISCLAIMER

I'm not sure whether you like, or let's say, approve, the graphics of this portfolio and my website (of course, if you have seen it). I know that all this can be "too much", too chaotic for many. Creating this, I remembered all those teachings I heard from my professors and more experienced colleagues: form follows function, graphics should highlight what's important, they shouldn't dominate or be equal to the work they present, good design is consistent, less is more and so on. Since probably childhood, I have always tried to question authority, establishment and established

norms. There's nothing sacred in it for me and I believe that everything has its, let's say it like that, expiration date, after which it should be replaced by something more relevant, more progressive. In my artistic choices, I strive for that, although I am not denying the importance of meaning or idea in art in any way. For me, often less is just less; form is a function; chaos is vitality. Therefore, the design of this document tries to embody that approach. Something interesting just for the sake of itself. Beauty for the sake of beauty. Hedonistic joy of creation and self-realisation.

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MY BARELY COHERENT STREAM OF CONSCIOUSNESS

One of the most uncomfortable tasks for me is to write about myself. I don't feel particularly shy or overly modest - I enjoy telling stories, opinions, sharing in general, but this kind of text or reflection is different. There is an understanding that this message is the first, and for many, the only impression of me. That fact creates some anxiety-inducing pressure. In the search for inspiration, I remember my introductions to my previous portfolios. There were two of them - one made during my second year of architecture studies, another during my third. Oh, how easier it was to write them. Ironically, when my knowledge and experience were way more limited, those self-reflections were way more definitive. At least they felt that way back then. For some reason, now it seems suitable to quote an answer in a questionnaire of an old thinker, whom I like very much. They had to write their "chief characteristic". The answer was "KNOWING EVERYTHING BY HALVES". I would not dare to say that now, after five years of architecture studies, I attribute this quality to myself, but I definitely got the aspiration for it. This is what makes writing a definitive reflection about myself as an architect and artist so hard - the understanding that there cannot be anything definitive about it.

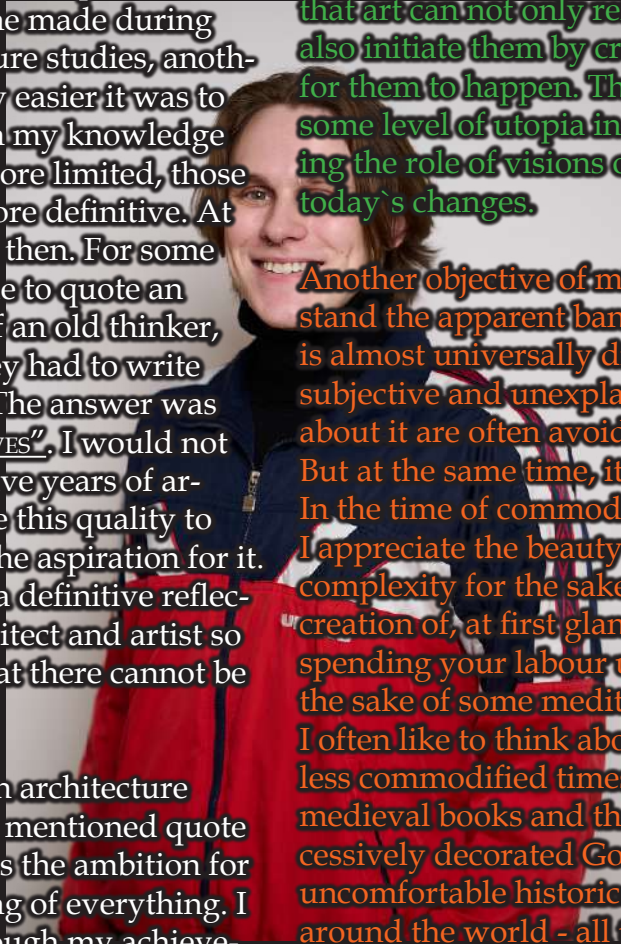
What does it have to do with architecture and my other art? I like that mentioned quote because for me it emphasises the ambition for at least a basic understanding of everything. I strive for that. And even though my achievements on this front are, without any doubt, extremely limited, I feel that it allows me to at least partially grasp the complexity of context and different relations behind many projects. No matter whether it would be architecture or another piece of art. I am sceptical about individuality, even though I probably strive for it. I would guess that MY OR ANYONE'S INDIVIDUAL ACTIONS, THEIR CREATIONS, THEIR ART ARE MORE LIKE MANIFESTATIONS OF COMPLEX COLLECTIVE RELATIONS OF SOCIETY THAN SIMPLY A RANDOM EGO CRY. TRYING TO UNDERSTAND THOSE RELATIONS AND HOW THEY MANIFEST IN THE BUILT ENVIRONMENT OR ART, HOW THOSE MANIFESTATIONS LATER AFFECT THE RELATIONS

BEHIND NEW CREATIONS - THAT IS THE GREAT CHALLENGE OF AN ARTIST. HOWEVER, THE GREAT MISSION OF AN ARTIST IS TO MANIPULATE THIS PROCESS.

If I say that manipulating social change is a fate of an artist, it becomes important to answer in what way. I think every artist would have their own personal view on this matter. In my art, I strive to foster **SOCIAL PROGRESS** and **BEAUTY**.

At the same time, architecture and art in general are products of social relations and have a great effect on their reproduction. I believe **that art can not only reflect on changes, but also initiate them by creating an environment for them to happen.** Therefore, I strive to keep some level of utopia in my works, understanding the role of visions of the future in inspiring today's changes.

Another objective of mine is beauty. I understand the apparent banality of it. That quality is almost universally discarded as the most subjective and unexplainable; therefore, talks about it are often avoided as unproductive. But at the same time, it is extremely intuitive. In the time of commodification of everything, I appreciate the beauty for the sake of beauty, complexity for the sake of complexity. In the creation of, at first glance, useless things, in spending your labour unproductively only for the sake of some meditation, I see great value. I often like to think about old, pre-capitalist, less commodified times. I like to think about medieval books and their design, about excessively decorated Gothic cathedrals, about uncomfortable historical clothing from all around the world - all those things were manifestations of the human spirit, of unproductive celebration of life. I strive for that. I want more than mere efficiency. I want hedonistic excessiveness. I strive for freedom of joy without reason.





WWW.ALMOST5FLOOR.COM

**ARCHITECT/URBAN DESIGNER/ARTIST/
GRAPHIC DESIGNER**

PERSONAL INFORMATION

name-----Povilas Šimonėlis
date of birth-----10-01-2001
place of residence-----Berlin (Germany)
email-----simonelis.povilas25@gmail.com
phone-----+491601169418

EDUCATION

2012 - 2020-----Vilnius Gabija gymnasium
2020 - 2022---Vilnius Gediminas Technical University (Architecture Integrated Master's Degree)
2022 - 2025-----Vilnius Academy of Arts (Architecture Integrated Master's Degree)

CAREER

2023-2025-----junior architect and urban designer at BAULAND

SKILLS

Leadership and communication: Years of political activism and work in youth organizations have let me gather extensive experience working with various people and organizing them.

Creativity: Free from work and studies time I like to work on my artworks (digital collages). In 2023 I presented them in personal exhibition.

Holistic approach: No matter what is the task or topic of discussion I try to analyse things keeping their wide context in mind. Years of political activism helped me gather relatively deep knowledge about various social science, politics, economy. This knowledge is being used in my professional, academic works and art.

LANGUAGES

Lithuanian-----native
English-----C1
Russian-----C1
German-----A1-A2

SOFTWARE SKILLS

adobe illustrator -----9/10
adobe photoshop -----8/10
adobe indesign -----7/10
archicad -----9/10
autocad -----5/10
sketchup -----9/10
rhino -----2/10
revit -----2/10
twinmotion -----10/10
land4 (for archicad) -----8/10
arcgis (online) -----6/10
paragaphic -----2/10

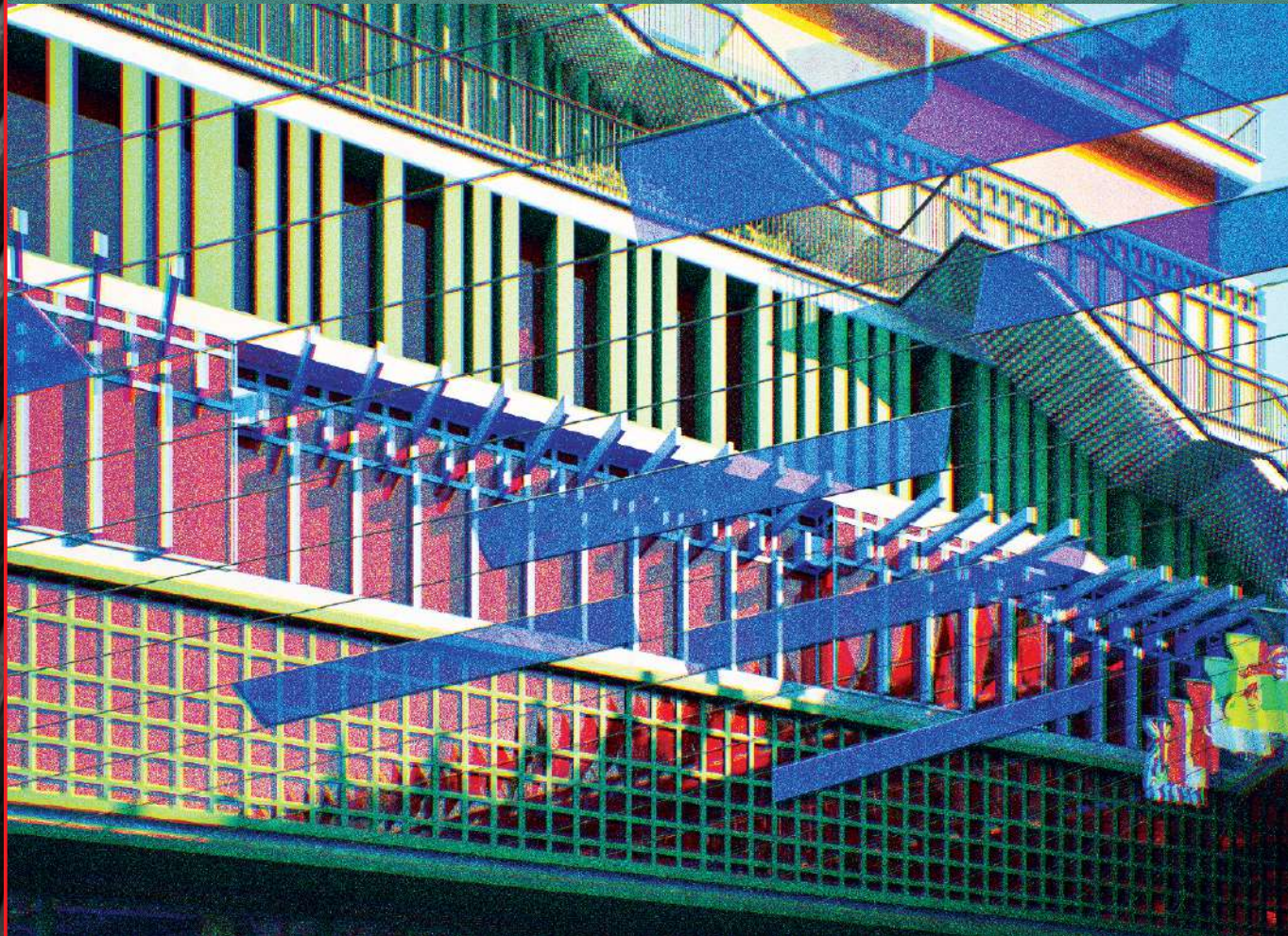
LIFE EVENTS

2019 - 2021 -----Member of the Social Democratic Party of Lithuania
2019 -----Participated in Vilnius city council elections as a candidate
2022 - -----Founding member of political movement "Left Alliance" ("Kairiujų aljansas")
2023 -----Personal art exhibition "My enemy - Vilnius" ("Mano priešas - Vilnius")

THE POST-CAPITALIST VISION: THE CASE OF POST-SOCIALIST CITY (RESEARCH)

POST-CAPITALIST COMMONS CENTER – POSTCAPCENTER (CREATIVE PROJECT)

ACADEMIC WORK-MASTER'S THESIS (RESEARCH & CREATIVE PROJECT)////URBAN/ARCHITECTURAL VISION////PAŠILAIČIAI DISTRICT, VILNIUS, LITHUANIA////2025////AUTHOR - POVILAS ŠIMONĖLIS////SUPERVISORS - MARTYNAS MANKUS////FULL THESIS (IN LITHUANIAN) - [HTTPS://WWW.LVB.LT/PERMALINK/370LABT_NETWORK/5BFNQ8/ALMA9917043861908451](https://www.lvb.lt/permalink/370LABT_NETWORK/5BFNQ8/ALMA9917043861908451)



This Master's thesis is a two-part investigation into the urban condition of the post-socialist city, culminating in a speculative architectural and urban design proposal. Grounded in the critical urban theories of Henri Lefebvre and David Harvey, the project analyzes the dialectical relationship between Soviet-socialist and late-capitalist urban planning paradigms to formulate a vision for a post-capitalist city.

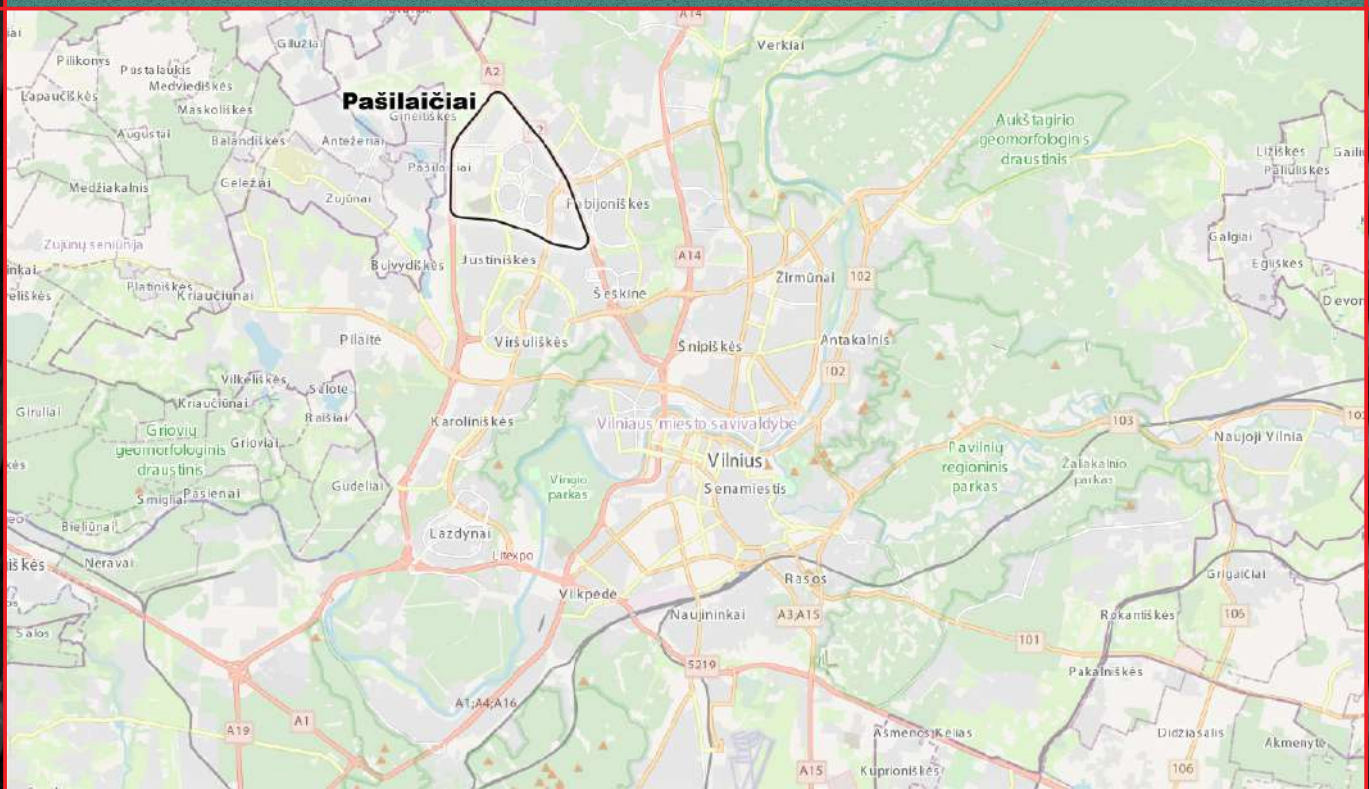
The work unfolds in two distinct but deeply interconnected parts: a comprehensive research paper and a

multi-scalar creative project.

Part I: The Research | Post-Capitalist Vision: The Case of a Post-Socialist City

The theoretical component of the thesis provides a critical analysis of Vilnius's urban development, tracing its trajectory through two dominant socio-economic systems.

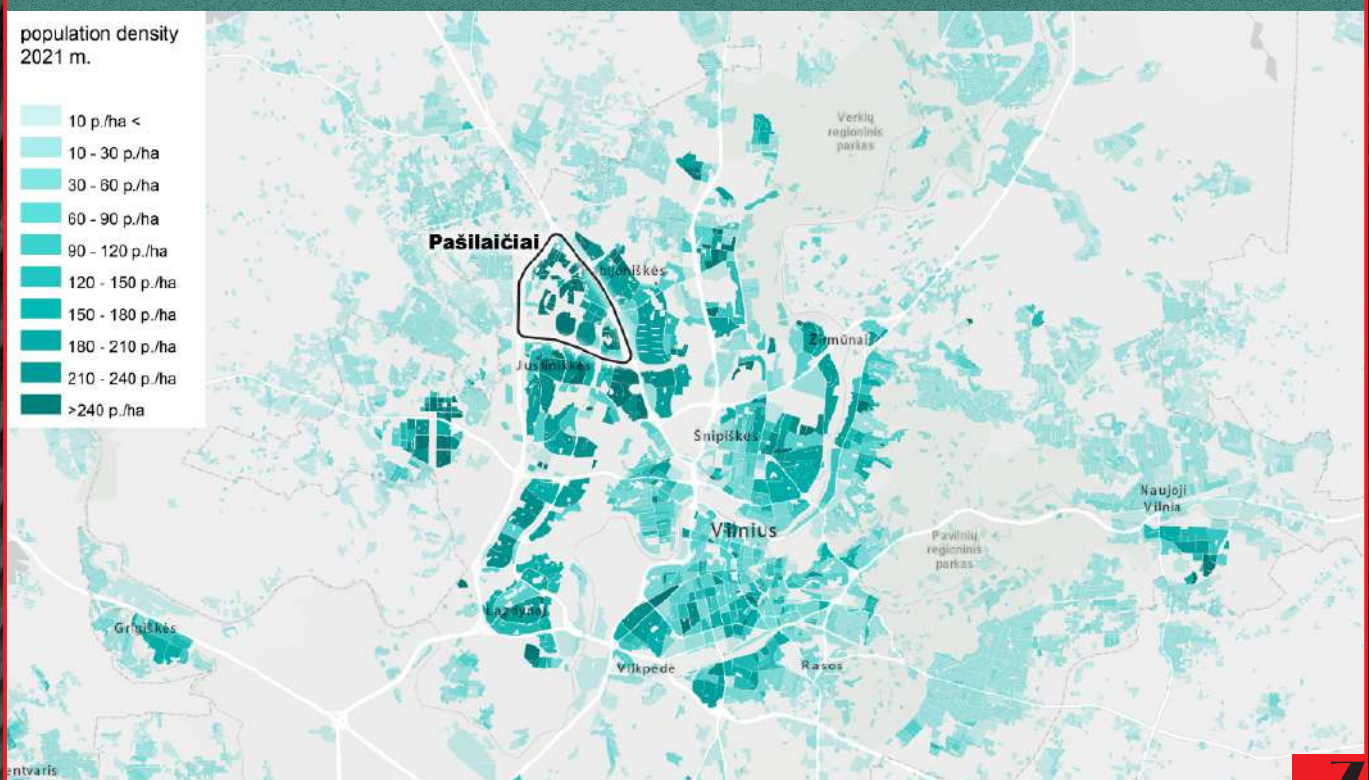
- Critique of Inherited Urbanism: The research begins by examining the legacy of Soviet-socialist planning. It posits that this system,



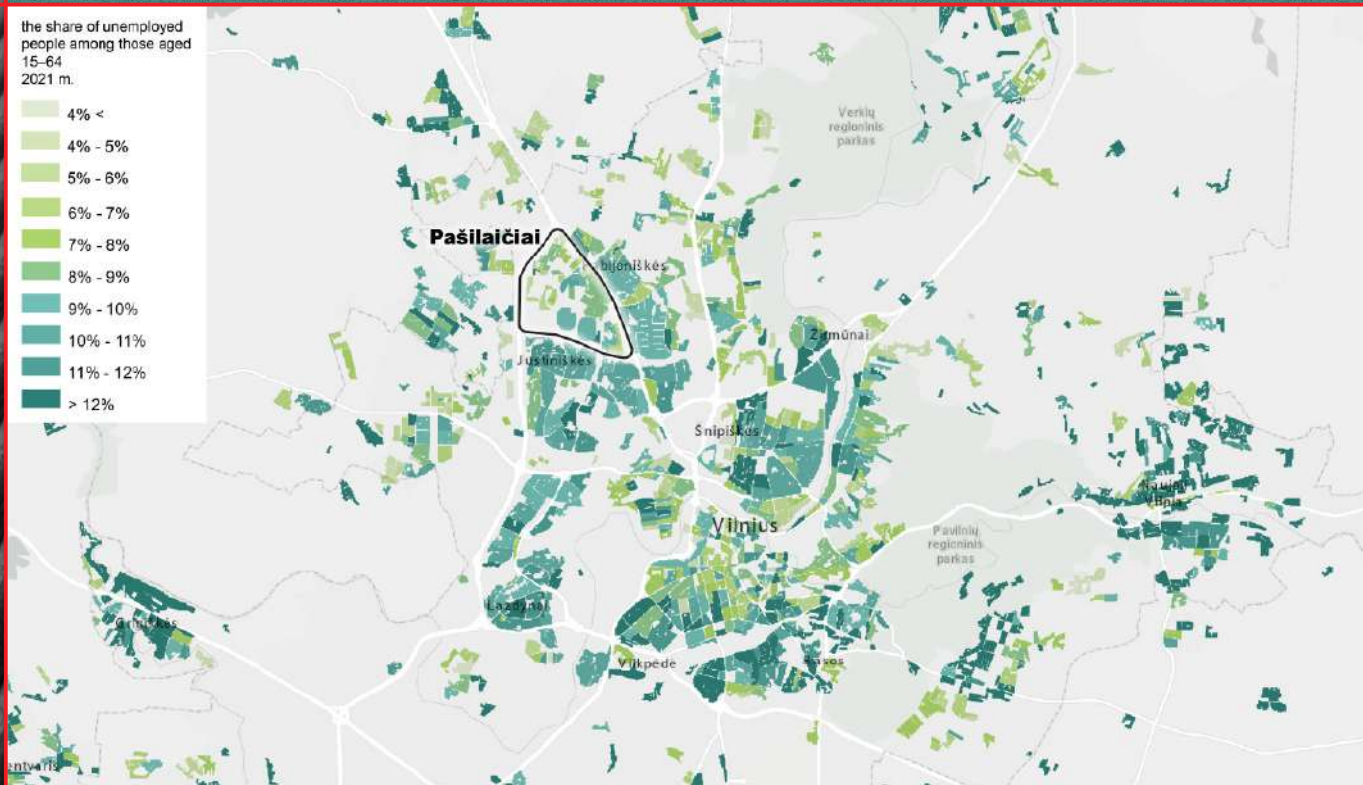
aimed at creating a rational “factory of society,” resulted in functionally segregated, monofunctional “sleeping districts” (predominantly residential districts) (e.g., Pašilaičiai). While ideologically opposed to capitalism, this model paradoxically laid the groundwork for the city’s subsequent commodification by eroding traditional urban life without creating new, meaningful centers for community engage-

ment.

- Analysis of Contemporary Development: The thesis then analyzes the impact of post-1990s capitalism on this inherited fabric. This era is characterized by chaotic, market-driven development, leading to uncontrolled suburbanization, increased social segregation, gentrification, and the prioritization of private vehicular traffic. The research argues that both systems,



the share of unemployed people among those aged 15-64
2021 m.

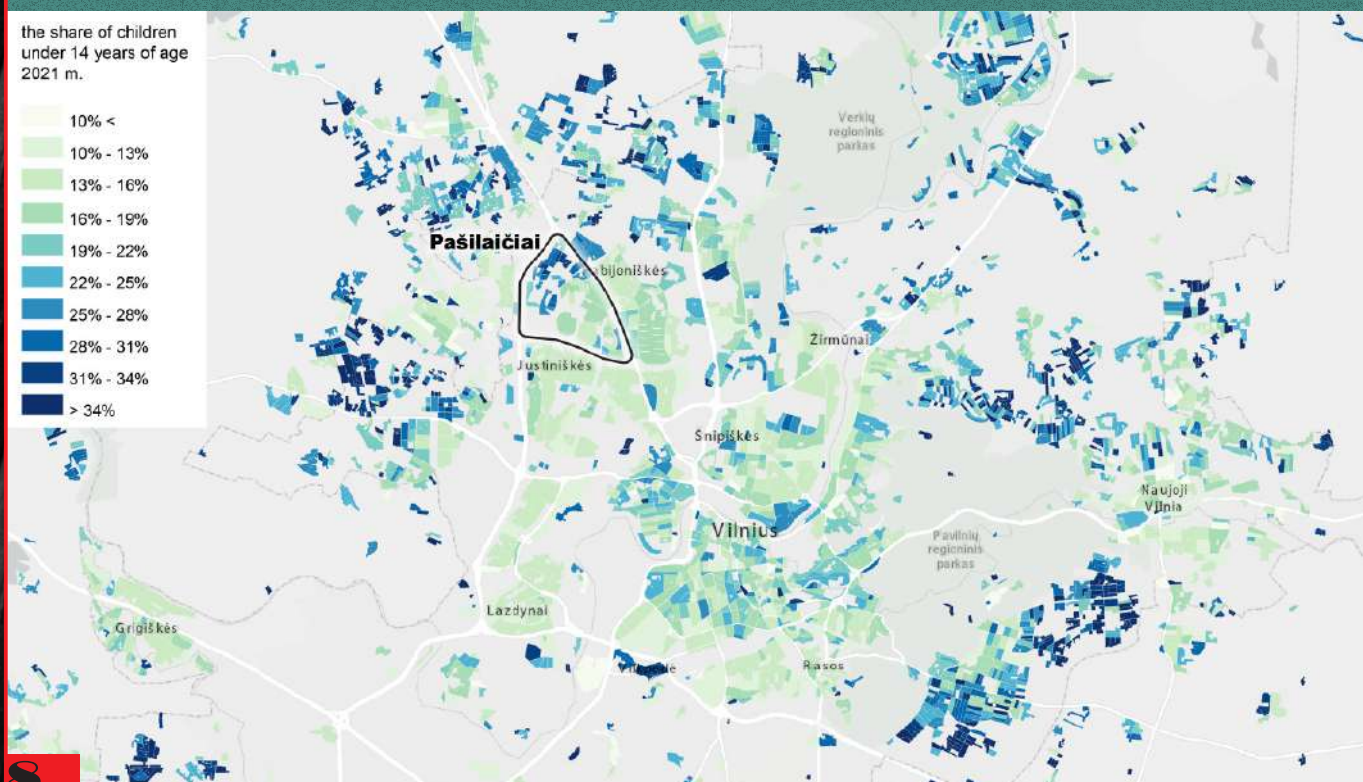
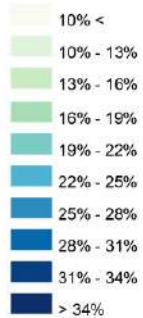


despite their overt opposition, ultimately deny citizens their “right to the city” by turning the urban environment into a product for consumption or a tool for profit generation.

- A Proposition for a Post-Capitalist Urbanism: Arguing that the inherent contradictions of capitalism make it structurally unsustainable, the research outlines a theoretical framework for a post-capitalist

city. This vision is predicated on the de-commodification of urban space, deep democratization of governance, the dissolution of social segregation, and a cultural “desacralization” that challenges the rigid norms of both modernist efficiency and market logic. The city is conceptualized not merely as a setting for social change, but as an active catalyst for it.

the share of children under 14 years of age
2021 m.





bypass into a tunnel to reconnect the urban landscape.

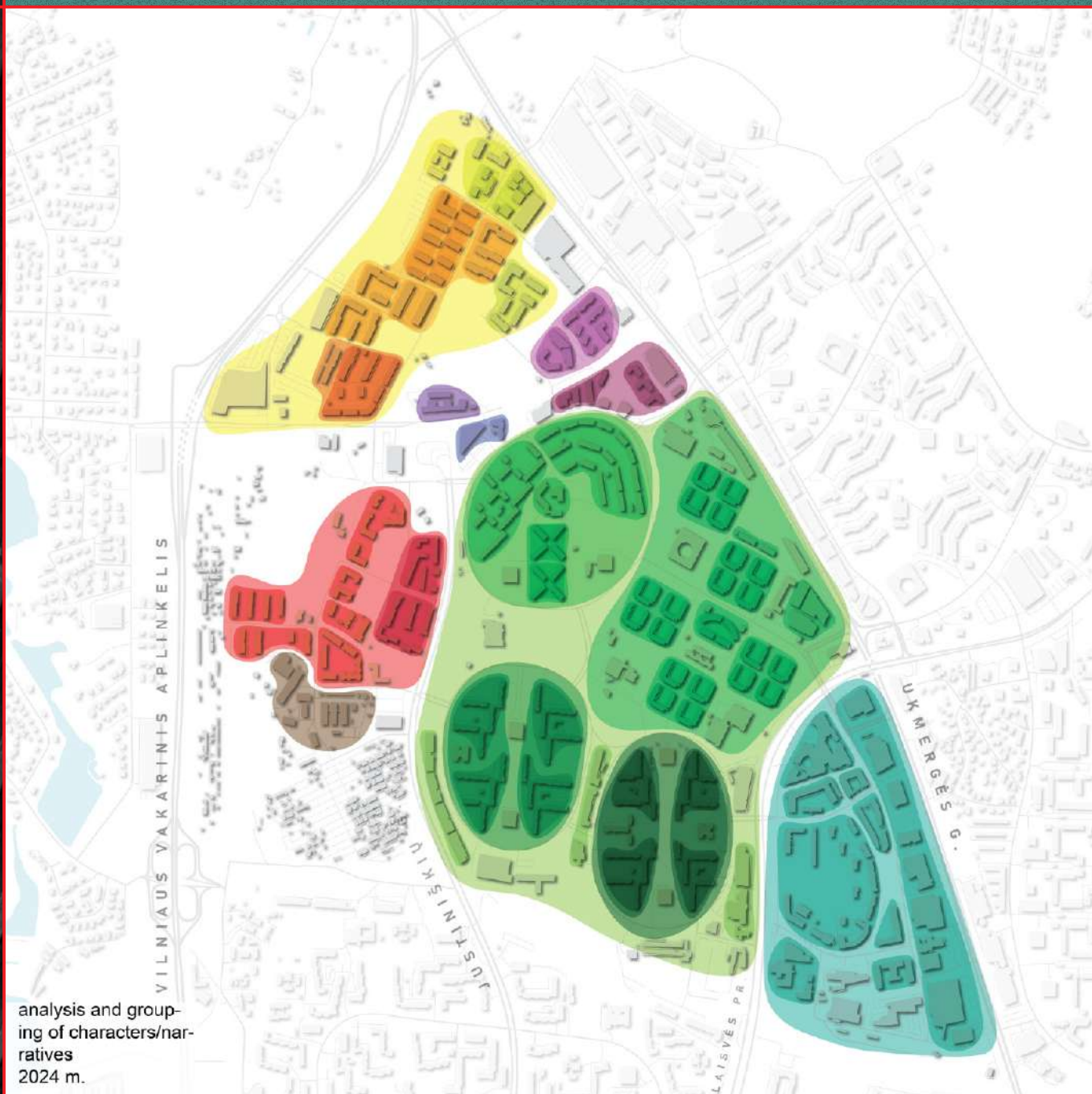
- Green Framework: Integrating existing and new green spaces into a cohesive ecological network, enhancing biodiversity and providing recreational potential.
- Urban Restructuring: Replacing monofunctional commercial zones and underutilized areas with a dense, mixed-use, perimetral urban fabric that fosters street life and creates a clear hierarchy of public and semi-public spaces.

2. Empowerment (The Center Scale):
At the meso-scale, the project focuses

on designing a new, vibrant district center to act as a hub for community life.

- Polycentric Structure: The design establishes a network of centers of various scales, countering the lack of focus in the original “sleeping district” plan.
- Functional Diversity: These centers are programmed with a rich mix of social, cultural, commercial, and political functions, ensuring 24-hour activity and reducing dependency on the city center. The aim is to create spaces that “empower” residents by providing the infrastructure for self-organization, po-





litical assembly, and spontaneous social interaction.

3. Desacralization (The Architectural Scale): The architectural expression of the main commons center embodies the project's most radical ideas.

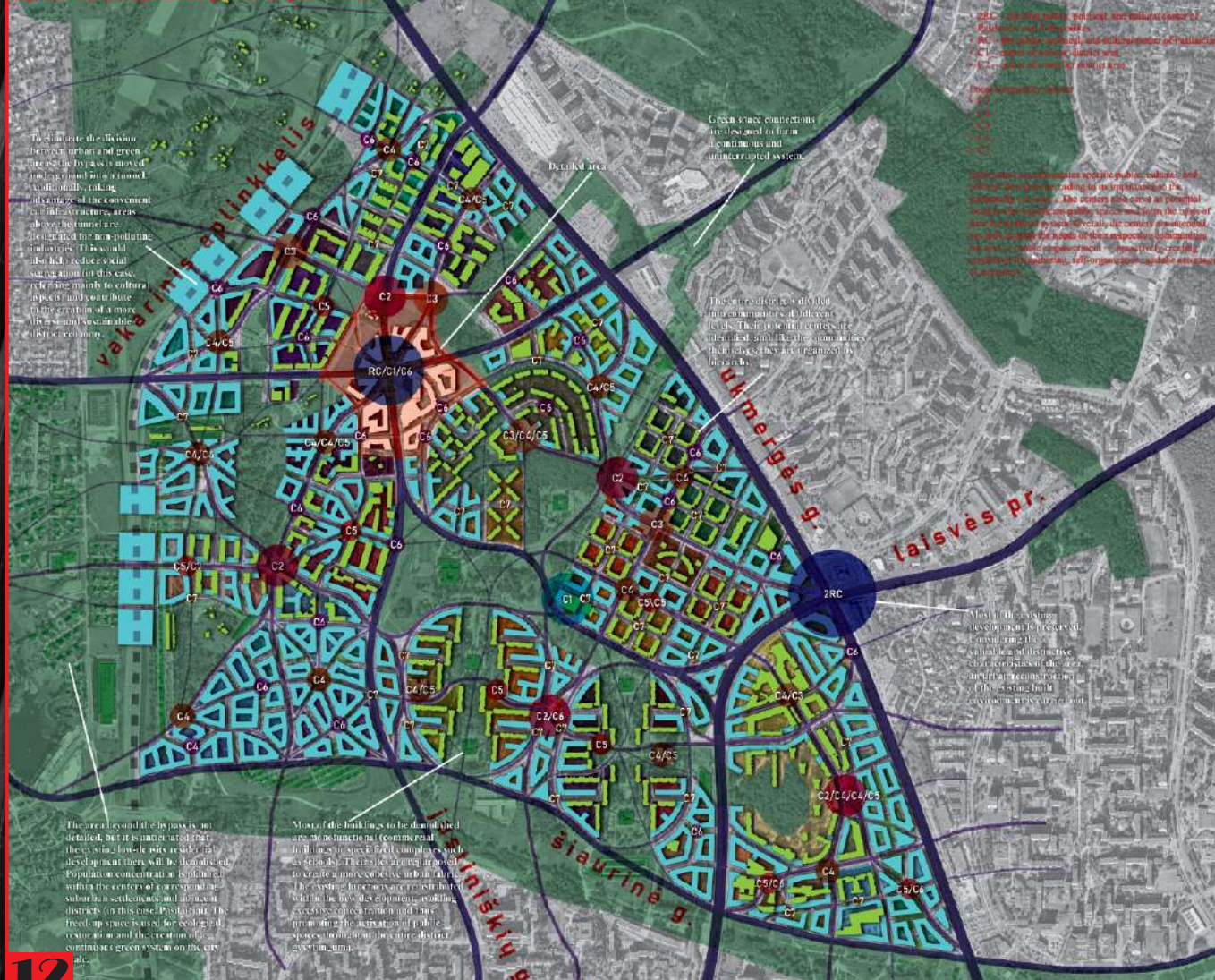
- Rejection of Fetishized Aesthetics: The design is a conscious critique of both the monotonous efficiency of modernism and the sleek, marketable aesthetics of contemporary capitalism.
- An Architecture of Eclecticism and Freedom: The building's language is deliberately layered, eclectic, and formally complex, avoiding a

singular, monumental gesture. This "beformiškumas" (formlessness) seeks to create an environment that is non-prescriptive, open to appropriation, and reflective of a pluralistic, ever-changing society where no user is "shamed" by the space.

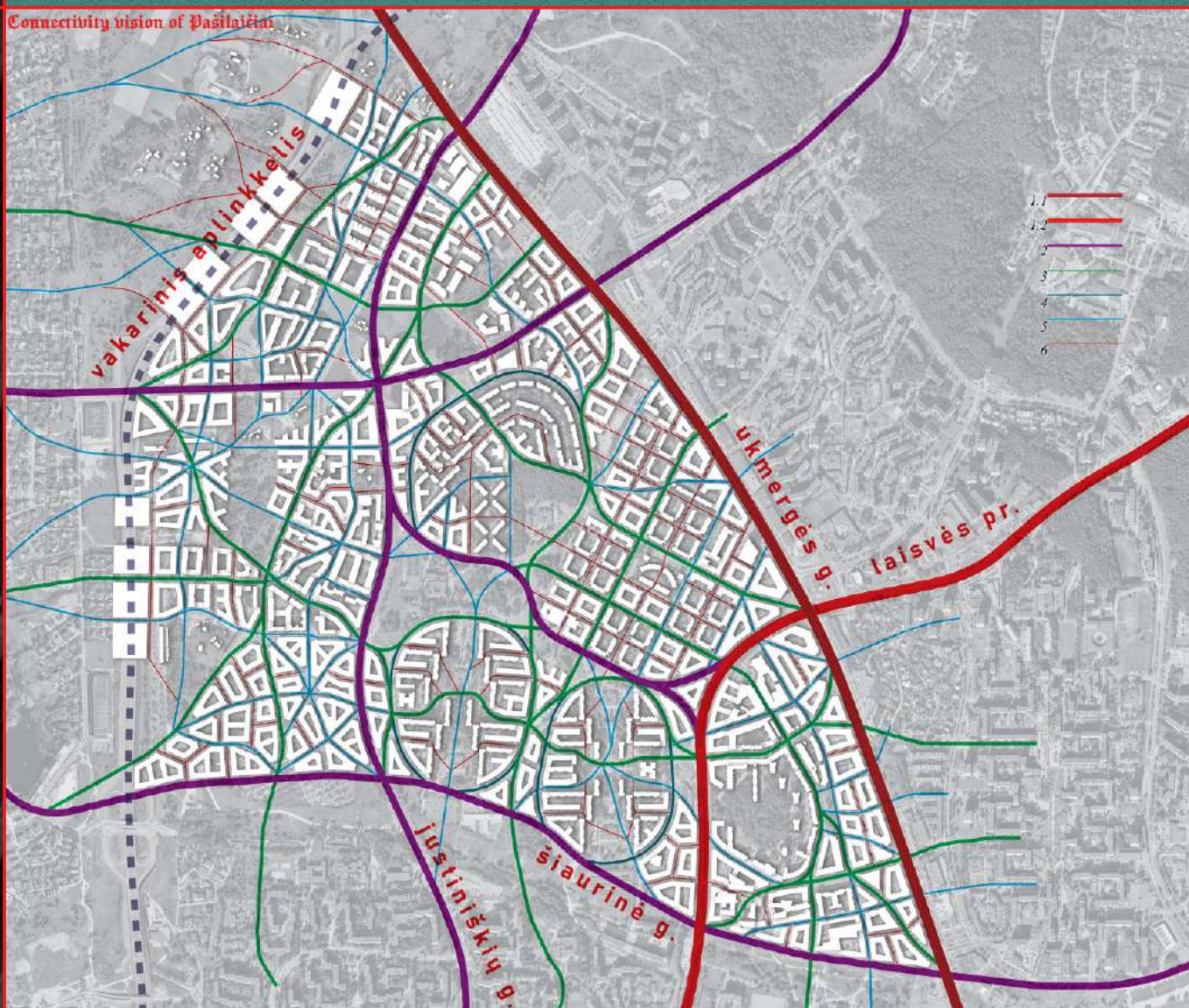
- Materiality and Public Realm: The project utilizes a glued laminated timber structural frame and proposes that all spaces, including the rooftops, function as an extension of the public realm, creating a multi-levelled urban experience accessible to all and reaching beyond the limitations of private property.



The vision for the development of Pašilaičiai

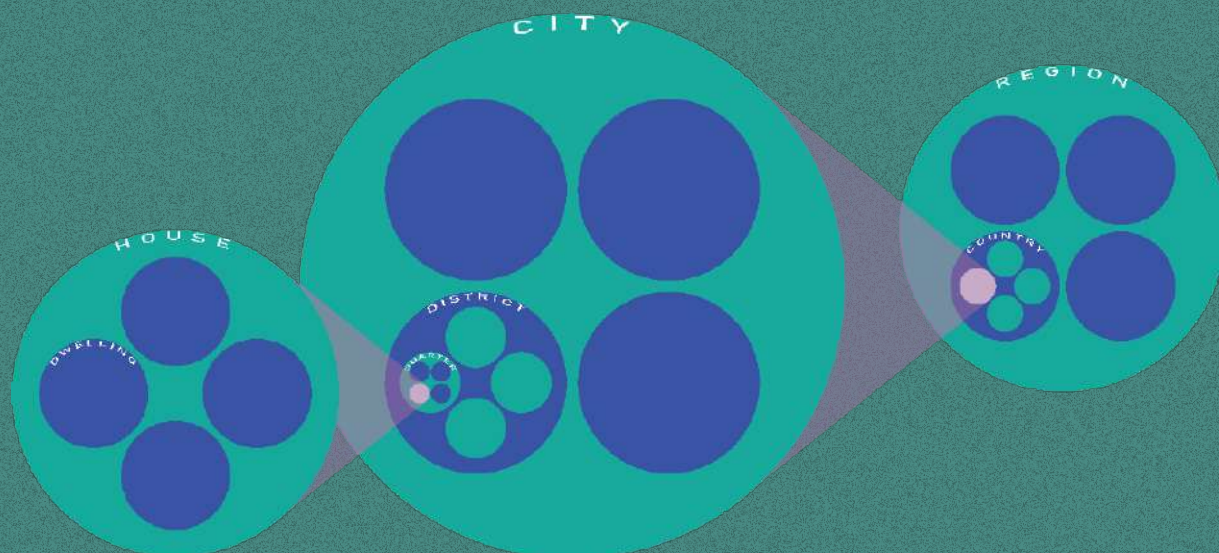


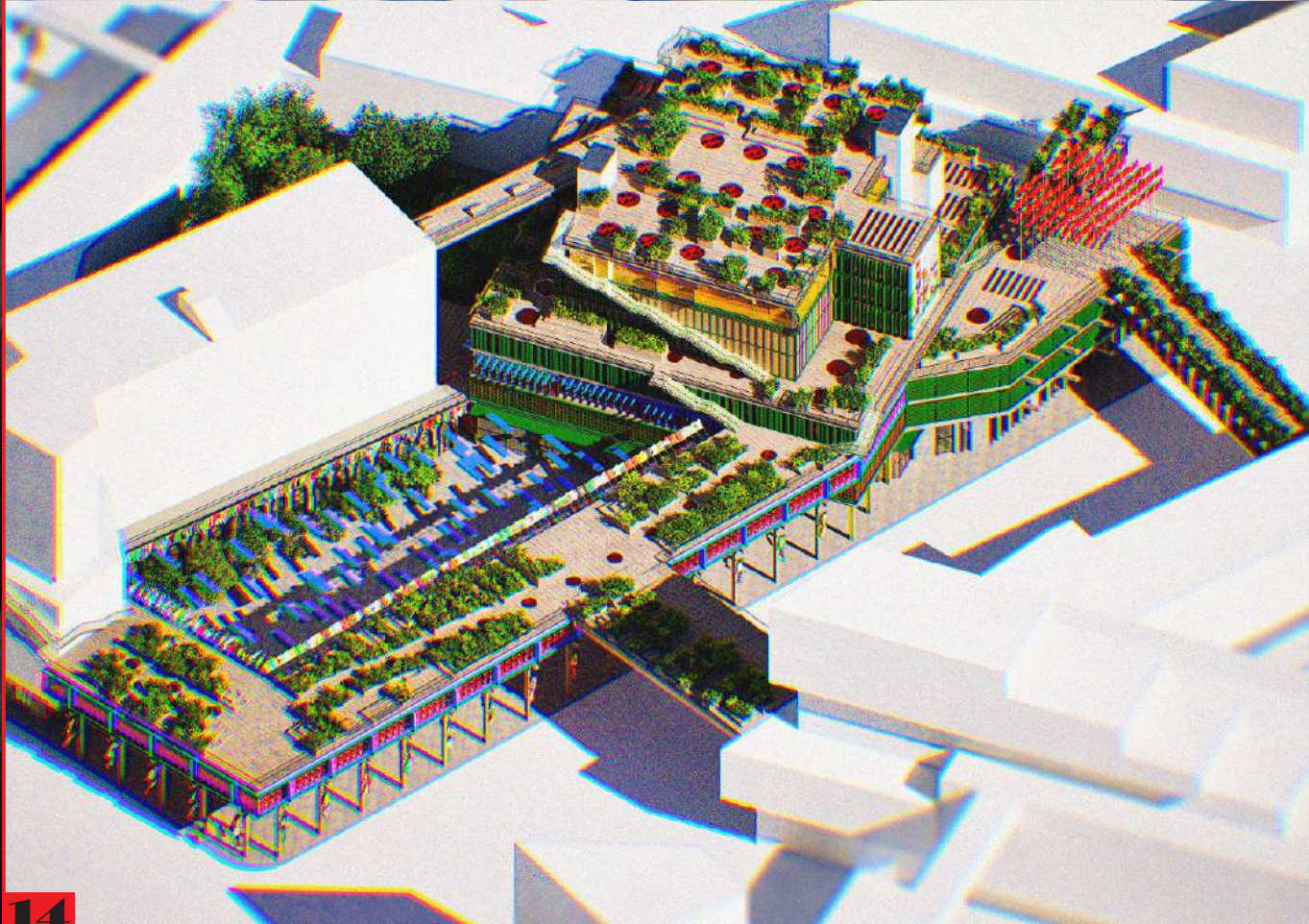
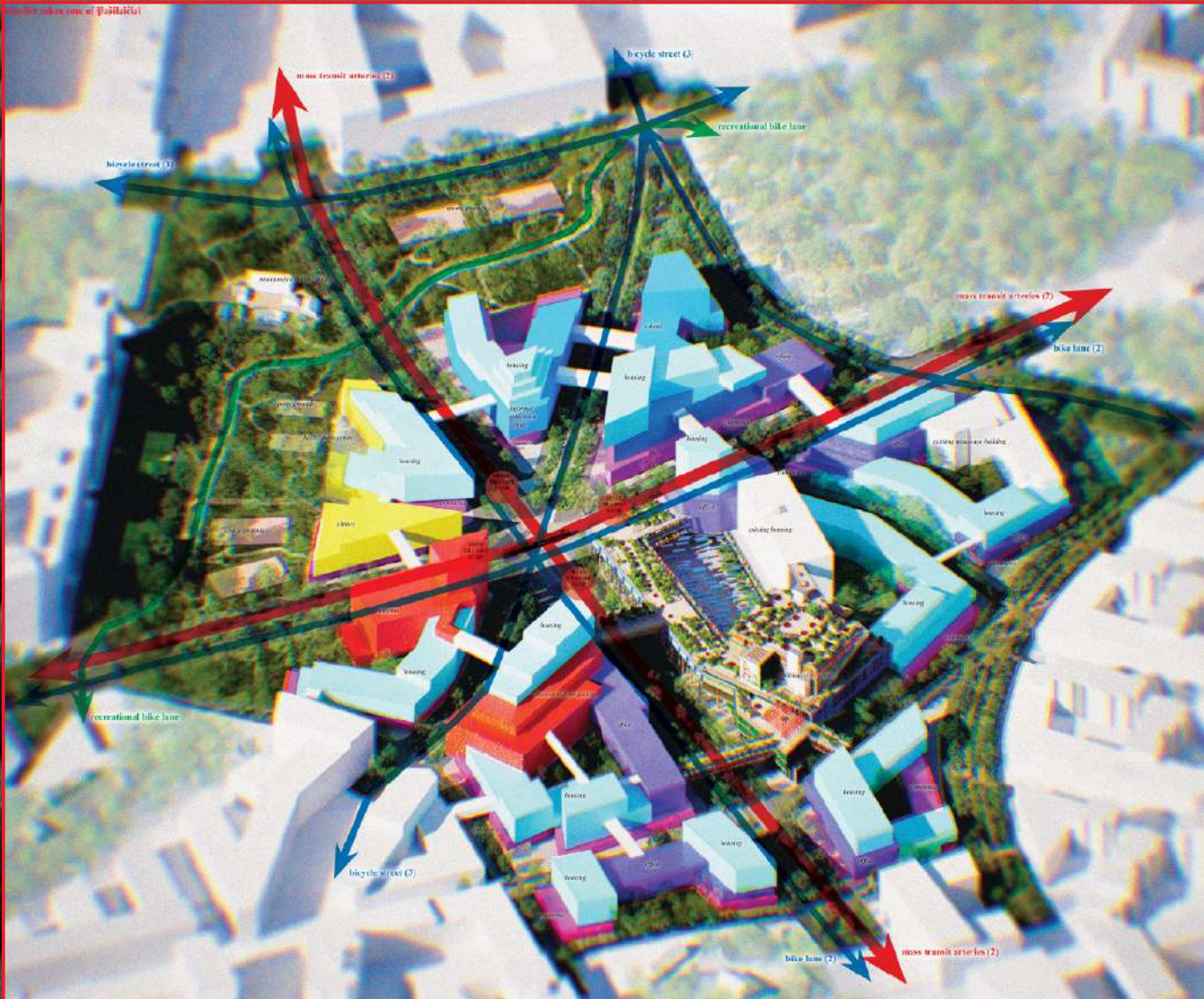
Connectivity vision of Pašilaičiai



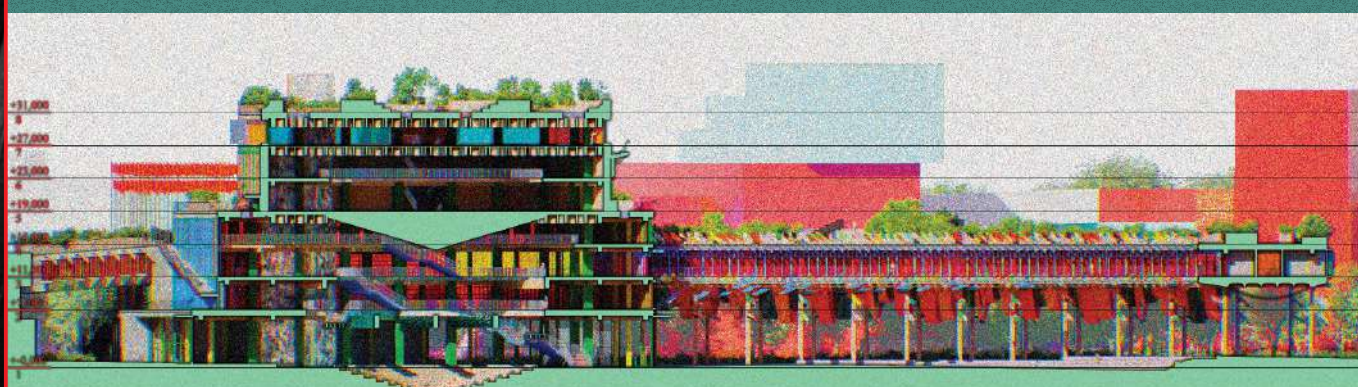
While ambitious and conceptually provocative, the project is grounded in a rigorous analysis of the site's existing conditions. It aims to offer not a definitive utopia, but a tangible starting point for a critical discussion

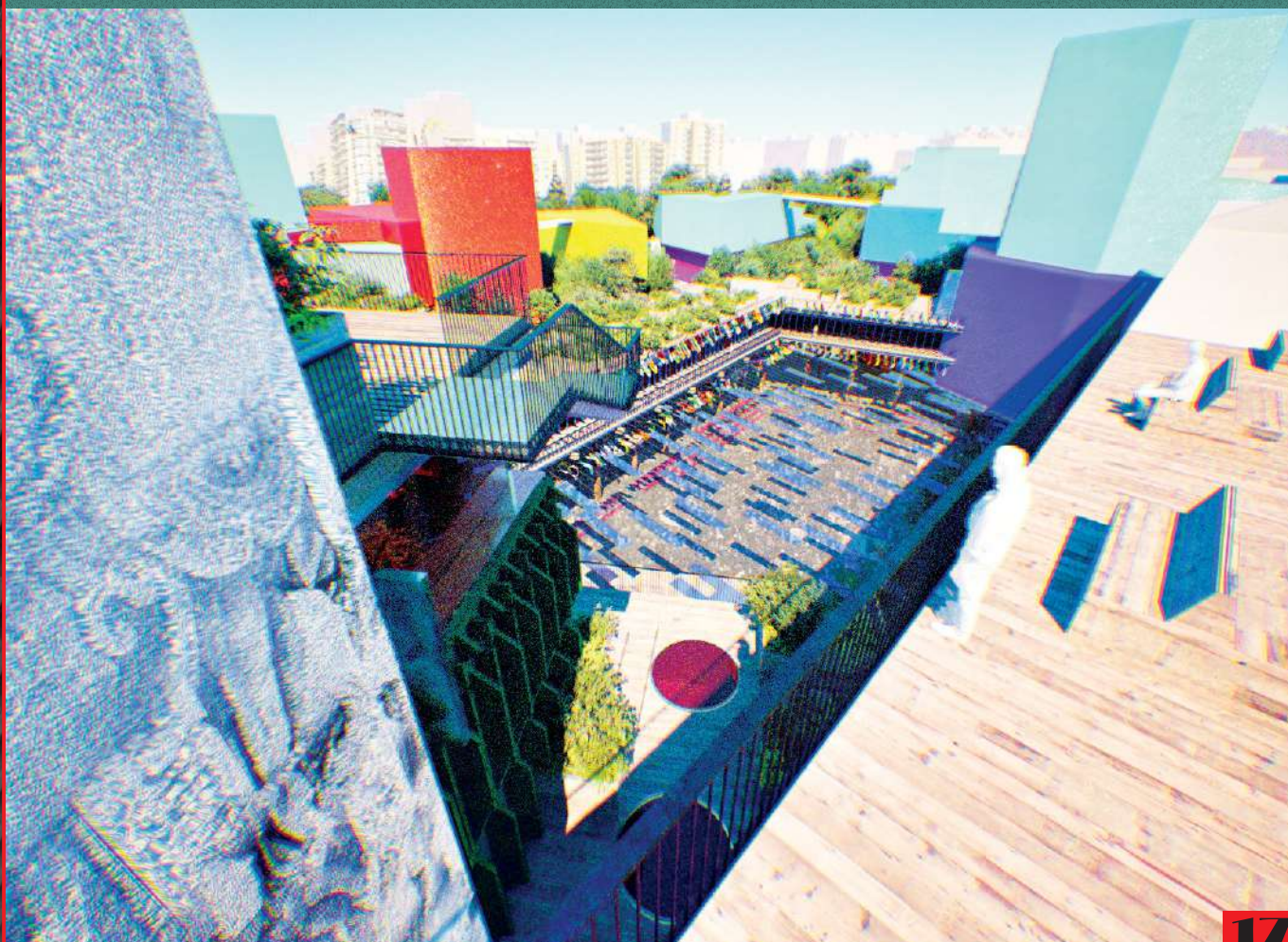
on the role of architecture in shaping a more equitable and democratic urban future.

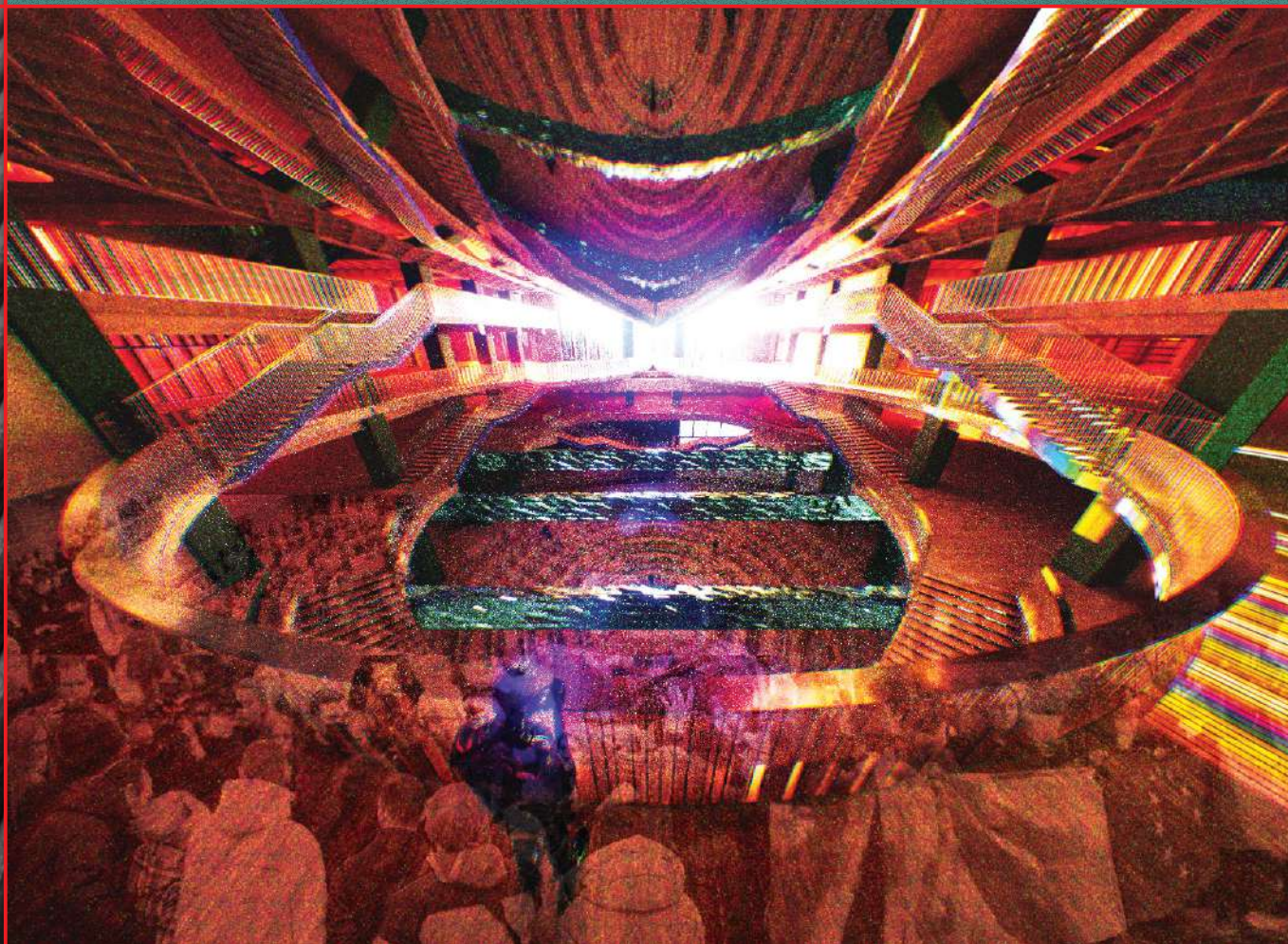


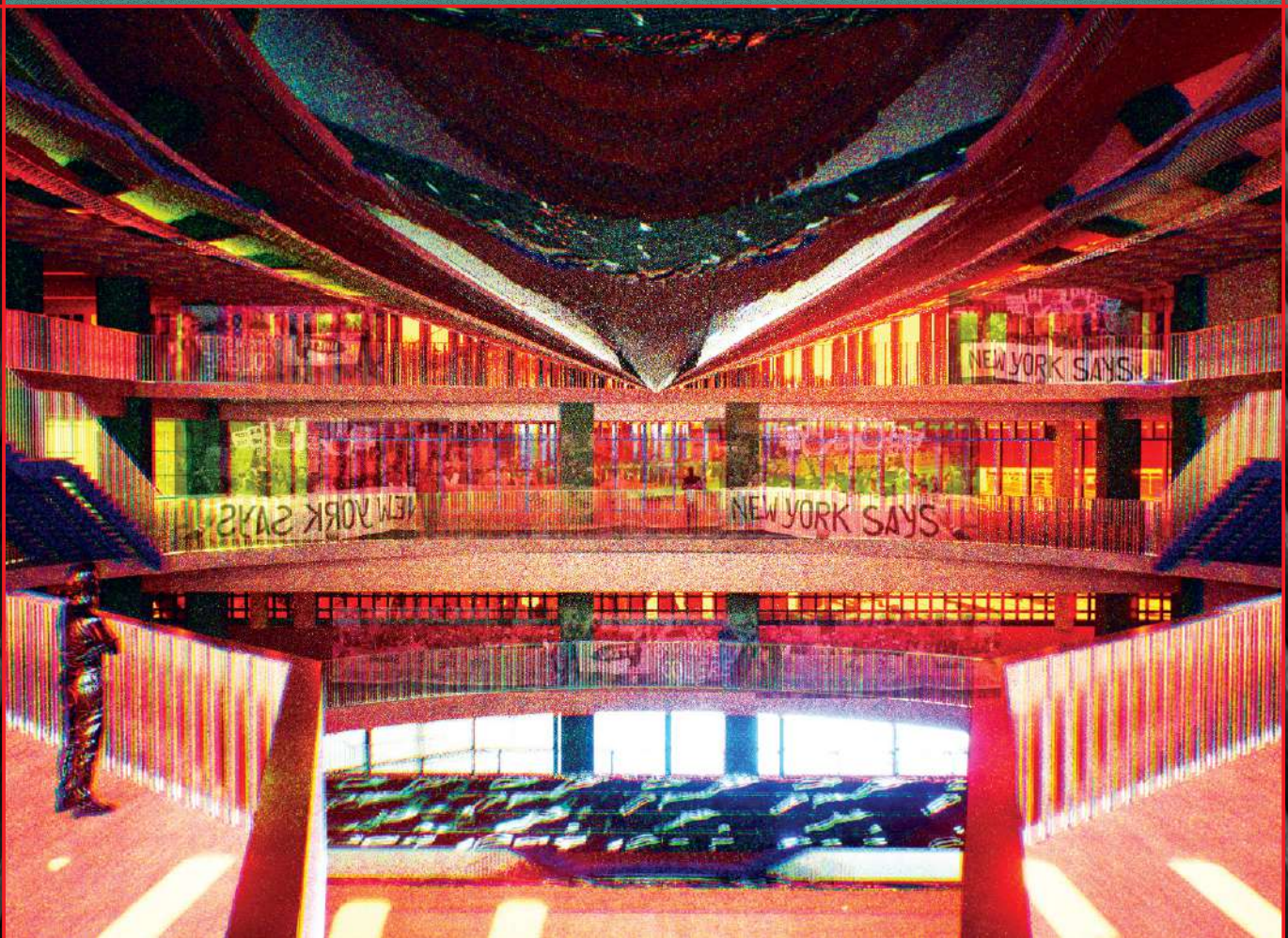


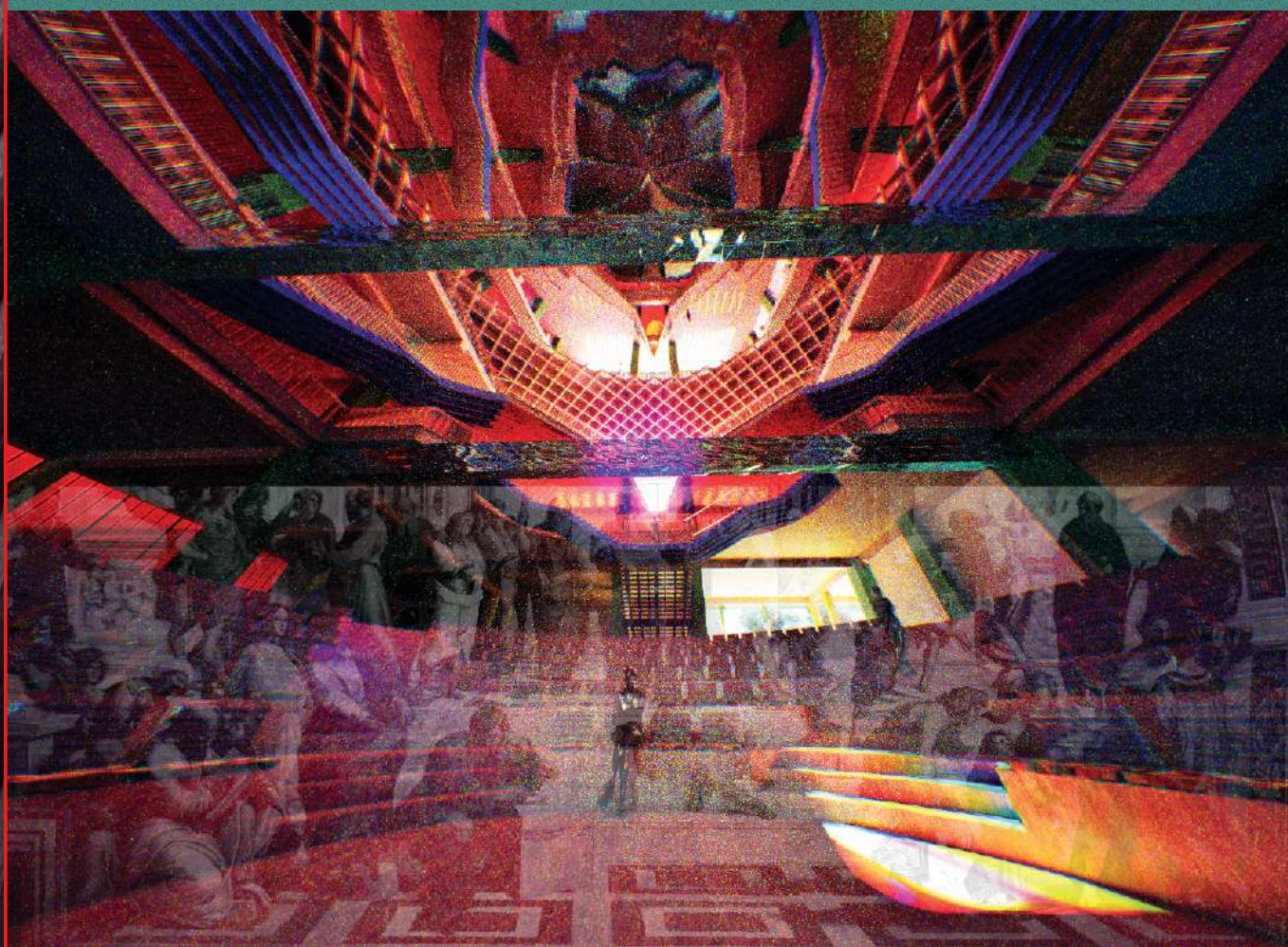














GRAY

ACADEMIC WORK // NIGHTCLUB // VILNIUS, LITHUANIA // 2023/2024 // AUTHOR - POVILAS ŠIMONĖLIS // SUPERVISORS - AURIMAS SYRUSAS, SIGITAS SPARNAITIS



The goal behind this project was to continue creative research in 2 main areas. First was the possibilities of interpreting rave culture, aesthetics in newly planned architecture. The second - refusal of "grand" (completely intentional and balanced) volume idea in favor of a more organic and shapeless form.

Working on this nightclub club, I sought to create something "hard", maybe even brutal, but at the same time cozy, democratic and explorable. To achieve this, contrasts between different elements of composition were used. For example, massive volumes with small-scale, detailed facades or grand imposing spaces with soft interior design materials or the ability to "climb" to the top of those halls.

This academic project was located in Vilnius. It was part of the 4th year (second semester) of integrated archi-

tecture master studies.

PROJECT DESCRIPTION: "GRAY" NIGHTCLUB - THE MATERIALIZED ECHO OF INDUSTRIAL SPIRIT

Project Overview

"Gray" is a visionary nightclub project and a key architectural anchor within the larger "3000" urban vision for a post-industrial district in Vilnius. More than just a place for entertainment, it is a philosophical and architectural exploration aimed at giving tangible, built form to the fading echoes of the industrial era that still resonate within the city's contemporary culture, particularly in its club scene. It is a monument to a waning futurism, raw, sincere, and unapologetically honest.

The Concept: A Conquest of Mon-



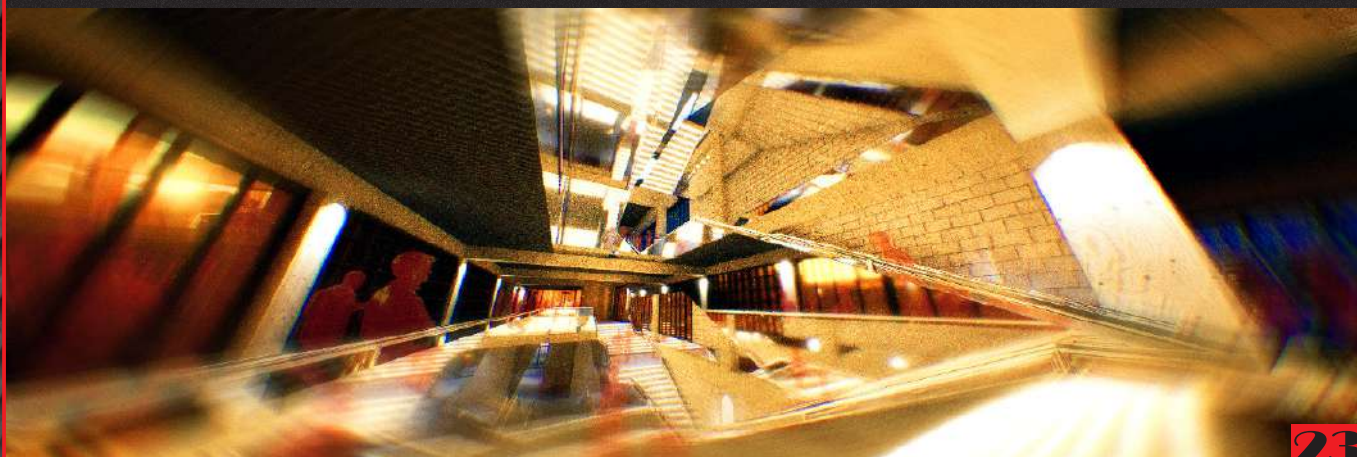


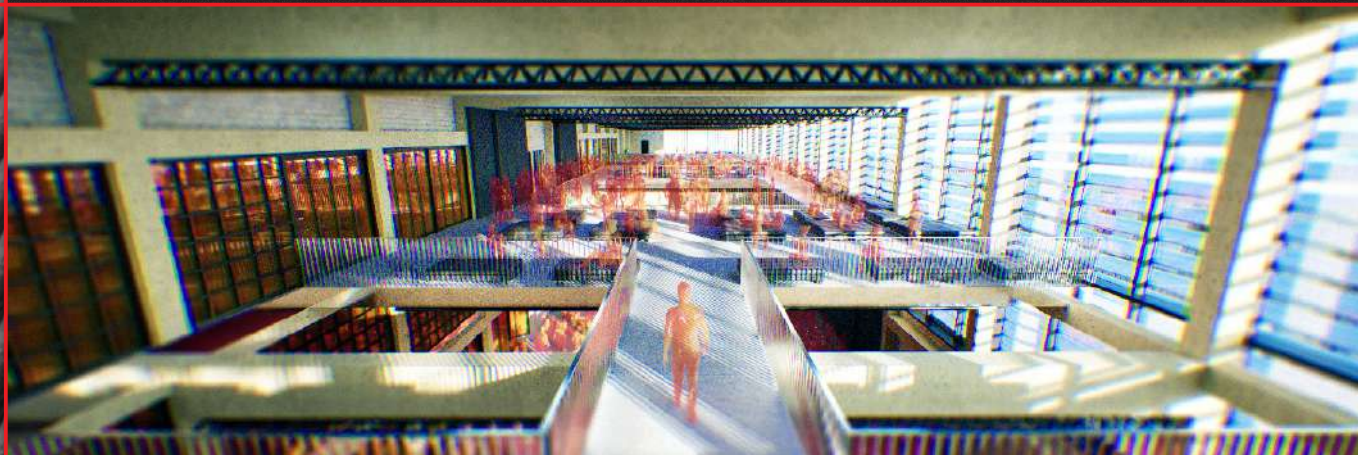
umentality

The core idea of “Gray” is to reinterpret industrial grandeur on a human scale, creating an “approachable and

explorable monument.” The design philosophy draws direct inspiration from the collective experience of rave culture:

- The Individual & The Collective:





A visitor is but a single speck in a vast sea of people, yet simultaneously an integral part of a unified whole that creates a powerful sense of empowerment and belonging.

- To Explore and Conquer: The architecture invites this dynamic. It provides opportunities to “climb” onto monumental forms, “conquer” them, and experience them from unexpected, non-pompous

vantage points. The goal is to make one feel like a part of the monument — that it belongs to and is subject to the individual, transforming a massive structure into a personal conquest.

Architectural Character and Materiality

True to the overarching “3000” con-



SITUACIJOS SCHEMA/
BENDRA URBANISTINE
KONCEPCIJA



cept, “Gray” embraces a raw, industrial material palette. The choice of inexpensive, “non-precious” materials like silicate brick, sheet metal, timber, and other utilitarian finishes is a deliberate aesthetic and philosophical statement. This approach continues the industrial narrative honestly, reinterpreting and evolving it by seeking new, human-scaled expressive possibilities within its language. The result is a structure that feels both powerfully grounded in its context and provocatively contemporary.

Spatial Experience: A Journey of Contrast

The interior and exterior planning is designed to create a continuous narrative of contrast and discovery:

- A Sequence of Atmospheres: The club features a deliberate juxtaposition of tight, compressed spaces that suddenly open into vast, expansive halls, mirroring the dynamics of electronic music and the rhythm of a night out.
- The Central Connector: A central hall with a staircase acts as the





stable, connecting core of the building. It remains in the same position on every floor, providing a sense of orientation and continuity amidst the diverse spatial experiences.

- A Space for Everyone: The design aims to create a variety of niches and areas with different characters, ensuring that every visitor can find a spot that resonates with their mood.

Conclusion: The Spirit of Place, Amplified

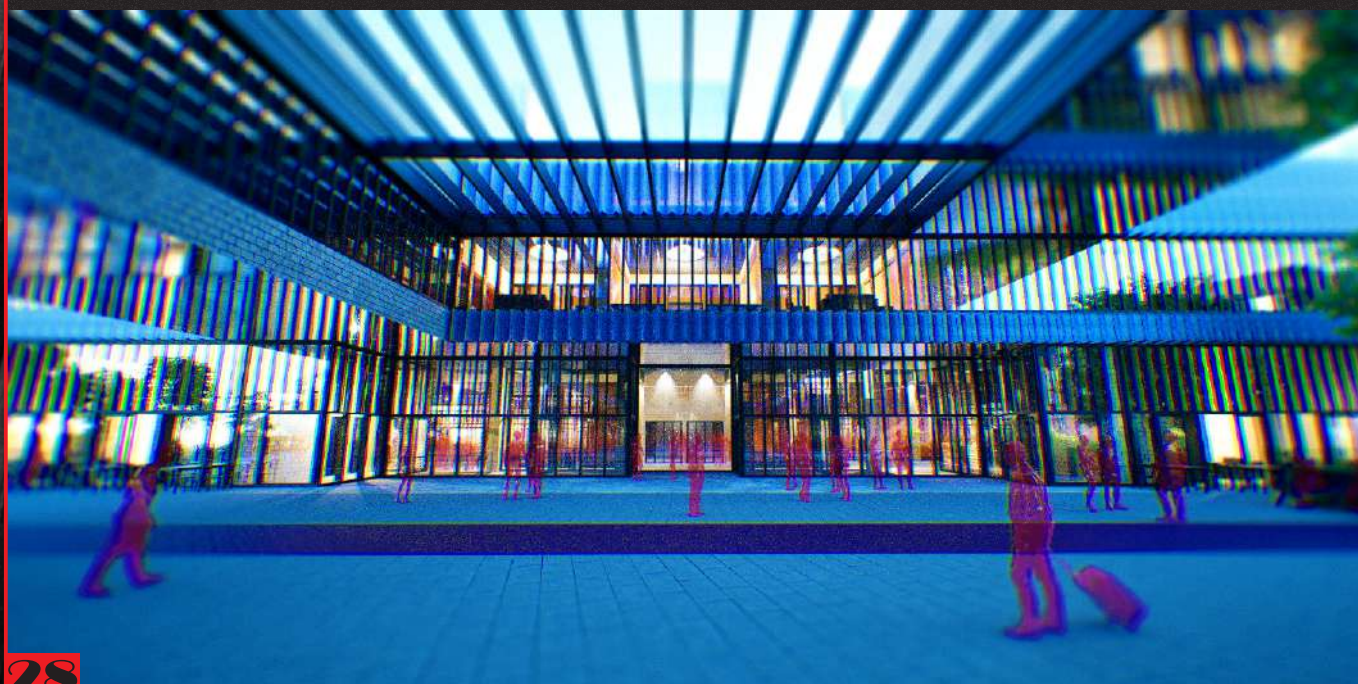
“Gray” is not merely a designed object; it is an amplifier of the existing cultural and industrial spirit of its place. It successfully translates the intangible energy of nightlife and the memory of industry into a profound architectural experience. This project demonstrates a unique ability to



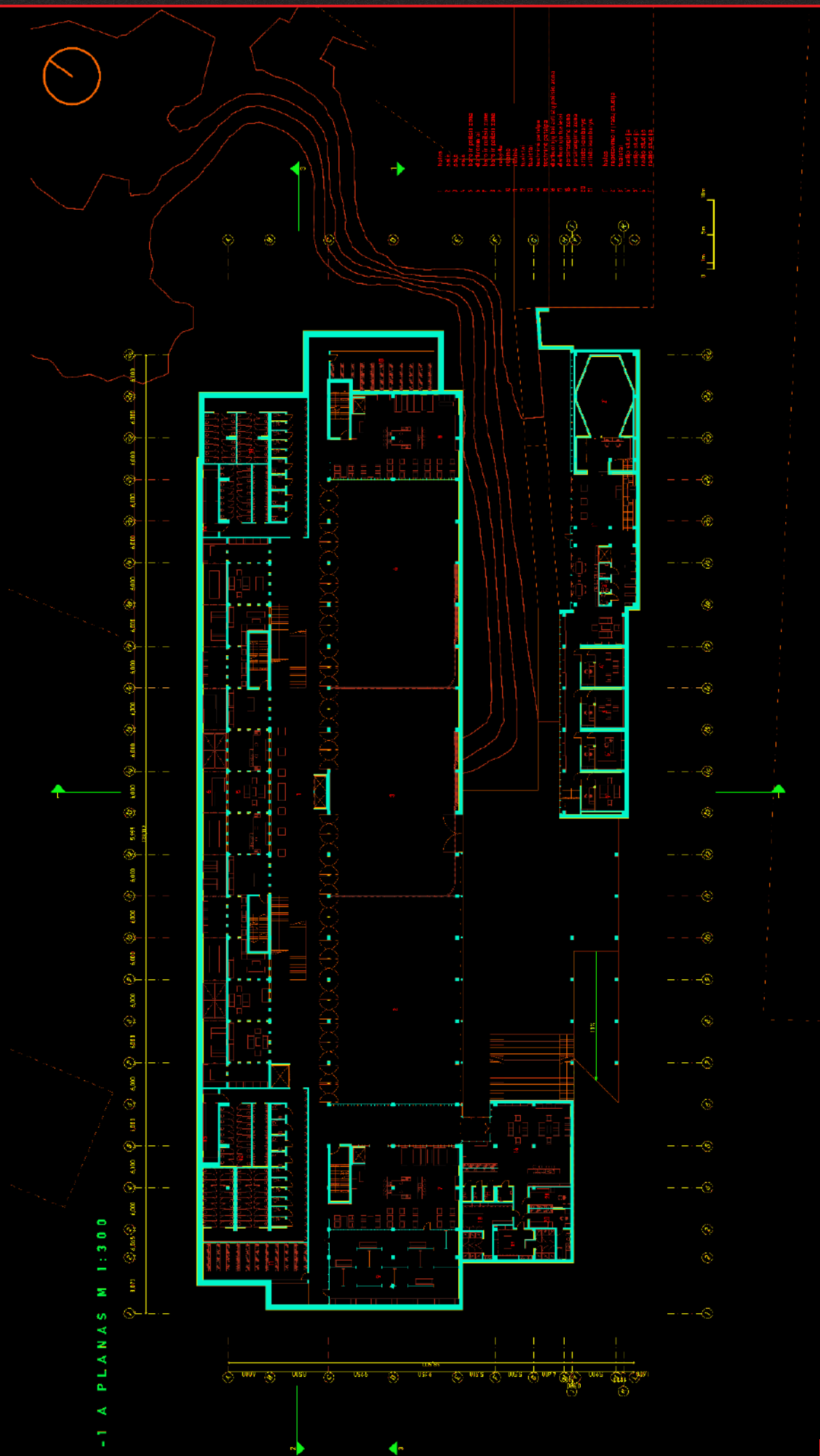


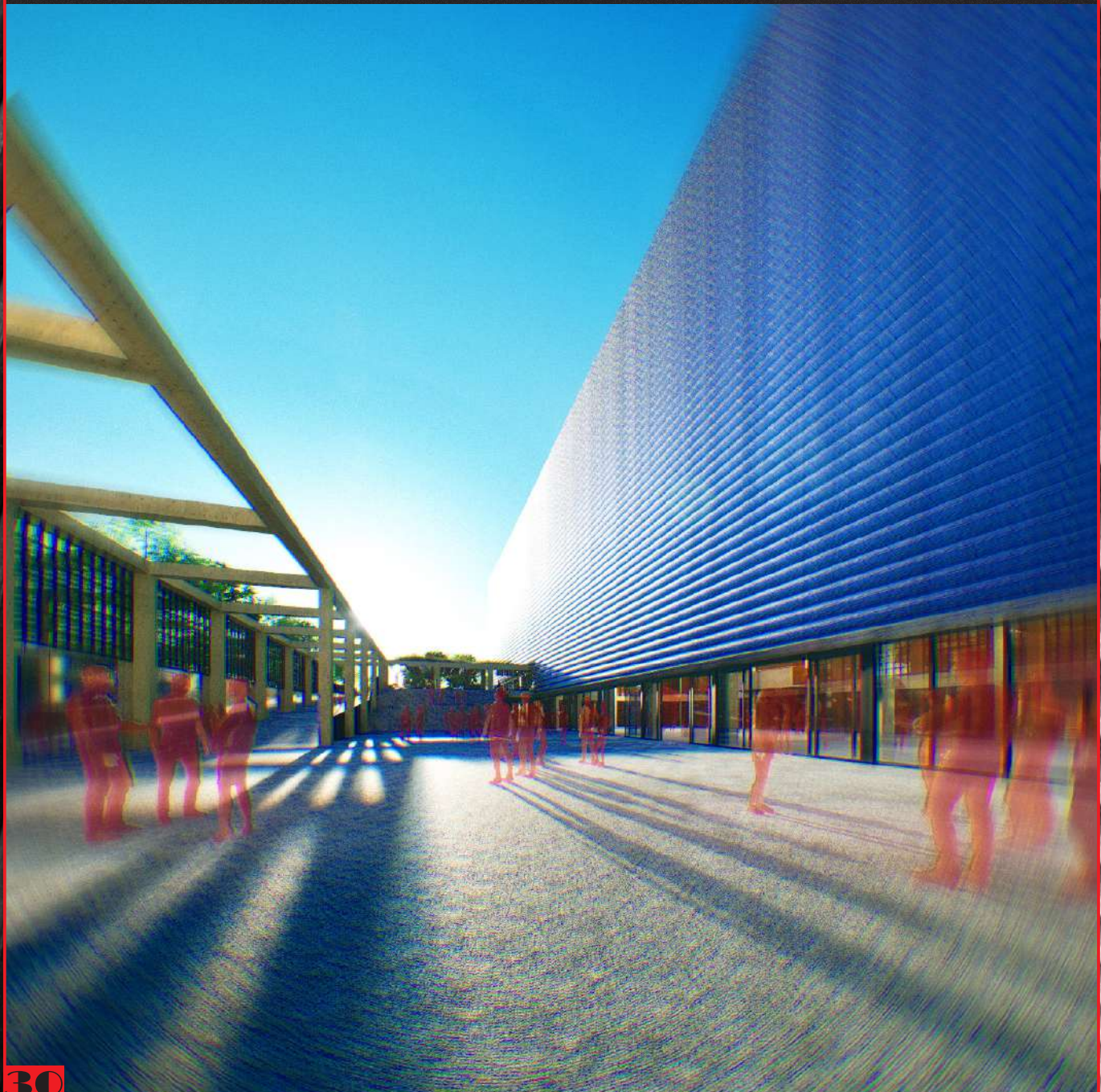
weave deep cultural narrative, human-centric design, and raw aesthetic into a cohesive, powerful, and unforgettable whole, solidifying its role as

a cornerstone of the broader “3000” urban regeneration vision.

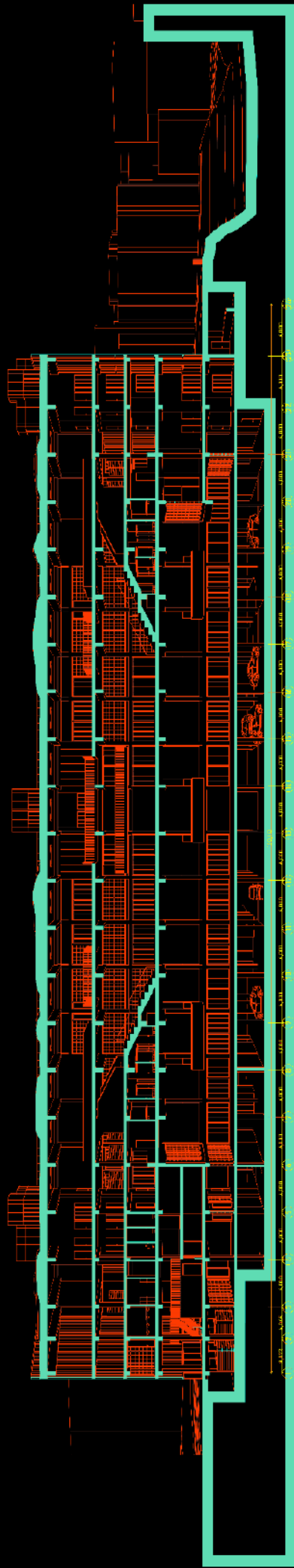


-1 A PLANAS M 1:300

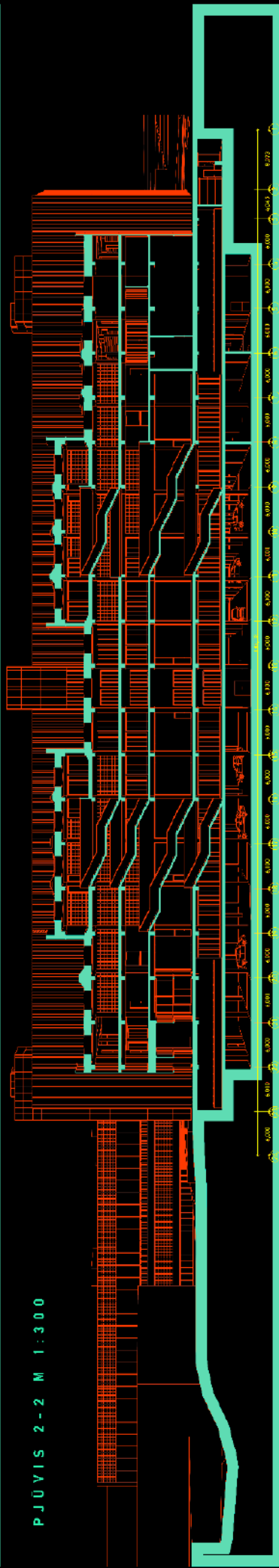




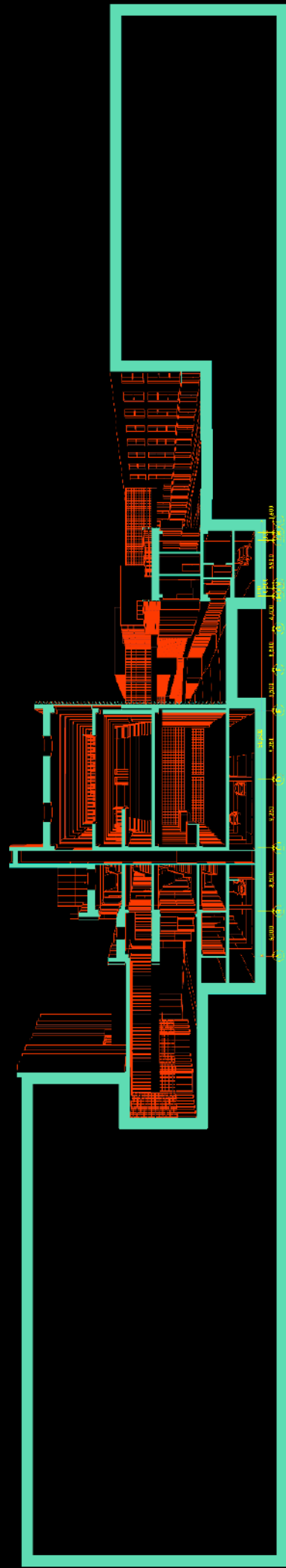
PJŪVIS 3-3 M 1:300



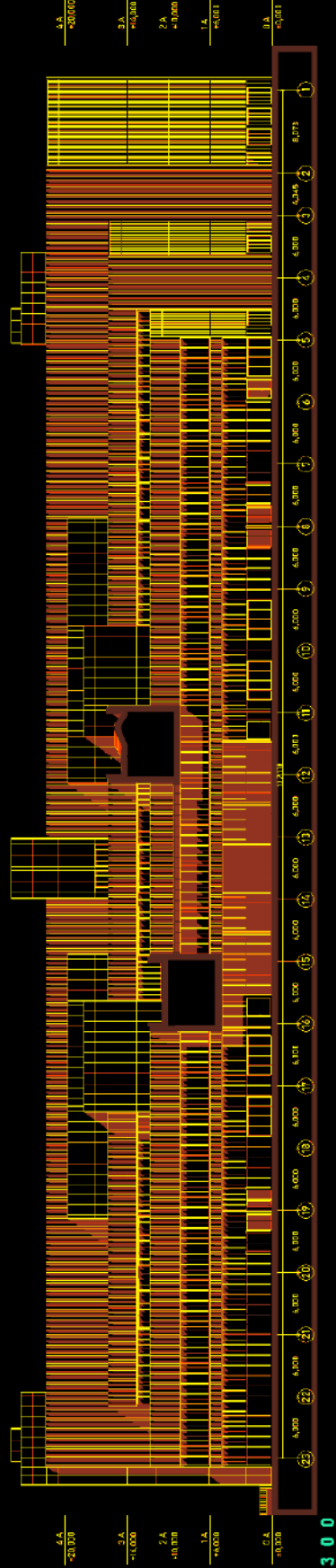
PJŪVIS 2-2 M 1:300



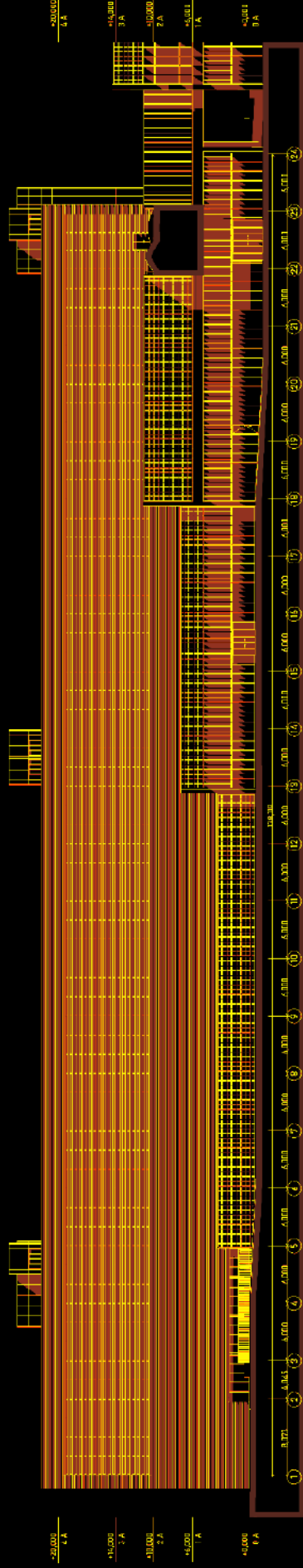
PJŪVIS 1-1 M 1:300



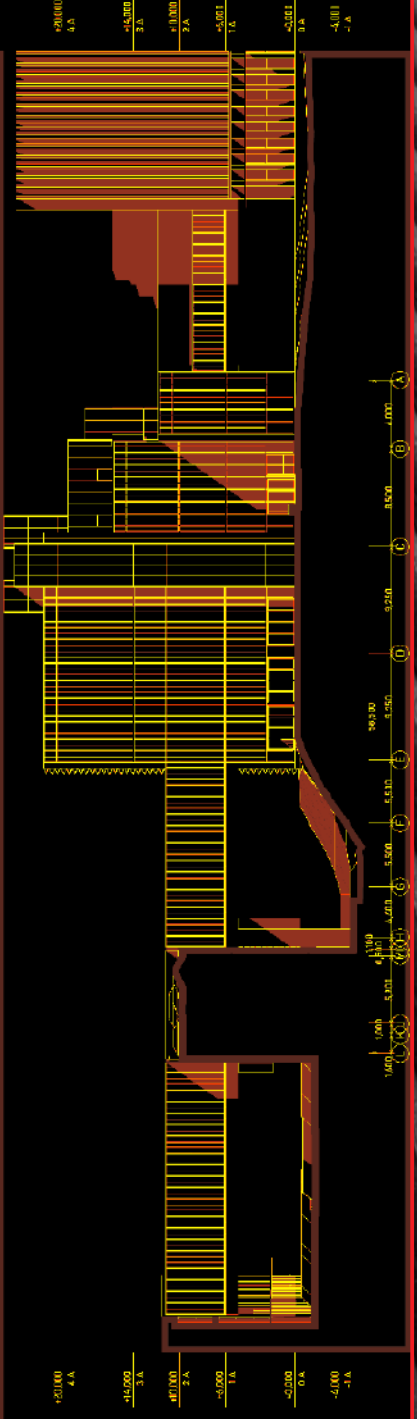
FASADAS 23-1 M 1:300



FASADAS 1-24 M 1:300



FASADAS L-A M 1:300



PARK OF THE MAMMOTH

PROFESSIONAL WORK//////LANDSCAPE ARCHITECTURE, CONTEST (1ST PRIZE)//////VILNIUS,
LITHUANIA//////2020/10 - NOW//////AUTHOR - BAULAND//////COLABORATION: APLAN//////
COLLABORATING EXPERTS: SIMONAS SAARMAN, KRISTINA GAUCE, RICARDAS SKORUPSKAS, VILMA
GAUDYNIENE



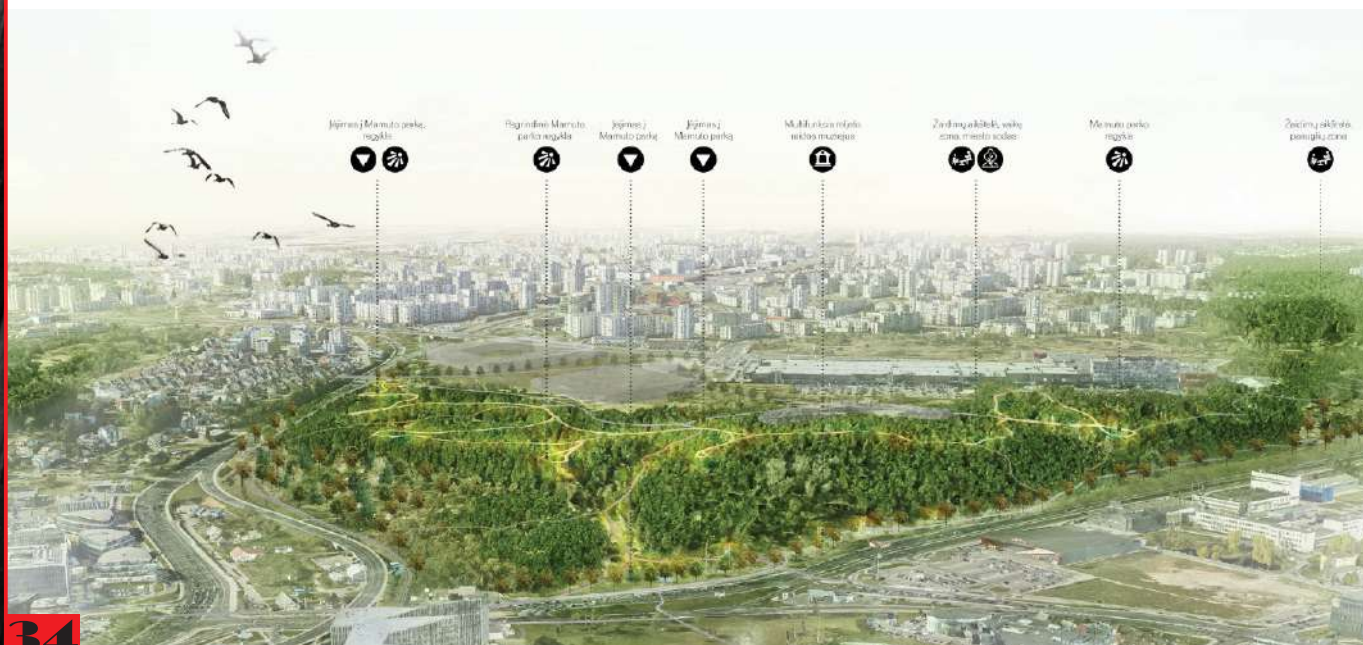
Personal input: visualizations, 3d modeling, detailing, technical drawings, sketching, site analysis, exposition narrative, consulting

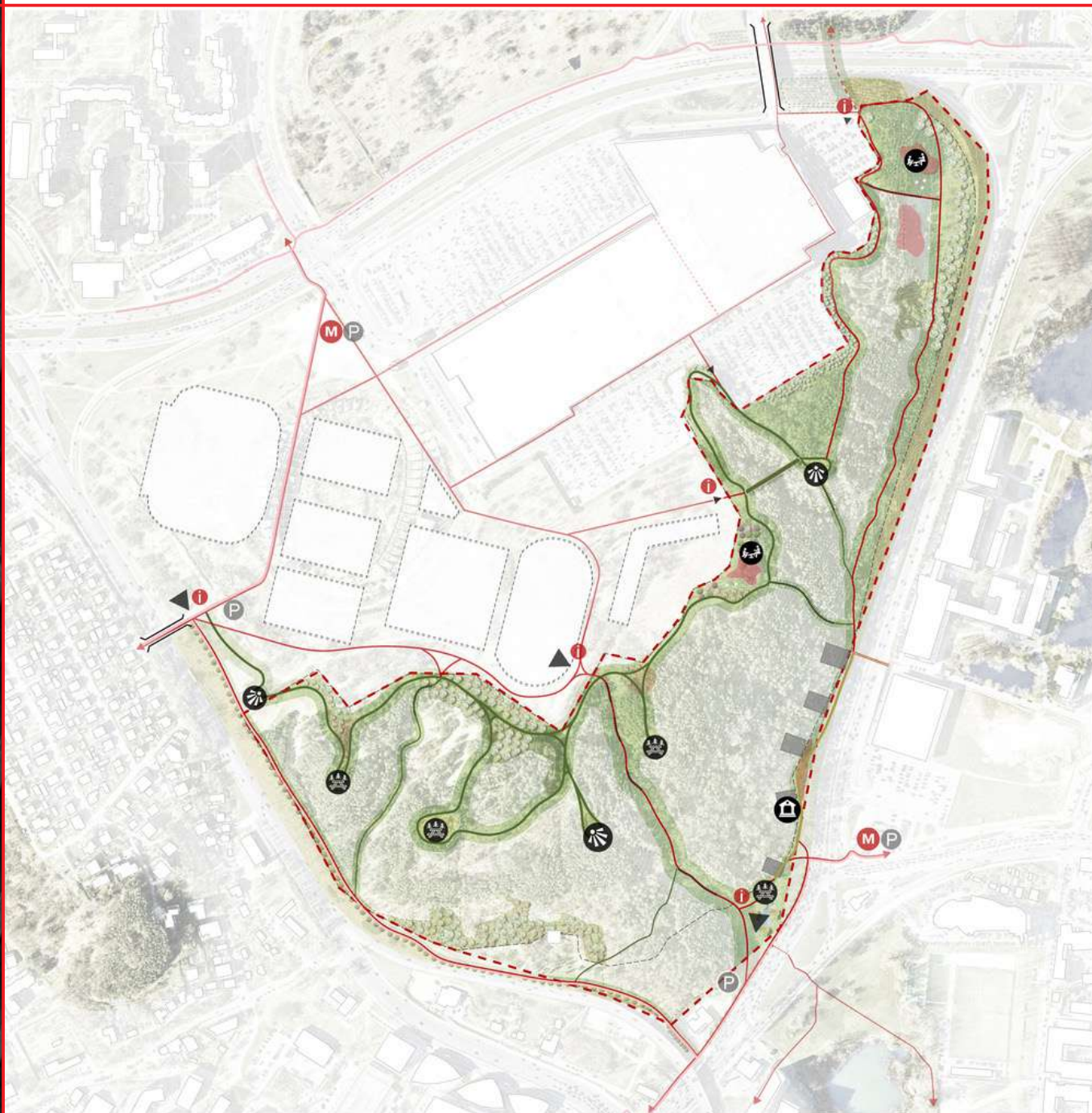
Text by BAULAD:

“Bauland together with a strong team

of multidisciplinary experts has won the architectural-urban competition to revive a unique geomorphological reserve in the center of Vilnius

Our vision for Mammoth Park is to introduce the history of the particular formation of Vilnius landscape to the visitors. From here one can overlook Vilnius central area and get to know



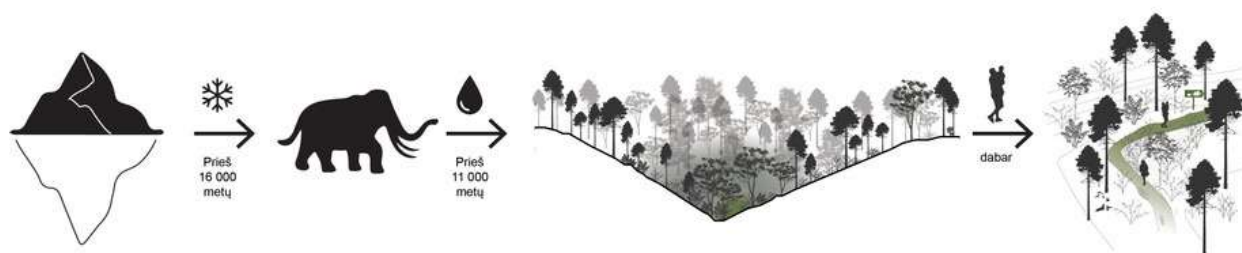


how much of an impact the landscape had in the process of its development. Vilnius is the only European capital that is located at the edge of the last glacial period. It is for these reason the Mammoth park is planned to be a great source of information about the

discoveries of mammoths in Vilnius, the spread of glacie, expressive terrain and specific vegetation.

Park components:

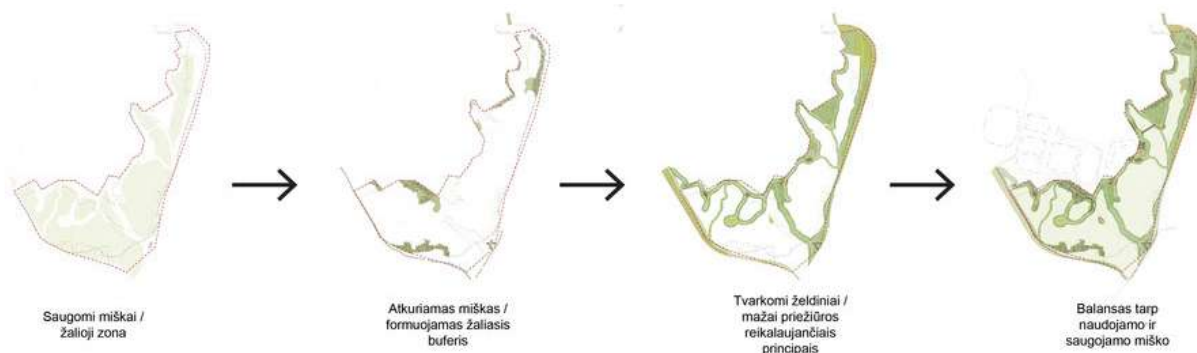
- Educational Mammoth trail
- Mammoth lookouts

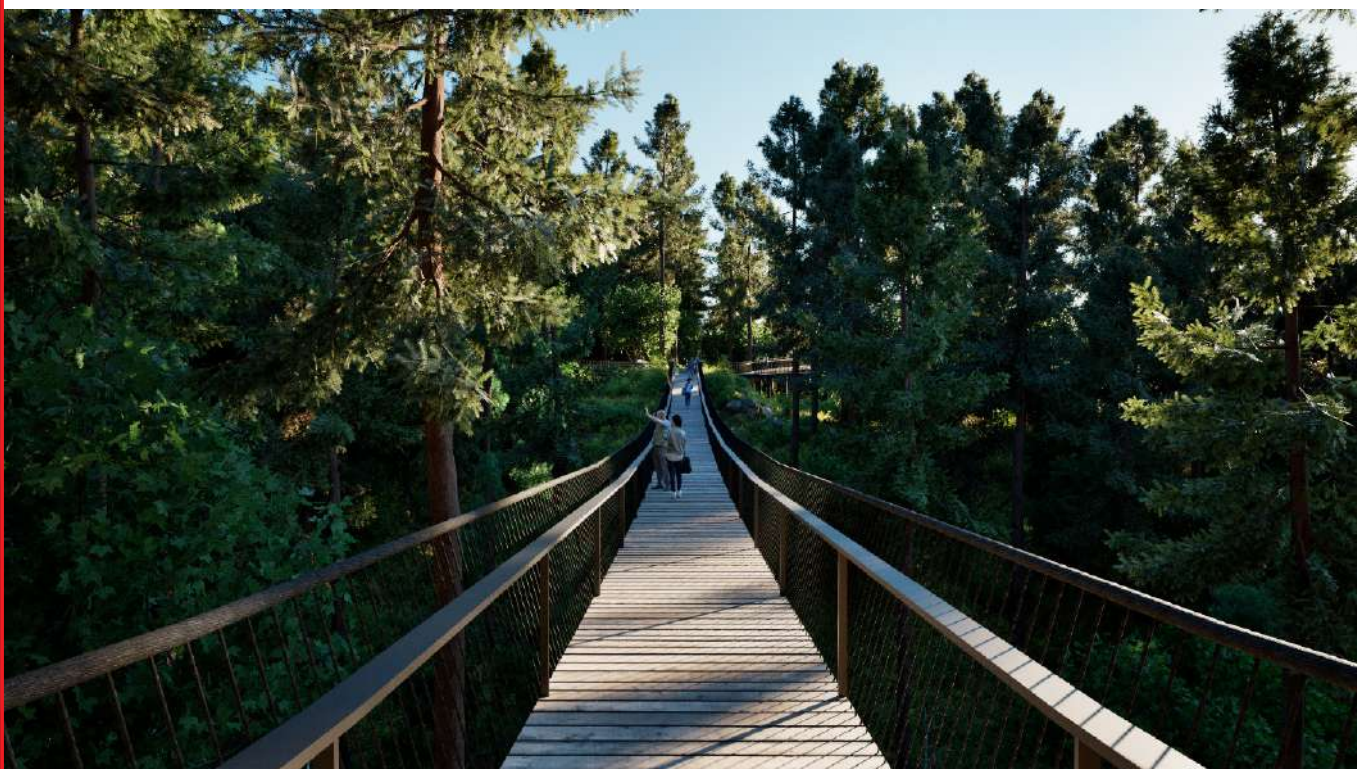


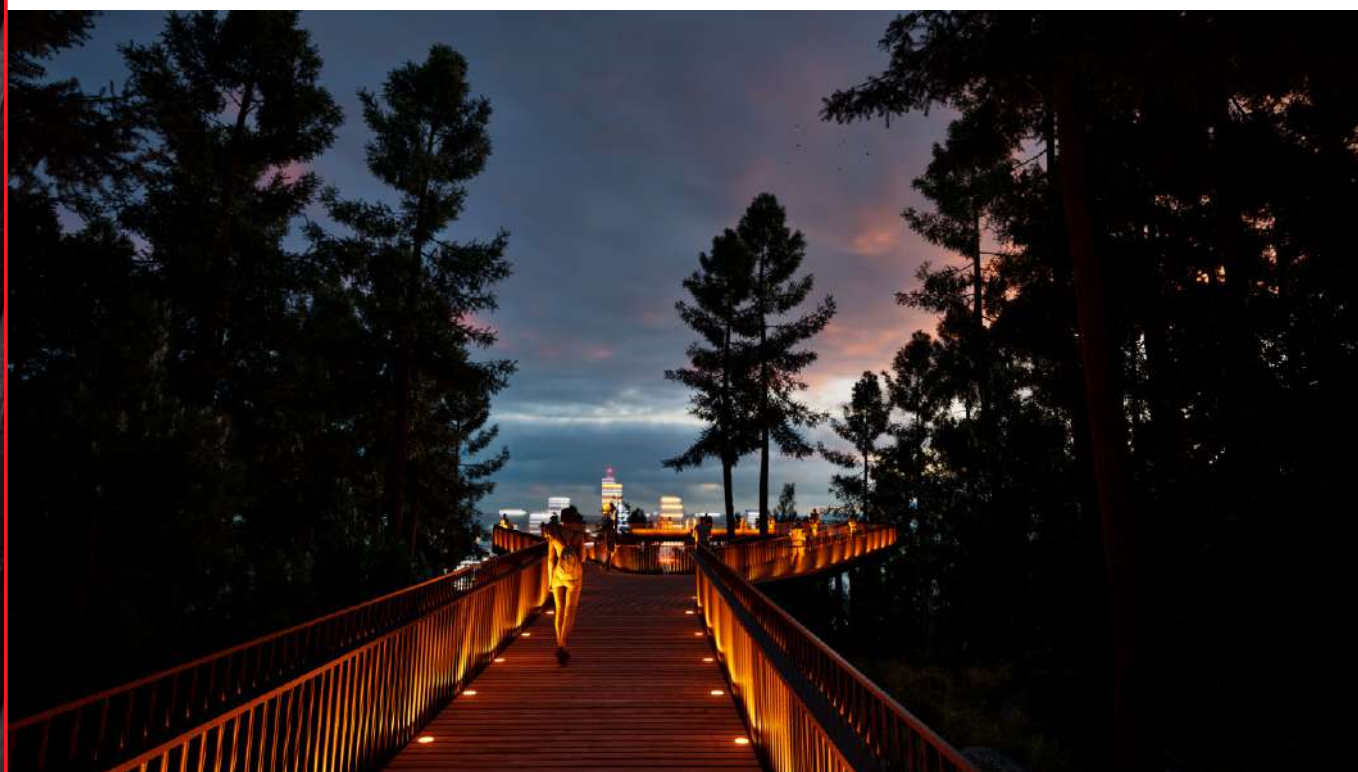


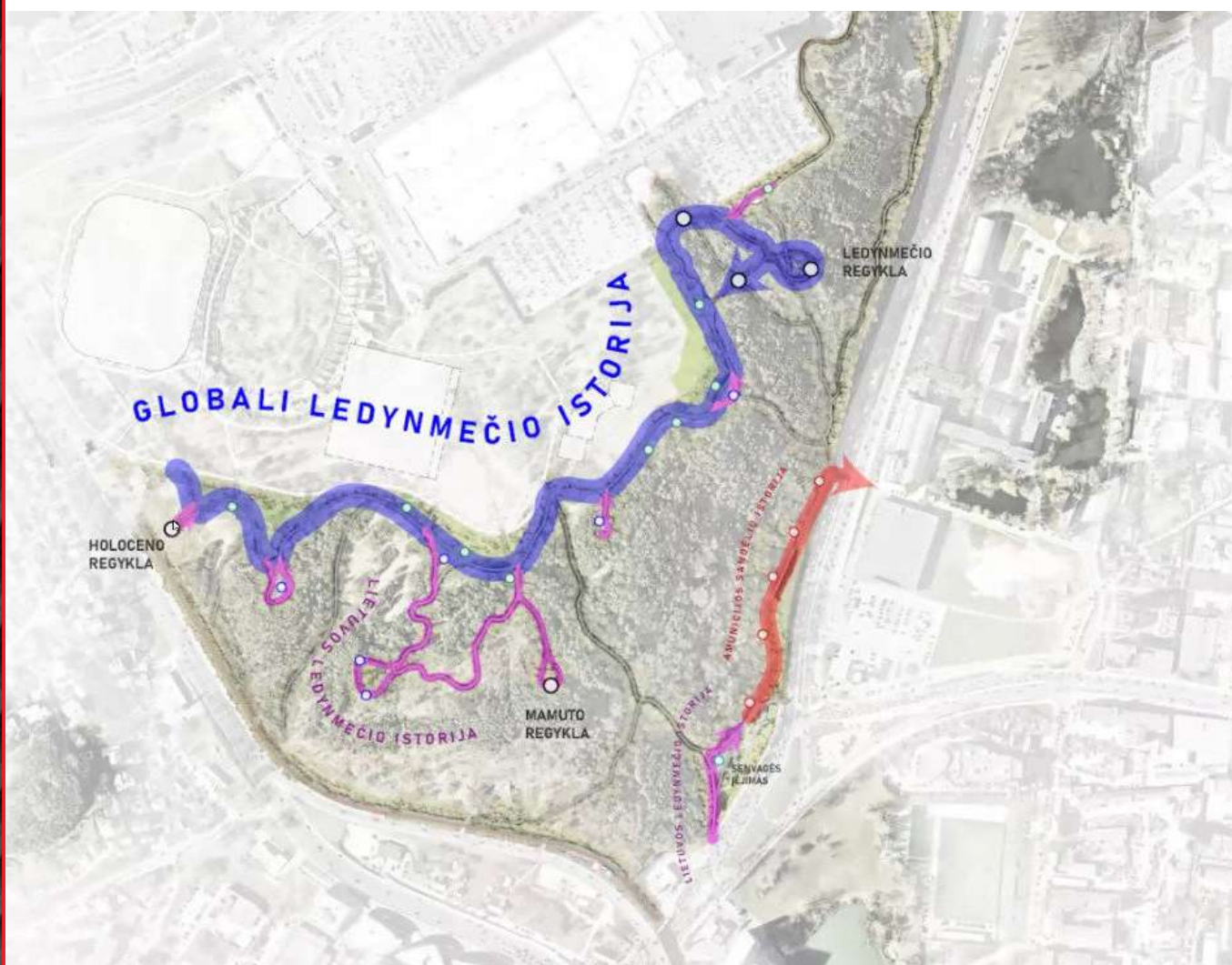
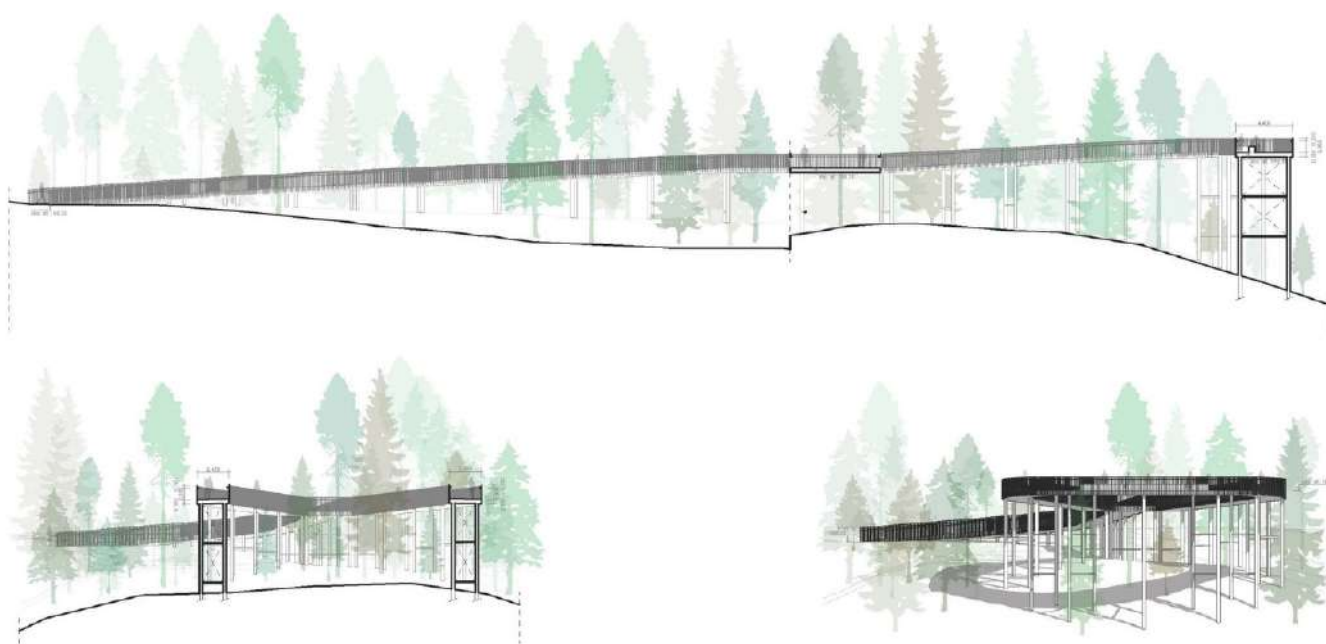
- Mammoth pastures (playgrounds, rest areas, garden)
- Ammunition trail
- Multifunctional landscape development museum located in ammunition depots
- Suspension bridge

Vilnius has never emphasized enough its geological uniqueness in European context. The Mammoth Park may be a greater opportunity to bring this topic to light and create a new destination point for both national and international visitors.”









JOZEF STRUMILLO GARDEN

PROFESSIONAL WORK////LANDSCAPE ARCHITECTURE////VILNIUS, LITHUANIA////2024 - NOW////

AUTHOR - BAULAND////COLLABORATION: AKETURI ARCHITEKTAI



Personal input: visualizations, grading plan, 3d modeling, detailing, technical drawings, staircase idea

This project transforms a neglected, inaccessible plot within the historic Vilnius Old Town into a vibrant public

park. [cite_start]The site is the former location of a significant 19th-century botanical garden founded by Juozapas Strumila, a pioneer of scientific horticulture in Lithuania.

The design honors this unique heritage by creating a contemporary park that is both functional and com-





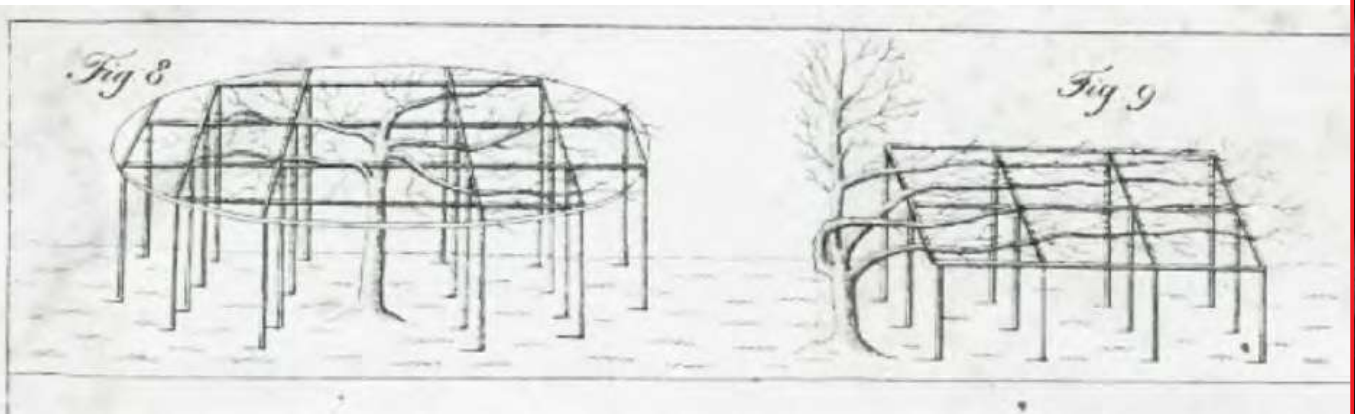
DARĪTĀJĀ ŽĒMĒJĀ	
	Projekcijas robežlīnija rīks
	Stāpa robeža
	LR Kārtotājam noteikumi: LR Pārvaldes Samanāšās apstāpās robežlīnija: apstāpās
	LR Kārtotājam noteikumi: LR Pārvaldes Samanāšās apstāpās robežlīnija: vācās, kurā hārtotājam noteikumi: apstāpās robežlīnija: vācās, kurā hārtotājam noteikumi: apstāpās
	DP konceptuālā plānošana: skāpās robeža
	DP konceptuālā plānošana: skāpās robeža
	DP konceptuālā plānošana: skāpās robeža
	Pasākuma vieta
	Jungtis ar apstāpās robežlīniju
	Laipti
	Sapūtas koka
AUGUMNĀJA	
	Esamā mēģināji
	Nācās sodānā: dārdā: mēģināji
	Nācās sodānā: vācās: mēģināji
	Tārdā: dārdā: mēģināji
	Deķerētā: Strumilos gērtā
	Vācā
	Koka sodānā: vācā
	Pasākās dārdā: mēģināji
DARĪTĀJĀ	
	Vieta grāpās: (vācā: mēģināji)
	Vieta grāpās: (vācā: mēģināji)
	Zārdā: dārdā: mēģināji
	Grāpās: dārdā: mēģināji
MAŽĀJA ARCHITECTŪRA	
	J. Strumilos augu stoginē
	Sapūtas
	Koka
	Skāpās
	Informācinio slēdo
	Zārdā: dārdā: mēģināji
	Vārdā: dārdā: mēģināji
	Vārdā: dārdā: mēģināji
	Apstāpās: dārdā: mēģināji
	Bārdā: dārdā: mēģināji
	Prezētā: dārdā: mēģināji

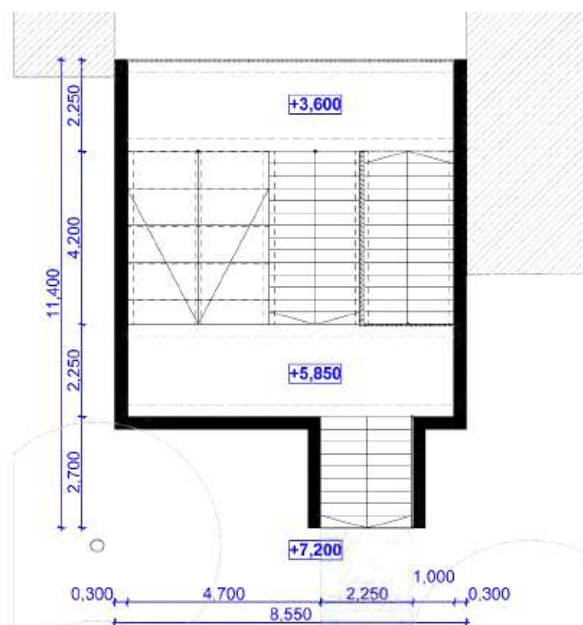
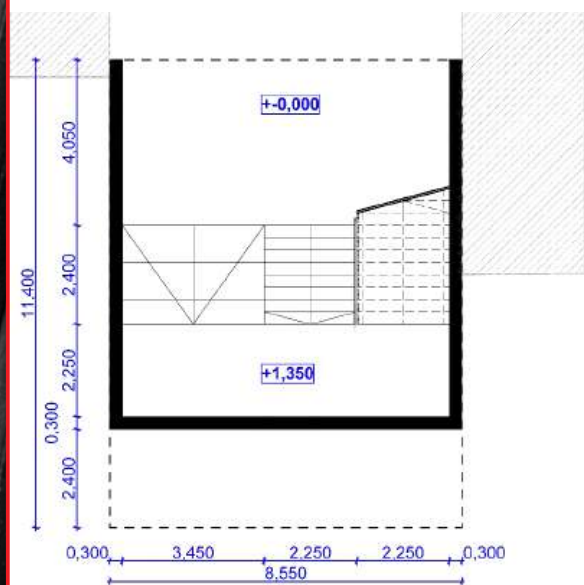
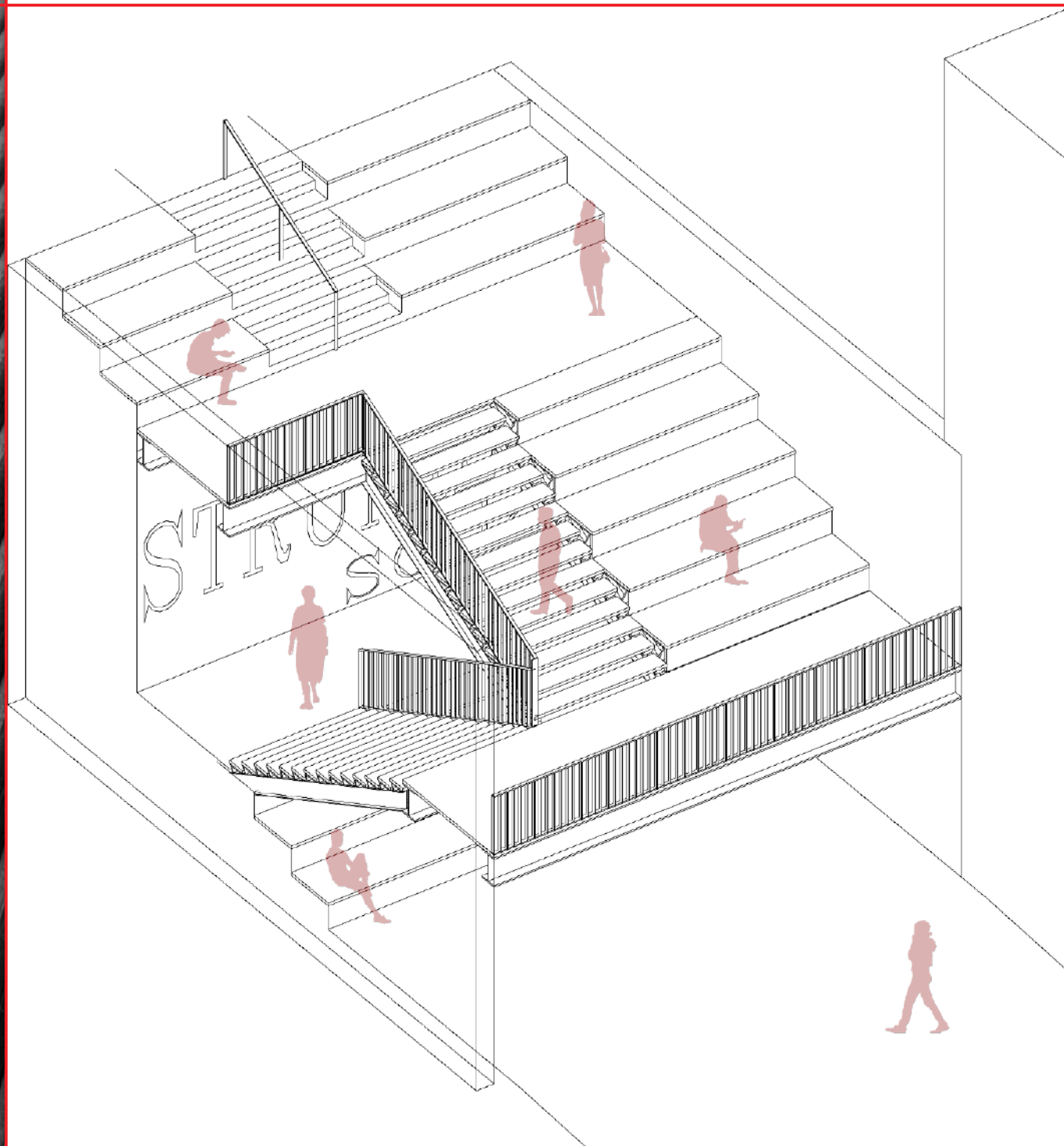


memorative. [cite_start]An organic network of paths connects three main zones: a central multifunctional lawn for community gatherings, an educational play and recreation area, and a botanical fruit-tree garden dedicated to Strumila's memory. [cite_start] This commemorative garden features plant species he once cultivated and a modern steel canopy for training trees, inspired directly by Strumila's own historical sketches.

A key architectural intervention is the creation of a new representative entrance with stairs from V. Šopeno street, navigating a 6.5-meter height difference to seamlessly connect the previously hidden garden to the city. [cite_start]The design thoughtfully preserves existing mature trees and frames views of historic ruins on-site, weaving the area's rich past into a dynamic public space for the future.









For the realization of my sculptural idea, I have chosen the Park of Nations' Unity in Pašilaičiai. This space lies between the roundabouts of Gabija and Medeina streets. The place is considered a park essentially only because of its name. At present, its primary function is transit.

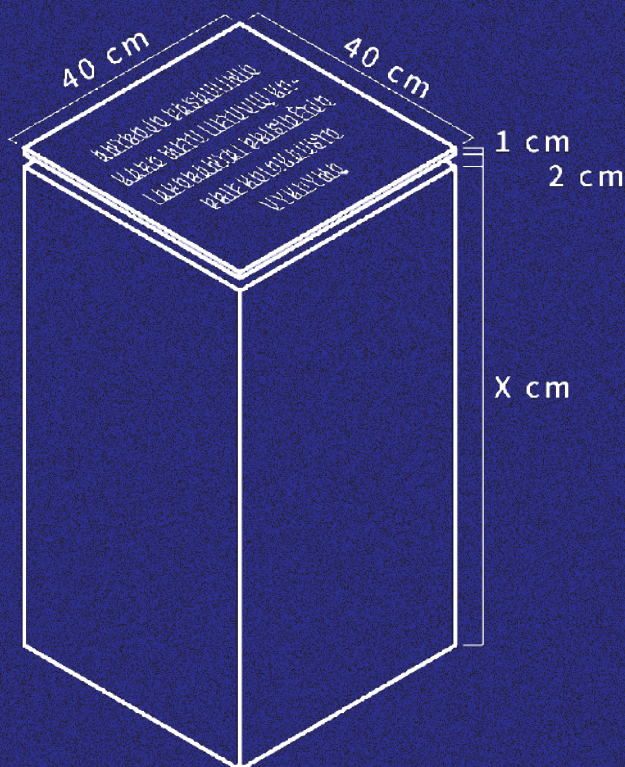
My proposed project aims to give real meaning to the park's name by reflecting on the relationship between Lithuanians and other nations. Echoing the site's current desolate condition, the composition memorializes historical and contemporary problems in Lithuanian relations with other peoples – dramatic episodes in the history of Lithuania and the Lithuanian nation marked by xenophobia, racism, antisemitism, support of imperialism, egocentrism, and general hostility toward others.

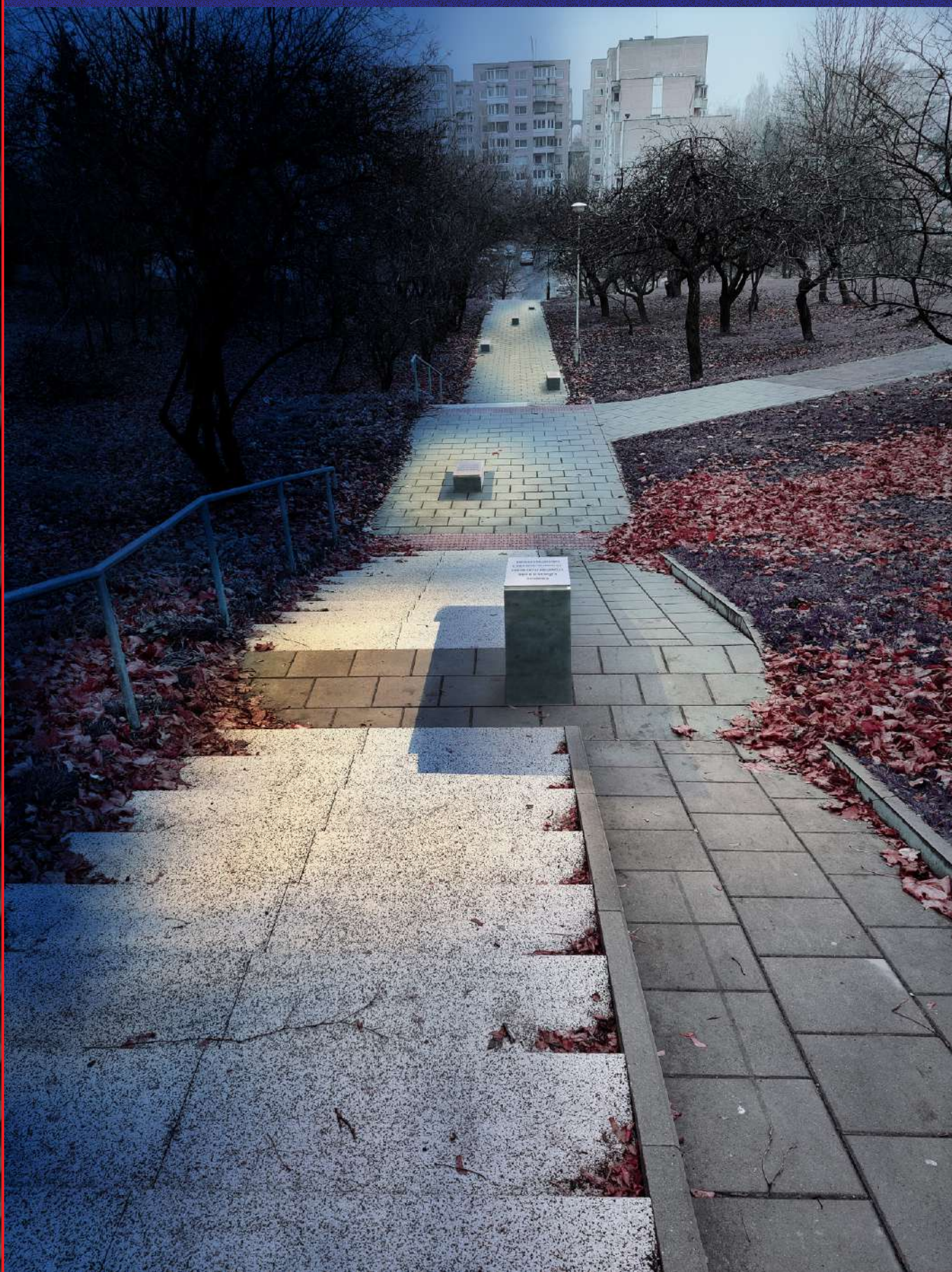
For the sculptural intervention, I chose the existing concrete tiles of the pavement. These tiles are lifted above ground level to form concrete columns, creating a kind of obstacle for passersby. On the top surface of each column is placed an inscription describing a specific negative example of Lithuanians' behavior toward other nations. The height of each column depends on the perceived "weight" of the case being referenced. Each column is surrounded by light strips, which switch on at night.

These scars function both as physical barriers and as direct reflections of our own relationships with other nations. They may irritate us, but they remain – history cannot be changed. During the day, these volumes with inscriptions act as obstructions, while at night they transform into guiding markers, helping us navigate through the darkness.

Examples of inscriptions:

- Interwar Lithuania in various ways obstructed the establishment of Polish schools.
- During World War II, Lithuanian collaborators took part in carrying out the Holocaust.
- Some collaborators who took part in the Holocaust are still regarded as heroes in present-day Lithuania.
- Lithuania refuses entry to foreigners seeking asylum, while at the same time declaring its respect for human rights.





MY ENEMY - VILNIUS

PERSONAL ARTWORK SERIES////EXHIBITION////VILNIUS, LITHUANIA////2023////AUTHOR OF ARTWORKS AND THE IDEA - POVILAS ŠIMONĖLIS////CURATOR OF THE ORIGINAL EXHIBITION - EMILIJĄ KAIRYTĖ

I want this exhibition to highlight the uneven development of Vilnius and the entire country. We are divided by social and economic inequality that permeates nearly every aspect of life. The quality of life and opportunities for a teenager from a poor family in Rokiškis differ drastically from those of a teenager the same age from a middle-income family in Vilnius. He, who never chose his family, never chose where or when to be born, must grow up in a place where his education is assumed to be inferior, where the variety of entertainment and activities is limited, where the cultural life is quieter, where the living environment is poorer and more deprived, and where the chances to live well, to fulfill himself as an individual, to be happy are all much smaller. This is clearly the curse of modern Lithuania, which levels out a large share of any progress or achievement we might make.

In Vilnius, this inequality - the center-periphery conflict is perhaps most evident. Here live the wealthiest people and the poorest, most marginalized communities. Here, glass skyscrapers; there, cottages without running water. Here - the most expensive clothing boutiques; there - the largest markets overflowing with counterfeit brands. Here hydrogen-powered buses run alongside trolleybuses built in former Czechoslovakia. Here streets are narrowed in places, and in others, almost highways are built beneath apartment windows. Vilnius, my city, is so diverse - full of energy, joy, sorrow, love, contempt, envy, and hatred.

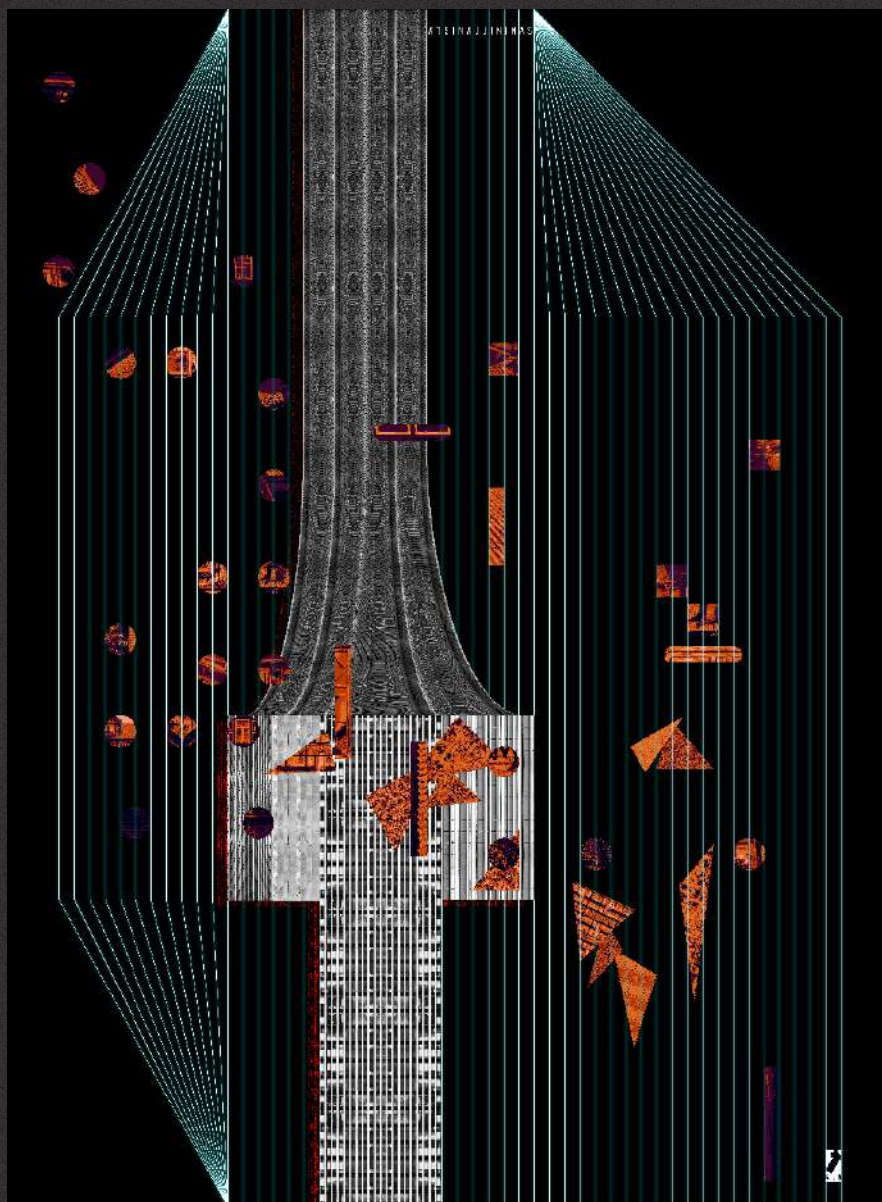
Text to the visitor:

I'm angry. More than angry. I hate you. Why do I have to ride an hour to work with a transfer because bus 52 didn't come again, while you can walk

to your downtown office in a couple of minutes? Why must I step aside onto that one-tile-wide sidewalk when you're driving with your personalized license plates? Why are there thirty-year-old unfinished walkways by my home - where, it seems, the paving tiles simply end in the middle - while new parks are springing up one after another near you? Why must I pay for those new public spaces by you, while you tell me that if I want anything near my home, I have to build it myself? Why does everyone think about restoring your house, but my house they just want to tear down? Why must my home be burned down to make way for your skyscraper? Why does "upgrading" a neighborhood mean I'll have to move out and give my place to you? Why, as you pay me only minimum wage, do you lecture me that we're like family and I don't belong here if I dare to think about money? Why do you raise my rent yet never fix my broken window? Why should it be enough for me to hope that one day I'll become like you? I don't want to be you. Why can't everyone be just all right? Why must I believe this is the only path that I must endure? Why must I have nothing while you have everything?

"RENEWAL"

The work focuses on issues of gentrification, exploring the differences, contrasts, and relationships between the old and new character of changing neighborhoods and their connection to people.



The course of the creative process:

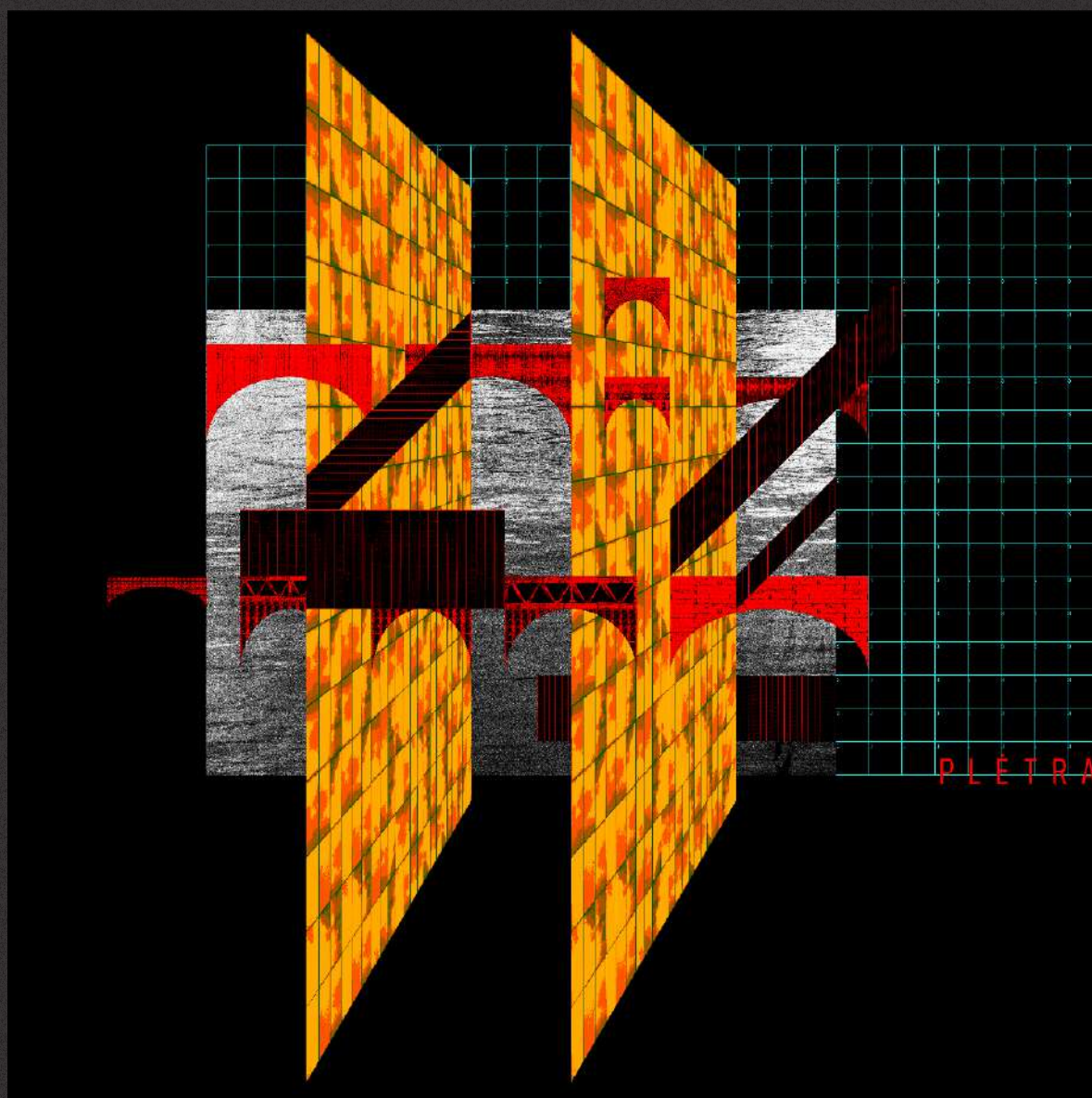
The initial concept was developed; the area (district of Šnipiškės in Vilnius) was photographed; after analyzing the photographs and refining the initial concept, a composition sketch was drawn; the photographs were cropped and retouched; using the collage principle, the photos were arranged according to the sketch; the final composition was retouched.

Original format - digital

Exhibited format - aluminum composite (100x74cm)

"EXPANSION"

The work explores the nature of Vilnius's growth and development, its changes, and its image.



The course of the creative process:

The initial concept was developed; the area (the Green Bridge and part of district of Šnipiškės in Vilnius) was photographed; after analyzing the photographs and refining the initial concept, a composition sketch was drawn; the photographs were cropped and retouched; using the collage principle, the photos were arranged according to the sketch; the final composition was retouched.

Original format - digital

Exhibited format - aluminum composite (100x100cm)

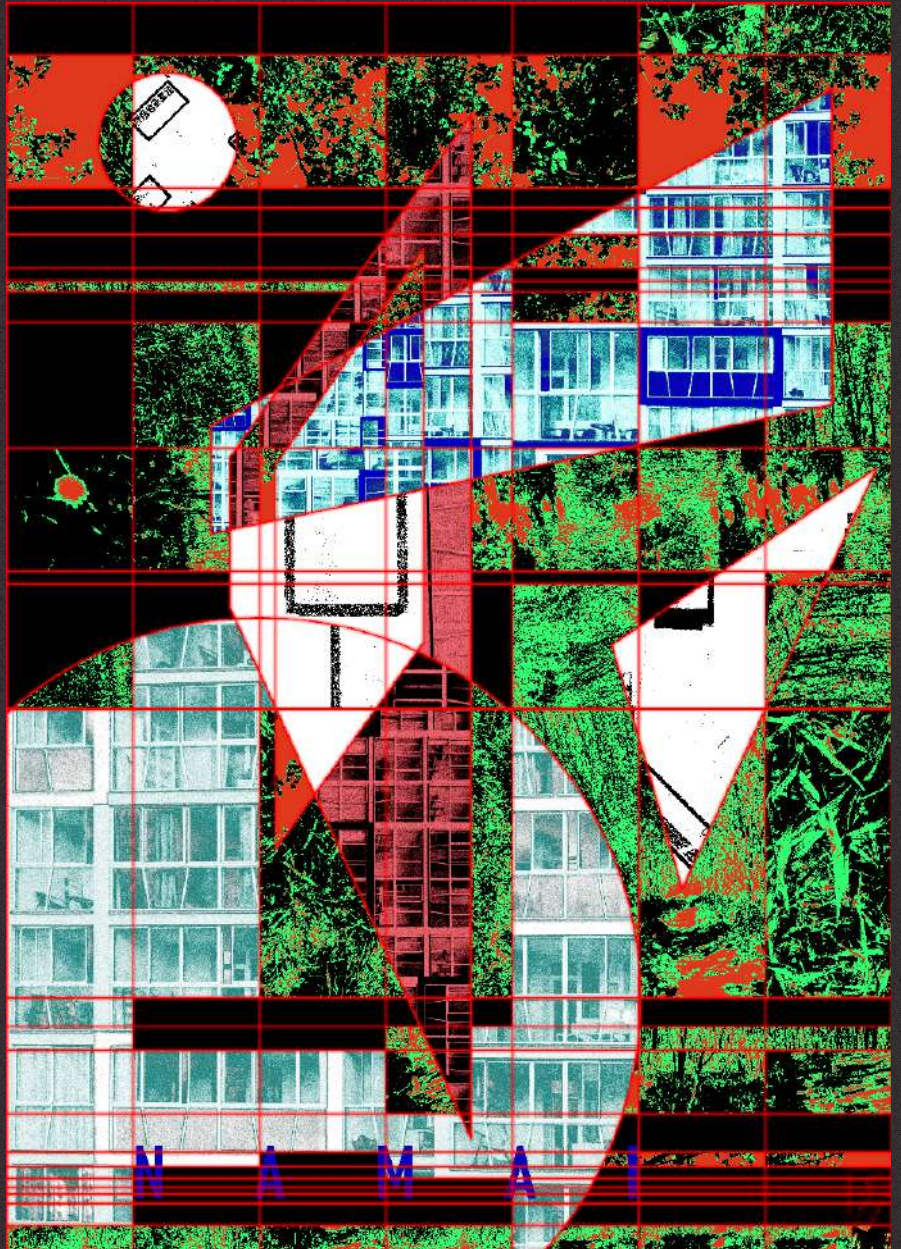
"HOME"

The work explores the relationship between still-developing 'sleeping' districts (in Lithuania we call areas where housing of all functions dominates that way) and nature, green spaces.

The course of the creative process:

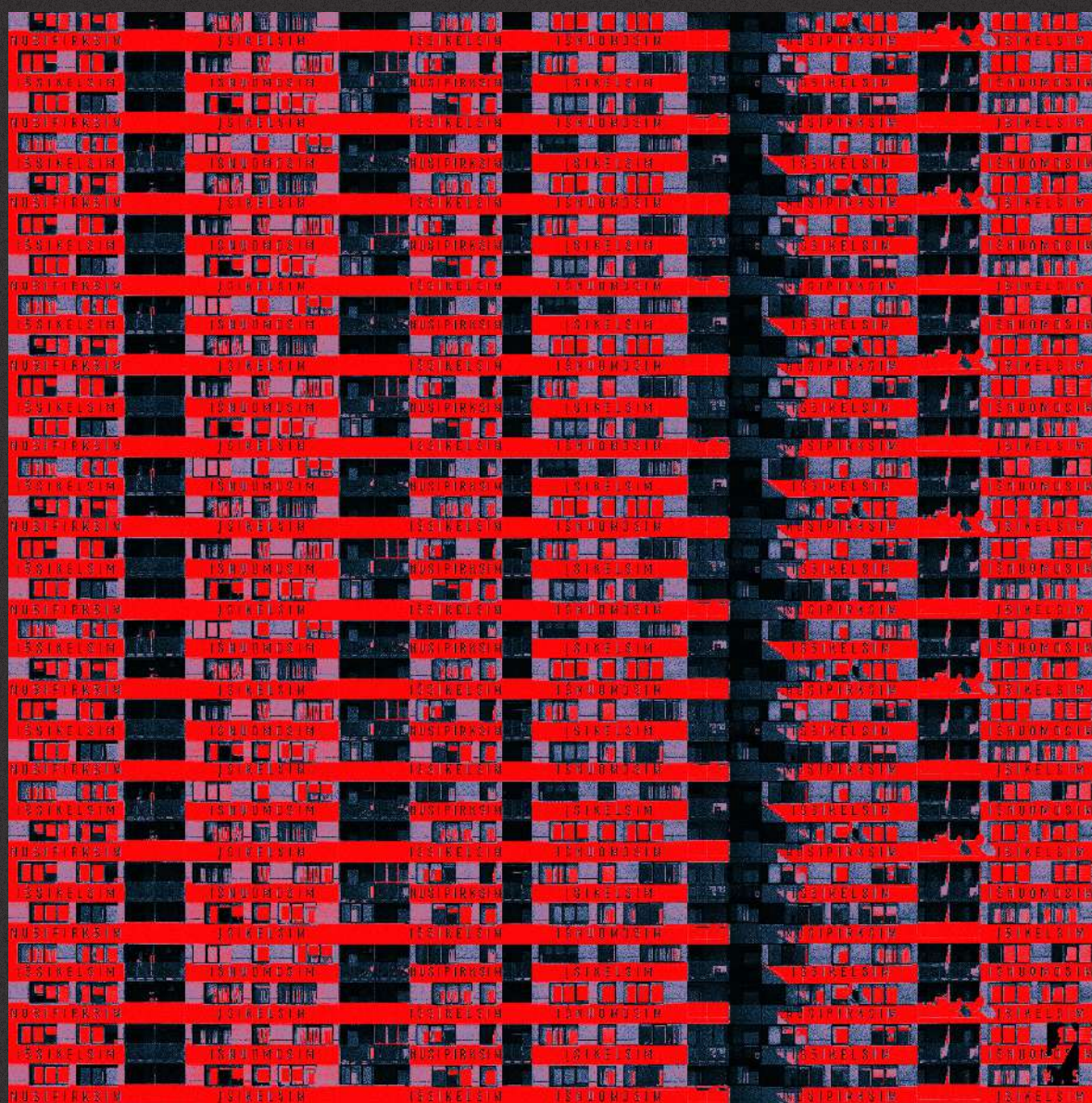
The initial concept was developed; the area (district Pašilaičiai in Vilnius) was photographed; after analyzing the photographs and adjusting the initial concept, a composition sketch was drawn; the photographs were cropped and retouched; using the collage principle, the photos were arranged according to the sketch; the final composition was retouched.

Original format - digital
Exhibited format - aluminum composite
(100x100cm)



"THE CYCLE"

The work examines the phenomena of life in 'sleeping' districts (in Lithuania we call areas where housing of all functions dominates that way), their characteristics, and their relationship with people.



Text in the artwork means: we'll buy; we'll move in; we'll move out; we'll rent out.

The course of the creative process:

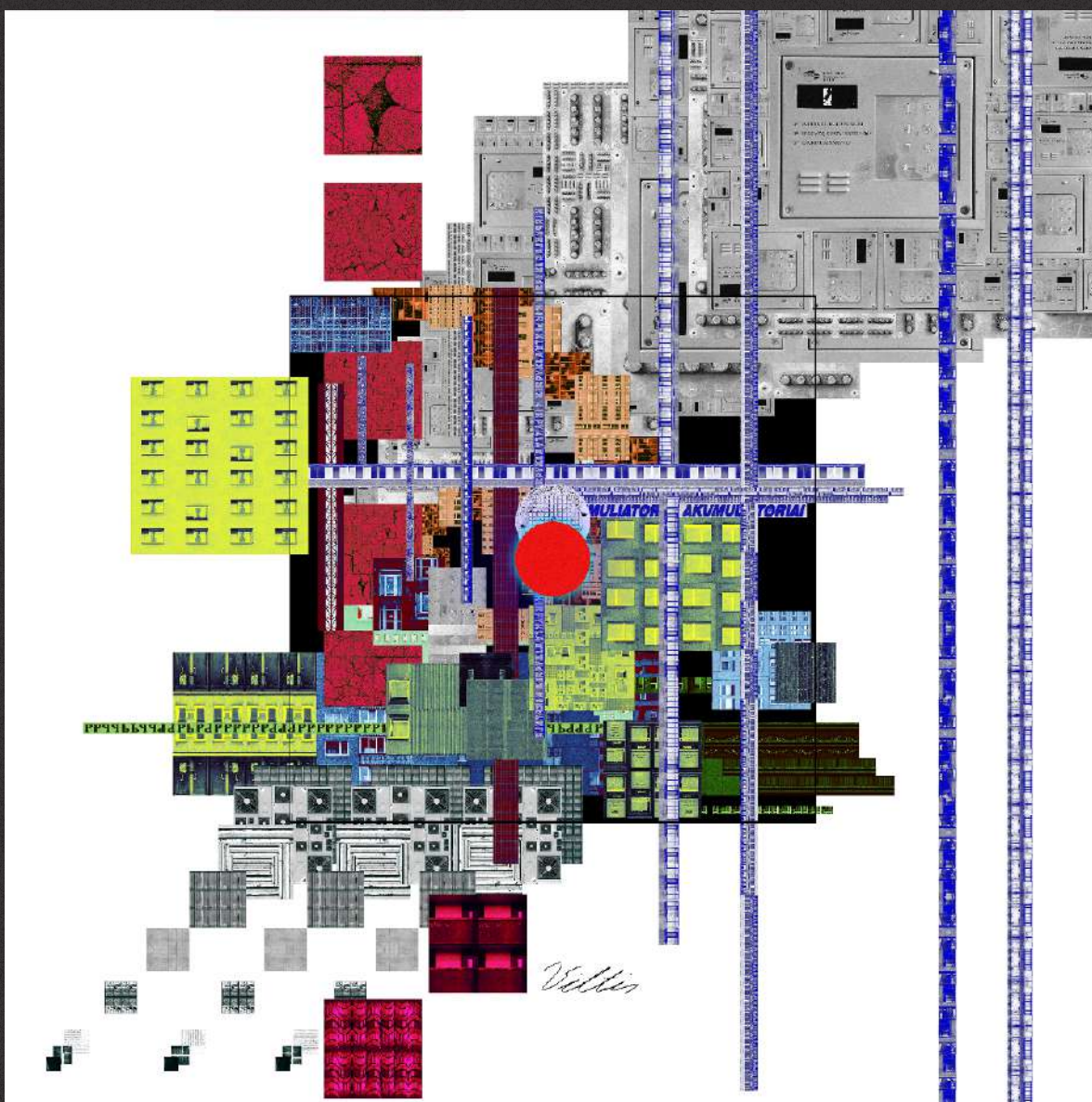
For leisure purposes, the area (district of Perkūnkiemis in Vilnius) was photographed; an initial concept was developed; the photographs were cropped and retouched; the images were arranged using the collage principle; the final composition was retouched.

Original format - digital

Exhibited format - aluminum composite (100x100cm)

"HOPE"

The work explores the culture of soviet modernist districts (in Lithuanian we usually call them 'sleeping districts'), their impact on people, and their prospects.



The course of the creative process:

The initial concept was developed; the area (districts of Šeškinė, Pašilaičiai and Lazdynai in Vilnius) was photographed; after analyzing the photographs and adjusting the initial concept, a composition sketch was drawn; the photographs were cropped and retouched; using the collage principle, the photos were arranged according to the sketch; the final composition was retouched.

Original format - digital

Exhibited format - aluminum composite (100x100cm)

"HUMAN OF LITHUANIA"

The work focuses on exploring the character of a society burdened by socio-economic problems, attempting to 'paint a generalized portrait of the Lithuanian person'.

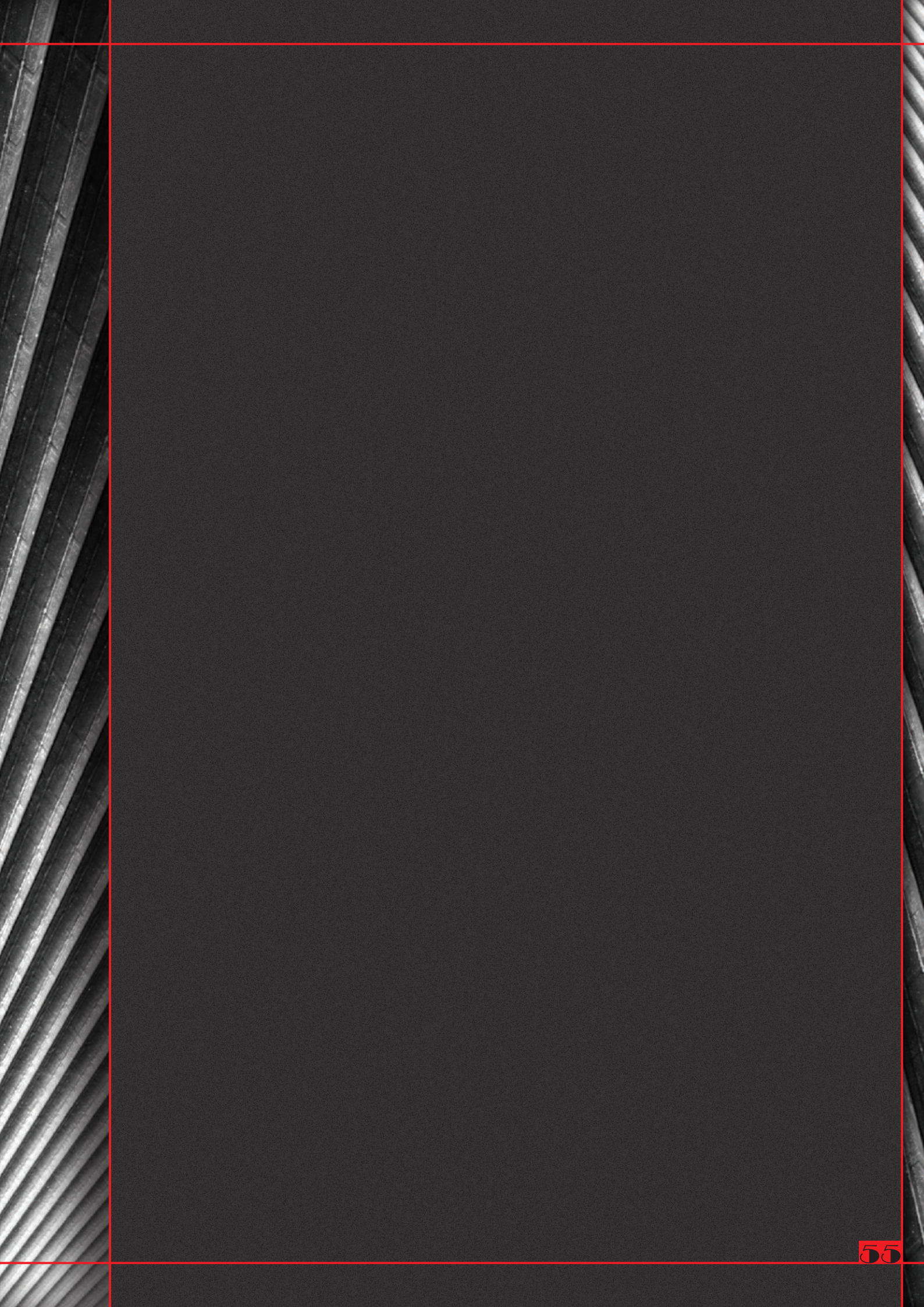


The course of the creative process:

For leisure purposes, the location (the façade of the 'Radisson Blu Hotel Lietuva') was photographed; a potentially interesting composition was noticed; an initial concept was developed; the photograph was cropped and retouched.

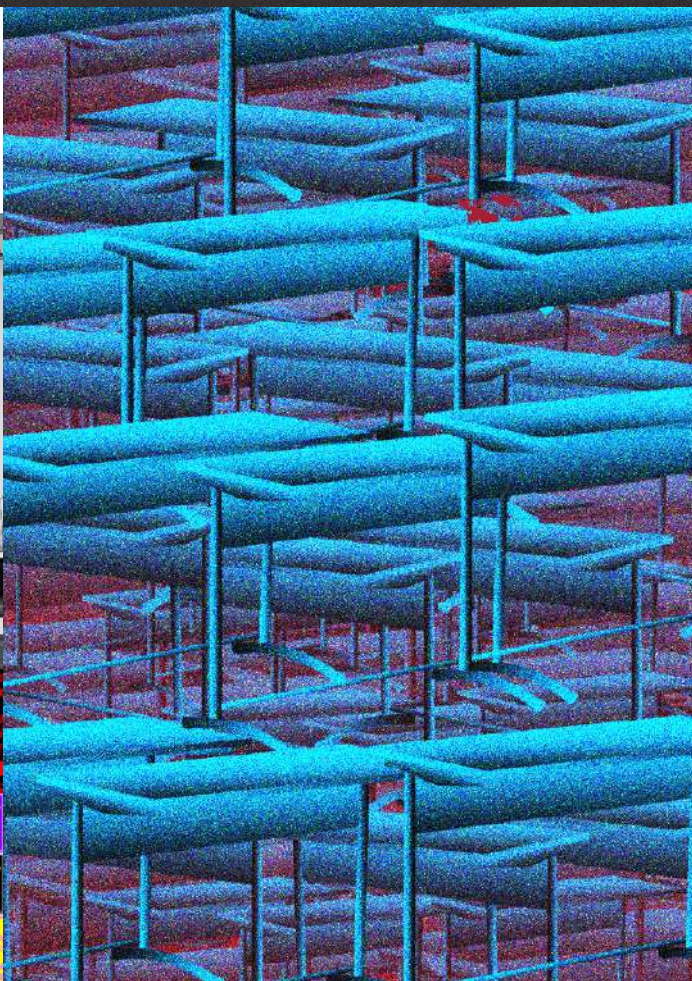
Original format - digital

Exhibited format - aluminum composite (100x32cm)

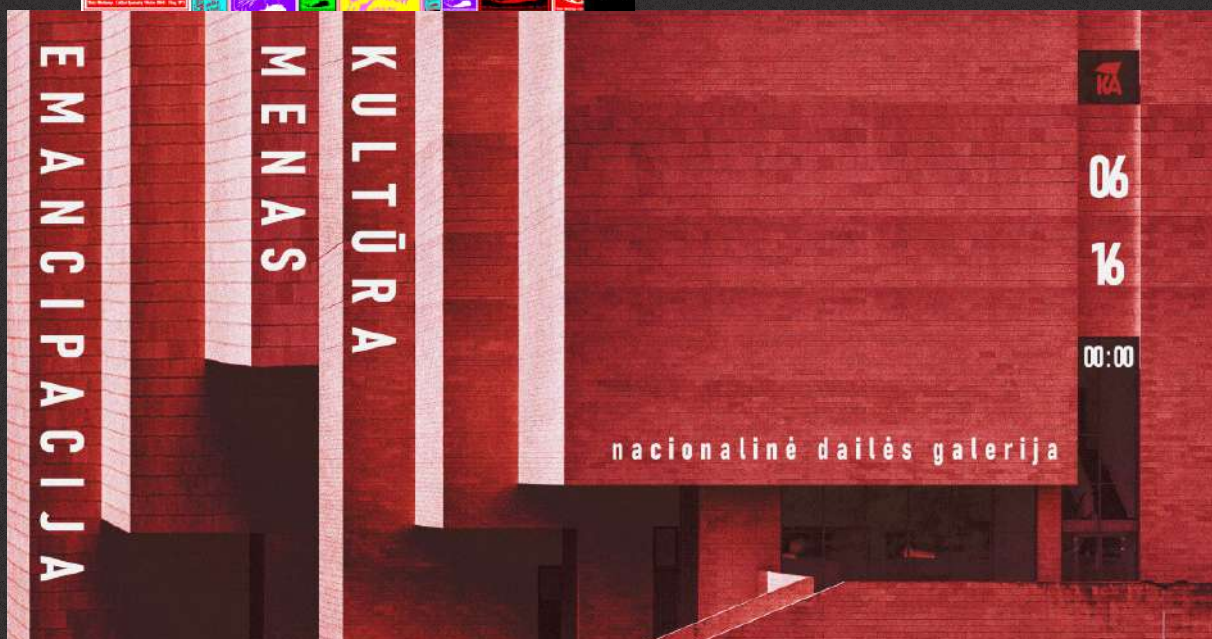


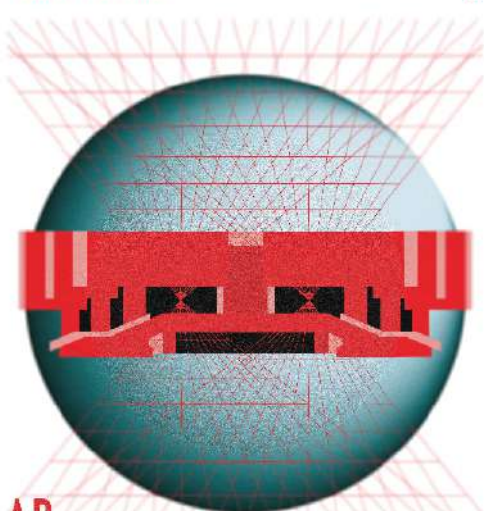
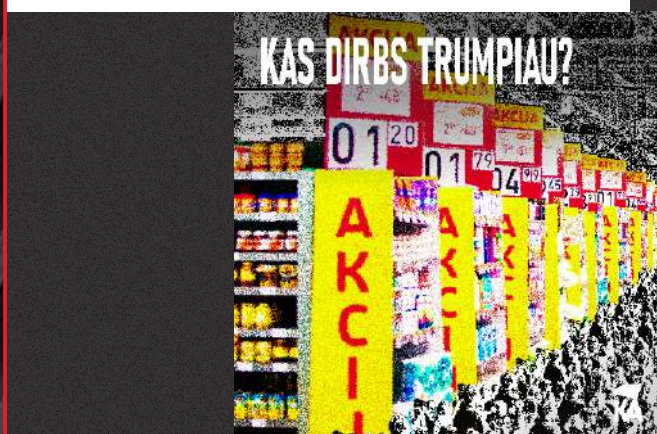
GRAPHICS

PERSONAL ARTWORKS////ARTWORKS FOR SOCIAL MEDIA////PHOTOGRAPHS////ILLUSTRATIONS////
PUBLICATION COVERS////POSTERS////ETC



VASARIO 1
1864





**AR
PRISKIRI SAVE
PRIE „KULTŪRINGŪJŲ“?**



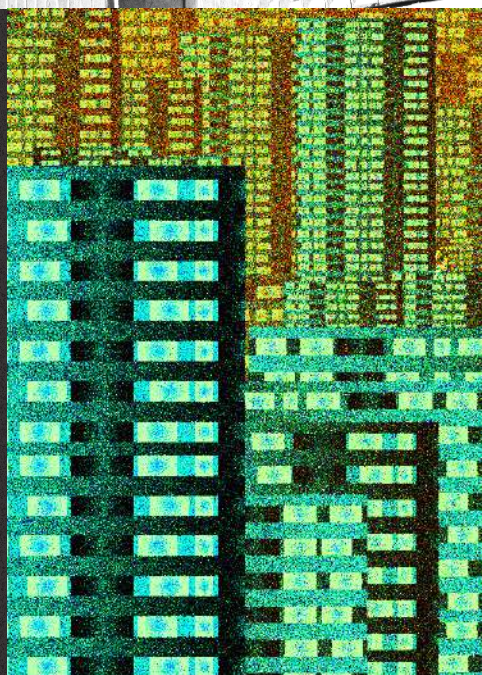


KONFERENCIJA
KULTŪRA IR
EMANCIPACIJA

14.06.2019 18.00-20.00
Demos

Invituojame dalyvauti kultūros asamblėjoje ir cktvėse
išnagrinėti diskusijas, konferencijoje dalyvauti
menotikini kultūriniai filmai, aktyvistai ir
daugiau. Renginyje nemokamas.

KULTŪRA NE ELITUI,
O VISIEMS



STABDYKIM
PRIVATIZAVIMĄ

KA

