The Architectural Activity in Lithuania During the First Soviet Occupation (1940–1941)

Evaldas Vilkončius

Kaunas University of Technology, Kaunas, Lithuania

Abstract. During the first Soviet occupation of Lithuania, which lasted from June 1940 to June 1941, gradual changes were planned to be implemented in the country's field of architecture. Although the occupation was short and lasted only a year, the design structure was changed according to the Soviet model, many architectural ideas were planned to be implemented, and a number of design projects of the new buildings were developed. Therefore, this article, based mainly on archival and historical material, analyses the architectural activity and the peculiarities of this process that took place in Lithuania during the first Soviet occupation.

Keywords: architecture, soviet architecture, first Soviet occupation of Lithuania

Introduction

When the first year–long Soviet occupation of Lithuania began in June 1940, the country lost its independence and became one of the republics of the Soviet Union. During the occupation, as the sovietisation of Lithuania was implemented, various processes took place in the occupied country, which led to political, economic, and cultural changes. At that time, significant changes also took place in the field of architecture and design structure. Arguing that the cities and towns of Lithuania needed "socialist reconstruction", many architectural ideas were planned to be implemented in practice [15]. The aim was to create a minimum of the new types of buildings in cities and towns. As a result, the design practice established during the years of independence was reorganised following the Soviet model. Thus, the centralisation of the design process was implemented with the establishment of the new state–run design offices. Most of the buildings planned to be built at that time were to be designed in the new design offices. Although a number of individual building projects were developed in a short period of time, it was planned to gradually move to the mass use of standard design projects.

In contemporary studies of Lithuanian architecture, the architectural processes that took place during this short period are very little analysed. More studied are the architectural processes of the second Soviet occupation of 1944–1990 [6]. Therefore, in the studies of the history of Lithuanian architecture, the occupation period of 1940–1941 is obscure and largely overlooked. Wider studies of this period are only related to the architectural processes that took place in individual Lithuanian cities, such as Vilnius and Kaunas [8], [22]. Therefore, this article aims to disclose the fundamental architectural changes that took place in the country at that time in more detail.

The architectural ambitions of the new regime

According to Richard Anderson, in the Soviet Union "everyday life was the arena where Bolshevik cultural aspirations and spatial programs intersected" [1]. Therefore, in occupied Lithuania, the new government planned many ambitious projects. After the beginning of the occupation, there were many unfinished constructions of various buildings in the country, which were started in the years of independence. Thus, the new government sought to complete at least a part of these buildings. In the first months of the occupation, efforts were made to continue the construction of hospitals, schools, public, administrative, industrial buildings, and nationalised private houses [33]. However, the new government in the country also sought to implement many new architectural ideas in the coming years. Some of them were to be buildings of the new typology, based on the Soviet model. Therefore, in occupied Lithuania, it was aimed to form a minimum of new buildings, the basis of which had to be buildings of the new typology [12]. Lists of what type of buildings and how many of them needed to be built in various cities and counties of Lithuania were compiled by the newly established Planning Committees [21].
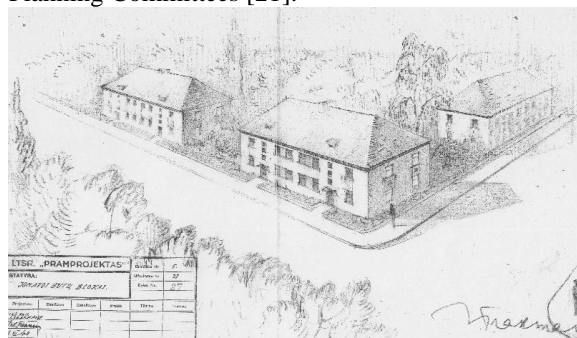

Fig. 1. Design for the residential complex in Jonava (eng. arch. Izaokas Trakmanas, 1940). [Vilnius Regional State Archives, f. 1171, ap. 4, b. 645, l. 1]

The most ambitious architectural ideas of this period can be considered the planned constructions of large residential complexes of apartment buildings for workers. The idea was not new as the constructions of such buildings were built during the period of Lithuanian independence, mainly in the then temporary capital of Kaunas, where it was aimed to provide workers working in industry with comfortable living quarters [31]. The new government sought to speed up the implementation and expansion of this idea in practice throughout Lithuania at that time, especially since "favourable" conditions were created for this. After the nationalisation of city lands, the implementation of larger–scale architectural ideas became easier. In addition, at that time, the construction of individual houses "was reduced to a minimum" in most Lithuanian cities [35]. Therefore, when planning to carry out the industrialisation of the country, the issue of accommodation of workers in larger cities became more relevant [26]. The construction of new residential complexes was concerned in the first months of the occupation (Fig. 1). These complexes, which were planned to be built in blocks, were to include not only apartment buildings, but also sports, shopping facilities, and kindergartens. All this was apparently done based on the example of the Soviet Union, where such residential complexes "became a standard urban unit implemented throughout Soviet territories from the late 1920s" [4]. The new residential complexes for the workers were planned to be built not only in the main Lithuanian cities, Kaunas and Vilnius, but also in smaller cities such as Šiauliai, Panevėžys, Marijampolė, Raseiniai, Jurbarkas, Tauragė, Telšiai [5].

Other architectural ambitions can be associated with the People's houses of culture. Shortly after the beginning of the occupation, in the summer of 1940, the idea of establishing and building such houses was discussed in the national press. It was planned that these buildings would be equipped with halls for political meetings, performances, concerts, rallies, and lectures. Thus, in these houses, which were urged to be established in every city and town by constructing new special buildings, a mass socialist–cultural education work was to be carried out [2].

It was also planned to build the buildings for mass gatherings (Pioneers houses, public centres) and for communal use (bathhouses, laundries, kindergartens). In addition to all this, it was proposed to build buildings for the executive committees, industrial facilities, and high schools. It was also planned to move forward with the construction of hospitals and primary schools, which were built in large numbers during the years of independence. In the national press a propaganda campaign of the planned architectural ambitions was carried out, positively emphasising the large scale of the planned constructions. For example, at the beginning of 1941, it was stated that "23 residential blocks with 448 apartments each with 2–3 rooms and a kitchen for workers will be built this year <...> New small bathhouses will be constructed in a number of towns. New buildings for the executive committees and the People's houses of culture will be built in many cities and towns. <...> A number of new fire depots and garages will be built" [11]. Thus, it was advocated that "In the socialist system, construction not only does not stop, but is significantly expanded, and it will only take a few years of rapid construction for our republic to have a number of truly excellent new buildings" [29]. However, in some cases a part of the planned constructions were not considered necessary. For example, in 1941, in the city of Trakai, according to the plan of the People's Commissariat of Public Utilities, due to a lack of funds, only a bathhouse was planned to be built. Despite that, in the opinion of the county executive committee and the local architectural specialists, the more necessary buildings were considered to be a new hotel, a fire depot, and an apartment building for workers [35]. Therefore, not all constructions planned at that time met the real needs of the country's cities and counties.

Reorganisation and centralisation of design processes

During the years of Lithuania's independence, the design processes in the country were largely decentralised. In cities and counties, there were construction departments under the local municipalities, which were headed by the local civil engineers and engineer–architects. They designed most of the private, public, and industrial buildings in the cities and counties. Other architectural specialists (architects, civil engineers, and civil technicians) were engaged in private practice and had their own private design offices. Sometimes individuals or institutions held design competitions for the new buildings or chose themselves who should design a certain building. The design processes and constructions throughout the country were supervised by the Construction and Road Inspection established under the Ministry of Internal Affairs. However, with the beginning of the Soviet occupation, the decentralised design structure was changed according to the Soviet model.

In order to implement the planned architectural ambitions in practice, the reorganisation and centralisation of the design organisation was started. Already in the summer of 1940, the Construction and Road Inspection, which oversaw construction and design during the years of independent Lithuania, became the Construction Department, later the Construction Board, and was attached to the

newly established People's Commissariat of Public Utilities. The purpose of the Construction Board remained largely unchanged as it continued to approve various building projects. After the local municipalities were reorganised into executive committees in the first months of the occupation, they still had Construction Departments for some time. But at the beginning of 1941, they were reorganised into the Construction Departments of the Public Utilities Departments and the institutions of city architects (in larger cities), which were entrusted with developing only the design project of small buildings and overseeing construction work in cities and counties [27].

Major changes in the design organisation were brought when the new state–run central design offices, based on the model of the Soviet Union, which had not existed in Lithuania before, were established in the main cities of Kaunas and Vilnius. These were the design office of the People's Commissariat of Local Industry of Lithuanian SSR "Pramprojektas" (established at the end of 1940) and the design office of the People's Commissariat of Public Utilities of Lithuanian SSR "Komprojektas" (established at the beginning of 1941). The aim of the new design offices was to design industrial, public, and residential buildings "in a planned and rational socialist manner" and to develop urban reconstruction projects [9]. The majority of Lithuanian architectural specialists were transferred or moved voluntarily to work in both of these institutions. For example, out of the 790 architectural specialists registered in Lithuania at that time, around 150 of them worked in Kaunas branch of "Pramprojektas" alone [18].

After the establishment of central design institutions, the executive committees and commissariats were instructed to order projects for larger buildings from these institutions [36]. Thus, the centralisation of the design organisation in Lithuania, which had been operating in the Soviet Union since the 1930s, was implemented [1]. In addition, the new Construction Departments were established under various commissariats, former ministries, which had to design certain types of buildings. One, for example, was established under the People's Commissariat of Education, which had to design small primary school buildings, while the second was established under the People's Commissariat of Health, which had to supervise the constructions of health facilities [20], [14]. After the establishment of the new design organisations, which operated in Kaunas and Vilnius, the vast majority of the new buildings, based on the Soviet design norms, had to be designed there. As a consequence, private design practice in the country ceased to exist, and architectural specialists had to work not individually, as in the years of independence, but in collectives. The client–designer relationship had also changed. As private property no longer existed, the state and the commissariats became the main clients for various building projects, which had to finance the construction and design processes, while the specialists who worked in the new design offices became the main designers of the buildings in the country [36]. Thus, since then, the local architectural specialists of smaller cities, who worked in the Public Utilities departments of the executive committees or in the offices of the city architects, had almost no influence on the architectural processes that had to take place in the regions of the country.

However, the design centralisation process was not smooth. For example, in the spring of 1941, the main shortcomings of the design office "Komprojektas" were the fact that "the institution was not fully organised (76 percent of the required positions have been filled); co–workers do not know each other at work; they do not know the design norms. <...> There is a lack of technical literature" [17].

The pursuit of standardisation

Although a number of individual designs of the buildings were developed in a short time in occupied Lithuania, the goal was to gradually implement the standardised designs for the majority of the buildings, which were planned to be built. The use of standard designs in the architecture of Lithuania was not a new matter. During the period of independence, quite a few standard designs were developed for certain types of buildings, for example, primary schools [25]. However, the only difference was that during the period of the Soviet occupation, the aim was to implement the mass–use of standard designs in practice, which in the future could have limited the creative freedom of the local architectural specialists.

At that time, standardisation was considered a rational way to speed up the planned "socialist constructions", not wasting resources in developing individual designs, as well as an effort to reduce the influence of local architectural specialists on design processes. Hence, already in the first months of the occupation, plans for the mass–use of standard designs in the architecture were discussed at the meetings of the newly established design and construction organisations. In the late 1940 it was even emphasised that in the coming years the development of individual designs should be reduced, and the use of standard designs should be expanded. As a consequence, it was planned that "the general construction of the country should be limited to several types of standard designs: schools, commercial buildings, hospitals, etc. <…> Thus, in the future, the fantasy of architects, which has so far
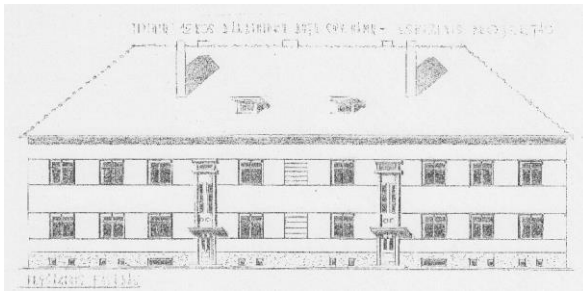
Fig. 2 Design for the standard 12–apartment building (eng. arch. Izaokas Trakmanas, 1940). [Vilnius Regional State Archives, f. 1171, ap. 4, b. 648, l. 1]
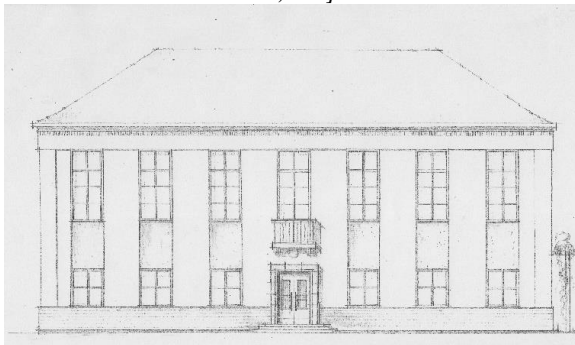

Fig. 3. Design for the standard administrative building (eng. arch. Izaokas Trakmanas, 1940). [Vilnius Regional State Archives, f. 1171, ap. 4, b. 655, l. 1]
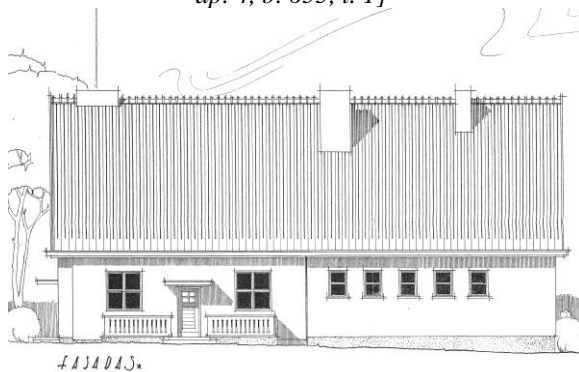

Fig. 4. Design for the standard bathhouse (civ. eng. Albinas Paškevičius, 1941). [Vilnius Regional State Archives, f. 1171, ap. 4, b. 672, l. 1]
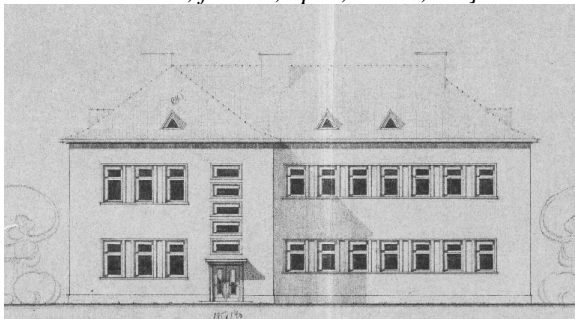

Fig. 5 Design for the standard 3–class primary school building (civ. techn. Jonas Karčiauskas, 1941). [Lithuanian Central State Archives, f. R–271, ap. 1, b. 75, l. 2]

been many times unnecessary, will have to be eliminated. <…> In the future, without a doubt, cheap and standard constructions will surpass all other types of constructions in our country" [16]. There were also plans "to industrialize and mechanize" planned constructions, with the mass–use of standardized factory–made building elements [38].

One of the earliest standard designs developed at the beginning of the Soviet occupation was the apartment buildings for the workers. The development of such standard designs began as early as August 1940 – just a couple of months after the beginning of the occupation. Their development was mainly carried out by the design office "Pramprojektas". The designed standard multi–apartment houses were to be masonry, mainly 2–3 stories high (Fig. 2). The buildings were supposed to have 8 to 24 apartments inside. During the period of occupation several different designs of such buildings were prepared. Other standard designs developed at that time were for small buildings. For example, at the end of 1940, architects of "Pramprojektas" developed standard designs for administrative buildings (Fig. 3). In addition, since 1941, central design offices had developed standard designs for masonry bathhouses of various sizes, which were planned to be built in smaller cities (Fig. 4). By the end of 1941 alone, at least 15 bathhouses were planned to be built in the country based on the new standard designs [13].

Another group of standard designs developed at that time consisted of projects for small primary school buildings. The development of such designs was entrusted to the newly established Construction Department of the People's Commissariat of Education of the Lithuanian SSR. Due to the lack of specialists (only 7 civil engineers and civil technicians worked there), the department was limited to drawing up small standard designs for 2 to 4–class buildings, which were developed at the beginning of 1941 (Fig. 5). Standard designs were drawn up based on local school design experience of the independent Lithuania. By the end of 1941, it was planned to build about 35 new primary school buildings, mainly in rural areas, based on the new standard designs [24]. It is likely that the standard designs developed by local Lithuanian architectural specialists at that time could have been the first step in the implementation of mass standardisation of the country's architecture.

However, although it was aimed to build most of the new buildings in the country based on standard designs, only a very limited range of them had been developed during the few months of occupation. There was a lack of organisation for the development of standard designs, and there was a shortage of building materials for their

implementation in practice [10]. Thus, in the spring of 1941 this situation was criticised in the general press, stating that local architectural specialists "are still insufficiently familiar with the Soviet literature in the field of building design, the standard designs developed in the Soviet Union are still not adapted in practice. Almost nothing has been done in the field of standardisation" [40]. As a result, it was planned that in the future the standard designs of the larger buildings would not be developed in the local design offices but ordered from the design offices operating elsewhere in the Soviet Union. For example, in the spring of 1941, standard designs for the construction of the new bathhouse in Vilnius and for the new polyclinic building in Panevėžys were ordered from the design offices in Moscow [42], [32]. In addition, there also were plans to build Pioneers house in Vilnius based on the design of the Pioneers house in Minsk [37]. As a consequence, such processes in the future could have led to the limitation of the creativity of local Lithuanian architectural specialists, as they could only adapt the standard designs to the local context [16].

Peculiarities of the developed building designs

After the reorganisation and centralisation of the design system, the main design offices started developing the designs for the buildings from the end of 1940. Since the standardisation of design did not take hold during this short period of occupation, therefore, in order to implement the planned construction plans, most of the new design projects were still individual and were intended for very specific buildings. Thus, in addition to standard designs for apartment buildings, the central design offices developed various individual designs. For example, in the period 1940–1941, in the design office "Pramprojektas" the designs for Panevėžys Technical School, Kretinga Hospital, Alytus Secondary School, Trakai Teacher's Seminary, Andrioniškis Sanatorium were developed [21]. Similar was the case in "Komprojektas", where public bathhouses, laundries, and houses of culture were designed [17].

Both standard and individual designs were developed mainly by Lithuanian architectural specialists who worked and managed the new design offices. Most of them had completed their studies in independent Lithuania and the Western countries, and started their professional careers in the years of Lithuanian independence. Therefore, in practice they focused on stylistic modernity. Several Polish architects who ended up in Lithuania after the partition of Poland and the return of the Vilnius region also worked in the new design offices.

At that time elsewhere in the Soviet Union the aim was to develop the trend of "socialist realism" in architecture, based on the model of historical styles,
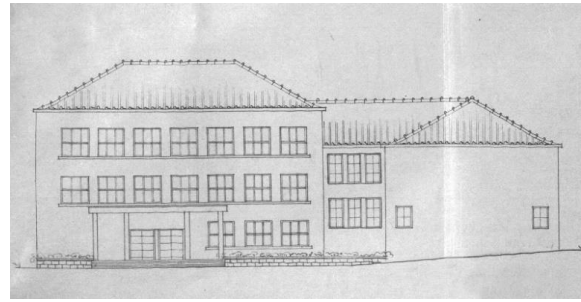

Fig. 6. Design for the Teacher's seminary and dormitory
in Trakai (eng. arch. Tomira Maria Slonska, 1941).
[Kaunas Regional State Archive,
f. R–367, ap. 1, b. 18, l. 1]

Fig. 7. Design for the kindergarten in Vilnius
(arch. Antoni Forkiewicz, 1941). [Vilnius Regional
State Archives, f. 1171, ap. 4, b. 681, l. 2]

Fig. 8. Design for the Mother and Child home in Vilnius
or Kaunas (eng. arch. Flora Romm, 1941).
[Vilnius Regional State Archives, f. 1171,
ap. 4, b. 704, l. 5]

which was "the basic creative method of Soviet architecture from the late 1930s" [1]. But in occupied Lithuania, this trend was not yet rapidly implemented in practice. However, after gathering the majority of local architectural specialists to work in central design institutions, the aim was to gradually "retrain" them to work under the new conditions. For example, at the beginning of 1941, specialists who worked in "Pramprojektas" had to attend special lectures, which taught not only architectural and construction matters, but also political education [39]. Trips of Lithuanian specialists to the Soviet Union were also organised to acquaint them with the constructions carried out

there [30]. Nevertheless, there were no further efforts to familiarise local specialists with the architecture of the Soviet Union. It is likely that the basis for implementation of the "socialist realism" in the architecture had not yet been established. In the field of architectural theory there were no serious discussions about the style of the new architecture. While in the general press there were only a few basic topics of Soviet architecture, presenting the construction of cities carried out elsewhere in the union, which were considered "examples of what and how should be built in socialist cities" or criticising the peculiarities of the architecture of independent Lithuania [3]. In addition, the Lithuanian SSR Architects' Union had not yet been established at that time (it was established in 1945, at the beginning of the second Soviet occupation), which existed elsewhere in the Soviet Union and had a great influence on architectural processes and the creative control of architectural specialists [6].

Thus, despite the occupation, some of the Lithuanian architectural specialists, in their work continued to adhere to the stylistic attitudes formed in independent Lithuania. As a result, stylistically, the building designs developed in the new design offices did not differ much from the Lithuanian architectural tradition of the late 1930s, inspired by modernism and the modernisation of historical styles. Modernity was to prevail in the architecture of most of the public and apartment buildings designed during the occupation. While the aesthetics were to be based on the simplicity of the exterior, which had to be dominated by minimalist geometric shapes such as wide windows and rectangular volumes with no plastic decor on the facades. (Fig. 6–7). The pitched roofs and traditional materials (mainly brick) of the new buildings had to give features of the local architectural tradition. In addition, some of the designed buildings could have been interesting examples of functionalism (Fig. 8). Similarly was with the industrial buildings, whose exteriors were designed "following rational solutions and utilitarian aesthetics <...> Such a modern structure was easily adopted and adapted by the Soviets" [7]. In some cases, attempts were made to give new buildings a "socialist" character by incorporating bas–reliefs of the hammer and sickle and the five–pointed star into the facades.

However, some architectural features of "socialist realism" can be recognized in the projects of the few buildings designed at that time. It was planned to decorate the facades of some of the newly designed, even modernist–looking buildings with symbols explaining their function. For example, the sculptural bas–reliefs of student figures on the facade of the new secondary school building in Alytus or silhouettes of bathing people on the facades of Šiauliai and Rokiškis bathhouses (Fig. 9).

According to Katherine Zubovich–Eady, such symbols can be considered as one of the features of "socialist realism", when "the function of a building
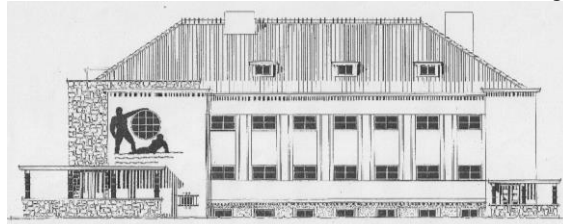

Fig. 9. Design for the bathhouse in Šiauliai (civ. eng. Albinas Paškevičius, 1941). [Vilnius Regional State Archives, f. 1171, ap. 4, b. 699, l. 17]
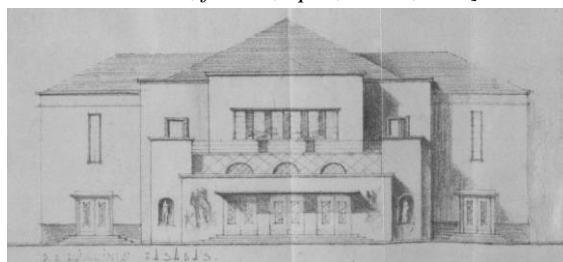

Fig. 10. Design for the conversion of the former Parish house into the People's house of culture in Marijampolė (eng. arch. Izaokas Trakmanas, 1941). [Kaunas Regional State Archives, f. R–367, ap. 1, b. 10, l. 103]
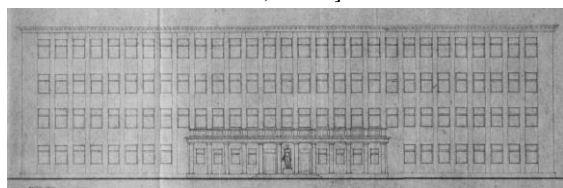

Fig. 11. Design for the conversion of the former Priests Seminary into the Technical School in Panevėžys (eng. arch. Flora Romm, 1941). [Kaunas Regional State Archives, f. R–367, ap. 1, b. 15, l. 4]

is explained in allegorical motifs on the façade" [41]. In other cases, the inclusions of classical architecture, characteristic of "socialist realism", were to be added to the exterior of some other buildings. For example, arched niches with sculptures were to be included in the frontal part of the former Parish house in Marijampolė, which was planned to be converted into the People's house of culture in 1941 (Fig. 10). In addition, an arcade with a sculptural composition of a woman's figure was to be included in the facade of the former Priests seminary in Panevėžys, which was planned to be converted into the Technical School in 1941 (Fig. 11). In this way, the aim was to give these buildings a more monumental appearance [23].

Such inclusions can be considered a local interpretation of the "socialist realism" in the architecture by some Lithuanian architectural specialists.Such a dual stylistic trend, which prevailed in 1940–1941 in Soviet–occupied Lithuania,

demonstrates that during the reorganization and centralization processes of the development of architecture, stylistic trends had not yet had time to change more radically. At that time, greater attention was paid to the implementation of the planned constructions in practice as quickly as possible. This was since the new regime did not yet actively intervene in the work of architectural specialists and only demanded that the buildings be designed as cheaply as possible [28]. Also, at least a part of the local architectural specialists held the opinion that they were still working for Lithuania, not the Soviet Union. A part of them sensed that the Soviet government "is temporary", as there was a reason to believe that Lithuanian independence could be restored in the future, because of the inevitability of the war between the Nazi Germany and the Soviet Union [19]. Therefore, quite a few of them continued to move forward with the stylistic modernity in the designs of the new buildings, characteristic of 1930s Lithuanian architecture.

However, despite the fact that a number of buildings were designed, in the spring of 1941 it gradually became obvious that the majority of the planned constructions could not be implemented soon. For the most buildings suitable plots still were not allocated, design offices were late in developing the final building designs, and there was a lack of necessary materials for constructions – "There are very big difficulties in carrying out constructions with materials, as many of them are almost impossible to obtain <...> The lack of construction materials delays the start of planned constructions" [20]. Thus, during the last months of the occupation, the majority of the planned constructions were stagnant or had not been started at all. Meanwhile, the only new constructions that took place at that time were mostly the apartment buildings and houses for the workers, which were started to be built in Kaunas, Vilnius, and other cities [28].

Despite that, it can be said that in the future, the aim was to further implement the sovietisation of Lithuanian architecture by limiting the influence of local specialists on the planned architectural processes. This is evidenced by the bitter fact that when mass deportations began in June 1941, around 240 or about 30 percent of all architectural specialists (mostly civil engineers and civil technicians) working in the country at that time were deported from Lithuania [34]. Such a reduction in the number of local architectural specialists in the future could have made a hugely negative impact on the development of architecture and its activity in Lithuania. Consequently, the architectural changes in the future could have been implemented more harshly and radically. However, the continuation of the changes in the field of architecture of that time were halted by the war with Nazi Germany in June of 1941, which also ended the first Soviet occupation of Lithuania.

As a result, the majority of the buildings designed were not constructed.

Conclusions

The first Soviet occupation of Lithuania led to a number of changes in the field of architecture, which was done to implement sovietisation into this field. The new regime sought to expand the construction of various buildings. A part of them, based on the Soviet model, had to be of a new typology – intended for mass gatherings, public utilities, and for living, and were supposed to serve the needs of the new regime. Numerous new buildings, largely due to the planned standardisation, were planned to be built in a short period of time in the major cities and towns of Lithuania. To achieve that, the centralised design structure was implemented with the establishment of the central state–run design offices, and the construction departments under the various commissariats, in which the majority of the new buildings had to be designed. This can be considered the most significant change that took place in the field of Lithuanian architecture at that time.

After the establishment of the new design institutions, other architectural activities that took place during the occupation period were the development of the designs for the buildings that were planned to be built. Although it was aimed to implement the mass standardisation of the building design, a process that would have gradually suppressed the creativity of the local architectural specialists, only a limited range of standard designs were developed at that time. Thus, at least initially, a large part of the new buildings was to be built according to the individual designs.

Despite the planned sovietisation in the field of architecture, the developed building designs demonstrate that there was to be a continuation of stylistics oriented towards modernism, which began in Lithuanian architecture in the early 1930s. It was since the majority of the building designs of that time were developed by the local specialists, more familiar with the modernist–inspired stylistics, than to the stylistic trend "socialist realism", which prevailed elsewhere in the Soviet Union at that time. Thus, a number of the buildings designed would not have differed much from those built in the years of Lithuanian independence. Only in a few cases it was aimed to approach the "socialist realism" or give the buildings a more "socialist" character. It was because the proper basis for the change of style, due to the short period of the occupation, had not yet been established.

To summarize, regardless of the architectural activity that took place at that time, almost nothing significant was built, as the planned constructions and related processes did not proceed as rapidly as planned. As a consequence, the first Soviet occupation of Lithuania in the field of architecture failed to achieve the majority of the planned architectural and construction goals in practice.

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AUTHOR:

Evaldas Vilkončius. Doctor of Humanities (History and Theory of Arts, 2022), Researcher at the Institute of Architecture and Construction of Kaunas University of Technology; Tunelio st. 60, LT–44405 Kaunas, Lithuania; evaldas.vilkoncius@ktu.lt

Kopsavilkums. Pirmās padomju okupācijas laikā, kas ilga no 1940. gada jūnija līdz 1941. gada jūnijam, Lietuvā, arhitektūras jomā, bija plānots ieviest pakāpeniskas izmaiņas. Lai gan okupācija bija īsa un ilga tikai gadu, pēc padomju parauga tika mainīta dizaina struktūra, tika plānots īstenot daudzas arhitektūras idejas, izstrādāti vairāki jauno ēku dizaina projekti. Tāpēc rakstā, galvenokārt balstīts izvērtējums uz arhīvu un vēsturisko materiālu bāzes, kur analizētas arhitektoniskās izmaiņas un procesa īpatnības Lietuvā.