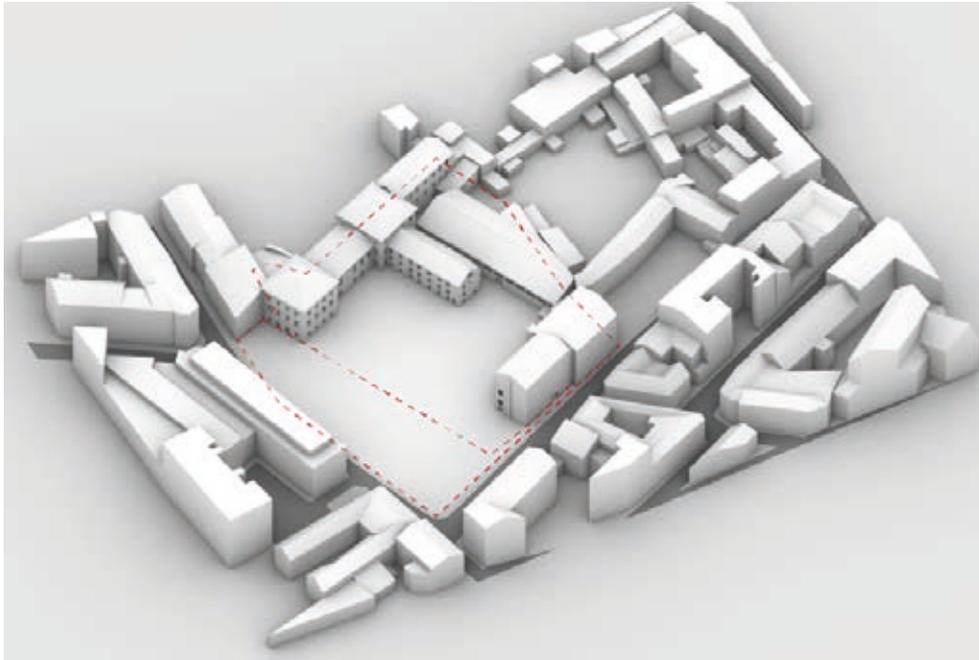


**INTERNATIONAL OPEN ARCHITECTURAL PROJECT COMPETITION  
OF THE BUILDING COMPLEX OF JONUŠAS RADVILA PALACE  
AND IT'S APPROACHES AT VILNIAUS G. 24, VILNIUS**

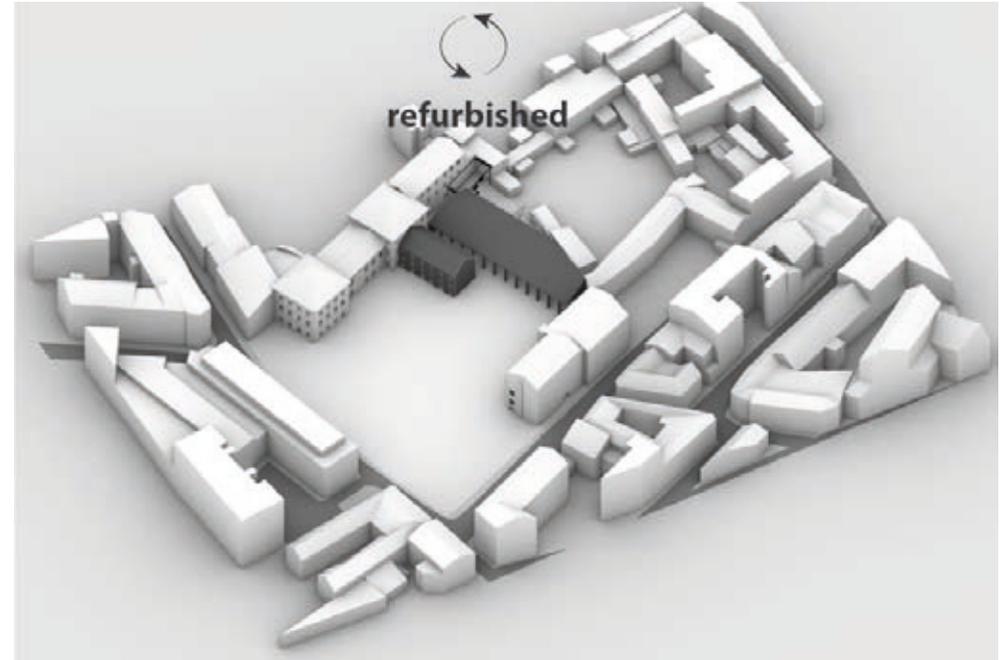


**MOTTO CODE: 110811**

# URBAN IDEA ARCHITECTURAL IDEA PHASES OF THE CONSTRUCTION

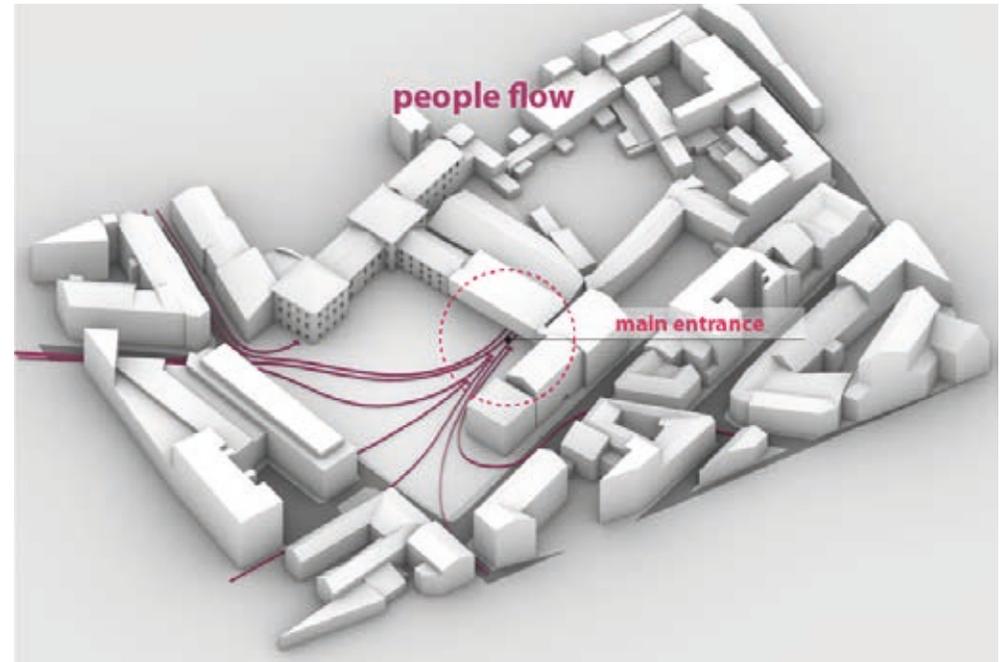
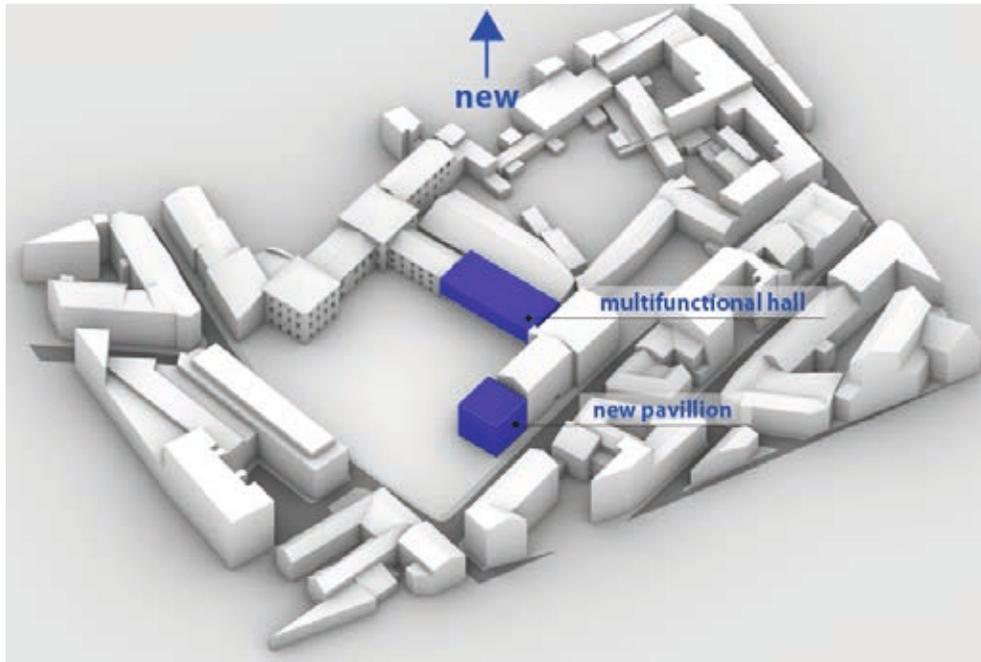


Reviving the old historical U shape of the Palace aided to create this welcoming space people would naturally get attracted to. Normally this form would give-in to the issue of the approach to the buildings behind, especially the Grand Exhibition Hall. But with rotated and elevated central pavilion (Theatre), it activated an emphasis suitable to be the main entrance to the complex and through it access to all complex elements at ease. Circular stairs forming a colosseum like stage draw the public even more towards the complex, activating public activity and more spontaneous visitors to the museum.



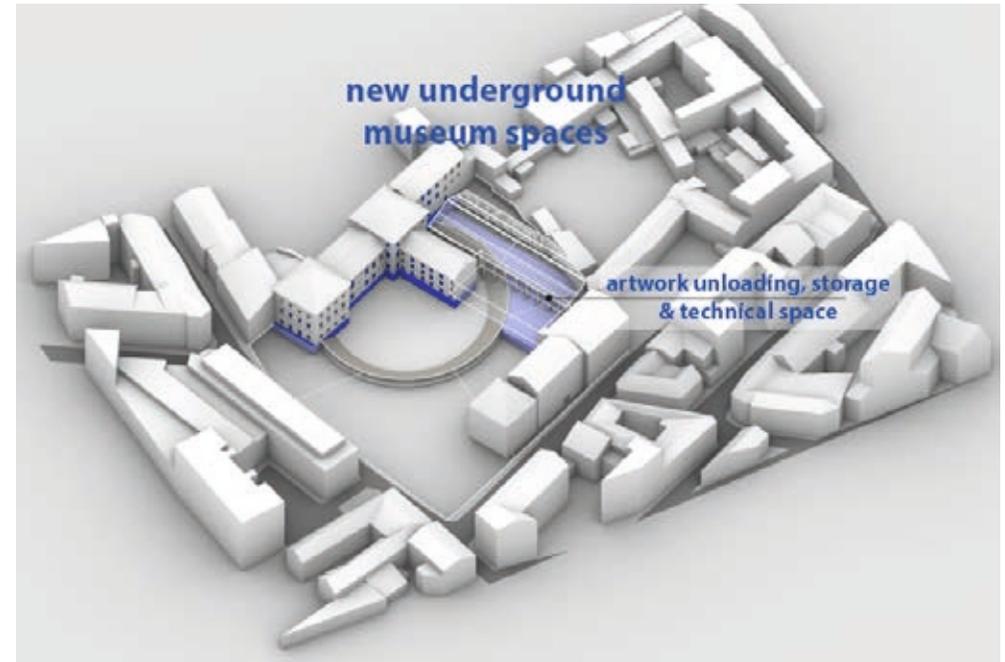
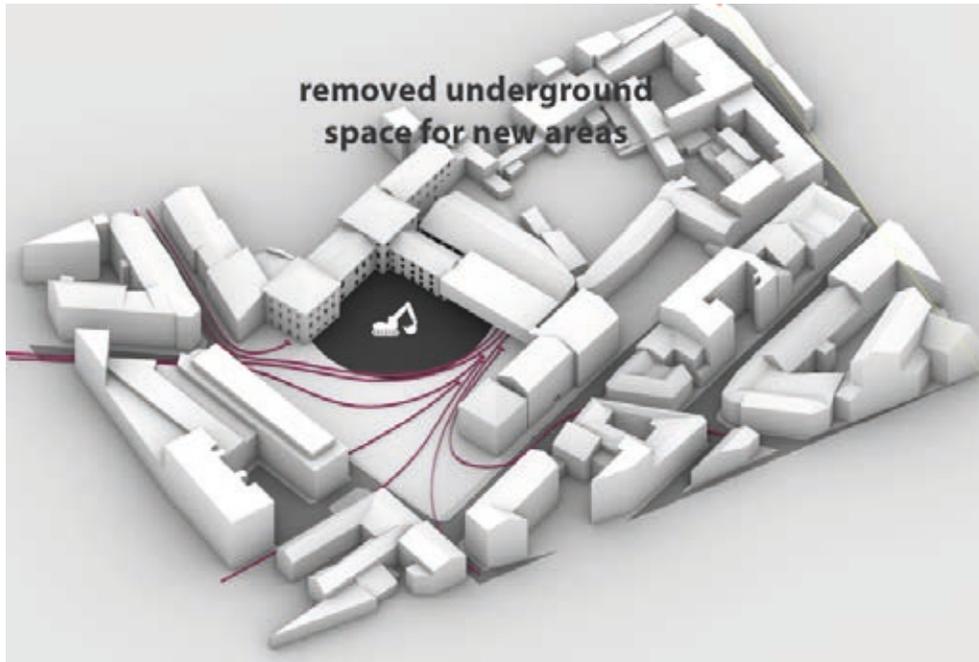
The concept allows a radial approach to the Complex. While the main entrance is at the central pavilion location below the Theatre, the attraction of the colosseum draws people into it where approaches to other pavilions are present and accessible in a radial way related to the shape of the curves.

With each zone having its own requirements, the design was able to not show a difference or separation between them. In fact, the solutions provided, whether building or landscape, complement each other within the general scheme



of the concept in play. While Zone A has the new and renovated buildings and Zone B is mainly public with no built area, the sense of unity and consistency is present and naturally so with the concept.

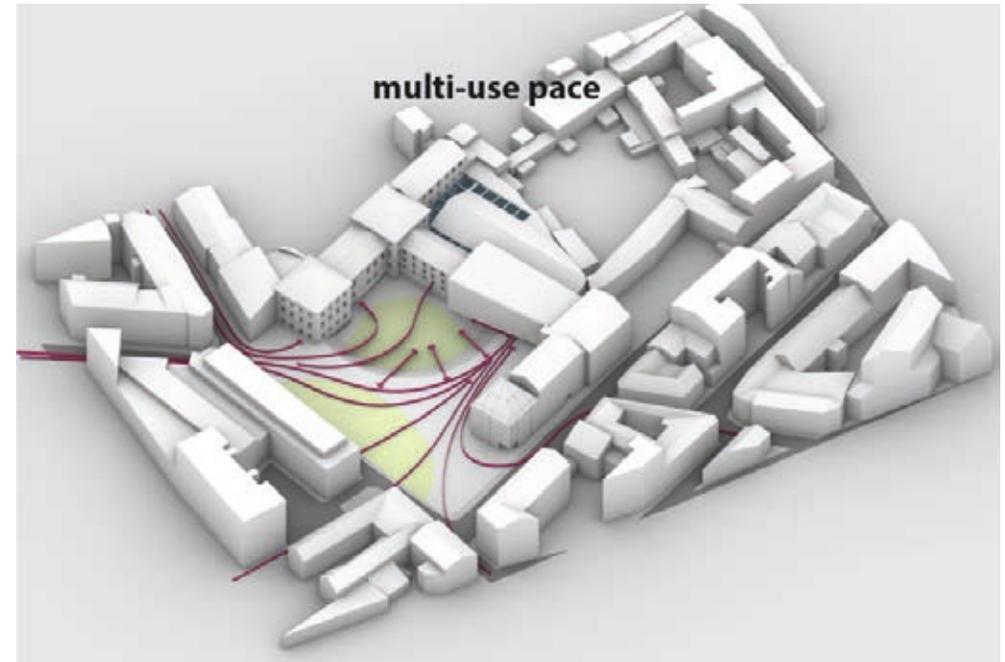
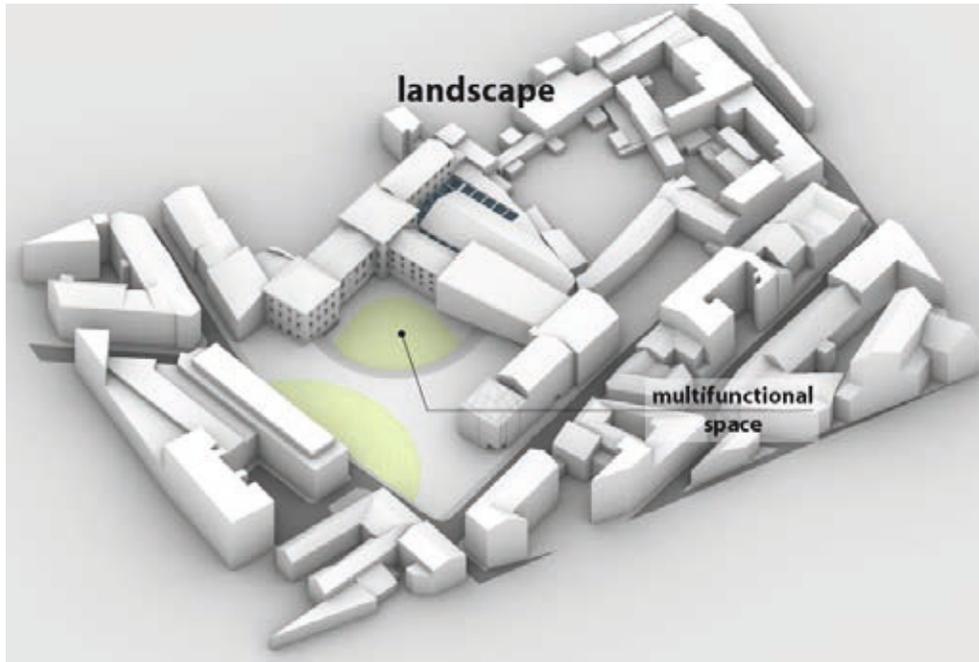
# SOLUTIONS FOR PEDESTRIANS



For the most part, the existing buildings' function remained as they are with some renovation and interior wall removals. But on the basement level, additional functions and approaches were applied including the entrances to those pavilions. The Western Pavilion has its Jazz Bar revived, while the Northern Block has a new basement level with the reception of the Jazz Bar and bathrooms. The Northern Pavilion has B.O.H areas and the Radvilos museum pavilion has the gift shops and the exit of the museum. In place of the demolished central pavilion the theatre was placed on an elevated level. Beneath the theatre comes the main entrance on both basement and ground level. The entrance gets you to the Grand exhibition Hall area and the stairs to the The-

atre in the Hall. Next to the main entrance is the loading unloading area with its facilities. The atelier for the artists working on artefacts revivals and so is on the right of the hall on 2 levels, where it has direct access to the hall and its own entrance for ease of transportation from and to the atelier with artefacts. The south pavilion is to be a multifunctional space suitable to be for exhibition or office spaces.

The entire plot is pedestrian friendly. The people flow was a major driving force to the concept and solutions in the complex, acknowledging the pedestrian streets from the car traffics and revaluating the best approaches to and



within the complex. The main reason for the expansion of the different areas in the basement level was to facilitate the reach to the different zones of the complex for the pedestrians, rendering them equally approachable with minimum flow collisions. This was made possible with the outdoor negative level at the end of the stairs, making the basement level approachable mainly from the outside but also from the indoors.

Building within the Radvilos Palace complex and even replacing some demolished buildings is a challenge. Between respecting the existing structures with their ornaments and style and designing a new one, the materials picked had

to be complimentary, innovative and not dominant. The light-coloured sandstone (Lithuanian Teak Wood) covered with frosted glass used for the theatre and the south pavilion reflects the minimal intrusion of the new design while having a modern and easy transition between old and new. The structure of the theatre is metal space truss and I-beams. Metal was also preserved for the Grand Exhibition Hall space frames and concrete columns. Local materials were picked for the new designs in addition to reusing materials from the existing structures.

# MAJOR FUNCTIONAL SCHEME



MULTI-USE SPACE  
DAUGIAFUNKCINĖ  
ERDVĖ



EXHIBITION SPACE  
PARODŲ ERDVĖ



OFFICE, TECHNICAL, STORAGE, BACK OF HOUSE (B.O.H)  
BIURAS, TECHNINIS, SANDĖLIAVIMAS, NAMO GALE (B.O.H)

**vertical connection  
for visitors**

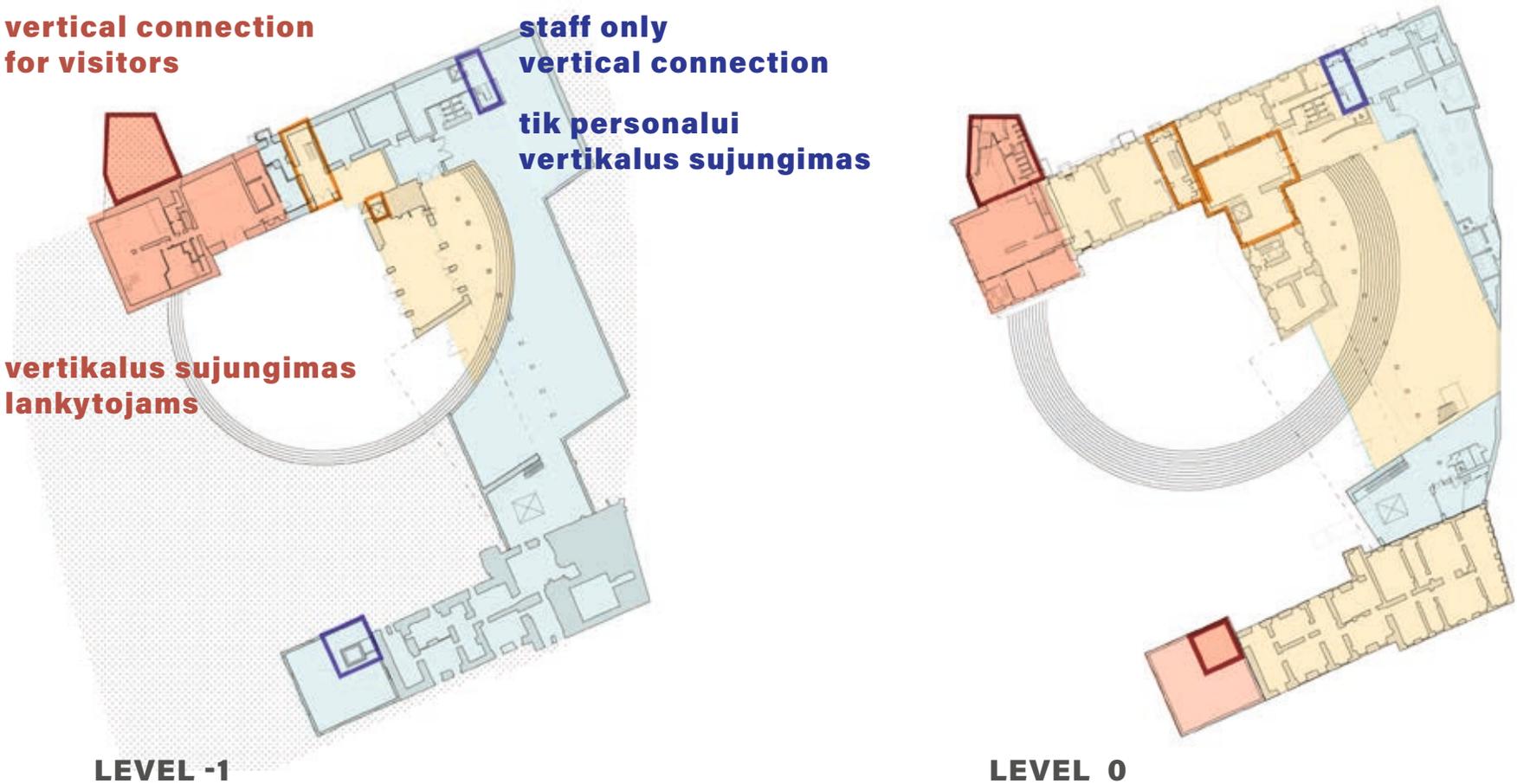
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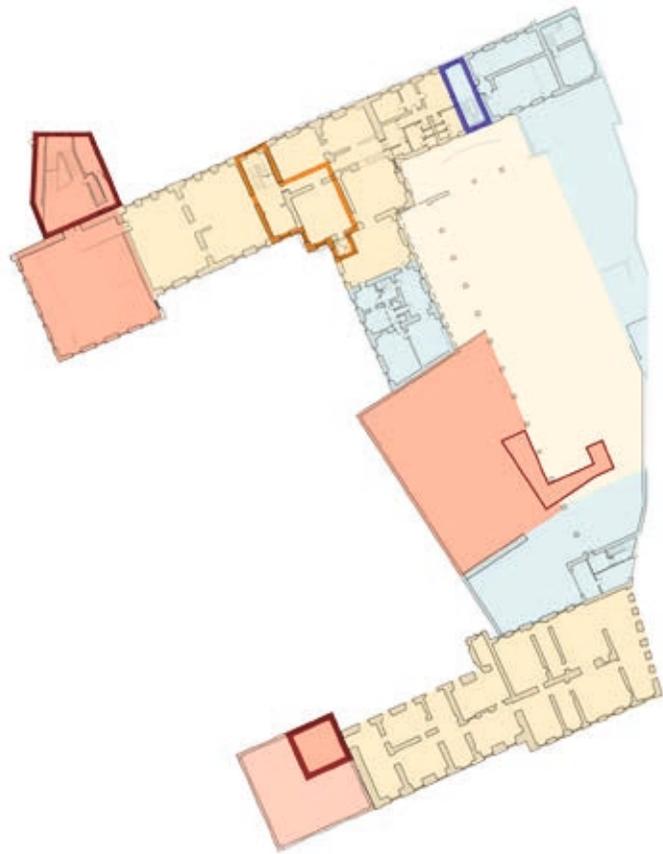
**LEVEL -1**

**staff only  
vertical connection**

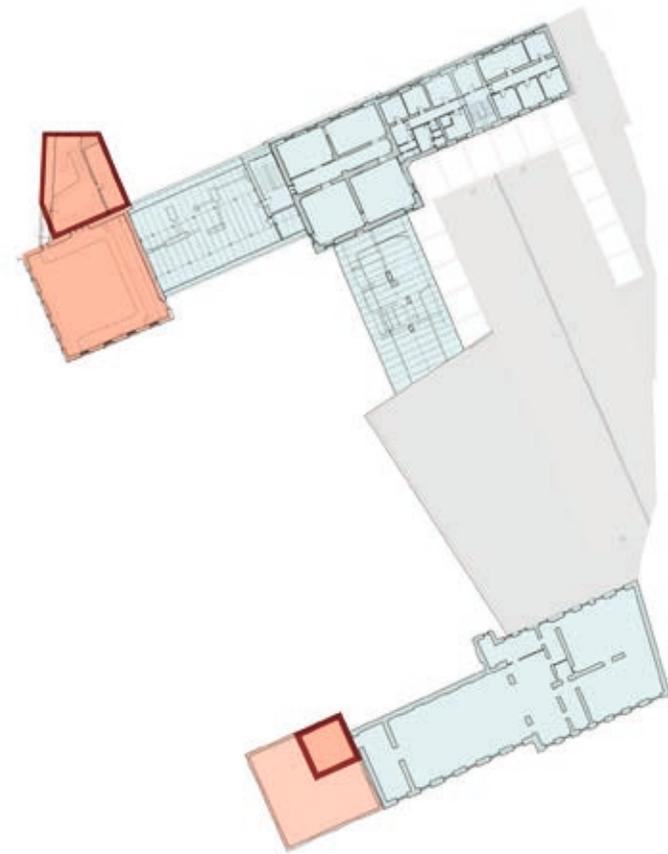
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**LEVEL 0**





**LEVEL +1**



**LEVEL +2**

## LANDSCAPE

The topology of the landscape is simple, the ground level, the basement level and the circular stairs sittings as a transition between them. The shape of the stairs defines a powerful that acts as both attraction to it and a guild around it towards the main entrance on both levels. The greenery in the centre of the plaza provides a space of integration and also a stage for occasional events, while also attracting people to the different accesses to the museum on that level.

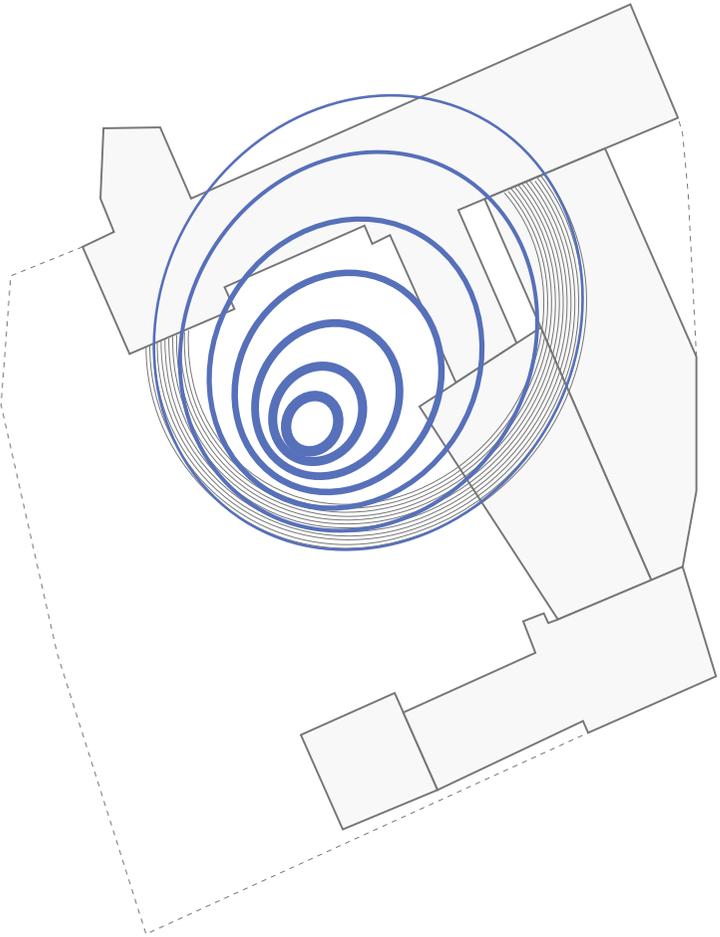
The ground and basement levels are mainly for public use, the rest of the floors are dependable. The aim of the concept is to create spaces that are flexible enough to have the potential to accommodate different functions. Most of the zones can be tailored for different uses, with the exception of obvious

spaces like the Theatre and the Grand Exhibition Hall. For example, the south pavilion is a multifunctional building that can either serve as offices or as an exhibition hall, depending on the demand at the time. The public entrances and approaches are defined by the geometry and landscape elements, which the u-shape of the complex also contributes to. Service entrances however are placed according to the functions and the people flow for minimum disturbance, i.e. the loading/unloading and the atelier gates. Throughout the design process, the priority was to maintain the balance between desirable result and the sustainability factor. The materials picked were either reused from the structure, remained as is or, if possible, obtained locally. Another example is using green spaces as an attraction point or as people flow influencer. In addition to the grand scheme of a pedestrian oriented design, the aesthetics of the place was not ignored, yet it manages to compliment each other in a harmonious way where the sustainable solutions don't feel forced.





# LIGHTING SOLUTIONS





# SUSTAINABLE SOLUTIONS

## Functional Layout:

- Western Pavilion: Jazz bar, Exhibitions, double height hall.
- Northern Block: Jazz bar reception, Exhibitions, Offices.
- Northern Pavilion: B.O.H, Exhibitions.
- Radvilos Museum: Gift Shop, museum exit, exhibitions, back access to theatre.
- Central Pavilion: Main entrance, Theatre.
- South Pavilion: multifunctional space (offices, exhibitions).
- Grand Exhibition Hall: Exhibitions, main access to theatre.
- House 12-13: Public Bathrooms, Offices.
- 14+15 area: two storied atelier for artefact resurrection.

The basement level collects navigational functions within the complex, there is a main entrance on both it and the ground level. It has also the main exit, the reception to the Jazz bar and access to the B.O.H in the Northern pavilion. It also contains the stage to the colosseum where it centralizes different buildings approach, as well as a plaza for events or public attraction. A vast storage area for the loading/unloading is found yet accessed only from the ground level, and the same goes for the south pavilion.

The ground level contains probably the most diverse of function, sharing some with the basement level especially in the outdoor areas. It also has the main entrance and yet another entrance directly to the Western Pavilion. The Grand Exhibition Hall can be found behind the main entrance with also the staircase to the theatre. Next to the Hall the atelier for artefact revivals can be found. Loading/unloading is found also in the ground floor that can access its upper and lower levels.







# VISITORS AND STAFF DISTRIBUTION



# ENGINEERING SOLUTIONS

For the theatre a space truss system was applied to the roof to handle the large uninterrupted span. The slab was treated with I-beams for the same reason, since the main entrance is underneath. The bearing wall separating the loading/unloading area from the main entrance is integral to the overall structural stability of the theatre. The structure in the grand hall remains as metal space frame held on concrete columns.

