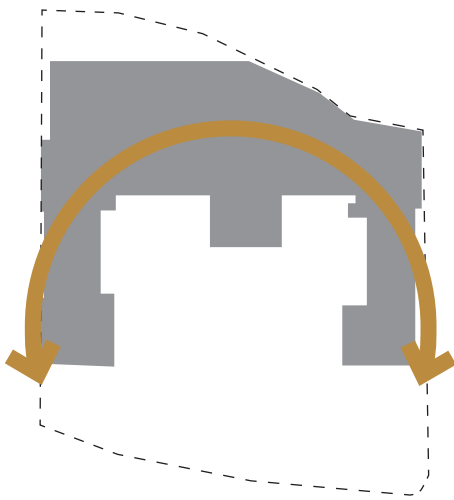
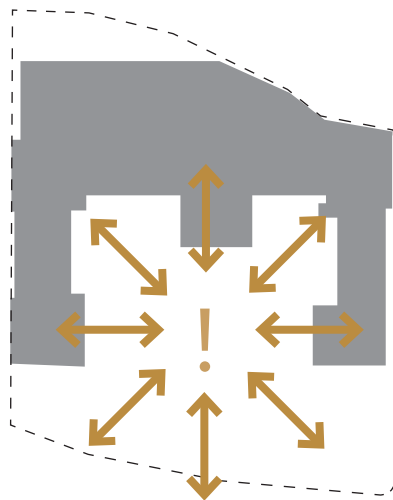


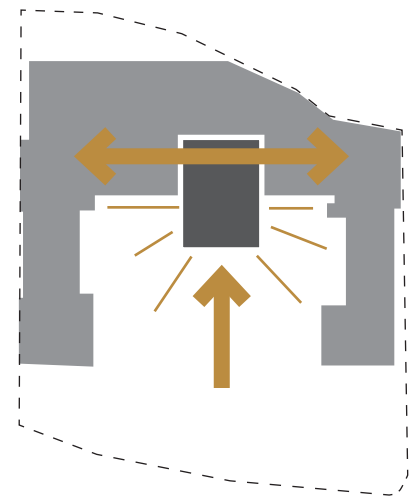
# The Living Museum



Completing the Palace



The Living Square



Simple museum flow

## 41.1.1. Urban idea

The history of the Radvila Palace is all about change and transformation. A continuous process of adding and deleting. The result is an undefined urban configuration of a partly remaining palace combined with a mix of surrounding buildings. The grand vision is to complete the composition of the palace and create a new vibrant and inviting museum square, where city life, art activities and events can blend together all year round. Furthermore, the backside will be transformed into a cozy, calm museum courtyard as a secret refuge for art.

### Completing the Palace

Historically, the palace was a symmetrical building structure with a gated separation between the public space in front (Zone B) and the palace courtyard. The remaining palace is a coherent architectural building unified by the same color tones and arrangements of volume and window openings. The new build will also have a coherent architectural expression molded in beautiful new brickwork that matches the colors of the existing buildings. Windows are formed as openings in solid sculptures and composed in relation to the function, views, sunlight and flows. The opening is designed to connect inside and outside directly and visually. Completing the new composition creates a unifying 'U- Palace' and expresses a union of a modern

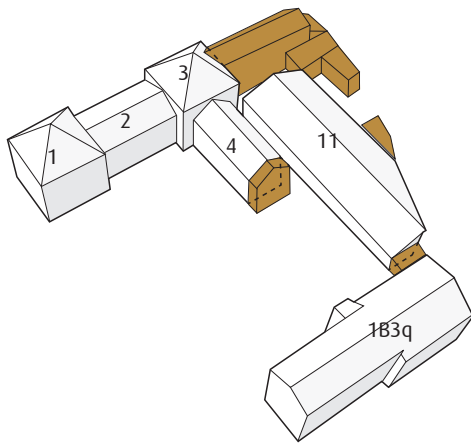
and historic architecture. A contemporary living art Modern Museum unites the past and the present into the future with the completion of the Palace.

### The living Square

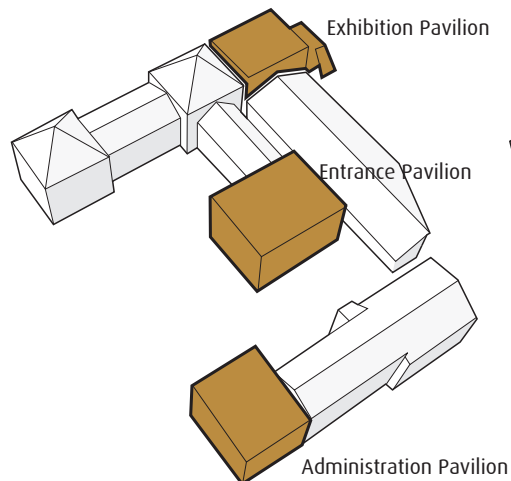
The completed U defines a beautiful museum square. We believe that a modern museum of art should be an open frame for investigation, events, ideas and creativity; a place where new art can be born. The museum should have the best framework to display art, but also have space for creation of artwork. Imagine a world where artists not only displaying art but also working to create their next masterpiece! Therefore, we envision the museum as an open, living museum with places for workshops and facilities for events. The open façade on the ground floor and the art terrasse fill the new city square with life.

### Simple Museum Flow

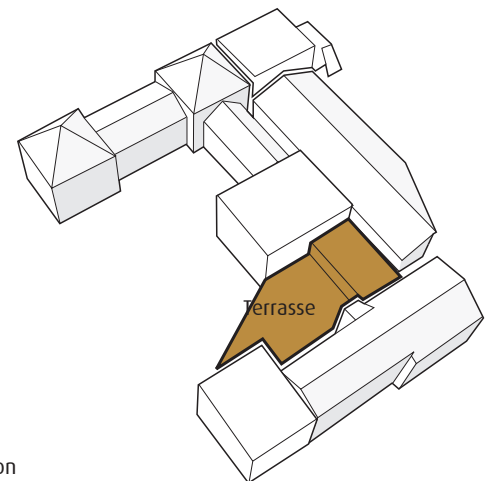
The backside buildings are demolished and upcycled except for the old riding hall, which will be refurbished (Bld. 11). The idea is to create a clear Palace configuration of buildings and a beautiful outside courtyard, and design the highest standards of museum layout in relation to both art handling and visitor flow through new horizontal and vertical connections that link existing palace and new buildings. The main entrance is found at the center of the Palace marked by an architectonic centerpiece.



Unprotected small backside buildings are demolished



Positions of Pavilions



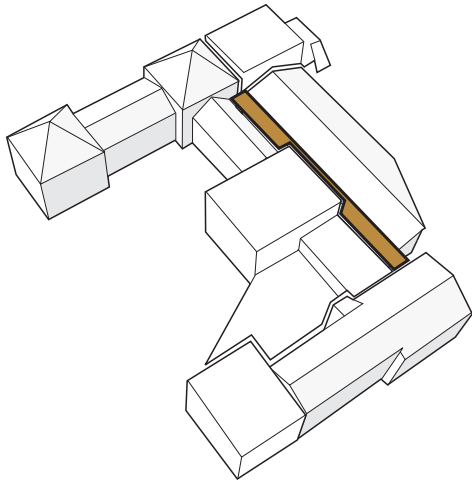
Connection volume

#### 41.1.2. Architectural idea

The formation of the new volumes is inspired by the position of the original Pavilions of the Palace and the desire to focus the circulation around a simple backbone structure - The Palace Gallery, which connects all buildings within the museum. The new complete composition is composed of the Palace Gallery, the elevated art terrace and three new Pavilions - The Administration Pavilion, Entrance Pavilion and the Exhibition Pavilion.

The open base connects the Administration and Entrance Pavilion and the museum in building 1B3q, recreating the symmetrical layout of the palace and forms perfect connections between functions. The open base forms a terrace for events, art and workshops. It has access from the Multifunctional Hall, the administration pavilion, and the museum in building 1B3Q, if desired. It can have both public access and limited access depending on the character of the event.

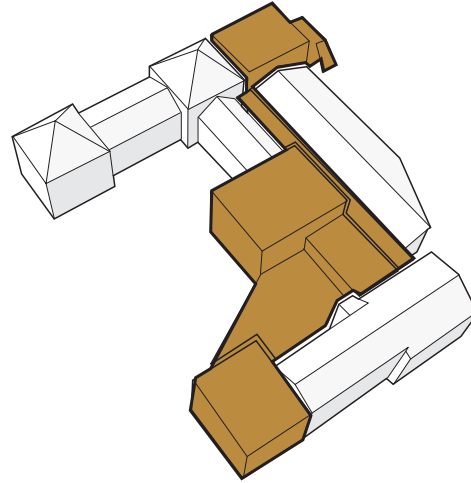
Each of the three new pavilions are molded in the same simple language to create a calm united expression. However, the three volumes each have their own unique detailing of window openings and compositions based on the different functions. Ample fenestration in the Administration Pavilion allows for a flexible office layout with both cell offices and open offices. Windows and openings in the Entrance Pavilion are beautiful and sculptural, positioned to form a heavy centerpiece feeling that clearly marks the main entrance and allows for flexible use of the Multifunctional Hall. Windows and openings in the Exhibition Pavilion are designed to create northerly daylight exhibition spaces and a visual connection to the museum courtyard.



The Palace Gallery

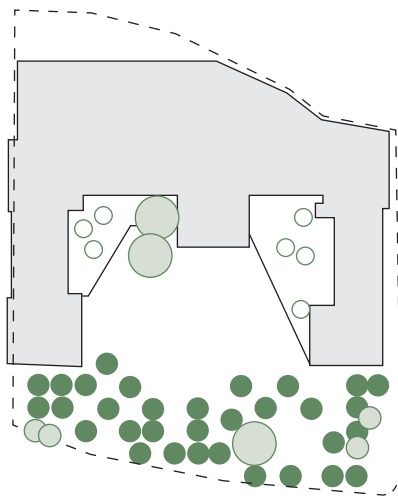
The new-built volume forms a diagonal of three distinct volumes across the complex that unifies the existing structure, and sews the different existing buildings together into one flexible and robust museum.

The existing buildings will have new door openings to strengthen the flow, as well as the connections between Building 11, the Palace gallery, and the Museum Courtyard. Building 11 will architecturally keep its identity as an adaptive reuse of an old building.

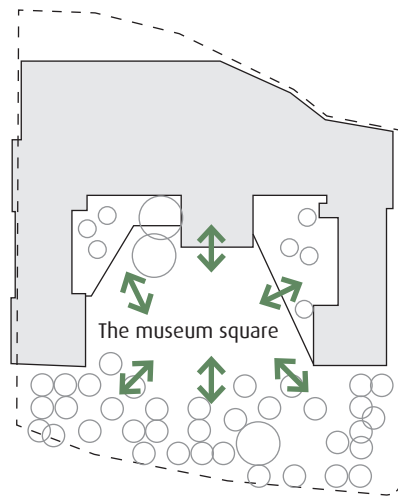


Total newbuild finish the Palace

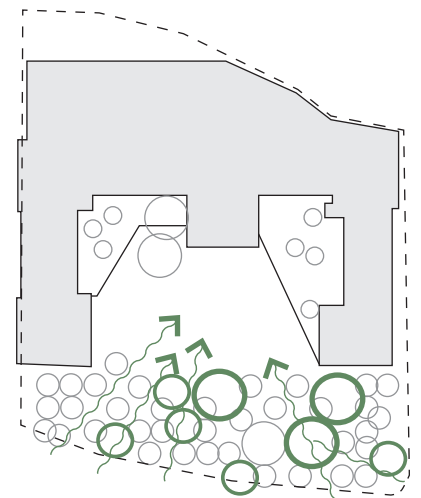
Improvements in climate control will allow its use as a modern museum space, while not compromising the aesthetic qualities of the existing architecture. Building 11 will have new insulated facades and new insulated roof above the existing steel frames allowing it to meet the highest museum climatic demands.



Trees form an open boundary



Museum and trees define an inviting square



Holes in the grid create paths and clearings

#### 41.1.3. Description of the proposed solutions for the competition area – the land parcel (zone A) and its adjacent areas (zone B)

Visitors arrive at the museum under a canopy of new trees. They form a new porous green boundary where the museum square meets the city. This shields off the hustle and bustle of city life and creates a calm Museum Square in front of the finished U-shaped palace. The square is full of life and events in relation to the museum. Cafés, pavilions and open workshop areas face the square, creating an open inviting frame.

Gaps in the grid of boundary trees form paths that guide visitors from the adjacent streets to the Museum Square and offer glimpses of the museum set behind the trees. Visitors are drawn into the palace of art and events. In clearings and under the trees visitors may also discover benches, poster walls, urban furniture and even temporary summer pavilions.

All existing trees on the site are to be preserved except for the ones above the new basement.

At the square is a water element which can be used as an informal meeting point. The water is also a playful element for kids on warm summer days.

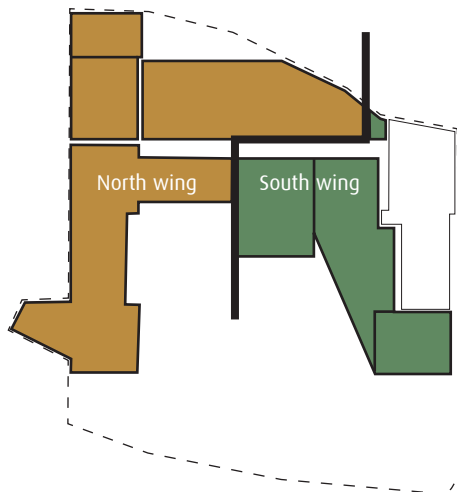
The area is mainly paved with stones. The pavement pattern gradually changes from smaller tiles to large scale tiles on the square, underlining the transition from city to museum palace. It also underlines a transition from areas of circulation to the area of events, naturally drawing people to the center of the complex.

At the lower northeast corner of the square, a small pocket park under the existing trees creates a space for relaxing conversations. Individual urban chairs can be moved around to form different size clusters.

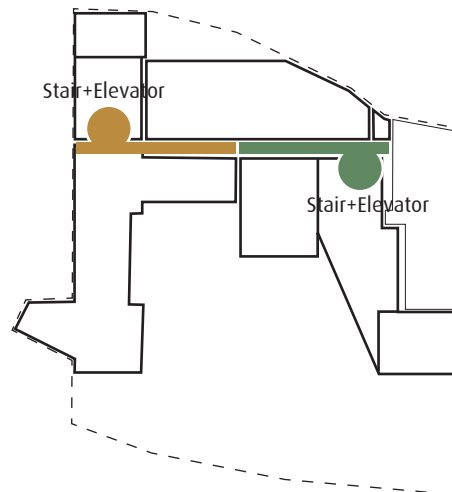
The Square is lit by high light posts with the possibility of creating a transformable light from calm warm atmospheric light to more vivid stage lighting during events on the square. The area under the trees is lit though atmospheric up-lights, accented by glowing fixtures in the pavement.

The square is generally flat aligns at the same height as the entrance level. Tactile lines can easily be incorporated into the design leading from the entrance point on the site to the places of interest.

The museum courtyard on the east side is an open space for exhibitions, events, or working artists. In the summertime it can double as a break space during a museum visit. An outdoor seating stair can be used for lectures or concerts.



North and South wing



The Palace gallery with vertical connections

#### 41.1.4. Description of the solutions of the designed complex

The Project has a robust and easy functional layout that will secure a great wayfinding and flexibility in the usage of the Museum complex, and is designed to handle differentiated opening hours and multiple exhibition layouts. It has a clear division of functions both in relation to visitors and staff but also between exhibition and non-exhibition spaces, making it easy to control security and the zones for ticketed and non-ticketed visitors.

##### 41.1.4.1. Functional layout of the building complex

Visitors enter in the center of the museum at the Entrance Pavilion with the main reception just inside. On the right side you find the café and lobby spaces for the Multifunctional Hall. On the left side is the entrance to the exhibition areas. The museum shop is placed next to the reception so visitors pass it on their way out of the exhibitions. The reception serves both the shops and sells tickets to the exhibitions. The museum is functionally divided into a north wing for exhibitions and a south wing with event functions and administration.

On the right side in the Multifunctional Hall lobby is a large foyer stair that, apart from leading to the Multifunctional Hall, serves as a smaller informal seating and foyer stage. The café and restaurant are placed directly out to the Museum Square and will be a natural meeting point both when visiting the museum and just passing by with a friend.

At the front, visitors find the beautiful skylight Palace Gallery running north-south between building 4 and 11. This gallery connects all functions for staff and visitors.

The Gallery beautifully connects the whole history of the Palace through the facades of the many generations of buildings at the site. It architecturally unites history and future as a physical timeline of architectural generations.

At each end of the gallery is an elevator and main stair point for vertical circulation.

The North point will serve the vertical connections for ticketed visitors to the exhibitions and the south point will serve the Multifunctional Hall and public toilets and cloakrooms in the basement.

- The historic galleries
- The height gallery
- The large gallery
- The new galleries



41.1.4.2. Description of solutions for the movement and distribution of visitors and staff of the building complex. Conceptual schemes can be provided

The Exhibition Wing

From the Gallery you can enter the exhibition areas as a continuous exhibition over two levels or as a collection of individual exhibition spaces. A new elevator has been added in building 1 to further enhance the flexibility in the usage of the art galleries.

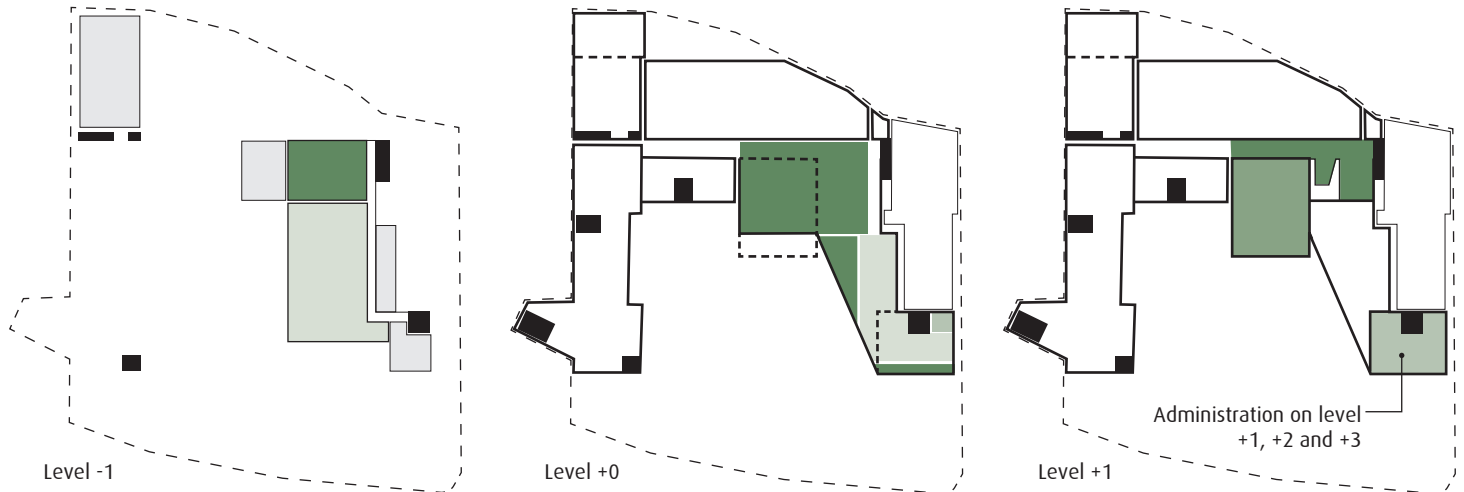
This allows for ample flexibility in the arrangements of exhibitions. There can be one large exhibition, many smaller exhibitions or a combination of small and large exhibitions.

The exhibition spaces are designed to be different and offer diverse possibilities to display and experience art. This concept makes it possible to place an exhibition in the surroundings that best fit the specific art collections. Art and Architecture may therefore enhance each other's qualities.

The exhibitions types are:

- The historic galleries; smaller and normal height rooms with a series of connected galleries placed in building 1, 2, 3 and on new level +1 in building 4.
- The height gallery; On level +0 in building 4. The existing level +1 is demolished to create a spectacular renovated double high space with windows in two heights. See also paragraph 41.1.4.5.
- The large gallery; Placed in the old riding hall. This can function as one big space or temporarily divided down into smaller galleries. The galleries can have direct access to the rear courtyard to form exhibitions that link inside and outside.
- The new galleries; Placed in the new building on the northside. These galleries offer medium sized rooms with the possibility of very high levels of climate control that can be difficult to achieve in the old buildings and have a beautiful north-oriented exhibition light.

- Foyer functions
- Main hall
- Administration
- Arthandling and artstorage



The South wing  
Event and administration spaces

### The Event and Administration wing

The event hall is placed as the centerpiece in the palace complex on level +2 above the main entrance. This hall forms a reference to the missing center tower. It is accessed by the foyer stair that leads from the lobby spaces on level +1 to +2. The lobby on level +2 and the Multifunctional Hall has direct access to the elevated art terrace which, in summertime, can host outdoor receptions and events. The terrace also has an event bar. Temporary pavilions can be added to the terrace to expand the outdoor activities into late autumn or early spring.

The Main Hall is a large, flexible, and column-free space with the possibility of having telescoping tribune seating. This gives optimal possibilities for a broad spectrum of events with either a flat floor or with elevated seating and a stage. A large furniture storage is placed in the basement. The storage and hall are also connected with the big art elevator.

The art logistic is designed for an easy flow with minimized elevator needs and turns of direction. Especially the flow from art handling spaces to the large exhibition gallery is designed for the handling of scale art. From the art handling on level +0 you go directly into the large gallery. An alternative is placing the art handling in the basement, but the ramp for the art-trucks will take just about as much space as the whole art handling area, adds extra elevator needs, and offers bad connectivity to the art galleries. Therefore, the art delivery and handling logically are placed on level +0.

The administration is placed in the Pavilion on the southwest corner. It's organized as flexible office spaces on three levels with staff entrance placed out towards Leilyklos g. The module allows for both open space offices and closed offices. The office area is fully equipped with lunch facilities, meeting rooms and secondary spaces. Administration has direct connections to the museum in 1B3q making it possible to link the two museum administrations for optimal synergy.

#### 41.1.4.3. Materials of the building complex

##### Exterior materials

The colors and materiality of the new buildings are inspired by the colors of Vilnius and the Radvila Palace which is dominated by light pastel colors. The new buildings will appear in a light and warm pale gray brickwork with large white toned windows. Windows and brickwork will blend in with the brickwork to form precise volumes. A three-dimensional whitish canvas for world art.

The light abstract monolith volumes give the museum a contemporary expression and at the same time a calm background for the beautifully ornamented existing buildings. The museum will both appear as an international museum and be linked to the history of the site through the existing buildings.

The brickwork will give the surfaces tactility as a contemporary interpretation of the ornamentation on the existing buildings.

##### Interior Materials

The brick volumes will also appear inside the museum, making the precise volumes continue from outside to inside. In the same way, the beautifully ornamented

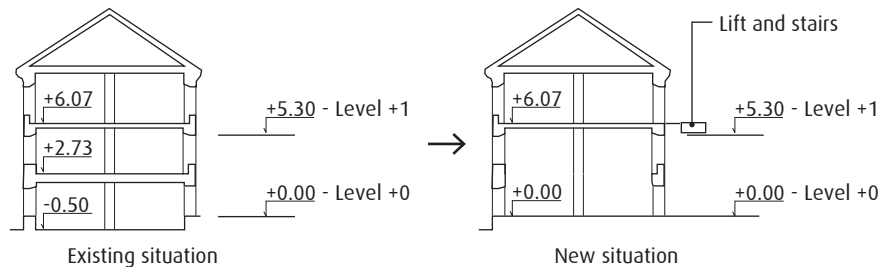
- currently - exterior facades on building 3 and 4 will become inside walls in the Palace Gallery. The brick walls and ornamental facades will give the museum a distinct character - visitors will be strolling through the history of the Palace.

Other surfaces in lobby spaces and the Gallery - floors, walls and ceilings - will primarily be white allowing the brickwork and existing facades to stand out. Architectural elements such as doors, main stairs, and fixed furniture will be clad in dark wood giving the spaces a warm atmosphere.

Inside the Multifunctional Hall the walls will be covered with dark wood giving it a beautiful atmosphere. The wooden panels will have ornamentation through perforation that double as acoustic adjustable panels. The ornamented wooden finish gives the Multifunctional Hall a unique character, making it the centerpiece in the palace - The Knight's Hall of art.

In the Administration Pavilion the central core will be covered with dark wood with built-in storage and shelves for art books. Both the wooden walls and the ceilings will have acoustic perforation to create an acoustically perfect work atmosphere.





Creating a high exhibition space  
in building 4

#### 41.1.4.4. Use of essential green/sustainable solutions of the building complex

The project incorporates both passive and active sustainable solutions. The passive especially is in regard to the choice of materials. The materials will be chosen according to their abilities to patinate beautifully and have a long lifespan to minimize maintenance and to maximize the quality of the building over time.

It can be further investigated if reused and upcycled materials can be sourced. This can be in relation to e.g. brickwork, interior wooden panels, concrete construction, foundations, and outdoor paving.

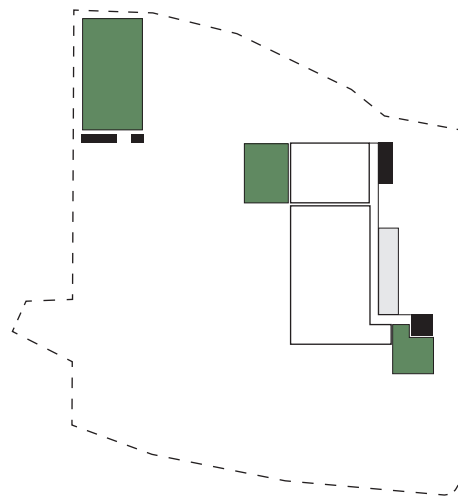
Brickwork as the main exterior material is a sustainable solution in the long term because of its superior qualities in regard to patina and lifespan.

The flat roofs of the new pavilions can be equipped with photovoltaic panels as an active sustainable initiative.

#### 41.1.4.5. The essential structural solutions of the building complex

Structural changes to the existing buildings are suggested to be kept at a minimum, due to cost and potential difficulties. One will often be able to combine some smaller spaces into larger spaces, but at a high cost in terms of time and money. In building 1, 2, and 3 only smaller openings in walls are proposed to enhance the flow while keeping the character of smaller individual gallery rooms.

Building 4 is in a poor state and demands a thorough renovation. The existing floor levels are also positioned badly in relation to the other existing buildings. It is hard to incorporate it in a logical and easy circulation flow without adding extra elevators. The room heights are also low and not suitable for a museum of this kind. Thus, we propose to remove the existing floor slab at level +1 in the building (floor level + 2.73). This gives building 4 the potential of becoming a spectacular and naturally integrated part of the overall exhibition flow with double height galleries on level +0. The floor level is raised to match the level in the Palace Gallery. The existing level +2 can easily be linked to the other exhibition spaces and a level +1 through a small lift. A total makeover transforming the low and outdated spaces into impressive new gallery spaces.



Main technical spaces  
decentralised under new pavilions

The Exhibition Pavilion has load bearing facade walls and load bearing walls around the staircase and elevator in order to create a big open floor plan for flexible exhibitions.

The Entrance Pavilion has load bearing walls around the sides of the Multifunctional Hall to create a big open flexible event space.

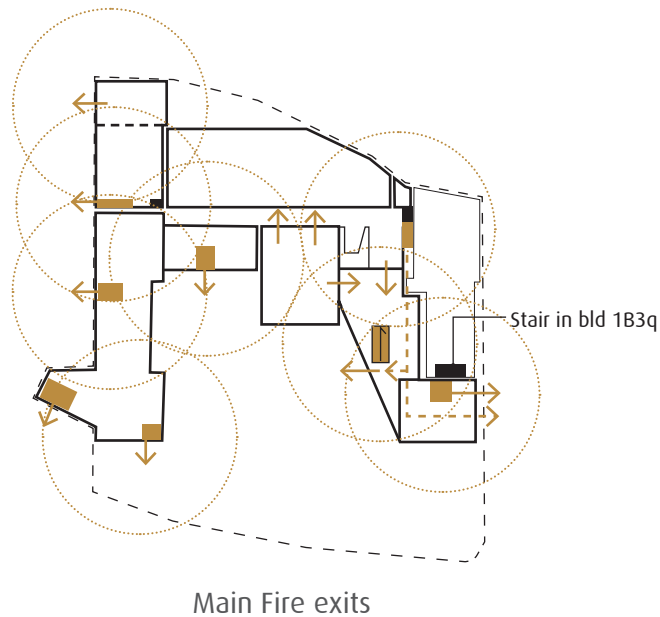
The Administration Pavilion has load-bearing facades and central core.

#### 41.1.4.6. Essential engineering solutions of the building complex

The installation concept is based on a decentralized concept where the 3 main new building volumes - Exhibition, Multifunctional Hall and Administration - are individually supplied. The supply is primarily from technical spaces in the basement with vertical connections in each building. This will minimize the need for large horizontal installations that demand a lot of space above the ceilings.

If it is needed and an advantage, the technical spaces in the basement can be connected through technical corridors underground.

The existing buildings will also be upgraded with new technical installations placed under the pitched roofs and in existing basements.



#### 41.1.4.7. Essential fire safety solutions for the building complex

The exhibition areas will always have two escape routes within a maximum distance of 50 meters through a combination of existing and new stairs.

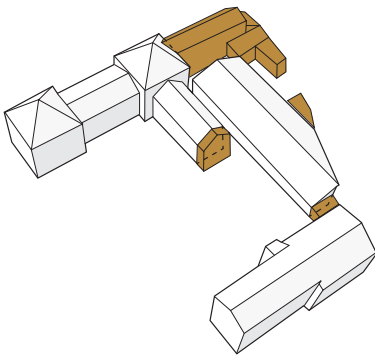
The Multifunctional Hall has a possible escape route directly out onto the terrasse deck and from there to the Museum Square.

The office building has one new stair in its layout. The stair has access from both sides of the office spaces in addition to the possibility of using the existing stair in building 1B3q and the terrasse deck.

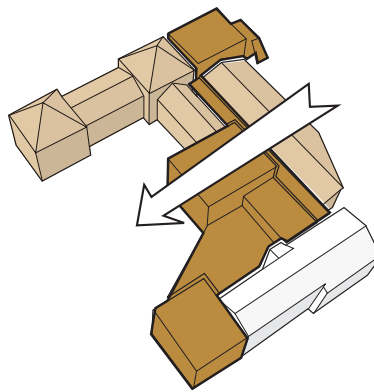
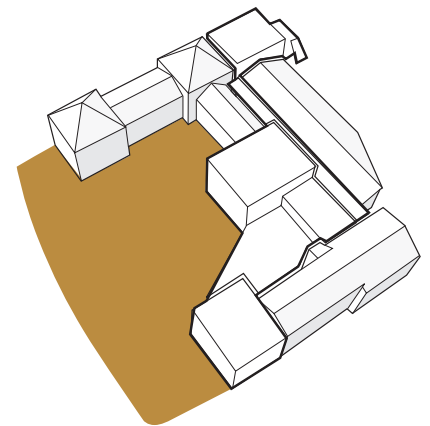
#### 41.1.4.8. Compliance of the building complex with universal design principles

The Palace Gallery with elevator access in each end secures an easy wayfinding for visitors with disabilities. The levels of the new building are designed to match the main levels in the old buildings. Minor changes in floor level in the existing buildings are suggested to be leveled out to enhance the ease of movement. Alternatively by adding small ramps.

All levels have accessible toilets both in public and staff areas. Changing rooms with showers for staff with disabilities are proposed to be placed in the basement.



Phase #1 - Demolition

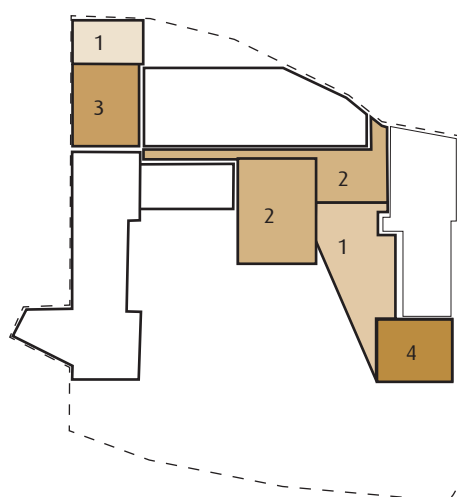
Phase #2 - Build from east to-  
wards west and renovate

Phase #3 - Landscaping

#### 41.1.4.9. Phases of the construction

It is a challenging site for new construction due to the existing old buildings and their foundations, which we don't know the state of. At the same time, it is difficult to access the east side of the site with a crane or scaffolding. Facades on this side are therefore hard to construct. This is another reason for the main volumes to be accessible from either the museum square or the courtyard to the north.

After demolition of the buildings on the backside, a natural phasing is building new from east to west and the museum square. The remaining buildings can be renovated and altered simultaneously with the construction of the new buildings. The museum square can be used as material storage ect. during the construction phase. Hence the landscaping will be the last phase in creating The Living Museum.



Number of storeys

	Existing buildings sqm	New buildings sqm	Total sqm
Area of the site:			8.156
Level -1	524	2.243	2.767
Level +1	2.531	2.430	4.961
Level +2	1.387	1.673	3.060
Level +3	614	447	1.061
Level +4		312	312
<b>Total area of museum</b>	<b>5.056</b>	<b>7.105</b>	<b>12.161</b>
Total area ex. Level -1	4.532	4.862	9.394
Building 1B3q ex. Level -1	2.593		2.593
Total area ex. Level -1			11.987
Building intensity/density inc 1B3q			147%
<b>Building volume ex. Level -1</b>	<b>21.690</b>	<b>22.830</b>	<b>44.679</b>