

INTERNATIONAL OPEN ARCHITECTURAL PROJECT COMPETITION  
OF THE BUILDING COMPLEX OF JONUŠAS RADVILA PALACE

# **EXPLANATORY TEXT**



## URBAN IDEA

The incomplete chapter of the Radvila Palace, located in a particularly strategic area of the city of Vilnius, constitutes a great opportunity for the urban reinterpretation and transformation.

In a delicate context such as an historic centre labelled by UNESCO, a non-finished architecture leads us inevitably towards a **systemic approach**. Furthermore, the project site is located exactly at the intersection of two fundamental urban systems.

On the one hand, the continuum of public spaces and representative buildings (many of which are linked to cultural activities such as the Opera House, the Centre of Contemporary Art and the Philharmonic) along the north-east/south-west direction which constitutes the spatial and functional centre of gravity of the historic centre and that connects the Neris river with the railway line and the central station, passing through the historic "Gate of Dawn".

On the other hand, the site is crossed by the landscape system that connects Gediminas Hill with Taurus Hill, symbolic strongholds of the city, in a succession of green spaces which are more or less accessible and which constitute an important ecological corridor and lung for the historic centre.

The design proposal could therefore not avoid a contextualization within these two systems of which the Radvila Palace constitutes the spatial heart.

The objectives derived from the urban analyses were therefore two: on the one hand, to strengthen through the new intervention the clarity of the urban backdrop of public space, in order to read it in continuity with the system of squares.

On the other hand, guaranteeing some **continuity and permeability** among the two sides of the transversal ecological system.



## ARCHITECTURAL CONCEPT

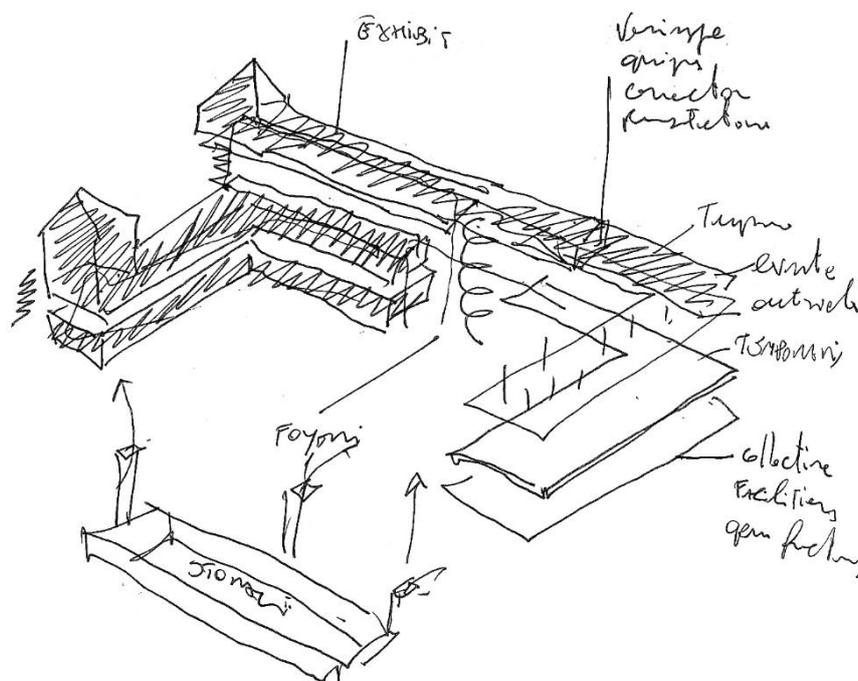
The project was guided by the possibility of combining the new museum with the pre-existing structure in a coherent way and, at the same time, of not being in mimetic continuity with it.

The purpose of the proposal is not to emerge from the historical urban context as an alien intervention, in terms of shape and space, but rather to create a **rational architecture in natural continuity with the existing palace**.

The new volume, rigorous and marked by the rhythm of the large columns, is designed in pink pigmented facing concrete, since it best enhances the monolithic vertical elements, echoing the typical tones of the historical urban context and of the preexisting palace.

The addition completes the pre-existing volumes, guaranteeing the continuity with the construction technique used for the palace. The structural grid, thanks to large windows, becomes a **visually not avoid permeable element** and illuminates the interiors, making the most of natural light. The visitor, from inside, is able to see the hilly landscape and the city all around: a sequence of perspective views calibrated and framed by the structural grid.

The outdoor space is made of two large squares. The front square has the characteristics of a social civic space that welcomes visitors and directs them towards the entrance of the new museum. A further layer overlaps the design of the flooring: an oblique sign that guides the visitor towards the entrance of the museum and towards the square behind it, breaking the horizontality of the main lines and generating a zenithal suprematist composition together with the circular 'lake'. The other square is a wooded area: an element that mends the urban voids behind the museum, generating a visual continuity with the hilly landscape that the visitor admires from the top floor of the museum.

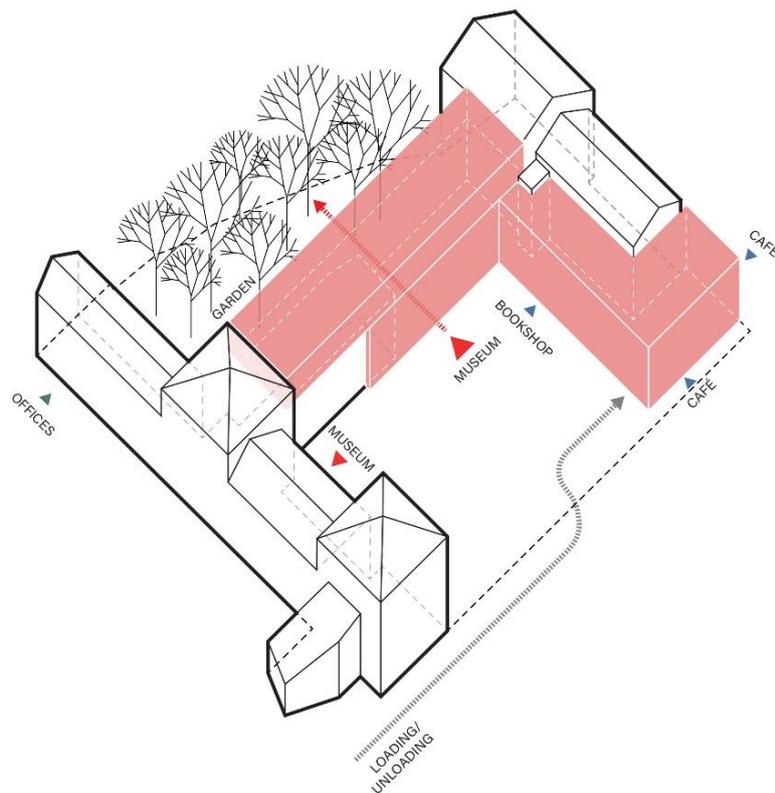


## DESCRIPTION OF THE PROPOSED SOLUTIONS FOR THE COMPETITION AREA – THE LAND PARCEL (ZONE A) AND ITS ADJACENT AREAS (ZONE B).

The proposal addresses all the issues deduced by the reading of the urban context.

Through the geometrical clarity of the new elements, the original U-shaped typology is reconstituted and the backdrop for a new square with a **strong civic vocation** (composed by sum of zone A and zone B) is delivered. The visual continuity of the landscape system is maintained through the porous materiality of the new building.

This transversality is also stressed by the osmosis between the main mineral square in the front and the green square in the back of the building that allows, in fact, to eliminate the existent front-back hierarchy, proposing instead a diversified experience of entering to the complex for those who arrive from the Presidential Palace area. The gentle skin of the new flat building incorporates part of the old pitched roof while not erasing it visually; the result is a **hybrid figure** that condenses the two typological souls of the "roofscape" of Vilnius. The new museum becomes an **urban promenade** to admire the city both in a big and small scale, from the far landmarks to the texture of the proximity.



### FUNCTIONS LAYOUT

The design of the new extension of the museum becomes an opportunity to redefine the margins of a site currently lacking hierarchies. The project aims to reweave the fragments of the existing buildings, through a single calibrated gesture, becoming an element of mediation in the urban structure. The aim is to overlap the new architecture to the current configuration as a new layer with its own rules, capable of adapting to the site.

On a typological level, the proposed building becomes a unitary L-shaped element, extending on three levels in the central block and on two levels in the southern one. The entrance to the museum is located on the main front in a central position and preceded by a large outdoor space that is configured as a **public agorà**.

The foyer is the core of the internal distribution as well as a space open to collective functions that crosses all levels up to the gallery on the roof. This space can host events, vernissages, presentations. By establishing a **clear visual relationship** with the context, through the use of a transparent envelope, the atrium shows its identity as the central space of the museum's public life.



Although the majority of the rooms are fluid exhibition spaces, more strongly delimited areas can still be identified in the rooms of the South building, hosting recreational classrooms, library and toilets. Connected to these spaces, the newly built longitudinal element is a large covered space on two levels that hosts the café and the bookshop on the ground floor, and exhibition spaces on the first floor.

The central block and the northern one presents a series of exhibition spaces connected by stairwells. The offices for the administration are distributed in the northern building, detaching themselves from the U-shape of the complex.

The underground level, which can be reached from the large freight elevator near the café area, is used for reception and storage spaces of artworks.

In the north-east part there is the multifunctional hall, connected to the main atrium with the spiral staircase and the elevator. This large room can accommodate up to 500 people and can be used for conferences, concerts and cultural events.

## SOLUTIONS FOR PEDESTRIANS, NON-MOTORISED TRANSPORT, CIRCULATION AND PARKING.

Most of fluxes to the building are mediated by the main square which absorbs both pedestrians and motorized loading/unloading circulation.

While this last one is resolved very close to the street border in the cafe/shop side, the main pedestrian entrance is located in the heart of the parcel: the geometrical centre but also the **threshold between old and new**, opaque and transparent, mineral and vegetal.

In fact, the other entrance to the museum is aligned with the main one but located on the other side of the building, guaranteeing the osmosis between the two squares we were mentioning in the previous paragraphs.

The access to the offices pavilion is, instead, more private and reachable from the courtyard in the left side of the building.

## MATERIALS

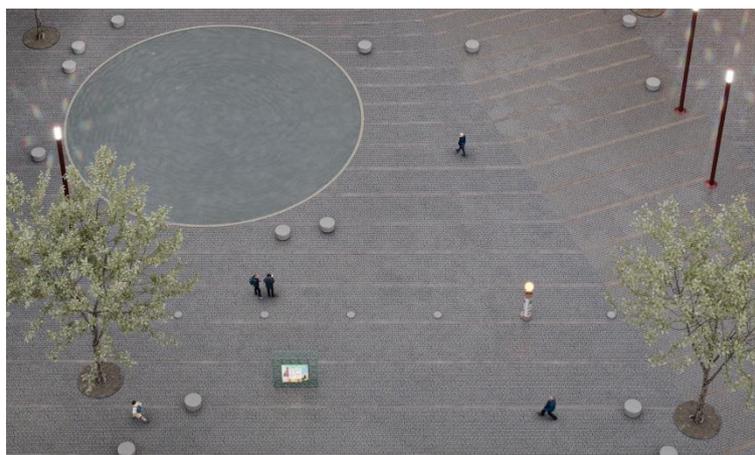
The choice of materials for the façades of the new building was guided by the possibility of combining the new intervention with the pre-existing structure in the best possible way and, at the same time, of not being in mimetic continuity with it.

The volume, rigorous and marked by the rhythm of the large columns, required a material that would emphasize the sequence of elements and their materiality. For this reason, the choice fell on **pigmented facing concrete**, since it best enhances the monolithic vertical elements.

The tactile texture is close to that of the pre-existing volumes, guaranteeing the continuity with the construction technique used for the palace. The pink pigmentation highlights the new volume, **echoing the typical tones of the historical urban context**.



The outdoor space is made of two large squares, an urban square adjacent to the main street and one behind the building. The front square has the characteristics of a social civic space that welcomes visitors and directs them towards the entrance of the new museum. The space is characterized by punctual greenery and a circular pond; the only ironic elements are the advertising totems that attenuate the gravitas of the context. The flooring is in continuity with the preexisting one and extends covering the street, in order to make the connection with the surrounding buildings visible, and to create a single large continuum space.



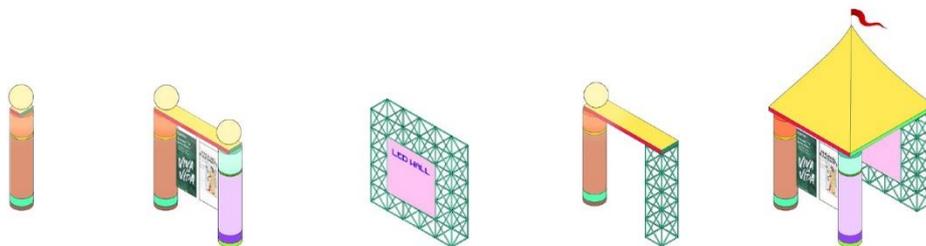
However, the urban square is interposed with horizontal signs that gradually intensify in correspondence with the new volume, to direct the visitor's attention. Besides, a further layer overlaps the design of the flooring: an oblique sign that breaks the horizontality of the main lines and guides the visitor towards the entrance of the museum. The forest is the point of arrival of the path that begins with the oblique sign in the urban square and that twists through the rooms of the museum.

## LIGHTING SOLUTIONS

The lighting concept aims to emphasize the building's spatial qualities and strong architectural image. Naturally, the lighting has also been planned to meet the functional requirements for the exhibition spaces. The range of tasks far exceeds typical exhibition spaces, beginning outside with the new public space and access area, façades and outdoor exhibits and including the foyer, café and shop. The ambient lighting will be integrated into the skylights, and individual outlets will guarantee a great deal of flexibility to illuminate individual exhibits. The lighting systems will use criteria and solutions to reduce energy consumption, compatibly with the need to have lighting appropriate to a museum. In detail, the choices must aim towards a **contemporary minimalism** that retains the architectural features of the existing building and exploits the natural light filtering through windows and skylights. The lighting systems will be flexible, innovative and experimental, suited to conservation and enhancement and allow both diffused and pinpointed lighting. The lighting may also be dimmable, with the possibility of changing the color temperature (from 3,000 to 4,000K) and different colors.

## SMALL-SCALE ARCHITECTURAL SOLUTION

For the new Jonušas Radvila Palace museum, a new advertising strategy has been devised to convey the change of pace made. Following the most avant-garde approaches, the goal is to move **from the "museum-church" to the "museum-square"**: from the museum perceived as empathically and socially distant from the urban and human context to a museum that becomes the nerve centre of cultural and recreational activities. Not just a place to visit, but **a place to spend one's free time every day**. According to Rem Koolhaas, "Coney Island is Manhattan in the fetal stage": inspired by this statement, the communication strategy sources from the typical imagery of recreational places which, ephemeral and colorful, can reveal in advance the course of change. Modular and playful elements are assembled to create flexible advertising supports.



The totem, a circular column, is the matrix part and is made for lighting and supporting banners: the horizontal, colored bands recall the rhythm of the classic orders while the crown is luminous element. Combined with another column, it generates a portal that directs the visitor to the entrance or contains garland / paper banners. Portals are a tribute to the two entrances that once offered an opening in the enclosure of the square. A second technology, a metal reticular structure, becomes a scaffolding capable of supporting banners or led-walls, or a different portal. The combination of these two elements, column and metal structure surmounted by a colored cloth, finally compose to create a small pavilion.

## UNIVERSAL DESIGN

Despite the social task to valorize cultural heritage by enabling an equal experience for a variety of different users, many museums in central Europe face challenges in adapting their infrastructure and exhibitions according to the "for all" concept.

In general, this approach aims to allow equal access to the built environment and services for a whole variety of persons with their different needs, and this does also refer to cultural sites. In the Museum the heights of the museum's new exhibits are adjusted so they wouldn't tower over visitors in wheelchairs, and rooms are designed with plenty of space for them to pass through easily.

The museum's floors are designed to be mostly flat, without rises or drops, to allow wheelchair users easy access to any exhibition room. Small level changes in the museum's main building are connected with a gentle slope to ease the strain on people using electric wheelchairs or helpers pushing wheelchairs. New museum will have **multipurpose bathrooms**, which are labelled as "for everybody," located on each floor. Each toilet seat has an upholstered back rest, which people

with disabilities can use for support. The feature makes it easier for helpers to position a person who can't move their legs and help them on and off with their trousers.

**Large elevators** are dislocated on the main exhibition routes on the new museum. Information panels and the artworks are set up in the middle of an exhibition rooms were displayed with consideration given to **wheelchair users' eye level**: at a height of about 128 centimetres, roughly the same as an early elementary student. Behind the museum's main hall, the vivid green of the museum's gardens can be seen through windows on three sides and directly experienced by inclusive wide flat paving. The heights of the seats at the cafe's counter are designed to welcome visitors who have impeded hand movement.

## LANDSCAPE

The open spaces are divided according to two different vocations: in the open space facing the street a paved square is populated with elements of artificial lighting and advertising devices. On the back of the complex, instead, the atmosphere changes radically with a forest mass that redraws the boundary of the site. The square will be the **place of many activities** and author of that **urban vitality** that represents the very meaning of the city. It lives through the continuous interaction of elements - lighting system, advertising devices, seats, kiosks, vegetation, people.

They never live independently but in an uninterrupted dynamic of flows, reactions, encounters. A rectangular shape on the floor of the square presents a different materiality that contradicts the layout of the volumes and virtually connects the two sides of the site by crossing the foyer.



The rear of the complex will host a **dense forest** with local species of conifers, such as pines and firs, and flowering trees, such as birch, alder, maple and lime trees. Besides providing more consistent shaded areas, the forest will redefine the edge of the site currently lacking a clear perimeter. **The forest will take the place of buildings 11, 14 and 15**, whose lack of historical value and architectural qualities make their demolition a reasonable solution.

The two natures of the Lithuanian squares converge in the design of the outdoor spaces: on the one hand the paved square populated only by diffused objects, on the other hand the dense forest that evoke the humid Lithuanian forests.



## SOLUTIONS OF THE DESIGNED COMPLEX

The proposal's main task is to maintain the **integrity and clarity of the historical building**, enhancing the façades and their features, without compromising the recognisability and uniqueness of the original architectural elements, while enhancing urban space redefining the original U shape of the former building. This solution aims to preserve the historical values of the existing part of Jonasas Radvila Palace by giving a distinctive character to the new part of the museum. All the floors will be renovated and will be strong enough to support the new function as exhibition space. The existing roof of the building is preserved and renovated to create new exhibit areas giving to the visitors a **new exciting spatial experience** through the restored wooden structure. The project will envisage the restoration of the original architectural elements of the façades and external doors and windows and also the replacement of the parts that no longer comply with the air conditioning, comfort and safety requirements laid down by current regulations.

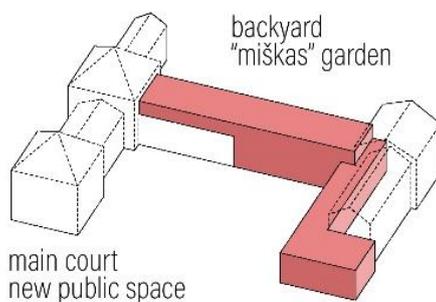
The proposal not only enlarge the exhibition areas and develop additional services but also recreate a **link between the building and the public space and the community**: the architecture will reflect the intention to engage citizens, who must feel that they are invited to enter the museum not just to view the collections and attend presentations, conferences, film projections, concerts and performances, but also to take part in the “behind the scenes” research and improvement activities. For this purpose, the transparency amplifies the visual link between the surrounding public space and the newly designed elements. Foyer, visitor facilities and services planned on the ground floor have a direct access from the public space, that can be modulated according to needs. In detail, the multipurpose hall on the basement is directly linked with the foyer. The relationship between the museum and the city is enhanced through the redevelopment of the public space. In particular improving access to the museum, by renovating the pedestrian areas and eliminating the architectural barriers. The **spaces are designed to be flexible and modular** and to satisfy the various needs: be suitable to house works of different types, paintings of various sizes, sculptures, videos, installations or performances, in view of their planned frequent rotation. The new museum in its entirety is intended as a **lively cultural space open to citizens**, a place for active participation and a sign, in the city centre, of an attention focused on the different forms of the contemporary culture.

## MOVEMENT AND DISTRIBUTION

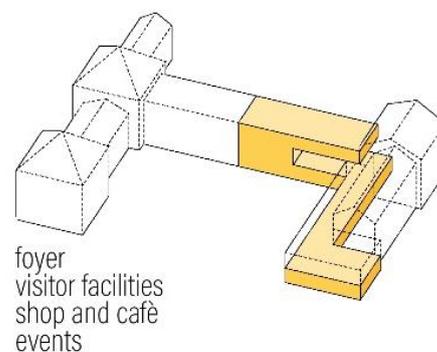
The visitor's experience is designed to ensure that the **flows along the itinerary are clearly understandable, fluid and continuous**. The access to the exhibition itinerary and museum services are guaranteed for all users, ensuring that people with reduced or impaired mobility and senses can reach the building, enter easily and use all the areas safely and independently. The proposal considers the objectives of inclusion, by ensuring, insofar as possible, that the flows of different categories of users coincide, are not separated and are independent, allowing the museum to be visited with the minimum amount of assistance possible. All the spaces, including distribution areas, are designed as **active exhibitions space, versatile and “neutral”**, creating the idea of a fluid and changeable space, in which artificial light and natural

light from the outside coexist harmoniously. The extension of the current Radvila Palace Museum carries on a dialogue between the two buildings, not only in terms of the museum itinerary and chronological and scientific consistency, but also from a visual and architectural viewpoint. The exhibition rooms to be suited to continual changes in the temporary exhibitions and displays taking into account the need to mount works of different types and sizes. The new part is characterized by the creation of spaces capable of housing large works and works created using intangible mediums, such as moving images, sound and performance art. The project creates large open spaces, equipped with technical ceilings strong enough to hold the different types of exhibits and, if necessary, works that need to be suspended, as well as areas destined for the supporting technologies, which can be centralized and controlled from a single control room. The project is innovative through use of construction devices that transform the visual perception of the space into a unique visit experience: versatile materials and structural elements that allow spaces to be easily darkened or opened to the view onto glimpses of the surrounding urban context that allow the visitor to participate in it. The offices for the staff are located in the north wing that opens to the rear garden courtyard, it has its own entrance and services, and is connected to the museum at every level.

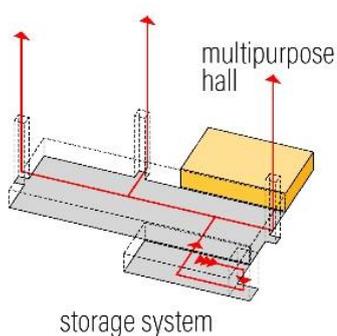
## > new volume



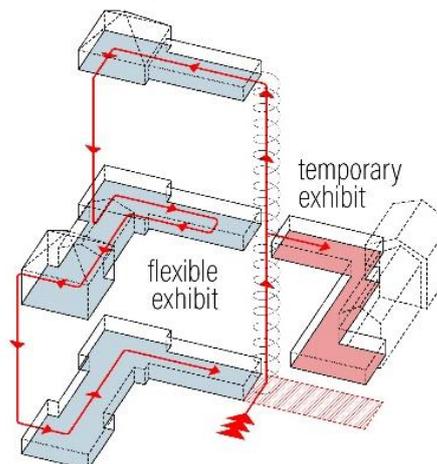
## > open functions



## > underground



## > exhibit paths



- use of essential green/sustainable solutions of the building complex, conceptual engineering solutions;

To ensure building users have access to sufficient daylight not less than 10% of building envelopes are glazed. Active glare control measures will reduce problems associated with glare in internal occupied spaces. Permanent building occupants will have the ability to open windows and regulate building HVAC systems as desired to achieve maximum thermal comfort level. To eliminate the risk of contamination openable windows, ventilators within the building are located at least 10m from roads, car parks and other potential sources of pollution, and all extracts are at least 10m from any opening to minimise recirculation within the building. Building internal and external illuminance levels will meet national guidance best practice levels, contain LED type fixtures, lighting systems will have zoning control ability as well as task lighting provided where appropriate. Building hot water installations will have Legionella prevention measures installed. Appropriate in number water access points with fresh drinking water from main water supply line will be installed at designated locations to provide access of water for building occupants. Building occupants will be equipped with lounge rooms, tea or coffee rooms with seating, other dedicated seating sheltered outdoor areas to be used during breaks from working environment. All required measures for persons that are less able-bodied are foreseen and correspond to local regulations: gently sloping and well-lit entrances, adequate space for wheelchairs in hallways and work areas, designated, easily accessible and correctly signposted WC's, handrails where appropriate, lifts for reaching all building levels, specific features for visual and hearing impaired people.

## **BUILDING ENERGY**

Building will meet not less than C energy efficiency class rating. Building will accommodate water-based heating system, connected to centralised heating network where heat is produced mostly from biomass. Additionally, high efficiency air-sourced refrigerant based heat pumps will provide partial heating in designated rooms as well as cooling by VRV conditioning systems. Building hot water will be prepared in building heat substations and distributed by circulatory system. Mechanical ventilation systems will be installed with heat recuperation and efficient electric fans, providing variable volume ventilation flow. LED lighting system will accommodate automatic lighting sensors and controls where appropriate. Occupancy sensors foreseen in premises not accessible to visitors.

## **TRANSPORT**

Adequate amount of bicycle infrastructure will be accommodated in building scope with well-lit secure cycle racks, gender specific changing facilities or individual cubicles, and shower facilities, and a ventilated drying area to hang wet clothes in a sheltered space. Bicycle and pedestrian access routes will be independent from wheeled vehicle routes to provide safety. Public transport is available within 500 m. walking distance via safe pedestrian routes with 15 min. service frequency at peak times. Adequate number of amenities (bars, coffees, banks, cash machines, etc.) are within 500 m. walking distance.

## **WATER**

All water-consuming plant or building areas that consume 10% or more of the building's total water demand will be either fitted with sub meters or have water monitoring equipment integral to the plant or area and where the building is multi tenanted water consumption is metered per tenanted area. Majority of WC's and urinals in the building will have low flush technology, hand washing basin taps, showers, water consuming white goods will be designed with low water use. Toilet areas will have controls who isolate water flow when unoccupied. Water system will have automated leak detection system.

## **MATERIALS**

The asset will be equipped with appropriate intruder alarm system. All alarm systems (fire, intruder) will be monitored 24 hours a day.

## **WASTE**

Assets will have sufficient space for separate 4 or more waste streams.

## **LAND USE AND ECOLOGY**

Adequate percentage of building's footprint will be planted by using horizontal and vertical planting.

## **POLLUTION**

Grease separators will be installed within the kitchen facilities and/or light liquid interceptors are installed within the drainage system to vehicular areas. All refrigerant based systems will have leak detection systems.

- the essential structural solutions of the building complex (essential diagram(s));

The structural design of the existing buildings will be carried out in maximum compliance with the requirements of cultural heritage. Other, newly designed parts of the building will be designed - constructed using various types of structures, such as:

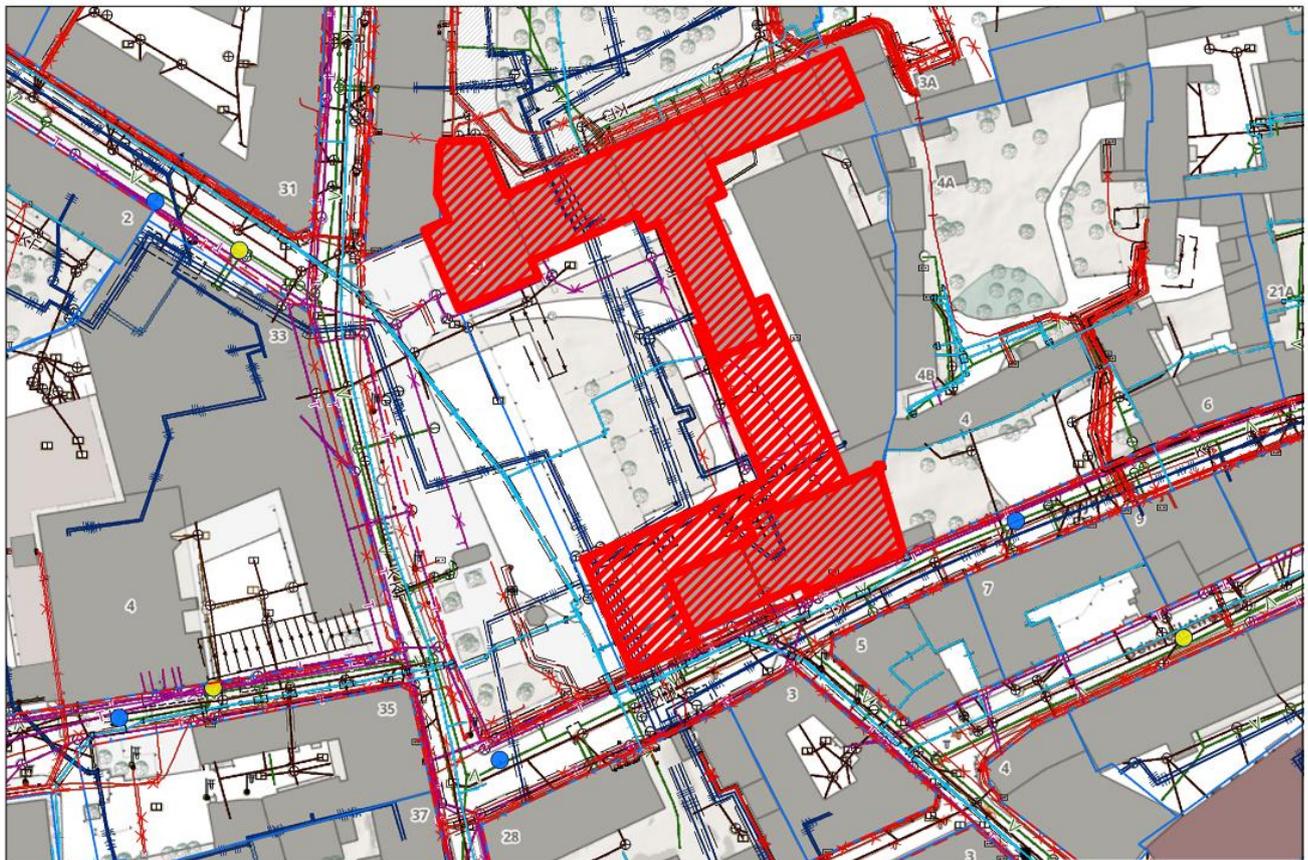
- Prefabricated reinforced concrete elements;
- Reinforced concrete;
- Steel;
- Aluminum;
- Wood.
- Other.

- essential engineering solutions of the building complex;

## WATER-SUPPLY

It is suggested to plan water-supply using the existing water inlet and to reconstruct the water inlet, if necessary, and to plan outdoor fire extinguishing using the existing fire-hydrants within the maximum distance of 200 m from the analysed building. If accessibility for outdoor fire extinguishing is not secured, it is suggested to plan an additional water hydrant.

Scheme of existing hydrants:



● ● ESAMI HIDRANTAI

▨ NAGRINĖJAMO PASTATO VIETA

Existing hydrants  
Location of the analysed building

## DOMESTIC WASTEWATER

It is suggested to discharge domestic wastewater from the building to the existing domestic wastewater network d200 within the lot.

## RAIN WASTEWATER

It is suggested to collect the rain wastewater from the building's roof and hard covers and to discharge it to the mixed wastewater network d200 within the lot.

## THERMAL NETWORKS

It is suggested to plan connection to the already existing thermal networks in the lot. It is suggested to reconstruct the existing thermal route that gets under the development and to arrange it in the network collector.

## ELECTRONIC COMMUNICATIONS

It is suggested to plan connection to the already existing communications node in the lot. Electrical engineering according to the received ESO conditions. To plan street lighting after receipt of the connection conditions from company VGAET.

## NETWORK COLLECTOR

It is suggested to plan a transitive network collector with reconstructed thermal network, communications, and electric network.

It is necessary to dismantle all the networks that get under the planned building. All the listed connections have to be specified upon receipt of the conditions from the companies maintaining and operating the networks.

- essential fire safety solutions for the building complex;

Designed building must meet all the basic requirements listed below, in the event of fire:

- The static load-bearing structure for a while withstanding the stresses;
- To limit the spread of fire and smoke within the structure;
- To limit the spread of fire to adjacent buildings;
- People can safely leave the building or be able to rescue them by other means;
- Launch of fire protection and fire detection, extinguishing system;
- Firefighters crews can work safely.

The newly designed part of the building is classified in 1st fire resistance degree 2 (or 3) fire load category. Structures should be designed according to requirements:

BUILDING CONSTRUCTIONS	FIRE RESISTANCE OF NOT LESS THAN (MIN.)
Fire section separation walls and floors	REI-M 180 <sup>(1)</sup>
Load – bearing constructions	R 90 <sup>(1)</sup>
Exterior wall	EI 15
Floors of storeys, attic and cellar	REI 60 <sup>(1)</sup>
Roof	RE 20
Staircase Interior walls	REI 90

*(1) construction products of minimum fire-resistance rating A2-s3, d2 shall be used for building structures.*

The roof surface shall meet BROOF (T1) class. The roof-bearing structures used not less than B-s3, d2 flammability class of construction products.

Structure points passed by cables, air pipes and pipelines may not reduce fire-resistance requirements applicable to the very structure.

Construction products with a lower flammability rating than B-s3, d0 may not be used for the external finish of exterior walls of building.

Human safety is ensured routinely escape routes, ergonomic, structural, engineering technical and organizational measures. The escape routes in the building ensure a safe evacuation (evacuation) from the premises. Outputs are escape when they lead from the premises: ground floor directly to the outside or corridor, lobby, stairwell into the field; any floor (except the first) corridor, operated roof to the staircase or directly to the content (including through the hall).

Access to the building expected from all sides of the building.

From the ground floor premises provided at least one evacuation route.

The doors open to the side of the evacuation path in the escape direction. Doors direction provided no escape from the road when they evacuated within a maximum of 15 people.

Evacuation exit door locks are not higher than 1000 mm from the floor and handles - not higher than 1100 mm.

Using a double-leaf door evacuation exits opened portion (hereinafter - leaf) has a width at least 1200 mm. The case of double doors of the gate length is not less than 900 mm.

Evacuation path width of not less than 1 m, with the exception of the door leaf width. If the door opens into the room the way of escape, it is assumed that the required escape path width is reduced by half the width of the door leaf.

Internal fire fighting requires two indoor fire hydrants for each point at least 162 l / min of water flow each. Flat hose reel are no longer than 20 m.

Fire hydrants estimated at more than 3 m. from evacuation exits, 1.35 m from the throttle, the rest evenly arranged on the same terms.

The required amount of water for fire-fighting from the outside is 30 l / s at least for a two hours. Water abstraction is provided by newly designed, emptys, C type fire hydrants.

The newly designed fire hydrants from driveways are at a distance greater than 2.5 m and installed at a distance of 5 m to the building. Hydrants on the extreme perimeter of the building at a distance of not more than 200 m away, calculated by fire-fighters straight water line. Hydrants with each other at a distance not exceeding 150 m. Each building external perimeter point is reached with two hydrants. Hydrants fitted with circular water networks.

For new premises should be designed addressable system with its compliance assessed according to the applicable LST EN 54 series standards.

Fire detectors must be installed on premises with suspended ceilings, in the space over the ceiling where a fire could start or spread (in the vicinity of the floor, in the space under the roofing over the suspended ceiling and beneath it, in the safeguarded premises). When a detector is installed over a suspended ceiling, a light signal indication must be provided under the ceiling at the location corresponding to the detector's point of installation and an access point must be provided for the maintenance of the detector. The requirement to place detectors over suspended ceilings can be waived for structures with a clearance of under 0.4 m between the suspended ceiling and the roofing, irrespective of the flammability rating of building materials used within the subject space or with building materials of a flammability

rating at least B-s1, d0, pipe-work insulation of a flammability rating at least BL and non-inflammable electric cables or B1ca cables used within the space in question, irrespective of the distance between the suspended ceiling and the roofing. The provisions of this clause apply to any gaps between elevated floors and ceilings as well.

Indoor danger alarm buttons will be installed at evacuation exits, within a distance of up to 3 m from the door opening, on stairway landings, in foyers, corridors, at the approaches and at other readily accessible locations on evacuation paths and, as needed, in individual rooms. The maximum distance between the most remote location of the presence of people in a building and the nearest manual alarm device will not exceed 30 m, while outdoors the distance can be up to 100 m.

The building has to be designed with type 3 warning of a fire and evacuation management system. Designing should follow LST EN 60849, LST EN 54 series of standards.

In premises with 50 and more people at a time must be provided smoke and heat exhaust ventilation system.

All fire safety systems should have I category power supply.

Every building should be equipped by fire extinguisher. In case of a fire that can be assigned to different classes, a universal fire extinguisher is preferred and an ABC type fire extinguisher is selected.

- general (building) indicators of the site (zone A only) and of the future and existing buildings. The following data is required to submit in form of a table of general building indicators: area of the site, intensity of development of the site, density of development of the site, total area of the building complex, volume of the building complex, number of storeys, height of the building complex. Indicators must be separately identified: a) existing conditions only, without the proposed (new) buildings, b) only the proposed (new) buildings, c) final version with existing and proposed (new) buildings;

Plot area – 8.036,00 m<sup>2</sup>

Building intensity – 0,622

Building density – 0,32

Total area – 7.100,00 m<sup>2</sup>

Volume of the above-ground part of the building complex: 37.516,00 m<sup>3</sup>

Volume of the above-ground part of the building to be restored: 23.881,00 m<sup>3</sup>

Naujojo pastato antžeminės dalies tūris: 13.635 m<sup>3</sup>

Number of floors – 3 + požeminės patalpos

Building height – 14,80 m