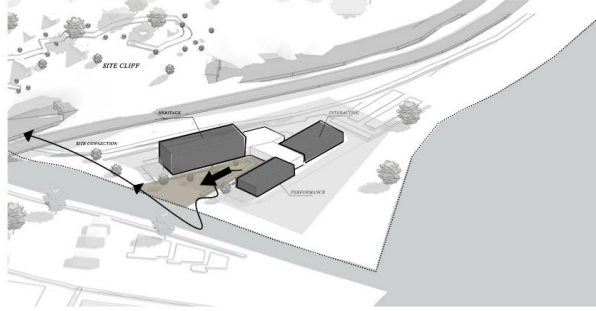


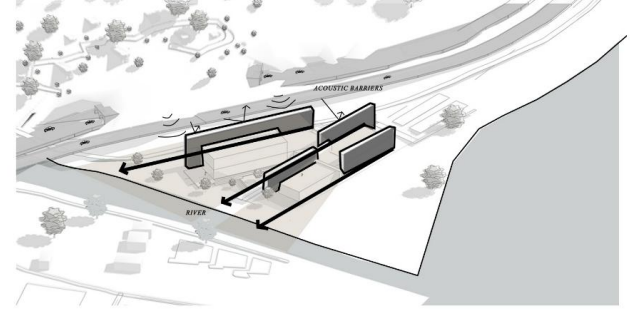
**ELEVATED PODIUM – VISIBILITY & PRESENCE**

THE PROJECT BEGINS WITH A LIFTED PODIUM THAT RAISES THE BUILDING ABOVE GROUND LEVEL, CREATING A STRONG VISUAL PRESENCE FROM THE HIGHWAY. THIS ELEVATION ESTABLISHES THE PROJECT AS A LANDMARK ALONG THE LANDSCAPE OF NAHR AL KALB. IT ALSO SEPARATES THE PUBLIC REALM FROM THE NATURAL TERRAIN, ALLOWING CONTROLLED ENTRY AND FRAMED FIRST IMPRESSIONS.



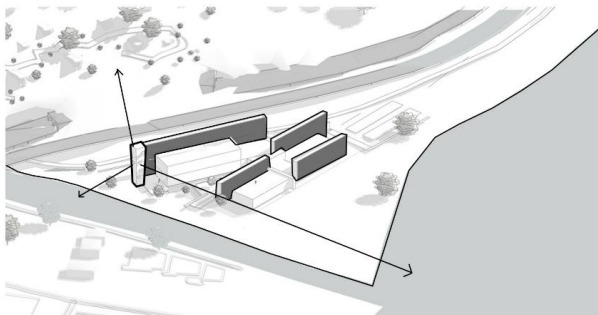
**PROGRAM ZONING & CENTRAL X-PLAZA**

THE MASS IS ORGANIZED INTO THREE MAIN ZONES: HERITAGE, PERFORMANCE, AND INTERACTIVE SPACES, FORMING A CLEAR FUNCTIONAL NARRATIVE. THESE ZONES INTERSECT THROUGH A CENTRAL X-SHAPED PLAZA THAT ACTS AS THE HEART OF THE PROJECT. THIS PLAZA EXTENDS VISUALLY AND PHYSICALLY TOWARD THE CLIFF, REINFORCING THE CONNECTION BETWEEN ARCHITECTURE AND SITE.



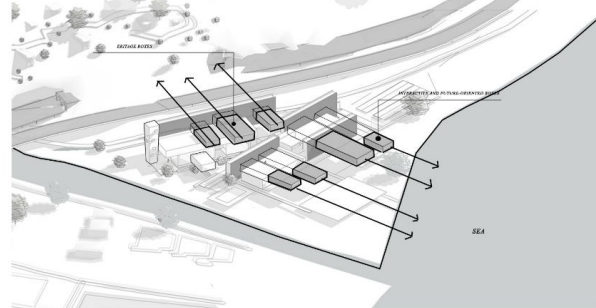
**FRAMING WALLS – JOURNEY & PROTECTION**

LARGE LINEAR WALLS ARE INTRODUCED AS PRIMARY SPATIAL ELEMENTS GUIDING THE VISITOR JOURNEY. THEY FRAME KEY VIEWS TOWARD THE RIVER WHILE ACTING AS ACOUSTIC BARRIERS FROM THE ADJACENT HIGHWAY. THESE WALLS CREATE MOMENTS OF COMPRESSION AND RELEASE, TRANSFORMING CIRCULATION INTO A NARRATIVE SEQUENCE.



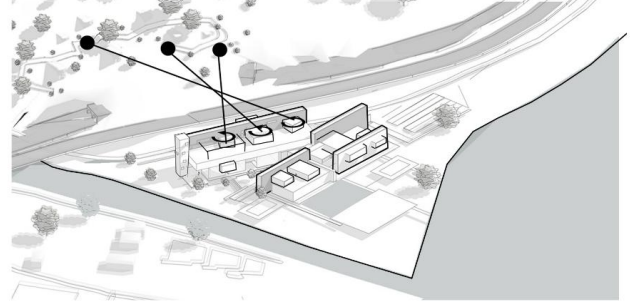
**VIEWING TOWER – LANDSCAPE ANCHOR**

A VERTICAL VIEWING TOWER EMERGES AS A LANDMARK WITHIN THE COMPOSITION. IT ANCHORS THE PROJECT IN THE WIDER LANDSCAPE, OFFERING PANORAMIC VIEWS TOWARD THE RIVER, SEA, AND CLIFF. THE TOWER EXTENDS THE EXPERIENCE BEYOND THE BUILDING, CONNECTING USERS TO THE BROADER GEOGRAPHY.



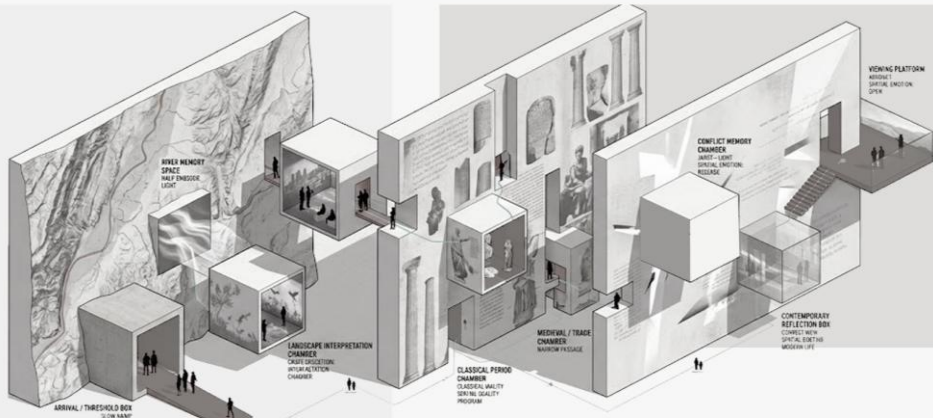
**INSERTED BOXES – SUBFRAMES & INTERACTION**

VOLUMES ARE INSERTED WITHIN AND BETWEEN THE WALLS, ACTING AS FRAMED MOMENTS WITHIN THE JOURNEY. HERITAGE BOXES ARE MORE SOLID AND GROUNDED, DIRECTING FOCUS TOWARD THE CLIFF AND ITS INSCRIPTIONS. INTERACTIVE AND FUTURE-ORIENTED BOXES ARE LIGHTER AND MORE OPEN, FRAMING DISTANT HORIZONS AND EVOLVING EXPERIENCES.



**ORIENTATION TO STELAE – HISTORICAL ALIGNMENT**

THE HERITAGE BOXES ARE CAREFULLY ORIENTED TOWARD THE HISTORIC STELAE EMBEDDED IN THE CLIFF, SUCH AS OTTOMAN AND ROMAN INSCRIPTIONS. THIS ALIGNMENT CREATES A DIRECT VISUAL AND CONCEPTUAL DIALOGUE BETWEEN THE ARCHITECTURE AND HISTORY. THE PROJECT BECOMES A MEDIATOR THAT RECONNECTS VISITORS WITH LAYERS OF TIME INSCRIBED IN THE LANDSCAPE.



**WALL 1 – LANDSCAPE + ORIGINS**  
SPATIAL EMOTION: DISCOVERY, ORIENTATION

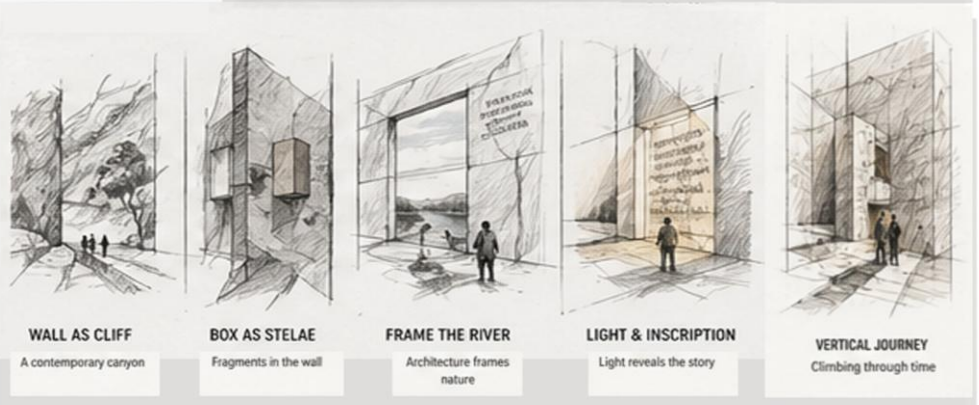
**WALL 2 – CIVILIZATION + INSCRIPTIONS**  
SPATIAL EMOTION: COMPRESSION, CURIOUSITY, IMMERSION

**WALL 3 – MEMORY + REFLECTION**  
SPATIAL EMOTION: RELEASE, CONTEMPLATION

ARRIVAL → DESCENT → COMPRESSION → CROSSING → ASCENT → OPEN PLATFORM

1 CALM + GROUNDED    2 DENSE + LAYERED    3 FRAGMENTED + TENSE    4 LIGHT + REFLECTIVE + REST

**SKETCH CONCEPTS**



**WALL AS CLIFF**  
A contemporary canyon

**BOX AS STELAE**  
Fragments in the wall

**FRAME THE RIVER**  
Architecture frames nature

**LIGHT & INSCRIPTION**  
Light reveals the story

**VERTICAL JOURNEY**  
Climbing through time

**CONCEPT**

THE NAHR AL-KALB SITE IS REACHED PRIMARILY THROUGH THE CROSSING BRIDGE, WHICH SPANS BOTH SIDES OF THE HIGHWAY. THE NAHR AL-KALB SITE IS REACHED PRIMARILY THROUGH THE CROSSING BRIDGE, WHICH SPANS BOTH SIDES OF THE HIGHWAY. THE NAHR AL-KALB SITE IS REACHED PRIMARILY THROUGH THE

"Walking between three walls of time, where boxes hold memories and the path stitches them into one continuous narrative."