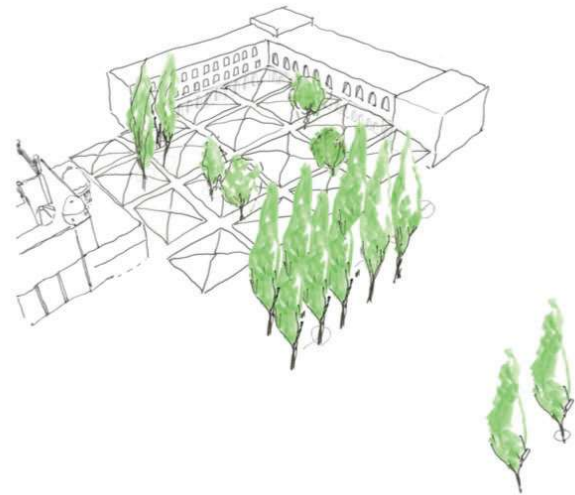
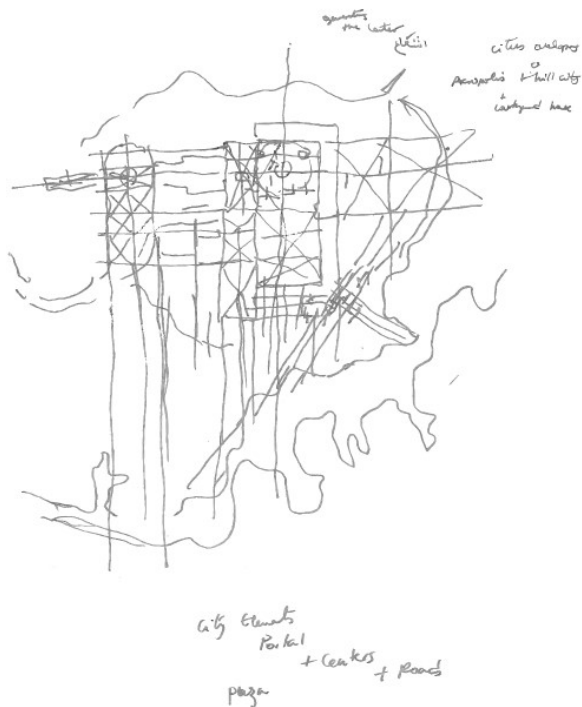


**REQUALIFICATION OF THE ACROPOLE OF BYRSA
AND REHABILITATION OF THE NATIONAL MUSEUM OF CARTHAGE**

PIN CODE :

27088



Executive Summary

The main design and strategic approach dealing with the rehabilitation of the site of byrsa hill , focused on identifying and enhancing the visitor experience through interventions ideas that would sustain, conserve, protect and restore the original image of the site.in return these intervention ideas would serve the site to regain to revive its uniqueness role and image to the local and international community and audience.

The approach was explored through assessing what was of great and historical value to preserve it and enhance it while identifying and removing building with no historical value.

The designed identified one of the most valuable values was the spectacular view on the city of the historical port of carthage, the master plan idea respected the zone of the ruins and the plateau overlooking it by not adding any additional structure. The master plan emphasized the majestic view by enhancing the existing plateau and creating point of observation with appropriate signage and enhanced paving and seating areas, accessibility for all visitors of the site by minimizing the levels between these plateau overlooking the ruins and the city as whole where the story of carthage would be narrated.

Second to enhancing the plateau and landscape paths and plaza, the design was concerned to enhance the museum seminary building experience and entrance courtyard. The courtyard identified the large patio as the heart the site. Protected by the trees any additional structure wouldn t affect the historical image of the

site. Allowing for introducing a new gallery entry for the seminary building museum

The design searched to find a language for the museum of carthage that would express and narrate the history of the city through a unique language related to the historical existing building the seminary , the cathedral. The chosen language took into consideration the scale of the old city through exploring the introduction of a new courtyard gallery of one story height elevated from earth level touching lightly the ground.

The design strived to respect the historic building by leaving a void space between old and new intervention, creating a void respecting the vicinity of the cathedral from one side and the seminary facades from the other side. Creating these voids around the historic building allowed better view to monuments and allow for possible activities to happen in these public spaces and plaza.

The approach took into consideration the reuse of some of the building to form a new cultural complex consisting of reusing the cathedral into a cultural center with its related functions while activating the entrance plaza of the unesco connecting it to local community and allowing public to engage in the new landscaped civic plaza.

By implementing such revival apparach, conservation and protection strategy, the site of byrsa and museum would give a new message not only for carthage and its community but a museum for the country of tunis and the humanity at large.

Project Concept

A tourist's first encounter and an observatory point to the city of ancient Carthage, makes the site of Byrsa Hill geographically and urbanly a landmark of Carthage across history. Its overlooking nature on surrounding historical sites as well as its own layered history, makes it a unique reflection on the historical mosaic Carthage. **Historical Continuity** and **Visual Connectivity** to the city are therefore the most prominent key adjustments the current site should be able to deliver. Implemented on several design layers, urban circulation of users, the visual points created from the site and observatory points embedded in the user experience tells the story of the City in its rich and complex layers.

"The Project aims to develop The Byrsa Hill Site as an outreaching urban catalyst that narrates the history of Carthage not only through the site itself but also through creating historical and urban connections outside the site's boundaries."

The Urban and Landscape integration concept

The Urban Storytelling (circulation)

The variety of experiences the visitor can take allows the site to be read by each uniquely. A welcoming plaza placed at the entrance directs it to the heart of the site (the eucalyptus spine) and gives the visitor the freedom to start the ruins path or the museum path. Each route bring the visitor back to the same intersecting node, where he chooses to continue the other route or end his journey. This creates a continuous loop for both short and long journeys. While the museum circulation and data delivery is in chronological narration, the ruins on the other hand are experienced as reversed sequence of flashbacks, passing through the history of Carthage. Each stop acts as a pause for the visitors to re-imagine the city through urban interventions and storytelling. Either path will lead to delivering a complete image of the history of Carthage, linking the tangible and the intangible history of the city in one experience.

Continuity and Visual Connectivity

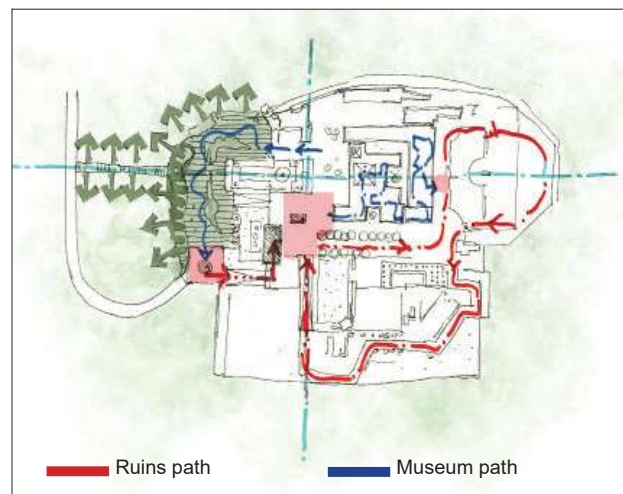
Continuity is a keyword translated in different urban levels on the site. The site offers a strong geometry of paths, plazas and nodes. The minimal intervention of pathways, ramps introduced are all designed to create a continue the existing urban fabric into a clear continuous path, minimizing the disruption of the visitors experience through the landscape.

Continuity is also present in treating boundaries of the site with the UNESCO square, where the entrance, the exits and the plaza on the edge of the Cathedral are design to visually connect and continue the public and ticketed zones of the site, allowing the UNESCO square to be fully activated by placing the entrance and exits on its edges and placing relaxation areas in between using ramps and seating stepping to treat levelling.

Visual connectivity is translated into the landscape by creating a language of observatories across the site. The use of levels, platforms and existing buildings to allocate observatory points that blend into the tourist's journey, allows to welcome the surrounding context of Carthage into the story told by the site. Elevated pathways and terraces allow the visitor to experience the site ruins without a harming proximity to them or a destruction of the historical ground.

The site as an ongoing discovery

Since the site has yet to be finished from the archaeological excavations, it implies that almost all site grounds should be treated with sensitivity, flexibility and potential for work. Therefore, it is suggested that the tiles of the main patio are removed and the ground is exposed. The future potential excavations in the patio will then become a part of the museum experience, as tourists can experience observing the excavations while walking within the museum extension within the patio. Another future possibility for this zone is when all excavations be finished, the ground of the patio might have the potential to turn into a green area because of the fertile potential that the site has as mentioned before. In both ways, the concept of giving the natural environment of the site to be flexible and changeable without letting the human intervention (courtyard gallery structure) obstruct it will contribute in producing a sustainable and developing historical site.



Different visitor circulations give freedom and continuity

Trees as guardians of the site

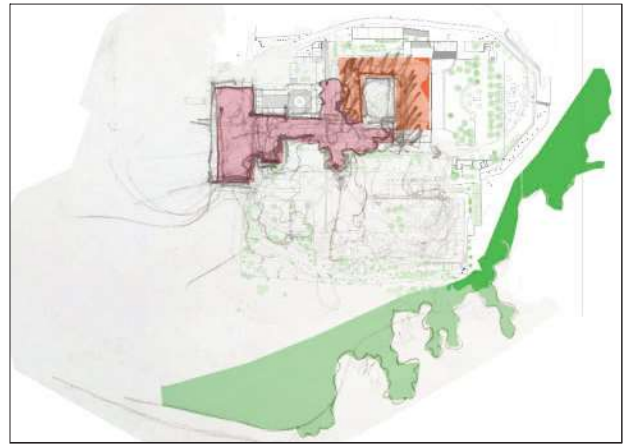
The site has a powerful layer of landscape that doesn't value less than the built historical environment in the site. This powerful element is the main reason the archaeological remains are still conserved without the existence of human interventions. The dependence on the surrounding urban landscape to conserve the ruins for the future is important as it is the most sustainable long-term method. The site has a historical record of a fertile land that has the ability to vegetate without any human intervention. Following this the urban approach is to facilitate the potential re-growth of the vegetation on the site and the re-growth of the trees that used to exist in recent years. This concept is translated in the site through using the spaces within the trees as part of the urban planning and articulating the architectural compositions and urban interventions to adapt to where the trees are located and not the other way around.

Vegetation draw new borders

The site boundaries are not clearly defined, yet the trees around the site create a safe and indefinite boarder. The presented suggestion is to add the surrounding landscape and trees into the UNESCO heritage site. Therefore, it is suggested that redefinition of the borders be through vegetation fingers penetrating the city and an included natural conservation and urban handling of the surrounded landscape can be an addition to the urban element of the site.

UNESCO Square as an Urban Activator

The UNESCO square is a strong urban pocket used as a social, economic and urban activator and blender into the surrounding site. The design of the UNESCO square as a community hub for daily incoming locals is a key to a sustainable usage of the site. The alteration of the different access points of the plaza, helps in locating a variety of activity targeted to each user, whether tourists, locals or cultur-interested users. The boundaries of the UNESCO square are activated by locating local shops, cafeteria, playing areas and public seating on it, extending the influence of the site even further. As well as the stairs of Maxiumus, that is redevelop to act as one of the access point on the site, by adjusting its safe usage, create points of signages and resting areas on its sides.



The extension of the site boundaries to accommodate the surrounding landscape fabric

Plaza | The Rise and fall of Carthage

The main plazas around the site have a significant view and therefore a story relating to the city. A story of the "Rise and Fall of Carthage" is told through the "Olive Trees" and "The Temple of Asclepius" plazas, symbolically narrating the story of Carthage throughout history. The courtyard of the Temple of Asclepius represents a focal and visual relationship with the residences of Hannibal, the Punic port and the sunrise, symbolically presenting the highpoint of the Carthaginian civilization. The garden of "Olive Trees" (located in southwest of the site) is symbolic of the downfall of the Carthaginian civilization and yet represent the continuity of Tunisia, through its relationship with the sunset of Lake Tunis and its extension to the city of Tunis. The characteristic of the "Olives Garden" is one of relaxation and contemplation, with a freedom for human interaction to experience this moment each in his own way. Between the rise and fall of each present day in modern Tunisia, a whole history of a civilization passes by each one experiencing the site. Signages and urban furniture were designed on these stops to allow visitors to interact with the narrations and the views, and spend some time for reflection.

The Architectural Concept

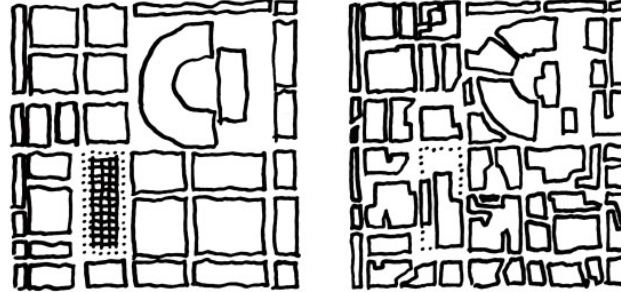
The project took into consideration the importance of preserving the visual image and skyline of the site. Therefore, any new additional building is embedded and intertwined with the original architecture so it doesn't disturb the imagery of the site to the city. The architecture concept is to create a present and developed museum experience, that touches the earth lightly and deliver a clear yet harmonious feeling of continuity. It builds a contemporary relevance of the Byrsa Hill to the present city by adding modern interventions like the "Courtyard Galleries" as an extension to the museum, and the alteration of the museum experience inside the seminary building, by redesigning its interior structures and walls to give a more connected and smooth museum experience, relating the continuous civilizations of Carthage together for the tourists. Any other built interventions are added to serve the museum and UNESCO square facilities.

Geometry from the Site

Geometries of the site are a strong evidence of historical layering that took place. The well-defined Roman axis and grids display a clear guide that modern intervention should follow in order to blend in with the site. Roman “maximus” create strong points of intersections, gatherings and geometrical continuity across the site. This indicated the placement of interventions inside the patio.

Imagining the growth of the Punic urban fabric of Carthage that is witnessed from the site ruins, incrementally in relation to the Roman urban fabric, in an attempt from us to imagine how the site can be used by the people and to scale down to their daily activities, which can help feeling familiar and warmth is the place. The approach is to incrementally transform the civic Roman fabric to a traditional courtyard city referencing to the more intimate Punic Carthage. How also the change of the usage of the civic scaled Roman fabric can be appropriated for more private use of the people using the museum. Feeling more the aspect of intimate sense of the city. In shown examples, a study where the solidly Roman grid is punctuated by an open-air market and an amphitheatre in the first sketch and in the second sketch the Islamic population appropriated these public monuments for their private use

and mid-block pathways begin to violate the orthogonal street pattern.



Geometry of Roman City influencing the order of the Courtyard Galleries

Series of Courtyards

One of the spaces that have been altered accordingly is the central patio. Its reference to the order of the Roman city and the language used in its courtyards help create what is void while allows the formation of new spaces around it. Dividing the main patio of the museum to a series of smaller courts that blend with the language of the site. The ‘courtyards’ space of display is designed to be light, transparent and visually and spatially conveying the image of the different layers of history. It also takes into consideration the value of the patio it rests on, as a part of the archaeological sacred zone and the historical trees they accommodate. This implied that the structure built on this zone should be rested lightly on the ground, be modular with a flexibility to be constructed and removed. This also implies that the courtyard pockets around the galleries are developed around the existing trees so no alteration of trees is done.

Steps of History

The intervention inside the former seminary building is to make the building more prepared to accommodate museographic exhibitions and events rather than its currently interior design condition. The main approach is converting the narrow existing halls of the museum to one main space. The interior architecture of the seminary has undergone a removal of some of its interior elements to reflect the essence of the building’s historically bound exterior into the inside. The use of this introduced structure will allow enclosed spaces under these steps to be used as digital display and holographic show halls.

Restoring the original image

As part of the architecture alterations on the seminary building, the concept is to restore the original image of the building in a modern language. The current roof is removed and the original slanted red brick roof is replicated into a steel and skylights slanted roof over the northern unit of the seminary and the southern core unit where an observatory terrace is placed. This allows natural light to enter the building and alter the experience of the interior spaces. This also allows to recover the former original skyline of the building to the outer city views.

Extension of historic architecture of Carthage

If we consider the whole site as a museum experience whether present in the ruins, the landscape or in the seminary, we observe a strong contrast between the indoor and outdoor experience. The intervention of the “Courtyard Galleries” arises from the desire to connect the architecture interior of display with the overpowering context of ruins and landscape through a transitional space, under which the new heart of the museum is developed. The new extension of the museum is created from which one can access the historic building, as well as connect visually with the outdoor landscape.

The Scenography and Museography concept

“Elevating the experience of the museum to accommodate the site’s powerful imagery and connect the ruins with the interior display.”

The scenography concept is defined by capturing the story of Carthage in a series of frames taken within the site. According to the site's variant environments, the story-framing differs from place on the site to the other. Whether they are introduced as urban interventions framing the ruins with the historical sites around the city, or the urban plazas that are used as points of contemplation towards the city, or the points of observatory throughout the museum journey that overlooks the site with the city in the same frame. These points of observatory are designed through the connectivity of the site, the ruins and the storytelling displayed inside the museum.

A developed Museography experience

Stage 1: Within the museum journey, both the visual and experiential connection with the rest of the site is redefined. A back and forth relationship between the display and the Byrsa Hill Site is present in the introduced "Courtyard Galleries" that hosts the Roman and Punic Archaeological Collection. The courtyard galleries give different relationships with the displayed ruins. At instances, the transparent envelope of the museum displays the Mediterranean coast as a background to connect the marine importance in Carthage history and the city's connection with other cities and civilizations across the Punic and Roman eras; cities like Rome and Sicily.

As visitors explore the galleries, the presence of embedded courtyards link the museum with the site's nature as a connected landscape-ruins relation. The use of these courtyards as outdoor galleries for "less-sensitive" items, replicates the context of the existing ruins across the site in the eyes of the visitors. In some instances, the façade of the seminary is visible, acting as a grounding element for the visitor within the historical context and linking the interior

experience with its exterior one. The galleries are meant to host several collections; **The foundation of Carthage, The Punic and The Roman Collections.** These eras have the strongest connection with the ruins existing in the site, this is why it is important to create the mentioned visual images. Alteration of the interior partition design and placement helps in identifying different experiences when needed. For example, the Punic Time. The Punic era is divided into two stages. A stage of development and prosperity in the city, reflected in a space of higher volume, visual connection with the coastal view and a visual connection with the rest of the site. The Punic War stage is designed to be more closed and isolated from the rest of the site, with narrower less lit spaces translating the feeling of a different era than the one before its.



View of the court gallery

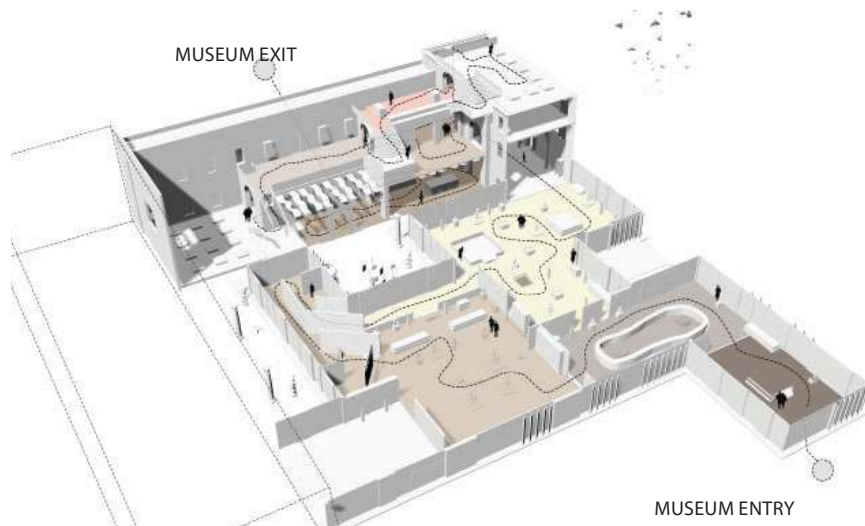
Phase 2: Creating a transitional experience between the Roman Era and what is forward is a strong observatory point at the top of the seminary roof, overlooking the rest of the site, the Mediterranean coast as well as the City of Carthage and some of its Roman and Punic historical sites. The use of the seminary's south-eastern roof as an observatory gallery allows the visitor to take a break from the tour to reflect on what he has experienced from the seen collections and create mental connections between what he has experienced and the view that he is witnessing. The journey then continues inside the seminary museum, narrating the eras of the Christianity Collection and onwards.



View from the museum observatory

Steps of History (Scnographic experience of the seminary museum)

Phase 3: The museum narrates the rest of the collections; **The Early Christianity, Byzantine Carthage, The Arab Conquest and the Re-discovery of Carthage.** They start with the highest point of the seminary, on to a series of descending platforms, allow the museum to be read as a continuous storytelling sequence of Carthage's history until reaching the ground floor exist the building and exiting the museum. At any point inside the building, the visitor will allow to reflect on what he has seen behind and what he is about to experience within a present moment. The stepping takes the visitor from the highest point of observation (the climax of Carthage's History) to a descending journey that embodies the layers of history of Carthage (less powerful eras) giving the visitor a deep journey through the ups and downs of this history and records the overlapping of its rich eras and civilizations. For example, interior alteration of height and wall closure can help reflect the secrecy and the humbleness in the Christianity period or the Byzantine period when it had been an prestigious city on the Mediterranean located on the last high platform and overlooking the following political position degradation which is the Arab conquest.



- Museum lobby
- Foundation period
- Punic period
- Roman period
- Christianity period
- Vandal period
- Byzantine period
- Islamic period

3D Circulation of the Seminary Museum Zone

Natural Illumination of the courtyard

The courtyard galleries are illuminated using a mix of natural and artificial lighting. Hosting the Punic and Roman collections, a number of these items are sculptures, ceramics and less-fragile items. Strategically placing sculptures closer to the northern natural light is optimal for their display experience. The flow of daylight can enhance the dynamic forms of the volume of these sculptures by generating shading patterns, delivering a variant experience for visitors at different times of the day. As for the more fragile pieces of the collection, it is placed in the less illuminating spaces of the gallery. The variations of natural light can create comfortable visual transitions for visitors and potential views to the outdoor environment can act as a point for relaxation for the eyes. When they allow views of the urban environment, they connect the visual experience to the location.



Landscape scenography

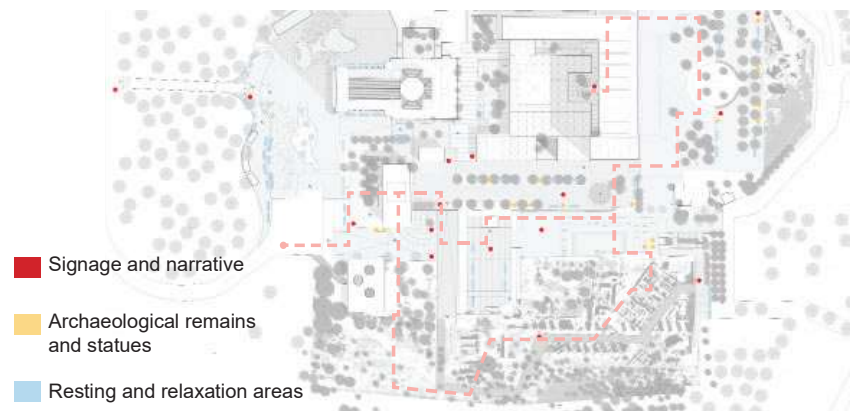
The complex and layered nature of Byrsa Hill tells the story of the city on its own. It allows the visitor to elevate his museum experience by stepping foot on the same ground of the great civilizations that passed through this city. Each area on this site narrates the story of the people and the iconic figures through which the story of Carthage is told.

Therefore the experience of the ruins and plazas is much more intimate and personal than the information the tourist gets from the museum itself. Our narration of the story, focused on creating contemplation points through out

the site, where the visitor is allowed to understand where he stands, on what story does he stand and take his time to contemplate and reflect on what he sees. So each urban intervention on the site tells a story that relates to its location and the views it overlooks. These storytelling points are spread through the Plazas of Rise and Fall, The esplanade, the archaic necropolis, The residential Hannibal remains, the remains of the Roman City, the young man of Byrsa remains, the Saint-Louis chapel...etc. Each point tells part of the story Carthage is.



Narration of the landscape scenography



Urban story points

Signages and urban furniture were designed on these stops to allow visitors to interact with the narrations and the views, and spend some time for reflection. The urban interventions added in some stops along the visitors path delivers the visitor to visualize the story told by the site. For example, the attempt to reconstruct the tomb of St. Louis as a mesh construction is a way to re-imagine the site back in history. Also the implementation of lit acrylic columns in the places indicated on the Temple of Aesculapius plaza reconstructs the image of the temple. This plaza is used as a seating area along the path of ruins.

Enviornmnetal Concept

Natural Daylight

The use of natural lighting in a highly artificial lit museum space reduces the consumption of artificial lighting and therefore the energy performance of the museum's courtyard extension. Glass and semi-transparent fabric used in the gallery walls and the roof should eliminate the breakthrough of infrared and ultraviolet rays inside the gallery while allowing the gallery to be well lit and gives the feeling of openness to the surrounding.



Natural lighting of museum

Prefabricated structure

The use of the prefabricated steel structure to construct the courtyard galleries and other added spaces on the site will ease the construction operations on such a sensitive site. This structure will help the ease and flexibility of constructing and removal of them, as well as avoid any negative effect on the site and landscape from usual construction processes.

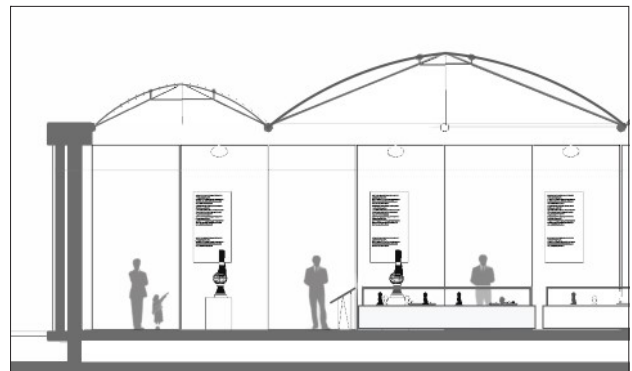
Recycling Site Materials

The interventions of the site landscape is suggested to incorporate the materials resulted from the excavations done previously on the site. Materials like crushed stones can be used in pavements, urban furniture and signages.

Structural Concept

The modern museum extension

The Courtyard Galleries are made of prefabricated steel structure. An elevated steel slab is designed so that only the concrete foundation of steel columns is rested on the archeological sensitive ground. The structure is enveloped by glass curtains and wall partitions, located to accommodate the wall mounted displays inside the museum galleries. As for the roof, a sophisticated roof system layers stretched fabric, the steel beams, glass, aluminum louvers and create a controlled day-lit environment. Natural lighting is controlled using advanced glass typologies that allow a minimal amount of light into the space. Daylight is controlled by a layer of vertical louvers located strategically on the south western facades of the gallery.



Structure of courtyard museum

Alteration of the seminary building structure

Structure intervention is done to enhance the space quality of the already compacted and condensed space by removing the roof slab and cutting parts of the first floor slab of the two storeys wing of the L shape seminary building. A new extension slab is to be rested on the existing bearing walls that's adjacent to the second floor slab of the short wing of the seminary building to join them together. And to maximize the enhancement arched shape openings area created in the two storey building intermediate load bearing wall, The opening technique in the load bearing walls is by supporting the openings border with I-beam steel frame to transport the loads that used to be bared by the wall parts that are planned to be cut. Supporting the bearing walls of the facade by steel beam over each wall to fasten the structural bond at the summit of the wall. As for the roof, steel roof structure with the exact roof outline to carry the (frosted and transparent) glazed layer of the roof.

Materiality concept

Architecture Materiality

The architecture of the extended gallery 'courtyard galleries' is intended to give a contemporary image to contrast the existing historical architecture layers of the site, whether the cathedral, the seminary, the ruins or even the landscape. The structure is intended to feel light, humble and embedded rather than prevailing, setting up a dialogue between old and new. It plays a dual role for its surrounding. A modern minimalistic extension of the white washed seminary, and a plain canvas to the prevailing historical landscape.

Interior Materiality as a powerful metaphor for historical involvement

The materials used as interior backdrops of the courtyard's galleries create an intertwining image of Carthage's development as a city. Varying from the 19th century's white arcaded façade of the seminary, to the embedded courtyard greenery, to the use of glass and stone interior walls. All of these are present as backdrops to the displayed mosaics, marble statues and ceramics of the Punic and Roman Eras of Carthage. A layered backdrop of materials and scenery projecting a feel of the cross-cultural dimension of the site. Showing the different pieces showcased in the museum, as well as the museum in itself relate to the history of Carthage as a constantly evolving harmonious manner, demonstrating the multiple civilizations this site and Tunisia has seen and grown through.

Material used in Landscape Interventions

Materials used near the ruins and within the landscape is sensitive to its surroundings. The interventions of the pathways, ramps and staircases are installed, not embedded. Steel, light structures are located on the site to ease the movement and circulation and can be removed and replaced with no construction procedure. The urban furniture allocated is used from crushed stones recycled from the previous and ongoing site excavations taking place on the site. The recycle of items currently placed in a new way is suggested, like the mosaics walls walled on the partition inside the current patio. The concept is to re-introduce these mosaics in strategic places like the temporary museum lobby, or the visitors center welcoming the visitors from outside.

Signage

Signages around the site will be designed to homogeneously blend into the site and feel non-blocking to views. Therefore in some areas it is suggested to use a material like transparent acrylic in points where a data about the city, or an image of the ancient city be displayed. The layering of data on an existing background of the current city will create a deep connection between the story narrated and the current reality.

As for pavement, it is suggested they be made from the stones and ground materials that resulted from excavations. We believe the crushed stones for pavement are neutral, do not intrude a different language on the site, and will help bring the site components together in a visually and physically homogeneous way. Ground Pavements are used as part of the signages experience for tourists to differentiate between spaces of gatherings, pathways indicating directionality and spaces of social and relaxation nature.

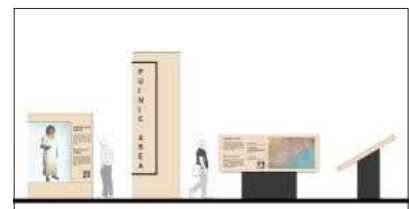
Ground paving

Another material suggested is the incorporation of a steel skin patina - Corten steel - whose properties will empower the construction to receive a rusty layer, conferring it features of maturation in the course of time. In Staircase (Decumanus Maximus) for example, the use of such material for its enhancement will highlight the time value of the stairs as a monument as this material ages by time. This material is also incorporated on the entrance and exits of the museum that takes place beside the ruins located next to the cathedral.

An Aging Material

Functional Organization between Spaces

The functional organization suggests a simple distribution on the site, where the existing back-of-house buildings (located north) are redesigned on the existing structure to minimize the amount of construction done with



Signage intervention

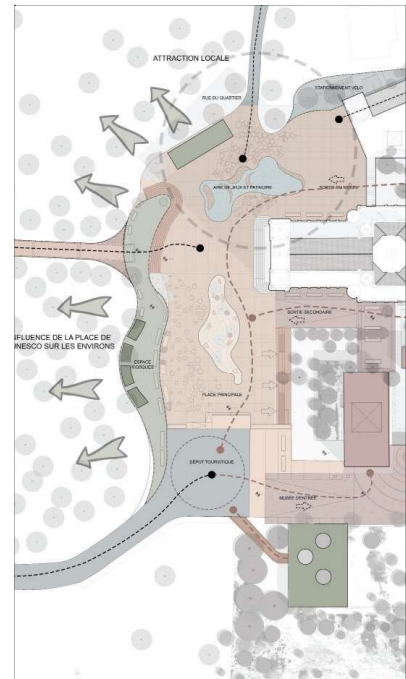


Urban furniture

the new developments. Some of these back of house services specially the ones related to the museum are located in proximity with the seminary and in some upper floors of the seminary to facilitate its connection with the temporary and permanent museums. The line separating the museum boundary from the UNESCO square is used to hold the cultural public functions such as the auditorium, the workshops and the gathering spaces like the visitors entrances, exits and seating areas to blend in the flow of the users between what is open to the public and what is closed. The public social and economic functions are distributed along the edge of the UNESCO square to create an attracting strip surrounding the site, appealing to the surrounding urban fabric where locals can be the main targeted users.

Public Spaces throughout the site

Public and Social Places are created throughout the site to accommodate a long spent time for visitors. These spaces range from small seating areas around the plazas or cafeteria areas inside the museum to the social spaces created outside the perimeter of the museum and opened publicly. It is also essential to focus the location of public spaces on several important edges in the site, whether the edge between the UNESCO Square and the museum, or the southern edge of the site where the touristic elevated floor is located as part of the site, or the edges of the UNESCO Square that overlooks the surrounding landscape as an attraction hub for the locals and regular visitors.



UNESCO square zoning and relation with boundaries

UNESCO Square as a social Hub

The UNESCO square has a huge opportunity to be a cultural and social hub for the city. Therefore it is important to activate the boundaries of the site towards the city surrounding it to attract locals and to allow the site to visually connect with the city. Spaces like traditional crafts shops, cafeterias, kids playgrounds and green areas are located on the western edge of the square. The cultural hub created on the northern side of the UNESCO square including the Cathedral as a public auditorium, the adjacent workshop and public library and the open plaza in-between them are located near the local pedestrian street and the bike routes. This allows an easier connection to the locals and therefore a regular use and visit from them.

Another public advantage used are the surrounding views from the site. Spaces like the restaurant and the cafeteria areas are located on edges that overlook the site and the city, making the restaurant for example a destination on its own, with an exclusivity of a view on a heritage site.

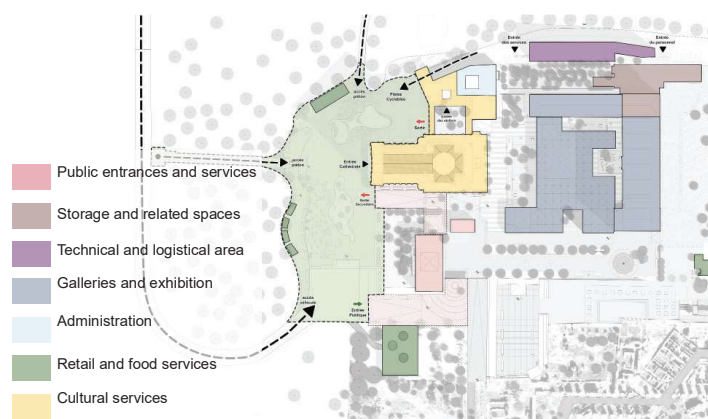
Cultural and Economic Sustainability

The site of Byrsa Hill could be the premium host of the cultural activities in Carthage considering its location. Some of these plazas like the Esplanade is wide enough to accommodate and host different cultural activities and events either at museum times or after the site closes like concerts and artistic events. The addition of cultural events program throughout the day, will create different economic and cultural hubs and attract a wider range of visitors than tourists.

The organization of the different flow towards the Acropole

Different users are targeted in the site, from international tourists to local tourists to schools, cultural interested users to regular local visitors on the restaurant and public spaces. These flows are organized according to their

accessibility points and the functions associated with each is located near their access points. For example the access point of the pedestrian local street opens up to the cultural plaza where the Cathedral, library and workshops are located. As well as its closeness to other economic functions. As for the accessibility of the museum, the entrance point is located in the start of the UNESCO square, targeted to attract all the flow to the heart of the site. However the exit is located at the end of the UNESCO square, allowing a distributed flow of users with no none-used corners.



Zoning and relationship to boundaries

A brief description of construction operations

The construction operations Should be flexible and sensitive. Heavy construction will only be done for restoration and alterations on only the Cathedral and the Seminary. Both should be operated on away from the landscape and ruins zone. However only light precasted operations done in the courtyard patio and the visitor centers will have a less impact on the site as minimal construction can take place on site. Materials will be imported into the site only to be installed and not fabricated. The UNESCO square zone will be more flexible in construction operations, however also the structure built within it will also be prefabricated and light structures. The design allows the construction of site on 3 phases. The suggestion is to start with the UNESCO Square, entrance and Visitor center as first phase, in which the site is inaccessible. Phase two will be the museum construction and restoration of seminary and Cathedral. This phase allows the UNESCO square, entrance and ruins are open to the public. Phase 3 will focus on the development of landscape, where both UNESCO square and museum are open and active. This allows a limited amount of complete closure to the site during construction.

	Trac king	Main component of the site	Existing floor area (m ²)	Usable floor area created (m ²) (new construction)	Content of the intervention
Buildings	1	Former Cathedral	2000 m ²	2000 m ²	<ul style="list-style-type: none"> - Restoration of the facades including the stained glass windows. - Adaptive reuse: auditorium and its foyer.
	2	Former white fathers' seminary	5700 m ²	5742 m ²	<ul style="list-style-type: none"> - Restoring the original historical skyline of the seminary by adding a new light structural roof at the southern wing with sky light and glass roof at the southern wing. - Removing part of the top roof slab. - Cutting parts of the internal slabs. - Creating numbers of openings in the internal walls.
	3	Father Delattre Hall	107 m ²	107 m ²	<ul style="list-style-type: none"> - Restoration and Adaptive reuse of the hall and removing all recent additions.
	4	Related buildings (if maintained)	1700 m ²	1730	<ul style="list-style-type: none"> - Demolishing the recent one floor building at the south west side of the court. - Enhancement, rehabilitation and applying many internal remodeling of the rear buildings.
Landscaping	5a	Unesco square	7000 m ²	7000 m ²	Adding : <ul style="list-style-type: none"> - Venders Kiosks. - Skating and recreational zones. - Variety of seating areas. - Connecting with public Park adjacent to the Unesco plaza. - Paving and stone seats. - Central 3d landscape element
	5b	Stairs (decumanus maximus)	330 m ² (22 steps)	330 m ² (22 steps)	Revitalization and rehabilitation of the historical stairs
	6a	The esplanade (former library and Roman temple)	3400 m ²	3400 m ²	<ul style="list-style-type: none"> - Enhancement of paving and leveling to make it easily used as big festive events platform. - Adding light elevated platform at its corner to maximize the observer perspective.
	6b	The Punic and Roman quarters	9600 m ²	9600 m ²	Redraw Accessing the ruins : Light elevated steel glazed path penetrating the spaces between the ruins to allow visitor getting closer the ruins while preserving the historical image. Moulded acrylic roman columns to be installed to bring back the ancient image of the Hypostyle Roman temple.
	6c	the apses of Beulé			
	7	The large patio	2300 m ²		Installing Light steel structure modular exhibiting Entrance and galleries to accommodate spaces of the exhibitions
	8a	The lapidary garden	7200 m ²	7200 m ²	Revive the ancient caractéristiques of the site by installing mesh-steel former Chapel. Enhancement the garden with seating areas.
	8b	Eucalyptus Alley	2800 m ²	2800 m ²	Enhancement of the paving and accessibility, adding urban furniture.
	8c	Small gardens and wooded areas	4600 m ²	4600 m ²	Enhancement of the gardens : Out door resting area furniture / outdoor exhibiting areas.
9	Immediate surroundings of the site	1400 m ²	1400 m ²	Enhancement and restore the original image.	
Scenography	**	Permanent and temporary exhibition		Gross 3617 m ² Net 2583 m ² %140	Extension of the museum experience into the patio. Reforming the museum in the Seminary into a unified continuous storytelling experience
1- Total useful floor area				9579 in (m²)	
1.1- Subtotal area created				2400 in (m²)	
1.2 - Subtotal surfaces converted				7179 in (m²)	
2- Total exterior landscaping surfaces				36,330 in (m²)	