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hero's image (above) shows the contemporary intervention stagnant over the rubble. This project is a little different from the others and I chose it because I thought of the Quote of Mace van de Roh - God is in the details. In this piece of architecture the hero shot is less obvious, it is not set between scenic landscapes and the shape does not immediately stand out. Instead, this is the culmination of the thoughtful layers of architectural elements I found most intriguing. These elements are made possible by the details, rather than including an image I embedded in a short video that passes through the architecture The details are all along. These details create the thoughtful and symgating architectural response. sanctuary for Roman ruins I am Peter Zumthor from ArcDog on Vimeo. Culture | External view of a project. Photo Pol Martin By Pol Martin One of the first major projects by Pritzker Prize-winning 2009 architect Peter Zimthor, it was a protective pavilion built to cover the remains of two Roman buildings. Built in 1985-86 and located in the capital of the Swiss canton of Graubünden, arcspace had the opportunity to revisit and photograph the site this summer. It's amazing to think it was designed and built almost 30 years ago. Not only is it still in perfect condition, but it looks like it was only created yesterday. Kur is no less than Switzerland's oldest city: the first settlements found at the site date back to 3.500 BC. In 15 BC, the Roman Empire occupied the village and designated Curia Raetorum as the capital of their new Roman province, Corraia - hence the name Kur. In those days the location on the right coast of the Rhine river was a strategic junction where some of the main alpine transit routes came together before continuing downriver. The Romans lived in an area now called Welschdörfli just off the historic city centre of Chur. Nowadays archaeological excavations have been uncovered in an insidumned Roman quarter. The authorities decided to preserve the excavations and open them to a public exhibition. Local Swiss architect Peter Zimator was named in charge of design. Exterior view. Photo by Paul Martin Outdoor View of the Sylerbnog Street facade. Photo: Pol Martin Sheltering Roman Remains Zumthor came up with a design of wooden pavilions that function not only as a protective cover but also as a museum and a true architectural jewel. The wooden rectangle shelters allow visitors to understand the original circumference of roman buildings, providing a visible and physical shape to distinguish the ancient remains in sharp contrast to the modern city. The light, shielding wooden complexes follow the exterior walls of two of the original adjacent buildings, as well as a third building where only a corner is unraveled and visible. By making the original circumference, Peter Zumthor conceived these cases as an abstract volumetric reconstruction of roman structures. But only in a footprint, not at altitude. An original mural is in fairly good condition lying on the floor of the first and larger building. Once restored, it was returned to its original location and gave the impression of the likely true height of the single-storey houses. Exterior display window buildings found along the front of Seilerbahnweg Street point to the former house Allowing potential visitors to take a record from the outside. But designing Peter Zmothors is no longer an entry point. Entrance view. Photo by Paul Martin Interior View. Photo: Pol Martin The new entrance takes place on one of the side facades. Almost hidden, an outgoing enigmatic metal box apparently hangs from one of the building's wooden facades. This mysterious floating approach, avoiding any contact with the ground, contains small stairs and a solid steel door. More than a standard entrance to a building, it could almost look like access to a spacecraft or maybe some kind of time machine. Just a few steps up, a stainless steel door opens into a long modern pedestrian metal bridge which runs across the interior of all buildings at a raised observation level. Hanging here above ground Zumthor's design certainly works as a time machine that allows the visitor the unique opportunity of walking down the stairs to set foot on real Roman soil. An inside view of a metal pedestrian bridge. Photo by Paul Martin Stairs descending into Roman soil. Photograph: Pol Martin The interior of a time machine almost flies over the dug areas, this pedestrian light metal is cleverly resolved with a large Pratt beam structure supported only at intersection points with each front that comes across its path. The visitor walks along the metal bridge through dark interconnected tunnels from one building to another. Some light metal stairs allow the connection to the Roman soil. The walls of the Roman Customary Foundation are backed by black clothing. The charred remains of a wooden floor at the back of the large building are well preserved from roman times, as well as some of the items found and carefully displayed for public exhibition. Zumthur's design has no ordinary windows, but the wooden walls of Lamela admit light and air into the structure, filtering warm light and allowing the sun's position to shine through the structure. A Zenital-colored metal thysel provides extra light into the interiors. Walking inside these protection shelters, in the presence of ancient Roman remains on display, one gets the impression that time is a little more relative than usual. Miraculously, and not in the late 1980s, it feels like Peter Z zomatour's intervention was planned today. Interior view. Photo by Paul Martin Interior View. Photo by Paul Martin Interior View. Photo by Paul Martin Interior View. Photo by Paul Martin Interior View. Photo by Paul Martin Interior View. Photo by Paul Martin animation of the construction process. Video courtesy of Carson Russell Xonometric Development. Painting courtesy of the Carson Russell Website Program. Painting courtesy of Carson Russell Madurim. Painting courtesy of Carson Russell Construction Model Detail. Photo courtesy of Carson Russell Russell

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