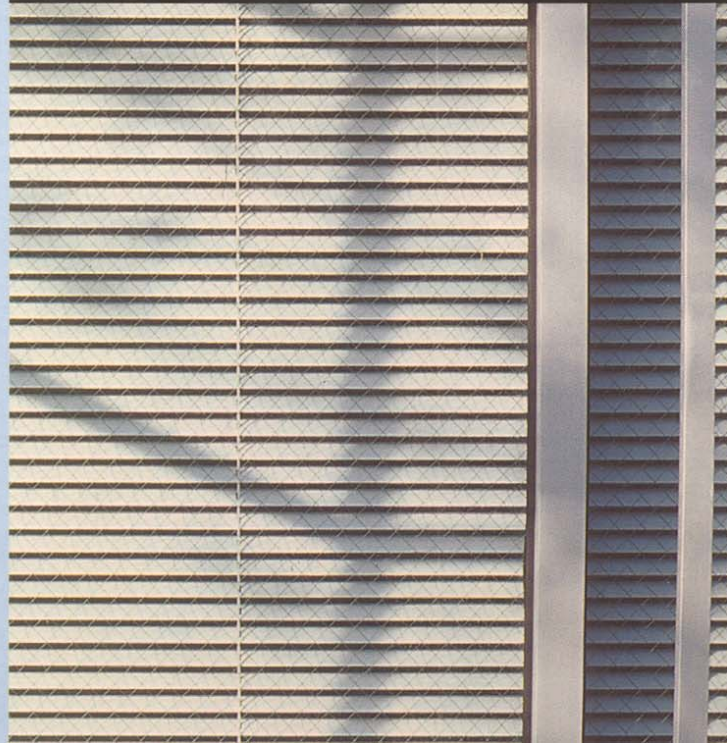


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**BASA**

PUBLICACION DEL COLEGIO DE ARQUITECTOS DE CANARIAS



# BASA 23

AÑO 2000 - SEGUNDO SEMESTRE

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# 9ª EDICIÓN



El pasado 30 de junio se falló en la sede de Santa Cruz de Tenerife del Colegio de Arquitectos de Canarias la 9ª edición del Premio de Arquitectura Manuel de Oraá y Arcocha. El jurado estuvo presidido por el arquitecto y vicedecano del COAC Vicente Hernández Santana, e integrado por los siguientes miembros: Manuel Martín Hernández, arquitecto y director de la ETSA de Las Palmas de Gran Canaria; Maribel Nazco Hernández, catedrática en Bellas Artes y decana de dicha facultad en la Universidad de La Laguna; Carlos Jiménez, arquitecto y profesor de la Escuela de Arquitectura de la Universidad

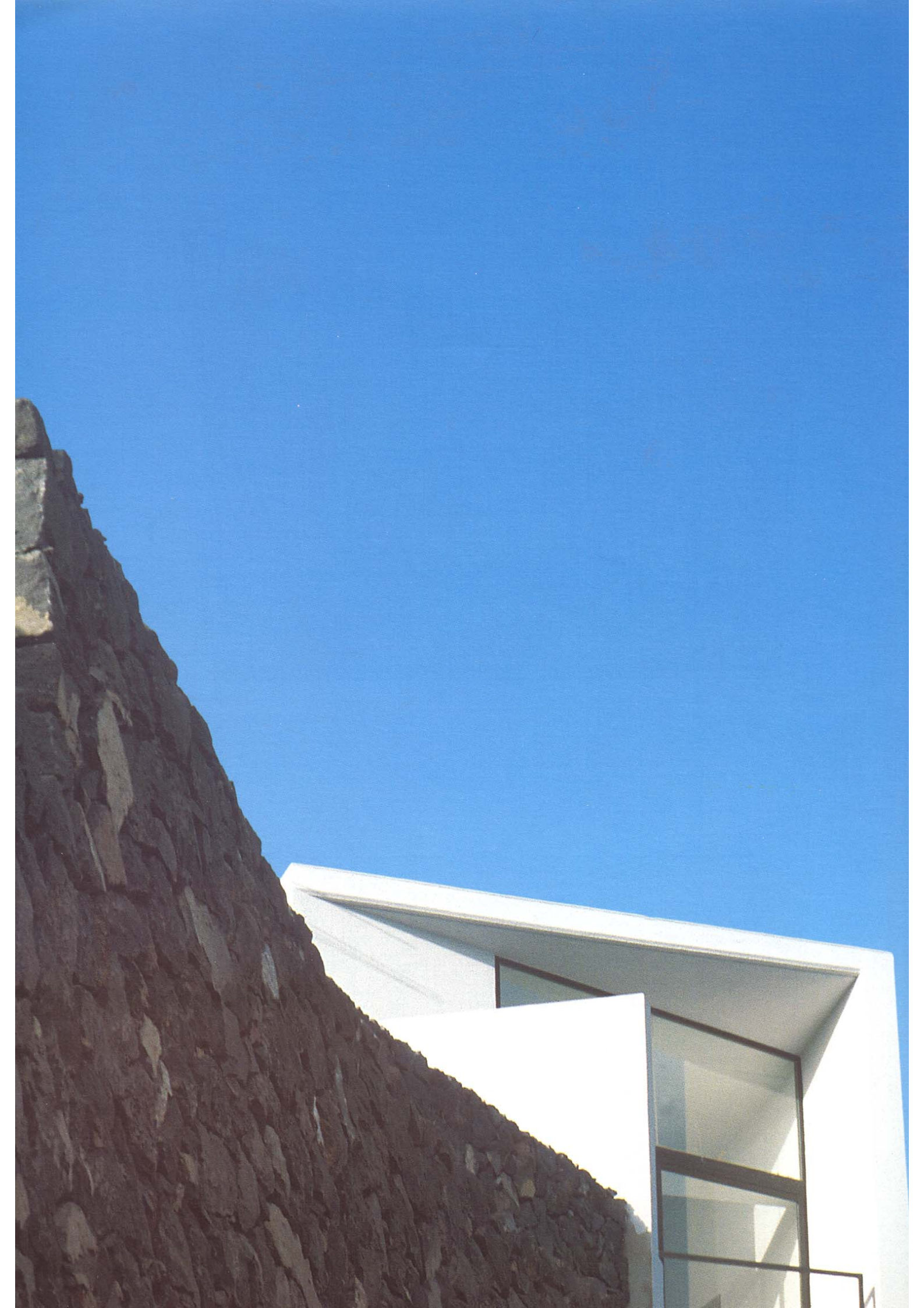
de Rice (Houston), y miembro del jurado del Premio Pritzker de arquitectura en su edición 2000-2003; José Mª Torres Nadal, arquitecto y director del Departamento de Proyectos de la ETSA de Alicante; y Félix Arranz, arquitecto, subdirector de la ESARQ en la Universidad Internacional de Cataluña y director de la revista WAM. De las 37 obras participantes resultaron finalistas 7, de las que el jurado destacó su contribución a la construcción del territorio, de la ciudad, del paisaje, así como al enriquecimiento del patrimonio arquitectónico contemporáneo en Canarias, fundamento principal en la constitución de dicho premio. El jurado acordó otorgar el premio Manuel de Oraá a la obra de la Sede de la Presidencia del Gobierno de Canarias en

# PREMIO DE ARQUITECTURA



Santa Cruz de Tenerife, obra del estudio AMP (José M<sup>a</sup> Rodríguez Pastrana, Fernando Martín Menis, Felipe Artengo Rufino), y mencionar a las siguientes obras: vivienda-estudio en Acorán, de los arquitectos Juan Antonio González Pérez, Félix Perera Pérez y Urbano Yanes Tuña; edificio sede de la sociedad *Polígono Industrial de Grana-dilla* de los arquitectos Maribel Correa Brito y Diego Estévez Pérez;

intervención singular en el Puerto de Las Nieves, obra de Miguel Saavedra Pérez y Félix Juan Bordes Caballero; Centro de Servicio al Ciudadano, del arquitecto Virgilio Gutiérrez Herreros; y finalmente a la rehabilitación del Cine Cuyás y su entorno, obra de Luis Correa Suárez.



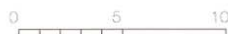
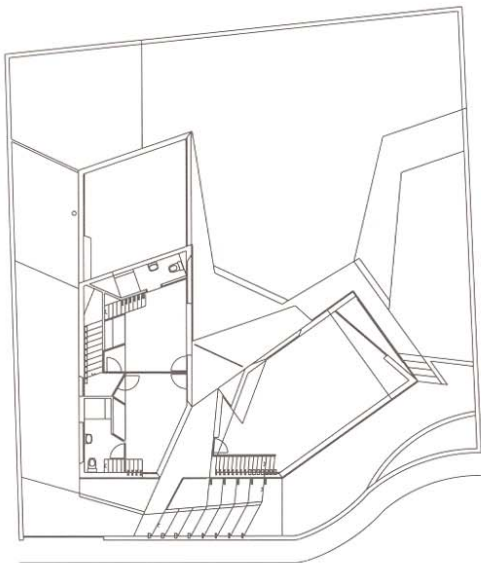
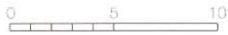
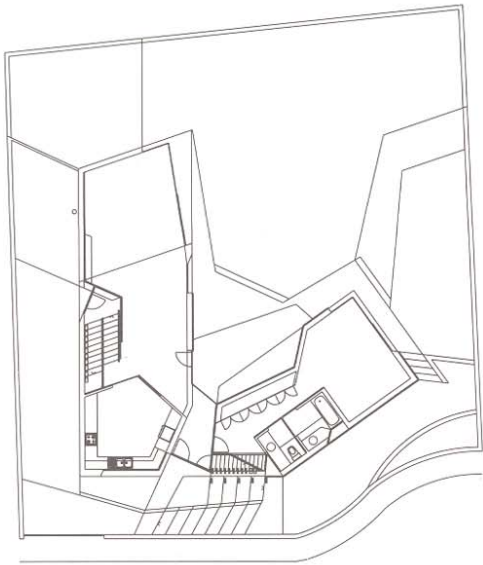
# VIVIENDA-ESTUDIO EN ACORÁN

SANTA CRUZ DE TENERIFE

ARQUITECTOS: JUAN ANTONIO GONZÁLEZ PÉREZ · FÉLIX PERERA PÉREZ · URBANO YANES TUÑA.

CONSTRUCTOR: EFCO S.L.







El solar se sitúa en la urbanización residencial Acorán, en la zona de crecimiento suroeste de Santa Cruz de Tenerife.

La casa se dispone en forma de L, orientándose hacia las vistas y cerrándose hacia la calle. Dos superficies se despliegan en sus diferentes niveles, definiendo los distintos grados de relación entre la casa y el paisaje.

El programa aglutina usos que deben funcionar con cierta autonomía, compartiendo las zonas comunes de cocina, comedor-estar y jardín. Se accede a un nivel intermedio que permite pasar al estudio subiendo ligeramente, y bajar a la casa mediante un recorrido en rampa escalonada. Esta adaptación a la fuerte pendiente del terreno permite, a la vez, aislarse de las edificaciones colindantes.

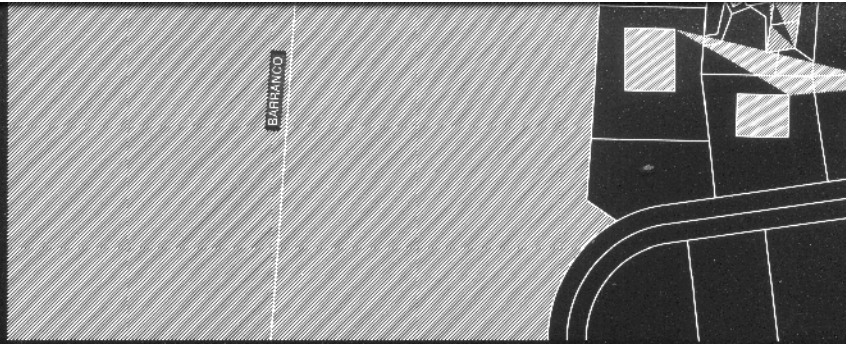
El ala paralela a la calle alberga en su planta baja el dormitorio principal, conectado al estudio de pintura y escultura, que dispone en planta alta de acceso independiente desde el exterior a través de un puente.

En el ala perpendicular se sitúan la cocina, el comedor y el estar, éste último completamente abierto hacia el jardín. En planta alta las habitaciones de invitados tienen un acceso independiente desde el exterior y se relacionan directamente con la cocina y el resto de las zonas comunes de la vivienda.

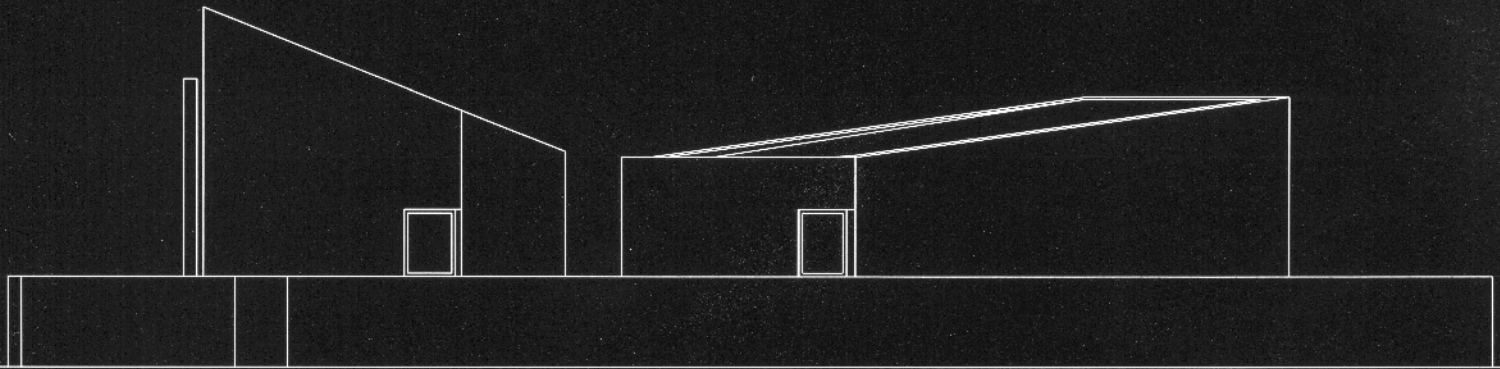
Una ranura, formada por muros divergentes, emboca, como lo hacen los barrancos, el paisaje lejano y el mar al acceder a la vivienda.



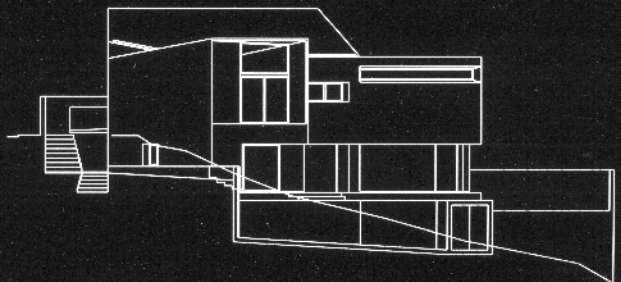
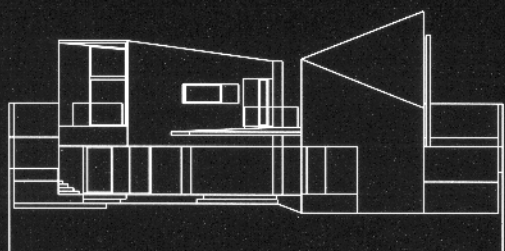
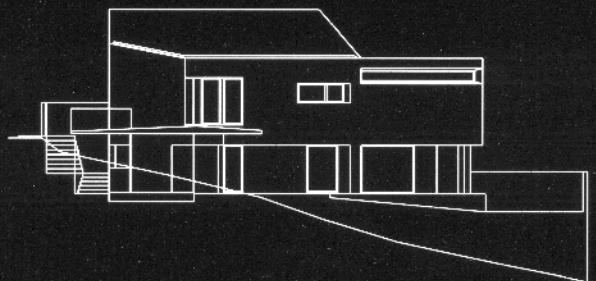
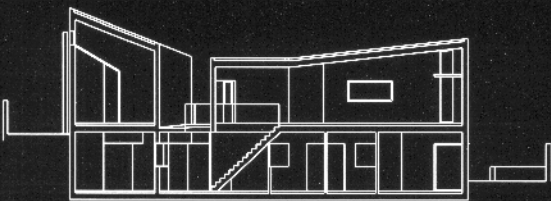
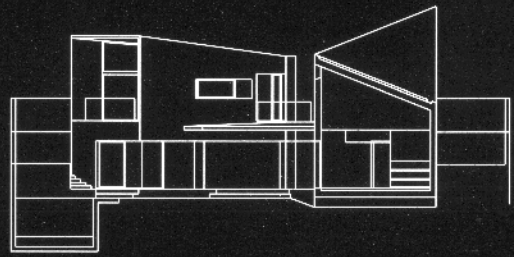
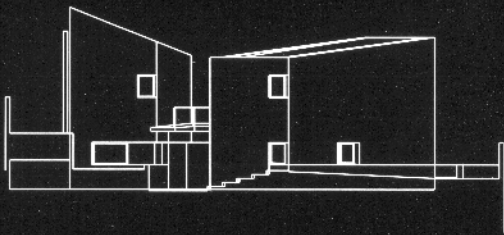




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## EDITORIAL BOARD

The present issue coincides with the ninth edition of the "Manuel de Oraá" Prize for Architecture, awarded every two years by the College of Architects of the Canary Islands. On this occasion, the jury was honoured by the presence of Carlos Jiménez, who had recently been proposed as a member of the jury of the Pritzker Prizes for Architecture. His reflections on the idea of architecture and its role at the present time, as well as a selection of his recent projects that introduce the index in the chapter ISLANDS. There is a circular dialogue between his comments and some of the design plans awarded prizes, especially the Presidential Seat of the Canary autonomous Government in Santa Cruz de Tenerife that received the award, and also the Company Headquarters of Polígono Industrial de Granadilla S.L. in Granadilla de Abona (Tenerife) that received the first accessit. These and the other selected works are commented on by José María Torres Nadal, also a member of the jury, opening the section on PROJECTS AND RECENT WORKS IN THE CANARY ISLANDS. Recent activity is also reflected in the sections on TERRITORY and COMPETITIONS, which on this occasion merge given that the Competition for the Re-ordination of the Seafront of Playa del Inglés (Gran Canaria) coincides in both concepts.

A permanent section is introduced without any specific title dedicated to figures who have disappeared from the scene of contemporary architecture in the Canaries, on whom there is very little information at present. RICHARD ERNST OPPEL opens this series through the study that Joaquín Medina Warmburg has been carrying out over the last few years on his period of training and his works in Germany, before his arrival in the Canaries in 1932. He also snares, as collaborator, the section on ARCHITECTURES IN DANGER with Miguel Martín Fernández de la Torre, author of the project for the Seat of the Island Government of Gran Canaria (Cabildo). The already distant proposal for the extension of the building, commissioned before his death to Alejandro de la Sota, now introduces a period of uncertainty due to the lack of transparency of the Cabildo with regard to the expectations envisaged for the building.

We also inaugurate the section TEXTS carrying out a dialogue with the reflections of Carlos Jiménez, with the Spanish version of the lecture given by Kenneth Frampton in the opening session of the UIA congress in Beijing. Paraphrasing Italo Calvino's six points for the new millennium, Frampton reconstructs an up-to-date version of the six points that defined the concept of critical regionalism, now in the light of environmental problems and the role that architecture must play under present-day conditions. In this way, the hidden seventh point would be reached concerning the complex problems of environmental culture and from which he reinterprets the six previous points.

In POLIORAMAS, Nilo Palenzuela proposes an exercise in choice through well-known pictures of contemporary artistic creation. A particular geography made up of references to our cultural imagery.

And, preceding the sections on PUBLICATIONS and NEWS, Manuel Martín Monroy proposes the keys to bioclimatic design in the section devoted to NEW STRATEGIES. NEW MATERIALS.

## ISLANDS

AN INTERVIEW WITH CARLOS JIMÉNEZ. BY MARÍA ISABEL NAVARRO SEGURA. (PÁG. 004)

[Basa] It has been a pure coincidence that today's Saturday supplement, Babelia, in El País has published your article "Good news from Jerusalem", about the awarding of the Pritzker Prize of 2000 to Rem Koolhaas. It seems a good opportunity, therefore, for this interview to start with the end of your article, which cites Koolhaas' words: "Unless we shake ourselves loose from our dependence on the real and recognize architecture as a way of thinking about every subject, from the most political to the most practical; unless we free ourselves from our obsession with the eternal to then speculate on our problems, pressing and immediate, such as poverty or the disappearance of nature, architecture might not get as far as 2050".

[C.J.] This comment was made almost at the end of the speech that Koolhaas gave on receiving the Pritzker Prize 2000, and of course, having the astonishing city of Jerusalem as a backdrop. Koolhaas is undoubtedly a very interesting character and worthy of this prestigious award, an architect always searching for new relationships with everything contemporary and the way in which the contemporary links up with the city and architecture. Koolhaas elucidates on what has happened to architecture in our present-day cities through his cinematographic intelligence, cities that in most cases have thrown off planned bits and pieces in the construction of their future. We realize through his approaches that the Dutch architect puts forward how our contemporary cities move about under hair-raising market forces and the market's voracious appetite. Cities can no longer be planned neatly as they come about as the result of consequences and hybrid intersections with these economic forces. Today we are the heirs to cities whose forms are not easy to understand, they manifest themselves more as volcanic convulsions. This phenomenon of a city in active exploitation of its physical territory is observed exquisitely in such varied cities as Houston or Shanghai, the same as here in Tenerife.

I think that Koolhaas captures that uncertainty of the contemporary citizen facing a world in constant movement very well, incredibly accessible and immediate. This citizen is moving away from a world with a collective vision more and more, giving priority to a more selfish world, consumerist with and from the environment, understanding global nature as an individual access to increasingly exploit the world. But I think that the reality of history shows us that there is a great wisdom of survival in the collective. Ironically on listening to the echo of Koolhaas' words in the middle of the implacable forum of the history of the Holy Land, I felt convinced of this factor. Beyond the ways and beyond the mediums that manipulate the information directed to the four points of the globe, you realize that we are tied to that human condition deeply rooted in history, that beautiful idea that García Lorca evokes in his lines... tu vientre es una lucha de raíces... your womb is a struggle of roots... In the end Koolhaas demands that we consider architecture as a necessary tool of thought, a means to face the uncertainties of our world.

Koolhaas emphasises not only a caution in his comment but he also underlines the intelligence that the architect should cultivate and possess as he still has the duty to think and not simply to captivate with formal games.

[B] In any case that reflection is very important because it represents a new stance of the revision of the notion of the moment that we are living and of the idea of the future. The beginning point of modernity was the idea of the future. The future is that which you are talking about, the responsibility of the architect as the person who has a wealth of important information in his hand to be able to relate the factors that have to do with the way of human life. In truth that commitment, to my way of thinking, is the most complex that the architect has in his hands. However, the one sure thing is that in most journals the image that architecture provides is so lacking in reflection and responds so sparsely to the problems about what the world future means that it seems that science and human life are evolving in a completely unknown direction, and gives the impression that architecture has renounced precisely those necessary heights of reflection in the process of change which has come about at the end of the century and millennium.

[C.J.] What you say is quite right. I have always maintained that the future is simply a very strong conscience of the present. It is through the sharp reflections about a present that the future creates its particular challenge. You cannot see the future in any other way. Today the future as a formal idea is quickly becoming science fiction, something that you can see very well in that exuberant desire to create an architecture linked to the fantastic and spontaneous world that slides across in the protected world of the screens of thousands of computers. Much of that architecture is more digital games than anything else and I don't think it is going to contribute more than exotic and dazzling images, although of course their influences spread very easily. I am referring especially to that sea of images promoted by certain schools of

From this perspective it is difficult to judge the awards in themselves. Some of them compliment others like constellations. Because what is really important is that they should stimulate and serve as praise for modern architecture as Future Heritage being created, with the self-same conviction with which the Heritage of the past is defended.

And in this sense all the projects chosen will prevail. Not due to a polite spirit of not choosing or not remarking on one in particular in a year which has seen extraordinary quality but because the important thing is how they have adopted different perspectives and points of view and have looked towards different places. And that will always be more important for the future than thinking about or identifying what they have been either together or separately in the past.

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**THE PRESIDENTIAL SEAT OF THE CANARY AUTONOMOUS GOVERNMENT. SANTA CRUZ DE TENERIFE.**  
**ARCHITECTS: JOSÉ M<sup>o</sup> RGUEZ.-PASTRANA MALAGÓN, FERNANDO MARTÍN MENIS, FELIPE ARTENGO RUFINO.**  
**(PÁG. 042)**

**THE PRESIDENTIAL SEAT OF THE CANARY AUTONOMOUS GOVERNMENT. DARÍO ASSANTE**

**Building and Context:** the Presidential seat of the Canary Autonomous Government is a work to be explained and understood from the standpoint of the physical surroundings. When we begin to speak about the building there is a need to think of the natural landscape of the islands, not only in terms of form and material, but also the underlying principle of volcanic origin.

The complex, physical, dynamic processes generated after violent eruptions, determined a highly varied landscape by way of stratigraphy, the alternation of occupancy and vacancy, the extraordinary wealth of rock of different texture, colour, roughness.

The beauty and extravagance of these geological formations are accentuated in the limited context of an island, affording those who visit a continual stream of emotion and surprise.

Surprise at how everything changes so radically in so little space; surprise at the contrast produced by the juxtaposition of different elements; surprise at the dynamic effect that the rocks transmit. As if it were all caught up in one image of the tectonic process, in these landscapes we can perceive the energy defining a volcanic building and so understand the logic underlying the construction.

The analogy with the artificial world of the building and of the architectural composition is evident. It would appear logical that, metaphorically speaking, a building can transmit these principles common to nature. In fact it is difficult to establish an interesting dialogue between a work of architecture and such a unique context as that in question, without risking the possibility of acting according to a naturalistic mimesis of scarce intellectual worth. This is not the case with the Presidential Seat of the Canary Government, a truly volcanic building both in terms of stratification and the variety of materials employed, and the potent dynamism transmitted by its volumes.

The view of the building from the exterior is impressive: the lower levels are the result of the superimposition of differently treated stony materials lying on an extensive layer of trachytes that define the entrance. The first layer is of older basalt, the erosion in the volumes is greater as we move upwards and the stone becomes carefully treated concrete.

The trade winds and persistent climatic agents seem to have moulded the building as time has passed, softening the textures and the uppermost forms of the building.

The exterior cracks and the large openings of the base are produced by the movement of the lower plates. The stone has its own cristalography and stratification, but the general make up of the stone follows an order defined by the vertical clefts. The enormous bevelling provokes a loss of measures that are only recovered on going inside.

The building reveals a space crossed by two axes: one horizontal that crosses the two entrances; one vertical, which is created by a great, central void. The outstanding feature of this space is a unique piece of architecture both in terms of form and origin; the

courtyard of the Casa Hamilton, one of the most representative buildings of eighteenth century Santa Cruz and which was demolished in 1973. The wooden verandas making up the courtyard were taken down and stored until they were assembled once again at their present location.

This piece takes on its formal and compositional protagonism today: it submerges us in an unreal world, evocative, through the warmth of the mature pinewood and the well thought out proportions subtly point us towards the different spatial sequences of the work, moving upwards in this way to the areas of finer woodwork and private quarters of the building.

The ground floor is practically exempt from structural support and is given over to large spaces such as the library, and conference hall for 300 people. These areas are set out laterally onto the horizontal axis running through this floor and are determined formally by the actual structure of beams and frameworks. The courtyard allows vehicle access to the foot of the stairway. The pressroom and other administrative services are located on the exterior corner of the building.

The first floor acts as a single, structural framework from top to bottom, with the alveolar concrete screens subdividing the administrative uses of the area, the great beams supporting the upper and lower roofing. This floor is reserved for the Presidential Office, together with other official rooms and administrative quarters. The second floor is given over to more official rooms and institutional facilities. The main reception room, adjoining the central nucleus of the building continues visually into a tree-filled courtyard built over the roof of the conference hall, while the government rooms look onto the Anaga massif.

The private presidential chambers, over the garden roof, are accommodated in the volumes defined by the concrete screens, vaulted from the nucleus of services and communications, which complete the building. The Presidential Seat enjoys a functional programme with a highly symbolic and representative character. The architectural response of Artengo, Menis and Pastrana is that of characterising each space independently, emphasising a composition based on dialectic contrasts. Thus each room is defined by light, by the texture of the different stone employed: Basaltic stone from Guincho, trachytic stone from Tindaya, red stone from La Gomera. The properties of the types of stone are enhanced by their illumination and how they have been worked, producing different sensations when visiting the building. The introspection of the conference hall, the zenithal light over its structure and the trachytic stone contrast with the upper rooms in which the great openings to the sea contribute to the liberating sense of nature felt in the building. It is this richness, the meticulousness in the treatment of each texture, the colour and materials employed, which give a global character to the building.

But this global nature, far from being reductionist, is heterogenous and like volcanic material, generates a whole made from the composition of multiple parts. Each and every one has qualities producing a sensation of constant surprise when going from area to area.

The surprise is produced by the unexpected, which brings the visitor to explore the magical places in the building one after another. Surprise also on finding a piece of architecture of such expressive force in a district subject to urban renewal.

Indeed, this building will undoubtedly have an outstanding role in the regeneration of the area. The context of the Presidential seat is thus the ocean, the Anaga massif, the volcanic island and its force. It looks for a place amidst all of these; it finds sustenance from these surroundings for compositional and formal definition, poetic and original architectural language.

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**HOUSE-CUM-STUDIO AT ACORÁN.**  
**SANTA CRUZ DE TENERIFE.**  
**ARCHITECTS: JUAN ANTONIO GONZÁLEZ PÉREZ, FÉLIX PERERA PÉREZ Y URBANO YANES TUÑA.**  
**(PÁG. 060)**

The site is situated on the residential estate of Acorán, in the southwest area of growth for the city of Santa Cruz.

The house is an L-shape, oriented towards the views and closing onto the street. Two surfaces unfold at different levels, defining the various relationships of the house with the landscape.

The programme combines uses that should function with a certain amount of autonomy, sharing common areas of kitchen, sitting-dining room and garden. Entrance is made at an intermediate level that provides access to the studio moving slightly upwards, and coming down into the house over a stepped ramp. This adaptation to the steep slope of the land allows it to become isolated from the surrounding buildings at the same time.

The wing parallel to the street holds the master bedroom on the ground floor, joined to the painting and sculpting studio, which has independent access on the top floor from the exterior over a bridge.

The kitchen, dining room and living room are in the perpendicular wing, the living room giving onto the garden. On the top floor the guest rooms have an independent entrance from the outside and relate directly with the kitchen and the rest of the common areas of the house.

An aperture, formed by diverging walls, makes a framework for the distant landscape and the sea, like the ravines do, on entering the house.

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**COMPANY HEADQUARTERS "GRANADILLA INDUSTRIAL ESTATE". GRANADILLA DE ABONA. TENERIFE.**  
**ARCHITECTS: MARIBEL CORREA BRITO AND DIEGO ESTÉVEZ PÉREZ.**  
**(PÁG.070)**

The building was seen as a multipurpose unit with the ability to house the management and administrative offices of the Industrial Estate of Granadilla that is situated on the South-East coast of the island of Tenerife, in an area planned as a great industrial complex linked to the future port of the island. The landscape, extremely arid to say the least, helped to define the nature of the project, its structuration and the qualities of the materials used. The area is characterized by having to bear the everpresent winds and prolonged exposure to the sun, the ground being mostly of ocre-coloured volcanic materials interspersed with black lava fields of basalt, and the vegetation usually that of the different species of cactus found in coastal areas. The adjacent cultivated lands are distributed on terraced areas bordered by walls made from the local stone.

The chosen site, situated on the edge of a channelled ravine and protected as an area of special interest, affords the easy access to and identification of the centre. The building was elongated so as to achieve a greater presence of the landscape. The walling of the enclosure, with thick wall fronts of stone, responds to two criteria, those of protecting it from prevailing winds and creating a micro-landscape within, where various items are placed: a vegetation cover, a sheet of water, a garden of euphorbias and also the remains of volcanic rocks of different shapes and textures that make up a "dry garden" together with a sculpture by the local artist Drago Díaz. A walk through this enclosure, which is intended to surprise you, winds in and out along paths and through porticos.

The different modules of the building are supported on a horizontal base plane that allows the free run of the land underneath. The volumes are arranged on one side and the other of a longitudinal axis, following a rhythm that intersperses bicycles closed in by walls of stone and light metallic structures attached to the corridor. Amongst the buildings mention must be made of a lower-lookout -the counterpoint to the horizontality of the complex- from which the different plots of the industrial estate can be seen, a security module, a glass enclosure that houses the offices, surrounded on its perimeter by an irregular pergola and liable to be extended by another parallel module, and finally an assembly hall conceived of as a body embracing the stone wall front.

The interior-exterior continuity is achieved by keeping the structural masonry walls bare, while some cedarwood screens act as interior partitioning. A green-coloured paving in ebony wood also allows a visual prolongation of the horizontal plane towards the outside. The flat roofs integrated in the wall are done with flat slabs of exposed concrete on the inside, the roofs being covered with gravel of the same stone on the outside, so as to give the look of a compact, rubbly volume. The light roofing, on a collaborating structure, supported on metallic trusses, is covered with zinc-titanium plates, placed in the traditional way. A winding fence formed by steel posts defines the privacy of the building complex.