

64 LIGHT SNAPS

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As if they were the notes of a pentagram conveniently placed, they appear on the white facade of a street in Granada very close to the new School of Architecture of Campo del Príncipe, 64 holes, small windows that are more than just windows. They are 64 slits of light that are very well suited to the architecture of this neighborhood. Much more and much better than many of the surrounding architectures. Moreover, I think it is the best placed facade of the place, because it seems to be made yesterday or today or tomorrow, it fits so well.

The cracks, because of their smaller size, change the perception, the scale in such a way that the facade, which is small, seems large. And such is the number of slits, 64, that this small work seems even larger. A success.

There is something, nothing literal, that brings to my memory the splendid house that Melnikov built for himself in Moscow in 1929. Not only for the strategy of multiple fenestration, but also for the radicality of the approach and the beauty of the result.

Today many architects look as if they had taken dressmaking lessons. They cut, glue, fold, turn, sew. In short, they go crazy in order to do whatever it takes to be in the latest fashion. And, on the other side, as Sota said, other architects make architecture with the capacity to resist time. These are the architectures that, like this one, work with deeper mechanisms, such as Scale or Proportion. With the number. As does Poetry.

On the first floor, at street level, an urn containing the car with the most overwhelming logic. Instead of being ashamed and hiding the most sophisticated and expensive object in the house, which is the car, it shows it off defiantly. Like in a shop window.

And everything that happens inside, including the structure, is articulated through the metal staircase that, as a resistant core, stands as the real backbone of the project. This staircase and the elevator connect all the floors.

The first two floors are unique work spaces. In addition to being very bright, the scale and number of the small windows, also here make everything seem larger than it is. They are well-adjusted and very bright spaces. One would like to work there.

And above, at the top, the *pièce de resistance*. A double-height space of great verticality, very beautiful. In the lower part of the interior of the *façade*, there are still the *sajaduras*. So as not to lose the reference. But, contrasting with them and presiding over the space, a large transparent glass overhead, rightly breaks the scale, and gives this space a very special light and quality. To appease the sun from the southeast, a very simple exterior fabric has been placed that provides shade to the room in a very effective way when it is convenient.

To this large and high space are opened, as balconies, small rooms of small size and great interest. In such a way that when they are open, again dominating the scale, the main space seems even larger.

And if we continue up the staircase that, at this point, is reduced in size, to access a white roof that is like a belvedere over the beautiful city of Granada. A horizontal plane in front of the landscape.

And to complete the operation, in the deepest space, in the basement, has been created, leaving the bare concrete walls, a wonderful room, very well disproportionate, very vertical and with more shadow than light, which gives it a certain sacred air. With only light from the ceiling through small skylights that are here like slits in the horizontal plane.

Some interesting technological incursions are also made, such as the reinforced lime cladding. A solution that combines traditional materials and state-of-the-art techniques.

In short, this work is a masterpiece, which again shows clearly how much modern architecture in the hands of a very good architect is able to continue in the best way the construction of the historic city. As Architecture has always done throughout History. More by the hand of Mnemosine than Mimesis. A continuity that does not need to resort to pastiche or obey the precepts of the nefarious Heritage Commissions of the day.

And thus, continue building the historic city. Of Granada, nothing more and nothing less.