

metamorphosis

The Continuity of Change



15th International DOCOMOMO Conference

Cankarjev Dom, Ljubljana, Slovenia

August 28-31, 2018

■ Programme

15IDC Metamorphosis. The Continuity of Change.
Cankarjev Dom, Ljubljana 28-31 August 2018

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15IDC PROGRAMME

28 AUGUST 2018

10:00 - 12:00	Registration/AB Meeting	M1
12:00 - 16:00	Registration/SC Meetings	M1, 2, 3, 4
16:00	Conference Opening Gala	LD
16:00 - 16:20	Urban Stanič (SL)/Fr. Chopin, piano	LD
16:20 - 16:40	Opening Lecture: Ana Tostões (PT)	LD
16:40 - 17:20	Keynote Lecture: Hubert-Jan Henket (NL)	LD
17:20 - 18:00	Keynote Lecture: Liane Lefaivre (CA)	LD
18:00 - 18:30	Presentation of The International Student Workshop	P1
18:30 - 19:00	Exhibitions Opening	MG, P1, VS

29 AUGUST 2018

09:00 - 10:00	Keynote Lecture: Damjan Prelovšek (SL)	LD
10:00 - 10:15	Break	
10:15 - 12:15	3 Parallel Sessions: S09, S10, S15	LD, M1, ŠD
12:15 - 13:00	Lunch	
13:00 - 13:30	Next Conferences Presentation	LD
13:30 - 15:30	3 Parallel Sessions: S04, S11, S16	LD, M1, ŠD
15:30 - 15:45	Break	
15:45 - 17:45	Special Session: Books and Projects	LD
17:45 - 18:00	Break	
18:00 - 19:00	Keynote Lecture: Vladimír Šlapeta (CZ)	LD

30 AUGUST 2018

09:00 - 10:00	Keynote Lecture: Claes Caldenby (S)	LD
10:00 - 10:15	Break	
10:15 - 12:15	3 Parallel Sessions: S01, S12, S13	LD, M1, ŠD
12:15 - 13:00	Lunch	
13:00 - 16:45	Council Meeting	KC
16:45 - 17:00	Break	
17:00 - 18:00	Keynote Lecture: Alexander Tzonis (GR)	LD

31 AUGUST 2018

09:00 - 10:00	Keynote Lecture: Špela Videčnik, OFIS (SL)	LD
10:00 - 10:15	Break	
10:15 - 12:15	3 Parallel Sessions: S07, S08, S14	LD, M1, ŠD
12:15 - 13:00	Lunch	
13:00 - 15:00	3 Parallel Sessions: S03, S05, S06	LD, M1, ŠD
15:00 - 15:15	Break	
15:15 - 16:45	3 Parallel Sessions: S02, S17, S18	LD, M1, ŠD
16:45 - 17:00	Break	
17:00 - 18:30	Roundtable: 30 Years of DOCOMOMO	LD
20:00 - 24:00	Closing Gala and Metamorphosis Ball	The Skyscraper

Session 04_Housing under Translation

Session Chair: Ana Tostões (Portugal)



01 (Un-)Sustainability of the Concrete Mega-Blocks in New Belgrade: Potentials of Prefabricated Modern Structures for Transformation

Anica Dragutinović, Uta Pottgiesser, Els De Vos (Serbia, Germany, Belgium)



02 The Multiple Lives of the »Unite d'Habitation« (1945-1967-2017). Repetition of Their Iconic Value and Differences in the Construction Systems, From their Development to their Case Histories.

Franz Graf (Switzerland)



03 What is the Legacy of the Architectures of Change?

Richard Klein (France)



04 The Afterlives of Social Housing: The Adaptive Reuse of Three Modernist Estates

Cecilia Chu (Hong Kong)



Session 05_Habitat - Regional between Global and Local

Session Chair: Zara Ferreira (Portugal)



01 Challenging the Modern Movement Heritage in Africa

Ola Uduku, Ilze Wolff (Ghana, South Africa)



02 The Formative Years of Suzana and Dimitris Antonakakis: A Transcultural Genealogy of Critical Regionalism

Stylos Giamarellos (Greece, UK)



03 Hotel Resorts in The Canary Islands: Creating a Vernacular City on the Insular Landscape. Heritage Distortion, Aesthetical Fiction of Atlanticity or Tourist Attraction?

David Martín López (Spain)

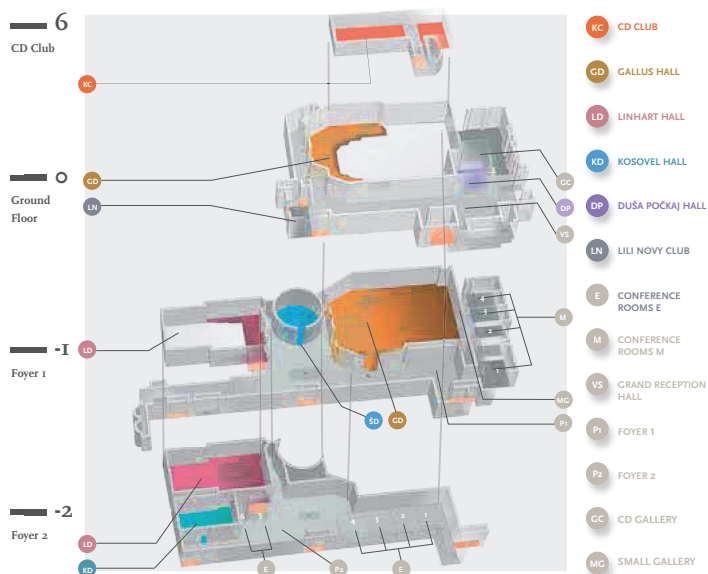


04 Modernism and Agrarian Utopia.

Maria Helena Maia (Portugal)



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Prešernova 10, 1000 Ljubljana
Slovenia



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HOTEL RESORTS IN THE CANARY ISLANDS: CREATING A VERNACULAR CITY ON THE INSULAR LANDSCAPE. HERITAGE DISTORTION, AESTHETICAL FICTION OF ATLANTICITY OR TOURIST ATTRACTION?

David Martín López (Spain)

ABSTRACT

This paper analyses the architecture and urbanism of new touristic areas in The Canary Islands, Spain, and its particular integration into the insular landscape. The current use of Atlantic vernacular regionalisms as the main stylistic resources for seaside resorts, transmit a false identity of the new coastal landscape, principally at Tenerife and Gran Canaria. At the same time, it promotes an important historical distortion of the notion of heritage in the whole archipelago. This new aesthetic, based on the mimesis and plagiarism of the most important typologies of the Canarian heritage, has extremely disturbed the contemporary landscape perception of these Atlantic Islands, through a process that can be considered unique in the regions of the Atlantic Ocean.

1. INTRODUCTION.

THE REGIONALIST CANARIAN STYLE

The Canary Islands have for decades the major dilemma on how, and under what guidelines, new resorts for mass tourism should be built. On one hand, many insular and foreign principals applied are presented as being part of the Canarian regionalist style – also known as the neo-Canarian –, like a brand. Looking and analysing mimetic recreations of vernacular identity and values seems to be apparently unique and megalomaniac, in this context. Before the currently common aesthetical attraction for resorts, the Canarian regionalist style was developed between the beginning of the 20th century and the end of the Francoist regime (1939–1975), with paradigmatic examples in the architecture of Miguel Martín Fernández de la Torre (1894-1980), Tomás Machado Méndez Fernández de Lugo (1908-2003) or José Enrique Marrero Regalado (1897-1956). It is necessary to appoint that Regionalism in The Canary Islands has an aesthetical concept contrary to the rest of Spain and their ideological meaning: during the Franco's dictatorship, the Canarian regionalist style was declared as the official style for all arts and urbanism in the Islands. This political planning reinforces the image of

an ideal place, traditional, with a strong and unique heritage for the European tourism who visit The Canary Islands even in the Civil War period. That plan not only affected urbanism and architecture but also botanical parks, gardens, viewpoints, etc. The Canarian regionalist style, later called by historiography as neo-Canarian, was in the 80s reinvented as new-neo-Canarian with the exaltation of the region during the first Democracy after the Francoist regime. It was inspired in the traditional architecture of the Archipelago. This traditional Canarian architecture has its origins after the Castilian conquest in 16th century. In this sense, the Mudejar influence, with outstanding roofs of wood, together with typical elements of the architecture of Andalusia and Castile, formed a very peculiar architecture, where the stone is used in the most important part of the façade, and the wood is reserved for doors, guillotine windows and the famous Canarian balconies – at the *piano nobile* of the house and in the patios. The use of the Arab tile – called Canarian tile – is also very significative. This heritage is very syncretic due to its origins linked also to the Flemish, Portuguese and Italian influence among the British one, mainly since the 18th century. All this mix of identities are combined in the neo-Canarian style.

The meaning of the Atlanticity of The Canary Islands and their architecture changed too. Suddenly, with Democracy, some vindication of the insular nationalism and its idea of Atlanticity created a notion of Europeanness in their culture as national or regional identity. With these elements, since the 90s architects and hotel companies have a complete cookbook full of receipts to build the new insular coastal landscape¹.

All of them are far away from the utopian experiences of touristic architecture produced in the 70s and 80s in The Canary Islands, where architects and artists as Vicente Saavedra (1937), Javier Díaz-Llanos (1935), Luis Cabrera (1911-1980) or César Manrique (1919-1992) changed the corseted Canarian regionalist style of the Dictatorship, with the knowledge of the vernacular Nature and heritage, into the contemporary aesthetic languages. Modernity and vanguard were in most of the exam-

ples of touristic areas, currently in the main Islands. Manrique, one of the most important artists of The Canary Islands who warred against urban speculators, changed the direction of the resorts and the image of Lanzarote, the mystical volcanic Island where the Portuguese writer José Saramago (1922-2010) lived until his death. Manrique designed a series of “imaginative public projects built to entertain and educate locals and visitors about the different facets of Lanzarote’s landscape, wildlife and indigenous culture”². *Mirador dell Río* (1978), *Monumento al Campesino* (1968), *Los Jameos del Agua* (1968), *Jardin de Cactus* (1991) and the *Taro de Tabiche* (1968), are some of the paradigmatic examples of an artist who had a deep commitment to Nature and the insular culture, with an extraordinary feeling for the organic, through the understanding of the beauty of the site, the use of local volcanic materials and of vernacular forms. Nowadays, tourism industry and urban planning are increasingly trying to emulate the local genuine towns, by means of simulation and mimesis, copying historical architectonic references. That “local style” [fake] interacts on the public space of tourist coastal cities resorts. “In reverse, the ‘local cities’ are adopting models and leisure infrastructures from the ‘tourist city’ and integrating them into the public space: as in the case of the transformation of industrial harbours into Marinas and parks, as well as the construction of important cultural facilities”³. From this quotation of Herzog & De Meuron one could derive a formula for a global urban trend of development under way which unfolds in two directions: the Touristic Resort wants to become City and the City wants to become Touristic Resort.

Herzog & De Meuron criticised this “vernacularization” of local cities, but when they won the prize for the construction and reform of the main square, *Plaza de España* (2008), at Santa Cruz de Tenerife, they, paradoxically, also selected vernacular parameters to develop their project: pavement similar to volcanic lava, street lamps close to those which were in the folk festivals of the Archipelago, etc. In fact, no one can escape – even foreigners and renowned architects as them – from this process of “vernacularization” of the Canarian culture. It is extremely difficult to avoid it, since it even derives from the aesthetical parameters included in the license of construction, or the style is imposed by the political aspirations of the Canarian nationalism. On the contrary, and due to its logical richness of ideals and legacy, this vernacular identity is also used when the freedom of the artistic inspiration recurred to vernacularism as the best way of dialogue with the landscape, close to César Manrique ideals.

2. THE APPROPRIATION OF ANONYMITY IN THE TOURISTIC URBAN LANDSCAPE

The resorts for mass tourism in The Canary Islands have appropriated an interpretation of some kind of value of anonymity as a stylistic source, in which the architectural inspiration on the vernacular or Atlantic heritage is totally vindicated. There is no importance in the origin of the aesthetical resource, because the promiscuity of its use permits the new utopia. In these terms, a façade of the most important parish church in La Gomera (Our Lady of The Assumption, San Sebastián de La Gomera, 17th century) can be transformed, surrealistically, into a hall or narthex entrance for buses and taxis to a prestigious resort as *Gran Hotel Tacande* (2002). The copy, through this mimesis, even has the necessity to recall rhetorical elements for reinforce its fake notion of “authenticity”: in this case, a crucifix inside the narthex that the original parish didn’t have it. This aesthetical atmosphere has set a symbolical imposition in relation to the touristic resorts of the main important coastal areas in Gran Canaria and Tenerife.

Besides the harms this process promotes related to heritage questions, it also reveals negative aspects in anthropological and ethnographical terms. The recreation of bars and restaurants, halls, receptions, and lobbies with the external and interior appearance of churches, towers which are suites, castles as Spas, Canarian patios in commercial centres designed as interior of old Mansions with some historic distortion, among other examples, confuse the tourist and the insular inhabitant who haven’t visited these resorts. The common areas of public access interacts with the coastal urbanism, doing the visitor believing that all this amount of buildings is historic and not a recreation. The Disneyfication of the resorts not only damage the resort itself but the site and the city where it is situated too.

In The Canary Islands, the hotel chains have been implemented the neo-Canarian style as the formula for winning visitors. It is a vernacular style with deep idealized components, that without a real basis of analysis emphasizes the traditional architectural elements⁴. Actually, there is a notorious danger in the use of this anonymity. This vernacular architecture has the morbid charm, as it is destined to disappear or be weakened to the point of being unrecognizable⁵.

In the 21st century, tourism in the Canaries and hotel companies have sued a globalization of vernacular denaturation of anonyms singularity. It is a mystifying and destructive style, because the new resort doesn’t allow to value the original creations, the importance of the original historic site – its inspi-

ration —, due to excessive use of mimesis and recreation: the architect's authorship wins the ownership of the ancient anonymous legacy.

2.1. The Gran Bahía del Duque, the preconsolidation of a new aesthetic in urban tourist landscape

The origin of this new vernacular recreation appeared in Tenerife at the beginning of the 90s, when a visionary architect, Andrés Piñero (1949-2004), with a magic wand, turned the international styles of the Canarian resorts and created the routes of the neo-Canarian style for the tourist, confusing the real sense of architecture and urbanism in the entire Archipelago. This typology, eclectic and megalomaniac, used an ex-

tensive menu of architectonic types, structures, volumes and colour palettes. His pattern collection had not only traditional heritage elements. It presents a more extensive group of options, ranging from typical solutions of this vernacular identity: noble or traditional the Canarian architecture, regardless the historical use and its typology —mansion, farm, school, casinos, religious chapels and parish, military castle, etc. —, to others aesthetics visible in The Canary Islands which aren't historical. In the specific case of Piñero's resort (1990), the author combines some interesting elements of important British Victorian examples of architecture in Tenerife among other architectonic historicist and eclectic buildings. He copied and used the work of the main architects of the 20th cen-

Fig 1. Andrés Piñero, Gran Hotel Bahía del Duque, 1990, Costa Adeje, Tenerife. Andrés Piñero built in the early 90's this architectonic syncretism based not only in the Canary regionalist style but with expressions of Eclecticism and Modernism of architects like Mariano Estanga and Antonio Pintor. © David Martín López, 2011.



tury like Antonio Pintor (1862-1946) and Mariano Estanga (1871-1937). The result, *Gran Bahía del Duque* (1990), was a new kind of hospitality concept, of quality and luxury, that still exist over twenty years as the new brand for the coast: Costa Adeje (Adeje, Tenerife), considered as a center of luxury and relaxation alternative to mass tourism of Playa de Las Américas (Adeje, Tenerife). At this first resort of Piñeiro, the aesthetical references were more syncretic and authentic than the following hotels made by his successors (**Fig. 1**).

The *Gran Hotel Bahía del Duque* has the privilege of being the first Spanish resort where Disneyfication of the noble, civil, and religious architecture becomes a reality: Pools that appear lakes, lakes that are actually pools of salt water from the sea,

hanging gardens a steep structure of small buildings that make up the entire hotel. Piñeiro, unconsciously awakens a premeditated utopia that as a megalomaniac recreation, was becoming gradually, and not by his creator, the “only way” a “landscape dictatorship” and the only theoretical formulation of town planning and landscape of Costa Adeje. We can admire every recreation of the significative heritage of Tenerife in the resort: The bell tower resembles the Parish Church Our Lady of the Conception at Santa Cruz de Tenerife (18th century), the English style mansions of La Laguna, the Romantic and Neoclassical mansions of La Orotava, the traditional architecture of some historic villages as Garachico, San Juan de la Rambla and the Icod de Los Vinos, which are combined

Fig. 2. Gestyarq SL. Architects, *Lopesan Costa Meloneras*, in the Coast of Maspalomas, Gran Canaria. It is one of the biggest resort in Europe with 2,500 beds.

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with solutions with even a surreal glass pyramid, like the pyramid of IM Pei at the Louvre Museum (1989), in line with those for the *Pyramids Shopping Centre Martiánez* (1994) at Puerto de la Cruz. Not only the notion of regionalism is the main part of the architecture of the resort; the traditional customs of the Island serves for the employers.

Although undoubtedly, in compositional terms, originality and quality of materials, and the hotel itself, the *Bahía del Duque*, despite their longevity, is still the best resort in The Canary Islands, and one of the highlights of the whole country. Gran Canaria Lopesan firm built two large luxury resorts: the *Lopesan Costa Meloneras* (2002) and *Villa del Conde* (2004). They are designed by GESTYARQ – Carlos Ardanaz

Miranda (1951), Juan Carlos Cabrera Sainz de Medrano (1953) and Lisandro Hernández Montes (1953), now ACH architects –, inspired by the first case in the Canarian and the Spanish Colonial architecture, with some reminiscences of *Hotel Nacional de Cuba* (1930), in Havana, or, in the case of Lopesan's *Villa del Conde* of the historical village of Agüimes, located in the South of Gran Canaria (**Fig. 2**). By implication, this typology of neo-Canarian style resort has converted Meloneras and Costa Adeje in places where the theme of the hotel is the unique attraction. In fact, in Meloneras, the landscape of dunes and the emblematic Lighthouse, which has been the reference during decades of tourism in Maspalomas, are getting less important for the tourist who prefers the spa

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Fig 3. Gestyarq S. L. Architects. Partial aspect of Lopesan Villa del Conde, Costa Meloneras, Gran Canaria. It is one of the major resorts with vernacular identity in Canary Islands. The resort becomes an unreal city, that compositionally plagiarizes the village of Agüimes in Gran Canaria. © Juan Ramón Rodríguez Sosa “El Coleccionista de Instantes”, 2012, under Creative Commons License.



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and the splendid swimming pool inside the resort. “They came for the set of the hotel and not for the place”⁶. For example, The *Lopesan Costa Meloneras* (2002) offers luxury for the masses, a luxurious resort for 2500 people per night the entire year. The garden-area measures 100’000 square meters with the palm-grove. It’s an imitation of nature with a “river” pool and a “lake” pool surrounded by a sand beach and palms.

Referring to the *Lopesan Villa del Conde* resort (2004) – built by Juan Carlos Piñeiro (1954)⁷ – that plagiarizes and mimics consciously the village of Agüimes, the aesthetic tools used were the same as those ones for the *Gran Hotel Babía del Duque* (Fig. 3). From the road to Costa Meloneras, the visi-

tor does not know whether that church is an authentic vil-
lage, a true cathedral, or the lobby of the resort, as it really is. Inside there is any lack of details from gilded domes and capitals to luxurious Murano glass chandeliers to transform the hall and reception into a mystical spiritual space. Therefore, there is a lot of typological promiscuity, which goes against the discipline of architecture itself. It promotes the degeneration of styles, authenticity and, in consequence, of the beauty and the nature of architecture.

At the same time, our society, public in general, tourist and population of the Islands enjoy and like this kind of resort. The architecture works as an attraction, as Disneyland does in Orlando or Paris, some fairy-tale where the customer, visitor

Fig. 4. Village of Agüimes, Gran Canaria. View of the skyline of the historic city with its Neoclassic Parish Church of San Sebastián, plagiarized in the Lopesan Villa del Conde.
© David Martín López, 2016.



or, simply, the insular residents can enjoy the experience. This *Villa del Conde* (2004) was awarded as special part of Lopesan Group resorts, whose president, Eustasio López, has received the National distinction of Tourism Merit Medal in 2009 for his urbanism and hotels in The Canary Islands, mainly in the Costa Meloneras. The *Lopesan Villa del Conde Resort & Coralium Thalasso* (2004) is advertised as a 5-stars hotel of 56,340 square meters, situated close to the Sea in Costa Meloneras, the most exclusive of Southern Gran Canaria. The official website reinforces that the hotel is focused on the construction of the most characteristic features of traditional Canarian architecture and, that it presents a view similar to a cosy insular village with elegant spaces that immerse visitors in the traditional Canarian culture and heritage. The hotel, following the official web, has the architectural elements of the most beautiful villages of The Canary Islands with a central square, its Neoclassical church with a spectacular reception room and strategically located throughout the resort as stately villas. The fact is that they omit that it is an exactly reference to the village of Agüimes, and obviously the clients no longer worth up to visit this small town if they have everything inside, by the sea, with better weather and comfort (Fig. 4).

4. CONCLUSIONS

In conclusion, these great resorts, despite having their authorship, designs, prizes of architecture and urbanism awarded, reflect how vernacular identity has been reviled in the new architecture of the Canarian coast. The danger of this global mimesis of former architecture as the only resource of inspiration for contemporary touristic architecture, endangers the premises of originality, utility, and beauty that architecture had before; something we should look towards the timeless architectonic quality and, therefore, about the wealth around the insular or World heritages.

NOTES

1 The neo-Canarian Style used with certain folklorism by the Francoist regime, was readjusted to a new democratic meaning after 1978. In the 90's it was promoted precisely into the discourse of the Atlantic. In that period, the CAAM, The Atlantic Center for Modern Art was created in Las Palmas de Gran Canaria and some new cultural activities would have this idea of "The Atlantic" as a symbolic way to strengthen the link with Europe. That is why the neo-Canarian style has a sense after the 80's in a certain Europeanizing way.

2 PEARSON, David, *New Organic Architecture: The Breaking Wave*, London, University of California Press, 2001, 44.

3 HERZOG, Jacques and DE MEURON, Pierre, *Canary Islands. Part One. Programme of Studies from ETH Studio Basel*. Basel, Institut Stadt der Gegenwart, 2005, 1.

4 BERNABÉ SALGUEIRO, A., *Arquitectura vernácula diseminada en Constantina (Sevilla): economía, prestigio social y representaciones ideológicas*, Sevilla, Producciones Culturales del Sur, 2008, 20.

5 COYULA, Mario, "Campeando en la ciudad. De cómo se ruraliza el espacio urbano", From *Revolución y Cultura* 3, 2004, 5.

6 FIEDLER, Björn and HELLER, Agnes, *Maspalomas, Costa Canaria. Segregated District*. Basel, ETH Studio Basel, Institut Stadt der Gegenwart, 2006, 68.

7 Now, with his daughter Irma Piñeiro Doblado (1981) in the enterprise, Arquiestudiojcp has built two very important hotel resorts in Hurghada (Makadi Bay, Egypt): the *Sunwing Waterworld Resort* (2012) with 612 rooms, as a fortified style mixing cities and architecture of Sousse (Tunisia), Samarra (Iraq), Hama (Syria), with the *Qasr Kharana* castle (Jordan), and the *Makadi Spa Hotel* (2011) with 511 rooms, evoking colonial areas of Cairo adding byzantine towers.

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BIOGRAPHY

David Martín López is Professor of Art History, University of Granada and member of the Group *A+m+d: Arte, Moda e Identidad*, University of La Laguna. He was Postdoctoral Fellow at the Universidade Nova de Lisboa (2011-2013). His PhD, with European Mention, was awarded with the *Doctoral Prize*. His research activities are focused on the hermetic symbolism in Art, among specific topics about vernacular identity, and gender perspective. He has coordinated Academics events as *Reflexiones al Sur de Europa* in Granada (2006) and Tenerife (2011), or the Symposium *La representación de lo anónimo en el arte* at the University of Malaga (2011).