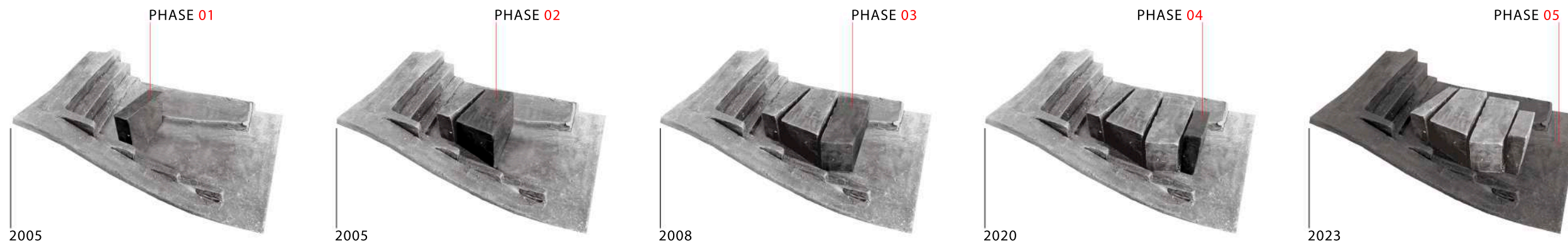
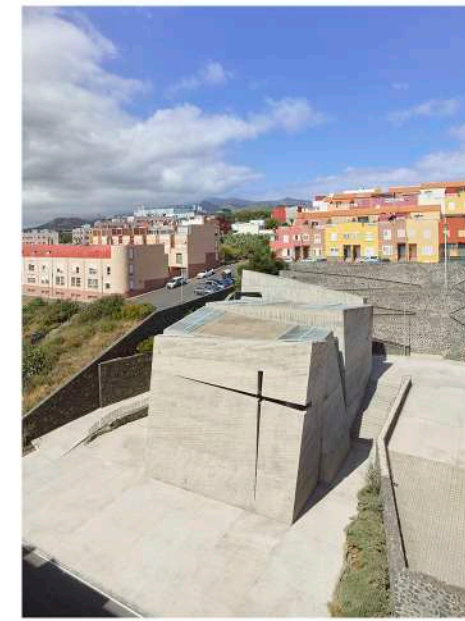
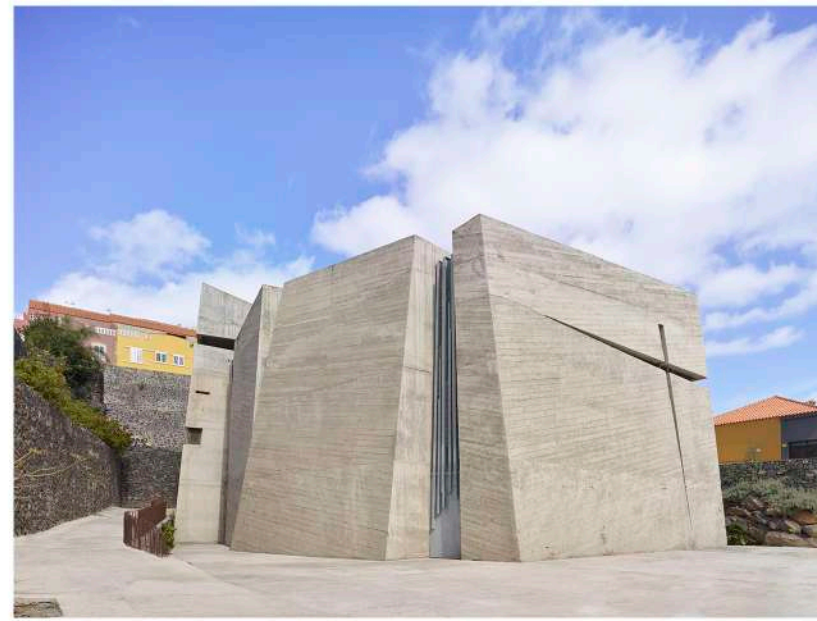


The Holy Redeemer Church of Las Chumberas, Tenerife

"The wound is the place where the Light enters you" [Rumi]

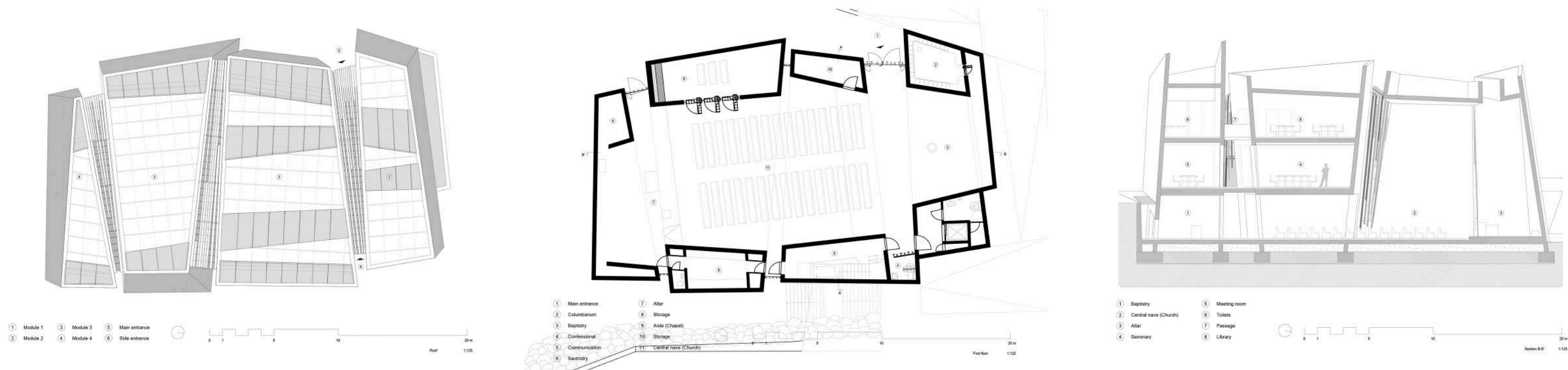
The Church of the Holy Redeemer of Las Chumberas is dedicated to the Resurrection, a fundamental moment in the history of Christianity, which inspires the decisions of the project and its materiality. Large volumes made of concrete, together with light, shape the entire building: the church as the first episode of the Via Lucis, the cave in which Jesus was buried. It is an austere space, without superfluous elements, much like the life He led and the place where He resurrected.

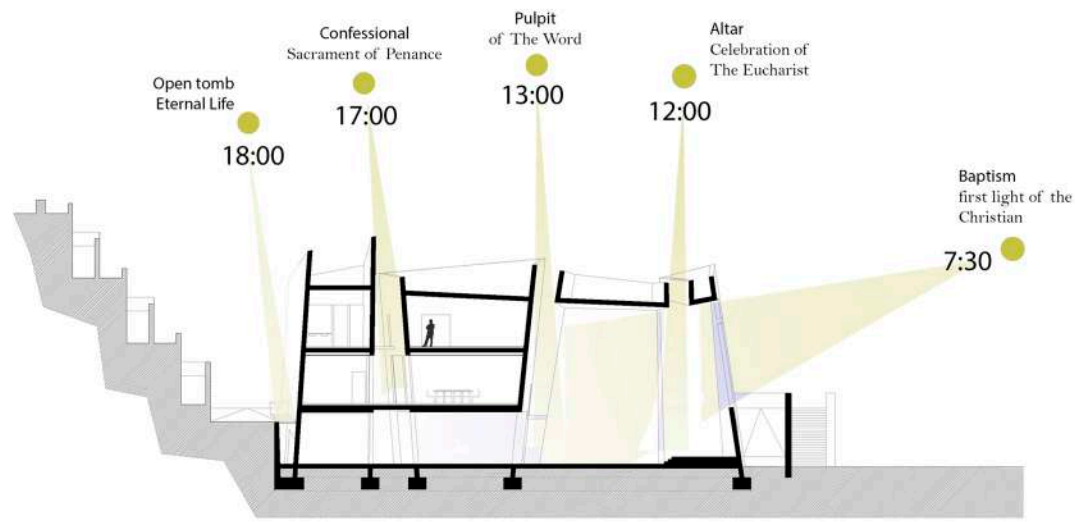
Fernando Menis
Architect



The Diocese asked the architect to make their main concern finding a solution that would allow the project to be built and delivered in stages, so that the community could start using some areas of the building as soon as possible and with the lowest possible budget. That is why the church has four parts that resemble four volcanic stones like the ones native to this island.

† **Bernardo Álvarez Alfonso**
Bishop of Tenerife

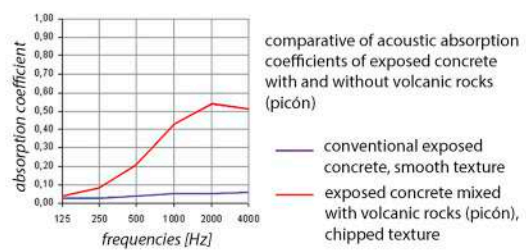




An irradiation that, in the form of a redeeming cross, peacefully conquers the interior of the temple and transforms matter into serene spirituality. And that beauty is the path to the Mystery, to the God incarnate in the Crucified-Resurrected.

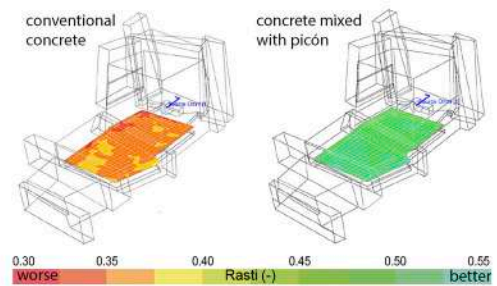
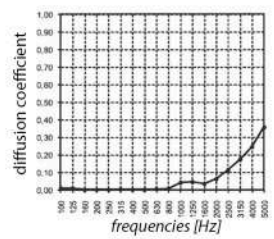
Aurelio Feliciano Sosa

Priest of The Holy Redeemer Church of Las Chumberas, 2013 – 2017



Chipped porous volcanic stone (picón) mixed into concrete provides higher acoustic absorption than conventional exposed concrete, and significantly improves speech intelligibility.

The combination of conventional exposed concrete with picón concrete creates acoustics similar to opera theaters, suitable for singing, choirs, and speech.



diffusion coefficient	frequencies [Hz]					
	125	500	1.000	2.000	3.150	5.000
picado concrete	0.01	0.00	0.04	0.06	0.17	0.36

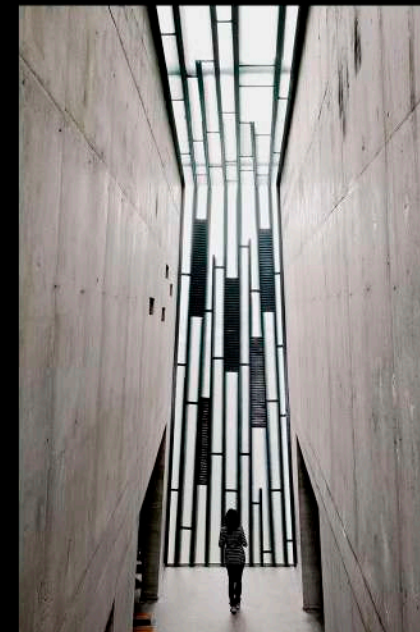
If the catacomb, rather than the borrowed Roman basilica, had been allowed to generate the typology of Christian sacred spaces, this [The Holy Redeemer Church of Las Chumberas] is what it might have made, as though the rock hewn churches of Ethiopia or Capadoccia, an aesthetic that could retain primitive strength all the while serving as a vessel for the mysteries of light so central to Christian beliefs in Christ as Light of the World.

Barry Bergdoll

Art History Professor at Columbia University
Chief Curator for Architecture at the Museum of Modern Art in New 2007-2013



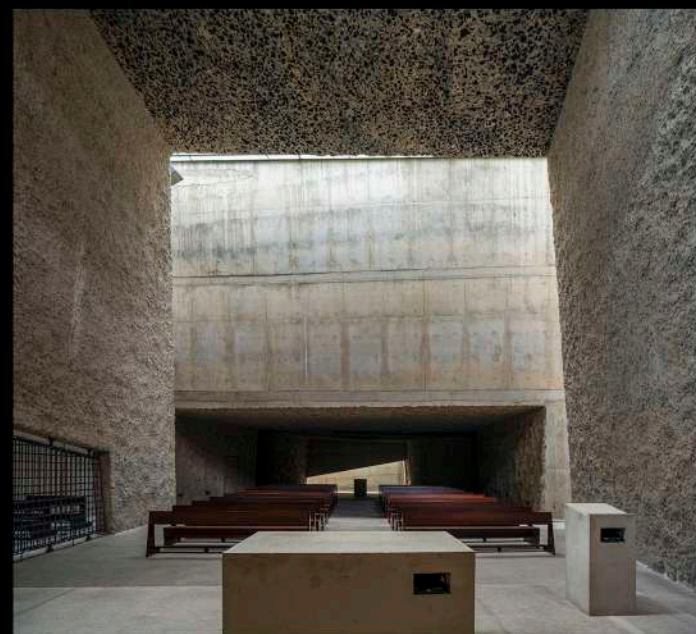
Chapel



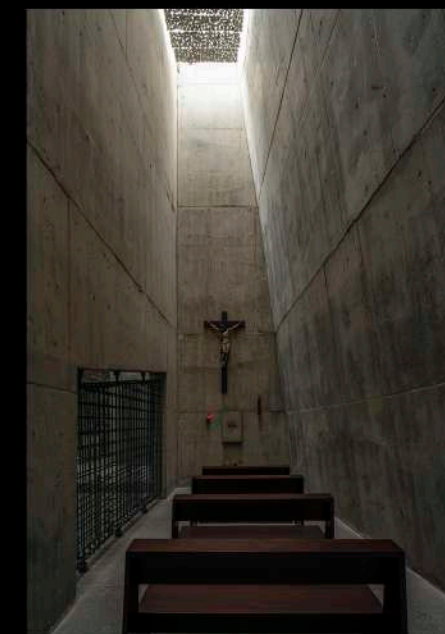
Parish Center



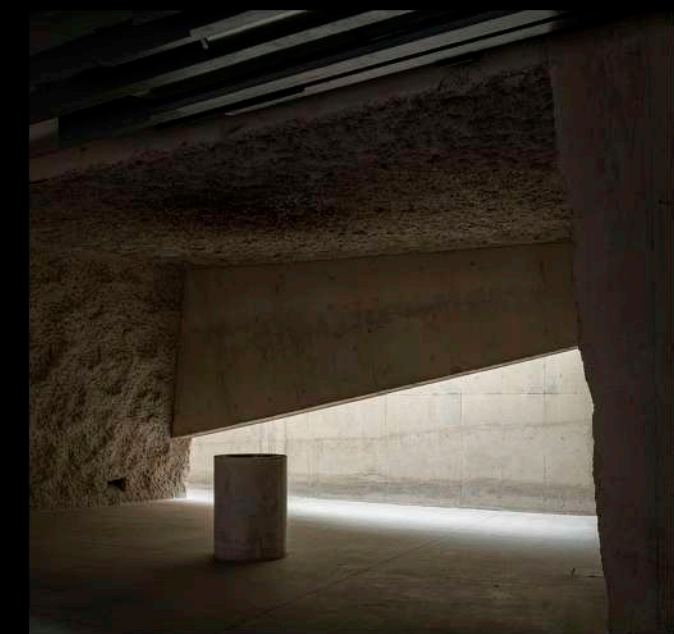
Church at sunrise



View from the altar to the baptismal font



Chapel



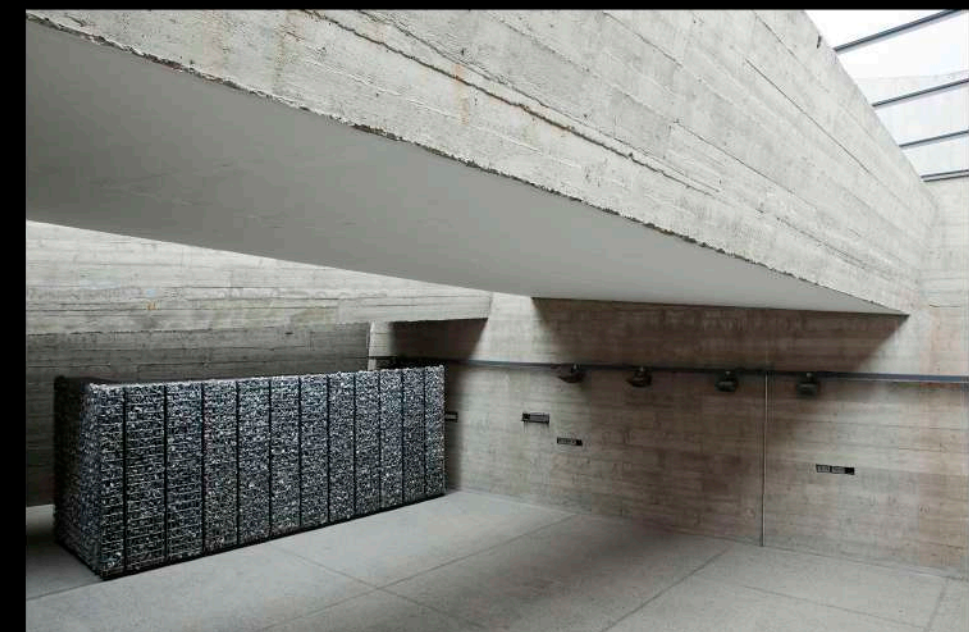
Access to the columbarium



Confessional



Door of the columbarium



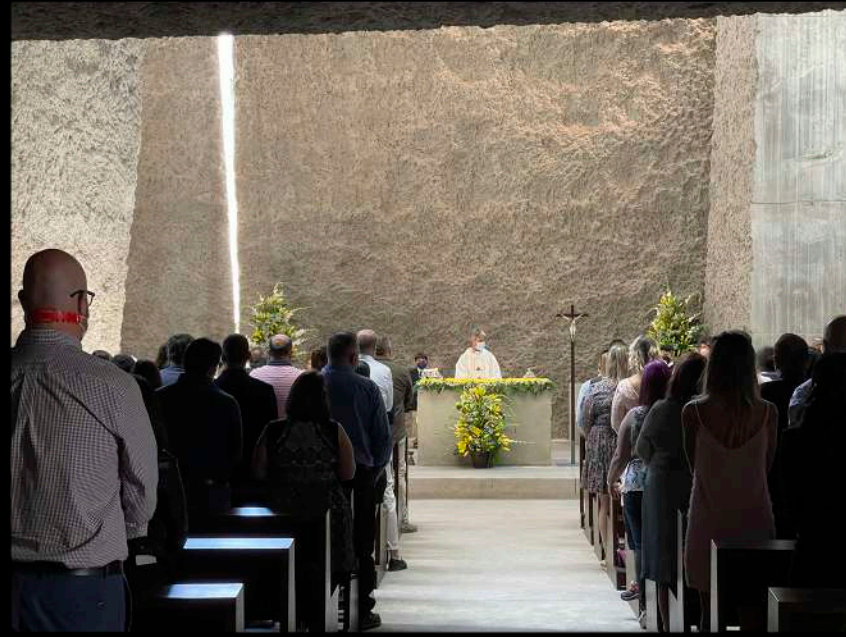
Library, upper floor of the Parish Center



While the Church's main nave was under construction, all masses and activities were held in the Parish Center.



As the Church neared completion, celebrations began in the still-under-construction nave.



I was overwhelmed by the grandeur and beauty of the church; I quickly discovered that it was a unique sacred space, unlike any I had known before. Soon, I noticed that its lines and architecture pointed only to what was essential. (...) It is a temple that overwhelms and envelops, inviting prayer and the celebration of the sacraments, leaving no room for distraction.

Antonio Fernando Delgado Rodríguez
Priest of The Holy Redeemer of Las Chumberas

