

# Architectural Guide To Ibiza and Formentera ("Pitiuse Islands")

## Ordering Criteria

This guide, consisting of introductory notes and a selection of maps and works of architecture, is intended to supply basic information to those readers who wish to know the evolution of architectural styles through the history of the islands of Ibiza and Formentera.

The desire to offer the reader the most significant examples of this architecture and the comprehensive and informative nature of the guide are the starting points which serve to explain the uneven quality of the selection, and the considerable space given to local rural dwellings.

For general purposes the works have been classified into two major groups, subject and situation, and then regrouped within these according to either geographical or chronological criteria.

As far as the city of Ibiza and local rural architecture were concerned, we decided to adopt the geographical ordering so that the works would be easier to find. In the case of the city we bore in mind the usual routes the visitor would take, and, in the latter case, the uniform distribution and the imprecision of the dates of construction of rural houses suggested this form of grouping.

We adopted the chronological criterion for rural churches and architecture on the island of Formentera, as well as for twentieth-century architecture. Illustrations of the works which go to form the guide, are preceded by notes introducing the contents of each of the six groups into which they are divided. The guide contains, besides, a summary of the history of the islands to enable the reader to situate the works within this context. This summary takes the form of a chronology of those events we consider most relevant. The guide concludes with an index of authors, and a bibliography.

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## Historical maps of the islands and the city of Ibiza

No. 0.

This section contains a number of historical maps selected from those which are kept in the General Archives of Simancas and the Historical Map Library of the Ministry of War. The full list, including those which can be found in the Madrid Naval Museum, appears at the end of the section.

These documents, the majority of them hitherto unpublished, were prepared by engineers some of whom, such as Juan Bautista Calvi, Jacobo Fratin, Berenguer and Poulet, were either the planners or Also included, by virtue of their interest, are historical facts contained therein concerning the islands.

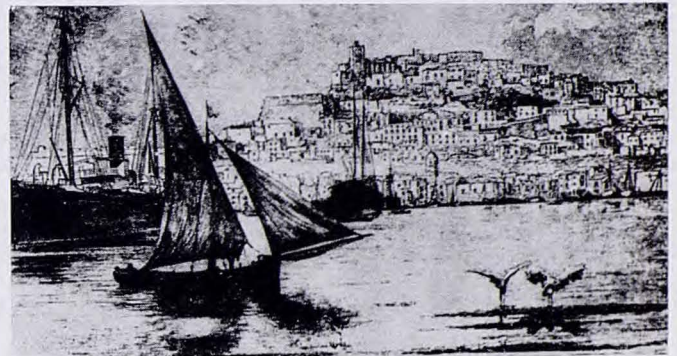
The first eight maps are descriptions of Ibiza and Formentera, showing parishes and sites, in which the fortifications of the city of Ibiza are prominently

featured. The first, with measurements and descriptive notes in the manner of a post-survey report, coincides in date, script and calligraphy with the plan by the engineer Juan Bautista Calvi, entitled «Il Ritratto Grande della Forteza de Iviza», and could have been drawn by him on the same occasion when he visited the islands prior to his project for the renaissance city walls.

The ninth plan and those following are ground plans and sections of the city of Ibiza, and together they illustrate the city's transformation through her history. Numbers XVIII, XIX and XX correspond to projects for the port. Others show the state of the fortifications and projects for fortified redoubts, the surroundings of the same sites, and significant buildings.

The plates of the plans are accompanied with legends showing the most legible indications on them. Given the necessary reduction of the originals, the selection has the value of an illustrated catalogue. Those readers interested in examining the maps in greater detail should consult them in the archives where they are kept.

## Architecture of Ibiza Town Centre Nos. 1 to 27.



General introductory plans:

- Map of Ibiza town centre.
- Dalt Vila.

(Reduction of an original to the scale of 1:500, with ground plans of buildings of most interest in the walled enclosure, prepared specially for this publication.)

No. 1 is the Punic-Roman necropolis of Puig d'és Molins, a hill covered with ancient olive trees and riddled with countless hypogea and passages, constituting the most important archaeological site in the whole of Punic art. It seems strangely out of place inside the urban limits.

The Arab and renaissance walls occupy numbers 2 and 3 respectively in the guide.

Descriptive plans of the walls:

- Plan of the triple enclosure of the Arab wall (21), incorporated in the first renaissance wall by J. B. Calvi, including the stretch designed by him was never constructed.

This plan situates on the present-day layout of the city J. B. Calvi's version of the Arab walls (—first attempted by Antonio Costa Ramón in his book «La Triple Muralla de la Ibiza Arabe»—) and shows their visible remains.

- Plans 2<sub>I</sub> and 2<sub>III</sub>.

Descriptions by J. B. Calvi of the Arab walls: in the first the elevations, and in the second by their ground plans.

— Plans 3<sub>i</sub>, 3<sub>ii</sub> and 3<sub>iii</sub>.  
Different descriptions of J. Fratin's modification of Calvi's plan

The undeniable interest which Ibiza's walls have as an isolated monument is enhanced by the way in which they form the city's double image.

The North face is a hill of architecture unruffled by the coexistence of different styles, which owes its perpetual image to the joint contribution of the renaissance walls forming the outer ribbon, and the Arab walls which guide the crowning of the whole complex.

On the South face («El Soto»), distinct from and complementary to its northern counterpart, the presence of military control until 1972 has preserved the image of an impregnable fortress, just as it has appeared for twelve centuries.

Architecture in the high part of the city is directly linked to the different stages of construction of the walls.

The first enclosure of the Arab wall occupies the highest section of the town. The Cathedral (No. 5) and the Castle-Almudaina (No. 4) occupy almost half the area; together they form the last fortified redoubt and contain the outstanding elements of the city: the homage tower and the cathedral belfry.

The Almudaina has been the object of successive transformations, and all that remains of its medieval structure are a few towers and perimeter walls. Inside are Simon Poulet's barracks building (plan 4I) and the former City Hall (plan 4II-X).

The Cathedral, or Church of Santa María, still retains from the original Gothic structure the bell-tower, part of the five apsidal chapels, and the two nave chapels. The central nave and its lateral chapels were reconstructed in the eighteenth century; this, however, has not altered the building's exterior unity in any way thanks partly to the fact that time has weathered the more recent stone so that it blends with the Gothic section, and partly to the rotund structure of the dome buttresses.

A clock incrusting the belltower heightens the importance of the frontal view of the tower within the city façade and measures the city's time, a function formerly stressed by the inscription «ULTIMA MULTIS».

The rest of the area stretches along Calle Obispo Torres (formerly Calle Mayor) following the contours of the wall, between the Cathedral square and Calle San Ciriaco. The façades along this street are those of the city's old seigniorial houses.

In the Cathedral square (No. 6), are the old public buildings: the University (now the Archaeological Museum), the Curia House, and the Episcopal Palace. Calle San Ciriaco joins the two first sections although the remains of the stretch which acts as a boundary between both are scarce. The zigzag layout here is the characteristic feature which shows that the main access to the original wall was situated at this point.

The architecture in Calle Obispo Torres is described as a whole in the guide (No. 7), special attention being paid to the unusual Casa Comasema (No. 8).

The second enclosure is similar in structure to the first, with Calle Juan Román performing a similar role to that of Calle Obispo Torres. In this zone —inside Casa Fajarnés— is preserved all that remains of the sentry road along the walls described in plan 21- (2n).

In the third enclosure, which corresponds to the original suburb outside the Arab city, there is no main street. We have instead here the most labyrinthine and picturesque sector of the city.

Jacobo Fratin's modification to Calvi's plan gave space for the borough of Santa Lucía, offering considerable expansion possibilities to the city while preventing

any considerable extension of the walls lengthways since the eastern cliffs were used as a natural fortification to which Fratin's own fortifications were to be joined.

The natural slope of the area, enclosed by the new walls, was enhanced by the urban layout and buildings, which became the front of a more modern city with its main façades facing the bay.

Calle Pedro Tur was where most of the bourgeoisie settled and the first example of a public way with representative characteristics: wide, smooth and straight, with a new awareness of its own perspective and clear vistas over the sea and surrounding lands the rural parishes by two roads, one which left from at both ends, it is the longest street in the whole upper town and contains the best examples of residential architecture.

The most interesting house is Casa Montero (No. 11). It was constructed by Genoese master builders —who were at the time working on the Dominican Monastery— for the also Genoese Fonne family. Of considerable dimensions, it rises above the city displaying its sober and uniform façades crowned by a cornice supporting a four-sloped roof.

The building with the greatest surface area within the renaissance walls is the former Monastery and Church of the Dominican Fathers. It has undergone successive alterations and extensions and been used for several different purposes: Town Hall, jail, and educational centre.

Around the central nave of the Church there is an agglomeration of varied volumes which connect different public areas. The care and skill with which the side chapels have been added have ensured that no light is stolen from the original central nave, even though its exterior is the most complex part of the building.

The former defense areas on the fortifications, today gardens and public buildings, the traditional seat of the citizens' institutions, occupy a large part of the surface of Dalt Vila, contributing to its urban quality, though seen from the bay the area appears to be a compact mass of housing.

The plan shows the most recommended routes for visiting the area inside the walls, from which the city layout and architecture can best be appreciated. For those who have the time it is well worth visiting it in its entirety.

The first districts outside the walls —La Peña, La Marina, and El Poble Nou —are limited by the perimeter of the walls and the water's edge. Each district has its own characteristics which derive from the different stages of expansion.

La Peña is the suburb of the renaissance walls, situated on rocky ground at the foot of the Santa Lucía bastion and built along strikingly horizontal streets, parallel to the sea, in a complex network reminiscent of the third enclosure inside the Arab walls. Its first major front was the Calle Mayor which formerly ran, for the most part, beside the sea.

The area of Sa Drassaneta, in the centre of this seafaring neighbourhood, was, as its name recalls, originally a boatyard.

Later expansion gave rise to the area known as «La Bomba», between Calle Mayor and Calle Garijo. Calle Carijo, running alongside the port, changes in atmosphere from time to time: occasionally it is a wide, open space overlooking the port, and at other times a closed street when boats are at their moorings.

The district of La Marina, next to that of La Peña, was bounded by the wall called La Estacada which ran along the present-day Calle de Montgrí from the San Juan bastion to the sea, and whose main gate

was originally situated in what is now Calle de la Cruz. It was the first district of the city to be built on level ground and its appearance today is the result of modern buildings having filled the spaces between the original detached constructions. Plaza Constitución, with its vegetable market reminiscent of classical temples, is the most outstanding feature of the district, and marks the foot of the incline which leads up to the Portal de las Tablas, the main access to Dalt Vila.

El Poble Nou is the earliest of the programmed expansions of the city. Planned in 1848, it lies between La Marina and the second stockade, now Calle Conde de Rosellón.

In these neighbourhoods one can still see buildings with their original colours: pinks, reds, ochres... which recall the Italianate air which today's white city—more abstract and modern—had in former times. The nineteenth-century city of Ibiza was connected to Portal Nou in the Calvi wall and the other from the second stockade. The minor roads leading into the interior of the island branched off from these two. In 1849—one year after the Poble Nou project—a poplar grove was planted in the stretch which led from the Puerta de la Cruz, a grove which up to the beginning of this century was still a tree-lined avenue outside the city, beautifying its entrance. In 1904 the monument to General Vara de Rey was erected in the grove and in 1912 the architect José Alomar planned there what was to prove be the most coherent single urban feature of twentieth-century Ibiza.

From Paseo de Vara de Rey and along the roads, terraced houses or detached houses with gardens were built during the first third of this century, forming the first residential suburbs, and in «Es Viver» a neighbourhood of second residences appeared. These spontaneous beginnings of expansion were destined to be engulfed by new urbanizations and few examples now remain.

The modern city is arranged in straight, interlacing streets between the axes of the two Main roads, and the layout scheme is favoured by the flat terrain on Pla de Vila. This expansion is characterized by «corridor» streets between housing or commercial blocks, and lacks any particular design interest.

The district of Las Figueretes, in Puig des Molins, is an exception, thanks to its topology and variety of types of construction.

The most significant of the present-day trends in city growth is the one which runs along the bay. The looseness of the soil had hitherto prevented construction here, and the area was occupied with irrigated fields or «feixes» whose gates are still in some cases of a form similar to those of Ancient Egypt, while others incorporate elementary classical decorative elements.

The attractive view over the old town coinciding with an ideal orientation and new foundation techniques have been determining factors in the construction of new buildings in the area; an occupation which began with the filling-in of the bay—now the sea promenade—marking the end of the natural landscape background of the port and the panorama which the city's inhabitants had contemplated for centuries.

## The salt pans, coastal lookout towers and rural churches of Ibiza. Nos. 28 to 47.



The salt pans are a magnificent example of artificial transformation of the landscape on a grand scale. By virtue of their perfect layout furrowed with straight lines between surfaces of different colours—depending on the different stages of crystallization of the salt—they offer a unique spectacle visible from the mountains nearby (Corp Marí, Cap Falcó, and Puig Marins), and from above the airport.

The coastal watchtowers are fortified lookout points which together with the city walls form a protective system against invasion from the sea. The design of these towers is taken from Calvi's project for a defense tower for the salt pans, the island's principal source of wealth. The Santa Eulàlia tower is unusual in that it is joined to the church, is accessible from the church roof, and has no inner space of its own. Due to their function these towers are situated at points where the views are exceptional, particularly the Es Savinar tower which looks onto the impressive mass of Es Vedrà.

Rural churches of Ibiza. The start the fourteenth century, the century which followed the Catalan conquest, saw the beginning of the construction on Ibiza of the first four rural churches. From that moment until the present day a series of churches have been built which display a remarkable degree of architectural homogeneity despite the long periods over which they were constructed, reconstructed, repaired, and extended.

The permanence, through the history of the islands, of one idea of rural house based on a single type, and the skill of Ibiza's builders in synthesizing the type, adapting it to different uses and dimensions, explains the similarity which the churches—in which domestic architecture is clearly reflected—show in their appearance and form.

Enrique Fajarnés, in his «Viaje a Ibiza» (Journey to Ibiza), makes this same observation, though in a more poetic fashion, writing about the Corona plain, Santa Inés:

«How suggestive are these rural churches of Ibiza! They are devoid of any distinguished forms; they have no desire to be monuments. They have, almost every one, the dimensions and air of peasant houses. The whiteness also. They would be indistinguishable from the handful of houses which stand guard around, were it not for their towers.»

The ground plan of rural churches on Ibiza begins with a rectangular nave which, in the case of fourteenth-century churches, was entered through a door on one of the long sides, while in later churches the entrance was situated on the longitudinal axis. The churches of San Antonio and San Miguel still have their original entrances.

Rural churches then underwent a series of additions to this central nave.

— porticoes, entrance courtyards, parsonages, and chapels.

These chapels are normally covered with square or octagonal and in a few cases, such as the Church of the dones Dominican Monastery in Ibiza, with a cupola and lantern. Along with the church tower they are the symbolic elements of the religious cult. On the inside they join the main nave without affecting it in any way.

The church of San Miguel has no side chapels but rather a considerable extension perpendicular to the old nave.

Historical styles have left their traces throughout the different construction stages of Ibiza churches; we can observe, for example, Gothic Styling on the domes of San Miguel, San Jorge, and Nuestra Señora de Jesús (pointed and with parpen arches), renaissance styling on the semicircular dome and the profite of the wall section—similar to the Ibiza walls— on the church of Santa Eulàlia, and baroque decoration in interiors and neoclassical twentieth-century forms on the bell towers of San Antonio, San Miguel and San Rafael.

These stylistic features have narrative value since occasionally they pinpoint periods of construction of specific parts of the church; and in every case they make a contribution to the personality of each one.

The form of the present-day churches became possible as their original defensive function began to lose importance. Witnesses to this function are the thick walls of the churches of San Jorge, San Miguel, Santa Eulàlia and San Antonio, the massive tower of Santa Eulàlia, the battlements of San Jorge, the presbytery tower of San Antonio and the system of protection.

The church of Santa Eulàlia is unique, with its built-in watchtower, its adjoining and clearly-differentiated chapels and the strange position of the porch, facing the church and obscuring the domestic façade.

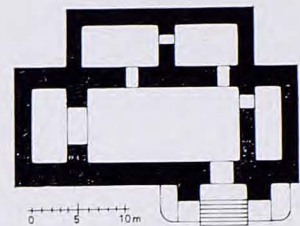
The whole complex, obtained from elements similar to those of the other churches and using the same adjoining system, has lost all similarity to a house and acquired its own integral personality.

The porch, with its triple arcade, is conceived for a public building and the way the light filters between it and the church itself has created one of the most beautiful effects in the whole of Ibiza architecture.

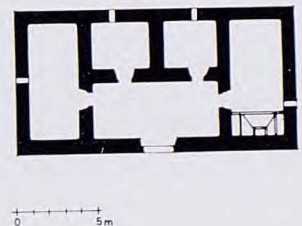
Ibiza's rural architecture, carried out over twenty years by Rolph Blakstad. The complete study will be published as a book and will include a detailed analysis of the system of measurements, construction methods, decorative elements and customs, as well as the way in which these relate to the cult of Thanit, the goddess of Punic Ibiza.

The of the text and the illustrative plans have extract been kindly supplied to us by R. Blakstad for this publication. The author reserves all rights over them.

*Rural houses on Ibiza have their origin in the Neolithic rectilinear houses of the Near East. Through millennia a scheme was evolved in which to the nucleus of the structure, a rectangular room with a door on one of its longer sides—the «long room»—, were added two or three rooms on the opposite side and the house was completed with rooms on either one or both of the short sides.*

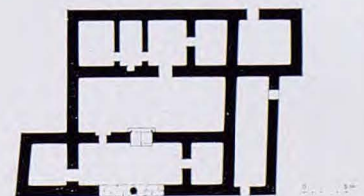


Plan of the temple of Asur (2000 B.C.), used as the model for Assyrian palaces and subsequently in Syria and Palestine.



*Typical ground plan of the nucleus of the Ibiza house. Around 1000 B.C. another type of palace appeared, called Bayt-Hilani, in which a portico was incorporated into the front of the «long room».*

*This type appeared in Phoenicia, which was then emerging as a great power under the reign of Hiram of Tyre, and simultaneously in Palestine under Solomon who, in his projects, used Phoenician architects and artisans, so that in fact subjects of Hiram of Tyre constructed his palace in Jerusalem.*



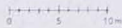
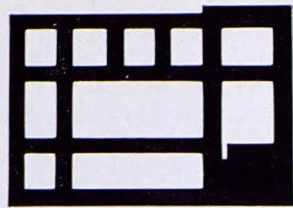
Upper Palace. Zingirli, northern Syria, 900 B.C. The portico front has two side buttresses, characteristic of the type. There are examples of this type with more than one pillar in the portico.

## Local rural houses on Ibiza Nos. 48 to 123

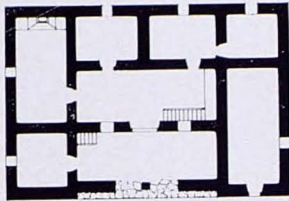


### Summary of Rolph Blakstad's thesis on the origin of rural houses on Ibiza

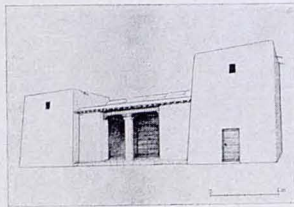
We include this summary of the original, unpublished text, the first historical and typological study of



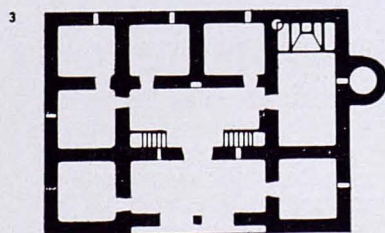
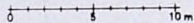
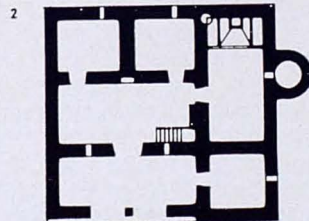
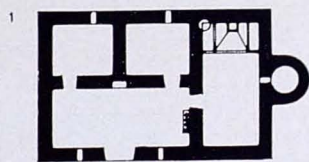
Ground plan of the foundations of one of Solomon's palaces, discovered by Yigal Yadin in Megiddo, Israel.



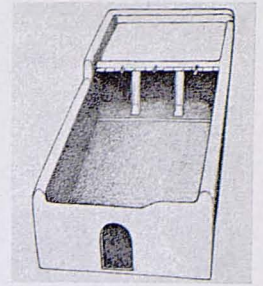
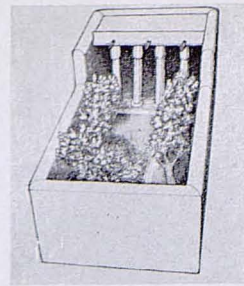
Ca Sa Jaia, Parish of St Vicent de Sa Cala. (No. 103 in the guide). Ground plan.



Ca Sa Jaia. Elevation. The modern balconies have been omitted from the drawing. It is identical in appearance to its prototype, developed 3000 years ago under Solomon.

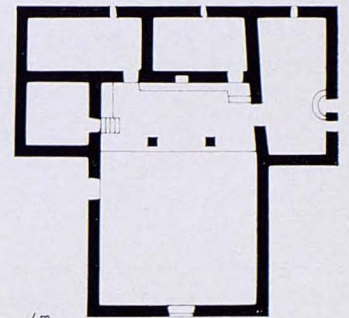


Typical nuclei of Ibiza houses. There is also an Egyptian type of house which, though rarely in a pure state, is also found on Ibiza.

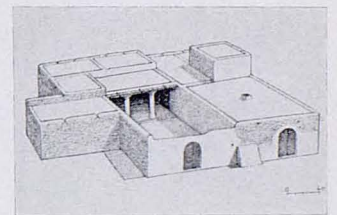


Sketch of the courtyard and porch of an ancient Egyptian house of the Eleventh Dynasty, according to the model in the Metropolitan Museum, New York. The rooms are arranged around the porch.

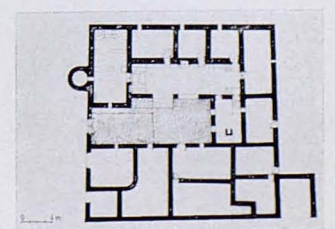
Portico and courtyard belonging to the same type of house in Can Parra de Can Truja, Sant Rafel de Forca. (No. 122 in the guide.)



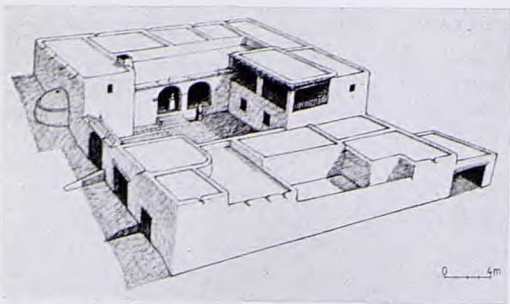
Partial ground-plan of Can Parra de Can Truja in which we can appreciate the substitution of the «long room» by the porch.



Can Parra de Can Truja. View.



Can Vicent Prats. St. Antoni de Portmany. Ground plan. A magnificent example of the Egyptian type.



Can Vicent Prats. View. The arches have replaced the original portico of pillars and beams. Although Bayt-Hilani in appearance, its ground plan is essentially Egyptian in concept.

During the nineteenth and twentieth centuries many houses have had their porches converted from the Egyptian type into nuclei of the «long room» type with the closed portico.

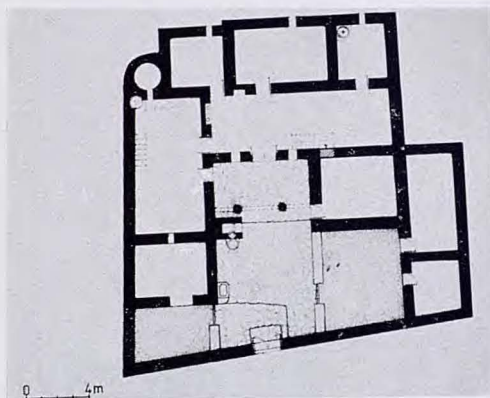
On Ibiza it is possible to study the evolution of types of Near-Eastern houses from neolithic times up to the reigns of Hiram of Tyre and Solomon.

The yards of Ibiza houses are analogous to those of neolithic houses and constitute the basis of the style which developed into Bayt-Hilani.

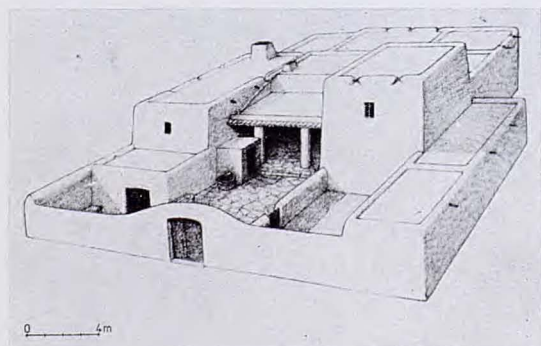
The Assyrian and Egyptian types are found in their pure state along with the synthesis of both which is the Bayt-Hilani type. This type responds to an agrarian structure and evolved slowly in the north of Syria parallel, according to Frankfurt, to the development of the city-states along the Phoenician coast.

Ancient Phoenician art synthesizes and personalizes the influences of Egypt and Mesopotamia, which fact explains the cultural hybridisation of the Ibiza house, since the colonizers of the island were Punic.

The characteristics of the two cultures which merge in Phoenician art are reflected in different aspects of the Ibiza house in which the ground plan is essentially Assyrian and the elevation essentially Egyptian.



Can Toni Martina. Morna. St Carles de Peralta. Ground plan. (No. 115 in the guide.) A Bayt-Hilani type in the most advanced stage of its evolution.



Can Toni Martina. View.

The model for this house existed in Phoenician culture, 300 years before the foundation of Ibiza.

The evolution from neolithic cabins to the palace architecture of Hiram's reign returned, in its last phase, to a simple rural house which nevertheless preserved an air of nobility.

The only element of Ibiza architecture which does not bear the stamp of the bronze age is the arch, possibly introduced during the final Punic period. The arch was introduced into Egyptian art under the Ptolemies.

As an entrance door the arch is typical in Syria, and the arches found in old Ibiza houses are identical in form and dimensions to these doors.

As an architectural form the arch, on Ibiza, is interchangeable with the lintelled porticoes.

Phoenician models have been preserved unaltered on Ibiza throughout the island's history, and have been immune to foreign stylistic influences. Consequently Ibiza is an excellent field for the study of this ancient architecture.

The Ibiza house maintains a balance between the traditional values of architectural form —standards, type, unity, hierarchy—, and the figurative and spatial aspects of image, resulting in a variety in which the functional and the picturesque exist harmoniously side by side.

It is this very interpretation which fascinated the architects of the G.A.T.E.P.A.C., who saw in these rural houses a reflection of their figurative world and who wished to discover, in their adaptation to the terrain, the dimensions of some of their parts, their orientation and the suitability of their elements to life in the country, confirmation of their functionalist objectives. In an analysis which examines the most generalized aspects of form, Rolph Blakstad has managed to define the types (scarce and interrelated) upon which this rural architecture is based and to discover its original models.

The numerous examples which illustrate this guide and which, on the one hand, will serve as confirmation of Blakstad's observations, are, on the other, a varied and expressive display in which are gathered examples scattered all over the island which together reveal the characteristic features of this type of architecture. The «porxo» (porch) is the central space around which the house is arranged, and may be an open portico, a «long room», or the addition of both elements. Thus with a reduced repertoire of compositional elements, the Ibiza peasant could construct his house («casament») with a simple system of additions, being quite familiar with the perfection he could achieve. In some we see the complete model (Nos. 52, 54, 79, 88, 96, 103, 106); in these we observe a concern for symmetry and special emphasis upon the frontal façade, where elements of particular importance are the relationship between the lateral masses and the central spaces, and a widespread taste for arches a feature which on these porches which must remind the observer of certain classical villas, appears with such liberty that one cannot be certain when it was adopted in this type of architecture.

All Ibiza houses share the common characteristic of a main, frontal façade, whose typological and formal structure can be ascertained through examination of the exterior.

Different approaches to the original model have given rise to a formal variety which frequently reproduces images close to those recent types of architecture amongst whose objectives is to break away from classical standards of composition. Eloquent illustrations of this are those houses where one of the lateral masses is missing (Nos. 53, 56, 104, 110, and 117), or those which incorporate a drying place (Nos. 64, 65, 97, 98, 116, and 120), thereby introducing a new balance between solid masses and spaces.

ther contributory factors to the variety of this architecture are its situation with respect to the surrounding countryside, and the arrangement of entrances, yards and patios, occasionally determined by the unevenness of the land, which sometimes produce an enigmatic and attractive first impression in which the forms we are actually observing emerge to the eye only very slowly (some of the angles of the photographs show this).

The whiteness of Ibiza houses has a unifying effect which reveals the formal relationship between different component elements.

Not all Ibiza houses are totally whitewashed since the principles followed in choosing the surfaces to be painted are essentially the protection of those areas most exposed to erosion, and the evaluation of spaces; the whitewash itself, in the latter case, becomes an aesthetic and representative element.

Rural houses are normally scattered throughout the island territory and their distribution depends upon agricultural properties. They are rarely found grouped together, though there are three striking exceptions to this in the fertile valley which extends from San Lorenzo to the Eastern coast. Here, on the hillsides around the valley, are the clusters of Balàfia, Atzaró and Morna.

Balàfia (Nos. 96, 97 and 98) and Atzaró (Nos. 110, 111 and 112), have a small nucleus to which the rural dwellings are joined to form a kind of block. In Morna (Nos. 115 and 116) there is strictly speaking no nucleus, though the houses are closer together than is normal on the island. Entrance though a courtyard is typical of this spot.

The complex forms a strategic triangle overlooking the valley, and this fact gives us an idea of its age, dating back to the time of the invasions.

Defense towers, characteristic of these clusters, remain only in Balàfia and Atzaró.

## Twentieth-century architecture on Ibiza Nos. 124 to 151



Illustration No. 1  
*Hotel Montesol—Gran Hotel— 1933.*  
*Paseo de Vara de Rey, 2. Ibiza*  
*Builder: Juan Gómez Ripoll*  
*(«Campos»).*

In 1898 the Teatro Pereira was inaugurated on Ibiza. That year, which symbolizes the beginning of the twentieth century in Spain with the loss of the overseas colonies, saw the introduction of a new style in the island's architecture whose most notable characteristic is a classical-type decoration imported from the colonies. Its influence persisted until the forties.

Its authors were master builders and architects, though predominantly the former. The work of Juan Gómez Ripoll, nicknamed «Campos», a master builder who had been in Cuba, is the most original versions of this style. (Illustration No. 1.)

The colonial style assumes its most representative form in Paseo Vara de Rey, just as the eighteenth-

century and nineteenth-century styles are typified in Calle Pedro Tur. Twentieth-century builders could not have failed to notice the similarity between the centres of the upper town and the flat lower town since, having observed the relationship between the styles, they incorporated elements from the older style into their eclectic decorative repertoire.

The districts in the expansion of the city —«Sa Capelleta» (the present-day Vía Romana), S'Hort del Bisbe (beside Avenida Ignacio Vallis), Avenida España, and Es Viver— preserve a few examples of this style which formerly characterized them. (Illustration No. 2.)

The construction of roads favoured the spread of the style as houses were built along them, either detached or grouped together in commercial associations. The present-day urban nucleus was formed in the parish of San Rafael, the work of the



Illustration No 2  
*Ventosa Factory,*  
*Avenida Ignacio Wallis, 1930. Ibiza*  
*Martin Guasch (Assistant to Min.*  
*of Public Works).*

builders Toni d'en Portmany and José Juan Bonet d'es Ferrer. The interplay between the porches facing the street and the street itself is most expressive.

During the thirties architects of the Modern Movement such as Sert, Torres Clavé, Illescas, Rodríguez Arias, Haussman, and Broner revealed to the cultural world on the peninsula, through the review A.C., local rural architecture on Ibiza, thus marking the beginning of the prestige it now enjoys.

Among the articles which appeared in the publication of the G.A.T.E.P.A.C. is one by Erwin Broner who, in an examination which is more objective and less concerned with the introduction of rationalist architecture in Spain, reveals a greater knowledge of the Ibiza house, recognizing the existence of a «fundamental type» and a harmony in the adaptations to concrete works of this traditional type, which he attributes to the «intuition» of the peasant.

Broner and a few of the Spanish architects who visited the island then were to return there years later, and both he and Germán Rodríguez Arias settled permanently on the island.

After the Spanish Civil War and, above all, during the 'fifties, Ibiza architecture began to search for its roots in the country.

The Ibiza architect's assistants, José Ferrer Viñas (Piset) and Jaime Mauri, who then cocaborated with the Mallorcan architect Rafael Llabrés, introduced a personal style, popularly referred to by their own names, adapting the programmes and construction of those years to an interpretation of the rural house, and it was probably this interpretation which was later exported to the peninsula under the name of «estilo ibicenco» (Ibiza style). (Illustration No. 3.)



Illustration No. 3

*Typical fifties architecture in Talamanca. Ibiza*

During the 'sixties, a decade of world prosperity, a great social, economic and cultural change had its optimistic beginning on the island. Fruit of the tourist boom, it led to the apogee of the construction industry and to profound changes in the agricultural structure and the landscape.

It was during these years that the German painter and architect Erwin Broner built on Ibiza the major part of his architectural work which was, also, that which became best-known throughout the island (his 1935 bath-houses in Talamanca (A.C. No.21), now disappeared, had passed unnoticed).

Broner was thoroughly in love with the island and in his work he combined an interest in Le Corbusier's first villas with a language obtained from rural houses on Ibiza which he had come to know twenty years earlier. To this he joined a painstaking care in alteration works, such as the in district of «La Bomba» (No. 18), where he transformed the façades with great economy of expressive media and with all his painter's sensitivity, achieving here the clearest reflection of his personality.

His activity concentrated upon smaller constructions —one-family houses or small apartment blocks— of which there now remain about thirty. Together they constitute the most important twentieth-century contribution to the island's architectural heritage.

Germán Rodríguez Arias and José Luis Sert were building on Ibiza at the same time. In the «Can Pep

Simó» complex (Cap Martinet), planned by Sert, there are examples representative of both architects (No. 133). The houses designed by Sert approach rural architecture through a repertoire which combines spatial and decorative elements which are readily identifiable, with a varied combination of volumes.

Raimon Torres is the architect who, during the 'sixties, had the most diverse programme, ranging from the alteration of small premises to the construction of important hotels or apartment blocks; he was never to lose, however, his craftsman's vocation or the spirit of personal projection in his designs. Having completed his studies in Barcelona, he began his professional activity on Ibiza and it is here that he established his own style, orientated towards the definition of a modern «ibicenco» architecture applicable in a specific way to each different programme. (Illustration No. 4).

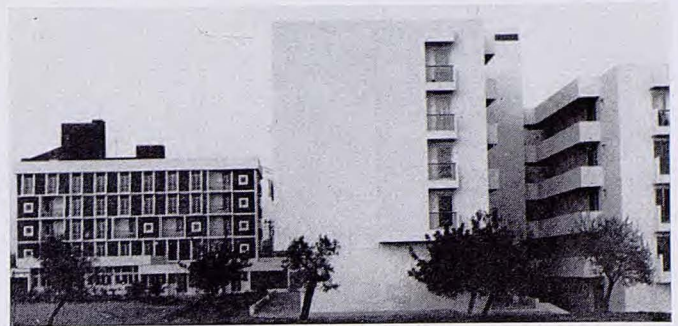


Illustration No. 4

*Subsidised housing and old-people's home 1971  
Architects: Raimon Torres and Patricia Arklie.  
Cas Serres de Dalt - Ibiza*

The 'seventies on Ibiza are a reflection of the architectural plurality of the moment, (Illustrations 5, 6, and 7), from the various examples of worldwide architecture to Rolph Blakstad's «ibicenco» —Phoenician historicism, passing through the populist decorative style or «estile transmediterranean» and less committed professional architecture which searches for its typical Ibiza qualities («ibicenquismo») in versions of the last two decades. The most positive quality observable in almost every contemporary building is the contribution it makes to the uniform image of the indiscriminate mass of the island's present-day constructions.



Illustration No. 7

*Club Cala Vedella, 1972. Cala Vedella. Sant Josep de sa Talaia. Architect: José Antonio Zornoza.*





Illustration No. 5

*«Apartamentos Tanit». 1971.  
Sant Antoni de Portmany.  
Architects: Ballesteros, Cardenal and La Guardia.*

**Architecture on the island of Formentera  
Nos. 1F to 20F.**



The hundred square kilometres which form the surface of Formentera are mostly flat and stony, as can be observed from the La Mola promontory from which practically the whole of the island is visible. The predominant element on the island is the «dry stone» wall, built from stones removed from cultivated land, which separates properties and protects areas of cultivation, forming a rectilinear network which, seen from the plain, has the appearance of a labyrinth. Architecture on Formentera is generally more humble than that of Ibiza.

The churches are composed of a single rectangular nave with doors at the front and few additions. The church of El Pilar, whitewashed on the outside, is the one which most resembles rural churches on Ibiza. The church of San Francisco still preserves its original appearance and its sober image is witness to its defensive purposes which, complemented by the watchtowers, allowed the permanent settlement of the town.

Old rural houses on Formentera are of the same type as their Ibiza counterparts, though they are less varied and picturesque since they are situated on level ground. This was the predominant type on Formentera until the middle of last century.

The type which predominates today has a rectangular ground plan with a gable roof, similar to the most elementary Catalan «masia» (farmhouse).

The porch added to the main façade is the element which differentiates these houses.

The proximity between the two islands makes the previous comments on twentieth-century architecture on Ibiza applicable to Formentera also.

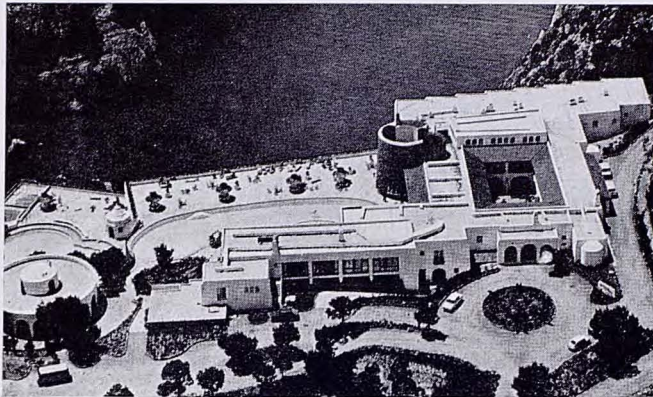


Illustration No. 6

*Hotel Hacienda, 1971.  
Na Xamena, Sant Miquel de Balanzat.  
Architects: Francisco Rambla Perdiz and Daniel Lipszyc.*

BARTOLO MESTRE and ELIAS TORRES