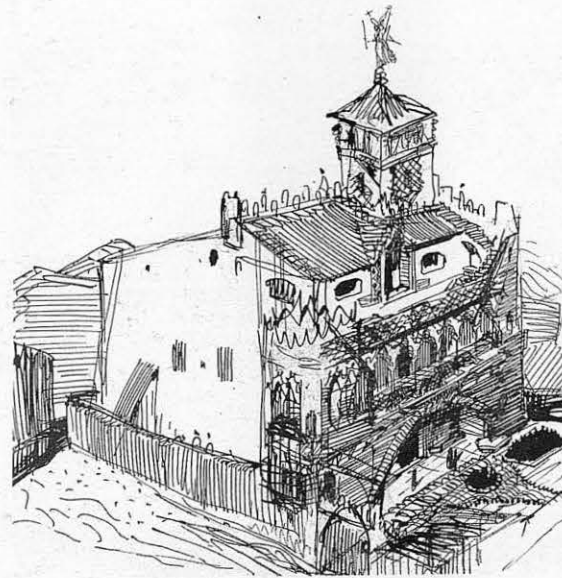
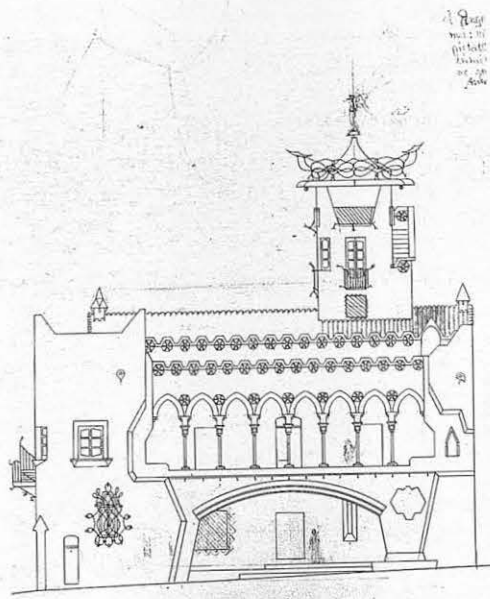


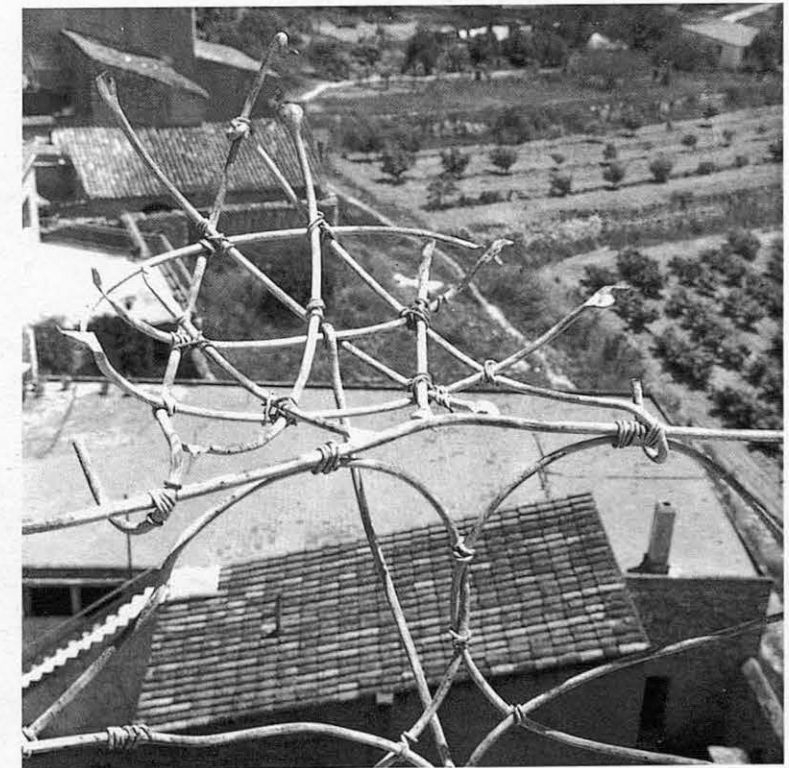
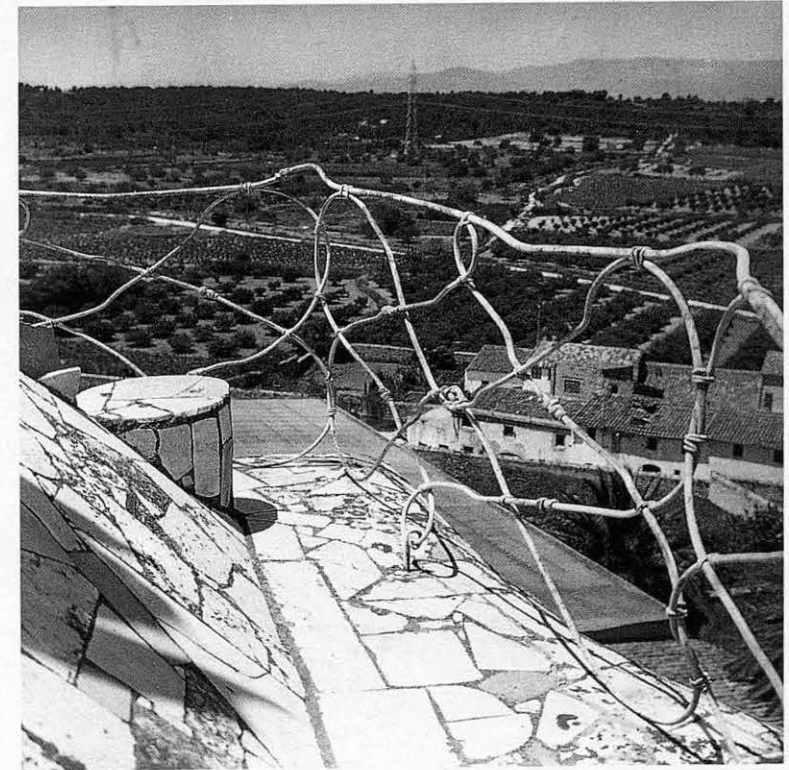
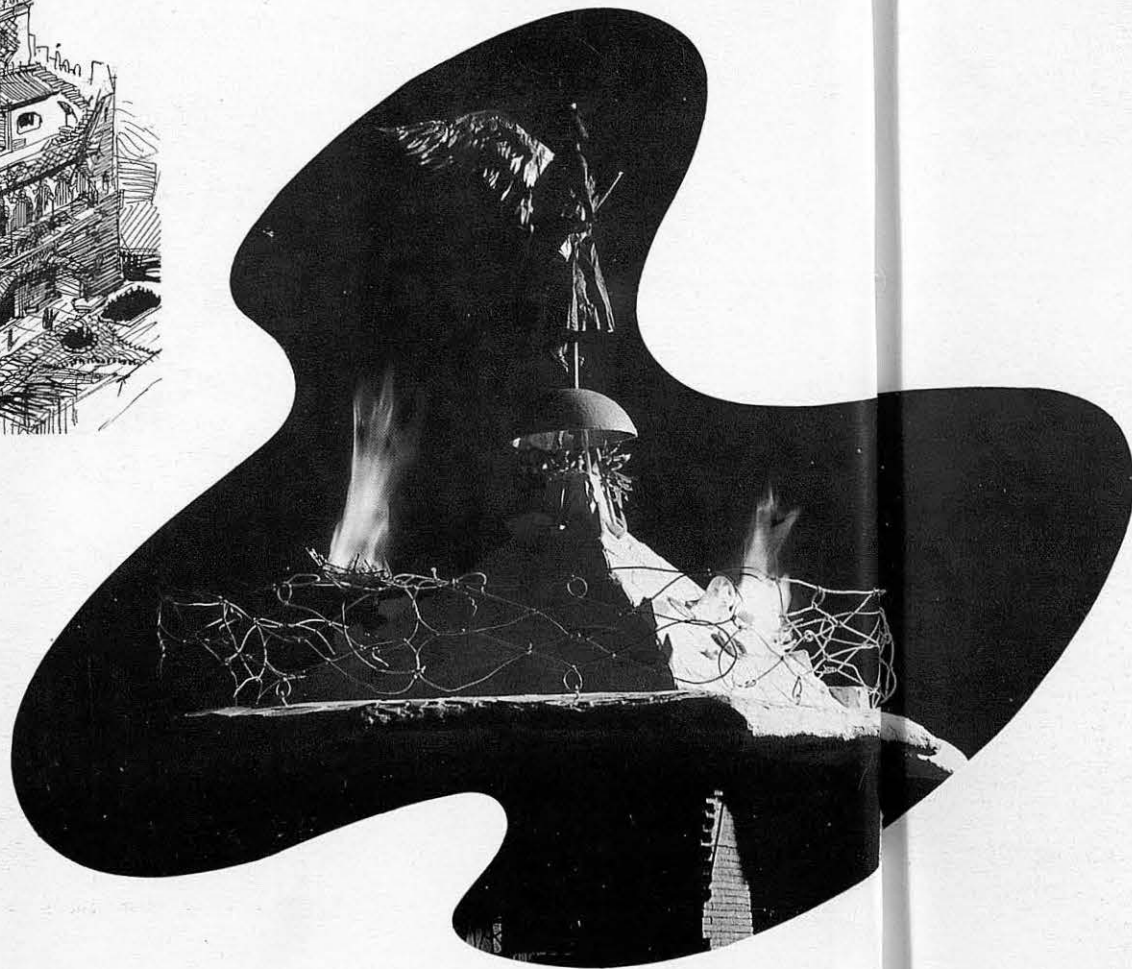
1914

Casa Bofarull, alterations to a building

*Casa Principal  
de Bofarull*



Elevation and perspective. Original drawings by Jujol.



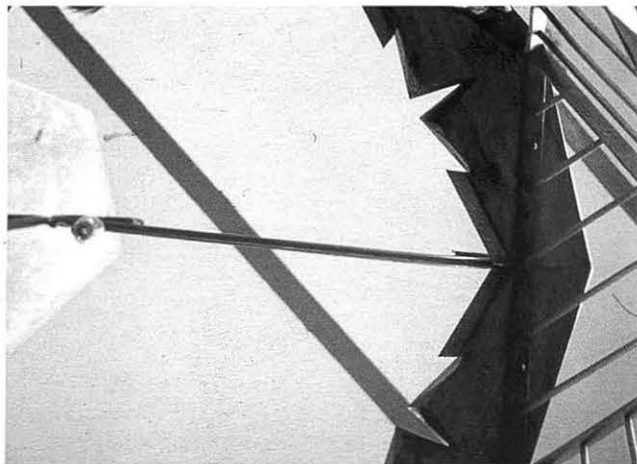
Details of the cressets and of the belvedere bannisters on the tower roof.



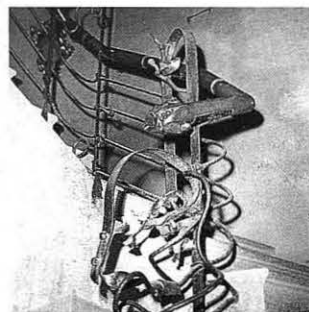




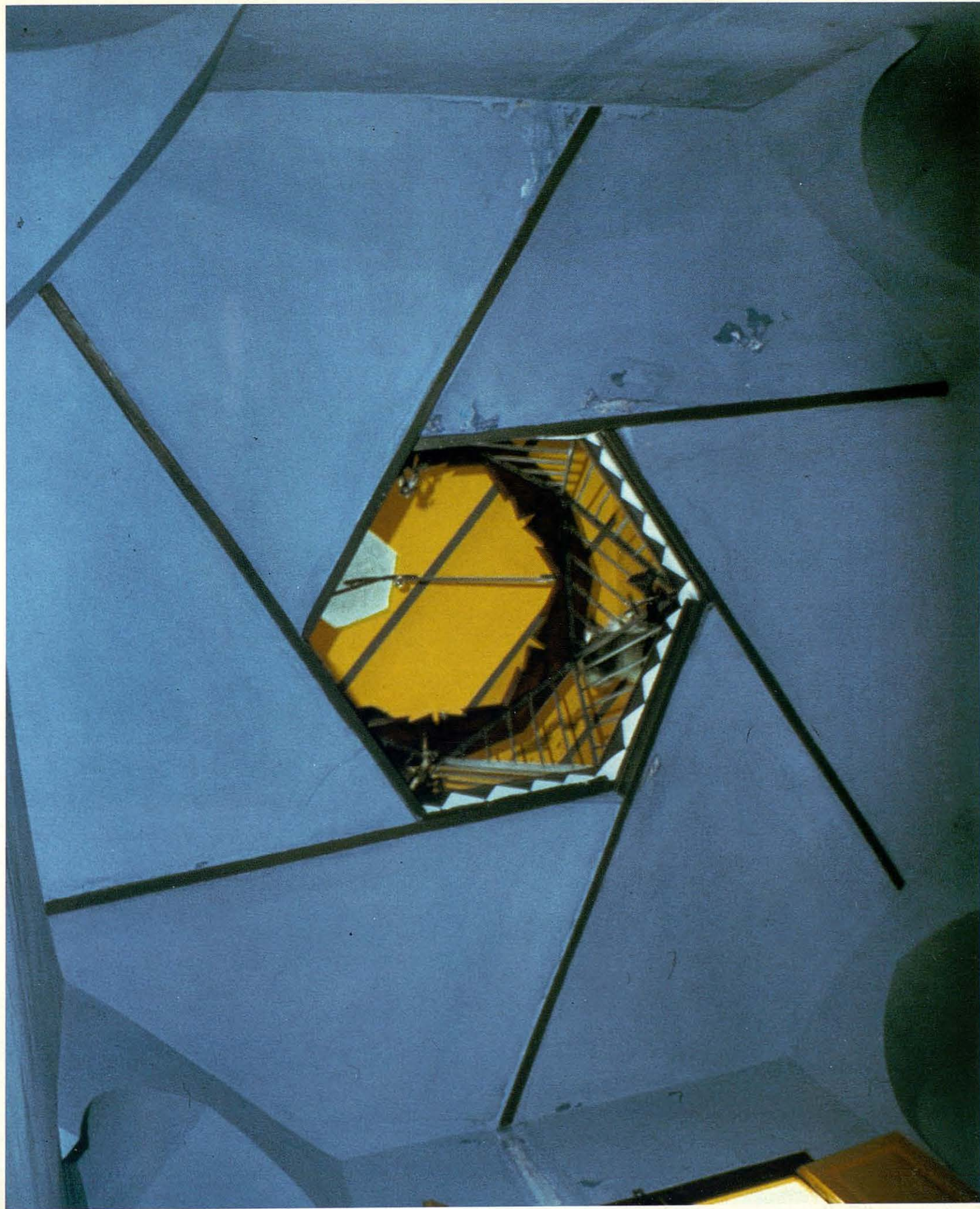
Entrance door. Details of the treatment based on agricultural utensils and pieces of wood joined on boards.



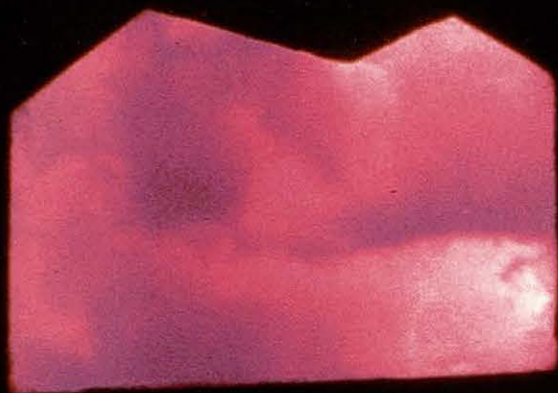
Interior of the building. Details of the bannister and the stair-well. A plank out in the form of a saw, held up by light metallic elements, forms the circular balcony that looks over the well.

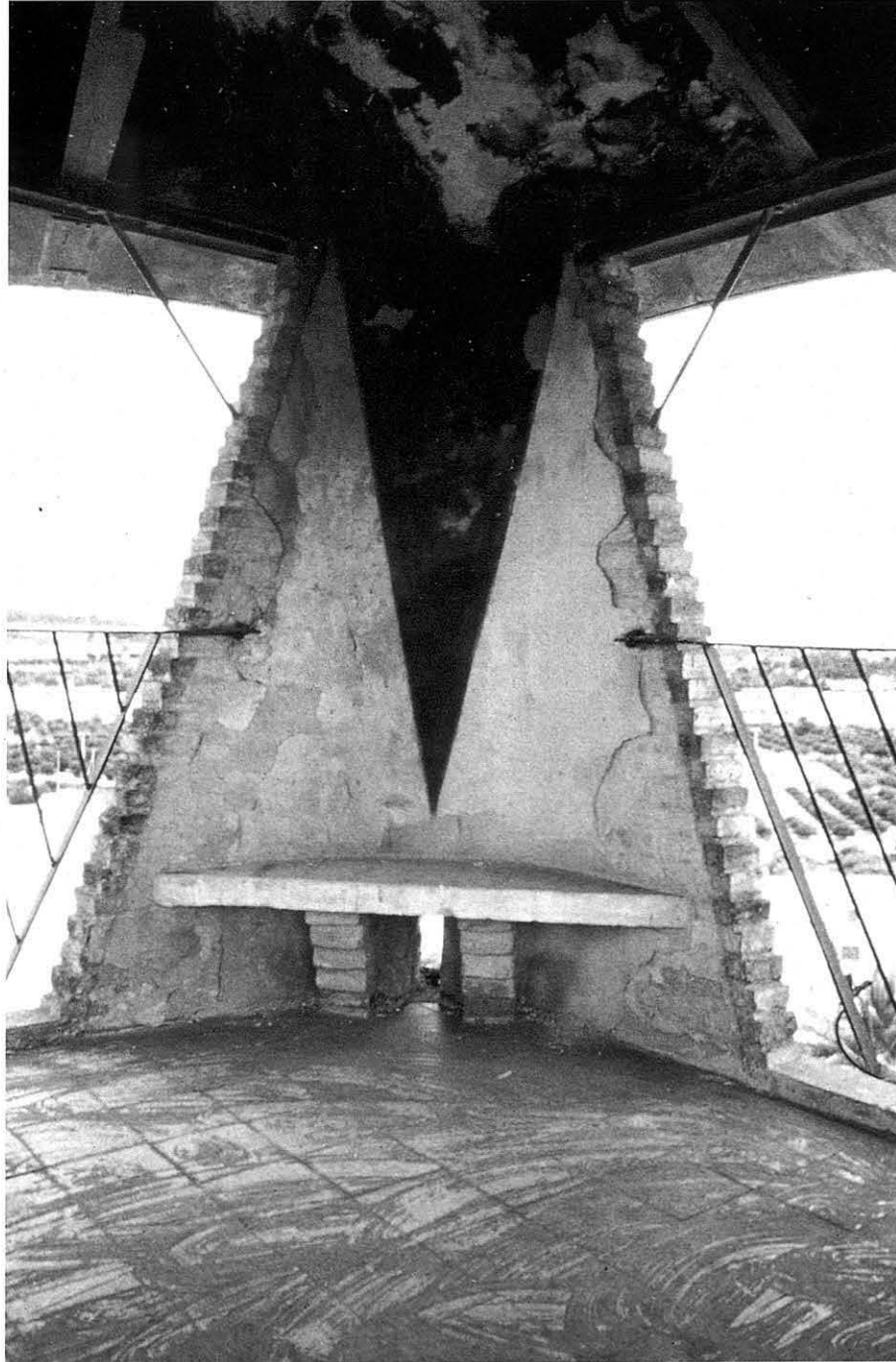










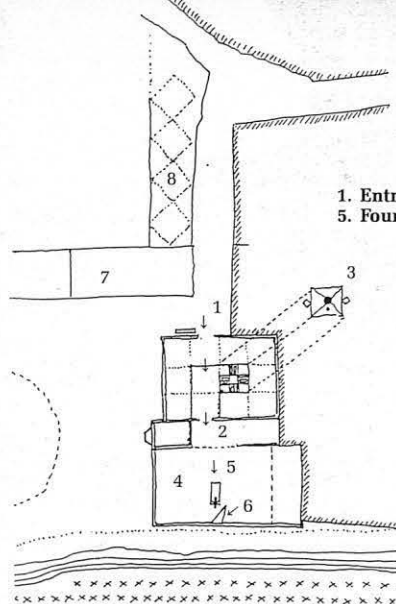


Gallery sheltered beneath the roof of the tower. A small staircase leads from here to the belvedere on the roof.





Plan of the building. Sketch by Pepe Llinàs.



1. Entrance. 2. Added bay. 3. Tower with the angel. 4. Courtyard.
5. Fountain with waterspout. 6. Hole in the wall. 7. Farm. 8. Washrooms.

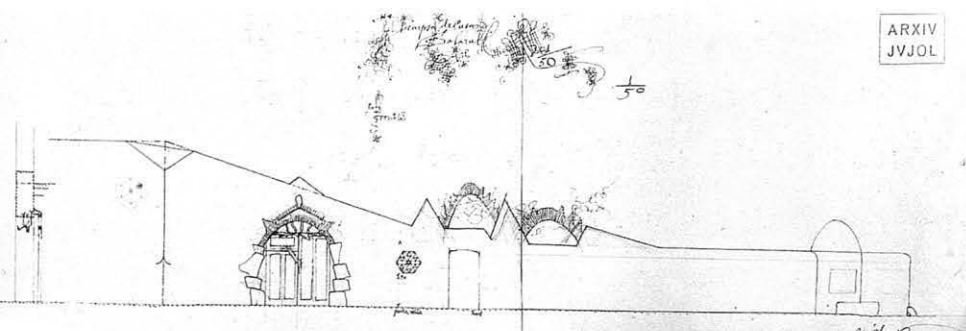


View of the washrooms located on the main artery of the village.





Washrooms. Original drawing of the elevation and several details.



**J**ujol in Els Pallaresos

The village of Els Pallaresos, situated some eight kilometres from the capital and two from the national Tarragona-Valls highway, is a typical example of the small nuclei of population scattered throughout the *Camp* of Tarragona, essentially agrarian in character and in the midst of pine forests, vineyards, carob and almond trees and cultivated fields. One of those settlements that, although very close to cities and main roads, seem to be partially lost and isolated; secluded places where life goes on, as far as possible avoiding contact with the outside world.

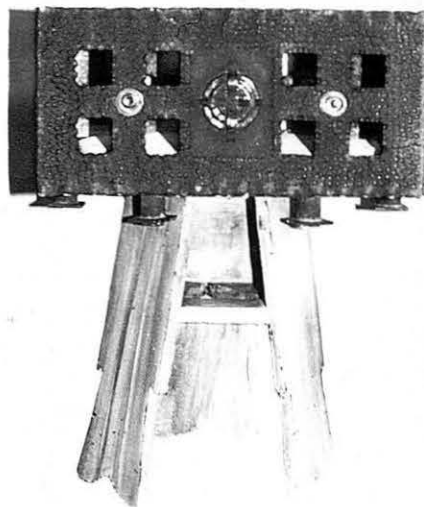
Jujol's relationship with Els Pallaresos began in 1913 when he met two sisters, Pepita and Dolores Bofarull, in the Tarragona village of La Secúita. This meeting took place when the architect was well into his mature phase and, probably without realising it, was about to end his intense collaboration with the *maestro* Gaudí and begin to practice as an independent architect. Until that year, apart from his numerous and important interventions in the work of Gaudí, Jujol had also produced a work in his own right which, though only a modest commercial establishment, allowed him for the first time to reveal the absolute brilliance of his creative capacities, the Manyach shop in Calle Fernando VII, Barcelona, one of the city's busiest stores both then and now. José María Jujol, the son, relates how the Bofarull sisters commissioned him to consolidate and alter the old *masía* (farmhouse) they owned in Els Pallaresos «with a view to ennobling the house and eradicating its neglected appearance», and how, in September 1914, Jujol presented an alterations



project, work on which would begin in the autumn of the same year. As from this moment, Jujol's working relationship with Els Pallaresos would continue —with interruptions of greater or lesser duration— for three long decades, and the village was to become one of the essential keys to an understanding and evaluation of the architect's work. It is curious to note how Jujol's work was to be limited to alteration and restoration projects, with the exception of the Town Hall-schools which he built from scratch, and how it was only this new work that did not come up to the standards of invention and creativity that characterised his production as a whole.

Outstanding among Jujol's interventions in Els Pallaresos are his work on the Bofarull (1914-1931) and the Fortuny —or Ca l'Andreu— houses, the latter carried out intermittently between 1920 and 1944, although neither of them were ever totally finished works. Both houses, Bofarull in particular, are nevertheless among Jujol's finest achievements on a par with later or contemporary works such as the de la Creu and Negre houses, the Manyach shop, the house in Calle Sicília and the Vistabella and Montferri churches.

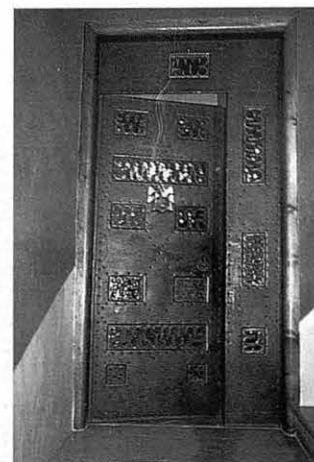
Aged thirty-five and still the right-hand man of Gaudí —who as from now was to refuse any commission in order to be able to concentrate on the mystico-architectural project of the Cathedral of the Poor—, Jujol was a young man nevertheless endowed with an undeniable artistic maturity that he would reveal, alongside repeated evidence of his particular imagination, in his work in Els Pallaresos. The Jujol of the Bofarull and Fortuny houses was in possession of his own, highly personal vocabulary and already master of expressive resources that would be channelled in different directions and in which were included and interlaced surrealist, ex-



Els Pallaresos church: stools and candelabrum.



Casa Bofarull. Details of the interior: door, coat hanger in the hall.



Photographs: Carlos Flores

pressionist, baroque, vernacular and «populist» and structural components, all of which appeared frequently in his work, as well as a certain expressionist Cubism that was less frequent but which nevertheless had clear antecedents in the display windows and entrance to the Manyach shop.

Jujol's most radical alteration to the Bofarull house, which was drastically to transform the volume of the building while at the same time introducing inside a complete element of thoroughly «Jujolian» significance, was his extending the already existing staircase, stretching it upwards beyond its original height, adding new floors and finishing it off with a kind of dada-surrealist pyramid crowned by a curious guardian angel figure acting as a weathervane. If this new tower transformed the building in terms of its outward appearance, inside it established an important vertical void that created an element of tension between the top levels and the ground and first floors and structured a new space that under the action of colour and light acquires an intensely dynamic character «thrown» as high as possible. On this occasion the building was not organised around a spacious central area, as occurs in so many of Gaudí's works (impracticable here in any case since the existing staircase was preserved). On the other hand, what did occur was that a new space was created by varying the character of the original one, prolonging it upwards and converting the whole into an absolutely single piece, the maximum expression of what «Jujolism» and all the components contained therein can represent. The design of the bannisters, one of the unifying elements of the complex, with the treatment given to the iron parts —sufficient in my view to consider Jujol one of the greatest sculptors of our period, who anticipated a peculiar ambience

as well as acting as an element of spatial tension and dynamism, the solution of the final section with the two top floors also of very particular significance, the exit to the watch-tower with its admirable and highly delicate iron railings and the direct, immediate presence of the pyramidal roof —in which «displaced objects» together with an unmistakable affinity with Dada are used as elements of affirmation of roots and ambience— the presence of the angel with his hyperrealist face obtained through the use of the masks of a real person and his thoroughly unconventional metallic robes, all constitute aspects that convert this solution, partial in the case of the Bofarull farmhouse, into one of the highlights of Jujol's artistic career.

As for the rest, while his work progressed on this house, Jujol revealed other instances of his own particular way of understanding architecture and design: grandiose solutions or isolated «touches» ranging from the transformation of the front and rear façades to the inclusion of small, often very unspectacular changes to ceilings, floors, hollows, wall surfaces, etc., but which in any case «Jujolised» the whole, producing modifications that transformed it and endowed it with a very different aesthetic significance. Minor changes to a window casing, the addition of a grille of a particular design, the inclusion of cast-off elements such as a country stew pot or a glass porró, ceramic fragments or iron pieces from old ploughing implements, all produced substantial transformations within ambiances in which even the permanent aspects were transfigured and acquired a new meaning. Jujol made many of his decisions under the pressure of and inspired by of immediate impulses, and it was this conduct that led to some of his most astonishing and unconventional discoveries. Respect for what already



exists led him, on the other hand, to preserve whatever of the original building still retained its validity, and this resulted in an uncanny conjugation between traditional forms and solutions and rabidly unconventional ones which nevertheless live side-by-side in a suprisingly natural and simple way.

Another interesting aspect of Jujol's work on the Bofarull house is his design of the furniture, an activity in which he had already become involved in his collaborations with Gaudí and in his own work prior to 1914. Here, however, his forms of expression acquired a new facet that was revealed in a group of pieces that unexpectedly and almost inexplicably present points of contact with realisations by avant-garde Czechoslovakian cubist-expressionist architects during the first decades of the century. There is very little documentary evidence to support connexions or possible reciprocal influences between Jujol and a group of architects —Pavel Janák, Josep Chochol, Josef Gocar and Vlastislav Hofman (whose work was hardly known outside their own country until the recent publication of François Burkhardt and Milena Lamarová's book) —architects who between 1911 and 1917 produced a set of furniture pieces with astonishing similarities to those Jujol designed for the Bofarull house. What seems most likely, since this has occurred on other occasions, is that personalities endowed with a particular sensitivity and a genuinely creative mind are capable of reifying almost at the same time ideas and aspirations that are «in the air» and which —regardless of distances— materialise in the form of similar aesthetic manifestations. Jujol's furniture pieces to which I refer belong to a small living-cum-sewing room on the ground floor of the Bofarull house, outstanding among which is an extraordinary bureau-writing desk, and

they include armchairs, chairs, a chaise-longue and a sewing table. Given our architect's innate creativity, which made it impossible for him to design «in the style of» any other artist, including Gaudí, and his scant knowledge of the artistic scene abroad (in his whole life the only time he spent an extended period abroad was when he went to Italy on his honeymoon), it is difficult to believe that his furniture in the Bofarull house, or even the «built-in» bench in the hallway to Ca l'Andreu, could have been influenced by any aesthetic precedent apart from his own work.

The alteration works to Ca l'Andreu —his most important intervention in Els Pallaresos after the Bofarull house—, the Town Hall and school building, and his minor interventions in the parish church and the Solé house also constitute indisputable evidence of the free, uninhibited imagination of Jujol, that singular creator of magic worlds whose work, for the most part scattered about and half hidden in small agricultural villages in the Camp of Tarragona, still remains little known among his present-day colleagues.