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Master thesis

The Balearic dream:
a house in Ibiza as a fusion between a private home and a party location

For the purpose of obtaining the academic degree of "Diplom-Ingenieur"(graduate engineer)

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Introduction

"*În sensul cel mai larg locuirea se referă la mediul amenajat de om în general: întreaga arhitectură este rezultatul actului uman de locuire. Locuirea este acțiunea generală umană care le include pe toate celelalte. Întreaga existență umană presupune exercitarea funcției de locuire. Locuința s-a născut odată cu omul și de aceea a locui este însuși modul omului de a exista în lume.*"[1](Dana Vais)

(In the widest meaning habitation refers to the man-made environment in general: the entire architecture is the result of human habitational act. The housing is the general human action which includes all the other. The entire human existence implies the prosecution of the function of habitation. The dwelling was born in the same time with man and therefore to reside is the way itself of man existing in the world.)

The psychological meaning of a house for some people is part of their purpose in life, for other people the house is the symbol of their accomplishment in life, a symbol of self-realization. The house is that object which people know that they own it and also build it, people are proud of their homes and they want that the house also represents them as a specific person. Also the house has a personal symbolic value and people get attached to their homes. This kind of purpose in life is related to the self-actualization through hard work. This is a kind of happiness which regards the mind and the achievement of a personal dream through work, with body or mind. This is a happiness which is durable and does not dissolve in a few hours, it is about having a meaningful life.

Ibiza is the top party island in Europe, but except that, people go there for different reasons: the beauty of the nature, vacations, jobs, promotion in career, inspiration and so on. But the main purpose are still the parties. This kind of happiness is on the other hand based on pleasure; hedonism, which is a kind of happiness produced through the body senses: sight (ophthalmoception)- the show of lights, dancers, hearing (audioception)- music, taste (gustaoception)- drinks, food, drugs, smell (olfacoception or olfacception)- different aromas through smoke and touch (tactioception)-drugs, other people. The nightclubs offer this on different levels. Ibiza reaches the ultimate level: 24 hours of party, naked dancers, drugs, everything. This happiness is only temporary. It is some kind of escape from real life, where there are no problems and you get to be authentic. Ibiza is for sure an escape for many people from reality because that island functions completely different from other places you have ever been to. Some people get in love with that island and never leave. Ibiza has an impact on some people and produces big changes in their lives. The process of a party can reset your mind and this is a good thing because as Albert Einstein said "we can't solve our problems by using the same kind of thinking we used when we created them." This type of approach is suited for Ibiza, because beyond all the materialistic lifestyles, Ibiza is also a spiritual island, with Hindu and Buddhist influences. The island can be also a retreat for those who search for relaxation or spiritual enlightenment.

The site of this project is located on the Ibiza Island in Spain, a unique island with a multicultural society. Why Ibiza as the location for this project? Because I used to live there and I was impressed by the quality and quantity of the music that is produced on that island. Ibiza is the third largest of the Balearic Islands, an archipelago of Spain in the Mediterranean Sea. Beyond the typical view of the island as a party place, it is also a historical location where different nations came together and live now there in a harmonious collaboration, which means that the island is a multicultural place and it is different from a typical Spanish city. There are also the myths about the Es Vedra Rock which say that this rock is the third most

magnetic spot in the world. Many people say also that this rock creates a unique energy on the island, full of positivity and good vibes. The island is also known for its beautiful nature and beaches. All this facts bring together many artists in order to develop their creativity. The island seen beyond the typical touristic attractions, is unique.

Ibiza came into prominence through its nightlife and electronic music that originated on the island. This new sound lead to the birth of Balearic beats. One of the iconic examples of a successful fusion of genres is Café del Mar, which is one of the leading independent record companies in the business. Their high quality electronic contemporary music is worldwide acknowledged and influential. *"It became a global phenomenon. It brought the spirit of Ibiza to all corners of the world. It was the beginning to a series that would change the world. As of today we have published 20 albums in the annual series and nearly 50 spin-off albums, selling excess of 15 million units globally."* [2] Not only the unique chill-out sound of Café del Mar is part of the Balearic sound but also other rhythms and styles of electronic music such as Hed Kandi, which is a compilation brand launched in 1999 for the dance beat. The most productive season is in summer, when the top producers and DJs come to Ibiza to play at different clubs and to create music, which spreads then through tours across the world. Most of the DJs have their own weekly show or use Ibiza as an opportunity to present new songs within the house, trance and techno styles of electronic music. This particular flavor of sound originating there defines Ibiza as a cultural center for house and trance music.

Figure 8: terrace of Cafe del Mar after the sunset

Figure 9: inside the bar of Cafe del Mar

Figure 7: People gathered at Cafe del Mar especially for chill out music and sunset

Figure 10: inscription of Cafe del Mar on the sidewalk

A DJ and his electronic music have an important role in the Ibizan effect and this is why I decided to dedicate this final master project to design a house for a DJ in Ibiza. Why a house and not a club? Simple! I combine the two functions in order to create a home, a house as a symbol for man's fulfilment in life, a mind related happiness and a house which can hold small private parties offering the Ibizan experience, the hedonism, a body sense related happiness. In this way I combine the two types of good, the house as the home as a symbol of self-realization and the house as the place for pleasure. In other words, the purpose of this project is to create an interesting case of an architecture where the function of a private home fuses with the function of a party location.

The best example of such an architectural program is Ushuaia, Ibiza Beach Hotel which is split in two: the tower with 181 luxurious rooms and the club with 234 luxurious rooms and suites, distributed around a pool and a stage. *"A space full of energy and good vibes that has changed the way Ibiza parties are experienced."* [3] Beside this functions, Ushuaia also offers special spaces for business and recording music. This example shows us that a fusion between living and partying is a success in Ibiza.

The thesis starts with the study of the contemporary Ibizan houses by known architects like Rolf Blakstad, Erwin Broner or Jose Luis Sert and continues with architectural analysis of the representative clubs: Pacha, Amnesia, Ushuaia.

"Rolph Blakstad exhaustively studied Ibicean architecture when it was still a living millennial tradition, with peasant builders working with rules passed down by word of mouth from father to son." [4] Bartolo Mestre and Ellas Torres wrote about Rolph's thesis in the book called "Architectural Guide To Ibiza and Formentera" [5] but today we can find this study only in Catalan. *"Rolph Blakstad founded Blakstad Design Consultants in 1967. His studies became the basis of his work of research, design and building for more than 40 years. Today, the time-honoured family tradition continues with sons Rolf and Nial. A living tradition adapts itself to changing circumstances, but is still based on the local building experience of the island during thousands of years."* [6] Likewise, in the collection of essays "Modern architecture and the mediterranean" [7] it is affirmed that the Ibizan vernacular architecture could have been the inspiration for the modern architecture.

Figure 11: View of the yacht-port "Marina Botafoch" towards the port of Ibiza Town, the luxury area where the Pacha nightclub is located

This research, which regards the architectural elements like: entrance, stairs, terrace, porch etc., shows that the houses are a mix of two architectural styles: modern and vernacular and that the clubs are in fact extensions of country houses and their scale remains human, having maximum the height of two storey building. In addition the research establishes what kind of impact have those buildings on the surroundings, what relationship exists between the interior and exterior space, the proportions and the scale, how the houses integrate themselves in the topography, what defines a harmonious Phoenician composition, types of perspectives, the importance of lighting and so on.

Two known clubs in Ibiza are Pacha and Amnesia. It is important to look at them to discover the architectural style of this clubs. Pacha was first opened in 1973 in a country house called 'finca' and was extended through addition till now. The same story has the Amnesia club, which was opened in 1976, also in a country house, but the previously open-air terrace is now closed. It is also interesting to remark that people used to dance and celebrate and sing since the beginning of our times, this is why the pacha club is an example where the milennial tradition of building is used in combination with our primordial need of happiness. Through the analysis of the architectural styles of this three clubs, I came to the conclusion that this architecture is specific to Ibiza, inspired by the fisherman's houses, therefore a vernacular architecture, decorated with the context of the party in that day. The architecture of the Pacha, Amnesia and Ushuaia

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"Ibicenco houses are pure simplicity. Sober architecture that has used traditional wisdom and has passed down from father to son, seeking during the past for subsistence and practicality. Popularly known as "casas payesas" (rustic farmhouse), the Ibicenco houses have its origins during the Punic culture, although Arab influence can be seen as well." [8]

clubs is sincere, because each volume defines a function, thereby it produces a game of simple rectangular shapes, which respects the proportions of a harmonious composition.

Further the design concept for the architectural elements of the project was developed as a mixture between vernacular and modern, having in mind in the same time the function mixture: private home with club. In the end, this thesis presents the resulting interesting architecture style through plans, elevations, sections and the renderings, which show how the project combines or uses the analyzed elements.

In the conclusion, my project will establish that this type of vernacular architecture is neutral and can be used with different purposes, as a house or as a club or combined. This type of architecture is simple and also flexible, because it offers the possibility to create different situations. The big and tall white washed walls make you wonder what it is inside, because the building itself doesn't express it on its own. This

kind of neutral architecture suits best my idea to combine two different functions in one space and to achieve the happiness of the owner on two different levels, regarding the body and the mind. My house has to offer the complete "Ibiza experience, the place to be". My house fulfils the Balearic dream.

Figure 13: Typical street view towards the seashore "Ses Figueretes" in Ibiza city

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ABSTRACT

The purpose of this thesis and project is to create a unique house as a fusion between a private home and a party space. Since the private home is committed to a DJ and music producer, Ibiza Island in Spain is chosen as the location for this project, because of its distinction as a paradise for every DJ. Here was born the "Balearic" sound, which defines high-quality electronic music. The spirit of Ibiza creates also the perfect environment to develop such an architectural program. Because this island has a long-held tradition for parties, it is a necessity that a house offers additional this function.

In order to integrate this project in the island's architectural context, two contemporary houses are analyzed and the resulting ideas for the design are implemented. The outcomes of the research show that their concepts are based on the principles of composition of the local rural houses, which have their origins in the Phoenician art, but regarding their functionality, the concepts are based on the needs of a modern lifestyle. Therefore, to create a house which belongs to a place, where vernacular architecture is monumentalized, it is necessary to adopt that style and to express it in a personal manner.

As far as the fusion of two distinct functions, such as home and party, is concerned, the study of three iconic clubs in Ibiza is performed. Some revealing information such as the fact that the clubs Amnesia and Pacha started their existence in country houses and developed into world famous clubs and the fact that Ushuaia started as an open-air club and exists now as a hybrid between a hotel and a club made the idea of this project to appear realistic. The clubs operate on the principles of human perception. Their goal is to offer people unique sensations, feelings and experiences through the architecture, technology, comfort or through other people. This project learns how this clubs work and applies those criteria to the house.

In conclusion, the resulting house is an interesting case of architecture, where the vernacular context is interpreted in a contemporary spirit, having a strong connection with the natural environment and where the function of a home fuses with the function of a club through the flexibility created in the organization of space.

Abstract

Das Ziel dieser Arbeit und Projektes ist es, ein einzigartiges Haus als eine Fusion zwischen einem privaten Wohnort und einem Partyraum zu schaffen. Weil das Privathaus dem DJ und Musikproduzent gewidmet ist, ist Ibiza Insel in Spanien als Standort für dieses Projekt ausgewählt, wegen seiner Auszeichnung als ein Paradies für jeden DJ. Hier war der "Balearen" Klang geboren, der die hochwertige elektronische Musik definiert. Der Geist der Ibiza schafft auch die perfekte Umgebung, um solches architektonische Programm zu entwickeln. Weil diese Insel eine lange gehaltene Tradition für Parties hat, besteht der Bedarf, dass ein Haus diese zusätzliche Funktion anbietet.

Um dieses Projekt im architektonischen Kontext der Insel zu integrieren, werden zwei zeitgenössische Häuser analysiert und die daraus resultierende Ideen werden für die Gestaltung umgesetzt. Die Ergebnisse der Recherche zeigen, dass ihre Konzepte auf den Prinzipien der Zusammensetzung der lokalen ländlichen Häusern beruhen, die ihre Ursprünge in der phönizischen Kunst haben, aber in Bezug auf ihre Funktionalität, beruhen die Konzepte auf den Bedürfnissen eines modernen Lebensstils. Deshalb, um ein Haus, das einem Ort gehört, wo einheimische Architektur monumentalisiert wird, zu erstellen, ist es notwendig, diesen Stil anzunehmen und ihn in einer persönlichen Art und Weise auszudrücken.

Was die Fusion von zwei verschiedenen Funktionen, wie zu Hause und Party anbetrifft, wird die Untersuchung der drei legendären Clubs in Ibiza ausgeführt. Einige aufschlussreiche Informationen, wie die Tatsache, dass die Clubs Amnesia und Pacha ihre Existenz in Landhäusern begannen und in den weltberühmten Clubs entwickelten und die Tatsache, dass Ushuaia als Open-Air-Club begann und nun als Hybrid zwischen einem Hotel und einem Club existiert, machten die Idee dieses Projektes realistisch zu erscheinen. Die Clubs arbeiten nach den Prinzipien der menschlichen Wahrnehmung. Ihr Ziel ist es, Menschen einzigartige Empfindungen, Gefühle und Erfahrungen durch die Architektur, Technik, Komfort oder durch andere Menschen anzubieten. Das Projekt erfährt, wie diese Clubs funktionieren und wendet diese Kriterien auf das Haus an.

Zusammenfassend ist das ergebende Haus ein interessanter Fall von Architektur, wo der landschaftsspezifische Kontext in einem modernen Geist interpretiert wird, der eine starke Verbindung mit der natürlichen Umwelt hat und wo die Funktion eines Hauses mit der Funktion eines Clubs durch die geschaffte Flexibilität in der Organisation von Raum fusioniert.

Location: Ibiza, Spain

Ibiza is one of the Spain's islands located in the Mediterranean Sea. The administrative part is represented by five municipalities: Ibiza Town (in Catalan: Vila d'Eivissa), which is the capital; Santa Eularia des Riu, Sant Antoni de Portmany, Sant Josep de Sa Talaia and Sant Joan de Labritja. Ibiza Town includes an old port and fortress, called the acropolis of Dalt Vila, which are now a UNESCO World Heritage Site. The below map shows the four largest islands of the Balearic archipelago of Spain: Majorca, Minorca, Ibiza and Formentera. The Balearic Islands are an autonomous community of Spain with its own governing Authority. The small Pitiusas archipelago is formed by Ibiza and Formentera. The adjacent marine and land from the south of Eivissa to the north of Formentera and the channel that separates the two islands constitute the salt marsh natural park Ses Salines d'Eivissa i Formentera.

Figure 14 : Map of Balearic Islands

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Since I was 14 years old, I discovered the music of Cafe del Mar and because of this reason I went first time to Ibiza, to see the origins. As I was born in Siberia, Russia and moved a lot during my lifetime, I decided to choose my own place to call home. From that moment Ibiza became my home because I felt welcomed and accepted.

Cafe del Mar

Café del Mar is a bar that opened its doors for the first time on June 20th in 1980 in Ibiza. The idea of this cafe was to gather different artists that would play their music till sunset. José Padilla made their first official album, Café del Mar Ibiza (Volumen Uno), which was a success all over the world. Nowadays people come to Cafe del Mar to enjoy an unique sunset in a chill-out music environment, before they rush into the nightclubs. This is a tradition, to make a pre-party before the real party. This example is important for this thesis, from a social and artistic angle, because the first Balearic beat was born here and this is what describes best the spirit of Ibiza: the music and the lifestyle.
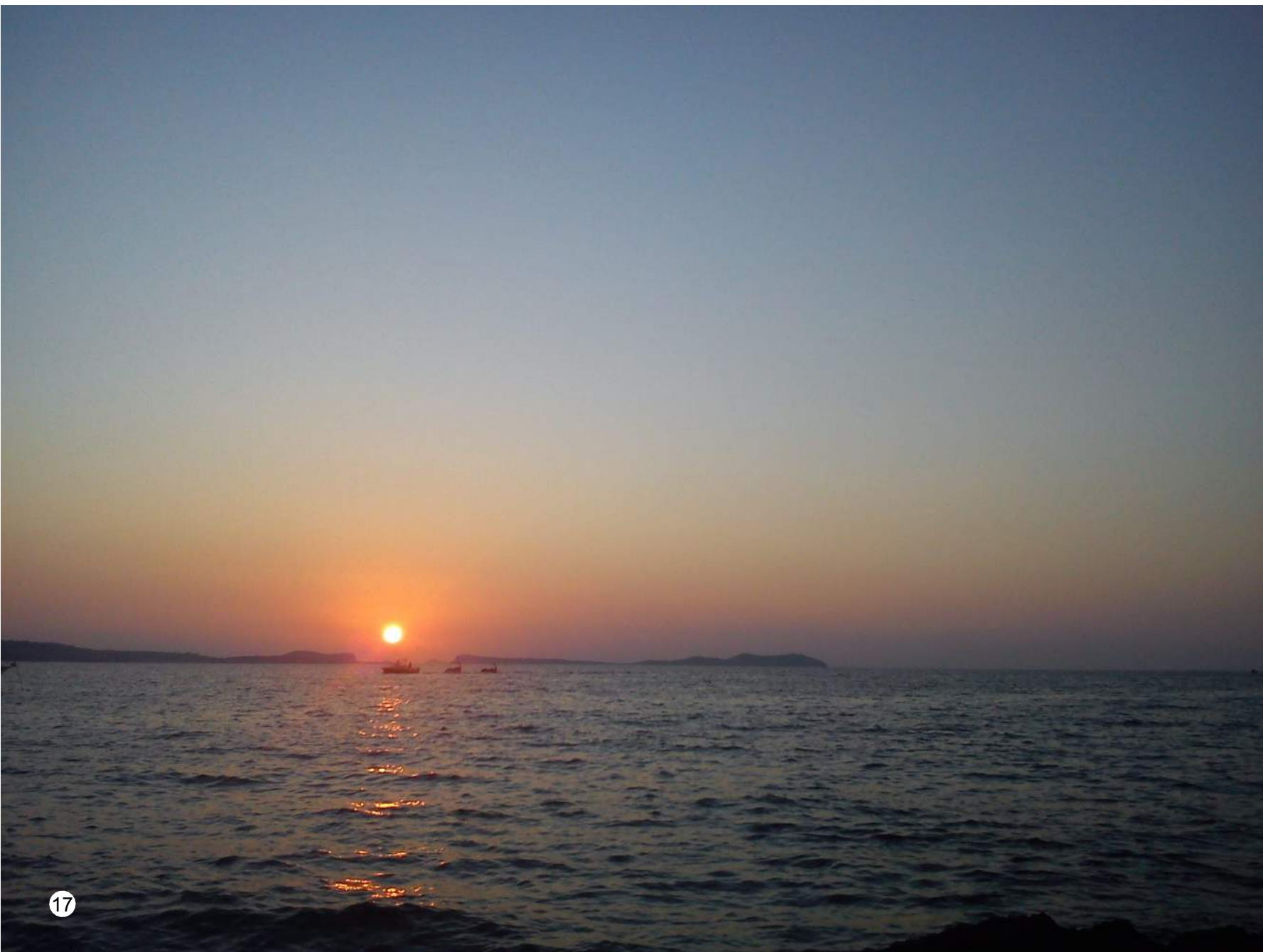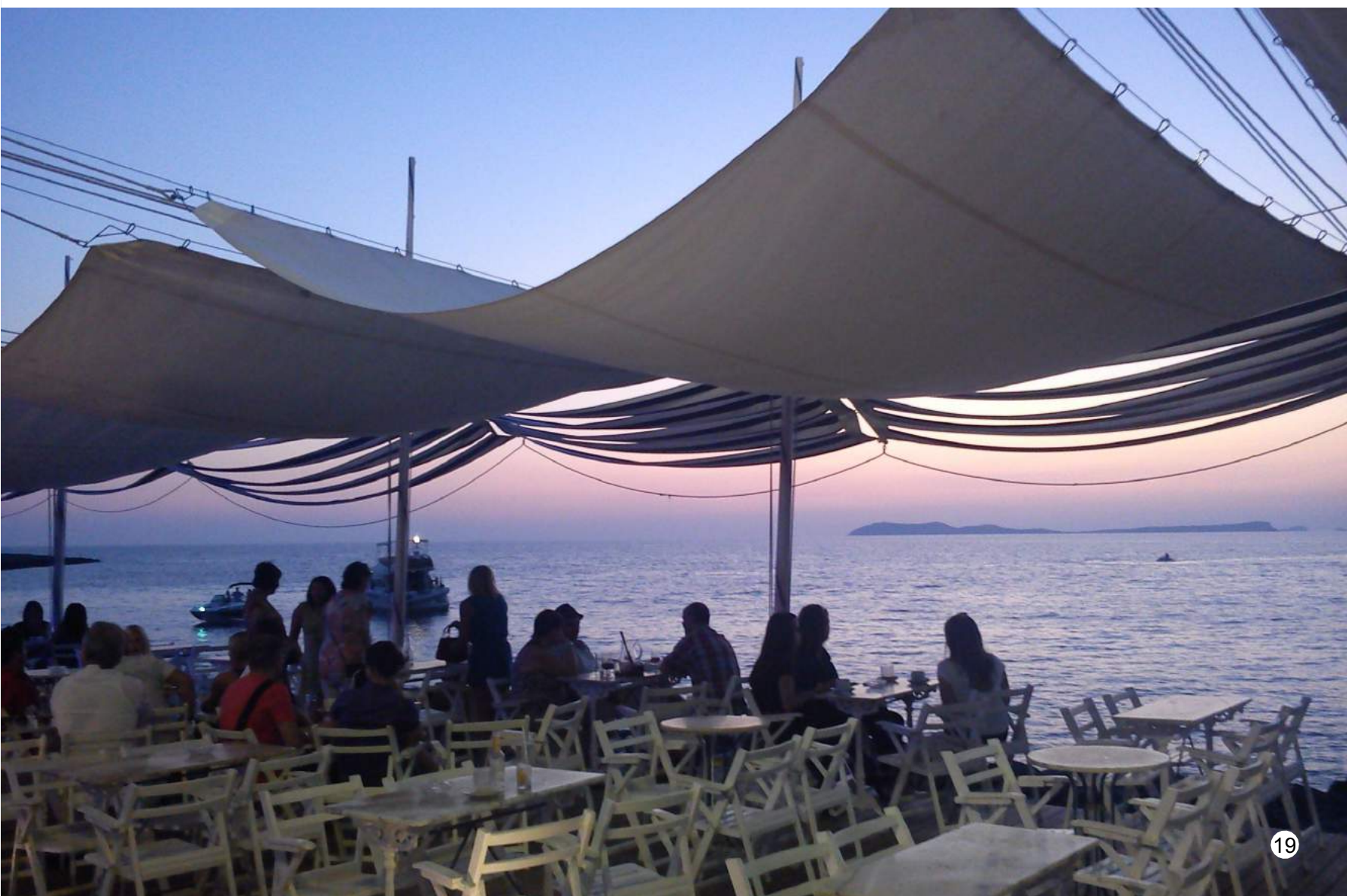
From a historical point of view, the port of Ibiza was founded in 654 BC by Phoenician settlers as "Ibossim"[9] and, later on, it was ruled by Carthage, also a former Phoenician colony. Evidence of Phoenician and Carthaginian tombs appear in the remains of Sa Caleta(in Sant Josep) and in the Phoenician-Punic cemetery of Puig des Molins(in Ibiza). The other ancient Phoenician constructions come in sight in the present day in the Ibizan landscape as white-washed houses formed of different squares. This farmhouse represents the iconic Ibicenco model, named "casa payesa", which is passed from generation to generation.

Figure 21: Old town of Ibiza named "Dalt Vila"

Regarding the climate, summers are hot, with temperatures between 20°-30°C and winter are mild, with temperatures between 8°-15°C. Because of this reason the vegetation of the island is active during the whole year. The abundant forests of Mediterranean pine characterize Ibiza since the last 7,000 years. Also the turquoise waters of the bays, the green and blue lizards, the wild herbs such as: rosemary, lavender, anise or thyme or the fields of blooming almond or olive trees describe the spirit of the island.

Moreover Ibiza is a multicultural place where Brits, Italians and Spanish people live in harmony. Besides the native spoken language, Eivissenc, polylinguality is a norm, because other languages like English or Italian are considerable spoken.

Figure 22: Beautiful vegetation in Cala Comte

In general, the ravers in Ibiza wake up at noon or in the evening and dance till the sunrise. Traditionally, many bars offer so called warm-up

Figure 20: Apartment building by Jean Novel

Figure 23: turquoise bay of Cala Vedella surrounded by pine forests

parties or pre-parties, where good food is served and ambient music is played. This is like a breakfast for the clubbers. New rule says that the night clubs have to close at 6 a.m., because of this reason the concept of the after-parties has developed. This performances are held in the bars on the beach or in different private villas.

Except the famous night-lifestyle, Ibiza is also a magnet for artists from all over the world, who are in search for freedom and good vibes in order to create their projects. Many of those who come here, never leave. The first cultural invasion of such kind was in 1950s and 60s, when the hippy colony came here to escape from the politics of the continents and to enjoy the untouched nature. Since then Ibiza developed into one of the most influential destinations for fashion, style and sound. The famous clubs such as: Pacha, Amnesia, Space, Sankeys, Privilege or Ushuaia amplify the island's club culture, where dancers and animators have an important role in the promotion of their image.

Regarding the transportation, there is the Ibiza Airport for many international flights or the harbours of Sant Antoni and Ibiza Town for ferries to Barcelona, Majorca, Denia and Valencia. Inside the island there are busses, as public transportation, but most of the people prefer to rent scouters.

In the conclusion, the spirit of Ibiza is not defined only by the Balearic electronic music, but also by the fusion between the multicultural artistic society, the unique beauty of the nature, the historical remains of the Phoenician colony, the warm climate, club culture and luxury lifestyle.

Figure 25: Graffiti on a wall in Ibiza city

Figure 26: Blue Marlin Club in Cala Jondal - the only night club in Ibiza where you can arrive with your yacht

Figure 24: Hippie market in Sant Jordi

Figure 27: Sankeys nightclub - entrance

ARCHITECTURAL CONTEXT

"The architecture of Ibiza is only a part of an organic, living relationship between man and nature" [10] (Rolph Blakstad)

Houses
Blakstad Design

As far as contemporary architectural context of Ibiza is concerned, Blakstad Design is one of the most representative examples for this thesis because their philosophy is based on a lifetime study of the Ibizan vernacular architecture, but suited for a modern lifestyle. Their research was made public through the book "La casa eivissenca"[11]. Blakstad Design's concept is to keep alive in today's architecture the origins, like the project of this thesis also, the millennial tradition of the Phoenician art. Rolph Blakstad founded Blakstad Design Consultants in 1967, although he settled in Ibiza since October 1956. His father initiated him in the science of building and now his work is also continued by his sons, Nial and Rolf.

Further is presented a house called Puig des Forn, designed by Blakstad Consultants. It is important to notice how the architectural elements were designed, the relationship between the interior and exterior environment, the relationship between the building and the landscape and what defines this harmonious composition.

Figure 28: House Puig des Forn, Blakstad design
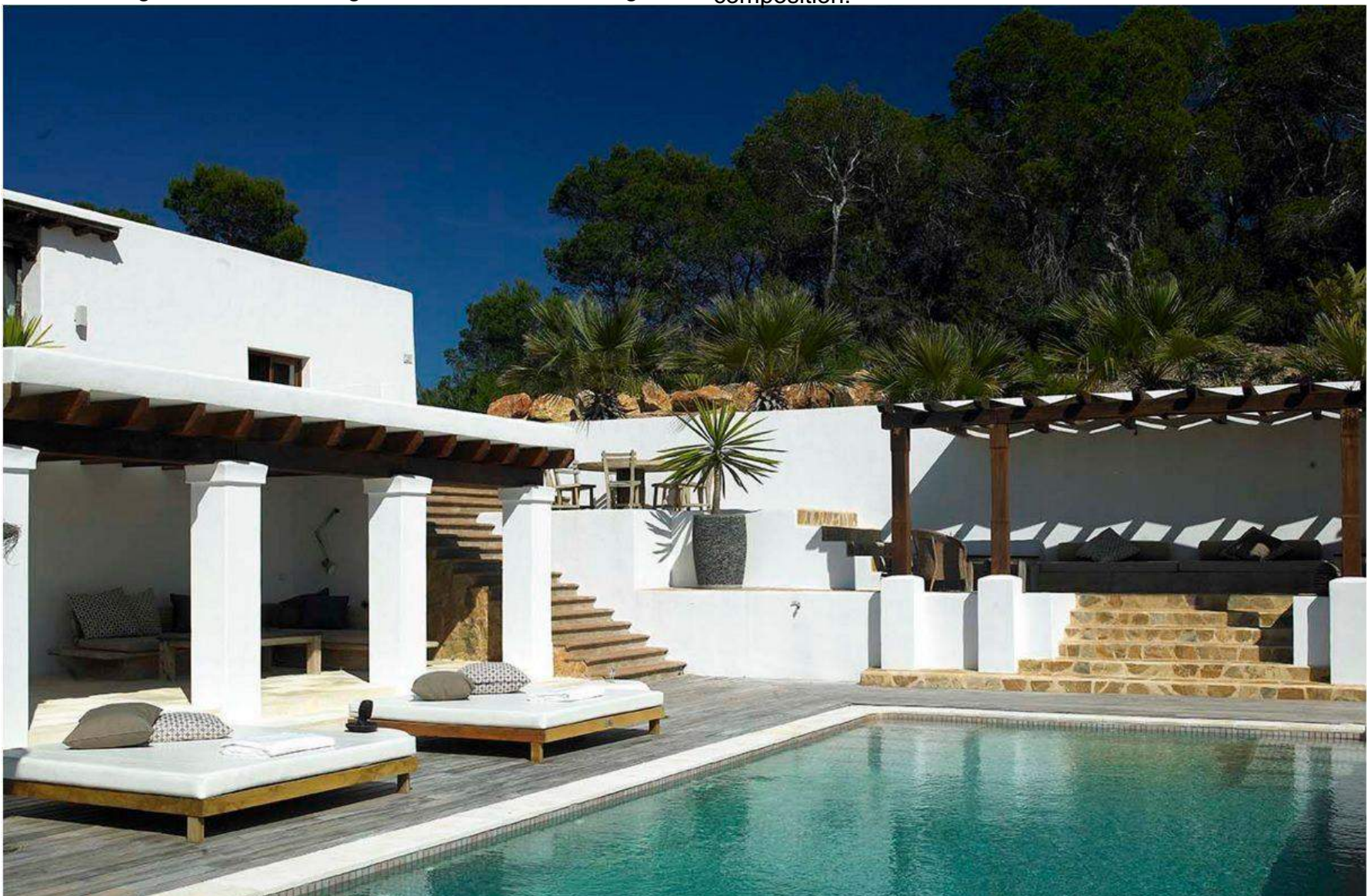
This house is located in the countryside between Santa Gertrudis and San Miguel. The size of the parcel is around 67,000 m^2 and contains many fruits trees, palms and almond grove. The built area is approximately 500 m^2. The finca has two levels and the functions answer to a contemporary lifestyle. The master bedroom, on the first floor, includes a large dressing room, a large bathroom and a private terrace. The ground floor has access to a covered terrace and the space is distributed in dining, two living rooms, kitchen, four guest bedrooms and four bathrooms.

This project receives its uniqueness through the combination of modern elements with traditional ones. The contemporary influences are such as: lights or skylights, pool area, BBQ area, plate glass windows, furniture, appliances or plumbing fixtures. The organization of the space in big rooms is also a new feature to a traditional finca and the direct flow between the interior and exterior spaces as every room has access to the outside terraces.

But as matter of fact the essential elements of this composition are still the Phoenician ones. The spaces are formed by addition of four parallelepipeds of different size according to the functional needs. For example the living room represents the biggest cube as this is the main function in a house. Therefore this configuration respects a hierarchic organization of spaces in correlation with the importance of the functions. Without modifying the initial terrain, the house fits exactly in the topography, therefore visible differences occur between the volumes. Moreover traditional components are used: the porch, archways, niches in the walls. The connection between the ground level and first level is made by an outside stair, which is oriented towards the sea, as one goes down.

Regarding the materiality, the house is made of the conventional matter: wooden ceilings, wooden doors, wooden beams for the porch, white washed walls, stone paved terraces, dry stone walls, terracotta tiled floors.

Taking all this things in consideration, the project of this thesis started to crystallize. The sketches show exactly how the previous analysis is applied and acknowledged.

Figure 29: Porch, one of the most important elements in the composition and the open-air stairs-oriented towards the sea
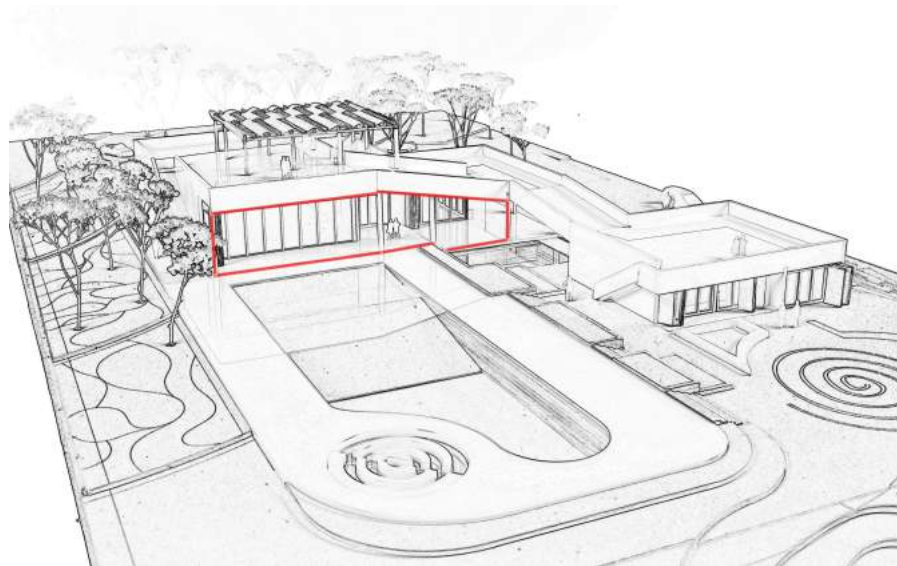
Portico used as the unifying element between the three main volumes - front view - offers also shadow to the interior spaces and while walking from the living room to bedroom

Portico used as the unifying element between the three main volumes - side view

This sketch shows how the three main volumes, which compose the project, are disposed hierarchic dependent on the functions. Each parallelepiped has certain dimensions according to its function
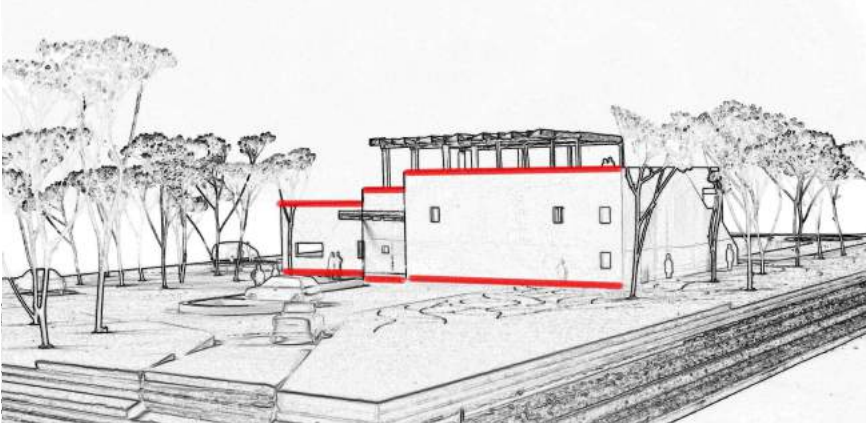
The red lines are drawn in order to mark the stepped up placement of the volumes on the terrain
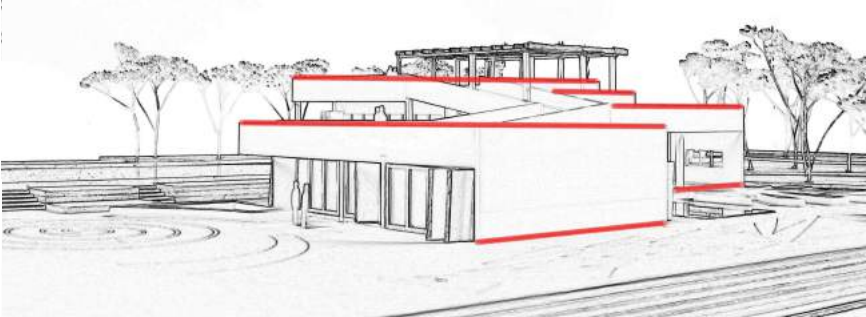
The project fits in the initial topography without modifying the elevation of the terrain - the red lines ascend in the same way as the contour lines of the site

The stairs are marked with red, both are outside and oriented towards the sea

Figure 30: Distribution of the functions in different cubes on different elevations and according to their importance in the composition

Figure 31:Harmony between the different proportions of the volumes, the harmony of the composition

Figure 32: Genuine settlement of the construction in the landscape

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Figure 35: Living room, terracotta tiled floors in combination with modern furniture

Figure 38: View from the upper floor towards the Es Vedra Rock through wide windows, the exterior space flows inside

Figure 36: Bedroom - open space - modern designed interior in combination with the traditional construction

Figure 39: Vernacular building structure - wooden ceiling sustained by white washed columns

Figure 37: Proper designed furniture for the bedroom, use of stones for the walls

Figure 40: Terrace, shaded by a wooden structure

Houses
Jose Luis Sert

Jose Luis Sert, a Spanish architect and city planner, built his own house between 1968 and 1971, on Ibiza Island, at Punta Martinet, which is part of a nine house cluster. From this cluster he designed six houses, which were placed on the existing stone terraces. He was inspired by Ibiza's vernacular architecture and he used it in his own manner in the concept of the house, managing to create a remarkable proportional coherence.

Regarding the fact that Sert was "a Spartan interior designer, a creator of spaces of unquestionable visual beauty with a minimum of artifacts or identifiable pieces as individual objects"[12], Sert's house plays an important role in the design of this project. Because he introduced the wall-attached bench, clearly inspired by traditional peasant houses of Ibiza, into a perfectly contemporary organization of space. This bench was used for multiple functions: eating, sleeping, for receiving guests or even for community work.

Figure 42: Inside a traditional rural Ibizan house with a built-in bench and integrated stairs

"The bench mass was occasionally broken up with carved steps to help reach the adjoining rooms, smoothing the changes in level inside the peasant houses"[13].

Figure 41: Entrance to the Sert House

Figure 43: Wall-attached bench is of masonry as the ones used in the peasant houses on Ibiza
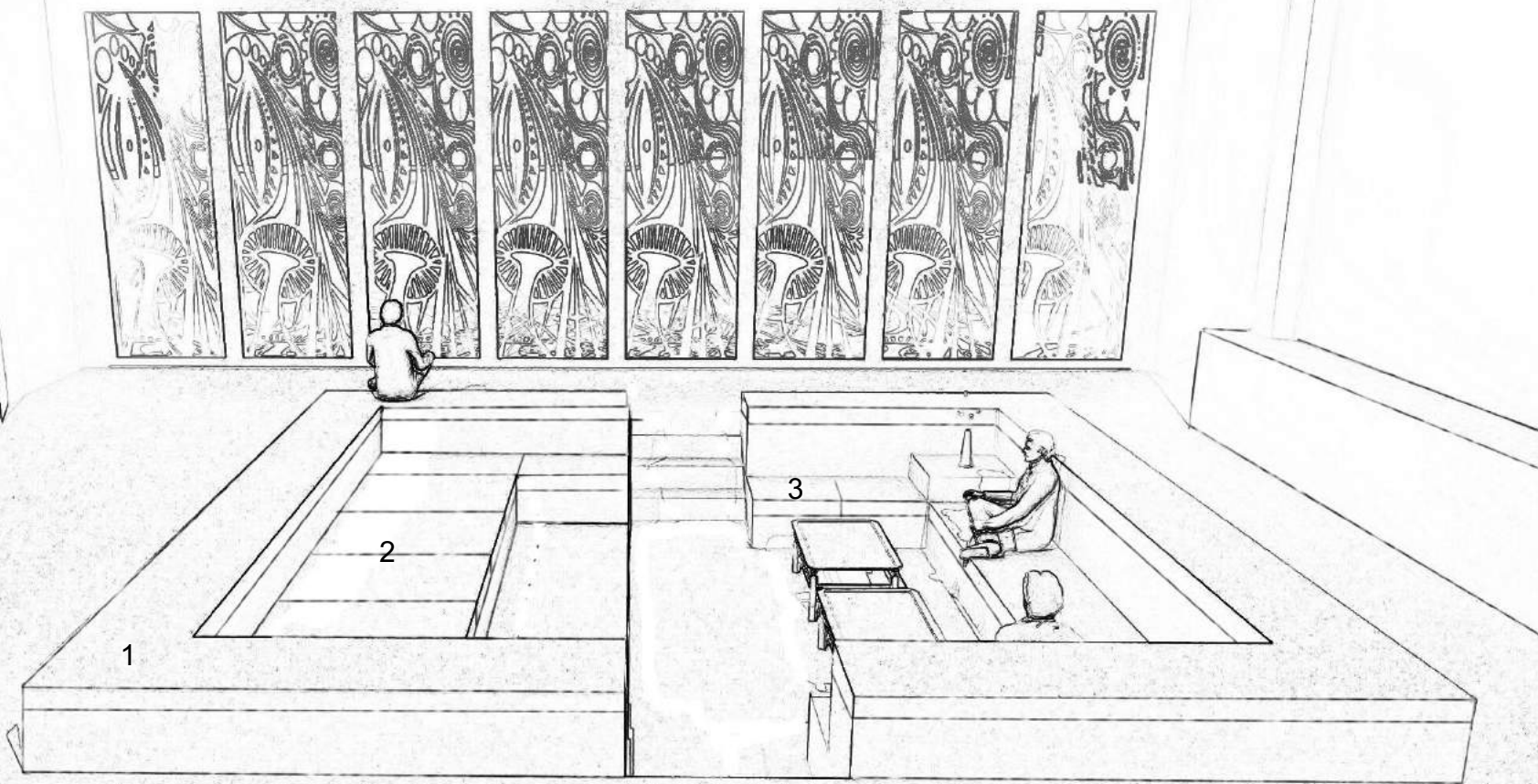
This sketch shows how the type of bench used by Sert in his house was reinterperted in this project. In this case the bench is used in the living room as the main sitting furniture. There are three types of benches: 1. the upper one, above ground floor, without the seat back, marking the lounge area; 2. the middle one, lower than ground floor, with a wider seat; 3. the sunken one, with higher seat back.

The idea is to create a variety of possibilities for the living room, as the project is a fusion between a home and a disco, but also to offer different functions such as: sitting, eating, sleeping, relaxing, watching TV, playing, discussing. The whole lounge area is thought to be masonry and built-in furniture. The seating area is covered by sponge cushion which lays directly on the masonry.

Top View
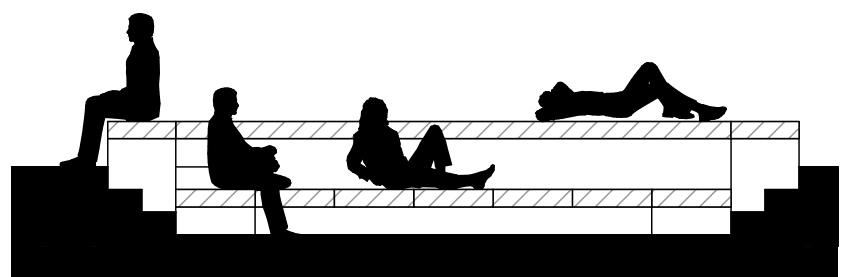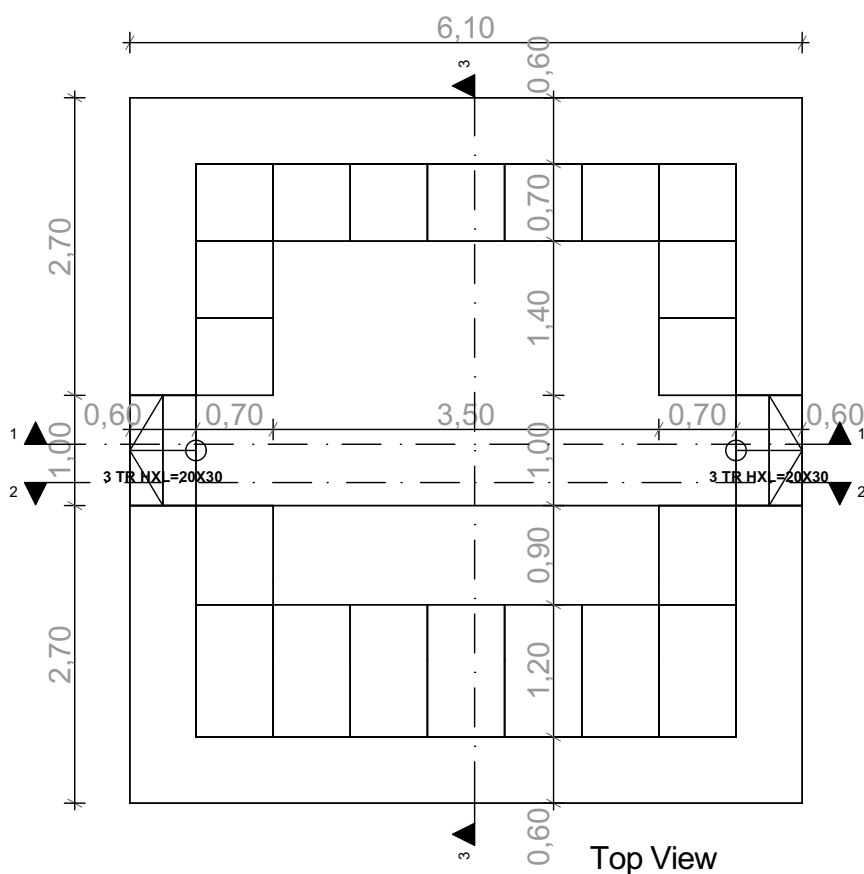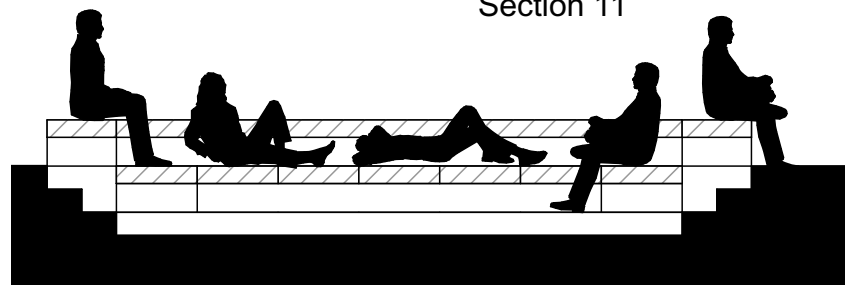
Section 11

Section 22

Section 33

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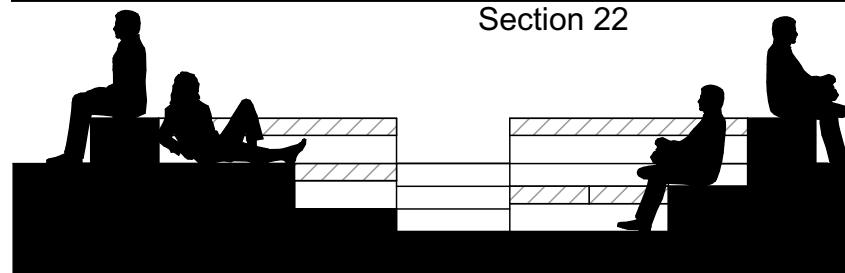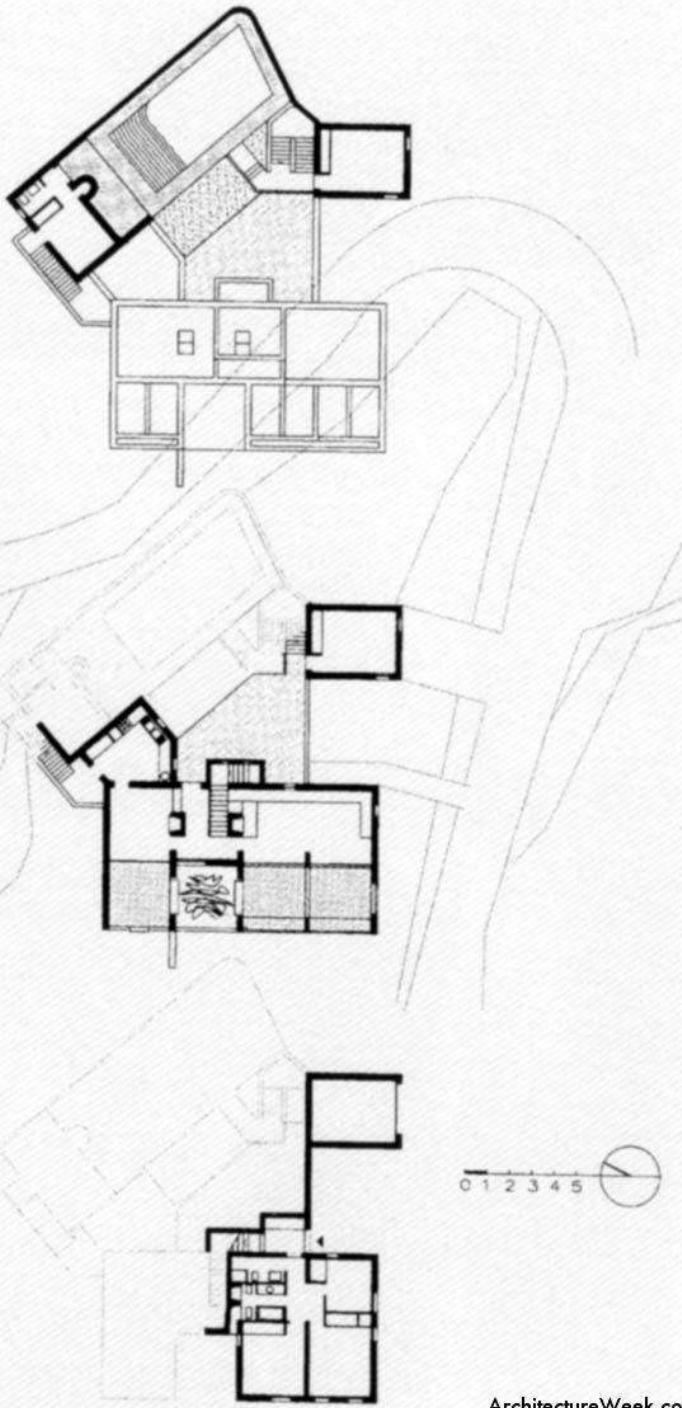
Figure 44: Floor plans of the Sert House at Punta Martinet

Figure 46: One of the Punta Marinet houses
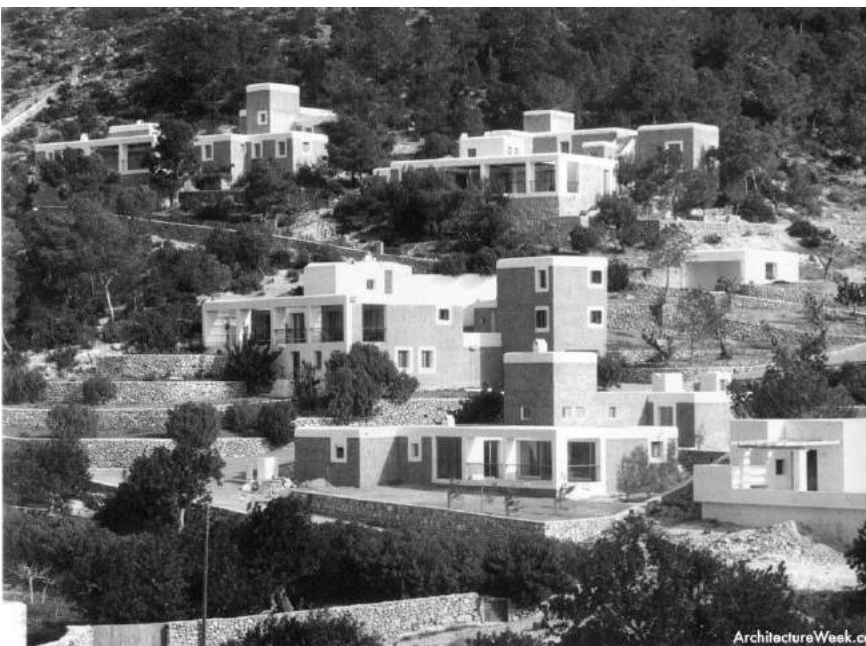
Figure 45: The house that Josep Lluís Sert built for himself in Punta Martinet is part of a cluster of nine houses built to resemble an indigenous village

Figure 47: A masonry shelf, reinterpreting the typical recesses and ledges that are typical of Ibizan traditional houses

ORIGIN OF THE LOCAL RURAL HOUSES

According to the previous two presented examples, the contemporary architecture in Ibiza is inspired from the local rural houses. Because of this reason it is important to research the origins of this fincas.

"When asked 'what did the Ibicenco's get right about architecture?' Rolph's response is immediate, definite and resolute, he states 'everything'. He explains that for their times and conditions, in terms of architecture, they got everything right. The fincas work because they draw on 3000 years of tradition, going back to the most ancient civilisations of the East. The Phonecian system of building measurement were recorded in the Bible and are the same as the measurements of the Ibicenco farmhouse."[16]

The further analysis is based on the book called "Architectural Guide To Ibiza and Formentera"[13], with all the related images extracted from there.

First of all the rural houses on Ibiza have their origin in the ancient phoenician art, with influences of Egypt and Mesopotamia, because of this reason, the ground plan is essentially Assyrian and the elevation essentially Egyptian.

This is the typical ground plan of the nucleus of the Ibiza house.

This scheme appeared through millennia, from a rectangular room with a door on one of its longer sides -the «long room »- , where two or three rooms were added *"on the opposite side and the house was completed with rooms on either one or both of the short sides."[14]*

From this scheme another type of palace appeared, around 1000 B.C., called Bayt-Hilani, by adding a portico in the front of the "long room". This typologie spread in Phoenicia and in Palestine.

"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."[15]

Plan of the temple of Asur (2000 B.C.), used as the model for Assyrian palaces and subsequently in Syria and Palestine.
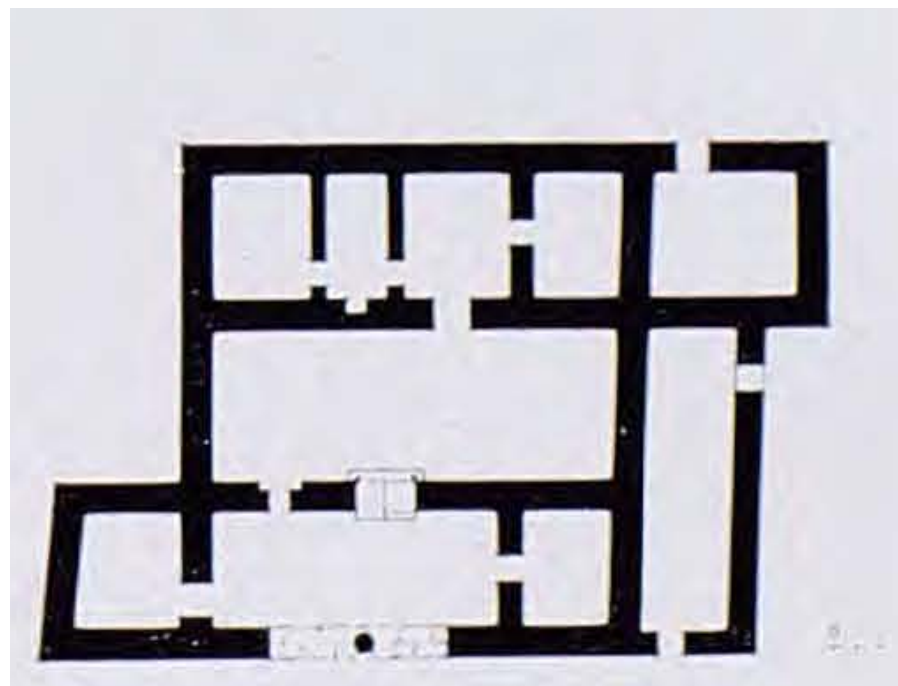
Upper Palace. Zingirli, northern Syria, 900 B.C. The portico in this image has one pillar, but there are examples of this type with more pillars.
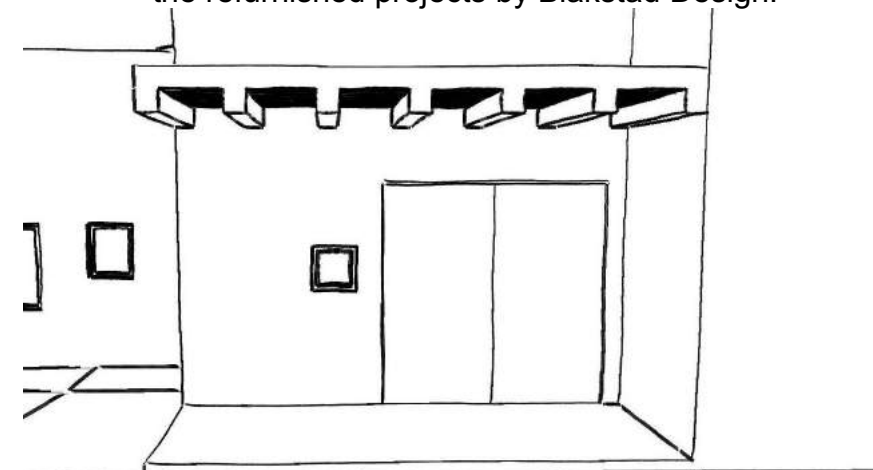
29
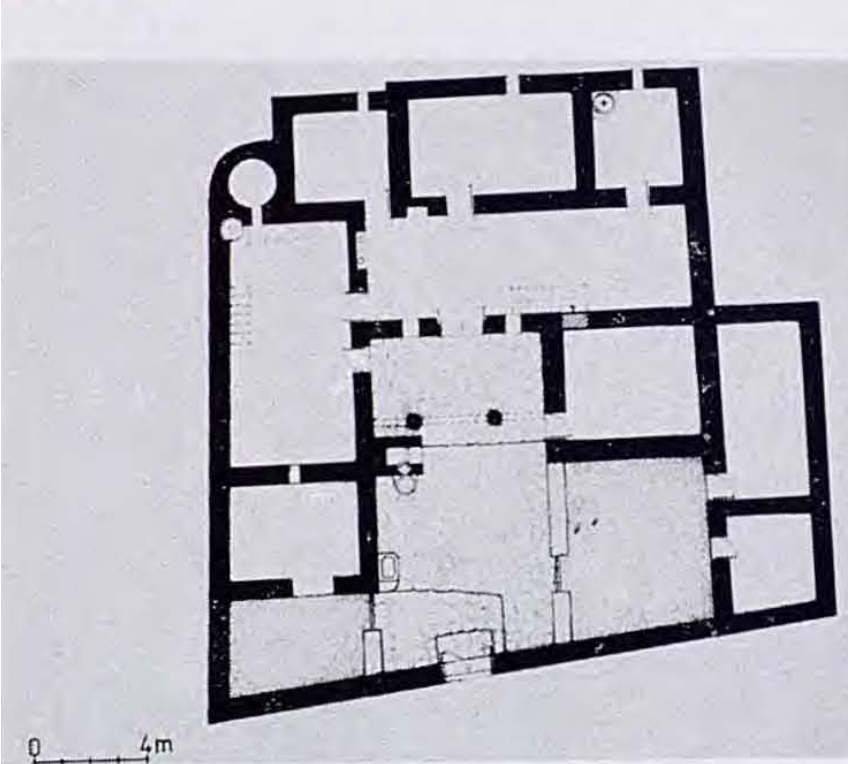
Ground plan. Can Toni Martina

Older front view of the house Can Toni Martina

Figure 48: More recent front view of the house Can Toni Martina
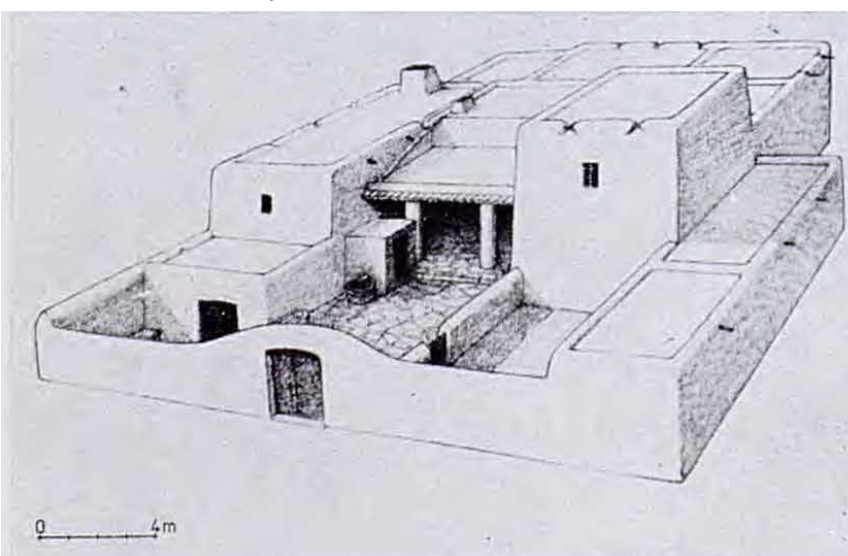
Perspective geometry. Can Toni Martina

An example of Bayt-Hilani type is the house called "Can Toni Martina" in Morna, St Carles de Peralta, which is in the most advanced stage of its evolution. This finca appears also as one of the refurnished projects by Blakstad Design.

A modern wooden balcony was added to the house and the interior design suffered small changes, but except this, the house can be seen today as it was built thousand year ago.

This sketch shows how the presented elements of rural houses were reinterpreted in the main entrance of this project. The door is sturdy wood accompanied by a small window in order to see the visitors and the entrance is shaded by a wooden structure, reminding of a traditional porch.

Figure 49: The composition of the main entrance is marked by the porch, a fountain, a wooden door and on the side by a small window (Can Toni Martina)

Typical Egyptian nuclei, which, through rarely in a pure state, is also found on Ibiza. This houses were built with a simple system of additions. The concern for the symmetry and for the frontal facade are expressed through the relationship between the lateral masses and the central spaces. The frontal facade has a certain importance in the composition.
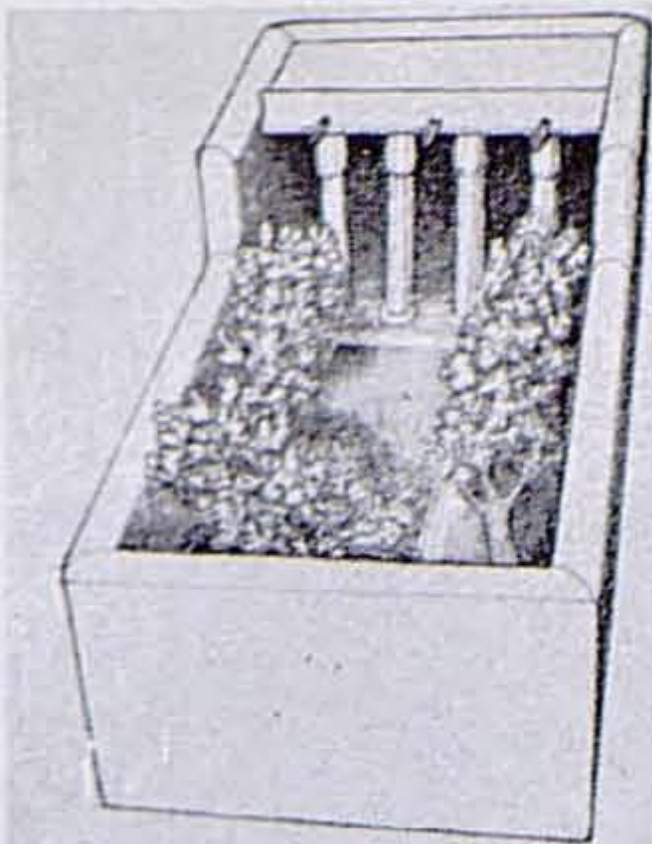
Sketch of the courtyard and porch of an ancient Egyptian house of the Eleventh Dynasty, according to the model in the Metropolitan Museum, New York. The rooms are arranged around the porch.
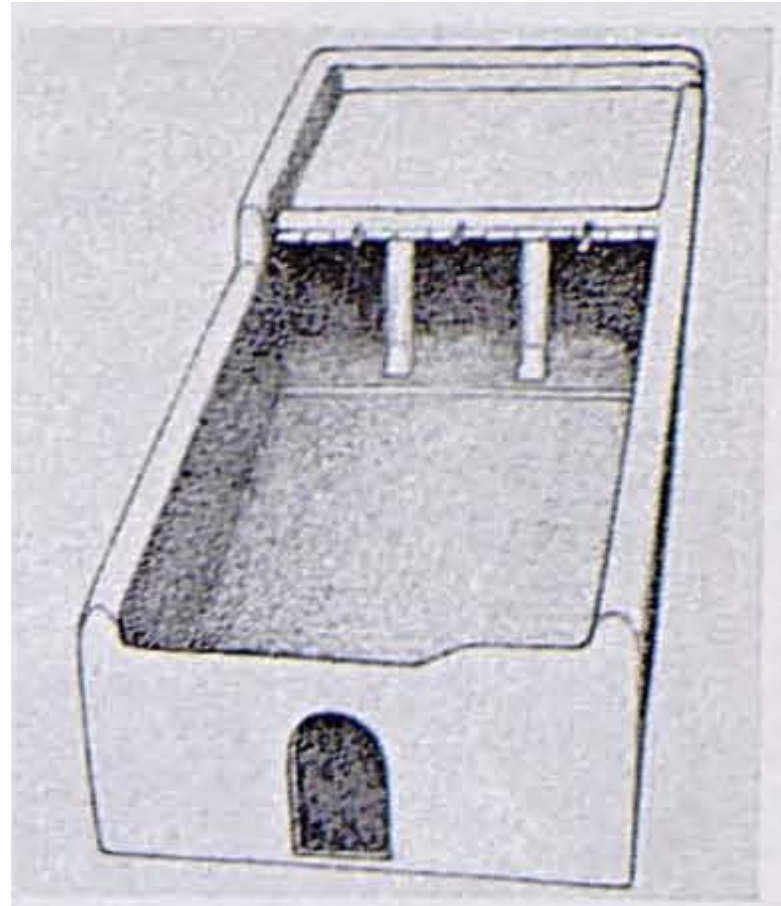
Portico and courtyard belonging to the same type of house in Can Parra de Can Truja. Sant Rafel de Forca.

Can Parra de Can Truja. Perspective geometry
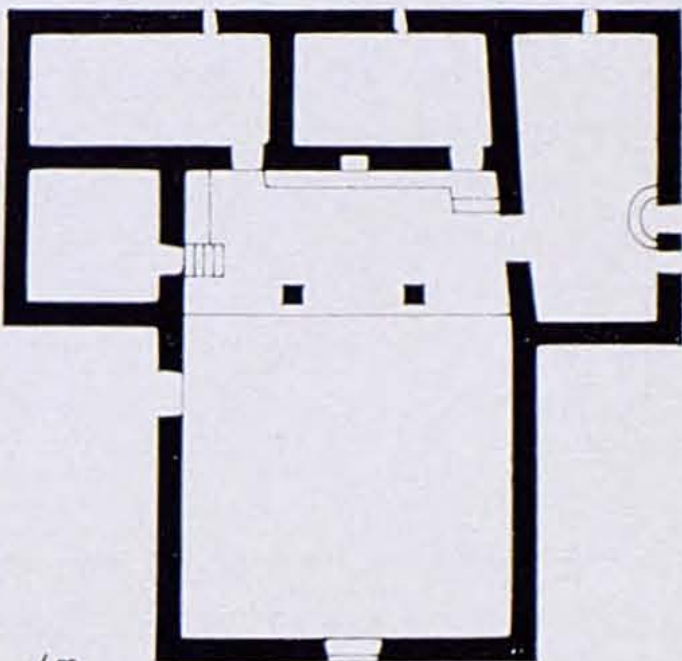
Partial ground plan of Can Parra de Can Truja in which we can appreciate the substitution of the "long room" by the porch.
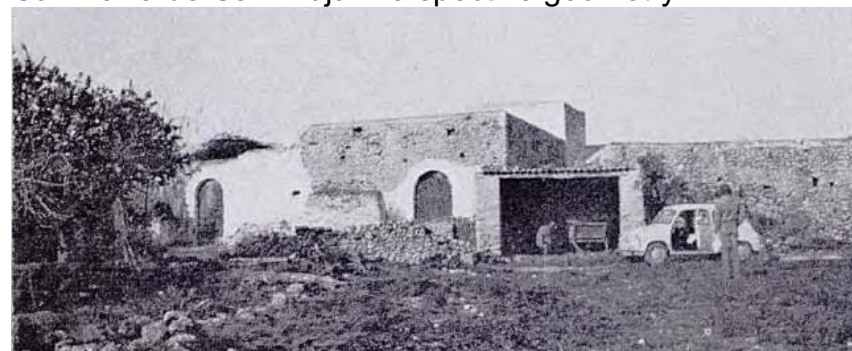
Can Parra de Can Truja. Photo

31
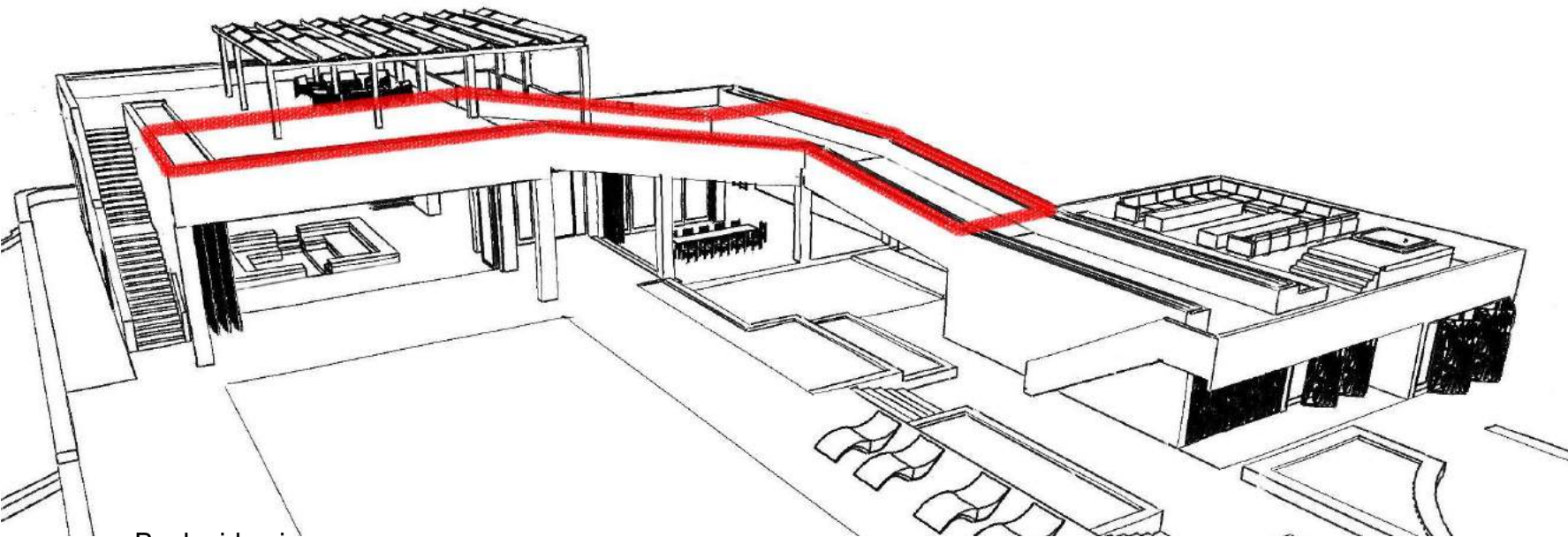
Back side view

This sketch shows the fact that the volumes composing the project are arranged around the porch, of course symbolical and not exactly like in the Egyptian house. The red line marks the porch.The big difference between the ancient type and this project is that in the ancient type the courtyard is also organized in the central space, around the portico, but this project has more just one closed courtyard, it has many courtyards with different functions and the other difference is that in this project the portico does not serve as main entrance as in the traditional one, although it is the central space around which the house is arranged.
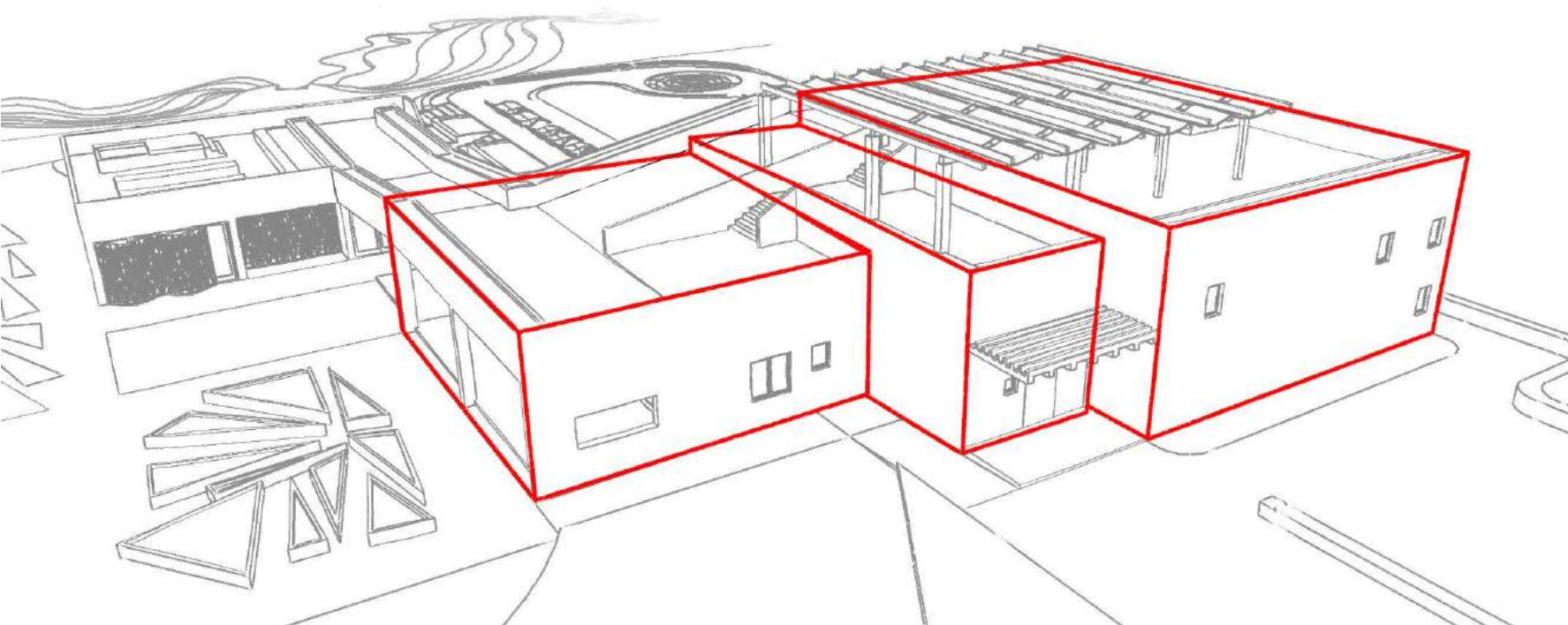
Front side view

The traditional houses have a concern for the frontal facade in the composition, because of this reason this project considers this 3 volumes, which, from left to right, incorporate the following functions: kitchen, main entrance with the hallway and the living room. The main entrance gets its own volume because as the porch is the central element of the composition in a finca, so should the entrance in this project. In addition, using this strategy, the house gains more flexibility in functionality as each volume can change its interior. In the back side the cubes are aligned to the porch and in this way, because each cube has different dimensions, the front facade becomes a game of this stepped-up volumes. Respecting a traditional composition, the main entrance is the central space and the kitchen and living room are the lateral masses.

A magnificent example of an essentially Egyptian, in concept, ground plan is the house called "Can Vicent Prats" in St. Antoni de Portmany, where the arches have replaced the original portico of pillars and beams. Although Bayt- Hilani in appearance, its ground plan is an Egyptian one.
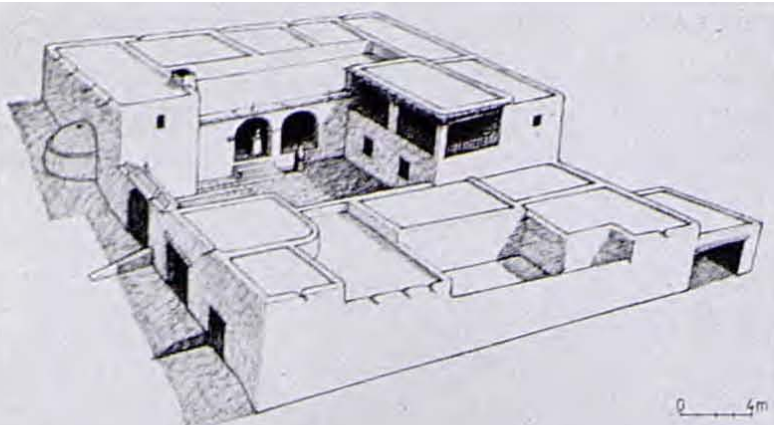
Perspective geometry.Can Vicent Prats
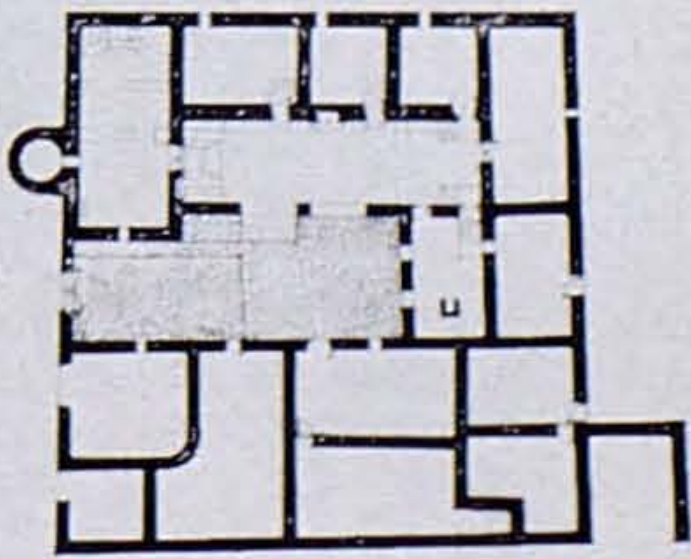

Ground plan.Can Vicent Prats

Figure 50: Porch with arches. Can Vicent Prats. View towards the gateway
The left lateral mass is hiding the porch, which is the main entrance into the house.

Figure 51: Porch with arches. Can Vicent Prats. View towards the right lateral mass and courtyard

According to the upper photo, this type of the house is already a more evolved one because of the new element that is introduced here: the loggia. This new architectural element appears also in the assyrian plan.(see the picture below)
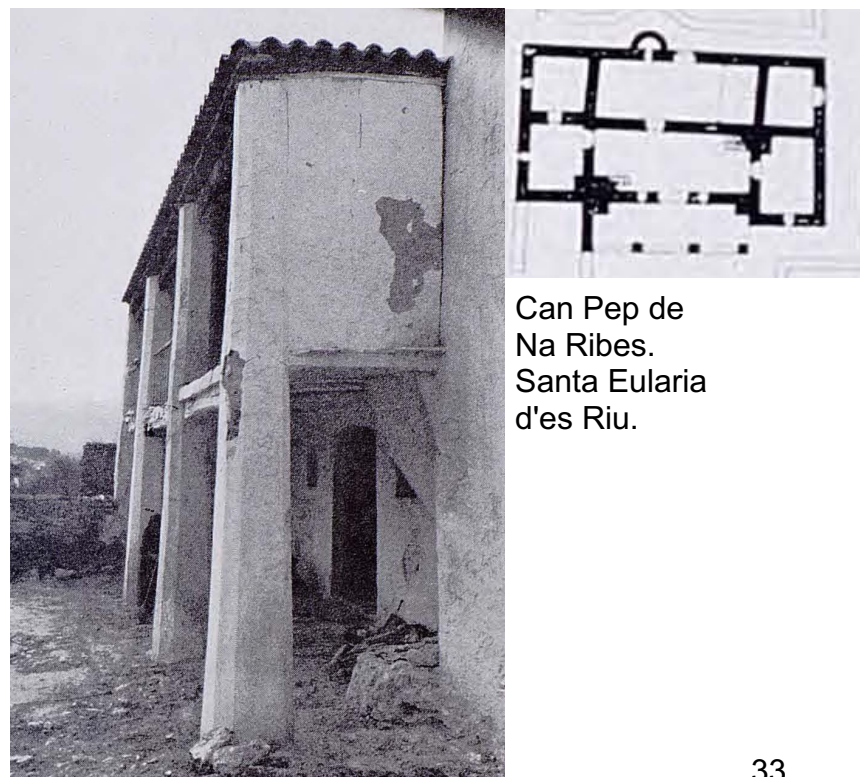
Can Pep de Na Ribes. Santa Eularia d'es Riu.

33

Another typology found on Ibiza is the prototype, developed 3000 years ago under Solomon. This conclusion is made through the comparison of a typical ground plan of the houses on Ibiza with the foundations of one of Solomon's palaces. To illustrate this point, the house called "Can Jaia" in Sant Joan de Labritja is presented below.
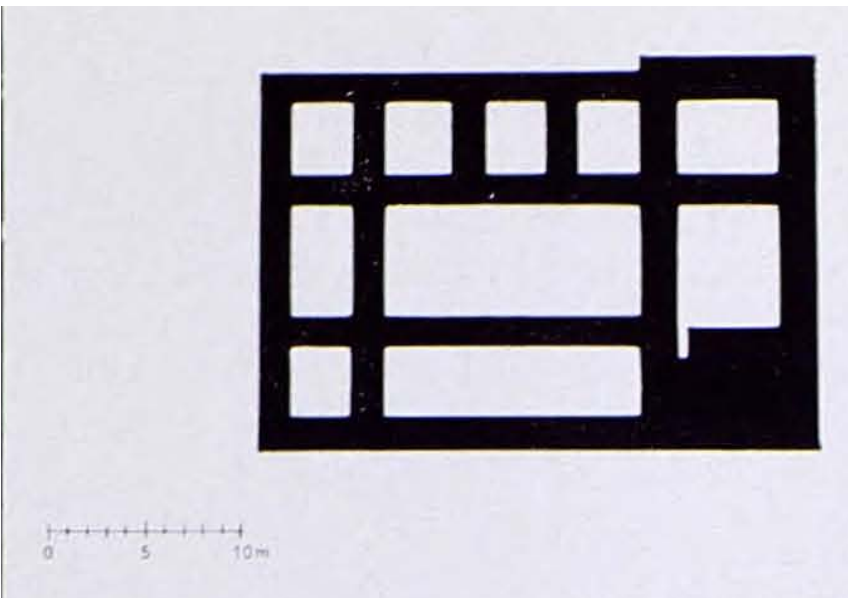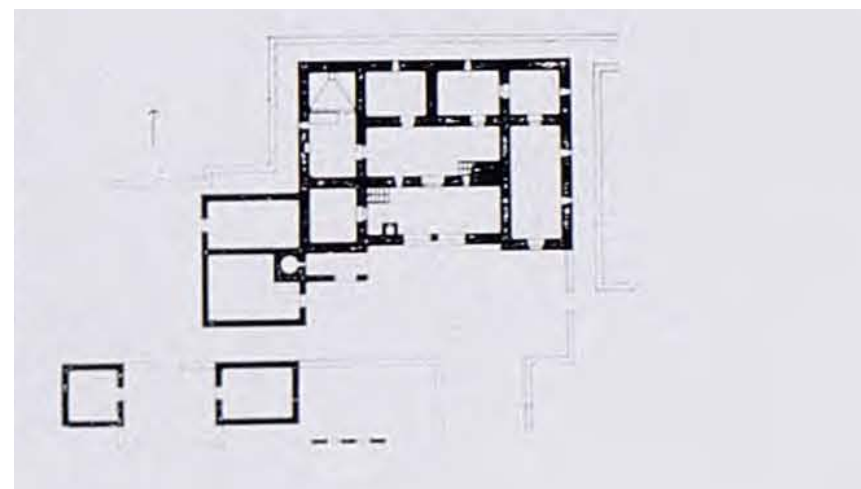

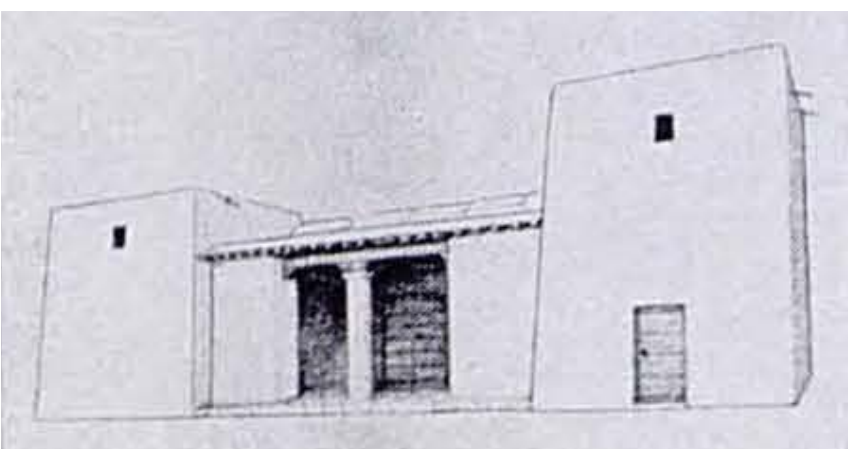Ground plan of the foundations of one of Solomon's palaces, discovered in Israel
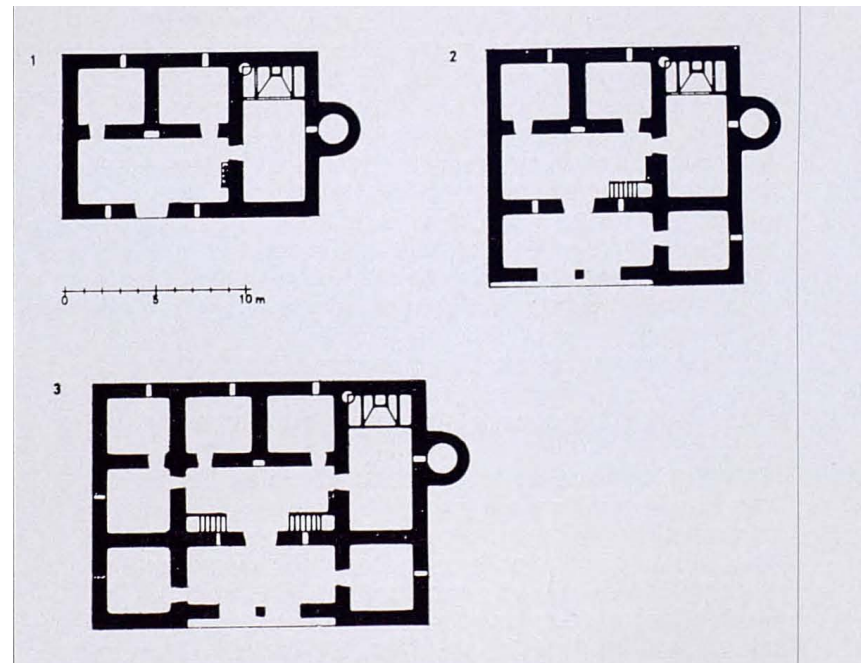
This is the typical ground plan of the nucleus of the Ibiza houses. It is important to remark how the house evolves through addition from the first plan to the third one.
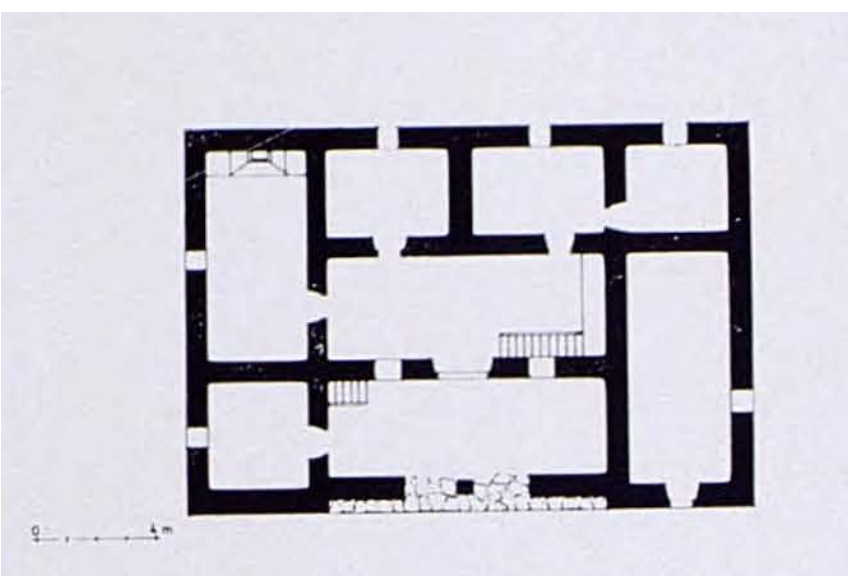
Ground plan of the Parish of Sant Vicent de Sa Cala.Can Jaia

The evolution of the ground plan through addition.Can Jaia

Can Jaia. Elevation. The modern balconies have been omitted from the drawing. It is identical in appearence to its prototype, developed 3000 years ago under Solomon
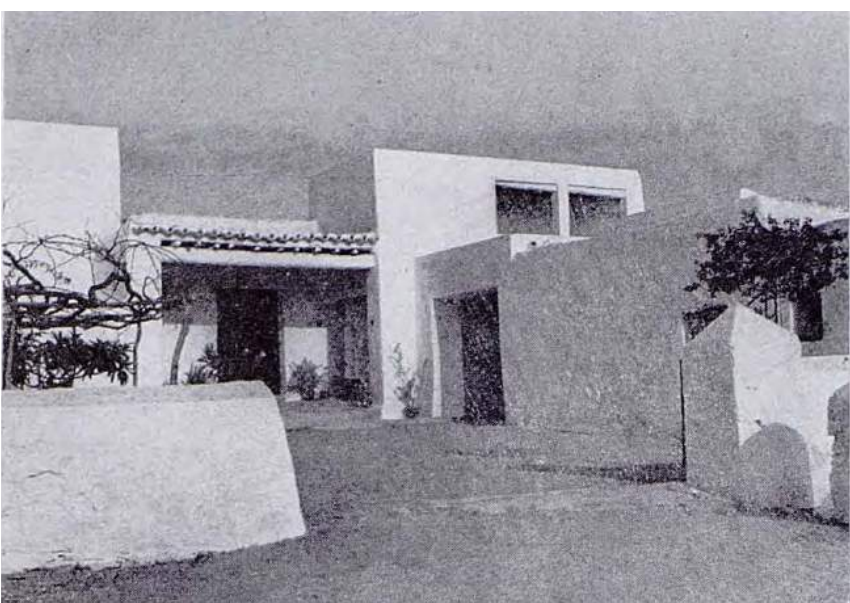
34

Photo.Can Jaia

House "Can Frare Verd" in Sant Josep de sa Talaia

Examples of the local rural houses in Ibiza

"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."[18]
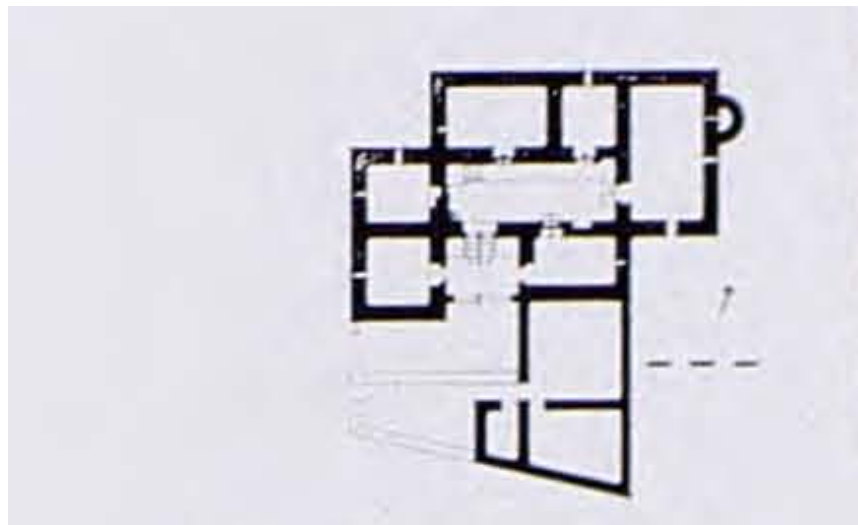

Ground plan. House "Can Frare Verd"

House "Can Saia" in Cala Llonga, Santa Eularia d'es Riu

House "Can Pujol Negre" in Sant Antoni de Portmany

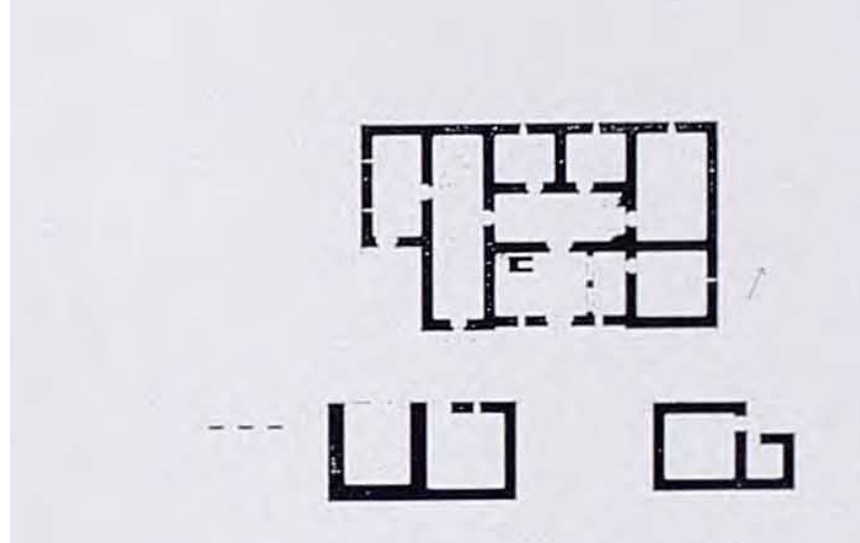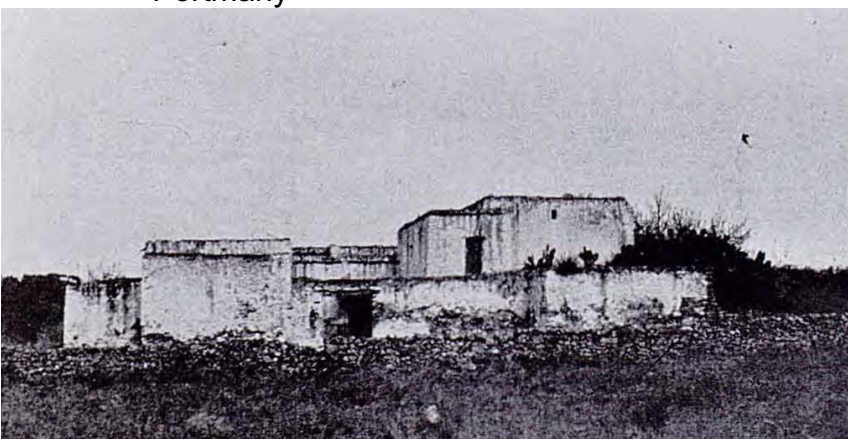House "Can Rafal" in Cami del Rei, Sant Antoni de Portmany
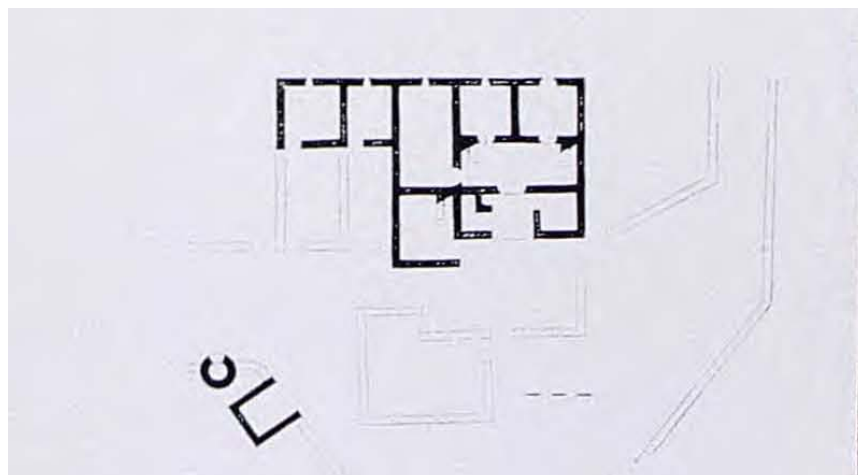
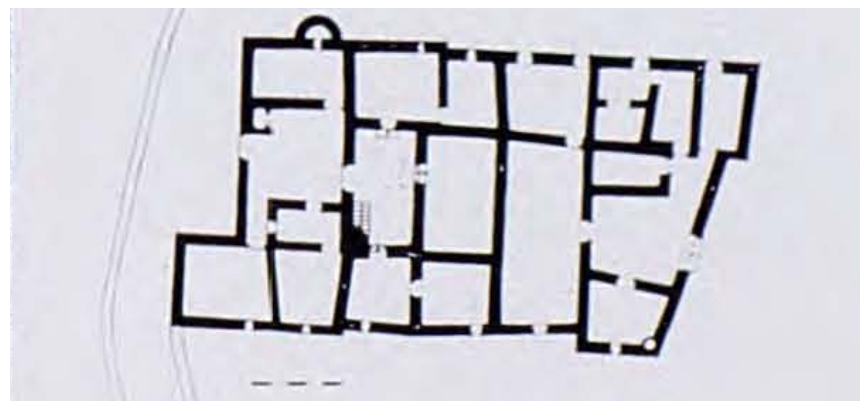
Ground plan. House "Can Pujol Negre"

House "Ca Na Beneta" in Sant Antoni de Portmany

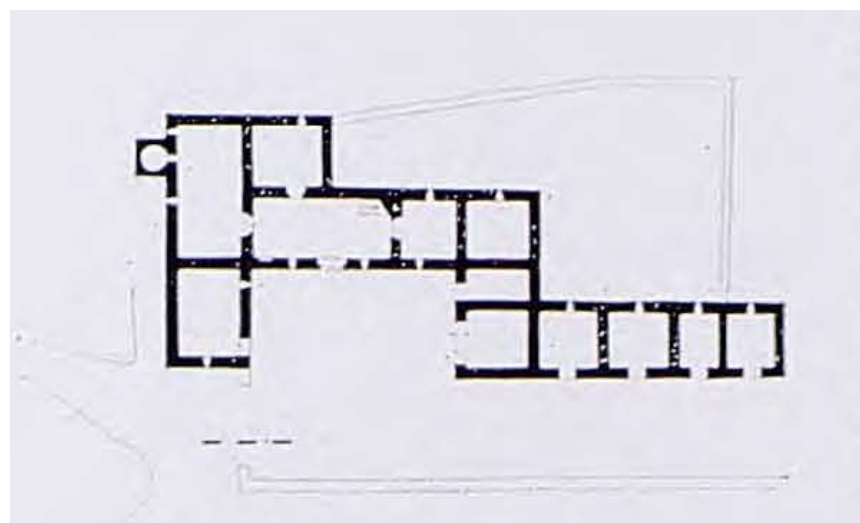Ground plan. House "Ca Na Beneta"

House "S'Alqueria" in Santa Eularia d'es Riu
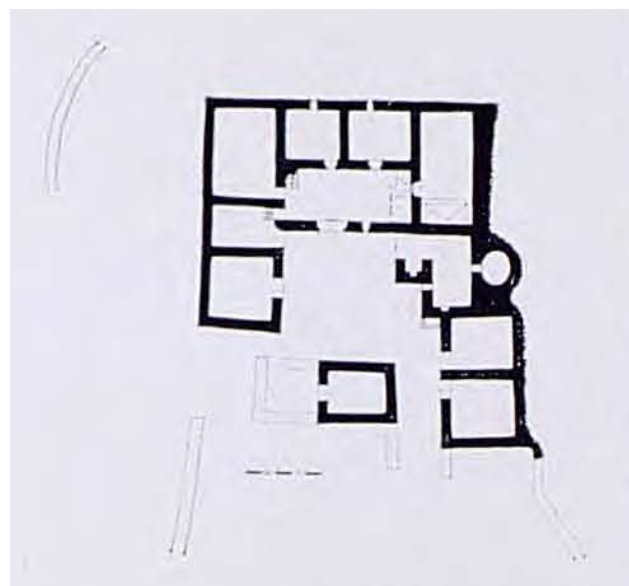

Ground plan. House "S'Alqueria"

House "Can Joan Mosson" in Balafia, Sant Joan de Labritjia

Ground plan. House "Can Joan Mosson"

House "Can Riero d'es Cami" in Murtar, Sant Joan de Labritjia

Ground plan. House "Can Riero d'es Cami"

CLUBS

One of the purposes of this project is to create a fusion between two different functions. This house shall serve as a private home for a DJ and as a party location. Because of this reason it is important to research what makes the clubbing in Ibiza so famous. The book presents three well-known party locations on the island: Amnesia, Pacha and Ushuaia. What is interesting to point out is that Amnesia and Pacha had their beginnings in '70s in country houses and Ushuaia is an open-air party scene surrounded by the hotel.

Amnesia was opened in 1976 in a "finca"(country house) and was initially open air club. It has developed in one of the most famous night clubs in the world. At the moment the club is indoor and has two main stages. It can host around 5,000 people on the dance floors. Although the previous open-air terrace is closed, the new roof lets the light to come through when the sun rises. One of the known parties is named "Cocoon", which takes place every Monday in the summer and its main DJs are: Sven Väth and Ricardo Villalobos. A part of the Balearic beat was also born here through the DJs Alfredo Fiorito and Huggy MacPherson.

Through the architectural analysis, the building is part of the ibizan vernacular architecture.

Figure 52: View towards the main entrance
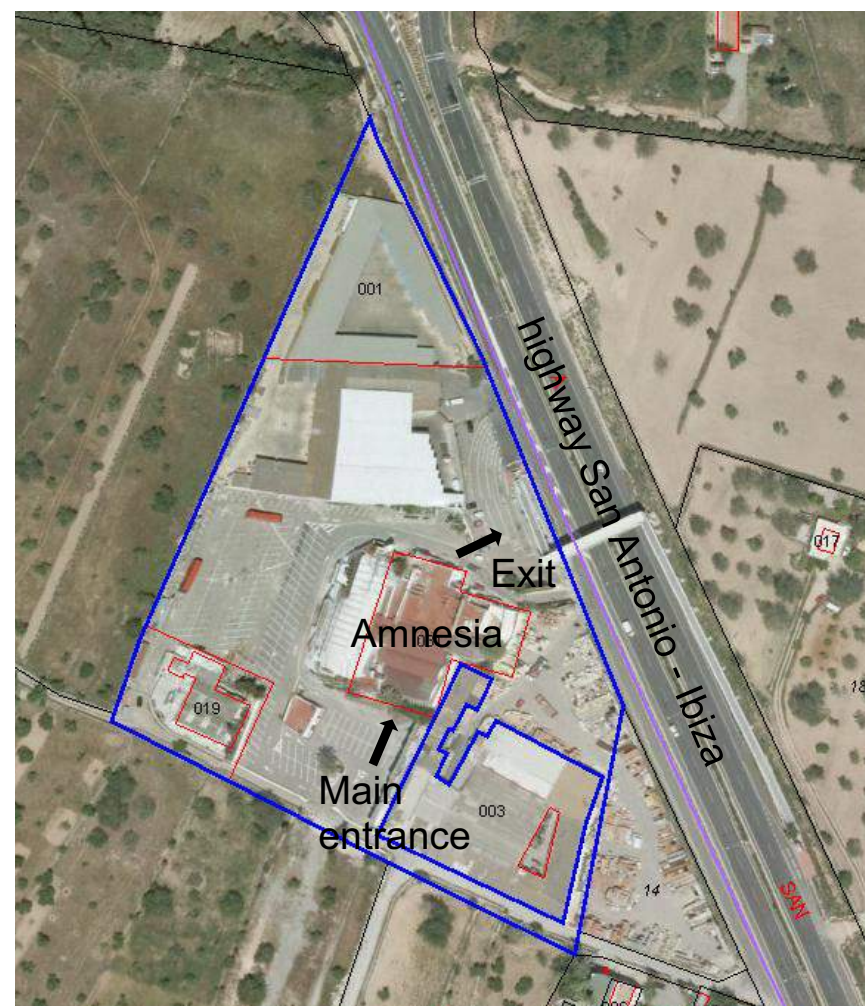

Figure 53: Amnesia in 1991

Figure 54: Location plan of Amnesia nightclub

Figure 55: The go-go dancers animate the audience, a new decoration is installed for another theme-party

Amnesia Club has a long tradition for parties and beside the good music they provide, there are also other things which create such an unique vibe. The most important is the show which accompanies the electronic music. This show is organized by around 200 people which are: waiters, go-go dancers, security, light-jockeys, as well as administration staff. The disposition of the audience plays a big role, the DJ is always in front of the crowd because he is the main actor who motivates people to dance 8-9 hours without a break. There is also a hierarchical distribution of the audience into the main dance floor and VIP area. In Amnesia the VIP area is above the main stage on a gallery. In addition there will always be a light-show and smoke blasts. The decorations also never miss, as they mark the type of party is in that certain night. For example the entrance is decorated with the theme of the party, in order to make it visible from the distance or to entertain the public outside the club.

Figure 56: As the night club opens, the name of the party is announced above the main entrance. In this case the "Cocoon".

Figure 57: DJ booth in front of the audience

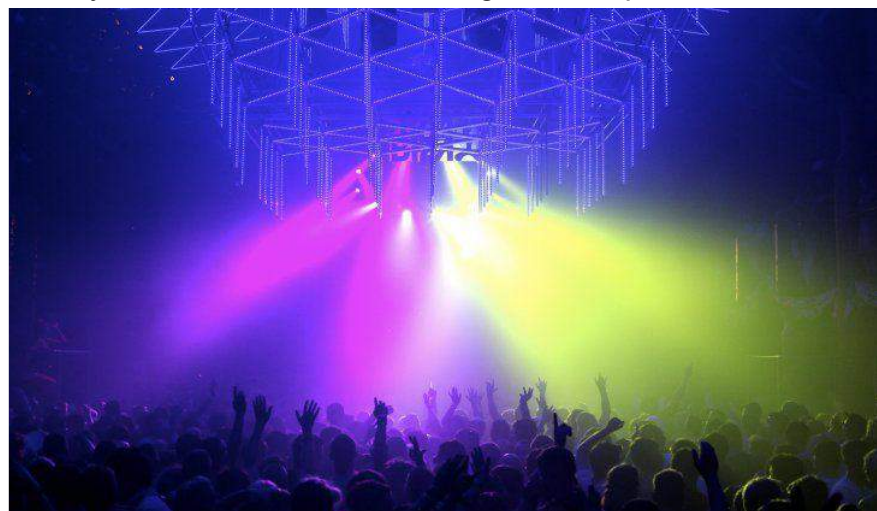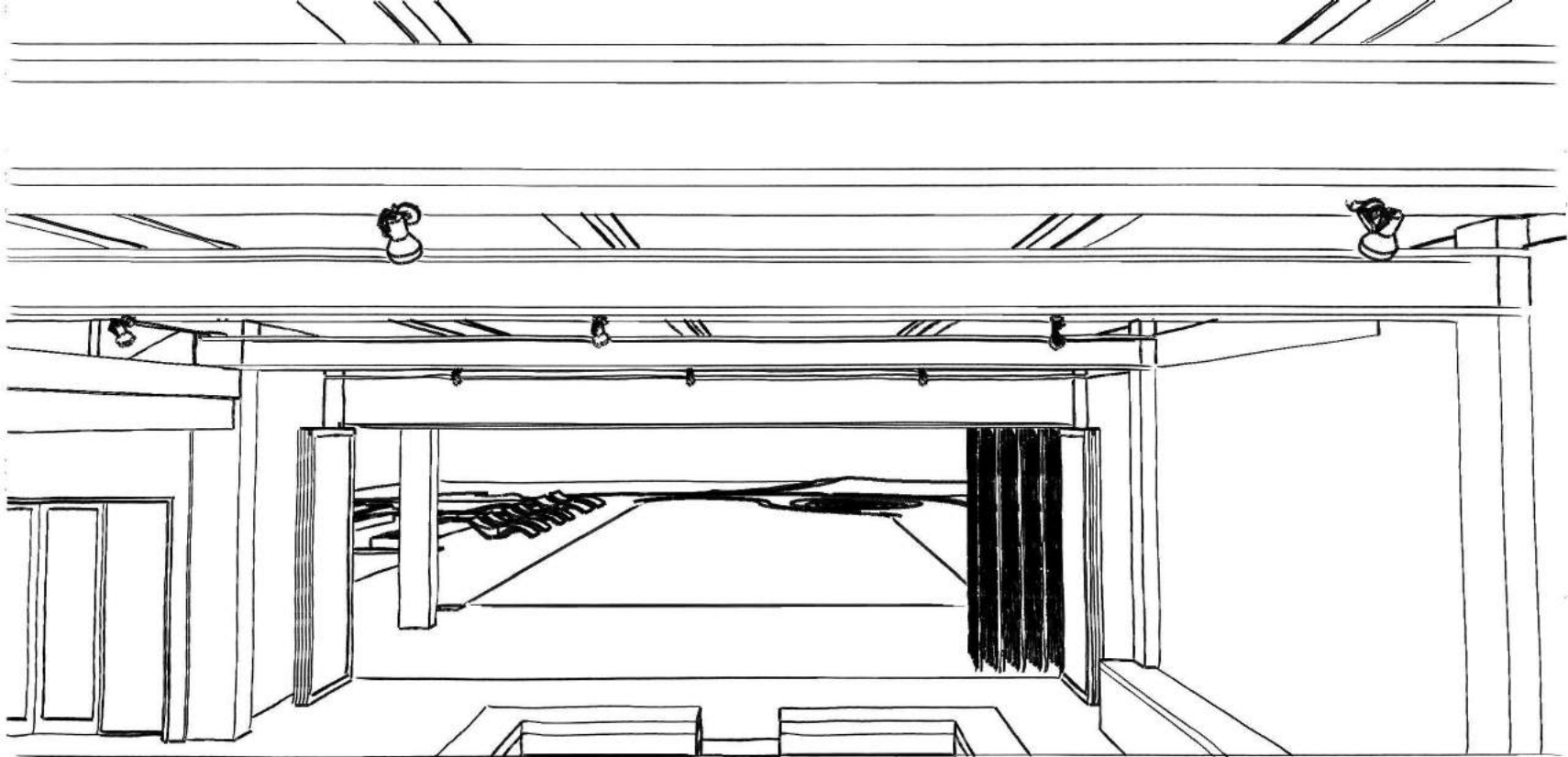Figure 58: Party "La Troja", decorated with red and yellow, as well as a new stage is set up


Figure 59: The light show

Figure 60: VIP area on a gallery above the main dance floor, the hierarchical distribution of the audience

In this project the living room will transform occasionally into a party location. Because of this reason the living room should be multifunctional and proper equiped. The transversally opening of the room is 12m and there are used metal main and secondary beams,as this sketch illustrates, which can also support a lighting system for parties. The rest of the house has a concrete structure.
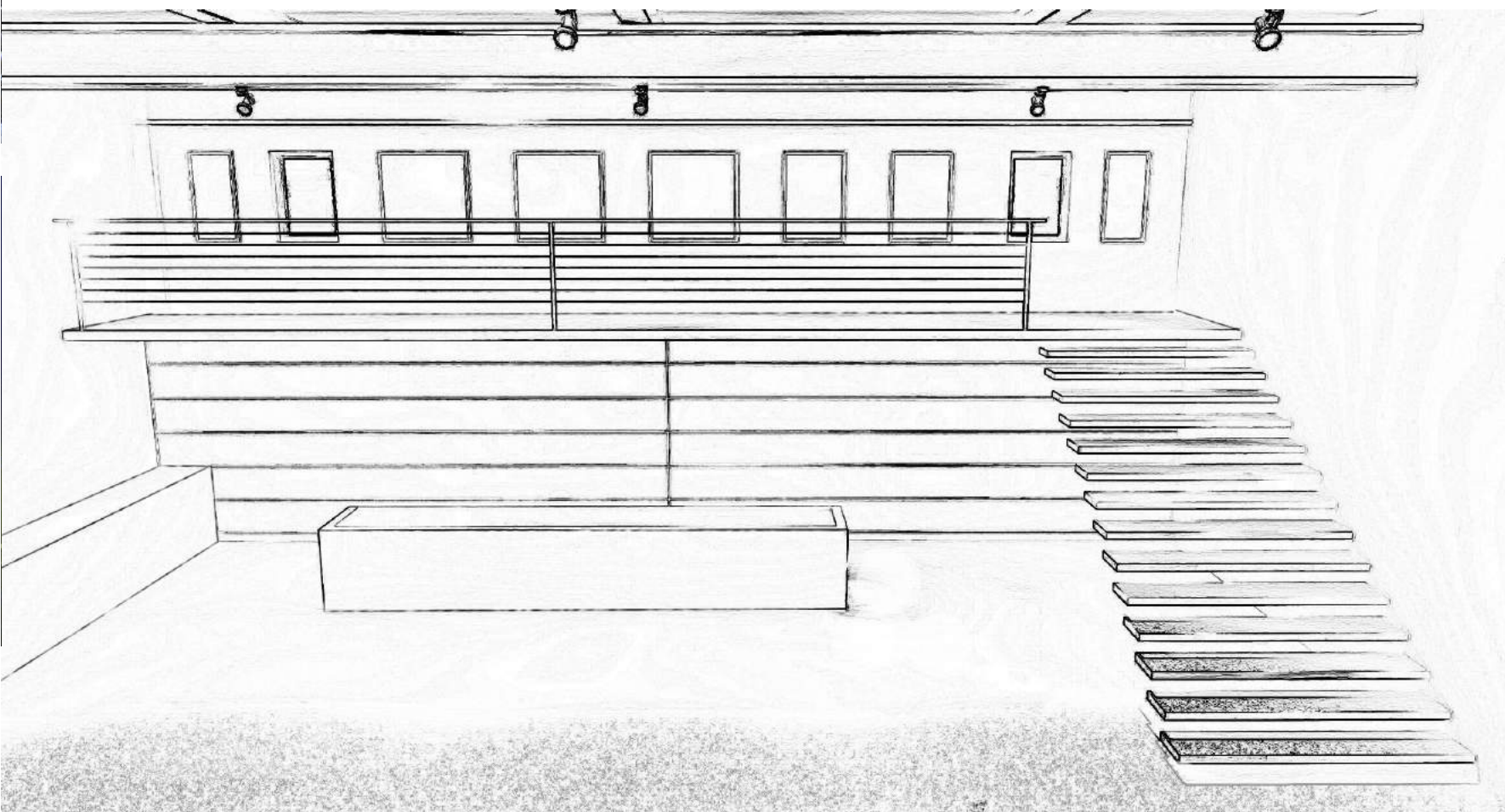
This sketch shows also how this space was designed to offer two functions in one. On one hand the room serves as a living room with integrated music studio, where there are special built-in shelves for the DJ's collection of records, in front of them, the desk with the equipment for music production and above, there is a mezzanine level which is an art gallery. One the other hand the room can host parties and in this scenario, the desk becomes the DJ booth, the DJ can pick his records anytime from the collection behind, the audience dances in front of him and the mezzanine level becomes a sort of VIP area above the stage and the stairs are used for go-go dancers. The cupbord on the left side has its utility as a closet or as a bar.

Figure 61: lighting system, custom made soundsystem using "Expanded Amnesia Technology" and the placement of the DJ booth

Figure 64: bus station in front of the club for people going home in the morning and the name of the party that was in that night "Matinee"

Figure 62: During the parties there are smoke blasts. In this image the theme party is "Cream Ibiza" in the first stage of the club

Figure 65: In this image the theme of the party is "Espuma" in the second stage of the club

Figure 63: initial outdoor Amnesia - 1989- people dancing everywhere

Figure 66: show - in 1989

CLUBS

Figure 67: The contrast between then (opening in 1973) & now (2013)

Pacha Ibiza is one of the nightclub franchises founded by the brothers Ricardo and Piti Urgell, with headquarters in Ibiza, Spain. Its location is more attractive than Amnesia, because it is close to Ibiza Town, right next to Marina Botafoch, being easy accessible by foot in contrast with Amnesia, where the only way to get there is by car or by bus. It all started in 1973 in a little old finca, which developed into one of the most famous clubbing brands in the world. Although it is one of the smallest clubs, beside all the other super clubs, it can host around 3000 people in one night. Because Ibiza is a paradise for every DJ, Pacha receives the most prominent artists in the world. Like Amnesia, Pacha has also themed parties such as: Flower Power, F***me I'm Famous, Insane, Pure Pacha or Aoki's Playhouse. This nightclub is a place of luxury and a playground for rich and famous and therefore fancy decorations and a dress code "dress to impress" are mandatory, as a consequence Pacha has the largest VIP area.

Figure 68: Pacha - within the shell of an old 'finca' (on the outskirts of Ibiza Town- Dalt Vila), which respects the traditional building system.

Figure 69: Pacha, like Amnesia and like other traditional Phoenician houses, became bigger through addition of new spaces, the architecture today is hidden by nature that surrounds the club.
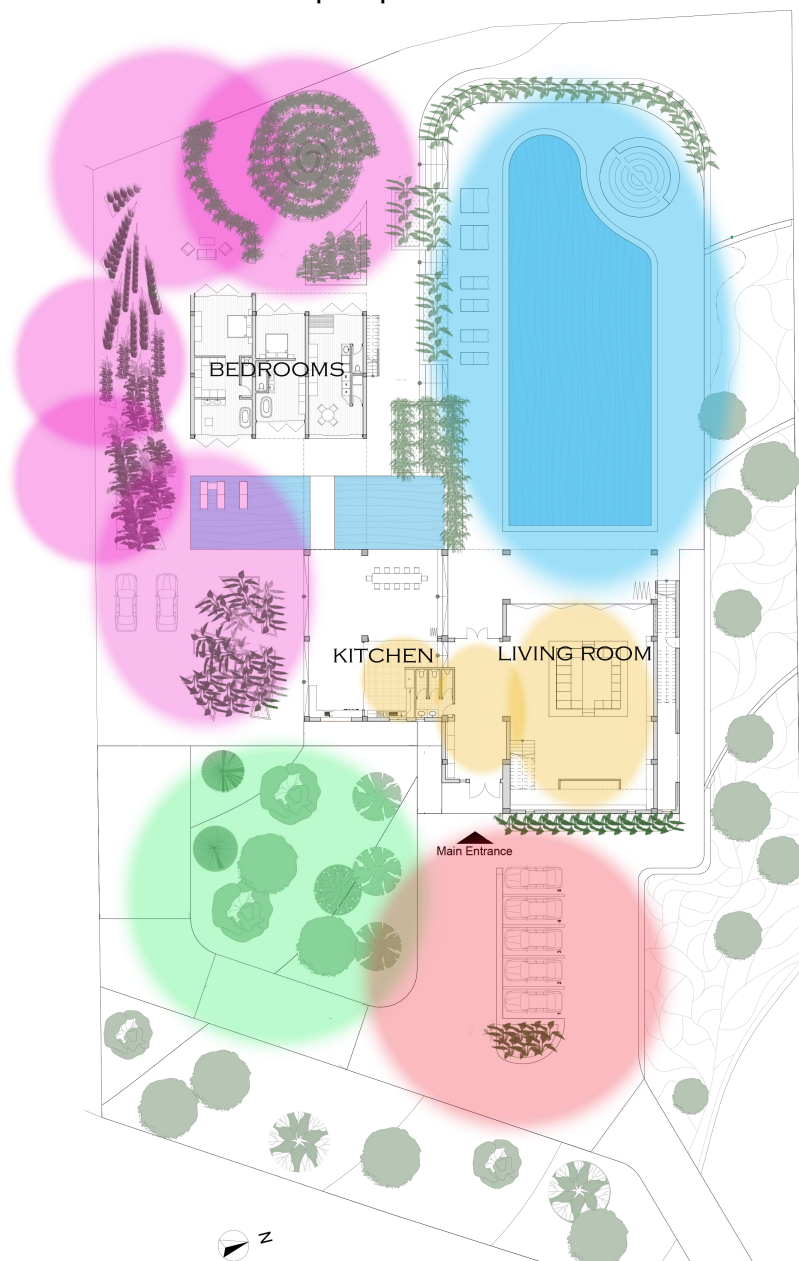

Figure 71: The main stage of the nightclub is decorated with the theme party "Insane", the DJ booth is in front of the dance floor and the VIP areas are around the dance floor, either above or on the same level.

Figure 70: One of the VIP areas is distributed on different levels through a traditional wall bench.

Additionally to the basic features that Amnesia Club offers (go-go dancers, light-smoke show, decorations, high quality sound, the proper disposition of the DJ, audience and bars), Pacha Ibiza offers a unique experience by having five different musical environments: the large Main Room for house and techno, the Funky Room for more disco or soulful music, the Roof Terrace for lounge and chill-out, downstairs, Sweet Pacha for the 80's and 90's hits and the Global Room, which was the original main room back in 1973, for R&B and hip-hop.

PACHA IBIZA NAVIGATOR
LA GUÍA PARA NO PERDERTE EN PACHA IBIZA

From the eclectic sounds of the Global Room to the star-lit bar on the Roof Terrace; don't get lost in Pacha. Use our comprehensive guide to get the most out of your night at Ibiza's oldest club.

De los sonidos eclécticos del *Global Room* a la barra iluminada por estrellas en el *Roof Terrace*, sácale el máximo partido a tu noche en Pacha Ibiza. Utilizo nuestra guía completa del club más legendario de la isla para no perderte nada.

MAKE THE MOST OF PACHA AND DON'T GET LOST! ¡SÁCALE TODO EL PARTIDO A PACHA SIN PERDERTE!

3. GLOBAL ROOM
Hip-hop to jazz and everything inbetween.
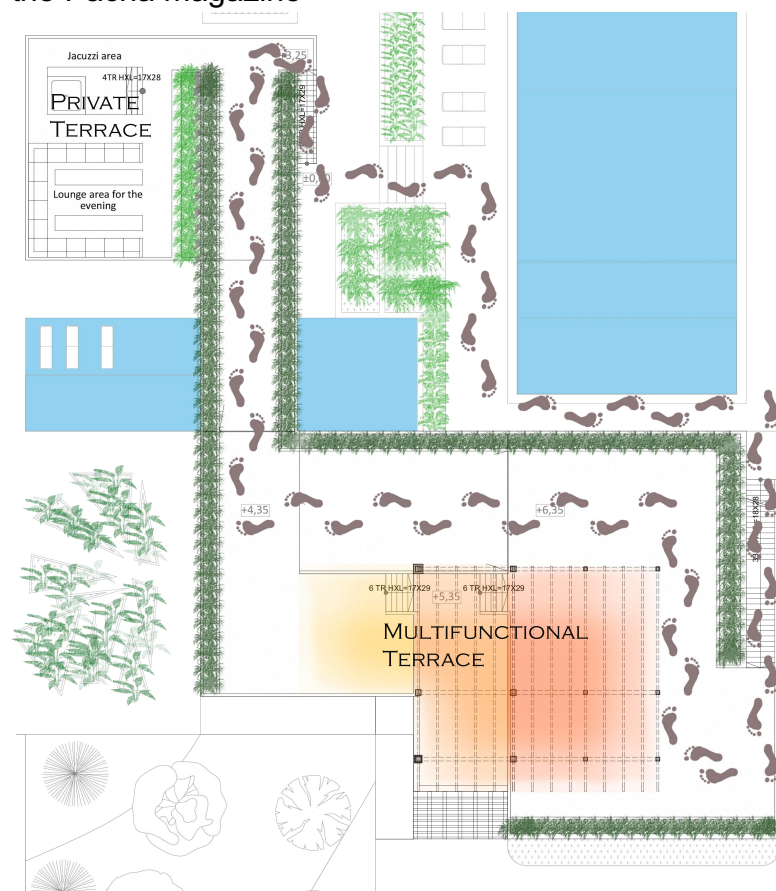*Del hip-hop al jazzy todo lo que hay en medio.*

4. ROOF TERRACE
Newly redesigned with the best views in town.
Las mejores vistas y con un look renovado.

7. MAIN ROOM
The place where the magic happens.
El lugar donde surge la magia.

11. FUNKY ROOM
The cosy, crazy classic. Find it if you can!
Un rincón alocado y acogedor ¡A ver si lo encuentras!

13. PACHA SWEET
Pure pop and booty-shaking r'n'b.
Pop en estado puro y r'n'b movidito.

Figure 72: Map of Pacha nightclub, published in the Pacha magazine

In this diagram, each colour defines an area of activity: pink - **the main entrance** area, designed with a parking lot, a garden and benches; orange - **the indoor party location**(which is the multifunctional part of the house), which integrates the main dance floor(in the living room) between the DJ and lounge area, the bar (kitchen) and the toilets, blue - **the pool area,** with a dance floor outside, right in front of the house, which goes down easy right into the water (see the lower render at page 83), and with sunbeds. The lila colour marks the private zone of the house.
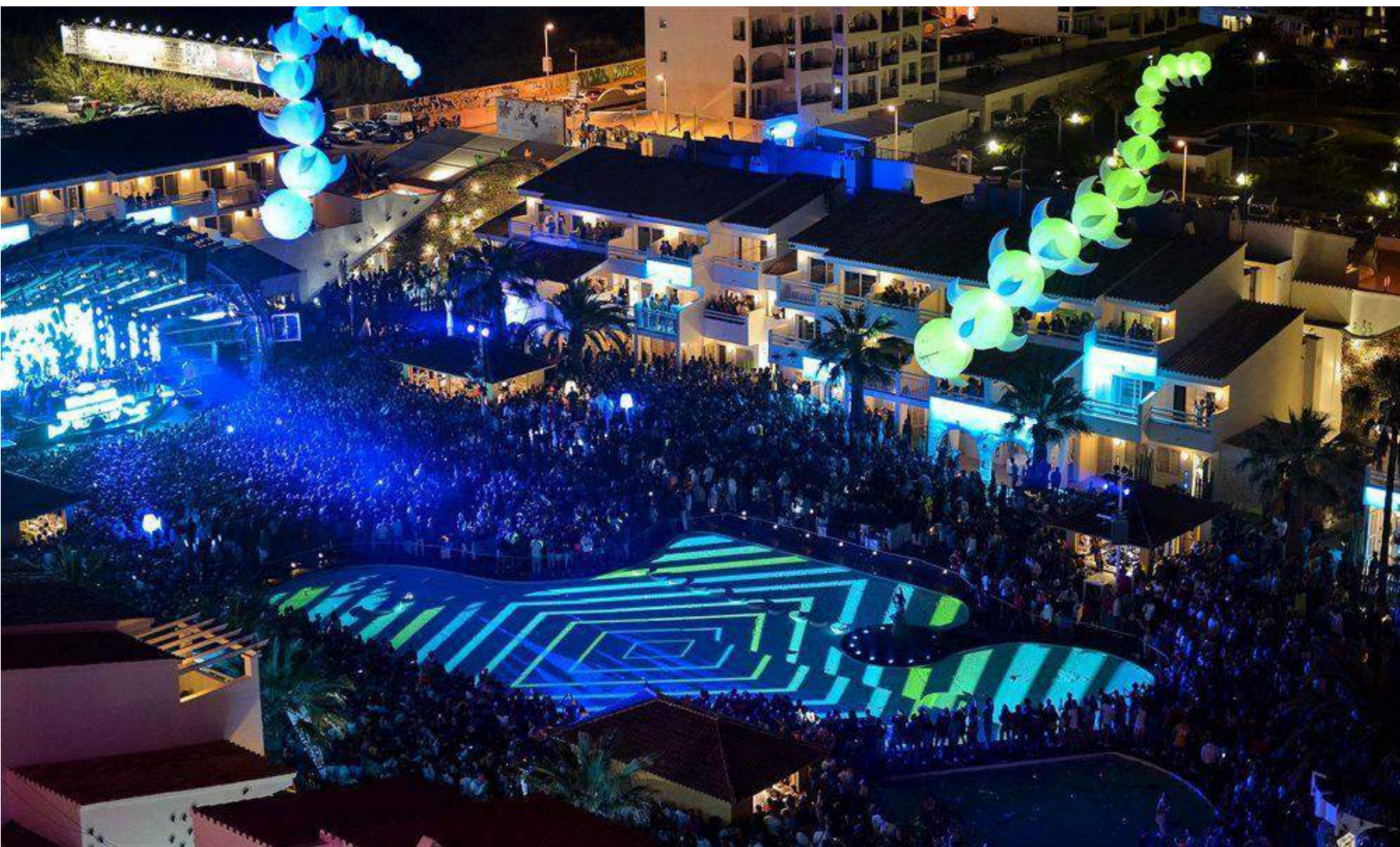
In comparison with Pacha, this project has only three experience spaces: the indoor club, the pool and the terrace. All this areas are connected with a walk-through route as the diagram shows above with the drawn footprints.
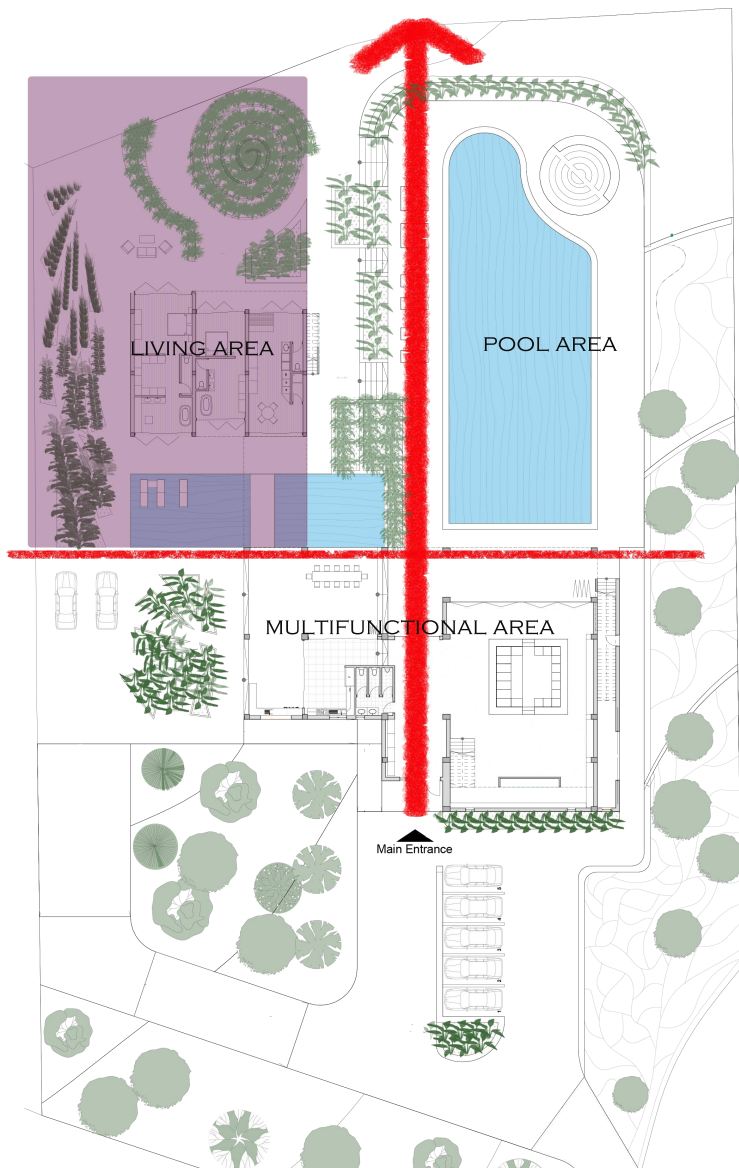
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CLUBS

Ushuaia Ibiza Beach Club is located on d'en Bossa beach and organizes open air parties with the most important DJs in the music industry. The Ushuaia Ibiza Beach Hotel was founded in 2011 by Palladium Hotel Group through the fusion between the upper beach club and a remodeled hotel (former Fiesta Club Playa d'en Bossa) with the latest trends.[19] This building has the most innovative open-air club concept because it offers an open-air poolside stage right outside the hotel room, in this way the hotel room becomes the guest's own VIP area during the parties or the party comes into the room. Anyway the idea is that the guests can enjoy the parties without leaving their hotel rooms. This hybrid club offers also rooms with 24h recording studios. In order to combine two different functions like sleeping and partying altogether a proper schedule was developed: the party begins between 3-5 pm and ends at midnight, in this way the guests can enjoy a long-held tradition of daytime clubbing and have a good night sleep after. Like all other clubs, Ushuaia has themed parties for each day of the week, such as: Ants, Axwell Ingrosso&Friends, I am Hardwell.

"The resort is known for its style Ibizan architecture, with buildings up to three floors in white, irradiating light to the sea and around a pool that are the epicenter of the best parties of the summer."[20]

Figure 73: Ushuaia is hosting a party, where people dance around the pool or on the balconies of their rooms. The stage is used by DJ, the pool for projections and flying decos are installed.
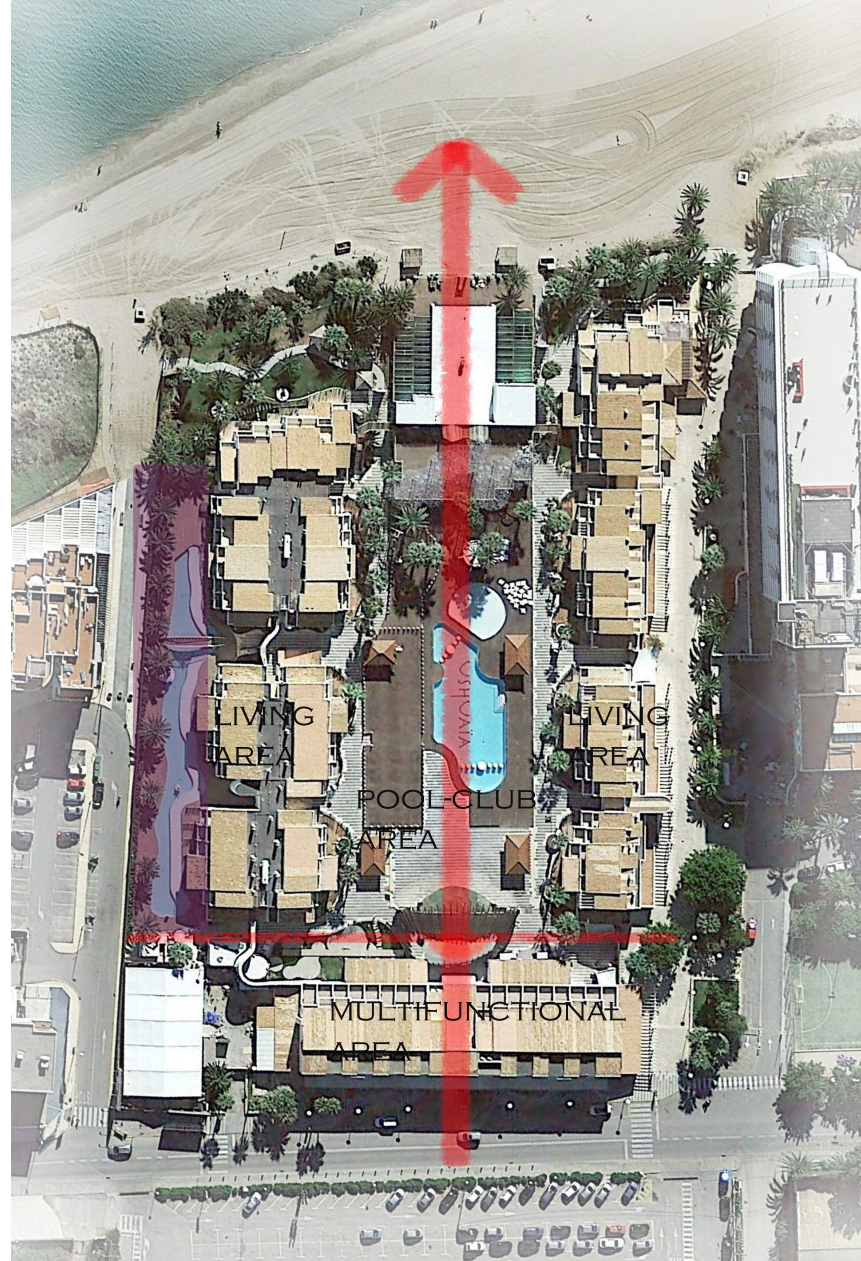
The organization of the spaces is made by taking in consideration the vertical and the horizontal axis. In this project there is a direct view and circulation towards the sea through the main entrance. The important spaces, the entrance, the livingroom/club, the dance area, the pool are aligned on the vertical axis towards the sea, which is the main axis of the composition. The horizontal axis divides the parcel into the living area and multifunctional area. The lila colour marks the private zone in the project.

Ushuaia organizes also the main entrance, the stage, the dance area and the pool on the vertical axis towards the sea and the horizontal axis divides the spaces into the hotel and the rest of the functions such as restaurant, bussiness area, therefore the multifunctional area from the living area.

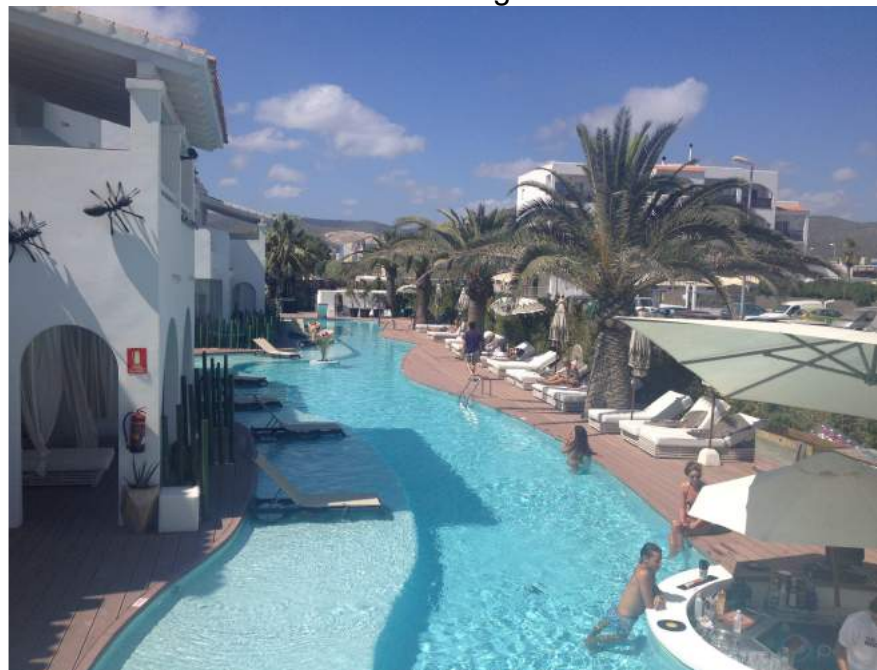Figure 74: bird eye view of the hotel

Figure 75: This hotel offers to their guests also another pool, which can be considered to be in a more private area than the pool of the club. Notice also the type of the swimming pool. This area is marked with lila colour on the plan.

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Figure 76: The street front is decorated by screens, small metal ants and the logo of Ushuaia. The portico of a traditional house is interpreted in a portico with ramps, to underline the main entrance.

Figure 77: This facade detail contains screens, which show the outside world what is happening at the party and who is playing.


1

2

This perspectives of the living room/club show how the white walls can be used for projections to create different environments: 1. the white wall is used to enjoy movies or TV on the couch of the living room; 2. the white wall is used to animate the party by projecting different visuals on it.

Figure 78: The bar is open to everyone, but the VIP area is restricted with the red separating line.

Figure 79: As this VIP area is limited, so can this project create boundaries between the private and the party areas.
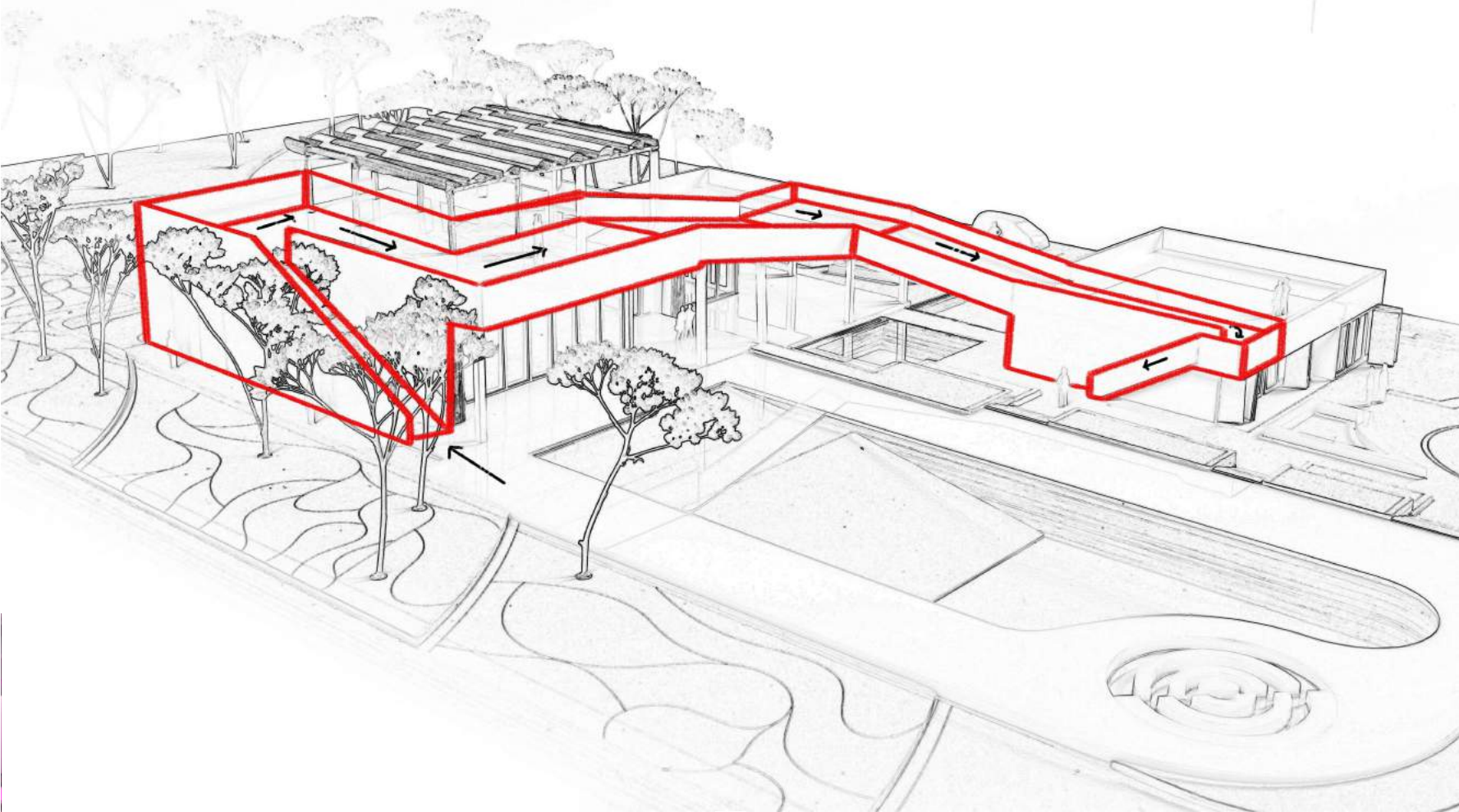
This image represents with red marking the fact that the portico is also interpreted with ramps, but their use is pure functional. Because of the idea of a walk-through route presented earlier at the "Pacha" chapter, the transitions from one level to the next should be smooth. The two ramps offer the possibility of walking and enjoying the surroundings without obstacles or without minding your steps. But the transitions from one level to the other at the two ends of the route are made by stairs because the difference is too high to be solved with ramps.

Figure 80: The stage has integrated the DJ booth, which decorated with the party theme.

Figure 81: The VIP area is designed with sun beds for the party, in this way the idea of a hotel room is created.

Figure 82: the DJ Booth is on the stage, decorated with one theme party

Figure 83: the DJ Booth is on the stage, decorated with another theme party

Figure 84: DJ booth, another temporary installation

Figure 85: The same theme is repeated at the entrance of the party.

Figure 86: The party called "Ants" in Ushuaia Club on a saturday in summer of 2015 is decorated with temporary installations.

Figure 87: Special hotel room for DJs or for anyone who wants to learn(the courses are included in the program)

Project

Concept

This project for Master of Architecture started with the idea of designing a multifunctional pool house in Ibiza Spain as a residence for a known DJ on one hand and event space on the other hand because of this island's dedication to music, fine arts, architecture, furniture design, people and not least nature.

"A man who practices religion and does not believe in it is a poor wretch; he is to be pitied. We are to be pitied for living in unworthy houses, since they ruin our health and our morale. It is our lot to have become sedentary creatures; our houses gnaw at us in our sluggishness, like a consumption. We shall soon need far too many sanatoriums. We are to be pitied. Our houses disgust us; we fly from them and frequent restaurants and night clubs; or we gather together in our houses gloomily and secretly like wretched animals; we are becoming demoralized."[21]

This quotation expresses also the idea that a house should be more than just a home, it should be flexible and practical. In my opinion, nowadays we need to add multifunctionality to the traditional composition of a house because as we have changed so much over the last century so has also our perception on the notion of home. This is possible because we live nowadays in a world of technology and innovation.

A house should satisfy the needs of a person on psychological level, physical or even on economic level, in order to give it a meaning because, like us, a house is a living organism. Therefore the concept of the house is to meet all together the conditions regarding functionality, aesthetics, builder's wishes, integration in the context, and most important to create different spatial experiences.

*"Architecture, before it is an art, must first be conscious of people. It is worthless to explore form and do formal (shape) experiments **as architecture** without constantly being aware of people's perception and experience. However, it is quite common for formal experiments and explorations to inform architecture in design and construction.*
*I am in no way a proponent of mundane architecture. I am simply trying to remind myself, and hopefully other architects, that architecture must begin with its fundamental task. It must provide an inspiring and terrific experience for people **inside and outside** of it. It must be responsible at the very least to its immediate context and inhabitants. It then becomes an amazing piece of architecture when it is also a piece of art and environmentally responsible in some way or other. "[22]*

To begin with the functionality, on the principle learned from the Blakstad's concept, to each function of a traditional home was attributed a cube with the proper dimensions. In this way five figures appeared for the living room, kitchen, entrance and two bedrooms.

Next step was to get a subjective opinion which could help with this project, by addressing some questions to a DJ. The results showed that the living room is the most important part of the house and the place where he spends the most of his time. A DJ produces also music at home and this requires having a proper room for it with the proper furniture for the equipment. Also the idea of being able to simulate a party situation in that room was expressed. Additionally in order to develop his creativity and to get inspired, a garden or simply a connection to nature had to be considered. Therefore the concept advanced by creating a hierarchy in the functions and by integrating to his living room a music studio with custom designed furniture for the equipment.

Regarding the rave experience the following quotation defines it: *"The experience of taking part in a rave is a highly sensory one. This has to do with the loudness and repetitiveness of the music which ravers can physically feel, the effect of the drug Ecstasy which is most commonly associated with raving, and the physical effects of non-stop dancing. This is not to say that other types of club events are not sensory, they are in varying degrees, but sensory overload is an essential part of the experience of raving. The point is to dance until you do 'lose control'. Rave dancers reach the point of frenzy, rather like the religious dances of Santa Maria where the people dance until the spirit enters them. This emphasis on dancing to a frenzy is not new to Britain but is perhaps a new phenomenon for large numbers of British people to experience. Rave provides ways to 'dance yourself back into your body', and is about self acceptance, and self-love."[23]*
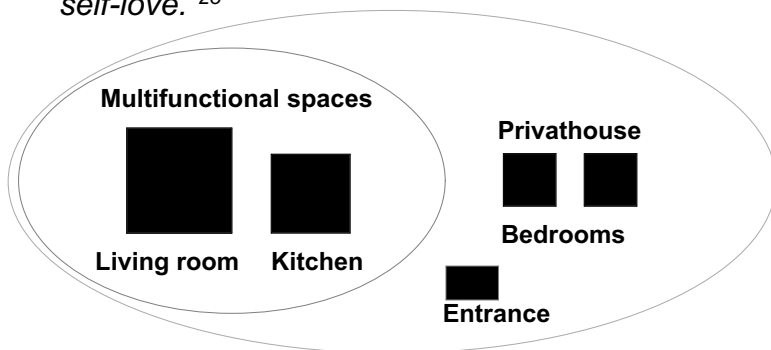
Because of this reasons, the house should be multifunctional but also private. The sketch above shows how the spaces and the functions are associated. So the house is divided in two parts: the multifunctional part composed of the living room and the kitchen and the private house defined by the bedrooms. For example, occasional the living room could transform into a small party house, where the kitchen can become a bar to serve the guests. The entrance is the only one which keeps its original function in both situations.
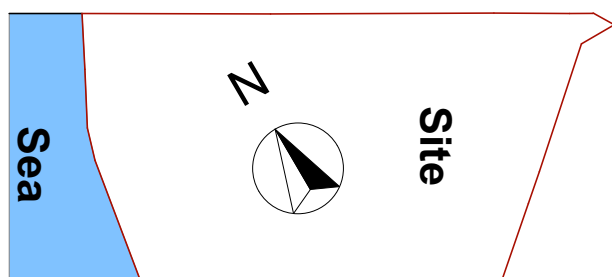

After the functionality of the house is established, the site is taken into consideration.
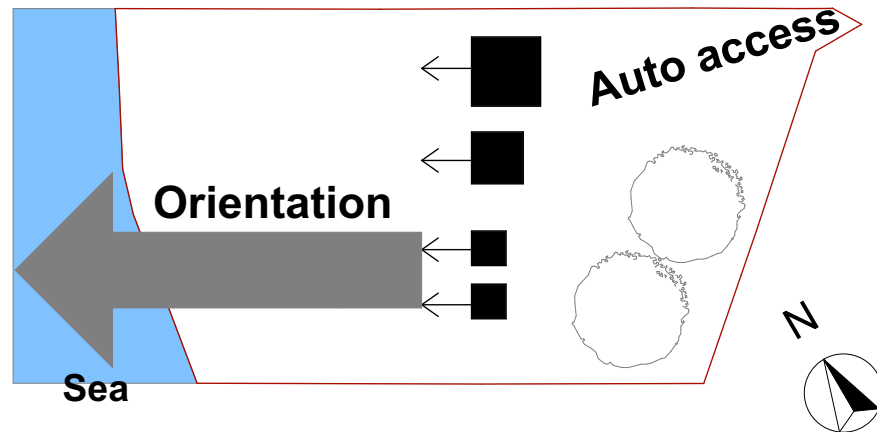
Regarding the placement of the figures on the parcel, they are orientated towards the sea, on the NW- SE axis, closer to the auto access. The dimensions of the cubes are the same as in the sketch of the division of functions, so in this drawing from up to down the figures have the following functions: living room, kitchen, bedrooms.

Starting with those ideas the following forms emerged, which are organized around a courtyard.

Multifunctional

Terrace - Garden
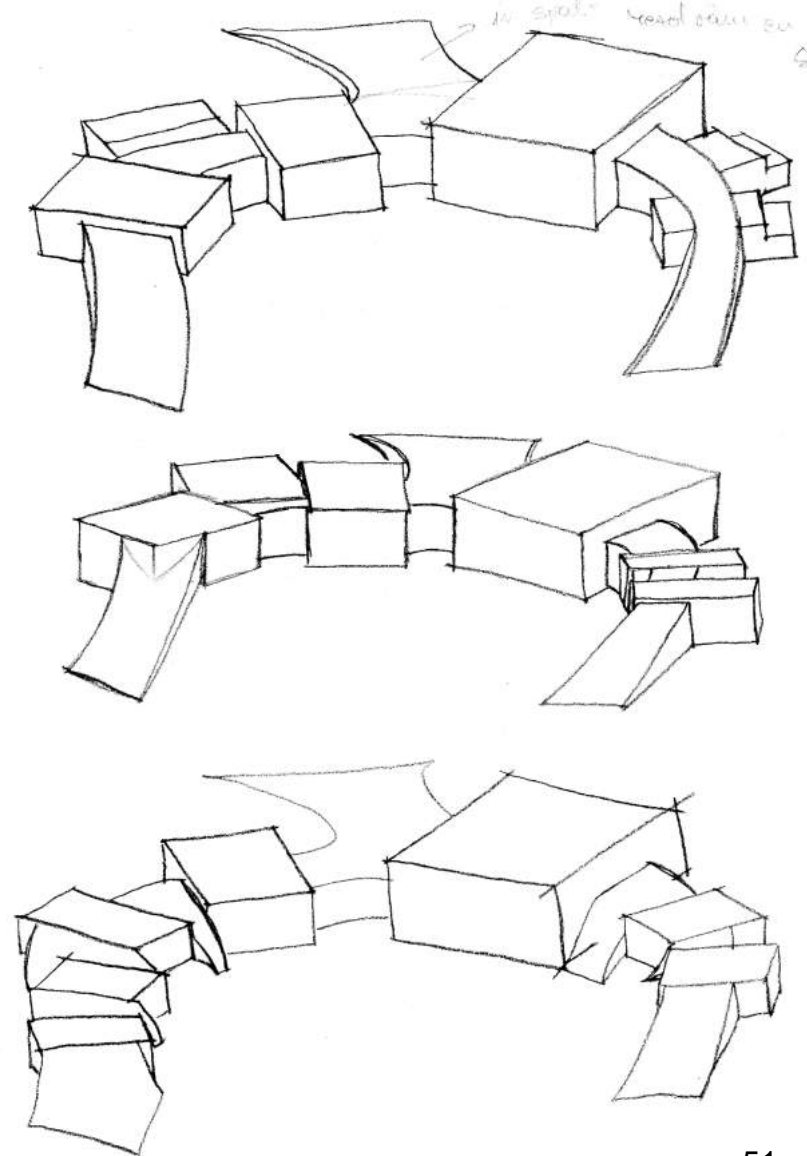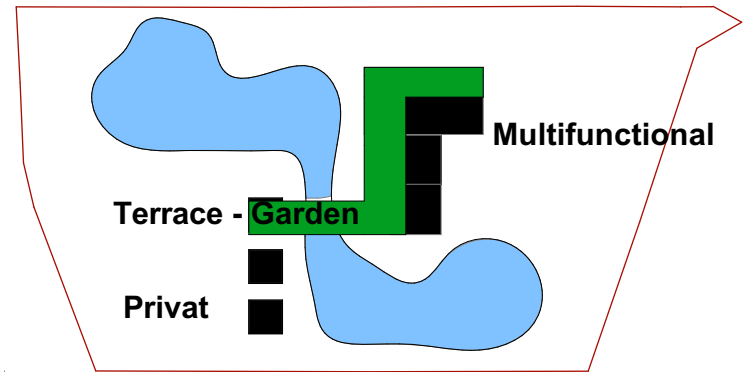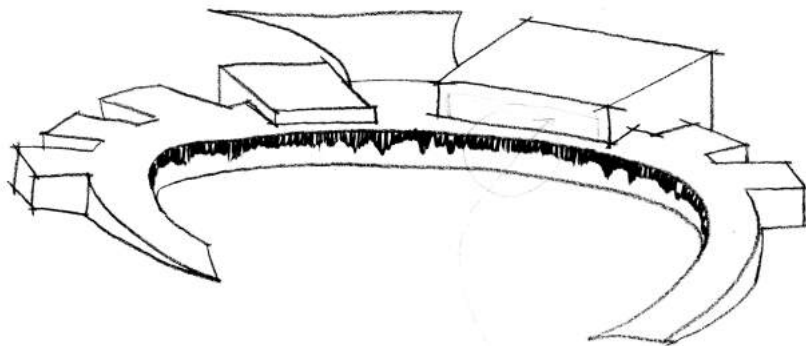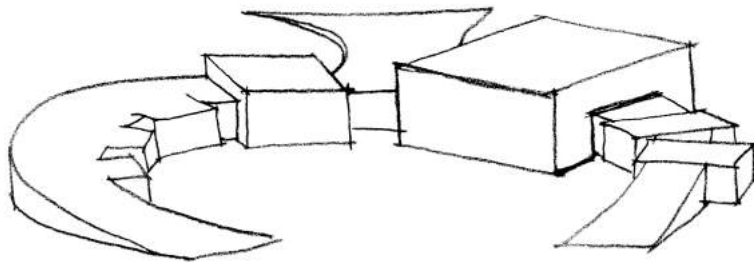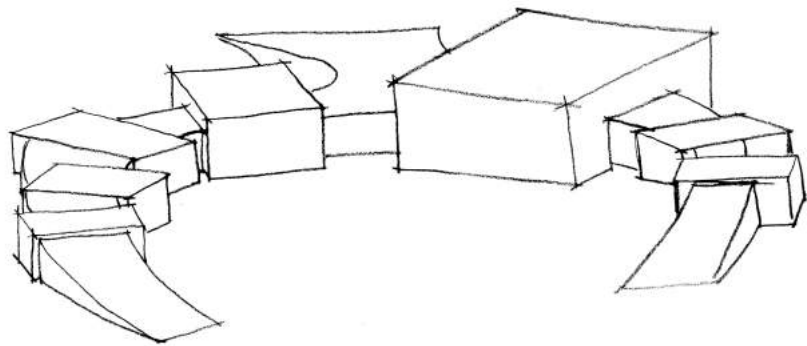
Privat

The concept developed further into the idea that the house is split in two parts (private and multifunctional) by water and unified by a terrace garden. In this way the house looks altogether although it is split in two parts.

In Ibiza there is a long-held tradition for villas parties, even though the houses are not specially designed in this purpose. This parties are either after-parties for everyone who wants to pay for entrance and continue their previous party till evening or this parties are not open for everyone and only the invited people can participate.

After this step some other new forms evolved.
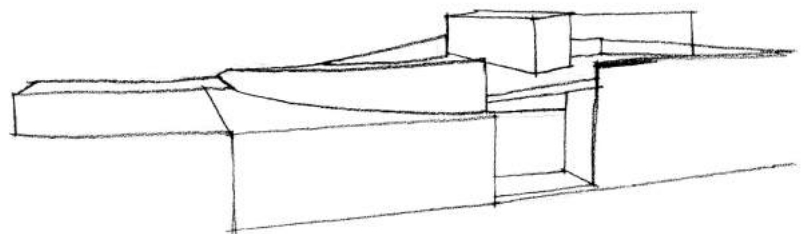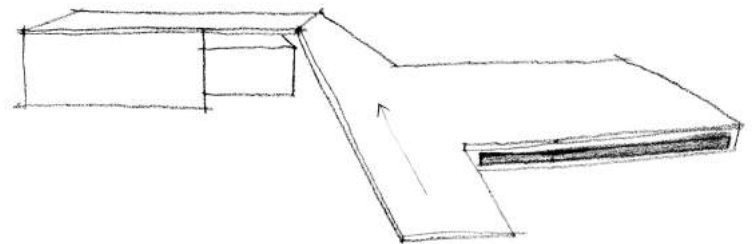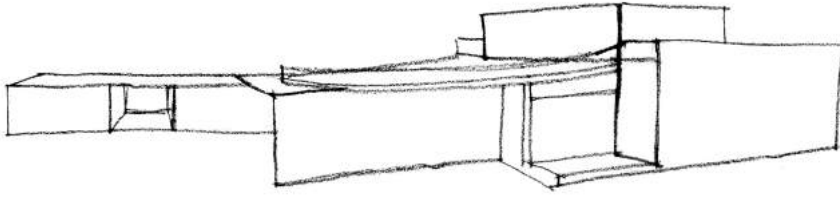
The following development of the functionality is based on the study of the clubs: Amnesia, Pacha and Ushuaia.(see: architectural context, clubs, p.37-48)

Because architecture *"must be responsible at the very least to its immediate context and inhabitants"*[24] this project integrates in the architectural context of the island.
After analyzing two contemporary houses in Ibiza, the conclusion that this houses are in design based on the vernacular architecture but adapted to a modern lifestyle in functionality, was set. The interesting fact is that this vernacular architecture is in fact a Phoenician tradition expanded through millennia and because of this reason it inspired so many artists, especially the modernist architects.
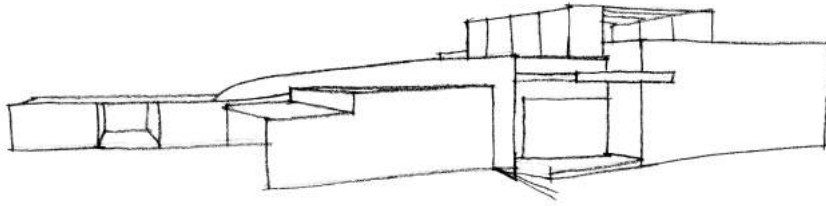
"In the early thirties, intellectuals from many different places visited the island of Ibiza and some even spent long periods of time there. Outstanding amongst them are the German philosopher Walter Benjamin and the dadaist artist Raoul Hausmann, a group of architects belonging to the group GATEPAC, among whom we can highlight Josep Lluis Sert or Germán Rodriguez Arias, in addition to another German architect Erwin Broner. They were all fascinated by the traditional architecture of Ibiza. Its whiteness, simplicity, the functionality of each element, its integration with the landscape, all done in a rational way that was so popular with the first modernist architects."[25]
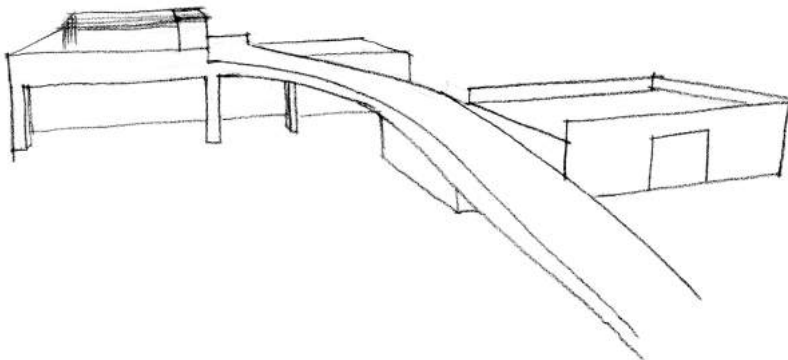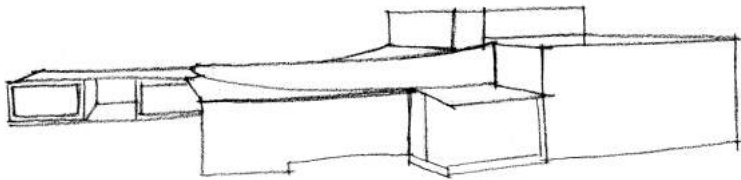
For example, Erwin Broner (München 1898 - Kreuth 1971) arrived in Ibiza during the mid-1930s and as a painter and architect was an important figure in Ibiza's art scene. He was also part of the Grupo Ibiza 59, and developed several projects around the island. He finished Casa Broner in 1960, where he lived until his death in 1971. This house was a home and a studio, in a simple modern style reflecting the Ibizan vernacular.

"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."[26]
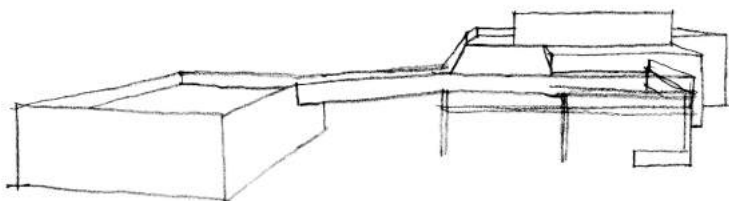
The modern movement has two phases: first - prairie and craftsman style and second - starting with 1930s - art moderne, art deco and

53

Figures 88: private villa party in Ibiza
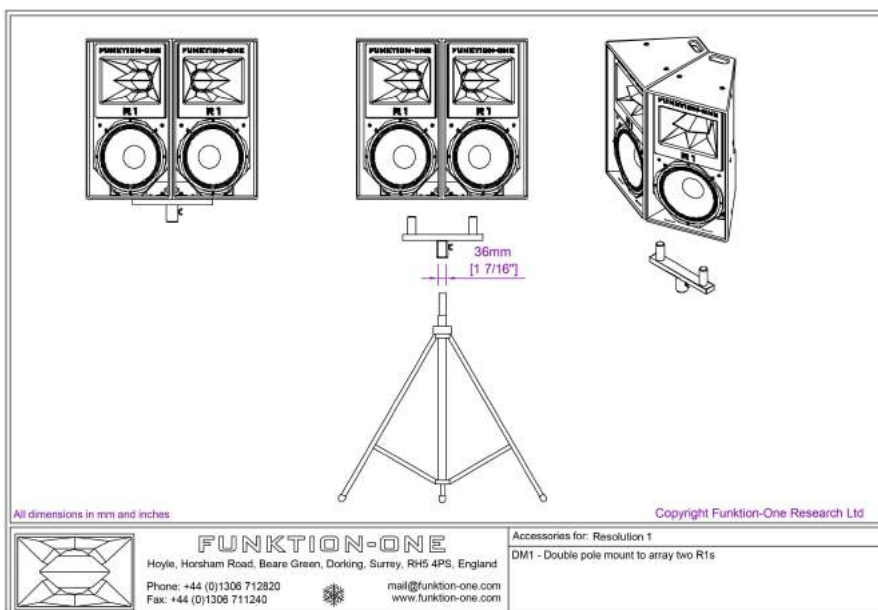
Figures 89: proper soundsystem for a party

international style. This thesis refers to the second period, which emerges through the white stucco, glass walls and flat roofs. The study narrows down to the architecture of private houses.

The main characteristics of this style are: no ornamentation, the architectural elements have just functional role, the accuracy of the materials through technology, structural transparency, curtain walls as exterior non-structural walls, the flexibility of the plan, the flow from interior to exterior and not the least the topographic sensibility.[28]

Because of this reasons, in a place where the vernacular architecture is monumentalized, the new projects should be responsible of that environment, should respect the existing architectural context and should try to belong to that place.

Figure 90:Left:pages from AC 2, 1931: J. L. Sert's comparison between fishermen's houses on the Catalonian Coast(San pol de Mar) with J. P. Oud's housing complex at the Weissenhofsiedlung in Stuttgart, 1927. Right: AC 6, 1932: "In Ibiza there are no historical styles.

"AC (Documentos de Actividad Contemporanea) was published from 1931 to 1937 with a total of twentyfive issues. It was the theoretical organ of GATCPAC or GATEPAC (Grupo de Artistas y Tecnicos Espanoles Para el Progreso de la Arquitectura Contemporanea), founded by Sert and Subino (who were coauthors of the founding manifesto), along with Antoni Bonet Castellana, Josep Torres Clave, Jose Manuel Aizpurua and Fernando Garcia Mercadal. See A.C.: la revista del G.A.T.E.P.A.C., 1931–1937, Barcelona, Museo Nacional Centro de Arte Reina Sofia, 2008."[27]

"These primitive conditions and the patriarchal structure of the family are reflected in an architecture that is especially attractive to us due to the purity of its lines and cubic volumes. It appeals to our love for truth and simplicity . . . Ibiza is by excellence the land of architecture without architects. The houses that the peasants build there have such a pure style and such a harmonious expression, that they can perfectly sustain the comparison with more mature and more designed works of modern architecture. As soon as one leaves the city and enters the interior of the island, one goes from surprise to surprise; everywhere the same plastic expression, everywhere the same noble forms of dwellings."[29]

"At times, thinking back to Ibiza and Benicarlo, I ponder with some affliction how difficult it is for us architects, in spite of all our theoretical and polemical baggage . . . to achieve a result as natural as that <<architecture without architects,>> that farmers and men of sea have always built with content unawareness."[30]

The next steps of the design process are based on the study of the two contemporary houses and of the local rural houses.(see: architectural context, houses, p.21-36)

The conclusion is that this concept tries to fulfill the two big topics: functionality and form, in the same time, in order to get the best result.
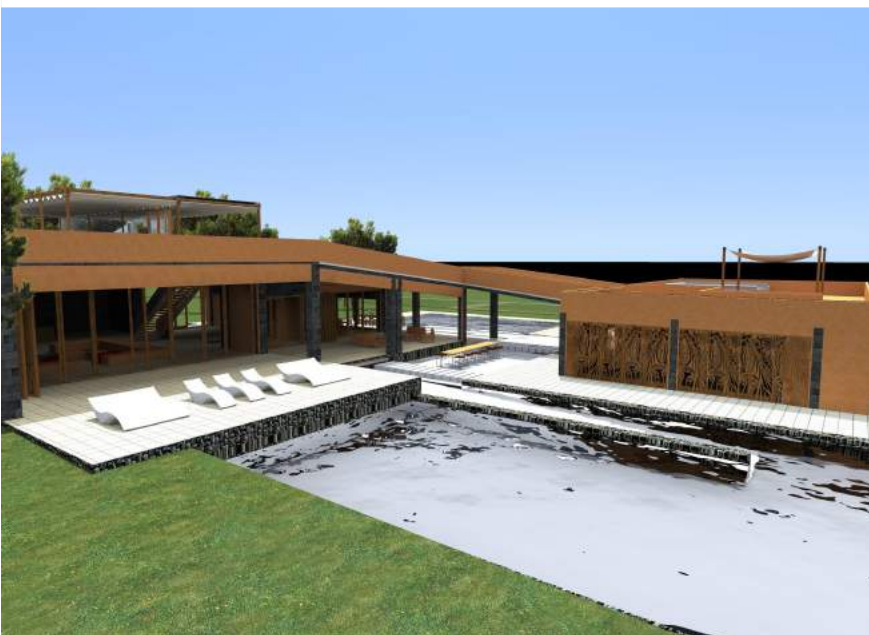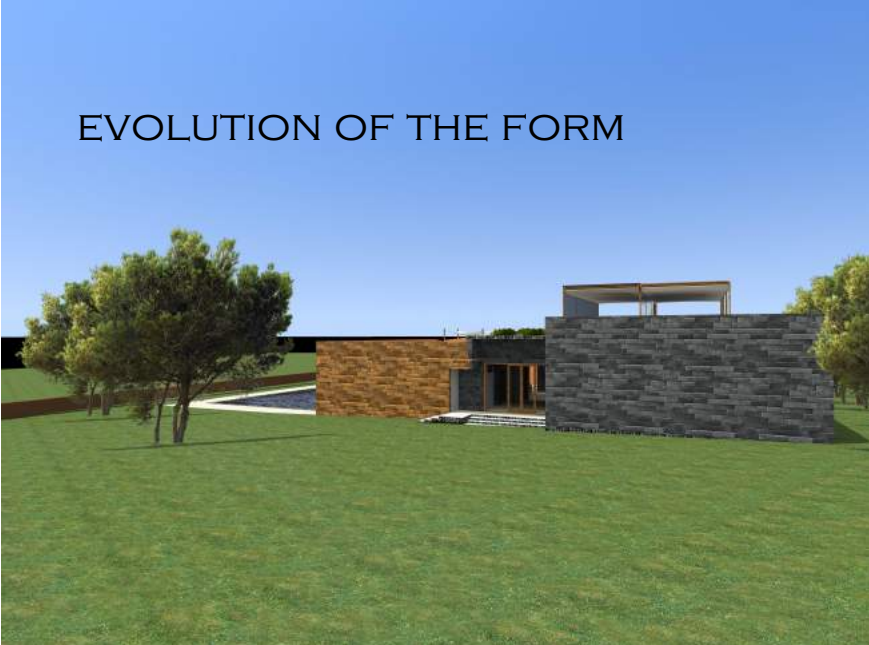
55
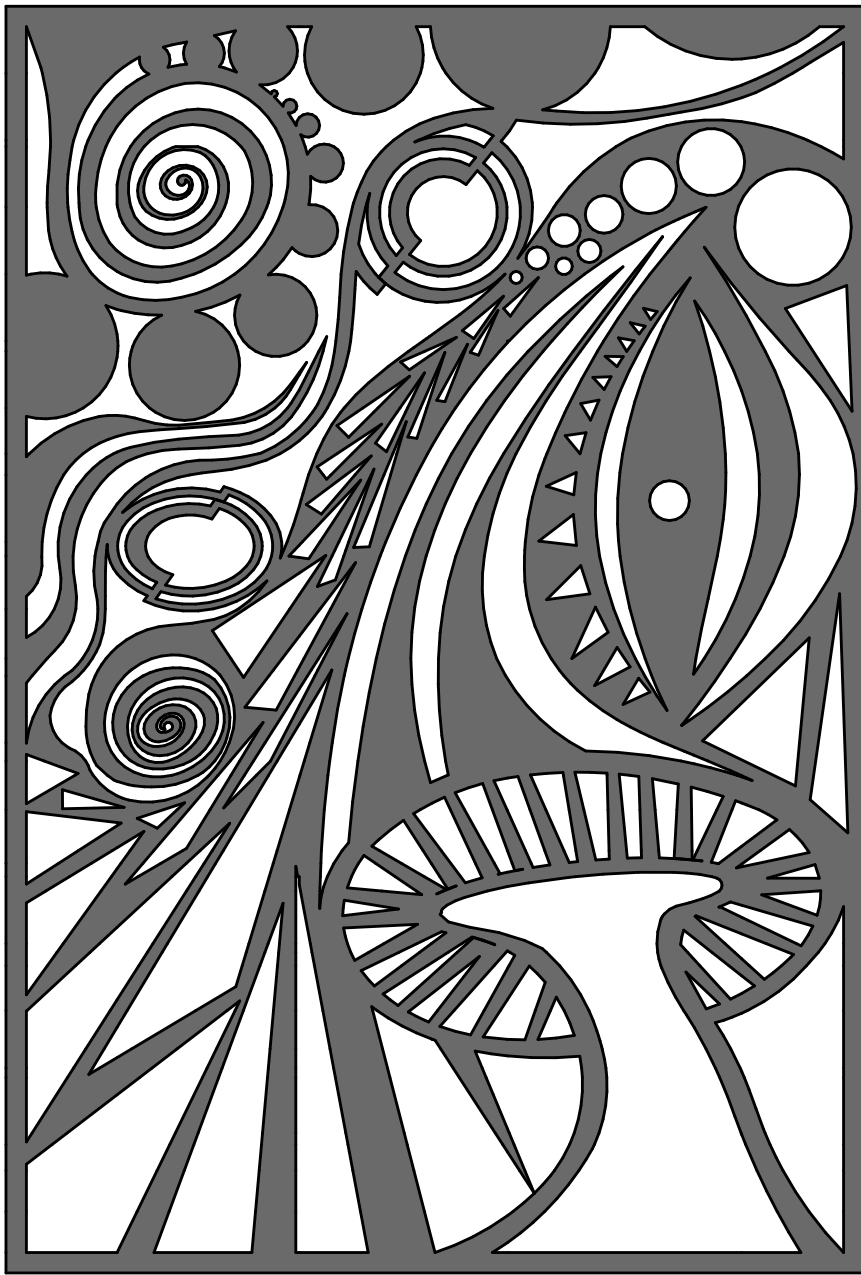
The upper drawing(made by me) for the sunshades of the house is inspired by the hippie culture of the island.
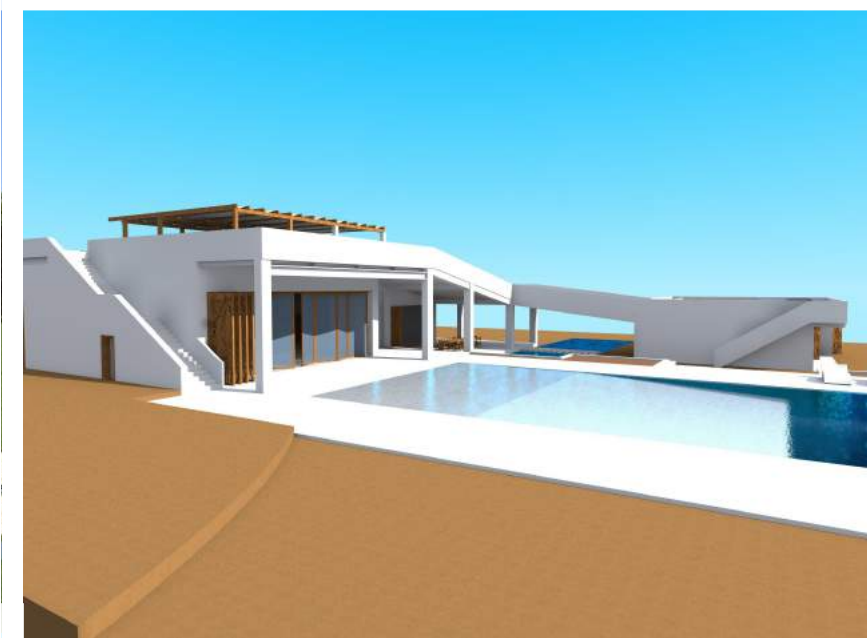

The coloured paintings are made by me and they are used for this project for the gallery created in the house, in the living room.

59

PROJECT

SITE

Choosing the site for this project was a dificult task because in Ibiza there are not many free spaces on the direct line of the seashore and on the most of the parcels bulding is not allowed.

The criteria which were important for the selection are:
- the distance to Ibiza Town
- the nearby environment
- the distance to airport
- the distance to beautiful beaches
- a rural area, close to a bigger city
- accesibility of the parcel
- the terain
- the total area
- orientation

The selected parcel is located 1,5 km from the city Sant Antonio de Portmany, 20 km from Ibiza Town and 23 km from the airport.

Figure 91: location data(parcel, area) of the site

GOBIERNO DE ESPAÑA

MINISTERIO DE HACIENDA Y ADMINISTRACIONES PÚBLICAS

SECRETARÍA DE ESTADO DE HACIENDA

DIRECCIÓN GENERAL DEL CATASTRO

Sede Electrónica del Catastro

REFERENCIA CATASTRAL DEL INMUEBLE
07046A002002050000TF

DATOS DEL INMUEBLE

LOCALIZACIÓN
CR CALA GRACIO 39 Polígono 2 Parcela 205 000200400CD51E
SANT ANTONI DE PORTMANY [ILLES BALEARS]

USO LOCAL PRINCIPAL
Agrario [Matorral 00]

AÑO CONSTRUCCIÓN
--

COEFICIENTE DE PARTICIPACIÓN
100,000000

SUPERFICIE CONSTRUIDA [m²]
--

DATOS DE LA FINCA A LA QUE PERTENECE EL INMUEBLE

SITUACIÓN
CR CALA GRACIO 39 Polígono 2 Parcela 205 000200400CD51E
SANT ANTONI DE PORTMANY [ILLES BALEARS]

SUPERFICIE CONSTRUIDA [m²]	SUPERFICIE SUELO [m²]	TIPO DE FINCA
0	5.430	--

CONSULTA DESCRIPTIVA Y GRÁFICA DE DATOS CATASTRALES
BIENES INMUEBLES DE NATURALEZA RÚSTICA
Municipio de SANT ANTONI DE PORTMANY Provincia de ILLES BALEARS

INFORMACIÓN GRÁFICA   E: 1/2000

4,317,300
4,317,200
4,317,100

204
002
205
9004
206
208

351,800   351,900

Este documento no es una certificación catastral, pero sus datos pueden ser verificados a través del 'Acceso a datos catastrales no protegidos' de la SEC.

351,900 Coordenadas U.T.M. Huso 31 ETRS89
Límite de Manzana
Límite de Parcela
Límite de Construcciones
Mobiliario y aceras
Límite zona verde
Hidrografía

Sábado , 1 de Agosto de 2015

Figure 92: geografical map of Ibiza and Formentera and the localization of the parcel

GOBIERNO DE ESPAÑA

MINISTERIO DE HACIENDA Y ADMINISTRACIONES PÚBLICAS

SECRETARÍA DE ESTADO DE HACIENDA

DIRECCIÓN GENERAL DEL CATASTRO

Sede Electrónica del Catastro

CARTOGRAFÍA CATASTRAL   **Parcela Catastral: 07046A00200205**

[351,274 ; 4,317,516]

[352,474 ; 4,317,516]

[351,274 ; 4,316,866]

[352,474 ; 4,316,866]

Coordenadas del centro: X = 351,874 Y = 4,317,191

Este documento no es una certificación catastral

© Dirección General del Catastro 01/08/15

Figure 93: location plan - Cala Gracio

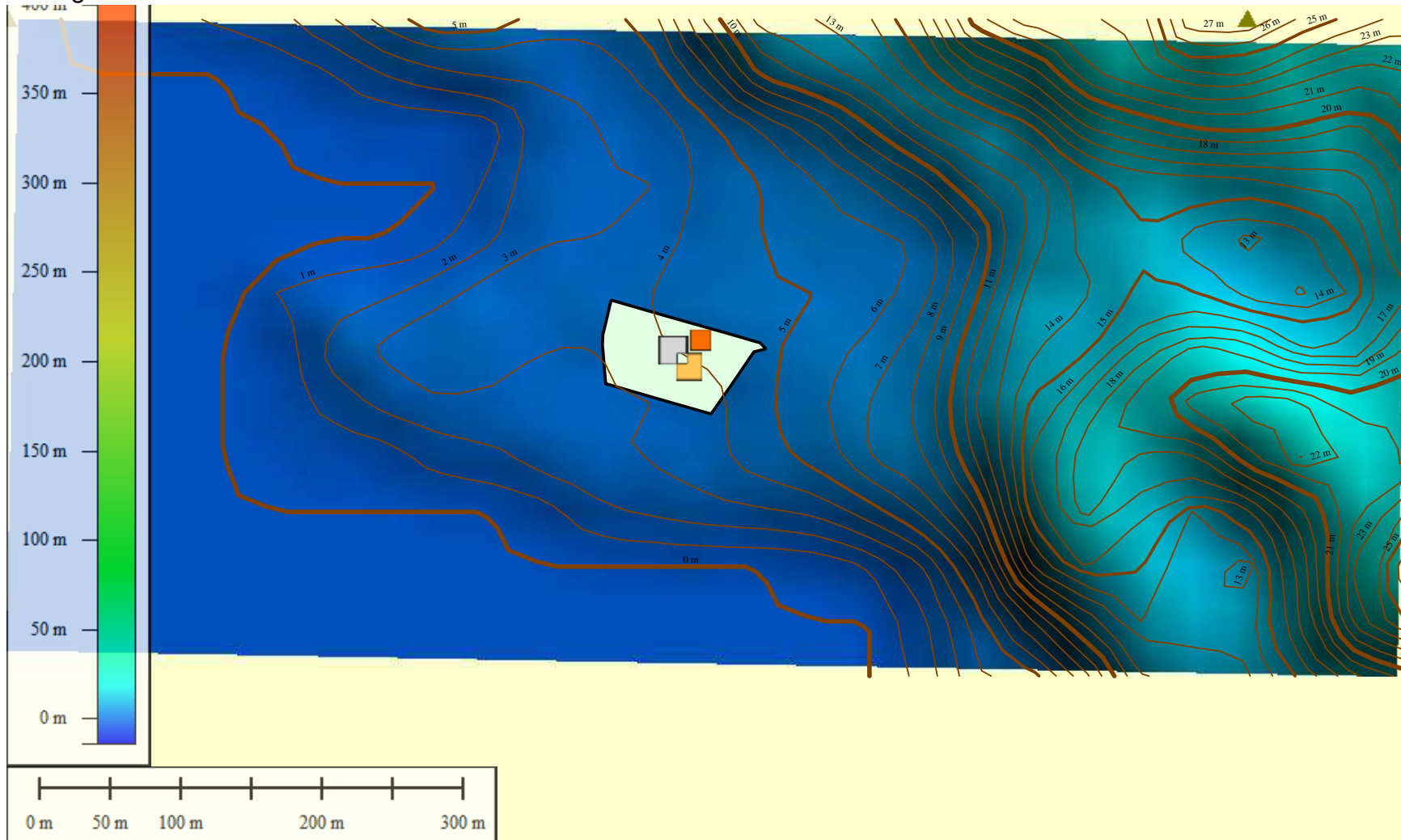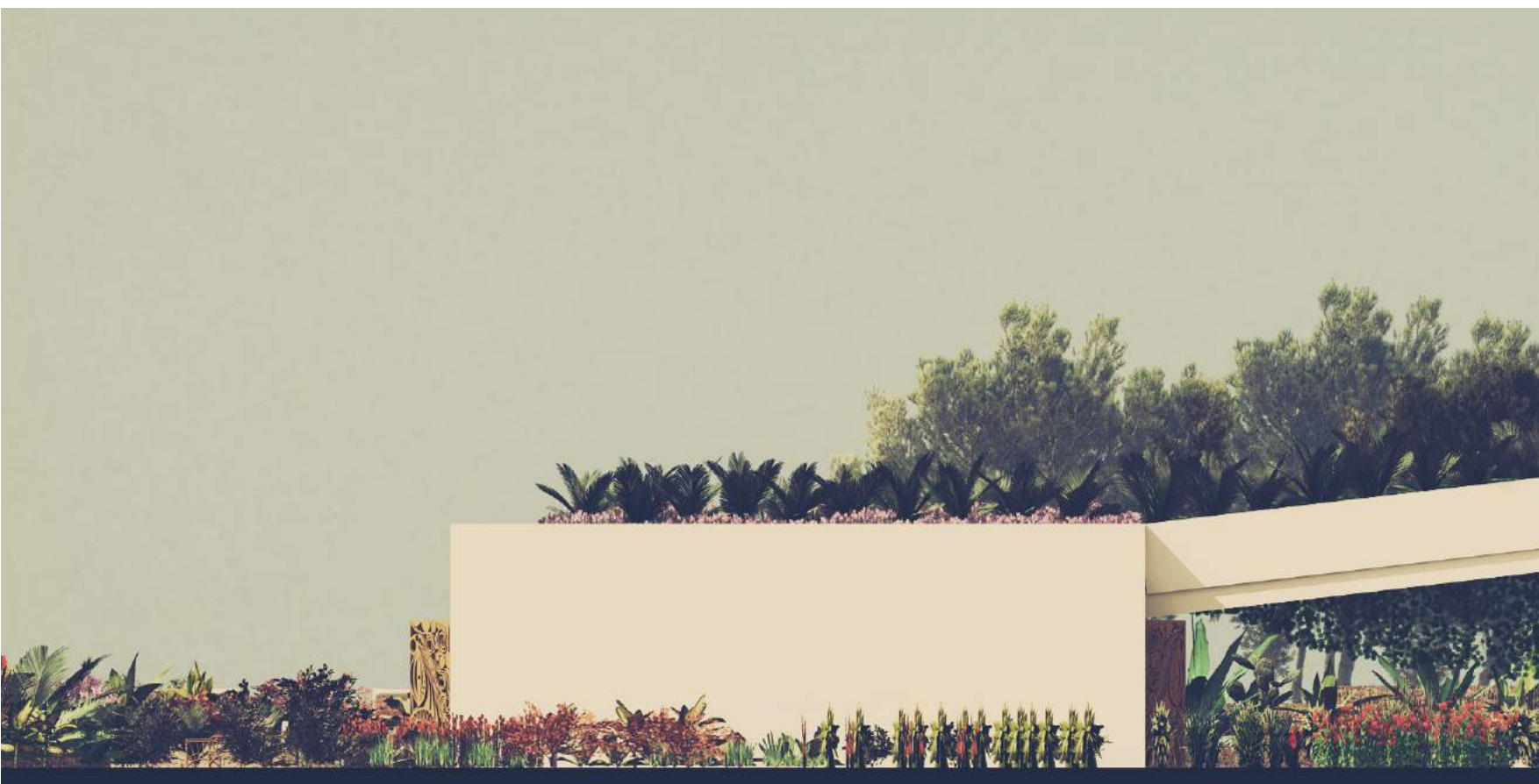Figure 94: contour lines of the terain

Figure 95: view towards the parcel

Figures 96-98: views from the parcel towards the sea

NORTH ELEVATION

SOUTH ELEVATION
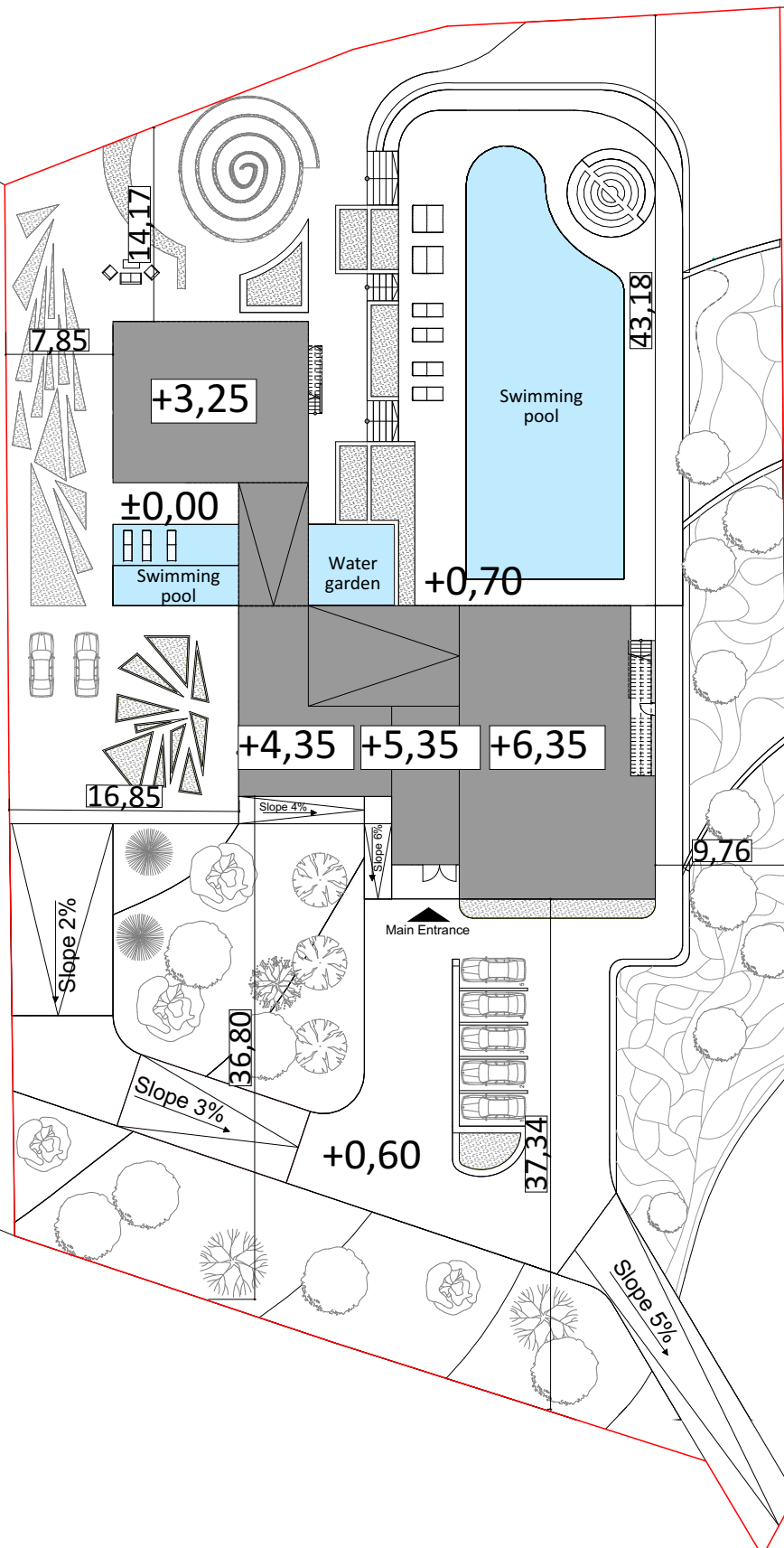
West Elevation

East Elevation

public space

14,17

7,85

+3,25

±0,00

Swimming
pool

Water
garden

Swimming
pool

43,18

+0,70

parcel nr 206

16,85

+4,35 +5,35 +6,35

Slope 4%

Slope 6%

9,76

parcel nr 204

Slope 2%

Main Entrance

36,80

Slope 3%

+0,60

37,34

Slope 5%

N

parcel nr 208

public space

SITUATION PLAN   SCALE 1:500

LOCATION PLAN   SCALE 1:1000

6TR HXL=12X46

+0,70

Swimming pool

±0,00

Swimming pool

+0,15

Water garden

+0,30

Slope 2%

±0,00

Slope 4%

+0,30

Slope 6%

Slope 3%

+0,60

Main Entrance

Slope 5%

N
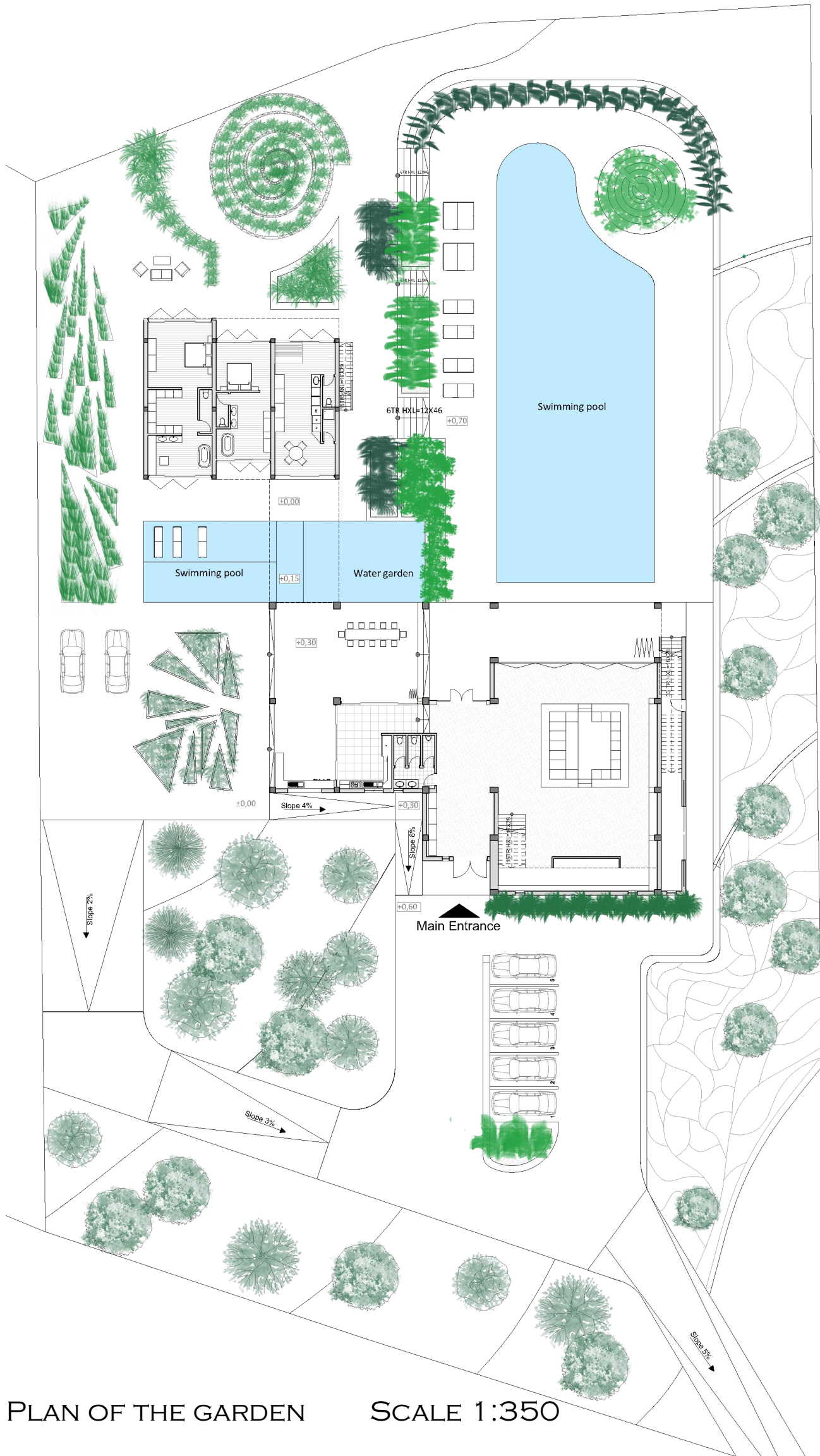
PLAN OF THE GARDEN   SCALE 1:350

LOW
GARDEN

WATER
GARDEN

TERRACED GARDEN

FLOWER GARDEN

Swimming pool

+0,70

+0,00

Swimming pool

+0,15

Water garden

+0,30

BOUNDARY TREE GARDEN

CONCRETE
GARDEN
PLANTERS

±0,00

Slope 4%

+0,30

Slope 6%

DECORATIVE TREE
GARDEN

+0,60

Main Entrance

PARKING
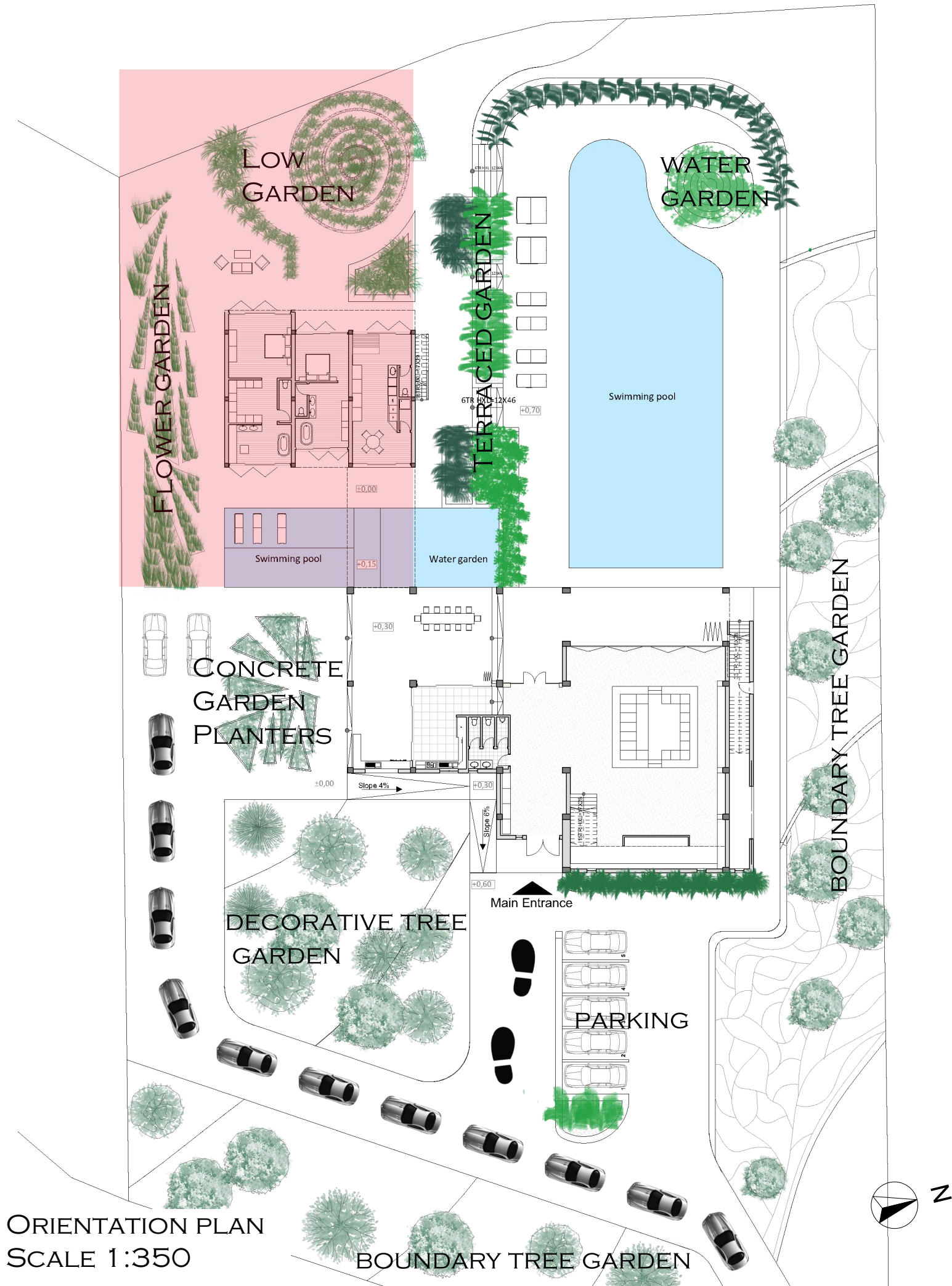
ORIENTATION PLAN
SCALE 1:350

BOUNDARY TREE GARDEN

Z
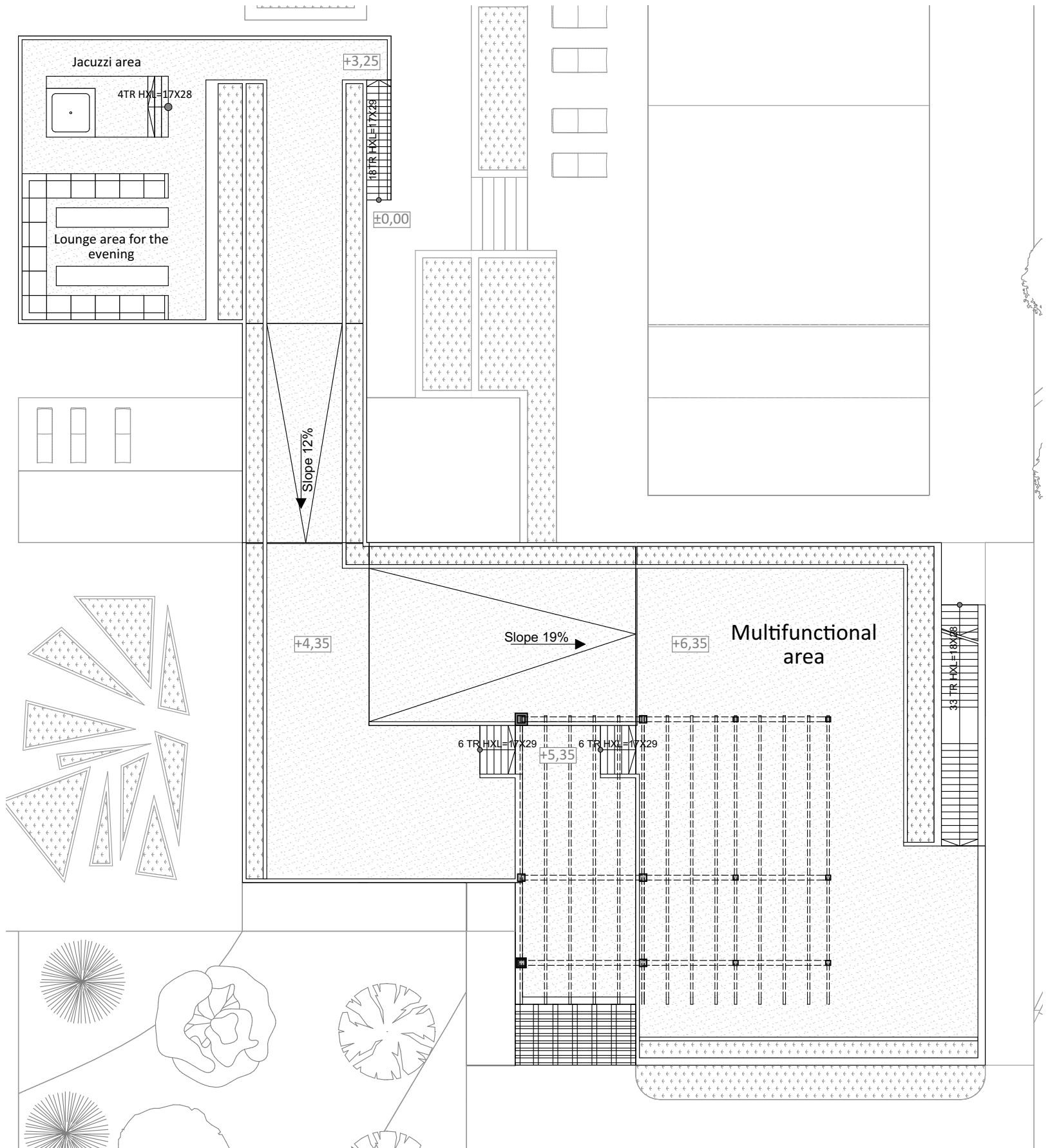
This drawing explains the garden concept(in front of the house - the tree gardens and in the back of the house the plant gardens- in order to allow a better view towards the sea and a limited view towards the street) and the division of the courtyards (pink-private courtyard, normal-multifunctional courtyards). Also the pink colour represents the private areas in the project and the normal areas are the multifunctional ones. To be noted also the fact that the storage under the stairs is to be used for the party decorations or for the terrace furniture. In this composition the placement of the pools balaces the division of the house.

73

Master Bedroom
A: 52,64 m2
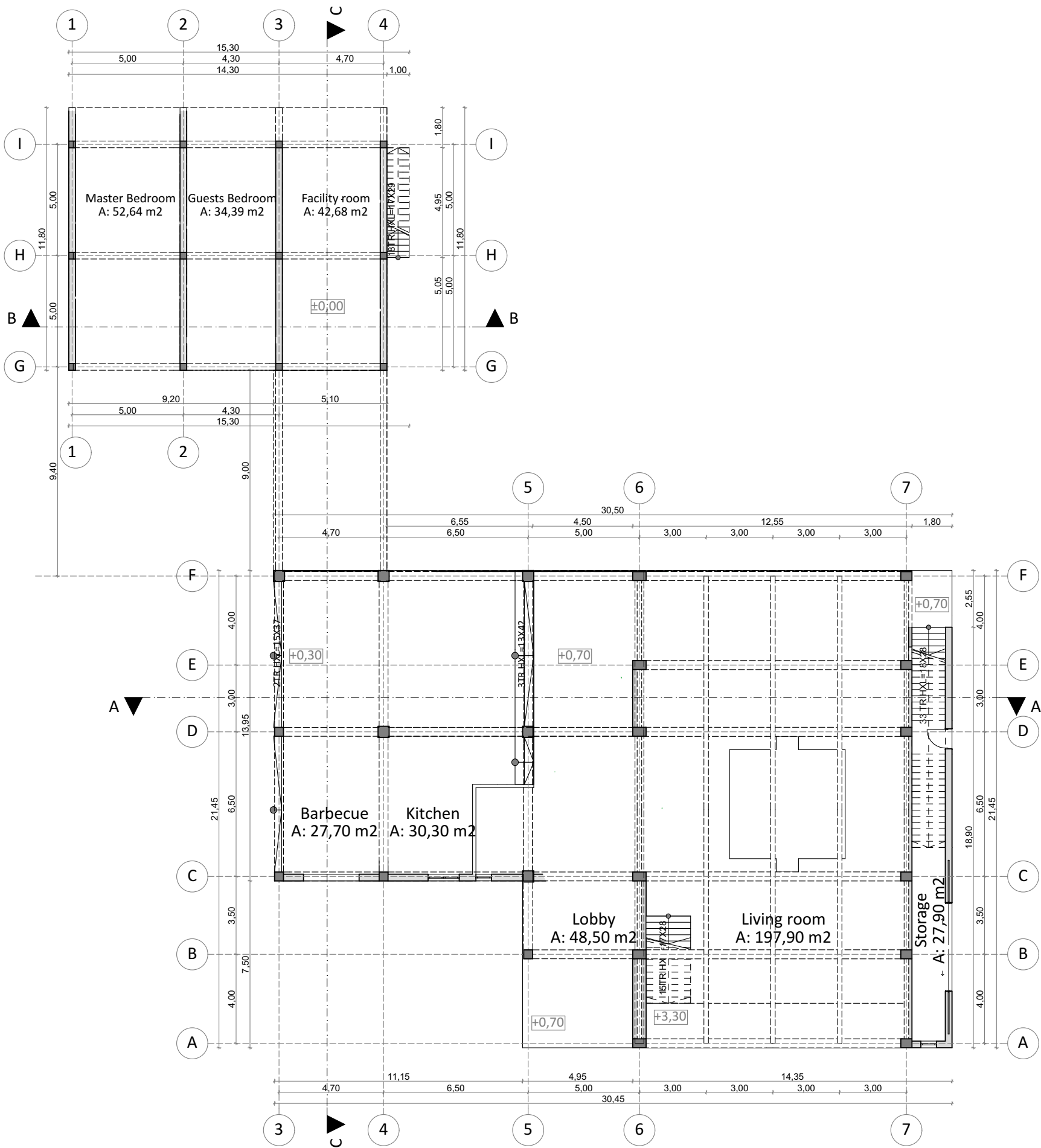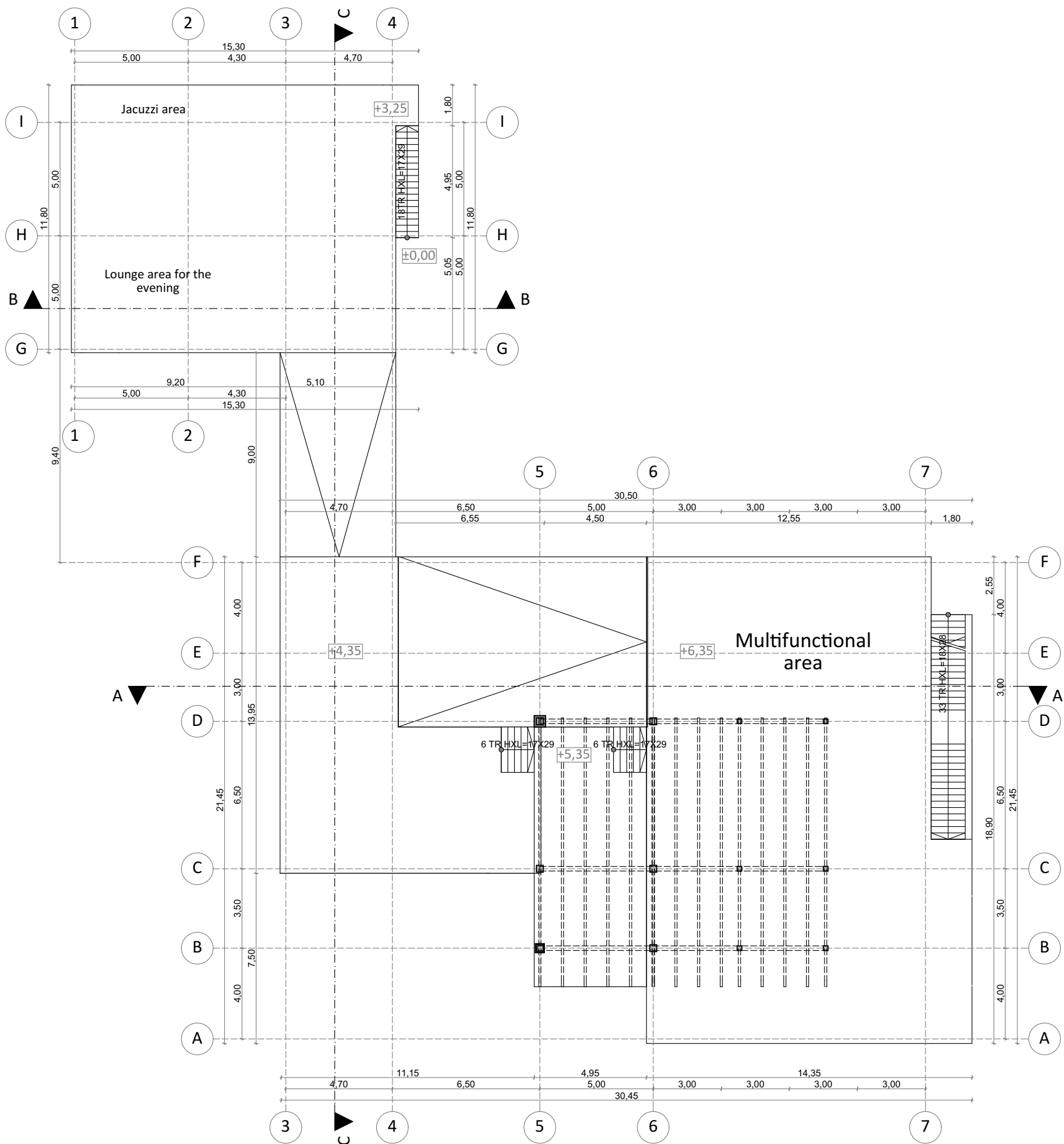
Guests Bedroom
A: 34,39 m2

Facility room
A: 42,68 m2

1BTR HXL=17X29

6TR HXL=12X46

+0,70

Swimming pool
A: 318,38 m2

±0,00

±0,00

Swimming pool
A: 57,72 m2

+0,15

Water garden
A: 52,96 m2

2TR HXL=15X37

±0,00

+0,30

3TR HXL=13X42

+0,70

+0,70

33 TR HXL=18X28

Barbecue
A: 27,70 m2

Kitchen
A: 30,30 m2

WC
A: 11,67 m2

Slope 4%

+0,30

Slope 6%

Lobby
A: 48,50 m2

15TR HXL=17X28

Living room
A: 197,90 m2

Storage
A: 27,90 m2

+0,70

+3,30

+0,60

N

Main Entrance

GROUND FLOOR   SCALE 1:200

N

Jacuzzi area

4TR HXL=17X28

Lounge area for the evening

+3,25

±0,00

18TR HXL=17X29

Slope 12%

+4,35

Slope 19%

+6,35

Multifunctional area

+5,35

6 TR HXL=17X29   6 TR HXL=17X29

33 TR HXL=18X28

TERRACE FLOOR   SCALE 1:200

N

75

Grid references (top): 1, 2, 3, C, 4

Dimensions (top):
15,30
5,00 | 4,30 | 4,70
14,30 | 1,00

Left grid: I, H, B, G

11,80
5,00 | 5,00 | 5,00

Master Bedroom
A: 52,64 m2

Guests Bedroom
A: 34,39 m2

Facility room
A: 42,68 m2

18TR.HX.L=17X29

1,80
4,95 | 5,00
11,80
5,05 | 5,00

±0,00

Right grid: I, B, H, G

9,40

9,20
5,00 | 4,30
15,30

5,10

1, 2

9,00

Grid (right-center): 5, 6, 7

30,50
6,55 | 4,50 | 12,55 | 1,80
4,70 | 6,50 | 5,00 | 3,00 | 3,00 | 3,00 | 3,00

Left grid: F, E, A, D, C, B, A

4,00
13,95
21,45
6,50
3,50
7,50
4,00

2TR.HX.L=15X37
+0,30
3TR.HX.L=13X42
+0,70
33TR.HX.L=18X28
+0,70

2,55
4,00
3,00
6,50
21,45
18,90
4,00

Barbecue
A: 27,70 m2

Kitchen
A: 30,30 m2

Lobby
A: 48,50 m2

Living room
A: 197,90 m2

Storage
A: 27,90 m2

15TR.HX
+0,70
+3,30

E.47X28

Right grid: F, E, A, D, C, B, A

Dimensions (bottom):
11,15
4,95
14,35
4,70 | 6,50 | 5,00 | 3,00 | 3,00 | 3,00 | 3,00
30,45

Grid (bottom): 3, C, 4, 5, 6, 7

N

Structural Plan ground floor
Scale 1:200

76

Structural Plan terrace floor
Scale 1:200

Jacuzzi area

+3,25

Lounge area for the evening

±0,00

18 TR HXL=17X29

+4,35

+6,35

Multifunctional area

33 TR HXL=18X28

6 TR HXL=17X29   6 TR HXL=17X29

+5,35

N

+9,25
+7,25
+6,35
+4,30
+3,30
+0,70
+0,30
±0,00
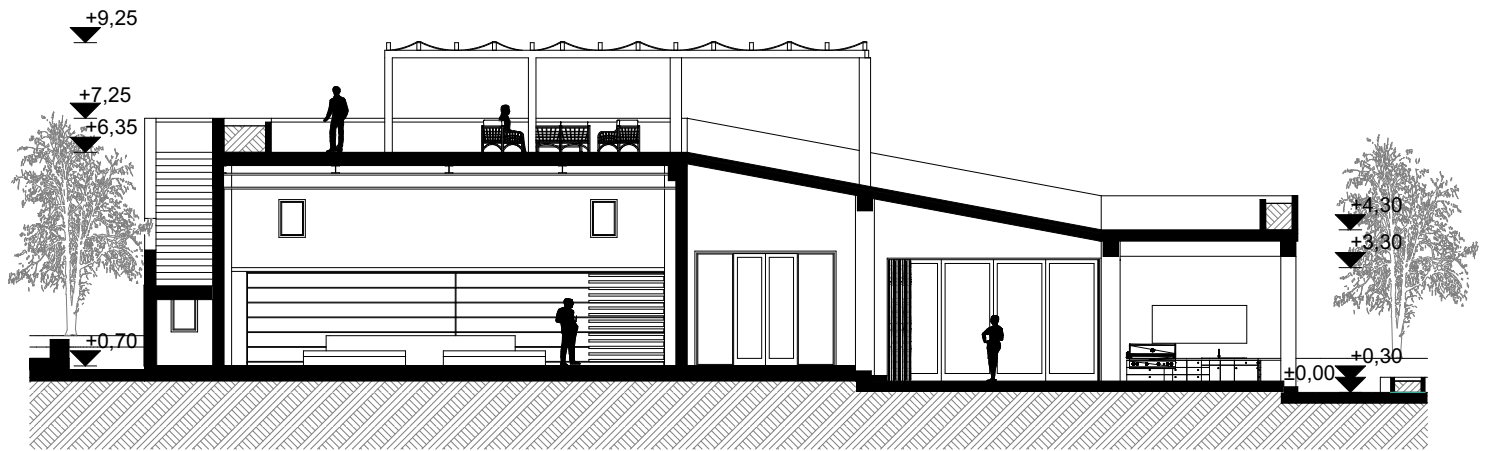
SECTION AA   SCALE 1:200

+4,15
+3,25
±0,00

SECTION BB   SCALE 1:200
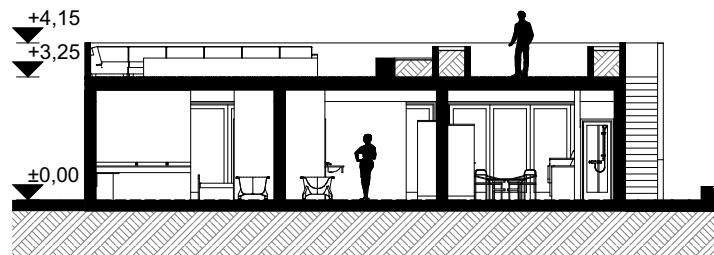
+9,25
+7,25
+6,25
+5,20
+4,30
+4,15
+3,25
±0,00
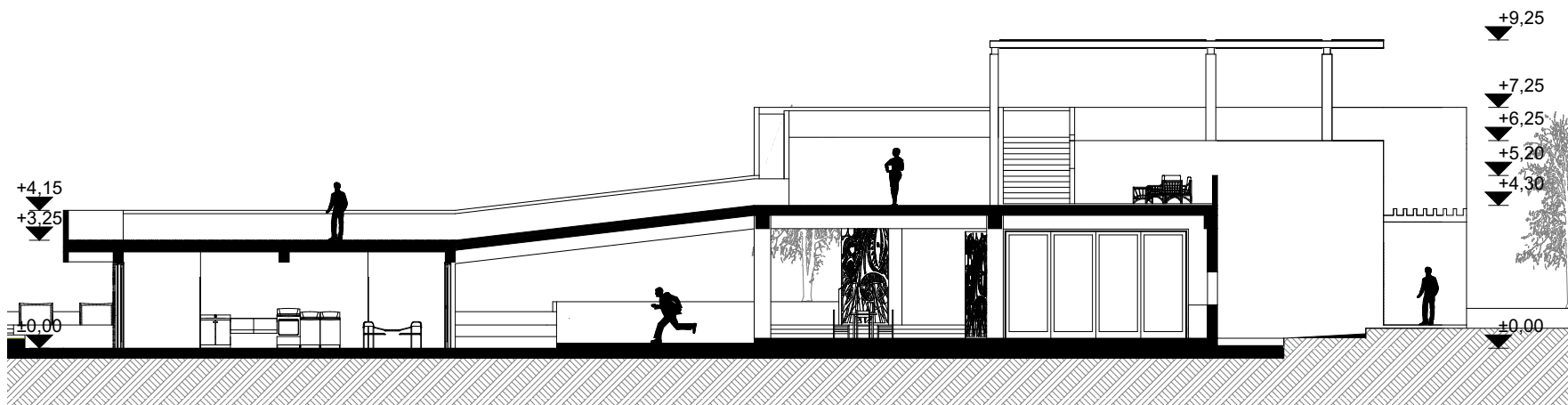
SECTION CC   SCALE 1:200
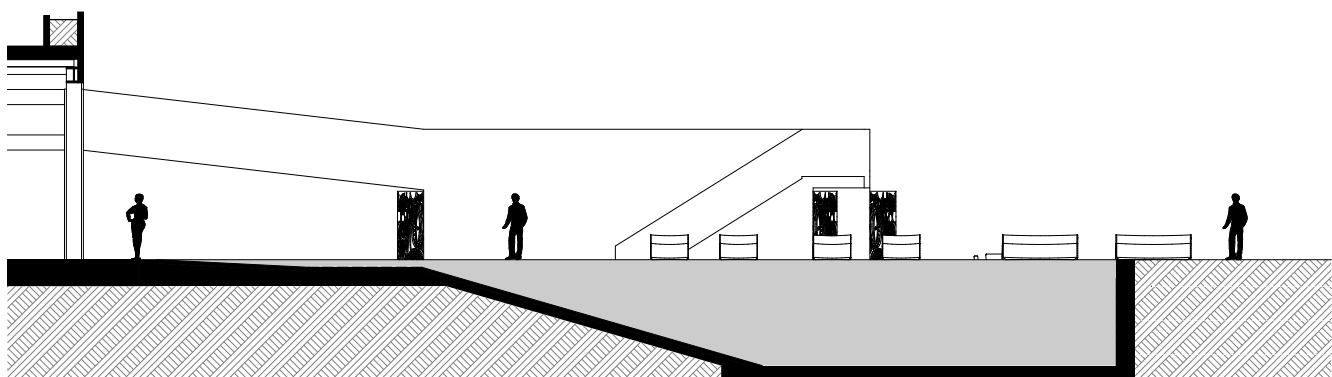
POOL SECTION   SCALE 1:200
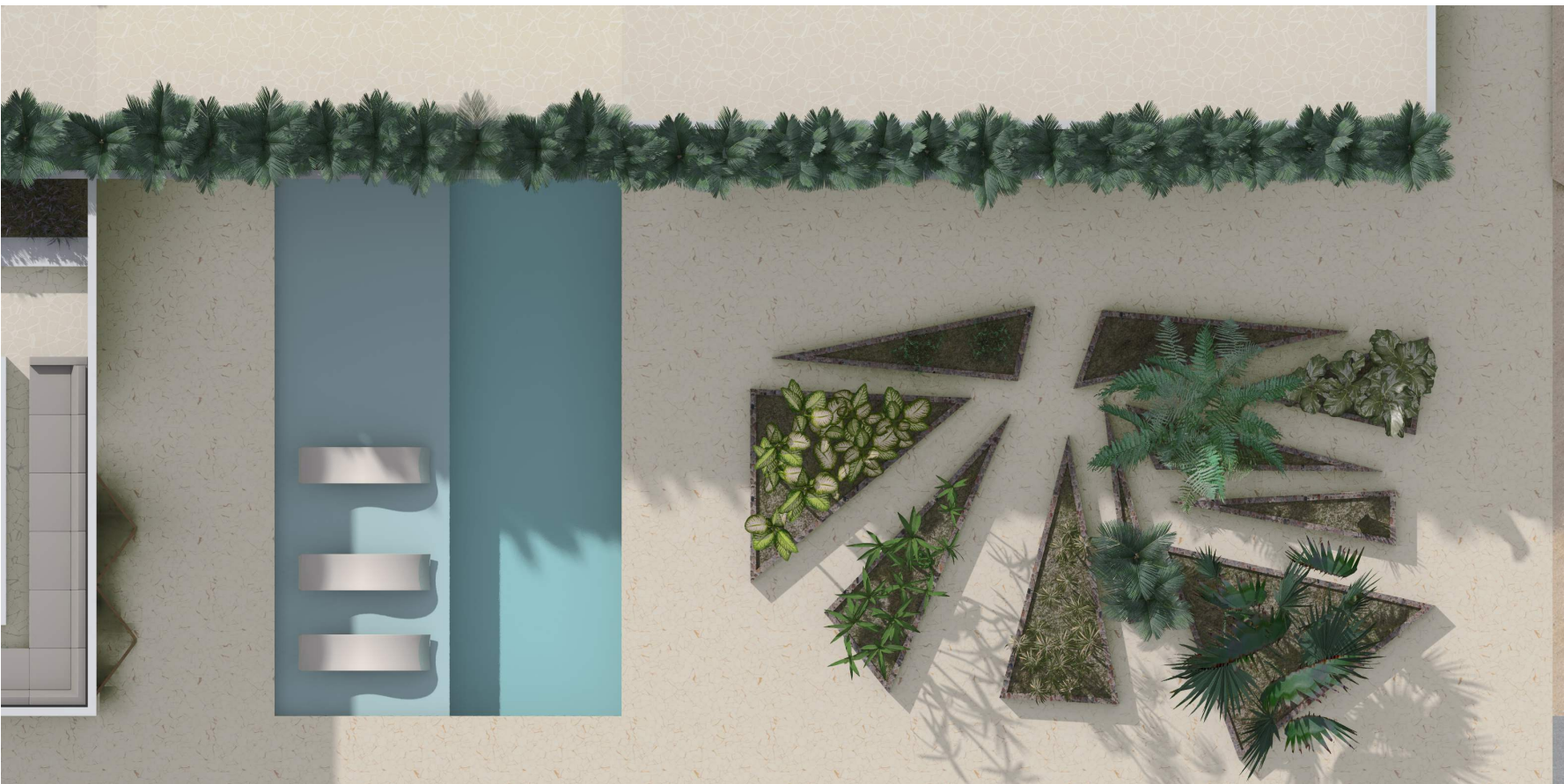
DETAIL PLAN PRIVATE POOL

DETAIL PLAN PRIVATE TERRACE

DETAIL PLAN WATER GARDEN

DETAIL PLAN POOL

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