

mention

Atlas of the port of Maó

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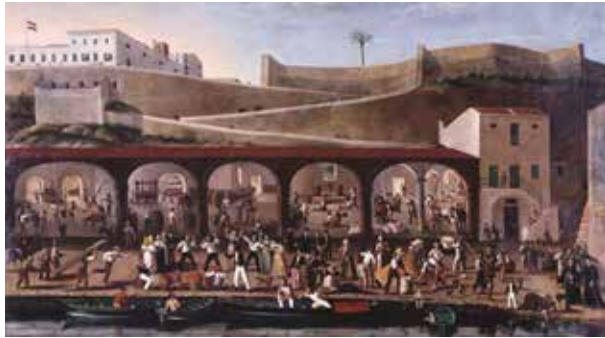
An investigation into the Port of Maó, on the easternmost Balearic island, Menorca, was considered relevant due essentially to the fact that it is an enormous, yet urban infrastructure. A natural estuary, a natural infrastructure, which influences all aspects of the city.

"[...] the city coexists in a maximum condition. The city is fully engaged with it. Maó and Es Castell embrace, without funnels, to form the port valley. A city, the island capital, home to 28,592 inhabitants, and an adjacent town with a population of 7,348, which, together with the 6,892 inhabitants from the nearby municipality of Sant Lluís, comprise a metropolitan area of more than 42,000 people; half, de facto, of the population of Menorca. The densest and most urban part of the island; even more so if we take into account the close proximity, just 12 km away, of the town of Alaior, with a population of 9,012 inhabitants [...]"

¹ Vidal Jordi, Toni. *Atlas del port de Maó*. Volum 2. PhD Thesis. Introduction, p. 11.

1. Model of the port Maó. Atelier Arnaboldi. USI-Accademia. 2017-2018.





Its status as a Port of General State Interest also places it under a legal domain that not all urban infrastructures or centres have. An urban infrastructure where everything coexists within a closed valley: commercial, logistic and recreational traffic; city, town and housing estates; the energy industry and a vast heritage –much of it in disuse– of medical and military origin, heir to past domination, planned on a state or imperial scale; yet almost never, on the scale of the port or island.

An imbalance, that of the large size of its natural, infrastructural and military heritage, which was balanced or, at the very least, non-conflicting until well into the second half of the 20th century. Testament to this is the olive oil that may be seen in the Museum of Menorca, housed within the Estela warehouses, where, in the mid-19th century, all activities and estates, the bourgeoisie and civil and ecclesiastical power, rubbed shoulders, coexisting in one single space; Salvador Mirall's *costumbrista*-style photographs reflect the leisurely appropriation of the port's space; or the splendid photographs by Toni Vidal Miquel from the late 1950s, in which everything coexists and everything seems to flow in the port with no apparent conflict.

A situation that reflects, as a still photo, the American flight from 1956. Between that same year, in which construction on the Port Mahon housing estate began on the cornice of the city, and 1975, the year work began on the Sol del Este housing estate, in just 19 years, the port's urban footprint increased 2.5-fold, with the city's new growth, housing estates and the industrial estate. This expansion also coincided with the almost total abandonment of all military activity, and the emergence of 158.39 ha of disused heritage space, which we have come to call **CRITICAL ENCLOSURES**.

2. Critical enclosures -on black- over the urbanized footprint of the port of Maó. Drawing by the author.
3. Magatzems Estela. Oil on canvas. Anonymous. Maó: Museu de Menorca
4. Cales Fonts, Moll den Pons Es Castell. Toni Vidal Miquel, photographer. Ca. 1960.
5. Baixamar, Maó. Joan Sturla, photographer. Ca. 1960.
6. Moll den Pons Es Castell. Toni Vidal Miquel, photographer. Ca. 1960.

Opportunity and validity

For more than twenty years, the question surrounding its recovery and use as a potentially productive vector on the eastern side of the island has been looming. Today, in Maó, the immense efforts made to promote recreational sailing coexist with other situations which lay bare the devastation experienced by the city's heritage: by the old naval base, the Illa del Rei Hospital, the La Mola Fortress, the Llatzeret and the string of old hotels along the Fonduco docks.

This research was also fuelled by the conviction of the validity of the topic under investigation and the opportunities it holds. All it takes is one glance at the local press, which has filled numerous covers and pages over the past 10-15 years on the subject of the Port of Maó. Recently, furthermore, in the midst of the climate emergency, the focus has shifted to the continuity or potential dismantling of the island's main –and currently irreplaceable– energy source, the GESA thermal power plant, located on the port's *Colàrsega*, at the end of the estuary.

Research - Criticism - Professional activity

The collection of heritage sites currently in disuse, based on a free yet rigorous scaled drawing, which we called the “constellation of disuse”, served, in 2016, to illustrate the course *Reocupar el port* [Reoccupy the Port], organised by the Architects' Association of the Balearic Island on heritage sites in the Port of Maó. With this thesis, we have taken part in fora such as the exhibition and course *El port de Maó des de Mendrisio* [The Port of Maó from Mendrisio]; many other local debates, as well as debates on coastal and port dynamics, which we have seen are becoming increasingly recurrent. In addition, we have benefitted from establishing a common cross-cutting theme throughout the research, the critical dimension of the port and the professional activity, taking part, sometimes successfully, in competitions and works in which we have transmitted our knowledge of the port landscape's underlying logic.



7. Recent news about the port on the local press. Menorca, *Diario Insular*, 2013-2019



8. Related events on the validity of the doctoral topic.

Approach - Two volumes

Having identified the relevance of the topic at hand and the opportunities it holds, the research was organised into two clearly distinct volumes. The first, a catalogue that includes as many examples of architecture from the Port of Maó as we could collect and identify, with a view to conducting a thorough critical analysis of a territory that has been subject to numerous overlapping dynamics. A compilation we felt was essential to making a solid judgement.

After gathering information on and documenting 309 examples from an area restricted by a setting-based criterion, the idea was not to create an architectural guide of the best the port has to offer. It is not a hierarchical document. Neither is it an exhaustive qualitative inventory of all the architectural examples we found: it is a catalogue of everything we were able to gather, whether out of interest, intuition or opportunity. As a result, it provides information with sufficient quality to write about the port.

A chronological graphic chronicle, organised, in turn, by periods based on the main historical and political vicissitudes of the port and island. A compilation aimed at identifying the landscape in full and not in a fragmented manner, with the understanding that administrative divisions are not relevant. Neither between cities, nor between cities and the port manager.

An inclusive approach that has borrowed postulates on the value of chronicles from authors such as Walter Benjamin, in *On the Concept of History*:

“The chronicler, who details the events without discerning between large and small, takes into account the truth that nothing that ever happened can be considered lost in history”²

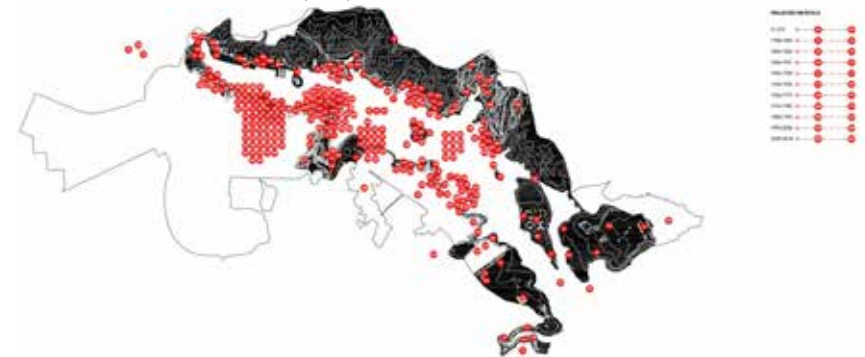
²Benjamin, Walter. 1939. “On the concept of history”. (TbA)

Or others like Umberto Eco, who justified the pertinence of the ugly, of the dirty. Of the ordinary, in *Storia della Bruttezza*:

“It is almost always difficult to establish to what extent certain concepts can be identifiable with our own, although tradition has led us to translate them into Western terms such as ‘beautiful’ or ‘ugly’. [...] We realise that what was considered proportionate in one century was no longer proportionate in the next one [...] The concepts of the beautiful and the ugly are in relation to different historical periods or different cultures”³

This compilation therefore features old architectural examples; monumental and ecclesiastical; bourgeois; logistical, heavy; port planning documents; signature architecture; multi-family buildings; 19th-century military architecture, previously the most studied typology; ordinary, anonymous buildings; buildings which have disappeared; theoretical architecture; approaches to urban planning; and moments of intensification and speculation; episodes of maximum social validity; yet always, without losing sight of where the best architecture is, what it is.

³Eco, Umberto. Pons Irazazábal, María, translation. *Historia de la fealdad. Storia della bruttezza*. Barcelona: Lumen. 2007 (TbA)



9. Study cases on the volume 1 of the PhD thesis. Drawing by the autor.

An approach that integrates all of the landscape's conditions, yet without neglecting the disciplinary starting point. A way of doing things, a method –the worksheet, first, then the cross-cutting report, intertwining cases and historical periods– employed by and explored as part of the UPC's Habitar Research Group, within which this research is framed.

This initial volume, CATALOGUE, sceptical, which could well have been a subsidiary and subordinate annex, yet which was organised and published beforehand, gave rise to a second volume, which we could have called CRITICAL. This second volume contains a cross-cutting account of the landscape, drawing from observations and typological identifications, yet also from social dynamics and intuition.

Collection and re drawing

We were also aware of the analytical and critical potential of Redrawing. In this regard, our objective was to, in modest fashion, create a new graphic representation of the port; a new drawing of a known world, shown, however, in a novel manner.

Objectivation

Aware of the difficulties inherent in generating an overly subjective discourse due to the immense social conflict identified in the port condenser, the decision was made to highlight and objectify this cross-cutting nature as much as possible. Divided into 8 chapters, all accompanied by an introduction and arguments, as well as conclusions in the way of a critical and prospective reflection, this intertwining story about the port revolves around 8 objects, 8 nouns, which reduce the topic to that of which we have significant and precise knowledge regarding the Port of Maó.

Setting

Borders

Artifices

Hospitals

Hotels

Houses

Factories

Opportunity

Of these, there are three that we can understand as linked to the context: to the container and, as a developed introduction which exposes the particular nature of the port, to its TOPOS; they are a constant reminder of the circumstances of its conflict:

Setting

Borders

Artifices

The following four refer to the objects: the content of this container and the TYPES, their disciplinary typologies, affected or promoted by the dynamic vicissitudes of the container:

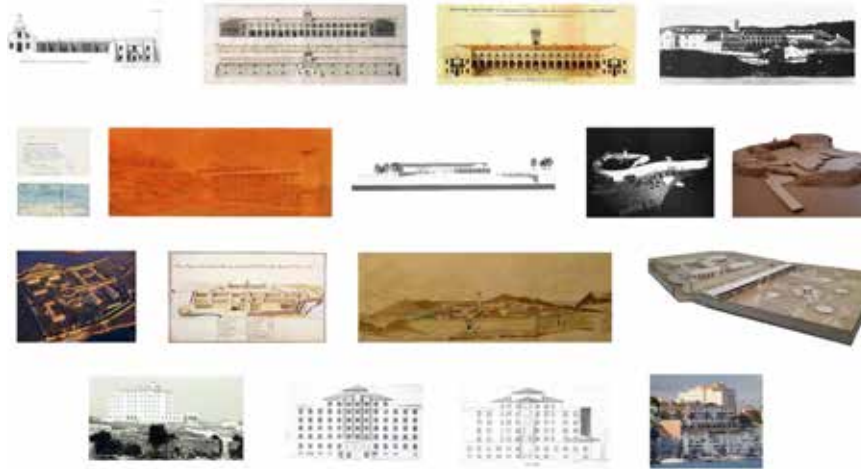
Hospitals

Hotels

Houses

Factories

Finally, the last of these eight chapters, OPPORTUNITY, clearly indicates its application: a critical reflection about future PROSPECTS.



10. Hospitals Mosaic. Collage by the author.



11. Primary Hotels Mosaic. Collage by the author.

OBJECTIFICATION / CONTENT / TYPE

We have taken the opportunity this abstract presents to reverse the order of these two groups, and began by discussing the Types, the objects, which have invariably shaped and will likely continue to define this landscape. An objective and timeless approach, which may subsist regardless of the contingent situations.

Hospitals: a medical port

Mahon is a port that may largely be explained by the significance of the hospitals to which it has played host, of which none remain in operation; hospitals which were planned based on large-scale strategies that far exceeded the needs of the island, as in the case of the Illa del Rei Naval Hospital or the Llatzeret, which came to us in disuse or in a critical situation due to inadequate responses on the part of the to the local authority. Many have been reformulated –almost never successfully– under the auspices of knowledge and research, while, in recent times, some have even been considered as candidates for hotels. Their dispersion throughout the landscape, mostly centred around the port islands, with the exception of the Hospital Verge del Toro, is important: it is a landscape of –old– hospitals.

Hotels: tourism as a port phenomenon

At the same time, the Port of Mahon may be explained by its hotels. It was the cradle of the island’s first forays into the hotel industry, making the transition from a romantic, almost adventurous setting, one closely connected to hiking, to the consolidation of the phenomenon as a genuine industry. Until the change in logic of the tourism phenomenon, following which the beach became the main attraction.

A hotel phenomenon comprised of establishments with intimate links to the sea and a clear maritime and sometimes scenographic spirit; we are talking about hotels by architects such as Josep Claret, Mateu Seguí and Pedro Luis Mercadal, which evolved into hotels of a specifically urban or rural nature. The state of abandonment of the Fonduco complex, splendid in its day, with the Rocamar hotel as a sad paradigm, is particularly surprising.

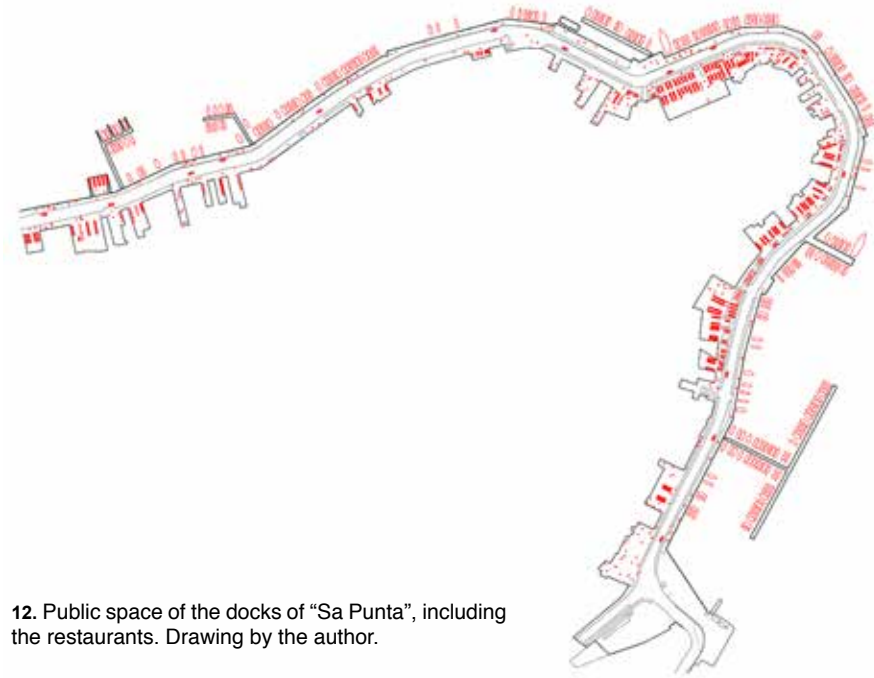
The arrival of tourism, however, would far surpass hotels: it was necessary to provide guests restaurants and promenades. During the past 30 years at the port, many of the old warehouses which once served to store wheat or house shipwrights have morphed into recreational establishments, into restaurants or commercial premises. This marked the beginning of the intensive trivialisation of the port's heritage, as manifested, in certain cases, by the new mobile hotels –a commitment to cruises–: Mahon, like Venice. This decision is quite shocking, with frequent reports of constant hold-ups in traffic: Mahon is no place for large boats.

Houses: residence, rest and urbanisation

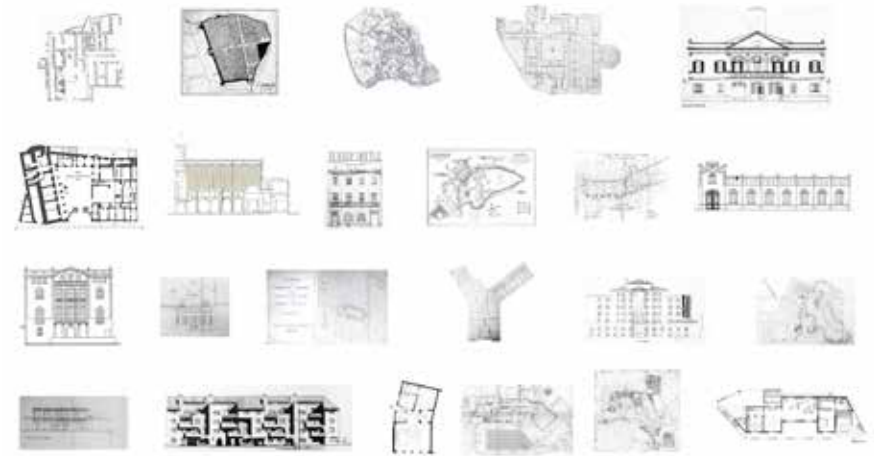
Within the port area, housing is not allowed. So states the *Spanish Ports Act 27/1992*⁴ and its subsequent amendments. There can be no houses on port property. This obviously depends on what we understand by the port's boundary. However, a broader reading of the port container sheds light on the dominant use.

We have been using the mosaic, as an added value to the finished atlas in the thesis itself, for well over a year. There are houses on the cliff; others near the water; not to mention in Baixamar, which correspond to a highly specific and highly privileged typology, that

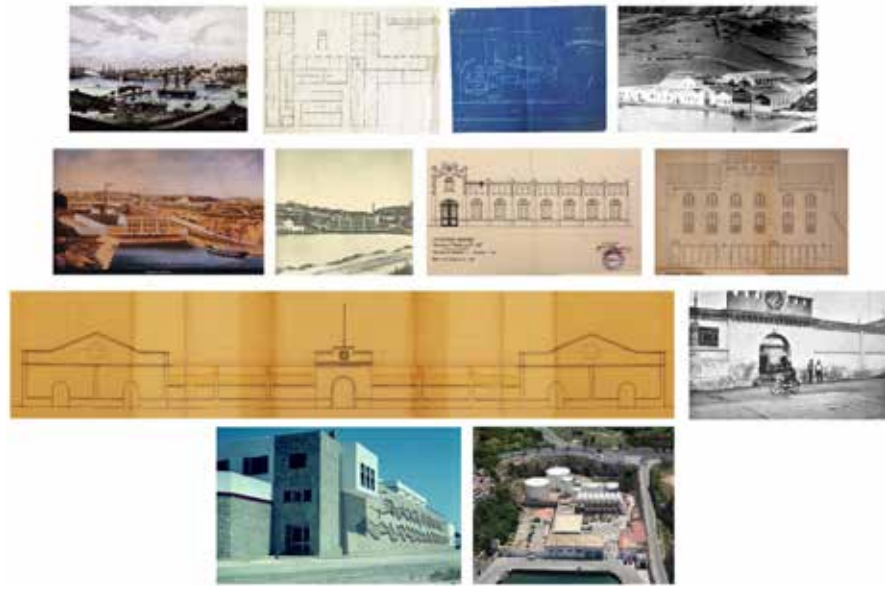
⁴The *Ley de Puertos del Estado 27/1992* defines the conditions, limits and uses of the so-called "ports of general interest of the State", of which Mahon is one. It is not, therefore, a port of local or regional interest.



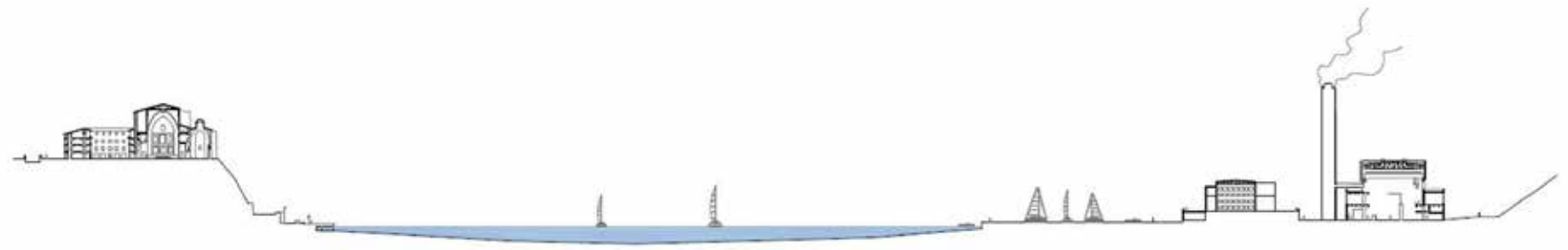
12. Public space of the docks of "Sa Punta", including the restaurants. Drawing by the author.



13. Housing Mosaic. Collage by the author.



14. Industrial Mosaic. Collage by the author.



15. Cross section of the end of the harbour. Drawing by the author.

of terraced housing; the port also offers multi-family flats; and the port shows us the first testimonies of tradition and rest, of a playful appropriation of the landscape, recreational. It has become so inhabited that houses have even taken possession of the upper floors of old warehouses in Baixamar, atop the restaurants and bars.

And the port is a place for time-intensive urbanising phenomena; from old estates, such as Raval de Sant Felip, Georgetown or the urban extension Tanques del Carme; to more recent examples, including the Urb. Port Mahon, the Urb. Cala Llonga, Son Vilar, Santa Anna and Sol del Este: “*Un paraíso para vivir distintamente*” [A paradise where life is different].

Factories: energy and production

In a port with a clear tendency towards recreational intensification, it is important to point out its productive industrial past, and its current condition as the only point of entry into the island for solid energy sources. The Port of Mahon is where the industrial genesis took place: the British arsenal on s’Altra Banda and Bloody Island; the first civil industry, *La Industrial Mahonesa*; the *Sociedad Anglo-Española*, *La Maquinista Naval* and the flour factory *La Minerva*. In writing this thesis, we have engaged in an initial foray into industrial archaeology, of which few testimonies remain.

The Gesa thermal power plant deserves a separate chapter. Designed by José Ferragut Pou in 1956, it is a blend of the most radical modernity and critical regionalism, laden with localisms. A relatively brilliant example of architecture blighted, however, by the architecture-less expansion undertaken in 1990. A building which, due its size and position of prominence in the Port of Mahon, is indeed heritage, poised to undergo a clear second energy transition. It is likely the highest free-standing civil building in Menorca.

The debate about whether to replace the thermal plant for non-polluting, renewable sources in the future is highly relevant. This introduces the concept of Memory, testament to an extremely important industrial past. Are we still interested in suggestive yet uncomfortable drawings and photographs, such as a cross-section of the port that might show the church of Sant Francesc on one side and the GESA on the other?

CONTAINER / CONTEXT AND CONFLICT / TOPOS

Setting: the urban valley

All of these objects, types, are identified within a global setting: an urban valley, the result of a natural, closed estuary of varying width. There is landscape on both sides, a fact that, though it might seem trivial, does not always occur in all port assemblages or types; it is both singular and poetic: the very water, the dividing line, defines the container, the surmountable void.

Scenography and power

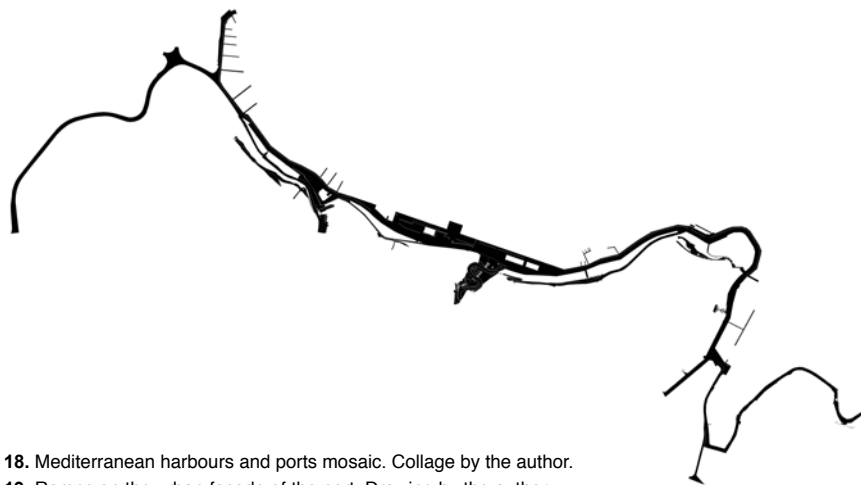
Its condition as a closed valley, with a marked topographical difference on the south bank, makes it a setting that has been portrayed on countless occasions: from engravings to watercolours, from oil paints to photography and, of course, postcards.



16. Port Mahon's paintings mosaic. Collage by the author.



17. The powerness using the harbour as scene. Collage by the author.



18. Mediterranean harbours and ports mosaic. Collage by the author.

19. Ramps on the urban façade of the port. Drawing by the author

A potential for scenographic representation that has never been wasted: Giuseppe Chiesa and Font i Vidal depicted the victories of the French, first, and the Spanish, later, expelling and forcing the British to surrender. Many others, however, have also made use of this port scene: from Isabel II to the Dukes of Montpensier; from Alfonso XII to Kaiser Wilhelm II or Alfonso XIII; from Rainier of Monaco, walking arm in arm with Grace Kelly, to Dictator Franco, who did not underestimate the cinematic potential of the Costa de Ses Voltes, then known as Avenida de la Victoria. Or, more recently, José M. Aznar, José L. Rodríguez Zapatero and Juan Carlos I have also chosen the Port of Mahon as a phot spot during their visits to the island.

A scenographic attribute which necessarily conditions the city. Some representations, such as the British depiction by Basire, the representation by Miguel Barca in his PFC from 1975 or the 1987 General Land-Use Plan have viewed the port in this light. The city above, and the north below, with the map turned upside down: a consummate declaration of intent.

Urban park and natural park

An urban valley that helps us to understand the city associated with the port as an urban space of maximum urbanity and centrality: an urban park, in the same way that we can understand, albeit it on a different scale, the dominant condition of Central Park in New York; or the recovered Ria, or estuary, in Bilbao. An urban park which has brought about the urban reformulation of the “linear city” of Baixamar, its “coastal ring road”.

At the same time, this urban park must also be regarded as an infrastructural space that is at once a natural organic system: to understand the areas of Binisermenya, S’Hort den Murillo, Els Freus, Repòs del Rei, Es Pouet, the Sant Felip Castle or, why not, the delicate ecosystem of the Vergers de St Joan as the great green

corridors of a port of general interest. The drawings produced as part of the 2006 master's programme *The Large Scale* are very explicit on this essential condition.



Borders

The tension between the city and the port domain provides the opportunity to address the boundary between the two realities as a space for critical analysis. Mahon is a city of lookouts; it is a city that observes and watches the port. Due to this, the limit, this border, has been the subject of numerous projects: The Passeig de Cornisa, by architects Martorell, Bohigas and Mackay is literally framed within this notion of border. It was funded as part of the Ministry of Public Works' "Urban Edges Programme" in the 1980s.

A limit, the port's legal limit, which excludes elements that are unequivocally linked to the landscape: the thermal power plant, the naval base, perfect islands of the system; such as the cliff face, the port fortresses or the interior of the islets, which do not belong to the port.

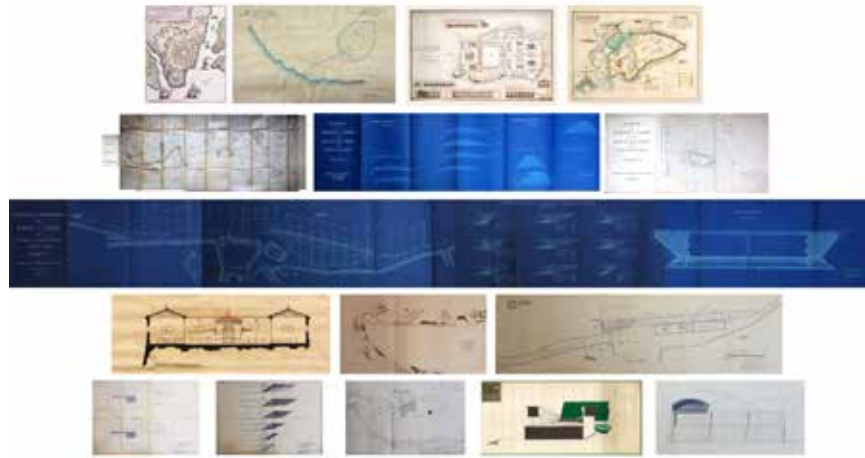
A boundary that has often been blurred, which has been the subject of reflection and projects; the boundary that separates the port domain from the city, overflowing it. We are talking about projects such as the Garcés - Soria detail studio for Sa Colàrsega; the intervention on the Costes de La Miranda and Cas General, by architects Serra-Vives-Cartagena; or the Port Use Plan by architects Cantallops-Roca.



20. Comparative drawing of the new lifts in the port of Maó with other well-known ones. Collage by the author.

21. Dock's artifices on time. Drawing by the author.

1890
2019



22. Artifices mosaic. Collage by the author.

23. Port of Maó on the Mediterranean network. Drawing by the author.

Slopes

A border that needs to be chiselled, constantly shaped and modified. A border, in addition, sectional, vertical, that the series of slopes have acted upon and which, inserted between the docks and rock, have often been harmed, like the scenographic rock itself, by the contradiction of the border: the Mahon Cliff Consortium as a great paradigm of the contradiction of the border. The great skipper of the port scene, whose members do not include that which benefits most from their maintenance, the dock manager.

MECHANICAL PARADIGM

Recently, even the requirements of vertical mobility, such as the new elevator, have prompted imaginative formulas to involve the Port Authority in the urban domain –such as the modification of the DEUP’s delimitation line, by way of a temporary transfer– and in the maintenance of the scenographic curtain: “*We had to build an elevator to fix a cliff*”, we might conclude. An elevator that, as far as we are concerned, might not solve the mobility problems or, from an architectural standpoint, be the best example of its type.

Artifices

The Port of Maó is an active infrastructure. It is therefore dynamic, and its border is constantly being altered through regular engineering and logistics works. This thesis has traced and redrawn the evolution over time of its docks, new artifices. And compiled the engineering projects which produced them.

Artifices at the service of traffic and logistics. Despite cutting docks to prevent citizens from docking at the foot of the city, one of the largest and most sheltered natural harbours in the Mediterranean, it has difficulties managing long boats. Resignation or changes to the model ensue: the alternative, strange dockings at the mouth of the port.

Enclosures and fortresses

Close to the other borders and built artifices, of a medical or military nature. The monumental fortress was explained and understood as an artifice for altering the landscape.

PROSPECTS: OPPORTUNITY

The dynamics of the port and networked landscape, and its heritage sites, most of which are now in disuse, are seen as the main vectors of opportunity for the port.

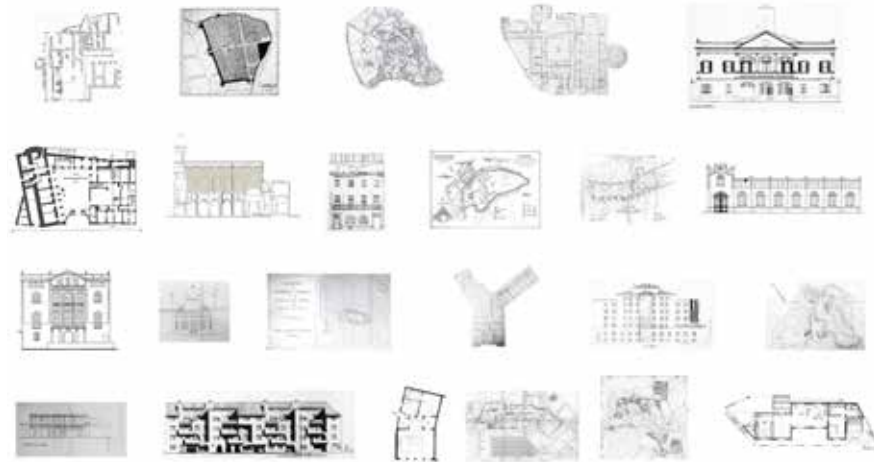
Global Network

Cruise ships are organised around the idea of a network: they link together ports as part of a route in which each stopover is a node in a much larger set. If much of the conflict in Mahon stems from the legacy of a disused landscape and heritage built on a scale much larger than the island's requirements, possible solutions may be derived from understanding the Port of Maó as serving a much broader territory.

The British did this: Mahon was a node in a higher interest. In this regard, for example, one proposal suggests turning the Naval Base into a Faculty of Marine Sciences, taking into account the potential the new facility would have as an attraction, to provide service to the entire Western Mediterranean, in the absence of an equivalent faculty in the Spanish Mediterranean.

Local network

At the same time, the local network is key. This thesis therefore proposes the idea of articulating the port's vast heritage by studying its buildable potential and drawing connections based on the idea of network.



24. The port of Maó as an architectonic and urban kaleidoscope. Collage by the author.



25. Navy Base. Double T building. Photography by the author.



26. Hotel Rocamar. Joan Bagur Truyol collection. Ca. 1955.



27. Housing building in Cales Fonts, Es Castell. Lluís Cantallops, arch. Drawing, Lluís Cantallops Office

Disuse. Minimum intervention

It is crucial that the heritage sites, information regarding which has also been collected, be identified, that interventions be kept to a minimum and that there be redress for expensive interventions that the territory cannot afford. This thesis takes extreme examples in this regard⁵.

CONCLUSIONS

The research is framed, as we mentioned earlier, within a scenario of critical reflection of a prospective nature; it eludes any specific proposals or projects. The conclusions are therefore summarised below:

Kaleidoscope. Spectrum

The Port of Mahon as a setting for identifying everything that has happened on the island of Menorca over time. Everything is there. Everything is condensed in it. Even traces of Western Mediterranean architecture.

Inventory and reuse

We are convinced that it is necessary to inventory and document the scope of the heritage sites in disuse in the port. If we understand it as a potential catalyst for the island, as well as for Mahon and Es Castell, an exhaustive dimensional and typological analysis of this heritage becomes necessary. The “*Guide to the Use-Disuse of the Port of Mahon*”⁶, a project completed in 2016 as part of the MBArch

⁵ The L11 Sud Metro stations, by Garcés - De Seta - Bonet stations; the Palais de Tokyo by Lacaton et Vassal; or, much closer to the port, the surprising recovery of the Cine Victòria, in Mahon, as an art gallery.

⁶ Cucalon, Donoso, Padrón, Romero, et al.. *Guía del Uso-Desuso del puerto de Maó. Barcelona: Projecte, Residu i Reciclatge*. Cristina Jover, Josep Lafont, Josep, and Toni Vidal, Professors. MBArch Etsab. 2016.

programme, stands as a novel work that is both useful and revolutionary in this regard.

Productive port: Beyond tourism, social and environmental balance

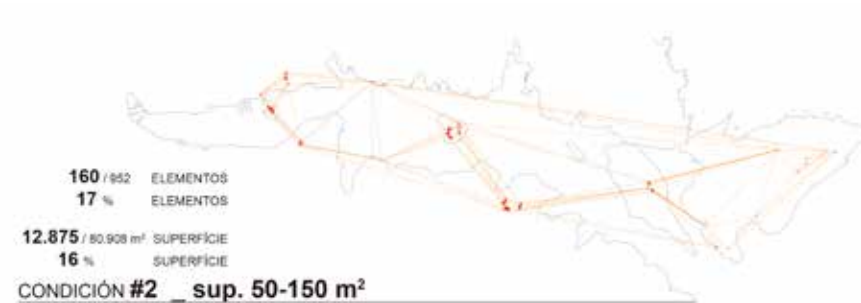
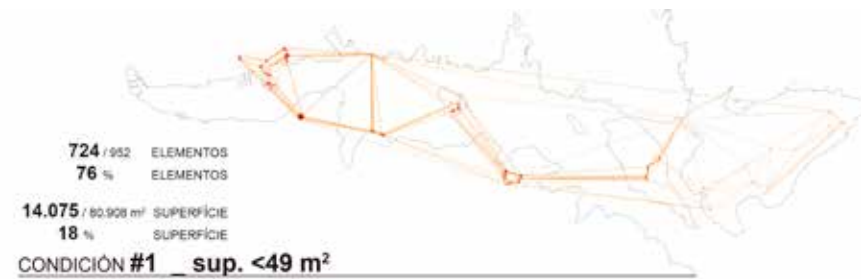
If the Port of Maó is to play a crucial role in the island's social and economic development, we understand that its production model should refrain from revolving exclusively around recreational and nautical services; it is important not to lose sight of the Port of Maó as an industrial port, while understanding its natural condition and demanding social and environmental balance.

Blue and knowledge economies

Much of this productivity could be derived from what has come to be known in recent times as “blue economies”. Activities, not always possible in other contexts, linked to the sea and its added value. Also, the knowledge industry, in which regard the Port of Maó has hosted several disparate yet successful activities over the course of its history, such as the Illa del Rei International University of Menorca, the Llatzeret School of Public Health or the Clot de La Mola Battery Maritime-Terrestrial Station, is surely another of the most feasible options. Knowledge as a cultural and economic vector.

More housing; more hotels

People live in the port of Mahón. A curious and not inconsiderable condition of this port of general interest, not always shared in other port realities. The residence, in Maó, has given splendid examples of architecture. Built realities both port and logistics; it all depends on legal, often virtual boundaries. At the same time, José Antonio Coderch showed that the Instituto Social de la Marina provides social housing in the port; the GESA power plant, too.



28. Networks over the port of Mahon. Castellà, Escalante et alter. MBArch 2016



29. The airport linked with the port of Maó. Drawing by the author.

30. Ports of Maó and Ciutadella linked by the Menorcan main road. Drawing by the author

It is suggested to recover the collective memory of the port as a hotel and tourist genesis of the island can help to rethink from the port of Maó a new hotel and tourist model for Menorca, far from the -possibly expired- model of sun and beach. Could the quarters of La Mola, or Marine of the Naval Base, far from their original use, be used as hotels?

Network port

We talked about the idea of a networked port to make it go beyond its oversized dimension. Globally, and locally. It is also worth understanding the possible shared synergy of the port with the airport. Two connected infrastructures.

Two ports of an island. Dual system

We must also learn to deal, in a connected manner, with the situation posed by having two ports condemned to understand one other, as is the case of Mahon and Ciutadella: two ports that belong to the same system. What goes to Ciutadella does not go to Maó, and vice versa, with the island's main highway as an essential umbilical cord connecting this infrastructural system. Should we consider the prospect of joint management?

Limits and management

Three drawings, three criteria, three limits for the port. The first, the port of the Port Authority; the second, quite reasonable –used in the catalogue–, the setting, the port container; the third, the operational and urban units linked to the port. Drawing as a critical tool. This imposes a new idea: the idea of overlap, as opposed to that of a dividing line. Josep Bohigas explains it as follows:

"[...] The port, the coastal area, is a border area. [...] That relationship, that overlap that can never be defined with a fence, with a line, if not as overlap; that space of relationship between



31. Three drawings of the port: the administrative port; the port according to the setting criteria; the port of the linked urban entities. Drawing by the author

*the two realities, between two cities, between two owners, two realities that have many economic pressures [...]*⁷

This gives rise to a new idea of management, one based on mutual understanding, on the voluntary transfer of powers in efforts to define a overlapping landscape. Could the figure of the Consortium, of a shared governance body, be valid? The ports of Cincinnati & Northern Kentucky, a land and heritage management tool that spans the Ohio River, overflowing into two American federate States; or the case of La Marina de València, in managing Valencia's urban port, are examples which point towards this new way of understanding port management. Mechanisms which, furthermore, would prevent recurrent pressure overloads on the port manager, sometimes more than debatable: the port does not end with the Port Authority.

Leadership

Clear leadership is required; one that, beyond the management model, shows a commitment to the port. The precedents from the 1980s, in which the mayor's office led actions which went beyond its

⁷ Bohigas, Josep. Radio A Coruña, Cadena Ser. Interview for the Tecendo Litoral Forum. A Coruña. 2018. Llop, Carles, Supervisor.

area of competence: the General Plan by Sabaté-Ferrer-Castiñeira-Serra-Vives, conceived from the port; the project by Garcés - Soria, "port d'hivernada", on port property, largely the mayor's proposal; or Martorell's redrawing of the urban section of the new docks by Fernando Moscardó and Rafael Soler Gayà, engineers from the Administrative Port Commission. A moment of clear leadership, embodied in the efforts of the mayor and architect Borja Carreras-Moysi to ensure that the graphic testimonies of the works of the time focused basically on the port.

Port city; port landscape

Finally, the aim of this thesis is to convey the idea of a *Port City*. It is impossible to imagine a port without a city, and vice versa; moreover, it is important that we move past the "city-port relationship" paradigm. Mahon would not be the city we know without its port. No connection needs to be drawn, because the port is already part of its logic. All of it comprises the port landscape, a condenser of all kinds of uses around a natural estuary that is the city, infrastructure and port of general interest; and it is in this dimension of full urban and maritime infrastructure that the opportunity of Maó and its port really lies.

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