

CESAR MANRIQUE, LANZAROTE'S BRAND IMAGE¹

CÉSAR MANRIQUE, LA IMAGEN DE MARCA DE LANZAROTE

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Abstract | Starting the 1960's, the artist Cesar Manrique launched, with the support of the local government, a territorial project in the island of Lanzarote geared at promoting quality tourism based on the island's landscape and culture. For the artist, the project represented the permanent communication between art and nature. With intelligence, courage and audacity, he succeeded in developing his paradigm thanks to his tenacity and the support of the public administration. This article analyses the work of Cesar Manrique in order to understand how his ideas and interventions have created the brand image of Lanzarote, and how the artist and his vision have become a territorial benchmark as well as a tourist attraction. Lanzarote was for many years considered to be unattractive for most tourists, not only aesthetically but also because of the island's economic circumstances. However, at present it has a completely different reality, having become an example of the balance between sustainability and tourism capacity, which are two major challenges currently faced by most cities and countries around the world. In just a few decades the development of Lanzarote has been remarkable, and its success is directly linked to the local artist Cesar Manrique, who actively participated in said development starting in the 1960's.

Keywords: Autochthonous architecture, Cesar Manrique, Ecological Awareness, Brand Image, Lanzarote, Respect for the Environment, Sustainable Tourism

Resumen | A partir de los años 60 del siglo pasado, en Lanzarote, el artista César Manrique con el apoyo del Cabildo de Lanzarote afronta un proyecto territorial con el fin de promover un turismo de calidad basado en el paisaje y la cultura propias. El artista afronta este proyecto en una continua comunicación entre el arte y la naturaleza. Manrique de forma inteligente, con valentía y audacia, desarrollará su paradigma de desarrollo porque contó con el apoyo político para hacerlo posible. En este artículo se analizará la obra de César Manrique con el fin de entender cómo sus intervenciones, a través de sus ideas, han creado la imagen de marca de Lanzarote, y cómo la figura del artista se ha convertido en referente territorial. La figura de Manrique y su visión se ha convertido, asimismo, en un reclamo turístico. Lanzarote fue, durante mucho tiempo, una isla poco atractiva para la mayoría, no solo por su estética sino también por la circunstancia económica de su territorio. En la actualidad, su realidad es

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completamente diferente. Lanzarote se ha terminado convirtiendo en un ejemplo de equilibrio entre sostenibilidad y capacidad turística, dos de los grandes retos a lograr por la mayoría de ciudades y pueblos en el mundo en este siglo XXI. En pocas décadas, el desarrollo del territorio ha sido llamativo. Su éxito se relaciona directamente con la figura del artista autóctono, César Manrique, quien desde los años sesenta participó de forma decisiva en el mencionado desarrollo.

Palabras clave: Arquitectura autóctona, César Manrique, Conciencia ecológica, Imagen de marca, Lanzarote, Respeto al medio ambiente, Turismo sostenible.

| Introduction, methodology and objectives |

The purpose of this study is to understand the relationship between Cesar Manrique and the brand image created in Lanzarote, and to determine whether the figure of the artist is part of the territory's image. Lanzarote's tourism brand is closely related to the landscape, and Cesar Manrique was committed to interventions which can be acknowledged as an example of a territorial model.

Focusing on three practical examples, the study identifies the elements of the projects that define Manrique's interventions in Lanzarote and enable following the territorial development up to Lanzarote's contemporary model.

The following hypotheses form the basis of the study:

Cesar Manrique's interventions have created Lanzarote's brand image.

The interventions carried out by Cesar Manrique in Lanzarote have generated a singular and homogeneous territorial tourism brand model for the whole island.

Cesar Manrique as Lanzarote's brand image

The synergy created by Cesar Manrique has led to his figure becoming a necessary element of the island's brand image.

The analysis seeks to answer different questions, including the following:

- What project elements define Cesar Manrique's work in Lanzarote?
- What are the connections between Cesar Manrique's interventions and Lanzarote's brand image?
- What is the importance of art and artists in raising awareness of the landscape?

In order to answer these questions, the following specific objectives served as guidelines for the research study:

- To understand the context in which Cesar Manrique's work took place
- To carry out an in-depth study of some of the artist's important work to understand his architectural interventions and identify possible patterns
- To assess the features that created Lanzarote's brand image
- To assess the importance of Cesar Manrique in the image of the territory

This research study is structured in two parts: the first one, focuses on the state of the art, encompassing the theoretical and conceptual development of the context of the study's framework; and the second one deals with the development and analysis of the case study, finalizing with a discussion of the conclusions.

The state of the art stems from relevant documentary sources, ranging from the general context to the particular situation of the island of Lanzarote. Hence, the work of Cesar Manrique in Lanzarote is first presented in the international context and then defined in respect to the national context.

The case study analyzes three of Cesar Manrique's works, individualizing the research and establishing a framework in which to limit the subsequent theoretical analysis. In order to understand all aspects of his work, it was necessary to fly to the island of Lanzarote, travel throughout the territory and visit Manrique's sites, as well as the surrounding landscape and local culture. This was essential to understand the artist's work from a spatial perspective, as well as its essence.

Lastly, this research finalizes with conclusions that reflect on the subject matter analyzed, highlighting the study's relevant aspects from a critical standpoint, and addressing present day matters that are directly connected to Manrique's intervention in Lanzarote and his contemporary influence.

| Choice and justification of the selection

Although Cesar Manrique's work in Lanzarote is very extensive and diverse, for this study three projects were chosen from the seven Art, Culture and Tourism Centers of Lanzarote; namely the Cueva de los Verdes, Jameos del Agua, Monumento al Campesino, the restaurant El Diablo and the Ruta de los Volcanes en las Montañas del Fuego, the Mirador del Río, the International Museum of Contemporary Art and the Cactus Garden. The three centers analyzed (the Jameos del Agua, the Mirador del Río and the Cactus Garden) were selected because they were built with the objective of shaping the whole territorial network and enhancing the general landscape. They constituted strategic projects geared at consolidating and developing the tourism economy in Lanzarote. With these spatial interventions Cesar Manrique's objective was clearly all-encompassing, aimed at designing resorts which would emphasize the value of the landscape by means of an artistic concept of the territorial heritage.

The three centers will be classified in accordance with the following criteria:

- **Relation with the landscape.** One of the important elements of Manrique's interventions is their connection with the natural environment. His work seeks to blend in with the surroundings and thus generate the least possible impact on the environment.
- **Space of the intervention.** Another key element of Manrique's projects was the artist's willingness to intervene in deteriorated spaces that required restoration. In general, he would always try to avoid interventions in natural spaces that were in a good state of conservation.
- **Creation.** The focus is to analyze work that was entirely designed by Cesar Manrique. The projects selected for this detailed study are the Jameos del Agua, the Mirador del Río and the Cactus Garden.

| State of the art |

Cesar Manrique carried out his work in a political, social, cultural, architectural and economic context of significant change. The international context will be presented first, including the political, social and economic matters of the times, and the architectural, cultural and environmental movements that are the foundations of the subject matter of study. Secondly, the issues detected through the analysis at the national level will be condensed in order to understand the causes and the context of the state of the art.

| International Context

During all the first half of the 20th century, the international panorama was marked by World War I (1914-1918) and World War II (1939-1945). Both wars resulted in destroyed territories that required a rapid and functional reconstruction, which in turn gave way to a period of demographic and economic growth, boosted by the idea of progress and endless wealth (Scarpa, 2019).

This period of constant change and ideological transformation set the foundations for the Modernist Movement, a reaction to academic and historicist architecture (Velasco Barral, 2014) based on industrialization that aimed to attend to the new needs of society (Burgos, 2008).

The International Congresses of Modern Architecture (founded in 1928 and in 1959), commonly known by its French acronym CIAM, was instrumental in bringing together the ideas and professionals of architecture in a common discourse that fostered the development of the foundations of the modern system. The Modernist Movement sought truth in architecture, which would be reached through reality. It aimed at

permanently rethinking the functional mission of buildings and investigating how to regenerate society through architecture. Architectural action was meant to be carried out through a program with ample social content.

The main international exponents of modernist architecture were Le Corbusier, called the architect of the century (Sainz, 1997), Frank Lloyd Wright and Mies Van der Rohe, amongst others.

As highlighted by Burgos (2008), the Modernist Movement advocated that architects should liberate themselves from traditionalism by constantly referring to primitive architecture, and to architecture without architects: anonymous architectures arising from life experiences. The modernist movement was rationalist and functionalist; hence, like indigenous architecture, modern buildings should meet the needs of users with available material resources. It rejected ornament and cultural additions, considered as elements that are not functional or structurally necessary.

In this sense, Le Corbusier proposed a trend towards architecture without architects (De la Sota, 2002), as reflected, for example, in the Ronchamp chapel built in 1955.

Likewise, Frank Lloyd Wright directed his studio towards popular architecture. Wright admired how the latter's simplicity reflected a people's purest identity. He considered these indigenous structures to be natural, and that their relationship with the environment and with the origins of the people usually generated results full of beauty worthy of study (Wright, 1955). In this sense, the urban planning of the Modernist Movement as well as its architecture, entails a rupture with everything that came before (De la Sota, 2014).

The CIAM was disbanded in 1959, leaving behind the uniformity of projects of the Modernist Movement and giving way to projects that followed multiple diverging lines. The death of Wright (1959), Le Corbusier (1965), Mies and Gropius (1969) marked the end of this period, and the beginning of a search for new architectural investigations (Scarpa, 2019).

On one hand, new proposals appeared based on technological development; and on the other, on a more artistic and intuitive line of work, carried out by professionals seeking a more artistic aspect of architecture, also including proposals to be applied in urban planning (Scarpa, 2019).

In the 1960s, the first ecological movements appeared as a reaction against extreme capitalism, generating new ideas that would give way to action, with special attention to ecology in connection with urban and territorial planning.

One of the first urban planners to connect urban planning with ecological values was Ian McHarg, who in 1969 published *Design with Nature*, a book that set the basis for the analysis and acknowledgement of the social and cultural values of landscape (McHarg, 2000), basing urban planning on ecology. Others who shared the same urban planning

and ecological ideas were Michael Hough, another important theorist of ecological urban planning, and Gilles Clément, a French landscape architect and essay writer. They all analyzed and defended the need to take the ecosystem and its vitality into account and integrate it in the contemporary urban concept. They all invoked the economic exploitation applied to landscape; and that in the dominant economic system, if a territory does not produce any benefit, it is abandoned.

However, that abandonment could be an opportunity for different species, and in consequence for land on which to support diversity (Clément, 2018).

Another important point addressed by the three theorists was the need to consider education as a key factor to raise people's awareness of the landscape and the care it required in order to generate a collective conscience (Clément, 2018). For McHarg, citizens are the positive agents of changes (McHarg, 2000). These authors argued that good environmental education would enable interventions to enrich urban environments, and as Hough noted, would focus on deteriorated areas.

At the same time as these new urban trends developed, ecological and artistic movements known as *Land Art*, *Earthworks* or *Earth Art* appeared in 1969 in the United States, geared at integrating works of art on a major scale in the territory. This contemporary art movement merged art and nature in order to acknowledge the value of landscape. *Land Art* aimed at producing artistic work with the same materiality as nature to generate emotions and sensations in spectators. This type of artistic intervention is a mixture of sculptural and architectural work. The raw material of *Land Art* is the environment. By modifying the latter, artificiality is not identified as something independent of the environment, but rather as a manner of highlighting nature. Artists leave their work outdoors, exposed to the elements, so that it will turn into a natural object that is transformed and eroded simultaneously with its surroundings.

In this context, in 1978 the French philosopher Alain Roger published his theory of *artealization*, which states that all landscapes are a product of art (Arroyo, 2018). In this sense, he adopts Oscar Wilde's idea that "life imitates art as much as art imitates life" (Wilde, 2014). In contrast, the philosopher Ortega y Gasset stated that art, identified in this case with novels, emerged as a biographical account; in other words, that it appears in order to *literaturize* daily life with its circumstances (Carmona, 2005). This artistic narration recounts life experiences so that others can understand them. Following the idea shared by Ortega y Gasset, Julián Marías and Harold Raley, one can infer that art represents existing reality narrated from a certain point of view. Moreover, this application of one's individual reality will be, as pointed out by Ortega y Gasset, the foundations on which following generations will grow up.

| National Context

Between the end of the decade of the 20s and the 30s of the 20th century, an attitude imbued with the architectural ideas of the Modernist Movement in Europe was prominent (Bohigas, 1973). However, these advances were finally suppressed and deactivated by the Spanish Civil War between 1936 and 1939, and the subsequent dictatorship. For the architect Bohigas (1973, p. 81), the “pérdida de la guerra significó la liquidación de toda la vanguardia y el aniquilamiento del grupo, perdido en los exilios y las deserciones internas” [defeat in the civil war entailed the end of the entire avant-garde and the group’s obliteration, lost in the exiles and internal desertions]. Franco’s regime had isolated Spain from the international scene.

The historian Bozal (1976) mentions how the dictatorship was strongly opposed to the Modernist movement, given the close relationship between modern architecture and the other avant-gardes with the Second Republic.

In the post-war period, Franco’s regime focused on developing its own style through national cultural references, with a clearly propagandistic intention (Scarpa, 2019). This historical period is known as the autarky of the regime.

The end of the World War II was followed by a period of ideological transformation. In the 1950’s, following the UN’s resolution allowing diplomatic relations with Spain, Franco’s regime experimented with a certain degree of opening the country to the exterior.

In 1954, the work of the National Institute of Colonization, an autarkic body created to reorganize the agricultural sector, was activated, leading to the creation of 300 villages of colonization. During this period there was a liberalization of ideas, and the dictatorship began to accept the language of the modernist movement. The new villages turned into experimental laboratories of modern and social architecture in Spain, not tied down by ideological pressure (Baldellou, 1995). This transformation from within was possible thanks to the work, amongst others, of Fernández del Amo, Corrales, Molezún, Fernández Alba, De la Sota, Oíza, Romany, Arteaga, Sierra, Leoz, Carvajal, all of them architects who graduated after the war.

Popular architecture was the main inspiration for many of these villages of colonization. Architects looked to indigenous architecture for objective solutions that would respond to their needs. They found in its materials, traditional construction solutions and simple volumes, all sorts of elements that coincided with the principles of the new modernity (Velasco, 2014).

When the ideas of the Modernist Movement began to take hold in Spain, at the international level the CIAM was being disbanded and new lines of investigation were taken up (Scarpa, 2019).

In this period of liberalization of the 1950's, the 1959 Stabilization Plan was developed, and a remarkable economic growth took place coinciding with:

“el restablecimiento de la disciplina financiera, la fijación de un sistema monetario de cambios realistas, la creciente liberalización del comercio exterior y el abandono progresivo de la rigidez intervencionista jugaron en beneficio de la entrada de visitantes y divisas” [the restoration of financial discipline, the establishment of a monetary system based on realistic exchange rates, increasing liberalization of foreign trade and the gradual abandonment of rigid interventionism, which benefitted the arrival of visitors and currencies] (Sánchez, 2001, p. 205).

International tourists started to come to Spain, which became a destination for mass tourism, affecting particularly the Mediterranean coast and the Canary Islands. In the initial stages of this phenomenon, a large part of the regime's tourist propaganda was based on exploiting an archaic image, emphasizing and generating stereotypes linked to the life of the local people with a tendency to look to the past.

In the course of the 1960's, the constant increase of the tourist demand generated an important investment in the real estate market, giving rise to urban speculation and to the scandalous construction of apartment buildings that greatly affected the identity of coastal villages, and above all, the landscape and the environment (Scarpa, 2019).

| Practical case studies analyzed |

| Jameos del Agua

The Jameos del Agua is the first Centre for Art, Culture and Tourism created by Cesar Manrique. This intervention was carried out in a place of great geological and biological value (Maderuelo, 2006) that was in a state of abandonment. Manrique decided that the intervention would be minimum, in order to highlight the work created by nature (Maderuelo, 2006) and thus avoid further deterioration. On the basis of the idea of Art-Nature (Zamora, 2009), the project consisted in zoning and embellishing the landscape so that it could be used and enjoyed by the public.

The Jameos del Agua is located in the northern part of Lanzarote, at the point closest to the coast inside the tunnel of the Monte Corona Volcano, which measures more than 7 kilometers. The site comprises three holes and one cave: Jameo Chico, Cueva de la Charca, Jameo Grande and lastly, Jameo de la Cazuela, following the order of the visit at the Centre. Between the first two holes inside the tube that connects them there is the Cueva de la Charca, with a pool of transparent water with lava deposits (Maderuelo, 2006) created as a result of filtrations of sea water. Different endemic species live in the pool, including the albino crab, which is not found anywhere else in the world. The origins of Jameo Chico, like Jameo Grande, is the explosion caused when the lava

reached the sea, which revealed the volcanic tunnel from the exterior. Jameo de la Cazuela, on the other hand, was created by the structural collapse of the dome (Zamora, 2009). The light that enters the subterranean space through small round openings contribute to the site's aesthetic value.

The execution of the project was mainly empirical, as Manrique considered that nature would provide the guidelines for the intervention. His instinct for this project stemmed from and was based on his detailed analysis of nature through his art, and the preparation of his book *Lanzarote, arquitectura inédita*, in which he provides and analyzes examples of autochthonous architecture. He addressed the project with a spontaneous outlook, like the inhabitants of the island acted in their interventions. With this methodology, artificial forms blend in with the natural space, making it difficult to detect the limit between natural production and the intervention of the landscape.

During the twenty years it took to finish the entire project, its aspect was formed in different phases that were made possible by new grants and credits. Initially the center was used as a discothèque that generated great interest and attracted public credits for further investments. Then a cafeteria-restaurant was built in Jameo Chico. Given its success, construction of a hotel at the entrance to the premises began. However, Manrique considered that the hotel would be harmful for the complex and that what had been built should have an educational use as a museum (the current Casa de los Volcanes). Later, Jameo de la Cazuela was adapted to house an auditorium. Finally, the parking area and a new cafeteria Jameo Grande were adapted, together with the last work to provide content to Casa de los Volcanes.

Jameos del Agua, the first Public Art construction in the landscape of Lanzarote, was presented as a project which combined the artistic potential of nature in perfect harmony with human intervention, and in which it is very difficult to distinguish the action of man from the pre-existing conditions.

In this space art is construed as a tool that is applied to avoid the deterioration of the landscape, to highlight the beauty of the place and to connect human sensitivity with nature, acknowledging the interdependence of human beings with the life of nature. Manrique integrates a unifying image in the landscape; he designs the whole with detail, with natural and cultural references to Lanzarote, and with an understanding of the new artistic languages which are expressed in the context in which the work of art is constructed: *Land Art*, *Pop Art* and even elements that coincide modernist architecture.

The Jameos del Agua represented a turning point for the conservation of the island's landscape. It is a clear example of how a natural and cultural landscape can be a stimulus for more sustainable and respectful economic models.

| Mirador del Río

During his professional career, Cesar Manrique demonstrated a predilection for the construction of observation points (Galante, 2000) because the adaptation of these natural areas allowed generating a relationship of contemplation and awareness between persons and the places they visited. For Manrique, observation points were appropriate to channel the passage of tourists, enhance their enjoyment and avoid the deterioration of the environment.

The project is located in the northern part of Lanzarote, at the top of Risco de Famara at 475 metres above sea level, between two geographic landforms. To the south there is the landscape of the Corona Volcano, where the access to the building is located. On the other side, in area to the north, there is the Risco de Famara, with the main views from the observation point. Mirador del Río is the point where the two areas merge, and from which to enjoy the most spectacular panoramic views of the Island (Sabaté et al., 2015).

Due to its orographic characteristics and its orientation, the climate of this location differs from the island's general climate. The height of the cliff and the trade winds from the north carry a large amount of humidity, causing more precipitation. This humidity affects the flora and the rocks in the area, which have a greenish hue and on which lichens proliferate.

From the Mirador del Río there is a panoramic view of an impressive landscape (Galante, 2000), which reaches the coast and allows contemplating the reddish colors of the salt lakes of el Río, the oldest of the Island, the cliffs of Famara, and the islands of the Chinijo archipelago.

The interest in an intervention in this spot was stemmed from its natural characteristics. In addition, it was becoming increasingly popular because of the views, attracting large number of tourists to the area and hence a greater degree of deterioration, despite the fact that it was difficult to reach. The decision to adapt the area was made as part of the plan to improve Lanzarote's tourism infrastructure.

Before the intervention, the site was known as Batería del Río, and given its defensive character, had been used for military purposes since the end of the 19th century. Due to conflicting interests of the Ministry of the Army and the Council of Lanzarote, in which the touristic and strategic values of the location collided, the observation point was built at a lower level.

In the process of designing the Mirador del Río, Manrique visited the area with his technical team to establish the principal lines of the project, inspired by the view and the surroundings. The team also visited the island of La Graciosa in order to have a different perspective of the possible impact of the intervention on the landscape.

Despite the existence of a working project, the final work underwent major changes due to the modifications added by Manrique during the construction phase, in order to have the man-made structures more integrated into the environment.

Manrique's imagination, influenced by his knowledge of the landscape and his need to generate objects that would blend with the surroundings, ended up creating a building that aims to coexist with the environment as if it were an organic being, with a structure and an aspect related to the landscape.

It is interesting to note the materiality of the complex. Manrique used materials that connected with the natural values. The exterior stone is the same as that of the surroundings; the covering of the building turns into an organic, mutable being that adapts to its environment. This material mimesis is prepared for an exercise of sustainability, taking advantage of the materiality of the site to generate an architecture that pollutes the landscape less and consumes less energy, since it generates indoor thermal qualities similar to those of a cave.

The formal aspect also allows visitors to manifest their interest for the natural space, since the building cannot be understood without its surroundings. Moreover, given this architecture's tourist character, it will also attract economic profits that will be invested in the landscape, like the other Art Centers, enabling the conservation and awareness of the natural setting.

The qualities of the space and of the materials determined the image of the Mirador del Rio, along with the aesthetic and artistic details that Manrique added to the whole project, which together with the logo placed on the sculpture at the entrance generate a powerful brand image.

| The Cactus Garden

The Cactus Garden was the last Art and Tourism Centre promoted by the Lanzarote Council in collaboration with Cesar Manrique. As its name indicates, it is used to exhibit cactus plants. It is a "*cactarium* volcánico, sereno, misterioso, formado por unos miles de ejemplares" [serene, mysterious volcanic cactarium consisting of thousands of plants] (verdeesvida, s.f.). The collection of all the different plant species and succulents was the work of the botanist Estanislao Gonzalez Ferrer.

The Cactus Garden's main idea is to integrate a unique landscape by means of an architectural intervention. Even though Manrique's gardening activity began at the Jameos del Agua, according to Maderuelo (2006) he created his greatest and most mature work at the Cactus Garden.

The garden is located in the northeastern part of Lanzarote, in the village of Guatiza. In contrast with the island's other tourist centers, the Cactus Gardens is intimately connected to the urban center to which it belongs. On a visit to the area, Cesar

Manrique discovered the plot on which the garden is located. He was struck by an old abandoned windmill and by the shape of the adjacent land, marked by the effects of an old volcanic sand quarry. Likewise, the extreme state of neglect of the place, which had started to be used as an illegal open-air dump, led the Council with the insistence of Manrique and his idea, to intervene on the land.

The solutions adopted at the center were based on the idea of generating a cultural continuity with the village and allowing an integration with the surrounding landscape that would be economically sustainable. The farmland that surrounds the Cactus Garden is covered by extensive plantations of prickly pears, a cactus of Mexican origin. This plant is cultivated because of the cochineal, a parasite insect used to obtain natural colorants. The cactarium is not intended to be a scientific center, but rather a pictorial landscape to contemplate and which surprises because of its strange environmental beauty.

The process of adaptation of the garden consisted of two phases. It was initiated in the spring of 1967, renovating the windmill that dominates the premises and putting it back into operation. A picnic area was created around the garden to allow visitors to rest. The restoration lasted until 1969, and the Art and Culture Centre was finished in 1990.

Manrique wanted to highlight the area's agricultural qualities, ensuring its economic sustainability. The idea of having an exhibition of different cactus species was to attract tourism. Necessary complementary services for tourists were added to the center, including bathrooms, offices, and an area for shops and restaurants. (Scarpa, 2019).

This is Cesar Manrique's last intervention, and the last Art, Culture and Tourist Center he built in Lanzarote. Following the experience of the previous constructions, in this complex Manrique designed a compendium of all the aesthetic standards ("Jardín de Cactus", s. f.).

The Artealization he applied at the Cactus Garden stems from the imagination projected onto a complex visually defined by cactuses and reinforced by the plasticity of the lakes, the urban surroundings of Guatiza, the architectural constructions and the sculptural appearance that can be recognized in both the cactuses and the stone obelisks.

In respect to the previous case studies, Manrique designed the work at the Cactus Garden as a whole, defining all the scales of the landscape and the details of the garden. With more power than the previous practical examples, Manrique wanted to reinforce Guatiza's identity as a symbol of the natural and cultural heritage of Lanzarote and ended up generating a sort of "espectáculo tematizado" [thematized spectacle] (Zamora, 2009, p. 87). There is a dichotomy between identity/thematization (Zamora, 2009).

Manrique succeeded in reformulating an abandoned, degraded quarry of no interest from an urban planning perspective into a site that enhances the cultural qualities of its surroundings. Hence, by means of his interventions Manrique carried out a pedagogical and awareness-raising process, not only with the design and construction team that

accompanied him in the creation of his work, but amongst the inhabitants of Lanzarote as well, which ultimately shaped the vision of the exterior in respect to the island as whole.

Cesar Manrique believed that architectural interventions in the landscape should be designed with the intention of constituting a Total Art. In the Cactus Garden it is particularly evident how the artist designed with great detail all of the elements that form part of the tourist center in order to create a complete experience. This degree of detail can be seen in:

"Edificios, esculturas, lámparas, puertas, verjas, mesas, sillas, mostradores, ventanas, chimeneas, celosías, fuente escultórica, móviles metálicos, repisas, picaportes, papeleras, farolas, barandillas, ornamentos... hasta la vestimenta de los camareros del bar estuvo bajo su supervisión" [Buildings, sculptures, lamps, doors, railings, tables, counters, windows, chimneys, latticework, sculptural fountains, metal mobiles, shelves, latches, waste bins, street lamps, handrails, ornaments... he even supervised the bar waiters' uniforms] (Ramírez de Lucas, 2000, p. 51).

The ornaments are based on abstractions of the cacti; objects such as lights imitate the color of the surroundings and include holes and metal spikes that also represent a certain degree of abstraction of cactus elements.

As in much of Cesar Manrique's work, the itinerary of the visit is an important aspect of how to experience the space. In this case, the access from the outside does not provide a view of the Garden. At the entrance gate, different forms appear and oblige visitors to follow a sinuous, seemingly labyrinthine path. This gives way to surprise when they suddenly come across a panoramic view of the whole garden.

At the Cactus Garden space is not discovered, but instead is found as a whole from the beginning. The itinerary enables visitors to admire the landscape from high ground, without any visual barriers, in order to generate a greater impact, followed by a descent during which they discover the details.

Due to the site's uneven topography, the itinerary consists of paths and steps going up and down made of materials which blend in with the natural color of the land. This allows visitors to see the entire garden from different perspectives and heights, enriching the experience and the perception of the collection. In contrast, at the lower level where the majority of the cacti are found, the flow of visitors is disorderly and does not follow a specific direction. The serpentine layout revolves around the vegetation, without any specific direction that allows discovering the space in an intuitive manner. Visitors' destinations are the different landmarks located at a higher level, which guide them during the visit of the whole garden.

The itinerary through the powerful environmental architecture and vegetation generates multiple sensations, stemming from being " interesado, extrañado, inquietado, sobre-

cogido, atemorizado, a veces repelido, pero nunca sumido en la indiferencia" [interested, surprised, disturbed, overwhelmed, intimidated, at times put off, but never indifferent] (Ramírez de Lucas, 2000, p. 64).

Amongst the resources that Manrique used to design and give shape to the Cactus Garden, the following are noteworthy:

| The vegetation as an object of contemplation and beauty

The aesthetic solution applied in the Cactus Garden is mainly based on the diversity of cactus plants. The garden houses about 4,500 plants of 450 different species grouped into 13 cactus families from different parts of the world, forming an amazing, unusually exotic and rare collection.

| The contrasts to highlight the landscape's plasticity

The different cactus species in the garden are organized to generate a sculptural perception of the landscape. The combination of species forms compositions of shape and color, mainly greenish, that contrast with the ground's natural black crystalline lava rocks, and on clear days with the blue sky. Likewise, the brilliant white of the windmill, located on the horizon above the garden, stands out amongst the other predominant darker tonalities.

Pools of water flowing inside organic forms appear in five areas around the menhirs that jut out of the ground, generating a counterpoint to the landscape's physical aridity. Aquatic plants and animals in the pools of water also counter the dryness of the Cactus Garden.

| Conclusion |

The study of the historic-conceptual context and the general analysis of Cesar Manrique's spatial intervention based on three case studies have allowed establishing a diagnosis of the artist's work from the point of view of the projects.

In a context of insular isolation and subsistence economy, Manrique created, on the initiative and with the support of the Lanzarote Council, a territorial model founded on the connection between art, nature and culture.

The growth of tourism in the 1950s alerted the artist of the need to safeguard the landscape, promoting quality tourism aware of the importance of the environment. Although a territorial project was never formulated, the series of resources that Manrique created, together with the team of excellent professionals on the island and the support of the island's Council, has led to a hybrid territorial model comprising an environmental and architectural fabric that prioritizes the natural and cultural heritage.

Manrique intervened architecturally, in the landscape and in urban planning, and applied a sculptural design at all levels.

"Este modelo territorial se justificó en diferentes bloques: imagen turística, infraestructuras e instalaciones de soporte, proyectos como hitos territoriales y naturales, planeamiento y reglamentación, y pedagogía de la propuesta" [This territorial model was justified on the basis of different blocks: tourist image, infrastructures and support installations, projects such as territorial and natural landmarks, planning and regulations, and the pedagogy of the proposals] (Zamora, 2014, p. 11).

The island's road network was improved in order to connect the heritage landmarks with the areas of tourist accommodations. Manrique participated actively in the building of new roads that enabled discovering the island, focusing on the importance of the landscape and respect for the orography through which they passed. He insisted that they should blend in with the surroundings as much as possible, limiting their width and the materials used to what was strictly necessary in order to minimize their impact on the landscape. He also defended the natural landscape without any advertising, excess signage and no electric cables above ground, and the importance of preserving the identity of the popular architecture, the traditions of the farmers and the pure forms of nature.

The Centers of Art, Culture and Tourism generated an exercise of territorial acupuncture. They are spread out all over the island, in key natural sites or in areas which are no longer in use and are interventions with an important regenerating character. The objective of these Centers was to establish a territorial network and highlight the overall value of the landscape. The centres are the following, listed in chronological order: the Cueva de los Verdes, Jameos del Agua, Monumento al Campesino, the restaurant El Diablo and the Ruta de los Volcanes en las Montañas del Fuego, the Mirador del Río, the International Museum of Contemporary Art and the Cactus Garden. The construction of these centers was a stimulus for the island's economy and their subsequent adaptation contributed to greater social well-being. The success of these works of architecture and landscape generated considerable national and international interest, making it easier to have access to credits and grants to continue with more interventions of the overall project. Moreover, the income obtained from the visits to the Art Centers enabled, and continue to enable, investing these funds in improving and safeguarding the landscape.

Cesar Manrique's interventions, which bring together different disciplines, have become part of the island's heritage and have enabled a better understanding of their surroundings, which require as much protection as the works of art themselves. Note should be made that thanks to Cesar Manrique's efforts, Lanzarote was the first territory to obtain total protection as a Reserve of the Biosphere.

In each case study, the site is described in terms of its itinerary. Cesar Manrique's works are organized and built to ensure that the surprise factor is an essential part of the experience, enhancing in turn the feeling of wonder at the sight of the landscape. This study narrates an itinerary based on the bibliography and the personal experience of visiting the centers. The following patterns emerge from the different aspects analyzed:

- **Vegetation** is an essential natural and aesthetic element that adds value to the landscape.

Manrique generated sculptural combinations, playing with textures, forms and colors. The thorough selection of plants helps to harmonize the landscape and to create different sensations in visitors. To a large extent, Cesar Manrique's pedagogical intention, which is to learn to see natural beauty, is found in the vegetation.

- **Mimesis** as a mechanism to highlight existing nature and harmonize the intervention with the landscape.

In the different case studies analyzed, Manrique sought to highlight the value of landscape through interventions in which the anthropic construction merges with the natural one. Manrique supported on site modifications of constructions so as to respond to the demands of nature. He succeeded by using autochthonous materials and on many occasions redistributing pre-existing elements.

- The **itinerary** as a manner in which to “discover” the landscape.

In the three sites analyzed, the itinerary is very important. It generates a surprise factor and allows contemplating the details of the different elements. The itinerary is essential to generate different emotions in spectators and to learn to see the natural environment.

In contrast with the Jameos del Agua and the Mirador del Río, the Cactus Garden is not constructed in such a way as to enable visitors to discover the overall landscape little by little. Instead, from the beginning and from a single vantage point it can be seen as a whole. This is why the Cactus Garden does not have a pre-established itinerary to follow, like the Jameos del Agua and the Mirador del Río.

- **Light** intensifies the spatial and sensorial experience.

Light is a key natural element in the work of Cesar Manrique. He played with it to transform space, generating contrasts and different visual perceptions. At the Mirador del Río he opened up large windows or small skylights, all of it aimed at generating plasticity in the surroundings. Likewise, the colors of the materials used, such as the white glaze or the constant use of volcanic material, causes the light to acquire different nuances which multiply the intensity of the sensorial experience.

- The **contrasts** of the work as a whole underline the sculptural qualities of the landscape.

The colors used in the different elements of design, together with the powerful contrast between the color of the volcanic stone and white, create strong sculptural qualities which in turn enable underlining differences, such as, for example, the Mirador del Río.

- Global **design** for a complete sensorial and enriching experience.

As noted in this article, Cesar Manrique considered the details and the general aspects of a project with the same intensity. In the three projects analyzed, Manrique sought to generate a complete experience in tune with the surrounding landscape. In the case of the Cactus Garden, he went beyond this global design and conceived all its elements with a very strong idea of thematization.

In respect to design, Cesar Manrique tried to connect every single element to the landscape, to the culture of the island and to its farmers. His interventions are authentic, lacking any sign of false historicism or copy, and are always used with respect, applying influences acquired during his stay in the United States, and in particular the influence of pop. He seeks to create a new heritage with an image that complete, unified and pleasant with the landscape.

Not only did the architectural interventions and ideas applied in the landscape that are analysed or named in this paper have a great importance in treating the landscape; his years as an activist also had a great environmental and awareness-raising impact. In his documentary *Taro, el eco de Manrique*, the filmmaker Miguel García Morales refers to the importance of the period of change in the artist towards a Cesar Manrique more committed to the struggle to preserve the landscape of Lanzarote. He joined the Cultural and Ecological Association of Lanzarote El Guincho, founded in 1987. At that time, he began to demonstrate in the street against urban speculation, paralyzing hotel construction works and constructions that threatened the environment. He succeeded in preventing constructions that would have degraded the landscape and he sowed the seed of his ideas on the island of Lanzarote, which germinated in many of its inhabitants.

Manrique became an essential figure in connection with introducing urban planning regulations and measures to limit urban development, encouraging the Lanzarote Council to draft legislation to protect the landscape. Uncontrolled urban growth due to mass tourism led the artist to demand urgent territorial regulations to paralyze the imminent disaster that was about to be caused by real estate speculation. Supplementary Regulations were passed in 1970 as temporary rules to establish major guidelines for the protection of the landscape, guidelines that were easy for the island's inhabitants to understand. This was the basis for the subsequent Insular Plans of 1973, 1991 and the Moratorium of the year 2000.

In 2010 an attempt was made to formulate a new PIOT (Insular Territorial Land Use Plan) in order to identify once again the island's needs to maintain Lanzarote's landscape

and ecological structures in a good state of conservation, reformulating tourism in accordance with the current data regarding its development. In 2010 the Lanzarote Council unanimously approved the Draft of the Insular Land Use Plan. This is a clear example of how Cesar Manrique's influence on the island goes beyond his material interventions, and how his conscience continues to be present.

Part of Manrique's legacy is also found at the Fundación César Manrique, which continues to carry out his pedagogical, cultural, legal and advocacy work on the island.

In addition, Manrique, who was a member of the Committee of the program Man and the Biosphere and acted as mediator, was a key figure in UNESCO's decision to give Lanzarote the title of World Biosphere Reserve in 1993.

Having analyzed and reflected on the figure of Cesar Manrique in connection with Lanzarote, the theses considered in this article will be confirmed or refuted:

| Hypothesis 1 - César Manrique's interventions have created the brand image of Lanzarote

Lanzarote's brand image is based on its landscape and singular characteristics, which make the island a unique place defined by "sus playas, volcanes, acantilados, barrancos y desiertos de arena" [its beaches, volcanoes, cliffs, precipices and sand deserts] ("Lanzarote Reserva de la Biosfera", s. f.), by the large diversity of land species and sub-species, and a special and very rich ecosystem. Thanks to its special ecosystem Lanzarote is a location of great natural wealth. In this sense, with his art and proposals Cesar Manrique demonstrated Lanzarote's tellurian beauty.

The image of Lanzarote that he wanted to export was of its unusual nature and absolute respect for the environment and culture. With his interventions, Cesar Manrique demonstrated at all levels the power of Lanzarote's ecosystem. Not only did he create heritage on the island, but also promoted quality tourism very much aware of the importance of the environment.

| Hypothesis 2 - César Manrique as the brand image of Lanzarote

Given Cesar Manrique's efforts to regulate and promote positive tourism, he played an essential role in enabling the development of Lanzarote, and in paralyzing its degradation by the forces of speculation. Manrique participated intensely in the media to spread his ideas in connection with the treatment of the insular landscape. With the help of his network of support, he succeeded in creating major landmarks that have allowed maintaining beautiful landscapes intact. Thus, linking the objectives achieved in Lanzarote in favor of the natural environment with the figure of Cesar Manrique is inevitable, given that he fought as an artist and as an activist for its safeguard.

Moreover, thanks to the Fundación Cesar Manrique which is devoted to disseminating knowledge of the artist and the Tourist Centers he created, a visit to Lanzarote is closely linked to his image. The synergy created by the artist has converted his figure into a necessary and significant element of Lanzarote's brand image.

In Lanzarote the discussion regarding the type of tourism the island wants continues. Knowledge of the importance of Cesar Manrique in this matter is essential, as his ideas are more relevant than ever. In addition, the current situation caused by COVID-19 has highlighted the need to define for the Canary Islands new, more sustainable models of tourism in harmony with nature.

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