



Opus 16

**Fundación César Manrique, Lanzarote**

With an introduction by Simón Marchán Fiz and photographs by Pedro Martínez de Albornoz. 60 pp. with 52 ill., 280 x 300 mm, hard-cover, German/English/Spanish  
ISBN 978-3-930698-16-5  
Euro 36.00, sfr 64.00, £ 24.00, US \$ 44.50, \$A 68.00

The island of Lanzarote has become one of the favourite tourism destinations in the Canary Islands over the last few decades. However, our interest is more one of artistic than of touristic discovery, and this would be virtually unthinkable without the work of an artist who fell in love with this wonderful paradise. We refer to César Manrique (1919–1992), who was able to see and reveal to us the unique beauties arising out of the happy marriage of the four elements believed by the Greeks to form the whole of creation: air, earth, fire and water.

In fact, after returning to his island in 1968 after a period spent in New York, Manrique dedicated himself passionately to realizing his utopia, to renew Lanzarote out of his own sources. Among Manrique's best known works on Lanzarote are the Casa Museo del Campesino, the Jameos del Agua, the Mirador del Río, the Cactus Garden and his own house in the Taro de Tahiche.

Manrique's house in Taro de Tahiche, which nowadays houses the César Manrique Foundation, can be considered as a »work in progress« as it was built over a period of almost 25 years and was still not completed upon the artist's death. Arising out of the five interconnected volcanic bubbles of the underground storey, it has become a metaphor for the amorous meeting of man with Mother Earth, this latter being understood, to use Bruno Taut's expression, as »a fine home for living«. The spaces on the upper floor can be virtually mistaken for the white cubic buildings dispersed throughout the island. But when we cross their thresholds, we have the unique feeling that here something was created which is really new. In fact, Manrique – enemy in equal measure of the »pastiche« of regionalism and the off-key International Style blind to differentiation – sifted the vernacular with certain modern filters such as Frank Lloyd Wright, Mies van der Rohe or Le Corbusier, and at the same time gave it such a specific stamp that the final result became indigenous and unmistakable.

Simón Marchán Fiz is professor of aesthetics in Madrid. Like Marchán Fiz Pedro Martínez de Albornoz lives in Madrid. The photographs shown in this book are the best photographic interpretation of one of Manrique's work up to now.

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036.00 Euro  
064.00 sfr  
024.00 £  
044.50 US\$  
068.00 SA

ISBN 978-3-930698-16-5 5 4 4 5 0



Menges

Fundación César Manrique, Lanzarote



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»Manrique's own house is something quite special. It reminds me of similar buildings in Pedregal in Mexico and yet it is unique, absolutely Lanzarote, absolutely Manrique, old and yet new: caves, passages, water, steps, light from the side, from above, from below. It is the house of the Lanzarote art king. Parts of it are fanciful, experimental. Manrique's hobby-horses are at full gallop here. Manrique has the courage to work up to the limits of artistic expression.« Frei Otto

»Etwas ganz besonderes ist Manriques eigenes Haus. Es erinnert mich an ähnliche Häuser in Pedregal in Mexiko und ist doch einmalig, ist ganz Lanzarote, ist ganz Manrique, ist alt und dennoch neu: Höhlen, Gänge, Wasser, Treppen, Licht von der Seite, von oben, von unten. Es ist das Haus des Königs der Kunst von Lanzarote. Es ist in Teilen verspielt, ist Experiment. Hier konnten Manriques Steckenpferde galoppieren. Manrique hat den Mut, an die Grenzen des Gestaltbaren heranzugehen.« Frei Otto

»La propia casa de Manrique es algo absolutamente especial. Me recuerda a casas semejantes en Pedregal, México, pero ésta es única en su género, es enteramente Lanzarote, es totalmente Manrique, es vieja y, sin embargo, nueva: grutas, pasillos, agua, escaleras, luces laterales, desde arriba, desde abajo. Es la casa del rey del arte de Lanzarote. A trozos es caprichosa, un experimento. Aquí pueden galopar los caballos de batalla de Manrique. Manrique tiene el valor de llegar hasta los límites de la expresión artística.« Frei Otto



# **Fundación César Manrique, Lanzarote**

**Text / Texto  
Simón Marchán Fiz**

**Photographs / Photographien / Fotografías  
Pedro Martínez de Albornoz**

**Edition Axel Menges**





1-3. Jameos del Agua, 1966-87.  
4-6. Montañas del Fuego, 1970.  
7-9. Mirador del Río, 1973.  
10-12. Pueblo Mariner, 1981.  
13, 14. Jardín de Cactus, 1990.

Photographs/Photographien/Fotografías 1-3, 10-12:  
Alberto Lasso

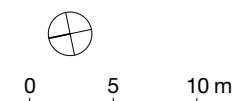
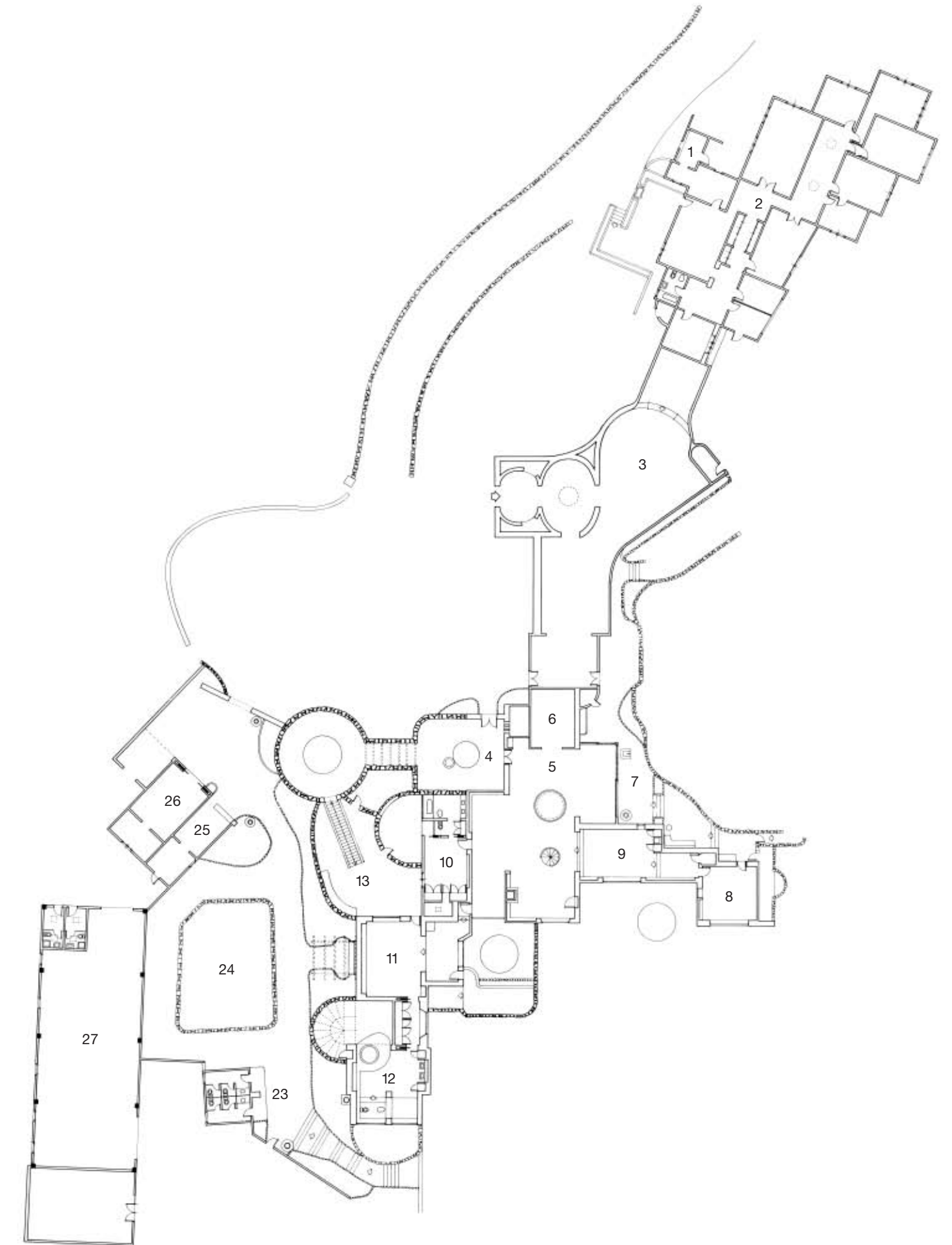
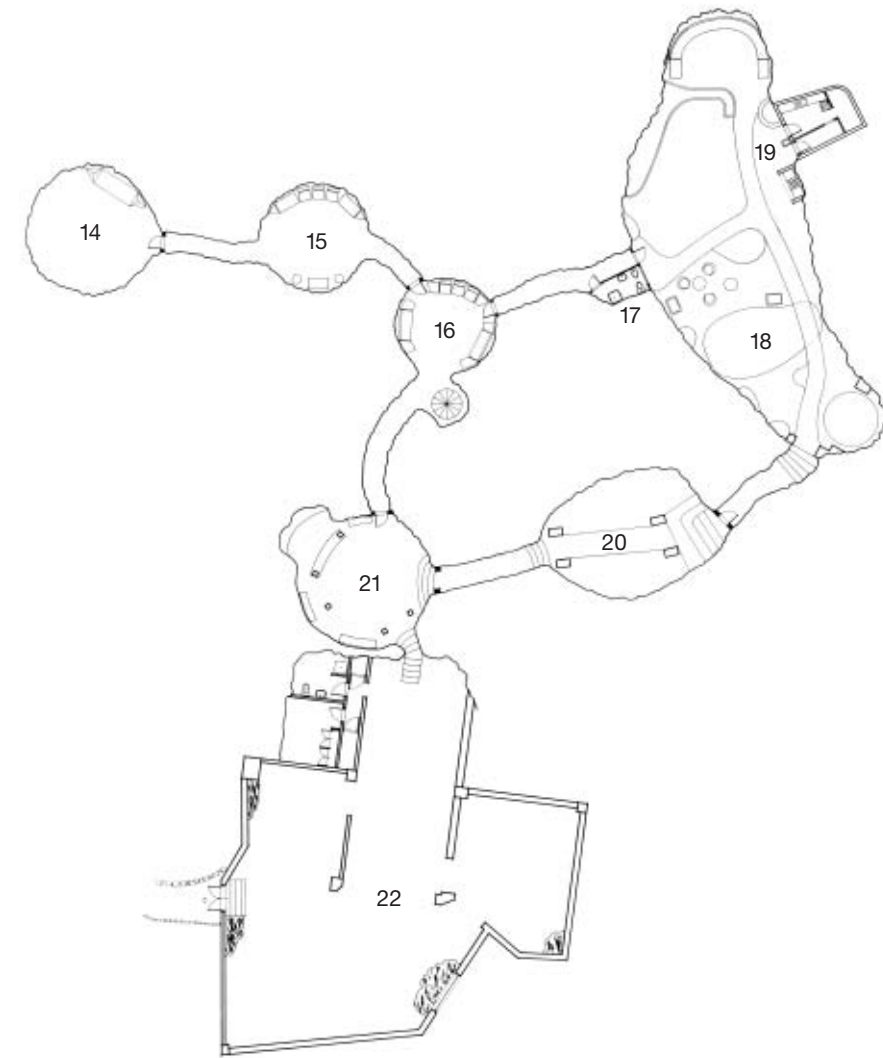




1, 2. Plans (basement and ground floor). Key: 1 ticket office, 2 former service wing (now offices), 3 gallery for temporary exhibitions (former terrace), 4 entrance court, 5 former living room (now collection of paintings), 6 former kitchen (now collection of prints), 7 terrace, 8 former »tent room« (now collection of environmental projects by Manrique), 9 former corridor (now collection of paintings), 10 former guest room, 11 former bedroom of Manrique (now collection of sketches and drawings by Manrique), 12 bathroom, 13 stairs to the volcanic bubbles, 14 avocado bubble (fountain bubble), 15 white bubble, 16 red bubble, 17 bathroom, 18 swimming pool, 19 kitchen, 20 black bubble, 21 yellow bubble, 22 former studio of Manrique with later addition (now collection of paintings by Manrique), 23 public toilets, 24 garden, 25 former garage (now coffee bar), 26 former garage (now bookshop), 27 store room.

1, 2. Grundrisse (Unter- und Erdgeschoß). Legende: 1 Ticket-Office, 2 früherer Serviceflügel (heute Büros), 3 Galerie für Wechselausstellungen (früher Terrasse), 4 Eingangshof, 5 früherer Wohnraum (heute Gemäldesammlung), 6 frühere Küche (heute Graphikensammlung), 7 Terrasse, 8 früherer »Zeltraum« (heute Sammlung umweltbezogener Projekte von Manrique), 9 früherer Korridor (heute Gemäldesammlung), 10 früheres Gästezimmer, 11 früherer Schlafraum von Manrique (heute Sammlung von Skizzen und Zeichnungen von Manrique), 12 Bad, 13 Treppe zu den Lavablasen, 14 Avocado-Blase (Fontänenblase), 15 weiße Blase, 16 rote Blase, 17 Bad, 18 Schwimmbad, 19 Küche, 20 schwarze Blase, 21 gelbe Blase, 22 früheres Atelier von Manrique mit späterer Erweiterung (heute Sammlung von Gemälden von Manrique), 23 öffentliche WCs, 24 Garten, 25 frühere Garage (heute Kaffeebar), 26 frühere Garage (heute Buchladen), 27 Lagerraum.

1, 2. Planos (planta inferior y primera planta). Leyenda: 1 taquilla, 2 antigua casa del servicio (ahora oficinas) 3 sala de exposiciones temporales (antigua terraza), 4 patio de entrada, 5 antiguo salón (ahora colección de pinturas), 6 antigua cocina (ahora colección de obra gráfica), 7 terraza, 8 antiguo »cuarto de la jaima« (ahora colección de proyectos de intervención en el medio de Manrique), 9 antiguo pasillo (ahora colección de pinturas), 10 antiguo cuarto de invitados, 11 antiguo dormitorio de Manrique (ahora colección de bocetos y dibujos de Manrique), 12 cuarto de baño, 13 descenso a las burbujas volcánicas, 14 burbuja del aguacate (burbuja de la fuente), 15 burbuja blanca, 16 burbuja roja, 17 cuarto de baño, 18 piscina, 19 cocina, 20 burbuja negra, 21 burbuja amarilla, 22 antiguo taller del artista y ampliación posterior (ahora colección de pinturas de Manrique) 23 aseos públicos, 24 jardín, 25 antiguo garaje (ahora café-bar), 26 antiguo garaje (ahora tienda-librería), 27 almacén.









23, 24. Former living room.

23, 24. Früherer Wohnraum.

23, 24. Antiguo salón.







27-29. Avocado bubble (fountain bubble).

27-29. Avocado-Blase (Fontänenblase).

27-29. Burbuja del aguacate (burbuja de la fuente).







36-38. Former studio of Manrique (with later addition).

36-38. Früheres Atelier von Manrique (mit späterer Erweiterung).

36-38. Antiguo estudio de Manrique (con ampliación posterior).

