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## INTERIORS IN INTERIORS, OR THE SPECIFICITY OF CÉSAR MANRIQUE'S ORGANIC ARCHITECTURE

The article addresses the issue of the specificity of shaping space, which mainly involves using forms found in the natural environment of the island of Lanzarote, referring to the architectural realizations of César Manrique. The methods used: observational, heuristic and case study, serve to determine the mutual relationship between the natural environment and man in relation to selected architectural creations, in order to find an answer to the question whether a holistic way of shaping space can be a consequence and maintenance of cultural tradition while maintaining the author's vision of artistic creation?

**Keywords:** organic architecture, landscape context, architectural interiors

### 1. THE TOPIC OF THE CONNECTION BETWEEN ARCHITECTURE AND NATURE IN LITERATURE

Organic architecture promotes the principle of humanist architecture striving for the least possible interference in the existing environment. Initiated in the 20th century (especially in the 1920s), it can still amaze today, while teaching humility in creating objects that fit into the surrounding context. Shaped in analogy to nature, it is mainly characterized by plastic and fluid handling of form and references to structures and organisms derived from nature. Spanish painter, sculptor, architect, César Manrique Cabrera became famous for his activities for the preservation of the cultural and natural identity of his native island of Lanzarote, where he promoted a pro-ecological approach to shaping the island's landscape. He strove to ensure that spaces remain free of advertising boards, which disfigure and distract from the value of nature, and wanted construction to take the form of traditional, small objects, no higher than the height of a palm tree. The architecture was to fit into the natural context, be characterized by white color

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and repeatability in objects and create a unique composition with the precious but sparsely occurring greenery of appearing plants, as well as the graphite of the rocky volcanic substrate. The entire functional assumptions were to fit into the surroundings in a way that harmoniously cooperated with the natural landscape. In this context, the words of Peter Zumthor seem to be valuable, who says in his monograph: “Man comes from nature and returns to it. A certain concept of the dimension of our life in the vastness of nature emerges in our consciousness when we perceive as beautiful a landscape that we have not domesticated or cut to our scale. We feel good and safe; modest and proud at the same time. We are in nature, this great form that we ultimately do not understand and which now, at the moment of intensified experience, we do not even have to understand, because we feel that we are a part of it” [Zumthor 2010: 73]. The value of the beauty of nature can be best perceived when we are in direct contact with it, when the haptic experience of space offers us a series of emotional experiences and teaches us the authenticity of colors, structures, and the play of light in the natural environment. We find a similar position in Friedensreich Hundertwasser, whose principles of architectural design are cited by Pierre Restany: “Hundertwasser’s theoretical vision was created around the equation: nature + beauty = happiness. At the center of this system is man: harmony with nature is the key to happiness, and beauty is the path leading to it. Beauty cannot exist without art, which is the art of living” [Restany 2003: 30]. He draws attention to the close connection between Hundertwasser’s realization and art, the ideal of which is associated with the beauty of nature. Also interesting is the approach of Christian Norberg-Schulz, who points to the essence of humility towards the existing landscape and the changes occurring in it: “Nature sets the directions of man’s existential space in a more specific way. Every landscape contains directions and specific spaces that help man find support” [Norberga-Schulz 2000: 22]. Martyna Bednarz also writes about the reference in architectural form to shapes observed in nature, which is precisely visible in the work of Friedensreich Hundertwasser: “He wanted to cure buildings from the *disease of the straight line* and give people the opportunity to live in a healthy tissue of the *third skin*, i.e. a living space that will allow them to satisfy the basic need for contact with nature” [Bednarz 2017: 248]. This contact with nature currently results in an increase in interest in tourism and recreation, offering close contact with nature, relaxation in facilities with hotel functions located in silence, away from the hustle and bustle, using natural construction and finishing materials with the use of energy-saving construction solutions friendly to the natural environment. This topic is taken up by Kamila Ziółkowska-Weiss in her article: “Architects claim that every building of organic architecture that is intended for people must, on the one hand, reflect their inner world, and on the other – must become an integral part of the landscape. Such design suggests a more qualitative approach to life” [Ziółkowska-Weiss 2021: 25]. Krystyna Paprzyca also assesses the issues of architecture designed in accordance with nature in a positive light:

“Organic architecture buildings are freely inscribed in the landscape and constitute its natural extension. In this way, attempts are made to restore balance in the surroundings, disturbed by the development of industrial civilization. It is a way of thinking and perceiving the world through the prism of nature” [Paprzyca 2018: 143]. She describes the specificity of designing objects from the organic architecture trend as a kind of antidote to the effects of technological progress and civilization development, which often diverge from the actual needs of man. César Manrique's approach to shaping space is consistent with environmental protection and the preservation of natural resources and is based on a sense of belonging to the place, love for the native landscape and awareness of the value of the nature of the natural landscape of Lanzarote. The architect freely created new spaces in the existing environmental context, or gave existing ones new meanings and functions in a way that to this day constitutes a set of reference points on the map of exploring the island. Objects, spaces, interiors of a specific character are far from kitsch and makeshift solutions mentioned in Małgorzata Solska's work: “Organic architecture includes in biological/natural/natural processes – also socio-cultural phenomena, such as: identity of local values, historical, architectural continuum, but also a new quality – spectacular structures from the border of fantasy of electronic games, SF film, cyber-reality and hyperspace, refined forms of makeshift, or a specific organicum” [Solska 2004 after: 2011: 191]. Respect for local values is visible in actions taken in accordance with the spatial development plan within the landscape area, duplicating the basic principles regarding the protection and shaping of the landscape adequate to those previously established by Manrique. It is difficult to find significant differences between the architectural forms of rural buildings built years ago and today, and this issue is addressed in her research by, among others, Anna Gałęcka-Drozda [Gałęcka-Drozda 2019: 235-248]. The degree to which the ideological assumptions of César Manrique were translated into the authorities and local community is interesting, as they appreciated the creative, yet individual landscape and cultural values, way of conducting spatial implementations. The shared respect for the natural and architectural heritage, together with the purposeful work to preserve the climate and diversity of the island of Lanzarote resulted in the interest of tourists and the growth of the tourism sector. Following the thought of Christian Norberg-Schulz, who says that a given: “individual in the course of its development discovers an organized whole, which it shares with others and which, more than anything else, gives it a sense of identity” [Norberg-Schulz 2000: 29], it is easy to see the driving force in the socio-spatial system created on the island of Lanzarote. The inhabitants of the island, together with the rulers and the Spanish government, maintaining the direction of protecting the natural landscape, are conducting searches to constantly strengthen the sense of community and identity. They take care of natural resources and the atmosphere of the place, being aware that the key to popularity and active tourism lies in the unique character of the space and specific architectural forms.

## 2. SPACES WITHOUT BORDERS

“[...] the landscape contains history. People have always lived in the landscape, and they have also worked in the landscape. [...] our history of dealing with the land is, for better or for worse, recorded in the landscape, which is probably why we call it a cultural landscape. Therefore, in addition to the sense of belonging to nature, there is also a sense of connection with history, which the landscape conveys to me” [Zumthor 2010: 95]. The strong bond between man and nature, the landscape mentioned by Peter Zumthor, probably characterized the relations between César Manrique and the natural context. Perceiving his works created on the island, one may get the impression that the architect wanted to stop the inevitable changes to which we are exposed due to the development of civilization. He wanted to enclose living matter given to man for rational use with walls of nature. To a large extent, he achieved his goal – thanks to him, museums were created on the island, in many places close to his heart, opening up the secrets of the designer to visitors. Familiarizing oneself with them is like building one’s own interpretation and trying to integrate each part of the puzzle into one image, which is the calling card of César Manrique. It is also recognizing the way of perceiving the world and the creator’s intention, which is accurately described by Juhani Pallasmaa, who says: “an architectural project is not only the result of a process aimed at solving problems, but is also a metaphysical proposal expressing the creator’s inner world and his/her understanding of the world of human life” [Pallasmaa 2015: 118]. It is seemingly difficult to find logical order, compositional clarity, classically understood rhythm or symmetry in Manrique’s creations. The designed spaces are probably a reflection of his own visions combined with an individual mode of perceiving reality. This order, this natural consonance with space, with the natural landscape, is an anormative order. Openness, interpenetration of forms, continuation, synergism, balance, it was with them that he identified the order of the world of nature and the interwoven world of newly created spaces. These terms can be attributed to almost every one of his architectural realizations, contact with which can be called “corporeal identification”. Juhani Pallasmaa also mentions this way of understanding designed spaces, writing: “the authenticity of architectural experience is grounded in the tectonics of language and the comprehensibility of the act of construction for the senses. We perceive, listen to and measure the world using the entire physical dimension, and the world of our experience is organised and expressed around the centre defined by our body” [Pallasmaa 2012: 76-77]. Sensory perception of architecture is its full experience, where through the senses we can more comprehensively gather information about its form, colour, materials used, the temperature around it, structural arrangements, relationships, and ultimately try to capture the complex shapes as a whole. Each of César Manrique’s realizations, including details, is an individual assumption, requiring separate contemplation, a sensitive look, often time for insightful observation (fig. 1A, 1B).



Fig. 1. Symbolism of the transmission of the author's idea, Jameos del Agua cave spaces, Lanzarote, Spain: interpenetration of the landscape with the architectural interior, museum building (A); natural sculpture of the walls in the interior of the cave (B);  
photo: K. Śluchocka

The uniqueness of the realization entails a specificity of perception. The architecture resonates delicately, as if to manifest a nod to the nature encroaching on the interior. It is difficult to find the boundaries of forms and changes introduced by man, it is difficult to define the beginning and the end. The assumption of a sense of loss of boundaries may have been guided by César Manrique. Out of respect for the nature and landscape of the island, he treated each of its fragments with attention, taking care of the context and looking far beyond the individually designed fragments of architectural spaces. He saw and seems to have known how the future recipient would perceive fragments of architectural forms emerging from craters or volcanic corridors. He set himself the goal of connecting both environments – natural and artificially shaped, giving vent to his love for places important to him. Determined cooperation, emphasizing the possibility of coexistence of man, nature and architecture surprise and fascinate with creative solutions, as well as the right choice of colors and proportions of introduced elements (fig. 2). By proceeding carefully and adding new forms appropriate to the given places, he continued what nature had started. His actions resulted in supplementing the existing reality, to this day they are an invitation to deepen the sensory experience of space. It can be said



that in a sense César Manrique had an easier task, because the direction of the project was determined by the environment in which he designed, but not everyone can muster such creative freedom and vision.



Fig. 2. Picture in frame; volcanic landscape seen from the interior of the César Manrique Museum; House Museum, Haria, Lanzarote, Spain; photo: K. Słuchocka

The interior of a residential house, visible in figure 2, offers a framed image of nature with a borrowed fragment of lava breaking into the interior. The depth of the image is based on the real landscape with a volcanic hill visible in the background and small buildings. The colors maintained in subdued tones seem to be a directed beauty, which the designer wanted to draw attention to. The exterior in the interior, like an ornament, seems to have a sufficient effect, while at the same time satisfying the need for additional furniture and decorating the interior. The specificity of César Manrique's design assumptions, consisting in intertwining formal diversity into a new value, is visible in each of the implementations, regardless of the function, location and size of the layout (fig. 3A, 3B).



A

B

Fig. 3. The residential function and the accompanying greenery are embedded in the space of volcanic rocks: interior design with lighting (A); underground space of the room seen through the prism of the green element (B); House Museum, Haria, Lanzarote, Spain; photo: K. Stuchocka

Looking at the illustrations presenting a fragment of a residential interior, in which we find a botanical element and colour-coordinated elements of the interior design, in the form of a lamp and seats, it is difficult to discern the genesis of the creation of such a composition. A similar connection is visible in the illustration presenting an opening allowing insight into the space located below the surface of the earth, to the interior of which the branches of the tree located below subtly



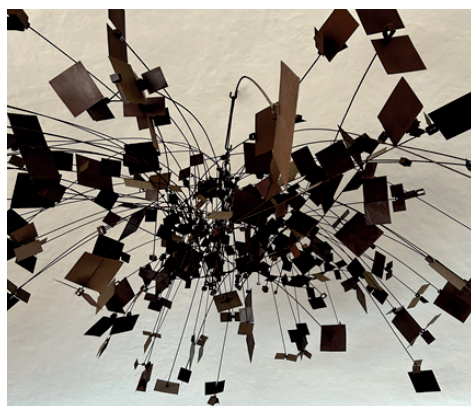
invite. The delicate, diffused light encourages one to descend and spend time in the cosy nooks. Not intrusiveness but care, not destruction but interplay, such associations arise when we observe whether we have the pleasure of communing with the architecture of César Manrique. And as Peter Zumthor says: “Architecture has its own area of existence. It remains in an exceptionally physical relationship with life. In my imagination, it is not essentially a message or a sign, but a setting and background for transient life, a sensitive vessel for the rhythm of footsteps on the floor, for concentration at work, for the silence of sleep” [Zumthor 2010: 12]. This is how life manifests itself in the architect’s projects, an existing life to which human needs have been adapted. The corporeality of the assumptions in the understanding of feelings directed towards the landscape of the island and the predisposition of architectural forms to sensual reception have been masterfully used to constitute a specific type of setting for the rhythm of footsteps when walking on the floors, for the concentration needed at work or ensuring silence to sleep peacefully. The architectural interiors created by Manrique are additionally filled with utility objects of his own design, the forms of which blend in coherently with natural structures (fig. 4).



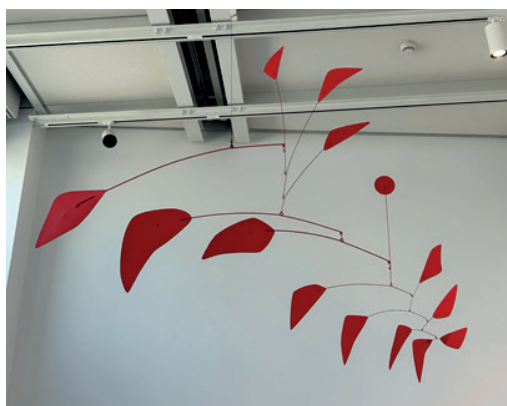
Fig. 4. Botanical lamp, César Manrique House Museum, Haria, Lanzarote, Spain;  
photo: K. Słuchocka



Glass and metal in their raw form create an organic composition that served as lighting. The structure resembling cacti or piled fruit on a branch intrigues even when it does not illuminate the space. Also worthy of attention is the decorative form of the lamp, visible in the illustration (fig. 5A, 5B), made of metal, which can be compared to a sculpture – a mobile by Alexander Calder, although in itself it is a more expressive composition. It evokes associations with delicate leaf petals suspended on branches, which at the moment of illumination catch the light in a different way, building tension and the symbolism of movement.



A



B

Fig. 5. Sculptural objects: mobile lamp by César Manrique, Mirador del Río, Risco de Famara, Lanzarote (A); mobile by Alexander Calder, Whitney Museum of American Art, NYC (B); photo: K. Słuchocka

Landscape quotes brought into residential interiors remind us of the quality and appearance of the context surrounding the project, they give a sense of the presence of nature in every nook and cranny of the designed spatial layouts. Botanical inspirations seem to grow in architectural interiors, giving the feeling that this is where they belong, that they were designed in a way that is appropriate to the character of the surrounding reality. The artistry of the creator, who crossed the boundaries of standardly understood architecture and treated his projects in a unique way, is consequently perceived as the main attraction on the island. Buildings like sculptures, their interiors full of abstract artifacts, are the first associations with Manrique's projects. Questions about their usefulness may then arise. In response, one can recall the confirmation of their existence – if they have survived to this day, it means that they effectively fulfilled their role.

### 3. DURABILITY, USEFULNESS, BEAUTY AND SENSUALITY IN RELATION TO THE REALIZATION OF CÉSAR MANRIQUE

Utilitas, firmitas, venustas, or utility, durability, beauty, the Vitruvius triad, to this day constitutes the basis for discussions on architecture. Emerging attempts to resolve theoretical disputes regarding the importance of utility, beauty and durability were and are essential components of the value of architectural forms. Their balance is associated with harmony and order, with compositional order, regardless of whether the objects belong to a specific era. The timelessness of concepts and the meaning of their use give them the rank of important design premises. The synergistic coexistence of all three can help in a reliable assessment of spaces designed for human use. When designing given objects, the architect offers the recipient his knowledge, substantively supported by the experience of industry experts, ultimately receiving feedback on the assessment and reception of materialized forms. It is a kind of dialogue between the designer and the future user, in which architecture plays the role of an important subject. "Architecture is also a language, a way of communicating certain content to the recipient, not only utilitarian" [Trzeciak 1988: 73], as Przemysław Trzeciak wrote, and one cannot disagree with him. Considering the issues of assumptions that guide the architect in the design process, one can assume that one of the components of the set of reasons and motivations that encourage taking up the design challenge is the message. The architectural message can be understood as the idea that the creator wants to convey to the recipients. The message contains multiple types of data, from which, after separating computational and material data, a group of information from the sensory area emerges, perceived primarily in a sensual way. "Architecture, equipped with all the sensory receptors the operation range of which depends on the frequency of multi-faceted activity, affects the direct and indirect recipient entering into a dialogue with him. The model 'architecture-recipient' and 'recipient-architecture' feedback takes place with full functioning of the entire system – mutual activation of stimuli" [Słuchocka 2019: 87]. This allows for a fuller experience of architecture, facilitating the recognition of aspects of durability, utility and subjective beauty. In the case of spatial objects designed by Manrique, the issue of beauty in resolving can be significantly disturbed, because the work on the border of art and architecture escapes the classical framework of definition. Undeniably, the works that the artist-architect left behind can be classified as abstract sculptural forms, as well as organic architecture. Similar to natural phenomena found in the area, equipped with functions, they change their appearance and meaning in the context of the possibilities of use. Characteristic of the style of the 1960s, able to successfully fill film scenes assigned to the era, they were used in everyday life, at the same time complementing the architect's compositional visions. Contrasted with the surroundings, or inscribed with color in the context, they seem to grow out of space, like integral elements (fig. 6A, 6B).



Fig. 6. Interior design elements in the works of César Manrique; contrasting coloured seating integrated with a recreational space, Haria, Spain, Lanzarote (A); the colour of the rocks, white and orange, creating a complementary arrangement of interior design elements realised in a rocky cavity, Jameos del Agua cave spaces, Lanzarote, Spain (B); photo: K. Sluchocka

The texture of the structures used for the projects is interesting, which, without destroying the feeling of the beauty of nature, adds functional values, implying the possibility of a deeper, sensory perception of the given spaces. In this way, the recipient-user has the chance to notice non-obvious fragments of nooks, rock crevices, lava corridors, has the chance to personally learn about the functional possibilities used by the users of the time and see for themselves their beauty. He has the opportunity to see that the creation of unconventional, well-functioning spaces is absolutely possible.

#### 4. CREATIVE DESIGN – GENERAL CHARACTERISTICS

The need to preserve the landscape in a form as little changed as possible and to cultivate tradition were reflected in the projects of César Manrique, both on a small and large scale. The tabular presentation of the positive and negative features attributed to César Manrique's spatial objects is an attempt to provide

a general description of his work, based on in situ observations (tab. 1). It may also facilitate finding an answer to the question: to what extent is the artistry manifested in Manrique's work an argument for recognizing that his works fit into the three basic concepts of the Vitruvian triad, which are still considered valid today.

Tab. 1. Characteristics of spatial objects by César Manrique on the island of Lanzarote

Nl.	Reviewed Elements	Description	Negative Features	Positive Features
1	Connection with external context – compliance	operations in existing post-volcanic structures (corridors, craters, cavities); inscribing functions into the existing context	non-standard, often controversial forms of objects; increased tourist traffic	material consistency; strong interpenetration of design and fine arts; objects-forms treated as a tourist attraction; interference in the context with respect for the existing natural environment
2	Scale	scale of the object dependent on the existing external context	lack of possibility of free shaping of usable spaces; necessity of using a scale adapted to the context	form and functions compatible with the surroundings; design continuation on a scale corresponding to the given space; emphasising the possibilities of synergistic design
3	Functionality/ utility	multifunctional spaces, residential spaces, spaces with a service function (restaurant, concert hall, viewing point)	imposing the character of external forms and interiors determining given functions; lack of possibility of free shaping and dividing functional zones	using the existing natural context to shape given functions; using the conditions of the natural environment to compose new functions; functional adaptation of space
4	Colors	the natural colors of the natural environment – grays, graphite, natural green and the distinctive colors of newly designed elements – white, orange, turquoise, shades of yellow	limited color range; contrasting accents standing out from the context	maintaining the color dominance of the existing context; skillful integration with the surrounding natural environment; emphasizing the character of existing spaces by introducing contrasting elements; consistent use of repeating colors (orange, white, turquoise)
5	Greenery	occurring naturally or in designed spaces	scarce amount of greenery; insufficient amount of daylight for plant growth	attempts to introduce greenery into spaces devoid of it in a natural way; care for good plant vegetation; treating greenery as a priority; using greenery elements as components of design compositions



Nl.	Reviewed Elements	Description	Negative Features	Positive Features
6	Ecological aspects	application of pro-ecological solutions	lack of possibility to adapt the implementation to contemporary principles of sustainable design	creative work exposing the beauty of nature, emphasizing its values; educational value illustrating the possibilities of coexistence of man, architecture and nature; the zero waste concept initiated a comprehensive design direction on the island; respect for the environment; a well-conducted campaign undertaken by people and organizations involved in the protection of the natural environment and cultural heritage; effectively undertaken actions, the main goal of which was to protect the landscape and prevent the degradation of the natural and cultural environment of Lanzarote due to excessive development of tourism; implementations as examples of ecological architecture; as a result of the actions taken, Lanzarote was recognized by UNESCO as a biosphere reserve
7	Accessibility of architecture	vertical and horizontal communication	lack of accessibility for people with mobility disabilities; inability to adapt space for users with mobility problems without disturbing the character of the designed spaces	years of project implementation and attempts to adapt space to the needs of people with mobility disabilities should be taken into account; possible adaptation of space for users with mobility problems interfering with the current character of the designed spaces
8	Originality of the solution	architecture immersed in the natural landscape, forms inscribed in the character of the existing structures; interiors within interiors; underground usable spaces	selective popularity of the proposed solutions	objects – spaces that fit into the list of implementations of the organic architecture type; spectacular forms; maintaining popularity and tourist interest; freedom of creation

Source: own study.

The analyses carried out within the designated areas allowed the formulation of the following conclusions, helpful in indicating the prevailing features necessary to assess the nature and value of César Manrique's projects implemented on the island of Lanzarote.

Scope of the problems addressed and conclusions:

- 1) Connection with the external context – compliance; the interventions undertaken in the existing post-volcanic structures, such as corridors, craters, cavities in the positive assessment were characterized by the consistency of the materials used for their implementation, which in most cases resulted in the inscription of new forms and functions in the external context with respect for the existing natural environment. In relation to the nature of the assessed objects, there is a noticeable connection between design and fine arts, resulting in the implemented objects-forms that translate into the interest of visitors to the island.

Some may consider this to be burdensome due to the high tourist activity. The need to adapt the functions to the existing conditions and the non-standard nature of the solutions, which deviates from classically understood architectural objects, can also be considered a design difficulty.

- 2) The scale of the objects depends on the existing external context, and the form and functions are closely related to the nature of the environment in which they are inscribed. The design continuation on a scale corresponding to a given space and design synergism are worth noting.

The limitation in the free shaping of usable spaces, as well as the necessity to operate on a scale adapted to the existing context, may be subject to a negative assessment.

- 3) Functionality/utility – the assessment covered residential spaces (currently the House Museum in Haria) and spaces with a diverse service function, including, among others, a restaurant with a concert hall in the Jameos del Agua caves or the Mirador del Rio viewpoint located in the northern part of the island. A significant feature is the inclusion of utility functions in the existing natural context or their adaptation so that with little interference they fulfill predetermined functions. The limitations resulting from designing in an already determined environment are the top-down imposition of the character of given spaces and the lack of possibility of freely operating the division into functional zones.
- 4) The colours found in César Manrique's projects include the colours of the natural environment, with a predominance of grey, graphite, the colour of naturally growing green and the contrasting colours of newly designed elements – white, orange, turquoise, shades of yellow. This seemingly limited colour range allowed the architect to optically unite natural spaces with the introduced forms. The effect is also the uniformity and compactness of the composition, and the small number of colour elements allows us to see the advantage of consistently maintained colours in natural tones, which allow the others to blend into the surroundings. Colourful accents are also a sign of the times and an emphasis on

fashion trends. A sparse colour palette, depending on the context in which the architecture is entered, may seem negative.

- 5) Greenery – the small amount of greenery on the island is compensated by its priority treatment with respect for existing greenery. The greenery present in the projects was introduced artificially, positively influencing the reception and use, and the existing plants have mostly been adapted and are elements of decorative spatial compositions.

The difficulty in taking care of good plant vegetation may be insufficient daylight and appropriate irrigation.

- 6) Ecological aspects understood in the context of using pro-ecological solutions – a noticeable lack of possibilities to adapt the space to contemporary principles of sustainable design. However, the very nature of César Manrique's work, realized according to the zero waste concept, deserves attention, as it has educational value, illustrating the possibilities of coexistence of man, architecture and nature. Also valuable is the visible continuation of the design direction protecting the natural environment and cultural heritage and exposing the beauty of the natural landscape of the island of Lanzarote recognized by UNESCO as a biosphere reserve. Tourist traffic is maintained due to the specificity of the landscape and design and to the implementations constituting examples of ecological architecture, and not due to mass tourism. The historical value of the spatial assumptions designed by César Manrique is an important factor that should be taken into account when assessing ecological issues.
- 7) Accessibility of architecture – in relation to vertical and horizontal communication, there is a noticeable lack of convenient accessibility, as well as the inability to adapt the space for people with mobility disabilities without visibly disturbing the character of the designed spaces. The designed objects, treated as artistic realizations, performed functions appropriate for specific users.
- 8) Originality of solutions – architecture immersed in the natural landscape in the form of objects integrated into the existing natural environment fits into the complex of organic architecture. Freedom of creation visible in unconventional, often spectacular forms resulted in maintaining popularity and interest among visitors to the island. The proposed solutions may be perceived negatively by people who are supporters of other types of architecture.

## 5. CONCLUSIONS

In conclusion, attention should be paid to the connection of the designed assumptions with the external context, in which they were entered while maintaining its natural character, with respect for the natural environment. Most of the materials used to implement the projects are of domestic origin, often in an unprocessed state. Interiors based on elements of fragments of lava corridor walls, cave ceilings,

naturally carved recesses, are examples of elements shaping the architectural interiors. Properly adapted, they resulted in an interesting and functional offer within the framework of the architect's adopted assumptions. The use of colorful components in the form of movable interior furnishings was an alternative response to the design style and current fashion trends. The interpenetration of the designed interiors with the exterior, as one of the author's main assumptions, opens up to nature, indicating its uniqueness and beauty. It helps to preserve the *genius loci*, translating into the intensity of tourist traffic, which has a positive impact on the economy. César Manrique's realizations located in the spaces of the island of Lanzarote, fulfilling the assumed functions, can be examples of architecture with negligible interference in the existing natural landscape. They are also a testament to the combination of aesthetic needs and the scale required for a given space.

Unfortunately, not all of the facilities designed by the main architect of Lanzarote Island meet the accessibility requirements for people with mobility disabilities, but it should be taken into account that they were designed as individually adapted spaces, and not as museum spaces. Using modern technological possibilities, it can be assumed that facilities allowing for comfortable use of specific spaces would be possible.

## 6. SUMMARY

Taking into account the table, one can assume that durability, utility and beauty, although often perceived in a subjective way, are a set of features defining César Manrique's works. The harmony with the natural environment, maintaining a humble attitude towards the existing context translated into the uniqueness of the discussed spaces, which, often located underground, reveal to visitors the diversity of the reality perceived on a daily basis. They amaze with the possibilities of creation and the way of use by the then recipients. They also illustrate the values of the landscape and the actual needs of man, who can exist in a convenient way with minimal interference. Drawing inspiration directly from nature, from what is within reach, is a confirmation of the attitude of Louis Sullivan, who promoted the principle that shaping architecture consists in finding form, not giving it. The art is to notice, understand and respect, and one can agree with Yi-Fu Tuan's dictum that "space is a general frame whose center is a moving, intelligent being" [Yi-Fu Tuan 1987: 23]. "César Manrique – who was the creator of an original aesthetic ideology based on the philosophy of art-nature/nature-art – implementing his ideas" [Kowalczyk 2013: 35] implemented extensive residential developments and elements of small architecture designed specifically for specific places, attractive utility forms. Everything characterized by design coherence and the designer's style is still a showcase that represents the ideas and thoughts of César Manrique. The development of tourism in line with the concept of sustainable tourism contributed to the declaration of



Lanzarote as a biosphere reserve in 1993. Lanzarote with the zero waste concept, which was previously unknown, but as if intuitively and gradually introduced by Manrique, became part of the vision of a wise combination of tradition and modernity with complete respect for the natural environment. In the context of living in harmony with nature, it is obvious "that life-enhancing architecture must appeal to all the senses simultaneously and help connect our self-image with our experience of the world" [Pallasmaa 2012: 15-16].

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## WNĘTRZA WE WNĘTRZACH, CZYLI SPECYFIKA ARCHITEKTURY ORGANICZNEJ CÉSARA MANRIQUE

### Streszczenie

W artykule podjęto problematykę specyfiki kształtowania przestrzeni polegającej głównie na wykorzystywaniu form zastanych w środowisku naturalnym wyspy Lanzarote, odnosząc się do realizacji architektonicznych Césara Manrique. Zastosowane metody – obserwacyjna, heurystyczna oraz case study – miały ułatwić analizę relacji pomiędzy środowiskiem przyrodniczym a człowiekiem w odniesieniu do wybranych kreacji architektonicznych w celu znalezienia odpowiedzi na pytanie, czy holistyczny sposób kształtowania przestrzeni skutkować może zachowaniem tożsamości i podtrzymaniem tradycji kulturowej przy jednoczesnym zachowaniu autorskiej wizji twórczości artystycznej.

**Słowa kluczowe:** architektura organiczna, kontekst krajobrazowy, wnętrza architektoniczne