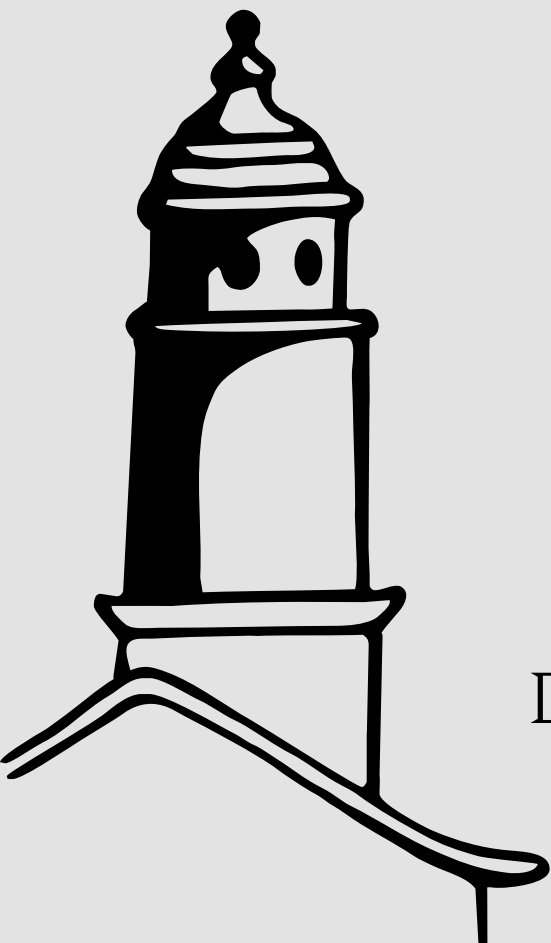


CENTROS DE
ARTE, CULTURA
Y TURISMO
DE LANZAROTE



CASA MUSEO DEL CAMPESINO

DIGITAL GUIDE

Explore the Casa Museo at your own pace and discover how the landscape, architecture, traditions and ingenuity of its inhabitants have shaped the identity of Lanzarote.

Each stop reveals a story that helps you understand its culture and heritage.

**Each stop,
a story**

**Explore the
Casa Museo
step by step**

Throughout your visit, you can use this guide to enhance your experience.

At any time, even without an internet connection.

01

Observe how arts transforms the farmer's effort
into a symbol of the island

THE SCULPTURE FECUNDIDAD

Architecture and meaning

The sculpture

Standing fifteen metres tall, Fecundidad rises above Peña Tajaste as one of the most recognisable symbols of the Casa Museo del Campesino.

Look closely at the materials: the cylinders and cubes that make up the figure are not new pieces. César Manrique reused old water tanks and parts from ships destined for scrapping, transforming them into geometric forms that he assembled to create a silhouette that directly reflects the identity of the island.

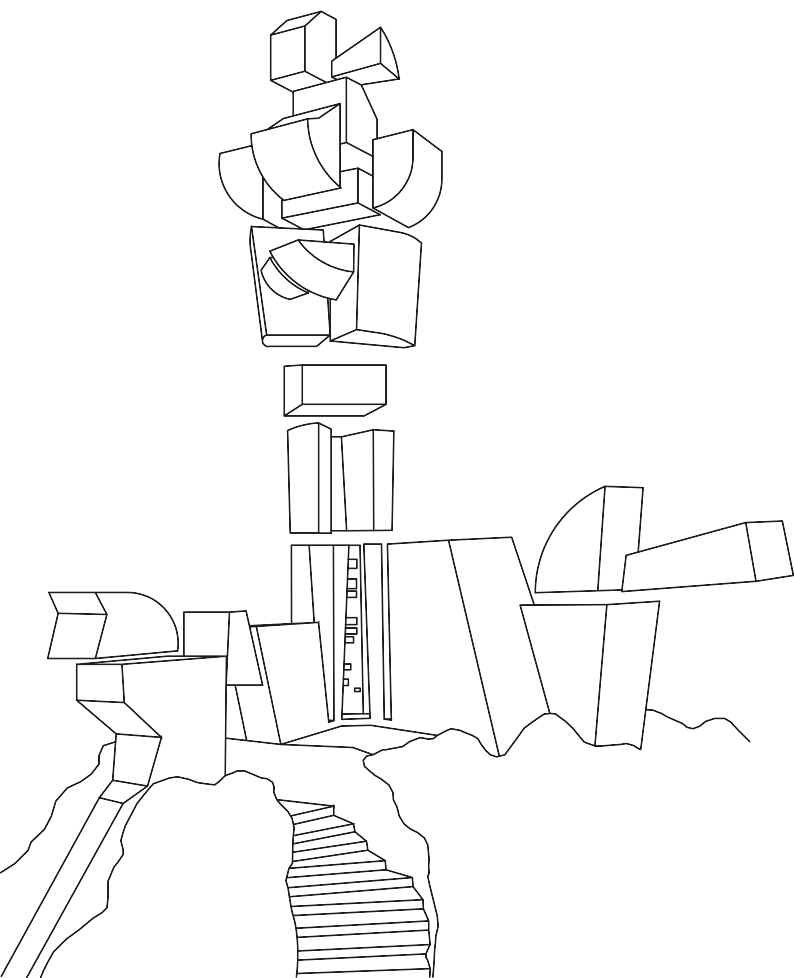
White is not simply an aesthetic choice: it refers to the traditional whitewashing of homes in Lanzarote and connects with the avant-garde movements of the 1960s, particularly Cubism.

An artwork open to interpretation

Now find the right perspective. From the restaurant terrace, or from a certain distance, many people see the silhouette of a farmer standing upright on his camel. Others see different shapes.

What do you see?

The sculpture is not intended to be viewed only from the outside. You can approach its base and even walk through it, discovering new perspectives as you move around it.



A tribute to Lanzarote

Fecundidad pays tribute to those who made agriculture possible in Lanzarote despite extreme conditions: scarce water, constant wind and volcanic soil that seemed impossible to cultivate.

Their efforts transformed the landscape without disrupting the balance between people and nature, a value that is central to César Manrique's work and thinking.

The restoration

The original sculpture suffered severe damage during a windstorm in April 2024. Following a meticulous restoration process carried out by the staff of the Centres of Art, Culture and Tourism, and respecting the original plans and dimensions of the work, Fecundidad once again stands above Peña Tajaste.

Its restoration demonstrates that materials can be renewed, but the message it conveys remains intact.

02

Here you can understand how collective
work shaped life in the countryside

THE ERA

This is where the grain was threshed: animals pulled the threshing board —the wooden and iron structure you can see resting at the edge— to separate the grain from the straw.

This space also collected rainwater, which was channelled into the cistern or the animals' drinking troughs. In Lanzarote's traditional architecture, nothing was wasted.

A space with history

The threshing floor was much more than a place of work. It was a meeting place where farm work was carried out collectively, and each harvest strengthened the bonds between neighbours.

Look at the elements surrounding it: the cistern with its wooden cover, the house with a central courtyard and spice trees, and the plough hanging on the wall. Each one served a specific purpose.

In Lanzarote's traditional architecture, nothing was decorative: every element had a purpose

and reflected a way of life based on making the most of available resources.

This version brings the social and architectural context together so that they do not appear as two separate subjects.

Arquitectura y objetos tradicionales

Look at the elements surrounding the threshing floor: the cistern with its wooden cover, the house with a central courtyard and spice trees, and the plough hanging on the wall. Each one served a specific purpose. In Lanzarote's traditional architecture, practicality always came before decoration.

On both sides of the threshing floor, you will also find two objects associated with agricultural work: the camel saddle, used to ride the animal, and the serón, a hollow container that was loaded with sand or other heavy materials and carried on the camel's back for transport.

Together, these elements show how architecture, tools and means of transport formed part of a single system adapted to the conditions of the island.

03

Enter a home where every
space serves a purpose

TRADITIONAL HOUSE

An architecture born of necessity

The traditional house

Do not look at this house through modern eyes. Look at it for what it really is: a survival machine.

In Lanzarote, the wind, sunlight and scarcity of water shaped every decision, including the way houses were built. Flat roofs were not simply an aesthetic choice: they collected rainwater and channelled it into the cistern, the underground water tank that could make the difference between having water or not. Thick walls protected against the wind and helped maintain a stable temperature indoors. The central courtyard, sheltered from the trade winds, was the true heart of the house, where much of everyday life took place.

Everything was designed to make the most of the available space and resources. Wooden boxes served both to store belongings and as seats. Wind cots, a type of hammock

freestanding, they were folded away during the day to free up space. In a house where nothing went to waste, almost every object served several purposes.

The house itself evolved with the people who lived in it. Rooms were expanded as the family grew and changed their use between day and night, adapting to the needs of each moment.

Tool shed

On 1 September 1730, the eruptions of Timanfaya began. They lasted for six years.

When they ended, an extensive layer of pyroclastic material covered much of Lanzarote. What had previously been cereal fields had been buried beneath metres of ash and lava. Everything seemed to indicate that agriculture had come to an end. However, this transformed landscape marked the beginning of a new way of farming.

Farmers discovered that, by clearing away the pyroclastic material until they reached fertile soil, they could continue to sow their crops. They also found that volcanic ash was not

an obstacle, but an ally: it retained moisture from the air, protected the soil from the sun and wind, and helped crops to grow. Out of necessity, a unique agricultural system was born, capable of turning seemingly barren land into productive soil.

The tools you see here are a reflection of that ingenuity. The tangarella, rake, shovel and hand hoe were designed to work a different kind of soil, where each task required a specific tool. More than simple implements, they represent generations of accumulated knowledge developed to adapt to a volcanic landscape.

But they also reveal another way of understanding life. In Lanzarote, tools were shared, lent and passed from one set of hands to another. On an island with limited resources, cooperation between neighbours was as important as the land itself. Survival depended not only on individual effort, but on a community's ability to work together.

Architecture

In 1974, a book changed the way people looked at Lanzarote.

With Lanzarote, arquitectura inédita, César Manrique highlighted a heritage that had always been part of the landscape, but had rarely been recognised as such: an architecture without architects, shaped by centuries of experience and adaptation to the land. An architecture born to answer very simple questions: how do you protect yourself from the wind? How do you make the most of rainwater? How do you live and work in the same space when resources are scarce?

Traditional Lanzarote homes are the answer to these needs. Nothing about them is accidental or purely decorative. Courtyards sheltered from the trade winds, thick stone walls, roofs designed to collect rainwater and channel it into the cistern, and the arrangement of the spaces all form a whole in which every element serves a specific purpose.

The interiors of the houses were also designed to make the most of the available space.

Wooden boxes served as both seating and storage. Wind cots, freestanding hammocks, were folded away during the day to free up space. Rooms grew as the family did and changed their use according to the needs of each moment.

Women played a fundamental role in this way of life. In addition to domestic tasks, they made *empleita*, processed produce from the fields and actively took part in agricultural work. During the 19th and 20th centuries, when male emigration was particularly widespread, women were the ones who sustained the family economy, cared for the home and worked the land.

From this viewpoint, you can see this legacy from another perspective. Look at the courtyards, roofs, walls and arrangement of the houses.

Each element responds to a specific need, but together they create a recognisable identity: the white of the lime wash, the black of the volcanic stone and the simplicity of the forms that have made traditional architecture one of the defining features of Lanzarote.

What you see here is not intended to encompass every type of traditional Lanzarote architecture, but rather to offer a representative selection that helps you understand how the island was built and why this heritage deserves to be preserved.

04

Look at the tools that made it
possible to cultivate a volcanic island

THE PLOUGH CORRIDOR

The Plough Corridor

There is no set route here. Take your time and look around with curiosity.

Along the corridor, you will find tools that reveal the ingenuity and adaptability of Lanzarote's farmers.

Traditional farming tools

You will find tools such as the hoe, the forked hoe, the hand plough, the sickle, the azufrador and the sálamo. Each has its own name, history and specific function.

Look closely at the wear on the wood, the forged iron and the dimensions of each piece. All these details reveal the type of work they were designed for and the hands that used them.

More than a collection of tools, this space brings together the knowledge that made traditional farming possible and, with it, the landscape that has come to define Lanzarote today.

The Pajero

Among the farming tools you will find one that deserves special attention: the pajero. This circular structure was not used simply to store grain, but to preserve it in the best possible conditions.

The dry straw, known as palote —the maize plant—, formed the outer layer, while more delicate grains were stored in the centre, protected from heat and moisture. Some pajeros were also covered with a layer of mud and straw that helped preserve the grain.

Knowledge of the Land

Behind every tool there is a decision. Its shape, their materials and use respond to the challenges of a land where wind, water scarcity and harsh terrain shaped everyday life. Each farming tool preserves the memory of the work it was created for and shows how generations of farmers developed precise solutions for cultivating crops, preserving harvests and making the most of the available resources. Together, these tools help us understand the knowledge that made Lanzarote's agricultural landscape possible.

05

Observe how the vulcano forever
changed the way Lanzarote is cultivated

THE CYCLE OF THE LAND

The Volcano That Transformed Agriculture

The Volcanic Landscape

The eruptions of Timanfaya transformed Lanzarote forever. What seemed like barren land gave rise to a new way of farming, based on adapting to the land and making use of volcanic ash.

The enarenados, developed in La Geria and later extended across the island, made it possible to retain moisture in the soil and farm in a place where rainfall is scarce. Thanks to this technique, crops such as potatoes, onions, tomatoes and, above all, vines were able to thrive.

Today, the vineyards of La Geria are the best example of how human ingenuity learned to work with the volcano, turning adversity into one of the world's most distinctive agricultural landscapes.

Picón and the Enarenados

The volcanic ash that covered the fields after the eruptions, known as picón, proved to be an extraordinary material. Spread over the land, it acts like a sponge: it absorbs moisture from the air during the night and slowly releases it during the day, while also protecting the roots from the sun and wind. This ability to retain moisture made picón the basis of the enarenados, an agricultural technique that made it possible to cultivate land that had previously been poorly productive.

La Geria and Vine Growing

Vines are now Lanzarote's most representative crop. In La Geria, vines are planted in holes dug into the layer of volcanic ash and protected by small semicircular stone walls, known as socos, which reduce the effect of the wind. This is a farming system that continues to be carried out almost entirely by hand.

In Lanzarote, different grape varieties are grown, including Malvasía Volcánica and Listán Negro, which are used to produce some of the island's most renowned wines.

The municipality of Tinajo accounts for between 35% and 40% of the island's wine production.

06

Follow the journey of grain as it becomes one of the foods most representative of the Canary Islands

THE TAHONA

Tradition and Milling

This is where gofio was made. And here you can understand how

For centuries, gofio was one of the staple foods of the Canarian diet. The tahona preserves the space and the process used to make it, reflecting a way of making the most of the land's resources that has been passed down through generations of Lanzarote residents.

How gofio was made

The tahona is an animal-powered mill. A donkey or camel walked in circles, attached to a wooden shaft, turning the upper millstone over the lower one. Between the two basalt stones —the stationary bedstone and the rotating runner stone— the grain was slowly ground.

Before milling, the grain —wheat, barley or maize— was roasted in a clay vessel over the fire, known as a tostador. It was then gradually poured into the

hopper, which fed it into the centre of the millstones to produce gofio. The result was a flour made from roasted grains that, for centuries, formed the basis of the diet in the Canary Islands. Today, gofio remains an important part of Lanzarote's gastronomy and can be found in traditional dishes such as soups and desserts, as well as in pella or served as an accompaniment to sancocho.

A Building in Service of Agriculture

Observe the simplicity of the construction:

The volcanic stone walls, the wooden and clay roof, and the square floor plan.

Each element serves a specific purpose and shows how traditional architecture adapted to the needs of everyday agricultural work.

07

Discover the crafts that
keep Lanzarote's heritage alive

THE ARTISANS' SQUARE

Traditional Craftsmanship

Craftsmanship has been part of Lanzarote's culture for centuries and remains an important part of its identity. In this square, craftspeople keep traditional trades alive, working with inherited techniques and materials connected to the land to create pieces that bring together heritage and contemporary life.

What you will find here are not souvenir shops, but workshops where traditional crafts remain part of everyday life. Each craftsperson has learned their technique from previous generations and keeps it alive through processes and materials that form part of the island's cultural heritage.

Below you will find the workshops that make up the Plaza de los Artesanos. Each one represents a craft, a technique and a unique way of keeping Lanzarote's craft traditions alive.

Weaving and Hatmaking

YOLANDA BENEDICTA

Yolanda works with palmito, a natural fibre obtained from the inner leaves of the palm tree, traditionally harvested around the feast of Saint John, dried in the sun and hand-split into strips. Using the traditional weaving technique practised in the Canary Islands for centuries, she creates hats, headpieces, earrings, brooches and other accessories that combine tradition with contemporary design.

Her pieces, also made with materials such as palm, ceramics and porcelain, show how craftsmanship continues to evolve without losing its essence.



Leather

VÍCTOR SOCAS

Víctor works with leather, a durable and versatile material traditionally used in the Canary Islands to make all kinds of everyday items. Using natural, vegetable and chrome tanning processes, he creates bags, backpacks, accessories, footwear and pet products, combining traditional craftsmanship with designs adapted to contemporary life.



Tinte con cochinilla

CONCHI GARCÍA

Conchi **tiñe con cochinilla**, un pequeño insecto que vive sobre las tuneras y del que se obtiene uno de los pigmentos rojos naturales más intensos. Según se mezcle con sustancias ácidas o alcalinas, el color varía del carmesí a diferentes tonos rojizos y morados. Especializada en las técnicas tradicionales del telar y el tintado con cochinilla, trabaja con lana, seda y otras fibras para mantener vivo un oficio que forma parte del patrimonio artesanal de Canarias.



Traditional Ceramics

FUNDACIÓN JUAN BRITO

The Juan Brito Foundation keeps alive the legacy of Lanzarote artist Juan Brito Martín, whose work was deeply connected to the island's identity, traditions and collective memory until his death in 2018. Through the preservation, promotion and study of his work, the Foundation continues to promote and protect Lanzarote's tangible and intangible heritage, carrying forward the commitment that the artist upheld throughout his life.



Roseta

ESTEFANÍA GONZÁLEZ

Estefanía makes rosetas, one of the most representative forms of needlework in the Canary Islands. This delicate lace, made by hand over a circular mould using fine interwoven threads, forms part of the islands' craft heritage. Although this is now an increasingly rare craft, it remains alive here thanks to those who preserve and pass on the technique from one generation to the next.



Handmade Soap

MAMÁ PEPA

Pepa (Mamá Pepa) makes handmade soap inspired by the four elements that define Lanzarote's landscape. She uses first-press oils and local ingredients such as goat's milk, Indian fig cactus and sea salt to create products that combine tradition, sustainability and the character of the island.



08

Explore the spaces where architecture
nature and tradition speak the same language

A SHARED LANGUAGE

The Journey Continues

Beyond the square and the Monument, Casa Museo del Campesino invites you to keep discovering how architecture, landscape, gastronomy and small details form part of the same story. Explore its different spaces and see how each one offers a new perspective on Lanzarote's identity, creativity and traditions.

The Tunnel

Go down the spiral staircase surrounded by ferns and maidenhair ferns, which leads to the tunnel connecting us to the restaurant.

You are walking beneath a lava flow.

The ceiling above your head is not a constructed vault: it is an original layer of basalt, approximately two metres thick, that was deposited here centuries ago

To create this passage, the earth trapped directly beneath it was removed, and the volcanic rocks that form the walls were strategically positioned.

Look closely at the vertical openings along the sides. They are not decorative: they are windows into the ground below. Through them, you can see the different layers of strata that formed over time, each with its own colour and texture. A record of the island's geological history within reach.

Along the tunnel, you will also find pieces of ornamental ceramics integrated into the rock. Take your time. It is worth it.

Event Hall

This hall is designed for weddings, christenings and conferences. But if you look closely, you will find details that connect this space with the other Centres.

Do you see those white triangular shapes in the circular ceiling? They recall those of the Jameo Chico at Jameos del Agua. The ferns and skylights echo the solutions used at the Mirador del Río. And the skylight above the stage, with its openings, imitates the silhouette of the palmito hat: the traditional hat worn by Canarian farm women.

This repetition of references is not accidental. Manrique and Soto designed each space within the Centres as part of a shared visual language: recognisable materials and details that connect one place to another.

To access the museum's exhibition area, look for the stone tunnel near the stage.

The Tavern

The cuisine also tells the story of the island.

What is served at this table begins outside, in the landscape. Potatoes grow in volcanic soil.

Green mojo is made with coriander from local gardens; red mojo with peppers and cumin brought by the settlers. Sancocho —dried fish with gofio pella— tells the story of fishing, the sea and the roasted cereal flour that sustained the islands for centuries. Goat stew comes from the goats that grazed across the malpaíses. The cheeses are made from the same goat's milk.

Before you sit down, take a look at the entrance area. There you can see the inside of the wine press: the wooden mechanism used to press the grapes. The tubs and containers around it were used to collect the must.

Also look at the destiladera, a traditional water-filtering system that can still be found in many Canarian courtyards today. Drop by drop, the water passed from one earthenware container to the next, leaving it clean and cool.

And beside the entrance to the toilets, two clay figures: the Novios de El Mojón. We will tell you their story at the final stop.

Continue the tour at the table.

The Shop

One last story before you leave.

These clay figures are known as the Novios de El Mojón and come from a very old tradition. El Mojón is a village in the municipality of Tegui, known for both its ceramics and its cultivation of onions, potatoes and tomatoes.

The custom was as follows: when a man wanted to become engaged, he would give his beloved a figure with masculine attributes. If she accepted, she would give him one with feminine attributes in return. This was how the bond was sealed.

The ceramicist who kept this tradition alive for the longest was Dorotea Armas (1899–1997). Her descendants continue the craft today, with some variations on Doña Dorotea's original figures.

What may seem like a simple decorative object carries centuries of ritual, identity and memory. You will find the same in the rest of the shop: crafts that are not merely decorative, but tell a story.



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