

# Toward a Modern Inhabit. Peripheral Territories

## Casa Lucas Prieto. Oíza, 1959-64

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### Towards Modernity

20th-century architecture in Spain began its journey towards modernity decades behind schedule, starting from a dynamic that for years remained anchored in historicism as a quest for an architectural identity, and was unrelated to the advances in architectural thinking, language, and principles of the modern movement. Economic, technological, social, and political circumstances determined this late incorporation, with neither the means nor the timing between the national and international scenes being in sync. This gap widened when we moved to “peripheral territories,” and even more in lethargic local areas still on a misunderstood tradition.

Francisco Javier Sáenz de Oíza is among the architects who took up the baton of a limited early modernity at the beginning of the century, who charted this course in the 1950s<sup>1</sup>, and who participated on a personal level in the climate of debate that was taking shape internationally<sup>2</sup>. Thus, albeit belatedly, similar interests can be perceived in his work, which sometimes attempts to resolve the difficult and decisive economic and social circumstances experienced in the country at that time. These are times in which mostly of the initiative and promotion of projects are linked to national plans promoted by central government ministries and agencies. Exceptionally, there are a few exceptions of private initiatives in areas where economic development favours promotion. In this case, it is usually domestic architecture, examples that stand out and mark a step forward in the understanding of modern living.

Toledo and its municipalities belong to these “peripheral territories”, and it is in the area of private housing where the most significant advances can be seen. In the early 1960s, the Casa Lucas Prieto by Francisco Javier Sáenz de Oíza [Fig. 01] and Casa Moro by Manuel de las Casas, both in the expansion area of the city of Talavera de la Reina, where the bourgeoisie grew alongside with the industry and commerce, represent the first revision of domestic architecture in the province and show the quest and transition towards the ideals defended by modernity.

### From a local Perspective

The dual condition of this territory’s proximity to the centrality of Madrid, the capital of the state, added to its administrative dependence until the last quarter of the 20th century, favoured the fact that the architects who were boosters and references of modernity, educated at the ETSAM, the Higher Technical School of Architecture of Madrid, found in this period and in this nearby scene a suitable environment for experimenting on the path towards a new direction for Spanish architecture. Sometimes this was driven by the needs arising from the period of autarky, which required the construction of peripheral infrastructure; in other cases, it was promoted by the bourgeoisie that emerged from the incipient development that began in the mid-1950s.

It was in the city of Talavera de la Reina, in this temporal, social and territorial context, that the young architect Sáenz de Oíza would produce his first professional works on his own. The Lucas Prieto House (1959-1964), of which a limited selection of images were published for the first time in the monograph dedicated to him by *El Croquis*<sup>3</sup> magazine in 2008, is one of these commissions. And it marks a turning point in his professional career, although it fits in with a style that remained unchanged throughout his work.

### Early Stage

Son of Talavera architect Vicente Sáenz Vallejo and María Oíza Sagües, between 1912 and 1919 he lived on Calle San Francisco in Talavera de la Reina, where they were related to the businessman Félix Moro, who belonged to a family of influential traders in the city, a relationship that led to the first commissions for his father and later for Sáenz de Oíza himself.

After graduating in July 1946, among his other best-known early works, he designed Casa en el Risco (1950), a country house built of masonry and whitewashed walls next to the Risco del Gato stream, between Talavera and Mejorada; and the first house for the entrepreneur Pedro Moro (1952). Also in the early 1950s, he made the building on Calle San Francisco (1952) [Fig. 02]; and between the end of that decade and the beginning of the next, the house for Dr Lucas Prieto (1959-1964). As well to this period belongs the refuge that he would draw in numerous different versions throughout his life, La casa de Oíza<sup>4</sup>, a vertical cabin in the oak groves of Oropesa that he would never get around to building.

The original documents for the housing project for Don Lucas Prieto are kept in the private archives of the Oíza family, and a certified copy is held in the administrative file for major works no. 72/1960 in the Municipal Archives of Talavera de la Reina. This document from the execution project shows the plans, instructions and objectives that will guide the construction of the house.

The eight plans it contains bear the reference number Project No. 2762 printed on the title page and the approval stamp dated 14 January 1960. The report is signed and dated December 1959.

In the chronological order reflected in the Oíza studio’s plans, the project appears with a numbering previous to Casa Durana, stamped with the reference Project No. 2765, and they were developed in parallel over time. This information is confirmed by Oíza’s account in the open interview that took place in his studio in 1988, transcribed 30 years later in the text entitled *Disertaciones*, published in the monographic of *El Croquis* magazine. In this text, he mentions the clients’ rejection of the first sketch of the Durana, a rectangular box<sup>5</sup> that probably followed the discourse of Lucas Prieto and the proposal for the 1958 competition for the Tax Office in San Sebastián, projects borrowed to Mies and related by the use of a modulated grid on which the walls are arranged, used as abstract planes.

### Site, order and programme

The Lucas Prieto house stands in the Ferial district of the city of Talavera de la Reina, integrated into the urban growth project in front of the gardens of the Basilica del Prado, between Avenida de Extremadura and Avenida Pío XII. This urban development seems to represent and organise the social structure of the time on paper into four bands of rectangular blocks: a new hegemonic bourgeoisie in exclusive two-storey villas on the southern urban façade, planned as a garden city opposite the Ermita del Prado chapel; hygienic social housing in four-storey semi-detached blocks in the northern part of the expansion. In the centre is the parish church of the new neighbourhood, behind the block divided into four plots measuring 25 metres wide by 60 metres deep which, opposite the gardens, occupy from right to left: the houses of César Casado, the city architect who drafted the plan, Lucas Prieto and Pedro Moro.

These deep, elongated plots with hardly any façade which, in the case of Oíza and De las Casas’ proposal, turn inwards and resemble the layout of the Pompeian domus. [Fig. 03]

The urban section of the expansion is designed stepped, with low, airy buildings facing the gardens, which become denser and taller as the grid moves deeper into the city until it reaches the social housing area. The Lucas Prieto house also interprets this quality of depth and urban hierarchy of the city. A stepped front garden creates distance from the noisy street, with the more public domestic areas facing it, the living rooms with a larger scale, double height. Behind, half a floor up, are the more private areas, the bedrooms of a large family. This condition of a settlement adapted to the urban section, stepped in the house and in the city, enclosed between party walls, will be repeated years later, although with different criteria, in the neighbouring Casa Moro by Manuel de las Casas<sup>6</sup>.

### Breaking the box

What the floor plan suggests as a simple abstract box, subjected to the geometric control of the grid and a modular order<sup>7</sup>, is deconstructed in its elevations by the clear intention to shift the horizontal compositional elements of the façade. The wall, the front terrace parapet and the roof slab transformed

into a prominent cornice that cantilevers and protects the openings, strengthen how the house is planted on the ground, sliding over the stability of the load-bearing walls to break the static box, while constructing thresholds as intermediate spaces of transition between inside and outside.

This compositional approach to the house reveals clear formal and material links with Mies van der Rohe's Monument to Karl Liebknecht and Rosa Luxemburg in Berlin (1926) [Fig. 04 and 05], and with the projections of the eaves of Wright's Prairie Houses (1900-09), formalisms<sup>8</sup> that anticipate the path towards an architecture with more diffuse boundaries.

The project report refers to this aspect in a specific section entitled Fundamental Composition Criteria, describing it as an orderly succession of terraces, with interconnected floors that form shaded thresholds. At the same time, it makes special mention to the relationship that the project establishes with the location through the use of traditional local materials and its vocation to merge with the surrounding natural landscape:

"The aim was to design a villa that would connect as well as possible with the fundamental characteristics of the local architecture, in particular through the use of open-closed forms in limited spaces such as courtyards and gardens, the use of basic geometric shapes

in all their purity, and above all through the unquestionable use of local brick in ochre and earthy tones, the dominant colour scheme in the area, as can be seen in the Ermita del Prado chapel that overlooks the planned building.

The composition is substantially completed in terms of its visual appearance by the orderly series of terraces and garden levels, whose greenery will always be fully integrated into the composition of the ensemble, as well as in the larger scale with the green masses than in the landscape surrounding the city."<sup>9</sup>

Oíza dips into the conceptual roots of the house, the refuge and paradise, the protection of interior spaces sheltered by walls, but also open to the garden as domestic nature, a path of exploration towards modern architecture: the house that is both countryside and city. The programme of domestic protocols, the hierarchy between spaces for socialising and resting with their corresponding service elements, find their level, adapt to the slope of the land and the rectangular proportions of the plot, and meet the orientation criteria.

The house contains several houses within the same volume; upon entering, just behind the limit of the door, there is a guest accommodation, and further inside, in a more hidden location, is the service house. The project attempts to combine, through the programme, the idea of the house, a fundamental construction for the architect Oíza, which is understood as a refuge, as an intimate and enclosed space, and at the same time as an immense world<sup>10</sup>.

## Personal views

In Lucas Prieto's house, we find references to Mies, to the aforementioned references and to other architectural projects<sup>11</sup> in which horizontal planes coexist that come along with the idea of continuous space that opens up and grows horizontally towards a zenithal opening element, the courtyard. [Fig. 06]

Among the parallels, the Margaret Hubbe House (1934-35) stands out. This project, which Mies designed in collaboration with Lilly Reich, is defined by a continuous brick perimeter that opens up on its south-eastern side towards the River Elbe, creating a house-enclosure isolated from the outside that is perceived as a folding wall. This condition is similar in Lucas Prieto, as is the courtyard, which appears with the aim of expanding the field of vision from inside the house while also acting as an element that isolates it from the outside, creating an empty space between the house and the wall that borders the inhabited enclosure.

As is also the case in the Hubbe, the courtyards merge into one, and the living room opens onto it like a glass pavilion inside the enclosure. The rest of the rooms, which are more private, are enclosed by walls with smaller openings, which discreetly open onto the outside through the empty space of the courtyard.

From the House with Three Courtyards (1934-39), Oíza's work inherits the square grid modulation that is also traced in the floor plan; the sequence of interconnected open spaces, those for socialising, and closed spaces, those for service; although in the Prieto house they detach from the perimeter wall, they slide and form the backbone to the left and right of the central wall that hosts the hearth and runs through the house from north to south.

As in Mies' houses, the flat roof slides over the load-bearing walls and cantilevers to protect the large glazed openings that look out onto the courtyard garden, a space located on the perimeter that defines the corners of the project as an element attached to the house rather than as the void created by the removal of built spaces.

As in the references mentioned above, in Lucas Prieto's design, the urban façade is reduced to the courtyard wall, where the boundary separating the private interior space from the public exterior is shifted within the plot, creating a void between the two that is treated with paving and vegetation and begins the sequence of spaces in the house.

Both Talavera's project and Durana's contemporary one, which would otherwise be related to Mies' brick house, share the same outline in terms of idea and representation. In terms of concept, both feature walls that organise and fragment the interior and exterior spaces, and in terms of representation, both feature drawings that combine ink lines with pencil stripes on tracing paper. Both proposals are set in an environment where nature is present; they are houses within

a natural, domesticated landscape, placed behind trees that are drawn as wire structures. [Fig. 06]

What are façades in Lucas Prieto's work are projections in Durana's; the frontal view is replaced by foreshortening, an important change in design and composition, a new way of looking, with which Oíza begins to escape from the rational and Cartesian structure of the works of the 1950s. Two complementary lines of research, always linked by the permanent theme of dwelling, domestic dwelling, human dwelling.

The sun adds order to the rigorous domestic layout in a hygienic manner. The entrance courtyard and garden, covered over time by the canopy of the *salix babylonica*, like Mies and Lilly Reich in the Tugendhat, are a transition between house and city; facing south, as spaces that extend the interior living space, enlarging the house and blurring the boundaries between inside and outside. The bedrooms are located to the east, and the service areas and courtyards to the north and west.

The dissolution of the classic box shape through courtyards that extend to the large terrace-garden above the entrance, which, while compressing the access in shadow through a porch attached to the ground, redirects the view and extends the house towards the horizon. [Fig. 08]

This elevated terrace-patio, which allows one to look at both the interior and exterior landscape, is the walkable roof that doubles the patio and raises the house to the sky. It is an element that adds another quality to the Talavera house, bringing it closer to modernity, and which at that time both Oíza and other fellow architects debated from an aesthetic and practical necessity in search of a suitable construction solution<sup>12</sup>.

## Rigour and measure in the number

Referring to the metrics used to construct the house, Oíza writes in the section entitled 'Dimensions of Premises' in the report:

'Having modulated the entire building on a 90 x 90 cm square grid, which is reflected in the floor plans, the undersigned architect does not consider it necessary to provide further clarification on the lengths and dimensions in plan for each of the parts of the construction'<sup>13</sup>. [Fig. 09]

The programme of the house is inserted between three parallel rows of load-bearing walls, with the central row acting as the backbone. The large front living room and the subsequent bedrooms have a span between axes of 570 cm, the central corridor 210 cm and the service area 450 cm.

The dimensions and organisational criteria of the space follow the layout of classical construction, which had previously been applied by one of his teachers, Luis Moya<sup>14</sup>. This method had already been rigorously used in social housing projects, such as the Poblado Dirigido de Entrevías, under a precise and exact modulation, the metric foot.

The house adjusts to the module, its multiples and whole divisors, and is built using local and modest construction techniques, where sophistication derives from its use and composition. It is built with load-bearing walls 1 foot thick, with exposed brick on both sides, which accentuates the ambiguity between inside and outside; with lightweight floors, traditional masonry, hydraulic tile finishes and pine wood carpentry. Inside, special care has been taken with the finishing materials in some spaces, such as the ceiling in the living room, dining room and play area, which is finished with tongue-and-groove boards. If the composition breaks with the classic box shape, and the central order of the courtyard is replaced by a tangential position, the construction is also reinterpreted with rawness, without cladding, accentuating its most direct qualities, with no rhetoric other than that of the material order itself and its constructive use.

### Between contraries, complementaries

Oíza's broad, simultaneous and complex outlook lends his thinking a diversity and even apparent contradiction that he treats as active eclecticism. This multiple and complex dimension leads him to a dialectic in which the start of each project also involves the experience of a new quest whose ultimate goal is architectural quality. His work is built on continuous experimentation, in which, with erudite ingenuity, he is able to defend an idea in one project and deny it in the next, what is and what is not as a design method. In this way, he does not opt for intermediate positions, but often adopts antagonistic ones.

"...I think that the first thing I am is very contradictory. I like thesis and antithesis to arrive at the final thesis. That is, you need one attitude, and the opposite attitude. I mean, I like, I like when Mies van der Rohe said in a text, which I have quoted many times, that he said: "I am not interested in problems of form, I am interested in problems of construction". And on the next page, Colin Rowe, who quotes the passage, says: but here is Mies van der Rohe's definition of architecture: "Architecture is the expression of an era translated into stone, the will of an era made stone". So, on the one hand, he is saying that architecture is an expression of the will of an era. In other words, architecture is more expression than construction."<sup>15</sup>

Oíza has a critical attitude, which leads him to self-criticism, to reproaching himself in statements such as: 'I am a very bad architect', referring to La Durana, or when he says of Lucas Prieto that 'he has many hours badly placed'. This position reflects the distance he believes architects should maintain from their work, and he will repeat this insistently, quoting Joyce<sup>16</sup>. Although this may not be the reason why the house in Talavera barely appears in specialised texts on his work, or why it has had little relevance in monographic publications, without specific analysis and with little graphic documentation.

Expressing a critical view of both houses, he chose the La Durana project to obtain his doctorate from ETSAM in 1965. The two projects are yet another example of that synchronous paradigm of the particular way of doing things that explains Oíza, of contraries complementaries. As are other works in his career: Arantzazu Sanctuary / Santiago Chapel, Ciudad Blanca / Housing on the M30, Torres Blancas / Banco Bilbao.

### A modern living, touching the essence of architecture

The house for Dr Lucas Prieto in Talavera de la Reina, preceded by rigorous functional exercises in absorption settlements and residential units, is a work that lies between the abstract and rational discipline of the mathematical grid and the formal liberation of organicism, charged with the expressiveness of later works which, despite their apparent informalism, will retain the rigour of design and construction, of measurement and precision. Coinciding in time with the La Durana project, it shows an Oíza capable of interpreting the references and roots of architecture from different perspectives, ranging from rationalism to organicism. Although different in form, they are similar in the principles that deal with organising the domestic living: the place as an orderly territory, the search for light as another quality of architecture, the use and relationship of spaces according to the hierarchy of the programme, proportion as a result of classical metrics, the link to the local through traditional materials, and construction at the service of comfort. Both are refuge and place in a territory, reflecting a constant in a new way of looking at life and living, at domestic architecture, from the perspective that the house is static while life moves.

As José Manuel López-Peláez quotes, "for Sáenz de Oíza, everything related to the home touched on the essence of architecture. He could refer to it in strictly poetic, anthropological, or technical terms, but man's dwelling as an ancestral shelter was for Oíza a basic issue, the foundation and stimulus of the Art of Building."<sup>17</sup> The craft of inhabiting and the art of building always accompanied the architect.

This work is further evidence that the architect understands the design process as a constant and integrative action that incorporates data which, in some way, is intuitively present from the outset. The initial idea already includes the construction, which takes shape in the development down to the last detail; it includes the organisation of the structure or the functional programme, as form, use and technique are not independent. Oíza repeatedly quotes García Lorca and extends this to his personal conception of the architectural profession: 'Yes, it is true that I am a poet by the grace of God—or the devil—but it is also true that I am one by the grace of technique, and effort...'<sup>18</sup>.

Comparing the Lucas Prieto House, a work from an early stage in his career as a leading architect in the constant search

for modernity, with previous architectures by international masters, also allows us to understand this thinking from the perspective of considering the own means available at a given time and place to try to generate an idea and an action of progress that favours and projects into the future. [Fig. 10]

The specific characteristics of the environment differentiate and give added value to works understood in a local context, turning them into 'an architecture of belonging and identity'<sup>18F18F</sup> as an active part of a path towards modernity, not only in their immediate context, but also in general in our recent architectural history. La Lucas Prieto, space still inhabited, it is.

1. Miguel Lasso de la Vega, "Francisco Javier Sáenz de Oíza". Instituto de Estudios Madrileños, Accessed: 1 Aug. 2025, [https://xn--institutoestudiosmadrileos-4rc.es/portfolio\\_page/s-l-francisco-javier-saenz-de-oiza/](https://xn--institutoestudiosmadrileos-4rc.es/portfolio_page/s-l-francisco-javier-saenz-de-oiza/) "Simultaneously, in 1949, a private developer commissioned him to design a residential building on Calle Fernando el Católico in Madrid, which would become one of the first post-war works in which Spanish architecture connected with the international scene."
2. Javier Vellés, *Oíza* (Toledo: Escuela de Arquitectura de Toledo, Ministerio de Fomento y Puente Editores, 2018), 110.
3. "Sáenz De Oíza, 1946-1988", *El Croquis* no. 32/33 (abril 2008), 50-53. 49 years earlier, first documented record of the Lucas Prieto House, execution project with report dated and signed in December 1959. "Housing project for Mr. Lucas Prieto." File 72/1960. Municipal Archive. Talavera de la Reina. The project and its review will take years to complete. The exhibition and catalog "Saézn de Oíza, artes y oficios" at the ICO Museum, 2020, displays the plans Ideas for the façade, unnumbered and dated 1959; plan 15 "Fachadas y secciones" dated May 25, 1960, and plan "Detalle de carpintería de puerta de ingreso" number 71 dated April 14, 1964.
4. José Manuel López-Peláez, "La casa de Oíza", *Revista Arquitectura* no. extraordinario (septiembre 2000), 54-63.
5. Richard C. Levene, Fernando Márquez Cecilia, "Disertaciones. Sáenz De Oíza, 1946-1988", *El Croquis* no. 32/33 (April 2008), 8-32. "...The Durana house in Álava was commissioned by an anesthesiologist from Vitoria. In line with his ideas, I began to develop a completely rational, box-shaped house... And one day at school, while I was examining, I took a piece of paper and asked myself: How would a man naturally build his house? And then I drew the house as a function. I said to myself: the bedrooms would be in the protruding area; the kitchen and the clothesline, to the west; the living room, at midday; the study would be upstairs... And later, I tried to introduce a structure that would not break up the possible views of the house; and I arranged a kind of folded walls that separated areas... And then I placed a roof on top of these walls. And while I was examining the students, I drew, in a flurry, what the house should be like... Later, I went to the studio and showed it to Eduardo Mangada, who saw the two houses, the rational one and this last one, and said to me: "But, man, Paco, this one is wonderful. Do this one." And I said, well, I'll do it, for sure. And there I gave shape to the same sketch..."
6. José Ramón González de la Cal, Josefa Blanco de Paz, "Manuel de las Casas, Casa Moro (1963-1971). La planta al bies", *Constelaciones* no. 8 (mayo 2020), 85-101. <https://doi.org/10.31921/constelaciones.n8a5>.
7. Alejandro Ferraz-Leite Ludzik, "Las lecturas de Sáenz de Oíza" (Phd Thesis, UPM, Escuela Técnica Superior de Arquitectura de Madrid, 2014), 102-103.

“...As for the ‘order’ referred to by Aristotle, in Oíza we must understand that it refers to the submission of ‘form’ to strict geometric control. On the one hand, there are the symmetry operations that can be seen in buildings, as well as the definition of an appropriate ‘metric’ for each case. This metric is conceived both in elevation and in plan. But the grid is defined, above all, by a ‘module.’ In this sense, the ‘grid’ can be understood as an organizing grid on which to work, generally using tracing paper placed over it. Oíza kept a huge number of ‘grids’ in a drawer in his studio, which he could work on.”

8. Richard C. Levene, Fernando Márquez Cecilia, Op. cit, 25.

“...The house in Talavera de la Reina is too kneaded. It has many hours of misuse. It was a more organic moment: Wright was very present; and the Monument to Rosa Luxemburg, by Mies van de Rohe... I learned a lot... (well, you learn from everything). [...] I learned that the simple monotony of repeating bedrooms was only suitable for hotel rooms, [...] We also learned the following: [...] Underneath the ceramic block, you burned with heat. Underneath the Ytong, you were cool...”

9. Sáenz de Oíza, Francisco Javier. “Proyecto de vivienda para don Lucas Prieto”. 1959. 72/1960. Municipal Archive. Talavera de la Reina.

10. Fundación ICO (ed.), *Sáenz de Oíza. Artes y Oficios* (Madrid: Fundación ICO, 2020), 14.

11. Javier Sáenz Guerra, *Un mito moderno: una capilla en el camino de Santiago: Sáenz de Oíza, Oteiza y Romani, 1954* (Alzuza, Fundación Museo Oteiza, 2007), 63-105.

“A way of proceeding with previous models to use them as a starting point for his proposals [...] Oíza’s game of bringing together a set of perspectives and transforming them according to his personal criteria.”

12. Felipe Heredero, Francisco Javier Sáenz de Oíza, Buenaventura Bassegoda, Ignacio Briones, José de Azpiroz, “Terrazas”, *Revista Arquitectura* no. 22 (October 1960), 31-39.

“... flat roofs are a reality that is becoming increasingly prevalent, and if necessary, a solution would have to be found for this reason alone: 90 percent of students at the School of Architecture, for reasons unknown to me, finish all their new creations horizontally. Each of us carries inside this aspiration toward horizontal roof forms.”

13. Sáenz de Oíza, Francisco. “Proyecto de vivienda para don Lucas Prieto”. December 1959. Expte. 72/1960. Municipal Archive. Talavera de la Reina.

14. Antonio González-Capitel, “La arquitectura de Luis Moya Blanco.” (PhD Thesis, UPM, Escuela Técnica Superior de Arquitectura de Madrid, 1956), 54.

“The use of proportions based on harmonic series and simple ratios between whole numbers, and their application with measurement modules similar to those of ancient metric systems based on human dimensions, is the tool that Moya describes as the basic mechanism of the project. The modular grid (based on the corrected Castilian foot - 0.30 m - and its multiples, mainly 1.20 and 2.40) serves as the basis for the entire layout in any direction of space, ordering the general arrangement, construction, sizes, and positions of all elements, thus using a geometric rule as the cohesion of the whole and making classicism understood as an architecture of numerical measurement. The number invades everything, ‘constructs’ and orders the form, creating the structure that language will complete [...] The way this code is used will be defined, first of all, by construction and by use [...]”

15. Pablo Paradinas Sastre, “Lo soñado y lo construido por Sáenz de Oíza: del andamiaje de Aránzazu al templo del siglo XX”, (Final Degree Project, UPM, Escuela Técnica Superior de Arquitectura de Madrid, 2019), 115.

Excerpt from Inchaustegui’s interview with Sáenz de Oíza: “I would like to write a book with one page saying one thing and the opposite thesis defended on the next page. And for the reader to read the book from whichever page they wanted...”

(the truth) would be the combination of the two. It’s that thing of presenting the thesis and the antithesis to obtain the synthesis, as the classics said. [...] ... to question things. I maintain both theses and give you the freedom to think what you want. I don’t push you to think the way I do.”

16. Fundación Caja de Arquitectos (ed.), *Francisco Javier Sáenz de Oíza. Escritos y conversaciones* (Barcelona: Fundación Caja de Arquitectos, 2006), 19.

“I often say, as my students at the School well know, what Joyce says in Portrait of the Artist as a Young Man, in the sense that the true creator, like God in creation, is always above, below, to the right, to the left, in front of, behind his own work, indifferent, cleaning his nails. Imposing a line on your architecture is like signing it. Cervantes does not see himself in Don Quixote; he sees the characters.”

17. José Manuel López-Peláez, *Maestros cercanos* (Barcelona: Fundación Caja de Arquitectos, 2007), 210.

18. Alejandro Ferraz-Leite Ludzik, Op. cit. 67-71.

19. María Dolores Sánchez Moya. “Castilla-La Mancha. Echar raíces... La Casa de la Arquitectura. Itinerarios...”, Accessed: 10 Aug. 2025, <https://lacasadelarquitectura.es/recursos/castilla-la-mancha-echar-raices/f0154d35-4b64-48ac-923c-3c339670223f>

“... an architecture of belonging and local identity, as rooted in its circumstances as a plant that sprouts spontaneously in its environment. The itinerary presents a collection of works within the geographical boundaries of Castilla-La Mancha, a region somewhat overlooked by those who have chronicled the history of architecture. These interventions are not landmarks or unique cases, but archetypes that are woven into a material continuum, forming the final layer of a landscape and a historical conglomerate of many episodes.”

Sáenz de Oíza  
Casa Lucas Prieto  
Modern inhabit  
Spanish Architecture  
Peripheral Territory