

# UNNOTICED WOMEN ARCHITECTS IN THE SPANISH (SOUTH)EASTERN MEDITERRANEAN REGION

## ARQUITECTAS DESAPERCIBIDAS EN LA REGIÓN MEDITERRÁNEA DEL (SUR)ESTE ESPAÑOL

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### Abstract

This paper reveals the first results of the study carried out within the framework of the research project «A Situated View: Women's Architecture in Spain from Peripheral Approaches, 1978-2008», in the context of the regions of Valencia and Murcia in Eastern and Southeastern Spain. It deals with the architectural production effectuated exclusively by women architects—alone or together with other women—in the period spanning from 1978 to 2008, i. e., between the democratic transition and the global financial and economic crisis beginning late in 2007. The research brings together bibliographical survey and fieldwork based on direct contact and conversations with women architects, many of whom were absent from the specialised media. Works of different type, use and scale are explored to reveal their increasing production in the last decade of the study, a record of diversity of uses in which residential buildings and works with an average surface area between 1,000 m<sup>2</sup> and 10,000 m<sup>2</sup> prevail, as well as new buildings as opposed to renovations or refurbishments. This research vindicates the names of women architects, such as Pilar Amorós, Lola Alonso, Lourdes

García Sogo, Anna Bofill, and Rufina Campuzano, among other women architects from several generations, and architecture from the Spanish geographic periphery, with the aim of exposing and highlighting a plurality in the ways of making and understanding architecture that completes the historiography. This paper thus consists of a historiographical review open to new contributions and to fill the gaps detected to date.

**Keywords:** unnoticed women architects; historiographic voids; excluded architectures; architecture historiography; Eastern Spain; Southeastern Spain; Mediterranean Coast; Valencia Autonomous Region; Murcia Region.

### Resumen

El artículo refleja los primeros resultados de la investigación llevada a cabo dentro del marco del proyecto de investigación «Miradas Situadas: Arquitectura de Mujer en España desde Perspectivas Periféricas, 1978-2008», en el contexto de las comunidades autónomas de Valencia y Murcia en el este y sureste español. Aborda la producción arquitectónica registrada realizada por arquitectas —en solitario o en compañía de otras mujeres— en el periodo temporal comprendido entre 1978 y 2008, es decir, entre la transición democrática y la gran crisis económica y financiera desencadenada a finales de 2007. La investigación conjuga un estudio bibliográfico y un trabajo de campo basado en el contacto directo y las conversaciones con las arquitectas estudiadas, muchas de las cuales estaban ausentes en los medios de comunicación especializados. Sus obras, de distinta tipología, uso y escala, demuestran el aumento de producción en la última década del estudio. Todas ellas componen un registro de diversidad de usos donde predominan los edificios residenciales y donde prevalecen edificios con una superficie media entre los 1.000 m<sup>2</sup> y los 10.000 m<sup>2</sup>, así como arquitectura de nueva planta frente a reformas y rehabilitaciones. La investigación recupera nombres propios de arquitectas, como Pilar Amorós, Lola Alonso, Lourdes García Sogo, Anna Bofill o Rufina Campuzano, entre otras autoras, y obras de la periferia geográfica española, con el fin de visibilizar y mostrar una pluralidad en los modos de hacer y entender la arquitectura que complete la historiografía. El artículo aporta, pues, una revisión historiográfica abierta a nuevas contribuciones que colmen las lagunas detectadas hasta la fecha.

**Palabras clave:** mujeres arquitectas desapercibidas; ausencias historiográficas; arquitecturas excluidas; historiografía de la arquitectura; este español; sureste español; costa mediterránea; Comunidad Valenciana; Región de Murcia.

## 1. ON THE SHORES OF THE MEDITERRANEAN COAST

A trip along the east coast of Spain is an invitation to journey along a coastline bathed by the Mediterranean Sea. If we enter the regions that have been given the names of ‘Costa Blanca’ and ‘Costa Cálida’, located in the administrative regions of the Valencian Autonomous Region and Murcia Region, respectively, we will find that they both share the same seductive quality that lies in the enjoyment of its beaches and gastronomy, activities linked to tourism, which has been the great economic driving force of the littoral development. A collective imaginary to whose construction architecture has contributed in not always positive ways: on the one hand, it has accompanied the destruction of the coastline through unbridled urban development and the proliferation of unsustainable golf courses (Greenpeace, 2019); on the other hand, one of its most celebrated and controversial figures, Santiago Calatrava (Moix, 2016), with works in both autonomous communities. However, this paper aims to contribute to unveiling other architectures and meanings of designing and buildings made by women, practising alone or in the company of other women architects, in this geographical context. The reassessment of their works is one of the results of the research carried out within the framework of the research project «A Situated View: Women’s Architecture in Spain from Peripheral Approaches, 1978-2008» whose aim is finding, registering and examining the architectural production by women architects in the period from the democratic transition to the 2008 global crisis in order to understand the values they put forth.

The Valencian Autonomous Region and the Region of Murcia can be understood as a single context due to their geographical proximity and the organisational unity of their professional architects associations. Until 1981 they formed the Colegio Oficial de Arquitectos (Architects Association) of Valencia and Murcia, with its capital in Valencia and provincial branches<sup>1</sup>. However, they are currently two autonomous communities with unique characteristics and their own identity, distinguished by their size, provincial

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1. By Royal Decree 2743/1981 of 30 October, the Architects Association of Murcia (COAMU) was created by separating it from the Architects Association of the Valencian Autonomous Region (COACV) including the provinces of Alicante, Valencia and Castellón.

organisation, population density and language, among other features. Both share a peripheral location with respect to Madrid, the political and media publishing centre and the main focus of architectural activity. The centre-periphery dichotomy has served to classify the various types of architecture (Ruiz Cabrero, 2001) in which projects outside the main hubs of architectural activity and culture (Madrid and Catalonia) have been ignored. This article therefore intends to vindicate the notion of «fertile periphery» articulated by Paola Zellner, who reminds us that «there is an unmeasurable wealth of knowledge in the periphery needing to be brought forth and confirmed as such, both in substance and kind» (Zellner, 2022, p. 131), as well as the need to challenge or broaden the canons.

In these regions, during the period under study (1978-2008), architectural activity has been intense, reflected in specialised publications, exhibitions and prizes awarded by professional associations and public administrations. In the Valencian Autonomous Region, architectural practice has been especially active and widespread, both in regional and provincial publications and exhibitions and in national publications. At the national level, at the end of the 1990s, a couple of architectural guides were published *Guía de arquitectura de España, 1929-1996* (Flores López & Güell Guix, 1996) and *Guía de arquitectura, España 1920-2000* (Rispa Márquez, 1997) which, as a collection, registered a series of essential works, including some in these regions herein referred to. At the beginning of the 2000s a great effort was made to focus on all the architecture of the Mediterranean coast in a book, already a reference, *La Arquitectura del Sol (Sunland Architecture)*, published by all the professional associations of the Mediterranean arc (Granell March et al., 2002). However, in these and in the main publications on the historiography of Spanish architecture in the 20th century, such as those written by Miguel Ángel Baldellou and Antón Capitel (Baldellou & Capitel, 1995), Gabriel Ruiz Cabrero (Ruiz Cabrero, 2001) and Ángel Urrutia (Urrutia, 2003), among others, show an absence of reflections on female figures (Pérez-Moreno, 2021).

At the regional level, especially in the last years of the 20th century, there was a particular desire where architectural and political interests met to search for their own identity and a need for external projection (Gutiérrez-Mozo et al., 2022a). Exhibitions such as *Arquitectura valenciana. La década*

*de los ochenta (Valencian Architecture. the Decade of the Eighties)* (1991), *Arquitectura del Mediterráneo (Mediterranean Architecture)* (1991), *Jóvenes Arquitectos (Young Architects)* (1997a) or *20x20. Siglo XX. Veinte obras de arquitectura moderna (20x20. 20th Century. Twenty Works of Modern Architecture)* (1997b) bear it witness, highlighting the architectural production of the autonomous region and its provinces. In addition, the local architects associations published details of their prizes awarded in the 1990s (Jordá Such, 1998) and in 2019 a new volume was published that includes all the award-winning projects (COACV, 2019). In addition to these publications, the *Registro de Arquitectura del s. XX. Comunidad Valenciana (Register of 20<sup>th</sup> Century Architecture. Valencian Autonomous Region)* (Colomer, 2002) and *Arquitectura moderna y contemporánea de la Comunitat Valenciana, 1925-2005 (Modern and Contemporary Architecture of the Valencian Autonomous Region, 1925-2005)* (Jordá Such et al., 2012) evidence the interest in disseminating architecture. Moreover, at the provincial level, various guides and other specific publications are published, such as the architecture exhibitions of the delineated territories, which expand the discourse and the regional selection: Castellón (CTAC, 2020; Llop Vidal, 1996); Valencia (Dauksis & Taberner, 2000; Jordá Such et al., 2012; Murad, 2020; Peñín & Taberner, 2022; VV. AA., 2007) and Alicante (Bevià i García & Varela Botella, 1994; Calduch Cervera & Varela Botella, 1979; CTAA, 2006; Jaén i Urban, 1999; VV. AA., 1993; VV. AA., 2017).

To this research should be added the effort to share information about the first women architects of the region in the blog *Arquitectas en Comunidad Valenciana (Women Architects in the Valencian Autonomous Region)* (Álvarez & Gómez, 2018a), extracted from the exhibition *A Contratiempo. Medio siglo de artistas valencianas (Against Time. A half Century of Valencian Artists)* (1929-1980) that took place at the Valencian Institute of Modern Art (IVAM) (Álvarez & Gómez, 2018b). As well as the recent exhibition *arquitectEs de València*, an initiative of the local division of the Architects Association of Valencia (CTAV) promoted by its president Marina Sender, to give visibility to the women architects of the province (VV. AA., 2021).

Finally, it is worth highlighting the significant role played by the journal *ViA Arquitectura*<sup>2</sup> promoted by the regional Architects Association (COACV). A bilingual (Spanish-English) four-monthly publication that was launched in 1997 and which disseminated, *inter alia*, the works and projects of the autonomous region, including some exclusively authored by women such as Lola Alonso, Lourdes García Sogo, Lidón Lara, Blanca Lleó, Carme Pinós, Carmen Rivera, Cheluca Sala, and Carla Sentieri.

In the Region of Murcia, in the 1980s, the Architects Association of Murcia (COAMU) and the administration published a couple of publications that featured its architecture (Hervás Avilés, 1982; Hervás Avilés & Segovia Montoya, 1989) and where the inclusion of women architects is reduced to the Park in Cieza by Rufina Campuzano (Hervás Avilés, 1982, pp. 162-163). Since 1981, the Architecture Awards of the Region of Murcia have been held every two years and are now in their 22<sup>nd</sup> edition, organised by the Regional Government in collaboration with the COAMU and the local bank foundation Caja Murcia. Honors are bestowed according to various categories and are usually associated with exhibitions and the publication of a catalogue listing the prizes and distinctions awarded<sup>3</sup>. These publications have become, since the beginning of the last century, one of the main means of publicising architecture in the region, together with the Associations' journals that have gone through various stages and names *Arquimur* (1985-1991), *Catálogo de Arquitectura* (1997-2007) and *Cuadernos*, at the present time. Also worth mentioning are the *Memorias de Patrimonio: Intervenciones en el Patrimonio Histórico de la Región de Murcia* (*Heritage Reports: Interventions in the Historic Heritage of the Region of Murcia*) of the Historical Heritage Service, which compiles the interventions and research grants, from 1984 to 2005. Here we find some women architects who are included in the research, such as Rufina Campuzano (VV. AA., 1992) or María José Peñalver (VV. AA., 1999; VV. AA., 2002) and others that help to understand the work of

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2. At present, its website is still active; there all its issues are digitalised and the printed edition of some of them can be purchased (Papeles de Arquitectura, 2009).

3. The first edited volume dates from 1988 (VV. AA., 1988) and the XVII, XVIII and XIX editions were grouped in a single book (VV. AA., 2018).

architects such as María Teresa Gómez Romero or María Pura Moreno (VV. AA., 1999) in those years.

However, a review of these materials reveals the absence of women architects, which correspondence, conversations and meetings with some of the actors have helped to remedy. An ‘edited oral record’ that allows us to reconsider and reveal untold or unheard stories and repair omissions in the theory and history of architecture (Cantero Vinuesa & Toro Ocampo, 2022). The combination of a bibliographical survey and fieldwork makes it possible to complete the historiographical account in this temporal and geographical context with other women architects and architectures that are presented below, and which have been included in the mobile application *NAM, Navegando Arquitecturas de Mujer*<sup>4</sup> (*Navigating Women’s Architectures*) as a digital archive that invites the public to discover and visit the works (Gutiérrez-Mozo et al., 2022b).

## 2. THE VALENCIAN AUTONOMOUS REGION, A VIBRANT GEOGRAPHY

This region is made up of three provinces that follow one another in a vertical sequence from north to south (Castellón, Valencia and Alicante), with the capital in Valencia. The architectural activity carried out by women in the area has been intense, with a growing number of works from north to south, Alicante being the territory where the greatest number of works have been registered. In total, some 80 works were undertaken by women architects, working solo or in partnership with other women between 1978 and 2008. All of them are displayed in tables, showing their location, date and decade of construction, use, category (new construction, refurbishment, renovation, intervention in public space), scale (S: <100 m<sup>2</sup>; M: 100-1,000 m<sup>2</sup>; L: 1,000-10,000 m<sup>2</sup>; XL: 10,000-20,000 m<sup>2</sup>; XXL: >20,000 m<sup>2</sup>) and the number of times it appears in architectural publications—catalogues, specialised media and books.

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4. Available at: <https://navegandoarquitecturasdemujer.ua.es/navegando-arquitecturas-de-mujer>

## 2.1. Castellón

In the province of Castellón, a total of 10 works by nine women architects have been documented, as shown in Table 1. On the one hand, there are those who have mainly worked in this region, such as Débora Domingo Calabuig, María José (Pepa) Balaguer Dezcallar and Antonia Clèrig Arnau. Domingo Calabuig is a Ph. D. architect and Associate Professor at the Technical University of Valencia (UPV). She has combined teaching, intense research activity and management positions at the university with architectural projects such as the Centre for Rural Development CDR 'Alt Maestrat' in Albocàsser (2002-04) or the 40 subsidised rental units for the elderly and day centre in L'Alcora (2008) (Figure 1), a project won by public competition promoted by the Valencian Housing Institute (IVVSA, 2009), among other projects.

Balaguer Dezcallar, a partner of the Balaguer Vicén office, is a Ph. D. architect specialised in restoration, as well as a lecturer at the UPV. The urban restoration project for the Plaza de les Caseres and the area around the walls of Peñíscola (1996-98), which won a mention in the COACV Architecture Awards, 1997-1998 and was published in *ViA Arquitectura* (Balaguer Dezcallar, 1999) is included in this study.

Clèrig Arnau (UPV, 1990) has developed her professional career as a municipal architect in towns of the Castellón province, and has also worked as a freelance architect. The research includes the La Balaguera Nursery and Primary School in La Pobla Tornesa (1993-94), published in the book *Arquitectura escolar pública: obres i projectes 1985-1995 (Public School Architecture: Works and Projects 1985-1995)* by architects Pilar de Insausti Machinandiarena and Armando Llopis (Llopis & Insausti Machinandiarena, 1995).

In this first group, Concepción Valero and Lidón Lara should be mentioned. Valero (ETSAB, 1969) began working in Barcelona with other colleagues and in 1981 she returned to Castellón, her native town, to work in the Directorate of Urban Planning and Land Use. There she developed several projects such as a blueprint for 75 dwellings in Moraria and other dwellings in Torre Bellver (Álvarez & Gómez, 2018b, p. 220). Lara has worked on various projects, including the now defunct changing rooms of a sports



complex in Benicàssim (1997), which were published in the magazine *ViA* (Lara, 1997).

On the other hand, there are architects from other parts of Spain who have built in this area, such as Blanca Lleó, Rita Lorite, Carmen Espegel, Concha Fisac and Carme Pinós. Lleó, who teaches Design Studio at the School of Architecture of Madrid (ETSAM) and with an architecture office in Madrid, won first prize in the national competition for ideas for lighthouses and maritime signals (1988) with her proposal for the Nules lighthouse (1989-1991), which *ViA* magazine published (Lleó, 1999) (Figure 1). This lighthouse, together with that of Irta, also in this province, and built under the 1985-89 Maritime Signals Plan by Rita Lorita, an architect from the Spanish General Directorate of Architecture, are the only ones in Spain designed by women (Figure 1).

ETSAM professor Carmen Espegel together with Concha Fisac (Espegel-Fisac Arquitectos) won first prize in the restricted competition for the Casa Cuartel (Barracks) of the Guardia Civil in Oropesa del Mar (2008-11), which was selected for the 2012 FAD Awards for Architecture and Interior Design (Figure 1). In addition, Espegel has built the Kinopolis leisure complex (1999) together with Mónica Miranda in the province of Valencia (Table 2).

Carme Pinós supervised the work on the Colegio y Escuela Hogar in Morella (Morella Boarding College and School) (1986-1994) on her own after the dissolution of the office she shared with Enric Miralles. This work was awarded the Spanish Architecture Prize by the Higher Council of Architects Associations in Spain (Consejo Superior de Colegios de Arquitectos de España, CSCAE) in 1995 and was covered by the specialist architecture media.

The Murcian architect Rufina Campuzano should also be added to this selection, a figure who will be discussed below, and who in 1983-84 worked in Castellón as a municipal architect carrying out works such as the kiosk in the city's Plaça Real.

**Table 1.** Women architects and works located in Castellón registered in NAM (PUB=publications)

ARCHITECT	PROJECT	LOCATION	DATE	DECADE	USE	TYPE	SCALE	PUB.
Pepa Balaguer Dezcallar	Urban restoration of the Plaza de les Caseres and the area around the city walls	Peñíscola	1996-1998	199X	Urban intervention	Rehabilitation	L	4
Rufina Campuzano Banegas	Kiosk and square	Castellón	1984	198X	Commercial Intervention in public space	New building	S	-
Antonia Clèrig Arnau	Infant and Primary School La Balaguera	La Pobla Tornesa	1993-94	199X	Education	New building	M	1
Débora Domingo Calabuig	Alt Maestrat' CDR	Albocàsser	2002-2004	200X	Social	New building	M	-
Débora Domingo Calabuig	40 Sheltered housing for rent for the elderly and Day Centre	L' Alcora	2008	200X	Residential	New building	L	1
Carmen Espejel Concha Fisac	Guardia Civil Barracks	Oropesa del Mar	2008-11	200X	Residential-Social	New building	L	1
Blanca Lleó	Nules Lighthouse	Nules Beach	1989-1991	198X-9X	Social	New building	M	2
Rita Lorite Becerra	Irta Lighthouse	Alcossebre	1985-89	198X	Social	New building	M	1
Carme Pinós	CEIP and Home School	Morella	1986-1994	198X-9X	Education and Residential	New building	L	6

Source: Authors

**Figure 1.** From left to right: 40 social housing units for rent for the elderly and Day Centre in L'Alcora by Débora Domingo Calabuig; Guardia Civil Barracks in Oropesa del Mar by Carmen Espejel & Concha Fisac; Nules Lighthouse by Blanca Lleó; and Irta Lighthouse by Rita Lorite



Source: Courtesy of Débora Domingo (IVVSA, 2009); David Frutos; Blanca Lleó's web site; Faros Port de Castelló website

## 2.2. Valencia

In the province of Valencia there are 15 works by seven women architects that *NAM* has researched (Table 2). In first place, with a large number of works, stands out Lourdes García Sogo (UPV, 1989) who in 1992 opened her architecture office Sogo Arquitectos, from which she has developed projects of all scales, from single-family houses such as the Casa Murta (2003) (Figure 2), the Casa Maestro Ribera (2004) or the Casa Libertad (2006) to infrastructures such as the Camp Túria II wastewater treatment plant (1993) (Figure 2), the Villena solid urban waste treatment plant (Alicante, 1999) (Table 3 and Figure 3) and interventions on the bridges of Ontinyent (1994) and Villanueva de Castellón (1994). A list that includes residential buildings such as the Mas del Rosari housing (2004) (Figure 2), the Infant and Primary School in Picassent (2008, currently under construction), refurbishment of premises such as Electopura nightclub (2008-09) or interventions in nature such as the Viewing Platform in Pedreguer (Alicante, 1995) (Table 3) and the Traffic Island in Náquera (1994) (Figure 2).

Also graduating in the 1980s from the Valladolid School was Pilar de Bustos García-Salmones (ETSAVA, 1986), a Cantabrian architect who set practice in Castellón between 1992 and 2009, where she coordinated the pioneering *NOW project* of the European Social Fund at the Jaume I University on equality and specialised in participation workshops on the binomial space and gender. In addition, she was responsible for the first master's degree on gender in a Spanish university, the Jaume I University, with some 800

women beneficiaries of training and employment initiatives. She combined this work with her professional practice, carrying out projects such as the Access Plaza to the Picanya cemetery (1999) (Figure 2), a public space for meditation included in NAM.

In the 1990s, Cheluca Sala Palau (UPV, 1992) began to work as an architect and built residential projects, as well as industrial buildings in Alcoy and Ibi; she also devoted herself to urban design and regeneration projects thorough suburban planning and urban development plans. Her works include the Casa Sala Franch (1997-1998) in Sagunto (Sala Palau, 1999). In addition, the research also records the refurbishment of a dwelling in the centre of the Valencian capital by Carla Sentieri Omarrementería (UPV, 1996), with her own practice since 2003, after years of work in partnership with Marta Orts and Carlos Trullenque, which she combined with university teaching.

This selection is completed by Silvia Alonso de los Ríos and Inés García de Clariana who graduated at the beginning of this century. Alonso de los Ríos is a Ph. D. architect from the Technical University of Madrid (UPM, 2016) and a graduate architect from the University of Alicante (UA, 2002). She runs her architecture office since 2007 and has mainly developed single-family housing projects in the Valencian Autonomous Region. She has combined this work with collaborations with architectural firms in Switzerland and with teaching and research. In Valencia she carried out a small intervention of a dry sauna as a kind of graft on a house and in the province of Alicante she has built two houses, one in Villafranqueza (2008-10) and the other in Jávea (2008-13) (Figure 3), both selected in the *Exhibition of Recent Architecture in Alicante* (Table 3).

Finally, there is García de Clariana (Dame d'Architecture office) who, with her intervention in the Grao cemetery in Valencia (2008-09)—selected for the Venice Biennale 2016—completes this selection (Figure 2). She is a Ph. D. architect from the European University of Madrid, an architect and building engineer from the UPV and also a specialist in art and photography.

**Figure 2.** Top from left to right: Cemetery Plaza by Pilar de Bustos; Intervention in the Grao Cemetery by Inés García de Clariana; Casa Murata by Lourdes García Sogo. Bottom from left to right: Wastewater treatment plant Camp Túria II; Traffic Island; and Mas del Rosari housing complex, all three projects by Lourdes García Sogo



Source: Courtesy of Pilar de Bustos; Mariela Apollonio; and Lourdes García Sogo

**Table 2.** Women architects and works located in Valencia registered in NAM (PUB=publications)

ARCHITECT	PROJECT	LOCATION	DATE	DECADE	USE	TYPE	SCALE	PUB.
Silvia Alonso de los Ríos	Sauna graft	Valencia	2008	200X	Sauna	Product design	S	1
Pilar de Bustos García-Salmones	Cemetery plaza	Picanya	1999	199X	Intervention in public space	Public space	L	-
Carmen Espejel Monica Miranda	Kinepolis	Valencia	1999	199X	Commercial	New building	XL	-
Inés García de Clariana	Intervention in the Grao cemetery	Valencia	2008-09	200X	Social	Renovation	M	1

Lourdes García Sogo	Wastewater treatment plant Camp Túria II	Riba-roja de Túria	1993	199X	Infra-structure	New building	XXL	-
Lourdes García Sogo	Traffic Island	Náquera	1994	199X	Intervention in public space	Public space	L	-
Lourdes García Sogo	Santa Maria Bridge	Ontinyent	1994	199X	Infra-structure	Reform	L	-
Lourdes García Sogo	Villanueva de Castelló Bridge	Villanueva de Castelló	1994	199X	Infra-structure	Renovation	L	-
Lourdes García Sogo	Casa Murta in Benimaclet,	Valencia	2003	200X	Residential	New building	M	-
Lourdes García Sogo	Casa Maestro Ribera	Silla	2004	200X	Residential	New building	M	-
Lourdes García Sogo	Mas del Rosari	Valencia	2004	200X	Residential	New building	XL	-
Lourdes García Sogo	Casa Libertad	Silla	2006	200X	Residential	New building	M	-
Lourdes García Sogo	Electropura	Valencia	2008-09	200X	Commercial	Renovation	M	-
Lourdes García Sogo	Infant and primary school	Picassent	2008-act.	200X	Education	New building	L	-
Cheluca Sala Palau	Casa Sala Franch	Sagunto	1997-98	199X	Residential	New building	M	1

Source: Authors

### 2.3. Alicante

In the south of the region is Alicante, a province where NAM has registered 54 works by a total of twenty-two women architects, shown in Table 3. They can be organised into 5 groups according to their decade of graduation.

We begin our overview with Pilar Amorós Pérez (Elche, 1940-2020, ETSAM, 1968), the first woman architect in the province, who set practice in her hometown by opening her own architecture firm in 1972. In 1973, she began to work in the local administration and promoted, among other

projects, the General Plan for Elche (1982), the Palmeral Protection Plan, the creation of the Miguel Hernández University, the Municipal Library and Archives (1979-82) (Figure 3) and the Casa de la Festa (1984-88), the latter two included in NAM, together with a Secondary School (1992-94) in El Campello.

Nine women architects graduated in the 1970s have built a large part of the works registered in this area. They are Anna Bofill Levi, Carme Pinós, Pilar Vázquez Carrasco, Elena Albajar Molera, Lola Alonso Vera, Consuelo Argüelles Álvarez, María José Fuster Guillo, Carmen Pérez Molpeceres, and Carmen Rivera Gallego.

Two projects have been located by the Catalan architect and composer Anna Bofill (ETSAB, 1972) who, after her participation in the Taller de Arquitectura in 1981, opened her own office in Barcelona, from which she built the Casa Tulloch (1983) in Calpe and the intervention on the facades of the buildings facing LAigüera Park (1987) in Benidorm (Figure 3). Another Catalan architect, Carme Pinós (ETSAB, 1979) has developed three projects linked to landscape and public space, such as the Seafront (1996-99) and the Torreblanca Aromatic Park (2000-10) (Figure 3), both in Torrevieja, and the Pedestrian Footbridge in Petrer (1991-98), which have been widely published. Also, the Madrid architect Pilar Vázquez Carrasco (ETSAM, 1977) settled in Alicante from 1975 to 1998, designed the Office for the local Ministry of Education, Research, Culture and Sports (1982), the Faculty of Sciences I and II (1982) and the Social Club I (1987) of the University of Alicante (UA), as well as a school in Pego (1991-95).

Likewise, works of women architects based in Alicante and running their own offices are of utmost interest. This is the case of Lola Alonso (UPV, 1976), who has created numerous projects, many of them being award-winning and widely disseminated buildings—like the eight works included in the monograph devoted to her, *Documentos de Arquitectura*, published by the Architects Association of Almería (Alonso, 2004). She has built collective housing projects such as the social housing in the Santo Domingo neighbourhood (1990-93)—with a mention in the COACV Awards 1992-1993—, housing in the historic quarter of Alicante (1997-2000)—included in the local Architects Association of Alicante (CTAA) *Architecture Exhibition 2000-2003* and for the exhibition *Habitar el presente (Living in the Present)* (Sala

La Arquería de Nuevos Ministerios, Madrid 2006-07)—or the apartment building in Villajoyosa (2004-06) (Figure 3). Yet she is also renown for her educational buildings, among which the Virgen del Remedio Nursery School (1994-2003)—selected in the *Alicante Architecture Exhibition 2000-2003*—, the Polytechnic School IV of the University of Alicante (1997-99)—first prize in the international competition for preliminary projects organised by the university—and the Enric Valor Institute in El Campello (1997-2002) stand out. To these should be added other works for commercial use such as the Such Serra printing house (1989) (Figure 3), which was awarded the COACV 1989 prize, or the refurbishment of the Caja de Arquitectos Headquarters (2005-06), which was distinguished by the COACV 2005-2006 awards. She was also a member of the CTAA's culture committee during the period of Carmen Rivera Gallego's presidency.

Rivera Gallego (ETSAM, 1979) has practised privately as an architect and has held many positions at the local Architects Association—she was a member of the CTAA's culture committee (1999-2002) and then its president from 2002 to 2008. Moreover, she set up the now defunct Valencian Autonomous Region Competitions Office, of which she was president. Among her many works, we have mainly chosen residential projects such as the dwellings in Cabo de las Huertas (1989), apartment buildings in the historic city centre (1994-98) and the Calapalmera single-family house (2003-07) (Figure 3). In addition, the restoration of the Tabarca Lighthouse (1984), the Mutxamel Health Centre (1988-90) and a refurbishment of offices in the city centre (2004) are noted. All of them were disseminated in specific architectural publications (CTAA, 2017; Gutiérrez-Mozo et al., 2022a; Jaen i Urban, 1999; Llopis & Insausti, 1991; Rivera Gallego, 2006, 2009; VV. AA., 1991).

Similarly, Consuelo Argüelles Álvarez (ETSAM, 1978) has worked solo and in collaboration with other colleagues in Alicante, Málaga and for some years now in Madrid. Among her most important works are the Benijófar Town Hall (2002)—Juan Vidal Prize 2004, awarded by the Diputación (Provincial Council) of Alicante—three residences for the elderly in the comarca of Vega Baja del Segura (2003-2005), a school in Torrevieja (2006) and the Campoamor Health Centre and the Plaza América intergenerational apartment building, the latter designed together with Carmen Pérez Molpeceres (Figure 3). Pérez Molpeceres (ETSAM, 1973) began working for



the Alicante City Council's Municipal Housing Board in 1996, combining her public work with her firm until 2008, when she dedicated herself exclusively to the Board. Her work includes leading the Rehabilitation and Architecture Plan for the Historic Centre of Alicante and one of the two teams created by the Ministry of Public Works in Alicante to investigate and set guidelines for the drafting of the Technical Building Code. She has also built rented housing for the Housing Board in the historic centre (1991) and the public school also located in the city centre (2008-13), the latter in partnership with Miriam Jarreño, among other projects.

The selection of this generation of women architects and their works is completed by Elena Albajar Molera and María José Fuster. Albajar Molera has worked for the Administration and also run her own architecture office where she has developed projects such as the Pedreguer Cultural Centre (2005-10), a family house in the Benalúa neighbourhood (2004-09) and the monument to the victims of the bombing of 1938 in the city's central market (2008-13). Fuster, who has practised in the city of Elche, has worked on restoration and rehabilitation projects, such as the one she carried out in the Jorge Juan Palace (1994-97), which was included in the guide to architecture in the province (Jaen i Urban, 1999).

Among the women architects who graduated in the 1980s, two other registered works by García Sogo are the abovementioned in Pedreguer and Villena, and a third work, a social housing complex in Alcoy (2005-07) by the Belgian architect Inge Crokaert (EstudioA3).

In 1990s, the architects Carla Sentieri (1996) and Marta Pérez Rodríguez (1998) graduated from the UPV. Both run offices in Valencia. Sentieri, mentioned above, built two family houses in Tibi, «Entre pinos» (2006-07) and an extension to an existing house in the same area (2006-07). Both works were selected in the *Exhibition of Recent Architecture of Alicante, 2006-07* and the extension received a mention in the COACV Awards 2005-2006 (Sentieri, 2007). For her part, Pérez Rodríguez works in her MaZz office and has been teaching at the UPV since the early 2000s. In Alicante, she won the IVVSA pre-project competition with her proposal for 172 social housing units (IVVSA, 2009), which were selected in the *Exhibition of Recent Architecture of Alicante, 2006-07* (CTAA, 2017).

They are joined by Adriana Figueiras Robisco (ETSAC, 1993), Elena Velasco Román (UPV, 1998) and María Jesús Mora Miquel (UPV), with offices in Alicante. Figueiras Robisco has worked in Caracas, Madrid, Vigo and Alicante and teaches at the UA. In 2000 she founded the Figueiras y Mejías Arquitectos firm and has been running her own architecture office since 2008. Her solo works include the Lycée Français Sports Centre in Alicante (2008-10)—selected in the *Exhibition of Recent Architecture of Alicante 2008-11*—as an extension to the school she built during her association with Mejías.

Velasco Román has been self-employed and has worked in international organisations and humanitarian sectors in Europe, Asia and Africa. The advertising agency in San Vicente del Raspeig (2003-04)—selected in the *Alicante Architecture Exhibition 2004-05*—a single-family house in Benimantell (2005-07) and the refurbishment of her own office in Alicante (2005-08) have been registered in NAM.

Mora Miquel is an architect, landscape architect and photographer who has worked solo and in the company of other architects such as Lola Pérez Payá in the Inland office, dedicated mainly to residential projects and renovations with a special focus on the landscape. At the beginning of her career, Mora Miquel created the Xixona Music School (2000), which was a finalist in the Juan Vidal Awards, given by the Diputación de Alicante and included in NAM.

The selection is completed with the first woman architects graduated from the University of Alicante: Sonia Miralles Mud (2004), Silvia Alonso de los Ríos, abovementioned, and Regina Martínez Quiralte (2006). Miralles Mud has been part of the Noname29 firm and also her current office, Miracle, but she has also worked alone. As an example, the Casa La Marseta (2007-09), which won a mention in the COACV 2008-09 awards, is presented. Martínez Quiralte also founded her own firm MQR Arquitectura, from which she carried out projects such as the refurbishment of the old Payá toy factory (2008-11) in Ibi. Also included is the renovation of a house (2007) by Nazaret Gil (UPV, 2004), who belongs to the same generation and has an office in Alicante specialised in commercial architecture.

**Table 3.** Women architects and works located in Alicante registered in NAM  
(PUB=publications)

ARCHITECT	PROJECT	LOCATION	DATE	DECADE	USE	TYPE	SCALE	PUB.
Elena Albajar Molero	Family house in Benalua	Alicante	2004-09	200X	Residential	New building	M	-
Elena Albajar Molero	Espai Culural	Pedreguer	2005-10	200X	Cultural	New building	L	-
Elena Albajar Molero	Monument to the victims of the bombing	Alicante	1999	199X	Monument	Intervention in public space	S	-
Silvia Alonso de los Ríos	Dwelling De blau i blanc in Villafrancaqueza,	Alicante	2008-10	200X	Residential single-family	New building	M	2
Silvia Alonso de los Ríos	Single-family house	Xàbia	2008-13	200X	Residential single-family	New building	L	2
Lola Alonso Vera	Such Serra Printing Works	Alicante	1989	198X	Commercial	New building	L	6
Lola Alonso Vera	Social Housing Santo Domingo	Alicante	1990-93	199X	Residential	New building	L	5
Lola Alonso Vera	Virgen del Remedio Nursery School	Petrer	1994-03	199X-200X	Education	New building	L	4
Lola Alonso Vera	5 dwellings in El Barrio	Alicante	1997-02	199X-200X	Residential	New building	M	4
Lola Alonso Vera	Polytechnic School IV	San Vicente del Raspeig	1997-99	199X	Education	New building	L	8
Lola Alonso Vera	Enric Valor Secondary School	El Campello	1997-02	199X-200X	Education	New building	L	2

Lola Alonso Vera	Dwelling	Villajoyosa	2004-06	200X	Residential	New building	L	-
Lola Alonso Vera	Caja de Arquitectos Headquarters	Alicante	2005-06	200X	Commercial	Renovation	S	3
Pilar Amorós Pérez	Municipal Library and Archives	Elche	1979-82	197X-8X	Cultural	Renovation Refurbishment	L	1
Pilar Amorós Pérez	Casa de la Festa	Elche	1984-88	198X	Cultural	Renovation Refurbishment	M	1
Pilar Amorós Pérez	Secondary school	El Campello	1992-94	199X	Education	New building	XL	1
Consuelo Argüelles	City Council	Beniófár	2002	200X	Social	New building	M	-
Consuelo Argüelles	Residential care home for the elderly and sheltered accommodation	Almoradí	2003	200X	Residential Social	New building	L	-
Consuelo Argüelles	Residential care home for the elderly and sheltered accommodation	Guardamar del Segura	2005	200X	Residential Social	New building	L	-
Consuelo Argüelles	Residential care home for the elderly and sheltered accommodation	Pilar de la Horadada	2005	200X	Residential Social	New building	L	-
Consuelo Argüelles	Las Culturas School	Torrevieja	2006	200X	Education	New building	XL	-

Anna Bofill Levi	Casa Tull-och	Calpe	1983	198X	Residential Single-family	New building	M	-
Anna Bofill Levi	Facades of L Aiguera Park	Benidorm	1987	198X	Urban facade interventions	Renovation	L	-
Inge Crockaert	51 Social Housing	Alcoi	2006-08	200X	Residential	New building	L	1
Adriana Figueiras Robisco	Lycée Français Sports Centre Alicante	El Campello	2008-11	200X	Education Sport	New building	L	1
María José Fuster Guillo	Jorge Juan Palace	Elche	1994-97	199X	Commercial and administrative	Renovation Refurbishment	M	1
Lourdes García Sogo	Viewing Platform	Pedreguer	1995	199X	Intervention in public space	New building	M	1
Lourdes García Sogo	Urban Solid Waste Treatment Plant	Villena	1999	199X	Infrastructure	New building	XXL	-
Nazareth Gil	Looking out to sea	Alicante	2007	200X	Residential	Renovation	S	-
Regina Martínez Quiralte	Rehabilitation of the old Payá factory	Ibi	2008-10	200X	Cultural	Renovation	M	1
Sonia Miralles Mud	La Marseta	Mutxamel	2007-09	200X	Residential single-family	New building	M	3
Maria Jesús Mora Miquel	Music school	Xixona	2000	200X	Education Cultural	New building	M	-
Carmen Pérez Molpeceres	Housing in the historic centre	Alicante	1991	199X	Residential	Renovation Refurbishment	M	-

Carmen Pérez Molpeceres and Consuelo Argüelles	Health centre and intergenerational housing	Alicante	2003-09	200X	Residential Social	New building	XL	2
Carmen Pérez Molpeceres and Miriam Jarreño	Villavieja Nursery School	Alicante	2008-13	200X	Education	New building	L	-
Marta Pérez Rodríguez	172 Social Housing	Alicante	2003-07	200X	Residential	New building	XL	1
Carme Pinós	Pedestrian footbridge	Petrer	1991-98	199X	Landscape space intervention	Public space	L	4
Carme Pinós	Seafront promenade	Torreveija	1996-99	199X	Landscape space intervention	Public space	L	5
Carme Pinós	Torreblanca Aromatic Park	Torreveija	2000-10	200X	Landscape space intervention	Public space	XXL	2
Carmen Rivera Gallego	Restoration of Tabarca lighthouse	Tabarca	1984	198X	Social	Restoration Renovation	M	1
Carmen Rivera Gallego	Health Centre	Mutxamel	1988-90	198X	Health-care	New building	L	2
Carmen Rivera Gallego	8 dwellings in Cabo de las Huertas	Alicante	1989	198X	Residential	New building	L	2
Carmen Rivera Gallego	Housing in the historic centre	Alicante	1994-98	199X	Residential	Rehabilitation Renovation	M	2
Carmen Rivera Gallego	Calaplamera House	Alicante	2003-07	200X	Residential single-family	New building	M	2

Carmen Rivera Gallego	Offices	Alicante	2004	200X	Administrative	Renovation	S	1
Carla Sentieri Omarrementería	Entrepinos	Tibi	2006-07	200X	Residential single-family	New building	S	1
Carla Sentieri Omarrementería	House extensions	Tibi	2006-07	200X	Residential single-family	New building	M	2
Pilar Vázquez Carrasco	Faculty of Science I and II	San Vicente del Raspeig	1982	198X	Education	New building	XXL	2
Pilar Vázquez Carrasco	Ministry offices educ. research, culture	Alicante	1982	198X	Administrative	New building	L	-
Pilar Vázquez Carrasco	Social Club I	San Vicente del Raspeig	1987	198X	Restoration	New building	M	-
Pilar Vázquez Carrasco	Ausias March School	Pego	1991-97	199X	Education	New building	L	1
Elena Velasco Román	Advertising Agency	San Vicente del Raspeig	2003-04	200X	Administrative	New building	M	1
Elena Velasco Román	Architecture office	Alicante	2005-08	200X	Administrative	Renovation	S	-
Elena Velasco Román	Single-family house	Benimantell	2005-07	200X	Residential single-family	New building	M	-

Source: Authors

**Figure 3.** Top from left to right: single-family house in Xábia by Silvia Alonso de los Ríos; Such Serra printing house by Lola Alonso; apartment building in Villajoyosa by Lola Alonso. Middle from left to right: Elche Municipal Library and Archives by Pilar Amorós Pérez; urban solid waste treatment plant in Villena by Lourdes García Sogo; facades of L'Aigüera Park in Benidorm by Anna Bofill Levi; Bottom from left to right: health centre and intergenerational housing by Carmen Pérez Molpeceres and Consuelo Argüelles; Torreblanca Aromatic Park by Carme Pinós; Calapalmera House by Carmen Rivera



Source: Courtesy of Silvia Alonso de los Ríos; Pepa Balaguer (Such Serra printing house); Lola Alonso; authors (Elche Municipal Library and Archives); Lourdes García Sogo; authors (Anna Bofill Levi's park); Rafa Arjones (Molpeceres and Argüelles's building); David Cabrera (Pinós's work); Joan Roig (Calapalmera House)

### 3. THE MURCIA REGION AND ITS UNNOTICED WOMEN ARCHITECTS

In this single-province region, the presence of women architects working alone or in the company of others in specialised publications is minimal from the late 1970s to the early 2000s. However, since the first decade of this century, there has been a considerable increase in the number of offices led by women and with a greater media projection, such as those headed by



Laura Ortín, Pepa Díaz, María José Climent, María José Marcos (Magicarch), Helia de San Nicolás and Ana Conesa, to name just a few. Furthermore, many women architects—around forty—have participated in the COAMU activity since 1983, forming part of the Architects Association's boards and showing their commitment to architecture.

The research compiles about twenty works by eight women architects from three generations in this region (Table 4). Firstly, and with a large portfolio of built work is Rufina Campuzano Benegas (ETSAM, 1976), with a long career as a civil servant who worked for various administrations and also developed projects from her own practice. She has worked as a municipal architect in Cieza and Castellón and, in the mid-1980s, she became head of the Historical and Artistic Heritage Service in the General Directorate for Culture (1986-87 and 1988-89) and the General Directorate for Town and Land Planning (1987-88 and 1990-96). She was also manager of the COAMU Town Planning Office and, in her last professional stage, she was an architect in the Regional Government Department of Education and Culture (2002-06 and 2007-14) and in the Regional Government Department of Health for Murcia (2006-07). Among her projects developed alone from various administrations and included in NAM are the Auditorium and Municipal Park (1981-2006) (Figure 4), the Cultural Centre and Auditorium (1986-98) and the Health Centre (1981-82) all of them in Cieza, the Ceutí Auditorium (1995-2002) (Figure 4) and the secondary schools of Algezares (2002-05) (Figure 4) and Torres de Cotillas (2002-08), to name but a few. The Auditorium and Municipal Park of Cieza was awarded the European Campaign for Urban Renaissance, promoted by the European Council and the Ministry of Public Works and Town Planning (1982). Between 1989 and 1991, she also worked with other colleagues from technical services on *inter alia* the restoration of the coastal towers in La Azohía, Puerto de Mazarrón and Águilas, the project and work to transform the Church of El Salvador from the Verónicas Convent into the Sala de Verónicas cultural space (Murcia, 1988-91) and the restoration of the Monastery of Santa Clara (1988-90).

In addition to Campuzano Benegas, members of this generation of women architects include Ester Gilma Monasterio Navarro and María Isabel (Marisa) Gil Vera. The trio were winners of the Professional Career Award at the 22<sup>nd</sup> edition of the Regional Architecture Awards for making a significant

contribution to architecture and promoting equality within the profession, being the first women to receive such recognition, most likely after the effort to make their work visible made by the NAM research group.

Ester Gilma Monasterio Navarro is an architect from the Catholic University of Cordoba (Argentina, 1972) and a Ph. D. architect from the UPV (1992). She has worked as a lecturer in Technical Drawing and Design (1983-1992) and at the Technical University of Cartagena in the Department of Architecture and Construction Technology (2001-07), being responsible for its summer courses (2002-11). From 1997 to 2013 she was a civil servant at the Institute of Social Services of the Region of Murcia (ISSORM) and was president of the group of town planners. Her production includes the San Andrés Mental Health Centre in Murcia (2000-01) and an Occupational Centre in Cartagena (2001-02) (Figure 4), which are part of the NAM records.

Marisa Gil Vera (ETSAM, 1978) began working in Madrid, but moved to Murcia where she opened her architecture office and, in 1983, she obtained her position as an architect in the civil service in Lorca City Council. In this Murcian municipality, she has developed projects such as the swimming pools and changing rooms in La Torrecilla, a nursery school, primary care centres, the transformation of the prison into a municipal archive or the refurbishment of the Teatro Guerra—the latter, together with Ignacio Mendaro Corsini and Jesús Higuera, was awarded the Murcia Region Prize. She has led the Lorca General Plan and has carried out various urban and planning works. She was also a member of the COAMU ethics committee in 1983. Since 1991, she has worked exclusively in her architecture firm. Her works include *inter alia* many residential projects, the Casa de los Niños de Porcelana in Yecla (1992) (Figure 4), the Asilo (Nursing Home) de San Diego in Lorca (2008-15), the Juan Gil building (2000), the Hotel Luzón (1998), the Juan Gil (2002) and El Nido (2002) wineries, all in Jumilla. She received the ‘Culture and Women’ award in 2008, for her example of reconciling work and family life, and worked as a businesswoman in the Juan Gil family winery. Three of her works have been included in this research: the Casa de los Niños de Porcelana (1992), the Hotel Luzón (1998) and a residential building at the Plaza de las Flores (1995).

The Alicante architect Lola Alonso has also carried out projects in this region, such as a fertility clinic in Cartagena (2002-03), which is included in the NAM research.

The next generation is represented by María José Peñalver (ETSAM, 1992) with an active office since 1993. She has specialised in refurbishment and restoration projects and works, such as the Restoration of the Convent of the Augustinian Sisters of Murcia (1998-2020) and the remodelling of the Archaeological Museum of Murcia (2004-07), but has also developed other kinds and sizes of projects such as a car dealership in Lorca (2003) and the Child Care Centre in Alcantarilla (2008) (Figure 4). Peñalver has combined her work in her office with the General Directorate of Culture (1998-2017) and since 1997 has been involved in COAMU. First, as a member of the ethics committee and, since 2010, on the Governing Board, as secretary (2010-13). She has been president of the COAMU and since 2020, treasurer of the CSCAE.

The architects Lola Jiménez Martínez (UPV, 2000), Luz de la Villa Batres (ETSAM, 2002) and María José Climent Mondéjar (UPV, 2003), with one work each, complete the sample and represent the third generation. Jiménez Martínez (Ohlalola) has carried out solo many renovations and transformations of residential space, such as the project of her own home in the Vistabella neighbourhood of Murcia (2003-04). She has also developed her professional career as a member of the Murcian firms batBA and Xpiral. De la Villa Batres has carried out, on her own, the renovation of a small house in Murcia (2002) and since then has been working in the family office from where they develop building and urban planning works. Finally, Climent Mondéjar's career combines work in her office (Urbigrama) with research (Ph. D. from UPM, 2012) and teaching. Particularly noteworthy are her award-winning temporary interventions, akin to art installations. Since 2006, she has developed and executed projects for collective housing, and public and institutional buildings, including the extension of the Isabel Bellvis Infant and Primary School in Corvera (2008).

**Table 4.** Women architects and works located in the Murcia Region registered in NAM (PUB=publications)

ARCHITECT	PROJECT	LOCATION	DATE	DECADE	USE	TYPE	SCALE	PUB.
Lola Alonso Vera	Fertility and Gynaecology Clinic	Cartagena	2002-03	200X	Health-care	Renovation	M	1
Rufina Campuzano Banegas	Gabriel Celaya Park and Auditorium	Cieza	1981-2006	198X-200X	Cultural	New building Intervention in public space	L	2
Rufina Campuzano Banegas	Aurelio Guirao Cultural Centre and Auditorium	Cieza	1986-1998	198X-199X	Cultural	New building	L	-
Rufina Campuzano Banegas	Health Centre	Cieza	1981-1982	198X	Health-care	New building	L	-
Rufina Campuzano Banegas	Auditorium	Ceuti	1995-2002	199X-200X	Cultural	New building	M	1
Rufina Campuzano Banegas	Secondary School La Florida	Las Torres de Cotillas	2008	200X	Education	New building	L	-
Rufina Campuzano Banegas	Secondary School Algezares	Murcia	2002-05	200X	Education	New building	L	-
María José Climent	Isabel Bellvis School	Corvera	2008	200X	Education	Extension	M	-
Marisa Gil Vera	Casa de los Niños.	Yecla	1992	199X	Residential	Renovation and Refurbishment	M	-
Marisa Gil Vera	Pza. de las Flores Housing	Murcia	1995	199X	Residential	Renovation and Refurbishment	L	-

Marisa Gil Vera	Hotel Luzón	Jumilla	1998	199X	Residential	Renovation and Refurbishment	L	-
Lola Jiménez Martínez	Renovation of a house in Vistabella	Murcia	2003-04	200X	Residential	Renovation	M	-
Ester Gilma Monasterio Navarro	Occupational Centre	Cartagena	2001-02	200X	Social	New building	L	-
Ester Gilma Monasterio Navarro	San Andrés Mental Health Centre	Murcia	2000-01	200X	Healthcare	New building	L	-
María José Peñalver	Restoration of the Convent of Augustinian Sisters	Murcia	1998-20	199X-200X	Religious	Rehabilitation	L	-
María José Peñalver	Car showroom and dealership	Lorca	2003	200X	Commercial	New building	L	-
María José Peñalver	Refurbishment of MAM, Murcia Archaeological Museum	Murcia	2004-07	200X	Cultural	Rehabilitation	L	1
María José Peñalver	Child Care Centre	Alcantarilla	2008	200X	Social	New building	M	-
Luz de la Villa Batres	Renovation of house «Azul Azafata»	Murcia	2002	200X	Residential	Renovation	S	1

Source: Authors

**Figure 4:** Top from left to right: Gabriel Celaya Park and Auditorium, Cieza; Auditorium in Ceuti; Secondary School in Algezares, all three by Rufina Campuzano Banegas. Bottom from left to right: los Niños de Porcelana by Marisa Gil Vera; Occupational Centre by Ester Monasterio; Child Care Centre by María José Peñalver



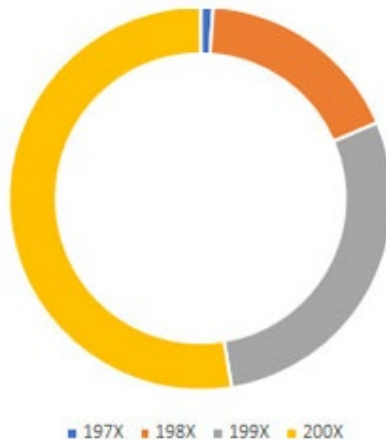
Source: Courtesy of Rufina Campuzano, Marisa Gil, Ester Monasterio and María José Peñalver

#### 4. SOME READINGS ON ABSENCES

From the research carried out, several readings can be made that help to understand the diversity of the works of all these women architects in this geographical and temporal context. The largest sample of works is concentrated from 2000 onwards, followed by those from the 1990s (Figure 5). In other words, there is a clear increase in production over time, showing the full and inexorable inclusion of women into the profession. As an example, the first work registered is the Municipal Library and Archive in Elche by Pilar Amorós, the only project begun in the years of transition, as opposed to the fifty or so started in the new century. At the same time, other conclusions can be drawn, such as the need for women architects of the latest generations to make their work visible, compared to those women with works in the 1980s who worked actively, but who were preoccupied with reconciling work with their home life, discriminated against (Novas-Ferradás, 2021),

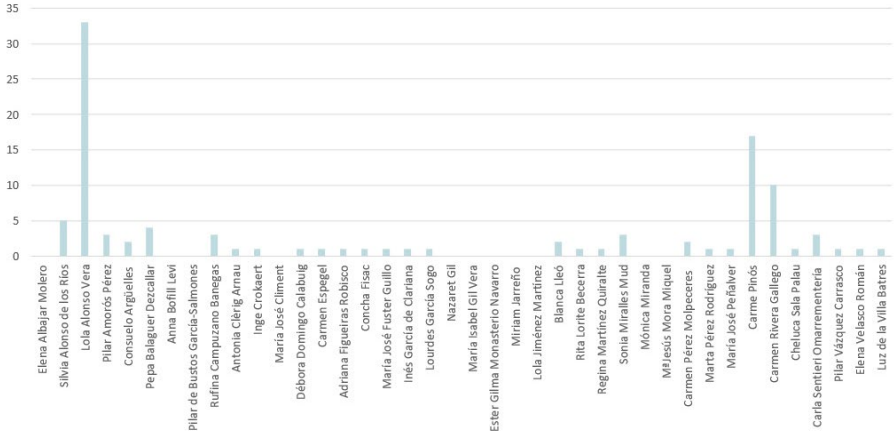
without the need to document what they did and, practically, without access to the specialised media for dissemination and publication. In this sense, it should be noted that the presence of these works by women architects in the architectural press is minimal, with the exception of the works by Lola Alonso (33 publications) and Carme Pinós (17 publications) (Figure 6). When they do appear, it is only once in almost all cases and the most published projects were those of Alicante through the COACV's Alicante-based magazine *ViA Arquitectura*.

Figure 5: Graph of registered works by decades.



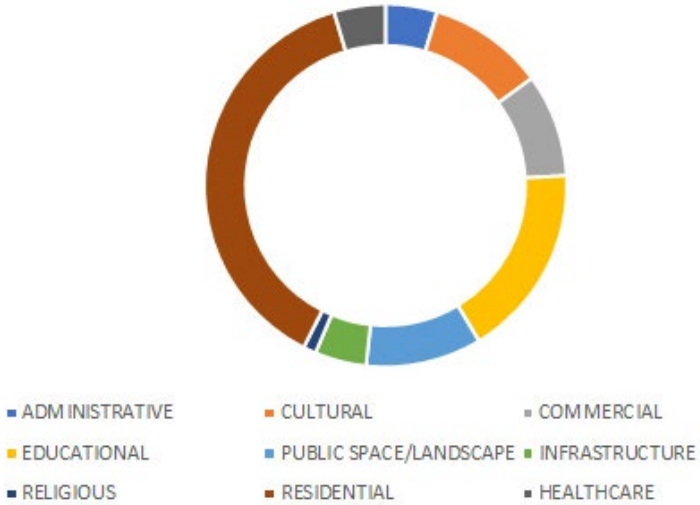
Source: Authors

Figure 6: Graph of women architects and publications



Source: Authors

Figure 7: Graph of registered works by uses

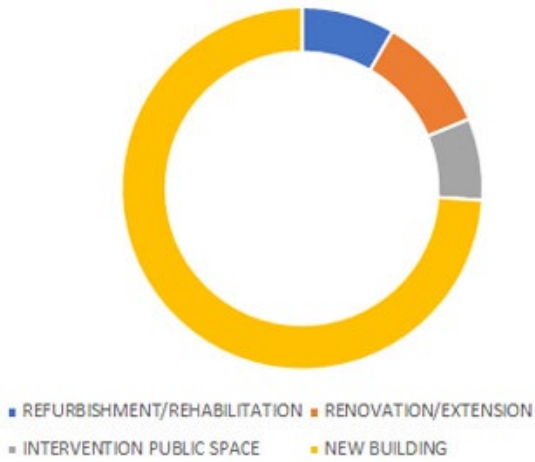


Source: Authors



If we analyse the uses of the works (Figure 7), residential (single-family and collective) predominates, where the women architects deploy their ways of understanding and inhabiting the domestic space, followed by education. But many types of programmes are revealed where cultural buildings and interventions in the public space take on relevance. However, with regard to the category of intervention (Figure 8), the number of new buildings is significantly higher than the number of renovations, refurbishments and interventions in public space. While, if we look at their size (Figure 9), projects with a large surface area predominate, between 1,000 m<sup>2</sup> and 10,000 m<sup>2</sup> (L), followed by projects smaller than 1,000 m<sup>2</sup> (M). Yet the size of intervention varies widely, as shown in some works by García Sogo, Pinós or Vázquez Carrasco (XXL). These results are far removed from a common stereotype, where women architects intervene in small-scale projects or in practices considered minor such as interior design or furniture design (Gutiérrez-Mozo et al., 2021). Similarly, most of the women architects have worked in their immediate and familiar surroundings, the Mediterranean arc, in places with a vital connection, as opposed to a few who work locally but arrive, mainly through architectural competitions, such as Lleó or Espegel, among others. In this sense, Alicante emerges as a particularly fertile area for women architects, compared to other territories with less representation. Furthermore, these women have worked intensively in private practice and in various public administrations in search of employment opportunities.

Figure 8. Graph of registered works by type of intervention



Source: Authors

Figure 9. Graph of registered works by scale.



Source: Authors

## 5. WORKING ALONE IS NOT BEING ALONE

Carmen Alborch stated in one of her most popular works that «to live alone is not to be alone» (Alborch, 1991, p. 9) and this reflection can be adapted to architecture through an equally significant message. Many women architects, like «lone rangers» (Alborch, 1991, p. 109), have contributed significantly to the generation of our built environment. We intend to extract from the margins women architects, many of them unknown, and invisible, architectures absent from much of the specialised media and anonymous works in order to celebrate and vindicate their diversity and to be able to construct a public memory as voices demand in other contexts (Hayden, 1995). It is evident that the architectural press has shown a clear lack of attention to many of these works located on the periphery of the centres of knowledge production, given that most of the publications in which they appear belong to the local sphere. On the other hand, many of the women architects have not had easy access to the media due to this peripheral and invisible condition for the main architectural focus. However, it should also be noted how regional architecture exhibitions have opened up the field of visibility and tried to generate equal opportunities, through calls for the reception of works by their authors. Possibly, (geographical) distance and (in)difference have caused and continue to cause a lack of interest to these architectures. However, this research demonstrates a plurality of architectural actions and visions that dismantles preconceived ideas, showing that women have led projects of all sorts and vastly contributed to society since the late 1970s.

It is indeed an unfinished and open historiographical review, to which new works and names will be added, enriching an emerging and unstoppable global project to make visible and disseminate a great deal of new, alternative ways of practising, within and outside of the mainstream, since, as Estrella de Diego (Oñoro, 2022) states, the real history, the one that matters, is usually written by revealing what is missing.

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