

# ByDESIGN

An Online Journal of Exceptional Achievement

Patricia  
Algara

**BASE,  
Community-  
driven  
Design with  
Honey in the  
Heart**

**10<sup>th</sup> Annual  
CASA Alumni  
Scholarships:  
Supporting  
the Dream**

**UNSTOPPABLE**

**Vanity Garcia's  
Inspirational  
Journey of  
Survival**

**Anti-Asian  
Hate**

Jennie F. Lew

## OUR TEAM

### Editors

Rogelio Roy Hernández, Publisher  
roy.hernandez@thirdwavecorp.com  
Joseph Martinez, Senior Editor  
jmartinez@martinezcutri.com

### Team Members

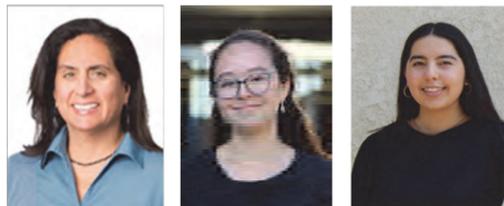
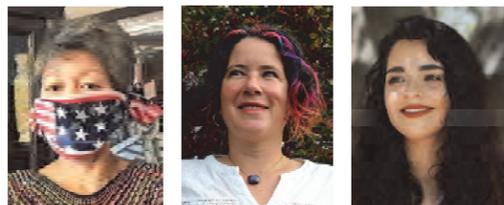
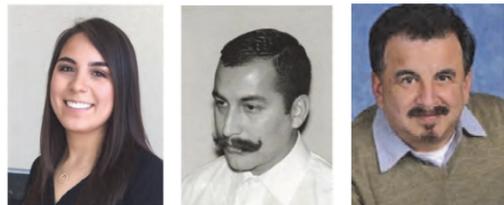
Aymee Barajas, Staff Writer  
Martha Ruiz Campa, Editor  
Michael Hernández, Photographer  
Itzel Torres, Contributing Writer  
James Rojas, Contributing Writer

### ByDESIGN is published by:

#### ByDESIGN Enterprises

12100 Wilshire Blvd. Suite 800  
Los Angeles, CA 90025

ByDESIGN Magazine™ is published online by ByDESIGN Enterprises®. All Rights Reserved. The ByDESIGN e-zine and logo are trademarks owned by ByDESIGN. No part of this electronic magazine may be reproduced without the written consent of ByDESIGN.



## CONTENTS

|   |  |           |
|---|--|-----------|
| <b>MEMO</b> .....   | <b>Women, Cornerstone of Community</b><br>Rogelio Roy Hernández  | <b>2</b>  |
| <b>Perspective</b> .....  | <b>A Time for Truth &amp; Reckoning</b><br>Rogelio Roy Hernández   | <b>2</b>  |
| <b>Education</b> .....  | <b>ByDESIGN Presents the 10th Annual CASA Alumni Scholarships</b><br>Aymee Barajas & Rogelio Roy Hernández | <b>3</b>  |
|   |  |           |
| <b>Cover Story</b> .....  | <b>BASE, Community-driven Design With Honey in the Heart</b><br>Patricia Algara, ASLA                      | <b>14</b> |
|  |  |           |
| <b>Resilience</b> .....   | <b>My Life, An Inspirational Journey of Survival</b><br>Vanity Garcia                                      | <b>23</b> |
|  |  |           |
| <b>Latinx Activism</b> .....  | <b>Exploring our Latinidad, LiASF Kicks Off 2021 with Ganas</b><br>Patricia Alarcon. AIA                   | <b>25</b> |
|  |  |           |
| <b>Fighting Intolerance</b> .....   | <b>Anti-Asian Hate</b><br>Jennie F. Lew  | <b>31</b> |
|  |  |           |
| <b>CASA Now!</b> .....  | <b>Casistas Graduate in an Epoch of Uncertainty</b><br>Michelle Hernández, UC Berkeley                     | <b>32</b> |
|  |  |           |
| <b>Latino Urbanism</b> .....  | <b>The Plaza, Mercado, &amp; Tianguis: LA's Latino Public Life and Space</b><br>James Rojas, Urban Planner | <b>33</b> |
|  |  |           |
| <b>Political Equity</b> .....   | <b>Chicanismo 2020</b><br>Joseph Martinez, Architect   | <b>39</b> |
|  |  |           |

### CONTRIBUTORS

Roy R. Hernández, Joseph Martinez, Martha Ruiz Campa  
Aymee Barajas, Michael Hernández, James Rojas  
Jennie Lew, Patricia Algara, Itzel Torres  
Patricia Alarcon, Michelle Hernandez, Samantha Andalon  
Amy Ress, Patricia Centeno, Vanity Garcia  
Daniel Perez, Prof. Jennifer Wolch, Daniel Perez

### ON THE COVER

The cover photograph of Patricia Algara was taken by Natalie Martell, a BASE coworker, 2020.

## Women, Cornerstone of Community

Rogelio Roy Hernández



"I do not wish women to have power over men; but over themselves." Mary Shelley

March is Women's History Month, a celebration of women's contributions to history, culture and society. This issue of BD commemorates and celebrates the vital role women play in all our lives: family, education, and business -- they are the cornerstone of community.

This issue is dedicated to women, featuring stories written by women, about women, and their challenges. These narratives illustrate the determination and perseverance needed by woman to realize their objectives, ultimately leading to triumphs.

This issue covers the 10<sup>th</sup> Annual CASA Alumni Scholarships, cohosted with **LIASF**, **AIASF**, **CASA Alumni**, and **CASA UC Berkeley**, an event that awarded approximately \$8,000. (Women students received 65% of the awards.) Previous CED dean **Jennifer Wolch** (first and only woman CED Dean in 62 years) was recognized for a decade of partnership with CASA Alumni.

Founding Principal, **Patricia Algara**, BASE Landscape Architecture, **COVER STORY**, relates the story of an immigrant from Mexico, who overcame considerable challenges to establish a creative woman and minority-owned business. Her story, firm and work are amazing!

In the "My Life" piece **Vanity Garcia** relates an amazing story of survival. Undeterred by family tragedy, adversity and homelessness for most of her life (up until going to

college) she graduated early from high school and UC Riverside. Truly inspirational!

In her Latinx Activism piece, **Patricia Alarcon**, AIA, describes the Virtual Re-Launch for LiA. Latinos across the country participated in a creative hands-on workshop: "Exploring our Latinidad," facilitated by renowned urban planner James Rojas. The output was fascinating!



**Patricia Algara, ASLA**  
Founding Principal, **BASE**  
Landscape Architecture  
San Francisco / Portland

**Jennie F. Lew** shares her perspective, and first hand experience, in her piece "Anti-Asian Hate." She poses her observations on how it begins and how it can be stopped.

CASA President **Michelle Hernandez** shares insights and concerns UC Berkeley CASA members confront as they graduate in an epoch of uncertainty.

In the Latino Urbanism article, **James Rojas** presents a thesis that plazas, mercados, tianguis (Aztec Nahua for marketplace) have a historical connection to public spaces and life in Los Angeles.

**Joseph Martinez's** article addresses the lack of proportional representation in equity, diversity and inclusion with regards to education, politics and business in the great American Experiment.

Anne Frank said: "How wonderful it is that nobody need wait a single moment before starting to improve the world." To all women who couldn't wait to improve the world, we celebrate you! Adelante!

## Perspective

### A Time for Truth & Reckoning

*America!*

*The international Jekyll and Hyde*

*The land of a thousand disguises*

*Sneaks up on you but rarely surprises*

G. S. Heron. *H2O-GATE Blues*, 1974

Another R&B singer/song writer from a turbulent epoch posed another question: "What's Going On?" (Marvin Gaye) Here's what's going on:

- Latinos are arrested at the border, treated like livestock, with children cruelly separated from their parents then placed in chain-linked pens. 1930? No, 2018.
- The Minneapolis police killing of a Black man in which the officer nonchalantly placed the equivalent of 200 pounds on the man's neck/back as the victim pleads for his life. 1865? No, May 25, 2020.

- Seven white men sign a Jim Crow voter suppression bill in front of an Antebellum slave plantation painting while African American Rep. Cannon gets dragged away and arrested. 1868? No, 2021.
- Across this nation, long simmering anti-Asian racism, violence and murder erupts and spreads like a virus. 1850? 1924? Nope, 2021.

No surprises here.

After 500 years of inequity, this great country is at a crossroad: it is time for honesty, truth and a candid reckoning. Is America ready to face its past honestly, be inclusive and accept diversity? Let's hope so, the current state of affairs suggests the opposite. This is untenable.



*Signing the New Jim Crow voter suppression bill in Georgia, five white men in front of slave plantation painting:*

- Strict new absentee ID requirements
- Illegal to mail absentee ballots to all voters
- Reduced drop boxes, shorter periods
- Mobile voting centers basically banned
- Expanded early voting in small counties
- Illegal to offer water to voters in line
- More difficult to extend voting hours
- G.O.P.-controlled legislature has more control over the State Election Board
- Removes Secretary of State as voting member of State Election Board
- The G.O.P.-led legislature is empowered to suspend county election officials

## 10<sup>th</sup> Annual CASA Alumni Scholarships

Aymee Barajas & Rogelio Roy Hernández



ByDESIGN Presents the 10th Annual CASA Alumni Scholarship ceremony was held on the evening of April 3rd with UC Berkeley's College of Environmental Design students – virtually.

The CASA Alumni Scholarship program has become the longest running Latinx/Women/LGBT design scholarship programs at a major design university in the US.

By any measure, this noteworthy event is an institutional celebration of accomplishment for underrepresented students pursuing higher degrees in a number of multi-disciplinary design programs. The evening was the dynamic culmination of close collaboration between several strategic partners: CASA Alumni, Latinx in Architecture SF, the CASA student organization, AIASF's Center for Architecture, and UC Berkeley's College of Environmental Design. The excitement and love came through on Zoom!



This event represents the fourth year of our strategic partnership with Latinx in Architecture SF and CAD/AIASF. Our shared vision and their 501 (3)(c) status has produced an effective fundraising collaborative. We appreciate it!



**Rogelio Roy Hernández**  
President/CEO  
ThirdWave Corp.

Roy Hernandez provided an overview and goal of ByDESIGN, telling the untold stories of BIPOC / LGBTQ communities for 10 years, showcasing their extraordinary achievement. BD advocates for educational inclusion, linking students with design professionals, fostering community and professional opportunities.



**Joseph Martinez,**  
Architect, Principal  
Martinez-Cutri  
Architecture &  
Planning

Joseph Martinez reviewed CASA Alumni's mission: Leverage CASA's 50 Year legacy to advance equal access and diversity, provide student mentoring and guidance with: resumes, portfolios workshops / reviews, interview skills, and grad school applications since 2010. CASA Alumni has awarded scholarships since 2011.



**Homer Perez, AIA,**  
Sr. Store Design  
Manager, Sephora

Homer Perez, AIA, 2021 Chair LIA SF, introduced himself, Patricia Alarcon, AIA, LiA SF Co-chair and Patricia Centeno, AIA, LiA Board Liaison. He described the importance of LiA SF/ CASA Alumni partnership and reviewed LiA SF goals: outreach, networking and education. He strongly encouraged CASA CED students to get involved with LiA SF.



**Daniel Perez, AIA**  
Principal,  
Studio Perez

Daniel Perez, AIA, AIASF Board Treasurer 2021, introduced himself and Amy Ress, Deputy Director, AIA SF, both CED Alumni. He noted the extremely influential relationship between ThirdWave and the Center for Architecture for the scholarships. He stressed relationships with fellow alumni; and shared stories about Martin Del Campo, for whom he worked for 3 years. (Martin was a professor at CED; a CASA Alumni award is named after him. He mentored CASA members in the 1970s.)

**CASA**  
Michelle  
Hernandez,  
President  
Samantha  
Andalon,  
Vice President



Michelle and Samantha discussed adapting to remote programming and the difficulty of maintaining community, as students are burned out with Zoon fatigue. They expressed their appreciation of the contributions and support CASA Alumni have lent and creating opportunities, it has helped keep the community alive. They are proud they have kept CASA going and are excited to see what the next generation of leaders do. The pandemic has taught them the importance of perseverance and community.

## 10<sup>th</sup> Annual CASA Alumni Scholarships

continued

### ByDESIGN/CASA Alumni recognize previous dean, Jennifer Wolch

#### Sustained engagement and support

Jennifer Wolch, CED Dean from 2010 - 2020, has been engaged and actively supportive of CASA Alumni (and ByDESIGN) since 2011. She participated and hosted events for 10 years.



2011

#### The Beginning of a Beautiful Partnership

I met Jennifer at the beginning of the academic year in 2011 in a meeting to advocate for a Latina from Sacramento, Sylvia Robertson. In that meeting I challenged her to articulate objective policies and practices that would ensure every applicant to CED would have an equal opportunity for admission. Without skipping a beat she agreed and challenged me to partner with her. I agreed.

#### A Supportive Executive, Partner and Familia!

Since the beginning, Jennifer made resources for the scholarships available. She attended the first one, along with Tom Buresh. As the event grew, she made the first floor gallery available, along with AV equipment and assistance from the Facilities Engineer to ensure the event was professional and polished.



2014

We were fortunate to have the Dean of a world class design college be such a working partner. When in one event Jennifer served food to students, she went from being a dean and partner – to being familia. Here is a list of Jennifer's commitment to CASA/CASA Alumni in actively supporting diversity:

- Attended scholarship events
- Welcomed attendees to the events
- Provided use of the 1st floor gallery
- Provided food and refreshments
- Advertised the event at CED
- Posted ByDESIGN on the CED Website
- Donated to the scholarships (including this one)

Other accomplishments in her tenure included raising the CED enrollment of undergraduate Latinx, students of color, and low income students. Here's a little of the recognition dialogue:

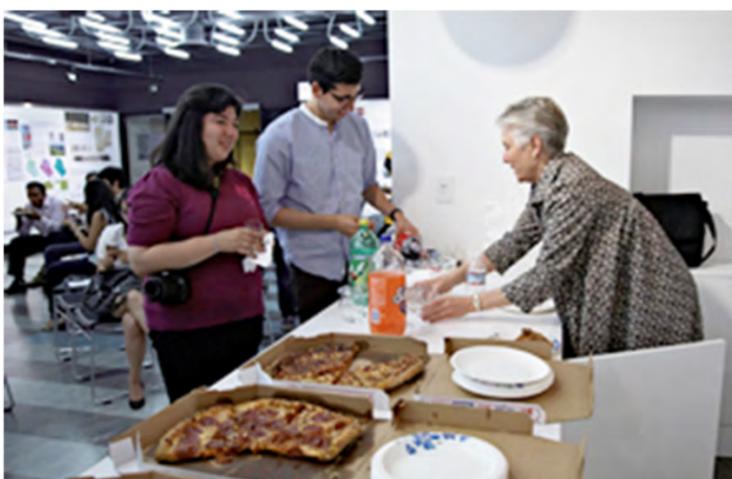
2016



**Roy:** "From the bottom of my heart, and on behalf of all students who received CASA Alumni scholarships for a decade, thank you!"

**Jennifer:** "I'm very touched by your comments and everything you've said. I'm very honored. And I have to say I think it's been a really great decade for CASA. I mean given the pandemic, obviously its been a huge disruptive force for everyone. I think you and your compañeros have really built a community."

2018



And ByDESIGN is an extraordinarily, excellent magazine. It keeps people connected, knowing what's going on, like the new professionals coming up what they're doing, and where they're going. It's an incredible service that you've done.

It's the awards, but it's also all the mentoring and help the entire community has provided to students. I am incredibly grateful and am in awe of the volunteer work and incredible expertise that you and your team have provided to CASA to create and maintain CASA Alumni and also the CASA student organization. So many, many thanks to you Roy."

## 10<sup>th</sup> Annual CASA Alumni Scholarships

continued

The follow data illustrates the evolution of the CASA Alumni Scholarships.

### Supporting Students for 10 Years

|                                  |        |
|----------------------------------|--------|
| 2011 – 2018: Cash Awards via AIA | 45,000 |
| Tech: Laptops & Software*        | 8,000  |
| Cars (2)*                        | 16,000 |
| 2021: Cash Awards va AIA         | 7,350  |
| 2021*                            | 250    |

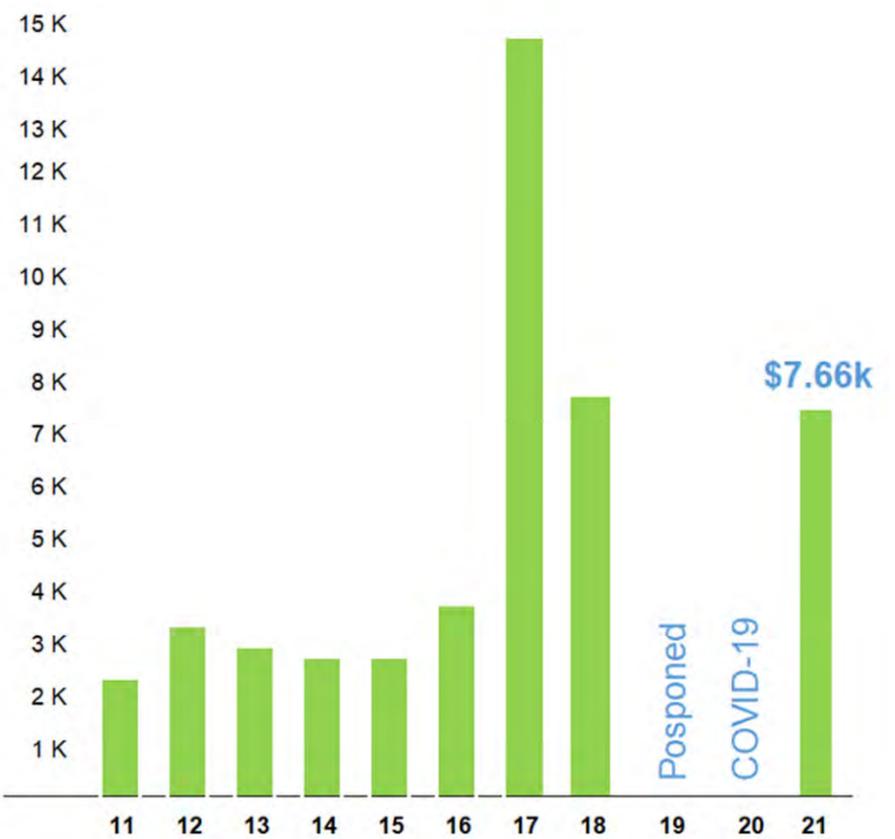
\* Not processed via AIA **\$ 76,600**

### 2021 Scholarship Fundraising

| Generous Donors           |                 |
|---------------------------|-----------------|
| Prof. David Diaz          | 100             |
| Prof. Michael Dear        | 250             |
| Prof. Jennifer Wolch      | 250             |
| Joseph Martinez           | 500             |
| Charles Higuera           | 750             |
| S. H. Cowell Foundation   | 1,500           |
| Roy Hernandez / ThirdWave | 4,000           |
| <b>Total</b>              | <b>\$ 7,350</b> |

### Fundraising by Year

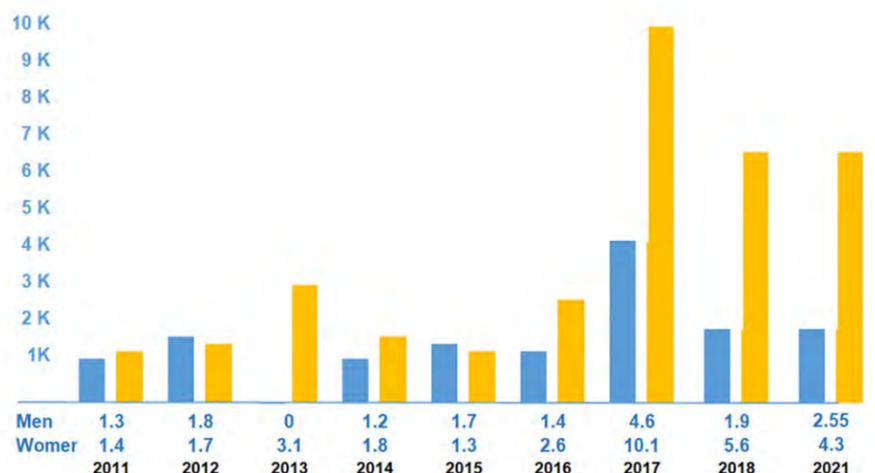
The figure below illustrates fundraising by year for the last 10 years.



### Scholarships by Men & Women

This chart illustrates the distribution of awards for men and women students.

| Legend       |               |             |  |
|--------------|---------------|-------------|--|
| Men          | 18,100        | 34.80%      |  |
| Women        | 33,900        | 65.20%      |  |
| <b>Total</b> | <b>52,000</b> | <b>100%</b> |  |



### Scholarships by Area of Study

|                          |    |
|--------------------------|----|
| Architecture             | 41 |
| L. Architecture          | 8  |
| Urban Studies            | 12 |
| Sustain. Environ. Design | 5  |
| User Centric Design      | 1  |
| Public Health            | 1  |
| MA Architecture          | 6  |
| MA City Planning         | 1  |
| MA L. Architecture       | 1  |
| Ph D. Architecture       | 1  |

## 10<sup>th</sup> Annual CASA Alumni Scholarships

Continued



### Anthony Gonzales

BA Architecture 2023

- Born and raised in McFarland, CA
- Raised by a wonderful single mother
- Idea to study architecture came in 8<sup>th</sup> grade
- Plans to go to grad school

**Merit Award: \$ 250**

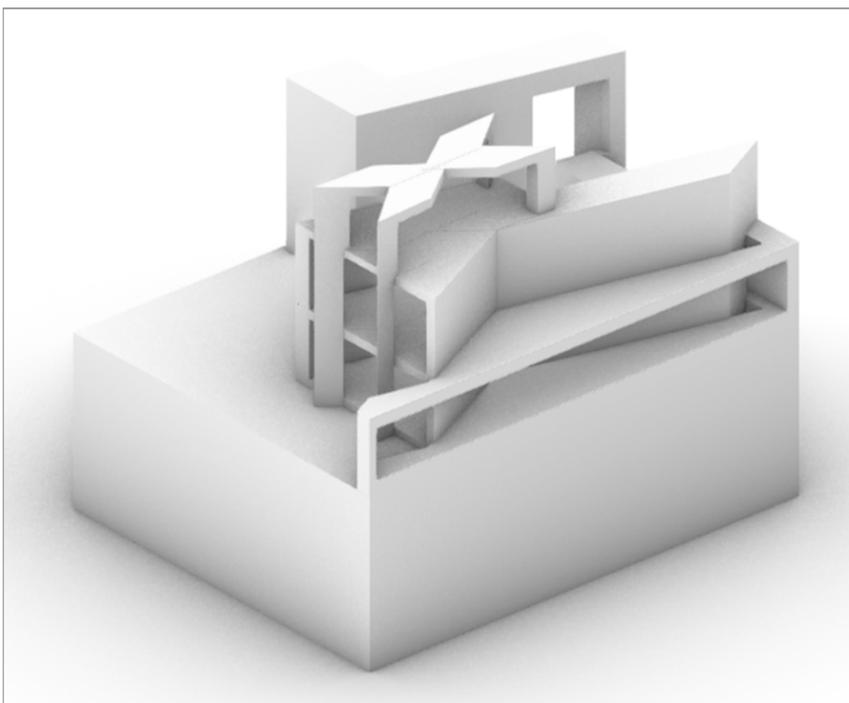
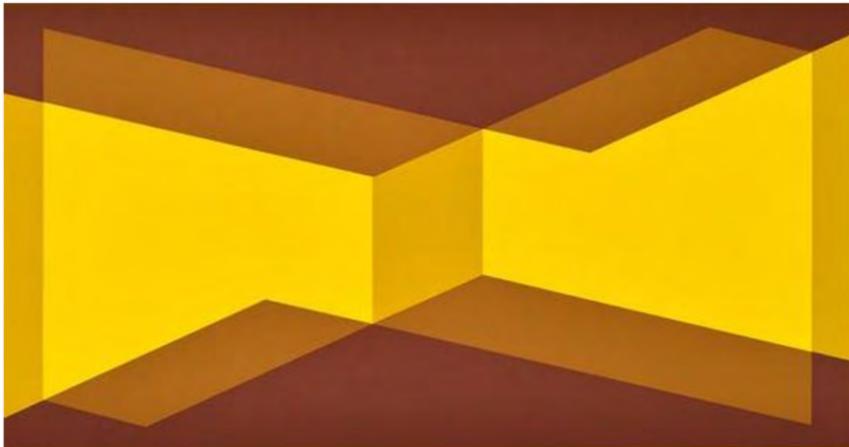
### Sunny Zhong

BA Architecture 2021

GPA: 3.51

- Born and raised in San Francisco
- Raised by a wonderful single mother, low income
- Focus on affordable housing
- Mentored students on Rhino at CED
- Wants to start a firm in the future

**Merit Award: \$ 250**



### Model Building with Josef Albers Painting

Course: 21094

Prof.: Rudabeh Pakrvan

This Drawing is a model of a building design I created by extruding and cutting from shapes that came from a Josef Albers painting. This model consists of three floors and a courtyard in the middle of the building

*When I think about the future, I only envision working hard, but I do hope to travel and move to another place to explore opportunities. I know, thanks to CED and CASA, my dreams will become possible.*

### Non-Contact Sanctuary

Course: ARCH 100C

Prof.: Mia Zinni

A noncontact, COVID-19 friendly sanctuary for people who have been traumatized by domestic abuse.

*In 5 years, I see myself working at a great firm on projects that excite me. I'd like to be part of a team that is motivated by the same principles as I am (combating gentrification and the effects of climate change).*

## 10<sup>th</sup> Annual CASA Alumni Scholarships Continued



### Alexandra Morales

BA Urban Studies 2023  
GPA: 3.51

Latinx, women, working-class

- Commuted 4 hours every day for 11 years to go to a good school
- Director of Activism and Advocacy for Berkeley Urban Studies Student Association (BUSSA)
- First-generation student to go to college

**Merit Award \$300**

### Sulem Hernandez

B.A. Arch, Sustainable Design 2023

GPA: 3.5

- Born and raised in Bakersfield, CA
- Raised by a wonderful single mother
- First generation immigrant, low income
- CASA, Outreach Chair
- Hermanas Unidas de UC Berkeley, Treasurer

**Merit Award: \$300**



While this was published in 2003, this image of Barrio Logan is nearly identical to today's image.

Figure 3: Image above shows children playing in a park in Barrio Logan with an oil processing plant only a few feet away.

Conclusively, Barrio Logan is a microcosm of environmental racism. For decades, Barrio Logan has resented these violent decisions that resulted in the mixed land-use space and displacement. Protests, demonstrations, and grassroots mobilization continue to respond to the marginalization of this community.

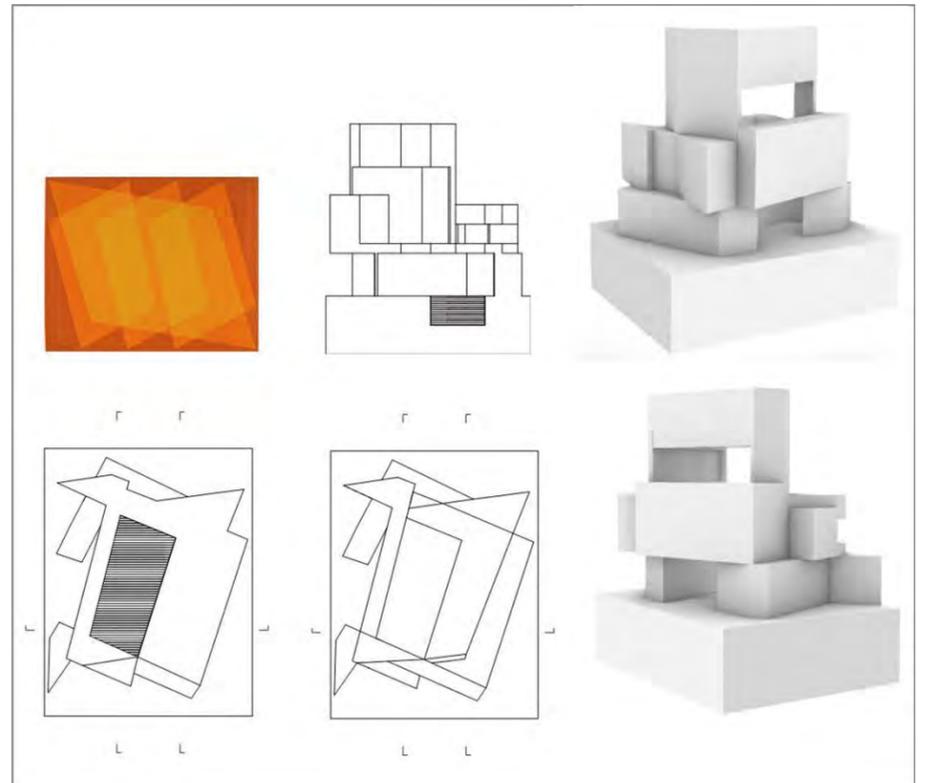
6

### Unhealthy Hoods: Rezoning our Streets for Justice

Course: CYPLAN 118AC: The Urban Community  
Professor: Ricardo G. Huerta Nino, Renee Roy Elias

Research to provide a city planning report on a solution-centered project that addressed an urban problem, Barrio Logan, environmental racism that resulted from discriminatory zoning practices.

*I am brown like my ancestors. Mexican like my parents. American like their dreams. I am Barrio Logan. My neighborhood has endured more than most people know.*



### Critical Idea Void

Course: Architecture 11B  
Professor: Rudabeh Pakravan,  
Department of Architecture

Create a design from a painting to emphasize from it. I decided to emphasize what is seen as solid in the painting as a void space and take those hollow shapes and make them into 3D geometric forms. I designed my building and wrapped it around this central void that goes into the ground plane. I added that the last floor before the void. I see it as a courtyard that showcases this central void through the usage of natural sunlight.

*I fell in love with the built environment as a child and felt that passion as I got older because architecture takes a toll on all our senses.*

## 10<sup>th</sup> Annual CASA Alumni Scholarships

Continued



### Juan Jose Ramos de Reza

BA Architecture 2021

- From Fresno, Zacatecas, Mexico
- First generation, Dreamer
- Relaunched CASA (with Omar Martinez)
- CASA Community Service Chair
- CASA Digital Marketing Chair
- CASA Finance Chair

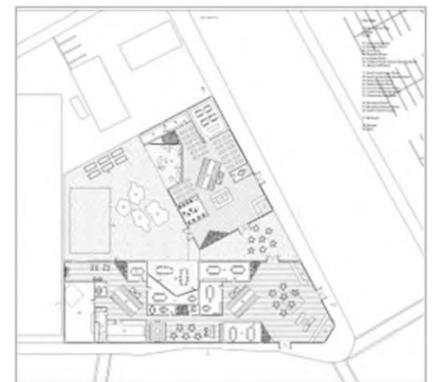
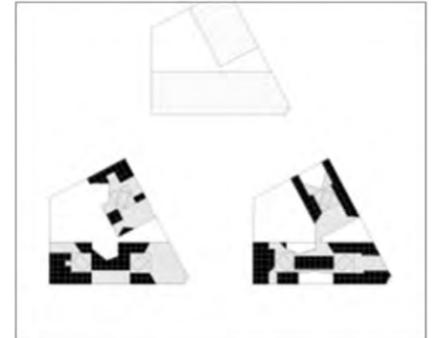
**Merit Award: \$300**

### Leslie Gonzales

BA Architecture, 2022

- Born in Van Nuys, CA to immigrant parents
- CASA Community Service Co-Chair
- Newman Hall community, community outreach, retreats, and bible studies
- Want to become a licensed architect, design homes and hotels

**Bob Esparza Scholarship \$450**



### K-12 Outdoor School

Course: ARCH 100C  
Professor: Lisa Iwamoto

The design for an open air k-12, school in Mission Bay, SF is the tangential relationships between linear and circular. The first relationship is between the site boundary and large elliptical form housing the school programs. The ellipse was distorted to tangentially meet site boundaries, to occupy as much area as possible. A similar ellipse of a smaller scale was voided in the mass to produce the central green space, while others are used to pierce light through the building.

*Regardless of the firm, large or small, I will be involved in community-based projects, taking on challenges that must be overcome in order to progress.*

### Collective Form

Fundamentals of Architectural Design / Arch 100A  
Professor: David Orkand

This two-story community center investigates pinching moments that happen in different forms, leading to open spaces. They happen between two buildings that become a threshold on the ground level and where the second floor of the two buildings connect. This also happens on the interior with the orientation of the stairs and the exterior spaces that protrude into the building to create complex spaces within.

*In 5 years, I see myself completing the requirements and exams to become a licensed architect. Since one needs work experience under a licensed architect, I also hope to gain many valuable lessons from working at a firm for a couple of years.*

## 10<sup>th</sup> Annual CASA Alumni Scholarships

continued



### Marilyn Reyes

M Arch, 2022  
GPA: 3.8

- Born in El Paso, Texas, raised in Ciudad Juarez, Chihuahua, Mex.
- Graduate Association of Latinx Students, formerly known as Graduate Students de la Raza
- CED Graduate Student Council Member
- She is interested in Border and Social Studies, Environmental Justice, and Materials Culture & Technology.

**Martin Del Campo Scholarship: \$400**

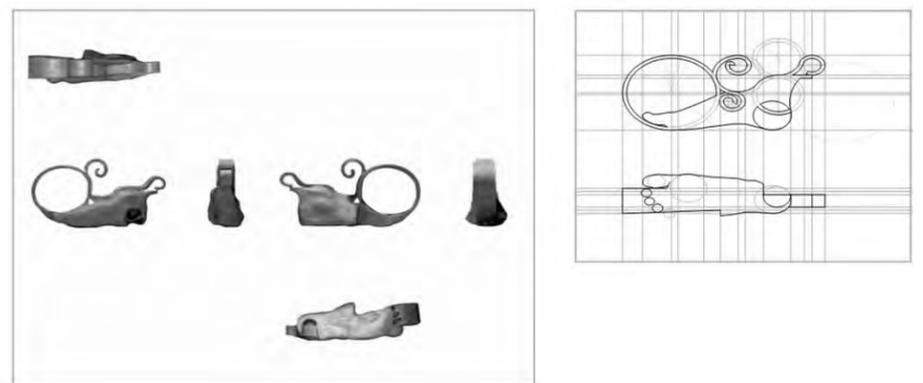
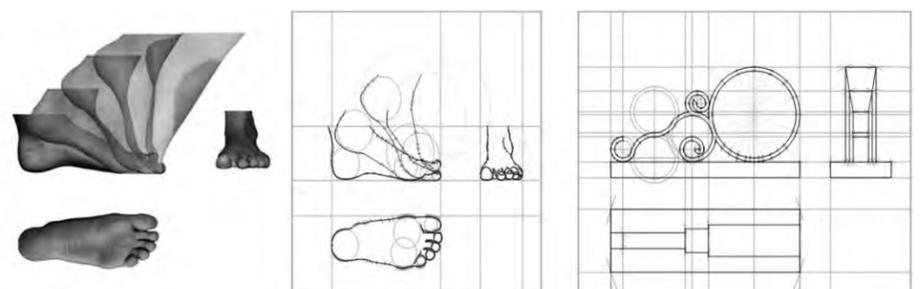
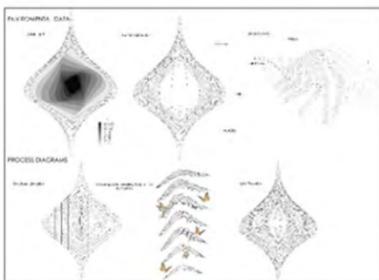
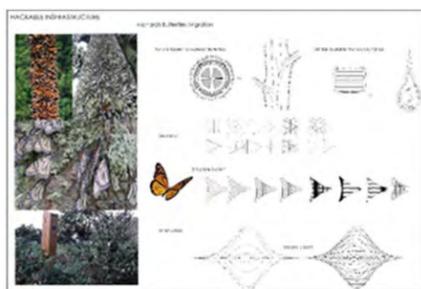
### Samantha Andalon

BA Architecture, 2023  
GPA: 3.935 Highest Honors

- Daughter of immigrant parents
- CASA VP/Secretary
- Layout Designer for The Daily Californian
- Graphic Design, The Rights Stuff, a student-run publication focused on human rights
- Volunteer: Berkeley Public Service's Los Angeles Urban Health Alternative Break program
- Look to pursue a Master's in Urban Design



**Bob Esparza Scholarship \$400**



### Infrastructure | Migration Trajectories

**Course: Architecture Design Studio 460**

Professor: Ersela Kripa | Texas Tech Univ. El Paso

Explore the bi-national landscape of the Chihuahuan Desert as a migratory path of Monarch butterflies. The region is located along the Monarch butterfly Spring Trail between Mexico, the U.S. and Canada.

*In 5 years, I see myself developing skills and gaining knowledge in the architecture field. . . by collaborating in a architecture practice that emphasizes social responsibility, sustainability, and environmental justice through design.*

### Hybridization

**Course: 11A: Introduction to Visualization & Architectural Representation**

Professor: Professor Maria Paz Gutierrez

Explored idea of pressure points and invisibility through a hybrid model. The original body analysis (A), explored how points of contact and levels of pressure between the object and the surface traveled, then represented in surveying drawing (B) through triangulation to capture the presence of these inherently invisible features. Transferred these ideas into building component survey (C), where the object's similar structure and curves to the body, introduced the concept of voids and volume into my process

*I see myself using my working in architecture or design to advocate for a more equitable future that places the health and well-being of low-income and BIPOC communities at the center of my focus, to empower and engage neighborhoods at all scales.*

## 10<sup>th</sup> Annual CASA Alumni Scholarships

Continued



**Michelle Hernandez**  
BA Sustainable  
Environmental Design, 2021  
GPA: 3.7 Honors

- Born and raised in Berkeley, raised in Oakland, in a low income family
- Plan to work for a couple of years and then attend graduate school
- Current CASA President
- Contributing Writer to ByDESIGN

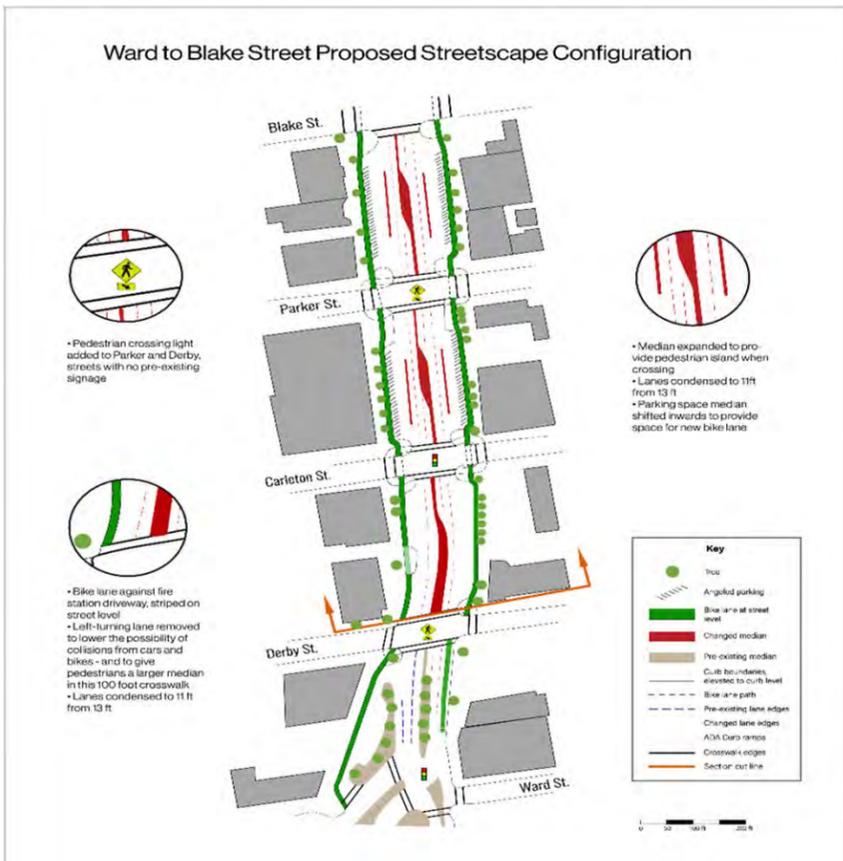
**Martin Del Campo**  
Scholarship: \$750

**Jennifer Recinos**  
BA Architecture, 2021

- Immigrated from Guatemala at 5, first-generation, low-income
- CASA President, Community Service Chair
- Educational Opportunity Program (EOP) Intern
- Contributing Writer to ByDESIGN



**Antonia Escobar Prize:**  
\$750



### Ward to Blake Street Proposed Streetscape Configuration

**City Planning 1540**  
Professor: Zachary Lamb

This proposed streetscape intervention identifies the lack of pedestrian prioritization on this section of Shattuck Avenue, making it a dangerous area to cross the street or use alternative transportation methods. The design narrows the car lanes, adds protected bike lanes, expands pedestrian islands and sidewalks in order to slow down traffic while enhancing the pedestrian experience within these blocks.

*In 5 years, I see myself working on sustainability issues or climate adaptation projects either in the Bay Area or in another city on the West Coast.*

### Domestic, Non-Contact Sanctuary in Oakland

**Course: Architecture 100C**  
Professor: Mia Zinni

Gender-based violence is a sensitive, yet common violation that is quite ignored in considering creative solutions around ways of retreating and restoring. This impact-oriented design promotes ways of how macro and micro scales of a shelter provide secured opportunities for victims (women, men, and non-gender conforming) of domestic violence to heal and create outlets for communal growth.

*I hope to be in a firm that gives me the opportunity to engage in impact-oriented design, allowing affected communities to voice their opinions, promote accountability, and ensure community benefits and safety ...*

## 10<sup>th</sup> Annual CASA Alumni Scholarship Gala continued



### Omar Martinez-Zoluaga

BA Architecture, 2021

- Born in Puebla, Mexico, grew up in South Central LA
- Led the rebuilding of CASA in 2019 at CED
- Co-hosted professional and academic events, grew the membership to the largest in 50 years
- Hermanos Unidos and Rising Immigrant Scholars Through Education
- Want to pursue M. Arch and Urban Design

**ThirdWave Excellence Award: \$1,000**

### Ivan-Nicholas Cisneros

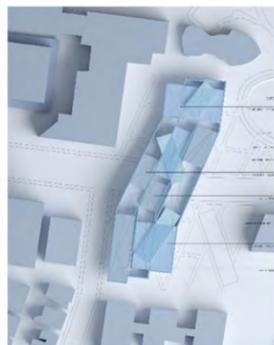
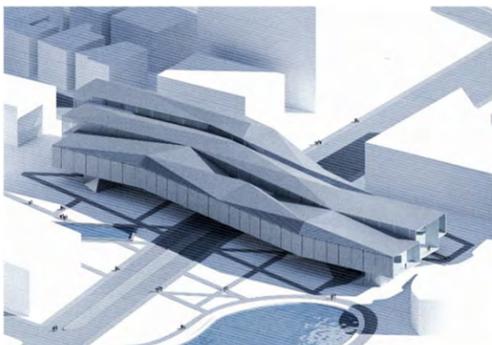
BA Architecture, UC Berkeley

M. Arch & Urban Planning, Princeton  
Ph D, Columbia University

- Born in Compton and grew up in Fontana, CA, one of six siblings
- First generation, low income, first in family to get a Masters, PhD Latin-American Modernism in North/South America



**Martin Del Campo Scholarship: \$1,000**



PRINCETON  
UNIVERSITY



COLUMBIA  
UNIVERSITY

### MERGE

Course: Arch 109

Andrew Atwood / Architecture

The Merge, located on Wilshire Blvd in Los Angeles, CA is an extension of the Los Angeles Art Museum. This project was inspired by Steven Holl's Horizontal Building, and Johnston's Marklees' Menil Art Institute. The concept merge was pursued by the use of parallel tubes that contained a series of volumes – what happens when program meets program? What potential does the combination of two different programs allocate? The overlapping of volumes created opportunities for major public programs, creating fluidity among volume and volume.

*In five years, I see myself working and teaching in the architecture practice. I want to pursue a masters in Architecture and Urban Design to better understand the relationship of cities, and design in their contribution to urban communities.*

*Querido Roy,*

*I wanted to share some really amazing news! I was admitted and just accepted my offer to the M.Arch program at Princeton!!*

*I wanted to thank you and CASA Alumni for giving us so much support during and after our education at Berkeley. During my time in school, I was going back and forth on whether I was even good enough to complete my undergrad degree and really did not think I had what it took to complete the program. It was after the CASA awards in the spring of 2012, when I was surprised to find out I won a scholarship, that I started to believe in myself.*

*Once that started, I found myself winning other awards and next thing you know I was the speaker at graduation! I still cannot believe I'm headed to Princeton this fall. I will forever be thankful to you and the rest of the CASA Alumni for believing in me and igniting a fire in me that has gotten me this far.*

*Ivan-Nicholas*

## BASE, Community-driven Design With Honey in the Heart

Itzel Torres, Contributing Writer



Patricia's journey is exemplary in demonstrating resilience when faced with adversity. Her legacy is a reminder to many Latinx and women of color that our stories, our history, and lived experiences can be used as a transformative source of healing.

Patricia has chosen to share her gift and weave it into her profession, sharing her heart with the world, like wax melting from honey when warmed. Her firm, BASE Landscape Architecture, is one of the spaces that shows how community-driven design can be used as a transformative practice to create healthy habitats for all when engaging community and connecting back to nature. In Patricia's trajectory we find serenity and motivation in following our intuition, opening our hearts, practicing gratitude, uplifting communities, empowering women, and believing in ourselves.

### Your family immigrated from San Luis Potosi, Mexico. What was that experience like?

It was really hard, probably one of the hardest things I have gone through. I was 19 at the time and I left behind my friends, my extended family, lots of cousins, my home, and in essence, my childhood. It was a very difficult transition. I missed everything, the food, the music, the parties, the community, and the sense of belonging. I was no one in Arizona, no one said hi on the streets, and in fact there was no one on the streets. Everyone drives everywhere.

In San Luis, I used to rollerblade, bike and walk everywhere. I met friends on the street, I felt like I knew everyone there. We moved to the suburbs of Phoenix AZ where you need a car to get anywhere because of the layout of the city and the heat. San Luis is a desert too but a high desert and nowhere near as dry, hot and harsh as Phoenix. I tried to rollerblade to the corner store when we first arrived in the summer and I got a heat stroke. I learned my lesson quickly. To this day I cannot stand not being able to walk to places. It is hard to make friends in a car.

My second semester of college in AZ, I got a scholarship to attend Columbia University's "Earth Semester" at the Biosphere2 outside of Tucson. That was one of the best experiences of my life, truly transformational.

I met great friends there, some still very close. My mind was expanded and I gained a new appreciation for the Sonoran Desert, its distinctive flora and fauna and the earth sciences. That experience changed the course of my life.



### Architecture has been in your family for generations. Did that influence your decision to pursue landscape arch.?

Yes, and no. Yes, because I think it is in my blood and my lineage. No, because unfortunately, I only experienced those influences for a short part of my early childhood.

My grandfather, who was a famous architect, died when I was still a baby. My grandfather partnered with my great uncle, to create their architecture firm Cossio y Algara. They transformed San Luis Potosi and were responsible for many parks, plazas and public open spaces, practicing landscape architecture in their firm under the architecture umbrella. My father was also an architect but my parents separated when I was 6 and I did not spend too much time with my father nor his family after that. I became closer to him as an adult but he also died before I decided to go into Landscape Architecture. So yes, I spent some time visiting their studios, drawing with circle templates on my father's "restirador" and visiting construction sites at a young age but I wish I had spent more time with them and that they were still around so that I could ask them so many questions and get their expert eyes on my work.

And no, because that was Mexico in the 80s and my mother's side of the family, whom I grew up with, has some very macho personalities. Architecture or any professional career was not for women. According to them, a women's place was in the kitchen and if I was to go to college was only to find a husband. Fortunately, my mother did not believe that, she was a single mother that worked hard to provide for us and had her own business, she believed in me. To this day she is my greatest cheerleader. I'm proud to say that I was the first one to graduate from college on my mother's side of the family and the only one with a master's degree.

My grandfather on my mother's side had a farm, where I spent a lot of my childhood. He taught me to douse for water wells, to find the Huitlacoche mushrooms in the corn, to milk a cow. He instilled in me a love for nature, for the soft feeling of my hands on the earth and its smell and the flavors of sun ripened fruits.

I like to think that my passion for creating edible landscapes comes from both of my families.



**Patricia Algara, ASLA**  
Founding Principal,  
**BASE Landscape**  
**Architecture**  
San Francisco / Portland

## BASE, Community-driven Design With Honey in the Heart

continued

During my undergraduate time I volunteered with a non-profit that helped immigrant women and after college I started working at a women's rights foundation, I was determined to help other women. We received proposals from all over the world and what I saw was that the story repeated itself, women were impacted because some environmental issue that polluted their lands and/or water made them and their children sick. It got me thinking of how to address those issues, what policies needed to change, who was designing the spaces.

Around that time, I went to the Latin American Encuentro in Costa Rica and while talking about what I was thinking to a prominent feminist she said to me, what we need is to get architects on board, they are the ones designing our cities. It clicked with me at that time. However I knew it was not necessarily architecture it was about the public open spaces in the city that needed to be transformed and be safer for woman and healthier for all.

A classmate from the Biosphere2 introduced me to his stepfather Peter Walker. Pete invited me to his office and showed me his work. I was so impressed by the scale of his work. He took me out for lunch and patiently explained the differences in the master programs at each school (he had been the head of many departments so he knew). I will never forget how patient, kind and generous he was with his knowledge and time.

That moment marked me in many ways. I was so impressed with the level of the work he was doing; I could see the profession was extremely broad and that it was what I had been looking for.

Pete also showed me an important lesson in mentorship and making time to talk to people. You never know when your words and work can inspire and change someone's path.

That was my long, curvy path to finding landscape architecture.

**You received your MA in Landscape Architecture from UC Berkeley's College of Environmental Design (CED), and you were a lecturer there for 5 years. Did that shape your professional trajectory?**

Yes, definitely. Berkeley was my top choice. I wanted to do my MLA at Berkeley because it had a history and a reputation of looking at social factors in the design. As I was preparing my application, I visited the final studio presentation of professor Chip Sullivan and I marveled at all the water colors and how much fun he and his students were having. I wanted to be a part of that. I was over the moon when I found out I was accepted.

I really admired professor Clare Cooper Marcus and I was sad that she retired before I started but fortunately she came back to teach a special healing gardens studio, which I signed up for immediately. Our project was to design a hospice at a high security prison. She arranged for us to go visit the site and it was quite the experience to "walk the line." Later, after I graduated I was invited to teach her class "Designing for Difference, The Social Factors of Designing Public Open Spaces." I took the opportunity to go meet with her and pick her brain on the original intent of the class; it was a fantastic experience and a tremendous opportunity to step into the legacy of her work. I really understood the value of her post occupancy evaluation research and how to apply it to our work.

I also really appreciate all the people I met there, especially my classmates.

I started BASE with one on my classmates. Sutter Wehmeier, who leads our Portland office, was also a classmate. Sarka Volejnikova, who is a principal in our San Francisco office, also graduated from CED, she was my mentor during graduate school, it is great that we get to create together. Thea Yang our newest employee is also a recent graduate from CED. There are great people at the UCB CED program.



**BASE**  
LANDSCAPE  
ARCHITECTURE

# COVER STORY

## BASE, Community-driven Design with Honey in the Heart

continued



Volume 38

March 31, 2021

**You started BASE Landscape Architecture in 2012 at the height of the Great Recession. That must have taken some courage. What was the catalyst?**

There was a series of events that led to starting BASE. In late 2011 I had surgery. After the surgery, I was told I had endometriosis; an autoimmune condition that attacks the reproductive system with no western medical cure. It was difficult to hear that news, but also good to finally know why I had been in so much pain for the past 15 years occasionally forcing me to go to the emergency room. I realized at that moment how vulnerable I was and how precious my time on this planet was. I started questioning everything and decided that I should be doing what I really loved and what I really felt passionate about. I was also laid off from my job.

Simultaneously, I was invited to respond to an RFP for a very exciting children's museum project. I teamed up with a UCB classmate, who had also been laid off, and we went after the project. We were selected and so we started BASE. It was all very synchronistic and honestly there was not much planning, it happen organically and with a lot of improvisation. We were just focused on that one project at the time, I could not think ahead any further. It was very renegade

at the beginning, our office was in an abandoned 1800s farmhouse, we paid minimal rent, which allowed us to get started. It was a very exciting time.

**What type of projects does your firm carry out, and what do you consider your most significant work?**

We do all kinds of projects but our main focus is schools and educational spaces; children's museums, parks, demonstration and edible gardens (urban farms, etc.) I would rather focus our energy on creating spaces that many people can enjoy. My greatest joy is watching children harvesting food on the gardens we create or connecting with nature, watching a butterfly, getting earthy (dirty). Children are so disconnected from nature, the more we can take nature to them and expose them to it, the better. Children learn to care for the things they love. And we need as many nature lovers as possible. COVID has also made it apparent how important it is to have outdoor spaces to gather and learn. We are advocates of designing these spaces adequately to provide opportunities for learning. We are strong believers of outdoor classrooms.

We also focus on creating healthy habitat in every project, by this I mean that we look at the entire system starting

### Venetia Valley K-8 School

Photo: Natalie Nartell



### Venetia Valley K-8 School

Photo: Swee Oh



### GISSV Kinder Play Yard

Photo: Patricia Algara



### Michelle Obama School

Matthew Millman Photography



## BASE, Community-driven Design With Honey in the Heart continued

with making sure we have a healthy soil full of life. We don't use any chemicals (herbicides, pesticides, or non organic fertilizers), and we source our plants from growers with a commitment to not use any systemic pesticides. We want to make sure that all beings are able to thrive in the spaces we create. We want to do more conservation and preservation work and give space back to the water. Water that is rising with climate change and water that flows through the cities, highlight water as life and an asset in the urban environment by day lighting creeks and creating wildlife corridors.

**You're a landscape designer, and you're also a beekeeper. Was that the inspiration for "With Honey in the Heart?"**

Yes, I'm so glad you asked me about bees. I love bees and they are my inspiration and teachers. I formed **With Honey in the Heart** as a nonprofit dedicated to creating healthy habitat for pollinators in the urban environment and to educate about the wonders of bees. I believe this is what bees (and us) need the most at this time, healthy habitat so they can survive. I also believe it is a worthy cause to transform as many underutilized spaces into thriving habitat as I can.

The name came from a vision I had where I saw how bees protect their honey for the winter by covering it with wax so its safe. In the same way we guard our hearts with a protective layer. But we only need to touch each other's hearts and the wax will melt and the honey will pour. I want to keep that vision alive in all the work I do, so I used that name to remind me of it. I also tattooed a honey comb heart with bee wings on my back.

Bees came to my life when I started the Algarden demonstration farm 12 years ago. It was at the peak of colony collapse so it seemed important to have bees at the farm, although I did not know anything about them at the time. I obtained a hive and started learning how to care for them. Over the years my relationship with the bees has deepened and become more spiritual.

In 2011, after my endometriosis surgery, I shared my health condition with the bees and asked for their help with my healing. I had been suffering with that very painful condition since I was 18. During that visit with the bees, unlike ever before, I was stung maybe 40 or 50 times. I had a very strong reaction, it was intense and painful but I had asked the bees for help. I knew the bees had sacrificed their lives to offer me their medicine. I have not had any pain since that happened and I believe the apiteraphy (bee venom) helped me heal.

Bees gave me a second chance at life, a life free of pain. Therefore, I dedicate my life to help bees thrive.



Dolores Pollinator Boulevard, San Francisco, CA



|  |  |   |
|--|--|---|
| <p>"Neonicotinoids are not only capable of killing bees outright by attacking their nervous systems, but low levels of exposure can impair foraging abilities and navigation; disrupt learning, communication and memory; reduce fecundity and queen production; and suppress the immune systems of bees, making them more vulnerable to disease and pests."</p> | <p><b>HOW TO HELP</b></p> <ol style="list-style-type: none"> <li><b>1. Learn about bees!</b> Read primary sources and analyze content for biases.</li> <li><b>2. Start a garden!</b> Use bee-safe plants and provide a source of fresh water. Urban habitats provide diverse forage and a haven from agricultural pesticides.</li> <li><b>3. Eat organic!</b> Create demand for produce grown without chemicals that harm bees.</li> <li><b>4. Befriend a beekeeper!</b> Buy honey from your local apiarist.</li> <li><b>5. Advocate for bees!</b> Talk to your friends and ask your representatives to support pollinator friendly legislation.</li> <li><b>6. Talk to BASE!</b> BASE can help you design and select appropriate plants for your pollinator habitat.</li> </ol> | <p><b>BEE SAFE</b></p>                            |
| <p><b>THE NEONICOTINOIDS</b><br/>Buying a pesticide? Check the active ingredients. The following chemicals are all neonic:<br/>Acetamiprid      Nitenpyram<br/>Clothianidin      Nithiazine<br/>Dinotefuran      Thiacloprid<br/>Imidacloprid      Thiamethoxam</p>  | <p><b>BASE</b>      2212 5th St.<br/>Berkeley, CA 94710<br/>415.509.3728<br/>patricia@baselandscape.com<br/>baselandscape.com</p>  | <p><i>Sourcing Pollinator Friendly Plants</i></p> |

# COVER STORY

## BASE, Community-driven Design with Honey in the Heart

continued

**How has your community involvement and advocacy “expanded the boundaries of traditional landscape architecture”?**

In every project that we do I like to weave in the local stories, the voices of not just the people but also the voices of the voiceless, the waters that run through the spaces, and all the plants, animals and species that live in the space, or used to live there.

Plants are my teachers and in every project that we do I like to think of them and the medicine and wisdom they will bring to a space. I also think about their well being. Will they be happy there? Are they going to thrive? Are we giving them what they need? They are sentient beings and need to be considered as such.

I also really like to involve youth in our process, invite them to the meetings, make them part of the steering committees, teach them about what we do. It might spark their curiosity and they might decide to become

designers and protectors of the earth.

Our community outreach approach is very creative. We did a project for the City of El Monte Urban Agriculture Initiative and we kicked off the project at the children’s day parade. We had all of our information in fun coloring books. The parents, most of whom did not speak English and had only basic reading skills, were able to engage with us without being intimidated and gave us their opinions.

We also do a lot of workshops fully in Spanish.

We worked with the national parks to develop “Roving Rangers.” These mobile ranger stations act as pollinators taking messages from place to place. With those vehicles the parks were able to drive into different neighborhoods and attend events to reach communities that don’t typically visit the parks. It is a way to take the park and the information to the people. It is also a

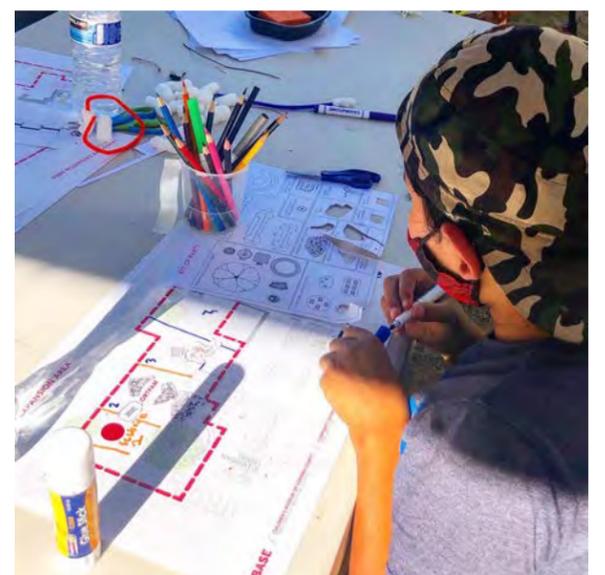
lot cheaper than building a brick and mortar visitor center. The Roving Rangers have been a great outreach success.

**In a profession that is still predominantly male, your firm is 100% Woman/Latinx owned. Has that helped or hindered your firm?**

Honestly, I cannot say that it has done one or the other. What I do know is that there are many women, minority women, attracted to work with us. That is inspiring to me.

And it is also a great responsibility because I see that some women are inspired by what we are doing and I want to be a good role model. I want to do it right so that other Latinx, immigrant women are encouraged to start their own businesses and speak their voices and share their stories.

I see that I represent a very small percentage in the field and I want to be a good role model and a good ancestor.



**Top / Above:** City of El Monte Urban Agriculture Initiative Program  
Photo: Patricia Algara

**Right / Right Above:**  
Ashland Cherryland  
Photo: Patricia Algara

Children's Museum of Sonoma County

## BASE, Community-driven Design with Honey in the Heart continued

Our firm is very diverse, but we are mostly women and immigrant women. I like creating a work space where women can feel safe, respected, and challenged to grow.

As a firm, we have a strong commitment to mentorship. I have had great mentors and many people who have believed in me and helped me along the way. I feel a responsibility to give back and the greatest gift is the gift of time and attention. I make a great effort to respond to every email that I get and talk to everyone who approaches me. We provide internships pretty much every semester and summer. I try to find meaningful projects and help people find their gifts and excel at them.

Some of my interns have won ASLA student awards for the work they did while interning with us.

With great privilege comes great responsibility. I find myself, in this moment, with the great privilege of being in a leadership role. I love my team; I love the work we are doing. I'm very proud of us. I feel the responsibility to step into the role fully, as a designer and a businesswoman, but also in my deep spiritual practice as a bee priestess, protector of the waters, frame drummer and applied shamanic practitioner.

I'm working on weaving the integration of both practices because I believe it's important to call in the spiritual practice to our every day work. Create spaces for ritual. Look into the ancient practices of the native people of the Americas who created sacred spaces to honor nature, the elements, the seasons and to observe the moon.

My spiritual practice is a source of inspiration for my work, a direct connection to spirit so that I can listen and work for the highest good of Pachamama (Mother Earth).

**You are a great supporter of equity and inclusion. What is the inspiration for this?**

As I mentioned before, I grew up in a very macho environment where I was always seen as less than. I had to prove myself over and over again in Mexico. Then I came to the US and I had to continue proving myself not just for being a woman but also for being Mexican and having an accent.

While at the same time I realize how privileged I am because I was not threatened, beaten, raped or murdered like so many women in Mexico and many parts of the world.



Children's Museum. Santa Rosa, CA  
Photo: Roberta Hernandez



Children's Museum. Santa Rosa, CA  
Photo: Patricia Algara



Children's Museum of Sonoma County. Santa Rosa, CA  
Photo: Patricia Algara

“ I'm working on weaving the integration of both practices because I believe it's important to call in the spiritual practice to our every day work. Create spaces for ritual. Look into the ancient practices of the native people of the Americas who created sacred spaces to honor nature, the elements, the seasons and to observe the moon. ”

## BASE, Community-driven Design with Honey in the Heart continued

I also did not have to risk my life crossing the border or become separated from my family. While there has been a struggle I also realize how fortunate I am, the color of my skin is lighter than many. Everything is a spectrum and I'm not at the top nor at the bottom. I am aware of that.

Along the way so many people have taken the time to listen to me, have given me a chance, have had faith in me. I don't take any of it for granted and I think it is my responsibility and my duty to give back in that way. To see people for their spirit and not the labels we are given, to listen and make space for anyone who wants to talk to me.

**As a design professional that has taught at one of the worlds leading universities, what advice would you give design students graduating in the times of COVID?**

BASE started in a recession. Great things can happen in times of crisis. I feel like COVID, as hard and challenging as it has been, it has also opened a lot of portals. New and unexpected opportunities are emerging. The imperative need of public outdoor spaces has become more apparent than ever before. The crucial role of schools in society and the need to provide outdoor learning is undeniable. Witnessing nature thriving as humans stopped traveling and sheltered in place was magical and encouraging. It is evident that the protection of wild lands is critical to prevent further pandemics. The urgency of climate change solutions needs immediate attention.

These are all important tasks for emerging professionals to take on. Yes, they are big, but I have faith in their bright minds. My advice to graduating design students: listen to nature, design for and with nature. Follow your passion; do whatever it is that you feel is your mission in life, do it amazingly, be the best at it, show up fully, there is no time to play small, you are on assignment. Yes, you! I believe in you.



**Felton Library Nature Discovery Park**

Felton, CA

Photo: Caitlin Atkinson



1. Social Factors Course
2. Drawing and learning with kids
3. BASE Interns
4. San Francisco Beautiful Award



“ My advice to graduating design students: Listen to nature, design for and with nature. Follow your passion; Do whatever it is that you feel is your mission in life, do it amazingly, be the best at it, show up fully, there is no time to play small, you are on assignment. Yes, you! I believe in you. ”



**Patricia Algara, ASLA**  
Founding Principal  
San Francisco / Portland  
<https://www.baselandscape.com/>

Patricia Algara is a Founding Principal of BASE Landscape Architecture, a recognized leader in coalition building and community-driven design. She creates landscapes that immerse children and families of all backgrounds in learning, exploration and play. A native Spanish speaker, she has engaged Spanish-speaking communities as collaborators in projects from master plans to urban agriculture initiatives. She is the founder of With Honey in the Heart, a non-profit that creates healthy habitats people and pollinators. She was an adjunct professor at UC Berkeley, where she taught “Designing for Difference,” which focuses on the social factors influencing the design of public spaces. Patricia has received national recognition for her design, outreach, education and leadership work. She has won a national faculty ASLA award.



We are an optimistic and insatiably curious team with a portfolio that spans multiple sectors and typologies. BASE is a Woman & Minority-Owned Business Enterprise (WMBE) and a Local Business Enterprise (LBE) in San Francisco, with another office in beautiful Portland, Oregon.

### PROFESSIONAL EXPERIENCE

#### BASE Landscape Architects (November 2011 - Present)

Founding Principal: Responsible for all phases of design and construction documentation, oversight of subcontractors, marketing, operations and client relationships. Community outreach and bilingual facilitation

#### University of California, Berkeley; Berkeley, CA (January 2012 - 2017)

Lecturer for LA140 Social Factors-Designing for Difference: A class that studies social factors in design looking at the traditional methods and the modern social media tools.

#### University of California, Berkeley – Extension, SF, CA (Sep 2010- 2017)

Instructor for Social Factor in Design course; develop and deliver 3 hours of classroom per week. Coordinate field trips and guest lecturers. Develop exercises and evaluate students' work.

#### With Honey In the Heart (August 2015 - Present)

Executive Director and Founder: Responsible for all aspects of fund raising, and project development. Community outreach and engagement as well as education at all levels from kinder garden to corporate groups.

#### MIG; Berkeley, CA (November 2007- November 2011 )

Project Manager/Bilingual Community Outreach: perform and lead work in various stages of design: concept, development, construction documentation and construction administration. Assist with permitting. Public and community outreach and client meeting facilitation and graphic recording. ADA surveying and analysis.

#### City and County of San Francisco, DPW; San Francisco, CA (June 2006 - October 2007)

Intern: Assistance with community and city council presentations and the design of the Great Streets Project. Develop plant palettes for parks and streetscapes. AutoCAD drafting of all stages of design. Assist with construction administration, rendering of plans, sections and perspectives

#### University of California, Berkeley; Berkeley, CA (August 2005 - May 2007)

Graduate Student Instructor: Develop exercises and evaluate students' work. Coordinate field trips and guest lecturers. Courses taught:

SPANISH I - Department of Spanish and Portuguese

LA 141 Multicultural Landscapes with Prof. Walter Hood

LA 135 The Art of Landscape Drawing with Prof. Chip Sullivan

LA 225 Urban Forest Planning and Management with Prof. Joe McBride

#### Global Fund for Women; San Francisco, CA (September 2001 - January 2004)

Program Associate Americas and the Caribbean/Intern Volunteer Coordinator, Grant writing training for grantees in Latin America. Research and analysis of region trends in grant making. Reviewing organizations and recommendations for funding. Recruitment, training, and supervision of interns and volunteers on data centralization project



**Top:** Entry. Drought-tolerant entry planting and a broad offset-pivot arrival gate leads to a private courtyard at the Melrose House. Broad steps emphasize the indoor/outdoor connections. Custom cedar and Corten details carry throughout the landscape.

**Middle:** Front Courtyard. Through the arrival gate, visitors are lead down the concrete walk, brushing past a sculptures wall od espaliered fruit trees and into the main kitchen garden, with vegetable beds arranged in a spacious orthogonal layout, made of Corten steel and cedar.

**Bottom:** Plant Palette, In consideration od ongoing water shortahes in California, native plants and those with minimal water needs were used as much as possibloe. Food producing fruits, vegetables, and medical herbs were carefully cjosen ro accommodate client preferences.

## SIDE BAR

# Patricia Algara, ASLA

continued

ByDESIGN<sup>®</sup>  
a quarterly e-zine

Volume 38

March 31, 2021

### EDUCATION

**University of California, Berkeley**  
College of Environmental Design,  
Berkeley, CA  
Masters of Landscape Architecture  
2004 - 2007

**University of Arizona;** Tucson, AZ  
Bachelor of Arts  
Major: Latin American Studies; Minor:  
Spanish & Portuguese  
1998 - 2000

**Columbia University**  
Biosphere 2; Oracle, AZ  
Earth Semester Program at Biosphere 2  
1997

### PROFESSIONAL MEMBERSHIPS & AWARDS

2018, ASLA - Student Honor Award  
Community Service "Dolores Street  
Pollinator Blvd" Faculty Advisor

2016 ASLA National Communications  
Award - Roving Ranger

2016 San Francisco Beautiful - 2016  
Golden Gate Award for the Pollinator  
Blvd.

2015 NCC ASLA Honor Award - El  
Monte Urban Agriculture Initiative

2015 NCC ASLA Merit Award -  
Children's Museum of Sonoma County

2011, ASLA - Student Honor Award  
Communication "Broadening Student  
Culture @ UC Berkeley Extension's  
Landscape Architecture Program -  
Exland.org Extended Landscape"  
Faculty Advisor

2011, 10 Woman Campaign "Tending  
the City"

The San Francisco Garden Club  
Design Competition 2005 - Friends of  
Alta Plaza Park; Honorary Mention

Landscape Design Competition - Kamo  
River; Kyoto, Japan. Organized by the  
University of California, Davis  
Japanese Garden and Architecture  
Workshop at the Kyoto University,  
Japan August, 2004; First prize

ASLA - American Society of Landscape  
Architects; Member

SAPM - Sociedad de Arquitectos  
Paisajistas de México; Member

AWA - Architect Women's Association;  
Member

### SELECTED PROJECR LIST

#### Parks & Public Spaces

- Felton Discovery Nature Park, Felton, CA
- Ohlone Park, Berkeley, CA
- Children's Museum of Sonoma County, Santa Rosa, CA
- Parklab Gardens, San Francisco, CA
- Pollinator Blvd, San Francisco, CA
- McCandless Park, Milpitas, CA
- Glenn Park Greenway Trail, San Francisco, CA

#### Learning Environments

- AUSD, Ocean View Elementary School, Albany, CA
- WCCUSD, Wilson Elementary School, Richmond, CA
- SRCS, Venetia Valley Elementary School, San Rafael, CA
- Everest High School-College Preparatory and Charter, Redwood City, CA
- Brandeis Elementary School, San Rafael, CA
- BUSD, Longfellow Middle School, Berkeley, CA
- SUHSD, Carlmont High School Day Care Center, Carlmont, CA
- SFUSD, Mission Bay School, San Francisco, CA
- SFUSD, Aptos Middle School Greening Project, San Francisco, CA
- SFUSD, Hoover Middle School Greening Project, San Francisco, CA
- MUSD, Mabel Mattos Elementary School, Milpitas, CA
- MUSD, Rancho Milpitas Middle School, Track and Field Milpitas, CA
- MUSD, Russell Middle School, Track and Field, Milpitas, CA
- French American International School, San Francisco, CA
- German International School, Mountain View, CA
- SFUSD, Mission High Greening Project, San Francisco, CA

#### Other

- El Monte Urban Agriculture Initiative Program/ Urban Greening Plan, El Monte, CA
- Ashland Cherryland Urban Greening Master Plan, Alameda County, CA
- Resilient By Design, Bay Area, CA
- Ale Trail, San Leandro, CA
- Algarden Demonstration Urban Farm, Berkeley, CA
- Job Corps. Urban Farm, Treasure Island, CA

1 *Children's Museum of Sonoma County*

2 *City of El Monte Urban Agriculture Initiative Program*

3 *Dolores Pollinator Boulevard*

4 *Felton Library Nature Discovery Park*



## My Life, A Journey of Survival

Vanity Garcia



My name is Vanity Garcia and this is a short summarization of my life.

I was born on February 8, 1999, in the city of Fresno, to my parents, Ventura Garcia and Janet Hernandez.

Unfortunately, I do not remember much of my younger childhood years. However, I have two older sisters, currently ages 23 and 25, and they have shared numerous stories about our family when we were just little girls. According to my sisters, my mother has always battled a severe drug addiction. This addiction led to my family and I being homeless, sleeping in parks, random houses, or any shelter we could find while my father was locked away.

I remember my father getting released from prison when I was five years old. He genuinely tried to be a good father to us and I strongly believe he loved us with all of his heart. Sadly, he passed away at the young age of 35. It was extremely devastating for my family when he passed away.

When I was eight years old, I moved in with my mom and new step-father. By this time, she had given birth to two adorable little girls. She worked very hard to be a great mother this time around and she was finally clean and off drugs! My life was really good for three years until she and my step-father separated when I was 11 years old.

At that time, she began to use drugs again. At that point, my family and I moved into a new neighborhood. My oldest sister (which I will refer to as P), became pregnant, so she left our house and moved in with her boyfriend. Then, it was just me, my second oldest sister (who will be referred to as E), and sometimes my two younger sisters who eventually moved in with their father.

While living there, I was enrolled at a charter elementary school for "gifted" students, which was somewhat far away from my house.

Since I did not go to school in my neighborhood, I did not have many friends near our house. Without friends my age, I began to follow E and her friends around. E and I began to associate with the "trouble makers" of the neighborhood. These friends always came over to our house because our mother let us do anything and everything we wanted. E and I were running around the streets at all hours of the night.

A couple years later E got pregnant. However, she had to move out because of our living conditions: many people were in and out of the house, we had no electricity, nor water or food. Ergo, she moved in with her boyfriend and his family, leaving me all alone.

We were evicted from our house when I was 14 years old. This time we were homeless for nearly six months. It was awful living on the streets for so long.

One day, my mother finally made the decision to get her act together and stopped using drugs; she wanted to build a relationship with my two younger sisters again. At that time of my life, I began to imagine a good life for my future. When my mother was clean and sober, she was the best mother in the world. We all knew she loved us very much! She was always a nice person, even when she was abusing drugs. Everyone loved her because she always put everyone



UNIVERSITY OF CALIFORNIA  
**UCRIVERSIDE**

else and their needs, above hers. I strongly believe that became her downfall and might have been what killed her in the end.

Everything was really good until I was 17. The summer before my junior year in high school I went to New York for six days with one of the clubs at my school. When I returned home, everything started to change in a negative manner. My mother told me I needed to pack up my belongings because we had to move out of our home. However, this time was different because she told me I could not go with her to wherever it was she was going. This was the first time she had ever left by herself, she would usually take me with her. Although we would speak often, our relationship started to become strained. To make matters even worse, there was no electricity or water and the rent was past due.

My junior year began and I was able to speak with a counselor about finalizing the paperwork so I could graduate from high school one year early. I had worked so incredibly hard to graduate early so I could try and find a job and provide for myself. It was around November of that year when my mother just left us, practically disappearing, without a single word of where she was going and when she would come back. My two older sisters and I had to move out of the house we all shared and find a new place to live. P was lucky because she took her kids and moved in with her boyfriend. E ended up with her children sleeping in her car or at our aunt's house at times. I felt she had it the hardest. Then there was me. I would go to my aunt's house, or stay with my friends, or I would stay with my boyfriend at the time and his sister's.

## My Life, A Journey of Survival continued

My teachers saw I was missing a lot of classes and not doing or completing my homework, so they knew something was going wrong in my life. When I turned 18 I began to confide with the two of my teachers that I trusted the most: my sophomore English teacher and my AP calculus teacher.

One of them helped me get in contact with a program that helped homeless youth. Therefore, my last few months of high school I had my own apartment but was once again, living alone. Moreover, like everything else in my life, it was only temporary. The program closed down right when I graduated high school. Therefore, I moved back in with one of my aunts. However, the living situation at her house was intolerable, and I could not take living there anymore.

I received acceptance letters from the University of California, Riverside (UCR) and Fresno State University (CSUF). Although I was excited about the possibility of going to either of the two colleges, I chose to attend UCR. I sincerely believe CSUF would have been an easier choice to go to because they offered me a complete "full ride" (100% paid tuition, and free room, board and textbooks), but I felt it was not the route I was supposed to take.

My life had always been so hard for me so I decided to endure the more difficult route and leave the city in which I grew up in to start my own, individual life. Additionally, UCR allowed me to do the early start program (summer school for first year students) and I could not wait to see where the great city of Riverside would take me -- so I had to put Fresno in my rearview mirror!

This is where my life turned around.

When I started UCR during the summer, it was very difficult. It was worse than any high school experience because I was bullied a lot by several girls everywhere I went. Compared to my high school; we had zero tolerance for bullying. They made me feel like I was crazy. I thought I had made the wrong decision to attend UCR.

However, I began to meet several nice people and ended up having a lot of friends.

My world was once again turned upside down during the summer of 2018 (after my freshman year of college) because my mother passed away. This absolutely broke me! Although my mother had her issues, I still loved her very much. The death of my mother hurt so much worse than when I lost my father. All I wanted to do was go to college, get a good paying job, have her leave Fresno and live with me...I just wanted to save her!

Unfortunately, I was too late. I knew I had to focus on my education, so that is what I did.

My third year at UCR came and things really started to get better for me. I was still a full-time student and subsequently became employed at two places: I was chosen to be a Community Service Officer (CSO) at the UCR Police Department and a Retail Sales Consultant at AT&T Wireless.

I worked extremely hard to maintain really good grades and continued to work on my mental health. I became financially able to purchase my very first car and rented my own apartment. Everything in my life was really starting to feel right.

The fall of 2020 was the start of my senior year in college. While constantly working two jobs, I finished all of my classes in three and a half years and earned a Bachelor's Degree in Philosophy in December 2020. It was the best feeling to know my hard work and diligence paid off causing me to be a college graduate!

I am the first person in my family to earn a college degree. I just wish my parents were around to see me, see the woman that I have grown up to be. They really would have been so proud of me; I just know it!

The next chapter of life is beginning to look amazing for me. I have decided to work only one job now and, and in the future, because I really want to start enjoying life for ME! I was just hired as a manager for an amazing company. This will be the very first time having only one job, I think I will really enjoy that.

My life as 22-year old Vanity Garcia, has not been easy. However, I have chosen not to dwell on that. Instead, I see a bright and prosperous future for myself. I want to fall in love, get married and have children. I am not looking for the "white picket fence" future, because that might be a little too ordinary for me. But I will continue to work hard and make my own American dream.

Here's to more to come!

“ One of them helped me get in contact with a program that helped homeless youth. Therefore, my last few months of high school I had my own apartment but was once again, living alone. ”



## Exploring our Latinidad, LiASF Kicks Off 2021 with Ganas

Patricia G. Alarcón, AIA



With the music of Buena Vista Social Club playing in the background, one by one the zoom group started assembling. It was a downright festive mood, with *holas* and *nice-to-see-yous* all around. It was a familiar scene, with 2020 and now 2021, our *virtual years* for gatherings of any size.

This one, held on February 24<sup>th</sup>, was a special one, dubbed the Virtual Re-Launch for LiASF, Latinx in Architecture, a committee of AIASF. For much of 2020, a dedicated steering committee met to discuss the future of LiASF. There was even talk of dissolving, but we soon realized that now more than ever, we need to connect with our colleagues and strengthen our sense of community.

Therefore, in 2020, instead of holding live events as we would have in "normal times", we doubled down on re-establishing our mission, reaching out to our membership with an online survey, holding an impromptu end of the year zoom fiesta, and planning with intention for the year ahead, which brings us to the re-launch event. We wanted the event to be participatory and engaging, with an opportunity for those attending to connect in a meaningful way.

One by one, participants from across the country, from New York, to Texas, to Los Angeles to places in between, joined us that Wednesday evening as we re-introduced LiASF and its mission: To serve and support Bay Area Latinx design professionals by strengthening our networks, promoting professional development, and providing mentorship opportunities. LiASF seeks to bring awareness of Latinx culture through educational and community-oriented programs.

We also invited renowned urban planner James Rojas, founder of Place It!, to lead a hands-on workshop, "Exploring our Latinidad." Latinidad is a broad term which has evolved as "a useful way to discuss amalgamations of Latin American cultures and communities outside of any singular national frame." (Guadalupe San Miguel)

For Daniel Alarcón, executive producer of NPR's first Spanish language podcast - Radio Ambulante, Latinidad is "a certain kinship around language, humor, and shared references [which] has more to do with country of origin, and perhaps a real curiosity about others who have dropped into this rather arbitrary category."

For our purposes, we were interested in exploring commonalities we shared as Latinx design professionals, despite our disparate trajectories and life experiences. Enter James, who brings an art-based workshop to help participants, especially architects, articulate how a space feels through objects, memories, and their senses.

“ I had a wonderful evening learning from all the participants who were using ubiquitous objects as representative memory triggers of their childhood memories. It was amazing that within ten minutes each person was able to create a unique environment, in service to their memory, that was creative, engaging, at times mysterious, and beautiful. ”

Miguel Angel Baltierra, Assoc. AIA, LEED AP BD+C, PMP, CAHP



### Building your Favorite Childhood Memory

The mechanics of our joint activity was on the surface quite simple, yet it resulted in thoughtful evocative artifacts, recalling a specific person, place, or time.

Participants were asked to break into smaller facilitated groups and take 10 minutes to build a diorama of their favorite childhood memory. They searched for objects that would represent it. They then photographed their assemblages and shared the image with their breakout group.

Each person then presented his or her memory to the group, with most presenting the objects that had triggered their memories.

The results were varied and wide, representing each participants' diverse backgrounds. Principal takeaways from the workshop included:

## Exploring our Latinidad LiASF Kicks Off 2021 with Ganas

continued

- Participants spoke with strong conviction about their experiences. Their memories evoked sensory experiences of nature, physical activity, and social cohesion.
- Their heartfelt childhood memories expressed deep attachment to people, places, and activities, echoing the importance of public open space for some and the warmth or vibrancy of a family home for others.
- The importance of family, food and cultural or religious traditions emerged as a central theme in many of the shared memories.

### The Power of Memories

#### We Want Color!

Elisa Hernández Skaggs, AIA  
Associate Principal, Page & Turnbull

My collage represents a childhood memory I have of the time that our family added three rooms to our home. When the construction was complete, my father asked the kids to select a color to paint the new rooms. Of course we all wanted a different color! What did my father do? He painted each room a different (vibrant) color!



“ My collage represents a childhood memory I have of the time that our family added three rooms to our home. What did my father do? He painted each room a different (vibrant) color! ”

### The Value of the Process

Online engagement presents both challenges and opportunities in terms of creating meaningful exchange and community building. At the LiASF re-launch, participants were more than happy to connect virtually. The process created a temporary community of inquiry to explore meaning and value in our collective experience, our Latinidad. The interactive nature of the workshop helped participants form a deeper connection with each other, in a relatively short time frame, offering new insights to inform their architectural practice and a new tool for meaningful community engagement.

#### Barrio Dreamin’

Georgex Tafoya  
Graduate Research Assistant, University of Oklahoma

My favorite childhood memory is playing soccer in my front yard under the supervision of my grandmother in our East Los Angeles home. As the only child, I would use my imagination to entertain myself at home. I would imagine myself playing under bright lights in a huge stadium filled with thousands of fans. I was the soccer superstar, and my grandmother was the referee. This was a time for me to play outside and to dream. For my grandmother, this was a break from the work she had waiting for her in our garage where she would sew clothes. My front yard in East L.A. is the place where I most enjoyed my childhood, and it continues to be a space where my younger cousins can play and create memories.



“ My favorite childhood memory is playing soccer in my front yard under the supervision of my grandmother in our East Los Angeles home. ”

### The Power of Memories

#### My Magical Forest

Julia L. Morlacci, BA, MA  
Independent Scholar

Playing in my backyard forest of the coastal western hemlock ecosystem. I grew up surrounded by forest and mountains in my narrow valley called McConnel Creek, in British Columbia, Canada. I would play in my forest with my sister and other friends. We would go for walks and explore the forest to look and listen for birds and mammals. In winter we would take our ice skates to the small forest ponds and to another larger one and ice skate in the forest. We also had a favorite frog pond that we would go out to even in the pouring rain to inspect the activity in the pond. We would watch the tadpoles, frogs, toads, and the voracious dragonfly nymphs devouring the tadpoles, not to mention the garter snakes trying to grab frogs and toads. I used to also lay on my hill in my yard and watch the stars at night with my half-wolf and half-German shepherd dog and howl together. Wolves and neighboring dogs would respond to our howling. I would also call the barred owls at night laying on my hill in the grass, and one time one flew really close just over me while I was flat on my back. That was super cool.



“ We also had a favorite frog pond that we would go out to even in the pouring rain to inspect the activity in the pond. We would watch the tadpoles, frogs, toads, and the voracious dragonfly nymphs devouring the tadpoles, not to mention the garter snakes trying to grab frogs and toads. ”

#### A Story of Who I Am

Miguel Mendez, Architectural Designer,  
Michael Baker International, Dallas Office

There are items around my house that tell a story of who I am and where I came from. Some items are more special for me because they remind me of special moments I had with mi familia, mis queridos papa y mama. The rosary reminds me of my mother's devout Catholic beliefs and religious teachings. Every time she was uneasy, or worried about one of my eight siblings, she would either take out the rosary, or simply say a prayer while she was dealing with daily menesteres (necessities). Now that I'm older I've found peace in praying the rosary and wisdom in reading the bible. The tape measure, pencil, level and the 200 Mexican pesos remind me of my father's sacrifices, his hard work in construction and as a brick-layer back in Mexico, and his frugal life. I was lucky to go help him several times to build my uncle's house; and I got to see him lay one brick after the other, tie the steel for the columns and set up the scaffolding for the concrete, all with his bare hands and with no education higher than third grade. This impacted me so much that, in an effort to make him and myself proud, I decided to pursue a career in architecture, so that one day I could go up to him and say, "Dad, it all started with you and look what I've accomplished. It's all thanks to you."



“ There are items around my house that tell a story of who I am and where I came from. Some items are more special for me because they remind me of special moments I had with mi familia, mis queridos papa y mama. ”

### The Power of Memories

#### Fun and Laughter in the Backyard

Geny Munoz, Project Architect  
HOK

My favorite childhood memory was a day in the backyard when a swing set, a kiddie pool, a plastic tarp, and a water hose turned into hours of fun and laughter with my cousins. That day is recreated in the image using elements to represent the foliage of the yard and the play structures.



“ That day is recreated in the image using elements to represent the foliage of the yard and the play structures. ”

“ One of my fondest (and most inspiring) childhood memories was how my stepfather would get large cardboard boxes from the local appliance store and take out his pocket-knife, carve out openings and create a ground-based clubhouse that would live under the open stairway where I lived. ”

#### Cardboard Boxes, Pocket Knives and Legos

Irving Gonzales, AIA, Principal  
G7A | Architecture + Urban

One of my fondest (and most inspiring) childhood memories was how my stepfather would get large cardboard boxes from the local appliance store and take out his pocket-knife, carve out openings and create a ground-based clubhouse that would live under the open stairway where I lived. Small moves of modest elements leading to great joy and engagement. I would spend hours playing and adding my own openings and assembling additional boxes, creating my own imaginary environment. Over time, he would present me with my own pocket-knife and I've had a Swiss Army one ever since. The Legos were a creative toy that I graduated to years later to further inspire me to create. They have also been a sanity saver as our multi-family projects take 5-10 years to be realized and be completed, whereas one of these can be done in 30-45 minutes and provide a sense of accomplishment and instant gratification. In the case of the one included in the photo is also one of my guilty pleasures and desires to ride motorcycles as I did as a kid, plus there's a technical aspect to their designs not unlike what I like to include in our buildings. In the end, these are a snapshot of the fun, tech and joy I get that led me to a career in architecture.



### The Power of Memories

#### Christmas in LA: A Mash Up

Miguel Angel Baltierra, Assoc. AIA, LEED AP BD+C, PMP, Urban Design Consultant, Community Advisor and Affordable Housing Counselor Miguel Angel Baltierra,

Christmas in Los Angeles was a mash up, of a traditional Mexican household and California culture, with a twist of inspiration from Lithuanian nuns and Irish priests. Of course, there was no escape from the English or Spanish language network programming emerging from the black and white T.V., that was eventually replaced by a color T.V., saturating our imaginations with Christmas and Three Kings Day specials. It was always colorful and fun!



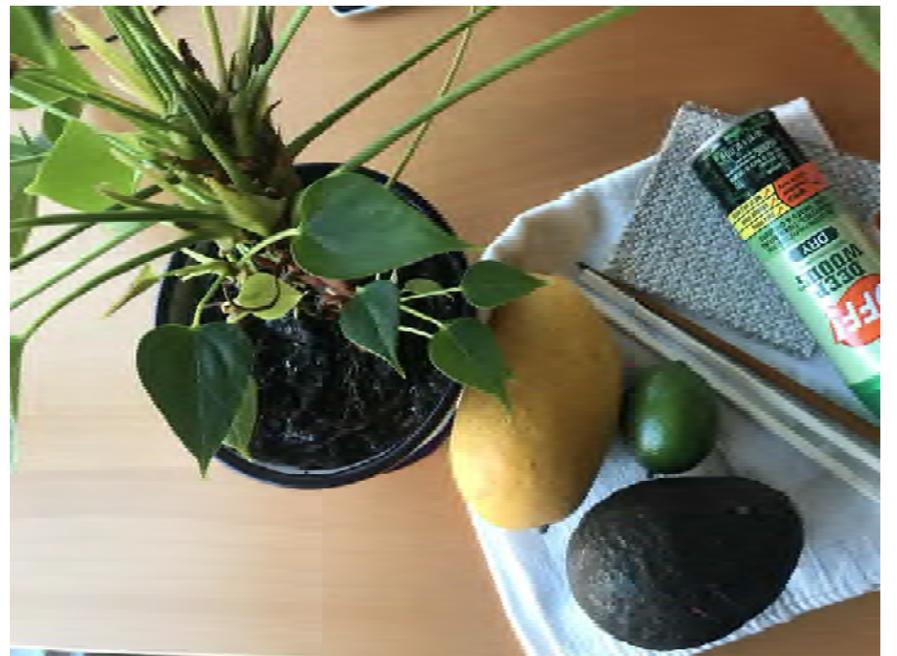
“ Christmas in Los Angeles was a mash up, of a traditional Mexican household and California culture, with a twist of inspiration from Lithuanian nuns and Irish priests.

It was always colorful and fun! ”

#### My Weekends at the Family Farm

Patricia Centeno, AIA, LEED AP Associate Principal, BAR Architects

As a child growing up in Nicaragua, my extended family would spend our weekends and school vacation at our family farm in the countryside. My cousins, brother and I would spend hours outdoors wandering in the corn fields, climbing trees, eating from the fruit trees, especially mangos, avocados, oranges and limes. We would use sticks and old blankets to build tents. We would come home in the afternoons full of mosquito bites.



“ My cousins, brother and I would spend hours outdoors wandering in the corn fields, climbing trees, eating from the fruit trees, especially mangos, avocados, oranges and limes.

We would use sticks and old blankets to build tents. ”

### The Power of Memories

#### My World in the Middle of the Block

Michael A. Mata

Independent Community Development Consultant  
Los Angeles

Of the various cities and neighborhoods in which I grew up the one that stands out the most was the one in San Antonio, TX when I was 5-7 years old. "My world" was the middle of the block with my friends being those next door or across the street. Our playground (even though there was a park around the corner a couple blocks away) was the vacant lot directly across the street. There our imagination recreated the space into anything we wanted it to be. The use of the space was limited only by what our young minds could conjure up and what props we repurposed! That space was OURS!



“ Our playground (even though there was a park around the corner a couple blocks away) was the vacant lot directly across the street. There our imagination recreated the space into anything we wanted it to be.

That space was OURS! ”

#### LIASF Looks Ahead

With the buzz of the workshop winding down, LIASF committee chair, Homer Perez, invited the participants to join us in future events to be scheduled throughout 2021. These include a convening of Latinx thought leaders on issues of representation, equity and inclusion in the Spring; and showcasing Latinx talent through the annual *Perspectivas* Art Exhibition, to be held in conjunction with CCA this Fall. LIASF is committed to continuing to build on the energy of the re-launch, strengthening our community and amplifying our voices. Adelante y con ganas!

#### Perspective by James Rojas

*Latinidad* is like Soul, you know it when you feel it. Last night (at the re-launch) I felt it.

This was probably the first time a national group of Latinx architects came together to share their childhood memories as a starting point to understand their personal design history and how it relates to others. The models and rich stories participants told highlighted our diverse backgrounds and the threads that bring us together. From the East Los Angeles front yards to the Venezuelan coast, Latinx architecture brings our relationship to the landscape of the Americas to the practice. After hearing the stories, I realized how flat, superficial, and transactional most architecture is today.

Latinx architecture mixes indigenous, African, and European ways of thinking to form new relationships and ways of being in design. We are constantly evolving in new ways given our current situations. However, this voice is not always at the table. We have a great opportunity in the U.S. to challenge current ways of thinking for the better to take on climate change, inequity, etc. However, we need to articulate who we are in order to get what we want.



**LIASF | LIASF**  
**Latinx in Architecture Committee**  
130 Sutter St, Suite 600  
San Francisco, CA 94104  
lia,sfcommittee@gmail.com  
Homer Perez, Co-chair  
Patricia G. Alarcon, Co-chair  
lia.sfcommittee@gmail.com

#### Patricia G. Alarcón, AIA Associate Principal, Ratcliff

Patricia is an Associate Principal at Ratcliff, where she leads their Academic Studio. She holds a Bachelor of Arts from Washington University and an M.Arch from the University of California, Berkeley. Patricia is passionate about student-centric and inclusive design and fostering an equitable practice.

## ANTI-ASIAN HATE

### This is How it Begins and This is How it Can Stop

Jennie F. Lew, Contributing Writer



It started over four years ago, when the "leader of the Free World" described those crossing America's Southern border as "rapists". Then, within a few days of his Presidential Inauguration, he signed a "Muslim Travel Ban" by Executive Order.

I said to myself then -- "this is how it begins".

America's history of xenophobia and systemic racism runs long and deep. By virtue of "looking different", speaking native languages or adhering to cultural customs from our various ancestral homelands, immigrants of color "stood out". Asians, in particular, were often branded somehow "unassimilable" and perpetual "foreigners".

First local ordinances regulated everything from our hair (no "ques", i.e., braided hair, on Chinese males), to our ability to carry commercial loads of laundry on wooden poles, to eventual passage of the Federal Chinese Exclusion Act of 1882 which excluded Chinese Laborers, their wives and children from entering the U.S. or becoming Naturalized Citizens (lasted six decades)! Though it was the first time in U.S. history a specific race and class of people were ostracized, it was followed with restrictions on Japanese, Southeast Asian, Pacific Islander, East Indian, and even Eastern European immigrants from entering America.

Anti-Asian acts permeate into the last century as well. Japanese Americans were interned during WW II, when no other nationality or citizenry from "enemy" states were so deprived of their possessions, livelihood and imprisoned. Then there was Vincent Chin, a young Chinese man bludgeoned to death because he was mistaken for Japanese by those upset at the loss of "American autoworker jobs" (and who were never convicted of the murder). Should we ask now if we expect more of what happened in the late 1900s to the present, where Chinese scientists and researchers are unjustly accused of "spying" but never convicted for such.

So, with regards to recent anti-Asian Violence ... "HOW CAN IT STOP"? Perhaps it would be helpful to provide an example.

Over a year ago, before the Covid pandemic, I often walked my dogs on the UC Berkeley campus on weekends. One warm, sunny day I was approached by a young man. Instead of the usual friendly remarks addressed to my "fur kids", the man began to make lewd remarks and relentlessly follow me regardless of my refusal to engage with him or walk in a different direction.

At one point, the man touched my shoulder and tried to block my passage. At that point I definitely felt physically threatened. I thought "let me get to Campus Police headquarters", but that was a good two blocks away. The way things were escalating, I wasn't sure I would reach it.

I saw up the hill three young women look at me as if they sensed my predicament. I walked straight to them and asked "this man has been bothering me, I'm trying to get to the Campus



Police, can you walk with me?" They immediately said "of course" but they suggested we go to the nearby Undergraduate Library where we could call the police.

The man eventually even entered the bldg. with us, getting within inches of my face and continuing to talk. I even had to push him away at one point. The staff at the library started to intervene but I told them to just call the police and back off. I even told the girls that escorted me to leave for their studies because I feared the man might become violent and someone would be harmed. However, everyone stayed with me and within 5 minutes an officer on a bike rode up. The man took off. The officer asked what I wanted to do? I just said "I really just want to get to my car and go home". I could see in the distant the man begin to accost another person, so I told the cop he needed to deal with this person before he hurt someone.

This is what the Asian community is asking people to do. People need to be vigilant in our neighborhoods and country, hold people accountable for their words and actions. When you feel or are threatened, don't escalate or confront, concentrate on where you can find and go for help. Those that witness or suspect malicious behavior or attitude, provide witness and protection. It can be as simple as providing a person escort or acting as a buffer, calling 911 or documenting an abuse. I did not file a formal report with the UCB police but I should have. It does not matter if nothing overtly racist was said or took place, but it is important to document incidents that threaten people. If the victim is too scared or shaken to report, then witnesses should report nonetheless. All perpetrators need to be identified, even if they are not right of mind. A documented report could help that person be identified for counseling or other actions to prevent further abuses. Attend pro-immigrant, BLM and anti-hate rallies and support non-profits that provide important counseling and advocacy against hate crimes.

My family has been in America for four generations since the construction of the intercontinental railroad, but I have often been mistaken for a "newcomer". My "wetback" grandfather snuck into America from Canada during Chinese Exclusion but he fought as a US infantryman in North Africa, Italy and France during WW II. My "illegal" father (also persecuted by Chinese Exclusion) drove tanks for the U.S. Army in Korea. When people tell me to "go home"... I tell them America is my family home, although America didn't always welcome my family.

#### About Jennie F. Lew

Retired Project Manager, Kaiser Permanente. Previous: experience: VP Real Estate, Kensington Investments; Special Consultant, City of Berkeley, Project Manager, International Land Group.

MA in City Planning, Urban Studies/Affairs, M.I.T.; BA Architecture. College of Environmental Design, UC Berkeley

## Casistas Graduate in an Epoch of Uncertainty

Michelle Hernandez, College of Environmental Design  
UC Berkeley



Spring semester for senior Casistas usually means enjoying the last moments of our undergraduate journey while looking for jobs, internships, and fellowships. But COVID-19 has created a new reality graduating students have to navigate. I sat down with some of my fellow seniors to talk more about confronting these new challenges.



**Jennifer Recinos**  
BA Architecture



**Juan Jose Ramos De Reza**  
BA Arch, Sustainable Design



**Andrea Hernandez**  
BA Architecture

**How do you think COVID has impacted the plan you had for your final year at Cal?**

"As a junior preparing myself for the job/interview-hunting process, I expected to someday attend an interview in an office of a design firm with the recruitment group and director. I would practice proper body postures, handshakes, in addition to the common interview questions. Now with virtual interviews, these in-person elements are less worrisome. Which has allowed me to focus and prepare on just the interview questions, in addition to my resume and portfolio."

"COVID-19 completely altered what I expected my last year at Cal would be like. Missing social connections and physical networking, as well as the beloved studios of Wurster Hall, has been the most difficult."

"There is a high level of anxiety and concern about the lack of available jobs in the market. As a recent graduate, obtaining an entry-level job is already a daunting thing to do, but when you are graduating during an economic recession and crisis it only amplifies that struggle and makes you re-evaluate your expectations for job-hunting. There are certain questions I began to ask myself in order to prepare for the worst and plan for the best."

**Are you hoping to attend graduate school after graduation or go into the workforce?**

"I plan to jump straight into the workforce even while taking a class during the summer, whether it be a job or internship. Grad school is definitely something I'm hoping to pursue after a few years working in the field, hoping that the firm I work in will guide me in finding a specific area of design I want to focus on."

"I hope to join the workforce first, gain experience and apply to graduate schools in the near future."

"After graduating, I hope to enter into the workforce and gain valuable experience before attending graduate school. Through work, I hope to explore different areas of design and find what speaks to me as a designer."

**What are some of your concerns about entering the job market right now?**

"One of my biggest concerns is not having sufficient resources or guidance from the design firm for learning some of the programs or softwares given the remote work environment. I assume with no in-person exposure especially for entry-level workers, mentorship may be one of the last resources considered in switching to the online environment."

"The biggest concerns I have about entering the workforce during these unprecedented times are the scarcity of opportunities available and the highly competitive nature around those few opportunities."

"One of my biggest concerns is the stability of job placements and the transition to remote work. The long-term effects of this health crisis will change the way work environments function. As a recent graduate, I'm concerned over how this transition will affect my ability to learn new skills necessary for entry-level jobs and whether I'll be able to acquire the training that is required while making a livable wage."



## The Plaza, Mercado, & Tianguis: LA's Latino Public Life and Space

James Rojas



For Latinos the plaza is a physical place, a state of mind, and represents our rich past, present, and future of public life in shaping Los Angeles. Since the founding of the city by the Spanish in 1771, to today's far-off cookie cutter suburbs, the plaza manifests itself in the landscape in different forms.

These spatial interventions highlight the importance of relationship building for Latinos, both physically and socially. For many Latinos it reaffirms their presence in the US. This challenges the US land-use foundations, which view land as a resource or the highest and best use. Therefore, city planning and its uses merely become transaction or an exchange. It's as simple as ordering number 1, 2 or 3 breakfast at MacDonald's versus ordering a taco from a street vendor where the customer has to describe what they want.

The Latino use of space – plazas, streets, yards -- is transforming the look, feel and behavior in Los Angeles. These Latino spaces and activities blur the line between civic life, commerce, and play. They allow Latinos to participate in the cultural production of their space and create enduring communities.

The history of the Latino use of space weaves indigenous and Spanish roots. Selling on the streets and in public places goes back to pre-Hispanic times in the form of the tianguis, a word that comes from the Aztec language, Nahuatl "tianquiztli".

“ The Latino use of space is transforming the look, feel and behavior in Los Angeles. These Latino spaces and activities blur the line between civic life, commerce, and play. ”

Bernal Diaz del Castillo, one of Cortes' men, wrote about everything they saw in his book, *True History of the Conquest of New Spain*. When Hernán Cortes and the other conquistadors arrived in the Aztec capital of Tenochtitlan, they were amazed at how clean and well-organized it was. He described the vast markets of Tenochtitlán and the goods on offer there: produce, chocolate, textiles, precious metals, paper, tobacco, and more. “It was precisely these extensive networks of exchange and communication that made the development of complex societies in Mesoamerica possible” noted Diaz del Castillo

At the same time the Spanish began to settle and formalize land-use patterns in their New World settlement through the Law of Indies. For centuries these codes regulated social, political, religious, and economic life. In addition it regulated the layout of the pueblos. The codes introduced the plaza as an important part of settlement based on their Spanish cities and towns. The Spanish however could not control open air selling so it was allowed to continue during their reign in Latin American. This activity still goes on today in Latin America. In many Latin America's countries today, the plaza, Mercado, and tianguis-street vending, are part of the urban fabric. They may be fairly distinct locations in these places.

By contrast, US cities or suburbs, do not have plazas where they can meet friends and hang out, locate street vendors or the Latin American type of Mercado that is a series of individually operated stalls.



Templo Mayor, Tenochtitlan's atianguis open air market that dates back to Pre-Columbian Period

## The Plaza, Mercado, & Tianguis: LA's Latino Public Life and Space continued

Many US Latinos miss the social life and community these spaces provide. In the US, Latinos fuse together the tianguis, plaza, and Mercado into civic life. These new spaces are forged out of memory, need, and aspiration. From economic, social, and cultural preservation, Latinos adopted, and improvised their hybrid spaces on the US urban form.

Many Latinos live with extended family, or maintain tightly knit social ties with them. Neighbors, *vecinos*, become important in forming communities. The Latino landscape becomes a physical vehicle to build and enhance relationships.

For example, when a Latino family buys a single family home they transform with intervention, such as a bigger front porch and finishes like tile, stucco and wrought iron. Many times they transform their front yard into a *zocalo* or plaza, a place they miss, as well as space to create social interactions with neighbors.

They personalize “la yarda” with fountains, seating and plants, reminiscent of the plazas in Latin America.

However, enclosing the yard with a fence creates a point of social interaction. It changes the appearance of front yards and the street. This alters the residents’ behavior patterns as well. Streets serve as plazas by creating a real sense of place in these neighborhoods.

Everyday throughout LA County the tianguis emerge from streets, sidewalks, front yards, driveways and vacant lots. Speaking and haggling is part of the personalized selling transaction. These organic, informal, micro-businesses offer many newly arrived Latinos a chance for economic survival, enhance social ties, and promote cultural practices. More importantly, they are transforming LA’s County’s streets car-centric urban design.

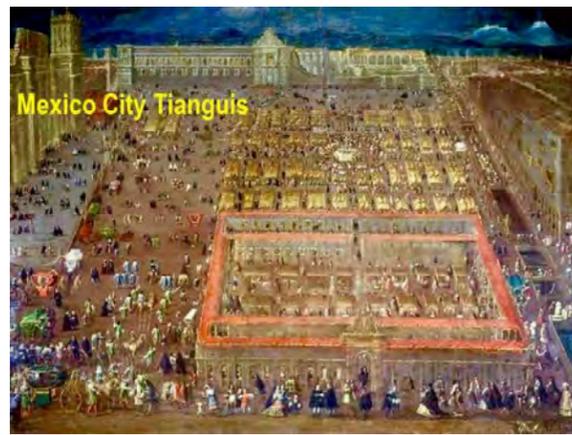
These street vendors highlight the intimate knowledge and physical relationship they have with the street. Los Angeles recently legalized street vending which validates their contribution to the city.

Underutilized real estate, such as vacant lots, drive-ins, obsolete factories, theaters, alleys and storefront located throughout Southern California create flexible, agile forms of commerce that creates public life, economic opportunity, and cultural preservation. These spaces are filled with small stalls and provide many Latinos economic opportunity. Many are family operated and form relationships with fellow vendors and patrons. For many Latinos swap meets create a community space similar to that of the *tianguis* or open-air markets in Latin America.

These spaces enable Latinos to have access to affordable products, services and build social relationships.



Spanish Law of the Indies



Mexico City Tianguis



# Latino Urbanism

## The Plaza, Mercado, & Tianguis: LA's Latino Public Life and Space continued

Below are a series of spaces in LA that illustrate how Latinos are transforming the city. Each of these spaces illustrates the different ways Latinos adopted and improvised to various conditions. They are developed and managed in different ways.

### El Pueblo

*El Pueblo de Nuestra Señora la Reina de los Ángeles del Río de Porciúncula* or El Pueblo is the oldest part of the city. It was settled by the Spanish in 1781 in accordance with the Law of Indies. Up until the arrival of Anglo-Americans in 1850's the plaza was the social and cultural center of the pueblo. Unfortunately, it was quickly abandoned by the new settlers. Today combined with Olvera Street the 44-acre park area is still a popular place.

### El Mercado

El Mercado was developed as a Chicano Market space in the late 1960's. It was financed through a community collective and represented a brick and mortar manifestation of the civil rights movement sweeping the country.

At this time, Frank Villalobos, Raul Escobedo, David Angelo, and Manuel Orozco, a team of young architects, urban planners, and landscape designers, formed a community design center called Barrio Planners. This politically active group focused their practice on building a Chicano utopia.

They designed El Mercado based on the market in Guadalajara, Mexico. They also incorporated indigenous symbols.

The building was originally designed as a two-story building with basement parking. The interior space was originally situated around a large interior courtyard that used natural light to flood the Mexican food stalls. On the second floor are restaurants and shops.

It has a distinctive red-tiled roof, arcade, and two-story arches in the street facing facade. Though the building has evolved over time, its original spirit and purpose have sustained. The basement parking became additional vending stalls.

In 1991, artist Jose-Luis Gonzalez of Goetz Art Studio designed and installed a bas-relief, mosaic tile mural on the first level of the western elevation. The mural, entitled *Mayan Rain God*, depicts abstract representations of the ancient Mayan deity in a largely serpentine form.

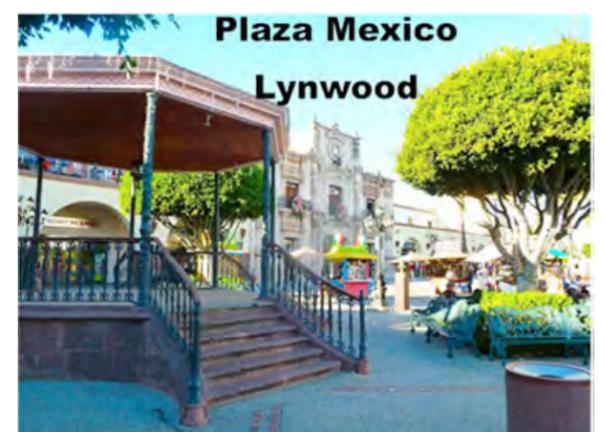
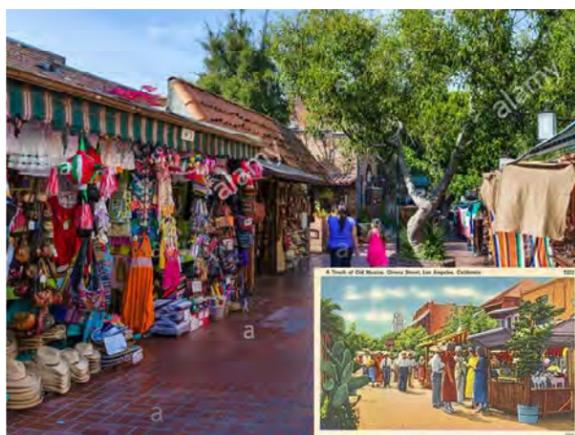
In addition a Lady of Guadalupe shrine was built in the parking lot. El Mercado, or El Mercadito as it is referred to today, remains one of the most popular tourist draws in East LA.

### Mariachi Plaza

Mariachi Plaza is a transportation plaza that was developed to enhance the LA Metro Gold Line Stop. Mariachis congregate here to wait and play music at parties and events. This beautiful plaza started out as a typical LA traffic island with a donut shop located in the middle of it. The cars would park around the donut shop and the drivers would negotiate with the Mariachi. In the early nineties the plaza was reconfigured by Metro for a future rail station that has been built. The Mexican state of Jalisco, the birthplace of mariachi music, donated a stone Kiosk located in the plaza, similar to those found in Mexico. It became a landmark for the eastside and a place of social and political events. A tianguis happens here on some weekends.

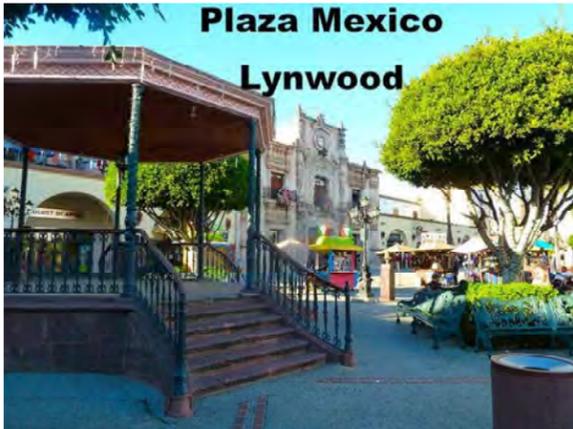
### Plaza México

Plaza Mexico is one of latest multi-purpose retail and cultural center located in south Los Angeles County in the city of Lynwood. It represents the growing Latino population in this region which only a few decades ago was predominately white and African American. The plaza includes dining, entertainment, individual stores, and an indoor swap meet.



## The Plaza, Mercado, & Tianguis: LA's Latino Public Life and Space continued

### Plaza México



Plaza Mexico is one of latest multi-purpose retail and cultural center located in south Los Angeles County in the city of Lynwood. It represents the growing Latino population in this region which only a few decades ago was predominately white and African American. It includes dining, entertainment, individual stores, and an indoor swap meet.

Plaza México recreates Mexican regional and national icons. The layout of the buildings is based on a traditional Mexican town with the plaza at the center.

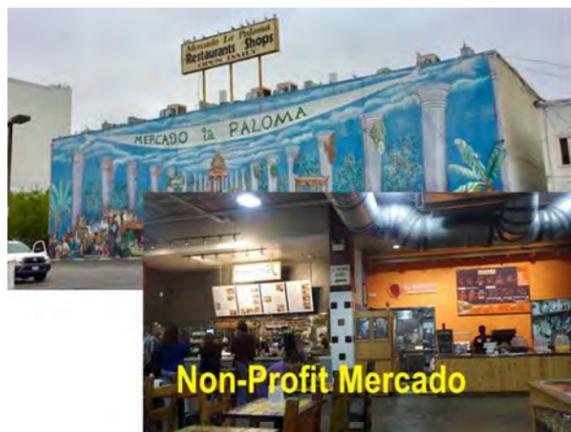
Its urban design contains a variety of Mexican cultural symbols from different eras. In addition it contains a small shrine. Plaza México incorporates the design and style of plazas in Latin America.



The Plaza hosts a number of Mexican festivities and cultural events, such as Mexican folk music, dances, Aztec and Mejica performances, cultural exhibits and other artistic expressions. Some of the traditional celebrations celebrated are "Cinco de Mayo," "El Grito de la Independencia," and feast day of the Virgin of Guadalupe.

Many of the visitors are working class Latinos. Some of them are unable to travel to Mexico because they do not have the legal or economic resources. They come to Plaza Mexico to reminisce and bring their children to show them life in Mexico.

### Mercado La Paloma



Mercado La Paloma is located in the Figueroa Corridor neighborhood of South Los Angeles. It is a project of the non-profit Esperanza Community Housing Corporation.

The Mercado has a mission to provide quality jobs and business opportunities, quality gathering spaces, quality food, and art and cultural opportunities. The Mercado is a renovated garment factory with offices upstairs. It is an experiment in community revitalization that provides opportunities for local residents and showcases our local creativity to the broader Los Angeles community.

### MacArthur Park's Tianguis



The dense neighborhood of Pico Union supports one of the busiest tianguis in LA. The market district centers around the outside entrance to the portal to the Westlake/MacArthur Metro Red/Purple Line Station.

It extends out into different directions throughout the community on different streets. There is a lack of open space in this community so street vendors crowded the sidewalks with the rush of car traffic zooming by.

Metro brokered an agreement among L.A. City Council Member Gil Cedillo, L.A. County Supervisor Hilda Solis, Central City Neighborhood Partners and Union de Vendedores Ambulantes (Union of Street Vendors) to launch a project at the station.

The agreement seeks to allow street vending on the station's plaza, but in a regulated manner to achieve a host of goals. These include minimizing blight and disorder at the station, eliminating unpermitted street vending, reducing crime, ensuring safe boarding and alighting of bus patrons and transforming the station plaza into an inviting community environment.

### Santee Alley ("Cajons")



Santee Alley is one of the most popular shopping areas in downtown Los Angeles.

The Cajons ("boxes") started in the 1980s as a place where wholesalers would sell their overstocks or "seconds" items of clothing in the back alley once or twice a month. This shopping for seconds became very popular amongst Latinos and they would come as far as Mexico to shop for the inexpensive items.

# Latino Urbanism

## The Plaza, Mercado & Tianguis: LA's Latino Public Life and Space continued

Now there is a series of alleys (aka, Los Callejones) and passageways that create the most complicated pedestrian zones in the US. The pedestrian alleyways have expanded and have developed a distinctive international urbanism that is created by Latinos, Middle Eastern, and Asians.

### Alameda Swap-meet



The Alameda Swap Meet, located along the Blue Line Light Rail, is a former large manufacturing facility that covers several city blocks. Throughout South Los Angeles, large abandoned manufacturing facilities have been retrofitted into community-serving mercados.

Old industrial, corrugated steel sheds have been inexpensively retrofitted with painted with lively colors with signage, and murals. Inside these buildings, rows of small vendors sell everything from CD's to produce. Colorful piñatas, wedding dresses, and objects contrast with the interior metallic ceilings.

The produce selection is a cornucopia of beautiful colored fruits and vegetables from the US and Latin

America. Outside areas are transformed into restaurants, children play zones, and plazas. These plazas with their stages program everything from bands to church masses.

Tianguis have been part of a vibrant Latinx culture for more than 500 years, it should be continued into the future.



Christine Sterling's Olvera Street, preservationist. who helped save the Avila Adobe.



“ The history of the Latino use of space weaves indigenous and Spanish roots. Selling on the streets and in public places goes back to pre-Hispanic times in the form of the tianguis. This word comes from the Aztec language, Nahuatl "tianquiztli". ”



### About the Author

James Thomas Rojas is a frequent contributor to ByDESIGN. He is the innovator of Place It!, an interactive planning methodology.

M City Planning & MS Arch Studies, MIT, Cambridge, MA  
BS Interior Design, Woodbury University, Burbank, CA

jamestrojas@gmail.com  
www.placeit.org



## Chicanismo 2020

Joseph Martinez, Architect

Volume 38

March 21, 2021



The complexity and dynamics of growing up Chicano/a in the American Southwest during the post WWII epoch provided many challenges and a few opportunities.

Chicanos/as (Mexican-Americans), as well as Native Americans, are the "forgotten peoples" of the great American Experiment.

Historical discriminatory and continuous exploitive governmental legislation over the centuries and more acutely during the past 50 years (e.g., Bracero Program, Migrant Workers Rights, English Only, Reservation/Internment, Deportation, Land Grant Confiscation, etc.) have resulted in a set of fundamental human rights contradictions.

Moreover, current governmental legislation at the local, state and/or nation levels have targeted programs relating to the repeal of Affirmative Action programs and rescinding DACA, as well restricting and/or amending the Voting Rights Act, have set-in-motion the catalyst for emphatic structural-changes.

According to the Pew Research Center, by 2050 the Chicano/Latino population will reach 100 million and become the majority ethnic group in the country. In the next 30 years, Equity, Diversity, and Inclusion will be of paramount importance for this country, no differently than climate change, income inequality, public/private leadership, and at the academy, an alternate to a Euro-centric pedagogy.

Central to this dilemma is proportional representation at all levels of government, higher ed institutions, and at the boardrooms of Wall Street - but more to the point, a vision by 21st Century Chicano/Latino peoples, and other ethnic groups, for greater upward mobility and meaningful civic engagement.

Prominent scholar, luminary, and social intellectual W.E.B. Dubois, in his essay of 1903 "The Talented Tenth", proffered the need to have well-educated blacks serve as civic leaders of their own communities and to participate in the greater issues of the day.

Taken from this perspective, the present-day black experience in America is inspiring in a number of venues, including a recent black US president.

Of critical importance to the Chicano/Latino community is the need to accelerate the "talented-tenth" on the one hand, and on the other, to instill the notion of perpetual community engagement beyond "the 40-year career" and "I got mine attitude". Similarly, elected Chicano/Latino officials need to development and implement nation policies with broad vision - everything from increased funding of Hispanic Serving Institutions (HSI) to a National Hispanic Museum in Washington DC and in between, a national holiday celebrating the life of UFW co-founder Cesar E. Chavez.

Part and parcel to living in a harmonious society will be acknowledging and celebrating the contributions made by Chicano/Latino and Indigenous peoples -- this would include, for example Chicano icons journalist Ruben Salazar, US Senator Dennis Chavez (D-NM), professor and author Rudolfo Anaya, journalist/feminist Jovita Idar, and living legend Dolores Huerta, co-founder of the UFW.

Likewise, First Nation icons including Nowa Cumig and Wanbil Ohitika (Dennis Banks/Chippewa Nation and Russell Means/Lakota Nation respectively, co-founders of the American Indian Movement), feminist Zitkala-Sa/Lakota Nation and aerospace engineer, Mary Golda Ross/Cherokee Nation blazed a trail of distinction for all humanity.

What do these individuals have in common - insight, vision, and commitment for making the human condition better for their peoples. In turn, beyond seeing the contradictions, they advanced self-identity, promoted upward mobility and expanded civic leadership.



The Chicax and First Nation "talented tenth" mentioned above, as well as others, need to be brought to the forefront of our multi-cultural society -- that means in the classroom and in the public realm -- no differently than the accolades bestowed on the founding fathers of this nation.

It cannot be the case, "might makes right" - instead, the narrative must always read "human rights are the ultimate truth".

Too often it is said: "Knowledge is power". Its meaning, in part, implies more choices to choose from in a broad array of opportunities.

However, it is actually the case that one must transform acquired knowledge into sacred wisdom which is only achieved via time-space.

After more than a half-century of Chicano activism, it is abundantly clear, in anticipation of the next 50 years, everyone needs to be a global citizen. For example, the "talented tenth" in the rest of the world's population are essentially multilingual and well-versed in multiculturalism.

In 21st century America, the Chicax leadership will need to be multi-dimensional; as stated in my article "Oneness: The Architecture of Self" (Vol. 28/March 2018 By Design), he/she needs to be a community activist, entrepreneur, and cultural scholar.

To date, Chicax have only penetrated mainstream America in select venues, most notably: food, music, dance, and sports; however, not in the arena of political leadership. Amazingly, the incubator state for Governors and US senators has been New Mexico. The state has had Hispanos/as in the governor's office since 1864, and



**After more than a half-century of Chicano activism, it is abundantly clear, in anticipation of the next 50 years, everyone needs to be a global citizen. For example, the "talented tenth" in the rest of the world's population are essentially multilingual and well-versed in multiculturalism.**

the last three governors are Hispanic, namely Bill Richardson (2003-2011), Susana Martinez (2011-2019) and Michelle Lujan (2019-); while their US Senators include Octaviano Ambrosio Larrazolo (1928-30), Dennis Chavez (1935-62), Joseph Montoya (1964-77), and Ben Lujan (2021-).

On the other hand, California -- the most populace state in the country with the highest number of Chicax/Latinx residents of any state and a 39.4% population base - since statehood in 1850 has never had a Chicax Governor.

However, after 170 years, the current governor appointed MIT educated Alex Padilla to serve as the first Chicax US Senator from California.

Much work still needs to be accomplished at public educational institutions across the country, in particular:

A core academic program with a focus on Cultural Aesthetics and Philosophy from the western hemisphere pre-1492; and, similarly, in California commensurate increases to Chicax/Latinx faculty and administrative positions at the University of California, and the California State University systems.

Furthermore, with a Chicax/Latinx population of 15.59 million residents, a genuine research unit focusing on Cultural Aesthetics & Philosophy needs to be established which rivals the Hispanic Southwest Research Institute (1979-) at the University of New Mexico.

For the "talented tenth" from El Movimiento of the 60s, now elders, Chicanismo 2020 necessitates their continued participation and a refrain from "early retirement". Rest assured, their guidance and wisdom will help the next generation exploit the truth.

### About the Author

Joseph Martinez is a practicing architect and the first Chicano to obtain a Master of Architecture degree in the 20th century from Harvard University, Graduate school of Design. His forthcoming book, "Chicax Architecture: Divine Suppositions in a Multi-cultural Society", is based on rediscovered Wisdom from the indigenous cultures of the Americas.