

ByDESIGN

An Online Journal of Exceptional Achievement

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CARMEN SUERO

Addressing
Diversity in the
AEC industry

A Call and
Response, an
Architectural
Vision

DONDE
ESTA MI
GENTE:

OUR TEAM

Editors

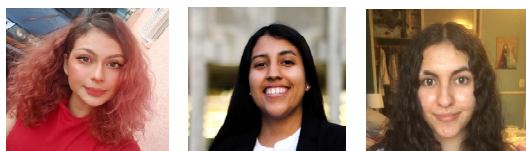
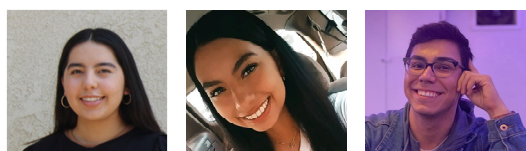
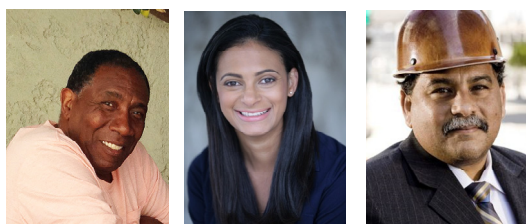
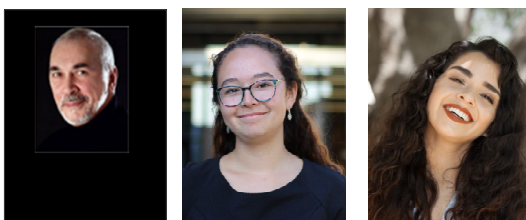
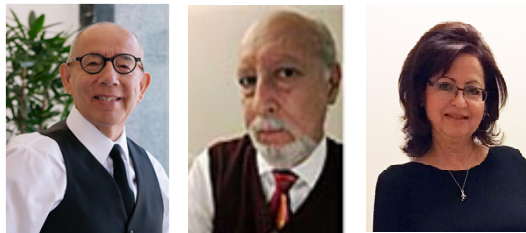
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The cover photograph of Carmen Suero was taken at the Santa Monica, CA METRO station, a project of Ms. Duero. The photo was taken by Los Angeles-based professional photographer Michael Hernández, on December 20, 2020. DearHernandez@gmail.com	

Progress Not Deferred, Deterred or Delayed

Rogelio Roy Hernández



Martin Luther King Jr. said: "Human progress is neither automatic nor inevitable... Every step toward the goal of justice requires sacrifice, suffering, and struggle; the tireless exertions and passionate concern of dedicated individuals."

People of color know progress is not automatic or inevitable -- quite the contrary, it's the opposite of both. We learn this at a young age.

As children of immigrants or working-class parents, we observe sacrifice, suffering, and struggle first hand. We learn the road to acquiring the America Dream is obstructed with landmines of inequity, inequality and injustice. Yes, progress is possible but only with an extraordinary level of effort. This issue of BD, like its predecessors, exemplifies individuals who, with tireless exertions, refused to have their dreams deferred, educational and professional advancement deterred – and their progress delayed.

The Facilities Planning article by **Don Houston's** titled "A Call and Response, An Architectural Vision" illustrates in creative metaphor a framework for the design of a new Performing Arts Center for Mission College in Santa Clara, Calif.

The cover story on **Carmen Suero**, daughter of immigrants from the Dominican Republic, illustrates how this Latina's impressive body of work has left an indelible mark on the transportation systems and municipal architecture of Los Angeles. Moreover, she is dedicating her efforts to foster the progress of Latinos in the AEC industry by starting the Los Angeles chapter of Latinos in Architecture.

The "Acts of Kindness, Mentoring & Success" article by **Miguel Galarza** chronicles his remarkable progress from

day laborer to founder and president of an award-winning construction firm.

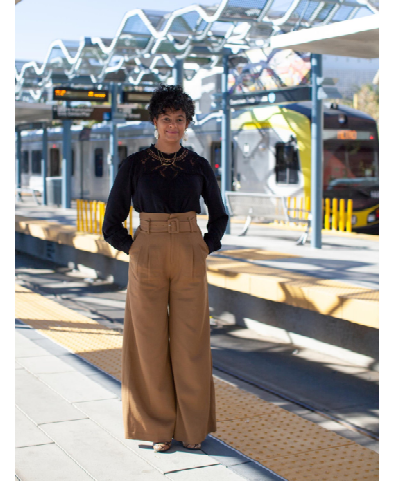
The Education article by **Joseph Martinez** asks the important question: "¿Dónde está mi gente: Perpetual underrepresentation of Chicanx in Architecture."

In "The Greatest Story Never Told", **Roy Hernandez** ponders whether the new National Museum of the American Latino on the Capital Mall in Washington

D.C. will tell the untold story of Latinos in the Southwest, which paralleled that of African Americans in the South.

The CASA Now! Article "A Crazy Semester: Fires, Elections, and Covid" **Michelle Hernandez and CASA Board Members** share the reality of being a design student at UC Berkeley during tumultuous times. And in his piece, "Indigenous Design as a Relationship", **James Rojas** introduces a new design criteria based on relationships.

On January 6, the world witnessed white supremacists storm and ransack the U.S. Capitol. Unimpeded, according to news reports, the insurgents brought hand guns/assault rifles to kill police, Molotov cocktails, and rope to hang the Vice President. No massive police presence, soldiers, cops on horseback or tanks came to repel the attempted coup. Sadly, five people lost their lives. What if the mob had been Black/brown? Mace, clubbing's, mass arrests and, certainly, many deaths. The delicate treatment of white supremacists was a stark reminder that our passionate pursuit and struggle for progress continues. Adelante!



Carmen Suero
Santa Monica METRO Station
December 20, 2020

Perspective

ByDESIGN Presents the 2021 CASA Alumni Scholarships

The 10th Annual 'ByDESIGN Presents' CASA Alumni Scholarships will be held in late February 2021 -- virtually! (The event scheduled for April 2020 was cancelled due to COVID.)

The scholarship program has awarded approximately **\$50,000** in cash awards, laptops, software and two cars to Latinx, Women, Students of Color and LGBT since 2011.

The scholarships provide high-achieving underrepresented students with financial need and professional promise assistance needed to excel at UC Berkeley. Students who exhibit excellence in academic work, demonstrate a commitment to community, and/or participate with the CASA student organization, receive scholarships

We recognize these are challenging financial times for many, but if you are one of those fortunate individuals in a position to make a modest tax deductible donation we would appreciate it immensely. No amount is too small!



Send donations to:

The Center for Architecture + Design
Attn: CASA Alumni Scholarship
130 Sutter St, Suite 600, San Francisco, CA 94104

Make checks payable to:

Center for Architecture + Design
Check subject line: CASA Alumni Scholarship
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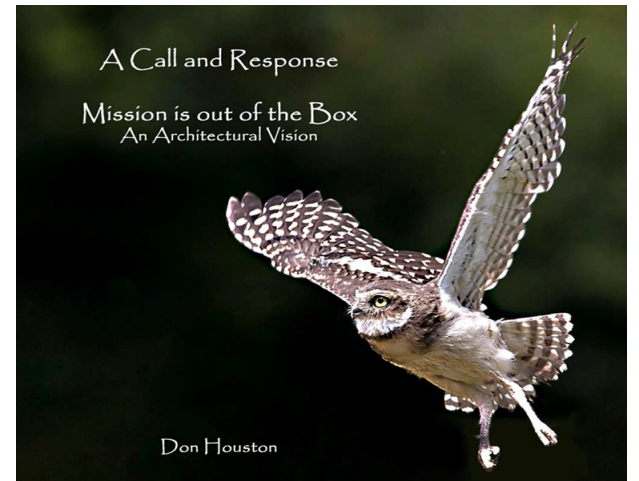
This is collaborative effort of ByDESIGN, CASA Alumni, UC Berkeley College of Environmental Design, CASA, LiA SF, and AIA SF Center for Architecture.

A Call and Response, An Architectural Vision

Don Houston, Contributing Writer



Typically, a Call for Responses for a RFP/Q contains questions relating to years of experience of the firm, assigned staff, knowledge of the building-type, and the like. On occasion, a narrative accompanies the RFP/Q describing the context, program elements, parameters for design, and a project schedule and budget. In this particular case, we were interested in a more robust aesthetic for the Performing Arts Center, and a lively Campus plaza. The following was my Call for Responses in the capacity of Director of Facilities and Maintenance at Mission College.



Form Follows Function

As old and well-worn as it is, the statement is still true; a design or building must fulfill the needs and expectations of its stakeholders if it is to be successful. As far as the performing arts design is concerned, up to this point, those needs have been addressed. The excitement generated by the design appears to be genuine and shared by all concerned. That said the final test will be in its occupancy. But until that point, we have the opportunity to enjoy it as a “design” - which is reason for pulling back the curtain on architectural design theory and taking pleasure in its form and massing.



1

From the start, magic was present; the S-curve was a structural element in the Gillmor Center building. How the curve came to be is still a mystery, since I never asked the design architect. But nonetheless, this serpentine elevation fit with my developing understanding of the design intent of the campus. The campus' circular design was a statement by the founding stakeholders on limitation.



In the sprawl they foresaw engulfing the Santa Clara Valley; they required Mission exhibit temperance and respect for the land by establishing its own limitation. Mission would grow in and around the circle.

3

Miracles at Mission

Our story begins over ten years ago, when interviewing for a teaching position in architecture at West Valley College. The interview question was, define Post-Modernism and provide examples. I failed miserably. In hindsight, I can see why.



The structures I presented, especially those designed under my supervision, were my first attempts to move away from Post-Modernism. The barrel vaults of one building, along with the semi-circular shape of the other expressed a devotion to the curvilinear – which would later blossom into a love and appreciation for what is technically known as the beauty of the S-curve in sculpture. I didn't get the position, but WVMCCD wasn't finished with me. Some months later, I was hired as Facilities Manager for Mission College where I embarked on an architectural adventure I never imagined.

2

About the author:

Don Houston
Director of Facilities and Maintenance at Mission College.
Mr. Houston received a MA Architecture, University of California, Berkeley and a B.A. Environmental Design, University of California, Berkeley



Mission College is a public community college in Santa Clara, California. It is part of the West Valley–Mission Community College District. Opened in 1975, by 1979 it had grown to approximately 3,500 students, 8 administrators, and 73 instructors..

A Call and Response, An Architectural Vision

Don Houston, Contributing Writer

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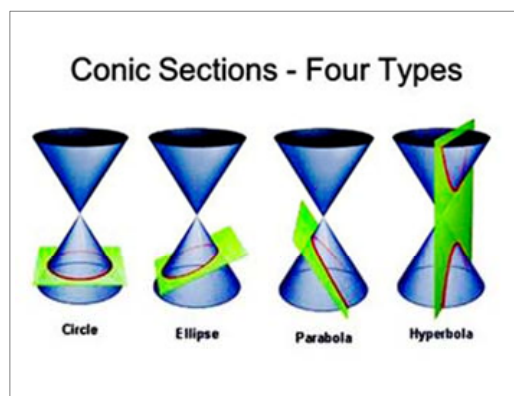
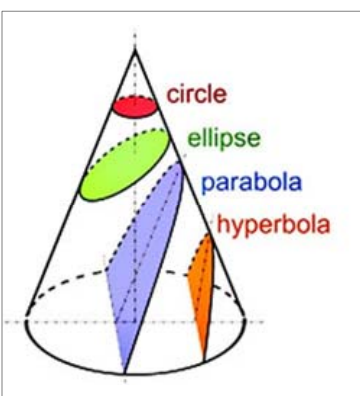
December 2020



With this insight, the Gillmor's S-curve reflected the same sensibility – it spoke the same language of limitation – since both are related to the Fibonacci sequence; or golden ratio. It was “as if” Gillmor’s designer was somehow in sympathy with this underlying harmony – whereas other structures on campus were haphazardly designed, lacking the same harmony of form. While the circular motif made its way into the design of MT Replacement and SEC, it wasn’t as dramatic as in Gillmor. Perhaps, even though the same firm did both projects, the lead architects were different. In any event the next piece of magic came with the plaza.

4

In terms of form, the plaza ellipse pointed in an unmistakable direction. I began to see the circle, s-curve and ellipse as a family of form found in conic sections; and realized that a recognizable language of shape and form was organically emerging for Mission College. For those unfamiliar with conic sections, they are mathematical shapes produced when a plane passes through a cone.



These shapes have been around for thousands of years dating back to the Egyptians, but credited to the Greeks who published them. With the exception of the arch, practically speaking they were useless in design and construction due to limitations in strength of materials and construction techniques – that is until now.

6

The Measure of Us

By the time the plaza project began, the competence felt from years of experience and work within the campus community expressed itself in a vision for the plaza. Rumor suggested that administration might be leaning toward creating a “Harvard Yard” type of plaza – which is comprised of connected rectangles between buildings. I was stunned; that type of architectural language didn’t fit our campus. The vision was in reaction to rumor.



By overlaying the golden ratio on campus, I expressed the idea that the form of the plaza, the heart of campus, should be harmonious with the campus’ basic shape. At this point a coincidence occurred; I discovered the landscape architect assigned to the project was in perfect sync with my desire for harmony. Instead of recreating a circle at the heart of campus, as I suggested in my vision, he designed an ellipse.



5



A little history...

Unleashing the potential of conic sections begins with Filippo Brunelleschi when he solves the problem of building the Cathedral of Santa Maria del Fiore without the use of interior shoring. Next in line is Gaudi, but the real breakthrough comes with research and development of reinforced concrete by Eduardo Torroja y Miret. From this moment on, thin-shell construction using conic sections becomes a reality and the modern movement literally takes flight.

So much for history...



7

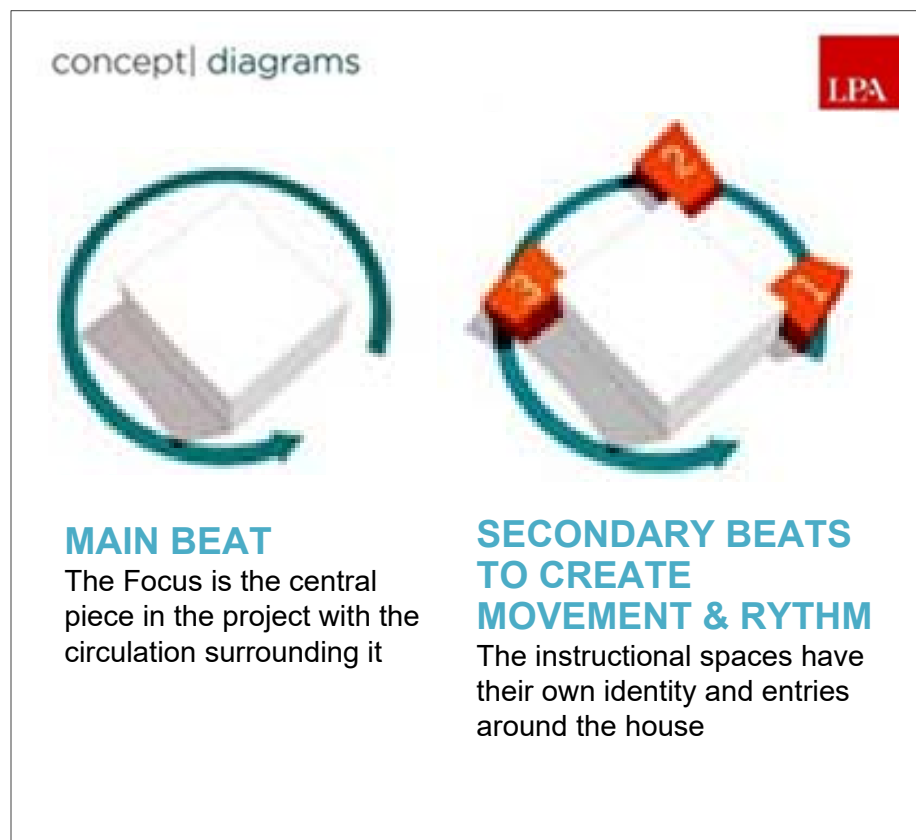
A Call and Response, An Architectural Vision

Don Houston, Contributing Writer

How does all of the above tie into the recent performing arts project? It has to do with coincidence once again.

Miracles continue...

As time approached for selection of the architect for the performing arts project, a number of firms reached out to let it be known that they were interested. I believe one or two read *The Measure of Us*; but on the day of selection a curious thing occurred. Of the eight architect firms presenting, only one had a curve in their design. Seven firms presented very well-appointed, well-thought out-of-box solutions.



The exception was made even more curious by their lack of recent contact with the college and the unorthodox nature of their presentation; they used wood blocks – one of which, representing the performance space, had a curved roof line. Out of hours of presentations, it was the only curve presented in the entire process. I was disheartened at first, thinking one of the boxy designs would be selected; but as things progressed, to my surprise, the firm with the curve also proved to be the one selected by the college stakeholders. And, with the firm's actual final selection, I could only shake my head and chuckle at the miraculous nature of things. Without any action on my part, the curve was once again finding its way into the language of our buildings. I sent a personal note to the lead architect, "keep the curve."

8

There follows a number of design development meetings where operations and maintenance provide feedback in terms of product selection and durability; at the end of which the design team presented its building concept. The college shareholders were pleased with layout and adjacencies, which meant the designers didn't have to go back to the drawing board. But, when the building elevations came on the screen, I knew immediately the design was a winner. The curve was subtle in plan, but in elevation it spoke volumes. Two elevations in particular caught my attention; the lobby view and southern elevation.



9



I appreciated the way the boxy performance space was masked in the lobby elevation; and how the floating roofline paid homage to the modern movement's "Glass House." I also valued the way the roofline hinted at its parabolic shape; and, even though there was discussion about the practicality of floor to roof glazing elsewhere in the building, it worked in the lobby entrance.



10

A Call and Response, An Architectural Vision

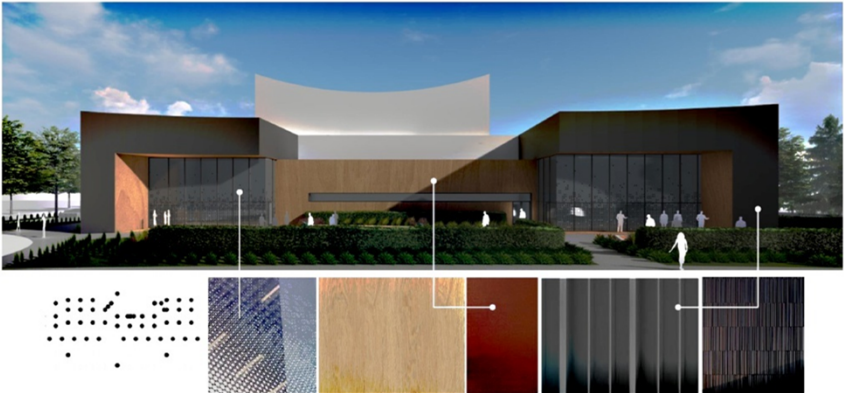
Don Houston, Contributing Writer

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Elevation | South View

LPA



The southern elevation was something to behold with its beautifully conceived sculptural elements. Thickened roof and walls curved toward point of entry shade the glazing as a thin line of glass connects the two building “out-crops” – while at the same time, giving emphasis to the floating parabolic shape above. I was impressed and the concept exceeded my expectations.



11

Recent travel to Greece widened my vision -- I gained a greater appreciation and love for the sculptural design elements Contrapposto and S-Curve.



But this deeper sensibility strangely enough brought to mind Ronchamp, a building I've always felt attracted too. I didn't know why I felt attraction and affection as I did, but the trip provided an answer.



13

A Deeper Dive

The parabolic shape up top is an illusion created by parapet walls. The roof isn't shaped as it appears, it is flat. The designers found a clever inexpensive way to provide the parabolic impression. Why the illusion is important has to do with how a building “touches the sky.”



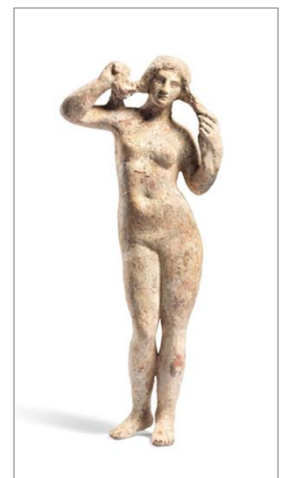
In Classical, Neo-Classical and some Post-Modern buildings a pediment caps the structure symbolizing stability and authority.

But those who envision an architecture of the future refrain from the use of a cap; they instead express motion and a sense of flight by using S-Curve and/or conic section. Here's the perfect example.

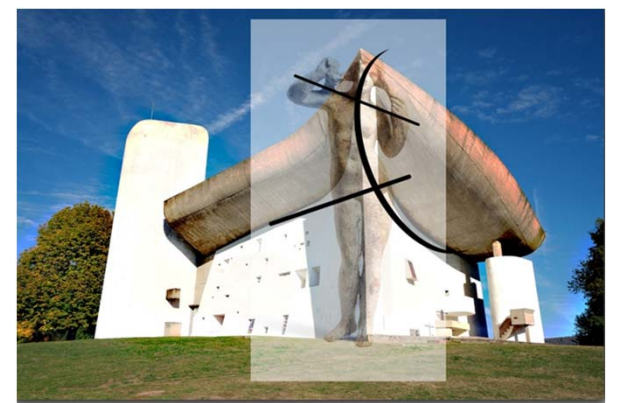


12

With an enhanced perception, contrapposto was evident in Ronchamp. The asymmetrical arrangement between roof and building mimic human form where the upper body, arms and shoulders, contrast and balance the lower, hips and legs. It's “as if” the building slouches to one side, which is typified by the seeming tilt of the wall away from the silo.



While the weight of the roof on the silo side appears to flow back and down from its pinnacle, the other side captures the image of a rising wave creating a visual tension that gives the impression of impending motion; “as if” the form is ready to move, be drawn or flow in the direction it points.



14

A Call and Response, An Architectural Vision

Don Houston, Contributing Writer

The wave-like S-Curves captured in roof line projects a strong impression of ascent. As a sculptor, Le Corbusier is already aware of our human predisposition to project qualities like goodness, beauty and love on artistic works expressing the S. However, in this case the exaggeration of ascent has a specific intent.



The building's mastermind, in my opinion, is not Corbu; it's Father Couturier, the parish priest and sculptor in his own right. When viewing Corbu's work as a whole, Ronchamp is a work of Expressionism - an anomaly. The flight Father Couturier wishes to emulate, I believe, is the ascension of Christ.



15

How this applies to Mission

Technically speaking, the case can be made - in light of what is stated above - for the parabolic parapet to be asymmetrical with one corner visibly higher than the other to imply counterpoise and movement.

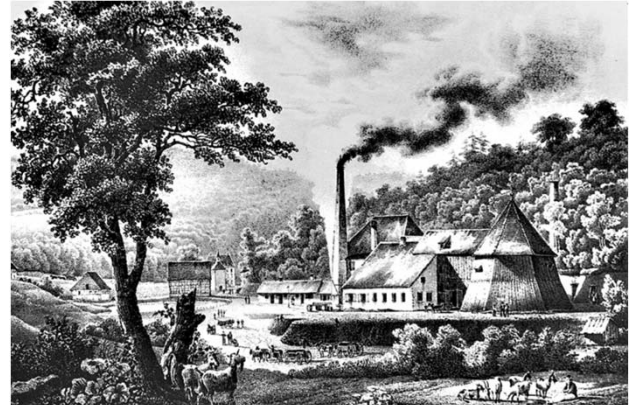


It's seeking perfection; but if the change was explored, it would be necessary to make sure the parabolic shape as façade wasn't exposed or sightlines on other elevations destroyed.

But what is truly of consequence concerning Mission, in relation to the example, is how the curve has developed from the expertise, skill and talent of our community. I submit that the recurrence of the S-curve is meaningful coincidence developing organically out of our communal desire for beauty.



17



Aware of his impending death, Father Couturier required the building be placed where machine technology could not be used in its construction – the building had to be made by hand; thus, engaging the expertise, skill and talent of the local coal mining community that was also passing into history. Strong in his faith, Father Couturier gambled, I think, on his belief in “the laying on of hands” as the method for ‘wonderworking’ – concepts found in Christian theological belief in spiritual gifts that continue dispensing benefit into the future. And indeed, it worked since Ronchamp is now considered one of the most important buildings of the 20th century.



16

When a dynamic futurist building finally happens on our campus, it will be the culmination of a long series of decisions that can be explained and makes sense to students, staff, faculty and the public-at-large.



Mission will be able to tell the story of how the curve is in its DNA. For the real hardcore, see this research on flight and S-Curve: Digital Biomimetic Architecture between Art and Dynamic Structure: Case Study — Wings in Flight <https://www.hindawi.com/journals/complexity/2020/2757929/>



18

Carmen Suero

Addressing Diversity in the AEC Industry

Rogelio Roy Hernández



Albert Einstein said: “We must not only learn to tolerate our differences. We must welcome them as the richness and diversity which can lead to true intelligence.” Carmen Suero might say this applies to the AEC industry.

As an immigrant, woman, and Latina with an impressive body of work, she has made significant contributions to the built environment. Traveling down her professional career path, she has reached the same conclusion as Einstein. So much so that 20 years

into her career she is dedicating her focus to the issue of diversity in the architecture profession.

You immigrated from the Dominican Republic at a young age. Can you share a little about your background?

Ha, ha. I was sixteen when I came to the US. At the time, I did not feel like I was young, but looking back now, yes, it was a young age. We moved to the US when my older brother started college because my dad had this vision that my brother and I should have better opportunities. That couldn't happen without a good college education in the US.

So, we moved to Florida, where we had some family, and started off on the path to our version of the American Dream. Today, my dad is a production supervisor at a local plant nursery in South Florida. My mom stays home and takes care of the domestic kingdom. My older brother is still in South Florida as well, and he works in IT.

You did a Travel Abroad Program at the Dessau Institute of Architecture, Dessau, Germany during college. How did this come about?

The program was an exchange between my school of architecture and the Dessau School. It was such a life-changing experience. Imagine being able to go to class in



Dessau Institute of Architecture, Dessau, Germany

the buildings you were studying in architectural history! It was pretty exciting. It was also the first time I had traveled abroad, which led to the realization that I had grown up, and still lived, in a bubble.

You matriculated from Florida Atlantic University, with a BA in Architectural Design and a Master of Architecture from the Southern California Institute of Architecture. At what point in your life did you decide to pursue a career in the design profession?

I wanted to study law. My parents didn't think that was the right career choice while still in the Dominican Republic. So, the only other thing that sounded interesting to me was architecture, because it was like engineering, but prettier!

This conversation happened when I was 14, and I never thought to re-examine my choice afterward.

I enjoyed undergrad, but I felt that I did not want to have a standard design practice experience at the end of it. This is when I decided to go to SCI-Arc to complete a master's in research.

Your professional experience has spanned various facets of architecture, engineering and construction management. How has that shaped the professional you are today?

Every experience, whether good or bad, shapes us.

After 20 years in the profession, I have sat in the position of designer, builder, and now owner. This has given me a much broader perspective on how to approach solution finding.

“ Every experience, whether good or bad, shapes us. After 20 years in the profession, I have sat in the position of designer, builder, and now owner. This has given me a much broader perspective on how to approach solution finding. ”



Carmen Suero,
Sr. Transit Architectural
Manager, Parsons
Santa Monica Metro Station
December 20, 2020

Carmen Suero

Addressing Diversity in the AEC Industry

Continued

Your career has included working in numerous world class firms, including Parsons, Clark Construction, HNTB, and DMJM (AECOM). What is your secret for securing positions at such leading firms?

I think the “secret” changes as you grow in your career. In the early stages, it is an excellent portfolio; mid-career it is that great resume.

Ultimately it is about culture. We all seek a place of employment where we feel there is alignment in values and goals. This is what leads to growth.

What types of projects did you work on, and what were your roles and responsibilities at each firm?

I've had the opportunity to work on some great projects along the way. From rail stations to museums and libraries, and a hand full of competitions sprinkled here and there. I can honestly say that my roles and responsibilities have never fit my job description. I have checked for water damage on a construction site after a large rainfall, just like the rest of the field staff- even though my title was Senior Design Manager. I've overseen utility, roadway, and landscape design- even though my title was Senior Station Designer. I've ran international competition teams- even when my title was simply Designer. In each of those examples, the company's culture and great bosses that believed in me made it possible for me to go beyond the job description and tackle other responsibilities that allowed me to grow into the next job.

You've worked on a number of significant public sector/transportation projects, for example, Los Angeles World Airport, Long Beach Civic Center, Los Angeles County Museum of Art, several MTA light rail lines, and the Loyola Marymount University Library. What are the most important professional lessons you've learned from these projects?

To listen and question. Being involved in larger projects has meant that there are always multiple voices in every conversation. In every decision, one voice never has the answer. By listening, you start to see patterns. You might even find connections between two team members that don't appear to agree on the surface, but might be after the same result. I love to question. I want to know what the other party wants in their own words, not by my assumptions. (see why I wanted to study law??)

You are in the process of getting a doctorate degree. What is your thesis on and why did you choose that topic?

My dissertation topic is still being refined; I am still working on some details. However, the general subject matter is centered around opportunities to address the lack of inclusion and diversity within the AEC industry by looking at how teams could be developed based primarily on the use of inclusive educational models.

What is it that you appreciate the most in the work you do or the projects you work on?

I am most inspired by getting everyone I am involved with to feel engaged and want to give their best.

You have been a frequent speaker at professional conferences for almost 20 years. What is your favorite topic to speak on and why?

I actually don't like public speaking, but find that if I am passionate about a subject, I want to put it out there and share it with others. Currently, I am passionate about my research work. There is so much that firms can do to create more diverse working environments at the practical level that I want to share with others and hear feedback from the industry.

1.



2.



3.



4.



5.



1. Los Angeles World Airport, Parsons Corporation
2. Long Beach Civic Center, Clark Construction
3. Loyola Marymount University Library, DMJM/ Aecom
4. Los Angeles County Museum of Art, Clark Construction/ SPF:a/ Touraine + Richmond.
5. Downtown Santa Monica Expo Line Metro Station, Parsons Brinckerhoff

Carmen Suero

Addressing Diversity in the AEC Industry

Continued

You are currently working on establishing a chapter of Latinos in Architecture Los Angeles (a subcommittee of the AIA). You are a working professional and a doctoral candidate; what led you to undertake this endeavor and what programs will you seek to implement?

Yes! This is so exciting. To think that I live in a city with a population that is more than 40% Latino and yet we have no visible, organized representation within the architectural professional organizations. This seemed wrong, and now felt like the time to change it!

LiA/LA will look to promote and empower the Latino design community in Los Angeles through outreach, professional development, education, and community engagement; and to become an open resource for architects, the architectural profession, and the community at large about issues impacting the Latino community.

We are still in the stages of organizing and creating our programming plans. Our first activities in January and February 2021 will be town hall sessions open to all, which we will use to create momentum and to find other interested parties to join us as we move forward.

The local professional organizations have been very receptive to the formation of LiA/LA. Beyond AIA, our local NOMA (National Organization of Minority Architects)

“ This is so exciting. To think that I live in a city with a population that is more than 40% Latino and yet we have no visible, organized representation within the architectural professional organizations.

This seemed wrong, and now felt like the time to change it! ”

chapter has been so supportive of this effort that we hope to provide programming that engages both organizations, AIA and NOMA, as we move forward.

How will your doctorate inform your professional work in a major design/engineering firm moving forward?

There is work to be done everywhere in the industry to create a better industry.

The large firms have a particular part to play in this work because they affect such a large portion of the industry.

They hold the power to make visible changes. I am currently interested in having my research be an open platform, which means I'd like to inform the industry as a whole of the findings.

For the next generation of design and construction professionals, particularly women/people of color, what advice would you give students who might pursue a related career?

Do it! Don't be afraid to be the one ... the only one. If you want to do something that hasn't been done before, ask questions until you figure out how to do it. Always seek us out- your peers, your colleagues, your mentors. We are here for you. Our collective experiences can help you get to your goals. We are here, ready to help you in your career choices and to make sure you do not have to go at it alone.



SIDE BAR

Carmen Suero

Senior Transit Architectural Manager

ByDESIGN[®]
a quarterly e-zine

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Ms. Suero is an accomplished professional with more than 20 years of experience in Design and Architecture Management. Her career trajectory has included work at some of the most prestigious Architecture, Engineering & Construction firms in the industry. Carmen Suero has extensive experience and expertise on major transportation and public sector projects. Carmen has assumed a leadership position working with the AIA to establish Latinos in Architecture Los Angeles (LiA/LA) Chapter to promote and empower the Latino design community through outreach, professional development, education, and community engagement on issues impacting the Latino community.

DESIGN MANAGEMENT

- Develop and implement corporate standards for Design Management
- Define, schedule and monitor design deliverables
- Interface with internal and external Project teams, develop metrics for content and quality of design documents and verify metrics are met
- Conflict management during the design phase
- Manage RFI process between Owner and Design Team
- Manage Value Analysis sessions to identify cost effective details and material selections to maintain/improve the project budget or GMP
- Review specs to ensure compliance with local/federal regulations
- Management of owner program/design standards
- Preparation of designer and subcontractor Scope of Work
- Develop plans to monitor construction design budgets
- Coordination of all permits for construction
- Coordinate/integrate design deliverables and construction schedules
- Develop BIM execution plan with BIM Manager
- Oversee design team project financials: change orders, monthly pay apps, and contract reconciliation

ARCHITECTURE

- Manage architectural project team/subconsultants and deliverables
- Coordinate project documentation, construction plans and details, ensuring quality control and completion
- Review shop drawings, material samples and project documents for design conformance
- Develop and coordinate transit station and supporting facilities architecture, area plans, wayfinding, graphics and research and development approaches to implement sustainable measures in transit projects
- Coordinate and oversee sub-consultants during construction phase, provide budget and schedule reports to Joint-Venture Group
- Proposal efforts including presentation material coordination, technical report research and development, and sustainability approach reviews

PROFESSIONAL

Parsons Corporation, Sr. Transit Architectural Manager, 2019 to present
Clark Construction LLC, Senior Design Manager, 2016 - 2019
HNTB Architecture, Project Designer, 2014 to 2016
Parsons-Brinckerhoff, Lead Architectural Designer, 2011 - 2014
Parsons Corporation, Lead Architectural Designer, 2009 - 2011
SPF: Architects, Project Manager, 2007 - 2009
Touraine + Richmond Architects Designer, 2006 - 2007
DMJM H&N (AECOM), Designer, 2004 - 2006
Winters-Schram & Associates, Project Coordinator, 2002 -2004

EDUCATION

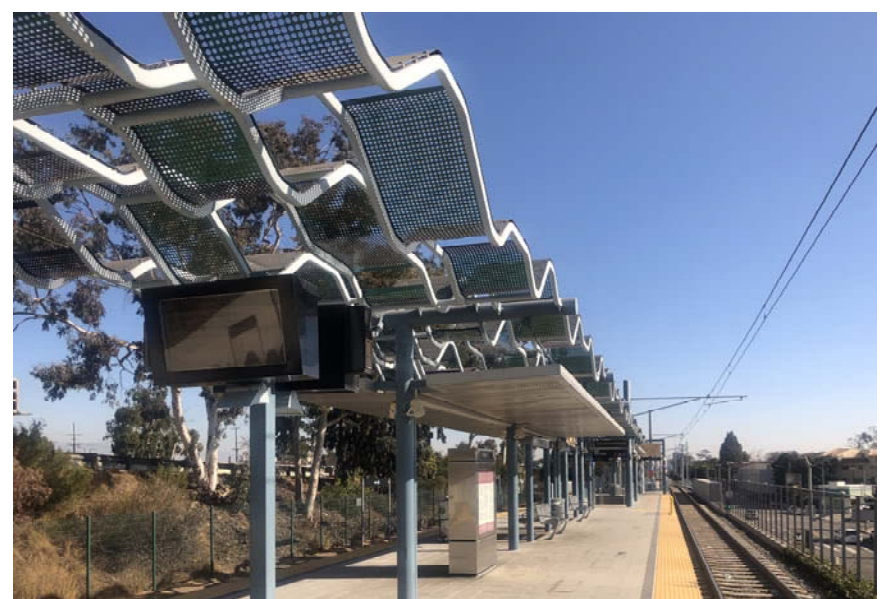
Southern California Institute of Architecture, Metropolitan Research & Design (MR+D), M Arch, Los Angeles, 2002
Florida Atlantic University, BA Architecture, 2001
Dessau Institute of Architecture, Germany, Study Abroad, 2000

EXECUTIVE EDUCATION

- Certificate in High Performance Leadership, Cornell University
- Certificate in Specialization in Design Thinking and Innovation, Darden School, University of Virginia

CERTIFICATIONS

- Associate Design-Build Professional, Design Build Inst. of America
- LEED Accredited Professional (AP) USGBC
- Envision Sustainability Professional (ENV SP) Institute for Sustainable Infrastructure



1. Metro Expo Line - Phase 1 Station
2. Metro Expo Line - Phase 2 Station
3. Metro Expo Line - Phase 2 Station
4. Metro Gold Line - Mariachi Station

SIDE BAR

Carmen Suero

Senior Transit Architectural Manager

ByDESIGN[®]
a quarterly e-zine

Volume 37

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PROJECTS

- Los Angeles World Airport/ Landside Modernization Program
- Long Beach Civic Center, Long Beach CA P3- 600,000 sq ft
- Los Angeles County Museum of Art (LACMA) Permanent Collection Building, Los Angeles CA, 387, 500 sq ft
- MTA Crenshaw/LAX Light Rail Line, Los Angeles, CA, 8.5 miles, 8 stations
- MTA Exposition Light Rail Phase 2 Project, Los Angeles CA, 6.7 miles, 6 stations SANDAG MidCoast Corridor Transit Project, San Diego, CA 11 miles
- 9 stations MTS East County Bus Maintenance Facility, El Cajon, CA 45,000 sq ft
- MTA Exposition Light Rail Phase 1 Project, Los Angeles CA 8.5 miles, 10 stations and S&I facility
- California High Speed Rail, 7 miles, 3 stations
- Los Angeles County Museum of Art, Los Angeles CA 350,000 sq ft
- Wallis Annenberg Center for the Performing Arts, Beverly Hills, CA 57,000 sq ft
- Muholland Residence, Los Angeles, CA 12,000 sq ft
- Nightingale Residence, Los Angeles, CA 8000 sq ft
- MTA Goldline Eastside Light Rail Extension, Los Angeles, CA 6.5 miles, 7 stations
- Loyola Marymount University Library, Los Angeles, CA 87,000 sq ft

PROPOSALS/ COMPETITIONS

- Destination Crenshaw, Los Angeles, 1.3 miles
- Rancho Los Amigos, South Campus, Downey, Ca
- MTA Crenshaw/LAX Light Rail Line, Los Angeles, Ca/ 8.5 miles, 8 stations
- Metro de Panama, Panama City, Panama/13.7 km, 13 stations
- MTA Goldline Foothill Extension, Los Angeles, Ca/11.5 miles, 6 stations
- M&O facility BART Warm Springs Extension, Warm Springs, Ca/ 5.4miles, 1 station
- Fiji Naussori Masterplan Development, first place
- Schiphol Sound Barrier, finalist
- Arni Magnesson Library and Museum
- Dead Malls Competition, first place\

ASSOCIATIONS/ MEMBERSHIP

- American Institute of Architects
- National Association of Minority Architects

PUBLICATIONS/ PROFESSIONAL SPEAKING/AWARDS

- 2020 AIA LA Encompass Conference: Organizer
- 2019 AIA LA Encompass Conference: PERSONAL PERSPECTIVES: "Walking the Talk" & Building Diverse Teams
- 2013 WIN WIN Journal, Transit in L.A., Destination: Sustainability, by Carmen Suero, May 2013
- 2012 APTA Sustainability Workshop: Transit Station Design and CALGreen Code Compliance
- 2006 Praxis Journal of Writing + Building, Issue 8 - De-programming
- 2003 Lotus International - Volume 118: Dead Malls
- 2003 Metropolis, Metropolis Observed-Longer Live the Mall by David Sokol, June 2003
- 2003 Architecture Magazine, Reviving Dead Malls by Michael Webb, April 2003
- 2003 Retail Traffic, Visions of the Future? By David Sokol, May 2003
- 2003 The New York Times, Art/Architecture Shopping Around for Second Lives by Brian Libby, June 15
- 2003 Dead Malls International Competition, 1st Place

1. Metro Gold Line Station
2. Metro Gold Line Soto Station
3. City of Long Beach Civic Center
4. City of Long Beach City Hall
5. City of Long Beach Public Library
6. SoCal NOMA Summer Camp



Acts of Kindness, Mentoring & Success

Miguel Galarza, Contributing Writer



The first celebration for Hispanic Heritage recognition was conceived by Lyndon B. Johnson in 1968 as a weeklong celebration. It was not until 1988 that Ronald Reagan expanded that celebration into its current month-long observance.

As this year's celebration of Hispanic Heritage month has passed, I could not help but reflect on my own forty-five-year odyssey, from day laborer to Founder and President of an award-winning construction firm based in my hometown of San Francisco.

You see I was born in the heart of the Mission district. For the readers unfamiliar with San Francisco's Mission district, it was historically the landing point for many of the immigrant Hispanic families migrating to a better place to raise their families. Immigrant families that moved to the Mission district, did not necessarily seek fortunes, they simply sought to have a quality life in a working-class neighborhood — free from poverty, hunger, repression, corruption, and political strife.

With those simple goals, hard work ethics, and labor unions willing to embrace these ready willing and able-bodied men and women, Hispanics for the past thirty years have flourished in the building/construction trades in San Francisco. As born out by Pew research centers "Latino Labor report of 2004¹" *For Hispanics, it [construction] remains an important source of employment, or the other side of the coin is that Hispanics are a very important source of labor for this industry,*" all the while affording the opportunity for Hispanic families to raise themselves from poverty, into a solid middle class status of home ownership, and sending their children to college.

I, like so many of my contemporaries took advantage of the opportunities afforded to me by the international brotherhood of carpenters and entered the trades shortly after graduating from high school.

Several things became clear during the next 10 years of working in the field; outside of the steady income my trade provided for my family. the opportunity for advancement was clearly slim to none without the benefit of a higher education. So, with the support of my wife who was my leading advocate and cheerleader, I worked during the day and attended the local community college at night in my quest to obtain a degree in Construction Management.

Now fast forward, thirty years later, I was at the lecture hall at the City College Mission campus waiting for the room to fill. As an invited guest lecturer, I was encouraged to see the diverse student body of young men and women of Hispanic, Asian, and African American descent filling the room, to hear from one of their own, tell my story and journey in the Construction field.

As I twisted and turned through the story of my circuitous career, I turn to the young malleable group and stress the following key for their success in the field. And although simple, I believe these proved to be my keys to my success at all the various levels of my career. These key principles were to 1. Listen, 2. Respect, and 3. be patient with yourself and those you have the privilege to work with. And never ever, never ever, treat anyone with whom you work, with anything less than the way you yourselves would what to be treated. Simple enough yes, but in practice when faced with overt discrimination by a boss, co-worker, and or public official it is and can be a hard pill to swallow.

Finishing the technical portion of my lecture, I started to present what the Dean of the Construction Management program thought would most benefit these diverse college students. So, I told them the story of getting my first construction management job. The year was 1991, I was a journeyman carpenter making approximately 22.75 an hour plus benefits. When I got the call to interview with Fred Hopkins of Hopkins Heating & Cooling—an African American small business owner based in San Francisco. Clearly,



I made an impression as I was hired to start the following week on a US Navy project. You see Fred was a veteran of the Vietnam War and a member of the 82nd airborne, and most importantly to me and my career, an established 8A contractor.

That was the good, I had a job as a construction manager without a degree; the bad was I was offered, and I accepted a starting wage of \$12.25 with no benefits -- which was approximately \$10.00 less an hour in wages not including the lack of benefits.



Miguel Galarza, President
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1340 Egbert Ave
San Francisco CA, 94124

Nevertheless, what were the chances I would get another opportunity to work for a federal contractor as I studied at night school to obtain my degree? The choice was simple, I took the job. I knew nothing of, nor anything about the 8A program nor managing a project for the US Navy. Yet, off we went to the US Navy project, wide-eyed, ready to take on the world or so I thought.

“ Over the next several hours he gave me examples and showed me the process for managing a Navy project. This simple act of kindness and mentoring sent me on my way to success. ”

The US SBA 8A program established under the Nixon administration was designed to open the doors for socially and economically disadvantaged contractors to do business with the federal government. And to develop their construction and management skills, to ultimately become federal contractors to provide value, and act as a resource for the federal government contracting community.

Without any training, preparation, or mentoring, I was in the deep end of the pool without the proverbial life vest. The Navy's ROICC, or Resident Officer in Charge of Construction, pulled me aside the first week into the project and stated that if it were not for the fact that this contract was awarded under the 8A Program, he would have asked for my removal from the project.

Hence, as I was an employee of an 8A firm, his job was to ensure I would be successful managing this project.

Over the next several hours he gave me examples and showed me the process for managing a Navy project. This simple act of kindness and mentoring sent me on my way to success.

Clearly even with my great disposition and attitude there was no way to hide my lack of federal experience in contracting with the US Navy. Nevertheless the ROICC stated again, that since Hopkins Heating was an 8A, he felt the obligation to try and help me succeed, so he exclaimed that I was to present myself for training at 0600 the following morning with the contractual paperwork in hand, ready to be given a crash course in federal contracting and contract compliance with US Navy documents and protocol.

At the end of this eight-month long project the ROICC and Contracting officer were so impressed with my turnaround, they nominated the project for an US SBA Administrative award for Excellence, an award Hopkins Heating & Cooling won. And the rest as they say was history. This act of kindness, and transfer of knowledge by someone that when out of their way, left such an indelible mark on me that to this day influences my social engagements with the construction community. Hispanic Heritage Month is a celebration of the achievements of Hispanic entrepreneurs, corporate business leaders, attorneys, educators, scientists, and engineers. However great these achievements are and will continue to be, little of this would be possible were it not for the trails blazed by our formerly enslaved brothers and sisters. They paved the way for social and economic equality and justice. Let us as a DBE community continue to pay it forward, only then can we as a DBE community achieve the success we so richly deserve.

Sir, Yes Sir, was all I could think about that night as I prepared to save my job, and quite frankly my construction management career.

The following morning as I walked into the ROICC office, he handed me a cup of coffee and began to explain to me the what and the why, he was taking the time to show me the ropes. He began by explaining the purpose and mission of the 8A program.

¹<https://www.pewresearch.org/hispanic/2005/05/02/latino-labor-report-2004>



The federal government's goal is to award at least five percent of all federal contracting dollars to small disadvantaged businesses each year.

To help provide a level playing field for small businesses owned by socially and economically disadvantaged people or entities, the government limits competition for certain contracts to businesses that participate in the 8(a) Business Development program.

<https://www.sba.gov/federal-contracting/contracting-assistance-programs>

Disadvantaged businesses in the 8(a) program can:

- Compete for set-aside/sole-source contracts in the program
- Get a Business Opportunity Specialist to help navigate federal contracting
- Form joint ventures with established businesses through the SBA's mentor-protégé program
- Receive management and technical assistance, including business training, counseling, marketing assistance, and high-level executive development
- Compete for contract awards under multiple socio-economic programs, as they apply.

Donde esta mi gente: Perpetual under-representation of Chicanx in Architecture

Joseph Martinez



This year 2020 brought clarity to the American Experiment: Or better said, 500+ years of discord has been brought to the surface and is now playing-out on Main Street USA.

“ One has to only look at California where the Chicanx/Latinx population is 39.4%, yet how many Chicanx/Latinx Chancellors are there in the University of California system? How many Deans? How many tenured faculty members? Not 39.4% that's for sure! ”



Four years of bizarre national policies, unchecked racial discrimination, and lack of social justice, denial of climate change, and accelerating income inequality, our country now confronts a once in a lifetime pandemic. Amazingly, "We the People" still rings out with the new US President to take office in January of 2021.

What has NOT changed is the under representation in leadership positions of Chicanx/Latinx in all sectors of our society. One has to only look at California where the Chicanx/Latinx population is 39.4%, yet how many Chicanx/Latinx Chancellors are there in the University of California system? How many Deans? How many tenured faculty members? Not 39.4% that's for sure!

Needless to say, there are a whole host of issues facing the aspiring Chicanx/Latinx architects. This would include identifying an architectural school, financial aid, admission, roommates, mentorship and retention, summer employment, and obtaining the all important undergraduate degree in architecture.

This is followed by the decision to attend graduate school or get a job and pay-down-the-debt. During this period of time, the Chicanx/Latinx student is in a "hyper-learning mode", everything from sketching, presentation graphics, and model building to design, architecture history and building systems.

Aside from being away from home, meeting new friends, and the competitive nature of higher education, for Chicanx/Latinx students three key attributes will lend to a more fruitful outcome. First, camaraderie and the networking with other Chicanx/Latinx students -- we all enjoy the richness of our culture and getting to know the traditions/customs of others, as well as share the 'trials and tribulations' of being first-in-family to attend college. Second, role models (e.g., graduate students, faculty, administrators, etc.) with similar backgrounds; that is to say, Chicanx/Latinx from US communities as opposed to those coming from Spain, Mexico, and South America.

This is not to say cultural sensitivity is not appreciated; however, life experiences of being an ethnic minority in the USA carries an

indelible mark not experienced by a foreign national in their own country. More to the point, Architecture needs role models similar to those in Chicanx Literature (e.g., Rodolfo Anaya), Chicanx Theater (e.g., Luis Valdez), and Chicanx Music (e.g., Ramon "Chunky" Sanchez, Los Alacranes), to name a few.

And third, a meaningful curriculum. Granted, it is important to study and learn a variety of subjects, and to appreciate world history and culture, and further, the value of architecture to society. As the US population becomes more ethnically diverse, so to must the academy be reflective of this change. Already the California Legislature (AB 1460) is requiring its undergraduate students in the California State University system to enroll in a culture studies program prior to receiving their undergraduate degree.



Donde esta mi gente: Perpetual under-representation of Chicanx in Architecture

Continued

Now, more than ever, it is incumbent on schools of architecture to address two dire issues: one, the lack of a relevant Chicanx/Latinx curriculum, and two, an antidote to the Euro-centric pedagogy of the International Style/Modernism.

In some regards, its tenets of volumes over mass, use of light weight industrial materials, flat smooth surfaces, and rejection of color and ornamentation are antithetical to 3,000 years of aesthetics as seen in the Western Hemisphere. Specifically, the use of robust and textural materials, vibrant colors and decorative mass, and the use of natural materials as exhibited by various ancient civilizations of the Americas.

Likewise, a narrative based on holistic, sustainable view of the environment versus the European model of mechanization and mass-production.

The precepts of Equity, Diversity and Inclusion (EDI) in our society aims to eradicate prejudice and discrimination and ensure fair treatment and opportunity for those of a particular group and/or individuals of the group. However, it is one thing to remove barriers and to have fair and equal opportunity, and further to respect and value people's differences, and another to "re-calibrate" academic institutions in Architecture which have a "tilt" to a western European mind-set.

About the Author

Joseph Martinez, Architect, is the President / Principal Architect at **MARTINEZ + CUTRI Corporation**. Established 40 years ago, the firm is located in San Diego, CA. He received his Master of Architecture '75, Harvard University, Graduate School of Design and a BA Visual Arts '71, at the University of California, San Diego. He was a visiting lecturer at the College of Environmental Design, UC Berkeley Spring Term, 1978-79.



What is missing for all students is a curriculum which offers a design methodology which focuses on the cultures of the Americas, the American Southwest, and the contemporary Chicanx/Latinx Experience in America.

Already there are "think tank" centers at major universities across the country that provide research into this subject area. This would include the Southwest Hispanic Research Institute at the University of New Mexico - established in 1980, the Institute promotes multi-disciplinary research on the Latino/Hispano populations of New Mexico and the United States.

Out of curiosity, what is happening at the Schools of Architecture at UCLA and UC Berkeley?

After all, these are public institutions charged with the responsibility of providing the taxpayers of California -- that's 39.4% Chicanx/Latinx and 60.6% other Californios -- higher education and research for its residents, and the world. This question needs to be asked: What type of architect is the academy going to produce for 21st Century America?

Finally, what will it take to get a Chicano Architecture Style and its associated design methodology into the academy? Likewise, for more than 50 years, Chicanx Literature, Chicanx Theater, and Chicanx Art have patiently waited the elegant shadow cast by Chicanx Architecture. By 2050 the Chicanx/Latinx population in the USA will reach 100 million inhabitants -- time is of the essence.

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The Greatest Story Never Told

Rogelio Roy Hernández



A History of Willful Neglect

Five years ago, the cover story of ByDESIGN, Vol. 15, featured David Adjaye. The story highlighted the work of the Tanzanian-British architect's design for the National Museum of African American History and Culture in Washington D.C.'s National Mall. At the time, I wondered if a Latino Museum would be far behind.

In 1994, a Smithsonian Institution task force issued a scathing report entitled "Willful Neglect," noting the lack of exhibits showcasing Latino contributions. The report noted: "Many Smithsonian officials project the impression that Latino history and culture are somehow not a legitimate part of the American experience" (emphasis added). It recommended establishing a Latino museum under the auspices of the Smithsonian on the National Mall.

At the time, there were 25 million Latinos in the U.S; that number has swelled to 60 million today.

On December 21, 2020, co-sponsors Sen. Bob Menendez, D-New Jersey, with Sen. John Cornyn, R-Texas, passed legislation in the Senate to create a **National Museum of the American Latino** in Washington, D.C. But it wasn't without resistance.

On December 10, the bipartisan bill was single-handedly blocked by Republican Sen. Mike Lee of Utah. In Lee's opinion, unlike Black and Native Americans, Latinos had not been "uniquely, deliberately and systemically excluded", therefore Latinos do not deserve their own museum. Lee's historical ignorance underscores the need for a Latino museum. Evidently, he does not know that Utah was once Mexico.

In truth, many Latinos/Chicanos don't know our own history. It does not appear in American History books. It has fallen victim to intentional omission. The history of Mexicans, Mexican Americans and Latinos in the southwest is the greatest story never told.

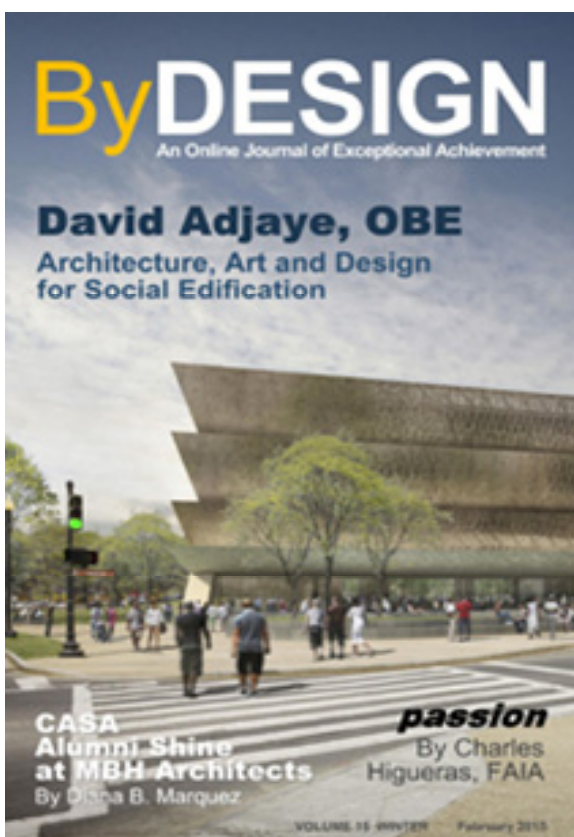


National Museum of the American Latino Vision

The mission statement for the new National Museum of the American Latino states:

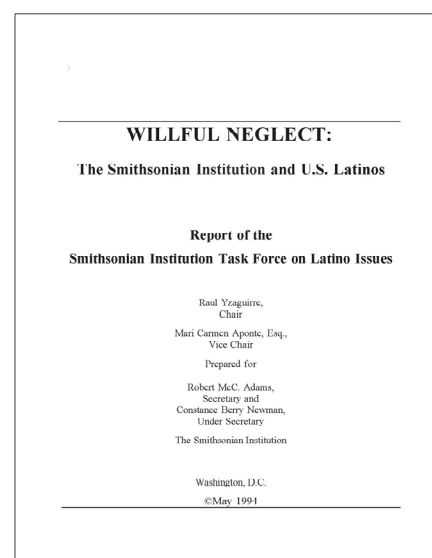
"One of family, patriotism, hard work, ingenuity, and pride in the country we've all built together. The Friends of the National Museum of the American Latino strives to create a museum in our nation's capital to educate, inspire and encourage respect and understanding of the richness and diversity of the American Latino experience within the U.S. and its territories. By highlighting the contributions made by Latino icons, pioneers and communities to the American way of life we are all better able to truly understand what makes our nation great. "

The original recommendation of the Smithsonian was to establish a museum highlighting Latino history and culture. The National Museum of African American History and Culture, has the same focus. But the National Museum of the American Latino, interestingly enough omits "history and culture" in its mission statement. After reading their website, it appears the Commission is more interested in illustrating how patriotic Latinos have been, rather than memorializing the injustices we have endured.



ByDESIGN, Vol. 15

February 19, 2015
Featured David Adjaye, cover story Architecture, Art and Design for Social Edification, on the National Museum of African American History by Frelon Adjaye Bond / Smith Group



December 11, 2020: Sen. Mike Lee blocks vote, and argues against museums for Latinos, Women and Asians. "But the last thing we need is to further divide an already divided nation with an array of segregated, separate-but-equal museums for hyphenated identity groups," Lee said.

"Willful Neglect" Report - 1969 Recommended the museum employ, retain, and promote a critical mass of Latinos; portray historical, cultural, and artistic achievements of U.S. Hispanics, and assure a permanent Latino presence.

The Greatest Story Never Told continued

Volume 37 December 31, 2020

On December 3, 2020, Maria Teresa Kumar, President/CEO of Voto Latino, facilitated a panel discussion titled, "The future for the National Museum of the American Latino." Panelists included Eduardo Rodriguez, Pres./CEO, Friends of the American Latino Museum; Henry Munoz III, co-founder, Momento Latino, New Jersey Democrat Sen. Robert Menendez (Bill Co-sponsor), Texas Republican Sen. John Cornyn (Bill Co-sponsor), and Eva Longoria. Actor, Director, Producer, and Activist.



Eva Longoria: Actor and activist, works on immigration issues and encourages Latinos in politics. She is outspoken against strict anti-immigration legislation. In 2014 she founded the Latino Victory Project to help encourage voting and donations for candidates. She testified before the Rules and Administration Committee in Washington D.C., seeking approval/funding for the National American Latino Museum.

The conversation addressed the genesis of the museum, its purpose and challenges over 15 years.

Longoria commented: "When you don't have that (Latino) representation in the official (historical) record, then those contributions are often erased. And so, if America can't recognize our past contribution, then America cannot respect our present significance."

At the end, Kumar posed the following question: "What historical events, movement, person(s) or art would be most important to feature in the museum?" Responses included:

Munoz: "History of patriotic sacrifices for the country; (Latino) winners of the congressional medals."

Cornyn: "Sam Houston, history of Texas, conquest, independence from Mexico and annexation of the US, Andrew Jackson sending troops to Texas."

Parts of US that used to be Mexico

"The Mexican American War (1846-1848), was the first U.S. war of aggression against a sovereign nation after Mexican officials absolutely refused to sell their land... It was the culmination of a thirty-year campaign of rapacious American imperialism, intended to extend the U.S. empire of slavery into Mexico. The southern U.S. slave aristocracy instigated and commanded the invasion. A total of 529,017 square miles were seized by force. The U.S. conquest subordinated Mexico to the interests of the US, a condition that continues to the present day."

© 2004 by Richard D. Vogel.

Menendez: "Flag or soil from St. Agustina, Florida, first Spanish city before English was spoken. The Congressional Medal, Latinos in the US Army."

Rodriguez: "Exhibit dedicated to the Spanish who assisted George Washington; from El Salvador, Honduras, Mexico and Guatemala, to support supply routes to Washington."

Longoria: "Dispel the myth and hash tag to 'go home.' Arizona trying to ban Mexican American studies, and the obligation to ensure our heritage is accurately reflected."

Eva Longoria was the only panelist who mentioned Latino history, culture or ongoing injustices.

Notably absent from the responses were the Treaty of Guadalupe Hidalgo (1848); leaders Reyes Tijerina, Corky Gonzales, Cesar Chavez, Dolores Huerta; Operation Wetback, the Bracero Program, the Chicano Movement, the anti-Vietnam War movement, or the systemic racism and violence inflicted on Latinos throughout the Southwest/US.

The Unknown History of Anti-Mexican Violence and Lynching

Contrary to Senator Lee's statement, Latinos have indeed been "uniquely, deliberately and systemically" targeted and that chapter of Latino history has never been told. Examples include:

- Thousands of lynchings of Mexicans, Californios, and Mexican Americans across the Southwest from 1848 until 1925.
- "Operation Wetback," with the mass deportation campaign that resulted in many American citizens being uprooted and kicked out of their own homes
- Latinx soldiers disproportionately killed in action in the Vietnam War, which was the impetus for the Chicano Moratorium 50 years ago.



- Latinos subjected to police brutality and extrajudicial killing

The white supremacist practice of lynching is most commonly associated with African-Americans in the southern United States. However, the lynching of Mexican Americans in the Southwest (like the Tulsa Massacre) has been excluded from history books. Thousands of Mexican men, women and children were lynched from the mid-19th century well into the 20th century.

Historians, Carrigan and Webb, have documented that from 1848 - 1879 the Mexican lynching rate was 473 per 1,000 people in the Southwest, **higher than in some Southern states**. By the 1890s, the rate had dropped to 27.4 lynchings per 1,000. By comparison, for the same period, African American lynching's in the South varied from 11/1,000 in North Carolina to 32.4/1,000 in Alabama.

The fact Latino historical events, such as ritualized torture, shooting, burning, mutilation and hanging are omitted from history books, says a lot about how U.S. history is edited and told to avoid embarrassment. It benefits the historically dominant group in power - white Americans.

Texas was the cause of the Mexican-American War. Prior to 1836 it was part of Mexico. But Americans populated the state until they became the majority and then seceded. The pro-slavery Republic of Texas was independent from 1836 to 1845, then joined the US. This resulted in a border dispute of land between the Rio Grande and Nueces River. The Mexican-American War ended with the US invasion of Mexico, blackmailing Mexico to give up half its territories.

The subsequent land grab allowed the U.S. to gain nearly all the Southwest: all of California, Nevada and Utah, and parts of Colorado, Arizona, New Mexico and Wyoming. This was naked US Imperialism, also known as "Manifest Destiny,"



Top: A common scene, multiple lynched Mexicans; 2, 3, 10, up to 40 Mexicans lynched at a time.

Above: Contrary to ignorant Utah Sen. Lee, like Black people in the South, Mexicans in the Southwest were targeted with segregation, voter suppression and murder.

"Los Diablos Tejanos", Murderous Texas Rangers

No Latino history can be complete without a chapter on the atrocities committed by the Texas Rangers, nick-named Los Diablos Tejanos (Texas Devils) by Mexicans they terrorized. Shades of the KKK.

Like Black people in the South, after 1848, this paramilitary gang of 700 conducted a campaign of death and destruction, murdering and lynching Mexican men, women and children. They pillaged and plundered farms indiscriminately with impunity, in many cases, as payback for the Alamo. Mexicans could be frivolously lynched for any number of perceived "sins": making advances to white women, acting "uppity," taking jobs from white people, practicing "witchcraft," cheating at cards, acting "too Mexican," speaking Spanish too



Top: 1877, Francisco Arias and José Chamales lynched in Santa Cruz, CA. It was speculated that members of the jury had been in the lynch mob.



Above: This image was found on a widely distributed postcard from this period in time. It depicts three Texas Rangers posed in front of dead Mexicans.

loudly, or overly displaying their culture. Mexican women could be lynched for resisting the advances of a white male. Unlike the south, Mexicans were often lynched in large numbers at once and could be left up for days or weeks to intimidate.

Most significantly, atrocities were used to steal Mexican lands/mines coveted by white people. In 1915, infamous serial killer Ranger Captain Ransom casually reported to Ranger headquarters in Austin that he "drove all the Mexicans from three ranches."

A Laredo newspaper observed in 1910: "The lands which mainly belonged to Mexicans pass to the hands of Americans, The old proprietors work as laborers on the same lands that used to belong to them." This, and Native's People genocide, was acceptable to white Americans of that epoch.

“Historians Carrigan and Webb have documented that from 1848 - 1879 the Mexican lynching rate was 473 per 1,000 people in the Southwest, higher than in some Southern states.”



In 1877, the murder of a white man was "avenged" by the random slaughter of as many as 40 Mexicans in Nueces County, Texas.

Other methods to murder Mexicans was to burn them alive, e.g., Antonio Rodriguez, 20, in 1910. Mob violence routinely shot, whipped or lynched Mexicans, sometime drawing thousands of spectators.

Some of the worst violence took place along the Texas-Mexico border from 1910 to 1920. Prominent politicians proposed putting Mexicans into "concentration camps" - and killing any who refused. (Shades of Japanese and children separation concentration camps.)

True statistics will never be known, though scholars from the 1930s to the present have given estimates of from several hundred to five thousand killed.

California, and the Californios

In California, like the South, lynchings were treated as public spectacles. The bodies of lynched Mexicans were mutilated, decapitated, body parts were cut off, bodies shot and/or burned, and left out on display. The intent was the same as the Ku Klux Klan's - intimidate and terrorize Mexicans, or better yet, get them to leave their lands/mines during the Gold Rush!

Native Mexicans, sometimes referred to as Californios, were experts at mining gold on their land. This resulted in white prospector animosity, who used threats, mob violence and murder to take their land and mining claims. Between 1848 and 1860, white Americans lynched at least 163 Mexicans in California. Mexican economic prosperity during the Gold Rush, in

addition to owning land or livestock, was unacceptable to Anglos moving to California.

In 1852, a mob accused Carlos Esclava of theft and hanged him in Mokelumne Hill to a crowd of 800 spectators. Also, in 1852, an especially deadly year for mob violence against Mexicans, Domingo Hernandez, accused of theft, was hung by a "vigilance committee" in Santa Cruz (20 minutes from where I was born). And in 1877, an Anglo mob of 100 men in Bakersfield broke into a county courthouse, took out and hung five Mexican men.

National American Latino Museum, an Opportunity to Correct the Historical Record

Unwritten Latino contributions to the U.S. are important, (e.g., military service, music, the arts, sports, industry, etc.); for that matter, as publishers of ByDESIGN, so are Latino contributions to the built environment. A museum only focusing on the important contributions made by Latinos, without chapters on the roots of American racism, violence, and injustices against Latinos, omits a key component of the American and Latino story -- once again. It fails to explain how Mexicans who were once the landowners over seven states became landless, second class citizens on the low end of the economic ladder. The past established the framework for today.

Omitting 500 years of Latino history would be comparable to a Black

history museum focusing on the important contributions of African Americans but leaving out Southern slavery, the Civil War, Jim Crow, the Civil Rights Movement, systemic racism and Black Lives Matter. The murder of George Floyd was a shocking societal event. What if we lived in an era where 40 George Floyd's were lynched at once? In order to inspire and encourage respect and understanding in the richness of diversity, the true story of America must be told. In order to build the best tomorrow, we must understand the inequities of the past.

Let's hope that as the American Latino museum opens in 2030, it represents the entire spectrum of the Spanish, Mexican, Mexican American, Hispanic, Chicano, and Latino experience – injustices, as well as significant contributions. Only then will the National American Latino Museum meet the objective of undoing the "willful neglect" identified in 1994. Only then will the Latino museum be the powerful educational/historical resource it should be -- for Latinos and all Americans. Without this, the museum will be no more than a token institution with Latino history white-washed once again.

A Final Thought

It would be most fitting if the architect of the American Latino Museum was a Latino/Chicano who lived the American experience, not someone who is white or is from Spain, Central or South America. I can think of a few off the top of my head!

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A Crazy Semester: Fires, Elections & Covid

Michelle Hernandez, College of Environmental Design
UC Berkeley



Michelle Hernandez, President

The Fall 2020 semester for current undergraduate Casistas has been a crazy one, from the wildfires to the election, but we have persevered through. As president this semester, I have made sure that we continue to host events - maybe not as frequently as before - that could still show our peers that CASA is here and ready to provide support to anyone who needs it. Below, our board members describe what they have specifically been working on this semester.



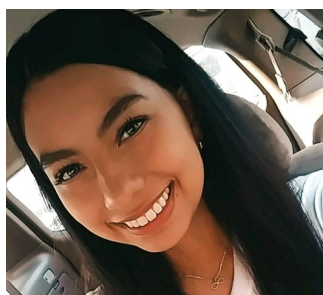
Samantha Andalon, Vice President

This semester, as Vice President, I worked to organize virtual firm tours with CASA alumni and students, as a way for individuals to gain insight on what it means to pursue design in a professional field.

The transition to an online-based platform enabled us to connect with alumni outside of Berkeley, allowing us to expand our circle. It has brought a fulfilling and engaging experience that has supported our community throughout the pandemic by bringing a hopeful and authentic view on what the future of design might bring and the opportunities associated with them.

Kelly Medina, Finance

As finance chair, my goal this semester has been to continuously manage and organize our finances and ensure that we are earning enough profit to maintain our club. Under regular circumstances, we use our funds to create a space for all students to meet new, friendly faces, come to workshops, and meet professionals in architecture and related fields, along with providing food to add to the social environment.



During this time, in the pandemic, we still provide these workshops and spaces virtually, and we hope to be able to meet our new members and guests in person, when it is safe to do so.

Jovany Vallejos Martinez, Historian

This semester I helped create a newsletter that sought to create its own identity and character in almost episodic tone, while still communicating the various events and announcements that we had. This created the voice for what would be the announcer to our events, all the while encouraging students to strive in their daily life through humor and banter.

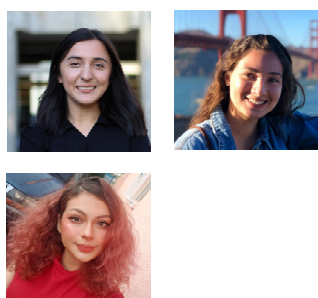


Nayeli Santos, Academic

This semester, I have maintained our connection with the CED Career Center and have had CASA co-host various professional development workshops. We also had a three-part, alumni-led Revit Workshop series in order to expose Casistas to other design software not taught in CED classes.



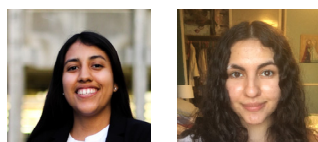
Chicanx/Latinx Architectural Student Association



Jennifer Recinos, Leslie Gonzalez, and Angie Ruiz, Community Service & Internal:

In these current circumstances, as community chairs, we've faced a challenge to seek out opportunities to support our communities that don't require physical contact. Thus, we have made the decision to connect and support our internal chair this semester.

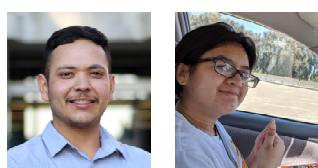
As a team, we have planned and organized events that would execute community building and would provide emotional support to our CASA members, but have also opened it to CED students. This was an intent to create a deeper sense of support and empowerment within our CASA.



Sulem Hernandez & Cindy Gutierrez, Alumni & Outreach:

This semester we combined forces to try our best to provide a welcoming environment through engagement and asking what our community wants or needs from us.

Additionally, we have been communicating with different Latinx organizations on campus about how we can best support each other. We agreed that it was best to promote and support each other's events whether it be attending, or promoting through our newsletters, social media, or via communication - and hope to continue these collaborations into next semester.



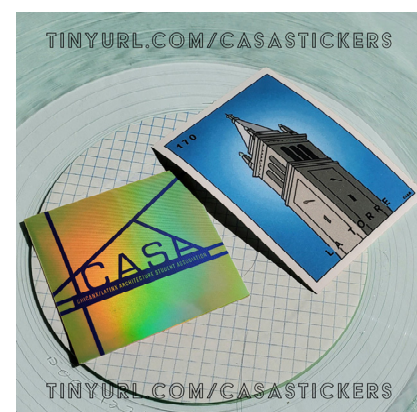
Jose Ramos & Stephanie Machuca, Digital Marketing

The goal for this semester was to brainstorm merch and marketing ideas designed to interact with Casistas, Alumni and the Berkeley community

alike. The launch of our custom Loteria Sticker Collection allowed us to survey the interest of community members, as well as to obtain funds for next semester's merchandise projects. Our larger goal is to create a revenue that would continue to supply our members with the resources needed to persevere in academia, especially in such difficult times. You can still purchase our designs at tinyurl.com/casastickers



Casistas get entrepreneurial
Custom designed CASA Loteria card game cards (the Latino cultural equivalent of Bingo).



Student designed CASA stickers of the CASA logo and Cal's iconic Campanile

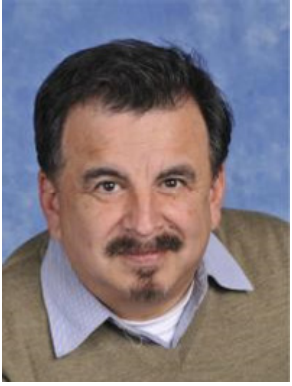


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Indigenous Design as a Relationship

James T. Rojas

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I have been thinking about what indigenous design might mean for city planning, public space, transportation, and architecture.

Today these professions measure outcomes as an aesthetic or by its function. We pick and choose what good design is based on this criteria.

I would like to introduce a new design criteria/tool category based on relationships. Introducing this tool or concept expands the meaning of design. This can make our cities more inclusive.

I have observed and learned from indigenous peoples and Latinos that urban design is about relationships with the land, and people. Relationship design may not meet the criteria of Western design or function but it highlights the importance of connecting things.

For example in the bay area the Ohlone indigenous people would create up to 40 foot high shellmounds¹ made from the shell fish they would eat by the bay. They were approximately 425 around the San Francisco Bay Area, and took thousands of years to create. The shell mounds celebrate space and the connection to the land.

Native Americans would bend trees for wayfinding.² In ancient times before maps existed, people needed to navigate. In the United States, Native Americans came up with a novel solution: shape nature into trail marker trees. To mark trails, river crossings, or important sites such as Pikes Peak in Colorado, Native Americans would bend young trees into shapes that were not found in nature, such as right angles. Once molded, saplings would retain these unusual shapes throughout their lives.

These practices reflect design as a function but more importantly a deep relationship to the land.

Design as in this case is used as a tool for relationship building which best describes Latino indigenous urbanism and their deep relationships to land.

1. <https://www.kqed.org/news/11704679/there-were-once-more-than-425-shellmounds-in-the-bay-area-where-did-they-go>
2. <https://www.cbsnews.com/news/groups-identify-trees-bent-by-native-americans>.

Latino urbanism like the tamale reminds us of our Mesoamerica past! The tamale is said to be older than the tortilla because the tortilla requires a flat grill. The tamale is simple corn maize wrapped in corn husks cooked over fire.

One of my biggest reality checks was when I went to Spain and realized the Spanish did not eat Mexican food. The Spanish were the new world administrators and did little to change life at the bottom of the social structure.

Today my neighbor's oak tree bears hundreds of acorns yet no one eats them. For the Miwok Native Americans this was their food source.

Relationship building best explains Latinos urban design practices. Land design for many Latinos becomes a form of relationship building. While at MIT my college researched New Urbanism guidelines to promote walking and specific behavior. In East Los Angeles, Latinos were building these same interventions to build relationship with the land, people, and community.

For Latinas the front yards is a space of relationship building between nature, family, and community. Latinas use their imagination, resources, and hands, to retrofit their yards to fit their social, cultural, economic, and family needs.

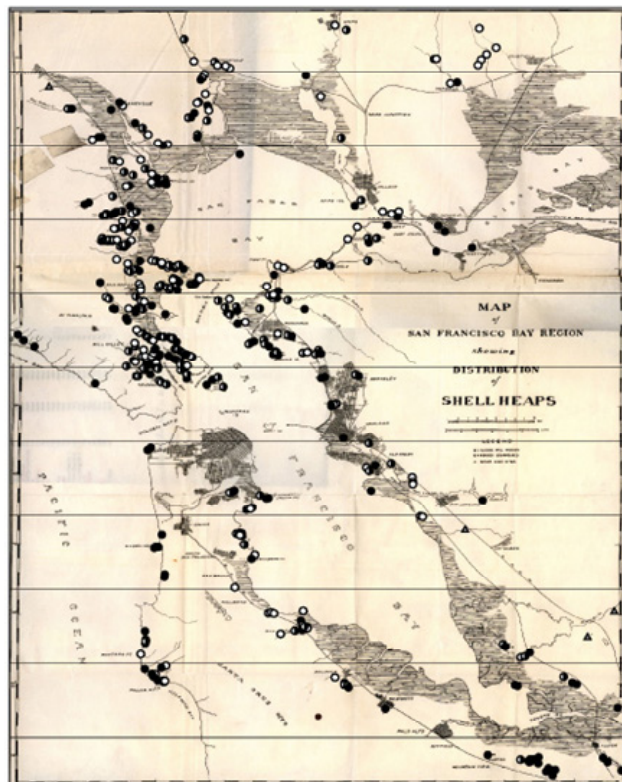
The beauty of the rasquachismo gardens can't be measured by any urban design or architectural standard but rather by life's relationships, expressions, and adaptations.

Like the tamale, the Lady of Guadalupe mural or shrine reminds us about our relationship to the land. Her hybrid past reminds us that places have deeper meaning, and value that lives beyond the here and now. She has become a design tool for Latinos to manipulate her in various shapes and forms. From shrines to murals from, front yards to taco trucks, dead-end streets, parking lots, or cinder block walls, become sacred.

If we want to create resilient cities we have to honor relationships as a design criteria.

Place It

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Top: In 1909, a UC Berkeley archeologist Nels Nelson counted 425 shellmounds around the Bay Area. He thought there had been many more but they were worn away by water, time and development.

Bottom: Native American tree bending, used thousands of years ago as trail markers to navigate the United States and Canada. Bent trees have been found throughout the world.