

# ByDESIGN

An Online Journal of Exceptional Achievement



## **Anjelica S. Gallegos, Charelle Brown, Summer Sutton**

**Yale's Indigenous Scholars of  
Architecture, Planning & Design**

**No Way Out**  
A Book by  
Michael Hernandez

**Theodore S.  
Jojola, Ph.D.**  
Post Colonial  
Indigenous Design  
& Planning

## OUR TEAM

### Editorial Board

Rogelio Roy Hernández, Publisher & Editor  
roy.hernandez@thirdwavecorp.com

Joseph Martinez, Co-editor  
jmartinez@martinezcutri.com

D. Oswaldo Lopez, AIA, LEED, Co-editor  
oswaldo2lopez@gmail.com

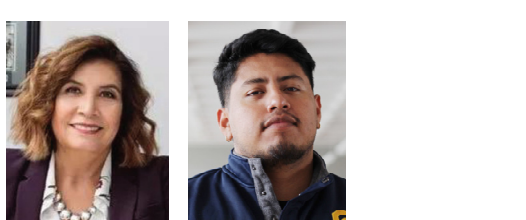
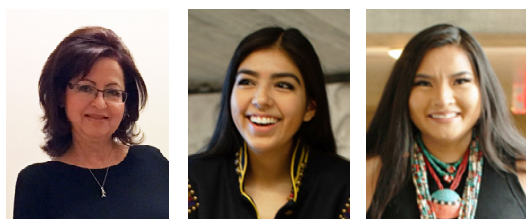
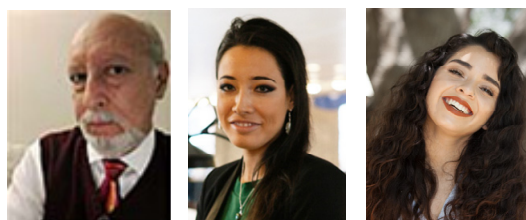
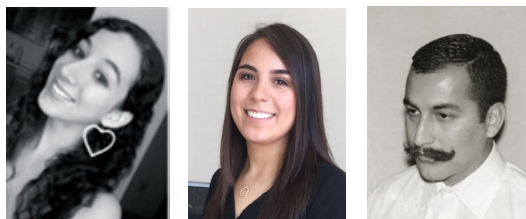
Charles Higuera, FAIA Co-editor  
Charles.Higuera@sfdpw.org

### Staff

Aymee Barajas, Staff Writer  
Lauren E. Hernández, Senior Writer  
Martha Ruiz Campa, Editor  
Michael Hernández, Photographer  
Itzel Torres, Contributing Writer

**ByDESIGN is published by:**  
**ByDESIGN Enterprises**  
11400 W. Olympic Blvd. Suite 200  
Los Angeles CA 90064

ByDESIGN Magazine™ is published electronically 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

**MEMO** ..... 2  
**A new epoch that elevates society and safeguards the planet**  
 Rogelio Roy Hernández



**Luminaria/o** ..... 2  
**Tamara Eagle Bull, FAIA, First Native American Woman Licensed Architect in the US**  
 Joseph Martinez, Architect



**Professional Practice** ..... 3  
**Leader or Manager?**  
 Charles Higuera, FAIA



**Cover Story** ..... 4  
**Anjelica Gallegos, Charelle Brown, Summer Sutton Yale's Indigenous Scholars of Architecture, Planning & Design**  
 Rogelio Roy Hernández



**Cal Alumni at Work** ..... 10  
**Karla Zillner, Assistant Systems Analyst, Los Angeles County Metro**  
 Anarosa Robledo



**Chicanx History** ..... 12  
**MEChA, What's in a Name?**  
 Joseph Martinez, Architect



**Architecture & Planning** ..... 13  
**Professor Theodore (Ted) Jojola, Ph.D. Post Colonial Indigenous Design & Planning**  
 Itzel Torres



**Photography** ..... 18  
**No Way Out, A Book by Michael Hernandez**  
 Aymee Barajas



**CASA Now!** ..... 20  
**Parental Guidance, Faith & La Virgen de Guadalupe**  
 Omar Martinez



### CONTRIBUTORS

Roy R. Hernández, Oswaldo Lopez, Charles Higuera  
 Lauren Hernández, Aymee Barajas, Michael Hernández  
 Joseph Martinez, Summer Sutton, Itzel Torres  
 Martha Ruiz Campa, Anjelica Gallegos, Charelle Brown  
 Anarosa Robledo, Ted Jojola, Karla Zillner  
 Tamara Eagle Bull, Omar Martinez

### ON THE COVER:

The cover photograph of Anjelica Gallegos, Charelle Brown and Summer Sutton was taken at Yale School of Architecture, New Haven CT by Los Angeles based photographer Michael Hernández, on April 21, 2019.

# MEMO from the Editor

## A new epoch that elevates society and safeguards the planet

Rogelio Roy Hernández

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

Volume 30

April 2019



Chief Seattle, of the Duwamish tribe said: "When you know who you are; when your mission is clear and you burn with the inner fire of unbreakable will; no cold can touch your heart; no deluge can dampen your purpose. You know that you are alive."

This issue of BD highlights an impressive group of students, educators and professionals with a clear vision, unbreakable will, and a passionate purpose to overcome societal obstacles, with a focus on Indigenous design and designers.

The cover story introduces Yale's Indigenous Scholars of Architecture, Planning & Design, **Summer Sutton, Anjelica Gallegos, and Charelle Brown**. These brilliant scholars are endeavoring to bring Indigenous design ways of thinking into design curriculum. In the Luminaria/o section, **Joseph Martinez** profiles Indigenous trail blazer **Tamara Eagle Bull, FAIA**, who 30 years ago became the first Native American woman licensed architect in the US – a shameful indictment on the lack of access and diversity in the design profession. And continuing the theme, **Itzel Torres** presents the story of distinguished **Professor Ted Jojola, Ph.D.**, founder of the Indigenous Design + Planning Institute at the University of New Mexico. Mr. Jojola is the preeminent thought leader in the application of Native American culture to architecture, community design and political science.

In the Professional Practice section, **Charles Higuera, FAIA**, shares his insights on project management best practices, drawing on the wisdom of Chinese sage, Lao Tzu.

The Cal Alumni at Work article by **Anarosa Robledo** showcases the unflinching resolve of **Karla Zillner**, who overcame obstacles encountered by Latino immigrants to

matriculate from Cal. We also feature the story of another Cal DACA student, **Omar Martinez-Zoluaga**, who describes his vision for CASA, the student organization at the College of Environmental Design (CED), at UC Berkeley.

And **Joseph Martinez**, co-founder of MEChA at UC San Diego in the mid 1960's, provides his thoughts on the current move to change the organization's name.

In the Photography section, **Aymee Barajas** covers the publication of "No Way Out," a book by **Michael Hernandez** (BD photographer). It offers a visual study of a tool used throughout history, including the current militarization of the Southern U.S. border.

This issue is dedicated to Native Americans, and their 527-year struggle for socio-economic, political and cultural justice. Producing this volume was a significant learning experience, and the most meaningful issue published to-date. We learned the will of Indigenous people is truly unbroken, their purpose undamped, and they've not forgotten who they are. As Anjelica Gallegos states in her interview: "Indigenous thinking is invaluable to propel the architecture field into a new epoch, which both elevates society and safeguards the planet." We could not agree more!



Anjelica Gallegos, Charelle Brown, Summer Sutton. Indigenous Scholars of Architecture, Planning & Design, Yale School of Architecture New Haven, CT April 28, 2019 © Michael A. Hernández

## Luminaria/o:

### Tamara Eagle Bull, FAIA, First Native American Woman Licensed Architect in the US, Joseph Martinez, Architect

A member of the Oglala Lakota Nation, Native American architect Tamara Eagle Bull has articulated a clear and strong message over her professional career of thirty years. She has spoken at various conferences, lectured on her work, and was the recipient of the 2018 Whitney M. Young Jr. Award from the American Institute of Architects.

In the March 2019 issue of ARCHITECT magazine, she penned an article entitled "Stop Appropriating My Culture". Her design ideology is based on tribal sovereignty, and client participation in the design process in order to properly implement their own cultural values, thereby achieving an authentic work of architecture. "Since Native Americans were the first architects in the Americas,

since time immemorial, we have been designing and buildings structures that were unique to the climate, cultural, land, and lifestyle of the individual tribal nations that existed prior to colonization".

The first Native American woman to become a registered architect in the Unites States, and a Fellow of the AIA, Eagle Bull obtained her B.S. degree in Architectural Studies from Arizona State University in 1987, and her Master of Architecture degree in 1993 from the University of Minnesota. In 1989, she established Encompass Architects in Lincoln, Nebraska, based on a simple core value of RESPECT; the firm has accumulated an impressive portfolio in several building-types, and, in particular, nearly 100 tribal design projects.



Presently, Eagle Bull is working on the Memorial for the Wounded Knee Massacre of 1890, a site that is sacred to the Oglala Nation. For more information on Encompass Architects, [www.encompassarch.com](http://www.encompassarch.com)



### Wounded Knee Memorial Center, South Dakota

Working with an exhibit designer and local community members, Encompass Architects envisioned a team effort to design the content of the Wounded Knee Memorial Center. A visitor's journey throughout the 19,800 SF Center is controlled and scripted, thereby allowing the visitors to gain the proper perspective and state of mind prior to actually viewing the sacred site. By controlling the access to the site, the goal was to guide visitors in a specific path: first through the Center then to a designated trail. The design addresses the nature of sacred place in any experiential ways.

*Luminaria/o: Translated from Spanish to English – Luminary, synonymous with light, shining star, preeminent and celebrity.*

## Professional Practice

### Leader or Manager?

Charles Higuera, FAIA



**LEADER: ONE WHO DOES  
THE RIGHT THINGS.  
MANAGER: ONE WHO DOES  
THINGS RIGHT.**

A fair distinction and often thought of as a way to assign project roles based on experience, expertise and personality. One role however does not exclude the other and I would assert a good design professional embodies both.

Much is written about both and much is involved with personifying performance in both. These are skillsets that should certainly be honed, as they are essential in establishing the value proposition of design professionals in project delivery

Leaders must inspire confidence, which is accomplished through exhibiting not only certitude of action, but also appreciation for the opinions of others. Leadership is typically demonstrated through a variety of occasions and while sometimes through heroic action, typically it is through an accumulated demonstration of capacity and capability. And it is accomplished with humility.

Managers are paragons of execution. Project delivery among all aspects that accrue, require a macro to micro and back again perspective of the project landscape of issues, opportunities, challenges and defined parameters. To paraphrase, it's the ability to see the forest, the trees and even the branches on the trees all at the same time.

Often, certain people are perceived to be born leaders due to outsized personality and gift of gab. While these qualities can provide them advantage, they must be accompanied by the requisite experience and expertise. Be assured, it is possible to be a quiet leader, (i.e. without bombast or glib speech). And in design practices of mindful professionals, it is equally valued because very often these types of leaders are a much better fit with certain clients.

“ A leader is best when people barely know he exists, when his work is done, his aim fulfilled, they will say: we did it ourselves. ” Lao Tzu

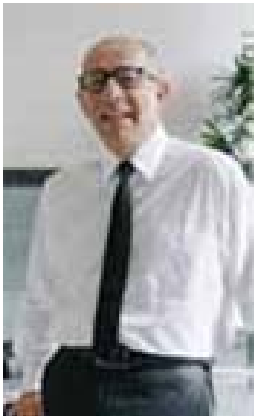


Managers are implementers who define an actionable plan and collect the commitment of the team to the specific shared and respective actions. Managers must also be ready and willing to urge, cajole or demand alignment among team members who are lost or need to be reminded of their commitment.

In your career, you may over time tend to be more comfortable with a role which springs from one or the other. I would urge the blend be your goal as an emerging professional. Each skill is the natural cohort to the other and if you can exemplify both, then you are indeed a very valuable design professional. Be that person.

### Yale's Indigenous Scholars of Architecture, Planning & Design

Rogelio Roy Hernández, Photography, Michael A. Hernández



Tasunke Witko (Crazy Horse, Oglala Lakota) once said: *"The First Nations shall rise again and it shall be a blessing for a sick world; a world filled with broken promises, selfishness and separations; a world longing for light again. I see a time of seven generations when all the colors of mankind will gather under the Sacred Tree of Life and the whole earth will become one circle again. In that day,*

*there will be those among the Lakota who will carry knowledge and understanding of unity among all living things and the young white ones will come to those of my people and ask for this wisdom. I salute the light within your eyes where the whole universe dwells. For when you are at that center within you and I am at that place within me, we shall be one."*

The Yale scholars interviewed in this article are those who Crazy Horse spoke of, carrying the knowledge and understanding of unity between Indigenous culture, the built environment and the planet. We salute them.

#### Tell us a little about your background?

**Sutton:** My family roots are in North Carolina but I was brought up in Maryland and in Texas, regularly traveling to N.C. to be with my grandparents whenever there was a long weekend or break. But wherever I have lived, I have always found the network of Lumbees extends everywhere. The shift from geographic rootedness to the memorialization of place and identity is a mark of many people in my generation.

The pursuit of jobs, education and the expanding access to opportunities across the country has resulted in many geographic shifts for everyone, including Native people. Regularly attending and dancing in powwows, participating in the growth of the urban Native community organizations and events, and engaging in the act of making crafts with my family, are all ways that my mother encouraged a continued connection and engagement with our family's identity.

**Gallegos:** I am from the Santa Ana Pueblo and Jicarilla Apache Nation. I grew up across several pristine areas of the country, including the high deserts of New Mexico, mountains and the Capital of Colorado, and Bitterroot Valley of Montana. Experiencing rural and urban life is fundamental to me because I learned the value of hard

work, strong community, and resilience. Importantly, living in cooperation with the surrounding natural world teaches me to think and live beyond myself.

**Brown:** I was raised in Santo Domingo Pueblo, also known as Kewa, by my mother and extended family. I am definitely privileged to have a family so intricately tied to Pueblo ways of life.

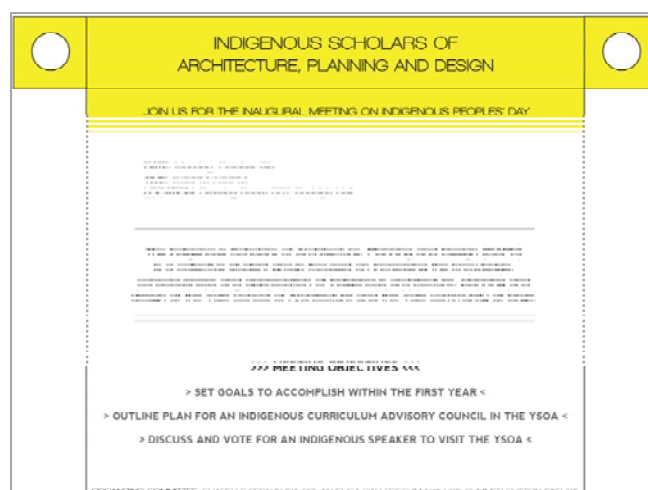


Anjelica Gallegos, Charelle Brown, Summer Sutton. Indigenous Scholars of Architecture, Planning & Design, Yale School of Architecture

New Haven, CT, April 28, 2019  
© Michael A. Hernández

I spent an enormous amount of time learning how to navigate space in and out of the community, just as my mothers and sisters before me. This meant being assertive and bold about my identity, but also being calm, collective, and purposeful in my actions. Being raised with Pueblo core values, also built into my mind and heart a serious commitment to my people. My community is truly the main driving motivation for my education.

**Summer, you have a BA from Cornell, a MS in History, Theory and Criticism of Architecture from MIT, and a Ph.D. in progress from Yale. You are one of the best educated Indigenous women (or person) in the country. What's the catalyst for this pursuit?**



ISAPD announced their first official meeting on Indigenous Peoples' Day 2018.

The Lumbee Tribe has a tradition of encouraging higher education. This aspect of Lumbee identity evolved from the historically significant development of the University of North Carolina in Pembroke from an Indian-only institution established in the 19th century. I am infinitely grateful for the privilege to pursue an education at prestigious universities, but I can list many other Lumbees, as well as other Indigenous academics, who have cleared this path many times before me.

My mother not only received a college degree but she attended school continuously throughout my childhood to now hold both a J.D. and a Ph.D. I wish she had the same opportunities that I have had to attend these institutions. The pursuit to higher education, regardless of any obstacles, is a part of my identity.

# COVER STORY

Summer Sutton, Anjelica Gallegos,  
Charelle Brown

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

Volume 30

April 2019

## Yale's Indigenous Scholars of Architecture, Planning & Design

It is good to see the current cultural climate has increased the recognition of many Native intellectuals but they have been around since time immemorial.

**Summer, you hold a number of positions which focus on Indigenous studies (e.g., advisory activities, cultural specialist consulting and historic preservation board member). Given your pursuit of a Ph.D., how do you manage these commitments?**

**Sutton:** Working towards completing my Ph.D. is my number one priority. There is also the responsibility to give back to your family, your tribe and your intertribal community, so if my commitments can lead to a better understanding of our culture, then I will do my best to make a contribution. That said, the work I do is all related to expanding my understanding and the potential impact of my Ph.D. research.

**Anjelica, you've been an advocate for Indigenous/environmental rights at the national level (e.g., the White House Tribal Nations Conference). How did that come about?**

**Gallegos:** My family raised my brother, Joaquin Gallegos, and me to stay aware of the historical and current state of the environment because we are not separate from the world around us. My brother, who is involved in Indian affairs in Washington, D.C. and the West, including the environmental realm, is an example and encourages me to climb higher.

**Urban Analysis of Resolute, Nunavut**  
Posted on ISAPD February 21, 2019 ©

*Charelle Brown presents an urban analysis of Resolute, Nunavut after the forced relocation of Inuit families in the 1950s. Her work highlights the influence of the Inuit community on Resolute's contemporary urban condition.*

“ Working towards completing my Ph.D. is my number one priority. There is also the responsibility to give back to your family, your tribe and your intertribal community, so if my commitments can lead to a better understanding of our culture, then I will do my best to make a contribution. ” S. Sutton

To prompt new thought, I presented Native Youth concerns to President Obama and his Cabinet at the White House Tribal Nations Conference detailing the influence of climate change on Indian Reservations and Alaska Native Villages and the robust opportunity to expand renewable energy and sustainable building therein. I spotlight the importance of design at many levels to help draw support to communities experiencing hardship.

For studio, I recently designed an Indigenous Ecologies Center where individuals and groups of people can stay for several weeks at a time and learn about Indigenous shifting horticulture practices and land restoration. I incorporated the basketry and weaving skills I've learned from my family and my interest in nomadic

architecture to influence the design of the building. As many Indigenous and environmental issues are interwoven, a collective, not individual, viewpoint and understanding is often necessary to form solutions. I view my architecture work as a continuation of the never-ending responsibility to protect the globe and shape a safe future for everyone.

**Charelle, your studies focus on reclaiming Indigenous design and planning. What does that mean to you, and how will that inform your future as a designer or planner?**

**Brown:** Reclaiming Indigenous design for me means abandoning paternalistic design mechanisms that have been enforced largely by the U.S. Federal Government. It is a movement towards relearning and implementing planning patterns that work for our own individual communities. Since the planning and design that works in my community, may not be what works for another tribal nation, reclaiming Indigenous design is also an empowerment of our community members to actively engage with the planning of their future. I often think about how most of the Pueblos in New Mexico were not built over night, but rather over generations. Reclaiming Indigenous design is a practice and movement towards our own self-determination.



### Yale's Indigenous Scholars of Architecture, Planning & Design

**Summer, you were an Assistant Professor of Architecture at the American University and established a design and research consultancy (SS DESIGN) in Dubai from 2012 to 2016. What was it like to teach and work in the U.A.E., professionally and culturally?**

**Sutton:** I think working in a context outside of your own culture is important if you plan on doing research addressing a topic that is interconnected with your own identity. Working in Dubai has allowed me to understand the work I am doing now with a more objective lens; I would like to think.

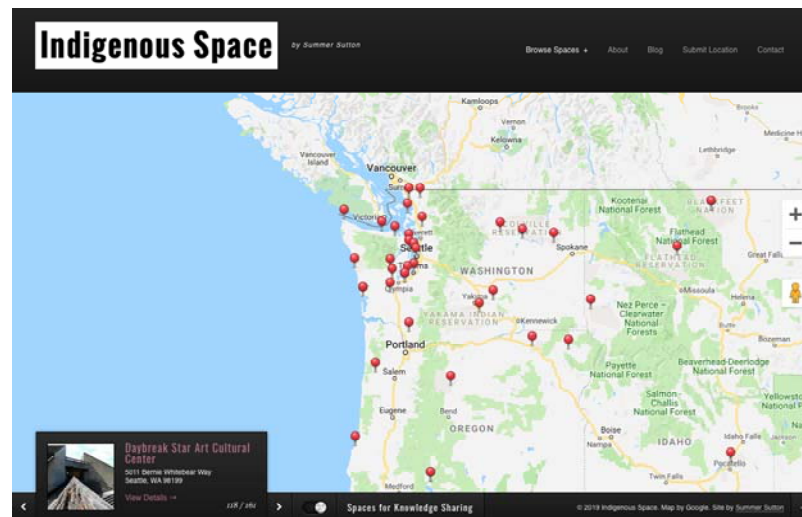
There are professional and cultural differences that exist and I see it as an opportunity to continuously reevaluate the ways I am operating on a personal and professional level. These differences exist everywhere.

**Charelle, your long-term goals are to renovate and revitalize traditional architecture in Pueblo Communities beginning at the plaza. Can you tell our readers what you envision and describe the significance of the 'Plaza'?**

**Brown:** The Plaza in my community is arguably the heart of our village. I envision the housing in the main village to be restored. I believe there is a beautiful power in occupying the same spaces as our ancestors. The Plaza is not a downtown gathering space, but a place for meeting, celebration, and ceremony. Those in New Mexico may know Pueblo spaces as the place where traditional dances take place. Preserving the housing in and around sacred spaces is an act to preserve our culture and ways of life.

**What prompted you all to start ISAPD at the Yale School of Architecture?**

**Sutton:** I met Anjelica and Charelle at the Native American Cultural Center at Yale. It is more unique than one might think to find Native students in architecture schools.



www.IndigenousSpace.org

You don't let those opportunities go when they happen. We all felt this was a unique opportunity to be able to address our design and academic interests and be understood. It can often feel like you are talking to yourself when there are a limited number of academics who understand the issues you are trying to address that are particular to Native communities. Having a sense of community within the architecture school makes a huge difference.

**Gallegos:** There is a need for Indigenous knowledge, expertise, and presence in architecture including the curriculum, practice, and thought leadership. Not unlike most professional fields, Indigenous ideas and architecture are hardly or not covered in architectural courses and therefore not regarded as important systems to learn from. Although Indigenous peoples and architecture have had the closest relationships to the natural landscape, Indigenous architecture is often viewed as archaic rather than a complex continuum of belief systems and sustainable living practices.

As the environment is increasingly in a state of unrest from climate change, Indigenous thinking is invaluable to propel the architecture field into a new epoch that both elevates society and safeguards the planet. By securing Indigenous thinkers and practitioners to teach and highlighting intersections between architecture and Indigenous Peoples, ISAPD helps to solidify that reality.

**Summer Sutton:** This website documents the location of Tribal Museums in the U.S., which are open to the public to share important knowledge. The architecture of these tribal museums/community centers say allot about how communities wish to represent themselves. The website brings attention to the time and effort put into the design of these spaces; it is a work in progress. I will drive across the US to visit some of these spaces this summer.

**Brown:** Originally my motive for establishing ISAPD at Yale School of Architecture was an attempt to secure regular access to Summer and Anjelica who understand the challenges of being an Indigenous student studying architecture. I knew establishing ISAPD would collectively allow us to increase the awareness of Indigenous understandings of space in any class discussions. The fact ISAPD exists offers me so much more than I anticipated. We have a known presence in this institution, one which is now reaching beyond Yale's Ivy-covered walls.

**What is your vision for ISAPD and what initiatives will you undertake?**

**Sutton:** We will be curating an architecture exhibit entitled "Making Space for Resistance: Past, Present, Future" in the North Gallery of Rudolph Hall at Yale University from August 29<sup>th</sup> through October 5<sup>th</sup>. We would like to develop an outreach system for Native students to inform them about the opportunities associated with pursuing a degree in Architecture at Yale. We are also hoping to develop a curriculum advisory committee to provide feedback on ways to expand the existing architecture curriculum in a way that is even more inclusive. Dean Berke has taken major steps to make those changes and we are headed in that direction. Ultimately, we will have an alumni association, which we hope to see grow in number, as well as in influence and inspiration to other Indigenous students.

### Yale's Indigenous Scholars of Architecture, Planning & Design

**Gallegos:** A vital ISAPD initiative is to create accessibility to architecture school and the field. Our goal is to support the Yale School of Architecture to lead in the academy and practice by elevating a suitable and encouraging learning biome to stimulate cross pollination between all students, and support new perspectives from Indigenous students.

For example, the Jim Vlock Building Project at the Yale School of Architecture is a class where graduate students work collaboratively to design and build a housing structure as part of their education. This is the first year the professors and students agreed to adopt a tribal land acknowledgment statement for the opening ceremony.

Understanding a site's historical fabric contributes to honest and high-level architecture practice. Increasing Indigenous knowledge and presence, with different experiences and design methods, will draw new elements and answers that mainstream architecture has never seen before.

**Brown:** First and foremost, the Yale School of Architecture needs Indigenous students and faculty. One of our larger focuses is recruitment of Indigenous scholars. In many ways we are trying to incorporate more Indigenous architectural scholarship and history into the curriculum. Hopefully, this means getting a visiting Indigenous professor hired.

“As the environment is increasingly in a state of unrest from climate change, Indigenous thinking is invaluable to propel the architecture field into a new epoch that both elevates society and safeguards the planet.” A. Gallegos

Additionally, ISADP is really working on creating space for Indigenous perspectives. We will be hosting an exhibit in the YSoA North Gallery titled Making Space for Resistance: Past, Present, Future.

**What advice would you give students of color/Native Americans pursuing a planning/design career?**

**Sutton:** Don't give up. Don't quit. It is hard and you might feel alone but don't stop until you finish what you came to do. The work you are doing now will prepare you for opportunities to give back to your community.

**Gallegos:** The Indigenous 21st century relies upon the present and future, the descendants of the troubled past, to fight for the survival of our People. More important than functioning in an anthropocentric and monetary driven society, Indigenous youth need to take care to thrive mentally and spiritually first. As the generations who will influence those after us, like Goyaale (Geronimo), we must not be easily swayed by the opinions and perspectives of others. It is necessary to remain conscious in every way and in any system that we participate in, including education systems. While architecture school and the field itself is constantly

challenging and time consuming, I am always curious about the unknown of architecture because design has power to carry out ideas from any individual. Protect your creative vision and learn the "realities" of architecture congruently.

**Brown:** There are very few practicing architects and planners who identify as Indigenous peoples, especially in comparison to non-Indigenous architects and planners. Regardless, seek these individuals out and ask many questions about the field as you can. I have learned planning and design gets easier when we are able to find an Indigenous professional or People of Color in the field who you see yourself in.

**What are the most significant challenges they will face?**

**Sutton:** Finding a sense of community within any architecture school will be a big hurdle. Architecture often has its own culture which can be isolating from the rest of the university. For students who want to maintain cultural practices, it can be hard, but it is especially hard when you operate on different scales of time and in different environments than many other native students who attend the same university.



#### Contemporary Indigenous Art Museum, Anjelica Gallegos

Site: New Haven, CT

Using the visual language of one of the tree skin patterns found on site, I treated the entire site of buildings and natural vegetation as a symbiotic living network. The museum is designed to promote an appreciation for contemporary Indigenous art and to provide a space for artists to experiment and grow. Each of the three pathways to the buildings are carefully curated with biome specific vegetation matched to flourish with the sun conditions of the site.



# COVER STORY

## Summer Sutton, Anjelica Gallegos, Charelle Brown

### Yale's Indigenous Scholars of Architecture, Planning & Design

**Brown:** The struggle for me has been finding comfort or pride in my work. In my first semester of my major, I always felt like my work didn't quite belong to me. I was constantly frustrated or lacked motivation. I realized it was because I was using frameworks that did not allow me to explore. I guess, I would give the advice of sticking to your gut and following what excites you. The problem of not seeing your work in the same light as your classmates might be because you have been taught different ways of thinking about design, planning, and architecture. Remind yourself sometimes there isn't a whole lot of precedent for the work you are envisioning for yourself, but this is not a reason to confine yourself to ideas of architecture and planning of non-Indigenous or what white professors are teaching. Follow what excites you.

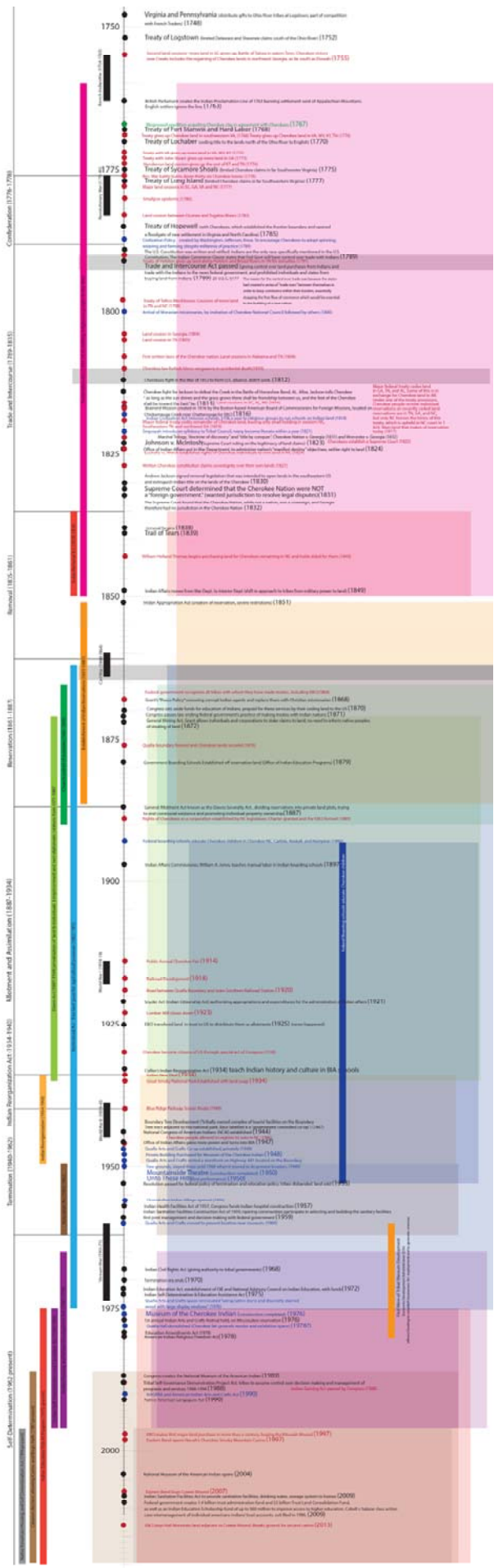
**Summer, at this stage of your life you have an exceedingly impressive list of accomplishments. What's next after receiving your Ph.D. How about you Anjelica and Charelle?**

**Sutton:** Thank you for the very kind words. I see my experiences as ones of learning, following my interests and finding where I can make a contribution-- sometimes it becomes an accomplishment. I would like to find an academic position that allows me to integrate my work on Indigenous architectural issues with the mainstream architecture curriculum.

The impact Dean Berke has made on creating a more inclusive academic culture at the Yale School of Architecture has been very inspiring. A future position that allows me to provide similar opportunities to enrich the architectural culture and expand notions of knowledge production within the field would be an exciting next step.

**Gallegos:** There are several possibilities that I am interested in pursuing. I plan to work with Indian Tribes and Alaska Native Villages to address their distinct needs and priorities as sovereign nations, especially nations located in sensitive landscapes. I am also focused to work in other realms including academia and the union between art and design. Ultimately, I want to serve as a practicing architect who energizes new ideas and ensures that architecture creates answers and questions possibilities

**Brown:** At Yale there has been so little opportunity to work with Indigenous faculty and zero opportunity to work with Indigenous architecture faculty. Given this lack of opportunity, my goal was always to apply and be accepted into a master's program where Indigenous architecture professors can guide me and work. However, since the founding of ISADP, I am more inclined to apply to Yale School of Architecture, and work to create the type of support and opportunity I want to see.



**Indigenous Graphical Historical Timeline:** Summer Sutton is creating a historical timeline of resources documenting Indigenous architecture from 1492 to 2013 (which is why this graphic is not legible). Using graphic notation, a framework is being developed for an Architecture History and Theory course. The intent is to fit non-linear processes into a linear timeline that is often used to understand history--merging multiple ways of thinking about the past, present and future. The Architecture History course will incorporate a new understanding of Indigenous architecture into a core architecture curriculum.

### Summer Sutton

Ph.D. Student  
Culture, Design,  
Architecture



#### Current Positions

- 2018-Present Graduate Coordinator, Yale Group for the Study of Native America
- 2017-2018 Native American Exhibit Content Specialist, Yale Peabody Museum, New Haven, Connecticut, USA
- 2016-present Council Member, Connecticut Native American Heritage Advisory Council
- 2016-present Native American Cultural Specialist, Board Member, Connecticut State, Historic Preservation Review Board

#### Academic Positions

- 2018 - 2019 Teaching Fellow, Yale School of Architecture  
New Haven, Connecticut, USA
  - Design Studio, Year III, with Trattie Davies
  - Architecture Theory, graduate level
- 2013 – 2016 Assistant Professor of Architecture, American University in Dubai, Dubai, United Arab Emirates
  - Design Studio I, II, III, IV, V
  - History & Theory of Architecture II, III
  - Theory of Architecture
  - History & Theory, Cultural Identity & Globalization
- 2010 – 2012 Research Assistant, MIT, Cambridge, Massachusetts
  - Dr. James Wescoat, 2011-2012
  - Dr. Nasser Rabat, 2010-2011
- 2010 Visiting Assistant Professor of Architecture, Texas Tech University, Lubbock, Texas
  - Design Studio, III
  - Architecture Theory: Globalization & Design

#### Professional Architecture Positions

- 2013 – 2016 Founder & Director, SS DESIGN, Dubai, UAE, Design & Research Consultancy
- 2012 - 2013 Principal Architect, MJA Sustainable Design, Dubai, UAE, Interior Fit Out, Project Management & Construction
- 2007 Architect, Sharjah Heritage Building Preservation Unit Sharjah, UAE, Restoration of the Historic Souk

#### Education

- 2016-present Ph.D. Student - Yale University, New Haven, CT  
Topic: Knowledge Sharing Space: A Contemporary History of Indigenous Architecture
- 2012 S.M. Arch. S. - Massachusetts Institute of Technology, Cambridge, Massachusetts  
Masters of Science in History, Theory & Criticism of Architecture
- 2009 B.Arch - Cornell University, Ithaca, New York, USA  
Professional Degree in Architecture

#### Recent Awards

- 2018 Doctoral Scholar Fellowship, Newberry Consortium for American Indian Studies, Peabody Museum of Archaeology and Ethnography, Harvard University
- 2018 CCA Doctoral Research Fellowship
- 2017 HP Blended Reality Grant Recipient
- 2010 Robert Eidlitz Research Fellowship
- 2009 Berkeley Sustainable Design Fellowship Semifinalist

### Anjelica S. Gallegos

M. Arch. Student



#### Select Awards and Recognition

- 2019-20 Yale University Art Gallery, Rose Herrick Jackson Fellowship in American Decorative Arts.
- 2019 Yale School of Architecture, Russell Morse Scholarship Recipient.

#### Experience

- 2011-19 Member, American Institute of Architects
- 2018-19 Founder, Indigenous Scholars of Architecture, Planning and Design
- 2018 Member, American Indian Council of Architects and Engineers
- 2011-19 Member, American Indian Science/Engineering Society
- 2016-19 Member, Women in Design
- 2015-17 Ambassador, White House Generation Indigenous Initiative
- 2016 Scholar, Aspen Ideas Festival
- 2016 Speaker, White House United State of Women Summit
- 2013 Special guest, White House Tribal Nations Conference

#### Publications

- 2016 Gallegos A, Gallegos J. Tapping the power of Chaco Canyon. Op-Ed. *Santa Fe New Mexican*.

#### Education & Honors

- 2018-21 Yale School of Architecture, Master of Architecture
- 2011-15 University of Colorado, Denver  
Bachelor of Science, Architecture, Cum Laude



### Charelle Brown

B.A. Architecture. Student

#### Employment

- 2018-present Archiver, Yale University Office of Facilities, New Haven, CT
- 2018 Intern Architect, Indigenous Design Studio + Architecture, LLC. Albuquerque, NM
- 2017 Project Coordinator, Univ of New Mexico – Indigenous Design and Planning Institute, Albuquerque, NM

#### Experience

- 2018-present Co-founder, Indigenous Scholars of Architecture, Design, & Planning, Yale School of Architecture, New Haven, CT
- 2018-present Member, All Indian Pueblo Council of Governors (APCG) Youth Committee, Albuquerque, NM
- 2015-present Member, Association of Native Americans at Yale
- 2017 Instructor, Build A Better World Workshop  
Museum of Indian Arts and Culture, New Mexico Tribal Library Program, New Mexico State Library, University of New Mexico, School of Architecture  
Santa Fe, New Mexico

#### Education

- 2020 Yale School of Architecture, B.A., Architecture

## Karla Zillner, Los Angeles County Metro

Anarosa Robledo, Contributing Writer



When most people born in this country think about seeking better opportunities, they rarely think of going to a place with “electricity, a sewer system and front doors.” And yet, for immigrants seeking a better life, this is their reality. And when immigrants do make it to this country, life can be exceedingly arduous and filled with a whole new set of challenges.

Obstacles faced by immigrants are well known: discrimination, language barriers, racism and misconceptions held by American society. For most, the road to opportunity and a better life is replete with roadblocks, but more so for the undocumented.

Be that as it may, immigrants are undeterred. With unflinching resolve, a relentless work ethic, tireless perseverance, and an unquenchable thirst for education, they prevail against the bleakest of odds. Karla Zillner personifies the immigrants' story. But this is more than an immigrant's tale; it's about a woman looking to reach her full potential, a loving mother, and a person in pursuit of the American Dream. Her story is a human story, a tale about a Latina that defied cultural barriers.

### Tell us a little about your background?

In 1989, my mother immigrated to the United States of America from Mexico with her two children in pursuit of a better life. I was only five years old, yet I understood the importance of finding a good place to live, without fear of an abusive father and with better opportunities; a place with electricity, a sewer system and front doors. Although we made it to such a place, I grew up in a gang infested Los Angeles neighborhood and lived in a one-bedroom apartment. At the age of 16, I graduated from an LAUSD school, as an undocumented student with only basic math understanding. In spite of the fact that I had a lot of catching up to do academically, I decided to pursue a mathematics degree. I'm not quite sure how I came to that decision.

Maybe I wanted to prove some prejudiced people wrong after having been teased throughout my childhood. Maybe I had to prove it to myself. In any case, I wanted to achieve the American Dream.

**You received a BA in Applied Mathematics (Computer Science) from UC Berkeley and a MS in Computer Science from University of Illinois. What was Cal like?**

UC Berkeley holds up to its reputation of being one of the most prestigious public universities in the nation, in part, by offering some of the toughest classes a student would ever endure.

Aside from academic challenges, there were also social difficulties. More often than not, I was the only Latina in my science classes and felt like an outsider. It seemed as if my classmates expected me to fail and, as such, did not want to associate with me. Little did they know when people make assumptions about my abilities, I'm incited and invigorated. Every waking moment was spent studying and I did not have much of a social life, but it was worth it. Now I can say I started off with a basic math understanding yet completed one of the hardest applied mathematics programs in the nation. That is empowering.

**How did you get your job as a Systems Analyst at LAC Metro, the third largest public transit system in the US?**

After completing my undergraduate degree, I was searching for a position where I could grow and gain hands-on experience. A friend recommended the LA Metro two-year Transportation Associate (TA) program; I applied and was accepted.



Karla Zillner.  
Departmental Systems Analyst,  
Los Angeles County Metro, April 28, 2019



**Far Left:** Los Angeles Metro Yellow Line station.

**Left:** Raiden Zillner (named after Raiden - Immortal God of Thunder in Mortal Combat), listens attentively to his Sensei at the Karate Dojo.

## Karla Zillner, Los Angeles County Metro

Having been given the opportunity to work for such a large public agency, I worked hard to prove my worth. My former Chief and Deputy Executive Officer (DEO) noticed my diligence and hired me on as a full-time Assistant Systems Analyst one week before I went on maternity leave. It is worth mentioning that LA Metro only hires about 7% of all Transportation Associates. For that reason, I try to provide guidance to other TAs whenever possible. For example, I was recently part of a Metro Emerging Professionals Association event panel where we shared our insights on how to develop professionally at LA Metro.

After having my beautiful son, Raiden, and returning to work, I was again motivated to show my new position appreciation through my work product. My former DEO rewarded my continued dedication with a promotion to Departmental Systems Analyst. I was extremely fortunate to have had such amazing unbiased bosses. Today, I continue challenging myself and take on new responsibilities as I work towards the next promotion.

**What are your responsibilities and what do you like most about your job.**

One of my primary responsibilities is to develop and manage our Contract Information Management System (CIMS) solicitation/contract templates. The task requires me to implement solicitation/contract template functionality, analyze performance, conduct solicitation end-to-end testing and troubleshoot. I also consult with users on work processes/practices so as to determine any necessary system implementation needs. In addition, I perform data analytics and prepare reports on findings so that our leaders can make knowledgeable decisions if

the opportunity ever arises. I also develop applications using various programming languages to assist with the department's daily activities.

System Analysis is not my only trade at LA Metro and no task is beneath me. I also draft solicitation template language for County Counsel's review, updating websites, review policy, take on new programs and improve them, perform P-Card administration, research, develop training guides, create online training modules, manage projects, etc. In addition, I enjoy working with different departments as it broadens my knowledge base and allows me to grow.

“ Maybe I wanted to prove some prejudiced people wrong after having been teased throughout my childhood. Maybe I had to prove it to myself. In any case, I wanted to achieve the American Dream. ”

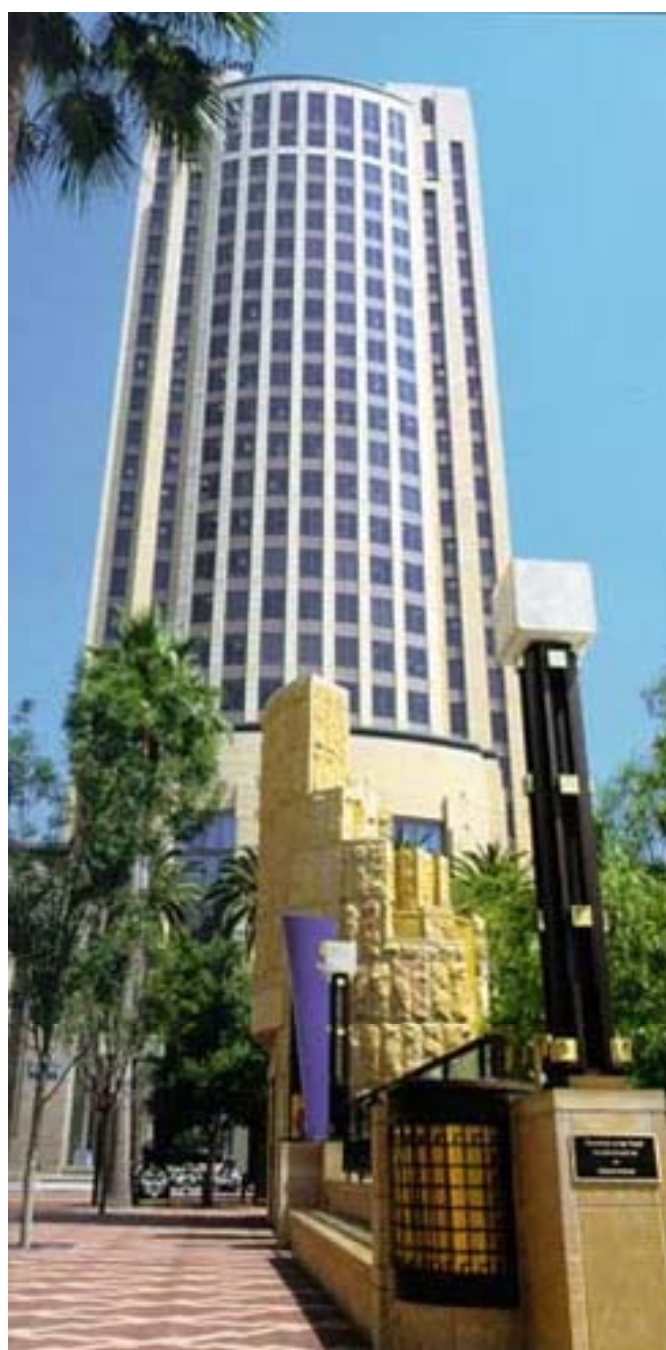
**What advice would you give students of color considering a similar career path?**

I would advise minority students to not be afraid of being the only person of color in a science class. Be proud you are brave enough to not limit yourself to the stereotypes created by society.

In a general sense, I would advise anyone new to the workforce to not be afraid to speak with executives.

Having good relationships with everyone will benefit you when you least expect it. In addition, doing your job and doing it well is a given. Go above and beyond the bare minimum. If you notice something needs to be addressed/fixed and you have the time, bring it up to your supervisor, provide solution options and offer to take care of it. This shows you are looking out for your team and not only yourself. Take on new innovative projects, again, if you have the time. You will likely be the only person in your company/agency who knows how to do the work for that project.

Make yourself indispensable.





Revolution - that's how this country was founded.

Back then, there were a series of contradictions which needed to be addressed by the colonists and a solution which captured the spirit of the times. In the mid-1960s the spirit of the times necessitated the Free Speech Movement, anti-war protests, Flower Power, Woodstock, and, also the formation of such organizations as the United Farm Workers, Black Panthers, Brown Berets, Students for a Democratic Society, and MEChA.

I grew up in the 60s, I was there, I was a co-founder, and along with several Chicano students at UC San Diego, we blazed a broad path, in and outside of the university. It was all about higher Chicano enrollments, increase in Chicano faculty and a relevant curriculum on the one hand, and on the other, advocates for bi-lingual education in California, social justice and equality, as well as self-determination and cultural awareness. We were the first-in-family to attend college, and our heirs are the beneficiaries of grass root efforts of MEChA. As the population becomes more ethnically diverse -- by 2050 the U.S. population will be approximately 52% non-white -- so too does the need for Chicanx leadership across all venues (e.g., business, finance, education, research, entrepreneurial, etc.) become more imperative in order to fashion an equitable society.

How important is a name? It's all about legacy. It's all about maintaining and enriching your culture for subsequent generations. It's all about knowing your DNA. It's all about keeping your name, and it's all about promoting the well-being of your neighborhood. After celebrating its 50th anniversary this year, can you imagine MALDEF changing its name?

### [The Philosophy of Movimiento Estudiantil Chicano de Aztlan \(1969\)](#)

#### **"Historical Foundation**

*The fundamental principles that led to the founding of Movimiento Estudiantil Chicano de Aztlán are found in El Plan de Santa Barbara (EPDSB).*

*The Manifesto of EPDSB sees self-determination for the Chicana and Chicano community as the only acceptable way to gain socioeconomic justice. El Plan argues that a strong nationalist identity is a necessary step in building a program of self-determination. Self-determination, in this regard, challenges those involved in principle struggle to respect the rights of all Chicanas and Chicanos. EPDSB stresses that in organizing M.E.Ch.A., every opportunity must be taken to educate Raza. Also El Plan exhorts M.E.Chistas to preserve Chicana and Chicano culture in this culturally diverse society, while resisting European colonialism through a strategic use of education, both in the community and on campus. Thus, a Chicana and Chicano Nation is a necessity defined as an educational, socioeconomic, and empowered Chicana and Chicano community of the Southwest."*

This generation of "MEChistas" need to focus on the principles of the 60s, do not get lost in the idealistic rhetoric we espoused. After all, we were very young, had no role models, and there was not any prescience.



Enough of the pseudo, post-western, neo-ideology (e.g., we need to be all inclusive, gender-neutral, one homogeneous people: this sounds like a sterile society of clones). It's time to kick the bourgeois PC etiquette to the curb!

MEChistas: Much work still needs to be accomplished, including electing a Chicanx Governor and U.S. Senators from California; we still look forward to a Chicanx President of the University of California, or a college named after a prominent Chicanx. To our collective credit, we now have many elected members of the U.S. Congress, State Assembly and Senate, and mayors and council persons in numerous cities. Recall, the California Chicanx/Latinx population is already 39.5% and growing. Likewise, consider Chicano/a Studies at major colleges and universities of the post 60s era; 50 years later, several new initiatives have come forth including the American Talent Initiative at Harvard, Yale, Princeton, UC Berkeley, UCLA and Stanford. Outside academia organizations, such as MAAC Project, The Mariachi Scholarship Foundation, Chicano Federation, Bahia del Sur, and One Vote, have changed the complexion of the geopolitical landscape in San Diego. To varying degrees, this is true up-and-down our State, but also across the Southwest and coast-to-coast.

Carnales, no name change, El Movimiento Estudiantil Chicano de Aztlán por vida!

### [The following is an excerpt from an article "Mexican American group MEChA eyes name change amid furor," by Russell Contreras, written on April 3, 2019. © AP News](#)

*"MEChA, a Mexican American student group founded 50 years ago at the end of the turbulent 1960s, is considering a name change, highlighting the divisions between older civil rights leaders and college activists who are shunning traditional modes of ethnic identity.*

*At a meeting Sunday in Los Angeles, student leaders voted almost unanimously to drop the reference to "Chicano" and "Aztlán" from the name Movimiento Estudiantil Chicano de Aztlán (Chicano Student Movement of Aztlán) over concerns the words are homophobic, anti-indigenous and anti-black.*

*Chicano, which refers to Mexican Americans, gained popularity during the militant Chicano Movement of the 1970s. Aztlán is the mythical home of the Aztecs, which some activists say is the present-day U.S. Southwest.*

*Students at a national conference for the group said Chicanx, the gender-neutral term used by young activists, symbolized an era when Mexican American civil rights groups excluded gays, lesbians and transgender people, according to people who attended the meeting. They also said the concept of Aztlán excluded other groups such as black people and Native American tribes, attendees said.*

*Emilio Balderas, new co-leader of the group and a University of Chicago student, tweeted Monday that the name change "was the product of our organization's work to right our past wrongs and stand with our indigenous (brothers and sisters) who felt hurt by Aztlán." He urged MEChA alumni to "hold your friends accountable for ageism & trust our student movement."*

<https://apnews.com/95617a47dde44c0c964b07672f23e9e1>

## Theodore (Ted) S. Jojola, Ph.D. Post Colonial Indigenous Design & Planning Itzel Torres, Contributing Writer



Theodore (Ted) Jojola is a distinguished professor whose life work around indigenous planners, scholars and designers has put him in the fore front of indigenous design.

Born and raised in the Pueblo of Isleta, New Mexico, Ted embarked on an impressive educational trajectory dedicating his life to his community.

He's attended prestigious educational institutions and acquired a multitude of awards, the core of Ted's work has been community oriented. As founder and Director of the Indigenous Design + Planning Institute, his practice emphasizes the inclusion of tribal communities in formulating culturally informed design solutions for community development. His passion and dedication for the longevity of Indigenous communities have made him an exemplary example of genuine cultural representation in a field that lacks diversity. Ted's fiat of representing indigenous histories, creating curriculum, and promoting design principles in his teaching is exemplary. His continued involvement in providing mentorship to mold the next generation of indigenous scholars and designers, dismantling the design rhetoric that ignores indigenous design, is truly revolutionary.

### Tell us a little about your background, where you grew up and how that influenced your scholarship and work?

I was born at the Pueblo of Isleta in New Mexico and have been fortunate to live my entire life there. The only time I was away was when I went to graduate school at MIT and the EWC/U. of Hawaii. My community is small and tight-knit. At the time, I was growing up, it may have had around 3,000 people, most of whom were steeped in their culture and language. As a baby boomer, I grew up at a time when there was a great amount of change. As a child, I grew up in a traditional extended family and many of my tasks were around agriculture and raising farm animals. There were many local traditions that were practiced around this and the elders of that generation still practiced their early lifeways. I remember, for example, my grandmother, Nana Lupita, never wore western dresses.

The only time I remember her not wearing her manta was when she took a plane to some destination to visit family.

She donned on a western skirt because she "didn't want people staring at her!" I was lucky to have witnessed those village traditions. In just a few decades, they mostly disappeared.

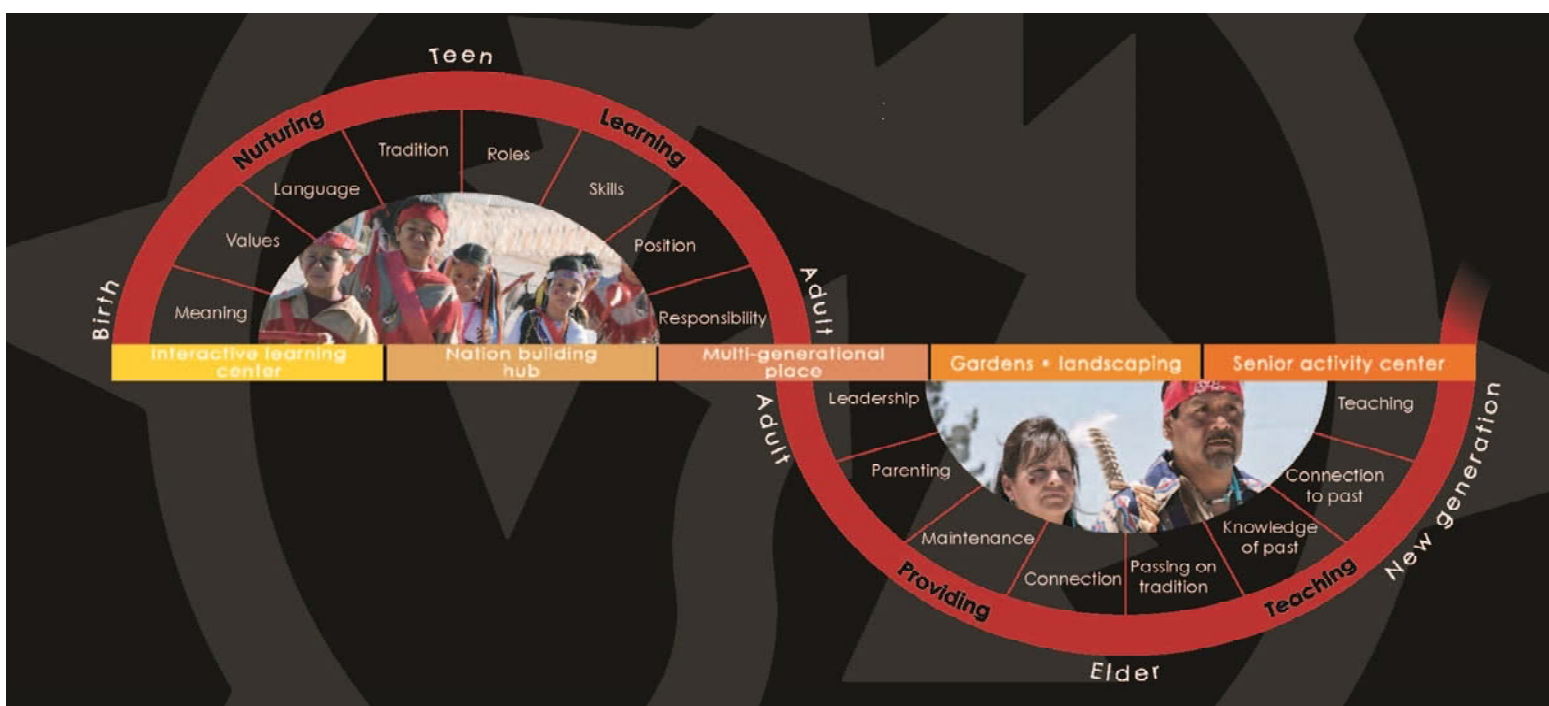
**You have an awesome academic background: BFA in Architecture from University of New Mexico; MCP from MIT; Ph.D. from University of Hawaii; and a post-Doc in American Indian Studies at UCLA. How did this evolve?**

So my curiosity was peaked at the changes going on around me. At first, the impact of Indian HUD housing began replacing our vernacular adobe homes. Although I was able to inherit the adobe home that my father had built, many others moved into these so-called "modern houses." The impact was substantial.

These homes introduced nucleated families; a faux sense of property rights and detached suburban style living arrangements. It changed the dynamic of our society and we grew away from our collective traditions into a more fragmented type of existence. There were many other impacts, but I began to wonder why this occurred and how I could position myself through my education to explain these processes of change. That's why my progression of ideas began in architecture, moved onto community planning and then, finally, political science. In a way, I've always been engaged in practices empowering the community to control change in a way that is beneficial and culturally sustainable.



**Theodore (Ted) S. Jojola, Ph.D.**  
Distinguished Professor & Regents' Professor, School of Architecture & Planning/University of New Mexico



Seven Generations Model for Ysleta Del Sur Pueblo, Texas, The red line depicts the life cycle of an individual and the associated values they learn as they mature through adulthood. The horizontal timeline identifies the institutions in the Pueblo that support each stage of an individual's life. Ysleta Cultural Corrido Plan, iD+Pi, 2012.

**You founded and directed the Indigenous Design and Planning Institute at the University of New Mexico, Can you give an insight into its charter, and the trials and tribulations of getting started?**

The Indigenous Design and Planning Institute (or iD+Pi) was created in 2011. It's a young institute, but in a few short years has grown in prominence both regionally and nationally. It's community development efforts are influenced by the role of culture and identity in informing planning and design. In a way, it stages itself to go beyond the rhetoric of post-colonialism by providing concrete ways and solutions to create places that are healthy and beautiful. The process we use for community engagement is a 7 Generations Model. It is too long-winded to explain in this response, but one can find some readings that explain this model in depth.



Ted Jojola in front of restored kiva, Nambé Pueblo.

Vernacular architecture is still characterized as "quaint" and confined to the genre of anthropology. When Americans cite so-called "great traditions," they always omit the contribution of Native people to the built environment.

That was the case, for example, when an exhibit was staged upon the opening of our new School in 2004. I remember a travelling exhibit that had been curated by the AIA showing in our lobby. The exhibit title was "The 100 Most Endured Buildings in America." Well, was there even one example of Native American architecture? Absolutely not! And even today, I'm sorry to say our conversations with the AIA professional staff have been less than stellar around NA practitioners. When we asked them a few years back if we could have a list for some of our outreach, we got a definitive "deer-in-the-headlight" moment.

Much of our drive is also to add to the scholarship of change and process. We are deliberate in making sure we build a scholarship invested in the academe so that the benefit of our learning can continue to influence others who are studying to become practitioners in our respective places. Several years ago we helped to create a Graduate Planning Concentration in Indigenous Planning. It is the only program of its kind in the nation.

**You're a product of the 1960s. As an Isleta nation/tribe, how did the American Indian Movement (AIM) and "Red Power" impact you as an indigenous people?**

Actually, except for the popular media that surrounded these events, it really didn't have a direct affect on me. These movements were largely invested in urban and pan-Indian circles. Within the Pueblo nationhood, its influence was not that extensive.

I was more influenced by hemispheric events being staged around the Martínez Cobo Report that was being done for the United Nations on the problem of discrimination against all world Indigenous populations. That's why I got a Certificate in International Human Rights Law at the University of Strasbourg, Strasbourg, France in 1985. The Cobo Report became the foundation for the 2007 UN Declaration on the Rights of Indigenous Peoples.

**You've visited many colleges and universities. How do you see current student interest levels on issues related to Indigenous design and planning? For instance, the Indigenous Scholars of Architecture, Planning and Design (ISAPD) at the Yale School of Architecture.**

There is a growing movement among young people to embrace Indigenous Design. Unfortunately, the opportunity to concentrate on this among Schools of Architecture nationally is spotty, at best.

They couldn't name one. In fact, there are a number of NA FAIA fellows and now a growing cadre of new emerging Indigenous designers. We have grown our own regionally and many of these NA students that are in the queue are women! They are positioning themselves-and rightly so- to do the most damage to the status-quo. But, unfortunately, if you want to see innovation in Indigenous design you have to look at our cousins among the First Nations and Maori People, conceptually, we're way behind them.

**Can you share your experiences implementing Indigenous Design and Planning principles? One of the aspects we see in the Cultures of the Americas (north, meso-, and south) is a reverence for the land and water, and a sustainable view of all things. The other aspects are family and culture, as well as storytelling. How do all of the above inform your perspective?**

Yikes! I can barely get through a 16-week course talking about these principles, much less in a short narrative. Let's just say there are models for describing and measuring these. In my Foundations for Indigenous Planning course, I divide these into four major areas; Worldview, 7 Generations, Time + Space, and PlaceKnowing. At the end of the course, we conclude with a discussion on Indigenous Design. The first four are ethereal and challenge us to know who we are and why we do what we do. The last topic is more around the tangible.

It's a way to get us grounded in how we can use form-and-concept to influence the places that we build and maintain. Believe it or not, there are some major examples of this, some are tiny and others are monumental. The literatures about these stories are barely beginning to trickle out. It helps tremendously that Indigenous scholars and writers are narrating these, and in a manner of speaking, they don't need "translators."

**Your work has included a vast expanse of major projects for almost 20 years. What do you consider your major accomplishments?**

By far, my mentees. I am now at the cusp of my golden years. When you age, you begin to wonder if you have accomplished anything. Some measure this by the number of buildings they make, the awards they get or even the money they accrue.

That's what I love about being an activist scholar. You change the work through the mindsets of those who influence and impact. There's nothing more gratifying than seeing a student have that "light-bulb" moment. It's something that gives me solace that life was worth it.

**Community service has been a cornerstone of your career. Why is it important, and how would you suggest the next generation of Indigenous planners and designers get engaged while in college and in their professional careers?**

One of my Maori colleagues (professor of planning, Lincoln University, NZ) , Hirani Matunga, said it best, "Just Do It."

“ That was the case, for example, when an exhibit was staged upon the opening of our new School in 2004. I remember a travelling exhibit that had been curated by the AIA showing in our lobby. The exhibit title was "The 100 Most Endured Buildings in America." Well, was there even one example of Native American architecture? Absolutely not! ”

I agree. Take the skills and knowledge sets you learn and apply them. Only by doing, do you know what works and what doesn't. Discard the latter and build on the former. By successfully building on your life-experience, you gain resiliency. Otherwise, if you're no good for your own self, then what makes you think you'll do any better with others?

And, actually, I never make a distinction around "community service." When your life is integrated into the community, everything you do is community service. It's just part of your natural evolution.

**What advice would you give students of color, and specifically Native American students, on pursuing a path in planning and design?**

If you enjoy what you do, then life and its rewards come easily. Of course, life is fraught with drama and tragedy. But just understand that this is the natural cycle of life. And, never forget, even if you screw up, as Native people we will always have our community and our special places. Ultimately, humans and the land will console and forgive.



From the book: *The People are Beautiful Already: Indigenous Design and Planning*, by Theodore Jojola (Reprinted with permission.)



## Theodore (Ted) S. Jojola, Ph.D. Indigenous Design and Planning Institute (iD+Pi)

### CURRENT POSITIONS

- Distinguished Professor & Regents' Professor, University of New Mexico (UNM)
- School of Architecture & Planning/University of New Mexico
- Master's Program in Community & Regional Planning, UNM
- Director & Founder (2011+) Indigenous Design and Planning Institute (iD+Pi) at UNM
- Visiting Distinguished Professor (2008-2011, Spring Semesters)
- School of Geographic Sciences & Urban Planning/Arizona State University, Tempe, AZ

### PAST POSITIONS

- Faculty Coordinator, Bachelors of Environmental Design & Planning (2005-2007)
- Director, Community & Regional Planning Program/UNM (2004-05)
- Chair (2004-2008) & Cofounder (2004), Indigenous Planning Division, American Planning Association
- Director, Native American Studies/University of New Mexico (1980-1996)
- Acting Director, Community & Regional Planning Program/UNM (1995-96)

### MAJOR PROJECTS (since 2000)

- 2016 Zuni Pueblo ArtPlace America
- 2014 Exhibit on Albuquerque Indian School (co-curator), Indian Pueblo Cultural Center, Albuquerque
- 2012+ (various through iD+Pi), Ysleta del Sur (Cultural Corridor), Nambe Pueblo (Plaza Preservation), Taos Pueblo (Community Comprehensive Plan), Cochiti Pueblo (Plaza Restoration), Santo Domingo Pueblo (Community Assessment), Navajo Tourism (Chaco Canyon Cultural Assets Project), Zuni Pueblo (MainStreet), Quilloc Cañar (Kwetcha Ecotourism, Ecuador)
- 2010 Architecture, (ongoing) Funding and exhibit for an interdisciplinary course on Contemporary Indigenous Architecture, UNM and the Indian Pueblo Cultural Center, Albuquerque
- 2009 Cultural Consultancy, Native American Cultural Center, Northern Arizona State University, Studio Ma Architects
- 2009 Tribal Planning Student Internships & Planning Information Handbook, New Mexico Indian Affairs Department
- 2008-12 Regional workshops on Tribal Community Planning, Policy Research Center, National Congress of American Indians
- 2008 Community workshops on Indigenous Planning, US Department of Justice
- 2007-11 Indigenous Planning Exchange, Funding for Improvement of Postsecondary Education, US Department of Education
- 2007 Visioning 21st Century Tribal Community Planning, Tribal Planning Summit, Arizona State University
- 2007 New Mexico Indian Education Atlas: 2025, 8 Northern Pueblos Inc., NM Department of Indian Education
- 2007 Tribal Comprehensive Planning workshop, New Mexico Indian Affairs Department
- 2006 Planning in a NEW New Mexico, Joint Conference of the New Mexico Chapter and the Indigenous Planning Division of the American Planning Association
- 2006 History of the Albuquerque Indian School, historical exhibit for the National Indian Programs Training Center, Manual Lujan Bldg, BIA
- 2006 Tribal Comprehensive Planning workshop, New Mexico Indian Affairs Department
- 2003 VF Cordova Annual Indigenous Philosophy Symposium, NAS/UNM, co-founder
- 2003 Law Enforcement Safe Pursuit Act, passage of HB 30, 47th NM State Legislature
- 2002 Come the Redmen, Hear them Marching: The Legacy of the Albuquerque Indian School, Museum of Albuquerque photo exhibit
- 2001 Manoa Endowment For Diversity, Albuquerque Academy, founder
- 2001 Profiling the Native American Community in Albuquerque: Assessing the Impacts of Census Undercounts and Adjustments, US Census Monitoring Board, Washington, DC



Thunder Valley Regulative Community Youth Shelter, Pine Ridge Indian reservation, South Dakota Design team: BNIM, Pyott Studio, Thunder Valley Community Development Corporation, Youth Shelter Perspective by Pyott Studio. (Reprinted with Permission.)

### RECOGNITION AWARDS

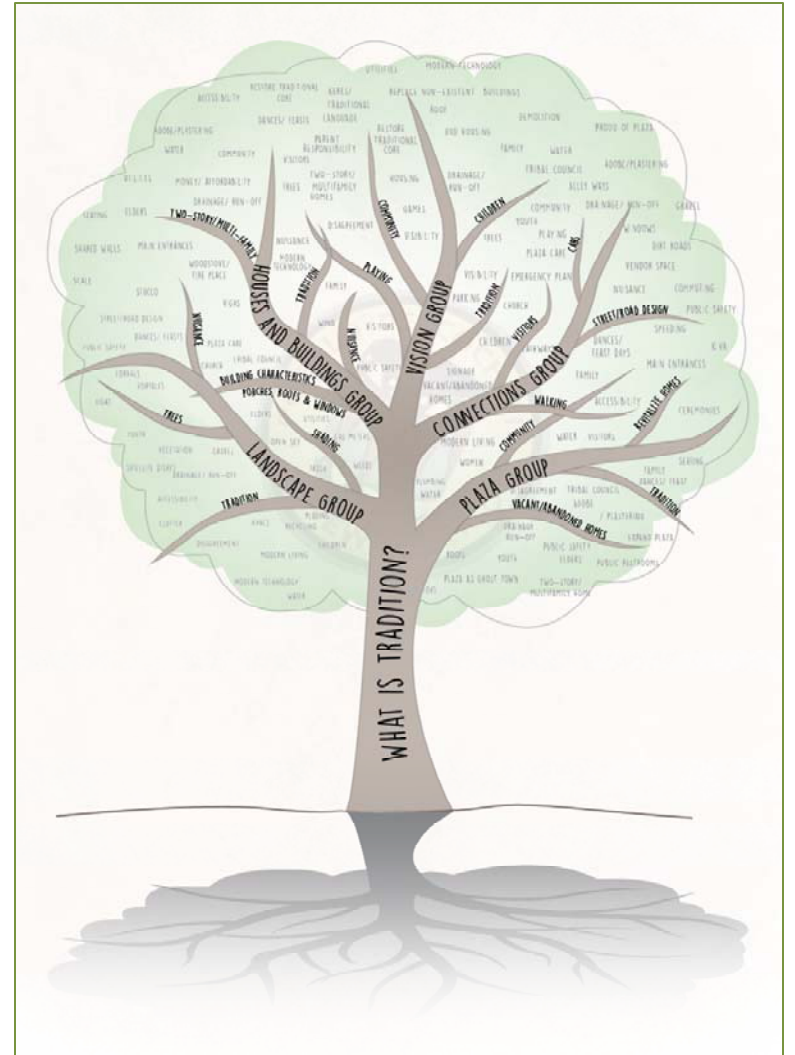
2018	Honoree Educator and Cultural Advocate, All Pueblo Council of Governor's Pueblo Convocation
2015	NM APA planning award in the comprehensive planning category for the Taos Pueblo Comprehensive Indigenous-Community & Land Use Plan
2014	Innovation in Planning: Education and Outreach Award, New Mexico American Planning Association, Reclaiming Indigenous Planning
2014	Award of Merit for Planning Publications, Canadian Institute of Planners, Reclaiming Indigenous Planning
2014	Creative Bravos Award, 29th Annual Ceremony, Creative Albuquerque
2014	L. Bradford Prince Award, Historic Society of New Mexico
2012	Richard W. Etulain Honorary Lectureship
2011	Distinguished Professorship
2008	Visiting Distinguished Professorship, School of Planning, Arizona State University
2009	Faculty Acknowledgement Award, AI Student Services, UNM
2005	Division of Humanities Visiting Fellow, Curtin University, Perth, Australia.
2002	Regents' Professorship
2001	Faculty Appreciation Award, Native American Law Students Association, UNM
1998	Faculty Acknowledgement Award, UNM-General Library
1998	Honor Awards Ceremony, Native American Studies, UNM
1996	Dean's Faculty Recognition Award for Creative Research and Scholarship, UNM
1993	Academic Exchange Scholar (Canada), US Information Agency
1988	Martin Luther King-Cesar Chavez-Rosa Parks Visiting Professorship, N. Michigan University
1984	Visiting Professorship, Institute of American Culture/ Department of Urban Studies

### Community Service

- Here, Now and Always Renewal Exhibit, NM Museum of Indian Arts & Culture, Consulting Scholar
- National Museum of the American Indian, Customs House, NYC, Exhibit Advisor
- Indigenous Digital Archive Project, Board of Directors
- Design with the Other 90% exhibition, Cooper Hewitt, Smithsonian Design Museum, Advisory Committee
- ZETAC, Zuni Public Schools and UNM College of Education, Advisory Board
- Tricklock Theatre Company, Non-Profit Corporation, Board of Directors
- Society for the Preservation of American Indian Communities, Non-Profit Corporation, President—Board of Directors
- Chamiza Foundation, Non-Profit Corporation, Board of Directors
- New Mexico Bataan-Corregidor Memorial Foundation, Non-Profit Corporation, Board of Directors

### EDUCATION

1985	Certificate in International Human Rights Law, University of Strasbourg, Strasbourg, France
1984	PostDoc, American Indian Studies Center, UCLA
1975-1982	Ph.D. in Political Science, East-West Center/University of Hawaii at Manoa, Honolulu, Hawaii
1973-1975	Master of City Planning, Specialization in Environmental Design, M.I.T., Cambridge, Massachusetts
1969-1973	B.F.A. in Architecture, Double Minor in Mathematics & Music, University of New Mexico, Albuquerque, New Mexico



### WHAT IS TRADITION?

The image is a metaphorical reference to trees that once grew in the plaza of Cochiti Pueblo, New Mexico. Community groups engaged in a number of discussions (major branches) on the central theme, "What is Tradition" (tree trunk), Word clouds were generated from the summaries (minor branches and canopy). Cochiti Pueblo Plaza Revitalization Plan, ID+Pi, 2014.



### "NOW, EVERYONE HAS TWO HOMES."

The US Department of Housing and Urban Development (HUD) program was intended to replace "substandard" traditional housing. Many families opted to build their new HUD housing next to their original homes. A federal HUD house (right) sits adjacent to an adobe house.

## No Way Out

A Book by Michael Hernández

Aymee Barajas, Contributing Writer



Some of the objects we pass by in our everyday lives have a surprisingly deeper history than one would believe. Such is the case when seeing and reading Michael Hernandez's book "No Way Out," a visual and photographic study of a "tool" that's been used throughout history. In his book, Hernandez breaks down the normalization of barbed wire, examines its variable usage through time, and makes his viewers rethink its purpose in a different light. The book's postscript elaborates on its historical and cultural context, including today at the border.

### What inspired you to photograph barbed wire?

It seems to be everywhere. And it's something people, including myself, seem to accept as something normal due to the fact that it's so prevalent in the urban landscape. We see it, sometimes it's useful, sometimes it's ugly, but its purpose remains. Its simple beauty is usually meant to keep things out, or just as wickedly, keep things in a certain area from getting out.

Like other interestingly simple and elegant design things one sees around town, I began to look at barb wire more critically, or at least, curiously. When was it invented? What was its original purpose? What's it used for today? And so on.

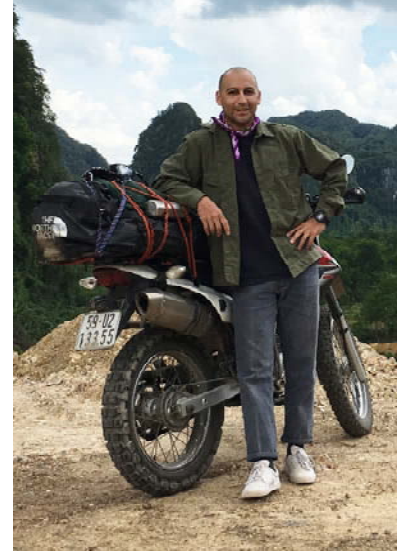
After that, I began contemplating an interesting way to present it in a bold and stark manner. I wanted to simplify it visually, place it in the viewers face. I wanted them to see it as close as possible, because most people never see it up close. How sharp it is, how tangled it is, what's in it, clothes, trash, etc. All of those things make it more interesting and tell a story.

### What was your thought process behind making all the photographs black and white?

Black and white was an intentional aesthetic choice to make the subject matter stark and harsh as possible, meant to single out the wire against the blank black sky. I also visualized how it would look, because I wanted it to be strikingly graphic, like something out of a graphic novel by Frank Miller. The alternating effect of black and white with the pages was intentional and went well with the sequencing of the book. I also like the way it looks on one page as on the web.

### Did you shoot barbed wire from different locations? Did you go out of your way to find barbed wire or did you photograph it whenever you saw it?

Yes, most all the wire is from different locations throughout Los Angeles, mostly businesses. I did a lot of driving in pretty sketchy parts of the city, "hunting" for the wire. Or sometimes, while I would be driving, I would make a note of where I saw some interesting looking wire. This may sound weird but I did look for unique characteristics of wire: its shape, location, length, etc.



Michael A. Hernández,  
Photographer  
Hanoi, Vietnam, May 8, 2019

### How did your interest in photography develop?

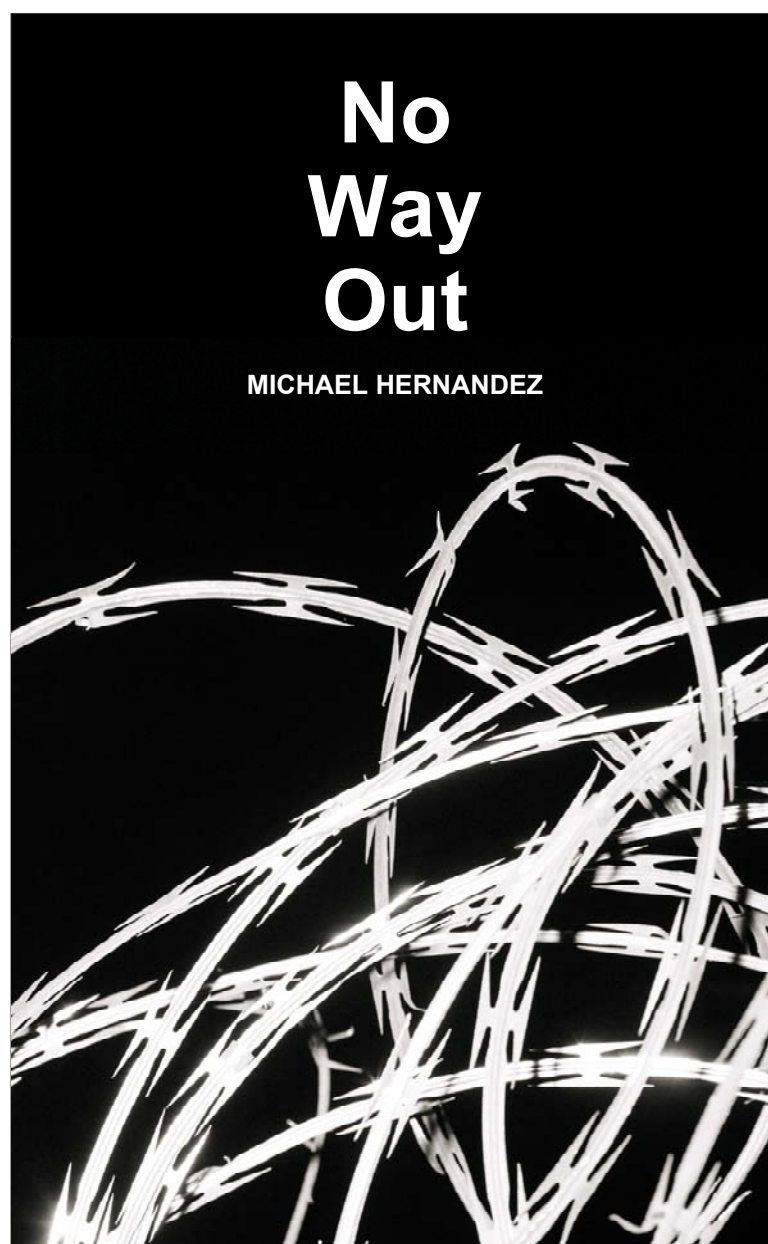
"Develop" is such a key word, because I've always viewed my relationship with photos as ongoing. There have been stages leading up to the moment I'm at now with it. I guess you could say it developed from a young age. And when I think about the moment I knew I fell in love with photography -- which actually repeatedly happens often -- was when I was around thirteen years old. Then in high school it was to document friends skateboarding. It was during that time I made the decision to make it a post high school career.

### What does photography mean to you?

Photography is life. Really. Today it's so ubiquitous with social media, but it's always been part of everyday life, whether seeing ads everywhere or family photos. The latter is always so cherished and personal. Family photos are universal with one's identity and culture. People seem to say that their family albums would be the first thing to grab during a house fire. Therefore, photography and photos are the literal physical documents of our lives.

### What advice would you give to aspiring photographers?

The best advice that I ever got from another photographer was to keep taking pictures. So, I would say keep taking photos, But I would also say, show your photos to a lot of people: friends and family, teachers, coworkers, and potential clients. Take photos of the things that interest you, basically your perspective or "voice," because no one else is going to have the same story. Art and photography are tools for expression, use it in that sense.



#### Where can we buy your book or see more of your work?

The book is available on my website right now, but will hopefully be selling at local bookstores in the LA area. You can see more of my work at [Michaelanthonyhernandez.com](http://Michaelanthonyhernandez.com)

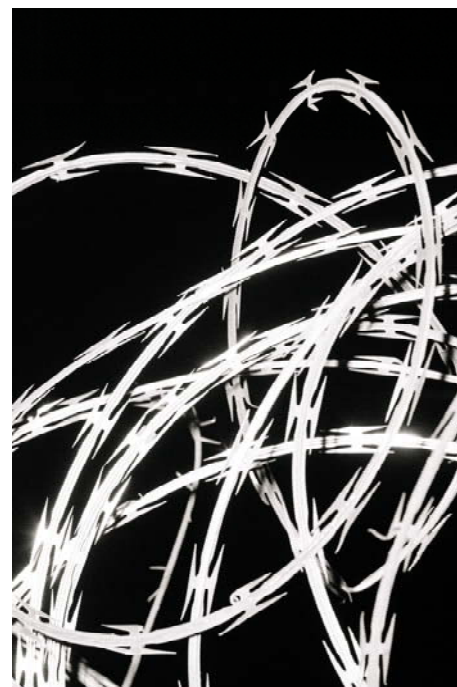
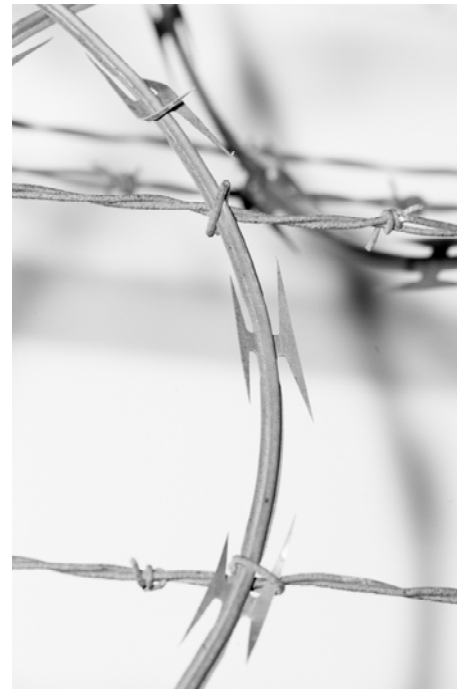
*"The cold, sleek barbed wire spiraling against the blank, black night sky is what originally drove me to start this project. Like metal twisting and turning in the night, I drove on Los Angeles's many arterial streets to hunt for the wire. From the start, I was, I guess you could say, intrigued with the intended use of this wire and many like it. Simple and obvious, neither invasive nor threatening, the wire's concept is meant to keep out — or to keep in — an area. But ultimately the wire is about ownership. Its ability to demand instant respect from man and beast is without a doubt. And what at first was a mere study into the aesthetics of this simple yet effective form of defense, eventually, was a lesson of the cultural history of this invention born teeming with malicious intent."*

“ At the United States-Mexico border, the wire has become the equivalent of an unwelcomed guest. Vicente Gonzalez Jr., a Democratic member of the U.S. House of Representatives, from Texas, whose district includes sections of the Rio Grande river, has said the wire added to the "militarization of the border." ”



The following are excerpts' from No Way Out, which recounts the evolution and use of barbed wire since its invention in 1867 for security, protection, warfare, colonization, genocide and most recently, as a political symbol of isolationism and militarization along the Southern U.S. border.

*"Native Americans called early forms of barbed wire "Devil's Rope" after seeing it used by white settlers in what textbooks often call the "westward expansion" of their native lands in the United States. The nickname also signaled the closure of their traditional hunting grounds, obstructed night raids on cattle, and was a symbol of aggression - contrary to their values of nonviolence and pacifism. Washburn & Moen Manufacturing Company - a monopoly of barbed wire at the time - claimed in marketing brochures that the wire would keep Native Americans depicted as "wandering savages" out of settlers new found land."*



“ It could be an effective visual symbol for someone to weave around the boundary of his or her home. But some may get the wrong idea and become puzzled. Leaving it ambiguous to the viewer to question, “no way in” or “no way out?” ”

**About the Author:** Aymee Barajas is a contributing writer to ByDesign. She is a Systems Specialist in a Los Angeles-based tech company where she provides IT Consulting, graphic design and web development professional services. She is an expert on Social Media Platforms. She received a BS, Management & Business Economics, from the University of California, Merced.

**About the Photographer/Author:** Michael A. Hernandez is a Los Angeles-based photographer. His work includes editorial, commercial and art photography, in addition to being the photographer of the ByDESIGN covers since Volume 10 in 2013. He received his BA, Photography and Imaging, from Art Center Pasadena. He can be reached at [dearhernandez@gmail.com](mailto:dearhernandez@gmail.com)

## Parental Guidance, Faith & La Virgen de Guadalupe

Omar Martinez-Zoluaga, UC Berkeley



**Tell us a little about your background.**

I was born in Puebla, Mexico. My parents brought me to the United States when I was 8 months old.

We resided in South Central, Los Angeles. I grew up in an area that suffered from the dominance of gang and gun violence. Growing up consisted of seeking survival and safety. My sisters and I were often restricted from stepping outdoors because my parents feared the violence that existed outside. But on the good days, I appreciated the times we were let outside to play with the kids from my vecindad. However, it was difficult trying to enjoy a pure childhood when you have to constantly be aware of your surroundings.

Despite the challenges I've encountered, the core values my parents instilled in me still remain: faith in God and La Virgen de Guadalupe. My parents' guidance and support taught me to become independent and a hard worker. My parents constantly told me "cumple tus metas", these words empowered me, pushed me, and shaped the person I am today.

**What was your path to UC Berkeley like, and what challenges did you face/overcome being a DACA student?**

Education is a huge privilege. I remind myself that my parents' hard work and advice pushed me to be where I am now. My parents always told me "tu trabajo nomas es estudiar." My parents praised education. They only wanted my sisters and I to focus on our studies because they knew the endless opportunities education had to offer. Until this day, I value their wise words. My parents were never given the opportunity to continue their education, they were driven into the workforce at an early age. Today, I am the reflection of my parent's hard work.

In high school, pursuing higher education was the path I envisioned for myself. But knowing the financial challenges I would have to overcome discouraged me from having such thoughts. I took into account the identities that applied to me: Undocumented, First Generation, Low-income; all these traits pushed me to work hard and excel in everything I did. UC Berkeley was my dream school since the 9th grade.

I got involved in high school and my community. I took on leadership roles, while also managing advanced courses. With the support of my teacher, Ms. Gonzalez, I was able to

reach my fullest potential, and I deeply thank her

When applying to schools, I took into account the resources available to Undocumented students. I had to apply to sources such as the Dream Act, instead of FAFSA.

I was also given the opportunity to qualify for DACA (Deferred Action for Childhood Arrival). This allowed me to overcome a few barriers (e.g., applying for my first job in high school). Although this was a chance to make the most out of my presence in the United States, it was still not enough. It was hard work and humility, which allowed me to seek educational opportunities.

**As a sophomore, what has your experience at Berkeley been like so far?**

These two years have been quite a journey -- being away from home. And even though being 7 hours away was difficult to adjust, Cal has become my second home. These years have been the toughest of my life. I was burdened with challenges, I was forced to overcome.



**"Sheared and Cornered":** The Massing Model assignment, involved designing a new building based off our interpretation of words assigned to us. The word assigned to me was "*sheared* and *cornered*". My design was influenced by the interaction of masses, and how intersecting them allowed for spaces to be created. I utilized cornered and gable shapes in the design decision to reinforce the word, cornered. Along the process, I intersected the masses to support the term "sheared," by depicting the idea of "*masses cutting through one another*." In addition to this idea, the slanted masses were intentional to further explore the interaction between masses and ground, "*masses cutting through the ground*."

My first year at UC Berkeley did not consist of excitement or butterflies in my stomach. Instead, I began the year with pain and grief. My father passed away after losing a battle with depression in the summer of 2017. I was in Berkeley attending the summer bridge program when the incident occurred. The day of his death was the day my life changed. Till this day, it is something I still have a hard time talking about, but I am slowly feeling comfortable sharing his story.

My first year began with a rough start; it made me begin adulthood by supporting my mother. Although transitioning to Berkeley was hard, I utilized my studies to cope with stress and the problems at home. I pushed myself and managed to succeed in my first year at Cal, although I was struggling mentally.

**You are involved in a number of organizations; why is each significant?**

Berkeley is a big campus. I found myself struggling trying to find my own niche. I wanted to get involved like I was in high school. Fortunately, I found spaces where I felt at home: the Undocumented Student Program + R.I.S.E (Rising Immigrant Scholars through Education) and Hermanos Unidos.

These two spaces have served as major support systems throughout my duration at UC Berkeley. R.I.S.E became a safe place to connect with one of the smallest populations on campus, my undocumented community. R.I.S.E and USP have supported me immensely, providing me with mental health services to financially helping me combat food and housing insecurity.

**“ I want to cater a safe space for all Latinx students to grow, dream, thrive, and succeed; a strong foundation, a familia ... of underrepresented students within CED. ”**

In Hermanos Unidos, I found a brotherhood devoted to supporting and retaining Latinx at this campus. This space provided me with resources related to professional development, and helped me grow as a person, better known as El Nuevo Hombre/La Nueva Persona. Both spaces have played a significant role in my time at US Berkeley. I thank them all for their tremendous support and guidance.

**You have assumed the leadership position of CASA. What prompted you to do this?**

After coming across a few challenges in CED, academic and mental health, I found myself seeking spaces to ensure my possibilities of continuing with the Architecture major were still there. I found myself not being able to ask for help or guidance whenever I had a question. These issues were presented not because of accessibility, but rather because the fear of rejection or belittlement. This is one of many experiences' students continue to face.

In addition, the representation of the Latinx community at CED is not as it should be. It seems like it prides itself on supporting it's Latinx students, but how? After multiple conversations with students, there is definitely a lack of support for our students by the adminis-

tration. Ever since I came to UC Berkeley I was aware of CASA, but I wasn't so aware about their presence. I realized students should not have to experience what me and other students have faced.

CASA has established a foundation for personal and professional growth, I knew this space was meant to exist in CED. I am now in the process of re-establishing this space, along with my classmates, to ensure our community has a support system in CED.

**What is your vision for CASA?**

Times have changed. I envision an organization that serves, supports, and cares for our Latinx community; one with an open-door policy to cater a space for students who embrace all forms of diversity, for example, undocumented students, low-income students, allies, and LGBTQ students.

I'd like to advance equal access to the University, assuring a diversity of students studying Architecture, Landscape Architecture, City & Regional Planning, and Sustainable Design. I want to extend CASA to various resources, ranging from mental health resources to financial and academic support. I want to establish a mentorship program which connects our students with professionals, in addition to connecting CED students with high/middle school students. As a whole, I want to cater a safe space for all Latinx students to grow, dream, thrive, and succeed; a strong foundation, a familia, to continue our advocacy for the presence of underrepresented students within CED.

**Omar Martinez-Zoluaga,**  
BA Architecture, Class of 2020  
CED, University of California, Berkeley  
omartinez10752@berkeley.edu

