

ByDESIGN

An Online Journal of Exceptional Achievement

David
Salazar,
FAICP

Long Beach
Community
Design
Center



LIASF
LATINX
VOICES

**Design,
Advocacy,
Equity & Building
Comunidad**

Andrea
Hernandez &
Omar
Martinez-
Zoluaga

**UC Berkeley Latinx
Arch Students Shine**

“DON'T CALL
ME GEORGE”
Don Houston

OUR TEAM

Editors

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

Team Members

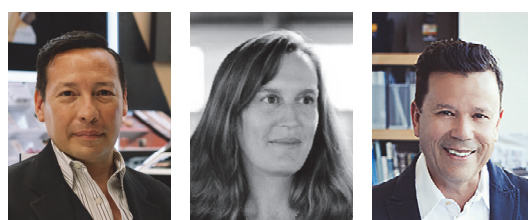
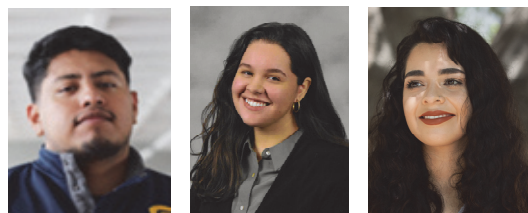
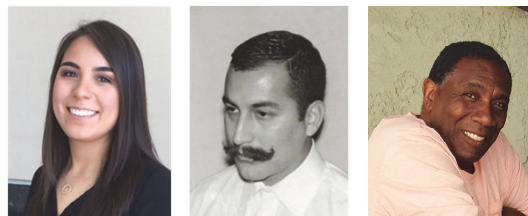
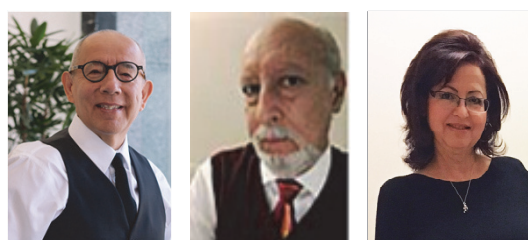
Aymee Barajas, Staff Writer
Martha Ruiz Campa, Editor
Michael Hernández, Photographer
Itzel Torres, Contributing Writer
James Rojas, Contributing Writer

ByDESIGN is published by:

ByDESIGN Enterprises

12100 Wilshire Blvd. Suite 800
Los Angeles, CA 90025

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



CONTENTS

MEMO 2

Achievement, Progress and Prosperity
Rogelio Roy Hernández

Perspective 2

Exceptional Latina Reporting Makes a Difference
BD Op Ed

Latino Urbanism 3



Exploring Latinx Cultural Citizenship in Urban Spaces
Itzel Torres & Barbara Velasco, LMU

Cover Story 4



David Salazar, FAICP
Long Beach Community Design Center
Aymee Barajas

Educational Equity 11



“Don’t Call Me George”
Don Houston

Latinx Design Activism 14



LATINX Design, Advocacy, Equity & Building Community
Patricia Alarcon

CASA Now! UC Berkeley Latinx Arch Students Shine. . 22



CED UC Berkeley 2021 Alpha Rho Chi Medal Award Recipient
Andrea Hernández



CED UC Berkeley 2021 Commencement Speaker
Omar Martinez-Zoluaga

Profession 24

AIA San Francisco AIASF Announces Equity in Education Initiatives

CONTRIBUTORS

Roy R. Hernández, Joseph Martinez, Martha Ruiz Campa
Aymee Barajas, Michael Hernández, Don Houston
Omar Martinez-Zoluaga, Patricia Alarcon, Barbara Velasco, Andrea Hernandez
Alex Salazar, Alicia Ponce, Karina Ruiz
Homer Perez, Amy Ress, Daniel Perez,

ON THE COVER

The cover photograph of David Salazar was taken at the Jenny Oropeza Community Center in Long Beach, CA. The photo was taken by Los Angeles-based, professional photographer, Michael Hernández on June 30, 2021. DearHernandez@gmail.com

Achievement, Progress and Prosperity

Rogelio Roy Hernández

Volume 39

July 4, 2021



Cesar Chavez said: "We cannot seek achievement for ourselves and forget about progress and prosperity for our community... Our ambitions must be broad enough to include the aspirations and needs of others, for their sakes and for our own."

As some celebrate the Fourth of July with carne asada barbecues, hot dogs and fireworks, we at BD pause to celebrate those whose ambitions extend beyond

themselves. Some will also recall the words of Frederick Douglass' Fourth of July speech in 1825.

As the country begins the passage toward normalcy, this issue commends those rare individuals who have demonstrated a commitment to the aspirations of our communities. These folks share a common attribute: they see "doing" as more important than "talking," and "activism" more effectual than "popular rhetoric."

The article on Urban Planning by **Itzel Torres** and Loyola Marymount McNair Scholar and graduate **Barbara Velasco** explores Latinx Cultural Citizenship in Urban Spaces.

The cover story features **David Salazar**, FAICP, a facilities manager who oversaw the construction of a least \$4.7 billion of construction for the Cal State University system in his 25-year career. After retiring, he established the Long Beach Community Design Center, offering pro-bono planning and design services. To promote Latinx prosperity, he is developing a Latino Cultural Center, Mercado, and Latino Cultural District.

In his piece, "Don't call me George," **Don Houston** shares a personal history lesson on being Black and achieving a dream. His ambitions include serving the needs and dreams of students at Mission College in Santa Clara, CA.

The Latinx Voices: Design, Advocacy, Equity + Building Comunidad article by **Patricia Alarcon**, AIA, highlights a panel discussion moderated by BD Publisher Roy Hernandez.

The article covers the professional and community activism of four leading Latinx designers: **Patricia Algara**, ASLA, **Patricia Ponce**, NCARB, **Karina Ruiz**, AIA, and **Alexander Salazar**, AIA. Despite their impressive achievements, these designers did not forget the educational and professional development of their communities.

The CASA Now! piece relates the story of two UC Berkeley students. **Andrea Hernandez** was a committee chair for Cal Retro, a national organization focusing on community work and high school mentorship programs. She received the Alpha Rho Chi Medal Award. **Omar Martinez-Zoluaga** led the rebirth of CASA and was an undergraduate commencement speaker.

The Profession section reprints an announcement on a number of equity initiatives **AIASF** is implementing.

As scriptwriter Leo Rosten said, "The purpose of life is not to be happy, but to matter - to be productive, to be useful, to have it make some difference that you have lived at all." We couldn't say it better. Adelante!



David Salazar FAICP
Principal, Long Beach Community Design Center, Long Beach, CA

Perspective

Exceptional Latina Reporting Makes a Difference

In February 2018, Salem Statesmen Journal newspaper reporters **Lauren Hernandez** and **Capi Lynn** wrote a story about decades of sexual assault and misconduct allegations at Morning Star Community Church in Salem, Ore.

Four women had come forward with allegations against the megachurch's longtime pastor Ken Engelking along with other pastoral staff. The women were allegedly subjected to abuse, assault and rape over the course of more than a 23-year period by Engelking and three others; one from the Mike Silva International ministry.

The women chronicled the alleged abuse in a 23-page letter to the church's all-male board of directors, including a Keizer police sergeant and a Marion County commissioner.

One woman listed 52 alleged sexual encounters with Engelking. Yet none of the men was charged or convicted. Engelking resigned.

Fast forward to June 7, 2021 to the Statesman Journal headline: **"Reporting of alleged sexual abuse, misconduct at Salem church leads proposed law expanding mandatory reporting."**

The bill's proponents said investigative reporting by the Statesman Journal "spurred them into fighting to expand the definition of mandatory reporter and close loopholes" in House Bill 3071. Consequently, state and local Oregon officials could soon be "legally required to report suspected child abuse, elder abuse and sexual abuse," according to the article.



W. Woodworth, Salem Statesmen Journal June 7, 2021

Lauren Hernández joined The San Francisco Chronicle in 2018. She covers breaking news, crime and general news. Previously, she was a breaking news reporter for the USA TODAY Network's Statesman Journal in Salem, Oregon. She is a member of the National Association of Hispanic Journalists. Hernández has bylines in the Silicon Valley Business Journal and The Desert Sun. Her journalism has received awards in California and Oregon. She received a BA in Journalism at San Jose State University.

Exploring Latinx Cultural Citizenship in Urban Spaces

Itzel Torrez & Barbara Velasco



Barbara Velasco is an exemplary Mexican-American woman paving her path in Latinx Urbanism. She is a recent graduate from Loyola Marymount University, Los Angeles, CA, where she matriculated with a BA in Urban Studies and Chicana/Latinx Studies in May 2021.

Her thesis focused on the intersections between Latino Urbanism and Cultural Citizenship and how these intersections create an enacted environment. She analyzes how, at the San Fernando Swap Meet, the Latinx community creates cultural citizenship through reclamation of that specific public space. Through her innovative perspective she is able to conclude that moving forward when planning, we must consider models that give residents the autonomy for flexibility so they can take ownership on spaces that suit their needs.

The San Fernando Swap Meet: Exploring Latinx Cultural Citizenship in Urban Spaces

Introduction

In cities where there is a growing Latinx population, it is important to understand how various communities contribute to the spaces they occupy. The purpose of this project is to explore how Latinxs create cultural citizenship through their use of urban space. Although there is existing scholarship on the topics of Latino Urbanism through an Urban Studies lens and on Cultural Citizenship through Chicana/o & Latina/o Studies, there is little scholarship bridging the two together.

Latino Urbanism – A term used mostly in Urban Studies to describe the distinct cultural landscape that comes to be when a neighborhood becomes predominantly Latino.

Enacted Environment - Theorized by J. Rojas, a concept used to describe how residents of a given area create a sense of place. He argues that sociology, anthropology, and urban planning are all necessary in being able to fully understand this phenomenon.

Cultural Citizenship - A broad range of activities of everyday life.

Thesis

Latinxs create cultural citizenship through the reclamation of public space by creating networks of solidarity and by making themselves visible in urban spaces.

1. Scholars have argued that assimilationist models of development (i.e. urban sprawl and more recently New Urbanism/Smart Growth) do not function in favor of working-class communities of color; they encourage class mobility in order to have access to infrastructure/benefits.

2. The model of the Enacted Environment illustrates how Latinx communities create their lived environment to meet their unique needs. Viewing the San Fernando Swap Meet (SFSM) through this framework helps us see how they create cultural citizenship.



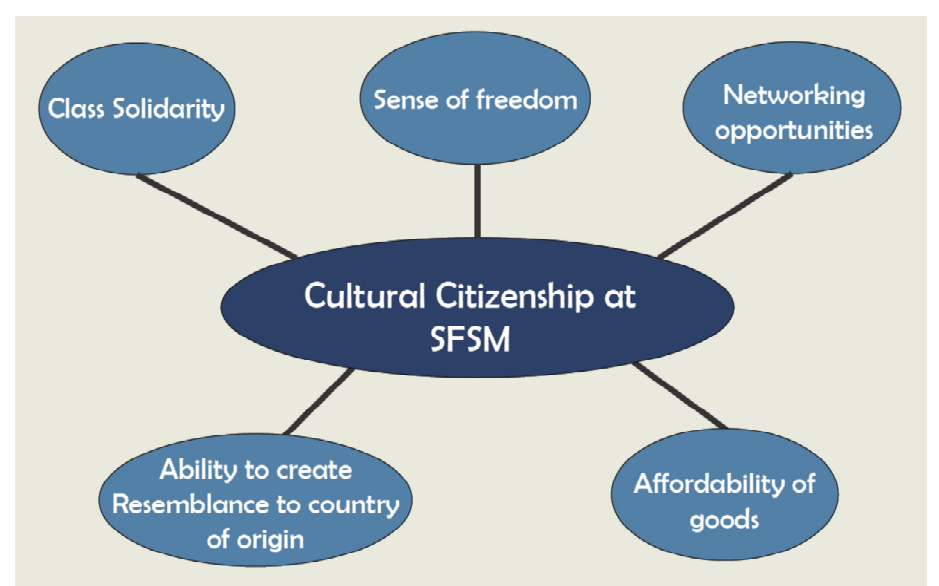
Barbara Velasco
Loyola Marymount University

Methods

In order to gain an understanding of this space through the lens of how its inhabitants create cultural citizenship, the scholarship asks us to take an intersectional approach in our analysis of urban spaces. I chose to use an autoethnographic approach in my analysis of the San Fernando Swap Meet and how its vendors and patrons create cultural citizenship through their participation.

My positionality as a first-generation Mexican-American woman who grew up regularly patronizing the SFSM and has created community there gives me an insight as to how this space functions in the context of the city.

Results



Moving Forward

This is a case study of one instance of the practice of Cultural Citizenship in Los Angeles. In cities that have a growing and diversifying Latino population, planning models must take into consideration what practices would allow their residents to thrive physically, emotionally, and economically.

Since Latinos in the U.S. are not homogeneous, there is not one “prescriptive” planning practice that will suit their needs. Considering models that give residents the autonomy and flexibility to create spaces that suit their needs will best serve them.

Barbara Velasco is a recent graduate from Loyola Marymount University, Los Angeles, CA, where she matriculated with a BA in Urban Studies and Chicana-Latinx Studies, May 2021. She is the recipient of numerous honors/awards: McNair Scholar, LMU BCLA Dean’s List, and LMU Program Scholar, Urban Studies and Chicana-Latinx Studies. She was a member/Chair of MEChA de LMU.

COVER STORY

David Salazar, FAICP

Long Beach Community Design Center

Aymee Barajas



Abraham Lincoln said: "Achievement has no color." If he were alive today, he would be immensely proud of David Salazar and his extraordinary lifetime of achievements. It would not be an exaggeration to say there are few living persons that have made the difference in the California State University System than David Salazar, Facilities Planner.

The California State University is the largest four-year higher education system in the country, with 23 campuses, 53,000 faculty and staff and 486,000 students. One in every 20 Americans holding a college degree is a graduate of the CSU. Alumni are 3.8+ million strong. For the last 30 years a Chicano born in East LA has implemented numerous campus master plans and built hundreds of modern educational facilities worth more than \$4,702,260,000. But this was not end of this Latinos' achievements!

You were born in East LA and grew up in Pico Rivera. What were those early years like?

My early childhood growing up in Pico Rivera was happy and warm, even though we lived in poverty. We lived in the northern part of the city and there were still patches of former farmland, a local dairy with cows, and the semi-natural San Gabriel and Rio Hondo Rivers. We had dogs, chickens, and a beehive (real suburban-country living). My dad was a truck driver, and my mother was a stay-at-home mom (she was a strong Indigenous-Mexican woman and didn't take anybody's mess). I was the youngest of a family of 6 (3 boys and 3 girls).

We lived on a street that had no sewer system, streetlights, or sidewalk, curb, and gutter. Our house was two-bedroom, one bath (about 1,200 sq. ft.). My mom and dad and the girls each had a room. The boys slept in the garage. I slept with my brother Alex in one bed (like two puppies) and my brother Johnny, the eldest, had seniority and his own bed. We had no insulation, heat, ventilation or air conditioning and we always kept a coffee can close to pee at night.

I slept in the garage until I was 8 years old. We moved at my mother's insistence to a bigger house in a new subdivision close by (joining other working class Mexican families from East LA).

I never thought anything bad about the house and the garage that I lived in, and it never entered my mind we were "poor Mexicans". Of course, I had no understanding of urban planning, but I did have a yearning to learn and go to school. The love of learning and adventure has remained a mainstay of my life.

You're a Southern California native, a region rich in Chicano activism. Were you involved in the Moviento?

Yes, my brother Alex got me interested in politics in the late sixties/early seventies, after the East LA student walkouts and the onset of the Chicano Movement (I was around 13-14 years old).

As a result, I entered the realm of the Chicano Movement and marched in the National Chicano Moratorium in 1970 (the war was raging in Viet Nam and Chicanos were dying in disproportional numbers). At El Rancho High School, I was a leader in a Chicano student organization Brown Union. The Chicano Moratorium experience was a watershed moment for me and shaped my world view. It became abundantly clear to me what social position I occupied in American society and solidified my ethnic identity as a Chicano-Mexican American.

I also learned the painful lesson that law enforcement was not the friend of my community, after I witnessed how the LA County Sheriffs broke up the peaceful family-oriented rally at Laguna Park and beat and tear-gassed us.

That same day, the death of LA Times reporter Ruben Salazar at the hands of the LA County Sheriffs at the Silver Dollar Bar on Whitter Blvd. marked a poignant bookend to the day's events.



David Suarez, FAICP
Founder & Principal of the Long Beach Community Design Center



Left:
David Salazar
Pico Rivera, 1960

Right:
National Chicano
Moratorium March
against the Vietnam
War. Los Angeles,
August 29, 1970, LA
County Sheriffs
attack and tear gas
peaceful
demonstrators at
Laguna Park.



Long Beach Community Design Center

You have an interesting story about a mural you painted at San Diego State University, and a certain tv show. Can you share that story?

At that point in my life, Pico Rivera became too small for me, I wanted to see the world!. So, I decided to transfer from Long Beach State (which I entered after High School) to SDSU. My brother Alex told me they had a lot of progressive Chicanos there and they recently had a big salsa/rock concert that was the later chronicled as the Chicano Woodstock. I said cool, I am going.

While studying there, I took a class in Chicano Mural Art and as a class project we painted a whimsical mural for a campus music venue in the Student Union called The Back Door. All the rock bands coming through town played there -- The Eagles got their start there. The theme of the mural was a collection of Aztec Hieroglyphic figures playing various instruments -- the university mascot was Montezuma.

I love old school rock music, so I designed the lead singer with speech clouds coming from his mouth as an "Aztec Composite" of Rod Stewart, David Bowie, Steven Tyler of Arrow Smith, and Kiss (crazy huh). For a counterculture effect, I placed a marijuana leaf on his tank top shirt. As it turns out the class professor, Arturo Anselmo Roman, later worked as a cartoonist for the Simpsons Show and said at the grand opening of the mural's restoration and relocation (now permanently installed in campuses main Library) that

he permanently installed in the campuses main Library; he said that he drew inspiration for Homer Simpson and the other characters from our figures (if you look close, you can see it).

You started your career at the City of Whittier processing conditional use permits. Why did you change lanes and go into the educational sector?

Yes, my first professional planning position was with the City of Whittier doing current planning in a small department of three planners. It was a great experience because I learned the basics of municipal city planning that served as a foundation for me. However, after about 5 years I concluded that I did not want to make a career in planning for local government. It was too regulatory, and I could not be creative. I not only wanted to make plans, but I also wanted to implement them. I could not accomplish this in that position.

By pure chance I saw a posting in the jobs section of the LA Times for a position of Assistant Facility Planner at the CSU Chancellor's office in Long Beach. At my wife's urging I applied and got the job. I did not have much confidence in my abilities in those days, but she did. This position launched my career in campus planning and facilities management and has included many significant accomplishments and awards. All the while, I still maintain my involvement with the American Planning Association and with my fellow urban planning colleagues.

The Backdoor Mural

"Formerly located in a hallway near the backstage entrance to the Backdoor Aztec Center, the 9-foot by 14-foot mural was completed on January 27, 1976. It was designed and painted by principal artist Arturo Anselmo Roman and students in his Chicano Mural art class.

Dedicated to the god of music, the design featured various Meso-American gods as musicians. The band, dubbed "Los Moonlights" by the artists, include a pianist, marimba player, guitarist, bass player, vocalist trombonist, trumpeter and flutist, each designed by a different student.

Featuring a rainbow, stars and planets across the sky, it is bordered along the

bottom by 17 skeleton head profiles that represent the celebration and humor of life.

An inscription on the mural reads, "May this mural bring you peace of mind." It was dedicated to all San Diego State students, Dr. Robert Serros and staff of the SDSU Department of Chicano/Chicana Studies.

The Backdoor mural is considered "one of San Diego State's most distinctive and expressive hidden treasures." by Dr. Seth Mallios, SDSU professor and chair of the Department of Anthropology. Influenced by both the popular music of the 1970s and Latin American folklore, Mallios describe it as "half Kiss, half Aztec warrior."



The face that inspired Homer Simpson, by David Salazar, student at SDSU..

San Diego State University, San Diego, CA

COVER STORY

David Salazar, FAICP

Long Beach Community Design Center



After Whittier you went on to work as a University Facility Planner for the California State University-Office of the Chancellor, Long Beach. How was it making the transition from a municipality to an educational institution?

The transition was easy. What I learned in planning school and on the job at Whittier (i.e., general plans, zoning, environmental review, residential and commercial/retail development, urban design, parks/open space, etc.) I applied to my campus planning assignments. A college campus is really like a small city.

I learned on the job capital programming, enrollment management, space planning, capital construction, landscaping, and facilities/asset management and how they all come together to form a university campus.

It has been rewarding work for me both professionally and personally. I finally got to make plans, execute them, and maintain the projects and spaces I help build. I was also able to fulfill my passion and build facilities and outdoor environments that support teaching and learning. I could not have asked for a more meaningful career.

California State University-Office of the Chancellor, Long Beach: *Implemented new building construction, renovations and additions, electrical and telecommunication upgrades, and landscape improvement projects for three assigned CSU campuses: CSU, Fullerton (left); CSU, Stanislaus (middle), and CSU, Dominguez Hills (right).*



You recently retired as Chief Facilities Executive, Facilities Planning & Development Division, Los Angeles Community College District, from a career spanning 30 years. What kind of budgets and staff were you responsible for? What were some of the highlights of your career in education?

This was the highest administrative position I have held. I provided leadership and management for the Facilities Planning and Development Division for nine college campuses, the largest Community College District in the U.S. I led and managed a staff of 180 district employees and consultants and implemented a \$3.3 billion-dollar facilities bond program. However, what I came to understand is that the higher you climb the ladder of upper management the more detached you become with day-to-day project details and the creative planning and design process. You become an administrator/politician, ha! That was the biggest trade-off for me in that position. But what I was exposed to and learned in that role was invaluable.

Nevertheless, the highlights of my career in education, teaching and professional development are many, in particular.

- I was the principal author in the creation of American Planning Association, California Chapter, Membership Inclusion Plan and co-founder (West Coast) of American Planning Association, Division of Latinos and Planning.
- I was the chief campus planner for the planning, conversion, and transformation of the former Fort Ord to the CSU Monterey Bay campus.
- At Long Beach State, I led the development of the first net-zero energy building in CSU system and the Clean Energy Master plan to achieve carbon neutrality.
- I also, lectured undergraduate/graduate courses and mentored and guided student internships in Urban & Regional Planning program at Cal Poly Pomona.
- And, I have held local elected office and appointed board membership for state and regional parks and open space and social services organizations focused on underserved and disadvantaged populations.

Long Beach Community Design Center

Okay, so you retire as an executive of one of the largest community college districts in the United States. What thought process did you go through to arrive at wanting to open a Community Design Center after retirement, something that began in the San Francisco Bay Area in the late 1960s or early 1970s?

I modeled the Community Design Center after a concept that a group of UC Berkley Architecture faculty and students created during the civil rights movement of the 1960s. It was classic, to bring planning and design "to the people" and address disparities in low-income communities in the bay area.

My motivation for creating the Long Beach Community Design Center was essentially the same, to provide pro-bono planning and design services to disenfranchised and underserved communities in the greater Long Beach area. In the end, planning and design is social justice and access to those services can empower communities to create physical spaces in their own image and build just communities. I have also been blessed to have acquired the education and knowledge that resulted in a successful planning career. Because of my life experience and my political and professional obligation, this was a time to give back and help those that need it the most. My belief is I am what survives me, and I want to leave behind a legacy of service.

You are the first and only Latino Fellow in the American Institute of Certified Planners in the State of California. (Note: the 2010 U.S. Census, notes Hispanics and Latinos of any race make up 38.1% of the state's population.) You are 1 of 39.51 million people, making you the rarest, and most extraordinary, of all professionals in the USA. How do we explain this disgraceful phenomenon?

A straightforward answer is systematic racism: a more involved response is that it signifies a lack of senior representation of Latinos in the field of urban planning and an absence of our stories and the significant contributions we have made to the field and American society.

Without question, there is still a lot of work that needs to be done.

I continue to work with the California Chapter and National Association of the American Planning Association on projects and initiatives to include the Latino narrative and to make meaningful change. One area I am currently focusing on in Long Beach is to bring youth of color into the planning and design profession through a pathway program that will provide hands-on project experience and exposure to education and career opportunities.

As far as FAICP goes, it looks like there is a group of California Latino planners in the pipeline that will hopefully join me soon.

You were a lecturer on California State Polytechnic University, Pomona, in the Urban and Regional Planning Department for 8 years; you are a renaissance man. What was that experience like?

Like I mentioned I love learning. And since I never considered pursuing a Ph. D. in planning, I wanted to experience the classroom as a lecturer/practitioner.

Teaching forced me to examine my knowledge of planning (both in theory and practice) and how to transfer that to the student. I also wanted to impart my practical knowledge and philosophy to keep it real -- coupled with innovative/creative thinking and problem-solving skills. I enjoyed my time there and I still mentor young and mid-career planners to offer advice and words of wisdom.

“ In the end, design is social justice and the access to those services can empower communities to create physical spaces in their own image and build just communities. ”



California State Polytechnic University, Pomona

Long Beach Community Design Center

What projects are you currently working on and what's the public/public partnership model being used to bring these projects to fruition?

Right now, I am working with a long-standing Long Beach Latino non-profit (Centro CHA) and the City of Long Beach to develop a Latino Cultural Center, a Mercado, and a Latino Cultural District in the city.

Not known widely, the population of Long Beach is 42.6% Latino, of which 82.1% are of Mexican origin.

The development of these projects is long overdue and will not only provide a cultural hub, e.g., (the creation of place) for the Latino community, but also provide retail and commercial space, work force housing, entrepreneurial/small business development, and arts and culture.

These projects will foster community empowerment, cultural recognition, and self-determination. An overarching intent of these projects is to avoid the usual market-driven approach, but instead provide long term economic benefits to the community and build local capacity and wealth in proportion to the city's demographics.

Until now, Latino based community development at this scale has been non-existent in the greater Long Beach area. The Latino Cultural Center in particular will provide space for self-discovery, to understand who we are, generate self-esteem, and reveal how we contribute to the American society and culture. To better understand how we become who we are!

We first spoke in March: What progress has been made on the 'Mercado' project since then? Could this project be a template for other communities?

“ The development of these projects is long overdue and will not only provide a cultural home for the Latino community, but also provide retail and commercial space, work force housing, arts and culture, and small business development. These projects will foster community empowerment, cultural recognition, and self-determination. ”

Progress on the project is moving forward very well. The City Council unanimously approved in March the development of a feasibility study for the project and now we are awaiting funding allocation.

We are extremely excited to start this process and thankful to receive critical support from the city. I feel we have an opportunity to create something incredibly special in Long Beach not only in exploring new ideas around Latino Architecture form and design, but also in establishing a community-based development approach that provides a model/framework for others to emulate.

My hope is that this project will have a "multiplier effect" where other Latino communities will be inspired and motivated to do the same. My dream is having others say, "Look what they were able to accomplish. We can make that happen in our community too!"

What advice would you give Latinx or students of color about pursuing a career in Facilities Planning, Campus Planning or Community Design?

I would say that education you receive in urban planning prepares you well to enter the field of campus planning and facilities management.

There is technical knowledge in the design and construction process and facilities management that you will have to learn, but this is something you can acquire over time. Just as important however, is visualizing and thinking in the big picture and the ability to integrate and synthesize ideas and concepts across multiple disciplines.

Once you have mastered these skills and develop a "people centered" philosophy, you will become a valuable talent to any planning or community design organization.



This is what the future of the US looks like, and it is bright!

SIDE BAR

David Salazar, FAICP

Executive Director, Founder, Long Beach Community Design Center

ByDESIGN[®]
a quarterly e-zine

Volume 39

July 4, 2021

Long Beach Community Design Center

LBCDC provides pro-bono community engaged planning and design services to low-income and underserved communities, nonprofit organizations, and municipal agencies in greater Long Beach and throughout California.

PROFESSIONAL EXPERIENCE

Long Beach Community Design Center, Long Beach, CA
Executive Director, Founder
September 2020 - Present

Services provided include:

- Identify and facilitate the development of conceptual drawings
- Develop feasibility studies to determine project viability
- Coordinate the development of preliminary cost estimates to guide fundraising
- Organize community engagement activities to build capacity and consensus
- Develop urban planning studies to foster community education, engagement, and empowerment
- Partner with higher education institutions to advance interdisciplinary design education through field study and internships

Planning Consultant, DS planners, dba
Long Beach, CA
June 2019 - September 2020

Facilities Planning & Development Division, Los Angeles Community College District, Los Angeles, CA
Chief Facilities Executive
August 2017 - June 2019 (Retired)

Physical Planning & Facilities Management California State University, Long Beach, Long Beach, CA
Associate Vice President
January 2009 - August 2017

Urban and Regional Planning Department California State Polytechnic University, Pomona, Pomona, CA
Lecturer
September 2002 - 2010

Facilities, Planning & Administrative Services, San Bernardino Community College District, San Bernardino, CA
Executive Director
February 2006 - January 2009

Claremont Graduate University, Claremont CA
Director of Facilities Management
September 1999 - February 2006

Campus Planning & Development California State University, Monterey Bay, Seaside, CA
Director
November 1993 - September 1999

California State University Office of the Chancellor, Long Beach, CA
University Facility Planner
February 1990 - November 1993

City of Whittier, Whittier, CA
Associate Planner
August 1985 - February 1990



Top: CSULB Go Beach Sign

Middle: Residence Colleges Dining Halls Renovations, (Renovation and modernization of two student dining halls, 10,000 asf; Project budget \$10 million). Completed Fall 2013 & Fall 2014

Bottom: Hall of Science Building, (125,524 gsf; Project budget \$100 million). Completed June 2011

SIDE BAR

David Salazar, FAICP

Executive Director, Founder, Long Beach Community Design Center

ByDESIGN[®]
a quarterly e-zine

Volume 39

July 4, 2021

Long Beach Community Design Center

EDUCATION

- Executive Master of Business Administration, Peter F. Drucker Graduate School of Management, Claremont Graduate University, Claremont, CA 2003-2006
- MA Urban and Regional Planning, College of Environmental Design, California, State Polytechnic University, Pomona, 1983-1990
- Bachelor of Arts, Sociology, California State University, Long Beach, 1981-1983

PROFESSIONAL AFFILIATIONS

- American Institute of Certified Planners College of Fellows
- American Planning Association
- California Planning Roundtable
- Society for College and University Planning
- Association of Higher Education Facilities Officers

PROFESSIONAL CERTIFICATES

- Certificate, Ross Program in Real Estate, University of Southern California, Lusk Center for Real Estate, 2013
- Certificate, Leadership in Strategy, Peter F. Drucker Graduate School of Management, Claremont Graduate University, 2002-2005
- Certificate, Institute for Facilities Management, Association of Higher Education Facilities, 2000

AWARDS AND SCHOLARSHIPS

- Planning Advocate Award, American Planning Association, California Chapter, 2018
- Planning Pioneer Award, American Planning Association, Los Angeles Section, 2018
- Distinguished Alumni, College of Environmental Design, Cal Poly Pomona, 2005
- Distinguished Alumni of the Year, Cesar E. Chavez Center for Higher Education, Cal Poly Pomona, 2005

BOARDS, COUNCILS, COMMITTEES

- Planner Emeritus Network, At-large Board Member, 2020 - present. Appointed by Planner Emeritus Board President.
- Planning Accreditation Board, Practicing Planner, 2019 - November 2022. Appointed by AICP Commission President.
- YMCA of Greater Long Beach, CA. Board of Directors, 2016 - present. Emphasis on capital development and fund raising.
- Centro CHA, Long Beach, CA. Board of Directors, 2015 - present. Appointed by the board/Executive Director to promote Latino focused programs and services.
- American Planning Association, California Board, University Liaison, 2012 - 2014.
- American Planning Association, California Board, Membership Inclusion Co-Director, 2009-2012. Co-directed activities and programs to increase membership for planners of color.
- California Planning Roundtable, Emeritus, 2001-present.
- Facilities Planning Academy, Society for College and University Planning, 2001-present.
- California Planning Foundation, Board of Directors, 1996-2003.
- Monterey Peninsula Regional Park District, Board of Directors, 1996-1999.
- Fort Ord Reuse Authority (FORA), University Representative, 1995-1999. CSU, Monterey Bay representative.
- California State Parks Hispanic Advisory Council, Council Member, 1993-1995.

Long Beach Community Design Center

6285 East Spring Street #595
Long Beach, CA 90808



Top: Renovation of existing 1950s vintage building to Student Success Center, (80,000 gsf; Project budget \$40 million). Completed Spring 2019

Bottom: Construction of College of Continuing and Professional Education, Net Zero Energy Building, (30,000 gsf; Project budget \$30 million). Completed Fall 2018. This was the first net zero energy classroom building in the California State University system.

Middle: Bob Cole Conservatory of Music, New music pavilion, seating terrace, and entry plaza and landscape improvements, (3,000 gsf; Project budget \$2.5 million). Completed October 2012

“Don’t call me George”

Don Houston, Contributing Writer



To fully understand the complexity I faced in regards to my position as a facilities manager, I need to provide some history that is not commonly known. It starts with "Don't call me George!"

Doing the opposite of what I thought I ought to be doing began for me on the road. In this case, train tracks with Pullman porters.

Hired for pennies on the dollar, working 18-20 hours a day, incessantly on the move, and constantly berated and subjected to countless indignities, these men represent true human bravery and an American success story.

From the backwaters of the South, they came. The blacker the better as far as George Pullman (inventor of the Pullman sleeping car) was concerned because the blacker ones would work for less. They had no alternative. Even better yet if they came straight from the cotton fields as field Negroes knew how to be subservient.

For eighty years, these men of the rails, endured on ridiculously low wages out of which they had to supply their own meals, uniforms and shoe polish. They were glorified hotel maid and bellhop wrapped up into one. And yet, through all the mistreatment they were the "middle class solution" of their time for Negroes.

Their job was seen as the pinnacle of what a Negro could achieve. It was paid work with travel. Negroes traveled the world, and in their capacity as maid and houseboy, rubbed shoulders with white wealthy elite; they received an education unimaginable just decades earlier. They read discarded newspapers left behind and came to understand the world around them.

For reasons unexplained, whites always called them all “George,” no matter their actual name.

My great-aunt married such a man. His name was Leroy Goode. Leroy traveled the rails far and wide; when he returned he would tell tales of his travels. One tale he told more than once was the story of San Francisco.



“ From the backwaters of the South, they came. The blacker the better as far as George Pullman was concerned because the blacker ones would work for less. They had no alternative. Even better yet if they came straight from the cotton fields as field Negroes knew how to be subservient. ”

My aunt had a cafe where men of the rails met and ate at Fifth Ward in Houston, Texas. My grandmother and her husband worked there and over time developed the dream of living in San Francisco. As the family story goes, one day grandmother and her daughter jump a coach with the help of Leroy traveling west, leaving her husband to follow later.

Eventually they settle in San Francisco and open a small bar and restaurant of their own in the Fillmore district of the City. Especially in the 1940s and 50s the Fillmore is a vibrant Negro community with many businesses black-owned. It was in this setting that my parents met and married.

It was also in this setting that my elders began preparing me for employment. They taught me how to clean and mop. How to stock inventory, empty trash, dust, iron, make beds and perform minor carpentry. Learning to cook was reserved for my brother. Later, when I was older, I worked stocking the concession stands at football games.

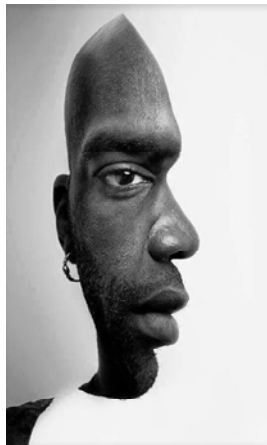
I wasn't conscious of it then, but unconsciously I had decided that manual labor wasn't going to be the height of my aspirations. Inwardly I rebelled, screaming; "Don't call me George!" I believe this occurred when I was in high school. Fortunately when it did, the Unconscious provided events that opened other opportunities.

First was the elective technical drafting I decided to take because my father had taken it in school. I liked it. The next was an Equal Opportunity Program (EOP) field trip I was invited to attend to the University of California at Berkeley campus. I walked where I would later attend, Wurster Hall of the College of Environmental Design (CED). I even set foot in a space that would later become my graduate studio. After that field trip I knew I would attend UCB. I was sixteen years old.

But it wasn't until I graduated from high school that another "chance" happening pointed to architecture. My mother was employed as receptionist at a major architectural firm in the City. One day I paid her a visit at work and she walked me through the office where I met one of the principals, William Wurster -- the same person the architectural building at UC Berkeley was named after. I believe I unconsciously decided to become an architect that day. So much for history...

“Don’t call me George”

How this pertains to my employment in facilities management ties once again to an aspect of the Unconscious, the “Shadow” -- that part of the “Self” we despise. African American males share a collective disgust and disdain for acting in a servile capacity.



It's a collective shadow some hide better than others.

To keep us safe, the African-American male with an "old school" upbringing is taught by his mother to keep a low profile, acquiesce with others and be of service. This behavior has to be learned or consequences loom in the future, for instance, death or incarceration. Even though we hate it, we must bury our disgust and assume the demeanor whites expect of us. Or at least, that's the way it was in the past.

After the civil unrest of the 1960s, Malcolm X and the Black Panthers, Black males began to break the old mold. We aspired to domains usually reserved for white elite. However, the shadow of servile obedience did not dissipate, it merely went into our psychic background, where it waited for opportune instances to reappear in oddly confusing ways.

When I assumed the role of Facilities Manager at Mission College, I was thrust directly in a situation that brought my shadow to the forefront. My predecessors were all white good-old-boys who jumped to service when called, in spite of the fact that the physical plant was falling apart.

When I discovered this was what many at the college community expected of me, it placed me at war with myself. Why had the Unconscious placed me in the position of holding grown peoples' hands during menial operations, while acting as Mr. Fix-it?

To make matters worse, a new college president came on board. She was a micro-managing know-it-all who felt I was in her words, "a big picture guy" that didn't pay attention to details. She immediately took steps to "help" me by hiring a vice president that would fill in those details I surely would miss. In very short order, he and I were also at war. I projected servile expectation onto him while at the same time admonishing myself for getting into such a mess.



Just when I thought things couldn't get any worse, it did. I received a call to attend a District meeting with my supervisor. During the meeting I was informed that I would be given supervision over the custodial crew. Previously these duties were performed by a custodial supervisor, but when he retired the District had decided not to refill the position. It would be given to the facilities managers at both campuses.

Further, I would assume these duties without additional compensation. The direction was straight forward; take the additional assignment or leave. There was no room for negotiation.

Shocked and caught unaware, I paused. To quit in rage was immature and served no purpose. There were no options but to acquiesce. I felt like saying again, "don't call me George," instead I refrained since the irony of the situation would have been lost on the group. I now had another fifteen employees to supervise as they cleaned, mopped, shined and dusted 600,000 sq. ft.

The Shadow appeared to have won. Even though I was not doing physical labor myself, I was in a position I had consciously tried to avoid. The successes in education and career seemed unimportant; I was back in a childlike situation requiring silent compliance without protest. The job was to make sure people were comfortable and the environment looked presentable, safe and inviting so the revenue would continue to flow. But unknown to me, I must have passed the test presented by the Shadow; for soon after, I began experiencing miracles.

During the war with myself, my hip degenerated to such a state that I needed a hip replacement. I had the surgery and discovered a completely new lease on life. Not to be outdone, my wife, Fu Ren had both of her hips done also. Due to the excellent health plan provided managers by the District, our out-of-pocket expense was zero.

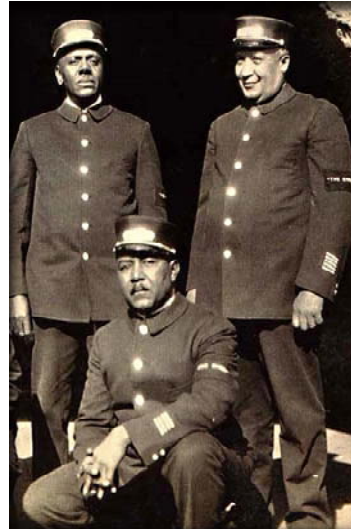
I returned to work after rehab for my hip just after the opening of the Gillmor Center. Then one day, while walking in the main quad, a young Latina woman and her son approached me looking for directions. She was trying to find her nursing class.



“ African American males share a collective disgust and disdain for acting in a servile capacity. ”

“Don’t call me George”

I showed her where to go and was about to leave, when her son looked up to me and told me his mother was going to college. It wasn't his words that struck me as much as his expressiveness. In that instant I saw he was proud of her. But more to the point I saw the same hope in his face that I must have had when I first went on that field trip to UC Berkeley.



me at Mission as some sort of punishment. My tenure was a test meant to enlighten me to the pitfalls of arrogance and power.

By remembering the humility taught to me as a child I was given the miracle of meeting the young lady and seeing the college through her son's eyes -- It was a healing experience.

At that timeless moment, I saw the buildings I took for granted were to him awe inspiring. In his eyes, Mission College was a place of wonder and magic.

I had forgotten that concepts like Full Time Equivalent (FTE), student success, capital projects, bond measures, asset management, revenue, and political correctness were made-up things given so much attention that they overshadowed people.

His expressive face stopped me. I went and sat in front of the Gillmor Center -- for the first time truly seeing the student body. Mission was indeed unlike our sister college in Saratoga. Our mixture of ethnicities and faiths was rich. Everywhere I looked there seemed to be a member of some ethnic group moving between buildings.

This miracle gave me strength to serve because I remembered who I served.

Then it began to dawn on me. The small projects, like the room for meditation and prayer, the ADA restrooms, the veteran lounge, or pathway lighting were important not because of concepts like life/safety or liability, but due to the fact they served students like that mother and her son.

It also changed my perception of the men-of-the-rails. If my behavior on some small level exemplified the courage and heroism they demonstrated, I considered it an honor to be a product of their sacrifice -- connected with men who knew who they were and carried themselves with dignity no matter the challenge.

With this realization, the Shadow projection receded and my perspective changed. The Unconscious hadn't placed

As James Baldwin, novelist-activist said, “I knew where hence I came,” and the inner voice that had cried don't call me George was silenced. Another now said: “We the People”



Student Engagement Center Replacement Building #2, Mission College

About the Author

Don Houston is a Facilities Manager at Mission College in Santa Clara CA. He received his BA in Environmental Design and MA in Architecture at the College of Environmental Design, University of California, Berkeley. He is the author a book series called Sacred Blood, soon to be offered on Hulu.

“ In that instant I saw he was proud of her. But more to the point I saw the same hope in his face that I must have had when I first went on that field trip to UC Berkeley.

As James Baldwin, novelist-activist said, “I knew where hence I came,” and the inner voice that had cried don't call me George was silenced. Another now said: “We the People.”

Latinx Design Activism

ByDESIGN[®]
a quarterly e-zine

Volume 39

July 4, 2021

Latinx Voices: Design, Advocacy, Equity + Building Comunidad

Patricia G. Alarcón, AIA



May 27, 2021 LiASF hosted **LATINX VOICES: Design, Advocacy, Equity and Building Comunidad**. Building on the momentum of LiASF's 2021 kick-off (Exploring our Latinidad), the lively moderated panel discussion focused on personal journeys, inclusion-based practices and the communities we serve and work with.

The panel consisted of four nationally recognized Latinx designers (3 architects and one landscape architect) who each shared their passion for their work and their advocacy whether it is to support the path to licensure for Latina architects (Alicia Ponce); create an inclusive design process (Karina Ruiz); advocate for change at the local policy level (Alex Salazar) or design with knowledge and respect for all those who inhabit the sites we develop through our work (Patricia Algara).

The virtual event was moderated by Roy Hernandez, publisher of ByDESIGN with approximately 50 participants logging in from throughout the US. It was an inspirational evening for both panelists and participants, highlighting the diversity and deep commitment within our own design community to equity and advocacy.

“I am so grateful to have been a part of this panel. It's been one of my absolute favorites and I felt I was in true comunidad.”

Alicia Ponce, Founder & Principal
NCARB, LEED AP, LFA
APMonarch LLC

“It was an honor being in comunidad with you all. I continue to be inspired by you and the work you do to uplift the Black and Brown voices in our collective communities.”

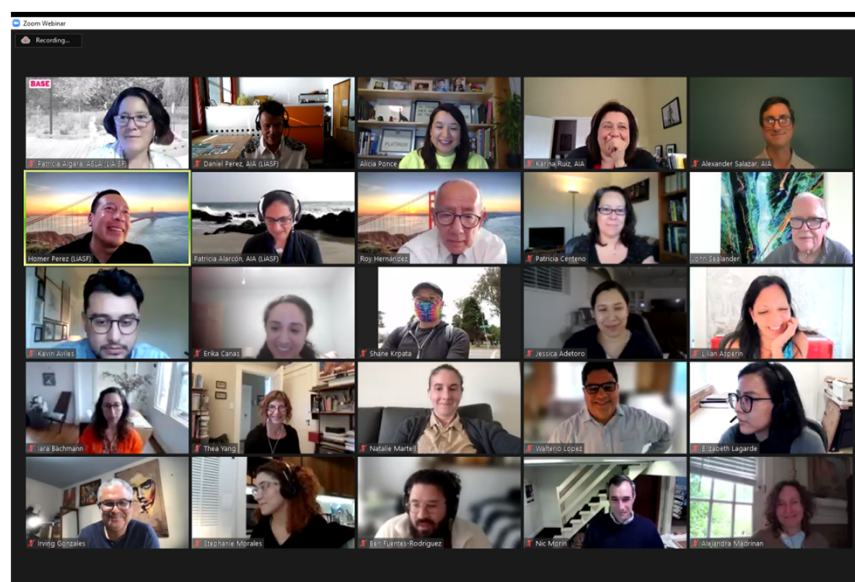
B. Karina Ruiz, NOMA,
AIA, LEED BD+C
Principal
BRIC Architecture



LiA members who participated in the planning and execution of the event were Daniel Perez, AIA, Principal, Studio Perez and AIASF 2021 Board Treasurer, Homer Perez, AIA, Sr. Store Design Manager, Sephora and LiASF 2021 Chair and Patricia Alarcon, AIA Associate Principal, Ratcliff and LiASF 2021 Co-Chair; Patricia Centeno AIA, Associate Principal BAR Architects and AIASF 2021 Board Member; and Patricia Algara, founder of BASE Landscape Architecture and LiASF 2021 Steering Committee Member.

“I truly enjoyed our conversation. So good to be connected [...] and to expand our Latinx network of designers.”

Patricia Algara, Founder & Principal
BASE Landscape Architecture



“That was a great event! So happy to hear the personal stories, and about all the great work [everyone is] doing.”

Alex Salazar, AIA,
NOMA, Principal
public interest
architecture + urban
design, Salazar
Architect

Latinx Voices: Design, Advocacy, Equity + Building Comunidad

Identity

Hernandez:

With respect to your professional journey and where you are today, what were critical turning points, aha moments, or important people along the way?

“ I think there is something about being a first generation student, the daughter of immigrants that fills you with a fire to succeed. ”

Hernandez:

What does it mean to be a Latinx Designer practicing in the U.S. today? What are the challenges/opportunities?

“ One young-ish architect on the panel ... turned to me and said something like, and I paraphrase, "I take offence that your design is not also celebrating European immigrants who came to the Pearl District. ”

Karina: Honestly, as corny as it sounds, it is my parents. I think there is something about being a first generation student, the daughter of immigrants that fills you with a fire to succeed.

Alex: I can trace so many of the things I'm interested in today, as a designer, to my experience growing up near San Jose, CA, with an Ecuadorian father and White mid-western mom. But it was not until I moved to Portland, Oregon, that I understood it. This story is from about 2017, when we were an office of 3. I was trying to get Vibrant!, an affordable housing high-rise, through the Design Commission,. Our team needed a letter of support from Portland's Urban Design committee, which was a volunteer group of leaders in the AIA, APA and ASLA.

Alicia: It was the lack of opportunity, mentorship, and representation in the firms I worked at. It was also the passion and purpose I had for building architecture that was healthy, sustainable and transformative that pushed me to start my business almost 14 years ago.

Patricia: I was working at a women's rights organization which sent me to the Encuentro Feminista Latinoamericano in Costa Rica. There I was talking to a very respected feminist who said to me that what we needed was to get architects on board as they are the ones who design our cities and have the power and influence to make space safer and healthier. That was a crucial deciding point for me and set me on the path of landscape architecture with a focus on designing safe and healthy spaces for all users.

Alex: When I walked into the room, the panel was composed of entirely white men, with the exception of one Latinx designer. I proceeded to tell the building's story, explaining that the metal cladding design was inspired by Black, Japanese and Chinese textile arts, cultures that once existed in the Pearl District neighborhood. I explained that I wanted to celebrate this hidden history, and that we had the support of the local arts community. One young-ish architect on the panel (I had no idea who he was) turned to me and said something like, and I paraphrase, "I take offence that your design is not also celebrating European immigrants who came to the Pearl District." To which I said, without thinking, that "I've worked my entire career with communities of color, and I think I have a good feel of what's important to celebrate here." My quip pretty much shut down the room. This was my aha moment. The panel was not going to give us a letter of support.

I look back now, after 25 years in the profession, and see how - because of my name, mixed-ethnicity, and life experiences - I have been treated differently. But because of that, I think differently. Latinx designers, and designers from other marginalized communities, we should feel free and empowered to tell our own stories, to celebrate our different and more diverse understanding of the world through design.

Patricia: I believe there is a great opportunity opening up in raising awareness especially in the way we design public open space. I believe it is very important that we look again at the way in which native communities design spaces centered around nature. Spaces to observe and honor nature, the seasons, the moon and stars, and the elements. We have lost that connection in the way design cities today, we need spaces to go observe the moon rising, the sun set, eclipses and public spaces to come together and celebrate and grieve. That was a fundamental aspect of native societies and I see a great opportunity to bring back a connection with the natural world in our built environment.

Karina: It is somewhat of a miracle. The decks are so monumentally stacked against us, but it is the very reason we have to work so hard to be sure we are raising our brothers and sisters to stand up alongside us. As VPOTUS Harris says, "you may be the first, but be sure you are not the last."

Alicia: As a Female Latinx designer who grew going to Mexico during my summers, I bring a different perspective, from that of a white male, to the built environment. The challenges and opportunities are my different perspectives. As a small MBE/WBE owned firm, there are also challenges and opportunities in procurement. I learn every day how to make it work.

Latinx Voices: Design, Advocacy, Equity + Building Comunidad

Community Advocacy

Hernandez:

What drives you and your practice? How is your work grounded in activism and advocacy?

“ Because we focus on design that empowers learners to change the world, our work is fundamentally rooted in equity. ”

Hernandez:

As it relates to "Building Comunidad", how does your work build and/or empower the communities you work with?

“ If AIA does not start changing the way things work, then the AIA is going to lose an entire generation of young, Black, Latinx, Asian and Indigenous architects. ”

Patricia: I am driven by the imperative need to help transform our environment and help the earth and the natural world. Every project that we do is an opportunity to create not just a healing space but also to create consciousness in every person that interacts with the space. I believe that activism is better when is demonstrated through personal action. I also think that one of the most radicals acts we do today is to grow our own food and be connected to the cycles of life, so I try to lead by example. I started an urban farm and I have bees a worm compost and a DIY gray water system in my apartment in San Francisco. We can all do something to be more resilient, more connected, more in tune with nature.

Alicia: Activism and advocacy is inevitable in my practice. One, there must be activism in building healthy and equitable communities in historically disenfranchised communities. Two, there is advocacy in green building materials and best practices. Three, from personal experience, advocacy must also take place for dire number of Latina licensed architects in the U.S.

Alex: To come back to my story, about Vibrant! the affordable high-rise; and forgive me, but this does relate: That architect I sparred with at the meeting, is still one of the most lauded affordable housing architects in Oregon, which tells you volumes about the design culture here. And it exemplifies why, for me, I have a love-hate relationship with the AIA. There is a dichotomy between my two lives. In my younger days, in the early 2000s, my day job was as an apprentice to other architects, designing condos, university housing and some affordable housing. But my night job was as one of the leaders of Just Cause Oakland, now called Causa Justa Just Cause, which is a community-based Housing Justice organization serving mostly BIPOC communities. I was tempted at that time to leave the profession, but decided to start my own firm instead. To work with the grassroots rather than the well off.

Karina: The practice at BRIC is driven by our focus on Building Relationships and Inspiring Communities. That is the core of who we are as a firm and who we are as people. Because we focus on design that empowers learners to change the world, our work is fundamentally rooted in equity

Alicia: I hire Latinx talent. We have a tight knit team of bilingual professionals. I foster a culture that includes mentorship and continuing education. Our client list of Latinx developers is growing, they hire us to build economic engines in the communities they group in. We also provide bilingual community engagement services.

Karina: The very essence of our work is working alongside local school district communities. We strongly believe our designs must reflect the voices of those most closely impacted by the problems we are trying to solve, especially because, historically, they have been the furthest from the solution. It requires we work at the speed of trust to genuinely connect with ALL voices in our communities.

Patricia: I am a strong believer that time is the greatest gift and contribution we can give to each other and our community. Based on that, we are committed to providing mentorship opportunities, we constantly offer internships and we have offered many workshops with school groups to expose them to our profession and spark their interest. We also have a non profit side of our business that is focused on beautifying the city by creating healthy habitat, we have volunteer many hours and created many community events to connect with our neighbors. I'm a board member of my neighborhood association and a steering committee member of Latinx in Architecture.

Alex: Today, I still have a dichotomy. I sit on committees of multiple organizations. The AIA's Housing and Community Development Committee, the National Housing & Rehabilitation Association EDI Committee, and Design and Protest (DAP), which you may have heard of. It is a really interesting moment for me, to be a firm owner in the AIA, while also re-engaging with young radical architects. For instance: I was in an AIA meeting, and appalled when I found out that data about firm ownership, race and ethnicity, of those who apply to and win coveted AIA Awards exists, but is not shared with AIA members nor Jurors, of which I am one. We literally are not allowed to even know, retroactively, if there are equity issues there, which tells me that there are equity issues there. As I said on the call, "If AIA does not start changing the way things work, then the AIA is going to lose an entire generation of young, Black, Latinx, Asian and Indigenous architects." This is what gets my blood boiling these days.

Latinx Voices: Design, Advocacy, Equity + Building Comunidad

Equity and Representation

Hernandez:

Given the lack of Latinx representation in the design profession, what specific efforts are you undertaking to expand the pipeline?

“ At BRIC, we started GirlsDesign PDX, a program to introduce girls 11-16, especially BIPOC girls to architecture. ”

Hernandez:

What does designing for equity and inclusion mean to you? Is there a particular project that you are most proud of because of its impact or reach?

“ So my second point is that the name on the door matters. Ownership matters. The disconnect of the profession to Latinx architects is in part because of the lack of representation and Equity at the top. ”

Alex: We have to support each other, particularly when times are tough. I personally have to thank Dan Perez, who many of you know, who helped keep my firm alive during the Great Recession. My firm's success in growing with a good number of Latinx staff has many factors. First, we hire people who understand our mission. There is a disappointment among many staff in the profession, particularly younger and BIPOC folks, who feel stuck working at largely white owned firms and not connected to a social mission. They see our job posting ads, or find us through their social network.

Alicia: We established Arqitina in 2020, a professional leadership and licensure initiative for emerging Latina/x Women in the field of Architecture. We are multicultural, Latina/x women passionate about architecture and the built environment. We proudly contribute to the profession as architects, engineers, planners, construction managers and sustainability professionals. Arqitina's mission is to reach beyond the 1% mark of licensed architects in the United States while creating equitable and inclusive opportunities in the architectural profession.

Karina: At BRIC, we started GirlsDesign PDX, a program to introduce girls 11-16, especially BIPOC girls to architecture. We hold an annual 8 week Saturday academy in partnership with GirlsBuild PDX.

Patricia: I think the most important thing I'm doing right now is keeping the business and presence going. I'm always impressed with the number of emails that we get from woman and Latinx people who want to work with us. I feel that by me having this business I show others that it can be done, it's important being a role model of sorts to inspire young latinx to follow their own path and passion and create a space for their voice. I have also collaborated with the America Society of Landscape Architects with their career day events to reach out to Latinx youth and expose them to the profession.

Patricia: Designing for equity and inclusion means that we design for all beings that will use the space. Looking at age, gender, race and ability is still only looking at humans. I like to think of all the other voiceless users, pollinators, birds, the waters, and microorganisms in the soil. What conditions must we design for so that they too can sing their song in the space. One project that represents this is our Pollinator Blvd. in San Francisco, the project has certainly beautified the city but beyond that I wanted to make sure that we were creating habitat for pollinators. We worked with an entomologist who did a bee count and found 11 species native bees in addition to many butterflies, other insects and hummingbirds; we also did a soil test and found that the organic content on the soil has significantly increased, this is a successful project.

Alicia: I'm working on two projects that exemplify equity and inclusion. One is a market retail development in which the developer is building his project in the community he grew up in. He launched his coffee shop several years when he couldn't find employment. Now, he runs a successful coffee shop in which he roasts and provides to many other businesses. His development includes 4 diverse locally owned businesses, a workforce development to train and certify you to make coffee. The development will also be a Living Building Challenge certified projects. The project design and construction team are 100% MBE/WBE/VBE and or LGBTQ owned businesses.

Alex: The name on the door matters. Ownership matters. The disconnect of the profession to Latinx architects is in part because of the lack of representation and Equity at the top. We have to stop thinking of design as a thing we create, but as the result of a process of our firm's internal workings and culture. Since January 2020 my office re-organized into a Design Lab structure: Community Design, Sustainable Design and Wellbeing Design. Everyone participates in at least one Lab. They research best practices, do pro-bono work, take training, review and give input on projects. This has energized folks, and opened the door to cross cultural dialogue, understanding different viewpoints. It's making us more aware and knowledgeable about cross-cultural aspects of design, and more capable of collaborating with BIPOC communities.

Karina: Designing for equity is not an outcome it is a process. We have been using a Critical Race Spatial Lens and Liberatory Design as the foundation of our work for a couple of years and this has transformed our practice. It required that we completely unlearn everything we had been taught about traditional design processes and intentionally disrupt it with a focus on listening and learning to better define the problems we are trying to solve.

Latinx Design Activism

Latinx Voices: Design, Advocacy, Equity + Building Comunidad

ByDESIGN[©]
a quarterly e-zine

Volume 39

July 4, 2021

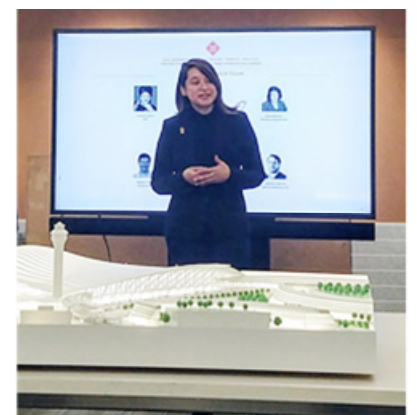


Alicia Ponce

Founder & Principal
APMONARCH PLLC

Alicia Ponce is the founder and principal of APMonarch, a Chicago based Female and Latinx owned Architecture firm. Since founding the firm almost 14 years ago, Alicia's expertise and passion to design healthy buildings and equitable communities have supported many clients in designing radically healthier projects. Her reputation for resilient and eco-conscious architecture secured APMonarch's role as the Sustainability Architect and direct protégé to Santiago Calatrava and his firm's design proposal for the 2019 O'Hare International Airport Global Terminal. The international competition drew 1,200 teams and five were selected for the final presentation. Alicia considers APMonarch the pollinators of the built environment designing healthy environments that look good, feel good and perform great.

Alicia is proud to be among the <1% of licensed Latina architects in the U.S. and is registered in Illinois and Wisconsin. Alicia is a contributing author of *Today's Inspired Latina Vol. VI Europe Edition*. In the book, she writes about her purposeful journey to architecture, entrepreneurship, and connection with nature. Alicia is married and loves spending time in nature with her very energetic 9 yr. old son and 7 yr. old daughter.



Latinx Design Activism

Latinx Voices: Design, Advocacy, Equity + Building Comunidad

ByDESIGN[®]
a quarterly e-zine

Volume 39

July 4, 2021



Karina Ruiz, AIA,
NOMA, LEED AP BD+C
Principal,
BRIC Architecture, Inc.

Karina Ruiz is one of the founding Principals of BRIC Architecture in Portland, OR, the 2019 Chair of the AIA Committee on Architecture for Education and a founding Board Member of NOMA PDX. She is the epitome of the firm's tagline of Building Relationships and Inspiring Communities.

Karina has focused her 25-year career on the design of innovative learning environments. Karina is actively engaged in the national dialogue on the intersection between pedagogy, design innovation and equity. Additionally, as the educational facility planning lead for BRIC Architecture, Inc., Karina inspires their educational planning, community engagement, and design efforts to create a more equitable, just and humane world. As a Latina Architect, Karina believes strongly that we must provide mirrors and windows to often marginalized communities that have historically been underrepresented in this field and works actively to introduce this field to young girls like her. Her leadership is based in the ardent belief that design can be a partner to pedagogy to more equitably serve the needs of our learners. It is her goal to design schools that empower learners to change the world.



Latinx Design Activism

ByDESIGN[®]
a quarterly e-zine

Latinx Voices: Design, Advocacy, Equity + Building Comunidad

Volume 39

July.4, 2021

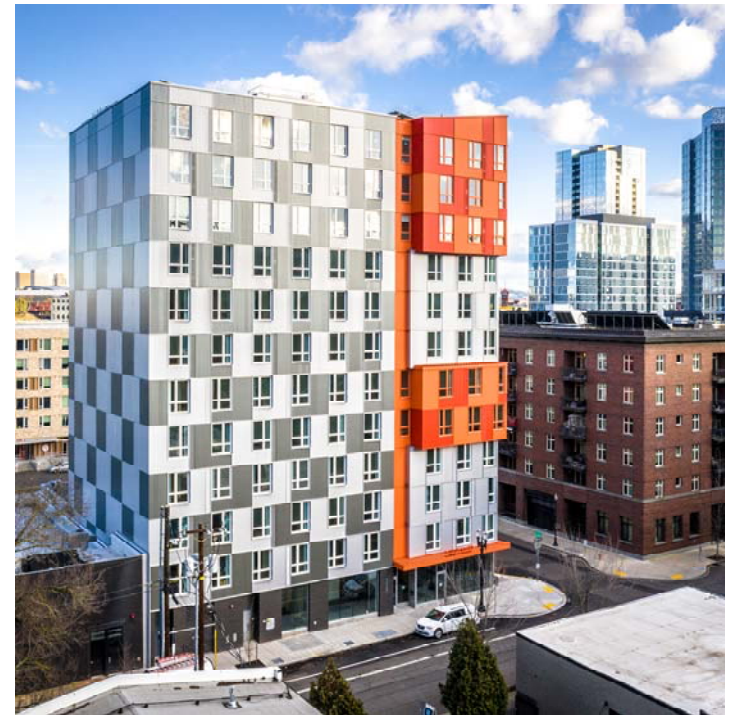


Alexander Patricio Salazar, AIA

Founding Principal,
Salazar Architect

Alex is founding Principal of Salazar Architect, a public-interest design firm in Portland, Oregon. In 1993 he was honored with a Graham Foundation Fellowship to apprentice with NGOs in India designing housing after a major earthquake, work that connected architecture to community organizing. The experience was akin to working in a war zone -- with the links between shelter, health care, food security and sustainability laid bare. This shaped Alex's 25+ year career.

In the early 2000s, Alex became a founding member of the Board of Directors of Just Cause Oakland (aka Causa Justa, Just Cause), a multi-racial organization focused on Housing Justice. He is also a former member of the Board of Directors of the Association for Community Design (Boston, MA) and East Bay Housing Organizations (Oakland, CA). Currently he serves on the AIA's Housing & Community Development committee and the National Housing & Rehabilitation Association's (NH&RA) EDI committee. Alex holds a Bachelor of Architecture from California Polytechnic State University SLO (1993) and a Master of Science in Architecture from UC Berkeley (1998). Beside his practice, he occasionally teaches community design studios, most recently at Portland State University and previously at UC Berkeley, University of San Francisco, and the University of Oregon.



Latinx Design Activism

Latinx Voices: Design, Advocacy, Equity + Building Commanded

ByDESIGN[®]
a quarterly e-zine

Volume 39

July 4, 2021



Patricia Algara, ASLA

Principal in Charge

BASE Landscape Architects

Patricia Algara, principal and founder of BASE Landscape Architects, is a recognized leader in coalition building and community-driven design. She creates landscapes that immerse children and families of all backgrounds and abilities in learning, exploration and play. Patricia was born in central Mexico. She has engaged Spanish-speaking communities as collaborators in projects from master plans to urban agriculture initiatives. Her community involvement and advocacy expand the boundaries of traditional landscape architecture.

Patricia is registered in the state of CA, she earned a Master of Landscape Architecture from the University of California at Berkeley, and holds a Bachelor of Latin American Studies from the University of Arizona. She studied the "Earth semester" at Columbia University, Biosphere 2. Patricia has taught at UC Berkeley and UC Berkeley Extension, as well as lectured at many universities in the US and Mexico. At a national level she has participated with the ASLA diversity summit and is part of the advisory board of the College of the Melissea, Center for Sacred Bee Keeping. Locally, she is a steering committee member of LatinX in Architecture SF and a board member of the Mission Dolores Neighborhood Association.

She is the founder of "With Honey in the Heart," a non-profit that creates healthy habitats for and educates people about pollinators. She is the co-founder of the Algarten Demonstration Urban Farm, a center for permaculture education and natural beekeeping. She is a passionate advocate for quality and equity in the public realm.

Patricia has received national recognition for her design, outreach, education and leadership work. She was the faculty advisor for two national ASLA student awards. A beekeeper and apitherapist, she draws inspiration from bees, whose artistry and industriousness demonstrate that beauty, function, structure, and communication can and should coexist sweetly.



Andrea Hernandez, CED, UC Berkeley Alpha Rho Chi Medal Award Recipient



On May 18, 2021, Andrea Hernandez graduated with a BA in Architecture & Sustainable Environmental Design from the College of Environmental Design (CED), University of California, Berkeley.

In recognition of her extraordinary performance and demonstrated leadership, she was awarded the Alpha Rho Chi Medal Award. Since 1931, the Bronze Alpha Rho Chi Medal has recognized graduating architecture students for their leadership and service and what they offer the future of the profession. Alpha Rho Chi underscores “strong leaders are as essential as strong designers.”

The fraternity awards the Bronze Alpha Rho Chi Medal annually to a graduating student at each accredited school of architecture in the United States and Canada. Judged by the faculty of each school, the medal is presented to the graduating student who has shown an ability for leadership, performed willing service for his or her school or department, and gives promise of real professional merit. As of February 2020, Alpha Rho Chi does not accept more than one (1) Bronze Medal nomination per school.

Beyond achieving an impressive 3.9 GPA, Andrea participated in various community outreach organizations. First, Cal Rotaract, a nationwide organization focusing on community work and mentorship programs. As **Committee Chair for Cal Rotaract’s Interact Committee**, she hosted mentorship programs with high schools to expose students to college-level courses, curriculum, organizations, and activities. Andrea was also one of the students who reinstated CASA at CED in the Fall of 2019. Serving as **CASA’s Academic Chair**, she created professional outreach events, hosted workshops for community members, and participated in service events.

The following statement appeared in Andrea’s application for the **CASA Alumni Scholarship** she received on April 23, 2021.

As a young Chicana, I grew up in East Los Angeles surrounded by local culture and a great sense of community. My immigrant parents understood the hardships that came with being low-income as they lived in a time and place where little was offered to communities like Boyle Heights and East LA.

Growing up in this environment, community meant more than a geographical area. Community meant a social unit in which families, like my own, could feel wanted and understood from other families alike. This exposed me early on to the disparities that existed in the built environment for communities of color.



CED CASA Board member graduates.

The lack of available resources and facilities paralyzed many families including my own. The threat of displacement was everywhere and oftentimes we found ourselves pressed to find secure means of housing and income.

Being the youngest in my family allowed me to value what little we had and the struggles of those before me. My older brother and two older sisters all pursued careers in social work and public health.

We became products of giving back to the community because we understood that nothing is given without consequence.

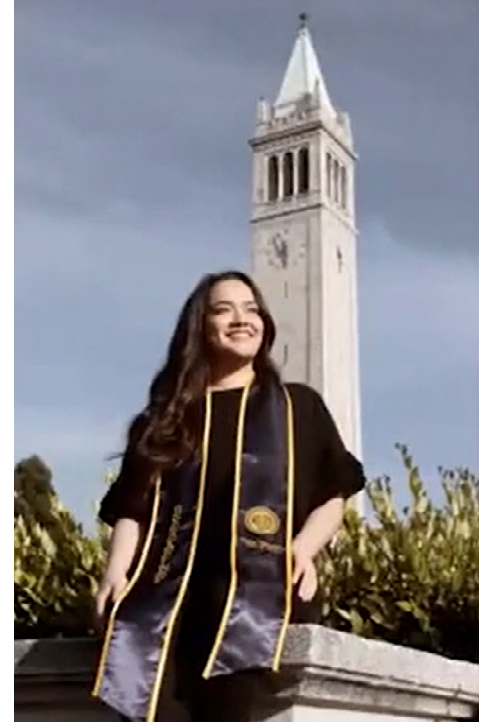
We saw what two immigrant parents could achieve in a new country and how they developed their own community by depending on others who were in similar situations as them.

Architecture, as I understood it, was a way to make sense of those disparities not only in the places I grew up in, but in other communities of color as well. Beyond design, architecture to me encompasses a broad array of entities centered on tracks of urbanism, sustainability, history, building technology, social sciences, and so much more.

A large part of what makes me who I am today is due to the built and social environment I grew up in. When a decision is made about the place I live in, it can have huge implications on my way of life. I constantly ask myself: Who makes these decisions? How can low-income and minorities be heard? How can I contribute to that process and understand it? How can I create a more equitable society?

The answers to most of these questions came back to Architecture and Urban Planning. By choosing to be a part of this area of study, I am beginning my journey in understanding some of these issues and finding answers to these questions.

Felicidades y abrazos Andrea! Congratulations! BD knows you will accomplish great things -- your future is very bright!



The Bronze Alpha Rho Chi Medal, awarded to one student per architecture school in the US.



May 18, 2021, College of Environmental Design (CED), at the University of California, Berkeley. Omar Martinez-Zoluaga graduated with a BA in Architecture, a significant achievement for this DACA student who arrived at Cal via East LA.

As **CASA President**, Omar is credited with reviving and reinstating the student organization at CED in 2019. Not only did he re-establish the student organization originally founded in 1971, but grew its membership to the largest membership in 50 years.

In recognition of his scholastic achievement and demonstrated leadership skills, Omar was selected as an undergraduate commencement speaker at the virtual graduation ceremony. Here is his speech:

Good evening, parents, friends, faculty and graduates of the Class of 2021.

I am very honored to be speaking to you today on this special day. My name is Omar Martinez - who speaks here today as a first generation, and undocumented undergraduate student.

Well, we made it. I know many of us are excited to leave, excited to get out and start something new. But I also know that most of us are slightly terrified of the idea of starting all over again -- starting all over again, alone. While the idea is sometimes overwhelming, I think it's helpful to look back at how far we've come. With a year full of unprecedented events, I want to take this time to recognize you, because this year we all have endured many challenges that often made this moment feel quite unachievable. But yet, here we are, proudly standing, and graduating from the College of Environmental Design.

As we end this chapter at UC Berkeley, I want you all to think about the world around you. The people around you, and the events that took and are taking place.

“ *This event in our lives has highlighted many of the ongoing injustices that continue to plague our communities.* ”

Education has given us the knowledge and the tools not only to change and challenge systems, but to pave a pathway to create equitable access to resources, and opportunities for everyone. ”

This event in our lives has highlighted many of the ongoing injustices that continue to plague our communities.

We must uplift voices that are often not heard, especially from marginalized groups.

Education has given us the knowledge and the tools not only to change and challenge systems, but to pave a pathway to create equitable access to resources, and opportunities for everyone.

So as we transition onto the next chapter of our lives, let's reflect on what we've learned at CED. It was here at CED, where I realized the importance of community. A powerful tool that has allowed me and many others to connect, to relate, and to belong. So when we enter new spaces - listen, engage, and grow with the world and community around you. Design is about people, it's about community, to uplift and empower others.

So as I end this speech:

To my community / mi comunidad, and to my parents / a mis padres, thank you / gracias. And to the class of 2021, design and plan in creative ways that promote social and environmental change. The future needs us - as younger designers, planners, creators, let's empower and pave the way for the generations behind us.

Congratulations / Felicidades to Everyone / a todos

And Go Bears!



CASA members pause for pose at one of their workshops.

AIASF Announces Equity in Education Initiatives

Reprinted with permission from LIASF



AIA San Francisco and the Center for Architecture + Design's new proposed café/retail store-front space is designed to feel welcoming, spark curiosity, and encourage dialogue between professionals, students, and the public alike. Rendering courtesy of **Aidlin Darling Design**.

San Francisco, CA. May 20, 2021

The American Institute of Architects San Francisco chapter (AIASF) proudly announces new and expanded initiatives related to equity in education, in keeping with the chapter's mission to reduce barriers to professional development for its members and to provide even more accessible paths to education for all architecture and design students.

AIASF is launching **The Pflueger Architecture Scholarship** — supported by a matching grant from AIA National — to benefit architecture students at City College of San Francisco (CCSF). The scholarship is named after Timothy Ludwig Pflueger, a working-class draftsman who never attended college, but who went on to become a prominent architect in the San Francisco Bay Area during the first decades of the 20th century. He designed every major building at the Ocean campus of what became CCSF, where its architecture department is located.

More than 560 students a year are enrolled in the two-year program in either architecture, interior design, or construction management at CCSF — more than 70% are BIPOC, nearly 60% are below the age of 35, and most have either part-time or full-time jobs. Amily Huang, CCSF Architecture Department Chair, states, "Any help to students matters. Through the scholarship program, our students who strive for excellence — and help not only themselves, but also the department and the entire student body — can also be formally acknowledged and rewarded for inspiring others."

In addition to the scholarship program, AIASF is expanding its student memberships to those who are currently enrolled in over 12 units per semester in community college architecture programs at CCSF and at College of Marin. For George X. Lin, Architecture Program Coordinator and faculty at CCSF's Architecture

Department, access to the AIA is one way to bridge the divide between community colleges and universities like UC Berkeley, Harvard, and Sci-Arc. He explains, "Education should be a right, not a privilege. For many students, CCSF is their only pathway to becoming an architect. Through the membership opportunity with AIASF, CCSF architecture, design, and construction students can be introduced to the AIA and its integral role in helping shape their career paths — through mentorship and internship programs, continuing education, and perhaps, crucially, professional development and networking opportunities."

The Pflueger Architecture Scholarship will build on the success of AIASF's existing initiatives — The Sandra I. Vivanco Community Alliance Education Award, which recognizes an organization or individual for excellence in the advancement of architectural education; the Equity by Design (EQxD) committee programming, which features on-going professional events related to "minimizing barriers to maximize potential for success"; the AIA Emerging Leader Scholarship, a partnership with AIA National to support the future of practice, and the annual *Perspectivas* exhibition, both at California College of the Arts (CCA) and The Howard Friedman Scholarship at the College of Environmental Design (CED) at UC Berkeley, also in partnership with AIA National, and for which AIASF has provided \$30,000 since 2000.

AIASF's Latinx in Architecture (LiA) committee, which produces the *Perspectivas* exhibition, has also granted nearly \$53,000 over the last five years, through its partnership with alumni of CASA Alumni from UC Berkeley's CED and ByDESIGN, who have been awarding scholarships to students in the Chicano/a Architectural Student Association (CASA) at UC Berkeley's CED for 10 years. Beneficiaries include students like Samantha Andalón, an honor student in the architecture undergraduate program, who plans to focus on low-income and BIPOC communities and Anthony Gonzales who was born in an agriculturally-based city in California, and raised by his immigrant, single mother. He says, "I was in the 8th grade when I decided to study architecture, and when I think of the future, I envision working hard, traveling, and moving to another place to explore opportunities. Thanks to CED and CASA, my dreams will become possible."

Among AIASF's early partners for its equity in education initiatives is California College of the Arts (CCA), which in 2012-2013 hosted The Missing 32 Percent symposia on women in practice. CCA Dean of Architecture Keith Krumwiede notes, "Throughout our history, CCA has been a progressive institution with a strong impulse toward equity." He adds, "We're proud that our campus can provide a platform for our community partners and other like-minded organizations, like AIASF."

"Our equity in education initiatives are focused on advocacy, action and equally importantly, impact," states Stacy Williams, AIASF Executive Director. She notes, "With the street-front location for AIA San Francisco's new hub for architecture and design opening next year, we are creating a cultural venue for equity to significantly expand our capacity for onsite programs and resources, and make these accessible to even broader audiences of professionals, students and the general public."