

ByDESIGN

An Online Journal of Exceptional Achievement

Lupe Gallegos 2022 Latinx Legacy Gala University of California, Berkeley



**A Mystical
Analysis of the
Gilardi House
LESLIE GONZALEZ**

**ANJELICA S.
GALLEGOS
Architecture of the
Federal Indian Boarding
School System and the
Space In Between**

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ON THE COVER

The cover photograph was taken at the UC Berkeley UCB Latinx Legacy Gala, by Raul Hernandez Photographer on October 1, 2022
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Leadership: a Priceless Commodity

Rogelio Roy Hernández



“ Leaders aren't born, they are made. And they are made just like anything else, through hard work. And that's the price we'll have to pay to achieve that goal, or any goal. ”

Vince Lombardi

Hard work, words well known to all immigrants. Latinx communities know a strong work ethic is a prerequisite for survival. When asked how things are going, a common response is: “Trabajando duro – no queda otra.” (Working hard, there’s no other choice.) This quarterly issue is dedicated to Hispanic Heritage Month, and to emerging and future Chicanx/Latinx leaders who rise to the top through hard work and extraordinary achievement.

The **CASA & NOMAS Celebrate Hispanic Heritage Month** by **Lourdes Aguayo**, captures the leadership of two Cal College of Environmental Design student groups celebrating the Latinx contributions to design fields.

The cover story on **Lupe Gallegos**, 2022 UCB Latinx Legacy Gala, memorializes the phenomenal leadership of a truly amazing mujer and Lecturer, Ethnic Studies Department/Chicano Latino Studies, UC Berkeley, who organized a three day weekend of activities. The program included luncheons, scholarships, and a gala honoring UC Berkeley **Prof. Laura E. Perez**, and alumni **Robert Apodaca, Antonio Pizano and Rogelio Hernandez** for 50 Years of pro-Latinx activism at UC Berkeley.

The CASA Study Abroad, Housing and Urbanism in Barcelona, Spain piece, by **Alexandra Morales** (first in her family to pursue higher education) shares her life



Lupe Gallegos addresses a ballroom audience of approximately 1,000 UC Berkeley staff and distinguished alumnus on October 1, 2012, Scottish Rite Center, Oakland Photo: Raul Hernandez

changing experience, and the similarities of Barcelonita with her home town of Barrio Logan.

Anjelica Gallegos, co-founder of Yale University's Indigenous Society of Architecture, Planning & Design, Architecture relates the horrific story of the Federal Indian Boarding School system. **Leslie Gonzales** (CASA alumni and recipient of the CASA Alumni Fellowship) contributes a unique perspective in her essay: “A Mystical Analysis of the Gilardi House.” And this issue contains something new: an advertisement page for the sale of Loteria Stickers, reflecting a contemporary rethinking of the classic Mexican card game. **CASA members** and **Jorge Ramos**, display entrepreneurial leadership in this student led fund raising effort. We encourage everyone to buy the merch’!

ByDESIGN is proud of the leadership displayed by those highlighted in this issue. If hard work is a prerequisite for leadership, we can expect fantastic achievements by the next generation Latinx community. Adelante!

Perspective

Democracy Lives to Fight Another Day

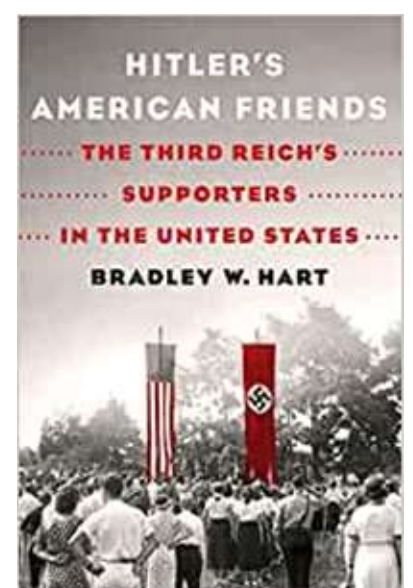
What a nail biter! For those who believe in free and fair elections, the recent midterm elections produced the stress of a Stephen King horror movie. Would peddlers of authoritarianism, white supremacy, bigotry and hate defeat democracy? It was close – very, very close.

In many cases, election races were decided by a handful of votes, for example, the Pennsylvania, Nevada, Ohio, and Arizona US senate races. The same holds true for House seats and secretary of state elections, where some ran on promises to fix future elections so only the “right candidates” would win. But voter suppression was defeated (this time), and democracy won out. Moved by ominous political trends foretelling of a different America, voters stepped up to the fight. After all, many past authoritarians were elected: Adolf Hitler, Benito Mussolini, and Vladimir Putin.

As I write this, on Transday Remembrance Day, a disturbing and tragic alert appears on my cell phone: “5 Killed, 18 Wounded in LGBTQ night club in Colorado.” Another shooter, in ‘a cast of thousands,’ was emboldened by hateful vitriol spit out with increasing intensity in recent years, resulting in high rates of hate crimes.

Add it to elderly Asians killed in public, Jewish folks murdered in synagogues, African Americans executed in Baptist churches, Mexicans slaughtered in Walmart's, and a new phenomenon, politicians' spouses attacked in their homes. Who wins elections, and the power they yield, matters. It's part of the same whole.

As one of the first American athletes to train in China in 1981 (as a martial artist), the words of our coaches come to mind: “Do it as if your life depends on it.” The same can be said for voting. The next fight in 2024 could mean the difference between life and death for certain groups - and democracy.



Authoritarianism, fascism, rasism and anti-semitism are not new in the US

CASA X NOMAS Celebrate Hispanic Heritage Month

Lourdes Aguayo Francia



October 14, 2022

Inviting fellow Alumni and founders, CASA (Chicanx/Latinx Architecture Student Association) and NOMAS (National Organization for Minority Architecture Students) members had a heartfelt celebration for Hispanic Heritage Month!

A collaboration between these two UC Berkeley, College of Environmental Design student organizations brought an engaging presentation and conversation about

Latines' place within the design field.

In addition to going back to CASA's enriching history of more than 50 years ago, NOMAS recognized present day minority designers in a presentation.

Of course, the night could not have been made more memorable without Roy Hernandez,' (BA Arch / M Arch) insightful and powerful words on his personal experience as a Chicanx/Latinx student at Cal and in the expansive design industry. Coming out of Bauer Wurster, the words "The Chicanx/Latinx community has always been present, and will always

be, in this field" persisted with us through the night. Roy successfully emanated the notion that as Latine we are allowed, or deserving, to take space in the design community.

The warm hugs and motivating words did not stop at Bauer Wurster either; some of our students got to accompany Roy to dinner after the event to continue the conversation!

CASA and NOMAS are both eternally grateful to be able to see our *gente* progressing in the professional world and create a space to inspire younger generations.



1.



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1. Gladys Valadez, CASA President, greets CASA and NOMAS students.
2. CASA / NOMAS event participants.
3. NOMAS students Louise Villalta, Edward Saloj, Maria Lopez Vazquez provide a presentation on influential Latinx architects.
4. CASA Board Members Alexandra Rodriguez (BA Molecular Env. Bio. '25), Saul Oleta-Guerrero (BA Arch '25), Jorge Ramos (BA Arch '25), Kaylee Garcia (BA Arch '25), Gladys Valadez (BA Sustain. Design '24), Lourdes Aguayo Francia (BA Arch '25), Faith Cuellar (BA Arch '24), Marcos Vargas (BA Arch '25).
5. Jorge Ramos and Lourdes Aguayo Francia present ongoing CASA activities and the Loteria stickers.
6. **Back row:** Roy Hernandez, Sulem Hernandez, Samantha Andalon, Alondra Castillo, Marcos Vargas, Lourdes Aguayo Francia, Jorge Ramos, Gladys Valadez, William Calmo, German Jimenez, Saul Oleta-Guerrero, Edward Saloj, Maria Lopez Vazquez, Crystal Arellano.
Front row: Brianna Barba, Paulina Alatorre, Faith Cuellar, Alexandra Rodriguez, Kaylee Garcia, Louise Villalta.



6

Lupe Gallegos-Diaz, MSW



Tell us a little about yourself?

I was born and raised in Redwood City, California of two Mexican parents: my father from Mexico City and my mother from Soria, Guanajuato, Mexico. They both immigrated to the US in the early 1950's in Redwood City to help my aunt Enriqueta G. Rincon open up a Mexican restaurant in 1951 called La Fortuna. I am the eldest of 5 children, four muxeres and one boy. I attended Santa Clara University for my undergraduate degree in Sociology and then attended UC Berkeley for my Master in Social Work. Afterwards, I applied to the PhD program in Ethnic Studies and am currently working on coming back to complete the PhD degree.

I come from a very entrepreneurial familia holding down the restaurant for 40+ years and engaged in helping with the local community, in the church, and Latinx nonprofits.

Growing up I was fementored by very strong women activist fighting for social justice issues for Latinos, youth and communities of colors.

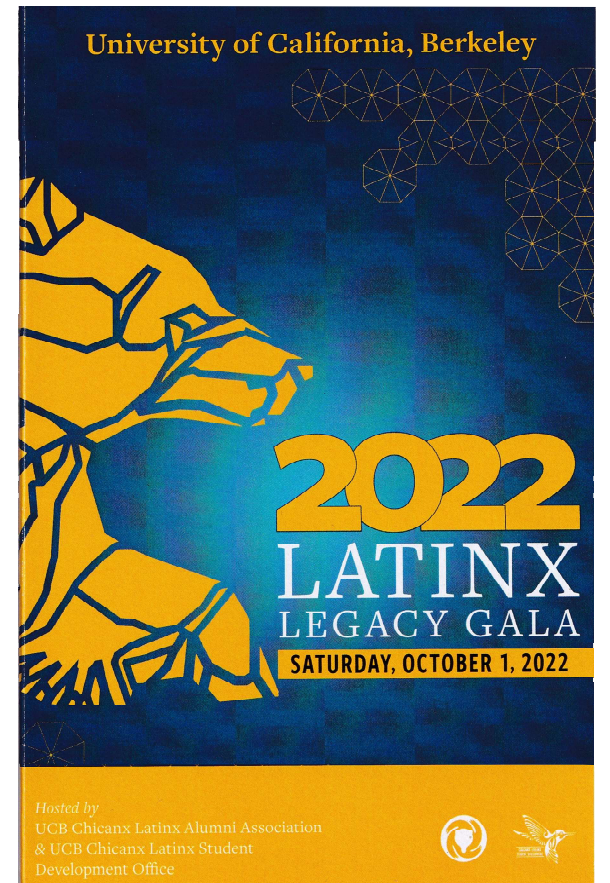
What is UCB Chicanx Latinx Alumni Association and its purpose?

The Chicanx Latinx Alumni Association came together in 1984 as a club and then moved to an association. As there has always been so few Latinos at UCB this club/association served as a space and place to gather and spend time with each other and support each other as student and alumni from UCB.

The association is also very active and engaged with supporting students financially via scholarships and providing mentorship via the Cal Connexiones and professional development via our annual SWAG (Sharing Wisdom Across Generations) conference. If interested in being a speaker at SWAG, (conference is usually at beginning of November) please contact Lupe Gallegos-Diaz at lupeg@berkeley.edu.

You are the Director of the Chicanx Latinx Student Development (CLSD) office and a lecturer in Chicanx Latinx Program / Ethnic Studies Department. How do these positions intersect with the work you do with UCB CLAA?

Holding two position has really helped me leverage and create what students need and communicating



and creating how alumni can support students. As CLSD Director, I am able to advocate and bring together both undergraduate and graduate Chicanx / Latinx students so there is a collective Latinx identity and presence on the UC Berkeley campus.

As the UCB campus is very large and the bureaucratic systems very isolating the ability to create space and now with our new Latinx Student Resource Center, students feel they belong and that they are supported by staff, faculty, administrators and alumni.



As a lecturer, I have the privilege to work with amazing and brilliant students from across various disciplines. Teaching and coordinating seminars with them really helps prepare our students for research and professional opportunities.

Just this last week all 6 seminars - Casa Magdalena Mora, Leadership, Latinx and the Environment, Mariachi, OaxaCal and Central American history came together to conduct a workshop called addressing Anti-blackness and Anti-indigeneity within the Latinx familia/comunidad.

What other organizations are you involved with and why?

I am currently the President of the Chicana Latina Foundation which raises funds for the bay area student undergraduate and graduate Chicanas and Latinas.

It is very important that our various comunidades, Latinos and Non-Latinos, support our muxeres' dreams of completing their degrees. The foundation offers this opportunity through our scholarships and our leadership program.

“ As a lecturer, I have the privilege to work with amazing and brilliant students from across various disciplines and teaching and coordinating seminars with them really helps prepare our students for research and professional opportunities. ”

I am also currently the Vice-President of BAHIA (Bay Area Hispano Institute for Advancement) a child development organization that offers bi-lingual/bi-cultural services to our familias and community members.

Understanding that children's development is of utmost importance to the development of teaching and learning from a very young age. And being part of the community that offers these services to our Latinx community is part of the pathway to college.

And finally, I along with other UC alumni have also been organizing across all 10 UC campuses the Chicanx Latinx Alumni Associations under one organization called UC CLAA. This last year, we were recognized as the first affinity group recognized by the president Dr. Drake from the UC Office of the president. (Interested in signing up for the UC CLAA listserv (www.ucbclaa.org/))

Can you briefly describe the 2022 Legacy Weekend activities? What did it take to plan and carry out such an ambitious program?

We started with the opening of our new Latinx Student Resource Center, then a beautiful gathering with some our Twlf (Third World Liberation Front) monarchs from 1969 and officially kicked off the weekend with a reception at the Chancellor's House.

On Saturday we were welcomed by our Chicanx Latinx campus leaders and then had a Casa Joaquin Murrieta, CASA Architecture, and Casa Magdalena Mora reunion. It was followed by the future of Chicanx Latinx Studies program and a discussion on what it means to be a Latinx Thriving Institution.



Lupe Gallegos addresses gala attendees acknowledging the 100 (one hundred) Honorary Committee members for being Madrinas (Godmothers) and Padrinos, (Godfathers), and their generous donations totaling \$100,000 (one hundred thousand dollars) for the event and Chicanx/Latinx scholarships. The gala was an inspirational event attended by multigenerational alumni from the 1950's to the present.



Monique Limon, California State Senator, representing Senate District 19, which includes all of Santa Barbara County and over half of Ventura County. Limon shared her inspirational story in education and government, recounting her work to serve her community as an educator, leader, and an advocate for causes advancing the quality of life in her community.

UCB Latinx Alumni Activism

2022 Latinx Legacy Gala, UC Berkeley

The afternoon ended with faculty/graduate research updates and watching the film, a “Song for Cesar.” The grand finale was the GALA dinner where we honored our youngest alumni Class of 1955 - Arabella Martinez, and recognized Casa Joaquin Murrieta, CASA (Chicanx Architectural Student Association), Chicanx Latinx Studies Program and Raices Recruitment and Retention Center. On Sunday we rounded the program with a beautiful scholarship ceremony for the Class of 2020 who didn't have a graduation because of COVID. .

The Legacy Gala was extremely elegant and attended by some of the most brilliant and accomplished UC Berkeley Latinx alumni over the last 58 years. How did you manage to engage so many distinguished donors and participants from the Chicanx Latinx community, including a State Senator?

The concept of the legacy event comes from a gathering that took place 47 years ago at the Chancellor's house that was coordinated by Robert Apodoca, one of the awardees at tonight's 2022 Legacy gathering.

In 2013, I along with many of our bay area alumni started organizing the first 2015 Legacy event and we started the tradition like when we have large fiestas to have madrinan/padrinos as the honorary committee.

And in 2015 we had 50 honorary committee members and with an attendance of 400 alumni attending the three-day weekend. Four years ago, we started planning for the 2020 Legacy, but because of COVID we had to push it out 2022.

And this year we had 101 madrinan/padrinos who committed \$1k as the honorary committee that help bring

together 1,000 alumni over 5 days of events.

Our Legacy 2022 Honorary Committee is a very intergenerational with alumni from the 1950's through 2020. And this group is made up of various professionals – engineers, consultants, business owners, doctors, attorneys, teachers, as well as city council members, mayors and our Senator Limon who was one of my students when she was attending Cal.

It is just fulling to see these alumni as leaders and they inspire the current students and myself to keep going and help others starting at CAL.

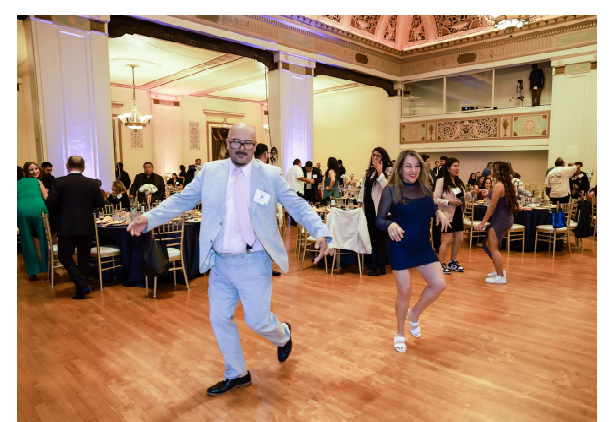
I have been here now long enough to see the children of students I had 20/30 years ago – that is part of the legacy of UC Berkeley.



Top: Reception for honorary committee members at the gala, individuals who participated to the fundraising and planning the event.

Right: Juanita Chavez, Committee Member, UC Berkeley '97, opened up the event with a native drum invocation.

“ It is very important that our various comunidades Latinos and Non-Latinos support our muxeres' dreams of completing their degrees. The foundation offers this opportunity through our scholarships and leadership program. ”



Top: A captured audience listens to some of the most distinguished Cal alumni, members of the Latinx educational, government and private sector communities

Bottom: Gala attendees could not wait to get on the dance floor and dance to music provided by the amazing salsa orchestra **Funky Latin Orchestra.**

What were the most significant outcomes of the 2022 Legacy Weekend?

The most significant part of the UCB legacy gathering is to see so many alumni from various years interacting and engaging with each other, what they are doing, and where they are heading professionally. It is also a time to celebrate the legacy of Latinxs at Cal. The awards acknowledge this, so everyone has a collective consciousness of this legacy. It documents and passes down the challenges and accomplishments that got us here. We have included students and staff to be part of this legacy celebration by design, as we know it requires all of us to help our students graduate and become successful professionals.



LATINX LEGACY GALA
SCOTTISH RITE CENTER
SATURDAY, OCTOBER 1, 2022

4:30PM • HONORARY COMMITTEE RECEPTION

6:00PM • LAS GRACIAS PROGRAM BEGINS

BIENVENIDA OPENING REMARKS
Alex Bruno & Sbeydeh Viveros Walton

RECONOCIMIENTO DE LA TIERRA Y BENDICIÓN

HONORARY COMMITTEE RECOGNITION
Lupe Gallegos-Díaz

6:30PM • DINNER
Brindis-, Abel Guillén & Leticia Corona

7:00PM • SPEAKING PROGRAM BEGINS
Keynote Speaker
California State Senator Monique Limón

DONANDO Y AYUDANDO

7:30PM • AWARDS Y RECONOCIMIENTO
CASA (Casa Architectural Alumni Association)
Casa Joaquín Murrieta
Chicanx Latinx Studies Program in Ethnic Studies Department
Raíces Recruitment and Retention Center

8:00PM • CLAUSURA

8:05PM • MÚSICA
Funky Latin Orchestra

I am excited to share that we, Ethnic Studies Library and the Chicanx Latinx Student Development Center (CLSD), started a UCB Latinx Legacy project which is researching and capturing the history and stories of Latinxs at CAL. It will be on the website so everyone knows the role and contributions Latinx have played at UC Berkeley. The project is an intergenerational project that brings together students (undergraduates and graduates), staff, faculty and alumni to work together in documenting the long legacy we have as students, professionals and leaders who have, and are, changing the world. See the one pager attached and for more information or to get involved, please email: ucblatinolegacy@gmail.com

WE WANT TO THANK ALL OUR AMAZING HONORARY COMMITTEE FOR BEING THE MADRINAS AND PADRINOS

- | | |
|---|--|
| Gonzalez Jamie, Jorge Aguilar, '94 & Consuelo Vallejan-Aguilar, '94 | Angela Gallegos-Castillo, PhD '02 & Federico Castillo, '92 PhD '02 |
| Juan Diego Aguilera, '11 | Herman Gallegos, MSW '58 |
| Robert Apodaca, '71 | Lupe Gallegos-Díaz, MSW '86 & Jose G. Díaz |
| Enrique Aranda, '96 | Aliza J. Gallo & Noel Gallo, Oakland City Council, '77 |
| Luisa Armijo & Oscar Armijo | Joel García, JD '73 & Judith A. García, MA '90 |
| Arnoldo Ávalos, '93 & Alma Ávalos, '93 | Sergio Garcia, JD '86 & Amelia González |
| Adriana Ayala, Ph.D., '91 & Sandra Torres, M.D., '92 | Monica Garcia, '91 |
| Alex Bruno, '97 | Brooks Geiken, '82 |
| Manuel Buenrostro, '06 | Nina Genera, '70 JD '73 & Maria Elena Ramirez |
| Oracio Burgos, '99 & Claudia Burgos, '01 | Teresa Gonzales Martinez, '99 & Roger Martinez |
| Dr. Joseph I. Castro, '88, MPP '90 & Mary Castro | Lorena Gonzalez, '97 & Norelia Maldonado Huerta, '98 |
| Felipe Chavez Valladolid, '95 & Felipe Agredano, '94 | Ricardo González '94 & Ana González-Villanueva '94 |
| Juanita Chávez, '97 | M. Cruz Grimaldo, '98 & Jamie Patterson |
| Michael Chávez, '13 | Dr. Blas Guerrero, MA '90, PhD '00 |
| Ron Chávez, '80 | Dr. Lourdes R. Guerrero, '93 |
| Teresa Córdova, PhD '86 | Abel Guillén, '97 |
| Leticia Corona Gómez, '10 | Steve A. Guillén, '99 |
| Stephany Cuevas, Ed.D., '12 & Daisy A. Figueroa, '13 | Joseph Ham-Silvestre, '11 |
| Imelda Delherra, '98 & Carlos Delherra, '99 | Roberto Haro, '58 |
| Oscar Dubón, MS '92, PhD '96 & Lisa Chávez, MA '94, PhD '01 | Dr. David Hayes-Bautista, '70 |
| Irene Fernandez '01, MSW '03 & Lorena Chatterjee '94 | Stacy Heldman-Holguin, '90 & Ernest Holguin, '91 |
| Martha Flores, '04 & René Garcia Siguenza, '04 | Zuleyka Heredia-Jinks, '98 |
| Vladimir Foronda, '94 & Jeannette Zanipatin, '92 | Jinny Hernández-Quinones, '95 & Eric Quinones, M.D. |
| Roxanne Figueroa Caldera, '97 & Arquimides Caldera, '97, '99 MA | Francisco J. Hernández, '70 |
| | Diego Jácome PE, '06 |

WE WANT TO THANK ALL OUR AMAZING HONORARY COMMITTEE FOR BEING THE MADRINAS AND PADRINOS

- | | |
|---|--|
| Andrés E. Jiménez Montoya, MA '14 | Oscar Olivas, '05 |
| Laura Jiménez-Olvera, '90 & Rudy Olvera, '91 | Luisa Ortega, '01 |
| Cristy Johnston Limón, '02 & Tom Limón, MBA '16 | Alexis Parra, '00 |
| Joe Kapp family | Vanessa Peña-Hallinan, '00 & Neil Hallinan |
| Dr. Margarita (Maggie) Landeros, '09 | John A. Pérez |
| Luis Liang García, '12, MBA '23 | Maricela Prado, '10 |
| Adrien Lanusse, '99 & Kenneth Cerniglia | Elsa Quiroga Saenz, '01 & Sergio Saenz |
| Alejandro Lara, '94 | Elizabeth Ramírez, '05 & Elias Lopez, '99 |
| Rey León, '97 | Elizabeth Rivera, '83 |
| Rene S. Licon, Jr., '92 | Antonio Rivera Jr, '03 |
| Senator Monique Limón, '01 | Ricki Robles Akiwenzie, '00 |
| Arcelia Magaña, '13 & Marco Amaral | Irma Rodríguez Moisa, '88 |
| Andrew Mairena, '10 | Brenda J. Rodríguez, '97 |
| Michael Mares, '06 & Kristin Van Steenwyk | Carlos L. Rodríguez, '97 & Teresa T. Rodríguez, '98 |
| Oscar Márquez, '99 & Abigail Márquez | Guillermo Rodríguez, '91 |
| Silvia Márquez, '95 | Alfonso Salazar, '90 |
| Arabella Martínez, '59 | Nicole Sánchez, MBA '12 |
| David Martínez, '01 & Shaun Kennedy, '01 | Margaret Sena, Ph.D., '92 |
| Michael Maysenhalder, '86 & Lillian Trigueros Maysenhalder, '85 | Ralph Serrano, '97 & Fredda Olivares, '95 |
| Fabrizio Mejia, '97 & Layla Naranjo, '04 | Adán Tejada, '92 |
| Anna Mellado Park, '93 | Alfredo Terrazas, JD '74 & Barbara Terrazas, MPH '76 |
| Damaari Drumright, '94 & Laura Mondragon-Drumright, '00 | Michael Treviño, '89 & Lori Treviño, '9 |
| Joseph Morales, PhD '12 | Mario Trujillo, '90 |
| Khai Nguybles, '13 & Roci Nguybles, '20 | Nadia Vargas, '13 |
| Gerardo Núñez, '11 | Gabriela Elizabeth Vargas, Ph.D., '12 |
| | René Venegas, '94 & Soledad Sánchez |
| | Esperanza Vielma, '91 |
| | Sbeydeh Viveros-Walton, '07 |

UCB Latinx Alumni Activism

2022 Latinx Legacy Gala, UC Berkeley

Gala Honorees, Distinguished UC Berkeley Alumni

The gala honored four UC Berkeley alumni of the last 50 years who have demonstrated a sustained commitment to supporting Chicanx-Latinx students at UC Berkeley.

Gala honorees included **Laura E. Perez**, Professor, Department of Ethnic Studies and Chair of the Latinx Research Center, UC Berkeley, for her longstanding scholarship and teaching; **Antonio Pizano**, one of the original CASA (Chicanx Architectural Student Association) co-founders and lifetime supporter of CASA students; **Robert Apodaca**, CASA Juakin Murietta co-founder, which has provided housing and community to UC Berkeley Latinx students since 1970 and Educational Guidance Center Director, the leading recruiter of students of color to UC Berkeley; and **Roy Hernández**, CASA member and founder of CASA Alumni in 2011, which has awarded over \$100,000 in financial support, laptops, and software to low-income students studying at Cal's College of Environmental Design, and the publisher of ByDESIGN, an e-zine chronicling the extraordinary achievements of BIPOC students, scholars and design professionals.

"This gala event was very empowering because I got to meet and talk to the earlier generation of Chicanx/Latino students at UC Berkeley, and specifically CASA. After hearing all of the initial struggles and *luchas* to increase diversity and call UC Berkeley a home, I am beyond grateful for all of the previous generations of Latinx scholars because they paved the way for future generations like myself. Thanks to them we have access to more academic and social resources on campus, *pero la lucha sigue*."

Alexandra Morales
UC Berkeley, CED (BA L Arch '25)

"To me, the Legacy event featuring and Celebrating the 50th Anniversary of CASA (CHICANX ARCHITECTURAL STUDENT ASSOCIATION) was one of the most memorable moments in my life. To represent the original/creators, or as I prefer to call us... "Los Rebeldes" de CASA was an honor. The event itself was a success in reuniting CHICANX ALUMNI from all over the country, an even other parts of the world. Lupe Gallegos was key primarily responsible for such event. I hope it repeats in the coming years."

Antonio Pizano
Chicanx Architectural Student Assoc.



L to R: Gala honorees Laura E. Perez, Professor, Department of Ethnic Studies and Chair of the Latinx Research Center, UC Berkeley, Antonio Pizano (MA Arch '75 / BA Arch '73) CASA Co-founder; Robert Apodaca (BA '71) CASA Juakin Murietta co-founder; and Roy Hernandez (MA Arch '78 / BA Arch '76) CASA Alumni Founder and ByDESIGN Publisher, Alexis Hernandez and Jennifer Lopez .

"I was impressed and pleased with the growing number of alums and our accomplishments in public and private sectors. Our improvements will grow exponentially."

Robert J. Apodaca
Founder CASA Juakin Murietta

"To be in the presence of hundreds of such distinguished Latinx was awe inspiring and an honor: Remarkable what access to an education and *ganas* (hard work) can produce."

Rogelio Roy Hernández
Co-founder CASA Alumni & ByDESIGN



"We hereby honor CASA (Chicano Architectural Student Association) UC Berkeley, College of Environmental Design, for 50 years of service to the field and discipline of Latinx architecture and mentoring thousands of students in the field of Environmental Design."



Top: CASA Members Alexandra and Samantha with State Senator Monique Limon
Bottom: CASA Members Samantha and Alexandra with Honoree Prof. Laura E. Perez



Top: Joseph Martinez (Sr. Editor, ByDESIGN), CASA students Samantha Andalon & Alexandra Morales, and Roy Hernandez
Bottom: Roy, Antonio and Robert, 50 years of activism



Top: Roy with keynote speaker Monique Limon, California State Senator, Senate District 19
Bottom: Antonio Pizano accepts his award as gala organizer and host Lupe Gallegos looks on.

SIDE BAR

Maria Guadalupe Gallegos-Diaz

Lecturer, Ethnic Studies Department/Chicano Latino Studies ,
University of California, Berkeley

PROFESSIONAL EXPERIENCE

Division of Equity and Inclusion Core Team, Centers for Educational Justice and Community Engagement, Senior Management Liaison, UC Berkeley, CA, 2019-2020

Chicano Latino Student Development (CLSD) Office, Division of Equity and Inclusion, Director, UC Berkeley, CA, 1995-present

US/Mexico Intercambio Program, Academic Coordinator/Advisor,

UC Berkeley, CA – Universidad de Zacatecas, Mexico, 2013

Ethnic Studies Department – Chicano Latino Studies, Student Affairs Officer/
Academic Advisor, UC Berkeley, CA, 1992-1995

Casa Joaquin Murrieta (non-profit Multi-Ethnic Theme Program), Assistant
Director, Greenlining Institute, Berkeley, CA, 1990-1992

EDUCATION

1995 Certificate of Philosophy, Department of Ethnic Studies, UC Berkeley

1987 Master in Ethnic Studies, Department of Ethnic Studies, UC Berkeley

1986 Master in Social Work, Specialty in Administration and Planning, UC Berkeley

1985 Fellowship, El Colegio de Mexico, Mexico City, Consejo de Ciencia y
Tecnologia, (CONACYT)

1985 Inter Cambio Program, Universidad de Guadalajara, National Institute for
Mental Health (NIMH) program, Social Work and Public Health, UC Berkeley.

1984 Bachelor of Science, Sociology, Santa Clara University

TEACHING EXPERIENCE

Chicanas/Latinas in the Nonprofit Sector - Fundraising and Philanthropy,
Lecturer, Summer 2022

Latinos and the Environment Seminar, Lecturer, 2017 - present

Leading by Modeling – Seminars, Lecturer, 2015- present

Casa Magdalena Mora, Lecturer, Fall 2000-2016

UC Berkeley, Latino Center of Excellence, School of Social Work, Oaxaca,
Mexico, Casa Sin Fronteras Program, Lecturer and Internship Coordinator,
Summer 2019

San Francisco State University, Latinos Studies Department, Lecturer, Latinas
and Globalization Course, Fall 2013 & 2015

San Francisco State University & UC Berkeley, Co-Instructor, Mexico
Solidarity Study Course, Summer 2014 & 2016

Canada College, Business Social Science Division, Redwood City, CA,
Instructor, Mexican-American Culture in the United States Course, Summer
1995

AWARDS/RECOGNITIONS

- University of California, Berkeley, UCB/UCOP - Kevin MaCauley Award 2022
- On Equal Terms, Portraits of Remarkable Women Staff at UCB – 150 Years of Women at Berkeley 2020
- Chancellor's Outstanding Staff Awards (COSA) 2018
- Latinx Center of Excellence Alumni Recognition Award – School of Social Welfare 75th Anniversary 2018
- Chancellor's Public Service Awards – Individual Civic Engagement Award 2007
- School of Social Work Alumnus of the Year Award 2001



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1. Latinx campus leadership (left to right) Lilia Iglesias, Director of the Undocumented Student Program, Fabrizio Mejia, Associate Vice Chancellor of Student Equity and Success; Diana Matos, Vice Chancellor of Equity and Inclusion; Lupe Gallegos, Elisa Huerta, Interim Associate Vice Chancellor of Center for Educational Justice and Community and Engagement and Julian Ledesma, Executive Director of Centers of Educational Equity and Excellence.
2. Chancellor Christ, Lesly Castro-student rep in CAA, Margarita Landerson - UCB CLAA President, Vice Chancellor, Dania Matos, Elizabeth Ramirez - External Vice President UCB CLAA. Lupe Gallegos
3. Alumni and Board members from UCB Chicana Latinx Alumni Association
4. UCB Alumni from the Class of 2020 and 2021: Nick Pacheco, unknown, Ladislao Rodriguez, Angela Ortiz and Ivan Hernandez.

SELECTED SPEAKING EXPERIENCE

- Invited Speaker, Educational Success in Higher Education Amidst This Pandemic, hosted by Dr. Cesar A. Cruz Teolol and funded by HSI Grant, John F. Kennedy University, Online, June 24, 2020.
- Invited Speaker, Vision of Chicano Studies in the Next 50 Years, International Conference Celebrating the 50th Anniversary of the Founding of Chicano Studies, co-hosted by El Colegio de la Frontera Norte, Mexico, San Diego State University, California-Mexico Center, Secretaria de Cultura, and Centro Cultural Tijuana, Baja Norte California, Mexico October 10-12, 2019.
- Convener/Presenter, Undocu-Grads: Testimonios of Three Latinas in Higher Education Navigating School in Trump Era, National Association for Chicana and Chicano Studies, Minneapolis, Minnesota, April 4-7, 2018.
- Panel presenter, Let's talk about it? Interrogating the Multicultural-Ethnic Specific Binary. The National Conference on Race and Ethnicity in American Higher Education (NCORE), San Francisco, CA, June 2, 2011.
- Panel presenter, Women of the Academy Creating Change: Drawing the Map—Finding the Spaces and Moving the Places, Annual National Conference on Race and Ethnicity in American Higher Education (NCORE), National Harbor, Maryland, June 1, 2010.
- Invited Speaker, College for All: Financial Aid, AB540 and Undocumented Students, 1st Annual Latino Parent Conference, co-hosted by Oakland Unified School District and Educational Coalition for Hispanics in Oakland, Oakland, CA February 25, 2010.
- Panelist, Multicultural Alliance Building for Women's Transitional Leadership, Campus Women Lead (CWL)/Association of American Colleges and Universities (AAC&U), National Conference of Race and Ethnicity (NCORE), San Francisco, CA, May 30, 2008.
- Invited Speaker, Strategies For Success for Women of Color: Building Multicultural Alliances Among Women, Annual UC San Francisco Luncheon for Women of Color, April 18, 2008.
- Workshop Facilitator, Building Alliance Among Women of Color, Asian Pacific Americans in Higher Education National Conference, May 4th, 2007.

LOCAL AND NATIONAL

- Recognition: academic and professional work for Chicana / Chicano Studies, 2019
- El Colegio de la Frontera Norte, California Mexico Studies Center, San Diego State
- University and El Centro Cultural Tijuana.
- National Tortuga Award, Mujeres Activas en Letras y Cambio Social (MALCS), Los Angeles, CA 2011
- Recognition for UCB Chicano Latino Alumni Legacy Celebrating Our Legacy Ensuring our Future, 2015
- California, Legislature Assembly: Tony Thurmond Assembly Member 15th District.
- Outstanding Woman of the Year Award, City of Berkeley - Commission on the Status of Women, Berkeley, CA 2008
- Casa Joaquin Murrieta Leadership Community Award, The Greenlining Institute, Berkeley, CA 2004
- The Charles Stephen Diversity Award, Association of Fundraising Professionals (AFP) 2002



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1. Gift given to the 101 Honorary Committee members - Tequila and two shot glasses from Don Ramon etched logo and year of the Latinx Legacy
2. Reception for honorary committee members at the gala.
3. Youngest alumni Arabella Martinez Class of 1955
4. Alumni at the special reception - Alfonso Salazar - President of the UCB California Alumni Association (CAA), Monica Garcia-former school board member in Los Angeles, Lupe Gallegos-Diaz - Co-chair of the Latinx Legacy and Guillermo Rodriguez - California State Director The Trust for Public Land.

CASA Study Abroad

Housing and Urbanism in Barcelona, Spain

Alexandra Morales, UC Berkeley CED



This past summer I had the amazing opportunity to travel to Barcelona, Spain and partake in a UC Davis summer session class called "Housing and Urbanism in Barcelona, Spain".

As a first-generation college student, studying abroad has been one of the most life-changing experiences I have undertaken thus far. Being one of the first in my family to pursue

higher education and to travel to Europe alone has been both anxious-inducing and rewarding.

While in Europe, I reflected a lot on my privilege to travel abroad and to learn and enjoy a new city and continent. While there I thought a lot about my neighborhood in San Diego and my family. I am beyond grateful for this opportunity, and the financial support I received from student scholarships that allowed for this exciting experience.

As an Urban Studies major at the University of California, Berkeley. I knew Barcelona would be my "oyster" this summer. This bustling city of tourists, beaches, historic castles, and iconic architecture had a lot to offer my classmates and I. Initially, I remember feeling overwhelmed during my first days because the city was enormous, however, by the end of the month I felt like I could easily call Barcelona my second home.

The course I took in Barcelona helped broaden my horizons by allowing me to compare cities on a global scale. The neighborhood of La Barceloneta



stood out to me because it reminded me of my own neighborhood, Barrio Logan in San Diego. I chose this neighborhood to create a case study for my final project. My fellow classmates and I worked together to research the historical and contemporary context of the neighborhood.

Barrio Logan and La Barceloneta are both similar in historical context because of their unique waterfront geographic / spatial identities/ positions. Both have fishing and cannery histories, militarization from World War II, and other port industries.



Top Left: Museu Nacional d'Art de Catalunya! Barcelona, Spain.

Bottom Left: Our guest speaker, an urban designer and sketcher in Barcelona. On the first day of lecture he showed us his breathtaking sketches and gave us some tips.

Above: Our entire class stands in one of our lecture buildings in the historic and medieval enclave in Barcelona.

Top right: Brunch date with friends! Lisbon, Portugal. The secret to a long productive day of walking and learning! Iced coffee and sweet and savory pancakes please!

Right: El Gato de Botero!. My classmates and I in front of one of the great works of Colombian artist, Fernando Botero, Rambla de Raval.



Both neighborhoods are predominantly working-class and diverse neighborhoods. One of the most important similarities they share, and like many historical working-class neighborhoods in the U.S., they are both going through gentrification.

In La Barceloneta, however, they have an even more precise term for it, "touristification". Touristification occurs because of the city prioritizing tourist projects in the neighborhood. These tourist attractions, such as malls, aquariums, expensive restaurants, attract an influx of tourists which then enables new hotels and airbnbs in the neighborhood and causes the displacement of local residents.

The program I took was so fulfilling to my studies; however, one of my only critiques was the lack of acknowledgement towards colonialism, race, gender, and other intersectionalities.

Throughout the program, I was very eager to learn about how colonialism's legacy has affected Barcelona's built environment. I realized there were many complex discrepancies relating to colonialism and race. This was very interesting and new to me because it was very unlike my city planning classes at UC Berkeley.

One of the justifications I kept hearing was that "Spain is fifteen years behind." While comparing the neighborhoods mentioned above, I kept wanting to ask, "Ok, so what about the immigrants in the neighborhood? The Black, Indigenous, and People of Color in Spain?" As a Latina from a working-class background, my identities and positionalities make me view the material given to me in a critical way, even in my classes at UC Berkeley. These discrepancies left me unsatisfied, but only motivated me to come back to Spain one day to fill in the gaps.

During our program, we had the assignment of sketching and journaling during our daily adventures. Our professor wanted us to improve our sketching as it is a necessary skill in Urban Design, Architecture, Landscape Architecture, and more. Below you will find a few images of my program as well as a few of my sketches.

Finally, one of the most important self-reflections I had while on this month-long trip was that I would like to return to Europe after I am done with college to continue my graduate studies.

I feel like there is so much more to explore and to learn -- this has inspired me to take an Introductory course in Architecture during my final year at UC Berkeley.

Overall, this summer program was amazing and I encourage everyone to see the world!



Top Left: Sketch from one of our lectures about Industrial Obelisks. These industrial obelisks are historic monuments from the industrialization in Barcelona that are now preserved. Most of them can be found in working-class neighborhoods.

Above: A rough sketch of La Sagrada Familia, the heart of Barcelona. The sketch is abstract because the cathedral is so complex!

Above Middle: This sketch is about our dinner during our weekend trip to Tossa de Mar in Girona, Spain. Our lovely family-owned hotel had their own restaurant where they made the most delicious Paella and imported wine!

Top Right: Sketch from my visit Museo Nacional de Arte de Cataluña. This museum in Barcelona is culturally rich with beautiful installations and historical art pieces. The architecture of the castle is beautiful in conjunction with the landscape of its surrounding gardens and fountains.

Right Bottom: Stiges in Spain is a small coastal town known for its cathedral on the beach. It has some of the best food in Spain, such as Sushi and small bakeries!

About the author:

Alexandra Morales is pursuing her BA Landscape Architecture degree at the College of Environmental Design, University of California, Berkeley.

Architecture of the Federal Indian Boarding School System and the Space In Between

Anjelica S. Gallegos, M. Arch., Yale University



The United States’ Federal Indian boarding school system policies altered the lives of American Indian, Alaska Native, and Native Hawaiian children, their relatives, and Indian Tribes and the Native Hawaiian Community for over 150 years.

The “tepee”; the architecture, was recognized as the defining gauge to influence behavior. The housing component, the proximity to community, and the familiarity with Indigenous architecture were recognized as defining factors to manipulate the behavior of removed Indian children.



Indigenous Society of Architecture, Planning and Design, Yale University

As the federal government and religious institutions targeted Native family structure, language, religion, cultural identity, and the assurance of future Indigenous life, the built reflections of Indigenous identity and architecture were also transformed.

For the first time, the United States is examining its role in the Federal Indian boarding school system through a Department of the Interior investigation. Although the Federal Indian day school system was the precursor to the Federal Indian boarding school system, it is at this time not the focus of the federal investigation.

The success and failure of the Federal Indian day school system evolved into the Federal Indian boarding school system (FIBSS) in 1819 (Fig. 2). The architecture of this system included a programmatic hierarchical rank for Native children based on the proximity to their communities, permanent housing, and the break-away from Indigenous architecture.

The Department of the Interior records have described the theme of the Federal Indian day school system as “To the day school the Indian child comes fresh from the tepee and finds himself at once amid new and strange surroundings” (Fig. 1). Federal Indian day schools were located on Indian reservations. They introduced assimilation practices close to Native childrens’ parents and communities and explicitly did *not* have the component of housing or boarding for children.

“ The United States’ Federal Indian boarding school system policies altered the lives of American Indian, Alaska Native, and Native Hawaiian children, their relatives, and Indian Tribes and the Native Hawaiian Community for over 150 years. ”

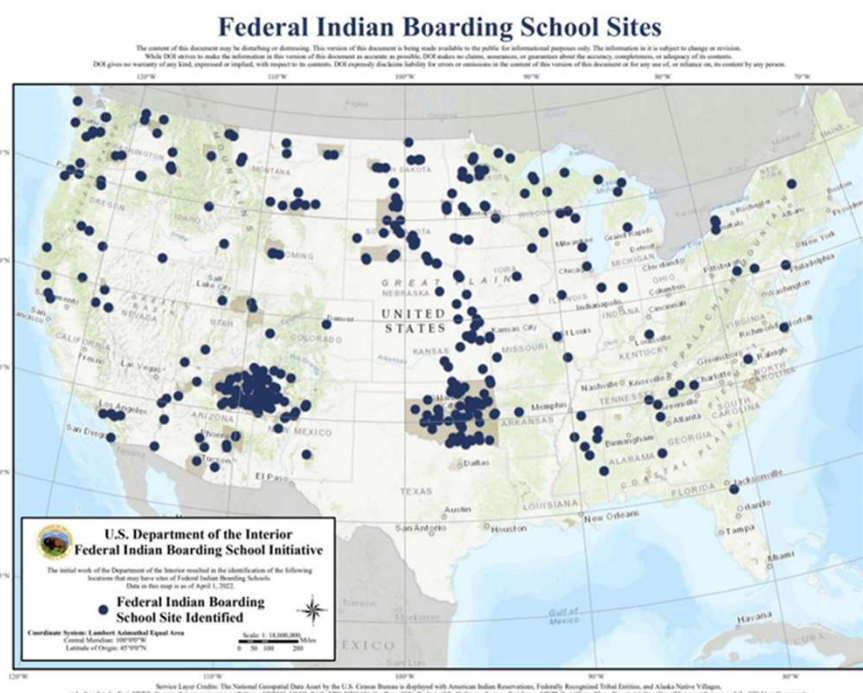
For example, the children of Native leaders were often the first children to be removed and sent to Federal Indian boarding schools, altering Indigenous governance.

The US Federal Government supported schools with housing directly on-site with the education component. Generations of Native children, separate and together, experienced FIBSS in built environments of at best reuse, differentially designed programming, and at worst dilapidated conditions encouraging poor health.

Top: Figure 1. Dakota encampment below Fort Snelling circa 1862-1863.



Bottom: (Figure 2. Federal Indian Boarding School System Sites (FIBSS) in 1819



The building and infrastructure of the Federal Indian boarding schools included the following characteristics:

Architecture of the Federal Indian Boarding School System and the Space In Between

- New buildings, dismantling of reusable materials, and the moving of used buildings or recycled building materials for Indian boarding school purposes.
- Federal transfer of new or surplus buildings for Federal Indian boarding school operations, including military installations and facilities.
- Russian Empire transfer of facilities and installations to the U.S. after the Alaska Purchase used for Indian boarding school operations.
- Federal renovation of Federal Indian boarding schools through the Works Progress Administration program.

Architecture displayed an array of programmatic lineage relating to foreign, military, religious, and government operations that ultimately influenced the experience and education of Native children (Fig.3).

The percentage of new versus reused or transferred buildings remains unknown at this time but the ad hoc practice of utilizing buildings for purposes they were not designed for proved to be grossly inadequate spaces for housing and purportedly educating children up to the age of 21.

Rampant physical, sexual, and emotional abuse; disease; malnourishment; overcrowding; and lack of health care in Indian boarding schools are well-documented.

The militarized, religious, and federal architecture revival complemented the documented identity-alteration methodologies utilized by the Federal government and religious institutions and organizations, including punishment for non-English language use, flogging, whipping, withholding of food, solitary confinement, manual labor, and military drills (Fig. 4).

Fig. 3. Second floor plans of United States Indian Boarding Schools at Kiowa, Comanche, and Wichita Agency, Indian Territory (Oklahoma) prepared by the Office of Indian Affairs in 1886.

“ Rampant physical, sexual, and emotional abuse; disease; malnourishment; overcrowding; and lack of health care in Indian boarding schools are well-documented. ”

FIBSS structures supported total immersion away from Indigenous architectures; from space programming, datum changes, viewsapes, building envelope, body movements through architectures, to collected, harvested, made and hunted building materials. Instead of experiencing architecture as perpetuation of identity, and mediator to the natural world, architecture contributed to breaking the cord between Native children and their natural environments.

The architectural programming in the Federal Indian boarding school system was shaped by Federal Indian law and policy including Indian Treaties and agreements leading to the dispossession of 1 billion acres of land from Indian Tribes.

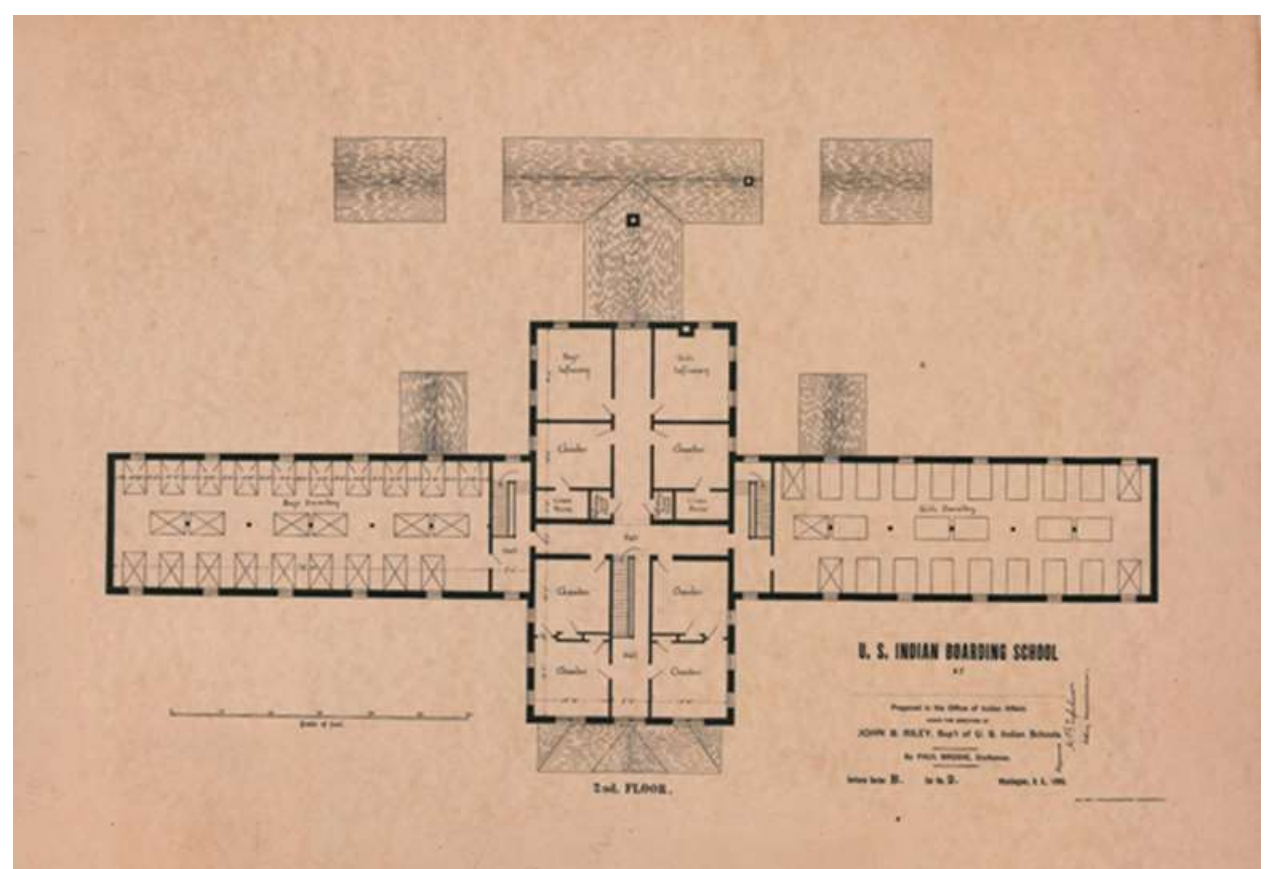
The United States recently acknowledged that the FIBSS was central and coincided with Indian territorial land dispossession.

Built architecture was used to reduce Indigenous Peoples' relationship with natural architecture. In 1886, the Department of the Interior emphasized that “by complete

isolation of the Indian child from his savage antecedents can he be satisfactorily educated”. Requiring generations of Native children to be removed from their families and Tribes and attend schools in different or isolated environments, paused the development of architectural and environmental knowledge that sustained their governments and communities therein for time immemorial.

Alongside the 19th - 20th century policies that made Indian family structure, language, religion, and living upon their territory base, illegal or discouraged, so too was the knowledge and expression of dress, foodways, and architecture.

As an extension of nature and self identity, Indigenous architectures reminded and developed complex identities, belief systems, and relations to the natural environment including season changes, water availability, and solar, lunar, and planetary understanding. As a result of multi-layered federal assimilation laws and policies, Indigenous architecture in the United States was suppressed during this time.



Architecture of the Federal Indian Boarding School System and the Space In Between

The historical space between Indigenous architecture and disruptive architecture demonstrates the federal and architecture practice need to advance Indigenous architecture given its inherent sustainability and place-focus, especially as the globe faces climate change.

In 2022, the Assistant Secretary for Indian Affairs Bryan Newland spotlighted the next federal actions including to approximate the amount of Federal support, including financial, property, livestock and animals, equipment, and personnel for the Federal Indian boarding school system, recognizing that some records are no longer available. And approximate the total number of marked and unmarked burial sites associated with Federal Indian boarding schools and to locate marked and unmarked burial sites

About the Author: Anjelica S. Gallegos is an Architectural Designer at Page Southerland Page, Albuquerque, NM. She received her Master of Architecture, Yale University and is the recipient of the Alpha Rho Chi Medal. She received a Bachelor of Science in Architecture, Cum Laude, University of Colorado Denver.

associated with a particular Indian boarding school facility or site-outcomes of built-design environments like cemeteries. He also recommended establishing a Federal memorial to recognize the generations of American Indian, Alaska Native, and Native Hawaiian children that experienced the Federal Indian boarding school system.

Realizing the contribution of the architecture practitioner community to the Federal Indian boarding school

system, is part of American history. Despite Indian assimilation policies, the ecological and architectural knowledge bases of Indian Tribes, Alaska Native Villages, and the Native Hawaiian Community survived this era showing the current need for Federal investment in advancing Indigenous built environments including housing and for the architecture practice to learn from the First Peoples of these lands and waters.

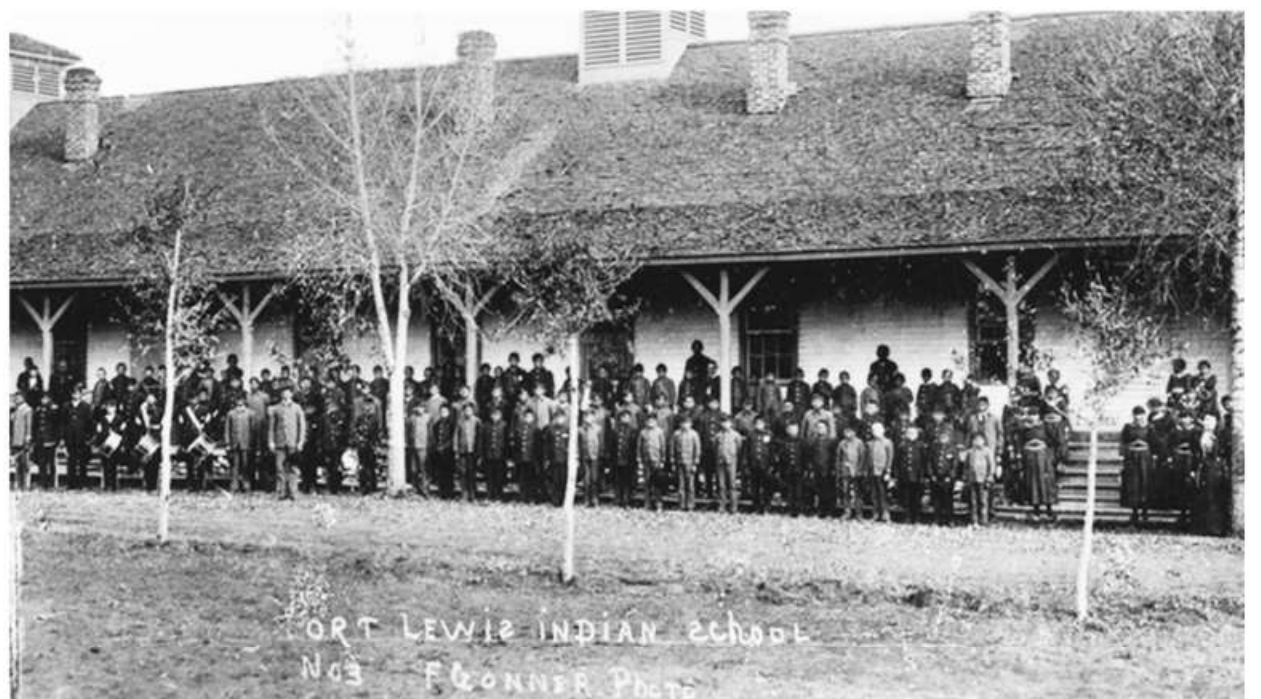


Fig. 4. Children at Fort Lewis Indian School in Durango, Colorado. Circa 1900.

A Call to the Drafting Table from ISAPD

ISAPD

The Indigenous Society of Architecture, Planning, and Design (ISAPD) is the parent organization of the former Indigenous Scholars of Architecture, Planning, and Design at Yale University.

ISAPD is an expanded membership organization, now fiscally sponsored, focusing on increasing international knowledge, consciousness, and appreciation of Indigenous architecture, planning, and design, inclusive of landscape architecture and environmental design, in academia and the professional realm. ISAPD works toward fundamentally supporting and increasing the representation of American Indians, Alaska Natives, Native Hawaiians, Pacific Islanders, First Nations, Aboriginal Australians, Māori, and other Indigenous Scholars and Peoples in these fields.

As scholars of architecture, planning, and design, ISAPD supports current Indigenous students and professionals and will work to empower future generations of Indigenous communities across many lands and waters to access architectural education. As Indigenous scholars of communities rooted in an enriched ecological past, ISAPD will contribute toward a restorative revolution that rebuilds connections between the built and natural. For Indigenous nations, architecture continues to serve as a path to exercise and celebrate tribal sovereignty.

ISAPD believes in bridging solutions. Creating solutions for all communities depends on access to knowledge on the design, construction, and building of spaces. Architectural knowledge lies within Indigenous communities and within formalized education. It is imperative that a new generation of Indigenous architects, designers, and planners conserve, transform, and shape the environments Indigenous people live in. It is a privilege and responsibility to understand the architectural knowledge that has sustained Indigenous communities for a millenia. As the keepers of worldviews, knowledge bases, and cultural practices, Indigenous architects can unite all realms and professional fields, helping to rebalance lifeways and build a sustainable future for all beings.

As the world and society becomes increasingly interdependent, building solutions is only possible when it comes from many perspectives, communities, and skill sets. ISAPD welcomes people of all cultures and backgrounds who support Indigenous design and knowledge to join the momentum. **Challenging the current status quo in architecture is vital to propelling Indigenous architecture and all architecture into a future of true sustainability.**

Participate with us. Dream with us. Build with us. Join the Indigenous Society of Architecture, Planning, & Design. More information can be found at isapd.org.

A Mystical Analysis of the Gilardi House

Leslie Gonzalez



Reflection on seminal quotes by Luis Barragan

“ Don't ask me about this building or that one, don't look at what I do, see what I see. ”

Luis Barragan (1902-1988),

Who is Luis Barragan?

An internationally renowned Mexican architect, is famous for his colorful architectural contributions to the world.

For more than 50 years, he produced influential works of modern architecture, earning him a Pritzker Prize (1980), the highest award in Architecture.

One of his most notable residential projects is the Casa Gilardi (1976) located in Tacubaya, Mexico City, and was designed and built after Barragan went into retirement. However, Barragan's sole purpose in coming out of retirement was to save the Jacaranda tree, or so as the legend goes.

Now we ponder, what was it about this mystical tree that seduced Barragan to return to his inner sanctum one last time? Would the design speak to future architects and grant them wisdom or would it speak to the world via esoterica?

Approaching the Masterpiece from the Street...

Upon arrival at Casa Gilardi, one may not be able to distinguish this masterpiece composition of the entry facade balances the contrast of the materials, simultaneously, complimenting each other and thereby creating an equilibrium for the eye. The entrance to the casa is articulated by the "tower" that sits above its recessed doorway.

Additionally, one single small yellow-coated window is in alignment with the entry denoting the significance of the entrance.

Further, the facade holds contrasts from the materials with their corresponding colors: bright pink stucco walls on the second and third levels, warm wood door openings, and dark stone bases. Despite the intensity of the shocking pink color of the exterior walls, mystery is held in advance for what lies beyond given the limited number of apertures on the street facade.

One is unaware of the internal beauty of the Gilardi House until one passes through the sacred walls of color, and only then, with anticipation, will one arrive at its inner sanctum and experience "the truth". "The truth" that Barragan was so desperate to disclose before he officially stayed in retirement. For when we experience something while being connected to our interior being, we can genuinely listen to our thoughts and devote effort to our true needs, something that Barragan was able to help us accomplish with Casa Gilardi.



Come on in...

One does not know what to expect, but the warmth of the wooden entry door invites one into a sheltered space from the street.

Once inside the foyer, the brightening of the space occurs as one continues toward the three-story staircase, which is bathed in "sacred light". The stairs, without any handrails or guardrails, pose no intrusion to the rays of light descending from the upper levels.



A Mystical Analysis of the Gilardi House

Continued

Alongside this brightness, the mind begins to imagine the possibilities that may lay ahead: blazing colors, geometric forms, and ultimately, the jacaranda in its natural setting.

As one looks ahead at the yellow galleria, or what one may call the “corridor of spirituality”, the mind becomes absorbed by feelings, moods, and emotions, which set the stage for the exploration.

The sunny and golden color shine of the galleria invites one to seek out the inner sanctum.

Walking through/ into/ hand-in-hand/ in search of the Sun...

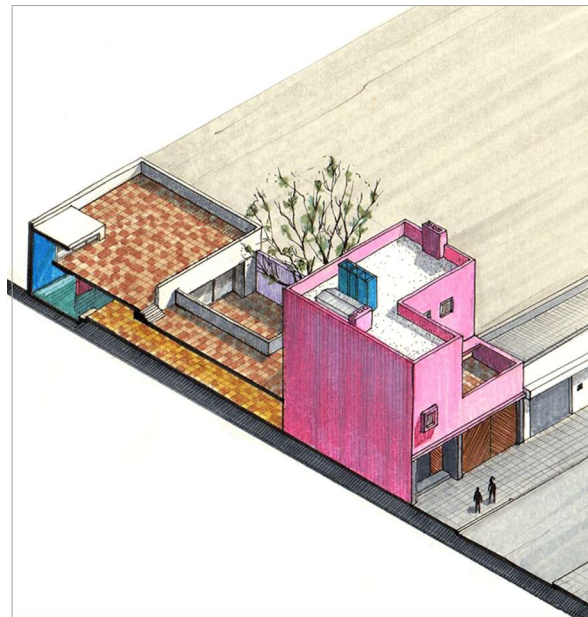
One then approaches the brilliant light of the yellow galleria until becoming fully immersed in the light. As one penetrates the glow, the passage through becomes one of enlightenment. A yellow scene takes full effect varying in brightness and intensity depending on the time of day.

One is walking through a corridor in the sun's glow, light leading the way. To bring shimmering light into the space, the thin vertical windows in the galleria are coated in yellow paint, but also as to not spoil the grand finale of the courtyard that lies just on the other side of those windows.

The yellow passage of spirituality, just as a lightbulb shines bright when it is full of energy, so is this galleria that stirs the emotions of the home inhabitant as they walk through and into the pool and dining area: the soul of the home, the inner sanctum.

Water and Food or Pool and Dining Room...

From warm to cool, the light has now led you through a spiritual axis to its melodic objective, the pool area dining room. One now enters a new realm of blue light.



“ Art is made by the alone for the alone. ”

Emotions run rampant and all five senses come into play, erupting from the most interior parts of our being. We have now arrived, arguably, at the home's gathering place: it is where food and water are, donde la vida brota.

With the presence of water, not only does the serenity continue, but if plunged into the pool, one also encounters spirituality - - it is where the renewal of mind and body take “space” (water) and are transformed into “place” (dining room area).

The predominant feature of this volume of space is the blue corner of the pool that is bathed in light by the clerestory above to varying degrees depending on the time of day. The diffusion of the light coming in from the clerestory hits the corner blue walls, bounces off of them to shine on the water, and creates light reflections that flood the walls.

The sensation is such that even if sitting at the dining room table, one automatically becomes immersed in the pool's aurora without having touched the water.

But then, one is brought back to earth by the “mystical red wall”. The red wall has been planted 1/3 of the pool's length near the blue walls to create a striking contrast.

This contrast and color selection of the tranquil blue and bold red in this contained volume of space is juxtaposed perfectly to establish a harmonious equilibrium for the mind. An additional balance is found in the gentleness of the neutral white walls surrounding the dining space.

This poetic encounter symbolizes the endless possibilities of venues that can take place in the pool and dining area. It can be a bundle of calmness in the pool, out of the pool; it can be a chaotic commotion in the pool or out of the pool where people gather to eat. The pool dining room with its colors, materials, smooth walls, and tile, all happening concurrently creates “tension” and “harmony” and ultimately becomes a refuge, a place to be alone. There is purpose and clarity in the home and yet although one may be alone, one is alone in fulfillment because of food and water.

Arriving at the end of the Journey?

In anticipation of surrendering to the spellbinding courtyard, walls and light serve as the guide to feel and explore the house as if on an archeological find, seeking the hidden gems that have been sequestered by the artist himself until fully experiencing the home.

The critical alignment through the house is altered by the right turns that lead to the grand courtyard. Accordingly, the pursuit of wisdom through the home is movement through colored volumes of “man inside, to colored shapes of” nature outside. Once you have gone through the dynamics of the physical space, one encounters the harmony of the negative space, that is to say, the home of the Jacaranda tree.

A Mystical Analysis of the Gilardi House

Continued

“ A garden must combine the poetic and the mysterious with a feeling of serenity and joy. ”

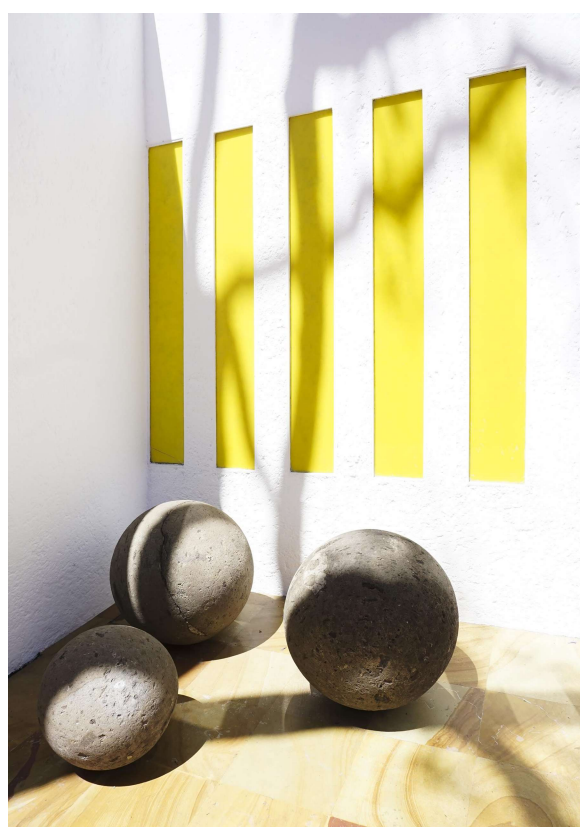
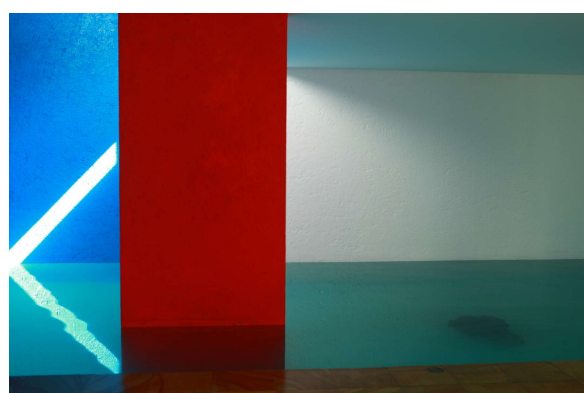
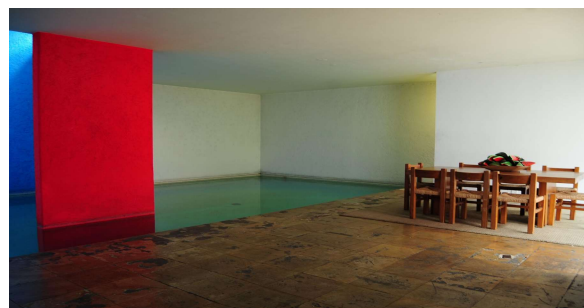
Yup! You've arrived...

Barragan's urge to express one more time his sentiments of architecture has gifted us the grand courtyard. The courtyard holds many treasures, first and foremost, the lovely lilac flowered Jacaranda tree. The Jacaranda, the tree of wisdom, brings life to the home. More so than the users could bring. It is there to stay. The juxtaposition of the Jacaranda tree's shadows against the pink and purple walls of the courtyard, with its curvy branches, the wind waltzing by, and the sun beaming down, creates a constant dialogue between the architecture of the home, nature, and Luis Barragan himself. A conversation that is documented on the surrounding surfaces of the structure for brief moments.

The surrounding colors and the tree: the lilac, the green leaves, the bright pink, the vivid purple, and the yellow slits, are all brought to life with the tree's presence.

The twisted geometry of the branches brings life that one can not mold into what they want, rather this tree's free-flowing shape becomes the instructor for the rest of the home. If it was not for this tree, the home would not be. Where the tree meets the ground, the brown earthy tile brings warmth into the home and makes the color selection of the courtyard walls: lavender, and pink, show their brilliance.

The elegance of the Jacaranda tree is complimented by the stone balls, the different-sized pots, the yellow slits, the tile that is used on the courtyard floor, and even the sun.

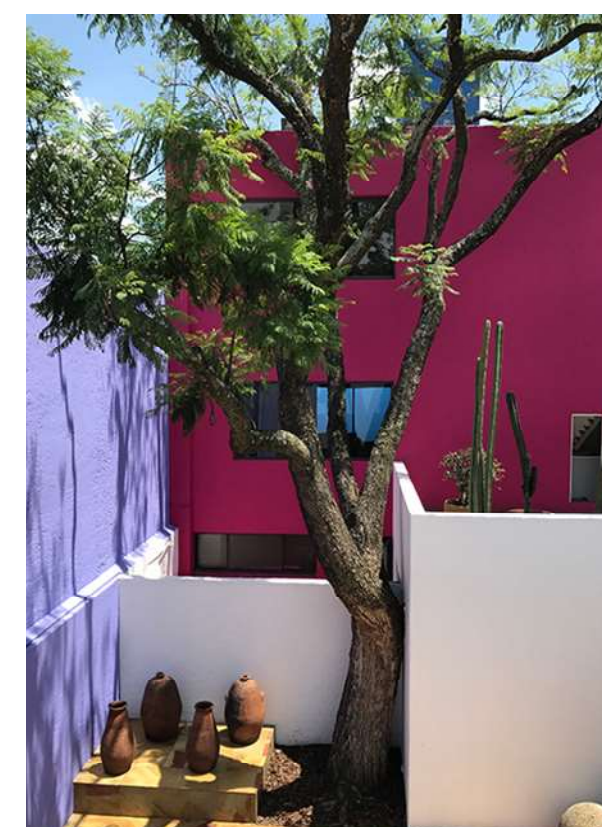


“ All architecture, which does not express serenity, fails in its spiritual mission. ”

Everything pays homage to the Jacaranda tree. These elements with their historical and cultural origin when united, possess more life and spirituality than one can appreciate. Together they bring more organic shapes and shadows to the architecture contrasting the sharp geometrical qualities of the volumes of the home.

Casa Gilardi's design emerges you so deep into your own world, a complete sense of serenity, and you are allowed to be alone. The progression from the bright pink, three-story facade entrance, through the yellow galleria, to the pool and dining room with the red wall, to the unmistakable finale of a courtyard, is a journey that one makes alone with fond memories: it is the interior spatial qualities of man and the exterior attributes of nature.

To think that there is no story behind architecture is absurd: form and space will always have something to say! Y Que!



About the author:

Leslie Gonzalez received this year her BA Architecture at the College of Environmental Design, University of California, Berkeley. She is the recipient of the CASA Alumni Fellowship at Martinez-Cutri Urban Studio Corporation, San Diego, CA.

CASA Loteria Stickers on Sale Now!

Lourdez Aguayo-Francia & Jorge Ramos

Designers from the Chicanx/Latinx Architecture Student Association (CASA) at UC Berkeley have steadily worked to expand our merch line-up with the cleanest styles of today!

We have the original loteria series 1 stickers:

- El Cafecito
- La Torre
- La Bandera

And now, our newest edition series 2 loteria stickers are available:

- El Arco
- La Calavera
- El Papel Picado

COST:

Students: \$6 for a pack of three, or \$2.50 each.

Non-Students: \$8 for a pack of three, or \$3.50 each.

TO ORDER:

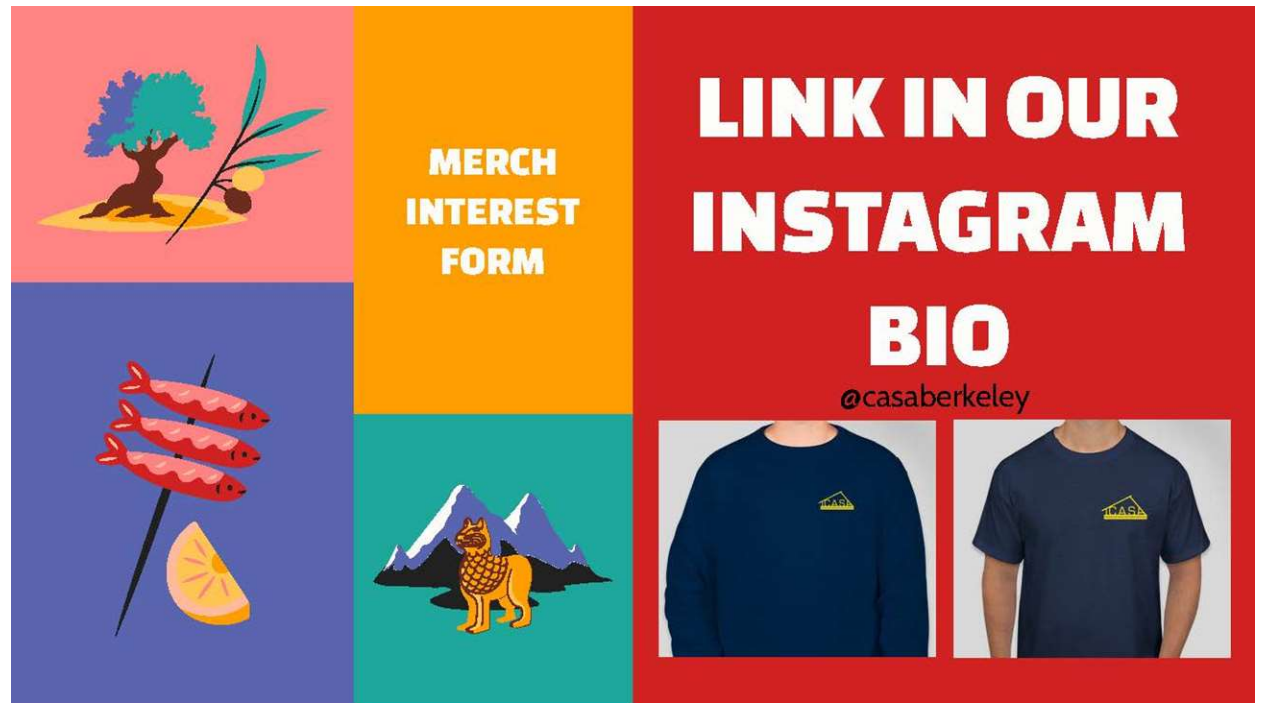
Please fill out the following form if you would like to support CASA students and your fellow Casistas:

<https://forms.gle>

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We hope you enjoy CASA's newest drop, as it is merely a glimpse of what is more to come!

Please note that you will be notified when to expect the stickers.



Loteria Pack: Series 1



Loteria Pack: Series 2



About the Designer

The loteria stickers were designed by Jorge Ramos, currently pursuing his BA Architecture at the College of Environmental Design, University of California Berkeley. Jorge is from Monterey, Mexico.