

ByDESIGN

An Online Journal of Exceptional Achievement



11th Annual CASA Alumni Scholarships, UC Berkeley

Lourdes Aguayo Francia

**BRENDA (BZ)
ZHANG 张迪**

Redefining the
Pedagogy, Process &
Practice of Architecture

**CASA Celebrates
50th Anniversary**

**CASA Alumni Fellow & Intern
Omar Martinez-Zoluaga &
Samantha Andalon**

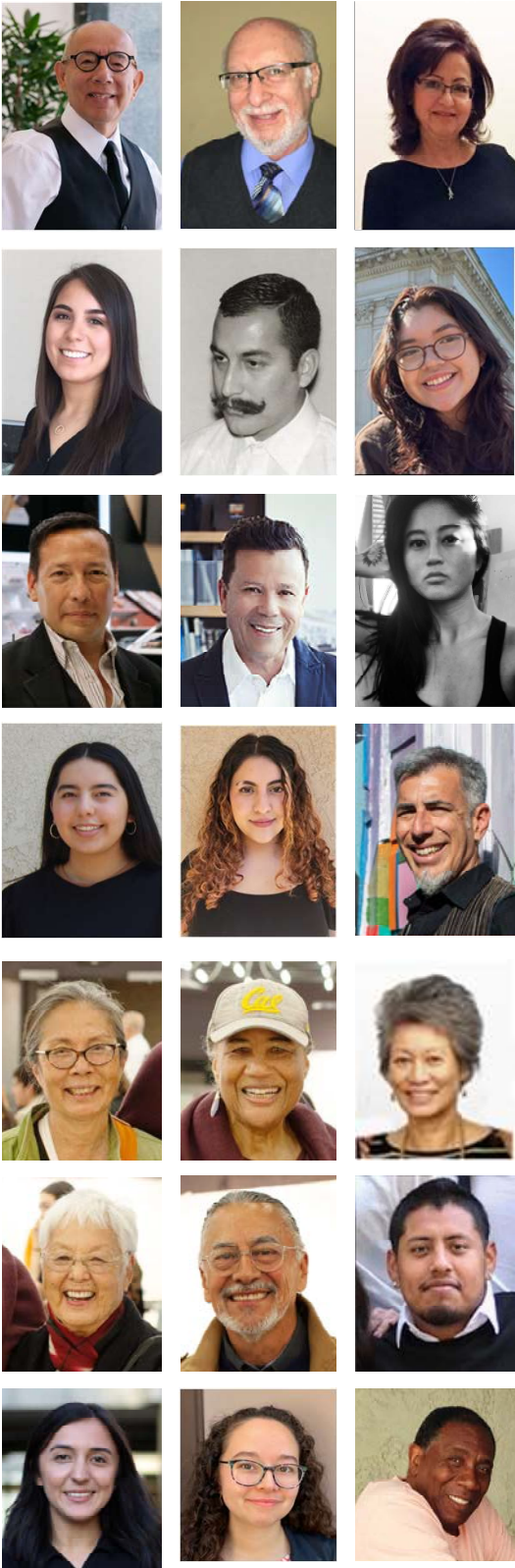
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CONTENTS

MEMO 2

Law as Injustice, Dangerous Path to the Past
Rogelio Roy Hernández, Publisher

Perspective 2

Talented Intern Joins ByDESIGN Familia
BD

Architecture 3

迪 Redefining the Pedagogy, Process & Practice of Architecture
Brenda “Bz” Zhang

Cover Story 10

11th Annual CASA Alumni Scholarships
Aymee Barajas

Education 15

11th Annual CASA Alumni Scholarships: Women Sweep Awards.
Lourdes Aguayo Francia

Educational Activism 25

50th CASA Celebrates 50th Anniversary
Rogelio Roy Hernández,

Professional Mentorship 30

CASAalumni FELLOWSHIP CASA Alumni Fellowship & Internship
Omar Martinez Zoluaga & Samantha Andalon

CASA Alumni at Work 32

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ON THE COVER

The cover photograph was taken at the CASA Alumni Scholarships, College of Environmental Design, UC Berkeley, by Los Angeles-based photographer Michael Hernández on April 22, 2022.
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Law as Injustice, Dangerous Path to the Past

Rogelio Roy Hernández



Susan B. Anthony said, in reference to women's rights: "We ask justice, we ask equality, we ask that all the civil and political rights that belong to citizens of the United States, be guaranteed to us and our daughters forever."

These days, this applies to all women, BIPOC, LGBTQ+, Jewish and poor people, as the clock is turned back to bygone eras of unbridled inequity and injustice.

This issue is dedicated to all communities adversely impacted by current events, as the prodigious challenges we have always faced become more acute and lethal.

The **Architecture** article showcases the genius of **Bz Zhang**, and work that redefines the pedagogy, process and practice of architecture, art and advocacy.

In the cover story, **By DESIGN Presents the 11th Annual CASA Alumni Scholarships**, **Aymee Barajas** and **Lourdes Aguayo Francia** provide a glimpse into an inspirational evening of achievement where \$13,000 were awarded to exceptional Latinx students at UC Berkeley's College of Environmental Design. Founding CASA member **Antonio Pizano** delivered an emotional talk on the founding of CASA. And **Fernando Marti**, architect, artist, activist, writer, poet, and professor joined us as our distinguished speaker. The **Educational Justice** article, by **Rogelio Hernandez**, "**CASA Celebrates 50th Anniversary**" describes the early years of CASA, and



2022 CASA Alumni Scholarship recipients of \$13,000 in awards.
Photo: Michael Hernandez

the **Third World Unity** that existed with CED CASA, BEDSA and AAA students of color. This was chronicled in a documentary video produced in collaboration with members of these groups: **Kitty Hoover Jennie Lew, Babette Jee, Don Houston, Regina Davis and Prof. Sara Ishikawa**. (<https://www.bd-zine.com/scholarships>)

In the **Professional Mentorships** section, **Omar Martinez Zoluaga** and **Samantha Andalon** share their amazing experience as CASA Alumni Fellow and Intern at Martinez-Cutri (San Diego). And recent CASA/CED graduates **Jennifer Recinos** and **Michelle Hernandez** describe their professional positions in the **CASA Alumni at Work** piece.

This issue features articles written by people who demand justice and equity, affirming that law as injustice is unacceptable today and forever. Adelante!

Perspective

Talented Intern Joins ByDESIGN Familia

ByDESIGN is proud to announce the addition of a talented student to our writing/design team, Lourdes Aguayo Francia.

Aguayo Francia is currently an undergraduate student at the University of California, Berkeley. She is earning a BS in Architecture, with a minor in sustainable design and Spanish language, literature and culture. She is a **Regents' and Chancellor's Scholar, putting her in the top 1.5% of her class, and 1 of 300 Gates Millennium Scholars of Chorot IV in the nation.**

The following is a brief introduction in her own words: "Being raised in a rural, agricultural environment, all I have known are flat endless fields whose fresh produce my parents and grandparents bent over to pick. I, unlike any from my family, have had the privilege of graduating from K-12 school and attending a prestigious 4-year university. I've spent hours in air-conditioned libraries, nose in books, not 100-plus degree weather doing back-breaking field labor. These luxuries have not been taken from granted; they fostered my unceasing dedication to grow and ameliorate future generations of Latinos the privilege I have been granted."



Lourdes' talents can be seen in and out of campus, for instance:

BARE Magazine: Marketing Committee of art and fashion, where she facilitated more than five creative marketing campaigns and events to draw UC Berkeley students into a fashion/art orientation. She was also the content manager for posting on social media platforms.

Social Media Manager of Regents' Overnight Host Program (Regents' and Chancellor's Student Association). There she designed apparel for committee members, designed more than 20 digital flyers to advertise events, volunteer duties, and recruited 10 faculty speakers and 10 performance groups.

Lourdes Aguayo Francia also serves on the board of the student organization, CASA at CED, UC Berkeley.

ByDESIGN is delighted to provide a paid internship to Lourdes, and add her to the next generation of creativity and talent in the ByDESIGN familia!

Redefining the Pedagogy, Process & Practice of Architecture

Brenda (Bz) Zhang 张迪



You're the child of immigrants from the People's Republic of China. Can you share a little about your family background and your experience growing up as a first generation Asian in the US?

My parents come from Shandong province and Anhui province, where I still have intergenerational family.

As with any immigrant and diasporic community, my experience of Chinese diaspora is one that is as temporally defined as it is spatially—my reference point for Chinese culture and history initially came from my parents, and it was in many ways a time capsule of post-Cultural Revolution China from the 1960s to the 1980s.

My parents were the first in their families to leave their hometowns, the country, and the continent, and their migration (as most are) was defined by the swiftly changing politics of nation-state borders. In particular, their (and my) mobility and access to our family and roots have been directly dictated by the relations between the Chinese and US governments and between those governments and their people. This means that in some ways, I am lucky to have always known a sense of cultural belonging, while at the same time being read as alien and other by each culture that I belong to.

This diasporic identity, as well as the expansiveness and fluidity I experience as a queer and trans non-binary person, informs and inspires the work that I do designing place (physical space and cultural space) generally as well as the research I conduct about specific contested ideas of place.

Your parents and grandmother were teachers; did that influence you becoming an educator?

Absolutely, but from all of my relatives, I learned very quickly as a child to sharpen my mind and keep up! I treasure visiting family in China because simply existing in an intergenerational family is intellectually rigorous—phew!

As well, a strong undercurrent in my family's story (and so many others') is the transformative power of education.

Top: My maternal grandmother, who was a teacher, and her mother in Anhui province, 1980s.



Bz (b. 1991, USA) is a visual artist, architect, organizer, and educator based on Tongva land (Los Angeles, CA).

My paternal grandfather taught himself to write using a stick in the dirt after full workdays farming, and in one generation, both of my parents not only became first-generation college students, but came to the US for graduate degrees.

My parents have constantly reminded my sister and me that formal education will, yes, give us options, but more importantly, that lifelong learning about systems and roots (the how and why of the world we live in) will give us true agency, self-sufficiency, and moreover, the ability to help others. Becoming an educator in some capacity was almost inevitable (my sister, as well, is a teacher!), because teaching and learning in community with others is a joyous and celebratory way of living.

What was the catalyst for the evolution of your sensitivity toward political, social and design justice in the practice of architecture?

Although we didn't necessarily have the language of social justice between us at the time, my parents both modeled justice-oriented community organizing in a different way.

My dad organized with other student activists in China and the US, including advocating successfully for visa extensions for Chinese students following the 1989 Tiananmen Square protests and massacre.

My mom co-founded a weekend Chinese language and culture school in New York, which functioned as a space for community gathering, mutual aid, and cultural celebration, and which was a cornerstone of my childhood.

I learned from them to always be in solidarity with people over nations, and that any temporary space (in the case of the Chinese school, Saturdays at the community college) can be activated and transformed through the food, music, traditional dress, and language of shared community.

Bottom: My mother and me at the age of five in New York City, 1997.

You’ve co-founded a number of diverse professional entities such as Request For Information, Portrait Studio, and SPACE INDUSTRIES. Describe what they do and the significance of their work?

Request For Information is my collective practice with co-founder Celeste Martore spanning Los Angeles and Boston. Our research, art, and architecture projects "request information" from cisheteronormative settler-colonial capitalist systems, embodying diasporic and queer intimacies, interrogations of petroculture and extractive capitalism, and physical and cultural productions of home.

Portrait Studio is a multidisciplinary studio co-founded with C. Alex Jones in Los Angeles, specializing in design, communications, and curatorial projects within the nonprofit and community organization sectors, with special expertise in projects that work with marginalized communities.

SPACE INDUSTRIES was a spatial design collective, co-founded with Kevin Bernard Moultrie Daye, with Celeste Martore and F. Jason Campbell (active 2018 to 2021 in the San Francisco Bay Area). Together, we continue to see architecture as a toolset to give form (built or unbuilt) to our inquiries into society and culture.

Our work encompassed pro bono services for community organizations, exhibition and set design, publications, and architecture, and we were profiled by **Architect Magazine** as “Next Progressives” in 2020.

“ My teaching and research practices are both informed by the imperative to imagine and build spatial futures beyond existing systems of oppression, with a critical lens toward how architecture is complicit. ”

Your architecture teaching experience is impressive, e.g., UC Berkeley, USC, Brown University, University at Buffalo, California College of the Arts, Thomas Jefferson University, University of Michigan, and the Environmental Justice League of Rhode Island. How would you describe your pedagogy in support of design justice?

My teaching and research practices are both informed by the imperative to imagine and build spatial futures beyond existing systems of oppression, with a critical lens toward how architecture is complicit.

With teaching and research, I seek to challenge existing models by co-creating new forms of knowledge production and practice in pursuit of these possibilities. In particular, I'm interested in how the disciplinary tools of architecture can be deployed to unsettle, detangle, and rebuild both physical spaces and the social and cultural constructions of space that reify them. In my role as an educator in higher education,

I am often drawing from non-traditional teaching experiences in my background as well, which include youth leadership, sustainable urban agriculture, bicycle maintenance, and English as an additional language, with students such as women in transition from incarceration, addiction, and abuse, high school students, and recent immigrants. Overall, this multidisciplinary, versatile background equips me with greater depth and breadth to understand and support the needs of my students



Design As Protest and Dark Matter University organizers at the Black Reconstructions exhibition in 2021.
Photo by Bryan C. Lee's family."



Installation and exhibition design for Gray Area Foundation in San Francisco, in collaboration with Celeste Martore, Kevin Bernard Moultrie Daye, and the 2019-2020 Experiential Space Research Lab.
Photo by Beth LaBerge."

Recently, I co-taught the first-year graduate architecture studio with Kevin Bernard Moultrie Daye at the California College of Arts, where we worked with students to draw embedded histories across time within contested sites in California. As well, I just finished co-teaching the "Foundations of Design Justice" seminar with Dark Matter University for the second time, with co-instructors A.L. Hu (Spring 2021) and Josh Budiongan (Spring 2022) and students from the University of Michigan and the University at Buffalo.

Last year, I was the inaugural Citizen Architect Fellow at the University of Southern California, where I wrote and taught the curriculum for A-LAB, a college-level architecture studio for high school students in the Los Angeles Unified School District.

As a teacher, I am diligent about presenting histories and case studies that reflect the cultures of both students in the room and our society at large, and that challenge the white, male, Western hegemonic canon.

I work with students individually and as a group to develop institutional fluency that may be missing because of class, race, gender, and national backgrounds. More often than not, the students who subsequently gravitate toward my mentorship are students of color, women, and queer students.



I am honored to continue to work on ways to support students who face barriers every day based in historical injustices and to replace the systems that created these barriers in the first place.

Besides being a professor, you've been a designer, artist, researcher, fabricator, exhibition designer, and shop technician. Where does this come from?

I think because I found visual language so powerful as a child (in navigating bilingual and multilingual verbal settings), I approached art and design practice less through specific mediums and more through different scales. I very much thought of moving from painting to sculpture to furniture to architecture and back as an expansiveness about visual expression—making art bigger, making home in more places, making home for more people.

Can you elaborate on your design philosophy redefining the pedagogy, process and practice of architecture by "creating abundance with others."?

We're often taught scarcity in western cultures—that there is not enough for everyone, and that if someone wins, someone else is losing. This is not only a harmful and damaging idea that contributes to white supremacy culture, but it is false.

Creating abundance with others begins with this change in mindset, the recognition that sharing opportunities, resources, ideas, and authorship—rather than hurting our individual prospects and practices—will in fact lift all of us up together.

The myth of an individual (white, male) architectural genius only further alienates the field from the communities we think we are serving. We may not always have all the resources we need or deserve, but with what we have, we can always add another plate to the dinner table.

You have a demonstrated commitment to communities of color as an organizer and activist. Which effort has been the most significant to you and why?

Both the Design As Protest Collective—a collective of designers mobilizing strategy to dismantle the privilege and power structures that use architecture and design as tools



ELSEWHERE, OR ELSE WHERE?, a near-future architectural fever dream of the San Francisco Bay Area, where both social and physical constructions of "Home" (familiar space) and "Elsewhere" (away), imagined as separate but in reality entangled, collide. 2019.



Spatial design for Princeton University's Gender + Sexuality Resource Center, completed in 2021.
Photo by Tori Repp.

of oppression—and Dark Matter University—a democratic network of architectural educators modeling anti-racist design education and practice—have become the most significant homes for me as an organizer.

DAP and DMU, both founded in 2020 following crises of the pandemic and racial injustice, but drawing on deep histories of design justice work, are led by designers and design educators of color across the US and internationally who support, inspire, and challenge me every day in our work together. DAP in particular exists to hold our profession accountable in reversing the violence and injustice that architecture, design, and urban planning practices have inflicted upon Black people and communities of color. We welcome and invite all to join us in championing the radical vision of racial, social, and cultural reparation through the process and outcomes of design.

What is your vision, or conceptualization, of art as an Asian person in the 21st century?

All art is cultural production and thus deeply contextual. My inheritance from my ancestors is not the white cube gallery. Although its distribution was far from egalitarian, intention and precision in material creative expression was possible everywhere.

Speaking as an East Asian person in the 21st century, with western citizenship and western art and architecture training, I can only strive for balance between my own individual expression of self through visual and spatial media (and the various platforms and avenues for that expression)-and the powerfully rooted recognition that sharing cultural meaning through the aesthetic and material transcends western systems and frameworks.

This recognition does not romanticize a past or dismiss a present, but rather holds space for all these layers at once, and for possible futures and layers to

“ Both the Design As Protest Collective—a collective of designers mobilizing strategy to dismantle the privilege and power structures that use architecture and design as tools of oppression—and Dark Matter University—a democratic network of architectural educators modeling anti-racist design education and practice—have become the most significant homes for me as an organizer. ”

uncover. Both Claude Monet and Frank Lloyd Wright openly spoke about the influence of Japanese art and architecture on their work, but neither my western art nor architecture education uncovered these connections in our history courses, though both men were covered extensively.

I learned a decade after I first admired Hans Wegner's Wishbone Chair that the curved-back modernist chair series began as "Chinese Chairs" inspired by Ming dynasty furniture. These moments of "inspiration" were no accident, as the flows of East Asian art objects westward coincided with waves of western imperialism, colonization, and extraction of wealth, resources, and labor.

Moveable type metal printing was invented in Korea, but I was only asked to memorize Gutenberg's name. Even axonometry originated in China at least a thousand years ago, which I learned from my Chinese family in passing, after finishing my master's in architecture. I think about all these woodblock prints and carved hardwood chairs and scroll paintings moving westward (it's speculated that axonometry was brought to Europe by 16th or 17th century Jesuit

missionaries on the Silk Road) in the context of my family enduring wars and revolutions and my parents' eventual migration west as well.

I think about how these flows out of East Asia are threads in a planetary tapestry of extraction and resistance across space and time, which means my inheritance is not only jade sculptures and silk embroidery and festival rituals, which, like all art, can also be co-opted by oppressors, but a solidarity and shared struggle with all oppressed peoples.

What advice would you offer students studying design who want to make a difference with underrepresented communities?

To have a greater loyalty to other human and non-human beings than to a singular human worldview, including that of a discipline or industry.

As the great Toni Morrison has said, "I tell my students, 'When you get these jobs that you have been so brilliantly trained for, just remember that your real job is that if you are free, you need to free somebody else. If you have some power, then your job is to empower somebody else. This is not just a grab-bag candy game.'"



SOMETIMES FOREVER, an ongoing series of portraits created through dialogue with loved ones. Series created in memory of Nick Gomez-Hall in June 2017, six months after the Ghost Ship Fire through today. Acrylic on canvas.

Bz Zhang is a multi-faceted professional, educator, organizer and artist. They are the founder of numerous collaborative practices formed with colleagues and friends. Bz has extensive teaching experiences at a number of prestigious universities in California, Rhode Island and Pennsylvania. As a community organizer, they have dedicated their efforts to work with Black, LatinX, Indigenous, and Asian designers and educators. A testimonial to her brilliance, Bz has received many fellowships, grants and awards for their extraordinary research, scholarship and art.. Bz is a sought after speaker, guest lecturer, and facilitator at leading universities, They are also an accomplished author.

PROFESSIONAL EXPERIENCE

Request For Information, Co-founder, Architect, Los Angeles, CA 2021-present

Portrait Studio, Co-founder, Architect, Los Angeles, CA 2021-present

SPACE INDUSTRIES, Co-founder, Designer, Los Angeles, CA 2018-2021

Metabolic Studio, Designer / Artist Assistant, Los Angeles, CA 2019-2021

STUDIO URBIS, Designer / Researcher, Berkeley, CA 2018

WONDER, by Design, Designer, Chicago, IL 2016

Loubier Design, Project Manager / Designer / Fabricator, Philadelphia, PA 2015-2016

Providence Foodshed Justice Mapping Project Exhibition Designer, PVD, RI 2012-2013

Brown University, Studio Assistant / Shop Technician, Providence, RI 2012-2013

David Winton Bell Gallery, Artist Assistant, Providence, RI 2012

EDUCATION

MArch, University of California, Berkeley, 2016 - 2019

BA, Visual Arts, with Honors, Brown University, Providence, RI 2009 - 2013

TEACHING EXPERIENCE

University at Buffalo, School of Architecture + Planning, Buffalo, NY (remote)

Foundations of Design Justice

- Adjunct Professor, ARC404, (w/ Josh Budiongan) Spring 2022
- Adjunct Professor, ARC404 (w/ A.L. Hu) / Spring 2021

University of Southern California, School of Architecture, Los Angeles, CA

- Instructor ARCH100: A-LAB Architecture Development Program Studio Fall 2021

University of Michigan, Taubman College, Ann Arbor, MI

- Adjunct Professor, ARC509: Foundations of Design Justice (w/ A.L. Hu) Spring 2021

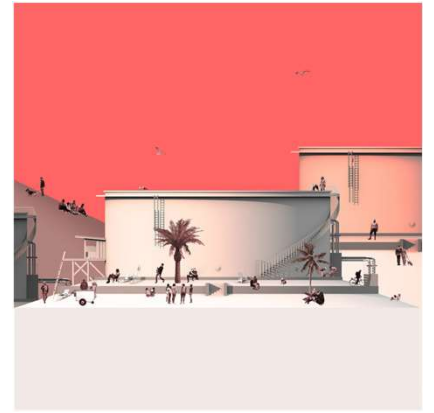
California College of the Arts, Architecture Division, San Francisco, CA

University of California, Berkeley, College of Environmental Design, Berkeley, CA

- Assistant Instructor. [IN]ARCH: Architecture Design Studio, Summer 2019
- Graduate Student Instructor ARCH160: Intro. Construction (Prof. Dana Buntrock) Spring 2019
- Graduate Student Instructor ARCH140: Energy & Environment (Prof. Gail Brager) Spring 2018

University of California, Berkeley, College of Natural Resources, Berkeley, CA

- Graduate Student Instructor. ESPM50: Cult. & Natural Resource Management (Prof. Kurt Spreyer) Fall 2017, 2016



Top: Elsewhere, or Else Where? (2018—2019)

MArch CED, UC, Berkeley. "Begins with the premise that current ideas of Home and Elsewhere are no longer useful. This situates itself both in literal spaces of Elsewhere and Home (landfills, houses, wilderness, wastelands, campuses, neighborhoods) and in their culturally constructed space."

Center: Gender + Sexuality Resource Center (2021)

Top: Photo by Tori Repp
Bottom; Brenda (Bz) Zhang

Bottom: White Representation (2020 - 2021)

An open-source collection of entourage to assist in the accurate portrayal of whiteness in architectural production.

TEACHING EXPERIENCE: continued

Brown University, Center for Environmental Studies, Providence, RI

- On-site Director, Lecturer. Brown Environmental Leadership Lab, Summers 2016, 2014
- Teaching Fellow, Brown Environmental Leadership Lab, Summers 2013, 2012, 2011, 2009
- Teaching Assistant, ENVS1560: Sustenance & Sustainability (Prof. Kathryn De Master) Fall 2012

Thomas Jefferson University, Philadelphia, PA

- Adjunct Professor, DECSYS-208: Sustainability + Eco-Innovation Design Studio Fall 2014
- Adjunct Professor, ARTS-101: Integrative Design Process Studio, Spring 2014
- Adjunct Professor, SCI-101: Environmental Science, Fall 2013
- Environmental Justice League of Rhode Island, Providence, RI Instructor, "Environmental Justice," "Food Justice" Summer 2010

COMMUNITY EXPERIENCE

Core Organizer, Design As Protest Collective, 2020-present

Core Organizer / Dark Matter University, USA / 2020-present

Member, Arcus Social Justice Corps Selection Committee, UC Berkeley 2021-present

Volunteer, Chinatown Community for Equitable Development, Los Angeles 2019-2020

Co-founder, Queer Environmental Designers, UC Berkeley, Berkeley, CA 2018-2019

Organizer, UAW Local 2865, UC Student-Workers Union, UC Berkeley 2018-2019

Co-President, College of Env. Design Students of Color, UC Berkeley, 2017-2018

Member, Arcus Diversity Platforms Committee, UC Berkeley, Berkeley, CA 2017-2019

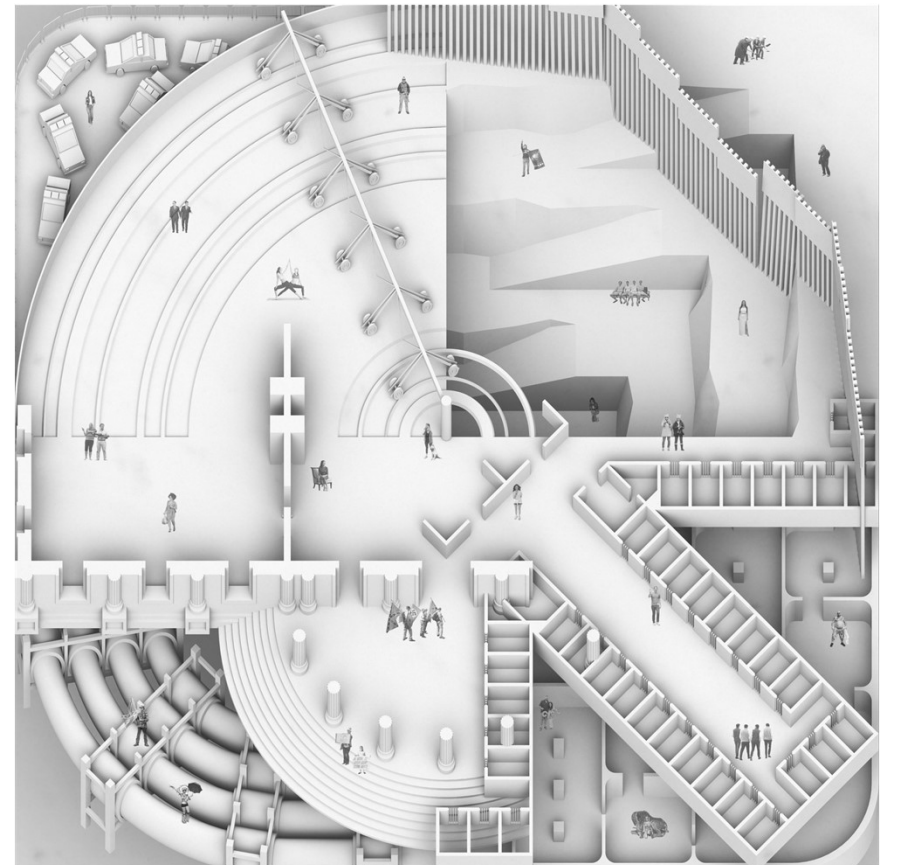
Design Advocate, Safer DIY Spaces, Oakland, CA 2017

SELECTED FELLOWSHIPS AND AWARDS

- JAE Fellowship, Journal of Architectural Education, 2022-2023
- Twenty Summers Fellowship, Provincetown, MA 2022
- Architecture Faculty Grant, University at Buffalo, NY 2022
- Citizen Architect Fellowship, University of Southern California, Los Angeles 2021-2022
- Creative Citizens in Action Faculty Grant, California College of the Arts, San Francisco 2021
- Experiential Space Research Lab, Gray Area Foundation for the Arts, San Francisco 2019-2020
- Chester Miller Fellowship, UC Berkeley, CA, 2018-2019
- Sandy Hirshen Prize, UC Berkeley, CA 2018
- Richard Bender Fellowship, UC, Berkeley, CA 2016-2017
- Roberta Joslin Award for Excellence in Art, Brown University, Providence, RI 2013
- Research at Brown Grant, Brown University. Providence, RI 2013
- Julia Sloane Award for Visual Art, Brown University, Providence, RI 2012
- Karen T. Romer Teaching and Research Grant, Brown University, Providence, RI 2012
- Hugh Townley Travel Fellowship, Brown University, Providence, RI 2012

This nation read in white construction (2020), Project for the 45 Library

The "45 Library" is a curated collection of projects I was invited to as a contributor. It is a collection of speculations by artists, designers, and architects on the subject of the presidential library for the 45th president.



SELECTED SPEAKING EXPERIENCE

- "Home and Elsewhere" Twenty Summers May 2022
- Panelist, PennDesign Landscape Architecture Apr. 2022
- Faculty Research Symposium, USC Architecture Apr. 2022
- Dark Matter University, Design Futures Mar. 2022
- SPACE INDUSTRIES Virginia Tech Landscape Architecture Mar. 2022
- "[Un]Commoning Architectural Language" CCA, MoAD Mar. 2022
- DS1900: Design Theory & Pedagogy SCI-Arc Nov. 2021
- "Reflecting on Community Engaged Design" CoPED, UC Davis Oct. 2021
- Panelist, "Education of the Architect: Radical vs. Incremental Change" AIANY Sept. 2021
- ARCH499: Positions & Practices USC Architecture, Sept. 2021
- Facilitator, "Identity, Justice, Pedagogy" Dark Matter University, CCNY Sept. 2021
- Panelist, "Art & Environmental Leadership" Brown University Jul. 2021
- Hire LA Youth City of Los Angeles, USC Architecture Jul. 2021
- Design & Innovation for Sustainable Cities, UC Berkeley Jul. 2021
- "Studio Forward Groundwork: What is Belonging?" CCA Jun. 2021
- "The Model Minority Myth: Unpacking a Flawed Myth" Designing in Color Jun. 2021
- "Lessons in Anti-Racist Design Pedagogy" Dark Matter University, ACSA May 2021
- "Talking Race + Architecture" AIANY, Dark Matter University Apr. 2021
- "The Master's Concerns" Cooper Union School of Architecture Apr. 2021
- "Gender Empowerment in the Workplace" California College of the Arts Apr. 2021
- SPACE INDUSTRIES California College of the Arts Mar. 2021
- DAP Collective, Womxn in Design, Harvard GSD Mar. 2021
- "The Master's Concerns" CCA, Architectural Association SF Jul. 2020
- "Safer At Home" ONE Archives at USC Libraries Jun. 2020
- Moderator, "Women in Architectural Practice" UC Berkeley Apr. 2017

SELECTED PUBLISHED WORKS

- (forthcoming) "The El Segundo Refinery: whiteness, imperialist expansion and extractive infrastructures" (with Lillian Liang, Emma Ramirez, Edgar Reyna), Critical Planning Volume 26: Just Futures, 2022
- (forthcoming) "Drain, A Way," Ground Up Journal (issue 11), Berkeley, CA, 2022
- (forthcoming) "Unseen Matters: Emerging Counter-Institutional Pedagogies" (with Lisa Henry, Tonia Sing Chi, Shawhin Roudbari, Dark Matter University), Journal of Architectural Education, (issue 76:2), 2022
- "The other day we started a shared doc..." (Dark Matter University), Log (54), 2022
- "White Representation," Disc. Journal (issue 01), New York, NY, 2021
- "Beyond Authenticity in Architecture," Avenues Journal (issue 04), Washington, D.C., 2021
- "Birds of Passage: Dominique Moody and the Narrative Odyssey Manifesting Artistic Dreams" (with Dominique Moody), Room One Thousand (issue 08), Berkeley, CA, 2020
- "We Keep Us Safe," New York Review of Architecture, New York, NY, November 2020 "The Master's Concerns," Avery Shorts, New York, NY, October 2020
- "AMERICAN STRANGERS / STRANGER AMERICANS" (with Kevin Moultrie Daye), Ground Up Journal (issue 08), Berkeley, CA, 2018



Top: Scallion bouquet in tumbler (2022)
Acrylic on canvas, 14 x 18 inches

Middle: Halves on cutting board (2022)
Acrylic on canvas, 14 x 18 inches

Bottom: call and response (2020)
Acrylic on canvas, 14 x 18 inches

11th Annual CASA Alumni Scholarships

Aymee Barajas, Contributing Writer & Michael Hernandez, Photography



ByDESIGN Presents the 11th Annual CASA Alumni Scholarship ceremony was held on the evening of April 22 at the University of California, Berkeley College of Environmental Design. 40 students and alumni attended the event along at eh CED first floor gallery. More than 100 people attended on line.

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

By any measure, this noteworthy event is an institutional celebration of accomplishment for underrepresented students pursuing higher degrees in a number of multi-disciplinary design programs. The evening was the dynamic culmination of close collaboration between several strategic partners: CASA Alumni, Latinx in Architecture SF, the CASA student



organization, AIASF's Center for Architecture, and UC Berkeley's College of Environmental Design.

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



Rogelio Roy Hernández
President/CEO
ThirdWave Corp.

Roy Hernandez provided an overview and goal of ByDESIGN, telling the untold stories of BIPOC / LGBTQ communities for 11 years, showcasing their extraordinary achievement. BD advocates for educational inclusion, linking students with design professionals, fostering community and professional opportunities.



Joseph Martinez,
Architect, Principal
Martinez+Cutri

Joseph Martinez reviewed CASA Alumni’s mission: Leverage CASA’s 50 Year legacy to advance equal access and diversity, provide student mentoring, resumes and portfolio workshops, interview skills, and grad school applications since 2010. CASA Alumni has awarded scholarships since 2011. He also reviewed the CASA Alumni Fellowship and Intern programs.



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

Homer Perez, AIA, 2021 Chair LIA SF, introduced himself, Patricia Alarcon, AIA, LiA SF Co-chair. He described the importance of LiA SF/CASA Alumni partnership and reviewed LiA SF three pillars: Strengthen: Educate and Expand Latino participation in design fields. He encouraged CASA CED students to get involved with LiA San Francisco.



Daniel Perez, AIA
Principal,
Studio Perez

Daniel Perez, AIA, AIASFAIA San Francisco President Elect/Vice President. He noted the influential relationship between ThirdWave and the Center for Architecture for the scholarships. He stressed relationships with fellow alumni; and shared stories about Martin Del Campo, for whom he worked for 3 years.

CASA
Samantha Andalon,
President and
Cindy Gutierrez,
Vice President



Samantha and Cindy discussed CASA’s devotion to promoting diversity and equality at the CED, the importance of higher education and service to the Latinx community. They noted their focus on building a sense of belonging at CED, executing a variety of programs to assist Chicanx/ Latinx students succeed, and closed by inviting all areas of study at CED to join the student organization.

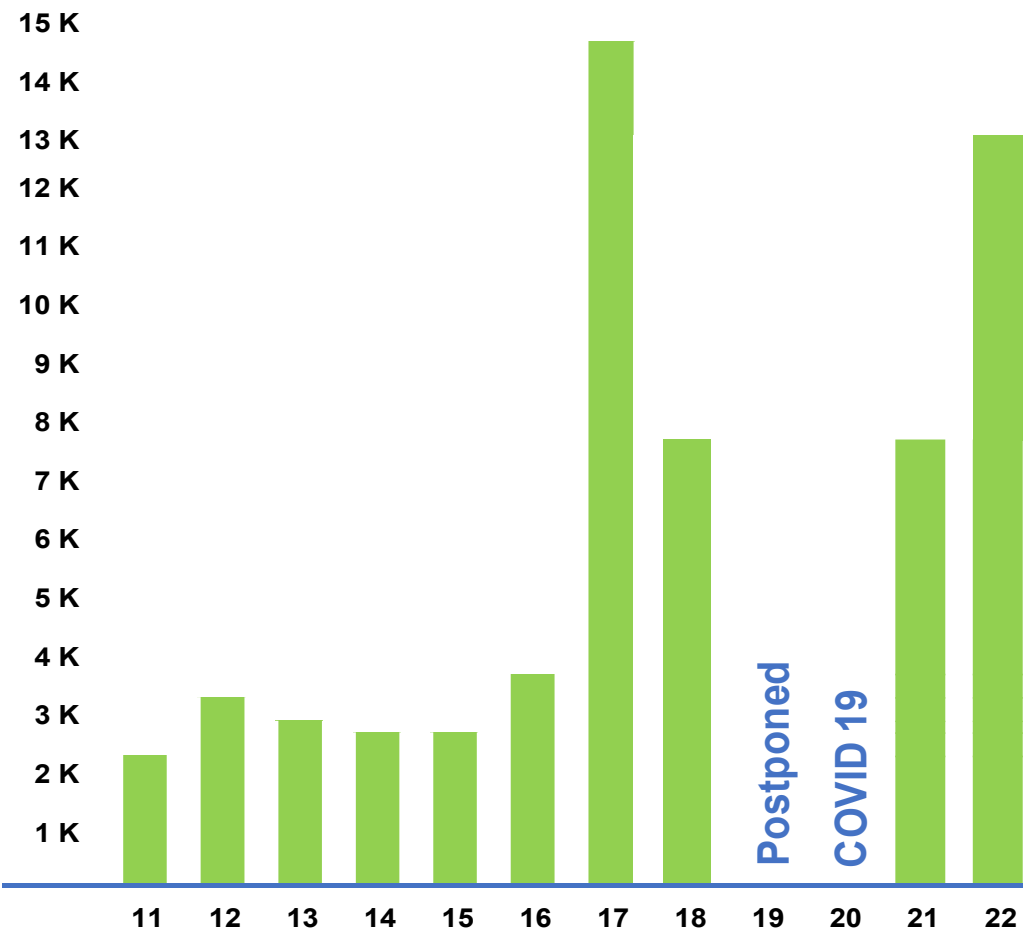
Supporting Students 11 Years

2011 - 2022: Cash Awards	64,919
Tech: Laptops & Software*	8,000
Cars (2)*	16,000
2021*	250
* <i>Cash, non-scholarship</i>	\$ 89,169

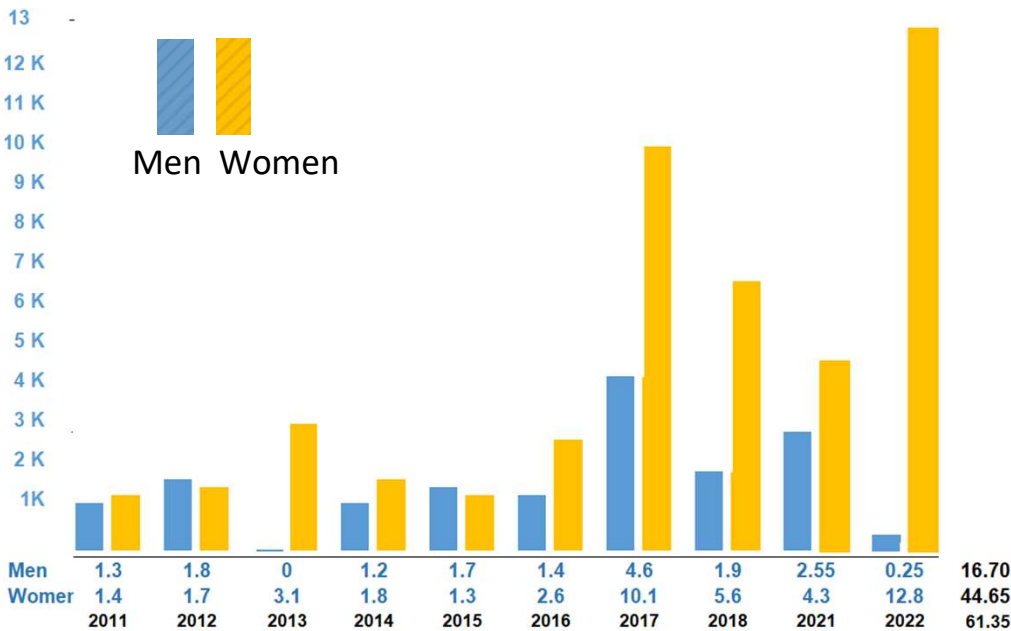
2022 Donations

Generous Donors	
Roy R Hernandez	5,000.00
S.H. Cowell Foundation	1,500.00
Anne Cervantes	1,200.00
Daniel Perez	1,000.00
Edgar A Lopez	1,000.00
Anonymous	694.91
Charles A Higueras	500.00
Homer Perez	500.00
Antonio Pizano	477.70
Robert Daughters	248.18
Patricia Centeno	198.55
Elizabeth Lagarde	150.00
David R. Diaz	100.00
Total	12,569.34
8% fiscal sponsor fees	-1,005.55
Total 2022 checks	11,563.79
2021 S.H Cowell (forward)	+1,380.00
2021 CASA (forward)	+102.00
Total Available	\$13,045.79
CASA Alumni Scholarships	\$13,000.00

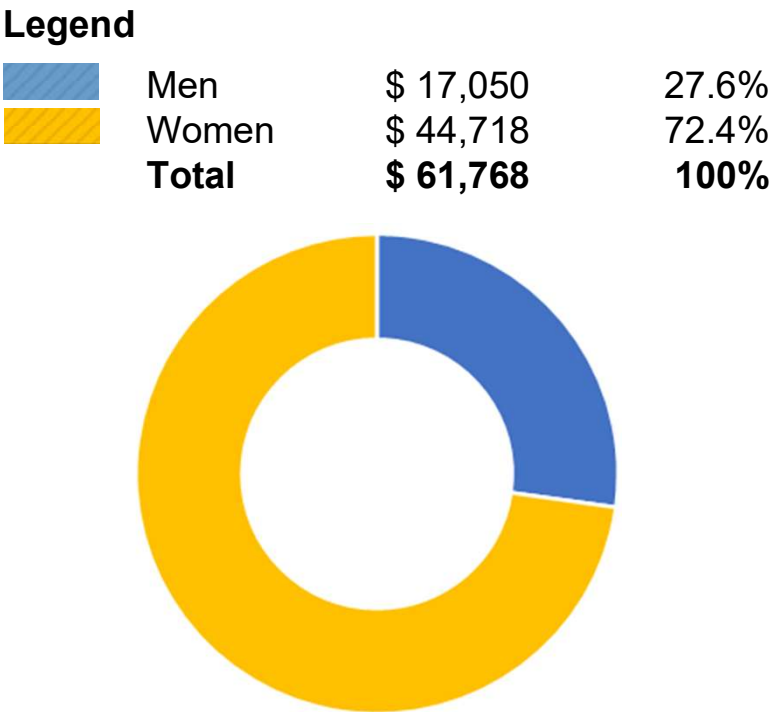
Fundraising by Year



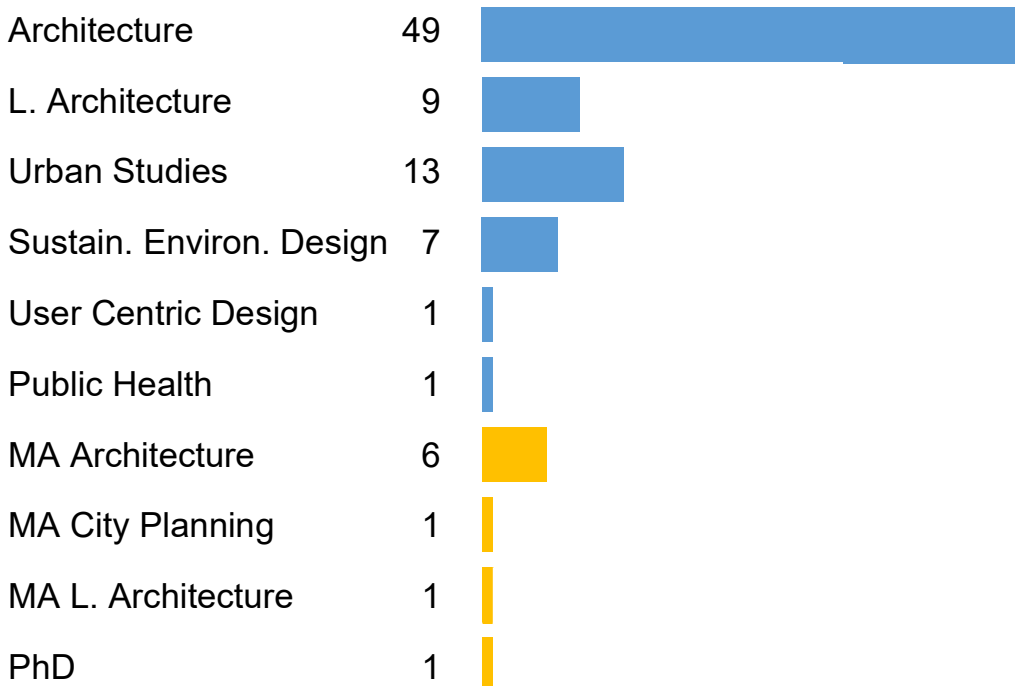
Scholarship \$ by Year: Men & Women



Scholarships by Men & Women



Scholarships by Area of Study



Top: Attendees and CED alumni enjoy the festive mood in advance of the evening’s program. **Aymee Barajas**, ThirdWave, sets up the laptop/audio system at the podium for the CASA 50th Anniversary video, distinguished speaker Fernando Marti, testimonial of CASA alumni Antonio Pizano, and the CASA Alumni / LiA SF scholarships.

2nd row:
Attendees enjoy delicious pupusas, a popular in El Salvador and Honduras donated by **Homer Perez** (Latinx in Architecture SF) and **Rogelio Hernandez** (ByDESIGN/CASA Alumni).

3rd row:
Left: **Mayra Jimenez** (L. Arch. ‘24) chats with other CASA members enjoying the celebration.
Right: **Leslie Gonzales**, (B. Arch ’22), CASA Community Service Chair chats with classmates and CASA members.

4th row:
Left: **Rogelio** with **Sulem Hernandez** (BA Arch, ’23) and CASA alumni **Claudia Raygoza** (in the yellow sweater) and two guests.
Right: **Joseph Martinez**, **Rogelio Hernandez** and **Prof. Fernando Marti**.

“ The CASA Alumni Scholarship has given me the opportunity of not having to stress as much as I was in order to fund my study abroad trip this summer. However, this scholarship means more than just the financial aspect of it, it means I have a support system of Alumni that come from similar backgrounds as me. It means a lot to me to see representation in the fields, I can see myself pursuing within the next few years. ”
Sulem Hernandez



Top: Our colleagues, event partners and distinguished scholarship presenters (left to right):

Homer Perez, AIA, NOMA, LEED BD+C, LiA SF, Senior Store Design Manager, Store Development, SEPHORA, (MIT, BS Arch '93)

Dan Perez, AIA SF, Principal, Perez Design, and AIA President Elect (M Arch, CED, UC Berkeley, '93)

Joseph Martinez, Principal, Martines+Cutri (M Arch, Harvard Graduate School of Design, '75)

2nd row:
Samantha Adalon, brilliant CASA President, joins our presenters to provide an overview of the student organization.

3rd row:
Left: Joseph Martinez giving CASA students one of his legendary motivational speeches, imparting his wisdom to future Latinx professional thought leaders.
Right: Kaylee Garcia (BA Arch '25), clutches her CASA Alumni Scholarship/ Certificate, while enjoying the celebration with her classmates/CASA members,

4th row:
Left: Rogelio Hernandez (M Arch, '78, BA Arch '76, CED UC Berkeley) and Antonio Pizano (M Arch, CED, BA Arch '73, CED UC Berkeley, '75), event speaker and one of the original founding members of CASA. Classmates, carnales, and activists 50 years later.
Right: Dan Perez, a co-sponsor of the scholarship event, chats with Don Houston, Facilities Manager, Mission College (M Arch '82, BA Arch '75, CED UC Berkeley).

“ Thank you so much for such a wonderful event on Friday. It was amazing to be in a room filled with so many inspiring individuals. ”

Samantha Andalon



Top: Distinguished Speaker **Fernando Marti**: “It was a pleasure to see the generations of folks, from old friends of the first wave of CASA to my CED students from the new generation of architects - mostly young women of color who are going to transform the field. I believe the struggle for ethnic studies in our schools and universities (which we are still fighting for), to give back to our communities and "serve the people," are just as important in the environmental design fields as in the social sciences. We each have our path - my path from a farm in Ecuador through immigration as a child and then to CED, politicized through housing struggles in SF's Mission District and the world of activist art - but CASA reminded me that our individual paths are always connected to the struggles and successes of our communities. Congratulations to these young people who are going to remake their world.”

2nd row:
Left: Architect, artist, writer, activist and professor Fernando Marti.
Right: Professor Emeritus Sara Ishikawa (CED UC Berkeley), Joseph Martinez, Fernando Marti, and Babette Jee (BA Arch '76, CED UC Berkeley)

3rd row:
Event co-sponsors take advantage of the event to do some face-to-face mentoring with CASA students.
Left: Homer Perez takes time to answer questions from honor student Leslie Gonzales. In the background, Dan Perez chats with Samantha Adelon.
Right: Joseph Martinez listens to and counsels Bivian Herrera (Undeclared, '25).

Bottom:
Back row: Joseph Martinez, Anthony Garcia, Alexandra Morales, Bivian Herrera, Kaylee Garcia, Mayra Jimenez, Gladys A. Valadez, Samantha Andelon, Rogelio Hernandez, Dan Perez, Homer Perez, Fernando Marti
Front row: Angeline Vasquez-Ayala, Lourdes Aguayo Francia, Sulem Hernandez, Leslie Gonzales

“ I want to say thank you for the scholarship event, the stories were very inspirational. Thank you for making the event and scholarship possible. Thank you again! ”

Mayra Jimenez
(L. Arch '24)



11th Annual CASA Alumni Scholarships

Mujeres Sweep Awards

Lourdes Aguayo Francia, Contributing Writer
Michael Hernández, Photography



The Annual CASA Alumni Scholarship ceremony was held with UC Berkeley's CED students – for the first time in two years, in person. Love and optimism was shared with all, leaving participants with a feeling of

animo that transcended well over the end of the night.

By any measure, this noteworthy event is an institutional celebration for underrepresented students pursuing higher degrees in a number of multi-disciplinary design programs.

Accomplishments were recognized, and awards accepted by first-generation Latinx students and, as was a recurrent eye-catcher, women. Eleven out of twelve awardees were female! Writing this in July 2022, when women's bodies and rights have once again been undermined with the overturning of *Roe v. Wade*, the notions of home, freedom, and support that was felt on April 22nd are now necessarily amplified.

CASA Alumni and donors present have worked tirelessly to inspire and boost Latinas where they have been told to stay put by *machismo* and social prejudice. As 1st year architecture student, **Kaylee Garcia** put it: "to know

there are generations of community to support you... it's very overwhelming in the best way." The faith of talented designers who have succeeded in paving the way gives the younger generation of Latinas, *animo*, courage to take on the design field themselves. The founding of CASA was based on its role to "[Pass] the torch, or at least light someone else's torch" noted CASA Alum **Antonio Pizano**. As 50 years have rolled by, and in hopes for 50 more, these events and ByDesign are our key to survival. We highlight the deserving work of Chicanx/Latinx community, especially its female populace, so that we do not disappear, but live with *animo* to do more.



Anthony Garcia, BA Arch 2023
Bivian Herrera, BA Undeclared 2025
Gladys A. Valadez, BA Sustainable Environ. Design 2024
Leslie Gonzales, BA Arch 2022

Kaylee Garcia, BA Arch 2025
Alejandra Morales, BA Urban Studies 2023
Lourdes Aguayo Francia, BA Arch 2025
Samantha Andalon, BA Arch 2023

Angeline Vasquez-Ayala, BA Architecture 2025
Mayra Jimenez, BA L. Architecture 2024
Sulem Hernandez, BA Architecture, Sustain. Design 2023



Mayra Ramirez
BA Architecture 2025

- 18 year old, first generation Chicana from Carpinteria
- Family is from Jalisco. Mexico
- Plans to attend graduate school
- Currently a Social Media Intern with CASA

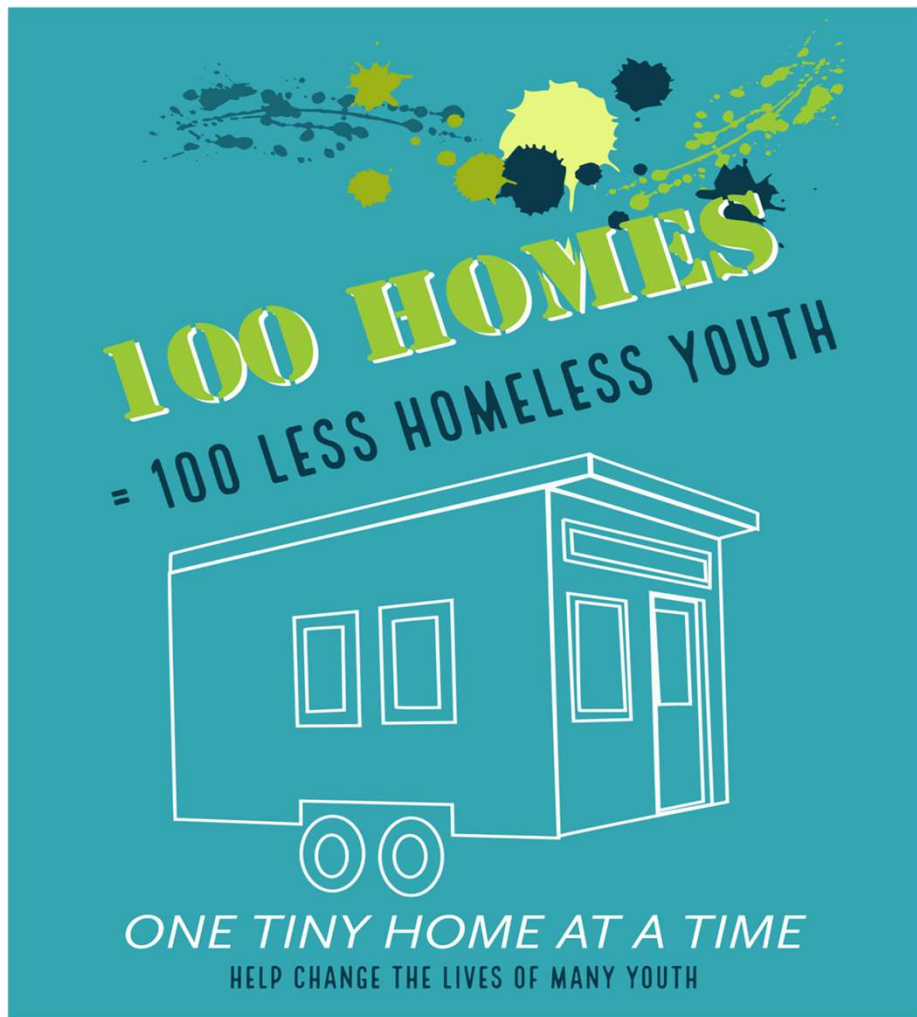
Bob Esparza Scholarship
\$500

Angeline Vasquez-Ayala
B.A. Arch, 2025

- Born and raised in Los Angeles
- First generation, raised by a single mother who always believed in her
- Want to become an architect to help her community by building sustainably friendly homes and buildings
- Currently CASA VP/ Secretary Intern



Bob Esparza Scholarship
\$500

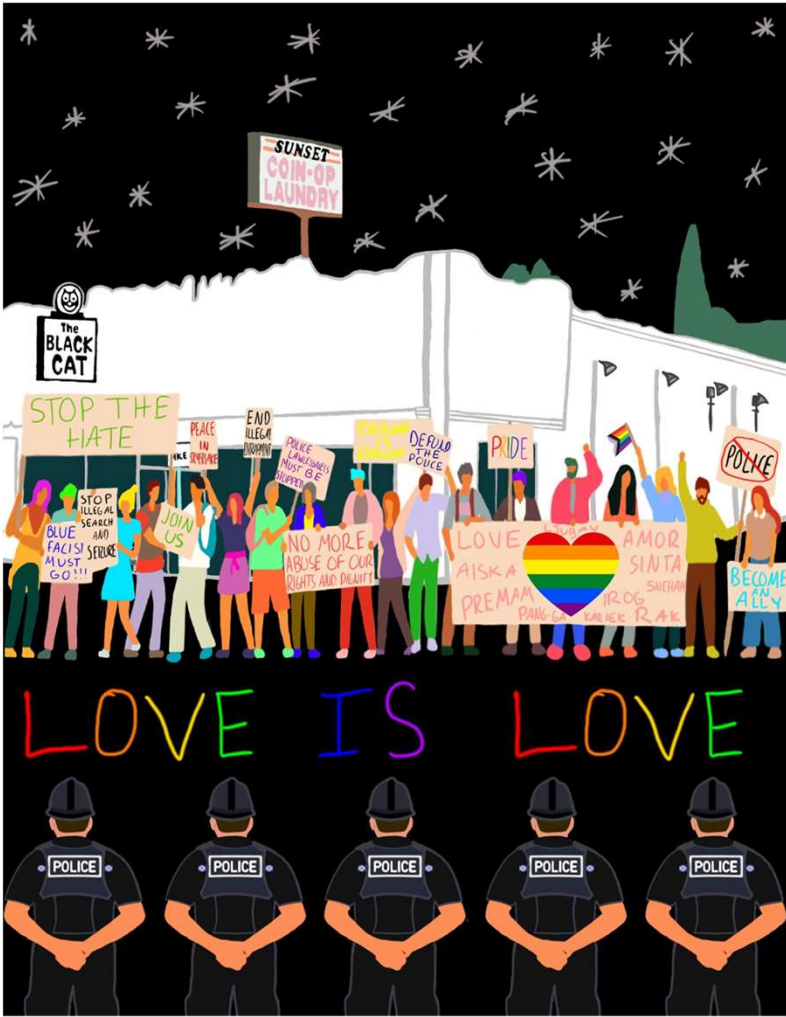


Module 1 Capstone Assignment

Environmental Design 5
Prof. Greg Castillo and Walter J. Hood

Create a social justice poster. I chose to make a poster to help create tiny homes for the tiny home village in Oakland that helps homeless youth by offering housing and learn skills that could help them in their future.

“ My fascination with architecture began when I was a child visiting my parents' home town in Mexico. My uncle was the architect for our house. ”



Module 1 Capstone-Curators Statement

Environment Design 5
Prof. Greg Castillo and Walter J. Hood

Create a poster to represent social justice within any community. I chose the Black Cat tavern in Silverlake. I used Photoshop to represent the protest with color in order to make the protestors stand out.

“ I want to create public communities that help students in low income neighborhoods to pursue their dreams and have more accessibility to education resources. ”



Bivian Herrera
Undeclared, 2025

- CASA Intern, CASA Board
- Participate with campus groups:
 - Raices Center and
 - Bridges

Bob Esparza Scholarship
\$500

Alexandra Morales
BA Urban Studies 2023

- From Barrio Logan, San Diego
- Marketing Chair of the Berkeley Urban Studies Student Association
- CED Undergraduate Student Council
- CED Administrative Assistant and Community Fellow.
- Housing Commissioner, ASUC Student Government Housing Commission



Bob Esparza Scholarship
\$500



The Architecture and Aesthetic of Balboa Park



Figure 3: La Laguna de Las Flores, Balboa Park.⁶

San Diego planners for Balboa park decided they wanted to hire the best people to design the buildings and landscape of their first major international exposition. San Diego, just like many cities, was inspired by the World's Columbian Exposition showcased in 1893 in Chicago. They reached out to Burnham, a cofounder of the City Beautiful Movement, however, at the time

The Blinded Agreement

I always believed that the clash between nature and the advancement of human civilization was due because of a blind-sided agreement. An agreement filled with hope for a better future, when in reality one side took advantage of the innocence of nature and gain control of everything that was once planned to be shared.

“ I envision myself thinking of approaches for a better future, one that won't hurt communities such as my own help against climate change, incorporate sustainable, energy efficiency technologies. ”

A Site of American Landscape Architecture: Balboa Park, San Diego CA

L Architecture C171
Prof. Louise A. Mozingo

I chose San Diego's Balboa Park, the Olmsted Brothers helped create. My essay focused on the Spanish-Colonial architecture influenced a new rebranding of culture in the San Diego. I argue that through this architecture, San Diego glamorized a Spanish-colonial time period that was actually very violent. San Diego continues this harmful legacy of romanticizing this era.

“ In five years, I see myself working as a regional planner in San Diego. My education at UC Berkeley is a commitment to my neighborhood and family. I would like to take everything I have learned back to my community and implement it to bring change. ”



Mayra Jimenez
L Arch, 2024

- Sophomore, first-generation student from low-income south LA
- Goal: be able to go back to my community, bring my skills and help the environment
- Involved with environmental activism throughout high school
- CASA Digital Marketing Intern

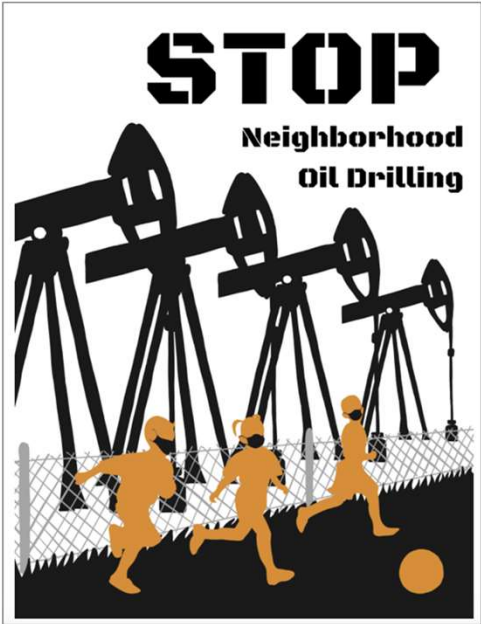
Bob Esparza Scholarship
\$1,500

Gladys A. Valadez
BA Sustainable Environmental Design 2024

- Resides in unincorporated area of Alameda County, in the Eden Area
- Joined resilience groups since high school
- Intern for the CASA VP/ Secretary position
- Sustainability Coordinator for SEED
- Working with 100k Trees for Humanity and the City of San Leandro to organize tree planting board



Bob Esparza Scholarship
\$1,500



Module 1 Capstone: STOP Oil Drilling Companies From Operating in Neighborhoods
Environmental Design 5
Professor Greg Casitllo

A brief paper on oil drilling companies and what harms they are causing to the environment and people that live in the midst of these drilling sites. Along with the paper is a poster that advocates for this injustice.

“ I will be able to go back to my community, bring my skills and help the environment. I plan to go back and find ways to make my community much safer for people. It took me some time, but after searching, I was able to find a career that I am passionate about. ”



Village of Tiny Homes and Community Garden: Global Cities,
Environmental Design DES 4B
Profs. Ruggeri, Tolbert, Toler, Trapenberg Frick (Arch)

Design competition proposal showcasing how it relates to existing plans/counter plans or advocacy materials and UN Sustainable Development Goals. Presented to a public agency board on a vlog.

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



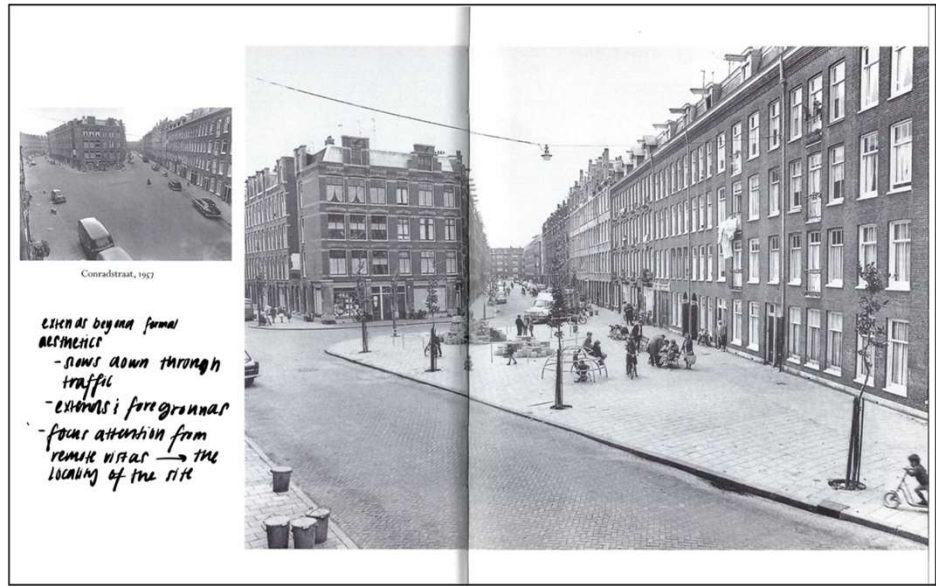
Lourdes Aguayo
Francia

BA Architecture 2025
GPA: 3.93

- From rural environment, farmworker family
- CASA Historian Intern
- Regents' & Chancellor's Scholar: introducing potential students to UC Berkeley

- BARE Magazine, a student-run magazine
- Member Medical Outreach Club, STEM organization in serving rural areas
- ByDESIGN Intern, contributing writer

Antonia Escobar Scholarship
\$1,500



The In Between

GWS 129
Prof. Barbara Barnes

Through our analysis of bodies -- human and more-than-human -- as complex nodes where biology, ideas of identity, history, sensation, knowledge, worlds, and much else come together I developed my knowledge on how human beings and the built environment mesh. Most importantly, how the latter should be approached so as to best benefit the complexity of bodies. This final essay is my answer to that curiosity.

“ After graduate celebration, I will be working in an architecture firm, specifically one concerning affordable housing/ public schooling or Latinx/ underrepresented communities. ”

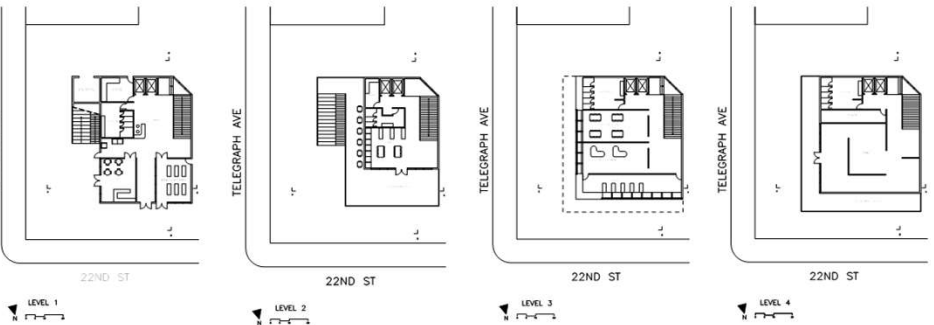
Sulem Hernandez

BA Architecture, Sustainable Design 2023
GPA: 3.44

- From Bakersfield
- First generation Latinx, low-income, queer, woman of color Committee
- Goal is to serve underrepresented communities in any design field I work in 5 years



Maria & Guillermo Hernandez Scholarship
\$2,000



Community Museum in Oakland

Arch 100A
Prof. Atwood

This is my community oriented museum design which focuses on creating spaces for the community needs and resources. My favorite part are the seating stairs outside which allow for anyone to come and interact with the building and within themselves without having to go inside.

“ As I fell in love with the design, I realized its correlation with the built environment, activism, and issues I faced as a minority, which inspired me to pursue a career in architecture. ”



Leslie Gonzalez
BA Architecture 2022
GPA: 3.521

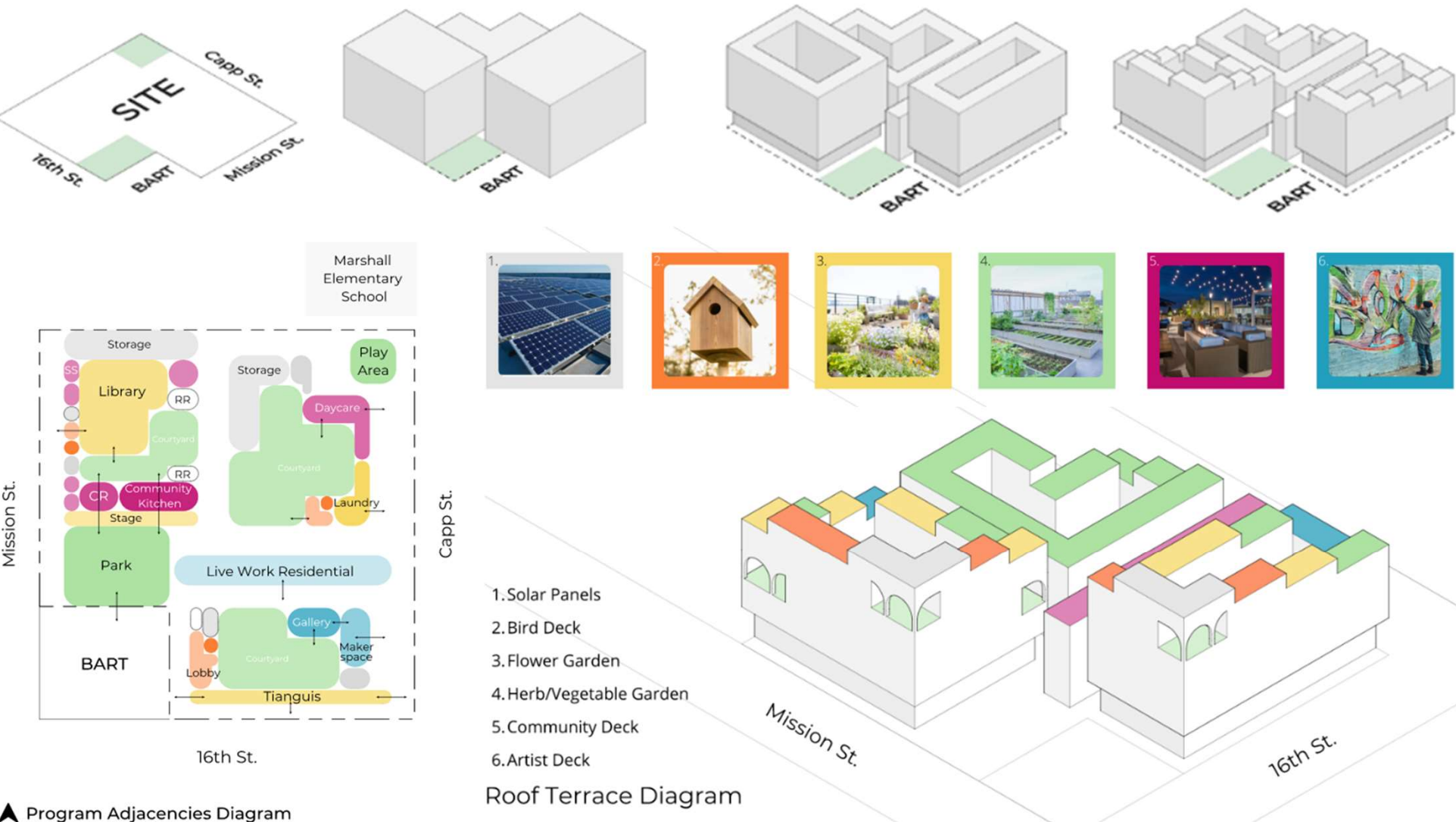
- First generation, daughter of parents from Mexico
- Born in Van Nuys, raised in Tulare (Central Valley)
- CASA community Service Chair
- Community services: the Newman Hall Holy Spirit Community and The Berkeley Project

Maria & Guillermo Hernandez Scholarship
\$2,000

“ My parents have always been very hard workers, they wanted my siblings and I to experience new places and never forget our culture and where our family came from. I hope to work toward my work hours for my licensure and once I have completed my hours, I plan to take the licensure tests. ”

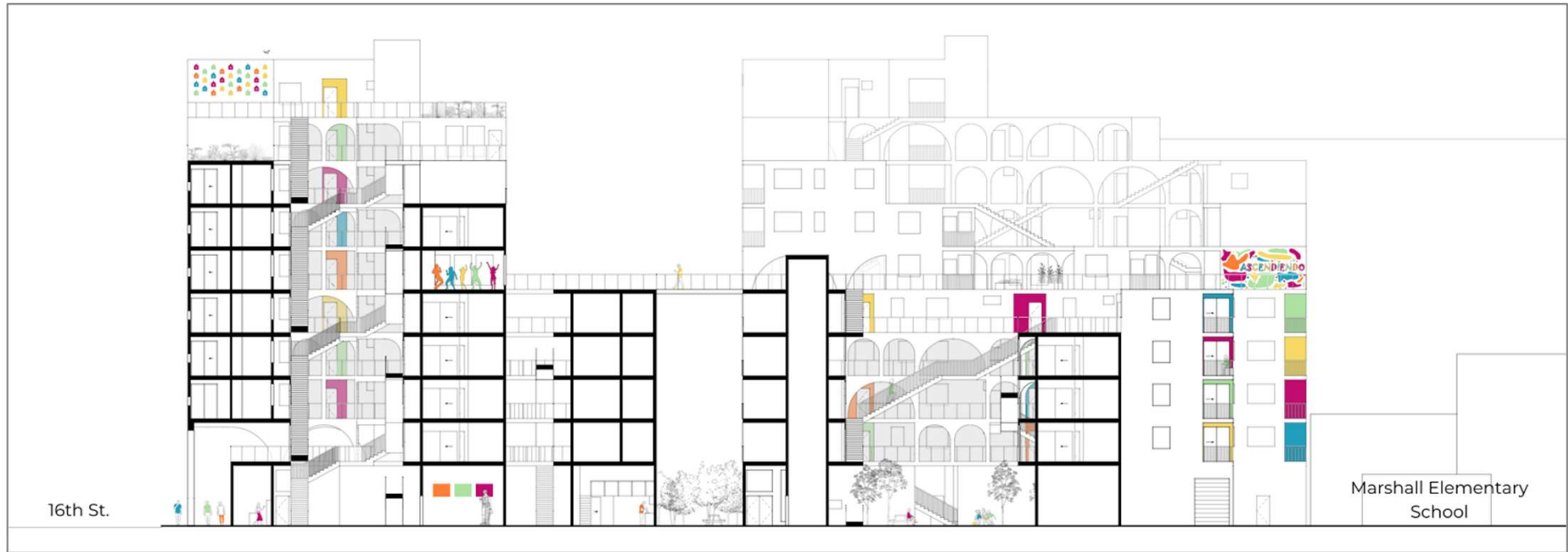
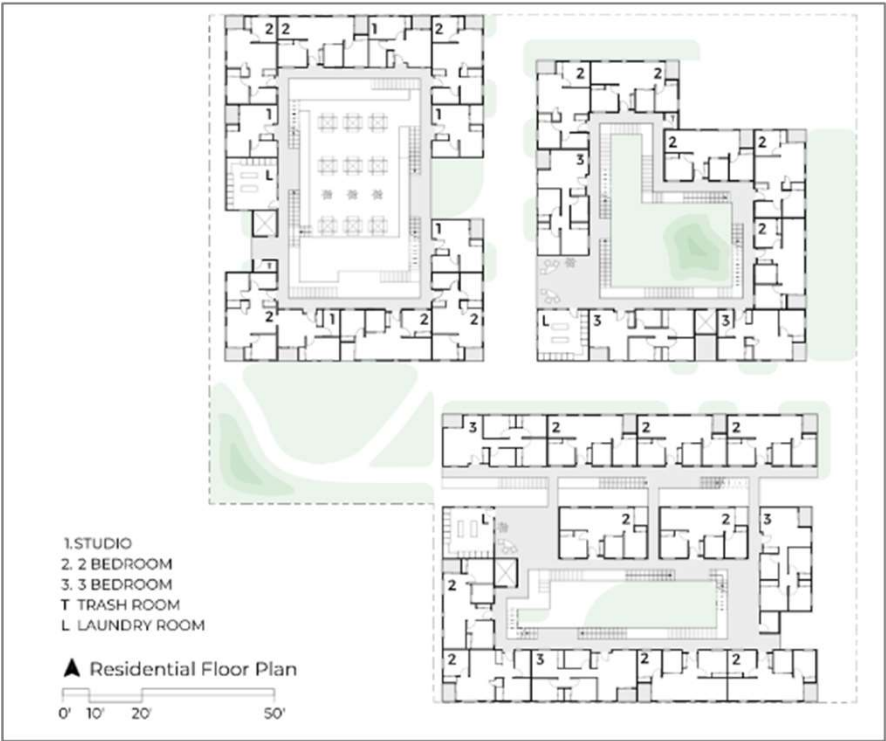
Ascendiendo
Arch. Design III / Arch 100C
Profs. Fernando Marti and Prescott Reavis

A housing project I worked on with my partner Carissa Suryantyo in the Mission District, adjacent to the BART station in San Francisco. We catered to the people’s needs including amenities, e.g., open spaces and lots of natural light in the units and courtyards. We wanted to lift the community up with our design.



▲ Program Adjacencies Diagram

Roof Terrace Diagram





Samantha Andalon

BA Architecture 2023
GPA: 3.912

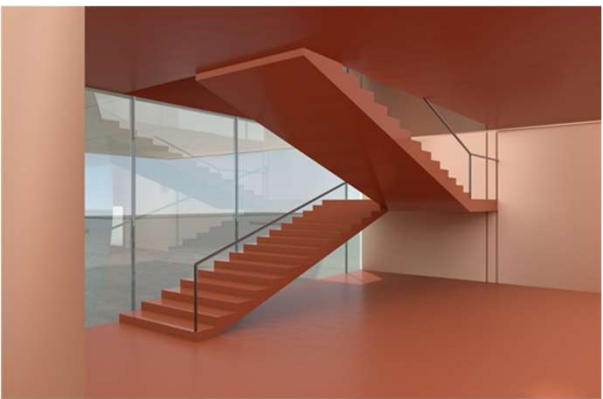
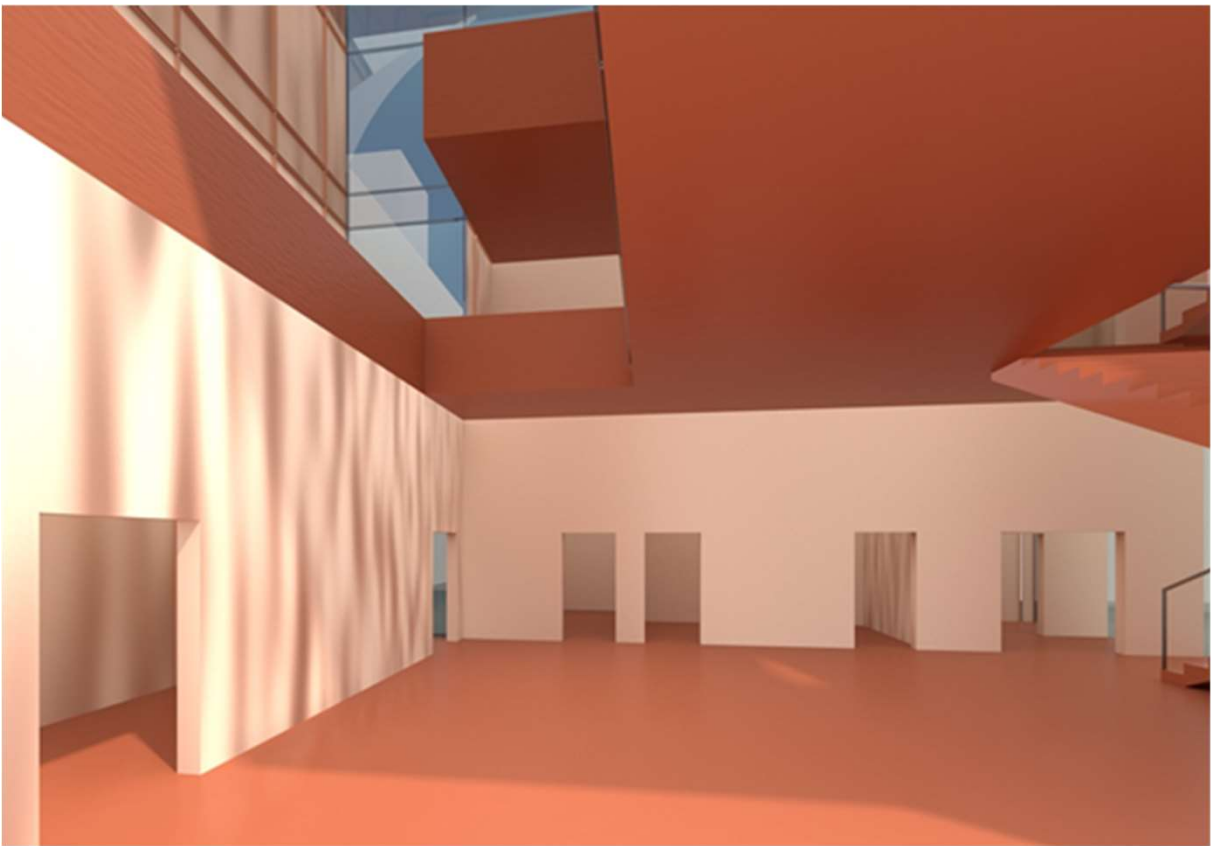
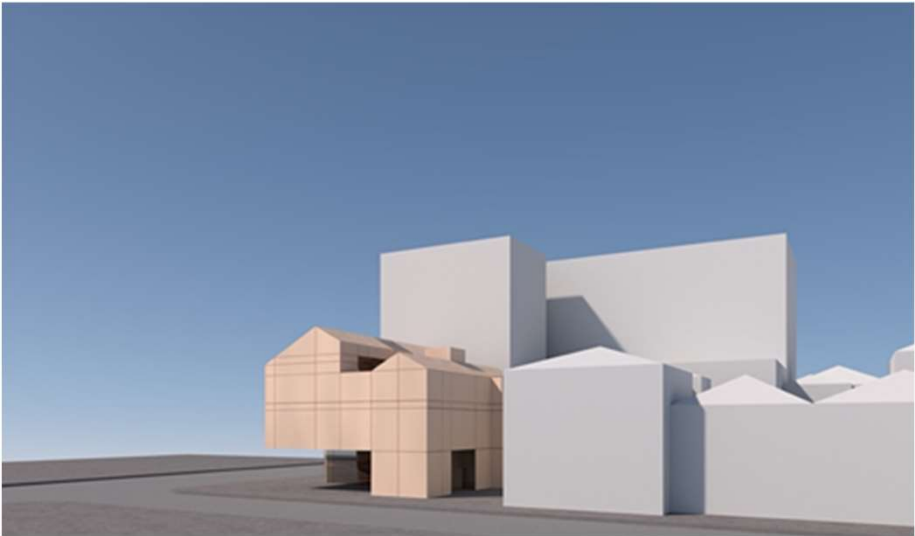
- President/Chair CASA
- Graphic Designer Volunteer, The Rights Stuff, student-run publication focused on human rights
- Volunteered, Berkeley Public Service's Los Angeles Urban Health Alternative Break program on urban health inequalities
- CASA Alumni Summer Internship

**Martine Del Campo
Scholarship
\$2,000**

“ Five years from now, I see myself pursuing and completing my master's degree in architecture and city planning and in the process of becoming a licensed architect. ”

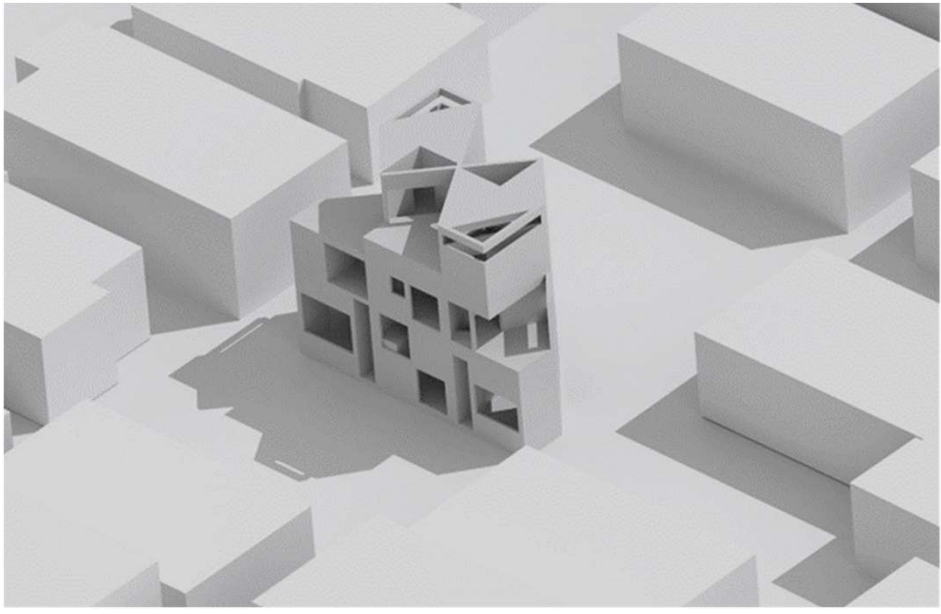
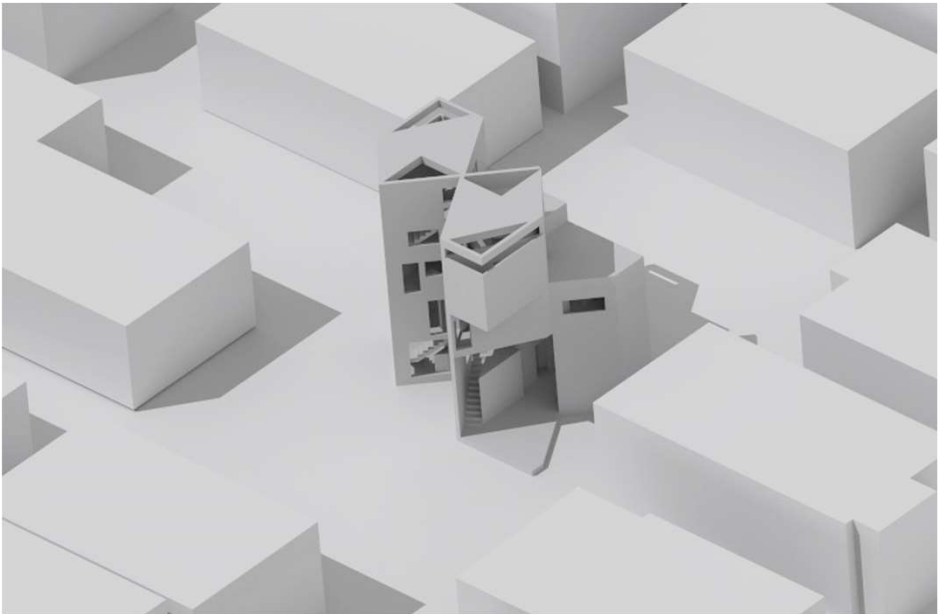
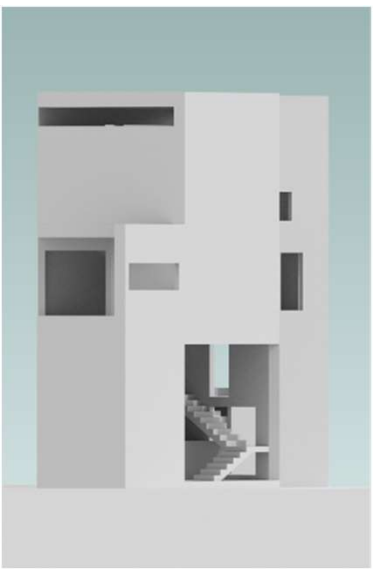
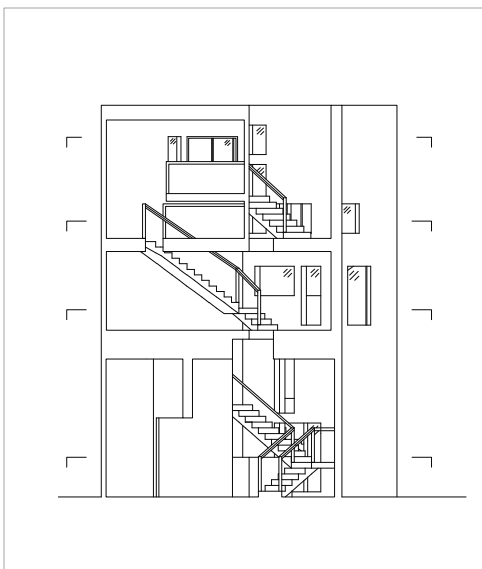
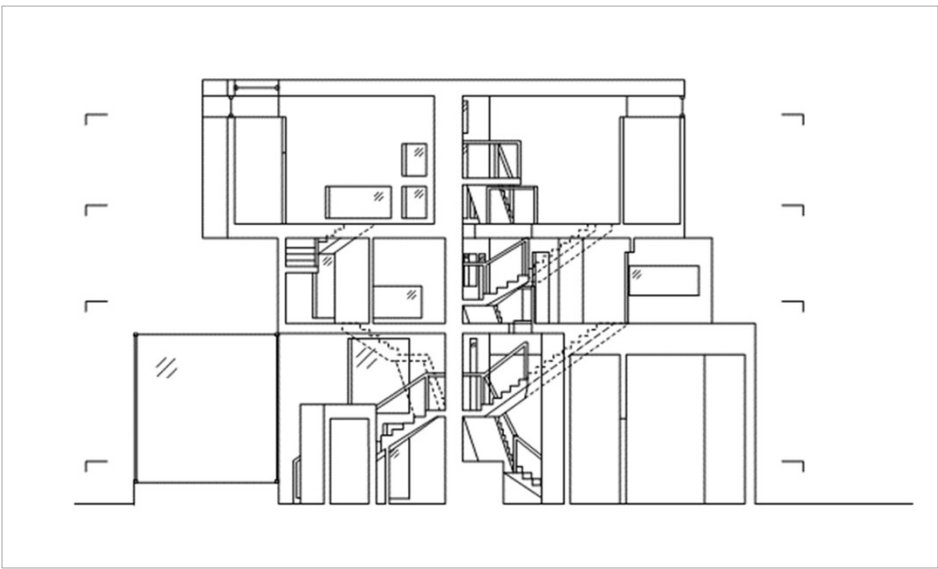
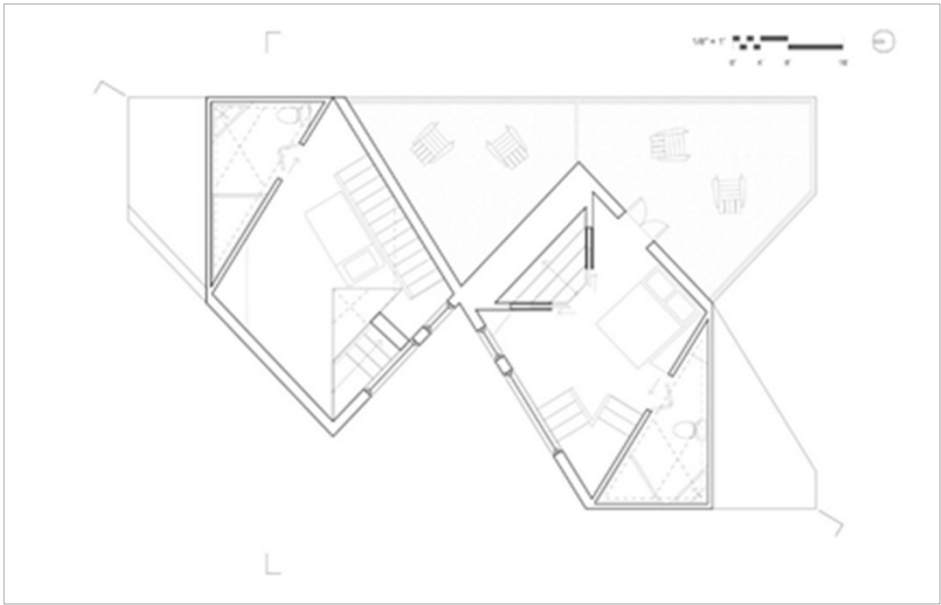
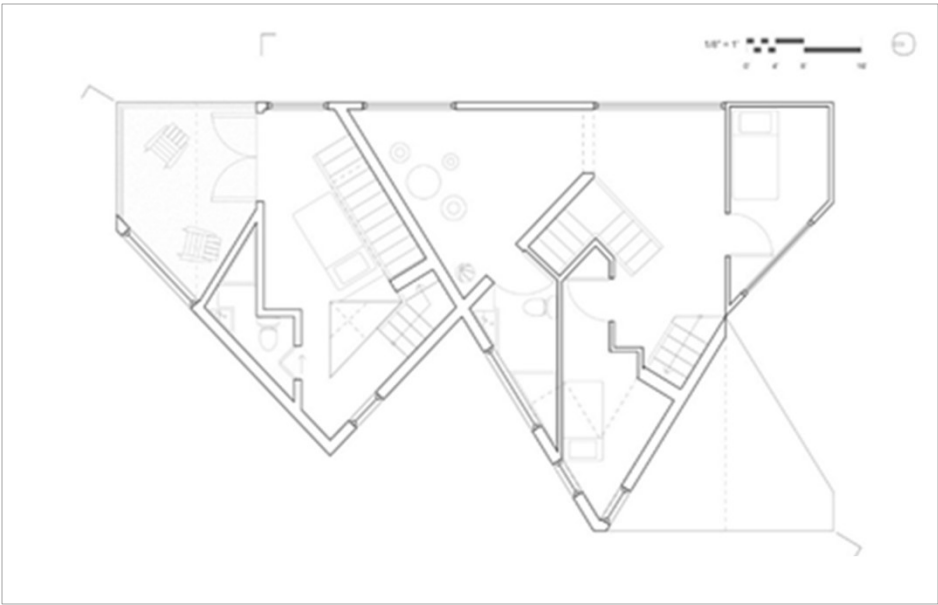
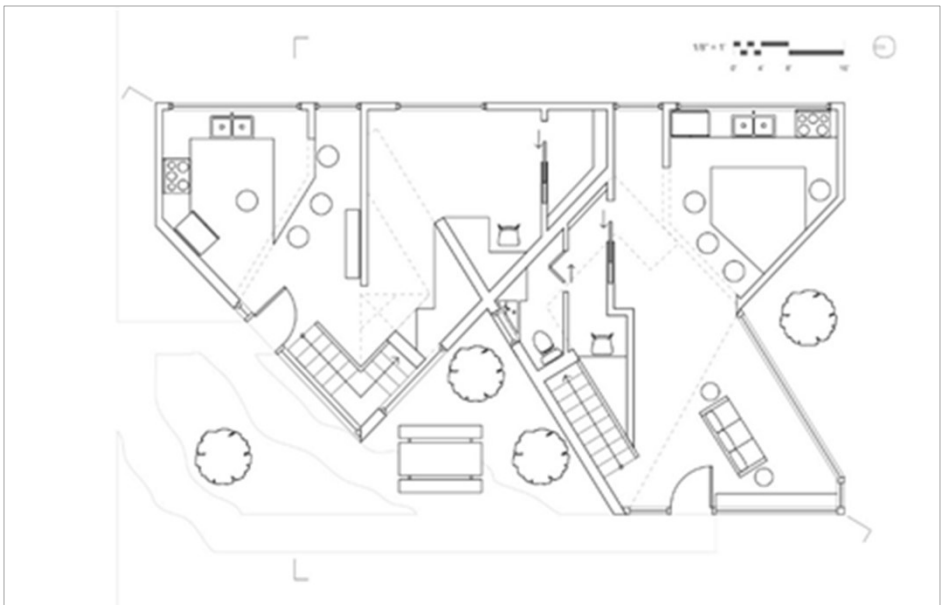
**Oakland Community Museum
Arch 100B: Fundamentals of Architectural Design
Prof. Andrew Atwood (Arch.)**

Utilized the formal massing elements of subtracted voids, protruded masses, and gabled roofs to create a set of organizational grid patterns used to divide the interior and exterior spaces. Thus resulting in a series of indoor and outdoor experiences for members of the community, while also creating heightened moments within vertical spaces, as a set of overlapping openings, to create a visual connection among the levels.



Duplex Living
Arch 11B: Introduction to Design
Prof. Rudabeh Pakravan (Arch)

I began by analyzing a painting to develop the conceptual ideas that would guide my development of space and form. I used the area defined by the underlying figures of interconnected diamonds to set a foundation to explore fragmentation. I then divided each unit within the confines of the original diamond shape, to create changing planes in the upper levels and illustrate a parts-to whole relationship.





A 50-Year Struggle for Educational Equity & Design Justice

CASA (Chicano/a Architectural Student Association) coalesced at UC Berkeley’s College of Environmental Design (CED) in 1970-1971, a time of national turbulence. Tired of racism, discrimination and police violence

“Ya Basta” (Enough!) became a rallying call in Latino communities.

National political and socio-economic issues converged with a sense of urgency for equality, civil rights and social justice. Its members were first generation children of immigrants, first to attend college, from low-income agricultural areas and inner-city communities.

The Times

The backdrop for the genesis of CASA was 1968-1969, and a nation enveloped with overt white supremacy, militaristic colonialism, misogyny, and homophobia. The Vietnam anti-war movement, the killing of students at US univariates by police and national guards were topped off with Watergate and Nixon’s resignation in 1974.

Out of turbulence came a number of movements for social, political and economic justice, e.g., Black Civil Rights Movement, Women’s Liberation, and Gay Pride – and the ‘Movimiento’ - the Chicano Movement.

The Roots of CASA

CASA was formed in 1971, with an informal group of members, which we affectionately refer to ss the ‘veteranos.’ They came from Latino communities throughout the Southwest and South America with a common dream. They were:

Fred Atilano
Jose Arce
Juan Betancourt
Rudy Carrasquillo
Bob Daughters
Dan Esparza
Julio Martinez
Carlos Mendoza

Ross Ojeda
Michael Ordonia
Antonio Pizano
Antonio Risianto
Cesario Rodriguez
Thomas Sanchez
Carlos Villagran
David Zamora



Left: First generation, founding CASA members.
Right: Prof. Martin Del Campo AIA, architect and CED Professor with UC Berkeley CED CASA members.



In 1972 a new group arrived at CED with a road paved by the veteranos. They were our familia, older brothers and sisters, who took us under their wing -- CASA members did the job the university could not, or would not, do.

After all, it wasn’t like the children of blue-collar workers from various trades, gardeners, farmworkers, etc. made up a significant percentage of students in the ivory tower with other privileged students.

The Chicano movement was in full swing and we were going to make a difference; this group included:

Ruben Banuelos
Jorge Castillo
Javier Castruita
Anne Cervantes
Maritza Delgadillo
Chris Escobedo
Ernesto Guerero
Rogelio Hernandez

Charles Higuera
Oswaldo Lopez
Ricardo Magana
Genaro Morales
Gloria Ramos
Carlos Rodríguez
Alfonso Quintero
Vickie Vargas
Carlos Villiava

CASA Activism

As the first group of Chicanos to attend CED, CASA members recognized an enormous opportunity. They strove to excel scholastically, while at the same time giving back to their barrios/communities. They never forgot who they were, where they came from, and the sacrifices their parents had made as immigrants. Their work focused on social justice planning, research, design and building. Some examples include:

Centro Educacional y Cultural, Barrio Logan, Barrio Logan
San Diego

A team of CASA members carried out a Master Plan Community Design Program for their Master's Thesis. The Project was located in Barrio Logan, San Diego, known for its iconic Chicano Park ubicated in the shadow of the Coronado Bridge.

- The Centro's program included:
- Elementary School
 - Family Clinica
 - Community Library
 - Community Theater
 - Sports/Swim Center
 - Bay facing park

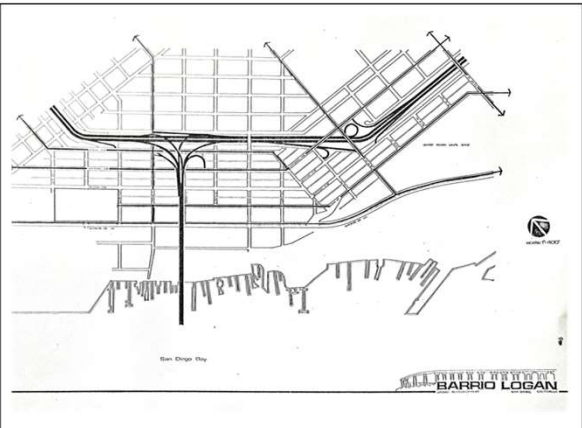
The project culminated in a community presentation in Chicano Park.

Educational Diversity, Equity & Inclusion

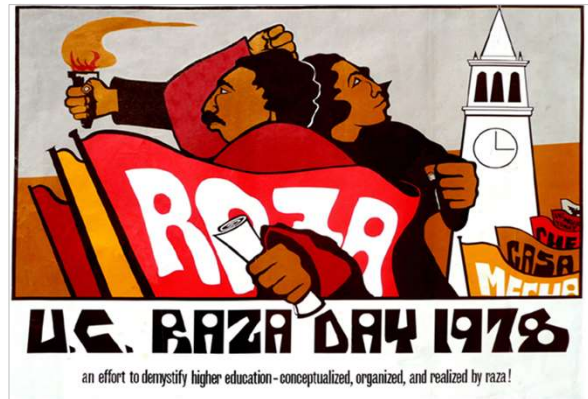
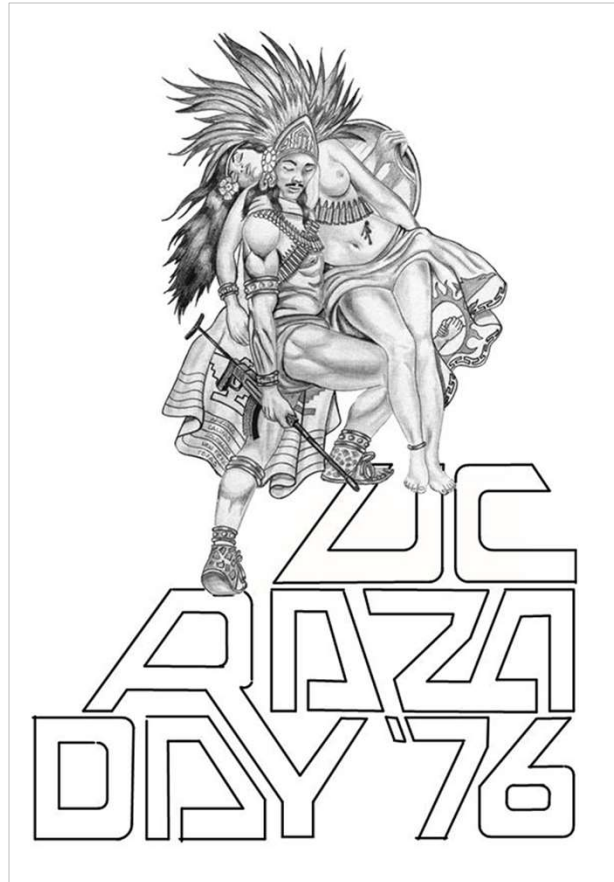
- Raza Day**
Recognizing the University's dismal recruitment practices and abject failure to recruit and admit Chicano students, three UC students organizers, Maria Ceseña, Sergio Hernandez and Diane Bosques came up with a radical idea: "If UC Berkeley won't do it, we will!" Raza Day was born.
- Raza Day '76, **500** high school students were bused in from low-income Bay Area communities.
 - Raza Day '77, **800** high school students were bused in from low-income communities from all over central California.

- Raza Day '78, **1,200** high school were bused in from the Bay Area, and as far away as Sacramento, Modesto and Salinas. Dolores Huerta spoke to students at the end of the day.
- Raza Day was a key CASA recruitment effort, and the most effective UC Berkeley recruitment effort ever. Because of its recruitment success of Latinx/Black students, Raza Day was adopted at major universities all across the country.

Raza Day Poster '76, Rogelio Hernandez
Raza Day Poster '77. Rogelio Hernandez
Raza Day poster '78, Malaquias Montoya
Bottom: CASA Mural:: Huelga de Estudiantes, CASA Members



Top: Barrio Logan Vicinity Map
Middle: Presentation model – Community Theater, Library, and Sports Center
Bottom: Community presentation at Chicano Park, which was well received



CASA Mural: Adelante y nunca para atraz, huelga de estudiantes
(Onward never backward, student strike)

Inspired by the Chicano mural movement, CASA members painted the mural on the 5th floor where the CASA office used to be. San Francisco-based muralist Ray Patlan participated. With salsa music playing on a stereo system lugged up to CED, CASA members painted the mural in one weekend.

Community Design Outreach

In February 1978, while in grad school, CASA leaders Rogelio Hernandez and Oswaldo Lopez, produced a proposal to address the dramatic decline of minority students at UC Berkeley and CED. The document requested funding and support from CED Administration in support of an initiative to recruit students interested in community design. It was submitted to Joe Esherick, CED Chairman. The letter below was his response.

3 March, 1978

Community Projects Office
305 Eshleman Hall
CAMPUS

A group of Latino students in the department of Architecture of the College of Environmental Design has submitted a proposal for a community design outreach program. ...

I am in strong support of their proposal and will do everything I can within the Department to provide assistance on this end.

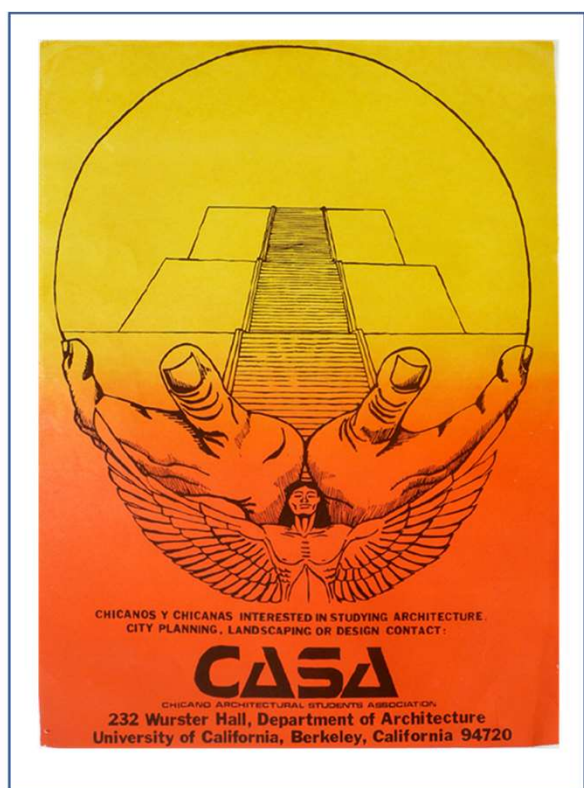
The work of the Latino/Chicano students has been exemplary and I suspect that virtually all of the Latino students here in the College who were recruited were recruited by students and no one else.

As I have noted above, the program is a carefully considered program as is based on long, if sometimes bitter, experience and I support this proposal as strongly as I can.

Sincerely,
Joseph Esherick, Chairman

CASA’s Lasting Legacy

CASA is one of the oldest Latino design student organizations in the US. It has established a **half-century** legacy of activism and commitment to:



Top left: Rogelio Hernandez
Top right: Carlos Rodriguez
Bottom left: Prof. Malaquias Montoya
Bottom right: Carlos Rodriguez



- Promote diversity and equality
 - Stress the Importance of higher education
 - Focus on service to our community
 - Build a sense of belonging at CED
 - Assist Chicane/Latine students succeed at CED
- CASA alumni have achieved great success in various professions:
- Local, national and international design and construction awards
 - Careers as architects, landscape architects, planners, facilities engineers and managers, construction managers, public sector architects and planners, and non-design careers

- NY Times bestselling authors
- Artists and muralists
- Housing activists and organizers
- Academy award winners
- Nationally syndicated cartoonists
- Professors at leading design universities
- Corporate/Non-profit board members
- Entrepreneurs and philanthropists
- Inventors and patent holders
- Lifetime achievement award recipients
- AIA Fellows
- LEED accredited professionals
- Award winning Tech thought leaders

VIVA CASA! To your next 50 years!

Promoting diversity, equity, and service to our community

Collaborative Partnerships

A testament to CASA's longevity, 50 years later **CASA** is a strong, vibrant, viable student organization led by brilliant students.

CASA students are engaged within CED, other UC Berkeley student organizations, underserved / BIPOC communities and professional organizations.

In 2011, **CASA Alumni** was formed by CASA alumni from the 1970s to assist students in a number of areas: provide financial support via scholarships, mentor CED students with seminars on portfolio preparation, resume writing, effective interviewing techniques; applying to grad school, and entering the job market.

In 2016, **LiA SF (Latinx in Architecture SF)**, a subcommittee of AIA SF, became a strategic partner of CASA Alumni, with their mission to Strengthen, Educate and Expand the Latinx design profession. They also



CASA Alumni



act as an active support group to CASA students in a number of mentoring and professional development activities at Cal. LiA is providing an essential need for Latinx students at UC Berkeley – a bridge to the design professional

Contributions to Society and Built Environment

As we look back over the last 50 years of CASA, the student organization has become much more structured, organized and sophisticated.

And though they arrive at CED with the same uncertainties as previous generations, they are considerably more engaged in determining the path of their scholarship and professional futures. While the percentage of Latino students at CED has grown from single digits in 1978 to 26%¹ today, it lags far behind 38% of the state's Latinx population. Inequities, Latinx underrepresentation, and racism persists. (¹ CED 2021.)

The obstacles faced by students of color notwithstanding, CASA/CED alumni have achieved extraordinary success and made significant contribution to the built environment. Beyond the design and construction of major projects of every type, they have been community activist, fought racial inequities, and are helping to define architecture and design as a tool for social justice.



Edgar Lopes, AIA
City & County of San Francisco
Ivan Rodriguez
HKS

Anne Cervantes
Cervantes Design
Antonio Risianto
Triaco - 3CoArch & Associates:

Carlos Rodriguez, AIA
Rodriguez Associates
Celeste Rodriguez
AECOM



Upon graduating from UC Berkeley, I had the privilege of being the first recipient of the CASA Alumni Fellowship. As a fellow at Martinez + Cutri Urban Studio Co, I had the opportunity to work on the early design phases of various affordable housing projects for families and community members in San Diego, California.

I was actively involved in developing and presenting case study reports, conceptualizing design parameters, and producing and coordinating schematic design documentation. I was also given the opportunity to propose and defend my own design propositions in which I was able to explore the various levels of criteria (e.g., site, context, concept, and theory).

I must admit, the beginning of the program was intense. There was so much learning that occurred on the daily basis – every conversation with Joseph Martinez was a new valuable lesson. But it was about the intensity, the rigor, and the discipline that distinguished the richness of this learning experience. I began to understand those strong ideas and concepts derived from the context of its surroundings – symbols, forms, core design principles, and our culture. This level of training allowed me to learn how to solve design problems that often resulted from programs and sites.

The CASA Alumni Fellowship not only served as an extension of my undergraduate education, but introduced

me to the various complex layers of architectural practice.

A valuable take from the experience was the opportunity to explore the beauty of Chicano Architecture.



I was able to connect and engage in conversations about cultural authenticity, identity, and aesthetics. It became an outlet for me to detach from Euro-centric architectural practice, and immerse myself in expressions of color, material, and textures. I learned how to express myself both verbally and visually too.

Words cannot describe how much I've learned and grown from this experience. Never have I imagined being in a position of undertaking various large-scale projects early in my professional career. I still have a long way to go, and years of practice I have yet to experience, but the knowledge I was able to acquire from the CASA Alumni Fellowship has allowed me to establish a strong foundation and obtain a powerful toolset to confidently put my skills into practice.

Without a doubt, this experience has equipped me with the necessary tools to excel at Yale University this fall and beyond.

To future CASA Alumni Fellows, this is your moment to become great!



CREST (Above)

Lincoln Park, San Diego, CA
4 and 5 story, 100-unit affordable housing development

- Assisted in the conceptual development of exterior facade
- Programmatic and design development of main pavilion
- Schematic Design Documentation
- Produced Exterior Rendering

MERCADO

Location: Barrio Logan, San Diego CA
4 story, 92-unit affordable housing development in Barrio Logan, San Diego, CA

- Assisted in the conceptual development of the interior courtyard
- Produce and present case study reports
- Schematic Design Documentation
- Produced Exterior Rendering



SAN YSIDRO (Above)

San Ysidro, San Diego, CA
4 Story, 164 unit-affordable housing development

- Produced Exterior Rendering

SENDERO

Chollas Creek, San Diego, CA
6 Story, 110 unit-affordable housing development, assisted in the conceptual design of the project

- Produced Exterior Rendering

MANSION DE LAS PALMAS

Rancho Santa Fe, San Diego, CA
Family Residence, ADU

- Assisting in schematic design phases (concept, program, design)
- Produce and present case study reports
- Schematic Design Documentation
- Produced Exterior Rendering



Following the end of my sophomore year at UC Berkeley, I was surprised and honored when the previous Casa Chair reached out and connected me to Joseph Martinez, at Martinez + Cutri Urban Studio Co. They informed me that he and CASA Alumni were launching an internship and fellowship program to take on two CASA members for summer architecture work and considered me a candidate. I immediately welcomed the opportunity, and after a week of fixing up my resume and creating my first portfolio, I sent my work to Mr. Martinez. What followed was the first of many engaging phone calls where I began to understand the role of an architect as not just a designer of space but a librarian who knew a bit about everything and applied this accumulated knowledge to the process of design.

In the initial procedure of researching and organizing case studies to catalog and inspire - I was introduced to a field that required me to think from different perspectives to elevate the outcome. Wherewith each conversation with Mr. Martinez and fellow Omar Martinez, I could feel the beginning of a story unfolding - one of culture and legacy that brings alight to the humanistic side of design and our profession.

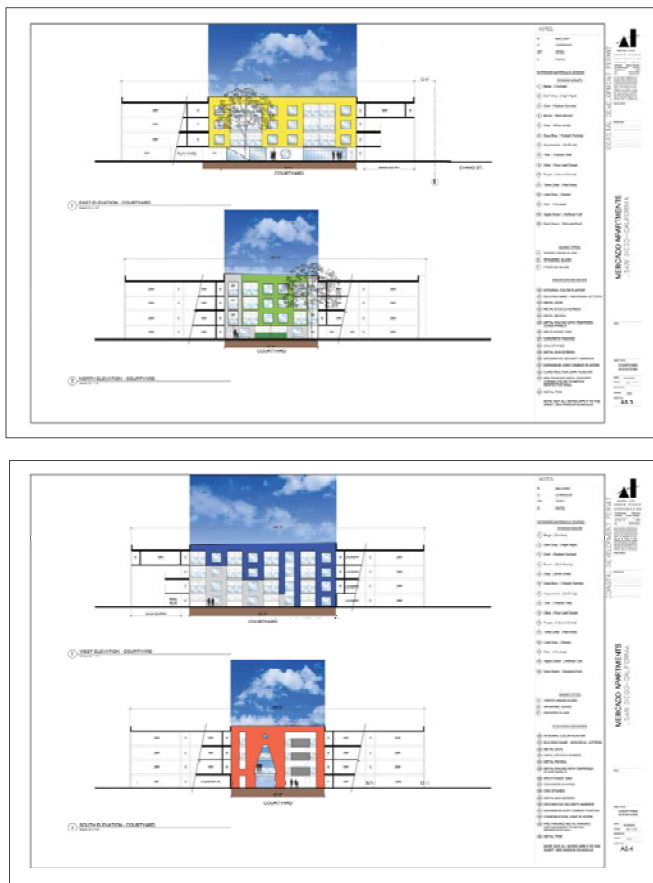
Ultimately, these conference calls transformed the sketches, plans, and set of deliverables I helped create during my time as an intern into reflections of the histories of a community close to my heart. Where the iterations of elevations and plans developed for the creation of the courtyards and plans of the Mercado apartments, based on studies of "edge" conditions, artwork, and precedents, guided our design decisions and placed the user experience at the forefront.

A focus that was further emphasized with our quick sketches from the perspective of a couple approaching the

project from the street. With this hopeful narrative also came the realities of creating in a professional environment where budgets and client needs became tangible influences in the design process, introducing another layer of the complexities of design and design challenges.

Here, I saw the side of architecture where permits and prompt communication among different entities were essential in ensuring that the project met deadlines. While working on the **Sendero Project**, I found myself returning to the plans to update spaces ensuring that standard dimensions were met, and updating unit orientation and typology in time for the City's Preliminary Review of the Progress Schematic Set.

Yet while the internship did give me a chance to improve my technical skills and understanding before entering my first upper-division studio, it also helped me comprehend how philosophy guides and strengthens the design. Leading to my ultimate takeaway from my time with M + C Urban Studio Corporation: the responsibility of a designer. Where in the projects, I was always made aware of the ever-present purpose of using our work as designers to enhance community building and upward mobility. Where the philosophy of the firm and mentorship of Mr. Martinez helped me to view the creation of spaces as places where generations gathered to pass knowledge among one another. It brought about a beautiful full-circle moment where the place I was introduced to architecture transformed into a working studio that further connected me to my roots and sense of self. Ultimately, helping me develop a better insight into my why - why architecture?



SENDERO AERIAL PERSPECTIVE:
Chollas Creek, San Diego, CA
7 Story, 110 unit-affordable housing development
Left; Exterior Elevation Study Courtyard Study

CASA Alumni at Work

Jennifer Recinos Designer

ByDESIGN

Volume 42 June 30, 2022
Spring & Summer Double Issue



How I got my job.

The first job I had straight out of college (not my current job) was as an assistant for a General Contractor and

Design Build company that specialized in single-family homes. I found this job through a family friend who connected me to the contractor. I remember going through the effort of polishing up my portfolio, resume, and cover letter so I could make a good first impression. However, I found out I got the job on the day of the interview. I wasn't entirely sure if that was a good or bad thing because the contractor didn't really flip through my portfolio or read through my resume. It seemed like the referral from the family friend might have been enough.

I was working about 7 hours a day and was present at the job site I was assigned to every weekday for 6 months.

My only responsibilities included developing a construction report every day in which I would outline the daily construction progress, what I had learned, and any questions I had for the contractor to answer. Unfortunately, those questions were never answered.

Don't get me wrong, it was a great job but with very little support and guidance from the contractor himself, it wasn't the right job for me. I needed to be somewhere where I could explore my creativity in the profession alongside other designers. I desired to be in a room with creatives and problem-solvers, people who were willing to support and guide one another, which was something the contractor job did not offer.

While I was working for the contractor, I reached out to a Chicane/Latinx Architecture Student Association Alumni (CASA) member I had met at Berkeley, who was my biggest support family when it came to career advice. A former professor from Cal shared a job opportunity from a newly started

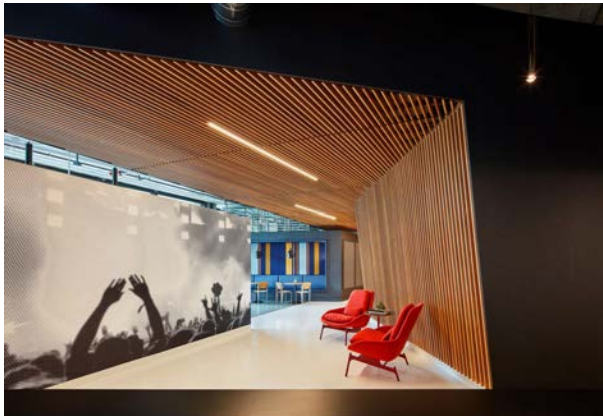
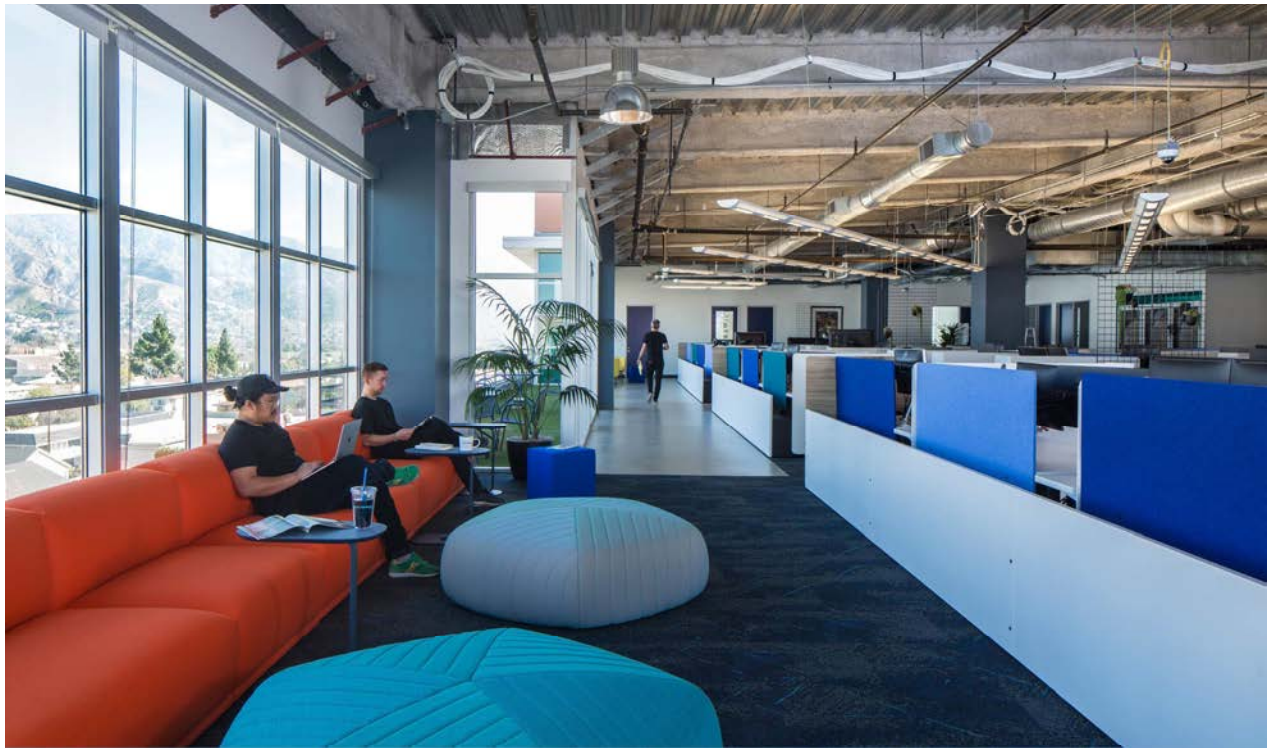


design office that he proposed to me and two of his former students. I immediately reached out to that architect after doing research of the office and the type of projects they focused on. We did a phone interview and he invited me to meet his team after a few weeks. Right then and there, I got the job. At the time, the firm specialized in a variety of project types that I am interested in working on in the long run. To this day, this belief still holds true.

My Responsibilities

JK & Co is a fairly new architecture firm in Culver City (Los Angeles). The office turned one year old in March of 2022. Because JK & Co is a fairly small firm with 5 people, you are given multiple responsibilities as a designer. My responsibilities begin from the early design phase to construction completion.

- Top Left:** Aftershock Games, Playa Vista, CA
- Top right:** Insomniac Games, Burbank, CA
- Bottom left:** Red Light Management, Culver City, CA
- Bottom center:** Tree House, Big Sur, CA
- Bottom right:** Wolfskill, Riverside, CA



Jennifer Recinos
Designer

During the early design stages, there are many video calls and/or email exchanges with clients where we discuss the client requirements for new construction and present our design ideas for that project under a budget suggested by the client themselves. There usually will be a couple of rounds of design modifications based on the comments from the client and/or professionals in the field (i.e. mechanical engineer).

Once the client approves the design, I begin developing architectural drawings and ensuring that the design follows the Building Code which depends on the location of the project. During the development of these drawings, I collaborate with Engineers (structural, electrical, plumbing, mechanical) to ensure our design works with their structure of work.

I have also been assigned a few creative assignments where I am able to use Adobe Creative Suite programs (Photoshop, Illustrator, etc.). There can be a mix of projects happening and I enjoy the challenge of balancing all projects and also assisting others with their projects. There is more than plenty of room for learning.



J. K. & Co. team at the Calibre Design Awards 2022, which recognizes design excellence in commercial interior design in Southern California.

“ There can be a mix of projects happening and I enjoy the challenge of balancing all projects and also assisting others with their projects. There is more than plenty of room for learning. ”

What I like about JK & Co.

There are many things I like about JK & Co. From day one, everyone at JK & Co. has always encouraged me to ask questions, always been super inclusive, and have strongly reminded me how important our mental health is.

One of many ways the office encourages this is by having our weekly office "Book Club" every Thursday. The name "Book Club" might be misleading because we never read books during Book Club but rather BookClub will consist of activities like watercoloring, inspiration pin-up boards, painting, etc., and all activities are accompanied by a cocktail drink.

Our most recent office project was our conference room. In this conference room, the largest piece that we worked on was our mural. The process of our mural design consisted of individual pin-ups with our ideas and iterations of our design, final ideas onto Illustrator, choosing our palettes, and painting the final results onto the wall.

I could probably say I have experience with painting a mural in my resume, but I would think I need more experience.



JK & Co. office mural. The process of our mural design consisted of individual pin-ups with our ideas and iterations of our design, final ideas onto Illustrator, choosing our palettes, and painting the final results onto the wall.

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Designer
B.A. Architecture 2021
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CASA Alumni at Work

Michelle Hernandez
Planner / Designer

ByDESIGN

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Spring & Summer Double Issue



Both of my parents have been supportive of my journey through college, in figuring out my interests and the field in which I wanted to begin my career.



A little about myself

I was born in Berkeley, California and grew up 15 minutes away in Oakland. I went back to Berkeley for my undergraduate degree in Sustainable Environmental Design at UC Berkeley.

My parents are both from El Salvador, and I have been fortunate enough to visit multiple summers in my childhood and have a connection with my family members that still live there.

My father is a public high school teacher, so education has always been the priority in my household.

How I got my job?:

I graduated from UC Berkeley in May 2021 and, ideally, wanted to have a job by the end of the summer or beginning of fall. I began applying to different positions within the fields of planning, sustainability, and design in early 2021 but had not heard back.

A firm I had been following on LinkedIn, Raimi+Associates, wrote a post about their new positions, including an entry-level Planner position that did not require 2-5 years of experience, something many positions in these fields require.

I immediately applied and heard back from the hiring team! In the hiring process, I went through two rounds of interviews, a skills test, a reference check, and sent in a writing sample before I was offered the position - during finals week actually!

The whole hiring process took about 1.5 - 2 months, and I am so thankful to the people in my life that supported me during that time, either as references, lending me a quiet space to do an interview, or as moral support.



Path South Gate Rendering
South Gate, CA

Michelle prepared the LEED for Homes certification package for PATH Villas at South Gate affordable housing project.



Jordan Downs Phase 2
Watts, Los Angeles, CA

Michelle prepared the LEED for Homes certification package for this building within the Jordan Downs Phase 2 affordable housing development.

My responsibilities

As a Planner/Designer, my main responsibilities include supporting the development of comprehensive plans, specific plans, climate action plans, and the LEED certification of affordable housing projects. This can include writing reports or portions of the plans, mapping and geospatial analysis, conducting research, creating physical and digital community engagement materials and tools, and coordinating with city staff and other consultants.

I am typically assigned to specific projects, but am able to support other projects and activities as needed. Raimi+Associates is a mission-driven planning, urban design, and research firm that works with city and county governments to support and lead planning projects throughout the State of California.

“ The people I work with are dedicated to the work and to centering health and environmental justice in every project. I have also appreciated that everyone in the firm has been so welcoming and ready to help me learn how real-life planning and consulting works, and have given me space to grow and learn on my own. ”

What I like most about my job

I greatly appreciate that the firm is mission-driven, and in all the projects we do, aim to foster healthy, equitable, and resilient communities.

The people I work with are dedicated to the work and to centering health and environmental justice in every project. I have also appreciated that everyone in the firm has been so welcoming and ready to help me learn how real-life planning and consulting works, and have given me space to grow and learn on my own.

These are two characteristics that I was looking for in my job-search and hoped my first job out of college would provide. I am excited to keep on learning and developing the skills that it takes to be a good multi-disciplinary planner and to create resilient communities.



Michelle at a community engagement pop-up for the South San Francisco General Plan Update.

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