

ByDESIGN

An Online Journal of Exceptional Achievement

Isabel Castilla

Designer of
the Future
Metropolis

BY LAUREN HERNANDEZ



The Summer of Trump

BY DR. PAUL LÓPEZ

**Soft Skills and
Technology**
Charles A. Higuéras,
FAIA

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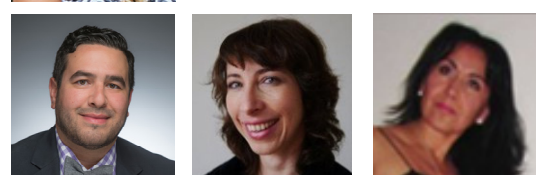
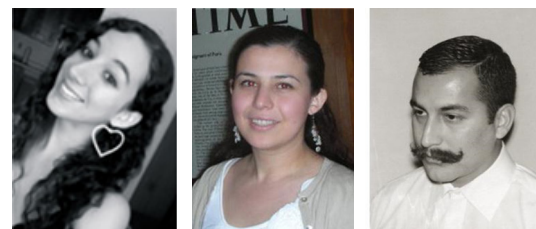
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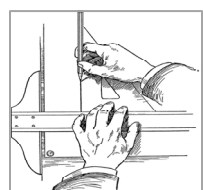
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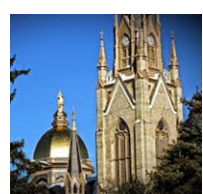
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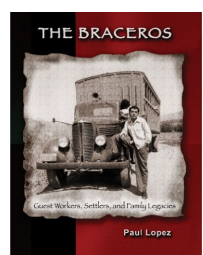
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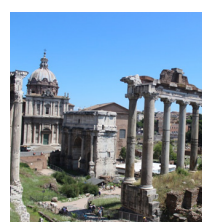
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Row 3: Isabel Cstilla, Dr. Paul López, Ana Tenorio

Row 4: Dr. Michael Amezcua, Lara Bachman, Lilian Hicel

ANNOUNCEMENTS

ByDESIGN Contributing Writer Joins New Firm

ByDESIGN contributing writer Abel Morales joined the firm of Brereton Architecture in San Francisco. His new position will be that of a Job Captain. He was previously employed at MBH Architects in Oakland in the same capacity. He is an alumnus of the College of Environmental Design at UC Berkeley where he received a BA in Architecture.

LiA SF PERSPECTIVAS 2015 "Playing with the Urban Fabric"

Latinos in Architecture (LiA), a committee of the American Institute of Architects (AIA) San Francisco Chapter, opened its doors for the second time to Perspectives exhibition. PERSPECTIVAS 2015 "Playing with the Urban Fabric" - from September 18th until November 30th. See the complete story in the Perspectives section of this issue.

Call for Articles: Do you know someone who should be featured in BD?

Do you know someone with extraordinary achievements and would like to have their story published to readers around the world?

ByDESIGN invites those with stories of achievement in a number of areas including design, business, technology, art or education to submit an article. Send us your story ideas. We look forward to creative and compelling contributed content.

BD Editorial Team

Like to get on our distribution list? Send our editors an email with the subject "Subscription."

ON THE COVER:

The cover image of Isabel Castilla, Landscape Architect was photographed by Michael A. Hernandez on September 21, 2015 in New York City, NY, The photos were shot at the High Line in Manhattan, a project designed by Ms. Castilla of James, Corner, Field Operations.

Education Now, Tomorrow, and Forever

By Roy R. Hernández



In 1963 Alabama Governor George Wallace made his infamous pronouncement: *"Segregation now, segregation tomorrow, segregation forever."*

Decades later Nelson Mandela noted: *"Education is the most powerful weapon which you can use to change the world."* Fortunately Mr. Wallace's proclamation was overruled by historical developments and Mr. Mandela's was proven right.

This issue of ByDESIGN underscores how far things have changed and stayed the same. Education has opened doors we never envisioned a few decades ago - producing exceedingly talented professionals, educators and artists who are making substantial contributions to society and the world.

ByDESIGN is proud to highlight the story of Isabel Castilla, an exceptionally talented Latina landscape architect from Puerto Rico.

Her design projects are redefining urban landscapes from the Big Apple to Miami, from Brazil to Australia. Her work has positioned her as a leading international designer of the future metropolis.

Other articles in this issue include: Charles Higuera's thoughtful insights on the use of technology in design professions, and Dr. Mike Amezcua, prominent Assistant Professor of History at Notre Dame, informs our readers about his upcoming book: *"The Second City Anew: Mexicans, Urban Culture, and Migration in the Transformation of Chicago, 1940 - 1986."* Dr. Paul Lopez, distinguished Professor of Chicano Studies and Sociology at Chico State University, provides a thought provoking article on the "Summer of Trump," drawing a parallel between past and present techniques used to foster fear and vilify certain groups.

In this issue we also go to Mexico City to highlight Mexican artist Lilian Hicel whose work on "Art for the Blind" is currently featured at the Louvre in Paris. And Ana Tenorio, UC Berkeley CED alumna, shares her experience at a summer design studio in Spain, topped off by her life-long dream of an architectural tour of Europe.



Isabel Castilla,
Senior Associate
James Corner Field
Operations, New York, NY
Photo: © 2015
Michael A. Hernandez

The editors of ByDESIGN share a fervent belief that education is the great equalizer. As James A. Garfield noted: *"Next in importance to freedom and justice is popular education, without which neither freedom nor justice can be maintained."*

CONNECTIONS

LiA SF Perspectivas 2015, "Playing with the Urban Fabric"

By Lara Bachmann, Senior Designer BAMO



Latinos in Architecture (LiA), a committee of the American Institute of Architects (AIA) San Francisco Chapter, open its doors for the second time to Perspectivas exhibition.

PERSPECTIVAS 2015 "Playing With The Urban Fabric" showcases work that define not only the meaning of play but also how it relates to the build environment, recreation, creative process, design, interaction and the urban fabric. Projects were selected based on their design process, quality and impact.

Ronald Rael, associate Professor at the University of California, Berkeley will present "Borderwall as Architecture" a lecture in conjunction with the Perspectivas Exhibition at the AIA East Bay, where part of the exhibition work will be until until November 30th.

PERSPECTIVAS 2015 "Playing with the Urban Fabric" Opened its doors last September 18th at Perking + Will Offices. The exhibit opens an opportunity to exhibit and recognize work of local architects, designer, artist, industrial designers and students among others.

This exhibition is part of the 2015 Architecture in the City Festival a program facilitated by the AIA San Francisco and the Center for Architecture + Design.



LiA SF Perspectivas 2015: continued

By Iara Bachmann, Senior Designer BAMO



Perspectivas 2015 is showcasing 18 participants, each of them contributing, and illustrating in a very unique way the concept and meaning of Play.

The work is varied and multidisciplinary presenting wide range from architectural art work and light fixtures to programmable robots.

The opening night, was a tremendous success for LiA, the event reached more than 300 people. We congratulate these talented contributors and thank them for making the exhibition a great accomplishment. We also want to thank our sponsors for their generous support and contribution to this exhibition, recognizing the richness and presence of our San Francisco Bay Area Latino community.

Iara Bachmann co-founder and chair of LiA, together with Homer Perez LiA co-chair, and Laura Arreola co-founder of LiA and member created the opportunity, curated and organized the exhibition.

List of participants:

Alex Garcia, Andrew Manuel, Beto Toscano, Joaquin Tobar, Julio Soriano, Jenneth Filar, Kristian Fosholt, Ligne Roset, Manuel Torres, Mario Gomez, Mauricio Soto, Pablo Designs, Ramiro Cairo, Raul Anziani, Ronald Rael, Sandra Vivanco, Wayne Barcelon and Wouter Can Oortmerssen.

Website:

<http://liasfcommittee.blogspot.com/p/perspectivas.html>

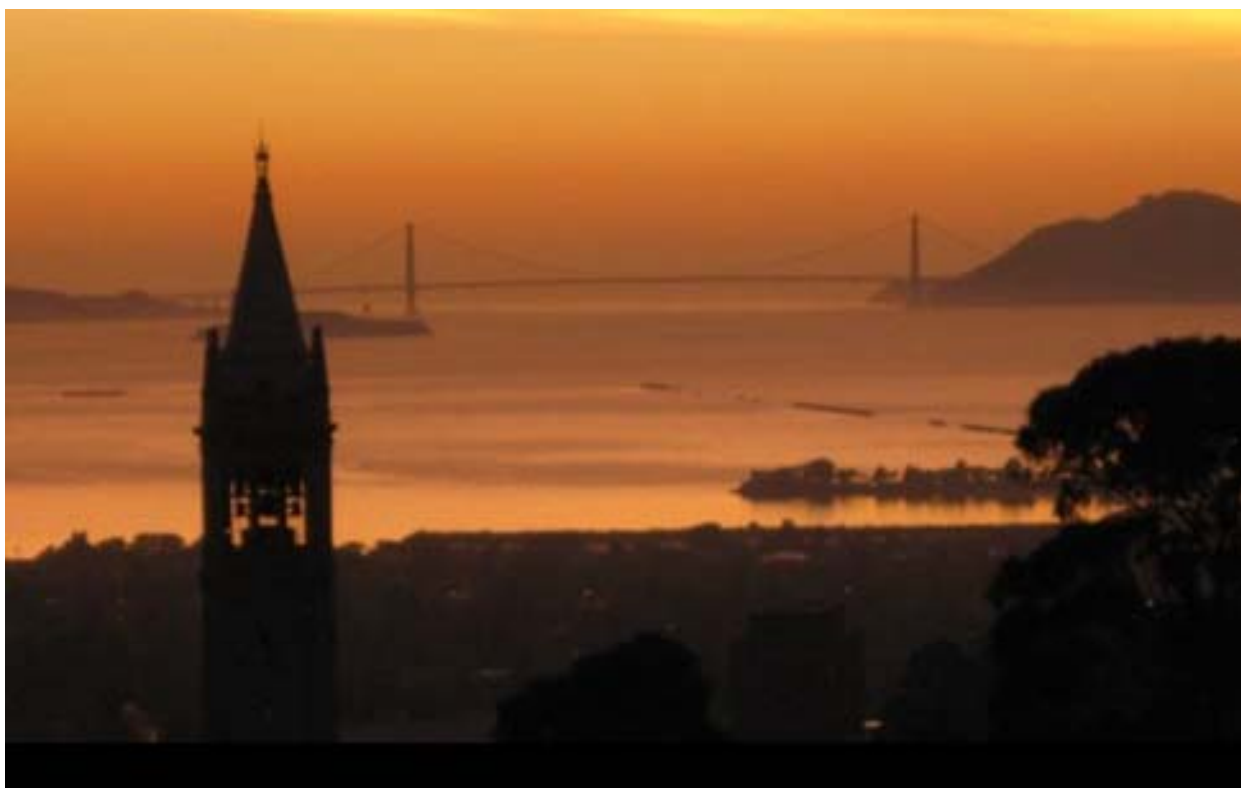


About the Author

Iara Bachmann is a Sr. Designer at Senior Designer at BAMO. in San Francisco. She received a Master in Architecture from the University of Texas, Arlington, a Bachelor of Science in Interior Design from Texas Christian University, Fort Worth and studied at the École des Arts Décoratifs, Interior Architecture, Geneva. iara@iarabachmann.com.

Graphics Gallery

Graphic Images from Our Readers



© 2015 Tom Sidebottom

UC Berkeley by the Bay:

This stunning photograph was taken by Tom Sidebottom of Denver CO.

Tom was at UC Berkeley providing Information Technology services to Cal, something he does for all of the UC campuses. He is a tech expert who works for ServiceNow, a leading technology company.

ServiceNow IT Service Support Management (ITSSM) solutions addressing all service domains of modern enterprises including information technology, human resources, facilities, and finance. The company is headquartered in Santa Clara CA. www.servicenow.com

Designer of the Future Metropolis

By Lauren E. Hernández, Staff Writer; Photography by Michael A. Hernández



Isabel Castilla believes in taking her work home with her. The senior associate at New York-based James Corner Field Operations personalizes every step of the landscape architecture process by not only including the community she serves in public workshop forums, but by also taking steps to understand what it truly takes to build an engaging space.

In order to shy away from designing in what she refers to as a 'vacuum,' Castilla engages one-on-one with community members to grasp the varying needs of the public. This interaction with the public even extends to her home life, where she takes leftover plants home from her projects, tending to them in her home garden. Castilla, who states the most important aspect of designing public spaces is designing for people. She credits this undertaking as being beneficial to improving the design and functionality of her projects, and ultimately deepens her understanding of how to best serve the community. Although many of her repurposing projects take years until completion, Castilla gains gratification from the public's involvement and ultimate contributions to the final design plan.

Can you tell our readers a little about your background and upbringing?

I was born in Puerto Rico to a Spanish Father and a Puerto Rican mother. As a child growing up, I would spend the school year in Puerto Rico and often travel to Spain during the summers to spend time with my Spanish side of the family. This opportunity exposed me to a variety of places and cultures, building a keen interest in understanding different spaces and how people use them.

You received Master degrees in Architecture and Landscape Architecture. When did you decide to pursue a career in design and why both?

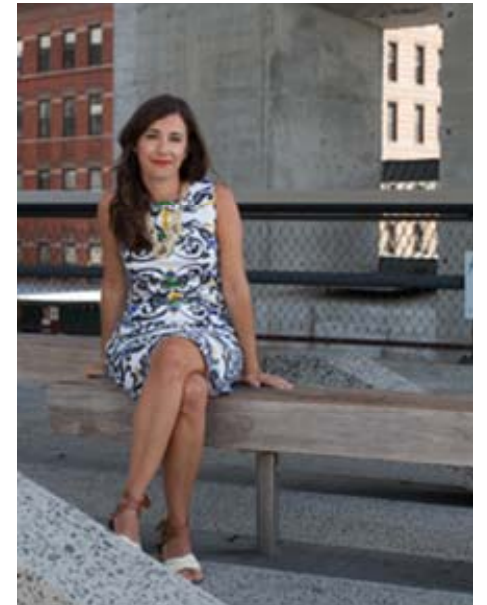
My career in design actually started during my undergraduate studies at the University of Puerto Rico School of Architecture (UPR). When you apply for college in Puerto Rico you have to state a major in your initial application and differently from US colleges, once you get into school you start with specialty classes right away. I had always been interested in art early on. By my parents, being very practical, suggested I look at fields that combined the arts with a type of business so I choose architecture.

I got into the school of architecture and dove right into design the first day of college without knowing too much about what the career entailed.

It took a bit to understand it, my first semester was quite challenging, but once I finally understood the design process, I was extremely fascinated by the career since every project

presented new opportunities for learning and being inspired by something new - whether it was the design of a house organized around the cycles of the moon, a project developed around a material I was not familiar with or sited on a location I did not know much about.

While doing my undergraduate studies at UPR, one of my professors pointed out how all of my designs aspired to embed the buildings into the landscape, significantly reducing the presence of the building as an object and allowing the landscape to be the primary medium in articulating a space. As I was considering applying to graduate programs in architecture at the time, she suggested I apply to a program that would allow me to explore both disciplines, Architecture and Landscape Architecture since she thought I had a good sensibility for it.



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High Line S3 Rail Yard Seating

© Iwan Bann

“ My new found interest in landscape architecture and public spaces combined with my formative years in architecture, which cultivated an interest in construction detailing and materiality, created a perfect balance for the type of work I do today. ”

Designer of the Future Metropolis: continued

By Lauren E. Hernández, Staff Writer

Similar to my undergraduate studies, I got into the dual degree program at Penn and without knowing much about it, moved to Philadelphia and dove right in. What surprised me about the program was to learn how landscape architecture approaches design strategically since the primary components of building an open space are often varying and changing over time - weather and nature. In addition, I became very interested in public spaces and in understanding how people interact with and experience a space.

My new found interest in landscape architecture and public spaces combined with my formative years in architecture, which cultivated an interest in construction detailing and materiality, created a perfect balance for the type of work I do today.

You've worked at some of the most prestigious design firms in the US on a variety of significant projects. Where did you develop your project/construction management expertise?

I am a planner by nature and being able to map a plan of action, thinking of all potential outcomes and how to best handle various scenarios helps tremendously in project management since one of the keys for successful management is to be several steps ahead of the project, anticipating any potential problems and being prepared to handle any possible outcome. So in a way, I think it comes naturally. On the other hand, I was lucky to work under excellent managers early on who taught me a lot of what I know now, particularly how to make the best decisions when facing difficult situations.

How do you define the urban landscape, and what opportunities do you see in making it a more vital aspect of the built environment?

To put it simply, urban landscape is the fabric that ties all of the spaces around buildings together, composing the public realm of a city. The types of spaces that make up this environment are quite varied - they range from streetscapes to parks, plazas and parks to complex post-industrial sites that are being integrated into the larger city fabric.

“ What I find most exciting about working on a variety of projects around the world is being exposed to a number of different cultures and landscapes and finding inspiration in them, making each project completely unique. ”

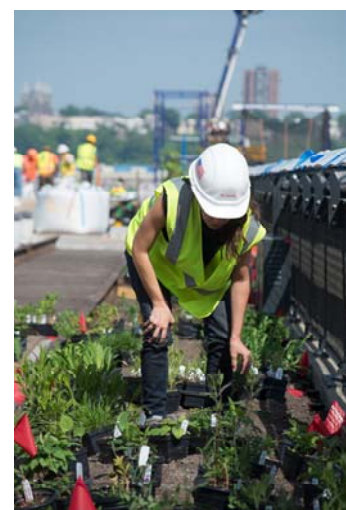
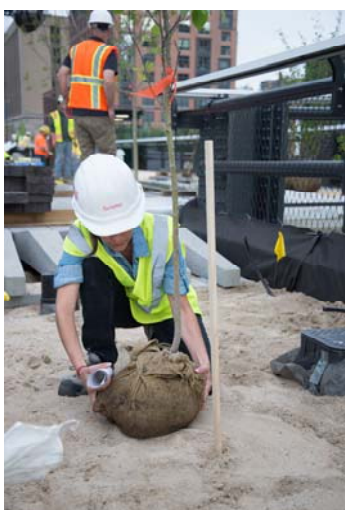
The urban landscape is the space where people interact either as they move from one destination to another or as a place for recreation and social exchange. As such, its design is integral to the life of a city.

How do the particular historical and cultural elements of a place influence your design approach?

Historical and cultural elements have a very strong influence in my design approach since they are what establishes a sense of a place and how people both view a space today and how they will interact with it in the future. Closely working with these elements allows the design of each project to be grounded in the unique circumstances of its context and to find innovative solutions that are unique to that one project. What is great about the type of work JCFO does and I work on is that no two projects are alike which keep you very agile as a designer in looking for ways to resolve unique and complex problems but also keeps the day to day work fun and challenging.

What were your biggest challenges upon graduation and entering the workplace? How did you overcome them?

One of the biggest challenges is feeling inexperienced. In school, you learn a lot about design methodology but in the end, that is only a small part of what a career in architecture or landscape architecture entails. Upon graduation I was immediately placed on real projects that involved coordination with various disciplines, assessing project costs and budgets, coordinating permitting and negotiating politics, all aspects I had not been exposed to in depth during school.



Getting her hands dirty on a job she loves.

Ms. Castilla gets to work, pitching in on landscaping tasks, on at the High Line in Manhattan, a project designed by Ms. Castilla

© Timothy Schenck

Designer of the Future Metropolis: continued

By Lauren E. Hernández, Staff Writer

This pushed me to do a lot of research on my own and ask a lot of questions to my mentors to ensure I was well prepared for every meeting or conversation. Feeling prepared allowed me to overcome my insecurities when placed in an unfamiliar environment and absorb as much as I could in order to continue learning and growing as a professional.

Your design and project management projects have spanned numerous countries, the US, Puerto Rico, Brazil, Australia and Mexico. What are the biggest plusses and minuses of working internationally?

What I find most exciting about working on a variety of projects around the world is being exposed to a number of different cultures and landscapes and finding inspiration in them, making each project completely unique. Every time I start a new project, the first few weeks of research are the most exciting - getting to know the place and its people, dissecting the elements that make it special and finding a way to use those unique elements as the basis of a design. Working in new places allows you to keep your eyes wide open, observing everything around you and getting inspiration, sometimes from the simplest things that in the end, ground the project in its context and make it unique.

The bigger challenge in working internationally is not being able to be as involved in the day to day coordination of a project, particularly when it comes to permitting and construction. I like to be involved in every aspect of a project, as I believe that is what makes a successful design where the projects main priorities are carried through. It is sometimes difficult to do this from afar.

“ Finally, work as hard as you can and be two steps ahead of everyone else. Don't wait for someone to ask, be proactive and don't be afraid to take the first step. Even if it is wrong, taking initiative goes a long way in the design field. ”

You are very involved with literal field operations - construction; how does that experience inform your design execution?

I believe that to be a good designer, you need to experience all aspects of what it takes to make a project. From the development of an initial idea, to its refinement through design iteration, to its execution during construction and finally to understanding how it matures and ages, how it's used by the public and how it is maintained. I have been very lucky to have had the opportunity to work on several projects from beginning to end and continue to visit them well after they have being completed. Understanding all aspects of the work allows you to be a better-rounded designer that can understand the challenges associated with the execution of a project and build in flexibility into your design. There is a big difference between a design in paper where everything is aligned perfectly and a construction where different material properties react to the environment and fluctuate.



Left: Landscaping the urban landscape for the benefit and enjoyment of the residents of New York City.

Right: An oasis of tranquil greenery, repurposed from abandoned infrastructure.



© Mathew Williams, Courtesy of Two Trees Management Company

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Designer of the Future Metropolis: continued

Understanding how to design to accommodate those intrinsic changes is key in ensuring a project's vision can be effectively carried from design to completion. Being involved as the project matures and ages allows you to learn what materials and details are robust, to stand the type of wear and tear a public space is exposed to and revisit those decisions on your next design.

What career advantages have you discovered as a woman and a Latina?

The field is continually growing and becoming more welcoming to women however, there are still many disciplines such as construction that are still very male dominated. In many occasions, when I am first introduced to a new project and to new people, I often see faces of skepticism when I first enter the room. This however is a great incentive to work harder and be more prepared in order to quickly demonstrate my experience and gain the room's trust. I see that, being in this position of having to prove yourself constantly is an advantage as it makes you work harder at what you

do. It pushed you to keep challenging yourself. My culture as a Latina helps in creating relationships with the teams I work with. Some of these relationships are simply established both because I am fully bilingual and can more easily relate to Latin American cultures particularly when I am working in construction or in places like Miami with a large Latin American population. In other cases, being a Latina is advantageous simply because Latin culture is a very welcoming culture and one that is always aiming to connect with people on a personal level which is very important when working in the design field where you need to find ways to effectively collaborate with people of different backgrounds in order to accomplish a job.

Given your broad range of professional experience in design, project and construction management, what advice would you give Latino students pursuing a career in the fields of design and construction?



The first piece of advice is to enjoy school and push innovation in their design projects as much as possible. It is great privilege to have the opportunity to design without other political and economic constraints so enjoy it!

The second piece of advice is to accept any new opportunity that comes your way, even if you are not very sure what it will entail. Any new experience is an opportunity for leaning.

Finally, work as hard as you can and be two steps ahead of everyone else. Don't wait for someone to ask, be proactive and don't be afraid to take the first step. Even if it is wrong, taking initiative goes a long way in the design field.



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High Line Rail Yard Walk Overview

© IWAN BAAN

About the Author: Lauren Hernandez is a state and national award winning journalist. Her articles and video stories have appeared in the Silicon Valley Business Journal, Mountain View Patch, Los Altos Patch, San Jose State Spartan Daily, and the Santa Monica Mirror. dearlhernandez@gmail.com, follow her on Twitter @LaurenPorFavor

About the Photographer: Michael Hernandez is a Los Angeles-based freelance photographer. When not doing cover shoots for ByDESIGN he can be found photographing professional models, athletes and product placement models in Southern California. He can be reached at: dearlmhernandez@gmail.com

Enhancing the Urban Experience

Educated in both architecture and landscape architecture, Isabel brings exceptional attention to design creativity, detailing and construction implementation. She is currently the lead designer and project manager for Section 3 of the High Line, The Underline in Miami and the Lincoln Road District Master Plan in Miami Beach. She recently oversaw the design and construction of the Dock Street Roof Terrace in Dumbo, NY. She was lead designer for a new, oceanfront 188- hectare luxury villa

and hotel estate and reforestation initiative in Brazil, oversaw design and construction of two high end residential projects in Manhattan, and was senior designer on the master plan and vision for a 128-hectare decommissioned defense site in Australia and Baker Field, a new waterfront park on the Harlem River, New York. Isabel has also worked

on the East River Master Plan, a 9-acre commercial and residential development with more than 6 acres of public open space overlooking the East River in Manhattan with Richard Meier & Partners Architects and SOM; and the Surfside Residence, a 14-acre residential estate and gardens on the coastal dune landscape of Nantucket, MA.

Professional Career

- James Corner, Field Operations, New York, NY
- Skidmore Owings and Merrill, New York, NY
- Wallace Roberts and Todd, Philadelphia, PA
- Toro Ferrer Arquitectos, San Juan, Puerto Rico

Practice

- The Underline, Miami, FL
- Lincoln Road District Master Plan, City of Miami Beach, FL
- 23rd Street Rooftop, New York, NY
- Dock Street Rooftop, New York, NY
- High Line, Section 3, New York, NY
- Maribyrnong Defense Site Redevelopment, Australia
- Knight Plaza, Miami, FL
- Duas Barras, Brazil
- Soho Private Residence, New York, NY
- Upper East Side Residence, New York, NY
- Boathouse Marsh, Baker Field, Columbia University, New York, NY
- Schwartz Residence, Nantucket, MA
- East River Plaza and Promenade, New York, NY
- Four Seasons Hotel , Mexico City, Mexico (with SOM)
- Seacrest Village , Florida(with WRT)

Academic

- Lecturer, Graduate School of Fine Arts, University of Pennsylvania
- Teaching Assistant, Graduate School of Fine Arts, University of Pennsylvania

Awards & Recognition

- ASLA Certificate of Honor, American Society of Landscape Architecture
- Faculty Medal in Landscape Architecture
- Wallace Roberts and Todd Fellowship
- Lewis Dales Traveling Fellowship

Publications

- "Un paseo por el High Line" published by Entorno-CAAPPR num. 10, 2010

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Master of Architecture
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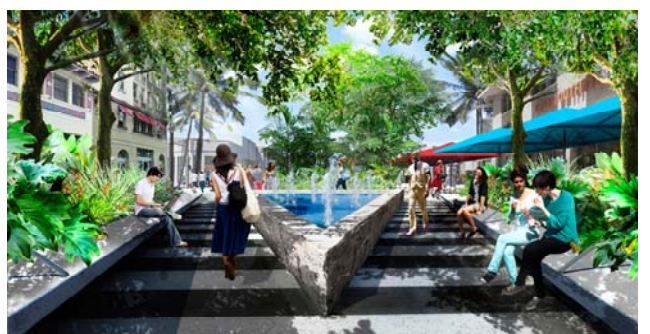
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Top: Dock Street, meadows view to Brooklyn Bridge. High Line S3 Iwam Baan rail yard seating
Middle: Proposed JCFO Lincoln Road 400 / 800 Blocks (T), JCFO Underline Brickell back yard (B)
Bottom: Nantucket Residence (L), Nantucket Residence (R)

Inspiring Dialog Through History: Dr. Mike Amezcua

By Diana Marquez



Mike Amezcua is the kind of Professor whose class you don't want to miss. He is excited about his job, inspired by his work and currently working on unique and exciting research. He explained: "I'm very lucky, every day I do something that I truly love. Being a faculty member is challenging, but it is all worth it".

Professor Amezcua is an example of a new generation of individuals who are currently re-defining American History; incorporating and giving its due place to the experiences of immigrants and other minorities in the American metropolis. Mike specifically conducts research on the Mexican immigrants and other Latinos and their role in shaping Chicago history.

Mike is an Assistant Professor of History at the University of Notre Dame as well as a Faculty Fellow in the Institute for Latino Studies. During my conversation with Mike, we discussed his upcoming book *The Second City Anew: Mexicans, Urban Culture, and Migration in the Transformation of Chicago, 1940-1986*, as well as the different people that influenced his career path.

Born and raised in Los Angeles, CA, Mike's mother was a janitor at the USC campus, and his dad was a car mechanic. He attended West Los Angeles College, UCLA, and subsequently receiving his M.A. and Ph.D. from Yale University.

Throughout college, Mike enjoyed doing archival research, so he decided to continue his educational career by pursuing a M.A. and then a Ph.D. Mike mentions: "I enjoyed doing research, but there was always the fear of the unknown. Regardless; I decided to go for it".

Mike did not have any academic role models to look up to, but his parents were always supportive of his goals. When I asked Mike to provide advice for the younger generations who might be facing similar fears, he responded that it is crucial to always be alert and aware of the people around you who could nurture your goals and become your mentor. He explained: "I had wonderful mentors along the way (of his career) who motivated me to pursue a graduate degree and to keep going."



Past recipient of major fellowships and grants from Northwestern, Princeton, Trinity College, and the National Museum of American History. In 2013-2014, he held a UC Chancellor's Postdoctoral Fellowship at UC San Diego.
mike.amezcua@nd.edu



Mike grew up listening to stories about his grandmother and great-grandparents; both of whom lived in Chicago during the 1920's. His grandmother, Mrs. Ofelia Franco, was born in Chicago, but was eventually deported with her family and sent to Mexico during the Great Depression.

This topic intrigued Mike and inspired his dissertation now a book in progress, titled *The Second City Anew: Mexicans, Urban Culture, and Migration in the Transformation of Chicago, 1940-1986*. He researched the urban history of the Chicago area, neighborhoods like the ones his family great grandparents lived in. Mike was inspired by "barrio" history and the ways Latinos have "customized" the built environment of Chicago to make it home.

Mike is turning his dissertation into a book. The book details the historical formation of Latina/o urban spaces after World War II as they changed the built environment, cultural practices, politics, and racial formations. Mike elaborates: "This book speaks to the part of American History that sometimes doesn't get addressed. I hope that my book engages those who want to learn more about how Latino barrios go beyond the city limits."

Mike explores the unique identity of Chicago, its individual culture and customs, which are interlinked with the spaces that they inhabit. These spaces have all developed in part with the influences of the people that he is studying.

"I am hoping I can bridge the gap between American History and Latino History. Chicago is a very proud city, and I hope that this book encourages people to talk about it during their everyday lives. Hopefully the ideas in it can be reaffirmed or at least serve as conversations starters as a result of this book."

“ This book speaks to the part of American History that sometimes doesn't get addressed. I hope that my book engages those who want to learn more about how Latino barrios go beyond the city limits. ”

Prof. Mike Amezcua, Notre Dame

The Summer of Trump

By Dr. Paul López, Professor of Chicano Studies and Sociology

This past summer of 2015 will be remembered as the summer of Donald Trump. Why Donald Trump will be remembered is due to his opening remarks to announce his Presidential campaign.



And in doing so, Americans will either agree or disagree with his point of view. I am hoping for the latter.

In true Trump style, he made statements based upon falsehoods and incited an old American style of promoting racial hostility. He said regarding Mexican immigrants, "When Mexico sends its people, they're not sending their best. They're not sending you. They're not sending you. They're sending people that have lots of problems, and they're bringing those problems with us. They're bringing drugs. They're bringing crime. They're rapists. And some, I assume, are good people."

“ They're sending people that have lots of problems, and they're bringing those problems with us. They're bringing drugs. They're bringing crime. They're rapists. And some, I assume, are good people.”

Unfortunately, Trump's opening remarks bought back ugly reminders for some Americans. It is an old message of hate and racial discrimination. Indeed, Russell Contreras' article, "Trump's mass deportation idea was tried in the 1930s," reminds us of the dark days of America's racial past. Due to the economic downturn of the global economy and the unemployment of millions of Anglo-Americans was too much to swallow. Those who were targeted to "fix" the problem of high unemployment were Mexican immigrants and Mexican Americans.

Furthermore, Trump's speech is not without precedent behavior of others. For example, Ann Coulter with her current inflammatory book titled --- "Adios America," also remarked how America is being changed for the worse by liberal immigration policies dating back to the 1965 Immigration Act. In short, she argues that Mexican immigrants and other immigrants today are not like past white ethnic immigrants who have all but assimilated today.

Before Trump and Ann Coulter there was Pat Buchanan. One of Pat's Buchanan's book argued that Mexicans would re-take back the land that was stolen from Mexico. You know AZ, CA, TX and NM. Yet, his dire predictions have yet to come true.

This 1932 photo from the Los Angeles Herald Examiner Collection of the Los Angeles Public Library shows hundreds of Mexicans at a Los Angeles train station awaiting deportation. (Los Angeles Herald Examiner Collection/Los Angeles Public Library via AP)

Like the 1930s, the Reparation Movement saw over 500,000 to perhaps one million Mexican immigrants and Mexican Americans deported to Mexico. Sadly, the Trump rhetoric is inciting the same fear regarding Mexican immigrants. One hate crime against a homeless Latino was reported in Boston not that soon after Trump's anti-Mexican remarks. The two individuals caught beating the homeless man said it was Trump who inspired them. Even despite the fact today, Mexican immigrants have reached a zero level of migration. Indeed, the popular narrative to support anti-Mexican rhetoric continues to spin a narrative that is just not based on reality. If you look at who is actually migrating today, its immigrants from China and India. Sure Mexican immigrants continue to outnumber immigrants from China and India, but that is because the two groups are recent immigrants compared to Mexicans. So until the narrative is changed, Mexico and Mexican immigrant will continue to be seen as the scapegoat.



The Deportation of Mexican Workers In the 1930's in Los Angeles.

An all too common sentiment reflected in this sign of that era..

Mexicans, many who were US Citizens, loaded on box cars for repatriation.

The Summer of Trump

By Dr. Paul López, Professor of Chicano Studies and Sociology

What is needed, is to move the narrative of the social construction of the border. Since the U.S.-Mexico border is used to validate a false assumption of the border. The border is socially constructed today to re-enforce the false assumption that Mexicans enjoy migrating abroad. I don't see how paying a coyote thousands of dollars is any fun. Then crossing the border where over 200 to 300 hundred Mexicans have died each year since we enacted harsher measures to appear tough on undocumented immigration.

Trump is not the one to find actual facts about migrants, whether documented or undocumented. In fact, what most people often see is what is called the pioneer stage of migration--just look at Sean Hannity's (of Fox News) insightful tour of the border according to him - what a weak view, getting in a border patrol truck and giving Fox viewers insight. What you don't see from his limited or short-sighted analysis is the long term effects of immigration.

My own family background today consist of several generations of Mexican Americans. My grandfather and his family migrated during the time of the Mexican Revolution.

About the Author:

Dr. Paul López is a Professor of Chicano Studies and Sociology. His current appointment is at Chico State University where he teaches Chicano Studies and Sociology courses.

Prior to coming to Chico State Dr. López taught at Boise State University, University of San Francisco, the University of California, Santa Barbara and several others colleges and universities.

Dr. López has also been a guest commentator for the PBS program "Los Braceros: Strong Arms to Aid the U.S". and also served as a historian expert for the remake of the John Steinbeck book of MICE and MEN which was turned into a play. The play was changed from the 1930's era of the Great Depression to the historical period of the former U.S.- Mexico Bracero era.

Education

BA Chicano Studies, California State University, Northridge
MA Sociology, University of Notre Dame
Ph.D. Sociology Northeastern University

My father and most of his siblings were born in the United States. And due in part to the anti-Mexican sentiment of the 1930s, my grandfather along with his wife went back to Mexico. As for my father, he eventually used what many Mexican immigrants use today to migrate north, social networks. Social networks develop overtime as migrants get connected to the United States. The social networks Mexican immigrants have used are well-established today. Theses social networks can consist of employers, families, friends, and other institutions that create long term migration.

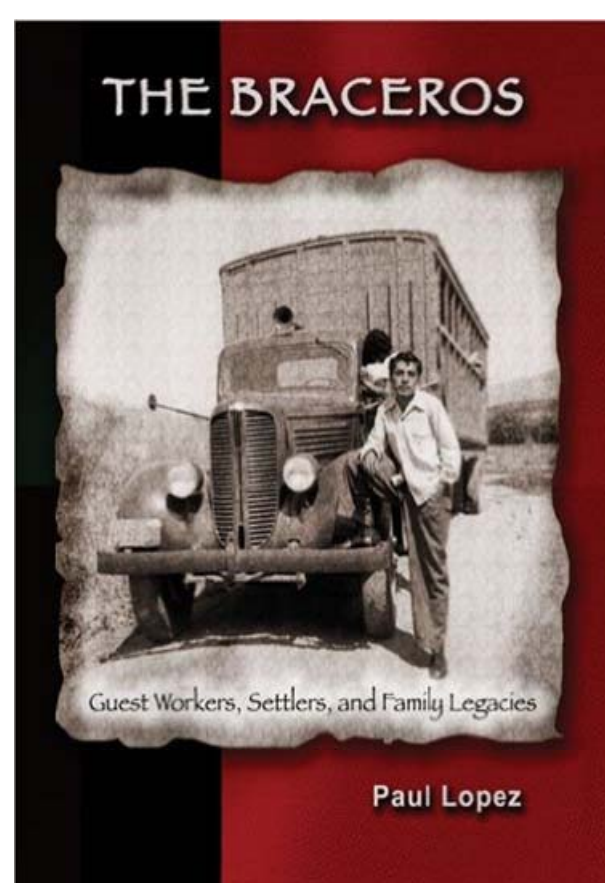
Today, the migration of Mexican immigrants is well institutionalized. Most Mexican migrants have historically come from the Northern-Central regions of Mexico. Indeed, Mexican migrants have a long history of using social networks, and U.S. employers are known for relying upon social networks to recruit Mexican immigrants.

“ My grandfather and his family migrated during the time of the Mexican Revolution. My father and most of his siblings were born in the United States. And due in part to the anti-Mexican sentiment of the 1930s, my grandfather along with his wife went back to Mexico. ”

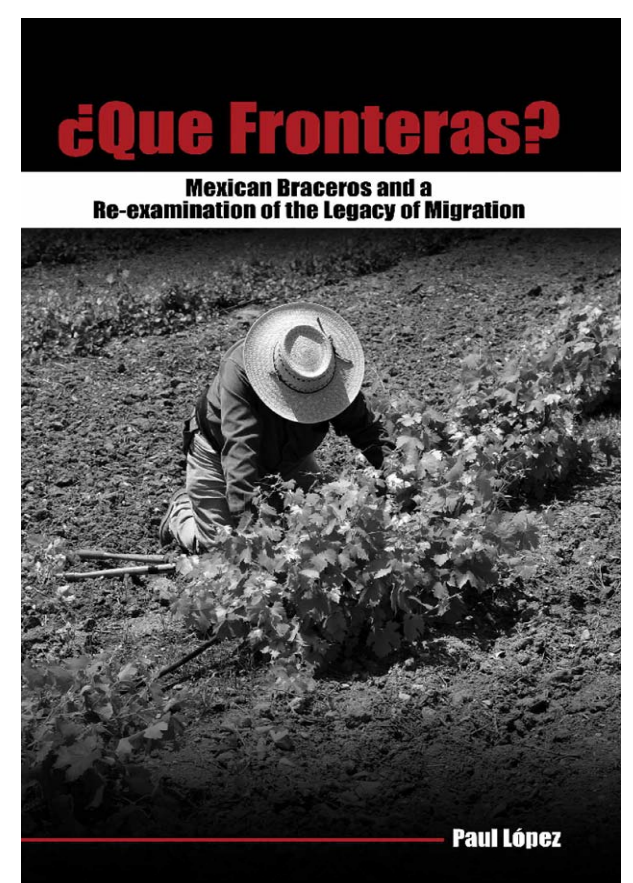
Yes, even today, Mexican immigrants who toil in the harsh conditions of picking California's fruit and vegetables which feeds the nation and the world are recruited through well-established social networks.

Don't react to the fear. They are creating a narrative of fear that few Americans actually buy into today. Those who continue to buy into the fear campaign are the pre-baby boomer generation who recall when there was less racial and ethnic diversity and wish to hang onto the idea of the United States as a homogenous society. The so-called, *Silent Majority*, Trump keeps saying are the ones supporting his fear campaign.

Support for Trump also comes from those who lack the critical insight needed to combat the type of fear that today's immigrants need to be examined as anti-American. It's too bad we forget to learn from our past.



"The Braceros: Guest Workers, Settlers, and Family Legacies."
Kendall/Hunt Publishers



"¿Que Fronteras?: Mexican Braceros and a Re-examination of the Legacy of Migration."
Kendall/Hunt Publishers

Vibrant Summer in Spain & Italy

By Ana Tenorio

Volume 17

October 23, 2015

When I first set off for Spain, little did I know what a transformational summer awaited.



Spain was a country full of duende; rich in culture and provocative emotions emanating from music, dance, carnivals, food and its mesmerizing historical monuments.

My travels began in a small tourist town known as Guardamar Del Segura in Costa Blanca. It is a town that you see change before your eyes over the span of two months. In late May, Guardamar feels like a ghost town on a Sunday afternoon during siesta hour as all businesses are closed and people take their daily afternoon nap, but by June and July the town is full of people, fireworks, bonfires, parades and open air dances.

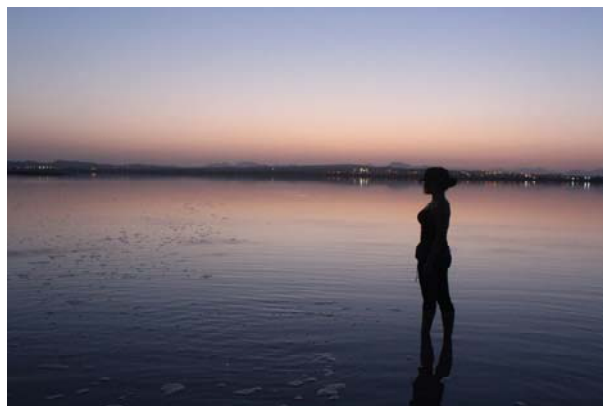
What brought me to this beautiful town was the UC Berkeley summer architecture studio taught by Professor Alejandro Salazar-Jasbon. The studio immerses you in culture, history and the choreography of urban cities in order to better understand the principles of design. During the first two weeks, we explored and recorded the city of Guardamar by means of diagrams, poetic descriptions and video productions that captured the textures, details, and time lapse of specific sites and events. Some of which included the Guardamar del Segura Castle, the Phoenician city of La Fonteta, the Las Dunas Caliph hermitage/fort, and the town Mercadillo.

The most fascinating aspect of Guardamar was witnessing the footprints of architecture from different eras and seeing the impact that the environment has had on human structures. As a landscape designer with deep appreciation for the environment, I was intrigued by the engineering of the Segura River and the history of the reforestation of Las Dunas in an attempt to help stop the levante from continuing to bury the city in sand and the Phoenician city that was discovered in the dunes.



Guardamar del Segura, a small tourist town in Costa Blanca, where I attended the UC Berkeley summer architecture studio taught by Prof. Alejandro Salazar-Jasbon.

“ The most fascinating aspect of Guardamar was witnessing the footprints of architecture from different eras and seeing the impact that the environment has had on human structures. ”



Top: Santa Barbara Castle in Alicante, Spain. It's origin dates to the 9th century when Muslims had control of the Iberian Peninsula,

Middle: Isla de Tabarca, it's waters are a Mediterranean Marine Reserve for their excellent quality and biodiversity of flora and fauna.

Bottom: Salinas, Torre Vieja, Spanish nature reserve.

Top: Museo de la Almoyna in Valencia.

Middle: Generalife in Granada, literally, "Architect's Garden" was the summer palace and country estate of the Nasrid Emirs (Kings) of the Emirate of Granada in Al-Andalus in Andalusia..

Bottom: The City of Arts and Sciences is an entertainment-based cultural / architectural complex in Valencia, Spain.

Vibrant Summer in Spain & Italy: continued

By Ana Tenorio

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In the succeeding weeks I traveled to eleven breathtaking cities in Spain; Alicante, Torrevieja, Granada, Altea, Valencia, Cordoba, Sevilla, Madrid, Barcelona, Tabarca and Elche. My first introduction to Alicante was a walk along the boardwalk, plazas and a once in a lifetime epic hike up to the Santa Barbara Castle with my fellow colleagues and friends. I remember arriving to the castle and everyone making their way to the food stand for a granizado to cool off from the heat. I was amazed by the detail in the craft of the castle and the view of the entire city.

Torrevieja was a city embellished by the Salinas pink lagoon; it was a place full of tranquility and alluring to the eye. The Salinas made me conscious of the impact humans have on natural sites when placing a structure that disrupts that site rather than coexisting with its surroundings.

Granada was where for the first time I visited one my favorite landscapes; the Court of Lions fountain and Generalife at the Alhambra. It was a surreal experience to have walked through the palace and gardens, to have observed the detail of the script on the walls, the layout of every space and the water fountains present almost everywhere you explored.

“ Following my time in Spain I embarked on solo travels through Italy for fifteen days. These fifteen days taught me to preserver when all odds are against you, to be adaptable, resourceful, resilient and to enjoy to the fullest every aspect of life. ”

Valencia was a city with some of the best Paella and Tapas, futuristic Calatrava buildings and underground roman ruins within buildings. While in Barcelona, I had the opportunity to visit the Sagrada Familia and Park Güell by Antonio Gaudi; visiting these two sites were a dream come true since Gaudi was one of the architects that inspired much of my work as an undergraduate.

Following my time in Spain I embarked on solo travels through Italy for fifteen days. I still wonder how I made it to the end. I must admit that when I arrived to Rome I was rusty on the elementary Italian I learned my sophomore year of college and I did not travel with any fancy tech gadgets. These fifteen days taught me to preserver when all odds are against you, to be adaptable, resourceful, resilient and to enjoy to the fullest every aspect of life.

My first morning in Rome was like Christmas Eve for a child; I woke up in disbelief and couldn't wait to explore every corner of Rome.

The first day I walked endlessly through every street admiring the buildings, the pavements, the fountains, the plazas, the ruins, the coffee shops, the river, Vatican City and the Colosseum. I didn't realize I had become an expert in navigating Rome without a map until tourists began to approach me asking for directions thinking I was an Italian native.

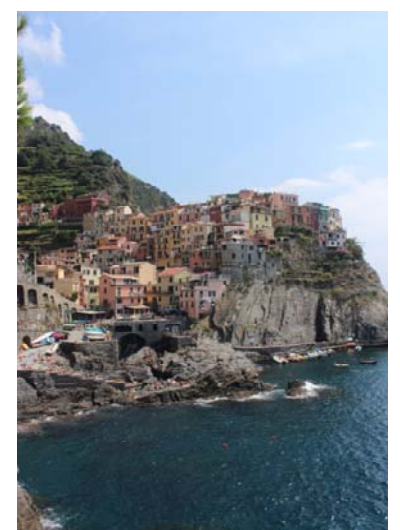
After Rome I headed to visit my all-time dream landscape, the Villa Lante in Bagnaia. Next I resided in Florence where I made some great friends from all over the world.

Subsequently, I visited Cinque Terre where I had some of the best pasta and accomplished to complete a very long, but rewarding hike through the mountains that led me to every neighboring and colorful town.

Lastly, I ended my travels in Pisa where I could not skip on visiting the leaning tower, capping off the most vibrant summer of my life!



Top row (l to r)
Mosque of Cordoba, a monument of Moorish architecture; **Forro di Nerva** in Rome completed in 97 AD, **Leaning Tower of Pisa** completed 1372.



About the author: Ana Tenorio received her BA L. Arch. from CED UC Berkeley, Contact her at: anakenorio@gmail.com

Bottom row (l to r): **Piazza di Michelangelo** in Florence, **Villa Lante in Bagnaia**, **Cinque Terre**, coastline with five villages in the surrounding hillsides, are part of the Cinque Terre National Park and a UNESCO World Heritage Site.

Lilian Hicel: Latina in the Louvre & Art for the Blind

By Roy R. Hernández



Lilian Hicel was born in Mexico City and began painting in 2003. She realized that the blind have no opportunity to see or feel what was reflected in her work. So she began to emphasize the lines and details of her work.

Perfecting her style over time, she embarked on a path to accentuate the different textures and volumes of each color on the canvas. She uncovered that various textures can evoke an experience when touched, such as fear, anxiety, sadness, happiness, peace, etc.

Lilian's paintings capture feelings that blind people can experience, and communicate with, by stroking them and knowing what is reflected in them, sensing the feeling and vibration of each painting.

That is how she created the painting style she calls "Blindism," designed and intended for the blind. Moreover, most of her works can be viewed in 3D. Her goal is to have art be "lived and experienced, livening up every moment of history."

“ My special guest at the exhibition in the Musée du Louvre was the Director of the European Blind Union, who is totally blind. After he saw all my paintings through his hands, he said: "this represents FREEDOM, I would name it like that!" ” Lilian Hicel, Artist

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Hicel's art is passionate evoking emotion and strength, idealizing the soul of the hero. She describes her work in a way only an artist can: "revolutionized painting because her spirit carries an ideal that embodies shed blood, tears of hope, and fighting for the welfare of others."

Her paintings say that "woman are courage, life, hope and part of the revolution fighting for freedom; duality, overwhelming love, woman is the red kiss, the flavor that wakes the senses, who loves until she becomes ashes."



"My special guest at the exhibition in the Musée du Louvre (section Carrousel du Louvre) was the Director of the European Blind Union (right), who is totally blind, named one of my paintings which I didn't know how to name. After he saw all my #PaintingsForBlind People through his hands, he said: "this represents FREEDOM, I would name it like that!" It was awesome when he said: "I like your Paintings and my favorite one is FREEDOM"

