

ByDESIGN

An Online Journal of Exceptional Achievement

Jennie F. Lew

“Separate Lives,
Broken Dreams”
Emmy Award
Winning Film
Producer and
The Painful
Saga of Hope
and Survival



**Guest
Speaker &
Scholarship
Awards
Hosted by
ByDESIGN
and CED**

**ByDESIGN
Celebrates 3 Years
of Publication**

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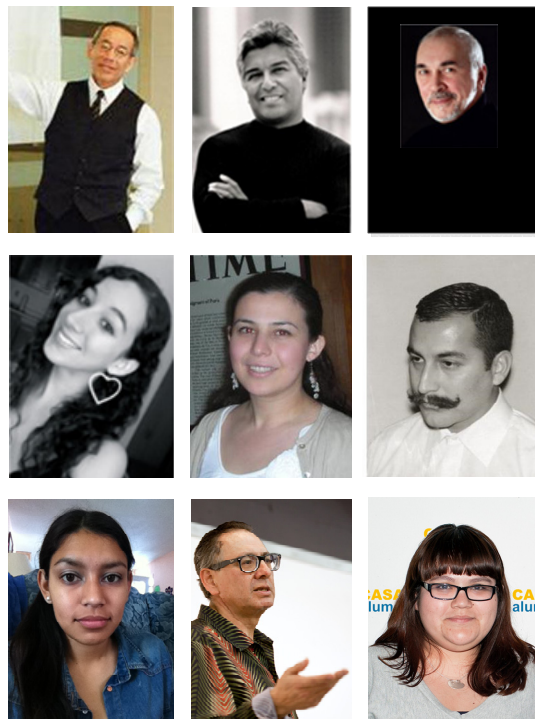
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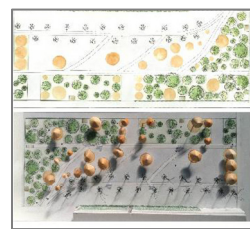
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ANNOUNCEMENTS

CASA Alumni at Work, Let Us Know Where You're At

The next issue of ByDESIGN will contain another feature article on CASA Alumni at Work. (See ByDESIGN Volume 7 February 2013.) The original concept of this section was to illustrate that CED UC Berkeley graduates are still finding exciting professional careers with a variety of leading design firms.

As editors we routinely get professional notices from those that keep us up to date as to their work and accomplishments. If you are one of those who have contacted us, we encourage you to continue to do so with us at ByDESIGN. We want to recognize your participation in the design profession as well as other endeavors, and help further the professional promise of all our fellow graduates.

ByDESIGN invites recent, as well as past graduates of CED and those of other design schools, to let us know what you are doing in your careers. Email us if you are interested?

Here are some CED graduates recognized in prior issues:

HKS

Celeste Rodriguez
Junior Designer
HKS, Los Angeles
MA Arch, USC 2012, BA Arch, UC Berkeley 2010



Zimmerman + Associates

Gerardo Guzman
Designer
Zimmerman+Associates
BA Architecture 2010



Andrea Lino
Draftsperson
Kappe+Du Architects
BA Architecture 2010
CED UC Berkeley



City & County of San Francisco Department of Public Works

Silvia Robertson
Architectural Assistant 1
City & County of San Francisco
BA Architecture 2010

ON THE COVER:

The cover photo was shot in San Francisco Chinatown on May 6, 2014 by Los Angeles based photographer Michael A. Hernandez. He received a BA Fine Arts from the Pasadena Art Center. dearlhernandez@gmail.com

A Tale of Survival and Hope

By D. Oswaldo Lopez, AIA, LEED GA



In the course of our human history there are stories that continue to remind us that life is a struggle for many with in our community. For if we look not to far into our distance past we continue to be reminded of it.

In this edition of ByDesign, we are honored to share the story of one of our fellow CED Alumni in Jennie F. Lew, who aside from her career success as a architect and community planner, also found success as a film producer of the Emmy winning documentary "Separate Lives, Broken Dreams" which tells the tale of the U.S. Chinese Exclusionary Act and its ramifications on Chinese American immigrants and their families.

"Separate Lives, Broken Dreams" is one story of human history that documents the life of survival against great odds and the barriers of discrimination of fellow human beings against other fellow human beings. Some say we should forget our dark past and move on. But doing so could keep us from bettering our nature as people and maybe suffer our failure as a nation and as a civilization.

We can only hope and anticipate that stories and films such as these can be done more frequently. For we know they aren't told often enough. But let us rejoice and be grateful for people such as Jennie in that it her own quest to bring change to our world she gives us a great gift of elevating our own consciousness of how we as people are all a part of this one family known as the human race.



Jennie F. Lew
San Francisco Chinatown, CA
May 6, 2014

Photo: © 2014 Michael Hernandez

On the Boards, exceptional CED Student Work posted on the CASA Website

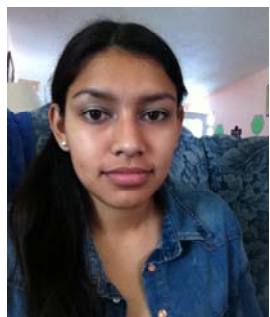
Marisol Sanchez
BA L Arch '14

Project: American Steel Studios "the RECKLESS"
Land Arch 103
Prof. Chip Sullivan



Design Problem: Convert an outdoor space to expose large scale projects and also have a circuit for parades. Integrate energy saving devices to provide energy for the studios.

Solution: A circuit with seating and stages to display projects. Solar "trees" and red turf for visual excitement.



Corina Velzco
BA L Arch '14

Project: American Steel Studios Courtyard
Land Arch 102
Prof. Chip Sullivan



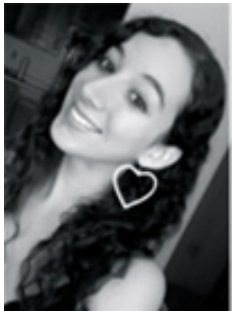
Design Problem: Convert an outdoor space to display artist's work housed in the Studio. Integrate energy saving devices.

Solution: Courtyard features several vegetation types to reflect American Steels Steam Punk culture split into 3 areas: wire tree framing a promenade, a COR-TEN Steel cone trees and bioluminescent trees.



“Separate Lives, Broken Dreams,” Emmy Winning Documentary Tells of Painful Saga

By Lauren E. Hernandez, Staff Writer



Jennie Lew, a project manager who boasts over thirty years of experience in an array of fields ranging from healthcare, real estate, consulting, design and community advocacy, is not an ordinary project manager. Notwithstanding Lew's extensive knowledge of architecture and city planning, her innate social consciousness married with her passion for community outreach culminated in a National Emmy Nomination from the Academy of Television Arts & Sciences.

Her acclaimed documentary “Separate Lives, Broken Dreams,” as well as decades worth of planning and designing, were all undertaken with a common goal: make life better for people. Whether it be community planning for non-profit organizations, urban land use development or educating society on the Chinese Exclusionary Act, Lew has done just that.

Can you tell us a bit about your personal background?

I am a 4th generation Chinese American. My paternal grandfather served as a cook during the construction of the transcontinental railroad. After the railroads were completed, America closed their doors on this source of cheap labor that was no longer needed. Though my great-grandfather had worked his whole adult life in America, the Chinese Exclusion Act excluded him as a laborer to bring his wife and children to the U.S. As a result, both my parents were born in Toisan, China where they met through an arranged marriage. By working around this unjust immigration policy, my father was finally able to immigrate to America as a “paper son” (one falsely assuming the identity documents of a son of a Chinese Merchant to circumvent Exclusion laws). His eventual service in the Armed Services in Korea allowed him to bring my mother over as a “War Bride” of an American G.I.. They settled in San Mateo and started their family there.

What drove you to study architecture and urban planning?

My father was an accountant but he was always very artistic and I believe he had a deep desire to be an architect. We spent a lot of time looking at houses and he eventually had a lot of input into the design of one of our homes; I think I picked up on his interests. In the early 1970's, architecture was still considered very much a “man's field.” My drafting teacher tried to talk me out of it suggesting I focus on mechanical drafting. A cousin graduating from UC Berkeley in Architecture said “Why not go for it?” I followed his advice.



San Francisco Community College's new Chinatown/North Beach campus. Lew provided land use expertise to a broad based community coalition that fought for its funding and eventual construction

My focus at Wurster was on community design, influenced by groundbreaking professors that mentored such interests and by a critical mass of like minded students that were active in Third World student associations at that time (i.e., AAA, CASA, BEDSA). We had design studios that worked on projects in the South of Market and Japantown in San Francisco, and Oakland Chinatown where we focused on issues of affordable housing, community facilities, gentrification and displacement.



Jennie F. Lew
San Francisco
May 6, 2014

I think it was late in my junior year while attending a community meeting of the San Francisco Redevelopment Agency in Japantown where I saw a City Planner wave his hand across a colored land use map basically wiping out decades of natural development of a vibrant and cohesive community in favor of a plan that would displace many longtime residents in the interest of eliminating “blight.” At that moment I realized that as much as a culturally sensitive architect could exercise responsible design, that was just one element to a much more complex situation. There were the building codes, zoning ordinances and policies, funding agencies, political commissions, elected officials, and developers that really held the fate of many communities of color. So, that “ah ha” moment led me to realize I needed to learn a lot more about planning, public policy, development and financing.

Do you view architecture or urban planning offering solutions to society's issues such as affordable housing, healthcare, or environmental issues?

I don't just hold a view or belief regarding such solutions, I now have over 30 years of professional experience that has demonstrated the impact that sensible and sensitive design and planning can have on our physical, social and economic environment and well being. I have worked as a community planner for non-profit organizations, urban designer on redevelopment projects, negotiator of development agreements as a consultant, and a private sector project manager for commercial offices to health care facilities.

“ At that moment I realized that as much as a culturally sensitive architect could exercise responsible design, that was just one element to a much more complex situation. ”

Creative design, land use policy, financing mechanisms, non-and for-profit partnerships have resulted in affordable housing being built, low interest rehabilitation loan programs, new open space and recreational facilities, new childcare centers and educational facilities in many communities across the country. Innovation and sensitivities need to push public agencies and private sector interests to be creative in implementing these solutions. It takes the right people, with the right skill sets and sense of commitment, at the right time to provide the spark and follow-thru as necessary to articulate the problem, seek solutions within the community and engage all the parties to work together. For my generation of graduates of UCB, College of Environmental Design, such ideas and results are not mere possibilities but are established results reflected in hundreds of millions of dollars in community improvements.

“Broken Lives, Separate Dreams” continued

You produced your film "Separate Lives, Broken Dreams" about the Chinese Exclusionary Act. Did your background in architecture, urban planning and community design shape your desire to tell this story?

I initially stumbled into visual media work while attending MIT, quite frankly it was a relief from my Masters Program in City Planning, I took a class in community cable television (don't ask me why?, but I certainly have NO regrets). With that training, a simple summer youth program in Boston Chinatown in photography eventually led to me giving 1/2" reel-to-reel video workshops to community non-profits regarding how to use the medium for self expression, community outreach and education. From my point of view, a camera and editing equipment was just another community tool for helping residents to express themselves, explore their lives and environment, and tell their stories. As an architect you use your pencil, as a planner I thought video/film could be a very powerful and effective tool for raising awareness and advocating for change. "Separate Lives" came many years later only after I had worked a few decades in design and planning, after I realized there was something inside I still wanted to explore and accomplish with visual media.

Do you feel filmmaking can be used to change and educate people about issues they may have previously viewed differently?

I got into filmmaking for that exact reason in that it's a huge educational tool, and as such, it has the ability to transform and initiate change. As a young "wannabe-architect", I thought "oh, if I design it .. life can be better." Then as a planner, I thought "oh, if I can help develop the policies, codes and financing ... life will be better." I invested a lot of energy and time in my career on the built environment and there was a moment of revelation that it occurred to me, the ability to impact a person's consciousness was of equal if not greater consequence. Before "Separate Lives," I had worked on smaller projects such as a short film regarding the effect of pedophilia in the Southeast Asian community. How a refugee, low-income, largely non-English speaking immigrant population could be preyed upon and vulnerable to such crimes. After viewing the film, people would say "gee, I didn't know this was happening .. I didn't know that's how victims feel." That sort of change in awareness was also expressed by those that saw "Separate Lives" and it was equally moving .. "now I know why my grandfather never wanted to talk about his experiences at the Angel Island Immigration Center." Film can be a very powerful and moving medium because it can portray first person stories with all the full emotion that can be conveyed in a person's voice and expressions.

Viewing film can initiate a shift in our point of view which can change people's perceptions on many subjects, which in turn can transform one's understanding of not only other lives but insight into themselves. If that sounds Buddhist, well that's how I actually view it.

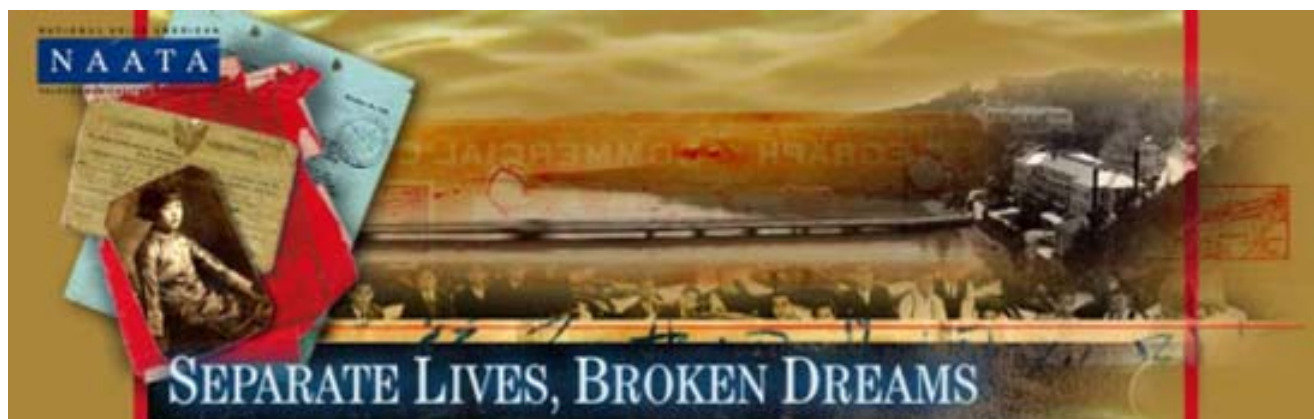
What were the challenges you had to overcome. Do you see any similarities between producing a film and doing architecture?

Project management is key to filmmaking. As the Producer/Director, you are assembling a group of experts, guiding and supporting them towards an end product, not at all that different than putting up a building or complex. It's not like I know how to light, lens or edit, but you have to know enough of each aspect to direct others on what and how you want it. Fundraising as a producer is like financing a project, you have your spreadsheet complete with contingencies, potential funders, perform your dog-and-pony show to cost/benefit the potential outcome. Then once you're funded, a good part of your energy is to keep within the budget and schedule.

“ I invested a lot of energy and time in my career on the built environment and there was a moment of revelation that it occurred to me, the ability to impact a person's consciousness was of equal if not greater consequence. ”

A documentary has a whole set of challenges in that much of it cannot be scripted. It's not like you cast your actors and they say written lines. The Exclusion Era was a very disruptive and painful period in the Chinese American experience. Foremost, many of those that actually lived through the experience were in their 80's and 90's when we filmed. Many were not only few in number and frail, but a good many found it so painful to recall what they went through, it took a huge effort to not only find subjects but ones willing to be in front of a camera.

This film used a lot of community design/planning skills. My co-producer Yvonne Lee and I had to reach out to the community, engage their trust and comfort level to share their stories, and most importantly, there is a huge investment to represent their story as heartfelt and honestly as possible. It was both a challenge and honor to tell these stories, just as community design and planning (if done correctly) is actually a reflection of the community you wish to assist. It's their "story" you are telling manifested in the physical.



SEPARATE LIVES, BROKEN DREAMS received its national premiere at the Smithsonian Institution, where it served as the Opening Event for the 1994 Asian Pacific American Heritage Month celebrations in Washington, D.C. Its world premiere was at the Vermont International Film Festival. The documentary has been honored with a Certificate of Merit at the Chicago International Film Festival, a 1994 CINE Golden Eagle Award, a San Francisco/Northern California Emmy Award for "Best Documentary", and a National Emmy Nomination from the Academy of Television Arts & Sciences.

“Separate Lives, Broken Dreams” continued

What effects do you think the enactment of such laws against immigrants do to the U.S. as a whole?

The Chinese Exclusion Act (1882 – 1942) was the first time in U.S. history that a race and class of immigrants were singled out from immigrating to this country. Unless you were a Chinese merchant, diplomat, missionary, student, or U.S. natural born citizen (or a family member of one of these categories), you were neither welcomed nor allowed into America. Even after its repeal, only approximately 100 Chinese from the entire world were allowed to immigrate into the U.S. for many years thereafter. You can imagine what impact this had to the development of the Chinese community in America and generations of separated families caught on either side of the Pacific Ocean (thus, the title of my film "Separate Lives, Broken Dreams").

When American immigration policy creates these "minorities" in restricted numbers, it can hurt their ability to naturally thrive, develop, evolve and contribute as more mature communities. Having never had my great-grandmothers and grandmothers ever set foot in America certainly set back the evolution of our family. Indeed, this scarcity of key pioneering Chinese women created "bachelor societies" within our community. Would the Chinese, if able to immigrate in the numbers that Western European Anglos were able to enter, have been perceived as a less "exotic" and misunderstood group of newcomers? Maybe my father could have been an architect instead of an accountant with limited English, or my uncle a Senator or President! Limiting the richness of various cultures from contributing its skills and knowledge to a young country like America short changes that nation of all the world has to offer.

This is a country built by immigrants, yet some segments of society fear the infusion of new immigrants? Do you feel that is still the case?

The unfamiliar makes people uncomfortable and unsure. So, how can one make the unfamiliar familiar? First, you have to let them in, then you have to welcome and embrace them. Only through contact, communication and interaction does one develop an understanding of what makes people unique and valuable. It also nurtures trust and appreciation of what is both common with and distinctive to others. When America is restrictive and fearful, it breeds distrust and lack of appreciation. So, if there continues to be a "closed borders" mentality within this country, fear will continue.

Immigration is a major political topic even today. What do you feel is the greatest obstacle in solving this issue?

Immigration, like a lot of problems over the world, is created by a sense of scarcity. I say a "sense of" because in many cases it's the perception of a scarcity that doesn't really exist or it doesn't exist in the extremity one is led to believe or think. Restrictive immigration policies have been imposed in the past and encouraged in the present by the fear that there aren't enough jobs, opportunities, and even physical space for "all the people pounding on America's doors!"



Committee for Better Parks and Recreation in Chinatown (CBPRC). UC Prof. Mui Ho and Lew worked on a National Endowment of the Arts project to conceive/develop a network of "open space alleyways" throughout Chinatown.

Though America is overall the richest and most resourceful country on the planet, the vast majority of people here feel they are competing with one another for a piece of the pie. This sense of scarcity, competition and fear is the greatest obstacle to a fair and open immigration policy. It is NOT the actual existence of scarcity, it is the sheer concentration of wealth, resources and power at the very top of our country's population, that makes the rest of us act out of ignorance to fear others may take what we have.



Jennie's "Tribe," all CED Architecture alumni, left to right (back row): Janet Tam, Kitty Hoover, Charmaine Soo, Jennie Lew, Babette Jee, (front row) Sylvia Kwan, and Maritza Delgado

What advice would you give students of architecture or urban planning today?

Whether you end up actually practicing architecture or urban planning, the knowledge, skills, experience and sensibilities you develop from these disciplines can and will serve you in many walks of life. You have to be a keen observer and synthesizer of information coming from a variety of sources. You learn to discern this information, evaluate, prioritize and apply it to identify where you should concentrate your focus and energies. How to multi-task, partner, cooperate, build teams and direct people and resources will be key. It teaches both attention to detail and understanding of the bigger picture. The end product could be a building, a neighborhood or city, or a social program, business, political campaign or film. Architecture and planning is about processes, as such it can be applied in endless applications end products for a multitude of outcomes. I've ventured into film, many of my alumni comrades have gone on to law, construction, development, government, art and many other fields with great success. Many have applied their skills and experience to the community, to considerable benefit. The world is your oyster as they say, there's a lot of truth to that.

Jennie Lew has displayed an enthusiasm for community outreach and design through her diverse professional experience over the past thirty years. Lew transitioned from community design, which resulted in a better social and economic environment, to community outreach through an award-winning documentary that enlightened society on the Chinese American experience during the Exclusion Era. Jennie Lew and an international coalition of historical/genealogy organizations and historians went on to preserve from destruction over one cubic million square feet of U.S. immigration Alien Files for permanent preservation in the National Archives. Lew's passion can be observed in her relentless work she has done for various communities throughout her career. The Berkeley alumna possesses two qualities that make her a rare individual: an exceptional breadth of expertise and an unsurpassed social consciousness.

About Jennie F. Lew: Project Manager, Kaiser Permanente. Previous: experience: VP Real Estate, Kensington Investments; Special Consultant, City of Berkeley, Project Manager, International Land Group.

MA in City Planning, Urban Studies/Affairs, M.I.T.;
BA Architecture. College of Environmental Design, UC Berkeley

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<http://caamedia.org/separatelivesbrokendreams/synopsys.html>

About the Author: Lauren Hernandez is a Senior Journalism Major at San Jose State University and a freelance writer. Her articles have appeared in ByDESIGN, Mountain View Patch, Los Altos Patch, San Jose State Spartan Daily, and the Santa Monica Mirror. dearlhernandez@gmail.com

Guest Speaker & Scholarship Awards Hosted By ByDESIGN & CED

By Roy R. Hernández & Lauren E. Hernández, Staff Writer



The soothing rhythms of salsa music and the delectable aroma of Salvadorian "pupusas and cortido" cuisine greeted the crowd as they entered the Wurster Gallery on March 18th.

Maximizing the content of the event, ByDESIGN and CED teamed to produce a vibrant event combining a guest speaker (The Man Who Drew the Apple Logo) and the Martin Del Campo / Bob

Esparza/Antonia Escobar Scholarships. With an attendance of approximately 50 persons (CED students (most who were not CASA members), CED faculty/administrative staff, and professionals) the event was an overwhelming success. We would like to thank Jennifer Wolch, CASA and everyone that contributed to the scholarships and attended the event. Wait 'till next year!



Above: Dean Jennifer Wolch welcomes the audience to the event, which began with speaker Carlos Perez, "The Man Who Drew the Apple Logo" and culminated with the CASAalumni prizes. Our sincerest appreciation to Jennifer for her ongoing support - and catering of Salvadorian and American cuisine.

Recipients Comment on the Awards

What does it feel like to get this recognition?

Jorge Andrade: 'It feels really good. It's been a long day especially with career fair, so there is a lot of putting yourself out there. It feels really good to end the day with someone recognizing your work.'

Diana Nguyen: 'I'm really overjoyed that I got it. You can tell when I went into the hug with Charles that I was not expecting it; I turned in my application kind of late, so I was afraid I wouldn't be considered at all. So I'm excited that I was considered and I got an award.'

Ana Tenorio: 'It's a privilege, mainly because it's coming from alumni. It feels good to see that support from alumni and see them coming back. I was not expecting the award.'

Corina Velasco: 'I'm really honored. It's great to have your efforts acknowledged and celebrated. Not only is it worth it because someone else said so, but it adds to my accomplishments.'

L to R Below: Jorge Andrade, Diana Nguyen, Ana Tenorio, Corina Velasco. Not pictured, Mathew Almendarez.



Photos: © 2014 Michael Hernandez

How did it feel to present your work in front of your peers and college?

Jorge Andrade: 'I feel really good. I wasn't afraid of saying this is my work. I was proud of it because it was recognized, as opposed to presenting my portfolio to someone that I don't know, that's a bit more difficult. I was pretty confident and happy.'

Diana Nguyen: 'It was really nice. I don't get too many public speaking opportunities. I consider myself a very shy person so sometimes I tend to run away from those circumstances. In the back of my mind I was thinking about what I would say if I was awarded, so I was nervous most of the time Carlos was speaking. It felt really nice to be able to explain my projects and letting people know what I was interested in [while] approaching those projects.'

Ana Tenorio: 'I wish I could have been better prepared. I feel like as someone in landscape architecture, we're not really exposed to this discipline or other people. It's architecture that's glorified to an extent; as a landscape architect, I have a greater voice and way to prepare. I could have told the audience about the difference that landscape architecture makes in the community- how we can be activists as designers.'

Corina Velasco: 'It was weird because I wasn't here. I was in class. Someone was like 'oh you have to come, you won something!' I thought "oh no I have nothing prepared, I'm just going to show up. It put me on edge a little, but it's all cool.'

Donors & Recipients

ThirdWave Corporation	Los Angeles, CA		2,000
Charles Higuera	UC Berkeley CED	BA Arch 81, M Arch 79	500
Roy Hernandez	UC Berkeley CED	BA Arch 76 Honors, M Arch 78	200
David R. Diaz	UCLA, UCB CED	Ph D Urban Planning, MCRP CED	200
Edward S. Richter	CSU LB, Cal Poly	MBA, BA Arch	100
Susam Hagstrom	Univ. Minnesota	MA Ed Phycology	100
			3,100

Martin Del Campo Awards

Jorge Andrade	UC Berkeley CED	BA Architecture '14	1,000
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Bob Esparza Awards

Diana Lizeth Nguyen	UC Berkeley CED	BA L. Arch 14	1,000
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Antonia Escobar Memorial Prize

Corina Velasco	UC Berkeley CED	BA L. Arch 14	500
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Merit Awards

Ana Tenorio	UC Berkeley CED	BA L. Arch 14	300
Mathew Armendarez	UC Berkeley CED	BA L. Arch 14	200
			3,000



L to R: Oswaldo Lopez, Marisol Sanchez, Ana Tenorio, Alejandra Jimenez, Diana Nguyen, Charles Higuera, Matthew Armendarez, Grecia Crespo, Corina Velasco, Anarosa Robledo, Jorge Andrade, Lizbeth Ruiz, Roy Hernandez, and Jennifer Wolch

ByDESIGN / CED Host Guest Lecture & Awards Ceremony

Part 2: Carlos Perez “The Man Who Drew the Apple Logo”

The following provides a partial transcript of a recording made of the captivating presentation given by Mr. Perez.

"I want you to know that technically I don't have a degree, but I've done my time. I have two years of fulfilling the graphic design program at San Jose State University, and then I went back in 1989 to fulfill two years of the Masters program for visual art- painting, sculpting, and so forth. But here I've gone my whole lifetime, 40 years of my career or more and I've been able to work for such companies as IBM, Hewlett-Packard, and Intel.

I was very fortunate that my portfolio was chosen to be the top three of the class. The professors referred us to an organization called the Western Art Directors Club. That organization was very much like what you guys are doing here, where you present the students with an award of merit or help them out with schooling. For me, the organization had a program that gave three individuals an automatic apprenticeship in the industry. So that gave you a running head start, it catapulted me out of school right into the work place and into the trenches; designing, all the things that you've learned in school to go out and create.

On Steve Jobs

"So he walks in with no money to speak of and asks to see if the agency would carry his account. The guy (Silicon Valley legendary PR/Marketing Guru, Regis McKenna) looks at him and says "Well I require a retainer to take on an assignment - do you have that kind of money?" And Steve (Jobs) says "No, but I'll have it." So Steve went away, the story is that he went away, went back to his garage, and said to Steve Wozniak, 'We got to sell whatever we can to raise the necessary retainer for Regis to take our account.' Remember, all they had was their prototypes that they were building for the Apple 1, which was basically made out of wood. It didn't have a glorified keyboard, it didn't have a mouse, and it didn't even have a monitor. It was just a machine and it only had one megabyte? Boy, that wouldn't get you very far today. So they started to sell off a bunch of wires, a lot of early digital stuff and sold as much as they could to raise the needed retainer. He goes back to Regis with the retainer check in his hand, puts it down on the table, and the rest is history. Regis McKenna took the account.



I happened to work in the same facility as Regis McKenna, but technically I was employed by the marketing arm that he created called The Graphic Conclusion. So we were the Graphic Conclusion. You came to us if you wanted a conclusion for your graphics. That was our job. We were beginning to get assignments, there were a lot of collateral materials that needed to be built. But remember I had a drafting background. In those days, that was a very important skill to have.



L to R: Roy Hernandez, Oswaldo Lopez, and Charles Higuera (publishers of ByDESIGN) welcome attendees to the first annual “ByDESIGN Presents” speaker series. The event was co-hosted by Dean Jennifer Wolch and CASA, the student organization.

There was a presentation made to Steve Jobs on the potential design, or designs, for the Apple logo. Three comprehensive designs were presented to him, which he chose one. He loved it, he liked it, and he wanted to go forward with it.

At the agency I worked under various senior designers, I was a junior art director at the agency- it was very interesting because an ad designer ended up getting a job that a brand designer should have gotten, which was to design the Apple logo. Logos are normally not designed by ad people, they designed by brand designers. In fact, the senior designer at the Graphic Conclusion wasn't very happy that he didn't get the job to do that logo project. It was just another logo. Who knew at that time that it was going to be Apple Computer, and that Apple Computer was going to become a multi-billion dollar company? If I would have known that, I would have asked for stock.

Following that meeting, Rob Janoff who designed and conceptualized the Apple logo, had a production person that he worked with. He turned to her and said here is the design that they want to go implement, we need to refine this and make it into a final logo art. Apparently she was very busy and came to me and said, you're the only one that I can think of that has good hands and the skills to draw and ink this. The concept board was hand cut out of colored paper that represented the shape of an apple that was very roughly done. In the presentation meeting Steve Jobs looked at striped apple shape and said yeah, lets do that, that's the one.

“ We initiated the ‘ByDESIGN Presents’ lecture series as a means to connect persons featured in the cover stories of ByDESIGN with the CED community. We feel that doing so will foster the opportunity for having a dynamic dialogue on the stories presented in the publication. ”

Oswaldo Lopez, ByDESIGN Co-editor

ByDESIGN / CED Host Guest Lecture & Awards Ceremony

Part 2: Carlos Perez “The Man Who Drew the Apple Logo”

"I don't know how long it took me, but I know I utilized the skills that I had learned and utilizing the methods of the day, paper, French curves and my mechanical pencil... I used to sharpen those pencils with a little mechanism that had sandpaper inside it to sharpen them. I did various tissues to refine the shape that I had been given so that I could finalize the form of the logo to ink the final drawings. Unfortunately, I think a good deal of the tissues ended up in the trashcan.



Carlos Perez points out details in one of the original Apple logo design artwork tracings.

Once we were done with refining the shape, then the next step was to ink the final with a Rapidograph pen. So my job was to produce finished artwork. Technically speaking, graphic design is artwork created for reproduction purposes. That's the technical term. So we were basically creating the necessary artwork for the logo that would be needed in order to do enlargements, reductions, giving it to various vendors so that they could go out and create stickers or whatever was needed for advertising and promotional purposes."

Q: What are your thoughts about speaking to students studying at the College of Environmental Design?

"I think an event like this is all about beginnings. It's about young talent that is ready to start and to pursue a creative career and this is where it starts. It starts right here where one is receiving training to do the creative, to solve problems, to understand the mechanics, the ins and outs of the real world - how you're going to solve problems. Being a creative individual is about solving problems.

“ Being a creative individual is about solving problems, whether it be the development of a community center to development of a brand for a company, to creating a building that will house a particular organization, company or whatever. ”

Whether it be the development of a community center to development of a brand for a company to creating a building that will house a particular organization, company or whatever. And you're going to have to solve all of these problems and issues that confront that particular project. But this is where it starts. It starts with people willing to learn the skills that are necessary to become a creative problem solver."

Q: You talked about passion. Students were throwing up their hands during the discussion for advice and flocking to you following the event. What does it feel like to see this passion?

"Passion is one of those ingredients that we need to understand and to have it be present daily, all the time. It has to be something that passion drives you to solve problems, it drives you to fulfill the obligations that you've made in your business endeavors and even in your personal life. You got to have integrity about it all, but it starts with the inertia that one has inside of their selves to be passionate about doing something that gives you the energy and that fuses you. It allows you the opportunity to stay up all night if you have to solve a problem. It's that passion that is going to keep you awake and driving toward that solution, so that when you do get it done, you may be tired, you may be exhausted, but that passion was able to get you there."



CED students engage in Q&A with Carlos Perez following his presentation addressing a broad range of issues related to design.



Above: Attendees enjoy a banquet prior to the presentation and awards ceremony, thanks to Jennifer Wolch.



Left: Students seek advice from Carlos Perez a career in design and his involvement and support with Latino Community art and design projects.



CASA members pose with the “Man Who Drew the Apple Logo” after an inspiring lecture on design, design careers, and the integrity required to become creative problem solvers.

Becoming a Design Professional

ByDESIGN[®]
a quarterly e-zine

Volume 12 Cinco de Mayo, 2014

The Importance of a Summer Internship

By Diana B. Marquez, Staff Writer



The Importance of a Summer Internship CSDA Design Group is going through its annual summer internship selection. Summer internships are meant to provide our office with a fresh pair of eyes to our work and methods as well as serve our community and assist the new generation of Architects to make more informed decisions regarding their future.

What does a summer intern do at CSDA? Long gone are the days when interns make coffee and run mindless errands. Our interns work directly with the drafters and Job Captains mostly on graphic tasks and Construction Document production using, Revit, AutoCAD or the Adobe Suite. Interns get small design exercises to solve, get exposed to office culture and get access to Architects in different levels of their career.



CSDA | DESIGN GROUP

Asides from this, interns get a chance to sharpen their interpersonal skills. They assist with vendor communication and simple administrative duties.

CSDA Design Group (and most other firms for that matter) looks for individuals that are self-motivated, willing to learn, personable and good communicators. Our firm doesn't always hire the candidates with the best grades or with the most software knowledge (even though it always helps), but the people who show their willingness to join a team and learn by providing us with production assistance.

As the years go by and I see the different interns come and go, I have noticed the importance of a summer internship for both parties involved. I strongly suggest any current college students to apply. Interested candidates please submit your resume and cover letter to npeterson@csdadesigngroup.com.

About the Author

Diana Marquez received her BA in Architecture from CED at UC Berkeley in 2006. She currently works as a Job Captain at CSDA Architects in Los Angeles. (dbmarquez@gmail.com)

Milestones ByDESIGN Celebrates 3 Years of Publication

Chronicles of struggle, perseverance and achievement

By Roy R. Hernández, D. Oswaldo Lopez, Charles Higuera, FAIA

Roy R. Hernández, Co-Editor

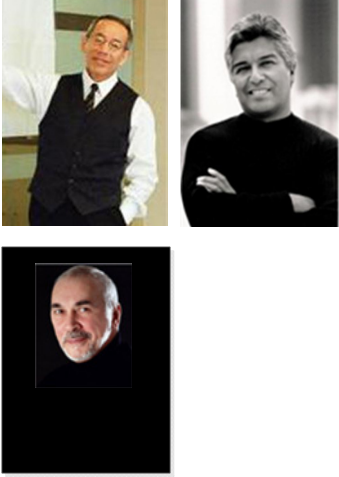
The catalyst for ByDESIGN was simple: create a publication of stories about our communities, reflecting the richness of our collective educational and professional achievements. ByDESIGN is a publication published not only by us, and about us – but also of thought leaders and results driven doers of all backgrounds. In the future, ByDESIGN stories will seek to be more compelling and the e-zine more polished. We will highlight persons whose success is measured in terms of the significant differences they've made - and their contributions to society. Providing a platform for untold stories will be of paramount importance, as they serve to validate our natural endowment and inspire the ability to achieve and succeed!



Milestones ByDESIGN Celebrates 3 Years of Publication

Chronicles of struggle, perseverance and achievement Continued

D. Oswaldo Lopez, Co-Editor



Thank you to our volunteer staff writers and photographers for their hard work and devotion. ByDESIGN was a simple idea: feature the beauty of being different and also being exceptional. We strive to find the most compelling profiles, stories, and features. As we continue to bring about our stories and features let us not forget that we do this for one reason alone: to highlight accomplishments that too often are not noticed or celebrated! Looking forward we will endeavor to bring you new stories and topics that commemorate diversity and commitment.

Charles Higuera, FAIA, Assoc. Editor

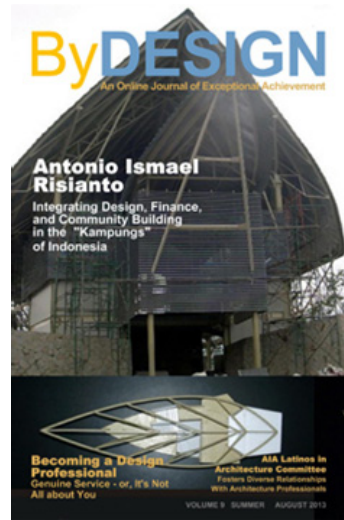
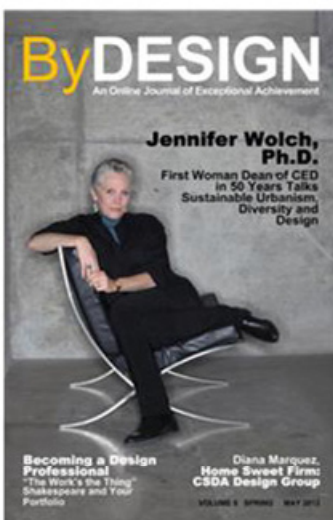
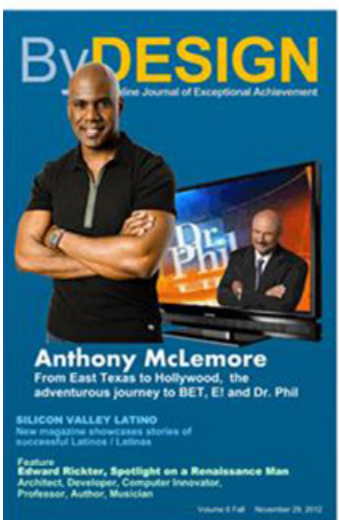
ByDESIGN is a veritable celebration of our CASA community - both active and past members and supporters. ByDESIGN intends to become a prominent clarion for the student and professional accomplishments and activities of our community. Equally, we seek to inform more broadly on the topics of relevance and importance to the design industry as well as provide critical opinion on important issues that we hope animates thinking among us. We will continue to improve the quantity and quality of ByDESIGN and we hope that each issue will make this abundantly evident - feedback welcome!



The Evolution of ByDESIGN

These covers illustrate the evolution of BD, volumes 1 through 12 (from bottom to top). Starting as a one page e-zine, it is now a professionally designed, written, and produced online publication.

BD has featured the only African America Executive Producer on primetime network TV, the first female Dean at CED in 50 years, an alumni leader in the hotel development industry, an Emmy winning documentarian, an award winning architect replacing slums in Asia building innovative communities without displacing the dwellers. Stay tuned!



CASAalumni Gets a Facebook Page

By Roy R. Hernández

CASAalumni has put up a Facebook page!

Some might be wondering: What took so long? In all honesty, CASAalumni have been a little busy over the last three years. First we developed the (first) CASAalumni website, a 1970s inspired design with a focus on the historical roots of CASA. After some reflection, we decided that while recognizing the past was important, a contemporary, forward looking website with a broader focus was more aligned with our vision. After slightly less than a year we did a complete website redesign producing the existing website.

Having launched the website, we started ByDESIGN. It started modestly, but picked up speed with every issue – and continues evolving.

Then we set our sights on lending financial support to students and started a scholarship program. Working with the support of Jennifer Wolch, Susan Hagstrom, CED Alumni, friends and colleagues, we established the CASA Alumni scholarships.

Now that the foundation has been laid, so to speak, we needed a dynamic method of communicating and connecting in real time with our community.

We will use the CASAalumni Facebook page for a variety of things, including posting:

- Pics of the CASA Alumni awards ceremonies, which you will be able to get copies of
- Pics of the ByDESIGN covers
- Student and professional announcements
- Job opportunities
- Your achievements
- Your career advancements
- Anything else you might want to post or comment on

We invite everyone to “Like” the site and use the page to share, collaborate, and connect. You can hit the page from the CASAalumni Website Face Book icon or by going to:

www.facebook.com/casaalumniucberkeley

