

By **DESIGN**

An Online Journal of Exceptional Achievement

Charles Higuera FAIA

**Strong,
Brave,
Humble &
Badass**

**Some
Thoughts:
UC Berkeley
'Refuse
Fascism'
Rally**

**The
Divided
States of
the
US-Mexico
Border**

**Architecture of
Cesar E. Chavez
Campus:
Transcription
of the Oral Story**

OUR TEAM

Editorial Board

Rogelio Roy Hernández, Publisher & Co-editor
Founder, President & CEO
ThirdWave Corporation
rhernandez@thirdwavecorp.com
MA Arch, 78 CED UC Berkeley
BA Arch, Honors 76 CED UC Berkeley

D. Oswaldo Lopez, AIA, LEED GA
Co-editor
oswaldo2lopez@gmail.com
MA Arch, 78 CED UC Berkeley
BA Arch, Honors 76 CED UC Berkeley

Charles Higuera, FAIA Co-editor
Project Manager, Public Works
City & County of San Francisco
Charles.Higuera@sfdpw.org
M Arch '81 CED, UC Berkeley
BA Arch '79 CED, UC Berkeley

Staff

Lauren E. Hernández, Senior Writer
dearlhernandez@gmail.com

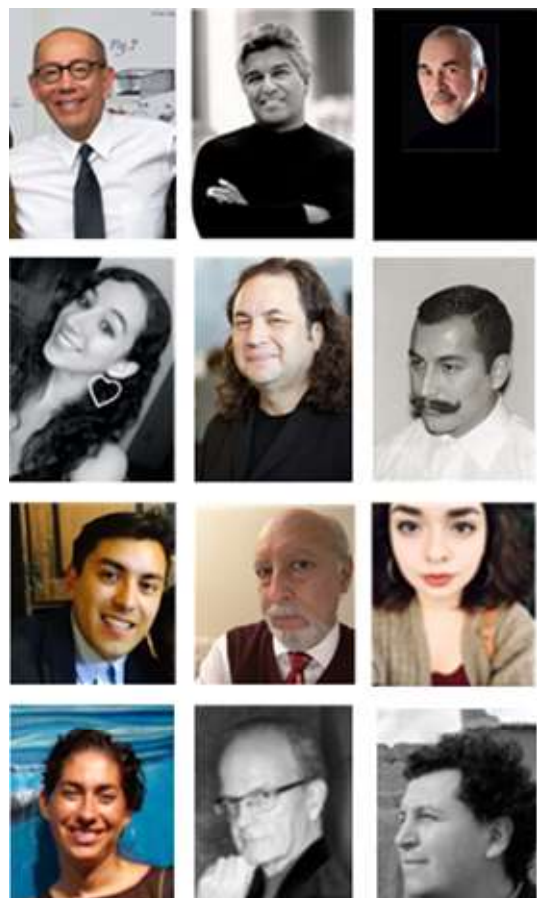
Michael Hernández, Photographer
dearhernandez@gmail.com

Diana B. Marquez, Staff Writer
dbmarquez@gmail.com

Joseph Martinez, Staff Writer
jpmartinez.sr@gmail.com

ByDESIGN is published by:
ByDESIGN Enterprises
11400 W. Olympic Blvd. Suite 200
Los Angeles CA 90064

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



CONTENTS

MEMO from the Editor 1



Recognition in Divisive Times
D. Oswaldo Lopez, AIA, LEED GA

CASA Now! 1



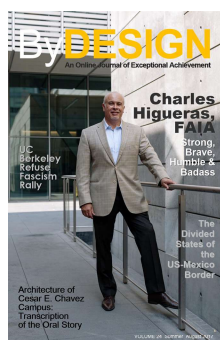
CASA Mural Completed
Itzel Torres

Community 3



The Divided States of the US-Mexico Border
Michael Dear

Cover Story 5



Charles Higuera, FAIA
Strong, Brave, Humble & Badass
Roy R. Hernandez

CASA Alumni at Work 9



Victor Rivas Valencia at Gehry Partners
Victor Rivas

Architecture & Planning 10



The Architecture of Cesar E. Chavez Campus: Transcription of the Oral Story
Joseph Martinez

Perspective 13



Some Thoughts: UC Berkeley 'Refuse Fascism' Rally
Roy R. Hernandez

CONTRIBUTORS IN THIS ISSUE:

Roy R. Hernández, Oswaldo Lopez, Charles Higuera
Lauren Hernández, Guillermo Galindo, Michael Hernández
Victor Rivas Valencia, Joseph Martinez, Itzel Torres
Ana Teresa Fernandez, Michael Dear, Ronald Rael

ANNOUNCEMENTS



The Autry Museum
Griffith Park, Los Angeles
Through February 10, 2019

For those interested in a moving and powerful historical slice of Chicano history, there is an exceptional exhibit at the Gene Autry Museum in Los Angeles.

The Autry is featuring a collection of photos published in the pioneering La Raza newspaper in Los Angeles from 1967-1977.

The bilingual periodical was a prominent voice for the Chicano Rights Movement, chronicling the social, economic and political activism of the tumultuous decade. The exhibit draws upon an archive of nearly 25,000 images created by La Raza photographers currently housed at the Chicano Studies Research Center at UCLA.

Young and old will be captivated by the images, which encapsulate a critical time and place of the Latino movement for self determination and justice.

The Autry Museum, Griffith Park
4700 Western Heritage Way,
Los Angeles, CA 90027-1462
<https://theautry.org/exhibitions/la-raza>

ON THE COVER:

The cover photograph of Charles Higuera, FAIA, Project Manager, Public Works City & County of San Francisco, was shot by Los Angeles-based photographer Michael A. Hernandez. The photo was taken September 6, 2017 at the SF Public Safety Building, San Francisco, CA.

MEMO from the Editor

Recognition in Divisive Times

By D. Oswaldo Lopez, AIA, LEED GA

ByDESIGN[®]
a quarterly e-zine

Volume 24

August 2017



The Editorial Board at ByDesign are excited to introduce our Summer Edition highlighting the ongoing achievements of exceptional professionals, academics and students. Given today's divisive times, it is once again more important for us at the Editorial Board to state that ByDesign was founded as an outgrowth of changing the narrative of achievement..

As our current time attests, we are in an era experiencing the cyclical nature of history and the re-emergence of ignorance. Truth, cannot not be lost during this time of delusions and distortion.

ByDesign, and this summer's issue, is testimony to the truths and exceptional talent of people who show us that knowledge and history is judged not by distortion or prejudices, but by people of all backgrounds who work and come together in the public square for the betterment of society.

This edition features Charles Higuera FAIA, a Wurster and CASA Alumni who is instrumental in the shaping and crafting of the public environment of the City of San Francisco. Charles was not given this prestigious position because of his heritage or social class, but rather through his perseverance, hard work, and talent. An architect who rose to a prominent partnership position in private practice to that of public practice is not an easy transition.

The role and responsibility of an architect in public practice carries the responsibility of trust on behalf of the public to whom they serve in the decision-making process.

Architects who practice within this realm must be guided by the principle of making the right decisions on behalf of the public trust. Not an easy task. It is not surprising to me that Charles is a Fellow of the American Institute of Architects. An honor well earned.

Again, we are honored in showcasing the involvement and work of Professor Michael Dear, Department of City Planning, College of Environmental Design who presents "The Divided States of the US - Mexico Border".



Charles Higuera, FAIA, at the SF Public Safety Building
© Michael A. Hernández

This ongoing historical issue has been a large part of a lingering wedge between the US and Mexico since 1848.

We are also pleased to welcome our friend and fellow ByDesign contributor Joseph Martinez, AIA who as a successful practicing architect presents his work on the Architecture of the Cesar Chavez Campus in Barrio Logan of San Diego.

With all these new stories, can the continued showcasing of these exceptional individuals and their work change the narrative of today's divisive times?

We believe it can.

Resilience

Semilla de la Resistencia

Wurster Hall
College of Environmental Design,
University of California, Berkeley

Designers:

Itzel Torres, BA Urban Studies 2018
Heidi Villaseñor, BA Urban Studies 2018

Completed: June 2017

"I am without a doubt grateful to have been part of such an amazing project. Our culture and voice is extremely important in institutions that day after day question our worth. We are here to stay. I hope that future generations that come look at this mural and resonate with its narrative. I hope they look at it and feel and see their worth."

ITZEL TORRES



Roy R. Hernandez (BD Publisher and one of the artists of the original 1976 CASA mural, *Huelga de Estudiantes*) and Itzel Torres pose in front of the new CASA Mural.

The Divided States of the US-Mexico Border

Michael Dear, Professor Emeritus of City & Regional Planning,
College of Environmental Design, UC Berkeley



On August 24th, a group of Bay Area artists, design professionals, and scholars met at SPUR Oakland headquarters to explore alternative ways of resistance and activism for countering on-going pressure to expand the fortification of the US-MX border.

The conversation was organized by Ronald Rael, Eva Li Memorial Chair in Architecture at UC Berkeley, and moderated by Michael Dear, emeritus professor in the Department of City & Regional Planning. Our impeccable host was SPUR's Noah Christman.

Michael Dear opened the discussion by providing a (fact-based) update on the current state of wall construction, drawing on research reported in his book *Why Walls Won't Work*.

After 9/11, the US government installed over 650 miles of fortifications on the land boundary between the two countries. Most of the water boundary (the Río Bravo del Norte / Rio Grande River) remained without walls. Michael argued that the wall had been ineffective in stopping undocumented migration; and the decline in the US undocumented population (from 12.4 to 11.1 million) was attributable to factors unrelated to the wall, such as record-setting levels of deportation, increased numbers of border patrol agents, and a new emphasis on interior enforcement.

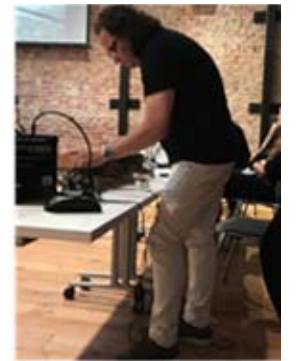
“ On August 24th, a group of Bay Area artists, design professionals, and scholars met at SPUR Oakland headquarters to explore alternative ways of resistance and activism for countering on-going pressure to expand the fortification of the US-MX border. ”



Ronald Rael, Eva Li Memorial Chair in Architecture at UC Berkeley



Ana Teresa Fernandez, Artist, Art Professor at CCA, SF Art Institute, UC Berkeley & University of San Francisco



Guillermo Galindo, experimental composer / artist and co-author, Border Cantos

Early this year, a newly-installed President Trump promised to build a second wall along the border at a cost of over \$24 billion, but he soon retreated in the face of substantial opposition, basically dropping plans to fortify the river boundary, and substituting fences for much of the promised concrete walls.

Presently, Trump has rekindled his efforts, calling for \$1.6 billion to begin wall construction, even though former head of the Department of Homeland Security, John Kelly (now Trump's chief of staff at the White House) has reiterated his opinion that "physical barriers" alone will not secure the border.

Responding to the threat of further disruption in borderland communities, Ronald Rael brandished a copy of his new book *Borderwall as Architecture: A Manifesto for the U.S.-Mexico Boundary*, which demonstrates alternative architecture that activists can adopt to combat fortification fever. Borderland people don't want more barriers, Ronald emphasized; instead, they prefer more cross-border connections.

Some of his architectural solutions focused on converting existing walls into useful infrastructure (such as solar panels); others were witty re-imaginings of future monuments and memorials of the existing wall. Whether they were practical or funny, Ronald's interventions were clever, and deadly serious.



© Image by Ana Teresa Fernandez

The Divided States of the US-Mexico Border

Michael Dear, Professor Emeritus, UC Berkeley

The next contributor was versatile Mexican-born Ana Teresa Fernández is a Bay-area based artist whose work includes sculpture, performance, video, and oil paintings that question assumptions and stereotypes about Latina women, and illuminate the psychological and physical barriers defining gender, race and class. Ana spoke of how she became involved with border politics, highlighting her recent 'Borrando la Frontera' (Erasing the Border) project, which involved painting out sections of the wall to create the impression of absence.

Richard Misrach a celebrated photographer of the American West for over 45 years, and is well-known for his epic project, the 'Desert Cantos.' Richard introduced one of his recent undertakings entitled Border Cantos, a 2016 exhibition and book produced in collaboration with Guillermo Galindo. Drawing on this work, Richard provided not only an insightful photographic record of the border's 2,000 miles, but also

“ Each contributor favored a stark simplicity joined with a compelling appeal to universality that together portrayed the fundamental unity of cross-border communities. There was, after all, some kind of magic in the air. ”

a deeply moving reflection of the landscapes and lives of border people, including abandoned belongings left behind by cross-border migrants.

The final contributor was Guillermo Galindo, a Mexican-born experimental composer, sonic architect, performance artist and Jungian Tarotist (I didn't get to ask him what kind of magic this involved!). Guillermo had taken cast-off objects collected during Misrach's border odyssey, and re-assembled them as musical instruments, one of which he later played for the audience. It was a spell-binding performance that provided an uplifting climax to the evening.

For me, all four artists/designers revealed inspiring new ways of seeing the border wall. Each contributor favored a stark simplicity joined with a compelling appeal to universality, which together portrayed the fundamental unity of cross-border communities. There was, after all, some kind of magic in the air.



Distinguished Panelist: (L to R)

Ronald Rael, Associate Professor of Architecture, Eva LI Memorial Chair in Architecture, College of Environmental Design, UC Berkeley, rrael@berkeley.edu

Richard Misrach, Photographer and co-author, Border Cantos, bordercantos.com

Ana Teresa Fernandez, Artist and Art Professor
info@anateresafernandez.com
anateresafernandez.com

Michael Dear, Professor Emeritus of City & Regional Planning, College of Environmental Design, UC Berkeley, m.dear@berkeley.edu

Guillermo Galindo, experimental composer/artist and co-author, Border Cantos, <http://www.galindog.com>



About the Author:

Michael Dear is professor of City and Regional Planning at CED, and Honorary Professor in the Bartlett School of Planning at University College, London, England.

His most recent book is "Why Walls Won't Work: Repairing the US-Mexico Divide" (Oxford University Press, 2015). He also published an essay entitled "Place and Art in the US-Mexico Borderlands" for the exhibition 'The US-Mexico Border: Place, Imagination and Possibility' which recently opened at the Craft and Folk Art Museum in Los Angeles.

About SPUR:

Our Mission: Through research, education and advocacy, SPUR promotes good planning and good government in the San Francisco Bay Area

What We Do: We are SPUR, the San Francisco Bay Area Planning and Urban Research Association. We bring people together from across the political spectrum to develop solutions to the big problems our cities face. With offices in San Francisco, San Jose and Oakland, we are recognized as a leading civic planning organization and respected for our independent and holistic approach to urban issues. SPUR is a member-supported nonprofit organization. Members receive our acclaimed monthly magazine, The Urbanist, and free or reduced admission to more than 200 events a year.

COVER STORY: Charles Higueras, FAIA

ByDESIGN[®]
a quarterly e-zine

Volume 24

August 2017

Strong, Brave, Humble & Badass

Roy Rogelio Hernández, Photography Michael Hernández



Charles Higueras is the personification of the Latino / American Dream. Son of hardworking South American immigrants who sacrificed everything so their children could succeed, he worked hard to achieve his dreams. Chuck's work ethic and focus led to a career of professional attainment and epic contributions to the City/County of San Francisco.

Tell us a little about your background?

I am that elusive person known as a San Francisco native. I often say that while I've been fortunate to travel around the world, I am lucky never to have to wanted to live elsewhere. I still live in SF, not so far from where I grew up.

Charles Higueras, FAIA

Project Manager, Public Works
City & County of San Francisco,
September 6, 2017 at the SF
Public Safety Building, San
Francisco, CA.

© 2017 Michael A Hernandez

I am one of three children born to Carlos Elias and Anna Lydia Higueras. My dad was from Peru, arriving here in SF just after WWII, seeking adventure and my mom was from El Salvador, arriving in SF during the war to live with her sister. We were raised in the Sunset neighborhood of the City and attended a K-8 parochial school.

Our grandmother Antonia, who lived with us until she passed, was a loving and inspirational person who ensured that we knew of our heritage and maintained our Spanish language skills since we didn't live in a neighborhood where Spanish was ever spoken. I attended St. Ignatius High School, a premier Jesuit boys-only school also in SF. Education was very important to my parents and they did what they needed to, to always be supportive and intent on our success.

You went to Cal, what was that like?

I went to Cal for an undergraduate degree in architecture and followed after with a master's in architecture, graduating in 1981. Throughout my Cal years I worked in a grocery store to earn the funds, which allowed me to pay all my expenses and graduate debt-free. That is quite impossible now, and it is a real shame a university education has become so expensive. The casualty of the opportunity, however, was I had very limited time during my Berkeley years to become as familiar with fellow students as I would have liked. With my limited time, my strongest links were with CASA architecture students with whom I readily identified and had things in common. I still maintain many of the friendships formed over 30 years ago.

Freshman year was my hardest year. Since I was a commuter student, I felt very alone. The CASA community became the safe and supportive place. Studying architecture was a rigorous and stressful experience, but I enjoyed it and kept my dream alive of becoming an architect. I like to think I was relentlessly and bravely dogged in this pursuit, but maybe I was just too stubborn to concede failure.

What prompted you to become an architect?

My father was a very talented illustrator and had wanted to become a commercial artist, but found it too challenging to pursue this dream while supporting a family. Nonetheless, he drew, painted and sculpted his entire life, donating his work to whoever could make use of it.

I sought to emulate him and also continuously drew and sketched. One day when I was 6 or 7, I was introduced to an older cousin who was living in Peru and was an architect. My mother suggested I too could be an architect since we already had one in the family! It seemed like a good idea, though I also harbored the possibility of being a Navy pilot or an FBI agent.



Public Safety Building SFPD & San Francisco Fire Department's Fire Station No. 4

1251 Third Street.
San Francisco, CA
270,000 square-foot Public Safety
Building, designed by HOK & Mark
Cavagnero Associates
LEED Gold certification, will be among
the city's most seismically safe
buildings.

COVER STORY: Charles Higuera, FAIA

ByDESIGN[®]
a quarterly e-zine

Volume 23

May 2017

Strong, Brave, Humble & Badass Conintued

So I juggled these possibilities for the next several years until my junior year in high school when the college question loomed large. By that point, becoming a pilot or an FBI agent had lost its luster due to the Vietnam War and the social unrest of the 60s. So I asked the high school career counselor where I could go nearby and he said Cal - if I could get in. Contrasted with the anxiety of today, I applied to Cal, UCLA and Cal Poly, never worrying. I believed one of these three would accept me! Fortunately, my grades were good enough and I gained entry to Cal in the fall of 1974.

Nearly my entire career in architectural practice was in SF, except for a three-year stint in Oakland. My initial foray into a career didn't start out to be promising. I could not find a job for the first months after graduation - it was a down economy. You see back in 1981, it was nearly impossible to learn anything about a firm unless you already knew of it or knew someone who did -- the world before the Internet! I did become a bit depressed, wondering when - or if? - I might catch some good luck. So I continued to work in the grocery store. One day, a fellow worker told me that she knew a customer who was an architect, and maybe I'd like to meet him? Of course, I said. After 9 months of non-stop looking, I'd gladly follow any lead. So we met and he told me that he'd see if I could get interviewed where he worked. BINGO! I got interviewed and hired in early 1982 and so began my career in architectural practice at Rasmussen Ingle Anderson Architects..

I was very fortunate that throughout the years and offices where I worked, I received progressively more interesting projects and roles of increasing responsibility. I was able to navigate a start as an entry level draftsman to becoming a partner in a large practice in 1988.

As I look back on my career, there was certainly luck involved - right place, right time. But as well, always a keen interest in wanting to learn more, to seek mentorship where it was possible, build a network of peers to establish camaraderie, and to know the industry better.

You left private sector architectural practice and joined government - why?

After 25 years in architectural practice, rising to partner level at a firm in Oakland, I became restless. I am by nature always interested in seeking out new adventures,

new challenges, and practice had for me become too much of the same old thing. Truth is, I tired of my *rainmaker* (business development) role and the endless pursuit of work. I also tired of clients who did not serve in their role as project sponsors as well as I hoped and believed they should. As I began to consider what I might do that was different, it was suggested to me I submit my application to the City of San Francisco to lead a major capital program on behalf of the city's public safety departments. This did interest me as it was different from the career I'd had, and best of all it would allow me to return to work and live in the same City. So I applied -- and I was selected.

What are the challenges and opportunities of being an architect in government?

As a native San Franciscan, I derive great satisfaction from helping to shape the City with projects that I am involved. Being in government has provided me with insights that are typically never understood by consulting architects in service to government. I am very heartened to work among many in government who wish to do the best by the residents of the City. Bureaucratic and administrative procedures and practices are too often more daunting than they should be, but it means accepting these and working through them as expeditiously as possible becomes a different kind of design problem - and my responsibility to resolve. Before a project becomes known to a consulting architect, I am involved with establishing the project's feasibility and initially defining the parameters of scope, budget and schedule. My responsibility is to shepherd projects from inception to completion, enabling all consultants to perform their best work on our behalf. I believe my 25 years in practice uniquely positions me to be

a very good client - effective at not only initiating projects, but as well providing the assistance and oversight to ensure successful outcome.

What have been the greatest joys in your career?

The joy in my career has been working alongside talented and committed individuals throughout and among the many enterprises with which I have been involved. Teaming with passionate people on meaningful work that addresses and improves upon the lives of others is truly the greatest joy I've had.



Sandpiper Elementary School, Community Center and Park, Redwood City CA, Chong Partners Architecture

“ Throughout my Cal years I worked in a grocery store to earn the funds that allowed me to pay all my expenses and graduate debt-free. That is quite impossible now, and it is a real shame university education has become so expensive. ”

COVER STORY: Charles Higueras, FAIA

ByDESIGN[®]
a quarterly e-zine

Volume 23

May 2017

Strong, Brave, Humble & Badass

Continued

You've been involved with numerous community oriented non-profits; what did you learn from these?

Beginning in 1990 with a board position with Mission Housing Development Corporation, a non-profit housing developer working in a disadvantaged community, followed by a 12-year tenure with the San Francisco Library Commission and several other non-profits over many years, I was fortunate to see a much larger world than the one that I would have known if I was singly devoted to my architecture career.

Being among very wise people from other industries is a very powerful and fulfilling experience and one that added dimension to how I engaged the world, both within and beyond my profession.

I was happy to learn my training, my experience as an architect was appreciated among the organizations where I served as a board member. As design professionals, we are accustomed to problem solving in a very disciplined manner - identifying the pertinent factors, prioritizing, synthesizing, assembling scenarios of solution and then executing on the actionable. This is a skill that has resonance and value: share it and make things happen.

You've been involved in AIA for many years; what's its value to emerging professionals?

The AIA was for me the place where I could go and get my bearings - what should I know, who should I know, where should I go? It was effectively a professional clubhouse where you could evolve career ambitions and come to know like-minded, goal oriented individuals. The AIA is a member driven organization and as such attracts architects with intent and the energy to make things happen. That's a good group to be among. Join and become involved. You won't regret it.

“ **Be Strong
when you are weak
Be Brave
when you are scared
Be Humble
when you are victorious
Be Badass
every day.**”

Michelle Moschetti

You've been part of an alumni group awarding scholarships to Latino students at UC Berkeley's College of Environmental Design. Why did you go back?

CASA was for me a refuge in a very daunting place. An 18-year-old in a wonderful but strange place can become easily overwhelmed and made to feel unwelcomed. CASA was that safe place to find some solace among others who accepted me without prejudice or condition. I've never forgotten what that felt like and how important it is to give back.

What advice would you give aspiring architects, especially those coming from communities of color?

Persevere no matter what!

Life in general presents all kinds of challenges and difficulties, hurdles and obstacles. Some have fewer to overcome and others more. Be prepared and seize on opportunities. Everyone is different, but what must be similar is the resolve you need to successfully address your unique situation.

I firmly believe that communities of color are communities of strength -- because they have had to be. I recently came across a very inspirational exhortation, which neatly summarizes the advice I'd give:

Be Strong
when you are weak
Be Brave
when you are scared
Be Humble
when you are victorious
Be Badass
every day.



About

Charles Higueras, FAIA, is a Project Manager in the Public Works Department with the City & County of San Francisco. He is a board member of CASA Alumni, which awards scholarships to low-income Latino students at the College of Environmental Design at UC Berkeley. He is also a coeditor of ByDESIGN.

SIDE BAR

Charles Higuera, FAIA

ByDESIGN[®]
a quarterly e-zine

Volume 24

August 2017

Project Manager, Public Works City & County of San Francisco



Charles Higuera leads a major capital program (Earthquake Safety and Emergency Response) on behalf of the city's public safety department. ESER entails enhancing earthquake safety and the City's emergency response capabilities by ensuring that police and fire facilities and infrastructure are in operation after a major earthquake or disaster.

Professional Experience

- City & County of San Francisco, Department of Public Works
- VBN Architects
- Chong Partners Architects
- Reid & Tarics Architects
- Rasmussen Ingle Anderson Architects

Non-Profit Foundations & Government Boards

CASA Alumni, Board of Directors

Advocates, fundraises and provides scholarships to low-income Latino students who have exhibited an extraordinary commitment to the study of design, socio-economic issues, and creative contributions to academic excellence at the College of Environment Design, University of California, Berkeley.

S.H. Cowell Foundation, Board of Directors:

Works to improve the quality of life of children living in poverty in Northern and Central California by providing grants to strengthen families and communities.

Friends of the San Francisco Public Library

Past Chair, Board of Directors
Member-supported nonprofit organization that advocates, fundraises, and provides critical support for the San Francisco Public Library

St. Mary's Medical Center Foundation

Past Chair, Board of Directors
501(c)(3) not-for-profit organization that supports the mission of St. Mary's Medical Center

Urban Libraries Council, Past Chair

Work to strengthen public libraries as an essential part of urban life.

San Francisco Public Library, Former Commissioner

Dedicated to free and equal access to information, knowledge, independent learning and the joys of reading for our diverse community.

Division of the State Architect Advisory Board, Board Member

Advise State Architect on policy issues, review regulations, codes, interpretations of regulations and policies, make recommendations.

Mission Housing Development Corporation.

Board Member, MHDC a non-profit, community based organization which creates and preserves high-quality affordable housing for residents of low and moderate incomes in the Mission District and San Francisco.

Education

- M Arch '81 CED, UC Berkeley
- BA Arch '79 CED, UC Berkeley

SF Traffic Company & Forensic Services Division Facility

1995 Evans Avenue in Mission Bay, San Francisco

HOK / MEI Architects
(\$165 million)

Four-story 90,000 sf, police crime lab and motorcycle company headquarters.



SF Medical Examiner

850 Bryant St, San Francisco,

KMD Architects
(\$65 million)

46,000 sf, designed in accordance with the Essential Services Building Seismic Safety Act to resist the forces of a major earthquake and remain appropriately operational.



San Francisco Fireboat Headquarters

Fire Boat Station 35 at Pier 22.5 San Francisco

Swinerton-Power, a Joint Venture & Shah Kawasaki Architects
(\$39.9 million)

16,339 sf, Storage Areas for emergency response equipment, ambulance access, equipment for boat access, rescue, and loading/unloading



Sandpiper Elementary School, Community Center & Park

Redwood City, CA

Chong Partners Architecture
11-acre site, 13,600 sf school for 250 students; classrooms, administration building and library/media center.

13,750 sf community center complex includes childcare facilities, multipurpose room used during the day by the school, full service kitchen, teen center and flexible classrooms for community use.



Ormondale Elementary School Multipurpose Facility

Portola Valley, CA

Chong Partners Architecture
First completed a district-wide facilities assessment. The facility includes a gym assembly room and is used by local residents and is well used and a critical community asset.



CASAalumni at Work

Graduates Pursue Their Dreams

ByDESIGN®
a quarterly e-zine

Volume 24

Summer 2017



Victor Rivas Valencia

Junior Architectural Designer
BA Architecture '17
University of California, Berkeley



How I came about joining Ghery Partners

During the years I attended community college I worked various odd jobs in the hospitality industry. I worked them all: from busboy to bartender in a number of different locations and sometimes at two or more simultaneously. It so happened at one of these odd jobs, unbeknown to me at the time, I happened to land in a small café in Playa Vista, CA, designed by Frank Gehry. I still remember the day he walked up to the window and order a latte from me. It was the one time I was star-struck. I worked at that small café for three years befriending the employees from the GP firm.

When I finally applied to college I was admitted into Berkeley's architecture program, and when I mentioned this to one of the partners they were genuinely happy and excited for me - so much they invited me for a tour of the office and later offered me an internship opportunity. Once I graduated from Berkeley I applied for a full-time position in the design area. I was ecstatic when I received the phone call they wanted me to start as soon as possible. I have been working as an architectural designer for two months now.

My role and responsibilities:

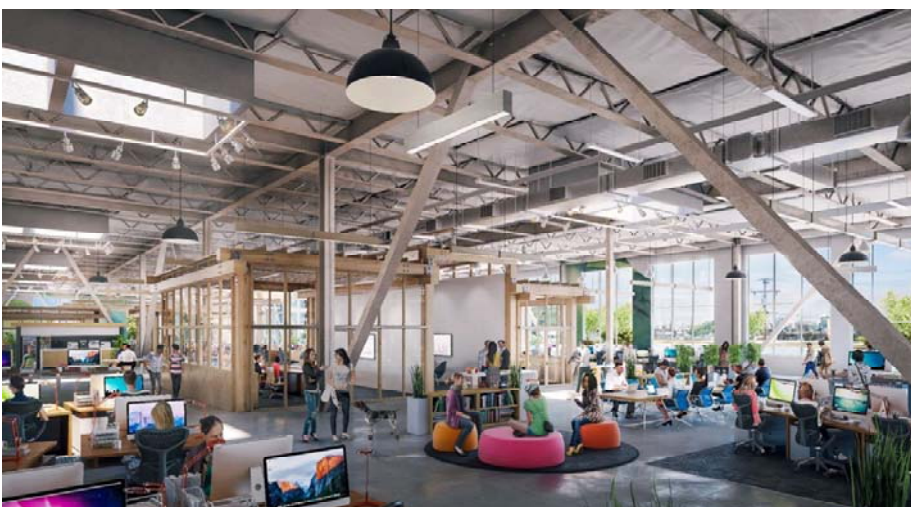
I have worked on the following projects:

- A restaurant competition located on the corner of Sunset and Pacific Coast Highway 1, which has two main bars and a large public space for picnics
- Facebook Hotel to be built in Menlo Park
- Foundation Louis Vuitton- ATP Museum, to be the first daylight lit concert hall and exhibition space.

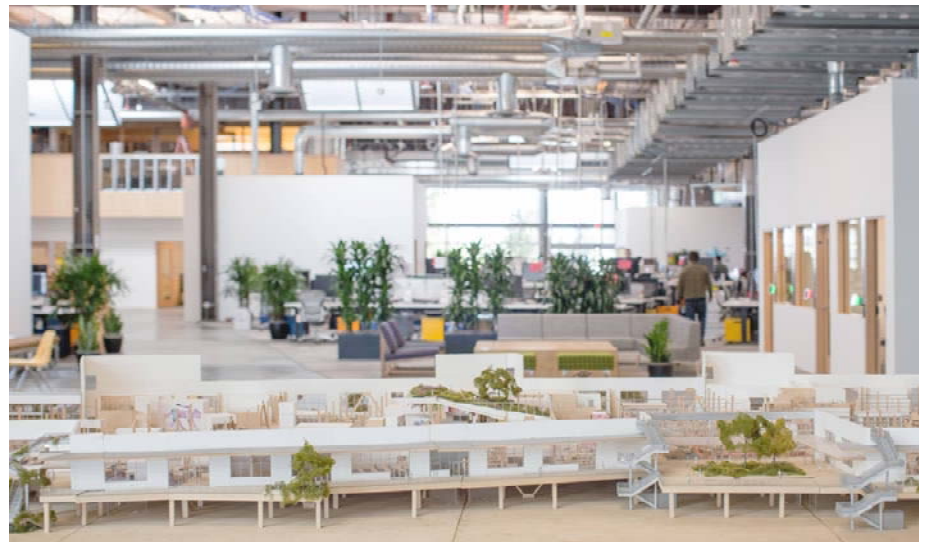
What I like most about my job:

The large quantity of innovative projects simultaneously in progress, and the intimacy of the relatively small office, including:

- Foundations Louis Vuitton, ATP Museum
- Facebook Hotel
- Los Angeles Restaurant Competition, Gehry Partners + Wolfgang Puck



Foundations Louis Vuitton- ATP Museum: Gehry-designed headquarters, is slated to open in October 2017 at the Jardin d'Acclimatation in Paris. The glass structure will house a charitable contemporary arts program.



Facebook Hotel: Gehry-designed headquarters for the Fondation Louis Vuitton. Slated to open in October 2017 at the Jardin d'Acclimatation in Paris. The glass structure will house a charitable contemporary arts program.



Children's Institute: Frank Gehry pro bono design for a children's center in the city's low-income Watts neighborhood. The Children's Institute Inc.'s is a nonprofit group that serves children coping with poverty, violence, and trauma.

Victor Rivas Valencia, vrivas@berkeley.edu
BA Arch, UC Berkeley 2017

The Architecture of Cesar E. Chavez Campus: Transcription of the Oral Story

Joseph Martinez, Architect



The design part of the Cesar E. Chavez Campus, for the San Diego Community College District, located in the Latino community of Barrio Logan, is an eclectic assemblage of referential elements and motifs from the indigenous cultures of the Americas, as well as from the contemporary Chicano Experience of the Southwest. The design intent is to tell the story of El Movimiento¹ in the architectural language of Chicanismo². Like-

wise, the opportunity to re-introduce storytelling on facades, re-introduce first principles of design, and ultimately capture with this project the essence of spirituality in space-time.

Across all cultures and epochs, important man-made objects and their associated sitting (e.g., buildings such as temples, galleries, and public buildings; also, plazas and parks with fountains and sculpture), automatically set up a spatial relationship between the object and its approach. Regardless of the building-type, the articulation of the approach can have far-reaching implications and opportunities.

The magnitude of the approach may be directly proportional to the significance of the particular building, and most notably can be seen in successful public-sector facilities located in urban locales. In this domain, approach is transformed to procession and is infused with ceremonies, rituals, beliefs and customs. As such, the results may instill abstract notions in the public realm on the one hand, and on the other, the experience may be recorded into permanent memory.

“ The design intent is to tell the story of El Movimiento in the architectural language of Chicanismo. ”

Similarly, connectivity among architectural elements provides meaning, as well as rigor and logic. More to the point, the depth of the rigor, all the way to its ancient origins, will reveal the first principles of its design. The conceptualization of the design methodology for this particular project sought to harness the holistic view of the universe held by the indigenous people. That is to say, the inner-connectivity of mathematics, astronomy, ecology and the arts with its manifestation in rituals and ceremonies as a way of life. Not surprisingly, recurring necessities (e.g., water, energy, sustainability, nutrition, et.al.) and modern-day aspirations of self-determination (e.g., preservation of language and culture, upward mobility and empowerment, etc.) led to an original work of architecture reflective of the epoch of Cesar E. Chavez, co-founder of the United Farm Workers (UFW), and the genesis of El Movimiento.

Procession: The Placita

Located at the intersection of Main Street and Chavez Parkway, the north-east approach is framed by the negative space of the entry plaza (30'x40'x50') and the placement of a 12-foot tall UFW totem pole which is tangent to the inscribed circular plaza and is magnified by a lit, stick figure of the Orion Constellation.

The inner-connectivity can be seen via the discipline of astronomy, for example, in the plaza with a depiction of the Orion Constellation in pin lights, a multi-colored glass motif inset into the facade illustrating entropy above the main entry. Similarly, in the lobby, the solar alignment of the "Big Book" with clipped, interior column shadows depicted in white granite coincide with a vertical slit window in the west facade.



Plaza View at NE Corner, night



North Elevation from NW

The Architecture of Cesar E. Chavez Campus: Transcription of the Oral Story

Moreover, in the main 2-story lobby, the twelve hanging ceiling murals denote important messages and images juxtaposed against a colorful nebula, including concepts relating to zero, mathematics, eternity, and UNESCO World Heritage Sites of Pueblo Bonito in Chaco Canyon, New Mexico, and Teotihuacan near Mexico City. These sites employ a form-generator of astronomical solar alignment, and further, the image of Machu Picchu, another world heritage site, features a carved stone Sundial which sits atop a natural stone pyramid summit.

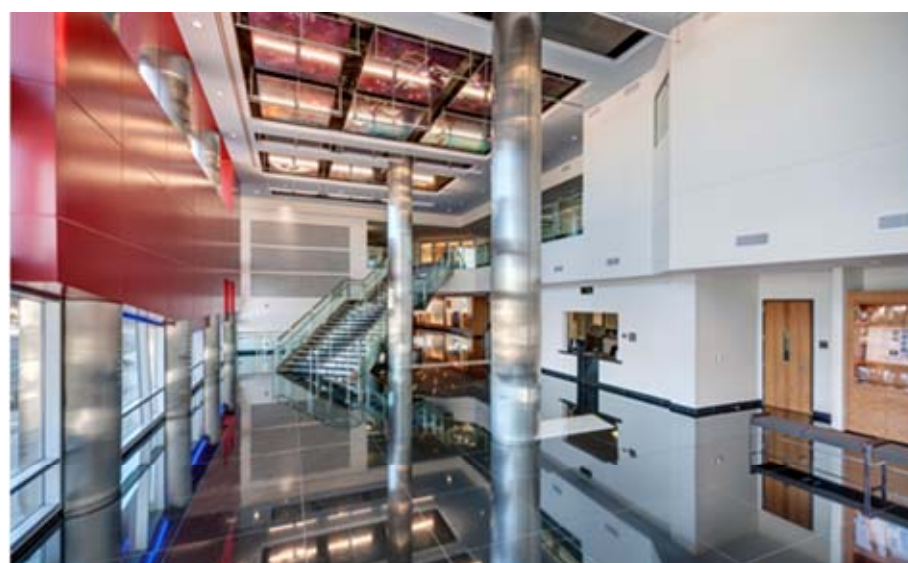
Concurrently, inside the lobby is the "Big Book", it measures 8-feet in height, and 40-feet across, and is made from Birdseye Maple. The Book contains large niches for panels of the biography of Cesar E. Chavez, a Latino Timeline since 1900, seminal quotes from Cesar Chavez and Dolores Huerta depicted on glass, and a concentric image of a UFW Protest March. Likewise, the angle of the opened "Big Book", the red granite triangular bookmark placed at its binding, and the radial ceiling lighting pattern emanating from the "Big Book" firmly support the notion of inter-connectivity. Specifically, the Orion Constellation figure, holding the UFW totem pole in one hand, and the other hand pointing to the front door, anticipates the ceiling mural message by Dolores Huerta of "Walk the street with us into history. Get off the sidewalk."

Procession: The Main Lobby

Similarly, the approach from downtown along Harbor Drive is focused on a bright red metal facade, elevated on four polished stainless steel columns, and is further accentuated by a 2-story glass storefront to create a volume of negative space for the lobby.

For the north facade (Chavez Parkway) which faces downtown, Petco Park (MLB Padres) and the emerging neighborhood of East Village, the principle architectural element is the "red wall" it carries deep meaning from the culture of the Americas brought forward to this epoch.

In particular, the red metal facade is in the shape of the number "2", and with a square opening it's actually the number "20" - numerology of the Maya is base 20; but further, the red facade's profile is that of Kukulcan, the feathered serpent of the Maya, which was the most powerful deity in their culture.



Interior 2-story Lobby

Concurrently, the red facade, in addition to being raised on stainless steel columns, is tilted, canted, and has a neon blue LED light on its interior soffit. In the abstract, this red facade can be viewed as a 1960s Low rider car cruzin'.

Another feature is the interplay of the District's circular logo and a pair of vertical windows on each side; seen from the exterior, its students climbing up and down the northeast staircase pursuing their education or a re-interpretation of the ancient Aztec soccer match.

Central to the composition of the architecture at the Chavez Campus is the deep rooted tradition of Latino artists to paint large scale murals, and for Latino architects to design monumental structures. Specifically, it's carved figures of deities on stone pyramids from the ancient past which now reveal a sense of self-determination and cultural pride for present day Chicanos. This can be seen, for example, on the east facade (Main Street) which faces Chicano Park and the residential neighborhood.

Several references to the ancient past, as well as contemporary motifs are employed to accurately response to its site specific context. This can be seen with the stainless steel clad columns which compete with the massive concrete columns of the San Diego-Coronado Bay Bridge. Moreover, their placement inside two granite facades with two small square windows above, draw references to jaguar-masks, deities, and architectonics. More to the point, the granite jaguar-facades are conveying a simple and straightforward truth to the concrete pillars of the bridge, and to others, "I'm structure, I'm elegant and I'm here to stay".

Another example is the 30-foot wide and 10-foot high picture window on the third floor which is in the form of the UFW logo, a powerful eagle. The dominate character of the window as negative-form by day, and its reversal at night as lit positive-space. It is the intensity of the interior light which projects its presence well into the neighborhood, but

also to Interstate 5, and approaching aircraft into San Diego International Airport. The floor-to-ceiling UFW window offers excellent visual connectivity to the public realm on a personal level, and becomes divine while standing between the vertical mullions which coincide with the soul of the eagle.

The Architecture of Cesar E. Chavez Campus: Transcription of the Oral Story

For the west facade (Harbor Drive), facing the Barrio Logan Trolley Station and San Diego Bay the compositional hierarchy is manifested by the projecting floor plate of the second and third floors. This volume is clad in granite panels with horizontally slit windows and detailed with sunscreens and light shelves.

On the southern portion is an exit staircase which depicts the profile of a Mayan pyramid, and its interior walls are painted a bright Aztec Gold.

At the northeast corner of the building, the interior staircase is painted a soft sky blue.

The juxtaposition of these two vertical architectural elements provide views to the outside world, but also an immediate understanding of the land use conflicts of residents with industrial properties.

Likewise, unpretentious views of the immediately vicinity and distance features, include: high-rise towers of downtown, cranes at the local shipyard, sailboats in the bay or navy ship off the coast, shed a more complex reality for Barrio Logan's future.

On an ethno-Americas viewpoint, the projected facade is a 21st century illustration of Quetzalcoatl and the sacrifices still to be made for equality via education. The finesse in the composition features red metal accent panels underneath first floor windows, in part, to mimic a stationary trolley car at the Barrio Logan station.

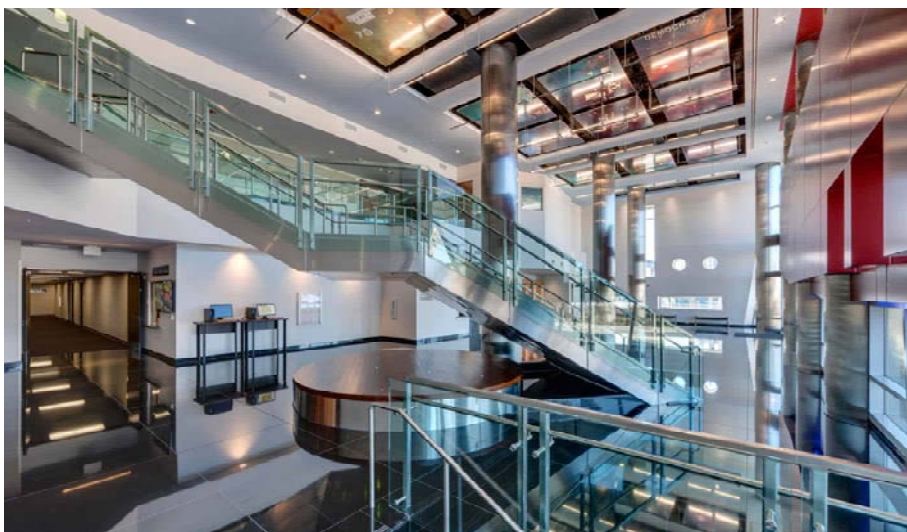
The south facade abuts the property line of this one acre site, as such, requisite setbacks for opens needed to be observed. Likewise, this side of the project acts as the service (back of house) area and contains mechanical, electrical and delivery rooms, and also is the access drive into the underground parking garage. The design intent was simple: blend-in with the industrial character of the adjacent buildings both in function, as well as with materials and colors.

Endnotes

1. El Movimiento -Translated from Spanish, the movement. In the context of the 1960s, it is a movement for the advancement of Mexican American peoples in politics, civil rights, employment, and education. Leading figures included Reyes Lopez Tijerina, Cesar E. Chavez, Dolores Huerta, Rodolfo "Corky" Gonzales and Dr. Hector P. Garcia.
2. Chicanismo- In all aspects of daily life, an ideology strictly centered on the self-identity of the Mexican-American in the United States.



Top: Big Book



Bottom: Grand Staircase

Destination: Interior Space and Self-Determination

The approach into the 2-story lobby from the northwest entry instantaneously reveals a 26-foot high volume defined by polished black granite floors, stainless steel columns, and colorful ceiling murals. Likewise, the free standing grand staircase which is constructed of black granite treads, stainless steel risers, and glass guard rails celebrates a monumental transition: the ascension into the realm of 10,000 years of cultural history along with its forward projection with seminal messages and principles as realized and expressed in the twelve ceiling murals. Descending the grand staircase, might be no different than the quest for "greater possibilities" or "cerebral power". Another feature can be found in the mathematics at the Information counter station wherein the black granite base is scored in 3.1416 pieces and with a superimposed diagonal reveal at precisely one pi radian (57.29 degrees).

Taken together-- the ceremonial staircase, the contents of the "Big Book", hanging ceiling murals, and a seminal quote by Chavez-- it is Kukulcan still breathing the evolving story of the Americas. In particular, the speech delivered by Cesar Chavez at San Francisco's Commonwealth Club is represented in the lobby by individual polished chrome letters and set between light gray acoustic panels. The panels are arranged as "lined paper sheets". The strength of the message is both exalted by the chrome letters but simultaneously subdued by the size of the letters and their placement on the gray wall. In part, his speech reads: "Once social change begins, it cannot be reversed. You cannot un-educate the person who has learned to read. You cannot humiliate the person who feels pride. You cannot oppress the people who are not afraid anymore. We have seen the future, and it is ours."

Completed in 2015, The Cesar E. Chavez Campus has already become a significant milestone of the first 50-years of the Mexican-American Experience, and a work of architecture that is both vibrant and memorable.

About the Author

Joseph Martinez is a Registered Architect in California and Nevada and holds NCARB Certification. Joseph received his Master of Architecture degree from Harvard University, Graduate School of Design.

He is the founding partner of Martinez+Cutri Corporation; the firm is based in San Diego, California and practices worldwide.
jmartinez@mc-architects.com

Some Thoughts: UC Berkeley 'Refuse Fascism' Rally

Rogelio Roy Hernández

"Free Speech Week" at UC Berkeley began with loud voices and protest against guest speaker Ben Shapiro on Thursday, September 14, 2017. I had a flashback to my days at UC Berkeley in 1972 when students protested President Richard Nixon and the Vietnam War.

A group of several hundred protesters, sprinkled with an occasional Shapiro supporter, crowded the entrance to Sproul Plaza on Bancroft Avenue. A strong police presence, with some officers from as far as Sacramento, calmly stood guard encircling the campus, while the event was held in Zellerbach Hall.

Perched on a milk crate, with microphone in hand, a number of students spoke passionately against white supremacy, Donald Trump, and rallied in support of DACA. A group of students also occupied the Student Services Building, peering down at protesting students in the street below.

At one point, the last speaker of the evening (a non-student) claimed police were "rushing the stage from the front," while his assistant screamed that fascists were "attacking the group from the rear." The comments nearly caused a stampede. Both statements were false and, frankly, reckless. These perplexing declarations could have ignited a riot between protesters and police. Fortunately, the police were cool and collected.

When the 50-something assistant to the speaker announced "I will be collecting cellphones in a minute" after becoming irritated by persons filming him verbally berate a female student who disagreed with the speaker's views, it was time to leave. It is the pinnacle of hypocrisy to protest for free speech, while at the same time denying those who disagree with you the same right. As I walked away I wondered if anyone that night knew of the seven students who died at UC Berkeley, Kent State and Jackson State in 1969/1970 exercising their free speech?



1

1. Protest placard outlining the purpose and of the event
2. Two non-student "Libertarian" protest participants who came to support the constitutional right of free speech.
3. LGBT supporter advocating against Antifa.
4. A protester who has had enough of the Trump/Pence administration.
5. Police encircle the UC Berkeley campus behind barricades, at a reported cost of \$600,000.
6. Students occupy the Cal Student Services Building in protest of the Ben Shapiro speaking event.
7. Student speaks against University support of white supremacy and fascist speakers.
8. Latino student speaks on behalf of DACA students and against President Trump's deportation policies.



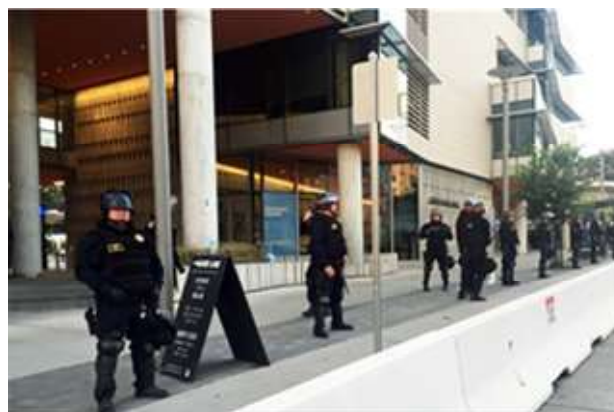
2



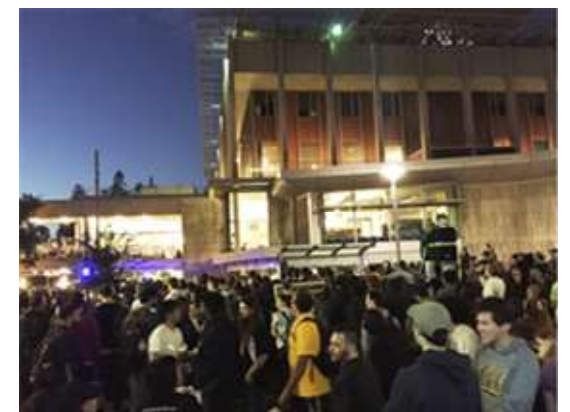
3



4



5



6



7



8

All photography © Rogelio Roy Hernandez
MA Arch UC Berkeley '78
BA Arch UC Berkeley '76, with Honors
rhernandez@thirdwavecorp.com