

# ByDESIGN

An Online Journal of Exceptional Achievement



## Johnson Fain

Design as a  
Culture of  
Inquiry

## Placemaking:

The Story of Chicano  
Magic, Alchemy and  
Phenomenology

JENNIFER  
WOLCH:  
Breaking the  
Glass Ceiling,  
Diversity,  
& Managing  
Adversity

VOLUME 29 Winter February 2019

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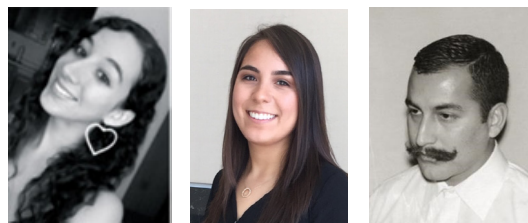
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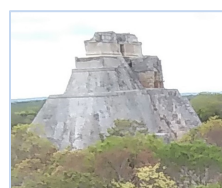
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Design as a Culture of Inquiry**

Rogelio Roy Hernández

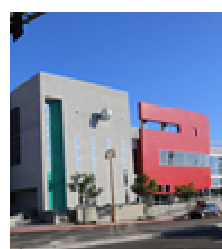
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Martha Ruiz Campa, William H. Fain, Jr., FAIA  
Anarosa Robledo, Jennifer Wolch, Isela Pena-Rager

## ANNOUNCEMENTS

### ByDESIGN to Launch Website

Los Angeles, 2019  
ByDESIGN

ByDESIGN will launch a new professionally designed and developed website in June of 2019!

The ByDESIGN website will provide easy, fast access to current and all back issues of the ezine via intuitive navigation. The access method will be via a graphical access method as well as a search field.

Other features will include access by issue and cover stories from a pick list and pull downs.

And finally, after considerable demand, the website will allow our readers, and future readers, to subscribe to the ezine online to ensure receipt of every new issue. Stay tuned! - **BD**



### ON THE COVER:

The cover photograph of Scott Johnson and William Fain, was taken at Johnson Fain's Architecture, Urban Design & Planning, and Interior design firm by Los Angeles-based photographer Michael A. Hernández, on February 28, 2019 in Los Angeles, CA.

## Creativity, the Unlimited Resource for Extraordinary Design -- and Success

Rogelio Roy Hernández



Maya Angelou once said: "You can't use up creativity, the more you use the more you have." There is no profession where this applies more than designing the built environment.

The cover story in this issue recounts the extraordinary work and achievements of **Scott Johnson, FAIA** and **William H. Fain, Jr., FAIA**. Their 32-year journey has been fostered by professional imagination, creativity and a "culture of inquiry" producing remarkable architecture, interior design and urban master planning.

As many of the subjects featured in the pages of ByDESIGN, the success of this brilliant team began with the rigorous preparation received at UC Berkeley and Harvard.

The Education section relates the story of **Dean Jennifer Wolch**. (BD Vol. 8 Cover Story.) We are pleased to place an exclamation point on Jennifer's 10-year tenure as the Dean at the College of Environmental Design (CED) at UC Berkeley. As the first woman Dean in 50 years, her achievements include implementing a new vision for CED as a diverse, inclusive, creative and innovative community. Her enthusiastic energy redefined the college, while maintaining its position as one of the top-rated design schools in the world.

The Perspective section highlights a group of undergraduate, graduate and Ph.D. Native American women at Yale who's creativity initiated an exciting organization: **Indigenous Scholars of Architecture, Planning and Design (ISAPD)**. We will seek to cover their efforts in a future issue.

In the article CASA in Mexico, we capture the experience of **Anarosa Robledo** studying at the Universidad Autonoma de

Mexico (UNAM) in Mexico City. Beyond scholarship, this is a story of Anarosa's exploration of her "intercultural identity."

**Joseph Martinez's** piece in the Architecture & Planning section on "Placemaking" conveys insightful observations on the alchemy of place, juxtaposition, fluidity, super graphics, materials and regionalism.

The CED Highlights article announces **Isela Pena-Rager's** position as Undergraduate Adviser, a valuable resource to undergraduate students. The daughter of Mexican immigrants, Isela brings exceptional advising experience gained at UC Berkeley, UC Irvine and Purdue. (Isela is fluent in five languages, including Nahuatl, the original language of the Aztecs.)

The stories in this issue exemplify the synthesis of education, passion and diligence, all keys of the creative process -- and success. As Bill Moyers said, "Creativity is piercing the mundane to find the marvelous." Our hope is that those who read these stories are inspired, recognizing that no matter who you are, applying your creativity will allow you to find the marvelous in whatever you endeavor!



William H. Fain, Jr., FAIA and Scott Johnson, FAIA  
**Johnson Fain**  
Los Angeles, CA  
February 28, 2019  
© Michael A. Hernández

## Perspective

### Indigenous Scholars of Architecture, Planning and Design (ISAPD)

ByDESIGN recently became aware of a student group of Native America design students who have established an exciting organization that looks at design from an indigenous perspective. To our knowledge, this is the first group of its kind created in a prestigious design school. This is how their website describes these scholars:

*"Established in September 2018 at the Yale School of Architecture, the Indigenous Scholars of Architecture, Planning and Design (ISAPD) is a collective student group focused on increasing the knowledge, consciousness and appreciation of*

*indigenous architecture, planning and design at the Yale School of Architecture and the Yale community at large.*

*ISAPD was founded by Summer Sutton (Lumbee) Architecture PhD '21, Anjelica Gallegos (Santa Ana Pueblo/Jicarilla Apache) MArch I '21, and Charelle Brown (Kewa Pueblo) BA in Architecture Studies '20."*

ByDesign looks forward to featuring the activities and scholarship of this talented and innovative group.

**BD**



Above: Summer Sutton, Anjelica Gallegos, and Charelle Brown.  
Below: Requiem for my border crossing by Guadalupe Maravilla  
<https://campuspress.yale.edu/isapd/about-us/>

## Jennifer Wolch: Breaking the Glass Ceiling, Diversity & Managing Adversity

Aymee Barajas, Contributing Writer



After 50 years of having a male at the helm of UC Berkeley's prestigious College of Environmental Design (CED), Jennifer Wolch assumed the leadership position in 2008. Her ten year tenure began with one of the most economically challenging periods in recent history and ended with one of the most politically divisive epochs since the 1960's.

Undeterred, Jennifer Wolch took on the historical opportunity with unbridled energy and the exuberance of the 'Unsinkable Molly Brown.' This is the story of how Jennifer Wolch left her indelible mark on the College of Environmental Design.

**You assumed your position at CED as the first woman dean in the 50-year history of the college. Did this present any advantages and/or disadvantages?**

Having the chance to be CED's first woman dean was exciting. Breaking the glass ceiling presented many advantages and opportunities. These included greater ability to tackle some long-standing climate issues, bring greater gender diversity into college leadership, and reshape the culture of the college in subtle but important ways.

**Your tenure began at the start of the worst recession since the Great Depression. What challenges did that present and how did you address them?**

Financial challenges have been a central concern for CED from the day I began my deanship. Immediate major budget reductions were followed by a series of further reductions, many of them substantial. The challenge was how to keep everything and everyone afloat with dwindling resources, and how to quickly generate discretionary revenue to cover the budget gaps.

My strategy was to increase philanthropic support for the college, but also be entrepreneurial, developing new fee-based programs and self-supporting post-professional graduate degree programs. These include non-degree granting programs such as our innovative suite of Summer Programs, a semester-long Global Access Program for international undergraduates, custom leadership education programs, and new degrees such as the Master of Real Estate Development + Design.

Dean Jennifer Wolch has been a long time supporter of both ByDESIGN and diversity at CED. She contributed an article to Volume 2, published in September, 2011. She was also featured as the cover story in Volume 8 for becoming the first woman Dean at the College of Environmental Design, University of California, in 50 years.

**A number of issues manifested themselves in this decade, e.g., decreased funding, rising tuition, calls for diversity, the economy/jobs, climate change/environmental sustainability, DACA, and gender equality - to name a few. How did these issues affect CED and how did polices, practices and/or curriculum of the college adjust to respond to them?**



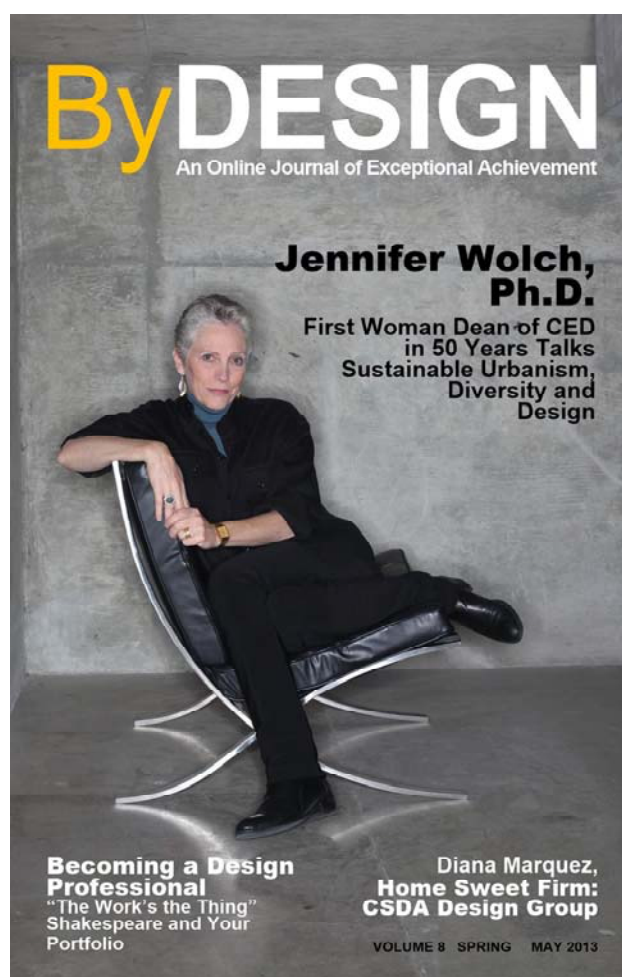
Jennifer Wolch, Dean  
College of Environmental  
Design, UC Berkeley

Some of the most pressing challenges - decreased state funding, rising tuition, skyrocketing costs of living in the Bay Area - have collided to dramatically increase the financial pressures on students. This trifecta of problems has had a particularly severe impact on CED, where today over 40% of our undergraduates are First-Gen students and over 40% come from low-income families unable to provide much financial support for their students.

Our students struggle to cover the basics - rent, adequate nutrition, school supplies - and often work too many hours in order to complete their education. I'm delighted to say that our alumni community has responded to these challenges - none more so than CASA Alumni. Under the leadership of Roy Hernandez, Charles Higuera, and Oswaldo Lopez, CASA Alumni have revitalized their membership, brought out a vibrant e-magazine that links members of the alumni community to today's students, established a prizes and awards program and special event to honor and support student achievement, and served as invaluable mentors to CED's Latinx students.

The past decade was also one of activism around racism and inequality, as well as violent reaction, as Black Lives Matter, Occupy, and various right-wing white nationalist movements made clear. Indeed, the current political climate has intensified unease and anxiety among students of color and students from immigrant backgrounds or who are immigrants themselves (especially DACA students).

CED has responded to this context by acknowledging the fraught national atmosphere, recognizing student problems with anxiety, and providing additional support. We have mounted public forums around critical social issues, introduced new courses into the curriculum, appointed Diversity Officers at both graduate and undergraduate levels, raised funds



## Jennifer Wolch: Breaking the Glass Ceiling, Diversity & Managing Adversity

for diversity scholarships and fellowships, opened a Material Store to reduce student costs for supplies, and hosted a weekly pop-up food pantry. We also established a Counseling and Career Services Office to help students deal with psychological challenges such as stress and anxiety, and coach them as they begin to seek employment.

### How would you say the college evolved since your first day as dean compared to today?

One of my priorities was to work with the faculty to develop a CED strategic plan, out of which came goals of building more interactions between departments and programs, providing co-curricular opportunities focused on diversity, increasing the impact of faculty research, and improving the learning and research spaces in Wurster Hall. Guided by this plan, we have made important strides, establishing college-wide programs such as the Sustainable Environmental Design major, creating a co-curricular platform and funding for diversity-related events, expanding our communications program to insure that faculty research reaches its audiences, and undertaking important improvements to Wurster Hall.

But no academic unit can afford to consider vision and strategy alone. The place has to work! The budget shock of 2009-10 provoked a rethinking of the college's organization. Historically, CED's departments provided most of their own faculty and student services. But with budget cuts, this approach became less feasible. Today, college services such as undergraduate advising, infrastructure and IT, finance and human resources are more centralized and provide both higher quality and more consistent services to students and faculty. All of these changes have led to a greater degree of collaboration among faculty and college leadership.



### What would you say was your most significant achievement?

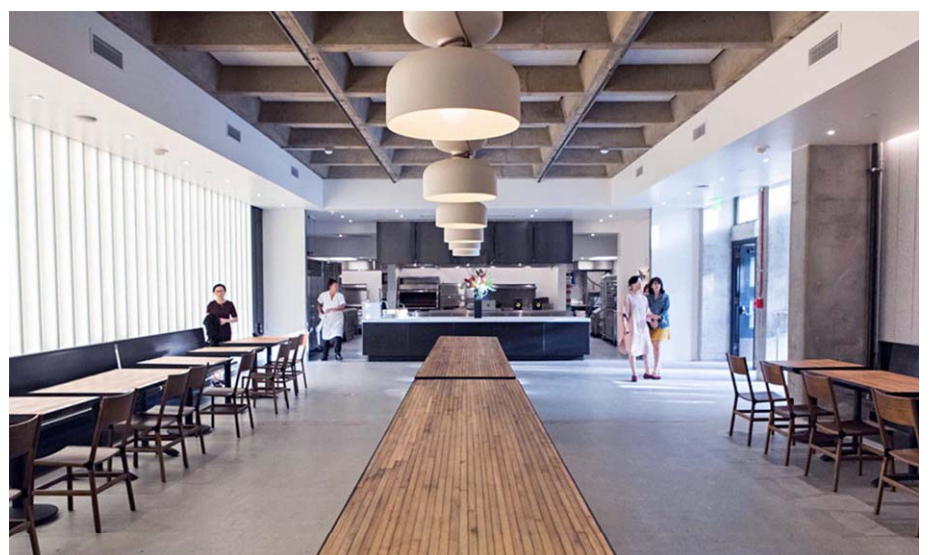
Perhaps my central achievement was to have a vision of the college – as a diverse and inclusive community with a lively design culture, strong social and environmental values, and innovative faculty and engaged students supported by caring and professional staff, all coming together in a Wurster Hall with contemporary classrooms and studios, modern computer labs and fabrication shops, excellent library and archives, and compelling community gathering places. While there remains much more to do, we have made transformational strides that move us closer to realizing this vision.

### How do you see CED continuing its evolution in the next few years and why?

My guess is that CED will continue to be entrepreneurial and innovative, while building on its exceptional academic and intellectual strengths. For example, we are partnering with the College of Engineering to establish a new post-professional graduate degree in Design, with an emphasis on emerging technologies and social practice. The new UC Berkeley Strategic Plan will also provide opportunities for CED to collaborate with other campus colleges and schools as well as major philanthropic supporters, to address the major challenges we face to both people and planet – through research, design, teaching, community partnerships, and more. But perhaps nothing will be more important than securing the resources we need to fully support our students and faculty, and insure that the CED community more closely reflects the amazing social diversity that is California today.

### What's next for you at CED?

I am taking a sabbatical leave, during which I plan to write and conduct research. After the sabbatical, I will return to CED as a member of the faculty.



**Top Left:** CASA Alumni Scholarships recipients April 2015, BACK ROW: Roy Hernandez, Jennifer Wolch (CED Dean), Maryelle Abella, Alejandra Aguilar, Hector Arvizu, Anarosa Robledo. FRONT ROW: Vanessa Hernandez, Isabel Castilla (Designer of the NYC High Line Park), Itzel Torres, Adrian Garcia Hernandez, Mathew Alemdariz, and Oswaldo Lopez.

**Above:** New cafe, Rice & Bones, designed by Charles Phan.

**Left:** New Digital Fabrication Lab, designed by Marc Cavagnero Associates.

Rogelio Roy Hernández, Photography, Michael A. Hernández



Frank Lloyd Wright once said *“Architecture is the triumph of human imagination over materials, methods, and men, to put man into possession of his own Earth. It is at least the geometric pattern of things, of life, of the human and social world. It is at best that magic framework of reality that we sometimes touch upon when we use the word order.”*

This article on Los Angeles-based architects Scott Johnson and William Fain represents an extraordinary journey that began at the University of California, Berkeley and Stanford and ended up at Harvard.

This is a story of a voyage fostered by professional imagination and a culture of inquiry producing remarkable design at various scales. Johnson Fain’s impressive body of work exemplifies the triumph of human imagination in the practice of architecture, master planning and interior design. Our conversation memorializes the firm’s philosophy of connection in various dimensions of design.

#### Is there a central theme to the work of Johnson Fain?

The human connection is the central theme in the firm’s work. Connection to team members, to one another, to the client, and of course to the communities that inhabit the projects.

The mantra of the firm is to involve all members of the design team in gathering important information and data and then synthesizing it in the creation of a plan, a building or a space. Ideas are shared and many alternative scenarios are played out.

Of course we have technical support for this process from parametric modeling, visualization software, animation and 3D printing.



**Scott Johnson, FAIA and William H. Fain, Jr., FAIA**

Johnson Fain, Los Angeles CA.

February 28, 2019

© 2019 Michael Hernandez

#### What is your philosophy on collaboration and creativity in the studio?

We’re always interested that our people are comfortable working and collaborating in teams. Our studio is in a series of large interconnected warehouse buildings and work stations are designed around common tables, adjacent to long common walls with a lot of shared amenities. Architects on the whole are highly educated people with a lot of individualized interests.



College Station view from Chinatown-Metro Station  
Los Angeles, California

© 2018 Johnson Fain



Johnson Fain Architecture and Interiors staff collaborate in the studio, Los Angeles, California

© 2018 Johnson Fain

# COVER STORY

## Johnson Fain Design as a Culture of Inquiry

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Volume 29

February 2019

An informal and shared environment seems to us to be the best space for creative work.

With regard to our creative programs, in addition to yoga classes, guest speaker presentations and off-site events, we've offered yearly learning events within the studio.

Each year we attempt to provide staff an opportunity to work over several months on a creative project on their own, with a master furniture designer/maker or a professional watercolorist for example.

They develop skills outside their work in the office and complete a project at which time we sponsor an exhibition and invite friends, colleagues, and clients for an opening reception to see the work.

It's great fun for everyone and the turnout is exceptional. The programs are open to all studio members and frequently there are surprising outcomes. These extracurricular offerings stimulate that and challenge staff to explore other areas of design and art, which, of course, we think provides balance and adds to the quality of their work in the office.

“ At Johnson Fain, we think of design as a culture of inquiry. Responding to a sense of current critical issues, design looks outwardly to place, program, inhabitants' needs and technology for the cues from which compelling form and space is created. ”

The firm has an awesome portfolio – can you elaborate on your design process?

At Johnson Fain, we think of design as a culture of inquiry. Responding to a sense of current critical issues, design looks outwardly to place, program, inhabitants' needs and technology for the cues from which compelling form and space is created. As a result, a priori design formulations generally don't exist here. We believe the design work, much like fine arts, must be grounded in the realities of its own time while trying to anticipate the future.

As the firm frequently designs urban projects of scale, we believe that these projects, whether publicly or privately sponsored, need to acknowledge their de facto public status or civic purpose, and serve the long-term needs of an evolving and increasingly connected population. Thus, issues of sustainability, accessibility and social equity are central to our efforts.



**Above:**  
Solitaire Towers - Taichung City, Taiwan

**Left:**  
Museum Tower, Dallas, Texas

# COVER STORY

## Johnson Fain Design as a Culture of Inquiry

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Design in all disciplines tends toward form and space. The creation of an architectural icon or a memorable place is both a condensation of ideas as well as an expanding framework for the participation of present and future stakeholders.

The principal dialectic of our time, and the problem of the operation of design, is to recognize legitimate forces acting upon a condition, map them with precision and inclusivity, and then direct patterns of physical intervention toward form.

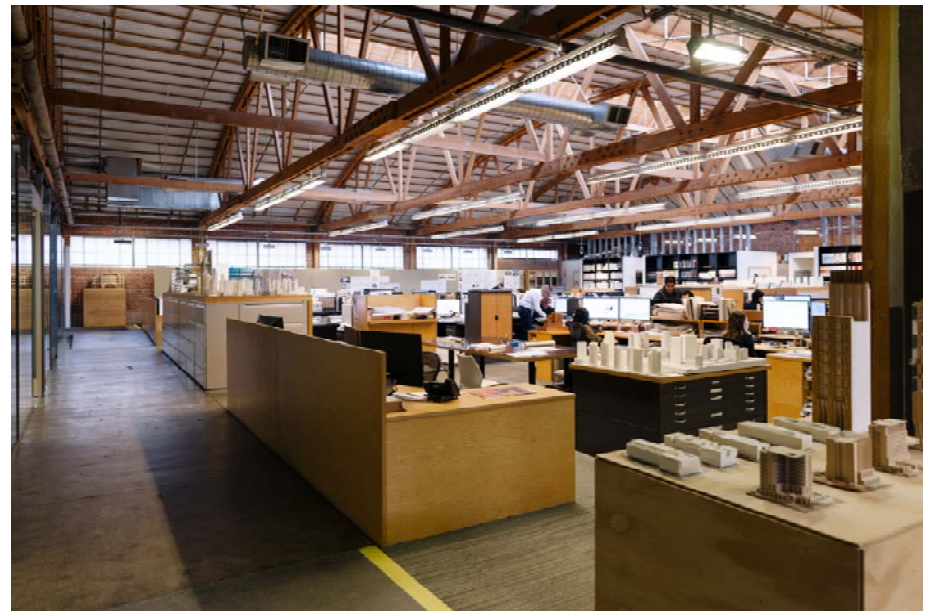
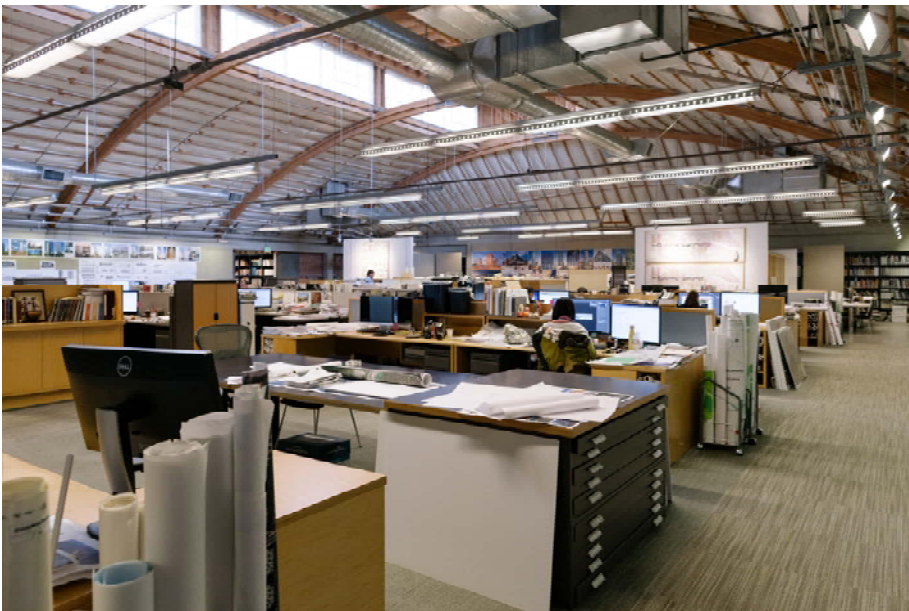
Umberto Eco has metaphorically described such architecture, referring to “the open work” as “those creations that allow completion by the viewer, those that elicit multiple interpretations along coherent but uncharted lines.”

“ The principal dialectic of our time, and the problem of the operation of design, is to recognize legitimate forces acting upon a condition, map them with precision and inclusivity, and then direct patterns of physical intervention toward form. ”

We believe that design considered in this way can maintain relevance into the future.

### What's next?

The current ownership is committed to moving the firm to the next generation. We have organized a process which will eventually lead to an orderly transition. In an attempt to encourage “up and coming” members to become involved in the firm, a Leadership Committee was established two years ago. Day to day operations of the firm are managed by subcommittees of this group and individual members connect with each other and assume responsibility for their actions. The vehicle for new ownership is being organized and the transition will be made possible over the next couple of years.



**Above:** Interior photo of Johnson Fain's office. © 2019 Michael Hernandez

**Above:** Architectural models. © 2019 Michael Hernandez



# COVER STORY

## Johnson Fain Design as a Culture of Inquiry

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**Tell us a little about each of you, your education and the firm. How did you get started?**

We're both graduates of UC Berkeley with undergraduate degrees in architecture. We didn't know each other as we attended in different years.

Later, we both attended Harvard's Graduate School of Design in Masters programs and we met each other there. In fact, we shared an interdisciplinary design studio which brought Architecture and Urban Design students together on a major transit site in central Boston.

Prior to starting the GSD, Bill practiced in New York City's Urban Design Group under Mayor John V. Lindsay. Following that, he lived in London and Paris studying British and French urban development. During Graduate School, Bill worked at the BRA in Boston on the City's CBD plan. After the GSD, he was at the New Communities Development Corporation in Washington D.C.

**“ We're both graduates of UC Berkeley with undergraduate degrees in architecture. We didn't know each other as we attended in different years. Later, we both attended Harvard's Graduate School of Design in Masters programs and we met each other there. ”**

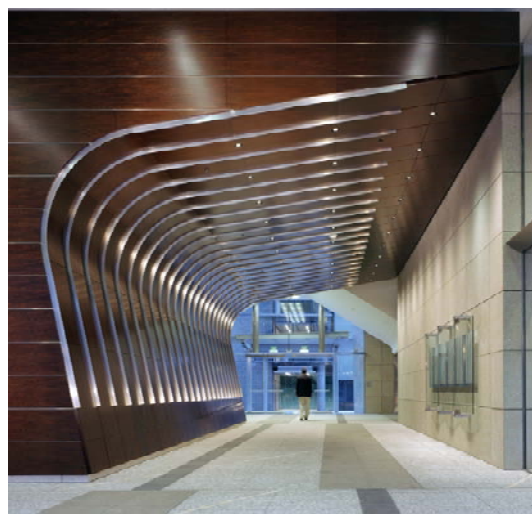
Scott returned to the West Coast to work in SOM's Los Angeles and San Francisco offices and then came back to New York where he worked with Philip Johnson and John Burgee for a number of years on mostly large urban projects. In the mid-1980's, both Scott and Bill were brought back to Los Angeles by William Pereira, ultimately taking over his firm and reorganizing it into Johnson Fain. That will be 30 years ago this year.

The journey has been great. Scott directs all Architecture and Interior Design work while Bill oversees the Urban Design and Planning studio.

We collaborate on running the business and the complementary nature of our creative interests, we feel, has always been a plus to the breadth of the studio work. We have been and continue to be involved in civic and professional organizations as well as schools of higher learning, including the AIA, SCI-Arc, UCLA, USC and UC Berkeley.



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5



6

1. Johnson Fain Urban Design + Planning team at work in the studio - Los Angeles, California
2. MGM Tower Interior, Century City, California

3. Genentech, South San Francisco, California
4. American Indian Cultural Center & Museum, Oklahoma City, Oklahoma
5. 707 Wilshire Tower Interior, Los Angeles California
6. Byron Winery, Santa Maria Valley, California

All Photos © Johnson Fain

# SIDE BAR

## William H. Fain, Jr., FAIA

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During the past 28 years of professional experience in the United States and overseas, Johnson Fain has established itself as an architecture, urban design/planning and interior design firm known for its creative approach to the built environment. Scott Johnson, FAIA, Design Partner, and William H. Fain, Jr., FAIA, Partner for Urban Design and Planning, lead a diversified office of 60 professionals.

### PROFESSION

- 1987-present: Johnson Fain, Los Angeles, CA – Founder, Director of Urban Design and Planning
- 1980-1987: William L. Pereira Associates, Los Angeles, CA
- 1978-1979: National Endowment for the Arts, Study of Urban Design and Zoning/Property Tax Policies
- 1976-1980: New Community Development Corporation, HUD, Washington DC
- 1976-1977: Harvard University Graduate School of Design, Visiting Lecturer and Instructor
- 1975: City of Richmond “Downtown Plan,” Virginia
- 1973-1975: Boston Redevelopment Authority
- 1972-1973: National Endowment for the Humanities Fellowship, “Urban Structuring Concepts,” British and French New Towns
- 1970-1972: Office of Midtown Planning and Development, Office of the Mayor, New York City, NY
- 1968-1970: MacKinley/Winnacker Architects, Orinda, CA

### PROFESSIONAL HIGHLIGHTS

- 2012: UC Berkeley Distinguished Alumni
- 2009: Friedman Visiting Professor, College of Environmental Design, University of California, Berkeley,
- 2008: Gold Medal Recipient, American Institute of Architects, Los Angeles
- 2008: Los Angeles Area Chamber of Commerce Lifetime Achievement Award
- 2006: President, American Institute of Architects, Los Angeles
- 2002: Rome Prize Fellowship, American Academy, Rome, Italy
- 1996: Fellow, Institute of Urban Design, New York
- 1996: Faculty Member, Southern California Institute of Architecture (SCI-Arc)
- 1996: “LA Greenways Plan,” Urban Revisions Exhibit, Museum of Contemporary Art (MOCA), Los Angeles
- 1995 - 2016: Lecturer, USC, SCI-Arc and UCLA Extension
- 1994 - present: Board Member, Southern California Institute of Architecture
- 1979: Founder, Museum of Contemporary Art (MOCA), Los Angeles

### SELECT URBAN DESIGN + PLANNING PROJECTS

- 2017: West Los Angeles Veterans Affairs Campus Master Plan, Los Angeles
- 2016: Knowledge City Master Plan, Houston, TX
- 2012: Wadala Commercial District Master Plan, Mumbai, India
- 2008: Tianjin Seven Mile Sea, China
- 2004: Jet Propulsion Laboratory Master Plan, Pasadena
- 2002: Mission Bay Master Plan, San Francisco
- 2001: Beijing Central Business District, China
- 1996-present: American Indian Cultural Center & Museum, Oklahoma City, OK
- 1996: DreamWorks Studio Complex, Shanghai, China
- 1995-present: Amgen Headquarters Master Plan, Thousand Oaks
- 1992: Los Angeles Greenways Master Plan, Los Angeles
- 1988: Highway 111 Corridor, Indian Wells
- 1979: Doha New District, Qatar, Arabian Gulf

### EDUCATION

- 1974-1975: Harvard University, Graduate School of Design, Master of Architecture & Urban Design
- 1970: University of Manchester, England
- 1965-1968: University of California, Berkeley, College of Environmental Design, Department of Architecture, Bachelor of Arts in Architecture



Top: **Beijing Central Business District Master Plan**, Site Area – 4 square kilometers  
Beijing, China

Middle: **Amgen Master Plan**  
Biotech Campus Planning & Urban Design  
Site area: 120 acres, Thousand Oaks, CA

Bottom: **West Los Angeles Veterans Affairs**  
Campus master Plan Framework  
Los Angeles, CA

# SIDE BAR

## Scott Johnson, FAIA

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### PROFESSION

1987 – Present: Johnson Fain, Los Angeles, CA – Founder, Design Partner  
1983 – 1987: William L. Pereira Associates, Los Angeles, CA  
1978 – 1983: Johnson Burgee, New York, NY  
1976 – 1978: Skidmore, Owings & Merrill, Los Angeles, San Francisco, CA  
1975: The Architects Collaborative (TAC), Cambridge, MA

### PROFESSIONAL HIGHLIGHTS

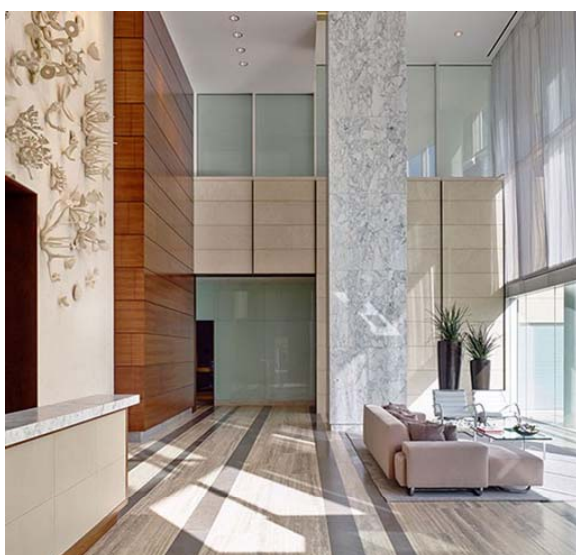
2018: Visiting Artist, American Academy in Rome  
2018: UC Berkeley Distinguished Alumni  
2013: President, American Institute of Architects, Los Angeles  
2009: Friedman Visiting Professor, College of Environmental Design, UC Berkeley  
2008: Gold Medal Recipient, American Institute of Architects, Los Angeles  
2003 – 2006: Director of the Master of Architecture Programs, University of Southern California

### SELECT DESIGN PROJECTS

2016: Christ Cathedral, Roman Catholic Diocese of Orange, Garden Grove, CA  
2015: Verde II, Jakarta, Indonesia  
2014: Solitaire, Taichung City, Taiwan  
2009: American Indian Cultural Center and Museum, Oklahoma City, OK  
2009: Museum Tower, Dallas, TX  
2004: Davis Hall North Laboratory, University of California, Berkeley, CA  
2003: Capitol Area East End, Sacramento, CA  
2002: Sandy Lane, St. James Parish, Barbados  
1990: Opus One Winery, Oakville, CA  
1990: Nestle USA Headquarters, Glendale, CA  
1987: Twentieth Century Fox Plaza, Century City, CA

### EDUCATION

1974 – 1976 Harvard University, Graduate School of Design, Master of Architecture  
1971 – 1973: University of California, Berkeley, College of Environmental Design, Department of Architecture, Bachelor of Arts in Architecture  
1969 – 1971: Stanford University, Department of Fine Arts, Division of Architecture



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johnsonfain.com

**Top:** Genentech, South San Francisco

**Middle:** Wall House – Ojai, California

**Bottom:** Runway at Playa Vista,  
Los Angeles, CA

**Left:** 707 Wilshire Boulevard  
Renovation of circulation, lobby and  
entry of class A office tower  
Los Angeles, CA

**Far Left:** Museum Tower  
Dallas, TX

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For employment, e-mail [hr@johnsonfain.com](mailto:hr@johnsonfain.com)

## Anarosa Robledo, Intercultural Identify, Between Here and There

Itzel Torres



Higher education through the eyes of first generation college students is complex, not only educationally but emotionally. A lot of us have the privilege to pursue programs in elite higher educational institutions and begin to understand the world through scholarly lenses. Many of our journeys started the same coming from households in which our parents had to leave their “motherland,” and seek a new start in the United States.

Many in our community are born into a culture that integrates the identities of our parents’ motherland and the one we are born into. Navigating through the different emotions regarding our identities becomes complicated when feeling the intersectionality of both connect to make its own unique identity.

Casista Anarosa Robledo took the opportunity to travel and study abroad in Mexico City at UNAM (Universidad Autonoma de Mexico) where she continued her scholarship in urbanism and architecture.

This was a pivotal experience to connect and explore her cultural identity in Mexico City - and receive a new educational insight away from the United States. This exemplary mujer (woman) undertook a challenging and insightful journey, highlighting honest conversations about Mexican and American design, politics, culture, and identity.

### What prompted your decision to study at UNAM (Universidad Autonoma de Mexico) in Mexico City?

Truthfully, my initial dream was a semester of Mexican cuisine and living life for the first time feeling financially secure. I had already tried having a European adventure, but it left me broke and craving more flavor.

I also wanted to improve my Spanish to feel prouder and more comfortable speaking my native tongue. Aside from being practical, as a light-skinned Chicana with first generation immigrant parents, I felt this collapsing bridge with the culture in la “tierra madre.”

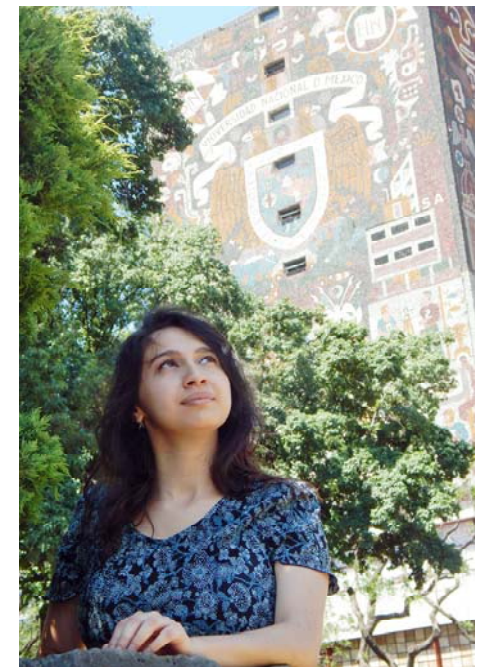
As I progressed into higher education, the language barrier with my parents grew due to the lack of knowledge in translating what I was learning. When I would try to reclaim my Mexican culture, I would question: “What exactly am I claiming.”

“ My decision was ultimately brought on by my own desire to understand my intercultural identity. ”

I’ve accepted Chicanismo is a separate culture of resistance within two worlds, but I have only lived in one and only knew about the other from what I was exposed to by family. My decision was ultimately brought on by my own desire to understand my intercultural identity.

### What classes did you take in your year at UNAM?

I took courses in las Facultades de Arquitectura (Architectural Studies), Filosofía y Letras (Letters and Science) y Ciencias Políticas (Political Science), studying a range of topics - from historical conservation of culture to Latin American migration to citizenship and public spaces. I had to satisfy some major and minor requirements but I wanted to take courses which would open me up to more discussions and different perspectives.



Anarosa Robledo  
Biblioteca Central, UNAM  
Mexico City, April 2, 2018  
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Cumpleaños de mi mamá con su familia, yarda de mi tío  
León, Guanajuato. June 30, 2018



Amigxs en las trajineras (Anarosa, second from the left) Xochimilco, Ciudad de Mexico

### How did the curriculum at UNAM compare with that of the College of Environmental Design at UC Berkeley?

I am proud to have learned from the number one public university in the US and the number one public university of Latin America, both equally difficult and life-changing. I was fortunate enough to be able to participate in a more multi-disciplinary education by being able to take courses from different colleges, which for UNAM students is very rare. Personally, the architecture theory courses fell short for me as they lacked more socially aware discussions.

Urbanismo is what made la Facultad de Arquitectura shine for me. Our discussion topics would span across a broad spectrum of interests and still managed to relate directly to the organization of communities and their culture.

There were few lectures; the classes are set up as thoughtful and engaging discussions related to the mandatory reading and a moment for the professor's mind-blowing wrap up. Of course, there is always a major site-related project or paper for the final.

### How did you find the “student culture” at UNAM, and the sense of community in the college where you studied?

All the colleges had a different atmosphere and method of organization. I avoided most of the *fresa* (pretentious) students in *Arqui* to eventually find my niche of peers who were passionate about design and planning, and also cared about people and the environment.

Filosofía y Letras was the college to be at -- the fire that drives students to organize for political situations, cultural tensions, or even natural disaster crisis, originate from this section of la Ciudad Universitaria and would spread throughout. Geografía and Urbanismo students would bond because our minds are compatible and stronger together.

“ . . . a sense of a supportive family that forms quickly is a Mexican custom. ”

You can make friends at any school, but a sense of a supportive family forms quickly, it's a Mexican custom. Don't get me wrong, they will still roast you any chance they get.

### Studying at CED UC Berkeley is known to be intensely rigorous and stressful. Was UNAM the same, and if so, how do students there blow off steam?

Both are very rigorous and require plenty of effort and energy. However, I believe UC Berkeley's constant competitive atmosphere looming over the students, and the levels of intense stress it creates, is what makes the difference. It could also be that a public university is free in Mexico, so there is not as much of a financial burden on students.

When UNAM students feel stressed there are endless methods to destress in the city— nightclubs, comfort foods at all hours, museums, archaeological sites, parks, shopping, plays, gigs, and much more.

### Mexico City is a vibrant metropolis and a giant museum of Meso-American (pre-Columbian) architecture and art. Did you explore any of the architectural monuments from the past, and if so, which were the most impactful to you?

I took a Mesoamerican art and architecture course and it was eye-opening to say the least. I knew very little about pre-Columbian art and architecture.

I pictured La Avenida de los Muertos in Teotihuacan and the iconic image of las pirámides de Chichen Itza: they were absolutely extraordinary and inspiring to experience in person,

But that's not all there is to Mesoamerica. I was able to learn so much about the development of different civilizations and how their influences branched throughout. I cannot say there was a specific site that impacted me the most. It was more so the ability to visit the places I learned about, and actually know a bit about the history and what exactly to observe.

Also, now being able to recognize and understand Mexico City Museums house so many relics at the cost of numerous injustices against living indigenous communities, many who were ransacked to have their culture placed in a museum to “educate” a society that continues to exploit them.



(L) Patrimonio de Mexico y su conservación  
Tepito, Ciudad de Mexico



(L) Procesos Migratorios América Latina (Brothers Along the Way)  
Ixtepec, Oaxaca

(R) Plan Frontera Sur = Genocidio (The Southern Border Plan = Genocide)  
San Cristóbal de las Casas, Chiapas



**Mexican immigration events predominate US news. How do students in Mexico feel about the issue and the US administration?**

Mexico City is very progressive compared to the rest of country; in fact, it is considered a sanctuary city.

Valid, I was more surrounded by students and their more well-off families, but the general sense I understood was no one was for pro-fronteras. Everyone hates the Trump Administration.

With the election of AMLO (Andrés Manuel López Obrador), the new leftist president, it appears the rest of the country may soon be moving on.

The conversation of US politics and the border was a major topic in every class considering the intertwined relationship of dependency Mexico has on the US.

The dynamic of “third world versus first world” is a newer concept to me: I enjoyed hearing the conversations against the US and the atrocities they have committed, and continue to do so, in Latin America.

One topic that really sprung out to me was this amazing concern over Latinos (*su gente*) in the US – and how we are being mistreated. My family in the US has been through hard times, but they are constantly worrying about their family on the

“... now being able to recognize and understand Mexico City Museums house so many relics at the cost of numerous injustices against living indigenous communities, many who were ransacked to have their culture placed in a museum to “educate” a society that continues to exploit them.”

other side. It was heartwarming to hear they worried for us too, migrating to the US is not just roses and American dollars.

**What advice would you give other students, particularly Latinos from Mexican immigrant families, about undertaking you did at UNAM?**

I encourage everyone to do it, especially Chicax/Latinx folks. Have I solved all questions about my identity? No.

There are so many pieces of Mexico I want to see in the U.S. and there are so many pieces of the US I want to see in Mexico. I fell in love with Mexico, the city, the pueblos, the people, and the culture. UNAM allowed me to step aside from family for a second and truly experience my other side, from own perspective, with folks my own age.

At the very least, now I can reclaim my Mexican identity with confidence. I have something of mine here and now I have something of my own over there too. *Soy de aquí y de allá (I am from here and I am from there).*



“I have something of mine here and now. I have something of my own over there too. Soy de aquí y de allá.”



Above: Pirámide de los Nichos, City of El Tajín, Veracruz

### About the Author:

Itzel Torres has been a contributing author to ByDesign in numerous previous issues. She appeared on the cover story in Volume 27, Summer Issue, highlighting her senior thesis project: “*Berkeley Civic Center Reimagined.*” Ms. Torres received her B.A. in Urban Studies with a concentration in Urban Planning and Urban Design, from the College of Environmental Design, University of California, Berkeley, in 2018

### About Anarosa Robledo:

Anarosa Robledo has appeared in previous issues of ByDesign as a recipient of CASA Alumni Scholarships. Ms. Robledo received her B.A. in Urban Studies with a concentration in Architecture & Sustainable Design from the College of Environmental Design, University of California, Berkeley, in 2018. In addition to studying at UNAM in Mexico City, she has also studied in a program called “*Sustainable Cities of Northern Europe*” in Stockholm, Copenhagen, Malmö, Freiburg.



More often than not, everyone believes they know a good aesthetic work, or at least they recognize it when they see it! This would include paintings, sculptures, plazas or structures, as well as other designed objects and performance venues. The corollary to this axiom is most everyone does not know how to create an original aesthetic work. The richness and complexity of a work is found in the artist's (architect's) mental repertoire, it is where the spirit of the idea coalesces.

On the opposite end of the spectrum, it's "Oh, I could have created that piece!" Similarly, the work makes me feel "happy" or "sad", "excited" or "bored", "invigorated" or "overwhelmed". Likewise, and from a more informed perspective, consider these comments on several masterful works of modern architecture, namely: the manipulation of form-space promoted a sublime spirituality (Notre Dame du Haut, Le Corbusier), the quality of the celestial light elevated the observation of the art (Kimball Museum, Kahn), or the use of bright colors, saturated to the Nth degree, manifested a cultural icon of the Southwest (San Antonio Library, Legorreta).

The magic<sup>1</sup> to placemaking of buildings and open spaces (e.g., plazas, courtyards) has several unique and essential components, including: Non-categorical Attributes (e.g., the use of materials, composition and typologies, technology, politics, storytelling), Synthetic-structural Medium (e.g., similar to the properties of electro-magnetic waves<sup>2</sup>, dark energy<sup>3</sup>, space-time<sup>4</sup>, plasma<sup>5</sup>, wherein the result is a transmission of spontaneity, discovery, and/or impromptu), and Relevant Parameters (e.g., latitude/longitude, historic events, culture, etc).

In turn, their alchemy<sup>6</sup>, the combination and/or permutation of non-categorical attributes, collectively and/or individually, or any portion thereof, infused with relevant parameters will, potentially, result in an authentic and/or original work. However, the perceptual experience of the work is limited by the degree of sophistication of the observer. That is to say, you don't know what you do not know.

The basic five senses (e.g., Hear, Touch, Taste, Smell, Sight) only inform the observer so much. By factoring in Time, Memory, Kinesthetics, and Intuition (i.e., now the nine fundamental senses), the observer is better equipped to appreciate the work. What does this imply -- simple, knowledge is power, it's the platform to effect change. The ultimate objective is to convert knowledge into wisdom. Conversely, the design intervention should not have a tainted, pre-determined aesthetic language inconsistent or incompatible with its locale, context or culture, such that, a trivial, false narrative is the final work.

After the rambunctious 1960s in the USA, the "softening" of the Modern Movement (1945-) in architecture and the demise of Post-modernism (1980-), the Architectural Phenomenology Movement (1970-) continues to distinguish its presence by offering the experiential qualities of form and space. Intellectually and aesthetically, this movement focused on the human experience, on the one hand, and on the other, the value of historic buildings and places. By extension, this would also include culture, tradition, customs, ceremonies and rituals.

Rather than one-size fits all, Architectural Phenomenology "drilled deep" into such key topics as "place", "juxtaposition", "fluidity", "supergraphics", "materials", and "regionalism". In the aggregate, the resultant of placemaking contains both space (plaza) and form (building) at the same time. Each needs the other to exist, one cannot function without its "partner". There is an ancient Mayan saying: IN LAK'ECH -- In Spanish it translates as, "Tu eres mi otro yo", and in English it's, "You are my other me". As such, authentic places and buildings establish a fine-tuned dynamic equilibrium: the architecture is a "reflection" of the plaza, the plaza is a "reflection" of the architecture. Their congruency in the medium of Space-Time is Oneness<sup>7</sup>.

### Case Study: City Hall, Murcia, Spain

This concept of placemaking can be demonstrated in the masterful, contemporary work of the Annex to the City Hall and plaza (1991-8, R. Moneo) in Murcia, Spain. The 6-story facade of City Hall is frontal to the 16th century, Spanish Baroque Cathedral and is the last building needed to provide closure to Plaza Cardenal Belluga.

Similarly, the locally quarried sandstone facade's vertical slit apertures focus on key buildings of its surroundings. Likewise, the irregular plaza contains white stone orientation ray-lines, set against a black stone field, that are aligned to entry points of adjacent buildings of the plaza. These ray-lines emanate from a single point, symmetrically sited in front of the Cathedral.

Whether the plaza is empty or full, its dynamic equilibrium ("partnership") will be long lasting, its reservation in future-antiquity has been already levitated to the cloud (e.g., chiseled in stone).



### SDSU Callexico Campus, Callexico, CA

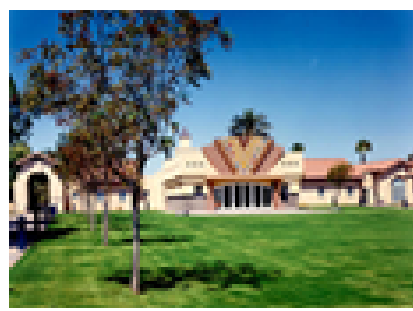
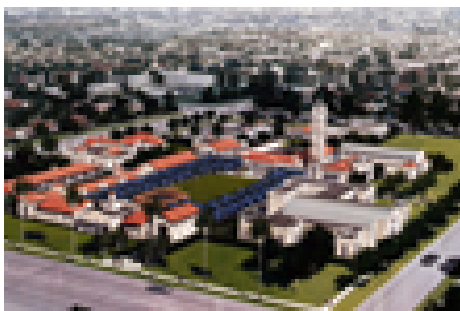
The storytelling (design narrative) of the aesthetics of the Campus Master Plan and seven new buildings (1990-4) focused on four principles:

1. Continuity of tradition, the Spanish Mission Style of the campus;
2. The creation of an academic yard, a collegiate attribute of higher education;
3. The introduction of an iconic structure in the courtyard which is both unexpected, memorable, and culturally significant to the Chicano/Latino<sup>8</sup> community and its international locale; and
4. An enhanced campus plan which is integral and respectful of the City Plan.

This can be seen, for example, in the 65-foot telecommunications tower which is easily visible more than a mile away.

Likewise, the tower can be seen from across the international border into Mexicali, Mexico, approximately 1.5 miles away. The tower is clad in a Mayan motif and is located at the union of the existing Mission Style Library and its neo-traditional Mission-style expansion.

Moreover, the tower is sited on the campus in order to establish a landmark that coincides with the intersection of 7th Avenue and Mary Street. Passing through the entry portico, and on axis with the tower, a restored, 100-year old lantern hangs as a remembrance of the main Campus. In the academic courtyard, the neo-Aztec aesthetic of the Convocation Center & Gallery offers a colorful interpretation of Quetzalcoatl<sup>9</sup>, an Aztec deity, while its decorative, truncated parapet, contains several niches with inset colored tiles. The tiles appear to be in a random pattern but are actual messages coined from El Movimiento of the 60s. Without any equivocation, the Gallery has made its lasting presence known near and far.



The over-arching intent of the academic courtyard was to promote various types of gatherings, including: commencement, prep rallies, job fairs, protests, passive study areas (i.e., synthetic structure medium), and at the same time convey the geological history and cultural story (i.e., relevant parameters) of the Imperial Valley. Further, it's the opportunity to express the belief in inclusion, diversity and equality in higher education at public institutions. Surprisingly, the campus has experienced more than expected success, and in particular, more students who are first-in-family to attend college.

### Cesar E. Chavez Campus, San Diego, CA

The story (design parti) of this 3-story, 68,200 sf Higher Ed. project (2010-15) 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.

Likewise, the opportunity to re-introduce storytelling on facades, and further to re-introduce holistic principles of design, specifically the inner-connectivity of mathematics, astronomy, sustainability, with the Arts and a manifestation in rituals and ceremonies as a lifestyle.

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.

The concept of inner-connectivity via the discipline of astronomy can be seen in the textured concrete plaza with a depiction of a stick figure of the Orion Constellation articulated in pin lights on the one hand, and on the other a multi-colored glass motif inset into the facade illustrating entropy above the main entry.

Similarly, in the 2-story lobby, twelve hanging ceiling murals denote important ancient sites of the Americas and current themes juxtaposed against a painted colorful nebula.

In the abstract, the observer must mentally (memory) string together certain neo-artifacts (e.g. totem pole with UFW logo, Orion stick figure) and construct in their mind the stick-figure "holding" the UFW totem pole for a "political march".

Furthermore, the observer needs to recognize the other hand is pointing to the front door.

“ As such, authentic places and buildings establish a fine-tuned dynamic equilibrium: the architecture is a "reflection" of the plaza, the plaza is a "reflection" of the architecture. Their congruency in the medium of Space-Time is Oneness. ”



The "procession" into the building for the acquisition of knowledge (recall: knowledge is power) is revealed by the many Chicano-centric referential features in the lobby, in particular the "Big Book", inspirational quotes etched in glass, and hanging ceiling murals pronouncing such terms as "zero", "mathematics", "eternity", and three UNESCO World Heritage Sites, namely: Pueblo Bonito in Chaco Canyon, New Mexico, Teotihuacan near Mexico City, and Machu Picchu in Peru.

These three sites use astronomical solar alignment as their form-generator, as well as individual carved stone motifs of deities or solar apparatuses to denote sacred places.

The entirety of this procession, a march towards wisdom, is culminated by the most profound quote contained on one of the ceiling murals, it's a message by the co-founder of the UFW, Dolores Huerta: "Walk the street with us into history. Get off the sidewalk."



### About the Author

Joseph Martinez received his Master of Architecture degree from Harvard University (1975), and a BA from UC San Diego (1971). Established in 1980, he is the founding partner of Martinez+ Cutri Corporation; the firm practices architecture worldwide.

### Endnotes

1. Magic -- the use of means, such as charms or spells, believed to have supernatural powers over natural forces.
2. Electro-magnetic Waves -- one of the waves that are propagated by simultaneous periodic variations of electrical and magnetic field intensity and that include radio waves, infrared, visible light, ultraviolet, X-rays, and gamma rays.
3. Dark Energy -- an unknown form of energy which is hypothesized to permeate all of space, tending to accelerate the expansion of the universe.
4. Space-Time -- the concepts of time and three-dimensional space regarded as fused in a four-dimensional continuum.
5. Plasma -- An analogous substance consisting of mobile charged particles.
6. Alchemy -- a power or process that changes or transforms something in a mysterious or impressive way.
7. Oneness -- The fact or state of being unified or whole, through comprised of two or more parts; collectively, and individually, or any combination thereof, synonymous with harmony, singularity, absoluteness, congruity, omnitude, and, the whole enchilada.
8. Chicanx/Latinx -- the combining of Chicanos (Mexican-Americans) with Latinos (Latin Americans).
9. Quetzalcoatl -- A deity from the Meso-American culture of the Aztecs, first worship in the first century BC, known as the "Feathered Serpent".

# CED HIGHLIGHTS

## Isela Pena-Rager

Undergraduate Advisor, College of Environmental Design,  
University of California, Berkeley

Itzel Torres



As a College of Environmental Design (CED) alumnus, having a strong support system to help navigate the challenging environment that comes with pursuing higher education is extremely important for a successful educational journey. CED provides their students with a team of undergraduate advisors who help guide and assist students through the challenges of obtaining a design degree from UC Berkeley.

CED is extremely fortunate to have brought advisor Isela Pena-Rager into their team. She is an exemplary Latina bringing great insight from her own trajectory, and a first-generation college student from Mexican immigrant parents.

Her interdisciplinary background, educational and cultural experiences bring a much needed insight into the college. It is exciting to see someone take huge strides to represent low-income, underrepresented, first generation college students at CED. After being one myself, and going through challenges I faced, I could not have done it without my advisor. I am delighted to see someone like Isela co-facilitate first-generation college student workshops. It is extremely important to have these conversations and resources available to alleviate some of the disparities presented for these students: representation matters.

### Can you tell our readers a little about your background?

I'm always happy to share about where (and who) I come from. I grew up in Southeast Los Angeles and am a first-generation college student, daughter of Mexican immigrants. My dad was a migrant worker in Mexico from five years of age until he settled in Los Angeles and met my mom, a seamstress in the Garment/Fashion District in Los Angeles.

I grew up visiting my grandmother's ranch in Mexicali nearly once a month, which fostered in me a special appreciation for nature, agriculture, making food from scratch, desert land, and humble, honest people.



Iconic College of Environmental Design (Wurster Hall), at the University of California, Berkeley

My life as an Angelina or "la del otro lado" (the one from the other side [of the border]) fostered in me a love of the beach, all kinds of food from all over the world, an eclectic selection of music, Dodger baseball, endless books in Spanish and English, and all different types of people.

My mom's activism and involvement in my education and in our community gave me a sense of what I could do (and perhaps not do) to right injustices, and my dad's devotion to family gave me a sense of steadfastness and stability.

It's a cool combination for which I will never be able to repay them.

### You have BA in Arts/Photography and a Master in linguistics. What led you to become a professional student advisor?

The love of people I mentioned earlier and the love of languages, led me to a career in education. I started by teaching Spanish at Purdue University and then quickly found I had a soft spot for the university's food service and maintenance workers, for whom I was recruited to jump start a workplace English program.

After a few years of teaching English to international students in Southern California, I wanted a change. I went back to my liberal arts college and landed a job as an international student and study abroad advisor. That led me down a "rabbit hole" of exploring higher education and learning as many facets of it as I could-- all to the benefit of the students I serve.



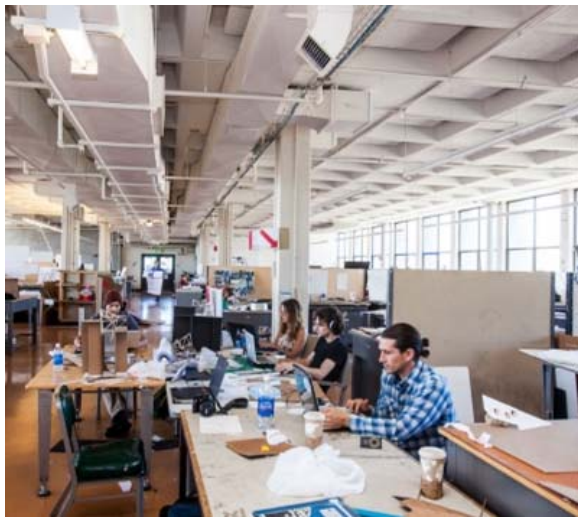
Isela Pena-Rager  
Undergraduate Advisor,  
College of Environmental Design,  
UC Berkeley February 2, 2018



Top row; Susan Hagstrom (top, left), Jan Bautista (top, right). Bottom row: Omar Ramirez (bottom, left), Isela Pena-Rager (middle), Heather Grothjan (bottom, right)

## Isela Pena-Rager

Undergraduate Advisor, College of Environmental Design,  
University of California, Berkeley



I've worked on student health insurance, mental health interventions, harm and violence prevention, housing initiatives, student immigration policy, and staff development programs. Right now, I'm working on a dissertation about Latina first-generation college students and their experiences with faculty at a top research university-- a topic that is close to my heart.

And, yes, I love art and photography, and I'm an obsessive designer in my own right. It makes sense to have found a home at the College of Environmental Design where I'm continually inspired by our students, faculty, and by my wonderfully caring colleagues in the Office of Undergraduate Advising. I truly am passionate about my work as a student adviser.

“ I grew up visiting my grandmother's ranch in Mexicali nearly once a month, which fostered in me a special appreciation for nature, agriculture, making food from scratch, desert land, and humble, honest people. ”

**Your stated objective as a CED Advisor, Office of Undergraduate Advising, is to “explore their (students) minds and their hearts, do their best work, realize their talents and passions, and achieve their goals.” What activities will it take to accomplish this for student in the architecture major?**

This line comes straight from our organizational mission. Every single one of our students brings strengths to the CED community. Sometimes, structural issues prevent the institution from seeing it that way, but these are magnificent people. An undergraduate education is meant to tap further into that magnificence and help students decide what kind of people and professionals they want to be -- and that can change over time.

Active learning is key.

Students are active learners when they engage in conversations with peers and instructors, prepare for class by dissecting the syllabus and making use of office hours, take advantage of internship opportunities, visit sites (many of the faculty will take those field trips in a heartbeat), sit in on graduate level courses, find communities of support, and don't shy away from asking for help, guidance, or feedback no matter how large or small the project. Because so much of the architecture student's work shows up in public review, it's a great idea to practice public speaking in the context of design. There are many resources within CED, the larger campus, and the Berkeley community.

**What was the catalyst for you to learn five languages, including Nahuatl (the language of the Aztecs)?**

I suppose my interest in languages stemmed from my dad insisting on my brother and I reading, writing, and

speaking both languages-- Spanish at home and English at school and with friends. As a child I read a lot, sometimes skipping meals or propping books open under my dinner plate.

Words and other forms of language are special to me. Language can tear people apart or lift them up and bridge understanding. Language can also bring joy and laughter. Nahuatl, specifically, brings me closer to my roots. For example, I'm proud to know “xocolatl” is the root word for that typically sweetened cacao treat that brings so much happiness to so many people. And, here I am making it about food again!

In short, language is my way of connecting.

**You're the co-facilitator of “ENVDES 98: First-Gen Transition Course,” to develop curriculum targeted to first-generation, low-income, underrepresented CED undergraduates. What will the new course-ware consist of?**

The goal of this course is to assist students in the transition process to UC Berkeley and the College of Environmental Design community.

To that end, course sessions will include workshops related to time management, (re-)framing identities, graduate school and career exploration, design and CED-related expenses and finances, finding one's voice in an academic setting (e.g., emails, how to approach faculty, public review presentations, etc.), study abroad options, and a first-gen faculty and graduate student panel. The culminating assignment will be a presentation and reflection paper based on an informational interview with a CED faculty.

