

# ByDESIGN

An Online Journal of Exceptional Achievement

## David Adjaye, OBE

### Architecture, Art and Design for Social Edification



**CASA**  
**Alumni Shine**  
**at MBH Architects**  
By Diana B. Marquez

***passion***  
By Charles  
Higuera, FAIA

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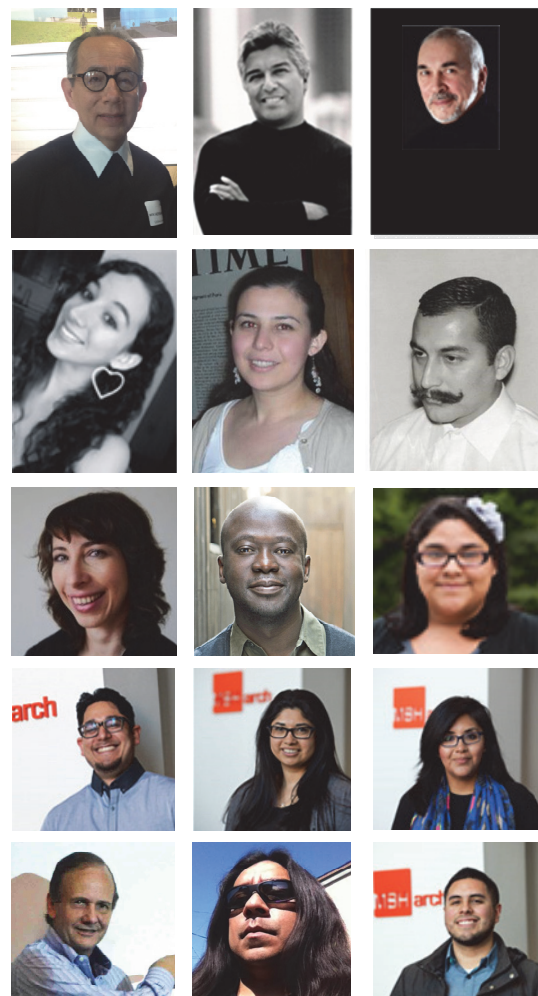
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ByDESIGN is published by:  
**CASAalumni**  
11400 W. Olympic Blvd. Suite 200  
Los Angeles CA 90064

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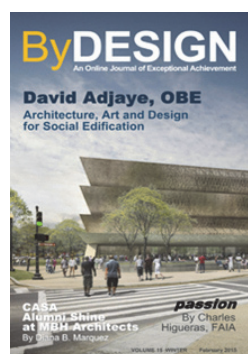
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## ANNOUNCEMENTS



I am excited to invite you to my annual OPEN STUDIO which will be held on Saturday 7 March 2015 from 2 – 9 pm. There will be plenty of original artwork for you to view. I will also have some very recent paintings that I'm sure you will enjoy. Please mark your calendar.

Arte y Libertad,  
Ramon Ramirez  
ramon@jaguarland.com

### Inbox

Emails From Our Readers

Roy - Oswaldo - Charles – You all hit it out of the park again, great ByDESIGN issue. Congratulations!

**Jennifer Wolch, Dean**  
College of Environmental Design, UC Berkeley

Hi Roy. This is another great and inspiring issue. Thank you SO much for sharing your talents, time and resources in this way.

**Susan Janan Hagstrom**  
Director, Office of Undergraduate Advising,  
UC Berkeley, College of Environmental Design

### ON THE COVER:

The cover image was provided by David Adjaye Associates, London, England. The rendering depicts the National Museum of African American History and Culture by Frelon Adjaye Bond / Smith Group.

4<sup>th</sup> Row: Abel Morales, Claudia Raygoza, Mayra Alcantar  
5<sup>th</sup> Row: Edward S. Rickter, Ramon Ramirez, Cesar Canjura

## MEMO from the Editor

ByDESIGN<sup>®</sup>  
a quarterly e-zine

Volume 15

February 19, 2015

### Passion, Prerequisite for Changing the World

By Roy R. Hernández



Harriet Tubman said "Every great dream begins with a dreamer. Always remember, you have within you the strength, the patience, and the passion to reach for the stars to change the world."

This notion from the courageous abolitionist, humanitarian, Union spy and advocate for woman's suffrage, underscores the theme for this issue of ByDESIGN.

Charles Higuera, FAIA, addresses passion as a prerequisite for exceptional achievement in his article *Becoming a Professional*: "Those who choose to remain passionate about the industry will excel because this passion that compels us, also makes us exceptional." Lara Bachman's article demonstrates the passion of cultivating a whole new generation of professionals by providing high school students 1,700 books and magazines about architecture and design.

Our piece on *CASA Alumni at Work* reveals the passion of young professionals embarking on their careers, supported by MBH Architects, a firm with an impassioned corporate commitment to diversity. The *Education* article depicts how students are tapping into their passion to chart their career paths. And finally, ByDESIGN went to London for our cover story on the meteoric rise of David Adjaye. Born in Tanzania and raised in England, his multicultural upbringing was fueled by a passion of art, architecture and design, which resulted in extraordinary work and international acclaim.

Passion is also the powerful force that drives ByDESIGN, and our commitment to highlight extraordinary achievement - and those that support equity, diversity and justice. We subscribe to the premise that given the right mix of passion, focus and hard work, anything and everything is possible - including changing the world.

Consequently, even the humblest can achieve extraordinary heights, as illustrated by the following statement: "I have no special talents. I am only passionately curious." - Albert Einstein. Find your passion and go for it!



**David Adjaye, OBE**  
Adjaye Associates  
The Edison  
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Photo: © Ed Reeve

## CONNECTIONS

### LiA's 2014 Annual Book Drive "From an Architect's Bookshelf"

By Lara Bachmann, Senior Designer Brayton Hughes Design Studios



As part of the LiA's educational programs the annual book drive has been one of the most successful programs of the committee by donating more than 800 books to several schools every year.

The program was created to inspire and mentor minority students from local high schools and schools that may have or lack an architecture cluster and/or related field study programs.

LiA SF provides a lively presentation by our members and donates books, journals and monographs that are essential to teach and learn architecture but too costly for most students and schools to afford.



Balboa High School presentation by Laura Arreola, Wayne Barcelon & Sixta de la Cruz.

## LiA's 2014 Annual Book Drive

Continued

We have collected and distributed more than 800 books and 900 magazines since the beginning of the program in 2013.



“ We have collected and distributed more than 800 books and 900 magazines since the beginning of the program in 2013. ”

Last year LiA SF collected more than 450 books and magazines, and distributed to 4 schools: Balboa High School, Lincoln High School, Richmond High School, and Burton High School.

Thanks to many LiA volunteers such as Camila Garrido and Miguel Campo from KTG Group, we provided books and hands-on education through a SketchUp workshop at Mr. Ferrari's Richmond High School multi-media and design class. Camila says, "it was a great pleasure to see the student's faces light up when we told our personal stories about how we got into our field of architectural design.



Richmond High School student proud of winning a new book.

I was so impressed that each student was able to produce a simple building with a unique name at the end of the session"

Homer Perez, LiA SF co-chair says "I have a great passion for telling students my story because I came from a very humble background and was raised in one of the poorest school districts in Texas at the time I was in preparatory school. To come from this type of Environment and be the first person in my Family to graduate from a University, but also as prestigious a University as the Massachusetts Institute of Technology, the United State's Oldest School of Architecture, really drives to the heart of the students a message of Hope and Integrity"

Thanks to our 2014 volunteers and book drive coordinators, Raul Anziani from Field Paoli architects, and Wayne Barcelon from Barcelon And Jang Architecture, LiA SF has exceed expectation in reaching and planting hopes in many students.



**Top:** Homer Perez presenting to students at Burton High School

**Bottom:** Richmond High School SketchUp class presentation.



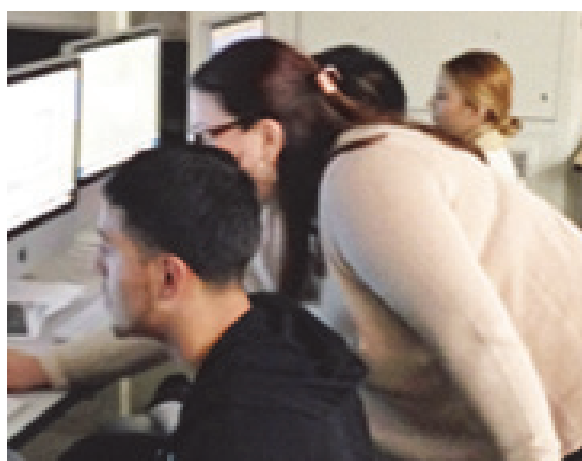
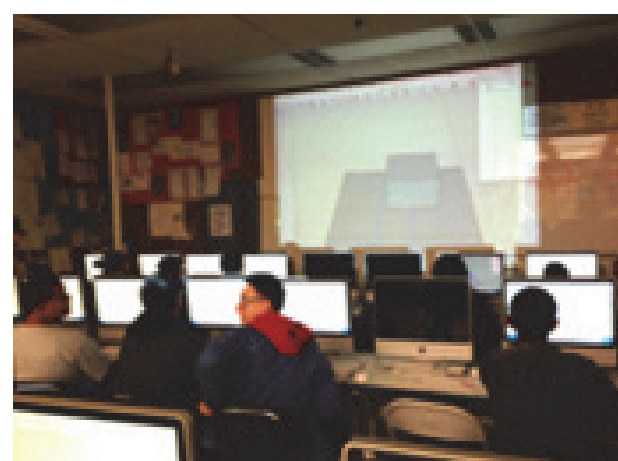
**Top:** Laura Arreola presenting at Burton High School.

**Bottom:** Camila Garrido Teaching SketchUp at Richmond High School.



**Top:** Wayne Barcelon presenting at Lincoln High School.

**Bottom:** Richmond High School book drive donation presentation by Ruth Kleinman.



### About the Author

Iara Bachmann is a Sr. Designer at Brayton Hughes Design Studios, Architecture & Planning in San Francisco. She received a Master in Architecture from the University of Texas, Arlington, a Bachelor of Science in Interior Design from Texas Christian University, Fort Worth and studied at the École des Arts Décoratifs, Interior Architecture, Geneva, Switzerland. [iara@iarabachmann.com](mailto:iara@iarabachmann.com).

# Becoming a Design Professional

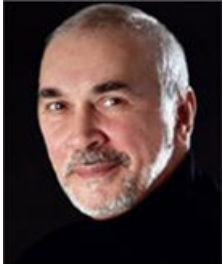
ByDESIGN<sup>®</sup>  
a quarterly e-zine

Volume 15 February 19, 2015

## passion

*noun pas·sion \ 'pa-shen \ : a strong feeling of enthusiasm or excitement for something or about doing something*

By Charles A. Higuera, FAIA



"Passion" is often recommended in pursuing a career. It is characterized as necessary. Does that mean that unless you're passionate about something (or someone) that it is a futile, lackluster pursuit?

In my perspective, no...and yes. Passion is a special, elusive quality -- effectively a visceral truth - as much of who you are as your DNA - if you possess it, you possess the proverbial lightning in the bottle. Many people in the design (or other) professions are invested in their careers, but may not be passionate/viscerally connected to their work. They are certainly functional, perhaps even successful -- but, and this is the point of key differentiation, they could easily imagine themselves doing another thing and finding satisfaction, if not actually joy in that thing.

The design professions require a special passion. Try as we do, our work too often does not speak to the larger world - our value - as much as it should. And from this lack of understanding and therefore appreciation for the significance of what we do in enriching the lives of the many, we labor in near anonymity. Architecture and the design professions are a calling, almost in the manner that those called to religious (or other selfless) service to the dispossessed regard their commitment. Salary and benefits less than what our friends collect, the additional time in the office not often compensated and spent paying our dues, and the vulnerability to both economic swings and the incursions of competitors, creates an immensely challenging environment in which to progress a career and a life of reasonable stability.

“ It is useful that most often, people and/or firms that are not fueled by passion falter and fall away. This is a good thing. As we struggle to establish relevance and value, we cannot afford mediocrity among us.

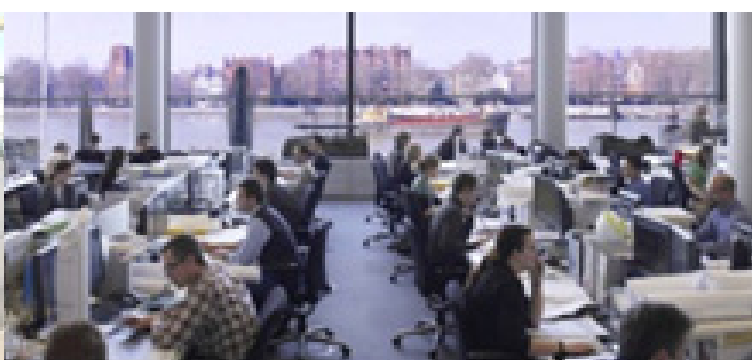
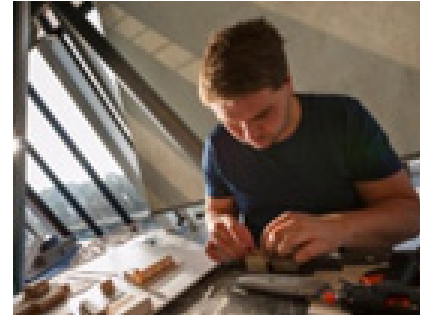
Why then do it? Because as I suggest, we have no other place to be - we must be design professionals - anything else would be as removing a vital piece of us. And so, we march on. It is important work. Very important work that must be done. And when we successfully deliver work, it is its own satisfaction along with the understanding we have that it has made a difference though it is not exalted.

Those who choose to remain passionate about the industry will excel because this passion that compels us, also makes us exceptional. The authentically passionate are the essential core that sustains our industry. They set the bar for our performance and our identity and by so doing, honor us and propel us.

Passion creates the persistence and the resilience and drives the skills we develop that distinguish us and the quality of our work. It is useful that most often, people and/or firms that are not fueled by passion falter and fall away. This is a good thing. As we struggle to establish relevance and value, we cannot afford mediocrity among us. Purposeful action and unambiguous evidence of our hard labor, fueled by passion, will advance our professions and make better all that we inhabit and that surrounds us.

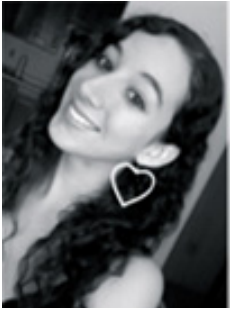
**Purposeful action and evidence of our hard labor, fueled by passion, will advance our professions and make better all that we inhabit and that surrounds us.**”

Charles Higuera, FAIA



## Architecture, Art and Design for Social Edification

By Lauren E. Hernández, Staff Writer



*David Adjaye's architectural skill is as far-reaching and vast as his projects. With projects located on half of the continents on Earth including North America, Europe, the Middle East, Africa and Asia, Adjaye's work is multinational. His projects include transforming an idle railway station into the Nobel Peace Centre in Norway, completing the Bernie Grant Arts Centre in London and the Moscow School of Management in Moscow.*

*Adjaye marries an inherently artistic eye with a comprehension of multiple cultures to create spaces for the global world. Adjaye's multicultural upbringing largely contributed to his sensitivity to various public needs. His focus on community engagement through artistic and architectural expression is a staple in his extensive work. It is Adjaye's emotional connection with communities that reconsiders the role of the traditional architect as including a sociological approach. He utilizes culture as a barometer of needs and services to be offered in his projects, which he calls the most important element of the design process.*

**You were born in Tanzania and spent your youth in several countries in the Middle East, finally settling in Britain; how did this experience shape the person and professional you became?**

Unlike people who may have had an education or a stable upbringing in one or two places, I was forced from a very early age to negotiate a wide variety of ethnicities, religions, and cultural constructions. By the time I was 13, I thought that that was normal, and that was how the world was. It gave me a kind of edge in an international global world, which we find increasingly in the 21st century.

**“ New technologies are excellent tools at the disposal of design, but they neither replace nor supersede it. ”**



**National Museum of African American History and Culture:** This landmark building occupies the last available space on the National Mall and will be situated prominently between the National Museum of American History and 15th Street, next to the Washington Monument. It will open in 2016 as a centerpiece venue for ceremonies and performances, as well as a primary exhibition space for African American history and culture.

So I think, in a way, my parents bringing me up the way they did prepared me for the world that we now inherit and live in. That is intrinsic to my approach toward design, which always seeks to be highly sensitive to the cultural framework of different peoples.

Most of my work has always been in cosmopolitan metropolitan cities, or places where differences are being negotiated all the time. A sensitivity to that is at the heart of my practice.



**David Adjaye, OBE**  
Adjaye Associates  
Photo: © Ed Reeve

**What drew you to study architecture; and what sustains your interest in architecture and design?**

I was always interested in drawing and using my imagination as a kid, and I was encouraged by a teacher to do an art foundation course. It was during that time that my preoccupation with space came to the fore and I realised that I wanted to study architecture. I wanted an art form that was in service to the public, in service to our idea of our civilization and our idea of our collective. Architecture provides me the opportunity to produce art that has this kind of direct impact, that capacity for social edification. That level of engagement, with the challenges and responsibilities that accompany it, is what ultimately keeps me invested in my work.



## Architecture, Art and Design for Social Edification Continued

**How are the new technologies available to architects enabling and/or disabling place-making and the creation of extraordinary buildings?**

New technologies are excellent tools at the disposal of design, but they neither replace nor supersede it. I often look at different technologies from different industries. The car industry, for example, is a great sort of hotbed for new materiality invention and hybridity. New forms of energy management, or smart waste infrastructural systems open new possibilities for place-making. But these technologies still must be applied intelligently. They need to be integrated into a design that recognizes the way people are already using space and the unique needs inherent in those patterns. When technology is used to enhance or better serve those needs, it can make great designs extraordinary. However, it is equally often the case that the latest technologies are inserted without regard to these core principles of place-making, and their application quickly becomes meaningless.

**How deeply should culture (popular or particular) influence architectural design?**

Culture should be the driving force behind architectural design. I believe that architecture must derive inspiration from place to have social relevance. This involves a rigorous examination of the cultural, historical, and geographic specificities of the context in which I'm working. The interpretation of identity, history and memory in my buildings is rooted in this research. The starting point for me is always to gain an understanding of exactly these qualities and to use them as the essential drivers for the form and the materiality of the building. To me, this is the only way to create an architecture that has the capacity to be socially edifying and socially liberating.

**How do you find and draw in the emotional context of a particular place to orient your approach to design?**

To me, this is again a question of research. The emotional context of a place is circulated through cultural rituals, through recognizable symbols and forms. It is these specificities, the soft nuances of place that are often disregarded, that can engage communities on an emotional level. You have to have empathy for this relationship. I am always searching for the essence of those representational systems, which I'm interested in recalibrating within twenty-first-century mechanisms. They can be captured through historically significant materials, or through culturally relevant forms. Once you unearth these, you can then begin to layer the various elements in ways that offer something both innovative and emotionally resonant.

“ Culture should be the driving force behind architectural design. To me, this is the only way to create an architecture that has the capacity to be socially edifying and socially liberating. ”



### **Alara Concept Store, Victoria Island, Lagos:**

Client: Reni Folawiyo / Total Area: 965 sqm

A place for the appreciation and acquiring of “objects d’art” such as furniture, textiles, fashions, sculpture and art. It will provide for the sale of pieces created in collaboration with artisans and crafts people from West Africa and beyond.

**If architecture is a reflection of its time, how do you make the complexity of our times legible in your designs?**

I believe this kind of complexity emerges from empathy for the communities that your projects are intended to serve. The complexity of our time is inherent in the way people interact, move through space, and engage with their surroundings. People are already always adapting to the changing state of the world. New typologies emerge directly from addressing the emergent needs of people in a specific time in place.

**How do you mediate the inherent challenges and conflicts present between institutional and public interests?**

There's no magic bullet. You constantly have to make compromises, so I think the key is viewing compromise as an opportunity that gets you somewhere. It is through navigating the limits that you arrive at something interesting. So, looking at the negotiation process as productive rather than reductive has been critical for me. Each building is an argument; you must be willing to defend your argument, while being open to how that argument might end up being expressed.

# COVER STORY: David Adjaye, OBE

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a quarterly e-zine

Volume 15 February 19, 2015

## Architecture, Art and Design for Social Edification

Continued

### What can architects learn from artists? How can they best combine?

Art visualizes very important things that are happening in the culture. The visual arts are usually the first to manifest them in some kind of form or gesture. I find that really stimulating. This is why I have always sought to cross creative platforms, collaborating with artists and designers from different disciplines and focusing on the creative discourse surrounding the act of making things. It is the dialogue - the cultural intersection - that is critical. We can help each other: when things shift in architecture, it influences art; and when things shift in art, it informs architecture in a very immediate way. Technology also has an impact, but art gives us the language that we move forward with.

### How does being an architect who is British and African distinguish you?

I think African descent architects have a distinctive cultural programming - a way in which they appreciate or look at certain things. I have a personal passion for Africa - its culture, its roots, its arts, its celebrations etc and that is a very strong inspiration for me. At the same time, I was educated in the UK - so my practice has also been informed by this training.

So negotiation between these different contexts is something that has been a large part of my life, and is intrinsic to my approach toward design, which always seeks to be highly sensitive to the cultural framework of different peoples. Most of my work has always been in cosmopolitan, metropolitan cities or places where differences are being negotiated all of the time.



**Sugar Hill Mixed-Use / Housing (Left):** Affordable housing building for Sugar Hill, Harlem provides mixed-use on the base level and quality housing for 124 families.

**Museum of Contemporary Art, Denver (Right):** This was the first public commission in the US for David Adjaye. It provides exhibition, education and lecture spaces, bookshop and a roof garden area for outdoor art. Area: 20,000 square feet, 2007.

Education has been a component of your career, starting with the Royal College of Art where you were a lecturer. You are scheduled to lead a seminar on urban regeneration at Stanford in April for undergraduate architecture students. What advice would you give students aspiring to become architects, planners and/or designers?



**Adjaye Africa Architecture, David Adjaye, Thames & Hudson, London 2011 (pp. 576, 7 volumes)**

My advice to students is to get out there and engage. When you are studying architecture you must not look at it as simply a profession. It's kind of like a vocation; it's a belief. You have to be committed to changing or adding or being part of the discussion on the world's environment. That's what drives you the most. I think that searching for that passion is really what's important as a student.

*Adjaye refers to his projects as collaborations with other artistically like-minded people, resulting in environments that embrace diversity in all facets. He aims for architecture that positively impacts the community through educational engagement by focusing on its issues and concerns. Adjaye believes architecture plays a pivotal role in changing the world; supporting this ideal has resulted in global architectural acclaim.*



**About the Author:** Lauren Hernandez is an award winning journalist and a freelance writer working out of San Francisco and Los Angeles. She is the lead writer for by ByDESIGN and the Executive Producer of San Jose State University's Spartan Daily. Her articles and video stories have appeared in the Mountain View Patch, Los Altos Patch, San Jose State Spartan Daily, and the Santa Monica Mirror. dearlhernandez@gmail.com



## The Heterogeneous Work of David Adjaye

By Roy R. Hernández

Adjaye Associates

Adjaye Associates was established in June 2000 by founder and principal architect, David Adjaye, OBE. Cultivating an ever-widening body of work, the firm provides an impressive menu of professional services including civic buildings, retail / commercial, master planning, residential, special projects, research / exhibitions and design.

Recognized for the use of an eclectic material and color palette, the firm's buildings differ in form and style, yet are "unified by their ability to challenge typologies and to generate a dynamic cultural discourse." The firm's work, samples shown below, are located in Europe, North America, the Middle East, Asia and Africa.

### Awards & Recognition

Harvard's W.E.B Du Bois Medal

Harvard University's highest honor in the field of African and African American studies, at the Hutchins Center Honors  
September 24, 2014

Building Design International Breakthrough Architect of the Year Award  
December 4, 2013

Powerlist: Britain's Most Influential Black Person, 2012

Design Miami/Designer of the Year Award, 2011

Recipient of the title of OBE from the Queen for services to British architecture, 2007

RIBA Building Award, 2005

Design Futures Council Senior Fellow

RIBA Bronze Medal for Part 1 Students, 1993

### Teaching Positions

Princeton University School of Architecture  
University of Pennsylvania  
Harvard Graduate School of Design

### Education

BA London South Bank University  
MA Royal College of Art  
1993

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### Moscow School of Management SKOLKOVO, Moscow (2010)

Client: Moscow School of Management  
Total Area: 42,891m<sup>2</sup>  
Contract Value: US \$360m

### Nobel Peace Centre in Oslo (2005)

Client: Nobel Peace Center  
Total Area: 446 m<sup>2</sup>  
Contract Value: £7.8 m

### Bernie Grant Arts Centre in London (2007)

Client: Bernie Grant Centre Partnership, an organization with joint representation from the Bernie Grant Centre and London Borough of Haringey  
Total Area: 4,025m<sup>2</sup>  
Contract Value: £10.8m

### Rivington Place in London (2007)

Client: Sense of Place (Iniva and Autograph ABP)  
Total Area: 1,445m<sup>2</sup>  
Contract Value: £4.4m

### Idea Store (Library) Chrisp Street, London Borough (2004)

Client: London Borough of Tower Hamlets  
Total Area: 1260m<sup>2</sup>  
Contract Value: £3m

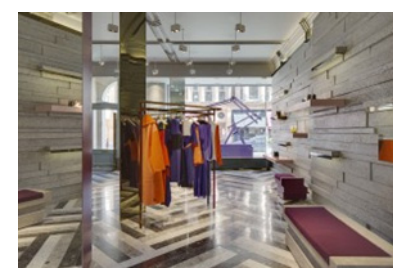
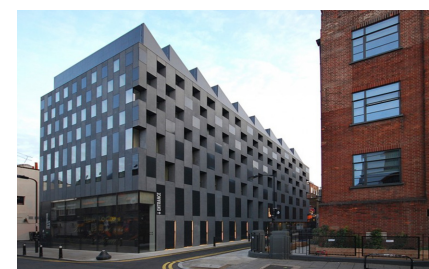
*Recipient of a RIBA Building Award in 2005*

### Roksanda Ilincic, London, 2014

Client: Roksanda Ilincic  
Total Area: 210 Sqm  
Contract Value: £625,000

### Publications

**Making a Museum in the 21st Century**, David Adjaye and Rustom Bharucha, (Feb 24, 2015)  
**Gwangju Folly II**, David Adjaye and Rem Koolhaas (Mar 31, 2014)  
**African Metropolitan Architecture**, David Adjaye and Peter Allison (Nov 22, 2011)  
**Adjaye, Africa, Architecture**, by David Adjaye and Peter Allison  
**David Adjaye: A House for an Art Collector**, David Adjaye, Adam Lindemann, Peter Allison and Robert Polidori (Mar 22, 2011)  
**David Adjaye and Adjaye / Associates: Making Public Buildings**, (Jan 2006)



## CASA Alumni Shine at MBH Architects

By Diana Marquez, Photography by Michael A. Hernández



MBH Architects is an Alameda, CA based firm which has employed over 10 CASA Berkeley alumni in the past 5 years.

While specializing in commercial and mixed-use projects, it appears that they also have attracted a large group of young CASA Alumni.

According to some of these young Professionals, MBH values diversity and fosters the positive, creative environment that CASA provided during their college years.

Diversity is a topic that can be taboo to discuss, especially in the workplace. However, CASA has been working hard for decades to educate our communities about the value of diversity. The advantage of a diverse design team can seem invisible, yet the absence of diversity will be palpable in comparison. I interviewed some of the alumni who currently work at MBH Architects, and they had a lot of positive feedback regarding how MBH addresses diversity.

The interviewees are recent Berkeley graduates, so most are currently employed as "Job Captains". When asked about the growth opportunities available to them at MBH, the answers were all positive.

A firm of 150+ people allows for plenty of steady growth, as well as any needed lateral moves; "They (MBH Management) were able to acknowledge leadership skills I have and push me towards the goals I want to achieve" (MBH Job Captain).

Management takes the time to regularly review with each employee their personal professional goals. They provide guidance, advice and assign project tasks based on these goals.

Employees are encouraged to share the path that they want to pursue and guided to head in that direction.



Photo © 2015 Michael Anthony Hernandez

**CASA Alumni at work: MBH Architects allows Cesar Canjura, Mayra Alcantar, Abel Morales, and Claudia Raygoza realize their professional promise.**

MBH's attitude towards diversity is implicit in their hiring and retention practices. The leadership is diverse, both in cultural & professional backgrounds.

MBH invests time and effort in keeping their employees happy, as Architects stay for 10 - 20 years. According to Abel Morales' (MBH Job Captain), "I think the firm realizes the impact a diverse staff can have in relating to an equally diverse client base."

“ MBH Architects is an Alameda, CA based firm which has employed over 10 CASA Berkeley alumni in the past 5 years. MBH's attitude towards diversity is implicit in their hiring and retention practices. ”



Photos © 2015 Michael Anthony Hernandez

## CASA Alumni Shine at MBH Architects

Continued



**ABEL MORALES**  
Job Captain

**Responsibilities:**

I manage multiple restaurant projects, currently with Kona Grill, a upscale Japanese national restaurant brand.

**What I like most about my job:**

Creating 3D visualizations, renderings, and working on schematic design aspects of the restaurant, where the design starts to take form and shape. I like the technical complexity of restaurant projects, which when well composed, can look beautiful and functional. The best part is taking my family to the restaurants I worked on and sharing a meal in the space that was once on my computer screen and trace paper.

**Degree(s):**

BA Architecture, UC Berkeley w/ dual minor in City & Regional Planning and Civil Engineering University  
M. Arch, UC Berkeley, in progress.



**MAYRA ALCANTAR**  
Job Captain

**Responsibilities:**

I delegate daily tasks and provide direction to the MBH team. I train new employees the standard operating procedures of our clients. Lead the production team to create, assemble and issue client deliverables. I provide redlines, corrections and revisions to the MBH team. I coordinate work between staff, consultants and clients. Issue documents for bids and permits. I perform job site visits to review progress of construction, prepare and issue field reports. Support my project manager in developing proposals, budgets and construction administration services. Conduct site surveys and develop the trust and confidence of the client.

**What I like most about my job:**

The best part of my job is learning something new every day and feel the support from my MBH team. My team is made of wonderful, intelligent human beings that without their support and guidance I would be a sinking ship. You really do feel like part of the MBH family within this company.

**Degree:**

BA Architecture, UC Berkeley



**CESAR CANJURA**  
Job Captain

**Responsibilities:**

I oversee projects on the Dollar Tree Brand, specifically in the West Coast Region which include California, Nevada, and Arizona. I oversee a team of (4), including myself. I manage project schedules, review Project fees, discuss and coordinate scope of work with Consultants, review construction Documents, and guide my team on issuing projects for permit/Bid. I also field questions from Consultants/Contractor on a daily basis, as well as manage client expectations and deliverables.

**What I like most about my job:**

I enjoy working with my team, leading them and helping them manage their own projects. I like engaging in creative dialogue with them and providing solutions on projects together. It is also rewarding to see them develop and gain confidence in themselves, especially because in this industry you have to have a level of confidence in yourself to be able to back up your content.

**Degree:**

BA Architecture, UC Berkeley



**CLAUDIA RAYGOZA**  
Architectural Apprentice

**Responsibilities:**

Designer, Project Coordinator

**What I like most about my job:**

The people and project types.

**Degree:**

BA Architecture, UC Berkeley

“ There is an acknowledgement and appreciation of leadership potential, regardless of your background. ”  
Cesar Canjura,



MBH's leadership is mostly men, but after speaking with some CASA Alumni, it is evident that they are working on addressing this issue. There is a "Women in the Workplace" group, which promotes the development of female employees, allows women to address any issues or concerns in a safe environment.

This group sends a message to the company and the rest of the design community that MBH values and listens to women.

As programs like these develop and grow, it is expected that the number of women in management will grow.

Also, the employees that I spoke with expressed their appreciation for the caring, nurturing yet professional environment at MBH. "(There is an) acknowledgement and appreciation of leadership potential, regardless of your background" (Cesar Canjura, Job Captain).

Also, there is a feeling of family that, regardless of the size of the firm, was expressed by the interviewees: "(MBH's) mentality is welcoming to CASA, as there are opportunities to work amongst fellow alum, look out for each other, have camaraderie, and hopefully all of us rise to the occasion together.

"Since MBH hires mostly by referral, there is a chance for the hard working designers from CASA to help each other get aboard." (Abel Morales, Job Captain)

# Sidebar: MBH Architects

**ByDESIGN**<sup>®</sup>  
a quarterly e-zine

Volume 15 February 19, 2015

## Talking the Talk, Walking the Walk: Portrait of an Extraordinary Firm

By Roy R. Hernández



Established October 2, 1989, MBH Architects is an extraordinary firm. More than a quarter century later, the firm has established a long and prestigious client list. MBH has also amassed an impressive and diverse body of work including retail, restaurants, housing, mixed use, work space, hospitality and health care.

MBH's focus statement illustrates their unique perspective on architecture and corporate culture.\* *"Born with the hope of making a difference, we have the desire to create better environments – from our smallest aesthetic gestures to our most magnificent creations."*

*We will provide clarity to function and ingenuity to form while maintaining a balance between design elements and the analytical, logical and technical issues.*

*We are architects grounded by the belief that we are stronger as a team than as individuals. We relish a challenge and understand that every day is a new opportunity to develop an even better way to practice our craft."*

A cornerstone of MBH's team is diversity. When it comes to exceptional work and diversity, MBH is a firm that talks the talk, and walks the walk!

### Founding Principals

#### John McNulty, Founding Principal

Licensed Architect  
Bachelor of Arts  
Degree in Environmental  
Design, University of  
California, Berkeley.



#### Dennis Heath, Founding Principal

Licensed Architect  
Bachelors of Environmental  
Design from the University of  
Kansas.

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email:info@mbharch.com

**Careers:**  
resumes@mbharch.com

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### Retail



Target (Nationwide)



Tesla Showroom (Nationwide)



Neiman Marcus (Walnut Creek, CA)

### Retail Centers



Galleria at Tyler Mall (Riverside, CA)



Wax Museum (San Francisco, CA)

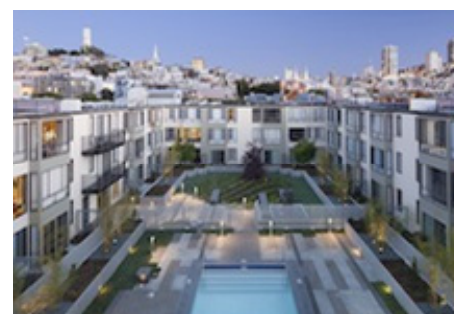


Pabu (San Francisco, CA)

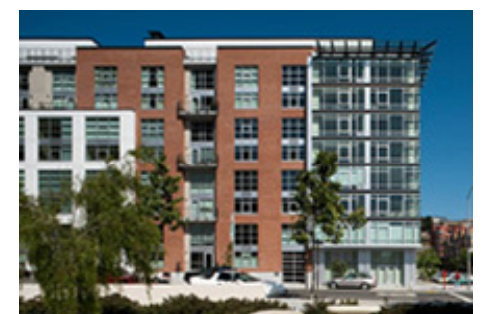
### Housing



8th & Wake UC Davis Grad Student Housing



NorthPoint Apts. (San Francisco, CA)



200 Brannon (San Francisco, CA)

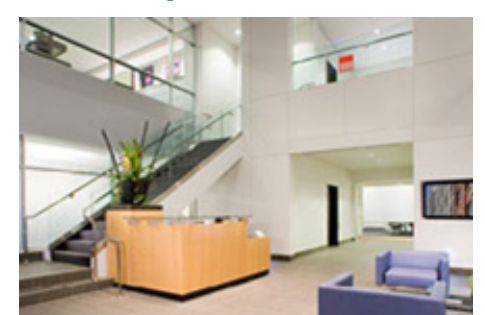
### Mixed Use



Broadway Grand (Oakland, CA)



The Village at Petrini Place (San Francisco, CA)



2470 Mariner Square Loop (Alameda, CA)

### Work Space

# Scholarships

## CASA Alumni Awards

By Roy R. Hernández

**ByDESIGN**<sup>©</sup>  
a quarterly e-zine

Volume 15 February 19, 2015



**Mark your calendars:**  
April 1, 2015, 6:00 - 8:00 pm

ByDesign, CASA Alumni and the College of Environmental Design are proud to host the 5th Annual CASA Alumni Awards at UC Berkeley's Wurster Hall. The event will start with food, refreshments, salsa music, and the opportunity to mingle with alumni, students and design professionals.

Next, we will honor this year's CASA scholarship recipients, students demonstrating extraordinary academic achievement and commitment to their communities.

The event will feature distinguished speaker Edgar Lopez, Architect for the City and County of San Francisco. An immigrant from Guatemala City, Mr. Lopez arrived in San Francisco at 17. An alumni of UC Berkeley's College of Environmental Design, he ultimately succeeded in becoming the Architect for the City & County of San Francisco. Lopez currently manages a public works portfolio of \$3 Billion. His presentation will address design careers and providing design services to public sector clients. Hope you will join us.

### Help Us Support Achievement

We are reaching out to our friends/colleagues to support our annual fundraising drive. Your generous contribution can make a difference with students of color studying at UC Berkeley's College of Environmental Design.

Donors will receive advertising space in the next issue of ByDESIGN, which is now read in the US, Asia, Europe and South America.

Donations will be accepted by mail until March 30, 2015 or you can make a donation at the event. One-hundred percent of all proceeds will be awarded to students. Please make checks payable to "CASAalumni" and mail to:



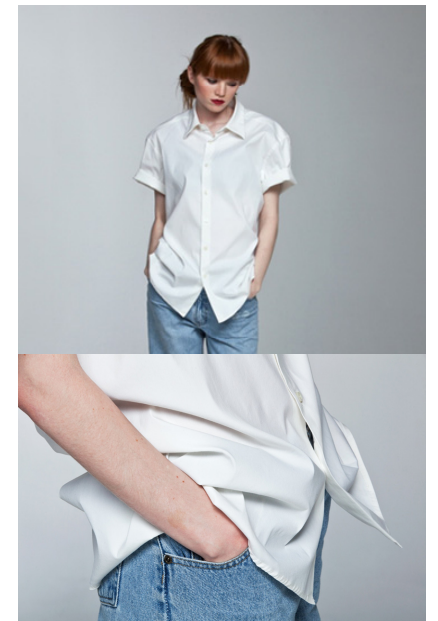
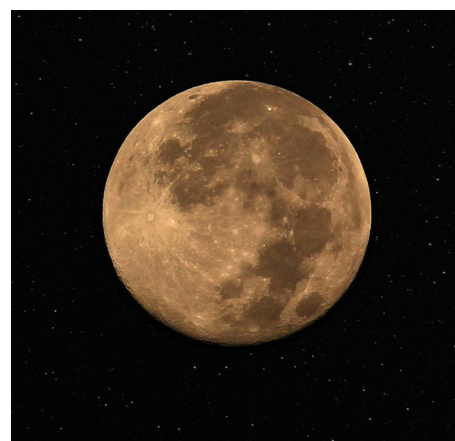
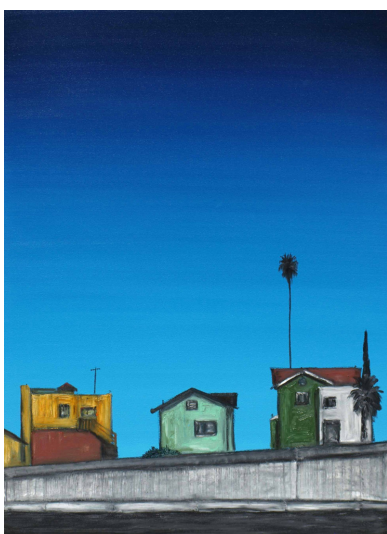
*Distinguished Speaker: Edgar Lopez, "The \$3B Dollar Man"*



**CASA Alumni:**  
c/o Roy Hernandez,  
ThirdWave Corporation  
11400 W Olympic Blvd.  
Suite 200  
Los Angeles CA 90064

# Graphics Gallery

## Graphic Images from Our Readers



**Ramon Ramirez, Artist**

**Across the Freeway Together We Cry (Looking North)**  
48" x 36" Oil and Oil-stick on Canvas  
48" x 36" Oil and Oil-stick on Canvas 2014

**Edward Rickter**

**Super Moon 2014**  
Photograph of a "Super Moon" taken on October 8, 2014 taken with a Canon digital camera and a "super" Canon lens.

**Michael A. Hernandez**

**"Annie"**  
Photographs of a professional model for commercial advertisements and fashion publications.

Do you have photos, computer images, pics of 3-models, and/or artwork you would like to share. Send them in and we will publish them. (All images are Copyrighted by their respective authors.)

## CASA: Preparing for a Successful Future

By Vanessa Hernandez



The CASA board's intent for fall 2014 was to focus on recruiting students who were interested in building a network and taking advantage of the organization's connections to professional work opportunities.

To pursue this objective, CASA scheduled two tours of Bay Area architecture firms including HOK Architects (HOK.com) and ELS Architecture and Urban Design (elsarch.com). Both firms illustrated the differences of varying size firms. San Francisco based firm HOK Architects international showcased a wide variety of specializations including architecture, renovation, urban design, consulting and engineering. ELS Architecture and Urban Design, a small Berkeley firm, demonstrated a more focused interest in developing sport facilities. The firm's staff is comprised of Cal alumni; and they invited students to ask questions and discussed concerns regarding their prospective professional future.

CASA also hosts bi-monthly workshops in an effort to increase student involvement and boost learning opportunities. Students engage in discussions regarding various topics including alternative career choices, tricks and tips to excelling in studio, and advice on how to de-stress.

CASA not only focuses on preparing students for the professional realm, but also encourages them to be community oriented. For instance, students participated in events such as [Park]ing Day, where students created an installation from recycled materials and arranged seating in a parking spot. Campus passersby walked up to the installation out of curiosity and interacted with CASA members. The installation demonstrated the importance of open space in the community by physically reclaiming the parking spot.

Participating in Rebuilding Together Oakland initiative, CASA members also participated in an all day clean-up of the Morcom Rose Garden.

**“CASA is considered a family. Our goals are to provide a welcoming atmosphere and the tools to be successful in the present and future.”**

Both new and returning CASA members enjoyed mulching and weeding the earth. Although students battled the rain in the beginning of their volunteer shift, the day ended with sunshine after hours of reworking the garden.



Now as CASA enters spring 2015, the board is focused on establishing connections with CASA alumni. The board plans to reach out to Bay Area professionals who share the CASA experience and hope to tour different workspaces.

CASA will also continue to host workshops in an effort to strengthen student skill sets. The board will host resume building workshops and LinkedIn tutorials to reach our goal of preparedness for the professional world.

The board also invites alumni to participate in internship discussions to aid students in their search for summer internships. These discussions arm students with the necessary tools to navigate the application process and landing their preferred internship.

Bearing in mind that community involvement is a staple for CASA members, the board plans to continue participation in events such as Rebuilding Together Oakland, Sunday Street, Kindercaminata, Raza Day and Senior Weekend.

CASA is considered a family. Our goals are to provide a welcoming atmosphere and the tools to be successful in the present and future. We aim to prove the importance of minority academic excellence and community involvement on every university campus.

