

ByDESIGN

An Online Journal of Exceptional Achievement

Celeste
& Ivan
Rodriguez
**Exceptional
Power
Couple**



Lily Ellis &
Kaia Marbin
**THE BUTTERFLY
EFFECT:
Kids Support Kids
in ICE Detention
Camps**

William Y.
Harrell, AIA
**Cosumnes River
College**

Randy Vazquez
**San Jose Mercury News
Award Winning Photojournalist**

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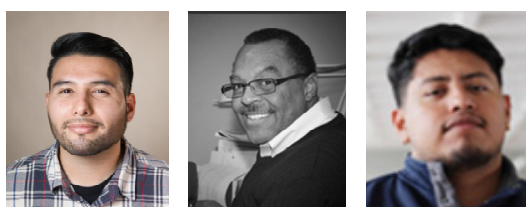
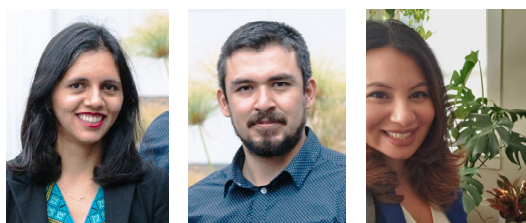
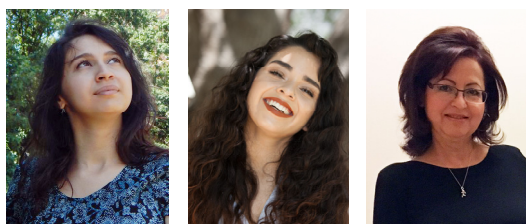
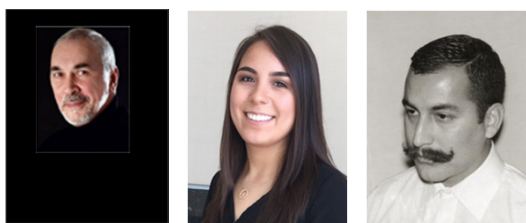
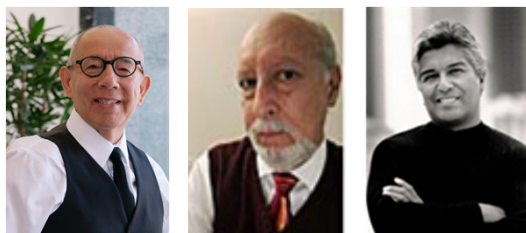
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ON THE COVER	The cover photograph of Celeste and Ivan Rodriguez was taken in downtown San Francisco, CA by Los Angeles professional photographer Michael Hernández, January 23, 2020. DearHernandez@gmail.com	

MEMO from the Publisher

Be the Change You Seek

Rogelio Roy Hernández

ByDESIGN®
a quarterly e-zine

Volume 33

January 2020



Rumi, the 13th-century Persian poet and Islamic scholar wrote: "Yesterday I was clever, so I wanted to change the world. Today I am wise, so I am changing myself." This issue showcases those rare individuals that started with changing themselves in advance of changing the world.

As we start a new year, and a new decade, we are presented with exciting opportunities for change. The **Perspective** piece invites our readers to change the makeup of design professions by contributing to the 10th annual CASA Alumni Scholarships, at the College of Environmental Design.

The **Community** article on **Lili Ellis** and **Kaia Marbin** relates the inspiring tale of 10 and 11-year-olds who started a national movement to end the incarceration of children in ICE detention camps, proving everyone can be a change agent no matter your age. These kids saw injustice and decided to act.

The **Cover Story** presents married power couple **Celeste and Ivan Rodriguez**. These brilliant designers, with humble roots, who met at Cal's Wurster Hall as students, now produce exceptional architecture in some of the largest architecture firms in the world. The **CASA Alumni at Work** piece on **Blanca Delgado** illustrates how Latinas are making valuable contributors to outstanding interior design.

The **Exceptional Journalism** item chronicles the journey of **Randy Vasquez**, a volunteer photojournalist for the *ByDESIGN Presents the CASA Alumni Scholarships*. He has distinguished himself as one of the most talented young photojournalists in the country, excelling at leading national newspapers. He is also affecting change by speaking to aspiring photojournalists in colleges and universities: Randy is nurturing the next generation of Latinx journalists.

The **Education** article features **Bill Harrell, AIA**, architect and professor at Cosumnes River College, and his committed to educating future designers of color.

The **CASA Now!** article chronicles the ongoing efforts of energized CASA members changing the future of Latinx students by a mix of professional mentorships, workshops, seminars, office tours, and internships.

The **Becoming a Professional** piece recognizes the crushing debt students face, and puts forth a thought-provoking argument: given the important contributions designers make in service of changing the built environment and society, a college education is the best investment a student will ever make.



Celeste Rodriguez, Project Coordinator, HKS and Ivan Rodriguez, Asset Advisory Architect, AECOM, January 23, 2020
© Michael Hernández

The genesis of ByDESIGN came from an epiphany I had realizing there was no publication, hardcopy or web-based, highlighting the design achievements and contributions of Latinx, Women, or LGBTQ communities. Rather than complain, I decided to publish one. Ten years later, our team continues doing so. President Obama once said: "Change will not come if we wait for some other person, or if we wait for some other time. We are the ones we've been waiting for. We are the change that we seek." Adelante!

Perspective

10th Annual CASA Alumni Scholarship Celebration

Rogelio Roy Hernández

The 10th Annual ByDESIGN Presents' CASA Alumni Scholarship event will be held on Friday **April 24, 2020 at the College of Environmental Design (CED), UC Berkeley**. The celebration will take place in the first floor Gallery at 6:30 pm. Food and refreshments will be provided.

Our partnership with Latinos in Architecture (LIA), the Center for Architecture Design, and the San Francisco Chapter AIA provides a 501(c)3 mechanism for your tax deductible contributions. The ceremony is hosted by ByDESIGN in collaboration with CASA Alumni, CASA, Latinos in Architecture/AIA SF, and CED at UC Berkeley.

Scholarships are made possible thanks to generous alumni and friends who invest in CED's future scholars. Your contribution ensures outstanding *Cal Students of Color* have access to a world-class education, and succeed in becoming the thought-leaders of tomorrow. We are accepting contributions now – until **April 6th**. No contribution is too small.

Please send tax deductible contributions to:

The Center for Architecture + Design
Attn: CASA Alumni Scholarship
130 Sutter St, Suite 600
San Francisco, CA 94104

Make checks payable to:

Center for Architecture + Design
Check subject line: CASA Alumni Scholarship
Tax ID#: 20-2434734



Join us in the celebration of diversity and achievement: all students, faculty, friends and alumni are welcome!

Lily Ellis & Kaia Marbin

The Butterfly Effect: Kids Support Kids in ICE Detention Camps

Aymee Barajas



Started by Kaia Marbin and Lily Ellis, youth activists in the Bay Area, the Butterfly Effect: Migration is Beautiful art project aims to create a visual representation of children being detained in US immigration centers.

Being children themselves, they did not see the justification in separating children from their families or refusing them a safer place to live.

This led them to create the group who display paper butterflies to raise awareness and serve as a catalyst for action to help end migrant child detention. Additionally, the butterflies serve to let children affected by US immigration policies know the group cares for them and is fighting to end child detention. The Butterfly Effect currently has displays in several public institutions. The group has also taken the butterflies to Capitol Hill in Washington D.C. where they were delivered to every US Senator with a request to end child detention.

What gave you the idea to start the "Butterfly Effect" project?

Lily: Well the idea came out of Kaia's head. Then she called me to tell me her idea, and she knew it was something I might want to do because of my other activist work.

Kaia: I was listening to NPR with my mom and they were talking about kids in detention centers. I thought it wasn't fair that kids were in detention and not free with their families, and we had to do something about it.



Butterfly Effect: Migration is Beautiful Project



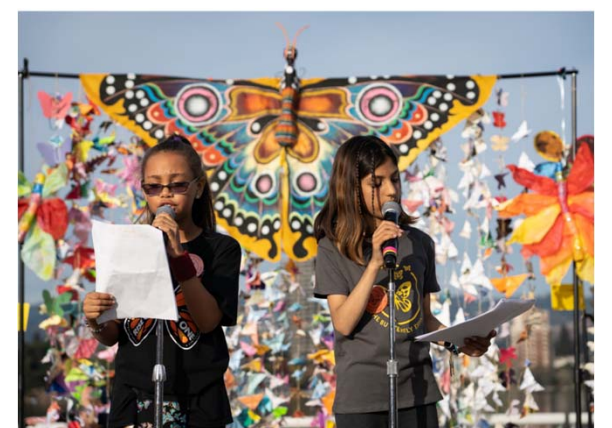
Lily Ellis (10), Kaia Marbin (11)
San Francisco, CA, 2020

Bay Area youth activists are creating 76,020 butterflies to stand in solidarity with the 76,020 migrant children detained at the border last year

Your activism and the movement you have inspired at a young age is impressive. Where did your activist streak come from?

Lily: Yes, I think we've done some really good work. I think the activist in me is something which runs in the family, and being a member of the Alphabet Rockers, which is a hip-hop group which makes music and inspires change. And yes, my mom is definitely an activist.

Kaia: Yeah, most kids at my age are just hanging out and when they hear about the stuff we are doing, they want to get involved. My parents have been taking us to community service projects for my whole life and I guess that inspired me to start helping others. I've also done other projects to help the community, like creating more than 200 homeless care kits and helping to organize a rally to support immigrant families last year.



Top left: House Speaker Nancy Pelosi welcomes Lily Ellis and Kaia Marbin at the U.S. Capitol Building, Washington, D.C.

Top middle: Group shot with Rep. Barbara Lee.

Top right: Tireless activists give an inspiring presentation

Middle bottom: Russell Senate Office Building, Washington, DC, where the Butterfly Effect installed 15,000 butterflies advocating for the release of all children in detention camps.

Lily and Kaia have started a national movement. Having met their 15,000 butterfly goal, they took their inspiring movement to Washington D.C. and installed them in the U.S. Capitol Building. They held a press conference with Nancy Pelosi, Speaker of the House, and the Congressional Tri-Caucus (Congressional Hispanic Caucus, Congressional Black Caucus, and Congressional Asian Pacific American Caucus) on the Universal Day of the Child. They delivered a powerful message: stand up for all children and close the detention camps, now!

What do the butterflies stand for, and how many have you made so far?

Lily: The butterflies stand for freedom and the fact that migration is beautiful. Like the monarch butterfly that migrates between Mexico and California. We've made over 43 thousand butterflies!

Kaia: The butterflies stand for hope love and friendship and we want the kids in detention to know we care about them and we are fighting for them. That is more than two times our original goal of 15,000.

We read this project has achieved national -- even international, visibility. How do middle school kids accomplish such an incredible feat? Do you leverage social media, collaborate with other groups?

Lily: I should tell you I'm still in elementary school, I'm in fifth grade, and I think kids, can do ANYTHING! But we still had the help of many friends and community partners who have really helped like, Alphabet Rockers, Tsuru for Solidarity, Amnesty International, Moms Rising, Destiny Arts Center, and the Center for Cultural Power spread the word. Our family's also post a lot about it on social media.

Kaia: Yes, social media has helped a lot. Kids aren't allowed to use social media so our parents are helping out. Also, we have lots of friends and family who support the project and they spread the word through their connections. We also have lots of partners who tell their community too.

Readers of ByDESIGN live around the world. What message would you like to send them about the thousands of children who have been, and are currently being, held in U.S. immigration detention camps?

Lily: That they are kids, just like us. What's happening to them is unfair and it's not okay. They deserve to be free and with their families like we are. I don't want people to forget them.

Kaia: It is not fair and not right for kids to be held in prisons because they asked for help. No one would just leave their home and move to an entirely different country where they didn't know anyone or speak the same language if they didn't have to. People come here seeking safety and instead we are pushing people away or locking them up. Everyone knows that is wrong, even kids.

“ It is not fair and not right for kids to be held in prisons because they asked for help. Everyone knows that is wrong, even kids. ” Kaia

What can people do to bring attention to this issue and become engaged in bringing about change?

Lily: You can help by making butterflies! The craft part helps keep the conversation going. You can send postcards to local political leaders with your thoughts and even create your own project!!!

Kaia: People can make and put up butterflies in public places like city halls. If people are doctors, they could get medical supplies to give to the people at the border or go to the border themselves to help with medical treatments. We also have a link on our website, www.butterflyeffectmigration.org which has ideas if you want to do more.

Have either of you pondered what you might be when you grow up?

Lily: I've always wanted to be a teacher. Now maybe an activist teacher. (a teacher that talks about racism, bullying, being an ally, gender identity, etc.) Unless we have matured and don't need to talk about it anymore, then I will just talk about the history of those things in America.

Kaia: Yes, I want to be a wildlife photographer or a lawyer. Pollution and climate change are also a problem in this world and I want to highlight that through photography. Me and Lily also decided that she would be the president, I would be the vice president and our friend Ezzie could be the Nancy Pelosi, speaker of the House of Representatives.

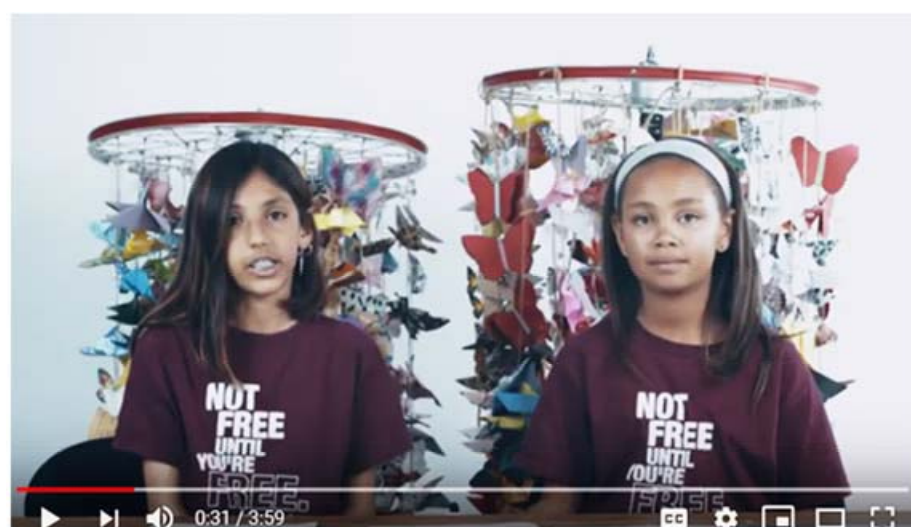
Does the Butterfly Effect have fund raising activities. If so, what are they and how can our readers contribute?

Lily: Yes, right now we are accepting donations through our fiscal Sponsor, Intersection for the Arts. You can go to our website, www.butterflyeffectmigration.org to find a link to our donation page there.

Kaia: Yes, we need money for our border trips and for supplies. Donations will help us bring butterflies to the border to let the kids know we are their friends and we are standing up for them. If you want to donate please go to <https://butterflyeffectmigration.org>.

The Butterfly Effect: Migration is Beautiful are currently creating 76,020 butterflies to represent the 76,020 children who were detained last year alone. The group also plans on taking butterflies to detention camps to express to detained children that the group cares. People from around the world are actively participating and making their own butterflies and displays. If you'd like to join the art project or donate to the cause, please visit the Butter Effect: Migration is Beautiful at www.butterflyeffectmigration.org.

“ We have decided we will keep making butterflies until all the children in detention are free. ”



Watch an amazing music video: Alphabet Rockers - Until You're Free (featuring SaulPaul and 123 Andrés) from Grammy nominated, "The Love."

<https://www.youtube.com/watch?v=iiZqfCd5dx0&feature=youtu.be>

COVER STORY

Celeste and Ivan Rodriguez: Exceptional Power Couple

ByDESIGN[®]
a quarterly e-zine

Volume 33

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Joseph Martinez, Architect, Photography, Michael A. Hernández



It's a mega-thrill to chat with both you – Roy briefed me for this cover story and gave me your resumes – I like the fact you both work at large architectural firms, and you are husband and wife. As you may know, there have been many prominent couples who have made significant contributions to the design profession.

Celeste, you began helping your father pour concrete at his construction jobs at the age of 5, you were laying tile and grouting floors at 10, and at 13 you designed your family's home. Overall, what were your early years like?

My father got into flipping houses. We would move every few years from one house to another as he finished working on them. I liked being a part of the demo and renovation process, and seeing the transformation that would take place into a completely different finished product. After years of flipping houses my father was able to buy a piece of land and he asked me if I was interested in designing the house. I would go to open houses with my parents and take note of the things I liked about each house. I did the floor plan layouts and elevations, and then gave them to the architect.

I loved going to hardware and specialty stores with my parents to select finish materials. To this day I live in the house I designed when I was 13. It's much different than what I would design for myself today, but for a 13 year old I think I did a pretty good job.



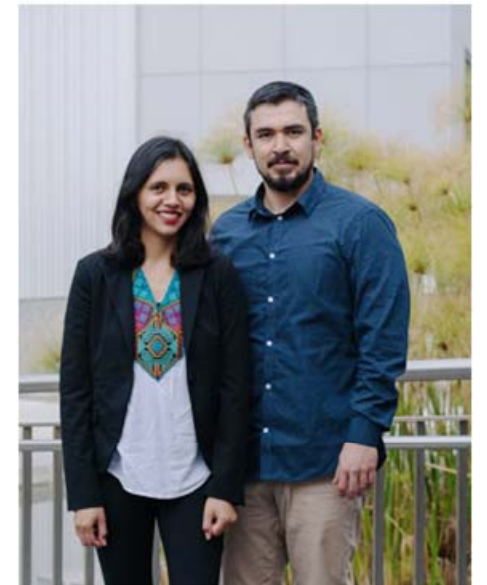
Familia, the foundation and catalyst for an exceptional work ethic producing extraordinary achievement and results.

My parents worked hard for what they have. My father worked his normal 8-5 job, and on top of that would work on renovating houses on the side. My mom worked as a janitor cleaning hospital rooms, and offices on weekends.

They're living the "American Dream", are now retired, and helping us raise our girls. They came to this country and worked their butts off so they could provide for us to get an education and have a profession.

I would often hear my parents talk about what they wish they could have studied had they gone to college. Their dream for their daughters to go to college and become educated became my dream.

The same sacrifices my parents made for us of working hard and taking risks, Ivan and I are making for our children to help them get ahead in life. I learned at an early age if you want something, you have to work hard for it. Nothing in this life is free, so you make of it what you're willing to put in of yourself. I also learned the importance of family. When the great recession downturn hit, my sisters, our husbands and kids, all lived in the same house. We were able to be there for one another.



Celeste Rodriguez, Project Coordinator, HKS and Ivan Rodriguez, Asset Advisory Architect, AECOM, January 23, 2020 © Michael Hernández



Celeste and Ivan "Tabling" at UC Berkeley to encourage students to join CASA (Chicanx/Latinx Architectural Student Association); continuing a 40-year legacy.

Celeste and Ivan Rodriguez, Exceptional Power Couple

Continued

Ivan, your story is similar to many of those who have been featured on the pages of BD: son of immigrants who came to the USA looking for the "American Dream", working exceedingly hard for their 'familia' and a better life. Can you share a little of your experience working with your father, and how that influenced your thinking about pursuing design?

My dad is a gardener who works for rich families with mansions in the Santa Barbara Hills of Montecito. I grew up in the poorer neighborhood of Santa Barbara in a one bedroom apartment that was flooded twice during the El Nino storms. I would help my dad on the weekend since I was around 7 years old doing very easy tasks like cutting the lawns, removing the dry branches on plants, or raking leaves.

As I grew up, I kept helping my dad whenever school tasks would let me, and started hauling garden waste and performing more labor intensive work. Even though it wasn't all the time, it was enough to make me understand, college was the path for me.

I wanted to be the owner of the mansion, the person who was on the inside looking-out, rather than on the outside looking-in, always dirty and tired. My dad would have 8 houses that he would maintain, so I would see different architecture styles, different home sizes, and different landscapes. These houses gave me a curiosity for design creativity and inspiration, but since I was only maintaining these houses, it also made me feel undervalued compared to the wealthy home owners. It is both the "good" and the "bad" which gave me the drive to pursue architecture.

“ Working for my dad gave me the want and need for a better life, but what made the profession of architecture concrete was a career day event where an architect came to talk to our class. ” - Ivan

Ivan, what was it that sparked your decision to study architecture?

Working for my dad gave me the want and need for a better life, but what made the profession of architecture concrete was a career day event where an architect came to talk to our class. I didn't know it at the time, but he was a well-known Santa Barbara architect.

He brought in beautiful colorful models and drawings of his work. He said he wanted to be an artist originally and tried that career, but he found it difficult to make a living and chose to follow a career which was similar. That was my plan as well, I too wanted to become an artist, but I felt in order to achieve my goal of owning the mansion on the hill, I needed a career which can provide a livelihood. My goals of owning a mansion has changed now since I see how wasteful it is. But I still want to be able to provide as much as possible for my family, and all I want now is to be wealthy enough to provide my kids a full ride to whatever university they choose.

And for you Celeste?

My whole family works in the construction industry, and has for generations. Whether it be in concrete, masonry, insulation, electrician. It's in my blood. I wanted to be a decision-maker in the building industry. I didn't have a concrete idea of what that meant growing up, but I knew it was something I wanted to explore. I took a lot of different extra-curricular courses in high school to find out what I was interested in. Moreover, I had discussions with my drafting teacher who helped me make my decision to pursue a career in architecture.



Left: CASA Rebuilding Together Oakland, a volunteer program where students assist Oakland residents remodel their homes.

Right: CASA house party, taking a break from the rigorous curriculum at the College of Environmental Design.



Left: CASA Soccer Team. A healthy and fun way to take a break from school work.

Right: CASA graduation from the College of Environmental Design, 2008.

Celeste and Ivan Rodriguez: Exceptional Power Couple

Continued

Celeste your thoughts:

I was focused on doing well at CED, so I could set myself up for grad school. I had a big distraction with my studies when I first met Ivan to be honest. Once we officially started going-out I was able to re-focus and finish off my last year strong with his help and encouragement. Looking back I think about how young we were. We were engaged before I graduated from Berkeley. My biggest take away from CED were the friendships and connections I made with students and professors. CASA was my home away from home. It was a place I could connect with people who had similar backgrounds to mine.

What was your grad-school experience like at UCLA (Ivan) / USC (Celeste) and how did the academic programs compare to Cal?

Grad school at UCLA was everything when it came to the reality of architecture. They engulfed me into the theory of architecture. This seemed counter intuitive to a school you think is preparing you for real life work environments. Architectural theory promoted critical thinking and this makes a student defend or support their sometimes outlandish ideas. This leads to the biggest skill grad school gave me, confidence.

The venues which are available in grad programs, and is lacking for a typical undergrad Cal student, are things like structures, more in-depth professional practice classes, and field trips to architecture firms and projects.

UCLA connected theory with real life work while Cal simply "create, for the sake of creating". I feel as though Cal was the beginning of an eye opening experience, and UCLA helped me create that eye opening experience. I feel Cal has the potential at the undergraduate level to develop a program which can both "give you a fishing pole and teach you how to fish".

And at USC Celeste:

For Cal, too much focused on the "designing of architecture"; studio projects were somewhat unrealistic.

All the courses were in the school of architecture, Wurster Hall. At USC, they touched on a more thoughtful, in-depth approach to design. All that being said, I had a very bad experience at USC because of a couple of bad professors.

Celeste and Ivan, you both work for two large firms, HKS and AECOM, respectively. What steps did you take to get that job? How long have you been there? What has that experience been like and was it what you expected? What have been the most significant professional opportunities these firms offer? Would you recommend other design students of color to pursue similar paths?

Ivan you're at AECOM: In short, my wife made me apply to a large corporate firm. Although this sounds funny, with student loans and a baby on the way, necessity forced me to reconsider my options. I was working for a small firm in Santa Monica which paid me enough to pay my rent, but gave me no health care, no 401K, and sometimes I had to work long hours without compensation. It is considered trendy to work for a smaller boutique firm which only thinks about high design.

When real-life hits you, you realize "selling out" to a corporate firm isn't as bad as people make it seem.

My wife applied to a corporate firm out of grad school, she worked there as an intern. She helped me learn Revit in order to have the computer skills needed to work for a large firm. Even though applying to large firms seems daunting, since they ask you to fill out a lot of information on online applications, you just have to do it. It seems there is not a person on the other side looking at applications, but there is. I feel as though people don't apply to large firms because of the long application, the referrals, and other requirements. Obviously its simple to go with Craigslist postings which sometimes only ask for a resume. I feel as though laziness and fear are the first filter for corporate applications - Chicanx/Latinx students need to "jump this wall".



HKS Celeste Rodriguez
24th & Harrison. Oakland, California. 750,000sf mixed use development. Under construction-Completion 2021

Celeste and Ivan Rodriguez: Exceptional Power Couple

Continued

I worked over a year with HOK and now work at AECOM, almost five years. The people I have worked with have been incredible and the experience is unlike any other. Larger firms prepare you for larger projects. AECOM has clients that have Non Disclosure Agreements; so, it has been eye opening to work on confidential projects. These projects are either so mainstream that we have to maintain the building's design a secret, or so secure that again we have to keep the floor plans a secret.

Larger firms also give you the experience to travel and create large buildings that create a landmark in a whole city. Since AECOM is so large, it houses a lot of other professions such as engineering, water, sustainability, planning, landscape, etc. This diversity has given me opportunities to learn more about each discipline -- I walk around the office and ask a colleague any question that I might be embarrassed to ask a person at a different firm of that discipline.

I not only think students of color should be encouraged to apply, but I think it is just a necessity for all graduating students. I want to change the stigma of working for a large firm and the only way to change it is to grow within it, understand it and recruit others. A large firm can and often do help underprivileged communities. It's one of the ways everybody can help create a better built environment.

AECOM has given me the opportunity to grow and has asked me many times what I would like to do. Yes you might work on restroom ADA drawings for a year, but when you prove yourself, you are given the opportunity to design and be creative too.

And Celeste what's HKS like for you:

I attended the career fair at USC, and spoke to the two HKS representatives who also went to USC. They asked me to send them my portfolio. From there I got a job offer as an intern, and have been at HKS since 2012. Ivan was anti-corporate, until he saw the projects I was working on, the perks of being able to travel for work, etc. I didn't know what to expect when I graduated, but I know I am very thankful I found HKS, and have found my happy place. My father always instilled in me if I choose to do something which makes me happy, it won't feel like a laborious task. He was right.

The most significant professional opportunities is the ability to charter your own path. There's such a wide array of projects, and team structure over the course of those years. I have made the switch from the design-side to documentation to construction administration.

I've been able to work on small scale projects like commercial TIs to large scale casinos. The thing I most like about HKS is the opportunity for professional development through training and mentorship. HKS offers a traveling fellowship for employees to work in a different office in another city for 3 months and it comes with a paid apartment and travel expenses. I've had co-workers go to India, London, and Washington D.C. It's a great opportunity to get to travel and experience a completely different work environment, especially for young folks just starting off.



HOK Edge Beijing Future Science & Technology Park Competition (Left)

This is a transit-development mixed-use master plan that serves as the end point of an extensive new subway system located 4 stories underground, below 3 stories of underground parking.

Location: Beijing, China

Size: 446,765 SM on 297,050 SM Site

Ivan Rodriguez' role:

- Presentation Development
- Documentation:(Pre-Design)
- 3D Modeling (Rhino)
- Drawing: Post-Processing in
- Photoshop, Illustrator, and Indesign
- Process and Presentation Renderings



HOK: Chevron SJV Energy Center Expansion (Right) Scope:

Extensive Tenant Improvement:

- 3 Story Office Building (70,000 GSF)
- 2 Story Office Building (99,000 GSF)
- 2 Story Office Building (70,000 GSF)

New Building:

- 5 Story Office Building (299,450 GSF)

Location: Bakersfield, CA

Size: 529,450 SF Project on 19.6 Acres

Ivan Rodriguez' role:

- BIM
- Consultant Coordination
- Documentation:(SD,DD,CD)



Celeste and Ivan Rodriguez: Exceptional Power Couple

Continued

I think working at a big firm for anybody provides a lot of opportunities. I knew I wanted to work for a large corporate firm because of various site visits and office tours I attended while in school. I also wanted the opportunity to work on different types of projects, and work for a firm that has multiple offices. I wasn't sure what I was interested in, or what city I wanted to end up in, so HKS worked well for me. I started off working in the Los Angeles office, and was able to transfer to San Francisco. I think it's important for students to follow a path they feel is right for them regardless of firm size.

“ Giving back to CASA is important to us, so mentoring students and just showing them no matter where you came from you can make it. At work, people don't see color or care where you came from, just how good you are at your job. Ivan and I have started Revit training for students. It's our form of spreading our knowledge to others, in order to give them a step-up upon graduation.” - Celeste

I have met many architects at HOK and AECOM that work late hours to produce the drawings that are needed to really construct a building. Most of the time they are the quiet people who don't get the notoriety for projects they helped make a reality. For the most part, they build a majority of the "boring" essential architecture that is needed, used, and is visible in our everyday lives. They work on the "bread-and-butter" projects for the firm which gains profit so the firm can keep running.

Maybe, only then can they have the opportunity to go after a high-design project or a design competition.

Celeste, Who are your favorite architects, past or present? What are your favorite buildings?

In the past, Herzog de Meuron and early modern Los Angeles Federal buildings. Today, nothing in particular. I've switched from admiring buildings from the exterior to their interiors. I can appreciate a beautiful façade, but what really strikes a cord with me now is how a space from the inside makes me feel. We spend the majority of our time inside buildings looking from the inside out. The amount of natural light, and strategically placed windows a space has, how the millwork is integrated into a space, that's what's important to me.

Ivan how about you:

My favorite building is by Rick Joy, the Nomad House. I don't have a favorite architect specifically, but I have a favorite type of architect. I have seen many big architects during lectures and as professors, but it is always the assistant in the background who creates the real architecture. I look up to and give respect to those technical architects that bring big projects to life, like Frank Gehry's portfolio.

As a young Latino "power couple" to what extent are you involved in giving back to the Latino community, either in academia or community? If so, what types of activities and why is it important to you?

Celeste: Giving back to CASA is important to us, so mentoring students and just showing them no matter where you came from you can make it. At work, people don't see color or care where you came from, just how good you are at your job. Ivan and I have started Revit training for students. It's our form of spreading our knowledge to others, in order to give them a step-up upon graduation.

Ivan: We are trying to be a tool for CASA, something which is easily accessible and has no filters. My goal in helping CASA will be in acquiring information and technical skills. I want Casistas to be able to ask me any question they feel they couldn't ask in their professional practice class -- I feel these questions are important and can have big consequences in how they mold the path of a student. The simple question of how much does a firm pay can change a student's perspective on the type of firm they want to join, whether or not they attend grad school, and even whether they should stay in the profession in the long run.



HKS:
Macau Studio City Entertainment Arena Cotai, China.
100,000 sf. Completed 2015
Celeste Rodriguez



HKS
Macau Studio City Hotel and Casino Interiors. Macau, China.
400,000 sf. Completed 2015
Celeste Rodriguez



Celeste Rodriguez has experience with hospitality, mixed-use and residential projects, translating design concepts into technical realities. A hands-on designer, she participates in all phases of the design process from schematic design to final installation, maintaining that the owner and ultimately the end user's vision for the project is fulfilled.

Professional Experience

HKS (2015 – present)
San Francisco, CA
- Project Coordinator

Mixed-Use/Residential

24th & Harrison

Oakland, California
738,822 sf, 18-story mixed-use development including 419 unit rental apartment tower with 66,000 sf retail and 500-car parking garage
Role: Job Captain/Construction Administration

19331 Diridon High-rise Multifamily Residences

San Jose, California
520,000 sf, 11-story, 325-unit transit-oriented residential development with retail spaces, tenant amenities and two-level, below-grade parking. Targeting LEED Silver certification
Role: Job Captain

The Village Town Center

Dallas, Texas
1.1 million sf, 28.4-acre site with 314 residential units, 32-key hotel, a commercial street with six dining venues, retail, office space and 1,200-car, five-level below-

CADA Site 21 Multifamily Residential Apartments

Nine-story, 90-unit high-rise downtown condo tower

Hospitality

Diamond Resorts

International Grand Kona Resort

Kona, Hawaii
120,000 sf timeshare development
Role: Job Captain

Strand and Pier Hotel

Hermosa Beach, California
Conceptual design for a 150,000 sf, three-story, 100-key beachfront boutique hotel, rooftop pool and six restaurants
Role: Production Team

Macau Studio City Hotel and Casino Interiors, Macau, China

400,000 sf, two-level retail mall and public circulation spaces
Role: Production Team/Construction Administration

Professional Affiliations

LEED Accredited Professional Building Design + Construction Building Sciences Certificate, University of Southern California

Corporate/Commercial

KBS Emeryville Towers Ongoing Work

Emeryville, California
Providing owner with on-call interior design services for tenant and common area spaces
Role: Interior designer/project coordinator

Westfield UTC Expansion

San Diego, California
470,000 sf retail expansion for 98 tenants in an open air configuration with 1.2 million sf, four-level, below-grade parking and a new transit center which will provide a connection to the future LRT light rail
Role: Production Team

Zev Yaroslavsky Family Support Center

Los Angeles, California
216,500 sf facility to house multiple social service and civic departments including counseling, child support services, mental health and public health. LEED Gold certified
Role: Production Team

Blackwelder

Los Angeles, California
10,000 sf exterior skin renovation of warehouse for creative office space featuring corrugated metal siding and living green wall
Role: Designer

Sports

Macau Studio City Entertainment Arena, Cotai, China

100,000 sf entertainment arena with 6,000 seats, 14 VIP boxes and media lounge
Role: Production Team/Construction Administration

Awards

November 2017 - HKS Limitless Thinking Award recipient

Education

Master of Architecture, University of Southern California

Bachelor of Architecture, University of California, Berkeley

Publications

Rodriguez, Celeste. McAlister, Benjamin. Noble, Doug. Freeman House Archive Vol 1, 4-7. Textile House Publications. Los Angeles, CA. June 2012



1

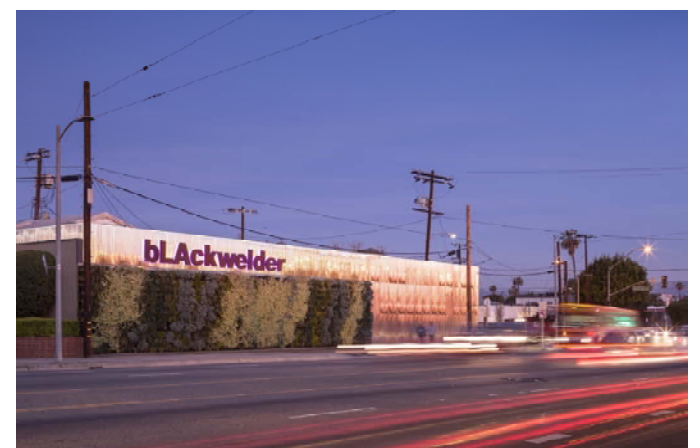


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3

4



1. 24th & Harrison. Oakland, California. 750,000sf mixed use development. Under construction-Completion 2021
2. CADA Site 21. Sacramento, CA. 160,000 sf. Under construction
3. Westfield UTC Expansion, San Diego, Completed 2017
4. Blackwelder. Culver City, California. 10,000 sf. Completed-2013

AECOM

Ivan Rodriguez is a designer with experience in justice, healthcare, and public and private sector clients. He is skilled in Revit and has Extensive experience as a BIM coordinator.

Professional Experience

AECOM (2015 – present)
San Francisco, CA
- Strategy Analyst Architect
- Job Captain

County of San Mateo, County
Emergency Dispatch and
Response Project (CEDAR),
Redwood City, CA

National Aeronautics and Space
Administration (NASA) Ames
Research Center, Biological
Sciences Laboratory (N288),
Moffett Field, CA

Kaiser Sports Clinic,
Sacramento, CA

Lake County, Criminal
Courthouse, Waukegan, IL

Santa Clara County - GSA
Capital Programs, Santa Clara
County New Jail, San Jose, CA

Manufacturing Facility, Fremont,
CA

Indian Navy, Project Seabird
Phase II, Karwar, Karnataka.

Hines Interests Limited
Partnership, 730 I Street Study,
San Francisco, CA

Confidential Owner, Utility Yard
Design, Reno, NV

California High Speed Rail
Authority, FY2015/2016
Altamont Corridor Rail
Environmental Clearance &
Prelim Engineering, Oakland,
CA

Awards

UCLA-Graduated with
Distinction

UCLA Graduate Student
Fellowship, Architectural
Foundation of Santa Barbara
Scholarship Recipient (7-year)

Design Lighting Forum of Los
Angeles Lighting Competition
Winner

Manuel Campos Graduate
Scholarship Santa Barbara

Mariachi Festival Scholarship
Recipient

National Society of Collegiate
Scholars U.C. Berkeley Chapter

U.C. Berkeley Intramural Soccer
Champion

CASA Alumni Scholarship,
College of Environmental
Design, U.C. Berkeley

Santa Barbara High School
Distinguished Don

California Scholarship

Federation Academic Club
Member

National Honor Society Member

HOK (2013 – 2015)
Los Angeles, CA
Design Professional
BIM Coordinator

Chevron SJV Energy Center
Expansion Project, Bakersfield,
CA

County of Kern Justice Facility
Ext. RFP Bridging Document
Submission, Bakersfield, CA

USC Medical Lab Research
Facility, Los Angeles, CA

Beijing Future Science and
Technology Park Design
Competition

ARE San Diego 4 Phase Build
Out Competition, San Diego, CA

Chevron SJV Energy Center
Expansion Project, Bakersfield,
CA (BIM Coordinator Assistant)

County of Kern Justice Facility
RFP Bridging Document
Submission, Bakersfield, CA (BIM
Coordinator)

Alura at Washington Square
Multifamily Housing Complex,
West Sacramento, CA

San Francisco Housing Authority
Renovations, San Francisco, CA

Berry Street Luxury
Condominiums, San Francisco,
CA

Ryder Design (2013)
Santa Monica, CA
Architectural Designer

Cadet Restaurant, Santa Monica

1666 Doheny Residence, Los
Angeles

**UCLA Architecture & Urban
Design** (2013)
Graduate Teaching Assistant

**UCLA School of Theater, Film
& Television** (2010 – 2013)
Lab Assistant

Full Circle Architecture (2008 -
2009)
San Francisco
Designer / Architecture Intern

Education

Masters of Architecture,
University of California, Los
Angeles

Bachelor of Arts, Architecture
University of California, Berkeley

Professional Affiliations

LEED Accredited Professional
American Institute of Architects,



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3



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5



6



1. Kaiser Clinic in Golden One Center and Golden One Center Minor CA Work, Sacramento CA, Completed 2016
2. Kern County Justice Facility, Bakersfield CA, Completed
3. Kaiser Permanente Kapolei Clinic, Kapolei HI, Under Construction
4. Lake County Courthouse Bridge, Waukegan IL, Under Construction
5. NASA Ames Research Facility, Mountain View CA, Completed 2019
6. Regional Operations Center, Redwood City CA, Completed 2019

CASAalumni at Work

Blanca Delgado Senior Job Captain, Associate

By Anarosa Robledo, Contributing Writer

ByDESIGN[®]
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in numerous community service projects, got awarded Associate, and promoted to Senior Job Captain.

What are your professional responsibilities?

As a Senior Job Captain, I advise and ensure our designs comply with our firm standards, with local jurisdictions, building code and ADA standards.

I also manage multiple projects at various phases from schematics to construction and streamline information between all engineers and the client, while staying within budget and on schedule.

My projects can range anywhere from 5,000 SF to 150,000 SF. As I've become more senior, my job is no longer only about delivering quality projects. My position also involves mentoring the younger staff. teaching them how to manage and collaborate on projects, how to deliver their vision in a concise manner, and to help them bring it to life.

I believe as you're learning, you should be sharing that knowledge with others. No two projects are ever the same, and every new project has a valuable lesson to be taught, and that is exciting and rewarding to me.

Blanca Delgado has worked her way to Senior Job Captain at Interior Architects through innovative design and efficient project management. She has expanded her knowledge of technical skills by mastering cutting edge design tools and ensuring they are being implemented ingeniously throughout her projects.

How did you get your job?

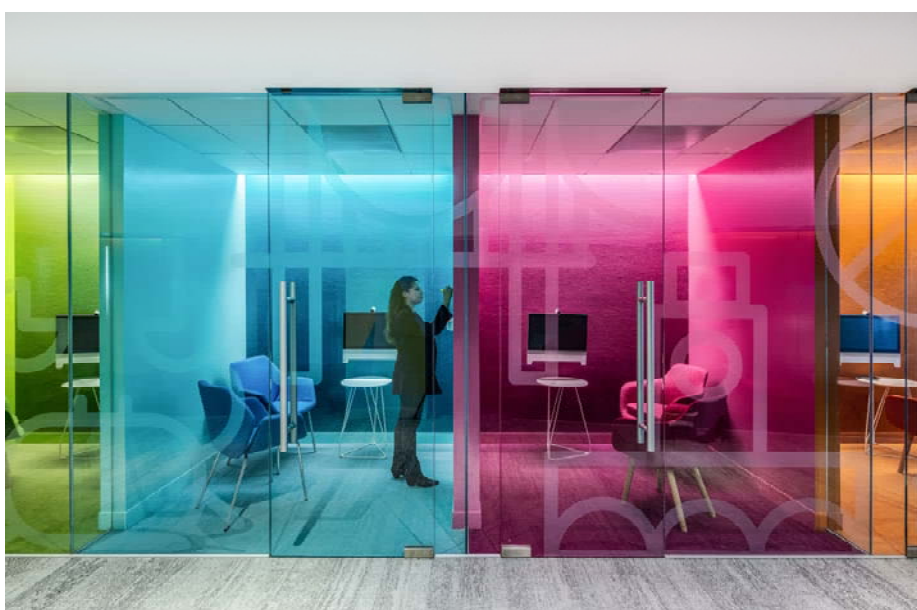
Change. I was ready for a bigger opportunity. A very great friend of mine whom I'd work with before recruited me. **Interior Architects** is exclusively interiors, and that was interesting to me. They also offered a wide and advanced set of technical interface tools, such as Revit, EnScape, Ideate, Unifi, Virtual reality, ... just to name a few, and that spoke to me of the innovative approach to their work.

5 ½ years later I am still here. I accepted their offer as a Job Captain, and immediately enlisted as a Revit Leader for the San Francisco office. In addition, I have had the opportunity to participate



Blanca Delgado
Senior Job Captain Associate,
Interior Architect, San Francisco,
CA

“ I believe that as you're learning, you should be sharing that knowledge with others. No two projects are ever the same, and every new project has a valuable lesson to be taught, and that is exciting and rewarding to me. ”



Client: Confidential, Financial Company
Project: Innovation Center, Size: 34,000 sf

Blanca Delgado Senior Job Captain, Associate

What do you like most about your job?

When I am in the field problem solving with the contractor and the engineers, it is a very humbling experience. It's my favorite because we're all bouncing ideas off each other, we're listening to each other and together figuring it out; the goal which binds us together is to deliver a project we can all be proud of.

The next best-part of my career is the people. We can work really hard for a perfect design, but at the end of the day, what makes it rewarding is seeing the client celebrate their space, knowing we made their vision come alive.

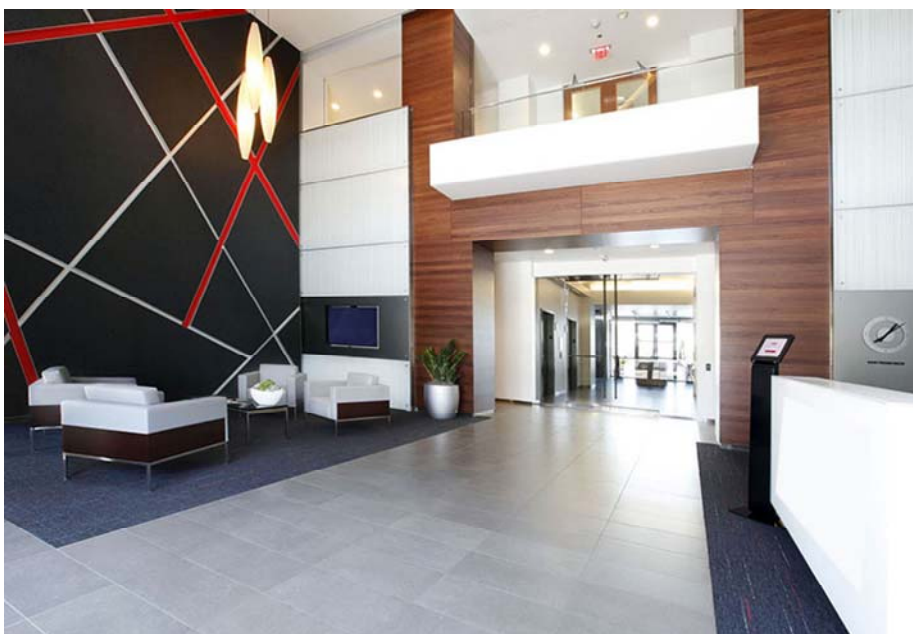
When it comes to sharing knowledge, Blanca is a humble yet extraordinary leader. She extends her professional guidance by mentoring incoming, younger designers, both in and out of the office.

In fact, she recently helped host a CASA portfolio workshop at CED.

Her professional fulfillment is being reinforced by furthering her accomplishments, and furthered as her community continues to succeed alongside her.

As Blanca progresses professionally, she genuinely realizes her values by her work and philanthropy.

“ When I am in the field problem solving with the contractor and the engineers, it is a very humbling experience. It's my favorite because we're all bouncing ideas off each other, we're listening to each other and together figuring it out; the goal which binds us together is to deliver a project we can all be proud of. ”



Client: Confidential, Data Company
Project: Lobby Redesign
Size: 5,000 sf



Client: Confidential, Data Company
Project: 3 floors Workplace Office
Size: 64,000 sf

Blanca Delgado

Senior Job Captain, Associate
Interior Architect, San Francisco, CA

Ms. Delgado previously worked at SmithGroup, Architecture & Planning Detroit, MI

Blanca received a BA in Architecture from the College of Environmental Design, University of California, Berkeley in 2007.

She acted as the CASA (Chicanx/Latinx Architectural Student Association, Co-Chair for 2006-2007, at the College of Environmental Design, UC Berkeley)



Interior Architects

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500 Sansome Street, 8th Floor,
San Francisco, CA 94111
www.interiorarchitects.com

Randy Vazquez, San Jose Mercury News Award Winning Photojournalist

Rogelio R. Hernández



ByDESIGN is produced by a team of highly talented and committed individuals - all volunteers. We are fortunate to have contributors who are exceptional in their respective fields, often the recipients of coveted industry recognition awards.

Randy Vasquez, San Jose Mercury News Photojournalist, is one such individual. Randy has photographed "ByDESIGN Presents the CASA Alumni Scholarships" events and has produced polished professional videos of the award ceremonies. Here is his story.

Tell us about you background.

I was born and raised in an unincorporated part of San Bernardino County. The nearest city was Fontana. I am the youngest of four children, but I was the only one who was born in the U.S. - a privilege I never took lightly. I soon realized because I was born in this country, I had more opportunities than my older siblings.

I felt a responsibility to take advantage of the opportunity and validated the risk my parents took to bring my family to the U.S.

I credit my upbringing and the person I am today to my mother who raised me since I was 10 years old when my father passed away of a brain aneurysm. She was never rich.

She was a lifelong greenhouse worker, but because of her hard work and sacrifices, I never needed anything - even when my dad was no longer around. She was extra tough after he passed but looking at it now, she had to be because she was doing the job of two parents. I really, really appreciate her.

Why did you decide to pursue journalism? Can you describe how it to navigate two journalist programs at Mt. San Antonio College, and San José State University?

I decided to pursue journalism while a student at Mt. San Antonio College. Like many first-generation students, I didn't really have anyone I could ask for advice when it came to college. The only advice my mom, brothers or Tios could tell me was just, "Echale Ganas." They weren't wrong, but it was not the detail I needed to do well in school, or to help me decide what field to pursue.

I started my college career with an obvious choice: I said to myself, "Well people in the medical field make money, let me try that." I started taking science classes and classes related to the medical field. One day in my anatomy class, while dissecting a cat with my lab partner Joe, we started talking about what we wanted for careers. We both came to the same conclusion: that we wanted to the pursue the medical field.



RANDY VAZQUEZ
Nationally recognized, award winning photojournalist at the San Jose Mercury News

Him, because his dad was a doctor and me, because that was something people would tell me was sure-money. He asked me something no one had ever asked me: "What do you like to do?" I paused, thought, and answered I like to read articles and watch documentaries. I told him how on any given night I would read stories about sports, things in the news, and longer-form stories.

He told me I should try out journalism. I didn't know there was even a profession where you could tell peoples' stories for a living. Once I took my first journalism class, it was like I finally met my "long-lost family." It was natural. I soon started writing for the school paper and Mt. SAC and would find any excuse to cover a story. It was like I finally discovered this voice that was silent for so long. When I got to San Jose State University and found photojournalism, it was the final piece to the puzzle. This was the field for me.

After I discovered the field it was easy to navigate my college experience. Every day was another opportunity to tell someone's story.



San Jose Mercury News
4 N. Second Street
San Jose, CA.

You joined a small contingent of journalists as part of the prestigious New York Times Institute in the summer of 2016. Can you describe what that was like and what you learned from that experience?

I was part of the New York Times journalism institute in the summer of 2016, I was one of two student journalists from San Jose State to be accepted. We were the first in our school's history to be selected for this impressive program.

It was the first taste of the work I knew I was capable of doing. I was one of 26 students from around the country. Some of my counterparts were national award winners and had worked at places like the Los Angeles Times, Boston Globe, CNN - the list goes on and on.

At the time, I had one internship under my belt and had done a lot of work as a student journalist. In my opinion, I was the least accomplished when it came to name recognition, but none of this ever intimidated me.

I knew going in I was the least accomplished, I had the least experience, but what I also knew was that no matter what, I was going to leave it all in New York. I was going to work harder than everyone during the two-week program. Being around so many talented people at the New York Times and fellow institute-mates forced me to do better than I had ever been - and I was.

Some of the best work I have done in my career came out of those two weeks, and at the end of it all, only two of us were given an assignment from the New York Times. I worked on a video on the "Hamilton" musical craze and the lengths people were taking in order to get tickets on Broadway.



Randy Vazquez in the press room of the New York Times, the recipient of the New York Times Institute prize from San Jose State, Summer, 2016.

In general, what is the most rewarding part of your job as a visual journalist?

The most rewarding part is the stories I get to share. The voices I get to share with people who might not ever be heard.

I worked on a story, a chef program at San Quentin State Prison. These are some of the members of society who are the most forgotten. Being able to tell their story was rewarding because if I had not, who would have? It's the most satisfying part of my job.

Are there memorable moments in reporting which resonate with you? If so, are you comfortable sharing one, and why?

There are so many moments that come to mind, especially when you shoot so many photos on a daily basis. A moment I remember has to do with the photo I didn't take.

I was covering the Camp Fire in Paradise, California. The first night following the fire, local officials had a community meeting at Chico State University. I was covering it and walked out to try to find a different kind of photo.

“ At the time, I had one internship under my belt and had done a lot of work as a student journalist. In my opinion, I was the least accomplished when it came to name recognition, but none of this ever intimidated me. ”

The video was published and was on the homepage of the New York Times website.

What I took away from the experience was the level needed to be a great journalist, and to have the confidence I could also be at that level.

You currently work for the Mercury News, which is part of the Bay Area News Group. Can you describe the kind of projects you juggle on a typical work-week? Additionally, you have covered some of the largest news stories in California (i.e. California's deadliest blaze, the Camp Fire, the Gilroy Garlic Festival shooting, etc.) while with the Mercury News — How does it feel to have contributed to that historical journalism coverage?

The projects really depend on what happens in the news, but there is some constant coverage we always work on, such as the lack of affordable housing in the Bay Area. I recently worked on a project where I followed a man who does trash pick-up at homeless encampments who might one day end up there due to the sky-high rents in the Bay Area.

We sign up for this field expecting to be on the frontlines of history. Good or bad. Some events are not easy to cover, but all you hope for in your coverage is tell the story so things like that don't happen again.

That's where I saw a lone woman sitting on a bench hunched over and crying with her hands over her face. I had the opportunity to take a photo of the situation, but something told me this person needed to talk to someone.

I walked over and asked if she was OK. She responded, "No, I think everything is gone, my house is gone, everything is gone." She was a Paradise resident. I tried to comfort her by saying there was no way to know that her home was gone, and I had driven into Paradise and that there were structures untouched.

She continued to cry and I gave her hug. She looked like she really needed it. She gave me her address and asked me if I could see if her house was OK when I was in Paradise. At this time, the general public was not let anywhere near the town. Only first responders, Army Reserve and media members.

“ A moment I remember has to do with the photo I didn't take. I was covering the Camp Fire in Paradise, California. That's where I saw a lone woman sitting on a bench hunched over and crying with her hands over her face. I had the opportunity to take a photo of the situation, but something told me this person needed to talk to someone. ”

The next morning while I was out in Paradise, I drove by the house. As I got near I was hoping her house was spared by at the blaze. The only information I had was the address and the house had a white picket fence.

I got to the address and the house was completely gone. Only some remnants of the white fence were left. That night I called her and had to break the news.

What's next? Or, what are your goals for the future?

The only goals I have is to continue to tell stories and attend graduate school in the near future.

One day I want to be more involved in the *managerial part of the news industry*.

With only four years of experience under his belt, Randy Vasquez has already amassed an impressive body of work and an extraordinary list of industry recognition awards. We believe this is only the beginning of a brilliant career!

Professional Experience

The Mercury News

San Jose Mercury News
San Jose, CA
Photojournalist and Video Producer
September 2017 - present

South Florida

Sun-Sentinel

Sun Sentinel
St. Petersburg, FL
Photojournalist and Video Editor
2016 - 2017

The New York Times

New York Times
Student Journalism Institute
Summer 2016

Industry Recognition Awards

2019 Excellence in Journalism, Society of Professional Journalists

Photojournalism breaking news team: Was a member of the visual staff which covered the deadly Camp Fire in Butte County in 2018 that claimed the lives of 85 people. Captured images and video which helped tell the story of the blaze.

2019 Excellence in Journalism, Society of Professional Journalists

Video Journalism Portfolio: recognized by the Northern California Chapter of SPJ for video portfolio for works produced in 2018 and 2019 for stories on the relocation of the Oracle Arena, the Golden State Warriors media day, San Quentin Prison's culinary education program, tensions over housing between Google and residents in San Jose, and the Mountain View Library's new robot.

2019 Pulitzer Prize Finalist in Breaking News Reporting

Was a member of the staff of the Bay Area News Group in collaboration with the Chico Enterprise-Record which covered the Camp Fire in Butte County in 2018. Produced photos and videos which helped tell the story of the deadliest wildfire in California history.

2019 Best of the West Contest-Second Place News Photography

Was awarded second place for news photography for a photo of a wildfire evacuee getting to an evacuation center during the Camp Fire in 2018 in Butte County.

2018: Sigma Delta Chi Award, Society of Professional Journalists

Non-Deadline Reporting: Was the primary video editor for the project, "You just gotta get out of here." The project tells the story of the Wine County Fires in 2017 through the use of police video.

2018 Best Investigative/Enterprise Feature on a Website-Editor & Publisher EPPY Awards

Was the video editor for the award-winning interactive project which tells the story of the deadly Wine Country Fires in Northern California, through body camera footage and testimony by those who lived it.

2016 Best Non-News Video, Third Place, California College Media Awards

Recognized for directing, producing, shooting and editing a documentary chronicling the 40th anniversary of the end of the Vietnam War titled, "Nation United, Nation Divided."

Education

William Y. Harrell, AIA Cosumnes River College

By Oswaldo D. Lopez, AIA



On December 16, 2019 I had the distinct honor of being a judge for the final student architectural presentations of Adjunct Professor Bill Harrell, AIA.

The design class was at Cosumnes River College, a community college located within the Sacramento Community College District, offering an Architecture A.S. degree program.

The course and design problem were centered around a semester of researching a local community in Sacramento. Students were asked to hold meetings with stakeholders and residents to determine the needs of the community. Many of the issues focused on a number of similar topics that are ever present in low income communities of color throughout the nation.

Each student team presented their design problem and the components of their solutions systematically and with precise clarity. Clear to me was the depth and understanding of each team's presentation in addressing the needs of the community.

As I sat through final design solutions, I could not have been more impressed. The level of detail and knowledge as exemplified from the social interaction with the community and residents, featured sustainability within the focus and goal of their solutions..



William Y. Harrell
Principal | Architect
Harrell Architectural
Partnership, Sacramento CA

Each group had excellent boards that clearly illustrated the solutions they worked so hard to develop.

What was most remarkable was each student group assembled their authorship as principal architectural partners because each group submitted their presentations as if they were presenting their solutions to clients. The client of course was the local community which included members of the local Urban League, city council member representatives, and some involved community residents.



Top left: Adjunct Professor Bill Harrell, AIA, preparing for the student presentations.

Left: Former Community College Architecture Professors and Jurors listen to student presentations.

Above: Students presentations involved computer aided visuals, demonstrating the automation skills developed by the students.



Education

William Y. Harrell, AIA Cosumnes River College

ByDESIGN[©]
a quarterly e-zine

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January 2020

As students looked with intense interest on each of the solutions to their fellow classmate's work, this particular juror was especially interested in how each of the student team members presented their projects within the context of the community it was representing.

Most solutions focused on the need for mixed-use solutions of affordable housing and retail services for the community.

Each team included perspective simulations of their buildings from various positions within the site. Most teams also provided additional presentation boards and

model studies to help explain in detail building concepts in relating to energy efficiency solutions, green walls, mechanical and passive ventilation, solar studies, transportation issues, and community retail needs.

I could not be more impressed, as a practicing professional, on the direction Professor Harrell has provided these young and talented students. I came away with the understanding of the importance of teaching --and the incredible satisfaction a teacher must feel knowing these students have learned a valuable lesson on approaching design solutions within the environment.



Top: Students present each of their respective solutions

Right: Jurors gather after each presentation to discuss the outcome and success of the semesters work of each student team.

Bottom: Student teams gather after presentations to share thoughts and solutions



Top: Presentation teams review last minute notes and presentation materials prior to jurors being requested to participate in the judging.

Left: Cosumnes River College is a two-year community college located on the southern edge of Sacramento, CA. It opened in 1970. As of Spring 2017, enrollment was at 13,091 students.

William Y. Harrell, Principal | Architect

Harrell Architectural Partnership is a full-service architectural firm, established in 1989, to provide planning, program analysis, architectural design, construction documentation and support and, if necessary, public involvement facilitation, bid administration and post-construction evaluation in both the public and private sectors. Bill has been engaged in increasing diversity at the College of Environmental, UC Berkeley, for more than a decade, and in particular, advocating for his students.

Education

University of California, Berkeley
Bachelor of Art in Architecture, 1972
University of California, Berkeley,
Master of Art in Architecture, 1976

Harrell Architectural Partnership

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Sacramento, CA 95818
916.454.2051 P
916.454.1109 F
hap@haparchitects.com



Pondering how to revive CASA was probably one of the toughest challenges we had to overcome this academic year.

But most importantly, we strove to build a sense of belonging at CED.

Although we may not have been equipped with the necessary tools and economic resources, we sought to underscore we deserve to be at UC Berkeley.

Although committing to the re-establishment of the student organization was the first step, the next big stride was to create a team, a union which would help create a strong foundation of community and presence at Wurster Hall.

Before accomplishing our goals, we had to restructure the way CASA was operating. This included bringing on more leadership positions, reaching out to CED advisors and faculty, and connecting with organizations outside of CED.

We wanted to carry this organization beyond design, we envisioned an organization devoted to promoting diversity and equality, the importance of higher education and service to our community.

We all knew that CASA needed to be back on this campus - present in the halls of CED, not just for us, but for the next generation of designers and planners. We devoted ourselves to plan for the academic semester: from tabling, to scheduling firm tours and workshops. We often found ourselves asking questions: will people come to our events? Will folks even join our familia? These questions of doubt pushed us to plan creatively and meaningfully.

We wanted to ensure all events meant something, not just for ourselves, but for our Chicanx/Latinx community members. As a board, we learned how to navigate beyond academics, we learned how to extend ourselves to our members, and despite encountering a few setbacks, we learned how to push forward.

Nonetheless, we can say we have successfully accomplished last semester's goal, and retained a high number of active Casistas. This outcome allowed us to realize it was all worth it - we believed, we executed, and we will continue to do so.

Reviving CASA has been our proudest initiative.

As we advance into a new semester, our goal is to continue to provide resources and opportunities to our members, to prepare them with the necessary tools for jobs and internships, to reconnect with CASA Alumni, but most importantly, to build a stronger relationship among ourselves. Join us, support us, guide us - we are the future!



“ Although we may not have been equipped with the necessary tools and economic resources, we sought to underscore we deserve to be at UC Berkeley. ”

Top Left: CASA's opening meeting with Professor Ron Rael Fall 2019

Top Right: Portfolio workshop with Blanca, Claudia, and Abel!

Bottom Left: CASA member (from L to R) Elisa Solis, Janeth Ramirez, Leslie Gonzalez, Daniela Hernandez, Juan Ramos

Bottom Right: CASA member (from L to R) Sulem Hernandez, Nayeli Santos, Kelly Medina, Samantha Andalon, Cindy Gutierrez

CASA (Chicanx/Latinx Architecture Student Association) is a student organization founded in 1971 with the expressed purpose of promoting access, diversity, and success for Latinx/Chicanx students at the College of Environmental Design, University of California, Berkeley. CASA is currently offering professional mentorship program. Please contact us if you would like to participate as a mentor to our future leaders. Omar Martinez-Zoluaga, B.A. Architecture, 2021 omartinez10752@berkeley.edu



Becoming a Professional

The Best Investment -- Yourself

Charles Higuera, FAIA

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Going to Cal or any higher education place of learning costs a very pretty penny. It is evidence of the increasing mis-alignment between salary and cost of living that's been growing for over 40 years.

It stands to reason then that every dollar you earn and manage must be wisely invested. There are many wise investments you can make in your life with corresponding consequences. Most prominently, where you go to college and the debt burden that this creates is abundant reason to invest wisely – especially if you are considering going to graduate school.

There are of course other financial investments you'll make: a car, a business, perhaps a house. This article isn't about financial wherewithal, risk and return – that's an article for another day. I'm seeking to highlight here the single best investment you will ever make -- in yourself.

Certainly, this often involves money, but what I wish to impart is the care you must take to elevate yourself - socially, spiritually, intellectually.

These aspects of your being aren't about money, but about seeking the truth about yourself. It's about inward focus and contemplation and outward kindness and action – with the goal of not only living a purposeful life for yourself, but for others as well.

Seeking this centeredness, where we are balanced to engage with heart and humanity will give us a sound place from which to advance our career and our life -- ethically, morally, and with confidence. This pursuit is lifelong and provides us with opportunities along the way to earn the eventual great return, for example:

- As design professionals, the work we do often has real impact in the places and communities in which they occur. We cannot discount or dismiss the consequences of our endeavors.

I've heard it said that the biggest mistake an architect makes is believing a project belongs to them – it doesn't, it belongs to the owner. This is true to some extent, but not as regards the obligation to not allow a narrow agenda from a project sponsor to create harm to the people.

- As design professionals we are trained uniquely to be holistic thinkers with bias towards synthesizing myriad factors, interests and constituencies towards creative and positive problem-solving that address local issues.



We can and must bring these skills to where we live to better lead our communities in a way that might otherwise be absent.

- As design professionals we understand the imperatives of the environment, both built and natural. We are steeped in understanding how to responsibly minimize negative impact in these places. We must be vocal and bring our advocacy to all those efforts to better steward our environments, large and small.

This investment we make in ourselves - to be imaginative, informed, inspired design professionals in service to the well-being and happiness of our fellow human beings both present and future, is the best return we can ever hope to receive.

I encourage you to be mindful of this as you navigate the college years and after graduation. I believe it will make your journey all the more satisfying.

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