

ByDESIGN

An Online Journal of Exceptional Achievement



A Chicano
Perspective
on Space-
Time

*The Earth, the City
and the Hidden
Narrative of
Race, a book by
Carl C. Anthony*

**Ralph
Holguin**

Don't Dream It, Build It!

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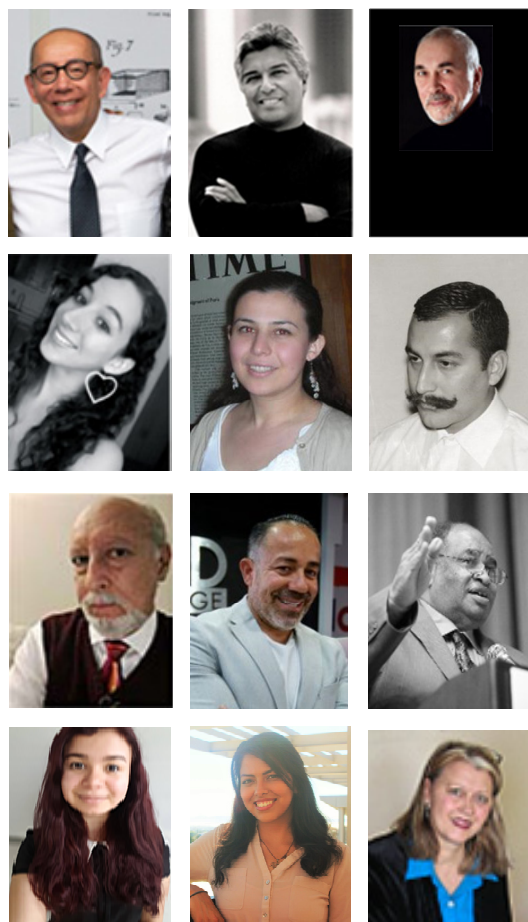
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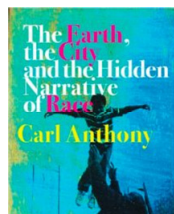
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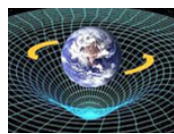
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ANNOUNCEMENTS

ByDESIGN Presents

**the 8th Annual CASA
Alumni Scholarships**
UC Berkeley, April 2018



ByDESIGN, and our cosponsors, will host an inspirational evening of student recognition and a panel of design thought leaders representing the private / public sector and academia.

To date, \$36,000 in scholarships have been awarded for leadership in CASA (Chicano Architectural Student Assoc.), commitment to communities of color, and contributions to academic excellence at the College of Environment Design, UC Berkeley. Date to be announced, stay tuned!

CASAalumni



ENVIRONMENTAL
DESIGN



The American Institute of Architects

ON THE COVER:

The cover photograph of Ralph Holguin, CEO of RMD Group (and star of the Velocity Channel RMD Garage) was shot by Los Angeles-based photographer Michael A. Hernández. The photo was taken October 25, 2017 at the RMD Group facility in Long Beach, CA.

MEMO from the Editor

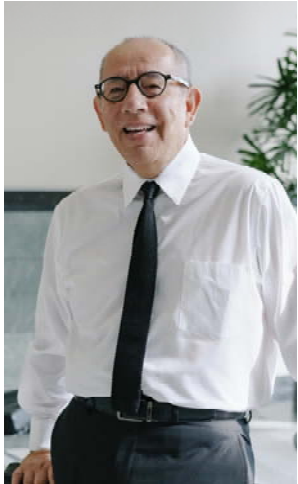
Dreaming is not enough, we must do

Roy Rogelio Hernández

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Volume 25

December 2017



Johann Wolfgang von Goethe, German writer, statesman, scientist, and artist said: *"Whatever you can do, or dream you can do, begin it. Boldness has genius, power, and magic in it!"* Amen!

While we recognize the significance of dreaming, which neuroscientists have found to be an important part of cognitive wellbeing, we stress the world-changing consequence of doing - and building.

In this issue we highlight the stories of individuals (women, immigrants, and People of Color) who conquered the enemies of doing and building: fear, self-doubt, apathy and complacency. The Real Estate Development section highlights **Oswaldo Lopez**, (BD Co-editor and Casa Alumni Board Member) on the groundbreaking of a new resort hotel in Palm Springs, the Dream Palms Springs. In the New Books section, we announce the book by a seminal figure in the environmental justice movement, **Carl Anthony**.

The Cover Story on **Ralph Holguin's** "Don't dream it, build it" philosophy offers a dramatic example of a rags to riches story, and what can be achieved when someone has the courage to design and build a successful life - regardless of life's obstacles. And **Alejandra Aguilar's** CASA Alumni at Work piece expresses her trajectory from Michoacán, Mex. to the US, to UC Berkeley - and finally to SWA, a leading architectural design firm.

The Architecture & Planning section features **Joseph Martinez**, representing what I describe as "Chicano

intellectualism," providing the synthesis of space-time with Chicano architectural design.

The Perspective section offers **Charles Higuera's** view on resistance, and a call to act, applying resolve and commitment to being vigilant in the "interesting" times in which we live.

And finally, UC Berkeley College of Environmental Design student **Jailene Montano-Berber** addresses California high-speed rail's potential benefits and perils for low income communities in the CASA Now! article.

The stories in this issue are a testament to doing and building. These doers illustrate the impact on one's life when we give ourselves permission to envision and explore new possibilities, and most importantly, take action. Unshackled of fear and self doubt, we can accomplish remarkable achievements by granting oneself the imperative to believe, against all odds, that we can succeed.

In the words of Lao Tzu, "When I let go of what I am, I become what I might be."



Ralph Holguin, CEO
RMD Group, Long Beach CA
October 25, 2017
© Michael A. Hernández

Real Estate Development

Dream Palm Springs Resort Hotel Breaks Ground

December 1, 2017

The Dream Palm Springs resort hotel has broken ground in Palm Springs California. The project was developed by Selene International, in partnership with Dream Hotel Group. The ground breaking ceremony for the \$100-million development featured Mayor Robert Moon as well as key members of the Dream team: developer Lauri Kibby, Dream Hotel Group CEO Jay Stein, Oswaldo Lopez (4th from the right in the photo at right), among others.

The new hotel is located on the corner of Amado Rd. and Calle Alvarado, adjacent to the convention center. The 169-room hotel pairs Co-Developer/Executive Architect **Oswaldo Lopez** (ByDESIGN Co-editor and CASA Alumni Board Member) with Hirsch Bender Associates (HBA) for design.

The hotel is expected to open in late 2019 with 30 private residences, multiple experiential dining/nightlife venues and more than 10,000 sq. ft. of flexible meeting space. BD congratulates Oswaldo Lopez for this extraordinary achievement!



The Earth, the City and the Hidden Narrative of Race

Carl C. Anthony & Dr. Paloma Pavel



Carl C. Anthony
Breakthrough Communities

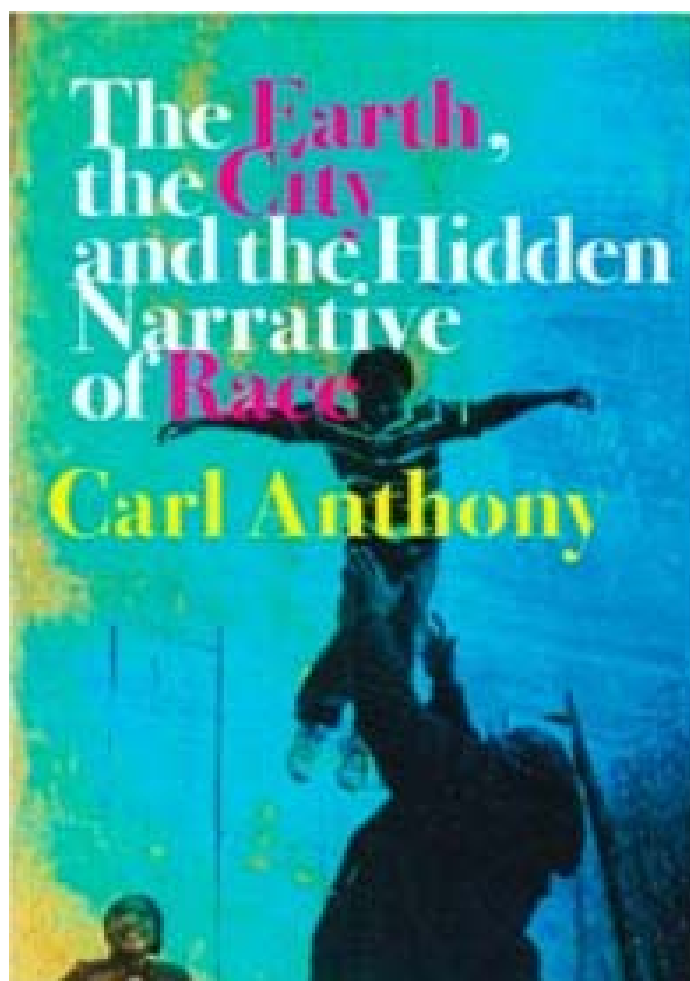
My long-awaited book is now available. It offers a new story about race and place intended to bridge long-standing racial divides. The long-ignored history of African-American contributions to American infrastructure and the modern economic system is placed in the larger context of the birth of the universe and the evolution of humanity in Africa.

This book interweaves my personal experience as an architect/planner, environmentalist, and black American with urban history, racial justice, cosmology, and the challenge of healing the environmental and social damage that threatens our collective future. Thoughtful writing about race, urban planning, and environmental and social equity is sparked by stories of my life as an African American child in post-World War II Philadelphia, a student and civil rights activist in 1960s Harlem, a traveling student of West African architecture and culture, and a pioneering environmental justice advocate in Berkeley and New York.

The book will appeal to people troubled by racism and searching for solutions, including individuals exploring their identity and activists eager to democratize power and advance equitable policies in historically marginalized communities. As an American urbanist, this work provides a rich, insightful encounter with a uniquely expansive perspective on human origins. I set forth what I call an “inclusive vision for a shared planetary future.”

The proposed subtitle of the book – too long to fit on the cover – is “Discovering New Foundations for the Great Work of Our Time.” The cover image, Bottoms Up, is a photomontage by popular artist, community activist, and entrepreneur Keba Armond Konte. The photo was taken at a community celebration during the painting of a mural in the Bottoms neighborhood of West Oakland.

The book, and the accompanying Learning Action Guide, are intended to inspire and empower grassroots community groups to organize and act to dismantle racism and protect and restore a healthy environment for all.



The following quotes reflect praise for *The Earth, the City, and the Hidden Narrative of Race: Discovering New Foundations for the Great Work of Our Time*:

“The destruction of the earth’s environment is the human rights challenge of our time. The most devastating effects are visited on the poor, those with no involvement in creating the problem. A deep injustice. Among its many treasures, this book offers solutions that lead with equity for the benefit of all.”

Desmond Mpilo Tutu, Archbishop Emeritus, Cape Town, South Africa

*“As global citizens, understanding and weaving together our individual and collective stories is critically important at this juncture in our planetary survival and future. Thankfully, Carl Anthony, a leading environmental voice, helps us chart the way forward in his important new book, *The Earth, the City and the Hidden Narrative of Race!* The fact that “environmental justice” and “environmental racism” are part of our contemporary lexicon is due, in no small part, to Carl’s pioneering efforts.”*

Danny Glover, actor and humanitarian



Dr. Paloma Pavel
Breakthrough Communities

“ As a youth I longed for a new story about race and place in America. My lifetime search yielded discoveries of ways to heal the wounds of racism, build equity, and bring people together to protect and restore our shared environments. ”

Breakthrough Communities Project

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COVER STORY: Ralph Holguin

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Don't dream it, build it!

Roy Rogelio Hernández, Photography Michael A. Hernández



"The biggest wall you have to climb is the one you build in your mind: Never let your mind talk you out of your dreams, trick you into giving up. Never let your mind become the greatest obstacle to success."

Roy T. Bennett, who penned these pearls of wisdom, may have been talking about Ralph Holguin, who's view of life took him on an improbable journey from rags to riches.

ByDESIGN has profiled numerous individuals including graduates of prestigious universities, leaders from various design professions, and distinguished scholars. However, Ralph Holguin's story is one of the most compelling we've encountered. Building a multifaceted enterprise started without capital or the benefit of a high school diploma, this is truly a story of extraordinary achievement. Ralph Holguin is a man who realized at a young age that dreaming was not enough -- that building it was essential.

Your family came to the US from Juarez, Mexico when you were 4. What were the early years like for your family of 10?

Actually, we were fairly lucky, there were tons of people willing to help and it seemed like wherever we went doors were open. We finally settled in a two-bedroom house. But if you can imagine 11 of us living there, it was in the tough situations that we made the best of.

You dropped out of high school, which some would say is not a recipe for success. What prompted your decision?

After struggling pretty much all my life with school, I gave it one last chance. I opted to join the football team and did everything I could to make sure that I was prepared and ready. Stupid me, I thought it would be fun to register for summer school. Little did I know if I didn't attend I would get a fail, therefore making me ineligible to play football during the first opening.

“ I had made up my mind that I was tired of being poor. I wanted to dictate and try to design my future by me. Essentially, I bet all odds on me. ”

After having been let down so many times, this was just one more let down, so I was done.

You started your first business, Ralph's Mobile Detailing, at 21 with \$600. What did it take to grow a business with such modest resources?

It took every littlest amount of growth and work ethic, I pretty much forced myself to grow up really quick, to forget about what was around me, then try to create a future. I didn't know what would come from it but I knew that I was responsible: succeed or fail.

I had made up my mind that I was tired of being poor. I wanted to dictate and try to design my future by me. Essentially, I bet all odds on me.

Your career took a life changing turn when you participated on a 44-city tour to launch the 1994 Honda Accord. How did the opportunity come about?

The opportunity came about as simple as a flyer. I made 100 flyers and received one phone call - that one phone call changed my life forever. What I learned from the tour is that there were other opportunities that I wasn't even thinking of, that there were other avenues that I could explore. I knew then that if I set myself up and set all these wheels into motion I would allow myself to become more than I was, and it would open other doors that would normally have not opened for a minority like myself.



Ralph Holguin
CEO, RMD Group, Long Beach CA
October 25, 2017

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COVER STORY: Ralph Holguin

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Don't dream it, build it!

Continued

Without a degree in business or marketing, you started an event marketing firm. What prepared you for such an undertaking? How did you grow it to an award-winning, multimillion dollar company?

The opportunity to go on tour for some of the largest automotive event launch companies in the nation really taught me a lot. Being around them let me understand their complexities, trials and tribulations. It allowed me to imagine what I would do if I had the money that they threw away.

I used to say to myself: 'I could run an entire company' - so I did. I took everything that I had learned; I took all the wrongs and turned them right. My creative mind kept growing and I wanted more.

You gave up \$4 million worth of business in 2005 to reinvent your company. Why?

Some might call me stupid, as a matter of fact some even did.

That decision to reinvent myself was the best decision I've ever made. Although it felt like a selfish decision, it definitely wasn't. It was made for everyone that believed in me, everyone that stuck around when that competitor called to take them away.

Some might think that \$4 million is a lot of money, and it is. When you split it up and you think about the work that you did to get those \$4 million, you realize that you were pretty much giving yourself away.

That's where I wanted to change. I knew that through creativity we could do so much more. But I also knew that basically we needed to do less. I wanted to work with my mind more than my hands.

You're a highly successful entrepreneur with a number of businesses under the RMD Group umbrella, how do you manage to stay on top of it all?

Some may say: how can a high school dropout become a marketing mogul? Because of street smarts. I learned quickly that it was always about how you surrounded yourself. If you surrounded yourself with some of the best Street decision-makers, there's a chance you got into everything. So I did the same thing using that methodology. I surrounded myself with people that were way smarter than me, understood the books way better than me, and obviously with my passion, their knowledge, and our determination we moved mountains.

On the **RMD Group Exhibit** side (an experiential advertising group), Laura Milanese runs that entire team. She has won multiple awards for her essence of music festival exhibits and, obviously, we have done so much stuff on the digital sphere.

As for **RMD Garage** - that's my baby. I am the creative director of RMD Garage and the lead builder with my entire team of amazing craftsmen. RMD Garage was recently added to the Velocity Channel lineup of the nation's top car designers and builders. (*Velocity is a subsidiary of the History Channel*).

RMD Design House, our architectural design group, is led by Christie Bruno. My passion for design has never left ever since I had the opportunity to understand that I could build something extraordinary for ordinary people. I knew that I had to put that work into motion, by empowering my team and allowing them to become leaders of their own. Empowerment has been the key to one of my best successes. I believe in empowering versus entitlement; it is very important to me.

I love to watch people grow and blossom, especially when nothing was expected out of them.

RMDGROUP



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Don't dream it, build it!

Continued

As BD toured your state-of-the-art business center we encountered a very positive employee vibe. How do you cultivate that?

Passion, energy, and above all respect. Respect for their craft, respect for their mind, and respect for what they can create. No idea ends up on the cutting room floor, we make the decision together and together when all minds come and intertwine we are able to develop things that are absolutely extraordinary and sometimes award-winning.

I believe that everybody has the power to be something better than themselves, but only themselves can pull that from them, I just want to be a part of the solution that helps them get there quicker.

People know you as the designer/builder of amazing custom cars from your hit show RMD Garage on the Velocity Channel, not the accomplished business man. How did RMD Garage come about?

RMD Garage came about from my ever relentless pursuit of something greater, when I built an amazing 1956 F100.

I thought it would be important to document it to share with the world to let them see another side of me. So I did. Garnering over 300,000 views on YouTube, I was eventually "found". I broke through the clutter.

“ All these things are things I remember - like the first pancakes I ate were from a stranger. Many people paid the way for me. I believe it's important with my power, my gift, to make sure that I do that for others. ”



I was different - and when I invited Velocity and team to come see my facility I was definitely something different. It was important for me to show what I had been doing, especially with my humble beginnings.

The RMD Garage Team is extremely talented and look like they really enjoy what they do. Are David Riera, Victor Ceron, Frank Guevara and Eddie 'Love' as cool as they seem?

Even cooler! I think we all made a decision when the show started filming and the decision was simple, how will our grandkids see this? What will they think? And what is the image we want them to understand most about us?

You've been quoted as saying you like to inspire the younger generation. Why is that important?

I believe I'm a product of help, I believe that if people had not handed their support or financial assistance to me I wouldn't be where I'm at. And I'm not talking about them paying my way into business school and I'm not talking about them paying my way into grad school. I'm talking about a simple meal; simple pair of cleats or perhaps a baseball glove. All these things are things I remember - like the first pancakes I ate were from a stranger. Many people paid the way for me. I believe it's important with my power, my gift, to make sure that I do that for others.



Ralph coordinates custom car design work with the talented RMD Garage Team.



Ralph reviews architectural design project with RMD Design House Director Christie Bruno.

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Don't dream it, build it!

Continued

“ I want to mentor and motivate others to believe in nothing other than themselves. I encourage them to always, always move past the boundaries, because those boundaries are often set by us. They didn't even exist, we put them there. We put them there because of fear, we put them there because other people influence that fear. ”

Your trajectory from humble beginnings to successful entrepreneur is inspiring to anyone, especially Latinos. What's your message to kids and students when you speak at universities?

To be quite honest with you, I try to deliver an honest message. I try to be as raw as I can be. I sometimes even curse, and not in a bad way, but more from my passion, from my heart. I try to leave it all on table. I give them the opportunity to look in, to really have someone that has been through everything, and I do mean everything, and has been able to make something out of that.

This is your opportunity, I tell them, to ask me the questions that you're probably not gonna get to ask someone else. I tell them to give up who they are for who they want to become. I tell them to have a road map, set some goals (whether attainable or unattainable) and try your best to get to the shortlist first. And I tell them most than anything: always, always believe in yourself.

What are the keys to your success?

I don't believe that there is a key to success. I believe there's multiple keys to success because I don't believe success is measured by one accomplishment, it's measured by multiple accomplishments.

As I said earlier, I've always been a visionary and set goals for myself. And when I accomplish those goals, I know that I've been successful - but there's many more - there's many more.

Where does the immigrant kid from Torrance, who had a dream and built it, go from here?

I don't believe my story is done, I believe my story has just began, because now I have four amazing daughters that that I live for, that I need to raise to be different, that I need to raise to be unique, that I need to raise to be themselves, so that they can carry on the legacy. Not the legacy that I've built, but the legacy that is the RMD way.

I believe one more door has opened: the door to the world. The door to the world to me means that I now can express myself, of being an ambassador of goodwill to anybody that's thinking that they can accomplish something.

The "Don't dream it, build it" tagline means way more than building a car - it means building your life. It means building your dreams, and it stands for fueling anything that you had thought in your mind was impossible, and turn it into possible.

I want to write a book, I want to make a movie, and I want to mentor and motivate others to believe in nothing other than themselves. I encourage them to always, always move past the boundaries, because those boundaries are often set by us. They didn't even exist, we put them there. We put them there because of fear, we put them there because other people influence that fear. When you really look through the clutter, the boundaries weren't ever there.

No boundaries, walls, or obstacles to success were created in the mind of Ralph Holguin. He is the rarest of individuals that started with nothing, added self-determination, passion and focus - and built his dream. But stay tuned, the dream is still under construction.



SIDE BAR

Ralph Holguin, Founder/CEO

RMD GROUP

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RMD is a nationally recognized, award winning firm dedicated to finding new, dynamic ways to create inspiring work that leaves an impact. The firm has worked with everyone from Fortune 500s to startups, with each project exceeding the client's expectations. RMD is a full-service agency with facilities capable of tackling any project, no matter the scope or complexity. They do it all in-house, under one roof.

RMD Group Companies

- **RMD Exhibit**

Experiential: Provide creative, ground breaking ways to reach consumers and engage in authentic conversation.

Exhibit Design: Provide the production team and facilities equipped to deploy perfect execution of exhibits of any scale. RMD is equipped to handle large-format print, design, logistics, transportation, fabrication, staffing, data collection, social media integration and all the other minute details from concept to completion.

Digital and Social: Provide strategy, content creation and analytics. RMD digital work helps brands increase awareness, engagement and ROI.

Marketing Vehicle Fabrication: Provide refurbishing of existing vehicles, or building an all inclusive mobile marketing tour management and deployment service.

- **RMD Garage**

Brings a unique approach with attention to detail and an ability to push every build beyond the ordinary. RMD Garage is an environment where only extraordinary craftsmanship exists. RMD Garage has a popular television show on the *Discovery's Velocity Channel*.

- **RMD Design House**

Long Beach-based collective of designers and architects who believe that design shapes how we experience the world. We respond to problems by crafting thoughtful solutions—from the overall concept to the finest detail.

Recognition Awards

- 2011 Ex Award
- The 2010 IT LIST, Top 100 Agency Award
- The 2011 IT LIST, Top 100 Agency Award
- The 2012 IT LIST, Top 100 Agency Award, Top 1000 Event Agencies
- The 2013 IT LIST, Top 100 Agency Award, Top 1000 Event Agencies

Boards, Commissions, Guest Speaking

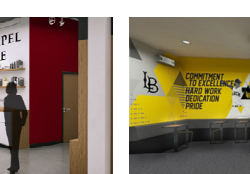
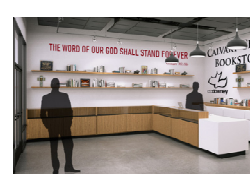
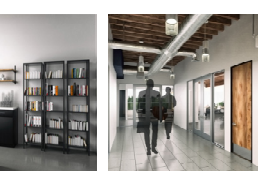
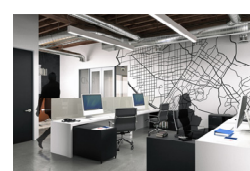
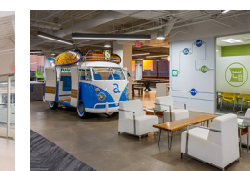
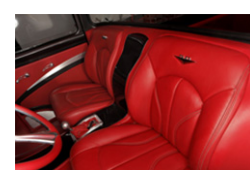
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- Board Member, Westerly School In Long Beach
- City of Long Beach
- Cal State Long Beach
- OC GRIP Gang Reduction Intervention Program
- Youth Leadership Long Beach Group

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RMD EXHIBIT HOUSE

- Experiential
- Exhibit Design
- Marketing
- Vehicle
- Fabrication
- Digital & Social



Graduates Pursue Their Dreams

Alejandra Aguilar



My journey, after graduating in May of 2017, was filled with uncertainty and high expectations from family and friends. As the oldest daughter and first in my family to attend a 4-year university, expectations were high as to where I would land my first fulltime job. I spent my first week after graduation in Michoacán, my parents' home state in Mexico.

I had not been to Michoacán in 15 years; the purpose of my trip was to see my grandma and share my accomplishment with her. I was raised with the motto that an accomplishment for one is for all, and my grandma was one of my greatest supporters. During my stay I realized how different my life would have been if my parents had stayed in Michoacán. It is probable that I would have not pursued an education, as most of the women from my parents' hometown marry and start families young, and most work selling food in their 'puestos' or cleaning houses in the affluent part of town.

How I got my Internship

I always valued my education, but seeing what my life could have been if my parents didn't pursue a better life for us in the U.S., made me beyond appreciative of the opportunities I was blessed with. This was added pressure for me, knowing my parents' sacrifice and what my life could have been. It is always my goal to make my family proud and working as soon as possible to help them financially. This was my main concern during the time I was unemployed.

I spent months applying to different landscape architecture firms to full-time, part-time and internship positions. The months kept passing by and I wouldn't hear back from the places I had applied to. After summer had ended I really started feeling anxious. Thankfully I had CASA alumni helping me through this time, motivating me and tapping into their connections to aid my job search. Fortunately, I received an interview date for an internship with SWA Group, a leading landscape architecture firm and a firm I wished to work for since I visited their Sausalito office back in 2014.

BA Landscape Architecture & Environmental Planning '17
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ale.aguilar3195@gmail.com

The interview was all thanks to Elizabeth Lagarde, a CASA alumni who became a friend and mentor to me in 2015. Elizabeth had a connection working at the SWA Los Angeles office and she referred me to that connection, who then scheduled an interview date with the office principals.



I was ecstatic after months of no response from many firms, and even more excited to have the opportunity to interview for SWA. During my interview I was offered a full-time 6-month internship to which I never gave a second thought and accepted. My search was over and I was granted the opportunity to work with talented designers.

My role and responsibilities:

It has now been a month since my first day at SWA and I have worked on two projects, thus far. The projects are in their preliminary stages and I have aided with research for both sites, created graphics, developed community presentations, and attended meetings with client and stakeholders.



I have also tackled small office projects such as organizing our vast material library, compiling a data base for southern California native plants and contact list of nurseries.

What I like most about my Internship

SWA is a pinnacle of creativity where everyone helps one another. All the people I have worked with thus far are patient and have addressed my questions and concerns. I am trying to take in as much as I can and am very grateful for the opportunity of learning and growing from a firm such as SWA.



I owe this all to my CASA alumni network who reviewed my portfolio and resume, gave me practice interviews, tapped into their connections and believed in me. My family is very proud of where I am and now I will be able help my family financially. It is now up to me to prove myself to SWA and hopefully extend my internship into a full-time position. It is because of the unity within our community, with the purpose of uplifting us all, that gave me this chance. I hope to pay it forward someday and aid future Casistas in their professional journey. I urge you all to do the same.

SWA

SWA is a landscape architecture, urban design and planning firm, with a network of seven studios worldwide. We partner with clients to create vibrant places that are at once ecologically resilient, aesthetically compelling and socially beneficial.

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La union hace la fuerza.

A Chicano Perspective on Space-Time: The Recordation of History

Case study on four public sector education projects in California

Joseph Martinez, Architect



You cannot have or share a history unless it is first recorded. Likewise, its authenticity promotes cultural identity, self-determination, and your place in the diverse mosaic of the American Experience. For Mexican-Americans in the southwest, the tumultuous 60s provided the catalyst for writing our story. Conversely, no one can write your history for you with clarity, richness and truth.

Obviously, in order to produce meaningful outputs or products, it is firsthand knowledge, origin sourcing, and the ability to rigorously analyze the data which will provide the framework for the design of open spaces and works of architecture.

Until recently, it was a rare occasion when a public-sector K-12/Higher Ed. client, much less a client from the private sector, requested an architectural aesthetics based on the Chicano Experience. When an opportunity did occur, it was at the urging of social/political activists sometimes working in concert with enlightened administrators who wanted to delve into the rich cultural aspects of the user-group (e.g., students) and/or community/neighborhood (e.g., the Barrios), thereby instilling in their student's higher self-esteem, greater pride, and upward mobility.

Moreover, it was the enlightened-administrator with a holistic view of education who wanted to advance a more diverse cultural awareness and sensitivity, on the one hand, and on the other, provide a teaching moment for all. Far beyond a single event, for example a Cinco de Mayo celebration or Hispanic Heritage Month, or even academic course work and books, it was the opportunity to delve into the realm of permanence, something tangible and with longevity, essentially, construct a meaningful work of architecture.

“ Until recently, it was a rare occasion when a public-sector K-12/ Higher Ed. client, much less a client from the private sector, requested an architectural aesthetics based on the Chicano Experience. ”

Typically, architecture is derived from a set of principles (e.g. expression of structure, functionality, monumentality, net zero, etc.) while the elements (e.g., walls, window, materials, color, scale and proportion, "light", spirituality, etc.) of the composition are finessed in order to reveal an aesthetic which is simple and/or complex.

However, it is not the case that one architectural style fits all. That is to say, the style must appropriately respond to the site's demographics, topography, socio-economic locale, and/or cultural history. Too often the architecture was the super-imposition of the prevailing style of Modern Architecture or California Mission style. As such, the proposed style, and its associated language, may not necessarily be able to articulate the precise message because of a limited vocabulary, non-sequitur logic and/or dis-informed references.

Consider, for instance, some problems in mathematics cannot be solved using non-linear algebra; instead, it's better to use second order partial differential equations or probability theory.

Similarly, in the Inuit dialect of the Canadian Nunavik region, there are more than 54 words for "snow". Another example is the notion of Oneness of the Tao. What do these examples illustrate? It is the structure of the language which is synonymous with...the culture...the person...the architecture...a holistic view of the universe.

In consideration of the above premise, beginnings of the Chicano architectural design aesthetics needed to express the plight of the Chicano Experience; otherwise, subsequent generations of Latinos and non-Latinos, would be either mis-informed or oblivious to the first 50 years of El Movimiento. Viewed from another perspective, it is the loss of identity and a total assimilation into mainstream society called "the great melting pot".



A Chicano Perspective on Space-Time: The Recordation of History

San Diego State University, Calexico Campus: Master Plan and Buildings

Completed in 1994, this campus is located at the intersection of 7th Avenue and Mary Street, and is perpendicularly aligned, respectively, with Highway 111, and the USA-Mexico international border. As such, the opportunity to physically and spatially create a "bi-cultural dialogue" became one of the generators of the aesthetics, while the other focused on capturing the nuances of the academic yard. Simultaneously, the existing 1927 Spanish Colonial Style architecture of the campus, and at the time, the emergence of a bi-national/bi-cultural spirit for NAFTA, facilitated the inclusion of Meso-American motifs. Moreover, the design parti centered around the establishment of a framework which unified old and new buildings into a clear hierarchy, in order to celebrate important campus landmarks and meaningful spaces which would contribute to the greater Calexico-Mexicali region.

This can be seen in the new Administration building designed in the style of the main campus in San Diego, and further the entry portico is aligned with the new Telecommunication Tower of the expanded Library. Within the portico is a restored, 100-year-old lantern from the main campus, shining the light of knowledge onto those who enter the academic yard.

Once in the yard, it is the face-to-face dialogue of the existing contemporary Mission Style Library and the new Convocation Center designed in a Neo-Aztec aesthetics. At first glance, it is the monumental headdress of the one-story building which captures the imagination.

Upon closer inspection, the symmetrical windows and the three pair of glass doors, and the concentric steps emanating from the plaza into the yard, now start to depict the image of a face, a facade ("mask") paying homage to Quetzalcoatl, the most powerful deity of the Aztecs. Next, the center-line axis of the composition aligns with the turret of the new Administration building, and further the slit in the headdress is made of gold tinted glass which contains actual gold flecks -- what the Spanish were looking for in the 1500s -- gold.

The base of the Center is finished in rough earth-brown stucco which denotes the high mark of the great flood of 1906 in the Imperial Valley, while the "waterline" base is trimmed with glazed blue ceramic tiles. Above the base is a serrated, upper crown-facade containing repeated abstract ceramic tile motifs (8"x8") depicting the power of the sun rising above the green agricultural fields of the valley and cultivated by earth and water. Simultaneously, the motif can be interrupted as an ear of yellow corn (maize) on the stock, and in the fields. Moreover, the facades contain niches ("windows") with inset colored tile pieces -- each niche is different and each contains a coded message.

All together, the Convocation Center is both a reference to the cultural past of the Americas, and further an opportunity to address salient civic, social and/or political topics facing society in an intelligent setting. Similarly, the Center is used as the back drop for commencement and the precise location where dignitaries confer upon their students a college degree.

“ Once in the yard, it is the face-to-face dialogue of the existing contemporary Mission Style Library and the new Convocation Center designed in a Neo-Aztec aesthetics. ”



San Diego State University, Calexico Campus
Client: Trustees, California State University



A Chicano Perspective on Space-Time: The Recordation of History

Cesar E. Chavez Elementary, San Diego

Completed in 1997, the site layout was developed through a 6-month community workshop effort, where more than 300 people participated in its development.

The overall design theme of the campus was the realization of an opportunity to provide a new aesthetic derived from 5,000 years of cultural artifacts, and the oral storytelling tradition by the indigenous peoples of the Americas. This can be seen, for instance, on the composition of the east facade of the 2-story, Library/Administration building which is derived from Central American pyramids; likewise, its main elevation (west facade) depicts the logo of the United Farm Workers, an eagle, in carmine red granite. Similarly, the north facade containing the Faculty Lounge, is represented with a Quetzal Indian headdress -- the notion is the teacher is a noble person.

Other examples would include depiction on the facades of the Cafe-torium which include past and present storytelling of family, cooking, gardening, and the jaguar world. And, along the bank of the south property-line the landscape design concept is of the South American jungle intersecting the North American forest via a continuous educational paseo.

Running parallel to the paseo is the 2-story classroom building which is celebrated with a multicolored standing seam metal roof -- the colorful composition is complimented by a rich landscape design, thereby promoting a fifth facade for spatial recognition.

At the center of the campus is a academic yard which is defined by a 350-foot long "Cosmic Indian" dressed in the cultural milestones of the Americas. The vestment is composed of three linear threads. The south thread depicts monuments of the Americas, including the Anasazi farmer, the Olmec man, a Mayan astronomer, Chacmool, a Toltec Warrior, and others. The north thread depicts the animal kingdom, including a serpent, fish, parrot, lama, jaguar, among others. Binding them together in space and time is the middle thread represented by alternating landscape areas and cultural motifs, including an Anasazi solar spiral, an Aztec Calendar, and a Mixtec navigational devise.

The entirety of the aerial composition has been "spoken" by the plumed feathered serpent Kukulcan, the most powerful deity of the Maya.

It is the west facade of the Library/Administration building where this deity is re-telling the oral story of the Americas, and further, can be heard with the lesson plans of the noble instructors.



“ The overall design theme of the campus was the realization of an opportunity to provide a new aesthetic derived from 5,000 years of cultural artifacts, and the oral storytelling tradition by the indigenous peoples of the Americas. ”

Cesar E. Chavez Elementary, San Diego
Client, San Diego City School District



A Chicano Perspective on Space-Time: The Recordation of History

Southwestern College, Otay Mesa: Master Plan and Campus Buildings

Completed in 2007, the design parti focused on concepts relating to sustainability, water conservation, technology, and bi-regionalism. Located within 2 miles of the USA-Mexico border, the 38-acre development provides for varied academic programs, as well as imagery from the main campus (e.g., the decorative Mayan frieze, colorful jacarandas trees, and a diverse landscape palette). Reminiscent of many Ivy League college campuses, such as Harvard Yard, where a collection of similar Neo-Georgian Architectural styles are sited in order to define the outdoor space, so too is the case at the Otay Mesa Campus. Accordingly, the design is a 2-story arrangement of buildings enclosing a courtyard that measures 160 by 330 feet, and is sub-divided by two Small Classroom buildings within in the yard, thereby creating a passive, lawn courtyard in front of the Administration building, and an active, paved courtyard in front of the rotated, Student Union/Library. In turn, the juxtaposition of different forms, spaces, colors and textures add to the richness of the campus life. This can be seen, for example, in the composition of the facades of the Small Classrooms constructed of Astro-glaze/CMU and depicting the images of stone pyramids placed on a black plateau and viewed against a blue sky.

Another example is the "Great Facade" of the 2-story Library/Student Union building where the apertures -- one triangular, the other a anthropomorphic face with a celestial crown -- capture views of the Yard, various buildings, and surrounding mountains. Similarly, the shadow cast by the great facade achieves congruence just one time a year with its identical, charcoal pattern on the plaza.

Barrio Logan Community Library, San Diego

Completed in 2009, the joint use City/School District Library is located in a predominantly Hispanic community. The design parti is an eclectic assemblage of ordering principles derived from the indigenous peoples of the Americas, infused with neighborhood aspirations and emerging bi-national/bi-cultural determinants.

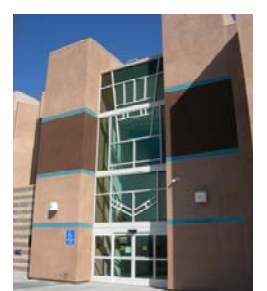
Accordingly, individual program elements have been articulated in a monumental scale worthy of their ancestry. At the front entry, the 2-story glass facade depicts a "wire-frame" image of a colossal statue of a Toltec warrior from Tula. The facade has been detailed in clear and tinted glass, and is sited between two colossal book-facades. The glass facade provides for a dual role: the realm of the day, and the life of the night sky. At the circulation counter the sinusoidal soffit offers an expanded discourse by providing the names of significant sites, indigenous nations, and prominent ancient leaders of the Americas, all juxtaposed against a backdrop of geological strata.

The dominate element of the new Library is the Centro Cultural Gallery located on the second floor and is represented by a cube, 35 feet on each side. The cube is supported/balanced on a single 7-foot diameter concrete column, thereby providing heroic stature similar to other important monuments seen throughout the Americas. Clad in a checkerboard pattern of flamed and polished granite, its volume is a direct "quotation" from Pueblo pottery, wherein natural materials are married with geometric design, as well as utility/functionality. Moreover, the precision of the cube's composition, inclusive of a single window above the column, recalls the exactness of ancient construction (e.g., Chichen Itza), and the mathematical understanding of zero of the Maya. Further, this 7 x 7 foot walk-in window is no different than an Aztec priest standing atop a pyramid requesting guidance from above. Likewise, this window is in alignment along a west-east axis thereby allowing the opportunity to see through the entirety of the building; this experience is also true at the first floor.

Of special importance is the ceiling design at the second level. The turquoise soffit permeates nearly all program areas, including the double height grand rotunda, general reading areas, and the bi-lingual collection. Its shape, nearly 100-feet in length is difficult to discern because of encumbrances of book stacks and displays. Only by moving through time and space, and committing the turquoise shape to memory is the image revealed: Tlalco.



Southwestern College, Otay Mesa Campus Client: Trustees, Southwestern College



Logan Height Community Library, San Diego Client: City of San Diego

Like Never Before

Charles A. Higuera, FAIA



"May you live in interesting times."

This old Chinese curse suggests that such times are to be difficult with undesired consequences. Many would agree that we are indeed living in interesting times. "Resist" has become a call to action - to stand up to the real oppression that's emerging and do what is possible to at least confront, if not actually overturn the oppression.

The capacity and capability that we each have to "resist" is unique to our particular perspectives and willingness to act. But act we must. Among all, our sensibilities as design professionals engaged in the real world cannot overlook that emerging Federal actions will truly cause damage to our natural and built environments that'll be difficult to overcome or worse, irreparable. To be sure, much regulation that's to be undone serves no benefit other than to satisfy some narrow and not especially useful purpose. Unfortunately the good regulations are also, and some would say mostly, being pursued and undone by the current administration. While we can look to the Courts to be a first line of defense to thwart the most misbegotten actions, we cannot take comfort that this alone will suffice.

As citizens or residents we simply must expect that the seemingly far way politics will come closer to home and resonate unfavorably. While we do live in a bubble of progressive culture i.e. The Bay Area, that generally embraces what we prize in regards to social and environmental responsibilities, we must think beyond to the impact yet to occur in places where we don't live. They should be as important to us because the erosion of living and working conditions elsewhere will eventually pose a serious threat to our own stability.

Our action needn't be heroic or especially inconvenient. Nonetheless it does demand a resolve and commitment to become and stay vigilant. So here are a few ways to accomplish that.

- **Seek Information:** Be avid consumers of critical opinion and responsible reporting on the crucial topics. Rely on more than one source.



- **Support Others:** Volunteer and/or donate to enterprises that promote freedom of the press, and pursue social and environmental equity.
- **Participate Locally:** Participate, whether as a member or leader, in a forum or group that's attentive to the quality of life in your community. Think globally, act locally.
- **Vote:** People risk their lives to vote in so many places in the world. An active discouragement of certain demographics' s voting exists in many parts of our country. Get to the polls on ALL election days - period.

I firmly believe that Red or Blue, we are more aligned than not on most issues of importance to us all. Where we must agree to disagree, we must also celebrate that we can be allowed to think differently about certain things. Nonetheless, we simply must overcome the divisiveness that has taken root, promoted by forces that would destabilize and exploit the 99% of us.

We need true engagement from all, especially from the younger generations, to seize and define the response to the interesting times we live because so much is now at stake - like never before.

“ **"Resist" has become a call to action - to stand up to the real oppression that's emerging and do what is possible to at least confront, if not actually overturn the oppression.** ”

Seek Information

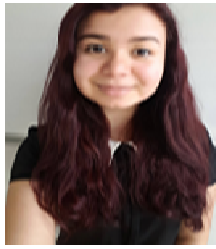
Support Others



Participate Locally

Vote

Jailene Montano-Berber



After nearly four years at UC Berkeley, there are some constants in my life I have come to appreciate. For instance, my parents have been dedicated to driving me back to Berkeley at every possible opportunity. Our trips from Delano (located in the southern Central Valley) to the Bay Area is surreal. The transition from agriculture fields to the bustling city life of the Bay Area never ceases to amaze me. Currently, this is a four hour car trip, five hours if you happen to take the train.

On my recent trips, I've noticed the construction of the High Speed Rail; with speeds up to 200 mph, the possibility of a commute to the Bay is manifesting itself right in my community.

Throughout the years, I have found myself on both sides of argument about the High Speed Rail. I want to support a transportation mode that will reduce Greenhouse gas emissions, relieve the dependency on automobiles, and provide a fast travel time. However there are many issues to yet to be addressed in preparation for these upcoming changes.

One aspect I find myself revisiting, is the effect on the well being of communities. This well being is constituted as economic, environmental, and equity issues for the communities that will be affected by the High Speed Rail (HSR).

The HSR will facilitate faster connections between previously distant communities. This is a great opportunity to bring economic opportunities into uncharted areas. With the ever increasing costs of residing in the Bay, businesses could move inland, employees could move inland, and employment would not be limited by extreme distance.

Communities can access an entirely different sector of California's economy. The increased mobility has the potential to spark changes in transportation beyond the Bay Area. This connection could urge sprawling cities to (re)build in higher density and invest in public transportation. The connectivity could further unify the distant areas in a cultural sense.

With a short time between the Bay, the Central Valley, and Southern California, local issues could become regional, even state issues.

“ ... as mobility increases, lower income residents are at a risk of being displaced or priced out of their neighborhoods. ”

An example, air quality is usually a problem faced in Central and Southern California. The easier exchange of community members throughout the state can generate a larger awareness for regional problems.

However, the reverse is just as possible; the connectivity could foster greater inequity. It's evident from cases such the Mission District in San Francisco, Downtown Oakland, and other Bay Area cities; as mobility increases, lower income residents are at a risk of being displaced or priced out of their neighborhoods.

Could this shift the Bay Area's housing crisis to other parts of the state?

This is hard to say. As the Bay Area is increasingly expensive, the displacement of the lower income population into the other portions of California could possibly affect other housing markets. Lower income workers would have longer commutes and at a price they can't afford. The price of a HSR ticket may be cheaper than a plane ticket but for a low income worker, the combination of cheaper housing and a daily ticket might not be sustainable.

Other concepts to think about: Will the benefits be equally distributed? What are the individual burdens of each city? These are just a few of the questions, I'm seeking the answers to in my studies and own personal research. As construction continues the closer we are to a an even more connected society. With the knowledge of the past transportation modes (e.g. highways and rapid transit) hopefully planners will make the operation of High Speed Rail beneficial to all.



There's much to be done at the local, state, and even federal level in order to make the best outcomes happen. This is an opportunity to connect Californians closer than ever, to grow, to work together and strive for progress. In the meantime, I'll enjoy my last trips to from the Central Valley to the Bay. I can't wait to see what's in store for the future. In the coming decade my younger sister might not have these long car rides; as we'll travel from Stanford (Yes, she wants to go there) to our home in Delano.

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