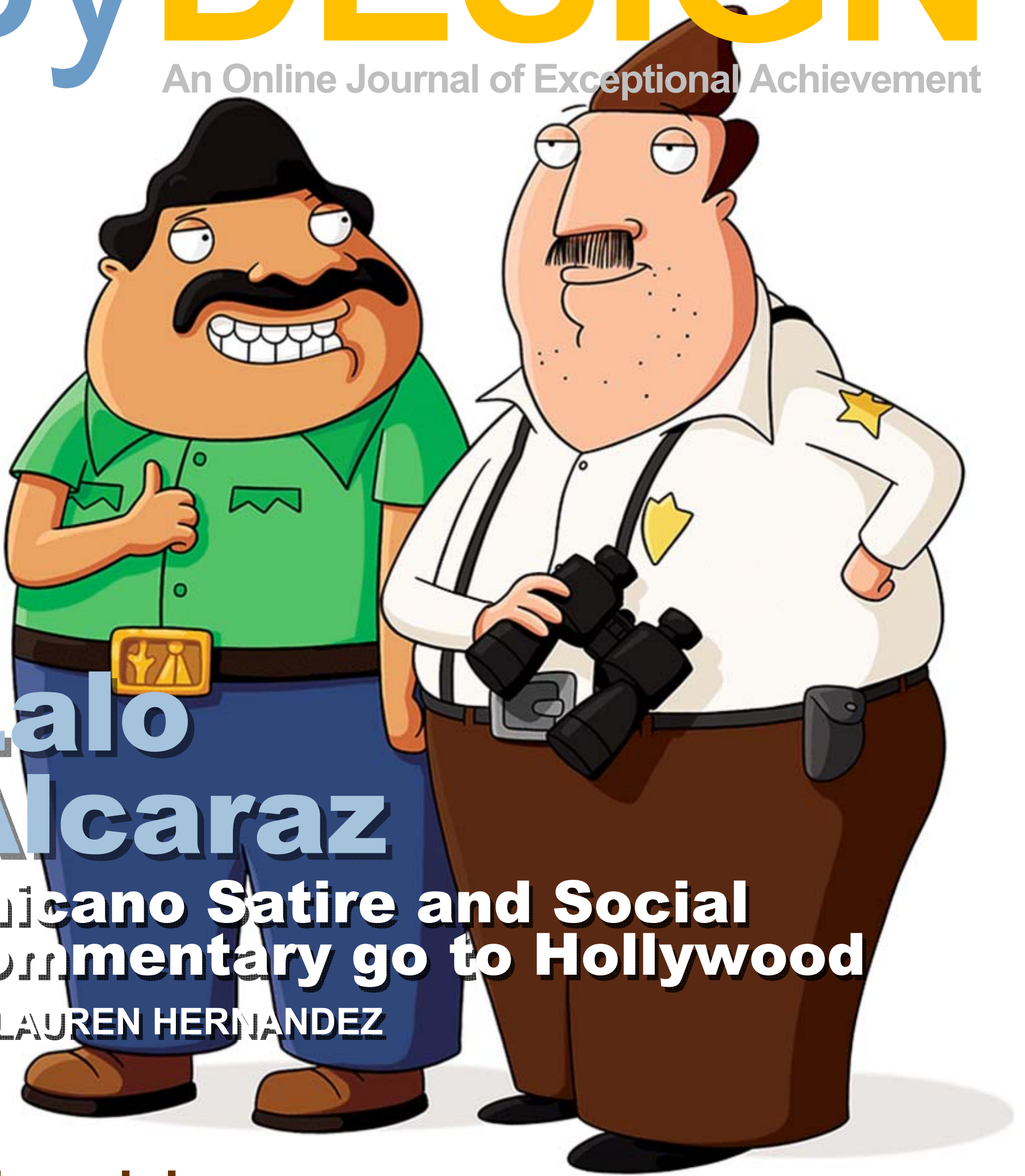


ByDESIGN

An Online Journal of Exceptional Achievement



Lalo Alcaraz

Chicano Satire and Social Commentary go to Hollywood

BY LAUREN HERNANDEZ

Methuselah vs. the Kid

BY MIGUEL GALARZA

Project Delivery & The Design Professions

BY CHARLES HIGUERAS, FAIA

BORDERTOWN

VOLUME 18 WINTER

February 2016

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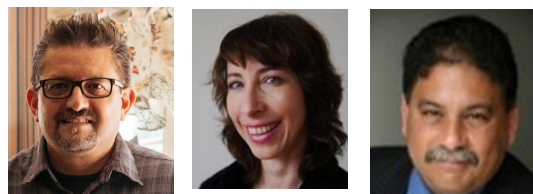
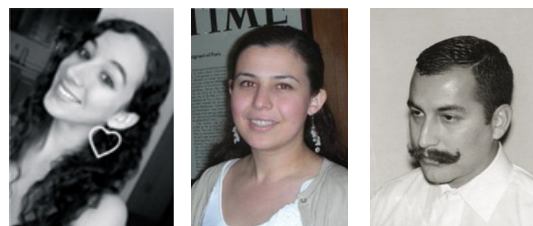
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ByDESIGN is published by: CASAalumni

11400 W. Olympic Blvd. Suite 200
Los Angeles CA 90064

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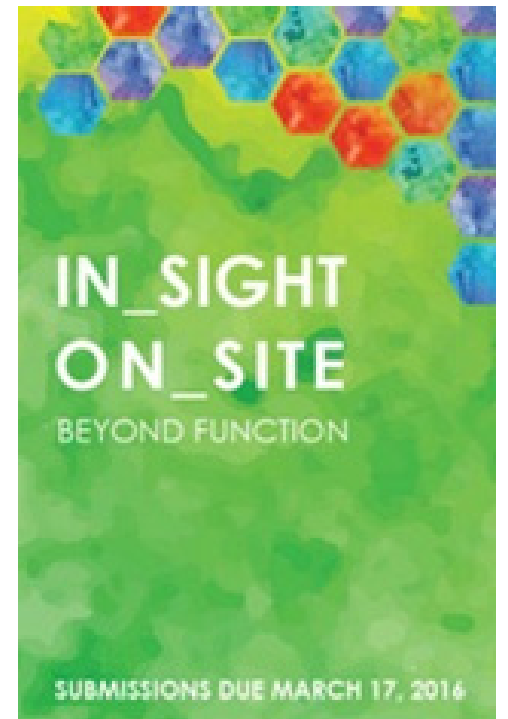
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ANNOUNCEMENTS

n_Sight On_Site: Beyond Function



Spring 2016

On view and opening reception:
TBD: 130 Sutter Street, Suite 600, San Francisco

AIA San Francisco is seeking creative artwork to feature in the upcoming exhibition *In_Sight On_Site: Beyond Function*. Submissions can range from sketches, paintings, drawings and photography to jewelry, sculpture, furniture, and multimedia installations. This is an opportunity for architects and designers to showcase their talents beyond their design concepts for the built environment. Through this curated exhibition, AIA SF aims to highlight the richness and diversity of the local interdisciplinary design community. Jury to be announced later this February.

Submissions Due March 17, 2016

Sponsors:



ON THE COVER:

The cover was designed by Michael and Roy Hernandez, Borderland created by Mark Hentemann, Image © 2016 TCFFC All Rights Reserved, Fox Television

MEMO from the Editor

ByDESIGN[®]
a quarterly e-zine

Volume 18

February 29, 2016

Design, Construction & Satire in Hollywood

By D. Oswaldo Lopez, AIA, LEED GA



ByDESIGN is excited to present the amazing work and imagination of Mr. **Lalo Alcaraz**, M.Arch, UC Berkeley, and Class of '91.

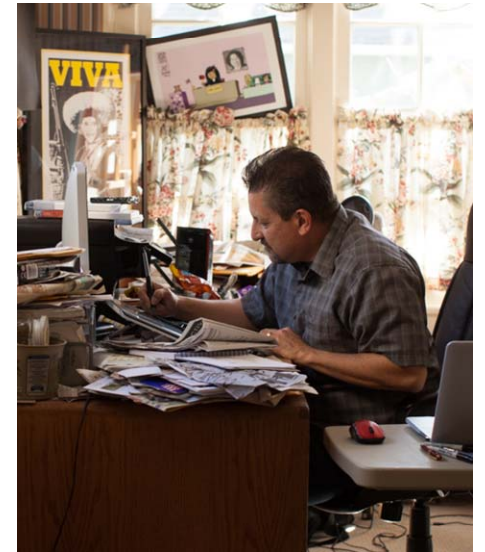
Enjoy his story, for it is one that continues to showcase the unique experiences of being Latino within the American experience.

Additionally, we are pleased to present Mr. **Miguel Galarza**, Founder and President of Yerba Buena Engineering and Construction, Inc. of San Francisco. Miguel contributes the first of many insights into the world of construction management and engineering within the construction process. As his stories unfold you will quickly view that the management of personalities and egos are also challenges in creating the built environment. We are very pleased to welcome Mr. Galarza to our ByDESIGN audience.

Itzel Torres highlights CASA's current activities to revive the legendary *CASA Mural*. The CASA Alumni at Work article chronicles the promising careers of **Cecilia Cardenas**, **Javier Huizar** and **Camila Garrido** at *ktgy*, an exceptional design firm where diversity is not merely a buzzword, but a corporate value.

Lalo is one of the most gifted individuals we have ever presented. Known as the author of the nationally syndicated comic strip "La Cucaracha" ("The Cockroach") coupled with his "Pocho Hour of Power" radio show on 90.7 FM KPFK in Los Angeles. Lalo has many venues from which he shares his insight and talents. And if those venues aren't enough, he also is a creative contributor for the satirical TV show "Bordertown" which is televised on the Fox Network.

With an architecturally trained background to add to his already immense creativity, coupled with his Chicano upbringing and background, he is achieving a first in many ventures that most mainstream people would envy.



Lalo Alcaraz in his studio
February 26, 2016
© Michael A. Hernandez

And lastly, Mr. **Charles Higuera**, FAIA, continues to provide us with his exceptional articles on the process of Project Delivery and The Design Professions.

Welcome to our Winter Edition of ByDESIGN-2016.

ByDESIGN Presents

5th Annual ByDESIGN Presents Awards Ceremony to be Held

ByDESIGN Editorial Board

ByDESIGN is pleased to announce the 5th Annual ByDESIGN Presents CASA Alumni Awards and Isabel Castilla, distinguished New York City landscape architect and construction manager, as our guest speaker. The event will take place on April 22 at the College of Environmental Design, UC Berkeley, in the 1st Floor Gallery. Refreshments and light fare will be served at 6:30 pm. The awards ceremony and guest speaker will start at 7:00 pm.

Scholarships will be awarded to students of color who have demonstrated an extraordinary commitment to academic achievement, active membership in student organizations, community service and/or have made contributions to academic excellence at CED.

Isabel Castilla, internationally recognized senior associate at New York based James Corner Field Operations, was the lead designer/project manager for Section 3 of the NYC High Line, the Underline in Miami and the Lincoln Road District Master Plan in Miami Beach. Ms. Castilla is a lecturer and teaching assistant at the Graduate School of Fine Arts, University of Pennsylvania. Come hear her visionary perspective on reclaiming and designing urban public spaces.

Our fundraising effort is now ongoing, so once again we ask for your generous contributions to support students of color studying at CED. The final date for receiving contributions is **April 18, 2016**, but donations can also be made at the event. Checks should be made payable to "CASA Alumni" and mailed to:

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

One-hundred percent of donations will be distributed to students!

ByDESIGN
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P r e s e n t s
**CASA Alumni Awards
& Isabel Castilla**



April 22, 2016, 6:30 pm refreshments and light fare
Ceremony & Guest Speaker @ 7:00 pm
1st Floor Gallery, College of Environmental Design, UC Berkeley

You are cordially invited to an award ceremony to be hosted at the College of Environmental Design, University of California, Berkeley.

The event will include a distinguished guest speaker, **Isabel Castilla** internationally recognized senior associate at New York-based James Corner Field Operations, lead designer/project manager for Section 3 of the NYC High Line, the Underline in Miami and the Lincoln Road District Master Plan in Miami Beach. Come hear this visionary and innovative perspective on designing vibrant urban public spaces.

Prizes will be awarded to students of color who have demonstrated an extraordinary commitment to academic achievement, active membership in student organizations, community service and/or have made contributions to academic excellence at CED.

CASAalumni



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Project Delivery & the Design Professions

By Charles A. Higuera, FAIA



Project Delivery is a comprehensive process including planning, design and construction required to execute and complete a building facility or other type of project. Choosing a project delivery method is one of the fundamental decisions owners make while developing their acquisition strategy.

Design Build Institute of America

There are now many more models of project delivery in the building industry than ever - the circumstances of our times and new tools available to us have expanded the way in which we deliver projects as never before. As emerging design professionals it is critically important for you to understand these models of project delivery.

The blossoming of approaches to how buildings are designed and built is a consequence of the historic method of Design-Bid-Build (DBB) being found lacking for its often mis-alignment with the unique circumstances and needs of projects. DBB was throughout the 20th Century accepted as the most sensible approach to develop projects. It recognized that three distinct phases provided for a reliable, progressive development of work. Design as led by the architect and engineer; Bid as the transition from Design to Build; and Build as led by the Builder. The delivery model sustained its prominence because architects, engineers and builder, and the project sponsors/owners, believed it good and appropriate. That has now changed.

A project sponsor/owner initiating a design and construction project must choose the project delivery method - it is among the most strategic decisions to be made and poorly approached, can yield a host of unintended consequences.

In all models of delivery there is typically a minimum of three parties involved on project delivery - the project sponsor/owner, design professional, and builder.

Among these three (or more), the projects sponsor/owner has the most skin in the game i.e. risk, and so he/she must prioritize his/her needs above all others. Each model of project delivery has particular procurement and contractual aspects, as well as financial ramifications.

“ The days when the design professional was nearly a sole arbiter of the approach to design and/or construction are largely and perhaps sadly gone, so it's best not to fight prevailing industry trends. ”

Charles Higuera, FAIA

As a result of project sponsor/owner concern for their needs and interests, and the diminishing popularity of DBB as the perennial one-size-fits-all model, there are now several other models of project delivery commonly in use:

- Construction Management at Risk (CMR)
- Design-Build (DB)
- Multi-Prime (MP)
- Integrated Project Delivery (IPD)

It is not the intent of this article to describe these - for a quick overview, I suggest <http://www.aia.org/aiaucmp/groups/aia/documents/pdf/aiab093116.pdf> And for a more in-depth examination, check your library for the Handbook on Project Delivery or order it from the AIACC at <http://www.aiacc.org/project-delivery/handbook-on-project-delivery/>

The 3 important takeaways I wish to offer regarding project delivery are:

1. The modern day difficulties inherent in delivering projects, especially complex and/or large ones demands that all parties to the project be invested - and the model of project delivery selected to best suit this need is critically important.
2. Project Sponsors/Owners are better informed than ever as to the alternatives available to them and it is important that you be at least equally well-informed and able to offer good opinion and proper counsel when engaged - it may determine whether you're selected for a project or not
3. There are more design and construction related professionals involved with project delivery than at any other time in history - the net effect of this is that we must perform at a higher level of proficiency and reliability than before.

The days when the design professional was nearly a sole arbiter of the approach to design and/or construction are largely and perhaps sadly gone, so it's best not to fight prevailing industry trends. The culture of project delivery has thankfully moved away from increasingly adversarial to collaborative effort among the key parties. For the design profession to maintain its proper role and responsibilities in the delivery of work, we must assert our value, and understand and accept the capabilities of the other parties to the work in order to achieve successful outcome. We must be up to the challenge of providing the unique leadership and management contribution we should alone make because if we do not, others will rush in to assume our role and responsibility. This has already happened to some measure, but continued erosion would be ruinous to our design profession.

Nature abhors a vacuum. - Aristotle



Chicano Socio-Political Satire Goes to Hollywood

By Lauren E. Hernández, Staff Writer; Photography by Michael A. Hernández



Lalo Alcaraz, nationally syndicated cartoonist, is hunched over his Wacom illustrating tablet, illustrating furiously on a Saturday afternoon to meet a publication deadline for his comic strip "La Cucaracha."

Alcaraz, M.Arch UC Berkeley '91, has produced his sociopolitically themed comic strip for over two decades, and most recently entered the animation arena by putting on consulting, producing and writing hats for the Fox animated series, "Bordertown."

"I got a call from Fox and they said 'do you want to meet with the showrunner of Family Guy and he's the executive producer, his name is Mark Hentemann,'" Alcaraz said. "I said 'sure' because that's my philosophy in Hollywood - take every meeting."

The meeting, which was a job interview in disguise, invited Alcaraz to peruse the show's "Bible," or booklet detailing the show's direction and plan.

"I saw it was going to be like a half-Mexican, half-white show animated, primetime, and I said 'wow, yeah, sign me up,'" Alcaraz said.

"Bordertown" chronicles the lives of two families in Mexifornia, a fictitious town on the border of California and Mexico. The story follows Bud Buckwald, a border control agent and his Mexican immigrant neighbor Ernesto Gonzales, and tackles various social and political themes in a satirical fashion.

“ I saw it was going to be like a half-Mexican, half-white show animated, primetime, and I said ‘wow, yeah, sign me up. ” Lalo Alcaraz

Despite the satirical quips regarding every issue between immigration and drug trafficking, Alcaraz said the show is truly about the changing demographic of the United States, specifically an evolving Latino demographic.

In order to reflect this demographic, Alcaraz joined a diverse writing crew of fourteen writers, five of whom are Latino and three women, and stressed the importance of representation.

"That's like a world record in any primetime show," Alcaraz said. "It's unheard of and it shows in the writing."

In his role as a consultant and writer, Alcaraz maintains an authentic representation of Latinos by incorporating some of his own personal experiences and memories from his upbringing.



© 2016 Michael Hernandez

Lalo Alcaraz in his studio, full of sketches, newspapers, awards and artist materials.



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Photo © 2016 Michael Hernandez

Chicano Socio-Political Satire Goes to Hollywood

Continued

"I got to design the interior of the [Gonzalez] home," Alcaraz said. "So I did all the stereotypical Aztec calendars, plastic covered couches and tortilleria calendars. My tia had beaded cortinas and I put those in, so there is a lot of personal stuff in there."

Despite the show's tackling of social and political issues like anti-immigration laws, deportation, and drug trafficking, Alcaraz said he's approached these topics with the same unflinching tenacity he does on his comic "La Cucaracha."

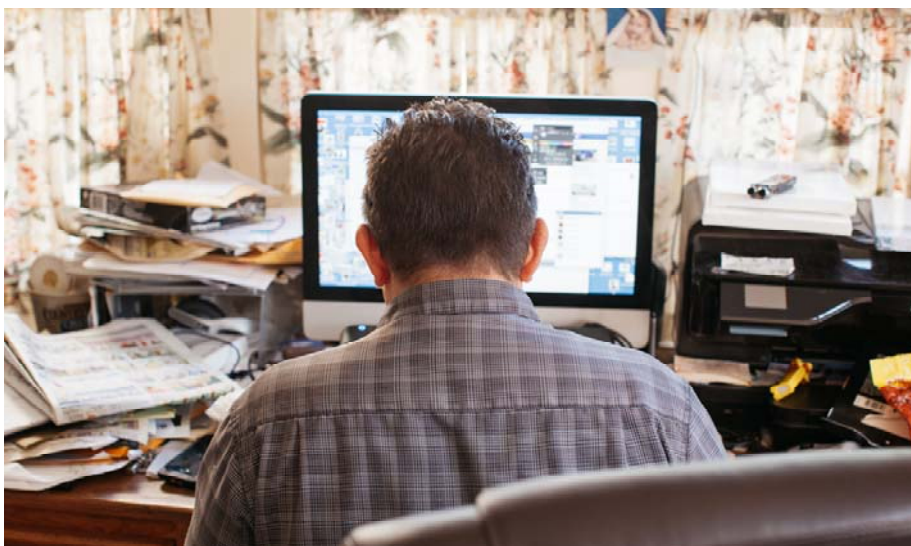
"I mean I'm sure everything has its limits but you can't limit yourself," Alcaraz said. "You know a good satirist punches up, not down - you don't make fun of powerless people."

Although Alcaraz said he doesn't feel burdened by the Latino audience's expectations for the show, he said he and his crew are working to create an honest portrayal of not only Latino issues, but also how similar the two contrasting worlds of immigrants and Americans are in real life.

"I think it [shows] how we're exactly all the same," Alcaraz said. "The two main characters [Gonzalez and Buckwald] are the two heads of the family, the two dads and its kind of how they cope with their own ways with life."

Despite the cultural friction often portrayed through the two families disagreements over the emerging Latino population and anti-immigration laws leading to deportations, Alcaraz said it's important for audiences to remember that "Bordertown" is still satire. "I try to tell [critics] Bordertown is not a documentary about the border, it's a freaking cartoon show but it has serious issues in it that we play with," Alcaraz said.

Alcaraz, an avid user of Twitter, often engages with viewers on the social media site to gain feedback and inspiration for the show's improvement.



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“ I try to tell [critics] Bordertown is not a documentary about the border, it's a freaking cartoon show but it has serious issues in it that we play with. ”
Lalo Alcaraz

"I've always been part of the community and always been in touch with the community and feed off of the community," Alcaraz said. "I'm inspired by them, and that's how I write all my stuff - I get my stuff from real life and plus it's important too if you're on a platform like that to be responsible and take comments."

Now as the show enters its new timeslot on Sundays at 7 p.m. PST, Alcaraz said he hopes to reach a broader audience, which includes the younger Latino generation.

"I want them also to see that look it's okay to be brown," Alcaraz said. "When I was a kid I never saw brown characters on TV, so that's part of the reason I got into entertainment - to try to create brown characters for other kids."



The day we met Lalo for the interview he was racing the clock to get a cartoon of his nationally syndicated "La Cucaracha" out to newspaper publishers. A passionate workaholic, and serial multitasker, he worked on the cartoon until he hit the send button. Then we relaxed into the interview about his current project, Bordertown.

Artist, Illustrator, Nationally-Syndicated Multi-Award-Winning Chicano Cartoonist and Sought-after Speaker, Writer and Consultant

Career Highlights

Lalo Alcaraz is a multifaceted, talented and creative force from the Latino community. His accomplishments include:

Bordertown, Fox Network: Created by Mark Hentemann, the story features Ernesto Gonzales, a Mexican immigrant and father of four and his Border Patrol neighbor Bud Buckwald, a white guy coming to terms with being the new minority. Debuting in 2015, *Bordertown* appears on Fox, **Sunday nights at 7:00 pm.** (Check your local listing.)

La Cucaracha: Alcaraz is one of the most recognized cartoonists in the US. He is best known for being the creator and artist of the comic strip, *La Cucaracha*, the first nationally syndicated, politically themed Latino daily comic strip. Published since 2002, this comic strip has consistently been controversial in the arena of comic strips.

Pocho Hour of Power. Alcaraz also hosts a satirical comedy hour radio show on 90.7 FM KPFK, Fridays at 4 p.m. in Los Angeles.

Awards & Recognition

- Southern California Journalism Awards for Best Cartoon in Weekly Papers,
- "The Latino Spirit Award" from the California Legislature
- Honors from the following:
 - Office of the Lt. Governor
 - Los Angeles City Council
 - California Chicano News Media Association
 - UC Berkeley Chicano Latino Alumni Association
 - United Farm Workers of America
 - Los Angeles County Federation of Labor
 - Center for the Study of Political Graphics
 - The Rockefeller Foundation

Publications

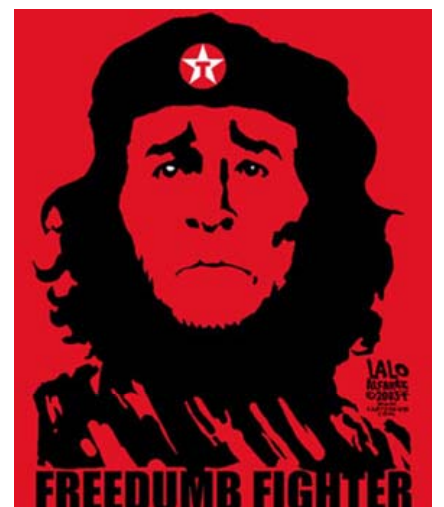
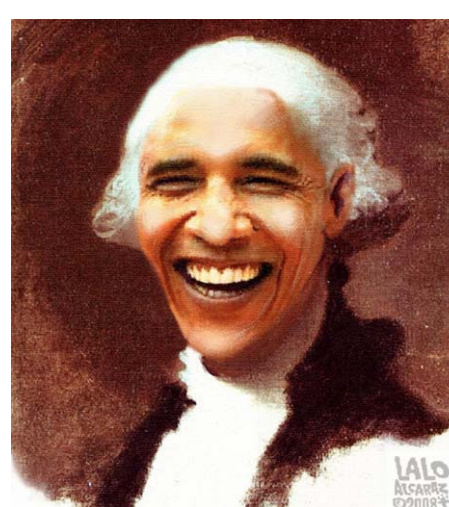
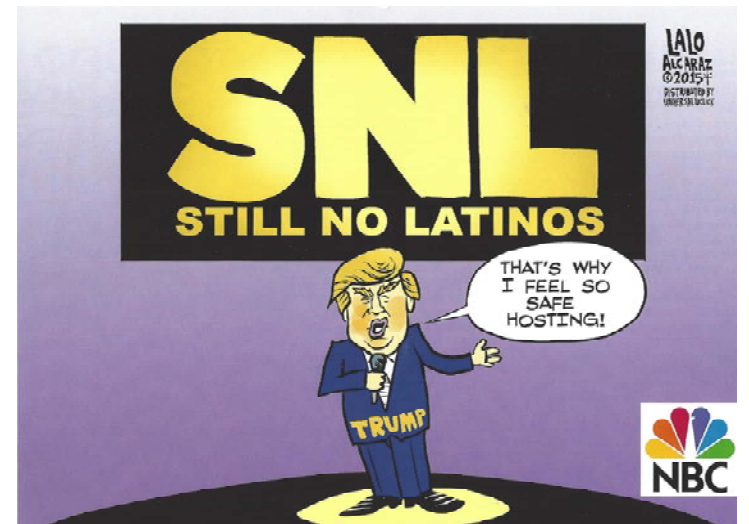
- *La Cucaracha* (Andrews McMeel Publishing, 2004)
- *Migra Mouse: Political Cartoons on Immigration* (RDF Books, 2004)

Education

- BA "With Distinction" in Art and Environmental Design, San Diego State University, 1987
- MA Architecture, University of California, Berkeley, 1991

Lalo Alacara

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Methuselah vs. the Kid

By Miguel Galarza



The grizzly 60 plus year old concrete superintendent, stared through me with his overwhelming menacing eyes. He proclaimed with the voice of authority and confidence that came from having been on earth and in construction since the dinosaurs roamed the earth; that one, he knew how to pour concrete and two, he didn't need a newly minted project manager to explain the characteristics of the concrete mix design being used that evening.

I wondered for a moment under my breath if this Methuselah of a tradesman could or would, if pushed, be willing to physically take me on being 35 years his junior. Well there was only one way to find out.

I stood firmly toe to toe, eye to eye, and insisted that the concrete pour go as the plan was written. While respecting his knowledge and experience, any deviation of the plan could result in a system failure of the concrete form design.

Pre-planning a week earlier had determined that based on the superplasticizers additive engineered into the 8 sack concrete mix design, coupled with the projected evening temperature forecast would cause the concrete to come out as engineered, out of the concrete pump truck hose like water at a 10" inch slump. The wood forms had safely been designed to perform with 2 ft. of plastic concrete every 90 minutes. Given the walls' 18 ft. height, the pour was destined to be a long 9-hour night.

The superintendent leaned towards me and winked reassuringly saying, "we're all good kid, go grab a bite, I've got this." Back in the early 90s there was a Chevy's in the South of Market area of San Francisco, it was within walking distance from the project site and the fish taco weren't bad.

No sooner had my entre arrived that I received that call no PM relishes, the call from your eyes on the project that reports to you, and only you. Willie was a seasoned African American laborer that has been in construction as long as our Methuselah concrete superintendent, yet was a gentlemen and most of all an ally. Every young project manager needs a Willie to be successful.

“ I wondered for a moment under my breath if this Methuselah of a tradesman could or would, if pushed, be willing to physically take me on being 35 years his junior. Well there was only one way to find out. ”

Miguel Galarza

"Yes Willie what's up" I said hoping for a reassuring "all's fine." "You better get down here young brother. Things aren't looking so good." As I hurry to the site I begin to realize the issue, there on Howard Street were 6 fully loading concrete truck each spinning nine cubic yards of 8 sack mix looking to dump their load.

I climb down into the project site and see the wooden form literally pulsating from the nine feet of liquid concrete slammed into their respected forms. The first sign of trouble was when the 5/8" steel pins hold the plate of the forms completely sheared off kicking the base of the wall 6" out of alignment. Thankfully we brought in the several members of the form crew to assist in this critical pour. Bottom line, if it wasn't for the knowledge, experience and ingenuity of our crew we surely would have lost the wall that night.

At the end of the day the cost to the project was minimal, however it was the project that I earned the respect of the crew and Methuselah himself. You as young up and coming engineers and construction project managers will learn, the knowledge you gain from the class setting is key and critical for a solid foundation, however never underestimate the need to learn how to communicate with the men and women that make it happen in the field. They can make you shine or make you out to be the scapegoat.



About the Author: Miguel Galarza, is the Founder and President of Yerba Buena Engineering & Construction, Inc, (YBEC) San Francisco, CA. Established in 2002, YBEC is a growing SBA 8(a) certified, small disadvantaged business and HUBZone. Miguel Galarza is a 22-year veteran in the construction industry who has managed more than \$100 million in projects for the Army Corps of Engineers, Navy, Marine Corps, Air Force, National Park Service, and other federal government agencies. YBEC provides Design-Build capabilities while making sure projects delivered meet all cost, schedule, and quality objectives, and are performed in accordance with client solicitation requirements and schedule.

Graduates Pursue Their Dreams at ktgy

By Roy R. Hernández

Graduates from UC Berkeley represent the cream of the crop from the academic community. Armed with an impassioned appreciation for design and the built environment, these graduates are realizing their professional promise at ktgy, a premier design firm.



Camila Garrido
Senior Job Captain
BA Architecture UC Berkeley,
Minor in City Planning



How I Got The Position: It was 2010, deep into the recession, and there was very little work at that time. Through AIA networking I found that KTGy needed a designer. I sent over my portfolio and resume; I got an interview with our principal, Jill Williams, on a Friday and was working by Monday! It was a unique opportunity and I was happy to take it. After 6 years, Jill has been an incredible mentor and motivation for women in our field.

My role and responsibilities: As a Senior Job Captain my responsibilities are: managing residential projects in design, construction documents and construction observation. Our team works on low-density residential projects in Northern California, including for-sale single family homes, townhomes and condos. I am currently working on a combination of single family and multi-family projects and am enjoying learning about complex projects. I work through entitlements and construction documents with our clients and the consultant team. Outside of working on projects, I organize training and quality assurance for our team. I enjoy the collaborative environment that fosters growth and new ideas. I am currently working on licensure and enjoy the support from all the team members in this effort.

What I like most about my job: Following residential market trends and going to model homes, seeing what is out there and what is selling. I like to be a part of designing what will someday be someone's home, a place where they make memories and build their family. I take pride in each project and the quality of the spaces we design.



Cecilia Cardenas
Job Captain
BA Architecture, UC Berkeley

How I got my job: My relationship with KTGy began during my final spring semester at Cal. I enrolled in an internship course offered through the CED, and after my application process, I was paired with KTGy. Happily, KTGy has been the perfect fit for me as they are committed to nurturing my growth. Feeling that this was the right place to be, I continued with KTGy as a summer intern which eventually led to a hire.

My role and responsibilities: As a Job Captain on KTGy's low-density team I am responsible for the production and coordination of construction document sets. I am in constant communication with clients and consultants and work alongside my project manager in meeting deadlines. Having been a CASA co-chair 2011-2012 instilled in me the importance to pass along my knowledge and experiences. The best work environment is one where we all learn from each other through dialogue, and that is seen daily at KTGy.

What I like most about my job: Working alongside amazing professionals that push for your professional growth is the best. For some, it may be easy to reach complacency after college, but the dynamic at KTGy generates a reminder to set personal goals and reach them. Mine: to attain licensure, for which KTGy offers vast resources from study materials to study groups.



Township Square – © Photographer: Applied Photography



Shade at Timber – © Photographer: Christopher Mayer



Canopy at Timber – © Photographer: Christopher Mayer



Javier Huizar

Associate

BA Architecture UC Berkeley,
Minor in Sustainable Design

How I got my job: Nearing the end of my undergraduate education at UC Berkeley, I was given the opportunity to intern at a firm in Berkeley. Though grateful for the opportunity, it turned out to be a very unstable firm. So after intense research, multiple applications and interviews, KTG Y Group Inc. gave me a chance knowing I had minimal experience in the field.

Roles and responsibilities: Currently my main role at KTG Y is to learn. With this being my first job in the field, I am here to absorb as much from all my coworkers and improve day by day. I am responsible in assisting on any given project to make sure it is progressing and getting closer to submittal.

What I like about my job: Where to begin? KTG Y is truly invested in my professional success. With the vast variety of resources they provide, they have laid out a solid foundation for my goal of becoming a licensed architect (no pun intended). Lastly, KTG Y really cares about every employee and they emphasize working together to reach a common goal.



Mission Place – © Photographer: Donald Stasenka

Sidebar

ktgy Architecture & Planning

KTGY Architecture + Planning, founded in 1991, is an international full-service architecture and planning firm delivering innovation, artistry and attention to detail across seven offices and studios worldwide, ensuring that our clients and communities get the best we have to offer no matter the building type or location. KTG Y's architects and planners combine big picture opportunities, modern sustainable practices and impeccable design standards to help create developments of enduring value.

Founded by professionals who share a common belief in investing in superior, productive people with positive attitudes and encouraging a team philosophy; we are a dynamic mix of architects, planners, dreamers and doers. Artistic expression and pride of work defines the culture. However, there is more to life than work. From philanthropy to parties and field trips, there is always something going on. We take great pride in being more than a place that just does great work. We also have a great time doing it.

ktgy Architecture & Planning

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Looking to the Future: Adelante y Nunca Pa'traz

By Itzel Torres



The College of Environmental Design at UC Berkeley has been the home to the Chicax / Latinx Architecture

Student Association (CASA) for many years now.

CASA provides its members with a wide set of resources from networking with our own alumni, encouraging retentions within the college, providing aid for design students through workshops and firm tours, as well as creating a close knit familia experience.

As an active member of CASA since my freshman year, and currently the Co-chair of this organization, it is important for the board members and I to articulate a permanent voice within the college; a voice which gives power to our history and our representation within the college.

Many of our members, including myself, did not know the past history of our mural located on the fifth floor of Wurster Hall, which was painted by one of the first CASA classes in CED. This mural served as a representation of the social issues our community was facing at the time and the resilience of students in that period of time. The mural was titled "Huelga de Estudiantes: Adelante y Nunca Pa' traz" ("Student strike, onward, never go back") finished in 1977. The mural portrayed what seemed to be a group of Chicax/Latinx students moving forward, marching forward in protest, paying homage to symbolic gestures like the United Farm Workers Movement and the indigenous roots that are part of our culture.



CASA mural painted in 1977 on the fifth floor of CED, reflecting the reality of the 1970s. CASA muralists included: Carlos Rodriguez, Oswaldo Lopez, Roy Hernandez, Maritza Delgadillo, and Ken Kitada and Bay Area muralist Ray Patlan. Photo: Carlos Rodriguez, AIA, CASA Alumni

This mural was covered up a few years later, no documentation given, with only small section of a brown student's face remaining.

Most freshman and sophomore studios are located on the fifth floor in Wurster Hall, so as a freshman my gaze always gravitated to the small remaining section of the mural in curiosity. Who was this, and why was their an oddly familiar recognition of this face?

Time went on and there wasn't any answers given until I got to speak to Roy Hernandez, CASA alumni, and one of the students who got to partake in the creation of the mural. This conversation left me to contemplate why it was the university had to cover up the CASA mural? Soon after expressing this to CASA board members, it was evident that we all felt the same. What did it say about the university if they were trying to cover up our history?

An opportunity arose earlier this year as CED presented students with the chance to apply to the Diversity Platforms Proposal. The Diversity Platform Committee wants to give students and faculty the chance to mount projects in which the intersections within race, gender, class, ethnicity, sexual orientation, power and privilege, poverty and inequality, restorative justice, and any other aspects of the human identity in relations to the built environment, could be examined.

This sparked a flame within all CASA members; with their permission and input I fabricated the proposal demanding we receive a space again for our new mural.

The proposal presented to the committee explained that one of the main objectives of the Chicax/Latinx Architecture Student Association this year is to demand the renewal of a new mural in a prominent location in Wurster Hall to bring back our history through our visual representation.

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- Itzel Torres

Looking to the Future: Adelante y Nunca Pa'traz continued

It was stated that our past mural served as a representation of our activist history as Latinx/Chicanx students, and the cover up of this represented how the institution saw our student community, establishing a power and privilege dynamic within the university.

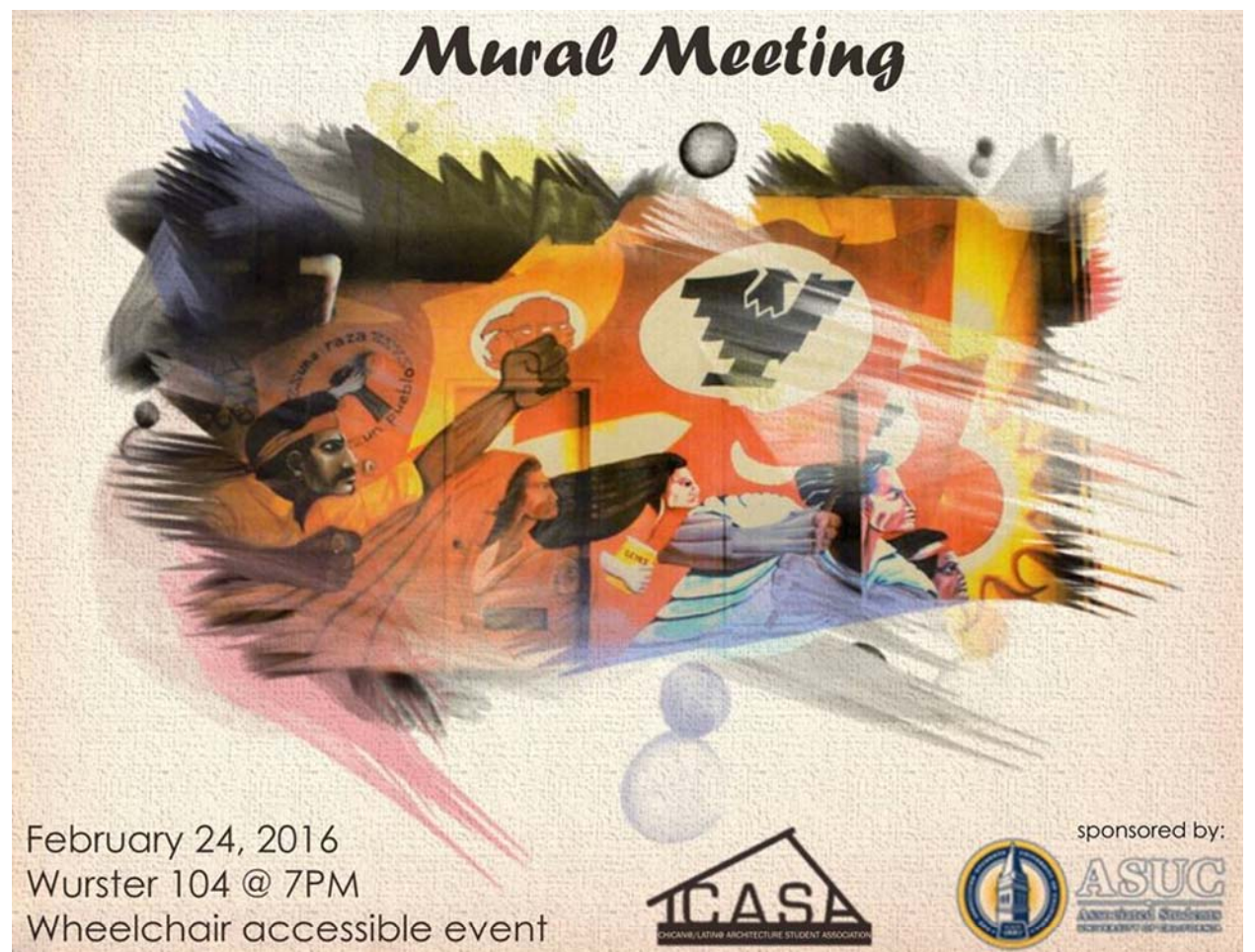
The proposal noted that the new mural would serve as a reminder of the intersectionality we face as a community, and how it is important that we gain our space and our voice back; concluding we would not stop until we achieved our objective.

The proposal constructed a basic outline of how we are going to mobilize the event, and invite all community members who are interested in participating to partake in the visual narration, and how a student collective will design the concept for the mural. The realization of the mural will serve as an invitation to not only the Chicanx/Latinx community to come together in solidarity, but also for many other communities of color who are underrepresented, to come together in unity and learn more about our history.

A couple of weeks later, after the proposal was submitted, we heard back from the Diversity Platforms Committee that CASA had been granted funding and permission by the Dean's office to carry on with our project.

CASA members on a field trip to study murals in the Mission District, a mural rich community. The group is guided by famed San Francisco Chicano Muralist Ray Patlan, one of the painters of the original CASA mural, "Adelante Y Nunca Pa'traz." Once again, Mr. Patlan demonstrates his longstanding commitment to Latino students at Cal by sharing his creative expertise.

About the Author: Itzel Torres is a brilliant student and leader at UC Berkeley's College of Environmental Design where she is working on her BA in Architecture/Public Health. She will graduate in 2018.



CASA members hold meeting to discuss the new CASA Alumni mural project.

This proposal has become an extremely important moment for our organization, not only because we are going to be able to restore our history, but we hope that this too will serve as a domino effect ensuring that our community is visible within the UC Berkeley campus.

Our hope is that if any other inspiring younger Chicanx/Latinx designers

ever step foot inside CED, they know that there is a space for them here - that there is a space for everyone identifying themselves as Latinx/Chicanx students coming to UC Berkeley.

We are looking into the future with great determination and hearts full of passion as we resonate with our saying: Adelante y Nunca Pa'traz!



“ The realization of the mural will serve as an invitation to not only the Chicanx/Latinx community to come together in solidarity, but also for many other communities of color who are underrepresented, to come together in unity and learn more about our history. ” - Itzel Torres