

MEMO from the Editor

A Broader Vision

By R. Hernandez

ByDESIGN is altering its' vision: we are broadening our topics to encompass design as applied to business and our daily lives.



Since publishing our first issue on May 5, 2011 we have written on various topics: CASA events, student projects, and travel abroad. We've covered educational outreach programs to increase diversity at CED and Scholarship Programs. And we've highlighted extraordinary minority professional achievement in the areas of architecture and art.

In the future, we will cover all of the above but broaden our horizons beyond architecture to **all design disciplines**. Reflecting this new vision, in this issue we spotlight a Mexican immigrant who left an indelible mark on the technology industry. **Moreover, we will invite writers to contribute articles from a number of industries where design plays a key role.** Stay tuned!

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COMMENTARY

Design Means Something

By D. Oswaldo Lopez, AIA, LEED GA, BA 76, M. Arch 78

This issue explores the world of a designer who unbeknownst to me, my colleagues, and society, changed the world 30 years ago. And today affects our social and professional life simply by the creation of an image.

That image is known to us all, as the **Apple Logo**, a simple yet iconic image so innate that we relate to it on a subliminal level. Who of us doesn't know what it's like biting into a cool crisp apple as a youth. The image and thought is difficult to erase from our minds both in the taste and as a reminder of the experience. It is a subliminal message to the mind. It goes without saying it's one of the simple joys of life.

Our Summer Issue takes us into the world of a designer who was introduced to a young upstart innovator in **Silicon Valley** that wanted to create a brand image that would forever revolutionize how we think, live, communicate, and collaborate in our world. The designer I speak of is **Carlos Perez**, who as a youth in Mexico City dreamed of being someone who would do great things in his life. Little did anyone know at the time, as he played in the streets of Mexico City (and eventually the playgrounds and streets of San Jose, California) that his life would intersect with another young man who as a child probably had similar dreams - that young man was named **Steve Jobs**; **Carlos Perez - designer meet Steve Jobs - innovator.**

Carlos was a child of the 60's and dreamer in his own way; Steve as we all know now was a dreamer too. We know his story well. But in our case, we focus on Carlos, for it is Carlos' story that is equally impressive - a Latino with a passion to excel. An immigrant whose dream wasn't blunted by numerous obstacles, but was set by a drive to succeed at something he passionately loves to this day.

I was impressed when I first heard his remarkable story. But what made the story so incredible was both the modesty and amazing contribution by this Latino/Mexicano who with a roll of drawing paper, pencil and exceptional design talent, shaped a corporate logo for a new invention called the **Macintosh** that would evoke a technological revolution, encourage worldwide adoption of new and exciting tools, and transform the world as we know it today.

The Apple Logo symbolizes many things to many people, but as a brand, it is known throughout the world in all its remote corners. I would venture that children in remote villages of Africa, China, and Brazil know the Apple Logo and what it symbolizes. I once read that the next great innovations in the world will come from one of those children from those remote villages because of the technological revolution that has created tools like the iPhone. Somewhere in those shanty towns, barrios and villages, children are dreaming of how to change the world much like Carlos Perez and Steve Jobs did as children. However, this time it will likely be with the use and subliminal understanding of a device displaying the Apple Logo.

Maybe that Logo as we know it will one day be reminiscent of that simpler feeling; that of taking the first bite of that cool crisp apple with the sensation and understanding that in the end design does mean something.



ANNOUNCEMENT

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CASA Member Summer Internships / Jobs, Gaining Professional Experience in Exceptional Firms

Luis Ochoa
BA Arch 2011



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Albert Orozco
BA Arch 2012



Avila Design, Berkeley: 20 Years of Design Excellence

Avila Design has completed over 3,100 projects throughout the US, Canada, Europe, Asia and Australia. David Avila, Principal, is licensed to practice Architecture in 17 states. For 20 years, AD has expanded beyond its core retail design business into other project types, i.e., custom residential, small scale commercial, hospitality and medical clinic design.

The Man Who Drew the Apple Logo

An Immigrant From Mexico City Who Has His Fingerprints On a Part of the American Fabric, By David Perez, Contributing Writer



Like any self-respecting technophile, Carlos Pérez eschews any mention of honors or awards when asked of his achievements and goes straight to the tools of his trade. He can recap every detail associated with his past projects with photographic clarity. For example, he can tell you the weight of the pencil, the opacity of the tissue, and the precise angle of every stroke he used to create the first sketches of the Apple logo. But even these aspects of his work come to him as an afterthought. It's when he talks about his artistic origins that his voice catches and he discusses some of his most vivid memories—memories that have surprisingly little to do with Silicon Valley and the burgeoning technological revolution that would set the stage for his work as a graphic artist.

"I was born in Mexico City, but grew up in El Chante," he says, "a small town outside Guadalajara." There, for a period of time, he was separated from his mother, who had come to the States to work and send money back home. During her absence, his aunts served as his surrogate parents. "They had tremendous faith in me," he recalls. "They would always tell me, 'Vas a hacer cosas grandes.' That faith gave me the permission to dream and the confidence to know that what I dreamed could be a reality." This transformative time would serve as a precursor to another.

"I'm reminded of a quote from advertising guru Bill Bernbach" he says. "An idea can turn to dust or magic depending on the talent that rubs against it."

Carlos Pérez



The design industry was one of the first to be reinvented by the digital age. Like any transition, this brought the end of an old state, complete with a set of tools and techniques which had remained relatively constant until then. But unlike previous transitions, the industry's new state wasn't just new, it was ever-changing. The space it came to inhabit is normal now, but was alien at the time — a world of constant updates and mandatory upgrades, where planned obsolescence is the only thing anyone can predict.

As a designer on the first marketing communications team to manage the **Apple** account, Pérez's work gestured toward the change about to come. In his portfolio are numerous collateral design and production assets used to help launch the Apple II. Anyone who used the Apple II could never forget it. With its one-megahertz processor and four-kilobyte memory, it teleported middle-schoolers everywhere to The Oregon Trail. It turned fourth period classrooms into small game hunting preserves. It was eleven pounds of beige bliss. It was also the first time a lot of kids — especially those of working class backgrounds — ever explored the world of computing.

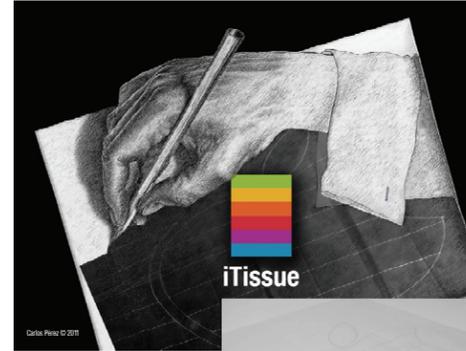
In 1977, Pérez and Rob Janoff were colleagues at **Regis McKenna**. Janoff designed the Apple mark, while Pérez created its initial rendering and master artwork. Pérez also rendered the typographical solutions that would accompany the Apple logo brand, designed and art directed the first Apple newsletter, created the masthead and co-designed the first Apple magazine. He inked all of this by hand, relying on his mastery of drafting and illustration techniques, because the hardware and applications now ubiquitous in the realm of graphic design simply did not yet exist.

Pérez recalls this era with a kind of excitement that's difficult to put into words. It's in his eyes when he talks about the long-haired, torn-jeaned **Steve Jobs** walking in to talk shop, like it was no big deal. It's there when he reflects on the talent that helped inspire him, specifically, the design team consisting of Rob Janoff, James Ferris, Lee Beggs, Mauricio Arias and others who he says, "paved the way for the most recognizable mark on the planet."

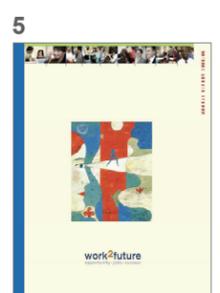
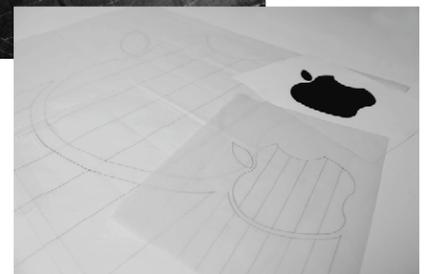
It is appropriate that at a time when most people were still groping in the dark for their on switches and screaming insults at their dot matrix printers, Pérez was doing some of the best design of his life. Upheavals were nothing new to him. Like other professional Latinos, he had transitioned between worlds before.

As a boy, his creative aspirations were so apparent that his aunts arranged for him to apprentice with a local artist. By 1972 he was in the States, studying art and design at San José State University. Two years later he was awarded an apprenticeship by the Western Arts Director's Club, an honor reserved for only the top three graduates. This apprenticeship begat another, at the prestigious advertising firm of Regis McKenna. He struck out on his own in 1980 with Carlos Pérez Design Inc., now known as ArtOrigin. Here he has done work for both **IBM** and **Hewlett Packard**, leading design teams that helped launch product systems and develop typographical character systems. Today Pérez is working on publishing a book and on developing his own line of creative products based on his Latino/Chicano cultural heritage.

One of his ongoing commissions is with the Cinequest Film Festival. Pérez is the designer of the Festival's Maverick Spirit Award, which he has personally presented to Kevin Spacey, James Olmos, Sir Ben Kingsley, Lupe Ontiveros, Diablo Cody, William H. Macy, Spike Lee, Lalo Schifrin, Danny Glover and Benjamin Bratt.



1. Original Apple Logo Tissues, ca. 1977



2. Mexican Heritage Plaza Mural, *The Artistic Meztizaje*, ca. 2004
3. Cinequest Film Festival, *Maverick Spirit Award*, ca. 1995
4. Mineta San José International Airport, *Wall of Recognition*, ca. 2011
5. City of San Jose work2future, *Annual Report*, ca. 2005/06

When asked about the things that drive him most today, Pérez comes back to family and community. His extended family includes a writer, photographer, nurse, make-up artist, communications major, three grandchildren and his wife and business partner Analisa, all of whom live and work in San José. A product of the 60's Chicano Student Movement, he considers community-building through the arts as central to his life as a creative professional, and works consistently with South Bay non-profits and arts organizations to connect art to the communities it serves. He hopes this will help "foster a cultural climate where creative thinkers are treated as professionals with equal credentials and not as third class citizens." In such partnerships, he sees the importance of technology and abstract ideas, but he emphasizes the role of individual creativity "I'm reminded of a quote from advertising guru Bill Bernbach" he says. "An idea can turn to dust or magic depending on the talent that rubs against it."

Carlos Pérez, Art Director, **ArtOrigin**

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Portfolio: http://www.coroflot.com/public/individual_details.asp?individual_id=74598

NBC Video: <http://www.nbcbayarea.com/video/#!/news/local/Apple-Logo-Illustrator-Worked-Out-of-SJ-Garage/157948615>



A Match Made in CASA – Part 2, By Lauren E. Hernández, Staff Writer



A rare Los Angeles spring shower drenches Ivan Rodriguez and his wife Celeste as they hurriedly walk down the wet pavement before shuffling into a café. Ivan promptly discusses his upbringing: "My parents were both illegal immigrants. My dad actually got brought over here because he was playing soccer in Mexico and they were starting up a team. He got a job piscando aguacates (picking avocados) but he decided on doing his own job being a gardener, because in Montecito it's a thing that paid better. So he did that, then brought my mom over. Growing up we were pretty poor, we didn't have much of anything, living in a one bedroom apartment, my brother and I - it got flooded twice."

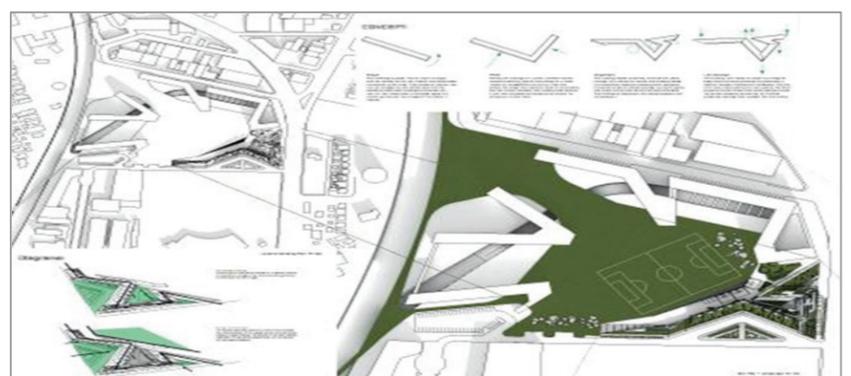
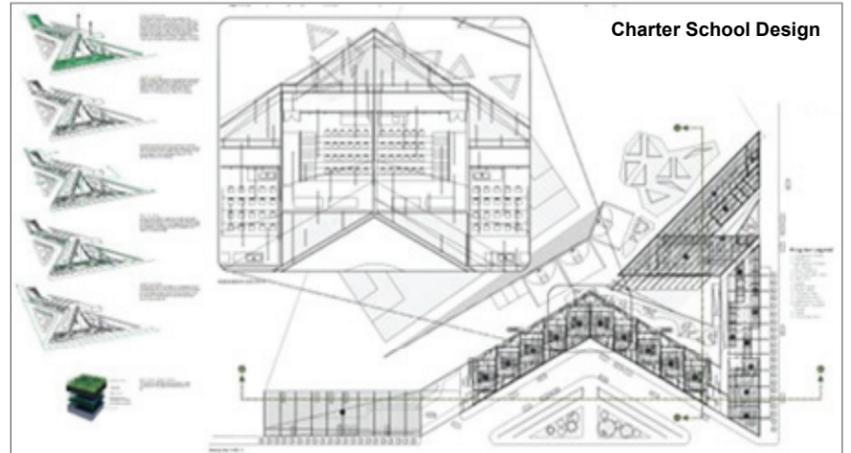
"My dad started working at higher end houses," recalls Rodriguez "I started seeing these really nice mansions, that's where my love of architecture started." At seven years old, Rodriguez was given the responsibility to pick the brush and weeds at landscaping sites; his attraction to architecture increased. Roughly seven years after Rodriguez's first introduction to architecture, one major event reinforced his fervent fascination with the field. Near the culmination of his junior year in high school, Rodriguez attended a workshop presented by an architect who designed a tower in downtown Santa Barbara.

"Before [the workshop] I loved drawing, and houses looked amazing," observed Rodriguez "but after he came in to talk to us, that's when I said 'I'm going to do architecture.'" After high school, Rodriguez surveyed several leading universities that accepted him, including Cal Poly and UCLA, however UC Berkeley's ambience and curriculum captivated him.



"I was apart of the CASA Magdalena Program," remarks Rodriguez "its pretty much a bunch of Chicanos living together who threw events and did outreach to high school students in the bay area." Eager to be involved in the campus community, Rodriguez used the Magdalena Program as a catalyst to join CASA. In light of Rodriguez' inherit fondness of soccer, he joined the CASA soccer team where he met his wife Celeste. The young architecture undergraduates both aided each other succeed the rigors of the College of Environmental Design.

Since his graduation from UC Berkeley in 2008, Rodriguez has acquired several crucial pieces of advice along with experience gained while working in an architectural firm in San Francisco. In regards to assembling a portfolio for graduate school, Rodriguez maintains that simple is better. "Professors don't



like anything over-stimulating," declares Rodriguez. "Nicholas De Morsho helped me set up my portfolio [for UCLA] and told me to make a grid, then start laying my stuff out in a way that makes sense, not with crazy photos overlaid behind one another."



Rodriguez will graduate from UCLA's Architecture Graduate Program in 2013.

