

# By **DESIGN**

An Online Journal of Exceptional Achievement

**Kenwood  
Anderson**

**Bringing  
Jazz  
to the  
Holiday  
Season**

**Betrayed  
by the  
AIA**

**Resilience  
in a Time of  
Despair**



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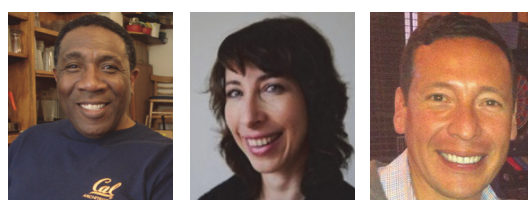
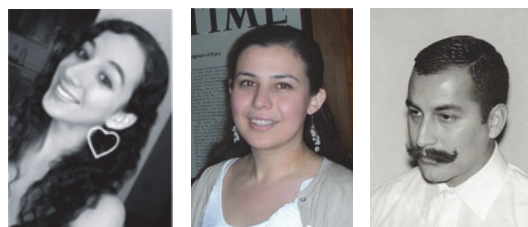
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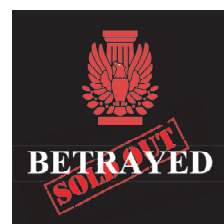
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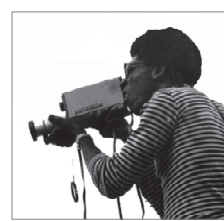
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Don Houston, Ira Bachman, Homer Perez  
Victor Rivas, Jennifer Jones, Kenwood Anderson

## ANNOUNCEMENTS

### CASA Reunion Story in UC Berkeley's CED Frameworks

Thanks to Dean Wolch for her constant support of diversity, and writer Denise Klarquist for the great article. We appreciate it!

See the article at: <http://frameworks.ced.berkeley.edu/2016/casa-reuniting-celebrate-45-years-community/>



### Hate Crimes On the Rise

A story appeared in the Salem, OR Statesman Journal (Part of the USA Today Network) on December 5<sup>th</sup> highlighting a significant increase in hate crimes across the US since the election.

Written by Lauren Hernandez, ByDESIGN's volunteer staff writer, the story chronicled a national and disturbing phenomenon manifesting itself with alarming frequency: hate crimes against minorities, Muslims, LGBT, Jews and others.

ByDESIGN invites anyone who thinks they have been victimized by hate crimes to send us your story anonymously. We will publish them in our effort to inform the public.

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### ON THE COVER:

The cover image of jazz musician Kenwood Anderson was shot by ByDESIGN's staff photographer Michael A. Hernandez. The photo was taken on November 6th on Broadway in downtown Los Angeles.



## Same As It Ever Was

By Rogelio Roy Hernández



In 1981 a band called the Talking Heads released a somewhat quirky iconoclastic song called "Once in a Lifetime." It featured the singer David Byrne moving in a choreography resembling a malfunctioning robot, with abrupt spasms and unsynchronized movements.

The lyrics of the song went like this:

*And you may find yourself  
Living in a shotgun shack  
And you may find yourself  
In another part of the world  
And you may find yourself  
Behind the wheel of a large automobile  
And you may find yourself in a beautiful house  
With a beautiful wife  
And you may ask yourself, well  
How did I get here?*

*How do I work this?  
And you may ask yourself  
Where is that large automobile?  
And you may tell yourself  
This is not my beautiful house!  
And you may tell yourself  
This is not my beautiful wife!*

*And you may ask yourself  
What is that beautiful house?  
And you may ask yourself  
Where does that highway go to?  
And you may ask yourself  
Am I right? Am I wrong?  
And you may say yourself, "My God! What have I done?"*

*Same as it ever was  
Same as it ever was  
Same as it ever was  
Same as it ever was*

Written by B. Eno, C. Frantz, D. Byrne, Jerry Harrison, Tina Weymouth. © Sony/ATV Music Publishing LLC

Some music critics suggested that "Once In A Lifetime" was a critique on the excesses of the 1980s, i.e., the "Greed is good" decade. But Byrne contradicted this in an interview. Byrne said: "We're largely unconscious. You know, we operate half-awake or on autopilot and end up, whatever, with a house and family and job and everything else, and we haven't really stopped to ask ourselves, 'How did I get here?'"

As this e-zine gets posted, the shock of what is shaping up to be a historical presidential election is ever present, and many ponder the question: How did we get here? The response is too long to address here. Perhaps we can ask ourselves "What did I do to help prevent the outcome?" There is a lesson in the lyrics to this quirky song/video: wake up and turn off the auto-pilot. Or, in contemporary vernacular: time to get busy!

If there is one benefit from the recent presidential contest it's that it exposed that many things are actually the same as they ever were: racism, bigotry, anti-Semitism, sexism, xenophobia, and white supremacy. These have been normalized and become socially acceptable, like they were 150 or 50 years ago. Although some may have become complacent, this year's election was a momentous wake-up call.



Kenwood Anderson,  
November 6, 2016 Los Angeles, CA  
© Michael A. Hernandez

The new administration's policies are sure to adversely affect climate change, energy policy, the environment, consumer protections, voting rights, immigration policies, "law and order," etc. The response must be to become active and engaged participants, not passive observers. Support, educate, organize, and vote – and we will cover it.

In this issue, the cover story features Kenwood Anderson, a talented LA-based jazz musician working to realize his dream with the release of his third CD, a jazz Christmas album. You've never heard Holiday music this cool! Diana Marquez shares her perspective on keeping our eyes on the ball, not the smoke screen, of the incoming administration. In the *Becoming a Professional* section Charles Higuera FAIA expresses his displeasure with what he perceives to be a betrayal by AIA Executive Vice President and Chief Executive Officer, Robert Ivy.

This issue also highlights a collaborative effort between CASA Alumni, LiA, and the AIASF/CAD: the signing of a Memorandum of Understanding establishing a non-profit partnership. This publication formally kicks off a fundraising campaign for the CASA Alumni Scholarships scheduled for April 2017. This alliance will play a key role in substantially increasing the financial support we provide low-income students at UC Berkeley's College of Environmental Design. In our *Education* section, Don Houston recounts how video technologies were first introduced into the College of Environmental Design in the 1970s. In the *CASA Now!* section, Victor Rivas offers an insight on the reality of being a Dreamer living in a time of despair. And finally, we have a story on LiA's ongoing mission to educate young students on what a career in architecture offers.

ByDESIGN is committed to informing, advocating and supporting efforts that buttress true American ideals that are often proclaimed but rarely practiced: equality, the value of all human life, civil rights, justice for all, liberty, and the right of self-determination. We will intensify our efforts to support diversity (for women, minorities, and LGBT) in education and the workplace. And if you don't like what you see going on take some action, because in four years you do not want to ask yourself, "My God! What have I done?"

## Avoid the Smokescreen

By Diana Marquez



I did not anticipate to be writing this today. Several weeks ago, I hoped to be writing about our country welcoming its first woman President. Obviously, things have changed: The news show a divided country: protests, student walk-outs, petitions, conflicts and our country's president-elect proceeding loudly towards the White House.

Personally, I still feel powerless, offended and angry. I want to tell Mr. Trump that I was offended, that it angered me how he insulted the Latino community; my community; then turned around and asked for our vote. It infuriated me that he legitimized racist and ignorant rhetoric.

As I spoke to others in the Latino community, I felt the same sadness and anger, but I also discovered a shared underlying sense of shame. Shame because even though the now president-elect called our community "murderers and rapists," we are expected to remain quiet and call him our president. The shame to know that others voted "despite his racist remarks" and that perhaps somewhat inadvertently, but still hurtfully, America chose to vote against us. We felt small, unheard and insignificant.

First, we have to acknowledge that it is ok to feel offended and angry. We need to let our communities grieve, allow everyone to heal and to recover. It is important to acknowledge the pain and the disappointment, we must legitimize those feelings just as much as Trump's rhetoric has legitimized others' anger. We must trust each other and remind one another of our shared human dignity and rights.

There is something important that we must also be aware of. The pain and the anger cloud our judgement; they prevent us from seeing clearly in these times of great change. It seems to me that the Latino community as well as many other underrepresented minorities, must develop a thick skin and get ready for the next issues that are coming our way. We need to move past his rhetoric, not because it is not insulting and awful, but because it could be a big smoke screen utilized to keep us entertained, listening to the wrong stories and too angry to act intelligently.



Because if you really think about it, are you "tuned-in" to the right type of news? Are we really listening to what is, or should be, our priority right now? Or is it possible that we are just tuned in to what is most bombastic?



© V For Vendetta, Warner Bros. 2006, fascist Party Leader Creedy speaks.

The more I research, the more I realize that this could be a big cloud of smoke. Joseph J Romm, physicist, climate expert and former Assistant Secretary of the U.S. Department of Energy, argues that Trump is a master of classical rhetoric. He argues "While Donald Trump may seem to be a clown or buffoon, he is in fact one of the most effective practitioners of persuasive rhetoric the political world has seen in a long time." He argues that Trump's hyperbole allowed him to seem "angry" and human at the same time, persuading voters of his sincerity of feelings, despite his obvious manipulation of the truth.

Aside from that, it is meant to draw attention to the hyperbole, to anger you, to distract you, keeping you occupied watching the show.

As we listen to Trump's tweets about Pence's visit to the theater to see Hamilton, or about any other issue that is not important, we miss what is really happening right under our noses. We miss the real news.

We must identify the issues that are more important than his tweets, more pressing than his offensive words. We need to stay alert and listen, so we can act quickly and intelligently when we must. It is up to us to ensure that the principles that we believe in remain a priority. Issues such as climate change, the future supreme court nominations, the future of the Affordable Care Act, immigration policy, and many more will truly and permanently affect our country. We cannot stop listening to those important issues.

It can be easy to listen to the circus that has been created by Trump's speeches and social media comments, but we must stay above it. We will truly affect our country's destiny by staying alert, supporting with our money and time, reliable news sources, and allowing our voices to be heard through mid-term elections, letters to our representatives. It is imperative that we keep our spirits high – and our minds and hearts open to ensure our country's future is better than it is today.

**“ We need to move past his rhetoric, not because it is not insulting and awful, but because it could be a big smoke screen utilized to keep us entertained, listening to the wrong stories and too angry to act intelligently. ”**



# COVER STORY: Kenwood Anderson

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

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## Bringing Jazz to the Holiday Season

By Lauren E. Hernández, Staff Writer



His passion began as a child when he felt the percussion of the drumstick as it bounced off the drum. His fingers danced across the piano keys - it was love. Kenwood Anderson, Los Angeles-based jazz musician, was placed into a school of the arts by his parents in high school, who were privy to his love of music.

"I was already interested in music, but my passion was enhanced even more," Anderson said.

After graduating high school in Rochester, New York, he juggled a gas station job during the day and picked up a pair of drumsticks to play drumming gigs at night.

When he registered as a student at the Berklee College of Music in Boston, he was fueled by the formal musical education he received.

"The level of musicianship was intense with songwriting composing, learning about recording," Anderson said. "That took everything to another level."

The musician flew through his coursework and was eager to dive into the musical arena immediately upon graduation. Within two days of graduating in Boston, he boarded a plane to Los Angeles to pursue his dreams.

"I thought Stevie Wonder would call me and I would go on tour and things would fall into place," Anderson said. "I was very naive."

He's spent the past few decades playing gigs at night, composing music and working office jobs to pay the bills as he continues to pursue making a dent in the musical world.

"I want to make a living as a musician but that's been difficult," Anderson said. "My family says I'm a dreamer and that's true."

Anderson produced his first album in 2013 and is releasing a smooth-jazz Christmas album just in time for the holiday. He's also juggling an additional album to push in the spring.

"I remember Ray Charles said playing music is like breathing. That's how I feel," Anderson said. "It's everything to me."



Kenwood Anderson: Los Angeles  
Photo © Michael A. Hernandez

Sometimes inspiration hits while he's behind the wheel of his car during a commute to work, so he sings into his phone to record a melody. Other times though, he merely places his fingers on a keyboard and patiently waits for melodies to enter his mind to pass through his fingertips.

"It's a process, but I also have to discipline myself," Anderson said. "I tell myself, 'tonight you have to write at least half of this song.'"

He records a melody, plays it back, adds chords here, and deducts chords there - until finally he is left with a song he likes.

"I always tell myself to put my hands on the keyboard and something will happen," Anderson said.

He's currently producing an album with Nate Morton, the drummer for the house band on NBC's TV show 'The Voice.' The album is set to release for spring 2017.

"I haven't been as fortunate as musicians who are successful, and that taught me a life lesson that you have to keep going." Anderson said of his career trajectory: "2016 has been the busiest year for me ever."



Above: **Handful of Grooves**  
2013, Kenwood Anderson:  
producer, musician, songwriter.



Above: **Groove Nation, Volume 1**  
March 2016, Kenwood Anderson:  
producer, musician, songwriter.



Right: **Kenwood Anderson, Christmas Dreaming**, December 2016  
Kenwood Anderson: producer, musician, songwriter:

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## Bringing Jazz to the Holiday Season

Lauren E. Hernandez

### 1. Tell us a little about your background, where did you grow up?

I was born in Rochester, New York, and that's where I grew up. I had a very close family, and my parents were highly educated. My brother and sister and I were exposed to the arts, and I really loved it. I was a lousy student - I got bad grades and didn't always do my homework. But I always did well with music and art classes.

### 2. What instrument(s) do you play and why did you choose them?

Keyboards and drums. I started with piano lessons when I was very little. Back then, many people had pianos in their houses, and they played for fun. So, I took lessons, and I guess I was a decent student. But I hated recitals or any competitions. I would get so nervous playing in a test situation, and it would affect my performance. But later I took drum lessons, and I decided I wanted to be a drummer my whole life. I practiced and played drums a lot, and I started getting local gigs in my teenage years. I focused on drums, and I just used the piano for songwriting. I was lazy, and I didn't want to practice two instruments. I stayed with the drums, and I was very lucky that my parents and neighbors tolerated the noise!

### 3. Who was your favorite musician growing up?

Stevie Wonder was my favorite musician, for obvious reasons. My parents had all of his albums, and I would listen to them a lot. I was always blown away that he played keyboards and drums, and he could sing and write like that!! Just ridiculous! I also loved Bill Withers. I couldn't believe how his music could be technically simple, yet so emotional and deep. And I loved Harry Belafonte. An incredible vocalist who brought a wide range of music to the public. I loved songs that told stories. I listened to a lot of music as a kid, but these were my favorites.

### 4. Who had the biggest jazz influence on you?

Miles Davis, Art Blakey & The Jazz Messengers, John Coltrane, Herbie Hancock, George Benson, Wynton and Branford Marsalis, and then some of the electric jazz artists like Chick Corea, Brecker Brothers, Weather Report, Spyro Gyra, Steps Ahead, John Scofield, Yellowjackets... In more recent years, I've been crazy about Oscar Peterson and Art Tatum.



### 5. How did you get into music, and more specifically jazz music?

I guess I was just naturally drawn to music. My parents had a nice record collection, and they played records and the radio every day. I would sit in front of the record player, between the speakers, gaze at the album artwork and listen. I couldn't get enough. My parents liked mostly jazz, so I was influenced by that. And then other people would tell me their favorite records, so I would check them out. And that would expose me to more music. I was just nuts about music, and I wanted to listen to it all the time. Records and radio - I was all over it. Eventually, my father figured out how to punish me when I messed up. He would confiscate my radio, or hide the record player - that was the most painful punishment ever!! I deserved it, though.

### 6. Did your evolution as a musician include formal musical training?

Yes. In addition to lessons, I went to a School Of The Arts high school, which really enhanced my talents and education. It was a huge influence on my life and my musical endeavors. The teachers were really wonderful, and it was incredible to be in such a strong artistic environment every day. Some of the happiest times of my life. I started writing songs at that time. I was in love with 5 different girls in my school, so I wrote songs inspired by them. They were smooth jazz before I even knew what that was. I was also making home recordings and borrowing friends' gear to record stuff. I was always interested in making records and figuring out how the pros made them. Later I went to Berklee College Of Music in Boston. It was a very intense place in terms of learning and developing your craft. I kept saying I was "just a drummer", but I was always writing and learning about different aspects of music. And I'm so glad I did that, because they paved the way for what I'm doing now. I'm not "just a drummer" anymore, and it feels good!

### 7. Your website describes your music as "Jazz that will not put you to sleep." Can you elaborate on this?

I used that phrase when my first album came out. It was smooth jazz, but I was also trying to attract people who normally didn't listen to that genre. My music came out a little more energetic than most smooth jazz. Maybe I drink too much coffee! My favorite smooth jazz artists are Gerald Albright, Jeff Lorber, and George Benson, and I like that their music perks you up. But, it's funny -- I have a song called "Midnight Rain", which is more soothing and relaxing. And that song got a lot of airplay on internet radio stations, and so many people like it. So, what do I know? You never know what songs will catch on with people the most.



## Bringing Jazz to the Holiday Season

Continued

8. You have done three albums, *Handful of Grooves*, *Groove Nation* and your current one, *Christmas Dreaming*. What inspired each one and how is each album different?

My *Handful Of Grooves* album was a happy accident. I bought some recording gear and I started recording ideas. I wrote some lousy stuff at first, and then later some good ideas came out. I practice keyboards a lot, which helped my writing. I was inspired by women I loved, or everyday things. I ended up with a lot of songs or groove ideas. And then I had to throw out the ones that were lame, and find the good ones. I actually enjoy throwing out the bad songs, because it keeps me humble. Not everything you write, is going to be good! Don't get it twisted! :

*Groove Nation, Volume 1* is a collaboration with several artists. I produced the album with Sean "Barney" Thomas, who is an amazing musician and producer. We have a few friends who are singers, and we all wrote songs together and made this album. It's all R&B with some old school and new school flavor. Between these albums, I was working on projects with other artists. But they got postponed or rejected by management, or whatever. It's all part of the business. You don't take it personally. Every project gives you more experience, and you get better at your craft. Keep moving forward.

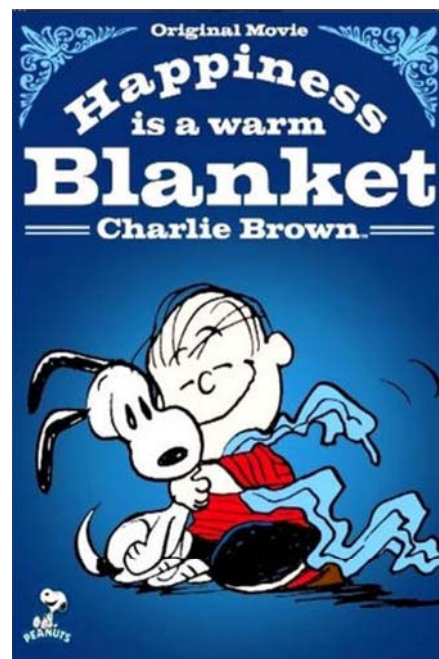
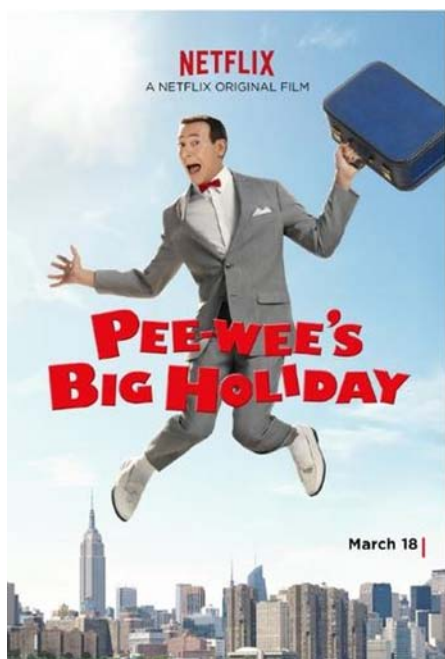


### Albums Kenwood has played on

*Vacation*, New Line Cinema, 2015

*Pee Wee's Big Holiday*, Netflix, 2016

*Happiness is a Warm Blanket, Charlie Brown* from FOX TV, 2011



9. Your latest third album is a Christmas album. Why did you decide to do an album for the Holidays?

I have fond memories of Christmas time when I was a kid. I remember my grandmother playing Christmas music on her old "hi-fi" stereo. My mother always loves this time of year, and that music makes me feel at peace. Nat 'King' Cole's Christmas album is one of my all time favorites. In December of 2015, I was just messing around on the piano, trying to play "O Christmas Tree". And I thought... "I can do this. I should do this". So I thought about what songs to do, and I knew some of my musician friends who would be perfect for this album. We did these songs a little jazzy, but also traditional. I think anyone who likes Christmas music, will enjoy this album. It comes out December 1st.

10. What does the future hold for you and your music?

More insomnia! : I am writing and producing music for Nate Morton, who is the house drummer on the TV show "The Voice", on NBC. Nate is a world-class drummer and a super fun dude! We're hoping to make an album that appeals to fans of the show, and also fans of his drumming. I am so excited to work with him, and I'm working really hard to make this thing sizzle. We're hoping for a release in late spring 2017.

I'm also producing a pop/rock album for a new artist that I can't reveal yet. It is different from my past work, but they asked me to work with them, and I love the challenge. After that, I've got some cool ideas brewing... stay tuned. :) And I still do recording sessions and live shows as a drummer.

I am very grateful for any opportunities that come along. I hope that more people will discover my music and enjoy it. I love making music, and I'm always glad to see that other people like what I do.

### Selected Discography

- Kenwood Anderson: "Christmas Dreaming" album (producer, musician, songwriter)
- Kenwood Anderson: "Handful Of Grooves" album (producer, musician, songwriter)
- "Pee-Wee's Big Holiday" movie score (musician)
- "Happiness Is A Warm Blanket, Charlie Brown" TV movie score (musician)
- "Vacation" movie score (musician)
- Groove Nation: "Volume 1" album (producer, musician, songwriter)
- Jordan Allen White: "Mistakes, Regrets, & Coffee" album (producer, musician)
- Jordan Allen White: "To The Point" album (musician)
- Sean Kristopher: "Country World Of Mine" album (musician)
- RioSoul: "The Cure" album (musician, songwriter)
- RioSoul: "Rhythms Of The Soul" album (musician, songwriter)
- David A. Anderson/SANKOFA: "The Origin Of Life On Earth", a folktale audio book

### Education

Berklee College of Music



## Betrayed by the AIA

By Charles A. Higuera, FAIA



The election of a candidate for president whose provocative conduct throughout the campaign revealed some very unfortunate elements in our society is cause for serious concern. Will his rhetoric carry through to egregiously harmful actions, or was it simply for election outcome benefit?

It is unclear, but early signs are that while it may not be as bad as one could imagine, it will not be good. This isn't a president and/or a Congress that will coalesce and heal a divided nation by re-engineering government to better serve us all. In truth, the system ran well enough to lull too many of us into an attitude of new boss, same as the old boss. The system is still too big to derail, but not so big that millions of people's lives won't become seriously unsettled with the results of the November election.

In such a time as this, we must be extra-vigilant as never before of what emerges from our nation's capital. This will require heightened interest and attention and as necessary, action to confront and blunt if not actually defeat, any challenge to the better part of who we are as a nation. We must become educated in ways that hadn't seemed to be important in the past - sadly we'd become inured to the ways things ran in Washington and scarcely paid attention.

As design professionals involved in shaping our environments, we are arguably at the forefront of forming this forward guard of vigilance. As a profession of socially sensitive and committed practitioners we must be mindful of our advocacy and not lose that in the face of hostility to our most challenged issues and vulnerable fellow citizens and non-citizens.

The action by AIA National president Bob Ivy to rapidly emerge post-election with a statement of commitment to cooperation for the incoming Administration was a betrayal of architects and allied professionals. Too much had been said by the candidate that aroused the worst among us to have so blithely pledged support. This utter disregard for both the identity and the ethics of architects was beneath contempt and Mr. Ivy should resign.



Robert Ivy, AIA Executive Vice President and Chief Executive Officer

“ The action by AIA National president Bob Ivy to rapidly emerge post-election with a statement of commitment to cooperation for the incoming Administration was a betrayal of architects and allied professionals. ”



A more appropriate statement would have unambiguously stated our values with a promise to hold the new administration accountable to the best of who we are as Americans, and a pledge to honor this through actions in support of positive civic activity and projects.

The president elect has promised to do many things, not the least of which is a massive program of infrastructure projects which as we know, is much needed throughout our country. But there will also be projects that we will find distasteful, and I would hope that no matter the professional or financial circumstances or perceived benefits, that we would resolve as a community of design professionals to argue against those and most certainly not participate in their delivery.

History is replete with moments when events arose to define us by the actions we took - or didn't take - in the face of tyranny and oppression. We cannot allow expediency, convenience, or misbegotten collaboration to overwhelm our better instincts. We must be activists in the face of oppression. For if anything is true in history and to paraphrase Edmund Burke, the only thing necessary for the triumph of evil is for good men and women to do nothing.



## MOU Expands Scholarship Opportunities

By Roy Rogelio Hernández



CASA Alumni was established in 2010 at the height of the Great Recession. I attended a meeting of alumni with Jennifer Wolch, the Dean at the College of Environmental Design (CED), my alma mater. The focus of the meeting was increasing diversity, but after speaking with students, the financial obstacles facing low income Latino students gained a sense of urgency.

It is no secret that the costs of attending college have risen at unprecedented levels, which has led to shocking student loan debt. The statistics are alarming: Americans owe nearly \$1.3 trillion in student loan debt, spread out among about 44 million borrowers. The average Class of 2016 graduate has \$37,172 in student loans, up 6% from last year. The financial challenges faced by CASA students was the catalyst for the scholarship program (and the companion CASA Alumni Website and ByDESIGN).

With the cost of CED design studios costing approximately \$1,000 in materials and computer time each semester, low income students are acutely handicapped in competing with affluent classmates. (Cardboard models cannot compete with computer cut Plexiglas and/or 3-D printed models.) It is a cruel irony, after exceptional academic performance, to have the brightest Latino students in the state fail for lack of financial resources.

The foundational principle for the CASA Alumni Scholarships is the unshakable belief that a world-class education should not be the privilege of a few, and recognition that closing the educational divide offers the surest path to economic empowerment, an opportunity to change one's life, solve substantial challenges in the built environment - and improve the world.



“ AIASF's Latinos in Architecture Committee (LiA) and the Center for Architecture + Design (CAD) are happy to support UCB's CASA Alumni scholarship program. LiA's goal is to serve and support local communities and strengthen networks between design professionals.

We also acknowledge that our practices are enriched through diverse cultural views by fostering participation in educational, professional and community-oriented programs. Through support of CASA Alumni, LiA and CAD continues to advocate for architecture and design representative of the diversity of San Francisco. ”

Jennifer Jones, CAE, IOM  
Executive Director, AIA San Francisco

Once a year CASA Alumni invite talented students to apply for the prizes: 100% of all donations received are awarded to students. We have awarded \$20,000 in the last five years, without the benefit of being a 501 (3) (C).

**ByDESIGN Presents** (see next page) hosts the CASA Alumni scholarships, along with CED, CASA Alumni and CASA students. The ceremony is held in April, and recipients are selected through a formal application/evaluation process. Students are eligible if they are low-income minority students from traditional disproportional areas of underrepresentation and are in undergraduate/graduate programs in any area of study at CED. Students can also be CASA Alumni pursuing graduate studies in other universities. The evaluation criteria includes the students' personal statement; extracurricular participation with CASA, CASA Alumni, ByDESIGN, LiA or volunteer work in the community; contributions to CED, career goals, financial need and sample student work.

In April 2016 the leadership of CASA Alumni and LiA began a conversation to explore how we might collaborate on expanding the financial resources awarded to students. That led to CASA Alumni and LiA signing a Memorandum of Understand (MOU) in November, in collaboration with AIA SF and the Center for Architecture+Design (CAD), a 501(c)(3).

Under this agreement, partner organizations will solicit contributions from individual and corporate donors, with donors receiving taxable deduction benefits pursuant to Internal Revenue Service guidelines. The scholarship selections will be carried out by the CASA Alumni Scholarship Committee.

This is a thrilling development; it provides the opportunity to substantially boost scholarship fundraising, increasing award amounts, and expanding the number of students we can assist. Stay tuned!



“ Querido Roy,

I wanted to share some really amazing news! I was admitted and just accepted my offer to the M.Arch program at Princeton!! I was deciding between that and the Architectural Association in London. I still have an interview tomorrow afternoon with the Bartlett at UCL in London.

I wanted to thank you and CASA Alumni for giving us so much support during and after our education at Berkeley. During my time in school, I was going back and forth on whether I was even good enough to complete my undergrad degree and really did not think I had what it took to complete the program. It was after the CASA awards in the spring of 2012, when I was surprised to find out that I won a scholarship, that I started to believe in myself. Once that started, I found myself winning other awards and next thing you know I was the speaker at graduation!

I still cannot believe I'm headed to Princeton this fall. I will forever be thankful to you and the rest of the CASA Alumni for believing in me and igniting a fire in me that has gotten me this far. ”

Ivan-Nicholas



## MOU Expands Scholarship Opportunities

Continued

*ByDESIGN Presents* is the organizer and host of the CASA Alumni Scholarships, in collaboration with Dean Jennifer Wolch and her great staff, who make the CED Gallery space available and generously caters the event.

The evening program has two parts, preceded by opening remarks by the ByDESIGN Editorial Team, Dean Wolch and CASA Co-chairs. We then proceed with the program:

**CASA Alumni Scholarships:** This part of the program awards students a variety of scholarships including:

- Martin Del Campo Graduate Scholarship**  
 Del Campo & Maru, San Francisco, CA, Professor, Architecture, CED, UC Berkeley  
*“... a San Francisco architect (for 50 years) whose firm had a hand in some of the region's largest projects. ... Mr. Del Campo had an immigrant's appreciation for the importance of business success.”*
- Bob Esparza Undergraduate Scholarship**  
 A student who received a BA Architecture at CED, UC Berkeley:  
*“Bob Esparza was definitely the guiding force behind CASA in the early days (1971), and served as a liaison between the group and the College very effectively.”*
- Antonia Escobar Memorial Prize, Women in Design Scholarship**  
 Named in Honor of Charles Higuera's grandmother.

**By DESIGN Presents Distinguished Speakers:**  
 A number of persons covered in ByDESIGN have also been guest speakers at the *ByDESIGN Presents* guest speaker program. They include:

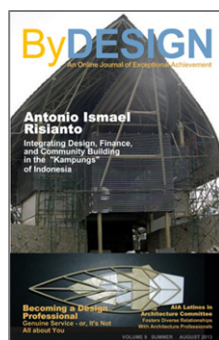
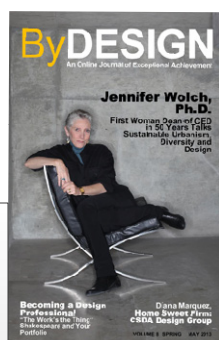
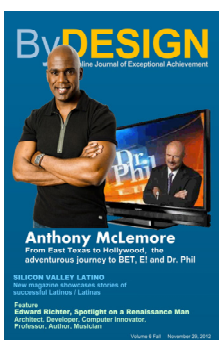
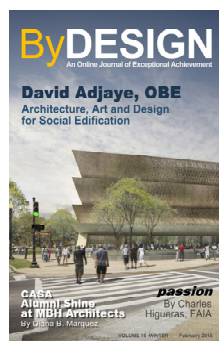
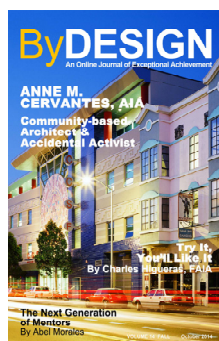
- March 18, 2014**  
 Carlos Perez, Graphic Designer: “The Man Who Drew the Apple Logo”
- April 1, 2015**  
 Edgar Lopez, Architect for the City and County of San Francisco, “The 3 Billion Dollar Man”
- April 1, 2016**  
 Isabel Castilla: Senior Associate, James Corner Field Operations, New York City, “Designing the High Line in New York City”



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## ByDESIGN E-zines

Cover stories published in the last 5 years include various professions: architecture, media, design, television, education, music, students, planning, and syndicated cartoonists from the US, Europe and Asia.



Left to right:  
 Volume 18 2016  
 Volume 19 2016  
 Volume 20 2016  
 Volume 21 2016

Volume 12 2014  
 Volume 13 2014  
 Volume 14 2015  
 Volume 15 2015  
 Volume 16 2015  
 Volume 17 2015

Volume 6 2013  
 Volume 7 2013  
 Volume 8 2013  
 Volume 9 2013  
 Volume 10 2014  
 Volume 11 2014



## The Origin and Outgrowth of the College of Environmental Design Video Collective

By Don Houston



Older alumni will remember a video collective wandering the halls of Wurster during the mid '70's. In those days it was hard to miss anyone connected with video, the equipment was monstrous.

Reel-to-reel tape decks tethered to cameras the size of a large dictionary. The College of Environmental Design (CED) embraced the medium in its infancy.

My first encounter with video happened under the instruction of **Professor Willard Rosenquist** in Visual Design 133. As test subjects, he exposed us to video produced by The Center for Experimental Television located in Berkeley '72-'73.

Those early video experiments were conceptual, juxtaposing similar and dissimilar ideas, concepts and media. They were intentionally attacking preconceived beliefs on what video should convey, how it ought to be presented and what constituted a storyline; and in doing so forced us to suspend our disbelief of their work as meaningful.

Willard's introduction to the Center began my education in visual language. I believe I was always a visual thinker, but lacked tools to communicate my ideas. Working in his studio classroom I corrected the situation by creating light forms, acetate sculptures flooded with colored light captured on film. It was a democratic teaching method, opening the world of art to those handicapped by societal prejudice. I didn't have to emulate the masters. I was free to play. And play I did, so much so, that Willard's methods became deeply embedded sustaining me throughout my life.



But of all the magic Willard had to offer the most significant, in my opinion, entailed collaboration between Rudolph Arnheim and the Center. The performances produced had an unmistakable holistic feel; generated, I believe, by applying Visual Thinking provided by association with Arnheim's ideas. I can't say conclusively what effect the Center and Arnheim intended, but given the fact that the Center's imagery and music followed patterns associated with "gestalt laws of grouping," I have to conclude that their work constituted experimentation in the area of video as medium for gestalt therapy. And, oddly enough I believe it was within this environment that I experienced gestalt.

Experiences at the Center and with Willard whet the appetite for video other than commercial television. At the time, '72-'73, Professors **Jesse Reichel** and **Roselyn Lindheim** introduced video technology to College of Environmental Design (CED). I believe Roselyn's husband owned a television studio and with his help she secured reel-to-reel video machines funded by the National Institute of Mental Health (NIMH). Sometime later another professor, **Clara Cooper Marcus**, also contributed to easing video into the college. Jesse was a painter offering classes in the Social Implications of Technological Change in the department of architecture; Lindheim and Marcus were concerned with the design of therapeutic space. Roselyn and Clara perceived video as a research tool for capture and presentation of user-input in the design process as a means to counteract the designer-knows-best mentality prevalent at the time. They envisioned video technology as a programming methodology to express community voice in urban development projects affecting physical and mental well-being. In the design process, this was an important advance, but it didn't play out quite the way faculty anticipated. When technology reached student hands, the expected and unexpected took place.

“ Roselyn (Lindheim) and Clara (Cooper Marcus) perceived video as a research tool for capture and presentation of user-input in the design process as a means to counteract the designer-knows-best mentality prevalent at the time. ”

### Video taping then . . .



### and now.



### Video editing then . . .



### and now.





## The Origin and Outgrowth of the College of Environment Design Video Collective

Continued

In the early '70's, very few students in CED were interested in video and even fewer still in applying it as a research tool. As a member of BEDSA, Black Environmental Design Student Association, my photographic skills caught the attention of an upper-classmen, **Fred Powel**.

“ It gave voice to community concerns and put designers on notice that any development not inclusive of community participation would be blocked. ”

It was experimental and pushed boundaries. Funded by Kaiser Foundation and produced under Prof. Reichek as an independent study class, Concrete a Fluxus-like conceptual video piece portrayed the building material as something "other than" what it is thought to be.

He recruited me to assist in documenting an African American community's day-school in need of renovation and library space in East Palo Alto, CA. We produced, **The Nairobi Project**, a video presentation named after the school. It gave voice to community concerns and put designers on notice that any development not inclusive of community participation would be blocked. The presentation aligned with faculty expectations and we were awarded funds by Prof. Lindheim for its exhibition at that year's National AIA Convention in Washington, DC entitled Humane Architecture.

On our return the unexpected took place. Five students band together to produce a conceptual video Entitled, Concrete, the performance attacked the perception of the material as static. It visually challenged designer skepticism in the materials ability to be plastic, in motion, have rhythm and be playful.

The presentation consisted of two synced tapes displayed on 15 television monitors documenting the production, transportation, placing and finishing of the material, set to music and photographed in a manner capturing the material as a whole. Even though unexpected, this too was rewarded with funding for presentation at the Student AIA convention in Los Angeles.

What no-one realized at the time was "the genie was out of the bottle." The impact on the production crew was immediate. It welded together the three individuals that would form the video collective called TELEM, Robert Henry, Gale Fields and Don Houston. Two other members Barbara Ryan and Josh Reichek graduated and did not carry on into graduate school.

The question as to why we became a video collective, as far as I know, has never been asked. I think we can speculate on this at a later date.



### The Video Collective called TELEM (1973)

Far Left:  
Don Houston

Left:  
Gale Fields

Far Left:  
Robert Henry

Left:  
Josh Reichek

## SIDE BAR

Don Houston is a Facilities Manager at Mission Community College in Saratoga. He provides support for activities related to the \$450 million dollar bond and capital outlay program, including various programming, design and construction related activities.

He is also known as Cyclops, the purveyor of computer generated art, in a mystical land of "Cyclops, master builder of the ancient land and architectural works of extraordinary magnitude."

### Professional Experience

- Mission Community College
- Kahn & Kahn Associates
- Thurston Design Group
- Thurston Design Group
- Xanthos Community Services
- Radcliff Architects
- University of California Medical Center San Francisco
- Turner Construction Company
- TCL/FIELDS General Contractors
- Architects Hawaii Ltd.
- Kaplan/Mc Laughlin/Diaz

### Project Types

- Educational
- Historic Renovation
- High-rise / Mid-rise
- Commercial Office
- Resort Development
- Medical
- Detention Facilities
- Industrial

### Academic Instruction

Instructor. Facilities Management, UC Extension

Adjunct Faculty: Architecture, West Valley College

Educational Consultant: Graphic/Web Design

### Awards

- Precast/Pre-stress Concrete Inst.
- Builders Choice Award
- Pacific Coast Builders Awards

### Education

- MA Architecture  
University of California, Berkeley
- B.A. Environmental Design.  
University of California, Berkeley

### Don Houston

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West Valley/Mission Community  
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## Resilience in a Time of Despair

By Victor Rivas



On a frigid afternoon twenty-two years ago, I remember running and maneuvering through scattered leafless trees in open desert land with my mother and sister. An Immigration and Customs Enforcement (ICE) helicopter circled above our heads. At five years old the memories are vague but I recall hiding under the naked tree branches and trying to understand the fear and emotion behind my mother's eyes.

This was pre 9/11 when immigration patrol had a lot less men and women, enabling us to reach our crossing destination arranged by the coyote hired by my uncles, a small car repair shop strategically positioned on the border of Mexico and the U.S. A relatively easy and less traumatic crossing than many of the realities of fellow immigrants.

The implications of my limitations in this country as an undocumented person did not come out of the shadows until high school. When my high school peers were planning their graduation trip to Mexico and their first semester in college, I was forced to watch and experience these events vicariously through social medias while I started working to supplement my parent's incomes and start community college, a stigma too often associated with bad decisions and low high school grades.

When I graduated high school in 2007 there was no higher academia support for the undocumented community making acquiring a college diploma nearly impossible. Both of my parents are undocumented and have a middle school education making their ability to help me navigate the college application process and financial aid support unfeasible.

On June 15, 2012 President Obama used his executive power enacting a new policy, Deferred Action for Childhood Arrivals (DACA), an administrative temporary relief from deportation. It created a path to higher education tangible to my community. The purpose of this law is to protect beneficiaries from deportation and offers them a work permit for two years, subject to renewal on a case by case.

I have always been skeptical of DACA for its "deferred" part in the name of the program which is why I refrained from applying for DACA for many years, and the fact that I have had multiple encounters with the law during my young adult life.

While I witnessed the opportunities my sister attained through DACA, with a public policy internship in Washington DC, I also observed some of the 4 million undocumented people that do not qualify for DACA and would be left out like my mother, who sacrificed her entire life working in order to give us the opportunity to dictate our future.



When an opportunity to work for a respected architect in Los Angeles presented itself, I begrudgingly applied for DACA giving up an entire life living under the radar. I was ecstatic when my DACA application was approved, changing my paperless life and giving opportunities I would otherwise miss. As a DACA Architecture student at CED, I have always felt support and community at Berkeley. There is a connection with students in CASA, who are from similar backgrounds, raised in similar machista, dictatorship households; which creates a special bond.

I have never felt marginalized, except for not receiving my "advanced parole" permission to leave the country for academic purposes. I missed the opportunity of a lifetime to travel to Kuwait with my studio because the system is not designed to take expedited requests for study abroad. \$700 later, one cannot escape looking back to when working "legally" was not my reality as it is today. In Trump's America, where racism, xenophobia, and homophobia prevail, millions of DACA recipients may revert back to a time where hiding in the shadows and avoiding deportations might become our new reality. Graduate degrees and career goals might become secondary priority for DACA recipients once again, putting our goals on hold.

The President-elect's administration has created a fear for my family's life not felt in a really long time. Although the undocumented community is up in arms about the changes that may happen come January 20, 2017, and the possibility DACA is eliminated, I am optimistic and have faith I will not have to face the oppression I was brought up in. I have faith in the resilient undocumented community. We will find new methods of surviving and prospering, which our families have done before DACA, now, and after DACA.

“As a DACA Architecture student in CED, I have always felt support and community at Berkeley.”



**About the Author:** Victor Rivas is a student at the College of Environment Design, UC Berkeley. He will receive B.A. Architecture | Sustainable Design in 2017. He is a Coordinator, Berkeley Admissions Ambassador. [vrivas@berkeley.edu](mailto:vrivas@berkeley.edu)



## Architecture Career Day at Venetia Valley K-8 School

By Homer Perez



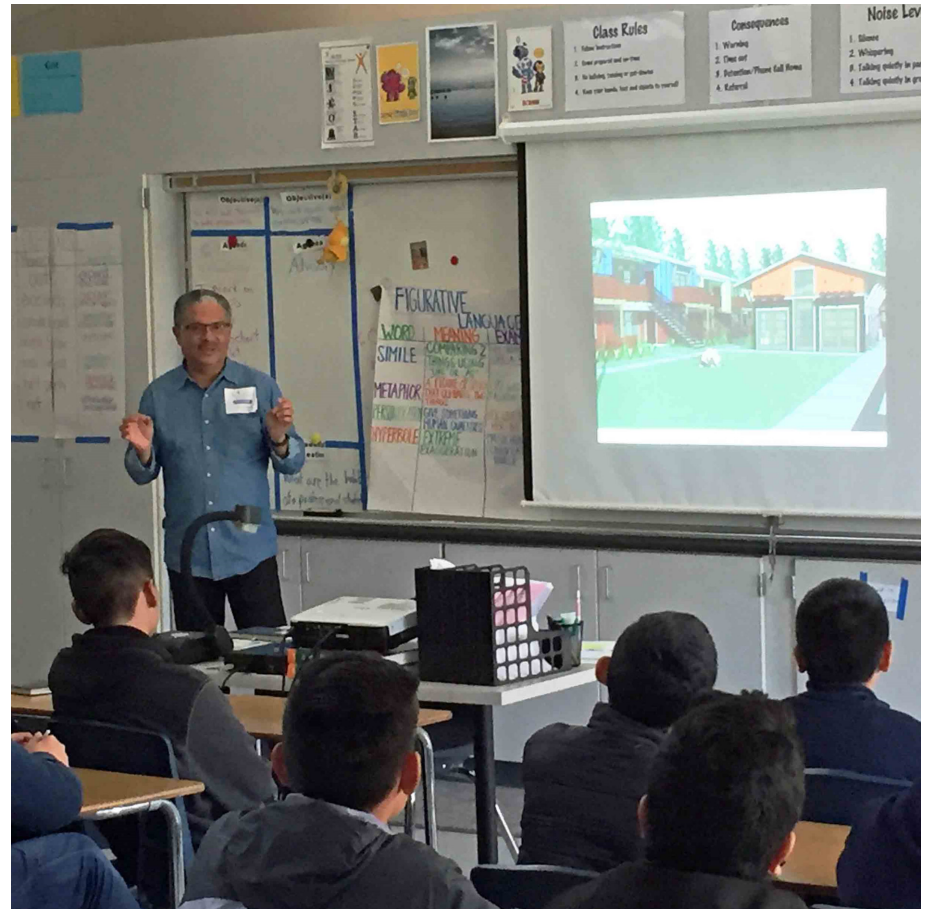
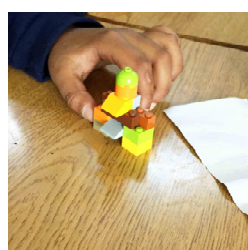
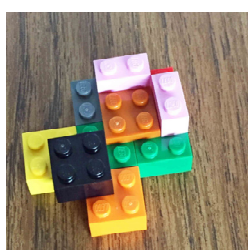
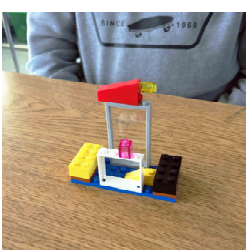
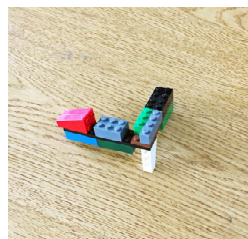
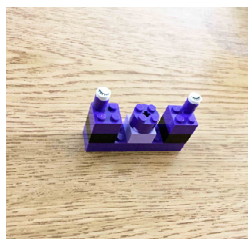
AIA San Francisco Latinos in Architecture (LiASF) is part of a National Diversity Recognition Program. LiASF's goal is to serve and support our local communities, strengthen networks between design professionals and enrich our practices through diverse cultural views by fostering participation in educational, professional and community oriented programs.

Earlier this month, LiA was able to promote the Industry and Profession to a local Junior High School on their Career Day. LiASF was invited by Ms. Tess Lazzarini, the Enrichment Programs Coordinator and the Faculty of Venetia Valley K-8 School in San Rafael, CA to discuss what it means to be an Architect and inspire the Creative Process in their young minds as a Career Path.

According to Ms. Lazzarini, Architect was one of the top careers the students were interested, so we were very thankful to hear that!

Venetia Valley is an AVID, "I Can" University School with the majority of its student body being Latino. Other ethnic groups include Asian, African American, Middle Eastern, Pacific Islanders and Caucasian students. Over 75% of their students receive free and reduced lunch. A large majority of their students will be the first in their families to attend college, some the first to graduate from high school. Going to college is stressed to the students from the moment they enter the building.

Irving Gonzales, AIA, 2015 AIASF Board President, LiASF Member and Principal of G7 Architects in San Francisco, and Myself, Homer Perez, AIA, LEED BD+C and 2016 LiA CoChair represented the Committee and gave 3 presentations to about 60 students on what it means to be an Architect and why we love our careers.



Irving, coming from an Affordable Housing building type, and myself, coming from a Luxury Retail building type, allowed the students to understand the broad exposure of how Architecture contributes to the world today.

One theme we had in common was the process of the design synthesis from the two dimensional into the three dimensional built environment and showed several examples.

The students were all very well behaved, engaged, and intrigued. As the final part of our presentation, we assigned them a design exercise where we would allow each student to take 12 Lego pieces of their own choice and with those random 12 pieces, create a structure or object of from their Creative Imagination.

The results were astounding and inspiring! Not only were the students captivated by the assignment, they did not want to leave to the presentation!

Irving and I felt very reassured that we are in good hands for Our Future Generation's interest in our Industry. We left the school happy and reassured that we influenced some students into pursuing a career in Architecture. We have already been invited and intend to participate, educate, and encourage other students in the future.

**“ The results were astounding and inspiring! Not only were the students captivated by the assignment, they did not want to leave to the presentation! ”**

For more information please contact us at <http://www.aiasf.org/get-involved/committees/latinos-in-architecture> or check us out on Facebook and LinkedIn

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