

ByDESIGN

An Online Journal of Exceptional Achievement

Allison Grace Williams FAIA

Nurturing a
Fertile Design
Culture of
Invention

Morality in
Architecture

ONENESS:
THE ARCHITECTURE
OF SELF

***Six Minutes &
20 Seconds,***
The March for
Our Lives

VOLUME 26 Spring March 2018

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CONTENTS

MEMO 2



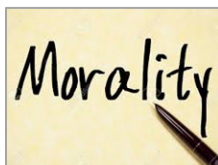
Writing Our Own Book
D. Oswaldo Lopez

CASA Alumni Scholarships 2



ByDESIGN Presents the 8th Annual CASA Alumni Scholarships
College of Environmental Design, UC Berkeley

Perspective 3



Morality in Architecture
Charles Higuera, FAIA

Cover Story 4



Allison Grace Williams FAIA, Nurturing a Fertile Design Culture of Invention
Roy R. Hernández

CASA Alumni at Work 8



ZGF
Ivan Alcantar, Associate AIA

Architecture & Planning 11



Oneness: The Architecture of Self
Joseph Martinez

Community 15



Six Minutes & 20 Seconds: The March for Our Lives, Never Again
Rogelio Roy Hernandez

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Lauren Hernández, Diana Marquez, Michael Hernández
Joseph Martinez, Allison Grace Williams, Isaac Alcantar

ANNOUNCEMENTS

CASA Alumnus Lalo Alcaraz Contributes to Academy Award Winning Film



© Walt Disney Studio Motion Pictures

BD congratulates **Lalo Alcaraz**, the multi-talented syndicated Chicano cartoonist, author, speaker, educator, television consultant and now Academy Award winning consultant for his contributions to the Academy Award winning film 'Coco.'

Coco focuses on the Mexican holiday Day of the Dead, underscoring two intertwined themes: the importance of family and the power of music. Lalo Alcaraz acted as a consultant to the film, lending his Mexican/Chicano perspective to the authenticity of the film's subject matter.

We hear Lalo has already been retained to consult on a second film. Congratulations y Oralé!

The film was directed by Lee Unkrich and Adrian Molina and distributed by Walt Disney Studios Motion Pictures.

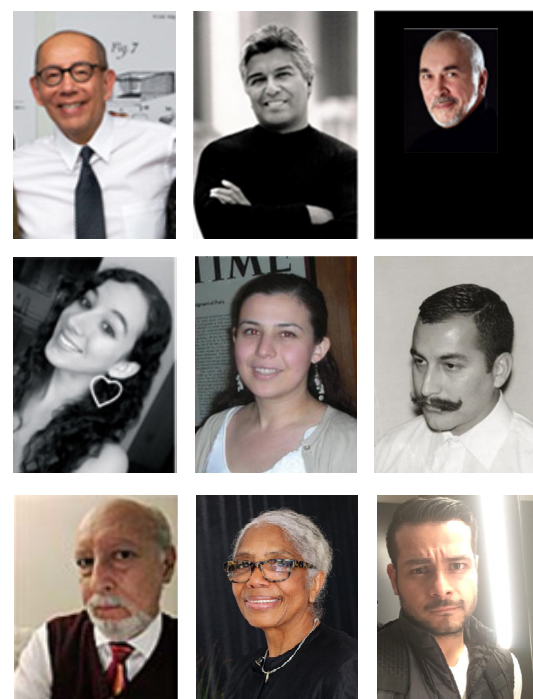
Lalo Alcaraz was featured in BD Vol 18, February 2016, and has contributed his cartoons to numerous issues of BD.



© Michael A. Hernandez

ON THE COVER:

The cover photograph of Allison Grace Williams, principal of AGWms_studio, and one of the most accomplished architects in the US, was shot by Los Angeles-based photographer Michael A. Hernández. The photo was taken March 22, 2018 in San Francisco, CA.



MEMO from the Editor

Writing Our Own Book

By D. Oswaldo Lopez, AIA, LEED GA



Volume 26 March 2018



We are pleased to present the Spring 2018 Edition of ByDesign. In this issue we welcome Allison Grace Williams, FAIA, an architect who has achieved major accomplishments within her chosen profession. Her career trajectory continues to illustrate the example of the amazing stories of success by those who are driven by their passion to succeed.

Additionally, Charles Higuera, FAIA in his Morality in Architecture piece, reminds us of the fine line between practicing within the moral code of ethics, which is a cornerstone of the profession. It is a reminder that as architects we all have a social responsibility to maintain the ethical standards that are key to our profession.

We also feature Joseph Martinez, considered the father of Chicano Architecture, in his article on The Architecture of Self, and who continues his insight to helping us find the spiritual awareness of being. He offers “Viente Dichos” (20 Sayings) of what makes for a fulfilling understanding of being both human, and by extension, an architect for society.

We also present the story on one of our past CASA members in Ivan Alcantar, Associate AIA, whose direction in the field of architecture was directed by a life changing event.

Having survived a mugging and shooting, he has chosen to continue with a new passion in his career as a medical planner for ZGF Architects LLP, where he has found his professional calling in designing for medical facilities. A truly amazing story.

And finally, in his article on national events, Roy Hernandez reflects on one of the most significant social movements of our era, the “March For Our Lives” held in Washington DC.

To quote writer Toni Morrison, as 11 year old Naomi Wadler did in Washington DC: *“If there is a book that you want to read, but it hasn’t been written yet, you must be the one to write it.”* ByDesign was founded on this principle; we look forward to continue writing our “book.”



Allison Grace Williams
Principal
AGWms_studio
San Francisco, CA
March 22, 2018
© Michael A. Hernández

ByDESIGN Presents 8th Annual CASA Alumni Scholarships

April 20, College of Environmental Design, UC Berkeley

ByDESIGN, and our team of cosponsors, will host an inspirational evening of student recognition and distinguished speakers at UC Berkeley’s Wurster Hall. All students, faculty, colleagues and friends are cordially invited.

Scholarships will be awarded to Students of Color/LGBT who have demonstrated an extraordinary commitment to academic achievement and community service. The event will also include two distinguished guest speakers previously featured in ByDESIGN.



ByDESIGN
Volume 19
Spring May 2016



ByDESIGN
Volume 23
Spring May 2017

Sandra Vivanco: Principal A+D, Architecture, Professor of Architecture and Diversity Studies at California College of the Arts. (M Arch, Columbia, BA Arch, CED UC Berkeley).

Joseph P. Martinez, founding partner of Martinez+Cutri, architecture, planning and urban design worldwide (M. Arch., Harvard University, BA, UC San Diego).

Wurster Hall, 9th Floor
UC Berkeley
Dinner & Refreshments
6:00 – 8:00 pm

CASAalumni



Center for
Architecture



The American Institute of Architects



BERKELEY

ENVIRONMENTAL
DESIGN

Morality in Architecture

Charles A. Higuera, FAIA



Morality: principles concerning the distinction between right and wrong or good and bad behavior

There is generally an expectation that as individuals we are guided by moral purpose, and by extension our professional lives should align.

It's been debated about capitalism whether business has morality or simply do whatever is necessary (allowed within the law) to advance its financial interest. Morality in the practice of architecture is, I would submit, unavoidable owing to its impact in the built environment. It presents both challenge and opportunity, as when choosing to work at certain firms. It compels mindfulness on the clients and projects with which you'd wish to be involved. In the choices you make, you define yourself. It becomes your professional identity.

Philip Johnson once declared "Architects are pretty much high-class whores. We can turn down projects the way they can turn down some clients, but we've both got to say yes to someone if we want to stay in business." In seeking to sustain his relevance and notoriety as a star-architect many of his quotes were purposely self-reflective, acerbic and/or tongue-in-cheek. Nonetheless his unabashed and pointed observations served to arouse sentiment and opinion in the design community on the role and responsibilities of architects.

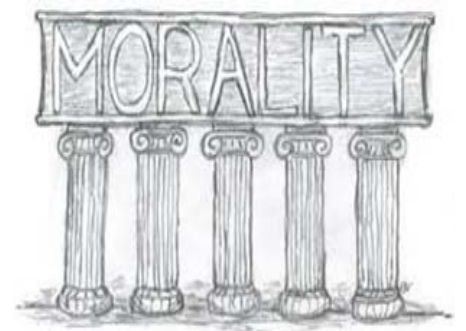
"What, after all, is the role of an architect? Is he supposed to build only monuments? Is he supposed to work only for clients? Is social consciousness not part of the architect's duty? That's what I took as my challenge," stated by Balkrishna Doshi, 2018 Pritzker Prize winner.

The American Institute of Architects states in the preamble to its Code of Ethics: "Members of The American Institute of Architects are dedicated to the highest standards of professionalism, integrity, and competence."

It is on the whole a useful set of guidelines for ensuring those standards, and allows for members to apply their particular morality to how they practice.

Zaha Hadid, Hon. FAIA was called out several years ago by NY Times architecture critic Paul Goldberger when she declined from speaking against the exploitative practices used to construct the stadium she designed for the FIFA World Cup Qatar 2022 competition. Goldberger wrote: "No one forces an architect to accept a job that carries with it a serious ethical compromise."

The group Architects/Designer/Planners for Social Responsibility (ADPSR) fills the ostensible vacuum left by the AIA in not encouraging social consciousness and responsibility within its Code. The ADPSR is especially focused on the matter of incarceration in the US. It is plainly a topic that should be of great concern to us all.



In October 2013, the incarceration rate of the United States of America was the highest in the world, at 716 per 100,000 of the national population. While the United States represents about 4.4 percent of the world's population, it houses around 22 percent of the world's prisoners. (source: Wikipedia - United States Incarceration Rate). To their credit, the ADPSR has not shied away from urging the AIA to urge its members to not seek to design controversial projects such as prisons' solitary confinement and execution-death chambers, and in more recent time, the Trump Border Wall.

I would hope during your time as a student at Cal that you avail yourself of Berkeley's historic distinction as a renowned center of social justice advocacy and become informed or otherwise involved in any issue you find morally compelling. Certainly to support worthy causes, but as well to evolve your capacity for empathy and awareness of local and global issues.

Design professionals who seek to be aware of society's issues in all respects are by definition more intellectually curious, and therefore much more likely to be dexterous in their critical thinking, especially as they approach design problems.

As you pursue a career, and post-graduation, you will need to be especially clear about what moves you and what you want to accomplish as a design professional.

“ What, after all, is the role of an architect? Is he supposed to build only monuments? Is he supposed to work only for clients? Is social consciousness not part of the architect's duty? That's what I took as my challenge. ”

Balkrishna Doshi
2018 Pritzker Prize winner

Seek mentors with whom you share both professional values and moral convictions, and challenge your own thinking along the way to define your path. This is a process of self-discovery and it will change with your life's experiences, but so long as you are continuously examining and oriented by your internal compass, a.k.a. your morality, you will not likely lose your way.

"Believe nothing no matter where you read it, or who said it, no matter if I have said it, unless it agrees with your own reason and common sense."

Buddha.

COVER STORY: Allison Grace Williams, FAIA

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a quarterly e-zine

Volume 26

March 2018

Nurturing a Fertile Design Culture of Invention

Roy Rogelio Hernández, Photography Michael A. Hernández



"People think that design is styling. Design is not style. It's not about giving shape to the shell and not giving a damn about the guts. Good design is a renaissance attitude that combines technology, cognitive science, human need and beauty to produce something that the world didn't know it was missing."

Paola Antonelli

ByDESIGN is privileged to share our conversation with Allison Grace Williams, an architect with an illustrious career. Williams is the personification of a renaissance woman: artist, designer, and architect who has produced an impressive body of work displaying "an artful approach to the built environment."

[Tell us a little about your background?](#)

I was born in Cleveland, Ohio. My father was an urban planner (and closet architect and artist) my mother is a journalist (and was a radio editorialist in Cleveland). I am #2 of 4 daughters. Our family moved to Oakland CA in a career move for my father in the mid-sixties. We are a closely-knit family. All of my sisters went away from home for college and graduate school. Other than one year in Cambridge, I have never had a permanent address outside of the bay area, but whenever I could, I would travel somewhere, usually far away, so by the time I started to practice architecture I was seasoned.

I met my late husband (a planner and economic development guru) 1985 while an Associate with SOM designing projects in San Jose, where he was with the Redevelopment Agency. I have 2 twenty-something sons...they are my best and most important projects, are still under construction.

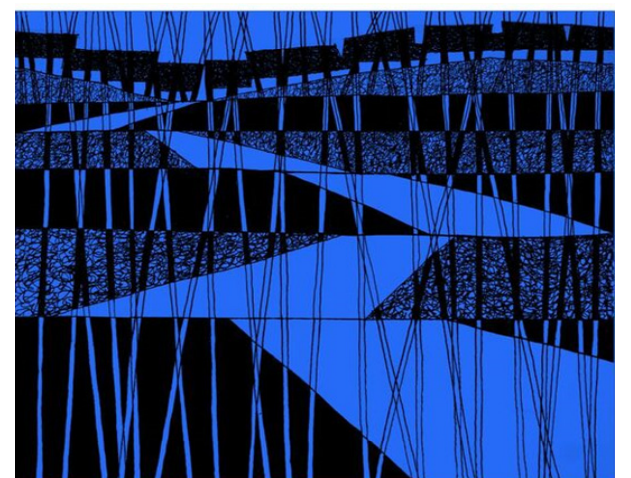
[Art came first, but you ultimately became an architect. What prompted that choice?](#)

In art school I gravitated toward printmaking... zinc plate etching... a very process driven medium, and because of that, one could test how intentional deviation could disrupt the outcome.

“ At Kroeber Hall I studied with Felix Ruvolo, Elmer Bischoff and few other bold abstract painters of that time. I was just 17, and in the background, People's Park, The Black Panther Movement, Vietnam, Cambodia were animating my education and life politically. ”



Drawings by Williams, 2017



Out of the Woods, (Pen and ink on Strathmore)

But art was quite solitary, too private an audience, disconnected from engagement and contribution by itself, with no way to know if it was successful, it was too subjective.

I was drawn to architecture as a process, a process of design, intentional interaction with others, as a tool for discovery and the craft as an opportunity for an artful approach to the built environment.

[You have attended world-class universities, UC Berkeley and Harvard GSD. How did the two institutions compare and how did those experiences influence your career?](#)

I earned my MArch and B.A. in the Practice of Art at the University of California, Berkeley.

At Kroeber Hall I studied with Felix Ruvolo, Elmer Bischoff and few other bold abstract painters of that time. I was just 17, and in the background, People's Park, The Black Panther Movement, Vietnam, Cambodia were animating my education and life politically.

There were other art students with incredible talent and commitment to art, to being artists, which I finally discovered I did not possess, but drawing had always been part of my life growing up, taking summer art courses, learning from my father who was an amazing watercolorist, always using my hands, building things, taking things apart. But I could not figure out how art, for me would be an engaged, productive or satisfying life/profession.

Just across the path on campus was Wurster Hall, the Architecture Department,much closer than Harvard or Yale. Ultimately I chose Berkeley for my Masters studies as at the time it was ranked the #1 graduate school for architecture! That was largely because of its pioneering design pedagogy around environmental concerns, energy conservation and social factors...



Allison Grace Williams
AGWms_studio, San Francisco, CA
March 22, 2018

© 2018 Michael A. Hernández

COVER STORY:

Allison Grace Williams, FAIA

Nurturing a Fertile Design Culture of Invention

Continued

That was in the '70's. I spent 99% of my time in studio design courses rather than seminars. Strong influence of the likes of Sim Van Ryn, Christopher Alexander, Carl Anthony and others surrounded us.

My first summer job was an internship at SOM in San Francisco.

After about 10 years of practicing architecture I was awarded a Loeb Fellowship at Harvard GSD, and an NEA Grant. As I look back, it took some guts to step away from SOM to take that year away at Harvard, but without doubt, it enriched, amplified everything....taking a strong practical base and infusing design theory, history, philosophy....hardwiring it all together. It was an amazing year that I believe changed my life, the arc of my career and formalized my education: art and architecture....architecture as art. It made my professional world bigger.

Your professional trajectory included leadership positions at world class design firms like SOM and Perkins+Will. What would you consider your most significant accomplishments?

From the start, I chose the large-firm arena because I enjoyed the scale and complexity of the work, the talent, resources, and team-based, interdisciplinary practice. I am extremely proud of my portfolio and professional accomplishments. But *beyond* the portfolio itself, and as *important* as the portfolio, is the context in which the portfolio was accomplished. I was not constantly attentive or mindful of the package I was in, and in that context not preoccupied with how unusual I was.....and I am grateful for that. I was just myself, persistent, and I was just practicing architecture passionately, like every one else around me at the time. I was genuine and comfortable in my skin.

In terms of specific projects, The August Wilson Center in Pittsburgh PA and Princess Nora Abdulrahman University for Women would be my two most notable accomplishments.

“ It was an amazing year that I believe changed my life, the arc of my career and formalized my education: art and architecture.... architecture as art. It made my professional world bigger. ”

You have recently created a new professional platform. What prompted this and what will your new business model consist of?

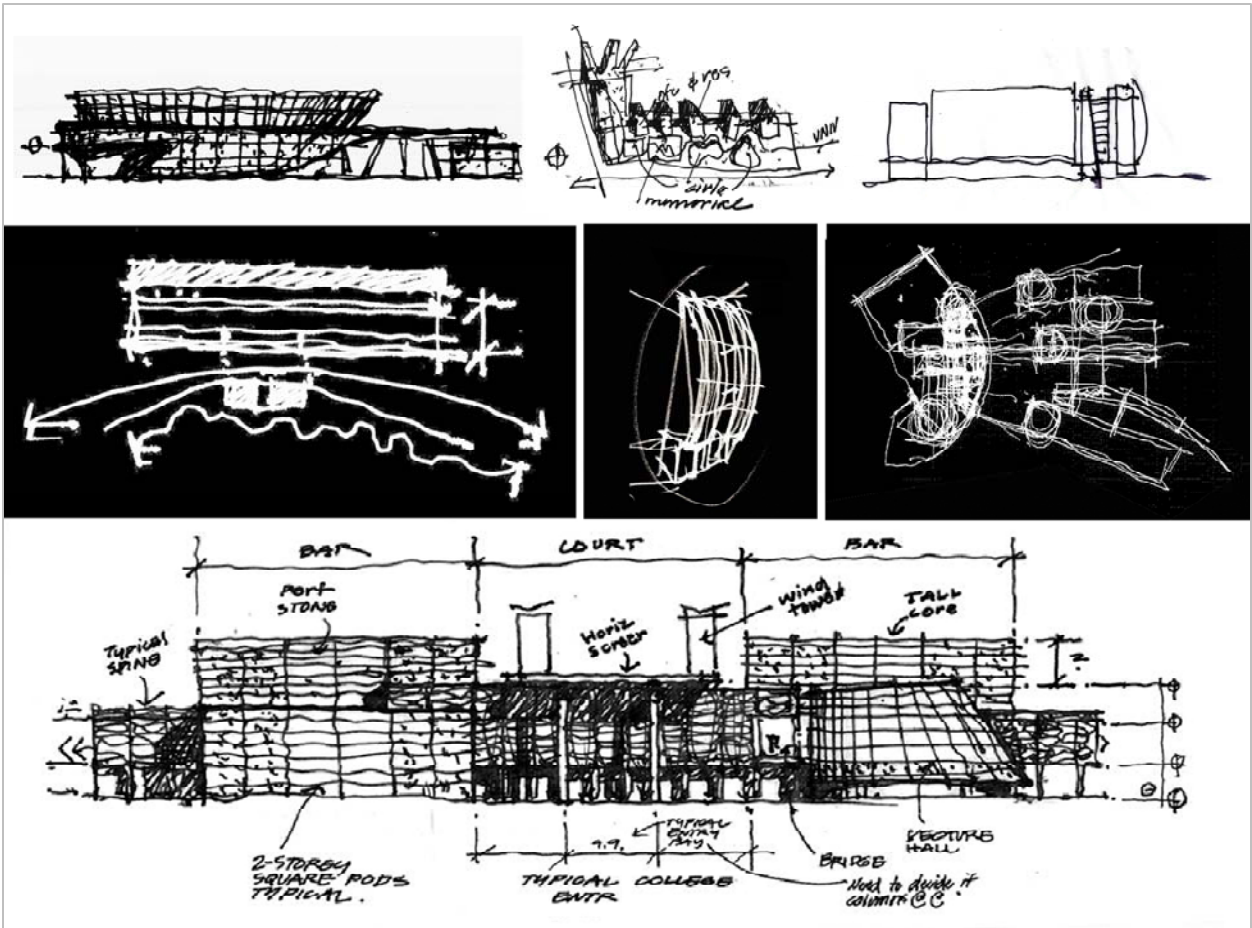
The routine of *processing* buildings, fast, profitably frequently outweighs a firms' commitment to nurturing a fertile design culture of invention. In a practice where these factors, these poles, are constantly out of balance, being an architect is more like dragging around a ball and chain and not so much fun anymore.

I really admire several firms, of small to medium size, regional firms, who have gotten the balance right, and are committed to an intense design

culture and to clear principles that guide their practices. They use design as a tool, a process, and are driven by a clear mission, and preserve space for design from the beginning all the way through Even in accelerated schedules they manage to maintain a high advocacy for design with their clients and their clients return or are attracted, because they see the value in the art of architecture, the intellect of it, not just the industry of it.

No question the profession has changed, but importantly, so have I. Working less time, with greater satisfaction, and recalibrating what I value most is now a critical par of the equation.

So, in 2017, I established **AGWms_studio**, a tiny consulting practice at the intersection of architecture and art. The studio allows me to engage just a few clients interested in collaborating to discover provocative, productive ideas and explore authentic, artful narrative in their work in the built environment and to keep the design conversation on the table.



Various Conceptual sketches. By Williams © 2017

COVER STORY:

Allison Grace Williams, FAIA

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Volume 26

March 2018

Nurturing a Fertile Design Culture of Invention

Continued

My clients include developers, institutions, and perhaps other architects and designers, in pursuits at all stages and scales. Definitely still in a formative stage, it's a framework to stay curious and relevant at this point in my career. I like the unpredictability of where it might lead...contentment is a goal.

[In your considerable experience, how has the architectural profession changed in general, and more specifically, for women/women of color?](#)

Despite that the schools are often turning out 50% women, very few who are choosing the large firm format and very few are staying to claim leadership as I did.

Gladly we see more people of color, more women of color choosing a design education, entering the profession, and coming together at events such as Black in Design, at Harvard GSD. Their contribution amplified by genuine, personal experiences. Many are getting joint degrees pairing their design educations with urban design and planning disciplines, toward policy and focus on socially and environmentally triggered issues.

Environmental and social concerns were always central responsibilities of this profession but today we address social justice specifically in a much braver, aggressive up front way now because we see, and can demonstrate that design impacts outcomes indirectly and very directly. More black architects and architects of color are taking leadership in these areas by founding principled firms focused on inner city restructuring, justice, affordable housing for example.

[Your creative roots were in art. Can you comment on the synthesis of creativity and art through the design process, and how that informed and/or formed your design solutions?](#)

I've mostly worked on large projects and urban design proposals in urban places. My practical training began at MBT (McCue Boone Tomsick) learning to solve the design problem presented by the program and site. I worked there for 3 years, took the licensing exam and passed, and then went to SOM. In many ways it was an extension of my graduate education. It introduced a methodology around a timeless aesthetic and its roots in technology. It was about the rigor, the discipline, the iterative process of exploration, a reductive and frequently technical interdisciplinary approach that distinguished that learning environment. Tangled up in all of that though, is raw instinct, gut, invention, values, beliefs, nuance and things hard to quantify, measure, predict. It is still today very much the way I think about design. In practice, authentic integration at the core is fundamental to design excellence. I feel that the best work, my best work bridges between and straddles design rigor.....cultural/societal/environmental value and advocacy...and expression.

I will always crave this. I'd rather draw than talk, do than teach. I will always crave this... Teaching and practicing are linked.

The August Wilson Center, Pittsburgh PA
[Design Competition won by Williams, while Design Principal with Ai \(Perkins+Will\)](#)

65,000 GSF Completion 2010
Photographer: James Steinkamp



COVER STORY:

Allison Grace Williams, FAIA

Nurturing a Fertile Design Culture of Invention

Continued

Who are the architects or artists that inspired you the most in your career?

Le Corbusier, Louis Kahn, Robert Motherwell, Aaron Douglas..... Volumes of space and form in 2D and 3D, light and daylight as a medium, experimentation and innovation with materials, bold deliberate color, big contrast.

What advice would you give students studying design or those aspiring to become architects?

As the profession of architecture is respected beyond designing buildings and the value of design becomes increasingly understood, the spectrum that attracts people, young people to architecture is broadening and that diversity is good for the profession. A design education is a set of tools for defining problems as much as solving problems. It is a lens through which to understand history, society, politics, the environment ... by tracking what role the built environment played in structuring, accommodating or diminishing the quality of our cities and our lifestyles. Then focusing it forward with advocacy for a well-designed future. Build something. Frame something.



Princess Nora Abdulrahman University for Women
Health Science and Research Campus
Riyad, Saudi Arabia
By William while Design Principal with Perkins+Will

2.8M GSF,
Completion 2012
Photographer: Bill Lyons

The built environment is architecture. It is buildings, shelter, places of memory and tradition, it is the fabric of cities, and it is a resilient organism, a social and political statement.

We can't design beautiful things in a vacuum apart from everything else. The craft, precision and intelligence, and the narrative of the work have been most important to me and the critical satisfaction is in realizing the work, physically, seeing it built, seeing others inhabit it, learning from it, raising the bar. I care deeply about actual outcomes, and critiquing, analyzing or hands-off directing of work is less gratifying than physically doing it, hands-on, committing to a point of view, fully engaged.

So my best advice is to find out what curiosity, what advocacy drives you, what passion is in your gut, what you bring to it. Nurture it, and give it impact.

Aristotle said: "We are what we repeatedly do. Excellence then, is not an act, but a habit."

Excellence is clearly a habit Allison Williams has sustained throughout her professional career.



Princess Nora Abdulrahman University for Women
Health Science and Research Campus
Photographer: Bill Lyons



Princess Nora Abdulrahman University for Women
Health Science and Research Campus
Photographer: Bill Lyons

SIDE BAR

Allison Grace Williams, FAIA

Architect / Provocative Design Consultant

AGWms_studio

Allison Grace Williams is an, architect, urban designer and....artist. Her international portfolio of civic, cultural and research buildings and places is an inventive, inspiring narrative that connects culture, technology and the environment and conveys the values and traditions of audience and place. Thus far, in her 35-years in practice, Allison led design studios in San Francisco as a Senior Associate Partner with SOM, a Design Principal and Director of Design at Perkins+Will, and Director of Design of AECOM's Western Region. Her celebrated career includes design awards from Progressive Architecture, AIA Honor Awards and recognitions, and multiple GSA Design Excellence Commissions, in addition to other significant acknowledgments for design, exhibitions and honors and board appointments.

In 2017 Williams established AGWms_studio, a consulting practice at the intersection of architecture and art. The studio leverages her design instincts and successes to engage clients collaboratively to discover provocative, productive big picture ideas and embed authentic, artful narrative in their work in the built environment. Her clients include developers, institutions, and other architects and designers, in pursuits at all stages and scales.

Williams has also returned to drawing and is working in pen and ink on Strathmore, informed with bold color.

Allison Grace Williams FAIA
Architect | Urban Designer | Artist
www.agwms.com

Professional Experience

AGWms_studio, Principal,
2017 - present

AECOM, Vice President and
Director of Design, Western
Region, 2013- 2016

Perkins+Will (merged with Ai)
Principal and Design Director,
1997 - 2012

Skidmore Owings & Merrill
Associate Partner in Design,
1980 - 1997

McCue Boone Tomick (MBT)
Senior Designer, 1976 - 1980

Notables

Keynote Speaker 2018
Hop Scotch Design Festival
Raleigh, NC

Keynote Speaker 2018
Portland Industry Forum
Portland OR

London Festival
of Architecture - 2017
Changing Culture International
Exhibition
Celebrating Influential Black
Architects
London, UK

Chouteau Greenway -
International Design
Competition Juror - 2018
St. Louis, Missouri

Architecture at Zero - SFSU
Romberg Center, Tiburon
International Design
Competition Juror - 2018
Sponsored by the AIA and
PG&E

Education

MArch – 1976
CED UC Berkeley

BA Practice of Art – 1972
UC Berkeley

Loeb Fellow – 1987
Harvard GSD

Fellowship – 1997
American Institute of Architects

Branner Travelling Fellow - 1976

World War One Memorial,
Washington DC
International Design Competition
Juror – 2016

AIA Design Awards Juror
▪ Washington DC Chapter - 2017
▪ Portland Chapter - 2017
▪ Kansas - Central Regional
States - 2016
▪ Tennessee - 2016

Stanford University
Adjunct Lecturer
Department of Architecture
2013 - present

Harvard University
Graduate School of Design
Visiting Committee Chair
2013 - present

Yale University
Paul Rudolph Lecture - 2016

Distinguished Alumnus,
Architecture - 2015
University of California
College of Environmental Design

a to Zaha: 26 Women Who
Changed Architecture
Architizer News, 2016



1



2



3



4



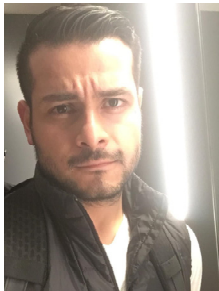
5

- 1. United States Port of Entry**, Calexico CA
A GSA Design Excellence Commission
Awarded to Allison G. Williams, Lead Designer
By Williams while Design Principal with Perkins+Will)
Design Completion 2012, 251,000 GSF
Under Construction, Phase I-2019, Phase II - 2021
- 2. Center for Research Excellence and Technological Enterprise (CREATE)**,
Singapore
Design Competition won by Williams while Design Principal with Perkins+Will
800,000 GSF, Completion 2011
Photographer: Tim Griffith
- 3. San Francisco Federal Savings and Loan Headquarters** (Now Citibank)
San Francisco CA
By Williams while Associate Principal in Design with SOM
280,000 GSF, Completion 1988
Photographer: Jane Lidz
- 4. Freddie Mac Headquarters**, Phase IV, McLean VA
By Williams while Design Principal with Ai
400,000 GSF, Completion 2003
- 5. San Francisco International Airport**
Senior Designer, Williams while Associate Partner in Design with SOM

CASAalumni at Work

Graduates Pursue Their Dreams

Isaac Alcantar, Associate AIA



Upon graduating from UC Berkeley in May 2012, I moved back to San Diego, CA to work for a small residential architecture firm, Manuel Oncina Architects. At MOA, I wore multiple hats helping the principal architect with drafting, sketching, model making, RFPs, submittals, material selection, field verifications, and more.

Though I loved what I was learning and experiencing at MOA, I knew I wanted to do something different; work on bigger-scale projects. I applied to a one-year internship at Kaiser Permanente in Oakland, CA in the National Facilities Planning & Design group. As an intern in healthcare planning and design, I learned a complete different aspect of architecture, something I was unaware of in architecture school. Healthcare facilities are so complex and specialized, it really requires strong detailed technicality in order to excel. My one-year internship eventually became my full time job as a Medical Planner & Designer. In the midst of my internship, I experienced a traumatic incident, I was mugged and shot, an event that changed my life and my career passion. The gunshot affected my sciatic nerve, resulting in loss of mobility and sensation of my right leg. This incident brought me closer to my career in that I would not only plan these spaces, I

was also a patient using these facilities.

How I got my job:

As a medical planner with Kaiser Permanente (KP), I was able to participate in the development of design tools to promote design excellence, brand consistency, and operational efficiency across the hundreds of facilities within the KP portfolio.

Cliff Moser, Director of Design, pushed me to be a licensed architect, which I couldn't do at KP because NCARB did not recognize this company as an architecture firm to document IDP/AXP hours. He then introduced me to some of his colleagues within the healthcare community. I visited various firms to meet his colleagues in Los Angeles and Portland, Oregon. One firm that caught my eye was ZGF Architects, LLP. (ZGF), a design firm known for pediatrics design and cancer centers.



ZGF Architects
515 S Flower St #3700, Los Angeles, CA 90071
<https://www.zgf.com>
All images © ZGF Architects



City of Hope Duarte Outpatient Clinic



Providence Saint Joseph Medical Center Emergency Department Expansion

Isaac Alcántar
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515 South Flower Street, Suite 3700
Los Angeles, CA 90071

BA Arch 2012
College of Environmental Design, UC Berkeley
CASA Alumni

CASAalumni at Work

Graduates Pursue Their Dreams

Isaac Alcantar, Associate AIA

I was elated to know I caught the eye of Jhiah Chang and Janet Pangman, both Principals and Medical Planners at ZGF. A few days after meeting them and sharing my work at KP, I received an offer letter to join their healthcare team.

My roles and responsibilities: Since joining ZGF, I have worked to identify and integrate stakeholder requirements to shape strategic project deliverables for clients, including the following:

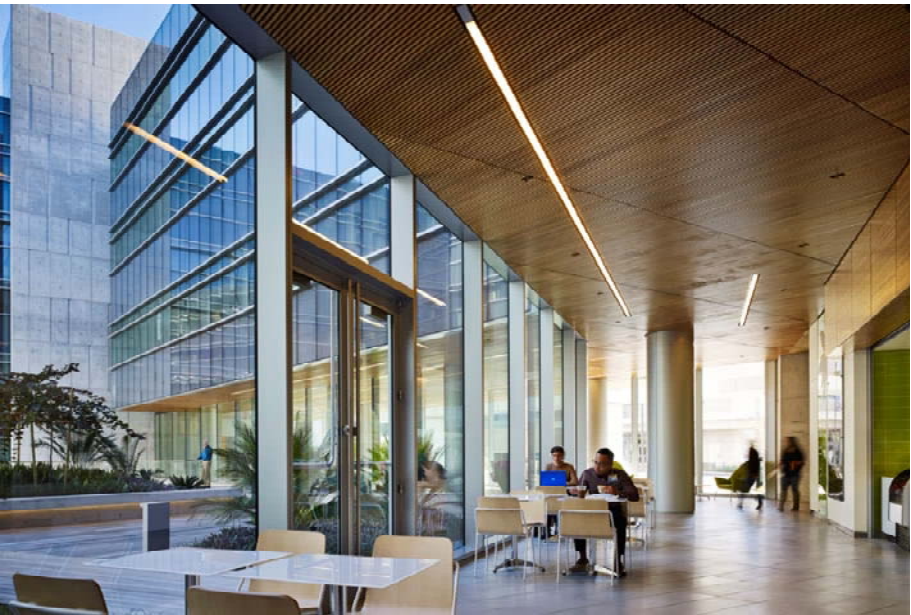
- UCSD, Altman Clinical and Translational Research Institute**
My role in this new 358,346 SF building was to plan a 6,000 SF MRI suite that was added to the program during the midst of construction, it provided multiple challenges due to the size of the MRI equipment and the site complexity.
- Children's Hospital Los Angeles McAlister 6th Floor Outpatient Rehabilitation & Motion Lab**
My responsibilities for this 17,900 SF TI project ranged from programming and planning to submittals and RFIs. I learned to maintain a strong relationship with the Office of Statewide Health Planning and Development (OSHPD) through multiple plan checks and meetings to discuss existing conditions of the hospital.

- University of Southern California Roski Eye Institute**
I was in charge of the construction documentation for this 9,329 SF TI project, maintaining a close relationship with the contractor and consultants on board.
- Cedars-Sinai Urgent Care and Outpatient Clinics**
My involvement in this 32,000 SF interiors project involved early stages of programming and planning room by room and detailing in the documentation phases.
- City of Hope Duarte Outpatient Clinic**
This 359,200 SF project had a large team working on it, my responsibility was to program and plan the various Imaging Modalities, Women's Clinics and Imaging, Pediatrics Infusion, and Clinical Molecular Diagnostic Lab.

What I like most about my job:
I can share the many things I like about my job, but the most important is that rewarding feeling when seeing a built project you planned and programmed on an excel sheet and drew a thousand times on Revit. That building you once envisioned is now going to help heal hundreds and thousands of sick patients that visit these facilities.



1



2



3



4

1: UCSD, Altman Clinical & Translational Research Institute
2: UCSD, Altman Clinical & Translational Research Institute
3: UCSD, Altman Clinical & Translational Research Institute
4: Cedars-Sinai Urgent Care & Outpatient Clinic

ZGF is an architectural firm with offices in Portland, Seattle, Los Angeles, Washington D.C., New York, and Vancouver, Canada. Founded in 1942, the firm was listed as the #4 architectural firm in the US by Building Design+Construction in 2011 and #9 firm by Architect. In 2016 Architect named ZGF the #1 architecture firm in the country, citing the organization's dedication to sustainability as a major deciding factor. Between the company's five offices in the US and Canada, they employ 600+ employees.

Oneness: The Architecture of Self

Joseph Martinez, Architect



In the pursuit of Oneness¹, it's articulation and narrative has always been succinct. In art and architecture, for example: "Less is More" (Mies), "Form follows Function" (Sullivan), and "A House is a Machine for Living" (Le Corbusier) were all crafted during International Style; and from the Modern Period, it was "Every building must have its own soul" (Kahn), and "I Believe in God, only I spell it Nature" (Wright).

150 years earlier, during the period of the European Enlightenment, it was "Architecture is Frozen Music" (Goethe) or "Genius is Patience" (Newton); and 500 years prior, from the Italian Renaissance, recall "I saw the angel in the marble and carved until I set him free" (Michelangelo), and, "Simplicity is the Ultimate Sophistication" (da Vinci). Collectively, more than anything else, these inspiring art and/or architectural slogans frame, in part, a singular-perspective (e.g., thought/idea/theme) with clarity and complexity. Conversely, by amplifying a singular-perspective with non-categorical attributes, the slogan attains greater, multi-dimensional density. This can be demonstrated, for instance, in the profound words of the modernist, Mexican Architect, Luis Barragan: "I think the ideal space must contain elements of magic, serenity, sorcery, and mystery."

Likewise, the conceptualization and internal structure of Oneness can be more fully understood in other milieu, in particular the Japanese Haiku Poem², the Chicano Cuento/Acto³, or the contemporary American Diamante Poem⁴. The brevity of these three forms of expression mandate rigorous word selection, nuanced meaning, and a clarity of thought in order to advance a poignant story.

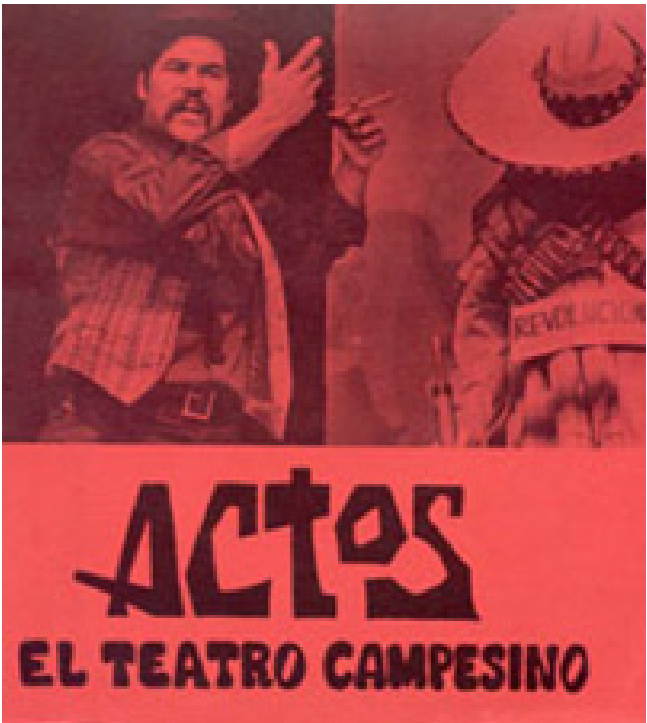
Likewise, inherent to their structure is the quick and robust "punch line" -- it is not a long, dragged out novel! Further, their structure mandates the full range, broad spectrum, of the concept. For example, in the 7-line Diamante, the first word is always a single word, noun or pronoun (e.g., "hot") and the final line is a single word, a noun, its opposite (e.g., "cold"); the five lines in between, are adjectives describing both single nouns, participles describing adjectives, with the fourth line either a transitional phrase or four nouns (e.g., "bright days, dark nights").

“ Likewise, the conceptualization and internal structure of Oneness can be more fully understood in other milieu, in particular the Japanese Haiku Poem, the Chicano Cuento/Acto, or the contemporary American Diamante Poem. ”

More to the point, the broad spectrum, full range of Oneness can be seen from another venue, in particular, the individual as an artist-engineer-scientist (e.g., Italian Renaissance Man, Da Vinci), as an artist-designer-architect (e.g., European Bauhaus or Le Corbusier), and, as a diplomat-inventor-scientist (e.g., USA Revolutionaries / Thomas Jefferson or Benjamin Franklin).

In ancient America, the writings of Chilam Balam, a priest-prophet-author, depicted important traditional knowledge (e.g., medicine, astronomy, mythology, agricultural almanacs) of the Maya.

For Chicanos of the mid 1960s, professionally and personally, the beginnings of "El Movimiento" provided an opportunity to be a "player" in mainstream America, as well as maintain and cultivate cultural values, self-determination, and upward mobility. No longer strapped to the prevailing taste/style/notion of the day, now it's the inclusion of certain ancient principles (e.g., sustainability, ecology, water management, exuberant aesthetics) of the Americas synthesized with contemporary necessities to advance a holistic agenda across multiple fields and/or venues.



Oneness: The Architecture of Self

Joseph Martinez, Architect

Viente Dichos⁵: 20 Sayings

In 2050, the U.S. population will be 53% non-Anglo, and further, the Latino population will increase from 42 million to nearly 100 million. Here's what I know: After more than 50 years of Chicano Activism, 45 years in the practice of architecture/urbanism, and 12 years in academia, herein are my Viente Dichos, 20 thoughts, for young Chicano practitioners, as well as others, on a holistic lifestyle at the beginning of the 21st century. Moreover, everyone has the opportunity to think, focus, reflect, and act. Find your own absolute truth: become a community-activist/entrepreneur/cultural-scholar!

1. Iconic Architecture: At the beginning of your career, visit every work of architecture you truly admire...it will change your life forever.

2. Richness and Complexity: Conceive your thoughts in the most abstract ways, then articulate them with clarity and elegance.

3. Contemplation: Before committing pencil-to-paper, express yourself verbally, word selection will clarify your design intentions--practice your final presentation on the first day.

4. Authenticity: We have the responsibility to pass on to future generations valuable monuments with all the richness of their authenticity.

5. Humor, Food and Praise: They are the three nymphs of successful negotiations.

6. Client: Nurture their growth and in turn they will cherish your work of architecture.

7. Good Morning: First things, say "good morning" to everyone...your spirit will feel better the entire day.

8. Preparation: Drill deep, you might discover something extraordinary.
9. Knowledge: It is the great equalizer, it gives you immense power.

10. Family and Culture: It is who you are and it is who you should love.

11. Role Model: Share your shadow so others can follow the light too.

12. Spirituality: It is elusive and complex, it's the DNA of Oneness.

13. Passion: Make it the essence of your being.

14. Place: It is where Serenity kisses Light.

15. Beauty: It is in the eye of the beholder, but aesthetics has its own rigorous logic.

16. Mathematics: The language of mathematics is pure logic.

17. Wisdom: You might possess a vast amount of knowledge and have access to Big Data, but are your conversations filled with Wisdom?

18. Light: To capture light as a physical and cerebral phenomena, approach Oneness in all 11-dimensions of time-space.

19. Water: All civilizations can agree on at least one thing, water is life.

20. Zero and Infinity. Zero never really understood its origins -- this occurred just prior to the Mayan deities of Water (Chaac) and Light (Kichigonai) kissing, this changed everything for eternity.

Iconic Architecture: A UNESCO World Heritage Site, **Norte Dame du Haut, Ronchamp, France (1954)** -- is a masterful work of architecture: re-constructed three different times, the mystery and magic of the interior space is expressed in numerous ways. It is the manipulation of built form by the light - - truncated walls filled with stones, a knife edged corner, a floating/suspended roof, randomly placed apertures, etc. -- which becomes imbedded in ones memory for eternity

Richness & Complexity: UNESCO World Heritage Site, **Villa Savoye (1928), France** -- exudes invention and creativity beyond the five principles of the International Style, its magic is revealed by sophisticated construction detailing



Oneness: The Architecture of Self

Joseph Martinez, Architect

Place: The central courtyard at The Salk Institute for Biological Studies (1967), San Diego, CA -- is the place of ultimate serenity and mystery, its architecture is ancient and timeless.



Mathematics and Zero-Infinity: A UNESCO World Heritage Site, The pyramids at Chichen Itza (c. AD 600), Mexico, and in particular, the Temple of Kulkulkan, is an astronomical calendar and a temple, but likewise is a mysterious space-time clock calibrated to the four cardinal points of magic, serenity, sorcery and mystery.



Family and Culture: A UNESCO World Heritage Site, The (plaza) Jardin Principal de San Miguel de Allende (pre 1540), Mexico -- possesses all the human-scale attributes of serenity and village charm, and more importantly, is steeped in sacred ritual and tradition.



Light and Water: A UNESCO World Heritage Site, The Alhambra (c. 889/mid 13th century), Spain -- one of the most serene places on earth, the interplay of built-form and landscaped areas, coupled with compositional mathematics and colorful patterns are inspiring. No less impressive is the construction and attention to detail, it is immaculate. However, the invisible and visible sounds of running water, the filtered light and elegant shadows, and the fragrances from the gardens, taken together, surpasses the well composed architecture.



Oneness: The Architecture of Self
continued

Spirituality: *El Santuario de Chimayo (1816), New Mexico* -- is a quaint adobe church with a monumental presence, its classical composition belies the mystery of its interior space which is imbued with serenity and magic, and further, its sacred dirt contains divine particles of healing.

Interior

Serene Spiritual

Illuminating Refreshing Healing

Time Space Eleventh Dimension

Charming Fascinating Intriguing

Axial Monumental

Exterior



End Notes

1. **Oneness** - The fact or state of being unified or whole, though comprised of two or more parts; collectively, and individually, or any combination thereof, synonymous with harmony, singularity, absoluteness, congruity, omnitude, and, the whole enchilada.
2. **Haiku** - Unrhymed Japanese poetic form consisting of 17 syllables arranged in three lines of 5, 7, and 5 syllables respectively. It is represented by the juxtaposition of two images or ideas and a "cutting word" between them which signals the moment of separation and colors the manner in which the juxtaposed elements are related (First invented by 16th century Japanese poet Matsuo Basho, his best known poem "Old Pond": Old pond, frog leaps in, water's sound).
3. **Cuento/Acto** - A cuento is a Spanish word meaning literally a short "story" or "tale". An Acto is a short, 15 minute, realistic one act play, usually in Spanish, that dramatizes the social and economic problems of Chicanos (First invented by Mexican-American playwright, actor, film director, and teacher, Luis Miguel Valdez).

4. **Diamante** - A poem that is made of 7 lines, the text forms the shape of a diamond. The poem can be used in two ways, either comparing and contrasting two different subjects, or by naming synonyms at the beginning of the poem and then antonyms for the second half for the subject (First invented by American Poet, Iris McClellan Tiedt).
5. **Dicho** - Translated from Spanish, "saying"; but also a proverb, maxim, or aphorism.

About the Author - Joseph Martinez received his Master of Architecture degree from Harvard University, and a BA from UC San Diego. Established in 1980, he is the founding partner of Martinez+ Cutri Corporation; the firm practices architecture, planning and urban design worldwide.

Six Minutes & 20 Seconds,
The March for Our Lives

Roy Rogelio Hernández



Organized and led by Parkland students, Emma Gonzalez, David Hogg, and Cameron Kasky, these amazing high school students rallied in Washington DC. They were joined by hundreds of thousands of demonstrators at hundreds of sister protests nationally on March 24.

The theme of the historic event was gun reform - and a national focus on the safety of children over gun manufacturer profits.

In an emotional speech, leader Emma Gonzalez, a student at Marjory Stoneman Douglas High School in Parkland, Florida, noted that it took 6 minutes and 20 seconds for Nikolas Cruz, 19, to kill 17 people and injure 15 others with an AR-15 he had obtained legally.

'March for our Lives' rallies were held in several major cities, 832 locations in the US and other countries throughout the world. Estimated at 800,000 by the AP, supporters traveled to the nation's capital. They gathered in an inspiring show of solidarity not witnessed since the anti-segregation protests of the 60s, anti-war rallies of the 70s, and the Woman's March on Washington in 2017.

One young student made a striking observation: *"This has become normal! So normal that I learned how to duck before I learned how to read!"*

Emotionally packed, well-articulated demands against gun violence were powerfully delivered by the country's teenagers. Speeches were punctuated with chants such as *"Vote them out!"* and *"This is what democracy looks like!"* But teenagers were not the only eloquent speakers.

One of the most powerful speeches was given by Naomi Wadler from Alexandria, Va. This 11-year-old African-American addressed the need to honor the shooting of African-American women and girls. Her awe-inspiring words, astonishing coming from a child, delivered on Pennsylvania Avenue in Washington, D.C. are shared below:

"I represent the African-American women who are victims of gun violence, who are simply statistics instead of vibrant, beautiful girls full of potential. For far too long, these black girls and women have been just numbers. I am here to say never again for those girls too."

"I am here today to acknowledge and represent the African American girls whose stories don't make the front page of every national newspaper, whose stories don't lead the evening news. and make America a better place."

"People have said that I am too young to have these thoughts on my own. People have said that I am a tool of some nameless adult. It's not true."



"My friends and I might still be 11, and we might still be in elementary school, but we know, we know life isn't equal for everyone. And we know what is right and wrong. We also know that we stand in the shadow of the capital, and we know that we have seven short years until we too have the right to vote."

"I urge everyone here and everyone who hears my voice to join me in telling the stories that aren't told. To honor the girls, the women of color who are murdered at disproportionate rates in this nation. I urge each of you to help me write the narrative for this world and understand, so that these girls and women are never forgotten."

A major theme of the rally was voter registration. The rallies were peppered with volunteers manning registration booths and working hard to channel the rally's energy into a powerful voting bloc.

Student speakers castigated elected officials for their complicity in choosing NRA funding over the lives of children. Demands were made for action to stem the traumatic deaths of so many innocent children and educators. Students called for unity in fighting against the tactics used to divide people by race, class, gender and economic position. The rally ended with several of the organizers making closing statements:

"If you look around, you are surrounded by people that will make America a better place. The fight begins today, and it will not end until we get what we need!"



Naomi Wadler (T)
Emma Gonzalez (M), David Hogg (B).

Emma Gonzalez' speech, with slightly more than four minutes of silence, represented an uncomfortable stillness which reverberated across the country, and perhaps the world. As a person touched by the murder of my 17-year old brother four days before Christmas in 1980, Emma's point reminded me of the silence we experienced on that and many other holidays. I was deeply moved by the courage displayed by these young students.

These kids have demonstrated an extraordinary level of initiative and passion which can only produce change - and make America a better place. I wonder if adults are ready to do the same?

"Never again" is right!

