

RESLIFE

All Colleges to Offer Gender-Inclusive Housing in Fall Quarter 2019

Previously, such a housing option was only available in a few colleges.

BY REBECCA CAMACHO
SENIOR STAFF WRITER

This fall for the upcoming 2019-20 school year, UC San Diego will finally offer gender-inclusive housing as an option in all seven residential areas on campus. Both returning students and incoming freshmen will have the option to note a request for such lodging accommodations on their housing application. In partnership with the Housing Dining Hospitality, Residential Life will work to place interested students who want to live together within each college.

Gender Inclusive Housing will be an option to those who complete the housing contract and make the \$450 prepayment, which must have been submitted by the Feb. 24 deadline. Applications to stay in gender-inclusive housing, which will allow students who are not the same gender to live together to serve as an inclusive designated space for students within the LGBTQIA+ community, were available online.

Executive Director of HDH Hemlata Jhaveri spoke out on the significance of this expansion in the residential areas for the university's students.

"We are proud to be a part of a university that supports our students, inclusive of all genders, gender identities, and expressions," Jhaveri told the UCSD Guardian. "HDH has provided gender-inclusive housing options for our continuing undergraduate residents at each residential college and area for nearly 10 years."

Until recently, the primary opportunity for gender-inclusive housing was the LGBTQIA+ Living Learning Community in the John Muir College residential community — which was open to students in their second year. Approximately 73 students participated in the gender-inclusive housing in the 2018-19 academic year.

Director of Residential Life at Earl Warren College Dana Pysz explained that first-year and transfer students eligible to live on campus who are still in their first year at UCSD can expect to see the new option available in their housing application at their respective college or housing area.

UCSD has been working towards its expansion of more gender-neutral facilities all throughout campus. In a recent meeting held by UCSD administrators this week, it was announced that Dirty Birds, the restaurant replacing Round Table Pizza will have the first multi-stall gender-inclusive bathroom at Price Center.

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Shashi Mostafa, center, with members of Greeks Gone Green at the unveiling of their new mural // Photo by Alexandra Fustei

CAMPUS

Activists March for Affordable Housing on Campus

BY ANDREW HA STAFF WRITER

Protesting for more affordable housing, some UC San Diego graduate students in association with the UC Student-Workers Union (UAW) rallied in front of Jacobs Hall and marched through campus. On Tuesday, Feb. 19, grad students protested the Housing Dining Hospitality Office for planning to close two affordable housing complexes — the Single Graduate Apartments and the Rita Atkinson Residences — and inefficiently increasing housing costs.

The protestors made their way to Revelle College for a closed-door meeting, where the UAW representatives presented their case to the Associated Residential Community Housing Advisory Committee. In addition to the aforementioned demands, they would like annual teaching assistant and graduate student research salaries to increase with rent increases and subsidized rents for students who work part-time in the year (25-50 percent of the time).

"This protest is about having more affordable housing for graduate students," Head Steward of UAW Ahmed Aktar said to the UCSD Guardian. "One of the things we're protesting is the transfer of Rita and other traditional graduate school housing complexes to undergraduates. There is a limited number of graduate housing available and the price has gone up in the last few years."

Starting in 2020, over 650 graduate students will no longer have the option of affordable housing at either SGA or Rita. The problem is further exacerbated by the fact that the price per bed will increase by 49 percent from 2016 to 2020.

"The issue with the closing of Rita and SGA is that they are being replaced by units which are much more expensive," Representative of the UAW Affordable Housing Committee Drew Steeves said. "Essentially, for graduate students being paid by the

university and who support themselves, using TA or GSR salaries are not enough to keep up with the rent increases that are being issued by UCSD HDH."

According to the US Department of Housing and Urban Development, people should be spending no more than 30 percent of their monthly gross income on housing. However, this is not considered as part of UCSD's algorithm for charging rent on graduate housing; rather, they reduce the market values of housing by 20 percent. The algorithm does not consider the fact that graduate students earn less than half the average salary in San Diego County.

"It is projected, and this is a conservative projection, that graduate students will be paying upwards of 40 percent of their disposable income on housing," Steeves said. "We're looking at developing a metric which will tie the TA and GSR yearly salary increases to the equation, making sure that housing doesn't become unaffordable for graduate students."

The AHC attempted to email Chancellor Pradeep Khosla with supporting data on the housing problem, yet they did not receive a reply. Moreover, Steeve and Sven Burgerman, the leader of the movement, deliberated with the director HDH on how to best address their grievances. However, their attempts were to no avail, since HDH stands firmly with the 20 percent below market value housing metric.

"Once the Nuevo West and Nuevo East projects open in 2020, the Rita is planned to transition to undergraduate housing," Associate Director of Strategic Marketing Communications Jade Griffin said. "Affected graduate students will have priority for the option of moving to other graduate housing, including One Miramar St. and Central or South Mesa, our lower cost communities. The campus will subsidize displaced students to cover any rent differential in their new HDH housing assignments."

AHC believes that rent differentials are merely

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UCSD

New Mural That "Eats" Smog Unveiled by Starbucks in Price Center

Greeks Gone Green, the group behind the project, hope the piece will raise student awareness of pollution.

BY TYLER FAUROT
NEWS EDITOR

A "smog-eating" mural was unveiled near the Starbucks in Price Center by members of the environmentalist organization, Greeks Gone Green on Feb. 22. The mural, titled "Ride or Die," features a superimposed photograph of a bicycle over a car, and is sprayed with a catalyst that absorbs airborne pollutants. Inspired by a similar

project installed at the University of Sheffield in England, the project aims to raise awareness of air pollution on campus, as well as to encourage members of campus life to become more involved in environmentalism.

"We must hold institutions accountable for finding methods to reduce waste while maintaining accessibility, so everyone can lead environmentally conscious lives," Samantha Noel, the research chair for Greeks Gone Green, wrote. "In

doing so, we will develop a new norm that will save future generations."

Greeks Gone Green is a student-run organization comprised of members from both the Interfraternity Council and Panhellenic Council. Founded in 2013, the organization has also spearheaded other campus projects such as an inter-greek recycling challenge, and launched a petition to

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UCSD'S NEXT TOP BATHROOM



"Nine times out of ten, we settle for less in terms of toilet quality, and I'm not going to stand for it any longer."

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TRITON OUTFITTERS

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FORECAST



MONDAY
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TUESDAY
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WEDNESDAY
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THURSDAY
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VERBATIM

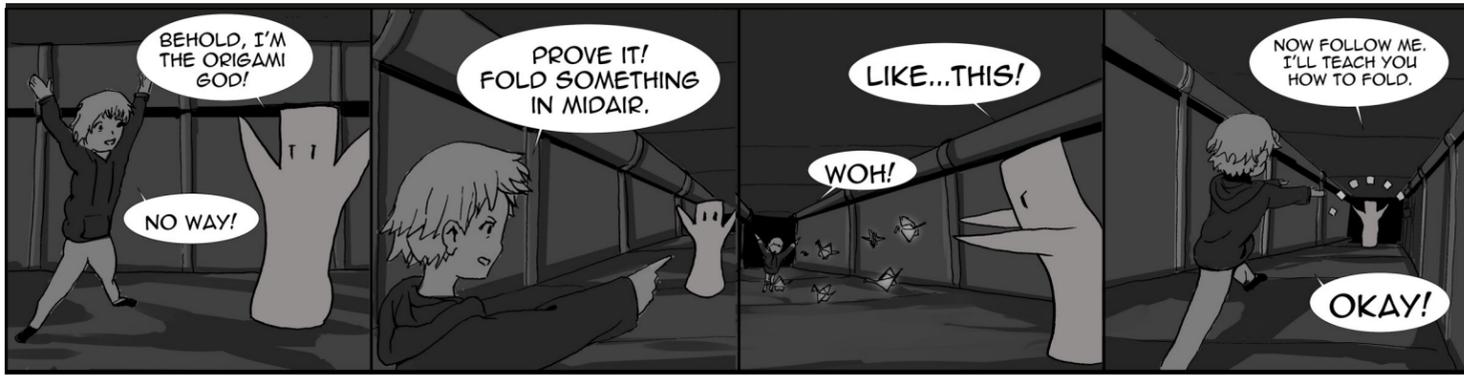
"People want their clothing cheap and trendy, and they want it quick. However, trends die quickly and with that comes waste."

Lauren Burdsall
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UNDERGROUND SECRETS 4 By Michi Sora



CAMPUS

University Centers Advisory Board Votes to Renew Lease for Blue Pepper in Student Center

The renewal's length depends on how the board anticipates new competition from the Torrey Pines Living and Learning Center will affect the area.

BY TYLER FAUROT
NEWS EDITOR

On Feb. 19, the University Centers Advisory Board voted to renew the lease for Blue Pepper Asian Cuisine in the Old Student Center. Blue Pepper's lease was set to expire in September 2019. The length of this renewal has yet to be decided.

A few weeks prior, a vote on whether or not to renew the restaurant's lease was delayed in order for council members to collect feedback from their constituents. According to the reports from board members, some students in support of keeping Blue Pepper, most were indifferent, and a very minimal percentage of students were in favor of removing it.

Citing a need for more foot traffic in the Old Student Center, the board was evaluating whether Blue Pepper was meeting its expectations and generating enough interest in the Old Student Center area.

UCAB Vice Chair Joey Mendoza told the council on Feb. 5, "If you're in [Earl] Warren [College], would you go out of your way to go across campus to get Ramen? Absolutely. Will [you] do it for sub-par Thai food? Absolutely not."

Pamela Frugé, the board's Alumni Representative seemed to agree with Mendoza, stating, "[Blue Pepper] is just very mediocre. I go because it's convenient not because it's exciting."

A week later at the Feb. 12 meeting, the

sentiments towards Blue Pepper were noticeably different.

The Sixth College representative Katya Garcia said her constituents thought Blue Pepper was "affordable, and has good portions," as compared to Lemongrass Asian Plates in Price Center.

The move to keep the restaurant was in part to prevent another vacancy at the Student Center in the midst of so much on-campus construction.

Mendoza said that "construction is just a part of life now. This campus is growing and will continue to grow. The campus isn't gonna stay this way forever, we need to start looking to accommodate the Torrey Pines Learning and Living Center by the time it comes in."

Vice Chair Mendoza also pointed out at the Feb. 19 meeting that the vendors at the Living and Learning Center would be a new kind of competition, as they would be independent of both Housing Dining Hospitality and University Centers.

"We're not the only game in town anymore," Mendoza said.

Reilley Cannon, the Roger Revelle College representative, pointed out that the Torrey Pines Living and Learning Center wouldn't open until 2021.

"If we get rid of Blue Pepper, that's a gap that won't be filled by the time the new vendor comes in," Cannon said.

Daniel Howanec, one of the board's students at large, argued that keeping Blue Pepper around until the opening of the Living and Learning

Center could be advantageous.

"If we wait to renew this lease, we will know who our competitors are," Howanec said. "Soda and Swine should be reactivating that space, which should influence foot traffic at [the] Student Center."

The board also cited that Blue Pepper is one of the few places that is vegan-friendly.

"Lemongrass' vegan options only replace meat items with tofu," Garcia said. "Blue Pepper actually has vegan and vegetarian-specific options."

The vote to renew the lease for Blue Pepper won 6-3 with one abstention vote. Members who voted in favor of keeping Blue Pepper included Mendoza, Garcia, Howanec and Jesus Fernandez. Harrison Oliphant, Achol Chowdhury, and Aditya Arora, representatives for Thurgood Marshall College, John Muir College and Warren respectively, all voted against it.

The upcoming debate for the board will be about how long the renewal should last. University Centers Director Sharon Van Bruggen noted at the board's Feb. 12 meeting that a standard lease is five years. Reilley Cannon argued that a two-year renewal would give the board a year and a half after the Learning and Living Center opens to see how it impacts campus business.

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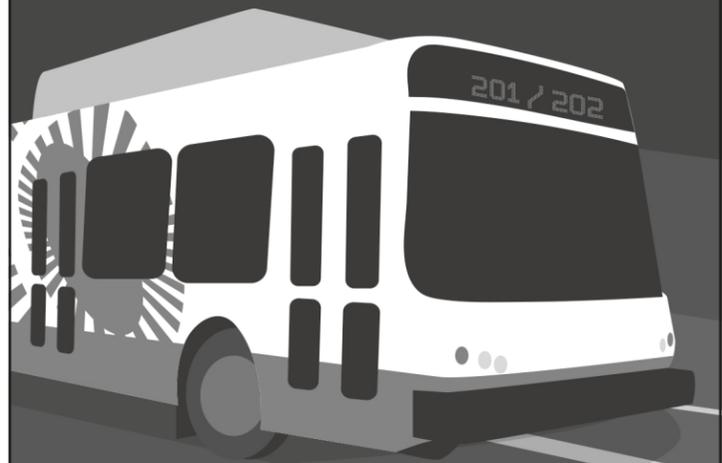
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“Ride or Die” Will Collect Samples for Chemical Analysis that Will Be Published Periodically on Greeks Gone Green’s Website

► **MURAL**, from page 1

get single-use water bottles banned from campus by limiting the sale of bottles in campus markets and colleges.

GGG applied a catalyst on top of the mural surface from PURETi Technology. PURETi was initially designed as a window cleaning product, but has expanded its use to an oxide-reducing solution spray in hotels, roadside billboards, and hospitals.

“This catalyst is activated by ultraviolet light and transforms water molecules into oxidizers that break apart pollution particles like nitrous oxide and nitrous dioxide, the primary by-products of combustion,” Noel explained to the UCSD Guardian. “Through this

reaction, the mural and catalyst spray will actively break down harmful pollutants from the UCSD environment.”

GGG says they also plan to conduct experiments to analyze the process over time in order to better understand the effectiveness of the catalyst in an outside setting.

The printing of the mural and purchase of the PURETi spray cost around \$1000. The University Centers Advisory Board offered to pay for the physical installation of the poster as well as the plaque that accompanies it.

Student artist Shashi Mostafa, whose photograph “Ride or Die” is featured in the mural, told the Guardian that the superimposed

photos are intended to denote a choice.

“It’s critical of our daily habits,” Mostafa said. “The two things presented, the bike and the car, both do the same thing, essentially. They take you from one place to the next. It presents a choice and reflects our choices in our daily lives. It reminds people that we do have a choice in a lot of cases about making sustainable practices.”

Mostafa took the photo on film in North Park over the summer of 2018, during her time working on the Zero-Waste event put on by Housing Dining Hospitality Wellness and Engagement.

“A lot of my art is social-justice based,” Mostafa said. “A lot of it

is geared around making visual messages for people.”

Mostafa’s photo was chosen from 23 submissions to the Greeks Gone Green’s photo competition.

Uday Govindswamy, Special Projects Director for Greeks Gone Green, told the Guardian, “We went with Shashi’s photo because it’s so outlandish and weird. We thought that it was a nice fit alongside a technology that is so revolutionary and new.”

“Greeks Gone Green is hoping to rewrite our path going forward with the goal of putting together comprehensive projects that have a broad and visible impact on the UCSD community,” Noel said. “We want to provide an outlet for the

Greek community to be able to utilize to have a bigger impact on campus. Only two current executive board members of GGG will be at UCSD next year so as we welcome a new executive board and new GGG general body, we will have more concrete ideas for the future.”

The mural is commissioned to stay up for at least a year. Testing and research will be conducted once every six months, in conjunction with chemistry labs on campus. The data from the tests will be posted on the Greeks Gone Green website.

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HDH Has Yet to Respond to the Activists’ Demands

► **PROTEST**, from page 1

a Ban-Aid to the larger problem, ignoring the issue that students will continue to spend 30 percent or more of their monthly income on housing. In their powerpoint to ARCH, AHC stated that housing insecurities will decrease job performance, mental health, the well-being of families, and recruitment.

Although no tangible result has come from their closed-door meeting, an ARCH Advisory Committee member did relay to AHC that the housing concerns were a recurring feature mentioned after discussions on budget proposals and proposed rent increases. AHC hopes to use media as a platform to explain the housing problem to graduate students who may be recruited later in the month.

“We’re hoping that HDH sees how much we care about this and how important this is to us, and maybe they’ll take that into consideration,” Aktar said. “It is important for them to see that we have legitimate concerns and grievances. If they treat graduate students like cash coins, HDH might be able to make money in the short-run, but it’ll be worse for all of us in the long run.”

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OPINION

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Small Sizes are a Big Problem for Triton Outfitters

BY GEENA ROBERTS STAFF WRITER

The undergraduates of UC San Diego are many things — raccoon-lovers, pre-med students, Boba-fanatics, etc. However, after observing myself and other fellow Tritons, the one thing Tritons are often not is very large in stature. With so many students on campus wearing sizes smaller than a men's size small, Triton Outfitters' failure to offer smaller size options prevents customers from sporting its attire while also leaving potential profits on the table.

Currently, the smallest clothing size that Triton Outfitters offers is a men's ("unisex") small: chest size 34-36 inches and waist size 30-32 inches. Triton Outfitters also offers "unisex" sizing up to an XL. For a rather small female like myself, this means that if I purchased an item that somewhat fit from Triton Outfitters, it would be at least 4 inches too big in the chest and at least 6 inches too large in the waist. Clearly, even shrinking it would not make it fit appropriately. Additionally, most people are unlikely to spend at least \$20 on a shirt that does not fit in a remotely flattering way. Triton Outfitters' lack of sizing options leaves smaller individuals — disproportionately the many women on this campus who wear a women's size small (about a men's size extra small) — with the choice of having to forgo Triton Outfitters attire entirely or with having to invest in thigh-high boots to pull off an Ariana Grande look with their oversized T.O. gear.

Because the iconic Triton Outfitters brand intends to "[embody] campus culture," there is little financial logic in stopping at a man's small. Not catering to individuals that wear below this size matters because this excludes a sizable portion of the campus from being able to wear the clothing to feel a sense of belonging to the community. Numerous psychological studies have shown that attire is closely connected to identity; it signals to others what group we are a part of and assists others in making judgments about us. Relatedly, our choice of dress also shapes our behavior. Hence, wearing Triton Outfitters gear allows individuals to partake in the "hip UCSD student identity" that Triton Outfitters exudes and markets. Overall, Triton Outfitters' choice not to release a men's extra-small/women's small size leaves a substantial number of people on campus unable (or even wanting) to show their connection to campus and identity through its gear.

While it's hard to say exactly how much of a demand there is for a

men's extra-small/women's small at UCSD, several observations suggest offering the size should be financially salient enough for Triton Outfitters. For example, to investigate this, the UCSD Guardian put out a survey to UCSD undergraduates that garnered 69 respondents. Of the respondents, 24.6 percent of them said they prefer to wear a unisex/men's XS or XXS. While this survey is not nearly as representative as it could be, it does corroborate general observations of the stature of individuals on campus as well as common sense; surely a sizable portion of young men and women wear a men's extra-small or women's small on such a large campus.

At this point, readers may rightfully question why Triton Outfitters does not offer even more inclusive sizes than what I've advocated for here. After all, once one acknowledges the role that clothing plays in identity expression, formation, and UCSD campus culture, it's difficult to condone Triton Outfitters' limited sizing. Even with the addition of a "unisex" XS, many other students will still not fit the sizes offered. The excuses for Triton Outfitters to not offer more inclusive sizing become even more precarious

considering that Triton Outfitters is funded and overseen by A.S. Council, an elected student body that runs on compulsory student fees and is meant to make all undergraduates feel connected to this campus. Unfortunately, real inclusive sizing will likely not happen soon because Triton Outfitters needs to make money. Offering a men's XXS or a Men's 2XL would not generate the same revenue as a men's XS/women's small would and therefore not financially justify offering it.

Unfortunately for me, at the end of the day, the financial rationale makes sense: Triton Outfitters has an obligation to remain financially self-sustaining. Creating things that will not sell, and needing to be saved by A.S. Council, drains student financial resources that could go to more useful places. With these considerations in mind, Triton Outfitters should at least offer a men's extra-small/women's small option because it would likely justify its cost and let more individuals partake in the brand than are currently able to. At the same time, Triton Outfitters should continue trying to "break things better" to create a business model that allows them to be more inclusive, and hopefully soon, because your girl really wants to buy the Triton Sherpa in a size that fits.

"...Triton Outfitters' failure to offer smaller size options prevents customers from sporting its attire while also leaving potential profits on the table."

Fast Fashion Folly: How Influencers Propagate Unsustainable Consumerism

BY LAUREN BURDSALL CONTRIBUTING WRITER

Social media influencer culture has slowly become one of the most pervasive forms of advertisement. There are multiple perspectives that one can take when analyzing the complexities of influencer culture. While they are all valid, one perspective that seems to go unnoticed is how influencer culture promotes unsustainability and unethical consumption.

Beauty influencers depend solely on thriving consumer culture, saturating their feeds with yet another variation of the chunky sneakers and eyebrow gel. Their Instagram stories feature unboxing hauls of free clothes and makeup gifted to them by start-up brands, followed by a discount code with their names. I'll admit, these girls are killing it and securing the bag along the way, but their livelihoods often depend on advertising useless or harmful products to an unsuspecting audience.

The fast fashion industry is bolstered by a growing influencer culture, in which social media celebrities collaborate with big fast fashion companies as "brand ambassadors" to somehow seamlessly intertwine these brands into their everyday lives. These fast fashion brands provide accessible

garments, and with the help of online shopping, consumption is even easier. As a result, clothing production has doubled between 2000-2014, and the number of garments the average consumer purchases a year has increased by 60 percent. People want their clothing cheap and trendy, and they want it quick.

However, trends die quickly and with that comes waste. Clothing produced by fast fashion brands are oftentimes made from cheap materials, like polyester and acrylic, and not built to last: The average American throws away 80 pounds of clothing every year. We've been conditioned to believe that buying a garment and wearing it once is justifiable. It's not. Due to the growing demand in the fast fashion industry, we see a vast overproduction of clothing; for example, the Copenhagen Fashion Summit reports that fashion is responsible for 92 million tons of solid waste dumped in landfills each year. This cultural shift on how we consume clothing is leaving a huge mark on the planet.

See FASHION, page 5

PROTECTION

By System 32

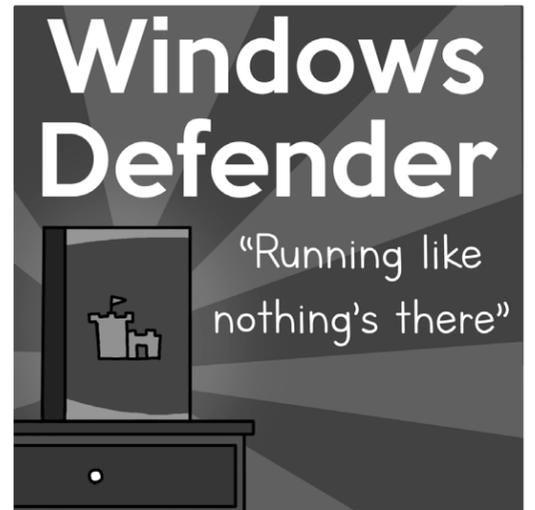
► FASHION, from page 4

The one mark that attracts consumers to fast fashion is its affordability. It should concern consumers, though, just how a garment can be that cheap. There are ethical implications with affordability. The majority of these garments are produced in countries like China, India, and Bangladesh, where workers undergo extremely poor work conditions. Over 50 percent of clothing manufacture workers are not paid minimum wage, and when they are, men are more likely to be paid minimum wage over women and children. Work conditions in sweatshops are destitute, and workers are exposed to high chances of injury and mistreatment. Think twice before falling for the affordable price tags.

Now, where do social media influencers come into play here? Fast fashion brands work with fashion Instagrammers to promote their brands. As a result, these influencers' feeds are saturated with posts featuring cheap, trendy clothing. Cheap, trendy clothing that they want you to buy. They normalize the idea that one should own hundreds of garments and that "outfit repeating" is a cardinal sin. This is the main issue: normalization. It has become normal to boast about monthly shopping "hauls." It has become normal to throw away a garment because it ripped after being worn once. When looking at the environmental and ethical consequences, this is far from normal.

Luckily, there are alternative solutions that one can partake in to become a more conscious consumer. One such alternative is thrift shopping. Try hitting up Friends Resale Shop, our very own campus thrift store, to find affordable and sustainable clothing. UC San Diego students can join multiple clothing resale pages on Facebook to buy and sell clothing from other students. There is also a growing flux of environmentally-conscious brands like Patagonia and Everlane that promote a transparent supply chain and ethical sourcing, along with using recycled soda bottles and other recycled materials to produce their fabrics. Sustainable consumption comes with knowledge and awareness. Put simply, though, just buy less and buy smart.

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JADE KNOWS HIS GUN-WONG & MADELINE PARK

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THANK YOU FOR MAKING ART WITH US: 10 YEARS OF A.S. GRAPHIC STUDIO

Art's not dead at UCSD — at least not as long as we care about stickers and t-shirts. The Guardian spoke to Associated Students Graphic Studio about their contributions to campus culture.

BY CAILIN LIU STAFF WRITER

The Bear Garden bears are everywhere. Sometimes they wear costumes; other times they can be seen playing sports. They are often stickers adorning the laptops and Hydro Flasks of UC San Diego students but sometimes appear on posters advertising school events. They seem to come out in fuller force any time a holiday or major campus function rolls around. They are always adorable.

The enduring popularity of the bears on campus is just one testament to the ubiquitous appeal of the designs coming out of the Associated Students Graphic Studio.

Located directly above Burger King and behind the Center for Student Involvement desk on the third floor of Price Center, the Graphic Studio is quietly situated in the midst of student life but also slightly removed from it. The space it occupies once functioned as the campus poster room, stocked with paper, markers, and space for students to draw their posters by hand. Since then, the poster-making materials have been replaced by machines and ink, and have been consolidated into a small closet inside the studio. The rest of the poster room has been repurposed into several computer stations. Students can still make posters there but the process is a bit different now.

The ASGS was founded in 2008 by Roger Revelle College alumna Melissa Ewart. An interdisciplinary computing and the arts major, Ewart, who still serves on the staff as the manager, researched local universities that had similar studios before she set out to create ASGS at the behest of the Associated Students. The decision came as Associated Students set out to build up UCSD's campus culture by promoting a unified brand to its students. However, they realized they would need some artistic guidance with what they hoped to accomplish.

The Bear Garden bear is one of the results of this branding push. First drawn in 2008 by Jordan Ma, one of Ewart's first designers, the new bear transformed an existing UCSD symbol into marketing material. Its current iteration, a product of designer Angela Nguyen's imagination, gave the beloved symbol mass appeal. A fourth-year human biology major, Nguyen applied to be a graphic artist the summer before starting college and has been with the studio since. Known around the office for her "recognizably adorable graphics," Nguyen gave the bear cute and relevant themes. She has created the past several Bear Garden posters and bears, as well as the web materials, posters, and set-times for the 2018 Sun God Festival.

"I've always loved design and cute illustrations ... [at ASGS] I get to do what I love and work with people I love so I'm basically living the dream," Nguyen said.

Associated Students also solicited Graphic Studio assistance in creating and selling original campus merchandise like apparel and accessories. In addition to supporting Associated Students in their rebranding of student life, the Graphic Studio would provide digital art services to student organizations that also wished to develop their branding. Because not all organizations had the resources and knowledge to handle all of the design and communications of logos, webpages, images, and apparel, the Graphic

Studio was also conceived to meet those needs.

One final way Associated Students hoped to increase students' connection to UCSD was by updating the biggest student event of the year: Sun God Festival. They had lofty goals for the rapidly-growing music festival, including a more enhanced SGF brand, selling SGF merchandise, experience, themed decorations, posters, and banners, and fun new additions such as Sun God babies and the Fluffy character. They wanted SGF to have what Ewart called the "full package experience." Consequently, the first wave of graphic designers at ASGS was instrumental in laying down the foundations of the Sun God Festival that we know and cherish today — for example, when Ma began the Bear Garden bear, he also created Fluffy and the current Sun God logo.

At its inception, ASGS employed two designers and a PR coordinator, all student positions with the exception of Ewart's. Eventually, Ewart was joined by former colleague and John Muir College alum Alfredo Vilano (who was also an ICAM major) as senior designer. With two alumni spearheading the project, the Graphic Studio was and still is a completely Triton-run endeavor.

As the campus and its community grew, the Graphic Studio grew with it, now boasting six artists and a webmaster. The apparel and accessories front really took off — in 2010, Associated Students and the Graphic Studio launched Triton Outfitters, a venue for selling merchandise designed exclusively by Graphic Studio artists to embody campus culture, and Made TO Order, a custom apparel service also powered by the graphic artists that is available to students and student organizations.

Artists at the studio keep busy. In addition to SGF and Bear Garden, designers are tasked with drawing up promotional materials for ASCE events, A.S. elections, Hullabaloo, Triton Fest, Fall Y'all, and anything else with the Associated Students name on it. They also work directly with Made TO Order clients to create custom designs for student organizations seeking to make bulk branded merchandise. In short, the contributions ASGS student graphic artists have made to campus

culture are not insignificant.

With that in mind, it may come as a surprise that none of the artists have received formal training.

"We are all self-taught; you start on GIMP or some other free [graphics editor] and just watch tutorials online," explained senior economics major Noah Estep, a graphic artist at ASGS and art director of Triton Outfitters. Nguyen also mentioned that she has been making drawings to post on her Tumblr page since high school.

"We're here to help them as far as we can, technical-wise, but they have literally learned on the job. We give tips and tricks, but we're not teachers. These are genuinely artistic, talented students," Vilano said.

In fact, both past and present designers have come from a myriad of mostly design-unrelated backgrounds, including, but not limited to, cognitive science, biochemistry, literature, and economics. Graphic design

See **GRAPHICS**, page 7

"For a school that is notorious for being science-focused, the success of the graphic studio is a reminder of art's application in daily life and that everyone, from Greek life to engineering organizations to sports teams, benefits from good graphic design."



Custom tees available at Triton Outfitters' booth during Make Art.

► GRAPHICS, from page 6

may not have initially been their intended career path, but the studio was an opportunity for them to see what they could do with their creative side and hone their skills while developing a portfolio and belonging to a school community.

“It was hard finding a connection to campus life, but as I started assimilating into the ASGS family, it began feeling like home. I work with such amazing, talented people and learn so much from them every day,” Nguyen said.

ASGS alumni have gone on to design for companies such as Google, Disney, and Marvel. “It’s so cool that we’re providing an outlet for students who would never think about going into this field,” Vilano said.

The value of the work done by the graphic studio is not lost on its artists either.

“I always love seeing people on campus wear stuff I created. It makes me feel like it was worth it,” Estep said.

For a school that is notorious for being science-focused, the success of the graphic studio is a reminder of art’s application in daily life and that everyone, from Greek life to engineering organizations to sports teams, benefits from good graphic design.

While the Graphic Studio does not actively advertise its services, its most recent project did bring some more recognition to its name. Last month, in conjunction with Triton Fest, the studio put on Make Art: A.S. Graphic Studio’s 10 Year

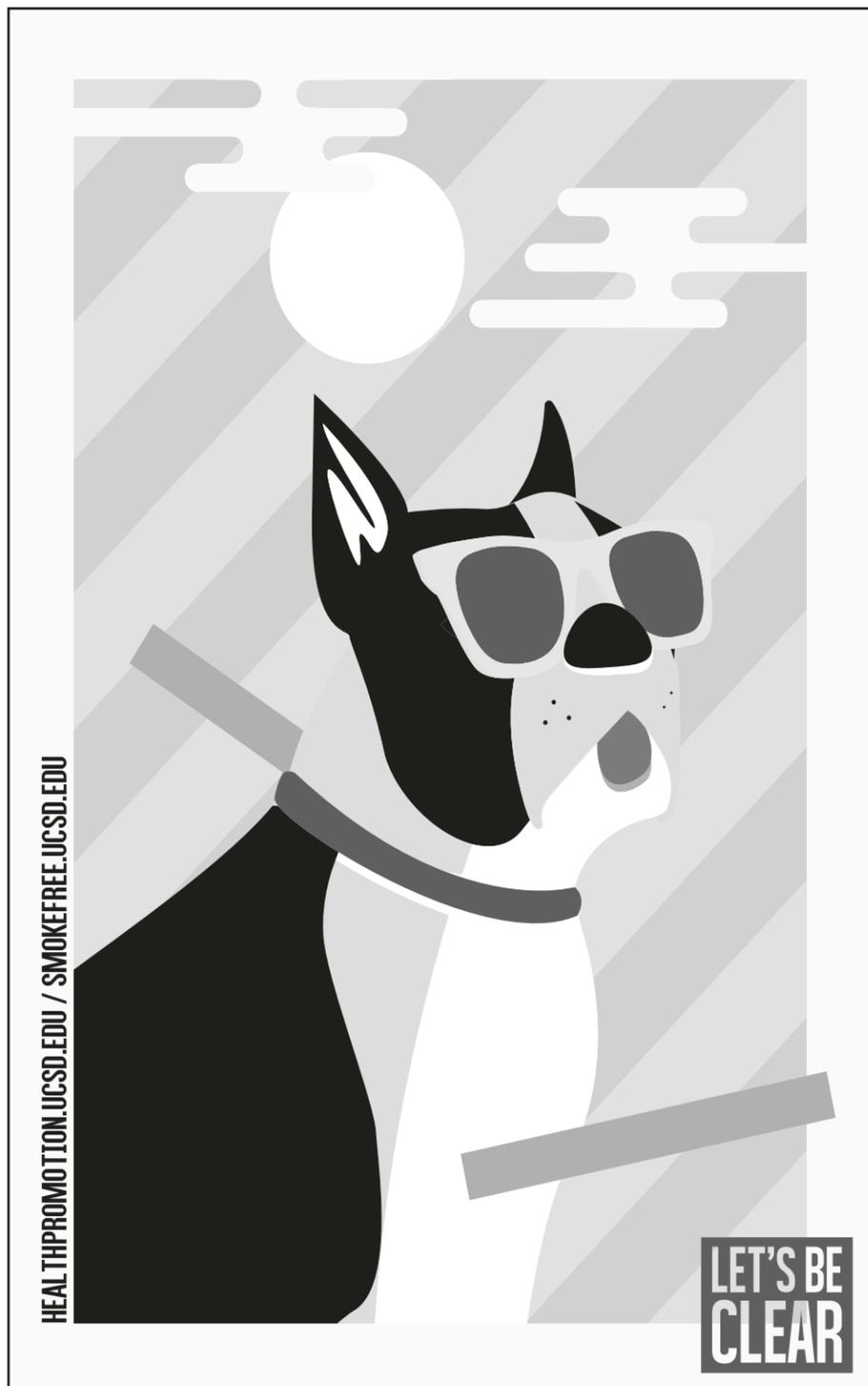
Celebration. Make Art, an art installation that flooded Tritons’ Instagram feeds the whole weekend. The installation allowed students to walk through five rooms centered around Bear Garden bears, vintage Sun God Festival memorabilia, Fluffy, buttons, posters, candy, and more — a homage to ASGS highlights of the past decade. The celebration also included a Maker’s Row, where attendees could make customized t-shirts to be screen-printed on the spot, courtesy of Triton Outfitters, and received ASGS tote bags emblazoned with a message: “Thank you for making art with us!”

But it’s UCSD that should be thanking the Graphic Studio for making art for us over these past 10 years.

When asked what she’s been most proud of since she started, Ewart said, “I’m most proud of seeing where everyone is now. It’s amazing the amount of talent that comes through and inspires us ... And it’s always really nice to hear feedback from clients about the work students have created and about any impact we’ve had positively on the campus community.”

Ewart has no plans to slow down. Even when long-time ASGS residents like Estep and Nguyen graduate, the students in the Graphic Studio will continue to pour their creativity and talent into our school.

READERS CAN CONTACT
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AS Talks

The Future Starts Now

March 5th, 7 PM - 9 PM
SSC Multipurpose Room
Free dinner included

Come listen to seven inspiring faculty and student speakers from across campus discuss topics revolving around the theme, *The Future Starts Now*. This is the first event in a brand new series meant to engage and empower the student body to take action and create a positive impact on campus.

For more info, contact npathuru@ucsd.edu.



TV REVIEW

RUSSIAN DOLL

Created by Natasha Lyonne, Leslye Headland, Amy Poehler
 Starring Natasha Lyonne, Greta Lee, Yul Vazquez, Charlie Barnett, Elizabeth Ashley
 Premiered 2/1/2019 on Netflix

A-

PHOTO COURTESY OF NETFLIX

Darkly comic and trippy, “Russian Doll” tells an affecting story by bringing its own take to the concept of a never-ending time loop.

Netflix’s “Russian Doll” opens with a fiery redhead, Nadia Vulvokov (Natasha Lyonne), glaring at her reflection in a slick, modish bathroom. It’s her 36th birthday, but she’s not feeling festive at this soiree prepared by her friend, Maxine (Greta Lee). Normally, she would be reveling with drugs and alcohol; instead, she’s having a mid-life crisis, and it doesn’t help that her cat has gone missing either. So, she ditches the party and hooks up with a stranger, only to have her night permanently end when she gets struck by a car and immediately dies. Or so we are to believe. Magically, she is standing across the bathroom mirror in the midst of her birthday celebration, alive and well once again.

At first, the show feels familiar to “Groundhog Day,” as both share a similar idea of reliving the same doomed day until the curse is broken with a powerful life lesson. However, “Russian Doll” begins to show its true offbeat vibe and stinging comedy when Nadia involuntarily dies over and over again in some of the dumbest ways, such as falling down the same flight of stairs or through the same hole twice. Harry Nilsson’s “Gotta Get Up” is also played after her every revival, viciously etching the tune’s upbeat opening into every

viewer’s brain. We start to wonder if Nadia is trapped in a twisted purgatory that gets a kick out of torturing her. However, as she gradually pieces her situation together, we learn that her cyclical fate is an opportunity to heal her own mental scars as well as another’s. This is when the series deviates into its own innovative narrative, proving that it isn’t a rehashed or simplified tale merely teaching life morals or manners. The story takes shape in portraying how the smallest amount of empathy and care for someone else’s self-destruction can steer one toward a path of salvation and self-betterment.

Lyonne balances the role of Nadia with earnestness and comedy. For example, Nadia’s initial disbelief of this Byzantine situation is hilarious, as she questions her own sanity and blames Maxine for lacing her joint with an overstimulating drug. Later, she recedes to her nihilistic and cynical self, assuming that she’s eternally stuck in limbo. And finally, her soul-searching moments resonate the most. Lyonne’s performative usage of a raspy, New York accent, hunched-over body language, and burning cigarette in hand adds to her character’s cutthroat and snappy disposition. She brings

Nadia to life, peeling away Nadia’s rough and tough countenance that acts as a mask for the character’s broken and bleeding insides.

It’s also interesting to note that Nadia is a video game designer, which parallels her recursive situation; she is able to die and respawn in order to figure out this puzzling trial. Because she can countlessly rinse and repeat her death, the stakes initially don’t seem that high. However, the story plants an internal time limit; as Nadia keeps failing, things in her environment start to wither away and disappear like a computer glitch. The drama and peril of her predicament heightens, and it becomes unnerving yet thrilling to watch before it’s “game over” for her. Interestingly, it’s also as if her kismet has already been predetermined, like a video game character’s, forcing her to undergo this journey as if it were a mission in order to traverse her past trauma, mitigate another person’s misery, and ultimately come out on top.

Each episode of “Russian Doll” is equally enthralling, and the episodes culminate to a satisfying finale. The mystery suspended around Nadia’s immortality is enough to keep viewers intrigued. However, when the plotline plays around with theories of existentialism and

quantum-mechanical multiverses, the show truly starts to segue into an abstract and transcendental territory. It resembles an eerie and surreal fever dream as we watch Nadia face a nightmarish universe that works against her. The show swirls into a strange amalgam of thriller, fantasy, and sci-fi genre. At the same time, it grows into a deep and multi-layered story as we continue to unpack it, much like a Russian nesting doll.

“Russian Doll” is an idiosyncratic and self-contained show that explores the melancholic and imperfect aspects of the human condition. However, it is also introspective and hopeful, indicating that grief and desperation can detrimentally prevail. It is beautifully ironic that each time Nadia dies, a part of her comes alive as well, for she is able to find more clarity from within the clutter of her mind and heart. Just as the separate pieces of a matryoshka doll are encased together at the end, Nadia is able to unify herself as one whole figure again.

—ASHLEY CHEN
 Senior Staff Writer

FILM REVIEW

LEGO MOVIE 2: THE SECOND PART

Directed by Mike Mitchell
 Starring Chris Pratt, Elizabeth Banks, Will Arnett, Tiffany Haddish, Stephanie Beatriz
 Release Date February 8, 2019
 Rated PG

A

PHOTO COURTESY OF IMDB

“The Lego Movie 2” builds a sequel with the same genuine heart humor as its predecessor.

Yes, the first “Lego Movie” was excellent. Yes, it exceeded all expectations for what had seemed to clearly be a corporate cash grab meant to boost toy sales. Yes, it was a touching story about embracing childhood and fun that brought a tear to the eyes of anyone with a soul. So, the question is, did “The Lego Movie 2” deliver the same? Is it possible to have a worthy successor to what was legitimately one of the best children’s movies of the last decade? In short, yes, Lego did it again, everyone, and you can go see for yourself if you want, because that’s heartily recommended. But first, you can read on. That’s appreciated as well.

We rejoin our heroes in a very different situation than we found them in the last film. After the reunion between father and son, the boy’s little sister makes good on the newfound permission to play with the expansive Lego set. And so times change for our tiny heroes. Oh, how they change. Hellish invasions from above — in the form of cutesy toys — convert the

formerly sleek Lego cityscape into a wasteland, fittingly named “Apocalypseburg,” and we learn that Emmet (Chris Pratt) and friends have spent the past five years dodging bright pink “alien” invasions. The characters have adjusted to their new surroundings, adopting attire and a new palate that would make the aesthetic of “Mad Max” proud. The outstanding exception is Emmet, who is struggling to shake his signature feel-good attitude. This all changes, however, when Emmet’s buddies are whisked away for peace talks with the alien Queen Watevra Wa’Nabi (Tiffany Haddish), forcing our intrepid protagonist to toughen up at last, travel to the far reaches of space, and team up with a Han Solo-esque pilot (Chris Pratt) to save his friends and stop the prophesized apocalypse, known as “Our-Mom-ageddon.”

With the fourth wall shattered by the previous film, “The Lego Movie 2” now has more space to play with the area between the imaginative universe and the realm of parents and children,

allowing the movie to play with some more “Toy Story”-like qualities as the toys navigate their progression through an outside world. Simultaneously, we can see how the “high stakes” dynamics of the conflicts between figurines translate into reality, namely brother and sister bickering over stolen toys and the complications of their own relationship. Also, it’s a Lego movie, so in the style of the first, there’s a fun plot twist.

The animation is impressive as well. Not only because the CGI Legos look completely real — every scratch and mark of friction visible, as well as one character sporting “scars” in the form of typical toy wear-and-tear — but because of the creativity and impressive changeability they manage to bring to the bricks. Dust clouds and water flows despite being made of tiny squares, and one character can constantly change, moving in and out of many different forms with surprising fluidity.

Of course, as sequels go, it isn’t quite the same film as the original. “The Lego Movie 2”

has a promotional number “Catchy Song” that doesn’t hold a candle to the furiously unshakeable “Everything is Awesome,” and, tragically, this film doesn’t have a single on-screen Will Ferrell cameo. But, Ferrell aside, the spirit is still there, and it certainly does an admirable job of employing the same humor, heart, and message of forgiveness and love that the original did, making “The Lego Movie 2” a worthy successor to the Lego Movie title.

A touching story about the complicated dynamics of family and the simple power of choosing joy even in the face of darkness, “The Lego Movie 2” lives up to its predecessor. Funny, fast paced, and well-conceived, it positions itself as one of this year’s “must-see” childhood classics.

—CHLOE ESSER
 A&E Editor

FILM REVIEW

HAPPY DEATH DAY 2U

Directed by Christopher Landon

Starring Jessica Rothe, Israel Broussard

Release Date February 13, 2019

Rated PG-13

C-

PHOTO COURTESY OF UNIVERSAL PICTURES

With already low expectations, “Happy Death Day 2U,” the sequel to, “Happy Death Day,” disappoints as its illogical premise and failed humor results in an overall subpar film.

The film “Happy Death Day 2U,” directed by Christopher Landon, follows the misadventures of Tree Gelbman (Jessica Rothe), an undergraduate sorority girl at Bayfield University. Tree finds herself looped into reliving the same day over and over, with each day inevitably resulting in her death, most commonly at the hands of a criminal in a baby mask. Mirroring the actions of the first film, Tree and her unlikely group of the most grossly stereotypical undergraduate “nerds” seek to resolve the unbreakable time loop created by her friend Ryan Phan (Phi Vu).

My expectations of the plot were low to begin with, but the ever-twisting developments sent me to a different level of wonder. Ryan and his colleagues, who while conducting a thesis project, miraculously create a device that is able to harness massive amounts of energy and somehow end up altering of reality. Yes, this is the same movie about the girl being killed over and over again by a guy in a baby mask. The plot intensifies as Ryan sends Tree into an alternate reality where everything seems to be just slightly different than the one she previously occupied.

In one reality, Tree’s mother has passed away and she has found herself in a romantic relationship with Carter Davis (Israel Broussard), a member of the group of “nerds” who helped her catch her killer in the first film. In the other

reality, where the movie takes place, she comes to realize that her mother is still alive, and is left with no memory of the previous years she spent with her. Also, Tree comes to realize that her boyfriend in the other reality, Carter, is dating Danielle, a sorority sister she detests. Typing this out even feels too absurd to be typing, and that reflects how I felt while watching the film.

Ultimately, Tree realizes that she must stop the loop of her reliving the same day by fixing the time-looping device Ryan had constructed, which can only be done by correctly writing an algorithm that will close the loop. However, each time Tree is inevitably murdered, everyone but her is left with no memory of the day. With this knowledge, Tree somehow goes on to store mass amounts of sophisticated physics equations and opts to continually kill herself with the goal of fixing the machine.

It is here the film’s message finally shines through, and it is actually refreshing because it may be the only thing in the film that kind of makes sense. Tree has to decide if she will opt to remain in the reality she currently is in, with her mother alive but boyfriend unaware of their relationship, or be sent back to the reality where her mother has passed. After countless suicides provoking a few shallow laughs from the audience, Tree decides she will return to her original reality, coming to the realization that we

must live for the future and not dwell on the woes of our past.

Surprisingly, my issues with the film did not necessarily lie with the message, which came across as wholesome and genuine. I simply could not buy into the countless amounts of leaps of faith its director, Christopher Landon, expected the audience to take for the development of the plot. There were no clear connections to be made and it gave the movie a sense of absurdity that would be found in something starring Adam Sandler rather than a film even attempting to call itself a thriller. It felt as if the film was being constructed as it was written, with each end being justified by a means that was thought of on set the day of filming.

The film, being a sequel, requires a rather high level of comprehension and retention from the first installment, which can be rather detrimental to an unfamiliar viewer. The only sort of background was provided through about a one minute, sped up, narration by Tree which came across as lazy and humorous to an extent. There were several moments where it felt as if there should be laughter; however, it is still unclear if this was intended by the writers. The movie showed as a self-aware film that was supposed to be vastly absurd, similar to the style of “Scary Movie 2,” but being listed as a thriller, I do not believe that was the end goal.

Despite the negatives, there were a few quality aspects of the film. A glimmer of hope shone through for the film through the two leads, Jessica Rothe and Israel Broussard, who I believe did a commendable job giving life to two of the most boring characters in cinematic history. The characters were written to fit molds that have been done hundreds of times — the blonde and not very smart sorority girl and the quirky, nerdy, awkward and pale physics major. However, both Rothe and Broussard were able to give the characters a bit of life via strong personalities and character with each line delivered.

As a whole, the film is not one I would recommend to anyone with intentions of watching a piece of cinema that is well-developed and structured. However, if anyone wishes to watch an amusing and absurd take on college relationships and travel between alternate realities, be my guest. From the same studio that brought audiences, “Insidious,” “Halloween,” and “Get Out,” it is best to not expect any of what those films produced from “Happy Death Day 2U.” Sometimes sequels are forced, and sometimes they are circles being forced into square spaces — this is the latter.

—MATTHEWRUDAS
Staff Writer



PHOTO COURTESY OF TRINH MAI

Trinh Mai creates a powerful monument to the lasting effects of war and diaspora.

It’s been more than 40 years after the formal declaration that ended the Vietnam War, but for the millions of mainland Vietnamese and diaspora communities, that watershed moment of modern global conflict is far from over. In her exhibit “That We Should Be Heirs,” California-based artist Trinh Mai, the daughter of Vietnamese refugees, attempts to reconcile the transcendence of war across space and time, arguing that the war has materialized beyond militarized violence and can be seen in the traumas inherited from refugee parents. For Mai and millions of other refugee children, the experiences of war are not always explicitly told to them by their parents but are rather internalized and picked up upon throughout their lives. In a poignant artistic move, Mai invites viewers to engage in a process of collective recognition and burial, as a means to acknowledge our responsibilities as heirs to our parents’ grief and find ways to promote communal healing and strength.

As the titular centerpiece of the exhibit, “That We Should Be Heirs” invites visitors to write their thoughts and fears on small sheets of paper. These thoughts remain anonymous and unread, folded into tiny scrolls that are tucked into a number of pockets (graves for the burial of our fears and burdens) that have been carved out of the gallery wall. Mai’s artistic vision is rooted in the Vietnamese belief “that if the dead are not given a proper burial, their souls cannot rest.” For children of refugees, Mai’s installation, which includes personal letters inherited from her own grandmother, prompts an introspection into our own troubled relationships to our familial and national homes, and lifts the burdens of intergenerational trauma. Mai does not intend for the installation to exclusively be a refugee space but rather to be an open and compassionate space for all patrons

to engage in a collective recognition of communal pain. Two additional interactive pieces, titled “Fear Not,” and “Together” invite patrons to participate in erasing the word “fear,” which is etched in with graphite on a 42-by-72 paper canvas and freely interacts in the creation of the word “together” on a 42-by-96 canvas. Together, these works are representative of Mai’s aim to collectively redress our fears. However, that the installation openly invites visitors without direct refugee experience to participate may produce a certain anthropological gaze that disrupts the power of healing in what could be a unique refugee space. Not to any fault of Mai, it should be noted that the San Diego Art Institute is a bourgeois contemporary art space whose patrons are largely white. As exceptional as Mai’s installation is, it should be asked whether this openness may sterilize the focus on the refugee subject.

Mai’s installation features a variety of non-interactive pieces depicting refugee experiences and the contested relationships that second-generation children have with their homelands. One of the first pieces in the exhibit, titled “For We are Called to Freedom,” features a flock of white birds flying mid-air, with small red crosshairs stitched onto each bird, on two 42-by-60 and 42-by-50 paper canvasses. Mai uses the Vietnamese greenfinch and American goldfinch as symbols of cultural confluence, evoking the two halves of the Vietnamese American identity, as well as the quest for freedom that saturates the discourse on refugee flight. For Mai, the deliberate placing of crosshairs on the birds’ hearts represents the targeting of refugees on both Vietnamese and American fronts — from the threat of war at home to white supremacist violence abroad — as well as a point of convergence “at which we can meet to discuss

the changes that serve the betterment of humanity.” Mai’s hand in her use of charcoal is subtly impeccable, with the gallery lighting rendering the birds almost invisible on the white canvas. Here, Mai demands a heightened interaction with the piece that reveals that the birds are in fact fading upwards into whiteness, struggling for freedom. Mai challenges ubiquitous narratives of U.S. exceptionalism in which America is a site of freedom that is always aspired towards. Her painting reminds us of the racialized violence that many refugees were met within the U.S., as well as the pertinent threat of deportation that thousands of refugees are facing under the current administration.

Trinh Mai’s “Heirs” is altogether a stunning installation in contemporary refugee art. Mai’s work poignantly touches on the unique experiences of second-generation refugee children, inspiring a process of introspection and healing that is at once moving and empowering. While the politics of art distribution and accessibility may dislodge some of the power inherent in the exhibit’s confrontation of fear, “Heirs” is nonetheless a unique and brilliant work that is deeply personal and rich in cultural motifs.

“That We Should Be Heirs” opened at the San Diego Art Institute on Feb. 16 and will continue to be shown until March 31.

— JUSTIN NGUYEN
Senior Staff Writer

Peeks and Previews: March

BY ANNIKA OLIVES LIFESTYLE EDITOR



The past few weeks have been full of rain, but the arrival of March should hopefully bring some more sun to San Diego. Start spring off on the right foot by enjoying the fresh air and heading out to some local events.

Wish Dr. Seuss a happy 115th birthday with a celebration at Geisel Library on March 1. Grab some free cake, play carnival games, and listen to a reading of “Happy Birthday To You!” This day is also National Read Across America Day — bring a new or gently used book to donate to the Friends of the San Diego Public Library.

Also on March 1, Carlsbad’s famous **Flower Fields** open for the season! For a few weeks each year, thousands of colorful ranunculus flowers bloom and bring the Carlsbad Ranch to life. Other flower exhibits, fresh strawberries, tractor rides, mazes, and, of course, picture-taking areas for that perfect Instagram post, will also be on display. Tickets are a bit pricey at \$18, but everyone should experience this local favorite at least once.

Hit the streets in your boxers or briefs at the **San Diego Undy RunWalk**. On March 2, participate in a 5k or one-mile fun run in Mission Bay Park to raise awareness and fund research for the Colon Cancer Alliance. All participants receive a pair of the Alliance’s infamous boxer shorts with registration.

March 5 is **National Pancake Day**, and there’s no better place to celebrate it at than Snooze, where 100 percent of pancake sales will go back to local gardens. At the La Jolla location, choose from over six different kinds of pancakes, including Strawberry Fields

Forever and King Cake, and support the Torrey Pines Elementary School Foundation’s Garden in the process.

On March 9 and 10, head down to the Balboa Park Activity Center for their **92nd Annual Rummage Sale**. Branded as the largest thrift, garage, and estate sale in Southern California, vendors will be selling new and gently-used jewelry, art, antiques, collectibles, books, clothing, and more. All proceeds go back to Balboa Park and community non-profits, but make sure to get there early for the best chance of finding something you’ll like.

Feeling lucky? Head to the **St. Patrick’s Day Parade and Irish Festival** in downtown San Diego on March 16. See performances from dance groups and Irish folk singers, eat at the Celtic Food Village, and drink at the Beer Garden — just make sure to wear green so you don’t get pinched!

That night, the **Lantern Street Fest** will light up the Liberty Station sky. Entry includes an eco-friendly LED lantern that you can decorate and take home after the event, and access to food trucks and live performances by Gothic Topic, Bellsaint, and Pretty Polly.

Also this month, catch the tail end of whale watching season. Birch Aquarium has two daily cruises that depart from Downtown San Diego, but keep a lookout for student organizations that sometimes offer reduced prices. If you’d prefer to stay on land, March is also time for the annual grunion run. Thousands of tiny silvery fish arrive on the beach, and La Jolla Shores is one of the best places to see them.



TRITON OUTFITTERS

SAN DIEGO, CA
WINTER // 2019
TO.UCSD.EDU

Who Will Be Crowned UCSD's Next Top Bathroom?

BY JADE HOOKHAM STAFF WRITER

Ah, restrooms. We all use them, but how much do we enjoy the experience? Nine times out of ten, we settle for less in terms of toilet quality, and I'm not going to stand for it any longer. In my humble opinion, we shouldn't be afraid of demanding the best bathroom experience possible. I mean, I know I'm worth it, especially considering how often I frequent the various restrooms on campus. So, as my way of helping the general populace, I have compiled the who's who of UCSD's best and worst toilets. In the end, only one can be crowned UCSD's next top bathroom!

York Hall vs. Galbraith Hall

In an epic faceoff between the restrooms of Revelle College, who will emerge victorious? In this corner is York Hall, whose men's and women's bathrooms are on literal opposite sides of the building. And not only that, the amount of stalls in York (a whopping two) is quite pitiful. As for Galbraith Hall, the newly renovated structure has spacious and pristine restrooms available for our use. The quiet study room even has gender-neutral, single stall restrooms! Needless to say, Galbraith slaughters York any day.

Old Student Center vs. Mandeville Hall

Contrary to its rustic appearance, the Old Student Center's restrooms are surprisingly above par. Both the women's room near Taco Villa and the gender-neutral stall by Mandeville Coffee Cart have admittedly impressed my cynical heart, though I witnessed quite a mess in the gender-neutral bathroom once. However, the restroom within Mandeville proper is not nearly as stunning. One time, a stall door fell off its hinges as I tried to innocently leave and wash my hands, hitting my foot in the process. Overall, the Old Student Center trumps its dumpy neighbor, Mandeville.

Peterson Hall vs. McGill Hall

This matchup doesn't spark as much of a competition, since I consider them both to be below average. Even so, I think Peterson is the lesser of two evils here. During passing periods between classes, the line in Peterson's restrooms can be killer, causing me to wait five or more minutes; while five minutes doesn't sound like a long time, it feels like an eternity when you really have to go. McGill, on the other hand, feels much more run-down. Half of the stalls don't even have a working lock, and I'm always worried I'll hit someone with the door as I go in. Let me just say that McGill's restroom reminds me of a small jail cell, which is not something I adore while doing my business. Both McGill and Peterson deeply disappoint me.

Geisel: Seuss Room vs Second Floor East

When in Geisel, the debate over the best restroom centers around one main factor: volume of people. For example, the restrooms by the Seuss Room and Second Floor East are similar in size, amount of stalls, and cleanliness. The one thing that makes a difference happens to be the crowdedness factor. In my experience, the Seuss Room hosts much less foot traffic than any other area of the second floor, its restroom seldom having any sort of line. If I'm ever feeling too lazy to ascend to a higher floor, I know I can trust the Seuss Room to give me an adequate bathroom experience.

Price Center vs. Center Hall

When it comes to these two, there's almost no contest; we all know that Center Hall has some of the most inconveniently placed restrooms on campus, rivalling even York. During the times I've had lectures in Center 101, getting to the bathroom has historically been a nightmare. Why they built the largest lecture hall and the restrooms on complete opposite sides of the building is entirely beyond me. So, if I'm ever feeling fed up with Center Hall, I usually find refuge in Price Center, especially on the second floor. Those bathrooms are some of the cleanest I've found on campus, and I've never had to wait in line up there. All in all, I'd pick PC over Center any day.

Crowning the Winner

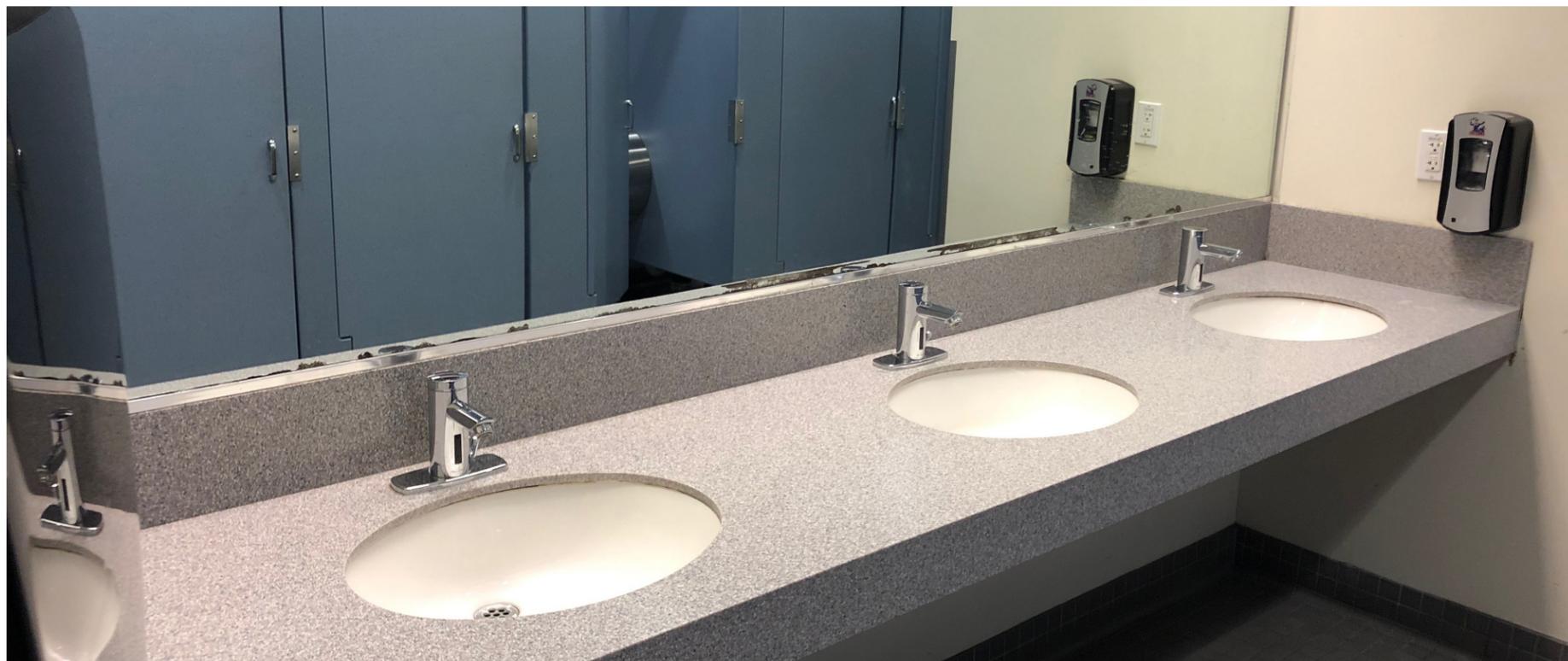
I have ten beautiful restrooms standing here before me, but only one of them can become UCSD's next top bathroom. Though the competition was fierce, I have to crown a winner. In the end, I'd have to say that Galbraith Hall came out on top. Those restrooms are clean, spacious, and aesthetically pleasing; plus, a gender-neutral option is offered, and the main restroom has the good kind of hand dryers. What's not to love?

Well, that's all for now! Catch us on the next season of "UCSD's Next Top Bathroom: The Redemption," offered exclusively by the Guardian. Toodles!



PHOTO COURTESY OF TYLER FAUROT

Galbraith bathrooms: user-tested, user-approved



Beware Codependent Relationships

BY SAMIRAH MARTINEZ STAFF WRITER

In the famous rom-com “How to Lose a Guy in Ten Days,” the female love interest gives up her future career as a journalist to stay in New York and remain in a relationship with the man of her dreams. In “The Proposal,” the male love interest marries the female love interest in order to keep her from being deported just because he wants to date her. In both movies, someone in a romantic relationship is making a huge personal sacrifice to stay with the “love of their life.” We are often told that putting someone before ourselves is the true meaning of love, but where does one draw the line?

In school, we are often taught how to pass college writing programs and solve math problems, but we are never really taught how to seek healthy relationships. If we’ve never been exposed to a healthy relationship at home, this task is that much more difficult. I found myself in a codependent relationship this year, and while it is often seen as “cute” to have a guy put a girl before himself, it is quite a different story in real life. Since this relationship ended, I began to do my own research on codependent relationships, and was surprised at all of the information I found.

What is a codependent relationship?

A codependent relationship can take many shapes and forms, but the basic gist is that the relationship begins to resemble an addiction. The people involved cannot live without each other and often their only sense of identity comes from the relationship and the moods of their partner. Codependent relationships also include those that are one-sided or abusive (either physically or emotionally). Mental Health America considers codependency a disorder that is learned from dysfunctional family dynamics.

Signs you are in a codependent relationship:

While there are many signs of a codependent relationship (which differ depending on the person and their own trauma), here are a few key warnings to look out for:

- One partner wants to be the caretaker to someone who needs “rescuing”
- One or both parties often put each other above themselves in unhealthy ways
- One partner does anything to please their partner
- One or both partners cannot express their own wants and needs in a relationship
- May not get happiness from anything else other than their romantic relationship
- Moods rely entirely on how their partner is feeling

- Maintenance of the relationship is preventing one from participating in their own hobbies and interests

- Low self-esteem

- The relationship is a rebound relationship

Advice if you are in a codependent relationship:

If you have a lot of the qualities that make up a codependent relationship, or if you are in a relationship with someone who seems to exhibit the signs of a codependent, consider going to therapy or a support group in order to create a healthy relationship again. One of my biggest regrets in my own codependent relationship was not doing my research and seeking help in dealing with someone who was more predisposed to having this kind of unhealthy relationship. It cannot hurt to try and reach out and have discussions about this with your partner as well. They may not realize that they are exhibiting these qualities, and the best way to get through it could be open communication and a willingness to set boundaries for both parties. If this does not work, the only solution would be to terminate the relationship and focus on yourself and your past trauma to keep you from entering a codependent relationship again. In the end, codependent relationships are not healthy and should be worked on in some way, whether that be through therapy or through breaking up the relationship.

Conclusion:

When my ex broke up with me, I was constantly worried for his future relationships, and it took me a long time to get used to the idea that this was simply not (and never was) my own problem. While therapy and support groups can help you maintain a healthy relationship despite the trauma of the past, it is important to remember that if your partner is not willing to get the help they need, it is not your job to fix them. Knowing that I played a role in my codependent relationship too, I have since worked through my own issues and have begun going to therapy. This experience has allowed me to recognize what codependent relationships were, and being aware of these red flags will help me avoid these unhealthy relationships. Codependent relationships don’t have to be forever, and like me, you can get through it, too!

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Professor Eggers

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TUESDAY, FEBRUARY 26 • 8pm

FEB 25 - MAR 3

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Upcoming
UNIVERSITY CENTERS
UniversityCenters.ucsd.edu

DeStress Mondays
MONDAY, FEB. 25
Event: 10AM - 1PM
The Commuter Lounge
Free for UCSD Students w/ID

Momentum Vendor Fair
WEDNESDAY, FEB. 27
Event: 12PM - 4PM
PC East Ballroom
Free for UCSD Students w/ID

If Beale Street Could Talk
THURSDAY, FEB. 28
Doors: 6:30PM • Show: 7PM
Price Center Theater
Free for UCSD Students w/ID

theloft.ucsd.edu

Upcoming

Black February
MONDAY, FEB. 25
Doors: 6:30PM • Show: 7PM
Free for UCSD Students w/ID

Momentum After Party
WEDNESDAY, FEB. 27
Event: 7PM
Free for UCSD Students w/ID

Raza Resource Center Open Mic
THURSDAY, FEB 28
Doors: 6:30PM • Show: 7PM
Free for UCSD Students w/ID

Rad Scientist
FRIDAY, MAR. 1
Doors: 6:30PM • Show: 7PM
Free for UCSD Students w/ID

UC San Diego Jazz Chamber Ensemble
SUNDAY, MAR. 3
Doors: 6:30PM • Show: 7PM
Free for UCSD Students w/ID

MON 2.25

10am
UNIVERSITY CENTERS PRESENTS: DESTRESS MONDAYS - PC COMMUTER LOUNGE

Mondays can be stressful, so start your week on a high note with FREE tea and snacks! Come destress with University Centers EVERY MONDAY this winter quarter! #DestressMonday. Contact: ucenmarketing@ucsd.edu. Website: https://www.facebook.com/events/230521667893775/?active_tab=about

12pm
HUNGRY 4 HEALTHY - THE ZONE

Come join us as we demo healthy recipes and enjoy some free samples! All materials and ingredients will be provided. Seating is based on first come, first serve. Questions? Contact the zone (858) 534-5553 or zone@ucsd.edu. Contact: srlu@ucsd.edu

12pm
RECLAIM! REMAIN! REBUILD! EXHIBITION - UC SAN DIEGO UNIVERSITY ART GALLERY - MANDEVILLE CENTER

Reclaim! Remain! Rebuild! Posters on Affordable Housing, Gentrification & Resistance. The University Art Gallery - Mandeville Center. Gallery Hours: Mondays and Wednesdays 12-4 p.m. and Tuesdays and Fridays 2-6 p.m. Contact iah@ucsd.edu for more information about this exhibition.

1pm
ILEAD WEEK 8 - BEAR ROOM, 2ND LEVEL OF PRICE CENTER WEST

Learn about student leadership, student organizations, leadership styles, and diversity, all in the context of comic books and superheroes!

THU 2.28

6:30pm
BLACK HISTORY MONTH: IF BEALE STREET COULD TALK - PRICE CENTER THEATER

This film is based on the novel by James Baldwin. If Beale Street Could Talk is a timeless and moving love story of both a couple's unbreakable bond and the African-American family's empowering embrace, as told through the eyes of 19-year-old Tish Rivers. Doors: 6:30PM Show: 7:00PM. FREE for UCSD Students w/ID. Watch the trailer here: https://www.youtube.com/watch?v=CQXSforT_qQ. Contact: ucenmarketing@ucsd.edu

8pm
ARTPOWER PRESENTS EPHRAT ASHERIE DANCE - BALBOA THEATRE

Dedicated to revealing and exploring the inherent complexities of street and social dance forms, Ephrat Asherie Dance creates original contemporary work that straddles dance and theater. EAD makes its West Coast debut with "Odeon," an original dance work for seven dancers and four musicians. Odeon is set to the music of Brazilian composer Ernesto Nazareth, known for mixing early 20th-century romantic music with samba and other popular Afro-Brazilian rhythms. The piece delves into what happens when you bring together the extended family of street and club dances, remix them, pick them apart, and challenge them to inhabit unfamiliar choreographic contexts.

TUE 2.26

12pm
JUKE JAM TIMY DESK TUESDAYS - WOMEN'S CENTER LIVING ROOM

Join us at the Women's Center as we celebrate Black artists and bring visibility to the healing power of song, spirit of soul, and expressive power of poetry with NPR's Tiny Desk Concerts.

4:30pm
THE SCIENTIFIC METHOD, AUTHOR TALK AND BOOK SIGNING - GEISEL LIBRARY, SEUSS ROOM

In his new book, *The Scientific Method: Reflections from a Practitioner*, theoretical physicist Massimiliano Di Ventra discusses what type of information science can provide of the natural world, and how scientists go about investigating it. In this talk, Di Ventra will explain the scientific methodology and clarify the limits of science and the errors one makes when abusing its method in contexts that are not scientific. He's the author of more than 200 scientific publications, three textbooks, and holds four U.S. patents. In 2018, Di Ventra was named one of the most influential scientific minds in his field. A book signing will follow the talk; copies of the book will be available for purchase from the UC San Diego Bookstore.

8pm
ARTPOWER PRESENTS HABIB KOIT & BASSEKOU KOUYATE - PRICE CENTER EAST BALLROOM

One of Africa's most recognized musicians, Malis pop icon Habib Koite has a deep and varied musical vocabulary, blending Afro-pop with jazz, rock, and even classical. Koite is joined by Bassekou Kouyate, Malian musician and master of the ngoni, a traditional African lute. Time Out says, Ngoni virtuoso Bassekou Kouyate can make notes bend like light rays in the desert heat.

FRI 3.01

12pm
DR. SEUSS'S 115TH BIRTHDAY CELEBRATION - GEISEL LIBRARY

Join the UC San Diego Library for the celebration of Dr. Seuss's 115th Birthday! The Seuss-tacular birthday celebration will be hosted by the University Librarian Erik Mitchell. Birthday festivities include a giant inflatable Cat in the Hat, free cake, and Seussian musical entertainment by The Teeny Tiny Pit Orchestra, directed by the Librarians Scott Paulson. Contact: mfellows@ucsd.edu

4pm
CROSS-WIRED - CONRAD PREBYS MUSIC CENTER, EXPERIMENTAL THEATER

Program information to be announced. Contact: publicity@music.ucsd.edu

pm
RED FISH BLUE FISH: XENAKIS' PERSEPHASSA - CONRAD PREBYS MUSIC CENTER

Persephassa (1969) is the first of Xenakis' innovative and ambitious works for percussion ensemble. The title refers to the goddess Persephone, "the personification of telluric forces and of transmutations of life." The piece was commissioned for the first-ever Shiraz Festival (organized by the Empress of Iran), held at the historic desert site of Persepolis -- an awesome and altogether fitting setting for such a powerful work.

WED 2.27

12pm
MOMENTUM: VENDOR FAIR & AFTER PARTY - VENDOR FAIR @ PC BALLROOM WEST, AFTER PARTY @ THE LOFT

University Centers Presents: Momentum. Vendor Fair: PC Ballroom West. Event: 12PM - 4PM
FREE for UCSD Students w/ID. After Party: The Loft. Event: 7PM - 10:30PM. GA Price: \$5.
Momentum unifies the avenues of streetwear fashion, visual art, and music within the San Diego scene, aiming to highlight and develop the creative community both on-campus and throughout the city. A combination of student vendors and local San Diego businesses will have their products available for purchase in Price Center Ballroom West, followed by a DJ after party celebration at The Loft. Momentum After Party Lineup: Noodles, Mia Carucci, VII. Contact: ucenmarketing@ucsd.edu

2:30pm
DESTRESS WITH BIOFEEDBACK - THE ZONE

Come de-stress with the CAPS Wellness Peers! Measure your psychological stressors and learn more about what makes you most stressed, how it affects your well-being and how to keep your stress levels down! Workshops are all free. Space is limited and is first come, first served. Hosted by the CAPS Wellness Peer Educators

7pm
WEDS@7 STEVEN SCHICK, SOLO PERCUSSION - CONRAD PREBYS CONCERT HALL

Percussionist, conductor, and author Steven Schick was born in Iowa and raised in a farming family. For forty years he has championed contemporary music by commissioning or premiering more than one hundred-fifty new works. Schick is music director of the La Jolla Symphony and Chorus and artistic director of the San Francisco Contemporary Music Players. He was music director of the 2015 Ojai Festival. He maintains a lively schedule of guest conducting including recent appearances with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, Ensemble Modern and the Asko/Schnberg Ensemble. Schick is Distinguished Professor of Music and holds the Reed Family Presidential Chair at the University of California, San Diego. Contact: boxoffice@music.ucsd.edu

SAT 3.02

9am
VISUAL ARTS GRADUATE STUDENT OPEN STUDIOS & PHD SYMPOSIUM - VISUAL ARTS FACILITY

12th Annual Visual Arts PhD SYMPOSIUM. 9 a.m. - 4:45 p.m., SME 149, Structural & Materials Engineering Bldg. Toward (In)Visibility: Space, Temporality, and Voice. 2019 Graduate OPEN STUDIOS. 3 p.m. - 6 p.m., Visual Arts Facility. Open Studios will feature over 40 MFA & PhD artists' open studios, exhibitions, screenings, and publications produced in the Department of Visual Arts. The artists will be present in their studios throughout the afternoon and excited to talk about and share their work with you. The evening will close with a performance in the Performance Space, VAF 306, starting at 6 p.m.

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Baseball Ends Four-Game Skid With Doubleheader Wins

BY HAYDEN WELLS
CONTRIBUTING WRITER

After a promising 7-0 start to the season, the No. 14 UC San Diego Tritons dropped 4 in a row including being no-hit in a defeat against the California State Polytechnic University Pomona Broncos last Friday night. However, on Saturday, Feb. 23, the Tritons took a pair of wins from the Broncos, 6-0 in the early game and 9-2 later on.

Heading into Saturday, the Tritons had been unable to find the offensive success that powered them to the NCAA Tournament just a year ago. In the off-season, they lost four players who were drafted in the MLB, including unanimous All American Zander Clarke. The effects of the team readjusting to these changes have been visible as the Tritons only mustered 6 runs

in their last four games before Saturday's 15-run outburst.

Following a series split against No. 27 California State University, Monterey Bay Mustangs, UCSD faced Cal Poly Pomona on the road last Thursday for Game 1 of a 4-game series. The Tritons ended up losing the game 5-2, but they had their chances throughout.

The game started out slow as neither team did any damage until the bottom of the third inning when the Mustangs struck first with two off-singles and a wild pitch, giving them a 1-0 lead. By the fifth inning, the score was 2-0 Mustangs, and the Tritons needed to respond. Redshirt sophomore Brandon Stewart did just that as he started off the inning with a screaming triple that found the left-center gap. However, the next two batters struck out back-to-back. During their stretch of losses, the

Tritons lacked situational hitting. With less than 2 outs, just a flyball or ground ball by either batter would have finished the job and knocked Stewart home. Instead, UCSD was very fortunate that Cal Poly Pomona starting pitcher Troy Bethell spiked a wild pitch. This allowed Stewart to score, keeping it a one-run game.

The Tritons had another key chance to score in the top of the eighth inning, now down 4-1, as the Broncos pitchers handed out four walks and a hit batsman. Yet the Tritons were again unable to capitalize and get a timely hit. The 1 run they did manage to score — a bases-loaded walk drawn by redshirt junior Steven Schuknecht — would be the Tritons' last, as they could not overcome the Broncos' collective pitching performance of 13 batters on the night. The Tritons lost this one by a final score of 5-2 due to

their offensive woes — something that would continue into the next game.

After a dismal performance just the day before, things became significantly worse for the Tritons in their second game against the Broncos, as they were silenced at the plate and ultimately lost 9-0.

In Game 2 of the series, the Tritons offense was completely shut down as Cal Poly Pomona's Tim Holdgrafer was absolutely lights out, pitching no-hitters, while also striking out 11 batters. With the score now 1-1, UCSD junior starter Luke Mattson, lasted 4 innings, gave up 9 hits and 4 earned runs, and was succeeded by redshirt sophomore Zach Tresmer.

The Mustangs were also clicking on offense as they scored 5 more runs, 3 earned, off Tresmer through his 4 innings. The Mustangs did

their damage in the fourth inning, however, putting up 4 runs thanks to 5 hits and an error, including a double by third baseman Angel Ortiz. Although Holdgrafer walked four batters, he recovered well as his defense completed double plays in the first, second, and seventh innings.

The past two games have knocked UCSD down to a 7-4 record (2-4 in conference), which makes these next two games critical in hopes to pull closer to Cal Poly Pomona, who is sitting at 8-4 overall, but more importantly 6-0 in conference play.

The last two games of the series will return to La Jolla where the Tritons aim to break out of this slump during their doubleheader this Saturday. The first game starts at 1 p.m. and the second at 4 p.m.

READERS CAN CONTACT
HAYDEN WELLS @UCSDGUARDIAN

Women's Basketball Extends Streak to 23 Games

BY WESLEY XIAO
STAFF WRITER

The UC San Diego women's basketball team faced off against California State University Sonoma Seawolves in the penultimate road game of the season, ultimately defeating the Seawolves 79-61. The win extends UCSD's undefeated season another week, lifting its overall

record to an impressive 23-0.

Before the game, the Tritons were the clear favorite to win. If their undefeated record was not enough of an indication, UCSD has compiled more than double the wins that Sonoma State had at this point in the season. Despite the final score though, Sonoma State surprisingly was leading at the end of the first quarter 16-11. But, the Tritons turned on the jets

during the second quarter, outscoring the Seawolves almost 3-1. UCSD carried that momentum till the end of the game, winning in commanding fashion.

UCSD's pair of junior stars, guard Sydney Sharp and forward Mikayla Williams, led the team on offense. Sharp and Williams had 22 and 21 points, respectively. Junior forward Haleigh Hatfield also had a nice

outing. The 6-foot-1-inch forward recorded a double-double: 11 points and 10 rebounds on offense. On defense, senior guard Kayla Sato was the Triton's standout. Sato had a team-high of 5 steals, along with 7 points and 3 assists.

Next week the Tritons will close out the 2018-19 regular season at home against California State University, Monterey Bay and California State

University, East Bay. Their final two games are home games at the RIMAC Arena; tipoff for both games is at 5:30 p.m. While the result of these games really has no bearing on the standings, it could be important for UCSD to win in order to maintain their powerful stretch of dominance.

READERS CAN CONTACT
WESLEY XIAO @UCSDGUARDIAN

WINTER 2019

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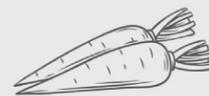
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Helping Reduce Food Insecurity One Meal At A Time



SPORTS

CONTACT THE EDITOR

JACK DORFMAN

✉ sports@ucsdguardian.org 🐦 follow us @UCSD_sports

UPCOMING
UCSD
GAMES

M Tennis	2/26	3PM	vs Concordia (Irvine)
W Tennis	2/27	2PM	vs Point Loma Nazarene
M Volleyball	3/1	7PM	@ UC Santa Barbara
W Basketball	3/2	5:30PM	vs Cal State Monterey Bay
M Basketball	3/2	7:30PM	vs Cal State Monterey Bay

Padres' Machado Signing Makes Waves in San Diego Sports Scene

With the introduction of a star, the Padres have a chance to bring excitement and a sports-town atmosphere back to the beach.

BY JACK DORFMAN
SPORTS EDITOR

The San Diego sports scene is on the mend. UC San Diego is in the process of becoming a Division I school for athletics. San Diego State University has become more and more relevant over the last decade in both basketball and football. But most importantly the San Diego Padres, the local MLB team and the one major sports franchise remaining in the city, have now signed the two biggest free-agents in back-to-back off-seasons.

On Tuesday, Feb. 20 the Padres signed free-agent infielder Manny Machado to a 10-year, \$300 million contract, the largest free-agent contract in MLB history and by far the largest contract in Padres' franchise history. Last off-season, the Padres signed first baseman Eric Hosmer to an 8-year, \$144 million deal, which at the time was the largest contract in franchise history.

Fans and players alike are excited for what is in store for the sport's future of San Diego.

"Now, it's up to us players to go out there and build a culture, because San Diego deserves a winner," Padres infielder and San Diego native Greg Garcia said in an interview with USA Today's Bob Nightengale. "I think this town is ready to explode."

This isn't the first time the Padres have made a splash in the offseason. In 2015, the team and general manager AJ Preller brought in established stars like Craig Kimbrel and Justin Upton to try and pull the franchise out of irrelevancy. Both produced well for their new team, but both were dealt away at the end of the 2015 campaign, a season in which the Padres won just 74 games, good for just fourth place in the National League West and nowhere near a playoff berth.

But now, with the signings of Eric Hosmer in 2017 and Manny Machado in 2018, the Padres have committed hundreds of millions of dollars to the team spread over the next decade. This can only mean one thing: San Diego is back as a baseball town.

"There comes a point where you're ready to pour in – and it looks like [the Padres are] ready to pour in," MLB Hall of Famer John Smoltz said in an interview with CBS Sports Radio. "When you put the right pieces together, you can start climbing that ladder of success."

If you're having a hard time remembering when the Padres were

last relevant, it's probably because most of you reading this weren't even born yet, or if you were, you definitely weren't a baseball fan with a fully constructed long term memory.

The last time the Padres made the playoffs was way back in 2006, and the last time the Padres had a truly transcendent star was when the homegrown Tony Gwynn graced the field.

Gwynn was a consensus first ballot Hall of Famer. One of the best pure hitters of his time, he put the team and the city on his shoulders during the '90s. Gwynn nearly brought the Padres a World Series title in 1998, when the small-town Padres went toe-to-toe with the New York Yankees, the most powerful franchise in American sports, ultimately being swept in four games.

Now I'm not saying Machado is anything like Gwynn. He's not known to be a fan-favorite for one. And he's not known to have a lot of heart or hustle. But he's a young superstar who should have untapped potential and untapped maturity left to draw on. And Gwynn was the last Padre player to be signed to a top-3 largest contract in the MLB when he signed his 3-year, \$12.25 million extension back in 1991.

The 26-year-old Machado has the potential to lead the Padres to places only Gwynn had the ability to do. Machado has already been the face of a franchise before during his first few MLB seasons with the Baltimore Orioles. While he struggled with maturity, his performance rarely faltered and thus, he has signed the largest free agent contract in MLB history.

Even if you're not a Padres fan or even a sports fan, you may be wondering what this means for you. How could signing one player make my life within my city any different?

But the signing of Manny Machado is not an isolated event. It is not just the spending of hundreds of millions of dollars. It has the potential to bring national attention to the city best known in the sports world for losing professional sports franchises, most recently the San Diego Chargers.

Over the course of the Padres' franchise history in San Diego, beginning in 1969, the biggest factors that have led to attendance spikes have been moving to a new stadium and making the playoffs. In the team's first year at Petco Park in 2004, the current stadium, the attendance per game leaped up by



ART BY ANTHONY TRAN

With the addition of the prized free agent, the Padres are primed to bring excitement back to Petco Park and the city as a whole.

about 11,000 fans per game from the 2003 marker of around 25,000 to 37,000 fans per game and the team won 23 more games than the year prior. Subsequently, payroll increased by about \$10 million, from roughly \$55 million to \$63 million, according to Baseball Reference.

The last time the Padres made the playoffs consistently, in 2005 and 2006, the team's attendance per game remained above 30,000 for those two seasons, the season before and the season after. The franchise never reached 30,000 fans per game again until 2015.

And yes, if you've been following along, 2015 was the last time the Padres' payroll increased drastically, even though the win total was still relatively similar to years prior. The team spent around \$76 million in 2014 and a whopping \$125 million in 2015. In 2019, especially with the addition of Machado, the team will spend well over \$100 million once again in what would be just the second time in franchise history and is projected to spend more than its

record \$125 million from 2015.

What's more is that Preller and the front office have said they may not be done making moves, not denying the rumor of being in talks with the other superstar free agent of this offseason, outfielder Bryce Harper.

This will have an impact on you as a resident of San Diego. Even if you're leaving in the next few years, as many UCSD students are, having a successful baseball team, or more generally a successful professional sports franchise, has economic and social impacts that are felt in many different industries. Bars and restaurants surrounding Petco Park in downtown San Diego will see more foot traffic and more patrons as the Padres become more and more competitive.

As Padres gear begins to more readily fly off the shelves and more young fans are converted from "homers" into "lifers," the city of San Diego and its more than 3 million residents will grow to embrace their last remaining major sports

franchise.

Beyond just the economic incentives are also social incentives. Not to get ahead of myself, but World Series parades and even playoff baseball itself leads to a community buzz and social gathering opportunities unheard of in cities with unsuccessful franchises.

Sports bars will be filled with local fans, all watching Padres games and rooting in their local team. With a more successful team, city residents can feel more connected to one another, and less like the outlier and more entrenched within a network of excited fans.

With each day that passes, Opening Day draws nearer. UCSD students and San Diego residents should be prepared to have a more competitive professional baseball team in their area than any that has been seen in the last decade, and for the economic and social windfall that could follow.

READERS CAN CONTACT
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