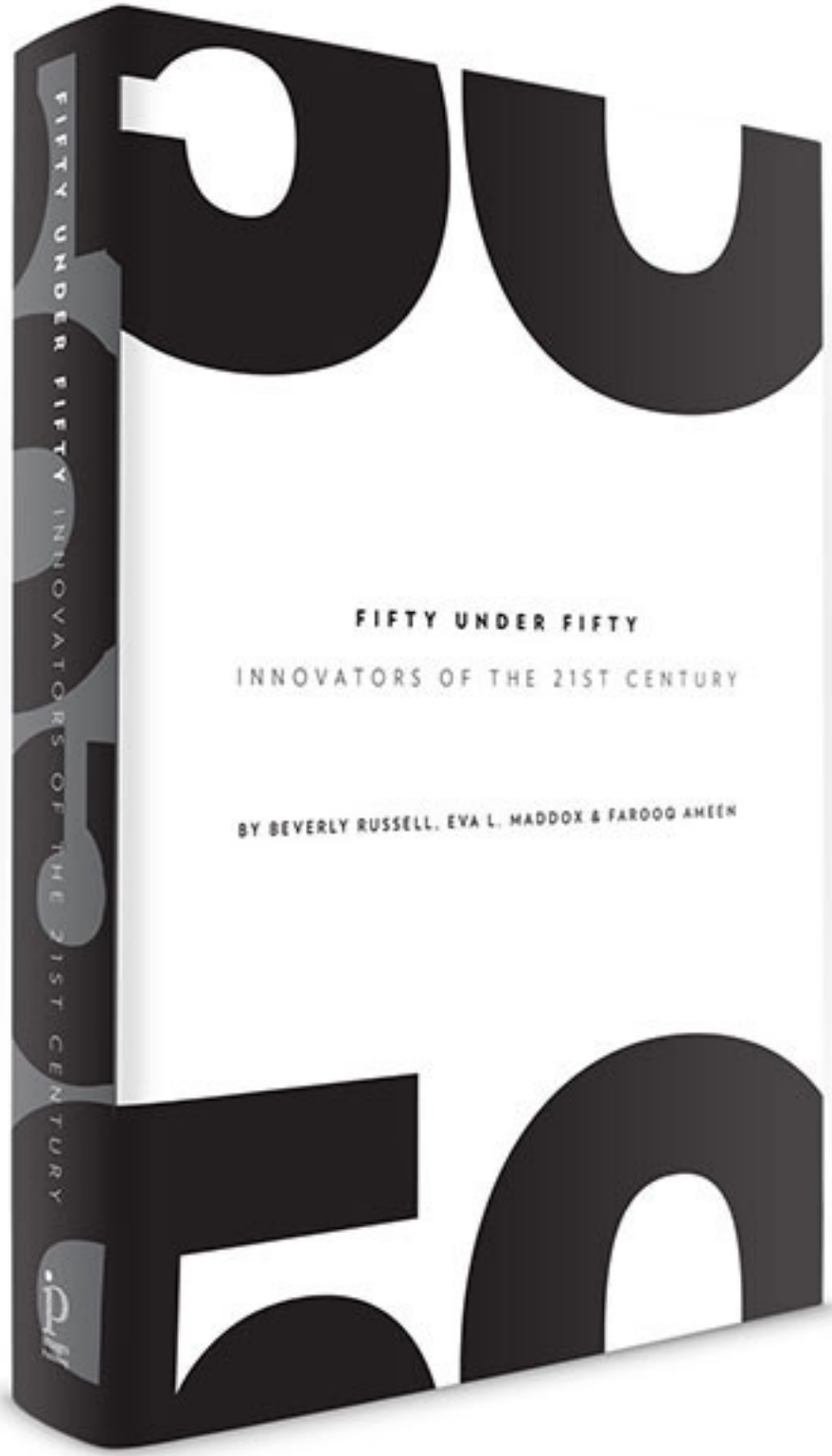

FIFTY UNDER FIFTY
INNOVATORS OF THE 21ST CENTURY
BY BEVERLY RUSSELL, EVA L. MADDOX & FAROOQ AMEEN
FIFTY UNDER FIFTY INNOVATORS OF THE 21ST CENTURY

Herwig Baumgartner
Partner

Scott Uriu
Partner

834 S. Broadway
Suite # 502
Los Angeles
CA 90014
United States

www.bplusu.com
contact@bplusu.com
+1 (213) 6232347

Herwig Baumgartner and Scott Uriu of Baumgartner+Uriu (B+U) are an internationally recognized design duo operating at the forefront of contemporary design. Our design process can be described as driven by digital techniques and advanced computation that utilizes new technologies and material resources. Baumgartner+Uriu's work consistently pushes the boundaries of architecture and urban design by experimenting with new spatial concepts, intensifying existing urban landscapes in pursuit of a visionary aesthetic that encompasses all fields of design. Our architects' work has comprised cultural locations including museums, concert halls, and exhibition spaces; educational and transportation facilities, master planning and urban design, offices and mixed-use developments, restaurants, and residential work.

Baumgartner+Uriu's work was recently exhibited at the FRAC center in Orléans, France; the Museum of Contemporary Art (MOCA) in Los Angeles, California; the Centre Pompidou in Paris, France; the 12th Architecture Biennale in Venice, Italy; the Architecture and Design Museum (A+D) in Los Angeles; the SCI-Arc gallery in Los Angeles, California; SITE Gallery and David Richard Gallery in Santa Fe, New Mexico; INSITE Gallery, Bangalore, India; the *2011 AIA Emerging Professional* exhibition in Washington D.C.; the *Stadtkrone 2030 Exhibition* in Milan, Italy; the University of Applied Arts in Vienna, Austria; the Southern California Institute of Architecture (SCI-Arc); and the Los Angeles Forum for Architecture and Urban Design in Hollywood, California.

Two monographs have been published on Baumgartner+Uriu's work. The most recent one, *B+U- Designpeak 12*, was published by Equalbooks (Korea, 2012) as part of its monograph series. Baumgartner+Uriu's work has also been widely published and discussed in books magazines and newspapers such as *Architectural Record*, *The Los Angeles Times*, *Los Angeles Magazine*, *Azure*, *FORM*, *Mark* magazine; as well as on television and radio.

Baumgartner+Uriu is an award-winning firm, having received the Maxine Frankel Award for design research (2010), the AIA National Award for Emerging Professionals (2011), the A+Award for sustainability (2012), the Graham Grant for Advanced Studies in the Fine Arts (2014) and the COLA Fellowship for 2015 from the City of Los Angeles – Department of Cultural Affairs.

Herwig Baumgartner, an Austrian native, is a licensed architect and principal/co-founder of Los Angeles-based Architecture firm Baumgartner+Uriu (B+U). He received his diploma in Music and New Media from the University of Music and Performing Arts in Vienna and his Master's degree in Architecture from the University of Applied Arts in Vienna. Baumgartner has lectured and conducted workshops nationally and internationally and is a professor teaching design and applied studies in the graduate and undergraduate programs at the Southern California Institute of Architecture (SCI-Arc). Most recently, he represented SCI-Arc at one of the leading symposiums on the latest developments in architectural geometry and computation at the Centre Pompidou in Paris. Prior to founding B+U, Baumgartner worked as a senior associate and project architect at Gehry Partners and also collaborated with artist Richard Serra.

Scott Uriu is a licensed architect and principal of B+U, which he co-founded. He was born in Davis, California, and was initially an undergraduate mathematics major at the University of California, Davis. He then received his Bachelor of Architecture degree from California State Polytechnic Pomona and studied at the Architectural Association in London, Diploma Unit 7. Uriu has lectured and conducted workshops nationally and internationally and is a professor who teaches design studio and applied studies at the University of Southern California (USC) and the Southern California Institute of Architecture (SCI-Arc). Previously, he was part of the design faculty at Woodbury University. Prior to founding B+U, Uriu worked as an architect at Gehry Partners.

# Baumgartner+Uriu

## Frank and Kim Residence

The Frank and Kim Residence is located 9 miles (14.5 kilometers) north of downtown Los Angeles on a hillside property in Pasadena. The existing two-story single-family house is placed at the end of an elongated property, on the edge of the hillside with a large terrace and a pool overlooking San Marino. The main feature element for the front yard is a large canopy to be used for receptions and social events, which articulates a new dynamic entrance to the house. The 65-foot-long (20-meter-long) cantilevering steel structure is clad with a white translucent fabric. The canopy is lit from the inside with a combination of white and colored LED light fixtures to illuminate the garden with a soft glow during the evening, articulating a vibrant path to the building and marking a spatial continuity throughout the site. As part of the design process, we developed many iterative models using a continuous folded surface geometry that emerges from a single plane and through techniques of splitting (delaminating) and shifting creates a multilayered volume with varying translucent qualities. We were interested in the effect this geometry had on the gradation of light. Without changing the material property we were able to produce the desired light quality from the inside utilizing white and colored LEDs as a light source.

Photography by Josh White

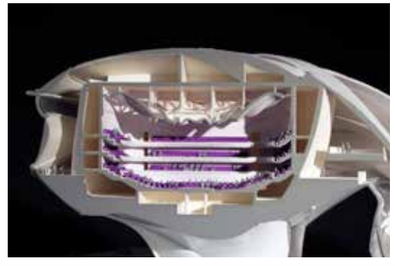
## Taipei Performing Arts Center

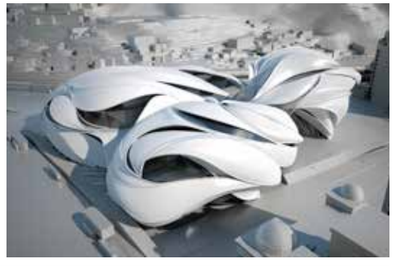
The design proposal for the Performing Arts Center in Taipei creates a world-class institution, which is characterized by both its response to its urban and cultural environment, and by its formal and structural elegance. The project embraces the concept of a Grand Plaza as being a central hub between the Shilin Night Market and the TRTS Jiantan Station. This is achieved by lifting the multiform theater off the ground and creating a covered outdoor linkage space between Cheng De Road and Wen Lin Road. This linkage space is the central access to the grand foyer and all three theaters.

On the south side, the Grand Plaza transitions into a garden that gently slopes up towards Jiantan Road to allow for shops and restaurants to be placed underneath, making it accessible from street level. Both the garden and the Grand Plaza provide a large outdoor space for the thousands of pedestrians who visit this area. It is lined with shops and restaurants at ground level and covered by the theater's large roof above. The shops and restaurants are located along Wen Lin Road and Jian Tan Road and, together with the Grand Plaza and the garden space, embrace Taipei's lively streetscape by creating a continuous experience from the busy streets of the Shilin Night Market to the Performing Arts Center and the train station.

The Taipei Performing Arts Center is intended to become an important landmark in the region, which expresses the richness and diversity of performing arts and creates a destination point for the area. For the design development, we used a unique process utilizing actual sounds as its basis. The morphology and shape of the building was designed using sound waves that were analyzed and transformed into three-dimensional vectors. These vectors became the formal and structural framework for the design of the exterior envelope. The building materializes with a metal and glass enclosure that reveals its activities in a variety of scales and angles to the city.

Photography by Baumgartner+Uriu





**Apertures**

Within the discipline of architecture, the discussion of fields, networks, and smooth transitions has dominated the dialog over the past 15 years. Rooted in philosophical models as articulated by Deleuze, systems theory, and parametricism, it has influenced many generations of architects.

Parametricism promotes a relational ontology in which entities have no autonomous reality and are based on "continuous differentiation;" everything is connected, everything flows.

This position of an architecture rooted in dynamism and deterritorialization is being opposed by a radically different approach, giving way to a contemporary design practice working with discrete figures that cannot be entirely understood through its pristine digital relations. This position is one that is obsessed with capturing qualities that would appear to be incongruous, by incorporating analog features into a digital design process. The installation *Apertures*, designed for the SCI-Arc Gallery, is firmly positioned within this approach.

Apertures are the architectural catalysts for the installation design, being defined as objects within a larger building object that differ from its host in terms of morphology and performance. They are disruptive features to the overall building mass, but are able to interact with their environment, focusing on a symbiotic relationship between nature, building morphologies, and material expression. Apertures have been an ongoing topic in our work, challenging the notion of an architectural opening as a static object by re-defining the DNA of a window, both in terms of its appearance and materiality, as well as its nature as an object in continuous flux, responding to its environment through movement or sound.

The 16-foot-high (5-meter-high), thin shell structure was designed to rely solely on its extremely thin surface (0.1 inches or 3 millimeters) as support, requiring no additional structural elements. Structure and surface are collapsed into a single component supported solely through its shape, creased surfaces, and material strength. Each one of the 233 panels is unique in terms of its shape. They are CNC milled from polyurethane foam, heat formed out of thermoplastic polymer resin, and then laminated together into a single object.

Unique to this project is the proposal of building as an organism, challenging how architecture can interface with its users and its environment in a much more intuitive way. This entails both the use of technology to augment its performance and a design aesthetic that is incongruous and can incorporate analog features into a digital design process. The project emphasizes an architecture between nature and technology, which can operate as an interactive building organism where multiple discrete features work simultaneously and independently. In this case, sound is used to bridge the gap between the natural and the artificial, allowing the visitor to experience their own biorhythms.

Photography by Josh White