

The rebellious electronic music "boy" cross-border architectural design, he studied under Gehry, and tried to include all the talents for design aesthetics come from?

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Influenced by traditional music, he chose electronic music and creation as his major in college due to boredom and rebellion. By chance, through the sound device, he came into contact with the fusion of instrument and computer technology, and therefore embarked on a road to

architecture.

A student visit brought the Austrian-born musician to the United States. He fell in love with the enthusiastic atmosphere of Los Angeles, California, and moved to California after graduation, where he studied under Frank Gehry. Then he started his own firm and taught at the Southern California School of Architecture, blazing a unique cross-border path.

His works continue to expand the boundaries of architecture and urban design, try new spatial concepts, strengthen the existing urban landscape, and pursue a dream aesthetic that encompasses all design fields.

He is Herwig Baumgartner, a registered architect, and one of the principals and co-founders (with Scott Uriu) of the Los Angeles architectural firm Baumgartner +Uriu (B+U).

People

Character sketch



Herwig Baumgartner

career experience

Registered architect,
Professor of Southern California School of Architecture;
Principal/Co-founder of Baumgartner + Uriu (B+U), a Los Angeles construction company

learning experience

Bachelor of Music and New Media, Vienna University of Music and Performing Arts
Master of Architecture, Vienna University of Applied Arts

(" Herwig Baumgartner " hereinafter referred to as H)

Interview | YuanMing, Jingyuan

Proofreading | Excitement Editor in Chief | Li Qian editor | Yunfei

You used to work in Gehry's office. Do you have any praise or criticism for his work? What have you learned from Gehry? How has it affected your entire career?

H: This is a good question. I went there as soon as I graduated from school and worked for about ten years. This is a long time, some effects are conscious, but some may be unconscious. But for me, the most important lesson I learned was **to have faith in something and delve into how to advance it**. In addition, never presuppose anything and think about how to achieve it. **In a sense, that is to look at the problem naively, and not afraid to look too naive, and learn to use a system to develop an idea**. Don't care if this is a good or bad idea, or what style it is, but how you deal with a very complicated and difficult thing, and figure out how to do it step by step. Break it down into its components, learn how to divide ideas, and then put them together.

Therefore, when I left the Gehry firm to build the first project in Pasadena, I already knew how to complete a complex project economically and with high quality-to separate things and find corresponding professional people to do it. Instead of assigning it to one person, it is very likely that things will not be done well, but the price will be as high as four times (laughs). Gehry is very good at dealing with budgets and constraints. I think that many technical developments performed by the firm are generated by the needs of architects-to **figure out how to build a project, not just design a project**. This has been very rewarding for me.

Can you talk to us about your music learning experience? What is the direction of study in the undergraduate study?

H: I have learned to play classical music since I was a child-just like people in this kind of profession: start early and then go to the conservatory. Eventually I entered the Vienna University of Performing Arts. Most of the orchestras played by the Vienna Performing Arts are classical and modern genres. As I grew up, the music I came into contact with became more and more modern. When I was in school, I was a little tired of the compulsory classical and modern orchestral music. So I turned my major to composition and electronic music and computer music. This was a fairly new field in the early 1990s. There is a small organization in the Conservatory of Music. For those engaged in electronic music, it was really an interesting place at the time. Many interesting people would go there. There were many concerts and sponsorship and support for electronic music... We are done Some sound devices-similar to the three-dimensional use of acoustics and sound. **We started from pure electronic music and turned to more integration of instruments, electronic devices and computers. This experience to a certain extent influenced me to cross fields and move towards architecture.**

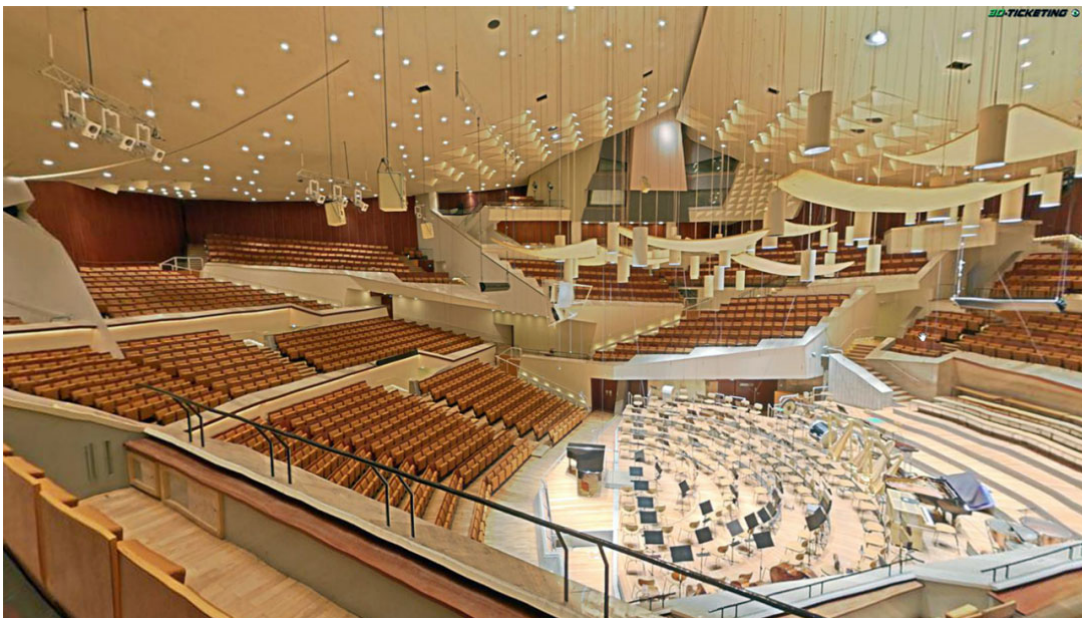
What was the opportunity that made you become interested in architecture and decided to continue studying?

H: There are two key points. They all happened during my music studies. One of them came from Guenther Domenig, an Austrian architect friend of mine, who built a crazy, unusual-looking "stone" house by the lake where I grew up. Because of him, I have some new perspectives and perspectives on architecture.



Stone house © Guenther Domenig

Another key point is the Berlin Philharmonic by Hans Scharoun, which I am very familiar with. As a musician, I listened to many concerts there (laughs). It was a complex and fascinating building. Mainly these two points made me interested in architecture. In fact, this kind of interest always exists, but it became more and more obvious afterwards.



Berlin philharmonic building © Hans Scharoun

■ **You have gone through a process of changing your major. How did you consider choosing a school and preparing a portfolio at that time?**

H: This is an interesting story. In fact, I first applied for a graduate student in another university. The architecture professor there saw my portfolio and smiled and said to me, "I don't think you are in the right place, but maybe Wolf Prix from Coop Himmelblau is more suitable for you. He will start teaching at the Vienna University of Applied Arts this fall. ." I'm very happy that the other party can be so frank (laughs). So I went to apply for a master's course taught by Professor Prix. At the time, I really didn't know who he was. Then he started teaching his first postgraduate course, I became his student, and his exposure to architecture as a professor started almost simultaneously with me. Although our interests are different, we get along well with each other (laughs).

Regarding my portfolio, as I mentioned, I do have some fine arts background. During my early music studies, I got a grant from the Austrian city of Villach. It was a very rewarding year. Although I was very young, many works were produced during that time, such as metal sculptures. From an architect's point of view, these look very interesting, and obviously have some connection with what the final building is pursuing. Some of my experiences are enough to enter this school. The Vienna University of Applied Arts **is not a regular school of architecture. It does not focus too much on technical courses, but on art and design. There are handicrafts, movies, paintings, dramas, stage settings...the school also has a related museum.** All this is very active, and there are often many related people coming to the school. I just completed the professional transition.

■ **What do you think is the connection between music art and architecture? What do you think are the similarities and differences between the two majors, and how do you view the integration between the fields?**

H: I think of course there are some similarities. This is very interesting. Architecture education is indeed changing, changing the traditional role of architects. Today's architectural education has a trend of mixing technology and sensibility. Students who come out of the school of architecture are not only engaged in architecture, but also involved in many other fields. This combination is rare, right? (Laughs) You need to have both technical expertise and artistic expertise. There are many similarities and major differences between different fields.

People always ask me how to relate composition and architecture, which is a difficult question to answer. There are indeed many similarities, mainly at the very beginning of the matter-there are some connections in the conceptual design stage. Both start from the concept of conception. Architecture thinks about changes in graphics. Similarly, music needs to consider how sound affects people's emotions and the meaning of a certain note. But when it comes to the core theme, the two are very different.

In software, music and architecture have striking similarities. The construction uses grasshopper. Music professionals use MAX/MSP, which is a visual programming language. Prior to this, the programming language for music professionals was C++, which was not easy to master, and Max was able to integrate various types of media, insert sound, and combine it with video and live applications. **Architectural design software language and music arrangement language are both very specific and inherently similar tools. They provide similar possibilities for human beings.** If you have some basic understanding of mathematics, then you will be easier to master these two tools-through programming, things can be combined and become more concise.

■ Why did you choose to study in the United States? What is the biggest attraction of the cultural differences between the United States and Europe for you?

H: Indeed, it is very different here. The first time I went to the United States was to study in Los Angeles as an exchange student in 1993. I like Los Angeles very much. It is so different from Europe. Usually you need to drive instead of walking to get to where you want to go. There is no public space here, but there are beautiful weather and beaches. In addition, it achieves a true cultural integration. Different cultures form deep-rooted communities in the city. When you go to Koreatown, you can speak Korean instead of English. The strong food culture atmosphere of Koreatown allows you to truly experience Korea. In Europe, cities are hierarchical, and it is difficult for people to integrate and adapt. It's very simple here. The coexistence of different types of cultures is very attractive to me. In 1996, I returned to Los Angeles again, started working for Gehry, and lived in Los Angeles until now.

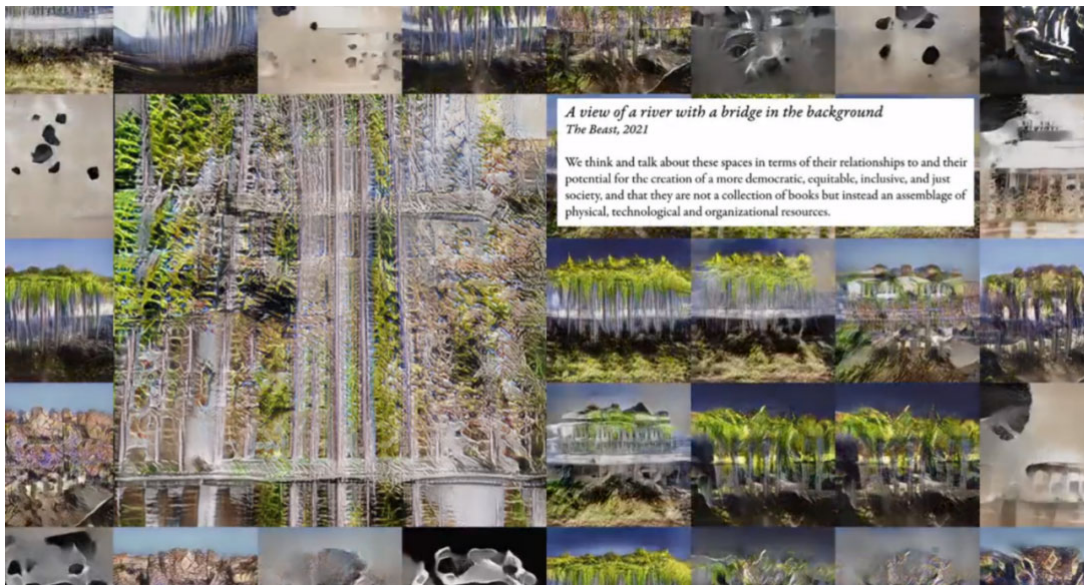
02 **Research and Practice**

Professional Practice at B+U

■ Can you share with us your recent online exhibition "Architectural Bestia Symposium" organized by the Southern California Institute of Architecture (SCI-Arc)? What are the specific items included in the exhibited works?

H: The exhibition of "Architectural Bestia Symposium" is curated by Hernan Diaz Alonso, designed by M. Casey Rehm, and supported by the Graham Foundation for Advanced Studies in the Fine Arts. I always hope to stay at the forefront of architectural thinking and technology, so I am honored to work with them.

This exhibition relies on artificial intelligence (AI) and is exhibited in a comprehensive online mode. Our firm's exhibits include five projects, and the whole process is very experimental, because no one knows what results this exhibition method can bring to us. In terms of work selection, we chose the five most diverse works.



Exhibited works © The Architectural Beast

The five works include a chair, an installation artwork designed for SCI-Arc a few years ago, a residential project Hollywood Residence, and two more recent projects on a larger scale: Venice Triplex in Los Angeles, Venice, and San Jose, California (San Jose)'s large civic monument (Skypark). These projects are different in visual expression, some are **based on video shooting of real objects**, and some are presented **through the game virtual engine (Unreal Engine)**. The two are combined through artificial intelligence, and the effect is very interesting.



Inside Out Chair © Baumgartner + Uriu Architecture (B+U)



Inside Out Chair © Baumgartner + Uriu Architecture (B+U)



Aperture Installation © Baumgartner + Uriu Architecture (B+U)



Apertune Installation © Baumgartner + Uriu Architecture (B+U)

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Hollywood Residence © Baumgartner + Uriu Architecture (B+U)

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Hollywood Residence © Baumgartner + Uriu Architecture (B+U)



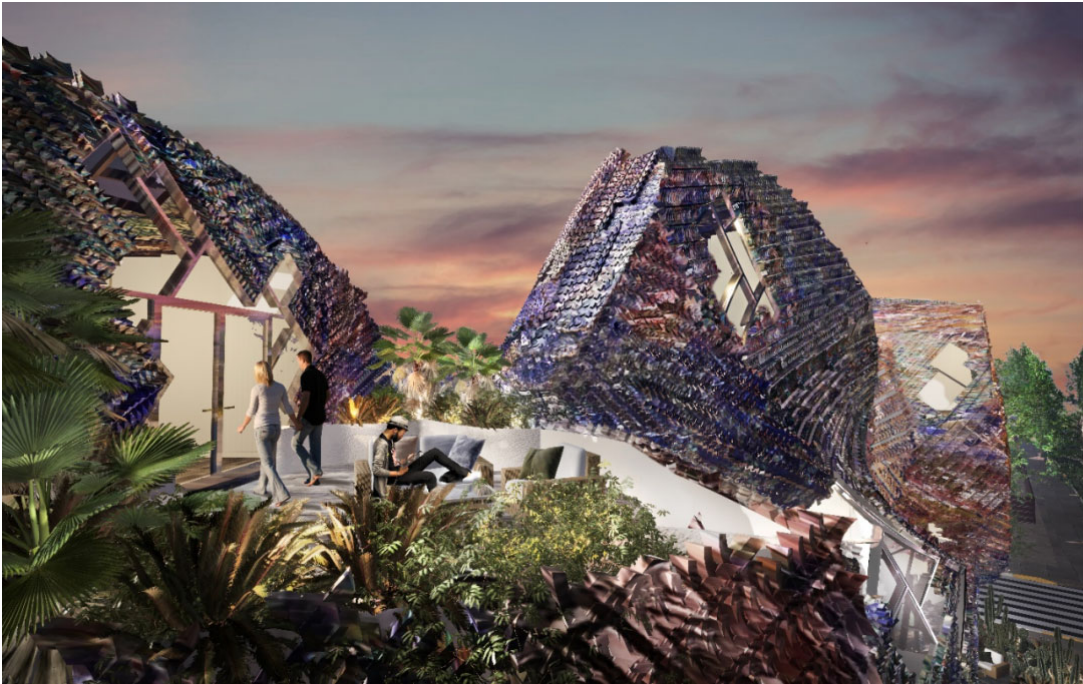
Hollywood Residence © Baumgartner + Uriu Architecture (B+U)

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Venice Triplex © Baumgartner + Uriu Architecture (B+U)



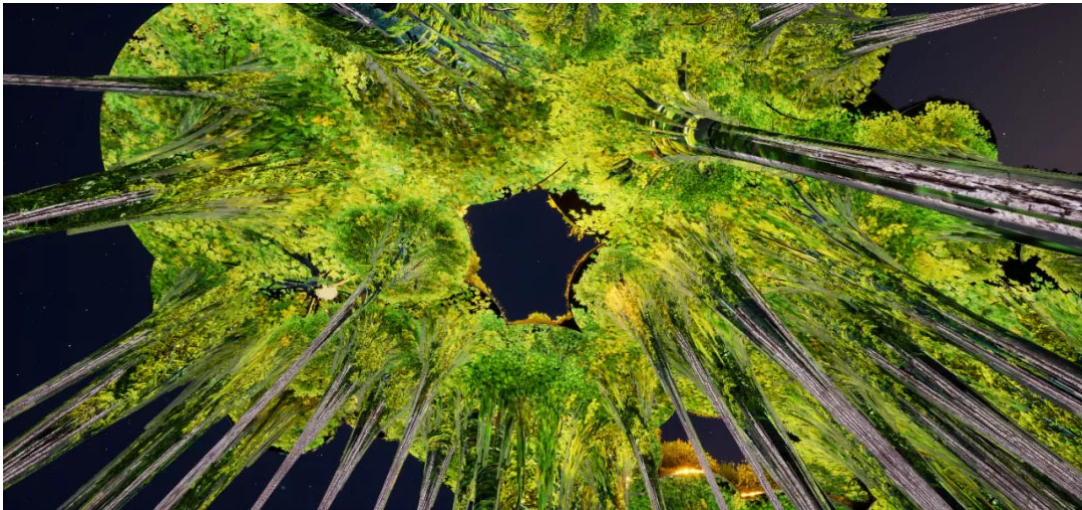
Venice Triplex © Baumgartner + Uriu Architecture (B+U)



Venice Triplex © Baumgartner + Uriu Architecture (B+U)

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Skypark © Baumgartner + Uriu Architecture (B+U)



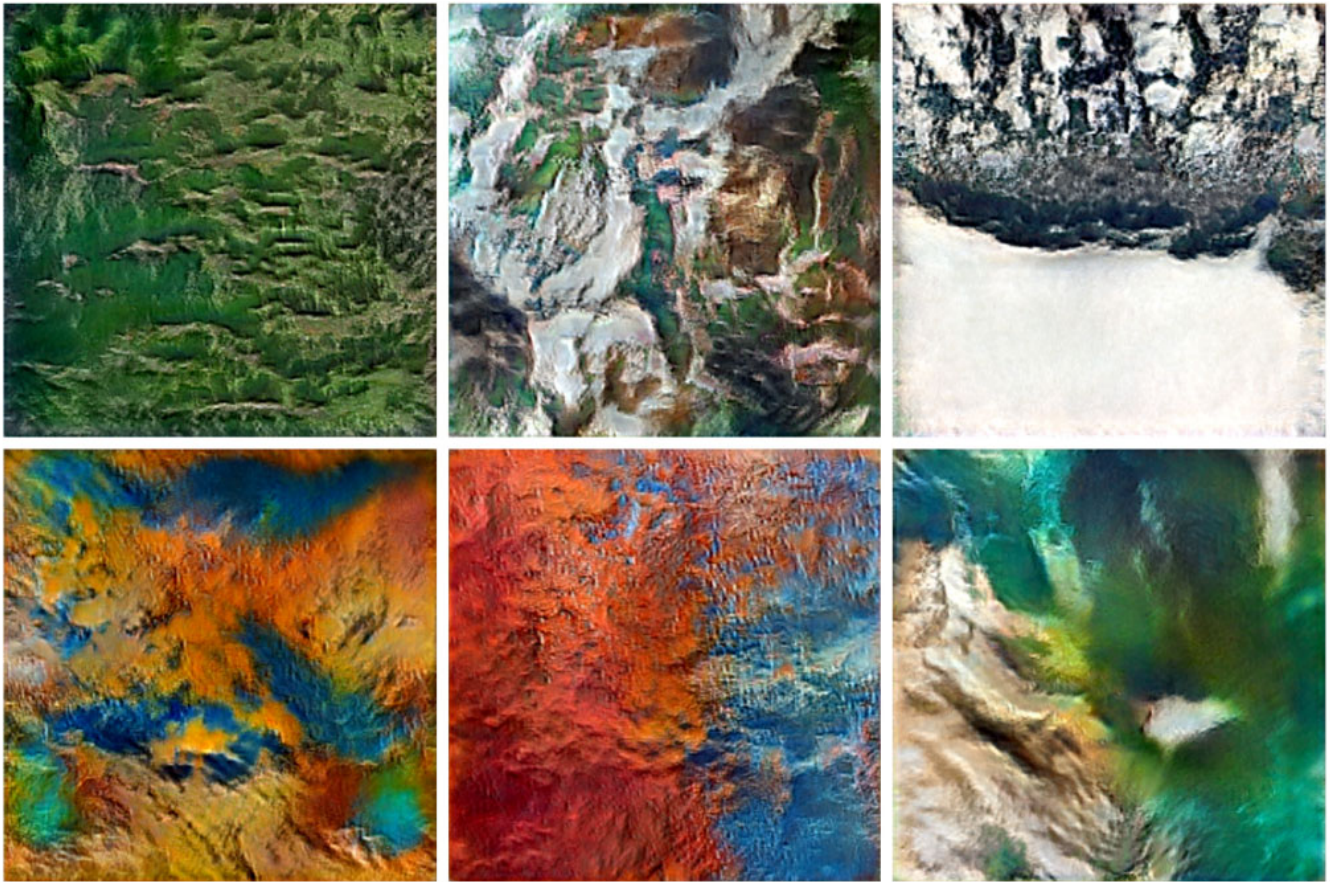
Skypark © Baumgartner + Uriu Architecture (B+U)



Skypark © Baumgartner + Uriu Architecture (B+U)

■ **What do you think of the wide application of artificial intelligence technology (AI) in the field of construction? Can you talk about your research and exploration on this?**

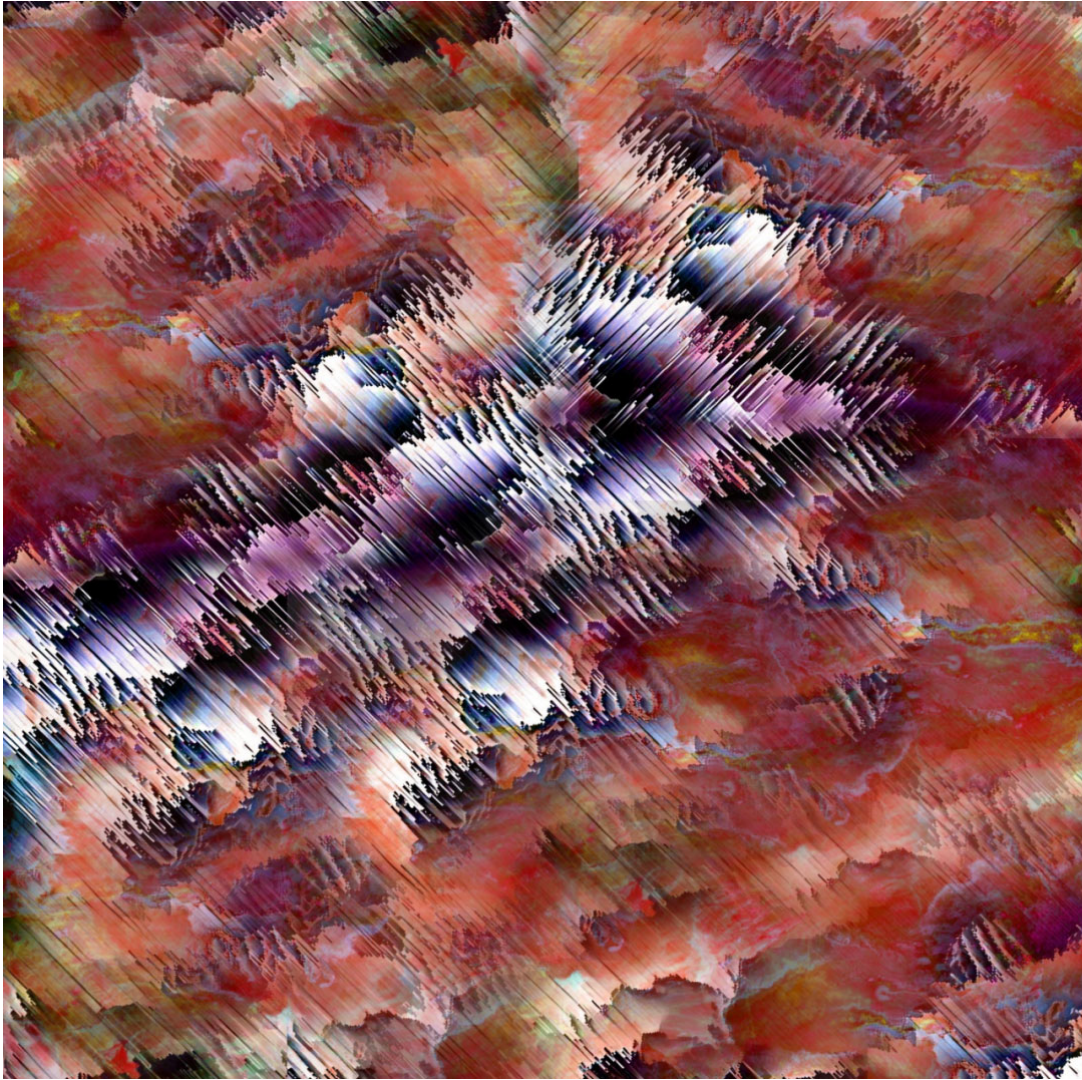
H: I am still trying to understand the application of AI technology to us, and I am very curious about what this new tool can create for us. At this stage, we are still constantly trying and exploring, and I will look forward to hope that AI technology can become a special tool. But at the moment, it is still **just an image tool** . In the actual application of our firm's projects, we will rely on AI technology to generate a composite landscape based on satellite images.



Synthetic Landscapes © Baumgartner + Uriu Architecture (B+U)

We recognize and generate existing images through AI technology, and hope that the images will be synthesized and used in building structures through AI technology. We are constantly trying how to convert the graphics generated by artificial intelligence into 3D tectonics, and how to convert the constructed color palette into new building materials (translate color pattern into materiality). In the past year and a half, **we have combined ceramic art with robotics, Augmented Realities (AR), and artificial intelligence technologies to optimize ceramic materials.** At the same time, we are also learning ancient craftsmanship and exploring how to improve traditional techniques. One of the courses I am currently teaching at SCI-Arc is also through the HoloLens developed by Microsoft Corporation, which uses augmented reality technology (AR) to convert virtual plants into patterns that can be actually projected and superimposed in three-dimensional space. In pottery, we are also trying to apply design patterns to bricks and tiles.

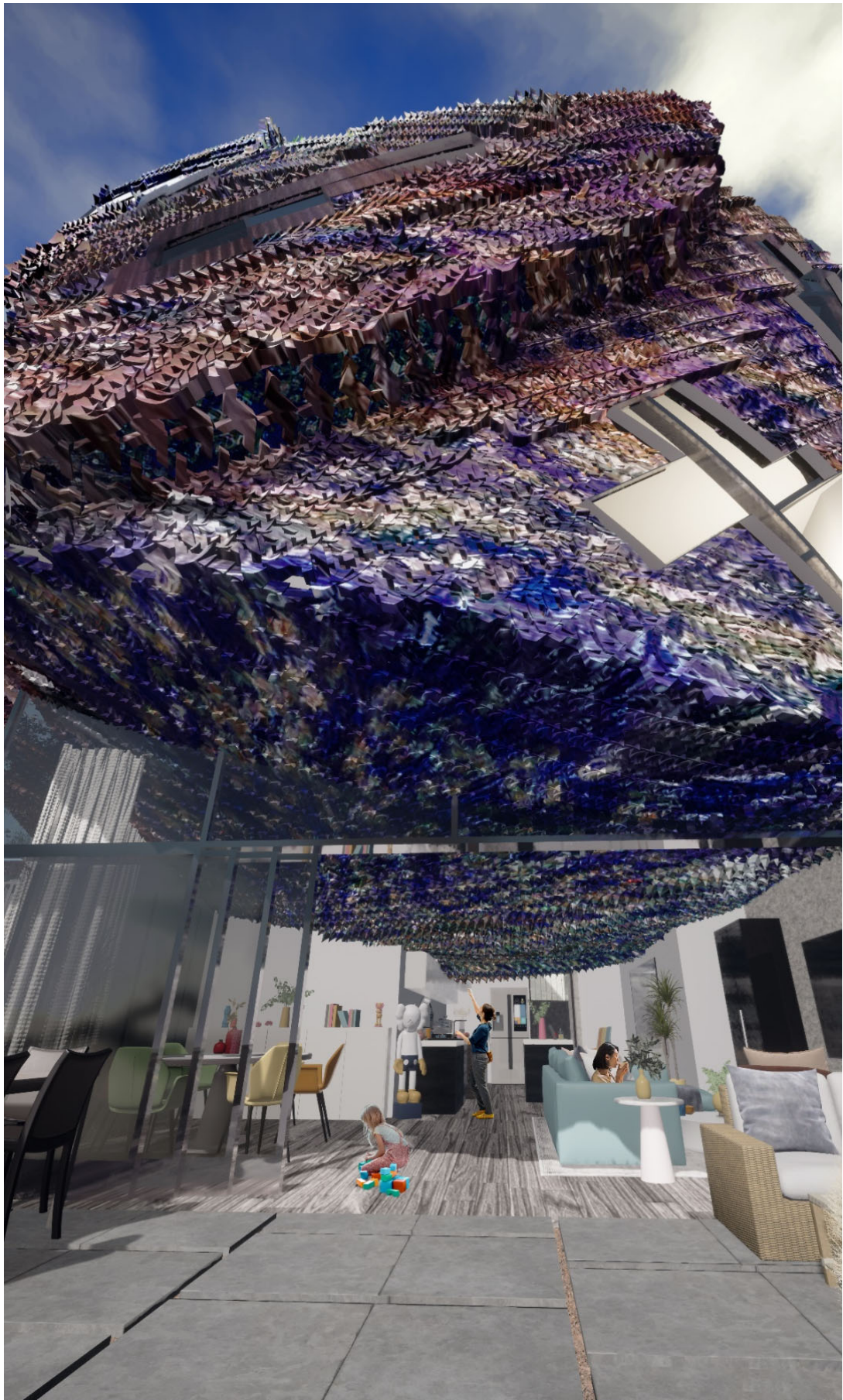
Generally speaking, I think our point of interest lies in **how to apply AI technology to reality and discover its methods to change the nature of building materials**. At present, most building materials are mass-produced by factories and have their own limitations. It is difficult to change their identical or similar appearance. We hope to use AI technology to produce our own building materials, which are molded by molds. It can be said that at this level, I think we have achieved some results. At the same time, teaching and research support each other, and my students are also free to explore other possibilities of this tool.



Songdo library AI texture © Baumgartner + Uriu Architecture (B+U)



Songdo library © Baumgartner + Uriu Architecture (B+U)



Triplex View © Baumgartner + Uriu Architecture (B+U)

■ What kind of civil public building does B+U hope to build? In the Northern CA Transit Center (Northern CA Transit Center) project, where did the concept of "thick roof instead of flat surface" come from? Can you tell us specifically about the idea of the "new citizen square"?

H: In recent years, our firm has been focusing on creating three-dimensional mass spaces rather than flat roof-like spaces in urban public spaces. This idea stems from a competition that we were invited to participate in to build the city of the future for Milan many years ago. At that time, the whole topic revolved around culture, citizens, and put forward some feasible solutions related to residential issues, hoping to create a circular block-shaped public space for citizens that can immerse people in it. Later, the project stopped at the Venice Biennale, and because many of the projects our firm did were small and medium-sized, we never found suitable opportunities. This concept was finally used in the Northern California Transportation Center project.

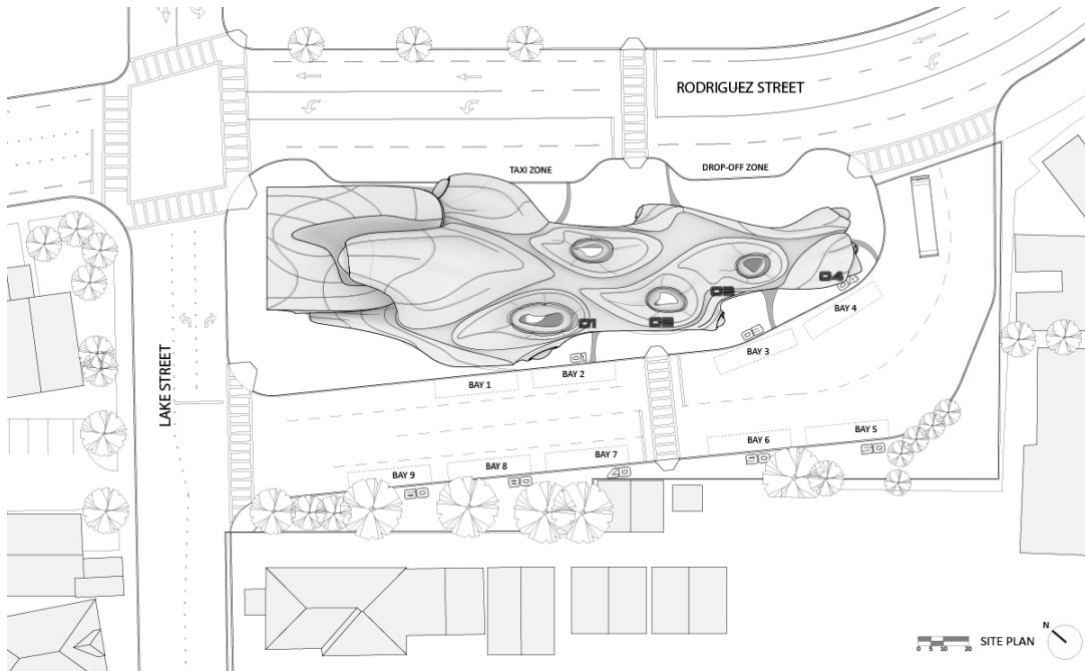


Northern CA Transit Center © Baumgartner + Uriu Architecture (B+U)

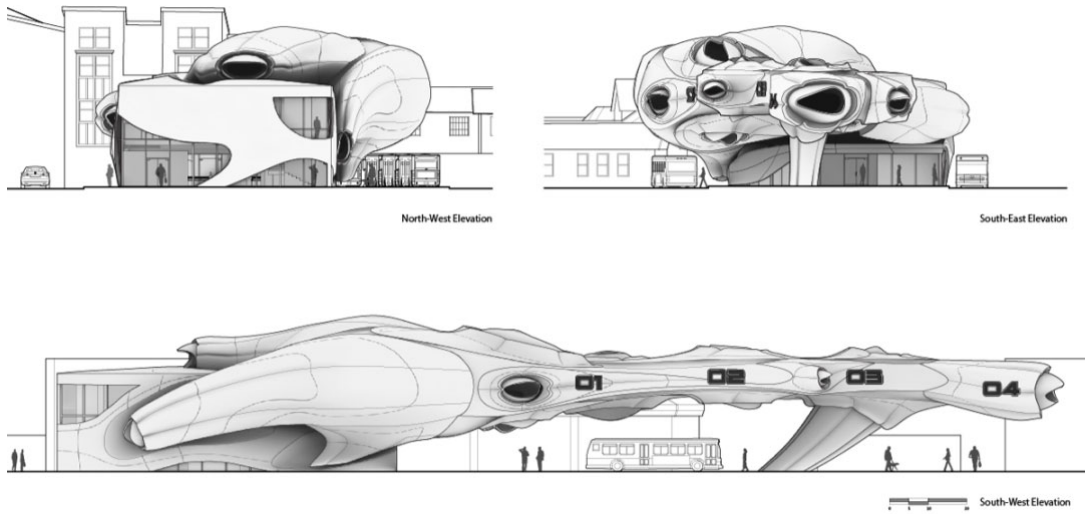


Northern CA Transit Center © Baumgartner + Uriu Architecture (B+U)

The municipal plan originally only required the design of a transportation center canopy to include some small architectural functions, but we **provided space for different community activities by thickening the plane**. Similarly, many free public spaces have also appeared, which can be said to be an icing on the cake and the highlight of our plan.



Northern CA Transit Center © Baumgartner + Uriu Architecture (B+U)



Northern CA Transit Center © Baumgartner + Uriu Architecture (B+U)

In many of your projects and researches carried out, aperture (architectural window opening) has always been a factor driving design. Why do you focus on this design point? What are the innovations in this regard?

H: The use of Aperture (opening windows in architecture) in our firm's projects stems from our early attention to residential projects. Usually in residential projects, opening windows on the facade to allow natural light to enter the interior is a very important consideration in the plan design stage. We hope that on this basis, the aperture (architectural window) is not only an incision on the facade, but also a **space for enjoyment and interaction** .



BplusU_Apertures © Joshua White

Inspired by Barcelona architects Enric Miralles and Antoni Gaudí for light and shadow, our earliest attempt was in the installation artwork designed for the Southern California School of Architecture. The whole device is composed of various openings. When people are inside the installation, different vanishing points of sight are intertwined with the embedded thermal sensors and motion sensors to **create an interactive space and stimulate the perception of the building by the space participants**. When people gather in the device, their voices are received by the sound sensor and interact with the structure of the device.



BplusU_Apertures © Ryan Martinez Gallery

Our early attempts at aperture (building windows) not only used it as an integral part of the building, but also combined with technology to **propose ways to extend the architectural space**. I always think that aperture (opening windows in buildings) provides a new possibility for architecture, and we have made similar attempts in some of our later residential projects such as Hollywood House.

05:04

In recent years, the whole society has paid more and more attention to the housing crisis. In the Skid Row Housing project, you also mentioned this social issue. As an architect rooted in Los Angeles, how do you think you can help solve this problem?

H: There are many reasons for the Los Angeles housing crisis, but the most important point is the increase in **land prices**. The downtown area of Los Angeles itself is very flat and scattered. Even though the population density has become higher and higher in some areas in recent years, most of the houses in the entire city are still composed of low-rise bungalows. Los Angeles is a very expensive city. It cannot provide very adequate social security. When a person loses his job, you will find him wandering on the streets very quickly. This is one of the reasons why there are so many homeless people in Los Angeles.

For the entire city, the housing crisis does exist, and the government is also trying to build more houses. For architects, we are cooperating with local non-profit housing agencies in Los Angeles, hoping to provide some feasible solutions for the local area through our wisdom and experience, **such as applying prefabricated materials in factories to modular modules that can be flexibly stacked In the residential design, the innovative façade and outdoor green space optimize the community environment.**

Solving the urban housing crisis is a manifestation of architects' sense of social responsibility . There are so many architects and designers in Los Angeles. There is no reason for us not to try to solve these problems through our design thinking. Although this is not my full focus in practice, it needs to be part of it. It is what we should think about living and working in this city. We are also very happy to find other institutions to cooperate.



Skid Row Housing © Baumgartner + Uriu Architecture (B+U)



Los Angeles Apartment Tower © Baumgartner + Uriu Architecture (B+U)



Beverlywood Housing © Baumgartner + Uriu Architecture (B+U)



Beverlywood Housing Detail © Baumgartner + Uriu Architecture (B+U)

■ When we looked at B+U's projects in recent years, we found that there were some transformations and changes in design elements and technical applications. Where did these changes come from? In this process, will computer software and construction technology drive these changes?

H: Yes, this transition does exist. And usually when we work long hours in one mode or continuous interested in a topic, we **spontaneously want to change** . We will look back at past projects to discover how we responded to a topic in the past, and how we want to achieve it. These themes include **Aperture (opening windows in architecture), Spherical Urban Space, and issues related to building materials** that we talked about earlier . These issues will drive our design in a certain direction, and then there will be specific results. When we are in this state every once in a while, we hope to artificially destroy this trend and change it in other directions.

Of course, the application of technology has always been a part of the development of our firm. In recent years, software has undergone tremendous changes. I think that in the development of the field of architecture, at a certain moment, every company will apply advanced geometric algorithms in its design. In terms of geometric algorithms, I think we are already very mature.

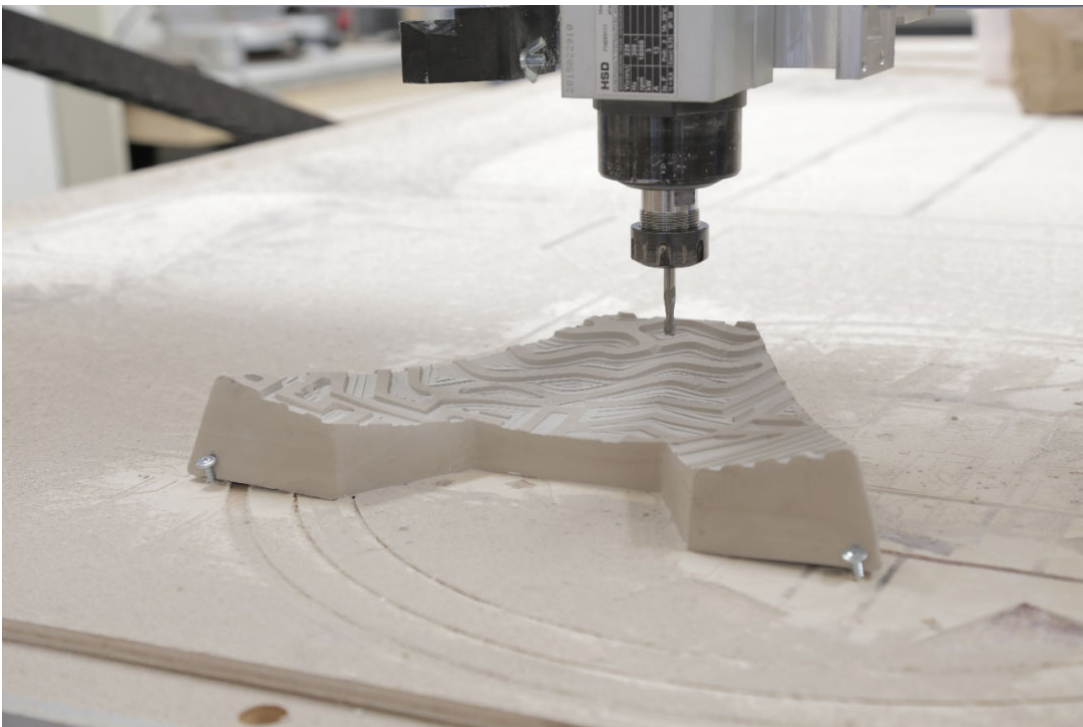
There is no secret to this process, and the tools and technologies we use are changing. I think it is more important for us to find a new alternative material for construction. In fact, when we use technology, we are not only looking at what can be designed with computers, but we also hope to clarify how to use it as a material in construction.

At this stage, we will make a lot of **design samples** , and we will use various technologies such as CNC and 3D printing to conduct experiments. We have all kinds of machines we need, and on the basis of them, we will make the process and results more in line with our needs by adding or reducing some operations.

Our ultimate goal is **to create a new type of material to support the building we want to design**. Therefore, in aspects such as rendering, we will also think about how to use it as a feasible template in the future, and what can be obtained through this template. These repetitions have always been the norm in our firm, and their choices will also affect the tools we use and our design solutions.



Ceramic Casting © Baumgartner + Uriu Architecture (B+U)



Ceramic CNC Milling © Baumgartner + Uriu Architecture (B+U)



Hololense AR Fabrication © Baumgartner + Uriu Architecture (B+U)

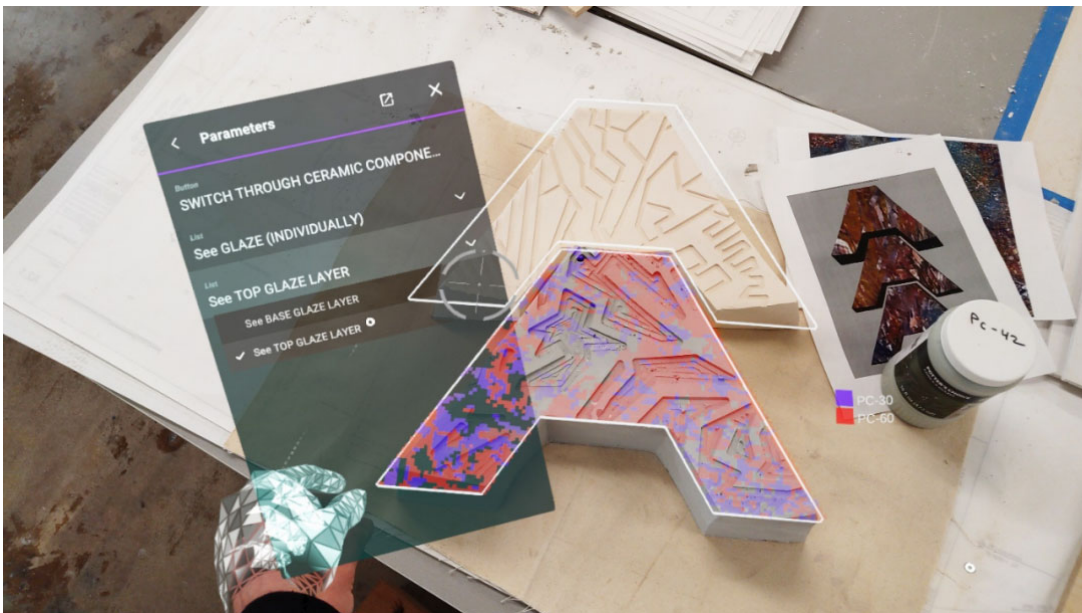
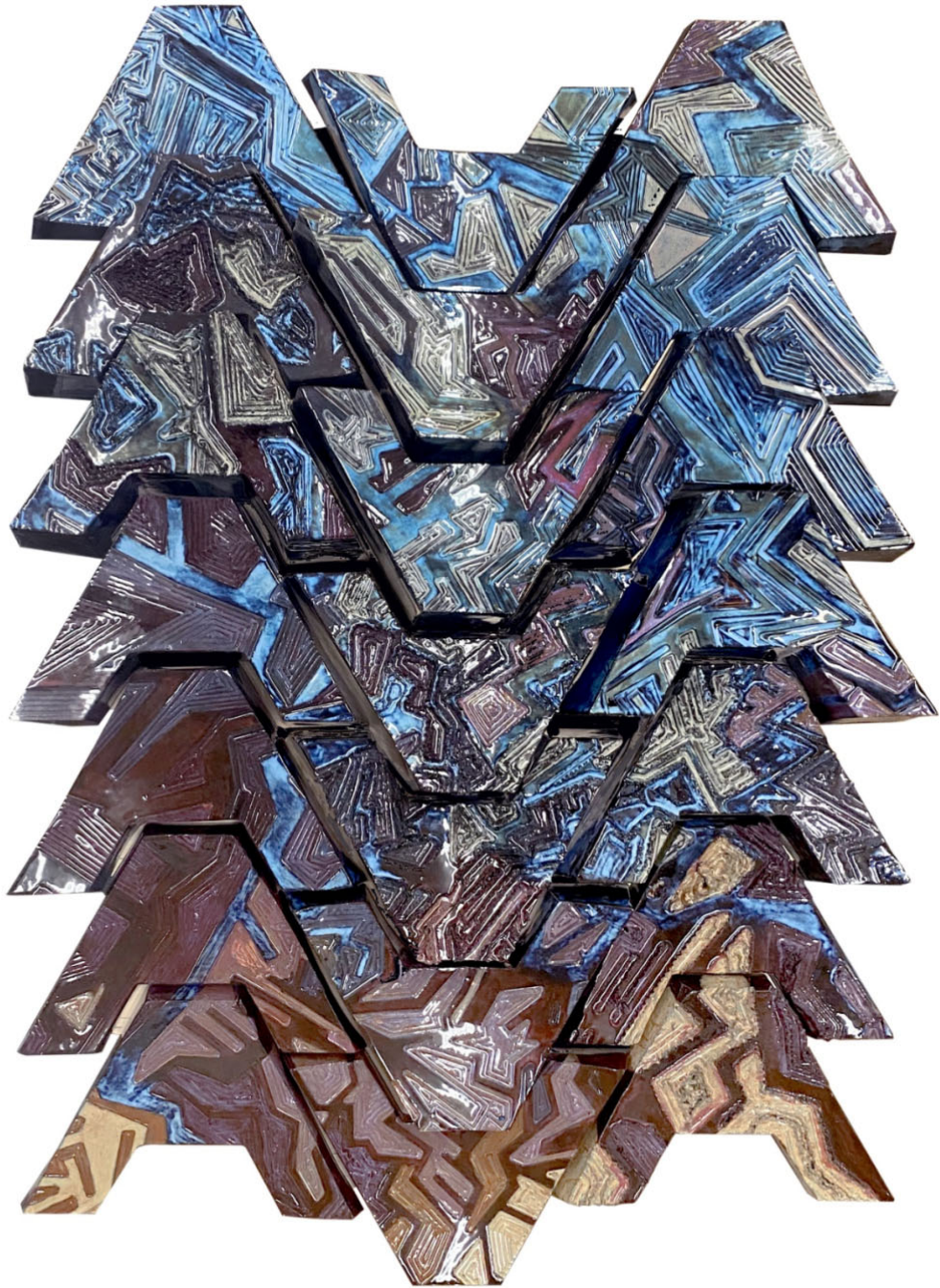


Image transfer using Hololense © Baumgartner + Uriu Architecture (B+U)



Ceramic Firing © Baumgartner + Uriu Architecture (B+U)



Prototype Image © Baumgartner + Uriu Architecture (B+U)



Prototype Image for Venice Triplex © Baumgartner + Uriu Architecture (B+U)



Chair Foam Mold © Baumgartner + Uriu Architecture (B+U)



Chair Aluminum Casting © Baumgartner + Uriu Architecture (B+U)



Aluminum Chair Prototype © Baumgartner + Uriu Architecture (B+U)

00:55

Inside Out Chair © Baumgartner + Uriu Architecture (B+U)



Chromasone Mockup © Baumgartner + Uriu Architecture (B+U)

01:15

Three Quarter Robot Process Video © Baumgartner + Uriu Architecture (B+U)



Hollywood Residence © Baumgartner + Uriu Architecture (B+U)

03 teamwork

Working experience

■ Why did you decide to leave Gehry's office and start your own studio? What is your ideal working mode?

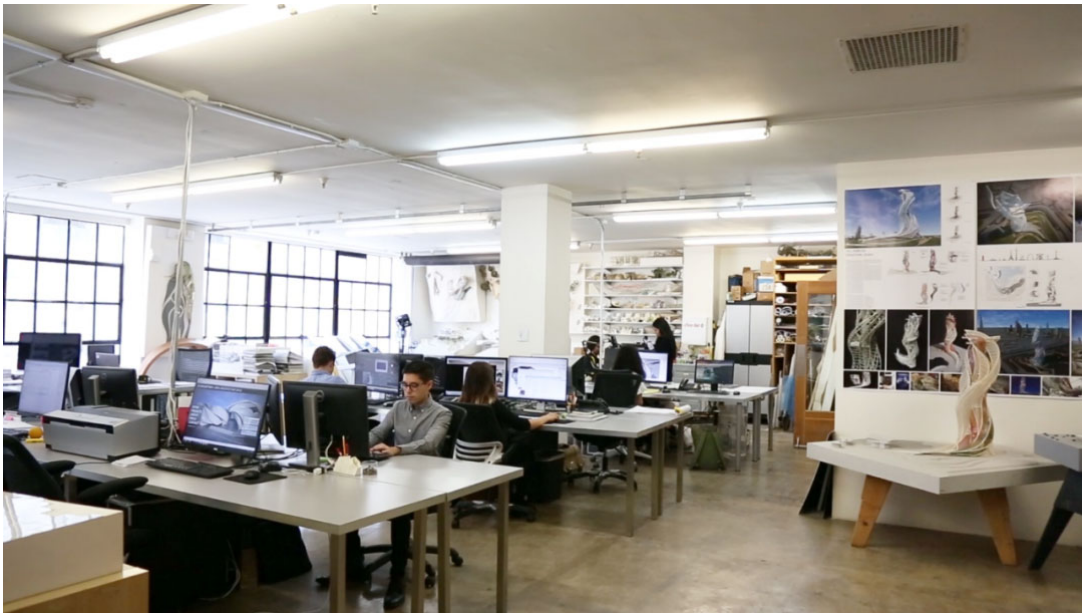
H: In fact, it is a process of letting the flow go. I was working there at the time and I was already participating in the competition part-time. At a certain moment, doing two things at the same time becomes unmanageable. So I started to gradually transition from one thing to another. When I left the office, Frank was very supportive. In fact, he is very happy that you start your own business, he will say that is what you should do. He always gives help and support, and I think he is also happy to see everyone develop independently.

I think at some point, you have to decide what you want to do. Just like you can work for someone for a period of time, as a young architect, there is a lot to learn. But at some point, you have to ask yourself if this is what you want. If this is what you want, no problem. But if you are ambitious, you have to pursue your own ideas and move in a different direction than you are now.

For me, the ideal team size is about fifty people. This is a good size for mastering and controlling the creativity of the office. In terms of resources, we have another company (department) called RAM among our existing companies, focusing on robotics, air and materials research. I very much hope that we can establish it as the core within the company, mainly for important research related to manufacturing, but also an extension and continuation of geometric research. I think that **the role of architects is not just to build their projects, but to develop better or different workflows to build and execute more complex things.**



Office © Baumgartner + Uriu Architecture (B+U)



Office © Baumgartner + Uriu Architecture (B+U)

How did you implement the seemingly crazy design? Are there any difficulties in this process?

H : We have a very, very good team. We work with specific consultants and know how to operate in this environment, not just a set of standard solutions.

Usually after the conceptual design is completed, we discuss with the structural engineer, the manufacturer's contractor team, etc. They have become important partners in project development. Their knowledge and investment in the project helped us further develop and deepen. The advantage of this process is that you can control costs from the beginning. For example, if the money cannot meet the demand, you can still implement some of the ideas by changing the design. If the project is well-designed, then it is difficult for you to have room for maneuver. Over the years, we have built a very good team around this workflow.

Have you received any relevant feedback after the project ended? It seems that most of the designs look very experimental and pioneering, and may not be acceptable to everyone. Have you thought about how to connect with the public?

H: Really interacting with customers and the public is usually the most comfortable process for us. Our design may not be acceptable to everyone, but there will always be someone who is attracted to us, meet with us, talk about common interests, look forward to the direction of development, and how we can help. If we are not able to help, then we will realize that this is not a suitable project. But so far, we have been very lucky, and deliberately choose the people we want to work with. Because building a project is to build a relationship for many years, a comfortable environment is very important for creating excellent works.

We once had a lawyer client. He once accepted an interview about the project we did for him. The reporter asked him how much he controlled the process and how to control the designer. His answer is: If you really want to have creative products and hire them for this reason, then you should not tell them what to do. This is his answer. His attitude lies in embracing creativity and following it with an open mind, not in mentoring. To me, this customer is a dedicated customer. Such cooperation can help us respond with design to make things better.



Pasadena Residence © Baumgartner + Uriu Architecture (B+U)

04 --- Teaching · Career

Teaching at SCI-Arc

■ **How is the balance between practice and teaching in the firm? What is the relationship between the two?**

H: I spend most of my time now in the practice of my own firm. Of course, teaching also takes a certain amount of time, about 30%. I think the two are **mutually reinforcing and symbiotic relationship**. Most SCI-Arc professors have their own offices, rooted in practice, and the school also regards practical experience as the value of each professor. **We do not have the position of tenured professor**, so that professors spend a lot of time in school. Each professor has his own ambitions in his own practice, which is also our academic culture.

At the same time, in this academic environment, we do not depend on the school to survive, because we have our own practical projects, which makes many things very flexible. For many professors, teaching is an extension of practice. It also makes everyone active in the new ideas of architecture and maintain a sense of participation. For me, I am also often enlightened in the teaching process. I like to get along with my students, they are very smart. I enjoy this academic atmosphere very much.

■ **It is also located in Los Angeles. What do you think are the respective advantages of the Southern California School of Architecture (SCI-Arc) and the University of California, Los Angeles (UCLA) in the setting of architecture majors? In your opinion, what are the advantages of SCI-Arc in the emerging technologies of construction?**

H: I taught at UCLA for one semester, and now I teach at SCI-Arc most of the time. I think both schools are very good choices for architecture majors. UCLA's Department of Architecture is part of a larger campus, and will be influenced by its entire campus atmosphere

and culture. SCI-Arc is a **small and independent school of architecture**. In terms of the overall atmosphere, bureaucracy is relatively weak, and the way of doing things inside the school is more direct. So you can make quick decisions on many things and changes. I think this is also the beauty of this school. **It is always full of vitality and is always pushing in new directions**. In this environment, change can happen easily. I think this is one of the biggest advantages of small colleges like SCI-Arc. But equally, UCLA and SCI-Arc have many very capable professors, and there is a **healthy competitive relationship** between our two schools. We know each other's schools and professors very well, and we often attend the other's school reviews. **There are differences between the two schools, but they each make each other.**



Southern California School of Architecture 2015 Graduation Exhibition © SCI-Arc

I think SCI-Arc has been **committed to promoting the development of construction technology** in the past 12 or 13 years when I coached. We have been asking ourselves what is the next step in technological development? What will the new software look like? In these years of exploration, we have made use of existing platforms, and at the same time, we are also exploring how to use robotics and other technologies to explore new possibilities in design. We expect that robotics technology can be used not only in manufacturing, but also in architectural design.

In this field, I think SCI-Arc has always been at the forefront of the times. Of course, different schools have different academic atmospheres and focuses. **But in the field of design and technology integration, I think SCI-Arc is the best school**. We will continue to absorb new and cutting-edge knowledge, and new teachers will continue to join in. A very important point in this process is to **maintain the curiosity for new things**, and always stay at the forefront of information, to see what the next generation is doing and incorporate it into it.



Student Work Robotics and Ceramics © Baumgartner + Uriu Architecture (B+U)



Student Work © _Gregory Kokkotis + Jonathan Warner



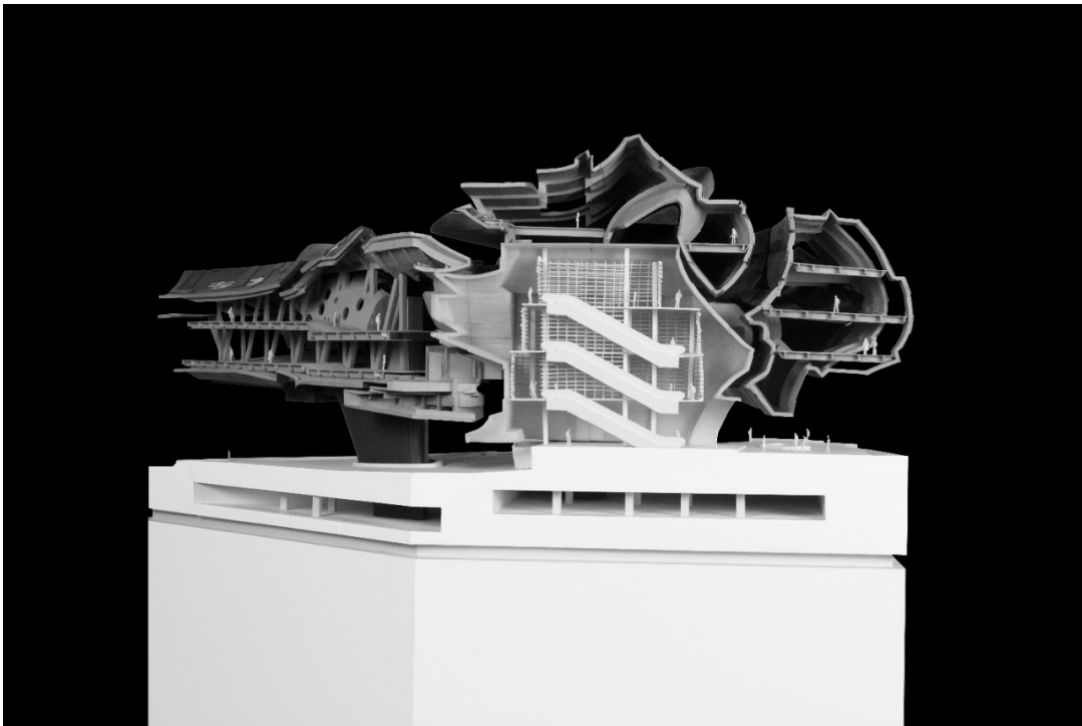
Student Work © Camille Thai



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■ How is the development of SCI-Arc graduates? Will SCI-Arc's academic atmosphere focusing on emerging technologies make it difficult for them to integrate into the real work environment after graduation?

H: I don't think there will be such a problem. **Most of the students chose traditional construction companies for employment after graduation.** We have maintained good relationships with many local offices and companies in Los Angeles. Part of the reason why I teach here is also to help my students find a satisfactory job after graduation. If they need my help, I am happy to do my best to help recommend to the company.

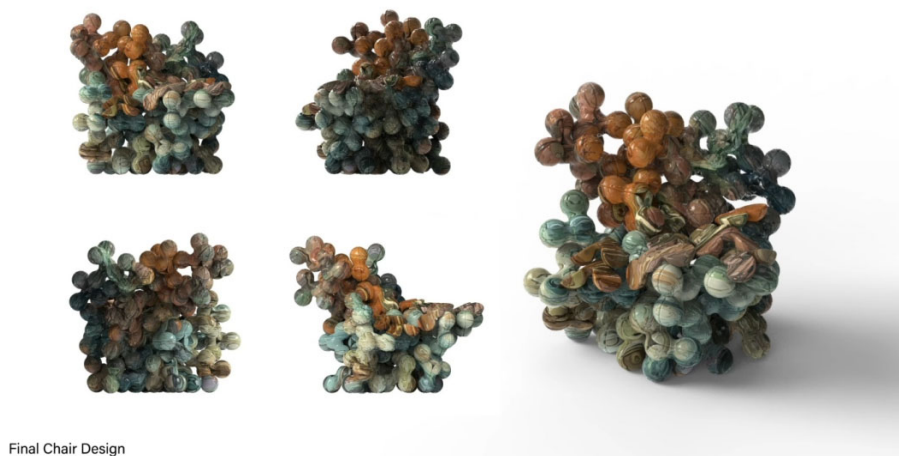
At the same time, there are many **technical courses** in the SCI-Arc syllabus . These courses will help them adapt to the workplace as soon as possible after graduation and be competent for the job. Indeed, as I said before, **the academic atmosphere at the forefront of SCI-Arc creates more possibilities for students, but only if they choose this path.** For most students, many people choose to work in traditional construction companies. Even in the more cutting-edge pioneering firms, they can apply their knowledge to their work well.

SCI-Arc's MS Fiction and Entertainment project is very popular among Chinese students. What do you think is the biggest advantage of this project? In the existing architecture education system, do you think that the interaction between architecture and other disciplines should be added as a supplement, such as media, games, programming, human-computer interaction, etc.?

H: I think the MS Fiction and Entertainment (Graduate Unreal and Entertainment Project) directed by Liam Young is very good. The visual works they presented **brought fresh perspectives to the entire school.** In today's era, there is no longer a traditional way for architecture: to receive training in traditional building systems, to work for an architectural office after graduation, and then to open his own studio. **Nowadays, the study of architecture major is inseparable from technology and new media technology.**

After graduation, students can choose to design shoes for Nike, start their own 3D cake workshop, or even work in the film industry. These different choices do appear among our students. I think the most special **aspect of architecture education is its interdisciplinary nature and the combination of different technologies.** In fact, for many industries, they are also very eager to find **talents who combine science and technology with design creativity.** From the students' point of view, this opens up a lot of possibilities for them.

Learning in the field of architecture is rapidly extending to related fields. Many industries have begun to look for architects to join their teams. This trend has also made more and more people realize that **design can exist in various fields.**



Final Chair Design

Student Work: Chair Design_Ceramics

© Benjamin Jepsky, Jorge de Ovando, Camille Thai, Kangxin Wu, Christy Yu



Student Work: Chair Design_Ceramics

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Student Work: Chair Design_Ceramics

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The whole interview lasted more than an hour,
In the conversation we felt
The sincerity and kindness of Herwig Baumgartner.
To break a new path from traditional architecture,
Previous rich experience and background are open to him
A more free and open world.
With wild imagination and down-to-earth research,

He is constantly exploring more possibilities of architecture and is always on the road.

Such enthusiasm for young architects

It's also like a kind of guidance-keep faith,

Don't be afraid to break the routine.

THE END




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