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Architecture Portfolio Selections

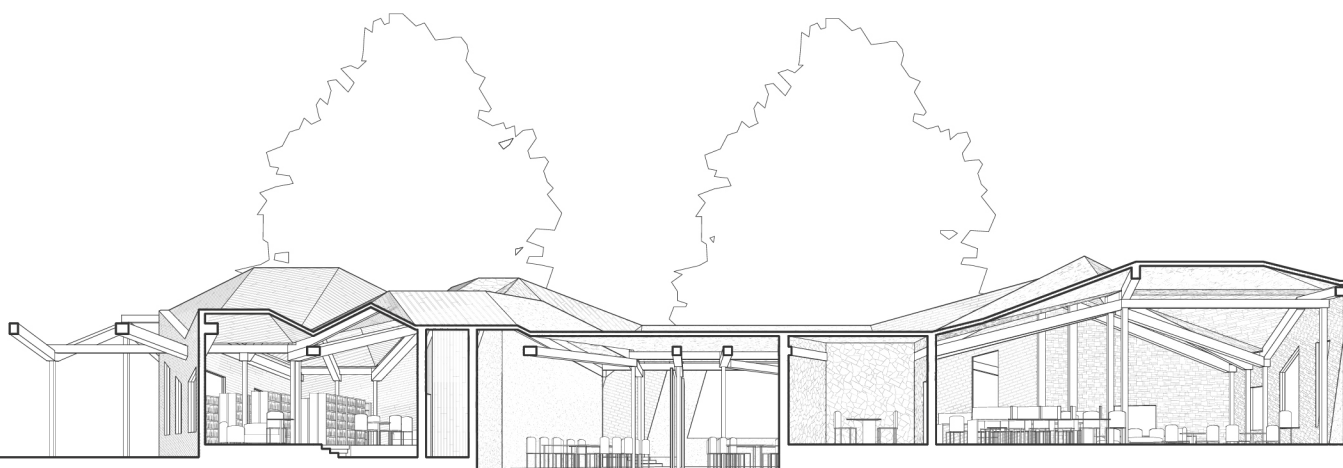
SPRING

2024

LA28 BRANCH LIBRARY SPRING 2023

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How does one design a permanent building for a temporary program?

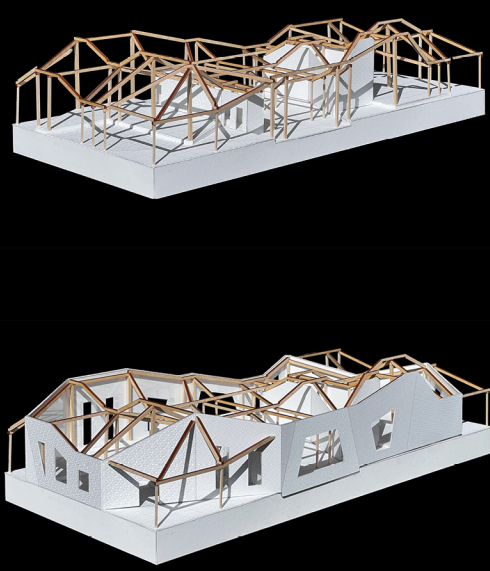


This was the challenge in designing this postmodern, patchwork branch library, set to first open as a temporary media center for the Los Angeles 2028 Olympics. Initial studies began with designing a repeatable, grid-based module, reactive to column placement and orientation, used to generate initial forms for clustering programs. Research using photographic cataloging and analysis provided the basis for ornamentation—the cladding is a patchwork referencing the cladding systems of the surrounding neighborhood. **This local cladding is translated graphically to all surfaces, decaling open zones that suggest areas of program**, while the open plan allows free rearrangement around the two central cores.

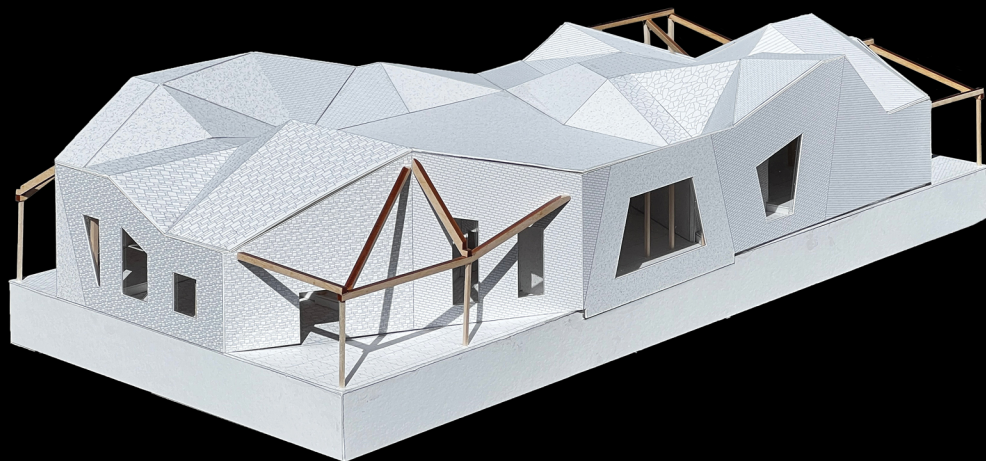
	Given Program	Formally Interpreted Program	Combined Programs	Material
Reception Area + Information Desk				
Lounge Area				
Event Space				
Community Rooms				
Restrooms				
Staff Offices				
Storage				
Circulation				
Reading Room				
Book Stacks				
Computer Workstations				
Study Carrels				

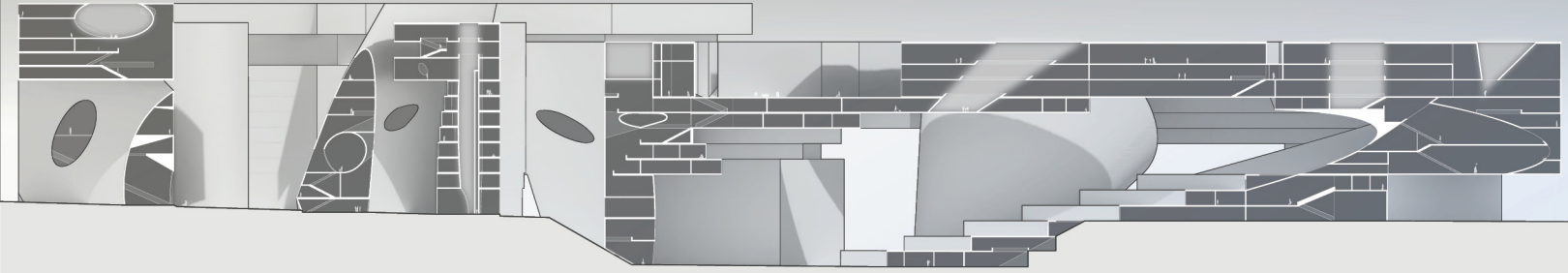


- Bricks
- Siding
- Stone
- Stucco
- Miscellaneous



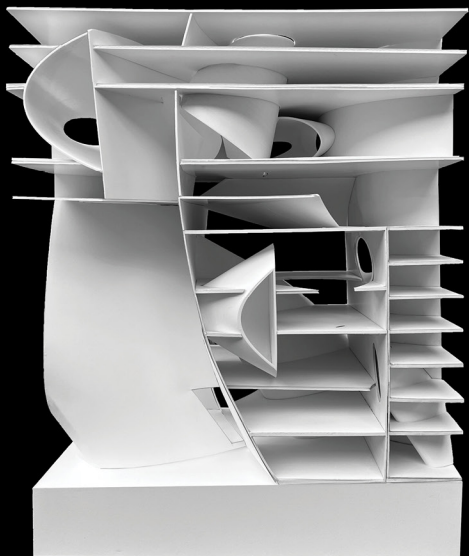
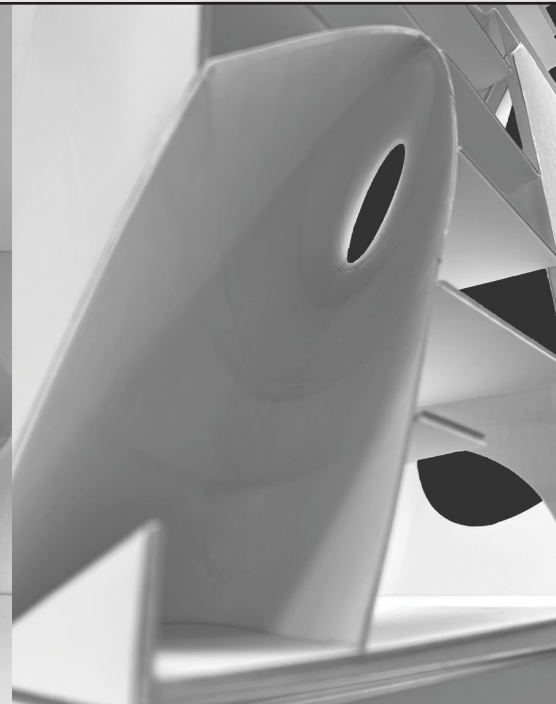
How does one design a permanent building for a temporary program? By creating a loose fit building that uses the surrounding neighborhood cladding as the basis for outlining rearrangeable programmatic zones.



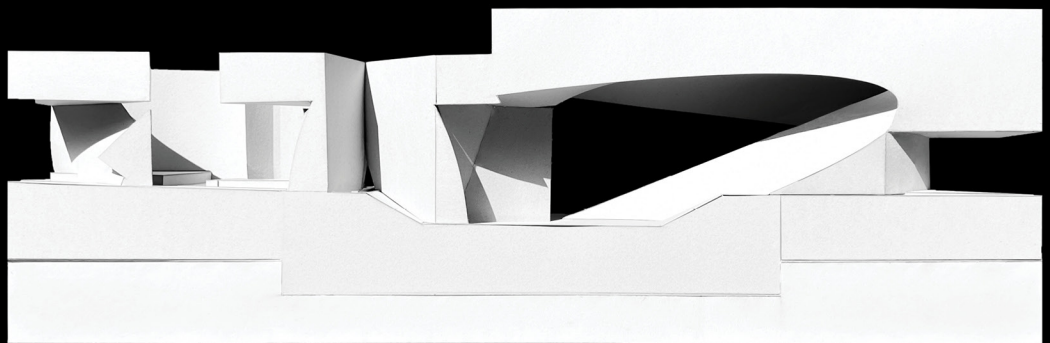


This was the question posed when planning a redevelopment of a since-ended freeway project that left a massive ditch. Design flipped between two scales of thinking: the superblock, a single long chunk of the site splitting up the overall development with in the studio, and the superchunk, used to explore specificity and scale in designing a consistent system. **The formal strategy employed to resolve this question was cones that additively and subtractively joined these urban fabrics.**

Cones provide both the gradual sloping and the curvilinear forms needed to generate organic spaces, taking inspiration from hills and mountains. The resulting spaces are tall and monumental, with cones functioning as the bridge between the floors of this massive urban development.



One connects two urban fabrics by leaning into layeredness, utilizing an adequate formal system to bridge and celebrate these layers.

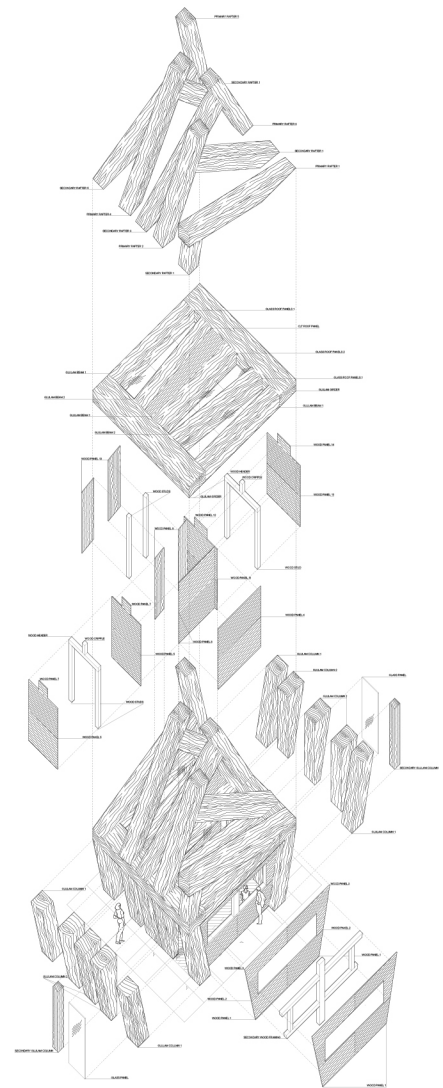
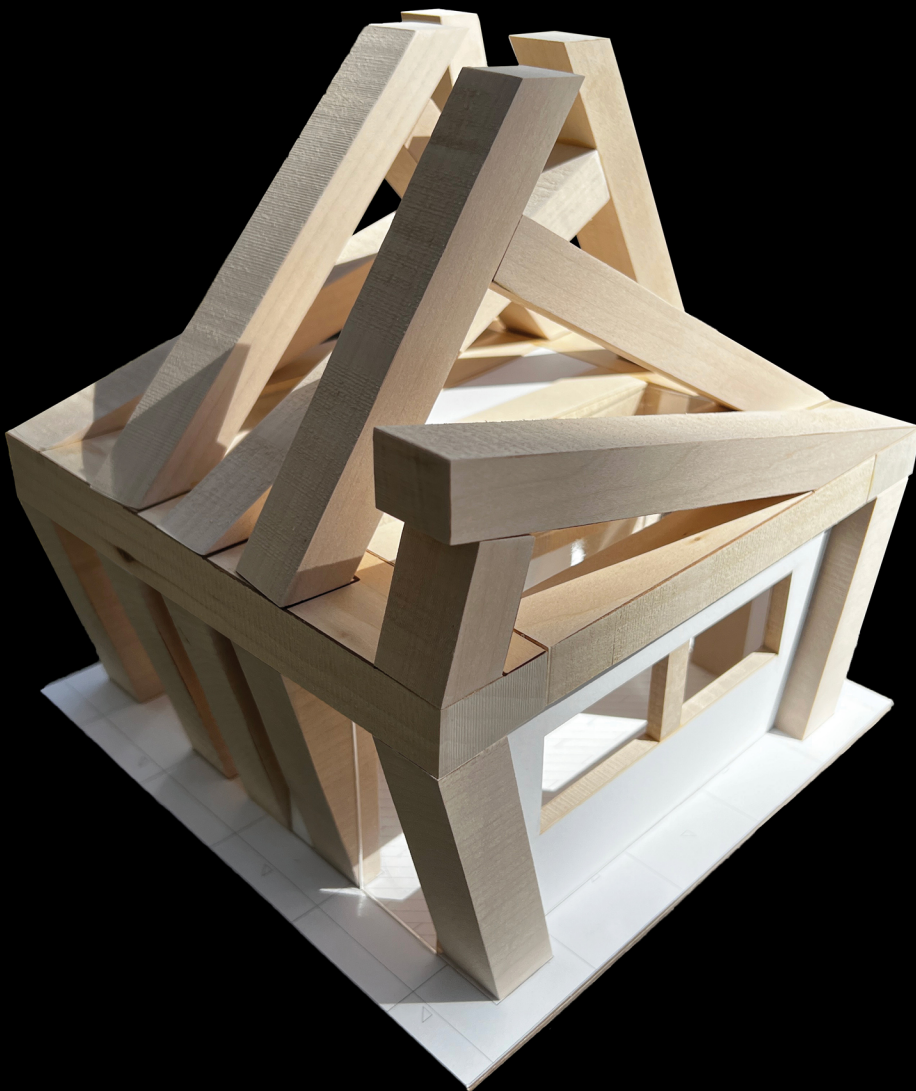


LA28 CONCESSION STAND SPRING 2023

How does one design an icon?

Icons are iconic, not because they are solely beloved or despised, but because they are memorable and, often, break norms. So what better place to sell french fries than at a concession stand with a structural system referencing the very product being sold? Born out of a discussion of Venturi & Scott Brown's dichotomy between the "duck" and "decorated shed," this concession stand seeks to bridge the two. What if the structural system was the basis used for ornamentation, like the buildings of Modernism, but prioritized form equally with function, like the disjointed ornamentation found within Postmodernism?

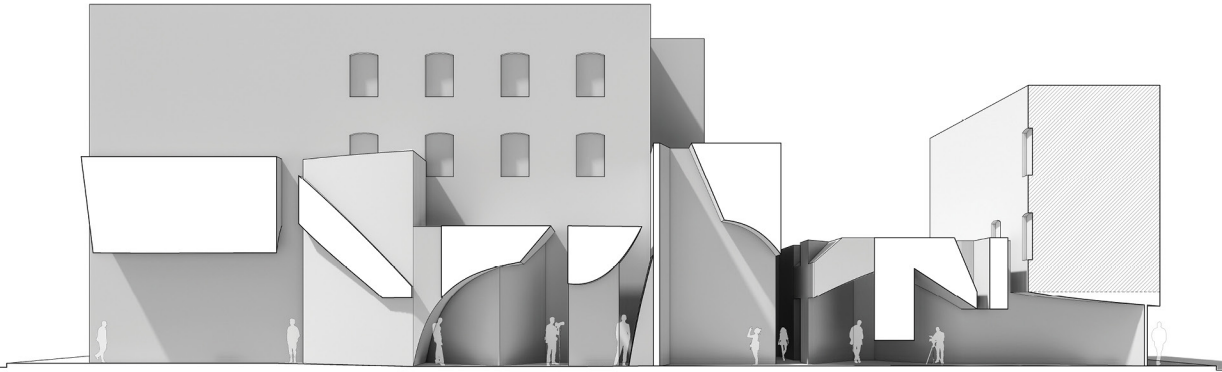
While not particularly structurally efficient, massive wood members create a decomposable concession stand that remains with visitors long after disassembly. One designs an icon by creating a memorable form; however, **one creates a modern icon by utilizing a memorable, sustainable structural system to achieve this memorable form.**



ALLEYWAY INSTALLATION SPRING 2022

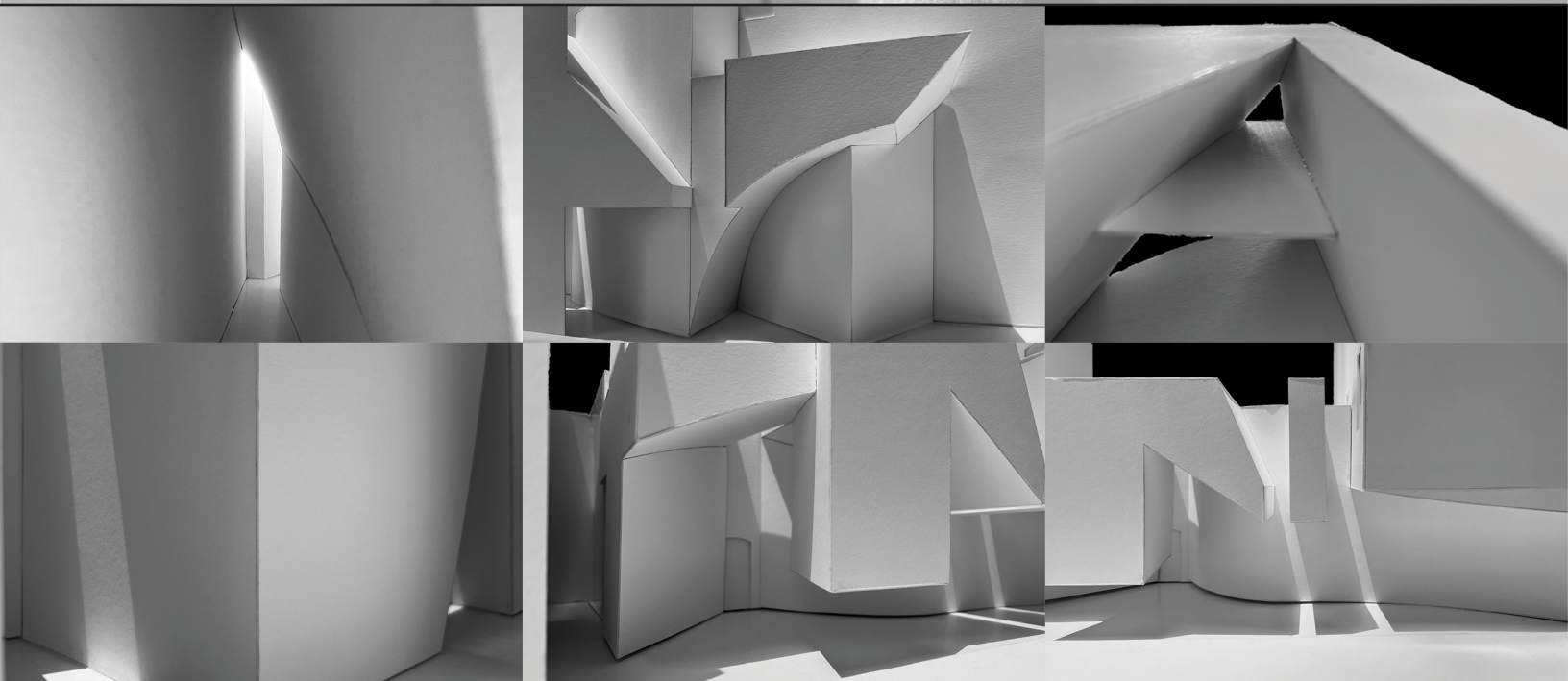
How is narrative mapped to space?

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This was examined in the highly iterative process of both spatially and narratively designing an alleyway installation, turning typically unsightly space into a pedestrian destination. The design process began by first tracing, then spatializing, and volumizing a filmed space. This sequence of masses through iteration provided the kit of parts needed to create a narrative-based space. **The narrative embedded is crafted by light: beams of sunlight guide pedestrians from one side to the other**, with some erroneous areas intentionally remaining to frame spaces and people for photography.

Through shade and sun, light is playfully displayed to be followed, creating a narrative mapped to space.

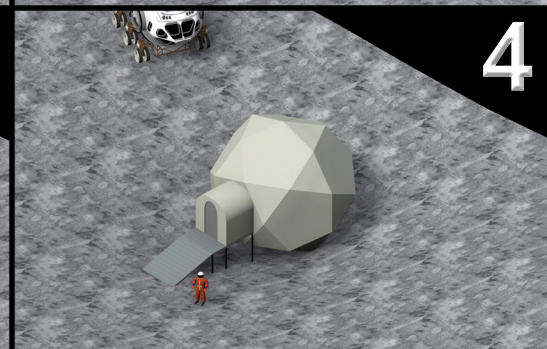
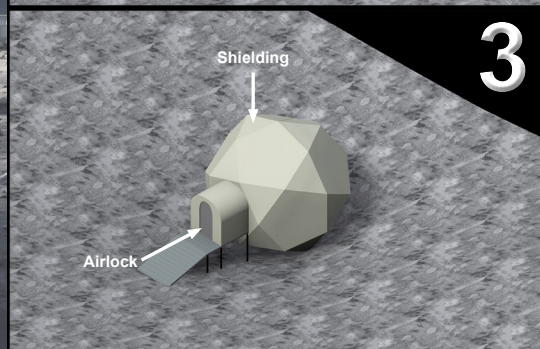
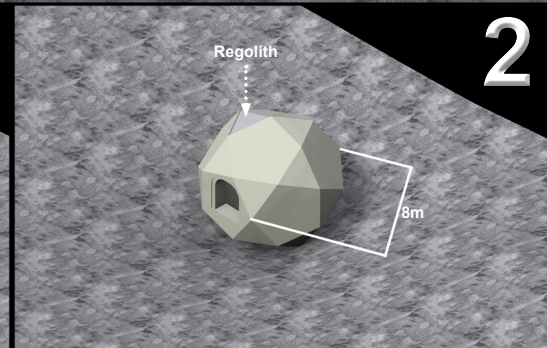
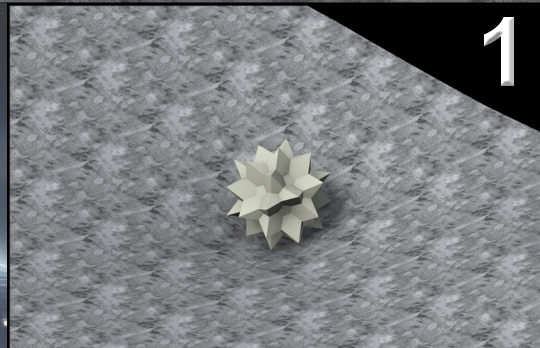
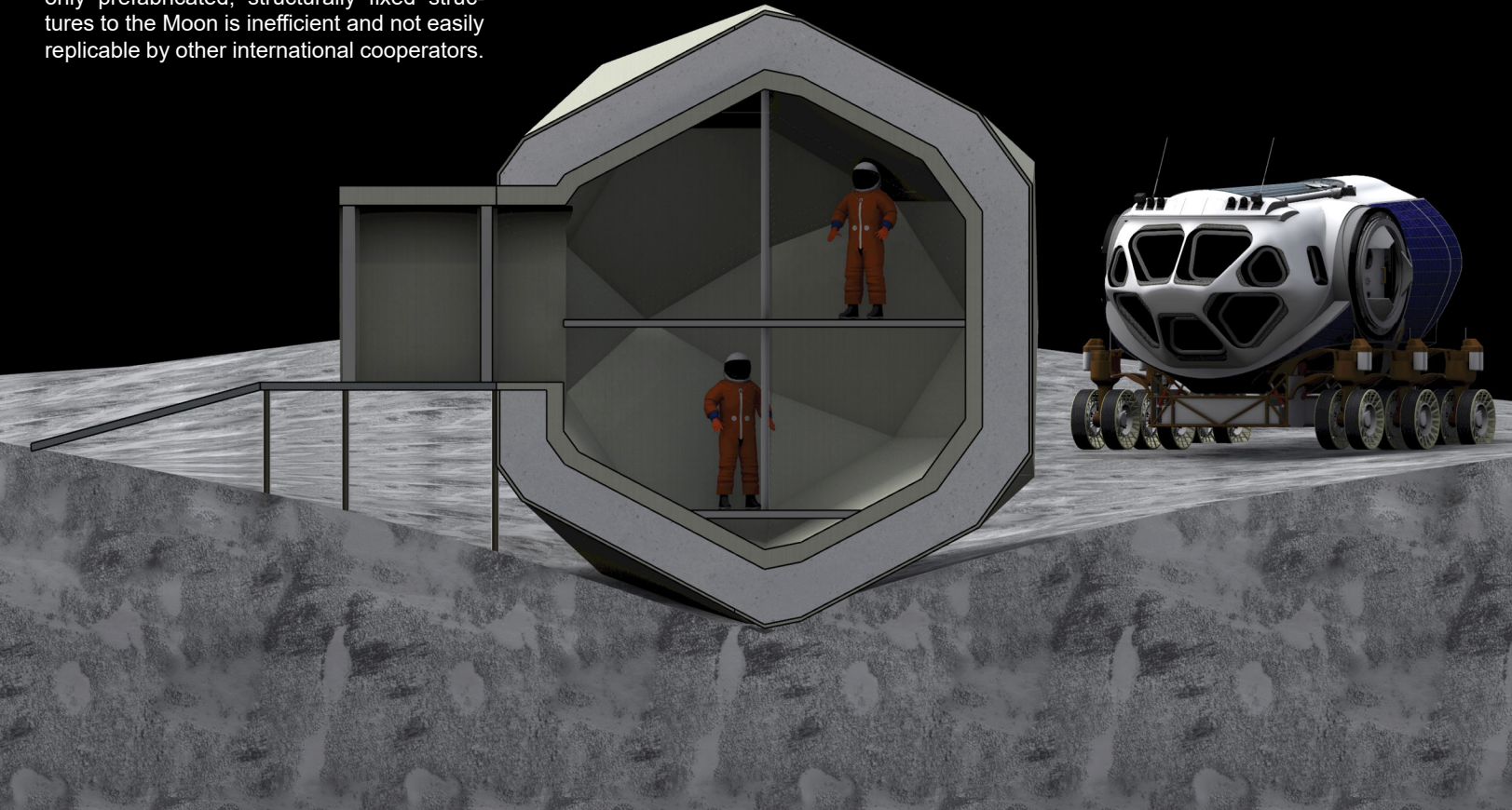


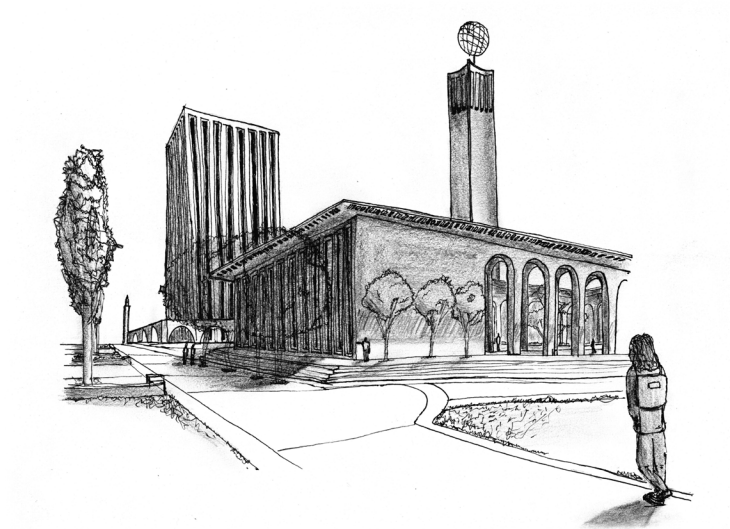
What if the strengths of prefabricated, delivered infrastructures could be had with the spatial efficiency of inflatable structures?

This was the primary concern in the interdisciplinary space architecture project, entitled S.I.G.M.A., standing for Spherical Inflatable Geometry Moon Architecture. The project's inception was responding to NASA's Artemis Program, specifically the planned method of enabling long-term habitation on the Moon. Furthermore, with increasing traction for the Artemis Accords, NASA's strategy of shipping only prefabricated, structurally fixed structures to the Moon is inefficient and not easily replicable by other international cooperators.

S.I.G.M.A. is a concept architecture of what an interoperable, transforming, in-situ architecture for the lunar surface could look like. **The primary strategy in resolving the overall question was to use a Hoberman Sphere mechanism—a form of transformable architecture that, when expanded, produces a geodesic dome-like sphere.**

This enables a decrease of overall volume and weight as a payload, while still allowing a reasonable habitable space when expanded. This is all to suggest that a hybrid inflatable-prefabricated structure, designed for lunar surface habitation, is possible with current technology.





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