



**MIRANDA SHUGARS  
2015**

# HUMAN BANK

Spring 2015

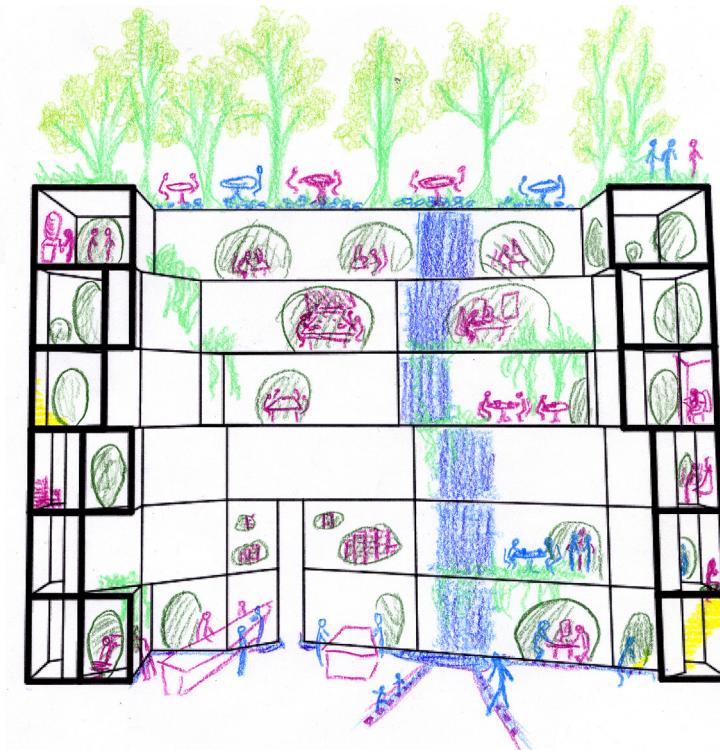
Critic: Erica Goetz

Designing a bank, like designing a building for any digitizing industry, requires justifying the expense. The bank can't just be for cubicles and meetings-- it must showcase the bank's values and worth. In the case of a human bank, one ideal takes prominence: humanity. This bank is of its customers, for its customers, built to protect its customers' interests and promote a sense of tranquility, community, and security.

Architecturally, the building ensures this effect by borrowing from the traditions of fortified structures like castles or monasteries which have thick, impenetrable outer walls and open interiors. Rather than the office of transparent glass curtain walls and increasingly opaque, centralized core, the human bank has minimal interior circulation, only one exterior window, and increasing spatial transparency towards the seven-story central atrium that occupies roughly a quarter of the space. The interiority of the human bank lends itself to a communal winter garden, roof gardens, and atrium-side sedum balconies that promote calm and positivity for both employees and customers.

Copious natural lighting also enlivens these spaces.

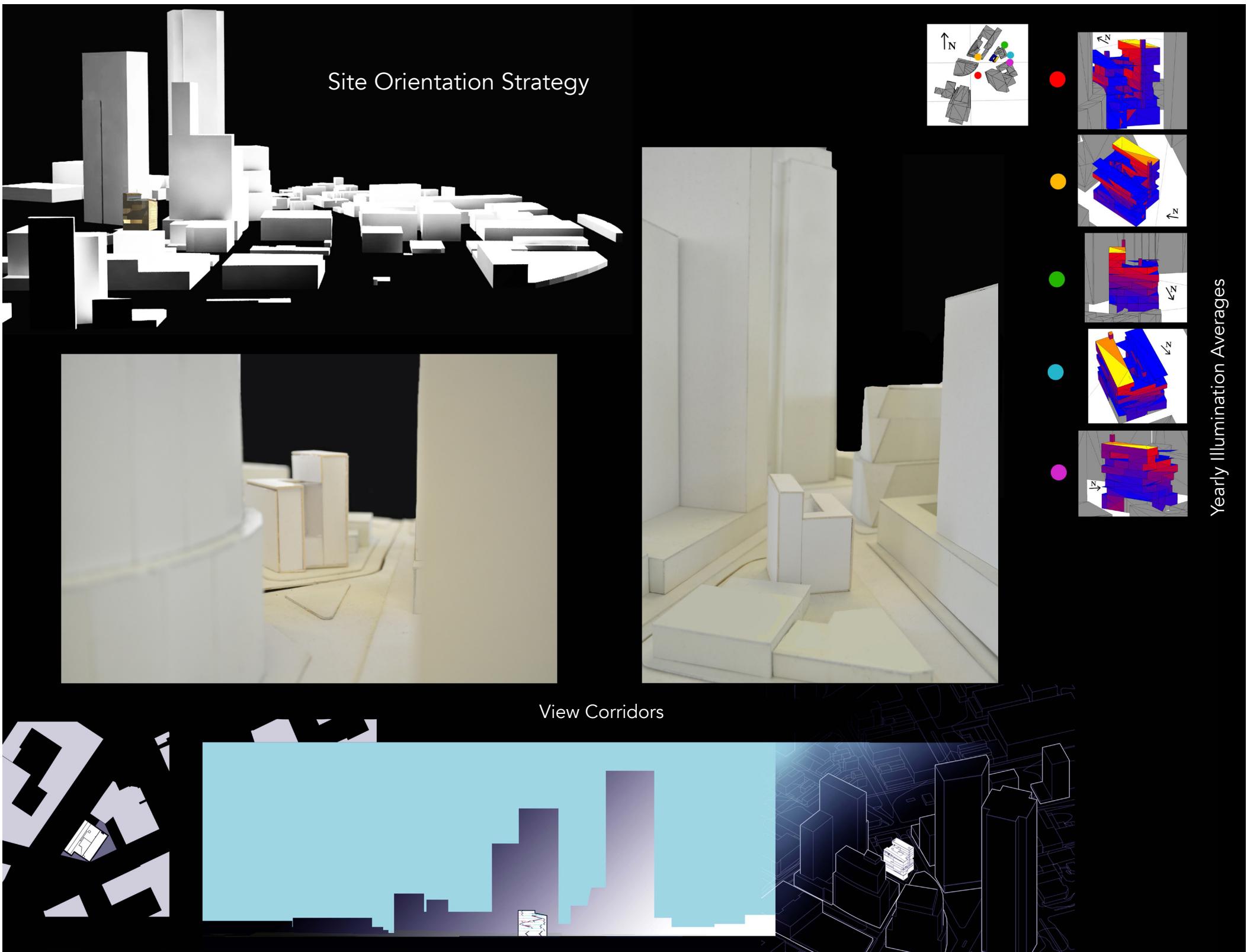
Legend:  
=egress  
=garden  
=public/customers  
=private/employees  
=water wall  
=holes/cavities



'Living Wall' Fortress Concept Sketch

The single large, south-facing window encasing the atrium draws sunlight into the open offices, interior meeting rooms, and first-floor lobby. The opaque limestone facade has translucent bands that follow the circulation, in the style of translucent concrete, to emit light to these exterior corridors (and, in the summer, ventilation with the slide of a glass panel).

A customer passing the human bank can think, confidently, "this solid, golden, inscrutable bank is keeping my money safe." And on entering, "what an oasis, what a wonderful place to work or do business. How lucky I am to be a member of this organization." This is the strategy of the human bank: to appeal to our basic fears and pleasures, to our humanity.



## Translucent/ Opaque Limestone Facade

### Facade Assembly Detail

1" = 1'

S 1" steel beam

A1 1" wood flooring

A2 1" heating coils and spacers

A3 .5" sub floor

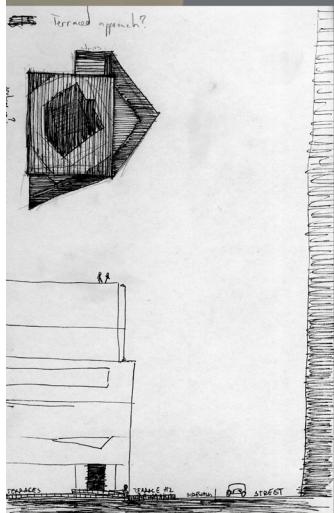
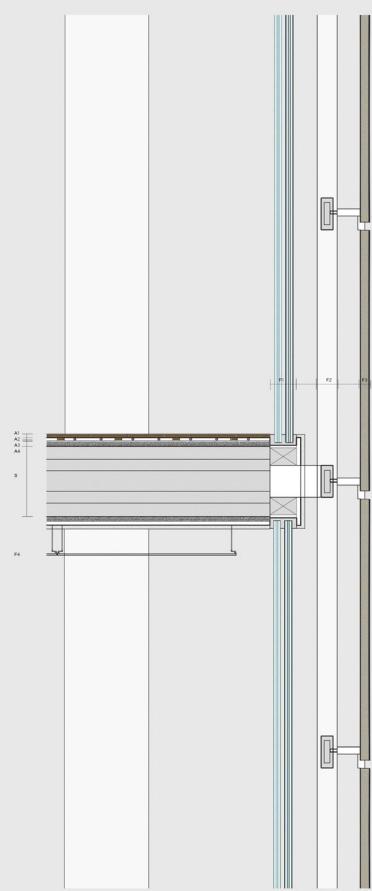
A4 2" insulation

F1 4" sliding glass panels

F2 4" steel frame

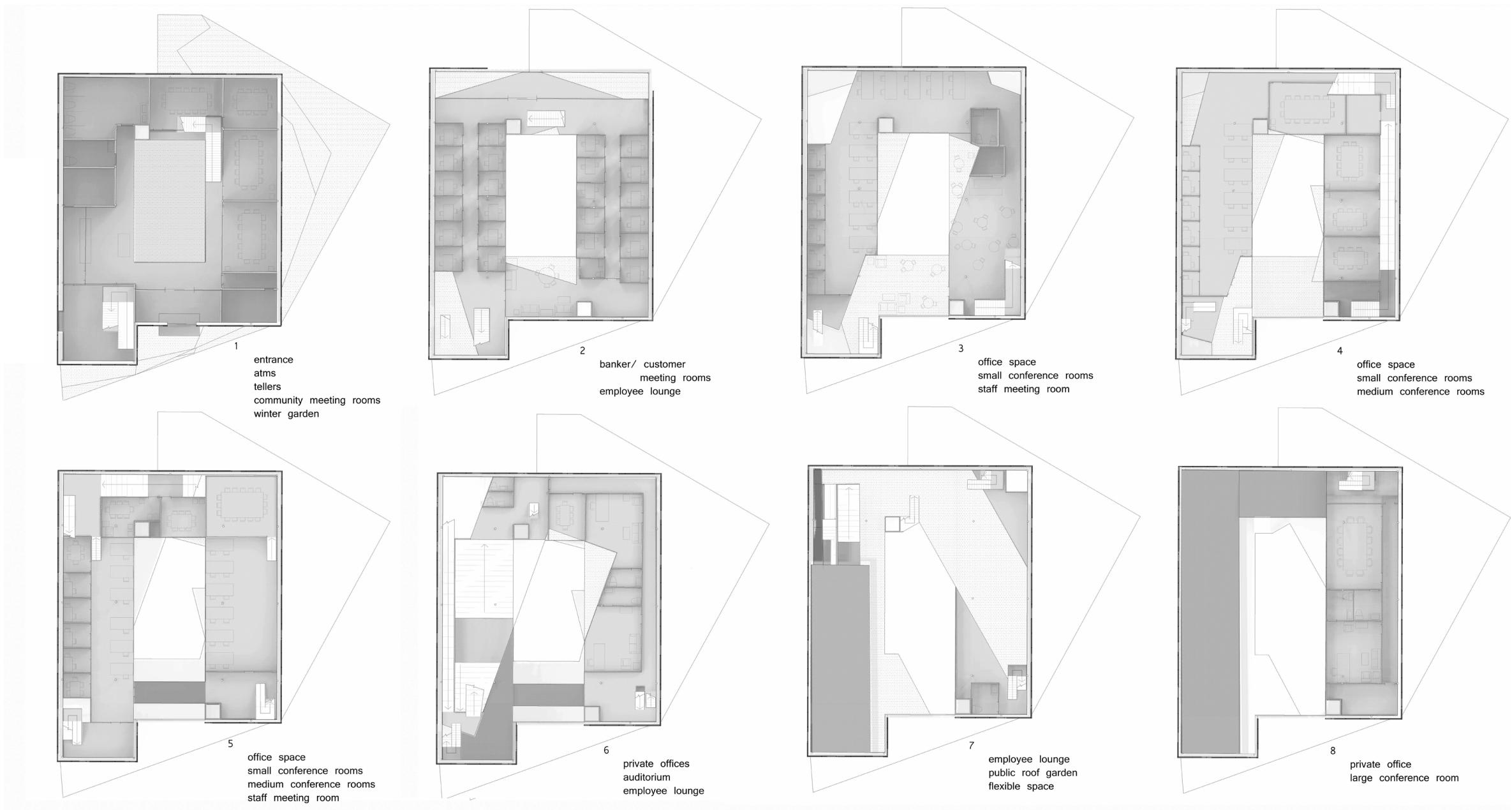
F3 1.5" limestone pannel

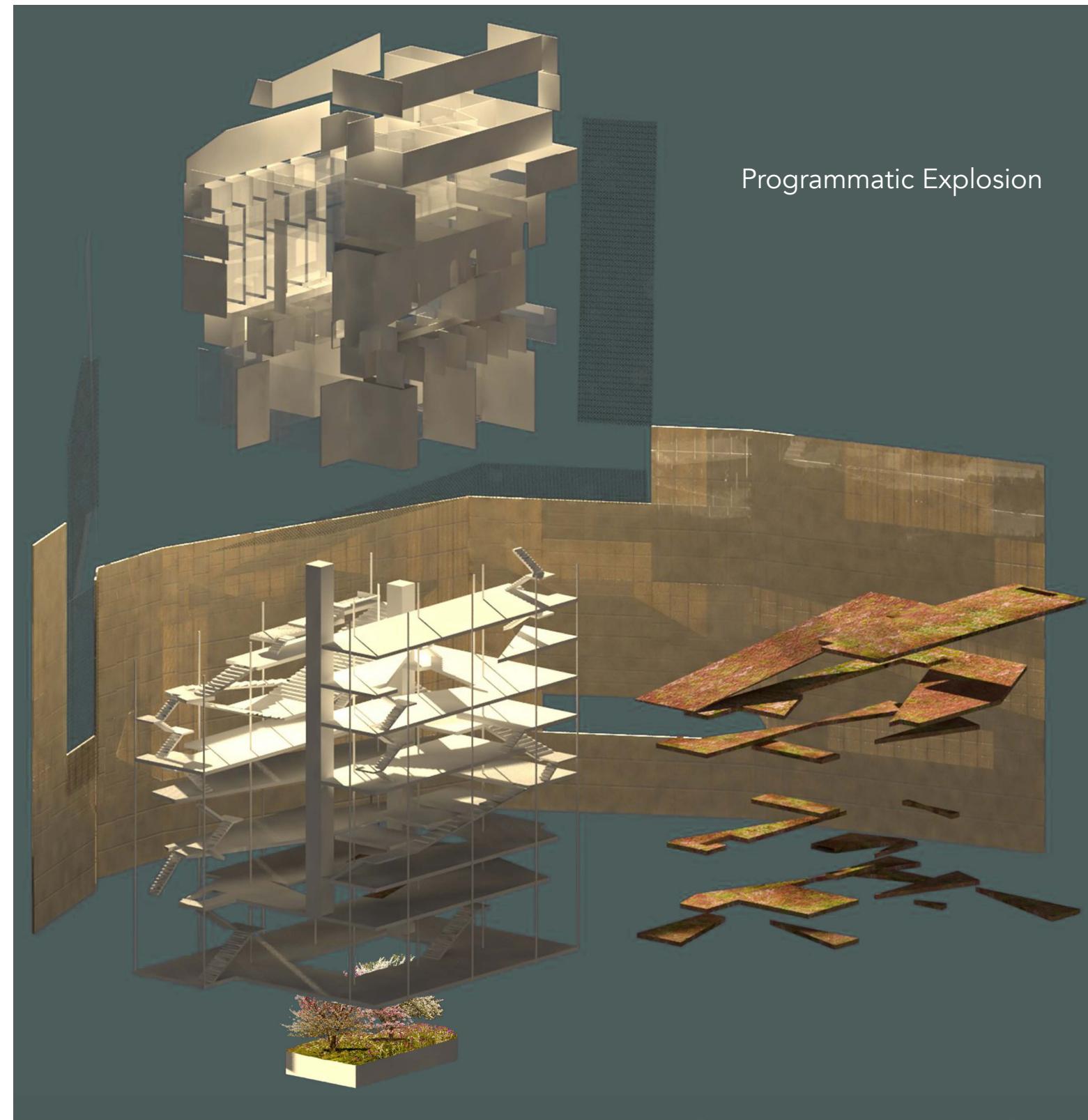
F4 perforated light cover



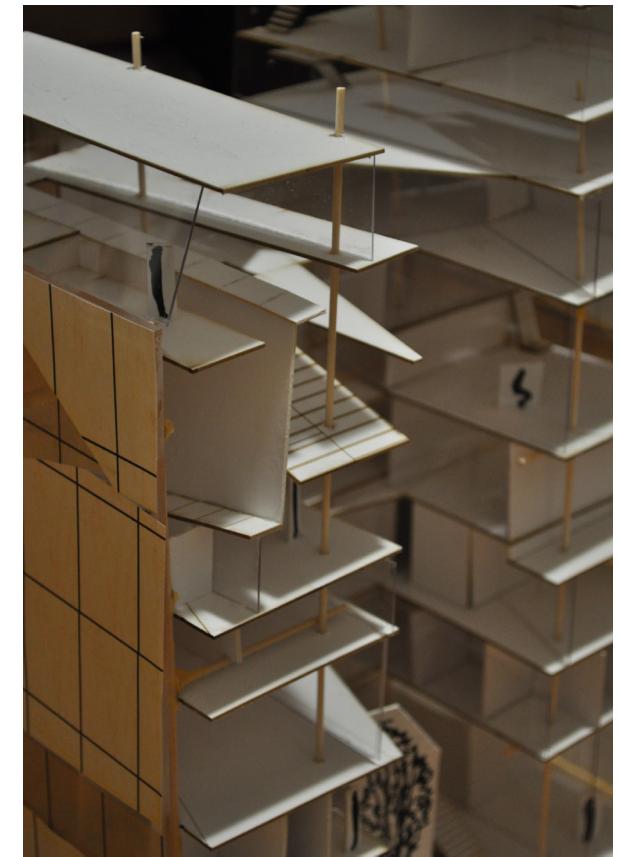


## Open-Plan Offices and Decentralized Core





Programmatic Explosion



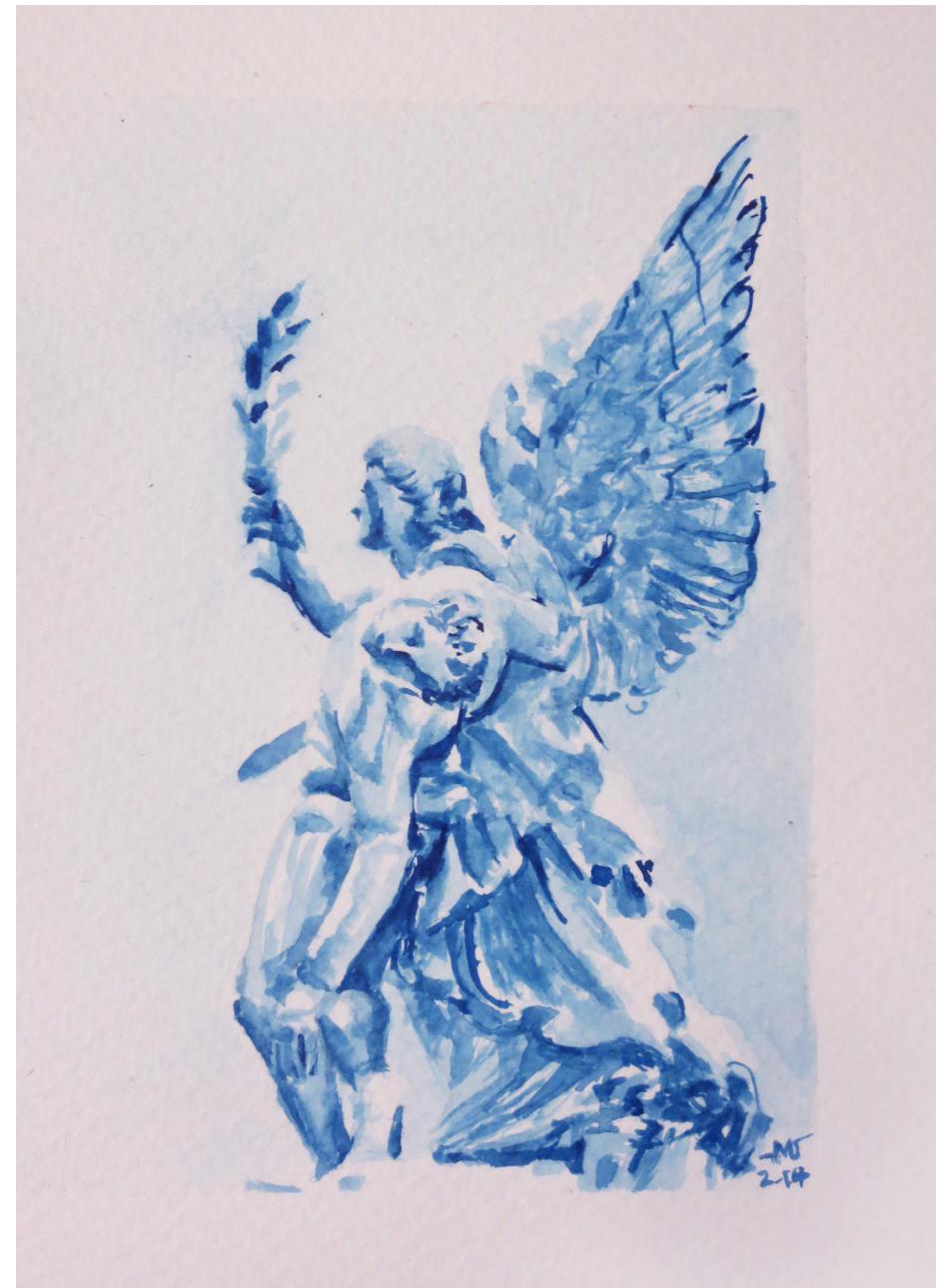
Spatial Complexity / Facade Appearance  
Model 1/8" = 1'

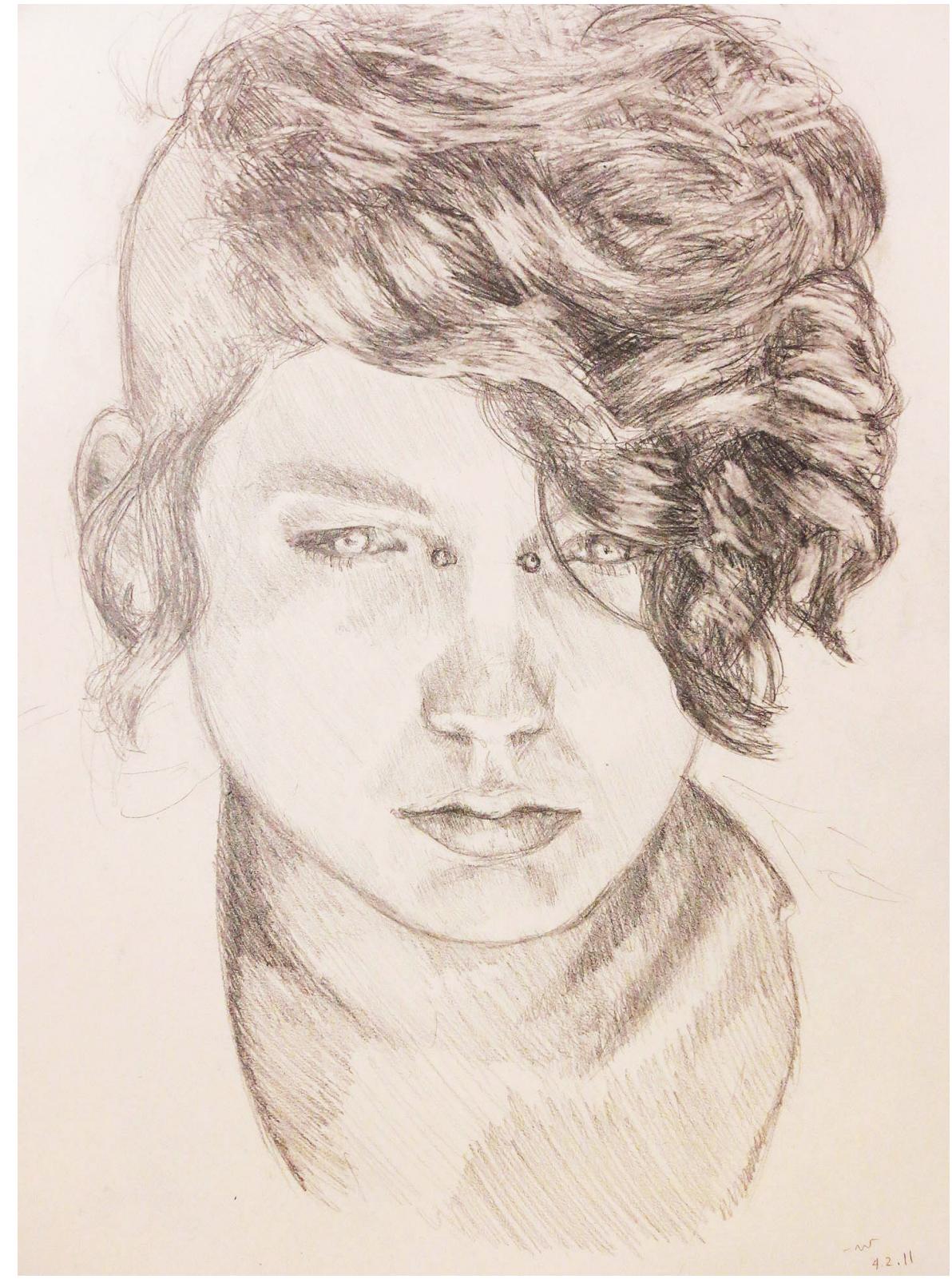
# HAND DRAWINGS

2012-15

6"x4" to 24"x18"

*watercolor, pen, and colored pencil*







## Miranda Shugars

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### EDUCATION

- Columbia University | M.Arch. I**  
**Harvard College | B.A. | Visual and Environmental Studies**  
minor in History of Art and Architecture, citation in Spanish  
spring '13 study abroad in Barcelona

2014-2017  
2010-2014

### EMPLOYMENT

- Visual Resources Center | Columbia University**  
scanning and touch-up images, translating foreign books, website programming  
**Teaching Assistant | Columbia University**  
in-class IT, tracking attendance, uploading course readings, scanning/ labeling images  
**House Restoration Muralist | Leverett House | Harvard University**  
commission of three 6' x 4' oil paintings to hang in renovated residential hall  
Impressionist-inspired scenes of the Boston Common, harbor, and Esplanade  
**Poster Design | Harvard University**  
Leverett House functions: Coffee House talent show (2011), Hare Hop  
swing dance (2014), Conway Concert chamber music series (2014)  
**Radcliffe Assistantship | Harvard University**  
videography for physics professor's "Music of Falling Paper" project  
documenting drop patterns of different shapes of paper  
recruiting musician for final performance with improvised piano music

Spring 2015  
2014-2015  
2013-2014  
2011-2014

Summer 2014

### LEADERSHIP POSITIONS

- Production Manager | Harvard Independent newspaper** 2010-2013  
layout editor, cover designer, and part-time contributor of weekly issues  
**Co-President and Editor | H Bomb magazine** 2012-2013  
photographer, designer, and coordinator of the sixth issue  
**Designer | Southern Voices magazine** 2008-2010  
contributor, primary layout editor

### VOLUNTEER WORK

- Graphic Design** 2014  
Angels in America (*Harvard student production*): posters and fliers  
String River (*Vicksburg, MS string quartet*): logo and business cards  
The World at Large (*Wellesley radio show*): logo  
**Editing** 2009-2015  
Songs My Mother Never Taught Me and *Snakebite Kudzu* by Murray Shugars  
(*Dos Madres Press*: 2011 and 2013), preliminary content and organizational editing  
There Are No Straight Lines by Devi Lockwood: thesis poetry project  
Autonomous Adults by Katelyn Smith: thesis research project  
**Harvard Square Homeless Shelter** 2010-2013  
overnight staffing, cooking for residents, cleaning facilities

### SKILLS

Photo and Video	Digital Modeling/ Animation	Languages
Adobe CS 4-6	Rhino	Spanish
Final Cut Pro	3DS Max	basic Russian
Avid	Revit / AutoCad	(c++, python, ruby, CSS, PHP, SQL, basic programming Arduino)

**INTERESTS:** philosophical sci fi novels, sound editing, new cultures, wood working, chess

# REFERENCES

Erica Goetz

Columbia core studio instructor (spring 2015)

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917.242.2440

Jeffrey Johnson

Columbia core studio instructor (fall 2014)

[jj2235@columbia.edu](mailto:jj2235@columbia.edu)

Paul Hegarty

Leverett House building manager (supervisor 2011-2012, 2014)

[hegarty@fas.harvard.edu](mailto:hegarty@fas.harvard.edu)

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