

A painting of a woman sitting on a bench in front of a building with arched windows.

*Architecture
As*

Miranda
Shugars

Architecture as

Part 1 Allegory

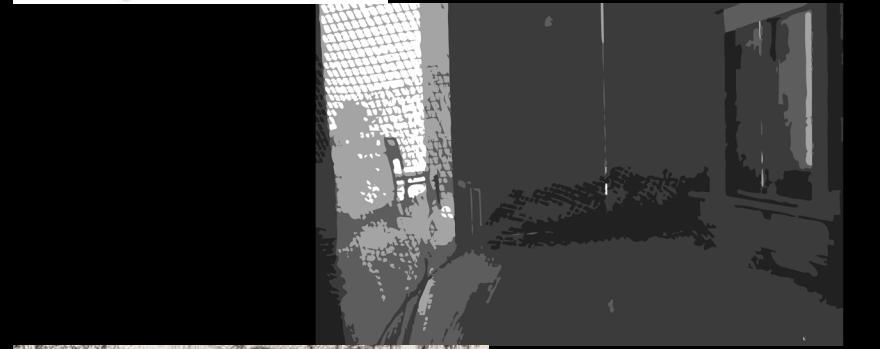
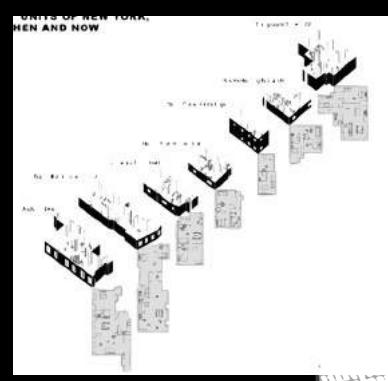
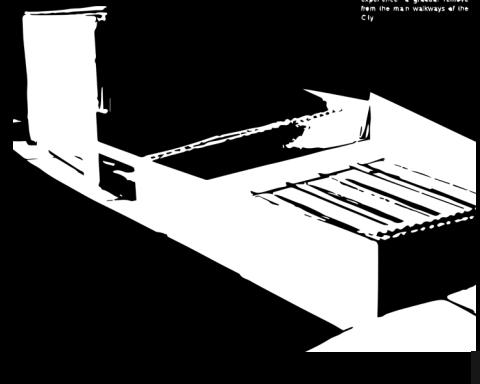
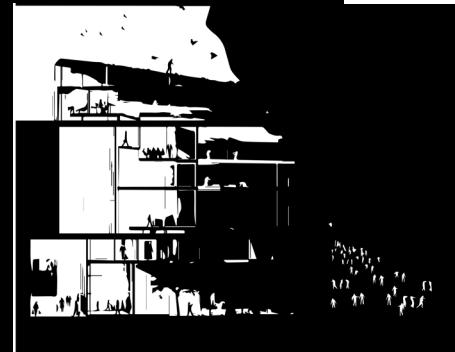
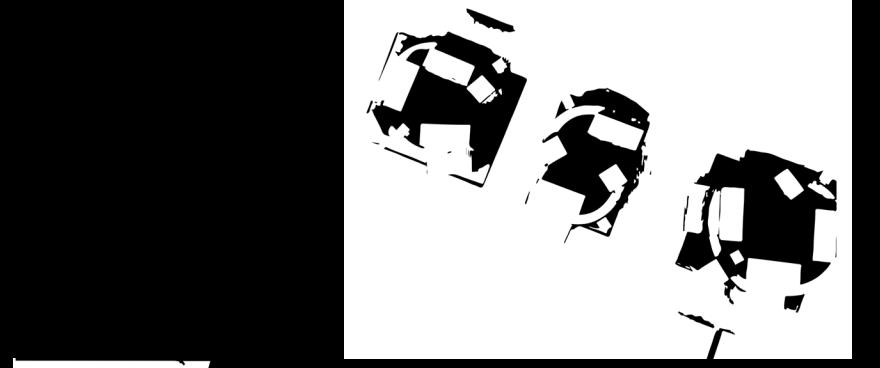
- 1 the Core of Housing**
- 2 the Human Bank**
- 3 the Urban Oasis**
- 4 the Reflective Baths**

Part 2 Analysis

- 1 Catching Light**
- 2 Exposed MEP**
- 3 Units of New York**

Part 3 Art

- 1 Environment**
- 2 Places**
- 3 Portraits**
- 4 Recordings**



Part 1

Architecture

as Allegory

1 the CORE OF HOUSING

A world in which...

Apartments open themselves and integrate domestic life with commercial life, fostering community by remaining semi-public rather than sequestering their residents in locked rooms off of dark interior hallways.



apartment open to itself and to Grand Concourse

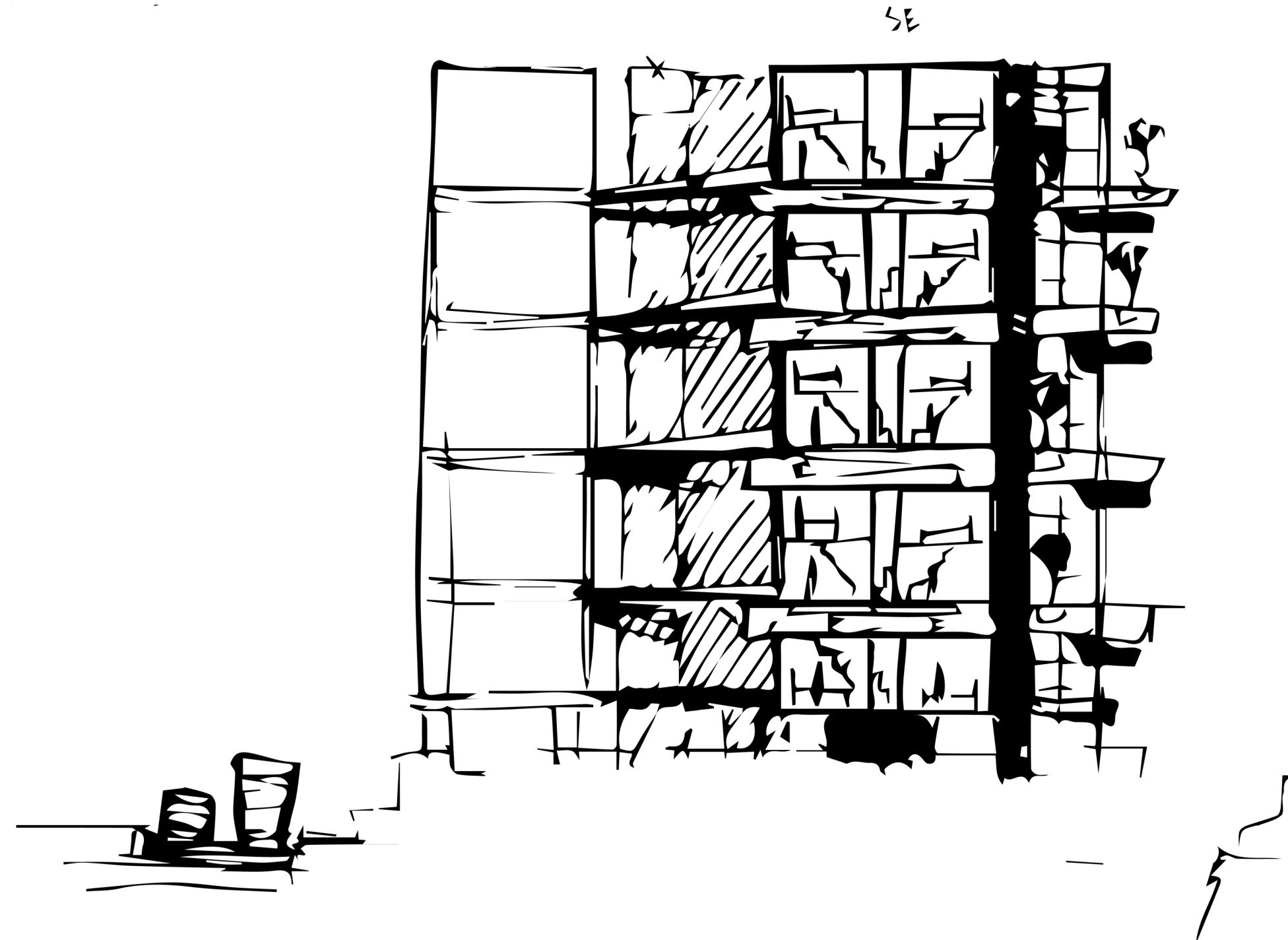
Critic: Eric Bunge
Partner: Eric Li
Location: Mott Haven,
Bronx, New York City
330,000 sq. ft.



**horizontal connections
with sky and street
datums, outdoor walkways
and shared balconies**

“Cities have a syntax that is not apparent from above.”

Eyal Weizman



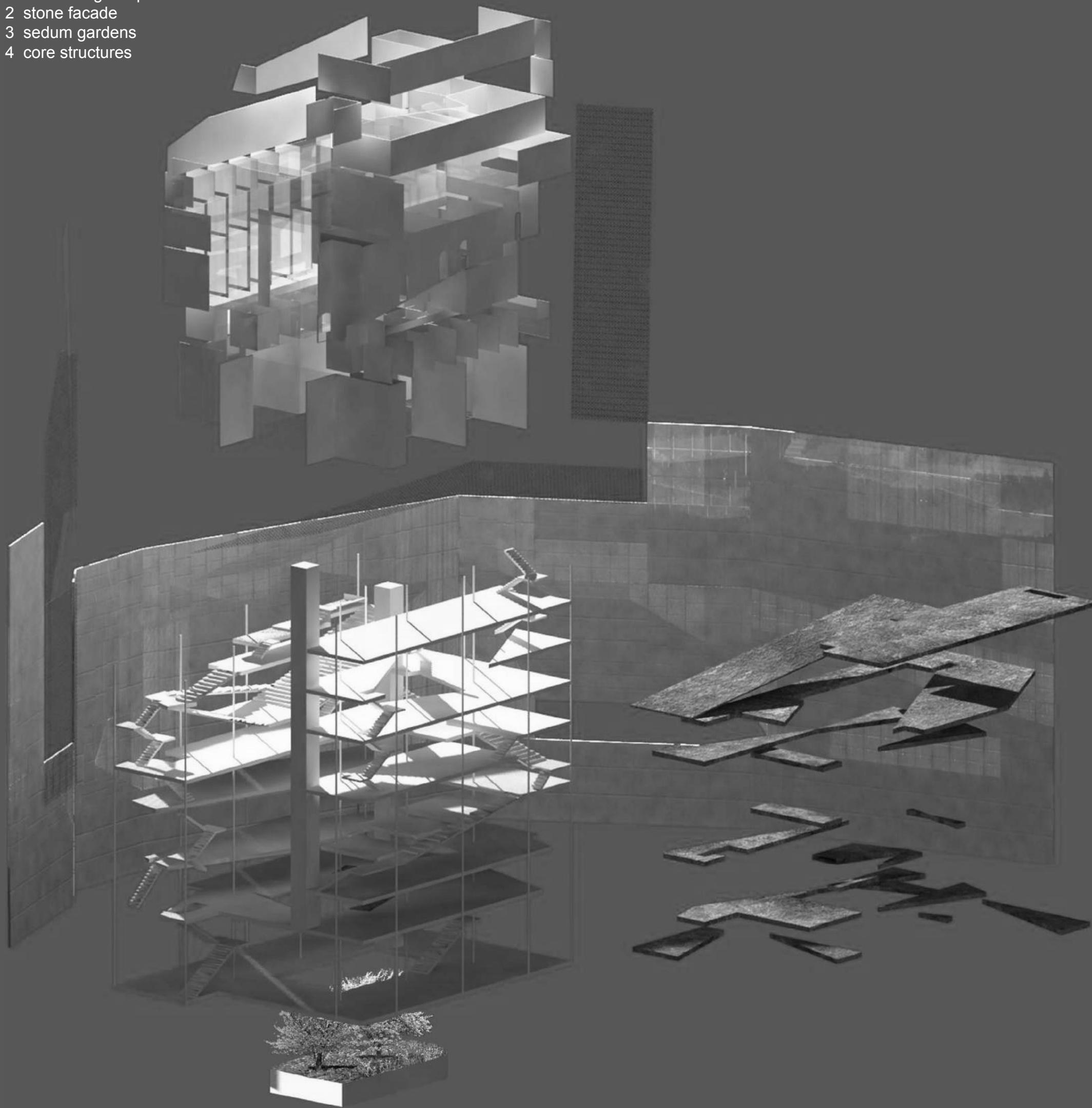


human and visual
connections across the
outdoor streets linking
the towers of the
apartment

2 the HUMAN BANK

exploded components of bank:

- 1 solid and glass partitions
- 2 stone facade
- 3 sedum gardens
- 4 core structures



A world in which...

Banks have become SafeHavens from a post-capitalistic, zombie-infested New York. Fortress-like architecture becomes a fortress, contemporary indoor and outdoor garden spaces produce food and collect water, and passive energy systems resist the temperamental climate.

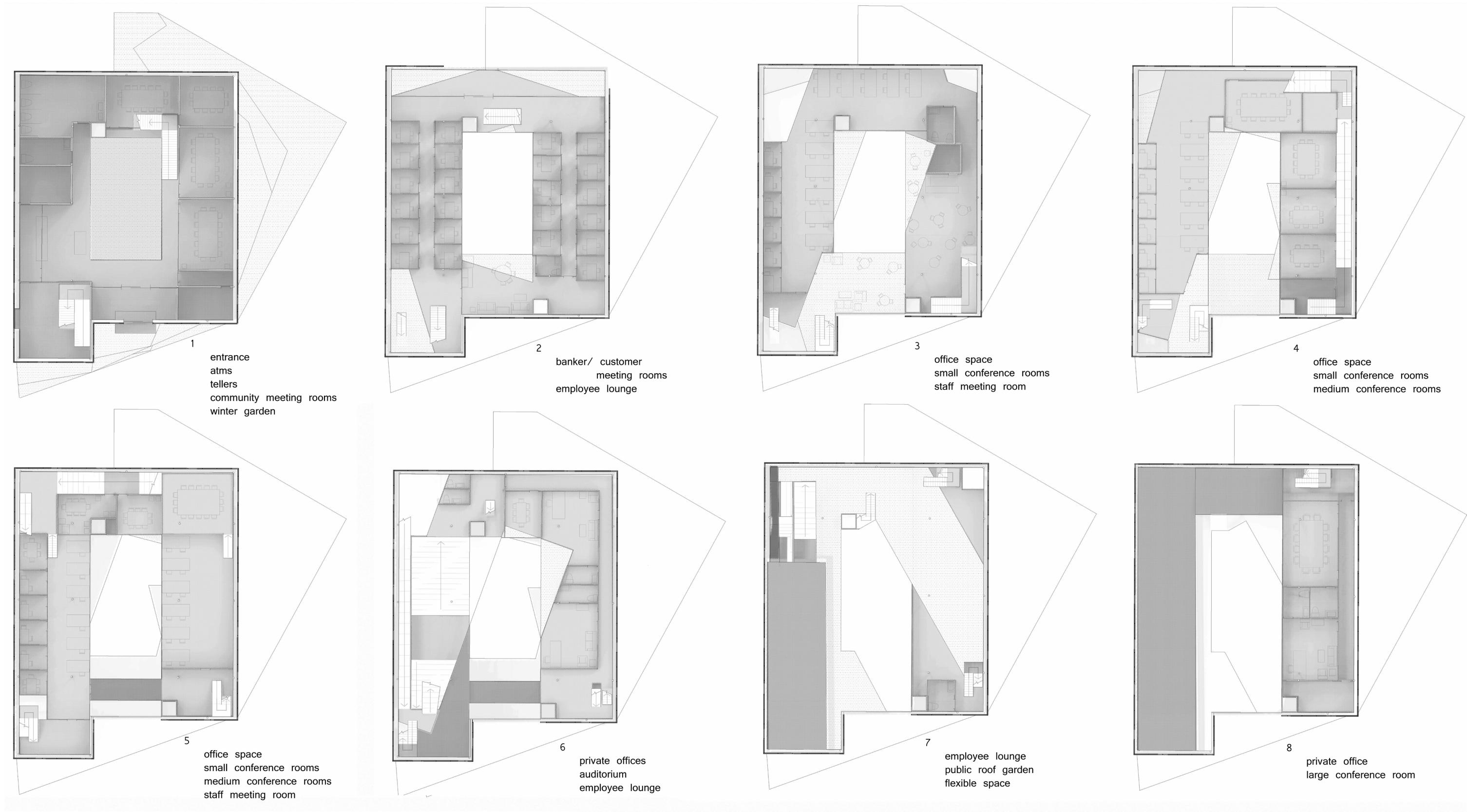
Critic: Erica Goetz
Location: Long Island City,
Queens, New York City
60,000 sq. ft.

“Considered in its own terms, the spectacle is affirmation of appearance and affirmation of all human life, namely social life, as mere appearance.”

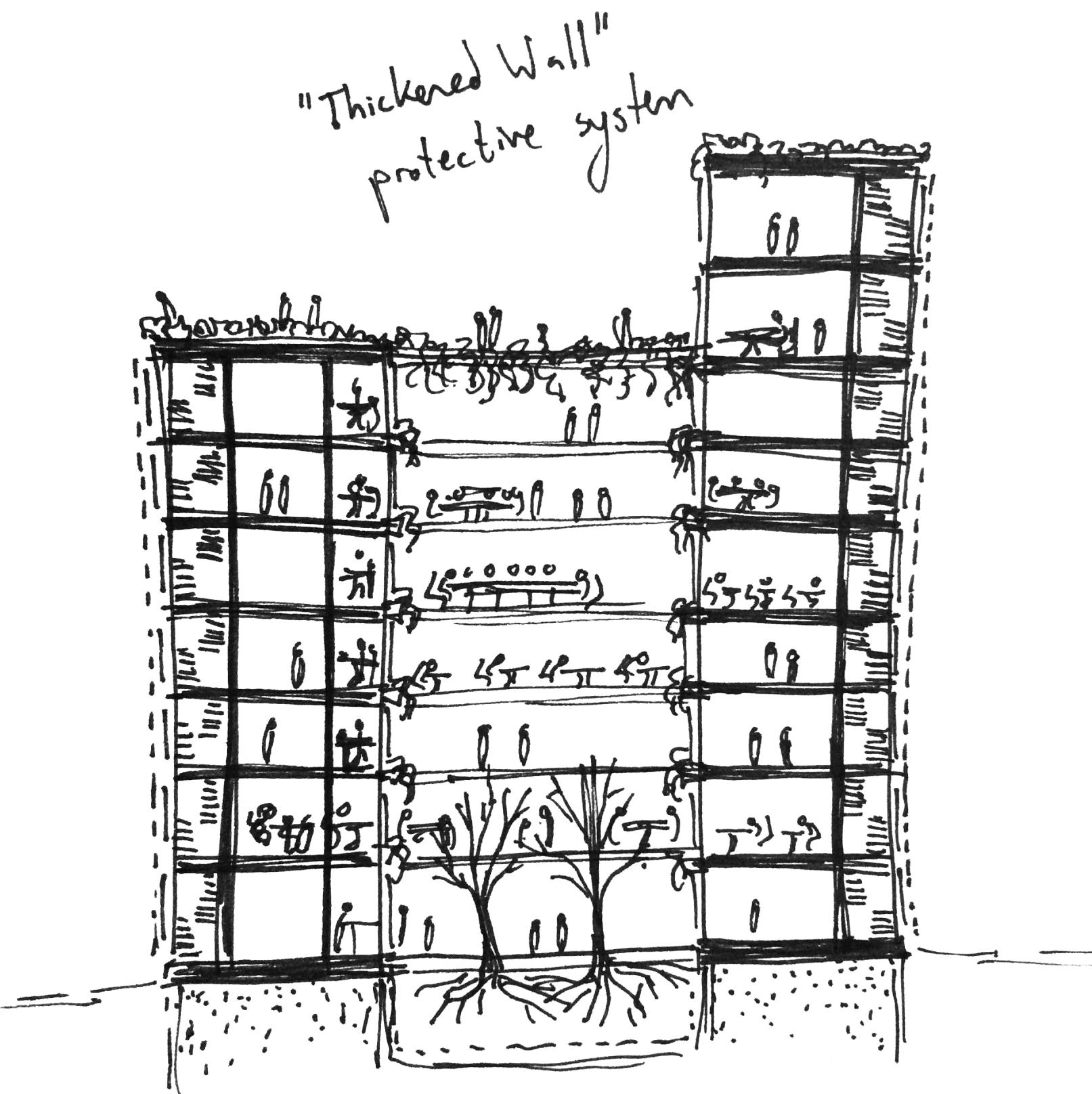
Guy Debord

“the culture of the simulacrum comes to life in a society where exchange-value has been generalized to the point at which the very meaning of use-value is effaced”

Fredrich Jameson







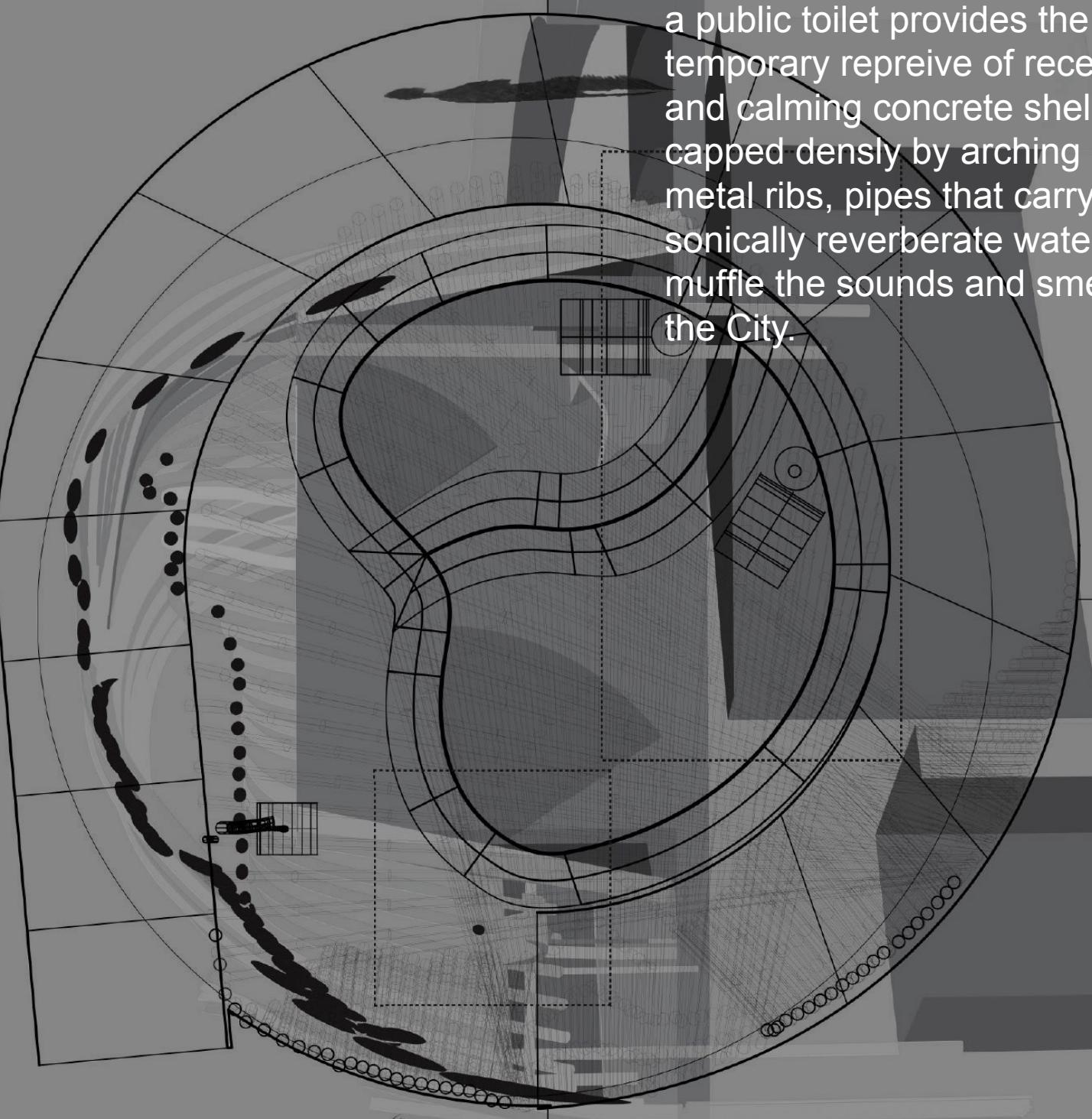
concept planning: living interior, protective exterior

3 the URBAN OASIS

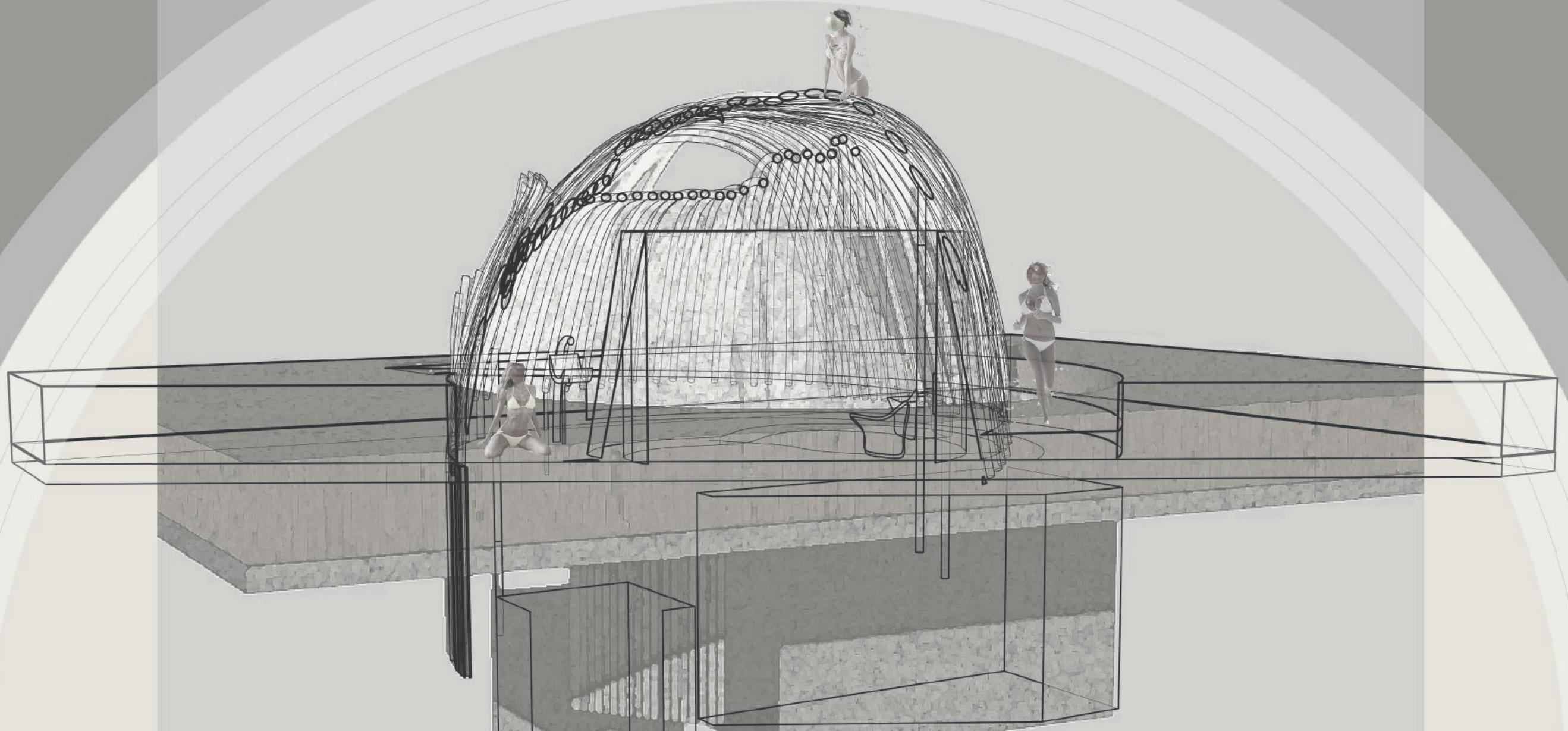


A world in which...

New York City is a merciless, tempestuous desert, and a public toilet provides the temporary repreuve of recessed and calming concrete shell capped densely by arching metal ribs, pipes that carry and sonically reverberate water, that muffle the sounds and smells of the City.

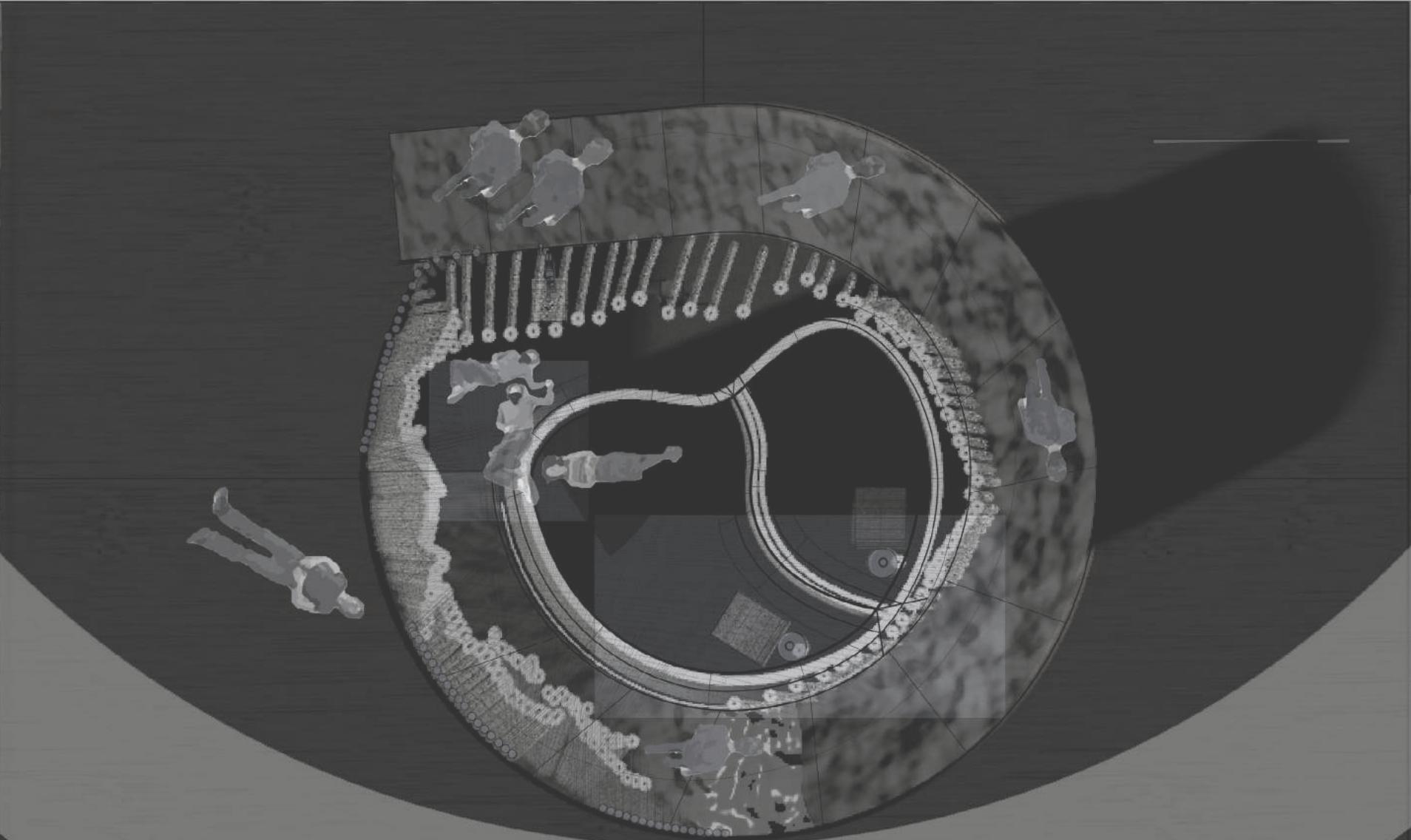


Critic: Jeffery Johnson
Location: Upper West Side,
Manhattan, New York City
400 sq. ft.



“Pavements, trees, radios, tons! lifting the city to Heaven which exists and is everywhere about us!
Visions! omens! hallucinations! miracles! ecstasies! gone down the American river!
Dreams! adorations! illuminations! religions!”

Howl, Allen Ginsburg



luscious figures,
calm figures:
bathroom as oasis,
bathroom as peaceful

4 the REFLECTIVE BATHS

A world in which...

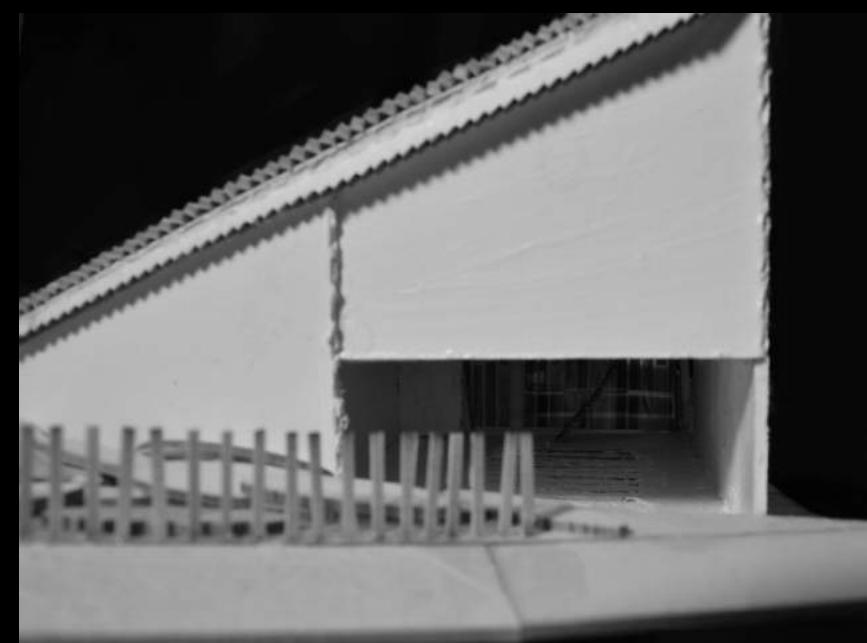
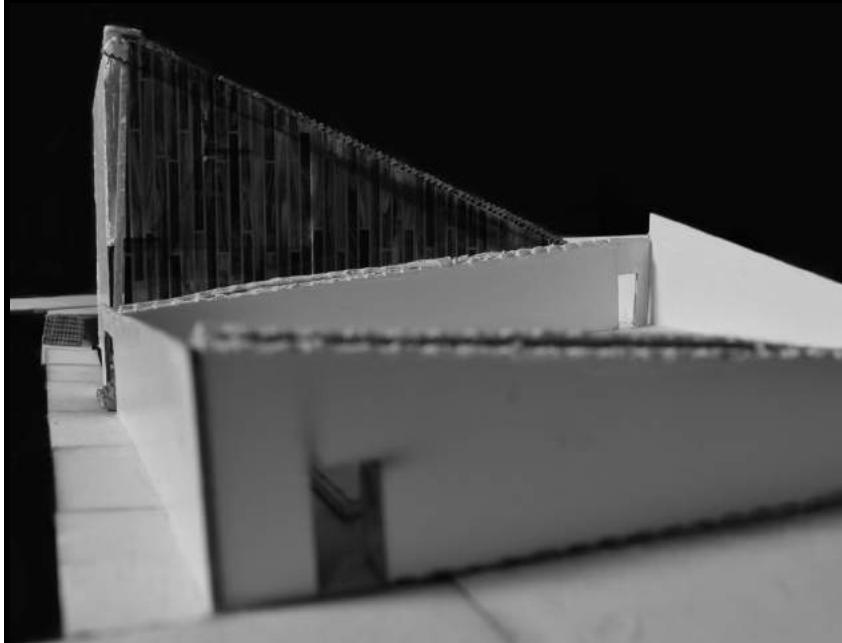
The Bathouse is a semi-religious experience, a gradual remove from the main walkways of the City.



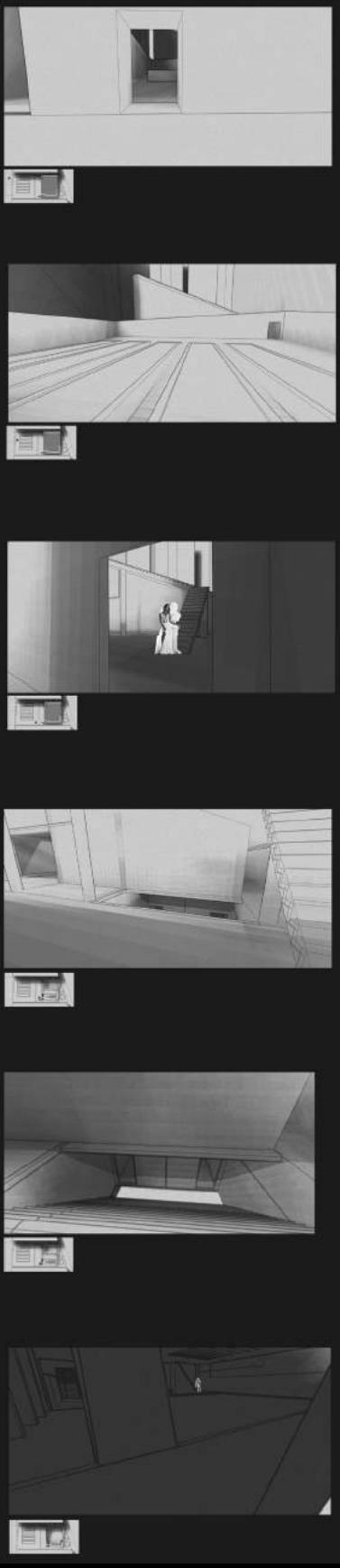
stained glass facade and entrance courtyard with reflecting pools

Critic: Jeffery Johnson
Location: Manhattanville,
Manhattan, New York City
20,000 sq. ft.

"The apparition of these faces in the crowd :
Petals on a wet, black bough ."
Ezra Pound



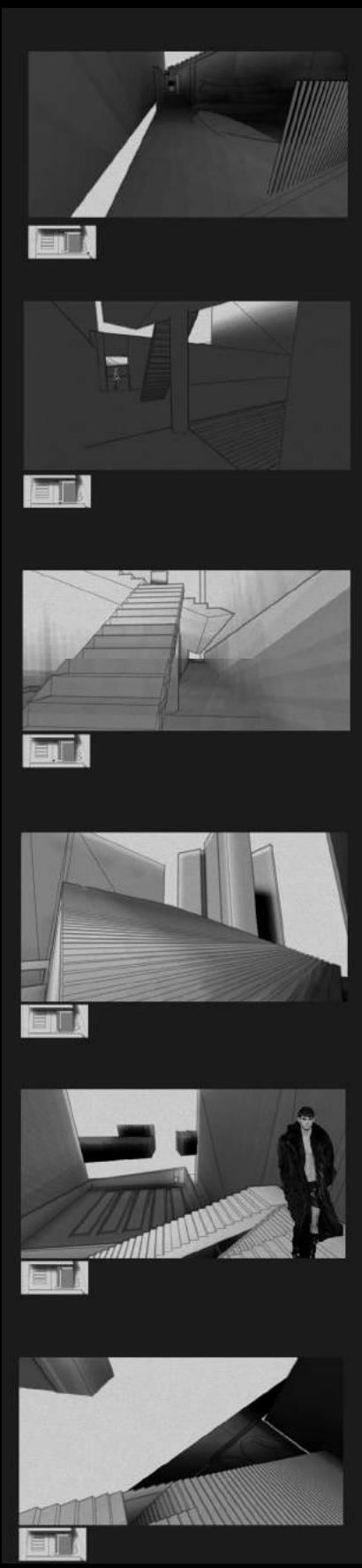
Procession 1



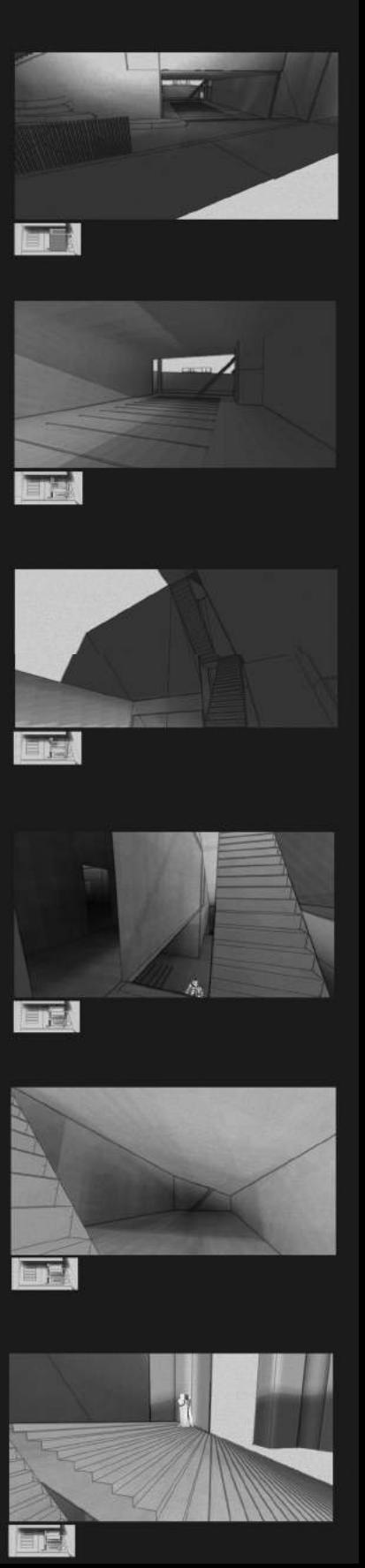
Procession 2



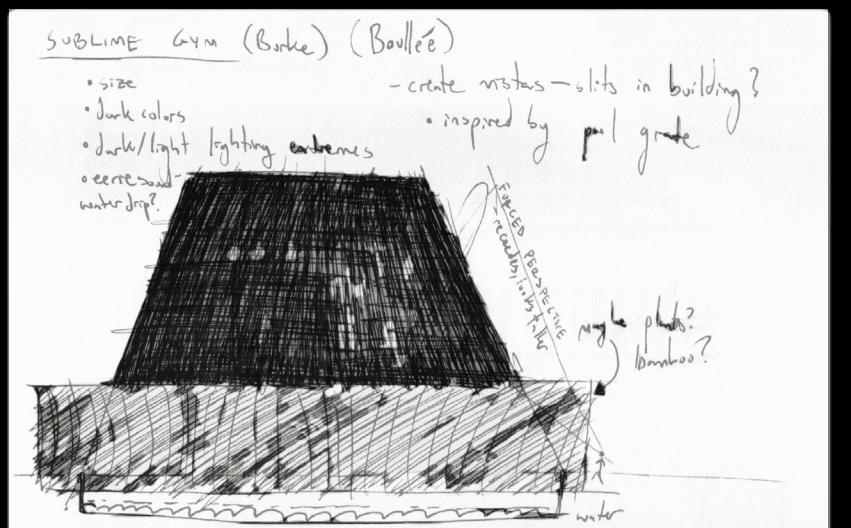
Procession 3



Procession 4

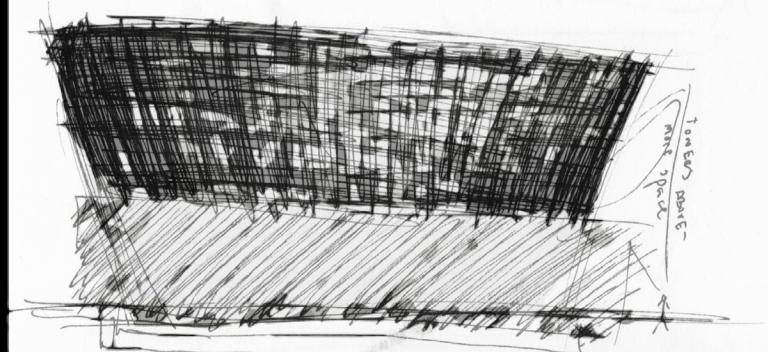


concept planning: lines of process



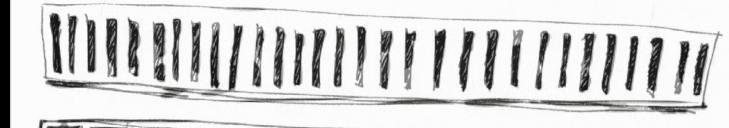
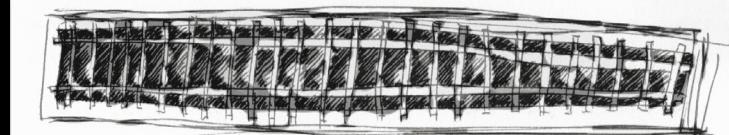
"When my work seems to have required immense force + labor to effect it, the idea is grand. Stonehenge neither for disposition nor ornament, has any thing admirable; but those huge rock masses of stone, set on end, & piled each on other, turn the mind on the immense force necessary for such a work." - Burke

"the sublime is an idea belonging to self-preservation." - Burke



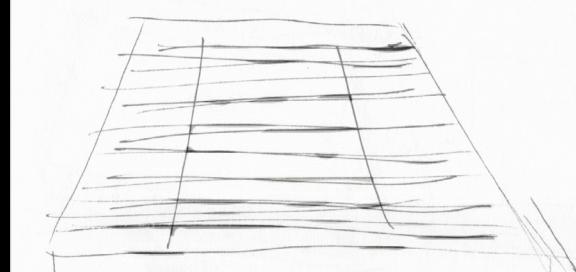
POOL GRATE :

(TRENCH DRAIN)



slits -

(SHADOWS)



Part 2

Analysis

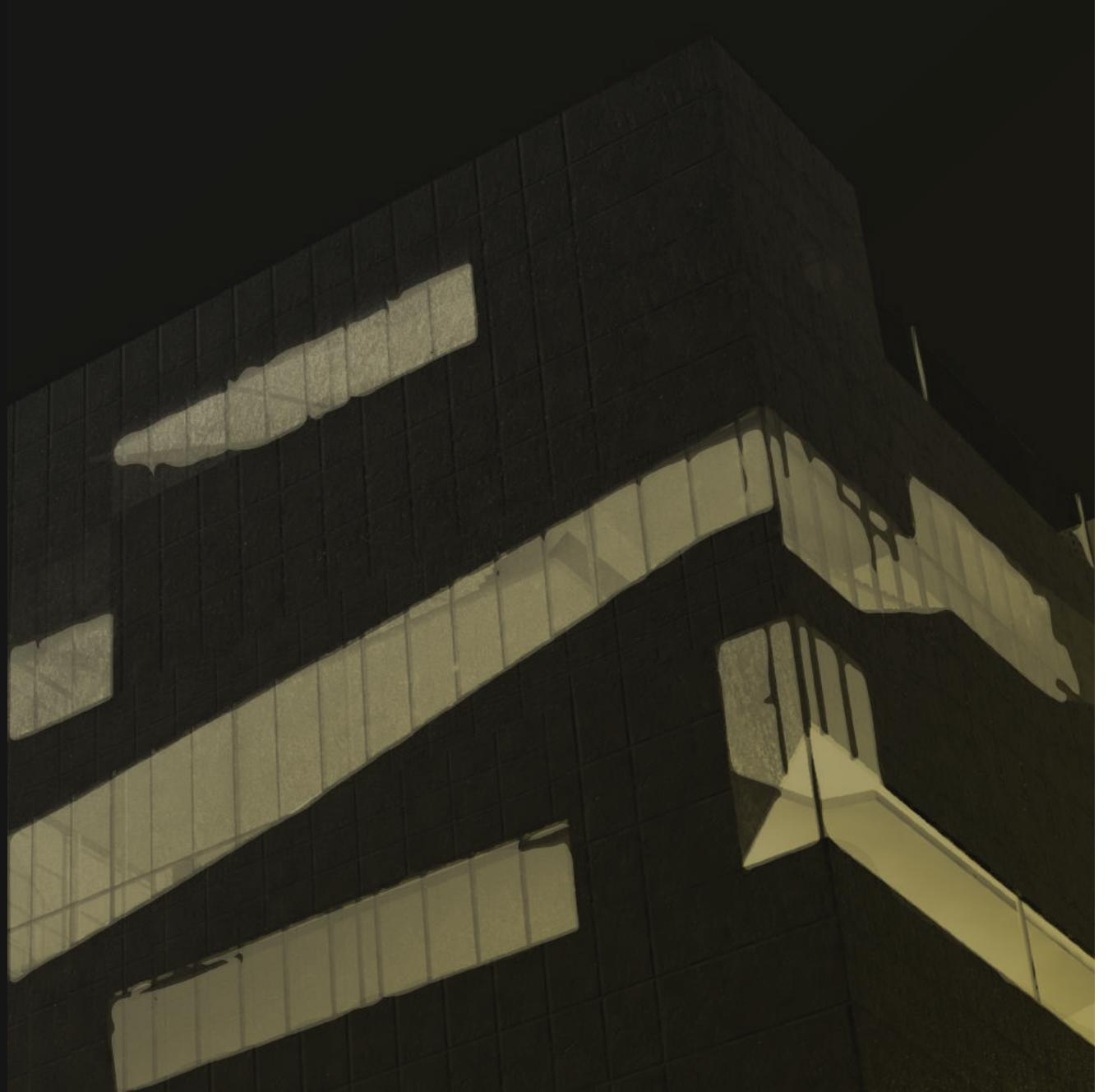
Facade Detail

A1 1" wood flooring
A2 1" heating coils and spacers
A3 .5" sub floor
A4 2" insulation

S 1' steel beam

F1 4" sliding glass pannels
F2 4" steel frame
F3 1.5" limestone pannel
F4 perforated light cover

seeing through stone,
strategically translucent sandstone pannels



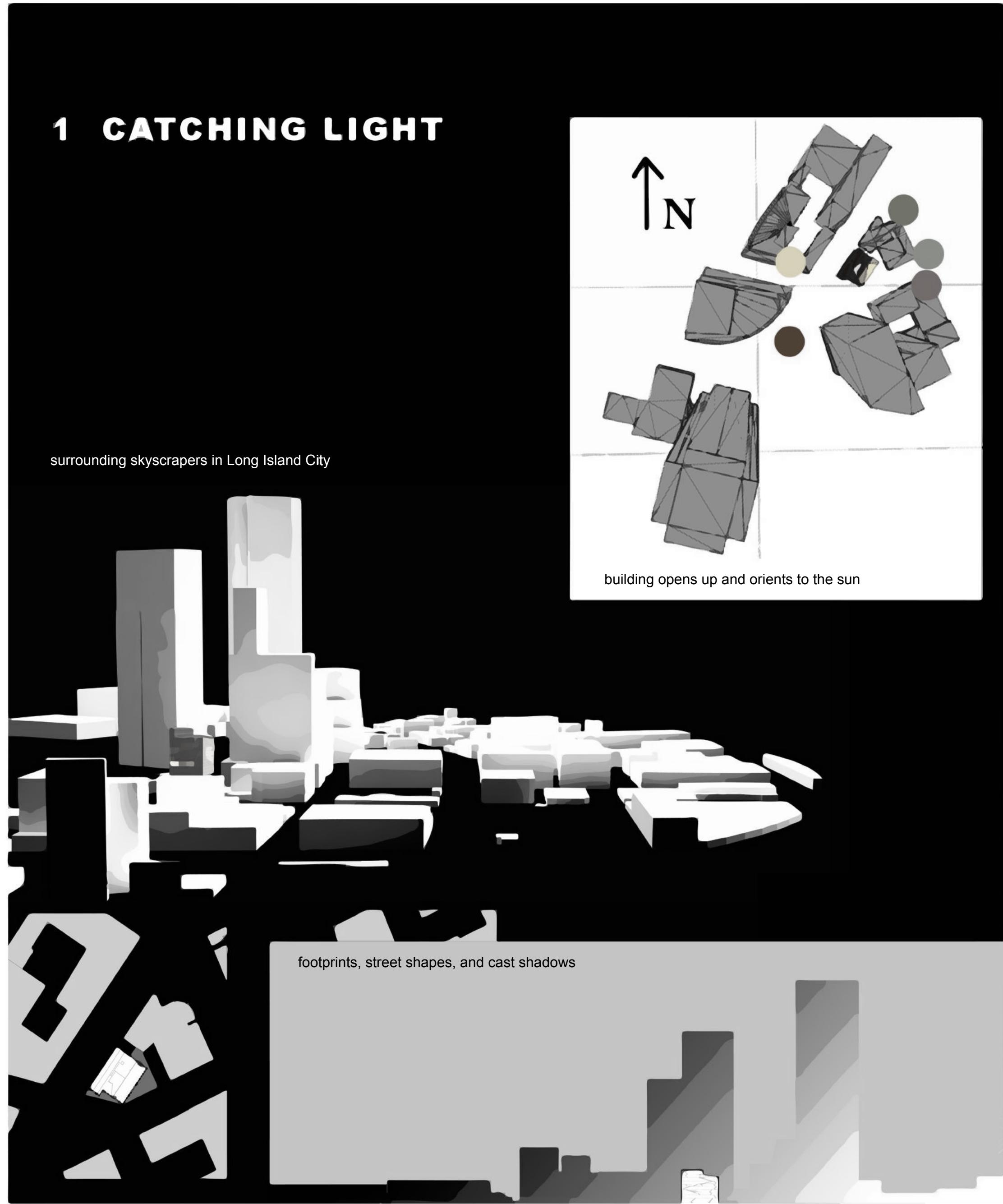
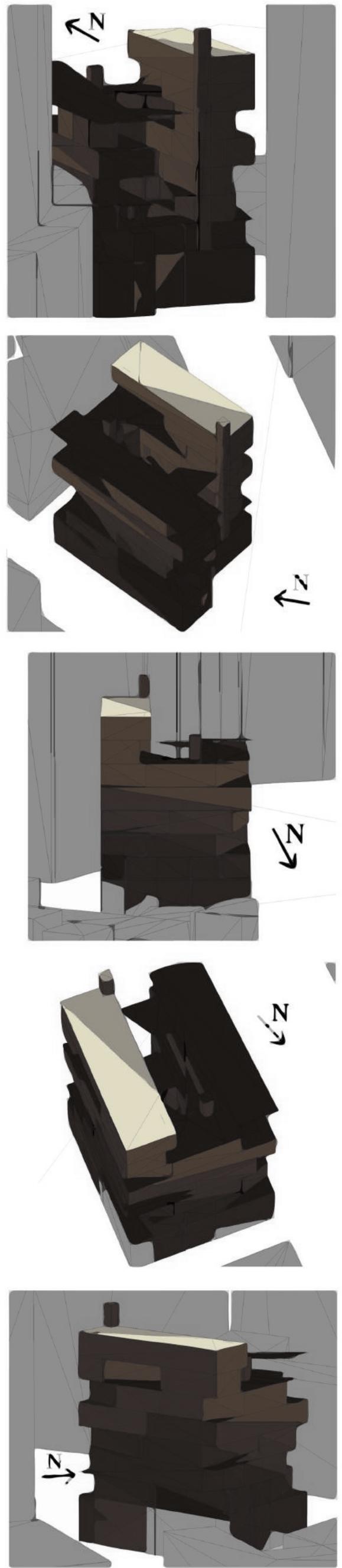
1 CATCHING LIGHT

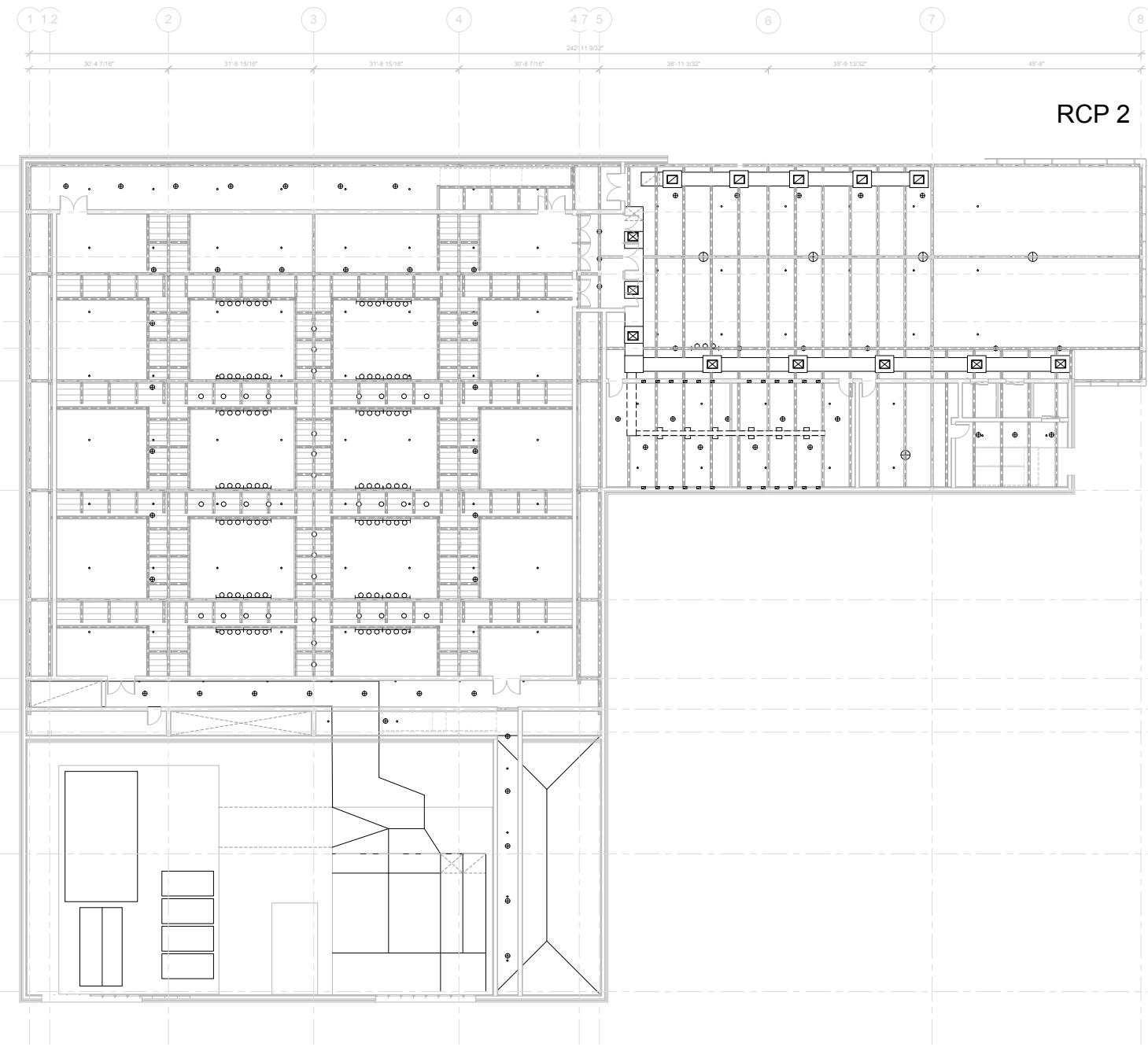
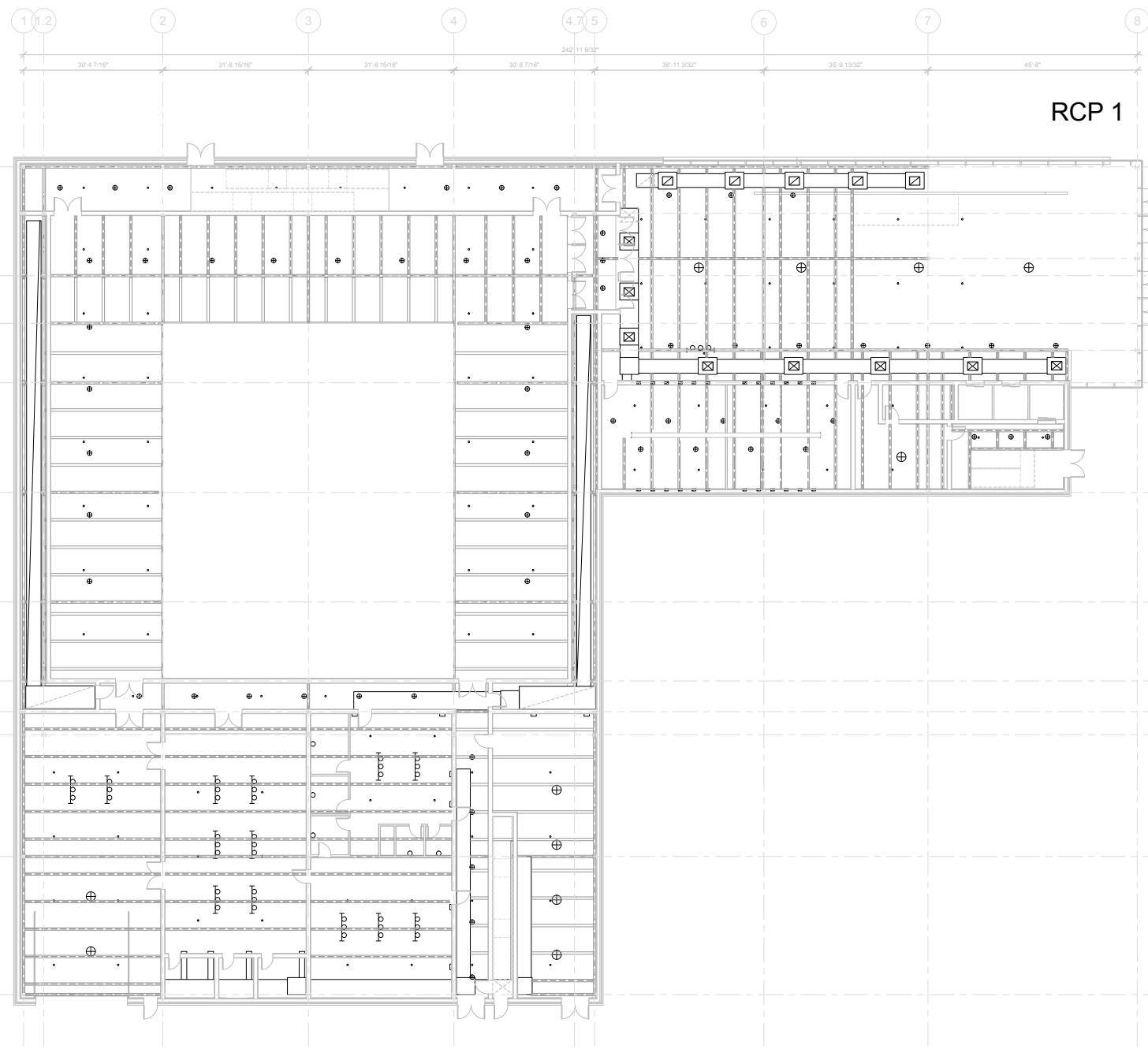
surrounding skyscrapers in Long Island City

footprints, street shapes, and cast shadows

↑ N

building opens up and orients to the sun



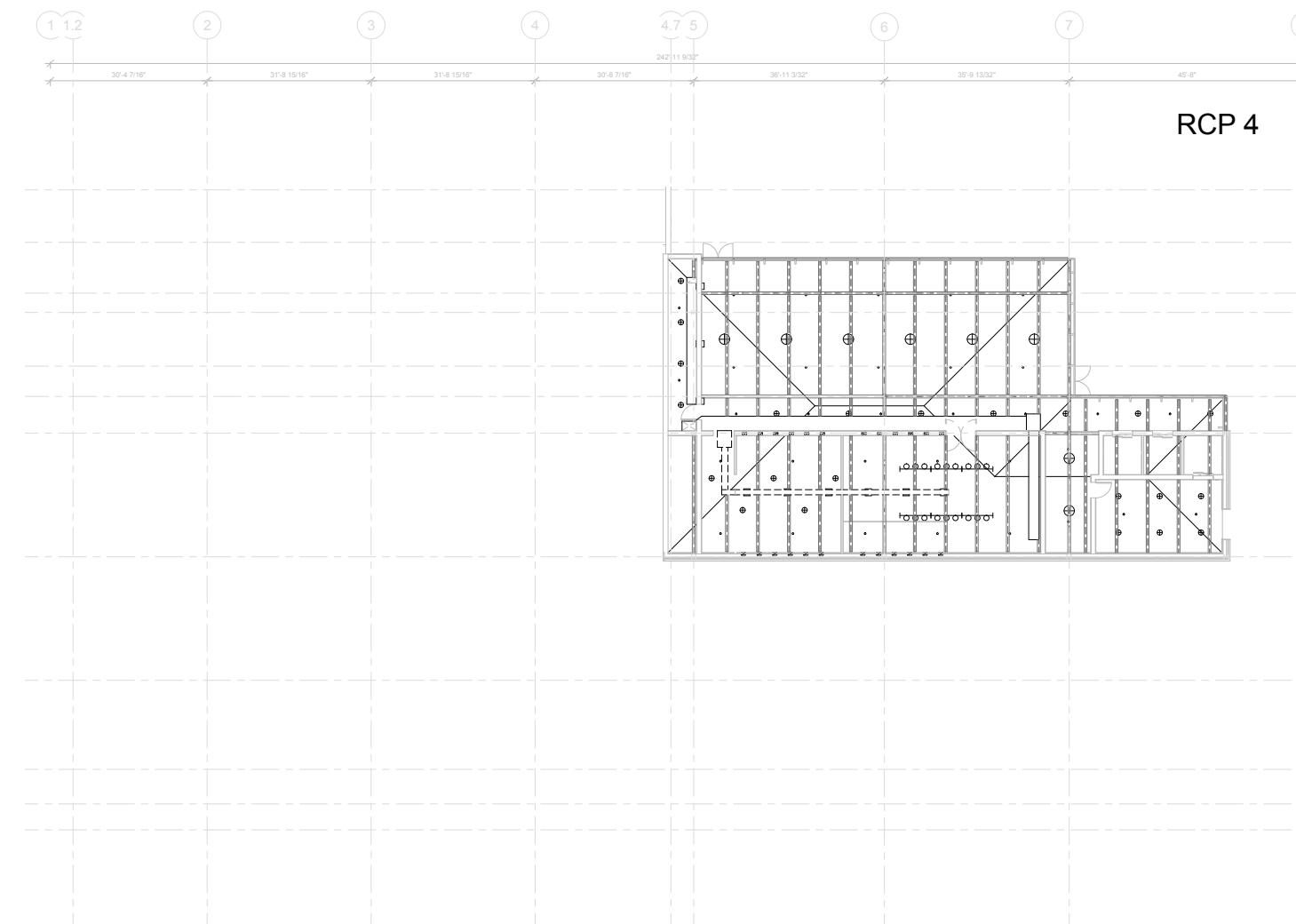
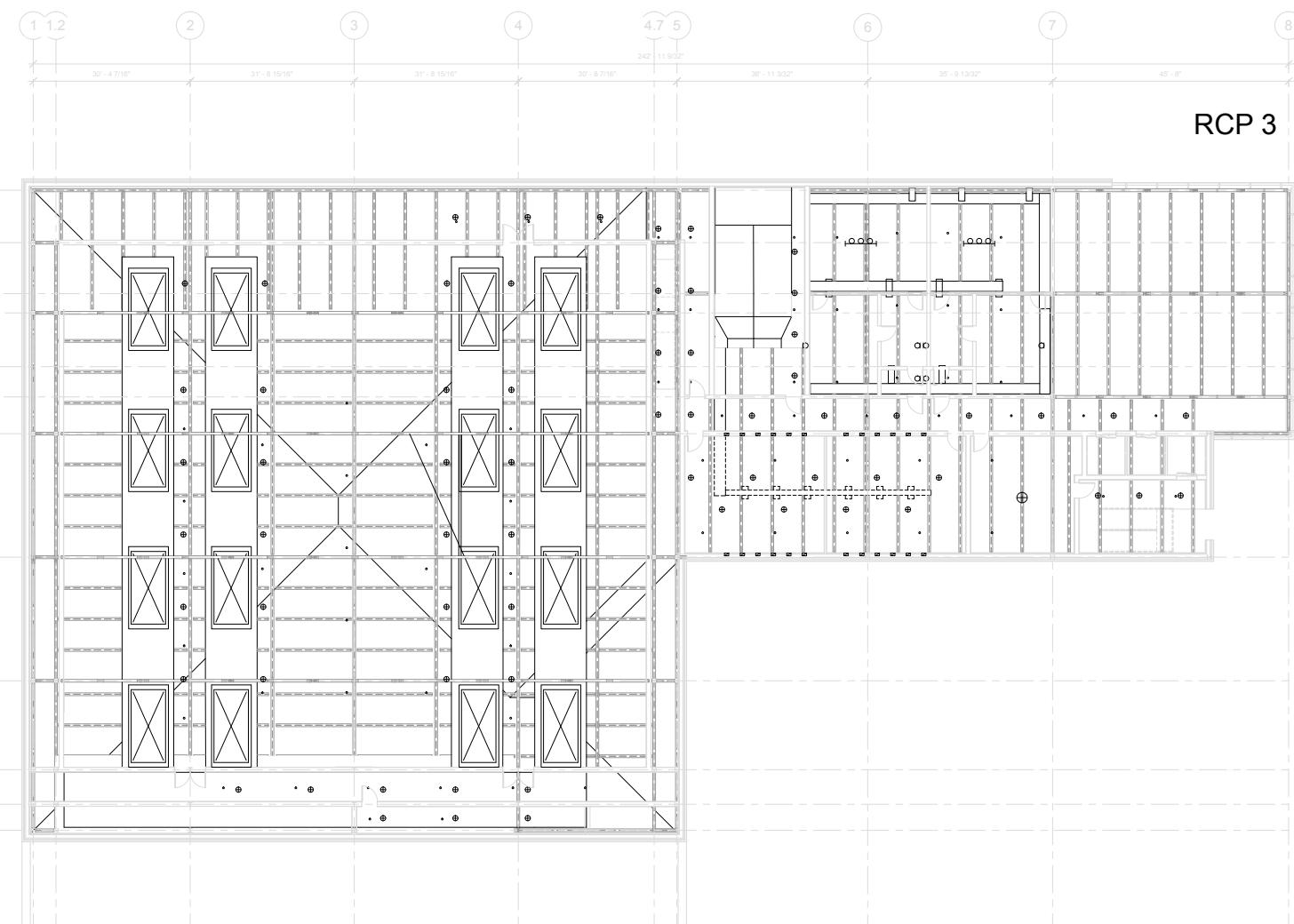


2 REDHOOK THEATER EXPOSED

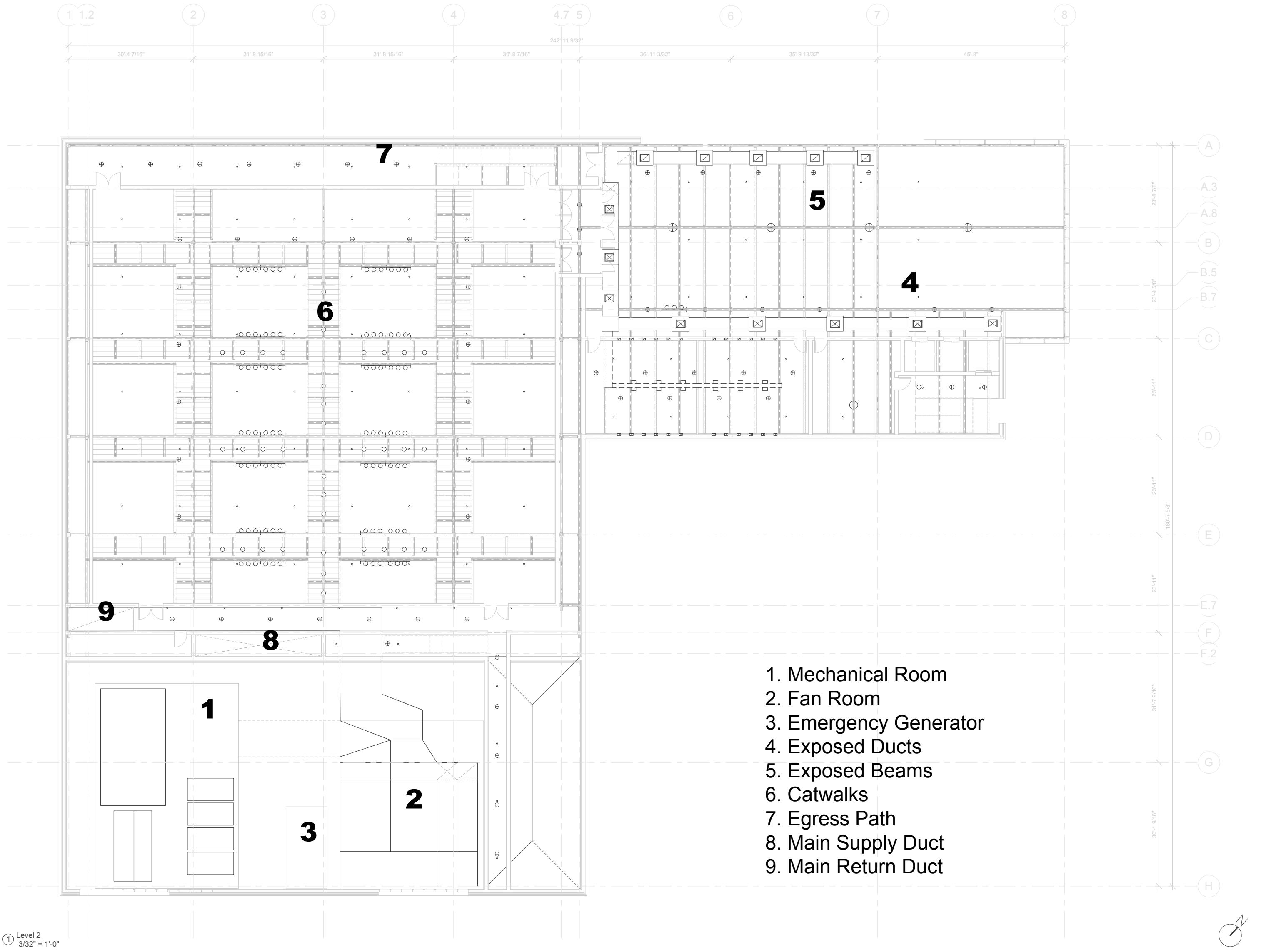
MEP

Critic: Craig Schwitter
Team: Rick Fudge, Troy Lacombe, Julie Pedtke

Location: Redhook,
Brooklyn, New York City
90,000 sq. ft.

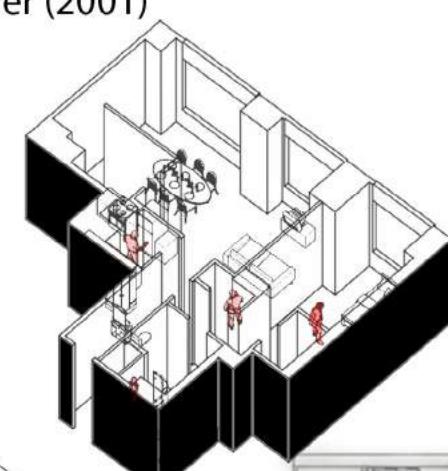


RCP 2 : lights, exposed structure, VAV system for main auditorium



3 UNITS OF NEW YORK, THEN AND NOW

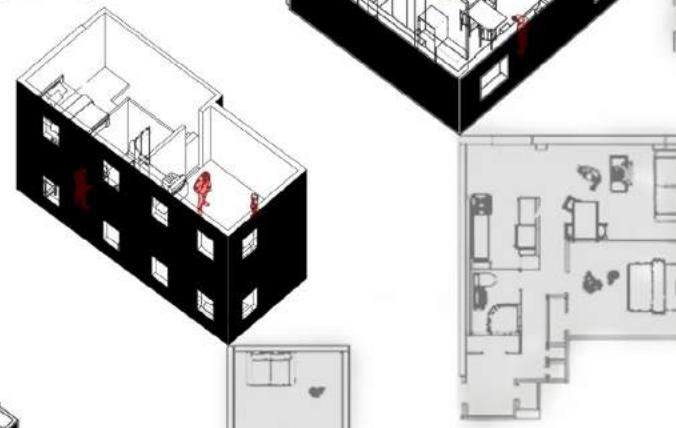
Trump World Tower (2001)



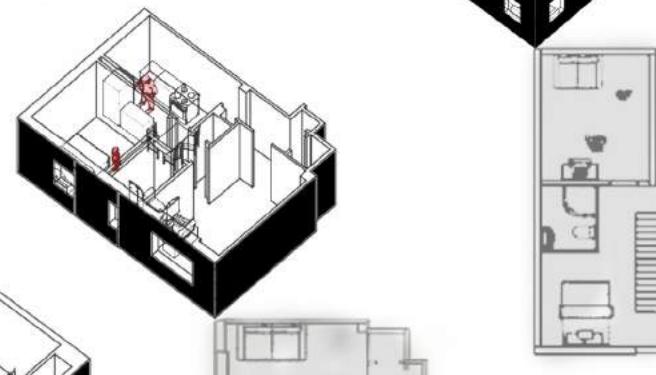
NYCHA Housing Typical Unit



Marcus Garvey Park Village (1976)

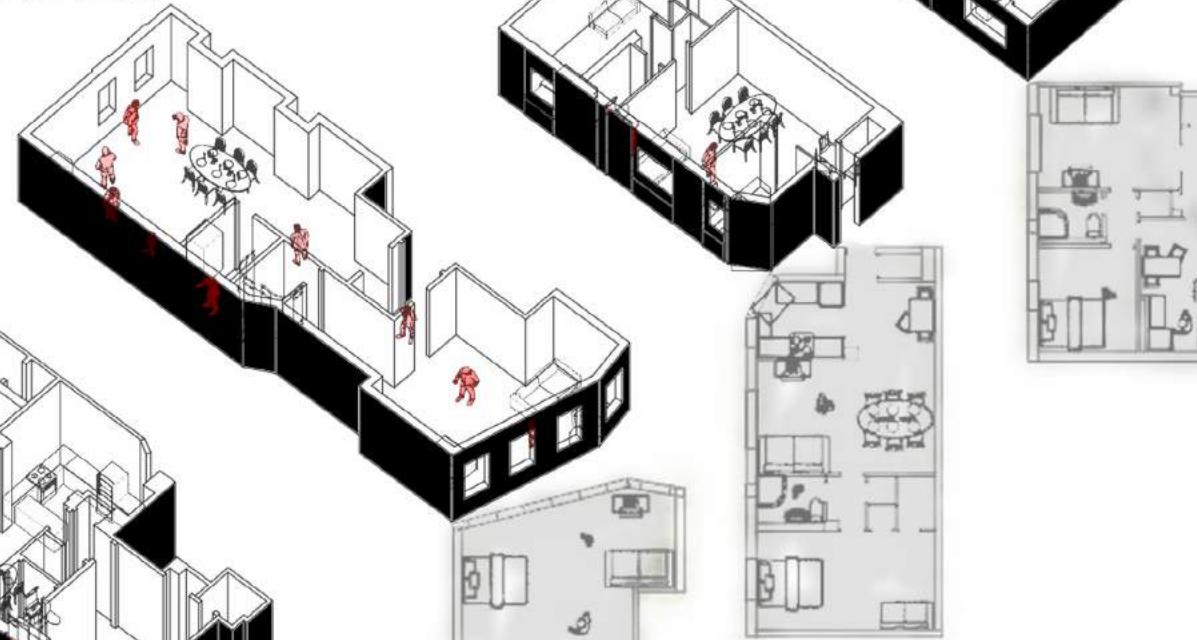


Harlem River Houses (1947)



Stuyvesant Town (1947)

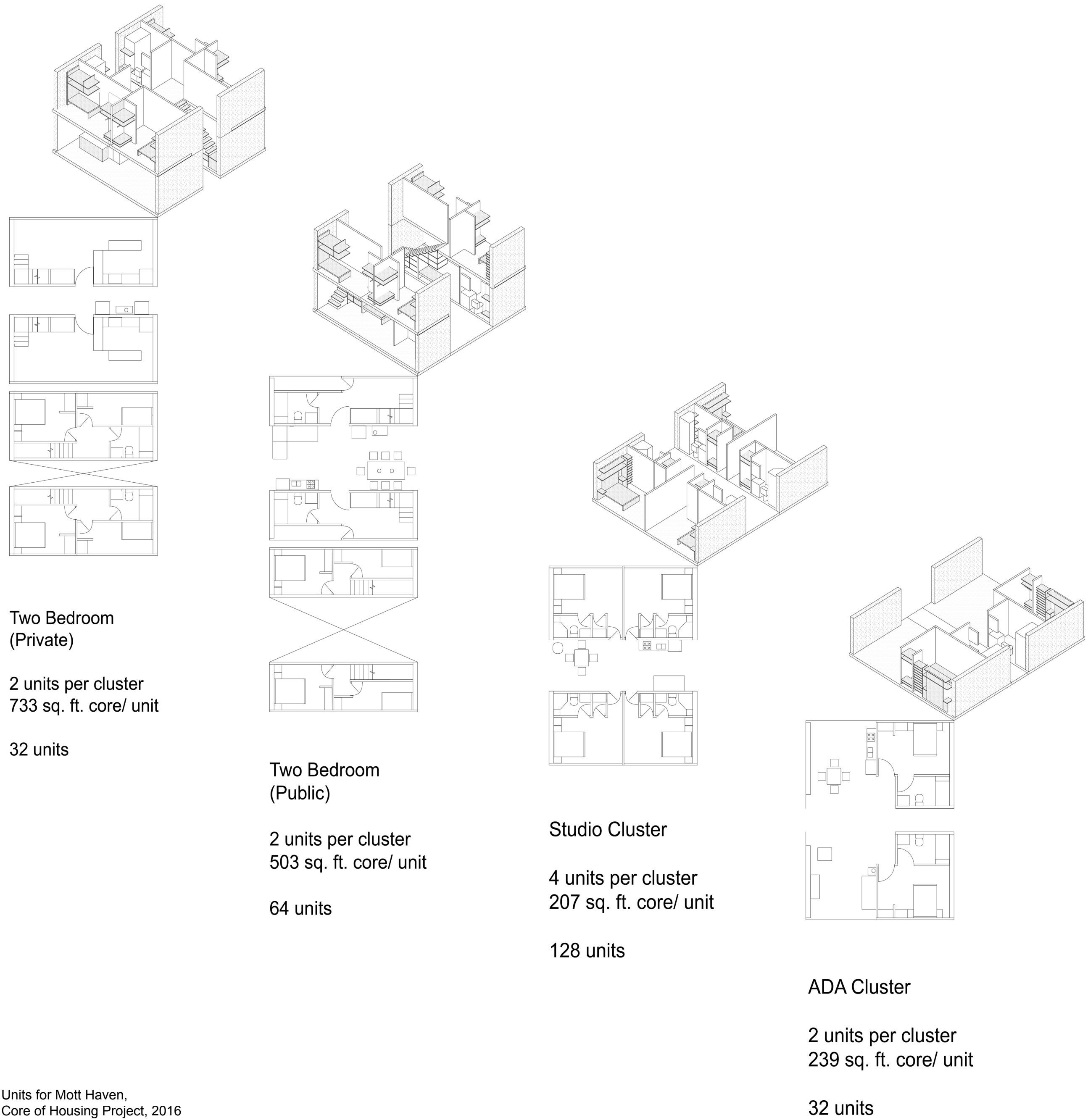
Typical Brownstone (c. 1900)



Apthorp (1906)



New York City Chronology of Units



Part 3

Art

1 ENVIRONMENT



Proximity-sensitive arduino-programmed lanterns would illuminate a cordoned-off Room, a meditative space composed of Southern yellow pine furniture, scraps, and shavings, including a knock-apart bench and four-foot glass-pannel fountain. The Room was a carefully choreographed experience, from the mirrored approach and entrance, dimness of the Room, ebb and flow of light and sound, to the scraping of the leaf-like wood shavings gathered in the corners.



lantern illuminating fountain glass



from behind bench, lantern and fountain



from exit, first lantern and wood shavings

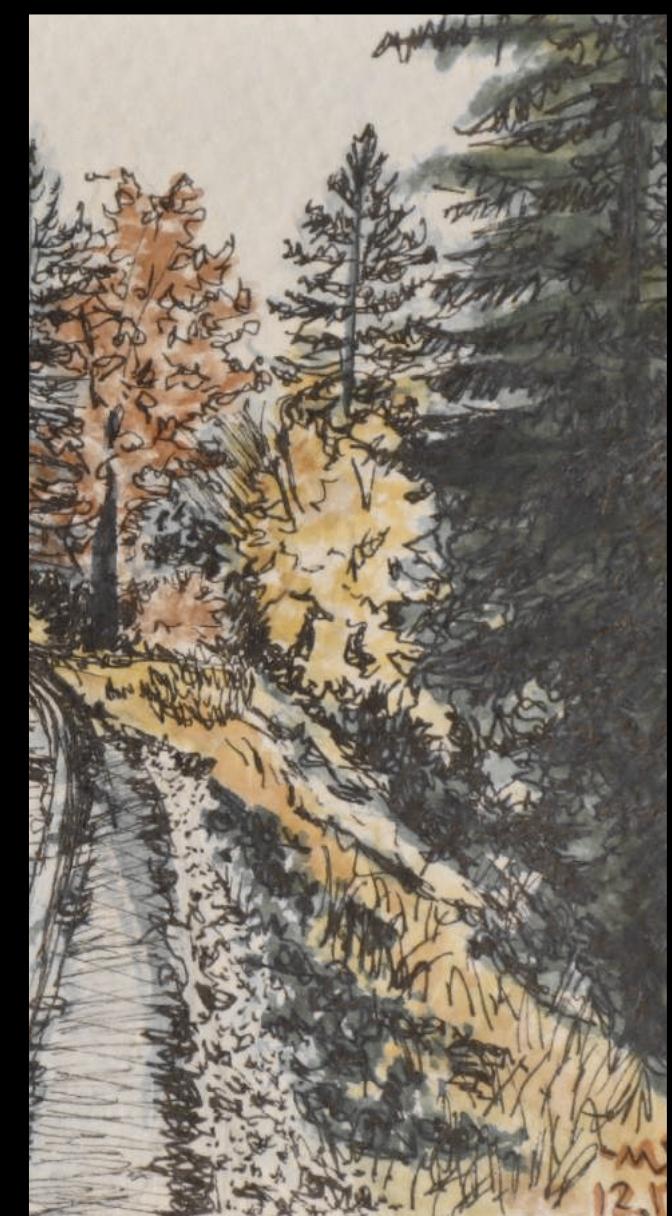
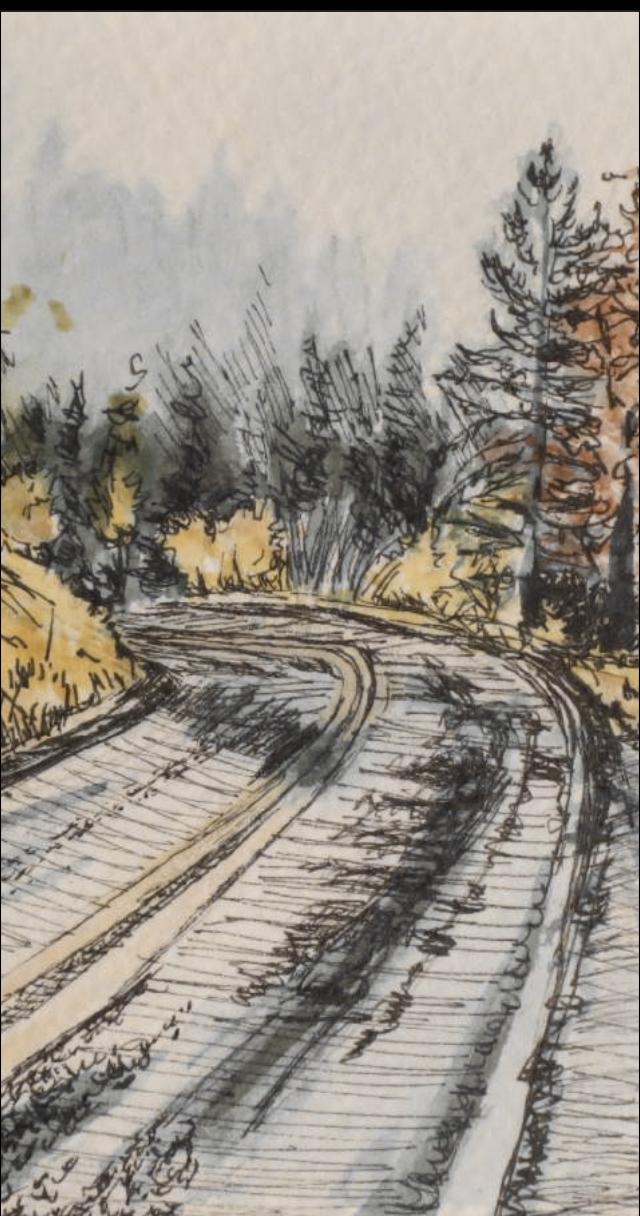
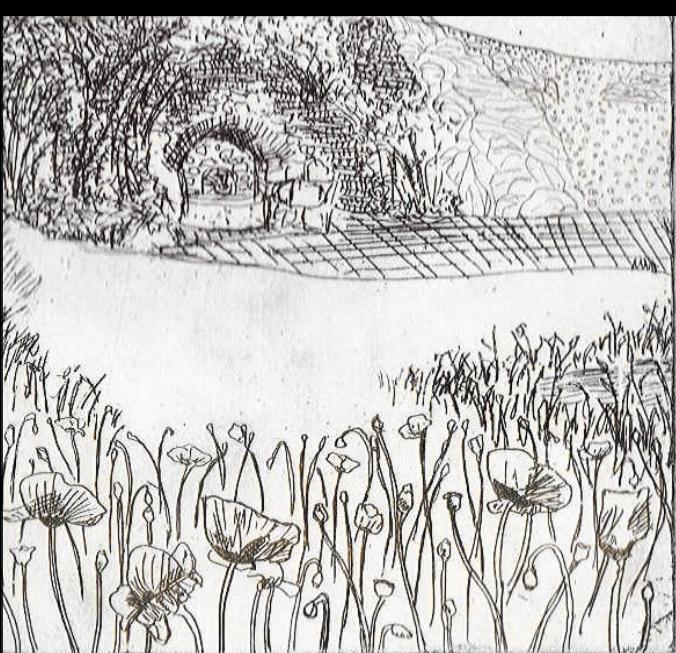
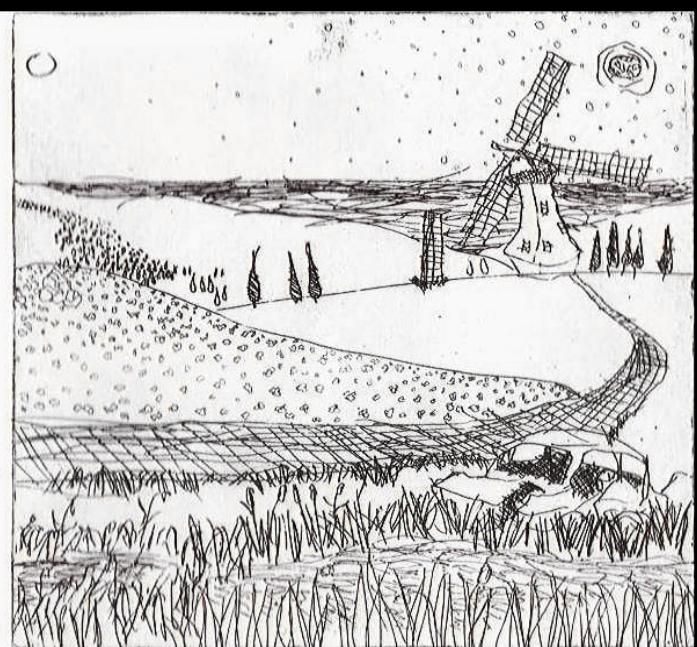
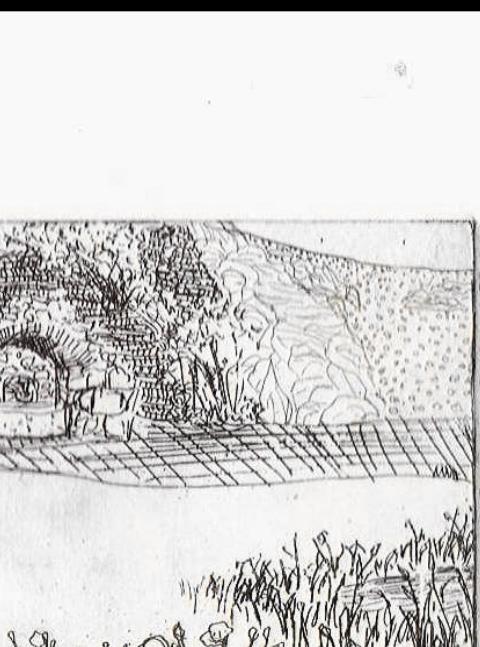


from entrance, fountain and bench



details of dovetail bench

2 PLACES



3 PORTRAITS



4 RECORDINGS

