



**MIRANDA SHUGARS  
2015**

# HUMAN BANK

Spring 2015

Critic: Erica Goetz

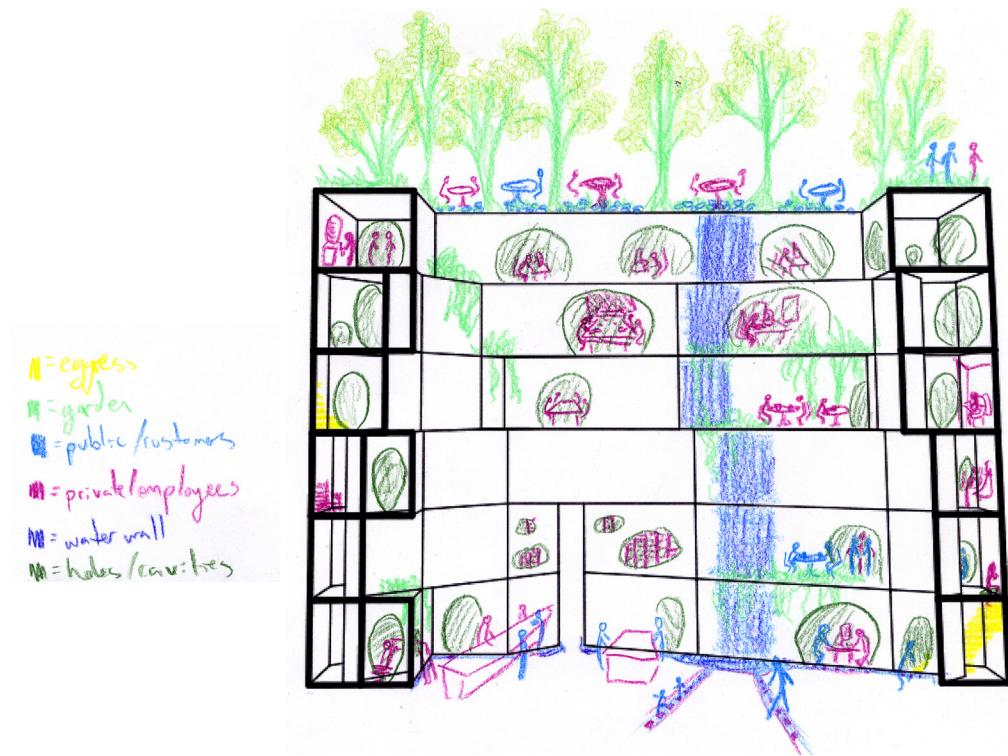
*"the culture of the simulacrum comes to life in a society where exchange-value has been generalized to the point at which the very meaning of use-value is effaced.... 'the image has become the final form of commodity reification.'*"

-- Fredric Jameson, Postmodernism [38]

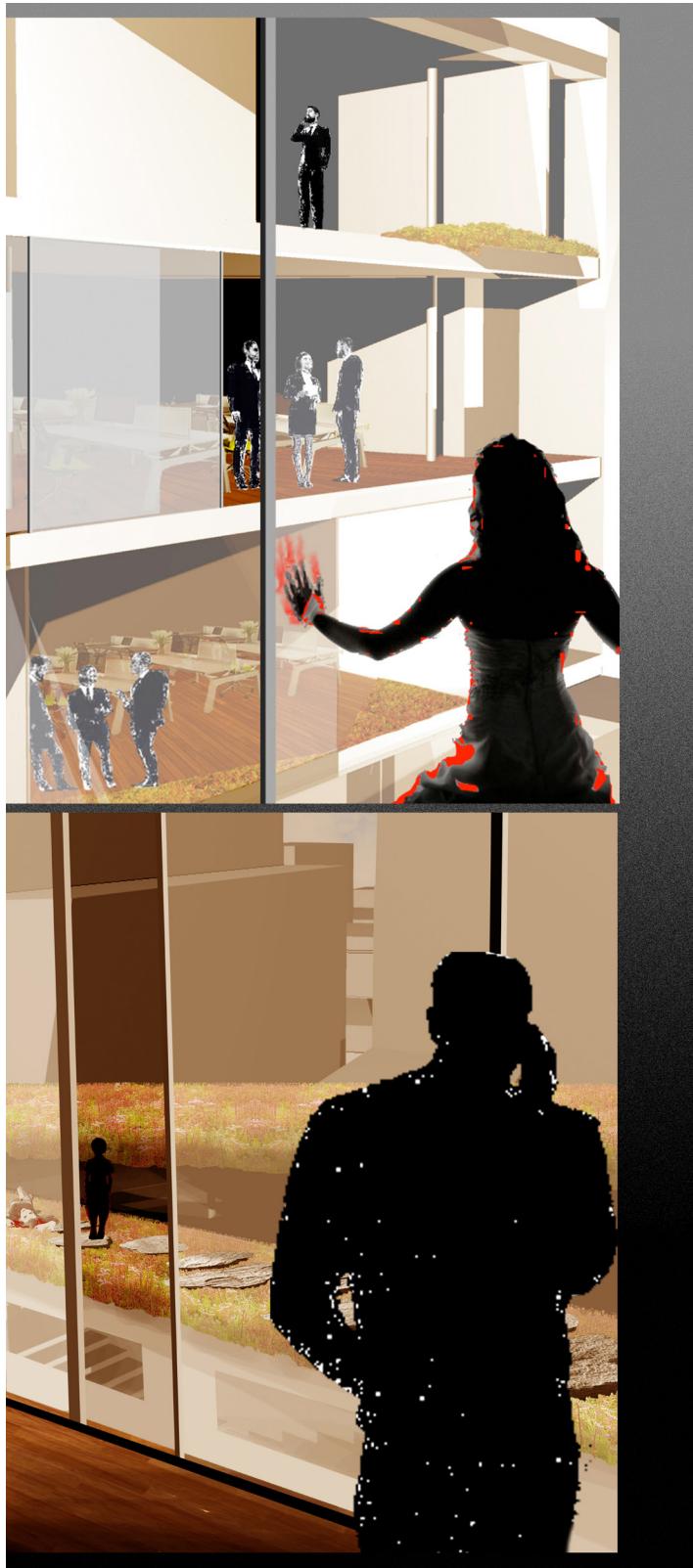
Once upon a time in Long Island City a valuable young investor commissioned a hungry young designer to build a bank. This bank would be a symbol of wealth and strength, opaque and fortress-like outside, with the lush cavity of fiscal belonging within. The bank would be a geode, the bank would be a cloister for the love and worship of immaterial wealth, or an electro-numerical god. The gentrifying populous would experience this modern value system-- sleek ,beautiful, and digital. The building would be an experiential manifestation of high net worth-- of self worth.

In this moment the end was already determined. The new bank flourished and grew, employees and customers enjoying exchanges of bytes and titles and satisfaction and security-- opulence hoarded and hollowly at rest in ones and zeros. The bank's commodities were consumerism itself-- and consume and consume they did, until the bio-cultural shifts bore in a new meaning for the word.

The outbreak of an unforeseen consequence bred a new generation of self-immolating capitalists, and the fuel of electronic worth, the flesh and corporeal brain, became consumable commodity. Gradually the burden of fiscal worth dwindled, and those people who yet survived the changes inhabited the bank in a new way. The building was a fortress, a haven, a cloister. It became a vault for precious vitality, a human bank.



'Living Wall' Fortress Concept Sketch

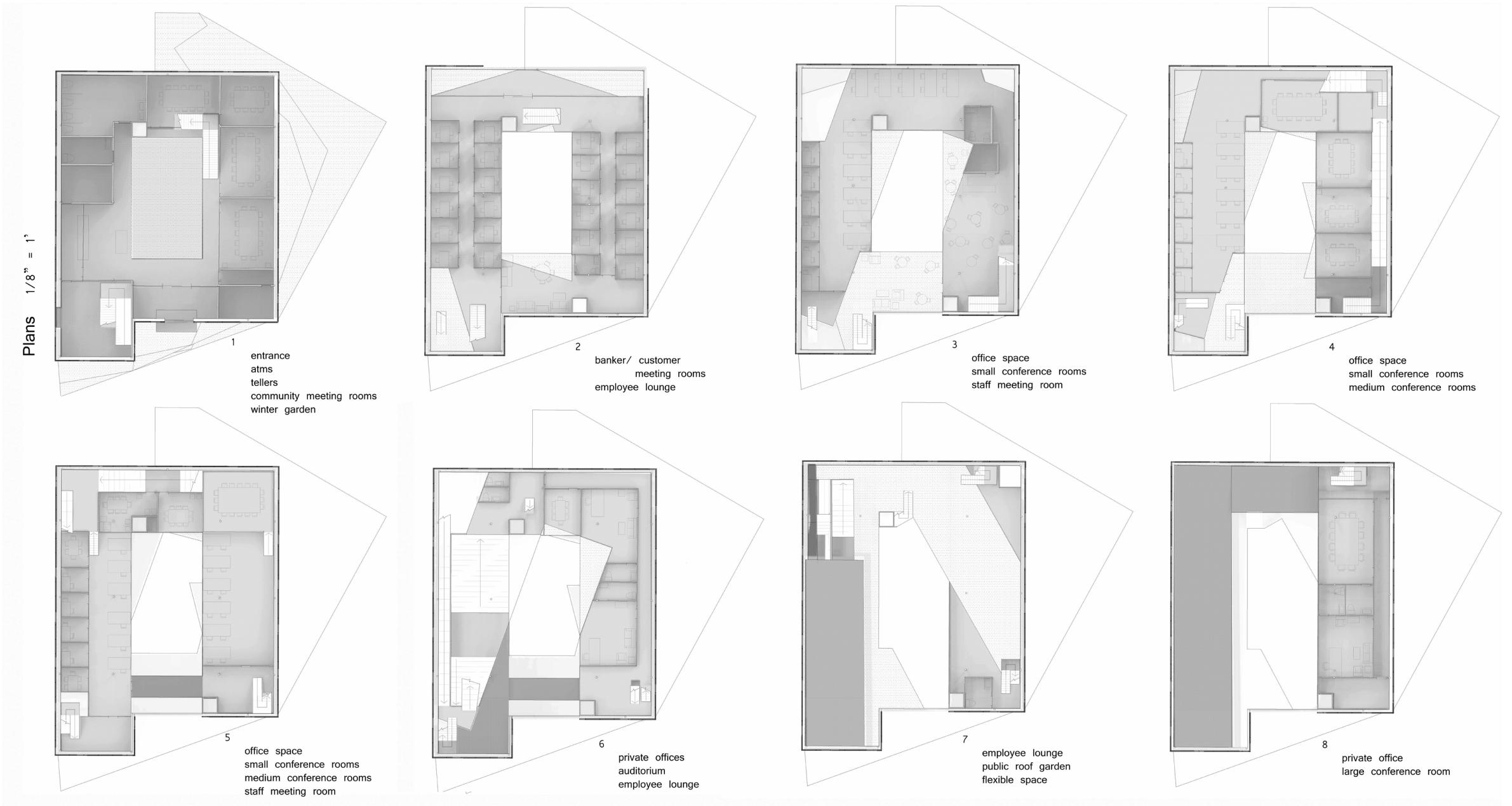


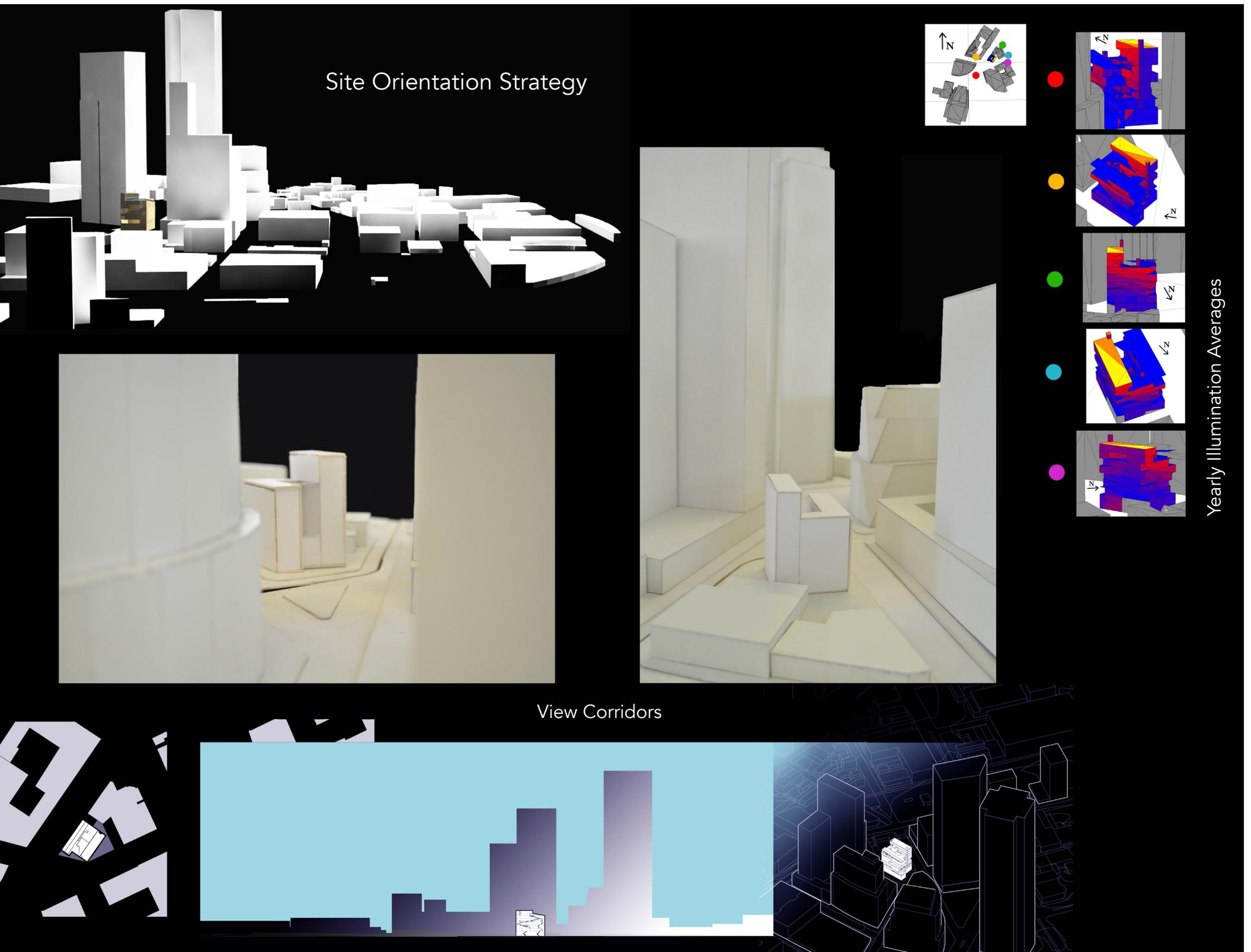
Before and After

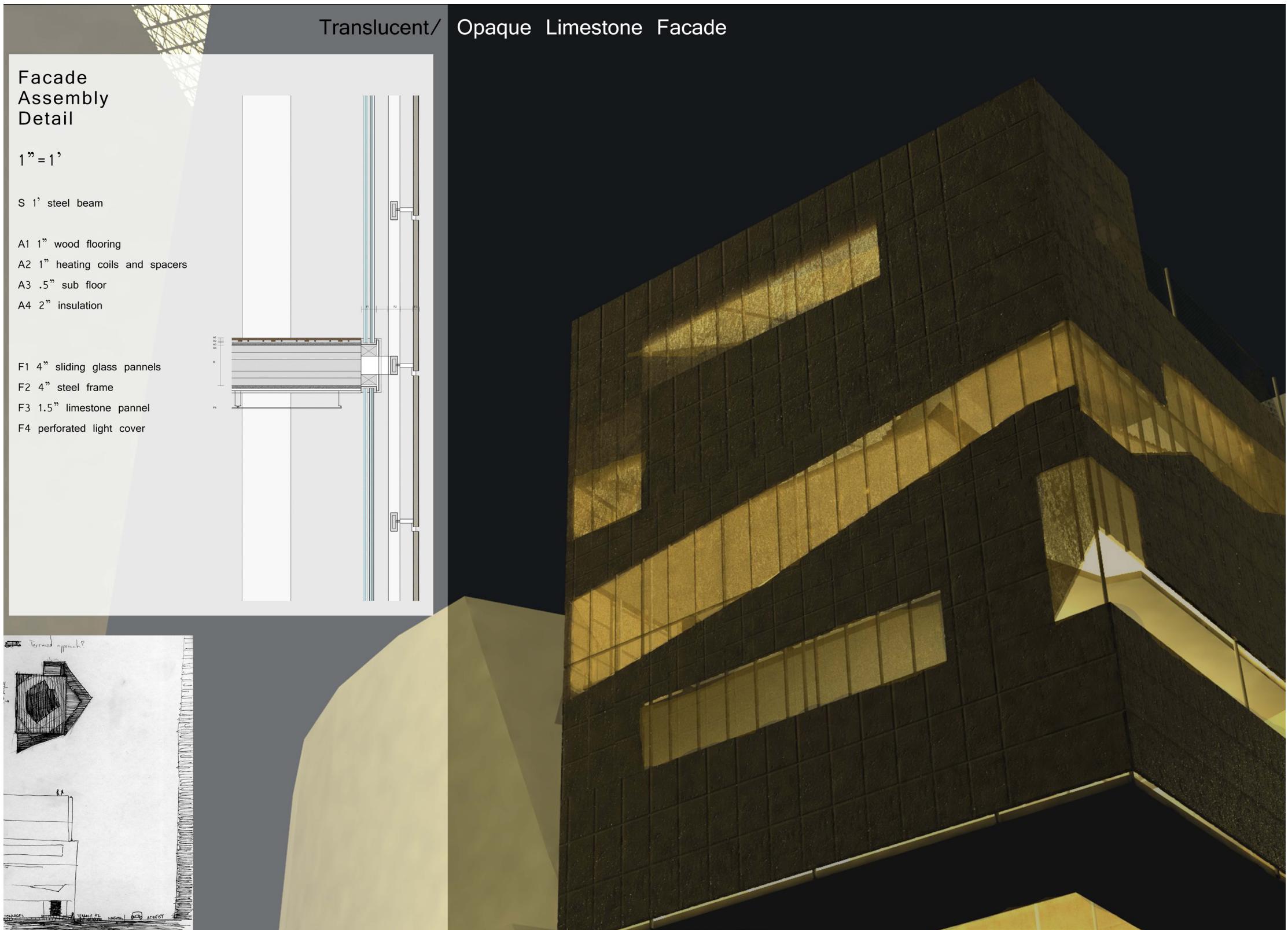


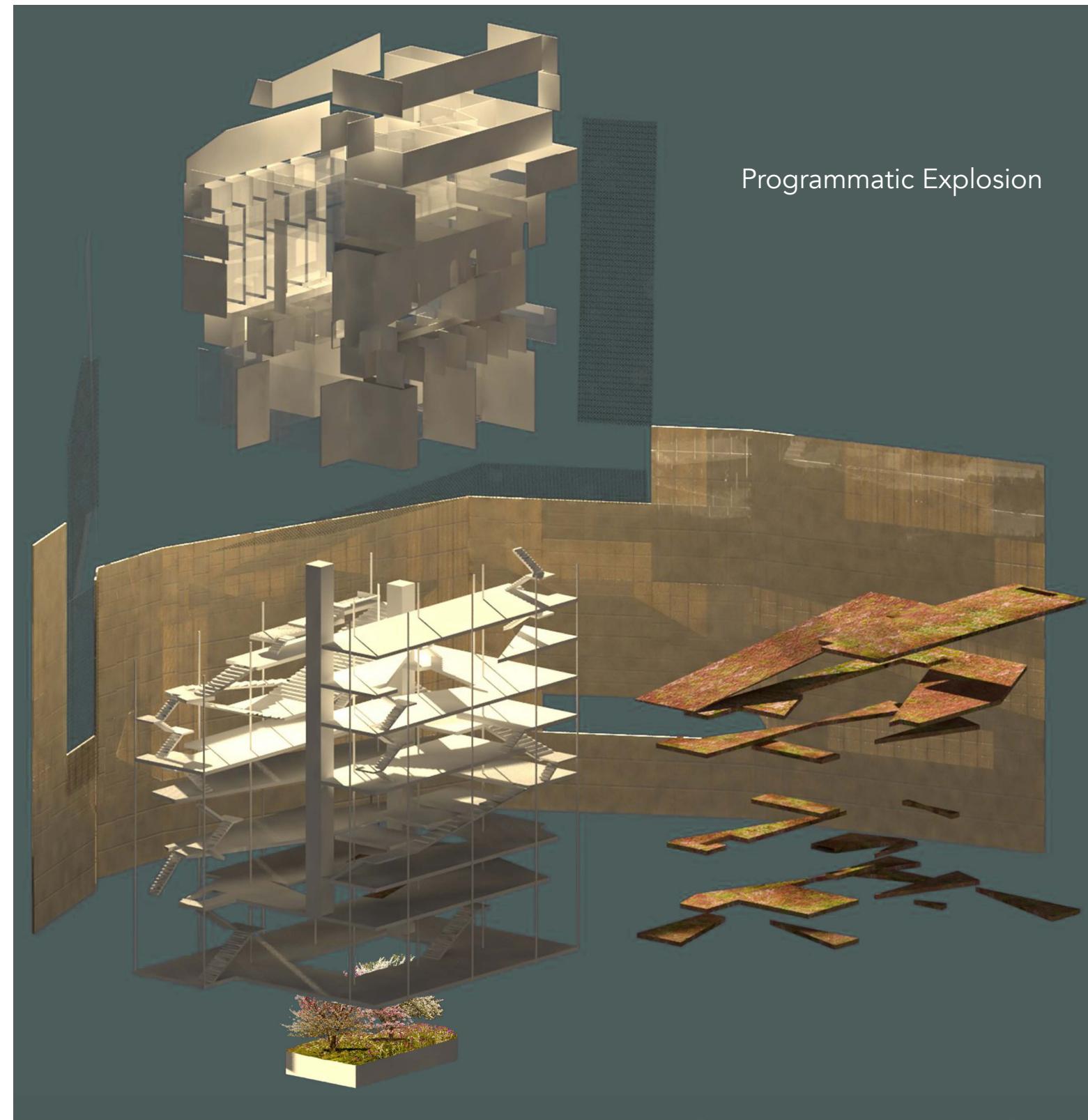
Miranda Shugars | April 2015 | Core 2



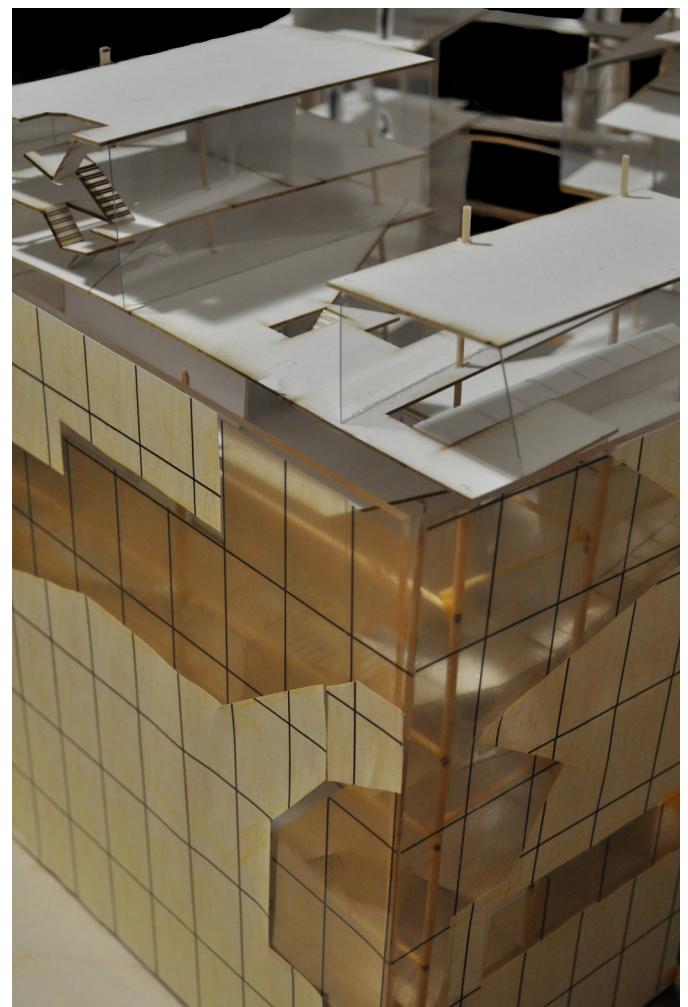
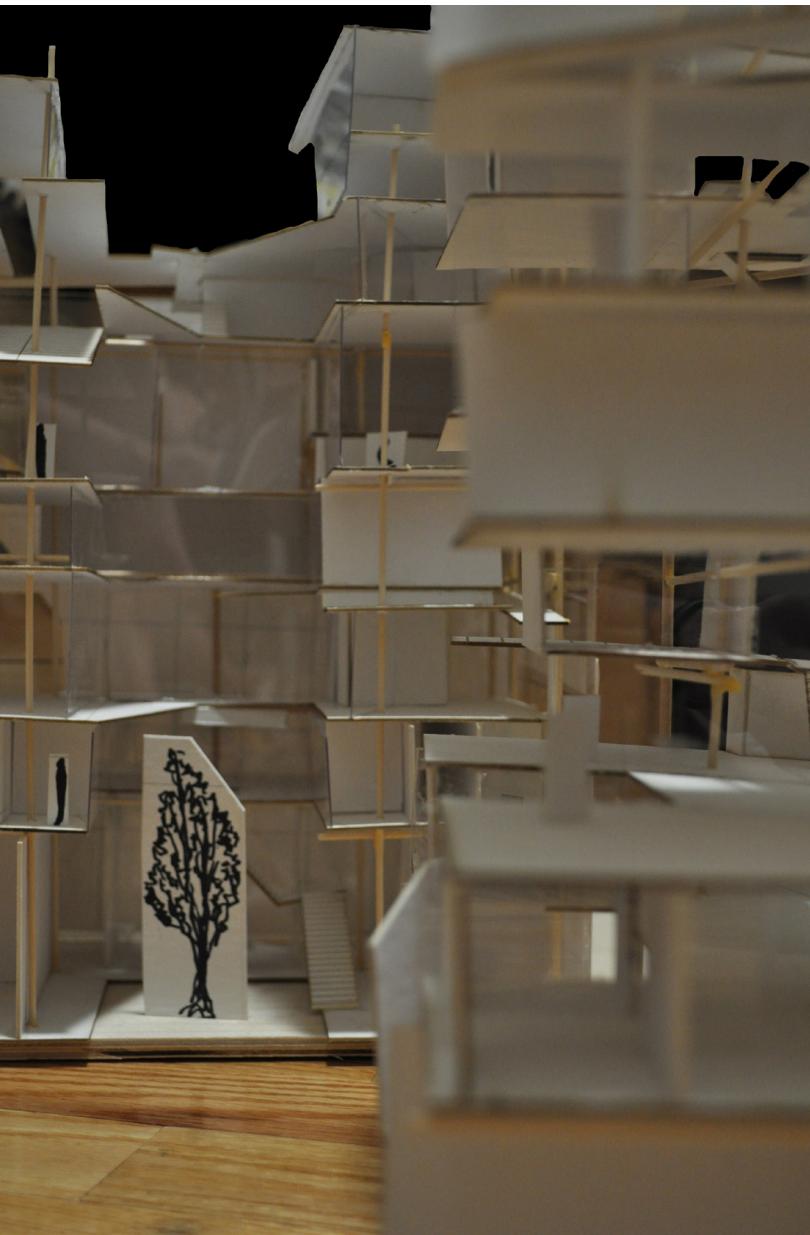
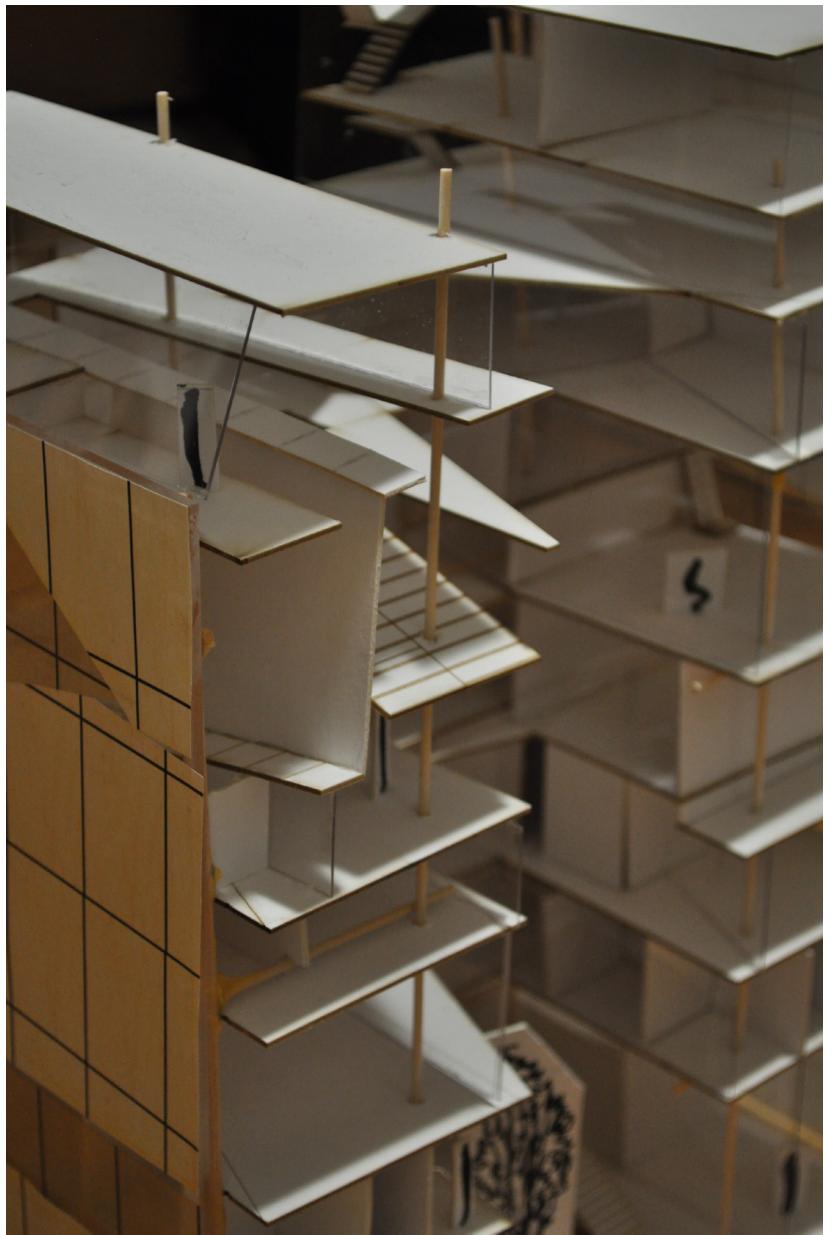








Programmatic Explosion



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

# GYM

Fall 2014

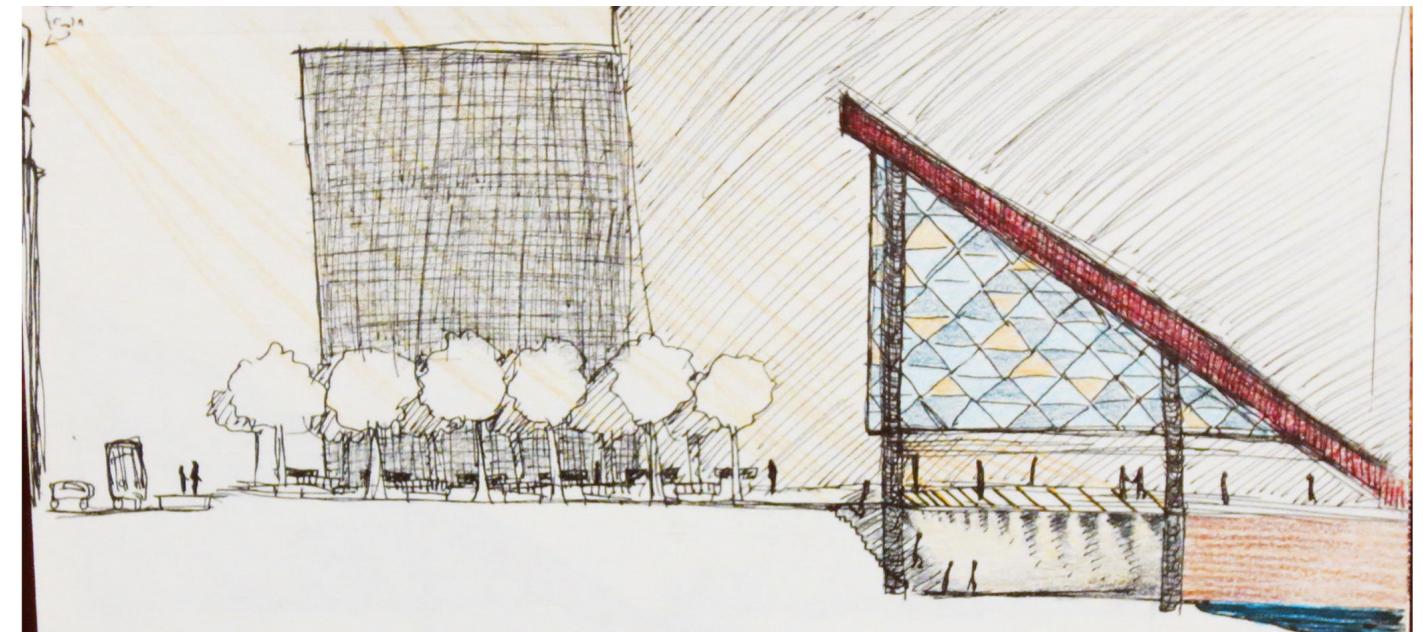
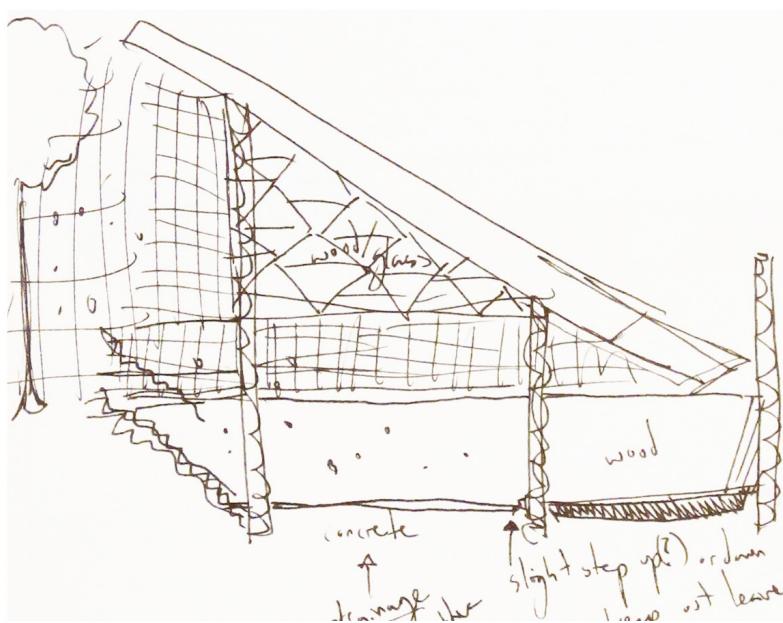
Critic: Jeffrey Johnson

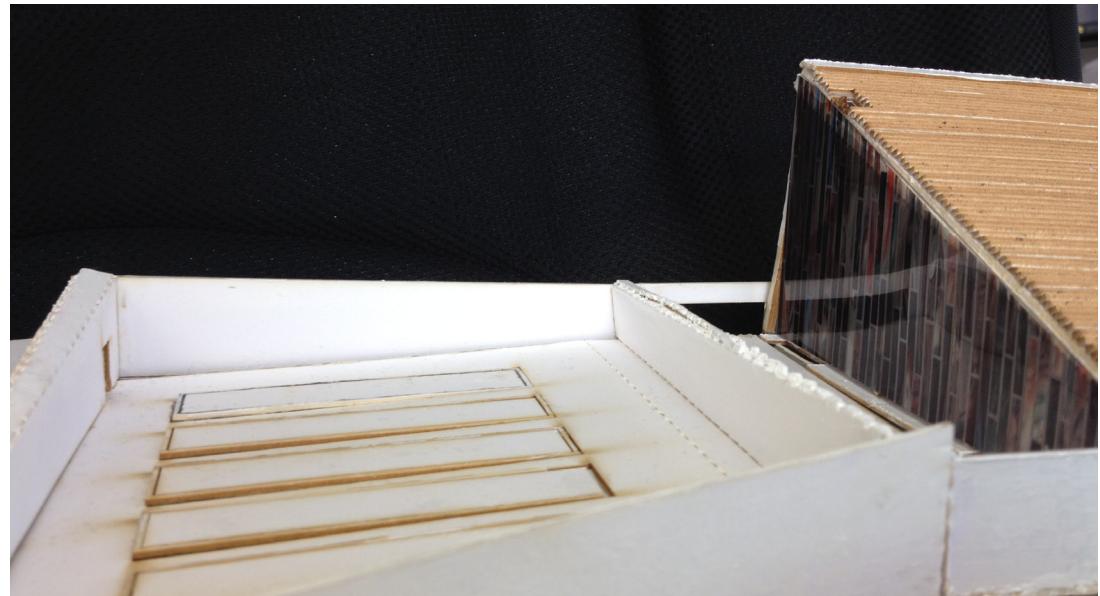
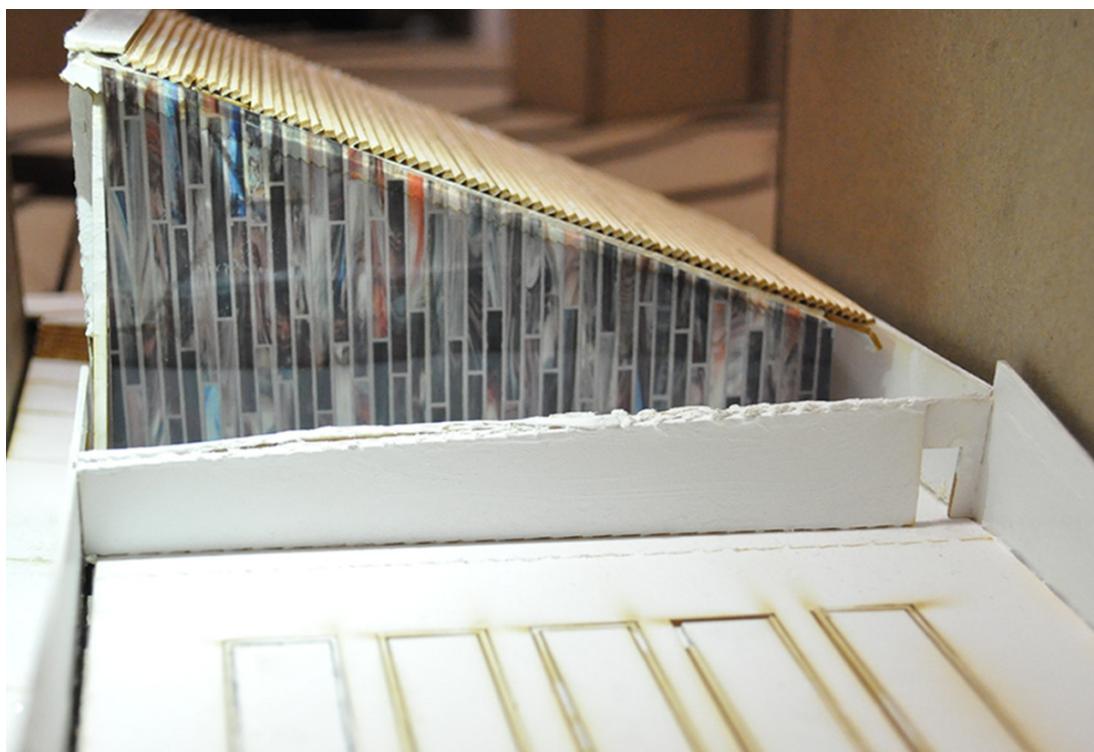
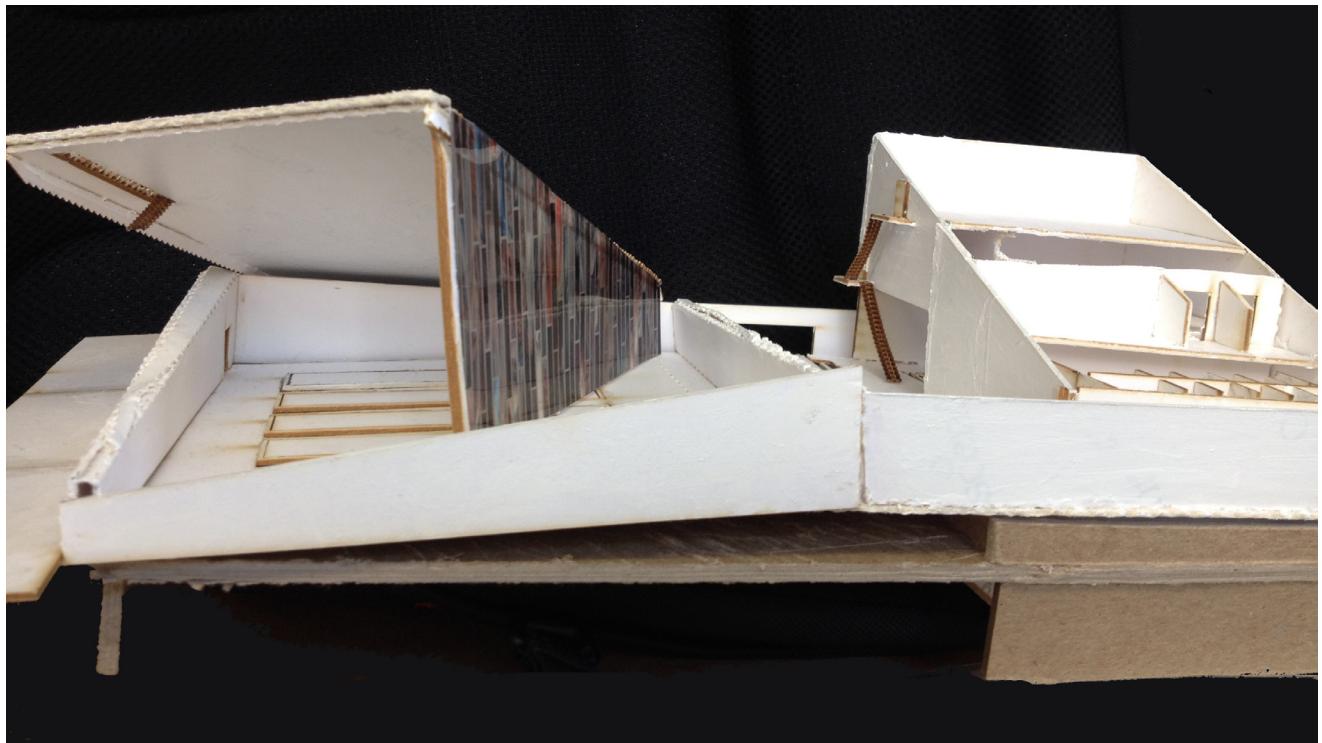
*model constructed of illustration board, transparency film, and acrylic paint*

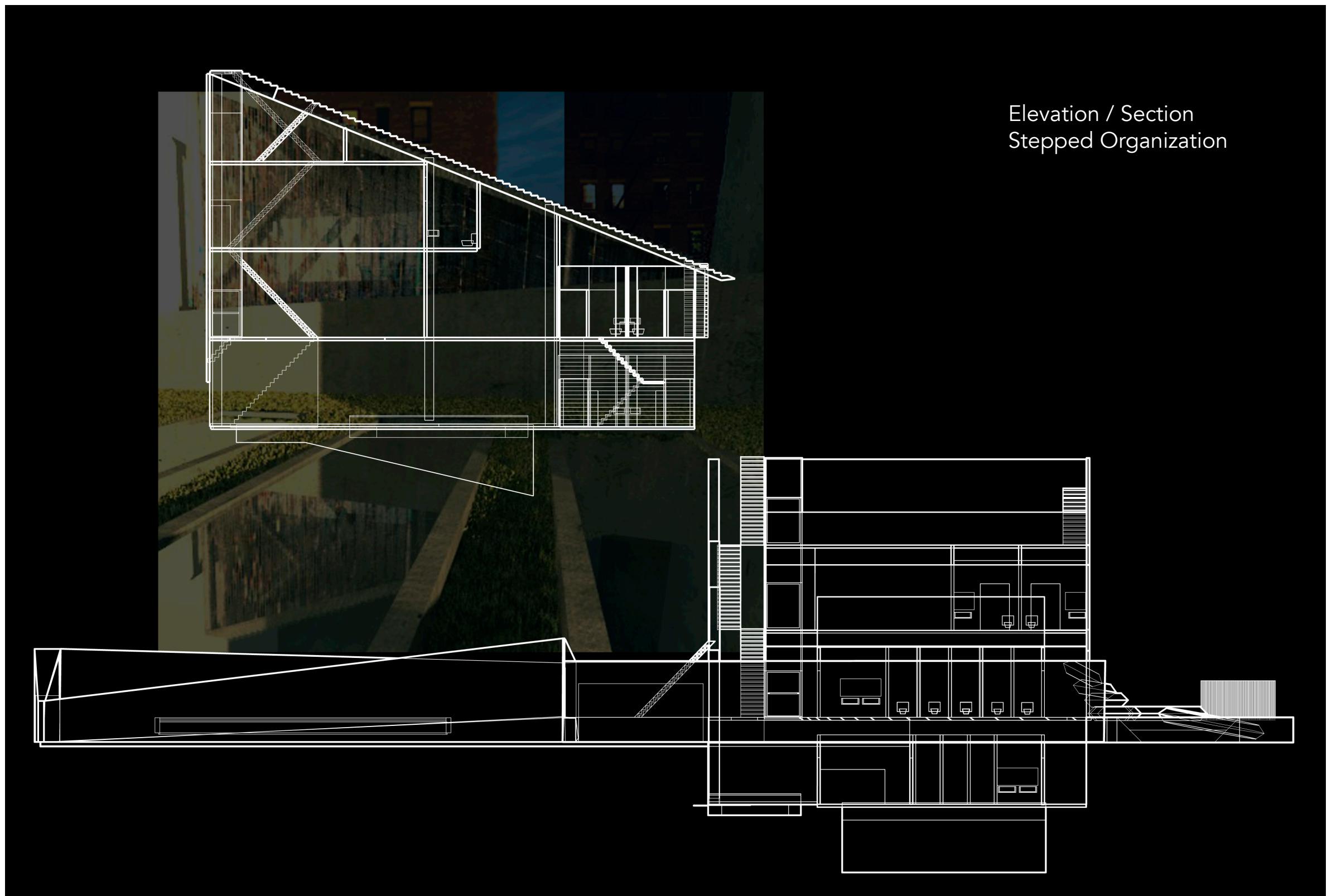
"Our aim in this project is to produce a building anchored in its urban and geological context, useful for the communities around it, efficient in terms of consumption of mechanical and material resources and able to give pleasure and wellness to a diverse number of users."

-- Core I, Brief 3: Gym

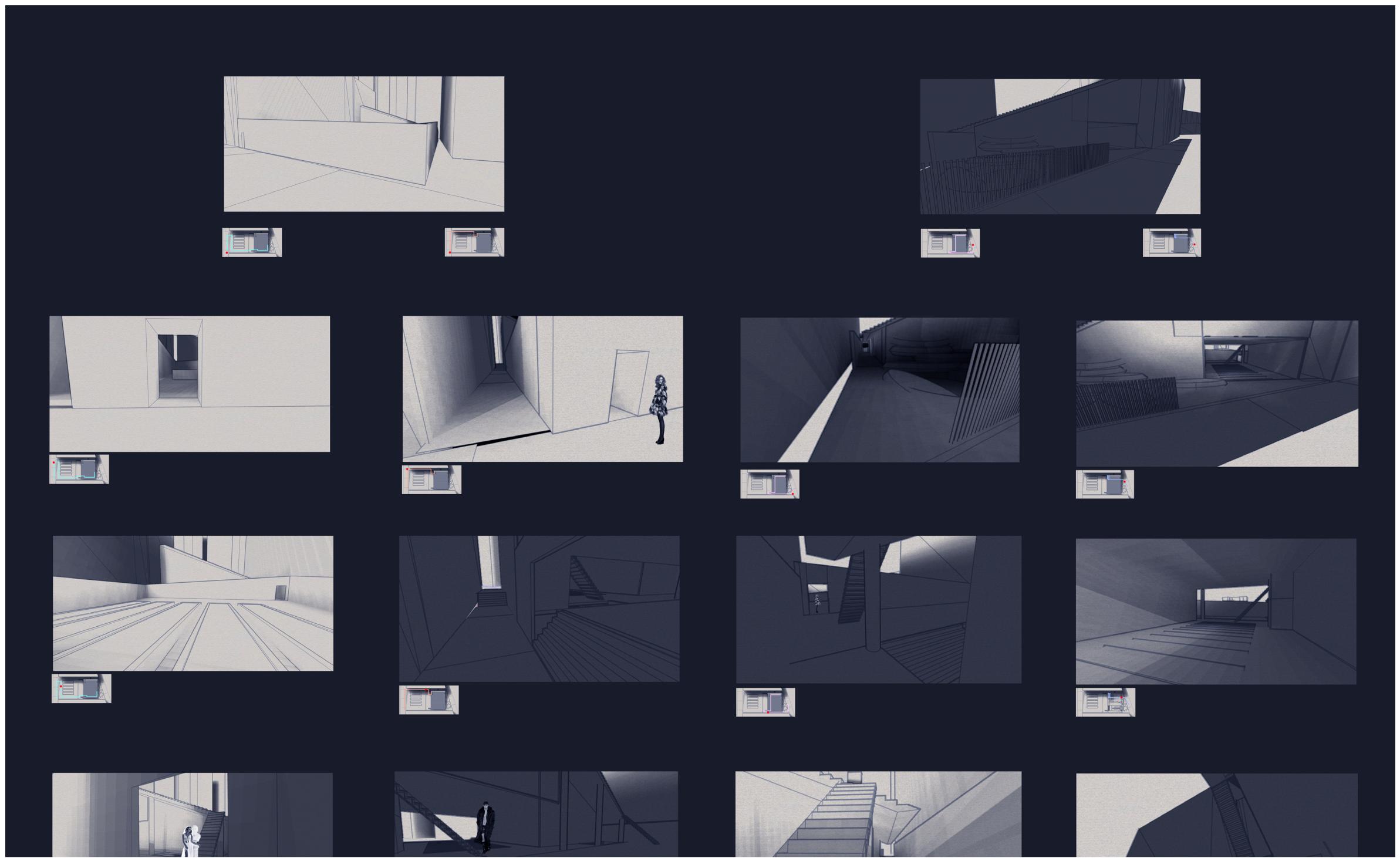
For this project, I was asked to design a gymnasium or bathhouse for a site that the University is developing north of campus. Given the complex sociological landscape of the area, and the tension between current residents and the encroaching students, the gym would ideally serve the varied needs of both populations. I began with the idea of an urban haven-- a space that, even given the building size limitations and proximity to a busy train line, could create tranquility. I looked to examples of the urban sublime in Tadao Ando and Peter Zumthor. After several iterations the building resembles a cathedral, set back in nested, thick-walled courtyards. I controlled light and air flow with series of parallel lines, recalling the design of a pool grate. This was my first experience using rendering software, which took prominence as means of visually illustrating the loosely episodic and intricately framed experiences I aimed to create throughout the building.

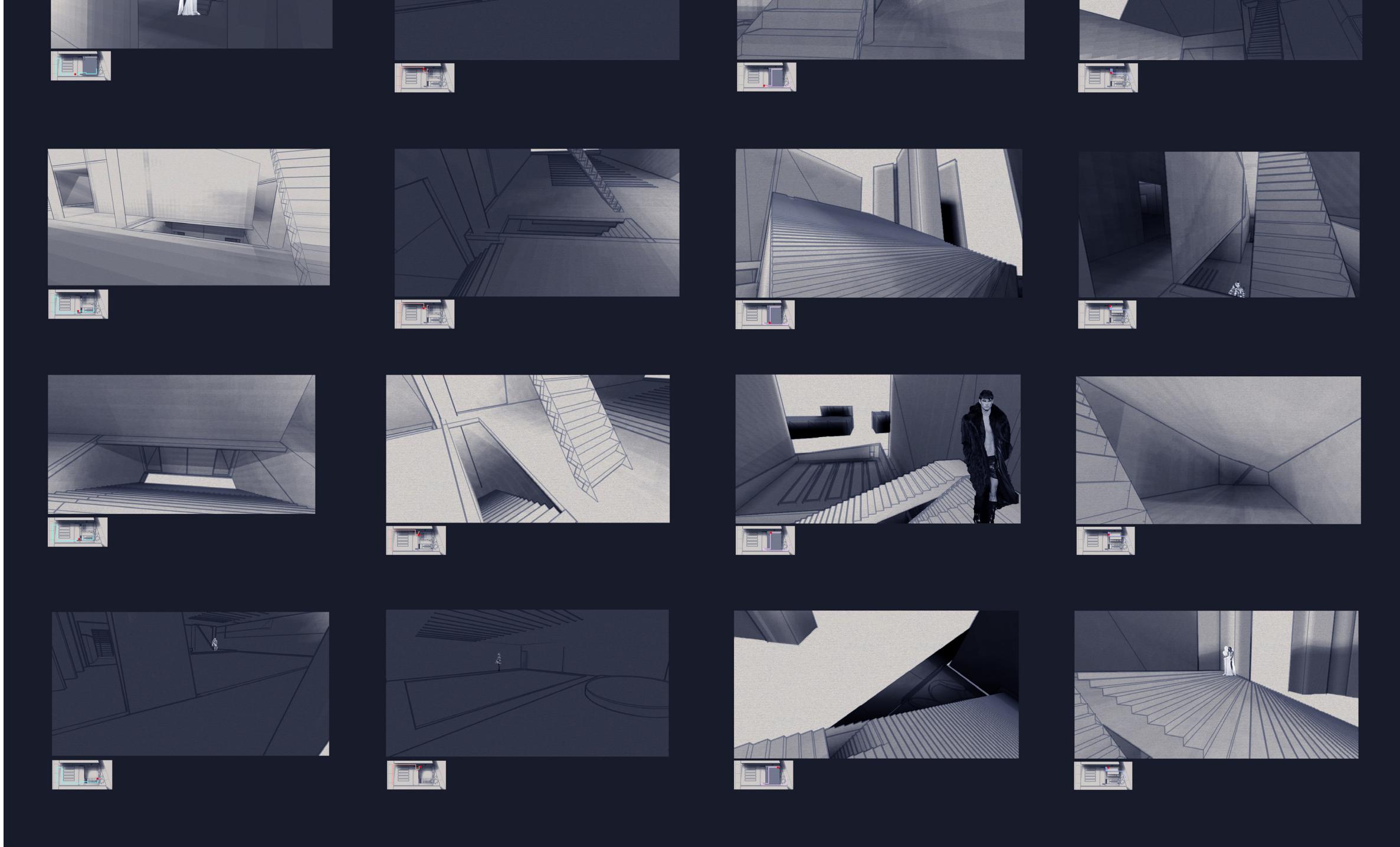






## Processions





# PUBLIC TOILET

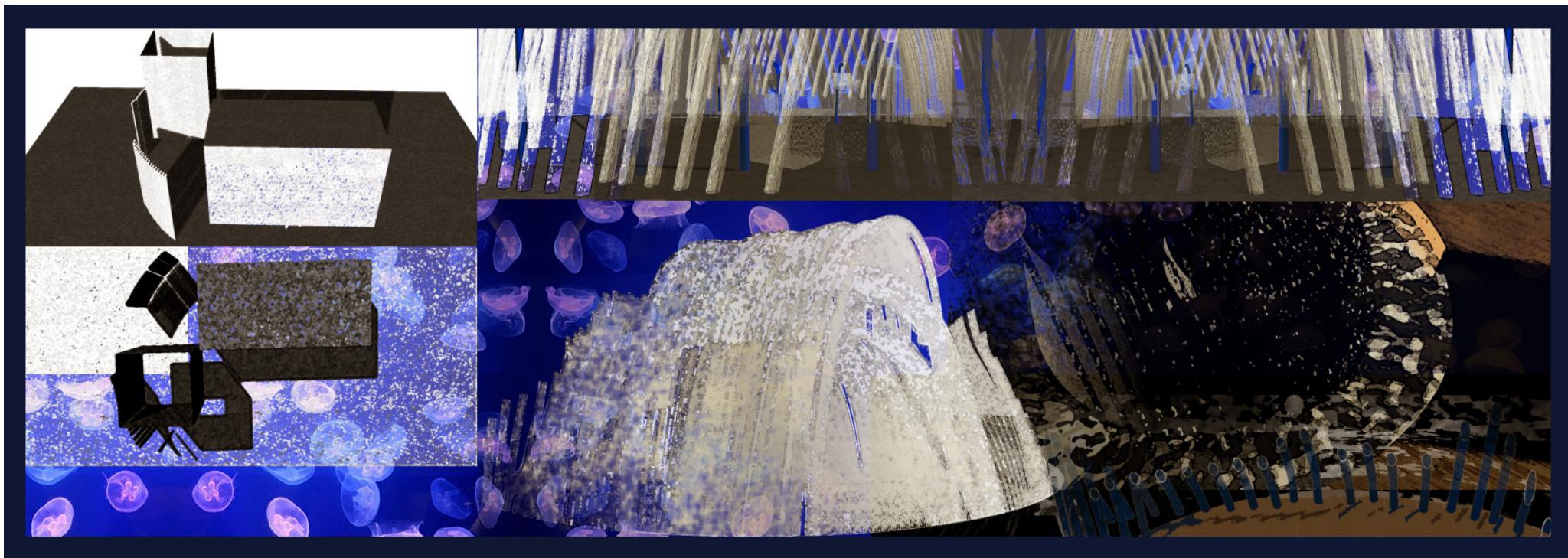
Fall 2014

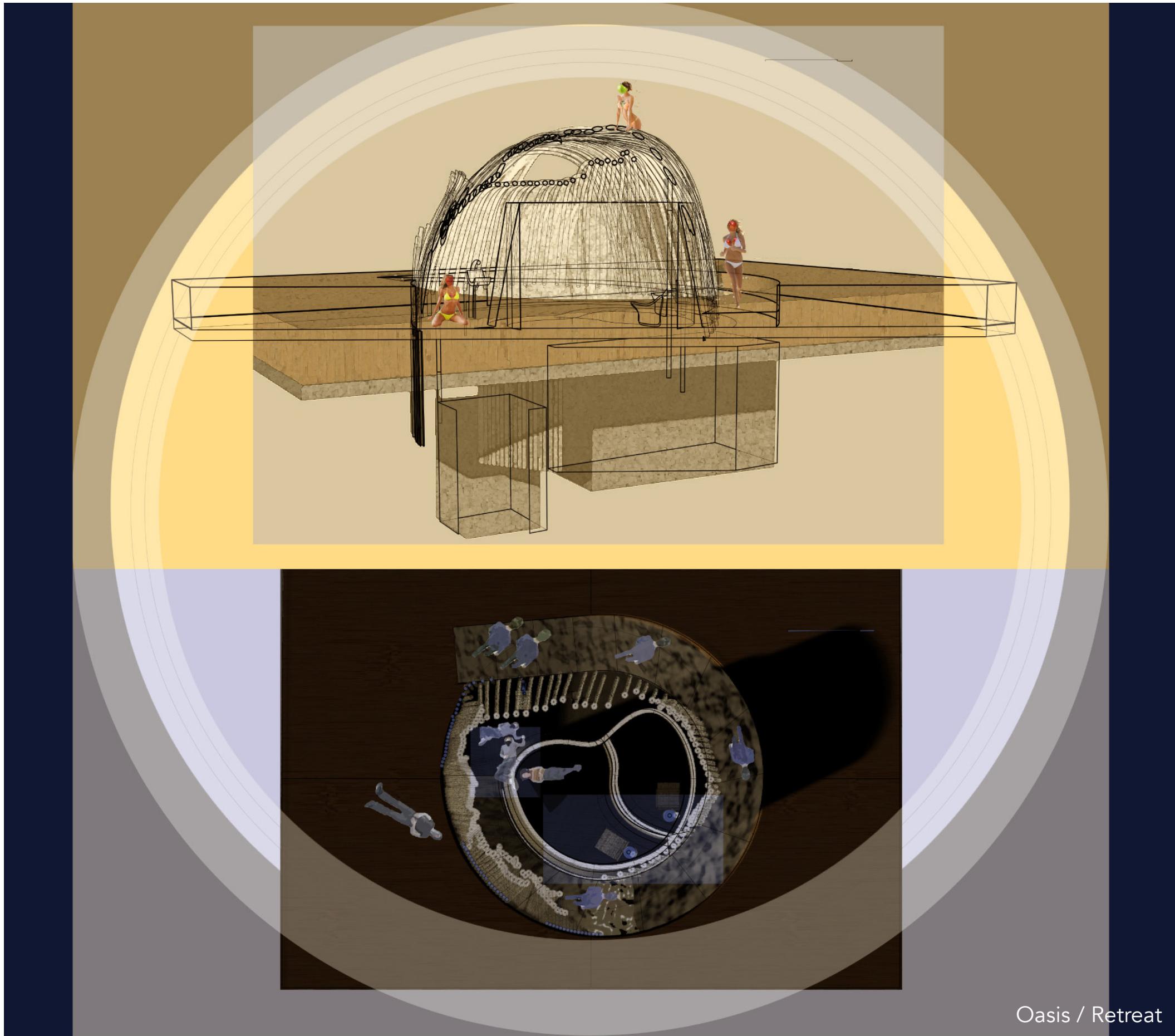
Critic: Jeffrey Johnson

"The fundamental tool of this project is the correspondence of plan to section and the awareness of the presence of an interior, exterior, and a human body. In this exercise you are asked to explore the relationship between ecological and mechanical systems, and to ask what is public about a public bathroom."

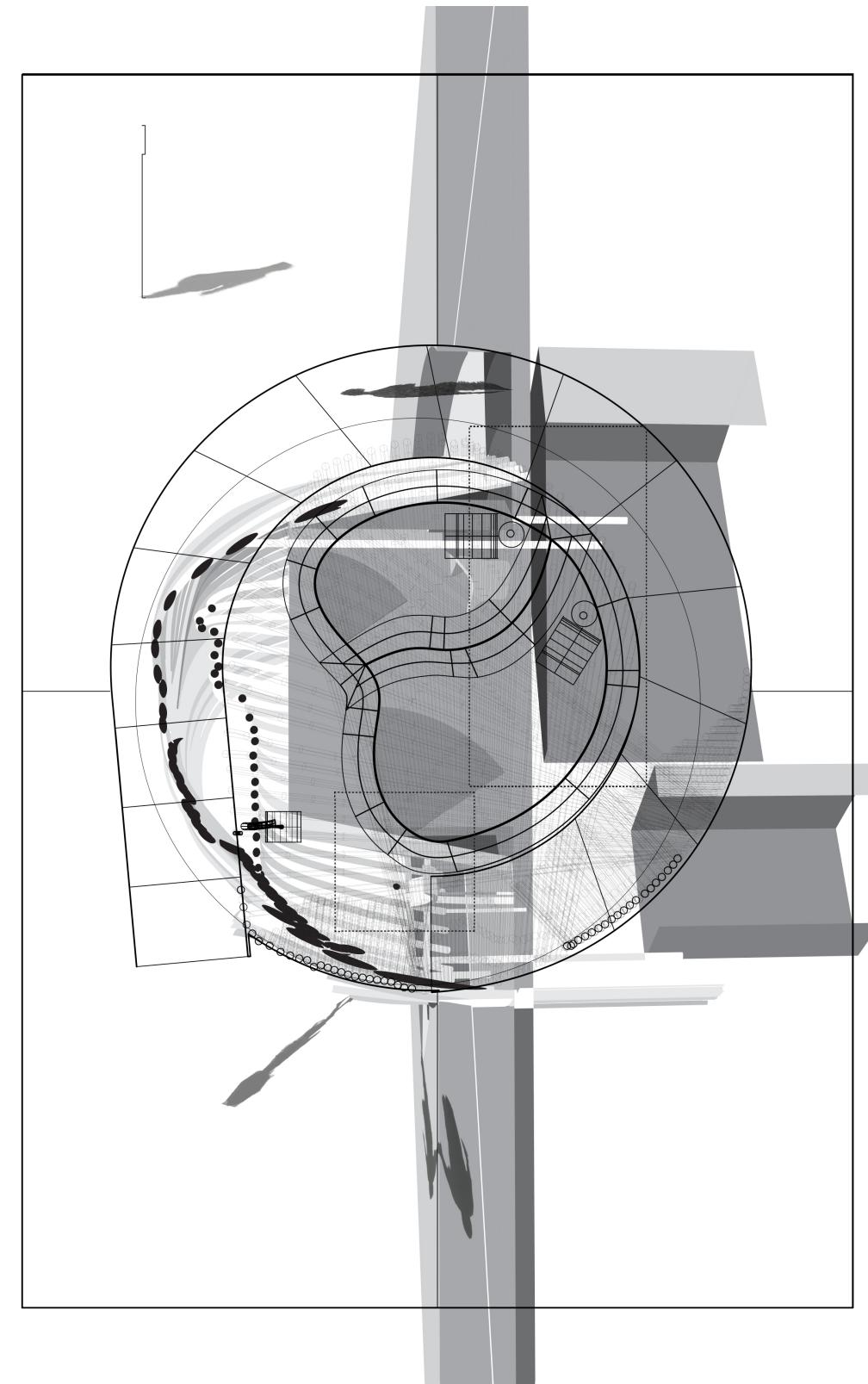
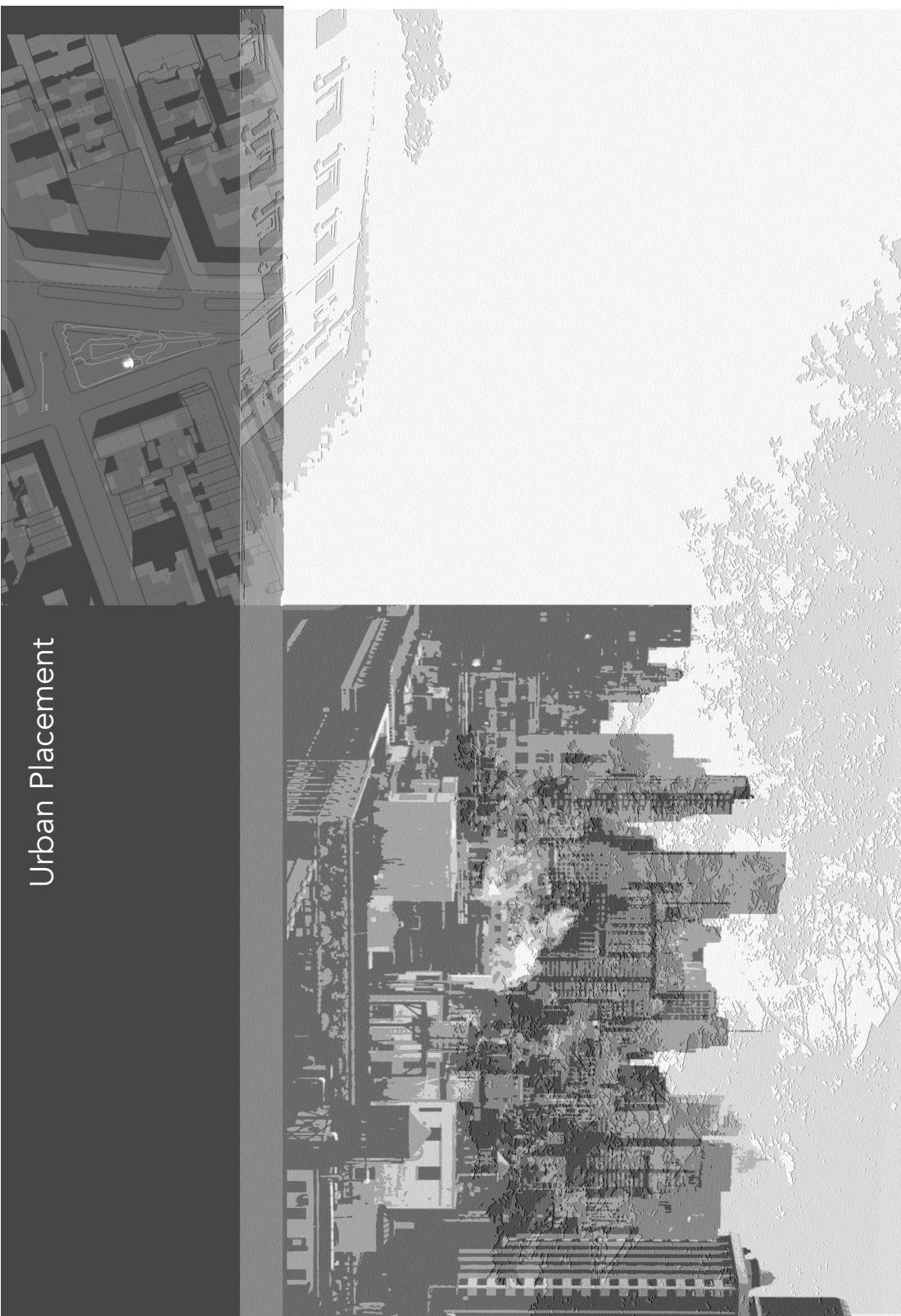
-- Core I, Brief 2: Earth Closet (Toilet)

This project asked me to design a public, fully accessible toilet for a small park area. Some of the prominent concerns of this brief are immediately apparent in its title: in designing this toilet, we were expected to take sustainability into account. This project also asked us to demonstrate an understanding of basic architectural communicative techniques (plans and sections), and an awareness of bodily proportions to and in a space. My first consideration in designing this space in New York was environmental control-- temperature, sound, and smell. My toilet adapted pipes-- a primary functional element of the bathroom-- into an ornamental and alternatively structural element, as a visual screen that allows ventilation and an oceanic/ cavernous downward procession into a cool, concrete interior composed entirely of gently curving walls. I designed my toilet as an oasis from the harsh desert of New York City.





Oasis / Retreat



# A ROOM

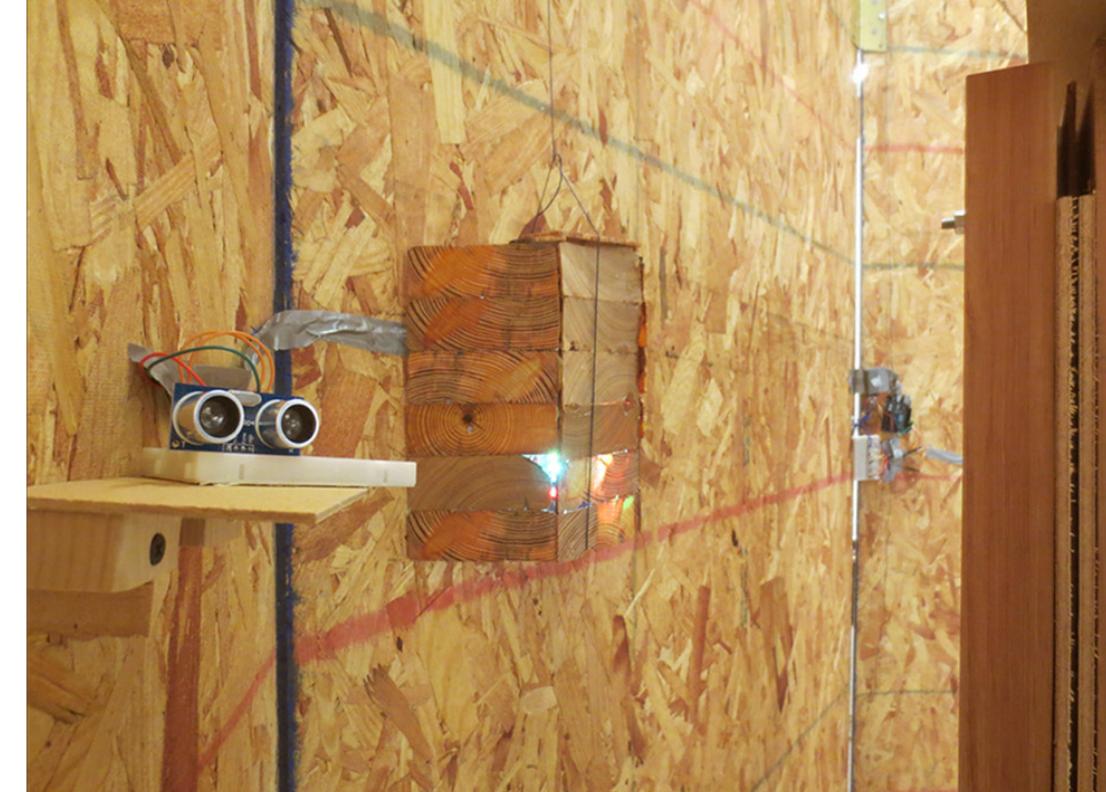
2013

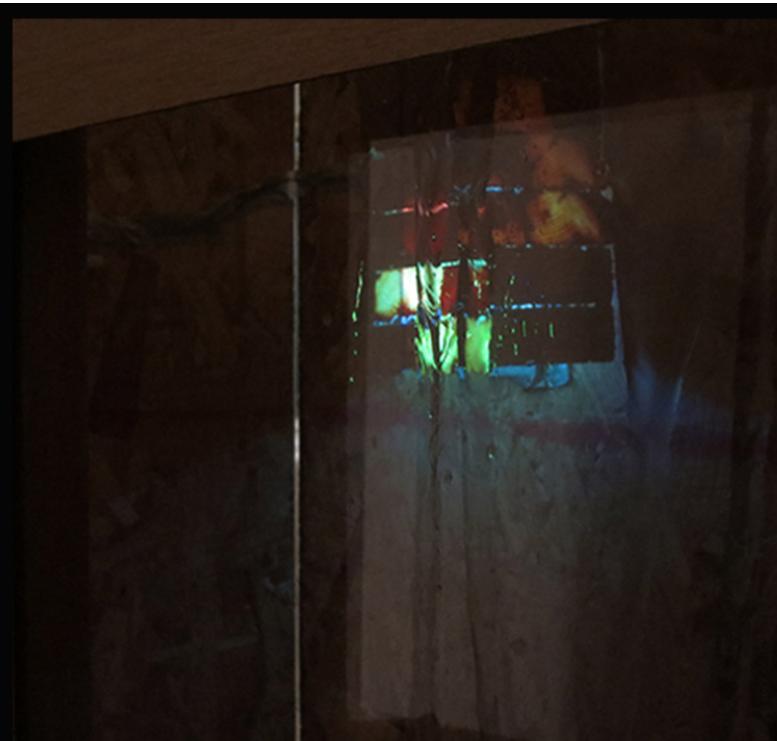
*Professor: Annette Lemieux*

*approx. 7' x 12' x 8'*

*southern pine, plywood, glass, electronic parts, cloth, mirrors, screws, wool*

For the final, large-scale project of a non-prescriptive studio art class called “Building Thought”, I built a room. It incorporated elements from a semester of working in my college’s wood shop, including a dove-tail (wood-only) bench and a large glass fountain. Inspired by a programming class I was taking, I used arduino boards to detect, through ultrasonic sensors, people moving inside the space, and to turn on, according to the person’s proximity, a series of the colorful LEDs I had positioned in bread boards behind a number of translucent lanterns composed of thin slices of the same wood used in the bench and fountain. Besides photographs of the room, I have also included the statement I wrote describing the project when I first presented it.





Exhibition in Motion



*Final project (open-ended)*  
12.11.13

*"A room"*

I love to be given a space and asked to shape it. The larger the space, the better. With space you can design experience, and emotion--relaxed or tense, tranquil or uncomfortable, intrigued or annoyed. I extended the space of this project so far into the room outside to create a more immersive experience. Four factors motivated me in setting up this project:

*Disguise*

At first, as the project is situated on a darker edge of the room, you might not notice it as more than a part of the general clutter inherent to art rooms. But you might hear the fountain, the mobile light of the mirrors might catch your eye; and, curious, the closer you get the more you realize there's something inside the walls.

*Decay*

I like the beauty of old things left outside, rusted out cars overtaken by kudzu (which is not uncommon where I'm from. There's an abandoned hospital near my house that you

can't get inside, but you can get under the fence and walk around the grounds, and get onto some of the roofs. There's one corridor where broken needles are scattered like dead leaves, mixed in with residue of years of wet and then dry dead leaves, that stretches out after the tight corner of a hallway and leads out to a covered walkway that connects two buildings. Crepe myrtles push in from the glass-less windows.) The arbitrary effects of abandonment, time and nature eroding something that decays at a different rate than anything natural, factor into my aesthetic. See Tarkovsky's Stalker. In the case of this project, I created a space that abundantly uses select natural materials, primarily wood but also water, and then I disrupted the tranquility of the space by introducing unnatural colors and lights and metal. I want it to be a little unsettling. I scattered wood shavings around like leaves, hung a broken mirror, and draped some threads over one corner of the wall. One of the lights flashes relentlessly. I imagine a garden party that broke up suddenly and unexpected several months ago.

*Continuity of Materials*

I re-used many of the same materials, in multiple ways: the duct tape to hold up parts of the slats holding up the wall; the curtain and thread; the mirrors inside, outside, and as water and glass; the metal sculpture inside and out, backing the mirrors, in the wires of the electronic components; most notably the wood, as slat, fountain, bench, lanterns, and wood shavings. I aim, through repetition, to build relations between elements of the room, to make it feel more continuous and whole.

*Precarious Balance*

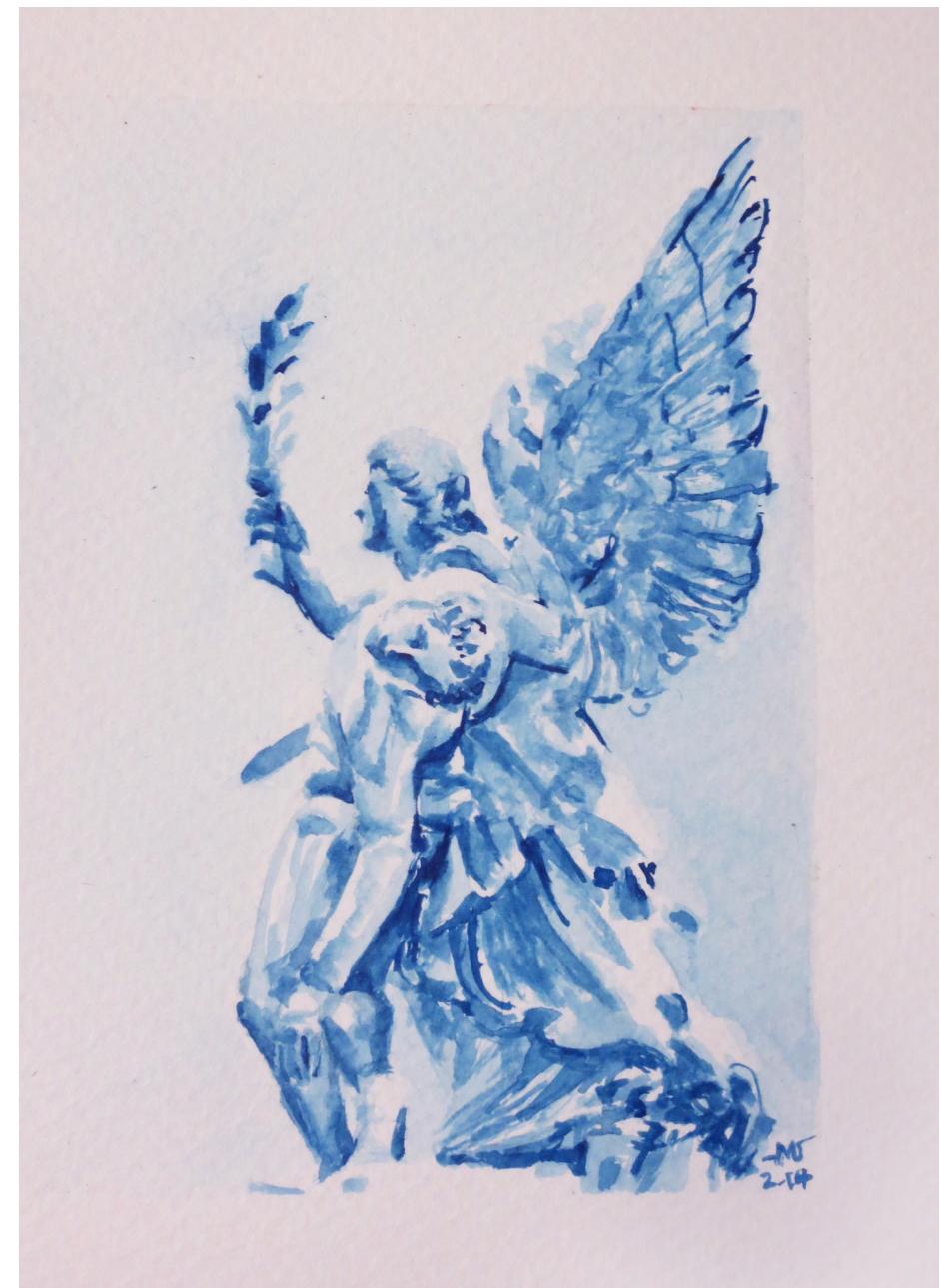
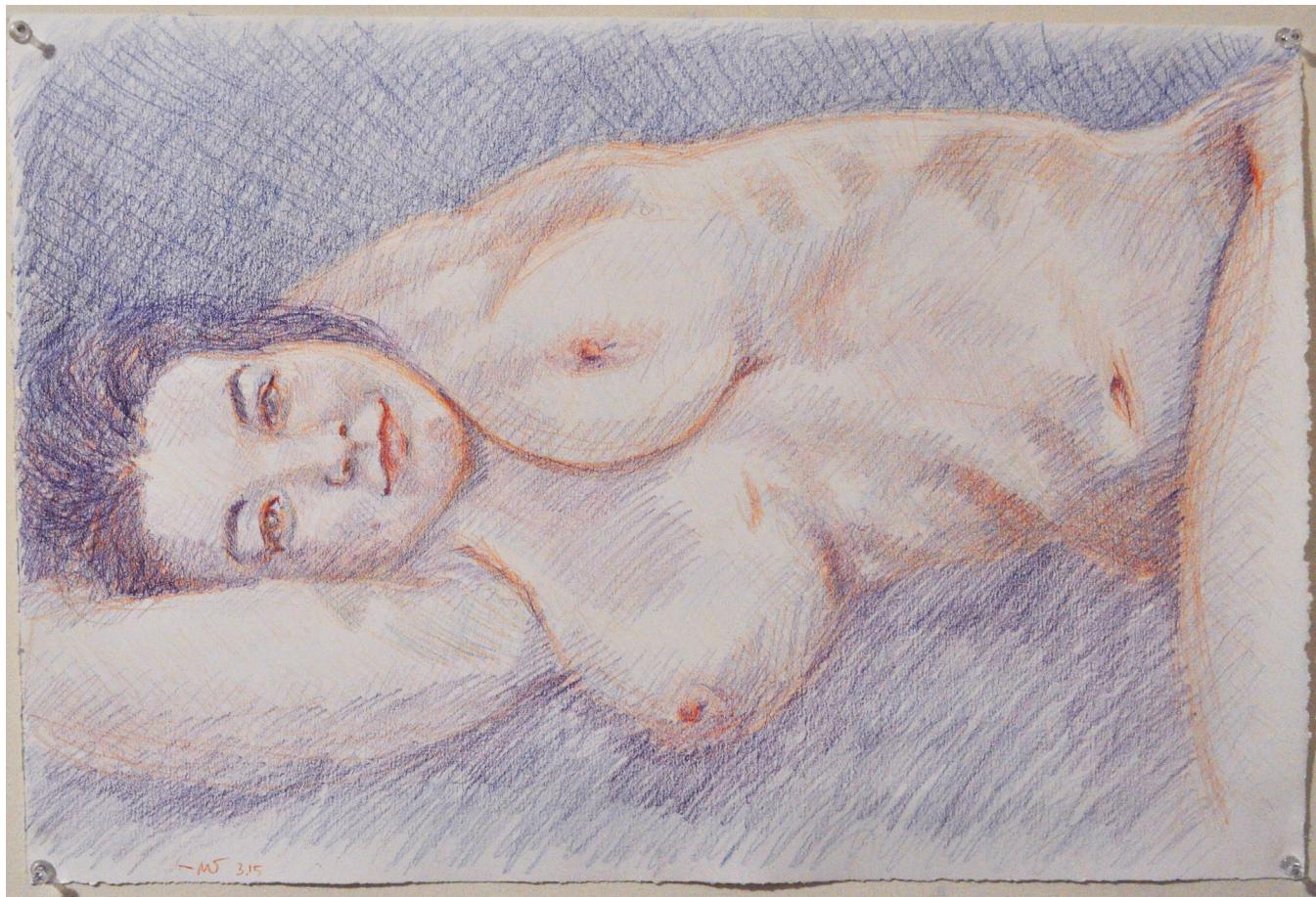
Many things in this project are not transportable; it relies as much on coincidences of the room

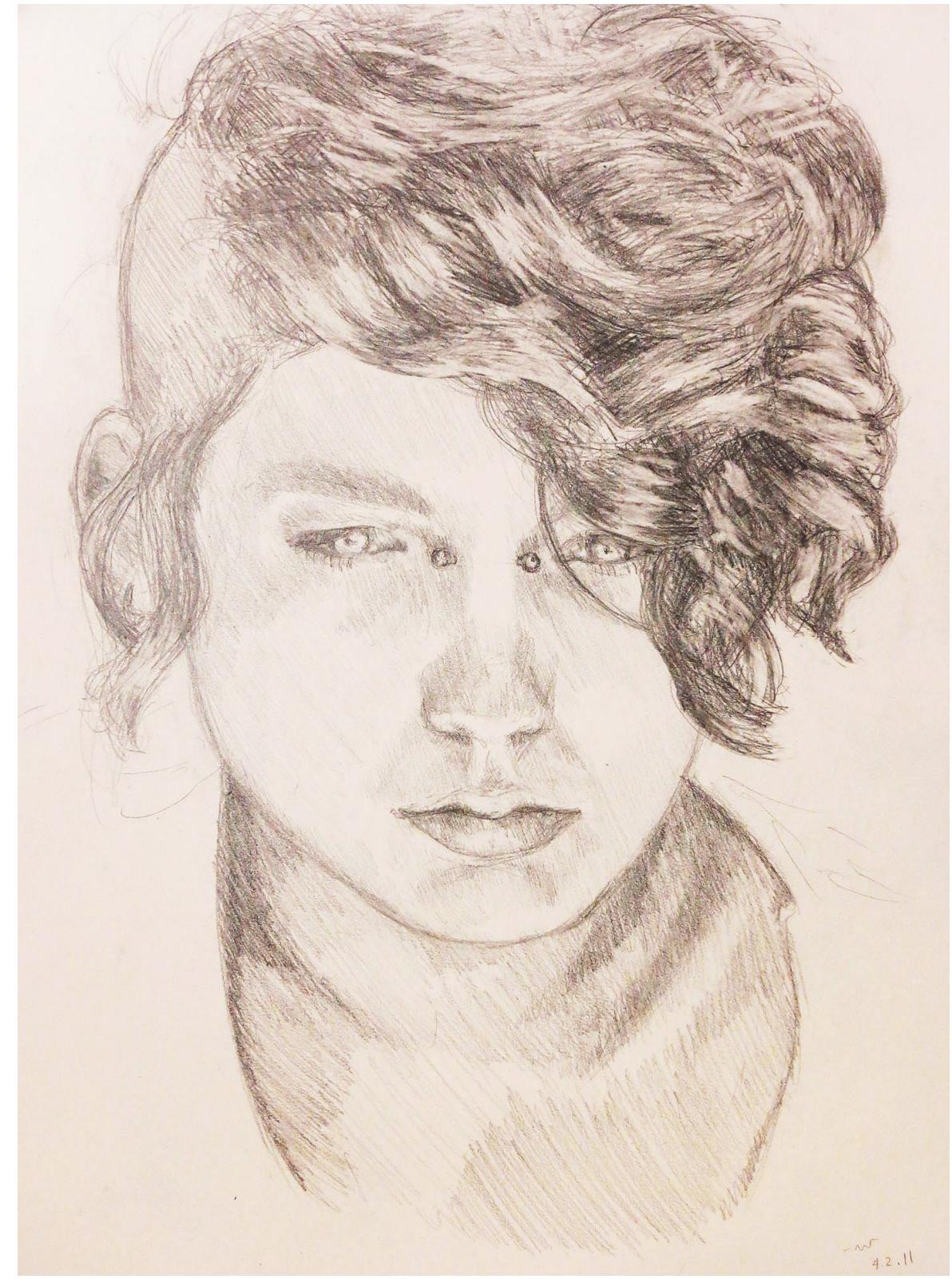
# HAND DRAWINGS

2012-15

6"x4" to 24"x18"

watercolor, pen, and colored pencil







## Miranda Shugars

511 W 113<sup>th</sup> St. Apt 31  
New York, NY 10025

cell: (601) 618-9096  
miranda.shugars@gmail.com

### 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**  
layout editor, cover designer, and part-time contributor of weekly issues  
**Co-President and Editor** | **H Bomb magazine**  
photographer, designer, and coordinator of the sixth issue  
**Designer** | **Southern Voices magazine**  
contributor, primary layout editor

2010-2013  
2012-2013  
2008-2010

### VOLUNTEER WORK

- Graphic Design**  
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**  
*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**  
overnight staffing, cooking for residents, cleaning facilities

2014  
2009-2015  
2010-2013

### 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)

[eg@studiogoetz.com](mailto:eg@studiogoetz.com)

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)

617.293.3467

