

PROJECT  
**CARR STUDIO**

TYPE  
**NEW CONSTRUCTION**

LOCATION  
**SANTA FE, NM**

DATE  
**2012-2013**

SIZE  
**750 SQ.FT.**

COST  
**\$ 25,000**

Designed for a sculptress met during a MacDowell Colony Fellowship, the studio needed to provide a serene and intimate indoor / outdoor space in which the artist could work. Located near her home in Santa Fe, New Mexico, the studio uses simple geometry derived from the tightly constrained site setbacks. These geometric proportional systems governed the morphology of the solid and void of the studio and site. Fundamentally a clean, well lit, space, the singular figure of the plan need to provide a refined yet flexible workspace protected from the elements. The [C] Fold form took reference from Donald Judd's concrete boxes and provided a dominant yet prismatic and functional form.



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#### **Context**

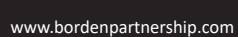
Sited in the harsh climate of Santa Fe, the thermal swing from hot summers to frozen winters required careful attention to thermal barriers and siting. Using natural light for illumination but shielding from the harsh intensity of the southwestern sun, the formal premise and siting derived from the tight constraints of site, budget, and climate.

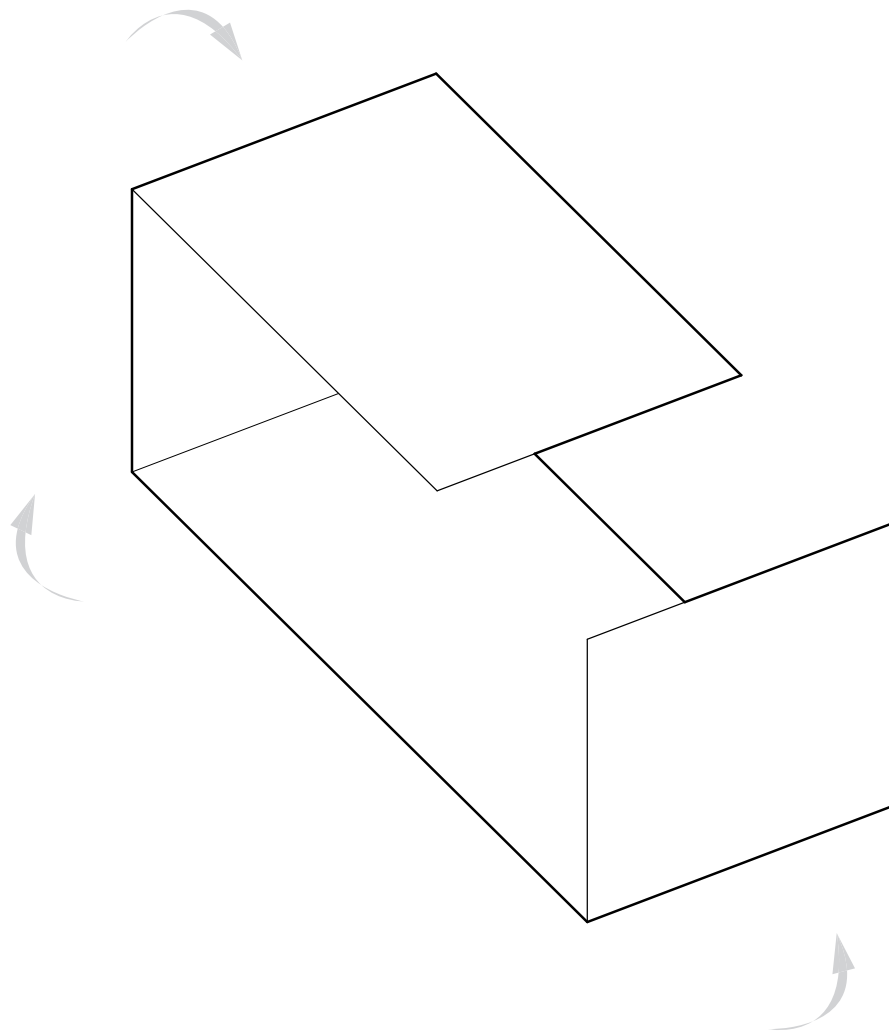


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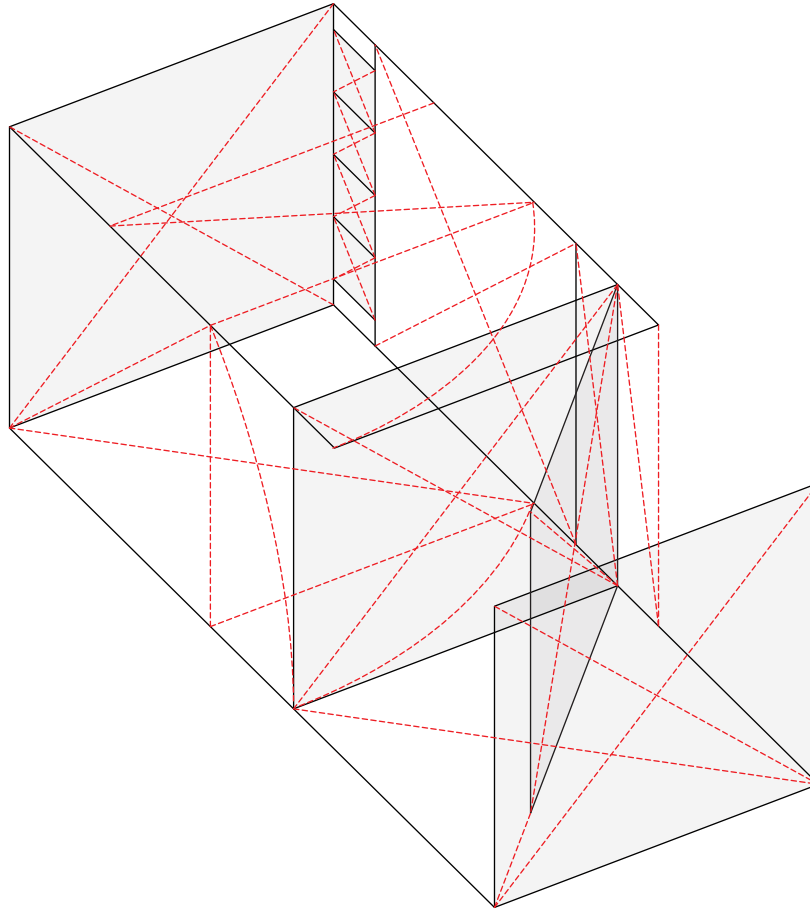




#### **Form**

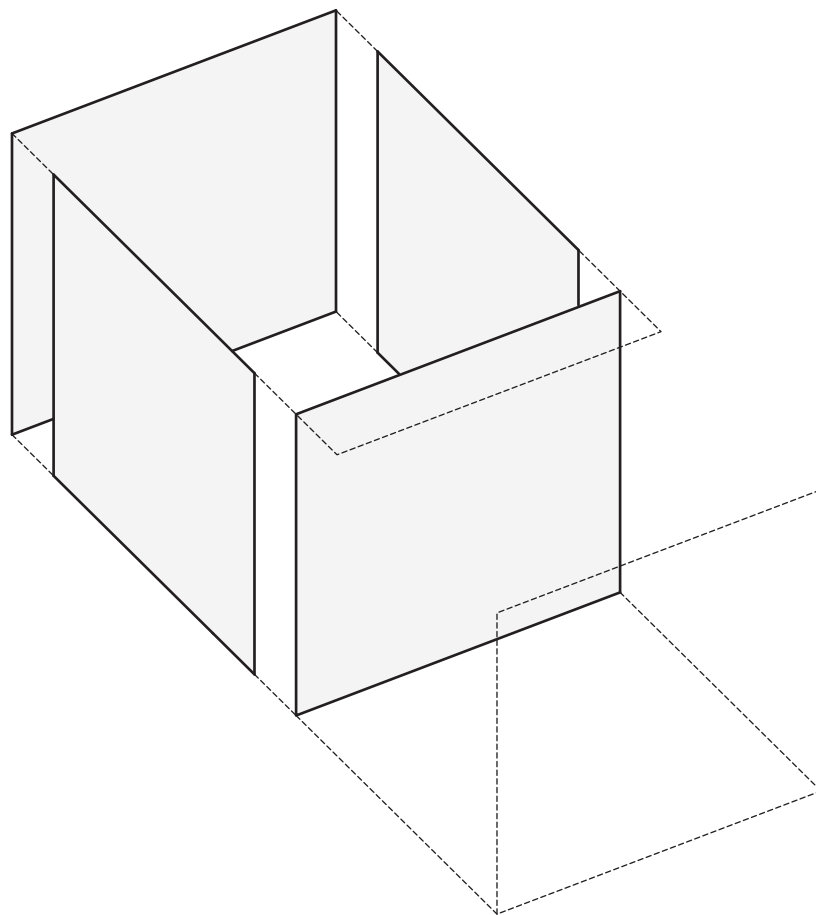
The primary form is an outer fold of metal with an infill of wood. The [C] Fold form was selected for its low profile, indoor / outdoor continuity of spaces, and modularity of construction. Easily built and maintained, the focus could become the detail and materiality as primary reinforcements to the geometry.





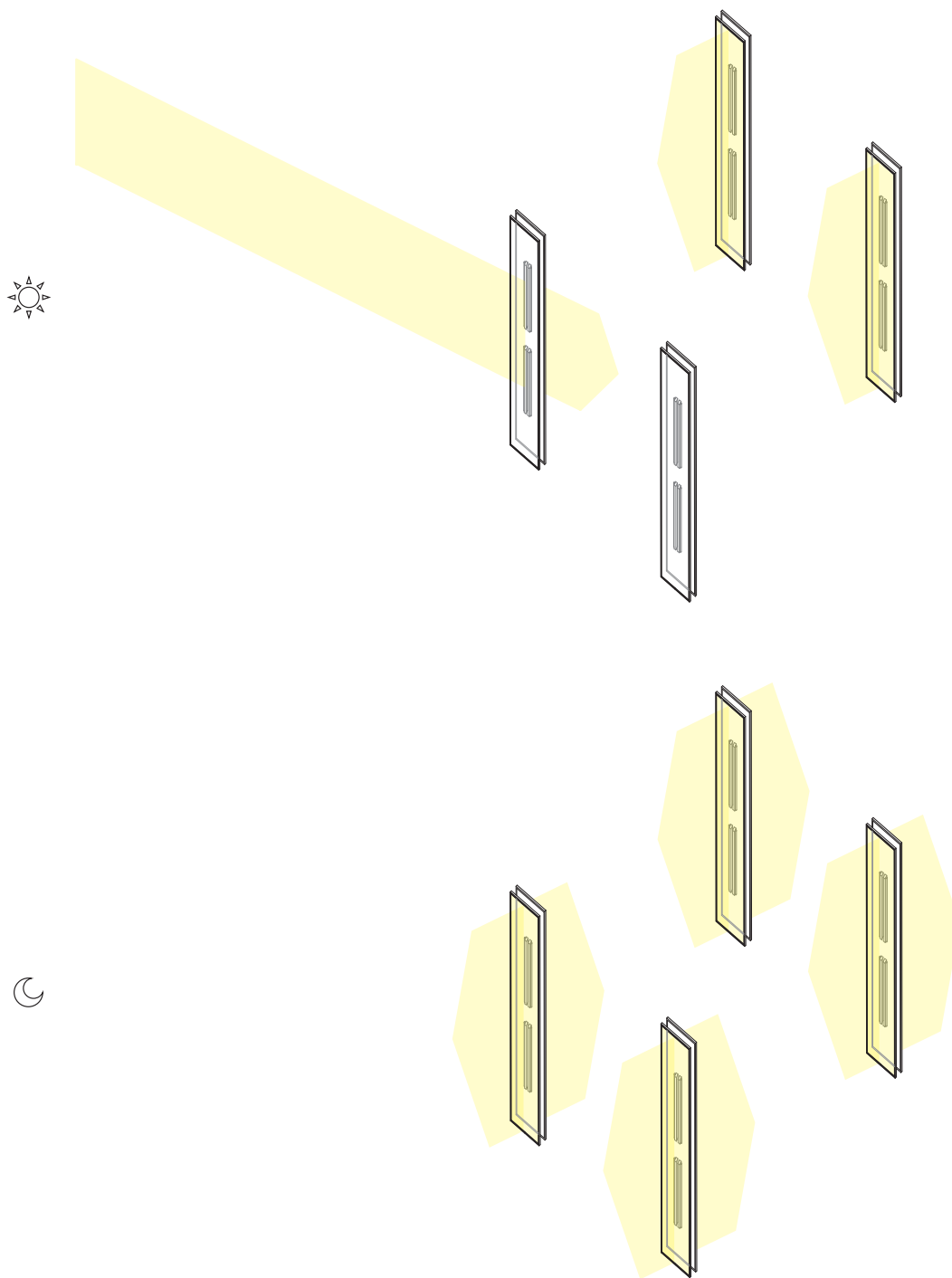
### Geometry

Founded in the square, the root two rectangle and the golden section, the studio becomes a three dimensional composition of pure geometries. Three cubes long [two interior and one exterior] the overhang and wall panel dimensions become golden sections in plan and root two rectangles in elevation. The translucent panels are four squares high and subdivide the lateral wall back into a square [that matches the end wall dimensions] flanked by two columns of light. Each material reiterates these geometric delineations and compositionally interrelate through their proportional systems.



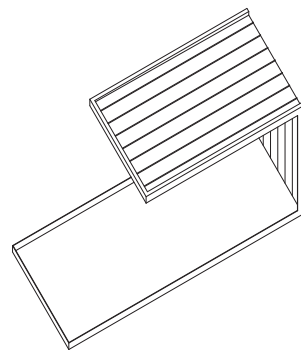
#### **Four Square**

Four planes [each in the cardinal directions of: north, south, east and west] establish a primary position to the artist as the centrally located focal point. Each identical floor to ceiling square is subdivided from the overall rectilinear shape by corner transitions of light. The resulting form establishes direct, primary, non-directional, geometric, wall surfaces. The purity of the square lies in its intrinsic ambiguity between landscape and portrait. This allows for the focus to shift from the form of the wall to the objects on its surface. The architecture establishes the hierarchy for the work displayed upon it.

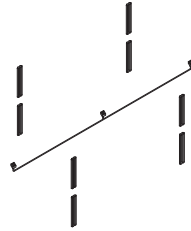


### Light

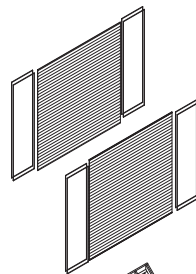
Light is the essential mediator of the space. It provides functional visual necessity to the work and dominates the composition. Achieved through four identical panels located at each of the four corners, the translucent, double walled, skin of polygal allows for the wall surface itself to glow with illumination. Internal light fixtures allow for the condition to work both with natural and artificial surface based light. The result is an interior and exterior glow that disengages and objectifies the four identical square walls. As a result, the displayed work is privileged through the homogeneity of its surrounding wall form and light frames.



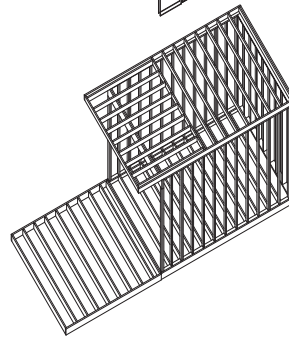
metal siding



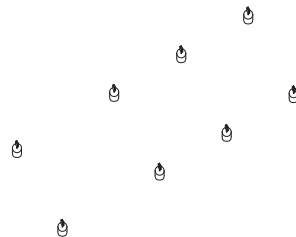
lighting & electrical



siding & polygal



framing



footers

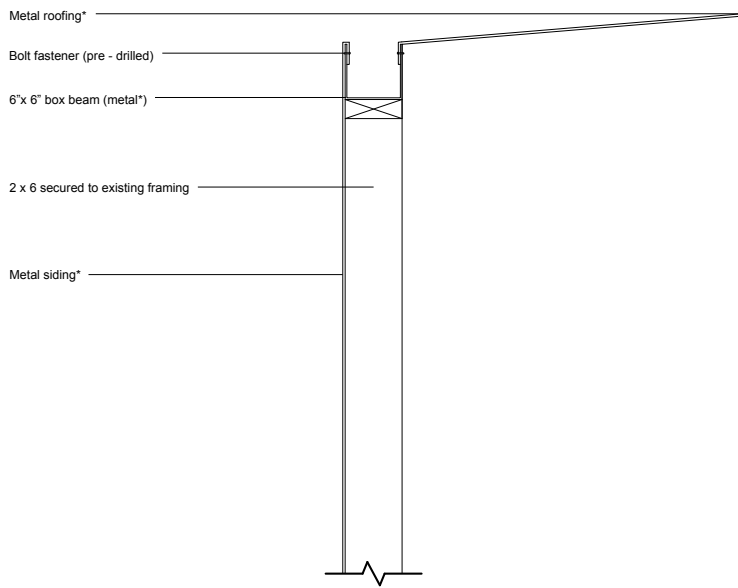
### Tectonic Axonometric

The tectonic axonometric illustrates the diverse layers of the construction and maps the material module into the geometric logic of the project. Each system becomes a support character in the establishment and reinforcing of the form. The result is a tectonic optimization based upon material efficiencies.

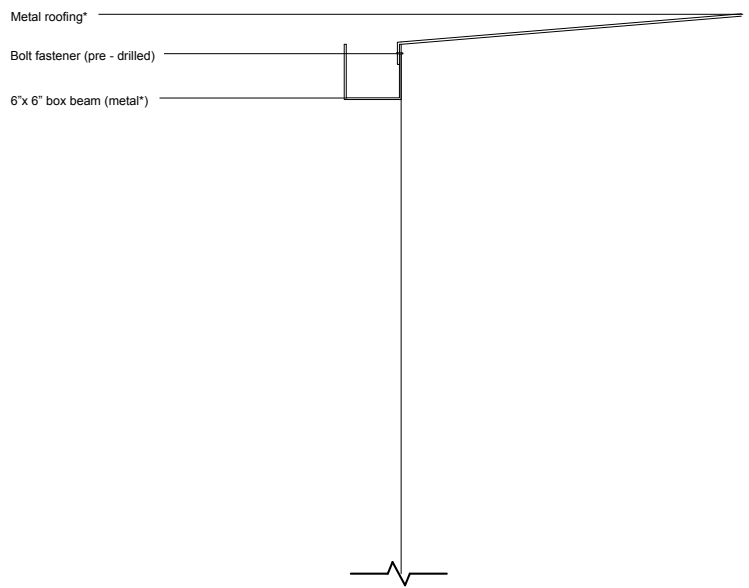




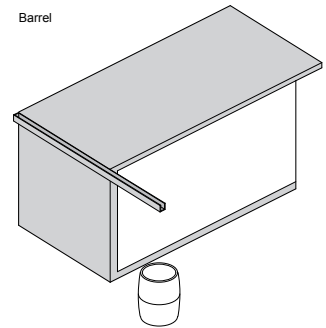
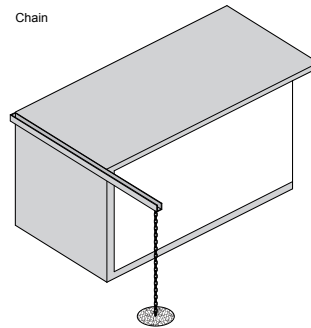
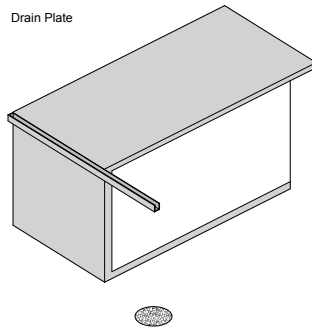
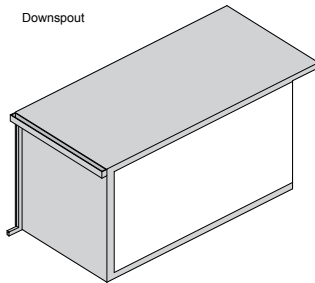
### Concealed Gutter



### Revealed Gutter



### Drainage Options



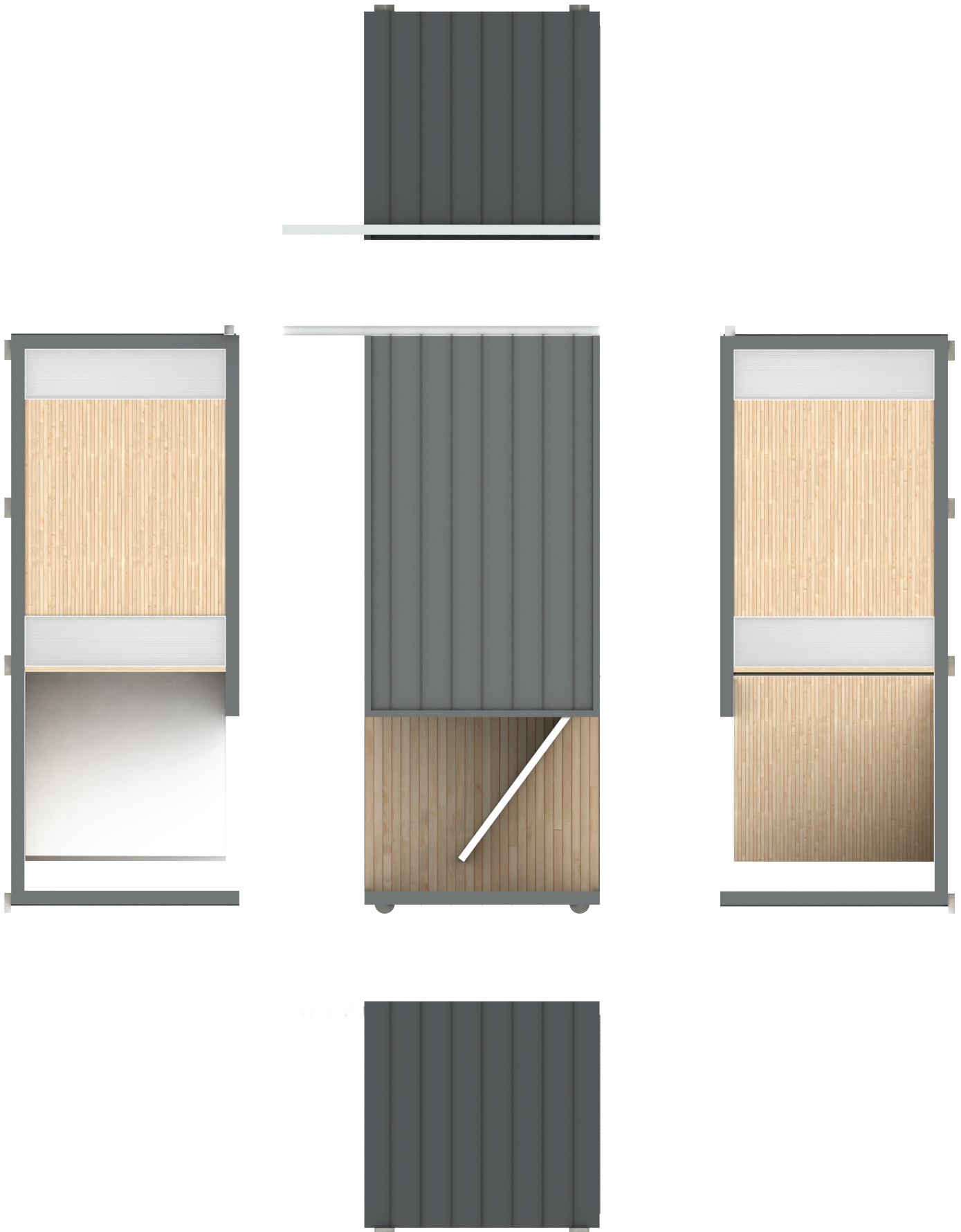
### Gutter Detail

To harvest and mediate the substantial yet episodic rainwater of Santa Fe, an extruded C channel gutter sits at the north edge. Cantilevering off the building, the channel routes the water to a removed drop point. A rock circle splash-plate allows for the dramatic figuration and reverberation of the water as it falls. A subterranean rain barrel catches and stores the rainwater for irrigation.



#### Enclosure

Shielding the ends of the studio to cradle a delicate and pure inner space, the outer surface takes on a protective role. Its durable metal clad, wrapping walls stand up to the harsh elements and light of the Santa Fe climate and seasons. The nestled inner space is protected from the wind and sun allowing for a pure, white interior and four, translucent, paneled walls to open for ventilation and light.





### Space

The section shows the continuity of surface from indoor to out allowing the space to engulf the complete form. On the inner walls, the east and west surfaces are symmetrically flanked by floor-to-ceiling polygal walls. Internally lit they allow for natural or artificial light to emanate from their surface as needed. Their resulting subdivision of the side surfaces creates four identical square walls [locally non-directional in geometry but encircling in position] to allow for the display of work in an objectified wall condition.





#### Exterior

Set simply in the site, the approach to the studio is on the oblique allowing for the form to be read in full perspective. Upon approach one jarringly mounts the outdoor table like getting on a horse. Its abrupt detachment from the ground, through a delicate hovering over the gravel clad site, allows for a disconnection to the form and provides a priority to the space and the rituals of the work produced there.



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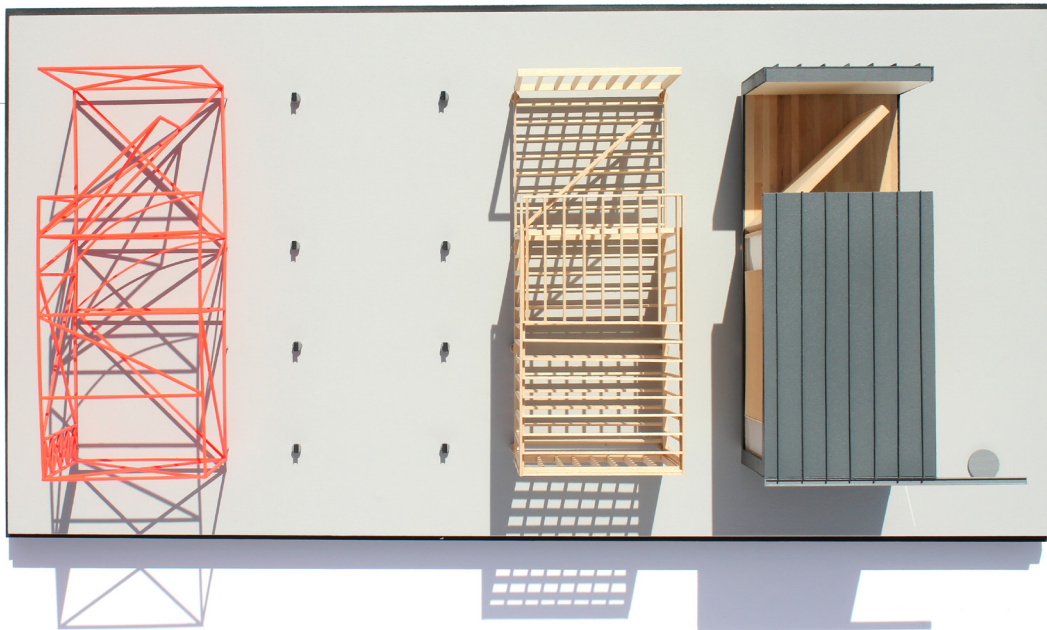
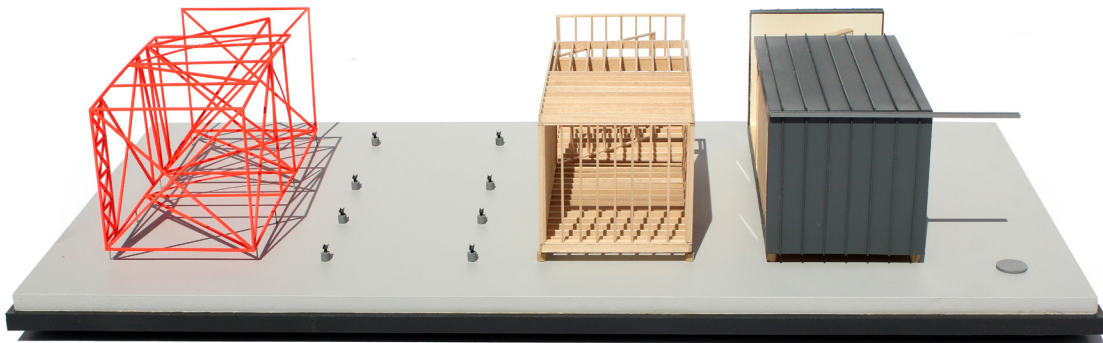
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#### Interior

The interior is a gallery stark white. Illuminated through the even light of polygal wall panels, the south facing pivot wall opens to an outside workspace and fifth gallery wall.



#### Model Series

The model shows the iterative sequence from geometric origins [based in classical proportional systems] through the diverse tectonic systems. From pilotis that tread lightly on the ground to allow air and water to move below; to the framing that optimizes standard lumber dimensions to value engineer the construction; to the final form that shows the collective resolution; the model is about process and intention manifest in a simple built form.



#### Surface Form

The west elevation shows the simplicity of the scheme: a protective wrapper that bounds an objectified wall cloaked in light. The space flows from inside to out, while the edges response to site, context, climate and function. The evolution from the objectified art to the gritty realities of the context aggregate in successive layers. The form is the diagram.



#### **Construction Photos**

Built by the owner and sculptress without any prior construction knowledge, the building was detailed like an artwork. Materials were chosen based upon the writings of Louise Bourgeois. The site was treated like a Judd. The construction became composed like an Ellsworth Kelly. The simple became the premise.