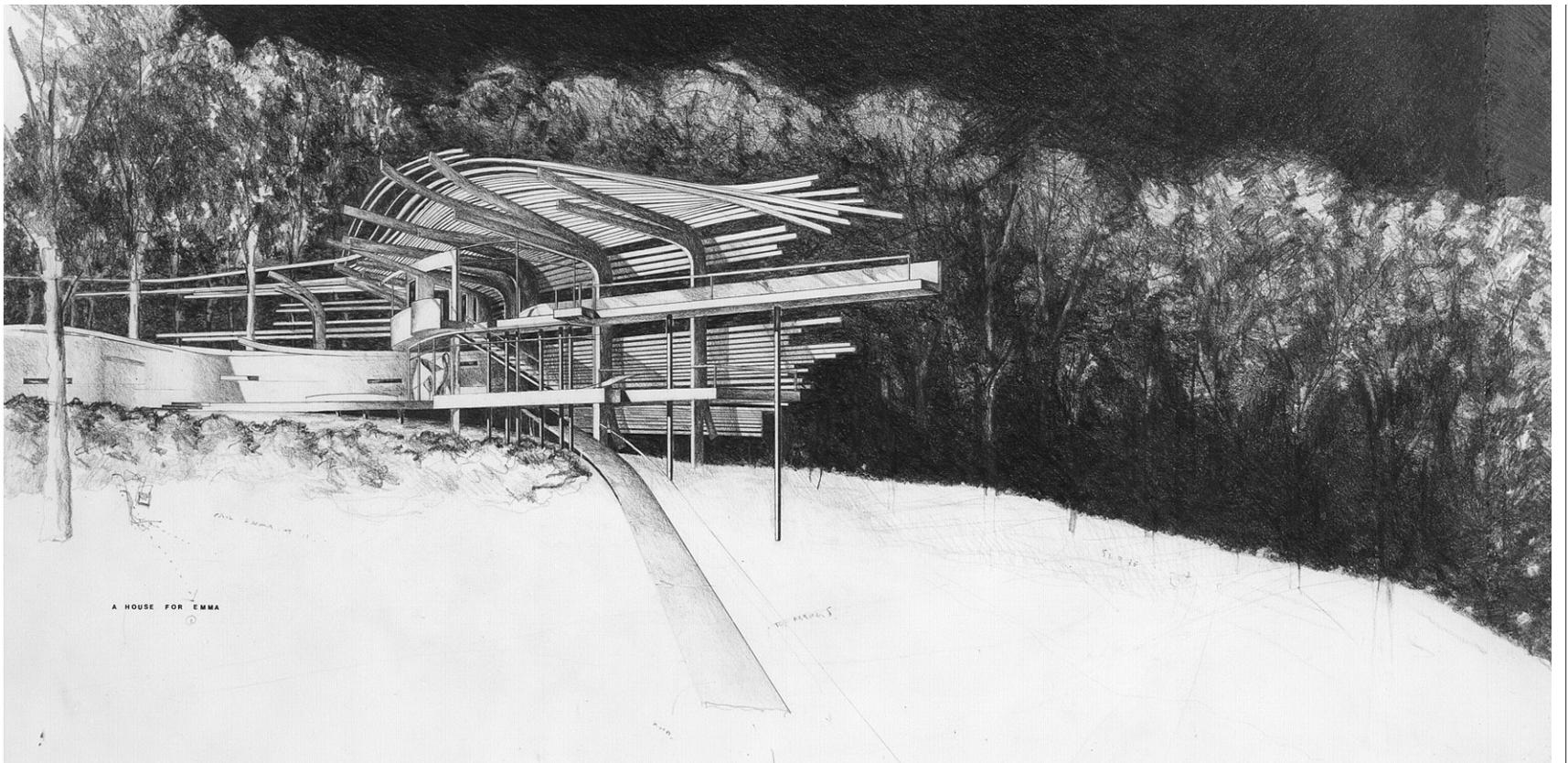


Teng Studio and Craven House

Mod.A

Teng Studio—Lincoln, MA



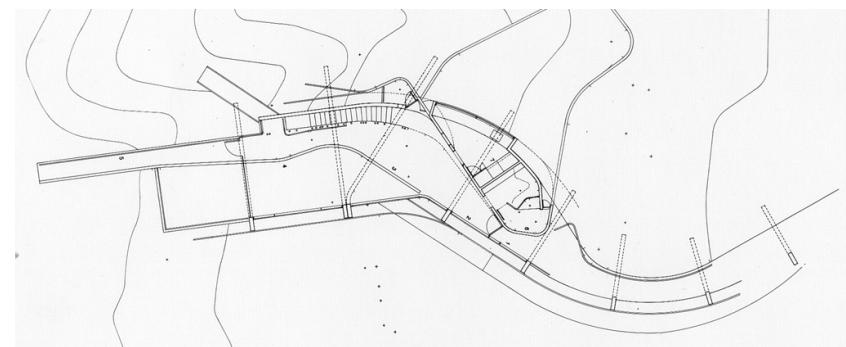
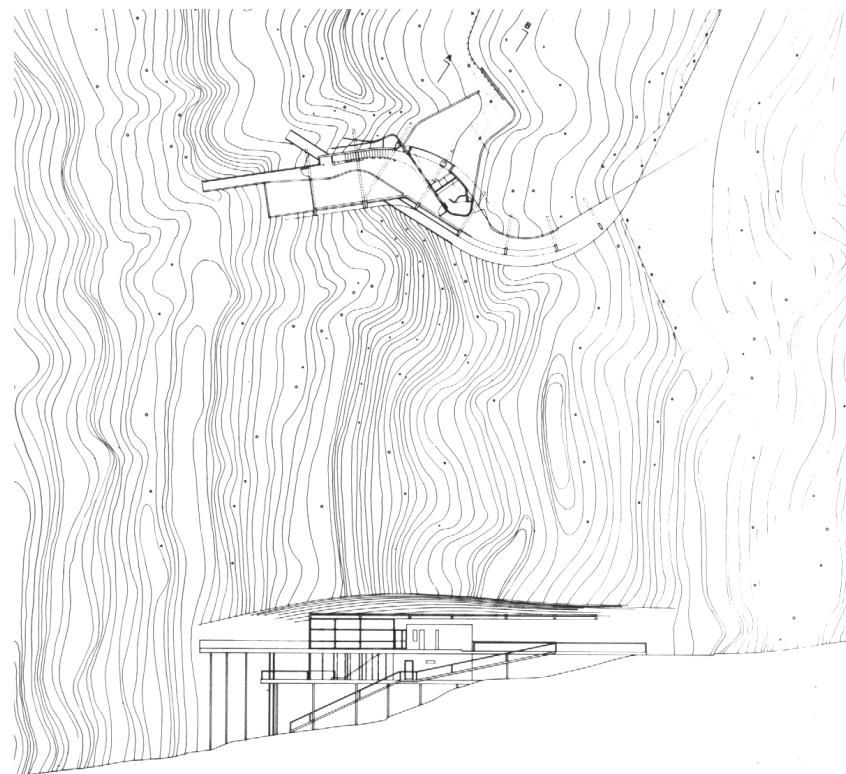
Teng Studio was designed for a professor who sought a retreat where she could pursue her research in solitude. The project seeks to inhabit the space formed by the underside of the canopy of trees which exists on the site. This sectional idea is combined with a plan configuration which is dictated by the location of the trees and the elevational change of the topography. The result is an attempt to bring the

inhabitant into a close relationship with the surrounding natural environment. The project incorporates indigenous woods such as birch, pine and spruce for both its primary structural support and its exterior surface material. There is a specific emphasis on the use of bent-wood technologies throughout the project. These applications, all taken together, are an attempt to integrate the formal

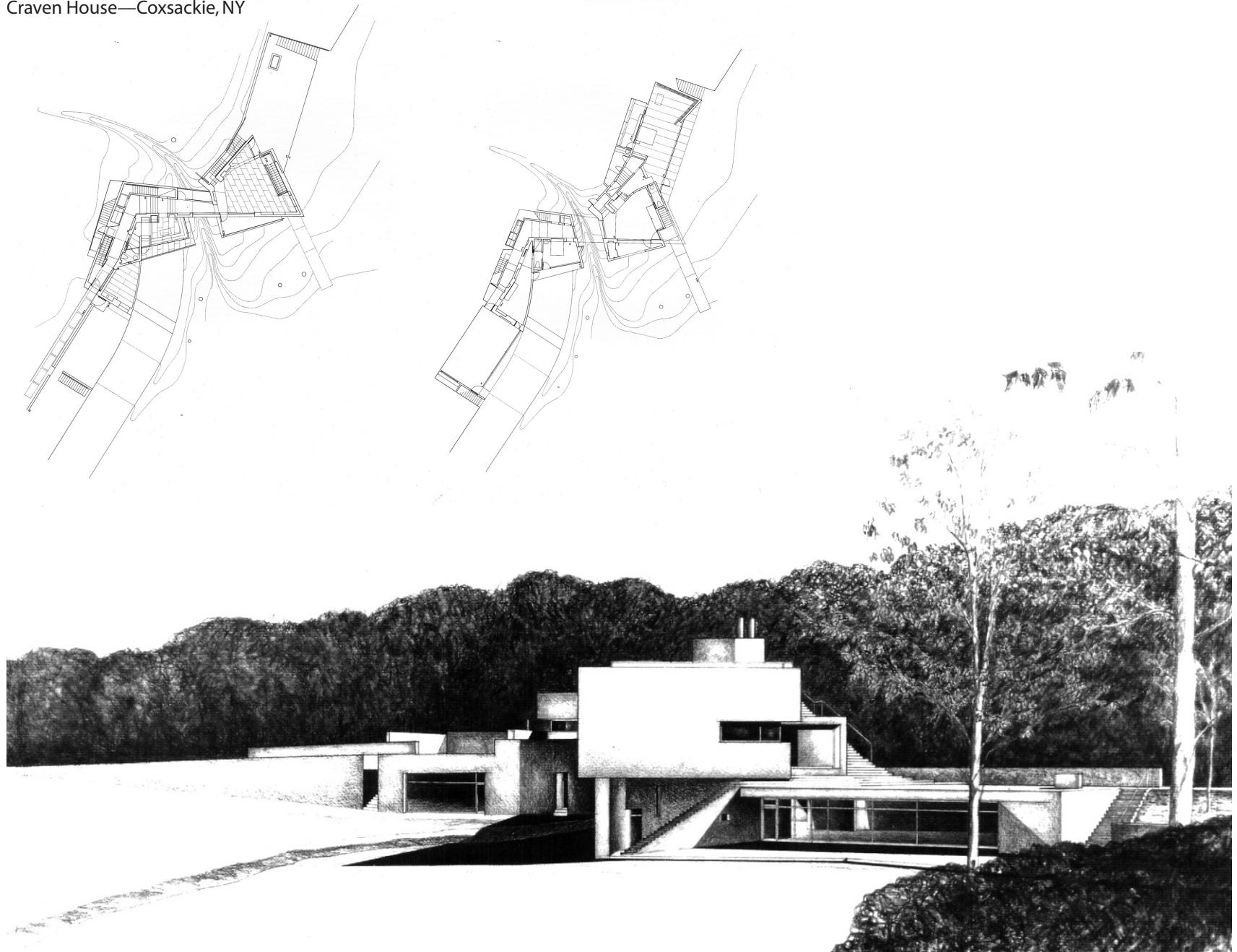
and spatial constructs of the building into its site.

The tree is a powerful metaphor for the project. For like the tree, (or perhaps an Aalto wood relief) the building possesses an umbilical cord which stretches from a single origin point (in this case, an entry drive) and proceeds to reach out into the forest. Along the way, different elements branch off

the main artery, seeking preferred orientation and views. The metaphor of the tree is also present in the series of curved wood sections which run along the length of the building. Again, like the branches of a tree, a seemingly unitary beam separates into two parts; the upper part acts as a brise-soleil protecting the building from the sun, while the lower part provides the environmental enclosure.



Craven House—Coxsackie, NY



The Craven house is a 4000 sq. ft. primary residence for a writer in upstate New York. The site is heavily wooded and overlooks a cove to the southeast. The house appears to be “cracked back and forth” down the gentle slope, making its way down to the water’s edge, carefully sidestepping the mature trees and strategically straddling a dried up creek bed which distinguishes

the site. Originally, two separate parcels were defined by this natural property line. The owner was encouraged to acquire both plots. As a result, this devise entity becomes a primary organizing idea. This is particularly evident on the interior where the “crack” physically separates living and kitchen/dining areas. Moreover, at the lower level, this plan configuration allows the

master bedroom and guest room to also be separate. The bridge which connects the two parts of the house is dramatized by an expansive diagonal view beyond the cove and to the main part of the lake.

A feeling of openness pervades the house where the spaces are described as interconnected in both plan and section to encourage idea flow. Rather

than making conventional rooms, distinctive areas are created by level changes and planimetric manipulation.

The house is to be comprised primarily of poured-in-place concrete stained chalk white. The floors and cabinetry are birch, while the mullions and other details are steel. Interior partitions are coated with integral colored plaster in yellow and blue hues.

