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Hybrid Housing: A Contemporary Building Type for Multiple Residential & Business Use

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hybrid HOUSING

A CONTEMPORARY BUILDING TYPE FOR MULTIPLE RESIDENTIAL & BUSINESS USE

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December 1991

Supported by:

NATIONAL SCIENCE FOUNDATION
DIRECTORATE FOR ENGINEERING
STRUCTURES AND BUILDING SYSTEMS PROGRAM

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A CONTEMPORARY BUILDING TYPE FOR MULTIPLE RESIDENTIAL & BUSINESS USE

Sherry Ahrentzen, Ph.D.

ABSTRACT

This report documents 100 cases of a re-emerging building type: hybrid housing, or residential structures intentionally designed to contain both residential and business space, and in which residents occupy and manage both spaces. Major considerations in the design and construction of such housing are identified. Each of the 100 homes, many with floors plans, is described. An extensive typology of hybrid housing is included. This project was sponsored by the Structures and Buildings Systems Program of the National Science Foundation.

Pp. 148 and 50 illustrations

PUBLICATIONS IN ARCHITECTURE AND URBAN PLANNING

Center for Architecture and Urban Planning Research
University of Wisconsin-Milwaukee
P.O. Box 413
Milwaukee, Wisconsin 53201-0413

Second printing: December 1992
Report R92-1
ISBN: 0-938744-77-1

Additional copies of this report are available for $15.00 prepaid by writing to the above address.

Executive Summary

The intent of this report is to make the invisible visible.

In newspapers and the popular press we see references to mixed-use housing, house-over-the-shop, live/work space, workshop homes — all labels of the same building type in which occupants both live and work. In this report I refer to this functional building type as *hybrid housing:*

> a residential structure which contains both residential *and* business spaces and activities; residents of that structure occupy and manage both spaces; and such housing is intentionally designed to incorporate both spaces.

Today's home-based workforce is primarily accommodated in residences designed almost exclusively for residential functions. Yet recent surveys reveal that many households, when looking for a new home, search for residences that will also provide compatible work settings. Increasingly, housing developments are intentionally designed to address this new live/work situation of a growing number of American households.

This report documents the existence of such housing. It does not include a census of such homes, but rather provides material which justifies and demonstrates the prevalence and diversity of this re-emerging housing type. This report represents the efforts of a planning study to locate examples of such housing, describe them, and classify these houses according to a typology which reflects both the uniqueness of and diversity within this new housing form.

There are seven sections to this report. Section One offers the purpose of the study. Section Two establishes the relevancy and need of examining and documenting this re-emerging housing type which is likely to be affected by prevailing demographic and employment patterns in this country. Major considerations involved in the design and construction of such housing are contained in Section Three: such considerations involve occupational requirements and safety, privacy and social connection, flexibility and adaptability, tax laws, zoning and land use regulations,

building codes, and labor laws. A sample of 100 hybrid houses was located and annotated. A listing of these projects is provided in Section Four. A typology of hybrid housing was developed, based on floor plan, location of work space to other rooms in the house, and circulation patterns. An explanation of the typological system is provided in Section Five. A detailed description of each of the 100 homes, many with floor plans, follows in Section Six. Section Seven offers some thoughts and ideas on future directions. The methodology for the study as well as other informational sources and explanations are located in the various appendices.

Acknowledgements

Making the invisible visible is no easy or solitary task. In initially locating numerous examples of hybrid houses in magazines and books, and those that turned out not to be such, I was assisted by Wendy Garber. Wendy Meister's relentless telephone pursuit of the architects and owners of these many structures made me want to designate her an alternate "P.I." — private eye — of this study. Kristen Day made life easier — and this report considerably more readable — by her keen ability to describe the essential features of these dwellings. Both Wendy Meister and Kristen Day were invaluable compatriots as we hammered out the typology and classified these houses. Kyung Ho Lee graciously consented to draw a number of floor plans when he really had more pressing plans of his own. Kasia Gawlik will probably never forgive me for inadvertently crashing an earlier draft of this report, suddenly making invisible — and unretrievable — 100 pages of text and graphics. I appreciate her patience with me as well as her strong graphic eye and expertise in setting up the layout of this report.

In addition, the National Science Foundation, the major sponsor of this planning study, gave their ear and eventual support to my initial pleas for the need to document and examine this re-emerging building type. The Graduate School at the University of Wisconsin-Milwaukee as well as the Center for Architectural and Urban Planning Research, while sometimes making my life miserable with their complex accounting regulations and budgetary systems, generously provided assistance in funding research assistants to help me with this project.

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One.

PURPOSE OF STUDY

Mixed-use developments, in which a mixture of residential, commercial, retail and/or educational facilities are located within a single building structure, are a common and established building type today in most major cities. Not as common or established is *mixed-used housing*, those structures designed to incorporate commercial, business or retail space within a domicile, with both residential and business spaces being used and managed by members of the household. Mixed-use housing, house-over-the-shop, live/work space, workshop homes — all are labels of the same building type. Given the potential of this combination to produce a hardiness and amenability greater than that of each distinctive 'parent,' I refer to this functional building type as *hybrid housing:*

> a residential structure which contains both residential *and* business spaces and activities; residents of that structure occupy and manage both spaces; and such housing is intentionally designed to incorporate both spaces.

Today's home-based workforce is primarily accommodated in residences designed almost exclusively for residential functions. Recent research and surveys of home-based workers, however, reveal that many such households, when looking for a new home, search for residences that will also provide compatible work settings.[1]

Increasingly, housing developments are intentionally designed to address this new live/work situation. The purpose of this report is to document the existence of such housing. It is not intended to provide a census of such homes, but rather to provide information which justifies the prevalence and diversity of this re-emerging housing type. This report represents the efforts of a planning study to locate examples of such housing, describe them, and classify these houses according to a typological scheme which reflects both the uniqueness of and diversity within this new housing form.

There are seven sections to this report. Section Two establishes the relevancy and need of examining and documenting this re-emerging housing type. Major considerations involved in the design and construction of such housing are contained in Section Three. A sample of 100 hybrid houses was located and annotated; a listing of these projects follows in Section Four. An explanation and description of the typology developed in this study is provided in Section Five. A detailed description of each of the 100 homes follows in Section Six. Section Seven offers some thoughts about the prospects of assessing hybrid housing design and development. The methodology for the study as well as other informational sources and explanations are located in the various appendices.

Two.

A RE-EMERGING BUILDING TYPE: HYBRID HOUSING

Today with land and labor costs rising, communication costs declining, transportation hassles increasing, and demographic patterns changing, new forms of housing are being promoted by architects, developers, and social critics. One suggested form is *hybrid housing*, to accommodate those increasing number of individuals and households who live and work under the same roof.

Economic, occupational, technological and demographic trends of the last decade brought about a renewed type of living/working situation—home-based work. A recent estimate of the full-time, home-based workforce is 6.7 million, out of a total 26.6 million doing some occupational work at home.[2] Thirty-four percent of all small businesses are home-based. The desire to work at home seems especially strong among college-educated adults who grew up in the 1960s, entered corporate life and found it constraining. In addition, executive and professional women are setting up home offices in record numbers: in a recent survey, 60% of women who run their own businesses have home offices.[3]

Although largely hidden, home-based work is geographically widespread; involves a range of trades, industries, and services; includes people of different classes, races, and incomes; and involves both corporate-employed and entrepreneurial workers.[4] While the majority of growth in home-based work appears to be among the self-employed, a number of businesses as well as state (e.g. California, Washington) and federal government agencies[5] are instituting telecommuting programs.[6]

There is considerable debate in the policy and business arena about the advantages and disadvantages of home-based work.[7] Nonetheless, the size of this work force is predicted to increase as a result of the economy becoming more information and service oriented; information technology becoming less expensive, more widespread and easier to use; entrepreneurial business development continuing to grow at a rapid pace; and corporate downsizing bolstering a demand for subcontractors.[8]

Seminars and workshops on designing live/work spaces have taken place in Chicago (sponsored by the National Association of Cottage Industries), New York (sponsored by Workbench), and San Francisco (sponsored by California Lawyers for the Arts and other San Francisco organizations) in 1988 alone. A future market demand for such intentionally-built homes is not at all unlikely. In fact, a recent survey by Filford Publishing Company found that over half of the surveyed homeowners were moving to a new house to establish a home office. Of the 3000 respondents, 46% said they would use the home office to operate a business.[9]

While all of these trends indicate a growing demand for residences which provide for both residential and occupational activities, there is no systematic catalog, documentation or evaluation of existing hybrid houses. The hybrid house is the product of much futurist speculation but of no serious evaluation. This report takes the *initial* step in addressing the need for systematic documentation and evaluation of this re-emerging building type, by locating, describing and classifying a sample of such homes currently designed and developed for such purposes.

Three.

MAJOR CONSIDERATIONS IN THE DESIGN & CONSTRUCTION OF HYBRID HOUSING

Being a "hybrid," the form of this building type is shaped not only by those economic, structural, regulatory and social factors influencing residential and commercial establishments separately, but by additional factors that impinge on the *joining* of residential and business uses. It is to this unique combination that the material in this chapter is directed.

OCCUPATIONAL REQUIREMENTS AND SAFETY

Since hybrid housing includes a myriad of occupations (see below), the functions, equipment and work requirements of the particular occupation need to be considered in designing the home business space. Several books provide specific information on how to establish such areas in the home.[10]

OCCUPATIONAL PROFILE OF HOME-BASED WORKERS

(including company-employed, self-employed, & contract workers, full and part time)[11]

Construction Trades	15.7%
Executive, manager	9.2
Sales	8.7
Engineer, scientist	8.0
Business consultant	6.4
Technician, computer programmer	6.0
Government, public sector	5.0
Arts, music	5.0
Health-care professional	4.0
Precision production	3.0
Lawyer, accountant	2.9
Clerical	2.7
Teacher	2.0
Other manual and skilled occupations	21.4

Special attention must be given to occupational requirements which may impinge on safety, noise and activities in other parts of the home. Listed below are several structural and design issues to consider when the occupation demands non-residential equipment and materials in the home, as well as clients and employees who visit or use the residence for business purposes.[12]

- Large door openings from the street entry to the work space are necessary if large objects are continually passing through the house. If such movement is regular and frequent, a separate street entry to the work space might be more compatible.

- For occupations requiring disposal of major wastes and materials (e.g. photography), wide toilet and industrial drains are necessary.

- In multi-unit hybrid housing, loading docks and/or freight elevators greatly assist tenants in moving materials and equipment to their units.

- A careful study of electrical usage is necessary for those occupations with high equipment usage or technical storage. This should be reflected in amperage and the number of electrical outlets.

- Fireproof and explosion-proof construction of storage areas needs to be provided for flammable work materials (e.g. acids, caustics). In some cases paint spray booths may be mandatory.

- There should be provision made for hazardous waste material.

- Particularly for cases of emergency, exit doors and telephones should be available within both residential and business zones of the home.

- Sprinkler systems should be installed in areas where combustible materials are being used or stored.

- Walls and ceilings between units must be non-combustible or fire retardant if not of bearing wall construction. Floors should be of load bearing capability, with non-fireproof floor surfaces.

- The size and volume of the work space should be sufficient to the appropriate work concerns.

- Unpredictable and uncontrollable noise tends to have more deleterious impact on people than controllable and predictable noise. However, what is predictable and controllable in one area of the home may not be so in the other. Acoustical separation materials (e.g. solid core doors with acoustical seals) and the spatial layout of the home (see

"Privacy and Social Connection" section) are important considerations in maximizing separation of noisy from quiet areas.

- Indoor pollution in homes needs to be considered. If the home does not have adequate ventilation, the longer one stays in the structure — in both living and working there — increases the chances of being exposed to unhealthy pollutants. Potentially dangerous elements in many homes include: asbestos (in insulation, fire retardants), formaldehyde (in insulation and adhesives, such as in carpeting, particleboard, plywood, paneling), randon (found in stone, concrete and brick), and cleaning agents (e.g. trichloroethane in cleaning solvent, potassium hydroxide in oven cleaners, morpholine in furniture polish, ammonium hydroxide in window cleaners).

To rectify and prevent, design considerations include: sufficient ventilation of the home (as appropriate to residential and occupational materials and chemicals in use); indoor-outdoor heat exchangers; air ionizer; and foliage.

PRIVACY AND SOCIAL CONNECTION

Understanding the daily lives of home-based workers is essential in understanding the ways in which to balance privacy and social connection. Through the fluidity and ridigity of the boundaries of business and residential spaces in the hybrid house, desirable privacy and social connections are enhanced.

The sequencing and rhythm of homework is more variable than that of out-of-home work. In fact, flexibile scheduling is cited as a major benefit of working at home. Unlike office-based workers, many home-based workers do not keep a rigid and fixed working schedule, but work at more variable times of the day and night (although this variability differs for women and men, and for those individuals with and without children or other adults in the home). Some homeworkers establish rigid boundaries between their residential and business areas; others like the ebb and flow between spaces as they eat, entertain, and read in their offices or shops. Some home-based workers enjoy the presence of other people around while they work; many others do not. However, virtually all studies indicate that child care and home-based work are incompatible.[13]

Homeworkers need *prospect* as well as *separation* to accommodate privacy and social connection in their homes. Prospect is having an extension, an overview of the landscape, in contrast to a refuge, a place to hide, a place from which one can see without being seen. Although many homeworkers express the need for a place to work separate from the residential areas of the home, especially when there are children in the household, they also need to ensure that the home itself does not turn into a cage or prison. The community and landscape context of the home becomes more salient and important to ensure this. Since a major concern of working at home is the feeling of social isolation, the built and natural landscape surrounding the home should be pleasant and filled with service amenities to provide needed "escape" from the home/business.

Although separation of the workspace from other areas of the home is desirable to enhance privacy in the workspace, extreme separation, such as a detached unit on the lot, is often not. Many homeworkers say that having a separate structure would be defeating some of the reasons for working at home. They do not want to slosh in the rain to an office in the back yard. At night they do not want to feel separated from the household while they are working. They do not want to worry about security for two structures. And they do not want to travel any measurable distance from their workspace to go to the kitchen for a snack or to talk to their children.[14]

For women in particular, feelings of vulnerability in one's home may be associated with having relative strangers in the home. Many self-employed homeworkers have clients who visit them in the home. Because these women may be living alone or working alone for part of the day, they often must meet unfamiliar clients alone in their homes. Women talk about different strategies they use when an unknown client is coming to visit them and they are alone: having a dog, leaving an item of men's clothing draped around a chair, getting a neighbor to stop by and be seen or at least heard, etc.[15] Establishing greater spatial connection between the occupied areas of the home and the workspace may help to diminish this fear.

Addressing these needs of privacy, social connection, prospect, and separation can be done in the design of hybrid housing through *visual access* and *visual exposure*. Visual access is the ability to visually monitor one's immediate spatial surroundings (e.g. via doors, walls, mirrors, opaque and reflective surfaces). Visual exposure is the degree to which one's behavior can be monitored (through the use of visual barriers, level changes, illumination, etc.).[16]

Certain physical arrangements of rooms, doors, windows, and other physical features allow for greater and lesser degrees of visual access and exposure, and hence privacy and social connection. For example, a long thin plan provides the maximum *point-to-point distance* of business space to residential space, minimizing visual exposure. Likewise, through vertical separation, a multi-level plan provides a great psychological distance by diminishing visual access and exposure.

Functional distance, i.e. the likelihood of meeting/viewing another household member as one enters and uses the business space of the home, is another critical factor in providing for privacy and social connection. Privacy can be enhanced by incorporating a *circulation* loop which does not require one to pass through an activity setting on the way to another. Instead one passes through a neutral hall, stairwell or passage in order to reach any other destination. A plan with a private entry which leads first to a neutral space (e.g. foyer) and subsequently provides separate access to all other main activity spaces allows one to control access to each space. Absence of through-circulation prevents intrusion in a setting to reach another setting. A looped circulation with controllable access between rooms provides a considerable degree of choice between privacy and social connection.

Specific physical features based on the concepts of visual access, visual exposure, point-to-point distance, and functional distance, which enhance privacy and social connection in hybrid housing, include:[17]

Enhancement of Privacy

- private street entries for both residential and business areas
- a primary street entry leading to a neutral space from which there is separate access to the residential and business areas of the home
- plumbing provisions in each area (business, residential)
- split-level or multi-level floor plans, with each level including either business or residential spaces
- a long thin plan (e.g. one room and one hallway deep) with the business area at one end
- doors
- looped circulation through the rooms with a neutral bypass corridor
- no through-circulation in rooms
- minimal length of common walls between business and residential areas
- sufficient accoustical insulation to block out noise between areas
- provisions for subdividing spaces with wall partitions
- storage accommodations in each area
- heat register locations and thermostats in each area
- interior design distinctions between each area
- noticeably different facades or massings for each area

Enhancement of Social Connection

- a separate gathering space for clients outside the workspace and residential area
- connecting walls between areas expanded to create shared spaces
- workspace shared by two households located between the two residential units: subunits should be of equivalent size, and work suite defined by the space they both share
- lofts or windows that allow visual viewing into other areas of the home or of outdoors

FLEXIBILITY AND ADAPTABILITY

While demographic and employment trends change through the years, our building structures remain more stable. Housing critics have called for flexibility, resiliency, adaptability, and open-ended design in housing to address changing social conditions. While a hybrid house may at one time be occupied by a family with a business at home, at other times it may be occupied by households without home-based businesses, but with extended family members living there. Or residents may wish to use part of the dwelling to rent as an accessory unit. Hybrid housing can be configured to accommodate diverse households, activities and occupants, as these change over time. *The key to designing hybrid housing is to accommodate diverse, sometimes conflicting, activities in the residence.* Doll lists and describes an extensive number of housing design features which provide such flexibility and adaptability.[18]

TAX LAWS

Home office deductions have been a controversial area of tax laws for years. Deducting a portion of household expenses for a home office often lights a tax audit fuse: people who file a Schedule C are more likely to be audited than the average individual. Even individuals with low incomes filing a Schedule C are 50% more likely than normal to be audited.[19]

In the case of hybrid housing, tax deductions may depend not only on the nature of the work performed but also on the occupancy and form of the space itself. The Tax Reform Act of 1987 made major changes in the way home office deductions are calculated. Where previously one used to claim an entire room containing office space, now one must measure the business space and compare it to total square footage of the home to come up with a percentage of deductible mortgage and maintenance costs.

To successfully claim a home office deduction, the taxpayer must show that s/he uses the home office *exclusively* and *regularly* for business. If not self-employed, the taxpayer must also show that s/he maintains a home office "at the convenience" of the employer (i.e. that the employer fails to provide adequate space for the employee to do the job). Tax experts say that the taxpayer should spend at least 4 to 6 hours a week in the home office and that the work performed there should be essential to the business.[20] The definitions that the Tax Courts and Internal Revenue Service (IRS) have traditionally used for *exclusive use, regular use,* and *principal place of business* are listed below:

exclusive use: that portion of the home (may be a room or an alcove; it need not be separated from the room by a partition but must be an identifiable space) claimed for a tax deduction is used only for business. Two exceptions are: (1) for sales/retail businesses, space used to store inventory can be shared with personal activities or the storage of non-business items; and (2) space for a licensed day-care facility can be used for family purposes in the evening.

regular use: use on a continuing basis.

principal place of business: if the taxpayer has more than one place of business, the home must be the principal place. If the home is not the principal place of business but a freestanding structure on the property which is used exclusively and regularly for business, a deduction can be claimed for that structure.

A Tax Court ruling in January 1990 (*Soliman v. Commissioner*) weakened a previous "focal point" requirement devised by the Court in 1980 to determine if the home office was the principal place of business. In the 1980 ruling, the taxpayer had to show that his/her office was the focal point (i.e. "the place where goods and services are provided to customers and revenues are generated") by his/her business activities.

In the *Soliman v. Commissioner* case, the Tax Court ruled that the home office can be considered a "principal place of business" and hence deductible even if it is *not* the "focal point" where business is done. Applying a "facts and circumstances" test, the Court acknowledged those circumstances in which: the home office is essential to the business, the taxpayer spends substantial time there, and there is no other location available to perform the office functions of the business. A principal place of business, the justices determined, is not necessarily where goods and services are transferred to clients or customers but is frequently the administrative headquarters of a business. Further, taxpayers are not necessarily required to spend most of their business time at home to obtain a home-office deduction. As the Court maintained, "any successful outside salesperson is not going to spend more time in his office than outside selling."[21] The Court noted that if the taxpayer in question rented an office to administer his practice, there would be no dispute about his deduction. The current law, the Court said, "was not enacted to compel a taxpayer to rent office space rather than work out of his home."

The Internal Revenue Service was not pleased with this decision and has filed a motion for the Court to reconsider its opinion.

ZONING AND LAND USE REGULATIONS

Land use regulations such as zoning establish relations of work, home, retail, and recreation. As Constance Perin claims:

> What has been thought of as singularly technical concerns in land use matters I take to be value laden... American land use classifications, definitions and standards... name social and cultural categories and define what are believed to be the correct relationships among them.[22]

Zoning controls the height and setback of structures (originally done to ensure sufficient air and light), use and density. Zoning establishes the principle that interests of private property owners must yield to interests of the public. But most importantly for the purposes of hybrid housing, zoning keeps incompatible uses separate. The *Village of Euclid v. Ambler Realty Company* decision in 1926 by the Supreme Court established the constitutionality of zoning. The Euclid

decision author, Justice George Sutherland, claimed that "a nuisance may be merely a right thing in the wrong place — like a pig in the parlor instead of the barnyard."

Or a business in a home?

Home occupation ordinances are common in most localities although the ordinances themselves vary between communities. Some ordinances distinguish between a business and a profession (e.g. "professional" use is allowed in the residence but not "business" use); and what qualifies as a profession may vary between states.

Aside from establishing permissible occupations in the home, community regulations may also regulate or prohibit: (1) noise; (2) odor; (3) employees (may restrict to a maximum number or maintain that only residents and/or relatives can be employees); (4) traffic (including parking, noise, vehicular load, and business-related foot traffic); (5) electronic interference; (6) signs (regulations for size; signs may be prohibited altogether; light or neon signs are usually prohibited); (7) retail shops or sales showrooms (many communities prohibit selling from the home except by phone or mail order; many zoning laws prohibit businesses involving inventories); (8) size or configuration of business space in the home (e.g. business space may be limited to 25% of square footage of home; separate street entry to workspace or separate structure on lot for business may be prohibited); and (9) miscellaneous factors (e.g. number of commercial phone lines).[23]

A few examples of such zoning ordinances are described below.

> ***Chicago.*** In 1985 Chicago's zoning ordinance prohibited individuals from using mechanical or electronic devices at home for purposes other than home maintenance. The ordinance read: "Home Occupations. A physician, dentist, lawyer, clergyman, or other professional person may use his residence for consultation, emergency treatment, or performance of religious rites, but not for the general practice of his profession and not for the installation or use of any mechanical or electrical equipment customarily incident to the practice of such profession."[24] A couple who had a word processing business in their apartment were issued a formal complaint and ordered to appear at the office of the zoning administrator.
>
> ***Westport, Connecticut.*** In Westport, Connecticut, town zoning regulations permitted a psychiatrist to work out of the home but not a psychologist. In one case, a professional writing business (i.e. of Martha Stewart, the food writer) with two employees assisting with the writing, was considered in violation of the zoning ordinance by causing a traffic nuisance.[25]
>
> ***White Plains, New York.*** In 1982 the city of White Plains, New York, tightened its home occupation regulations, causing the Westchester County chapter of the American Institute of Architects (AIA) to protest. The AIA argued that more than half of its 130 members used their homes as their places of business. Architects

were eventually included on the list of professionals allowed to operate from their homes, but they were still hampered by regulations that permitted only one employee on the premises.[26]

New York City. In 1964, the New York state legislature amended the New York State Multiple Dwelling Law to accommodate live/work space south of Houston Street district (SoHo), in an effort to discourage artists from leaving New York City. It also established regulations for conversion of commercial and industrial buildings to live/work space. In 1971 this law was amended again to allow artists to coexist with industry in the same structures, and relaxed health and safety codes. Further, the New York Planning Commission created a certification program to prevent non-artists from competing with artists for SoHo loft space. NoHo and Tribeca districts later were also zoned for artists. New York City's policy, even though it made live/work space a legal principal use, failed to reduce negative impacts of gentrification — i.e. displacement — for artists.[27]

San Francisco. Comprehensive live/work zoning legislation was signed into law in September 1988 with companion code rulings by the Bureau of Building Inspection, Department of Public Health, Fire Department, and Rent Stabilization and Arbitration Board. This linkage of zoning legislation with commitments by numerous agencies sets San Francisco apart from other cities.

The legislation is limited to those engaged in arts activities except in certain areas south of Market Street. Arts activities are defined in the San Francisco planning code (such examples include dance performance, video production and post production, special-effects production, fashion and photography stylists, painting, sculpture, musical rehearsal; those not deemed artistic include architecture and engineering). This clause stresses use or activity rather than occupant.

San Francisco is the first city to revise its zoning codes to allow residential uses in all other non-residential districts. Section 204.4(b) states that dwelling units integrated with working space of arts-related activities shall be permitted as an accessory use to such working space in commercial and manufacturing districts and where the occupancy meets all applicable provisions of the building and housing codes. The living space is limited to no more than 25% of total occupied area.[28]

Zoning variances or conditional-use permits are often sought by home-based workers, which grant conditional privilege of operating a business on land not zoned for that purpose. A zoning change is less likely — except when a subdivision is going to be exclusively hybrid houses — as it could take six or more months and environmental clearance to pass. A "grandfather clause" may permit business practices in violation of zoning regulations that have existed for years to continue but restrict further development.

However, enforcement of zoning laws is relatively lax in some communities; many inspectors enforce rules only when they receive a complaint.[29] Further, home businesses occupying only one room in the house usually do not encounter as many problems as businesses requiring a change in the structure of a home.

Nonetheless, many developers of hybrid houses cite zoning as one of the biggest barriers in developing such units. With good reason. A national survey of community planning departments found that 62% of the communities said that the issue of home occupations had been a recent problem; and 80% regulated home occupations, most moderately to exceptionally restrictive. A follow-up study of attitudes of planners in those communities found that the majority wanted even more stringent regulations of home businesses.[30]

BUILDING CODES

All building codes incorporate the Federal Housing Administration's *Minimum Property Standards.* Standards from ANSI and ASTM are frequently included as well. Four main nationally recognized codes that apply to general residential construction include: BOCA Basic Building Code; CABO One-and Two-Family Dwelling Code; Uniform Building Code; and Southern Building Code.

An example of a city's building code that was amended to address hybrid housing concerns is that of San Francisco (#502-1). A few of the provisions from this code include:[31]

- Buildings of one or more stories located within proper zoning districts and constructed of wood, steel or concrete can be used for live/work.
- No minimum or maximum size for live/work units in commercial or manufacturing districts. In RH and RM districts, no more than 1 live/work unit for each 1000 square feet of floor area devoted to live/work within the structure.
- In newly constructed buildings or additions to existing buildings, ceiling heights must be at least 14 feet.
- In buildings with three or more units, sprinklers required above and below lofts; or without such systems, the buildings must have standard separation between living and working portions of a space. All walls and ceilings between live/work units must be one-hour non-combustible or fire-retardant wood if not of bearing wall construction. For buildings with one or two live/work units classified as R-3/B-2, sprinkling systems may not be necessary.
- Artist-residents must obtain permit from San Francisco Department of Public Health if they store hazardous material.
- For buildings with live/work units, a sign must be posted at entry, with lettering 1.5" high at least, stating location of units used for live/work (in order for emergency personnel to know where residents are).

LABOR LAWS

Federal laws that monitor the workplace include: Fair Labor Standards Act, Occupational Safety and Health Act (OSHA), Equal Opportunity Act, and child labor laws. These laws likewise affect businesses in the home.

OSHA considers the employee's home an inspectable location, although it is improbable that OSHA would conduct an inspection unless a request or a complaint was issued or a serious accident occurred. It does not exempt hybrid housing from its rules on safety of the workplace, such as:

- smoke detectors in work area
- an ABC fire extinguisher that can be manipulated by employee
- clear, unobstructed exits
- removal of hazards that can cause falls
- adequate electrical circuitry with equipment preferably on a separate circuit, with three-wire connections and 110 or 120 amperage
- furniture appropriate for equipment

Industrial homework laws of states were primarily passed in the 1920s. They may prohibit certain home businesses. Cigars and tobacco, drugs and poisons, bandages and sanitary goods, fireworks and explosives are prohibited from home manufacturing in most states. These laws also may require employers of certain occupations to get a permit and workers to get certification. For example, talent agents in California can not get a license if business is conducted in rooms used for living purposes.[32]

Some state labor laws include:[33]

Maryland. Requires that rooms for homework must be licensed and are open for inspection any time work is being performed. Homeworker must have a certificate.

Michigan. Permit granted for homework after inspection to ensure proper working conditions.

Missouri. No room may be used by more than 3 persons for the following occupations: apparel, purses, feathers, artificial flowers.

New York. Permits and licenses are restricted to industries in which the Commissioner determines homework may be permitted without unduly jeopardizing factory workers or unduly injuring the health of homeworkers. All homeworkers must obtain a certificate and may not do any factory work.

Pennsylvania. Homeworkers must obtain a certificate and those are only issued to those unable to leave home to work because of physical handicap, illness, or to care for an invalid.

Tennessee. Restrictions on dwelling.

Wisconsin. Homework may be prohibited to protect health. Also, a license must be obtained from the local health officer after inspection. The license is $300, good for one year.

Four.

DATABASE OF SAMPLE HOUSES

This project was not intended to conduct a census of hybrid houses but rather to identify and document a number of different types of intentionally designed hybrid houses across the country. One hundred examples were located from various sources.[34] A listing of each house in the sample, identifying its location, architect or designer, number of units, and date of construction, follows in this chapter.

SAMPLE OF 100 HYBRID HOUSES

location, number of units, date of construction, architect/designer

PROJECT NAME	CITY OF PROJECT	STATE	# UNITS	DATE	ARCHITECT / DESIGNER	CITY, STATE OF ARCHITECT
American Family Home '91	Minneapolis	MN	1	1991	Lloyd Jafoert	
Artist Housing Cooperative	Baltimore	MD	32	1986	Artist Housing, Inc. (developer)	Baltimore, MD
Artist's Studio	Santa Monica	CA	1		Moore Ruble Yudell	Santa Monica, CA
Baldwin House Addition	Seattle	WA	1	1980s	Doug Wilson	
Baum House	Berkeley	CA	1	1988	Mark Mack	San Francisco, CA
Bennett House	New Paltz	NY	1	1987	Mathew Bialecki	New Platz, NY
Berggruen House	Rutherford	CA	1	1989	Fernau and Hartman	Berkeley, CA
Bjornson House	Venice	CA	1	1987	Arata Isozaki & Associates	Tokyo, Japan
Block House	Salisbury	CT	1	1982	William Ellis	New York City, NY
Block, The	Marfa	TX	1	1985	Donald Judd	Marfa, TX
Bruder House	New River	AZ	1	1975	William Bruder	New River, AZ
California Avenue Duplex	Santa Monica	CA	2	1982	Koning Eizenberg	Santa Monica, CA
Caplin House	Venice	CA	1	1978	Fred Fisher	Santa Monica, CA
Case Study House #10	Pasadena	CA	1	1947	Kemper Nonland & Kemper Nomland Jr.	Pasadena, CA
Castellanos House	Stockton	CA	1	1980s	Linda and Steve Castellanos	Stockton, CA
Childs House	Chevy Chase	MD	1	1970s	Paul Childs	Washington, DC
Clarkson Terrace	Denver	CO	4	1988	Steven Bruce Gale	Denver, CO
Cohen Residence	Del Mar	CA	1	1976	Rob Wellington Quigley	San Diego, CA
Croffead House	Charleston	SC	1	1980s	Clark & Menefee Architects	South Carolina
Crowell House	Long Island	NY	1	1985	Mark Simon	Essex, CT
Davenport House	Denver	CO	1	1980s	Fay Jones	Fayetteville, AR
Dickinson House	Madison	CT	1	1985	Duo Dickinson	Branford, CT
Doubleday Loft	San Francisco	CA	1	1979	Vicki Doubleday	San Francisco, CA
Downtown Design	Manhattan	NY	1	1980s	Peter Willcox and Mark Winkelman	New York City, NY
Eaglecrest	Foresthill	CA	4	1980s	Josh L. Wilson (developer)	
Eames House	Pacific Palisades	CA	1	1949	Charles Eames & Eero Saarinen	Santa Monica, CA
Electric Art Block	Venice	CA	20	1990	Koning Eizenberg	Santa Monica, CA
Elliott House	Coeur d'Alena	ID	1	1980s	Art Elliott & American Plywood Association	Coerue d'Alena, ID
Emeryville Artists Coop	Emeryville	CA	60	1970s		
Fenway Studios	Boston	MA	30	1906	J. Harleston Parker & Douglas H. Thomas	Boston, MA
Fountain Park Plaza	Germantown	WI	10	1985	Armbruster Builders	Germantown, WI

PROJECT NAME	CITY OF PROJECT	STATE	# UNITS	DATE	ARCHITECT / DESIGNER	CITY, STATE OF ARCHITECT
Given-Dennis Duplex	Santa Monica	CA	1	1984	Koning Eizenberg	Santa Monica, CA
Glazebrook House	Starksboro	VT	1	1979	Turner Brooks	Starksboro, VT
GoHomes	Del Mar	CA	4	1981	Armistead Smith & Others	San Diego, CA
Greenwich Village Loft	New York	NY	1	1980s	Michael Rubin	New York, NY
Gulf Shores Bungalow	Gulf Shores	AL	1	1990s	Melanie Taylor	New Haven, CT
Hartung House	Old Lyme	CT	1	1976	Roderic Hartung	Old Lyme, CT
Hassinger House	Block Island	RI	1	1986	Herman Hassinger	Block Island, RI
Herman House	Los Angeles	CA	1	1987	Frederick Fisher	Santa Monica, CA
Hollywood Houses	Hollywood	CA	2	1989	Koning Eizenberg	Santa Monica, CA
Hopper Residence	Venice	CA	1	1988	Brian Murphy, BAM Construction & Design	Pacific Palisades, CA
House for a Musician	San Diego	CA	1	1970s	Rob Wellington Quigley	San Diego, CA
Hudson River House	Rockland County	NY	1	1989	Theodore Ceraldi & Associates	Nyack, NY
Jimenez House	Houston	TX	1	1986	Carlos Jimenez	Houston, TX
Kelly and Bellman House	Seattle	WA	1	1987	Ann Fisher	Seattle, WA
Koning Eizenberg House	Santa Monica	CA	1	1980s	Koning Eizenberg	Santa Monica, CA
Kueckelhan House	Puget Sound	WA	1	1985	Steve Myrwang	
Lake Shore Animal Hospital	Chicago	IL	1	1981		
Langford House	Albuquerque	NM	1	1988	Berry Langford	Albuquerque, NM
Lipschutz/Jones Apartment	New York City	NY	1	1989	Frank Lupo and Daniel Rowen	New York, NY
Lofts, The: 355 Bryant Street	San Francisco	CA	44	1991	David Baker & Associates	
Lofts, The: 601 Fourth Street	San Francisco	CA	85	1990	David Baker & Associates	
Longhouse	East Hampton	CT	1	1991	Jack Lenor Larsen & Charles Forberg	New York City, NY
M Loft	New York	NY	1	1980s	Kolatan/MacDonald Stuiod	New York City, NY
Market Place Village	Oak Creek	WI	20	1976	Robert Williams	Pewaukee, WI
McConnell House	Manzanita	OR	1	1987	Robert Oringdulph	Portland, OR
McLaughlin House	Arlington	VA	1	1980s	Paul Childs	Washington, DC
McMillen House	Santa Monica	CA	1	1983	Koning Eizenberg	Santa Monica, CA
Millville Courtyard Addition	Millville	NJ	1	1978	Steven Holl	New York City, NY
Moore/Andersson Duplex	Austin	TX	2	1987	Charles Moore & Arthur Anderson	Austin, TX
Ms. Toad's House/Birnbaum	New Canaan	CT	1	1990	Duo Dickinson	Madison, CT
Negroponte Loft	New York	NY	1	1982	Rubin and Smith-Miller	New York, NY
Neumann House	Franklin	MI	1	1989	Kenneth Neumann	Southfield, MI
Norton House	Venice	CA	1	1983	Frank Gehry	Santa Monica, CA
Old World Shopping	Huntington Beach	CA	45	1970s	J. Bishop (developer)	
Penney House	Charleston	SC	2		Thompson E. Penney	Charleston, SC

PROJECT NAME	CITY OF PROJECT	STATE	# UNITS	DATE	ARCHITECT / DESIGNER	CITY, STATE OF ARCHITECT
Peterson-Littenberg Apartment	New York City	NY	1	1984	Steven Peterson & Barbara Littenberg	New York City, NY
Pietz House		NH	1	1985	Paul Pietz	New Hampshire
Pinetree Studios	Oakland	CA	6	1990	Thomas Dolan	Oakland, CA
Pool House & Sculpture Studio	Scarsdale	NY	1	1981	Steven Holl	New York City, NY
Portland Remodeled House	Portland	OR	1	1988	John Hasenberg	Portland, OR
Prince House	Albuquerque	NM	1	1985	Bart Prince	Albuquerque, NM
Private Studio	Venice	CA	1	1989	William Adams	Santa Monica, CA
Project Artaud	San Francisco	CA		1970s		
Project X	New York (Soho)	NY	1	1988	Frank Lupo & Daniel Rowan	New York, NY
Rosen House		CA	1	1980s	Koning Eizenberg	Santa Monica, CA
Rosenthal House	Manhattan Beach	CA	1	1989	Antoine Predock Architects	Albuquerque, NM
San Francisco Remodeled House	San Francisco	CA	1		Tanner VanDine Architects	
Sash Mill	Santa Cruz	CA	16	1980s	Jack Reinecke	San Francisco, CA
Schwarting's Loft	New York	NY	1	1982	Michael Schwarting	New York, NY
Second Street Studios	Santa Fe	NM	20	1990	P. Calthorpe, J.F.R. Rose, Communico, Inc.	San Francisco, CA
Shay House	San Francisco	CA	1	1986	James Shay	San Francisco, CA
Simpson & Stevens House	rural northwest	CT	1	1988	Missy Stevens & Tommy Simpson	Connecticut
South Prescott Village	Oakland	CA	16	1987	Thomas Dolan	Oakland, CA
Studio House	Litchfield County	VT	1	1989	Turner Brooks	Starksboro, VT
Studio Prototype House	Toronto		1	1990s	Steven Fond	Toronto, Canada
Tagliarino House	New York City	NY	1		Peter Maase	New York City, NY
Tesuque House	Tesuque	NM	1	1988	Antoine Predock	Albuquerque, NM
Van's Rancho	Lynwood	IL	30	1970s	Peter VanDerNoord (developer)	Lynwood, IL
Vorkapich House	Beverly Hills	CA	1	1938	Gregory Ain	
Weaver's House	Aspen	CO	1	1984	William Lipsey	Aspen, CO
Whitney House	Santa Monica	CA	1	1989	Mark Mack	San Francisco, CA
Willow Glen Houses	Los Angeles	CA	2	1976	Peter de Bretteville	Los Angeles, CA
Wojak Loft	San Francisco	CA	1	1986	Peter Van Dine	
Working Woman's Dream House	Voorhees	NJ		1988	Timbercroft Homes	New Jersey
Wosk Residence	Los Angeles	CA	1	1985	Frank Gehry	Santa Monica, CA
Wright Home & Studio	Oak Park	IL	1	1909	Frank LLoyd Wright	Oak Park, IL
Wurman Loft	New York (Soho)	NY	1		Saul Wurman	New York, NY
York Street Studios	San Francisco	CA	24		Vanguard Properties	
Young House		CT	1	1980s	Duo Dickinson	Madison, CT

Five.

HYBRID HOUSING TYPOLOGY

Typologies are created by grouping together and classifying objects of certain inherent structural similarities. This process is not intended to ignore or negate the unique properties of individual buildings, but to establish a typological scheme which emphasizes common forms and themes among individual buildings.

The typology used in this report to inventory and illustrate the range of hybrid house types is based on relational plan, i.e. within the footprint of the house, the orientation, visual exposure and accessibility, and functional distance of the workspace to the other areas of the home. This classification was developed after studying other housing taxonomies of popular and vernacular housing.[35] Because these taxonomies did not consider the relation of *types* of spaces within the home — the distinguishing and defining feature of the hybrid house — we developed a new housing plan typology based on the location and relationship of business and residential spaces and the general circulation system within the plan (see Appendix A for a detailed explanation of the development of this typology).

Sixteen basic types evolved from our analaysis of the 100 hybrid housing cases. Below are brief descriptions of each of these types, followed by a chart listing the detailed characteristics of each type.

ADAPTABLE WORKSPACE
Several of the rooms and spaces in the residence are designed with no predesignated function, but are intended for use as either workspaces or residential spaces, depending upon tenant's choice.

BEDROOM REPLACEMENT
Workspace is an indistinguishable room in the home, equivalent in size and location to bedrooms of house. Entry is from a corridor or foyer.

CONVERTED ATTIC
Workspace is on the top floor, replacing attic space. It may be the size of one room — with the rest of the attic space being open storage — or it may extend across the entire attic floor. It is *not* this type if the workspace is only one room

among other lived-in spaces/rooms in the attic.

CONVERTED GARAGE
The workspace includes *all* of the space that was formerly the garage. Includes both **attached** and **detached** garage structures.

DOGTROT
The two areas for business and residence are on either side of a central foyer in which the public entry is located.

FOYER APPENDAGE
Workspace is directly off lobby or foyer of street entry of home. Workspace is approximately the size of the bedrooms. The massing of the workspace is indistinguishable from the massing of the rest of the home.

GRAFTED WORKSPACE
The workspace massing is distinct from the rest of the structure and appends the residence on the ground floor. Workspace can have a separate exterior entry.

INTEGRATED WORKSPACE
The workspace is *not* a separate room but shares space with other daily residential functions (e.g. combined living room/studio; combined entertainment room/workroom). In essence, there are no fixed boundaries (i.e. walls, partitions, floor level changes) surrounding the workspace from other residential functions.

OFFICE DEN
Workspace is an indistinguishable room in the home, usually slightly larger in size than the bedrooms. It is located (and entered) away from the bedroom zone of the home and closer to more "public" residential rooms, such as the living room, kitchen, and public entry. It may be entered through a corridor or another room in the interior; it does not have an exterior entry. Its location is an integral part of the plan, not offset in the residential massing in a significant way.

OFFICE TREEHOUSE
The workspace is on the uppermost story — it is the only room on that story — which overlooks the rest of the house and/or the outside. The massing of the uppermost story generally differs (e.g. is smaller) from massing of the other floor(s).
Completely enclosed. Workspace is enclosed entirely by walls.
Partially open. Workspace has at least one open side which overlooks interior room(s) of residence. This can be characterized as a mezzanine loft.

SADDLEBAG
The two areas of business and residence, each with its own outside entry, are placed side by side (entries are on the

same side of residence). Overall massing of the home, however, is the same.

SEPARATE STRUCTURE
The workspace is physically distinct from the residential structure but remains on the residential lot.

SHOTGUN
Workspace at End. Rooms aligned behind each other, with the rear room being workspace. The residence may have a corridor on one side.
Reverse. Rooms aligned behind each other, with the front room (facing public street) being the workspace. The residence may have an interior corridor on one side.

STACKED: "HOUSE-OVER-SHOP"
All of the living quarters are on the second and/or upper level(s); the workspace is on the street level and occupies an entire floor (except for possible bathroom or utility room). Workspace entry faces a public street or public pathway. Sometimes the workspace itself is quite grand, reflecting a "house-over-showcase" type.

WORKSPACE CORRIDOR
The workspace is narrower than standard rooms. Because of its placement in the plan, the workspace connects — as a corridor — other spaces of the home. It can be open on one side to other rooms of the house on the same level or level below.

WORKSPACE SHOWCASE
The workspace is a significant "attraction" of the home — generally because it is larger in size or volume than the other rooms. The workspace usually stretches across the entire width of the home, but does not occupy an entire floor. The interior entry may be larger than a standard door. There may be an exterior entry to the workspace.

In addition, two categories of hybrid houses were distinguished because of multiple workspaces or multiple employees in the home. Each hybrid house following into one of these categories, described briefly below, is additionally classification by one or more of the types listed previously.

DUAL WORKSPACES
This type can have several different configurations but is unique in that there are two *major* workspaces (does not include waiting, recreational or storage areas) in the residence — one for each business in the home.

OFFICE ATELIER
This type can have several different configurations, but the home includes a large workspace that accommodates several employees.

CHARACTERISTICS OF HYBRID HOUSING TYPES

	ADAPTABLE WORKSPACE	BEDROOM REPLACEMENT	CONVERTED ATTIC	CONVERTED GARAGE (DET/ATTACH)	DOGTROT	FOYER APPENDAGE	GRAFTED WORKSPACE
Dwelling type	Any	Any	Any, usually SFD	SFD,DUP, ROW	Any	Any	SFD,DUP,ROW
Number of levels	Any	Any	2 or more	Any	Any	Any	Any
Workspace floor level	Any	Any	Top	Ground	Ground	Ground	Ground
Exclusive room for work?	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Relative size of workspace	Std B, Std P, DP, GP	Std B	Any	Any	Std D, Std P, DP, GP	Std B or Std P	Std B or Std P
Footprint placement	Any	Vin Bed	F, R, M, I	F, R, M, I	I	F	F, R
Physically detached workspace?	No	No	No	Yes/No	No	No	No
Workspace boundaries	Any	Std or Ext	Std or Ext	Std or Ext	Ext	Std or Ext	Ext
Interior entry type	Any	Std	Std	None/Std	Std	Std	Std
Ceiling height of workspace	Same or higher	Same	Same or higher	Same	Same	Same	Same
Floor level exclusively for work?	No	No	Yes	Yes	No	No	No
Different massing?	No	No	No	DM	DM	No	DM
Difft trim, fenestration, materials?	No	No	No	DM	DM	No	DM
Ext entry exclusively for work?	DM	No	No	Yes/DM	DM	No	DM
Number of interior entries	1 or 2	1 or 2	DM	0/1	1	1	1
Isolated workspace	No	No	No	Yes/No	No	No	No
Thoroughfare workspace	DM	No	No	No/No	No	No	No
Thoroughfare as room entry	DM	No	No	No/No	No	No	DM
Terminal room	DM	Yes	Yes	No/Yes	Yes	Yes	DM

INTEGRATED SPACE	OFFICE DEN	OFFICE TREEHOUSE	SADDLEBAG	SEPARATE STRUCTURE	SHOTGUN	STACKED	WORKSPACE CORRIDOR	WORKSPACE SHOWCASE
Any	Any	SFD,Row,Dup	SFD, Row, Dup	SFD,Dup,Row	Any	Any	Any	Any
Any	Any	2 or more	Any	Any	Any, usually 1	2 or more	Any	Any
Any	Any	Top	Any	Ground	Ground	Ground	Any	Any
No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Any	Std P	Std B or Std P, DP	Std D, Std P, DP, GP	Entire floor	Std B or Std P	Entire floor	< Std B	DP or GP
Any	Vin P	Any	I	I	R (reverse: F)	I	Any	F, R, M, I
No	No	No	No	Yes	No	No	No	No
BL	Std or Ext	Ext	Ext	Ext	Std or Ext	Ext	Std	Std or Ext
Std of Doub	Std	Std	None	None	Std or Doub	Std	Std	Double or > Doub
Same or higher	Same	Same	Same	Same or higher	Same	Same or Higher	Same	Same or Higher
No	No	Yes	No	No	No	Yes	No	No
No	No	Yes	No	DM	No	DM	No	DM
No	No	DM	DM	DM	DM	DM	No	No
No	No	No	Yes	Yes	DM	Yes	No	DM
DM	1 or 2	1	0 (or 1)	0	1	1	2	1 or 2
No	No	No	Yes	Yes	No	No	No	No
Yes	No	No	No	No	No	No	Yes	DM
DM	DM	No	No	No	DM	No	Yes	DM
DM	DM	Yes	No	No	DM	Yes	No	DM

CHARACTERISTICS OF HYBRID HOUSING TYPES,
continued

	ADAPTABLE WORKSPACE	BEDROOM REPLACEMENT	CONVERTED ATTIC	CONVERTED GARAGE (DET/ATTACH)	DOGTROT	FOYER APPENDAGE	GRAFTED WORKSPACE
Examples:	Electric Art Block Emeryville Artist Coop Fenway Studios GoHomes Gulf Shores Bungalow Lofts, 355 Bryant Lofts, 601 Fourth Pinetree Studios South Prescott Village	M Loft Neumann House Portland Remodeled *Dual:* Tesuque House Wurman Loft	McLaughlin House Young House *Dual:* Simpson & Stevens House Office Atelier: Longhouse	Langford House *Dual:* Kelly & Bellman House	Artist Housing Coop Bruder House House for Musician Private Studio	American Fam Home '91 Elliott House Gulf Shores Bungalow *Dual:* Caplin House	California Avenue Duplex Case Study House #10 Rosen House *Dual:* Millville Courtyard Simpson & Stevens House

INTEGRATED SPACE	OFFICE DEN	OFFICE TREEHOUSE	SADDLEBAG	SEPARATE STRUCTURE	SHOTGUN	STACKED	WORKSPACE CORRIDOR	WORKSPACE SHOWCASE
Artist Housing Coop	Artist's Studio	Eaglecrest (Rubicon)	Vorkapich Hs	Block, The	Artist Housing Coop	Fountain Park Plaza	Castellanos House	Bjornson House
Electric Art Block	Baldwin Hs Add'n	Gulf Shores	Wojak Loft	Eames House	Baum House	Herman House	Weaver's House	Block House
Emeryville Artists Coop	Bennett House	Hartung House		Jimenez House	Clarkson Terrace	Hollywood Houses		Croffead House
Greenwich Village Loft	Crowell House	Hudson River House		McMillen House	Cohen Residence	Market Place Village		Davenport House
Hassinger House	Dickinson House	Koning Eizenberg		Ms. Toad's House		Old World Shopping		Hopper Residence
Negroponte Loft	Eaglecrest (Squaw Peak)	Kueckelhan House		Pool Hs Sculpture		Pinetree Studios		Prince House
Pinetree Studios	Given-Dennis Duplex	McConnell House		Van's Rancho		Project X		Rosenthal House
Project Artaud	Lipschultz/Jones Apt.	Pietz House				Second Street Studios		SF Remodeled Hs
Sash Mill	Penney House	Schwarting Loft		*Dual:*		Shay House		Wosk Residence
South Prescott Village	Peterson-Littenberg Apt.	Whitney House		Berggruen House				
York Street Studios	Tagliarino House			Glazebrook House		*Dual:*		*Dual:*
	Work. Woman's Dream	*Dual:*				Childs House		Caplin House
Office Atelier:		Berggruen House		*Office Atelier:*		Willow Glen Houses		Doubleday Loft
Downtown Design	*Dual:*	Norton House		Moore/Andersson				Glazebrook Hs
	Doubleday Loft	Studio Prototype				*Office Atelier:*		Studio House
Dual:	Norton House					Lake Shore Animal		Willow Glen Hss
Studio Prototype House								
								Office Atelier:
								Wright Home & Studio

CODE DESCRIPTIONS FOR TYPOLOGICAL CHARACTERISTICS

Dwelling type

SFD, **Dup**lex (or flat), **Row**house or Townhouse, **Multi**-floor apartment building, **Con**verted **Ware**house
Any of above

Number of levels (of residential unit)

1,2,3,4, ...
Any #

Workspace floor level

1,2,3,4, ...
Top
Ground (in multi-floor housing, means entry level)
Any #

Exlusive room for work?

Yes
No

Relative size of workspace

Standard Bedroom size
Standard Public room (i.e.. den or living room) size
DP: double size of standard den or living room
GP: between 1/3 to 1/2 of size of home
Entire floor
Any

Footprint placement (in relation to public entry of residence)

Vin B: in vicinity of bedrooms
Vin P: in vicinity of public rooms (e.g. den, living room)
Front
Rear
Middle (room lies along neither front nor rear)
I: front to rear
Any: doesn't matter

Physically detached workspace from residential structure?

Yes
No

Workspace boundaries

Std: 50% or more are interior walls; rest are exterior walls
Ext: > 50% are exterior walls; rest are interior walls
Open: at least one side is open — no walls or partitions
Blurred: no boundary distinction between workspace and living space
Any

Interior entry type

Std door/way
Double door/way
Opening is > **double** doorway
None

Ceiling height of workspace

Same as rest of house
Higher than rest of residence

Floor level exclusively for workspace?

Yes
No

Different massing configurations of workspace and rest of residence?

Yes
No
DM - Doesn't matter

Different trim, fenestration pattern or construction materials used for exterior of workspace from rest of residence?

Yes
No
DM - Doesn't matter

An exterior entry exclusively for workspace?

Yes
No
DM - Doesn't matter

Number of interior entries to workspace

0, 1, 2, 3
N.A.

Isolated workspace (i.e. no interior entries to workspace)

Yes
No
DM - Doesn't matter

Thoroughfare workspace (i.e. must pass *through* workspace to get to another room in home — excludes private bath or storage room for workspace)

Yes
No
DM - Doesn't matter

Thoroughfare room as workspace entry (i.e. the only entry to workspace is from another room — not a corridor, stairwell, or foyer)

Yes
No
DM - Doesn't matter

Terminal room (i.e. interior entry off a passageway such as a hall, stairwell, foyer)

Yes
No
DM - Doesn't matter

Six.

DESCRIPTIONS OF HYBRID HOUSING

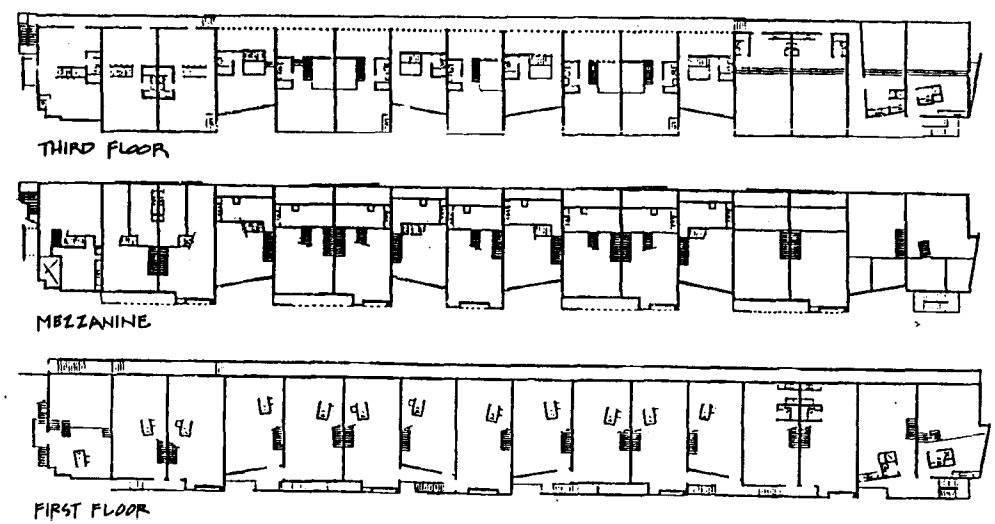
Descriptions of the 100 hybrid houses are organized in this chapter by the typology described in Chapter Five.

In addition, each hybrid house case was classified by: (1) whether it was designed as a renovation or original construction; and (2) type of occupation of resident(s). Classifications of each home by renovation/original construction, and by occupation type, are located in Appendices C and D respectively. Hybrid houses listed by both occupational type and relational plan type are also in Appendix D.

ADAPTABLE WORKSPACE

Several of the rooms and spaces in the residence are designed with no predesignated function, but are intended for use as either business or residential spaces, depending upon tenant's choice.

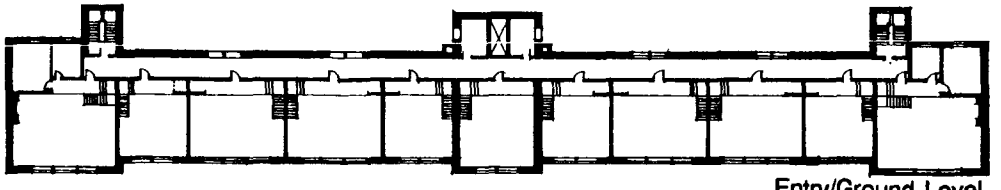
Electric Art Block, in Venice, California, is a 20-unit artists' loft building on a 50' x 360' abandoned streetcar easement. The building consists of five simple, three-story stucco blocks connected by angled walls of sheet metal and glass, behind which lies a variety of units. The external form and the internal structure of the project have been partially dictated by zoning laws, maximum floor areas and ceiling heights, and a plan for compact parking, resulting in underground parking in a garage below the building. Sixteen of the apartments have an entrance on the first floor and extend vertically to the second or third floor. The remaining four units function as efficiency apartments/studios. These are located together in the west corner of the third floor, and can be reached via internal staircases at the east and west ends of the building. (Architect: Koning Eizenberg)



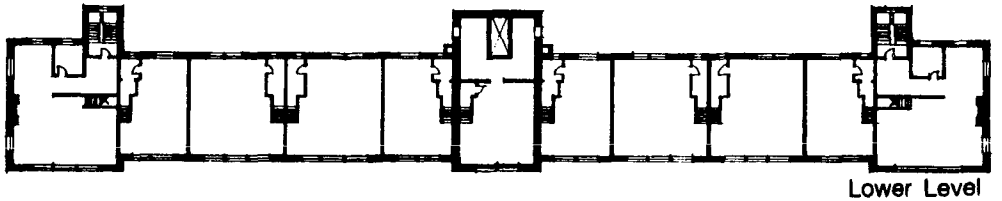
The **GoHomes**, located in Del Mar, California, are combined live/work spaces designed for maximum flexibility and affordability. The two-story structure contains four residential units, which share a common kitchen on the ground floor. Each unit has its own bathroom, a lower-level room, and an upper-level loft. Most units are less than 500 square feet. Each unit has two street entries: one for business use, the other for residential use. A newer generation of GoHomes are designed to function alternatively as six individual units with shared common spaces, two triples, or a single residence. This is accomplished by removable party walls. Because the units share a kitchen, the housing is allowable in single-family housing zone. (Architect: Ted Smith)

Gulf Shores Bungalow near Gulf Shores, Alabama, is a 1,100 square foot residence with three rooms designated as either bedrooms or offices. The front entrance and dining-kitchen area are on the lower level. The main bedroom, with an adjoining library, is on the upper level with a porch overlooking the water. The architect suggested that this bedroom could be turned into an office if desired. On the lower level are two rooms, one off the front entry foyer, the other off the living room and rear entry; both of these are designated as bedroom or office. (Architect: Melanie Taylor)

Emeryville Artist Cooperative in Emeryville, California, is a complex of former warehouse spaces, in an older industrial and housing area, that have been converted to a cooperative of artists' live/work spaces. The original building—built mainly in the 1940s—was previously a pump station; it now houses 12 living/working spaces. Since its establishment, the Emeryville Artists' Cooperative (EAC) has grown to almost 60 studios in three warehouses in a two block industrial area, and is home to more than 100 residents.



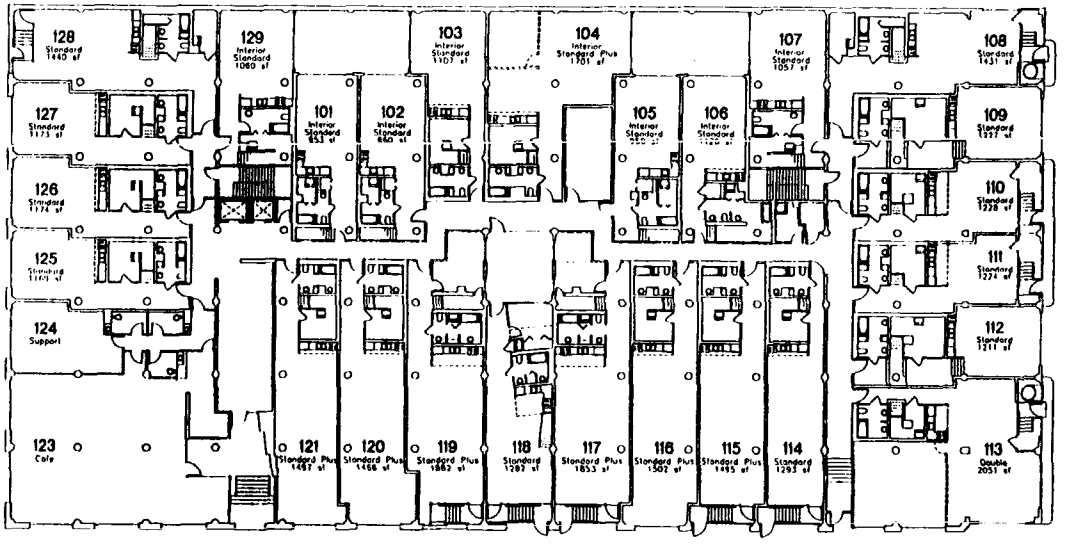
Entry/Ground Level



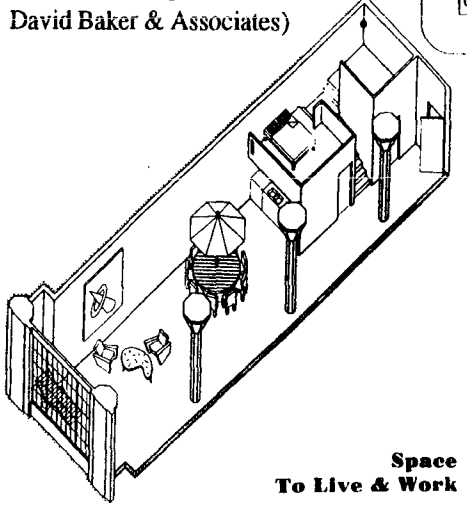
Lower Level

Starting in 1906, the Studios Trust hired, built, owned and managed the **Fenway Studios** in Baltimore for visual artists. The four-story building has a north-facing facade with large windows allowing maximum northern light for each studio. Although it has suffered over the years, in 1978 the Artists for the Preservation of the Fenway Studios managed to have the building declared a landmark on the National Register of Historic Places in 1980. The Fenway Studios Trust became Fenway Studios, Inc., and tenants became shareholders in a cooperative. By-laws of the cooperative permit studios to be resold only to visual artists. Of the 46 units, two-thirds are used as live/work, the others as working studios only. Ceilings are 16 feet high, and the north wall is almost entirely glass. Studio sizes range from 578 to 1,216 square feet. All units have two levels, each level with only large open space. (Architect: J. Harleson Parker & Douglas H. Thomas, original)

The Lofts: 601 Fourth Street, in San Francisco's commercial/industrial district south of Market Street, is a loft condominium project especially designed to accommodate combined live/work space. The 150,000 square foot industrial structure once housed a wine distributor and office space. It is now renovated to include 90 loft units, ranging from 950 to 2,400 square feet in size. The building contains three stories of live/work units, a penthouse suite, and subterranean garage space to accommodate 120 parking spaces. The condominiums have 16' ceilings on the first floor and 14' ceilings on the second and third floor; and the large industrial windows and concrete ceilings and internal columns were left intact. All lofts were left partially unfinished, so that residents work with an on-site design center to create their own personalized environments. (Architect: David Baker & Associates)



GROUND FLOOR PLAN



The Lofts: 355 Bryant Street, in San Francisco, is a former General Electric warehouse converted to house 44 lofts for combined live/work space. The units average 1,600 square feet. They feature large, arched windows, skylights, and light courts, and exposed timber ceilings and heavy timber columns. Load–bearing floors and an oversized elevator accommodate office equipment and artwork. (Architect: David Baker & Associates)

Pinetree Studios in Oakland, California, consists of six attached units, each 1750 square feet. The first floor includes a 750 square foot work space with half bath, laundry sink/hookup, and double exterior doors in both the front and back. The second floor includes a kitchen/dining area and a large open living space which also functions as live/work space. Above the kitchen/dining area is a 250 square foot mezzanine for a sleeping area and full bath. All areas are flooded with natural light coming from large windows, glass block and skylights. Residents of the units have the option to either occupy the entire unit or rent out the lower portion and live in the upper. (Architect: Thomas Dolan)

South Prescott Village, in Oakland, California, is an artists' studio complex consisting of eight live/work residences and eight studios with residential living space. The complex is occupied by painters, sculptors, photographers, and film makers. The newly–built wood frame project wraps around a common landscaped courtyard with garden and patio. The vaulted, raw wood beamed ceilings and welded structural steel connectors make for a semi-industrial feeling. Units vary in size from 600 to 2300 square feet. They are divided between units that combine live/work space, and those for which the studio space is nearby in the building. Each unit has its own direct entrance from outside. Apartments derive light from three sources: skylights—usually translucent to avoid "hot spots"; clear windows for light, view and ventilation, and gridded glass block for light, privacy, and security; and a north–facing clerestory for uniform light. Particular amenities for the artist-residents include oversized mailboxes, "art access" doors, and a generous electric supply to each unit. (Architect: Thomas Dolan; Builder, developer: Bruce Beasley)

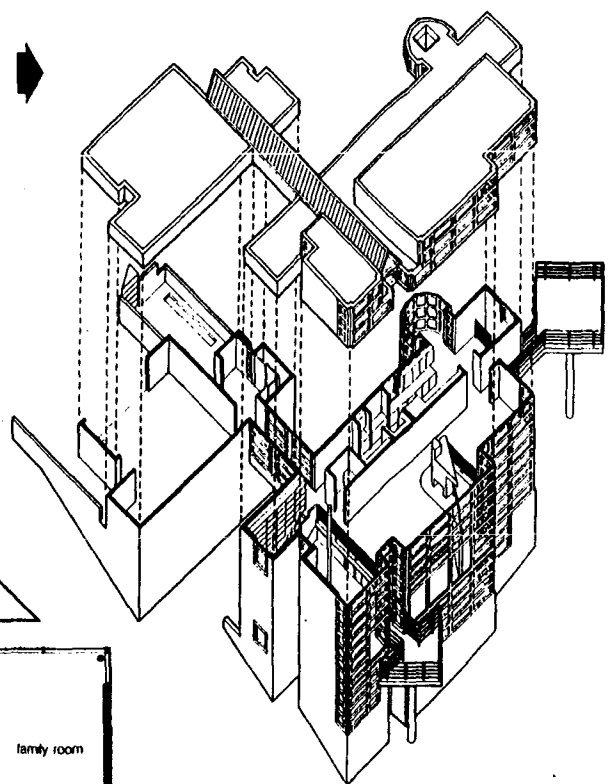
(see photograph at "Integrated Workspace")

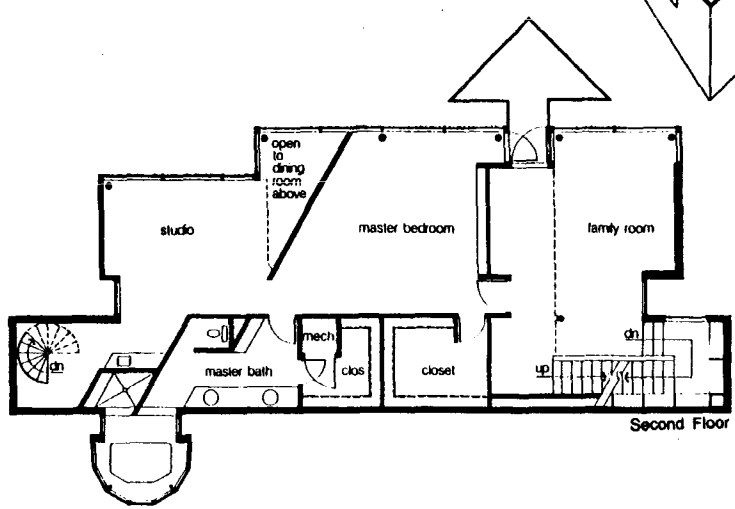
BEDROOM REPLACEMENT

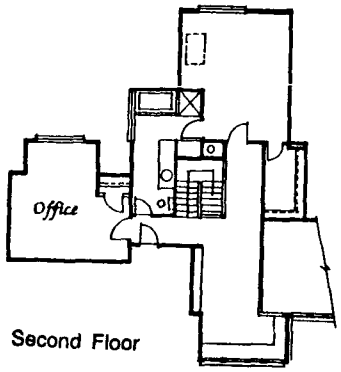
Workspace is an indistinguishable room in the home, equivalent in size and location to bedrooms of house. Entry is from a corridor or foyer.

M Loft, in Manhattan, New York, is a 19th century loft conversion that multi-functions as a home, office, and art display space. One of the owners works as an agent for artists and photographers, and changes the work on display in the living area for business parties given at home. A three-foot-thick wall of aluminum cabinets is used to separate the apartment's private and public areas; this system can be disassembled and moved with the clients to another household. The home office is located between the dining room/kitchen (adjacent to the living area) and a bedroom. It is lined with the cabinet display wall on one side and windows along the other. The office is also connected through a door and hallway to the more private master bedroom suite on the other side of the cabinet wall. (Architects: Kolatan/MacDonald Studio)

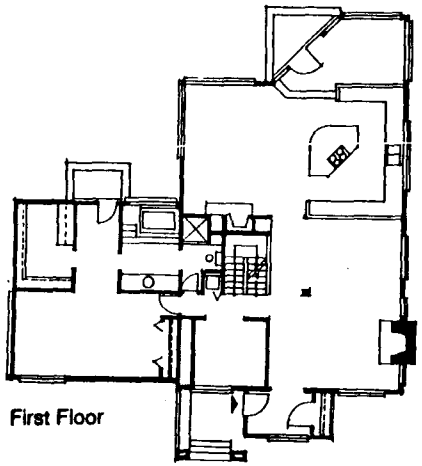
Nestled on a tree covered slope in the Detroit suburb of Franklin, the **Neumann House** accommodates a family of five and an artist/sculptor studio. The house consists of two freestanding boxes connected by an enclosed bridge. The southern "box" includes the garage and entry foyer. The thin, rectangular northern "box" consists of two segments: one includes the kitchen, breakfast room, laundry room, bathrooms and stairs, while the other comprises the living and dining rooms on the top floor, family room, master bedroom and studio on the second floor, and the children's bedrooms on the first. The studio is entered via the master bedroom or from a circular stair which connects it to the kitchen. (Architect: Kenneth Neumann)







Second Floor



First Floor

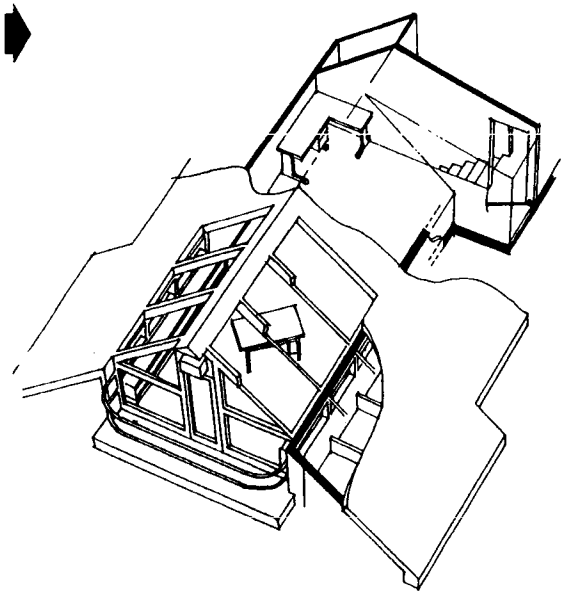
Portland Remodeled House only has the basement, foundation, floor framing and a few doors from the original bungalow. In its place is a 3400 square foot house on a 100x100 foot lot. The main level includes the kitchen, family room, combined dining/living room space, study, and a sun room, all of which follow the original foundation, and a master bedroom and bath in an extension. A loft (serving as a library), second bedroom, bath and office are located on the second floor. The bathroom here serves both the bedroom and office. (Architect: John Hasenberg & Mitchell Gilbert; Builder: Rob Hehlen)

Also see:
Tesuque House (in "Dual Offices")
Wurman Loft (in "Dual Offices")

CONVERTED ATTIC

Workspace is on the top floor, replacing attic space. It may be the size of one room — with the rest of the attic space being open storage — or it may extend across the entire attic floor. It is not this type if the workspace is only one room among other lived-in spaces/rooms in the attic.

McLaughlin House, in Arlington, Virginia, includes a two-room graphic design office on the third floor. Part of the third, "attic" floor had formerly been reclaimed and converted to a small bedroom, with a door leading out to a rooftop deck. In the most recent renovation, the former bedroom was converted to an office for the business, and the rooftop deck was enclosed with stock windows to create a sunny studio for design. The thermal windows in this space create a "greenhouse effect," an advantage in the winter (the owner has not needed to use the electric baseboard heat even in the winter). However, to provide necessary cooling in summer, an air conditioner was installed over a doorway leading out to a small balcony. As an additional concession to the sun, pull-up window shades were installed on the south side for use when the sun gets too bright. Windows were also placed in the studio knee walls; on the other side of the glass, there are openings in the floor so that light from the studio is shared with the bedroom below. In the business end of the office, space under the eaves houses a long narrow closet used for storage, filing cabinets, and the copy machine. (Architect: Paul Childs)



Young House, in Connecticut, contains a third story, 850 square-foot office shared by its two owners, a psychologist and a psychiatrist. The entire attic was converted for the office, which includes a conversation/consultation area, two computer stations, supply and storage closets (including a separate, large, unfinished storage room), and table and shelf space for work papers. Horizontal filing cabinets serve as the base for long, oak plywood tables. To open the space visually, the flat ceiling and old 2x4 collar ties were removed. The new design features a cathedral ceiling punctuated by skylights and five ganged roof windows, as well as additional windows along the west-facing wall. New collar ties (fewer and higher than the originals) were added, giving the office an additional full foot of height under the skylights. (Architect: Duo Dickinson)

Also see:
Longhouse (in "Office Atelier")
Simpson and Stevens House (in "Dual Offices")

CONVERTED GARAGE

The workspace includes *all* of the space that was formerly the garage. Includes both attached and detached garage structures.

Langford House, in Albuquerque, New Mexico, is a former attached garage that was remodeled into an architectural office. The 340 square foot space contains two drafting tables, a clerical area, and room for flat and vertical file storage and for display. The built-in workstations, tables, and shelves were constructed of ferrocement, which was also used to construct the hemispherical walls that define the office inside the garage structure. Light is admitted into the space through three acrylic skylights in light wells (also of ferrocement) on the south side of the space. These skylights can be covered with translucent shades during the summer to maintain a comfortable temperature. The office is reached directly from the outside through the southern business entrance, and through a second entrance that connects the office to the home on the west. (Architect: Barry Langford)

Also see:
Kelly and Bellman House (in "Dual Offices")

DOGTROT

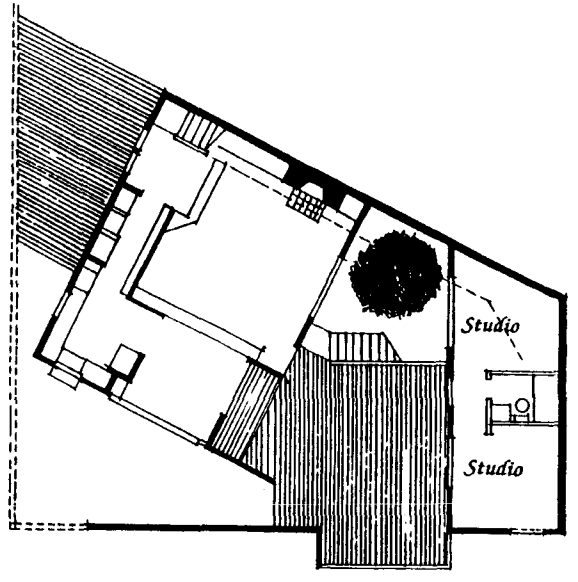
The two areas for business and residence are on either side of a central foyer in which the public entry is located.

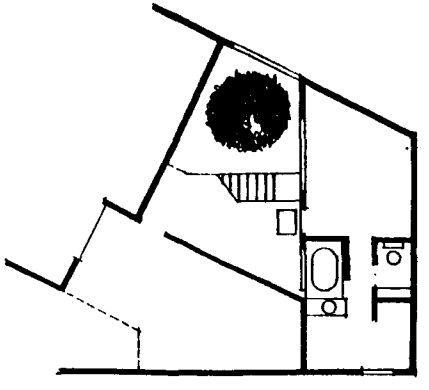
Baltimore's **Artist Housing Cooperative** is located in a residential/commercial area north of historic Fells Point and east of downtown. The three-story rowhouses were a $1.25 million rehabilitation project financed with Community Development Block Grant funds, a low-interest loan from the U.S. Department of Housing and Urban Development and other federal funding. Resident artists finished the interiors of their units. The cooperative consists of 32 units, ranging from 609 to 1055 square feet. The first floor storefronts were also rehabilitated by potters and other crafters; the living units are on all floors.

There are a mixture of floor plans among the units. *One type (modified Dogtrot — connected by an occupied "corridor") has the business and residential areas of the unit connected by a narrow dining/kitchen space corridor.* Another type (Shotgun) also has two tangential rectangular spaces — one for business, the other for residence — but these are connected by an interior stairway. Both of the spaces have exterior entries. A third type (Reverse Shotgun), located on the ground floor, has a square room (storefront) in the front, connected by a short hallway to a very long, rectangular space in the rear. Two of these units are handicapped accessible. A fourth floor plan type (Integrated) consists of one large interior space, with a separate enclosed bath.

Bruder House in New River, Arizona, is the home/work space of an archaeologist and an architect. The home is situated on a light grade of undisturbed desert. Built in 1975, the home is bisected by a north-south axial breezeway. Extending along the north side is a deck from which one enters either the living space (on the east side of the breezeway) or the studio (on the west side) through glass doors. The studio, originally used as an architecture studio, is now the office of the archaeologist. (Architect: William Bruder)

House for a Musician in San Diego, California, contains studio and practice rooms for the musician–owners, and has been designed to serve as both a residence/work space and as an auditorium for year–round chamber music concerts. The house takes the form of two stucco boxes separated by a deck and a small garden. The studio and practice room (separated by a bathroom) constitute the entry floor of the smaller of the two boxes, and can be reached directly from the outdoors across the deck. The master bedroom and bath are situated below the studio/practice space. The dining room/living room, outdoor deck and balcony were designed to accommodate concerts by incorporating acoustic requirements and needs for stage and seating space. (Architect: Rob Wellington Quigley)



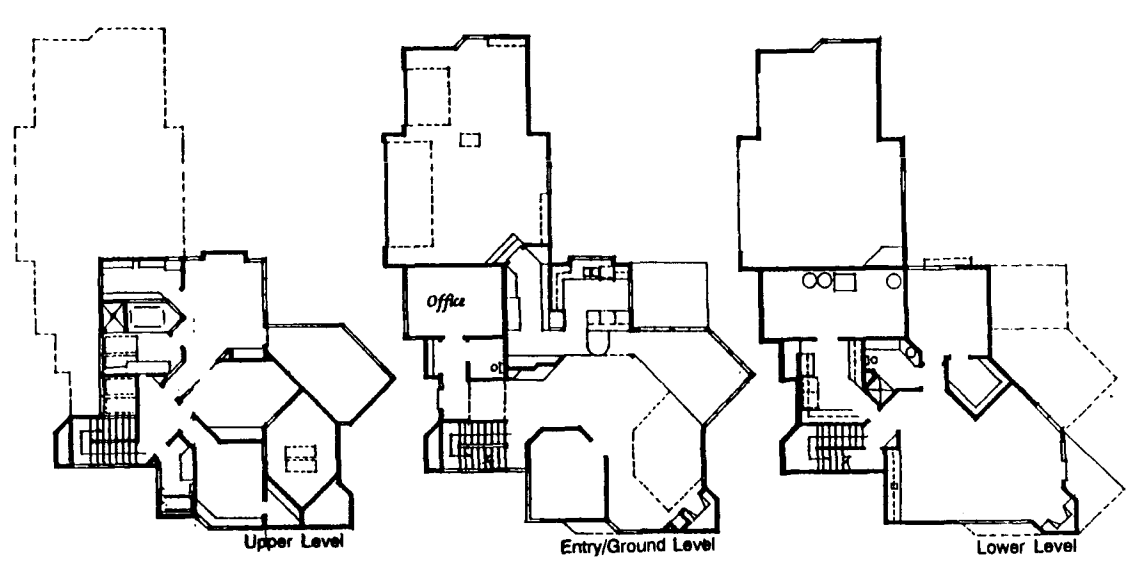


Private Studio, in Venice, California, is a private apartment with office and storage space, located on a triangular parking lot in a major traffic intersection. The building is divided into two volumes: a storage building linked by a second-story lap pool and sun deck to a studio apartment with work space. To preserve privacy, light is filtered into the studio through skylights and translucent glass. The only view windows are located on the second level facing the lap pool. (Architect: William Adams Architects)

FOYER APPENDAGE

Workspace is directly off lobby or foyer of street entry of home. Workspace is approximately the size of the bedrooms. The massing of the workspace is indistinguishable from the massing of the rest of the home.

The **American Family Home '91**, sponsored by *Practical Homeowner* magazine and the American Wood Council, was built with two major factors in mind: garden and adaptability to meet the needs of changing family requirements of the 1990s. One of the demographic trends driving the design was the large number of people working at home — hence an office space was provided. The 2400 square foot, single family detached home has 3 bedrooms, 2-1/2 baths, a family room, and a lower level recreation room, utility and guest bedroom, as well as an office and adjacent bath off the front entry foyer. The open plan living/kitchen/dining/family room space contrasts with the distinctly isolated office space, all on the main level. (Architect: Lloyd Jafvert; Builder: Bob McDonald)



Elliott House, in Coeur d'Alene, Idaho, houses two adults, each with a home-based business, and three teenagers. The 2,000 square foot home was based on an American Plywood Association stock plan and redesigned to meet the family's needs. The first floor office is situated directly off the front entry. Proceeding down a short hall one encounters the great room and kitchen. The lower level contains three bedrooms for the teenage children, and a rec room. This level has its own entrance via an outdoor stairway, and is plumbed and wired so that it could be a separate apartment after the teenagers leave home. The upper level contains the master bedroom and a sewing/workroom. (Designer: Art Elliott and an American Plywood Association stock plan)

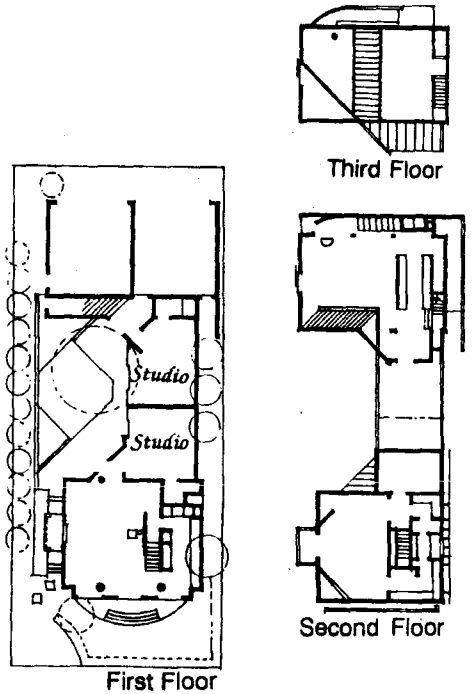
Gulf Shores Bungalow near Gulf Shores, Alabama, is a 1,100 square foot residence with three rooms designated as either bedrooms or offices. The front entrance and dining-kitchen area are on the lower level. The main bedroom, with an adjoining library, is on the upper level with a porch overlooking the water. The architect suggested that this bedroom could be turned into an office if desired. On the lower level are two rooms, one off the front entry foyer, the other off the living room and rear entry; both of these are designated as bedroom or office. (Architect: Melanie Taylor)

Also see:
Caplin House (in "Dual Offices")

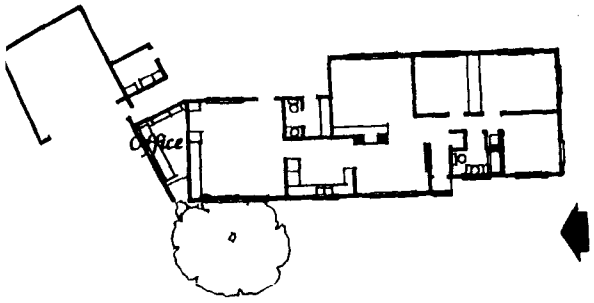
GRAFTED WORKSPACE

The workspace massing is distinct from the rest of the structure and appends the residence on the ground floor. Workspace can have a separate exterior entry.

California Avenue Duplex, in Santa Monica, California, was the first development effort of architectural team Hank Koning and Julie Eizenberg. The two residential units share garden and private outdoor space, and are connected by an intermediate "orangery" that contains separate work space for each unit on the ground floor, and a staggered sun deck above. In the front unit, occupied by a behavioral therapist, the workspace is accessible directly from the outdoor courtyard, and is located adjacent to the living/dining room and to the first-floor bathroom. It shares a wall with the studio of the second unit. In the rear unit (the architects' own), the studio can also be reached directly from the outdoor courtyard. The studio and a bathroom are the only spaces on the first floor in this unit; the studio is directly linked to the staircase leading to the rest of the house. Both workspaces have views to the outdoor courtyard and garden through glass doors on the west, and also receive sunlight from two windows each on the east side. (Architects: Koning and Eizenberg)



Case Study House #10, in Pasadena, California, was the former residence of architects Kemper Nomland and Kemper Nomland, Jr. and their families. It was built between 1945–1947. The house is built on a sloped site, allowing direct entrance from the third floor in the front, as well as from the first floor in the rear of the house. The first and second floors accommodate a gallery and living spaces for the family and guests, with a studio and a garage situated on the uppermost floor, flanking the main entrance. (Architect: Kemper Nomland Sr. and Kemper Nomland Jr.)



Rosen House, in the San Fernando Valley of southern California, is a home and office used for the owner's business. The triangular, 100 square foot office addition fits between the existing house and garage, and was designed to include space for a computer, printer, desk, catalogs, books, and office accessories. The office repeats the roof lines of the house and garage, and is twelve feet high at its gabled peak. The walls are hung with gypsum boards, the ceiling covered with tongue-and-groove pine boards, and the floor covered with carpet tiles. There is no separate entrance to the office from outside, but it is accessible from the house through the den, which has a direct entrance in the backyard. The house's insulated exterior wall buffers the office from house noises. In addition, because the office is well-insulated with several western-facing windows, there was no need for heating. (Architects: Koning Eizenberg)

Also see:
Millville Courtyard Addition (in "Office Atelier")
Simpson & Stevens House (in "Dual Offices")

INTEGRATED WORKSPACE

The workspace is not a separate room but shares space with other daily residential functions (e.g. combined living room/studio; combined entertainment room/ workroom). In essence, there are no fixed boundaries (i.e. walls, partitions, floor level changes) surrounding the workspace from other residential functions.

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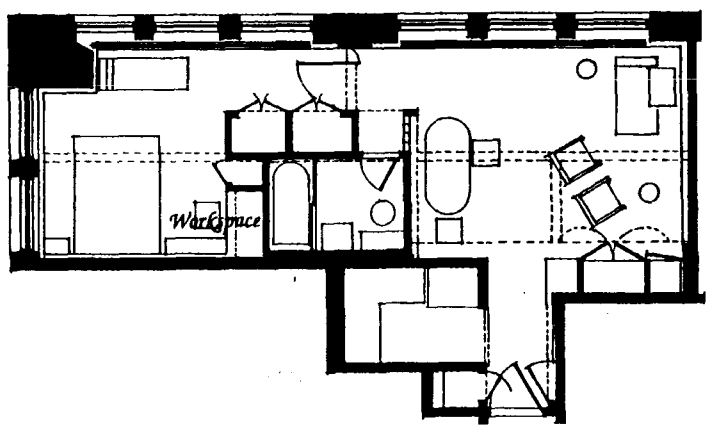
(See elevation at "Dogtrot")

Electric Art Block, in Venice, California, is a 20–unit artists' loft building on a 50' x 360' abandoned streetcar easement. The building consists of five simple, three–story stucco blocks connected by angled walls of sheet metal and glass, behind which lies a variety of units. The external form and the internal structure of the project have been partially dictated by zoning laws, maximum floor areas and ceiling heights, and a plan for compact parking, resulting in underground parking in garage below the building. Sixteen of the apartments have an entrance on the first floor and extend vertically to the second or third floor. The remaining four units function as efficiency apartments/studios. These are located together in the west corner of the third floor, and can be reached via internal staircases at the east and west ends of the building. (Architect: Koning Eizenberg)

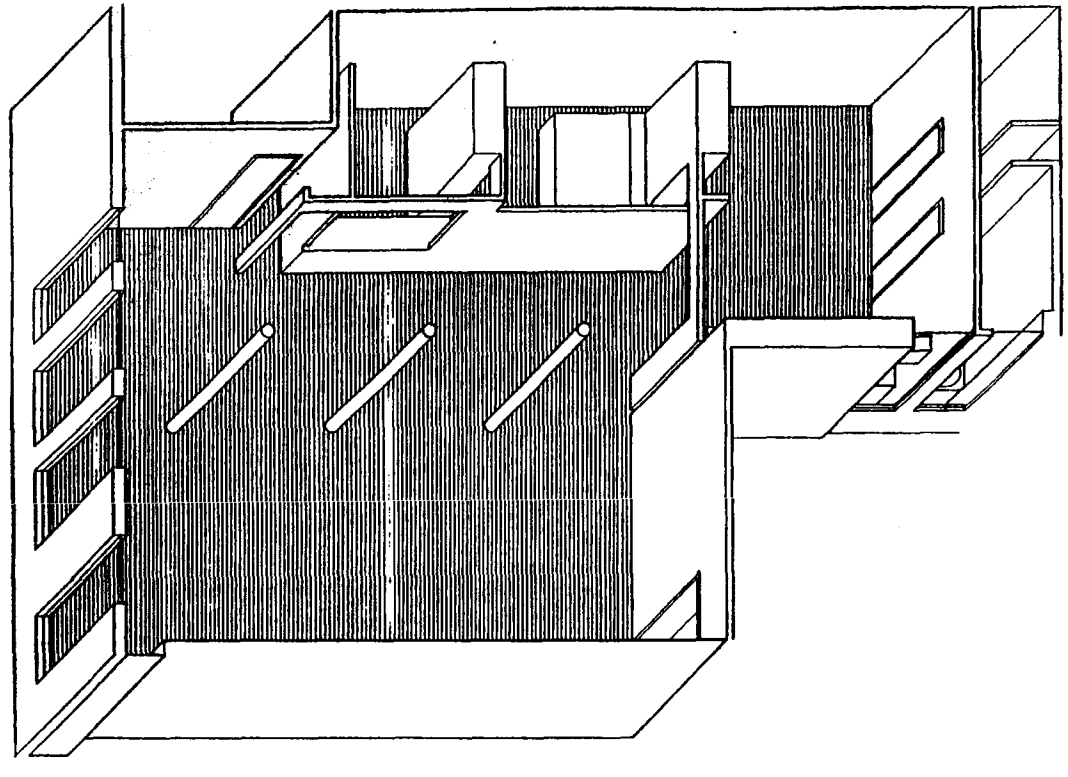
(See plan at "Adaptable")

Emeryville Artists Cooperative in Emeryville, California, is a complex of former warehouse spaces in an older industrial and housing area, that have been converted to a cooperative of artists' live/work spaces. The original building—built mainly in the 1940s—was previously a pump station; it now houses 12 living/working spaces. Since its establishment, the Emeryville Artists' Cooperative (EAC) has grown to almost 60 studios in three warehouses in a two block industrial area, and is home to more than 100 residents.

Greenwich Village Loft is a 650 square-foot loft in a former industrial structure that serves as home and office to its computer programmer–owner. A built–in workspace is situated in the bedroom, where it is reached by passing through the entry next to the kitchen, through the front room, and past the dressing area and bathroom. The corner workspace contains shelves, computer equipment, a desk, and an adjacent closet. (Architect: Michael Rubin; Builder: Frank Wisnieski of Materials Design Workshop)



Negroponte Loft, in the So–Ho district of New York City, is a loft that houses both a painting studio and living quarters. Upon entering, one steps directly into the combined studio/living area. A long wall running parallel to the entrance wall isolates the sleeping area from the studio space; the wall does not reach to the ceiling, and is pierced in two places by window–like openings. Columns are used to mark other spatial "boundaries." Only the bathroom and an adjacent dressing area beyond the kitchen are completely enclosed. The studio area receives light from the many windows that line its outside–facing wall. (Architect: Smith–Miller & Hawkinson, Architects)

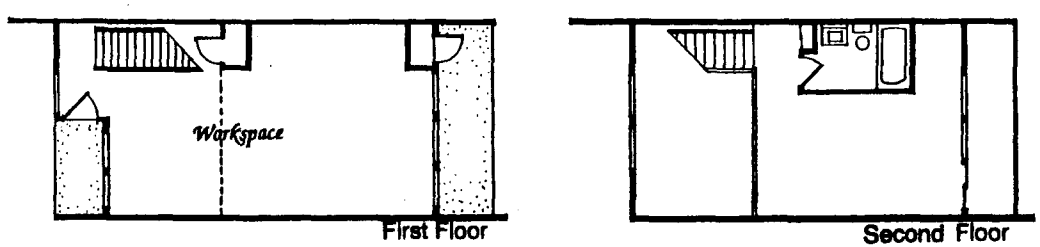


Hassinger House, located on Block Island, Rhode Island, is vacation home for the architect-owner and his family. The cedar-shingle-clad, white-trimmed exterior is faithful to the island's vernacular. The one-and-a-half story house has a T-shaped plan, with an observation tower at the base of the T. The first floor contains a living room/dining room on the west leg of the plan, and family room/studio on the east, with two guest bedrooms in the south leg of the T plan. In the intersection lies the kitchen and staircase. Three bedrooms are on the upper floor; a ladder leads to the tower. The living/dining area is wrapped with exterior decks and the exposed timber construction provides a rustic, interior background. (Architect: Herman Hassinger)

Pinetree Studios in Oakland, California, consists of six attached units, each 1750 square feet. The first floor includes a 750 square foot work space with half bath, laundry sink/hookup, and double exterior doors in both the front and back. The second floor includes a kitchen/dining area and a large open living space which also functions as live/work space. Above the kitchen/dining area is a 250 square foot mezzanine for a sleeping area and full bath. All areas are flooded with natural light coming from large windows, glass block and skylights. Residents of the units have the option to either occupy the entire unit or rent out the lower portion and live in the upper. (Architect: Thomas Dolan)

Project Artaud in San Francisco was a 3-story abandoned factory building, periodically occupied by street gangs and artists. Today it is one of the country's best known artists' housing projects, originally financed from an inheritance, a fire insurance settlement, a bank mortgage and a $300,000 building improvement loan from the city's Mission Housing Agency. Artaud's artist-residents — between 70 and 80 of them — are members of a nonprofit corporation that is the property owner; rent is paid as monthly dues. Units range in size from 400 to 2500 square feet, each containing large open-space living/work areas. Some units have open lofts built above the ground space. Theater Artaud, which leases space, seats 300 in its 250' floor length, 45' ceiling, open, flexible space. The theater provides low-cost performance space for local and touring companies.

In Santa Cruz, California, **Sash Mill** is a restored window-sash/barrel-berrycrate plant, renovated as a complex for 16 retail, professional and artisan's live/work spaces. Each 864 square-foot unit has a large open live/work/kitchen space occupying the entire floor and partially open to a 17' ceiling. The second floor loft houses a bedroom, bath and sundeck. Each unit is sound-proofed and includes in-wall conduit systems for computer and multiphone-set hook-ups. In front of each unit is client parking slots and room for business signs. (Architect: Jack Reineck; Builder/Contractor: Leland & Marion Zeidler)



York Street Studios, in San Francisco, is an industrial building renovated into apartments for artists who want to work and live in the same place. For artists working on large scale projects, the building includes special features to accommodate their work, such as high ceilings, 12' wide corridors, large capacity freight elevators, oversized interior doors, and steel sash industrial windows. Individual apartments vary in size (from 800 to 1400 square-feet), but each includes a bath, custom-built kitchen, separate sleeping platform, large living/working space, and extra soundproofing in the walls.

South Prescott Village, in Oakland, California, is an artists' studio complex consisting of eight live/work residences, each with an accessory workspace. The complex is occupied by painters, sculptors, photographers, and film makers. The newly–built wood frame project wraps around a common landscaped courtyard with garden and patio. The vaulted, raw–wood beamed ceilings and welded structural steel connectors make for a semi-industrial feeling. Units vary in size from 600 to 2300 square feet. They are divided between units that combine live/work space, and those for which the studio space is nearby in the building. Each unit has its own direct entrance from outside. Apartments derive light from three sources: skylights—usually translucent to avoid "hot spots"; clear windows for light, view and ventilation, and gridded glass block for light, privacy, and security; and a north–facing clerestory for uniform light. Particular amenities for the artist residents include oversized mailboxes and "art access" doors, and a generous electric supply to each unit. (Architect: Thomas Dolan; Builder, developer: Bruce Beasley)

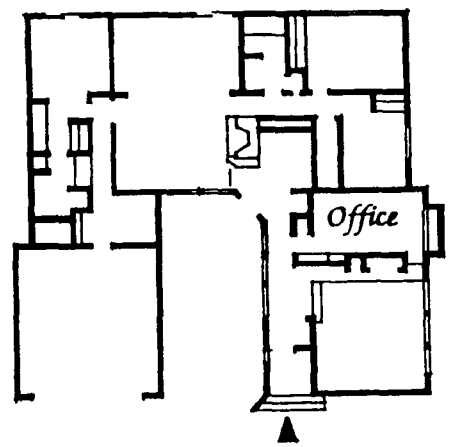
Also see:
Downtown Design (in "Office Atelier")
Studio Prototype House (in "Dual Offices")

OFFICE DEN

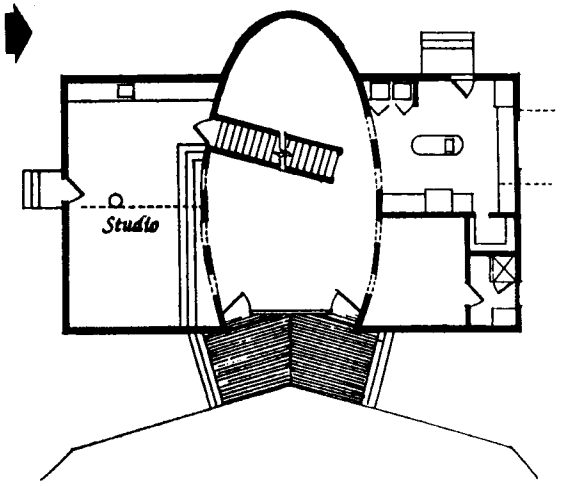
Workspace is an indistinguishable room in the home, usually slightly larger in size than the bedrooms. It is located (and entered) away from the bedroom zone of the home and closer to more "public" residential rooms, such as the living room, kitchen, and public entry. It may be entered through a corridor or another room in the interior; it does not have an exterior entry. Its location is an integral part of the plan, not offset in the residential massing in a significant way.

Artist's Studio, in Los Angeles, California, is an 850 square foot printing studio and home symbolically situated on a site between industrial buildings on one side and a neighborhood on the other. The studio occupies nearly one half of the ground floor, accommodating a printing press, storage bins for type, and workbenches, with the bathroom double-functioning as a darkroom. A 6'x7" sleeping loft above the entry replaces a conventional bedroom. Aside from the central loft stairway, interior walls and partitions are minimized, allowing the workspace to flow freely around the corner into the living/dining area. An overhead skylight and two large windows—in addition to a second story window and skylight in the loft—provide ample light for the workspace. (Architect: Moore Ruble Yudell)

Baldwin House Addition is a 1950s rambler-style home renovated to create space for a new living room and an office for the interior designer-owner. The office is reached from the front entry via a hallway that passes first along the living room, and leads past the office to the existing library. The office holds a drafting table-desk and a seating niche for client consultations. Stock bookshelves bolted to the wall provide storage, as do shelves behind louvered doors. (Architect: Doug Wilson)

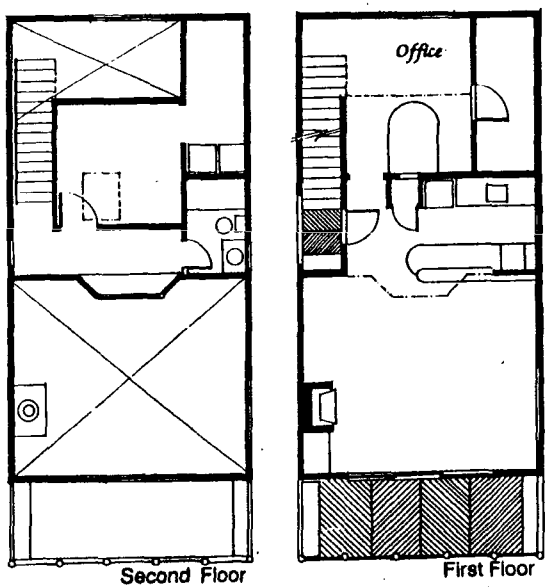


Bennett House, of the Outlook Farms development near New Paltz, New York, utilizes barn-like imagery—such as a silo-like form—and abstract geometry in its provision of both residential and studio space. The artist's studio is located on the first floor along the entire west side of the home, and can be entered directly from the outside through the front door. Adjacent to the studio is a sunken living room, which is connected by three steps that run almost its entire length. The wall separating the studio and living room is punctuated by several openings. The studio receives sunlight from three small windows along the south wall and one along the west. A stairway at the northeast end of the studio leads to the upper floor, where a print storage area and library is housed. (Architect: Office of Rural Architecture, Matthew Bialecki, David Murray)



Crowell House, on Long Island, New York, is a small home designed for writer and composer Joan Crowell by her architect-son Mark Simon. The home includes a music studio, which occupies most of the first floor, and a second small workspace located at the top of an octagonal tower. The music studio is entered directly from the outdoor deck/front porch, and is situated adjacent to a basement stairway that separates the studio from the bathroom and kitchen/dining area. The studio receives light from southern-facing windows, as well as from three overhead skylights. A second set of stairs lead from the studio to the octagonal belvedere, which is the only room on the second floor (a bedroom is located within the tower at a mezzanine level). This small study is surrounded by oversized windows that afford considerable sunlight and a view in every direction. For resale purposes, the home was designed to include typical living spaces in addition to workspaces; however, it is currently being used solely for work purposes, as the owners have a second "residential" home on the site.] (Architect: Mark Simon)

Dickinson House in Madison, Connecticut, is a single–family detached house designed by the homeowner, architect Duo Dickinson. It includes a dual–career office for the architect and his wife, a law student. Positioned on a hill, the small, two–story house is cantilevered out over two bearing walls that lift it to a height of approximately 15 feet. The ground floor office, with adjacent bathroom and storage area, is reached via a small foyer connecting it to the living room, kitchen, and entry. A sleeping loft on the second floor opens above the office. To get to the stairs leading to the upstairs bedroom, one must go through the office. (Architect: Duo Dickinson)

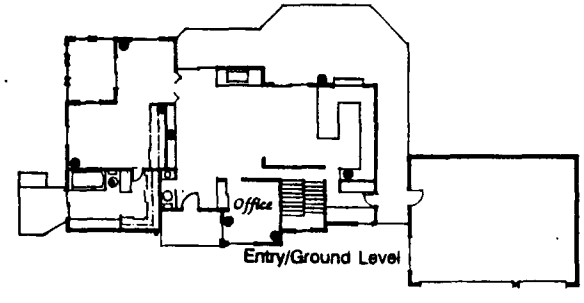


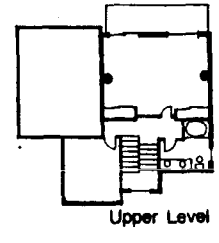
Lipschultz/Jones Apartment, in New York City, is a loft formed from two existing one–room apartments in a renovated 19th century cast–iron building. The two story home also contains a guest room/office for its financial trader owners, situated on the ground floor below the master bedroom suite. The office is located near the entrance of the loft, and is reached via a hallway passing alongside the kitchen, from which the office is separated by transparent, etched–glass jalousie blinds. The office also shares an internal wall with the adjacent two story living/dining room. The office was designed so that the computer terminal would be visible to its owners from all parts of the home at all times. (Architects: Frank Lupo and Daniel Rowen)

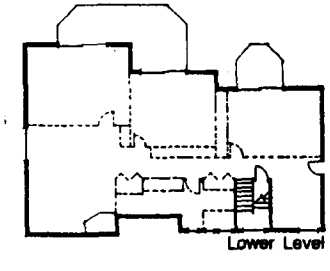
Penney House contains the studio of architect Thompson E. Penney. The owner-architect, in addressing the context of the historic Charleston neighborhood, incorporated physical and philosophical characteristics of the eighteenth and nineteenth century Charleston house, interpreted in a late 20th century townhouse. The urban lot on which the house is sited in elongated to the street. However, the 16' wide, 82' house occupies less than 25% of the lot area. The long form is structurally and functionally subdivided into four bays and has a semi-detached stair distinct from the south face in the 8' wide sub-bay. On the first floor, one bay on the west wide contains the studio which overlooks the entry deck and steps. The adjacent bay contains the kitchen. The next bay contains the dining room, and the living room occupies the final, east-side bay. On the second floor lies the master bedroom (over the studio), two baths, and two bedrooms for the children. One can enter the studio from either a corridor connecting entry, dining room/living room spaces, and studio, or directly from the kitchen. On both floors, a clear major axis corridor runs the length of the residence on the south side. (Architect: Thompson E. Penney)

Eaglecrest (Squaw Peak Model), in Foresthill, California, is a residential community that was intended to attract home-based workers from the Santa Clara (Silicon Valley), and Sacramento areas. The architect/developer planned for 360 homes, all of which were to include a home office and sophisticated telecommunication systems. For example, 12 main phone lines were to be run into each home, which were each to include a Macintosh computer in the kitchen and approximately 10 ports for voice, data, and video communications. The possibility of establishing an electronic community bulletin board for residents was also explored.

Four types of homes were originally designed for Eaglecrest; only two types have been actually constructed. *The Squaw Peak model has 1625 square feet and includes a "teleport" room off the great room/kitchen. On the ground floor is the master suite which could be converted to an accessory apartment. The children's suite is on the second floor.* With 1225 square feet, the Rubicon model has the teleport room located on the second floor. Approximately 300 square feet, it is the only room on that floor. To date, a total of four residences have been built. The developer and a local planning official believe that the prospective clients did not buy into the community primarily because of the isolated location of Foresthill. (Developer: Josh L. Wilson, Jr.)





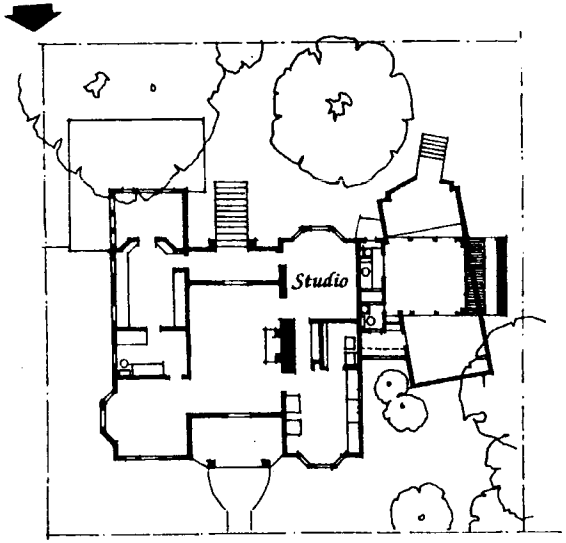


Tagliarino House was remodeled to incorporate the public relations business, with a staff of three, of the owner Peggy Tagliarino. Originally in a one-bedroom apartment in New York City, the dining room was converted into the office which is ringed with built-in desktops so that each staff member faces a different direction. The office is on a slightly raised level from the rest of the apartment, and is surrounded by partial walls which do not quite reach the ceiling. From the entry one passes by the kitchen (where staff meetings are held at the kitchen counter) and bathroom to reach the office. The entry to the office is off a corridor which continues to the living/dining room and bedroom. (Architect: Peter Maase)

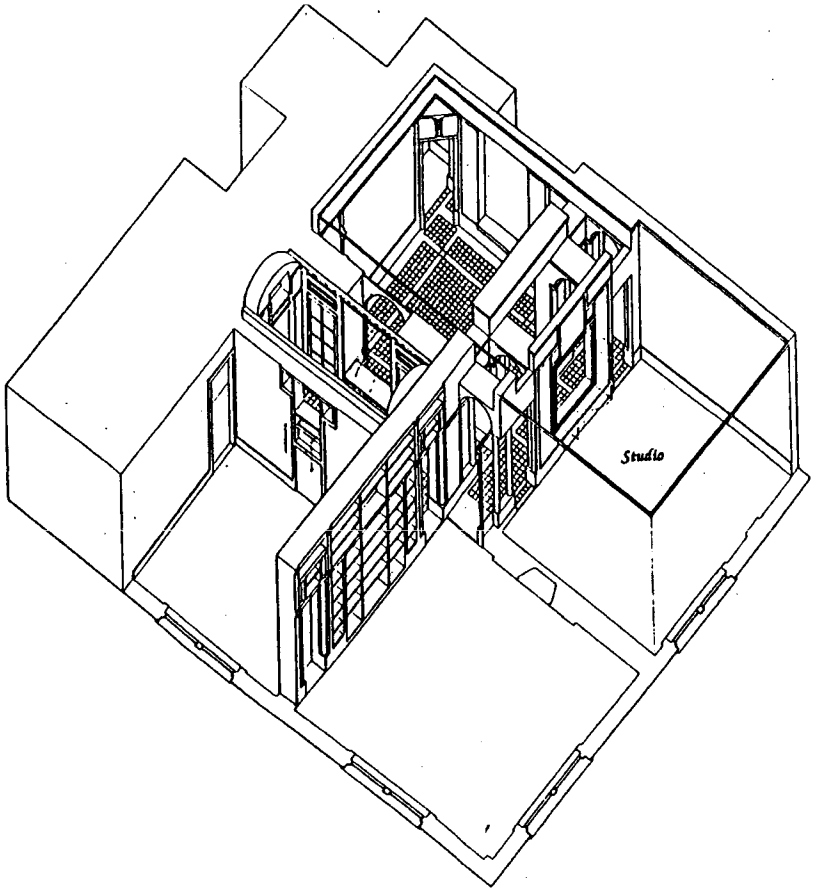
Working Woman's Dream House, in Voorhees, New Jersey, is a model home designed specifically to meet the needs of working women and of two-career families. The house features four bedrooms, a larger kitchen to allow more people to participate in meal preparation, and a secluded ground floor study to accommodate the weekend and evening overflow of the woman's professional work. The 13'x11" foot study includes a cathedral ceiling. It is situated off the living room at the front of the house, and can be reached by passing from the front entrance through the foyer and the living room. Home buyers also have the option of converting one of the second floor bedrooms to an additional office if desired. (Architect: Sullivan Associates; Builder: Scarborough Corporation)

Also see:
Doubleday Loft (in "Dual Offices")
Norton House (in "Dual Offices")

Given–Dennis Duplex, in Santa Monica, California, is a remodeled H–plan bungalow (now a duplex) that also houses the owners' architectural studio. The studio is located in the rear of the house, where its bay window looks south onto the rear yard. It can be reached from the foyer inside the main entrance. The studio is attached to the central living room and the hallway leading to the kitchen; it also abuts the new rental unit addition. (Architect: Koning Eizenberg)



Peterson-Littenberg Apartment, in Manhattan, New York, is a remodeled apartment and architecture office in an historic building of cooperative apartments. The apartment references many of the architects' favorite historic styles and architects. The former doctor's offices have been divided into public and private quarters, with the private rooms completely hidden from more public spaces. The studio receives natural light from a south-facing window. Inside is a two-sided desk/drafting table used by both architects. The studio is connected by a shuttered window and two doorways to the adjacent gallery and the dining room, which double-functions as a conference area. (Architects: Steven K. Peterson and Barbara Littenberg)



OFFICE TREEHOUSE

The workspace is on the uppermost story — it is the only room on that story — which overlooks the rest of the house and/or the outside. The massing of the uppermost story generally differs (e.g. is smaller) from massing of the other floor(s).

Completely enclosed. Workspace is enclosed entirely by walls.

Partially open. Workspace has at least one open side which overlooks interior room(s) of residence. This can be characterized as a mezzanine loft also.

Eaglecrest (Rubicon Model), in Foresthill, California, is a residential community that was intended to attract home–based workers from the Santa Clara (Silicon Valley), and Sacramento areas. The architect/developer planned for 360 homes, all of which were to include a home office and sophisticated telecommunication systems. For example, 12 main phone lines were to be run into each home, which were each to include a Macintosh computer in the kitchen and approximately 10 ports for voice, data, and video communications. The possibility of establishing an electronic community bulletin board for residents was also explored.

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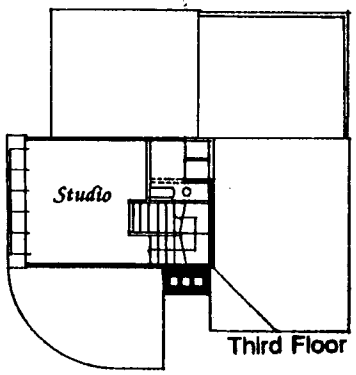
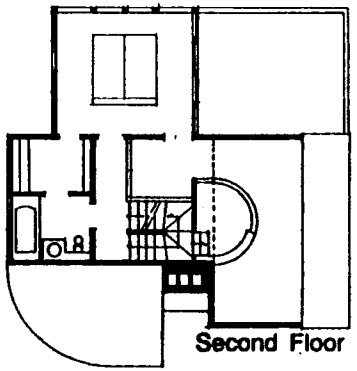
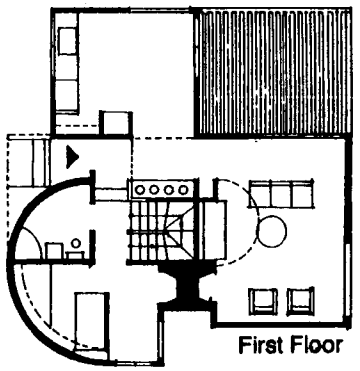
Gulf Shores Bungalow near Gulf Shores, Alabama, is a 1,100 square foot residence with three rooms designated as either bedrooms or offices. The front entrance and dining-kitchen area are on the lower level. The main bedroom, with an adjoining library, is on the upper level with a porch overlooking the water. The architect suggested that this bedroom could be turned into an office if desired. On the lower level are two rooms, one off the front entry foyer, the other off the living room and rear entry; both of these are designated as bedroom or office. (Architect: Melanie Taylor)

Hudson River House, in Rockland County, New York, was designed in the style of Frank Lloyd Wright to accommodate a residence and office on the bank of the Hudson River. The office is located on the third floor (ground level at one point of the sloping site) in an existing Cape Cod cottage that was incorporated into the home. The original gabled roof of the cottage was removed and replaced with a horizontal roof. A bathroom is located adjacent to the office on this level. Beneath the office on the second floor are a garage and mechanical spaces. A skylit gallery leads from the office to the main spaces of the house on the second floor. The office can be reached by climbing a flight of stairs located inside the main entrance below the gallery that connects the two major portions of the house. (Architect: Theodore M. Ceraldi and Associates; Builder: Marco Martelli Associates, Inc.)



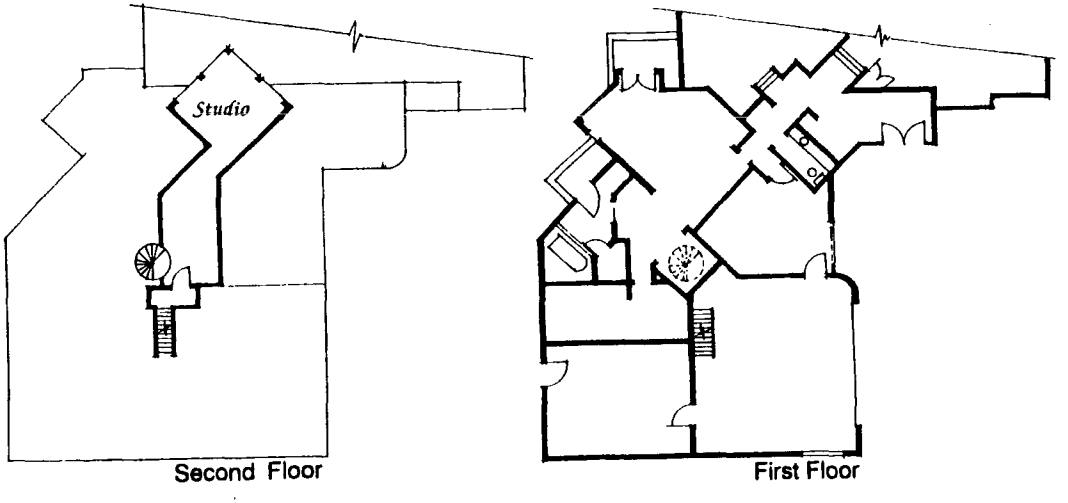




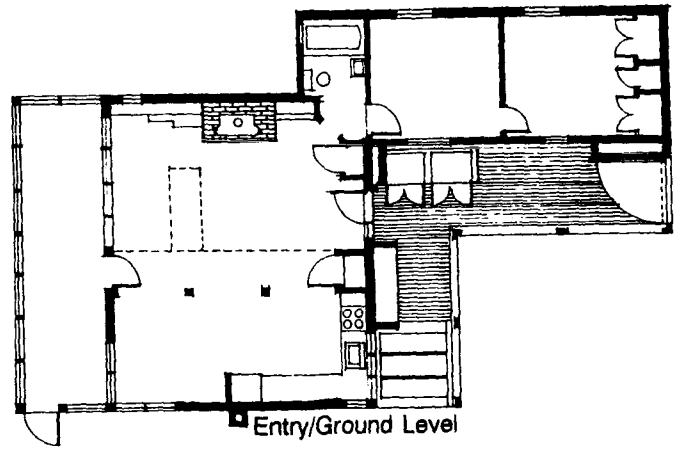
Hartung House, located in Old Lyme, Connecticut, is a 1280 square foot residence containing an architectural studio for the owner on the third and top floor. The shingled residence is tall and thin, and nested in a grove of oak trees. In the tiered structure all rooms pirouette about the central stairwell which separates spaces both horizontally and vertically. The top floor contains only one room — the architectural studio — and is seen from the outside as an articulated space approximately one-third the floor size of the ground floor. (Architect: Rod Hartung)

Koning Eizenberg House, in Santa Monica, California, was designed by its architects-owners, who have designed several hybrid houses for others as well. The linear home is formed by two major blocks, the first of which contains the living room on the ground floor and an architectural studio above. The studio is reached via a long, open hall leading to a stairway inside the main entrance of the second block. A bridge connects the two blocks at both levels. Inside, the studio is characterized by its strongly defined window mullions and ceiling and a galvanized metal chimney. The four walls of wrap-around windows allow light and views to the garden into the studio, and a set of glass-paneled double doors leads out to the veranda that surrounds the studio on four sides. (Architect: Koning Eizenberg Architecture)

Kueckelhan House near Seattle, Washington, is a single-family ranch home remodeled to include a painter's studio as a cupola. Three sides of the studio have windows. The 225 square-foot studio space is supported by additional floor joists and beams. A spiral staircase inside connects the floors; a ladder connects them outdoors. Passing from the street entry to the staircase, one must pass through the master bedroom. (Architect: Steve Myrwang)

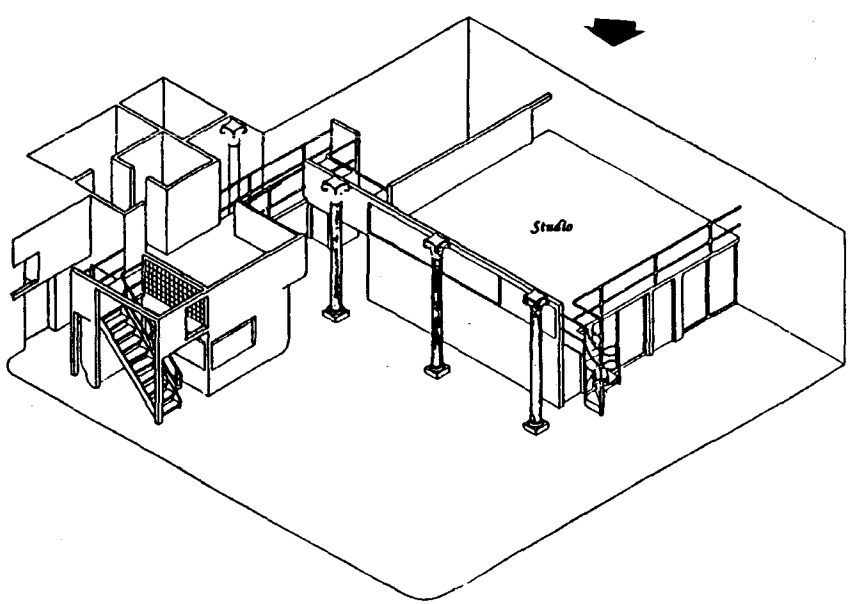


McConnell House, in Manzanita, Oregon, is both residence and workspace to its weaver–owner. The home contains an upper–story weaving loft, designed for maximum light and views to the Pacific coast. White walls reflect light, and lofty ceilings discourage feelings of confinement in the small space. Closet–deep shelves hold books and supplies, and pull–out wire bins keep yarn and threads visible. (Architect: Robert Oringdulph)



Pietz House in New Hampshire is a cottage renovated by the owner/architect to include new office space. By raising the ceiling over the living area, the architect created a cathedral ceiling for heightened spaciousness and added sufficient space to house a 200 square-foot loft/office on the second floor. One side of the office is open to the living/dining room below. The office receives abundant sunlight through a large circular window. Connecting the ground floor to the loft office is a moveable stepladder hinged to the loft flooring frame. When not in use, the ladder can be pushed up and out of the way with the help of a motor–driven wench. (Architect: Paul Pietz)

Schwarting Loft in the Soho section of New York City is a live/work space in an historic cast iron building. A major aspect of the program was acknowledging and respecting the existing spatial quality, the large window walls, the curved corner, and the cast iron columns. Walls were disengaged as "layered fragments" of the existing two solid walls. An irregular "tartan" grid of solid and void creates a variety of spaces. Walled rooms within the large open space create perceptual objects within the volume. (Architect: Karahan/Schwarting)



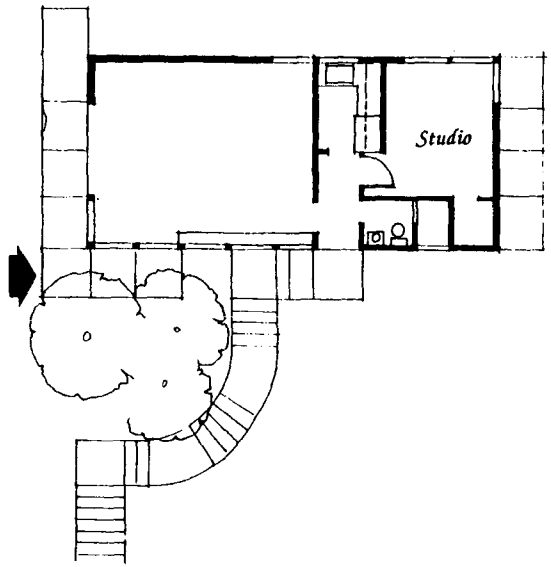
Whitney House, in Santa Monica, California, is the renovated residence and office of filmmaker John Whitney. Along with other significant changes to the home (originally designed by Frank Gehry), the renovation added a one-room office as a third floor, above the master bedroom. The office is reached from the first floor entrance and hallway via a stairway that passes outside the master bedroom on the second floor, and alongside the master bath on the first floor. The west wall of the office incorporates the glass doors from the former garage to bring sunlight into the workspace. (Architect: Mark Mack)

Also see:
Berggruen House (in "Dual Offices")
Norton House (in "Dual Offices")
Studio Prototype House (in "Dual Offices")

SADDLEBAG

The two areas of business and residence, each with its own outside entry, are placed side by side (entries are on the same side of residence). Overall massing of the home, however, is the same.

Vorkapich Garden House, in Beverly Hills, was originally built for cinematographer Slavko Vorkapich. The house was built from a system of standardized parts that could be quickly bolted together to provide low-cost housing. The small house is divided into two equal zones: the living space includes a bedroom, glazed porch, kitchen, bathroom; work space consists of a 24'x16" studio that occupies the second half of the home. The studio can be entered from the front garden porch, or from the front entry that bisects the house into two zones. The studio receives light from the numerous full-length windows that line three of its four walls. (Architect: Gregory Ain)



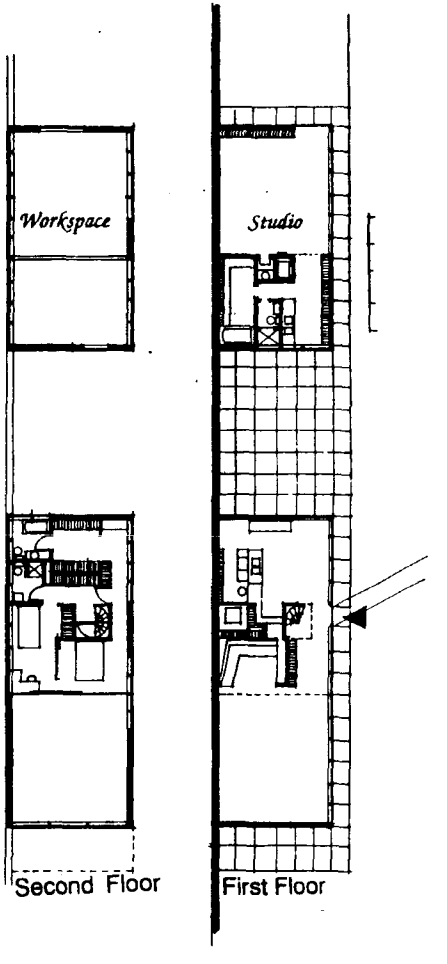
Wojak Loft in the Mission district of San Francisco is residence, workshop and studio for Thomas Wojak, an artist-serigrapher. A diagonal wall divides the large, volumous space into two zones: one for work and the other for residence. Each zone has its own entry onto the public hallway. In each zone the open loft space is treated as a site itself in which to place free-standing objects such as giant furniture or mini-structures resembling small houses. In the middle of the work zone is a square-shaped block, approximately 12 feet high, comprising a darkroom and other small service rooms at the floor level. Climbing the stair to the top of this block is an "eagle's nest" office with partial walls, which provides a view into the workshop below. In the living zone, a large platform is placed diagonally across the room and on the center of the platform sits two "boxes," containing bathroom and storage closet. A short corridor with a reticulated floor lets light into the area below. The two ends of the platform house sleeping and conversation areas. The space below is treated as a portico, open on both sides. The kitchen, dining area, and conversation area are also located below. (Architect: Peter VanDine)

SEPARATE STRUCTURE

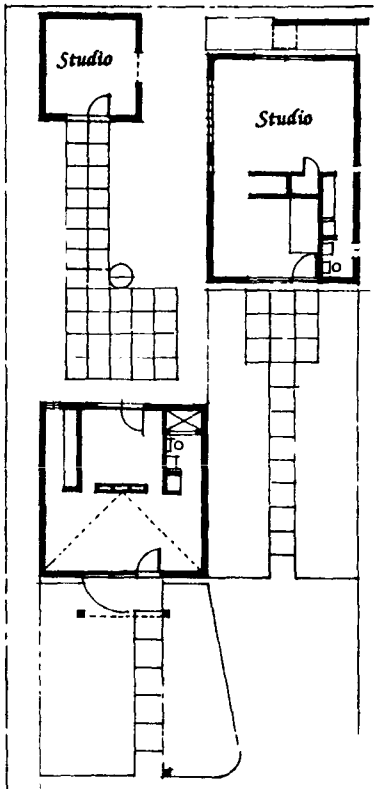
The workspace is physically distinct from the residential structure but remains on the residential lot.

The Block, in the small town of Marfa, Texas, is a former city block that was purchased and renovated by sculptor Donald Judd to house his family residence, as well as a library, studio, office, print/storage room, and several other small buildings within a walled compound. The office is located separately in a small, one–story adobe building on the west side of the complex. It has several large windows to admit natural light from both the north and south. The library and studio are in the southwest corner of the site, in one of two converted airplane hangers on the block, also used to house artwork by Judd and others. The residential functions of the home are housed separately in a two–story building, the second airplane hanger. (Designer: Donald Judd)

Eames House, near Santa Monica, California, was designed as a joint venture between Charles Eames and Eero Saarinen in 1949 as a home and studio for designers Charles and Ray Eames. The famed cubic, glass, and steel building is distinctive for its generally open plan, folding and sliding doors to expand and contract interior spaces, and its steel structure with exterior diagonal cross bracing, which nestles into the Pacific Palisades cliff. The main structure consists of eight 7-1/2'-by-30' bays; facing the ocean, the eighth bay is an open terrace with steel overhang. The building has a second floor sleeping loft and is separated by an open courtyard from a detached five bay studio. The studio includes 520 square feet of two-story studio space, a bathroom, and darkroom. A ladder from the first floor studio space leads to a storage loft above. (Architects: Charles Eames and Eero Saarinen)



Jimenez House, in Houston, Texas, is a small residence and architectural studio connected by a fenced garden in a linear plan. Both the house and studio are constructed of block concrete and wood framing, with composition shingle roofing. The studio is a two–story high volume of 150 square feet, with a pyramidal roof and a bright red exterior, which contrasts with the very calming, private nature of the space inside. It can only be reached by entering the house and crossing the garden. Because the owner outgrew his original workspace, a second, more recent, detached architectural studio was also built on the grounds. This larger, two–story studio is divided into two spaces by a wedge–shaped stairway that winds around to accommodate washing facilities and higher level design space. Light is admitted through vertical slits, large panels, small skylights and glass blocks. (Architect: Carlos Jimenez/Architectural Design Studio)



McMillen House, in Santa Monica, California, is an existing house and 1200 square foot studio on the same property. The studio hugs the alley side of the small lot, across the yard from the home. The studio can be reached through a garage door opening directly on to the alley, as well as through double doors that open to the yard. Many small windows on the north, "yard" side admit light into the lower level. The large open space on the second floor is illuminated by a strip of north–facing windows and two operable skylights. A variety of small, odd–shaped windows also provide light and frame views of the alley. (Architect: Koning Eizenberg)

Ms. Toads House (Birnbaum) in New Canaan, Connecticut, is a tiny, 12 by 14 foot outbuilding, about twenty yards from the residence. The outbuilding houses the office of a core energetics therapist. The program for the outbuilding required a visually appealing facade because it was visible from the kitchen. The interior of the office is not visible from the house. Although much of the therapy is done on the floor, there is space for a futon couch. (Architect: Duo Dickinson)

Pool House and Sculpture Studio, in Scarsdale, New York, contains a two–story sculpture studio and pool house next to an existing pool. The sculpture studio is situated adjacent to the pool house to enable it to function occasionally as a guest room. To enter the studio, one must pass through the pool house. Construction of the entire structure is of insulation–filled concrete block with smooth plaster interiors and grey stucco exteriors. The sculpture studio on the upper level receives light from two major windows and a pyramid skylight overhead. The pool house/studio is detached from the rest of the home. (Architect: Steven Holl)

Van's Rancho is a development of one-acre lots in the suburban village of Lynwood, Illinois, outside Chicago. The front section of each lot is zoned for a single-family house and the rear section for commercial business. The owner of each lot has a custom-built or stock plan home constructed in the front section, and many have constructed another building, up to 4,000 square feet, in the rear to house a business. The homes are generally one-story ranch style. The small commercial buildings accommodate a variety of businesses: automobile rebuilding, building contracting services, wholesale paper distribution, bakery, furniture refinishing, cabinet manufacturing, etc. (Developer: Peter VanDerNoord)

Also see:
Berggruen House (in "Dual Offices")
Glazebrook House (in "Dual Offices")
Moore/Andersson Duplex/Studio (in "Office Atelier")

SHOTGUN

Workspace at End. Rooms aligned behind each other, with the rear room being workspace. The residence may have a corridor on one side.

Reverse. Rooms aligned behind each other, with the front room (facing public street) being the workspace. The residence may have an interior corridor on one side.

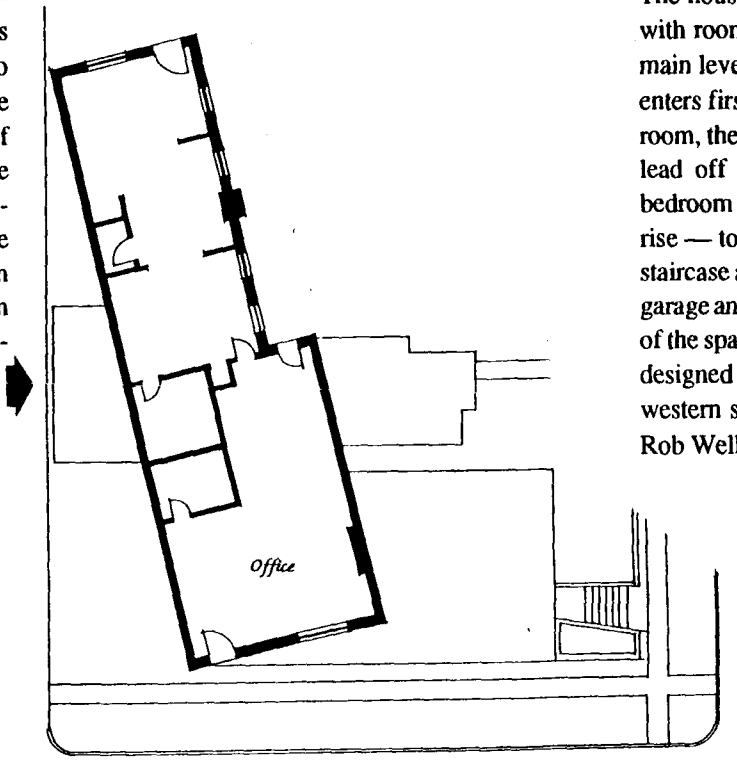
Baltimore's **Artist Housing Cooperative** is located in a residential/commercial area north of historic Fells Point and east of downtown. The three-story rowhouses were a $1.25 million rehabilitation project financed with Community Development Block Grant funds, a low-interest loan from the U.S. Department of Housing and Urban Development and other federal funding. Resident artists finished the interiors of their units. The cooperative consists of 32 units, ranging from 609 to 1055 square feet. The first floor storefronts were also rehabilitated by potters and other crafters; the living units are on all floors.

There are a mixture of floor plans among the units. One type (modified Dogtrot — connected by an occupied "corridor") has the business and residential areas of the unit connected by a narrow dining/kitchen space corridor. *Another type (Shotgun) also has two tangential rectangular spaces—one for business, the other for residence—but these are connected by an interior stairway. Both of the spaces have exterior entries. A third type (Reverse Shotgun), located on the ground floor, has a square room (storefront) in the front, connected by a short hallway to a very long, rectangular space in the rear.* Two of these units are handicapped accessible. A fourth floor plan type (Integrated) consists of one large interior space, with a separate enclosed bath.

(See plan at "Dogtrot")

Baum House in Berkeley, California, is a remodeled home and law office situated on a hillside terrace overlooking the Berkeley campus and the entire Bay area. The home was, and continues to be, unique in its use of primitive forms, colors and materials (such as concrete walls and enormous wood roof beams). The office, approximately 500 square feet in size, is situated in a former, never-completed shed. It is reached from an outdoor courtyard via a long diagonal hall (formed from a concrete retaining wall in the original design), passing the dressing area/bath. It can also be reached via a hall that passes between the master bedroom and the dressing area/bath, as well as from an outdoor deck that connects it to the master bedroom. The office contains a full wall of windows for a limitless view to the west, as well as one smaller window facing north. (Architect: Mark Mack)

Clarkson Terrace, in Denver, Colorado, is an apartment townhome complex of four units in which every townhome includes space for a full office. In each of the long, narrow townhomes, the office faces the public street; the residential spaces are in the rear. A second door in the office leads to a walkway to the parking area. The office has access to a bathroom without entering the residential area. One window in the front wall provides the only source of natural light in the office. The residential spaces and the front office are separated by a door that hides the residential spaces and ensures privacy from the office. The townhome can be entered directly from the parking lot in the rear through a private back door. (Architect: Stephen Bruce Gale; Builder: Clarkson Street Company, Developer)



Cohen Residence, in Del Mar, California, was designed as a home for a couple, the wife working in pottery out of the home, in a narrow canyon site near the Pacific Ocean. The house is designed around a modified shotgun plan with rooms defined by level changes. On entering the main level and continuing to the back of the home, one enters first the living room, up a few stairs to the dining room, then up a few stairs to the kitchen. Two stairwells lead off the kitchen: one to the upper floor master bedroom suite at the rear of the home; the other — a short rise — to the pottery studio. The actual entry is from a staircase at the lower level, which contains a guest room, garage and utility room. Solar energy provides 70 to 80% of the space heating and hot water needs. The house was designed with a minimum of glass in the northern and western sides to avoid excessive heat loss. (Architect: Rob Wellington Quigley)

STACKED: "HOUSE-OVER-SHOP"

All of the living quarters are on the second and/or upper level(s); the workspace is on the street level and occupies an entire floor (except for possible bathroom or utility room). Workspace entry faces a public street or public pathway. Sometimes the workspace itself is quite "grand," reflecting a "house-over-showcase" type.

Fountain Park Plaza in Germantown, Wisconsin, consists of 10 units with lower-story workspaces, of 800 square feet, and second story one-bedroom residences. The complex is zoned B4 in a business area and can accommodate professional services but not retail. (Architect: Armbruster Builders)

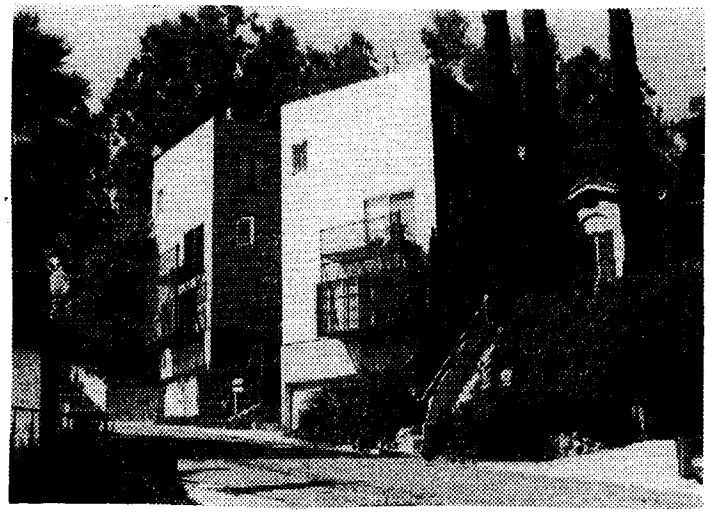
Herman House, in Los Angeles, California, is the triangle–shaped home and workplace of painter Roger Herman. A painting studio for large canvasses and adjacent bathroom occupy the entire ground floor, informally divided into two spaces by a slight change in levels (bridged by two steps) and a structural column. The front entrance opens directly onto the smaller of these two spaces. Multi-functional residential rooms comprise the second and third stories. The elevations of the home incorporate custom elements such as steel windows from a former industrial building, and a custom-designed 10' high front door, proportioned to accommodate large canvases. Natural illumination enters through an overhead skylight and two large banks of stud–framed clerestory windows. (Architect: Frederick Fisher)

Hollywood Houses consist of two individual "towers," each approximately 1600 square feet, with three 20'x20' boxes stacked on top of a garage plinth. Each unit contains three one-room floors: workspace, living, and bedroom. Privacy increases as one climbs the levels. The most public room — the workspace — is the first floor over the garage. The workspace has its own street entrance; and it looks out onto the street. Floors are linked by indoor/outdoor stairs that also connect with bathrooms, kitchen and storage tucked into a narrower rear "caboose" massing. Strategic window placement minimizes views from one house to the next.

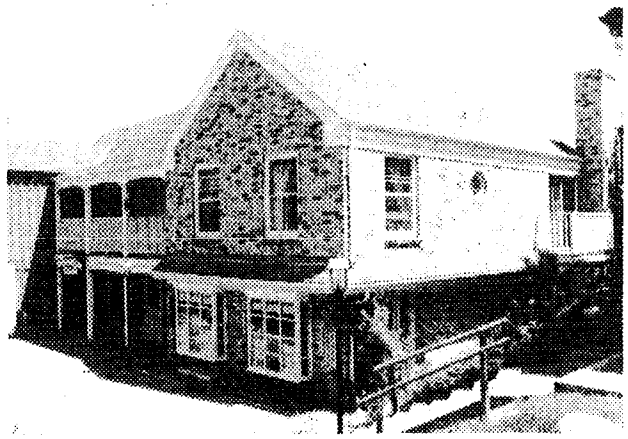
The duplex has been described as having an "industrial aesthetic" with its metal-mesh window guards, exposed concrete block, pressed glass, and stucco building. The exterior walls and stairwalls are trowel-finished stucco and the back patios are sheet metal and glass with black-stained battens. The finishes subtly differentiate the utilitarian lower tier from domestic spaces and circulation. The floors in the workspace are polished concrete while polyurethane-coated impregnated masonite comprise the living room floors.

(Hollywood Houses, cont'd.)

The current occupants include one couple both in the movie business — as a theatrical producer and director — and both work out of the home. The woman works downstairs because she has contact with the public; the man works upstairs in a "sort of attic space" next to the bedroom on a computer. (This latter space was not intentionally designed as a workspace.) The second house is occupied by an architect who has an office outside his home but uses the home office also for his practice. (Architect: Koning Eizenberg)



Constructed in 1979, **Market Place Village** is a 3.8 acre residential and commercial village for artists, crafters and retailers, located in a rural-suburban area south of Milwaukee, in Oak Creek, Wisconsin. The site layout follows a pedestrian mall scheme (width varying from 14 to 40 feet); a brook passes through the site and there are several elevation changes as one walks the mall (although all shops are handicapped accessible). The basic condominium unit has three stories: a top floor for domestic spaces (ranging from efficiency to two-bedroom units), while the studios and shops are located on the first floor. Basements contain either workshops or storage space. Many units have upper balconies overlooking the mall. Units were built in groups of three, since no sprinkler system is required in structures with 3 or fewer units. The business entries face the pedestrian mall; garages and residential entries face outward toward the parking lot and business streets. The facades are designed to resemble turn-of-the-century midwestern architecture. Besides the 22 live/work units, there are 7 shops without residential space. (Architect: Robert Williams; Developer: Triad)



Old World Shopping consists of 53 units on a site in Huntington Beach, California. Forty-five two-story units combine retail and residential functions. The complex is set off in its own commercial area; typically one enters the complex from the parking lot which accommodates cars of residents, visitors, and clients. The site plan imitates an "old world" Eastern European market place with meandering pedestrian "cobbled" paths. (Several of the occupants are of German heritage.) A rathskellar, festival hall and church anchor one end of the site. The stucco buildings are painted and trimmed in a Tudor Revival style. Retail and service spaces (e.g. clothing store, florist shop, palm reader, tax consultant, shoe store) occupy either the entire first floor or the majority of the first floor. Second-floor space is entirely residential. Balconies off the second floor face the rear of the units where the private yards of the residences are located. (Developer: J. Bishop)

Pinetree Studios in Oakland, California, consists of six attached units, each 1750 square feet. The first floor includes a 750 square foot work space with half bath, laundry sink/hookup, and double exterior doors in both the front and back. The second floor includes a kitchen/dining area and a large open living space which also functions as live/work space. Above the kitchen/dining area is a 250 square foot mezzanine for a sleeping area and full bath. All areas are flooded with natural light coming from large windows, glass block and skylights. Residents of the units have the option to either occupy the entire unit or rent out the lower portion and live in the upper. (Architect: Thomas Dolan)

Project X, in Soho, New York, is both a private home and a public art gallery. The gallery occupies the first and second floors of the structure, the public areas of the home are on the third floor, and a master suite and exercise room occupy the fourth. In order to allow visual access to the gallery below, the third floor living area was designed as a loft. In addition to its separation by floor, the residential portion of the home is also differentiated by the fact that it is set back from the street atop the gallery below. Because the residential floors of the home cover only a portion of the building footprint, parts of the gallery can be lit by overhead skylights. Its sculptural facade and cylindrical stair tower distinguish this building from the neighboring residences. (Architects: Frank Lupo and Daniel Rowen)

On a two acre site in Santa Fe, New Mexico, **Second Street Studios** is a 39,500 square foot, 35-unit incubator live/work community for artists, crafters, and small business owners. The site plan features a central courtyard inspired by the classic form of a New Mexico marketplace plaza. The courtyard is enclosed by the two-story sides of 6 buildings. The one-story side of the buildings, with garage doors, are oriented toward the side and rear property lines of the site, removing service functions from the central courtyard space. All six buildings have a standard depth of forty feet and party walls divide the buildings into 20' and 30' wide column-free modules. Thirty-one of the modules are two-story units ranging in size from 1200 to 2228 square feet. Four of the modules are divided into 3,600 square foot units, two on the ground floor, one on the second. Foundations are concrete slab on-grade, structures are I-beam construction with metal skin; party walls are metal studs with sheetrock. The buildings were constructed for approximately $30 per square foot. The project uses passive solar technology through sun-shading, thermal mass retaining floors, and maximized natural daylight. The developers also provided on-site storage of recyclable solid waste, and they also instituted a recycling program.

(Second Street Studios, cont.)

All units contain finished full baths and utility sinks, and most feature high ceilings, skylights and garage doors. The large workspace is on the ground floor. Kitchen facilities on the upper floor were installed in twenty units for residential occupancy. (Architects, owners and developers: Jonathan F.P. Rose of Affordable Housing Construction Corporation; Wayne and Susan Nichols of Communico, Inc.; Peter Calthorpe of Calthorpe Associates)

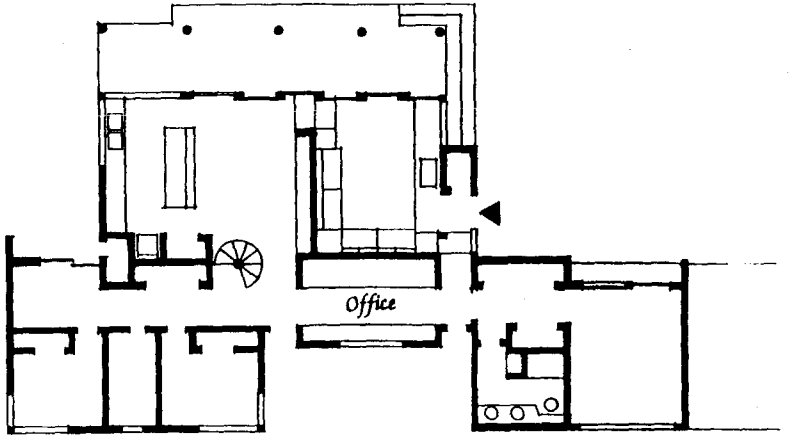
Shay House is the home, office, and studio of its architect/owner, located on a steep slope overlooking downtown San Francisco and Berkeley. The steel vaulted roof covers four floors, the bottom two of which are cut into the sloping site. A deck comprises the lower floor. The office (to be converted to a bedroom in the future), a large studio, and a utility/bathroom are located on the second floor. The studio is separated from the office by two steps, and well lit from outdoors through windows that line a large bay on all three sides. Residential spaces are located on the third and fourth floors. A stairway connecting all four floors runs along the south wall of the home, while a second flight centrally connects the second and third floors. The public entry is situated on the third floor, while an entry to the canyon at the rear of the home is on the first floor. (Architect: James Shay)

Also see:
Childs House (in "Dual Offices")
Lake Shore Animal Hospital (in "Office Atelier")
Willow Glen Houses (in "Dual Offices")

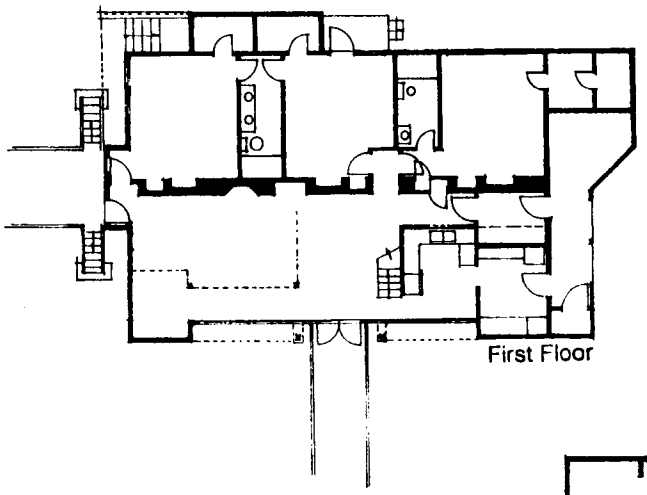
WORKSPACE CORRIDOR

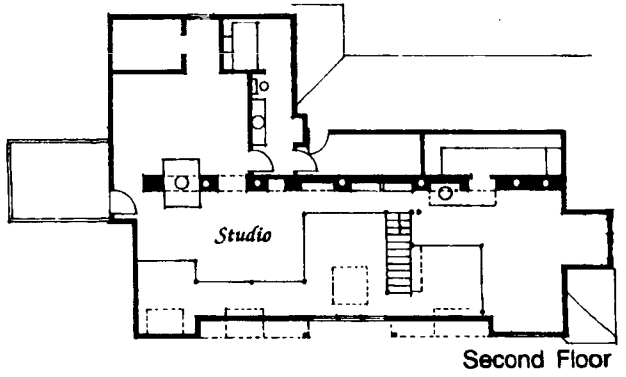
The workspace is narrower than standard rooms. Because of its placement in the plan, the workspace connects — as a corridor — other spaces of the home. It can be open on one side to other rooms of the house on the same level or level below.

Castellanos House, near Stockton, California, is a residence and architectural office designed for energy conservation and year–round comfort. The office is situated, along with the kitchen, living and dining rooms, in the center of the home in an open–plan, two–story space, subdivided by low separating walls. It commands a view to the outdoors through the full wall of windows in the living room, which it faces. A long skylight overhead admits sunlight and warmth during the winter. The office can be reached directly from the front entrance hall near the living room, and is located between the bedroom wings on either end of the home. (Architects: Linda and Steve Castellanos)



Weaver's House, in the mountains of Aspen, Colorado, is an efficient, passive solar design home that also houses the owner's weaving studio. It is unique in its use of a massive central stone wall as an organizing device for all interior spaces. The studio is located along the southern side of the stone wall, on a second–floor balcony overlooking the dining and living rooms and the front door. It can be reached (via a balcony hallway) from a stairway situated just inside the front entrance, which functionally divides the upstairs into two halves. An open archway leads from the studio to the master bedroom on this side of the stairway. The home is heated by wood stoves and flues embedded within the energy–absorbing mass wall; one such stove is located in the master bedroom, where it also supplies heat for the weaving studio. Although there is only one window located in the studio itself, light is also supplied by the floor–to–ceiling windows in the living room below. (Architect: William Lipsey)

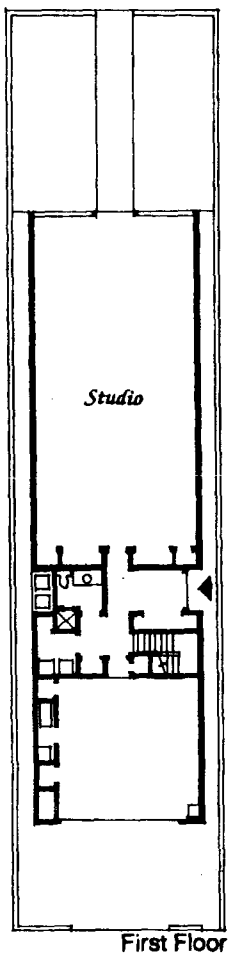


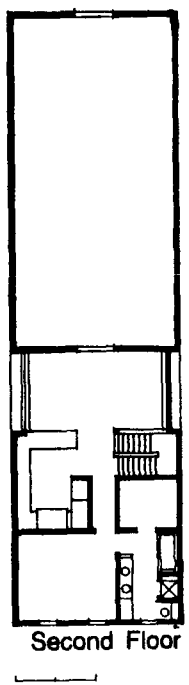


WORKSPACE SHOWCASE

The workspace is a significant "attraction" of the home — generally because it is larger in size or volume than the other rooms. The workspace usually stretches across the entire width of the home, but does not occupy an entire floor. The interior entry may be larger than a standard door. There can be an exterior entry to the workspace.

Bjornson House, in Venice, California, is an artist's studio and residence that is also used for the display of pieces from the owner's own collection. The house takes the form of two adjacent boxes, with the studio entirely occupying the larger "box". The studio can be reached from the front entrance, which marks the separation of the residential and work spaces, as well as from another larger set of doors on the northwest wall, which leads through the north sculpture court. The two-story studio space receives natural sunlight through the large windows along its northwest wall, and through the slanted corner skylights in all four corners of the room. The entire home, studio and courtyard are surrounded by a protective wall, and visitors must be allowed in through an electronic security device. (Architect: Arata Isozaki & Associates)





Croffead House, near Charleston, South Carolina, is a cube-shaped, masonry home and painting studio organized around a single masonry pier that bisects the home into two equal parts. The studio is located on the ground floor of the home, along with a guest bedroom, bathroom and utility room. It occupies nearly half of this floor, and can be reached from outdoors via a covered entrance formed from the stairway that leads to the main floor, where the public living areas are located. The entrance to the studio passes along the bathroom on one side. The studio is partially defined by a short glass wall appended to the masonry pier that symbolically sets this room off from the adjacent bedroom. The studio receives light and views to the surrounding landscape through three windows, including two floor-to-ceiling windows along the north wall. (Architect: Clark & Menefee Architects)

Davenport House, near Denver, Colorado, is located in the heart of the Rocky Mountains. The home includes a large second–floor architectural studio and storage space, which occupies more than 1000 square feet. The studio forms a wide, square, second–story loft around the perimeter of the living room below, thereby creating two–story spaces on the first floor in those rooms not situated below the loft—the center of the living room, the dining room, and both bedrooms. The studio is attached to large outdoor balconies along both the east and west side, and receives a great deal of light and impressive views to the outdoors through full length windows along these walls. The structure's high, sloping roofs create clerestories that also bring light into the studio and the spaces below. The studio is reached directly from the outdoors through a spiral staircase with its origin in the courtyard underneath the eastern balcony. (Architect: Fay Jones & Maurice Jennings Architects)

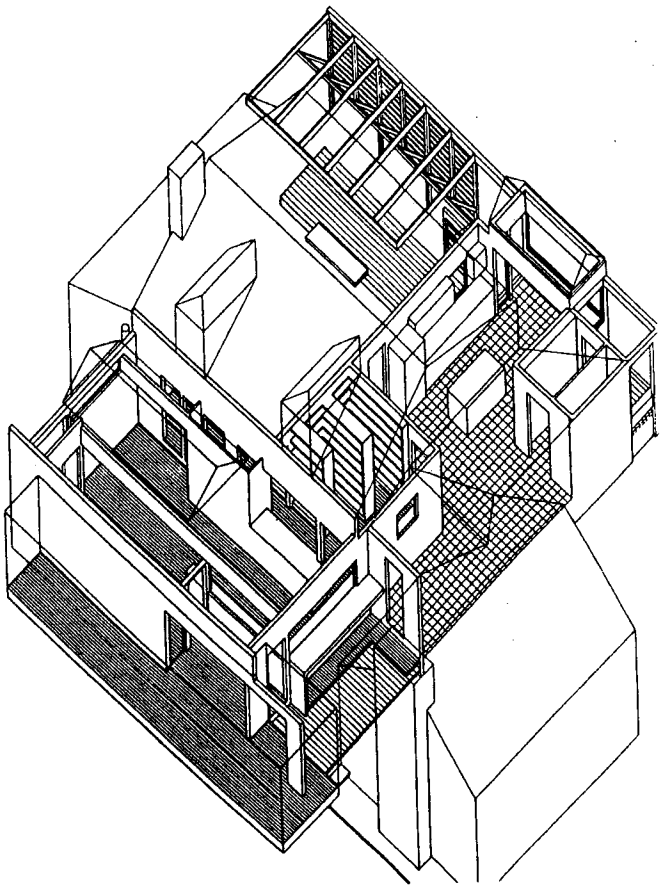
Because of its location in an unsafe neighborhood, **Hopper Residence**, in Venice, California, was especially designed to provide maximal security for its owner, actor and filmmaker Dennis Hopper. The residential spaces, theater/acting studio/screening room, and art collection/display space are housed within a corrugated steel–covered, industrially–inspired, impregnable structure. Its most distinctive feature is its rolling, hyperbolic–curved roof made of exposed, open–web truss joints. The Hopper Residence is divided into three equal sections, each of which is separated by a roll–up steel security door. Upon entering the front door in the windowless front facade, one passes through the acting studio, complete with plywood bleachers, to the art display and storage area, with sliding 10' by 10' display panels, and then to an enclosed back courtyard area, used for parking, deliveries, and outdoor space work. The courtyard is open overhead, and windows along the side walls of the studio and art display room admit light into these spaces. (Architect: BAM Construction & Design, Inc.)

A geometry of circles and spirals, **Prince House** is the highly personal world of home and work to architect Bart Prince in Albuquerque. The 4,000 square foot house includes two separate circular ground floor spaces — one for the living room, dining room and kitchen, the larger circular space for Prince's studio and library. Four structural cylinders, jutting out of the two circles, support the capsule-shaped upper stories which contain bedrooms, a study and deck. Two of the cylinders enclose circular stairways, the other two house bathrooms and mechanical equipment. Spiky steel rods accentuate the exterior as well as provide a frame for the solar shading fabric. The interior walls and floors are covered in soothing gray carpeting, a contrast to the more aggressive-looking exterior. (Architect: Bart Prince)

Rosenthal House, in Manhattan Beach, California, is the home and studio of a toy executive. Within the stuccoed outer enclosure are three distinct levels: the first floor houses residential "public" functions, the studio and an outdoor courtyard occupy the entire second floor, and a sleeping loft sits atop the studio on the third. The studio is accessible directly from both the outdoors and the inside of the home via external and internal stairways. There is a fireplace on all three floors of the building, including one in a corner of the studio. Many large windows and full height glass doors provide the studio with both sunlight and views to the outdoors and the adjacent courtyard. (Architect: Antoine Predock Architects)

San Francisco Remodeled House is a 1920s cabinet shop converted to a single–family residence and two–story painting studio for large canvases. The studio occupies almost the entire back half of the house, and can be entered directly from the outside (at the rear of the structure), or from inside through a central glass–walled atrium or a side entrance off the family room. The workspace can be glimpsed directly from the front door through the atrium. The existing bowstring truss (which suggests the building's original industrial character and keeps the studio unobstructed) and roll–up doors lend a monumental scale to the studio. It receives abundant sunlight through a large circular window and a skylight in the sloped ceiling of the barrel vaulted roof in the two story studio space. (Architect: William Leddy of Tanner VanDine Architects)

The **Wosk Residence** is residence and studio for the artist owner. The architect remodeled the top two stories of a nondescript, four-story, 1960s vintage apartment building in Beverly Hills by retaining the third floor exterior but providing several bedrooms and bathrooms on the third floor, and demolishing the fourth floor to provide a "roofscape" of rooms. The top floor is actually an assemblage of several small structures, each containing a single room. Consequently the exterior massing resembles a number of miniature structures perched on the roof of a three-story apartment building. The fourth floor structures, connected by an interior corridor, are each different in shape and mass: a domed kitchen, a greenhouse dining room, etc. The studio is an industrial-looking, pared-down shed of corrugated aluminum with a vaulted roof and skylights. (Architect: Frank Gehry)



Block House in Salisbury, Connecticut, is a renovated farmhouse, now accommodating the residence, office/library for a semi-retired businessman, and a studio for his wife, a weaver and textile designer. The large studio can be entered from the kitchen, the office/library, or a large screened porch running alongside the west front of the house. The studio runs the length of one side of the home, fronted on each end by porches or decks. Counters in the studio were kept low to allow for views outside from the windows above; the large windows and an overhead skylight flood the studio with light. (Architect: William Ellis)

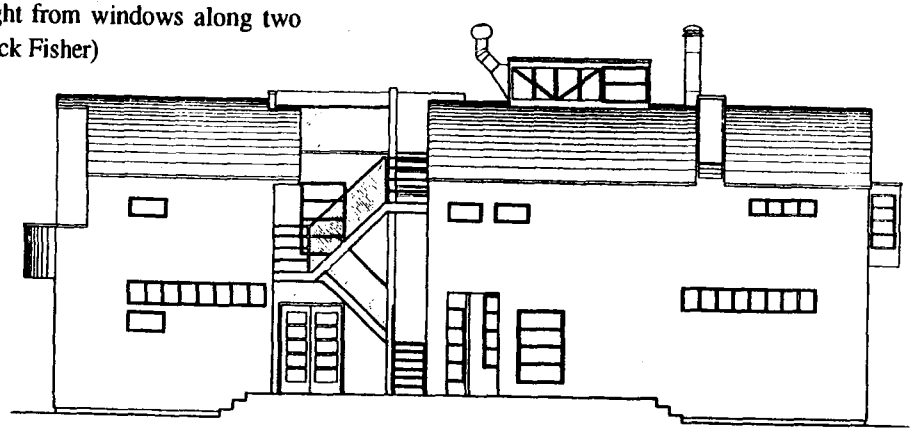
Also see:
Caplin House (in "Dual Offices")
Doubleday Loft (in "Dual Offices")
Glazebrook House (in "Dual Offices")
Studio House (in "Dual Offices")
Willow Glen (in "Dual Offices")
Wright Home and Studio (in "Office Atelier")

DUAL OFFICES

This type can have several different configurations but is unique in that there are two major workspaces (does not include waiting, recreational or storage areas) in the residence — one for each business in the home.

Caplin House includes both residential and studio spaces for its owners, a composer and a sculptor. The house almost fills a 30-by-90 foot lot (with a street at each end). The architect centrally situated the two-story, skylit atrium/ living room, and placed the studios at either end of this space on the first floor, thereby giving each its own street entrance. Sleeping and study quarters are placed on the second floor. Each studio is located adjacent to a bathroom. The first studio does not have an interior entry, but is entered from a small front porch (next to the dining room) or the street entry. It is lit by several windows along the northeast wall. The second studio is connected by the front foyer and hallway to the adjacent living area. This studio receives natural light from windows along two walls. (Architect: Frederick Fisher)

Workspace Showcase
Foyer Appendage

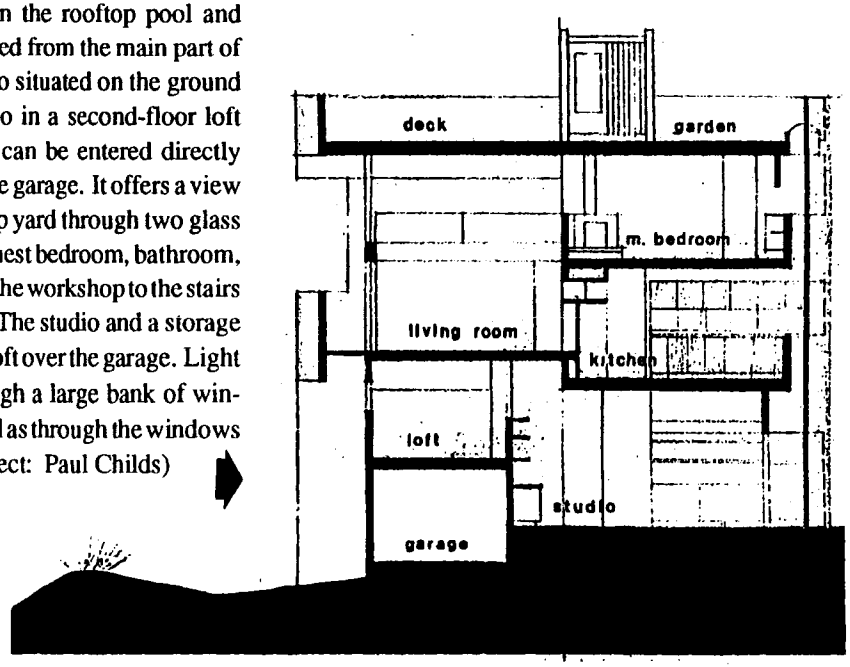


Berggruen House, in Rutherford, California, is designed with particular sensitivity to the vernacular California ranches of the region. The corrugated metal clad home also contains two painting studios for its owners, the first of which is sequestered on the third floor above the master bedroom in a tower–like structure. This wood–paneled studio can be reached from a staircase located off a vestibule near the entry on the first floor, as well as by a second wood and metal staircase leading directly to the outside. Light and views to the surrounding vineyards are provided through windows along each wall, as well as through two french doors to the north, and through the windows in the door to the outside in the southeast corner. Additional light comes through the skylight in the gabled roof.

The second studio is located on the property directly off the main driveway, in a separate "gatehouse" just inside the wood fence surrounding the yard. This small detached studio receives light through a large window/skylight that extends up along the northern wall, windows in the two entry double doors to the east, and a small window on the west wall opposite the doorway. (Architect: Fernau and Hartman)

Office Treehouse
Separate Structure

Childs House, in Chevy Chase, near Washington, D.C., takes the form of a basic box within a surrounding cylindrical tower. In addition to residential functions, the home accommodates two workspaces for its owners—an architectural studio and a sculpture/pottery workshop. The main living areas of the house are situated on the third floor, a fourth floor loft, and in the rooftop pool and garden. Workspaces are separated from the main part of the house, with the pottery studio situated on the ground floor and the architectural studio in a second-floor loft overlooking it. The workshop can be entered directly from the outdoors via a door in the garage. It offers a view and direct access to the workshop yard through two glass doors. A long hallway past the guest bedroom, bathroom, and mechanical spaces connects the workshop to the stairs leading to the rest of the house. The studio and a storage closet are the only spaces on the loft over the garage. Light is admitted into this space through a large bank of windows along the south wall, as well as through the windows in the workshop below. (Architect: Paul Childs)



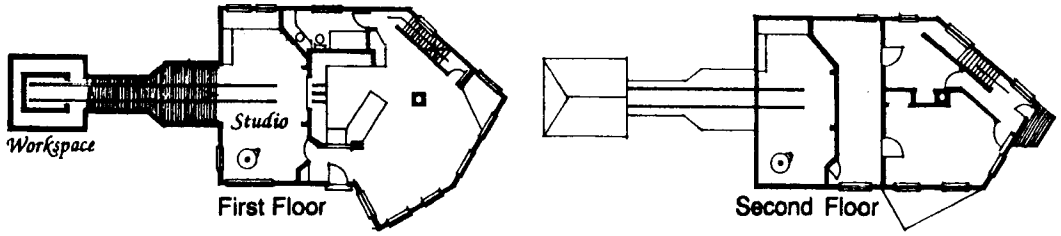
Stacked
Stacked

The **Doubleday Loft** comprises the home, interior design studio/office, furniture and art gallery, and furniture building workshop of an interior designer and her husband, a customized furniture maker. The home is located on the third floor of a converted warehouse in San Francisco's Mission District, which was remodeled by the owners. The owners built a 1000 square-foot interior design office, bedroom and bath on a mezzanine level above the furniture building workshop, and which overlooks the public residential quarters. Existing warehouse support columns define the mezzanine level. The workshop and gallery are separated from the living areas by a wide corridor in the center of the home. The office accommodates both a reception and conference area at the top of the central stairway and a distinct work desk and storage area behind (separated for privacy). Ambient light is provided by the original 100 square-foot warehouse skylights above. Below, the furniture building workshop is lit by oversized east–facing windows during the day and track lighting at night. (Architects: Vicki Doubleday and Peter Gutkin)

Office Den
Workspace Showcase

Glazebrook House in Starksboro, Vermont combines living space with a potter's studio and separated kiln house. The studio is located at the rear of the house. One can reach the kiln house by crossing through a set of double doors and along a section of a railroad track, on which the pots can be wheeled back and forth between the two buildings. Windows are located along all three of the external walls of the studio. A small side hallway behind the kitchen links the studio to the central, open living area of the house. (Architect: Turner Brooks)

Workspace Showcase
Separate Structure

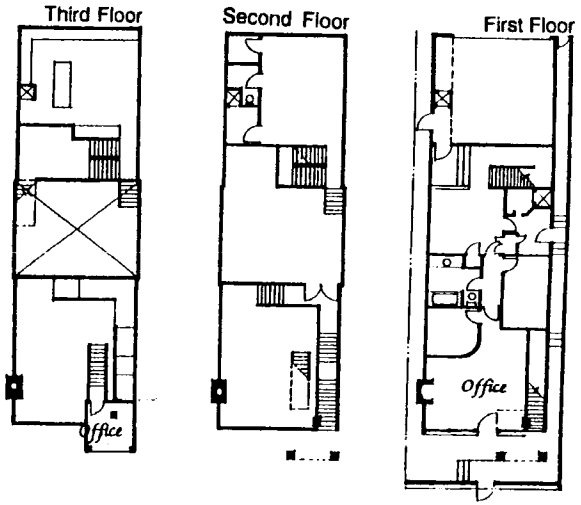


Kelly and Bellman House, in Seattle, is a home and remodeled garage that also houses two workspaces. One half of the ranch–style garage was turned into a split–level office with workspaces at each end; the other half remains a bay for one car. On the outside, the left of what appears to be two garage doors is actually a wall. Inside, the space is divided with a partition; a short flight of steps over a storage closet leads to a small office loft cantilevered over the remaining car stall. Clerestory windows brighten the stall–sized space inside, and an open ceiling gives an illusion of roominess. A wood stove and heaters warm the space. (Architect: Ann Fisher)

Converted Garage
Converted Garage

Norton House, in Venice, California, serves as residence and offices for its movie director and script supervisor owners. The home's location—on the major beachside boardwalk—provides uninterrupted views of the beach, but a great deal of traffic from neighboring residents and tourists. The first studio/office is located just inside the front entrance on the ground floor, below the main living areas. It is covered in blue tile on the outside, and shaded from the sun by a freestanding log structure in the front yard. The second office is situated in a largely transparent "crow's nest," in the form of a lifeguard tower, perched near the front of the house overlooking the boardwalk. This tower is connected to the second– and third–story living spaces in the rear of the house via an outdoor stairway. Exterior awnings are employed to shade the office from too much sun. (Architect: Frank Gehry)

Office Den
Office Treehouse



Studio House, in the Berkshire foothills of northwestern Connecticut, serves as home and workspace for a New York couple. Two separate–but–equal painting studios are placed in one–story gabled wings set at an angle to a two story square box that contains the majority of the residential spaces. The legs of these wings form an interior forecourt reminiscent of Mediterranean farm courtyards. The first studio, situated at the end of one wing, can be entered directly from the outside. This studio is also connected to the main part of the house by a corridor that passes along a study and bedroom. The second studio is situated in the other wing between the kitchen and garage. It can be entered through the garage or through a small hallway connected to the kitchen. (Architect: Turner Brooks)

Workspace Showcase
Workspace Showcase

Studio Prototype House in Toronto has two double-height, multi-purpose spaces to allow living and working to occur. There are no interior doors except to the bathroom. The 1500 square foot house sits on a typical mid-block Toronto lot with an 18 foot frontage and 100 foot depth. The large ceremonial door enters directly into the spacious double-height living/working space and a staircase leading to the second floor. Behind the living/working space is the kitchen and dining area. The second floor contains a sleeping room over the dining/kitchen area; part of this space has a double-height ceiling. The third floor, reached by a circular stair, contains a loft workspace and a very large deck. The structural system is 2x6 wood framing on CMU foundation and spread footings. (Architect: Steven Fong)

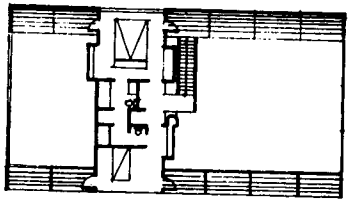
Integrated Workspace
Office Treehouse

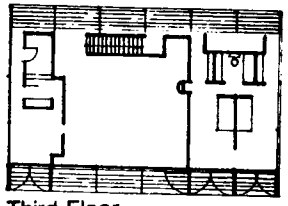
Tesuque House is located in Tesuque, New Mexico, just north of Santa Fe. Traditional Southwestern adobe architecture inspired the long, narrow house, which also contains workspaces for its owners, a film producer and a weaver. The study and the studio are located between the living room and the master bedroom suite. The work spaces are reached by passing through the front entry, dining area, and living room, although the study can also be reached directly from the outdoors through a door to the backyard. Eighteen-foot ceilings in the studio and study (as well as in the master bedroom) are formed by a regionally-inspired sloping metal roof, and serve to make these spaces feel larger than they actually are. In addition, the small, deep windows enhance the open, airy feeling of the interiors. (Architect: Antoine Predock Architects).

Bedroom Replacement
Bedroom Replacement

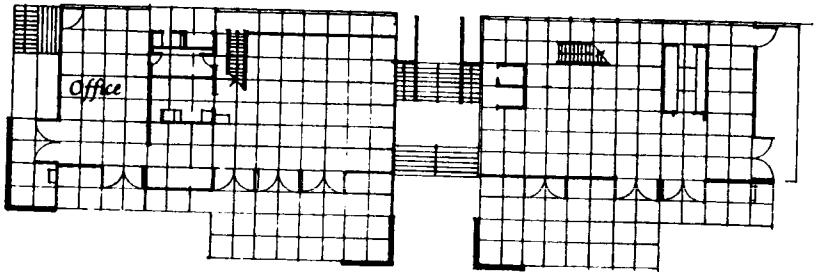
Willow Glen Houses in Los Angeles is a side-by-side duplex constructed in 1976 for two couples, all four of whom worked at home. One unit has a shop and garage on the first floor; studio, kitchen, living room, and bathroom on the second; and two small bedrooms and adjoining baths on the third floor. This unit also has an interior stair connecting the second and third floors, and an exterior stairwell connecting the first floor shop and the second floor studio, both of which share the west side of the unit. The other unit has a garage and two offices (both with exterior entries) on the ground floor, with the residential spaces located on the top two floors. The second and third floors share an interior stairwell. A shared stairwell connects the two units on the first and second floors. (Architect: Peter de Bretteville)

Stacked, Workspace Showcase
Stacked, Stacked

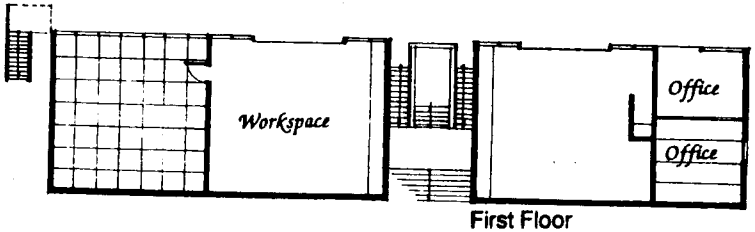




Third Floor



Second Floor

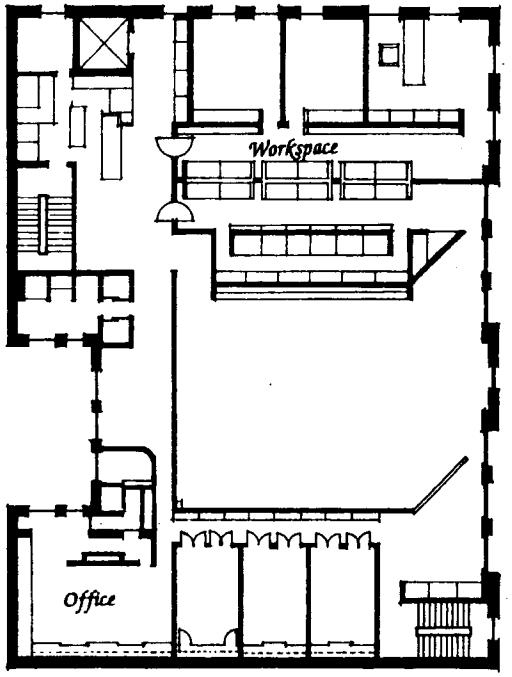


First Floor

Wurman Loft, in New York City, is a renovated loft that serves as home, office space for its architect and novelist owners, and headquarters for a nine-employee publishing house. The loft is divided into three main zones. The first of these is the designated space belonging to the publishing firm, headed by one of the owners. It is a 2500 square-foot space, located behind closed doors in the area nearest the elevator. The publishing house occupies work space that includes: two offices for editors; an office for the owner; the main workspace used by nine employees; a storage area; and a small employee kitchenette. The second major zone is a large living room that occasionally double-functions as a conference area for the publishing house. A large kitchen for the family and a bathroom are also located in this area. The third zone includes the more private residential spaces, and a small office for the second owner, a novelist. This space is located at the opposite end of the loft from the publishing house, where noise and privacy are less of a problem. Because this zone is in the inside portion of the loft that does not receive sunlight, a double-layered door system was devised to admit sunlight from the rest of the loft into these spaces. Each room in the residential zone has a glass and a louvered door. The glass door alone can be shut to admit light from the rest of the apartment, while still keeping out noise.

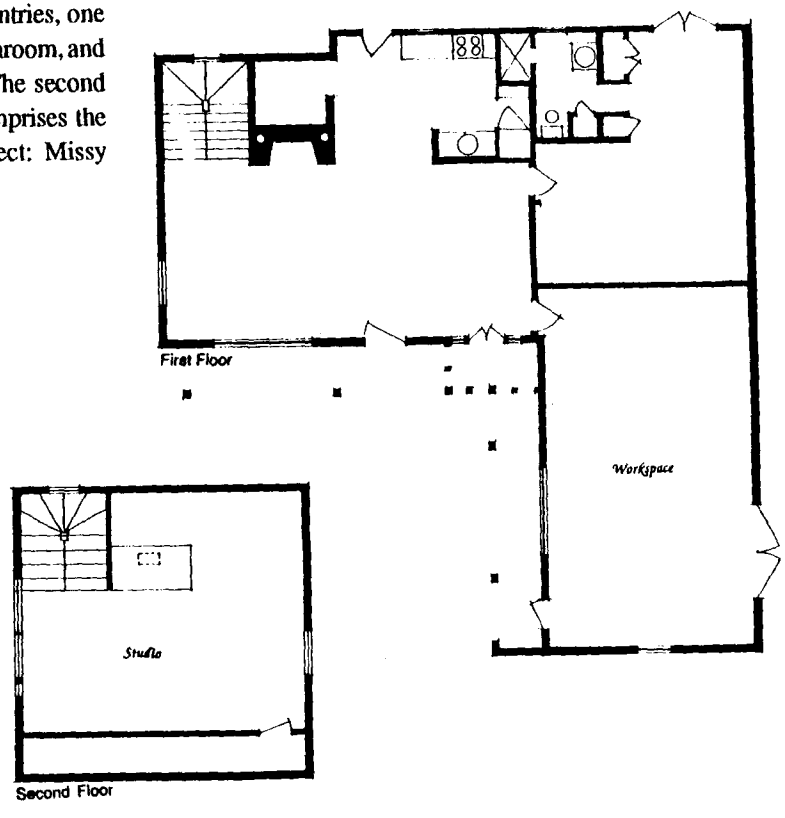
The loft's telephone system is quite complex, and includes five telephone line and three separate numbers for the publishing house alone. Two other lines, with five extensions, are used by the family. (Architect: Richard Saul Wurman)

Office Atelier
Bedroom Replacement



Simpson & Stevens House is located in northwestern Connecticut. A cabinetmaking workshop for one owner is located in a separate wing off the living/dining room and front entry. The workshop has two exterior entries, one being an 8' wide double door. The kitchen, bathroom, and bedroom are located on the ground floor. The second floor, a 24'x24' space, formerly the attic, comprises the studio for the other owner, a weaver. (Architect: Missy Stevens and Tommy Simpson)

Converted Attic
Grafted Workspace

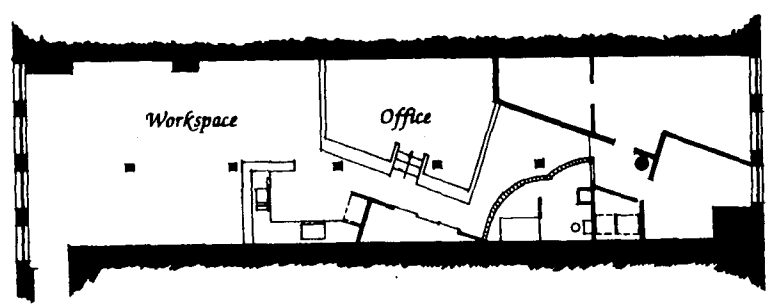


OFFICE ATELIER

This type can have several different configurations, but the home includes a large workspace that accommodates several employees.

Downtown Design, located in a former spice warehouse in lower Manhattan, is both a home and a five-person architectural office. An open living/dining area inside the entrance double–functions as a conference and reception area during the day. The small, open kitchen is located adjacent to this, where it can be used by the architects during lunch and coffee breaks. The studio, situated in the center of the home, was raised two feet above the existing floor level and put behind a 6' wall of bookshelves to shield office clutter from the living room and the adjacent corridor. This arrangement also affords the architects a view to the conference area and light from the windows along the entry wall. The long, narrow home's only windows are located along the front and rear walls, so an open plan was maintained to allow light into the interior spaces. A bathroom and closet separate the business area of the home from the bedrooms in the rear, and the entire home (with the exception of the studio) converts to the family home of one partner at night. (Architect: Mark Winkelman and Peter Willcox)

Integrated

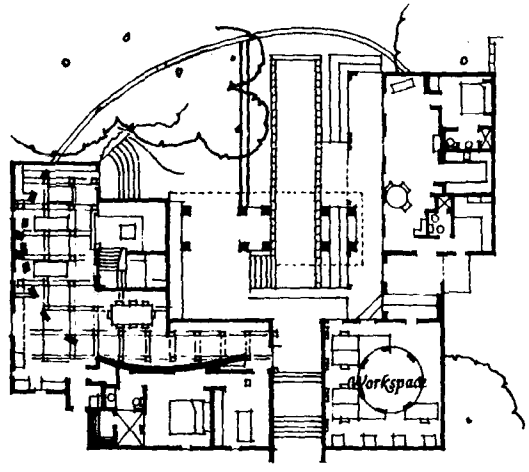


Longhouse is the East Hampton, 12,000 square foot residence and work space of a fabric designer. The abundant domestic spaces are on the first two floors, and studios were installed "under the eaves" in the two third-floor wings. One of these studios houses a five workstation studio with an adjacent library. The workspaces are well-lit: one wing has skylights running the length of the wing. The open plan work area behind the library is divided into work stations with low partitions. (Architect: Charles Forberg and Jack Lenor Larsen)

Converted Attic

Millville Courtyard Addition in Millville, New Jersey, is home and business to the owner who has an advertising agency specializing in small aircraft. An addition in 1978 to the existing nineteenth century house included a new workroom housing five graphic artists. The long linear addition was placed at the rear of the existing home. The artists' work tables are aligned in this wing with a window over each. A rear entry leads to an outside courtyard and gate off the alley. (Architect: Steven Holl)

Grafted Workspace



Moore/Andersson Duplex/Studio in Austin, Texas is the home and work space of architects Charles Moore and Arthur Andersson. It combines living, working, and entertaining space in an extensively renovated suburban ranch-style home. The U-shaped duplex consists of two residential units, and a conference room and studio, all linked by a central outdoor court and pool. The conference room can be entered directly from the outside through the courtyard; and the studio, with work space for 6 people, can be reached only through the conference room. (Architects: Charles Moore, Arthur Andersson)

Separate Structure

Lake Shore Animal Hospital in Chicago was specially designed to accommodate an animal-care practice on its ground floor and an upstairs apartment for the chief veterinarian and director of the clinic and his wife. The second floor also includes guest quarters, occasionally occupied by a group of visiting consultants to the hospital. An elevator connects the home, office, and all the hospital facilities, allowing easy transit for the director in the case of night-time emergencies. Television monitors are used to link the animal cages, intensive-care room, surgical areas, and the director's apartment. Another monitor permits clients to see their pets in a special "visiting room." The clinic (no longer operating since the death of the veterinarian) had about 50,000 clients, and employed a staff of 26 technicians, handlers and other personnel, including one other full-time vet.

Stacked

Wright Home and Studio, in Oak Park, Illinois, is the first home and studio of Frank Lloyd Wright, originally designed when he was 22 years old. The home and studio have recently undergone extensive restoration to return them to their 1909 state. In this period, work-related functions occupied a major separate zone of the building. These spaces included a separate studio entrance and impressive reception hall, an octagonal library, Wright's office, and a large drafting room. These work spaces were connected to the residential functions by a passageway between the office and drafting room and the residential study, but both zones also included separate entrances from the outside.

Workspace Showcase

Also see:
Wurman Loft (in "Dual Offices")

Seven.

PROSPECTS

Society wants to know whether this form punctures the American dream, whether it violates the American sense of turf, territory, and privacy, and whether it degrades the environment, or, in the alternative, whether it is an enduring response to the diverse needs of a changing society.[36]

This challenge is aptly appropriate to hybrid housing. Hybrid housing is attacked by many planners, legislators, bankers, and homeowners because it disturbs the belief in a singular ideal for all citizens. Hybrid housing blatantly questions and confronts the presumed homogeneity of our values, experiences, and expectations.

Economic, social and demographic conditions surfacing today are going to effect new forms of housing. Incomes buy less today. Household economies can not keep up with land use and labor costs of the housing market. Individuals expect more than their parents did a generation ago in terms of housing and neighborhood amenities. And the nature of home life reflects little of what was considered the norm as recently as two decades ago. Small businesses are proliferating, and many of these begin at home. The blending of family, occupational and leisure activities under one roof is appealing to more and more Americans. A survey in *New Home* magazine shows that over half of the 3000 people polled are setting up an office in their homes: 50% of these persons are running a business out of their homes, 39% use a home office for their personal and household accounting, and 13% use the space for work they have brought home from the office.

We need not think of hybrid housing simply for accommodating the businesses of white-collar service providers, managers and clerks, and artisans. Home-based business development has been advocated in a number of communities as a way to assist low-income residents.[37] A number of states (e.g. Iowa, Michigan, Minnesota, Mississippi, New Jersey, North Carolina, West Virginia) have programs to train welfare recipients for self-employment. Nearly all of these new businesses are run by women, and the home is often used as the space for establishing their business activities.[38]

Nor need we consider home-based work as the exclusive domain of urban and suburban residents. Home-based work sustains many residents of small town and farm communities. Sherman and Beveridge[39] describe several communities forming around related types of home-based work in rural Minnesota. Such communities not only enhance the individual homeworker's resources, they also strengthen the economic base of the rural community itself.

But spatially integrating work, personal and domestic activities cannot be easily accommodated by the segregated neighborhood landscapes and insular homes that we live in today.

This report, in view of these trends and in recognition of the potential of a new housing form, has documented examples of intentionally-designed hybrid housing. The intention of this report has been descriptive and confirmatory — hybrid housing is out there in the American landscape — as well as inductive — questions arise as to what ways to best assist the development and design of such housing.

From this collection, several questions emerge about the direction the design and development of such housing should take. For example:

- How can hybrid housing be made affordable to all economic groups? How can it strengthen the economic situations of households?
- At a time when national and household economic conditions are forcing new homes to become smaller in order to become affordable, how can a workspace be incorporated in the home without: sacrificing privacy; necessitating a change of people's behaviors to accommodate to the house design or size; or, eliciting household conflict or feelings of crowdedness?
- What structural considerations should be established for hybrid housing to protect the health and safety of occupants — residents, co-workers, visitors, employees, clients?
- Given that the nature of a home's occupants change, and that households themselves change within a home, how can hybrid housing be designed to address adaptability and change to non-occupational use?
- Which hybrid housing types best accommodate particular occupational types, or particular household or life style situations? In other words, is one type (e.g. office treehouse) better suited to a particular household type (e.g. families without young children), or occupational type (e.g. professional service work), or economic level (e.g. middle or upper income levels)? Some situations needing further investigation include:
  - What is the optimal relationship of occupational and residential space within the dwelling unit, in terms of organization of, access to, and circulation within the unit, to accommodate those businesses with visitors and co-workers?

— What is the optimal level of visual and acoustical privacy between the business and residential areas of the homes for different types of households (e.g. those without children, those in certain occupa tional businesses)?

- How can home-based communities be developed to further enhance economic development for communities as well as for residents? In what kinds of places?
- What environmental symbolism best articulates public and private spatial gradations within the hybrid house?

These questions demand answers. This report has confirmed that hybrid housing is part of the American landscape, in a variety of forms and types, and for a number of different households and occupations. Post-occupancy evaluation studies of these and other hybrid houses, as the critical next step, can provide the answers to these questions.

Notes

[1]Ahrentzen, 1987; A.D., 1991

[2]Katz, 1990

[3]Hall, 1990; Kern Report, 1990; Kane, 1990

[4]According to the Link Survey (Hall, 1990) the average self-employed homeworker is 40 years old, works 50 to 60 hours a week, is likely to be married and lives in a dual career family. However, this "average" neglects the diversity among home-based workers.

[5]See "Federal Employees Flexible Work Arrangements Act of 1989," H.R. 2435, 101st Congress, 1st Session, May 18, 1989

[6]Another comparable development is satellite work centers, essentially neighborhood work depots in suburban developments where several employees live. They act as "branch" offices for the larger centralized headquarters of corporations or state government agencies. While such satellite offices or neighborhood work centers are more common in Japan and the Scandinavian countries (where they are usually shared by several companies), a few centers exist in the U.S., notably 2 satellite offices of Pacific Bell in California, and the Hawaii Telework Center established by the state government of Hawaii (see Trost, 1990).

[7]See, for example, Raney, 1985

[8]Dowall & Salkin, 1986; Johnson, 1987

[9]A.D., 1991

[10]See Atkinson, 1985, and Scott, 1985

[11]Survey by Link Resources; see Crosse, 1990

[12]Many of these were suggested by Art House, 1989

[13]Ahrentzen, 1987

[14]Ahrentzen, 1987

[15]Ahrentzen, 1987; Lozano, 1989

[16]Archea, 1977

[17]Many of these are derived from Doll, 1987, and Stoner, 1989

[18]Doll, 1987

[19]Rutman, 1990

[20]Sing, 1990; Yang, 1990

[21]In the *Soliman v. Commissioner* case, the taxpayer, an anesthesiologist, spend approximatley one-third of his time in the office. See Miller, 1990

[22]Perin, 1977, p. 3

[23]McLaughlin, 1990; Edwards, 1985

[24]See Scott, 1985

[25]See Brooks, 1983

[26]See Scott, 1985

[27]See Art House, 1989

[28]See Art House, 1989

[29]McLaughlin, 1990

[30]Ritzdorf, 1986

[31]See Art House, 1989

[32]See Brabec, 1986

[33]See Brabec, 1986

[34]Approximately 50 other hybrid housing projects were also located but plans were not obtained at the time of publication of this report. There were also many examples in other countries (e.g. Germany, Switzerland, Italy, Sweden, Australia, Spain, Japan); these are not included here.

[35]Those by Holl, 1982; Jackle, Bastion & Meyer, 1989; McAlesters, 1984; and Sherwood, 1978

[36]Nolon & Dickinson, 1990, p. 3

[37]An example is a Community Block Grant application submitted in March 1990 by the West End Community Association to the City of Milwaukee. It is entitled "Spirit of Enterprise: Home-Based Business Development Project."

[38]Hinds, 1990

[39]Sherman & Beveridge, 1989

Credits

Plans of the following homes were rendered by Kyung H. Lee, based on drawings furnished by architect or published in magazines:

American Family Home '91
Baldwin House Addition
Bennett House
Bjornson House
California Avenue Duplex
Castellanos House
Clarkson Terrace
Dickinson House
Downtown Design
Eaglecrest (Squaw Peak Model)
Eames House
Given-Dennis Duplex
Glazebrook House
Greennwich Village Loft
Hartung House
House for a Musician
Jimenez House
Kueckelhan House
McLaughlin House
Moore/Andersson Duplex/Studio
Norton House
Pietz House

Portland Remodeled House
Rosen House
Sash Mill
Simpson & Stevens House
Vorkapich Garden House
Weaver's House
Willow Glen Houses
Wurman Loft

Photographs of the following housing projects were taken by Sherry Ahrentzen:

Hollywood Houses
Market Place Village
Old World Shopping
South Prescott Village

The following firms and individuals furnished renderings which are duplicated in this report:

Artist Housing Cooperative: Baltimore Artist Housing
Block House: William Ellis
Caplin House: Frederick Fisher
Childs House: Paul Childs
Electric Art Block: Koning Eizenberg
Fenway Studios: Fenway Studios, Inc.
Lofts, 601 Fourth Street: David Baker & Associates
Negroponte Loft: Smith-Miller & Hawkinson, Architects
Neumann House: Neumann Smith & Associates
Peterson-Littenberg Apartment: Steven K. Peterson & Barbara Littenberg
Schwarting Loft: Karahan/Schwarting

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Trost, C. 1990. Close to you. *Wall Street Journal*, 4 June 1990, R14.

U.S. Congress , 101st Congress, 1st Session. 18 May 1989. House Resolution 2435 ("Federal Employees Flexible Work Arrangements Act").

Yang, C. 12 March 1990. The taxman smiles on homework. *Business Week*, 134.

Appendix A:

METHODOLOGY

TERMINOLOGY

Hybrid Housing. A residential structure which contains both residential and business spaces and activities; residents of that structure occupy and manage both spaces; and such housing is intentionally designed to incorporate both spaces.

Home-Based Business. The U.S. Tax Code has stringent requirements for defining a home-based business for the purposes of tax deductions. IRS Regulation No. 1-18-3-2(b) spells out just how a hobby differs from a business in objective standards. A home business activity must be run with the objective of making a profit and 9 other factors.[1] While this report did not use all of these factors, it used some of the IRS determinations in assessing whether or not a space can be deemed a deductive business space. (It is important to recognize that the potential for allowing such deductions may direct the design of a hybrid house.)

- *exclusive use:* resident must use a specific part of the home only for the purpose of carrying on one's trade or business.
- *regular use:* resident uses the exclusive business part of the home on a continuing basis. The occasional or incidental business use of a part of the home does not meet the regular use test even if that part of the home is used for no other purpose.
- *principal place of business:* factors considered in determining whether the home is the principal place of business (compared with other business places) include: the total time one regularly spends doing work there; the facilities one has to work there; and the relative amount of income one gets from doing business at home.
- *place to meet patients, clients or customers*
- *separate structure:* a separate free-standing structure that is next to the home (e.g. studio, garage, barn) is considered deductible if used exclusively and regularly for business. It does not have to be the principal place of business or the place where one meets patients, clients or customers.
- *trade or business use:* to deduct expense for the business use of the home, the use must be connected with a trade or business.

- *exceptions to exclusive use test:* there are two exceptions to the exclusive use test: the use of part of the home for the storage of inventory, and the use of part of the home as a day-care facility.

Workspace. The area encompassing the equipment, furnishings, material and circulation space used for business purposes. Terms used in this report — office, studio, shop — indicate specialized derivatives of workspaces.

LOCATING EXAMPLES OF HYBRID HOUSING

This project was not intended to complete a census of hybrid houses. Rather, part of the study's intention was to conduct a thorough, documented search of a variety of types of hybrid houses in different parts of the country. We used a number of different strategies to locate these cases: magazine search, reference indices, newspaper search, book search, placement of advertisements, professional organizations and professional contacts. The procedures are documented below.

Magazine Search. We examined each article in several architectural, building trade and home-oriented magazines, looking for examples of hybrid houses. Two investigators (the principal investigator and a graduate research assistant) looked at floor plans, photographs, diagrams and text of each article to determine whether or not there was indication of an office, studio, or other workspace. Once a workspace, studio or office was located[2], we searched through the remaining text to determine whether or not the workspace was for a home-based business. In cases in which there was a question of the type of work done in the home (i.e. whether or not the workspace was for a home-based business), we phoned either the residential owner or architect to ask about the type of use of the space (see next section for further details on phone"follow-up calls").

The following magazines were examined:

Magazine	***Years of Issues Examined***
Architectural Record	1984-1989
Architectural Record Houses	1984-1989
Architecture	1984-1989
Practical Homeowner/New Shelter/Rodale's Practical Homeowner	1984-1989
Progressive Architecture	1984-Oct. 1989
Sunset	1986-1989

Reference Indices. The following reference indices were examined:

Index	***Volume Years Examined***
Avery Index	1985, 1986, 1987
Business Periodicals Index	1985, 1986, 1987, 1988, 1989
Social Science Index	1985, 1986, 1987, 1988, 1989
Art Index	1985, 1986, 1987, 1988, 1989

Architectural Index	1985, 1986, 1987
Architecture Periodicals Index	1985, 1986, 1988, 1989

In the preceding indices (except for the *Business Periodicals Index*), we used the following keywords to locate references, after which we examined the articles cited under these keywords in the same manner mentioned in "Magazine Search."

Keywords
Architecture: Home Office
Architecture: Office
Architecture: Studio
Artisan
Cottage Industries
Home Labor
Home Office
Telecommunications

For the *Business Periodicals Index*, the following keywords were used:

Keywords
Home
Insurance
Mixed-use Development
Retail
Zoning

Newspaper Search. Using the *National Newspaper Index*, we searched through five national newspapers (*Christian Science Monitor, Los Angeles Times, New York Times, Wall Street Journal, Washington Post*) of listings in 1986, 1987, 1988 and 1989, using the following keywords to locate stories which might mention hybrid housing examples:

Keywords:
Cottage Industries
Home Labor
Home Offices

Home-based Business
Telecommuting

Books. There are many books on residential architecture. We chose to search the following books because of their focus on innovative housing, housing trends among popular housing, affordable housing, and innovative office designs. Again, once we found a project that had a workspace, we further examined the text to see if the house was intentionally designed to have that workspace for a home-based business. If it was unclear, we phoned the owner, architect, or resident to determine if this was an intentionally designed hybrid house.

Allen, G. & Reiselback, A. 1986. *Emerging Voices: A New Generation of Architects in America.* Princeton, NJ: Princeton Architectural Press and Architectural League of New York.

Dickinson, D. 1986. *The Small House An Artful Guide to Affordable Residential Design.* New York: McGraw-Hill.

Fromm, D. n.d. *Collaborative Communities.* Unpublished document.

Hewes, J.J. 1981. *Workstead.* New York: Dolphin-Doubleday.

Holl, S. 1989. *Anchoring.* New Brunswick, NJ: Princeton University Press.

Johnson, E. 1986. *Charles Moore: Buildings and Projects, 1949-1986.* New York: Rizzoli.

Klein, J.G. 1982. *The Office Book: Ideas and Designs for Contemporary Work Spaces.* New York: Facts on File.

Langdon, P. 1987. *American Houses.* New York: Stewart, Tabori and Chang.

Lipske, M. 1988. *Artists' Housing: Creating Live/Work Space that Lasts.* New York: Publishing Center for Cultural Resources.

Museum of Contemporary Art, Los Angeles. 1989. *Blueprints for Modern Living: History and Legacy of the Case Study Houses.* Cambridge, MA: MIT Press.

Prowler, D. 1985. *Modest Mansions: Design Ideas for Luxurious Living in Less Space.* New York: Rodale Press.

Street-Porter, T. 1986. *Freestyle: The New Architecture and Interior Designs from Los Angeles.* New York: Stewart, Tabori and Chang.

Willis, C. & Genevro, R. (Eds.) 1989. *Vacant Lots.* Princeton, NJ: Princeton Architectural Press and Architectural League of New York.

Placement of Advertisements. Six newsletters — *Cottage Connection: Newsletter of National Association of Cottage Industry, Design Line: The Official Publication of the American Institute of Building Design, Homeworking Mothers' Newsletter, Trasnet (Transnational Network for Appropriate/Alternative Technologies), Telecommuting Review* — carried the following notice in at least one of their 1989 or 1990 issues:

WANTED: HYBRID HOUSES

Before the turn of the century, the 'house over the shop," the artisan cottage, the workshop home were common structures throughout the country. With this decade's upsurge in home-based businesses, will these hybrid houses — part residence, part office, store, or other workspace — appear once more in our cities and towns? I believe they will. As part of a study funded by the National Science Foundation, I am locating and cataloging examples of such homes which were *intentially designed or renovated to include both residential and commercial/retail spaces in a residential structures, and in which the residents occupy and manage both spaces.* If you know of examples of such houses, either single-family houses or multi-unit structures, please contact me: Sherry Ahrentzen, Department of Architecture, University of Wisconsin-Milwaukee, WI 53201. Telephone: 414/229-4014. Fax: 414/229-6976.

There were a few responses to these notices. After ascertaining that the project was an intentionally-designed hybrid house, I asked the callers to send plans and other information on their homes.

Professional Organizations. I phoned or wrote the following agencies, described the project to them, and asked them if they knew of any such housing or of developers or builders who might be familiar with such housing. I followed up on leads as mentioned above on "Placement of Advertisements."

Telecommuting and Homebased Business Organizations

Association of Electronic Cottagers
Contact: Lis and David Fleming
P.O. Box 1738
Davis, CA 95617-1738
916/756-6430

American Federation of Small Business
407 S. Dearborn Street
Chicago, IL 60604
312/427-0207

Telecommuting and Homebased Business Organizations, continued

Paul and Sara Edwards
c/o *Home Office Computing*
730 Broadway
New York, NY 10003

Gil Gordon Associates
Contact: Gil Gordon, President
10 Donner Court
Monmouth Junction, NJ 08852
201/329-2266

National Association of Home Business Owners
P.O. Box 423
East Meadow, NY 11554
516/997-7394

National Association for Cottage Industry
Contact: Coralee Kern
P.O. Box 14460
Chicago, IL 60614

National Association of Home Based Businesses
P.O. Box 362
Owings Mills, MD
301/363-3698

National Small Business United
1155 15th Street, N.W. #710
Washington, D.C. 20005
202/293-0883

Planning Organizations

American Planning Association
Contact: Tracey Burrows, Ruth Eckdish Knack
312/944-9100

Urban Land Institute
1090 Vermont Avenue, N.W. #300
Washington, D.C. 20005
202/289-8500

Urban Land Institute Research Center
400 Prince George Blvd.
Upper Marlboro, MD 20772-8731
301/249-4000

American Institute of Architects
Housing Committee
Library
1735 New York Avenue
Washington, D.C. 20006
202/626-7429

American Institute of Building Design
Contact: Bill Hefner, President
1412 19th Street
Sacramento, CA 94814
916/447-2422

ArtHouse
Contact: Jennifer Spangler
1095 Market Street, #820
San Francisco, CA 94103
415/431-0556

Ecumenical Housing
1510 Fifth Avenue
San Rafael, CA
415/453-4887

Innovative Housing
325 Doherty Drive
Larkspur, CA 94939
415/924-6400

National Association of Home Builders
Contact: Campbell Reed; Librarian
15th & M Streets, N.W.
Washington, D.C. 20005
202/822-0556

National Association of Realtors
Contact: John Krukass
430 N. Michigan
Chicago, IL 60611
312/329-8292

Retail and Small Business Organizations

National Retail Merchants Association
100 W. 31st St.
New York, NY 10001
212/244-8780

Small Business Administration
Contact: Margarete Hickey, Librarian
1441 L St., N.W.
Washington, D.C. 20416
202/653-6914

Small Business Administration
Contact: Art Greve
Federal Building
517 E. Wisconsin Ave., Room 246
Milwaukee, CA
414/291-3941

U.S. Chamber of Commerce
Small Business Department
202/463-5503

Architects and Researchers of Hybrid Houses, Alternative Housing & Home-based Work

Anderson, James
Housing Research Center
University of Illinois
1204 W. Nevada
Urbana, IL 61801
217/333-7330

Christensen, Kathleen
Environmental Psychology Program
City University of New York
33 W. 42nd Street
New York, NY 10036
212/790-4212

Crantz, Galen
Department of Architecture
University of California, Berkeley
Berkeley, CA 94720
415/642-4942

Durkin, Michael
Department of Architecture
University of Southern California
Los Angeles, CA
818/704-1493

Elton, Martin C.J.
Director, Center for Telecommunications and Information Studies
Columbia University
809 Uris Hall
New York, NY 10027
212/854-4222

Fromm, Doritt
c/o Innovative Housing
325 Doherty Drive
Larkspur, CA 94939
415/924-6400

Gottlieb, Nina
Environmental Psychology Program
City University of New York
33 W. 42nd Street
New York, NY 10036

Gurstein, Penny
Department of Architecture
University of California, Berkeley
Berkeley, CA 94720
415/642-3032

Gutman, Robert
School of Architecture
Princeton University
Princeton, NJ 08544

Leavitt, Jacqueline
Graduate School of Architecture and Urban Planning
UCLA
Los Angeles, CA 90024
213/825-4380

Leenhouts, Lillian, FAIA
3332 N. Dousman
Milwaukee, WI 53212
414/964-1204

Marcus, Clare Cooper
Department of Landscape Architecture
University of California, Berkeley
Berkeley, CA 94720
415/642-4022

Nilles, Jack
Center for Futures Research
Graduate School of Business Administration
University of Southern California
Los Angeles, CA 90089-1421
213/742-5229

Rabinowitz, Harvey
Department of Architecture
University of Wisconsin-Milwaukee
Milwaukee, WI 53201
414/229-4014

Ritzdorf, Marsha
PPPM
Hendrick Halls
University of Oregon
Eugene, OR 97403

Sherman, Harvey
Homebase: Architecture and Development for Communities of Homebased Work
89 N. Mackubin Street
St. Paul, MN 55102
612/292-1189

Magazine Editors & Information Clearinghouses

Crosby, Bill
Sunset Magazine
80 Willow Road
Menlo Park, CA 94025
415/324-5741

Forbes, Christine
Entrepreneur's Guide to Homebased Business
Entrepreneur Inc.
2392 Morse Ave.
Irvine, CA 92714

Livability Clearinghouse
1429 21st St., N.W.
Washington, D.C. 20036
202/887-5990

Professional Builder home plan books
1-800/323-7379

Tomlinson, Terrell
Times Pickaneuen
504/486-5273

Williams, Steve
Home Office Computing
740 Broadway, 12th Floor
New York, NY 10003

FOLLOW-UP CALLS

Whenever there was a question whether or not a workspace was intentionally incorporated in the design for home-based work — as defined at the beginning of this appendix — either the principal investigator or a graduate research assistant phoned the architect or residential owner to ask about this.

We also made phone calls to several architects to ge plans of these homes.

DEVELOPMENT OF TYPOLOGY

The plan typology was inductively and deductively derived. Several typologies of popular and vernacular houses were studied (as mentioned in Chapter Five) and lists of these various types were recorded (e.g. shotgun house, dogtrot). However, because the emphasis in this report was on the relationship of the workspace to other rooms and circulation patterns, new types were also developed, derived from the cases in the sample, and based on the location and relationship of business and residential spaces, and the general circulation pattern within the house. We refer to this as a "relational plan" typology, which established plan types according to the orientation, visual exposure and accessibility, and functional distance of the workspace to the residential areas of the home.

After developing a list of over 20 types and their defining parameters, two investigators independently classified each sample house by type. In cases of disagreements, a third researcher also classified the home, and discussion ensued among the researchers until consensus was reached. Through this process, types were refined, eliminated, and developed until 16 types were established with 2 additional categories (Dual Offices, Office Atelier).

This typology is not intended to be exhaustive but represents an initial attempt to develop a classification scheme based on these 100 sample dwellings.

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[1] See Battersby, 1990

[2] Those houses whose plans indicated simply a "study" space were not examined further or included in this report.

Appendix B:

INFORMATION SOURCES OF HYBRID HOUSING PROJECTS

PROJECT NAME	SOURCE OF INFORMATION
American Family Home '91	• "Practical Homeowner Builds a House," *Practical Homeowner*, December 1980, 5/8: 42-48
Artist Housing Cooperative	• "Artist Housing Cooperative," in M. Lipske, 1988, *Artists' Housing*. NY Publishing Center for Cultural Resources • Correspondence with architect
Artists' Studio	• "Creative Construction," in D. Dickinson, 1986, *The Small House*. McGraw-Hill
Baldwin House Addition	• "Adding On," *Sunset*, June 1986, 182/6
Baum House	• "Updating an Original," *Progressive Architecture*, December 1988, 54-61 • Correspondence with architect
Bennett House	• "Matthew Blalecki," *Progressive Architecture*, June 1987, 68: 90 • Correspondence with architect
Berggruen House	• "Back to Basics" *Architectural Record*, mid-April 1989, 177/5: 50-55 • "The Rambling Ranch Idea..." *Sunset*, October 1989, 183/4: 116-117
Bjornson House	• *Architectural Record*, mid-April 1987, 175: 142-146
Block House	• "Working at Home," in J.G. Klein, 1982, *The Office Book*. Facts on File • Correspondence with architect
Block, The	• "A Sense of Proportion," *Progressive Architecture*, April 1985 • Correspondence with architect
Bruder House	• "Reinterpreting Regionalism," *Architecture*, March 1984, 73/3: 113-119
California Avenue Duplex	• "Style and Substance," *Progressive Architecture*, February 1986, 67/2
Caplin House	• T. Street-Porter, 1986, *Freestyle*. Stewart, Tabori & Chang • Correspondence with architect

Case Study House #10	• Museum of Contemporary Arts, 1989, *Blueprints for Modern Living*. MIT Press
Castellanos House	• "Farmhouse for the 80s," *Sunset*, April 1987, 178/4: 164-165
Childs House	• "Urban Tree House," *Diversion*, July 1979, 217-220
	• Correspondence with architect
Clarkson Terrace	• Correspondence with architect
Cohen Residence	• "Three San Diego Architects," *GA Houses*, July 1984, 16:7-57
Croffead House	• "Villa Carolina," *Architectural Record Houses*, mid-April 1990, 178/5: 42-47
Crowell House	• "Crowell House," *Architectural Record*, mid-April 1984, 116-121
	• "Mark Simon," in Architectural League of New York, 1986, *Emerging Voices*. Princeton Architectural Press
	• "Aspiring Domicile" in D. Dickinson, 1986, *The Small House*. McGraw-Hill
Davenport House	• "Art and Craft," *Architectural Record Houses*, mid-April 1990, 178/5: 70-76
Dickinson House	• "Dickinson House," in D. Dickinson, 1986, *The Small House*. McGraw-Hill
	• "Dickinson House," *Architectural Record*, mid-April 1985, 130-133
	• Correspondence with architect
Doubleday Loft	• "Business at Home," *Practical Homeowner*, March 1989, 4/2: 49-57
	• "A Home for Work," *California Magazine*, December 1987, 123-127
	• Correspondence with architect
Downtown Design	• "Working at Home, Living in the Office," *Fine Homebuilding*, 1988, 16, 94
Eaglecrest	• "Eaglecrest: A Commuter's Dream," *IEEE Spectrum*, May 1985, 22/5: 69-73
Eames House	• Museum of Contemporary Arts, 1989, *Blueprints for Modern Living*. MIT Press
Electronic Art Block	• Interview with architect
Elliott House	• "Award," *Rodale's New Shelter*, September 1985, 6/7: 52
Emeryville Artists Cooperative	• "Live/Work as an Economic Alternative," in D. Fromm, n.d., *Collaborative Communities*
	• "SAMCO Loan Helps Artists Retain Their Live-in Warehouse Studios," in Art House, June 1989, *Live/Work: Form and Function*. Art House/California Lawyers for the Arts
Fenway Studios	• "Fenway Studios" in M. Lipske, 1988, *Artists' Housing*. NY Publishing Center for Cultural Resources
Fountain Park Plaza	• Correspondence from realtor, builder
Given-Dennis Duplex	• "Style and Substance," *Progressive Architecture*, February 1986, 67/2
Glazebrook House	• *Metropolis*, March 1989
	• "What More Could a Good House Be?" *Architectural Record*, January 1978, 105-110
	• D. Prowler, *Modest Mansions*. Rodale
GoHomes	• "Overview of Shared and Collective Housing," in K.A. Franck & S. Ahrentzen,

	1989, *New Households, New Housing*. Van Nostrand Reinhold
	• "Live/Work as an Economic Alternative," in D. Fromm, n.d., *Collaborative Communities*
Greenwich Village Loft	• *"Home Work," Interior Design, February 1990, 61/3: 196-197*
	• Correspondence with architect
Gulf Shores Bungalow	• "Living Smaller," *Atlantic Monthly*, February 1991, 112-115
Hartung House	• "A Lookout to the Landscape," in D. Dickinson, 1986, *The Small House*. McGraw-Hill
Hassinger House	• "Architecture on Vacation in an Architect's Island House," *Architecture*, October 1986, 75/10: 68-69
Herman House	• "Collage with a View," *Architectural Record*, mid-April 1987, 175/2: 122-127
Hollywood Houses	• *Metropolis*, March 1989
	• "Style and Substance," *Progressive Architecture*, February 1986, 67/2
	• "Double Feature," *Architectural Record*, mid-April 1988, 176/5: 90-96
Hopper Residence	• "Full Metal Jacket," *Progressive Architecture*, December 1988, 68-75
House for a Musician	• "Award of Excellence," *San Diego Home/Garden*
	• "House for a Musician," *GA Houses*, 1984, 16: 26-27
Hudson River House	• "In the Wright Spirit," *Architectural Record*, April 1989, 42-49
	• Correspondence with architect
Jimenez House	• *Architectural Record*, March 1986, 174/1: 126-127
	• "Carlos Jimenez," *Progressive Architecture*, June 1987, 68/1: 92
	• "Cool Work by Jimenez," *Architectural Review*, March 1989, 185/1105
Kelly and Bellman House	• "Turning Garage into Home Office," *Sunset*, January 1987, 178/1: 56-57
	• Correspondence with architect
Koning Eizenberg House	• "Into the Garden," *Architecture*, March 1990, 79/3: 136-141
Kueckelhan House	• "Artist's Aerie," *Rodale's New Shelter*, October 1985, 6/8: 42-43
Lake Shore Animal Hospital	• J.J. Hewes, 1981, *Worksteads*. Doubleday
Langford House	• "Ferrocement Home Office," *Fine Homebuilding*, December/January 1988/89, 50: 46-49
Lipschutz/Jones Apartment	• "Balancing Act," *Architectural Record*, June 1989, 119-121
	• Correspondence with architect
Lofts, The: 355 Bryant Street	• Material from developer
Lofts, The: 601 Fourth Street	• Material from developer
Longhouse	• "Longhouse Homework," *Interiors*, September 1991
M Loft	• "Transfigured by Art and Glass," *Progressive Architecture*, September 1990, 71/9: 126-127
Market Place Village	• "Upstairs, Downstairs," *Homebased Business*, Winter 1990, 4/3

	• Urban Land Institute Project Reference File: The Market Place, October-December 1977
	• Interview with Oak Park City Planner
Mcconnell House	• "Loom Rooms with a View," *Sunset*, November 1987, 179/5: 124
	• Correspondence with architect
McLaughlin House	• "Attic Upgrades," *Practical Homeowner*, February 1990, 5/1: 49-53
	• Correspondence with architect
McMillen House	• "Style and Substance," *Progressive Architecture*, February 1986, 67/2
Millville Courtyard Addition	• S. Holl, 1989, *Anchoring*. Princeton Architectural Press
	• Correspondence with architect
Moore/Anddersson Duplex	• "The Lazy Oval," *Progressive Architecture*, October 1987, 68: 78-79
Ms. Toad's House/Birnbaum	• Correspondence with architect
Negroponte Loft	• "Working at Home," in J.G. Klein, 1982, *The Office Book*. Facts on File
	• Correspondence with architect
Neumann House	• "House Steps Lightly but Dramatically...," *Architecture*, August 1989, 78/8: 70-73
	• Correspondence with architect
Norton House	• T. Street-Porter, 1986, *Freestyle*. Stewart, Tabori & Chang
	• Correspondence with architect
	• "Part of Both Show and Audience," *Architecture*, May 1987, 76/5: 34-37
Old World Shopping	• Interviews with residents
Penney House	• "A Town House Revisited," in D. Dickinson, 1986, *The Small House*. McGraw-Hill
Peterson-Littenberg Apartment	• *Architectural Digest*, August 1984, 104-111
	• Correspondence with architects
Pietz House	• "Small Miracle," *Rodale's New Shelter*, April 1985, 614: 52-54
Pinetree Studios	• Site visit and interview with architect
Pool House & Sculpture Studio	• S. Holl, 1989, *Anchoring*. Princeton Architectural Press
	• Correspondence with architect
Portland Remodeled House	• "Footprint's Old, House is New," *Professional Builder*, August 1988, 53: 123-126
	• Correspondence with architect
Prince House	• "Prince House," *Architectural Record*, mid-April 1985, 110-115
	• Correspondence with architect
Private Studio	• "P/A News Report," *Progressive Architecture*, December 1988, 34
Project Artaud	• "Project Artaud," in M. Lipske, 1988, *Artists' Housing*. NY Publishing Center for Cultural Resources

Project X	• "P/A News Report," *Progressive Architecture*, December 1988, 36
Rosen House	• "He Needed a Home Office and There was That Triangle by the Drive," *Sunset*, Feburary 1986,176: 132
	• Interview with architect
Rosenthal House	• "P/A News Report," *Progressive Architecture*, June 1989, 70/6: 46
	• Correspondence with architect
San Francisco Remodeled Hs	• "Reach for Natural Light," *Sunset*, February 1989, 182/2: 103-104
	• Correspondence with architect
Sash Mill	• "Sash Mill Recalls Mom and Pop Store Concept," *San Jose Mercury News*, 28 March 1987, 1E, 2E
	• Correspondence with architect
Schwarting's Loft	• "Working at Home," in J.G. Klein, 1982, *The Office Book*. Facts on File
	• Correspondence from architect
Second Street Studios	• Urban Land Institute Project Reference File: Second Street Studios, October-December 1990, 20/17
Shay House	• "Tauted, Vaulted House on a Hillside," *Architecture*, October 1986, 75/10: 48-51
Simpson & Stevens House	• "Well-Crafted Homes," *Practical Homeowner*, May/June 1988, 3/5: 58-60
	• Correspondence with owners
South Prescott Village	• "Artists Hope to Preserve Life-Work Spaces," *San Francisco Examiner*, 1 November 1987, F1, F11
	• "In Oakland, Spaces Tailored to Life and Art," *New York Times*, 1 Feburary 1990
	• Site visit and interview with architect
Studio House	• *Metropolis*, March 1989
	• *Architecture*, mid-April 1988
Studio Prototype House	• "The House as Social Critique," *Progressive Architecture*, November 1991, 72/12: 75-77
Tagliarino House	• "At-Home Professionalism," *Working Woman*, March 1987, 12: 106-107
	• Correspondence with architect
Tesuque House	• "Regionalism, but with Many Inventive Twists," *Architecture*, July 1988, 77/7: 84-87
Van's Rancho	• "Zoning Concept Makes Room for Home, Business," *Chicago Tribune*, 5 November 1989
	• Site visit, interviews with developer and city planner
Vorkapich House	• Museum of Contemporary Arts, 1989, *Blueprints for Modern Living*. MIT Press
Weaver's House	• "Enlightened Mass," *Rodale's New Shelter*, December 1984, 5/9: 82-87

Whitney House	• "Domesticated Experiment," *Architectural Record*, April 1989, 88-95
	• Correspondence with architect
Willow Glen Houses	• Museum of Contemporary Arts, 1989, *Blueprints for Modern Living*. MIT Press
Wojak Loft	• "Loft Newyorkese a San Francisco," *Abitare*, November 1986, 249: 150-157
Working Woman's Dream House	• "A Dream Revisited," *New York Times*, 21 September 1986, 1F, 3F
	• Correspondence with developer
Wosk Residence	• "Rooms at the Top," *Progressive Architecture*, December 1985
	• Walker Art Center, 1986, *The Architecture of Frank Gehry*, Rizzoli
	• Correspondence with architect
Wright Home & Studio	• "Wright at Home," *Historic Preservation*, July/August 1988, 46-50
	• "Restoration of a Cradle of Genius," *Architecture*, May 1987, 76/5: 184-187
Wurman Loft	• "A Cottage Industry in a NYC Loft," *New York Times*, 15 May 1986, C6
York Street Studios	• Material from developer
Young House	• "Attic Upgrades," *Practical Homeowner*, February 1990, 5/1: 49-53
	• Correspondence with architect

Appendix C:

HYBRID HOUSING CLASSIFIED BY NEW OR RENOVATED CONSTRUCTION

NEW/CUSTOM

Artist's Studio
Bennett House
Berggruen House
Bjornson House
Bruder House
California Avenue Duplex
Caplin House
Case Study House #10
Castellanos House
Childs House
Cohen Residence
Croffead House
Crowell House
Davenport House
Dickinson House
Eames House
Elliott House
Glazebrook House
Gulf Shores Bungalow
Hartung House
Hassinger House
Herman House
Hollywood Houses
Hopper Residence
House for a Musician
Hudson River House
Jimenez House
Koning Eizenberg House
Lake Shore Animal Hospital
Longhouse
McConnell House
Moore/Andersson Duplex & Studio
Neumann House
Norton House
Penney House
Prince House
Private Studio
Rosenthal House
Shay House
Studio House
Tesuque House
Vorkapich House
Weaver's House
Willow Glen Houses

NEW/SPEC

American Family Home '91
Clarkson Terrace
Eaglecrest
Electric Art Block
Fountain Park Plaza
GoHomes
Market Place Village
Old World Shopping
Pinetree Studios
Second Street Studios
South Prescott Village
Studio Prototype House
Van's Rancho
Working Woman's Dream House

REMODEL/RENOVATION

Artist Housing Cooperative
Baldwin House Addition
Baum House
Block House
Block, The
Doubleday Loft
Downtown Design
Emeryville Artists Coop
Fenway Studios
Given-Dennis Duplex
Greenwich Village Loft
Kelly and Bellman House
Kueckelhan House
Langford House
Lipschutz/Jones Apt.
Lofts, The: 355 Bryant Street
Lofts, The: 601 Fourth Street
M Loft
McLaughlin House
McMillen House
Millville Courtyard Addition
Ms. Toad's House/Birnbaum
Negroponte Loft
Peterson-Littenberg Apt.
Pietz House
Pool House & Sculpture Studio
Portland Remodeled House
Project Artaud
Project X
Rosen House
San Francisco Remodeled House
Sash Mill
Schwarting's Loft
Simpson & Stevens House
Tagliarino House
Whitney House
Wojak Loft
Wosk Residence
Wright Home & Studio
Wurman Loft
York Street Studios
Young House

Appendix D:

OCCUPATIONAL TYPE AND PLAN TYPE OF HYBRID HOUSING PROJECTS

ARCHEOLOGY

	Bruder House	DOGTROT

ARTIST & ARTISAN

Mix	Artist Housing Cooperative	SADDLEBAG,SHOTGUN, INTEGRATED
	Eames House	SEPARATE STRUCTURE
	Electric Art Block	INTEGRATED & ADAPTABLE
	Emeryville Artists Coop	ADAPTABLE & INTEGRATED
	Fenway Studios	ADAPTABLE
	Pinetree Studios	ADAPTABLE, INTEGRATED, STACKED
	Project Artaud	INTEGRATED
	Sash Mill	INTEGRATED
	South Prescott Village	ADAPTABLE & INTEGRATED
	York Street Studios	INTEGRATED WORKSPACE
Painting	Berggruen House	OFFICE TREEHOUSE, SEPARATE STRUCTURE
	Croffead House	WORKSPACE SHOWCASE
	Herman House	STACKED
	Kueckelhan House	OFFICE TREEHOUSE
	Negroponte Loft	INTEGRATED WORKSPACE
	San Francisco Remodeled House	WORKSPACE SHOWCASE
	Studio House	WORKSPACE SHOWCASE
Painting & Textile	Block House	WORKSPACE SHOWCASE

	Caplin House	WORKSPACE SHOWCASE, FOYER APPENDAGE
	Childs House	STACKED
	Cohen Residence	SHOTGUN
	Glazebrook House	WORKSPACE SHOWCASE, SEPARATE STRUCTURE
	McMillen House	SEPARATE STRUCTURE
	Neumann House	BEDROOM REPLACEMENT
Sculpture/Pottery	Pool House & Sculpture Studio	SEPARATE STRUCTURE
Textile	McConnell House	OFFICE TREEHOUSE
	Simpson & Stevens House	CONVERTED ATTIC, GRATED WORKSPACE
	Tesuque House	BEDROOM REPLACEMENT
	Weaver's House	WORKSPACE CORRIDOR
Undeclared	Bennett House	OFFICE DEN
	Bjornson House	WORKSPACE SHOWCASE
	Wojak Loft	SADDLEBAG
	Wosk Residence	WORKSPACE SHOWCASE

CONTRACTOR, GENERAL

	Elliott House	FOYER APPENDAGE

DESIGN

Architectural	Block, The	SEPARATE STRUCTURE
	California Avenue Duplex	GRATED WORKSPACE
	Case Study House #10	GRATED WORKSPACE
	Castellanos House	WORKSPACE CORRIDOR
	Childs House	STACKED
	Davenport House	WORKSPACE SHOWCASE
	Dickson House	OFFICE DEN
	Downtown Design	INTEGRATED & OFFICE ATELIER
	Eames House	SEPARATE STRUCTURE
	Given-Dennis Duplex	OFFICE DEN

	Hartung House	CONVERTED BASEMENT?
	Hassinger House	INTEGRATED
	Hollywood Houses	STACKED
	Jimenez House	SEPARATE STRUCTURE
	Koning Eizenberg House	OFFICE TREEHOUSE
	Langford House	CONVERTED GARAGE
	Moore/Andersson Duplex	SEPARATE STRUCTURE
	Penney House	OFFICE DEN
	Peterson-Littenberg Apartment	OFFICE DEN
	Pietz House	OFFICE TREEHOUSE
	Prince House	WORKSPACE SHOWCASE
	Schwarting's Loft	OFFICE TREEHOUSE
	Shay House	STACKED
	Wright Home & Studio	WORKSPACE SHOWCASE
Graphic	McLaughlin House	CONVERTED ATTIC
Interior	Baldwin House Addition	OFFICE DEN
	Doubleday Loft	OFFICE DEN, WORKSPACE SHOWCASE
Textile	Longhouse	CONVERTED ATTIC
Toy	Rosenthal House	WORKSPACE SHOWCASE

MANUFACTURING

Furniture	Doubleday Loft	OFFICE DEN, WORKSPACE SHOWCASE
Woodworking	Simpson & Stevens House	CONVERTED ATTIC, GRAFTED WORKSPACE

MEDICINE: VETERINARY

	Lake Shore Animal Hospital	STACKED

PERFORMING ARTS

Cinema, theater	Hollywood Houses	STACKED
	Hopper Residence	WORKSPACE SHOWCASE
	Norton House	OFFICE DEN, OFFICE TREEHOUSE
	Tesque House	BEDROOM REPLACEMENT
	Vorkapich House	SADDLEBAG
	Whitney House	OFFICE TREEHOUSE
Music	Caplin House	WORKSPACE SHOWCASE, FOYER APPENDAGE
	Crowell House	OFFICE DEN
	House for a Musician	DOGTROT
Printer	Artist's Studio	OFFICE DEN

PROFESSIONAL SERVICE

Business and Environmental Consultant	Kelly and Bellman House	CONVERTED GARAGE
Computer	Greenwich Village Loft	INTEGRATED
Financial	Lipschutz/Jones Apt.	OFFICE DEN
	Portland Remodeled House	BEDROOM REPLACEMENT
Law	Baum House	SHOTGUN
	Dickinson House	OFFICE DEN
Mix	Eaglecrest	OFFICE DEN & OFFICE TREEHOUSE
Public Relations	Millville Courtyard Addition	GRAFTED WORKSPACE
	Tagliarino House	OFFICE DEN
Publishing	Wurman Loft	OFFICE ATELIER, BEDROOM REPLACEMENT
Therapy	California Avenue Duplex	GRAFTED WORKSPACE

	Ms. Toad's House/Bimbaum	SEPARATE STRUCTURE
	Young House	CONVERTED ATTIC
Undeclared	Hudson River House	STACKED
	Market Place Village	STACKED
	Old World Shopping	STACKED
	Sash Mill	INTEGRATED
	M Loft	BEDROOM REPLACEMENT

RETAIL

Art Gallery	Project X	STACKED
Mix	Market Place Village	STACKED
	Old World Shopping	STACKED
	Sash Mill	INTEGRATED

WRITER

	Rosen House	GRATED WORKSPACE
	Norton House	OFFICE DEN, OFFICE TREEHOUSE
	Hollywood Houses	STACKED
	Wurman Loft	OFFICE ATELIER, BEDROOM REPLACEMENT

UNDECLARED OCCUPATION

	American Family Home '91	FOYER APPENDAGE
	Clarkson Terrace	SHOTGUN, REVERSE
	Fountain Park Plaza	STACKED
	GoHomes	ADAPTABLE
	Gulf Shores Bungalow	ADAPTABLE, FOYER APPENDAGE, OFFICE

MIXTURE OF OCCUPATIONS

	Lofts, The: 355 Bryant Street	ADAPTABLE
	Lofts, The: 601 Fourth Street	ADAPTABLE
	Private Studio	DOGTROT

Second Street Studios	STACKED
Studio Prototype House	INTEGRATED, OFFICE TREEHOUSE
Van's Rancho	SEPARATE STRUCTURE
Willow Glen Houses	STACKED, WORKSPACE SHOWCASE
Working Woman's Dream House	OFFICE DEN