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 boxes 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.
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. Harleston 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)
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 1,750 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 2,300 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)
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")
Wurmam 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”)

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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 workspace. 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/dining/family room space contrasts with the distinctly isolated office space, all on the main level. (Architect: Lloyd Jakvert; 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 Eisenberg. The two residential units share garden and private outdoor space, and are connected by an intermediate "orangery" that contains separate workspace 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 Eisenberg)

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.

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 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 sun deck. Each unit is sound-proofed and includes in-wall conduit systems for computer and multi-phone-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 evening overflow of the woman's professional work. The 13' x 11' 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)

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)

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

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.)

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' x 16' 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, voluminous 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")
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 store fronts 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 canvases 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.
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.
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)

Coffey 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 Leedy 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)

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: Fermay 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)
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)

**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**

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**Office Den**

**Workspace Showcase**
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)
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)
**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 lines and three separate numbers for the publishing house alone. Two other lines, with five extensions, are used by the family. *(Architect: Richard Saul Wurman)*
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
OFFICATELIER
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 Wiener and Peter Wilcox)

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 Forber and Jack Lenor Larsen)

Converted Attic

Integrated
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)

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)

Grafted Workspace

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 nighttime 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.

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”)

Stacked