



MORE

EDITION 2023 — ISSUE 1



Hello Friends!

With age comes wisdom right?

Well here it is my 43rd year and I realize life is too damn short to spend energy on things that don't make me want to reach for the sky each day.

In December 2022, I launched my design and real estate advisory, 41 Studios, full-time. Around that time, I realized I wanted an avenue to get my thoughts and feelings on design and real estate out to the world on a more regular basis. And so goes my new publication, MORE.

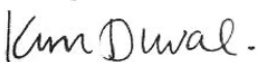
What keeps me satiated? Design and helping people.

What keeps me motivated? The opportunity to do good work that is truly fulfilling, rooted in an ethos of sustainability and purpose.

In MORE you will find content that expands on my motivations and passions, pulling in perspectives on topics that impact design, real estate and construction, and showcasing creative talents whose work inspires me.

Life is a wild ride. Someone wise told me recently that if you work to align your energy to your passions, you will rarely be disappointed. With that, I hope you enjoy what you read and I hope you look forward to seeing MORE.

Sincerely,



Founding Principal

EDITION 2023

Issue 1

3 Editor's Letter

6 Point of View

A fresh perspective on the future of the office.

8 Creators

Showcasing the talents of three creators you should know now.

20 Spotlight

A look at the importance of site planning and the beauty of place.

24 Closing

MORE is a quarterly publication focused on design, real estate and construction, produced by 41 Studios.

41 Studios provides design and real estate advisory services for residential, corporate and commercial clients across the globe.

All details of this publication, including its design, photographic and written content, is original content, created by 41 Studios. Photography within Creators section is supplied by individually featured artists.

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POINT OF VIEW

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6

41 STUDIOS

According to the US Bureau of Labor Statistics, there are 155 million non-farm workers in the US. Of those, approximately 23 million are employed in professional services industries. An even smaller amount, about 2% of those professionals, is employed within the top 500 companies in the US.

Given the tiny sliver of the total workforce that work in corporate positions, it is incredible that such a huge amount of energy, cost and time goes in to designing and building for this population. Given the changes wrought by Covid over the last 3 years, the corporate real estate (CRE) industry is still coming to terms with the fact that life will never be the same for this group of workers. In 2023, those in CRE are sitting on Mars, trying to figure out how to spur life in the once prosperous 'office'.

Looking at the CRE sector in detail, it's important to acknowledge that the way we have worked for the past 60 years does not necessarily correlate to the jobs workers *actually* perform or how individuals *need* to work to produce successful results.

Let's step back a bit further. Even in the mid 2010s offices were not fully occupied. Work travel and other requirements meant some workers have been remote in practice for years. And according to self-reporting in a February 2023 Jobot survey, 48% of workers are 100% remote right now - in spite of headlines that read otherwise.

I've been deep in the pages of two books this past couple of months. ***Leap to Wholeness: How the World is Programmed to Help Us Grow***, by Sky Nelson-Isaacs, is about how the world is designed to receive us as humans. ***Technics and Civilization***, by Lewis Mumford, is about the evolution of technology, focusing on the machine, and its impact on society throughout history.

What resonates for me in these pages are the converging ideas that the world already has what we need to thrive, and that for centuries work has been performed in surprisingly similar ways, even in spite of technological advances.

Professional workers are in their positions because of the independent

The observation remains: the workplace in its current form is more of a construct than a true organizational need.

and cognitive tasks the roles demand. The essence of knowledge work is that it involves thinking, requiring both collaboration and heads down time. Similar to a colony of bees, converging in one place for collaboration, team-building, or energizing a group around a call to action, ensures the business — or the colony -- thrives.

But why should we think that sitting all together in one space when we're not collaborating is in any way necessary, except as a means for managers to keep tabs on everyone performing their individual, heads down tasks?

There are certainly functions that require workers to come together regularly. Undoubtedly for some, the office is the only place they can do their heads down work; because of families, or roommates, any number of unique living situations, or simply because of the resources offered within the office environment.

But, the observation remains that the workplace in its current form is more of a construct than a true organizational need.

Over two decades of designing spaces, developing real estate projects and working within the corporate real estate

world, I think we've bounced into the next iteration of the never-ending cycle of work. Today's workers, especially Gen Z, don't view the workplace in the same way as those who are at the end of their careers. Some people want, or need, more human contact / human connection. Some people want a stronger separation of work and life. Some want less. The lines are blurrier now than ever.

Increasing the porosity of the places where we CAN work will increase the chances that we will want to come in. CRE leaders should create not only a temptation that good things can come, but also a sense that not coming in is okay too; that your choice is not up for discipline if you and your team are meeting --or beating-- your goals.

Consider the risks that you will face and consider how you can reserve only what you need with limited undue cost exposure. This way of thinking will change lease structures. There is a reckoning already on its way. Landlords are already making moves.

I wouldn't give up on the office entirely, but the shift is already here and no corporate policy is going to close Pandora's box entirely.

CREATORS

Matt Christine

COLORADO FINE ARTS SCULPTOR



8

41 STUDIOS

I started following Matt's art several years ago, when he was focusing on mixed media and pencil drawing. His skills are incredible, but where he draws inspiration is what spurred my obsession.

Matt specializes in **organic wood sculpting** using found material from high in the Rocky Mountain forests. He carefully removes naturally fallen old-growth wood products while preserving the surrounding ecosystems in the same condition as when he arrived.

Matt chooses one-of-a-kind pieces that retain significant strength and durability while also being incredibly beautiful.

He spends hours hiking through the mountainside searching for exceptional pieces. Many of the materials he chooses are **old-growth wood** that has become solid hardwood from being preserved in the forest over time.

From his studio in the Black Forest, he turns the material into fine art quality wood sculptures using sanding, finishing and polishing hand tools.

Matt's work can be found in fine homes and hotels, including an upcoming display at **The Broadmoor Hotel** in Colorado Springs.

Matt sees beauty in the rawness of our natural surroundings. Forest conservation and recognition of nature's importance through art are key themes in his work.









CREATORS

Kristin Murphy

CALIFORNIA PHOTOGRAPHER



Kristin and I recently met at an artist showcase in southern California. I was immediately drawn in by her photography, which showcases the **ethereal beauty** of southern California's coastal towns.

Kristin grew up at the beach, where her love for the water and photography collided. You can often find her on the beach with her camera, even though she is also in the middle of completing her PhD in child development.

She has loved photography since she 'borrowed' her mom's camera in middle school and never gave it back to her. Through the encouragement of friends and family Kristin started sharing her landscape photography in 2022.

Her style captures the natural beauty of the coast. She is inspired by the juxtaposition of the vast, powerful, and sometimes **chaotic yet calming**, repetitive, and meditative ocean and shorelines. Many of her images are subdued, allowing the viewer to take in the depths of the frame and feel almost transported into each setting.

"As humans we are constantly searching for even just small snippets of stillness as we move through life in this constantly changing, busy world. I seek to bring this tranquility into the lives of others by capturing the breath, motion and energy of the ocean in my images."

13

41 STUDIOS

Kristin's images make the viewer want to grab a board and set off into the blue, into a dreamlike, simpler version of life.

 @k.murph_photography





CREATORS

Leena Ismail

BOSTON CERAMICIST



16

41 STUDIOS

Leena and I met in graduate school in Boston nearly twenty years ago. From the start, I embraced her **love of detail** and precision. Besides being a talented architectural designer, she is a knitter, artist and has most recently turned her creativity to ceramics.

She creates **functional pottery** inspired by architecture. I recently asked her how she got into this medium. “I had started collecting handmade mugs and was so inspired to learn to make my own pottery. When a pottery studio opened up near my home, I signed up for a class immediately. I enjoyed it so much that I knew it was something I wanted to continue pursuing.”

Her work is all wheel-thrown and hand painted. “There’s something about creating at the wheel that is therapeutic for me. Unlike architecture, with ceramics it takes only a few weeks from creating the form and design, to seeing the final piece once it comes out of its last firing. Being able to make pieces that will be used in a variety of applications makes the process incredibly rewarding.”

Leena’s pieces showcase the **architectural technique** through clean lines and details across a subtle clay medium, creating soft yet crisp functional wares. Her application of glaze and color further the architectural look and feel in a very natural way.

Leena finds therapy through the wheel, creating pieces that will be used in a variety of applications, a process that proves incredibly rewarding.







SPOTLIGHT

the beauty of place

20

41 STUDIOS

I feel zen as I round a curve on Scenic Drive, walking along the side of the road that hugs some of the prettiest coastline in California, the landscape speckled with a swath of gracious 'cottages', each perfectly situated within the cypress and pines of the Monterey peninsula. The environment is unique, and the design and siting of most of the homes are in harmony with the natural beauty, reacting to it, dancing with it.

As I look to the ocean I see a midcentury modern home, partly grounded into a small jetty, pulled out into the ocean by the lines of its concave roof. The sunlight pours through the pines and creates a stunning visual my camera is woefully weak in capturing.

I think about place and how important place is to successful design. While a specific vernacular can describe a general style of buildings within a distinct environment, siting is more holistic, pulling together volumes and spaces and so many other things.

The careful siting of a building can lend to its perfection. Without proper consideration for place, a building stands in opposition to its surroundings. You know it when you experience it, when you see it. A building interacts with its inhabitants and its environment, considering scale, context, depth of field.





House on Scenic Drive. Carmel, California



Vineyard in the Chianti region of Tuscany, Italy

A multitude of elements coalesce to create great spaces, and a building's place within its landscape is one of the most important factors. Similarly, within a building's interior a room's scale and proportion to other spaces can make inhabitants feel cozy or uncomfortable. Light pouring through a window in the right place can make a space feel inviting. The absence of light can create a wholly different experience. Well thought-out siting can enable light to be manipulated and directed to great effect.

Right now, I am working with a client who is reimagining an existing barn on her property in western Massachusetts.

The property is close to an acre, with a main home and small outbuildings, presumably built as a rural homestead in the 1800's. When I first visited the site a few months back, the barn perplexed me. Considering the similar age of adjacent properties, homes and buildings within the neighborhood were built to create something of a patchwork, with lot lines in funny places, and giving the appearance of sporadic planning at best.

The barn also sits just beyond the edge of the watershed for a small stream. Reed grasses are visible the other side of a treeline that borders the property. Raising the barn's elevation is

imperative in the new design to ensure flooding is not a risk.

After reviewing zoning and planning requirements for the property, I considered options for the new barn design. I see an opportunity to not only replace the dilapidated structure with something that works for my client's needs, but to re-site it so that it is in better harmony with the landscape. There is also an opportunity to re-envision the landscape to complement the building's new site, creating opportunities for paths to connect the various structures on the property, and introducing new trees and shrubs to filter the light that will come in through the new windows. Realizing the possibilities, the project starts to

become more aspirational. Perfection is within reach, and I have the opportunity to create clarity out of chaos.

As I think about architectural design, one of the most alluring parts of the process is realizing that a project's boundaries can exist so far beyond a building's four walls. Pulling together a holistic design means considering the impacts of a million different variables and leaving nothing off the table.

Buildings should enhance their environment and enable the observer to feel the beauty of the place. I see this as not only a worthy goal, but an imperative to good design.



Until Next Time...

In *Beehives*, I reference a book I'm reading now, *Leap to Wholeness*. One of the key concepts I've taken away is the idea that the world is already whole, ready to accept our path. What we sometimes think of as building a career, a life, from the ground up, just doesn't have to be that way. The world is here to help and support, and guide us where we need to be. I am a lifelong learner, and this journey is teaching me so much. I wouldn't be where I am today without every single one of my career experiences, my friends, family and industry peers, and most importantly, my uber handsome, talented, loving and supportive husband Brian.

In this journey of publishing my first ezine, I give special thanks to **Bryan Trindade** for his ongoing collaboration, branding and marketing partnership. And to **Liz Goldsmith**, for her copywriting and editing skills.

With a distribution of around 3000 worldwide, this ezine is starting small and mighty. If you are interested in joining as a collaborator or if you have an artist you think should be featured in an upcoming edition, email me at **Kimberly@41studiosdesign.com**.

Much love and hugs.

24

41 STUDIOS



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