

# MEMOIRE

EDITION 2024 — ISSUE 3



# Good Bones

For me, the phrase *good bones* has always meant something whose origin is set with integrity, something built with a solid foundation, something whose skeleton supports its systems and skin, or something that will fare well in its environment forever, because it has been done well – through and through.

As I developed the theme for this issue, this phrase kept coming to mind. MORE is about everything, because everything influences design and construction, but until this issue, I've dedicated only a fraction of my pages to builders and buildings. A focus on art? Absolutely. On creative people? Definitely. But in this issue, I wanted to get a bit closer to my roots. Good bones are a non-negotiable in the creation of good things. A building with a bad foundation will never support something better without a lot of repairs. A pot on the potter's wheel that hasn't been formed properly will fall apart in the kiln. Art without a basic understanding of the fundamentals of point, line, and plane rarely becomes a masterpiece. These are just truths.

And so, this issue comes back to building and the people who enable it all. Strong foundations, designs that have stood the test of time, makers whose products contribute to beautiful spaces in very important and integral ways, and creators who are unique and authentic. While the collaborators appear diverse, as you dig deeper, you can see how connected their stories really are.

In a story about the coolest celebration of midcentury modern design, Lisa Vossler Smith, current CEO of Modernism Week, dives into the culture of Palm Springs – its buildings and ethos still standing strong in the landscape of Southern California which is undoubtedly ever changing and in search of the new. Awake Windows and Doors creates absolutely gorgeous window walls and doors, with a purity of mission that is both heartwarming and extraordinary. Pete Alcorn, CEO of Kelljstrom & Lee, a formidable construction manager in the Southeast, looks back on years of good building and tells stories that inspire.

And ATP Builders has been creating beauty on the beach for nearly three decades. On a recent project in coastal California, they brought me in to reimagine a home whose bones had been broken over time, but that now radiates permanence and beauty for its next set of homeowners.

As with every issue, my passion and that of my collaborators is free flowing, the stories jump from the pages, and everyone you read about is here because they love what they do as much as I do. I hope you feel the energy and see good bones in every piece.



Founding Principal

# EDITION 2024 **Issue 3**

4

41 STUDIOS

## 3 **Good Bones**

## 6 **Sharing the Kool-Aid**

Lisa Vossler Smith on Modernism Week

## 14 **The House of Tomorrow**

Photographs from Modernism Week 2023

## 22 **Awaken**

A Story of Extraordinary Partnership

## 28 **Stewardship**

Conversations with Pete Alcorn, Kjellstrom & Lee

## 36 **All Things Possible**

Sitting Down with Erin Kennedy, ATP Builders

## 48 **Brighter Days**

Reinventing a Home on the Coast

## 50 **Until Next Time...**

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# Sharing the Kool-Aid

## Lisa Vossler Smith on Modernism Week

Palm Springs, California, is a visionary place. Sprung from the desert landscape between the San Jacinto and San Bernardino mountains, within what is known as the Coachella Valley, the city is an oasis within an interlocked region of nearly a dozen towns, built up around the promise of a sun-filled life of leisure and health.

Lisa Vossler Smith is the CEO of Modernism Week, an extraordinary international event focused on the culture and architecture of the place where she grew up. She studied urban planning at the University of California-Irvine, and her vision of the region has been formed by not only her own experiences but those of the scores of visitors she has had the privilege of meeting in her roles leading various Palm Springs cultural havens throughout her career.

As an international event, Modernism Week welcomes tens of thousands of enthusiastic visitors to mingle and experience life in Palm Springs, touring hundreds of homes; attending scores of parties, lectures and cultural activities; and basking in the winter sun. The eleven-day festival occurs in February each year, while a smaller show takes place in October.

When Smith talks to me about the event's history, I am in awe: Modernism Week originated from a sheer desire of impassioned community members to invite others to experience the Palm Springs way of life and its architectural masterpieces, both of which defined a distinct period in Palm Springs history. The organization works separately but in concert with the town's two other dedicated preservation non-profits: Palm Springs Preservation Foundation and Palm Springs Modern Committee.

The Coachella Valley has been populated by Indigenous people for thousands of years. The Morongo Band of Mission Indians and Agua Caliente Band of Cahuilla Indians still own sizeable portions of the land, and evidence of this lies in the large tribal casinos that are dispersed throughout the region. Explorers traversed the area in the most recent centuries, but in the late 1800s, Southern Pacific trains arrived, and

*Photo (left): Volunteers at the Kaufmann House by David A Lee.*

their local station stops became a mark of the general westward expansion in California. In the early 1900s, large numbers of visitors began to seek out the warm, sunny climate and artesian wells, especially in the winter months, to improve their health. The 1930s ushered in movie stars from Los Angeles, just a few hours away by car, and their vacation homes were built in now-iconic neighborhoods like Movie Colony and Las Palmas.

Consider the vivid images early modernist architects imagined in this landscape: beautiful manmade compositions set against the backdrop of the mountains and cacti. A bit of steel and glass, and stone. Suddenly, the entire valley became a much larger canvas. Designers flocked from European and American cities, on commission from titans of Hollywood and industry, to build fantasies from sand for their patrons.

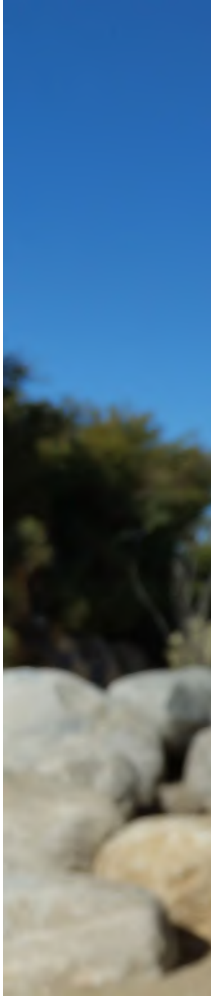
Palm Springs became renowned for its lifestyle in the 1950s and 1960s. Iconic photography of the times captures smiling starlets riding around in golf carts, enjoying leisure activities like golf and tennis in the sun, all day, every day. The lifestyle was what made this town. Amid the jet-set's other famous locales of Gstaad, Acapulco, and Saint-Tropez, Palm Springs became prominent. Builders like the Alexanders created entire neighborhoods from custom homes built for luxurious tastes.

Before taking the role of CEO for Modernism Week, Smith was the organization's executive director, and before that, she was the senior director for the Palm Springs Art Museum. Her husband is an internationally known artist and art is an integral part of her life. In her free time, she runs an Instagram account that is one of the most Palm Springs things I have ever seen. Called @TinyPalmSprings, it explores the world through the little plastic eyes of none other than Barbie - another Southern California creation. Smith's massive collection of dolls serve as the models on their make-believe journeys throughout the desert, against a backdrop of gorgeous architecture, and enjoying the high life at 1:6 scale. Their outfits are real, their sets are often designed by Smith, and the photos are divine. Through her lens, Smith's love of Palm Springs becomes palpable.

Modernism Week, Smith says, is about education and inviting the world to drink the Kool-Aid of Palm Springs (Jim Jones reference aside). She is thrilled that participants often return year after year, becoming enthralled with its culture and design. The genuine enthusiasm of its volunteers was evidenced recently in a show of support lent to Modernism Week's partnership in 2023 with the City of Beverly Hills as it has recently embarked on the celebration of its own midcentury modern gems. Palm Springs residents drove up to Beverly Hills and collaborated with residents for home tours and shared their passion for preservation.

Smith tells me that this steadfast community enthusiasm has been a hallmark to Modernism Week's success. As a nonprofit, volunteers are a heavy delegation. And the sheer volume of homes opened for the festival is unique: each year features different tours from a selection

*Photo Credits: (top) Barbie in Palm Springs by Lisa Vossler Smith. (bottom left) Rock Hudson at El Mirador pool by Bill Anderson, courtesy of Palm Springs Art Museum.*









of nearly three hundred homes. Visitors come from all walks of life, all different ages, but with a shared passion for modernism in all its forms. The past ten years has seen an influx of younger designers and fans. Smith attributes this to a shift of the festival about a decade ago to focus on interiors alongside structures.

The midcentury homes and buildings of Palm Springs are holistic in their design. The flow of life from within to without and all around the landscape is a very special experience and enables a different type of architecture and interior design to develop. Even in its heyday, when plastic and many other now-known-to-be harmful materials were wildly popular as “modern advancements,” the elements that have withstood the test of time in Palm Springs remain simple and universal: concrete, glass, steel. I ask Smith about her favorite building material, and she indulges me on the stamped concrete block so ubiquitous to the region. She tells me that even before she ever got involved with architecture, she remembers as a child loving the dance of shadows from the various designs cutting across the landscape, and how many unique patterns are represented in Palm Springs.

Terrazzo and local stone are also abundant in Palm Springs architecture. In a climate where you are encouraged to traverse from inside out and all around, terrazzo and stone are efficient and beautiful, paradoxically adding warmth and durability in their desert setting.

There is something necessary in the way the buildings are built in Palm Springs, the modernist style dovetailing perfectly with the strangely harsh climate. It's hot, and the sun and winds are strong. Elaborate detailing is absent. As Smith puts it, the simplicity is functional: if there was ornament, “the desert would take it away.”

We talk a bit about preservation in Palm Springs. Smith reminds me of the involvement of the two other preservation-focused organizations, and how they have similar missions to save and preserve what is best about Palm Springs. These organizations, along with Modernism Week, are embedded in the community. She shares the story of a fire station that was saved, and the vintage dance halls and lounges that were not. Changes to enable modern living and safety are always a risk to the salvation of the old. Sometimes the cost is just too much for the owner to bear. And because many of these structures were built as vacation homes, Smith says, “many people didn't think of them as built to last, at the time.”

Unique to Modernism Week is the spirit of collaboration that has enabled its success. Maybe it's the California spirit, so open and welcoming. Volunteers created the event twenty years ago and maintain much of its lifeblood to this day, although Smith works with a permanent paid staff of nine. Outside event partnerships also play a huge role. Over sixty partner organizations are involved with producing the eleven-day celebration.

I am struck by the California in Smith. Like just about everyone I've met on my journey to this part of the planet, she is a genuine, authentic human devoting her talents willingly and lovingly. With her stewardship Modernism Week continues to welcome enthusiasts with a smile.

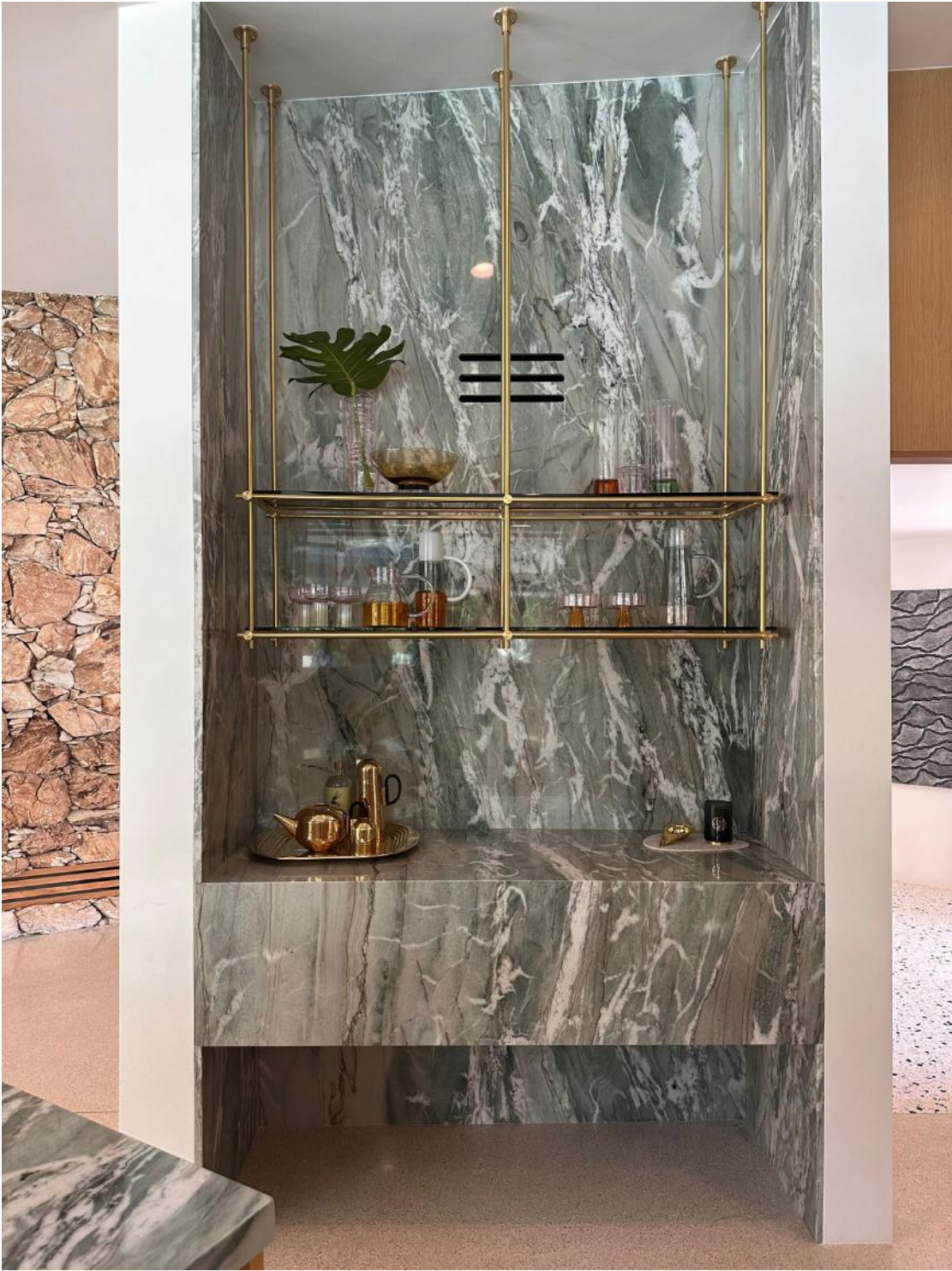
The House of

# Tomorrow

Photographs from Modernism Week, 2023



*The dining area and sunken living room, with a peek-a-boo view of the hovering, conical fireplace.*



*A hosting station positioned just off the kitchen.*



*The fabulous sunken living room  
with built-in social seating.*









*The 2nd floor primary suite bedroom. built to take in the incredible mountain views.*



*The backyard swimming pool.*



# Awaken

## A Story of Extraordinary Partnership

There are few architectural elements more imbued with possibility than windows and doors. The openings on a home or business aren't simply methods of entry, light admittance, or air flow; they are portals between worlds. Depending on which side you're on, they can be a way to peer out at—or close off from—what's happening externally, or they can release us from our cocoon and into the potential wonders and opportunities that await outside.

It's a fitting metaphor for Awake Window and Door Company, an Arizona-based manufacturer of cutting-edge glass products, and a business that thrives on dual solutions. In addition to crafting durable, visually spectacular windows and doors, Awake has also developed a second-chance social mission that goes beyond donations of socks or backpacks, and delves into the hard work of rebuilding lives.

Awake was cofounded in 2021 by Scott Gates, CEO and a 20-year veteran of the window and door industry, along with his wife, Maria (Chief People Officer), John Engelstad (COO), and Andrew Darr (Chief Revenue Officer). "We saw this emerging trend of products being imported from Europe that had ultra minimal frames to maximize views," says Gates, "but between long lead times and high pricing, they needed a domestic solution that brought the best of American aluminum high-end contemporary window products with the best of the European imports."

The team also wanted to fill a different market hole: providing employment to the formerly incarcerated. Largely because of the lack of education, training

programs, and post-jail support systems, recidivism rates for the formerly incarcerated within their first year after release stands at 43 percent.

After attending a leadership conference where they heard a CEO speak about a related program, the cofounders were hooked on the idea of, well, opening doors to people who had been discriminated against, despite having paid their debt to society.

Awake became the first U.S. ultraluxury manufacturer whose products are crafted by a systematically devalued group of people. According to Gates, it's a shift in mind-set that says, "Hey, we're not just willing to consider you; we actually exist for you." Nearly half of Awake's current staff have been previously incarcerated.

The sense of dignity and purpose at Awake has been essential for staff members like Ronnie Chavez. When he was released from prison in 2022, he immediately began the employment search. "I kept looking for a job, trying, interviewing, applying everywhere that I could," he says of his efforts to comply with the terms of his parole and to turn a new page in life. "I'm leaving every single interview with the interviewer and myself both feeling great, like I got the job." After the background-check process, Chavez says, the businesses would either send a note of rejection or drop out of contact altogether.

A case worker at the parole office put him in touch with Awake's training coordinator, Joe Mason, who has a background in social work. Although Awake



*Members of the Awake crew.*



*Goldfinch Residence designed by Matthew Segal.*











*More members of the Awake crew.*

didn't have an immediate opening, Mason met with Chavez anyway, and was impressed. In turn, Chavez was moved by Mason's regular check-ins to see how the job hunt was going.

About three weeks later, Awake called with an offer. Chavez began in production, operating the miter saw. Within three months, he had moved up to lead the shipping department.

"I absolutely love it," Chavez, says of his work, which can be highly physical or logistically complicated, and sometimes both. He adjusts the brim of an Awake logo-emblazoned ball cap over his unlined face and continues, "It's different from what it would be someplace else. It's because of this company as a whole. I love everybody here, from the smallest guy to the biggest guy and everybody in between."

Awake's product range has become a favorite among architects, designers, and homeowners in the high-end custom home community, where creativity reigns and "we can't" is not part of the lexicon. In Awake's first year of business, they shipped \$150,000 worth of product. By year two, the number had skyrocketed to \$13 million. They'll finish this year with about \$30 million in orders.

As an example of their "yes, and" ethos, Gates points to a recently finished midcentury home project in Palm Springs. The designer wanted massive glass panels. Awake's engineers developed custom details and configurations, and partnered with a specialty supplier of oversize glass in Canada. The resulting windows are nearly twenty-two feet wide by ten feet tall, meet at a ninety-degree corner, and extend the same dimensions in the other direction. Despite the massive sizes, all windows and doors were rated to meet the structural load and energy code of the Palm

Desert, which vacillates between extreme heat and high winds.

After successes like these in many parts of the West and Southwest, Awake is now moving into cooler locales, especially ski towns and mountain residences, where their products will be used to showcase views of snow-dusted peaks and rugged valleys. To that end, they're working on minimal-frame, triple-pane glass that can withstand the glacial temperatures and biting, frame-rattling winds of a Northern winter.

The quality ethic extends not just to custom projects, but to Awake's standard products, such as their popular 905 series multislide wall system. The doors offer nearly unobstructed views—interlockers are as narrow as three-quarters of an inch, and the glass can be built up to twenty feet tall—and easily glide open to indulge our modern love affair with indoor/outdoor living. The 905 series, along with every other Awake product, is featured in their catalog alongside an explainer about an issue related to imprisonment.

"If you can't find work, how can you contribute to society, or even pay your bills?" Gates says. Beyond simply providing a job, Awake's administrators help "connect the dots" for their new employees, whether that's finding permanent housing, or identifying rehab facilities to help a staffer struggling with drug addiction to get back on their feet.

Chavez says, "The social mission here is real. It's not 'Hey, do business with us because we have these values, this is what we stand for.' I've been in the owner's home. I've been to many sporting events with him. It's a once-in-a-lifetime thing. Anybody who can get their foot in the door here is in a very, very privileged position."

# Stewardship

## Conversations with Pete Alcorn

For builder Pete Alcorn, it's all about the how – and especially how materials, the older the better, work. So, of course, our conversation starts in the Middle Ages. “Back then,” he explains, “the dome of a cathedral was built using a wood dunnage--a kind of makeshift scaffolding. When the scaffold was removed, they either had a beautiful dome or, if calculations were off, one that fell on anyone under it.”

The building industry has come a long way from wood dunnage, but Alcorn, the CEO of one of the largest construction management firms in Virginia, is committed to learning from master builders who figured it out with limited knowledge and limited materials. One of his favorite projects is the restoration of the Williamsburg Inn in Colonial Williamsburg. “I thought I had a passion for restoration,” Alcorn says, “but I worked with a museum curator with incredible knowledge. The path we took to restoring the inn was just as important to her as the final product.”

The restoration was made possible by funding from the Rockefellers. John D. Rockefeller built the Williamsburg Inn in 1937, as part of his goal to restore Williamsburg to its eighteenth-century grandeur, and work was done with historic verity, a torch that Alcorn is honored to carry. “When we work on buildings that are 100 to 200 years old, we're giving them a new life. Really, we're stewards.”

In matching the trim, Alcorn's team needed to determine what type of wood was used - old growth

or second growth - and where it was from. Their research brought them to western North Carolina, where they found second-growth Eastern white pine. If you look at the trim they installed and the trim original to the building, you can't tell the difference.

Alcorn has stories about all the materials that were used, right down to the brick. “We handmade the brick from clay that came from similar pits, with lime mortar made from oyster shells. It pained me that the next step was painting--whitewashing--this beautiful brick, but that's what they did back in the day.”

Modern paints wouldn't cut it. Collaborating with the museum's curator, he used an original recipe - 30 pounds of York River oyster shells, ten pounds of rock salt, and 20 gallons of water. In 10 days, the mixture is stirred, letting the water evaporate to create a paste. Alcorn thought he nailed it, until the curator said that the custom mixture is dabbed on with a Berkshire pig bristle brush. Pete was pretty sure he couldn't get one of those, and thought the curator was kidding when she said they made their own. Nope.

“Most historic buildings have good bones, or they would've fallen down by now,” he says, recalling the renovation of St. Paul's Episcopal Church in Richmond. “It was built in 1844, on huge granite blocks, no foundation, just columns holding up the heavy Vermont marble inside the church, which started sagging after about 50 years. We needed to put in a new foundation but had to get through the



**A DESIGNER  
CAN DESIGN  
SOMETHING...  
THAT DOESN'T  
MEAN YOU  
CAN BUILD IT.**



granite blocks to pour concrete.” They couldn't jackhammer, but eventually found a company with a massive chain saw to cut through granite.

What about new buildings? How good are their bones? Alcorn answers with a question. “How many buildings that are built today are designed to still be standing in 100 years? If I build an office building, it's not going to be standing in 100 years. There might not even be office buildings in 100 years.”

Although Alcorn much prefers renovations to building new, his firm does lots of new construction. Alcorn, a trained structural engineer, is intrigued by complex projects like the oyster laboratory they recently built for the Virginia Institute of Marine Science. “It was absolutely fascinating to learn how to grow billions and billions of oysters, pumping in sea water and making sure nothing got contaminated. I so loved being around it, seeing it.”

Fascinating for Alcorn doesn't always mean big. For example, the art department at Woodberry Forest School, in Virginia wanted Alcorn's help with the installation of a kiln. Although Alcorn's team had never installed one, they learned how to use the existing mechanical equipment and a simple lit-match test to determine whether it was successfully drawing air.

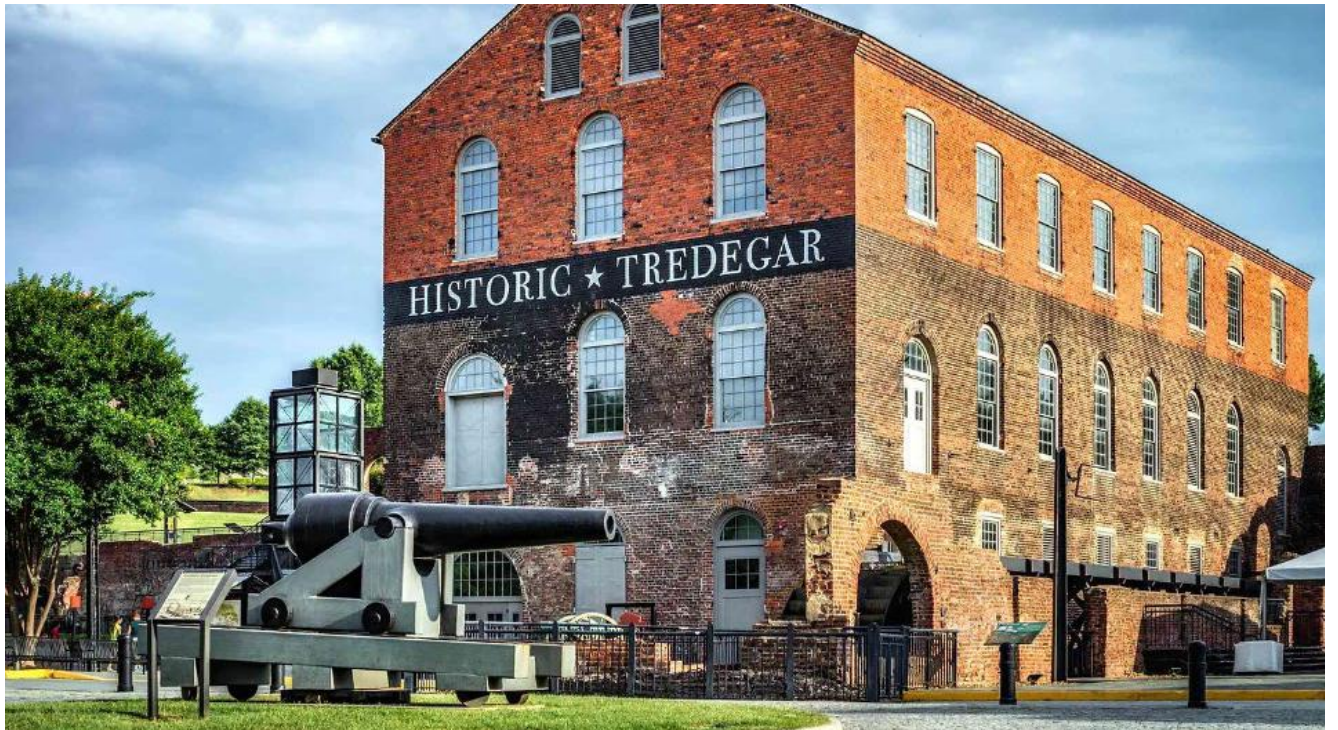
The builder is also driven to keep the historical integrity alive in his 1936 Richmond home. “When they put in the mahogany railing on the sweep going up to the third floor, it was wrong,” he recalls. “They'd get another one manufactured and that was wrong. I couldn't understand why it didn't match the original railing until I learned that the original was carved in place. They brought in a block of mahogany and someone who carved wooden ducks, or decoys, carved it in place. Having that eye and sense of proportion is an art. It's work that a manufacturer just can't duplicate.”

At the end of the day, Alcorn likens a builder to a conductor of a symphony, working with skilled musicians, all with different strengths, to come up with the best product possible. In this you can almost hear the voice of Leonard Bernstein, describing the buildings that surround as symphonies, translating an essential statement about human living into congenial architecture, vibrating with its own life.

*Previous page photo of Pete on the job site with a member of his crew.*



*College of William & Mary - The Memorial to the Enslaved. Photo Courtesy Kjellstrom & Lee.*



*The American Civil War Museum at Tradegar. Photo Courtesy Kjellstrom & Lee.*

# All Things Possible

## Sitting Down with Erin Kennedy, ATP Builders

Erin Kennedy didn't start out as a builder. She'll tell you that right away. It's her honesty and no-nonsense attitude that you get as a first impression, and tells you everything you need to know about the way she conducts her business. And after more than three decades, she's become one of the best builders around.

At the start of her career, Kennedy was in sales and marketing for a marine engine and generator company. She touched on aspects of engineering with the role, and enjoyed the travel and experiences. But when her father needed help with his burgeoning construction management and real estate business, she took a leap and joined his team.

Out of the gate, she worked on challenging projects, starting with the build of a historic park and renovation of a 1920's adobe ranch house in north Los Angeles County. Her family business had grown through referral and seemed to touch nearly every type of real estate project in Los Angeles and Orange counties through the years. Kennedy had institutional projects, including management of upgrades to 1,400 dorm rooms during a single summer. Over the course of eight years, she managed the transformation of a hospital into a continuum-of-care complex for the Carmelite Sisters of the Sacred Heart of Los Angeles. She led the reconstruction of a pier on Catalina Island that had been damaged after a hurricane. To ensure things went according to plan, Kennedy lived on the island for nearly six weeks to oversee work. As part of her role

in evaluating and mitigating risk, she helped guide the owner through tough decision-making on overtime pay, and although this became a large expense, it shaved nearly a month off the schedule and netted an overall savings on the project.

"If you think it through, and stay in sync as a team, you can do anything," Kennedy says of her approach to problem solving

At one point in her journey, a client pulled her aside. Noting her extraordinary skills in management and her ability to problem solve for her clients, he suggested she hang her own shingle and pursue work as a residential general contractor. With help from a longtime business partner, she went into business. For a while, the business was simply Erin Kennedy. Nothing had been formalized. Then one day she and her partner Richard Diaz, were on a job site, and it hit: ALL Things are Possible. The name stuck.

I asked Kennedy what she loves most about building. She gleams and says, "the people."

"Most people don't know how to make their home work better for them or look better for them and often, that's their dream. It brings me so much joy to be able to deliver their dreams."

What works best in a client relationship? Honesty and transparency. "The jobs where we've been really successful, the clients have been transparent and honest, and real," Kennedy says.



*Photograph by Taylor Cotton.*





Her favorite projects are ground-up custom builds, such as a 5,000 square-foot home in a neighborhood of Newport Beach called Dover Shores. She had an amazing partnership with the owners, who gave Kennedy full trust. “Remodels are hard but also rewarding. You have to be organized, and really good at what you do, or you will lose money. In residential, subs and trades are everything.”

Residential construction is also nuanced, because you see the users. And homes hold so much meaning. “You can walk in houses and have a feeling of relaxation or stress.” Much of that comes from a balance and harmony intrinsic in excellent design and construction.

Stylistically, Kennedy gravitates toward a good Santa Barbara or Montecito ranch home, or the Cape Cod style that works well in the area, considering Newport Beach’s sizeable harbor. She especially loves layers, and the work of skilled artisans - any feature that showcases artistry. But ultimately, she builds what the client wants.

As rules and regulations at a state level have become more arduous, especially related to energy consumption and environmental impact, projects have become more complicated. “There’s so much we’re doing now to build homes that wasn’t done even two to three years ago.”

To mitigate risk on large residential projects which oftentimes rival commercial construction, pre-construction services are critical. Kennedy suggests it on every project. The fee is minimal and the cost becomes a rebate on the project. “Five years ago, anyone with the skills could manage their jobs, but the amount of online regulatory processing and interface means that you have to be ‘on it’. You don’t talk to the building inspector to schedule an inspection. It’s all online.” This digital evolution now requires more sophisticated management, something Kennedy is grateful to have mastered through years in commercial construction.

Kennedy takes on interesting and diverse projects from lots of different sources. Sometimes her projects come from the architect or designer; sometimes she is the lead in the process. Referrals are nearly 100 percent of her business, and she is never not busy. The secret? Come up with solutions, share them, and work together.



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# Brighter Days

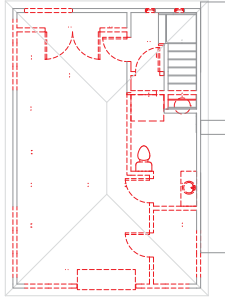
Reinventing a Home on the Coast



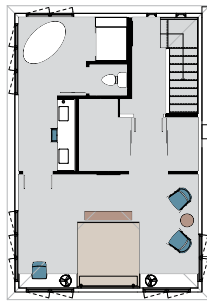
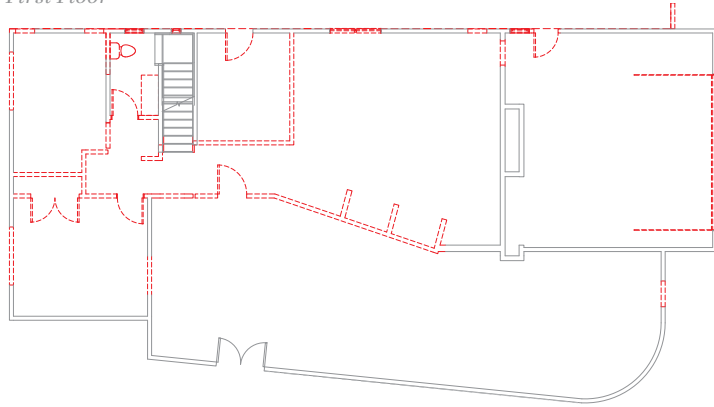
Before

*Before*

*Second Floor*



*First Floor*



*After*

Having moved from further inland several years back, my clients had been living their best life in sunny, southern California. But when a house came up for sale on a harbor island, accessible by a single bridge from the peninsula, the couple jumped at the chance to be even closer to the water, just on the other side of the street.

The house dated from the early 1950's, had undergone renovations in the 1980's and now sat unoccupied, waiting for a transformation. With two grown children often home for visits, the couple wanted enough space for guests and entertaining. In this house, they figured they could reimagine spaces and get what they wanted, even if that meant nearly tearing the place to the ground.

I was introduced as the designer by ATP Builders who had been brought on board to build the project. My first client meeting at the site set the stage: she pulled up in her golf cart and he was sporting board shorts. To say my clients are fun is an understatement.

As we spoke about goals for the project, it was imperative we complete a full renovation of the home, including reconfiguring the second floor, which served as the primary suite. We also decided to open up the first floor to become a more expansive set of spaces, better connected to the adjacent walled courtyard, and push exterior walls out to meet existing deep roof overhangs, giving more room to the home's interior.

The challenge was to do all of this while remaining under thresholds for seismic upgrades which would have necessitated a tear-down of the entire house.

Through fantastic partnership with the builder, that challenge was met. On the first floor, we fully transformed what had been a small, enclosed kitchen into an open area for entertaining, with plenty of room at the expansive kitchen island for

the entire family to eat for a casual meal, but also with newly opened space for a dining area as part of an addition. The first-floor bedrooms and bath were slightly reconfigured to make room for a shared bathroom between the sleeping spaces. And storage and office space were added by the expansion of interior space under a flanking overhang.

Upstairs, the transformation continued with a full reconfiguration of the primary suite. For reasons unknown, the primary bath and fireplace had been situated along prime window real estate, creating an asymmetrical façade without much function. The fireplace was removed to make way for large windows facing the harbor. Through one corner window, the couple is able to see the harbor not a hundred feet away, and this connection to the outdoors and beach life brings them both so much joy. The primary bath was moved to the opposite corner of the second-floor plan, and larger closets were designed to flank the repositioned entry, enabling more privacy for the suite.

All of the architectural finish details in both the interior and exterior of the house were redesigned, with smooth stucco, new windows, new openings to both sets of courtyards, new Spanish tile roof, and exterior lighting and completely reenvisioned low-maintenance native landscaping.

On the following pages, see photos of the before and after and prepare to be amazed. The house has been transformed, and my clients have now fully embraced their new locale. Say the homeowners, "The team did an amazing job! We are so grateful and we are thrilled to live in such a beautiful home. We can't wait to move in!"

Cue smiles from ear to ear.



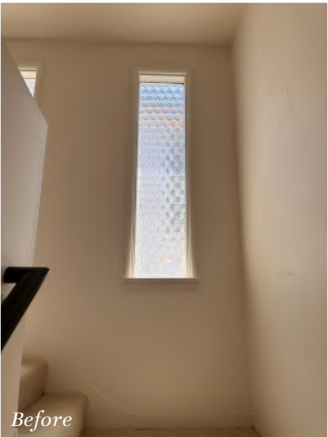


Before



*Before*







Before





# Until Next Time...

With seven issues down, and one remaining in 2024, I have to say, the stakes keep getting higher. And this issue certainly raised the bar, bringing talented leaders from so many different corners of the design and construction industry together to share their stories. Pursuing passions is a central theme to my magazine, because what is life if you're not out there living it?

No matter what you're doing, think about the happiness it brings you, and if it doesn't bring you happiness, what will?

I look forward to sharing more incredible stories in the next issue, and until then, thank you for being a part of this journey.

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