



IMMORTE

EDITION 2025 — ISSUE 2

Fluidity

Welcome to an issue that explores and tests the boundaries of technology, art, music, furniture, and design. There is surprising fluidity between it all.

Artist Jon Morse develops elaborately measured plans before putting paint to canvas in graceful, unencumbered sets of architectural shapes. Maker Steve Morris of Streamline HiFi coaxes waves of sound through his bespoke vinyl record consoles, each one of a kind, built from his pure passion for music. Furniture collective Boundary honors the elegant tradition of making beautiful things by showcasing artists and artisans who create timeless furniture, fabrics, decor, and lighting in their Los Angeles and San Francisco showrooms.

The cover art for this issue was created SEOHYO, a South Korean coder who generates art from mathematics.

As you explore the stories on the following pages, I urge you to consider what defines design, what defines art, and whether art and design are really everywhere and everything.

Kim Dwal.

Founding Principal





A Minute With...

Cover Artist SEOHYO

I sat down with the artist responsible for this issue's incredible cover: SEOHYO. She is a pioneer in the emerging field of creative coding, a discipline that merges mathematics with art and technology.

KD: Is creative coding design? Is it something else?

SH: I believe creative coding expands the definition of design. Design is no longer limited to aesthetics or usability. It now encompasses systems, processes, and dynamic behaviors. In that sense, creative coding is a form of design, but also something that goes beyond it.

It is also a way of questioning technology itself. Rather than seeing technology solely as a tool for efficiency or productivity, creative coding brings it closer to people by inviting us to feel, imagine, and reflect.

How do you connect the natural world with a code so unnatural?

SH: Code may feel artificial, but at its core, it's built on the logic, symmetry, and repetition that is also deeply embedded in nature. When I use elements like flowers or waves, I'm not merely depicting nature. I'm revealing the algorithmic patterns within it.

For me, it's a way of finding harmony between the organic and the synthetic. It's about uncovering a shared language that exists between code and the natural world.

Are you on the cutting edge? What is the cutting edge? Do we want it?

SH: I don't see myself as being on the "cutting edge." Some may perceive working with code as

technologically advanced, but for me, coding is not a new tool. It's a language I use to explore the essence of image making.

Like the pioneers of computer art in the 1960s and 70s, I'm still building rules and structures to generate visual forms. I'm more interested in fundamental questions about form, rhythm, and order. My work is a process of searching for answers to those.

What are the goals for you in creating these pieces? What do you want the viewer to take away?

SH: I hope people don't see my work only as a finished image. I want them to sense how it was generated, to imagine the rules behind its movement and formation. Though it may appear random, there's always a hidden mathematical structure or algorithmic logic at play.

I find that my work resonates in urban environments in particular. Cities themselves operate based on countless rules and systems. I want viewers to reflect on that structure to see the city not only as a place of chaos or routine, but as something shaped by processes and executions.

Although the animations are on a two-dimensional surface, do you consider these experiences? If so, how and why?

SH: To me, these works feel more like experiences than static visuals. Though displayed on flat screens, the visuals evolve through algorithms shaped by time and space, shifting our sense of rhythm. Often shown on urban billboards, they interact with architecture and passersby, offering brief moments of reflection within the flow of city life.

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Restraint

Jon Morse's Artistic Evolution

Architect Richard Neutra's iconic Kaufmann House, a mid-century masterpiece in Palm Springs, California, really has no need for art. As the setting for Slim Aarons's famous photograph *Poolside Gaze*, the vertical and horizontal lines of the home perfectly frame panoramic views of mountains, cacti and blissful blue pool water. And yet several of Jon Morse's figural and evocative paintings now grace its walls, perfectly complementing the surrounding architecture like no other painting possibly could.

Jon visualizes his paintings first in the setting he hopes they will eventually inhabit. An ideal space in Jon's mind might be a James Bond villain's lair, like Elrod House from *Diamonds are Forever*. And once a viewer looks at his art in this way, it opens a world of possibilities.

Jon started out his artistic career first as a tattoo artist, painstakingly detailing miniature art on human flesh. His own arms, visible from the sleeves of his T-shirt, are covered in ink. The designs on his right arm are entirely Japanese, with illustrations of a girl holding a paintbrush, among other subjects. His left arm has images of a juke box and a hot rod car. The restraint typical in Japanese culture forms something of a theme in Jon's work. His pieces are typically two or three colors, tonal, tightly bound objects with a crack or a drip to signify the organic nature of the work.

The restraint further reveals itself in the light gridlines visible on the painted canvas. Jon

creates each piece first as a sketch, and using mathematical proportions, develops a grid on which to paint the canvas, transferring his sketches to the final acrylic medium. He has completely redone canvases when a line has gone awry, not only because the rework would show, but because the consistency of the final product is part of his signature.

Working from a large studio space in Boise, Idaho, Jon paints from deep within. He is self-referential, and in so being, his work is fresh, authentic, and bold. "I really don't look at other artists' work because I don't want to be influenced," he says. It's as if by internalizing other artist's work, he's no longer painting for himself, on his own path.

He is particular with every detail of his medium, from the nappy, thick canvas he overpaints to create the color and texture he wants, to the color combinations, generally in the deep blues, blacks and reds. On a commission, he may play with other colors or shapes to suit a collector's desires, but Jon is at his best when he is able to express himself fully, without constraint.

There is a playfulness in the composition of his diptychs and triptychs. Where the line is drawn and how large the pieces become all factor into the architectural nature of his work. And in these monolithic masterpieces, wide berth is given to the viewer, which allows one to draw their own conclusions about what a piece means to them.







*At Left: #22 Original Painting in the Kaufmann House, Palm Springs, California.
Above: #106 Original Painting*





Foreground #94 Original Painting, Background #90 Original Painting.



Better on Vinyl

Streamline HiFi Engineers Beautiful Sound

During Palm Springs Modernism Week, Steve Morris is presenting to the world of midcentury modern art lovers for the very first time his impeccable collection of bespoke record consoles, designed and built by him out of a workshop in Truckee, California, and that cater to the most discerning audiophiles.

A gentleman stops into the booth and notices a ZZ Top Eliminator album cover sitting just above the turntable of one of Steve's large custom consoles. The visitor introduces himself as a publicist, asks for a picture with the album, and promises to return to have another look. On the third day of the show, the publicist returns with a phone call for Steve. On the line is Billy Gibbons, the lead guitarist and founder of ZZ Top.

Steve is dumbfounded. Billy tells him he would love a console, hearing from his publicist about the impressive sound quality and stylings. Steve, of course, says "absolutely." He gets to work on two units for Billy, with plans to have them ready the next time Billy is in town. After a show in Reno, Billy tells Steve he can swing by to view the finished product in Steve's shop. What Steve doesn't realize is that Billy will be coming with his whole crew, in a tour bus, and parking in Steve's front yard!

Billy's first words upon stepping into Steve's workshop to pick up his unit are "Damn, listen

to the detail on that." They end up chatting rock and roll history for hours.

Since first selling Billy Gibbons a Streamline HiFi, Steve has had the chance to share stories with the ZZ Top legend several times. In fact, their shared love of music history led Steve to gift Billy with a rare Lap steel amp that caught Billy's eye when he was once at Steve's house.

There's something in Steve's blood that yearns for preserving great engineering, great style from another era. Before Steve was designing and building custom audio equipment, he was restoring other vintage things. Years ago, he came across an old camper and fell in love with its design. It was a 1965 Streamline Duke trailer, and the company ceased to exist in the 1970s. Steve completely restored it, and the experience inspired the naming of his company as Streamline HiFi, after the chrome cabin on wheels.

Steve's dad perhaps put things in motion years ago, when he gained notoriety for importing Japanese stereo equipment while overseas with the military. During the Vietnam era, many young men came back from war to spend their hard-earned salaries on a down payment for a house or a car. Not Steve's father. As Steve tells it, his dad spent every last dime on audio equipment not yet available in the United States. Neighbors would come to his house



Tim Brewer's Cabinet
BRU JONES
RAD ALE
1986
Legendary Since

Brewer's



Steve poses with his largest Streamline HiFi model, the Mojo.

just to listen to the new technology and sound. Clearly, music is in the Morris genetics.

Steve first started restoring vintage record consoles before he decided to make his mark designing them on his own. The stereo technology itself led him to custom new builds. He describes that transition of vacuum tubes to solid state across all industries except for audio recording. He recalls the evolution of audio, migrating from sound reproduction to music storage in the way of first compact disc players, then MP3 and now streaming. But the migration from vinyl records to streaming has resulted in a loss of sound quality, in the name of data storage conservation. Vinyl records play exactly what is transposed; the entire range of audio sound from 0 HZ to 100,000 HZ. Streaming, CDs, MP3s work with a compressed sound, allowing the human ear to only hear the spectrum between 20,000 HZ and 50,000 HZ. It's supposedly what the human ear recognizes anyway, but it's missing something. The upper and lower registers of sound make up the *je ne sais quoi* of an audio playback, something one can recognize is missing only when they hear it completely.

This is why audiophiles still swear by their turntables.

Is Streamline HiFi visionary? Steve would say no, but what he does is unique. Having honed his craft rebuilding vintage stereos and record players, he is able to build all the equipment and cabinetry for his consoles from scratch. He sources the wood from local lumber mills, and once the console is complete, he tunes the stereo equipment in his home, making detailed adjustments to ensure the sound

quality is perfect. One of the signature details of his consoles is the accessories panels, with whiskey and record storage, and serving space.

Steve sees Streamline HiFi owners getting together to share their love of music over one of his beautiful consoles with a nice whiskey or two, and has created a group called Wax and Whiskey for this very purpose. He thinks about the emotions we attach to the songs we love, and the opportunities to share those experiences over music. Steve's even started providing record carrying bags with his equipment, to encourage owners to share their passion.

Steve loves just about every type of music. On his turntable could be anything from Junior Kimbrough to a bit of ska from the early 2000s. But blues has a special place in his heart. In college, he was an accidental DJ for a blues show, and it changed his life. The three models of console he currently builds are called the Mojo, the Rambler, and the Crossroads - all named from blues terminology.

He is starting to dabble in enhanced customization, looking at how to more fully integrate with interior designer and architect's plans. The ratios and dimensions of the stereo equipment play a major role in determining how components can be placed into millwork to ensure the sound quality Steve is known for. But with so much demand for his work, from both audiophiles and design-oriented patrons, he is pacing himself to ensure he always enjoys what he does, and always builds something Billy Gibbons would be proud of.



Steve's 1965 fully restored Duke trailer.

Streamline



Streamline
HIFI
MODEL
SERIAL
MFG. DATE

Streamline
HIFI



Treble



JURASSICS
5



THE JURASSICS
1. CONCRETE SCHEDULES
2. SET TOP
3. ACTION SATISFACTION
4. SAUSAGE-GUT
Produced by: Dr. Tom Madsen & Curt Sigmund
First LP in the Series

action



*Above: View to new living and entry addition
Next page: View to new stone drive and entry addition*



Before

Expansion Plans

Reimagining a Property on the Coast

Stepping onto the site for the first time in October 2024, I was in awe of the potential of this creaky, sprawling Spanish ranch home and its nearly one-acre flat grass lawn, dotted on the edges with palm trees and cacti. My clients were interested in purchasing the property, knowing its desirability in an area with soaring land values, and had brought me in pre-sale to provide due diligence. The timing was ideal. Inspections complete, I was able to assess the realistic opportunities for renovation, addition and expansion, before serious costs were fully sunk.

My clients wished to see the property transformed to provide truly gracious, coastal California living. Their ask of me was simple: show us what can be done, and help us form a plan to get there.

The existing home was not small at roughly 2,500 square feet, but it was problematic in a number of ways. Similar to many west coast homes, it was built around the car, with a garage-forward design that left little to the imagination, and eliminated any chance of a prominent entry. Inside the home, ceiling heights were low, and although social spaces and bedrooms were gracious, nothing connected the inside to the outside in any

remarkable way. The primary suite and kitchen had small eight-foot wide sliding doors onto a small concrete patio, hardly suitable for entertaining or really anything.

The structure was in excellent shape; there were no seismic issues with the slab-on-grade foundation, nor any termite or dry rot visible upon probing at any of the wood framing elements. The house would require major upgrades to meet expansion plans as well as California energy and other current codes, but it would not require wholesale changes to meet seismic requirements: sheer walls were adequate and the foundation was bolted.

Through the concept phase, my clients were insistent that nothing be off the table in the design. The biggest source of potential I saw was in not only expanding the home with a sizable addition, but re-programming its use, pulling distinct functions into their own buildings on the site, forming a compound that would be expansive, and unified with impeccable landscaping and other outdoor features.

The design adds flow, and connects indoor to outdoor spaces seamlessly. The entry has been repositioned to a 1,000-square-foot

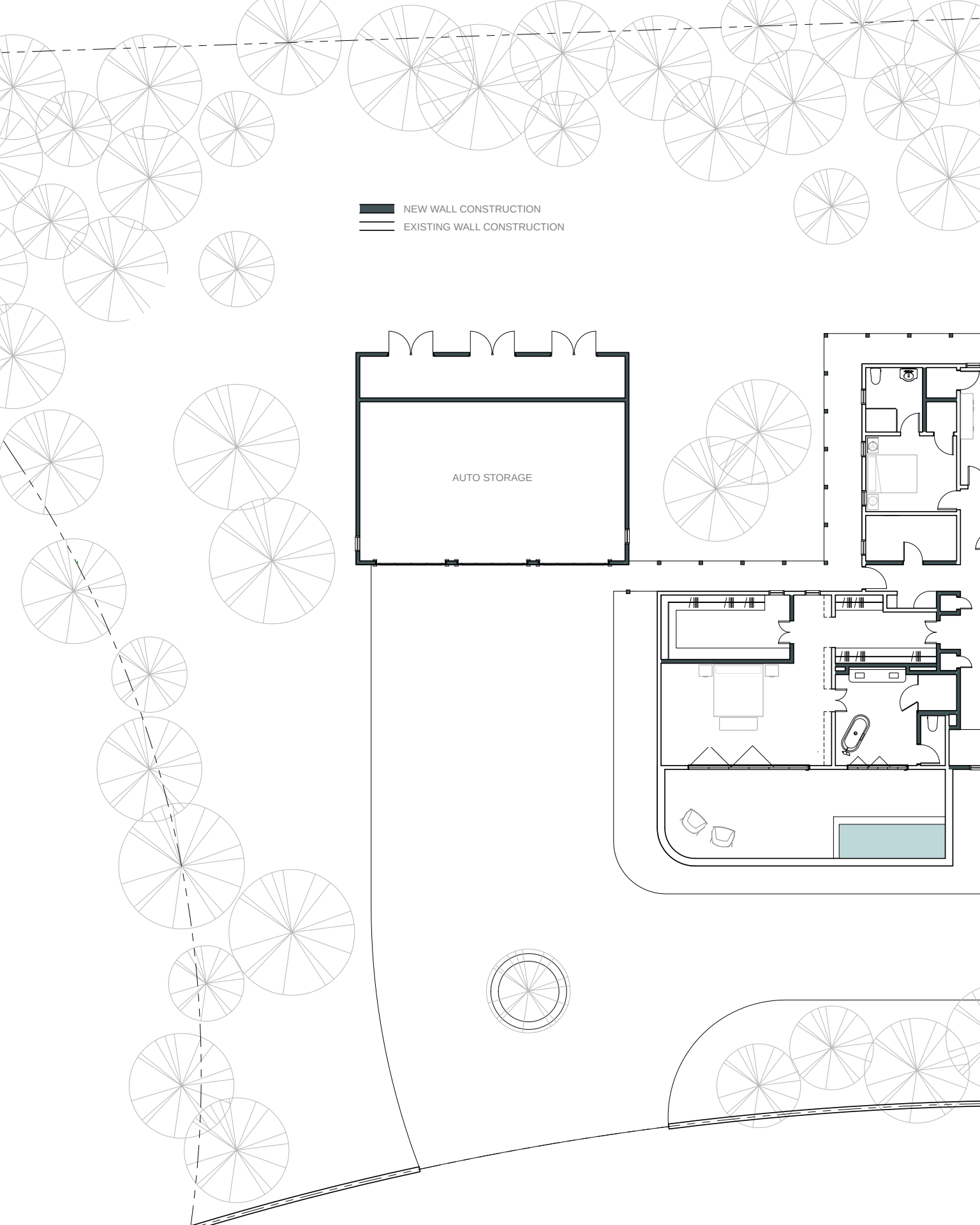
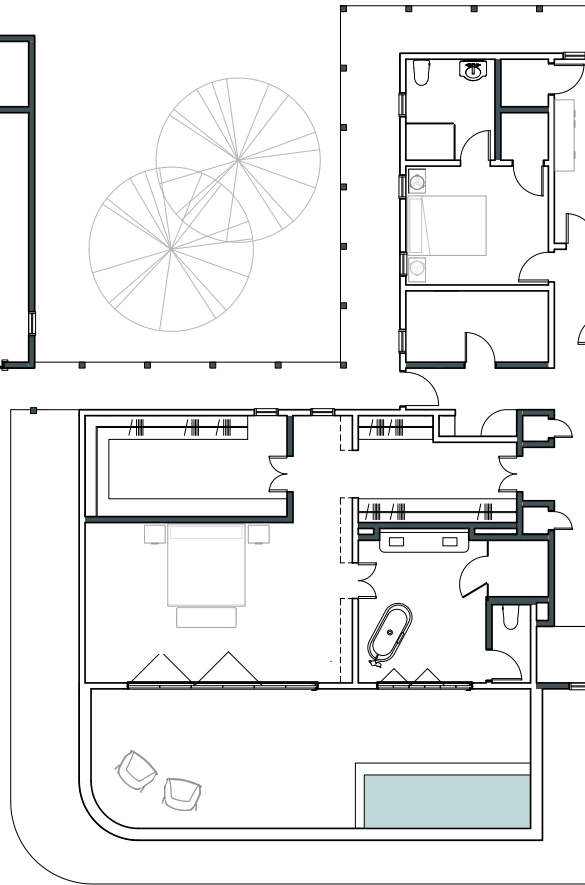
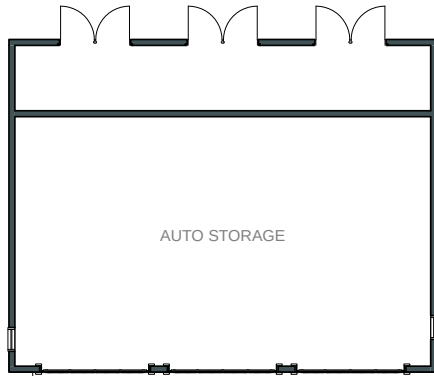


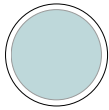
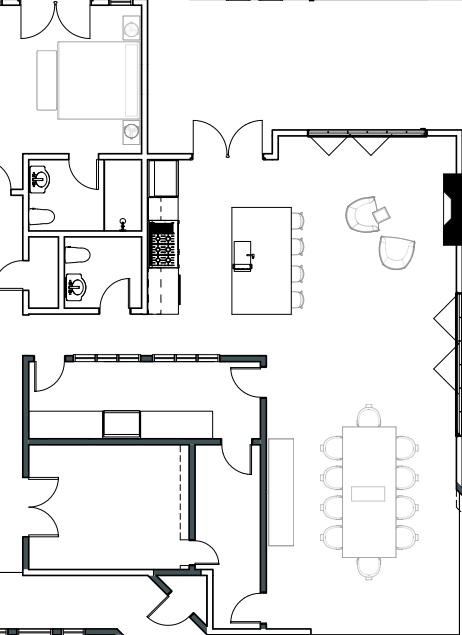
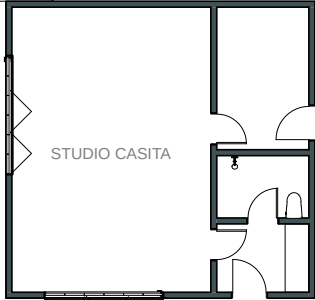
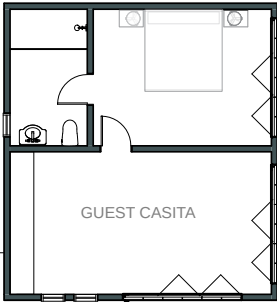




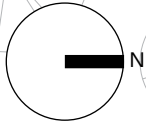
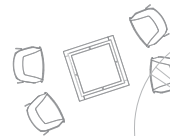


NEW WALL CONSTRUCTION
EXISTING WALL CONSTRUCTION





NEW ADDITION



6' 3' 1"



Before





Before



*Above: View to new kitchen, dining and breakfast lounge space
Page 26-27: View to new living addition
Page 28-29: Concept floor plan with site design
Page 30-31: View to guest casita, new pool and outdoor seating areas*

addition angled off the north side of the existing house. The existing two-car garage has been removed to its own building and enlarged to accommodate three cars, plus storage. In the existing garage's place is the new primary suite, with its own walled patio and hot tub. The guest spaces are now spread among two bedrooms in the primary home, and two flexible casitas just outside, with shared access to a large patio, pool, and hot tub.

With the addition's new slab came an opportunity to introduce small height changes to make spaces feel more dynamic. Varying levels by a single or small set of steps impacts the way one moves through a space, and creates distinction between zones without the need for walls.

Ceilings in the existing home were vaulted, and decorative beams are designed to mimic true structural elements. My clients questioned why we couldn't simply expose the structure that existed, but as is common, the structural elements were standard dimensional wood framing, and to meet energy codes, insulation would take up any voids in the roof cavity and lower overall ceiling heights.

The new addition is tied into the framing of the existing with steel, considering spans. Large openings are structurally-framed operable partitions, although French door pairs are used in strategic locations.

In the more formal dining area, they requested that all proportions are considered for hosting up to twelve guests for a dinner or casual cocktail party. For that

reason, a butler's pantry and wine storage were added and include prep space for catering, easily accessible to an outside vendor through a back corridor straight to the parking area. Direct views to the kitchen are obscured slightly, to maintain a welcoming vibe while keeping real-life activities out of view during entertaining events.

The new, large entry includes a vestibule, to better separate spaces, and a large living area with furniture that can be easily reconfigured for events. A sunny corridor leads from the new living area to more private sleeping zones.

In final plans, there are spaces for living and spaces for entertaining, but they both can be molded into one to meet occasion. Both casitas are multi-functional: one casita is primarily programmed as an office and studio, but can easily be outfitted as another guest bedroom. The other casita is programmed primarily for guest accommodations but could become flexible with alternate furniture. And nearly everything is connected by outdoor walkways and pergolas drenched in wisteria, adding romanticism and gorgeous fragrance to the experience.

Throughout the process, my client's vision did not change. But seeing the possibilities rendered so realistically in the final concept helped crystalize that what they thought they wanted was absolutely right; it just took good design to bring that vision fully to life.

Well Made

Boundary Curates Extraordinary Things

I want to marry Michael Lin. He's married, and I'm married, but it doesn't matter. His whole ethos is just so fabulous, I can't even stand it. I sat down with him to chat about his journey from corporate designer and furniture extraordinaire to owning his own business with his husband, Stephen Bianchi, curating incredible things for the home from makers all over the globe. Michael's responses to my questions were so damn good that I decided this story really needed to be more of a transcript of our conversation. And with that, read on.

KD: Tell me about the journey of starting Boundary.

ML: *Seven years ago, I realized how much furniture and home goods were being offered almost exclusively on the Internet. Everything was click, click, click. Someone orders and it shows up at their doorstep three or four days later. There seemed to be limited versions of a concept like Boundary: entirely hand-crafted items, a segment of retail that is still a rarity in the United States even now.*

It's like that in Europe too, to a certain degree. Things now are really about mass-produced luxury.

But the French culture is very still aligned with its heritage. And they are making things the old-fashioned way.

And that's how Boundary was born: it was about bringing hand craftsmanship and the old-fashioned way of making things, into the twenty-first century. Our Delcourt Collection - designed by Christophe

Delcourt - is a great example of this. Another reason why I developed Boundary was that I wanted to go back to true luxury. Big corporations kind of killed the middle market. It took us almost two years to conceive the collection and open our first brick and mortar space.

The biggest thing I want to be is that sourcing person: I want Boundary to be an asset to design firms, where they know I can get what no one else can.

If you love what I do, you will come back. If you don't, at least we talked.

Talk to me about the process of selecting vendors.

ML: *I am a design junkie. I love the luxury market, and I love pretty things. And, I want to learn the technique of how you make that thing. It's important for me to have the product knowledge of something before I'm comfortable selling it.*

Not every piece we sell has a soul but every piece has a story. For instance, all the sofas that we sell are made from solid ash. Some have horse-hair wrapping, some have wool batting. Both represent completely different techniques from what is now standard. With Boundary, you are not just buying a piece of furniture, you are buying an heirloom.

If you look at everything that I carry, the lines don't necessarily align with each other aesthetically. But they align in how I curate them through their



Delcourt Collection, ANA armchair with TEO side table.

Normandie Residence featuring rug from Boundary's La Manufacture Cogolin collection.









Boundary Showroom in Los Angeles.

display in our showrooms. I try to find small ateliers, small workshops just like Boundary, a mom and pop or husband and wife team or a family of traditional makers.

And in this business, I want to talk to the actual makers and the owners of these collections. I don't just want to talk to another CEO. I'm not here to turn numbers. I'm here to create a beautiful thing for someone.

What does your home look like?

ML: My home is comfortable. My favorite thing in the whole wide world is Ralph Lauren sheeting. That's luxury to me. My partner says I'm a professional hoarder, but I know exactly where everything is. It's really controlled (said with a wink).

What do you think about "fast interiors" (aka fast fashion for the home)?

ML: We've come to a fever pitch, especially now that more people have awareness of where things are coming from, of how it affects marine life, how our ocean and our forests health are declining, all that stuff, truly.

The Internet is a double-edged sword. It's good because it's educating in a mass population, but at the same time, now someone can buy something off of Wayfair, use it for three months and throw it away. Why don't you just go to the source and pay 30 percent less?

There's an environmental impact with Wayfair and retailers like it. It's like, how much plastic, polyester, rayon can you produce, and then, at the end, where is it going to go?

Our products that are made in France, in Japan, in the Netherlands, they are expensive because it costs a lot of money to make a piece that well.

As you are thinking about the impact you make on this planet, the idea of being carefully selective and placing your money towards things that are doing good for other people, to me, is the ultimate symbol of who you are.

Delcourt Collection ORR sofa with IBO coffee table.







Photo by Jesse Suarez

Until Next Time...

As I close this issue, I look back on the experiences of getting to know each maker in this issue. Fluidity is not just a throughline in how their aesthetics play together as glossy images in a magazine. It's in their shared vibe, which is all about integrity, respect of the craft, how what we do has an impact on our world in ways we may not even realize.

I love a comment Michael Lin of Boundary made when we spoke:


"What I'm doing is something with integrity. I feel like people should do more of it."

He is so right.

I hope this experience brought you joy, made you think, and made you look forward to more stories from very cool people in my next issue.



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