

contract

The Trends You Need to Know About
*The outdoor office
 Interior landscaping
 Corporatality—
 workplace meets hospitality*

New Spaces for Our Time
*Hybrid interiors,
 customized collaborations,
 and crossover influences*



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FF

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PHOTOGRAPHY: ERIC LAONEL (TOP); A-FRAME STUDIO, BEN RAHN (BOTTOM)

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 cover: adidas rug made of recycled sports shoes, created in partnership with i:CO and textiles designer Simone Post
 photo courtesy of Simone Post

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Felderman Keatinge & Associates custom designed Aviron Pictures’ new Hollywood office to be picture perfect.



By Kadie Yale
Photography
by Eric Laignel

Creating Balance

In the 18 months since moving into the office, William Sadleir says the break room has become a multi-use space for employees and visitors alike. Positioned outside the screening room, the kitchenette has become a mingling spot to enjoy refreshments, a host to impromptu meetings, and a Friday afternoon hangout to view the weekend’s newest film releases.

A customized bar-height table with a hand-picked, natural-edged wood surface is often the perfect spot for catering or employee gatherings. FKA tapped Interior Office Solution’s in-house team to bring their idea to life. By contrasting the natural form with the helix-shaped light fixture overhead, FKA wanted to bring in a biomimic “yin-and-yang” aesthetic.

“An office that says stability, legitimacy, and cost-effective.” Those were the words William Sadleir, chairman and CEO of Aviron Pictures, presented Culver City-based Felderman Keatinge & Associates (FKA) with when surveying Aviron’s new eighth floor Beverly Hills location. Overlooking the Hollywood Hills, it is the perfect spot for the theatrical film marketing and distribution company, but the gutted space needed to do more than exist in the movie production mecca—it needed to give investors confidence. To make Sadleir’s vision a reality, FKA used customized elements to turn the space into a metaphorical boat, bringing to life Aviron’s evocative logo of rowers. “The client is very design-centric, and he really wanted the space to be branded to his company,” explains Stanley Felderman, co-founder and partner of FKA. “We threw out the idea that we really like to use custom work as much as possible [because] at the end of the day, by the time you research existing product that matches your brand, it’s easier, and actually elevates the level of design, to create your own. He really bought into that.” Nancy Keatinge, FIIDA, co-founder and partner of FKA, continues, “When you customize [work], you’re really able to express that company’s brand in a much better way, and that’s exactly what happened with this particular project.” “We contacted different manufacturers and told them about the project,” she says. “We explained that if we were going to work with them, we may use some existing products, but we’d customize them to our client. Everyone was really interested in jumping on board. Our projects truly are about collaboration.” Using unique metaphorical elements customized for the brand and space, the Aviron office design evokes the company’s mission of teamwork through rowing together. [e](#)



A Play of Light and Shadow

While many of the windows in Aviron's office overlook beautiful scenes of Southern California, the entry posed a unique challenge. The space was not only a narrow corridor, but the windows opened towards unsightly machinery. To allow light to permeate the space, opaque light boxes—fabricated by RRD—behind the visitor seating and reception desk utilized artwork by Felderman. The graphic looks like beams, Felderman explains, “implying that there’s a view out there” through the use of light and shadow.



Tying the Space Together

Glimpses of the baffle ceiling fabricated by Artcrafter to FKA's specifications tie the office's expanse together. By using wooden planks set in an undulating pattern that peek out from a fluid cut, the ceiling becomes a metaphor for both the internal structure of a ship and the rise and fall of waves. The openings in the ceiling become a common thread that give visitors “a more enjoyable experience walking through the space,” Felderman says. Particularly in more narrow sections of the office, cutting away a portion of the ceiling creates the feeling of openness as well as a natural flow from one side of the office to the other.



Rowing Together

The conference room and the place that is often home to business transactions is filled with customized elements that evoke the Aviron logo. Working with dTank to create an ultra-thin and sleek table top, FKA designed the conference table to the exact size needed for the room. The matte black surface of the table was made as thin as possible so that it would seem as if it is hardly there at all.

Overhead, a pendant designed by FKA and fabricated by Alger Triton mimics the appearance of oars working in unison—a motif that is echoed in the acoustic wall panels. Using Unika Vaev materials, the felt wall panels were fabricated by Artcrafters to FKA's specifications to appear as abstracted oars stored against the wall.



Working on the Same Level

When it came to the personal offices, Sadleir was clear in his intentions. “He didn’t want a heirarchy,” Feldman explains. “So the desks are all the same sizes and same [in the offices].” Using a Haworth desking system customized to fit the length and shape that best fit the working habits of the Aviron team, as well as a unique V-shaped leg to mimic the company’s logo, the offices are identical in their design vocabulary while allowing flexibility.

The theme then translated to the workstations, albeit with a few tweaks needed to accommodate employee tasks. Being a mostly paper-free office, the workstation surfaces were specified to keep clutter at bay and accommodate necessary technology.



The Crown Jewel

Described by Sadleir as a “little jewel that’s so quiet and pristine,” the screen room uses both acoustical panels and wooden details to create a balanced sound.

The acoustical ceiling fabricated by dTank—based on another of Feldman’s art pieces that looks like a circuit board—was printed on three large panels that stretch the width of the space and allow for cove lighting and mechanical equipment by being installed at different heights.

Customized seating has become the highlight for visitors. By creating a deeper seat, the Martin Bratrud chairs are perfect for long movie sessions without being uncomfortable. In fact, Sadleir says that it’s become the space for employees and visitors to cuddle up with a blanket and disappear into the world of La-La Land.



Project Credits

Architect Felderman Keatinge + Associates

Felderman Keatinge + Associates project team Stanley Felderman; Nancy Keatinge, FIIDA; Brian Wetsch

Interior designer Stanley Felderman, Nancy Keatinge

Interior design team Stanley Felderman; Nancy Keatinge; Christina Breitmayer

Contractor Taslimi Construction

Lighting Oculus Light Studio

Engineering ARC Engineering Inc.

Art/ Graphics Stanley Felderman/ Felderman Keatinge + Associates

Acoustician Newson Brown Acoustics

Structural Structural Focus

Selected Sources

Conference room walls designed by Stanley Felderman; felt from Unika Vaev; fabricated by Artcrafters

Demountable walls Haworth Enclose

Flooring installation DFS Flooring

Hard flooring Galleher

Carpet/carpet tile Bentley (custom)

Screening room ceiling designed by Stanley Felderman; fabricated by dTank

Recessed lighting Luminii; USAI; AXO

Floor/table lamps USONA

Pendants/chandeliers Neidhardt; Louis Poulsen; Nemo

Conference room hanging fixture designed by Felderman Keatinge; fabricated by Alger-Triton

Door hardware Schlage

Doors Haworth Enclose

Architectural glass/glazing Rountree

Conference room glazing designed by Felderman Keatinge; fabricated by Rountree

Window treatments Mecho Shade

Conference room draperies Phillips Draperies; Knoll Fabric

Workstations designed by Felderman Keatinge; fabricated by Haworth

Workstation/task seating Steelcase

Conference seating Herman Miller

Small conference room seating Stylex

Banquette seating Martin Bratrud

Private office seating Stylex (sofas); Knoll (guest chairs); Herman Miller (lounge chairs)

Cafeteria/dining seating Sossego

Screening Room seating Martin Bratrud customized by Felderman Keatinge

Upholstery Maharam (kitchen banquette); Momentum (reception banquette); Maharam, HBF (private office sofas); Bernhardt Design (guest chairs); Ultrafabrics (screening room)

Private office desks customized by Felderman Keatinge; fabricated by Haworth

Conference tables designed by Felderman Keatinge; fabricated by dTank

Cafeteria/dining tables Pedralli

Bar-height table designed by Felderman Keatinge; fabricated by Slate, Interior Office Solutions

Reception desk Artcrafters

Side tables Knoll; Hightower; Herman Miller

Architectural/custom woodworking Artcrafters

Metal art divider panels art and design by Stanley Felderman; fabricated by Riot Color

Custom light box wall and custom signage art and design by Stanley Felderman; fabricated RRD

Plumbing fixtures/fittings Kohler

New spaces and products for our time



This past Jan. 25, we kicked off the new year with our 40th annual (and my first!) Interiors Awards Breakfast at Cipriani 42nd Street in New York, during which we honored and celebrated our Designers of the Year, Nina Etnier and Brad Sherman of New York-based Float Studio, Legend recipient Clive Wilkinson of Clive Wilkinson Architects in Los Angeles, as well as winning firms in 16 different categories. The event was a huge success with nearly 600 attendees joining us on a chilly Friday morning to celebrate and be inspired by the work of some of the most talented designers in our industry today. This year's judges selected winning projects that reflected where interior design is going. We're already gearing up for next year's edition, so keep your projects coming!

As we look toward the future of our industry, we have been asking ourselves how the architecture and interiors field is changing and evolving. In this issue, we've been tracking the many hybrid spaces, mash-ups, and creative collaborations that have been popping up across all sectors. Designers are collaborating with outside partners and they are beginning to explore how joining forces, ideas, and industries can make for exciting, forward-thinking creations. We love our cover story image which features a rug made of recycled sneakers by textile designer Simone Post in collaboration with I:CO, a company which coordinates take-back programs with retail partners to find uses for recycled materials. Mash-ups like this are redefining the boundaries and continue to inspire and change how we work, live, and play.

We are watching two emerging trends that we expect will only continue to grow in popularity. The first, is the "outdoor office," in this case, a project by HLW who transformed a long-disused courtyard into an outdoor oasis, complete with Wi-Fi, tons of greenery, and a range of seating spaces for all types of work styles. The second trend is new residential-influenced products for hospitality and corporate environments—something we like to call "corporatality."

And finally, we feature two reports on customization—an office full of custom-made pieces for Aviron Pictures in Hollywood, designed by Felderman Keatinge & Associates, and a close look at the unique corridor elements of Capital One's new Toronto office building, customized by architectural fabricator Eventscape. Both of these projects are exceptional examples of how a workspace

can be truly elevated when its interiors are considered on a deeper, more personal level. Nancy Keatinge, co-founder and partner of FKA, says it best: "By the time you research existing product that matches your brand, it's easier, and actually elevates the level of the design, to create your own."

Awards Season

In other news, I want to take this opportunity to invite and encourage you all to begin thinking about submitting your best projects and products to our quickly approaching Inspirations Awards, celebrating projects and practice-based initiatives which improve the quality of life for those in need (the first deadline is April 12), as well as our first-ever ICFF Constellation Awards—honoring excellence and innovation in new products exhibited at ICFF. The competition is open only to designers, manufacturers, and companies exhibiting during ICFF 2019, and will be juried by seasoned architect and interior design professionals (the first deadline is April 17). It's important to recognize design excellence in our design community. Good luck to all who enter!

Sincerely,

Paul Makovsky
Editor in Chief

FELDERMAN KEATINGE COLLECTION

