



COMMERCIAL  
PORTFOLIO



# SHUBIN + DONALDSON ARCHITECTS

## COMMERCIAL PORTFOLIO

Dear Reader,

This pamphlet presents a selection of commercial projects and creative interiors designed by Shubin + Donaldson (S+D). We are committed to designing spaces that communicate and prompt the relationship between a company's built space and its ability to create a culture, a sense of place, or an attitude.

We are in constant pursuit of what constitutes a creative space, and how architecture can communicate what a company is about, and where it would like to see itself in the future.

Thank you for taking the time to review this visual tour of a select group of S+D commercial projects.

Robin Donaldson, AIA

Russell Shubin, AIA, LEED AP

























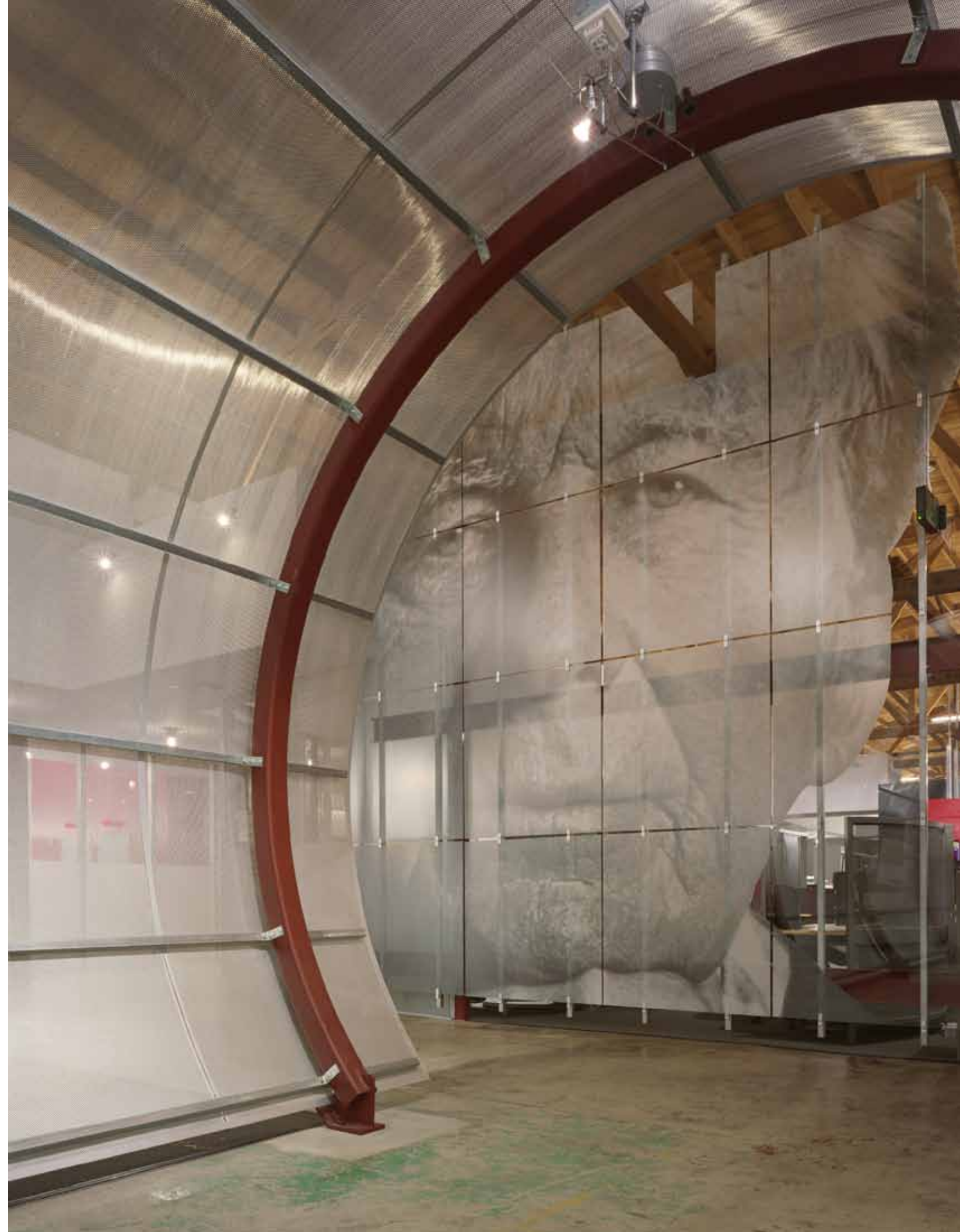




BOXES

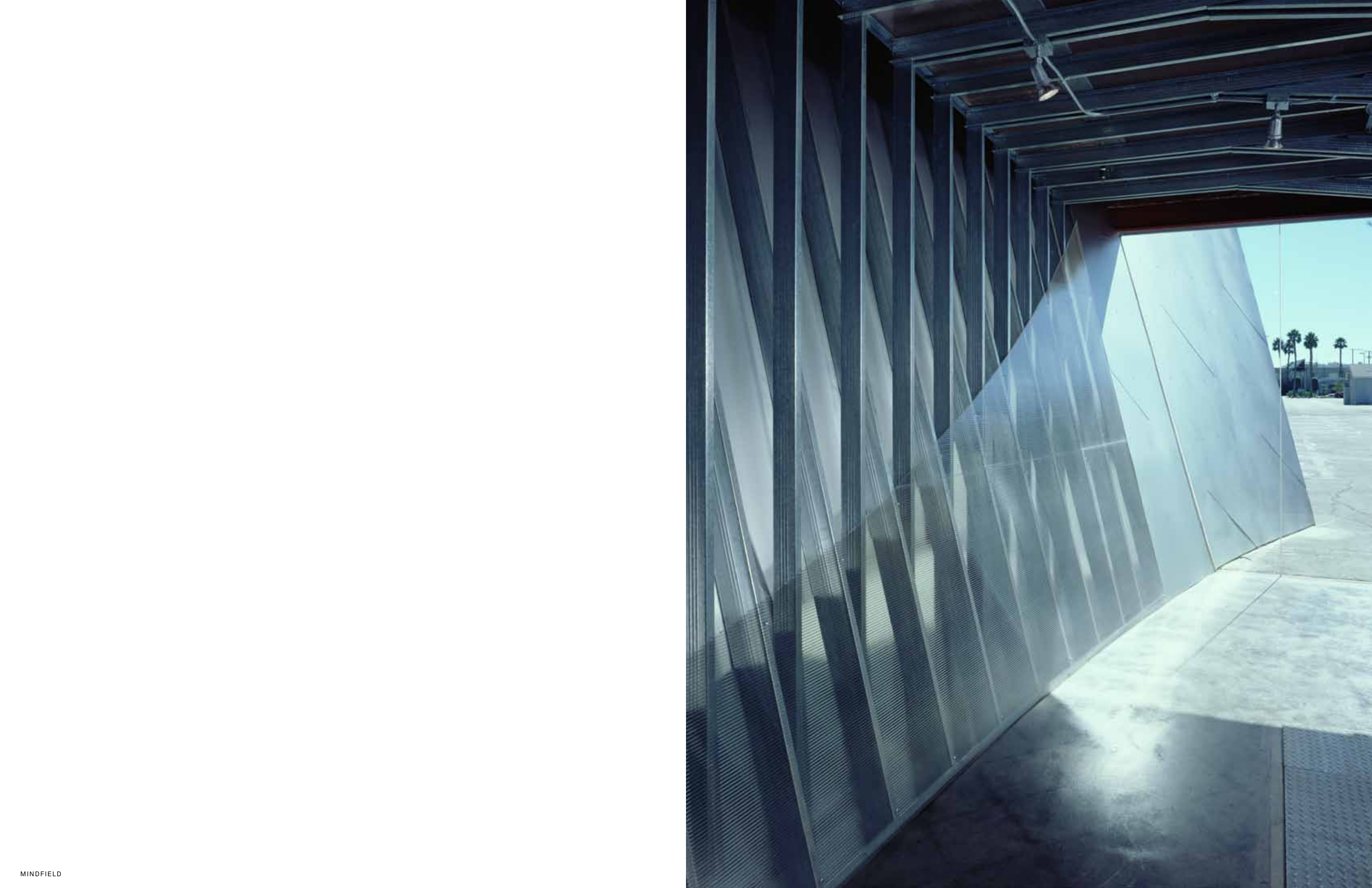






















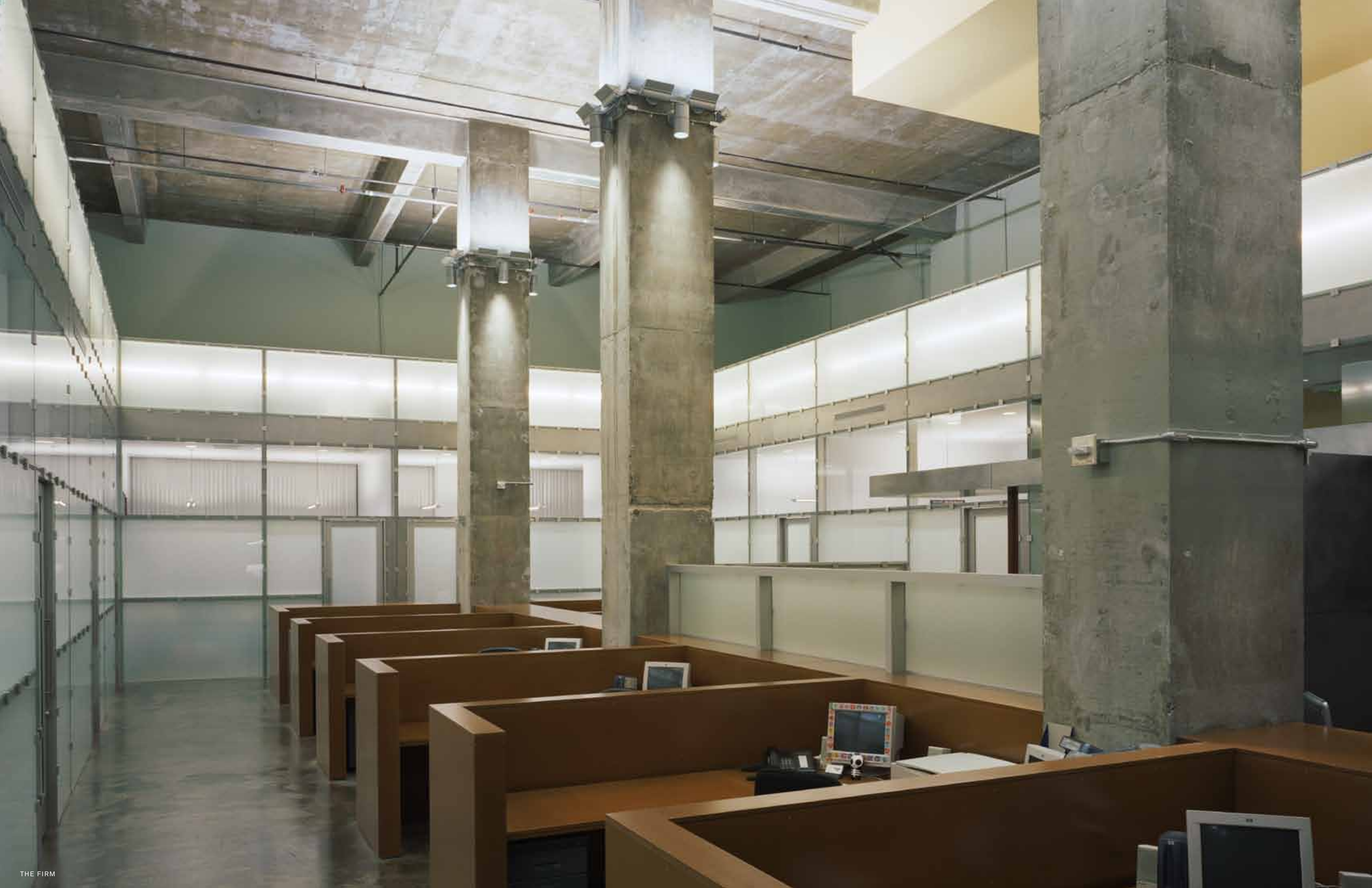








































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Robin Donaldson, AIA and Russell Shubin, AIA began collaborating on projects in 1990. Russell Shubin's background in managing large institutional and multi-unit residential projects combined with Robin Donaldson's high profile design background have aligned to form a partnership for realizing projects of diverse complexity and scope. They maintain offices in Culver City and Santa Barbara, CA.

Both partners are personally involved in each project that they take on, from initial programming through the administration of the construction contract.

Besides the partners, the offices are staffed by 36 architects and draftspersons plus support personnel. Both offices are fully computerized for 3-Dimensional design, presentation and working drawing production with graphic design and a complete digital architectural rendering and modeling studio.

Shubin + Donaldson does not approach projects with an assumed architectural style. Instead we listen for each clients needs and distinguish with the client ways of achieving the clients goals particular to each project. Responding to our clients needs and concerns is as important to us as the built result of our collaboration with the client. We have created an extensive network of associations with other consultants and builders to create a team best suited for custom residential construction.

**RUSSELL SHUBIN, AIA, LEED AP**, was born in Los Angeles, CA, in 1960, and studied architecture at California Polytechnic University at San Luis Obispo, where he received his Bachelor of Architecture degree in 1985. He also studied at L'Ecole d'Art et d'Architecture at Fontainebleau, France, during 1984. Russell began practicing in 1985 with the Blurock Partnership in Newport Beach, CA, a nationally recognized firm that has received numerous AIA awards. Shortly after becoming an associate with the Blurock Partnership in 1989, Russell opened his own practice. Russell is LEED accredited and guides the design studio on environmentally sensitive design technology and knowledge.

**ROBIN DONALDSON, AIA**, was born in Pasadena, CA, in 1957, and received a BA in Studio Art and Art History at the Univeristy of California at Santa Barbara. In 1986, he received his Masters in Architecture, at Southern California Institute of Architecture (SCI-Arc). While a student at SCI-Arc, Donaldson began working with the renowned Morphosis studio, assuming project architect responsibilities on commercial, institutional, and residential projects. In 1990, Donaldson founded Shubin + Donaldson Architects (S+D) with Russell Shubin.

FOR MORE INFORMATION AND TO VIEW OUR ONLINE PORTFOLIO:

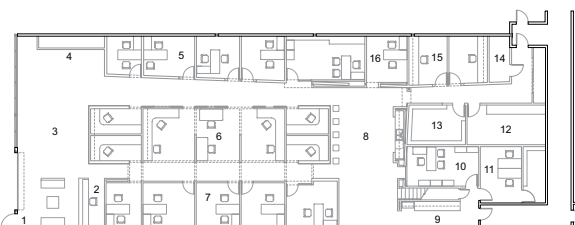
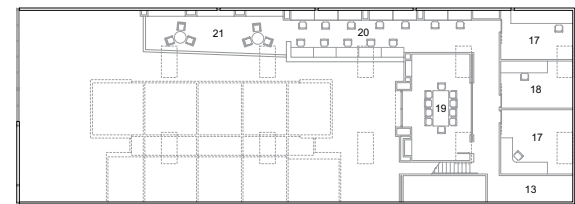
[www.shubinanddonaldson.com](http://www.shubinanddonaldson.com)

## Brand New School

Santa Monica, California; 2005  
**Photographer:** Tom Bonner  
**Size:** 10,500 square feet

This office embodies the precision and organization, as well as the informal style and personality, of the graphic production company. A highly collaborative design process resulted in space that fosters and reflects the company's focus on communication and creativity. Like a building within a building, the space has two volumes: the soaring aluminum ceilings, skylights, and concrete flooring of the original shell; and the asymmetrical, but balanced, tightly-planned interior construction that houses both enclosed and open work spaces. Roll-up garage door opens to large reception/guest lounge/photo shoot area. Beyond that, three bodies of work spaces are separated by two elongated hallways leading back to the kitchen. Mezzanine level—an expansive L-shaped space overlooking the geometry of the first floor—features a fishbowl conference room with interior operable windows. A reductive material palette comprises bamboo, stainless steel, aluminum, and drywall.

- |                          |                         |
|--------------------------|-------------------------|
| 1. Entry                 | 11. Book Keeping        |
| 2. Reception             | 12. Server Room         |
| 3. Lobby/Lounge          | 13. Reel Storage        |
| 4. Photo Staging Area    | 14. Electrical          |
| 5. Producers Offices     | 15. I.T.                |
| 6. Collaborative Offices | 16. Human Resources     |
| 7. Creative Offices      | 17. Flame Bay           |
| 8. Kitchen/Break Area    | 18. Avid                |
| 9. Copy/ Mail            | 19. Conference Room     |
| 10. Finance              | 20. Freelance Designers |
|                          | 21. Research Library    |



## Davidandgoliath

El Segundo, California; 2006  
**Photographer:** Tom Bonner  
**Size:** 30,300 square feet

The goal of this space is to combine the ideas of memory and play into a unified architectural environment that promotes the advertising imagination. To level hierarchy and accommodate play spaces, the offices are planned as a series of open and closed areas. The closed spaces use hard walls to contain individual offices and war rooms. Colorful light panels, fabric scrims, and carpets distinguish the open, intimate spaces of spontaneous encounter. Rough, unfinished materials—patinaed metal panels, wheatboard, steel tubing, sanded homosote, lumicite, glass—are used throughout in furnishings and surface treatments. Mundane fluorescent fixtures are transformed into innovative light sculpture. Sliding office doors are integrated into the architectural concept, with humorous, large-scale graphics whose meanings change slightly when doors are open or closed.

1. Elevator Library
2. Reception
3. Lobby
4. Conference
5. War Room
6. Office
7. Gathering Area
8. Work Stations
9. Hall/Storage
10. Reference/Library
11. Copy
12. Coffee Bar
13. Restrooms
14. Bar
15. Lounge
16. Machine Room

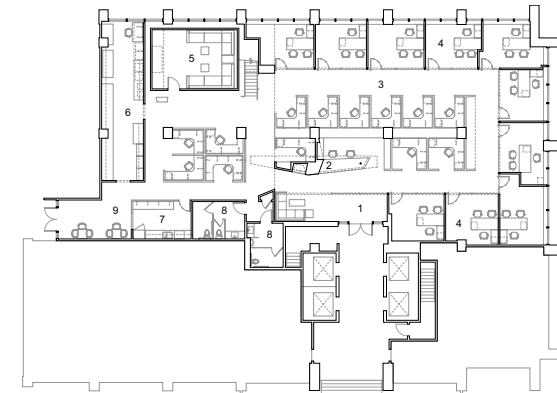


## The Firm

Beverly Hills, California; 2002  
**Photographer:** Tom Bonner  
**Size:** 8,500 square feet

To transform a dark, first-floor former bank space into offices for an entertainment and brand management company, the architects filled the space with light with a backlit billboard of glass that gives an illusion of natural daylighting. The space is rich in its composition of aged rough concrete columns and a refined aluminum curtain-wall system. The neutral palette of glass, concrete, and aluminum is accented by clear-sealed MDF for workstations and upper-level conference room. The expansive conference room employs an MDF baffle system—echoing the plinth-structure of the reception desk—that morphs into a/v wall. Bleachers line one wall of the conference room to seat numerous employees during weekly office meetings. The space is a rare combination of industrial materials with fine, precise finishing. The old bank vault is converted into a plush lounge/listening room for clients and visitors.

1. Entry
2. Reception
3. Open Work Area
4. Office
5. Conference
6. Storage
7. Kitchen
8. Restrooms
9. Lounge

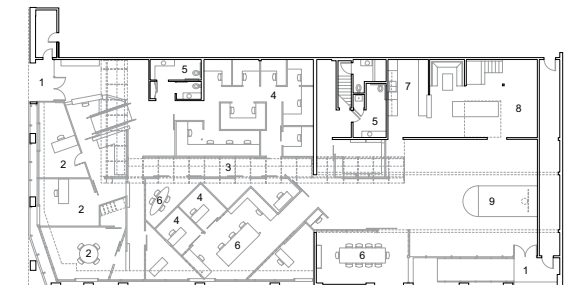


## Fuel Design & Production

Santa Monica, California; 1998  
**Photographer:** Farshid Assassi, Tom Bonner  
**Size:** 8,000 square feet

This office for a motion graphics firm called for maximum design creativity and impact at minimum cost. The interior shell of the building is left raw and exposed except for perimeter walls. Industrial materials are kept in their "natural" states to explore their colors and textures. The layering of translucent panels, exposed cabling, gang-nail trusses, and homosote board mirrors the client's graphic design work. Visible conduits carry computer wiring along an "info bar" that snakes through the space. Staff is organized so that business operations, sales activities, and production processes have strategic areas for working, including mini think tanks, a design hub, and privacy for concentration and creation. The office also provides areas completely dedicated to client use with separate offices, meeting rooms, and lounge. The "play area," formally planned for staff relaxation during long working hours, also converts into studio space for live-action film production. Each section or office is designed as its own self-contained space within the larger building.

1. Entry
2. Office
3. Information Bar
4. Work Stations
5. Restrooms
6. Conference
7. Kitchen
8. Lounge
9. Studio



## Ground Zero

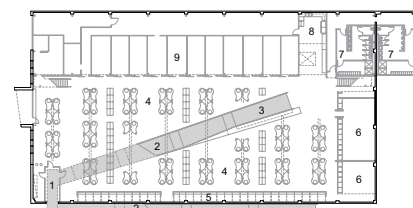
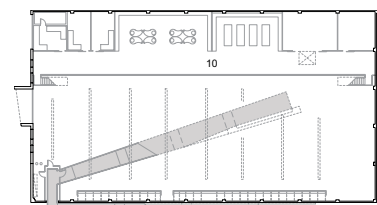
Marina del Rey, California; 1999

**Photographer:** Tom Bonner, Jimmy Cohrssen

**Size:** 20,000 square feet

By stripping away the customary elements of ad agencies, the architects create a large-scale unbroken loft-like environment. The interior shell of the building is left raw and exposed with sandblasted concrete walls and a bow-truss ceiling. The existing concrete floors are sealed and interior "war rooms" at the perimeter are added with architectural elements to express this sense of an interior village within. War room walls are lined with marker- and pin-up boards for flexible use. A 20-foot-high exterior ramp brings entrants into the building from a private parking lot via a glass-encased vestibule that leads to the corresponding interior ramp. The 9.5-foot-high ramp traverses the large space above expressive, custom-designed workstations. Each employee, regardless of title, works at the same type of workstation, occupying the same square footage.

1. Entry
2. Ramp
3. Reception
4. Open Work Area
5. Storage
6. Conference
7. Restrooms
8. Kitchen
9. War Room
10. Mezzanine



## Hydraulx

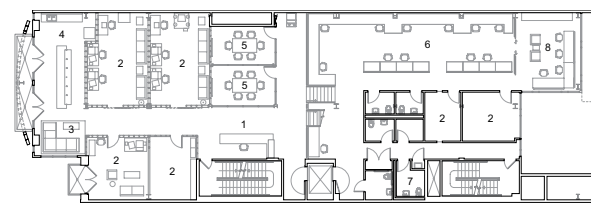
Santa Monica, California; 2007

**Photographer:** Tom Bonner

**Size:** 15,000 square feet

This four-level space is designed with flexibility to keep up with constant changes in the post-production industry. Exacting space planning provides the right environment for clients and artists—private spaces, as well as collaborative group areas. The mezzanine is home to the brain of operations—a vast Machine Room that powers sophisticated computers. The architecture expresses the operation of the machine. The material truth of exposed structure and raw industrial materials defines the palette employed to create the workspace. Glass, steel, aluminum, perforated metal, acrylic plastic, and clear-coated MDF are joined with exposed, precise details. Custom-designed workstations are powered by intense overhead cabling that became a design opportunity, threading throughout the space. The client lounge overlooks the light-filled lower-level library, which has full-height windows and 18-foot shelves.

1. Reception
2. Office
3. Lounge
4. Kitchen
5. War Room
6. Open Work Area
7. Restrooms
8. Reference Library
9. Server Room



## Biscuit Filmworks

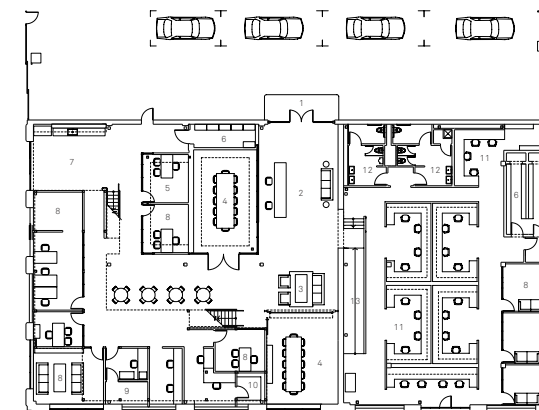
Hollywood, California; 2009

**Photographer:** Tom Bonner

**Size:** 11,000 square feet

Biscuit Filmworks is a project that stands in contrast to many of the tendencies in contemporary commercial spaces in Los Angeles. Both the client and the architects were looking to design a space that was more modest, forgiving, and broken in; a place for making comfortable creative work. The architect began with the adaptive reuse of two warehouse buildings; thinking of them as found objects and proceeded to gut them, tie them together, and create a new structure inside this grafted condition. The relationship between the new construction and existing buildings achieves a complex and nuanced order that attempts to blend the new and old in a way that is not easily distinguishable. This sense of blending also comes from the materiality of the project; using reclaimed wood, handmade tile, ribbed glass, and board-formed concrete, the architect was able to achieve not only a range of textures and sources but an industrious spirit that speaks to the company's philosophical learnings as a factory for doing. The architect also saw this design trajectory as an emerging philosophy about how we design for creative companies in an evolving digital world, and how these environments begin to blur the distinction between the comforts of home and the stress of work.

1. Entry
2. Reception
3. Lounge
4. Conference
5. Library
6. Storage
7. Kitchen
8. Office
9. Server
10. Vault
11. Production Bay
12. Restroom
13. Ramp



## Mindfield

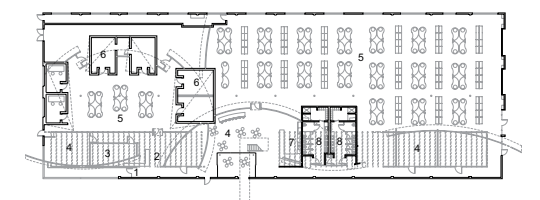
Marina del Rey, California; 2000

**Photographer:** Tom Bonner

**Size:** 20,000 square feet

Mindfield post-production facility is an adjunct to the award-winning design for Ground Zero Advertising; the two buildings are separated by an alley, but are connected in design detail. Selected design elements from Ground Zero's headquarters—such as the prefab trusses—are intentionally included in Mindfield for conceptual consistency. A rhythmic repetition of tightly spaced metal trusses forms the dramatic circulation spine that travels the 240-foot length of the building. The basic open-plan work space is continually intersected by arcing aluminum-clad walls that weave in and throughout the floor plan. These bold architectural statements result in a series of abstract and dynamically shaped volumes that are used as meeting rooms, editing bays, display nooks, kitchen, and passageways. Six editing rooms are given further design definition with walls surfaced in cold-rolled steel sheets that are allowed to age to their natural patina.

1. Entry
2. Reception
3. Office
4. Conference
5. Open Work Area
6. Video Editing
7. Kitchen
8. Restrooms

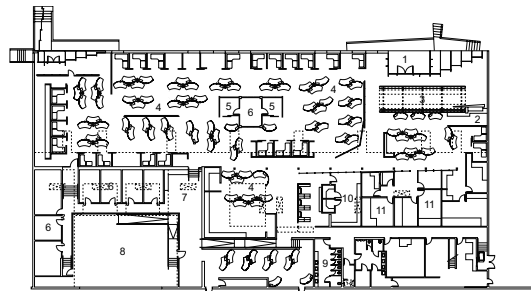


## Ogilvy

Culver City, California; 2000  
**Photographer:** Tom Bonner  
**Size:** 30,000 square feet

Ogilvy was looking to reinvent itself with leading-edge design of new offices for the venerable ad agency's Los Angeles headquarters. The new office communicates a commitment to cutting-edge work. Behind a front-facing, angled plate-glass wall, a perforated-metal tunnel—"The Tube"—serves as a gallery entry path to the rest of the building. The steel-framed, perforated-aluminum structure modulates between the exterior and the office work spaces. At the end of the Tube, a 16-foot-high dividing wall sports super-graphics of quotes by the company's founder, David Ogilvy. Custom-designed workstations employ the same materials seen throughout the space—perforated metal and steel—to construct a strong integration between the building and its function. A large existing stage pit is transformed into an impressive conference room and gathering site. Eight war rooms surround this space, and provide privacy for working teams. Each room is dedicated to top clients: their settings are designed particularly for them, and presentation materials are easily accessible.

1. Entry
2. Reception
3. Tube
4. Open Work Area
5. Office
6. Conference
7. Kitchen
8. The Pit
9. Restrooms
10. Media Library
11. Production Studios

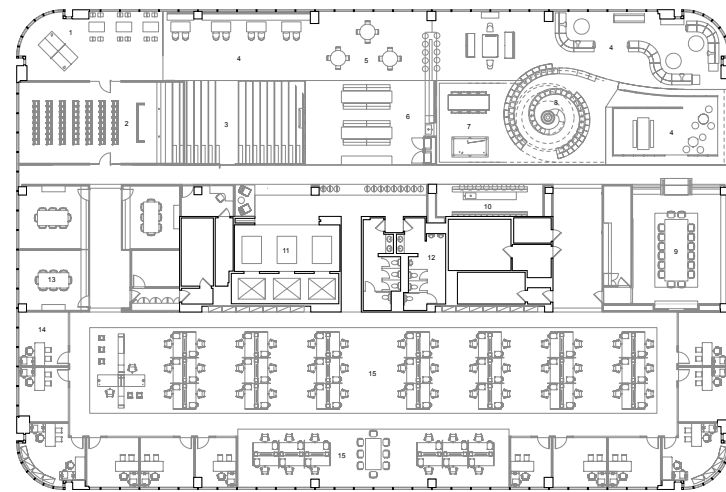


## Saatchi & Saatchi

Torrance, California; 2008  
**Photographer:** Tom Bonner  
**Size:** 106,000 square feet

"Homing at work" is the context created for the office renovation of Saatchi + Saatchi LA to boost creative collaboration among the more than 500 employees. Re-thinking the manner of how one works and lives, the architects explore the influence each has on the another by incorporating concepts of a home into the design of the office space. These ideas are fulfilled through large gestures, such as a grand staircase/meeting space, living and dining areas, and a "backyard" for casual gathering. Focusing great attention on the main floor—centrally located on the third level—the architects designed a communal hub to bring staff together on one floor in a variety of configurations. The advertising agency's braded orange color is used throughout in furnishings and materials.

1. Rec Room
2. Sisomo Room
3. Grand Stair Meeting Area
4. Focus Area
5. Dining Room
6. Break Room/Kitchen
7. Game Room
8. Library
9. Conference Room
10. Bar
11. Elevator/Lobby
12. Restrooms
13. War Room
14. Office
15. Work Area

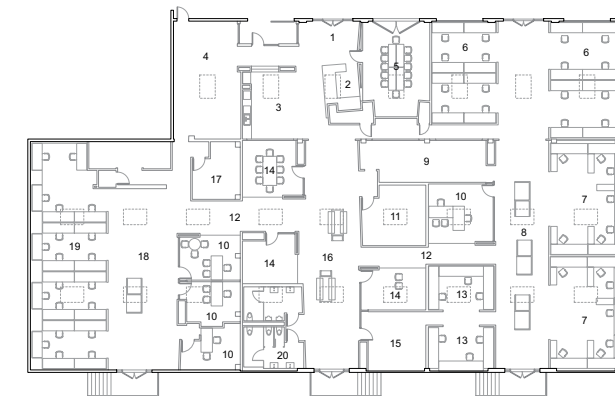


## Wong Doody

Culver City, California; 2006  
**Photographer:** Tom Bonner  
**Size:** 13,500 square feet

While the shell of the building—a former beer shipping facility—is mainly left unchanged, the interiors are organized into three wings: a main public area flanked by two work wings. Four public meeting rooms in the center of the space are marked by rectangular enclosures of different functional materials—cork, green chalkboard, blackboard, silver dry erase. Large zinc doors from the beer refrigerators are reused throughout the space, including at the main entrance and at the conference room, where they open to bring in natural light. Workstations remain open to the soaring, bow-string truss wood ceiling, while a perimeter of original brick surrounds the space. A combination of skylights and vertical recessed fluorescent lighting illuminate the facility.

1. Entry
2. Reception
3. Break Room
4. Employee Chill Zone
5. Conference Room
6. Accounts Bullpen
7. Production Bullpen
8. Production Layout
9. Copy/Mail
10. Office
11. Machine Room
12. Gallery
13. Creative Bullpen
14. War Room
15. Library
16. Open Study
17. Avid
18. Layout
19. interactive Bullpen
20. Restrooms



## Innocean

Huntington Beach, California : 2011  
**Photographer:** Benny Chen  
**Size:**

Located across the street from the Huntington Beach Pier, it was important to INNOCEAN that their space reflects the vibe of the beach, but without it being a kitschy "beach town". As well, a balance of aesthetics had to be achieved between the executive team who preferred a clean, minimalist design versus the creative team that was looking for a more rustic, earthy feel to their space. At face value, it could be said that those to ideas could not coexist, but we took it as a design opportunity. The result is a highly textured mosaic of materiality and massing. Details are crisp and clean while geometries are varied and involved. A double height reception area was carved out of the 2 floors of the building to create sense of arrival, but also to allow for a visual connection within the entire agency. The best views from the space to the ocean were given to the communal gathering area which consists of flexible meeting rooms, media lounge, and kitchen complete with in-house barista. INNOCEAN is place to foster thinking, to create, to work. As well, it is a place to meet, to eat, to live. A sophisticated and elegant design that makes sure it doesn't take itself too seriously.