





NEW DIGS FOR FILM EDITING COMPANY

When you're renovating your house and the job drags on, it's frustrating. When you're renovating a business space, delays are not only frustrating, they're costly and can result in lost clients. That's why finding a contractor who is good at what he does and completes his work on time was "massively important," says Sarah Brooks, executive producer and partner of School Editing, a downtown Toronto-based post production company that specializes in advertising.

School Editing was purchased in 2010 by Sarah and partners Chris Van Dyke, Jon Devries and Mark Morton. They moved from their warehouse-style space to a semi-detached home in Toronto in 2015. Their building had been sold and rental costs increased dramatically. "Plus we lost our familiar relationship with the previous landlord. It was a motivator to look at real estate," Sarah says. Owning also made good business sense.

They looked for a new building to accommodate 20 people in the funky, stylish surroundings expected by their advertising clientele. They found a house that already had an addition and had been converted into commercial space. However, it was dated and drab. Sarah says the bad 1980s renovation wouldn't cut it. "In this industry, clients have an expectation of a certain décor."

To create the perfect ambiance, the Design Agency, owned by friends of the partners, was called in to create a plan that would make the most and best use of the space.

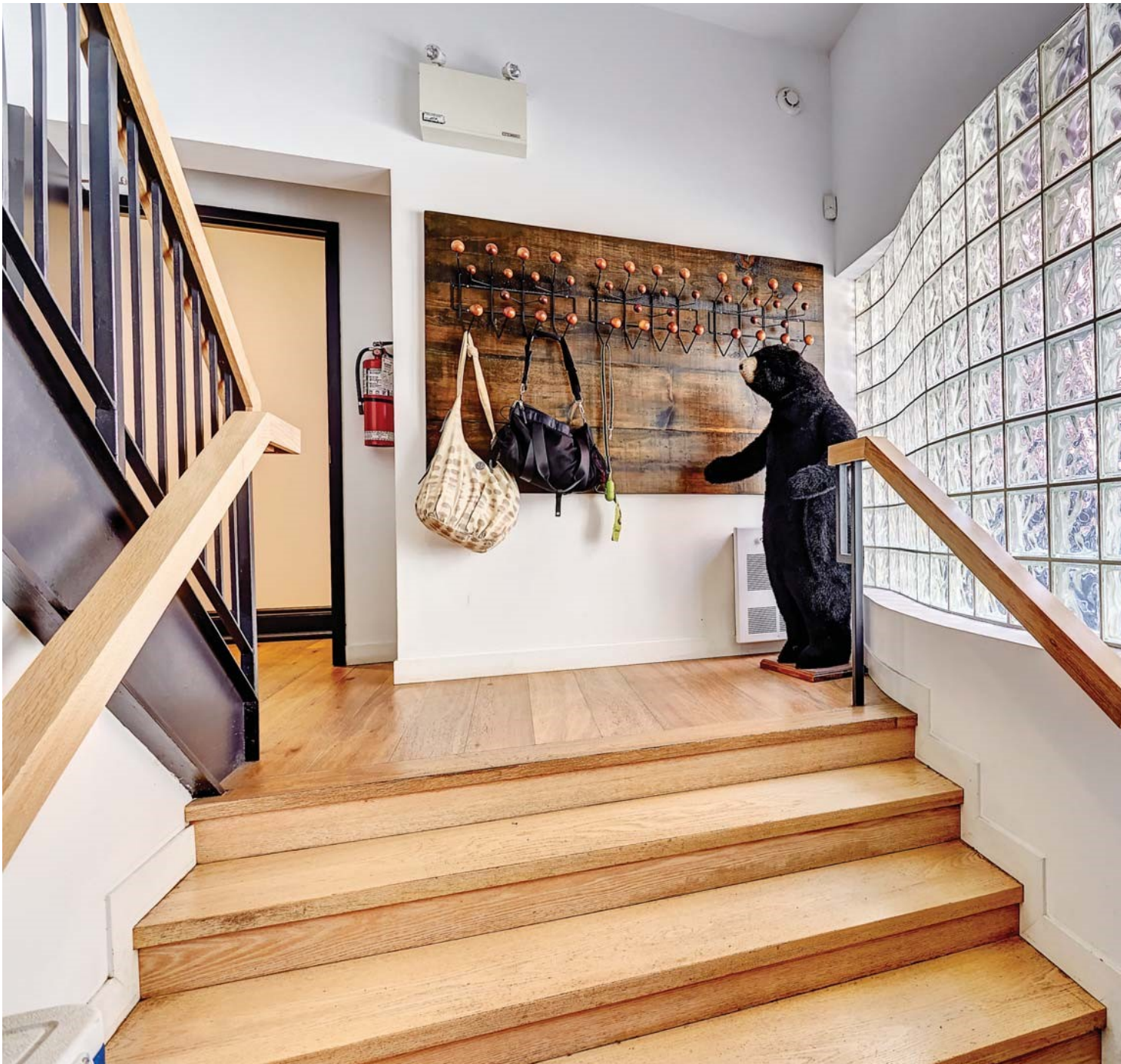
The 4,000-square-foot house "had the right amount of space but had to be gutted to accommodate several editing suites, offices and common space," Sarah says.

Chris Van Dyke recommended Amedeo, who









had done work for Chris and other family members. “Chris knew Amedeo was good at what he does and completed jobs on time.”

As soon as the permits were in place, work began. DesignAgency created the design, but Barbini Design Build took the project from plans to reality. “We executed the plan, organically working with the design but providing alternatives to the designers’ suggestions that would provide the same look at a more affordable cost,” Amedeo says.

For example, Amedeo found a less expensive version of the flooring suggested by the designers, as well as more

affordable windows and doors, Sarah says. “They reflect DesignAgency’s design, but are more cost effective.”

Amedeo also put his creativity to work, making suggestions to take ordinary to fab. The existing commercial stairs railings were painted and Amedeo added wooden hand railings and covered the treads in wood. A funky chandelier tops the space. “Such simple modern adornments made the staircase hip and cool,” she says.

The building was gutted and new plumbing and electrical were provided. Three HVAC systems were required to provide climate control for each level.



A key requirement for the company was having reliable cable and internet throughout the editing suites. “The amount of wiring required by the company was substantial and required extra attention to accommodate it,” Amedeo says. “Each room has a TV, sound and other equipment.”

In addition to wiring, the editing suites also had to be comfortable, accommodating and expandable, providing suitable space for one to 10 people.

School Editing’s job begins when they receive footage that a production company has shot. The



company then creates ads ranging from six seconds to three to five minutes.

During various stages of the job, different professionals, from ad agency writers and art directors to creative directors to clients, are on site. With so many people involved in the process, having a polished, professional, flexible space is of utmost importance, she says.

Amedeo also brought in a sound attenuation consultant and constructed special walls designed to reduce the spread of sound waves from one room to the next.

The roof was redone and the exterior brick was painted grey. New windows with black frames were installed to create a polished curb appeal.

The front door opens on to open space that has a two-sided fireplace. She says there is no reception area, just an open space that has the “vibe of walking into someone’s living room.”

To keep the area feeling bright and open, instead of solid walls, the producers’ pit features walls of glass framed with steel. Sarah says it feels as if it’s part of the open space, yet is separate.

Drop down blinds separate the front hall from the main room to provide privacy for clients using the screening space.

The kitchen had to be large enough to accommodate staff and be a big enough space to prepare meals for clients. “Clients come for a working session and eat in the editing suites,” she says.

Outdoor space includes a patio and a third-floor deck, which offer places for staff and clients to work outside or take a break.

Sarah says she appreciates that Amedeo oversaw the project, was the main contact and that everyone on his team is a pro. The job was completed on time and School Editing moved into its new building just over 20 weeks later.

The calibre of work Amedeo’s team did is impressive, Sarah says. “My husband jokes that contractors put the ‘con’ in contractors. But Amedeo takes the con out. I recommend him to everyone. He’s responsive and one of the best at what he does. He has an amazing team. No one else could have pulled this project off.”



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