

INTERNATIONAL

Objekt

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5 CEDAR SPRINGS





photos: Nick Merrick

Art became an essential part in the design of André Staffelbach and his design team for the Cedar Springs project. On the left a colorful work by Sarah Crowner (American, b. 1974) "Sliced Red and Blue (New Weed)", 2017 Acrylic on canvas, sewn and beside that a work by Garth Weiser (American, b. 1979) "Looks like someone left something on the restaurant below our aptmt – our aptmt looking like it's ok-woken up @ 5 by fire alarms and smoke but interesting moment of grabbing what's important just in case- which is (drumroll) wedding rings, bicycle, Amy's ghi, laptop, 2013." Oil on canvas.

Below: one of the center spaces with in the middle "Function V", 2009, Steel and pompom by Rebecca Warren (British, b. 1965) In the office a work by Park Seo-Bo (Korean, b. 1931) "Ecriture No. 141122", 2014 Mixed Media with Korean Hanji paper on Canvas. Right hand page: the stainless steel 'Moon201 l by Not Vital (Swiss, b. 1948) and behind that a work by Michael Heizer (American, b. 1944) "Untitled (after "Levitated Mass", 1982)", 1985. Polyvinyl on canvas. On the right a work by Ha Chong-Hyun (Korean, b. 1935) "Conjunction 92-64", 1992. Oil on Hemp Cloth.



The three story brick building was built around the 1930's as a small hospital and was recently artistically renovated an innovative residential/condominium complex. It is located at the crossroads of Uptown and Downtown Dallas, Texas, a stone throw away from the Perot Museum, Arts District, Klyde Warren Park, and other Dallas.

When John Eagle acquired the condo adjacent to his existing space in the building, André Staffelbach, FIIDA and his team came in to do the interior architecture and design of the new John Eagle Space.

The original brick portion of the building was erected in the early 30's. A concrete part was added in 1941 and the structure became its L-shape. The structure had many previous users, including a water works and a large air-conditioning supply company.

The structure was vacant for approximately ten years until Boots Reeder bought it 1996 and converted it to 12 condos. He renovated the building and took it back to its shell .

Boots did the shell and the support infrastructure and sold each unit as shell. Owners could do his their thing, which resulted in every unit having its own style and image and personality. The property is now a combined office and residential complex.



The redesigned John Eagle spaces include an entry foyer, restrooms, galley kitchens, executive offices, conference rooms and gallery spaces that feature state of the art lighting, high tech A/V systems and advanced security.

According to André Staffelbach is the interior an architectural composite of balance and details.

“Our work demonstrates a subtle hierarchy of materials. It is a modernist statement achieved with the use of space, form and light. It is both complex and simple and evokes a quiet sense of wellbeing. It is a space that transcends time. That is evident in the general office space that features an original wood formed concrete wall, enhanced by special lighting to emphasize its texture. Walls were fitted at key locations with museum quality art installation tracks to facilitate a rotating art collection.”

Secured by a glass entry door, the foyer was deliberately designed to be a focal point for artwork, flowers, sculpture and furnishings. The office space is entered through a 5-foot solid, milled walnut sliced ‘rain curtain’ door. Light filled spaces harmonize modern aesthetics and amenities with the original industrial architectural elements.

The interior renovation achieved the balance between high quality executive workspaces and the scale and detail of an intimate and elegant residence. And while modern and contemporary in design, the concrete evokes memories of the past. Corridors and open spaces celebrate the concrete structure. Solid walls and frameless glass doors and room fronts were sized and designed to balance transparency and connectivity for focused work and meetings.

The executive offices were appointed with hand knotted Tibetan carpets made with Tibetan wool and Chinese silk and chino silk wall coverings from Switzerland. Motorized draperies and shades extend along the entire width of the outside windows. The building fenestration was replaced with new, solar efficient glazing panels. Balconies were remodeled and clad with new porcelain tiles.

The central conference room is accented by an original brick wall and features a quartz clad credenza with integrated refrigerator drawers and waste recycling units. A white stained ash wall at the end of the room is detailed with moving panels that lead to an additional meeting/storage area. The break room and ancillary kitchen galleys were designed in a light and modern palette to reinforce the interior vocabulary.

The whole interior is illuminated with the latest technological lighting. Many different types of LED fixtures and lighting techniques were included. The light is designed to be both controlled and dramatic.

Corridors and open spaces celebrate the concrete structure. Solid walls and frameless glass doors and room fronts were sized and designed to balance transparency and connectivity for focused work and meetings. It is an essay in detail. And while modern and contemporary in design, the concrete reflects memories of the architectural past. Overleaf: the industrial doors of one of the elevators.





