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Above: one of the suites in the Joule in Dallas. It is a tour-de-force of Adam D. Tihany. The hotel is housed in the old Dallas National Bank Building constructed in 1927 in Gothic-revival style. It was revamped in 2007. Top right: the cellar wine bar between the hotel entrance and the 'Charlie Palmer at the Joule' Restaurant. There, you will see six, lazily-spinning wind turbines set in glowing platinum ceiling coves.

Right-hand page: the entrance and lobby at the Joule with a gigantic, rotating, cast-iron gear feature in homage to the early pioneers who searched the area for energy sources. Here, it is abundantly clear that the refurbishment has succeeded in restoring all the original architectural elements, which now are part of the visual arrangement.

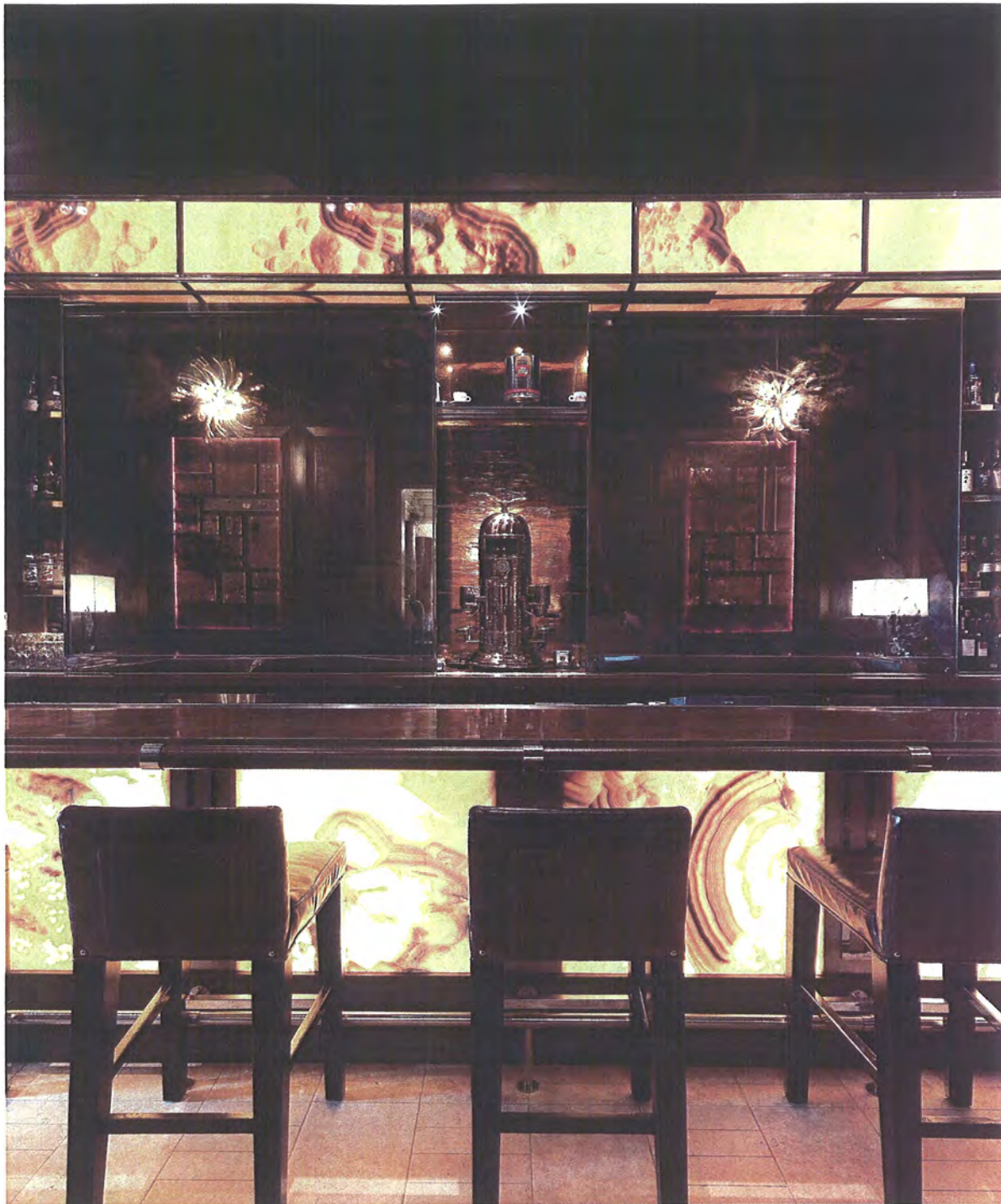
## dallas hotels following the line of the cultural revolution

The American city of Dallas recently made a great leap forward to achieve great cultural heights. It sounds contradictory. Far from it: here, Pritzker prize-winning architects have built temples to the visual arts and music, often on the local residents' initiative. It has given an important, positive boost to the appeal of Uptown Dallas in particular. New hotels were bound to follow: from traditionally luxurious to more stylishly comfortable.

text and photos:  
Hans Fonk







The remarkable cultural revolution that has taken place in the American city of Dallas, Texas, on which OBJEKT©International has already reported extensively, has also been echoed in the hotels. Not that their exteriors would all be eligible for a top architectural prize, yet the efforts to make their interiors something special are certainly highly commendable. While the architecture of the Dallas Art Mile is distinctive and modern, the hoteliers have opted for a more classical interior design. Be that as it may - they all have one thing in common: the service and amenities are very up-to-date.

To start with, there is Rosewood Crescent Hotel built in a 'classically-timeless' style in limestone and marble. The complex is decorated with ornamental cast aluminium that is unique for its sheer quantity. For the construction, more limestone was brought in than for the Empire State Building, also marble is found in vast quanti-

ties. The slate for the roofing was imported from England and the marble for the floors and columns was shipped in from Italy and Spain. A special feature of the hotel is the Crescent Club on the 17th floor. It is an oasis of old types of wood that have been used in the flooring, panelling and ceilings - a gentleman's club with unobstructed views of the Art Mile and the Dallas hinterland.

You will find a cheerful mixture of modern art and classical design at the Ritz-Carlton Hotel - a building designed in Regency style by the practice of A.M. Stern Architects. Here, the focus is on 'grand comfort', starting in the enormous lobby with a gleaming, polished floor in Portuguese limestone and accents in Indian granite and Italian marble, Murano glass chandeliers and a vast floral ornament. The art

**Top left:** the lobby of the Ritz Carlton, the design of which was coordinated by Frank Nicholson from Acton, Massachusetts, in close collaboration with the general manager, Roberto van Geenen. **Beside that:** detail of the bar with a classical espresso machine. **Below left:** Roberto van Geenen and celebrity chef, Dean Fearing, one of the godfathers of south-western cuisine. **Central:** one of the dining rooms in the hotel. The interior of Fearing's 'heaven' was designed by The Johnson Studio from Atlanta. **Beside that:** the famous wine bar-cum-private dining room at the Ritz Carlton Hotel in Uptown Dallas.



Above that: several of the sumptuously appointed apartments at Ritz-Carlton Tower, which is linked by a skybridge to the hotel. These are private residences with the luxury and service of a five-star hotel. The Tower Residences at the Ritz-Carlton, Dallas, were developed by Crescent Real Estate Holdings. They called in designers Jan Showers & Associates, Carleton Varney and Laura Hunt to design several show apartments. The furniture in the spa is by Dedon.

on the walls was created by various artists, including Frank Stella, Herb Jackson, Robert Motherwell and David Maisel.

Everything in the Ritz is superlative: from the Bulgari baths to the Prada treatments in the hotel's large Spa. The latter have such exotic names as 'Texas Eight-Hand Massage', 'Dean's Margarita Salt Glow', 'Passage to India' and 'Texas Rain Bath'. The ballroom is unique - it is the largest in the city and features Murano glass lamps.

Tim Headington's Joule Hotel is located in the heart of old Dallas. It is housed in a historic, Gothic-revival building that started out in 1927 as the Dallas National Bank Building. In 2007 it underwent a complete restoration orchestrated by Architexas. The make-over entailed removing all superfluous additions and restoring the old architectural details. Adam D. Tihany created a new interior, which works its magic from the lobby onwards. The design is modern with a link to the past. Guestrooms have a timeless beauty that is partly achieved thanks to the original architecture. The layout of the 129 rooms is primarily dictated by the structure of the building - the result is as striking as it is surprising. The jewel in the crown is the pool bar, with an infinity pool, on the tenth floor. The Plexiglas end wall affords a fine view of Main Street. In this bar the waitresses, clad in outfits designed by Abi Ferrin, serve the most fantastic cocktails.



Above: the façade of Rosewood Crescent Hotel built in limestone with ornaments in cast aluminium. For the building, more limestone was used than for the Empire State Building - it was sourced from the same quarry. Many of the building materials were shipped to Dallas from Spain, Italy and England.

Adjoining: the Rosewood Crescent Club on the 17th floor of the Crescent Office Tower. The interior design was inspired by 19th-century clubs in Europe. Exotic woods, hand-carved marble and stone, and museum-quality artwork add an extra dimension to these opulent surroundings.

Right-hand page: the sedate entrance to one of the seven dining rooms in a robust interior with oversized furniture and large lighting ornaments on a floor of Jerusalem limestone.

