

Lance G. Vigil

Commercial Design Portfolio

Denver International Airport, master plan and schematic design of the architecture
with Perez Architects P.C. Summer 1988



Hamad International Airport, Doha, Qatar, project management of the 18 premium lounges with Parsons



- The aim of this project, was to redefine what exactly an airport can be, so as to help make Qatar a genuine gateway to the world. The vast lounges project (totaling 50,000 square meters), developed by the interior design studio of Antonio Citterio and Patricia Viel, and project managed by Parsons, is articulated across a multitude of spaces and perspectives, and crafted in minute detail, with a high level of refinement, top quality materials and finishes throughout, from the communal areas and the main walkways, to the most exclusive business, first class and VIP lounges.



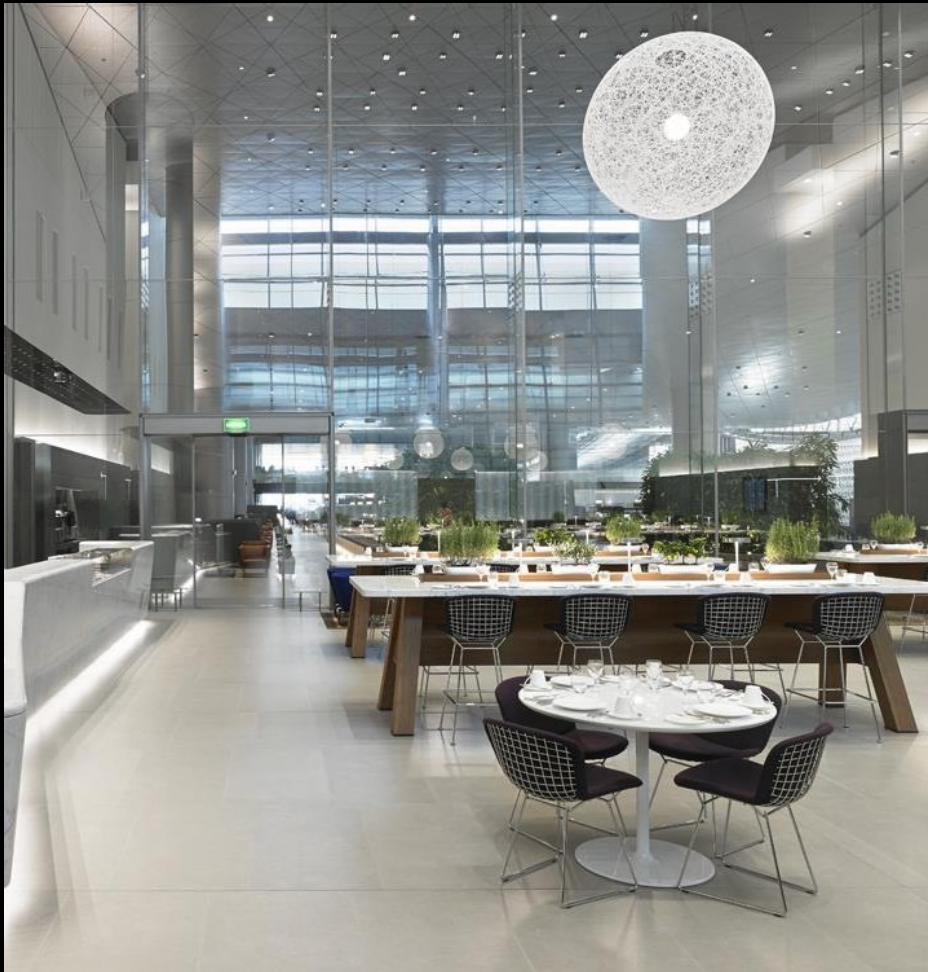
Hamad International Airport, Doha, Qatar, project management of the 18 premium lounges
with Parsons



Hamad International Airport, Doha, Qatar, project management of the 18 premium lounges with Parsons



Hamad International Airport, Doha, Qatar, project management of the 18 premium lounges with Parsons



Hamad International Airport, Doha, Qatar, project management of the 18 premium lounges
with Parsons



Hamad International Airport, Doha, Qatar, project management of the 18 premium lounges
with Parsons



Hamad International Airport, Doha, Qatar, project management of the 18 premium lounges
with Parsons



Hamad International Airport, Doha, Qatar, project management of the 18 premium lounges with Parsons



1301 Wazee St. Lofts

Addition and full renovation of an industrial loft structure
with Cowperthwaite Architecture LLC

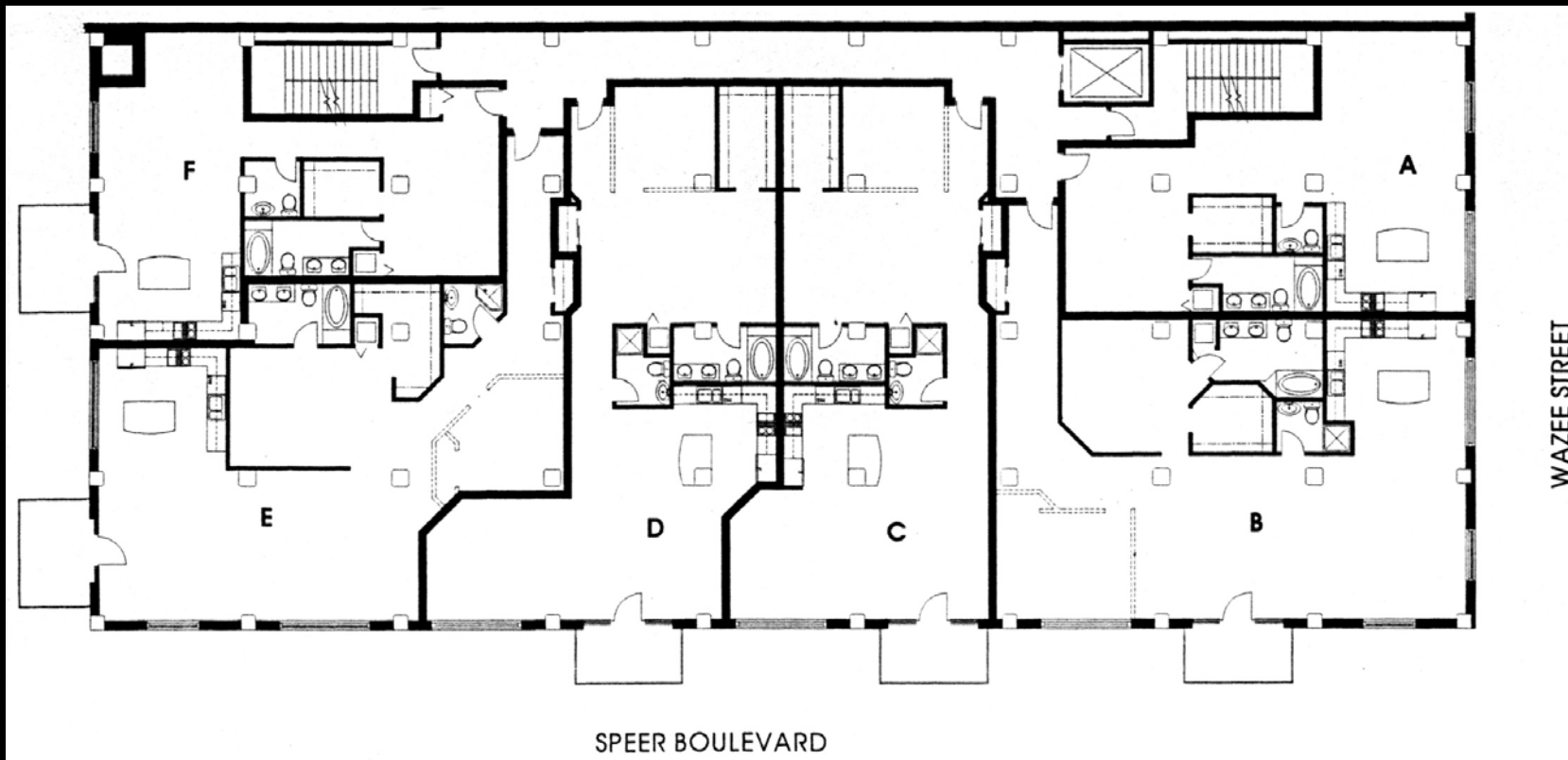


1301 Wazee St. Lofts
Addition and full renovation of an industrial loft structure
with Cowperthwaite Architecture LLC



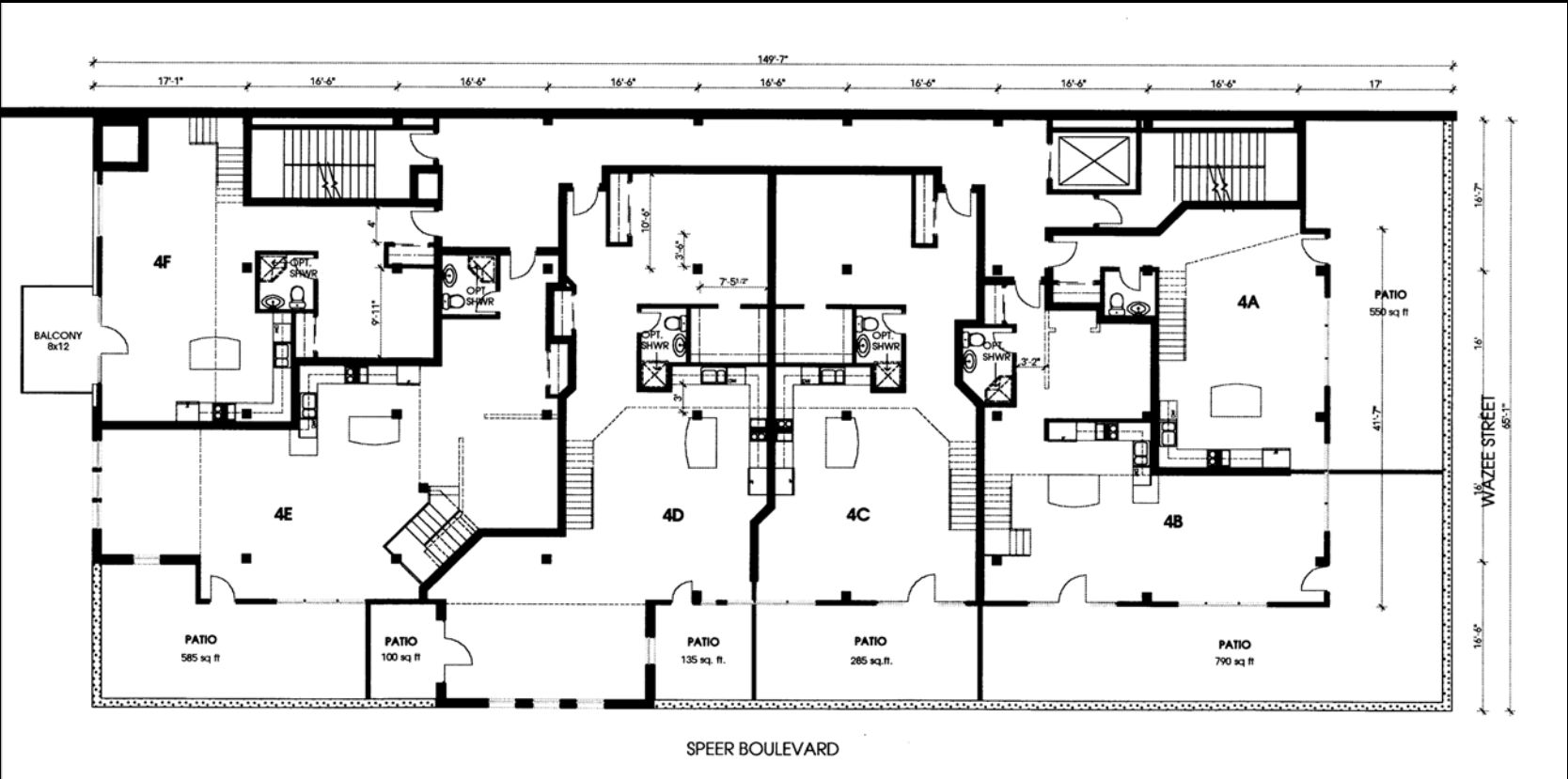
1301 Wazee St. Lofts

Addition and full renovation of an industrial loft structure
with Cowperthwaite Architecture LLC



1301 Wazee St. Lofts

Addition and full renovation of an industrial loft structure
with Cowperthwaite Architecture LLC



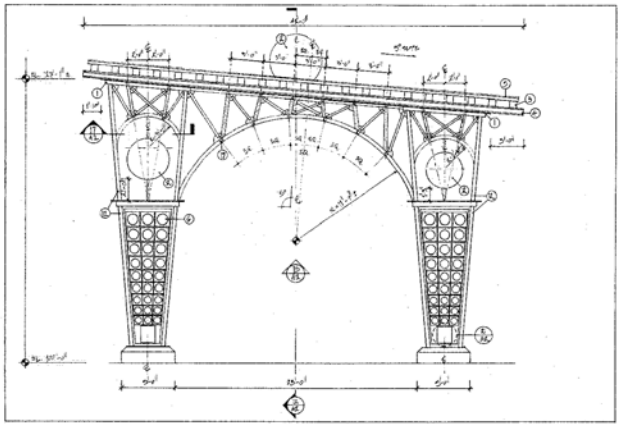
Lu'luat al raha
Residential development in Abu Dhabi, UAE
with DUBARCH



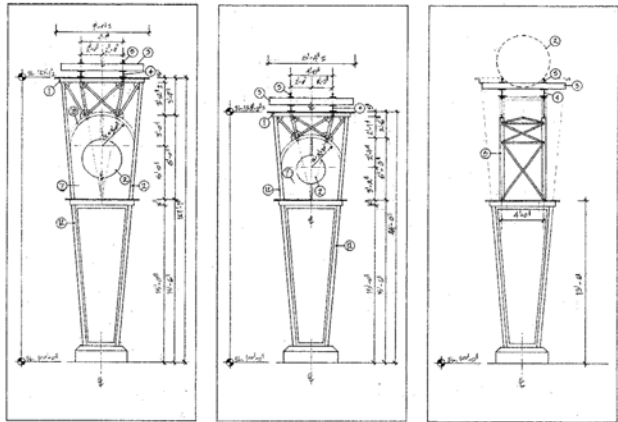
Evolution of the Ball Sculpture at Coors Field
with Cowperthwaite Architecture



Evolution of the Ball Sculpture at Coors Field with Cowperthwaite Architecture



7) 100% elevation of gateway sculpture (left side) and 4.10%



10) 100% elevation of gateway sculpture (left side) and 4.10%

11) 100% elevation of gateway sculpture (left side) and 4.10%

12) 100% elevation of gateway sculpture (left side) and 4.10%



THE EVOLUTION OF THE BALL: Ceramic tiles depicting balls of every sort will adorn the gateway to Coors Field, Denver's new baseball stadium.

Fly Ball, Dust Ball, Debutante Ball

WHILE America languishes in the void left by the World Series, Denver's new baseball stadium, Coors Field, rises resolutely, and along with it a disarming new public sculpture. Today, artist Lonnie Hanzon is curled up in an Art Deco armchair, chilled from the autumn winds about to bring Denver's first snow. He is discussing his first public commission, a gateway sculpture entitled "The Evolution of the Ball" - the most whimsical of three pieces slated to adorn the new stadium.

Scheduled for a March unveiling, "The Evolution of the Ball" is unabashedly fun, a fitting public tribute to the fact that art can be at once silly, joyous, and meaningful. Adorning a slanting arch leading into the stadium proper will be 108 glazed ceramic tiles depicting balls of every sort - eye ball, crystal ball, dust ball, debutante ball, fly ball with wings, grinning goodball.

Also gracing the gateway will be three three-dimensional mosaic balls, which give the piece motion (leading the eye around the piece) and a sense that this is the entrance to a world of limitless possibility.

Like repeating the same word over and over until it becomes hilarious, "The Evolution of the Ball" takes the ball concept to its extreme, creating a kind of comic wholeness - the ball as a metaphor for unity.

Just as the game brings together a rich stew of humanity for the shared experience of rousing good fun, "The Evolution of the Ball" unites balls of every sort to remind viewers to look beyond their differences to the sameness in their hearts.

There is this assumption that art will not feed the same

people that come to baseball games," Hanzon says. "But here is a high-quality piece of artwork that is extremely accessible to the wide range of people that come to a ballgame - all those people and all those balls."

"What a wonderful opportunity for me to make an artistic statement about commonality." A veteran of Denver's design community, Hanzon nonetheless is new to the Mile High art scene. In addition to bridging art and sports ("The Evolution of the Ball" is literally a "bridge" into Coors Field), Hanzon is working to find his own bridge between a design background and the world of fine art.

Seized with a burst of artistic fervor and a sense that after years of design he is "ready," Hanzon has turned his attention to fine art. A year and a half ago, he began his "Shape Studies," an ambitious mixed-media series of nine panellet boards exploring the circle, staff, cross, triangle, square, spiral, and star. (Hanzon and his shape series received their gallery debut this September in San Francisco.) Serendipitously, one of the "Circle Studies" included a baseball. When he showed the work to an art-as-friend, she suggested he enter the baseball commission competition.

Hanzon took the ball and ran with it, reinterpreting his circles to create the ball studies that are the basis for the stadium piece.

"We are all living together on a tiny little ball," Hanzon says. "And people that view the piece are going to find at least one ball that relates to some positive experience in their lives. It's about taking one thing and exhausting it to find the whole."

Leslie Petrowski

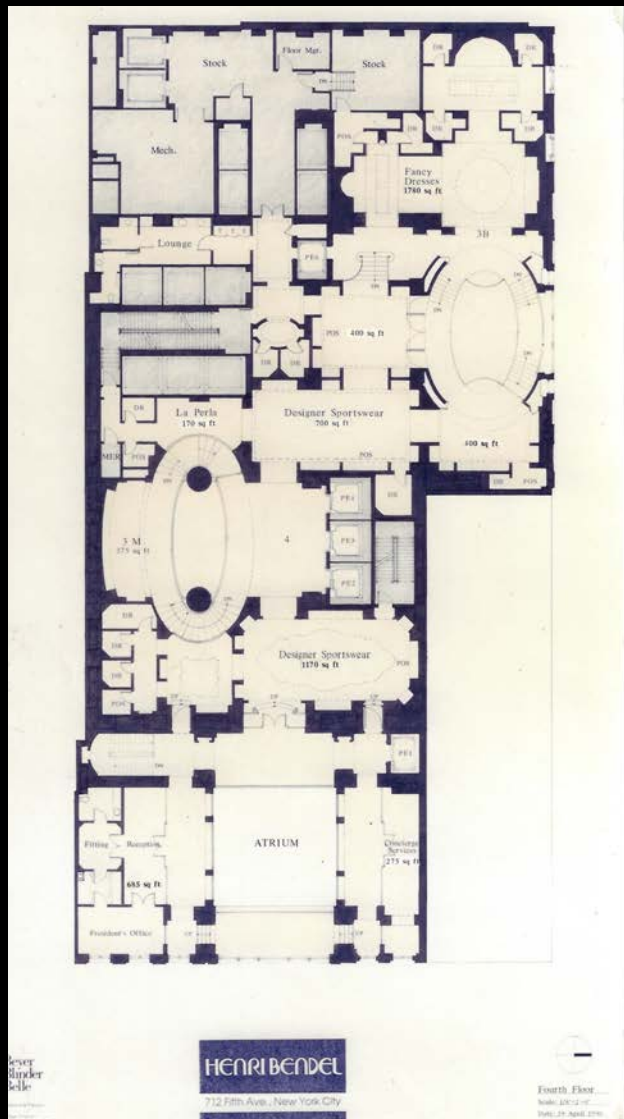
ART NOW

Evolution of the Ball Sculpture at Coors Field
with Cowperthwaite Architecture



Henri Bendel Flagship Store, 5th Avenue, NYC

with Beyer Blinder Belle Architects, NY



DESIGN

A LADIES' PARADISE

A romantic vision of the Belle Epoque that many women would love to call home revives New York retailer Henri Bendel—with a bit of history and magic from The Limited, Inc. and Beyer Blinder Belle

By Jean Godfrey-June

Henri Bendel lives. When Columbus, Ohio-based The Limited, Inc., bought the venerated but down-at-the-heels New York women's retailer, critics shrieked that what was left of Bendel was about to be brutally murdered. Although the company closed down the old 57th Street store, it has created an instant landmark in its wake. With one magnificent gesture, Bendel has restored the landmark Coty and Rizzoli buildings on 5th Avenue with architect Beyer Blinder Belle, and blended them with a new, controversial tower by Kohn Pedersen Fox—plus a meticulously engineered legend, Mr. Henri Bendel.

A Francophile from New Orleans, Bendel first opened a hat shop in his 5th Avenue townhouse in 1896, according to James Man-



sour, vice president of design for The Limited. Mansour, whose previous design accomplishments include Victoria's Secret, the Limited Express and Abercrombie and Fitch, notes that, "From there Bendel expanded into the shop where The Four Hundred shopped, making a name for himself with unique merchandise that reflected his distinct sense of style and glamour. He was always there, greeting customers—they were his friends."

Bendel died in 1939. But that hasn't fazed Mansour or The Limited's CEO Leslie Wexner, who is intimately involved with the creation of his stores. "We came up with a scenario in which Bendel never left," explains Mansour. "He just kept adding on over the years. It was essential that the design reflect not a particular architect



An instant landmark—a store like Rockefeller Center—has been the goal of The Limited for its Henri Bendel store. "You visit New York at Christmas and you've got to go see Bendel," says The Limited's vice president of design, James Mansour. Toward that end, The Limited wove together the old, as seen in the landmarked Lalique windows at the public atrium (left), and the new, its new atrium at the back of the store (opposite).

A rendering of the restored 5th Avenue facade (above) shows its Beaux Arts lineage.

34 CONTRACT DESIGN

HENRI BENDEL, NEW YORK BEYER BLINDER BELLE, ARCHITECTS & PLANNERS

JULY 1991

Hyatt Regency Downtown Interior Public Space Remodel, Denver, CO with RNL Design



Hyatt Regency Denver Hotel Remodel

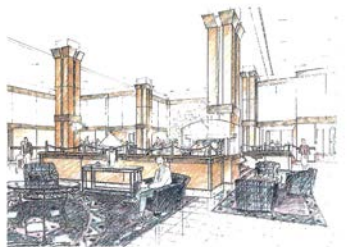
RNL Design is completing design work for the Hyatt Regency Denver Hotel. The hotel is remodeling their first floor public spaces, including the main lobby, lobby bar, reservation desk, and a restaurant.

RNL initially investigated the possibility of creating a new atrium space between the existing hotel and the adjacent two-story retail parking. The atrium created a dramatic new front door for the hotel, as well as mitigated problems with the existing space as necessary. As part of the atrium project, the first floor public spaces were to be redesigned and upgraded. Due to budget limitations, the atrium portion of the design had to be postponed to a future phase, but the interior remodel moved forward.

The design philosophy centered around creating a feeling of "relaxed sophistication." The idea was to develop an interior design that recalls the Colorado locale while catering to a predominantly business clientele. In addition to creating image, the design served to connect currently disjointed spaces. The lobby, registration area, and restaurant, had no design continuity. These new spaces are linked together by common materials and views in the new design. Each space has its own identity while sharing a common material and color palette with the other first floor areas.

The walls are predominantly wood paneling, highlighted by horizontal access hands. Millwork at the lobby bar and reservation desk continues the use of the dark wood, introducing finished metal detailing as accents. The wood paneling occurs throughout all the spaces, visually tying them together.

Flooring is a combination of stone and wood. The atrium, proposed as granite, is used in the higher traffic spaces of the lobby and reservation desk area. The same complements the wood panel color and also will serve to tie the hotel to the office building lobby once the atrium is built. Wood flooring is used in the more intimate spaces such as the lobby bar and restaurant. Area rugs will be placed over the hard surfaces that are designed for seating groupings, to soften the space both visually and acoustically.



RNL Design

| | | | |
|-----------------------|--|--------------------|---|
| Project | Hyatt Regency Denver Hotel Remodel Denver, Colorado | Completion Date | October 1993 - Design March 1994 - Constr. |
| Professional Services | Interior Design | Square Footage | 22,500 S.F. |
| Client | SARCO Hotel Limited Liability Company Denver, Colorado | Construction Cost | \$2,000,000 |
| | | General Contractor | Gerrald H. Phipps, Inc. |

Hyatt Regency Downtown Interior Public Space Remodel Denver, CO
with RNL Design



Qasr Al Sarab Resort & Spa
Empty Quarter, Abu Dhabi, UAE
with DUBARCH



- *Project Director for Qasr al Sarab, living on-site of this new 5-star hotel-spa and tourist destination at the edge of the Empty Quarter, Rub al Khali, Abu Dhabi.*
- *Qasr al Sarab covers approximately 70,000 square meters in 80+ structures, spread over 70+ acres in a sea of beautiful red sand dunes.*

Qasr Al Sarab Resort & Spa
Empty Quarter, Abu Dhabi, UAE
with DUBARCH



Qasr Al Sarab Resort & Spa
Empty Quarter, Abu Dhabi, UAE
with DUBARCH



Qasr Al Sarab Resort & Spa
Empty Quarter, Abu Dhabi, UAE
with DUBARCH



Qasr Al Sarab Resort & Spa
Empty Quarter, Abu Dhabi, UAE
with DUBARCH



Qasr Al Sarab Resort & Spa
Empty Quarter, Abu Dhabi, UAE
with DUBARCH



Qasr Al Sarab Resort & Spa
Empty Quarter, Abu Dhabi, UAE
with DUBARCH



Qasr Al Sarab Resort & Spa
Empty Quarter, Abu Dhabi, UAE
with DUBARCH



Qasr Al Sarab Resort & Spa
Empty Quarter, Abu Dhabi, UAE
with DUBARCH

