



palapa for the all-important main bar. Landscaping and signage completed the project's scope.

"Working in Senegal was a challenge of organization," Heim says. Employing locals, who lined up daily for day labor, "avoided job site difficulties," he continues. Their knowledge of construction techniques with such indigenous materials as adobe brick, palm tree leaves, straw, and hand-broken seashells (used like terrazzo) sped up the building schedule. "Almost 1,200 men participated as a dedicated crew, working under all circumstances of weather and social factors such as sun, heat, rain, nights and Ramadan. Workers were divided by skills," Heim explains, "working mostly by hand without machine equipment."

While construction indeed proved demanding, furnishing the project's extensive facilities posed challenges similar in com-

plexity. Almost every aspect of the scheme—from fabrics printed with African motifs to woven rattan lampshades—was custom designed and produced in nearby villages. Exceptions to local production were twofold. Lamps, resembling the ceramic pieces that served as prototypes, were fabricated of injection-molded plastic in Europe for economic reasons. Chairs, the majority in teak, were made in France to conform to strength →

*Above: Sculptures in reconfigured hallways are part of an indigenous art program encompassing sources throughout the Ivory Coast.*

*Right: Folk sculpture signals a sign-up stand for fishing expeditions in the lobby.*

*Opposite: Teak, woven rattan, adobe brick, and concrete slab flooring, the primary elements of the materials palette, are seen in this lobby view. The structure with the interlaced wood roof marks the sign-up area for excursions.*

