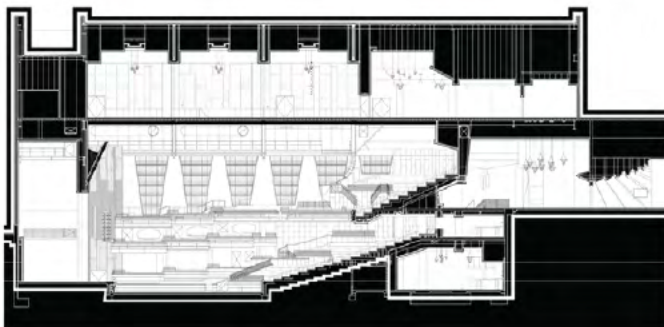
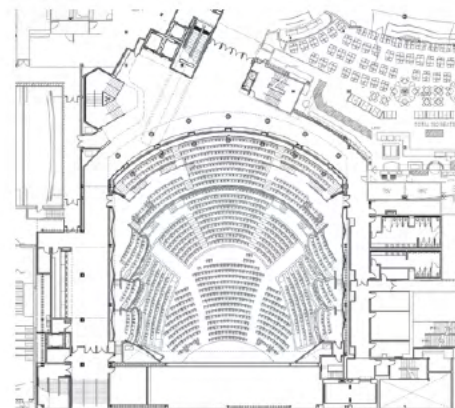


Section



Site plan



The Pearl at the Palms

The concept for staging rock concerts in The Pearl focused on retaining the intimacy of the theater experience, and it succeeded. None of the 2,500 seats is more than 36 metres from the stage.

The foyer in The Pearl is characterised by bronze and deep blue shades, and lit by Enigma 825s, mounted in groups.

THE PEARL AT THE PALMS
CLIENT: MALOOF CASINO RESORT
ARCHITECT: PFEIFFER PARTNERS
ARCHITECTS
ASSOCIATE ARCHITECT:
KGA ARCHITECTURE STUDIOS
THEATER CONSULTANT:
AUERBACK POLLOCK FRIEDLANDER
ACOUSTICAL CONSULTANT:
SIA ACOUSTICS
STRUCTURAL ENGINEER: LOCHSA
ENGINEERING AND SURVEYING
MEP ENGINEER:
JBA CONSULTING ENGINEER
ARCHITECTURAL LIGHTING
CONSULTANT: KAPLAN GEHRING
MCCARROLL ARCHITECTURAL
LIGHTING



Photo: © Tim Griffith

mental works, the 150-seat Black Box Theater features moveable seating platforms and risers to afford completely flexible configurations. Although relatively small, the room has state-of-the-art lighting and audio-visual systems, a full catwalk system, and absorptive walls, banded in cherry wood, designed to dampen reverberation – excellent for spoken word.

Supporting performance spaces include a Musical Theater Rehearsal Hall; a Dance Performance/Rehearsal Hall, two additional Dance Studios, support-

ing a variety of dance types; and a state of the art Recording Studio. In addition, the theater has multiple other support spaces such as dressing suites, green rooms, a 6,000-square-foot scene shop, a costume shop and a make-up lab. The multi-level central lobby ties the facilities together, offering additional space for informal performances and receptions.

The Performing Arts Center creates a new vista from the campus edge to the new center, and its alignment creates a new front door to the campus from the

south and west. Its combination of forms, volumes, shapes and transparency provide an artistic beacon at the heart of the campus and give an exciting new identity to the school's music, theater and dance programs.

The Pearl at the Palms

Built as part of a \$600-million expansion of the Palms Resort and Casino in Las Vegas, The Pearl, a rock-concert venue, met several challenges. It had to be constructed underground at a very limited site and serves as both a concert hall for rock music and a venue

Photo: © Tim Griffith



The first fixture in the Enigma series, designed by Shoichi Uchiyama, was launched in 2003. Since then, the series has been extended and now includes three versions. Enigma 825 was developed for large spaces and is ideal for the foyer of the Ballroom of The Pearl.

Enigma creates the illusion of floating wings of light. The minimalist design is combined with particularly refined lighting engineering and good light emission. Enigma emits both indirect light, as reflected by the shades, and direct light, which is diffused through the shades.

The Pearl at the Palms



for other types of “theatrical” events, such as fashion shows, conference events and sporting events. It also had to accommodate a 12,000-square-foot ballroom on top of the theater. Most importantly, it had to establish itself as a unique venue in a city full of over-the-top performance venues, while being designed and constructed at an accelerated schedule. William Murray’s vision for the project was to merge traditional theatrical features – lyrical shaping, proscenium, boxes and multiple lobbies – into a rock concert context, where incorporation of state-of-the-art technology was a primary requirement of the program. Central to this concept was maintaining the intimacy of a theatrical experience. Consequentially, the theater with 2,500 seats offers exceptional proximity to the stage – no seat is more than 120 feet away.

The interior is a mix of traditional and edgy. The rich palette of reds, metallic bronzes and cherry wood create an atmosphere of warmth and excitement. Along with the dramatic pendant lighting elements, Louis Poulsen Lighting’s Enigma in clusters of differing sizes – the first and largest installation of this fixture used in the United States – lends a luxurious and theatrical sensation. An abstract tattoo graphic, referencing the famous tattoo shop located in the casino, was developed as one of the dominant design motifs, reiterated in rich, custom-woven seat and wall coverings as well as carpets in both theater and ballroom. The other motif, a linear pattern based on a musical scale with random rectangular “notes,” is incised into the wood panels of the proscenium face and repeats on the walls of the casino level lobby, the balcony fascias

and the ceilings of the mezzanine and balcony seating, establishing a visual coherence more typical of theater design.

The mission of performing arts architecture is to support performance and elevate the communal theatrical event. Lighting is a key factor in this mission, adding architectural details, sculpting the space, evoking emotion and directing attention. William Murray feels that Louis Poulsen Lighting fixtures serve to complement his vision; he is drawn to the reflective characteristic of the light. The source of the light is never visible, only the rich, even glow. It is this quality that he feels heightens the warmth and excitement of the theatrical ambience.

Pamela Mosher is Communications and Public Relations Manager



Photo: © Tim Griffith

The lighting shapes the room, generates atmosphere and directs the attention, and is therefore, according to William Murray, a particularly important factor in theatre building and interior design.