

Entertainment

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Preface

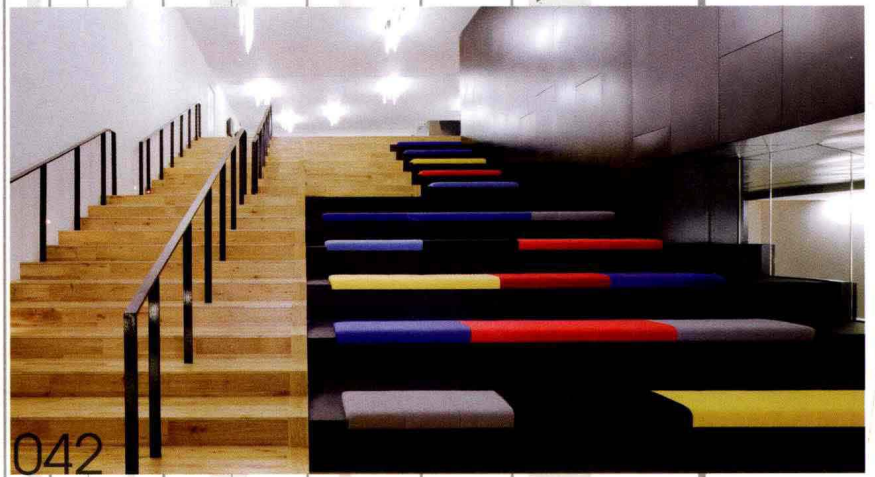
by David Matthews

About David Matthews

David has specialised in Interior Architecture since his qualification as an architect in the early 1980s. He has designed for global leisure and hospitality brands Venice-Simplon-Orient Express, Anschutz Entertainment Group, Isle of Capri Casinos Inc and Moët et Chandon and for retailers Virgin and The Body Shop.

During most of his twenty-five-year career however, David has concentrated on the leisure and hospitality sectors, delivering successful health spas, hotels, fitness clubs, restaurants, nightclubs and large casino resort developments on both sides of the Atlantic. Alongside a string of awards, this has brought David recognition as an acknowledged expert in the leisure field.

David is now Managing Director of multiple award-winning careyjones interiors. Recent projects include the acclaimed IndigO2 live music club at the O2 Arena in London and he is currently working on the relocation of the seminal Knitting Factory venue from TriBeCa in Manhattan to Williamsburg in Brooklyn. David divides his time between the careyjones studios in London, Manchester, Leeds and New York.



ENTERTAINMENT DESIGN

There is a conspicuous outbreak of quality in entertainment design. The industry's love affair with the themed entertainment venue has finally lost its passion and the new object of our affection is an altogether more sophisticated creature. Speaking as one who in his past has committed the occasional thematic crime against humanity, I do not mourn the passing of our lost love. The themed venue was never a design genre, but more a means of avoiding design altogether.

This change affords a new found respectability to design within the leisure and entertainment sectors. Until recently, no self-respecting 'signature architect' would wander into this rather disreputable neighbourhood. Suddenly however, the luminaries of our profession are lining up to pay a visit. Witness the recent bids submitted to develop the entertainment and casino resorts at Marina Bay and Sentosa Island in Singapore where Moshe Safdie, Michael Graves, Frank Gehry and Daniel Libeskind all brought their considerable talents to bear.

It is a necessary change to meet the needs of a more discerning customer. The "build it and they will come" mantra is no longer valid, especially in these times of economic downturn, and clients are recognising that they must invest in great design if they are to succeed, or even to survive. For their part, design professionals must be willing to invest their time in developing and refining designs that work at every level — aesthetically, operationally, economically and sustainably.

Sustainability is going to be at the very forefront of entertainment design — permanently. Energy efficiency is rising inexorably up client agendas. Architects like Pelli and Vinoly have designed LEED certified entertainment venues which are nearing completion in that most unsustainable of places, Las Vegas. It is a sign of things to come. Indeed, it is the Americans who, having arrived late at the party, will be showing us the way in the next five to ten years. This isn't just a matter of jumping on bandwagons or indulging in a touch of gratuitous tree-hugging. Nor is it a matter of wrapping venues in photo-voltaic cells. Simple, cost-effective decisions such as obtaining stone from a local quarry instead of shipping it half way round the planet allow us to be 'green' without bankrupting our clients.

Sustainability will pay. Genuinely sustainable entertainment venues will have significantly enhanced market values and will increasingly benefit from tax breaks offered by forward-thinking governments. Moreover, sustainability will soon be a major influence upon the decisions made by that most important of all people, the customer.

We ignore it at our peril.

David Matthews, 2009



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The Pearl Room, Western Australia

Bates Smart

- Western Australia, Australia
- 3,200 sq.m.

This is a gaming environment distinguished by a contemporary club-like atmosphere.



The Pearl Room at Burswood Entertainment Complex is a premium hospitality environment, housed within and extending the existing podium level of the Intercontinental Hotel. The interior comprises a hierarchy of private and open gaming salons, reception, lounge, and bar spaces for local and international VIP guests.

The Pearl Room breaks with traditional internalised gaming design to maximise natural light and take advantage of spectacular exterior vistas.

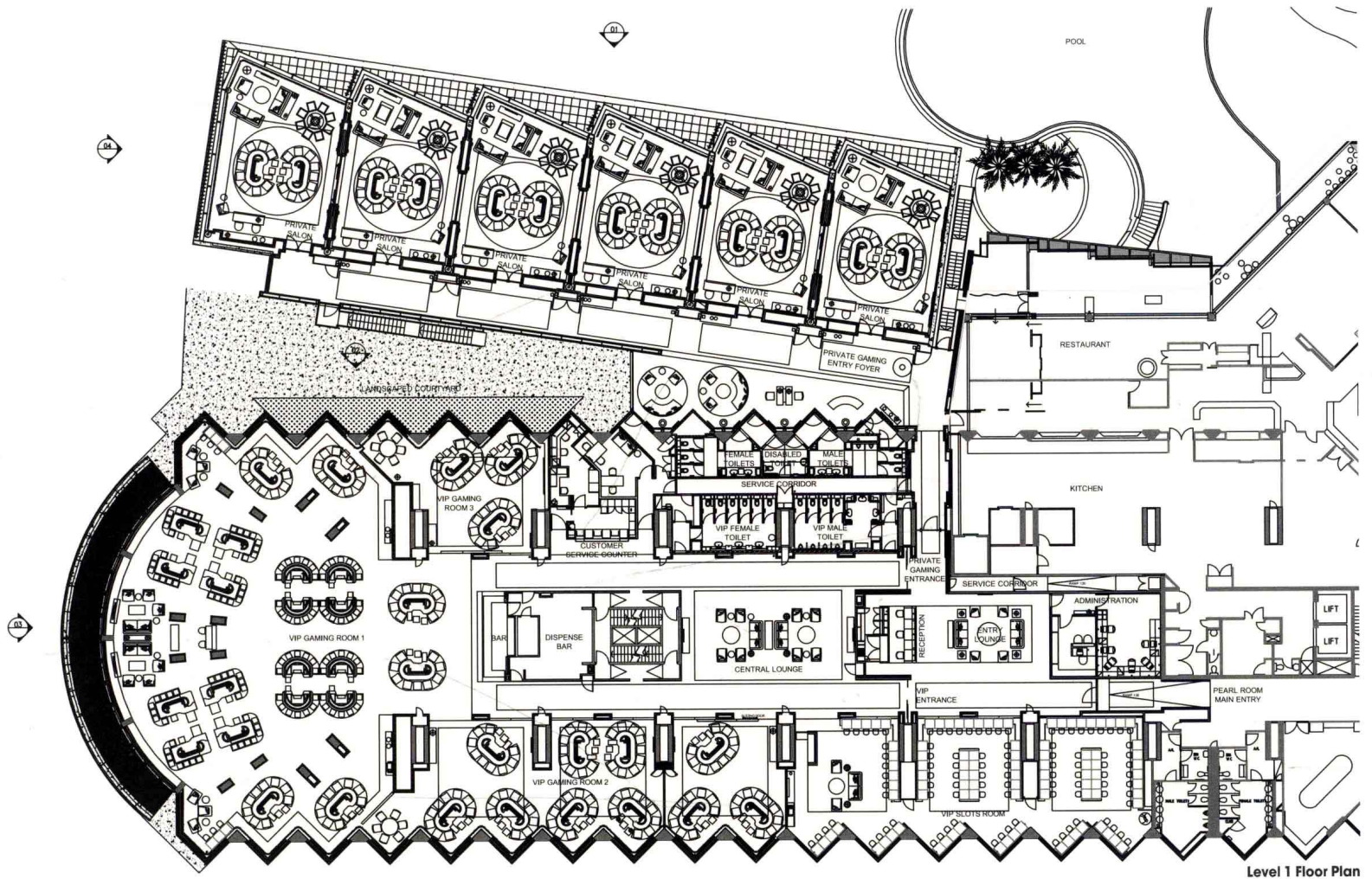
This is a gaming environment distinguished by a contemporary club-like atmosphere with emphasis on connection to the river, the unique natural setting and landscape. A strong sense of arrival is paramount; the interior emphasises contemporary luxury and understated grandeur.

An elegant annexed extension houses the most prestigious of the private gaming salons. The result is a finely crafted, classically modern, elevated pavilion that exploits its magnificent outlook to the immediate environs of the Burswood resort and the city skyline beyond.

A striking glazed connection was inserted between the buildings to link the new pavilion to the existing hotel. Inside, the lounge fuses seamlessly with the architecture, giving it the appearance of being suspended above the tapering landscaped court.

The delicate glass form of the architecture responds sensitively to the robust zig-zag geometry of the existing hotel, offering a contemporary interpretation that echoes its faceted form. A monumentally scaled sandstone-clad blade wall faces the serrated hotel profile to the south





and simultaneously forms a significant interior axial wall flanking the south side of the processional corridor that leads to high-end private gaming salons.

