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privé
las vegas

King of Clubs • Club Security • Lotus Vodka



private Las Vegas

by deanna rilling



Any bell and whistle you can imagine is in this club," says Stephen Lieberman of the lighting design implemented in Privé Las Vegas. The Opium Group club, which opened earlier this year inside the remodeled Planet Hollywood Resort and Casino (formerly the Aladdin), is bringing Sin City nightlife a taste of Miami Beach. In regards to SJ Lighting's concept for the project, Lieberman says, "We took direction from some of the partners at Opium group, along side François Frossard and his firm."

"François and I go back a long way, so I know his design philosophies and he told me sort of what his philosophy was for this club and what he wanted to see, so he gave me some basic direction," Lieberman explains. "It was basically super-high end, elegant chic discotheque feel." Justin Levine, managing partner says, "Our whole concept was to create a place to enjoy music and have a good time. We try not to have too many rules and to create a really fun energy." Within the 12,000 square foot Privé and the accompanying approximately 3,000 square foot adjoining Living Room space, it appears the Opium Group has done just that.

However, it's not just a good vibe Privé brings to the nightlife table, but a mix of high-end and technologically advanced products introduced to the Vegas scene. "We are the first establishment in Vegas to incorporate Funktion-One's newest low frequency product: a dual voice coil 21 inch speaker capable of handling 1500 watts of power, we have seven lighting trusses displaying advanced intelligent lighting," says Levine. "Both systems are unmatched in Vegas. Our designers have worked on our Miami venues so they knew the look and feel we were going for."

"The key equipment in there are the moving lights," Lieberman says. "We used the Martin Mac

250 Krypton, which is the profile fixture, and the Mac 250 wash fixtures over the dance floor." In regards to sound, Todd Konecny with Chicago's Sound Investment further explains the approximately 150,000 watts system. "The subwoofers are the new design from Funktion-One. They use a 21-inch driver so they're super-high power handling, the newest of new, and the best you can pretty much do with what's available. The Powersoft amplifiers used on the main system are a new product from Italy that have amazing power and amazing sound and network connectability."

"We did Set in Miami Beach and with Set, it was very glamorous, based on a 1940 Hollywood mansion in California, a well-traveled couple in the 1940s," designer François Frossard explains of the concept behind Privé. "When Set took off and got accolades from a lot of different magazines, a lot of nightclub owners decided to come to South Beach to check it out. So we did the concept of Privé was to take a mixture of the old Privé that we did in 2001 and Set on steroids. That was the direction and the theme of Privé Las Vegas."

"In this project it all pretty much originated with the interior design," says Konecny. "Once the oval shape and the interior club space was determined, Steven [Lieberman] made the center of the floor his center. It was pretty straightforward with the dance floor being the center of attention."

"The seating is designed like a Greek amphitheater on three different levels around the dance floor making every seat in the room a great seat," Levine explains. "We also have no ropes inside the club. If you can get past our door, we consider you a VIP, so there is no need for special sections inside." Frossard cites the lack of freedom in other Vegas clubs as something he wanted to avoid at Privé. "At the beginning when we designed it, if you look at the entry, we created a certain flow basically every VIP table has a certain view to the dance floor or is part of the energy of the club. There's not

really a table that has a bad spot through the space. You're not being tucked away in a corner like where in Vegas you're going to pay a thousand, two thousand dollars for a table and you end up tucked into a little dark spot."

There's no little dark spots in Privé, thanks to the cohesive collaboration between Frossard and Lieberman. "One element that we brought over from their club Set in Miami is that we put moving lights behind the main bar. When you walk into the club, there's a kinetic element of theatrical lighting that's just above eye level so that we're not crippling the crowd as they come to the bar to get a drink, but there's definitely effect there to keep the energy alive."

The lighting and interior design aren't the only elements that flow throughout the space, as the accompanying sound design reflects the desire for an interconnected nightclub. Konecny explains his goal was "to maintain the Opium Group's design directive of having a super-club sound system that would cover the entire room to make all the room one unit instead of having areas that weren't covered by the main floor... The interior designer made the main dance floor area the center, so it's pretty easy to locate the system on the four corners of that dance floor and we just moved outwards from there."

The sound design extends to the Living Room lobby-esque area patrons are greeted by upon ascending the escalators from the main casino floor up to the club. "The Living Room was incorporated into the processing of the system that went into Privé. Both nightclubs can have either DJ go anywhere and control either room and be used as a source." This was done via the BSS control product, which Konecny describes as "an open source, fully programmable network audio system processor that we use because it's got full routing capability from all inputs, all outputs, multiple inputs, multiple outputs- you can play tricks with a lot of different processing units inside it. You can mute stuff with

the fire alarm, it takes up one rack unit, it ships audio around on a standard Ethernet network, and that's how we get to the Living Room and don't have to use standard analog."

Unfortunately, when it comes to sound, even the best system can go underutilized and underappreciated when a growing number of DJs are switching from vinyl and CDs to programs such as Serato for their mixing. "There's no problem integrating it into the system," Konecny says of Serato. "The problem is the actual source file that people use and you can never correct for that. We try to encourage all DJs to use wav files and use first or second generation stuff, not stuff that's been compressed." Konecny adds, "We're working on hardware solutions for the Serato challenge, but it's not ready yet."

Yet, when the DJ is on par and the sound system is being used at full-force, Privé is at the forefront of the party scene. "Our main goal was to create the same energy we created in South Beach," says Frossard, and that includes guests getting the full experience from not only the lighting and sound, but the design of the space. "We give clientele access to the seating and the furniture and dancing on tables and dancing on the dance platforms located throughout the club. At some other nightclubs, if you try to stand on the furniture, you have a couple of bouncers coming in and telling you not to use the furniture as a dancing space."

Levine explains, "The design of Privé Las Vegas actually mirrors Set more than it does the Miami Privé. We kept a lot of the same design feel to put our signature on Las Vegas. The biggest difference is the crowd. What you get in Vegas and what you get in Miami are two totally different kinds of energy and vibes." However, Frossard has demonstrated his desire to depart from the Vegas nightclub norms. For example, guests are greeted by a floor to ceiling glittering lamp, complete with shade. "I wanted to create a focal point at the entry and because it was a rotunda, I wanted

to create something where you walk in, there's a giant ottoman and a giant floor lamp as an umbrella that you could be sitting and waiting for your friends."

It's not just an impressive giant lamp that is the only lighting element that will catch the eye of the industry. "I would say the custom truss over the dance floor is very unique to the space," says Lieberman. "I think they'll notice the cleanliness of the installation, maybe from an industry standpoint. The average clubgoer is going to notice a high level of energy and balance throughout the system. There's a balance between all sorts of different types of fixtures from LED effects, to conventional incandescent, moving lights, and strobe lights."

With the use of MA lighting as a control surface, Privé exemplifies the ability for lighting to become an integral part of enhancing the club's interior design and music with a combination of programming and freedom for the board operator. "In the nightclub environment, it's always a balance of the two. There's always programs in there, but it's set up in a more freestyle manner so you can access things in layers. So, it wouldn't necessarily be one cue that's got movement, intensity, color, gobo, strobe, all in one thing," explains Lieberman. "It might be one fader that's got movement and intensity, or just intensity. And then buttons that change colors, buttons that change patterns, strobing effects, and maybe a handle that just handles the speed of the movement so that you can interact with what the DJ is going to play, cause there's no way to know what a DJ's going to play from song to song, and you're going to have to be able to stay on top of that," he says. "So, things are set up in a very freestyle environment, but with structure. Think of it like organized chaos."

Fortunately, designing Privé had little to do with chaos and more of a successful partnership between the designers, which could continue even though the club is now open. "You might see Privé as an evolving décor that

might from time to time change and add or redo stuff," says Frossard. "Some clubs just want to keep it the same for three or four years. At Privé, you might see lighting changed around, video might be added here or there."

Konecny echoes Lieberman's sentiment. "It's always really good when we work with Opium and with Stephen and Francois to make a club because the end product ends up being unmatched. Stephen's the best lighting, and we've got the best sound quality and output levels. Francois really knows what he's doing with flow and designing the interior of a club and it's really fun to work with those guys because you know the end result is going to be explosive." If the popularity and success surrounding Privé is any indication, explosive is the perfect description. □

privé

las vegas

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PRIVÉ - LAS VEGAS EQUIPMENT LIST

AUDIO AS PROVIDED BY SOUND INVESTMENT

LIGHTING AS PROVIDED BY SJ LIGHTING

PROCESSING

1 BSS BLU80-8A1x8AO	Networked Digital Audio Processor
1 BSS BLU32-0x16AO	Networked Digital Audio I/O Expander
1 BSS BLU10	Networked Remote Control Touchscreen
1 Netgear ProSafe JGS516	Gigabit Ethernet Switch
1 Netgear GS108	Ethernet Switch
1 Netgear WPN802	Wireless Access Point

DJ GEAR

1 Pioneer DJM-800	Professional DJ Mixer
3 Pioneer CDJ-1000MK3	Professional CD Player
2 Technics SL-1200	Professional DJ Turntable
2 Rane Serato	Computer DJ Playback Software
1 Rane TTM 57SL	Professional DJ Mixer
2 Shure UHF Mic Kit	Wireless Microphone Kit

MAIN ROOM LOUDSPEAKERS AND AMPLIFIERS

8 Funktion One F221	Folded Horn Subwoofer
4 Powersoft K8	Amplifier
12 Funktion One R4S-C	Loudspeaker Three Way Mid/High
2 MC2 E45	Amplifier
1 MC2 T2000 Amplifier	Amplifier
1 MC2 T1500 Amplifier	Amplifier

ULTRA VIP ROOM

1 JBL MRX518	Front-Loaded Subwoofer
2 Community CPL23	Loudspeaker Ultra-Compact Coaxial 8+1"
1 MC2 T1500	Amplifier

BAR #2 (ENTRANCE AREA)

2 Community I-118S	Front-Loaded Subwoofer
2 Community iHP3594	Three-Way Full Range Trap Box
1 MC2 E45	Amplifier
1 MC2 T1500	Amplifier

LOUNGE (CIRCULAR)

2 JBL MRX518s	Front-Loaded 1x18" Subwoofer
2 Community iHP3594	Three-Way Full Range Trap Box
1 MC2 E45	Amplifier
1 MC2 T1500	Amplifier

LOBBY

2 JBL MRX518s	Front-Loaded 1x18" Subwoofer
2 JBL MS 28	Two Way Mid/High
1 Crest Audio Pro5200	Amplifier
1 Crest Audio Pro7200	Amplifier

DJ MONITOR

2 Community iHP3594	Three-Way Full Range Trap Box
1 Crest Audio Pro5200	Amplifier
1 MC2 T1500	Amplifier

SOUTH PATIO

4 Community WET W2-218	Weatherproof Two-Way
1 Crest Audio Pro5200	Amplifier

HARDWARE

1 Middle Atlantic WRK 40SA-27	Equipment Rack
1 Middle Atlantic LBP-4A	
12 Middle Atlantic FEB-1	

LIGHTING

14 MARTIN MAC 250 Krypton Profile
4 MARTIN MAC 250 Wash
4 MARTIN Atomic 3000 high-impact strobe
4 MARTIN Atomic Colors
4 MARTIN MX-10 Extreme
2 MARTIN ZR33 Hi-Mass atmosphere generator
32 ETC Source Four® 36"
32 SEA OPTICS SeaChanger Color Engine for ETC Source Fours
41 ETC Source Four® PAR
1 ETC SmartSwitch™ Relay Panel
77 ALTMAN 12v Par36 Pinspot
6 CHRISTIE CHRISTIE LX380 XGA LCD 3800 LUMEN PROJECTOR
4 HIGHEND AXON MEDIA SERVER
1 TVONE LM-404R Quad Color LCD Monitor
4 EXTRON MTP DA4 & MTP DA8 DISTRIBUTION AMPLIFIERS
8 EXTRON VTT001 & VTR001 Series TRANSMITTERS & TWISTED PAIR RECEIVERS FOR RGBHV 8
4 MUXLAB VideoEase
1 MA LIGHTING grandMA light – compact multi-media controller
4 DOUG FLEENOR DESIGN DMX512 Isolated Splitter / Amplifier
12 COLORKINETICS ColorBlast® 6
45 ACCLAIM X-STICK 1000 LEDs
1 TOTAL STRUCTURES Generic Light Duty Truss
6 SKJONBERG CUSTOM WINCH
PATHWAY Modular Receptacles
TMB STAGE PIN CONNECTORS

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