

TECHNOLOGY

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AUDILE AND F1 CONTINUE TO ROCK MANCHESTER CLUB SCENE

Funktion One sound systems continue to be something of a phenomenon on the Manchester club scene. Not only are many new club owners unwilling to go with any other sound system, but they are also advertising their choice on promotional material as the city's clubbers wise up to the brand.

The latest dance club to use Funktion One is 112-116 Princess Street (formerly Paradise Factory), which has a huge amount of musical and cultural heritage. The venue, which opened for a six-month stint with Laurent Garnier on 24 January, is housed in an iconic building, the original Factory Records Office. Sam Kandel, one of the team behind the venue explained: "The building was of course originally renovated to become the Factory Records HQ by Ben Kelly who did The Hacienda. So before it was even opened as a club, there was incredible Manchester musical heritage surrounding the place. After the demise of Factory, it was turned into Paradise Factory, which became an iconic gay venue in the UK."

The 700-capacity house and techno club, which will showcase international and local talent, has two rooms spread over three floors, with the middle mezzanine level overlooking the main dancefloor; the upper floor of course being the infamous loft which housed Tony Wilson's legendary £30,000 table.

The group of operators behind the venue also hold legendary status in the city after two successful seasons of Warehouse Projects at the old Boddingtons Brewery in the winter of 2006 and the Store Street car park under Piccadilly station throughout winter '07.

It was through the sound suppliers to The Warehouse Project, Ugly Duckling Group, that the operators came to commission Rob Ashworth of Audile to install the sound, although Audile first worked with one of the operators Sacha Lord-Marchionne at the original incarnation of the Paradise Factory a decade ago and went on to install Sankeys for him.

After selling Sankeys in '06, Sacha decided to turn his attention to more temporary club projects, in order to inject the city with some fresh perspective. He said: "We wanted an '80s faux, industrial feel to it, with all the factory elements maintained. We had sound issues at the brewery with Warehouse because nearby Strangeways prison had 3,000 inmates who were raving to the music every weekend! But the F1 system is clear and crisp."

Rob Audile was tasked with installing a powerful sound system to define a "real Manchester club", whilst combatting noise issues. Rob explained: "One particular challenge that the building threw up was its close proximity to residential and hotel accommodation, and

the resultant problem of environmental noise pollution. With the aid of XTA DP-324 SiDD dynamics controllers however, these problems have been kept firmly under control, with no complaints from either clubbers or residents outside."

The irregular shape of the main room meant Rob had to position the Res-4 mid/hi cabinets of the system in as close to a quad configuration as he could. All four F-218 subs are positioned in a single stack in one corner of the relatively compact room, providing even bass coverage on a massive scale. QSC and M/G2 amplification comes into play for powering the system, along with processing from XTA. An Allen & Heath Xone:92 mixer, a Pioneer DJM-1000 mixer and Technics SL-1210s are specified for the DJ booth. Upstairs the system is configured as a front and delay pair of Res-1 mid/hi cabinets with a single stack of two subs, to allow for use of the system for live bands. "The Res-1s were specified for this room as the stage and DJ booth are at the narrowest end of the irregularly-shaped room, with only just enough space for two Res-1s within the confines of the pitched roof - the larger models in the F1 range wouldn't fit. With the extremely high output-to-size ratio of the Res-1s, however, the system is in no way lacking," said Rob. www.audile.co.uk