

VENUE
PORTUGAL

LUX

LISBON
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When Lux opened seven years ago it invented a design style that has since become one of the norms of contemporary nightlife: a white canvas onto which images and lighting effects could be projected. The concept has been regularly updated over the years with the knowledge acquired from each evolution honing the club to perfection. Over those years, however, little progress was made on the audio front as Production Manager Pedro Vardique confirms: "Although we've had different sound suppliers and configurations, to some extent sound remained as something we were never totally happy about. And even if other factors made us feel very proud and unique, we've always dreamed of a sound system that would meet/match higher standards." This all changed when they hosted a gig that used Funktion One speakers.

"All of a sudden, the sound just seemed a completely unique and different thing: so much bigger, fatter and cleaner! Manuel was upstairs, in the office, we called him right away and, after hearing it, he was even quicker than us: This is what I've been looking for since we opened' For him, the change in sound inspired/motivated a whole re-thinking of Lux... a kind of rebirth that he felt crucial after seven years of success."

The downstairs room has a mixed live and DJ use and so the primary objective was to provide a system that could flip from one to the other quickly and seamlessly. This was achieved both electronically and with the use of some custom-built Funktion One accessories. A Resolution 5 System was selected to give a tight 60° dispersion and tri-amped Res 2's were chosen as rear stacks for their ability to deliver an impressive low end even when flown. The three Res 5's are stacked on three F218's sitting on a Funktion One designed base that can be moved as a whole using a simple pallet trolley. When a stage is put in place for a concert a single crewman can reposition the stacks from the back wall to the downstage position in just a couple of minutes.

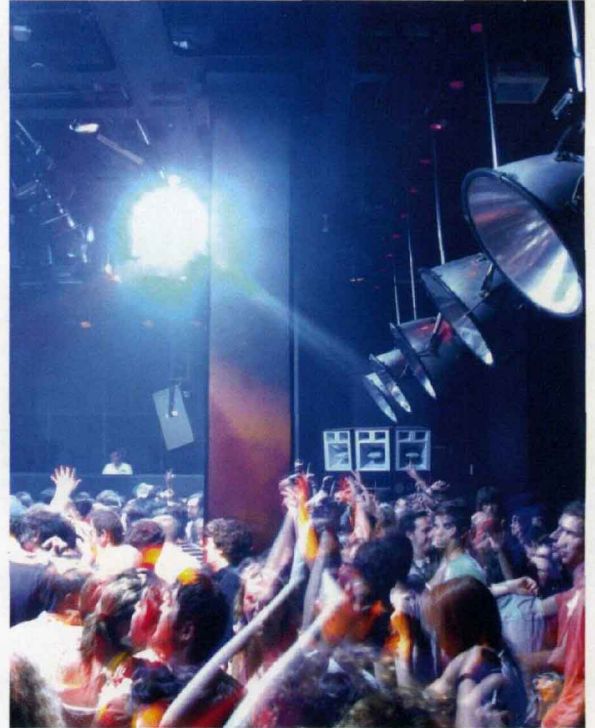
Custom metal work for flying Res 2's enable the near fills to be swung into different positions to fulfil roles as near fills in a club set up, monitors in a small live environment or as side fills in a rock and roll configuration. The Res 2 DJ Monitors are also installed on a running track enabling the DJ's to position the monitors to their liking.

On the electronics front two XTA DP448s and one DP446 manage the system and are networked using Audiocore for System Tech access through Wi-Fi on a PC. The live to club configurations are accessible for non technical personnel through a simple keypad located in the DJ booth that commands the XTA GPI interface. Live and DJ are permanently patched and the flip from Live to DJ is done simply with a mute inversion - instantaneous - which means that the FOH desk can be tipped and removed straight after the concert.

The upstairs lounge area is an unusual, wide open space filled with seating on beds, often the room operates with a very low sound level from 10pm until 3am offering one of the classiest most comfortable nightspots where one can easily talk, but which at some chosen point in the night turns into a full blown dance floor. Given this great volume to work with, two Funktion One self powered dance stacks were specified.

They are equipped with a combination of A4 and A6 amplifiers that have been developed in conjunction with XTA. The amplifiers deliver 1250w and 2250w respectively into 4 ohms and have the renowned XTA DSP integrated.

Memories on the GPI interface are used to guide the system through the different sound states that are required during the course of the evening. Three XTA DP226's with a total of 18DSP channels control fifteen F88's, the feed to the dance stacks and



Top: patrons "dance like hell" to the main room Funktion One dance stacks
Above: F88s provide distributed background sound

Tetrahedral Tweeter arrays and Res 1 DJ Monitors. The walk memory no. 1 creates a sound environment similar to that of a restaurant; the Mid-Hi Element of the DS are rolled back while the bass and infra elements of the DS are being used to put warm bass into the whole of the 400m² space. The F88 speakers provide distributed background sound. As the evening progresses the music manager recalls progressive memories which give the dance stacks more authority. Ultimately the dance stacks are producing full dance-floor output and the F88s are simply filling the areas obscured behind decorative items.

The new system was an instant hit with Vardique: "When [resident DJ] Rui Vargas played on it for the first time, we danced like hell..." he remembers, Vargas himself is equally enthusiastic. "Even with an empty room, the sound is warm and embraces people as they get in the club. Old records sound like I have never heard them before, revealing hidden details and subtleties. Hearing it in full, on the dancefloor, is almost like opening places in your brain hardly explored. It's that intense." **M**