



SPACE’S 25TH ANNIVERSARY

SPACE IBIZA HAS BEEN IN BUSINESS FOR 25 YEARS. ALL THOSE PEOPLE, ALL THAT MUSIC AND ALL THOSE EUPHORIC NIGHTS THAT HAVE TUMBLING INTO BLISSFUL MORNINGS. AFTER TWO-AND-A-HALF DECADES, THE MOST FAMOUS NIGHTCLUB IN THE WORLD IS AT THE TOP OF ITS GAME; RECENTLY CROWNED DJ MAG’S ‘BEST CLUB IN THE WORLD’ FOR THE FIFTH TIME IN EIGHT YEARS, ADORED BY CLUBBERS ON EVERY CONTINENT AND AN INSPIRATION TO VENUE OPERATORS ALL OVER THE GLOBE. TPi SAW THE PARTY.

In celebration of reaching the quarter century milestone, Space organised a 14-hour party, which encapsulated so much of what makes the venue great. To help make that happen, they called on some old friends, who brought their technical knowhow and pioneering equipment to a special outdoor stage.

Following a format that is usually reserved for the club’s acclaimed opening and closing parties, the Space 25th Anniversary saw the club’s usual six-room offering extended with the addition of an outside space. It transformed the already exuberant venue into a carnival-like setting.

Funktion-One’s Tony Andrews travelled out to Ibiza three days before the event - this was his second trip of the summer. In May, Andrews led an update of the venue, which included

upgrades to the existing systems and a new installation for Sunset Terrace. For the first time in its history, every room in Space has a Funktion-One speaker system. The last days of that trip were spent preparing for the Opening Party, where he introduced a completely new generation of products to the outdoor stage.

Space has a special meaning to him and to Funktion-One. “Pepe Roselló - the owner - and I have this commonality,” explained Andrews. “We both share a desire for the people to have as much of a good time as possible. He really enjoys seeing the people happy and dancing and so do I.

“For me, having all these different rooms and different challenges and being personally involved has allowed me to experiment. I’m trusted. I do what I think is necessary and every time I do what I want, it works, so these days



Opposite: Funktion-One’s loudspeakers were the PA of choice for the dance island’s Space celebration. Full Fat Audio’s FFA-6004 and FFA-10000 amplifiers powered the main PA system. Below: The space technical team with Funktion-One’s Tony Andrews during set up for the 12-hour long gig.



it’s not even a question. Through it, I’ve learned quite a lot, which I’ve applied to other projects.

“It’s somewhere we can try out new things, and we do, and Space gets some of the newest ideas first. In that respect and for many other reasons, it is a very important venue for us.”

Andrews worked closely with Full Fat Audio’s Dave Millard, the Space technical team and Project Audio, who supplied all the sound equipment. The system, which was custom-designed using some of Funktion-One’s latest products, was shipped over from the UK specifically for the event.

Due to its open nature, there was a pressing

need for the outdoor sound to be as defined as possible. While the event rightly expected plenty of energy and impact in the audience area, the sound needed to be as contained as possible, in order to avoid disturbance of the surrounding environment. Both of these aims would be achieved using the performance attributes of the new Funktion-One mid-high loudspeakers.

Each side of the stage had four Funktion-One Evo 7 EHs, configured like two inward facing ‘L’ shapes. A single Funktion-One Evo 6 SH on either side provided near field coverage for the front rows of the audience. Bass reinforcement comprised a central mono-block of Funktion-

One F121 single 21-inch enclosures and four F215 Mk2s on either side.

Delays consisting of four Funktion-One Evo 7 EHs and six BR121 bass reflex speakers were positioned about halfway up the space - the point at which the audience began to fan out to wider area. On stage, a Funktion-One PSM318 system, driven with FFA-6004 and FFA-10000 amplifiers, took care of monitoring.

Funktion-One’s Evo 7 EH and Evo 6 SH both combine an axehead-loaded, custom 10-inch driver and a horn loaded 1.4-inch compression driver. While the Evo 7 EH is an enclosure with a 35° dispersion angle, the Evo 6 SH is a skeletal

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Below: Full Fat Audio's Dave Millard with a Cadac CDC4 console; Fat Boy Slim with Space owner, Pepe Roselló.



speaker with 50° dispersion.

Project Audio's Jason Bacon discussed the set-up: "It came to light earlier this year that we were in a position to start using the new speakers that Funktion-One have been working on - the latest products have blown me away. With some up to date modifications done, we are now potentially in possession of the most potent sound system on the planet. If there was ever a 'next level' we have certainly arrived at it this year."

Four FFA-6004 and six FFA-10000 amplifiers powered the main system, while a Cadac CDC4 console was used at FOH and XTA processing controlled the system, managing the crossovers. Also specifically requested was a new XTA DP544 dynamic audio management system to tune part of the system.

XTA flew out Richard Fleming to help with the tuning. "I flew in ahead of the opening party to assist with the tuning of the sun terrace system, specifically the dynamic EQ

sections. I worked with Dave [Millard] and Tony [Andrews] - got the 544 on-line on the laptop and ended up with the most awesome DJ sound I've ever heard. You could have pointed them at the crowd and used them alone they were

"There was a great deal of praise from all the production team and party people thanking us for such an amazing sound system..."

so powerful and clean!" Project Audio holds a large inventory of FFA product and has used the amplifier manufacturer's kit since it started out 11 years ago.

FFA's Dave Millard commented: "The local crew were a joy to work with and the high temperatures of the Balearic island made a change from the UK climate we are accustomed

too. All the equipment performed as it should, with no technical issues to report. The system proved very powerful, with effortless sound across the whole arena. This produced an excellent atmosphere from the dancing crowd."

As show time approached for the live gig, Andrews took control of the FOH desk for the opening performance and ended up mixing the entire show. Though he was unfamiliar with the layout of the Cadac CDC4 desk, he was impressed with its performance. "We had the joys of a Cadac digital desk, which sounds very good. It's a mini digital desk and it sounds

Below: XTA's Richard Flemming with Project Audio's Georgi Yankov; The 25th birthday went off in style as dancers adorned the stage; Cadac was the desk manufacturer of choice; Tony Andrews' long-standing affiliation with the island has allowed Funktion-One products to be embraced in Ibiza's headonistic but now highly technical dance music culture.



decent - it's one of the few. We liked it. I actually mixed the whole show, including the flamenco dancers, who were stupendous."

The flamenco dancers' performance was one of many highlights from the show. They performed to a house backing track that had been arranged without percussion. Their movements were captured by the mic'd up stage, forming a beat that was then mixed into the track. "Re-mastering is too pompous a word," said Andrews. "But it was bloody good. The fusion of traditional Spanish flamenco with the modern Balearic beats that Space is so well known for worked brilliantly."

For Space's 'Opening Fiesta' in May, the Funktion-One club rig was fronted with a Cadac LIVE1 analogue console. Project Audio's George Yankov stated: "We used the LIVE1 on the opening party but for the 25th Anniversary we needed to wireless mic a troupe of flamenco dancers on stage and use some effects on them, so we went with the CDC four for that.

"It was a real pleasure to use both the analogue LIVE1 and digital CDC4. The audio

performance of both consoles is equally excellent. I cannot recall another desk so transparent and with so much drive and finesse. The CDC4 really allows the audio to breathe and just does not sound digital at all. Every nuance of a recording or live input can be heard, with even subtle changes to the controls. Bass performance is exciting with every note precise. Build quality is also first class and user interaction is straightforward."

The final performance of the outdoor show came courtesy of owner Pepe Roselló, who chose three tracks to finish with. In order, they were: *The Wall* by Pink Floyd, *The Fifth Dimension's Age of the Aquarius* and, finally, *Imagine* by John Lennon. "Somebody said to me at the end of it, well that was an Ibiza moment," recalls Andrews. "When it stopped, nobody left. Everybody was quite happy where they were - it was quite uncanny. They knew it was over but they just hung around with each other for a while, which was a good indication that people had enjoyed a good message."

Reflecting on the event and particularly the

audio performance, Andrews said: "The sound was more contained, a lot more powerful, more transparent and spacious. I didn't feel like there was anything lacking anywhere. We are able to work at a decent level, which is something that's not happening in the UK."

Project Audio's Jason Bacons added: "There was a great deal of praise from all the production team and party people thanking us for such an amazing sound system. It's always a pleasure to work alongside Tony and Dave as we have done so for many, many years. To arrive at the point of it being the best you've ever heard is a milestone for us and the audio industry. It certainly puts a lot of pleasure into something that we have a lot of passion for." Here's to the next 25 years of euphoria...

TPI

Photos: Ana Ruiz De Villota
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