

"It's a great opportunity to share the experience we've gained over 60 years in the industry with BME visitors. Our technology has run in parallel with British music history, so it makes perfect sense to be a partner."

#### LIGHTING THE BME

David Atkinson Lighting Design (DALD) designed the lighting scheme for all areas of the BME. Atkinson, who was assisted by Stewart Parker as the lighting programmer, used a wide range of architectural and theatrical products, mainly from Flos, Robe, Pulsar, Chroma-Q, Martin Professional and Jands — all governed by the overall Cue show control system, and many supplied by A.C. Special Projects.

The Pre-Show introduction space relies mostly on theatrical/rock'n'roll fixtures including Martin SmartMACs and Robe 250AT washes, along with DR2s from Remote Controlled Lighting for a low-level glow. These also come into play whenever the dividing wall between the Pre-Show and the Exit Show areas is moved back to enable special events.

Atkinson commented: "We uploaded the Pre- and Exit Shows to an Enttec E-Streamer DMX show replay unit (+ expansion module), and programmed on a Jands Vista console which has the advantage of time code timeline, allowing us to be very precise with, for instance, the movement of the SmartMACs on to the exit doorway when the Pre-Show video ends."

Flos wall wash track lighting is installed in the adjacent 'walk-through' corridor as one moves into either the Gibson Interactive Studio or The Core.

The Studio has an array of upside down cymbals suspended in the roof, uplit by wall-mounted Flos Compass Spots and Pure Spot 3s with red filters. The areas in which visitors play instruments are also lit with Compass Spots, fitted with blue correction filters for a cool look.

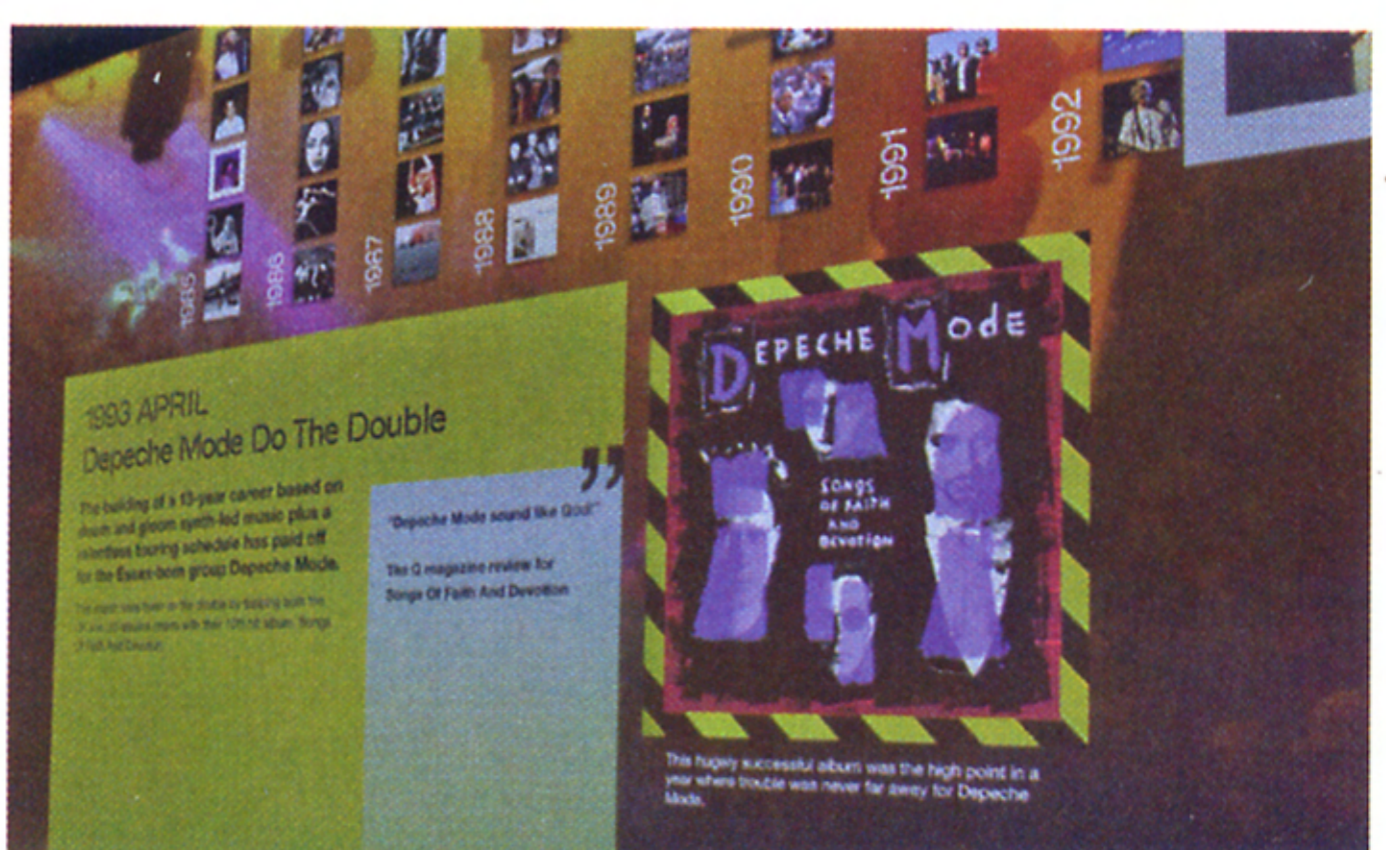
Moving into the central Core, all the elements within the 'speakerscape' were treated with white UV-sensitive paint to fluoresce when lit with 150W Meyer Superlites (each fitted with a toughened deep blue filter).

General lighting for The Core is handled by 24 Teclumen Multibeam 150s (metal halide PARs) with blue and red dichroic filters to follow the corporate branding theme.

The Playback and Transmission showcases, featuring vintage TVs, video machines and record players, are illuminated upon the visitor's interactive command by small DGA LED heads.

The Dance of the Decades area within The Core is subtly lit with Anytronics 400mm x 900mm DMX-controlled Softlights.

"Lighting in the Edge Zones is very simple," said Atkinson. "The graphics and content are so strong that it was important to enhance but not over-light, so we went for subtle track fittings [more Flos Pure Spots], most of which are hidden in voids and fitted with colour correction filters."





There were other criteria that informed Atkinson's design. "All the showcases are Conservation Grade which means that everything is set at 50 lux. Also, we have to adhere to the DDA [Disability Discrimination Act] and make sure there is sufficient light for any disabled visitors."

The penultimate exhibition zone is Futures, primarily a holding area for the Exit Show, lit with more 35W Flos Compass Spots and featuring widescreen 'letterbox' projection.

"With the Exit Show, we wanted to hype up the live experience, which is why you see a lot of overhead truss and exposed surfaces, with everything in the roof painted black. Land Design chose a rubberised floor, treated with a high gloss finish to help reflect light.

"We have two CITC water-based Starhazers which we chose because they leave minimum residue, and a pair of Jem DMX fans help to move the haze around, highlight beams and give a realistic feel of a live show."

The content produced for this finale by Glasgow-based ident specialist iso design to project on to the large, wrap-around gauze screen is simply majestic.

It took Atkinson and Stewart Parker four days to program the accompanying lighting. "We initially backlight the internal gauzes with the new SmartMACs, fitted with custom glass gobos, which effectively mask the perimeter projection screens.

"There a lot of 1500W Pulsar Demon strobes dotted around, as well as 10 Chroma-Q Color Punch LED units positioned above the audience. Finally, audience blinders and general exit lighting to the

space is from Remote Controlled Lighting DMX DR2 AR111 fixtures.

"From a lighting design perspective, the project has been a stimulating experience and it's extremely gratifying to be a part of something that will be enjoyed for a long time to come."

### COMING SOON?

Plans are in motion to introduce an annual BME 'Hall of Fame'-type induction ceremony for music stars over the next few years, said Goldsmith, once the exhibition settles down.

On a personal note, I sincerely hope that the BME is a long-term success that continues to develop and prosper as a testament to Great Britain's enormous musical contribution to the world. I would also urge the BME to delve deeper into the heart of what made these contributions so important in the first place.

One gets the feeling that, technology aside, it is just scratching the surface at the moment. There is so much more to be seen and said, and Goldsmith's parting words offered future promise.

"Our intention is to eventually expand downstairs into the ground floor area and take over the whole of the O<sub>2</sub> Bubble. That will open up so many possibilities for additional content and themes, so I hope that does happen in time."

TPI



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# BRITISH MUSIC EXPERIENCE

HISTORY IN THE MAKING  
AT LONDON'S O2

1985  
1990

HEY DJ!

#### Album Covers

Garson  
Arctic Monkeys  
The venue used on the cover of Arctic Monkeys' *Funeral Home* album was located in the Garson area of Liverpool.

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