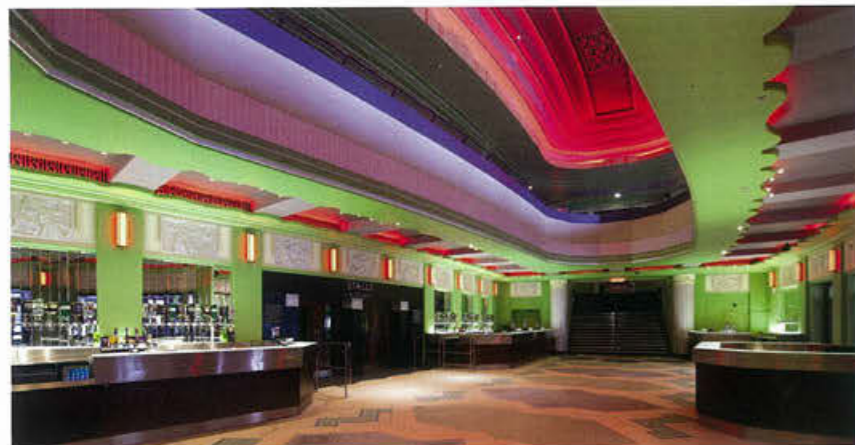


SWEETHEARTS OF THE APOLLO

The Hammersmith Apollo, recently renamed the Eventim, is a musical temple. A precise refurbishment process is currently restoring the theatre's Art Deco splendour to its 1930s heyday, a delicate challenge for James Morse Lighting Design.

eventimapollo

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The rules of heritage protection ensured that the preservation and renewal of the theatre's Art Deco interior was paramount. Radiant's 3D LED Flex 40 RGBW system and LightGraphix LED strip lighting is used for the foyer cove lighting. LED Light Sheet is used on the bar tops.

British music certainly has its fair share of shrines, from the Cavern in Liverpool to the Pyramid Stage at Glastonbury, live performance takes on a whole new meaning in a venue that boasts a back history of legendary gigs. A long history of electric performances suggests there is an ethereal element to a great venue, a case of there being 'something in the air'. The Hammersmith Apollo, recently renamed the Eventim Apollo, in London, is certainly one of those venues. Opened in 1932 as the Gaumont Palace Cinema, an Art-Deco palace dedicated to a new art form, the talking picture, the theatre soon became a music venue, at first hosting performances by Ella Fitzgerald and Tony Bennett and then, as the tastes changed, a 21 night residency from The Beatles. Bruce Springsteen

recorded a legendary live album there and, in what was one of the more memorable nights in this long roster, David Bowie killed off Ziggy Stardust at the theatre in 1973, in a blaze of glitter and platform shoes. The years of concerts took their toll and the building was badly in need of renovation, when the venue was sold by the failing HMV to a consortium of Aeglive Ltd and Eventim gmbh. The new owners immediately set about the task of renewing the building. It was decided to phase the work to minimise the period the theatre would be dark and the first stage of refurbishment included the front of house areas, the hallways, staircases and bars, as well as the building's façade. James Morse Lighting Design was responsible for the lighting scheme, working in

conjunction with manufacturer GDS, who was also responsible for the restoration of the original light fittings, and Tim Foster of architectural firm Foster Wilson. Together they worked to produce a proposal for the lighting design at the revamped Apollo. The brief for the lighting design was to make the foyer areas much brighter, while lending the front façade, with its Art Deco style columns and iconic marquee, an impressive visual impact. The façade is relit using a programmable LED colour changing system from Philips Color Kinetics and the underside of the entrance canopy is equipped with Crescent IP54 rated recessed LED downlights to lend a high level of illumination to the entrance. There was a requirement from English Heritage, who had the responsibility for



The installation also features ArcSystem MR 16 fixtures across the foyer and a DMX universe, which exceeds the normal ARC system 64 channel capability.

ensuring the building's listed interior was not damaged, that the Art Deco nature of the front of house spaces be retained. The vision was to work within the fabric of the original 1932 Robert Cromie masterpiece and wherever possible restore the historical fixtures. A collection of historical photographs detailing the Apollo's early splendour provided a template from which to work. In response to this, the design team decided to renovate all the existing and original Art Deco luminaires. Using the photographs for reference, GDS managed the manufacture of the new light

fittings as well as refurbishing the original 1932 chandeliers. The architects and the lighting designers felt that the foyer would be much more visually impressive if an RGBW colour changing installation was installed. In response to this Radiant and LightGraphix colour changing LED linear lighting was used for the cove areas and the GDS team fitted new and original fittings with its new RGBW colour changing strip. Designed to achieve an even coverage of light throughout the foyer, and running at up to 70W per metre, it easily matched all compact fluorescent

JAPANESE

ハマースミス・アポロは長年のコンサートにより、老朽化が進み、早急な改築を必要としていました。James Morse Lighting Design は、照明メーカー GDS、建築事務所 Foster Wilson の Tim Foster と連携して照明コンセプトの実現に当たりました。GDS はオリジナル照明器具の修復にも取り組みました。建物正面には、色彩変化のプログラムが可能であるフィリップス社製LED照明を採用し、入口の天井の下側にはIP44レートの埋め込み式LEDダウンライトを装着しました。また、イングリッシュ・ヘリテージからの要請にも応える必要がありました。この組織は、建物の登録済み内装が損なわれることなく、内部

正面部分のアル・デコの趣が維持されるようにする役割を担いました。GDSは新しい照明器具の制作と、1932年に制作されたオリジナルのシャンデリアの刷新に成功し、同社スタッフが、これら新旧の照明器具を、色彩が変化する新しいRGBW 線型照明に装着しました。このほか、無線DMX制御システムもこのプロジェクトで使用されています。

CHINESE

多年举办音乐会Eventim Apollo付出了代价，建筑急需修缮。James Morse Lighting Design照明设计公司负责制定照明方案，参与合作的制造商GDS还要负责原照明装置的修复，合作方还有Foster Wilson建筑公司的Tim Foster，Philips公

司制造的程控LED变色系统用于重新点亮建筑立面，入口吊顶底面安装了额定IP44的嵌入式LED射灯。负责确保建筑内饰登记不变的英国古迹署(English Heritage)提出要求，保留房子空间前面的装饰艺术风格。GDS负责新灯具的制造并翻新原来的1932个枝形吊灯。GDS团队在整合新灯具和原有灯具中使用了共新的RGBW变色条。针对项目还指定使用了一个无线DMX控制系统。

FRANÇAIS

Les années de concerts au Eventim Apollo ont profondément marqué l'immeuble qui avait grandement besoin d'une bonne rénovation. James Morse Lighting Design était responsable de l'éclairage, travaillant de

concert avec le fabricant GDS, aussi responsable de la restauration des points de lumière, et Tim Foster du cabinet d'architecte Foster Wilson. La façade fut rallumée à l'aide d'un système de changement de couleur programmable LED fabriqué par Philips et le dessous de la structure d'entrée était équipé de luminaires encastrés IP44 LED. English Heritage, qui avait la responsabilité de s'assurer que l'intérieur classé de l'immeuble ne supporterait aucun dommage, avait exigé que le style art déco du devant de la maison soit conservé. GDS a géré la fabrication des nouveaux luminaires ainsi que la rénovation des chandeliers datant de 1932. L'équipe GDS a installé des luminaires d'origine et nouveaux avec son système à couleur changeante RVB(RGBW) et blanc, un système de contrôle sans fil DMX a aussi été proposé pour le projet.