

volume 2011-2012

free catazine for sound lovers

artsound



REM

through the eyes of
Michael Stipe

The ultimate Design

according to 'direttore'
Lowie Vermeersch

Multiroom

a network with your iPhone,
iPad, PC

Flat

or the new generation
of inwall loudspeakers

That too

**Ben Bierens at Diesel Black Gold,
great sound with the AS250.2,
Spamalot and added-value seekers**





SCOTTY®. TECHNOLOGY | ECOLOGY | FLEXIBILITY | DESIGN
Equipped with an ingenious flat LED disc, the elegant shaped Scotty is one of the first fully fledged eco-friendly substitutes for the classic halogen spot. Meet Scotty, an eye-catching refined luminaire blending into the architecture.

www.supermodular.com



MODULAR®
LIGHTING INSTRUMENTS

2 Netlation

I navigate,
therefore I am



3 AfrikaBurn

An ode to creativity and freedom

4 Inwall

The art of concealment



5 Opuz

Redefining space

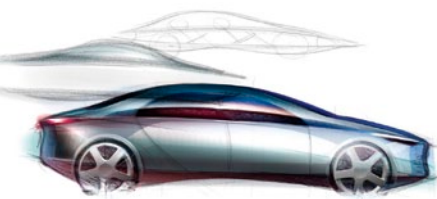


5 Michael Stipe

Michael Stipe (REM) about Collapse
Into Now and artistic drivers

16 Onwall

ArtSound stands for
smart solutions in audio



18 Design

A conversation with designer
Lowie Vermeersch

23 Alex Vanhee

Sound in a picture

26 Spamalot

Monty Python musical
Spamalot pushes at the
limits of the genre



29 Toolbox

Become a sound architect

30 Multiroom

Whatever, wherever

34 Firing questions

ArtSound and music, they go
hand-in-hand with one another

36 Ben Beirens

A Belgian at Diesel Black Gold

37 Audio

Radio @ ArtSound

40 Wanted

Gadgets

30 Product overview

Colophon

ArtSound catzine no. 3
September 2011
Publisher: House of Music
Kazerneweg 15 - 9770 Kruishoutem - België
e-mail: info@houseofmusic.be
tel: +32 (0)93808180
fax: +32 (0)93861235

This 'catzine' is an ArtSound publication.
www.artsound.be


If you would like to receive additional copies of this catzine or order the 100V catalogue, please send an e-mail to: info@artsound.be or contact us by telephone on: +32 (0)93808180.
Concept: Michaël Bingé, ArtSound & www.m-idea.be
Technical support: Dieter Vanhoenacker
Coordination & Design/lay-out: M-idea
Editorial staff: Benedikte Van Eeghem, Johan Depaepe (from p.26 to 28)
Translation: Bureau Het Juiste Woord
Printer: NewGoff

Follow us ...



facebook

© 2011 House of Music. No part of this publication may be copied or reproduced in any way without explicit prior permission from the publisher.



Connecting. These days we call it "networking". Networks are the engines driving today and tomorrow. You're a member and that defines whether you're 'in' or not. Facebook groups, MSN chats and Netlog connections are the scouts and referees of the new generation. And then there's LinkedIn, Plaxo and many others for professional use. **I navigate, therefore I am.**

Netlation

Networking is dead normal today. You used to buy a TV with a tube, today it's a network. You go for flatscreen with WiFi, Bluetooth, streaming. In five years from now you'll be running your fridge on Android, while your lighting is network-controlled. A chip in your coffee machine defines the strength of the brew and your smartphone is connected to your oven, clock and PC. You set the tone, you dictate the rhythm. Android@home is no longer a dream; the press has already acquired a taste for it all. The system knows when you're getting in your car after work, tells you your shopping is ready for you to collect at the supermarket, informs you of the cost of it all, puts the heating on and activates the lights just before you get home. The Accessory Development Kit (ADK) is a fact, and with it you create a platform with interfaces between household appliances and maybe your iPhone. Domotics giants à la Creston and Teletask would do better to think about this future. Android or a close relative are about to take over a big chunk of their job. Deadly efficient.

Within five years you'll be running your fridge and lighting on Android.

Borders give way to networks. Spotify lets you listen to music for free and looks among your friends on Facebook for likeminded music fans. Your purchases and scans are

shared with sites you visit. All very nice, but that has huge consequences for every company and brand. How can you make choices within such a ubiquitous environment?

The answer is in our values profile. Pure product development is on the way out and will be replaced in the decades to come by story development. We don't buy and sell products anymore, but enter into a relationship within an immense network. A relation-

ship based on authenticity, dialogue, sharing things. Sharing in the purest sense of the word. Companies of tomorrow will also share their story and values and express

their own identity. That is what touches consumers and makes them buy a washing machine, or not. Or they become member of a network, or not. Anyone joining in invests

in netlation: building up a relationship in a network. It is an immense challenge for every company. We need to stop thinking and start doing in favour of Generation Y¹.

ArtSound is today consciously drawing the card of netlation. Our site is the place to come with your own project or for dialogue, with our own conversation manager. The umbrella organisation is chang-

You used to have a TV with a tube, today it's a network.

ing its name: check out www.houseofmusic.be. Not a new house, but a home for the people we're connected with every day. You don't knock on our door, you come home. Everyone here has a heart that beats. A soul that responds to the one driver or filter that, for your loudspeaker, simply makes the difference. Together we want to grow, look to the future and dazzle you into action. Welcome to the world of netlation.

*Michaël Bingé & Kristof Van Hoorebeke
Managing Partners House of Music*



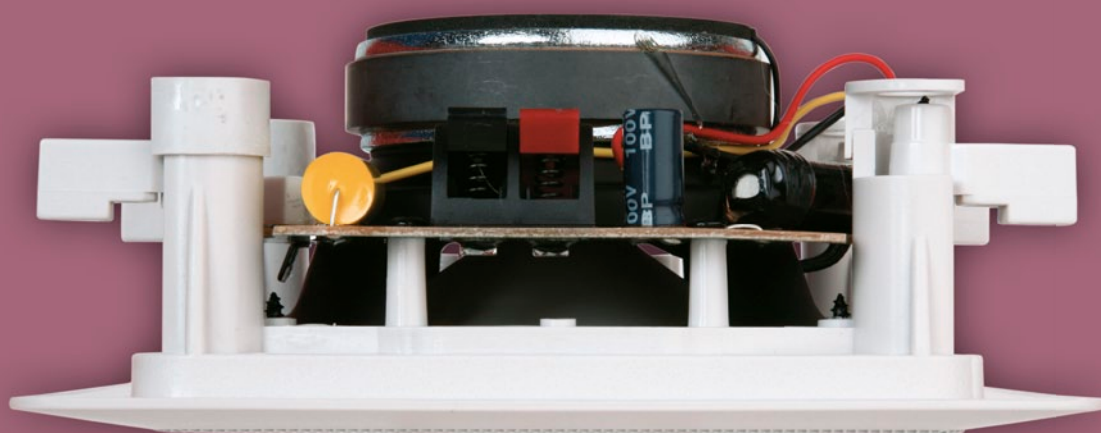
25-30 April 2012

AfrikaBurn

AfrikaBurn is a festival in South Africa's Tankwa Town. The festival pays tribute to creativity and freedom of expression and lets creative souls work together in a non-commercial environment. So AfrikaBurn intends to create a 'sustainable' community of its own. The organisers spur everyone, young and old, on to do creative things on a daily basis. AfrikaBurn is 'the ideal way to reinvent the world and foster artistic endeavours.'

www.afrikaburn.com

The art of concealment



What you see is what you get. But what you hear you don't always see. That applies not only to the inwall loudspeakers from ArtSound. In our living environment we don't show everything. An accent wall or vintage sofa strikes the eye. But audio equipment occupies a discreet place in the 21st century. Loudspeakers form a whole with wall and ceiling. Multiroom systems work optimally out of a 'nicely locked away' wall cabinet. That is the art of concealment. So beauty really does come into its own.

Opuz®

We live in a fast-changing world. We have less time than ever before, and have to make so many more choices. But we want to enjoy life to the full and, if at all possible, relax in our favourite place: at home. Our own living space. Opuz, the project surrounding 'living architecture' in Hasselt, is meanwhile giving a helping hand. Together with ArtSound.

Redefining space



Opuz is a project that you can't put in one word. The room that serves as auditorium, rendezvous and experience space lies at the edge of Hasselt: the capital of taste. Leader Paul Apers has a clear plan about where he wants to go with this story. "Our living spaces are becoming ever smaller," says Paul. "It all comes down to making our perceived space as big as possible. Innovative products make it possible today to redefine the space. By using those products, spaces can now be made multifunctional. So the function no longer defines the space. One nice example of that is music: We no longer have to go to wherever our hi-fi kit is in order to listen to our favourite music. With the new multiroom technology, the music follows the people. Opuz offers people ideas on how they can realise all that. Here in Hasselt, we've joined forces with a number of innovative partners who are going to demonstrate their produces in a realistic environment at Opuz. So we're becoming a sort of intersection between producer, consumer, (hifi) dealer, installer and architect.'

Essentially unchanged

The notion behind Opuz fits perfectly with the way people live today. "We're going back to the essentials," says Paul. "We need a table to eat or work at, a chair to sit on," says Paul. "But you see the non-essential things shifting into the background. They're becoming dematerialised. Twenty years ago people loved to show off with an impressive stereo tower and robust loudspeakers. Today they often prefer it all integrated: the loudspeakers,

But you can't buy the products from ArtSound at Opuz. Architect Director Karel Baerten, who helps take care of the look & feel of Opuz, confirms: 'People can visit the showroom without obligation – either alone or in the company of an architect or accredited dealer – and discover everything that's already possible today. Here they can experience it all and form a good picture of how things could be in their home. That experience might be the trigger to go and buy the

With the new multiroom technology, the music follows the people.

ers, the audio receiver: everything needs to merge into a greater whole and they don't want to sacrifice space for it. They can do that thanks to smart solutions, like a sliding wall, furniture integrated into the interior or practically invisible loudspeakers. So it's no coincidence that ArtSound has chosen Opuz as a demo room for its range.'

product from an accredited dealer. We show them the way as it were, we demonstrate the possibilities in a refined context and make the consumer's choice easier.' >>>



Modular
Nomad Minimal
Animal shade Zebra

'Belgian' accent

On about 1000m² at Opuz, a select group of innovating manufacturers are presenting products surrounding the theme of 'living architecture'. They are mainly Belgian brands, from lighting designers and furniture makers to audio specialists. Their ideas and products are not laid out on shelves or on demo-panels, but are integrated in lovely and open interiors. 'We really thought it through', confirms Paul. 'We're working together with architects and experts, to service them and the consumer. It's a win-win operation. People come here, see and experience a product in a realistic space and immediately get expert advice to back it up. From us, from architects, from experts in the

business. Just for that reason we have plenty of rooms available in Opuz that, besides 'experience space', can also serve as a conference room or demo space. An architect here can literally lay his plans out on the table, unveil projects. ArtSound, too, can actively bring its audio range to market in a pleasant environment. You see the products built up or installed here as if it were your own living room. That is what potential customers really want: the experience of a product.'

Opuz makes that statement in a powerful but elegant manner. The space covers 101 home options, but if you walk around you hardly notice it. That means passers-by can simply browse around, pick up ideas and afterwards say 'I saw that at Opuz.' You don't walk through a shop, but there's a big chance you will later buy one of the products on display in the experience space. In order to reach as broad a public as possible, Opuz is also open on 6 days of 7, of which on two days until 9.00 p.m. Because even people with a busy agenda should have the opportunity to obtain inspiration here. 'Time, that's something we all have too little of', repeats

Apers again. 'And yet we have to make choices, we want to work and enjoy free time in a pleasant environment. At Opuz we're playing on that need: we offer people home ideas, on which they can base their own purchases.'

Quality first

The entire project on Hasselt's "Herckenrodesingel" looks especially hip and dynamic. Paul and Karel also make the space available as a sort of meeting point, or as a place where new products can be presented. The accent thereby is always on quality. That comes before everything else, even before the price. As Paul says: 'For that reason, we also very consciously joined forces with a number of Belgian manufacturers. Here you'll see not only ArtSound, but also the lighting from Modular, the switches and domotics solutions from Niko ... so strong Belgian input. Because we're proud of what's developed in this country.'

FLAT & OPUZ the perfect marriage

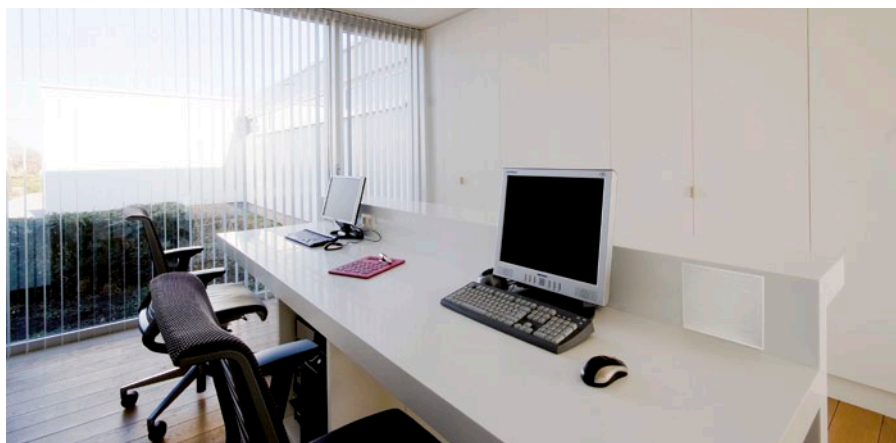
Precisely because Opuz places the accent on contemporary living and new developments, ArtSound had to be there. Apart from the established range, you can also admire the brand-new Flat in-wall loudspeaker in Hasselt. Ultra-fine, ultra-discreet: optically, this loudspeaker vanishes into the background, but it nonetheless delivers a warm and full sound. 'Experience' it yourself at Opuz: Herckenrodesingel 15, 3500 Hasselt

flat

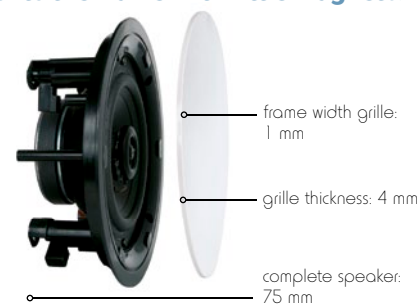


Essentially restrained

The Flat is the youngest member of our family of inwall loudspeakers. With this series, ArtSound is taking yet another step forward in the direction of discretion. This inwall speaker is flatter and even more invisible than any of its predecessors.



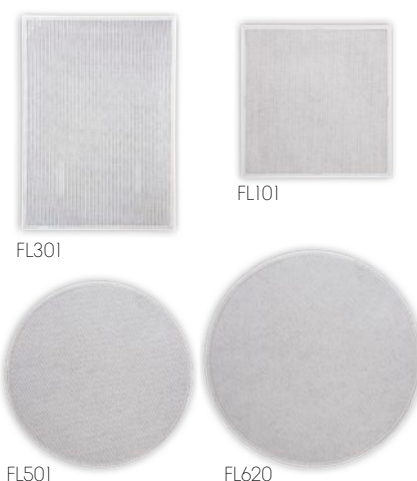
Handy and discreet. You 'click' the grille of the Flat inwall speaker onto the frame with little magnets.



After 2 years of research, ArtSound has brought its Flat inwall loudspeaker to market. It took a while, but the result is worth 'hearing' too. You hardly see this inwall speaker: the frame has been reduced down to 1 millimetre, the frame thickness more than halved. The grille of the loudspeaker has been noticeably fine-tuned and it feels almost like silk if you stroke it. Despite those touches, the sound from the Flat inwall loudspeaker is remarkably warm. This newcomer to the range also scores high when it comes to

vibration absorption. Essentially restrained then, but at the same time top quality. You need no art or acrobatics to integrate the Flat in your wall or ceiling. The frame simply clicks itself into place with adjusting screws, you fit the grille magnetically. You'll find it in 3 round, 1 rectangular and 1 square versions.

FL101 - FL301 - FL401
FL501 - FL620
p 50





Basic

Thoroughly simple

The name says it all: a basic model. The Basic is a straightforward inwall loudspeaker made for those looking for robustness and quality at an acceptable price. This model has been given no bells & whistles or exotic gadgets. Its lines are restrained and it has a powerful speaker on board. Thanks to the two-way system, the Basic offers guaranteed sound quality. All models in this series can be painted or sprayed.

MD30 - MD50 - MDC401 - MDC501 - MDC620 - MDC650 - DC101 - DC201 - DC301

📄 p 48



X-tended

Splashproof quality

Aficionados occasionally call the X-tended the odd man out amongst our inwall loudspeakers: you hear him, you see him and he's splashproof. ArtSound fitted this model with a special woofer, rotating tweeters and a special filter. Those touches make the X-tended series sound cleaner than most other models, without the loudspeakers losing their warmth. Because the X-tended series is splashproof, you can easily integrate the loudspeaker(s) in a cold room or bathroom, with an elegant finish.

The X-tended series consists of four different inwall loudspeakers. The most compact are the *SQ525.2* and the *RO525.2*, both have a two-way coax system. The tweeter is positioned precisely at the midpoint of the woofer to create a quasi-perfect, tapered sound source. The frequency range of these speakers is between 65 Hz and 20 kHz. That produces a strikingly deep sound. The *RE650.2* from the X-tended series stands out for another reason. It has a rectangular box (19 x 28 cm) and that extends the low range through to 60 Hz. Here too, you can rotate the tweeter. The *RO650.2* is bigger and round, diameter 22.5 cm, and has a rotating tweeter. The combination with a bigger 6.5" aluminium woofer creates more powerful low-end reproduction.

SQ525.2 - RO525.2 - RO650.2 - RE650.2

📄 p 51





Gold Series

Technically top-end

Looking for the very best sound quality? That's what we developed the Gold Series inwall speakers for. These loudspeakers are the absolute ultimate in terms of choice of materials, both for the loudspeaker units, the cross-over filter and the suspension. A Gold Series loudspeaker has a titanium dome tweeter and a woofer activated by a neodymium magnet. It is drawn from anodised aluminium. Finally, gold connecting clamps provide for optimum conductivity – so you know at once where the term 'Gold Series' comes from.



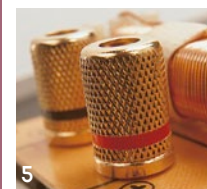
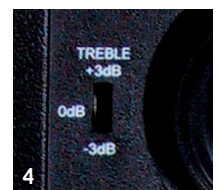
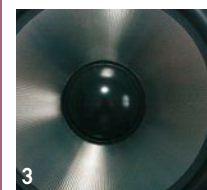
The basic models in the Gold Series are round, with a two-way coax design. The *MDC700* is the smallest variant (Ø 21.5 cm). The *MDC800* is 24 cm in diameter, so there's space for a woofer of 6.5". That extends the low-end of the MDC800 through to 60 Hz. The *DC700* and *DC800* are technically the same as the MDC700 and MDC800, but are rectangular in shape. The *DC1000* and the *DC2050* are the absolute top of the range. The DC1000 is a rectangular, two-way inwall loudspeaker, with space for a 6.5" woofer and a 1" titanium dome tweeter with neodymium magnet and bass reflex. The low end runs to no less than 50 Hz. The DC2050 is also a rectangular speaker, but it serves specifically as a centre speaker. The tweeter in this model is the same as that of the DC1000. For low and midrange reproduction, there is a 5.25" anodised driver integrated in the whole thing.

🔊 MDC700 - MDC800 - DC700 - DC800 - DC1000
DC2050

📄 p 52



The Gold Series is equipped with a swivel aluminium tweeter (1), treble-bass control (2), a titanium woofer (3), a bass-reflex system (4) and gold terminals (5).





Zottegem Apartment Project (BE)



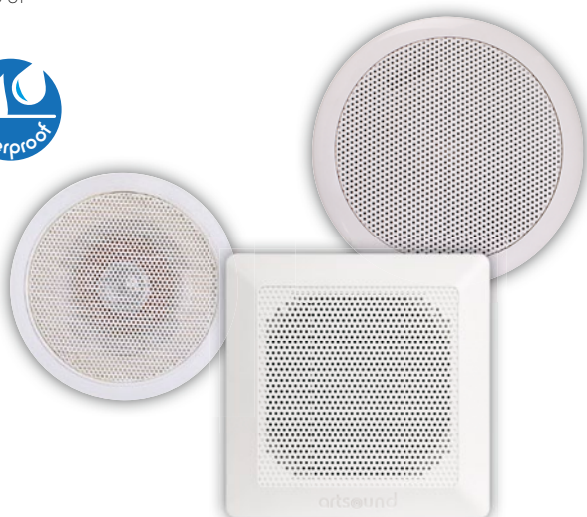
Waterproof

All in one

Is a waterproof loudspeaker just what you're looking for? In areas like a swimming pool or outdoors, the relative humidity is often extreme or temperatures fluctuate strongly. Splashproof doesn't do the job. That's why we have these waterproof inwall loudspeakers in our range. These speakers have been developed to fit for moist rooms and above all open-air environments. Each component is moisture-resistant and will not be influenced by high or low temperatures. Waterproof loudspeakers have a wider scatter differential, which carries the sound further and is suitable for background music. In this range we have two round inwall loudspeakers and one rectangular variant available. Note: for use indoors we generally recommend loudspeakers from the X-tended series.

🔊 MDC6 - MDC64 - DC84

📄 p 51



4 ELEMENTS



Not every type of inwall loudspeaker fits in whatever room. To get the optimum sound, you should expect to need 4 elements.

1. the housing

The housing (loudspeaker box) needs to be as solid as possible to avoid unwanted reverberation. With inwall loudspeakers that is the basket or metal suspension. You can't always choose the structure of a cabinet, but you do have a choice when it comes to the basket or suspension of inwall loudspeakers.

2. the loudspeaker units

or so-called "woofers and tweeters"

The diameter and the choice of materials play an essential role: there are scores of variants in aluminium, titanium, polycarbonate and related materials. The size and power of the magnet behind them also have an influence on the sound quality.

3. the suspension

of the loudspeaker units

Given that loudspeaker units need to be able to move back and forth at a certain speed, they need a flexible suspension. That may not be too taut or too loose, in harmony with the woofer.

4. the cross-over filter

The cross-over filter must be able to split signals and send them undistorted to the woofer (mid and low frequencies) and tweeter (high frequencies).

When choosing inwall loudspeakers it all comes down to looking closely at these 4 elements together. Simply by paying attention to the role the housing, suspension, filter, woofer and tweeter together play, you arrive at excellent sound reproduction. Also look at the room the speakers are going to wind up in for an outstandingly balanced whole. For direct advice, you can always contact info@artsound.be



"We beam out a sort of street credibility"

"THE OPTIMISM PREVAILS"

Michael Stipe (REM) about
Collapse Into Now
and artistic drivers

They already have 15 studio albums to their name, the men of REM. *Collapse into Now* is the latest disc. With it, Michael Stipe, Peter Buck and Mike Mills are proving one thing: after more than 30 years in the metier, they have lost nothing in terms of quality. REM appeals to many and seldom disappoints. Frontman Michael Stipe looks at the story in his own way.

Ask the average music lover about the work of REM and a couple of titles will invariably come up. *Losing my religion*, for example. Or *Everybody hurts* and *Shiny Happy People*. Songs stemming back to the major breakthrough albums of the formerly four-man and now three-man band from Athens, Georgia. The wide audience became acquainted with the pop-rock from Stipe and Co. in the early nineties. The album *Out of Time* was bang on target and delivered the band no fewer than six Grammys.

Fame & contradiction

Even though REM had back then already been making music for ten years, the door to success only really opened with *Out of Time*. It is a moment that Stipe and the band members look back on with mixed feelings 20 years later. Stipe admits that the sudden stardom was great, but also had its downsides. 'In the eighties, we were actually making music in the middle of a contradiction. Young people lived under the administration of Reagan and the conservatives. And there we stood on

stage with a diametrically opposed attitude. Not that the audience had really written me off, but yeah...I was flamboyant, took on the rightist establishment. I was a pioneer in the leftist scene who couldn't give a damn what people might think about him. Looking back, I've often asked myself what in god's name I was up to.'

But that was the eighties and this is 2011. Despite the contradictions, REM has stood firm and today is as solid as a rock. Since the release of *Collapse into Now* (March 2011) they seem to have found themselves. Pop and rock seal a perfect marriage on the album and the very poetic lyrics – the very trademark of REM – round it all off. *Alligator*, *Aviator*, *Autopilot*, *Antimatter*: nobody thinks up more conceptual song titles. When asked if the work of REM is autobiographical, Stipe replies in the negative: 'I actually never sing about myself. I look at people, almost in a voyeuristic way. While I'm sitting, while I'm walking around. I study them. That gives me a sort of insight into people. And it's that insight that I work into numbers.' Despite



the feeling for poetry, Stipe does admit that he's not a great talker. 'Often I'm at a loss for words, so I don't talk much in public. Discussing, arguing or debating – that's not really my thing. I don't have much to offer people in that way, so I talk to them in another dialect. That of the music.'

New York

The home base of Stipe, Buck and Mills is Athens, Georgia. But it's above all New York that has (had) a not-to-be-neglected influence on the songs of REM. 'I came to New York for the first time when I was 19, with Peter Buck', says Stipe. 'We just hung around a bit, in a little van, close to Club Hurrah in the West Side. We saw Klaus Nomi play a gig. He made an amazing mix of pop, opera and vaudeville. The phenomenal Joe King Carrasco was there too, a tex-mex musical new wave artist. Those kinds of artists and a load of bad drugs...those are the things I remember from my first trip to New York. It was trips like that one that ultimately also led to eclectic songs like *It's the End of the World As We Know It*.'

Even if he's not exactly a verbal avalanche, Stipe muses on the The Big Apple. 'The city offered me all kinds of opportunities. Okay, I don't generally write autobiographical songs. But what New York did to me, I did indeed

work into the opening track on *Collapse Into Now*. Discoverer the song's called. In it I'm saying that you only realise years later what opportunities a certain place had offered you. In your teens and twenties, you don't always grasp it. I put that in words in my own way: '*This is where I am, I see the city rise up tall, The opportunities and possibilities, I have never felt so called, Remember the vodka espresso, Night of discovery.*'

Fear of the apocalypse

However much dazzling New York also serves as a source of inspiration for the typical REM tune, there is a dark undertone that typifies the band's work. Fear of things you can't grasp, for the almost apocalyptic. According to Stipe – lover of men and women – that is a direct consequence of the sexual morality he grew up under. 'Now I'm 51 and am at peace with who I am. But things were pretty different when I was in my twenties and the monster AIDS was looming. Suddenly it seemed as if we might all be going to die from one moment to the next. Dating men and women, I was doing both, became dangerous. Life-threatening. You couldn't even take an AIDS test anonymously. Those were hellish times and that for sure influenced my work as an artist.' That artistic grimness is at once also the

reason why the work of REM is often mentioned in same breath with that of Patti Smith, the godmother of punk. Smith sings about the dark side of life and swears by an unremitting melancholy. Among other things she supplied a duet for the REM album *New Adventures in HiFi*. 'Patti Smith and the sadness...' continues Stipe. 'There are links for sure. The closing line on our latest album was also her suggestion: *20th century collapse into now*. But not a single one of our songs is really defeatist. I'm not a despairing artist, on the contrary. The optimism prevails. In any crisis situation I see an ideal way out of it. There's nothing I love doing more than resolving conflicts. I try again and again to find peace again between the things that make me afraid and what typifies me most as a person: wanting to enjoy life. I do that by making music. Even if that music sounds sombre, it makes me in myself happier. That's what I like doing, what I'm good at.'

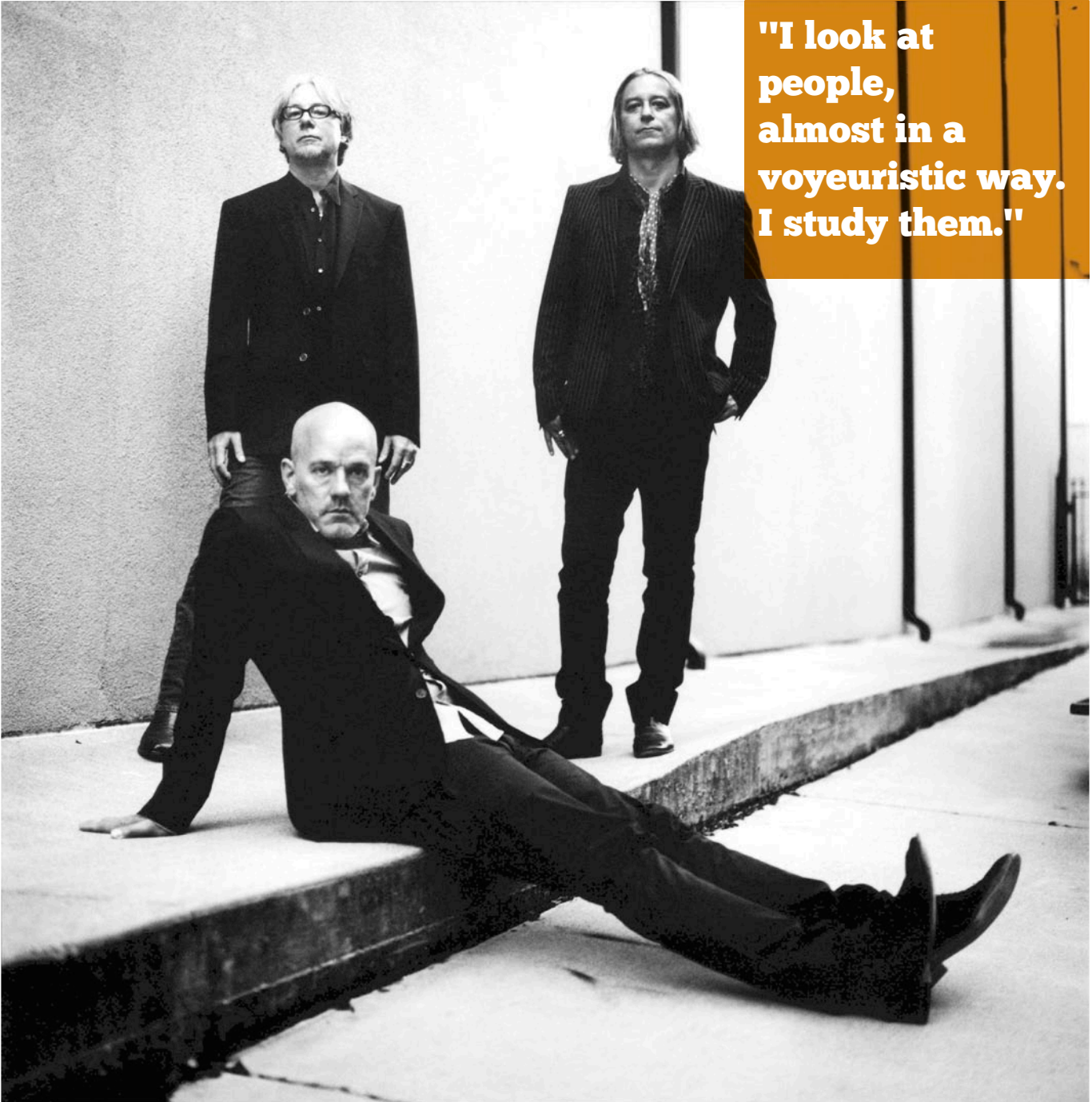
To lend the latest album extra artistic impact, Stipe also made a number of video clips and art movies with *Collapse Into Now*. To do so, he took various contemporary (video) artists under his wing. But Stipe insists the images stand apart from the songs. 'Whenever I listen to music, I always see landscapes. Fields. I shut my eyes and a complete story is created, in words and in pictures. But that is another story than what the music is telling. A clip is not necessarily an add-on to our numbers, it's a sort of extra we use to upgrade the songs. And get sold to MTV. We did that in the eighties and we're still doing it now.'

Street credibility

REM has been residing under the Warner record label since the end of the eighties. A conscious choice that helped them make the crossing to Europe at a moment when their music still had no significance here. But Stipe underlines the fact that the record contract has never been at odds with the course the band wanted to take. 'When we signed the deal with Warner, they knew what they were getting. They weren't getting a boy-band they could manipulate and use to deliver pre-packaged music. Warner has always believed in our integrity too. We

beam out a sort of street credibility. We provided them with a bunch of hits and became world-famous in the act.'

Whether Stipe really likes that being world-famous too? 'I'm smitten with it. Even the shadowy side of the story doesn't outweigh the fact that by being famous I've seen an awful lot of doors opening up. For myself, for the band. With REM we worked our socks off for years to get where we are now. We always gave the best of ourselves and by doing so also met loads of fantastic people. Nothing can undo that.'



"I look at people, almost in a voyeuristic way. I study them."

**ArtSound stands for
smart solutions in audio.**



ONWALL LOUDSPEAKERS

That applies to our onwall loudspeakers too. We've worked in our expertise and love for music, without losing sight of the quality. No matter where you integrate or install your sound source, the sound quality prevails. Our range of onwall speakers extends from

- **Basic**
- **Sonar**
- **Genius**
- **Line Up**
- **Waterproof**

Five types, five sets of characteristics, with one common trump card: sound quality at an affordable price.

That's a really smart solution in audio.

SONAR

Unadulterated purity

In a certain sense, listening to music is like doing wellness. You enjoy, find calm or let your hair down and feel the adrenaline rushing. In other words: you're better for it. And because some people love wellness and refinement, there is Sonar. A loudspeaker that plays on the essential, on clarity, on purity. Your eardrums can almost feast on it. Sonar is an odd-man-out in a rapidly changing world, where hip and fast and replaceable products are the order of the day. At ArtSound we've chosen for the reverse trend with this series of loudspeakers. We're getting back to the essentials, to quality, to sustainability. So a Sonar loudspeaker has been developed out of a cabinet of solid wood, with a conical shape. That guarantees a warm, clean sound with good detail reproduction.

Atypical quality

Sonar loudspeakers from ArtSound have woofers with a rubber suspension. That too means the sound retains more fullness. In combination with the improved drivers that Sonar loudspeakers are home to, they have become atypical and qualitatively high-standing speakers. Design and sound colour are the priority. The 350-series is finished in high-gloss lacquer. The AS450 is covered with a layer of veneer. The AS550 possesses a combination of both.

AS350 - ASS450 - AS550

▶ p 44

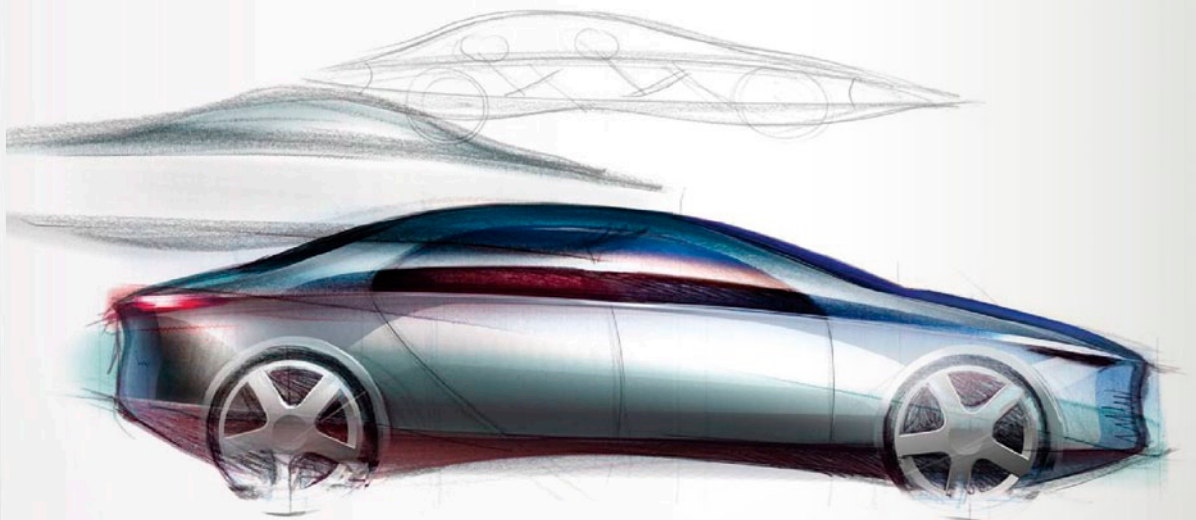


DESIGN

is a

POSITIVE

experience A conversation with
Lowie Vermeersch



Pininfarina Concept Car



IGN

For ten years he could call himself 'direttore design' at Pininfarina, the automotive design giant that had streamlined Alfa Romeo's, Ferrari's, Maserati's, Peugeot's and Honda's pounding the asphalt. They can put down their lines a little to the brain of Vermeersch, who has meanwhile set up his own Gran Studio. To keep working in the world of cars and design out of Flanders and Italy. ArtSound spoke with Lowie Vermeersch about the how, what and why of designing.

Design talent, is that something you're born with?

Lowie Vermeersch: 'I don't know if you're born with it. The factors talent and makeup certainly play a role. As a child it was already pretty clear to me: I come from a family of artists. In a manner of speaking, drawing was spoon-fed to me, it was present everywhere. But at the same time there was a part of my family that had to do with things technical. I had an uncle, for instance, who was a sort of inventor. That fascinated me. I work not only based on the aesthetic, but also on the formalistic, the technical aspects. When I was 14, someone said to me: 'There are schools for that'. It was then that I realised I wanted to make design my profession.'

You've always worked in automotive design? Why that niche?

Vermeersch: 'I actually studied as an industrial designer, a broad education then. The auto story has always been a key element of my work. I am fascinated by objects that stand central in people's lives. A home, but above all a car. It makes up an intensive part of our lives, like it or not. At the same time I am someone who enjoys working on complex things, in order to arrive at a sort of simplicity. And that's what it all revolves around with cars.'



Has the design world 2011 changed much when you compare it with the day you joined Pininfarina?

Vermeersch: 'Very much so. Maybe the most within the sector of automotive design. The process aspects, for example, through the development of computers and software. When I began as a designer there were no or hardly any computers, whilst the software now plays an extremely active role in the design process. Within the mobility segment, the change is also great because the focal point of the activities has shifted to Asia. China and India are the strongest growth markets, that's where the greatest demand is coming from. There are new challenges awaiting us there.'

With which we immediately land at the crux of the story. In the Orient, the costs for production processes are a lot lower. Does design have to be expensive in your mind?

Vermeersch: 'No, absolutely not. The value people attach to it actually depends on the importance they attach to it. If design naturally adds value to a product, then you can account for that in the price. But you can add value to a product of 1 euro just as much as to a luxury product of 100,000 euros.'

Does mass production – a consequence of the lower price – not detract from the value of what you've created? You invest a great deal of time and effort in it.

Vermeersch: 'I don't completely agree. The problem is that a lot of people still regard design as a sort of exclusive, premium-like factor. But design in itself is something democratic; it makes things also accessible, like cars. Because cars are produced en masse, a broad group of people can buy them. The design value of any product and its cost price are not necessarily linked in that context.'

How user-friendly does design have to be for you? Is the practical subordinate to the aesthetic?

Vermeersch: 'What matters is whether you perceive the product as a positive experience. If it then just happens to be something really useful too, that's a bonus. But that is a personal perspective of the user. As a designer you want to create that positive experience for the user. Take the typical Starck citrus press from the '90s for example. If you happen to be someone who likes having a trendy design object in your interior more than anything else, then the squeezer is for you like a present from heaven. But if you just want to press two glasses of orange juice before work every day, then that is not the case. So whether design is also really 'functional' actually depends on the user's expectations. As a designer you have to try as much as possible to find out what he or she feels important.

We can't imagine production processes without the ecological factor anymore; how does that influence your work?

Vermeersch: 'Ecology has become an absolute base value in the development of design. You might think that's at odds with what we want to do with cars...but no. I'm committed to making everything I realise as sustainable as possible. The car pollutes, sure, but you have to keep the reality in mind: we have an awful lot to thank the car for. If you start using only electric cars from tomorrow, it will indeed do the environment some good. But people won't appreciate it if their car costs three times as much from tomorrow ... that striving for ecology is a process we're



Juicy Salif

Starck citrus press
from the '90s

© Alessi

"As a designer you have to try as much as possible to find out what the consumer feels important"

in the middle of. Cars emit a lot less than 10, 20 years ago. But we can still do a lot better.'

Let's switch to loudspeakers, like we produce them. Imagine that we gave you an order to develop one. Where do you start?

Vermeersch: 'When I think about loudspeakers, I think "sound". The eye needs something too, but I would prefer working on a project that visually and audibly communicates the same quality. So even if you don't see the loudspeaker, you do have to hear the quality. I would then combine that with a design that doesn't polarise too much. A loudspeaker has to be perfectly capable of playing classical music, rap, hardcore, hip-hop and dance. The design

must consummate your experience of the loudspeaker and not be obsessed with one genre of music.'

You've been appointed curator for the design biennial "Interieur 2012". So you're also regularly sitting around a table with young blood. What strikes you about them?

Vermeersch: 'We've arrived in a period where you can't really talk about 'this or that trend' anymore. That is really a huge change. Like with music: You used to listen to grunge, new beat or alternative rock. The difference was obvious. These days you have a lot more cross-pollination, also in design. What fascinates me above all is the future realisations from designers who have lived in the digital world literally since they were born. How they're going to work their experiences in a natural manner into new experience products. The interaction between design and modern technology is constantly growing. I am really curious about the innovations that trend will produce.'

Imagine you're allowed to realise the assignment of your dreams; what does it look like?

Vermeersch: 'I'm already working on it (laughs). At this very moment I'm working on a new vehicle that will blow today's standards and legislation away. That's how I want to demonstrate what a car really can mean to people if we start with a clean sheet. Nothing today is designed from scratch anymore; something of everything has already been defined, so you have to design with a bunch of compromises in the back of your mind. With this dream assignment, I'm leaving that behind. Mind you, it won't be a flight of fantasy or an unrealistic supercar. A family car in fact, with acceptable fuel consumption, but creatively developed. People will be amazed by what a car designed like that really can mean.'

"Nothing today is designed from scratch anymore"

Sound. Solid sound.

Sustainable timbre: Those are the things we are committed to at ArtSound. Because sound matters. But the eye needs something too, and that's something we at ArtSound – yes – listen to. The combination of sound and style is called:

Genius

Because the eye needs something too

Mix up the letters of genius, replace the 'u' by a 'd' and you get design. Sound and design really are that close together. The Genius series is contemporary, but when developing it we strove for a timeless, austere concept. The result is a mix of different opinions, a critical ear and a broad look at what loudspeakers today are.

AS250.2: New top-of-the-range

The AS250.2 is a new top of the Genius range. A new loudspeaker in familiar packaging, because it's recently had an update. Without a blush, we can say that this is far and away our best 'bookshelf'. The warm colour is synonymous for the sound: deep basses and real quality midrange, supplemented by a strong wave of high tones. The AS250.2 offers a scintillating balance between details, mid-tones and low frequencies. It can effortlessly take 160 watts, without deformation. What's more, you can get your hands on this top-notch speaker at a more than democratic little price.

Known & loved

The Genius series from ArtSound has a lot more going for it of course. The loudspeakers from this range are meanwhile known & loved. The AS150 like the AS250.2 is your guarantee for deep basses, real quality midrange and a strong wave of high tones. Outwardly, the AS401 has a high cuddle factor. It is small, square and conical at the same time, which means it can enhance any interior in a clever way. The AS-A800 is the more daring variant: it looks like a sort of streamlined coffee table, but produces the tenor of a fully-fledged loudspeaker. The lacquered version provides for a trendy note. With the AS5002 you take an honest floor-stander into your home that offers more than just sound quality and robustness. This loudspeaker is a fully qualified piece of furniture producing fully qualified sound.

AS401 - AS150 - AS250.2 - AS-A800 - AS5002

▶ p 43



Sound in a picture

Alex Vanhee is a rock photographer. 'This portrait of Grace Jones speaks volumes through the simplicity and soberness I was able to capture. Rock photography may seem a simple style, but it's anything but that. You have to define the dynamic of music without sound. I always tell young beginners to: kill your darlings. You have to be able to select a couple of solid images out of a whole series, work on them and forget the rest. Only then can you make the ultimate rock photo.'



Made for any business

LINE UP



A businessman places other demands on sound quality than a mother working at home, who wants a little pop playing in the background while she knocks out reports. The owner of a bar wants music that fits the atmosphere in his business, but also calms the customers. In a gym the sound can then again get through everywhere. The challenge selected for the Line Up series.

Big & little brother

The *G-line* (<40m²) and *E-line* (<40m²) of Line Up are especially flexible loudspeakers, in terms of both performance and installation. The G-line sparkles through functionality, robustness and a timeless design. Thanks to the mounting bracket supplied with it, you can easily use it as a base or attach it to the wall or ceiling. The warm timbre is guaranteed. You can easily connect up to 6 speakers to one amplifier.

The E-line from Line Up is the G-line's big brother, with more extensive options. This loudspeaker has a specially developed woofer, which splits low and mid-tones. Apart from that, the E-line is somewhat more powerful than the G-line and carries the sound especially far too. Interesting detail: the E-line also has a mounting bracket and, what's more, is available in 100V and in waterproof versions. With this series of loudspeakers, ArtSound guarantees optimum sound quality in office buildings, large exhibition halls, bars and gyms. Large or medium-sized, in the open air or not: in all of those places the loudspeakers from the Line Up-series will do an outstanding job.

🔊 G4 - G5 - E3 - E4 - E5

📄 p 44



G-line



E-line



Fly me to Valencia: **the winner !**

Last spring, 50 participants were given the opportunity to restyle a housing of the AS30, ArtSound's biggest-selling loudspeaker.

The response was massive. We got loudspeakers back dressed in drawing pins, with antlers or with a football boot box. Not to mention the giraffe with built-in AS30 ...

Thanks to all participants for so much creativity and engagement!

From all the entries, we finally chose *the Changing Room* from *Els Staessens and Pieter Van Peteghem*. They gave the AS30 a set of provoking outfits of its own, a touch sexy and especially finely finished. Discover the story at www.motm.be/artsound

Els and Pieter can take a cultural bath in Valencia with our compliments!



BASIC Solid simplicity

People enjoy music in all sorts of places. During a concert, in a music café, on the road in the car. But also at home after work or on a day off, on the sofa. With that in mind, ArtSound created the Basic series. A normal loudspeaker that scores everywhere with more than solid performance.

Broad public

In all its modesty, the Basic onwall loudspeaker from ArtSound is a top-notch speaker. The range consists of four models to suit the taste of a broad public and fit in any interior. The AS20 is the loudspeaker of choice for small living rooms or for playing background music. The AS30 and AS40 guarantee sound quality in rooms up to about 40m². The AS50 adds yet another ten square metres: the onwall loudspeaker of choice for really large rooms and expansive environments. Despite its 'bigness' the AS50 makes sure every detail sounds as refined and clear. In other words: the Basic onwall loudspeakers from ArtSound have something for every need, in a neutral design. Available in white, silver-grey or black. Mounting brackets are also supplied.



Timbre

The timbre of the Basic loudspeakers from ArtSound will appeal to a broad public. So every model in the series also has specific characteristics that define the sound quality of our Basic series.

- AS20** lightweight, compact, warm tone
- AS30** small and discreet, bright sound, full tone
- AS40** powerful, detailed and warm tone
- AS50** full and powerful tone
- ASA100** unforgettable bass tone, faultless reproduction of any music genre

Play outside. Even in the rain.

Soundproof, Waterproof. A long, hot summer: It's something we all dream of every year. But even if the weather won't permit, or during cooler seasons, you can still enjoy music, outdoors or in. The updated waterproof loudspeakers from ArtSound will make sure of that.



New jacket

You can use the new ASW loudspeakers with no problem at all in moist environments like a sauna or bathroom. They've recently had an update, which has made the sound quality still more intense and enhanced. The slightly curved profile of each speaker makes sure the sound is optimally distributed in any environment.

Striking detail: ASW45.2, the smallest member of the updated family, comes close in terms of



ASW-series

sound performance to the bigger ASW55.2 and ASW65.2. Thanks to a special filter system it delivers practically the same performance. Outdoors, too, these waterproof speakers feel like a fish in water. Set the switch at the back to 'outdoor' and you get an optimum timbre.

Clever

The ASW45.2 and 'big brothers' 55.2 and 65.2 are clever speakers. They are full of the latest acoustic technology, are amazingly powerful and yet discreet. What's more, you can seal off the bass reflex hermetically using the tube supplied with them. Every loudspeaker comes with a stainless steel mounting bracket. 'Singing in the rain' or 'Walking in Sunshine', morning or evening: it always sounds just as good. It makes playing music outdoors a real treat, whatever the weather.

A rock of a loudspeaker

He also belongs to the family, but he looks a bit 'different': the ASRock.

ArtSound developed this loudspeaker specially to suit outdoor environments. The ASRock is shaped like a boulder and is available in grey or in brown. So you can discreetly 'hide' the sound source away in any garden or green environment.



ASW45.2 - ASW55.2 - ASW65.2 - ASRock
p 45

Monty Python musical Spamalot pushes at the limits of the genre

"Sound and light are co-actors in a musical"



One of the more unlikely Broadway hits in recent years has been Spamalot, a musical based on the Monty Python film *The Holy Grail*. Monty Python's Flying Circus introduced a new form of (TV) humour at

the end of the sixties and is still inspiring comedians today. Spamalot is the one-man project of Python Eric Idle. We interviewed him in Amsterdam about the story behind the musical.

Python infiltrates the musical

Spamalot anno 2011 is a humorous and eccentric spin on the legend of King Arthur, transplanted into a musical. Just as the movie blew the cinema conventions away, *Spamalot* takes the musical with a pinch of salt. Idle has not just taken the film script and stuffed it into a musical. 'It cost us five years to get to an acceptable script,' he says. 'At various moments we had major concerns: will it work? I must have written twelve versions before we even thought about rehearsing one.' The announcement that the unique Monty Python universe would infiltrate a musical raised a few eyebrows



'The last time I was in Amsterdam was in 1975, to promote the film Monty Python and the Holy Grail', muses Eric Idle. 'Terry Gilliam and I, pretty well-oiled I have to admit, improvised the The Life of Brian (the Python film from 1979, ed.) together here.'

here. 'This is not a Python show: it's a remake that's become an idea in its own right, even for people who are unfamiliar with our work', nods Idle. 'Composer John Du Prez is a genius and writes fantastic music. Take *This is the song that goes like this*, a parody on the agonizingly long and ever more high-pitched musical ballads (laughs). At the same time it's a terrific and moving number.'

Spamalot premiered on Broadway in March 2005, won three Tony Awards, and then proceeded to take the world by storm. 'I still can't believe that enormous success. I suspect the other Pythons were quietly hoping for a gigantic flop (laughs). It took me two years to get their permission to do *Spamalot*. Difficult people in that way, really possessive too. In the end they found the musical okay, and the cheque they got too (laughs).'

In contrast to other Broadway producers, Eric Idle gives carte blanche to local producers wanting to bring *Spamalot* out in a version of their own. 'I believe religiously in fruitful cooperation between the basic material and the local makers', says Idle. 'If you give the people on location the freedom, you get closer to the crux of the idea than when requiring a copy. Humour is universal, but also a little culture-bound.'

Musical for those seeking added value

The Flemish firm Musical van Vlaanderen and the Netherlands-based production house V&V Entertainment joined forces for the Dutch-language version of *Spamalot*. It was one of the most talked about musicals of the 2010-2011 season, and suddenly there were 'add-

'Suddenly there were added-value seekers' and Python fans in the hall too'

ed-value seekers' and Python fans in the hall too. People who otherwise look down on the musical genre.

We set the spotlight on people that generally stay in the background: the light and sound designers. Marc Luyckx and Luc Peumans often work together for concerts, children's events and ... musicals. 'We're not firm partners', smiles sound engineer Marc. 'We've both been working for very many years and somewhere along the way we came across one another because we'd been engaged by the same producer. 'But we can work really well together', says light painter Luc. 'It's usually really important that things click between light and sound. I might have a picture in my mind about where I want to hang my spots, but maybe Marc's speakers are hanging in the way. Then we look for a compromise, and then having a good understanding is really important.'

Bad light

Like the director and cast, Marc and Luc were given a free hand to be creative in *Spamalot*. Taking over the American light and sound design was not an option. 'There's no challenge in that', they say.

Musical is challenging, but concerts are actually that too. Marc and Luc have no preference for a particular genre. 'As long as it stimulates me creatively,' says Luc, 'and if I can try out new things. *Spamalot* was no harder or easier than any other show, although I did get a few strange questions from the director. The opening scene 'Finland', for instance, had to look frightful and completely wrong (laughs). So I really had to think about how to do it.' 'My criterion about liking something is: is it good in



'With a concert you are the extra musician, in a musical you're a co-actor adding power to the story'

its genre and style? Whether it's a children's spectacular, a musical, a pop or rock concert doesn't matter,' says Marc. 'Nor whether it's in front of an audience of a thousand or fifty. There are elements that make a job more difficult, such as the acoustic situation, a large number of sources and so on, but we have the expertise to deal with that.'

Conjuring tricks

A musical like *Spamalot* does need a specific approach. 'There are so many elements to take into account,' says Luc. 'Light, sound, scenery, actors, costumes. Also important, among other things, is whether a production is going to sit tight in one theatre for several months or go touring. In the latter case, you have to consider the requirement of the producer that the whole equipment must fit in three trailers and be built up by six people in about eight hours.' 'As far as sound is concerned, with a musical like *Spamalot* you're sitting with an enormous number of sources for the actors and the orchestra,' concurs Marc. 'You have to use microphones that are as invisible as possible, and those are by definition microphones with more limited qualities than hand-held mikes.' Light and sound designers not only have to be technically affine, they also have a creative task. The light not only lifts the actors out of the darkness, but helps to create the atmosphere. And the sound man is as much a co-actor as a technician.' With a concert you are

the extra musician, in a musical you're a co-actor adding power to the story', says Marc. 'You have to know how to get the dramatics on the stage across in your mix as true to nature as possible. I always compare it with a conjurer asking you to 'Pick a card', and subtly urging you to draw a certain card. That's how you mix too. You urge people: 'and now you're going to listen to the triangle, and now to the actor, now to that lovely little violin arrangement' and so on.'



Marc Luyckx & Luc Peumans

The painter and his brush

At what stage the light and sound designers get involved in the process differs from production to production. Everything begins with drawing plans: which spots, which speakers, where do they need to hang, what effects and so forth. 'The whole start-up process, with *Spamalot* too, is really hectic anyway,' says Marc. 'There are so many disciplines – scenery builders, actors, dancers – who all have to be able to do their job in a limited time.'

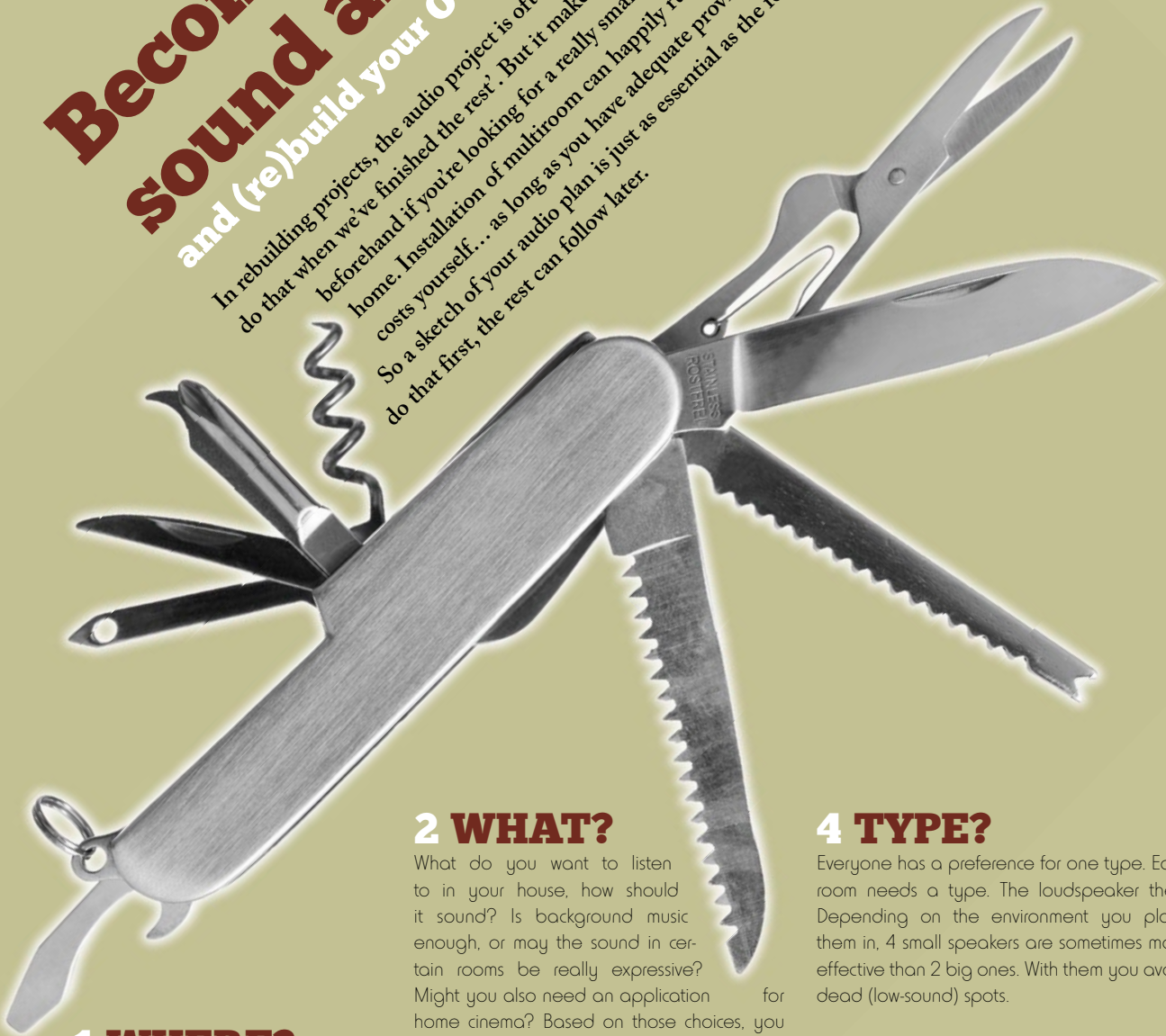
'Usually, the light is involved earlier in a show than the audio', adds Luc. 'I start with the scenario and then it's about consulting with the scenery designer. The scenography of course defines your lighting plan. Light is often also built into the scenery, and you anyway have to look at where you can hang spots up.'

Both Marc and Luc love keeping an eye on the technical developments in their sector. For *Oliver!*, for instance, Marc experimented with a new type of line array-system (speakers in an arch). 'But in the end, their art is not in their tools,' agree Marc and Luc. 'What the brushes and paint are to a painter, the equipment is for us: aids and tools. What ultimately appears on the canvas, that's what's really important.'



Become a sound architect and (re)build your OWN audio plan

In rebuilding projects, the audio project is often well down on the list: 'We'll do that when we've finished the rest'. But it makes sense to chart out your needs beforehand if you're looking for a really smart solution in audio for your home. Installation of multiroom can happily run in phases and you spread the costs yourself... as long as you have adequate provisions installed at the start. So a sketch of your audio plan is just as essential as the foundations of your house: do that first, the rest can follow later.



1 WHERE?

If you're contemplating audio applications in a new house or conversion, test that beforehand with the family or the people you live together with. In what rooms do you want to be able to listen to music? How big are those rooms? Does it need to be the same music everywhere, or would you prefer to work in zones? If you think that through properly and map it out, you won't face surprises later.

2 WHAT?

What do you want to listen to in your house, how should it sound? Is background music enough, or may the sound in certain rooms be really expressive? Might you also need an application for home cinema? Based on those choices, you can install the right provisions.

3 HOW?

The 'setup' of every audio project is based on cables, cables and still more cables. The more you provide for, the better. Later you can connect one or more audio applications to them. Even connection points you don't use straightaway are not lost investments. The ultimate cable – regardless of the brand – is 1.5mm² thick. That guarantees that any audio application in your home will work faultlessly.

4 TYPE?

Everyone has a preference for one type. Each room needs a type. The loudspeaker then. Depending on the environment you place them in, 4 small speakers are sometimes more effective than 2 big ones. With them you avoid dead (low-sound) spots.

5 FEED IT

A loudspeaker is just like any other electrical appliance: not enough current, no output. Loudspeakers only really perform if you give them enough input. So gear the capacity of the music medium to the size of the loudspeaker(s). Both are directly proportional.

Whatever



The multiroom concept is hardly a new phenomenon. A contemporary household with children and parents appreciates hearing music that everyone loves. But not everyone loves the same music. Father swears by classical librettos. Mother brightens up to a French chanson. Son revels in hard guitars, while his sister plays the latest teen sensation from America to death. With just one radio, families like that are in a musical tangle.

The solution is called multiroom. Thanks to an audio distribution system, you can set up your home so that a pre-defined room is coupled to a predefined sort of music. So everyone comes into their own and enjoys themselves, without other people being bothered by that melody, or lack of one.

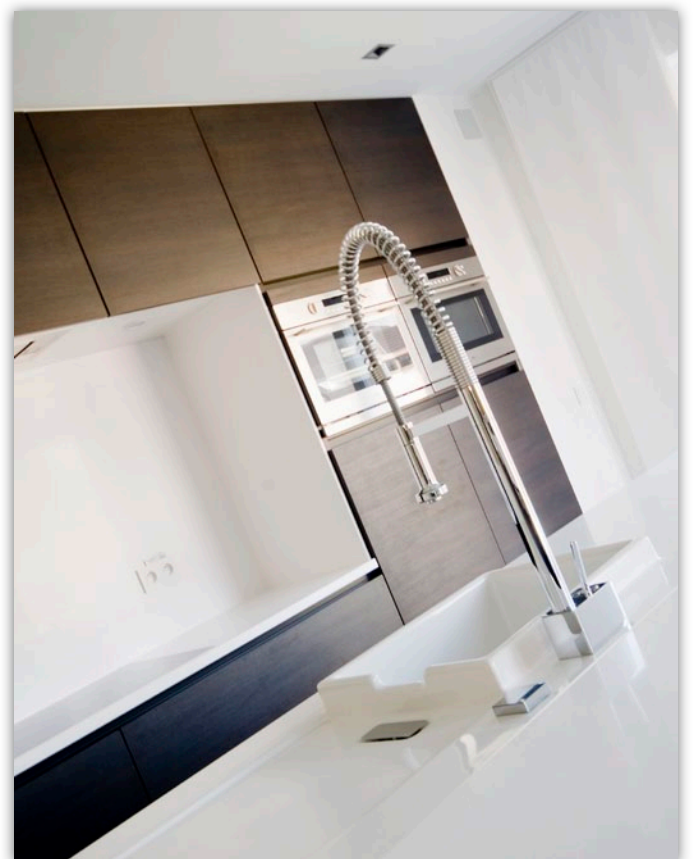
wherever

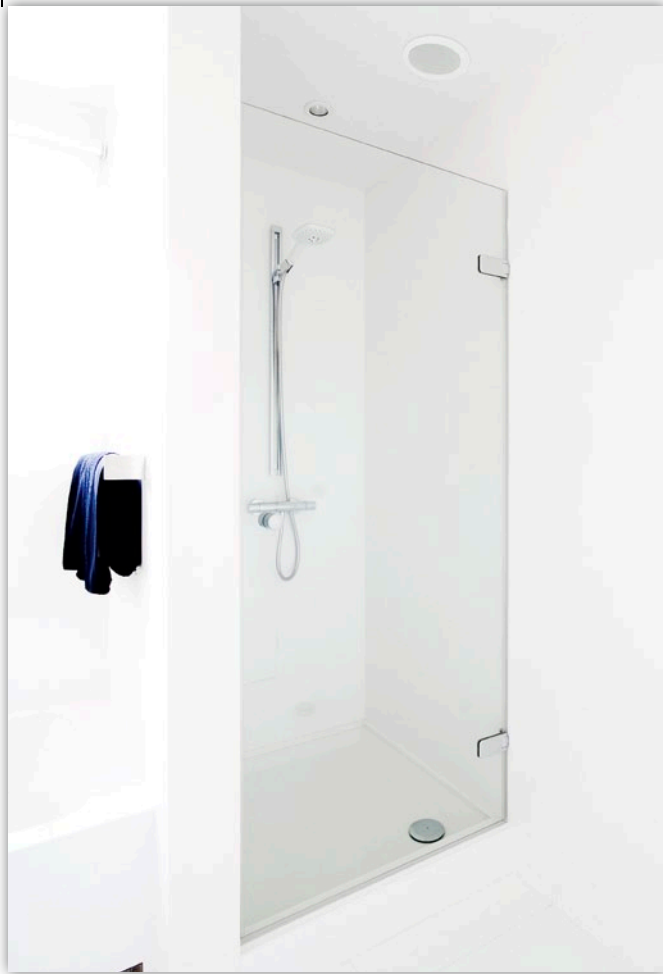
SVC4/6

The SVC4 & SVC6* are the ultimate link between your loudspeakers and your amplifier (output). Thanks to this volume controller, you avoid overloading the amplifier because it neutralises the impedance; that is the load created when coupling with more than two loudspeakers. What's more, with the SVC4 and SVC6 you can control the volume level of each pair of loudspeakers separately. In this way you can create up to six different volume zones. Thanks to its dimensions, this module fits seamlessly into your hi-fi installation.



* on the SVC4 you can connect up to 4 pairs of loudspeakers, on the SVC6 up to 6 pairs





ART2.1

Compact, to suit you

ArtSound has earned its stripes in the multiroom field. The basic model in our multiroom range is called ART2.1: a compact tool that plays music to suit you. The housing is 12x6.5x4 cm small and weighs 500 gram. So you can install it in a false ceiling or cupboard without further ado. This jewel contains a fully-fledged FM tuner and a class D1 stereo amplifier. There's even a port for an external sound source, which will let you connect a CD player or iPod. And you can install the ART2.1 at the turn of a hand. You simply connect a pair of loudspeakers to the loudspeaker output via the loudspeaker cable and provide it with power. You connect any external source using a classic RCA cable, and the unit is ready for use.



ART4.1

For bathroom, sauna or patio

The superlative to the ART2.1 is called ART3.1: more powerful, with 2 x 30 watt class D amplifiers and a built-in tuner. What's more, this device, including the remote control, is watertight and thus ideal for the bathroom, sauna or patio. The smart feature on the ART3.1 is the multifunctional remote. With 2 gigabytes of memory, you plug it into your PC via USB. The remote streams the music files from your PC effortlessly via the amplifier right to the loudspeakers. Apart from that, the remote can also communicate with your smartphone or mobile via Bluetooth to stream music.



ART2.4

A little bit more

If you want 'more' multiroom, you can go for the ART2.4. The ART2.4 is a complete and user-friendly audio distribution system for four distinct zones. You can listen to music via the built-in FM tuner or via an external audio source. On top of that there's a 2 x 25 watt class D amplifier module for each zone. The built-in FM tuner offers RDS info and you can program six pre-set channels. Installation is simple and the ART2.4 can be hooked up to various domotics systems. What's more, it features great extras like a clock function and a party mode.



ART5.4 & ART8.8

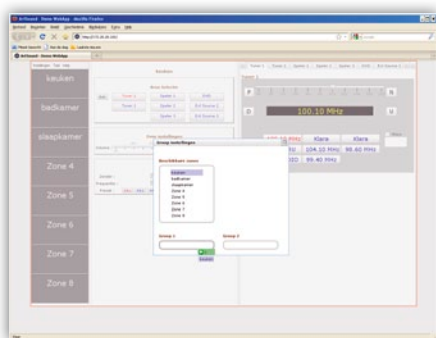
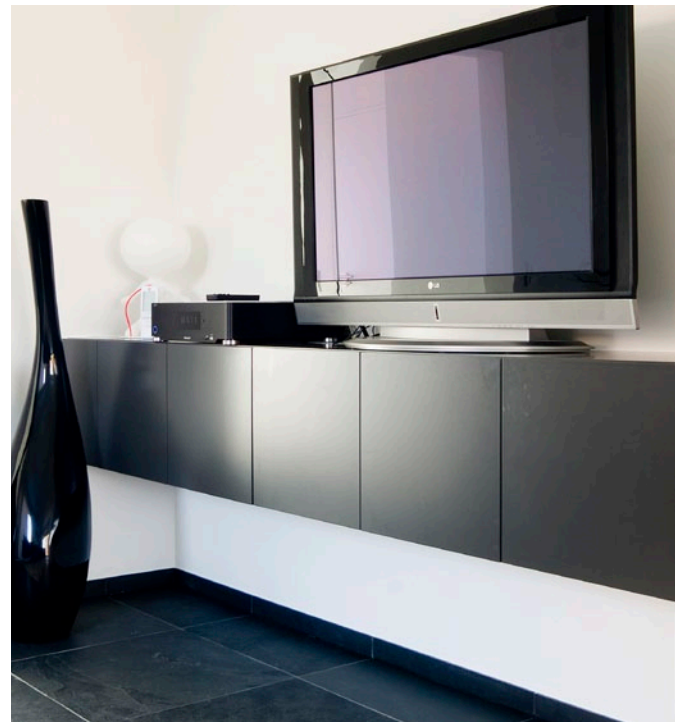
The best-of-class

The ART5.4 is right at the top of the ArtSound multiroom range. It is a 4-zone device, with a 2 x 20 watt class D amplifier for each zone. You can draw from various sound sources and the device has two FM channels and two audio inputs on board. Apart from that, you can also play digital sound from a USB device, an SD memory card or via shared media. The controls are simple and user-friendly. With the remote control included, you can easily zap to another channel. If you prefer not to walk around holding a remote, it can be operated with wireless wall panels or a tablet PC. With the two RS-232 serial interfaces and the integrated server, you can connect the ART5.4 to any domotics system.

The ART8.8 counts as the ‘big brother’ of the ART5.4. It has the same capacity and can provide no less than 8 rooms with customized music. Like the ART5.4, this audio distribution system has recently been updated. The integrated webserver (see below) makes remote control (IP), device configuration and audio management perfectly possible. With this device you get access to shared network drives or a network PC in order to stream music and play it in different zones. Apart from that, the ART5.4 and ART8.8 have recently been given some nice extras:

- an event scheduler. You can program the device as an alarm clock in the bedroom and then play the music of your choice chronologically in the bathroom, kitchen or living room;
- zone linking: via a simple tool you serve several zones with the same music with one button
- an alphabetic search function in the audio database
- Android ready

With those extras, ArtSound is going a step further, whilst the concept behind the ART5.4 and ART8.8 remains untouched. These audio distribution systems come with an ultra-useful remote control based on the Zigbee-principle. You don't need to point it and the signal is always received perfectly. Wake up in the morning to a piece of Bach, Coldplay in the shower and Kylie while you eat breakfast? It's all perfectly possible thanks to ArtSound.



The integrated webserver makes remote control (IP), device configuration and audio management perfectly possible.

Firing questions



ArtSound and music, they go hand-in-hand with one another.

But we also like to know what's going on in people. With singers, cooks or sports personalities: they all allow themselves to be led by melody and rhythm, at work or in their free time. Music matters. The ingredient of choice for a survey. We took the pulse of Lady Linn, Jeroen Depauw & Tomas Van den Spiegel.

What was the first record you ever bought?

How would you describe your own taste in music?

What number moves you every time?

What's your favourite musical instrument?

What number do you wish you had composed yourself?

For me, a life without music would be...

Lady Linn

Singer



“In Utero” by Nirvana! I bought “Never mind”, their breakthrough, back then on cassette. I found the music so overwhelming that I had to have the successor, so I bought the CD.

I mainly listen to popular, contemporary music. My heart goes out to a good melody. You’ll find that in pop, rock, jazz and dance.

“New York” by Alicia Keys. And “I would die 4U” by Prince. Two absolute top hits.

The drum. If you watch a drummer playing, you can’t help being impressed.

“I don’t wanna dance” by Eddy Grant!

... inconceivable. If I couldn’t sing any more tomorrow, I could accept that. But not hearing music anymore? That would be awful.

Jeroen Depauw

TV cook



The very first single I ever bought was “Comment ça va” by The Shorts. I also played The Dinky Toys to death: “My day will come”. I found that a fantastic summer hit. In the meantime my taste in music has evolved somewhat (laughs).

Really divergent. A great deal of today’s work can excite me: Jason Mraz, Duffy, The Counting Crows, Daan... the list is really long.

“Here comes the sun” by Nina Simone. “If I ain’t got you” by Alicia Keys. Both because of the brilliant voice, in combination with piano.

I have to admit I’ve got a whole bunch of them at home but I can’t play one of them properly. Piano, guitar, drum kit: I’ve bought it all. If I had to pick one out, it would have to be the piano.

“All night long” by Lionel Richie. As soon as you hear it, it’s immediately summer and you feel like partying. Even after a sombre day.

... immensely quiet. Almost unreal. I’m not really a hyperconscious music listener, but I notice it when it’s not there.

Tomas Van den Spiegel

Pro basketballer



Greatest Hits of Queen, when I was a youngster on holiday in Spain. I’ve sung along for hours to rockers like ‘Radio Gaga’, although I don’t understand a word of the lyrics.

R ‘n’ B and rap, I stop at them. But otherwise it can be something of everything for me: dance, indie, rock, Motown, soul... I can enjoy lots of genres

“Better Man” by Pearl Jam. As a teenager I grew up with grunge. Pearl Jam is just about the only band that kept delivering class work after grunge.

The bass guitar. It’s unique. It is the foundation of any number, bass brings it all together. That’s why I have a weakness for it.

That question’s too hard...really. I envy anyone who can make music – even if I understand none of it (laughs). I’m going to have to pass on that one.

... Difficult. There’s always music on when I’m awake, it helps me relax, be concentrated before a match or forget a not-so-great result. I enjoy it, everywhere, and want to hear it everywhere.

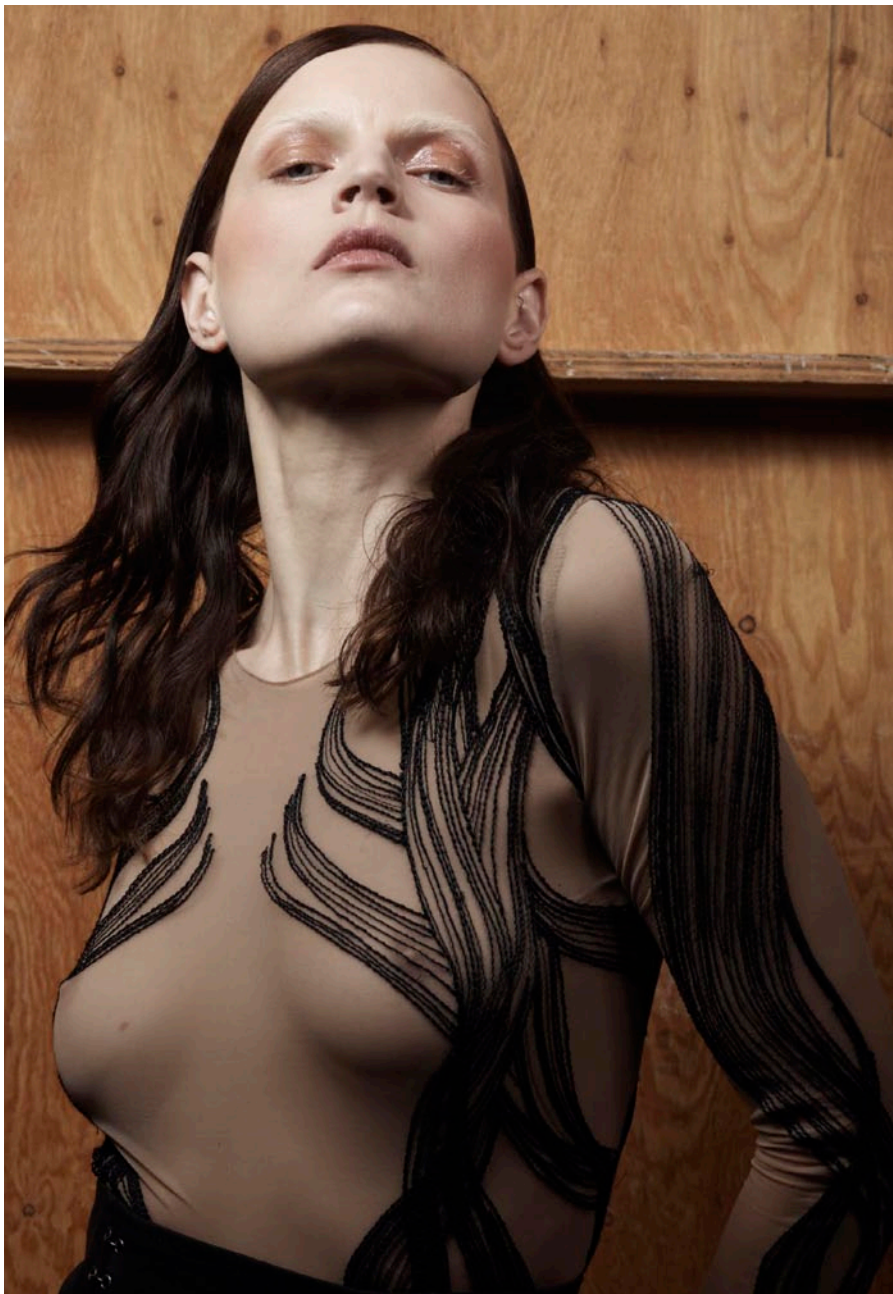
The PACKAGING COUNTS

It's not just the product that counts, but also the packaging. Ben Beirens knows that like no other. He works as a print designer for Diesel Black Gold, the casual luxury line from fashion label DIESEL. Ben defines – in consultation with head designer Sophia Kokosalaki – the look of the retail line and the look that DBG shows twice a year at the New York Fashion Week.'

Fashion print designer Ben Beirens has his say

How on earth does someone become a print designer for a world-famous fashion brand? Ben Beirens did that, with artistic talent, ambition and a feel for innovation. After studying graphic design in Gent in his native Belgium, he was noticed in Italy and built on his career within and without the fashion industry. Fashion print design and 'images' are half his life. 'I'm really obsessed and fascinated by images,' says Ben. 'It is a time-consuming passion and I have to ask myself one question: what in the end will all these boxes, discs, tables, folders full of picture material do for me? I can spend hours nosing through boxes of old photos at a flea market, preferably in another country. The melancholy of the past, the unknown images of equally unknown people, fine handwriting, backgrounds, poses... those things literally keep me awake at night. My creations are always a result of the links I myself lay between the pictures I've selected.'

Again and again, Ben undertakes an exciting journey of discovery to find the right details, accents, colours and emotions. 'I go out researching with an eye to the next collection,' he adds. 'I always choose a new destination, such as San Francisco, Moscow, New York or Tokyo. To get still more inspiration and to see how others live: at exhibitions, in films, during shows, at flea markets. I study people in the street, the architecture and – not to be forgotten – Nature. So frustratingly beautiful, my very greatest passion.'



Campaign photo, autumn collection DBG 2010

From sketch to collection

The palette of impressions that Ben collects forms the basis for every assignment he realises. 'After a round of research, we sit around a table, hang an initial approach for the new collection on the wall. That sets the theme for the next collection, based on a few rough sketches. What's exciting is that the creative process for us is always different, always something new. The smallest accessoire, an old wooden box with a psychedelic or Egyptian imprint: that can form the basis for a whole series of prints. You have something in mind, but the growing process is not fixed ahead of time.'

Mention Diesel and in the first instance you're talking about streetwear. The fashion brand has a somewhat rugged, hip image. Black Gold takes it a step further, aims at a more luxurious result and, if only for that reason, Ben feels like a fish in water. 'My work is characterized by really expressive, emotional prints that tell a story. That is my speciality. I want to add value to clothes. I love combining different techniques with one another. That's why Sophia's input is so important too. She can refine my work still more by the choice of a technique or cut. Do we keep an eye on what other fashion houses are doing during that process? Sometimes yes. But copy them, never.'

Justifying choices

From print concept to effective fashion print: this is a trajectory every one of Ben's ideas is subjected to. Everything happens in consultation with the assistants and with head stylist Sophia, who lives in London. They come to blows now and then, admits Ben. 'Sophia and I are both robust characters. Technically, she has a really strong base, knows perfectly how clothes fit together. I work more with imagery, conceptual. Sometimes Sophia will be sold on my ideas straightaway, but sometimes it also causes hefty debates. Then I have to justify why I go for this or that colour or elements, or why I've chosen a collage or painting technique. Once I get the green light, I strive for the best

final result. Then it either goes into production, or the idea winds up in the wastepaper basket after all. (laughs)'

Diesel Black Gold has meanwhile been on the market for a good three years. The retail collection is on sale in the better fashion outlets, but the label does not bring the

high-end designs to market just like that. 'A lot depends on the production process behind it, whether it's a pièce unique' says Ben. 'Once, for instance, we airbrushed a series of dresses for the NY Fashion Week. Not a big production run, but once in a while a prospect will finally buy one of them.'

Patterns

In his own way, Ben knows how to create the ultimate eye-catchers for Diesel Black Gold. With leather, with silk, with dye...but above all with a sense for creativity and with an eye for detail. It's an exciting but also sometimes hellish job, with tight deadlines. 'That is still the most difficult aspect,' he admits. 'That we have to work against the clock. Once my work is done, it still takes quite a while before a piece has actually been produced..' Anyone that loves fashion and design



literally enjoys his work. But is there actually anything left to dream of on the professional level? The ultimate assignment? 'Of course', concludes Ben. 'If I could push the deadlines and assignments to one side and do entirely my own thing, then I'd invest in a unique piece, with handmade prints, with no budget limit. In cooperation with a top designer, who maybe has had no eye for my work up to now (laughs). Wow. I would love to draw for that.'

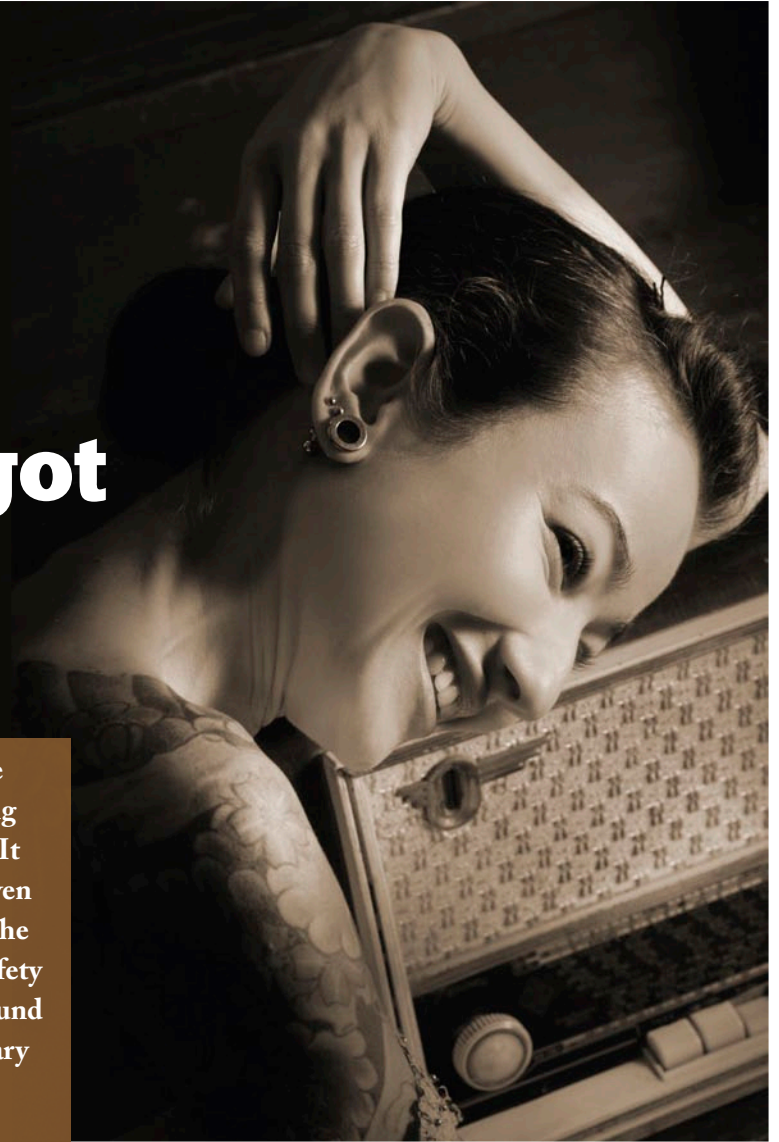
✉ www.benbeirens.be



ArtSound R5 Ben Beirens Edition.
(This is a mock-up. This radio is not available in the stores)

When you can't find a friend You've still got the radio

Even more than television, radio brings people together. Listening to the radio means choosing a certain station, a genre of music, an identity. It is all about making up part of a community. Even in a world where dynamics and fast media are the order of the day, we like to reach back to the safety of the good 'old-fashioned' radio waves. ArtSound makes sure the story is wrapped in contemporary packaging.



Tradition innovated

Innovation is great, but so is contemporary tradition. And a symbol of that is the **WR1**: a hip AM/FM radio made to fit for the 21st century. A device with a retro touch that you can tune in perfectly to the station of your choice. No crackle, no noise. What's more, the WR1 also features dynamic bass compensation. The basses sound richer and the sound is fuller and warmer. You can also couple the WR1 to a CD or mp3 player. The perfect marriage between tradition and innovation.

🔊 WR1
📄 p 47



State of the art

Never say "radio" when what you really mean is a "tuner". Thanks to its advanced technology, the **R11** has almost digital reception with a tight, warm sound. With three knobs you set the volume, select the AM or FM bandwidth and tune in to your favourite station. The LED ticker shows you when you have optimum reception. But the R11 has still more up its sleeve: a stereo headphones connection and an aux-in port for you to play your favourite mp3s, for example. And if you want to use this tabletop radio to make recordings, you can do that via the Rec-out port. The R11 is available in three shades with a matching metal speaker grille and high-gloss wood finishing.

🔊 WR11
📄 p 47



Loudspeaker dock

Fed up with any number of holders for charging your iPod or iPhone. Away with cables to connect your device to your stereo or home-entertainment installation. With the new **AS-A275i** you have everything you need at once, for any living space. It is an all-in system with iPod dock and remote control. Lovely to look at, but also fantastic to hear. Rather than a docking station with a built-in speaker, this is an active loudspeaker with a built-in docking station.

AS-A275i ⓘ p 47



Pimp your iPod

Enjoy music on your iPod? The **IPD2** makes that even easier and faultless.

You can couple this docking station to any loudspeaker system whatever – or to another device with a 3.5mm stereo line output. Operating it can be really simple via 8 specific buttons, or with IR remote control. The iPod charges while it's plugged

into the IPD2. It features a snooze function, hip display and an RS232 connection for domotics control.

IPD2 ⓘ p 48



The future

The **Ri55** tells a story. With this elegant black jewel, you can receive up to 10,000 intradio stations from across the world. The device has everything radio lovers cherish: WiFi, a programmable memory for five radio stations and an alarm clock function. With the remote control, you can zap between an endless number of channels from the comfort of your armchair. The Ri55 is the radio of the future. You'll also find an RJ45 (LAN) connection and USB port on this device.

Ri55 ⓘ p 47



Trendy and sexy

ArtSound, too, has a feel for radios. In times of digitization and shared media we want to give the FM band an extra sexy image with the **R5**. The R5 is a compact radio in trendy colours. Popular with young and old, designed to fit in whatever space someone spends time in. The R5 is a democratic yet stylish thing. Those that prefer high-brow can opt for the new version in high-gloss, leather or wood. The design sets the tone, the illuminated tuning knob provides for mood. Tune in, drop out ... and enjoy. With its built-in rechargeable battery, the R5 is a radio you can take anywhere to listen and be seen. You can also hook it up to an external source (like iPod) and listen to the music of your choice. So you're at home with the R5 - wherever you are.

R5 ⓘ p 46



Radio@work

Robust, striking, reliable: three characteristics that typify the **U1** from ArtSound. It is a radio made to measure for building sites and other sometimes-a-little-dusty environments. Striking in yellow and black, but also moisture-resistant, with mike input, battery holder, iPod connection, a 12V connection, LED lighting and an output for headphones. That means you can put the U1 down in the garden just as well as at the swimming pool. Rebuilding, jobs in the garage or sultry summer evenings become moments of intense pleasure at the turn of a hand.

U1 ⓘ p 47



WANTED

Get connected!



Even in a wireless world, cables are often the critical point. Literally when the head bursts or breaks. Figuratively when you lose the cable. The people at Oehlbach had that in mind

when they developed the iConnect. This is a high-quality connecting cable for iPod and iPhone available at a modest price. The iConnect has a metal housing and terminals in 24-carat gold.

The mantling of the cable prevents external radiation. With the Oehlbach iConnect you're choosing for affordable top quality.

29 euro

www.oehlbach.de

WiFi on your receiver



So a WiFi-dongle. Onkyo tries to throw the latest new gadgets surrounding home entertainment onto the market ASAP. Already had enough of installing yet another cable close to your

AV-receiver? In combination with the compatible Onkyo receiver (from type TX-NR609), UWF1 brings online applications within the reach of your device in wireless form. Plug the don-

gle into the USB port of an Onkyo A/V receiver and you install it into your own network with access to MP3, internet radio, ...

49 euro

www.eu.onkyo.com

Radio colours your day



A colourful, hip and eye-catching radio alarm clock. Not only does it get your day going, but it fills it with music that sounds remarkably good. K200 does justice to mid and bass tones, and

a super little "night light" means you'll never lose sight of this radio alarm clock. K200 includes a kitchen alarm, an aux port (for iPod or MP3) and an FM/AM radio. And you can person-

alise it with a voice recording. With the K200 close at hand, you're never really alone ...

99 euro

www.sangean.com

Product overview


On the following pages, you'll find a complete overview of the ArtSound product range. The technical specifications are listed individually. For questions or more information, please do not hesitate to contact us via info@artsound.be

Onwall	42
Basic	42
Genius	43
Sonar	44
Line Up	44
Outsiders	45
Audio	46
Inwall	48
Basic	48
Flat	50
Waterproof	51
X-tended	51
Gold series	52
Drop-in kits	p. 54
Volume controllers	p. 55
Audio distribution systems	p. 56
Infrared solutions	p. 62

Legend

Three elements are explained for each product: the price category, the range and the sound quality. See below for an explanation of the various symbols and values.

















price category

-  50→110 euros
-  110→150 euros
-  150→170 euros
-  170→200 euros
-  200→499 euros

range

- < 20m²** small kitchen, toilet,...
- 30m²** veranda, bedroom,...
- 40m²** living room, meeting room,...
- 50m²** retail space, large living room,...

sound quality

-     background
-     allround
-     warm
-     warm and detailed

ONWALL Basic

The name says it all: Basic, that's the basis. The elementary loudspeaker for everyday listening pleasure, no extras. The neutral design fits easily into any interior.



AS20

price category	🕒
range	< 20 m ²
sound quality	🔊🔊🔊🔊
system	3-way ABS housing
bass reflex	yes
magnetic shielded	no
woofer	3 7/2" long excursion mid-range
tweeter	1" super tweeter
max. power	60 W
nominal power (RMS)	30 W
dB	86 dB
impedance	8 ohm
frequency range	150 Hz - 20 kHz
dimensions mm (h x w x d)	150 x 90 x 88
weight	1,15 kg / piece
colour	white / black / silver-grey
extra	ball and socket joint bracket



AS30

price category	🕒
range	20-40 m ²
sound quality	🔊🔊🔊🔊
system	2-way ABS housing
bass reflex	yes
magnetic shielded	no
woofer	3.5" paper cone
tweeter	1" / 13 PEI Ferrite
max. power	100 W
nominal power (RMS)	50 W
dB	86 dB
impedance	8 ohm
frequency range	100 Hz - 20 kHz
dimensions mm (h x w x d)	185 x 120 x 120
weight	1,6 kg / piece
colour	white / black / silver-grey
extra	ball and socket joint bracket



AS40

price category	🕒
range	20-40 m ²
sound quality	🔊🔊🔊🔊
system	2-way ABS housing
bass reflex	yes
magnetic shielded	no
woofer	5.25" polypropylene mica
tweeter	1" / 13 PEI Ferrite
max. power	160 W
nominal power (RMS)	80 W
dB	87 dB
impedance	8 ohm
frequency range	60 Hz - 20 kHz
dimensions mm (h x w x d)	230 x 160 x 138
weight	2,8 kg / piece
colour	white / black / silver-grey
extra	ball and socket joint bracket

ONWALL Basic



AS50

price category	🕒
range	30 - 50 m ²
sound quality	🔊🔊🔊🔊
system	2-way ABS housing
bass reflex	yes
magnetic shielded	no
woofer	6.5" polypropylene carbon
tweeter	1" / PEI Ferrite
max. power	200 W
nominal power (RMS)	100 W
dB	91 dB
impedance	8 ohm
frequency range	50 Hz - 22 kHz
dimensions mm (h x w x d)	330 x 240 x 180
weight	4,6 kg / piece
colour	white / black
extra	complete with u-bracket



AS-A100

price category	🕒
range	20-50 m ²
sound quality	🔊🔊🔊🔊
system	active subwoofer
bass reflex	yes
magnetic shielded	no
woofer	8" polymica cone
tweeter	-
max. power	200 W
nominal power (RMS)	100 W
dB	87 dB
impedance	4 ohm
frequency range	40 Hz - 150 Hz
dimensions mm (h x w x d)	354 x 240 x 308
weight	9,0 kg piece
colour	black / silver-grey
extra	separate volume control / phase control

price category : 🕒 50→110 euros 🕒 110→150 euros 🕒 150→170 euros 🕒 170→200 euros 🕒 200→499 euros
 range : < 20m² small kitchen, toilet... 30m² veranda, bedroom... 40m² living room, meeting room... 50m² retail space, large living room
 sound quality : 🔊🔊🔊🔊 background 🔊🔊🔊🔊 allround 🔊🔊🔊🔊 warm 🔊🔊🔊🔊 warm and detailed

ONWALL Sonar

The Sonar series embodies the pure essence of loudspeakers. A full wood cabinet and conical shape provide for perfect detail rendition. Every Sonar loudspeaker is a little genius.



AS350

price category	🕒
range	20 - 40 m ²
sound quality	🔊🔊🔊🔊
system	2-way MDF housing
bass reflex	yes
magnetic shielded	yes
woofer	3.5" polypropylene cone
tweeter	0.5" silk dome
max. power	110 W
nominal power (RMS)	56 W
dB	80 dB
impedance	8 ohm
frequency range	85 Hz - 20 kHz
dimensions mm (h x w x d)	168 x 115 x 166
weight	1.4 kg piece
colour	HG white / HG cherry / HG silver / HG black
extra	complete with wall bracket



AS450

price category	🕒
range	20 - 50 m ²
sound quality	🔊🔊🔊🔊
system	2-way MDF housing
bass reflex	yes
magnetic shielded	yes
woofer	4" polypropylene cone
tweeter	0.5" silk dome
max. power	150 W
nominal power (RMS)	75 W
dB	85 dB
impedance	8 ohm
frequency range	75 Hz - 20 kHz
dimensions mm (h x w x d)	225 x 144 x 190
weight	2.5 kg / piece
colour	beech / cherry / black
extra	complete with wall bracket



AS550

price category	🕒🕒
range	20 - 50 m ²
sound quality	🔊🔊🔊🔊
system	2-way MDF housing
bass reflex	yes
magnetic shielded	yes
woofer	5.25" polypropylene injection cone
tweeter	1" silk dome
max. power	200 W
nominal power (RMS)	100 W
dB	86 dB
impedance	8 ohm
frequency range	65 Hz - 20 kHz
dimensions mm (h x w x d)	285 x 186 x 275
weight	4 kg piece
colour	black
extra	complete with wall bracket

ONWALL Line Up

Functional. Robust. Timeless and thus ideal for multiple applications. The loudspeakers from the Line-up series have been developed to fit for bars, restaurants and other public spaces.



E3

price category	🕒
range	≤ 30 m ²
sound quality	🔊🔊🔊🔊
system	2-way
bass reflex	yes
magnetic shielded	no
woofer	3" dual paper cone
tweeter	0.75" titanium dome
max. power	60 W
nominal power (RMS)	30 W
dB	88 dB
impedance	8 ohm
frequency range	70 Hz - 18 kHz
dimensions mm (h x w x d)	230 x 140 x 205
weight	1.7 kg piece
colour	white / black
extra	protection system ABS plastic sound units complete with wall bracket



E4

price category	🕒
range	≤ 40 m ²
sound quality	🔊🔊🔊🔊
system	2-way
bass reflex	yes
magnetic shielded	no
woofer	4" dual paper cone
tweeter	1" titanium dome
max. power	100 W
nominal power (RMS)	50 W
dB	90 dB
impedance	8 ohm
frequency range	60 Hz - 18 kHz
dimensions mm (h x w x d)	322 x 160 x 230
weight	3 kg piece
colour	white / black
extra	protection system ABS plastic sound units complete with wall bracket 100V and waterproof (=E4T)



E5

price category	🕒
range	≤ 50 m ²
sound quality	🔊🔊🔊🔊
system	2-way
bass reflex	yes
magnetic shielded	no
woofer	5" dual paper cone
tweeter	1" titanium dome
max. power	140 W
nominal power (RMS)	70 W
dB	91 dB
impedance	8 ohm
frequency range	60 Hz - 20 kHz
dimensions mm (h x w x d)	355 x 180 x 255
weight	4.1 kg piece
colour	white / black
extra	protection system ABS plastic sound units complete with wall bracket 100V and waterproof (=E5T)

price category : 🕒 50→110 euros 🕒 110→150 euros 🕒 150→170 euros 🕒 170→200 euros 🕒 200→499 euros
 range : < 20m² small kitchen, toilet... 30m² veranda, bedroom... 40m² living room, meeting room... 50m² retail space, large living room
 sound quality : 🔊🔊🔊🔊 background 🔊🔊🔊🔊 allround 🔊🔊🔊🔊 warm 🔊🔊🔊🔊 warm and detailed

ONWALL Line Up



G4

price category	
range	< 30 m ²
sound quality	
system	2-way
bass reflex	no
magnetic shielded	no
woofer	4" PP cone
tweeter	0.75" Mylar
max. power	50 W
nominal power (RMS)	25 W
dB	88 dB
impedance	8 /16 ohm
frequency range	70 Hz - 18 kHz
dimensions mm (h x w x d)	238 x 155 x 151
weight	3.0 kg / piece
colour	white / black
extra	protection system ABS plastic sound units complete with wall bracket switch button 8/16 ohm



G5

price category	
range	< 40 m ²
sound quality	
system	2-way
bass reflex	no
magnetic shielded	no
woofer	5" PP cone
tweeter	0.75" Mylar
max. power	70 W
nominal power (RMS)	35 W
dB	89 dB
impedance	8 /16 ohm
frequency range	60 Hz - 18 kHz
dimensions mm (h x w x d)	256 x 168 x 166
weight	3.7 kg / piece
colour	white / black
extra	protection system ABS plastic sound units complete with wall bracket switch button 8/16 ohm

ONWALL Outsiders

On your patio, in the garden or under the ridge of the summer house: the updated ASW line lets you enjoy unlimited music at any spot. Young or old, rock or opera fan. Playing music outdoors has never been this good.



ASW45.2



price category	
range	> 40 m ²
sound quality	
system	2-way
bass reflex	yes
magnetic shielded	no
woofer	3.5" polymica cone
tweeter	0.5" PEI dome neodymium
max. power	100 W
nominal power (RMS)	50 W
dB	86 dB
impedance	8 ohm
frequency range	95 Hz - 20 kHz
dimensions mm (h x w x d)	200 x 150 x 110
weight	1,35 kg / piece
colour	white / black
extra	complete with bracket, splash-resistant



ASW55.2



price category	
range	20 - 50 m ²
sound quality	
system	2-way
bass reflex	no
magnetic shielded	no
woofer	5.25" polymica cone
tweeter	0.5" PEI dome neodymium
max. power	150 W
nominal power (RMS)	75 W
dB	87 dB
impedance	8 ohm
frequency range	75 Hz - 20 kHz
dimensions mm (h x w x d)	240 x 190 x 150
weight	2,3 kg / piece
colour	white / black
extra	complete with bracket, splash-resistant



ASW65.2



price category	
range	40 - 50 m ²
sound quality	
system	2-way
bass reflex	no
magnetic shielded	no
woofer	6.5" polymica cone
tweeter	1" PEI dome neodymium
max. power	175 W
nominal power (RMS)	85 W
dB	87 dB
impedance	8 ohm
frequency range	43 Hz - 20 kHz
dimensions mm (h x w x d)	310 x 240 x 180
weight	3,13 kg / piece
colour	white / black
extra	complete with bracket, splash-resistant

Audio



R5 wood



price category
range

20 - 50 m²

description

compact design radio

radio

AM/FM tuner

frequencies

FM 87.5 - 108 MHz, AM 540 - 1600 kHz

housing

wood

dynamic bass compensation

yes

external FM/AM antenna

yes

analogue tuner

analogue

power amplifier

4 W rms

loudspeaker

3"

aux-input

yes

rec-output

no

microphone input

no

headphone connection

yes

battery

rechargeable

power supply

230 V

dimensions mm (h x w x d)

202 x 115 x 115

weight

1.75 kg

colour

black-wengé



WR1



20 - 50 m²

description

retro radio

AM/FM tuner

FM 87.50 - 108 MHz, AM 520 - 1710 kHz

housing

walnut

dynamic bass compensation

yes

external FM/AM antenna

yes

analogue tuner

analogue

power amplifier

7 W rms

loudspeaker

3"

aux-input

yes

rec-output

-

microphone input

no

headphone connection

yes

battery

no

power supply

230 V

dimensions mm (h x w x d)

114 x 240 x 170

weight

2.35 kg

colour

walnut / black



R11



20 - 50 m²

description

retro radio

AM/FM tuner

FM 87.50 - 108 MHz, AM 520 - 1710 kHz

housing

wooden cabinet with high-gloss finish

dynamic bass compensation

yes

external FM/AM antenna

yes

analogue tuner

analogue

power amplifier

7 W rms

loudspeaker

3"

aux-input

yes

rec-output

yes

microphone input

no

headphone connection

yes

battery

no

power supply

230 V

dimensions mm (h x w x d)

115 x 240 x 153

weight

2.35 kg

colour

black / white / red high-gloss

Audio



U1



price category
range

20 - 50 m²

description

utility radio

radio

AM/FM tuner

frequencies

FM 87.50 - 108 MHz, AM 520 - 1710 kHz

housing

shock-resistant PVC

dynamic bass compensation

yes

external FM/AM antenna

yes

tuner

analogue

power amplifier

15 W

loudspeaker

6,5"

aux-input

yes

microphone input

yes

headphone connection

yes

battery

6 x UM-1

power supply

230 V

dimensions mm (h x w x d)

370 x 260 x 350

weight

4.2 kg

colour

yellow

extra

12 V plug



Ri55



-

description

Internet radio adapter

radio

> 10,000 radio stations

Live update from V-tuner Internet

housing

PVC with mirror effect

dynamic bass compensation

no

external FM/AM antenna

no

tuner

internet - RJ45 (LAN) connection

power amplifier

no

loudspeaker

no

aux-input

no

microphone input

no

headphone connection

no

battery

no

power supply

230 V

dimensions mm (h x w x d)

75 x 190 x 40

weight

0.3 kg

colour

black

extra

USB port

new



ASA-275



20 - 50 m²

description

active loudspeaker monitor

+ iPod docking

radio

nee

frequencies

-

housing

lacquered MDF

dynamic bass compensation

yes

external FM/AM antenna

no

tuner

digital

power amplifier

2 x 15 W rms

loudspeaker

2.75" Kevlar woofer, 20 mm silk dome tw.

aux-input

yes

microphone input

no

headphone connection

no

battery

no

power supply

115 V / 230 V

dimensions mm (h x w x d)

167 x 118 x 150

weight

6 kg / set

colour

black high gloss / white high gloss

extra

IR remote control

Audio



IPD2

price category



description

iPod dock with SD/USB playback functionality

input

RS 232 control device
built-in iPod dock for recharging iPod and music playback
USB port
SD (HC) card input
a max. of 999 folders and 65,536 files

output

line out
headphone out

input voltage

DC in 7,5 V / 0,8 A

dimensions mm (h x w x d)

110 x 43 x 118

weight

202 g

colour

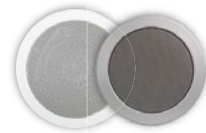
black

extra

sleep timer
IR remote control
LCD screen

INWALL Basic

You hardly see him, but you do hear him. The strength of this inwall loudspeaker is in its interplay between discretion and quality at an affordable price.



MD30



price category

range

20-30m²

sound quality

◀▶▶▶▶▶▶▶

system

voice coil

woofer

3" polypropylene

tweeter

-

max. power

20 W

nominal power (RMS)

10 W

dB

91 dB

impedance

8 ohm

frequency range

50 Hz - 15 kHz

dimensions mm (diam x d)

80 x 44

weight

0.375 kg / piece

colour

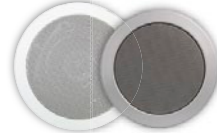
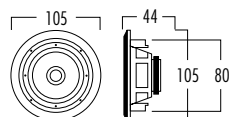
white / grey

extra

-

options

KIT RO105



MD50



20-50m²

◀▶▶▶▶▶▶▶

voice coil

4" polypropylene

-

20 W

10 W

90 dB

8 ohm

50 Hz - 20 kHz

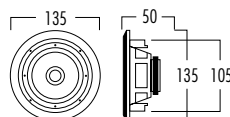
105 x 50

0.46 kg / piece

white / grey

-

KIT RO135



MDC401



20-40m²

◀▶▶▶▶▶▶▶

2-way coaxial

4" polypropylene carbon

0.5" polycarbonate

60 W

30 W

84 dB

8 ohm

70 Hz - 20 kHz

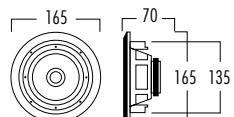
135 x 70

1 kg / piece

white

paintable

-



price category : ● 50→110 euros ● 110→150 euros ● 150→170 euros ● 170→200 euros ● 200→499 euros

range : < 20m² small kitchen, toilet... 30m² veranda, bedroom... 40m² living room, meeting room... 50m² retail space, large living room

sound quality : ▶▶▶▶▶▶▶▶ background ▶▶▶▶▶▶▶▶ allround ▶▶▶▶▶▶▶▶ warm ▶▶▶▶▶▶▶▶ warm and detailed

INWALL Basic



MDC501



MDC620



MDC650



price category



range

20-50m²

20-50m²

20-50m²

sound quality



system

2-way coaxial

2-way coaxial

stereo speaker

woofer

5.25" polypropylene carbon

6.5" polypropylene carbon

6.5" injection cone rubber

tweeter

0.5" polycarbonate

0.5" polycarbonate

0.5 x 2" neodymium aluminium dome

max. power

70 W

80 W

80 W

nominal power (RMS)

35 W

40 W

40 W

dB

92 dB

92 dB

87 dB

impedance

8 ohm

8 ohm

8 ohm

frequency range

85 Hz - 20 kHz

63 Hz - 20 kHz

60 Hz - 20 kHz

dimensions mm (diam x d)

175 x 70

205 x 75

195 x 85

weight

1.375 kg / piece

1.75 kg / piece

1.7 kg piece

colour

white

white

white

extra

paintable

paintable

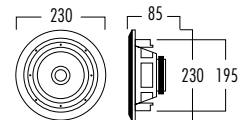
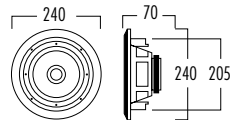
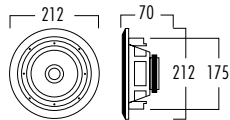
paintable

options

KIT RO212 - MOKIT RO212

KIT RO238 - MOKIT RO238

-



INWALL Basic



DC101



DC201



DC301



price category



range

20-50m²

20-40m²

20-50m²

sound quality



system

2-way coaxial

2-way

2-way

woofer

5.25" polypropylene carbon

4" polypropylene carbon

5.25" polypropylene carbon

tweeter

0.5" polycarbonate

0.5" polycarbonate

1" polycarbonate

max. power

70 W

60 W

80 W

nominal power (RMS)

35 W

30 W

40 W

dB

88 dB

84 dB

87 dB

impedance

8 ohm

8 ohm

8 ohm

frequency range

65 Hz - 20 kHz

70 Hz - 20 kHz

65 Hz - 20 kHz

dimensions mm (h x w x d)

148 x 148 x 70

195 x 120 x 65

245 x 155 x 70

weight

0.950 kg / piece

1.375 kg / piece

2.125 kg / piece

colour

white

white

white

extra

paintable

paintable

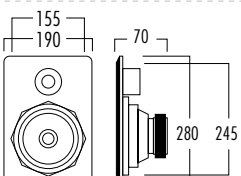
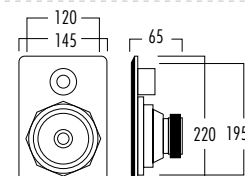
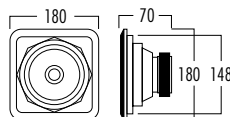
paintable

options

KIT SQ180/180

KIT RE145/220

KIT RE190/280



INWALL Flat

This inwall loudspeaker is the latest addition to the ArtSound range: super-austere, discreet, yet with guaranteed audio quality. Less is more.



FL101



new



price category

range

20-50m²

sound quality



system

2-way coaxial

woofer

5.25" polypropylene carbon

tweeter

0.5" polycarbonate

max. power

70 W

nominal power (RMS)

35 W

dB

88 dB

impedance

8 ohm

frequency range

65 Hz - 20 kHz

dimensions mm (h x w x d)

148 x 148 x 70

weight

0.95 kg / piece

colour

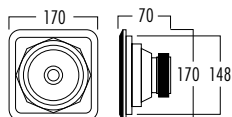
white

extra

paintable

options

KIT SQ180/180



FL301



new



20-50m²



2-way

5.25" polypropylene carbon

1" polycarbonate

80 W

40 W

87 dB

8 ohm

65 Hz - 20 kHz

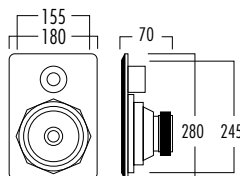
245 x 155 x 70

2.125 kg / piece

white

paintable

KIT RE190/280



FL401



new



20-40m²



2-way coaxial

4" polypropylene carbon

0.5" polycarbonate

60 W

30 W

84 dB

8 ohm

70 Hz - 20 kHz

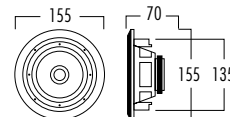
135 x 70

1 kg / piece

white

paintable

-



INWALL Flat



FL501



new



price category

range

20-50m²

sound quality



system

2-way coaxial

woofer

5.25" polypropylene carbon

tweeter

0.5" polycarbonate

max. power

70 W

nominal power (RMS)

35 W

dB

92 dB

impedance

8 ohm

frequency range

85 Hz - 20 kHz

dimensions mm (h x w x d)

175 x 70

weight

1.375 kg / piece

colour

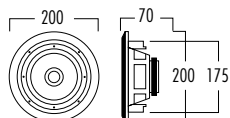
white

extra

paintable

options

MOKIT RO212



FL620



new



20-50m²



2-way coaxial

6.5" polypropylene carbon

0.5" polycarbonate

80 W

40 W

92 dB

8 ohm

63 Hz - 20 kHz

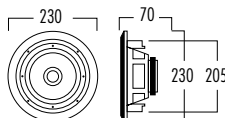
205 x 75

1.75 kg / piece

white

paintable

MOKIT RO238



price category : ● 50→110 euros ● 110→150 euros ● 150→170 euros ● 170→200 euros ● 200→499 euros

range : < 20m² small kitchen, toilet... 30m² veranda, bedroom... 40m² living room, meeting room... 50m² retail space, large living room

sound quality : ● background ● allround ● warm ● warm and detailed

INWALL Waterproof

Waterproof loudspeakers go hand in hand with moist rooms and open-air environments. Every component is moisture-resistant and will work at high and low temperatures.

price category

range

sound quality

system

woofer

tweeter

max. power

nominal power (RMS)

dB

impedance

frequency range

dimensions mm (h x w x d)

weight

colour

extra

options



MDC6



20-40m²



voice coil

5" polypropylene carbon cone

dual cone

60 W

35 W

86 dB

8 ohm

102 Hz - 20 kHz

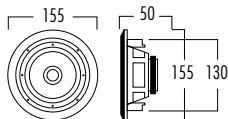
Ø 130 x 50

0,5 kg / piece

white / black

waterproof

-



MDC64



20-50m²



voice coil

6.5" polypropylene carbon cone

dual cone

100 W

50 W

86 dB

8 ohm

95 Hz - 20 kHz

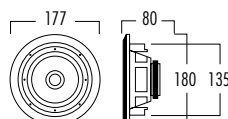
Ø 135 x 80

1 kg / piece

white

waterproof

-



DC84



20-50m²



2-way

6.5" polypropylene carbon cone

0.5" dome

100 W

50 W

86 dB

8 ohm

63 Hz - 20 kHz

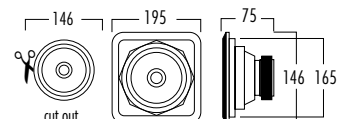
146 x 146 x 75

0,75 kg / piece

white

waterproof

KIT SQ180/180



INWALL X-tended

In inwall loudspeaker with an X-factor. That's why we've dubbed it X-tended. It features a special woofer and filter and a rotating tweeter.

price category

range

sound quality

system

woofer

tweeter

max. power

nominal power (RMS)

dB

impedance

frequency range

dimensions mm (h x w x d)

weight

colour

extra

options



RO525.2



20-50m²



2-way coaxial

5.25" aluminium cone rubber edge

0.75" swivel neodymium alu. dome

75 W

40 W

88 dB

8 ohm

65 Hz - 20 kHz

Ø 175 X 70

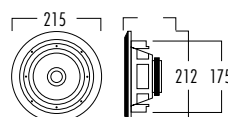
1,25 kg / piece

white

paintable, swivel tweeter,

water repellent

KIT RO212 - MOKIT RO212



RO650.2



20-50m²



2-way coaxial

6.5" aluminium cone rubber edge

0.75" swivel neodymium alu. dome

85 W

45 W

88 dB

8 ohm

60 Hz - 20 kHz

Ø 195 x 80

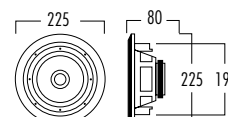
1,45 kg / piece

white

paintable, swivel tweeter,

water repellent

MOKIT RO238



SQ525.2



20-50m²



2-way coaxial

5.25" aluminium cone rubber edge

0.75" swivel neodymium alu. dome

75 W

40 W

88 dB

8 ohm

65 Hz - 20 kHz

148 x 148 x 70

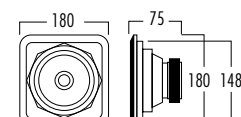
1,2 kg / piece

white

paintable, swivel tweeter,

water repellent

KIT SQ180/180



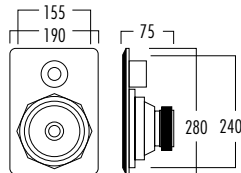
INWALL X-tended



RE650.2



price category	⊙
range	20-50m ²
sound quality	◀▶▶▶▶▶▶▶
system	2-way
woofer	5.25" aluminium cone rubber edge
tweeter	0.75" swivel neodymium alu. dome
max. power	85 W
nominal power (RMS)	45 W
dB	88 dB
impedance	8 ohm
frequency range	60 Hz - 20 kHz
dimensions mm (h x w x d)	240 x 155 x 75
weight	1.7 kg / piece
colour	white
extra	paintable, swivel tweeter, water repellent
options	KIT RE190/280



INWALL Gold Series

The ultimate in loudspeakers is called Gold Series. With titanium dome tweeter, a powerful neodymium magnet and a woofer in anodised aluminium.



MDC700



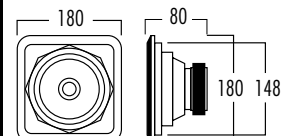
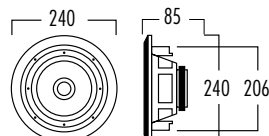
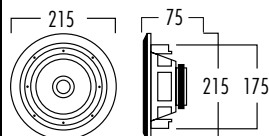
MDC800



DC700



price category	⊙	⊙	⊙
range	20-50m ²	20-50m ²	20-50m ²
sound quality	◀▶▶▶▶▶▶▶	◀▶▶▶▶▶▶▶	◀▶▶▶▶▶▶▶
system	2-way coaxial	2-way coaxial	2-way coaxial
woofer	5.25" injection anodized titanium	6.5" injection anodized titanium	5.25" injection anodized titanium
tweeter	0.75" neodymium titanium dome	0.75" neodymium titanium dome	0.75" neodymium titanium dome
max. power	100 W	120 W	100 W
nominal power (RMS)	50 W	60 W	50 W
dB	87 dB	91 dB	87 dB
impedance	4 ohm	4 ohm	4 ohm
frequency range	64 Hz - 20 kHz	60 Hz - 20 kHz	64 Hz - 20 kHz
dimensions mm (h x w x d)	∅ 175 x 75	∅ 206 x 85	148 x 148 x 70
weight	1.4 kg / piece	2 kg / piece	1.4 kg / piece
colour	white	white	white
extra	paintable, swivel tweeter, protection system	paintable, swivel tweeter, protection system	paintable, swivel tweeter, protection system
options	KIT RO212 - MOKIT RO212	KIT RO238 - MOKIT RO238	KIT SQ180/180



price category : ⊙ 50→110 euros ⊙ 110→150 euros ⊙ 150→170 euros ⊙ 170→200 euros ⊙ 200→499 euros
 range : < 20m² small kitchen, toilet... 30m² veranda, bedroom... 40m² living room, meeting room... 50m² retail space, large living room
 sound quality : ▶▶▶▶▶▶▶▶ background ▶▶▶▶▶▶▶▶ allround ▶▶▶▶▶▶▶▶ warm ▶▶▶▶▶▶▶▶ warm and detailed

INWALL Gold Series



DC800



DC1000



DC2050



price category



range

20-50m²

20-50m²

20-50m²

sound quality



system

2-way coaxial

2-way

2-way centre speaker

bass reflex

-

yes

-

magnetic shielded

-

yes

woofer

6.5" injection anodized titanium

6.5" injection anodized titanium

5.25" (x2) injection anodized titanium

tweeter

1" neodymium titanium dome

1" neodymium titanium dome

1" neodymium titanium dome

max. power

120 W

160 W

80 W

nominal power (RMS)

60 W

80 W

40 W

dB

88 dB

88 dB

87 dB

impedance

4 ohm

4 ohm

6 ohm

frequency range

60 Hz - 20 kHz

50 Hz - 20 kHz

60 Hz - 20 kHz

dimensions mm (h x w x d)

185 x 185 x 85

275 x 190 x 85

190 x 415 x 85

weight

2 kg / piece

1,7 kg / piece

2,1 kg piece

colour

white

white

white

extra

paintable, swivel
tweeter, protection system

paintable, tone control
protection system, swivel tweeter

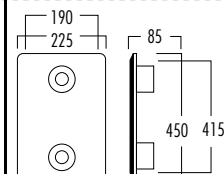
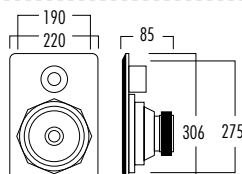
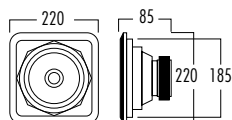
paintable, protection system swivel
tweeter

options

KIT SQ220/220

KIT RE220/300 - MOKIT RE220/300

KIT RE225/450



drop-in kits

Practical drop-in kits have been developed for the X-Tended, Gold Series and Basic inwall loudspeakers.

- For the round models this consists of a special acoustic PVC pot which fully seals the rear of the loudspeaker.
- For the square models, we have developed a customized square-shaped rear from MDF.
- For several models we have a special kit which enables the loudspeaker to be fitted in the wall. Thanks to the kit, you can fix the loudspeaker firmly in the wall and your adhesive will be flush with the front (frame) of the inwall speaker. The MOKIT RE220/300 is even supplied with an additional PVC inwall receptacle for extra loudspeaker protection.

Round models



KIT R0105

material metal, fireproof
dim. mm (h x w x d) 85 x 80 x 80
suitable for MD30
colour white



KIT R0135

material metal, fireproof
dim. mm (h x w x d) 85 x 100 x 80
suitable for MD50
colour white



KIT R0212

material acoustic PVC (incl. screws)
dim. mm (h x w x d) Ø 175 x 105
suitable for MDC501 / RO525.2 / MDC700
colour white



KIT R0238

material acoustic PVC (incl. screws)
dim. mm (h x w x d) Ø 205 x 130
suitable for MDC620 / MDC800
colour white



MOKIT R0212

material PVC
dim. mm (diam.) 215
suitable for MDC501 / RO525.2 / MDC700 / FL501
colour black



MOKIT R0238

material PVC
dim. mm (diam.) 245
suitable for MDC620 / RO650.2 / MDC800 / FL620
colour black

Square models



KIT SQ180/180

material MDF (screws included)
dim. mm (h x w x d) 170 x 170 x 100
suitable for DC101 / SQ525.2 / DC700 / DC84 / FL101
colour brown



KIT SQ220/220

material MDF (screws included)
dim. mm (h x w x d) 205 x 205 x 100
suitable for DC800
colour brown



RE145/220

material MDF (screws included)
dim. mm (h x w x d) 215 x 142 x 100
suitable for DC201
colour brown



KIT RE190/280

material MDF (screws included)
dim. mm (h x w x d) 265 x 175 x 100
suitable for DC301 / RE650.2 / FL301
colour brown



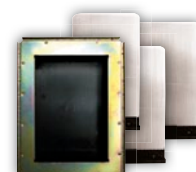
KIT RE220/300

material MDF (screws included)
dim. mm (h x w x d) 295 x 210 x 100
suitable for DC1000
colour brown



KIT RE225/450

material MDF (screws included)
dim. mm (h x w x d) 435 x 205 x 100
suitable for DC2050
colour brown



MOKIT RE220/300

material PVC & metal
dim. mm (h x w x d) 370 x 275 x 85
suitable for DC1000
colour black

volume controllers

Each of these volume controllers allows you to regulate the volume separately for each of the speakers located in different rooms (or zones). They are available in low impedance and in 100 V versions, in Niko as well as BTicino models.

Niko

power 2 x 40 W
nominal power (RMS) 2 x 20 W
stereo yes
resistance 4 - 16 ohm
colour milk / white / sterling silver / anthracite



N-VOLST-100

milk



N-VOLST-101

white



N-VOLST-121

sterling silver



N-VOLST-122

anthracite

BTICINO

power 2 x 40 W
nominal power (RMS) 2 x 20 W
stereo yes
resistance 4 - 16 ohm
colour white and silver-grey



TNW-VOLST

BTicino Light



TNS-VOLST

BTicino Light tech

AUDIO DISTRIBUTION SYSTEMS

SVC6/4



You can connect the SVC6 to six pairs of loudspeakers to one amplifier output. The device ensures that your amplifier will not be subjected to excessive load as a result. The practical dials on the front panel allow you to adjust the volume for each pair of loudspeakers separately. This makes it possible to create up to six different volume zones. The styling and finishing allows the SVC6 to blend in perfectly with your hi-fi installation. The SVC4 offers the same options as the SVC6, yet is limited to four pairs of loudspeakers.

SVC6

description	volume control for 6 sets of loudspeakers
max. power	2 x 180 W (input level)
loudspeaker output impedance	8 ohm
amplifier input impedance	4 ohm
dimensions mm (h x w x d)	45 x 430 x 230
weight	5.6 kg
colour	black / silver-grey

SVC4

description	volume control for 4 sets of loudspeakers
max. power	2 x 80 W (input level)
loudspeaker output impedance	8 ohm
amplifier input impedance	4 ohm
dimensions mm (h x w x d)	45 x 210 x 150
weight	1.8 kg
colour	black / silver-grey

AUDIO DISTRIBUTION SYSTEMS

AMP1250



The AMP1250 is a multichannel amplifier allowing you to control 12 (mono) or 6 (stereo) loudspeakers (zones). Every stereo loudspeaker zone is allocated the generous power capacity of 2 x 50 watt. It is also possible to use the amplifier in a bridged configuration which allows you to draw on 6 x 100 watt of power. The AMP1250 is perfectly capable of serving as a central power unit for an existing multi-room sound system, but may also be used as a stand-alone. This allows you to listen to one designated tuner, CD, mp3 player, etc. in different rooms and using local volume controls (see page 55) you can adjust the sound as you like. What's also nice to know is that the management circuit will automatically turn on or off the amplifier levels when a signal comes in. And of course, the unit is very well-protected.

description	multichannel amplifier
frequency range	20 Hz - 20 kHz
housing	metal
output power	12 x 50 W (bridged 6 X 100 W)
aux-input	yes
rec-output	yes
dimensions mm (h x w x d)	132 x 435 x 301
weight	16 kg
colour	black

AUDIO DISTRIBUTION SYSTEMS

ART2.1



Never before was it so easy to provide music in an extra room. The extremely compact and thus discreet housing of the ART2.1 contains a stereo amplifier, an FM tuner with four pre-sets and the option of connecting it to an external sound source. Thanks to its minimal dimensions, you can easily hide the device in a false ceiling, for example, via the hole for the inwall loudspeakers. The advantage of the RF remote control included is that you don't have to stay within the ART2.1's 'line of sight'. This allows you to easily choose your favourite music and control the volume, wherever you happen to be.

description	local audio distribution system Class D 2 x 6W RMS (4 Ohm)
sources	1 x built-in FM tuner (external antenna / 4 pre-sets) 1 x AUX input (mini stereo jack)
operation	built-in RF receiver 868 MHz (Easywave) RF remote control (10 buttons) = wall bracket optional 8-way RF wall control possible
various features	volume control, 4 FM pre-sets, AUX input compact housing mono-stereo switch
weight	power supply 110 V - 230 V 0.5 kg
dim. mm (h x w x d)	120 x 65 x 40

accessories

RM2.1

Remote control 2.1

One press on the button is enough to select the radio or an externally connected music source, control the volume and operate the radio. You also set the treble and bass level at once. Apart from that, you can save the presets for the radio at will in the memory function.



wall transmitter

Wireless 8-way wall transmitter

This offers you nearly the same possibilities as the unit described adjacent. The wall transmitter consists of a base (410-00003) and is available in three standard colours.

white
120-76100 - cover
101-00050-11 keys

grey
121-76100 - cover
121-00050-11 keys

anthracite
122-76100 - cover
122-00050-11 keys



410-00003 (basic unit)

AUDIO DISTRIBUTION SYSTEMS

ART2.4



The ART2.4 is an unusually complete and user-friendly audio distribution system, which allows you to distribute sound simultaneously from the built-in FM tuner and an external audio source through four separate zones. In addition, there is a 2 x 25 watt Class D amplifier component for each zone. The built-in FM tuner provides RDS info and allows you to program six pre-sets. This all-in package may be placed in the blink of an eye, and may also be integrated into various home automation systems.

NEW: Up to 4 RF remote controls (per ART2.4) and 2 wall transmitters (per zone) possible.

description	audio distribution system for 4 zones (built-in FM tuner)	power supply	230 V
output power	Class D 2 x 25 W RMS per zone	weight	6.4 kg
sources	1 x built-in FM tuner with RDS info 1 x external audio source (via RCA)	dim. mm (h x w x d)	72 x 436 x 290
operation	built-in RF receiver (Easywave) RF remote control (incl.)		
various features	1 x serial RS232 port (integration with home automation applications) "party" mode (the same music played in different zones) event planner (via software included) temperature protection		

accessories

RM2.4

Remote control 2.4

One push of the button is enough to select the various zones, to turn the zones on and off, to control the volume, and operate the radio. You can also save the radio pre-sets to the memory function. Thanks to the recent update, you can use as many as 4 remote controls for each ART2.4.



wall transmitter

Wireless 8-way wall transmitter

Offers nearly the same possibilities as the unit described adjacent. The wall transmitter consists of a base (410-00003) and is available in three standard colours.

white
120-76100 - cover
101-00050-11 keys

grey
121-76100 - cover
121-00050-11 keys

anthracite
122-76100 - cover
122-00050-11 keys



410-00003 (basic unit)

GP868

External RF antenna

This antenna ensures an even greater range of RF signals in complex situations.



KNX-interface

This interface facilitates simple integration with KNX-based home automation applications.



AUDIO DISTRIBUTION SYSTEMS

ART4.1

new



remote control incl.



The Art4.1 has a whole pack of trump cards up its sleeve. This small, robust housing hides a raft of options. For instance, it has a dynamic amplifier block of 2 x 30 W at its disposal. The built-in FM/AM tuner gives all the information on the handheld transmitter supplied with it (Wipod). In addition, you can hook up two external sources to this little device (e.g. CD player).

Hankering for the latest new technology? Then use the Bluetooth streaming function. It makes a seamless connection with your (smart)phone, iPhone, tablet... The handheld transmitter supplied with it has an LCD colour screen where you can read all functions and feedback. You can also intervene, on your iTouch maybe.

The ART4.1 is waterproof (IP55), which means you can use it at will on your patio, in your sauna or bathroom.



amplifier	class A 2 x 30 watt RMS ring core transformer.	sources	1 x built-in FM tuner 2 x Aux input (cinch) streaming via Bluetooth 2.0
signal frequency	2.4 GHz	various	waterproof class: IP55 protocol: Bluetooth 2.0 A2DP channels: 2 effective reception range between Receiver-box and Wipod (or other Bluetooth 2.0-compatible device) : +/- 5 metres
total harmonic distortion	< 0.5%	housing	anodised aluminium
signal-noise ratio	110 dB	dimensions (w x d x h)	240 x 160 x 100 mm
frequency range	20-20 KHz	weight	2 kg
impedance	8 Ohm		
maximum power	75 W		
voltage	AC 230 V		

accessories

Wipod

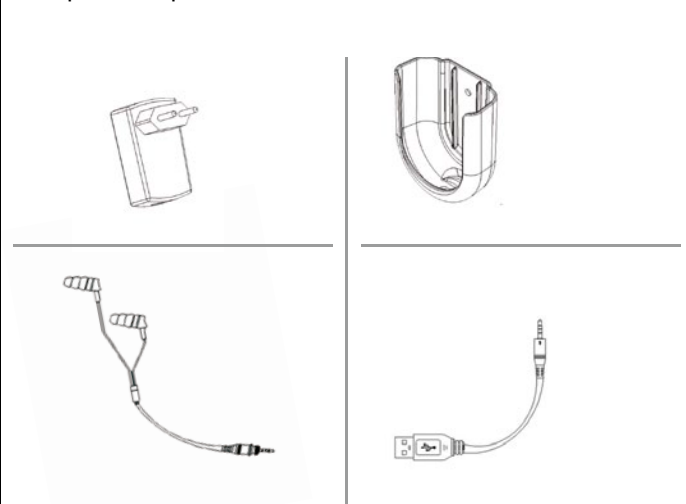
IR handheld transmitter with colour LCD screen.

Including navigation function to manipulate system and sources.

- waterproof class: IPX6
- integrated Flash memory: 2 Gb
- audio decoder: MP3
- integrated rechargeable battery: 1500 mAh
- maximum battery play time: 8 hours
- data transmission technology: Bluetooth2.0 A2DP
- waterproof MP3 player
- LCD colour screen: 2.4 Inch
- multilingual OSD menu: Dutch / English / German / French
- integrated IR module
- dimensions (w x d x h): 142 x 63 x 25.5 mm



With the ART4.1 you'll also find a wall holder for the Wipod, an earphone and a USB cable.



AUDIO DISTRIBUTION SYSTEMS

ART5.4/8.8



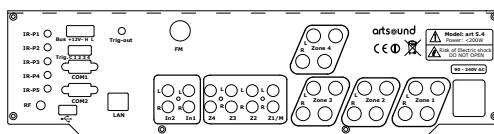
The ART8.8 is a high-end audio distribution system, with which you can send up to eight different sound sources through to eight sound zones. They're equipped with a powerful 2 x 20 watt RMS Class D amplifier module. The ART8.8 has two built-in FM tuners and can handle three digital audio streams from an external hard disk, a USB source device or SD card. You can connect three external audio sources too. The intelligent remote control is supplied as standard and shows you all the information about the music being played in a zone at that very moment: mp3 track data, RDS information or data on a CD track. The ART5.4 offers the same possibilities, but is limited to four zones and five sources: 2 FM tuners, 1 digital audio stream and 2 external sound sources.

NEW FEATURES:

- integrated webservice.
- operate at distance (IP), device configuration and audio management.
- access to shared network drives or computers
- event scheduler
- zone Linking
- alphabetical search function in audio database

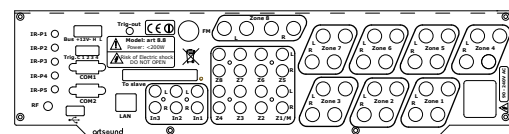
ART5.4

description	audio distribution system
zones	4 zones
output power	Class D amplifier modules - 2 x 20 W RMS per zone
sources	2 x built-in FM tuner with RDS info 1 digital audio player (USB slot, SD, Shared Media) 2 external audio sources with IR control (e.g. iPod docking)
operation	built-in RF transceiver (2.4 GHz Zigbee) bus system for wired operation (KNX cable) ethernet port (setup & control)
various features	2 x serial RS232-port for domotics applications etc. 5 x configurable IR ports 4 x trigger inputs 1 x trigger outputs Future-proof thanks to software updates (USB) 2 "party" modes event planner (based on web interface)
power supply	110 V - 230 V
weight	6 kg
dim. mm (h x w x d)	115 x 436 x 415
option	wireless operation (max. 16 remote controls)



ART8.8

description	audio distribution system
zones	8 zones
output power	Class D amplifier modules - 2 x 20 W RMS per zone
sources	2 x built-in FM tuner with RDS info 3 digital audio players (USB slot, SD, Shared Media) 3 external audio sources with IR control (e.g. iPod docking)
operation	built-in RF transceiver (2.4 GHz Zigbee) bus system for wired operation (KNX cable) ethernet port (setup & control)
various features	2 x serial RS232-port for domotics applications etc. 5 x configurable IR ports 4 x trigger inputs 1 x trigger outputs Future-proof thanks to software updates (USB) 2 "party" modes event planner (based on web interface)
power supply	110 V - 230 V
weight	6,2 kg
dim. mm (h x w x d)	115 x 436 x 415
option	wireless operation (max. 16 remote controls)



accessories

RM5.4.8.8

RF remote control ART5.4 / ART8.8

This beautiful and practical remote control has an easily readable colour LCD display and a practical navigation island which makes it easy to operate the entire system (choice of source, sound control, volume, track selection, etc.) The unit comes standard with 1 remote control, additional devices are possible.



RD54.88

RM54.88 charging station

This charging station is intended for use with the RM54.88 remote control for the ART54 and ART88 multi-room systems.



You can drive your Art device via a PC, android, smartphone or tablet



RM5.4/8.8 easy*

One push of the button is enough to select a different music source and to regulate the volume.

IF001

*required interface
IF001



wall transmitter

8-way wall transmitter*

One push of the button is enough to select different sources, control the volume, or regulate the zone. The wall transmitter consists of a basic unit (410-00003) and is available in two standard colours.

white	grey
120-76100 - cover	121-76100 - cover
101-00049-11 keys	121-0049-11 keys



410-00003 (basic unit)

IF003

This interface enables easy integration with the art5.4/8.8 from KNX-based domotics applications. Thanks to the RS232 ports, we can also provide compatibility with various systems.

For any analogue sources to be connected to the ART5.4/8.8, please refer to p. 62 where images of IR-flashers as well as M1 and M2 are displayed.



EXT5.4/8.8

RF extender

This extender handles the communication with the multi-room system in locations where this may not be so obvious. Concrete walls or metal beams, for example, can hinder reception. By plugging in an extender in a zone in front of these 'dead spots', the signal from the ART5.4 or ART8.8 will still reach its destination.



infrared solutions

It can often come in handy to be able to send infrared commands via your ArtSound remote controls and wall transmitters to external audio sources, such as a CD player. This is why ArtSound offers several accessories that make this possible.

16-720

Mini inwall IR receiver

This extremely compact infrared receiver may be easily built in to the wall or ceiling. The only part that remains visible is the front edge. Available in black or white. With a 4-pronged (3.5 mm) jack plug, built-in LED for IR-reception and status and dimming of ambient light. This may be used in combination with an IR connection block and IR flashers.



IR 16-729

Printed circuit board IR

Use this IR printed circuit board as an interface between the 4-pronged mini jack on the IR receivers and the 4 wires of the infrared circuit.



16-721 white / 16-722 black

Mini onwall receiver

This has the same features as the inwall receiver, yet may be mounted to the wall or on furniture.



16-725

Power supply for connection block

This power supply provides 12V DC / 700 mA to the IR connection block.



16-723

IR Bookshelf receiver

Same as inwall IR receiver, but may be placed on the cabinet where your audio and video equipment is set up.



IR 16-724

IR Connection Block

This IR connection block must be installed near the audio and video equipment that are to be controlled. Using the DIP switches, you can program the necessary settings. The IR connection block comes equipped with the following connections for:

- controlling the IR flashers
- communication with IR receivers via four wire clamps and a 3.5 mm jack
- the power supply (see optional, external power supply below)



M1

Single IR Flasher

The mini jack is plugged into the IR connection block (see right), and the self-adhering 'flasher' is stuck to the infrared window on, for example, a CD player.



M2

Double IR Flasher

Same as the single flasher, but suitable for connection to two sound or image devices



Draw here a floor plan of the room(s) where you would like to install your speakers. Indicate the exact locations where you would like your speakers, adding any ideas or comments you might have. Take your overview with you to your dealer. He or she can help you create a sound plan based on your expectations and requirements.

Draw here a floor plan of the room(s) where you would like to install your speakers. Indicate the exact locations where you would like your speakers, adding any ideas or comments you might have. Take your overview with you to your dealer. He or she can help you create a sound plan based on your expectations and requirements.



There are times on the road when our mind wanders and our concentration wavers. It's only human, but at Volvo it is our wish to avoid any serious repercussions. With this in mind, our engineers have developed City Safety System. This safety technology system will detect the vehicle in front of you in slow-moving traffic (below 30 km/h). And it stops your car automatically if necessary. It is, in essence a third eye on the road. And best of all, this City Safety System is a standard feature in the Volvo XC60. **The Volvo XC60 is designed around you.**

YOUR VOLVO XC60. STANDARD WITH CITY SAFETY. AN EXTRA EYE ON THE ROAD

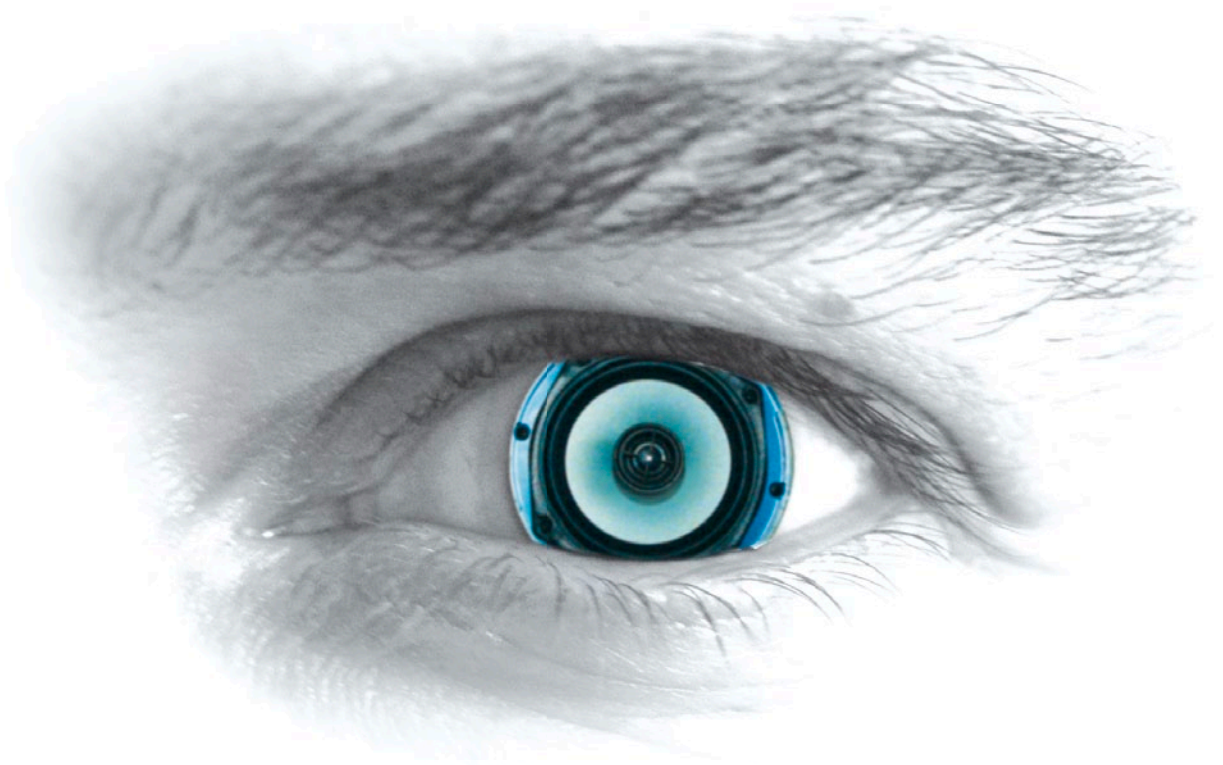


The Volvo XC60 from € 37.300

5,6 - 10,7 L/100 KM • 149 - 249 g CO₂/KM

VOLVOCARS.BE

Safety is a priority. Environmental information AR 19/03/2004:
www.volvocars.be. Price VAT included. Photo for illustrative purposes only.



www.artsound.be