

The background of the entire page is a close-up photograph of light-colored wood planks, likely pine or spruce, showing natural grain patterns and knots. The planks are oriented vertically and run from the top-left to the bottom-right.

**Admonter**   
NATURE'S FAVOURITE DESIGNER

A horizontal band across the middle of the page features a soft-focus landscape of blue-toned mountains under a pale sky. The mountains are layered, creating a sense of depth.

ACOUSTIC<sup>S</sup>

*Acoustics*

Range 2015

## SKILFUL. ACCENTUATED.

THE NEW ACOUSTIC ELEMENTS SKILFULLY OPTIMISE THE ACOUSTIC PROPERTIES OF A SPACE – A HARMONIOUS SOLUTION FOR SEMINAR AND CONFERENCE ROOMS, AS WELL AS FOR MEETING AND CATERING OR RESTAURANT FACILITIES.

The natural ecological structure and low weight per unit area make it ideal for new construction as well as renovation.

But it would not do the Admonter name justice if design were to take a back seat in these

sophisticated acoustic elements. The Admonter acoustic elements open up **new possibilities for acoustic and visual interior design.**

The eye sees only a part thereof; the rest is seen with the ears!



1	Spruce	33 mm	200 x 2390 mm
2	Larch	33 mm	200 x 2390 mm
3	Stone Pine	33 mm	200 x 1800 / 2100 / 2390 mm
4	Oak	33 mm	200 x 2390 mm
5	Oak white finger-jointed	33 mm	200 x 2390 mm
6	Retro hacked H2	36 mm	200 x 1800 / 2100 / 2390 mm
7	Reclaimed wood hacked H3	38 mm	200 x 1800 / 2100 / 2390 mm

## PRODUCT STRUCTURE

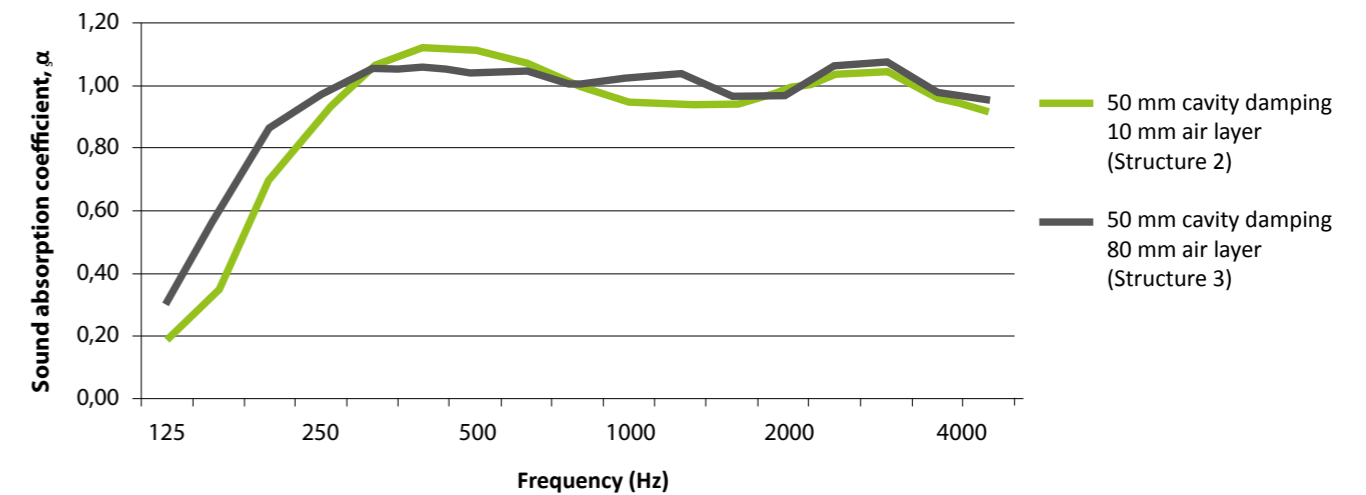
- Solid wood top sheet (cutting geometry: 15 mm web – 3 mm slot)
- 30 mm honeycomb core
- Acoustic fleece rear lining (simultaneous trickle protection)

## PROCESSING

- Efficient and simple machining with conventional woodworking machines
- Concealed, tool-free installation by means of the Admonter ACOUSTICs fastening system or
- Direct fastening with clips or clinched nails through the MDF tongue
- See the installation instructions for details

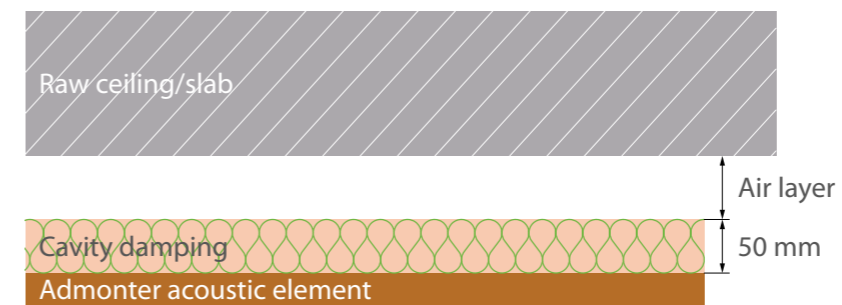
## TECHNICAL INFORMATION

- CE marking according to EN 13964
- Profile: all-round groove with MDF tongue for continuous installation
- Reaction to fire according to EN 13501: D-s2, d0
- Sound absorption class according to EN 11654: A
- Sound absorption coefficient according to EN 11654:  $\alpha_w$  1,00
- Acoustically open area: 17.5%
- Surface weight / element: approximately 4,4 kg/m<sup>2</sup>
- Surface: raw or naturally oiled
- Can also be used on radii and bends
- Free of pollutants and respirable fibres
- Vapour diffusive
- Ambient area: room temperature 10 - 30°C / humidity 25 - 65% / (short-term exceeding or undershooting possible)



Data source:  
Echo chamber measurement according to EN 354 & EN 11654  
Laboratory for Building Physics, TU Graz; Notified Body Nr.: 2064)

Frequency (Hz)		125	160	200	250	315	400	500	630	800	1000	1250	1600	2000	2500	3150	4000	5000
10 mm Air layer (Structure 2)	$\alpha_w$ according to EN 354	0,19	0,35	0,70	0,90	1,06	1,12	1,11	1,07	1,00	0,95	0,94	0,94	0,98	1,03	1,04	0,96	0,91
	$\alpha_w$ according to EN 11654	0,20		0,90		1,00		0,95		1,00		0,95		1,00		0,95		
80 mm Air layer (Structure 3)	$\alpha_w$ according to EN 354	0,30	0,60	0,86	0,97	1,05	1,06	1,04	1,04	1,00	1,02	1,03	0,97	0,97	1,06	1,07	0,98	0,95
	$\alpha_w$ according to EN 11654	0,35		0,95		1,00		1,00		1,00		1,00		1,00		1,00		



## THE ACOUSTIC ROOM DESIGN

### Reverberation time and sound absorption:

Whether a room is perceived as acoustically pleasant largely depends on the reverberation time. The reverberation time indicates the period of time that a sound event requires in order to be inaudible. Through the proper use of sound-absorbing materials, the room acoustics can be specifically tailored to the purpose of the room. Often, however, the design trends in modern architecture, such as open spaces, minimalist furnishings and vast glass and concrete surfaces, pose major challenges to designers and architects when it comes to pleasant room acoustics. Admonter Acoustics has a solution to offer!

## PLANNING

By varying the overall construction height (distance to the ceiling and type of damping), acoustic properties matching the respective requirements can be created. In order to achieve the optimal auditory effect for the individual spatial situation, it is recommended to consult a designer with expert acoustic knowledge or an acoustician at an early stage.





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