



APERTURA ARMONIA

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<https://www.stereolife.pl/archiwum/testy-lista/kolumny-i-glosniki-lista/2990-apertura-armonia>

Translation into English, thanks to Google translate



France is home to many well-known manufacturers of audio equipment and one of the countries that are still quite stick to their own characteristic sound school.

Auscultation audiophiles more or less know what to expect devices from the corner of our planet. The stereotypical British sound is different of French, German, Japanese, Italian or American, although I feel that these divisions for some time, began to heavily blur. For me, for example, the Italian sound is natural, consistency, lightweight warming and strong focus on music, in which the columns are part of Sonus and amplifiers Unison, but Audia or Albedo - not necessarily. It is widely accepted that the British school sound is sort of connection with Harbeth Creekiem, but after a lot of companies opts out of the scheme - just replace Exposure'a, Cambridge'a, Monitor Audio and Cyrus. French while firmly holding its priorities - for them, the sound must be fast, fresh, clear and full of detail. As a rule, they do not mind even more or less noticeable brightening

and cooling the presentation. Examples of French equipment playing in a different way can be counted on the fingers of one hand. Jadis? Lavardin? Well, if in the field of electronics something is found, or know how to replace the French manufacturer columns coming clearly against the current? Triangle, Cabasse, Focal, Atohm, Waterfall, Jean-Marie Reynaud - all that different interpretations of the same sonic philosophy. However, there will always be someone who decides to go their own way and do everything a little differently. That's born of the column by Apertura, and one of its most popular models we got just a test.

That someone is precisely Christian Yvon - founder of Apertura brand and designer of all speakers available in the catalog. His philosophy is quite simple and probably coincides with the views of many audiophiles. Christian takes the view that the speakers should play only a signal that we provide to them. This seems obvious, but still the French designer says that many manufacturers of columns are trying to design them in such a way that in spite of everything, they always added something from each other, making each music sounds at them as correctly. What is needed is instead something completely different - a skillful eliminates everything unnecessary. Apertura founder spent 25 years designing crossovers speaker. He worked among others for Focal and Sonus, and in addition he participated in the design of an ambitious set of Goldmund. Years of experience have led him to create a system called DRIM, who has to share bandwidth in such a way that each transducer got exactly what it should. The solution is essentially a combination of filters for three different inclinations - 6, 12 and 24 dB / oct - eliminating distortion and control the rip-phase converters. Using the tools developed by them, Christian Yvon can also align the frequency response of columns, compensating for all the "hills and holes." On its website the manufacturer says even such a thing as "building curve bandwidth" using the appropriate changes to the filters.

But this is obviously not the end of history. Columns brand Apertura stands in also unusual enclosures. They are not only curved, but also the unbalanced - the rear wall is usually mounted at an angle relative to the front, which is certainly not limited unwanted resonance and standing waves. The main objective of this design is really reducing the amplitude of the waves, which in classic columns "bounce" from the rear wall and return to the speaker membrane, disrupting their normal operation. Christian Yvon said, however, that the mere introduction of non-parallel walls is not enough to get rid of the problem. Therefore, in his column he puts not only housing complex shapes, but also - and above all - to the appropriate damping. Only such a combination may provide an effective minimize standing waves and other negative phenomena forming inside the columns. Of course, this could not be achieved by using only trial and error, because in his work founder of Apertura uses 3D models, different measuring systems and even more complex tools such as finite element method. Moreover, the Apertura has a beautiful, modern and well-equipped factory, which created even photos of new columns. Thus, according to the philosophy of many French companies - virtually everything is done under one roof. The hallmarks of Apertura are also beautiful, exclusive veneers. Each model is available in several variants finishes, both matt and painted.

In the current directory Apertura you can find seven loudspeakers. The cheapest model is the angular Ariana mkII dual concentric tweeter. Armonia is the second offering from the bottom, but with non-parallel walls and a ribbon on top. Next we have Edena, Onira,

Adamante and Enigma, and monitors Kayla. The company also offers speaker cables called Kami. It seems that the Armonia is really the first "real" column from Apertura. Although the brand is present in Poland recently, he managed to collect a few positive reviews. And if her column will prove to be a viable alternative to other, more rooted in our country's businesses? This may sound strange, but it seems to me that it is just a good time to reach such products to Polish audiophiles. About Triangle last few hear about. With Cabasse situation greatly improved, but there is still much work to be done. Waterfall seems so far only one living in Poland. Focal founded in Warsaw his flagship store, and its products at the same time have disappeared from places where previously they were seen; that smell a little shot in the foot. Atohm is doing a very nice column, but does not have too much clout. Jean-Marie Reynaud is in the proposal for hi-end speakers - interesting, but still a niche product. What then remains to audiophiles who like the French sound? Maybe that Apertura?



Appearance and functionality

For unpacking cartons passed quickly and this is due to the presence of an employee of the Polish distributor of the brand. You might want to take advantage of such assistance and in this case actually proved to be very useful - not only remove the considerable column of packages went "gładziutko", but the way we passed training screw spikes. And in each of the columns it is five - a large, centrally located in the bottom of the box, and the four smaller, mounted on the ends of the auxiliary metal rails screwed into the base of the column. All fixings are taking place, of course, well-folded by means of screw threads and so the operation can be carried out repeatedly without damaging the columns, and once screwed the spikes can be quite easily adjusted when the column will already in place. In our case, the central cone is screwed to the end, so to level the column enough to correct the height of the two peripheral spikes in each box. Why did it happen? The manufacturer explains that the housing should be in contact with the ground exactly at the center of gravity axis in order to optimize the dispersion of sound. The remaining four support points are used only as stabilizers. This is similar to the

system used by Triangle's SPEC, except that there is usually a central spike that was at the front and was clearly visible, while the Apertura cannot almost be seen.

When I finally finished playing with spikes, I only realized how interesting and beautiful columns I had before me. What not to say Armonia finish is a real hi-end. If someone wants to save or simply do not like lacquered wood, you can choose the basic version in matte veneer cherry, but for a relatively small extra charge you can get a column in black piano lacquer or one of three veneers finished in high gloss - it could be cherry, bright clone or shown in pictures rosewood. It is perhaps this version that looks the most appetizing, but our photographer is well capable to capture their natural color, and even photo editing was not an easy task. Labour certainly did not facilitate the complex shape of the columns and the fact that they are delivered as a pair - left column is symmetrical reflection of the right. The side walls are curved, and because the front and back are not parallel, and the sides have different lengths. The asymmetry of each of the highlight box arranged at an angle with respect to each of the bus to which are attached rings, stabilizing the speaker and the tweeter ribbon shifted towards one of the walls - into the stereo base. Equally complex is the internal design boxes with thick ribs and suppression. All this makes it at the time spacing of columns and connecting them to soak; I knew that I was dealing with a high-end product. This was confirmed by the test tapping - Apertura makes an impression as if they were not made of MDF, but rather a kind of conglomerate. The creation of such housing requires a lot of knowledge and experience. If someone says that the Chinese do such box two dollars, let them think so, but some things cannot be fooled. Maybe I will do it no doubt, but it's going to cost and it's quite a lot. You can see and hear that someone at the housing solidly worked hard.

But this column is not only housing, and in this case will be the most important for us speakers and crossovers. As for the drivers, Christian Yvon decided on a 17.5-cm mid-woofer and 7.5-cm ribbon. Woofer received an 11-cm magnetic system and a membrane Isotactic Matrix combines high stiffness with good internal damping to allow playback of wide bandwidth without distortion. The tweeter utilizes a layered aluminum-polymer membrane and neodymium magnet. Next to the dome mounted interesting "crescent" of damping material resembling a thick felt. Similar arrangements apply other manufacturer's high-end columns, like the Wilson Audio, Lipinski Sound and Audio Physic. My guess is that the material from which made the item and its location or shape they were not chosen at random. Probably the designer combined here calculations, measurements and listening tests to achieve the desired effect. All the above models have an aperture like a miracle, but the manufacturer keeps his mouth shut and did not provide details about this solution. From the context, you can guess that it was a further improvement in the phase coherence between the transducers, which is reflected in the accuracy of the mapping stage stereo.

Well, and how to present themselves Apertura from the point of view of "normal" user? Well, unless you count the issue of thorns, the columns like any other, as in the case of high-end inventions is just a good thing. French kits do not require the user or the conversion of all the furniture in the listening room or connecting some sophisticated amplifier. No, here we even have an easier task because the placement of the speakers in the room is relatively easy, and their electrical parameters allow you to experiment with any accompanying hardware - both transistor and tube. Armonia are indeed tunnels resonance at the rear, but I have not noticed that soothing was blowing hard, so in our

terms quite heavily damped rear wall, enough already 40-50 cm to obtain equal and free of coloration bass. "Ośmoomowa" nominal impedance and efficiency at the level of 88 dB it can still not the peak of dreams for some single-ended triode, but offering 25 watts in triode mode (as the name suggests) Unison Research Triode 25 tugged membranes until nice. I liked the elegant, individual terminals mounted on the metal plates on the back and magnetically attached grilles covering only the upper portion of the front where there are speakers. In total, with or without the grilles the French column presents extremely elegant.



Sound

Seeing the French column equipped with ribbon tweeters and reading the information on the manufacturer's website, subcutaneously I knew what was coming, but I decided to give carte blanche to Apertura. In the end, officially we did not have the possibility of hearing any of the design of the brand in a controlled environment, a spinning jump to conclusions based on only the tweet and the country of origin of the columns could be a big faux pas. So I plugged Armonia for a continuous monitoring system - player T + A Music Player and amplifier Balanced Power Plant, tense Cardas cable and power strip and sieciówkami Enerra. This combination allows you to quickly grasp the nature of the tested columns, but not all sets of the electronics fit. But in order to know in depth the taste of the tasted dishes, it is best to start from the taste of each ingredient sauté. So I closed tête-à-tête with Armonia in our studio, initially I set both box en face and prepared into small rendez-vous with a few favorite albums.

After a few minutes, my suspicions were confirmed Armonia. These columns can hastily enthrall the listener direct, dynamic, clear and pleasantly slightest of sound. It is hard to accuse them some gaps in the bass. Although the French sets put here more impact and control than some strewn, rumbling murmurs, but certainly on the depth and filling not forget. In many respects, the bass reminded me of what the listener can serve smaller floor standing B & W and Focal of the more high-end series. Woofers in Armonia are quick and pumping decibels in a very decisive, while avoiding two pitfalls that can occur in the columns of this nature - unpleasant colorations or undercut the lowest frequency. Fortunately, here we are dealing with high-end sets, which the designers apparently well aware of the fact that you cannot focus attention only on one aspect of the

presentation. It is difficult to control and, after praising the speed of bass when the lower registers almost gone. Enchanted by the depth also has an average sense, if it is paid for with a dramatic raise of the average bass or rumble emanating almost exclusively of resonant tunneling. In Armonia we have and the depth and control, the column cornered very demanding in these respect recordings, guided more towards control. This gives a pleasant feeling that no matter how above and beyond the sound certainly did not disintegrate us to pieces or clumping in one but.

Similarly, French column behave in the range of midrange. They are very neutral in color, practically without adding anything from each other. The vocals are thus presented in a balanced way, even professional, but with some pleasant proximity. Whether it results from a gentle pull up the scene stereo to the listener, or perhaps simultaneously, slight exposure diameter? I do not know, a long time I thought about it, and only later listening tests with other equipment associated convinced me that perhaps we have here and the one and the other. Except that everything is in good taste. This applies, moreover, all the characteristics of these columns. So if you said earlier about a controlled and specific bass, I did not mean a strong deviation from the norm. Armonia plays so naturally that it does not even require us some getting used to and empathy in their vision of sound. It's just a decent, audiophile column gently selected character. And certainly in the low and midrange we observe nothing alarming, but only a nice energy and desire to play, excellent dynamics with special emphasis on micro scale, speed, neutral color and gently sliding the scene forward, increasing the realism of the presentation and a sense of participation in a live concert.

But, but ... Time for the climax of the program, which is certainly a treble. Here, a ribbon tweeter shines, but again not enough to spoil the overall impression of balance and naturalness of sound. Yes, the highs are a bit exposed, but - as in the tested my monitors Audiovector QR1 - the quality in this case quietly keep up with the amount. And sometimes it completely changes the image perceived by the reality. I'm not saying that if someone does not like the clear sound of a sudden because of ribbon speaker will change their attitude about one hundred and eighty degrees, but may at least discover something they were not able to show cheaper pickups. I know for sure that the treble Armonia you can really savor, and showed it already listening with one hundred percent solid state electronics. Knowing the nature of the system T + A, I knew it bluntly show on any deviations from contractual neutrality and so it happened. In our well-damped overflow room worked quite nourishing, adding recordings freshness and glow. It was necessary, however, to stick to a well-executed plates, because all the shortcomings were immediately captured and stigmatized. So I thought I learned already what I should know about the Apertura. The official part of the test completed, and now we get to the "just for fun".

Well, here she is driving. The German player remained on his shelf, but place the amplifier took full tube Unison Research Triode 25. I was hoping that its natural, but still one hundred percent sound tube fits into the character Armonia like a glove. I was not mistaken - that was it! Italian stove was switched to triode, which gently smoothed highs and expanded color palette throughout the bandwidth. Diameter has become even more tangible, and the bass took even the physical shapes. Since that time, I was not only "somewhere on the floor between the speakers" - enough to close the eyes to see it clearly. It was as if the movements were not only fitted two small membranes, but about

three cubic meters of air between them. Feeling a bit like listening to good magnetostatic panels, and deliberately I'm not talking about electrostatics, which most often are supported by classic dynamic woofer. So that any kind of dipoles, however, are very demanding in terms of setting and acoustics, and the Apertura just a little "come" around the room, find the optimal angle of the bend and the matter settled. Another benefit of the use of vacuum tube amplifier is a space. I do not want to say that the German amplifier something missing in this area, yet freedom and depth of the lamp turned out to be what the French columns were very pleased. Stereo took a breath and become a truly three-dimensional. Armonia have lost nothing of its lightness and speed - if anything, even managed to extract from them more characteristics, but without feeling too much sterility or brightness. Like any audiophile column, so they require an appropriate approach. Consummate listener should immediately know what to do with the sound. Going with the lamp proved to be an excellent move, and I think I still have some experimentation to do, that could bring the French column even a little further.

Speaking of experimentation, one of the characteristics of these speakers is the very fast and clear response to changes made to the system. This is of course a lot of fun, because I like a good driver likes to drive the car keep up with the orders, so experienced music lover will appreciate column, which is not all the same whether it drives the high-end amplifier or receiver can budget. You change the amplifier - it will be heard in every single aspect of the presentation. You buy better interconnect - a column for it will respond. We'll work a little more on the setting - you'll get back a little better bass and more accurate picture of the virtual sources. However, note that the "responsiveness" is sometimes tricky. Both you know it, and the longer you think about changing the amplifier or transmitter. You buy a dream stove or source, and in a week you begin to think about cables. A colleague will bring you a platform for anti-vibration or magic plug into, you will hear the differences and what you think of this spending could be avoided in the near future that such a miracle could buy. Maybe we could manage even przejeździć next season on worn summer tires? And if they screw a little stove, turn off the under floor heating and walk around the house in slippers? Do not say you do not know what I'm saying ... One thing is certain - with such good column, a man wants to combine to draw from them even more. But is not that at all this fun is it?



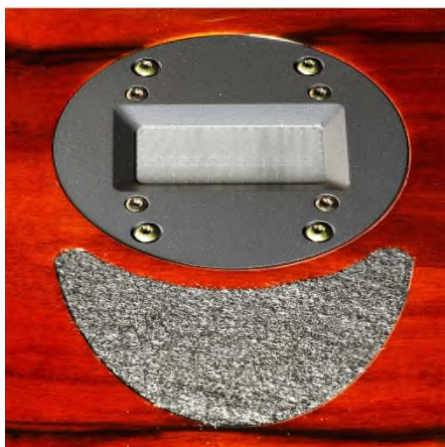
Construction and parameters

Apertura Armonia is a two-way free-standing columns that are basically the first major structure of the French brand that uses the best technical solutions. The manufacturer reports that his priority was to clean the signal from all the clutter and coloration so that it remains the most important thing - music. Armonia is the first speaker apertures using an innovative shape of the housing, which is at the same time so natural. Boxes made of thick MDF board with a thickness of 21 mm. Two sides of curves with different radii giving the impression of an apparent lack of symmetry, but the angles between the front and rear panels have been carefully calculated so as to increase stiffness and reduce the influence of resonance. Plates mounted inside form the skeleton, which along with high quality MDF creates a rigid, well-damping structure. Additionally, to optimize the dispersion of the sound, the housing Armonii standing on a cone arranged centrally to the center of gravity axis and the other four rings are used as stabilizers.

Armonia is a two-way system utilizing a 7-inch midrange-woofer driven by a 11-cm magnet system with heavy copper ring. Isotactic cone combines stiffness and damping to allow playback of wide bandwidth without distortion. Tweeter ribbon tweeter uses a new generation of 3-inch layer of aluminum-polymer membrane. The use of neodymium magnet system and the diaphragm with a mass of 18 g according to the manufacturer allows for more accurate reproduction of transients. The application of strict optimization phase allows for three-dimensional stereo image. The manufacturer shall ensure that the Armonia will play even with amplifiers with low power 40-50 W. The crossover uses a corporate structure DRIM and high-end components such as cables Audio Jantzen, Mundorf polypropylene capacitors and wiring with silver-plated copper isolation PTFE.

Configuration

[Marantz HD-DAC1](#) , T + A E-series Music Player Balanced, [T + A E-Series Power Plant Balanced](#) , [Atoll IN100 SE](#) , [Unison Research Triode 25](#) , [Eryk S Concept Red King Premium](#) , Cardas Clear Light, Enerr Tablette 6S, Enerr symbol Hybrid Solid Tech Radius Duo 3.



Verdict

Looking at the design, the manner of execution and the country of origin columns of apertures, each experienced audiophile will know what to expect from them. First of all, the living, dynamic and direct sound, ideal for connecting with a good tube amplifier or a transistor with a friendly and sophisticated sound. Armonia did not disappoint my expectations, and even positively surprised me by giving just a lot of fun with listening. It's beautiful, original and well made sets, all of which with the appropriate configuration, you can pull out even more than the price would indicate the same columns. It should work on accompanying hardware, wiring, setting, and even the acoustics of the listening room, to hear everything apertures have to offer.



Technical data

Type columns: floor, two-way

Efficiency: 88 dB

Impedance: 8 Ω

Frequency response: 37 Hz - 30 kHz

Crossover frequency 3 kHz

Dimensions (W / S / G): 103 / 21.6 / 27.1 cm

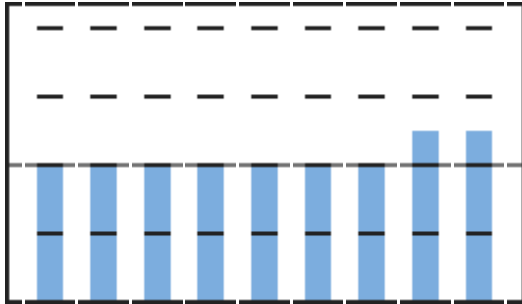
Weight: 25.6 kg (Art)

Price: 15000 zł (veneer finish), 16200 (painted version)

Equipment for testing was provided by [Audio System](#) .

Photos: Marcin Jaworski, StereoLife.

The tonal balance



Dynamics



Resolution



Timbre



Speed



Cohesion



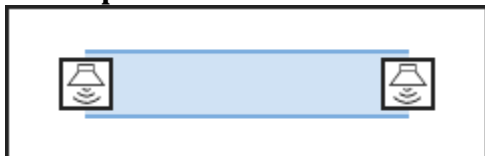
musicality



The width of the stereo image



The depth of the scene stereo



Production quality



Functionality



Price



Prize

