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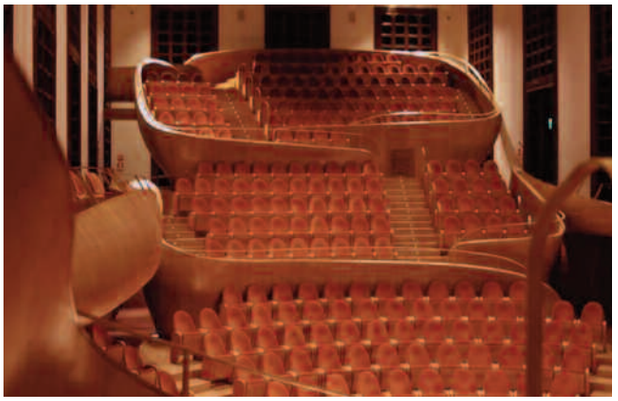
Photos by Roland Halbe

ARKPABI AUDITORIUM Giovanni Arvedi

THE 464-SEATER AUDITORIUM GIOVANNI ARVEDI IS A JEWEL OF ACOUSTIC ENGINEERING. THE NEW HALL WAS REFURBISHED FROM THE ORIGINAL SALONE DELLE ADUNATE IN THE PALAZZO DELL'ARTE.

The auditorium's harmonious tulip-shaped structure, characterized by sculptural elements in maple wood

Photo by Roland Halbe



The Architects

GIORGIO PALÙ

MICHELE BIANCHI

Among the winners of the Compasso d'Oro [Golden Compass] 2016, the Auditorium Giovanni Arvedi in Cremona, was designed by Arkpabi architecture studio in close collaboration with acoustic engineers, Nagata Acoustics.

The Studio

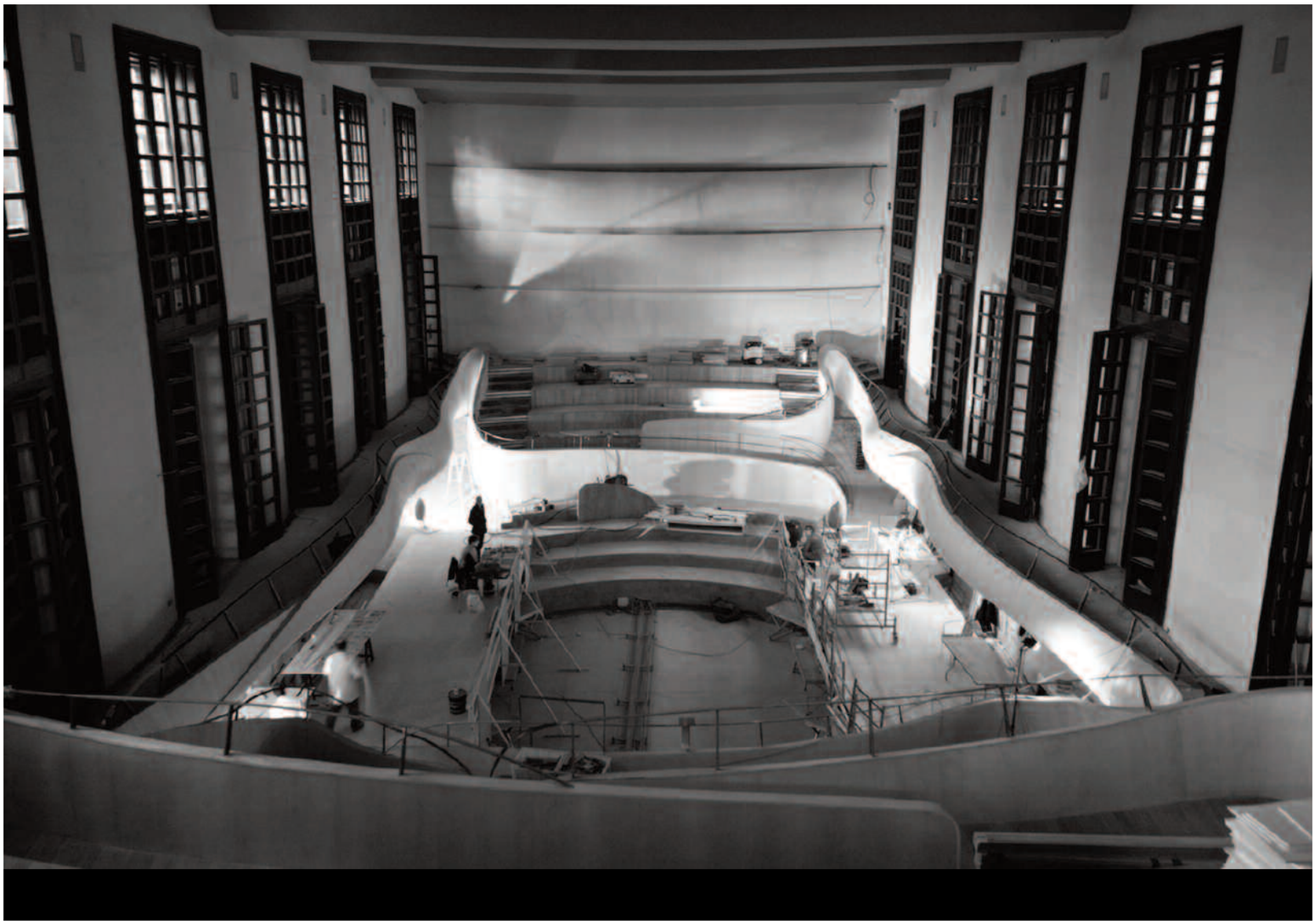
The studio adopts a multidisciplinary design approach based on research and experimentation into materials and technological innovation. It explores architectural and design solutions for private and public clients, from refit to new buildings, planning and designing villas, residential complexes, offices, banks and stores, and buildings for businesses and the hospitality sector. The studio was the recipient of the Architectural Award for Best New Hotel in the 2002 European Hotel Design Award for its design of the Dellearti Design Hotel; the firm was also finalist in the most innovative use of new building concepts, materials or technologies category in the Innovation Awards.

Project Name: Auditorium Giovanni Arvedi
Location: Cremona, Italy.
Client: Fondazione Giovanni Arvedi and Luciana Buschini
Architecture Firm: Arkpabi.
Arch. Giorgio Palù and Michele Bianchi.
Architecture Project Team: Arch. Nicola Bignardi, Arch. Alessia Antonioli, Arch. Davide Andrea Nolli, Arch. Silvia Morassi, Arch. Martina Varoli, Arch. Marcello Cesini, Arch. Alessandra Dall'Ara, Arch. Francesca Gallina, Arch. Ilaria Falabella, Arch. Sabrina Bacchi.
Acoustic Consultant: Nagata Acoustics
Contractors:
Building works: *Immobiliare Raffaella.*
Metal structure: *CMS-Costruzioni metalliche sospiresi.*
Finishing: *Risam for Show.*
Lighting: *Viabizzuno / Zumtobel / Coemar.*
Auditorium seating: *Caloi.*
Window fixtures: *Ori & Bonetti*

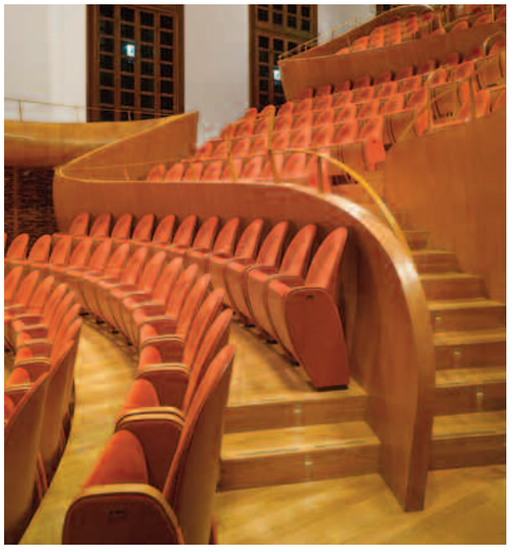
Conceived as a form of expressing the beauty of instruments, the Auditorium came into being to represent the great musical tradition, but also to confront the future of music. The result is a fluid project made of soft volumes, sinuous lines chasing each other and drawing a great organic sculpture which expresses the spreading of sound waves.

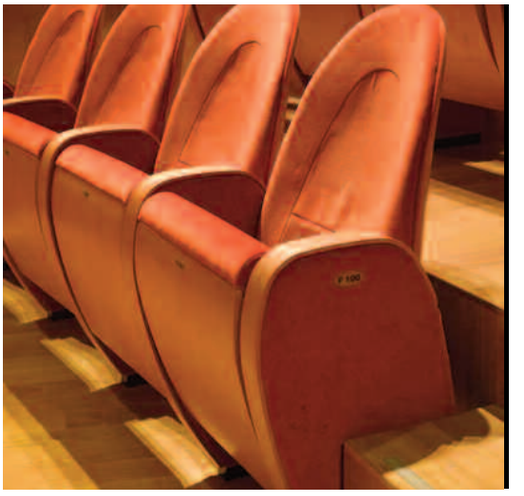
The auditorium in the construction phase

arkpabi@arkpabi.it **www.arkpabi.it**



A parallel project: architecture and sound, releasing a sequence of shapes, volumes, views: the focal point is the central stage where attention is immediately centred. An important acoustic and architectonic choice sedimenting all-involving visions, recalling almost the Weimar all- embracing theatre. The space where sound is formed, the circular stage on the lower level of the hall, is a magnetic nucleus for the audience, drawing attention to the musical event and making its image fully central.





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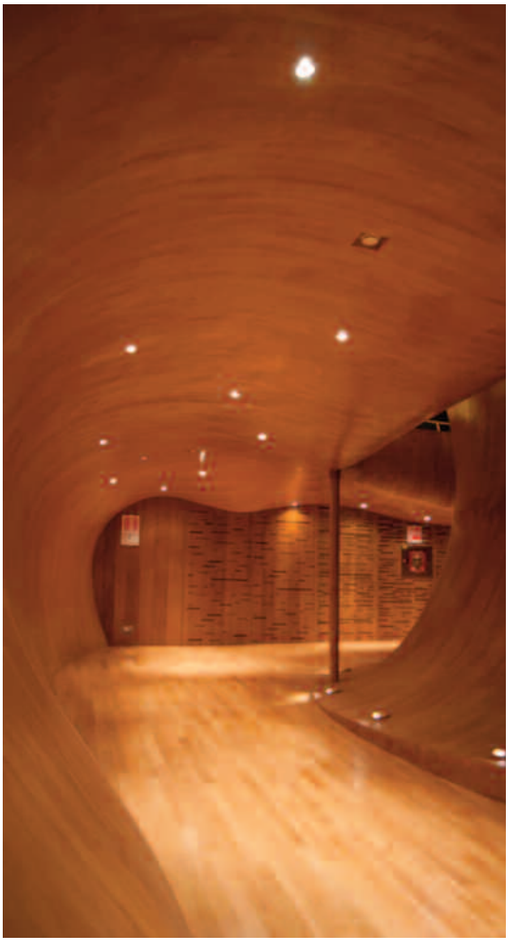


The audience is "wrapped round" the musicians, the dialogue that is created between the audience and the players producing a strong emotional impact and allowing a new experience which goes beyond the classical concert concept.

The architecture is done to excite emotions, but the acoustics, studied by the acoustics engineer Yasuhisa Toyota, also become a strong point of the hall.

The architecture tries to "capture" sound to translate it into an image; music, ephemeral by nature, becomes form, substance: permanent and ephemeral in a timeless dialogue in the place celebrating string instruments.

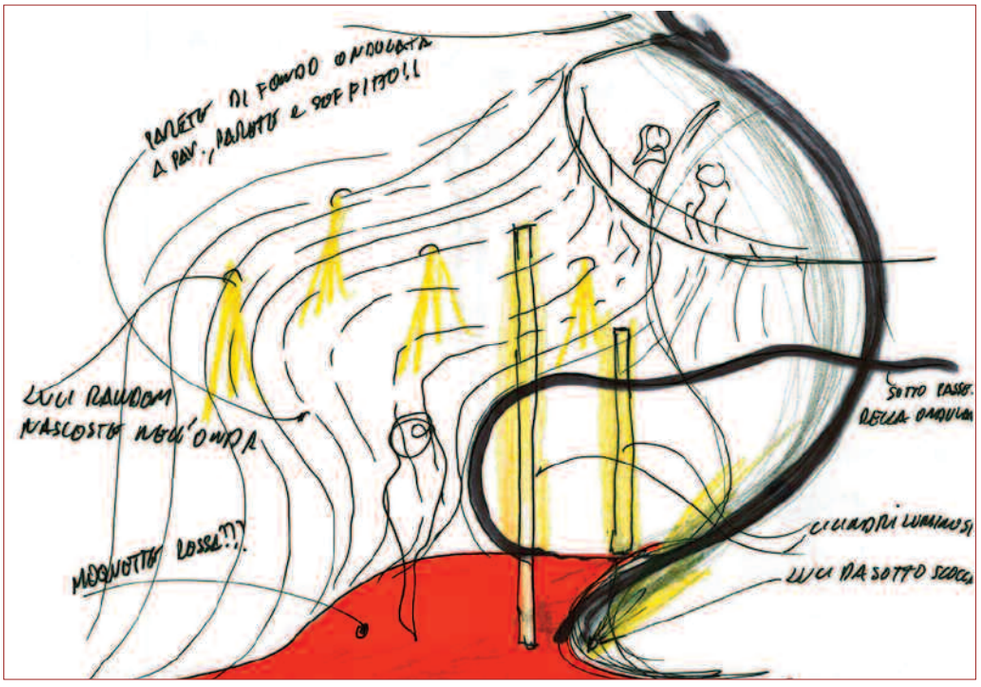
Fluidity and organicity of the architectonic spaces, living and pulsating material which is moulded following curvilinear lines, contrasting with the regular and sterile definition of the rectangular hall which contains the Auditorium, like a box opening up its surprises.

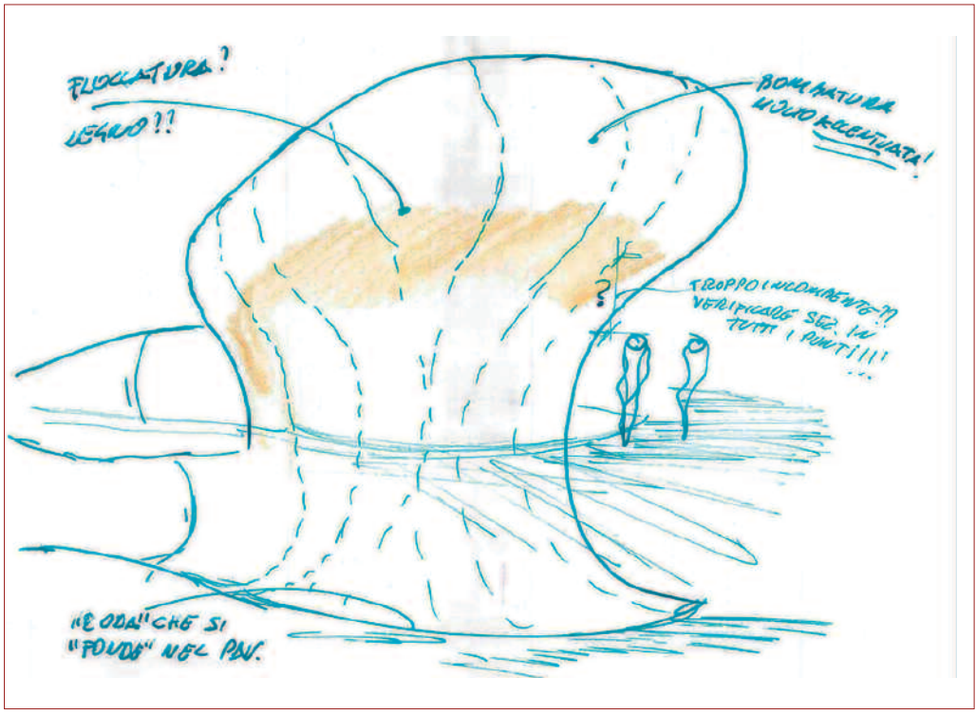
A basic idea: to build along parallel lines an identity between sound and architecture, in spaces that seem to crystallize sound waves.

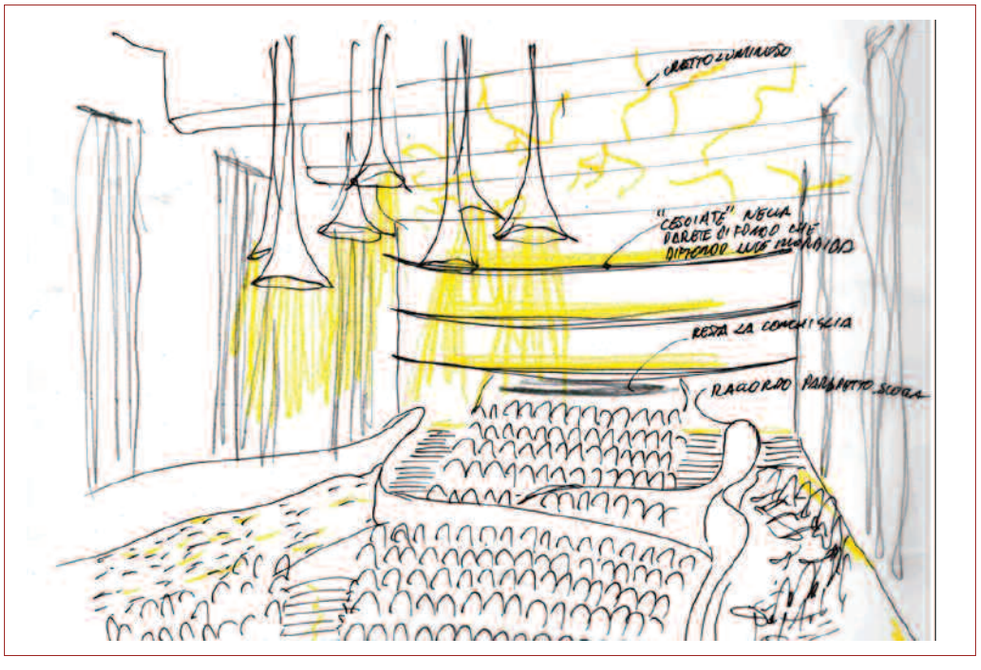
A palace on many surprises and wonders: mechanisms on an architecture that is built by joining softness and fullness of materials, defined in the fluid concatenations of the spaces highlighting soft curves and tight spokes which make the surfaces vibrate and turn, an architecture which lives on open views and glimpses, concentration and inventive essence.

THE AUDITORIUM, DESIGNED FOR SOLO PERFORMERS AND CHAMBER ALSO FUNCTIONS PERFECTLY AS A RECORDING STUDIO FOR ITS VERY HIGH LEVEL OF ACOUSTIC PERFORMANCE.

Photo Gallery







Materials specifications

CEILING
Plaster painted pale grey.

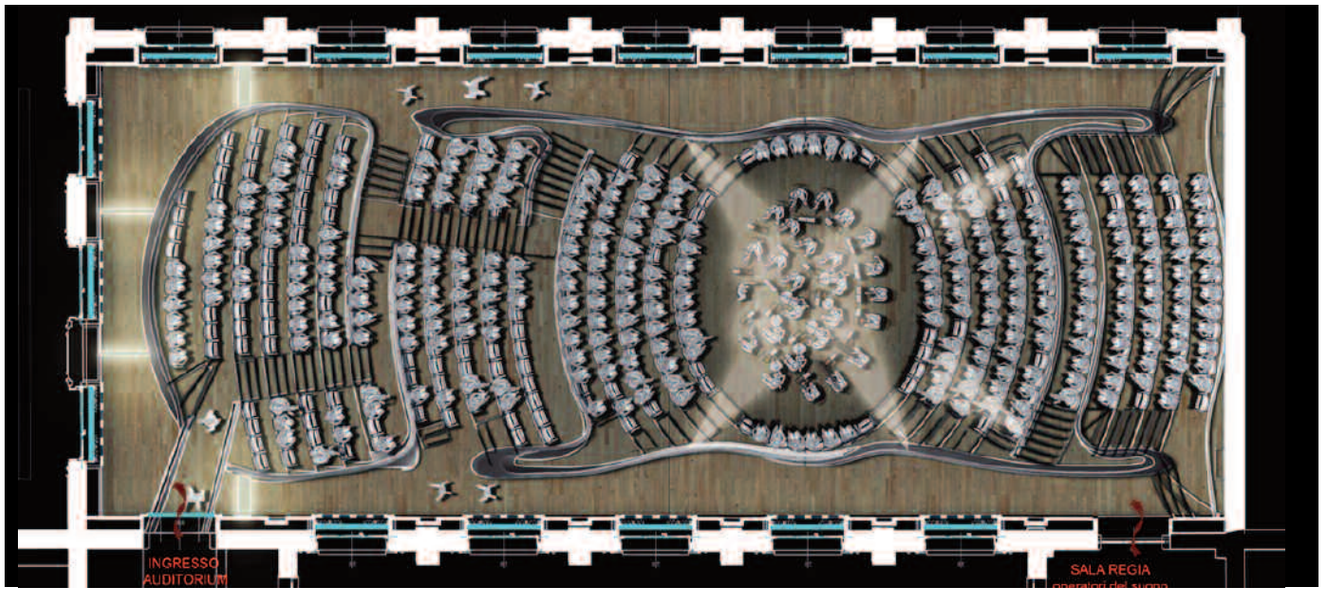
WALLS
Plaster painted white, wood, original doors.

FLOORING
Wood – oak parquet.

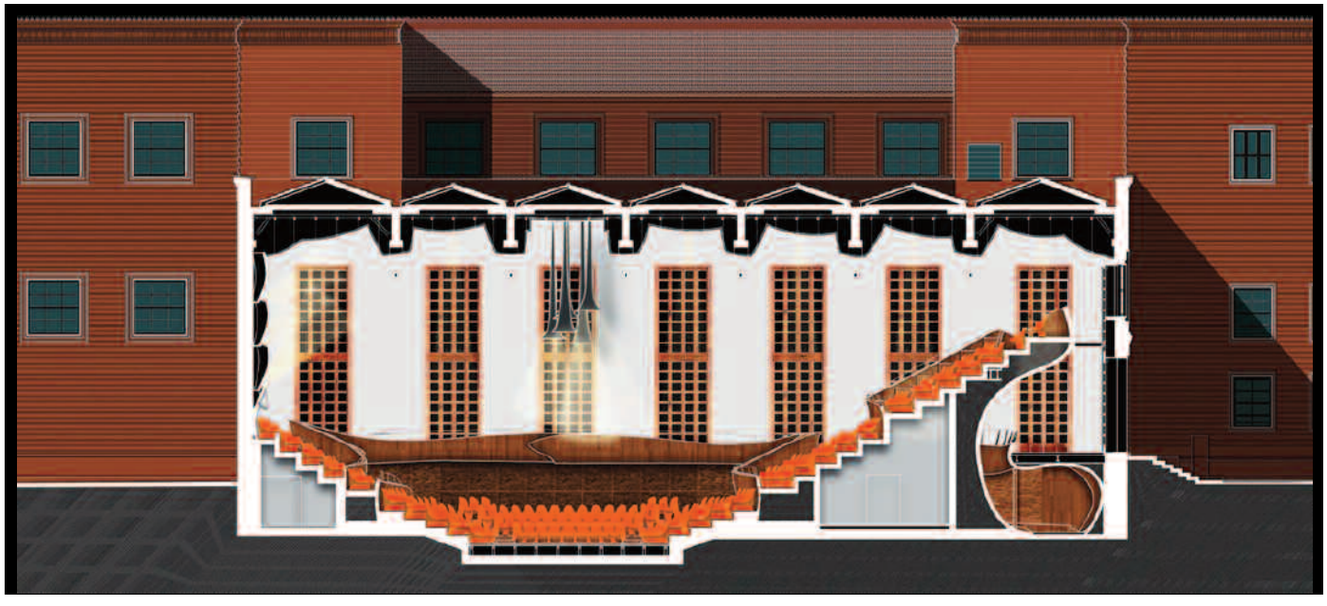
STAGE FLOORING
Wood - Alaskan yellow cedar.
1,225 sqm of maple used as a covering for all the flooring and all the sculptural elements of the auditorium.

SEATING
464 seats upholstered in orange velvet, installed in the auditorium. The seating was custom-made for this auditorium.

Floor plan of the auditorium



Longitudinal section



Cross-section

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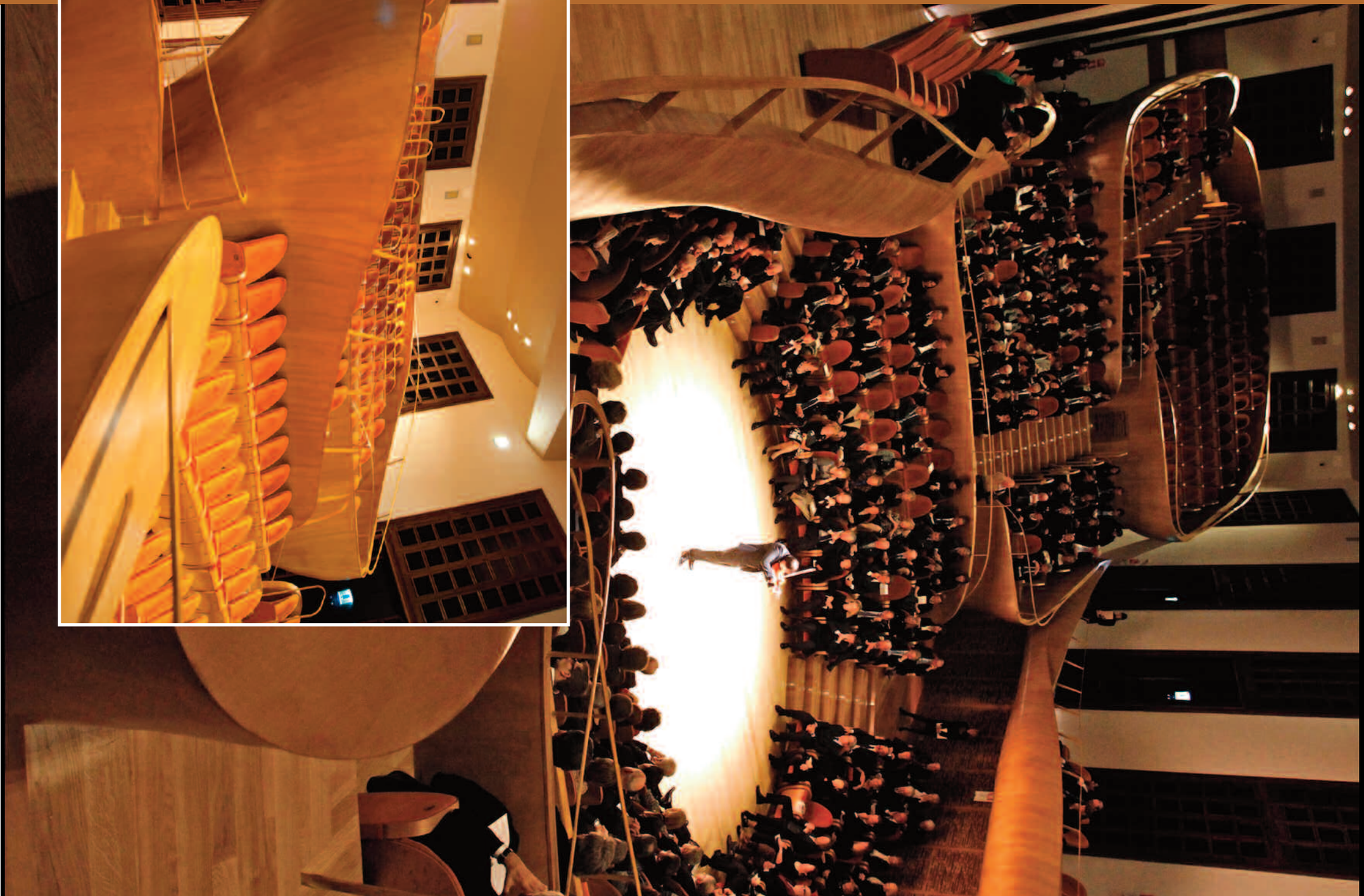

Fluid, sinuous wooden surfaces embrace the audience

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