

The background of the entire image is a lush field of green plants with numerous small, bright yellow flowers. In the foreground and middle ground, several large, cylindrical acoustic absorbers are placed. One is a vibrant yellow, another is a bright red, and a third is a deep blue. They are arranged in a way that suggests they are part of an outdoor installation or a product display. The lighting is bright, casting soft shadows on the ground.

Texaa® Acoustic Accessories Abso

New objects/ New designs

Abso

Acoustic accessories

Ceiling-hung Cushions / p. 3

Ceiling Pads / p. 11

Cones / p. 15

Cubes / p. 19

Totems / p. 23

Technical characteristics / p. 27

Acoustic performance / p. 29

Textile / p. 31

Colours / p. 33

Abso

Acoustic accessories

Texaa® has designed a range of objects which may be introduced with the utmost simplicity into any given space, as a means of improving the acoustic comfort of those who live and work within.

Our new range of acoustic accessories has been completely reworked and now offers new designs* and new objects, including cushions in a variety of shapes and sizes, ceiling pads, cones, cubes and totems.

Abso objects are not only light, durable and extremely good at absorbing sound reverberation, they are also easy to move around or rearrange as required, providing an immediate solution to acoustic problems.

They are flexible and fun, particularly easy to position and may be used to address the question of sound comfort *a posteriori*, without necessitating complex building work.

Rhythms, lines and playful compositions – their shapes and colours may be used in creative combination... They are a breath of fresh air.

Reaction to fire classification:

- Europe C-s3,d0 (complete object)
- France M1 non dripping
for the **Aeria** fabric cover and sound absorber
- France M1 non dripping
for the cushions and ceiling pads (complete object).

Abso objects are A+ rated for indoor air quality (French certification).
The **Aeria** fabric cover is easy to clean, antistatic and dirt repellent.

- - -

*Guillaume Martin and Michaël Damen, www.iwoodlove.com



Ceiling-hung Abso Cushions

Minimum size / Maximum performance

A cushion, the OED informs us, is a 'bag of cloth stuffed with a mass of soft material, used as a comfortable support for sitting or leaning on, or to serve a decorative purpose.'

Abso Cushions correspond perfectly to this definition – composed only of sound absorbing foam inside a fabric cover made of **Aeria** stretched over a simple metal hoop, they are now 95 mm thick to ensure maximum acoustic efficiency.

Their shapes and sizes – be they round, oval, square or rectangular with rounded corners – have been specifically designed for use in harmonious combination, making it possible to 'pick and mix' a variety of cushions for use within large volumes.

N.B.! Unlike **Texaa**®'s **Stereo** panels, **Abso** Cushions may not be positioned in groups to form seamless acoustic clouds.

Entrance hall, **Texaa**®
Ceiling-hung **Abso** Cushions in their round, oval and square with rounded corners versions.



Round Abso Cushions

Diameter: 1000 and 1250 mm

Thickness: 95 mm



Above and page opposite, top, photo A-P. Coüet & G. Delamarche.



Oval Abso Cushions
1800 x 1250 mm
Thickness: 95 mm



Abso Cushions in their square or rectangular with rounded corners versions.

1250 x 625 mm
1250 x 1250 mm
1250 x 1800 mm
Thickness: 95 mm





Abso Ceiling Pads

Light and shade, form and colour...

Especially designed for dropped ceilings with 'T' runners, **Abso** pads clip effortlessly into the metal grid already in place to create quiet zones for working. They only take a couple of seconds to insert or remove – each pad slots snugly into the existing framework with the utmost ease.

The oblique form of our new slanting ceiling pads invites a range of geometric combinations and each element may be positioned symmetrically or in diametric opposition to enliven the atmosphere.

Let your imagination take flight – the ceiling's the limit!

Abso Ceiling Pads

582 x 582 x 83 mm (frames T24)

592 x 592 x 70 mm (frames T15)

Slanting Abso Ceiling Pads

582 x 582 x 116 / 50 mm (frames T24)



Opposite, left,
photo A-P. Couët & G. Delamarche.



Slanting **Abso** Ceiling Pads in a range of configurations
 Above, photos A-P. Couët & G. Delamarche
 Opposite, photo Ivan Mathie.





Abso Cones

New proportions, a new design

Abso Cones were the brainchild of architect Frédéric Druot and acoustic engineer Jean-Paul Lamoureux who invented these frame-free geometric forms in 1996 for the temporary library at the Centre Georges Pompidou. They have recently been redesigned and are now even more efficient.

Abso Cones are simply hung from vertical cables and provide an effective solution for even the most challenging acoustic reverberation problems.

They are decorative, playful and full of character.

Abso Cones provide a light-hearted solution for structuring open spaces and may be positioned in geometric patterns or brought together into expressive clusters to enliven a given space. They adapt easily to all types of ceilings.

Abso Cones

500 x 290/165 mm

1900 x 335/235 mm



Above: first generation **Abso** Cones, temporary library, Centre Georges Pompidou, Paris 1996.

Opposite: architecture agency, Bordeaux, photo Ivan Mathie.



New **Abso** Cones are more stocky, and therefore more effective.



Above, the new **Abso** Cones 500, photo A-P. Couët & G. Delamarche.
 Opposite, top, three **Abso** Cones 1900 in front of sound reverberating glazing in a meeting room.
 Opposite, bottom, the new **Abso** Cones 500.





Abso Cubes

Elementary!

The simple shape of **Abso Cubes** is evocative not only of geometric precision, but also childhood play.

The cubes are opaque, compact and solid, but much, much lighter than they look. They are very easy to put into place.

It is now possible to equip them with a metal hoop so that they may be positioned horizontally, while still maintaining the perfect simplicity of their shape.

Abso Cubes may also be placed on the ground for use as decorative, comfortable pouffes.

Abso Cubes

380 x 380 x 380 mm

500 x 500 x 500 mm

750 x 750 x 750 mm



Above,
the new hanging system and a close-up of the
eyelet fixed to the metal hoop hidden beneath
the textile cover.

Opposite,
Abso Cubes hung from a hook sewn into one
corner, Ramée Abbey, Belgium, Élodie Pacaud,
interior designer.



- Top, **Abso** Cubes 500, hung from one corner,
Rosa Park primary school, Ivry/Seine, 2009, Toa architects.
- Opposite, **Abso** Cubes 380 and 750, hung horizontally.



Abso Totems in a meeting room, Paris, 2014,
photo: Franck Deletang.

Abso Totems

Free-standing or ceiling-hung. A timeless classic.

Abso Totems are an effective means of organising open spaces and portioning off quiet zones. They are particularly useful in large halls, corridors or meeting rooms.

In their free-standing version, they may be positioned in close proximity to those living or working in any given space, creating a sense of comfort and immediate intimacy.

When hung from the ceiling, our totems permeate the open volume and give it a sense of structure. A hoop runs around their perimeter beneath the fabric to which a hanging system is attached.

Totems are decorative and highly sound absorbent, offering a wide range of inventive configurations and colour combinations.

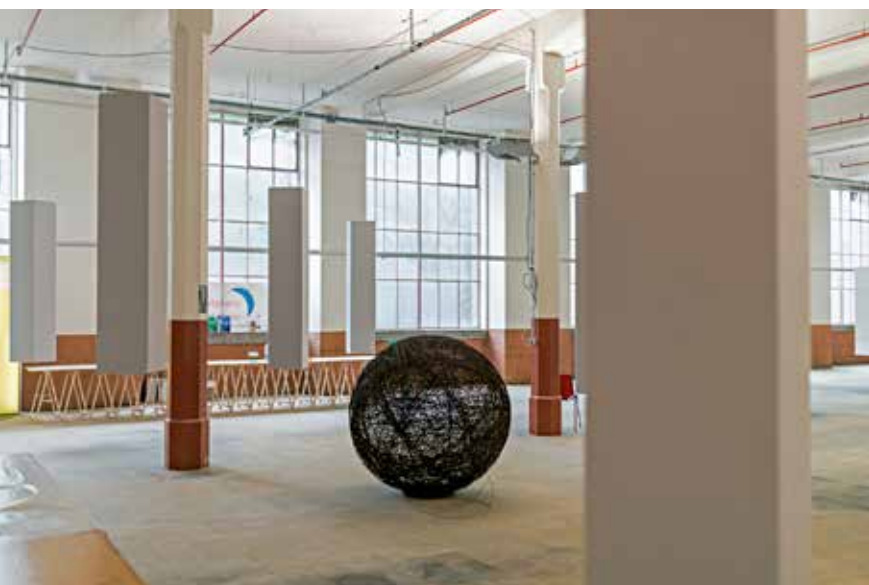
They are immediately operational.

Abso Totems

2000 x 380 x 380 mm

Close-up of the stand
used for free-standing totems
and the hanging system.





Above:
 – top: free-standing **Abso Totems**, La Bastide restaurant, Barbotan, photo Jonathan Barbot.
 – bottom: ceiling-hung **Abso Totems**, Journées de l'Architecture 2013, Mulhouse, photo Grégory Tachet.

 Opposite:
 – ceiling-hung **Abso Totems**, Creativity and Learning Hub, Crédit Agricole
 EM Lyon Business School, arch. Octopus studio, photo Erick Sallet.



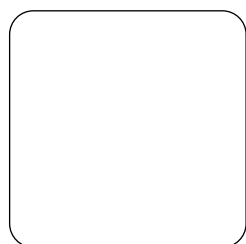
Abso Cushions

thickness 95 mm



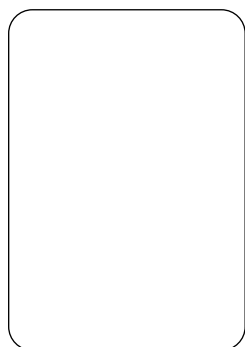
Rectangle 625

625 x 1250 mm / 2.7 kg
A(m²)* : 1.51 m²



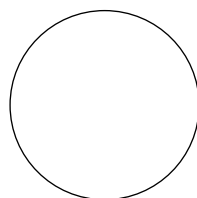
Square 1250

1250 x 1250 mm / 4.2 kg
A(m²)* : 2.63 m²



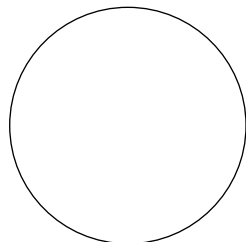
Rectangle 1800

1800 x 1250 mm / 5.9 kg
A(m²)* : 3.65 m²



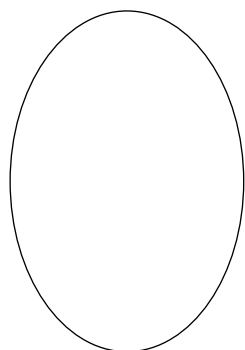
Round 1000

diam. 1000 mm / 2.5 kg
A(m²)* : 1.55 m²



Round 1250

diam. 1250 mm / 3.2 kg
A(m²)* : 2.18 m²



Oval 1800

1800 x 1250 mm / 4.2 kg
A(m²)* : 2.99 m²

* A(m²): Equivalent sound absorption area at medium frequencies
In accordance with ISO 354, the sound absorbing properties of **Abso** products are expressed in terms of their 'equivalent sound absorption area', i.e. in m², corresponding to the surface area of a (fictional) surface with the same absorbing capacity as the object tested.

** Weight depends on the hanging system used: 1. metal hoop / 2. hook.

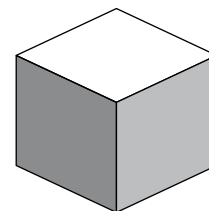
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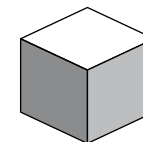
The **Aeria** fabric cover is easy to clean, antistatic and dirt repellent.

Abso Cubes



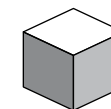
Cube 750

750 x 750 x 750 mm
6.7 kg / 5.4 kg**
A(m²)* : 3.82 m²



Cube 500

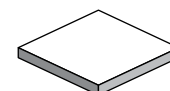
500 x 500 x 500 mm
2.4 kg / 1.6 kg**
A(m²)* : 1.65 m²



Cube 380

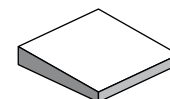
380 x 380 x 380 mm
1.4 kg / 0.8 kg**
A(m²)* : 1 m²

Abso Ceiling Pads



Ceiling pad

582 x 582 x 83 mm / 0.8 kg
592 x 592 x 70 mm / 0.8 kg
A(m²)* : 0.76 m²



Slanting ceiling pad

582 x 582 x 116 / 50 mm / 0.8 kg
A(m²)* : 0.76 m²

Abso Cones



Cone 500

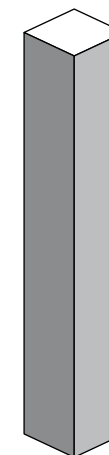
500 x 290 / 65 mm / 0.35 kg
A(m²)* : 0.55 m²



Cone 1900

1900 x 385 / 235 mm / 2.1 kg
A(m²)* : 2.44 m²

Abso Totems



Totem

2000 x 380 x 380 mm
ceiling-hung: 4.1 kg / A(m²)* : 3.55 m²
free-standing: 7.35 kg / A(m²)* : 3.22 m²

**Acoustically speaking,
1 square 1250 is equivalent
to:**

± 3,5 Ceiling Pads
± 5 Cones 500
± 1 Cone 1900
± 2.5 Cubes 380

± 1.5 cube 500
± 1.2 round 1250
± 1,7 round 1000
± 1.7 rectangle 625

± 0.75 rectangle 1800
± 0.90 oval 1800
± 0.75 totem
± 0.70 cube 750



Acoustics

It is something we have all experienced – you start off with an empty living space, and it is horribly echoey, and then as you begin to live within it, and you move in your furniture, curtains and family members, the space gradually becomes more comfortable, cosy and relaxing...

Sound insulation or absorption?

When a sound wave comes into contact with a surface, part of its energy travels through the material, while the rest is either reflected away or absorbed. Sound insulation means protecting oneself from outside noise, and therefore aims to reduce the amount of sound travelling through the walls around us. Sound absorption, on the other hand, aims to increase the amount of energy absorbed, as a means of reducing the level of reverberation. The latter is the term used to describe the manner in which a sound continues, even after the source producing it has ceased, because of the build-up of a large numbers of reflections.

Texaa® products and materials absorb sound waves and decrease the reverberation time of the spaces in which they are used, thereby greatly improving the clarity of intentional sounds, be they speech or music. That goes for wherever one stands or sits within that space, and without damaging the décor.

Traditionally, our sound absorbing materials were stretched across walls and ceilings, but **Texaa®** has also designed a full range of highly absorbent acoustic objects which may be distributed within a given space. As a means of better appraising their acoustic performance, we have our own laboratory in which we test our designs against the stringent criteria of ISO 354.

Test reports available on request
for each individual implementation.

Opposite: **Abso** Cubes being tested in the echo chamber at **Texaa®** workshops.

Textile

It is not by chance that our company name - **Texaa**® - begins with the first syllable of the word textile – and one very special textile is our token of excellence, our most precious attribute and historical *raison d'être*. That textile is **Aeria**, our much prized raw material, available in a range of 22 colours and used to manufacture the hallmark covers which appear on all our products.

Our workshops in Gradignan, near Bordeaux, are equipped with three knitting machines on which we produce this exclusively patented fabric. Its highly perfected knit, designed to achieve optimum sound transparency, is the cornerstone of our expertise.

Aeria is rub resistant, tear resistant and does not fray. It is sized with a water-repellent coating which makes it extremely dirt repellent and easy to clean. It is also highly flame resistant and non-dripping in case of fire. It is the only textile for use in interiors which is both flame resistant and dirt repellent.

The highly characteristic texture of **Aeria**, full of personality at close distance, but gradually more subtle as one moves away, is the result of years of patient experimentation, both technical and aesthetic. The 'round' knit has evolved down the years, for use in combination with sound absorbing foams or wadding. And the process is still ongoing, involving constant analysis and research, however seemingly slight, but resulting in important innovations such as the 'Grain de Riz' or 'large round' knit used in our newly developed breathing ceilings.



All **Abso** products are clad in **Aeria**, our sound transparent textile, with an exclusive **Texaa**® patent.



Colours

We are all sensitive to how colour transforms our perception of space, bringing a sense of added depth to a flat surface or, on the contrary, smoothing away rises and falls. Proof if any were needed of colour’s extraordinary spatial power. Colour is also a key element in our sensorial existence, affecting our feelings and emotions, triggering desire or creating a certain mood... Some colours are seen as tranquil, others energetic. And colour is essential to our understanding of aesthetic beauty.

All **Texaa®** products are now available in the 22 colours of the **Aeria*** range. Regularly reworked by Christine Bernos, architect and colourist, the current range unfolds in gradated shades of grey, beige and brown, not forgetting reds, greens and blues. The key words underpinning this selection process are sensitivity, technicality and durability, giving each and every individual the possibility of using **Texaa®** acoustic products in free association, with enthusiastic exuberance or elegant restraint.

Colour also encapsulates the spirit of the age. The relationship between colour and architecture has been a subject of heated debate since the early 20th century, with history, tradition and propriety clashing openly with fashion, design and the Zeitgeist. By exploring the relationship between colour and acoustics, **Texaa®** wishes to play its supporting role to the full, at the service of the creative spirits now writing further chapters in the history of architecture and design.

* **Aeria** is our hallmark sound transparent textile, with an exclusive **Texaa®** patent, used to cover all **Texaa®** products. Customised colours available on request. Colour fastness over time always remains equal to or greater than 5, on a scale from 0 to 8.

For some forty years now,
Texaa® has designed, developed
and manufactured panels and objects
which greatly enhance the acoustic comfort
of a wide variety of spaces.
They are composed of a sound absorbing foam
or wadding within a textile cover of **Aeria***,
knitted in our workshops near Bordeaux,
where all our products are assembled.

* Our sound transparent textile, with an exclusive **Texaa®** patent.

**Current projects,
technical data
and updates
available at
www.texaa.co.uk**

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