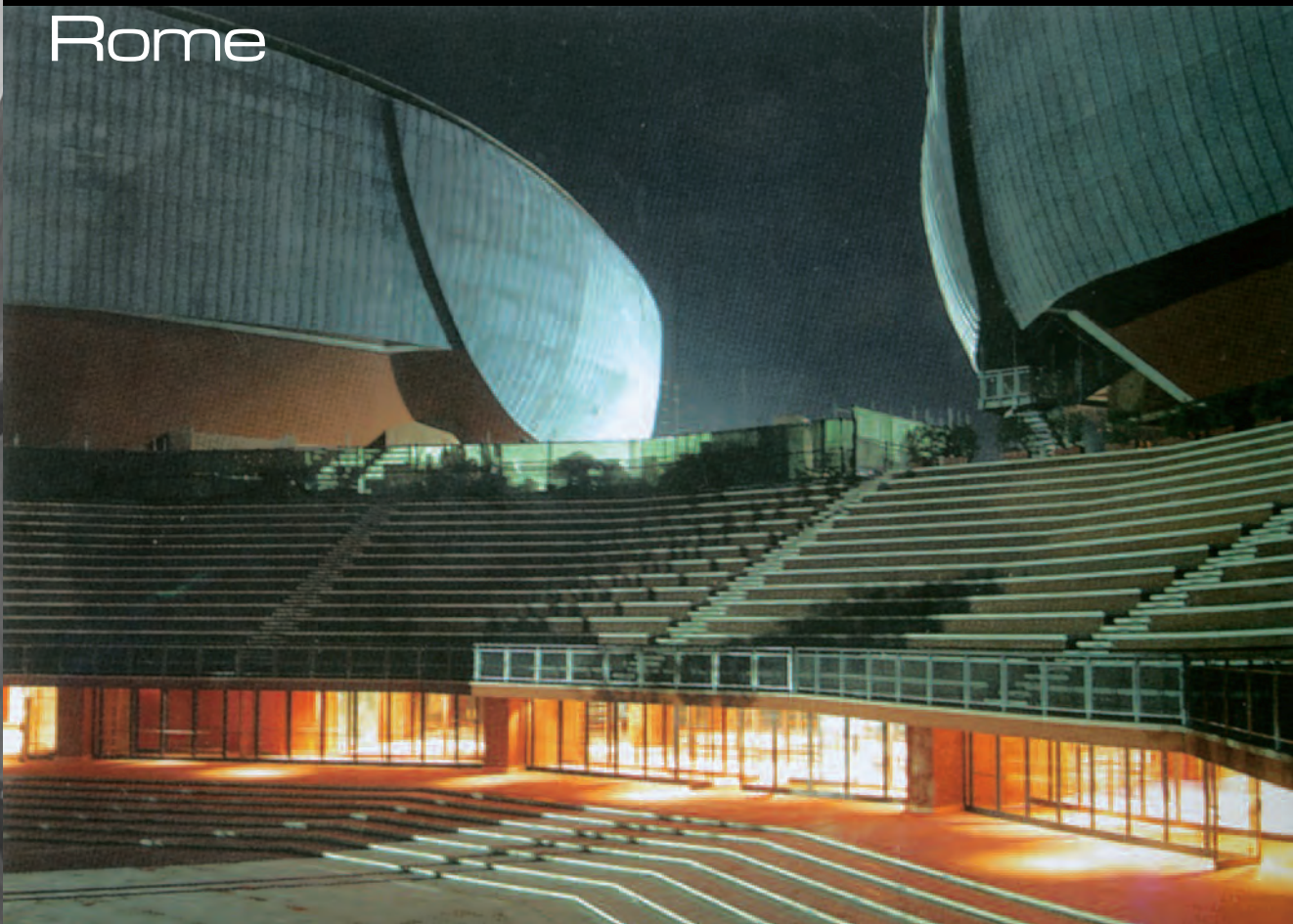


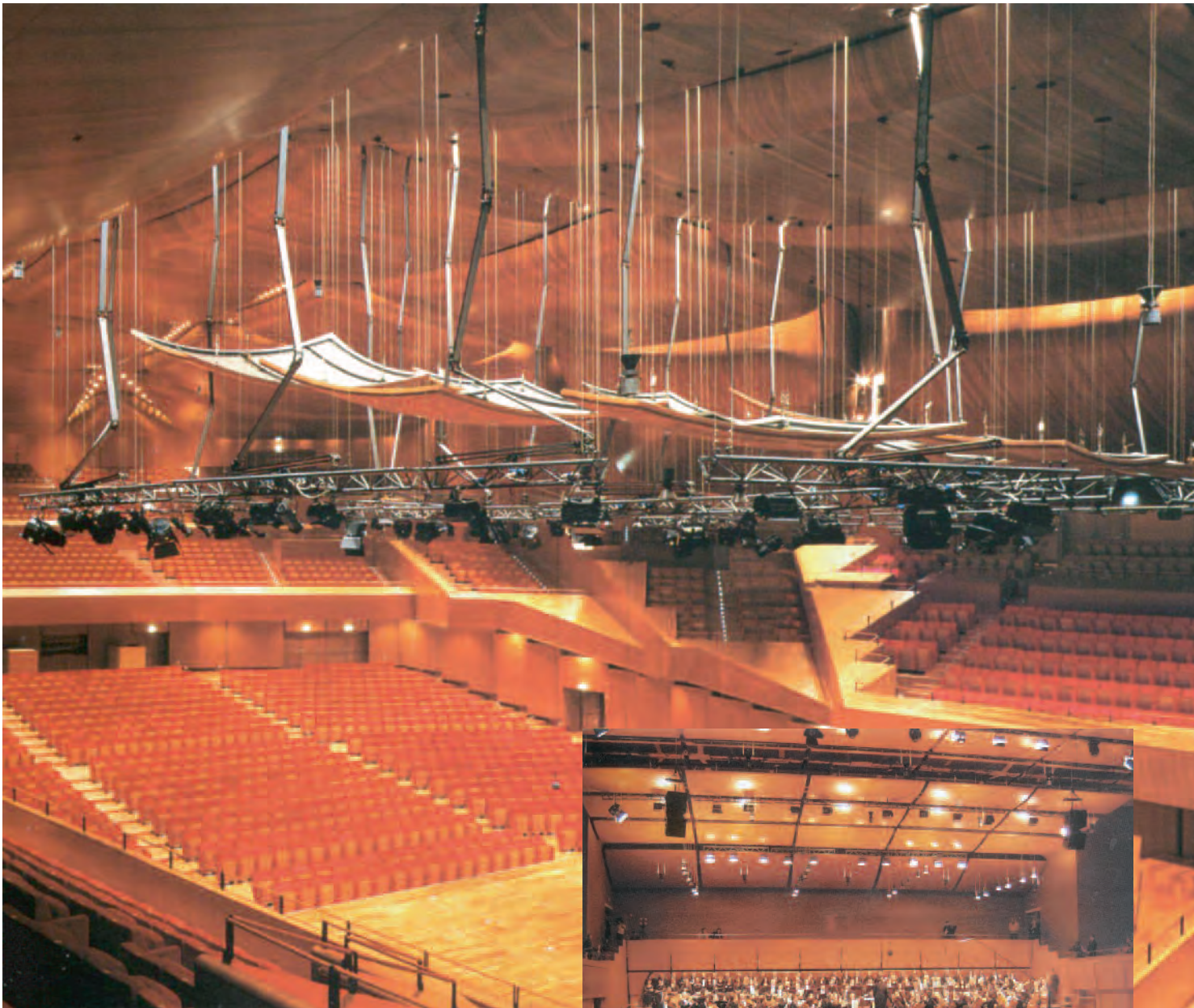
Auditorium Parco della Musica Rome



project description

The **Parco della Musica per Roma** auditorium is one of the most important, prestigious and challenging projects that a company of our sector could have completed. There were 5 halls as well as the outdoor amphitheatre. Each had its own particular features. The most demanding were the halls of 1,200 (Sinopoli) and 2,800 (Santa Cecilia) seats: the former for the number of hoists (105), the latter for its huge dimensions and multi-level lighting grid plan.

Our work began in early 2002 for the inauguration of the Sala Sinopoli on April 21, in the presence of Lazio's highest figures from the institutions, politics and business, also arriving from the rest of Italy. The event lasted nearly 12 hours, and comprised concerts, music and entertainment of the highest order. In hindsight, among all the memories, two remain particularly vivid for us: first was the reason that led us to win the contract and secondly was the principle that



constantly inspired the flow of work.

The tender specifically stated the load features of the hoists, but many offers came with higher capacities because, as we know, there is little price difference between a 500 kg and a 1,000 kg motor. Maybe we were the only ones to have carefully read the tender specification, which states the loads of the lighting grid, and decided to make our preliminary offer with quality motors which were quiet and of the right power, of course, but approximately 25% less than the hastily prepared competing offers. True, the cost-saving was minimal but the reduction in loads on the grid was remarkable.

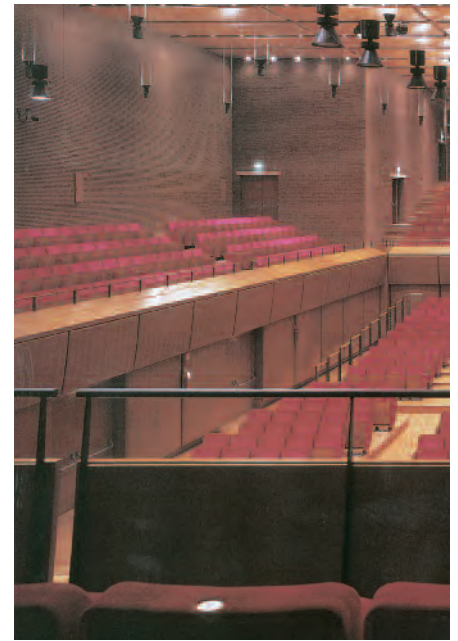
This aspect had even escaped the attention of the Commission, which acknowledged the reasoning behind our proposal and began to consider us a reliable partner, leading to the contract signing.

As to the second memory, this relates to the context: as well as Maestro Renzo Piano and his watchful eye over the project's daily running, also architect Massimo Alvisi, engineers and architects of

Rome's city council, as well as the contractor ATI's technicians, all kept on repeating to us: "you're working inside a monument."

At first we did not understand but it soon became clear: while respecting the need for operational functionality, the installation of all our technical equipment must take equal account of aesthetic beauty. So we had to respect everything around us and do not bend the context to our needs. Perhaps it was the charisma of the group of architects and engineers, led in this direction by Maestro Renzo Piano, but we soon managed to naturally follow this spirit.

We laid not a single cable without assessing its aesthetic impact. We learned to work with an enhanced level of attention compared to the



typical television contexts, i.e. studios where everything that is outside the camera's view follows no proper rules.

In the last month, some 800 people were at work in the Sinopoli hall: upholsterers, carpenters, masons, painters, plumbers, engineers and so on. It was hellish and our engineers decided to work for a time from afternoon to morning. After 8 pm there were about thirty people in the hall and indeed the work was taken forward quickly, ending a week ahead of schedule.

The grand Santa Cecilia 2800 hall was foreboding just on looking at it, especially for its complex grid floor, all the ladders and all its levels. But the construction company was working fast and delivered the

facilities in time. And a few days before Christmas, it was inaugurated.

Compared to the halls mentioned above, the rooms were simpler, almost child's-play even, and kept us busy for only a couple of weeks.

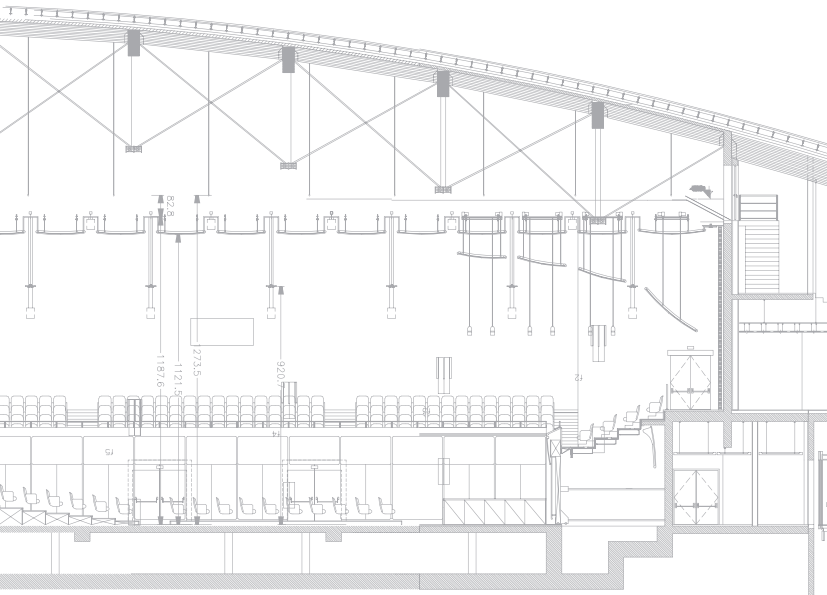
The only installation that brought with it some extra difficulty was the amphitheatre, which we nevertheless solved quickly thanks to the help from the subcontractor, and the right equipment for assembling the external motors.

In 2005 we were called upon to make a new hall. A rehearsal room was converted into a public hall with an aluminum truss grid and

mobile truss bars. We installed five 20-metre trusses in the Sinopoli above the stage, and a large aluminum grid in the 700 Petrassi room. Overall we mounted fifty chain motors, suspended to new trusses that discharged their loads onto the supporting walls, as the grid floors had reached their limit.

The halls of the Auditorium work a lot for all types of event: conferences, of all kinds of music, conventions, films and conventions. The Technical Department of Music for Rome maintains the efficiency of the installations (audio, electrical and dimmers), which it implements and updates according to new production requirements.

It is a monument of art and technology destined to fill the days of Romans... perhaps not for as long as did the Colosseum... but certainly our grandchildren will come to those rooms to relish unforgettable moments.



summary of the products supplied and installed

Anno 2002

| | |
|--------------------------------|-------|
| OPEN FACES | 150 |
| FRESNEL 2000 | 24 |
| PROFILES S4 | 24 |
| FRESNEL 5000 | 4 |
| MOVING HEADS HIGH END SYSTEMS | 24 |
| CONSOLES 512 CH | 5 |
| CANALI DIMMERS ADB - STAGE | 120 |
| CANALI DIMMERS ELECTRON - HALL | 160 |
| TRIANGULAR TRUSS 29X29 | 250MT |
| SQUARE TRUSS 29X29 | 250MT |
| ROPE MOTORS 190 KG | 150 |
| ROPE MOTORS 20 KG | 92 |

Anno 2005

| | |
|-------------------------------------|-------|
| TRUSS GRID Q52X52 HALL 700 PETRASSI | 28X6 |
| TRUSS GRID Q40X40 HALL THEATRE | 18X14 |
| TRUSS Q29X29 MT 20 | 5 |
| CHAIN MOTORS LOW TENSION | 45 |
| ELECTRICAL DISTRIBUTION SYSTEMS | 3 |
| 48 CHANNEL DIMMER RACK | 2 |
| ELECTRICAL PANELS | |



Pictures from "Auditorium Parco della Musica, the works site and its history", 2002, Ed. Musica per Roma



IANIRO ALDO Srl
Via Ragusa, 5 - 00041 Pavona (RM)
tel. +39 06 9310198 - fax +39 06 93162162