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DOUBLE TEST OF THE INTEGRATED AMPLIFIERS: AAVIK I-180 VS AAVIK I-280



The new amplifiers from Aavik are anything but cheap. But thanks to completely new development approaches they sound uniquely clean and fine (Photo: F. Borowski)

Michael Børresen and his partners have already caused a stir at LowBeats with their loudspeakers - [see review](#). But the busy Dane is also the creative head of the brands [Ansuz Acoustics \(accessories\)](#) and [Aavik Acoustics \(electronics\)](#). The electronics have recently been completely renewed by the Aavik team – we reported. Of particular interest here are the integrated amplifiers, of which LowBeats received the first series specimens for testing: The Aavik I-180 and its bigger brother I-280 look absolutely the same and also have the same performance data. And yet one of

the two sounds so much better that one could almost fall away from the belief...

Two approaches run like red threads through the work of the high-end and innovation forge around Michael Børresen: 1.) intensive material research in cooperation with the University of Aarhus and 2.) always seek and find new ways in signal processing (and signal purification). Where others work tirelessly on old familiar principles, seemingly only treading existing paths deeper and deeper, Børresen often breaks new ground.

The integrated amplifier Aavik I-180 (right) and the included DAC D180 in the temporary, not yet resonance optimized test setup, in which all setup photos were taken. (Photo: F. Borowski)



AAVIK I-180 AND I-280: THE CONCEPT

One example is the unique ironless magnetic drive systems of his top speaker series. When it comes to electronics, the passionate inventor sometimes relies on solutions that might cause „mainstream electronics experts“ to shake their heads in disbelief. What is meant by this, and that there is serious technology behind it, which only so far no one has used in this way in the hi-fi sector, you will learn in the following.

Already the previously available Aavik components of the 150 and 300 series – various ampli-

fiers with optional DAC modules and phono stages – were somewhat out of the ordinary. With the optics just like with the technology. The new series is no exception, but goes its own way in many areas. For example, there are no modules to be installed internally, instead essential analog and digital components are separated in their own housings of tolerable dimensions. These are in turn divided into three performance or quality classes, each with very clear price differences: thus the I-180 presented here = €6,000 , the larger I-280 = €10,000.

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STRAIGHT TO THE RESULTS

The packaging is elegant, but the scope of delivery is very compact: Neither power cables nor other cables are found in the box. Only a user manual and an Apple Remote. The small, elegant IR transmitter from the iPhone manufacturer fits the operating concept perfectly. However, this solution is somewhat limited in that a separate remote is actually required for each device, since the Apple Remote can only be paired with one device at a time and cannot be used as a system remote. However, the problem has already been reco-

gnized: An in-house system remote is already in progress.

As already indicated, the models of the 180 and 280 series practically don't differ from the outside. Without the model designation on the back, they would be impossible to tell apart. Only the 580 series stands out with a special and (in my opinion) very attractive cross-bracing made of solid titanium in the case covers, most likely inspired by the [Ansuz Titanium Rack](#).



The top model Aavik I-580 with a titanium bracing and titanium feet (Photo: Aavik).

The differences are also surprisingly small on the inside. The primary difference is the number of Tesla coils and dither circuits (I'll get to that), as well as an inner chassis made of solid copper and titanium housing elements in the 580 series.

This is exactly where Aavik has an explanation problem: It's hard to explain why a) there are such big price jumps between the series and b) the amps cost so much in the first place. This also caused me some headaches in the beginning. Somehow one associates high-end amps with huge cabinets, transformers and barely portable weight. But you have to get rid of such superficial ways of thinking with the Aaviks.

Assuming that no one has the naive idea of using only the pure material costs as a basis for pricing, we can still assume a considerable trade margin for these products. This is quite common in the high-end sector (not only for HiFi). But unlike most components of this class, which I had in the last years in the test, the price question came before the background of the implemented ideas and innovations of the two amps (and not least by my listening experiences) completely in the background.

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Aavik I-180 front/top view.
A large knob dominates the
front of the integrated ampli-
fier (Photo: F. Borowski)



CASES: IS THE ERA OF THE ALUMINUM DINOSAURS COMING TO AN END?



Front view of the Aavik I-280 integrated amplifier. With the exception of the feet and screw connections, the outer housing is completely non-metallic (Photo: F. Borowski).

At this point, let me briefly share an anecdote. In April 2019, I visited the Børresen headquarters in Aalborg, Denmark - [see company report](#). One of the enlightening conversations with Michael Børresen was about hysteresis in electrical circuits. To illustrate this, Børresen showed me a small experiment with two voice coil carriers: one made of aluminum, the other of titanium. If you drop the coil together with the carrier into the magnetic gap of a loudspeaker magnet, the coil on the aluminum carrier slowly tumbles down as if it were falling down steps, while the coil wound on the titanium carrier falls into the gap almost without resistance. Responsible for the unfavorable behavior of the aluminum carrier is the aforementioned hysteresis effect.

The experiment should clarify to me as a non-physicist, among other aspects, why Børresen relies on the expensive voice coil former made of titanium. In the course of the conversation, the thought occurred to me that hysteresis must also have an effect in amplifiers, for example, and I asked whether thick housings made of aluminum would not then be counterproductive. Børresen agreed, but also said that it would depend very much on the type of construction of the cabinet. Nevertheless, almost two years later, we now see non-metallic outer housings on the new Aavik components, and the website again talks about their qualities, including the hysteresis effect. Probably Børresen already had this point on his agenda at the time of my visit, especially since the Danes have been

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using this housing material in the Ansuz power distributors and network switches ([review](#)) for a long time.

The crux of the matter: Almost all of today's high-end audio components are bursting with aluminum. Many manufacturers use the light metal alloy, which is available at comparatively low prices and, thanks to modern CNC machines, can be easily shaped into almost any form to create true metal altars. Countless suppliers advertise „milled from solid“ housings or emphasize the wall thicknesses of their aluminum housings. The Aavik components are a truly refreshing exception here.

NBCM is used for the housings of the new Aavik components. NBCM stands for „Natural Based Composite Material“ and is basically just a generic term for countless possible material mixtures. In materials research (also a passion of Børresen's), NBCMs are also being traded

as a possible more sustainable replacement for previous synthetic composite materials.



The [Ansuz Acoustics LAN PowerSwitch X-TC](#) already tested at LowBeats and the Ansuz Power Switches are also equipped with NBCM housings. Eight LAN ports and ten power connections for actively shielded Ansuz cables. (Photo: F. Borowski).

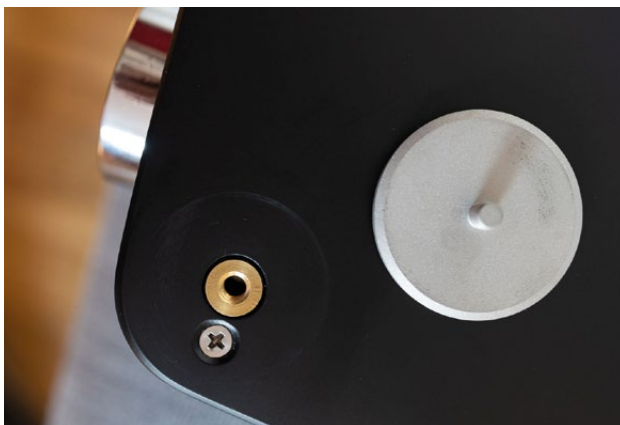
HOUSING DETAILS, CONTROLS AND CONNECTIONS

Four aluminum feet (titanium on the I-580) sit at the bottom of the four corners of the case. These are actually, and I find this worthy of criticism, only intended as adapters for the optional Darkz coasters and balls from Ansuz, which are once again hellishly expensive depending on the material and surface treatment. It would be desirable if Aavik would at least include a material-protecting end plate for the feet in case the customer does not invest in Darkz at the same time.



The underside of the Aaviks also comes without visible screws. The feet have a „chute“ as a ball receptacle when stacking the units with Ansuz accessories (Photo: F. Borowski)

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When the adapter pieces on the top are unscrewed, the actual case screws are revealed underneath. A solution that is as simple as it is practical (Photo: F. Borowski)



The matrix display composed of red LEDs is perfectly readable. The red is less disturbing in dark surroundings than, for example, white or blue LEDs (photo: F. Borowski).

The corners of the top are adorned with four Børresen-typical round aluminum or, in the case of the 580, titanium discs, each with three distinctive longish and round recesses. The latter are intended to hold balls and Darkz feet so that the devices can be stacked. If you unscrew the disks, the actual case screws are revealed underneath. This is simple but ingeniously done. No screws interfere with the chic look, and yet the cases are closed bombproof and can be opened very easily if necessary.

The amplifier housings (except for the back) are completely without brand logo. The components without a volume control have an Aavik logo on the right front in its place. Volume knob and function buttons are chrome-plated and concave in shape, which also provides a nice hollow mirror effect, especially on the large rotary knob.

Another eye-catcher is the large display formed by a grid of red LEDs, which takes up the entire space between function keys and Volume knob. Thanks to large letters and perfect contrast, the display is easily recognizable even from great distances as well as from all viewing

angles. If you find it too bright, you can dim it in four levels.

Personally, the darkest setting at 10% is enough for me. In addition, an automatic shutdown can be set with a 1-5 second delay after the last operation. I preferred this option for the DAC, whose display is rarely needed. Only a single LED then lights up in the lower right corner, indicating that the unit is on. In standby, a dimmed LED lights up in the lower left corner. The LED color is also a good choice, as red is less distracting to the eye in dark environments. All in all: I love this display! - And probably (pure speculation) it also has sonic advantages, because it produces less high frequency noise than any LC display.

The back of the Aavik amplifiers looks the same for all three series. The first thing that stands out is: No XLR, only RCA. Five analog inputs are available, whose input sensitivity can be individually adjusted via the menu. A PRE OUT allows the connection to power amplifiers, active speakers, or serves to loop through the signal for home theater installations. The solid speaker terminals are located, as it should always

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be, for both channels separately far outside the housing and have a decent distance between the poles. That's the way I like it. Other components can be switched on and off remotely via trigger connections.

And then there is a RS232 socket, which seems a bit archaic from today's point of view. This is only used for programming at the factory. Updates would also be possible through it, but this should rarely be necessary for the amplifier, DAC and phono stage. The Aavik Streamer can be updated via its associated app in case of a software update.

Some are into glowing, exposed glass bulbs with retro-looking sheet steel cases, others love mighty cabinets with decent weight and maybe big analog pointer instruments. Personally, I like it more modern and compact. Okay, the Aaviks are not really small with their basic dimensions of 38 x 38 cm, but they are not oversized either. I also like the lack of excessive bling-bling and metal splendor, as well as the organic shape. And no exposed heat sinks or vents disturb the looks. It's a successful blend of purism and eye-catching design.



The rear panel of the I-280. All new Aavik amplifiers have the same connectors: 5x line In, 1x pre out, plus speaker terminals, which were sensibly placed quite far out (Photo: F. Borowski)

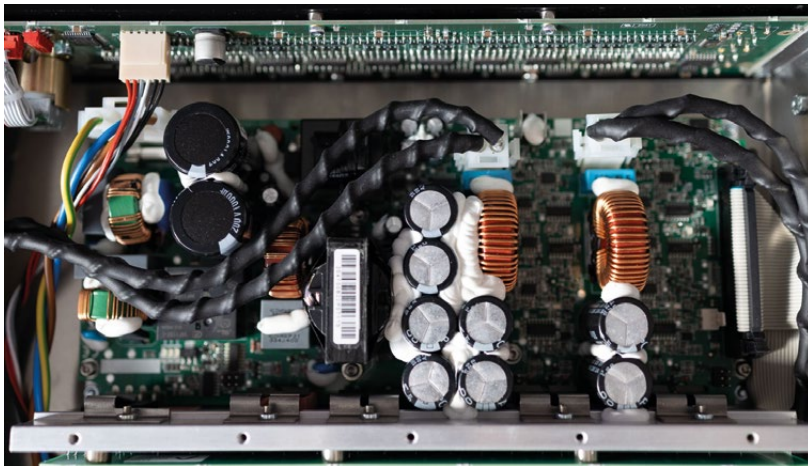
The mechanical design is brilliantly simple and practical, the composite material a statement by example. Precise workmanship and flawless finish leave no doubt about the high quality. In my view, the new Aavik series is a prime example of successful industrial design with an independent character.

THE TECHNOLOGY OF AAVIK I-180 & I-280: CLASS-D MODULE AND MYSTERIOUS COIL WORLDS

First surprise when looking under the hoods: Aavik uses a purchased Class-D amplifier module from another Danish manufacturer named Pascal A/S. Wouldn't you rather expect some kind of in-house development in this price range? Maybe. Børresen sees the matter pragmatically: Why put a lot of money and effort into something that others have already

solved ingeniously? Then it would be better to concentrate on exploiting the purchased technology to the maximum with the company's own expertise. Apart from that, Børresen also had a little hand in the development of this amplifier module, which was invented by the former developers of the widely used ICEPower modules.

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The Class-D power amplifier is a purchased module, modified in some details
(Photo: F. Borowski)

Pascal's power amplifier is actually quite clever, as it uses sine waves for pulse width modulation instead of triangular modulation like conventional Class-D amps. This is said to provide significantly less high frequency noise, allowing less aggressive inductive filtering to be used at the outputs. Also as a result, the technology called UMAC offers particularly effective negative feedback, which is said to provide attenuation factors otherwise only found in the best linear amplifiers.

Aavik optimizes the UMAC module among other things by the use of better operational amplifiers and extends it by a so-called „resonant mode power supply“ with high-quality voltage regulators, in order to lower the already very low noise floor still further. On their website, the makers write, „The noise of these regulators is measured in a few micro- or nanovolts, which is well below the noise floor of conventional regulators.“ But there's more...

For the following section about the „Tesla coils“ please have a look at the following table of amplifiers first:

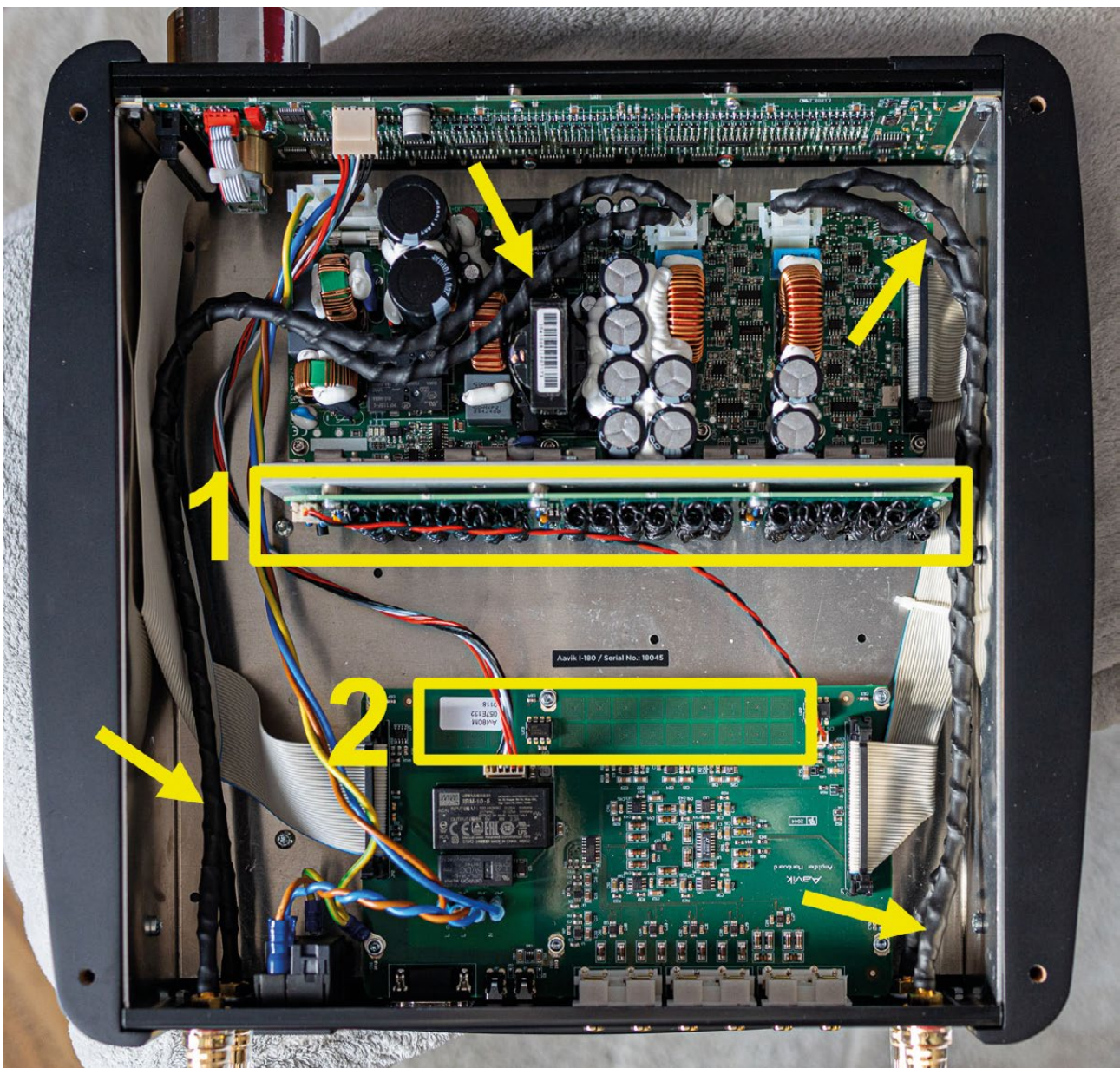
Output:	2 x 300W 8 ohm, 2 x 600W 4 ohm Distortion (THD+N): <0,006% (1-100W, 1kHz, 8 ohm) IMD: <0,002% (1-100W, 4 ohm) TIM: <0,008% (1-100W, 4 ohm)	2 x 300W 8 ohm, 2 x 600W 4 ohm Distortion (THD+N): <0,006% (1-100W, 1kHz, 8 ohm) IMD: <0,002% (1-100W, 4 ohm) TIM: <0,008% (1-100W, 4 ohm)	2 x 300W 8 ohm, 2 x 600W 4 ohm Distortion (THD+N): <0,006% (1-100W, 1kHz, 8 ohm) IMD: <0,002% (1-100W, 4 ohm) TIM: <0,008% (1-100W, 4 ohm)
Aavik noise reduction:	Active Tesla Coils: 36 Active Square Tesla Coils: 96 Dither circuitry: 5 Anti Areal Resonance Coils: 4	Active Tesla Coils: 72 Active Square Tesla Coils: 168 Dither circuitry: 8 Anti Areal Resonance Coils: 4	Active Tesla Coils: 108 Active Square Tesla Coils: 240 Dither circuitry: 11 Anti Areal Resonance Coils: 4
Power consumption:	Standby: <0.5W Idle: <50W	Standby: <0.5W Idle: <50W	Standby: <0.5W Idle: <50W

As you can see, the basic technical data like output power, distortion values, etcetera are all exactly the same. As you can see, the basic technical data like output power, distortion values, etcetera are all exactly the same. There are a few differences internally in the operational amplifiers used and the effort in the power supply, but mainly in the measures used for signal to noise reduction („Aavik Noise Reduction“) by Tesla coils and dither circuits. Børresen also uses these in a similar form in its An-suz Acoustics-branded accessory products. Everything revolves around these exotic circuit enhancements, which are not found in this form in audio components from other manufacturers. So what's this all about?



The term „Tesla coils“ is a bit misleading, because technically these have only a limited connection to the coils named after Nikola Tesla. While Tesla used his coil principle for ampli-

fication to generate high voltage, the Tesla coils in the Børresen products reverse this principle and use it for a very effective attenuation of RF interference.



View into the I-180: 36 Tesla wire coils (1), 24 square coils etched on PCB (2). In the larger models, there are correspondingly more PCBs with wire coils or square coils distributed throughout the circuit. The „Anti Aerial Resonance Coils“ (see arrows) are spiral windings, which suppress the antenna effect of the cables (i.e. their resonance on certain frequencies) to the terminals (Photo: F. Borowski)

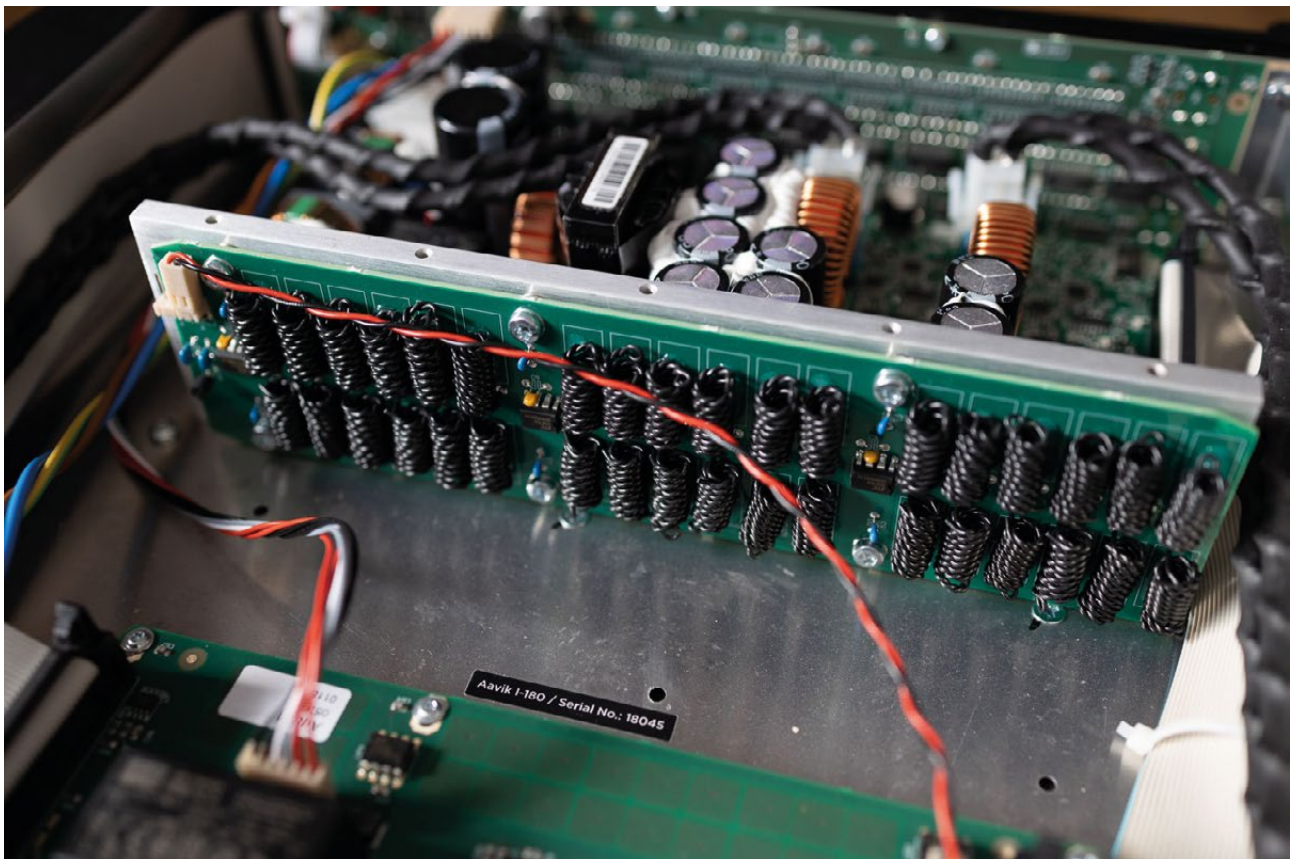
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In essence, all of the measures used (Tesla Coils, Tesla Square Coils, Anti Aerial Resonance Coils) are about preventing signal interference from high frequency noise. Normally, manufacturers try to avoid this very basic problem (in addition to simpler circuitry measures) with „mechanical“ shielding, for example using aluminum housings or metal sheets as shields or even Faraday cages. This keeps out external interference to a certain extent, but it also traps the high-frequency components generated by the electronics and introduced via the various connections inside and reflects them back into the circuit.

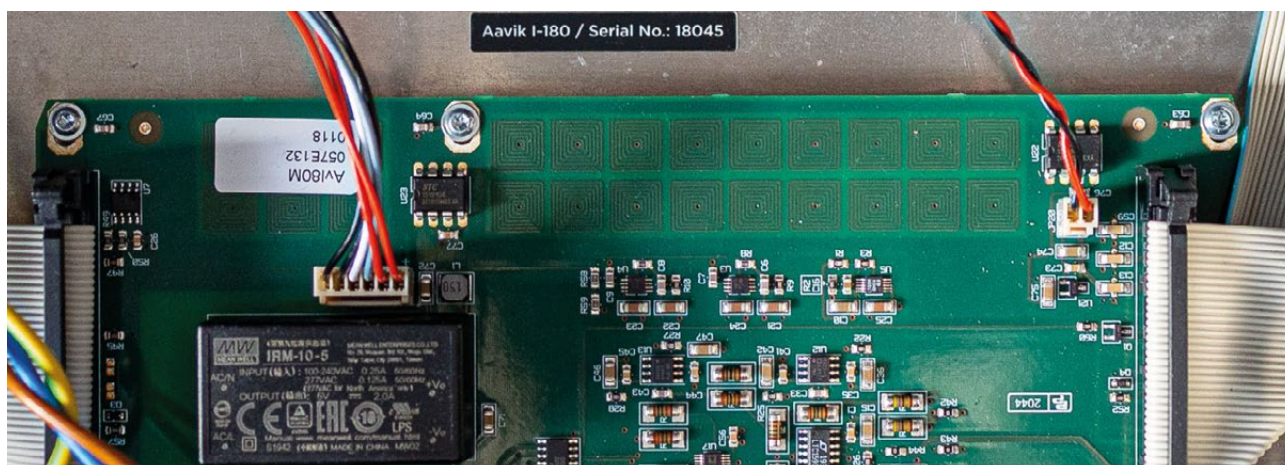
The various Tesla coils do not provide shielding in the classical sense, but rather cancellation of

high-frequency interference components. These are both those that originate in the circuit and those that are transmitted through the air (radio). For this purpose, various types of coils are used that are tuned to particularly „contaminated“ frequency ranges, such as radio from cell phones, WLAN or other wirelessly communicating devices.

The cancellation works remotely similar to noise cancelling headphones by generating a signal in phase opposition for each (interfering) signal. That's why, for example, the coils shown in the following picture consist of two twisted wires of exactly the same length with counter-phase control. The effect is scalable. In other words, more coils lead to better high-frequency suppression.



The twisted wire coils are all soldered to the boards by hand. The top model I-580 has 108 coils per unit (Photo: F. Borowski)



The square coils etched on the circuit boards work in a different high frequency range than the wire coils (Photo: F. Borowski)

In addition, Børresen applies dithering circuits to the analog signal. Dither modulates random noise at a very low level onto the signal, amazingly making the imaging clearer. In digital technology, dithering has long been used for a similar purpose. The fact that it also works on the analog level is not entirely new knowledge. The effect was already discovered in radar technology during the Second World War.

To visualize the principle behind this, Børresen likes to recommend the following little self-experiment: Hold your hand with spread fingers in front of a text. Part of the text is now covered by the fingers, which here symbolize the unavoidable interference in the signal. If you shake your fingers back and forth in front of the text very quickly, the complete

text becomes readable, although a part always remains covered. This is ultimately nothing other than dithering.

The question now is whether these measures in the Aavik components, which are largely unique in hi-fi technology, actually have any comprehensible effect on the sound. Before I answer the question, first some practice-related information about the Aaviks.



The number of coils and dither circuits in each series is one of the primary differentiators:

Series	I-180	I-280	I-580
Tesla Wire Coils	36	72	108
Tesla Square Coils	24	144	240
Anti Aerial Coils	4	4	4
Dither circuits	5	8	11

OPERATION AND MENUS – THE HI-FI LIFE CAN BE SO SIMPLE

With an analog integrated amplifier and a DAC, I don't expect any great and possibly unpleasant surprises in operation. Put it down, connect it, turn it on - it works.

All functions are possible via the buttons and the knob on the amplifier, as well as via the respective remote control. As mentioned, a specially developed system remote control will be available later.

There is not much to configure. On the amplifier, the sensitivity of the individual inputs can be adjusted in the menu, which is very practical for sources with different volumes. This should still be useful to me - see listening test below.

Here all menu options of the amplifier in the photo overview:



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What stood out positively during operation is the absolute silence of the units. Sure, there are no fans or other moving ones here, of course, but I also mean the complete lack of hum. Even with the ear directly on the case, not the slightest chatter or hum is audible. - Wait... are they even connected to the mains and turned on? Yep!

The absence of noise is just as excellent. If you hold an ear very close to one of the tweeters in idle mode, you will hear a background noise from every amplifier. Depending on the amp, the sensitivity of the speakers and also depending on the set level more or less strong. In unfavorable cases, it can even be heard from several meters away. Even the Aavik amps are not 100% noise-free, but regardless of the position of the volume control, it is always close to the perceptible limit. Even the Exogal PowerDACs, which are already excellent in this respect, have more noticeable noise.

As a Class D amp, the Aaviks don't make for a bad environmental conscience when it comes to consumption values either. My meter showed a constant 0.2 W on the i180 in standby, and around 27 W when switched on in idle mode.



SOUND TEST: AAVIK I-180 AND AAVIK I-280 YOUR JAW WILL DROP IN AMAZEMENT

For the assessment and evaluation of hi-fi components, points of reference are always necessary. References, in other words. These are by no means always the most expensive products ever tested, but can simply be those whose acoustic signature the tester knows best. A point of reference. In my case, for a few years now, these have been the Exogal Comet with

optional power supply for DACs and the Exogal Ion PowerDAC, which is virtually tailored to the Comet, for amplifiers. On the output side, the Børresen 02 floorstanding speakers played, which I purchased after [testing the smaller 01](#). In addition, the recently tested [Wilson Audio TuneTot](#) served as a secondary control for the capabilities of the Aavik components.

LISTENING TEST 1: AAVIK I180 VS EXOGAL COMET

Already the first impression is an eye-opener: There's something going on! Better punch and clearly higher speaker control with the Aavik. - Side note: I made these first listening experiences before I delved deeper into the technology and learned about the special features. So the immediately perceived accuracy and speed was not a self-fulfilling prophecy based on manufacturer promises, but an independent observation.

The extra power and the high damping factor of the Dane make themselves felt positively throughout. As mentioned, the Aavik integrated amplifiers deliver 300 watts into 8 and 600 watts into 4 ohms per channel. Despite its just under 125 watts into 4 ohms, the Exogal Ion PowerDAC can keep up well with a similarly good low bass experience at moderate levels. At least in terms of substance. This is one of

the US combo's showpieces, with which they were able to outdo even such Class A/B heavyweights as the [T+A PA 2500 R in my test](#). The sovereignty of the Aavik with its hard-hitting bass lines and the details, for example, in the decay of large bass drums, the Exogal combination does not have much to offer.

However, the Exogal does not give in so easily and remains in the lead in the discipline of holographic imaging by a razor-thin margin. Voices and instruments appear a bit more three-dimensional, more tangible. Mids and trebles shine a shade silkier on the I180. All in all, this is a duel of two very strong opponents, partly on par. However, with a clear price advantage for the exceptional team from Exogal. (Which is unfortunately no longer produced in this form. But there will be news from Exogal shortly). Nevertheless, the Aavik combination clearly wins the point.

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LISTENING TEST 2: AAVIK I-280 VS. AAVIK I-180

Switch to the I280. There it is again; one of those rare and precious moments in the life of a hi-fi enthusiast that changes everything, and you ask yourself: what's going on here? Answer: something amazing!

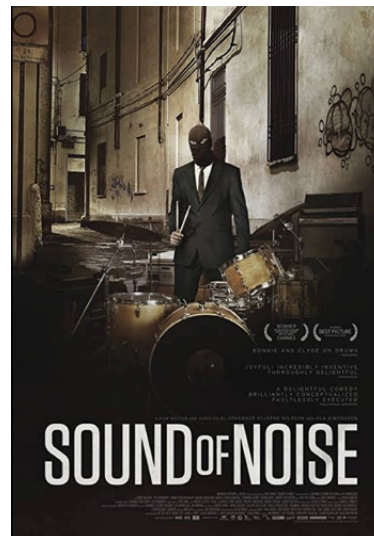
Again, as a reminder, we're dealing with almost the same amplifier, with exactly the same output power, essentially just augmented with some of Børresen's Tesla coils and dither circuitry. While the additional hardware cost alone seems out of any healthy proportion to the price increase, the sonic advantage of the I-280 immediately makes the cost issue forgotten and forgiven.

I'm not talking about rather marginal changes in sound here, such as switching a digital filter or swapping a digital cable, but substantial gains. The I-280 sounds with exactly the same tonality as its little brother (crystal clear and precise but also warm and lively like a tube), but so much purer, more controlled, and more listenable that it easily distances both the I180 and my venerable Exogal reference. And it seems to have significantly more torque. How does it do that?

The middle one of the three new Aavik amps has an incredible grip on the Børresen 02 floor-standing speakers and lifts them to a level not previously known, indeed not thought possible.

Of course, one would assume that the amp would harmonize particularly well with speakers from the same house. But also with the Wilson Audio TuneTot the I-280 revealed exactly the same qualities. (Whereas the I-180 was already incredibly fun on the small Wilsons.) Power and control with playful ease in dealing with the finest transients and a deep black background

that gives the imaging a fabulous blaze of color. And that bass power... phenomenal! In the following slideshow, I've included just five of countless tracks that I virtually re-experienced with the Aavik I-280:



The Swedish film „Sound of Noise“, which is not only a crazy creative story about a group of guerrilla percussionists, but also offers some fantastic sound moments (Cover: Amazon)



Bon Iver, Salem – i,i (Cover: Amazon)



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Brendan Perry, The Devil and the Deep Blue Sea – Ark
(Cover: Amazon)



Ane Brun, These Days – It All Starts With One
(Cover: Amazon)



YELLO, Rush for Joe – Point Yello
(Cover: Amazon)

CONCLUSION AAVIK I-180 & AAVIK I-280

It is now the second time that Børresen creations turn my hi-fi world upside down. After the incredibly natural and transparent loudspeakers, of which the model 02 serves as my listening reference, it is now mainly the analog Aavik integrated amplifiers. Already the I180 is a stunner in terms of speaker control and dynamics. In the price range up to €10,000, I know of nothing (except my previous Exogal reference) with such a good sound/price ratio.

But even more amazing is how effortlessly the I280 can distance the smaller I180 model. Of course, it costs with €11,000 also considerably more, without which one looks at it directly, but plays in my estimation musically and dynamically effortlessly in the league of clearly more expensive Class A exotics. And that without weighing as much as a Harley Davidson and driving dollar signs into the eyes of the power supplier. Unbelievable how good this small, elegant amp is. The top-of-the-line I580 is supposed to deliver ano-

ther similarly big leap forward. I find that hard to believe, however I can't help but want to try it out as soon as possible.

The new Aavik amps offer other very strong selling points beyond their thrilling sonic capabilities, however. From the imitable housing technology in a living room-friendly format, to almost inexhaustible power reserves with the best energy efficiency, absolute low noise / hum, pleasantly pleasant operation, a perfectly readable display to the fine-tuning options with optional Darkz and Ansuz cables, everything is just right here - if only there were not the Børresen-typical price structure, which makes access to the successful technology massively difficult for normal earners.

Either way, the new Aavik components are a breath of fresh air in the high-end segment. This is what innovative, progressive hi-fi looks like to me. The Børresen approach could - no: should catch on.

AAVIK I-180



LowBeats®
OUTSTANDING

4,6
RESULT

RATING

SOUND	★★★★★★
PRACTICE	★★★★★★
PROCESSING	★★★★★★
TOTAL	★★★★★★

2021-02-27

The evaluation always relates
on the respective price range

Pro & Contra:

- + Smooth, finely detailed sound
- + Very high output power
- + Simple and practical handling
- No coasters included

Vertrieb:

Aavik Acoustics ApS
Rebslagervej 4
9000 Aalborg/DK
[Aavik-Homepage](#)

Preis:

(Manufacturer
recommendation)
Aavik I-180:
6.000 Euro

AAVIK I-280



LowBeats®
OUTSTANDING

4,5
RESULT

RATING

SOUND	★★★★★★
PRACTICE	★★★★★
PROCESSING	★★★★★
TOTAL	★★★★★

2021-02-27

The evaluation always relates
on the respective price range

Pro & Contra:

- + Immensely smooth, finely detailed sound
- + Very high output power
- + Simple and practical handling
- No XLR connectors, no coasters included

Distribution:

Aavik Acoustics ApS
Rebslagervej 4
9000 Aalborg/DK
[Aavik-Homepage](#)

Price:

(Manufacturer
recommendation)
Aavik I-280:
10.000 Euro



DOUBLE TEST OF THE INTEGRATED AMPLIFIERS: AAVIK I-180 **VS** AAVIK I-280



Easy to see in this light on the amplifier: The concave milled side panels (Photo: F. Borowski)

Teammates and opponents:

[Test: Exogal Comet and Ion PowerDAC](#)

[Wilson Audio TuneTot review - the ultimate high-end monitor](#)

More of Aavik/Boressen:

[Test Børresen 01: Compact speakers from another planet](#)

[Visiting Børresen Acoustics: Formula 1 racing team for loudspeakers](#)