

KALLAX

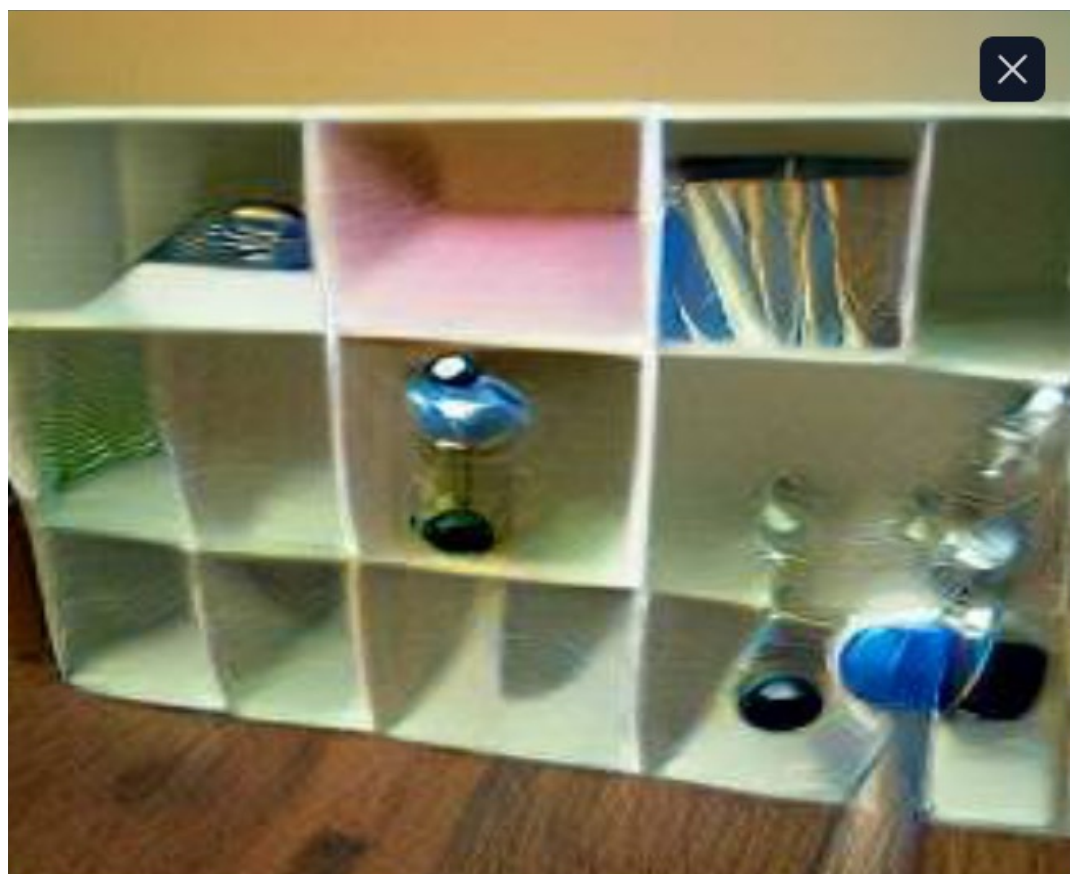


SOUNDSYSTEM



"Whether standing or lying - the KALLAX series adapts to taste, space, need and budget. Smooth surfaces and rounded corners create a high-quality look. You can customize the shelf with inserts and compartments."

Open shelving provides a platform in the private space for us to assert ourselves. Through the placement of certain objects, we present ourselves and at the same time create an environment in which we feel comfortable. We decide on what we want to see, what we see ourselves represented by, what we identify with.





Sound systems use resonators to increase the power of the system without requiring more powerful equipment. The focus here is on low frequencies, enhancing the physical-spatial nature of sound. The music becomes palpable and has a direct impact on physical and emotional processes. 1



"It has to be really loud. So that you can't have a conversation. And the bass has to be heavy, so it hurts. It's an audible and tangible point of orientation. Our instinct is to escape."





Voluntarily exposing oneself to loud, physical sound has something masochistic about it. The encounter is spectacular: it offers a stimulation that is clearly distinct from the everyday. In this way it marks something special, which again has an influence on the perception of time (rhythm).¹



“a cool hallucinatory culture of special effects personalities moving at warp speed to nowhere“¹

Good vibes

Bad vibes





Soundsystem culture is Black. It is about the "differences [...] that determine the individual social, political, and economic circumstances of each person's life," not biological or natural. Soundsystems emerged and are to be understood in close relation to these conditions. 2



Sound systems are built to create a place of gathering. At the same time, they serve as a platform for the sharing of new sound. Their construction and placement are to be understood as a direct response to the surrounding architecture. The sound creates it's own architecture in which public space is reclaimed. In the same way, attention and competition play a role. 1,5

Ikea follows principles of mass production, standardization and modularity with simultaneous claim to universality. This goes back to the modernist project of Bauhaus, which wanted to democratize design. Mass production was understood as a means for social change. The wide distribution of the Ikea Kallax shelf establishes an imaginary worldwide network between people and places. The European "roots" of Ikea's mass-produced goods are its flagship. 5



In 2014, 25% of the Billboard top ten songs came from Swedish songwriters. The most successful among them is Max Martin. While pop in general is unthinkable without R&B, Martin is credited with a new "union" of the two in songwriting. He also coined the term "melodic math," where the content of lyrics is subordinate to melody and rhythm. 6



The deconstruction of well-known songs, as well as the constant reworking and reprocessing (remixology) have their origins in dub. This changes our perception of time: past, now and future become blurred. Commercial music uses these means of affective influence to secure its commodity value. By adopting melodies, rhythms and samples, the distinction between new and old becomes increasingly difficult. ¹



The studio becomes an instrument, sound and production change. The overload of effects creates a haunted atmosphere. Dub turns this sound processing outward, with pop it remains in the background. In their subtle presence they nevertheless have a decisive influence on our perception, they modulate our emotions without us being able to determine them as a force. 1

¹ Goodman, Steve: Sonic Warfare – Sound, Affect and the Ecology of Fear, The MIT Press, London 2010

² Wudtke, Ina & Lesage, Dieter: Black Sound White Cube; Die Audiologie des Ausstellungsraums, Löcker, Wien 2011

³ Dhanveer Singh Brar: Teklife/Ghettoville/Eski – The Sonic Ecologies of Black Music in the Early 21st Century, Goldsmiths Press, London 2021

⁴ Braun, Marius: Klang und Gewalt in der Sound System Culture Jamaikas. Sound Studies – Klanganthropologie /Klangökologie. Berlin 2011

⁵ İşbilen, Ezgi: From Bauhaus to Ikea: Integration of Mass Production, Standardization, Modularization and Claim of Universality with Capitalist Mode of Production. Middle East Technical University, 2011

⁶ Seabrook, John: What Kind of Genius is Max Martin? The New Yorker, New York, 30. September 2015

Alle Bilder mit DALL-E mini erstellt mit Ausnahme von:

Seite 7: Screenshot aus https://www.youtube.com/watch?v=SuXDpo-8_zY&ab_channel=FACTmagazine

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