

Media matters in the IKEA home

Catalogues and choreographies, 1951–2021

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It is not news, but it is as though the TV set has become the symbol of the renaissance of the home.¹

In the 1959 edition of its furniture catalogue, the Swedish design company IKEA praised the new medium of television. Television promised to work wonders for the home and its owners. Just three years after the launch of official broadcasts and one year after its commercial breakthrough spurred by Sweden's hosting of the 1958 FIFA World Cup, television ownership skyrocketed. Television, however, was not simply a new technological device. It was culturally constructed as a natural element in living room design, amounting to a spatial innovation reconfiguring the micro-geography of the home.² The vocabulary of rebirth and renaissance used in the IKEA catalogue also underlined a clear and definite break with homes of the past. In the new Swedish home, television was, in the words of Cecelia Tichi, the 'electronic hearth' around which the family gathered. More than an added piece of technology, it created a new domestic environment.³

This chapter is inspired by a material perspective on communication and explores media devices or furniture—home objects

that are designed for, or are in themselves, media technologies. It includes everything from bookcases, radio or television cabinets and telephone tables to desks, computer or iPad stands, and mobile phone chargers. Empirically, the chapter investigates the original Swedish editions of the IKEA catalogue from 1951 over a period of seventy years to its final print edition in 2021.⁴ All catalogues have been analysed, examining both the visual and textual content as well as the relationship between image and text in the page layout. The aim is to chart the spaces populated by media in the IKEA home and how they changed over this seventy-year period. What are the media life cycles in the choreography of the IKEA home? In what way did media matter?

Everyday domesticity and media ecologies

Media ‘stuff’ permeates and defines domestic life, and this was true long before the advent of digital media technologies. Even the twentieth-century everyday home was negotiated through and around the materiality of different media. Over time, these media—say, the bookcase, the radio, the television, the writing desk, the telephone, or the computer—occupied different domestic spaces. New media technologies were introduced, and once established they also began to ambulate between different settings in the home, assigning new meaning and significance to, or transcending the borders between, rooms and spaces. Historically, media have been powerful influencers of social norms in our everyday life; however, everyday life is hardly an empty vessel into which media pour meaning. Media have also and always been appropriated and adjusted to already existing social contexts. People make use of media in accordance with social patterns of interpersonal relations, family routines, traditions, rituals, and habits.⁵

The home has been a focus for media research for some decades and the field is rich and varied. Notable studies of everyday media

use and domestic media technologies include work by Deborah Chambers, Lynn Spigel, David Morley, and Shaun Moores.⁶ Theoretical and empirical investigations into what has been called the domestication of technology—that is, the process in which a new technology moves from pure fascination to established or taken for granted—are well represented in the social studies of technology or science and technology studies (STS), but have also been influential in media studies following the work by Roger Silverstone and others.⁷ Spatial aspects of the home media environment have been addressed by scholars who direct our attention to what could be called geographies of communication. For example, with reference to Silverstone, Morley, and others, Magnus Andersson describes media as ‘complex phenomena that may both enclose and expand the home’, which in turn is related to the fact that media technologies can be both pieces of furniture and mediating devices. Household media create links between an expanded public life and the secluded, private hearth, between the routines and realities of everyday life and the distant and imagined worlds. It is about distance as well as proximity, the foreign as well as the familiar.⁸

The entanglement of different media in the home makes it relevant to conceptualize the home in spatial terms as a media environment or media *ecology*. The concept of ecology, as Jenny Kennedy and colleagues have defined it in the book *Digital domesticity*, is useful because it brings to our attention both the sociotechnical and the intermedial aspects of the digital home. This links the material fabric of the home, in terms of architecture and technological devices, with human relations and discourses, and it takes into consideration the extension of these entanglements beyond the domestic, into the political economy of the media industry. Rather than a secluded environment, the home is deeply embedded in broader political discourses, power relations, and financial systems.⁹

Perhaps even more importantly for a media historian, the concept of media ecology pinpoints not only the spatial, but also the temporal

aspects of domestic technologies, that is the life cycles of those media and communication devices populating the home. This relates to theories of the cultural biography of things once formulated by Arjun Appadurai. In his introduction to the much-cited *The social life of things* (1986), Appadurai argues in favour of what he calls a ‘methodological fetishism’, implying that

we have to follow the things themselves, for their meanings are inscribed in their forms, their uses, their trajectories. It is only through the analysis of these trajectories that we can interpret the human transactions and calculations that enliven things.¹⁰

Inspired by Appadurai’s approach, this chapter traces the objects themselves and looks at the life cycles and circulation of IKEA media furniture in the ecology of the Swedish home. The perspective is thus both temporal and spatial. Theoretically, as Appadurai reminds us, we may start with human agency in order to ‘encode things with significance’, but methodologically we should investigate the social and cultural contexts by looking at ‘things in motion’ and their trajectories.¹¹

IKEA in context

Even if IKEA has been the subject of numerous books, academic research into the company’s history remains surprisingly thin on the ground.¹² In the book *Design by IKEA*, Sara Kristoffersson provides a cultural analysis of the company’s corporate storytelling and its success in coupling its brand not only with a functional design aesthetic, but with Swedish national identity. Kristoffersson argues that over the decades IKEA simultaneously shaped and mirrored the all-encompassing, successful concept of Scandinavian design, not least in its use of the slogans ‘Design for everyone’ and ‘Democratic design’, and its connection to the very concepts of democracy and

equality, actively blurring the boundaries between Sweden and IKEA.¹³

IKEA's cultural impact has also been examined by other researchers. In an article on IKEA in France, Tod Hartman has coined the concept of 'Ikeaization', by which he aims to capture the process by which the cultural significance of the IKEA object empties it of all emotion, value, complexity, and history. The end result of the company's radical emphasis on functionality, order, and universality is not only standardized consumption, Hartman argues, but a complete disengagement with the fuzziness and complexity of collective realities.¹⁴ Like the nameless insomniac in Chuck Palahniuk's book *Fight Club*, this 'Ikeanized human' is a fully disconnected, late modern zombie consumer who browses catalogues feverishly, searching for that one dining table or kitchen cabinet which would once and for all define him as a person.¹⁵

The analysis in this chapter has a different focus. Employing a historical and ecological perspective, it investigates the life cycles of media technologies in the IKEA home over a period of 70 years as it is represented in the printed catalogue. The distribution, circulation, and media use of the catalogues are, however intriguing, beyond the scope of this particular investigation, which is limited to the catalogues themselves. The empirical findings have been structured in four time periods with four characterizations. The 1950s are described in terms of spatial coordination; the 1960s and 1970s of multimedia extension; the 1980s and 1990s of technological expansion, and finally the 2000s and 2010s of media problems and subjugation. For clarity, I have used decades to distinguish time periods and the qualitative shifts and historical changes the IKEA media home was subject to; however, decades are of course arbitrary, being temporal borders which are more part of the historian's craft than traces of any 'true', historical reality. Periodization is a narrative strategy, and in its general trajectories there are always overlaps and exceptions.


Coordinating the modern media home

IKEA was founded by the Swedish entrepreneur Ingvar Kamprad in 1943, and around 1950 Kamprad and his associate Gillis Lundgren invented the iconic flat pack. The flat pack cut distribution costs and so revolutionized IKEA furniture retailing, and also created a need for countrywide advertising.¹⁶ In the early years, a limited price list compiled by Kamprad himself was the extent of the company's print advertising.¹⁷ The 16-page 1950 price list was distributed as a newspaper supplement, but by 1951 it had become a full-fledged 68-page catalogue.

Stylistically, the early catalogues from the 1950s were plain and orderly with a clear focus on the products themselves rather than their domestic environment and associated lifestyles. As a media genre, these catalogues still resembled the earlier price lists.¹⁸ Apart from the occasional standing housewife or man sitting comfortably in his armchair they rarely featured people. Basic pieces of media furniture were the 'practical bookshelf', the 'elegant writing desk' or the 'popular secretaire', but also the kitchen clock, the telephone shelf, and the newspaper basket. Even in these early years though, an intermedial dimension of IKEA furniture shone through, connecting and converging different media uses guided by an idea of an all-encompassing modernity. With the flexibility of the 'universal' shelf systems Oskar, Eifel, Piccolo, or Tema, the homemaker was invited to a range of different modern media uses that are, the catalogue stated, 'hypermodern' and 'in tune with contemporary demands'. Movable shelves meant the same piece of furniture could be used as a bookshelf, magazine stand, radio table, filing cabinet, and writing desk. Open backs suggested that the media object itself could serve as a room divider, adding internal walls to the home.¹⁹ The spatial coordination of the home was enabled, not only by material pieces of furniture, but by everyday media uses.

In the early 1950s catalogues, most pieces of media furniture were initially clearly linked to specific rooms in the house. Acts of ordering, coordinating, and structuring the modern media home were key. The media choreography of the home dictated that the telephone shelf Tele's place was in the hallway, while the radio or gramophone cabinets Opera or Consert, with their mahogany or teak exteriors, were designed to provide even the most unpretentious drawing room with a stylish air. Initially, the radio set had its clear and central position in the drawing room, but with the advent of television in the mid-1950s the radio set started to migrate into other spaces such as the bedroom, the children's room, and the kitchen. And in the process of media-tech relocation, the home was also renegotiated in relation to modernity, community, and cultural identity, not least with regards to the relaxed living room as a new home territory in the 1950s.

Television entered the living room accompanied by a problem-solution discourse or mindset that remained a staple of the IKEA media home for decades to come, whether looming in the background or front and centre. 'Please put the TV in the middle' ordered the 1959 catalogue (Fig. 6.1); however, the coexistence of old and new media forms also tended to create a domestic imbalance, a specific but confusing mix of names and uses.²⁰ In the 1957 catalogue, the gramophone cabinet called 'TV' was introduced with the words: 'New times, new uses. As the centre of pleasure you will place your TV cupboard which will have plenty of space for your record player.'²¹ 'Television creates new problems for interior decoration', the 1959 catalogue stated, 'but correctly solved, they will provide a new image of the pleasant home. A calm environment with beautiful ergonomic units, which will help us get more out of our leisure time. It is not news, but it is as though the television set has become the symbol of the renaissance of the home.' The 1960 catalogue congratulated young homemakers, because they were in the position to create a home that was spatially



modell BANG
— mahogny eller teak

Stabil mjöckplastbehandling metallunderrede, vitt till mahogny och svart till teak. Våldigastad sekretär med tillhörande skåp med lås, 3 st lådor 30x18x71 cm och 1 st 40x25x71 cm, 1 st hylla och skrivbords. Färdigklädd i lila lämplighet eller valfritt i ena färgen.

Skriver Bang är 106 cm hög, 70 cm bred och 30 cm djup. Skrivbords 70 cm. Vikt 22 kg.

Pris i mahogny kronor 98.—
Pris i teak kronor 105.—

Många praktiska och viktiga tips till Er om hur Ni endast kan få. Ni kan i lags och re och med god samvete, vilja beta för beställning hos IKA, men om Ni får varje enhet till lägsta möjliga pris.

modell POPULÄR
— bra bokhylla till lågt pris

Bokhylla Populär är 30 cm hög, 30 cm bred och 30 cm djup. Skrivbords 70 cm. Vikt 13 kg.

Pris i mahogny kronor 62.—
Pris i teak kronor 74.—

modell VIVEL
— för allrummets praktiska föredrag

I alla händelser, på handkvarn etc. har Ni skönt lagt märke till hur den moderna föredragen skiljer sig från de gamla. Den har ett enkelt och tydligt uttryck och är byggd på ett enkelt och tydligt sätt. Den har ett enkelt och tydligt uttryck och är byggd på ett enkelt och tydligt sätt. Den har ett enkelt och tydligt uttryck och är byggd på ett enkelt och tydligt sätt.

Stående Vivel, naturfärgad och höjd 170 cm. Vikt 28.—
Sitt Vivel B med skåp och höjd 170 cm. Vikt 78.—
Pris per styck kronor 95.—
Hylla Vivel A 20x40 cm. Vikt 10.50
Hylla Vivel B 20x40 cm. Vikt 12.50
Pris per styck kronor 28.—

modell REGAL
— den nya trevliga guldskåpet

Här en liten bild av den nya idealiska guldskåpet. Det är byggd på ett enkelt och tydligt sätt. Det har ett enkelt och tydligt uttryck och är byggd på ett enkelt och tydligt sätt.

Pris i mahogny kronor 46.—

90 möbel IKA

Figure 6.1. 'Please put the TV in the centre'. *IKEA Katalog* 1959. © Inter IKEA Systems B.V.

coordinated around the television set from the start, overcoming any difficulties arising from the domestic adoption of new media.²²

Multimedia for a diversified pop age

Entering the 1960s, the catalogue turned into a selection of bright, coloured images. People appeared more frequently in the photographs that had almost completely replaced the earlier period's drawn sketches of furniture. Now the question of who in the family represented its media use was not only generational, but also gendered. There was a stark difference between boys' and girls' rooms included in the 1961 catalogue. The boy's room was littered with media—books, magazines, flags, fan posters, letters and postcards, a radio, a gramophone, and two writing desks. On one of the desks was a half-built model aeroplane. By contrast, the picture of the little girl's room emphasized the dressing table with its mirror draped

with necklaces, an armchair, and a small table with a doll's tea set. A small, tidy bookshelf and an open notebook and some pens on a desk signal this was a site for disciplined homework, not leisure time and creative hobbies.²³

The media ecology of the 1960s and 1970s IKEA home was also characterized by a range of interconnected technologies, acting as extensions of one another, including a typewriter on a writing 'homework' desk and a slide projector for shared viewing of family photos.²⁴ The combination of media in the home also made it possible to project back media furniture to other and older uses, so that IKEA could advise the consumer to use the 'TV table' for other purposes, not only for other media (a radio, a gramophone), but for flowers and household ornaments. This signalled that television was now the norm, and even if you did not own a television set, you could still make excellent use of a TV stand (Fig. 6.2).²⁵

Come 1970, the interconnected, multi-tech home was at the centre of IKEA advertising. At this point, the company started selling pianos, but also vacuum cleaners, bikes, tape recorders, stereo equipment, and television sets. The 1970s also saw the advent of multimedia wall solutions, or shelves that combined bookcase, bar, gramophone, amplifiers, magazine stand, tape recorder, and television. The ecology was manifest in the emphasis on the home as a multimedia, sensory 'environment', for example in the 1972 catalogue, where a whole section was dedicated to 'sound and environment', portraying a wide range of loudspeakers, electric organs, gramophones, and pianos (Fig. 6.3). Sound was a prominent feature of the media ecology of the home in the 1970s. Even more than radio or television sets—ever-present in the catalogues—it was tape recorders, stereo gramophones, headphones, and vinyl records that symbolized the modern, young, and creative home of the colourful pop age, where even the comfy sofa was aligned with its media environment (Fig. 6.4). The abundance of sound furniture was also apparent in the 1979

catalogue, which asked rhetorically ‘Who else gives you fifteen stereo cabinets to choose from?’²⁶

Expanding the media home environment

The enthusiastic promises of a multimedia expansion of the senses that characterized the previous period were walked back in the 1980s and 1990s. IKEA returned to its focus on furniture while dropping many of the home appliances, musical instruments, and the like. The Billy bookcase, designed by Gillis Lundgren in 1978, was the incarnation of the 1980s IKEA flat-pack wooden home—simple, affordable, and reliable. In relation in particular to the 1970s, the two subsequent decades were far less defined by sensory media experiences; they were instead focused on the introduction of new technological devices. Therefore, it can be described in terms of a technological expansion with associated new everyday practices in the home media ecology—not least the introduction of the personal computer, along with the home VCR, the Sony Walkman in 1985, and around 1990 the CD player. Until the 1970s, the hallway was the landline telephone’s natural location, but in the 1980s catalogues it wanders off and colonizes large areas of the home, not least the kitchen, the teenagers’ and children’s rooms, and the master bedroom. Similarly, television conquered the bedroom, as in the 1985 catalogue, and in the 1990s wall-mounted television screens forced the long-reigning TV stands into partial retirement.²⁷

Around 1990 the computer made its mark on the pages of the IKEA catalogue as a sign of the modern, technological home, much like television in the late 1950s. The first computer in the IKEA catalogue was a Macintosh, shown in the 1986 catalogue.²⁸ A few years later, the personal computer had a fixed place in the home office. As computer equipment grew with attached floppy disk drives and printers, the desks became smaller, so that in the 1994 catalogue the ‘home office workstation’ left no space for writing by hand, only for

the keyboard, signalling new media uses and practices. In these years, just as the radio or television set had done, the personal computer required its very own table—even if the vocabulary was not entirely settled, with ‘computer desk’, ‘writing desk’, and ‘workstation’ used interchangeably (Fig. 6.5).²⁹ In the mid-1990s, the laptop computer made its entry as the quintessence of modern everyday life. The interconnectedness of different media and the expansion of the ecology of the technological home was represented in the 1996 catalogue by a laptop with a connected digital camera.³⁰

Towards the end of the 1990s, the computer was a media technology for the whole family, not just for home office use. The 1999 catalogue for the first time portrayed a young child playing computer games.³¹ Meanwhile, people could work throughout the home. The 2000 catalogue featured a laptop in the kitchen area.³² The same year, the reader was confronted with a specific, simple appeal typical of the turn-of-the-millennium media expansion mindset: ‘Furnish with media’.³³

Subjugating the media problem

A clear and dominant theme of the early 2000s IKEA catalogue was the connected media home. ‘Invite the whole world’, says the 2001 edition. ‘Relax with a video, chat with friends, follow world news on your TV, play computer games’ (Fig. 6.6).³⁴ The living room was a place for ‘people who like media, books, music, and socializing’.³⁵ But all these media extensions and the technological expansion of previous decades—the combination of active media use and relaxation—eventually petered out a couple of years into the new millennium. One sign of this was the reduced presence of screens. The number of television and computer screens in the catalogue peaked at 96 in 2000. Eleven years on, the 2011 catalogue had just 45 screens, many of them an unobtrusive presence as folded laptops casually put down on a table, a sofa, or a stack of books.

The 2000 catalogue marked the entry of a new tone alongside the still pronounced technological evangelism and exhortations to furnish one's home with media. 'Seize control over technology', the text cautioned.³⁶ This problem-oriented, critical discourse of media and communication overload became even more accentuated in subsequent years as the catalogue gradually directed consumers' attention to the possibilities of solving the material problem of cables and storing away TV sets and computers in cabinets or behind curtains or doors. By 2003, the home office was no longer necessarily suitable for display. 'Doors and curtains make it easier for the home office to blend into a different room,' the catalogue stated. The same year, a new section of the catalogue was introduced: 'Media storage'. The text acknowledges that 'to find a natural place for the TV, the DVD, the stereo equipment and all CDs and DVDs is something many people wrestle with'.³⁷ To solve the 'cable problem', a range of solutions were offered.³⁸ Even television is presented in this problem-solving mindset when the 2010 catalogue advised shoppers to 'Find the ideal solution for your television'.³⁹ The message was that technology could no longer expand infinitely into the home. It had to be controlled, possibly restrained, but as a minimum, it should be stored away in rationally designed archives, cupboards, and boxes. And in the ecology of the IKEA media home of the mid-2000s, screens and cables were on the way out. It seems that connecting to the world was no longer a necessity, and relaxation *without* technology was as important as the old ideal of relaxation *with* technology.

The volume of media technologies created problems in the early 2000s. The catalogue section 'Living room' was broken up into new sections, one of which was 'Bookcases and media storage'.⁴⁰ The problem was related to open-plan interior design, which ruled supreme in the first decade of the new millennium.⁴¹ In the bright, open-plan home that not only lacked interior doors, but at times also interior walls, media stuff was visible everywhere. A bookcase was no longer solely a place for storing books, but for an abundance of media

devices and equipment: remote controls, mobile phones, headsets, digital cameras, CDs and DVDs, loudspeakers, battery chargers and so on. Likewise, the boundaries between work and leisure were also a matter of media furniture in the open-plan IKEA home. Sentences such as 'How do you hide a whole office in the living room?' in the 2006 catalogue, or 'Close the doors and relax' in the 2008 catalogue signalled that job stress could only be curbed by keeping work out of sight.⁴² An occasional workstation could be arranged in the hallway for work on the fly, as the 2009 catalogue suggested.⁴³

The problem-solution discourse also left its imprint on the following decade, the 2010s, but now wireless made its entry. The simple call in the 2010 catalogue was 'Add wireless', promising to liberate the home from endless spaghetti of communication infrastructure. Getting rid of cords and cables opened new possibilities for relaxation.⁴⁴ The success of the tablet computer in the later 2010s, and represented mainly in the catalogues by Apple's iPad, paved the way for an IKEA version of the smart home, where screens were present but blend into the background.⁴⁵ To have the television screen on the wall also not only leaves 'more space for life itself', but provides an opportunity for 'camouflage'.⁴⁶

With all technology safely stored out of sight, there ought to be time for rest. Relaxation and connecting with nature were the main themes of the 2013 catalogue, captured in terms such as 'natural minimalism', 'time for a break', or 'press the pause button'.⁴⁷ Abstention from media devices was key. The 2014 catalogue advised consumers to 'put a rocking chair by your favourite window and experience how relaxing it is to come home'.⁴⁸ The mid-2010s also saw the advent of LED lighting. This was in line with the IKEA company rebranding as environmentally friendly, delivering sustainable solutions for the home.⁴⁹ In catalogues from 2015 on, media devices were coupled with rechargeable batteries and solar panel lamps.

Lynn Spigel has coined the concept of digital domesticity to capture the ways in which domestic life is related to the materialities

of the smart home or connected home, and how life is constantly negotiated around it.⁵⁰ Arriving at the final edition of the printed catalogue in 2021, it is clear how IKEA simultaneously embraces and distances itself from digital culture. While making sure the reader knows that the company is on top of the latest digital updates of the home ecology, the last print catalogue evokes the traditional values of daily life with disconnected activities away from digital devices. The 2020 catalogue deliberately played with images of an analogue, natural, or low-key life with a home office for a university student staged with an old-fashioned typewriter, stationery, and a paper calendar. From the window, bright light falls on the untreated, pine bookshelf.⁵¹

Media life cycles

Life is like assembling Ikea furniture: it's hard to understand what the purpose is, you are unable to put the pieces together, an important part is always missing, and the final result is never at all what you would hope for.⁵²

Media technologies have multiple trajectories in the ecology of the home. Over time, they are challenged; they fail, they become redundant. There is always an element of uncertainty, a missing piece in the open-ended process of homemaking. Media technology often enters the home as an opportunity, a vision of the future, and perhaps a solution to a problem, but eventually becomes a problem itself. In the IKEA home as portrayed in the catalogues from the 1950s to the 2020s, media technologies soon threatened to inundate homeowners. Promises and solutions turned into interrogations and obstacles—and then new possibilities and affordances arrived by the back door.

When television was proudly introduced in the IKEA catalogue in the late 1950s, it came with not only a whole vocabulary of tele-

vision furniture, devices, and everyday cultural practices, but also an altered vision of the home itself. The home was reborn, the catalogue stated, not noting that the old home and its routines still firmly defined the possibilities of the new medium. The impact of television in the IKEA home between 1950 and 2020 can hardly be overstated, but there was a long list of other media that interacted with the television and one another, including desks, bookshelves, radio and gramophone cabinets, telephones, tablets, and computers. Media populated the IKEA home like species in a complex ecosystem; they were ecologically dependent upon one another, built on one another, competed with one another. Gradually some merged or mutated into new media forms while others, obsolete, perished. Media have life cycles—they are ‘born’, they age, and some of them are recycled. But there are also negotiations that surround the use of different domestic spaces and the media species that inhabit them, negotiations that served historically to reconfigure the home itself in various ways. What is ‘relaxation’? What is ‘quality time’ or ‘family time’? What values are ascribed to being ‘connected’, or for that matter being ‘disconnected’?

An investigation of the IKEA catalogue through a media history lens, as here, can point up the passage of time beyond shifting design regimes, aesthetic values, or social hierarchies. It can highlight the ways in which the ecology of the home consists of ‘media stuff’ that is at the same time pieces of furniture and mediating devices. They connect the home with other ecologies or media landscapes beyond its walls—sometimes global ones. Inviting the whole world into one’s living room was the main allure of the IKEA digital home of the early 2000s. Media use in the home links public and private, leisure and work. It is framed as a problem to overcome *and* the solution to the problem. The cultural density and material affordances make it possible to address issues of both surplus and scarcity. And historically, as we have seen, media in the IKEA home go through phases of coordination, extension, expansion, and subjugation. The

coordination of social space is a historically contingent process, much like the rhythm of domestic life itself.

Notes

- 1 *IKEA katalog* 1959, 40.
- 2 Olofsson 2014; see also Thorslund 2018, 173–9; Perers et al. 2013.
- 3 Tichi 1991.
- 4 This source material is available online from the IKEA museum, see *IKEA katalog*. From 2022 IKEA products are only listed online on the company website.
- 5 Briggs et al. 2020.
- 6 Chambers 2020; Chambers 2016; Chambers 2011; Spigel 2001a; Spigel 2001b; Spigel 1992; Morley 2000; Morley 1995; Moores 1988; Hollows 2008; Morley 2006. Similar perspectives are also represented in the field concerning the ‘mediatization of everyday life’, although the concept of mediatization is not used in this chapter. See, for example, Kaun & Fast 2014.
- 7 Mackenzie & Wajcman 1985; Silverstone 1994; Silverstone & Hirsch 1992; Berker et al. 2006; Cieraad 2006; Geller 1990; Jones 2003.
- 8 Andersson 2006, 172, 178.
- 9 Kennedy et al. 2020.
- 10 Appadurai 1986, 5.
- 11 *Ibid.* 5.
- 12 Some examples are Sjöberg 1998; Atle Bjarnestam 2009; Björk 1998; Lewis 2008; Torekull 2008; Stenebo 2009. Apart from some limited studies and articles on different aspects of the company’s business culture or management structure, three doctoral theses could be mentioned here. For IKEA’s global knowledge exchange, see Jonsson 2007; for consumer experiences of shopping at IKEA in the UK, see Andersson 2009; and for a study on ‘life-building’ in Russia, Germany and Sweden through the IKEA catalogues, see Seits 2018. See also Lindqvist 2009.
- 13 Kristoffersson 2014.
- 14 Hartman 2007.
- 15 Palahniuk 1996.
- 16 The IKEA price list built on the early twentieth-century tradition of mail order catalogues. See Nilsson 2022.
- 17 IKEA Museum 2023.
- 18 See Belknap 2004.
- 19 *IKEA katalog* 1952, 72; *IKEA katalog* 1954, 67; *IKEA katalog* 1956, 99.
- 20 *IKEA katalog* 1959, 90.
- 21 *IKEA katalog* 1957, 91.
- 22 *IKEA katalog* 1960, 45.

- 23 *IKEA katalog* 1961, 24–7.
- 24 *IKEA katalog* 1963, 126; *IKEA katalog* 1970, 43.
- 25 *IKEA katalog* 1966, 98–9.
- 26 *IKEA katalog* 1979, 69.
- 27 *IKEA katalog* 1985, 139.
- 28 *IKEA katalog* 1986, 190. Apple launched the first Macintosh computer in January 1984.
- 29 *IKEA katalog* 1994, 293. The first computer desk was portrayed in the catalogue in 1987.
- 30 *IKEA katalog* 1996, 89.
- 31 *IKEA katalog* 1999, 28–9.
- 32 *IKEA katalog* 2000, 193.
- 33 *IKEA katalog* 2000, 26–7.
- 34 *IKEA katalog* 2001, 36–7.
- 35 *IKEA katalog* 2001, 21.
- 36 *IKEA katalog* 2000, 230.
- 37 *IKEA katalog* 2003, 108.
- 38 *IKEA katalog* 2003, 255.
- 39 *IKEA katalog* 2010, 72.
- 40 *IKEA katalog* 2003, 60.
- 41 See Willén 2012.
- 42 *IKEA katalog* 2006, 211; *IKEA katalog* 2008, 11.
- 43 *IKEA katalog* 2009, 234.
- 44 *IKEA katalog* 2010, 290.
- 45 First launch of the iPad was 2010.
- 46 *IKEA katalog* 2011, 71; *IKEA katalog* 2016, 26–7.
- 47 *IKEA katalog* 2013, 140, 152.
- 48 *IKEA katalog* 2014, 16.
- 49 Kristoffersson 2014.
- 50 Spigel 2001a; see also Kennedy et al 2020.
- 51 *IKEA katalog* 2020, 61.
- 52 Fuchs 1991, quoted in Lewis 2004, 14.

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rat underrede. 140x70 cm med
A-hurts _____ 2.275,-
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Inkl. hjul _____ 395,-
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av plast. Höj-/sänkbar sithöjd
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brun/svart. 84x43 cm. Höjd 139 cm.
Komplettpris _____ 1.785,-
5. **EFFEKTIV** skrivbord med fronthylla.
Klarlackerad ek/kromat underrede.
160x80 cm _____ 1.325,-
6. **PROCENT** arbetsstol.
Klädsel Rute blå. Stoppning av poly-
eter. Fotkryss av plast. Justerbar rygg.
Höj-/sänkbar sithöjd 40-54 cm.
Inkl. PARAGRAF hjulsats _____ 795,-
7. **DARIO** terminalbord.
Vit melaminbelagd spånskiva, 16 mm
tjock. 118x63 cm.
Höjd 85 cm _____ 575,-
8. **GAST** terminalbord.
Svart epoxilackerad metall. Sladd-/
pappershållare av kromat tråd. Inkl.
hjul med stopper. Höj-/sänkbar
arbetsyta samt utdragbara hyllplan.
79x55 cm. Höjd 87 cm _____ 985,-
9. **PRINCP** datorbord.
Utdragbar hylla för tangentbord.
Inkl. hjul. 70x60 cm.
Höjd 72 cm. Vit _____ 895,-
Svart _____ 925,-
10. **STREBER** terminalbord.
Vitlackerad. Skiva och sidor av board
på ram/spånskiva. Fotstöd av kromat
stålrör. Inkl. hjul. 70x42 cm.
Höjd 85 cm _____ 625,-
11. **PRINT** terminalbord.
Kromade stålrör. Aggskalslackerad
spånskiva. Inkl. hjul. 62x77 cm. Höjd
72 cm. Tangentbordshyllan monterbar
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- Manusställ.** Höger- eller vänsterställt.
45x50 cm _____ 150,-
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58x61 cm _____ 195,-
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Svartfärgad spånskiva. Inkl. hjul.
60x40 cm. Höjd 90 cm _____ 345,-



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Figure 6.5. A selection of computer workstations, still sometimes called 'writing desks' although there was no space to write by hand. *IKEA Katalog* 1996. © Inter IKEA Systems B.V.



Figure 7.1. The first volume in the Turen går til series from 1952. © Det Kgl. Bibliotek.



Figure 7.4. The Turen går til was often prominently displayed near the till, along with other handbooks by Politikens Forlag, as here in 1979. © Ringe lokalhistoriske Arkiv.