

Tekton Design

DOUBLE IMPACT

Tower Speakers Review

by Oto Ekres



After many years of listening to a solid audio system, 30 years to be exact, I have decided it was time for a change. As an ex sound engineer, I was very much drawn to full range speakers, and the good old tube amp sound. For some time I was experimenting, building, home made folded horn speakers while searching in the world of tube amps in order to find a sound I was looking for. I had some mixed experiences but nothing close to satisfy the real hunger of an audiophile.

Next step was to read, learn more about speakers and continue the search in the jungle of hi-fi equipment. It seemed like looking for a needle in a haystack.

First thing I did was to join some hi end audio blogs and just read. I learned a lot, specially from the famous anonymous "[NwAvGuy](#)" who wrote amazing blogs about various equipments, blind tests, pointing out how subjective is a good gear performance.

Reading his blogs, I came up with an idea to get the best possible audio equipment for least amount of money. I knew I will need good speakers, cause they are on the end of the reproduction chain so I had to get something good. Reading about the articles of the best speaker sets in the world, I came to witness insane high prices for the so called "Class A" speakers.

In one of those blogs somebody wrote about the Tekton Design speakers. That was the first time I ever heard about the Tekton company and about its founder and president Mr. Eric Alexander.

Something told me I should look into those speakers.

I read almost all the reviews I found about the Tekton speakers, and realized that there must be something in them when senior audio critics were comparing them with some high end boxes that are in the elite of the Class A. That tickled me.

In that time I have received my tube amp I found in the sea of Chinese amps (I got the "[Doge - Prima Donna 88 Class A](#)" tube amp 2x30W/55W/88W)



Doge - Prima Donna 88

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Few years ago, a good friend of mine introduced me to some DSD, SACD and FLAC recordings that really sounded good played back from his Tascam DA3000 DSD recorder. The sound was impressive. He shared some of his stuff with me but I had no means to play them back. At the time even the players were expensive. Thanks to fast advancement of technology recently I was able to buy the FiiO X7 player, which plays all the DSD, DXD, PCM, FLAC, APE, ALAC you name it formats up to 128bit/384kHz including the 5.6MHz DSD files. On top of that the X7 is portable, can play for hours and supports even the most demanding planar headphones (like my Audeze LCD2) via the optional A5 amplifier.

Now that I had the player and the amp, I was ready to commit to speakers.

That was the time I decided to call the Tekton Design tech to tell me about their speaker line.

I have never imagined that on my first call I will talk to the man himself, the chief of Tekton Design, Mr. Eric Alexander.

FiiO X7 - AM5 Amp.



Mr. Alexander was a patient listener and he heard me out. I explained to him where I am coming from, and what are my desires. He mentioned the Lore towers suggesting those speakers of his are for the tube amp, but our conversation continued and after a while my heart was set for the newly designed Double Impact pair. I took his suggestion to go with the complete upgrade package.



About 12 days later a semi truck stopped front of our house and the guy delivered two boxes on a crate. Few minutes later the Tekton Design, Double Impact reference speaker pair, dreamed and designed by Mr. Eric Alexander was in our living room. It was the moment of truth; Are his speakers really that good?

I was about to find out.

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I admit I was one of those people who thought speakers should have to go through some break-in time in order to sound right but Mr. Alexander explained it otherwise. As he wrote in one of his blogs - if a loudspeaker that you're auditioning, demoing, or have purchased doesn't sound excellent right out of the box (excluding optimizing placement and final tweaking), immediately pack it up and send it right back where it came from, period! My offerings included!

Positioned the DIs about a feet away from the back wall and 7ft. apart (standing on spikes - included in the package) and connected it to the Prima Donna 4ohm output (the amp has both 4 and 8ohm connector. The DIs are 4ohm speakers) The cable I used is the MITerminator2 - 6ft cable.



The FiiO X7 player was connected next to the amp with a Line output (3.5mm to RCA) The amp was turned on and left to warm up the tubes for about 30-45 minutes. Everything was ready for the big moment.

Patricia Barber's album "Companion" (1999) second track "Use Me" started silent with a rolling tall bass that crawled on the floor and was the closest to the bass that a listener would hear in the Chicago Green Mill jazz club I used to visit to hear Ms. Barber every Monday evening for years while living in that great city. That bass sounded unreal. On few places, in the recording the string hit the neck of the instrument and most bass players know that familiar sound when the whole instrument rattles for a moment which just made me grin how well those speakers reproduced that.

Patricia's voice was right in the room. When I closed my eyes I was able to see her placed left front of the piano. The sound was warm, and amazing. My first reaction was "are these speaker really this good?"

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Boz Scaggs album was next. The 2001 release of "Dig" (1999) eleventh track "*Thanks to You*" was another of those deep bass challenging recordings that the DIs solved with flying colors. Boz's voice was crisp, clean and amazingly transparent. The stage depth and the overall picture of the recording was impressive. The more I listened the more I realized the details that showered me.

Dire Straits with the 1982 masterpiece album "*Love over Gold*" and its second track - "Private Investigation" left me speechless. I heard this track on many speakers; Tandberg, JBL Monitors, many horns and full range speakers, Polk Audios, PMC Pro monitors, but never in my life did I hear a sound like it came out from the Double Impacts. Specially the classical guitar and the drums at the end of the recording. It was like hearing that song for the first time.

Gert Palmcrantz a sound engineer, back in in 1976, recorded one of the most appreciated jazz recordings ever made in the Gamla Stan jazz club in Stockholm, where the "*Jazz at the Pawnshop 2*" was born and rec. to tapes. Years later those tapes were masterfully digitized and saved in a DSD format (96kHz) Playing the first track "*The Wizard of Oz (inst)- Over The Rainbow*" I was magically transformed into the club. The saxophone was in the middle of the living room while all the others were in space around, almost like in a 3D stereo. I was in awe.

Tania Maria's analog recording "Come with Me" from 1983 was also digitized and stored in a DSD 192kHz format. The title song "*Come with me*" was no challenge for the Double Impact. Although the song features a wide variety of sound of guitars, Latino rhythms, percussions, piano and more the almost acid jazz recording sounded packed but vibrant. Wow, the detail on these DIs.

Alan Parsons, the sound engineer from the 70's engineered and recorded the masterpiece by Pink Floyd - The Dark Side of the Moon. Track 3 - "*Time*" is one of my favorites. When the clocks started ticking and ringing the room was full of clocks. Is this how Mr. Parsons heard this at the time he mixed that material cause if he did I envy him to have so much fun recording one of the best ever progressive rock albums ever. I have heard the Dark side of the Moon record so many times but this was something else. The singing, the instruments, the sound-stage was better than any other speaker I have ever heard.

After listening the speakers I was sitting in silence in front of them and realized that they are something special. So much love and determination was put into them so they can sound this good.

All I can say is Mr. Eric Alexander, hat down to you and your creation, and thank you for giving me another chance to hear all my recordings and realize what I have been missing all along.