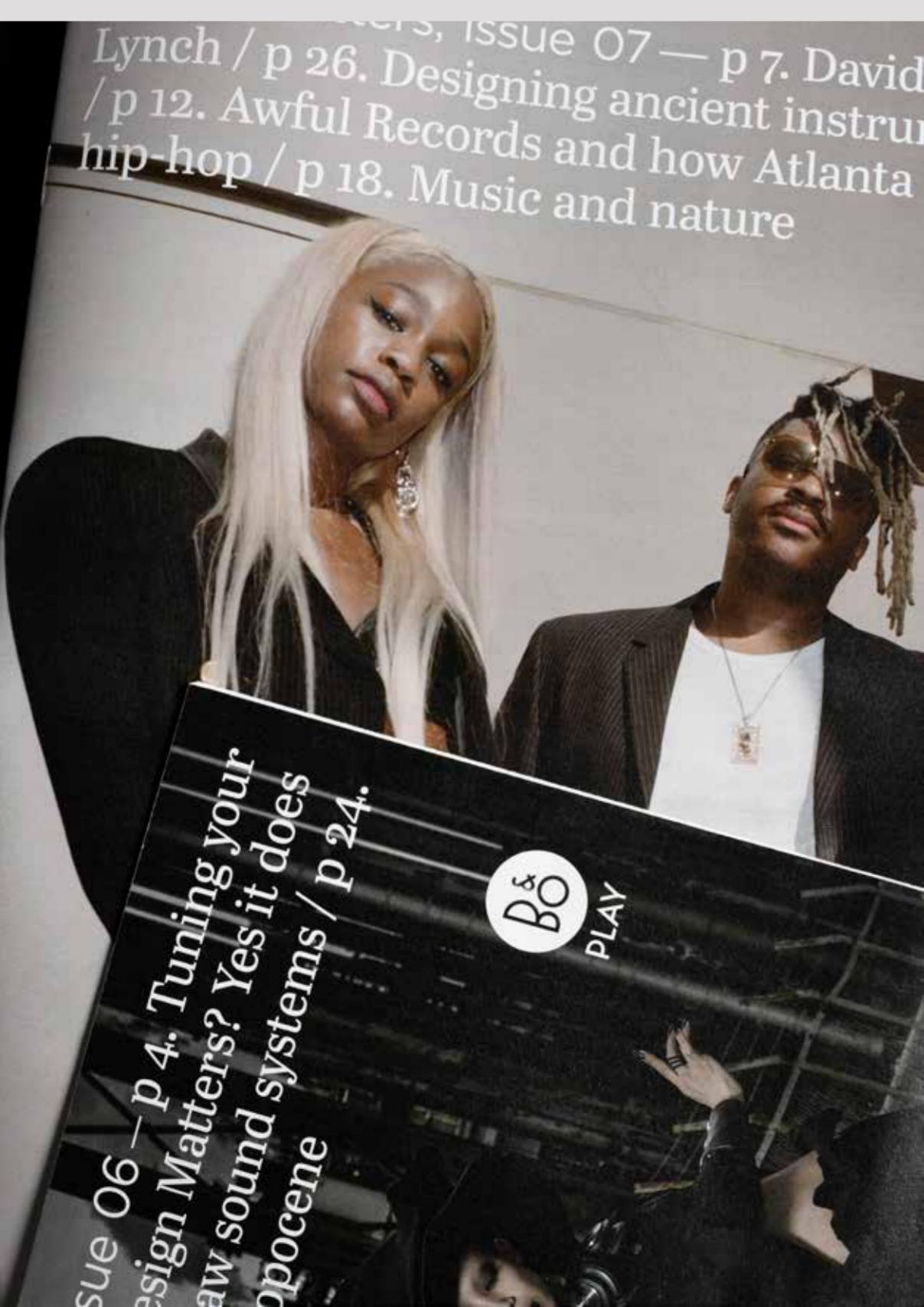


B&O Sound Matters / A publication produced by Bang & Olufsen focusing on sound and music culture, as well as sound related art and events. Sound Matters is produced about 4 times per year and is complimented by an online podcast produced by Tim Hinman from Third Ear. Soundmatter's articles span widely across different periods and cultures, aiming at displaying a differentiated and versatile image of how sound, music and cultural currents intertwine and enrich each other. Soundmatters' focus is primarily on the unique and different that is often overlooked in pop culture and the current media image. It encompasses everything from sound systems on the 90's balkans, astronauts playing the saxophone to cover-designers and underground music collectives from the ghettos of Atlanta.



Note/The publication is produced with the corporate typefaces of B&O/B&O Play. The round brandmark of B&O Play only appears on the 2 first publication, but has been discontinued due to brand strategic decisions. At the same point the publication name was updated from The Journal to Sound Matters.



The Journal Issue 05

Alistair Philip Wiper/The photographer and author of *The Art Of Impossible: The Bang & Olufsen Design Story* tells us about his fascination with heavy industry, shooting CERN's Large Hadron Collider and scouring the B&O archives for product prototypes.

Interview

You photograph a lot of different subjects: industrial, scientific, and architectural projects. What do you find interesting about them?

I love the scale and the nature of the things that other people don't get to see - I feel extremely lucky to be able to do that. I'm particularly attracted to the industrial and scientific work because I get to explore the insane solutions that human beings come up with.

The architectural stuff I do tends to be a bit more quirky, but I still take exactly the same approach with the subject matter. I'm not a conventional architect or photographer and am more interested in finding the work of eccentric, nearly-forgotten architects that were doing things out of the box in their own unique ways.

How did you start out shooting these subjects?

About five years ago I came across a couple of

photographers who worked for "big industry" in the 1950s and 1960s: Wolfgang Sievers and Maurice Brookfield. They were photographing big oil refineries and manufacturing plants at a time when the companies that owned them were some of the most innovative in the world. I was totally amazed, it was like a lightbulb moment where I knew that was what I wanted to photograph from now on. So I started reading things like crazy, and trying to find as many approaches as possible in order to build a portfolio - over the last few years a lot of my time has been spent learning how to get ahead of the right people and how to convince them to let me in their places.

Is it usually difficult to gain access?

It can be a lot of work to get into some places - sometimes I reach a wall where I get the wrong person to deal with who just doesn't understand what I

am trying to do. But like I said, I have got quite good at it over the years.

One of the earliest places I got access to was a place I had never heard of before: the Large Hadron Collider at CERN in Switzerland. When I was just starting I planned a trip there to take their regular tourist visit, but I also sent an email to the press office asking if there was anything I could see that might be interesting. They got back to me saying at all. To my surprise they replied saying I could have an afternoon being shown around on my own.

What's your favorite project?

One that recently stood out was photographing the building of the Maersk Triple E in South Korea - the biggest container ship in the world - for *Wired* magazine. That was just epic, seeing these huge blocks of steel being lifted around and put together like bits of Legos.

And of course making *The Art Of Impossible* book! How did you get it made?

I remember Bang & Olufsen from my childhood - my granddad had a B&O TV - and it has always been on my radar as a really interesting company. When I went to Denmark to make the documentary film and it was obvious exactly the kind of company I would like to meet with someone who was closer in the sense and pitched them the idea of doing this book. To my surprise they went for it, and I went for it all the way - I was really allowed to make the book that I wanted, with very little interference. The marketing team had many ideas with so many iconic products - I wanted to show all of that but in a way that hadn't been seen before, and different from the glossy marketing.

Photograph: Alistair Philip Wiper



Sound Matters Issue 07



The Journal Issue 05



Form 2i, designed by Steve McGugan, 1985 (part of the MoMA collection) on the acoustic Head and Torso Simulator (HAT) doll.

'tju:nɪŋ jɔ: w3:ld (Tuning your world)

Tutorial

Stop and listen

We live in a world of sound: from birdsong to car alarms, from road noise to the rumble of our dog to a distant thunder. Stop for a second and listen, really listen: what do you hear?

In 1972, a Canadian composer named Murray Schafer published *Our Sonic Environment And The Soundscape*:

The Tuning Of The World, of the soundscape, the acoustic structure of an environment - whether urban or rural; man-made or wild - and all the elements that throng it.

The combination of sounds made by humans, animals and the prevailing weather, amplified by the acoustic properties of the wider landscape, result in a particular acoustic signature, or soundscape. Schafer's ideas in the soundscape could be seen as the product of a "technological moment" in the mid-1970s: urban development was causing significant change to land and soundscapes, while at the same time advances in recording technology allowed for these changes to be heard and analysed, as Schafer did with the World Soundscape Project at Simon Fraser University in Canada.

From noisy city to peaceful country: built environments have been there for millennia - but it's only recently that attention to how we actually listen to how profoundly it affects us: Your words.

Words Rob St John

Acoustic Ecology

Schafer proposed that acoustic ecology - the study of the relationships between sound and society - had the radical potential to bring people ("anyone with good ears") together to design and improve their environment and soundscape.

Schafer posed two questions - "how should the soundscapes around us sound?" and "what can we do to make them?" - framing noise pollution as an environmental issue which could be addressed like water pollution.

He argued that urban planning should encompass elements of acoustic design to make city soundscapes more harmonious.

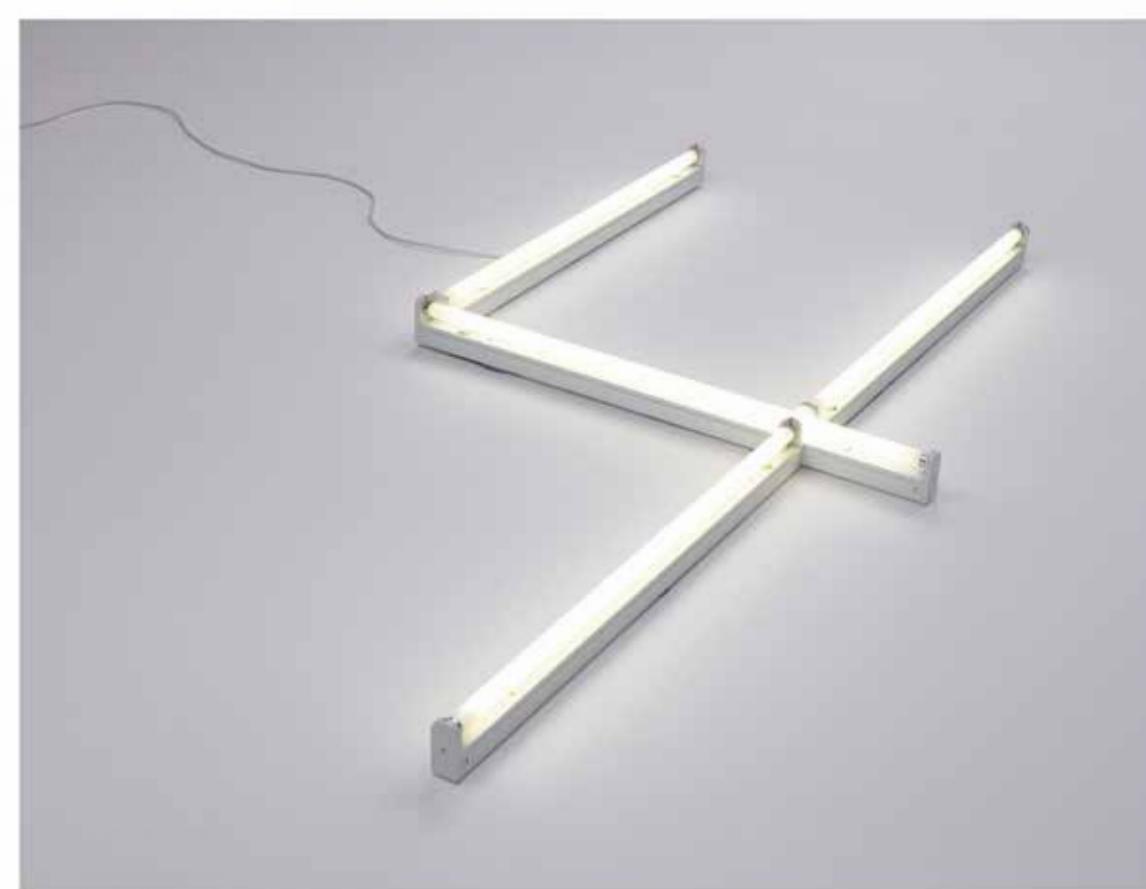
Archaeoacoustics

While Schafer is often attributed as the originator of the term soundscape, the idea itself has a longer history. In 1969, MIT researcher Michael Southworth used the term to describe how Boston's urban soundscapes affected the way communities navigated the city. And the impact of human-made changes on our daily lives and creative activities had long been acknowledged: the composer Olivier Messiaen wove notations of bird song into his musical compositions, while many Gaelic folk songs are closely linked to the sound of birds, wind and waves. Reaching back further, the ancient Celts used it for a rite, prompting the listener to explore the changing soundscapes of an area through walking and listening.

When an ecosystem is disturbed by human development, such as the clear-cutting of a forest - its soundscape is similarly altered, as vocalising species are lost or driven away. For example, in 2006, Dutch ecologists Hans Slabbekoorn and Ardie den Boer-Visscher found that bats living in urban areas sing louder, faster songs compared to their forest-dwelling equivalents, as a means of communicating among the low frequencies of urban environments. More recently, the field of soundscape ecology has been developed by American ecologist Rupert Till and colleagues, who seek to understand the scientific links between ecosystem health and soundscape character.

This survey outlines a diverse range of soundscapes as the concept continues to hold rich potential for better understanding the world in which we live. Stop for a second and listen, really listen: what do you hear?

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MUSIC BY NATURE

Sound Matters



The author of [Electric Eden: Unearthing Britain's Visionary Music](#) and a forthcoming book about the experimental rock band, Can, sets his ears on how music and the natural world interact. By Rob Young

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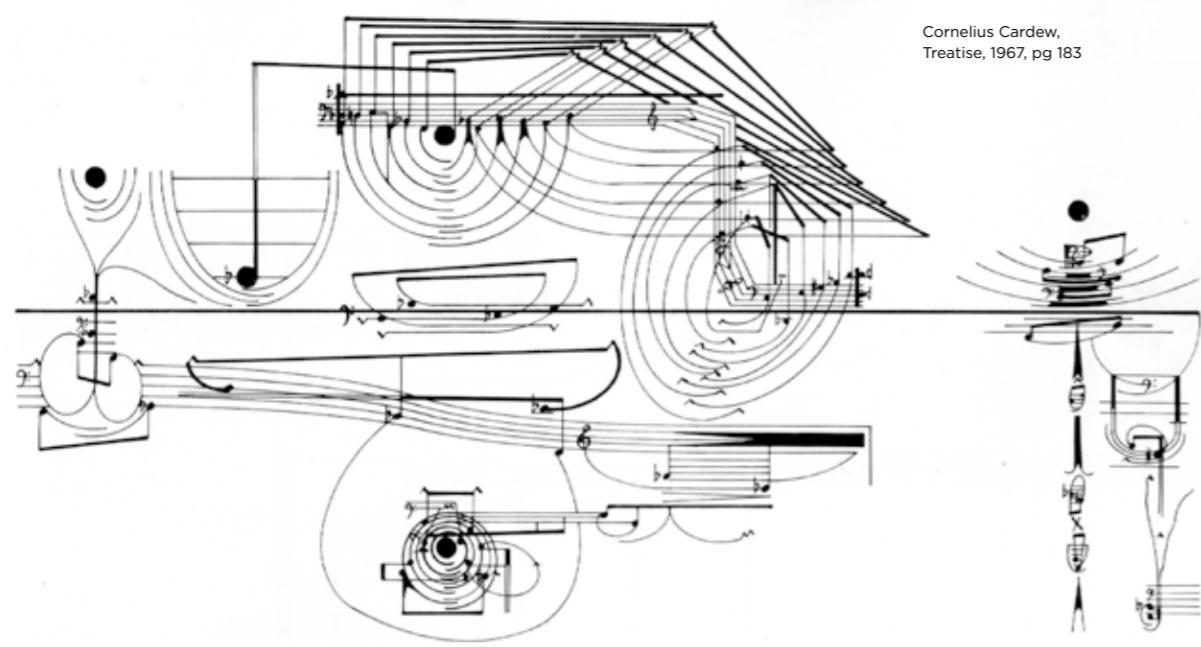
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+ **The Art Of Impossible**
The Bang & Olufsen Design Story
is published by
Thames & Hudson

Precious anti-reflection coated front glass for BeoVision Avant 55.

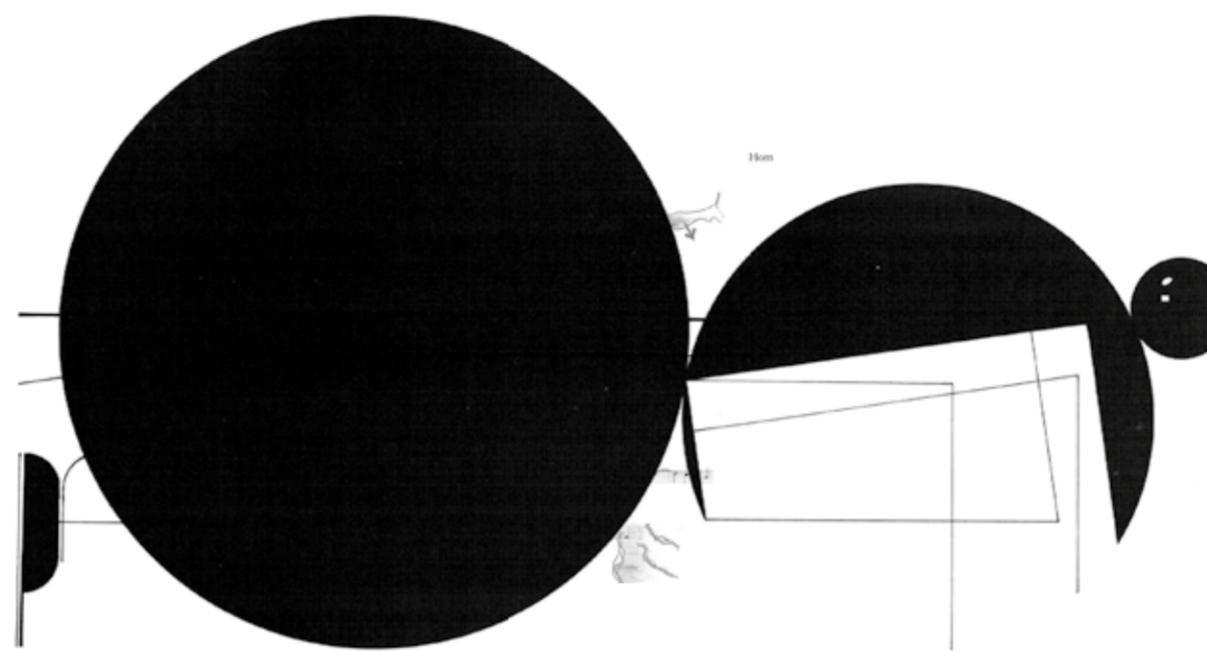
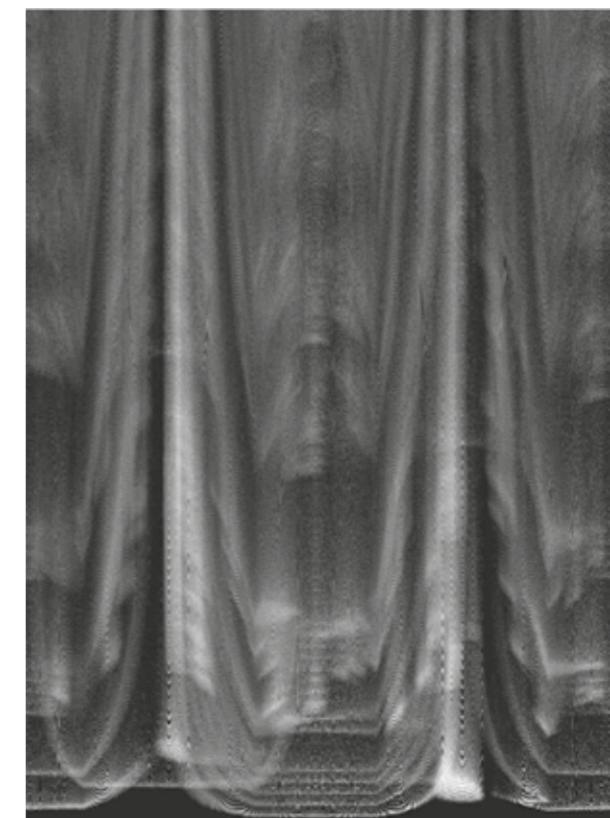
Acoustic model for BeoLab 90.



Design matters

Drawing Sound / When musical composition met graphic design

A brief introduction to a long tradition in the art of illustrative instructions for musicians.



By Jennifer Lucy Allan



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Abra in Atlanta, Georgia. The artist recently released her new single "Nowhere" as part of the 2017 Adult Swim Singles Campaign, and will make her acting debut in forthcoming film Assassination Nation, directed by Sam Levinson and due for release sometime in 2018.



Sound Matters Issue 07

Danger Incorporated
(Louie Duffelbags and BoothLord)

BoothLord: "awful is definitely a genuine collective of artists who are homies, who love to create. I think our own flow, how we like to do things. It's so easy to say that they're with awful music. This year we've been making a lot more music, and some traveling outside of the country. We're doing a lot interviews and just growing. All the moves we've been making, it's been great. It's getting crazy... I would say improved general for making any type of music. The moment you start trying to control it is when you make something whack. I don't think I need to control anything. I try to just enjoy myself."



The power of sound / From industrial music to wildlife television, one thing unifies the career of influential British field re

Interview



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MAKE BEAUTIFUL MUSIC



Newcastle's Town Moor is a visually incongruous place. A skylark rises towards clammy spring clouds as a police helicopter circles a thousand feet above it. To the south, cows graze in front of a 1960s tower block. Yet what overwhelms the eyes can be even more astonishing in the ears, which is why sound recordist Chris Watson has made these 400 hectares of common land just minutes from Newcastle city centre the subject of his recent installation, *The Town Moor - A Portrait In Sound*. His collage of recordings is played back via an array of Ambisonic surround sound speakers in the Tyneside Cinema, a 15-minute walk away from the quasi-rural landscape. "You only have to stand in the Town Moor for an hour and there'll be cyclists, children, birds, pumping music on the threshold of pain played through these lo-fi sound systems at the fairground," Watson enthuses in the cinema's noisy bar: "you get all these great sounds from this huge palette of sound".

Watson's sonic landscape paintings began at the age of 12 when his parents bought him a battery-powered reel-to-reel tape recorder. Still in working order, it sits in Watson's studio to remind him of those early years. During the 1970s, as part of Cabaret Voltaire, he constructed danceable musique concrète from the decaying industrial heritage of Sheffield. After quitting the group in 1981 Watson took a job recording sound for Tyne Tees Television, which led to work in film and television, including the David Attenborough series for which he's best known. Alongside this have been albums for the Touch label, including *El Tren Fantasma*, made up of the clanking of a defunct Mexican mountain railway. "I'm a sound recordist, I just get the opportunity to apply it across several different mediums," Watson says, insisting that "there's no separation between the different things I do".

The vast archive of sounds Watson has amassed over the years is eminently adaptable to this cross-media approach. In late 2015 he brought Okeanos, a vivid collage of his recordings from the world's seas, to the 13,000 square metre concrete cavern of Imperial College's Ambika Hall laboratory for the London Contemporary Music Festival. "The ocean is not only the largest habitat we've got, it's also the most sound-rich," Watson says. "They're yet to discover a deaf sea animal. They all live in this world which is suffused with sound and vibration". He's even worked on computer game World Of Warcraft, under a brief to provide "exotic sounds". An initial collection of tropical oddities from the jungles of Borneo were rejected, so Watson sent over audio files of blackbirds and frogs from his back garden: "they said 'oh these are great' and went for all these suburban Newcastle sounds for this exotic, sci-fi world."

Watson's work acts as an accessible take on the academic discourse that has sprung up around composer Pauline Oliveros' concept of "deep listening" in recent years. He feels that a more thorough appreciation of the audible world around us can and ought to be instinctual, pointing out that we're all descended from primitive ancestors whose ability to listen saved them from nocturnal predators: "The people who didn't hear them and wake up haven't evolved".

Later on, upstairs in the darkness of the Tyneside Cinema, ears strain as Newcastle's Town Moor appears in vivid sonic colour via the 16 channels and layered speakers of the surround sound system. The song of skylarks weaves in and around drunk Geordies discussing tattoos, the amplified sonar of bats, a bagpipe rehearsal, and the whine of flying drones. A crack of thunder rips and rolls around the room, a sudden and violent punctuation amidst the noise of Newcastle's daily life.

"One thing I hope people do, and this goes for all my work, is walk or cycle across the Town Moor and just stop and listen for a couple of minutes," Watson says. "Sound is so immediate that if it's presented properly it doesn't need any artistic justification, it strikes directly into our hearts and imaginations in a unique way. It's as visceral as our sense of smell. We've all got that power to learn to listen."

Photo / Courtesy Chris Watson



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Sound Matters Issue 06



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