



BERNHARD LEITNER. SOUND ARCHITECTURE

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Architecture and sound create spaces with changing flexible contours. They create invisible territories which by not being limited by physical boundaries increase their impact. Of course, one argues that architecture is visual and expresses the will to establish limits and boundaries. While these boundaries are elementary, they cannot convey the complete adventure of architecture. Through its very essence the inside formulates an outside. And the exterior of a building creates further spaces; it gives rise to the city and all the subtle interconnections which make for the richness of a city.

Bernhard Leitner is one of the few - and in this assumes an important role - who pursue connections which constantly interact and combine, in order to fill our spaces with the simultaneous attraction of the architectural and sonorous. As an architect and composer of sound he knows that perception includes sound material, which one has to learn to master, and the dynamic lines which make us see and enter built space.

Sound is not this undefined, unfocused envelope which subordinates us to the mastery of nature and from which there is no escape. Sound is measurable, it draws lines, builds walls and permeates according to architectural rules. This space in which we find ourselves and which emanates from our bodies, unites our perceptions, our movement, and our ability to decode perceptions to which our various cultures assign varying interpretations.

Space and sound have no definite spans of time. They stand for a transitory situation without end and create a continuum. Bernhard Leitner shows us a space for seeing and hearing which we take in and change. Even our breathing is part of this non-static architecture. His kinetic and architectural compositions reveal aspects of the world and constitute as defined spaces (receptacles for the body: "Sound Space" at the Technical University of Berlin, "Cylindre Sonore" in the Parc de la Villette) the potential for a new architecture which brings together the experience of the architect, the art of the composer and the determining will of the sculptor.