

Architecture as Instrument

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Architecture as Instrument investigates how built structures themselves can act as sounding bodies—acoustic instruments that express material, spatial and historical characteristics. The performance *The Sounds of Fehn* is an outcome of an ongoing artistic research process that explores the sonic potential of architecture through field recording, physical interaction, and live sound manipulation.

This performance focuses on two architectural works by Sverre Fehn — Storhamarlåven and Gyldendalhuset — and interprets their spatial and material resonance as compositional material. Using contact microphones, resonant transducers, and live electronics, I extract and reintroduce sound to the architectural surfaces, creating a dialogue between performer, building, and audience.

The research questions that guide this work are:

- How can architecture itself perform as an instrument?
- What kinds of listening and compositional strategies emerge when the material environment becomes both source and performer?
- In what ways can sound performance reveal new layers of architectural experience and memory?

The performance situates itself within artistic research in music, architecture, and sound art, emphasizing transdisciplinary collaboration between spatial design and sonic practice. It also addresses the 'more-than-human' dimension of artistic research by engaging directly with material agencies and resonant environments. The presentation will begin with a 10-minute introduction situating the work within my broader artistic research, followed by a 20-minute live performance combining recorded and live architectural sounds.

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Research Performances



Gisle Nataas

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Gisle Nataas is an architect and sound artist based in Oslo, Norway. Educated at Bergen School of Architecture and The Royal Danish Academy in Copenhagen, he explores the intersection of architecture, sound, and performance. His project Architecture as an Instrument investigates how built spaces can be played, listened to, and transformed into musical instruments through tactile and electronic interaction. Nataas is a member of The Norwegian Society of Composers (NKF) and The National Association of Norwegian Architects (NAL). His recent works include Fehn/The Sounds of Storhamarlåven and Fehn/The Sounds of Gyldendal, which explore the acoustic signatures of architect Sverre Fehn's buildings. His practice seeks to create a closer relationship between audience, materials, and movement—revealing architecture as a living, sonic entity.

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