

In his Ten Books of Architecture, Vitruvius (80 BCE to 15 BCE) describes how bronze 'acoustic urns' were placed amongst theatre audiences to enhance the vocal performance of actors on stage. There are no known extant examples of this Greco/Roman technology. With the rediscovery of Vitruvius' writings in the middle ages, many stone chapels, throughout France and England, were constructed with stoneware urns placed within the walls to obtain a similar effect. Modern scientific analysis shows that the effect is negligible. A recent theory suggests that the vessels were employed as portals to communicate with angels.

The object is 3D printed from data sourced from a series of field recordings made by the artist. The recordings explore sound's complex relationship with architecture and the built environment. The work describes both the exploration through making of real objects and a nascent enquiry into 'Sound Objects' as phenomenological events, drawing from Pierre Schaeffer's view that the Sound Object, 'is a kind of **phenomenological** quest for the essence of sound'. (Schaeffer, 2012) These investigations form the basis of an investigation into architectural space, sound and memory.