

MONUMENTAL MASONRY

WITH

BOMPAS & PARR

A CHARITY AUCTION

SIR JOHN SOANE'S MUSEUM
London, Friday 5 December 2014



SIR JOHN
SOANE'S
MUSEUM
LONDON

MONUMENTAL MASONRY

A charity auction conducted by Christie's, with proceeds shared equally between Maggie's and Sir John Soane's Museum

London, Friday 5 December 2014 at 19:30

SIR JOHN SOANE'S MUSEUM
13 Lincoln's Inn Fields, London WC2A 3BP

AUCTIONEER
Nicolas Martineau - Christie's

CONDITIONS OF SALE
All items must be paid for immediately following the auction with a credit card payment.

AUCTION RESULTS
+44 207 440 4278 - Sir John Soane's Museum
www.soane.org

CHRISTIE'S

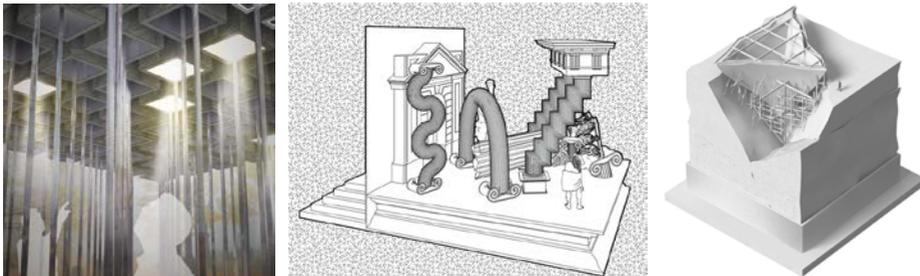
MONUMENTAL MASONRY

Monumental Masonry is a competition calling on architects and designers to create epic monuments in a magnificent celebration of death, and is a collaboration between Bompas & Parr and Sir John Soane's Museum.

The competition was designed to reignite interest in funerary architecture, tombs and mausolea inspired by the sarcophagus housed in the basement of Sir John Soane's Museum. It attracted 120 entries from international architects and designers, of which a panel of judges selected a top ten. These ten designs were then 3D-printed as models and will be displayed at the museum from 6 December 2014 to 3 January 2015.

Through the creation of physical forms and structures that commemorate lives well-lived, the competition was intended to provide an antidote to our increasingly digital society and to provide an outlet fitting the elevated sense of self that has emerged in recent years. Monumental Masonry sought to reconcile these aspects of modern life with our typically maudlin attitude to death. Mausolea are arguably a neglected aspect of the architectural discipline, interesting architecturally as they are removed from the usual practicalities required for human interaction in finished buildings, and allow designers to ignore the usual rules governing structure and form.

Soane's former home is a fitting location as he was a famed creator of funerary architecture, and had a fascination for concepts of death. The models of mausolea within his collection are powerful gateways to other architectural ideas and were essential tools in articulating architectural concepts for his students, clients and assistants. The Soane family tomb that he designed at St Pancras Old Church Gardens provided the inspiration for Giles Gilbert Scott's iconic British red telephone box.



THE RESULTS

Entries comprised everything from traditional classicist mausolea to brutalist vertical cemeteries rising like skyscrapers, serene contemplative spaces, abstract cenotaphs, monoliths made of Lego, a giant tennis ball, even a huge sock. There were two inverted pyramids, a neon sculpture, memorials were dedicated to Kanye West and Kim Kardashian (separately) and several entries designed to deliberately degrade over time. A shortlist of 24 designs was drawn up by Bompas & Parr and these were then scored by a panel of expert judges based on narrative and rationale, relevance and 'monumentality'.

The panel of judges comprised:

Sam Bompas - Partner at Bompas & Parr

Jo Burnham - Dying Matters (National Council for Palliative Care)

Carolyn Cocke - Chairman of the Mausolea and Monuments Trust

Kirsten Dunne - Senior Cultural Strategy Officer at the Greater London Authority

Sam Jacob - Acclaimed architect and critic

Laura Lee - Chief Executive of Maggie's

Neil Luxton - Stonemason from Highgate Cemetery

Douglas Murphy - Architecture critic

Frosso Pimenides - Sir Bannister Fletcher Lecturer in Architecture at The Bartlett School of Architecture

Katherine Sleeman - Palliative care expert from King's College, London

Abraham Thomas - Director of Sir John Soane's Museum

THE TOP TEN

The Top Ten best scoring entries were:

Ben Allen – Memorial to Lost Concentration

Sebastian Bergne – Tomb of the Past

Shaun Clarkson – Shaun Clarkson's Mausoleum

Deathlab/Latent – Constellation Park

DSDHA – Monumentimals

Marc Benjamin Drewes – Celebration of death

Ordinary Architecture – The Tomb of the Unknown Draughtsman

Paul M Jakulis – Wax Studies, A Tomb for a Nicrophorus Investigator

Tonkin Liu – Face to Face: Sir John

Nathan Webb – Immortality Mask

THE EXHIBITION

Models of the Top Ten designs were 3D-printed by our partners Kall Kwik and Digits2Widgets. A huge thanks to these partners for their generosity. Following the auction these models will feature in a month-long exhibition in the Breakfast Room at Sir John Soane's Museum, from 6 December 2014 until 3 January 2015.

3D-printing has revolutionised the world of design in the early 21st century, providing designers with faster proof of concept and visualisation of form at the development stage, and has since gone on to enjoy rapid deployment in industrial settings. These extruded nylon models are the modern heirs to the plaster models of tombs and mausolea on display in Sir John Soane's Museum.

ABOUT SIR JOHN SOANE'S MUSEUM

Sir John Soane's house, museum and library at No.13 Lincoln's Inn Fields has been a public museum since the early 19th century. On his appointment as Professor of Architecture at the Royal Academy in 1806 Soane (1753-1837) began to arrange his books, classical antiquities, casts and models so that students of architecture might benefit from access to them. In 1833 he negotiated an Act of Parliament to preserve the house and collection after his death for the benefit of 'amateurs and students' in architecture, painting and sculpture. Today, Sir John Soane's Museum is one of the country's most unusual and significant museums with a continuing and developing commitment to education and creative inspiration. The museum is free to enter and open Tuesday to Saturday inclusive, 10am-5pm. It is also open on the first Tuesday evening of each month from 6-9pm.

Sir John Soane's Museum is a Non-Departmental Public Body (NDPB) whose prime sponsor is the Department for Culture, Media and Sport.



ABOUT MAGGIE'S

Maggie's offers free practical, emotional and social support to people with cancer and their families and friends. Built in the grounds of specialist NHS cancer hospitals, our centres are warm and welcoming places, with qualified professionals on hand to offer a programme of support that has been shown to improve physical and emotional wellbeing.

Great design and architecture is vital to the care Maggie's offers and so we work with world-renowned architects like Zaha Hadid, Richard Rogers and Norman Foster, who give their time for little or nothing. Their skills deliver the calm, uplifting environments so important to the people who visit and work in our Centres.

The first Maggie's Centre opened in Edinburgh in 1996. There are now 17 centres across the UK, online and abroad, with more planned for the future. Maggie's President is HRH The Duchess of Cornwall. 2014 marks Maggie's 18th anniversary. For further information about Maggie's please go to www.maggiescentres.org

ABOUT BOMPAS & PARR

Bompas & Parr leads in flavour-based experience design, culinary research, architectural installations and contemporary food design.

The studio first came to prominence through its expertise in jelly-making, but has since gone on to create immersive flavour-based experiences ranging from an inhabitable cloud of gin and tonic, the world's first multi-sensory fireworks and a Taste Experience for the Guinness Storehouse in Dublin, officially the best place to taste Guinness in the world.

The studio now consists of a team of creatives, cooks, designers, specialised technicians and architects. With Sam Bompas and Harry Parr the team works to experiment, develop, produce and install projects, artworks, jellies and exhibitions, as well as archiving, communicating, and contextualising the work. Bompas & Parr also collaborates with specialist technicians, engineers, artists, scientists, musicians and many other disciplines to create wondrous events.

Bompas & Parr has published five books, the most recent in late 2014 which saw the studio republish *Memoirs of a Stomach*, a lost-and-forgotten 18th century tome brought up to date with visuals from inside the digestive tract of food writer, pop-up chef and Sunday Times columnist Gizzi Erskine.

The studio works with some of the biggest companies and the world's foremost cultural institutions to give people emotionally compelling or inspiring experiences.

Bompas & Parr has exhibited at Barbican Art Gallery, Garage Center for Contemporary Culture, Salon del Mobile, San Francisco Museum of Modern Art, Serpentine Gallery, Victoria & Albert Museum and the Wellcome Collection and collaborated with such firms as Diageo, Cargill, Selfridges, Disney, Louis Vuitton, Unilever, Vodafone, Kraft Foods, Heinz and Mercedes-Benz.



1.
DSDHA, LONDON
MONUMENTIMALS
3-D PRINTED, 2014, NYLON

Rationale: in the UK, we give nearly twice as much money to animal charities than we do to disability charities, while in America it has been revealed that more money is spent by parents on their pets than on their children. With the proliferation of animal-based memes on the internet, it is far more likely that contemporary mausolea will be built to honour our furry friends than for our human counterparts. In response, Monumentimals proposes a series of monumental animal mausolea. Taking inspiration from ancient Egyptian cat mummies and sarcophagi (some of which are included in Soane's encyclopaedic collection), the form of the proposal pays homage to the animals' better days, encasing and protecting a stone sarcophagi inside a series of monumental masonry slabs.

£500-750



2.
PAUL M JAKULIS
WAX STUDIES, A TOMB FOR A NicroPHORUS INVESTIGATOR
3-D PRINTED, 2014, PLA PLASTIC

Rationale: What about the little things? When the family dog died, Soane erected a mighty tomb for her remains, inscribed 'Alas, poor Fanny'. What about beetles? This monument is for the beetles. I'm burying a burying beetle. It is quite a fantastic little thing. This is what they do:

The Nicrophorus Investigator begins to dig a hole below the carcass. While doing so, and after removing all hair from the carcass, the beetles cover the animal with antibacterial and antifungal oral and anal secretions, slowing the decay of the carcass and preventing the smell of rotting flesh from attracting competition. The carcass is formed into a ball and the fur, skin or feathers stripped away and used to line and reinforce the crypt, where the carcass will remain until the flesh has been completely consumed. The burial process can take around eight hours. Several pairs of beetles may cooperate to bury large carcasses and then raise their broods



communally. The female lays eggs in the soil around the crypt. Larvae hatch after a few days and move into a pit in the carcass which the parents have created. Although the larvae are able to feed themselves, both parents also feed the larvae in response to begging.

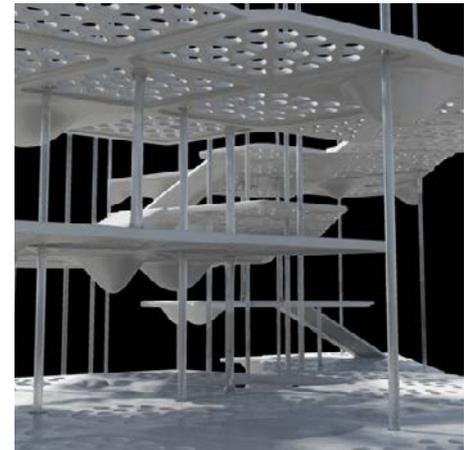
£250-450

3.
DEATHLAB/LATENT, NEW YORK
CONSTELLATION PARK
3-D PRINTED, 2014, PLA PLASTIC

Rationale: A suspended public memorial, harnessing science while respecting spirituality. Given rapidly depleting cemetery space in cities, increasing urban populations, and acute environmental toll on both burial and cremation, alternative funerary practices are inevitable, yet currently unresolved. Our cities require new mortuary options which respond to the constraints of ecology, time and limited burial space.

5,400 lives memorialized per year: the deceased are honoured in short-term shrines. Remembrance is materialized through individual 'mourning lights' whose aggregate glow generates a perpetual landscape of memory. The memorial serves as an enduring collective urban cenotaph for intimate individual memories – supporting the diverse cycles and vitality of life. Its 'footprint' is invisible.

£500-750



4.
NATHAN WEBB, LONDON
IMMORTALITY MASK
3-D PRINTED, 2014, PLA PLASTIC

Rationale: Death masks were a luxury preserved for the rich and famous, great thinkers, scholars and rulers would gain immortality by casting a mold of their recently deceased heads, preserving what they looked like for ever.

Times have changed but human nature hasn't, everybody still wants the opportunity to both be remembered and to live forever. The posthumous performances of Michael Jackson and Tupac amazed and bedazzled hundreds of thousands of people from beyond the grave. This very much puts a whole new angle on the idea of the celebrity being immortal.

A hidden screen below ground projects 3D imaging on to a transparent surface of sheet glass: The Immortality Mask

£350-500



5.
SHAUN CLARKSON ID, LONDON
**SHAUN CLARKSON'S
MAUSOLEUM**
3-D PRINTED, 2014, PLA PLASTIC

Rationale: We first looked at inspiration from traditional Mausoleum shapes and Art Deco architecture and materials. Shaun Clarkson's expertise in the hospitality design industry had to be reflected in the design so we thought it important to have a bar as part of our concept.

The hexagonal shape has been a trademark of Shaun Clarkson for many years so we based our external structure on this geometry.

Brass, glass, Carrara marble and mirrors are our main finishes. A brass sculpture of Shaun's body, displayed inside a glass box, represents the celebrity culture of our time.

£500-750



6.
TONKIN LIU, LONDON
FACE TO FACE: SIR JOHN
3-D PRINTED, 2014, PLA PLASTIC

Rationale: Who was the larger than life architect Sir John Soane?

A celebrity from his day to our own, a master of scale and proportion.

The giant death mask overlooks the sombre scene and offers a seat for contemplation. Our proposal is constructed of water-jet cut Carrara Marble held together with an epoxy bond. The hollow bust sits on a turntable that rotates with the turning of the earth, one revolution in one day. An illusion occurs as the view of Soane shifts: with a trick of the mind the inner face appears, Sir John Soane comes alive.

£400-600



7.
BEN ALLEN, LONDON
**MEMORIAL TO LOST
CONCENTRATION**
3-D PRINTED, 2014, PLA PLASTIC

Rationale: The memorial commemorates a time before constant media bombardment from one's desk, handbag or pocket, a time when the simple act of taking the phone off the hook would allow one peace and space. It is a place for both outward and inward contemplation and solace. The tomb itself has a secondary function as a large signal blocker – intended to provide a safe haven of quiescence within which one can exist alone, only with one's thoughts, to contemplate the profound. The internal element of the tomb's nave is lit by an ocular hole, a sundial that illuminates the space in an ongoing ebb and flow, punctuated only by the passage of day into night and night back into day. As one leaves the tomb, one returns to the cognizance of daily life.

£300-500



8.
ORDINARY ARCHITECTURE, LONDON
**THE TOMB OF THE
UNKNOWN DRAUGHTSMAN**
3-D PRINTED, 2014, PLA PLASTIC

Rationale: The Tomb of the Unknown Draughtsman provides a shrine for the unfinished, the unsung and the forgotten. It is an archive of the overlooked that also marks the passing of traditional drawing skills that have been lost with the advent of the computer. The tomb is an architect's plan chest that takes the form of a ziggurat – an archetypal element of funereal architecture – on which is arranged the detritus of everyday office life: a bottle of Tipp-Ex, a scale-rule, a roll of Magic Tape, a set-square, a can of spray-mount, some glue and a roll of detail paper. The sides of the chest are decorated with an inscribed key depicting redundant drawing instruments. The chest will be carved from six different varieties of stone laid one on top of the other, a petrified moment in an ordinary



architect's life. A section appears to have broken off so that the archive can also be perceived as a ruin. Next to the chest is an ashtray that contains the ash of the unknown draughtsman.

£300-500

9.

SEBASTIAN BERGNE, LONDON

TOMB OF THE PAST

3-D PRINTED, 2014, NYLON

Rationale: Today's digital world is losing its memory in a sea of data. A rapidly changing present, hungry for content, leaves little room for the past and encourages repeated recycling of ideas without reference to their source.

This project is an opportunity to remember people and achievements whilst celebrating the wonderful things to come. My tomb is a doorway between past and future. The spiritual symbol of a column is transformed by the supernatural powers of digital technology into an arch, a threshold and symbol of strength. The result is a mix of the familiar and unknown where the pedestal becomes the capital and the classical becomes surreal. In my mind it represents the fragile moment in the present where we need to look both backward and forward at the same time. The tomb is intended to be built in limestone.



£650-850

10.

MARC BENJAMIN DREWES, BERLIN

CELEBRATION OF DEATH

3-D PRINTED, 2014, PLA PLASTIC

Rationale: In a European city like Berlin the designated location to remember the dead is hidden under trees and behind high walls. Cemeteries take up a huge footprint of the otherwise dense city structure. Why can we not be more resource-efficient with the valuable space? How can the remembrance of the dead find a more conscious place in the collective urban awareness?

The proposed design – the Tower Of Remembrance – is a visible manifestation of this remembrance in the heart of Berlin. The monolithic character is strong and modest. The material used is limited to concrete and wood. That way an archaic space of silence is created beyond specific religious traditions. A space to say goodbye and to commemorate the descendants.



£200-300

THANK YOU

Monumental Masonry would not have been possible without the generous support of several partners. We are indebted to Nicolas Martineau from Christie's, who has donated his time for free. A huge thanks to our 3D-printing partners Kall Kwik and Digits2Widgets, for donating several models for free.

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