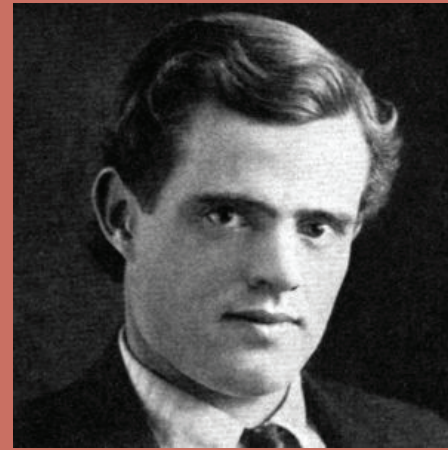


STONEZINE 6

THE DIGITAL COUNTERPART TO STONEXUS MAGAZINE





a rare and creative example of modern structural stonemasonry. . .

*Architecture and Permanence,
The Making of MIT's Collier Memorial*
by Courtney Humphries

This is a review of an article that appeared in the May 2015 issue of ARCHITECT Magazine. We think it worthy of your attention and have summarized it here with a few illustrations and a link to the article.

Sean Collier was the MIT security officer who was killed by the fugitive Tsarnaev brothers in the wake of the Boston Marathon bombing. The temporary memorial assembled by mourners at the site has been replaced by a permanent memorial, *"a project that defied conventional boundaries in design, engineering, and construction,"* a curvilinear structure composed of 190 tons of solid granite.

Rather than organizing a formal design competition the planning committee, feeling that this was something that would be better handled in-house, approached J. Meejin Yoon, AIA, head of MIT's architecture department.

One of the sketches she presented resonated with the committee members—an abstracted hand (MIT's motto is *Mens et Manus*, Latin for *Mind and Hand*). *"Five radial stone walls would form the hand's fingers, connected by a vault, the palm; the open hand would represent Collier's spirit of helpfulness, and the space under the vault represented his absence."*

Yoon would not be satisfied with the appearance of a vault.

"I didn't want it to be concrete clad in stone," she says. "I wanted this to work like a [masonry] vault, which means every stone is helping to support every other stone."

The memorial was built by bringing together a construction method that recalls the Middle Ages, but with contemporary design and fabrication tools.



photo: Iwan Baan

obituary...

We just learned that our friend, Texas-based granite sculptor Jesús Moroles, died in an auto accident in June. That's sad. He was a good, caring, creative man, not only an artist, but a force for art and an advocate of art education. He loved stone, nature, art and people in no particular order.

The photo to the right is LAPSTRAKE in CBS Plaza, New York City, done in 1987. This is the first Moroles piece I ever saw, turned the corner and there it was. Astounding. Never forgot it.

I didn't know Jesús well, but well enough to be aware of his warmth and his worth. He was a Stone Foundation member and a presenter at Stonework Symposium 2003 in Santa Fe, New Mexico.

Rest in peace, Jesús.

T L



photo: the *Albuquerque Journal*



photo: Allison Meier, hyperallergic.com



photo: Atlant via Creative commons



Bill Dan photo: Artem Kevorkov



photo: Jason Joplin

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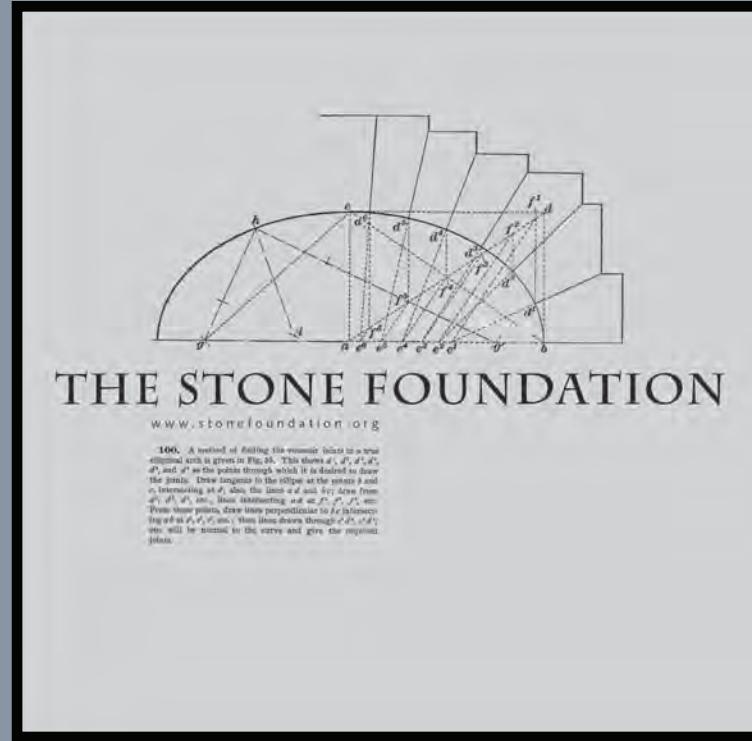
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miscellanae...



above: Skull and Game Table by Frank Anjo

left: Skull and skeleton from STAGLIENO, *The Art of The Marble Carver*
by Walter S. Arnold, photo by the author



The Earl's Palace in Kirkwall, Orkney, Scotland.

Built in the 1600's by the Stewart clan that then exercised despotic rule in Orkney. Though one of the most elegant buildings of its kind, its association with the hated Stewarts led to its continued neglect and ruin. This was the Great Hall, said to have been one of the "finest state rooms of any castle in Scotland." The arched opening of the fireplace, a flat or 'jack arch,' is fifteen feet wide. The newer cut stones in the center of the arch indicate that it must have failed sometime in the past but the 'relieving arch' in the fabric of the wall above it performed as intended and held the weight of the masonry above so that the arch could be replaced.

photo: T L



La-Roche-aux-Fées (Rock of the Fairies)

A passage grave, 64 feet long (19.5 m) 20 feet (6m) wide and 13 feet (4 m) high. It is located in the municipality of Esse, in the French department of Ille-et-Vilaine in Brittany. The purple-hued stones were mined about 3000 BC in the forest at Theil-de-Bretagne – 2.5 miles (4km) to the south of Essé; each stone weighs several tons and the ensemble is thought to weigh around 500 tons.

There are said to be two types of sculpture: additive and subtractive. Building up and carving away. So too with ancient architecture.

Domus de Janas (House of the Fairies) in Sardinia. These rock-cut tombs on the island date to the late Neolithic, Chalcolithic and early Bronze Age. They were mostly made between 3400 and 2700 BC.





above: Eric Landman and Andre Lemieux, the leaders of the Dry Stone Canada organization.
below: a future member of that group



THE IRISH/CANADIAN DRY STONE WALLING FESTIVAL AMHERST ISLAND, ONTARIO SEPTEMBER 25-27, 2015



Andre Lemieux

John Bland

Sunny Wieler

Ken Curran

Dominic Keogh

Doug Bell



The Irishmen built the wall shown above. It has an aperture in it through which the rays of the sun passed at 6:30 PM on the evening of the 27th to illuminate a stone (embedded in yet another wall) carved by Tracy Mahaffey. (below)



coming soon . . .

