



*Revealing Depth & Creating Dialogue:  
R.C.M.P. Memorial Park, Mayerthorpe, AB.*

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# Abstract

Every five (5) years a small-embroidered star is carefully stitched onto the left sleeve of a Red Serge, proudly indicating an accumulation of service in the Royal Canadian Mounted Police (R.C.M.P.). Breaking the wash of scarlet with a flash of gold, that first star means so much to an officer. No longer a rookie with a junior ranking, it signifies a passage, a movement, a real commitment to devote oneself to a career in the Force. Perhaps this point may seem relatively minor but it is not the weight of the information presented that draws people in. It is more the creation of a perspective into a paramilitary organization known for its secrecy that makes such a fact appealing. I am almost certain, and perhaps even a bit hopeful that the next time you are at a public event where a typical 'Mountie' is present, your eyes will fall upon the red sleeves, looking for a star and upon finding one or two or none, by quietly pleased by the little secret you know.

In my previous career as a Police Officer in the R.C.M.P., I often delighted in the sharing of the finer points that played a part in defining what it was to be an officer, especially with people I had known in my 'civilian' life or with those I had befriended while in the Force and now in my civilian capacity.

When faced with the opportunity to enlighten people on aspects of the R.C.M.P., or the world of policing for that matter, I have always felt compelled to share my experiences and perspectives. With an education in Landscape Architecture, I now also enjoy sharing my experiences in the analysis of space and design when presented with that same opportunity.

My research was already under way for a thesis/practicum on R.C.M.P. Detachment Design Guidelines in March 2005 when I first learned of the deaths of four R.C.M.P. officers in Northern Alberta. During the execution of a search warrant they had been ambushed and killed by the suspect who lay in wait for them. After participating in the massive memorial service that followed in Edmonton, AB., it soon became obvious to me that the focus of my research would change dramatically. Armed with the new skills I had gained from a Masters program in Landscape Architecture, I was faced with the educational opportunity to not only combine my two passions of policing and design, but also to honor the four R.C.M.P. officers in my own way.

# Salutes

My first exposure to the profession of Landscape Architecture was actually in the R.C.M.P. during a course in Calgary, AB. on Crime Prevention Through Environmental Design (C.P.T.E.D.). With an undergraduate degree in Urban Geography, I began to think more and more about changing negative perceptions and behavior through the manipulation of space. After a great deal of thought and deliberation, I decided to resign from the R.C.M.P. to pursue a Masters degree at the University of Manitoba.

Between the transition of careers and the demands of the masters program, my family has always been there to offer their support and encouragement. Thanks PRW (my 'rock') for picking up the slack when school has beckoned, forever patient and supportive; to my three wonderful children: my eldest son MPS, who encourages me and keeps me on my toes with his endless arguments and curiosity; my youngest son LKGS, for always being there with a gentle hug and a heart-warming smile just when I need it the most; and to my daughter KIW, for our girls' nights, tickles, 'knock-knock' jokes, and jumping into my arms at the end of a hard day. Bear hugs to MAS for all the

wonderful years and experiences you shared with me. You are so very missed (ES). Thanks Mom for making me feel there was nothing I couldn't do. You have all lift me from life's occasional fog, gently reminding of what matters most in life, family.

Special thanks to Marcy and David, whose friendship, guidance, patience and insights have made my experience in the masters program so much more rewarding, and to Jonina who came in at the ninth hour to fill out the team.

My final offerings of gratitude are to the R.C.M.P. and the extended family it represents; to the remarkable Non-Commissioned Officers (N.C.O.s) that I have had the pleasure of serving under; S/Sgt. Garry RADFORD, (ret.), Fox Creek Detachment, S/Sgt. Greg LYNCH (ret.) and Sgt. Rick NOACK (ret.), Brooks Detachment. You showed me what leadership, fairness, compassion and a respectful, enjoyable work place was truly meant to be. I can only hope to become such an accomplished leader in my professional life.

Δοκίμιο  
famiglia

家庭

сім'я



Δένδρο  
famiglia

家庭

сім'я



# Dedication

*This practicum is dedicated to the four R.C.M.P. officers who were killed on March 3, 2005 in Mayerthorpe, Alberta, to the GORDON, JOHNSTON, MYROL and SCHIEMANN families and the members of the R.C.M.P. that will never forget them. Bonded through duty, loyalty, friendship and ultimately their fate, the four now rest together in peace.*

Cst. Brock MYROL  
Reg# 51874

Cst. Leonide JOHNSTON  
Reg# 48568

Cst. Peter SCHIEMANN  
Reg# 48064

Cst. Anthony GORDON  
Reg# 49673



# Contents

01	05-03-03	1	06	Course of Action	
02	Esprit du Corps			Homage	68
	Beginnings	3		Formal: Decorum Requisite	68
	Detached	10		Explorative: Sub+Terra -	
03	Testimony			A Provoking Journey	76
	Reaction	14		Informal: Survey from Afar	84
	Debriefing	33		Retake	89
04	Tailored		07	Affirmations	
	On Target	41		Keeping the Peace	92
	Mending	44		Duty	97
05	360°			Bibliography	100
	Reconciliation	53		Sources Cited	105
	Unveiling	58		Images	107
				Footnotes	110

05-03-03

March 3, 2005 was cloudy winter day in Northern Alberta. Four R.C.M.P. officers had gathered outside of a Quonset on a remote ranch just east of the small town of Mayerthorpe. Two members from the Edmonton R.C.M.P. Auto Theft Section had arrived to assist in the arduous task of processing the recovered items and to offer their expertise in auto-related theft operations. All of the officers expected a full day ahead identifying, tagging and bagging numerous stolen items stored within the Quonset. As the two specialists from Edmonton began to organize their equipment, they could see the four other officers enter the structure. Attentions turned back to unpacking gear from their vehicle, the two officers were startled as the sound of gunfire rang out from within the Quonset. Adrenalin rushing through their bodies, one of the Edmonton members radioed for backup while the other safely positioned himself behind a police vehicle. Within seconds the owner of the property James Roszko emerged, heavily armed from the Quonset and was immediately confronted by the officer in waiting outside. Gunfire was exchanged and Roszko was shot twice, forcing him to retreat back inside of the building. None of the four officers inside the Quonset responded to the attempts of the Edmonton officers to hail

*The seconds stretched out in long bands of color, drawing the breath from his lungs. Pupils dilated, he tried desperately to understand. His body was numb with adrenalin and a sinking feeling of the unimaginable. Shaking off the wash of emotion, he quickly unholstered his 9mm and listened. His heart slowed as he held his breath and waited.*

them on the radio.

Local members who had heard the frantic calls on the radio rushed to scene, only to wait helplessly for hours until the R.C.M.P. Emergency Response Team (E.R.T.) arrived from Edmonton. Once the team deemed it was safe to proceed entry into the Quonset was made and their worst fear confirmed. All four officers were found deceased inside. Roszko also lay dead.

Cst. Peter SCHIEMANN, Cst. Brock MYROL and Cst. Leonide (Leo) JOHNSTON had been stationed at the Mayerthorpe detachment, while Cst. Anthony (Tony) GORDON had been stationed in Whitecourt, the neighboring town to the north. All of the men had junior service, with Cst. MYROL having arrived from Training Depot in Regina, SK. just weeks before. As small town officers, the men were tightly woven into the fabric of their communities, known by many on a first-name basis. Kids at the elementary schools knew them through presentations on Bicycle Safety and strangers, while the teenagers at the high schools knew them for their tireless work in Drug Abuse Resistance Education (D.A.R.E.) programs. They were devoted young officers, full of promise and ambition, whose potential would never be fully realized. Their deaths delivered a brutal blow to the R.C.M.P. and police forces around the world, serving as another reminder of the risks and dangers

associated with the profession. It put a whole new perspective on small town policing.

Readers were desperate for more information after news of the incident was first released. Media coverage of the story was extensive and with increasing numbers of online viewers on the internet, news of the tragedy spread quickly throughout the world. Within days though, the tone of coverage changed dramatically. As the initial sensation of the event began to subside, the media shifted gears moving from a position of condolence and empathy to one of suspicion and judgment. Completely immersed in the need to 'expose the truth', they lost sight of their inherent responsibility to be objective in the pursuit of reporting, and a plethora of journalistic attacks were launched against the R.C.M.P. Just as suddenly as the incident itself had occurred, the headlines changed creating a buzz of conversation at coffee shops and water coolers around the country. Clouds that had already gathered around the incident became darker and more intense, turning into a storm of words that would encroach upon the personal grief of families and fellow officers. The R.C.M.P. and its network of supporters began to turn away from the media, closing doors and remaining tight-lipped in mistrust.

# Esprit du Corps

## Beginnings

In any design profession, an in-depth analysis of predominant cultures within a project is a vitally important step in the conceptual design development phase. To better understand the R.C.M.P. culture, one must start with an investigation into its history. In 1873 the Northwest Mounted Police (N.W.M.P.) was created by an Act of Parliament as a quasi-military/police force that would maintain order and represent the Federal Government's interests during the settlement of Canada's western provinces. The N.W.M.P. established positive relationships with the Aboriginal People of the region and were ever vigilant in the rampant and illegal whiskey trading business. They soon became a recognizable presence of authority in the newly settled prairies and were well respected among both the settlers and the Aboriginals. Duties and responsibilities began to grow with the influx of people, which resulted in increased numbers of police officers in the field. Overseeing legal matters and quelling situations of unrest were no longer the prime functions of the N.W.M.P. In 1904, King Edward VII recognized the Force for their operational successes and outstanding service. The King decreed that the prefix "Royal" would be added, thus creating the Royal

Northwest Mounted Police (R.N.W.M.P.). Extended duties such as mail delivery, census taking, timber inventory, and numerous other areas began to fall under the realm of the R.N.W.M.P. They became the backbone of all newly settled areas in the West and would serve not only in protecting the region's provinces and national borders, but also in the Yukon and Northern Territories during times of war and issues of sovereignty. As the scope of geographical jurisdictions widened, enforcement of the law was no longer limited to travel by land. New technologies in transportation allowed for journeys by air and water.

The work conditions of securing remote detachments were often brutal. The number of officers did not reflect the growing populations and high workloads jeopardized the safety of the men. Work-related risks, combined with a low rate of pay and isolation from families, created a unique bond between R.N.W.M.P. officers, and though circumstances have greatly improved since then, that unique bond still exists between R.C.M.P. officers (changed in 1920 from the R.N.W.M.P. to the R.C.M.P. with the reorganization of Federal Policing Services). This connection is often referred to as 'Esprit du Corps', translated from French as the 'spirit of the military'. The phrase goes beyond its literal meaning to include terms such loyalty, trust, camaraderie, belonging and teamwork.

Historians at the Royal Canadian Mounted Police Museum in Regina recall the movies of old where "The scarlet-clad Mountie, with his heroic deeds and lantern jaw, was tailor-made for the silver screen. The public, through novels and then movies, were fascinated with the rugged frontier and its mounted police." The 'Mountie' maintained order in the wild west and exemplified morals and values in epic battles between 'good' and 'evil'. Unlike the fictional characters of Lone Ranger and Superman, this Canadian hero actually existed throughout the entire country of Canada. Though idealistic, movies offered an escape for the urban viewer into a mysterious world of policing and romance. The novelty was especially attractive for international audiences, whose knowledge of the country was limited. Though advances in communication technologies have come a long way, this lack of knowledge is ironically still apparent in many foreign countries that still seem to think Canadians live in Igloos and travel in canoes.

Over-romanticizing and dramatization of the Mountie resulted in a rather surreal perception. Little was left to the imagination and only the most appealing aspects were presented to audiences. This created a very controlled and contained notion of an R.C.M.P. officer should be. The big screen may have inadvertently served as an early barrier between the public and the R.C.M.P. with its 'holier than thou' depiction of

the Mountie. Another possibility for this early separation was for the simple fact that detachments were remotely located and that the Mountie in Red Serge was rarely seen in or around urban centers. Ironic how the military term 'detachment' referring to a military mission also refers to a condition of 'isolation'. Whatever the reason, a unique separation existed between the R.C.M.P. and the general public, more so than with other urban police forces less romanticized by the media at the time. Despite the fact that the R.C.M.P. has become more visible, and plays a larger role in municipal policing and larger national enforcement initiatives, the Mountie in Red Serge is still highly romanticized. With so much emphasis on the Red Serge, the uniform itself demands further analysis.

## Cause & Effect

After six months of intensive training at the RCMP Training Academy in Regina, graduating recruits are presented with gold badges engraved with their regimental numbers. They participate in numerous physical displays of skill for proud family members who often travel from across the country to witness a magical event. A large map of Canada is displayed on an easel board during a formal celebratory dinner, with brightly colored pins denoting the first postings of the graduating Troop. There is a great feeling

of anticipation among the recruits who are entering into a new and exciting career. So many months of studying, training, physically pushing the body beyond its normal limits, and long separations from loved ones, all culminate in a stunning performance of complicated drill movements, known as the 'Pass Out', a term undoubtedly coined for the lack of oxygen a recruit experiences from wearing the highly tailored red tunics for prolonged periods of time. A sea of Red Serges march in unison, boots loudly pounding on the brightly polished wooden floors to the sharp commands of the Drill Corporal. Arms swing in unison, salutes are snappy, and Stetsons are worn at a standardized, jaunty tilt to the right. Mirrored walls multiply the effect and the audience is in awe. Hearts are full, occasionally some tears of joy are shed, and there is a noticeable sense of accomplishment that can be felt among the graduating troop. Graduation was indeed a memorable time for me. Looking back though, I had no comprehension of the breadth of power and authority I held in my hand. No amount of training can prepare an officer for what lies beyond the safe confines of Depot's walls. The job itself wasn't what took me by surprise.

Upon a recruit's arrival to a new post, cordial introductions are made throughout the community and the local newspaper stops by to snap photographs of the 'newbie' for their next issue. The recruit feels awkward in their new capacity and in



of the  
Sergeant  
PRESTON



time, they come to the realization that they will never be the same person again. Doors close around them, barring the passage to their lives of old, and allowing for mere glimpses into the prior memberships they once held. In my early days as a 'rookie' officer, the power my uniform had to completely change a room never ceased to amaze me. In the coffee shops, people would stop talking, heads would turn away ... the clinking of dishes in the kitchen the only noise to be heard. Once the other patrons realized my fellow workers and I were simply there for a cup of coffee and not official business, conversations would slowly resume, though noticeably more quiet and stilted. The presence of an officer has caused a change, which in turn causes that officer *to feel* changed.

Police officers are keenly aware that they are on display and frequently assume a defensive position. Veteran officers have the habit of seating themselves with their backs to wall to clearly see anyone approaching them, providing with sufficient time to react appropriately if necessary. If there are few patrons, they may also sit away from occupied tables to keep a watchful eye on their surroundings. Away from the office and the safety of the PC (police car), officers can be quite vulnerable. On November 29, 2009 four officers were shot and shot and killed during their coffee break at a local diner just outside of Tacoma, WA. while doing their morning paperwork. In this case, it didn't matter where or how the officers were

seated. After so many months, and perhaps years of having coffee in the same place at the same time without so much as an unruly customer, they were completely taken by surprise. So many factors could have come into play: the proximity to the door, heavy winter clothing, a preoccupation with notebooks & laptops, etc. No one was to blame but the gunman himself, for when someone is so psychologically driven to commit such a brutal act, nothing can stand in their way.

It may appear that officers are purposely segregating themselves from the rest of the public by using such nondescript tactics but it is much more about their personal safety than for any other reason. After being out of the Force for over five years and in a new career, I can still detect slight changes in a person's demeanor once they know of my prior position as a constable in the R.C.M.P. The changes are usually curious in nature but occasionally I have felt a slight degree of animosity and tension from individuals. Once again, that causes an effect in me and I immediately feel less inclined to be open with that person. So the phenomenon continues, even after the uniform has been neatly folded and retired to the camphor chest.

Unlike the dark blue working uniform, the Red Serge elicits a much different reaction. The 'scarlet officer' is definitely one of the most widely recognized icons of Canada, with the regal



TROOP - TROUPE 5  
92-12-21

uniform creating an officious, almost decorative atmosphere. The historical linkages and memories that the ceremonial uniform conjures up are very powerful and elicit feelings of national pride in many. Onlookers give respectful nods of recognition; a Mountie poses for a few pictures with other officers, friends and families; another waves to a curious child. Any negative opinions or past experiences of police officers are momentarily put aside just to get close enough to see the details on straps, buckles, brass buttons, and spit-polished high brown boots & silver spurs. Parents seem more inclined to venture near with their curious, wide-eyed children in tow, to shake hands with the statuesque red figures. Unfortunately, parents are often one of the worst culprits in creating negative attitudes in their children towards the police.

I vividly recall an experience I had with a mother and her child while I was on duty and standing in line at a coffee shop. Noticing the child, I turned and smiled. I could hear the mother whispering a warning to the child, "Unless you wear your seat belt, that officer over there will take you to jail and lock you up". Such an innocent statement intended to ultimately safeguard her child against injury, could just as easily have backfired. It was so disheartening to witness that possible beginning of a lifelong mistrust of the police, epitomized by the fearful expression on that child's face that day. If I had been wearing a Red Serge that day in the coffee shop, would that

child's experience have been any different? I am certain the mother's conversation would not have revolved around her child being incarcerated for failing to wear a seat belt.

## Detached

The sense of separation for an officer can be overwhelming at first but over the years one becomes accustomed to the stigma of being a 'cop'. If not for the incredible strength of camaraderie with fellow officers, the weight of isolation would be crushing. I recall another troop that was in training at the same time I was. There was a female recruit who was not pulling her own weight and the rest of her troop was getting very frustrated with her lack of commitment to the training program. The instructors at Depot have seen many recruits come and go and are keenly aware of the differences in someone who is trying hard but failing versus someone who doesn't care and is failing. When those who don't care are failing, the entire troop pays for their mistakes. This was always in the form of additional physical training, aptly referred to by the instructors as an 'attitude adjustment'. The instructors target the individual responsible and apply more pressure throughout the training day to either get them on the right track or to weed them out of the program. Pressures in training are far less than those in the field and Depot is responsible

to deliver a recruit capable of withstanding those demands. The troop began to leave the under-performing recruit's suitcase on her bed every day. Within a week, she made the decision to quit. Had the troop been behind her, she may have endured the rigors of training but without their support, she was mentally unable to continue. A support network is everything.

Inevitably an insular attitude of 'us and them' unconsciously develops within the officer. The R.C.M.P. is not only an employer to its officers but their island of refuge as well. Though this form of self-preservation in a law enforcement career is necessary from a survivalist point of view, it can hinder the creation and maintenance of healthy relationships with the public, and even family members. The higher standards that police officers are held to place them in the position where policy, conduct and service reign supreme. This backbone of formidable administrative and operational procedures exists not only in the R.C.M.P. but in all police departments as well. Many of the policies are not necessarily security-sensitive but they are still kept at a safe distance from the public's eye. This reality promotes further separation from the public. Some of the more benign manuals are accessible through the Government of Canada's Access to Information Act but the provisions under this act demand that one knows where to look in the first place. For the average person this

can be a laborious and time consuming process, as there are many layers of policy to wade through in order to obtain the information being sought. Requests can often take months to bear any fruit, fostering public frustration and cynicism towards the Federal Government and their claims of being more 'transparent' and 'accessible' to the public. The institutes that govern society have access to the minutiae of personal information about its citizens but the cards of those same governing bodies are kept close to the chest. Such non-disclosure from government agencies will never change but by altering the way in which they communicate and reach out to the masses, the resulting degrees of separation can be lessened.

The fluency of information is hardly sustainable in an exchange where only one side is fully exposed to the other. Relationships between the public and police are further disadvantaged by historical betrayals, manipulations of truths, abuses of power, and dishonesty, many of which were suffered at the hands of both sides. The police fight to protect their procedures and investigations, and the public fights to have access to them. It is a constant tug-of-war that neither is willing to concede, forcing relationships into a state of stagnant, biased rigidity.

In the counseling of dysfunctional relationships, there is a stage where each side contemplates improvements that can be

made. Neither party can be absolved of responsibility for the degradation of the relationship. In a police/ public scenario, the public is faced with accepting part of the responsibility in the elevation of the status of a police officer to heights that are often unrealistic and/or unsustainable. The police in turn must accept the remaining portion of responsibility for abandoning humility and allowing that elevated status to pervade of in the execution of their duties. As discussed earlier, a police officer's empathy, based on their past social group memberships, is advantageous in any efforts to improve existing public relationships. If this strained relationship between the public and police is to evolve into a meaningful and productive form, it is reasonable to expect that the police take the first step.

unity

Loneliness

HONOR

# Testimony

## Reaction

*Within weeks of the Mayerthorpe tragedy, a community group formed to begin the long process of creating a memorial for the four officers. The Fallen Four Society worked tirelessly in the following years to fundraise and design a park that would honor the men and remember their ultimate sacrifice. A grand opening was held in July 2008 that was attended by hundreds of people from across the country. Four statues of the men are erected in the park, look out in the four cardinal directions over the communities they once served. The park is a beautiful gesture of remembrance and has brought the community closer together. The opinions and thoughts herein noted are not to be misinterpreted as judgments or critiques of the existing memorial park. The ideas presented here are responses to the training and experience of my previous career as a police officer in the R.C.M.P., the education I have received in a Masters program of Landscape Architecture, and to the final requirements of that degree of submitting a thesis and/ or practicum. It is my most sincere wish that I not offend but only inform and enlighten in the area central to this work: revealing depth of the R.C.M.P. & creating dialogue between the R.C.M.P. and the general public.*

# BRIDGING THE GAP

REVEALING DIMENSION AND CREATING DIALOGUE THROUGH DETACHMENT/COMMUNITY INTERFACE AND MEMORIAL PARK DESIGN

MAYERTHORPE, ALBERTA

With historic roots of 'Keeping the Peace' in the untamed areas of early Canada, the RCMP remains a predominant policing presence in rural communities throughout the country. Architectural design standards of detachments have gradually pushed out the odd mix of buildings that have commonly housed the RCMP in their communities and has shown has commonly been housed in for decades. Internal planning departments are also beginning to show concerned efforts in prioritizing the site planning of detachments as they enter a new era of policing. It will take another half a century for all detachments to be brought up to currently recognized location standards. Other than sporadic installations of fairly prescriptive elements of C.P.T.E.D. (Crime Prevention Through Environmental Design), very little attention has been paid to the landscapes that surround detachments. Larger centers with more concentrated urban cores have a healthier tax base for building and landscape enhancements but 'small-town' Alberta does not have that same luxury. The detachments usually make do with less... a motto the RCMP prides itself on when it comes to operational performances and dedication to duty.

There is a void that exists between RCMP detachment and the community. A void in the landscape that creates a tension, a long silence, a one-dimensional plane that inaccurately represents the members and staff within. Members that serve in rural areas are an integral part of their communities and work very closely with a multitude of volunteer groups. There will always be a space that exists between authority and society as a whole but in the more intimate environment of a small community, the opportunity to really reach out and make direct and noticeable differences exists.

The RCMP has tried to become more contemporary in the industry of policing. Technology, safety issues and community policing demand that they continually reevaluate administrative and operational policies. Though the nature of rules themselves dictate clearly definable areas of black and white, the RCMP is not so monotone. There are layers, shades and nuances that go largely unnoticed, painting the RCMP into a corner where society feels most comfortable having them. One of the most basic elements in any viewed dimension is the initial and physical interface between the viewer and the object. The building, the police vehicle, the uniform, the Code of Conduct for members, have all been carefully examined and created with specific intentions. These forms of representation remain fixed and permanent based on a national standard. In a realm of necessary structure and regulatory compliance, there needs to be an area of flexibility to offset the perceptions of rigidity. Through form, texture, movement and vegetation biodiversity, notions of adaptability, compromise, energy and balance can be physically expressed in a landscape that serves as an interface, a thoughtful transition between the police and the communities in which they serve. Often the answers we seek are the most obvious.

The landscape...the landscape.



*Detachments are not purely defined by site boundaries. Rather, they are integrated into facets of their communities through various forms. In Mayerthorpe, Alberta, the detachment is extending to the very core of the community through a memorial park for the four officers killed in 2005. The landscape interface of the detachment is the starting point of the intervention and 'bridge', as the heart of the officers lies there. A corridor will link the memorial park across the street where the community and members can share a common ground...the grief and loss of 'The Fallen Four'.*



loneliness

fear honor  
family grief  
friendship  
duty

humanity

ties that bind

The shift requires an exploration into existing detachment landscapes and an analysis of prior theoretical research into the sociology of behavior in authoritative environments, as well as the healing powers of landscape to resolve inner conflict and to create a more harmonious environment.



METHODOLOGY

*Pushing boundaries beyond the known...into territories of unity...areas of vulnerability and understanding...common circumstance.*

A memorial spaces provide us with a reflective pause where we can dedicate the time we have put aside to remembering those who have left us. If the loss was tragic or violent in nature, the perspective of death in the space shifts slightly from one where peaceful acceptance of the cycle of life & death occurs, to another that lends itself more to the revisiting of negative emotions and unanswered questions surrounding the event in question. Location, selection and form also vary and can be as simple as an impromptu cross with a collection of mementos on the side of a rural road or as elaborate as a planned and crafted design on an urban wedge of green space in a busy downtown area. Time slows and emotional walls recede as family and friends gather in these spaces. When space permits, there are sites that have the potential to promote exploration and discovery in a more expansive installation, allowing for a broader range of interpretation while moving through the spaces. These memorials can be physically more demanding and as such, warrant a greater 'commitment of journey' from the visitor. The body becomes wholly engaged in the process and experience of the memorial, physically and mentally.

During the interaction with space a form of reenactment occurs and memories of the past are revived. Some may feel more comfortable with a more cursory and conventional experience, electing to forego any possibility of unearthing

the painful past. The depth and/or degree of any particular memorial experience can be influenced by the spatial constraints of the site. This limitation can often be a deciding factor in several aspects of a design project if it is located within a concentrated urban area. Amidst the inescapable pressures of such fast-paced work environments where appointments, deadlines, time management and efficiency levels are paramount, the necessity for a more comprehensive and concise design may be a more logical and convenient choice. Exposure is of course much greater in this type of location but effectively capturing the attention of a passerby who is not intent on visiting the site can prove to be a challenge. In an urban context, the hook is simply the open space with (one hopes) shading vegetation, seating and views outwards for 'people-watching'. Once inside, the passerby's role changes to that of 'visitor' and the design intention has the opportunity to be conveyed. In a rural environment, there is less pressure to pull people in for the same exposure. Visitors have come on their own volition for specific and personal reasons, and to humbly pay their respects.

Location aside, there is an expectation from the public of what a 'typical' memorial should be. Contextual and widespread implications of an event, as well as any actual or implied influences of authority that stem from that event, will influence the design of a memorial project. In his book *Remaking*

• PRESTWOOD • PETER R WOODS • STEPHEN GA  
• W RENNER • LARRY J HUFF • REYNOLDO GAL  
• S COWAN • THOMAS T COUCH • JAMES J COX  
• ELL • GEORGE A SANFORD • WALTER B HALSEY  
• BERNARD F DEVNEY • MICHAEL STEELE • DAN  
• AS L REID • JACKIE PISKULA • CURTIS L GIBSON  
• WALTER K BURNS • EDWARD P QUINLAN • DENN  
• J COLLIER • CARLOS A TRIFANO • GARY M RA

NYC Police Memorial  
Battery Park, N.Y.





NYC Police Memorial  
Battery Park, NY.





Vietnam Veteran's  
Memorial  
Washington, D.C.

NY State Police  
Memorial  
Albany, NY.

NYC Police Memorial  
Battery Park, NY.



Dallas Police Memorial  
Houston, TX.

*As I carefully cut around the foamcore-mounted images of Brock, Peter, Anthony & Leo on the eve of my final presentation, I could feel their presence around me. Inches away from their faces, I was overcome with the memory of an incident that occurred back in Brooks, Alberta, while I was an officer in the R.C.M.P.*



*A 16 year old female driver had over-corrected when she felt the front tire catch the edge of the pavement of a rural road. Alone and inexperienced, she panicked and lost control of the vehicle. After flipping several times, the vehicle finally came to rest on its roof in an adjacent field. Without wearing a seatbelt she was thrown from the vehicle and tragically, died at the scene. I received the call and arrived after the ambulance had removed her body and departed for the hospital. Once arrangements for the vehicle to be winched and towed had been made, I left for the hospital. Upon my arrival, I discovered that the young girl was the daughter of a local family I knew. The mother and father had already been notified of the accident and were en route to the hospital, unaware that their daughter had passed away. I went to see her in a private room located in the rear of the hospital. I had wanted to be there to offer emotional support to her parents and I needed to see her ... to bring life to the name scribbled in my notebook. She had no outward signs of injury other than a relatively small amount of blood around her nostrils and mouth. Her eyes were half open and her lips slightly parted, frozen in a last breath. I didn't want her parents to see her that way and decided to clean her face before the viewing.*

*The Xacto knife traced its way around the Stetson, down the hairline to his ear. Though there was a strong sense of duty written across his face, an overpowering tenderness emerged from the paper. I knew him instantly as I looked into his eyes. My eyes drifted across the faces of the others positioned next to him. I could hear them speaking to me and felt my fears about presenting the next day slowly fade away. They were all grateful for my attention to their detail and the hours that I had dedicated to their memory. Being in their ethereal presence that night was one of the most memorable moments of my life.*

*I donned a pair of surgical gloves and gently brushed my hand over her eyes to close them and began the moving process of cleaning her young face. I followed the contours of her cheek, brow, nose and chin with the cloth. I spoke quietly to her as I worked, telling her how sorry I was that she had to go so soon, and that everything would be alright now. The whole procedure took less than a few minutes but proved to be one of the most poignant and moving moments in all of my service.*

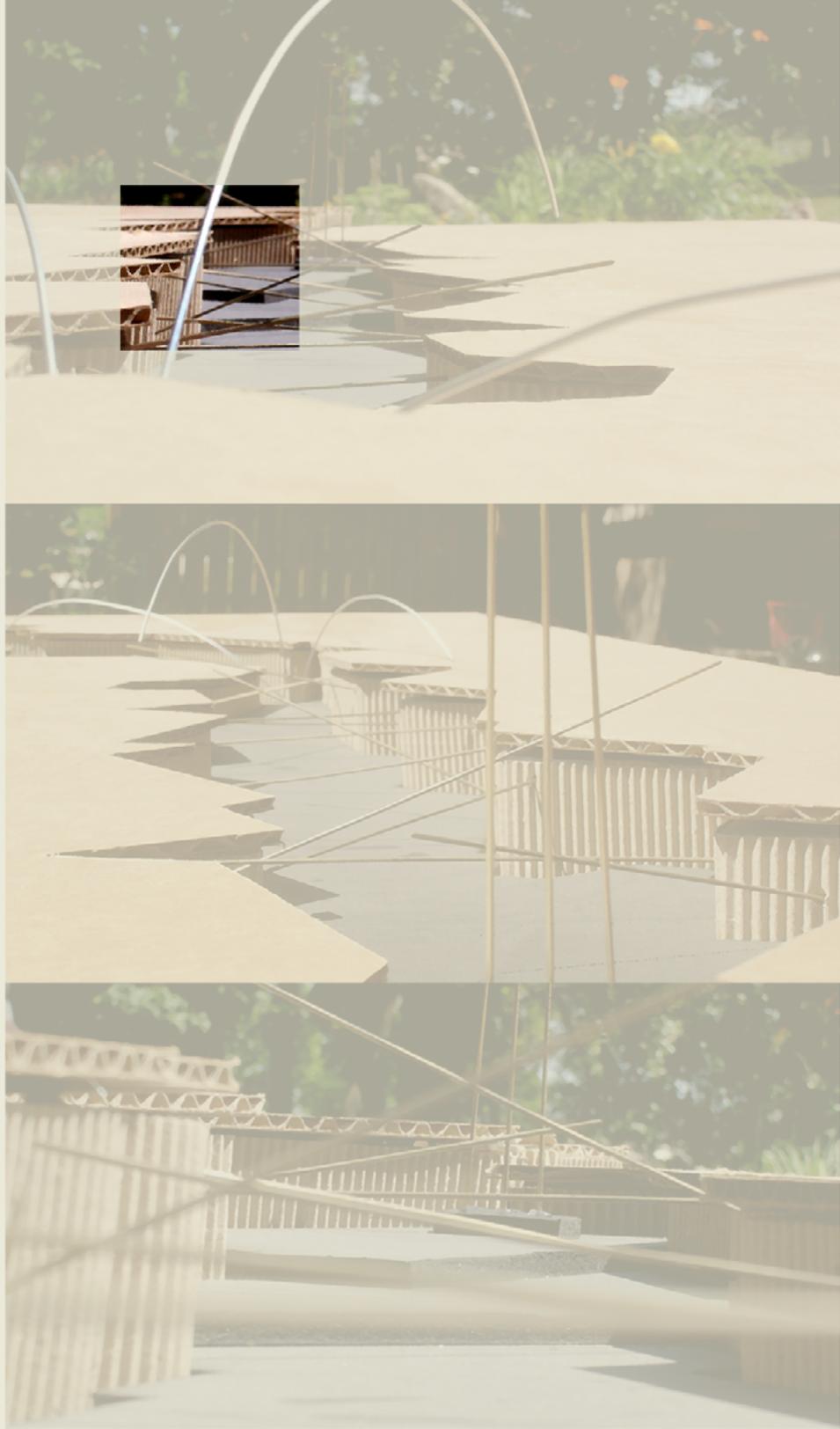
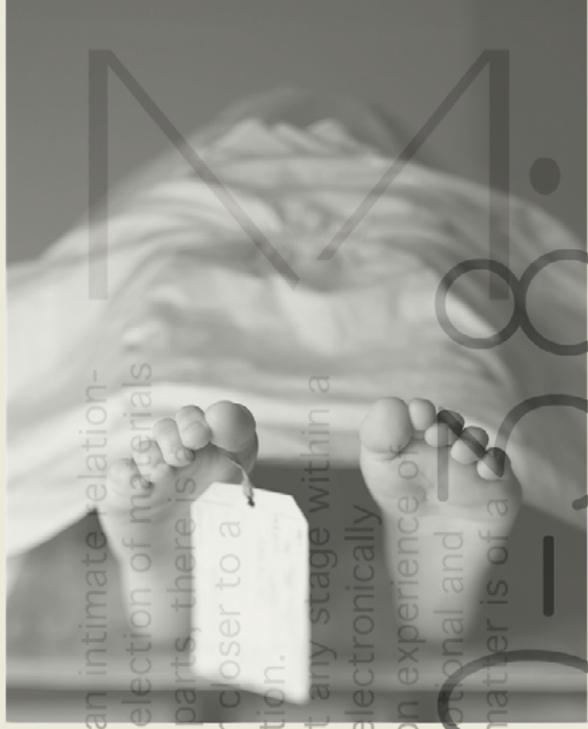
10-60



10-23



The process of model-making creates an intimate relationship with a design project. From the selection of materials to the fabrication and assembly of the parts, there is a strong sense of movement forward, ever closer to a responsive and grounded design resolution. Exploration and production can occur at any stage within a project and is a welcome respite in an electronically dominated age of study. The hands-on experience of model-making can prove to be very emotional and cathartic, especially when the subject matter is of a personal nature to the designer.



## Rupture Model - Tension threads & stitching

The process of model-making creates an intimate relationship with a design project. From the selection of materials to the fabrication and assembly of the parts, there is a strong sense of movement forward, ever closer to a responsive and grounded design resolution. Exploration and production can occur at any stage within a project and is a welcome respite in an electronically dominated age of study. The hands-on experience of model-making can prove to be very emotional and cathartic, especially when the subject matter is of a personal nature to the designer.

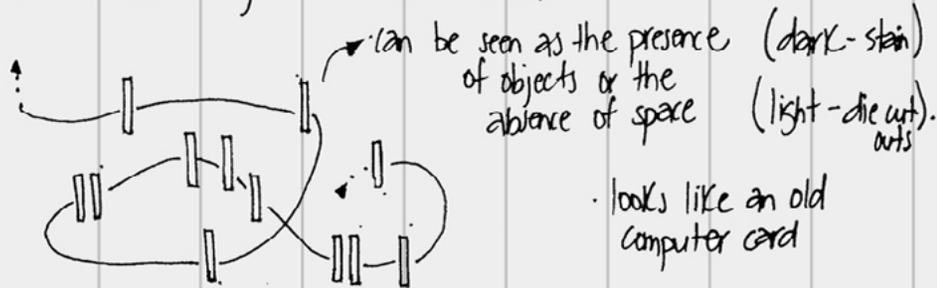


Rupture Model - Tension threads & stitching

# Design Process Sketches #1



• compression of events (lines) presses in... then releases...  
 then presses again... massaging... positive/negative forces...  
 tensions... breathing... enclosure... freedom.



• can be seen as the presence (dark-stain)  
 of objects or the  
 absence of space (light-die cut)  
 outs

• looks like an old  
 computer card

• stage of chaos, then... silence... purity...  
 peacefulness... experience of self.  
 • sense of context - safety



Unique quality  
 of fingerprint  
 • RCMP Forensics  
 • Individuality of  
 members  
 (though united).

# Design Process Sketches #2

- parade square - connection, pride
- fitness stops - stations - thought - transference
- parking - reality
- lookout - hope - sense of self
- private memorial area - remembering
- pathways - disturbance, full circle
- story-telling markers - healing
- cenotaph for laying of wreaths
- picnic/play area - life goes on, (hope, youth)
- detachment connector - Big Picture

Reflective  
Contemplation

Exploration  
Investigation

- timeline  
of emotion

- force sections (broken).

inner significance

in speech = (neg)

interruption:

bridge (pos) significance

external - useful

practical - useful



•

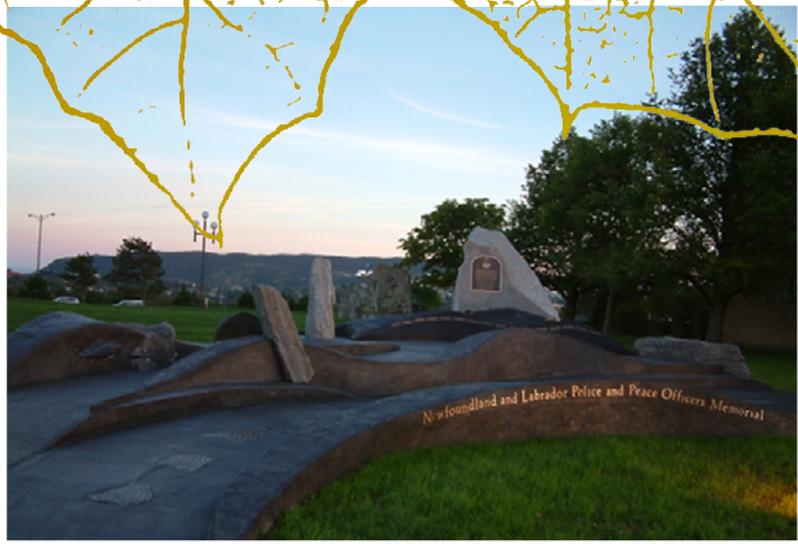


imperfection.  
good





Newfoundland & Labrador



# Provincial Memorials

Prince Edward Island



British Columbia



Ontario



Alberta

Newfoundland & Labrador



# Provincial Memorials





Canadian Police Memorial  
Pavilion, Ottawa, ON.

*America: Public Memory, Commemoration, and Patriotism in the Twentieth Century*, John Bodnar describes two types of culturally expressive memorials: official and vernacular. Police memorials would be categorized as Official, with design programs that are primarily dictated by institutional and/or government goals and values. Upon examining precedent memorials dedicated to slain police officers, it became evident that restraint had been utilized in the majority of the installations. This was not unexpected and clearly reflects the qualities of moderation and decorum espoused by the profession. There were definitely some examples of police memorials that departed from the norm but they were less numerous than I had hoped. Generally speaking, the edges appeared to be hemmed-in, and elements were presented in a very symmetrical and orderly fashion, with few details left for individual interpretation. Bodnar sees these types of memorials as a

*"...language of patriotism rather than the real language of grief and sorrow. Normally, official culture promotes a nationalistic patriotic culture of the whole that mediates an assortment of vernacular interests. But seldom does it seek mediation at the expense of ascendancy."*<sup>1</sup>

The Official cultural expressions found in the majority of police official memorial sites seems more prescribed and compartmentalized, echoing the 'disconnect' that exist

between the public and police. Opportunities to reach out are ignored, with preference being given to a design that maintains more of the status quo.

Unlike official memorial sites, vernacular memorials are born from the heart of the community itself. As it comes to grips with a tragedy, Bodnar views the community's "...cultural expressions and public memory... as not always grounded in the interests of large institutions but in the interest of small structures and associations that they had known, felt, or experienced directly."<sup>2</sup> Citizens come together in a unifying display of care and empathy, the urgency of which equals the magnitude of the event. To avoid the feelings of one's own mortality, those affected immediately begin to organize, or to help create something with a message to relieve their grief. There is no time for lengthy thought processes or convoluted stages of development with such impromptu memorials. Some do progress into more permanent installations but not until the institutes of authority have their say and recommend the allocation of any funds. Where official memorials tend to be more static, frozen gestures of remembrance that remain unchanged for long periods of time, vernacular memorials change with time, as the tides of memories recede and advance. Some are simply left unattended to become part of the earth, overgrown and unruly, while others seem to be continually tended and restored by visitors. The memorial site

Flight 93  
Temporary Memorial  
Somerset, PA. - USA





Roadside Memorial  
Roosevelt, WA.

becomes magical in its own unique longevity.

Elements of change and flexibility can be purposely built into a memorial design to provide this 'life force' in an otherwise inanimate environment. Neither the Vernacular nor the Official type of memorial is superior to the other, for they each have their strengths. Certain consideration must be made though when deciding upon a template for a memorial project. The design should be highly considerate of local and regional community cultures but in the situation where a larger entity has been involved, the spectrum of 'community' becomes more geographically widespread. Events of great magnitude result in very high levels of intensity and emotion. The 'rawness' left behind requires an investigative and analytical approach centered on principles of sensitivity and the respect of privacy. A thorough study of the multiple levels of cultures involved is crucial to the development of a thoughtful, yet diplomatic design resolution. In politically laden projects, modes of communication, symbolism and intentions require repeated analysis in order to maintain a sense of subjectivity throughout the project, while simultaneously recognizing the contextual importance of the more immediate and local needs.

## Debriefing

Extracting a positive element from a negative event is an

important strategy for our mental well being. When we move through a terrible experience and still come away with something positive, we have essentially surrendered to the things beyond our control. For some, this can be accompanied by the realization of a greater power at work in the environment, an intangible force that creates a natural balance between the moments of joy and anguish in one's life. The death of the four officers in Mayerthorpe devastated many people's lives, leaving family, friends and coworkers struggling to find that balance once again. Though one would be hard pressed to find anything positive out of this event, focusing only on the negative elements will not find those left behind in better state. The opposite can be said in the context of a memorial site; by only representing the positive elements of those we have lost and not acknowledging the negative undertows related to a traumatic event, that inner balance we subconsciously seek will not be found.

Police officers are constantly faced with the need to compartmentalize and manage a myriad of experiences on the job. The public may view an officer's seemingly impenetrable front as callous or aloof but when there is a job to do, an officer must put emotions aside to make room for a more pragmatic and logical approach. They can then effectively take control of a situation, diffuse or resolve it, complete the necessary procedures and move on to the next



Cimitero di Igualada  
Igualada, Spain



call. In a highly charged situation, adrenalin can wreak havoc on an officer's body and mind. Once the 'fight or flight' rush has washed over an officer, they can become more focused and objective in carrying out their duties. Emotions are not forgotten but are simply highly controlled until an appropriate time and place. The most common method for release is the venting and/or sharing of stories with fellow officers. Whether at the coffee shop, back at the detachment, or at a backyard barbeque, this act of unburdening is an essential activity in the ongoing maintenance of the mental health of any emergency response worker. The mind has an interesting way of preserving itself through the repeated reconstruction of negative events. Retelling a story traces our paths back to a place in time before a negative event occurred. Through the unfolding of our stories, we are pulled forward from that point in the past and painfully through the event again. We remerge into the present, intact and complete. When someone has died, this story telling process can also seemingly recreate life, bringing the deceased back into view where the griever can release the person on his or her own terms and in their own time. With the conclusion of the story, the deceased is returned back to an immortal state until the next time the story is. The griever can be seen as gaining control over an uncontrollable event, promoting the healthy movement forward in the healing process.

Retelling a story is never more important to our mental health

than when the transpired events are violent in nature. The mind becomes locked in a rewind/play loop that revolves around the condensed time frame of the event. The griever is unable to break free from the self-consuming questions of How? or Why?. The guilt of not being able to prevent an event, and the unresolved anger over the senselessness of the event itself, can be overwhelming. In his compelling research and novel 'Retelling Violent Death' (Taylor & Francis, 2001), Edward Rynearson recalls his experience after the death of his wife:

*The retelling of the story "...shifts from my being absorbed and possessed, to involved and participating and finally, ascendant, while remaining connected to her dying and living memory... Over time, the enveloping story becomes more like a veil than a shroud – no longer fixed and concealing. Each time that I remember and retell, I can revise and restore myself so the darkening of Julie's dying can be lightened."*<sup>3</sup>

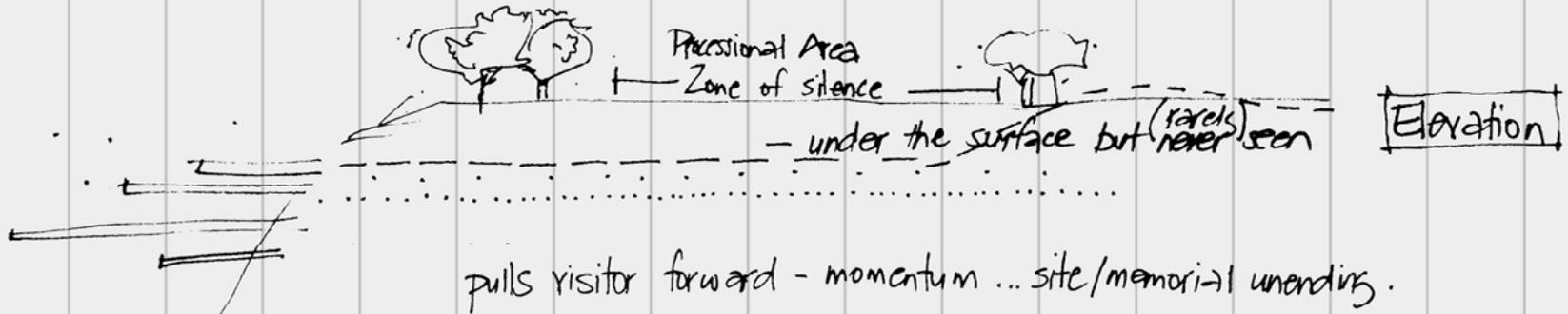
Revisiting the past may not present itself as a means of release for everyone. Fellow police officers involved in the Mayerthorpe event may be less inclined to retell the story. Rynearson submits that "...they were [not] safe and separate enough from the memory of the violent dying that they could retell it" <sup>4</sup>. The pain is simply too great. Based on firmly entrenched tenets of decorum and fortitude, and the needs of their communities, police officers cannot afford to prolong

their grieving process. Unless the affected officer gets back into his/her policing duties as soon as possible, the ability to adequately perform on the job may be compromised by either an unrelenting fear for their own safety or a debilitating sense of separation and distrust towards the public. The officer suffers silently, mourning alone in the quieter moments. To ensure officers are healthy and able to carry out their duties, the R.C.M.P. makes the effort to expedite any transfers required and to provide as much counseling and support as necessary.

In the absence of story-telling, a memorial service may better suit the emotional needs of the police officer. It provides an outlet for fellow officers to grieve and pay their respects openly as a group in a manner that still permits decorum to prevail. Founded on paramilitary training and methodologies, the tenets of drill and deportment are highly regarded in the R.C.M.P. Repeated exercises and attention to detail throughout the training period creates a deeply rooted, almost involuntary response mechanism, and a very strong connection to the structure of a larger troop formation. During a memorial service there is a remarkable sense of unity. The strength of the group as a single entity is bolstering and supportive for those who have come together from all corners of the country to pay tribute to a fellow officer(s). Grieving is kept very private for an officer who is driven to maintain a

solid front in the face of adversity. When presented with the opportunity to come together with their peers to honor a fallen member, peace officers will do what they can to attend.

# Design Process Sketches #3



← vistas to the north

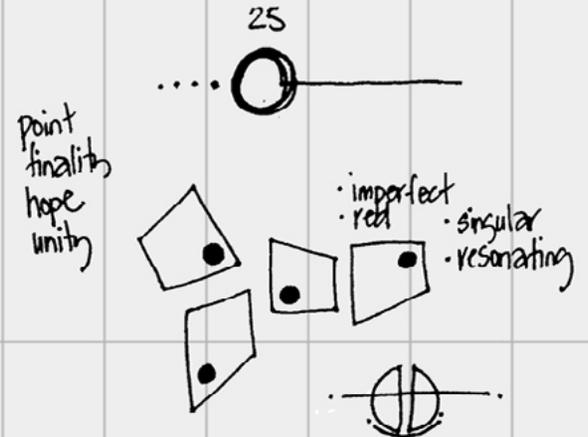
Entry/portal: Quonset-shaped ribs  
 into area of disruption overhead.



Design layout to be linear in nature... a progression... movement... a story retold.

Time line events to dictate placement of elements.

Events: birth, criminal activity, marriage, training, birth of child,  
 events leading up to death. (5 lines)  
 Overlays of time lines reveal a single line  
 in the end.



# Design Process Sketches #4

## Conceptual Exploration

i-fingers of site could  
visibly extend into the  
community.

Palm represents  
the detachment,  
the heart of  
these young men.

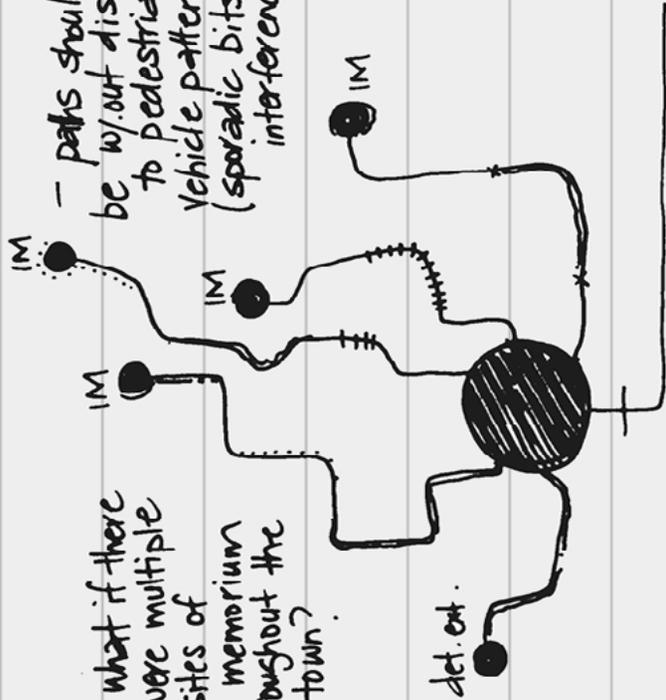


Small-town stuff:

- picking up mail
- by law
- coffee club
- on-call (portable radios)
- coaching
- helping...helping....

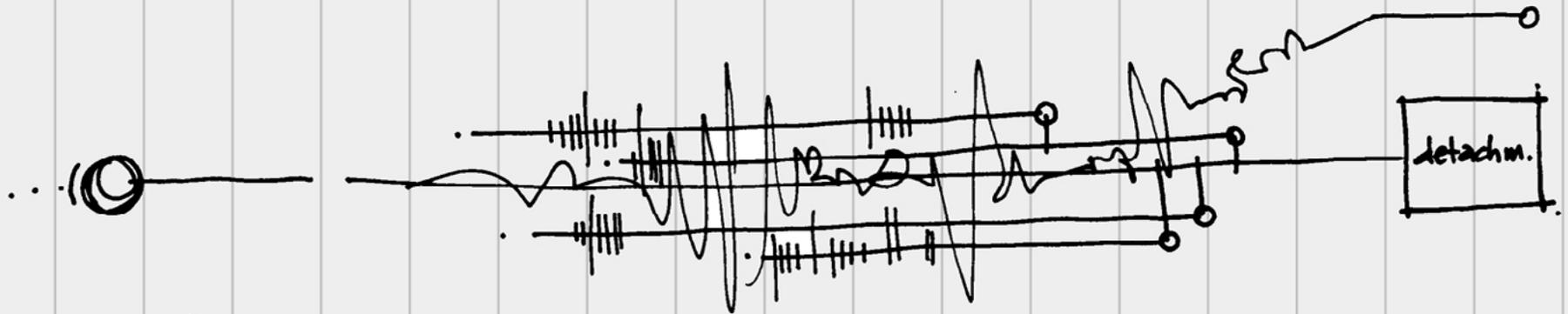
- paths should not  
be w/out disruption  
to pedestrians/  
vehicle patterns  
(sporadic bits of  
interference)

what if there  
were multiple  
sites of  
memorium  
throughout the  
town?



- members woven into community  
fabric.: Presence/memory throughout.

# Design Process Sketches #5



# Tailored

## On Target

The influences of rural and urban contexts play an important role in the creation of a memorial design, within which geographical and cultural factors come into play. In a project where the memorial subject is linked to a government agency or institute, these elements of influence take second seat to the prerequisite of 'proper representation' deemed necessary by the client or major stakeholder. In any kind of R.C.M.P. related project, decisions are made with very specific design results in mind. Despite noticeable regional differences across the country, the variation between one R.C.M.P. project and another will be noticeably narrower than those found in the private sector. By having a more homogenous collection of brandings, a more cohesive and unified front of the Federal Government is created.

In a more densely populated urban environment, daily interactions with government facilities are much higher, more fleeting and thus, more impersonal. Locations for government facilities are often situated in high access areas, within a similarly classed group of buildings, to provide the maximum level of public service and visibility. One could deduce that

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projects situated in rural areas possess more latitude in which to venture into new areas of design practice. The pace of everyday life is slower, moments of reflection are potentially more frequent, and a sense of community ownership is more strongly felt. The rural landscape is also less constrained by population densities and economic priorities, more commonly found in urban centers. Without the distractions of city sight and sound, our minds are free to wonder as we look out into the horizon and feel its expanse. We feel closer to the land and are humbled by its vastness. If coming from afar to visit a rural memorial site, the journey itself becomes a therapeutic component of the memorial experience.

Despite initially favoring a rurally situated memorial in this project, there are certain jurisdictional hierarchies in the R.C.M.P. that had to be considered. Within Alberta ('K' Division) there are five geographic districts that oversee the daily operations of their respective detachments, all of which fall under the authority of the divisional headquarters located Edmonton (and ultimately the National Headquarters in 'O' Division – Ottawa). The question of whether a memorial site would be better suited to a divisional or regional district location, rather than at a detachment community level begs to be asked. Acknowledging the 'chain of command' structure within the R.C.M.P. was very important to me (old habits die hard!). As a result of this underlying element of

importance, one might assume that the site for a memorial would be more appropriately situated in a Sub-Divisional or Divisional Headquarters city or, but after examining the enormity of the event and the resulting devastation felt at the community level, it became clear that the small town of Mayerthorpe would be the best location for a memorial. The community's involvement as major stakeholders in the project would not only provide them with an outlet for the expression of their grief but also serve as a cathartic instrument of healing they so badly needed.

I traveled to Mayerthorpe in the spring and fall of 2006 and began to conduct informal interviews while socializing with old acquaintances in the area. Fairly clear and concise needs and wishes were expressed as to how they thought the men should be memorialized. In a town of 'have-nots', many of the ideas that were put forth revolved around renovations and the renaming of existing sports and public facilities that were in states of disrepair. The men could easily be remembered in a multitude of locations throughout the community. Rurally stationed officers usually live within the communities where their detachments are located and are a part of everyday routines both on and off duty.

Each of the potential sites that I examined could be seen as geographic connectors to the detachment. Winding through

school grounds, commercial and recreational spaces, down the small intimate streets of the residential areas and finally to the R.C.M.P. detachment itself, pathways to the police could be traced. For any small town officer, the detachment is viewed as a second home. Large amounts of 'VOT' (voluntary overtime) are spent in the office catching up on paper work, helping out with major files or just hanging out for coffee. The four officers who died had incredibly strong ties to their respective detachments. Through the friendships they had formed, the time and energy expended to become the accomplished young officers they were, the long nightshifts, and other police-related support services, a unique relationship with the office was created. This powerful connection between member and detachment that is all too familiar to me became an important factor in the final selection of the site.

Though several potential and worthy sites were identified in Mayerthorpe, splintering a memorial project in too many directions would run the risk of creating a final design gesture that was diluted and potentially forgettable. Perspectives of the citizens were unquestionably valid, but the magnitude of the tragedy warranted a more identifiable site, both physically and functionally. First and foremost, the site would be a memorial park, with any recreational spin-off activities acting as secondary benefits.

Over recent decades the general public has become even more demanding in matters of government ethics, transparency and accountability. Economic upheaval and theories of conspiracy have heightened levels of awareness and skepticism across the board. In an attempt to placate the masses and regain voter confidence, all levels of government are developing new strategies in marketing and communication, and when adequately pressured have occasionally gone so far as to overhaul long overdue methods of certain sectors of service. Less obtrusive but highly effective vehicles for communication that appear to be under-explored in the government's endeavor to improve its relationship with the public can be found within the discipline of Landscape Architecture. The landscapes of government buildings today tend to echo the more formal and reserved nature of days gone. As the fabric of society has evolved and become multi-layered, these landscapes of authority remain static and impervious to the world around them.

## Mending

In the wake of the terrorist events that occurred on September 11, 2001 in the city of New York, an increased need for security, in and around government buildings was realized. This created a shift in how government landscapes were viewed



Mayerthorpe Memorial Park  
Mayerthorpe, AB.

10-36



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*MAINTIENS LE DROIT*





Mayerthorpe Memorial Park  
Mayerthorpe, AB.



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*MAINTIENS LE DROIT*

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and though there are some examples of creative security measures being incorporated into landscape design<sup>5</sup>, many can be characterized as cold and sterile. Design need not be sacrificed in such a politically reactionary climate. This may only exacerbate the tensions of social unrest and public fear. Unfortunately, the power a landscape possesses in any given situation is not understood in mainstream society. There are beautiful places around the world that can illicit gasps of awe from visiting patrons but the knowledge that such design can actually be used as a tool to change behavior is not taken away upon their departure.

The power that a landscape has to change and affect people is indeed an amazing phenomenon. Consider a public memorial site. Visitors are attracted to such a place for a variety of reasons. Whether for the expression of personal grief or simply curiosity, a group of people are brought together into a fold of communal gathering. With such a diverse sampling of visitors, the site then has the potential to become an excellent vehicle for communication by the state but care must be taken not to over-exploit the weaknesses of the heart. The act of memorializing is delicate and personal act and though the economic injection of government support in a project may be the sole source of any funding, professional stewardship of the Landscape Architect must not be compromised by political might. The design integrity of the project must triumph.

This is not to dispute the existence of unspoken rules in the public realm, where boundaries of good taste and decorum are implicated. Rather, it is more an argument that advocates a conscious effort and responsibility of the government to reach out to the public in more thoughtful, creative and responsive approaches in the design of outdoor spaces.

The landscape has the power to create long lasting effects on people. It speaks to us on a primal level. The materials layed out before us are exposed to the elements and transform with the seasons, light and time. We are changed as we move through the myriad of spaces, the fresh air filling our lungs and clearing our minds. It nourishes and gives so many different things to so many different people. We take away memorable visions, smells and sensations from these places. How wonderful it would be to infuse this kind of 'temporal lingering' into a memorial site, where memories are so central to the core of the landscape experience? Sadly, most police memorials do not foster that kind of free experience. They are designed and constructed to deliver more of a directional and specific message or image surrounding the memorial. Biases are brought to the surface in direct conflict with any potential for liberal expression of memory. There is no independence from existing police structure. In her work on collective memory, the late Susan Sontag sees memory as being controlled like this by society as a whole:

National Police Memorial  
Canberra, AUS.



Berlin Holocaust Memorial  
Berlin, Germany



National Police Memorial  
London, UK.

National Police Memorial  
Canberra, AUS.



Berlin Holocaust Memorial  
Berlin, Germany



National Police Memorial  
London, UK.

*"What is called collective memory is not a remembering but a stipulating: that this is important, that this is the story about how it happened, with the pictures that lock the story in our minds. Ideologies create substantiating archives of images, representative images, which encapsulate common ideas of significance and trigger predictable thoughts, feelings."*

Direct knowledge of people and events that exist in small communities has an influence on the tenor of a smaller collective memory. There is less room for media influence in an environment where local truths and everyday reality reign. Though the larger world may have seen the tragedy in a more macroscopic way, a result of a larger system gone wrong, the people of Mayerthorpe knew it to be something much more fundamental than that.

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# 360°

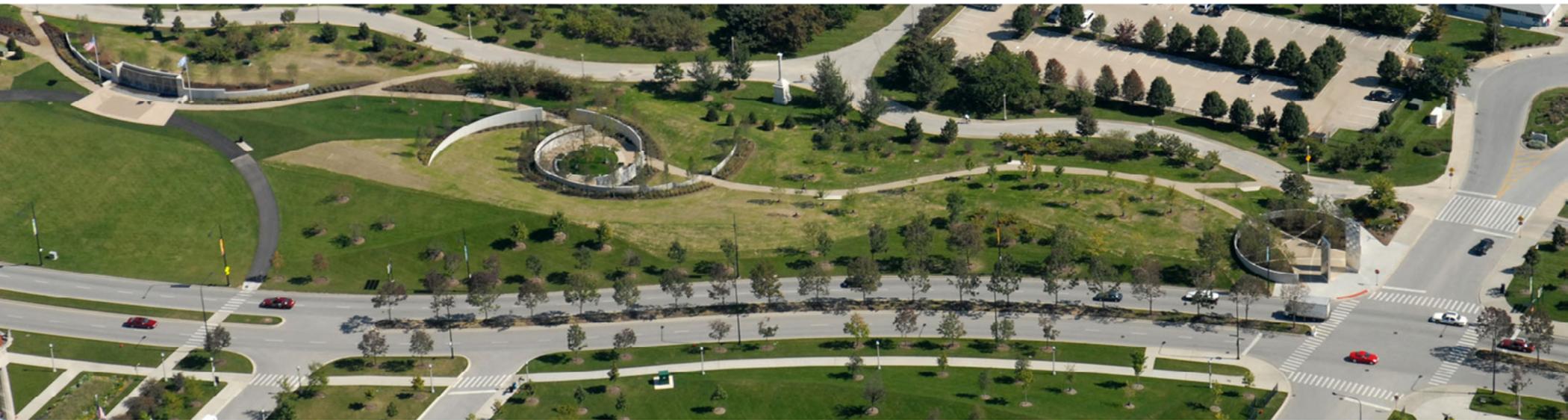
## Reconciliation

Coming to terms with grief is not limited to the notions of simply 'facing reality and moving forward'. There are a multitude of emotional setbacks throughout the journey, with the roadmap of grief created being anything but linear. As one mourns the loss of someone, there is a continual revisiting of snapshot moments from the past, frozen frames that seem to miraculously breathe life into our fading memory of the person. With each revisiting, an unburdening occurs and though regressive in nature, is a normal and healthy progression towards a healthier state of balance and harmony. There are many examples of incredibly moving memorials throughout the world that serve as reminders of past injustices and/or great sacrifice. It is their audacious representation of events that stir the visitor, delivering them to deeper levels within the emotional spheres of their experience of the site. There are no shields behind which to stand, the details of pain and darkness laid out in plain view. Any preconceived notions of what a memorial site should be are shaken loose, freeing those who enter to explore and be enlightened.

Police memorials are less inclined to memorialize people or



Gold Star Families Memorial Park  
Chicago Police Dept.  
Chicago, MI.



Gold Star Families Memorial Park  
Chicago Police Dept.  
Chicago, MI.

events in such ways. Minimal latitude is given in creating a site that diverges from conventional norms of symmetry and formality. Softer elements of the police are not revealed and are kept hidden from the public eye. Anything publicly perceived as an extension of, or symbolic of the police is subjected to a high level of scrutiny. A memorial site would not be immune from this level of micro-management. Unfortunately, the potential for improving public relationships can greatly decrease when this protective reflex of the police occurs. Though this mechanism for self-preservation is often warranted and necessary, the challenge of obtaining a healthy combination of openness and privacy with the public calls for more attention.

In an age when the gap between the police and the public realm is ever widening, there is an urgent need to revisit outdated practices and policies, and to develop new methods of delivery in an effort to avoid further separation. Community/ societal relationships need to be given greater consideration and recognized for the huge impact they have on the strategic priorities identified by police. The importance of these relationships should not be diminished in the light of more high profile areas of public safety. The failure of an institute to attend to this fundamental social element of public service would be imprudent and might only hasten the degradation of any existing relationships struggling to

survive. It is true that the measurement and analysis of the qualitative data related to this sociological aspect of policing can be more labor intensive when compared to the process of examining the more quantitative data generated from say, annual crime reports or detachment file loads. But without a thorough inclusion of more social methods of research, a fully responsive and effective solution to the dilemma of current police/ public relations can not be found.

Due to a decrease in the number of applicants across the country, the Recruiting Section of the R.C.M.P. has been forced to revamp their marketing strategies. Increasing rates of retirements continue to stress membership numbers and highly publicized events involving questionable behavior from members of all ranks batter the image of professionalism and integrity the R.C.M.P. been known for throughout history. Current marketing strategies appear to concentrate on recruitment alone, quoting "A career nowhere near ordinary". There does not appear to be any strategy to simply address strengthening public's confidence and trust in the organization. Just when the R.C.M.P. needs it most, they are not taking full advantage of the opportunity to capture a broader audience in their marketing strategies. Increasing public confidence in the Force would not only affect the number of applicants but it would also improve the somewhat tattered existing relationship with the public. Public support

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helps to solve crime, create safer environments, and fosters a sense of ownership and pride in communities where positive relationships with police exist.

## Unveiling

As previously noted, story-telling is an essential component of the healing process in the aftermath of a violent death. This depiction can be made in a landscape by presenting elements in a progressive fashion that gently guide the visitor forward through a series of moments in time, with points of transition serving as parallels to actual fragments of meaning and significance. The willingness to venture into these new areas of 'memorial journey' is not always the preferred choice of visitor experience. Comfort levels for many may exist within the boundaries of more predictable methods of presentation. The presence of a more open mind may be from a prior experience of trauma or from the simple fact that one might possess a higher level of self-awareness. Regardless, this perspective of 'memorial' is not openly shared by the majority of visitors. Perhaps if an event or loss hits too close to home or has struck a personal chord in a visitor, a less explorative experience is preferred. That may change with subsequent exposures but during the initial experience of the memorial, a visitor may require all their strength just to maintain emotional composure. Creating options for personal experience based

on this notion of 'readiness' is an important element to consider in a memorial site.

*Would a form of veiled disclosure achieve similar Results? Parts of the equation? Pieces of a puzzle? Hints of a secret?*

The notion of time began to nudge me, pulling me into the folds of the story I wanted to tell. The linear structure of the R.C.M.P. and the elongated, flat characteristics of the selected site created parallels with general form of chronology and timelines. Adjacent to the R.C.M.P. detachment in Mayerthorpe was a large parcel of land that bordered the edge of a residential neighborhood and the open hills beyond. Approximately 25 acres in size, the site stretched out 100 m long along the residential street and 40m across. The linear quality of the site lent itself to a design that progressed in a directional manner, guiding one forward into the landscape, towards the gentle grade on the northwest edge that eventually tapered off into the rolling hillside.

I began to explore timelines as a representation of the sequence of events in the Mayerthorpe tragedy. Though I harbored a deep resentment towards James Roszko, a failure to acknowledge his element of darkness would have been negligent in my role of 'story teller'. Thus, the lives of four officers would not be the only time lines represented. There

Tate Modern Museum  
Art Installation 'Crack'  
London, UK.



## Tate Modern Museum Art Installation 'Crack' London, UK.



Artist Doris Salceda describes her 167meter long installation 'Shibobleth' in the Tate Modern Museum in London, UK., as representing "... borders, the experience of immigrants, the experience of segregation, the experience of racial hatred." Others see it as representing "... a tear in the fabric of society..."

The director of the facility sees it more simply: "There is a crack, there is a line, and eventually there will be a scar. It will remain as a memory of the work and also as a memorial to the issues Doris touches on."

(Times Online, [http://entertainment.timesonline.co.uk/tol/arts\\_and\\_entertainment/visual\\_arts/article2617536.ece](http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/visual_arts/article2617536.ece))

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would be a fifth line to signify the underlying dark presence of Roszko in their lives.

*The design layout would be linear, a progression, a movement, a story retold. The 'timeline' events dictate the placement of events: birth, criminal activity, marriage, training, birth of child etc. All culminating in a single moment.*

The lines that represented the four officers would originate at the detachment, the heart of their young careers, with the more chaotic element of Roszko coming from the direction of the community that he identified with. As I began to conceptualize the site, it became obvious that the inherent alienating characteristics of this element of 'chaos' might be perceived in a design as being the primary element, rather than one of many. Keeping true to the deep sense of unity and belonging paramount in the R.C.M.P., the depictions of the officers had to possess marked similarities. The laws of perception dictate that when an element does not belong to an adjacent group of elements, it visually becomes more noticeable. By capturing the attention of the viewer, one can deduce that the element has actually become dominant. The chaotic element of Roszko required characteristics that were unpredictable, selfish and rebellious in nature. Ironically,

these traits can be associated with 'freedom of expression' and though I am not attempting to discredit the merits of freedom, the celebration of such traits in this memorial would undermine the thrust of the design intention. Had it not been for James Roszko, the four young officers would most certainly still be alive. Despite this fact, his role in the event could not be elevated. As such, I abandoned any identifiable representation of Roszko himself.

All of the men collided on that fateful March morning, five different life trajectories culminating in the apex of a moment, the force of which created a massive rupture in the lives of many. There are those who have tried to lay blame and understand what went wrong, and those who have wanted to know if anyone in particular had 'dropped the ball'. "Why did it happen?", "How could it have happened?", "It doesn't make any sense", "They were so young". These are all questions that I know swirled around my head for a long time. Our only consolation in an event of such magnitude and suffering is the sense that there is perhaps something greater at work. How else could such events be understood and justified?

Typically, the police are seen as 'good', preventing society from slipping down the slippery slope of no return, while criminals are typically seen as 'bad', taxing our systems and causing great suffering. Our search for answers seems futile

and surrendering to the pain, we acknowledge that an eternal battle between 'good' and 'evil' exists. In nature such cataclysmic events can be much more devastating and on a wider scale. But despite the numerous ways in which the changes and movements of the earth and its elements are monitored, we are ultimately helpless against its forces. Peter, Brock, Leo & Anthony were just as helpless in the battle of 'good' and 'evil' that they entered into on that bright winter morning. Breaking the Mayerthorpe tragedy down into smaller, more comprehensive components, I began to see it in a less fettered way. It might sound like a cliché but sometimes things in life that once seem so convoluted and complex are in actuality very simple.

A vernacular, community-driven memorial can be very powerful in its physical connection to the actual site of an event. With the actual location of the event being fairly removed from the site, I was concerned the impact of the memorial would be diminished. To compensate for this disconnect, a recreation of the event through design gestures was important. This consideration also worked in favor of the story-telling component of the healing process following a violent event. Complacency, the rush of adrenalin, tunnel vision, panic, fear, the flashing of memories, darkness, silence, lightness and peace, are all plausible descriptors for any life or death police situation. Effectively communicating them would

be challenging, if not impossible. To avoid touching upon too literal a depiction of the tragedy, an analogous representation would be more appropriate and feasible. My attentions began to shift towards more objective, earthly events and the geographic scars they left behind. The parallel of invisible forces beneath the earth's surface intrigued me.

Some of the citizens of Mayerthorpe had known James Roszko throughout the years and felt his deviant behavior was escalating. In his latter years, the frequency of his encounters with the police began to grow further apart. Concerns of days gone by from both the public and the police began to fade. Having policed small rural towns myself, I know all too well the inevitable creep of a complacent mind. As time passes and defenses are lowered, people are left vulnerable in their beliefs that all is well in their corner of the world. Suddenly, the sleeping threat awakens and all of those forgotten fears are once again brought to light. Combined with this passage of time, an innate faith in humanity and the view that most people are basically 'good' and can be rehabilitated to be productive contributors in society fosters a state of complaisance. Disaster strikes. Members of the community are in shock as they gingerly make their way through the wreckage to survey the damage, tending to those in need along the way. On the surface things may eventually look like they are back to normal but underneath the layers is the pain

no one ever forgets.

During the exploration of shapes and forms created by nature's forceful events, the design for the site began to unfold. The depths of pain felt in the community would be conveyed into the depths of the earth in the form of a deep and ruinous rupture.

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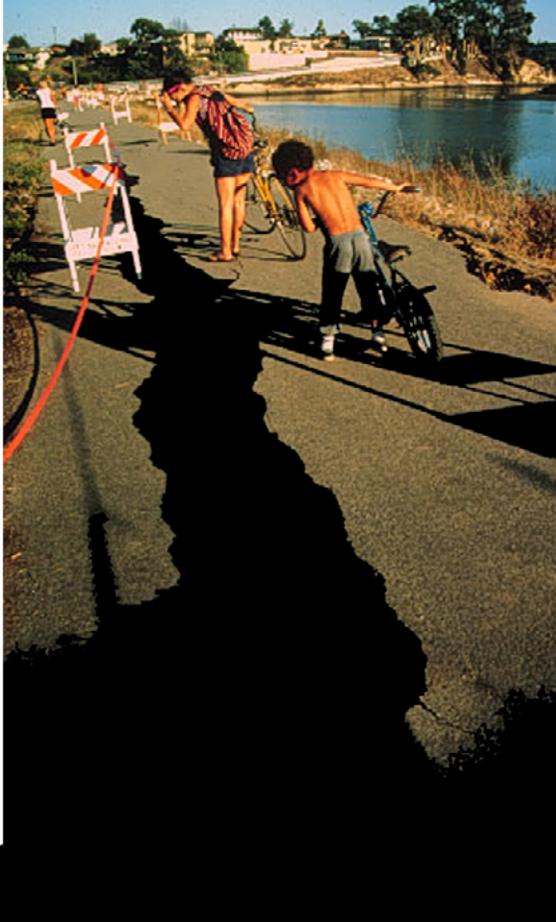
## Kilauea Earthquake Kapoho, HI. 1955



## Mole Track Ismit, Turkey 1999

event in which everyone in the same instant. While each dictated by circumstance, all were powerless to do anything, like the one in this picture, captivated and on edge with in this case, only a few were property, but everyone was drawn into the drama. For days afterward, people were just wandering around looking at the effects in fascination and utter disbelief."

Dr. Jeff Marshall  
Geological Science Dept.  
Cal Poly Pomona University



## Loma Prieta Earthquake Santa Cruz, CA. 1989

"Earthquakes are a fascinating type of violent event in which everyone in the epicentral area is affected at the same instant. While each person has a unique experience dictated by circumstance, all find their lives interrupted and are powerless to do anything other than react. In a major event, like the one in this picture, everyone in the region is captivated and on edge with emotion for days or weeks. In this case, only a few were injured/killed or lost property, but everyone was drawn into the drama. For days afterward, people were just wandering around looking at the effects in fascination and utter disbelief."

Dr. Jeff Marshall  
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Cal Poly Pomona University

# Course of Action

## Homage

The design is complete. Based on individual stages of readiness in the grieving process, visitors to the site have the ability to choose which type of experience best suites their needs.

Levels of engagement vary in the different spaces and equate with the formality of the memorial activity at hand. Three different stages of a memorial experience are presented:

- 1) Formal - Decorum Requisite
- 2) Explorative - Sub + Terra: A Provoking Journey
- 3) Informal - Survey from Afar

### **FORMAL - Decorum Requisite**

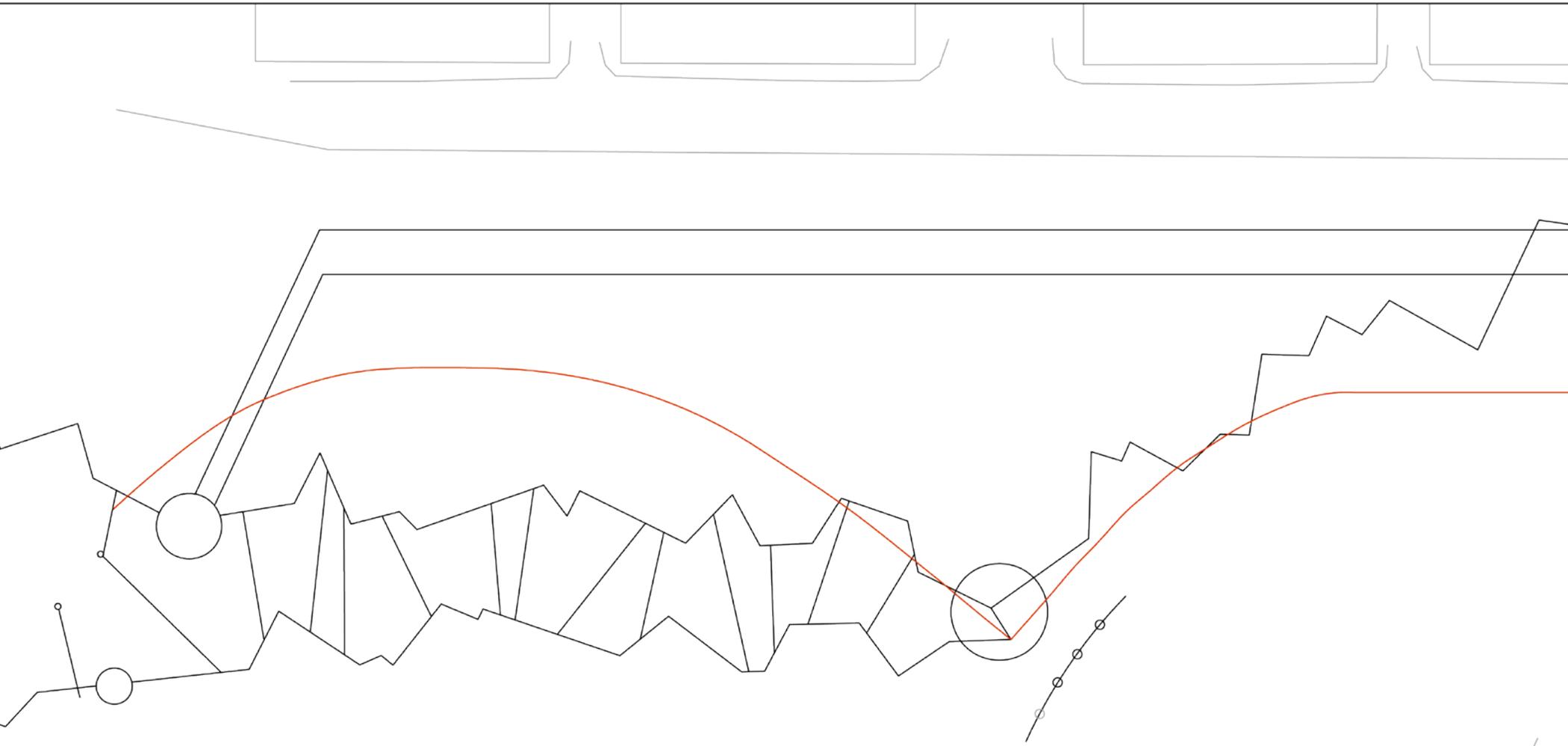
After first hearing of the tragedy in Mayerthorpe, I immediately began making plans to attend the memorial service, to pay my respects to the four officers, any of whom could just as easily have been me. Preparing to wear my Red Serge and accoutrements was an automatic response from a deeply ingrained need to honor them and the sacrifice they had made. As I worked through the design process, it was crucial to incorporate some provision for a formal R.C.M.P. memorial

procession and service on the site. This piece of the site's functional programming was one of the most important elements in the project for me. Whether in a unit of four or a full troop of twenty-four, a formation of officers in Red Serge would have the space needed to muster and march together. Positioning of elements in the site were selected based on 5m x 5m grid overlays oriented in both cardinal and site specific directions (recall 5 years of service required for a Gold Star).

Those who attended or were witness to the memorial service in Edmonton, Alberta on March 10, 2005, saw a procession of hundreds of men and women in ceremonial dress, representing not only the R.C.M.P. but numerous other police, fire and ambulance departments from across the globe. The blocks of colored uniforms that moved rhythmically down the blockaded streets was a stirring experience. I marched with a large R.C.M.P. contingent from Manitoba, our eyes focused straight ahead, and hearts heavy. Though few members from 'D' Division (Manitoba) were known to me, there was an unspeakable bond as we made our way through the rolling hills, into the heart of the city, and down the streets to the Butterdome Universiade Pavilion. Our high brown boots pounded on the cold pavement and echoed through the chilly air as we filed past hundreds of supporters lining the streets. The unusual silence of the urban scene was as chilling

as the cold March air on our faces. Once inside the pavilion, seated amongst the rows of chairs, the strength of the troop formation was no longer there. The strong resolve weakened and the tears began to well. One by one, the guest speakers shared their memories of Peter, Tony, Leo and Brock. The sadness was almost unbearable but the stories being told that day comforted us and brought life to their portraits displayed on the stage.

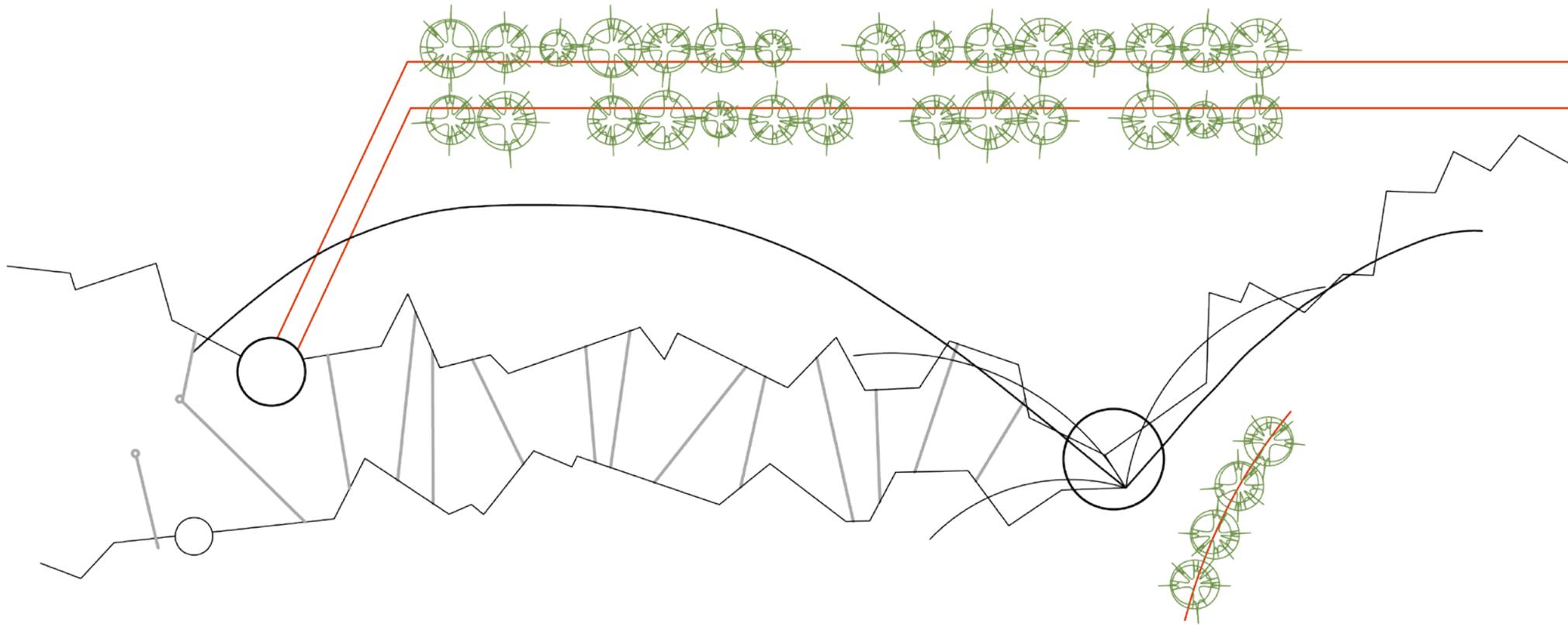
Being a part of that immense tribute was an unforgettable experience. Not all processions are so prolonged and inspiring but all are equally as important to the participants and spectators. The processional route in the Mayerthorpe memorial begins at the detachment, symbolizing the heart of all the members. From there, it crosses the street to the wide open expanses of the site and angles up towards the residential road where it continues northwest on a parallel course. Proximity to the residential street was an important consideration as it draws the public more deeply into one of the most stirring moments in any R.C.M.P. display, the formal procession. The scene of marching Mounties commonly elicits great feelings of patriotism, honor and pride, from even the staunchest anti-establishment crusaders. Providing the spectator with a direct view to this aspect of a memorial service allows for a closer connection to the officers in procession.



# Sub+Terra: Community Energy Sources

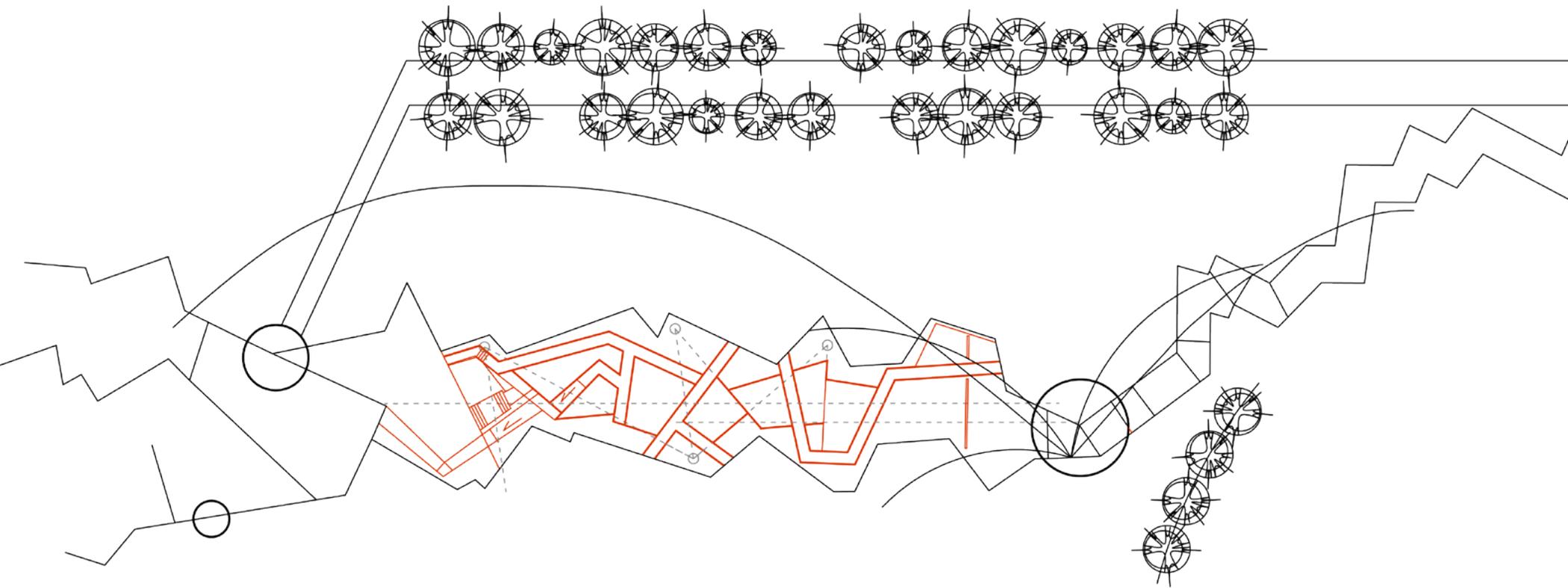
Figure 1





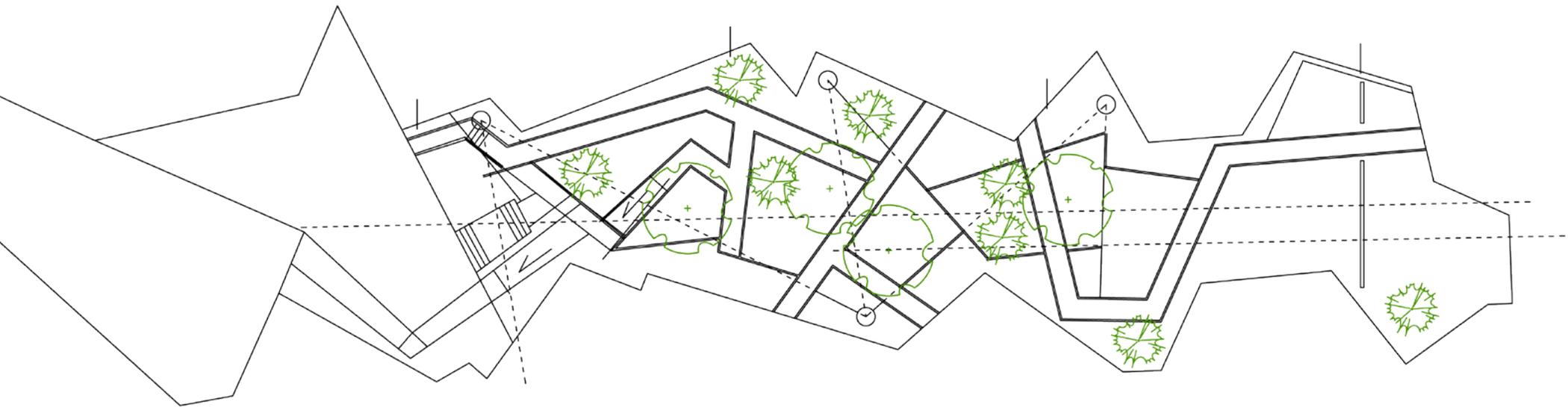
# Decorum Requisite: The Need to Honor

Figure 2



# Sub+Terra: The Deeper Journey

Figure 3



## Sub+Terra: Explorative Pathway

Figure 4

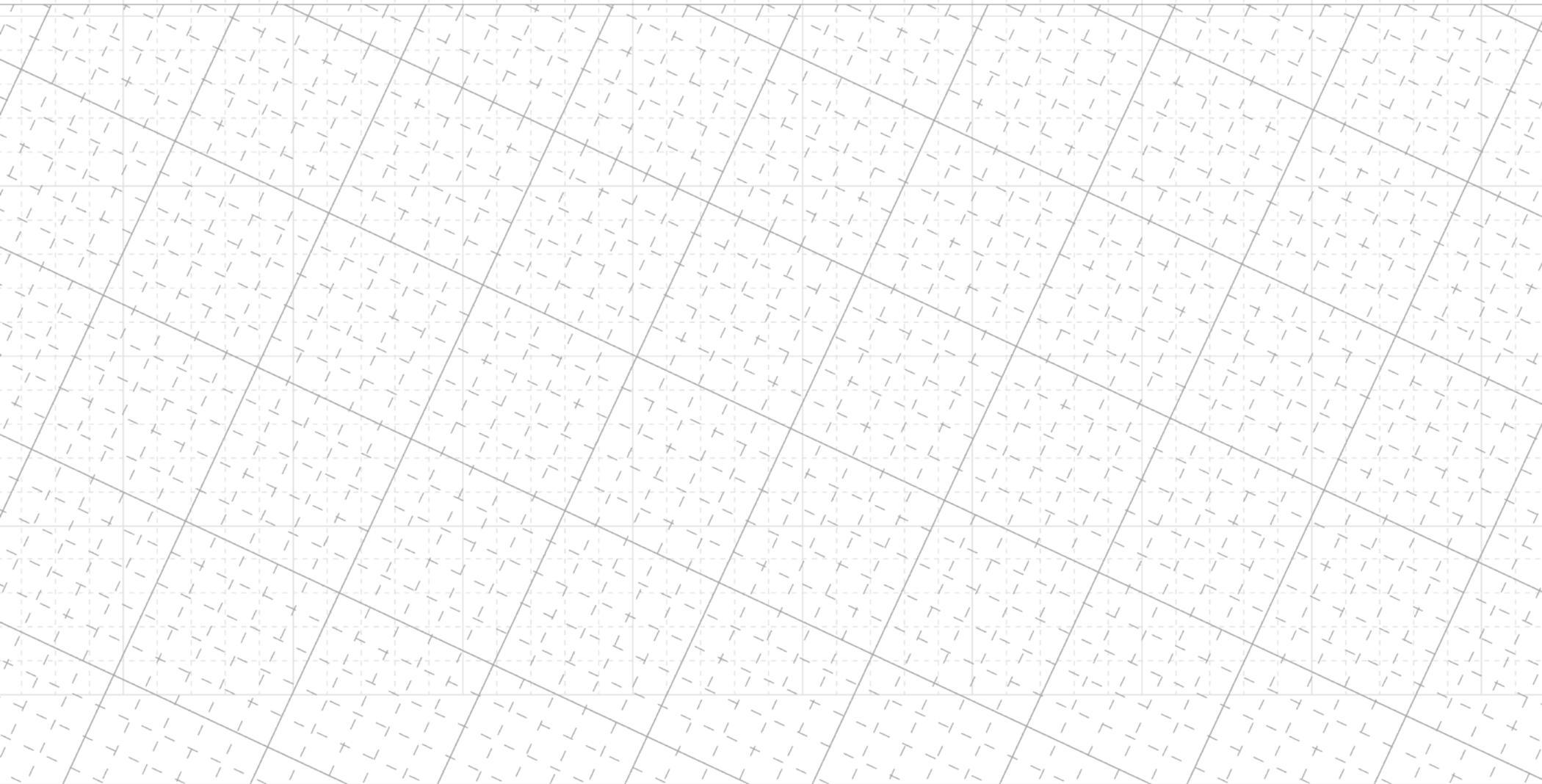


# Options of Experience

Figure 5

# 25meter Grid Overlay for Layouts

Figure 6



The 3m wide path provides more than adequate passage for two-man sections. Lining the sides of the path are a total of twenty Lodgepole Pine trees, towering tall and steady like an honor guard for the troops beneath that pass. There are 4 obvious vacant spots where trees ought to have been, a subtle analogy to the four departed members. An honorary troop of twenty-four officers proceeds down the elongated path, while any overflow of uniformed members are at attention in formation on the adjacent road. The procession comes to a halt at the end of the path, where a large circle of pavers has been laid into the ground. The area, lined with the flags of Canada, Alberta, Mayerthorpe & the R.C.M.P., is reserved for dignitaries and any color guard present during a memorial service. A simple obelisk for the formal laying of wreaths or flowers has been placed on the outlook section of the platform. Providing definition and safety on the platform, a glass-paneled rail system has been installed along the periphery. The selection of glass allows for unobstructed views out across the site and down into the rupture below.

*Progression forward through various  
phases of experience, grief, reflection  
... to honor, to feel closer to  
those now gone.*

## **EXPLORATIVE - Sub + Terra: A Provoking Journey**

Crossing the processional pathway at a sharp angle, another pathway from the direction of the town's core cuts through the site like a deep and jagged crack. It changes trajectory repeatedly and unable to sustain its singularity, splits off into two different directions. The earth gradually changes grade as the crack slowly reveals its vertical extent, and opens up to the sky. Pre-cast walls of simulated stone grow higher with each meter of descent into the earth's rupture, pressing in on the visitor as they venture further downward. There is an almost ephemeral transition from the light of the world above to the long and distorted shadows beneath the surface. Vision becomes narrowed in the diminished light, as eyes strain to see what lies beyond. When the sight lines are lined up just so, there are fragments of something seen ahead but when the path takes a sharp angle again, there is... nothing. The eye moves to the glistening sweat and scattered dangling roots from the dank walls on either side. It is not too late to turn back but something pulls us forward. Curiosity commits those to the journey.

Once at the bottom of the last sloped section leading down into the rupture, visitors are faces with a large smooth section of wall that provides information about the four young men and the memorial site that was created in their honor. A

small square cutout gives a clear view to the far end of the rupture. This unobstructed view to the far end is not revealed anywhere in the bed of the rupture and is offered only once as a visual incentive to continue on the uncertain and explorative journey.

*A series of opaque screens. Levels and progression of grief, to healing & recovery. Cut-outs reveal final view beyond, unattainable unless a progression through the garden is made.*

Above the entry area a 10 meter wide observation platform hangs overhead. Accessible only from above, approximately 2/3 of the platform is suspended over the garden below. The surface is of a semi-permeable grate material and allows for the visitor to directly view the area below. As in the formal platform at the north end of the site, a glass-paneled rail system is also in place for unobstructed views. Together these elements provide for an intentional and uneasy experience of being vulnerable on the platform.

Beyond the wall section honoring the men are a series of intersecting paths laid out in a mosaic fashion on the floor of the rupture. Some lead to dead ends, some to private areas of remembrance (total of four – one for each of the men),

and others simply serve as passageways further into the rupture. The objectives of the paths differ, as do the paths we take in life during the very personal process of grief. Often a constructive passage is only achieved through trial and error, with previous attempts being fraught with the past pains of loss. Steps are then retraced and optional paths taken. The journey is different for each person.

Alongside the paths are raised beds of varying heights for perennials, shrubs & trees. Over the years, the trees grow tall and lush, eventually poking their heads above the ground level of the site. The rupture appears to be healing from the inside out, abundant foliage flourishing from the injured earth. The visitor's eyes slowly follow the thick trunks, up to the limbs and branches silhouetted against the open sky. Though perhaps deep in their journey of grief, there are spiritual moments that lift them, and all is not lost.

Approximately two-thirds of the way through the rupture, a wheelchair ramp and staircase lead up to a mezzanine level, a point of ascension in the journey. This level, as well as the next, serve as congregational spaces in the rupture and/or open areas of reflection to look back upon the road traveled. The suspended platform for dignitaries & color guards hovers above the last elevated level in the rupture. There is no access to this platform from below and visitors wanting to investigate that part of the site are required to 'decompress'



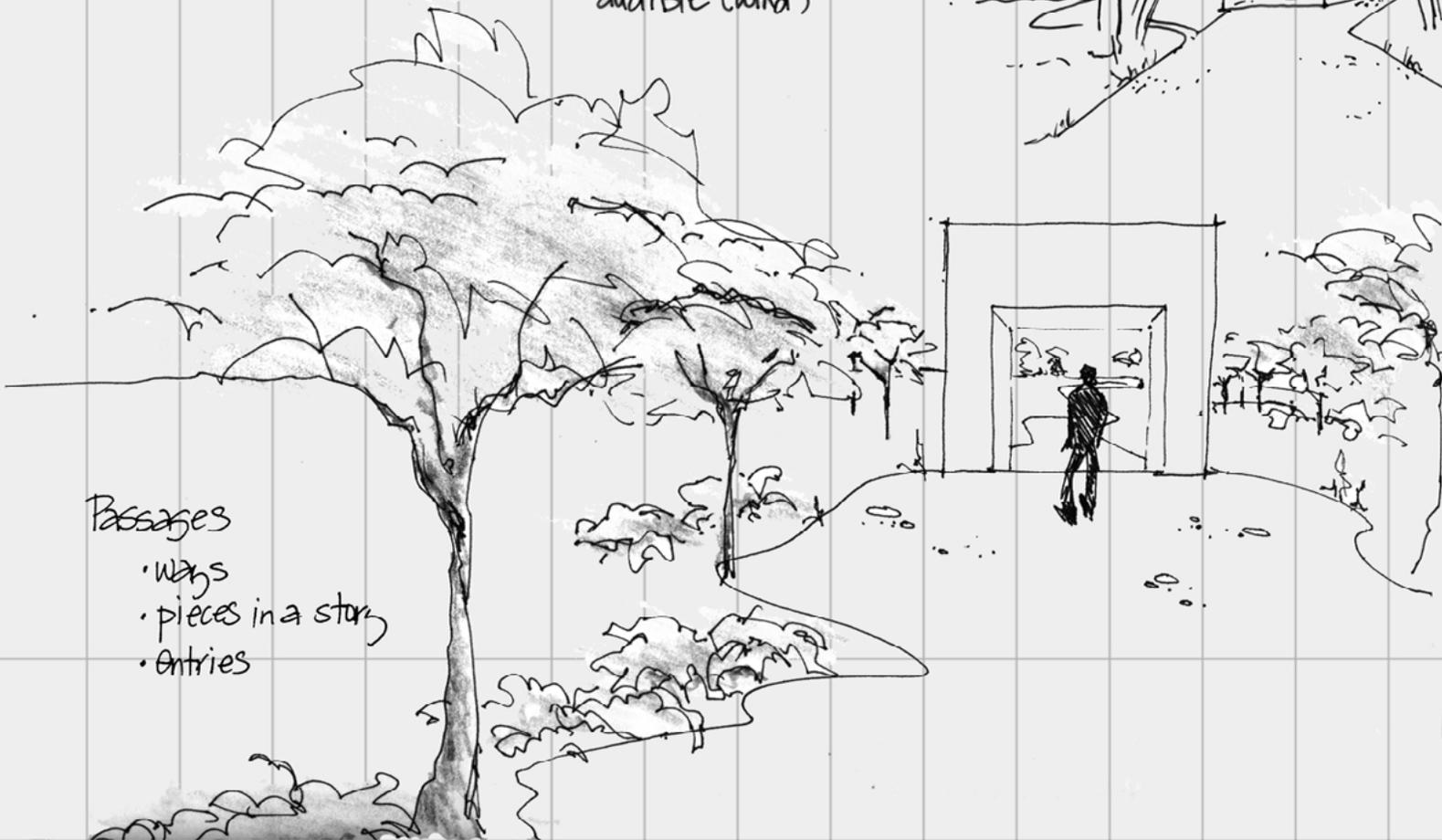
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# Design Process Sketches #6

Optional paths of experience for visitor -  
Official or vernacular?  
• different depths of exploration.

Woven willows  
• bendable  
• prolific  
• audible (wind)  
• somewhat permeable

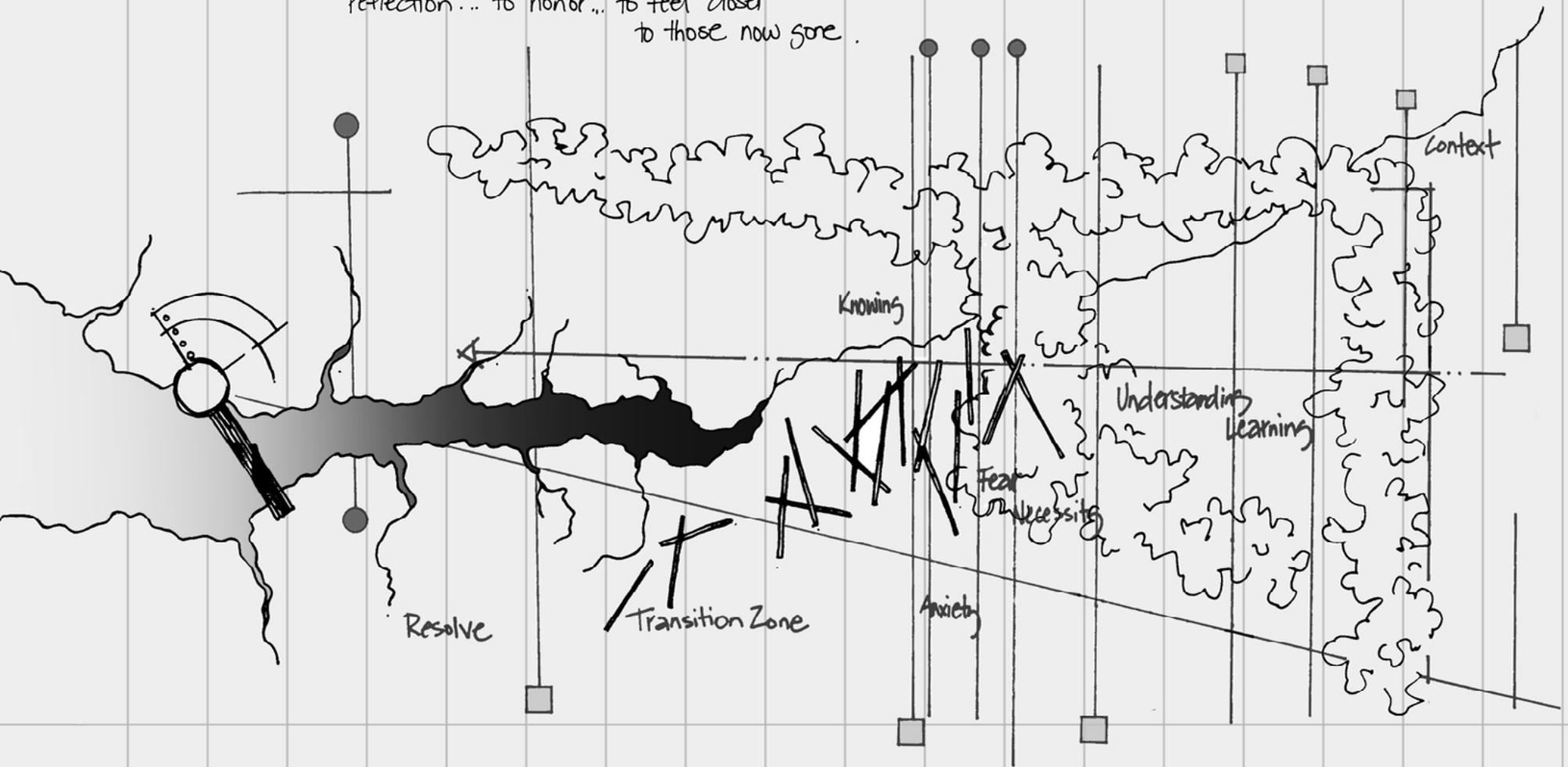


Passages

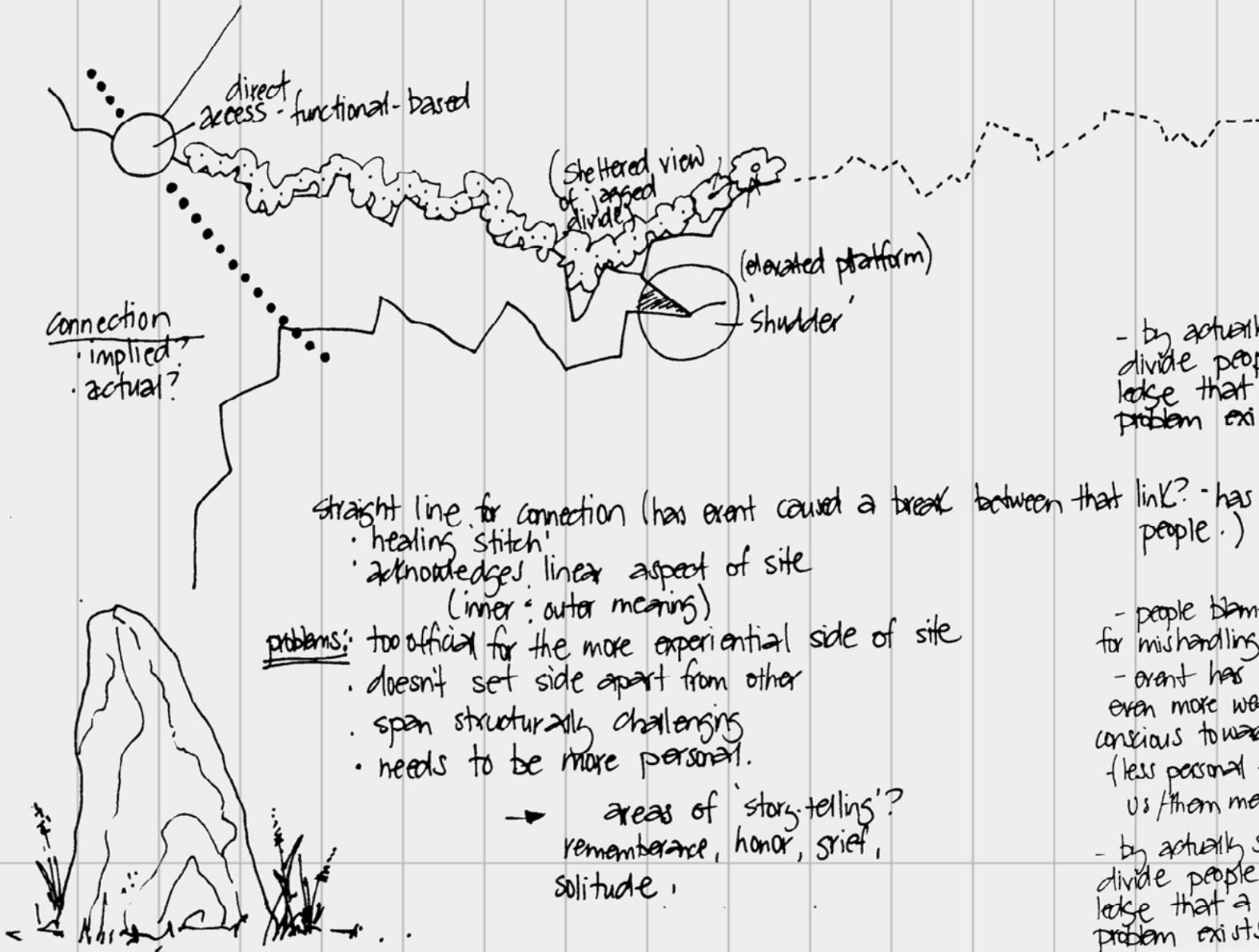
- ways
- pieces in a story
- entries

# Design Process Sketches #7

Progression forward through various phases of experience, grief, reflection... to honor... to feel closer to those now gone.



# Design Process Sketches #8



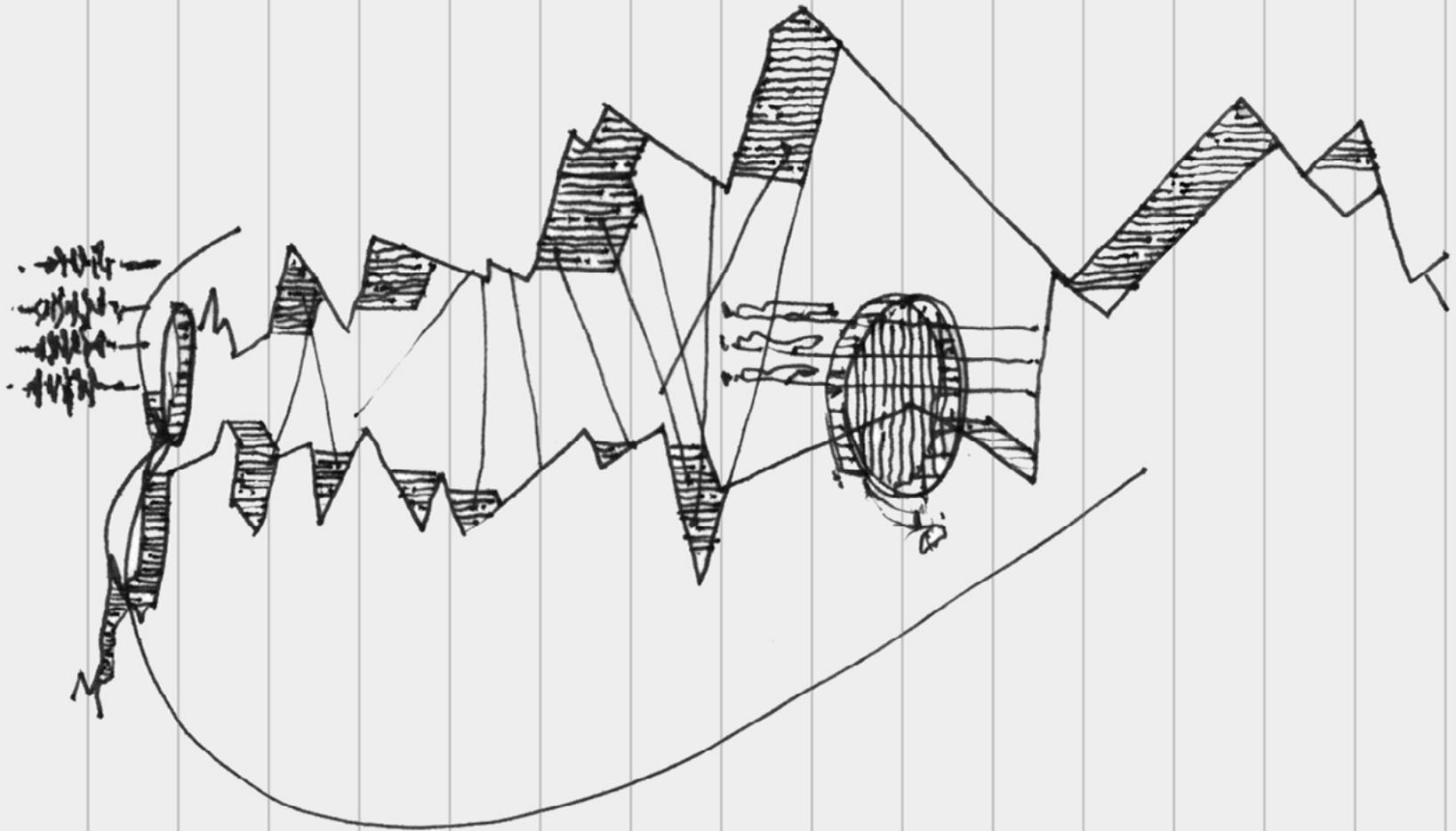
- by actually seeing the divide people can acknowledge that a communication problem exists.

- has it divided people.)

- people blamed the ramp for mishandling warrant etc.  
 - event has made police even more weary and safety conscious towards the public (less personal service? - us/them mentality?)

- by actually seeing the divide people can acknowledge that a communication problem exists.

# Design Process Sketches #9



before moving to other zones of experience. They are forced to turn back and exit the same way they entered. If there were another exit at the elevated end, it might indicate a form of completion in the grief process and though healthy progressions may have been made in that area of work, often the suffering never ends.

### **INFORMAL: Survey from Afar**

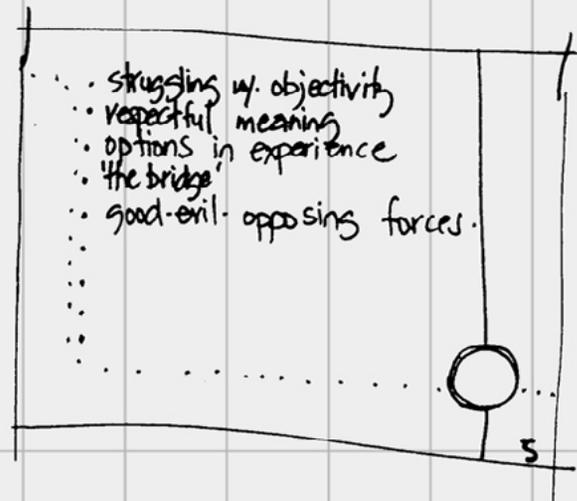
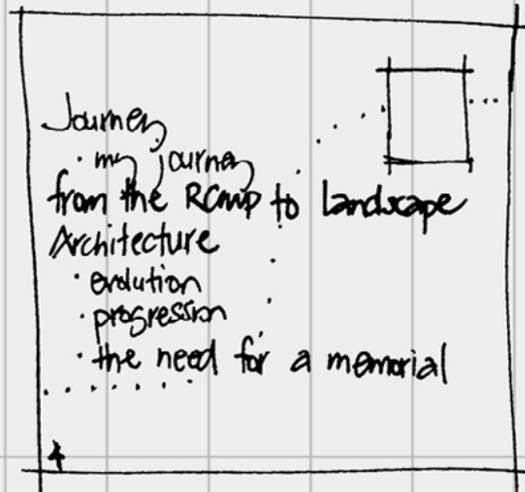
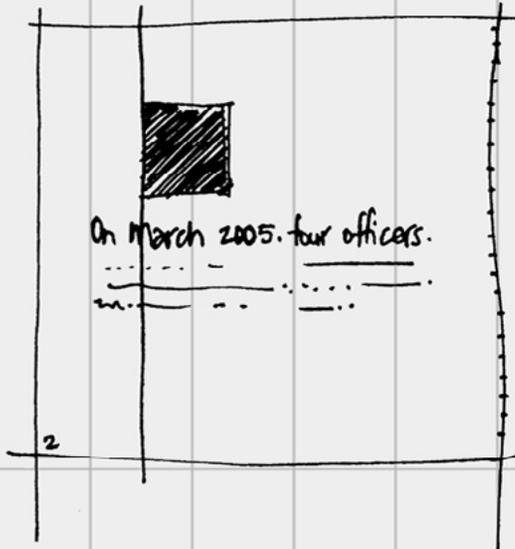
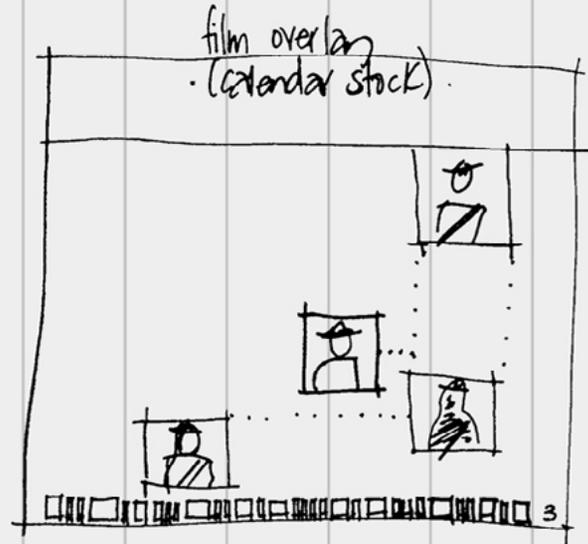
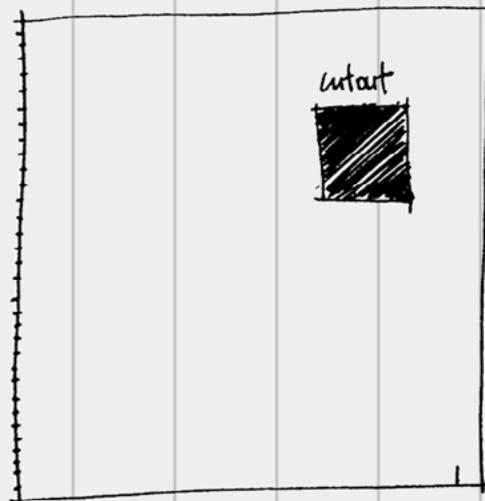
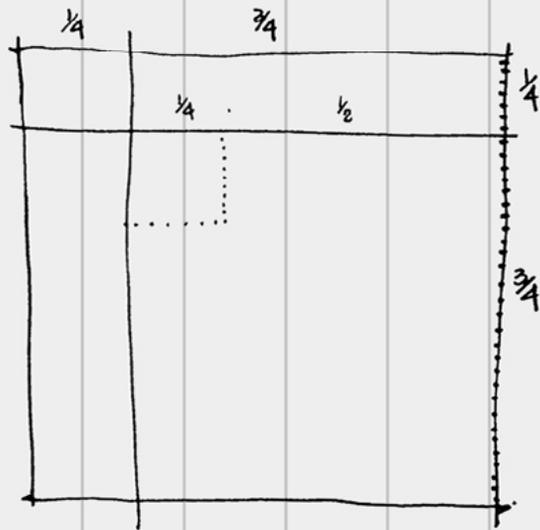
Directly across from the R.C.M.P. detachment is a large enclosed meadow. It has essentially been left untouched and offers an area of play, momentary memorial and entry into the core area of the site. The spirit of the area is relaxed and not noticeably related to the general theme of a memorial per se. Park benches, an arched paved pathway and grass surround a play structure and toddler wading pool. This area takes advantage of a residential green space, with the added safety of the detachment nearby. Too many children are unfamiliar with their local police and do not feel comfortable in their presence. Such close proximity in a play environment might actually bridge that gap in some small way. Branching off from the paved pathway, a crushed limestone path heads through the tall grasses towards the treed area on the far end of the meadow. Trees and brush have been removed here to provide a passage. Young aspens have been planted on

either side, pulled together overhead and tethered to grow into a branched, natural archway. The passage represents a transition from the area of play into the more somber area of memorial beyond. It also echoes the dark, rib-like structure of the Quonset building where the four officers died. Creating a sense of compression and darkness simulates the narrowing of their lives, the pinhole focus experienced from the rushing of adrenaline in their final moments of fear and chaos, the movement from one realm to another. It is meant to slightly disturb.

*A compression of events (lines) presses in, then releases and presses again. Massaging positive & negative forces... tensions, breathing, enclosure... freedom.*

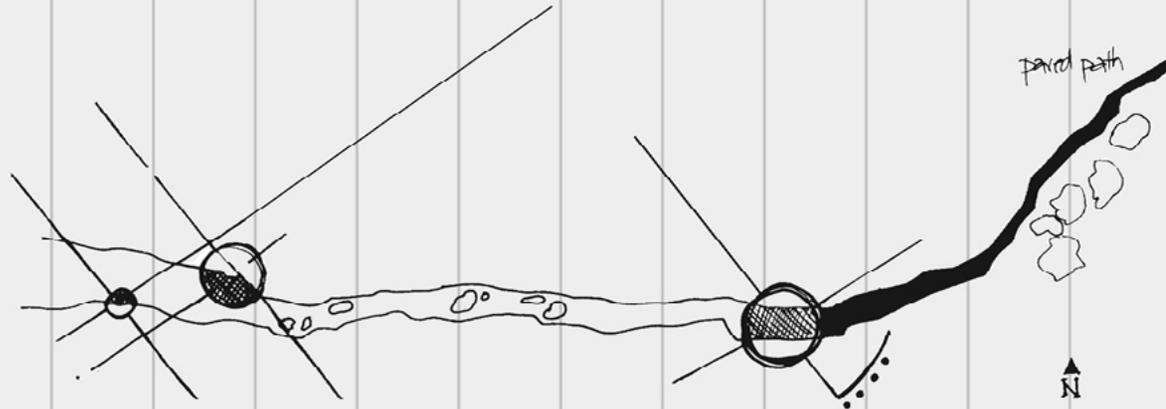
Light can be seen beyond the darkness of the passage and the choice must be made whether to proceed or not. There is a placard erected at this entry point, mapping out the site and the options for experience within. If the visitor has stood in this place before, new choices might be selected and the journey continued. But for those who have not ventured before, the third option for experience may be preferred. Rather than moving through the darker, more densely vegetated passage, the visitor has the option of taking the small winding footpaths through the south opening of the meadow. Once clear of

# Design Process Sketches #10



# Design Process Sketches #11

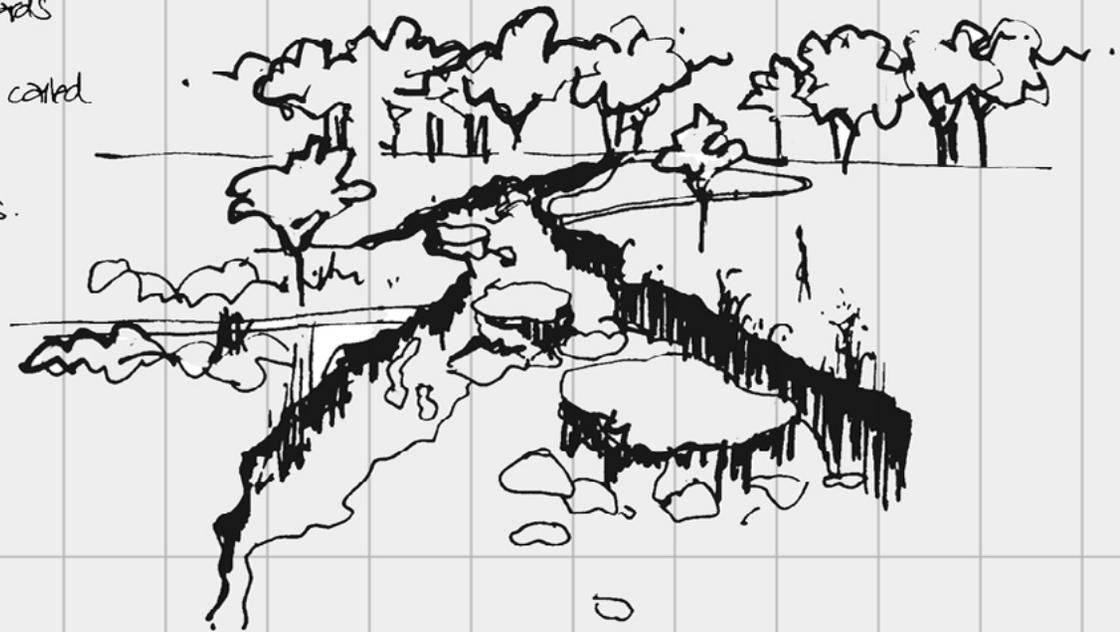
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• contrary to previous goal of 'shock' value,  
better to create a sense of curiosity towards  
installation.

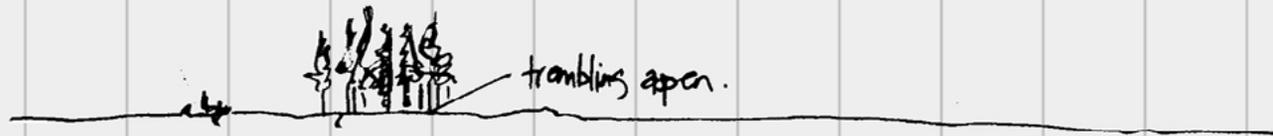
- still will create a 'crack' now more aptly called  
a 'Surface Rupture'.

- outcrops for exploration: connection between sides.
- disjointed elements (pathways)



0

# Design Process Sketches #12



- Dedication plaques located along garden pathways below
- Symbolic spaces/objects for the separate grieving/healing circles for each of the four members. (should each fit into the other as pieces that make up the whole?)



memorial deck

Charter of Rights



- glass panels for safety rail - (trigger words).

tree line rift from rupture movement.

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the meadow, they can meander through the southern half of the site, glimpsing the tops of the trees growing from the open rupture to the north and the tree-lined processional area beyond. Pockets of tall prairie grasses, willows and evergreen shrubs break the expanse of landscape along the meandering paths, and boulders emerge from the ground as if being squeezed out by unseen forces below. They provide seating for the weary and adventure for the climber looking for that higher vantage point. Winds blow freely here, with views to the rolling hills in the northeast stretching out as far as the eye can see. The four missing Lodgepole pines from the processional area can be seen standing together in a neat and orderly line on the southwest corner of the site, just behind the large observation platform. A solitary and ever-watchful presence, they look out over the site becoming more beautiful with each passing year.

This informal memorial experience is more spontaneous and individual-oriented than the previous two. From a position of solitude and emotional safety, a visitor can assess other areas of the site. The need for a more private memorial environment may prevent them from considering the other spaces as options to explore, at least for the time being. Occasional glances towards regions unexplored piques the curiosity and may gradually loosen the stoic resolve of others. With a deep breath and a turn of the heels, a chapter in their journey

closes. The visitor returns along the winding paths and back to the meadow to embrace the challenges ahead.

*The land moves me and it... has moved. A dark gouge grows vibrant with time, resilient to the gravity of grief. Winding ways to find oneself or paths along the straight and narrow... a journey into markers of momentary meaning & consolation. If unprepared to travel 'there', beyond the boundaries known too well, travel under the canopy wing.*

## Retake

During the design process, I experimented with visual representations of tension that would allude not only to this existing social tension but to the prolonged build-up of tension that led up to the Mayerthorpe tragedy as well. In addition to the more obvious design of the rupture and the geological stress and pressure it represents, sculptural filaments spring from the depths of the rupture just below the observation platform, and arch upwards to heights of over fifty meters and spanning a sizeable portion the site. The tragic event is reiterated through a convergence of these 'lines of energy' into a single point of contact with the earth's surface. Once the resilient earth absorbs the impact of this energy, it pushes back and redirects it out into the atmosphere. Some of the longer arcs

succumb to the forces of gravity and plunge back in into the ground, while others remain suspended and frozen in their skyward trajectories, capturing a metaphorical moment in time.

With the site being so expansive and open, the placement of these filaments overhead was a key ingredient in altering the scale of the site. Creating more 'verticality' in the predominantly horizontal environment was also necessary to produce a more spatially balanced design. Visitors walking through the site and passing underneath the structures would experience a slight shift in their perceptions of physical self. By insinuating a more proportionate containment of the site in this way, an unconscious sensation of being somewhat more sheltered or protected is experienced. (This may also be a more primal reaction that can be attributed to the resemblance of the arcs to the encircling arms of a guardian.) Against the huge scale of the filaments above, one also experiences a state of diminishment and insignificance. Regardless of the potential results, the intent was to provoke a subtle change in the visitor, bringing them further into the fold of a memorial experience.

This slivery canopy simulation is further emphasized within the body of the rupture itself. Upon entering into the rupture, there are numerous slender rods overhead that protrude from the

walls and span the space at varying angles. Most extend the full width of the rupture, penetrating the adjacent walls, while the remainder point upwards to the sky. A similar result of scale change occurs but it was more important here to actually exert a degree of energy from above to intimate a barely discernable feeling of being trapped and/or ensnared, as the men had been that night. The straight rods are also reminiscent of the ceremonial lances used by the R.C.M.P. in the Musical Ride and other special events. Interestingly enough from the plan view, the rods look as though they are lacing up the sides of the rupture, giving it the appearance of a stitched wound. *I admit there was a bit of play on the elements found in the uniforms of an R.C.M.P. officer. A member's kit, the special maintenance and care of the individual pieces, and the precise selection and positioning of items within the various Review Orders (categories of dress for specific events/ functions), are a vital component in the Training Academy curriculum. The attention to detail and strict adherence to dress code policy that is drummed into the recruit during those formative months in Regina, continues to be paramount throughout the service and life of an officer. Though I am no longer a member of the R.C.M.P., I still take great pride and care of my kit, ensuring everything is kept clean, organized and preserved in my storage trunk. As mentioned earlier, there is a great deal of weight put in the uniform, not only from the perspective of the officer but from the public as well.*

From the last platform of ascension in the bottom of the rupture, flagpoles stretch up from out of the depths, past the surface of the suspended memorial platform above and beyond to the proper height for placement of honorary and commemorative flags. By extending the overall lengths of the poles down into the rupture, the importance of the flags is not confined to one area and the two areas of remembrance become linked.

Though the intention was to keep a permeable lid on the rupture in the form of a network of rods, this last elevated stage in the metaphorical journey through grief sees the rods completely removed to reveal the heavens more clearly.

# Affirmations

## Keeping the Peace

The act of bringing people together and possibly recapturing that immediate sense of unity that exists in the immediate aftermath of a traumatic event is an intriguing product of a memorial site. In her paper titled '*The Residual Landscape of Kent State, May 4<sup>th</sup>, 1970*', Jeanine Centuori describes a memorial site as "a golden opportunity...to show the world how to allow the diverse beliefs of a community to coexist in a public space, which, at the same time binds the community together through agreement and collective memory."<sup>6</sup> The memorial becomes a forum for public dialogue, a stage for the sharing of beliefs and attitudes, and chance to reconcile differences. As a result of their prior positions as civilians, the onus lies more squarely on the shoulders of the peace officer to encourage and develop healthy connections with the public. The officer has the innate ability to tap into that purely civilian perspective, whereas the majority of civilians who have never been peace officers are simply unable to reciprocate with such a perspective transferal. Healthy relationships can exist between two groups seemingly at odds with each other but not without ongoing communication, education and

# Design Process Sketches #13

29



Series of opaque screens  
- levels : progression of grief to  
healing / recovery . cut-outs reveal final  
view (goal) beyond Unattainable unless  
progression through the garden is made .

What is this place?

The land moves me and ... it has moved .  
A dark gouge grows vibrant with time,  
a resilience to the gravity of grief .

Winding ways to find oneself or paths  
along the straight and narrow .  
Journeys in to markers of momentary  
meaning .

If unprepared to travel 'there' ... beyond  
the boundaries known so well ...  
travel under the canopy wing .

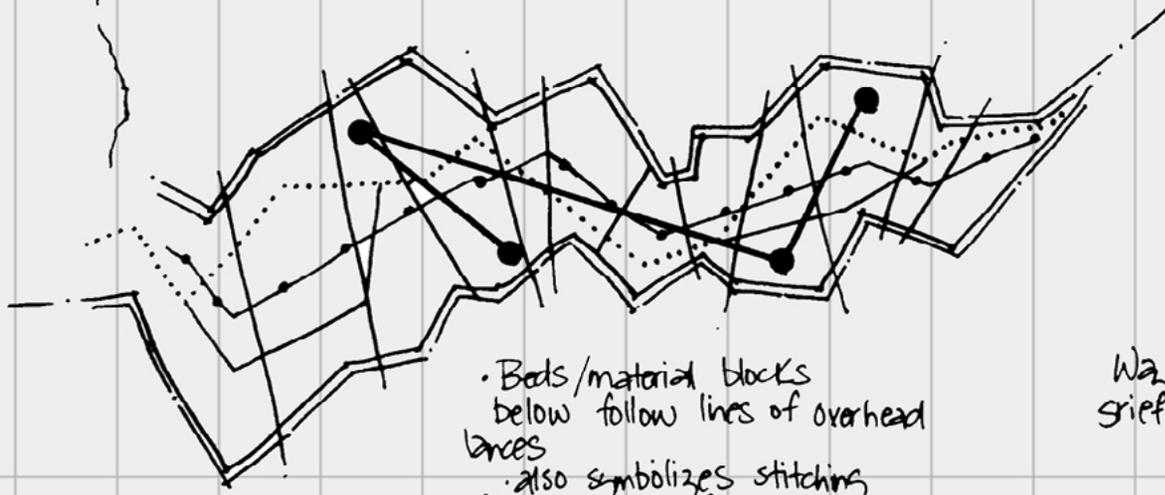
# Design Process Sketches #14



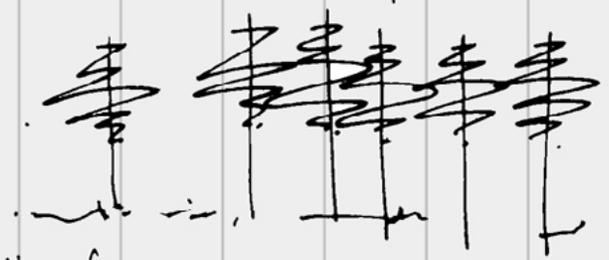
So, out of the rupture springs forth life... renewal... hope.

- views to east - formal memorial grounds.
- honor platform
- honor square of poplars

Could cognitive mapping be used in this memorial?



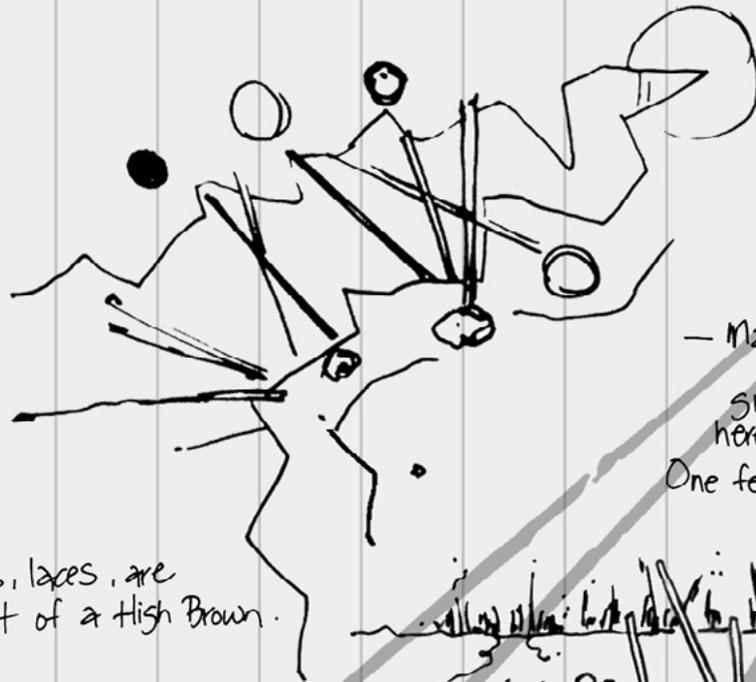
• Beds/material blocks below follow lines of overhead lines  
also symbolizes stitching (from healing... from 'Kit').



Way finding for memory...  
grief... healing.

# Design Process Sketches #15

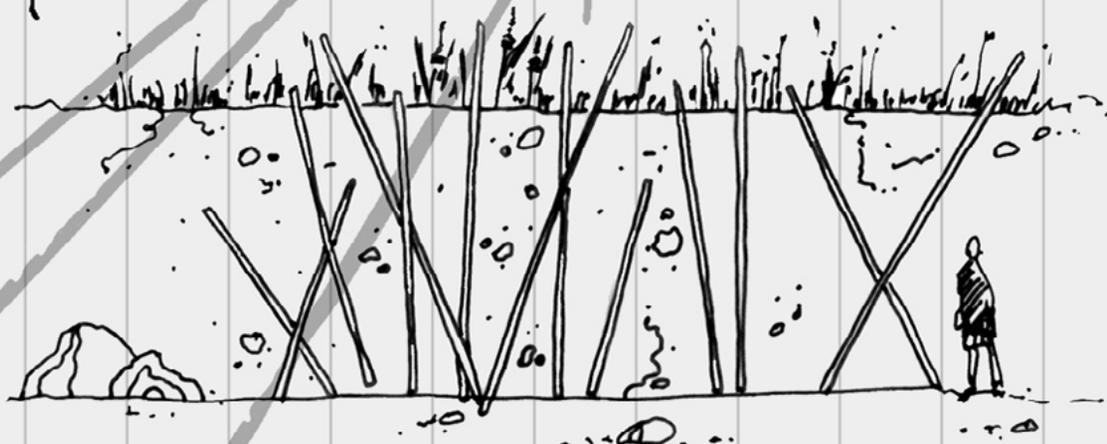
31



• Eyelets, laces, are reminiscent of a High Brown.

• Stretching, reaching, spacial gesturing... all to communicate a sense of enclosure, a point missed.

— Materials spanning above create a sense of micro being. Being inside of the ground may be uncomfortable but it is from here that life can begin again - organic. One feels part of death and life simultaneously.



• Cradling from overhead to facilitate exploration in an uncertain and vulnerable state.

— The lances hold back the edges of earth, protecting the visitor and preserving the event, or they can be seen as the healing fibers helping to close a wound.

mutual respect. It is not an easy undertaking and requires give-and-take between both sides.

In their relentless portrayal of the Force as somehow being responsible for the nightmare, the media exacerbated an already horrific situation. There had initially been a sense of unity between the public and the police, as both grieved together but over a couple of days, the media had saturated the public with its accusations and condemnation of the R.C.M.P. The air was filled tension and opposition. Rather than assuming any indirect responsibility and acknowledging our human foibles, a defensive stance is assumed and the transference of blame begins. With the gunman deceased, an almost desperate search begins for someone else to blame. 'The officers were inexperienced and did not take the proper precautions to secure the scene'; 'there was an operational failure in the chain of command'; 'the E.R.T. Team was too slow to move in' etc. Roszko had been known for his unstable personality and long history of criminal offences. Given his criminal past, people felt that the R.C.M.P. should have seen the 'writing on the wall'. He had indeed had been in and out of the courtroom numerous times but frequent legal technicalities allowed him to slip between the cracks in the court system. The end result was a criminal record that did not properly reflect the troubled man. The reality of rural policing is that it encompasses a very unique set of risk factors. Resources

for monitoring high-risk offenders are scarce in these areas and budget constraints force the police to take on additional roles that stretch them beyond capacity. On the surface, no one could have really known what Roszko was capable of.

The stress proved to be too much and the intimacy the public had so recently felt towards the police began to wane. The police recoiled from further prying questions and began to keep the public at a further distance so they too could grieve in relative peace. The walls came up again, the fleeting absence of old preconceptions and judgments was over, and cultural barriers were once again in the forefront. Instances of unhindered communication are far and few between and though it may appear opportunistic, events that have drawn people together must be embraced. By doing so, a metaphorical 'wedge' in time is created and that extraordinary feeling of oneness and communal support is nurtured and prolonged.

The creation of a shared space where differences can be put aside would be a powerful tool to compliment the R.C.M.P.'s existing efforts to reach out to the communities they serve. Whether interior or exterior, the design of such a space has the ability to relay information about the otherwise secretive world of policing that the public is curious about. For obvious security reasons, not all of the pieces can be shared but by simply

opening the door, a dialogue begins and a relationship is formed.

## Duty

From the perspective of the offices of the institutes that govern us, the weight and importance of a designed landscape as it reflects current day society has declined over the years. Where once years were dedicated to the thoughtful planning and construction of landscape projects, comparatively little time is now afforded for such ventures. The notion of time itself has changed dramatically. Technological advances and the demands of work have people running through the hours in a day at a furious pace, with few if any moments to spare to stroll in a beautiful park or garden, take a bike ride along a river path or to simply roll around on the grass with one's children. As new stewards of the land, we are responsible for educating and inspiring our generation with the knowledge that has been imparted upon us, overlapping our past and future experiences to create a wealth of perspective and connection with the environments around us.

I feel so very honored to have had the opportunity to combine my two passions of policing & design. Conveying the message of the incredible power of design to an institute that has no

time for such 'frivolities' is not an easy task. The challenge lies in selecting appropriate and specific methods of communication to appeal to the senses of those with furrowed brows, who scoff at the notion of landscape design value in their realm.

The job of a peace officer is not for the faint of heart. It was the most rewarding adventure of my life to date, other than raising a family, and has affected me deeply for the rest of my life. No one can really ever understand what it fully entails. The same person who despises the police and battles them at every opportunity is the same person who is spared no effort by the police to rescue, to defend, to talk down from the ledge of a building, to give them a shoulder to lean on when they've lost a loved one. In that moment of urgency when 'duty calls', there are no boundaries between the police and the public.

This memorial project was directed at recapturing that openness and forgiveness that is created in trying times and carries us through. Never more is this reconnection needed than in the relationship between the police and public.

'ōp(ə)ni NG

'gāt,wā

'dôr,wā

'windō

per'spektiv





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# Images

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