

①

# A Memorial to Violence Against Women

Mount Royal Park, Montreal, Canada

By Anna M. Ringstrom

A practicum report  
submitted to the Faculty of Graduate Studies  
in partial fulfillment of the requirements  
for the degree of  
Master of Landscape Architecture

Department of Landscape Architecture  
University of Manitoba  
Winnipeg, Manitoba

August, 1995



National Library  
of Canada

Acquisitions and  
Bibliographic Services Branch

395 Wellington Street  
Ottawa, Ontario  
K1A 0N4

Bibliothèque nationale  
du Canada

Direction des acquisitions et  
des services bibliographiques

395, rue Wellington  
Ottawa (Ontario)  
K1A 0N4

*Your file* *Votre référence*

*Our file* *Notre référence*

**The author has granted an irrevocable non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of his/her thesis by any means and in any form or format, making this thesis available to interested persons.**

**L'auteur a accordé une licence irrévocable et non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de sa thèse de quelque manière et sous quelque forme que ce soit pour mettre des exemplaires de cette thèse à la disposition des personnes intéressées.**

**The author retains ownership of the copyright in his/her thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without his/her permission.**

**L'auteur conserve la propriété du droit d'auteur qui protège sa thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.**

ISBN 0-612-13479-2

**Canada**

Name Anna Mary Ringström

Dissertation Abstracts International is arranged by broad, general subject categories. Please select the one subject which most nearly describes the content of your dissertation. Enter the corresponding four-digit code in the spaces provided.

Architecture

SUBJECT TERM

0729

U·M·I

SUBJECT CODE

**Subject Categories**

**THE HUMANITIES AND SOCIAL SCIENCES**

**COMMUNICATIONS AND THE ARTS**

Architecture	0729
Art History	0377
Cinema	0900
Dance	0378
Fine Arts	0357
Information Science	0723
Journalism	0391
Library Science	0399
Mass Communications	0708
Music	0413
Speech Communication	0459
Theater	0465

Psychology	0525
Reading	0535
Religious	0527
Sciences	0714
Secondary	0533
Social Sciences	0534
Sociology of	0340
Special	0529
Teacher Training	0530
Technology	0710
Tests and Measurements	0288
Vocational	0747

**LANGUAGE, LITERATURE AND LINGUISTICS**

Language	
General	0679
Ancient	0289
Linguistics	0290
Modern	0291
Literature	
General	0401
Classical	0294
Comparative	0295
Medieval	0297
Modern	0298
African	0316
American	0591
Asian	0305
Canadian (English)	0352
Canadian (French)	0355
English	0593
Germanic	0311
Latin American	0312
Middle Eastern	0315
Romance	0313
Slavic and East European	0314

**PHILOSOPHY, RELIGION AND THEOLOGY**

Philosophy	0422
Religion	
General	0318
Biblical Studies	0321
Clergy	0319
History of	0320
Philosophy of	0322
Theology	0469

**SOCIAL SCIENCES**

American Studies	0323
Anthropology	
Archaeology	0324
Cultural	0326
Physical	0327
Business Administration	
General	0310
Accounting	0272
Banking	0770
Management	0454
Marketing	0338
Canadian Studies	0385
Economics	
General	0501
Agricultural	0503
Commerce-Business	0505
Finance	0508
History	0509
Labor	0510
Theory	0511
Folklore	0358
Geography	0366
Gerontology	0351
History	
General	0578

Ancient	0579
Medieval	0581
Modern	0582
Black	0328
African	0331
Asia, Australia and Oceania	0332
Canadian	0334
European	0335
Latin American	0336
Middle Eastern	0333
United States	0337
History of Science	0585
Law	0398
Political Science	
General	0615
International Law and Relations	0616
Public Administration	0617
Recreation	0814
Social Work	0452
Sociology	
General	0626
Criminology and Penology	0627
Demography	0938
Ethnic and Racial Studies	0631
Individual and Family Studies	0628
Industrial and Labor Relations	0629
Public and Social Welfare	0630
Social Structure and Development	0700
Theory and Methods	0344
Transportation	0709
Urban and Regional Planning	0999
Women's Studies	0453

**EDUCATION**

General	0515
Administration	0514
Adult and Continuing	0516
Agricultural	0517
Art	0273
Bilingual and Multicultural	0282
Business	0688
Community College	0275
Curriculum and Instruction	0727
Early Childhood	0518
Elementary	0524
Finance	0277
Guidance and Counseling	0519
Health	0680
Higher	0745
History of	0520
Home Economics	0278
Industrial	0521
Language and Literature	0279
Mathematics	0280
Music	0522
Philosophy of	0998
Physical	0523

**THE SCIENCES AND ENGINEERING**

**BIOLOGICAL SCIENCES**

Agriculture	
General	0473
Agronomy	0285
Animal Culture and Nutrition	0475
Animal Pathology	0476
Food Science and Technology	0359
Forestry and Wildlife	0478
Plant Culture	0479
Plant Pathology	0480
Plant Physiology	0817
Range Management	0777
Wood Technology	0746
Biology	
General	0306
Anatomy	0287
Biostatistics	0308
Botany	0309
Cell	0379
Ecology	0329
Entomology	0353
Genetics	0369
Limnology	0793
Microbiology	0410
Molecular	0307
Neuroscience	0317
Oceanography	0416
Physiology	0433
Radiation	0821
Veterinary Science	0778
Zoology	0472
Biophysics	
General	0786
Medical	0760

Geodesy	0370
Geology	0372
Geophysics	0373
Hydrology	0388
Mineralogy	0411
Paleobotany	0345
Paleoecology	0426
Paleontology	0418
Paleozoology	0985
Palynology	0427
Physical Geography	0368
Physical Oceanography	0415

**HEALTH AND ENVIRONMENTAL SCIENCES**

Environmental Sciences	0768
Health Sciences	
General	0566
Audiology	0300
Chemotherapy	0992
Dentistry	0567
Education	0350
Hospital Management	0769
Human Development	0758
Immunology	0982
Medicine and Surgery	0564
Mental Health	0347
Nursing	0569
Nutrition	0570
Obstetrics and Gynecology	0380
Occupational Health and Therapy	0354
Ophthalmology	0381
Pathology	0571
Pharmacology	0419
Pharmacy	0572
Physical Therapy	0382
Public Health	0573
Radiology	0574
Recreation	0575

Speech Pathology	0460
Toxicology	0383
Home Economics	0386

**PHYSICAL SCIENCES**

Pure Sciences	
Chemistry	
General	0485
Agricultural	0749
Analytical	0486
Biochemistry	0487
Inorganic	0488
Nuclear	0738
Organic	0490
Pharmaceutical	0491
Physical	0494
Polymer	0495
Radiation	0754
Mathematics	0405
Physics	
General	0605
Acoustics	0986
Astronomy and Astrophysics	0606
Atmospheric Science	0608
Atomic	0748
Electronics and Electricity	0607
Elementary Particles and High Energy	0798
Fluid and Plasma	0759
Molecular	0609
Nuclear	0610
Optics	0752
Radiation	0756
Solid State	0611
Statistics	0463
Applied Sciences	
Applied Mechanics	0346
Computer Science	0984

Engineering	
General	0537
Aerospace	0538
Agricultural	0539
Automotive	0540
Biomedical	0541
Chemical	0542
Civil	0543
Electronics and Electrical	0544
Heat and Thermodynamics	0348
Hydraulic	0545
Industrial	0546
Marine	0547
Materials Science	0794
Mechanical	0548
Metallurgy	0743
Mining	0551
Nuclear	0552
Packaging	0549
Petroleum	0765
Sanitary and Municipal	0554
System Science	0790
Geotechnology	0428
Operations Research	0796
Plastics Technology	0795
Textile Technology	0994

**PSYCHOLOGY**

General	0621
Behavioral	0384
Clinical	0622
Developmental	0620
Experimental	0623
Industrial	0624
Personality	0625
Physiological	0989
Psychobiology	0349
Psychometrics	0632
Social	0451



**A MEMORIAL TO VIOLENCE AGAINST WOMEN**

**MOUNT ROYAL PARK, MONTREAL, CANADA**

**BY**

**ANNA M. RINGSTROM**

**A Practicum submitted to the Faculty of Graduate Studies of the University of Manitoba  
in partial fulfillment of the requirements of the degree of**

**MASTER OF LANDSCAPE ARCHITECTURE**

**© 1995**

**Permission has been granted to the LIBRARY OF THE UNIVERSITY OF MANITOBA  
to lend or sell copies of this Practicum, to the NATIONAL LIBRARY OF CANADA to  
microfilm this Practicum and to lend or sell copies of the film, and LIBRARY  
MICROFILMS to publish an abstract of this Practicum.**

**The author reserves other publication rights, and neither the Practicum nor extensive  
extracts from it may be printed or other-wise reproduced without the author's written  
permission.**

## *A b s t r a c t*

---

Prompted by the deaths of fourteen women at the Ecole Polytechnique, stalked and shot because of their gender on December 6, 1989, this study acknowledges the significance of this event in bringing to a head the extent of the problem of violence against women in our society. Seen as an event that has significantly marked Canada's collective consciousness, this study is an attempt to shed light on the pain the Montreal Massacre caused and exposed and an examination of the extent to which violence against women is manifest in society.

This study acknowledges monuments as original human creations that have been erected for centuries for the purpose of keeping an human act or an event alive in the minds of future generations. The study postulates that monuments are public gestures of the collective conscious that demand we affirm our commonality, thereby subtly calling upon social unity. It proposes a broad range of monument types and, as well, examines recent examples of successful, well-designed memorials that do not particularly conform to any traditional forms. In particular, the Vietnam Veterans Memorial, in Washington, D.C., is discussed and is presented as the herald of a new set of design criteria for monuments.

Because violence against women is such a far-reaching public concern and an aspect of our society that we would like to change, to erect a memorial to this phenomenon presents itself as a natural need and gesture-- a symbol to represent our collective commitment to change. This study proposes the design of a memorial to violence against women sited in Mount Royal Park, Montreal, Canada, according to the aforementioned design criteria.

## *A c k n o w l e d g e m e n t s*

---

I would like to express my gratitude to a number of individuals who have provided support while I was working on this practicum and during my studies in the Department of Landscape Architecture. My sincere thanks, firstly, to the members of my practicum committee:

Prof. Carl Nelson Jr., for his counsel and good humour as my academic adviser and practicum chair; Prof. Charlie Thomsen, for his good-natured enthusiasm for the profession of landscape architecture; Prof. John McLeod, from the University of Montreal, for guiding me in my studies during my stay in Montréal, his enthusiasm and support for this project and his valuable advice and criticism; Prof. Alexander Rattray, for the support he has provided during the years I've spent in the department, particularly in accommodating my desire to combine travel with study; Prof. Ted McLachlan, for sparking my initial interest in the project and for agreeing to get involved in the later stages, when his guidance was greatly needed.

As well, thanks:

To Wendy Graham from Ville de Montréal (Module des parcs, de l'horticulture et des sciences), for her advice and for helping me locate many useful maps; Charles Perraton (UQAM), for taking the time to meet with me;

To Magda Hulsbosch, for her guidance in Montreal and sustaining me with cake and coffee from the Café Santropal;

To my family for their financial support and to my mother for caring for Peter while I finished this project;

To Jim, for patiently assisting me in envisioning my mountains as mole hills;

To the many friends I've made during my studies in the Faculty of Architecture, particularly to Dong Yang, Doug, Dee, Margaret, Ian, Jess, Grant & Ian for the conversations, laughs, shared confusion and support over the past several years;

To Deirdre, Jill, Jim, Grant and Doug for reading the draft forms of this document, and to Jess, Jim and Deirdre for their last minute expertize and elbow grease -it was a great way to finish off.

## *Table of Contents*

---

Abstract	i
Acknowledgements	ii
Table of Contents	iv
List of Figures	v
Dedication	viii
<b>Introduction</b>	<b>1</b>
What Did This Event Signify?	5
<b>Violence Against Women</b>	<b>9</b>
History of Abuse	12
The Statistics	14
The Legal System	16
Unhealthy Mythologies	20
Woman as Eve	26
Salem Witch Trials	28
The Tercentenary Memorial	30
Conclusion: The Women's Monument	32
<b>Memorials: a Contemporary Approach to Monument Making</b>	<b>34</b>
The Purpose of Monuments and their Function	36
An Overview of Monument Types	40
Do Monuments Have a Place in our Modern Cities	48
The New Design Criteria	50
<b>Program &amp; Site Selection</b>	<b>57</b>
Program Objectives	57
Site Selection	59
Site Requirements	61
Université de Montréal Campus	62
Old Montréal	65
Mount Royal Park	66
The Site	70
Site Evaluation	72
<b>Design Process</b>	<b>77</b>
A Brief Design Criteria	77
Learning From the Site	78
Fulfilling the Program	79
Inspiration	79
Synthesis	82
<b>Conclusion</b>	<b>95</b>
Appendices	97
Bibliography	107

*List of Figures*

---

- Fig. 1.** Commemorative poster, by Joss Maclennan (NACSW), 1989. 1
- Fig. 2.** A university student lights one of fourteen vigil candles during a ceremony to commemorate the Montreal Massacre, at l'école Polytechnique de Montréal. (*Forum Droites & Libertés*) 4
- Fig. 3.** The Montreal Massacre continues to be commemorated every December 6. In this case, this newspaper has used the space normally taken by its political cartoon for this commemorative sketch. (*The Montreal Gazette*, 6 Dec 1993) 7
- Fig. 4.** A man pauses at the Dec. 6th commemorative plaque, l'Ecole Polytechnique, Montreal. (*Winnipeg Free Press*, 6 Dec 1993) 8
- Fig. 5.** The Salem Witch Trials Tercentenary Memorial, Salem, MA (*Progressive Architecture*) 31
- Fig. 6.** Front cover of the brochure for the Women's Monument Project, Vancouver. 32
- Fig. 7.** Prayer rags tied to sacred tree, western Galilee (*The Meaning of Gardens*) 34
- Fig. 8.** Jens Munk Memorial cairn, Churchill, MB. (AMR) 41
- Fig. 9.** The Lincoln Memorial, Washington, D.C. (*The Built, the Unbuilt, and the Unbuildable*) 44
- Fig. 10.** Close-up of metal wall with Hokkaido skyline cut as silhouette in a winter view, William Smith Clark Memorial, Amherst, MA. (*Landscape Architecture*) 46
- Fig. 11.** William Smith Clark Memorial, Amherst, MA. (*Landscape Architecture*) 46
- Fig. 12.** Running Rence, by Christo, Sonoma & Marin Counties, CA. (*The Built, the Unbuilt, and the Unbuildable*) 47

<b>Fig. 13.</b> Benjamin Franklin's House, by Robert Venturi, Philadelphia. ( <i>The Built, the Unbuilt and the Unbuildable</i> )	48
<b>Fig. 14.</b> A woman takes a graphite rubbing of one of the names engraved on the Vietnam Veterans Memorial, Washington, D.C.	51
<b>Fig. 15.</b> The Vietnam Veterans Memorial, Washington, D.C. (AMR)	52
<b>Fig. 16.</b> Tiergarten Synagogue Holocaust Memorial, Levetzowstraße 7-9, Berlin. (AMR)	54
<b>Fig. 17.</b> Plan of the city of Montreal with the areas taken into consideration during the site selection process highlighted (Centre de la montagne inc.)	62
<b>Fig. 18.</b> Frederick Law Olmsted's original plan for Mount Royal Park, 1877 (Centre de la montagne inc.)	67
<b>Fig. 19.</b> Plan of Mount Royal Park as it exists today, with proposed site highlighted (Centre de la montagne inc.)	69
<b>Fig. 20.</b> Site Analysis	73
<b>Fig. 21.</b> A 270 degree series of photographs taken from the middle of the site, at its highest point. (AMR)	74
<b>Fig. 22.</b> Photograph of the site looking south from the southern edge of the berm. (AMR)	75
<b>Fig. 23.</b> Photograph taken from the middle background of the preceding image, looking north. (AMR)	75
<b>Fig. 24.</b> Paving detail, Salem Witch Trials Memorial, Salem, MA ( <i>Progressive Architecture</i> )	82

<b>Fig. 25.</b> Entrance to the Kennedy Memorial, Runnymede, England ( <i>Studies in Landscape Design</i> )	83
<b>Fig. 26.</b> Memorial to Violence Against Women ~ Site Plan	84
<b>Fig. 27.</b> Memorial to Violence Against Women ~ Stair Details	86
<b>Fig. 28.</b> Memorial to Violence Against Women ~ Candle Receptacle Details	88
<b>Fig. 29.</b> Memorial to Violence Against Women ~ Site Perspectives	90
<b>Fig. 30.</b> Memorial to Violence Against Women ~ Section	92
<b>Fig. 31.</b> Memorial to Violence Against Women ~ Section	93

To P.J.G & J.E., for enriching my life.

## *Introduction*

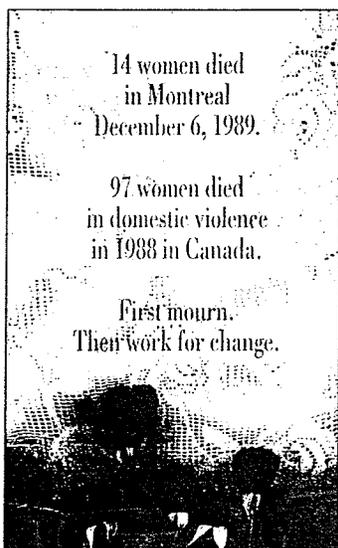


Fig. 1. Commemorative poster, by Joss MacLennan (NACSW), 1989.

On the afternoon of December 6, 1989, fourteen women were shot and killed at the Université de Montréal's school of engineering, the Ecole Polytechnique. They were stalked by a lone gunman, Marc Lépine, a young man in his twenties, who fired some twenty shots with a military-type assault rifle during a shooting rampage that lasted less than half an hour.

Lépine first burst into a lecture room where an end-of-semester oral examination was taking place. There were two students standing at the front of the class, and sixteen others were taking part in the session. Lépine ordered the students to the sides of the classroom ("men on one side, women on the other"), and then he uttered his first threats and explanations: "You are all feminists. I hate feminists."<sup>1</sup> The killer then ordered the men from the room and, when they had left, he shot and killed seven women at close range.

On his way to a second lecture room, the killer fired at nearly everyone as he passed through the corridors, killing one woman who later died from her wounds. Passing by a cafeteria, he shot and killed a student nurse and wounded an employee of the school who later died in hospital. Lépine then entered a second lecture room and began firing. He killed one woman who was at the front of the room delivering an oral presentation and three other women after they had fallen to the floor in fear. Lépine then sat down on the podium and shot himself in the temple.

<sup>1</sup>Jack Todd, "Killer smiled, then told men to leave." *The Gazette*, 7 December 1989.

A letter written by Marc Lépine was sent to a Montreal newspaper, in which he made clear his intentions and named the targets of his attack.<sup>2</sup> In the letter Lépine explained that his actions were political: "Because I have decided to send the feminists, who have always ruined my life, to their Maker. For seven years life has brought me no joy and being totally blasé, I have decided to put an end to those viragos."<sup>3</sup>

Both verbally and in writing Lépine made it clear that the action he took was directed against feminists. Although considered a madman, his actions were premeditated and clearly expressed: "It was an act of reprisal, well thought out, calculated, and directed against women in general and feminists in particular."<sup>4</sup>

Response to the tragedy was immediate and profound. On the evening of the murders the people of Montreal gathered in public places to grieve and share the loss and pain. On the evening of December 7, thousands of mourners streamed to the Université de Montréal's campus to walk in an organized silent vigil for the victims of the massacre. Thousands of flickering candles transformed the access road, which winds up from the main road to the mountain top site of the Polytechnique, into a ribbon of light. "I am here because I don't know what else to do," said Annie Girard, 24. "How are you supposed to react to something like this? Nothing prepares you for such savagery."<sup>5</sup>

I first heard about the massacre when I came home from the University of Manitoba, in Winnipeg, on the

---

<sup>2</sup>Please see the Appendix.

<sup>3</sup>The text of Marc Lépine's suicide letter was taken from *The Montreal Massacre*, ed. Louise Malette and Marie Chalouh (Charlottetown: Gynergy books, 1991) 180-81.

<sup>4</sup>Francine Pelletier, "They shoot horses, don't they?" *La Presse*, 9 December 1989.

<sup>5</sup>Mary Lamey, "Nothing prepares you for such savagery," *The Gazette*, 8 December 1989.

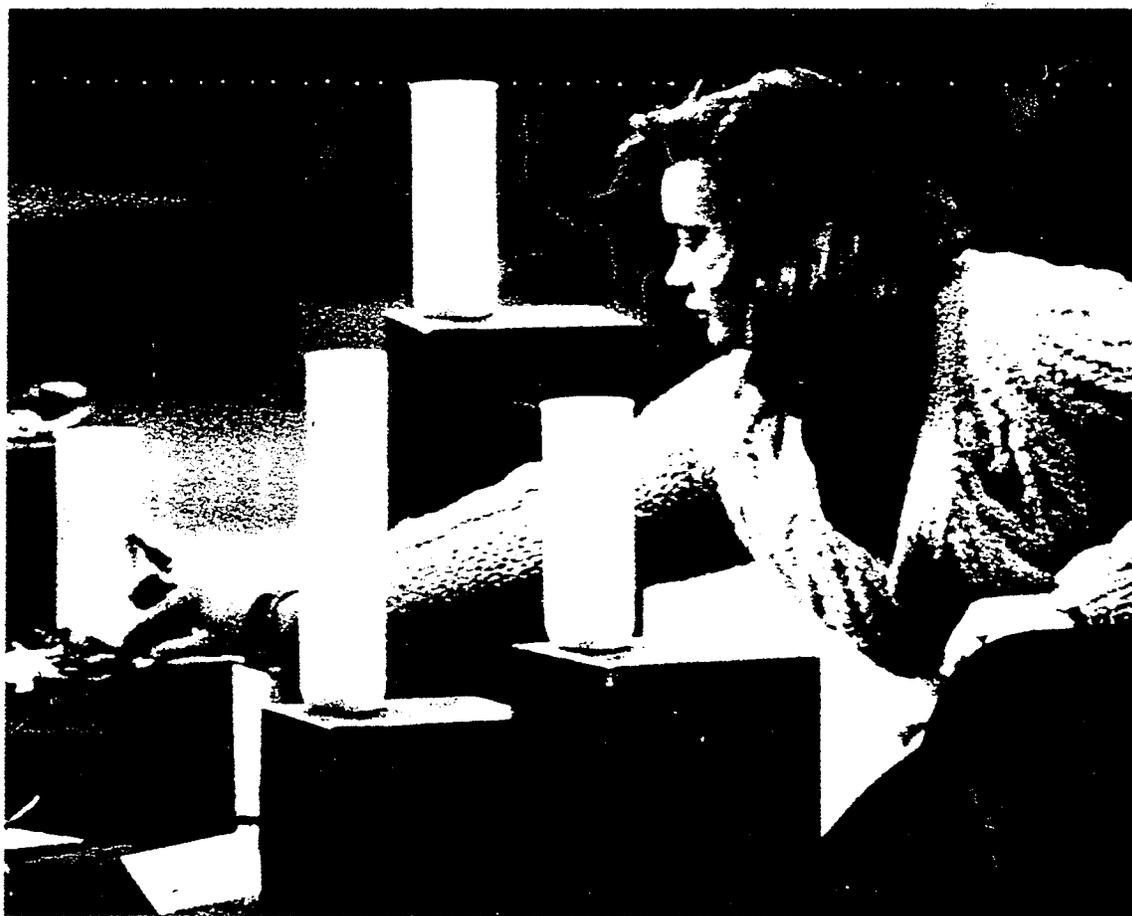
evening of December 6 and turned on the television to watch the evening news. An event in my life I will never forget, I sat in my living room for the next several hours and watched the media coverage of the tragedy and the collective mourning that was taking place in Montreal. In the crowd were faces I recognized and I listened as a female friend, studying in Montreal, was interviewed. Mourning for a loss I didn't completely understand from my living room in Winnipeg was frustrating. I wanted to be a part of the pain, frustration, and confusion that was occurring in Montreal. The people of Montreal were undergoing a group catharsis. Before even completely understanding the tragedy themselves, they grasped its magnitude and understood that mourning alone would be inadequate.

People have been gunned down in airports, banks, and McDonald's restaurants but I've never felt as though I am a target when I visit these places. The next evening I was at my desk in the design studio in the Faculty of Architecture building at the University of Manitoba. A large, fairly open space, I felt a sense of vulnerability that I had never felt before. Architecture is as much a male dominated profession as engineering and, by being admitted to this Faculty at this university and pursuing studies within this building, I could have just as indiscriminately be labeled a feminist by an angry man with a gun as those fourteen women in Montreal were.

It is unlikely, in fact, that many of those women would have considered themselves feminists. Having grown up in a country where women are relatively free to chose and excel in any career they select, they took for granted their right to take places in a traditionally male dominated profession. The pioneers of sexual equality made such strides twenty or thirty years ago, that today

most women in the western hemisphere can choose careers and make lifestyle choices in a society with more liberal attitudes towards them. In fact, these advancements were made long enough ago that most women take for granted this state of affairs and need not label themselves feminists to take advantage of the success gained by the pioneers of feminism. Resentment still lingers, however, and not everyone looks positively on the advancements feminists have made for sexual equality. The fourteen women were labeled feminists because they had been admitted to and were studying in a profession that has always been considered a male dominated field. Their stalker resented them for this and blamed women, and feminists in particular, for his failure to be admitted into this realm of society.

Fig. 2. A university student lights one of fourteen vigil candles during a ceremony to commemorate the Montreal Massacre, at l'école Polytechnique de Montréal. (*Forum Droites & Libertés*)



### *What Did This Event Signify?*

In the days following the tragedy the Canadian media exhausted itself looking for a motive for the killings. Information was provided to the public on the nature of mass murderers, on Lépine's private and personal life and his psychological make-up. Newspaper articles following the tragedy focused on Lépine's daily routine, his past relationships with women, on his broken family, his obsession with guns and his love for war films. Panels of experts were assembled to find a motive, or a reason, for the killings. Referring to the media's need to grope for answers, Monique Bosco, a professor at the University of Montreal, exclaimed:

I swear, if they had planned it, they couldn't have done a better job of turning horror into chaos. The flood of news, often condensed; unfounded rumours; the many points of view and commentaries--ultimately they contributed only to disinformation."<sup>6</sup>

Described from the beginning as a "sick man,"<sup>7</sup> a "mad killer,"<sup>8</sup> and a "maniac,"<sup>9</sup> the media were eventually able to absolve Marc Lépine of responsibility for his actions. Andrée Coté, a lawyer and part-time professor at the University of Montreal, believes that by "having characterized him in this way, one could dismantle the political impact of his crime."<sup>10</sup> As evidence, Coté refers to the opinion of Dr. Yves Lamontagne, made public in *La Presse*: "This is not a social phenomenon, but an individual gesture carried out by someone who was sick."<sup>11</sup> Absolving men of crimes of

---

<sup>6</sup>Monique Bosco, "The will to know," *The Montreal Massacre*, eds. Louise Malette and Marie Chalouh (Charlottetown: gynergy books, 1991) 168.

<sup>7</sup>Therese Daviau, *La Presse* 8 December 1989.

<sup>8</sup>"Maryse Leclair's mother feels only pity for the crazed killer." *La Presse* 8 December 1989.

<sup>9</sup>"Diane Gamache can't believe that she's still alive: the maniac missed her two times," *La Presse* 8 December 1989.

<sup>10</sup>Andrée Coté, "The art of making it work for you," *The Montreal Massacre*, eds. Louise Malette and Marie Chalouh (Charlottetown: gynergy books, 1991) 67.

<sup>11</sup>Dr. Yves Lamontagne, *La Presse* 9 December 1989.

violence against women because of mental illness or provocation beyond reasonable self-control is common in our society:

the concept of mental anomaly is now paradigmatic, not only when it is a matter of domestic violence, but also in cases of incest, rape and, to a certain extent, pornography and prostitution. The real nature of crimes against women is camouflaged, and the attackers appear to be the victims.<sup>12</sup>

Marc Lépine may have been, and most likely was, a psychologically disturbed, frustrated, and unhappy young man; the child of a dysfunctional family who had difficulty establishing relationships with women. This does not allow him to escape his culpability in the murders of the fourteen women at the Ecole Polytechnique that day. Although he may have been capable of very abnormal thoughts and behavior, the women he killed that afternoon were consciously sought out by a man who had thoroughly planned his attack. He did not shoot randomly into the air at a group of people gathered just anywhere. He chose the day, the place, and his victims. Although he did not know the women by name, he knew what they did, their aspirations for the future, and for this he was fiercely envious. Lépine knew what he was doing that day and he knew why he was doing it:

All evidence shows that this man committed an insane act. But he did it in an lucid, conscious manner. He suffered a sort of madness, certainly, but not the kind of insanity that severs all contact with reality and plunges one's conscious mind into total unconsciousness. His gesture was completely thought out, consciously chosen, premeditated: he even took the trouble to explain it in a letter he wrote. The murderer himself furnished all the evidence necessary to understand what he'd done.<sup>13</sup>

---

<sup>12</sup>Andrée Coté, "The art of making it work for you," *The Montreal Massacre*, eds. Louise Malette and Marie Chalouh (Charlottetown: gynergy books, 1991) 67.

<sup>13</sup>Armande Saint-Jean, "Burying Women's words: an analysis of media attitudes," *The Montreal Massacre*, eds. Louise Malette and Marie Chalouh (Charlottetown: gynergy books, 1991) 62.

Lépine shot and killed fourteen young women because he envied and hated them. He envied their advancement and success in the realm of mathematics and engineering and the future open to them in this male dominated profession. Lépine saw women in professions and positions that had previously been denied to them and believed that they were preventing him from advancing in his own life. His hatred led him to the kill that afternoon and what he did was very clearly an act of misogyny.

Fig. 3. The Montreal Massacre continues to be commemorated every December 6. In this case, this newspaper has used the space normally taken by its political cartoon for this commemorative sketch. (*The Montreal Gazette*, 6 Dec 1993)

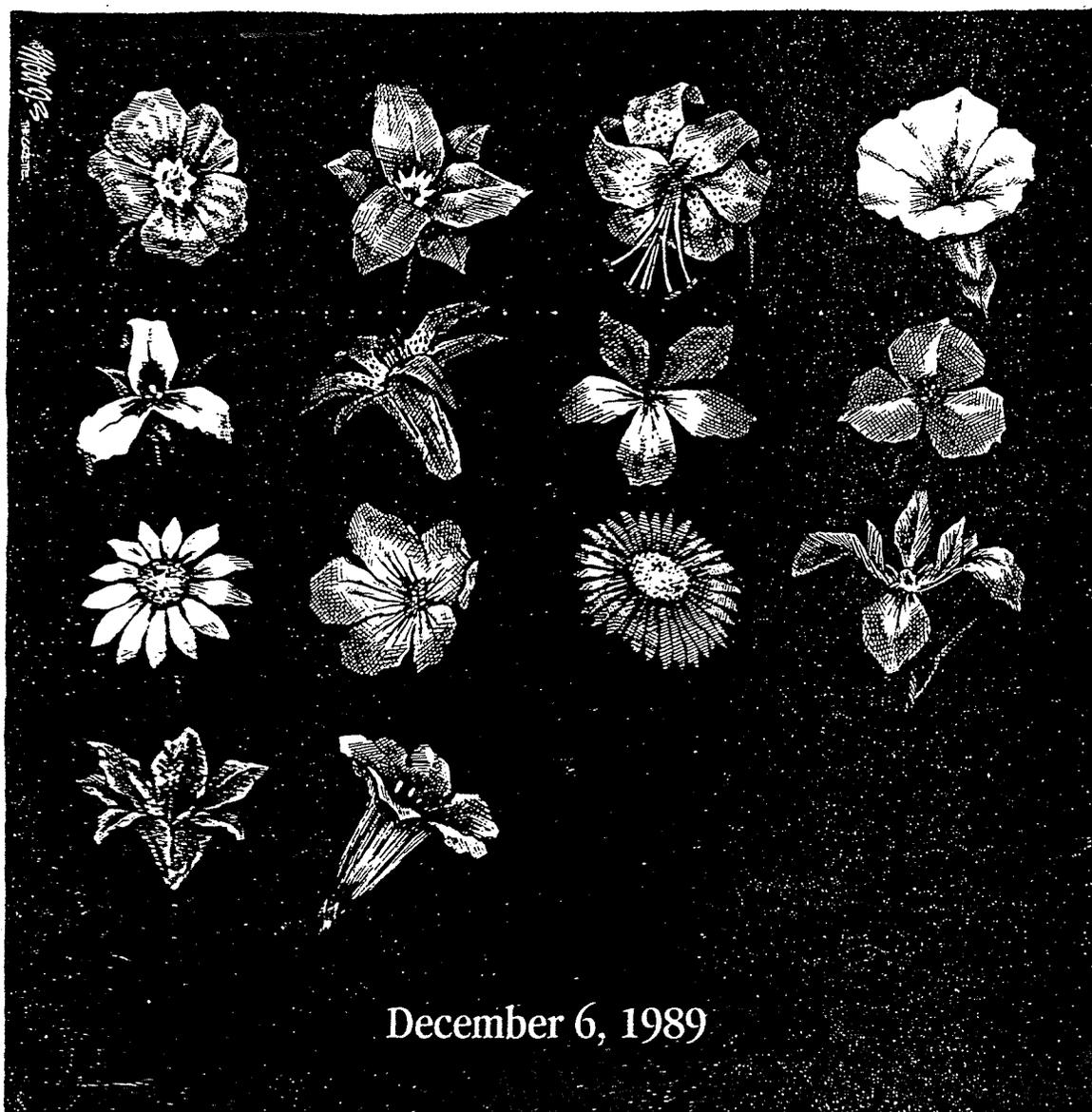




Fig. 4. A man pauses at the Dec. 6th commemorative plaque, l'Ecole Polytechnique, Montreal. (Winnipeg Free Press, 6 Dec 1993)

Several years later, this event has become a symbol of violence against women in our society. We hold vigils every December 6 commemorating the massacre and other female victims of violence, the White Ribbon campaign attempts to raise awareness of the problem of violence against women in our society, and throughout Canada committees have been organized to erect memorials to commemorate the Montreal killings and the issue of violence against women in general. All in all, we've begun to martyrize the women who died that day. They were innocent victims slain in the wake of the progress that women have made in the past two or three decades in the area of sexual equality. I believe that it would be irresponsible to forget what happened that night in Montreal; "the separation of the sexes that took place that night at the Polytechnique should never be allowed to slip from our collective memory."<sup>14</sup>

This practicum is my resolution to the emotion that I experienced on the night of December 6, 1989, and is the culmination of a need to, firstly, understand why this event so deeply affected the nation and, secondly, to comprehend the pervasiveness of the problem of violence against women in our society. As well, I was driven by a desire to demonstrate that the landscape might offer a solution to society's need to give physical form to the many painful aspects of our society that we live amidst but collectively agree must change. That the landscape might address the topic of violence against women, as well as other topics of such social concern, and offer such a strong step towards change is truly exciting and of special significance to the profession of landscape architecture.

<sup>14</sup>Monique Bosco, "The will to know," *The Montreal Massacre*, eds. Louise Malette and Marie Chalouh (Charlottetown: gynergy books, 1991) 168.

## Violence Against Women

---

*If someone could have told me at seventeen that I would endure being beaten, emotionally broken and sexually treated like trash for the next five years by one single man, I am not sure "Survivor" would have felt like a reasonable description. Maybe I cry for the abortions that situation brought. I think back to the tears I cried as a doctor explained how sorry he was that I was just one of a small number that slipped through our system, as they prepared to release me from the mental hospital in which I was stripped of every ounce of dignity, self-respect I had and separated from the one thing I had left -- my little girl. How empty "I'm sorry sounds" I was a victim being victimized by a poorly constructed system.<sup>15</sup>*

*I was a beaten up wife and stood it for fifteen years. During this time I suffered eighteen brutal attacks, including five which required me to be admitted to the hospital for more than two days. On one occasion I lost the baby I was expecting.*

*As the children were growing up, especially the first two, they witnessed some terrible scenes. It has made them ill and backward in their schoolwork. They cried and clung to me and tried to shelter me when he was hitting me or making sexual demands on me.*

*I finally told him that I had taken my fill of him, his threats, insults, and assaults. I was leaving and taking our children. His reply was that I could get out but if I tried to take the children he would kill me. I left and stayed away for nearly three weeks, during which time my husband visited us and asked me to return. After he gave me an undertaking never to touch me again, I went home. I was back seven months before the next assault.<sup>16</sup>*

---

<sup>15</sup>Bonnie-Jean Yeates, The true struggle is within the hidden walls, *Canadian Woman Studies*, vol. 1, no. 3, 199, 17.

<sup>16</sup>Lisa Freedman, "Wife assault," *No Safe Place*, 41.

Violence against women and girls is manifest in many different forms in our society: wife assault, rape, sexual harassment, incest and child abuse, anorexia and bulimia<sup>17</sup>, pornography, uxoricide<sup>18</sup>, genital mutilation, forced prostitution, and psychological abuse are some of the ways in which females are controlled and victimized in our society. The above stories are not unique and could be the stories of many women. The incidence of violence against women is running rampant in our society and to hear the statistics relevant to the issue and the horrid details of the abuse that women suffer is disturbing.

The issue of violence against women is a sensitive one. Because most of the violence goes on in the privacy of the home and, indeed, because the problem is often seen as a private rather than public one -a matter to be sorted out within the family- many of us are oblivious to the problem. To those of us who have never been exposed to any of the forms of violence against women, it may be difficult to imagine or realize the extent of the problem, especially as we live in a society that, seemingly, does not encourage battering, rape or child abuse.

Although our society is not one that openly tolerates violence against women, its social institutions and laws tacitly condone it. We allow unrealistic images to appear in popular magazines, extolling a physique available only through starvation; we tolerate pornography and other demeaning images of women on videos and in movies; we accept a legal system which fails to rehabilitate

---

<sup>17</sup>The connection between eating disorders and violence against women may not seem apparent. This is the subject of the recent and popular book *The Beauty Myth*. Naomi Woolfe argues that women are the victims of dangerous, unrealistic images of beauty which causes an annual toll of death and illness on women's lives because of unhealthy diets, malnutrition, depression and complications from cosmetic surgery. It was decided that it was not within the scope of this paper to include this subject, but that, because of the extent of the problem, it deserves mention in this list.

<sup>18</sup>Defined by the *Collins Concise Dictionary* as 'the act of killing one's wife.'

violent men or prevent them from harming their victims; we chuckle at sexist jokes and learn to ignore the lurid comments coming from construction sites; we watch friends suffering from anorexia and miss the company of female companions who are no longer allowed to have friends because their jealous companions feel threatened; we read the paper and, although initially disgusted, we then forget the number of times we read of rape, the murder of women by their spouses, the abduction and sexual molestation of young girls, of random acts of abuse against women; we condition ourselves to think of all of this as normal until we contemplate them together and react with indignation. "We are witnessing an almost daily slaughter of women, but because the killings have not occurred in one spectacular event, it is considered routine."<sup>19</sup>

Those who support the cause of violence against women come up against angry criticism by those who claim that, in the effort to publicize the problem of violence against women, all men are labeled as potential abusers and that this is clearly unfair and not the case. Although this is not realistic, it is true that young women are, for their own sake, brought up to see all men, in particular situations, as potential victimizers. On a dimly lit street, walking across empty carparks, and in areas with few or no other people, the man approaching us has to be thought of as a potential threat. If women don't see the potential danger they're being naive. Not all men are capable of, or would ever consider, committing an act of violence against a particular woman, but all women are potential victims of violence. In some situations, it's safer to assume the worst and take the necessary precautions.

---

<sup>19</sup>Liliane Coté, president of the Quebec Association of Battered Womens Shelters, as quoted in an article, "Killings of women are 'Routine'," André Picard and Michelle Lalonde, *Globe & Mail*, 26 September 1990, A1.

Why is it the case that some men abuse women? According to Lisa Freedman, a Toronto feminist lawyer, this question can on one level be answered quite simply: "Men batter women because they can."<sup>20</sup> Because men are physically more powerful than women, they can physically dominate and injure women with little fear of reprisal. Men have also been conditioned to think of themselves as the 'head' of the family, a position which informs them that they can dominate and abuse in order to fulfill their duty. Violence against women by men is more clearly understood when analyzed within an historical context.

### *History of Abuse*

Documentation of women being battered by men began around 1500 BC., when the invasions of women's societies began across Old European civilization. The warlike Achaeans began their onslaught on Minoan civilization and imposed their male-dominated hierarchy and their worship of their sky gods on what had been previously matriarchal societies worshipping goddesses rather than gods. This transition had a profound effect on the nature of the social life at this time:

In some places the transition was precipitous and brutal, in others gradual... The new divine order led to far-reaching changes in the social fabric, in the relations of men and women with the gods, with each other, and with nature. ..The social system that ultimately evolved in the lands conquered by the Indo-Europeans was based on a system of dominance that mirrored the interpersonal relationships in their pantheon. We are now becoming aware that patriarchy has become so embedded in our belief system that we accept its premises as natural and inevitable.<sup>21</sup>

---

<sup>20</sup>Lisa Freedman, *No Safe Place*, 41.

<sup>21</sup>*The Once and Future Goddess*, 110-11.

According to Lisa Freedman, the historical context within which the abuse of women developed began with male domination of women both within and outside the home:

The relationship between women and men has been institutionalized in the structure of the patriarchal family and is supported by economic and political institutions and by a belief system, including a religious one, that makes this ordering of relationships seen as, not just natural, but morally just.<sup>22</sup>

The development of the institution of marriage exemplifies how women came to be the underclass in society as they began to be treated as a commodity, a resource to be acquired by men.

It is thought that the first laws concerning marriage were proclaimed around 753 BC. and they qualified woman's position: "This law obliged the married woman as having no other refuge, to conform themselves entirely to the temper of their husbands and the husbands to rule their wives as necessary and inseparable possessions."<sup>23</sup> This began the lifelong dependency of women on fathers and husbands and led to the commodification of their sexuality and reproductive powers:

Women were exchanged or bought in marriage for the benefit of their families; later, they were conquered or bought in slavery where their sexual services were part of their labour and where their children were the property of their masters. ...since their sexuality, an aspect of their body, was controlled by others, women were not only actually disadvantaged but psychologically restrained in a very special way.<sup>24</sup>

As well as an historically derived tradition of hierarchy according to gender -- patriarchy, power between the sexes is further exaggerated by our modern society which increases women's vulnerability through its

---

<sup>22</sup>*No Safe Place*, 42.

<sup>23</sup>R. Emerson Dobash and Russell Dobash, *Violence against Wives* (New York: Free, 1979), p. 35.

<sup>24</sup>Gerda Lerner. *The Creation of Patriarchy*. New York: Oxford University Press, 1986, p. 141.

own constructs. Under a system of capitalism, women are paid lower wages, are discriminated against because they are caregivers and are less able to generate capital, and, through an unequal division of labour, they are responsible for the maintenance of family and home. If a woman is solely a caregiver, responsible for her children and a home, she may even be wageless under this system. Domestic work is not seen as productive as waged work, as it was before the rise of mercantilism and early forms of capitalist production.

### *The Statistics*

Women, and particularly feminists, are often accused of exaggerating the problem of violence against women in our society. In Canada, those who argue that this form of violence is a serious problem in our society were provided with fuel for their fight in the results of a survey commissioned by the Canadian government. In November of 1993, Statistics Canada published the results of a survey based on telephone interviews with 12,300 women from across Canada. The women interviewed were 18 years and older and randomly chosen. They were asked a series of questions designed to determine whether, since the age of 16, they had suffered assault that would be considered an offense under the Criminal Code. Described as a "ground breaking"<sup>25</sup> survey, its startling conclusions were welcomed by women's groups struggling to convince others, particularly government agencies, that violence against women is a problem of an epidemic proportion and one that needs clear and direct action. The following are some of the highlights from the survey:

-51 per cent of Canadian women have experienced violence since the age of sixteen.

---

<sup>25</sup>Alanna Mitchel, "50% of women report assaults," *The Globe and Mail* 19 November 1993.

- 29 per cent of married or formerly married women were assaulted by their husbands.
- Almost 60 percent who said they had been sexually assaulted were attacked more than once.
- 48 per cent of those who had been married previously had been attacked during marriage by the husband.
- women with violent fathers-in-law were three times more likely to be assaulted than other women.
- 18 per cent of the attacks were violent enough to cause physical injury.<sup>26</sup>

Consider, as well, the following facts and statistics published by *Ms.* magazine, in a special issue devoted to domestic violence in the United States:

- domestic violence is the leading cause of injury to women, causing more injuries than muggings, stranger rapes, and car accidents combined.
- at least 25% of the women who are victims of domestic violence in the U.S. are beaten while pregnant.
- more than three million children witness acts of domestic violence every year.
- children of abused mothers are six times more likely to attempt suicide and 50% more likely to abuse drugs and alcohol.
- more than half of abused women who are mothers beat their children.
- in a 36-month study of 146 children, ages 11 to 17, from homes where wife-beating was a major problem, all sons over the age of 14 attempted to protect their mothers and 62% of them were injured in the process.
- police were more likely to file a formal report if the offender was a stranger, rather than an intimate.
- every month, more than 50,000 U.S. women seek restraining or protection orders.
- in the U.S., almost four million women are beaten by male partners every year.
- the majority of abusive men do not voluntarily go to batterers' programs.
- there are nearly 1,500 shelters for battered women in the U.S.
- shelters generally allow women to stay for 30 days. Women stay an average of 14 days.
- 50% of all homeless women and children are fleeing domestic violence.
- a battered woman living in a rural area often must travel more than 100 miles to get to a shelter.

---

<sup>26</sup>See the appendix for the tables from the *Violence Against Women Survey*, Statistics Canada, 1993.

- in Boston in 1990, for every two women and children given access to a shelter, five women and eight children were turned away.
- domestic violence causes almost 100,000 days of hospitalization, 30,000 emergency room visits, and 40,000 trips to the doctor every year.
- if all women victimized by domestic violence in 1993 joined hands, the line would stretch from New York City to Los Angeles and beyond.
- of the 35 women on death row in 1993, almost half were there for the murder of an abusive partner.<sup>27</sup>

### *The Legal System*

The statistics concerning violence against women are overwhelming and cause us to question the nature of the society in which we live. How can we allow such a large percentage of our population to continue to live their lives in fear and terror? How can conditions be so bad in what we consider to be a developed, humanitarian and affluent country? What gets in the way of solving the problem of violence against women? One of the major problems, critics argue, is the structure and mindset of the legal system in Canada and throughout the world. In case after case, judges make decisions that come from a perspective that seems distinctly male and are the product of erroneous presuppositions about women and women's sexuality. The result are judgments that are often ludicrous, fundamentally unsound, and biased in favour of men. Consider the degree of objectivity in the following cases:

-In August, 1993, Quebec Court Judge Luc Trudel dismissed sexual-assault charges against Hussein Daher, 24, because his 17 year-old victim would not testify in open court. She had been gang-raped in 1992 and had already testified in camera at the trials of four other men, all of whom had been convicted. (Last month, in a new trial under Quebec Court Judge Micheline Corbeil-Laramé, Daher was convicted. The girl testified in closed court.)

---

<sup>27</sup>*Ms.* September/ October, vol. 5, number 2, 1994, 33-62.

-In December, 1992, Territorial court Judge Thomas Davis sentenced five men ranging in age from 31 to 75 to a day each in jail for sexually abusing a 13 year old girl.

"If a 13 year-old girl does not have any protection in the Canadian justice system, what kind of protection are we getting?" asked Martha Flaherty, president of Pauktuutit, the Inuit women's Association, in the Northwest Territories.

-In March 1992, BC. Supreme court Justice Ian Meiklem gave an 18-month probation term to a 29 year-old Prince George man for sexually assaulting his former common-law wife.

This was the third time the man had been convicted of assaulting the same woman. The second assault occurred while he was on probation from the first incident.

The third sexual assault took place a day after a court order was issued, prohibiting any contact with his estranged wife.

"This man did this to show this woman she couldn't get protection from the courts," said Maryann Tierney of the group Equal Justice for Women.-In Montreal, on April 8, 1994, Superior court Justice Yves Mayrand released Serge Ewonde, 34, on bail. This was after two Quebec court Judges had refused to release him.

Ewonde was charged with kidnapping, armed sexual assault, forcible confinement and armed assault, after an attack on his former girlfriend, Myléne Marceau, 24. This wasn't Ewonde's first brush with the law. He had been charged with assault in 1990 and with uttering death threats in 1986 but those charges were later dropped.

On May 14, Marceau and her brother, Benoit, 22, were found shot to death in Benoit's tiny Pierrefonds apartment. Ewonde faces first-degree murder charges.<sup>28</sup>

These cases, just a few of many similar cases within the legal system every year, show that Canada's legal system fails to protect Canadian women, hear their cases fairly or take seriously their fears.

Canada's is not the only judicial system guilty of shocking examples of poor or prejudiced judgments

---

<sup>28</sup>Janet Bagnall, "The Burden of Being Female," *The Gazette*, 6 December 1993, A1 & A6.

concerning cases involving violence against women. Joan Smith, a British journalist, discusses incidence within the British legal system that illustrate that women also fail to be treated fairly in the United Kingdom. During Smith's many years of involvement with the British media, she witnessed many shocking examples of violence and abuse toward women, in the media, and by judges and policemen while administering the law. These incidence are detailed in her critically acclaimed book, *Misogynies*.

Smith calls the trial of Nicholas Boyce for the murder of his wife Christobel, in October 1985 as "one of the most shocking events ever to take place in a British court."<sup>29</sup> Nicholas was a graduate student at the London School of Economics and Christobel worked to support their family, comprising two small children. Their marriage was an unhappy one and she decided that, after Christmas 1984, she would leave, taking the children to live in the country. At the beginning of 1985 parcels of what appeared to be cooked meat started turning up all over London. On investigation, these proved to be the mortal remains of Christobel. Nicholas had killed her, removed her flesh from her bones and cooked it--all with their two children in the flat. Her head was put into a bag and dropped off the Hungerford Bridge.

Two close friends of Christobel were never asked to give evidence at the Old Bailey but were prepared to testify if called:

They would have told the court how worried they had been about Christobel, how they begged her to spend Christmas with them; how their telephone conversations with her would end abruptly when apparently Nicholas came into the room; how she had brought her few possessions to them in a box for safe

---

<sup>29</sup>Joan Smith, *Misogynies*, 17.

keeping because he had begun to break things that were special to her.<sup>30</sup>

At the trial Nicholas' defense was that his wife was an impossible woman, a nag who provoked him into killing her. He was described by his barrister as "an exceptionally calm, patient and kind man who finally snapped and lost control."<sup>31</sup>

Sir James Miskin, Recorder of London, while sentencing Boyce to a mere six years in prison on the lesser charge of manslaughter, made these remarks:

You stand convicted of manslaughter. I will deal with you on the basis you were provoked, you lost your self-control, and that a man of reasonable self-control might have been similarly provoked and might have done what you did.

Not only did you kill her, but you came to your senses, and took meticulous steps to ensure her death would never be discovered. You got rid of her body, you cleaned up the flat as best you could.

You cut her up with a saw and boiled her skin and bones. You bagged up her pieces, and over the next two days disposed of her body.<sup>32</sup>

What sort of bizarre image of domestic family life is conjured up by these remarks? If all men exercising reasonable self control were justified in killing their wives and brutally mutilating their bodies when they felt provoked to do so, would we feel we were living in a just society? Must women go about daily life, terrified of this sorry end if they irritate and annoy their partners unduly? "Is the average marriage a sort of uneasy truce in which both sides maintain a state of high alert and at least one is ready to wage total war at the least sign of discord?"<sup>33</sup>

---

<sup>30</sup>Smith, 18.

<sup>31</sup>Smith, 18.

<sup>32</sup>Smith, 19.

<sup>33</sup>Smith, 19

The idea that women provoke men into acts of crime is a common notion in the judicial system. The reasoning behind this approach is that women are the cause of the criminal act, not the accused. Women become the victim under this mindset, men are not justly punished for their act of violence, and the true source of the violence is not pinpointed. What often happens is that women are accused of 'asking' to be sexually assaulted. This defense is frequently used when the defendant is a prostitute, stripper or, in some cases, just a provocatively dressed woman or a woman at a bar or in other 'disreputable' locations. In May, 1993, Montreal lawyer Gabriel Lapointe defended National Hockey League linesman Dan McCourt, charged with sexually assaulting a 36-year-old Ontario woman in a Montreal hotel room. "Woman can put on quite a show,"<sup>34</sup> Lapointe said, suggesting in the trial that the complainant was quite an actress. McCourt was acquitted.

It is clear that if women are to begin to hope to be free from the violence that pervades their day to day lives, a serious reform in the attitudes within Canada's legal system toward women and the violence vented toward them, must be undertaken. Women are not being treated fairly nor being protected by the Canadian legal system.

### *Unhealthy Mythologies*

Women are also the victims of unhealthy and improper images of femininity. For thousands of years society has defined what it means to be female based on unrealistic and rigid stereotypes that narrowly define the role of women in society and offer no middle ground. These myths that define what it is to be female stifle women's roles in society and cause women to be misunderstood,

---

<sup>34</sup>Bagnall, A6.

misjudged, and suspicious if they deviate from the status quo. We will study two mythologies, Woman as Eve and the goddess/whore dichotomy, and show how they continue to affect the way that woman are treated in society.

The goddess/whore dichotomy classifies all women as either good or evil, innocent or sinful. Classism and racism is inherent in this stereotype as, in Western society, the women who are characterized as goddesses will almost always be white and middle class. According to the Toronto Rape Crisis Centre, "the women not fitting into these two categories are more easily perceived by men as being sluts, 'animals,' and available as objects for male gratification and, therefore, rape."<sup>35</sup> Working-class and immigrant women and women of colour are placed in a particularly unfortunate situation because they are more vulnerable because they have less power. These women may also be economically dependent on employers, social workers, government officials and are, thus, vulnerable to abuse and ill-treatment. As well, "immigrant women, particularly those on visas or in the country illegally, are often the targets of employers, and not infrequently of the various officials with which they come into contact."<sup>36</sup> These non-white, working class woman are less likely to be processed through the legal system, making them easier targets for rape and assault because they less protected under the law.

Prostitutes and strippers are also vulnerable to the goddess/whore dichotomy and are extremely unlikely to be processed through the legal system, if they even bother to report the assault to begin with. The attitudes by authorities when women with such 'questionable'

---

<sup>35</sup>*No Safe Place*, 74.

<sup>36</sup>*No Safe Place*, 74.

employment do file assault charges seems to be that the crimes against them are not as serious because they 'ask' for and should be expected to get raped. The Toronto Rape Crisis Centre sites the comments of a Hamilton, Ontario, judge while sentencing a man who had raped an exotic dancer; "the judge commented that the woman was in a profession which 'provoked lust,' thus justifying his light sentence of 2-year-less-a-day."<sup>37</sup> Unfortunately, the women who are most likely to be assaulted are the most unlikely to be believed and are, thus, unfairly treated and not protected by the legal system.

On the evening of 2 January 1981, Peter Sutcliffe, a truck driver from Bradford, in the north of England, was picked up by two uniformed police officers in Sheffield. Pulled over by the police because he had attached false plates to his car, he was later accused and convicted of murdering thirteen women and attempting to murder seven others. He was found sane, and therefore culpable, and sentenced to life in prison. With this, the search for the Yorkshire Ripper, which had occurred for over five years and amidst much publicity and fear, was over.

Why had the hunt for Peter Sutcliffe taken so long? Sutcliffe, over the course of the five year investigation, had been interviewed by police nine times. He wore the same size boots as the murderer, had a previous conviction as a result of being found in a woman's garden with a knife and a hammer (the very weapons used by the Ripper), had weak alibis and was one of only 300 men who could have received in his pay packet the brand-new bank note found in the handbag of one of the victims. Why did the police force not catch Sutcliffe? According to Joan Smith, who followed the Ripper case as a reporter for *The Sunday Times*, the answer is simple:

---

<sup>37</sup>*The Toronto Star* 8 February 1985, A7.

If you devote your resources to tracking down a figure from myth, if you waste your time starting at shadows, you are not likely to come up with a lorry driver from Bradford.<sup>38</sup>

The case that became known as the Yorkshire Ripper murders began in the summer of 1975 on the fringes of Bradford-Leeds, England. In the period of two months three similar attacks occurred to three woman, within eleven miles of each other. The women survived attacks to the head and slashes to the abdomen with a knife. Because of the confined geographical area and the similarities between the cases, the police should have been able, at that point, to link the cases; "there should have been every reason for police to link the cases, at least tentatively, as the work of the same man, and a man whose motive was an overwhelming hatred of women--any woman."<sup>39</sup>

Between October 1975 and January 1976 the attacker struck again. This time his targets were two more 'dubious' women, thought to be active prostitutes and picked up late at night, one outside a bar and the other in a red light district. Both women had suffered blows to the head with a hammer and had multiple slash wounds on their bodies. Neither victim survived the attack. It was at this point, after the two murders, that the police thought that they discerned a pattern. The police announced that they were searching for a prostitute killer and the newspapers, with their own interpretation, responded that a 'Jack the Ripper Killer' was on the loose.

From this conclusion the police made the error of excluding genuine Sutcliffe victims because they were the

---

<sup>38</sup>Smith, 164.

<sup>39</sup>Smith, 168.

wrong type of woman. The first three victims, because they were not prostitutes, were not included among his victims, while a murder in Preston which he did not commit was included on the grounds of the woman's character and habits. An excellent description of the attacker, given to police by one of the first three woman and resembling Sutcliffe, was filed away and forgotten. Police eventually produced a dossier, a summary of the information they had on the killer to date. Commenting on this document, Joan Smith has this fascinating analysis:

...its chief interest lies in the way it deals with the women believed to be Sutcliffe's victims, who are divided into two rigid groups, the 'prostitutes or women of loose morals' on whom the killer is said to have concentrated at the beginning of the series and the 'innocent' women who have become his prey towards the end. The 'innocent' victims include a building society clerk and a student, both of whom are considered by the police to have had valid reasons for being alone at night (and both of whom, it might be added, clearly belong to one stratum or another of the middle classes). Into the other category is lumped just about everyone else, from women who worked as prostitutes to women who happened to go to the pub on their own in the evening to meet friends. It is clear that the division has been made on two grounds, one stated more explicitly than the other: first, that this is a case in which the early victims are morally flawed; and, second, that any woman who doesn't come from a middle-class family and who presumes to venture out alone at night is little better than a prostitute--a type of woman for whom, it is clear, the police themselves feel a barely concealed disgust.<sup>40</sup>

A senior West Yorkshire detective, Jim Hobson, made this appeal to the ripper at a press conference:

He has made it clear that he hates prostitutes. Many people do. We, as a police force, will continue to arrest prostitutes. But the Ripper is now killing innocent girls. That indicates your mental state and that you are in urgent need of mental attention. You have made your point. Give yourself up before another innocent woman dies.<sup>41</sup>

---

<sup>40</sup>Smith, 172.

<sup>41</sup>Smith, 175.

The attitude of the police, evident from this appeal, is that one had to be a little bit mad to kill prostitutes, but is completely deranged if he begins to slaughter innocent women.

Why did Peter Sutcliffe commit such violent crimes against these women? How could he have carried on such a normal life after he had carried out such horrific attacks? Sutcliffe was a product of his environment. Born to an abusive, adulterous father and a weak and timid mother, Sutcliffe attempted to remove himself from the violence of his young life. He scorned his father and brother, who visited prostitutes and boasted of their sexual exploits. He married Sonia, a nervous and withdrawn young woman who, from a 'better' family and interested in books and music, offered him a passport to a new life.

Sutcliffe's life was one of contradictions, however, and, in private, he frequented the red light districts in the neighbouring towns, where he like to shout abuses at prostitutes. He was a confused man who felt pressure to conform to the notions he had grown up with. Although he scorned his father and identified with his mother, he felt that such feelings were not only wrong but dangerous. Watching his mother suffer from the blows inflicted on her from his father, Sutcliffe could conclude that femininity was weak, fatal even. He felt the gnawing need to prove that he was a man and was terrified of the feminine side of himself. This terror turned to the need to see femininity destroyed; he annihilated the feminine in himself by destroying the physical manifestation of gender—breasts, hips, genitals, in his fourteen murder victims and the seven women he attacked. Sutcliffe was able to live with his own weaknesses because of his brutal attacks, his respectable facade drove him to do it in private.

Public response to Sutcliffe's murders was similar to that of Marc Lépine's<sup>42</sup> crimes; the media and the police treated Sutcliffe as a one-of, *sui generis*, who stands outside of our culture and has no relation to it. Joan Smith offers this critique of the tendency society has to label offensive criminals as mad:

madness is a closed category, one over which we have no control and for which we bear no responsibility. The deranged stand apart from us; we cannot be blamed for their insanity... It is a distancing mechanism, a way of establishing a comforting gulf between ourselves and a particularly unacceptable criminal.<sup>43</sup>

Smith argues that it is wrong to see Sutcliffe as a freak of nature instead of a product of a society that silently condones such acts of misogyny:

Peter Sutcliffe made me realize... that only a culture which nurtured and encouraged a deep-seated hatred of women could produce a mass killer of his type, and that when it did, it was hardly to be wondered at that its agents were unable to distinguish him from the mass of its products ...the world is full of men who beat their wives, destroy their self-respect, treat them like dirt. They do it because they hate and despise women, because they are disgusted by them, because they need to prove to themselves and to their friends that they are real men. Occasionally, for one in a million, it isn't enough. Peter Sutcliffe was one of those.<sup>44</sup>

### *Woman as Eve*

Christianity has provided Western society with the story of the Virgin Mary and 'the woman as Eve' image, both powerful stereotypes for women in our society and similar to the goddess/whore dichotomy. The dynamics between Mary and Eve are not so much centered on what they look like, but depend on their inner nature. The virgin Mary, the

---

<sup>42</sup>Please see the Introduction.

<sup>43</sup>Smith, 52.

<sup>44</sup>Smith, 204.

mother of Christ, is an hugely significant Christian image of woman as mother and wife. Uncomplaining and never consulted, she provides an image of female passivity:

Mary is nothing more than a receptacle, a useful vessel, but she will be cherished and admired, and even worshipped as long as she stays in line. Her very place in history is contingent on her docility.<sup>45</sup>

Exalting Mary, far from celebrating her power, is a way of denying it. Mary is put on a pedestal because her behavior is kept within certain boundaries, and is not threatening. She is an unobtainable role model for women, especially because being a virginal mother through immaculate conception is obviously impossible.

St. Augustine, writing in the late fourth and early fifth century, said: "what is the difference whether it is in a wife or mother, it is still Eve the temptress that we must be aware of in any woman."<sup>46</sup> Eve, who took fruit from the tree of the knowledge of good and evil and, besides eating it herself, fed it to Adam. Adam is punished for listening to his wife with a life of toil and labour until death, when his body will be returned to dust.<sup>47</sup> To Eve, God says, "I will greatly increase your pains in childbearing; with pain you will give birth to children. Your desire will be for your husband, and he will rule over you."<sup>48</sup> Joan Smith's interpretation of these actions is as follows:

The logic of the story is inescapable: the whole thing is Eve's fault; her sentence is sexual desire which is the instrument through which she will be subjugated to her husband and feel the pain of childbirth. He, on the other hand, is punished with unremitting work and eventual death, constant reminders of his folly in trusting woman.<sup>49</sup>

---

<sup>45</sup>Smith, 67.

<sup>46</sup>Smith, 71.

<sup>47</sup>See Genesis 2 & 3.

<sup>48</sup>Genesis 2:16.

<sup>49</sup>Smith, 75.

This idea that women are a danger to men, as repositories of lust and bodily desire, had a powerful effect on the early Christian church and its leaders. For hundreds of years women have been hated, misunderstood, and treated as suspicious temptresses, leading men to sin. The attitude that all women are Eve, tempting men toward evil, is responsible for the exclusion of women from positions of leadership and importance throughout Christianity. According to Smith, this stereotype has manifest itself throughout history in horrible abuses against women, particularly the witch hunts that began in Europe in the fourteenth century:

...in a development which was to be responsible for the massacre of thousands of women in northern Europe, woman-as-Eve was being transformed into woman-as-witch; as a result the Church, in the shape of the Inquisition, was able to torture, drown, hang and burn those women who did not match the narrow Christian ideal of womanhood.<sup>50</sup>

### *Salem Witch Trials*

During the summer of 1992, the town of Salem, Mass. commemorated the 300th anniversary of the Puritan witch hunts and executions that occurred between June and September of 1692. By the time the governor of Massachusetts stepped in to put an end to the craze in October, 1692, 14 women and 5 men were hanged in Salem as witches. Scholars have been asking, for years, what really happened in Salem during that fateful summer. Most of those found guilty were accused by a small group of teenage girls, who had begun to be seized with fits, raving and falling into convulsions and running around on all fours, barking like dogs. Their families were bewildered and pronounced the hand of the devil upon them and began bombarding the girls with questions, asking them

---

<sup>50</sup>Smith, 77.

who was torturing them. They began to give names, starting with three women.

Today many scholars believe it was clinical hysteria that set off the girls. Convulsions, fits, and feeling of being pinched and bitten are all symptoms that have been witnessed and described for centuries. Life in Puritan New England was a dreary, claustrophobic place for girls in the 17th-century, duty and obedience were expected and there were few outlets for youthful imagination. The attention they drew to themselves may have encouraged their behavior.

Recently, scholars have begun to focus on the fact that most of the Salem witches were women. Carol Karlsen, in *The Devil in the Shape of a Woman* (1987), has studied and analyzed New England witchery and found that many of the accused women had committed crimes--against femininity. "Some engaged in business; some did not attend church; some were nasty old scolds. Even more important, they tended to be over 40 and without sons or brothers. Hence they stood to inherit property, either from their husbands or fathers."<sup>51</sup> Puritan custom discouraged the custom of land passing on to women, since the notion of a wealthy, independent woman was contrary to the social order of the times. One of the victims, Susannah Martin, had been to court several times trying to overturn her father's will, which disinherited her and was an obvious forgery. The court consistently ruled against her.

The woman-as Eve imagery and the witch hunts of Europe and New England were spawned and perpetuated by a fear and misunderstanding of women:

---

<sup>51</sup>Laura Shapiro, "The lesson of Salem," *Newsweek* 31 August 1992, 67.

The witch persecutions of the fifteenth to the eighteenth centuries are the ultimate example of misogyny. As many as nine million people, mostly women, were tortured and put to death in a fanatical outburst... the social and political forces that led to this holocaust --an apt name, for in some villages in Europe there were no women left--are complex, but the root of the cause was fear of the power of women.<sup>52</sup>

Misunderstanding can prompt mistrust and fear. Fear can turn to persecution and, in the worst scenario, a frenzied and illogical attempt to eradicate that which is misunderstood. When women are the victims of false, narrow-minded, or unobtainable images and stereotypes, as they have been throughout history, persecution is bound to happen. These unhealthy images and stereotypes of women must be confronted, understood, and dispelled if women are to be treated fairly in our society and the crimes committed against them understood and dealt with effectively.

### *The Tercentenary Memorial*

The Salem Witch Trials Memorial was commissioned for the tercentenary anniversary of the Puritan witch hunts and is adjacent to Salem's oldest graveyard, where some of the magistrates of the trials, those guilty of improperly administering justice, are buried. The memorial is a place of contemplation, a place that calls people to confront the horror of the event and the tragic way in which innocent people lost their lives. It is a site with an important and stern message -- "that injustice and the persecution of innocent people is ever possible when others silently stand by."<sup>53</sup>

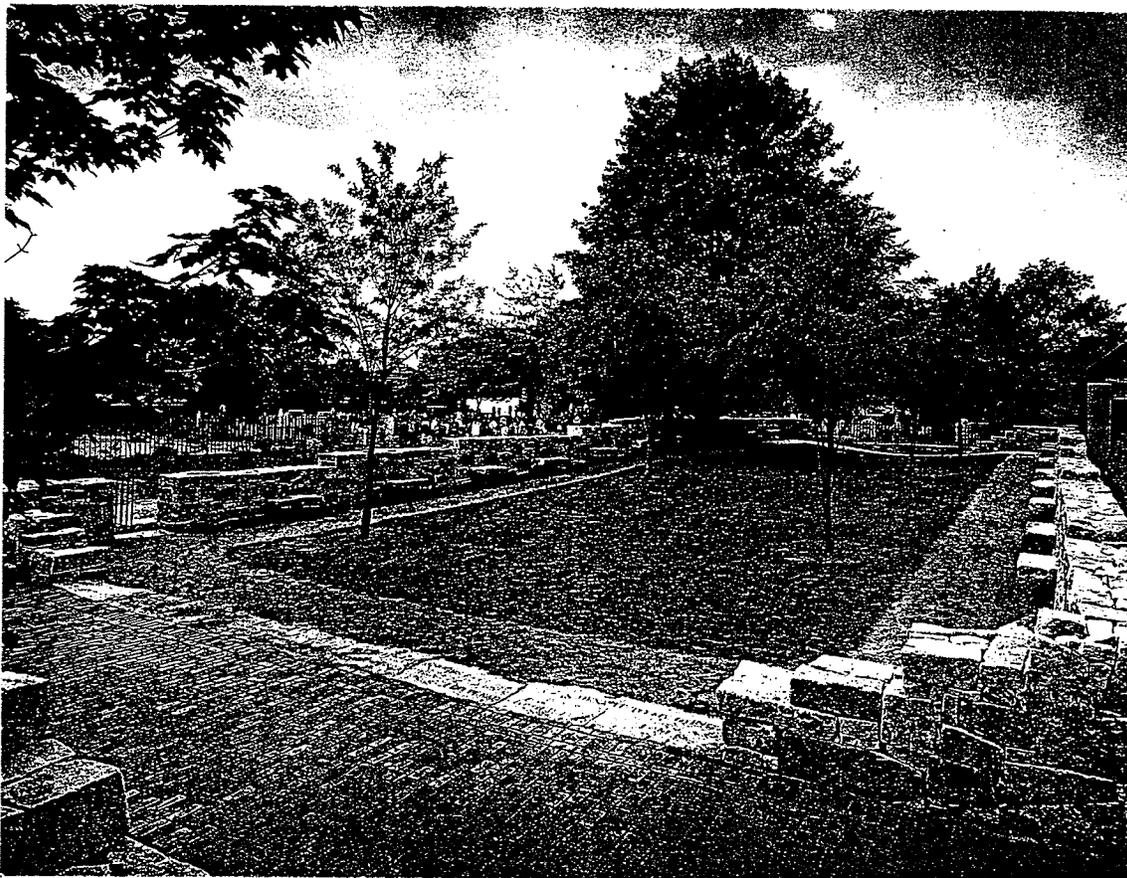
---

<sup>52</sup>*Once and Future Goddess*, 113.

<sup>53</sup>Michael J. Crosbie, "Crucible of stone," *Progressive Architecture*, 8/93, 70.

The memorial is applauded as a thoughtfully designed space that serenely and subtly brings across its concepts of "injustice" and "persecution." According to Michael Crosbie, the design 'also suits our current predilection for memorials that are more eloquent in their minimalism than the graphic monuments predating the Vietnam Veterans Memorial in Washington.'<sup>54</sup> One enters the memorial by crossing a granite threshold inscribed with the protestations of those accused during the trials. The words disappear under the granite walls that surround the site, "whose weight bears down to crush them.'<sup>55</sup> Twenty benches are set into this wall, each inscribed with a victims name and method and date of execution. Rough, weathered granite was used, enforcing a notion of

Fig. 5. The Salem Witch Trials Tercentenary Memorial, Salem, MA  
(*Progressive Architecture*)



<sup>54</sup>Crosbie, 70.

<sup>55</sup>Crosbie, 70.

antiquity and the planting chosen is symbolic and, like the walls, unmanicured and slightly wild. The site personalizes the injustice of the trials and cannot help but affect the visitor in some way.

*Conclusion: The Women's Monument, Vancouver*



Fig. 6. Front cover of the brochure for the Women's Monument Project, Vancouver.

The Salem Memorial is an important step by society in acknowledging the injustices of the past and signals an important commitment to prevent such crimes from occurring again. In Canada, the efforts of the Women's Monument Project signal a similar goal. The Women's Monument Project, supported by a nation-wide committee determined to erect memorials to commemorate violence against women throughout Canada, has focused its efforts on Vancouver during 1993-94. The Project organized a Canada-wide design competition to build the Women's Monument, a 'living memorial' that is to be a place for people to gather and interact every day of the year: "The Women's Monument will serve as a symbol of change. It will give us a place to gather and contemplate. A place from which to say, 'never again.' It will publicly, eloquently and unequivocally state that we value the lives of women."<sup>56</sup> Memorials to violence against women have recently been built in Ottawa, Toronto<sup>57</sup>, Calgary,<sup>58</sup> and, as well as Vancouver<sup>59</sup>, there is one in the process of being constructed in Winnipeg<sup>60</sup>.

The Women's Monument Project is supported by community and women's groups, businesses, educational institutions, unions, members of all major political parties,

<sup>56</sup>Please see the Women's Monument Project brochure in the Appendix.

<sup>57</sup>This memorial is situated behind the Royal Ontario Museum, in downtown Toronto.

<sup>58</sup>This memorial is situated on the campus of S.A.I.T.

<sup>59</sup>The Vancouver memorial is to be constructed in Thorton Park, in downtown Vancouver.

<sup>60</sup>The memorial is being constructed in the northeast corner of the Legislative grounds, in Winnipeg.

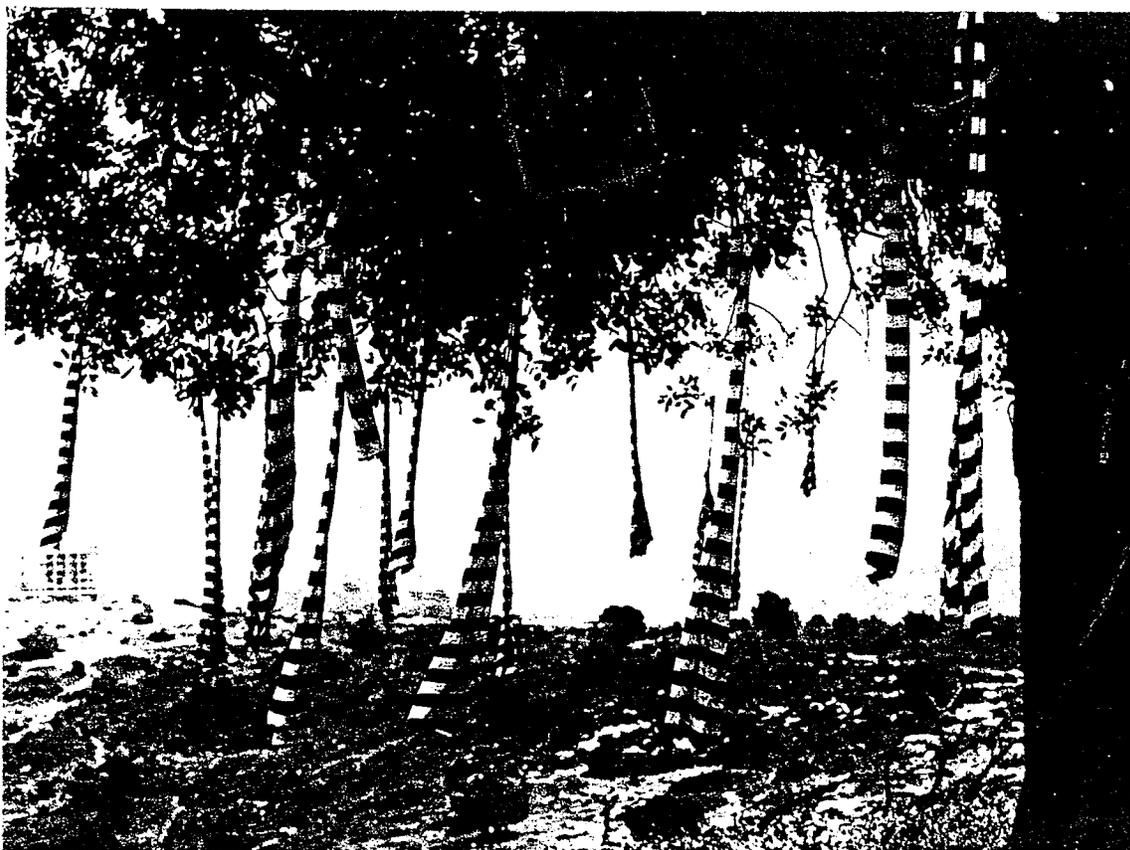
and various levels of government. The families of the victims of the Montreal Massacre are also involved in the effort. Such commitment by such a large and varied cross-section of society is exciting and offers much hope for the future. Violence against women is becoming common knowledge and the commitment to stop it is spreading. Memorials, public expression of this commitment, offers the hope that the beginning of the end of the problem has begun.

*Memorials: a contemporary approach  
to monument making*

---

Monuments are an inevitable part of our physical environment. They are to be found in almost any settlement and, although more abundant in urban situations, they can also be found in the most remote areas of the rural landscape and anywhere that humankind has stepped foot. Whether on a windswept mountain top or at the busiest intersection of a major city, monuments are erected with a purpose and motivation that signals a need they fulfill within society.

Fig. 7. Prayer rags tied to sacred tree, western Galilee (*The Meaning of Gardens*)



From the beginning of its existence humankind has been motivated to build monuments: "A monument in its oldest and most original sense is a human creation, erected

for the specific purpose of keeping single human deeds or events (or a combination thereof) alive in the minds of future generations."<sup>61</sup> Monuments can either be literary or artistic works, depending on whether or not the viewer is stimulated by visual means or by the written word and "can be nothing more than a rough stone, a fragment of ruined wall as at Jerusalem, a tree, or a cross."<sup>62</sup>

Architectural monuments are consciously designed structures that often use both the visual and written genres. They vary significantly in scale, intent, and form. Purely as monuments, they can either be intentional or unintentional, depending on whether they were specifically designed to serve the purpose of commemorating, rather than adopting this role after they were constructed. This project is concerned with public architectural monuments of the urban landscape that were built intentionally to commemorate a person, thing, or event. We will limit the discussion to monuments that were constructed to serve no function other than to commemorate their subjects and that are not merely plaques and benches. Existing forms, such as trees or mountains dedicated to the memory of someone or something, will not fall into this study.

According to most dictionaries, the definition of 'monument' and 'memorial' is interchangeable and any differentiation between them is a matter of academic debate.<sup>63</sup> However, Melissa Brown, an editor of *Progressive Architecture*, believes that a distinction between the two words should be made:

---

<sup>61</sup>Riegl, Alois. "The Modern Cult of Monuments: Its Character and Its Origin." *Oppositions* 25 Fall (1982): 21.

<sup>62</sup>J.B. Jackson. *The Necessity for Ruins*. (Amherst: The University of Massachusetts Press) 1980, p. 91.

<sup>63</sup>Source used was *Merriam-Webster's Collegiate Dictionary*. Markham, Ontario: Thomas Allen & Son, 1993.

There is a difference between a monument and a memorial. The former word calls up grand, formal images, weighty symbols of achievements or ideals. The latter is a gentler word, suggesting the preservation of an experience in some way shared.<sup>64</sup>

This study takes the stand that the worth of a site of commemoration is its ability to provoke an emotional response or a shared experience of knowledge or emotional relief. I shall accept Brown's definition of the word memorial and, though not denying the position of monuments in our culture, argue that the role of the memorial satisfies a much greater and more important need, especially in today's society. For the purpose of clarity, I shall assume that a memorial is a class of monument, and although the words could be used interchangeably in most situations, within the body of the paper we will make a distinction. When referring to memorials and monuments in general, I will use the term 'monument.' When I refer to a site of commemoration that I believe fits Brown's description of a memorial, I will use this term.

### *The Purpose of Monuments and their Function.*

Monuments are erected by one generation for the next to pass along a message, warning, or an offering of information. This educational content separates them from being purely works of art. William H. Gass believes that the fundamental purpose of all monuments is to be mnemonic: "to return an idea to consciousness, to remind, and hence restore, a thought to life."<sup>65</sup> Most monuments remind us of persons or events in the past that significantly affected the lives of other people or the course

---

<sup>64</sup>Melissa Brown. "Memorials, not Monuments". *Progressive Architecture* 9/85: 43.

<sup>65</sup>William Gass. "Monumentality/Mentality." *Oppositions* 25 (1982): 130.

of history. According to J.B. Jackson “[the] traditional monument is an object which is supposed to remind us of something important. That is to say it exists to put people in mind of some obligation that they have incurred: a great public figure, a great public event, a great public declaration which the group had pledged itself to honour.”<sup>66</sup> A monument, therefore, has a political objective as it activates history as a political driving force and signpost. A monument can be cautionary and proactive, asking us to reflect on our actions, or it can motivate us into action by inspiring us with the past efforts and great works of others.

It is of great significance that monuments ask us to remember together. The following is an anonymous inscription on the war monument in the village of Douglas, Manitoba:

*The very stones  
cry out to us  
too long  
have we delayed...*

Using the collective terms, “us” and “we,” asks that remembering be a collective process. This is also the message from the common epitaph “lest we forget,” and signals the demand that a memorial makes on all of us to ignore that we are a community of strangers and to affirm our commonalty. By calling us together to affirm our common fears and ambitions, “the unity of the group is thereby affirmed, and in that way kept in strength and readiness, inasmuch as social unity is called upon subtly during every moment of community life.”<sup>67</sup> As reminders passed on from one generation to the many that follow,

---

<sup>66</sup>Jackson, 91.

<sup>67</sup>Gass, 130.

memorials signal an unconfirmed covenant between the past and the present, the present and the future.

Monuments, because of their political nature and because they are erected for all to observe, are dependent on public places to fulfill their function. They rely on public squares and parks as places of social contact.

To ask that a monument have meaning for all of us is a great demand and to design a great monument is no simple task. Gass believes that most monuments are "pitiful things," and that monumentality is not something all monuments possess as a matter of course.<sup>68</sup> An exceptional monument should be a symbol of more than what it was erected to represent. It should claim its subject has a meaning:

...the monument is not a high sign leading to a nearby past we may in moments drive to, nor a souvenir of someone we were fond of, IT is what *it* increasingly stands for; it is the imposing symbol of itself, and therefore not a sign at all...<sup>69</sup>

The Vietnam Veterans War Memorial, designed in 1980 by Maya Lin, is situated in Washington, D.C.. Its form is a right-angled wall constructed of polished black granite that is set into the ground, holding up the earth behind it. It faces a grassy slope that climbs back up to Constitution Gardens, the Mall, and the rest of Washington's many monuments. The memorial is a perfect example of a monument that has come to represent more than its subject, the Vietnam War:

"Why am I so afraid of facing the wall?" asks Frank Ham, who earned three Purple Hearts on two tours of

---

<sup>68</sup>When used to refer to monuments, *monumentality* can mean massive or outstanding. In the body of this paper the term will refer to the later meaning of the word and will be used, in particular, to separate exceptional monuments from the common.

<sup>69</sup>Gass, 136.

duty... "because once you face the wall, you've got to deal with it." The "it," of course, is not really the wall but what it has come to stand for, namely death, heroism, memory, fear, guilt, gratitude and waste.<sup>70</sup>

We construct monuments as a reaction to the lack of permanence around us. Our own fleeting existence makes us zealous to preserve some sense of identity and to mark our place in time. Philip Johnson believes we construct monuments out of "man's need for concrete symbols of power outside his own lonely conscious."<sup>71</sup> Monuments that exude permanence are more powerful than those that don't, so that to defy time is another quality of the exceptional monument: "above all, like the mountain it so often mimics, our monument must seem to endure, to sneer at time and insult it with neglect..."<sup>72</sup> This criterion insists that the designer of the memorial practice placemaking; that the form of the memorial come from the site rather than the site being tailored to accommodate the idea. "The great memorials are those that can't be moved,"<sup>73</sup> meaning those that are so integrated to the specific site that they would lose their power being anywhere else or, likewise, the site becomes difficult to imagine without the memorial.

Aldo Rossi believes monuments to be essential elements in the fabric of the city. Only an enduring, persistent element of a city can become a monument, which is to say that it must hold some quality of permanence and stand the test of time. Monuments become their own destiny and are signs of the collective will of the city. Because of their permanence, monuments have the capacity to constitute the city--its history, art, being, and

---

<sup>70</sup>Lisa Grunwald. "Facing the Wall." *LIFE* November (1991):. 29.

<sup>71</sup>Howett, 2.

<sup>72</sup>Gass, 143.

<sup>73</sup>Heidi Landecker. "A Peace Garden." *Landscape Architecture* 80/January, (1980): 73.

memory. A monument embodies the past so that it can be experienced in the present. It is a fixed point in the urban dynamic and, although its significance may become elusive, buildings tend to congregate around it.

Jory Johnson would agree with Rossi's belief that monuments are signs of the collective memory of the city over a period of time. Johnson believes that "over time, great memorials invoke an intimacy whose layers of accrued meaning are simultaneously deciphered and extended."<sup>74</sup> This insists that the form of a great monument be meaningful independent of its original function and that it must be adaptable to the needs of society over long periods of time.

#### *An Overview of Monument Types*

Monuments can be grouped according to several types, based on the nature of their form. It is important, because we are examining the design aspects of some monuments, to give a brief overview of some of the varied physical forms that sites of commemoration can take. Researching monument types will also illustrate how monuments are designed to provide meaning for their viewers.

Monuments that rely on a strong vertical form belong to a typological group of monuments that can be referred to as shafts. An inventory of most of Canada's war memorials is found in Robert Shipley's *To Mark Our Place*. The monuments can all be grouped under one of the following forms: column, stele, cross, pyramid, sarcophagus, obelisk, standing stone, tower, arch, stone pillars, chapel, flag pole, water fountain, stone slab, statue, and wall. It is surprising how many belong to the

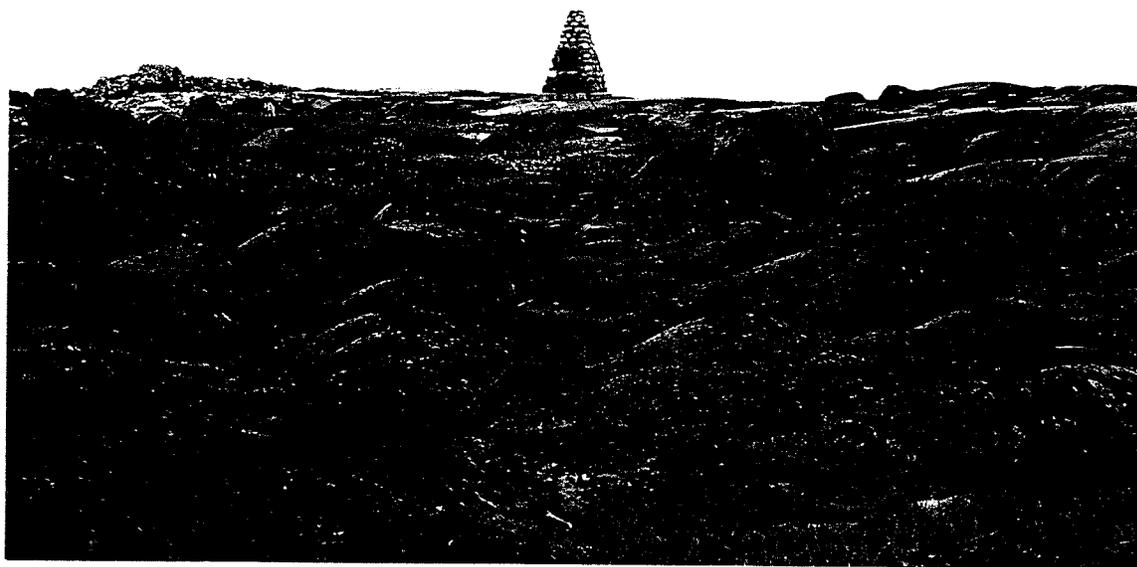
---

<sup>74</sup>Jory Johnson. "Granite Platoon." *Landscape Architecture* 80/ January (1980): 69.

shaft type of monument and illustrates how popular this form is as a traditional monument.

A simple and early form of monument is the cairn. Although the word is of Gaelic origin, the term can be used to describe any heap of stones piled up as a memorial or landmark. Used in both urban and rural locations, this type can be found throughout most of the western world. The illustrated example is from Churchill, Manitoba (see Fig. 4) and commemorates Jens Munk, an early Danish explorer. The monument is like thousands of others of its kind in Canada. Without asking for any emotional response, it offers us information and a location, precise or approximate, that the viewer now shares with others from the past and the future.

Fig. 8. Jens Munk  
Memorial cairn, Churchill,  
MB. (AMR)



Vertical monuments rely on their form to locate an event or person to a particular time and place and to provide a sense of time that has lapsed. Pointing toward the sky, they can also presume a vertical link to heaven,

inspiring hope, freedom or salvation with this gesture. Building upward, vertical monuments defy gravity. We don't normally dig a hole and consider it monumental; it is much easier to bury something than it is to construct upward. We excavate to discover time that has past and construct upward, building in time. Forms pointing to the sky serve to make man's presence known through an unnatural form and to display his confidence in the future.

Esther Shalev-Gerz and Joachen Gerz's *Monument Against Fascism*, located in Hamburg, Germany, is an example of a vertical style monument that diverges from the traditional. The Gerzs, attempting to state the resolve of not allowing crimes of fascism to occur in the future, addressed the question of who those with the resolve were to be. The answer was that the visitors to the memorial, once it was erected, must illustrate the resolve and commitment of society to the eradication of fascism. The Gerze's designed an imposing, 40 foot-high hollow aluminum pillar covered with a layer of lead, in which people were invited by a temporary inscription in six languages to write their names on it with steel points attached to the base. Periodically, the shaft was lowered as the signatures covered the column's surface, about three or four feet at a time. When the entire column's surface was covered it disappeared beneath the surface of the street and a flagstone was placed over it, with a permanent inscription that describes the site.

Earthwork types of monuments rely on landscape solutions to suggest a theme and achieve a memorial mood. These types of monuments do not usually rely entirely on planting and landscaping to achieve their purpose and may use the landscape in either of these forms:

...there is sculptural and architectural treatment of landscape, or altering and designing the contours of the natural environment and the planting it is to sustain; there is development of the land to give emphasis and impact to a climatic element (a fountain, for example, or a piece of sculpture); and there is treatment of the site as something to be enjoyed from a fixed position-- a promenade or roadway.<sup>75</sup>

Prototypes of this sort are numerous throughout the world and throughout history. The International Peace Garden, at the midpoint along the Canada/U.S.A. border, was the first garden of its kind when it was dedicated in 1932. Designed as a symbol of the one hundred years of goodwill between the two countries, it offers a gentle, colourful landscape in a rural setting. Generally, the landscaped solution is intended to be a relaxing, peaceful place, where one might seek shelter.

Another well-known example of a memorial landscape is the woodland cemetery surrounding the crematorium at Stockholm, by Asplund and Leverentz. Comprising a subtly sculpted landscape and well-placed plantings, this is a barely perceptible monument that would be very hard to erase. Robert Harbison, in *The Built, the Unbuilt, and the Unbuildable*, has these words of admiration for this landscape:

This is the ultimate in subliminal memorials, where clumps of trees speak faintly of those buried beneath, by drifting gently across a slight bulge made by the massed presence of the dead. Trees are avatars of the departed, a more primitive form of their spirit; death is a regression to cruder kinds of organization.<sup>76</sup>

Structural monuments rely on an architectural construction as the focus of the site. Usually this takes the form of a pavilion or building, the former being less

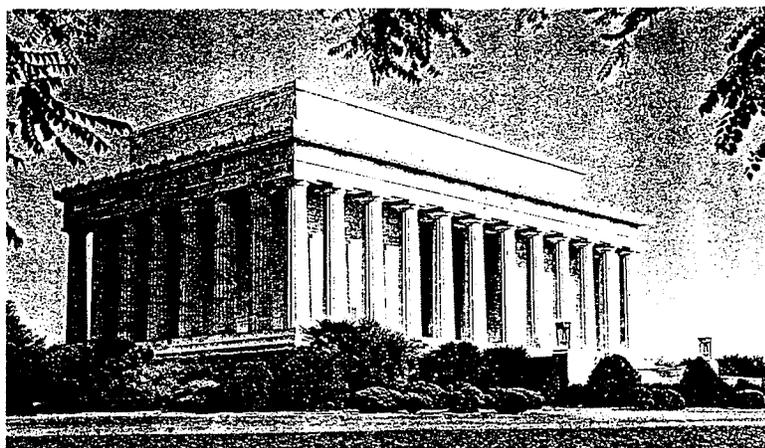
---

<sup>75</sup>Thomas H. Creighton. *The Architecture of Monuments*. New York: Reinhold Publishing Corporation, 1962, p. 72.

<sup>76</sup> Robert Harbison, *The Built, the Unbuilt, and the Unbuildable* (Cambridge: MIT Press, 1988) 49.

enclosed and a more time honoured, respected form of monument. The structures usually serve no other purpose than a gathering place for the people who want to remember the person or thing being memorialized. Buildings sometimes approach becoming 'living memorials,' which became popular, especially in the United States, during the 1950's and 60's. Living memorials were inspired by the modernist design creed of functionalism which "attack[ed] memorials whose principle function is simply to inspire."<sup>77</sup> Living memorials, most often parks, playgrounds, bridges, and libraries, are functional sites that have been dedicated in someone's honour. Modernists rejected the public monument as a thing in itself so much that they claimed that the very idea of a modernist monument was an impossibility.

Fig. 9. The Lincoln Memorial, Washington, D.C. (*The Built, the Unbuilt, and the Unbuildable*)



The pavilion is distinguished from the building by being primarily open. It usually contains something within it, such as a statue, fountain, or some sort of written momento. The most important form of the site, however, is the shelter that the form of the pavilion provides. Prototypes include the early tomb-temples, the classic memorials such as the Choragic Monument to Lysicrates, and the memorials to Lincoln and Jefferson in Washington.

---

<sup>77</sup>Howett, 2

An outstanding example of a building as monument is the Marien-Kirche, in the center of the former West Berlin. A ruin, it has been built, rebuilt, restored and now stands "like a bruised thumb from a blown-off hand."<sup>78</sup> It is a stark, grim reminder of war, especially as it offers itself as a complete contrast to the noise and prosperity of this modern civic center.

Sculptural monuments attempt to find strong emotional symbolism using either an expressive, abstract or representational form of the subject being commemorated. Designing a successful sculptural monument can be difficult and a good sculpture does not always ensure a good monument. For the sculpture itself to become the major form of the monument can become an overly self-conscious gesture and may prevent it from affording a meaningful experience to the individual viewing it.

A recent and meritorious example of a sculptural monument is the William Smith Clark memorial, designed by landscape architect Todd Richardson and located on the University of Massachusetts-Amherst campus in Amherst, Massachusetts. Designed to commemorate William Smith Clark, who founded Hokkaido University (Sapporo, Japan) and the University of Massachusetts-Amherst, it is situated on the former site of Clark's residence as university president. The site is surrounded by a 6.5-foot sculpted earth berm and is contained again inside this berm by a black-steel wall sculpted with computer generated images of the Hokkaido skyline. At the centre lies a nine-foot-high stone with a bronze plaque that mentions the other six granite boulders with plaques, encouraging visitors to find them where they have been

---

<sup>78</sup>Gass, 139

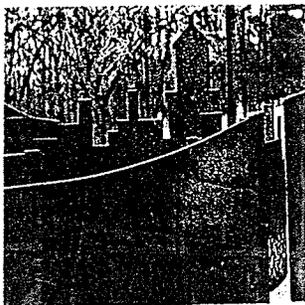
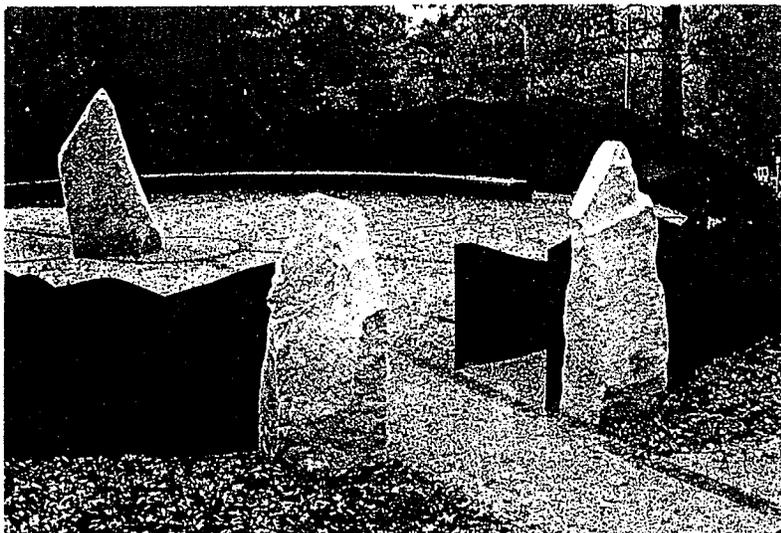


Fig. 10. Close-up of metal wall with Hokkaido skyline cut as silhouette in a winter view, William Smith Clark Memorial, Amherst, MA. (*Landscape Architecture*)

placed symbolically throughout the site, and describe Clark's contributions to the U.S. and Japan.

Having received an award of merit from the American Association of Landscape Architects in 1992, it was described by the jurors as a sculptural approach to the problem of designing a memorial: "It creates a garden and a contemplative space which is very attractive to enter and stay in and meditate and appreciate. The designer has also used evocative tools, such as the metal cutout that surrounds the garden. Its a nice dichotomy of images, but yet you are not overpowered."<sup>79</sup>

Fig. 11. William Smith Clark Memorial, Amherst, MA. (*Landscape Architecture*)



The William Smith Clark memorial also employs Japanese garden principles in its design, including borrowed scenery and a gateway to separate the garden from the outside world. Besides providing us with an excellent example of such ancient principles of design, it also teaches us that simplicity, particularly in the palette of materials employed, as well as in the imagery, works powerfully and yet allows this place to be meditative in nature.

<sup>79</sup>*Landscape Architecture*, 68.

Anti-monuments punch a hole in the idea of shaping anything. They cause us to question severely our traditional notions of what a monument should look like, by reversing or composing a completely different form of monument. Some of the boldest statements made through landscape art can be viewed through the works of Christo, especially evident in the piece, *Running Fence*. A shimmering fence of cloth that extended for miles and took thousands of man hours to construct, it interacted and contrasted with the fixed, heavy morphology and the total scale of the existing landscape while disappearing over the horizon. Harbison offers this reading of Christo's work:

the fence was a deliberately cumbersome preachment of a nihilistic text. Hundreds of workers and miles of fabric were mobilized to express the un-eventfulness of passage, and to depict time as a drone. ...Are the wonders of the world--the longest walls, tallest towers, most exquisite door frames--essentially different from Christo's hoaxes, or basically the same? The largest monuments become, in this leveling view, kinds of anti-monument.<sup>80</sup>

Fig. 12. Running Fence, by Christo, Sonoma & Marin Counties, CA. (*The Built, the Unbuilt, and the Unbuildable*)

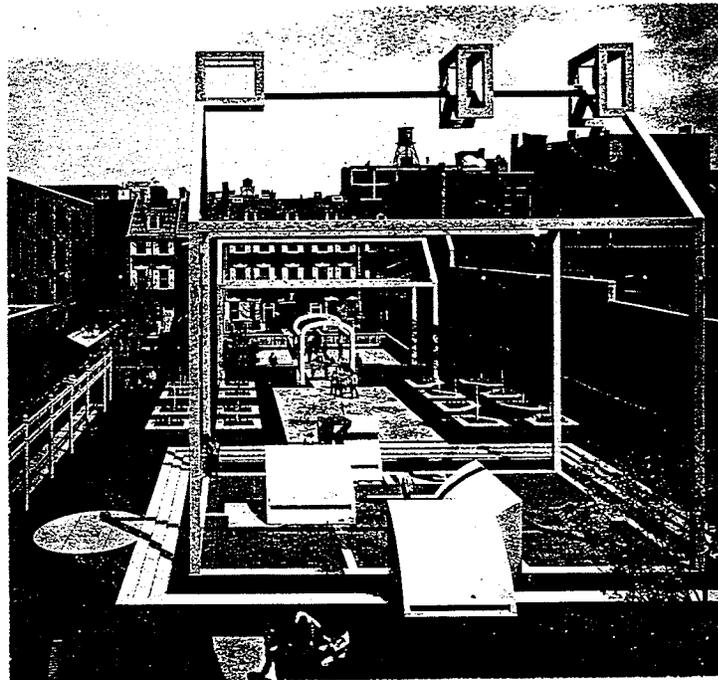


A witty example of a negative monument is Robert Venturi's re-creation of Benjamin Franklin's house in Philadelphia. Venturi designed a generalized outline of a house which is constructed of over-scaled metal tubes

<sup>80</sup>Harbison, 50

painted gray. On the floors of the unroofed building are remarks inscribed in slate which passed between Franklin and his wife on the various rooms while the house was going up. In its form, the house is unusually honest about the fact that none of the original survives and that we don't know what it was like. It is also a clever irony on the fact that Franklin wasn't there when the original was built and could only give very generalized comments on how he wanted the house to be. "It is a fabulous irony that he wasn't there... [and] for such a writing man a verbal monument is most apt."<sup>81</sup>

Fig. 13. Benjamin Franklin's House, by Robert Venturi, Philadelphia. (*The Built, the Unbuilt and the Unbuildable*)



### *Do Monuments Have a Place in our Modern Cities?*

The question of whether or not we need monuments in the modern city is a legitimate one. Do we really need endless tributes to people and events of the past? Do we want parcels of our public parks and squares filled with dedications to people and events whose significance we might barely be able to decipher, many generations later?

<sup>81</sup>Harbison, 51.

In the age of mass media, we must also ask ourselves whether the monument is an effective form of communication. Asks the German landscape architect Jurgen Wenzel, "did not the television film *Holocaust* remind millions of viewers of the Nazi regime much more emphatically than ever a monument could?"<sup>82</sup> Wenzel, however, believes that monuments are more valuable than television or books because they impinge permanently into the activities of everyday life. They have a different effect because they are fixed and because we interact with them in public; "in the city events take place which one is involved with and out of which history is made. And the city is a vessel in which history is kept, and which keeps it in our memories as a living image."<sup>83</sup>

Monuments should provide significance to the people who visit them. In order to do so, the viewer must do more than observe, he or she must interact with the monument in order to have some sort of experiential communication with it. The problem with many, perhaps most, monuments is that they ask us to do little more than observe them. We tend to turn away from them, without an appreciation for their subject. Monuments that deserve a place in our city must communicate to us in order to compete as a form of media in our cities. The stimuli grasping for our attention are so numerous and, in some cases, so sophisticated, that to catch our attention and be meaningful to us, the monument as a form of media must be outstanding.

A great monument must possess a presence that it might become a symbol of itself, offer the promise of enrichment through the experience of itself, and a

---

<sup>82</sup>Wenzel, 48.

<sup>83</sup>Wenzel, 48.

permanence that has the power to outlive its function. Most of all, a monument can be judged to be truly outstanding if it preserves an experience in some way shared and it is this way that we can argue the case for the presence of memorials, rather than merely monuments, (using the term as it fits the definition we earlier stated) as the new standard for the design of sites of commemoration in our society.

### *The New Design Criteria*

How do we design memorials that can be experienced rather than merely observed? The design considerations are many and the art of designing a successful memorial a game of hit and miss; "a memorial competition is like a home-run derby--an artificial contest in which a player either hits the ball over the fence or strikes out."<sup>84</sup> It seems certain that one must be less concerned with designing an object for viewing than with creating a space that provides an experience of the object of commemoration. In order for the visit to a memorial to be experiential, there must be a defined space in which this encounter occurs. This means that issues concerning the surrounding landscape must be taken into consideration so that the site is well integrated with its surroundings. Sensitive placemaking will do much to turn the visit to a site into a genuine rather than a synthetic experience.

The Vietnam Veterans Memorial demands that we interact with it and, in doing so, it sets up an emotional bond between itself and its viewer. "Almost everyone who passes the wall touches it. Any of the 58,183 names etched in the granite becomes a braille-like link to one who

---

<sup>84</sup>Johnson, 71.

Fig. 14. A woman takes a graphite rubbing of one of the names engraved on the Vietnam Veterans Memorial, Washington, D.C.



is missing or dead.”<sup>85</sup> Most visitors to the memorial, because they are drawn to touch it, see themselves in its polished black granite surface. Thus, the wall unites the living with the dead, the past with the present, daughters with fathers, grandsons with grandfathers, the grieving with the lost.

Monumentality is achieved if a memorial serves a cathartic function, easing trauma into memory. To do this, the memorial must grasp us emotionally, moving us in a

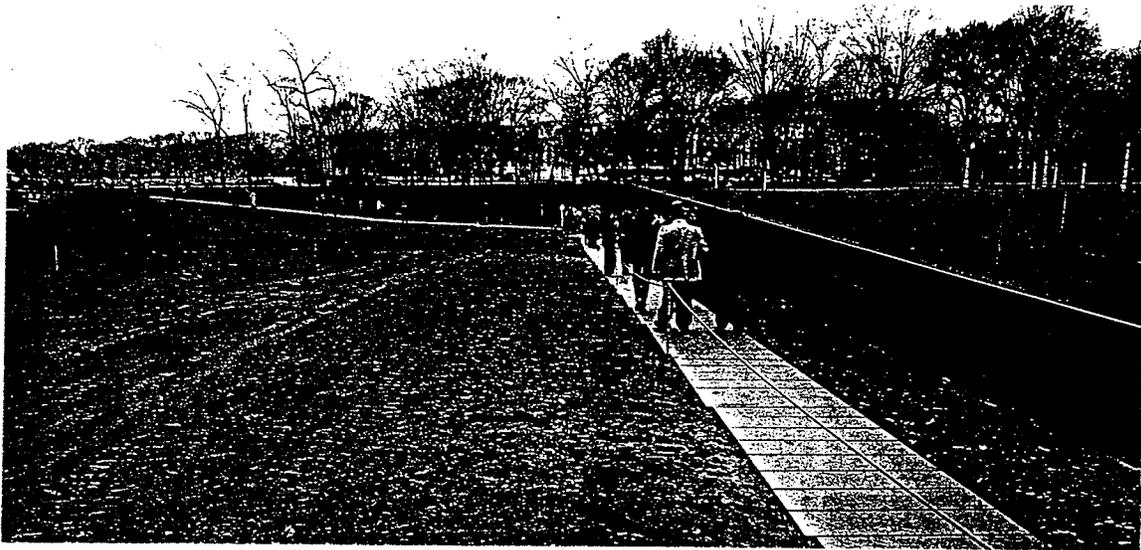
---

<sup>85</sup>Grunwald, 30.

manner beyond speech; "It moves to make and solidify the society it addresses, actually drawing toward and even taking into itself a public which its significance then shapes."<sup>86</sup> To be cathartic a memorial should also possess the ability to heal or to turn the experience of itself into something positive. The Vietnam Veterans Memorial has the power to make people want to interact with it. As well, it gives to the viewer who interacts with it the power of healing. This memorial has the power to communicate on an level of intimacy that is so personal that, for some, it is uncomfortable to do so in public:

...in Washington, by one a.m. the dim lights at the wall's base resemble votive candles. Ed Hultberg, a veteran who has come many times before, waits for the other veterans who prefer the privacy of night. "This is a place of healing," he says.<sup>87</sup>

Fig. 15. The Vietnam Veterans Memorial, Washington, D.C. (*Earthworks*)



The astonishing power the Vietnam Veterans Memorial has had on the conscience of the American public is articulated in the lyrics of this song, *The Big Parade*, on a popular compact disc:

Detroit to D.C. night train, Capitol,

<sup>86</sup>Gass, 133.

<sup>87</sup>Grunwald, 36.

parts East. Lone young man takes a seat.  
 And by the rhythm of the rails, reading all his  
 mother's mail from a city boy in a jungle town  
 postmarked Saigon. He'll go live his mother's  
 dream, join the slowest parade he'll ever see.  
 Her weight of sorrows carried long and carried  
 far. "Take these, Tommy, to The Wall."

Metro line to the Mall site with a tour of  
 Japanese. He's wandering and lost until a vet  
 in worn fatigues takes him down to where they  
 belong. Near a soldier, an ex-Marine with a  
 tattooed dagger and eagle trembling, he bites  
 his lip beside a widow breaking down. she takes  
 her Purple Heart, makes a fist, strikes The  
 Wall. All come to live a dream, to join the  
 slowest parade they'll ever see. Their weight of  
 sorrows carried along and carried far, taken to  
 The Wall.

It's 40 paces to the year that he was slain. His  
 hand's slipping down The Wall for it's slick with  
 rain. How would life have ever been the same  
 if this wall had carved in it one less name? but  
 for Christ's sake, he's been dead over 20 years.  
 He leaves the letters asking, "Who caused my  
 mother's tears, was it Washington or the Viet  
 Cong?" Slow deliberate steps are involved. he  
 takes them away from the black granite wall  
 toward the other monuments so white and clean.<sup>88</sup>

The Tiergarten Synagogue Holocaust Memorial is  
 located near the entrance of the Tiergarten Synagogue in  
 Berlin (Levetzowstraße 7-9). The memorial depicts victims  
 of the Holocaust, represented as large stone statues, being  
 loaded against their will onto a rail car. The space inside  
 the car is tight and a ramp leading down to street level is  
 met by a vertical sheet of iron, into which the date,  
 destination, and number of passengers is cut,  
 commemorating the Berlin Jews who were sent to  
 concentration camps by train. The memorial is also a

---

<sup>88</sup>10,000 Maniacs, *Blind Man's Zoo*. New York: ELECTRA/ASYLUM RECORDS, 1989.

children's playground. Only children are small enough to run up the ramp and into the rail car, and are often to be seen interacting with the memorial. This youthful element of the memorial, startling at first, prevents the site from being an entirely depressing experience. These children, growing up in the shadow of their elder's past mistakes, will surely be better able to prevent such an event occurring again. It is in this profound way that the memorial offers us hope.

Fig. 16. Tiergarten  
Synagogue Holocaust  
Memorial, Levetzowstraße  
7-9, Berlin. (AMR)



Like the Vietnam Veterans Memorial, this is a site that one cannot help but interact with. The memorial is oriented well with regard to the street. The rail car, which juts onto the sidewalk, leads the pedestrian from the sidewalk into the site. The rail car is at chest-level and the interior can easily be viewed. The tightness of this inside space is overwhelming and causes the observer to imagine himself as one of the detained. The entries on the iron sheet are shocking as one is forced to confront with the almost incomprehensible number of people who were taken away in this manner. The peaceful nature of this tree-lined residential area in Berlin is calming, but facing this

disturbing event of the district's past is such a contrast that it can't help but move the viewer.

Designers of memorials in our age face the difficulty of designing for a society without common beliefs. When the Vietnam Veterans Memorial was chosen from a competition of more than 1,400 entries, it created a controversy because many interpreted its unconventional design to be a derogatory statement concerning the Vietnam War. Its black stone, it was argued by those who were opposed to the memorial, indicated the shame the War had brought to the country and that recessing it into the earth suggested the downward movement of evil. Its designer did not intend to supply it with any of these connotations, it was simply viewed this way by many. The controversy over the Vietnam Veterans Memorial illustrates how difficult it is to design public monuments for a society that no longer shares a common language or that no longer can agree on which events, things, and people should be memorialized.

Johnson describes the dilemma that the designer is confronted with as "the problem of [creating] a sacred centre in a desacralized cosmos."<sup>89</sup> Ours is a society without a unifying religion or consensus concerning most aspects of political and social thought. Therefore, it is impossible to achieve in art the values of everyone. The monument, because it represents a particular message or stands for something is, as a symbol, particularly subject to the attacks of the iconoclast.

Creating symbolism for a public that will inevitably not be united in its interpretation is a difficulty that may not have a solution. Johnson stresses the importance of

---

<sup>89</sup>Johnson, 71.

rejecting any inherited symbol that is no longer an effective carrier of meaning: "We cannot personify Victory as a goddess... And the cross is no longer the universal symbol it was in the Middle Ages."<sup>90</sup> Sophisticated symbolism is probably not the means of communicating to as many people as possible and it is up to the designer of a memorial to develop a modern symbolism that aims to communicate to as many people as possible. This means creating a new language of designing memorials. This is an exciting and difficult prospect but fitting, it would seem, as we seem eager to erect memorials to increasingly more painful experiences:

It is this more personal communication with the viewer that characterizes a growing number of memorials planned in the post-Vietnam period. Dedicated to experiences too painful and too divisive to bear public acknowledgment until recently, these memorials to Vietnam veterans, to the Holocaust, and to the shootings at Kent State University are most often not official acts of government but grass-roots projects, started by individuals who felt the need for a public focal point for strong, complicated feelings.<sup>91</sup>

The designers of today's memorials must acknowledge that the language of the past is no longer appropriate and that as the public demands more interactive and personal memorials, the demands of designing sites that will provide meaningful experiences will be that much greater. The need to choose the appropriate setting and to use the tools of the landscape effectively makes composing this new language of design particularly exciting for the profession of landscape architecture. We should applaud this new demand for exceptional memorials and value the contribution they make to our cities and, consequently, our lives.

---

<sup>90</sup>Howett 3.

<sup>91</sup>Brown, 46.

## *Program & Site Selection*

---

Understanding the nature of a city is particularly difficult. As a living social entity it is continually experiencing growth, death and transformation. The multitude of factors affecting these processes are complex and naturally mysterious, being directly associated with human behavior. Taking in the views of Montreal from observation points on Mount Royal, one is struck by the immense size of this city and finding the perfect site becomes a daunting task.

One of the most effective means of accomplishing a task is approaching it methodically, with a structured means of approaching problems and making decisions. Given the complexity and size of the city of Montreal, and my lack of familiarity with its history and geography, I quickly realized that a thoughtful search for a site was only possible if I employed an effective process of analysis and decision making.

This project is composed of a series of processes which will have to be activated and fulfilled in order to arrive at decisions. It is the intent of this section of the paper to explicate the intent of the design of the memorial, the program, and process by which a site was chosen in which to locate the memorial..

### *Program Objectives*

This project is to address the magnitude of the loss that Canadians experienced after the Dec. 6 Massacre at the Polytechnique and their need to mourn together. As well as commemorating the specific event, this project will also be concerned with what the event has come to stand for: violence against women.

**The goal of this project is to design a place to support**

*-commemoration* of the Montreal Massacre and violence against women in society.

*-education* of those unaware of how common and deeply ingrained the problem of violence against women is in our society.

*-healing* for those affected by this form of violence.

### **Projected visitors to the memorial**

Monuments and memorials rely on public space and offer sites open to everyone. However, sites of commemoration can hold more meaning for some than they do for others, particularly those who are closer to the event, issue, or person(s) being commemorated. This site, as it fulfills its educational role, is intended to inform everyone. It will, however, as a commemorative site and a place of healing, be more significant to the following persons:

*-the friends and relatives of the victims of the Montreal Massacre*

*-those participating in vigils commemorating the Massacre or other female victims of violence*

*-individuals who would benefit from a site where they might confront personal grief and anger manifest by violence.*

### **The nature of the memorial**

The memorial is to be interactive in its nature. It will provide to its visitors the following:

*-information* concerning violence against women in society.

*-commemoration* of past acts of violence against women, particularly the Montreal Massacre. As well as commemorating tragedies of this nature it will also offer a suitable space in which to mourn.

*-a symbol of collective commitment, expressed in a physical form, to improve the future for women in society.*

This collective gesture will allow the individuals who visit this place to be affirmed that they are not alone; that they share their pain and quest for an improved future with many others. Thus the memorial should offer hope and avail itself as a place of healing.

As an interactive site the memorial will communicate to the visitor directly and through attempting to facilitate an emotional response. It is by striving to evoke a form of emotional communication that the memorial might transform the visitor from observer to participant. It is in this way that the memorial proposes to be more than just a monument to a tragic event.

#### *Site Selection*

Montreal is a bustling cosmopolitan centre with a diverse political and sociological makeup. In this respect, it is like many of Canada's large urban centres. It differs, however, in being distinctly segregated by two different languages and, as a result, areas of the city have become distinctly anglophone or francophone. The linguistic split severs the city down an imaginary line, roughly corresponding to present day Rue St. Laurent. To the east of the line, French is the prevailing language spoken, to the west, English. This line is an historical one and traces its beginnings back to a proclamation of the Parliament of Lower Canada, on May 7, 1792, establishing a new administrative entity. The new administrative boundaries of the city of Montreal resembled a parallelogram bounded by the St. Lawrence River and by an imaginary line drawn 100 chains (660 feet) away from and parallel to the old fortified walls. These boundaries today would correspond to Atwater on the west, Pine Avenue on the north, and d'Iberville Street on the east. This proclamation also divided this area in half:

The same proclamation of 7 May 1792 stipulated that the town would henceforth be divided into two districts, the western and the eastern, with St. Laurence Boulevard as a demarcation line between the two. This is how the custom of dividing the city into an east end and a west originated, even though geographically speaking it is an absurd distinction.<sup>92</sup>

Historically, the line separating the two linguistic groups was accentuated by differing economic resources and social situations between the French and English:

The division of the city into two poles of concentration was further accentuated by the influx of immigrants from the aforementioned sources: the British from overseas and the rural French Canadians from the Montreal Plain. ...they represent two groups separated along racial and linguistic lines as well as along social and economic planes. The ruling class of the "haves" is usually anglophone, whereas the proletarian "have-nots" are usually francophone.<sup>93</sup>

Although the division is deeply ingrained in Montréal's memory and social fabric and will undoubtedly remain for a very long time, it is beginning to erode and is no longer as distinct as it once was.

The line dividing the city in two linguistic halves has slowly become obscured by a large percentage of Montreal's population, referred to as allophones, whose first language is neither French nor English but who comfortably use either language. There are roughly ninety of these other smaller linguistic communities, which tend to cluster around the centre of the mountain and which make the city more complex than two distinct halves.

Despite the evolution of Montreal's linguistic communities, French and English are still the dominant languages and the city remains polarized in this respect.

---

<sup>92</sup>Claude Marson, *Montreal in Evolution*, Montreal: McGill-Queen's University Press, 1981, 143.

<sup>93</sup>Marson, 143.

This fact remains important in deciding where to locate the memorial site. The Montreal Massacre did occur at a French university but the problem of violence against women knows no linguistic boundaries. Placing the memorial strongly to the east or west of the line that used to divide Montreal could be interpreted as connoting violence against women to be more of a problem in one linguistic community than another. A neutral ground is needed.

Further to the general location of the memorial within the city, desired physical site requirements were investigated to determine the particular location of the memorial. These requirements were in direct response to the objectives of the memorial.

#### *Site Requirements*

The physical requirements for the site are as follows:

- a site that could accommodate up to fifty people comfortably, with room for at least fifty more, although this could be in an overflow area.

- a public space that offers some sense of privacy.

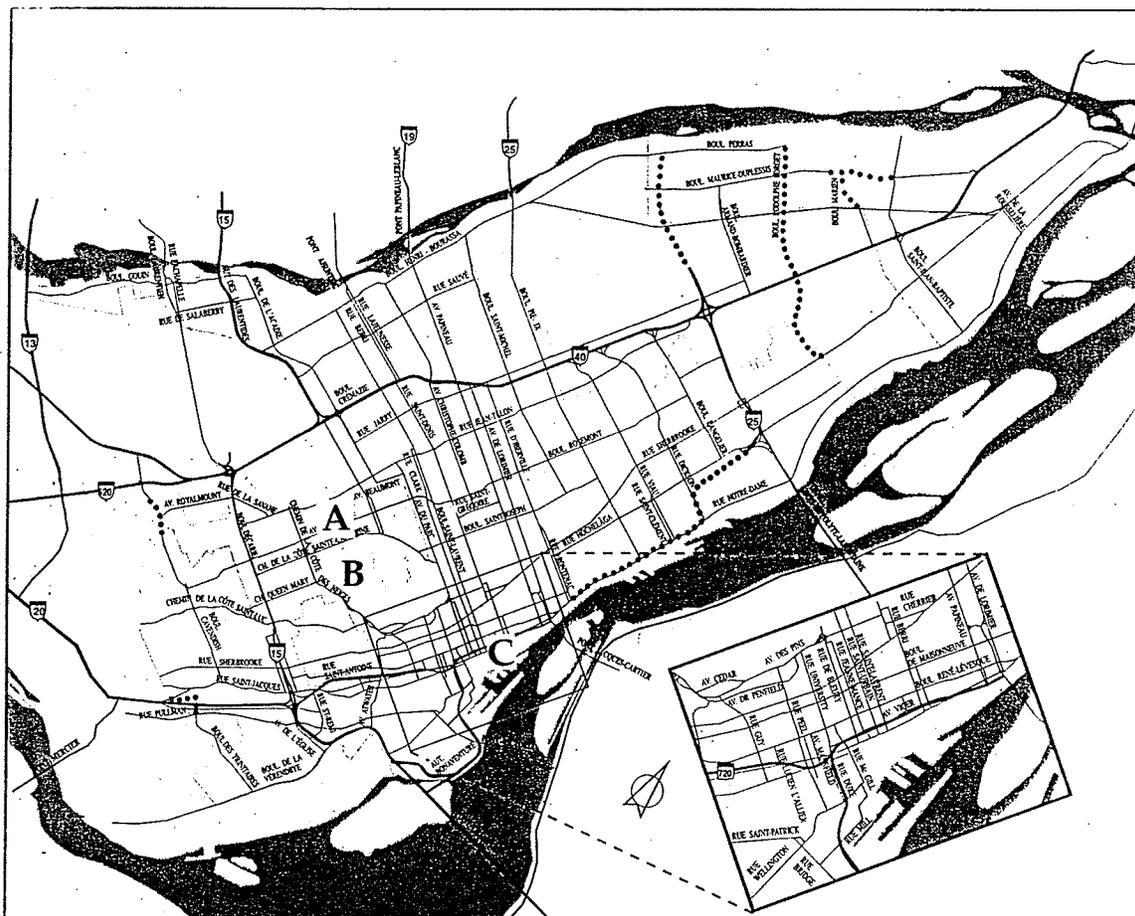
- near enough to car and pedestrian traffic so as not to feel cut off from the everyday movement of the city and the security this proximity to other people provides.

- it should be located so that one may stumble across it without having to look for it. This memorial should be something that visitors to Montreal might find during even a brief trip to the city.

Three areas of the city were chosen as possibilities within which to locate a site for the memorial. Two areas, Mount Royal Park and Old Montreal, were chosen because of their appropriate physical scale and character, as well as their reputation as areas of interest to tourists. The

Fig. 17. Plan of the city of Montreal with the areas taken into consideration during the site selection process highlighted (Centre de la montagne inc.)

third area, the Université de Montréal campus, was chosen because it was the location of the Montreal Massacre. Although this is not to be a memorial to this event in particular, its importance as a symbol of violence against women cannot be disputed.



A~ Université de Montréal

B~ Mount Royal Park

C~ Old Montreal

### *Université de Montréal Campus*

The campus of the University of Montreal is located on the northwest slope of Mount Royal. Most of the University's buildings are multi-storied and perched on the mountain between the Cimetière de Notre-Dame des Neiges and Boulevard Edouard Montpetit. Despite being composed of large, often imposing buildings, the campus is attractive

and park-like because the character of the forested landscape of Mount Royal, which this area was built from, has been maintained. As a result, there are several potential places to site the memorial. In particular, the green space along the pedestrian path that follows the road up the steep hillside from Edouard Montpetit to the Polytechnique provides several suitable locations.

Along this path toward the Polytechnique the building itself is often visible, looming above. The road is busy and one feels safe walking here alone. Being in such close proximity to the site where the massacre took place has its obvious advantages for the designer who wishes to initiate an emotional response from the site she is creating. The presence of the Polytechnique can be used to recall the event, still so vividly ingrained in the minds of those Canadians who witnessed the aftermath of the event on radio or television, or the people of Montreal who may have gone there in the days after the event to participate in vigils and memorial services. Indeed, for those affected by the massacre but who have no physical environment in which to place the event, or who have suspended the event and the building where it took place in time, a sojourn here may be necessary in the process of coming to terms with how profoundly the event affected their lives. Today, the normalcy of the routine at the Polytechnique is startling to those who arrive here expecting a shrine. Life goes on here as at any Canadian university and commemoration of the event is obscure and easily overlooked.

Is it logical, therefore, that the site be on the campus? At the beginning of this project the campus seemed the most obvious place to site the memorial and finding suitable sites on the campus for the memorial seemed the logical thing to do. It was also the objective, at the very beginning of this project, to design a memorial to

the Montreal Massacre. As the objective of the project shifted at an early stage from a commemoration of the Montreal Massacre to a memorial to violence against women in general, the validity of siting it on the campus came into question. This shift did not necessarily mean that the campus was no longer an appropriate site. The Montreal Massacre, as a powerful and convincing symbol of misogyny, is still important to the memorial and is not to be forgotten in the design.

The campus was eventually considered an unsatisfactory area to site the memorial because of its location within the city. The campus is several miles from downtown Montreal and is not necessarily an area one would visit while staying in Montreal. It is also a particularly francophone area of town and it was hoped to avoid locating the memorial in an area firmly associated with one or the other of the two major linguistic groups.

An additional issue is the question of private land. The existing monument at the Université de Montréal is a plaque embedded in a wall near a service entrance to the Polytechnique. Obscurely placed in a site unfavourable for meditation and reflection, the plaque was erected with a great deal of difficulty by the parents of the victims of the massacre. According to Suzanne LaPlante, mother of one of the victims, the Université de Montréal administration was opposed to the idea of commemorating the event, fearing the adverse publicity for the school and the message it sends to future students. It would rather that the event be obscured by the passage of time. The University's desire not to commemorate the event cannot be overlooked and reminds one that this is not really a public space but land in the city run by a separate administrative body and not necessarily open to all.

### *Old Montreal*

Old Montreal was chosen as a potential area to site the memorial because of its popularity with tourists and the inhabitants of Montreal. Roughly situated between the St. Lawrence River and Rue St. Antoine, and between Rue St. Denis and Rue de l'Université, Old Montreal is adjacent to and north of downtown Montreal. Old Montreal is a conservation area characterized by older buildings and narrow streets. In contrast to downtown Montreal, with its skyscrapers and apartment high-rises, the scale here is smaller, less imposing and more suited to a memorial of this nature.

Realizing the tourism and recreation potential of this area, the city has recently begun to improve Old Montreal and a new National Park development, Le Vieux-Port de Montréal, has begun to rehabilitate the original port area, increasing the amount of available open green space and providing ample opportunities to site the memorial.

This area of town is frequented by people who come here to shop, sight-see, and be entertained. These activities may not be compatible with the meditative nature of the memorial. The negative aspects of this area, when considering it as an area in which to site the memorial, are associated with the singular purpose of the activities that go on here and their incompatibility with the meditative nature of the memorial. This is not an area one visits to absorb oneself in self-reflection or serious matters. This is an area to observe and be entertained.

This area of town is not residential and after the bars and restaurants close the streets are deserted. Even cars are missing on the normally crowded streets of

Montreal and the only light available is from the street lights. Although any street after dark cannot be considered safe, particularly to women and individuals, the desolation of this area after dark is particularly discomfoting.

Considering the nature of the activities that occur here and the overall trend toward development, tourism and entertainment, it was eventually decided that this was not a suitable area in which to site the memorial. The changing character of the district is also a risk, as the immediate surroundings of the memorial could not be predictable, since they could easily change in the future.

### *Mount Royal Park*

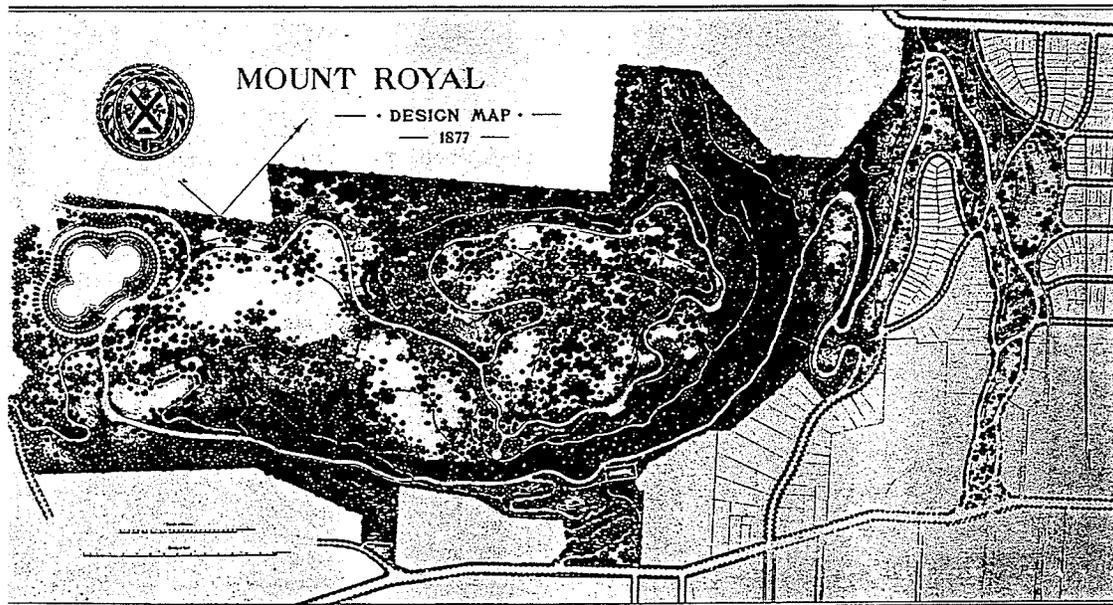
Mount Royal is integral to the nature of Montreal and is one of its most important landmarks, both to its visitors and inhabitants. Visible from almost anywhere on the island of Montreal, it is a directional aid as well as a startling mass of forest in the middle of the city. Along with providing a backdrop for urban life, it has also become the heart of Montreal. It is a place that all Montrealers have come to know as *the mountain / la montagne* and is an essential component of the history and memory of Montreal. In all, Mount Royal covers approximately ten square kilometers of Montreal, including Outremont and Westmount.

Toward the end of the 19th century, to prevent clear cutting and urban sprawl, the civic administration purchased approximately 450 acres of Mount Royal. The total cost of the land transactions was a large effort for the city:

Keeping in mind that Montreal's population in the 1870's numbered a scant 110,000 inhabitants and that

Fig. 18. Frederick Law Olmsted's original plan for Mount Royal Park, 1877 (Centre de la montagne inc.)

the city had hardly reached the slopes of the mountain, one must admit that it took both courage and foresight to expropriate some 182 hectares of land at the cost of one million dollars (an astronomical sum at the time) and to hire the most renowned landscape architect of North America to plan it.<sup>94</sup>



Frederick Law Olmsted was hired to plan a park for this newly acquired land. Olmsted worked on Mt. Royal Park from 1873 to about 1881 and produced a full-scale master plan, complete with management recommendations. Olmsted made it a priority to safeguard the dominant geological and ecological landmark of the rapidly growing city, while establishing the mountain's role as an observation point.

Mount Royal Park covers approximately 14 percent of the overall surface of Mount Royal and, with an area of approximately 3 square kilometers, is an average size in comparison to other major urban parks, such as Stanley Park in Vancouver or Central Park in New York. Almost 70 percent of the mountain's slopes have been taken up by

<sup>94</sup>Marson, 303.

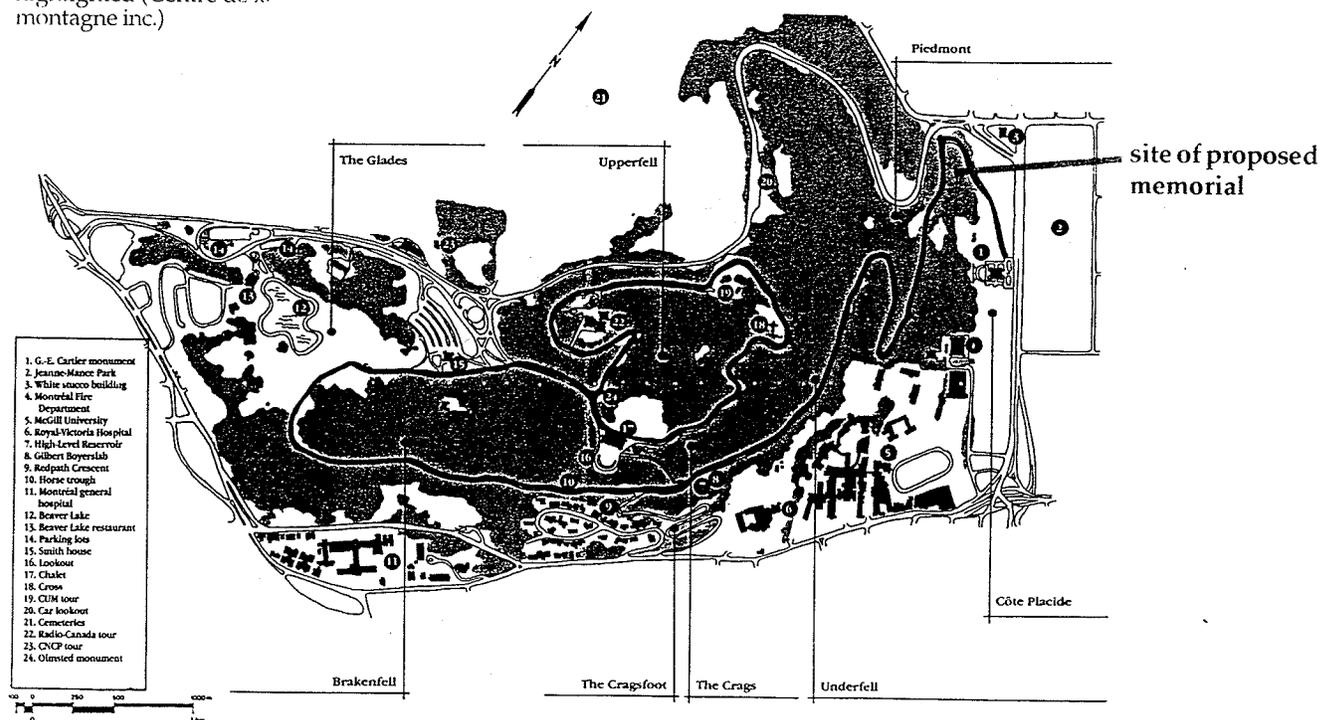
urbanization, with 20 percent of this devoted to large institutions. Nearly one hundred hospitals, religious orders and educational buildings are situated around the periphery of the Mountain. The remaining land is occupied by roads and two large cemeteries, Notre-Dame-des-Neiges and Mont-Royal.

The park was officially opened in 1876 and has never been completed according to Olmsted's plans. Unfortunately, over the years, roads and parking facilities have taken priority over the principles that guided Olmsted's work. Important features of the Park are the Grand Chalet and the observation point, which offer dramatic views over downtown Montreal, and Beaver Lake with its nearby pavilion. One of the finest features of the Park is Olmsted Trail, a wide pedestrian path that winds its way up the mountain from where it begins at the Cartier Monument on Avenue du Parc. For Olmsted, it was essential that visitors approach the mountain gradually, in order to appreciate the transition from city to nature. Following the path from beginning to end, one passes through eight distinct ecological zones, which Olmsted was fully aware of and subtly highlighted in his design. The path is extremely popular with pedestrians, joggers, and cyclists and is almost never empty of people.

The greatest concerns presented by placing the memorial in the Park were to do with safety. This is not a well-lit area and it is a notoriously unsafe at night. There are groups presently working to have more lighting installed in the Park, particularly along Olmsted Trail, but they are being met with opposition by those who resist such development. The issue of safety after dark is a concern, but it is almost anywhere else in Montreal. For most people, particularly women, it simply isn't safe to walk the streets alone at night. Until major change occurs

within our society, this will be a fact of urban life. We can design landscapes that are safer for women than those that we already have to live with, but no site, no matter where it is situated in the city, is ever completely safe for a woman to visit after dark. However, most areas of Mount Royal Park are safe during the day and the many women who can be seen using it - including women on their own - are witnesses to this fact.

Fig. 19. Plan of Mount Royal Park as it exists today, with proposed site highlighted (Centre de la montagne inc.)



Mount Royal Park is an ideal locale within Montreal, as it is situated in the middle of the city. Many residential areas border it, as well as the central business district and two major universities. It is used frequently, by tourists and residents alike, often as a daily destination for walkers and joggers. Its peaceful setting makes it an ideal choice for a site as meditative in nature as this memorial proposes to be. Besides all these factors that make it a favorable choice, reasons of sentiment eventually led me to chose the park as the location for the memorial.

While interviewing the spokesperson for a national committee committed to erecting memorials to commemorate violence against women across Canada, a mother of one of the victims of the Montreal Massacre, she suggested that an ideal site for the memorial would be within Mount Royal Park. Although I did not eventually chose her exact location, I did chose a similar site and one that I feel offers all the advantages of being situated in the park.

### *The Site*

The foremost factor guiding the search for a site in Mount Royal Park was safety. Feeling safe is often a case of being able to be seen and heard by other people. The presence of other people, and the more the better, offers the assurance that someone is there to help if the need arises. When looking for possible places to site the memorial in the Park, I decided to limit my search to the periphery of the Park, and along Olmsted Trail. These areas were chosen because of their proximity to a steady stream of either motorists or pedestrians and the greater degree of safety and comfort they offer because of this.

My search also took into consideration the physical requirements that I had set for the project. The site had to be able to accommodate fifty to one hundred people, have some sense of privacy, and be located so that it could be easily discovered.

It was at this point in the search that I felt I needed to abandon the rational, step-by-step process of site selection that I had employed until this point. I began to approach the selection of a site in a more intuitive manner, relying on my own personal feelings about the spaces I was exploring.

The site that was chosen was stumbled upon one morning while I was walking back down the Mountain along Olmsted Trail. Instead of completing the northernmost bend in the trail, near the intersection of Avenue du Parc, Chemin de la Cote Ste. Catherine, and Avenue du Mont. Royal, I cut across toward Parc Jeanne-Mance and the steps that come down the escarpment of the mountain across from Avenue Marie Anne. The area I crossed (highlighted on an accompanying map) begins with a grove of trees surrounded to the northwest by a grassy berm. Walking up onto the berm one enters an open area framed by mature trees. Through the trees one can glimpse the Georges-Etienne Cartier Monument and the major intersection created by the three streets.

The site accommodates the physical requirements that I had proposed: It is large enough to accommodate at least a hundred people; it is near enough to vehicular and pedestrian traffic to feel safe; it is a public space with a sense of privacy afforded by its slightly elevated position above Olmsted Trail and the streets below. It is situated in a well-frequented area of town, particularly as it is near the Georges-Etienne Cartier Monument which daily attracts hundreds of people, particularly during the warm months when spontaneous outdoor music festivals take place at its base on Sunday afternoons.

The choice of site was ultimately confirmed by an assuredness on my part that went beyond reason. Once deciding to situate the site here it seemed an obvious choice and it became impossible to imagine the memorial anywhere else.

### *Site Evaluation*

(please refer to Fig. 20)

#### **Topography & Site Drainage**

The site is, essentially, a well-rounded berm, with a fairly flat area at the top, measuring approximately 20m x 35m. Because the soil layer is thin, it can be supposed that water run-off occurs swiftly and follows the slope in all directions. In any direction the slope is comfortable to walk up or down without difficulty.

#### **Climate**

Montreal is located at 42 28' N 73 45' O/W, 31m. It is located in vegetation zone 4a & 4b. Environmental data were obtained from Environment Canada from the weather station at Dorval Airport and the averages were calculated from data collected from the period between 1941 and 1990. Some of the following statistics are of relevance to this study:

##### Temperature

Yearly daily maximum (C)~ 10.9

Yearly daily minimum (C)~ 6.1

July is the average warmest month with an average daily maximum of 26.2 and an average daily minimum of 15.4.

##### Precipitation

Average annual rainfall (mm)~ 736.3

Average annual snowfall (cm)~ 214.2

August is the wettest month, on average, receiving 100.3cm of rainfall. Snow is recorded between the months of October to April, with the heaviest months being December to February.

Fig. 20. Site Analysis

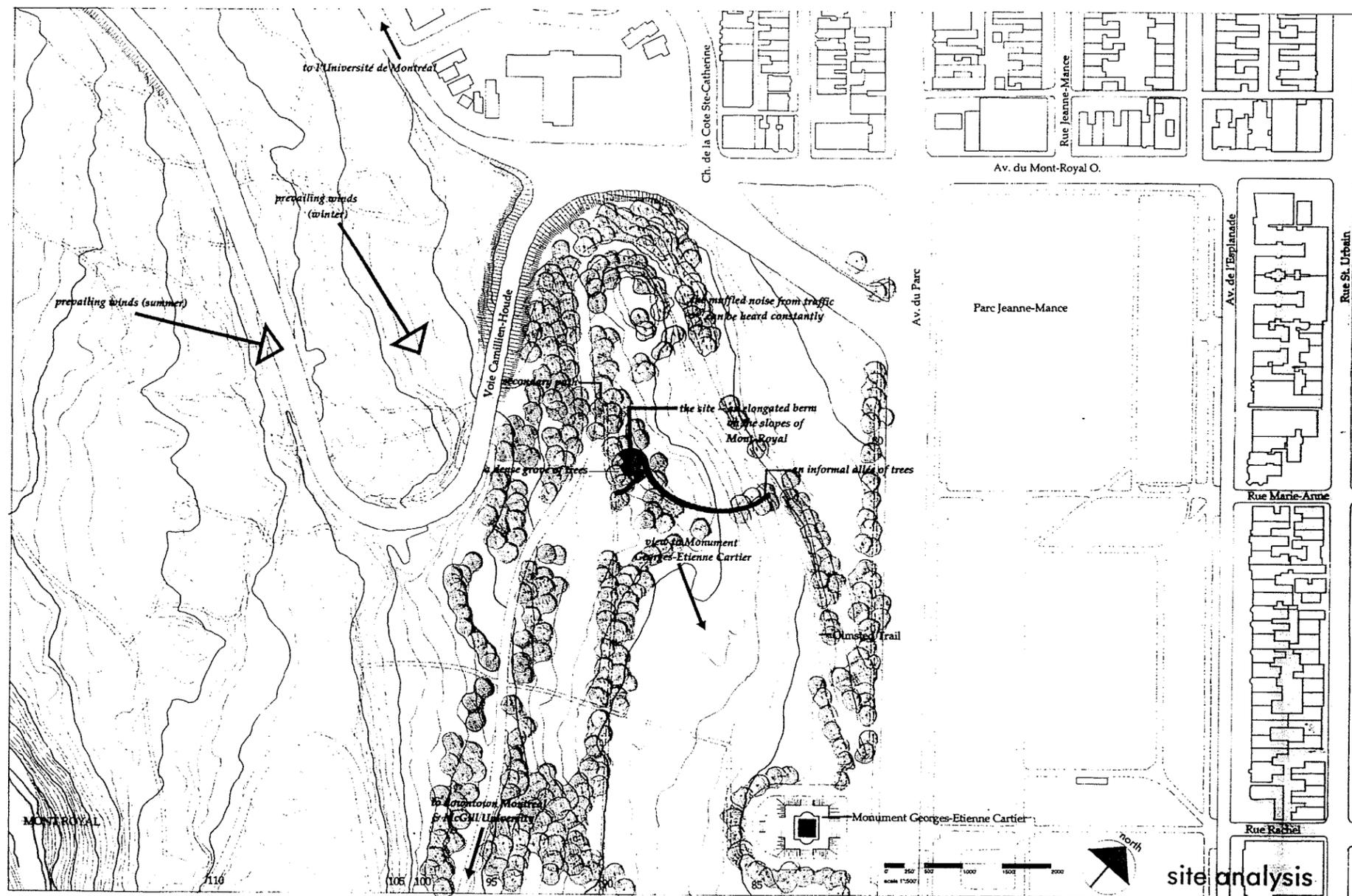


Fig. 21. A 270 degree series of photographs taken from the middle of the site, at its highest point. (AMR)



Fig. 22. Photograph of the site looking south from the southern edge of the berm. (AMR)



Fig. 23. Photograph taken from the middle background of the background image of the preceding image, looking north. (AMR)



### Soils and Geology

The surface geology is basal till, which is dense, stony, sand-silt till and commonly bouldery. In this region it is generally 5 feet or more thick but this site is a rocky outcrop and the underlying bedrock is, in some places, exposed, and as no trees grow on the site itself, only surrounding it, it is safe to conclude the soil layer is thin.<sup>95</sup>

The immediate rock layer is Trenton Limestone. Trenton Limestone is gray with a bluish cast and was once quarried within the area of the city of Montreal.<sup>96</sup> Although it has not been used for the facing of any of the large commercial building within recent years, many of the older buildings in the city are built of this stone.

The limestone of the Montreal area is in general somewhat harder than any of the other Canadian limestone being used extensively for building purposes but they can be cut and carved in any desired manner. The stone weathers to a light shade of gray.<sup>97</sup>

---

<sup>95</sup>Information obtained from Map no. 1426A, "Surficial Geology (Soils)-Montreal Island." Geological Survey of Canada, Department of Energy and Mines, 1975.

<sup>96</sup>Information obtained from Map no. 791, "Geology of Mt. Royal and Immediate Vicinity." Province of Quebec, Dept. of Mines (Maps and Drafting Branch), 1951.

<sup>97</sup>M.F. Goudge, *Canadian Limestones for Building Purposes*, 1933.

## *D e s i g n   P r o c e s s*

---

The purpose of this section of the paper is to articulate the process which led to the design proposed for the chosen site. I intend to recall what I learned while researching monuments and memorials, what I learned about the site and its surrounding context (taken from a journal kept while living in Montreal), and to articulate those things that came from outside my formal study which also inspired the design.

### *A Brief List of Design Criteria*

From the research undertaken on the subject of monuments, a list of design criteria was compiled to guide me during the design process. These were concluded after an examination of recent, well-designed sites and a discussion concerning the difference between a memorial and a monument (found in the section of the earlier section of this paper entitled 'Memorials: a contemporary approach to monument making'). Although it is by no means an exhaustive list, the criteria I found essential to consider during the process of designing a memorial, were as follows:

- a successful memorial evokes an emotional response, a shared experience of knowledge or emotional relief

- to be cathartic, a memorial should possess the ability to heal or to turn the experiencing of it into something positive

- a memorial must be able to communicate to the visitor on an intimate level

-memorials are not merely objects but places (they aren't something you go and just look at, but go to experience and interact with)

-the memorial must be well integrated with its surroundings

-traditional symbolism is not necessarily appropriate, given the cultural diversity of most urban populations.

### *Learning from the Site*

From notes made in a journal kept while living in Montreal, when visits to the site were made several times a week, this short list was compiled of my most significant, personal attitudes toward, and insights concerning, the site:

"this is a peaceful, meditative place where one is drawn naturally because it offers a place to pause, perhaps to sit, in a clearing in the trees that is slightly elevated from its immediate surroundings."

"because of the nature of the slope of terrain and the existence of the allée of trees (that peters out and seems to be the abandoned beginning of someone's grander scheme) at the Olmsted Trail that leads one up toward the site, this site naturally lends itself towards a journey in a spiral-like fashion."

"there is a private (south facing, toward the grove of trees) and public (north facing, toward Olmsted Trail and Avenue du Parc) side of this site."

"texture and colour figure prominently here, particularly because of the presence of the huge maple leaves, the knurled tree trunks and the loose limestone found on the site."

"the site offers a natural building material-- limestone."

- "this site is the peaceful centre of a locus of informal paths criss-crossing its periphery--a good place to watch people pass by and far enough away to avoid eye contact."

### *Fulfilling the Program*

It was also important, during the design process, to constantly keep in mind the objectives of the program proposed. Found in the preceding section of this document, the program objectives were to design a site to support:

-*commemoration* of the lives lost due to violence against women.

-*education* in the form of information concerning the problem of violence against women in society.

-*healing* as the site would offer itself as a symbol of collective commitment and as a place to gather to share painful emotions and to find some source of hope and relief.

### *Inspiration*

The idea central to the design of the memorial was borrowed from a poem that concludes Anne Cameron's book, *Daughters of Copper Woman*. Untitled, this excerpt from the poem illustrates the concept that influenced the site's design and is preceded here by this short introduction from the narrator:

...And I knew then, and know now, that what we have protected on this island is not complete, the knowledge is scattered, and if we offer all women what we know, the scattered pieces can start to re-form, and those who need to find courage, peace, truth and love will learn that these things are inside all of us, and can be supported by the truth of women.

*I am the sea*

*I am the mountains*

*I am the light*

*I am eternal*

*This confusion is fog  
There is light beyond  
I sense it and feel its warmth*

*I move toward it  
but not headlong  
I fear to stumble,  
to fall with pain,*

*There are women everywhere with fragments  
when we learn to come together we are whole  
when we learn to recognize the enemy  
we will come to recognize what we need to know  
to learn how to come together*

*...I am falling  
I am falling*

*past star  
past time  
through space  
and my own fragments*

*oh sisters the pain*

*I am scattered  
I am scattered*

*gather fragments  
weave and mend  
scattered fragments  
weave and mend<sup>98</sup>*

The notion of gathering individuals and weaving pain and personal experience together to heal became the concept that was to be foremost in the design of this memorial. It employs the notion that you can heal the individual by healing the group by gathering, acknowledging, and sharing the pain common to all.

Two separate visits to the Vietnam Veteran's Memorial, 'the wall,' made during November of 1993, left a

---

<sup>98</sup>Anne Cameron, *Daughters of Copper Woman*, 147-8.

lasting impression on me and have undoubtedly inspired the form of the proposed memorial to violence against women. The first visit was made late in the evening and, although there were a few other visitors to the site, I was struck by the intimacy of the place. The Park's service had not yet collected the wall's daily offering of momentos, and the sight of a well-worn teddy bear, valuable war medals, and battered identification tags was heart-wrenching and astonishing.<sup>99</sup> What made people, presumably close relatives of the people being commemorated on the wall, leave these artifacts, perhaps the only remaining, most precious, or last held possessions of their loved ones? People trust this place with their most intimate possessions and I feel this is because it has the ability to bring across a sense of sacredness and sanctity; it has the uncanny ability to be a public yet private place at one and the same time.

Returning the next day was a shock. The site was packed with people, more congested than any of the other sites visited during the short stay in Washington. Yet, despite the throngs of tourists and the much talked about critical acclaim, the wall failed to disappoint. Intimacy and emotion were still present and people were no less inhibited from displaying private emotion in this very public place. At the top of the wall and at the apex of the site, a park volunteer could be seen on the top of a step ladder, taking a rubbing of one of the names on the wall. The names are chronologically recorded on the wall, according to the date of the person's death and beginning near this point on the wall. The name being rubbed onto a piece of paper would have been that of one of the first ten

---

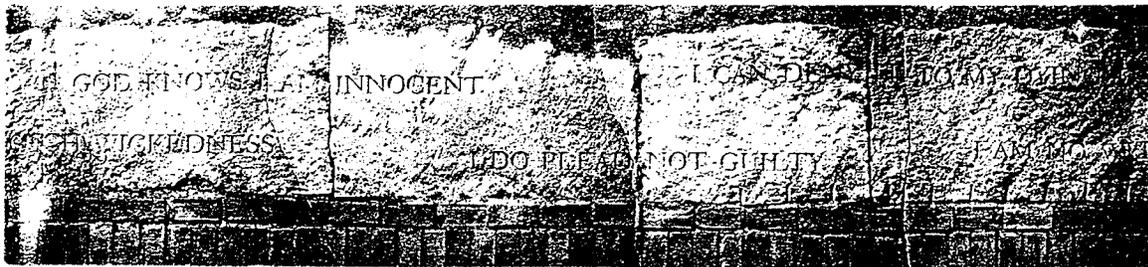
<sup>99</sup>The Vietnam Veterans Memorial is maintained by the United States National Park Service, with the assistance of some 100 volunteers. Everyday they help hundreds of people locate names on the wall and provide papers and soft leads for rubbings. At the end of each shift, the momentos left at the base of the wall--snapshots and teddy bears, Purple Hearts and unopened cans of beer--are carefully collected, logged and preserved in a warehouse.

or twenty casualties of this war. When the park volunteer had descended from the ladder she was embraced by a woman waiting at the bottom, overflowing with tears and emotion. It was an act of intimacy and emotion that occurred with oblivion to the hundreds of nearby witnesses.

The wall, unlike the other memorials around it because it is simple, black and abstract, allows people to take from it but also demands from people the grief they may be carrying with them. Interacting with it is inevitable and although the exchange may be painful, it is cathartic and, thus, healing in nature.

Although I have never visited the Salem Witch Trials Tercentenary Memorial, in Salem, Mass. illustrations of it have impressed me and its simple use of text, materials, and site furnishings have stayed in my mind as a reminder that one should always be mindful not too over-design a site of commemoration. Simplicity, in this case, denotes a sort of sacredness and tranquillity. It reminds one that in a site with so much potential emotion, everything has meaning and that a simple palette of well-designed features is better than a site that overstates its intent.

Fig. 24. Paving detail,  
Salem Witch Trials  
Memorial, Salem, MA  
(*Progressive Architecture*)



### *Synthesis*

The memorial that I have designed incorporates the notion

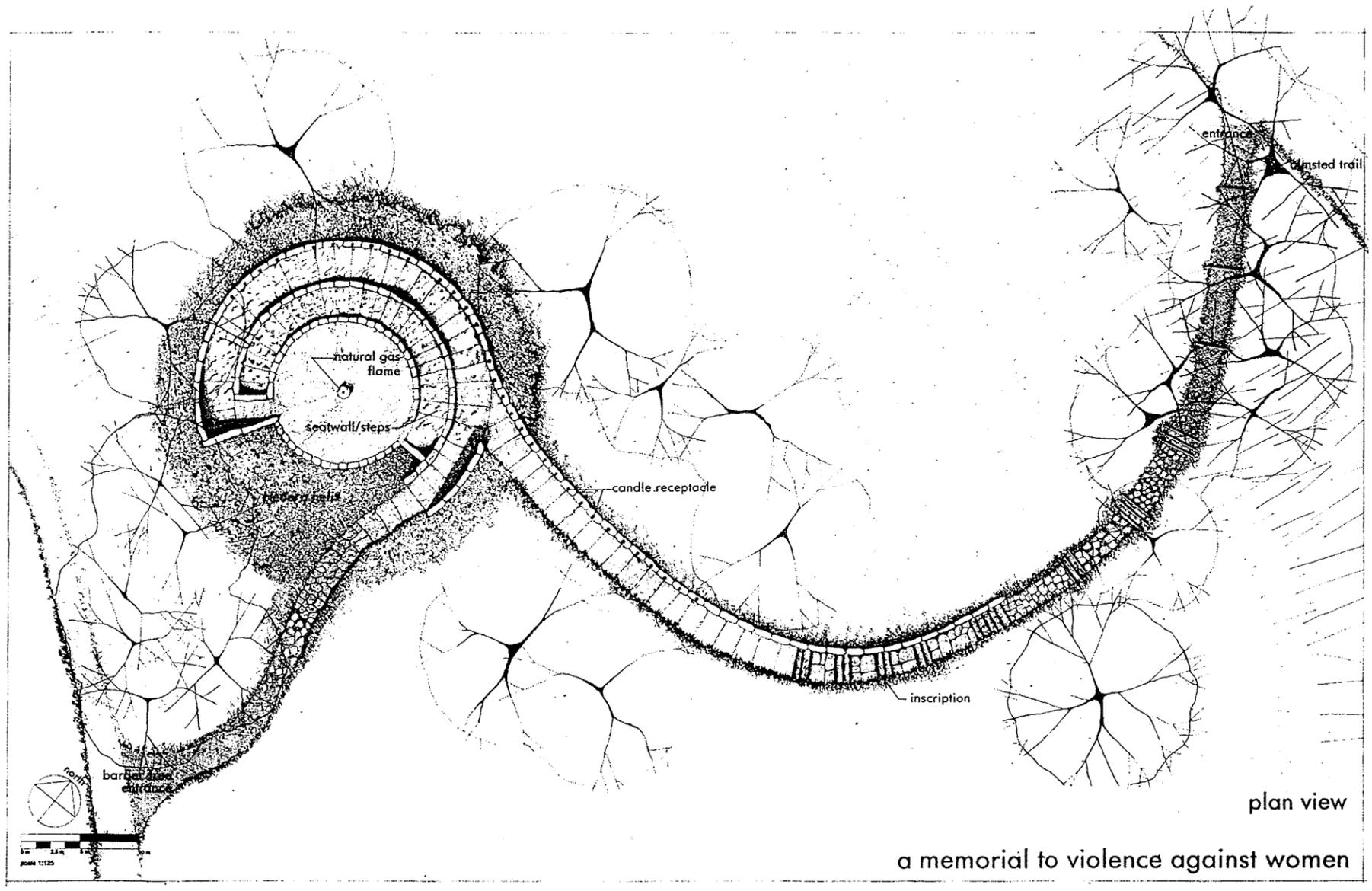
of a journey. This decision was made easily, because the site facilitated a procession so well. Although the site has two exits/entrances, the journey begins at the allée of trees leading up from the Olmsted Trail. It is predicted that most people would enter the site from this side, because it leads directly from a larger trail, and although the other, shorter entrance mimics the nature of this path, it has been designed as a barrier-free, less arduous means of gaining access to the site.

The central concept is first conveyed through the paving materials of the site. Inspired by the path leading up to the Kennedy Memorial in Runnymede, England, the path inconspicuously begins with small limestone pavers set into the ground. They do not form a continuous surface but are dotted here and there, denoting a path and signaling to the passerby that this path is out of the ordinary.

Fig. 25. Entrance to the Kennedy Memorial, Runnymede, England (*Studies in Landscape Design*)



Fig. 26. Memorial to Violence Against Women ~ Site Plan



plan view

a memorial to violence against women

The pavers gradually become more densely placed as one ascends the path, eventually becoming larger units. This is meant to convey the idea of gathering fragments together to become stronger and more whole. The pavers to the edge of the path are to be etched with women's names, commemorating individual female victims of violence and strengthening the notion that this path originates with the individual and moves toward the strength of the group.

Steps have been placed to decrease the natural slope of the terrain slightly and make it easier to climb. The steps were designed to look inconspicuous and were placed so that site grading was kept to a minimum. It is hoped that these careful measures will ensure that the path fits in with the nature of the site and looks as though it was meant to be there.

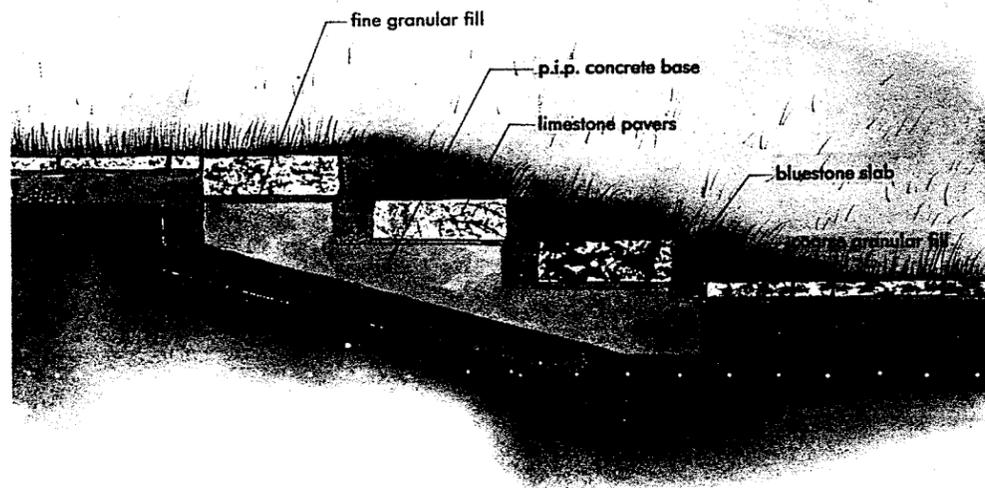
At the point where the wall begins to emerge from the ground the steps increase in number. At the point where the visitor begins to be drawn into something, not just towards a destination, the path becomes slightly more difficult to traverse. It is also at this point that the site informs and asks something of the visitor. In several different languages, this passage is etched into the stone:

*On December 6th, 1989, fourteen  
women were shot and killed because  
of their gender.*

*Everyday, in this country and around the world,  
women and girls are beaten,  
abused, attacked, raped, tortured or killed  
simply because they are female.*

*May commitment to ending  
sexism and violence against women be  
placed in the hearts and minds of you  
who stand here now and of all who come after.  
It is not enough to look back in pain. We must  
create and walk toward a new future. (AMR)*

Fig. 27. Memorial to Violence Against Women ~ Stair Details



0 m  
scale 1:10  
0.5 m  
1.0 m

1-1 stairs  
section detail



0 m  
scale 1:10  
0.5 m  
1.0 m

3 stairs  
plan detail

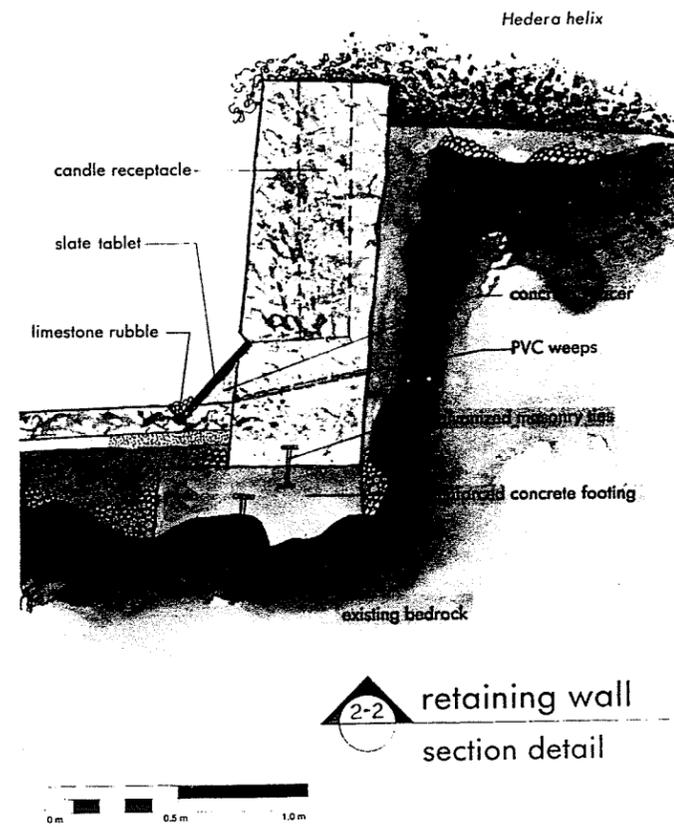
At the most difficult section of this journey the visitor is also asked to make a commitment to help change the future. A pact is made with the site and in this way some interaction between the memorial and the visitor occurs.

The path continues to spiral upwards. Eventually, to the right hand side, when the wall has reached its maximum height of 1.25m, vertical cylindrical openings can be seen cut into the wall. A slate tablet, found at the base of the openings, also appears and a small crevice of crushed limestone rock is etched in front of the slate. The openings are candle receptacles, designed to accommodate the thick, white candles that are often used during vigils and memorial services. The slate and crushed limestone are there for visitors to scratch in the names of people they wish to commemorate. A candle can be lit and placed in the receptacle and the persons name written below. This can occur during formally organized vigils or during private, more personal ceremonies.

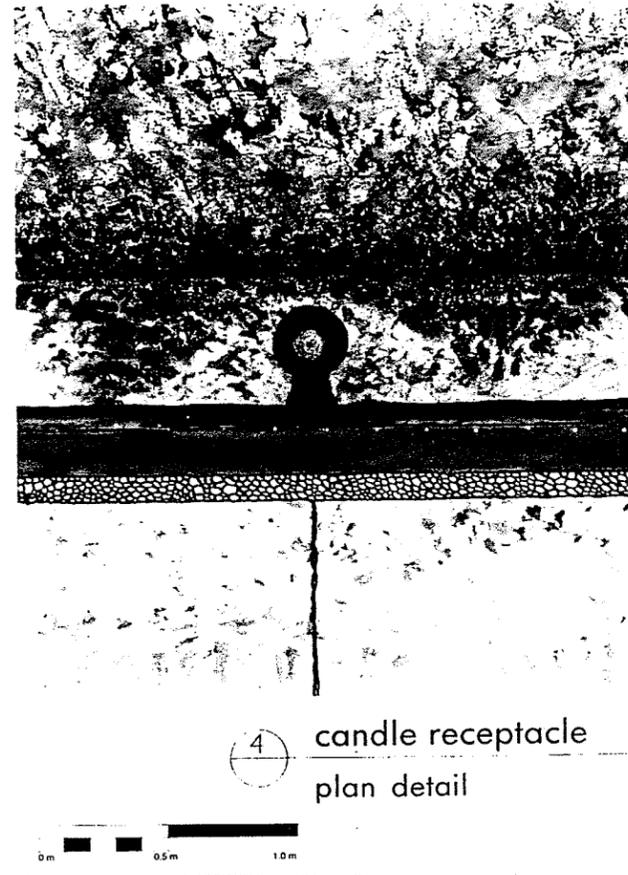
The receptacles continue to be cut into the wall for several meters, ending once they have embraced most of the inner circle of the memorial, before the wall begins to recede again. During evening vigils the visual impact of the lit receptacles will be effective without being overpowering. The receptacles are cut from limestone which, being white, should be quite luminous.

As the journey continues, the paving material becomes larger and more solidly placed. The visitor eventually arrives at the memorial proper, a series of three concentric circles cut into the earth. The first, largest circle is defined by the outer wall which the visitor has been following and the other two circles are defined by low retaining walls, which comprise limestone blocks of varying heights. The lower blocks will function as steps, as visitors

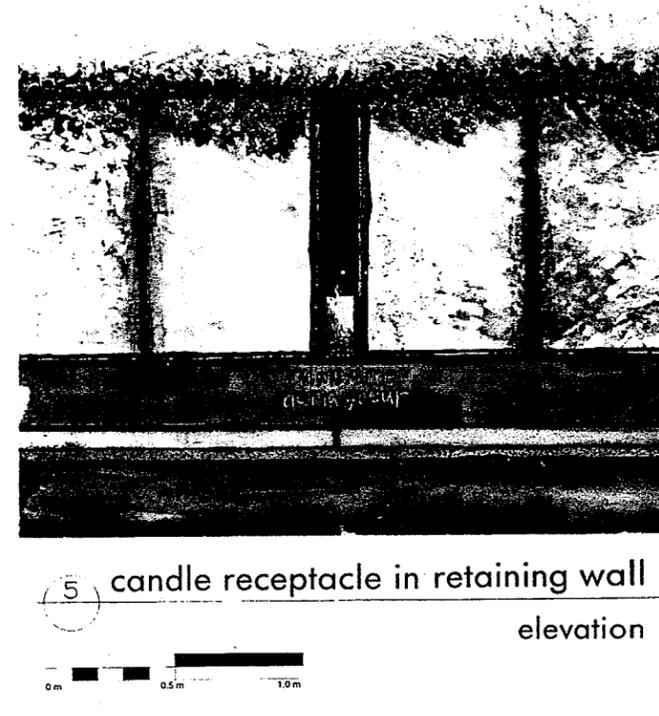
Fig. 28. Memorial to Violence Against Women ~ Candle Receptacle Details



2-2 retaining wall section detail



4 candle receptacle plan detail



5 candle receptacle in retaining wall elevation

filter toward the centre of the memorial, and the higher blocks are designed to be at a comfortable height for sitting. A ramp is located at the west side of the site for those visitors who would find maneuvering through the site difficult without a gentle slope.

The heights of the walls were carefully chosen, keeping safety and the feeling of security in mind. The heights were determined so that a person sitting on the middle seatwall might be able to see beyond the outer wall, so that it was not possible to feel trapped by the sudden arrival of another person from that direction. From all other directions the site is easily exited.

The centre of the site is the only area that is not comprised of the local limestone. Instead, Carnoc Gray marble<sup>100</sup> has been chosen. This particular type of marble is comprised of a warm gray-brown background with bluish veins. A much harder substance than limestone, it will provide a more solid surface, enforcing the idea that one gathers strength as they move towards the centre of the memorial. The venous appearance is desirable to convey the idea of weaving. At the centre of this granite circle is a raised platform with a small natural gas flame, for the lighting of candles and as a focal point to rest one's eye. This small platform is not meant to dominate the site, or to offer a significant message to the visitor; it is simply meant to offer some comfort and a practical means of lighting the candles. It could easily be incorporated into the program of a vigil, or ignored, if its presence is not needed.

One may exit the site by a number of means. If the visitor is standing at the middle of the site, for example,

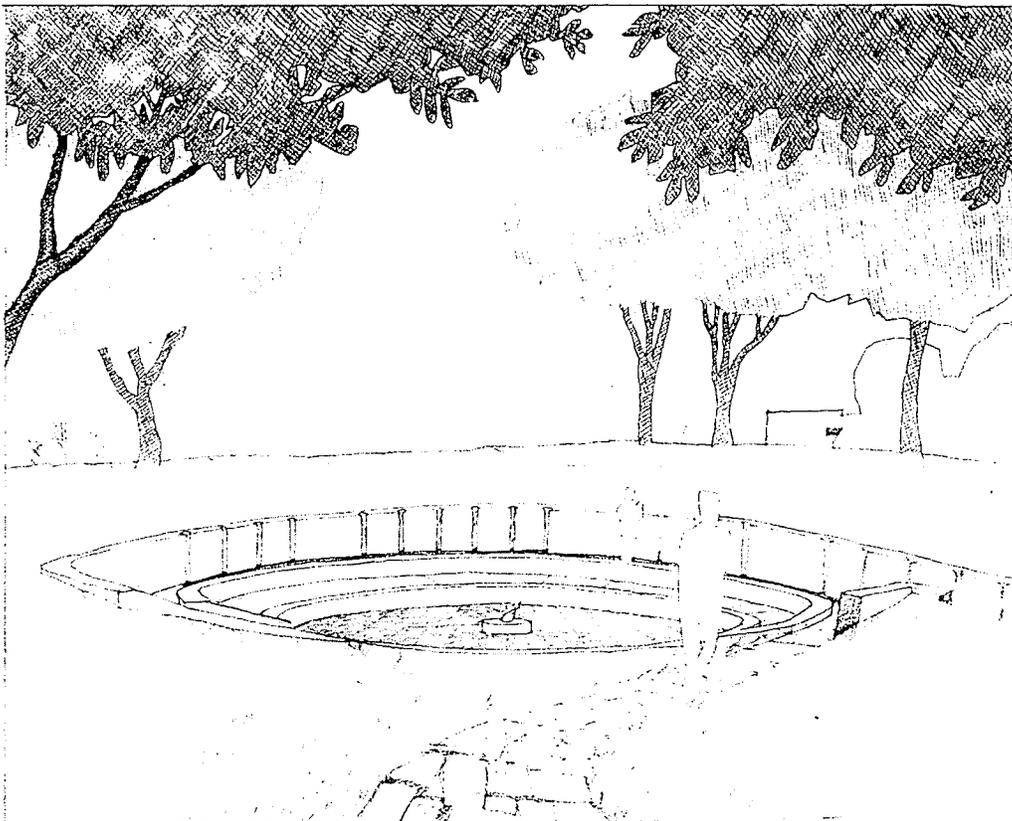
---

<sup>100</sup>Chosen from *The Architect's Book of Marble and Granite*. Please refer to the bibliography for full documentation of this book and to the appendix for an illustration of this material.

Fig. 29. Memorial to  
Violence Against Women ~  
Site Perspectives



perspective of Olmsted Trail entrance



perspective from the barrier free entrance

they might step back up to the wall containing the candle receptacles and chose either the longer path down to the Olmsted Trail (the route we have just illustrated), or to take a right turn and exit via the barrier free path. From the centre of the site one might also meet this path by walking directly out of the site by heading due south. One would walk through the ivy planted in a circle around the site. A layer of crushed limestone underfoot allows people to filter from the site by this means and should prevent congestion when large numbers of people use this site. It is hoped that the majority of people would exit via the first two choices, and that this route be used mainly as an overflow route and that it present itself as a reminder that one is not trapped in the centre of the site without an easy means of exiting.

The barrier free route exiting the site is composed of the same material as the longer path but changes over a shorter distance so that the same message might be conveyed. This path ends when it joins with a sidewalk which has just branched from the Olmsted Trail.

This memorial has been designed to commemorate the general problem of violence against women in our society while respecting the significance of the Montreal Massacre in calling attention to this societal problem. The site is adaptable to the significance of the Montreal Massacre versus the general problem of violence against women. This has been achieved by not permanently placing names at the base of the candle receptacles, which are intended to be used to commemorate different individuals at different times. During vigils to commemorate the Montreal Massacre, for example, one might choose the candle receptacles within the central circle of the site to commemorate the fourteen women killed, and use the receptacles leading to the centre of the

Fig. 30. Memorial to  
Violence Against Women ~  
Section

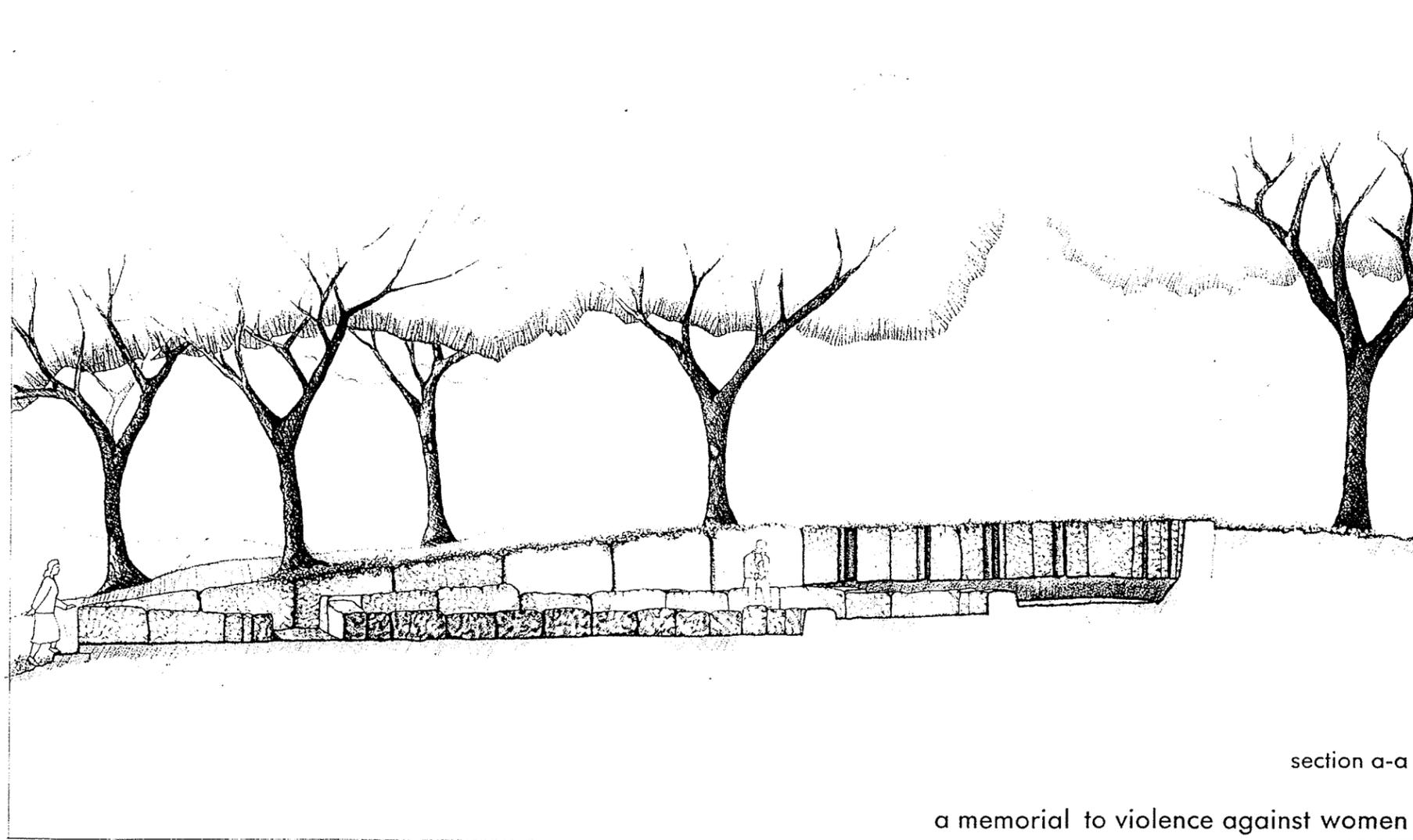
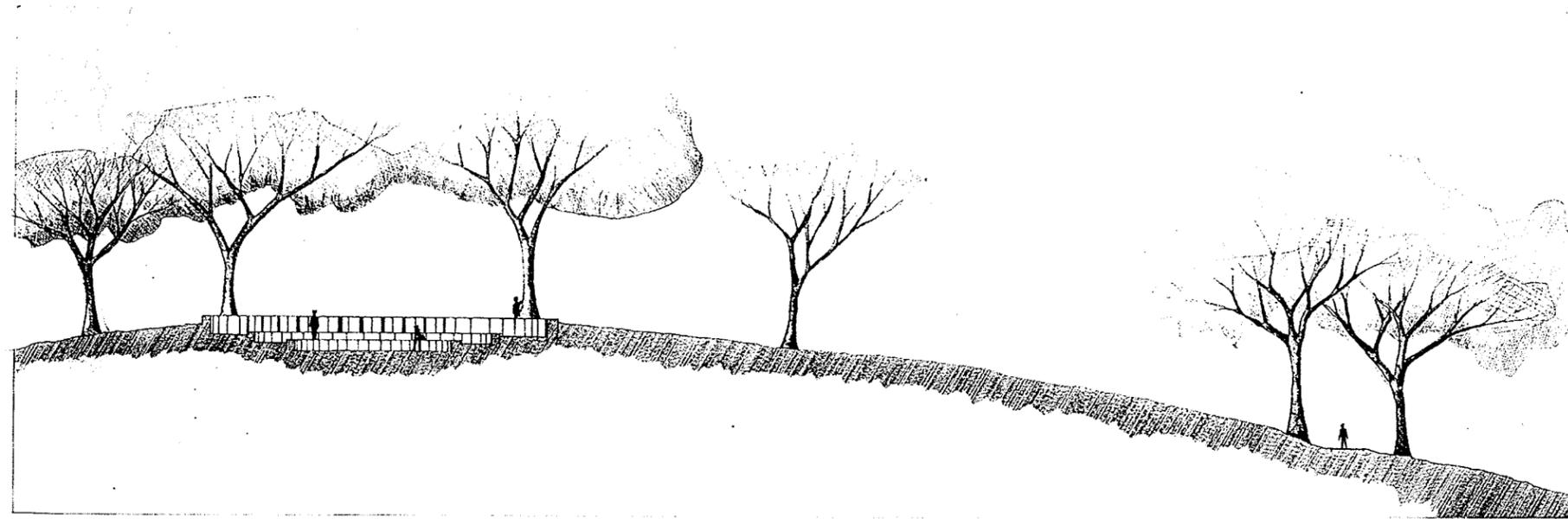


Fig. 31. Memorial to  
Violence Against Women ~  
Section



section b-b



a memorial to violence against women

site to commemorate other female victims of violence throughout the past year. During a vigil to commemorate another victim of violence, this positioning might be reversed or the fourteen might not be mentioned at all. The significance of the event versus the phenomena it publicizes might be decided by the individuals coordinating the memorial service, and the site easily adapted according to the needs and wishes of its users.

The memorial employs a simple palette of materials. Limestone is the major building material, with a select and minimal use of slate, bluestone and marble as well. Because the site is composed of mostly indigenous materials, which are installed with a roughened, irregular appearance, the memorial should exude an air of antiquity and timelessness.

The design of the site makes use of the public and private sides of the site. The centre of the memorial, where vigils will take place and where individuals might pause for contemplation, is facing away from the traffic and the city views to the northeast. One may sit and relax on the more intimate side of the site, which, as well, faces south and is more likely to be sunny and sheltered from the wind.

## *C o n c l u s i o n*

---

The design, completion, and success of the Vietnam Veterans Memorial signaled a change in our expectations of public sites of commemoration. We now demand more than the graphic, traditional monuments that predated the Vietnam Veterans Memorial and we have acquired a taste for monuments that are more eloquent, minimalist, and that communicate to us on an intimate level. As was argued earlier on in this paper, we now has a predilection for the memorial rather than the monument.

The Tiergarten Synagogue Memorial and the Salem Witch Trials Memorial are proof of this public change of preference following the instigation of the Vietnam Veteran's Memorial. By no means an exhaustive list, they are shining examples of this new language of memorial design. They share a simplicity of materials, an understated eloquence, an integration to their surroundings and a decided rebuke of traditional symbolism. They are places that we can experience rather than just observe.

This public demand for excellence and change is of great significance to those who design public space. Artists, architects and landscape architects must recognize and applaud this movement and respond accordingly. We must examine successful predecessors in this movement and challenge ourselves to make gains in this new direction in the design of public space.

The rewards for our efforts will be numerous, not the least of which will be a heightened respect for the design professions, as they acknowledge and make valid steps towards dealing with the painful aspects of society that these new memorials often represent.

The memorial proposed in this practicum attempts to respond to these new design criteria and, in doing so, hopes to make a tangible step forward in the fight to end the phenomena which it calls attention to -violence against women.

*Appendices*

---

Appendix 1. The front page of the Toronto Star, two days after the Massacre on Dec. 8, 1989, depicts who profoundly this event shocked and saddened Canadians.

METRO EDITION ★

**KILLER'S FACE**



**MASS MURDERER:** Marc Lapine, 25, blamed women for most of his problems.

# War videos obsessed murderer

## Lepine prepared hit list of 15 female victims, letter reveals

By Jane Armstrong and Shelley Page  
TORONTO STAR

**MONTREAL** — The man who massacred 14 women on the University of Montreal campus was Marc Lapine, a man obsessed with war videos and electronics.

He also had a vendetta against women. Last night, Montreal police said Lapine could be "gentle and courteous" with women, but if something went wrong in a relationship he fled to his room and refused to speak.

Police were able to release the name of the 25-year-old man after his body was identified by his mother yesterday.

**More coverage/A16-17  
What The Star says/A30  
Columnists/A31,C1**

Wednesday evening, he raged through the university's engineering school, killing 14 women, injuring 13 other people and then turning the gun on himself. One of the 13 injured remained in critical condition last night, in Montreal General Hospital.

Lepine bought his semi-automatic rifle Nov. 21 at a Montreal gun shop, police said, but they don't know how long he had been planning the bloodbath.

The .223-calibre Sturm Ruger, a commonly-used hunting rifle, was properly registered by the killer, police said. It was the rifle registration that allowed them to track him down.

Lepine changed his name when he was 18 from Gamil Gharbi, discarding his Algerian father's surname and taking his mother's French name.

Police still refuse to release a three-page letter found in his pocket after the massacre, which they say might provide clues to his motive.

"We don't want to give any bad ideas to other people out there," said Jacques Duchesneau, director of the Montreal police organized crime squad.

Lepine had prepared a hit list of 15 women, many of them public figures. The names were hand-written on the last page of his letter, police said yesterday, but they withheld the identities of the women. The names were believed taken from a newspaper, Duchesneau said.

Lepine, who was single and unemployed, "was obsessed with war films and electronics. He seemed to have no problems with alcohol or drugs," Duchesneau said.

Lepine had been taking chemistry courses at a Montreal college to try to

Please see **KILLER**/page A16

# All of Canada 'in mourning'

## PM declares

**OTTAWA (Staff)** — "Canada is in mourning," Prime Minister Brian Mulroney told the House of Commons yesterday.

Calling the bloodiest massacre in Canadian history "a human tragedy of enormous proportions," the Prime Minister ordered the flag lowered on Parliament Hill's Peace Tower.

He later visited the University of Montreal engineering school, where a gunman slaughtered 14 women and wounded 13 other people Wednesday. During his rampage, the killer shouted in French: "I want women" and "I hate feminists." After the killings, he shot himself dead.

**'Our future'**

The killings are "a grim reminder of the vulnerability of our society and the fragility of life itself," Mulroney told the Commons. "The cruelty and barbarousness of this massacre was all the worse because the murderer chose women."

Before the Commons rose for a minute's silence, New Democratic Party leader Audrey McLaughlin said Canadians "will never be the same again."

"Those lost lives were our future; young minds who were attending school to acquire an education to work in their community, to share their abilities with their friends and families; young minds who wanted to contribute to Canada; and, I guess, young hearts that wanted to love," she said as MPs sat quiet and stone-faced.

"We will never know what gifts

of joy or of laughter were extinguished by this act of horror."

Montreal MP Marcel Prud'homme, filling in for an absent Liberal leader John Turner, expressed the party's "deepest and heartfelt sympathy to the families of the victims of this horrible and senseless crime."

"We also want those who witnessed this shocking event to know that our thoughts are with them as they attempt to deal with the pain and anguish of losing so many friends."

Quebec Premier Robert Bourassa ordered three days of mourning with flags to be flown at half-staff on provincial government buildings.

Bourassa, Parti Quebecois leader Jacques Parizeau and Equality party leader Robert Libman offered their sympathy to the victims' families. Bourassa called the killings "a barbarous carnage."

Former New Democrat MP Rosemary Brown issued a statement saying the slaughter "must be recognized as a continuum of pornography, incest and other forms of abuse against women today."

But Barbara McDougall, the federal minister responsible for the status of women, hesitated when asked whether the massacre was the product of a sexist society. She urged women not to overreact to "an irrational act."

"He had a problem of his own that he tried to direct against women," McDougall told reporters. "I think it's always dangerous to jump to conclusions in an emotional moment."



**SAD VIGIL:** Eyes brimming with tears, Vinita Hutchinson joins hundreds of mourners yesterday at the "crucified woman" statue outside U of T's Victoria College.



### Killer's rage too familiar to Canadians

The agony and loss of the Montreal massacre is so extreme that it cuts through our daily numbness to the outside world. None of us read or watched this news without feeling what poet Emily Dickinson called "zero at the bone."

Our usual next step, after any major crime, is to label it an aberration, the act of a madman, and to docket it safely away with all the other horrors that couldn't possibly happen to us.

Who are we fooling?

In your town and mine, in every town in this country, violent woman-hating is a daily truth. "Marc" was insane. But his murderous rage took the path it so often takes in our society: it targeted women. Women are generally smaller, unlikely to strike back, and they're available. Right now, somewhere in Canada, women's bones are being cracked, their eyes blackened, arms twisted, minds and hearts stabbed with abusive words. When a man in a rage goes hunting for a victim, nine times out of 10 he hunts for a woman . . . any woman.

It does not happen by accident. It does not happen because the victims provoke it. It happens because, to a frightening degree, our culture teaches, encourages, condones or excuses crimes of violence against women and children. A British Columbia judge can look down from his

Please see **CULTURE**/page A16

## Appendix 2. Text of Marc Lépine's suicide letter (*The Montreal Massacre*)

### Text of Marc Lépine's Suicide Letter

#### Editors' Note:

Soon after the Polytechnique massacre, reporter Francine Pelletier, whose name appeared on Marc Lépine's hit list, called upon authorities to publish the complete letter the murderer carried with him when he committed suicide. This call went unanswered. However, a few weeks before the first anniversary of the massacre, Pelletier received a copy of the letter in the mail. With the consent of the editor, *La Presse* published the letter in its entirety in its November 24, 1990 edition. Although its contents come as no surprise to us and do not really add to our knowledge of what happened, we nonetheless felt it would be useful to include the letter in the English edition, if only because it was censored for almost a year and caused such controversy when it was finally published.

This letter is reprinted with the kind permission of The Canadian Press News Limited.

¶Forgive the mistakes, I had 15 minutes to write this. See also Annex.

Would you note that if I commit suicide today 89-12-06 it is not for economic reasons (for I have waited until I exhausted all my financial means, even refusing jobs) but for political reasons. Because I have decided to send the feminists, who have always ruined my life, to their Maker. For seven years life has brought me no joy and being totally blasé, I have decided to put an end to those viragos.

I tried in my youth to enter the Forces as a student-officer, which would have allowed me possibly to get into the arsenal and precede Lortie in a raid. They refused me because antisocial (sic). I therefore had to wait until this day to execute my plans. In between, I continued my studies in a haphazard way for they never really interested me, knowing in advance my fate. Which did not prevent me from obtaining very good marks despite my theory of not handing in work and the lack of studying before exams.

Even if the Mad Killer epithet will be attributed to me by the media, I consider myself a rational erudite that only the arrival of the Grim Reaper has forced to take extreme acts. For why persevere to exist if it is only to please the government. Being rather backward-looking by nature (except for science), the feminists have always enraged me. They want to keep the advantages of women (e.g. cheaper insurance, extended maternity leave preceded by a preventive leave etc.) while seizing for themselves those of men.

Thus it is an obvious truth that if the Olympic Games removed the Men-Women distinction, there would be Women only in the graceful events. So the feminists are not fighting to remove that barrier. They are so opportunistic they neglect to profit from the knowledge accumulated by men through the ages. They always try to misrepresent them every time they can. Thus, the other day, I heard they were honoring the Canadian men and women who fought at the frontline during the world wars. How can you explain then that women were not authorized to go to the frontline??? Will we hear of Caesar's female legions and female galley slaves who of course took up 50 per cent of the ranks of history, though they never existed. A real Casus Belli.

Sorry for this too brief letter.

Marc Lépine"

*The letter is followed by the 19-name list, with a note at the bottom:*

"Nearly died today. The lack of time (because I started too late) has allowed these radical feminists to survive.

Alea Iacta Est"

Appendix 3. Newspaper clippings from the day after Statistics Canada released the results of its violence against women study (*The Globe and Mail*, 10 Nov. 93, A1 & A4)

## 50% of women report assaults

Ground-breaking Statscan survey finds violence pervasive

BY ALANNA MITCHELL  
Social Trends Reporter

More than half of Canadian women have been physically or sexually assaulted at least once in their adult lives, the most comprehensive survey ever undertaken of violence against women shows.

Based on telephone interviews with 12,300 women, the Statistics Canada survey found assault of women by men so endemic that it has become the statistical norm: Fifty-one per cent say it has happened to them. Nation-wide, that would mean more than five million adult women.

One in 10 said they had been assaulted in the 12 months before they were polled. That would be more than one million women in Canada.

Nearly one attack in five (18 per cent) was violent enough to injure the woman physically. Of these, 28 per cent necessitated medical attention.

The figures were greeted with anger. "It is absolutely unacceptable that women have to live lives of terror — absolutely unacceptable," said Sunera Thobani, president of the National Action Committee on the Status of Women, the country's largest women's group. "This is a national crisis. We need [the government] to take clear action."

Bob Glossop, co-ordinator of programs and research for the Vanier Institute of the Family in Ottawa, said violence is "so widespread that no one can any longer try to dismiss this as a phenomenon that doesn't touch them. Indeed, it is a phenomenon that is endemic."

In spite of suggestions that the extent of violence against women has been exaggerated, the survey found it more pervasive than previous studies on a smaller scale had done.

"This has to force the government to take this seriously," said

Glenda Simms, president of the Canadian Advisory Council on the Status of Women. "We have an epidemic on our hands and no one was listening. People were saying we were overdramatizing."

(Speaking to reporters in Vancouver yesterday afternoon, Prime Minister Jean Chrétien said he could not comment on the survey because he had not been briefed on its contents.)

The women interviewed were 18 years and older and randomly chosen.

Please see ATTACKS—A4

### Highlights

- 51 per cent of Canadian women have experienced violence since the age of 16.
- 23 per cent of married or formerly married women were assaulted by their husbands.
- Almost 60 per cent who said they had been sexually assaulted were attacked more than once.
- 48 per cent of those who had been married previously had been attacked during marriage by their husbands.
- Women with violent fathers-in-law were three times more likely to be assaulted than other women.
- 18 per cent of the attacks were violent enough to cause physical injury.

## Attacks on women widespread, study finds

• From Page A1

They were asked a series of questions designed to elicit whether, since the age of 16, they had suffered assault that would be considered an offence under the Criminal Code. Women who spoke neither English nor French were not interviewed.

The survey found women were most likely to be assaulted by men they knew. Almost half (45 per cent) of those interviewed said they had been assaulted by dates, boyfriends, husbands, friends, family members or other men familiar to them.

Almost a third (29 per cent) of those who were married or had been married reported being assaulted by a husband. (The figure includes common-law marriages.) That would mean a staggering 2.6 million Canadian women have been the victims of wife assault.

"It is a tragic portrait of how, for far too many people, families are possibly the most dangerous place for them to be," Dr. Glossop said.

Violence was reported more or less evenly across every socioeconomic group and age category. There was one marked exception: Women aged 18 to 24 were more than twice as likely to report violence in the previous year as were older women — 27 per cent in the younger group said they had been assaulted.

Many women had experienced violence more than once in their lives. Almost 60 per cent who said they had been sexually assaulted reported more than one attack. Sixty-three per cent of those assaulted by a husband or former husband had been attacked more than once. One-third said there had been more than 10 attacks.

The survey showed marriage was a dangerous place for many. Fifteen

per cent of married women said their present husbands had attacked them.

Almost half — 48 per cent — of women who had been married previously had been attacked by the partner during the marriage. Three-quarters of those said they had been assaulted more than once, and 41 per cent more than 10 times.

"Maybe this is offering us a clue about why marriages are breaking down," said Holly Johnson, Statscan's manager of the survey.

More than a third whose husbands had attacked them had feared for their lives. Weapons were used by 44 per cent of violent husbands.

Pregnancy did not protect women. More than one in five (21 per cent) of those attacked by a husband had been attacked while pregnant.

The survey also found that alcohol played a huge part in violence. Men had been drinking before more than 40 per cent of attacks. Women whose husbands drank at least four times a week ran triple the risk of assault of those whose husbands did not drink. Those whose husbands drank more heavily were at six times the risk.

Just 14 per cent of all the incidents catalogued by the survey were reported to police. In only 9 per cent did the women contact a social-service agency. Roughly 22 per cent of women who had been assaulted said they had told no one about it before the Statscan questioner asked.

The survey also documented a cycle of violence between generations. Women whose fathers-in-law were violent were three times as likely to be assaulted by their husbands as those whose fathers-in-law were not violent. The survey also found that 39 per cent of women in violent marriages said their children had witnessed an assault.

The statistics led observers to call for immediate action from the newly elected Liberal government.

Dr. Simms of the advisory council said Mr. Chrétien must formally appoint a minister of women's issues, to sit at the cabinet table. She said the results of the survey have implications for the departments of justice, health and finance.

Ms. Thobani said the fact that so few women are reporting assault means that there ought to be changes in the justice system. She also called for more money to be

given to anti-violence groups.

"I think we need to be way beyond convincing people that the problem exists," she said.

Sheila Finestone, secretary of state for the status of women, issued a statement saying that the Liberal government is committed to "safe homes and safe streets" and to finding solutions to violence.

The survey results were statistically likely to be accurate within 1.2 percentage points upward or downward, 19 times in 20.

**BEHIND THE NUMBERS / The findings of abuse were so upsetting that some interviewers burned out**

## Violence survey takes toll on staff

BY ALANNA MITCHELL  
Social Trends Reporter

**C**ANADA'S first national survey on violence against women was so harrowing to conduct that the 30 female interviewers had weekly sessions with a psychologist during the five months it went on.

They were also screened by the psychologist before they got the jobs, said Holly Johnson, Statistics Canada project manager for the survey. They had to be able to handle high levels of stress and display excellent coping skills, she said.

Nevertheless, because of the large amount of violence reported, some of the interviewers burned out and many more left for other jobs.

In the survey, 12,300 randomly chosen Canadian women were telephoned and asked whether they had experienced physical or sexual violence as adults. The interviews, ranging from 15 minutes to three hours, took place between February and June after more than a year of testing and consultations with women's rights advocates.

The survey is the first of its type in the world and Canada's most comprehensive on the subject.

However, it has been harshly criticized by women's groups. Many felt that adequate statistics were already available and that the \$1.9-million it cost to carry out the survey should have been spent on helping victims of violence.

"The bottom line is, the money's been spent, now will women be believed?" Susan Bazilli, a lawyer with

the Metro Action Committee on Public Violence against Women and Children in Toronto, said yesterday.

Activists have also spoken out against a \$10-million federal government panel whose report on stories of violence against women was released in July.

Women's groups feared the Statcan survey would produce evidence that a low number of women are assaulted. They were also concerned that the interviews themselves would put women at risk, especially if they were in the company of an abuser when the phone rang.

"It's an extremely traumatic experience. Do they say: 'Thanks for your time,' and hang up?" Ms. Bazilli said.

Almost one-quarter of the women surveyed who reported assaults to the interviewer had never told anyone about them.

But Karen Rodgers, a senior analyst who worked on the survey, said extensive advance testing indicated that women did not appear to flock to community-service organizations in distress after their interviews.

Some groups were also critical of the survey because it did not capture data from women who do not speak French or English. It also failed to reach women in Canada's North; those who do not own a telephone; or those in shelters for battered women. However, it is still considered statistically representative of Canadian women.

Statcan will publish more data from the survey in March.

## DEFINITION OF VIOLENCE

The survey defined violence as an experience of physical or sexual assault that is consistent with legal definitions of these offences and could be acted on by a police officer.

### Sexual Assault

The survey asked two questions about sexual assault by men other than husbands or common-law husbands:

1. "Has a (male stranger, date or boyfriend, other man known to you) ever forced you or attempted to force you into any sexual activity by threatening you, holding you down or hurting you in some way?"

2. "Has a (male stranger, date or boyfriend, other man known to you) ever touched you against your will in any sexual way, such as unwanted touching, grabbing, kissing or fondling?"

### Wife Assault

Women were asked a series of questions about whether their husband or common-law husband had done certain violent things. Violent actions counted included these:

- threatened to hit you with his fist or anything else that could hurt you;
- thrown anything at you that could hurt you;
- pushed, grabbed or shoved you;
- slapped you;
- kicked, bit or hit you with his fist;
- hit you with something that could

### hurt you:

- beat you up;
- choked you;
- threatened to use or used a gun or knife on you;
- forced you into any sexual activity when you did not want to by threatening you, holding you down, or hurting you in some way.

### Physical Assault

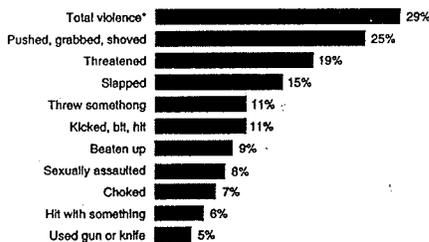
The survey asked two questions about physical assault by men other than husbands or common-law husbands:

1. "Now, I'm going to ask you some questions about physical attacks you may have had since the age of 16. By this I mean any use of force such as being hit, slapped, kicked, or grabbed to being beaten, knifed or shot. Has a (male stranger, date or boyfriend, other man known to you) ever physically attacked you?"

2. "The next few questions are about face-to-face threats you may have experienced. By threats I mean any time you have been threatened with physical harm, since you were 16. Has a (male stranger, date or boyfriend, other man known to you) ever threatened to harm you? Did you believe he would do it?"

### HOW MARRIED WOMEN ARE HURT

Proportion of Canada's 9 million women who have ever been married or lived common-law, who reported assault by a partner (18 years and over).



\* Figures do not add to 100% because of multiple responses.

Source: Statistics Canada.

### WHO GETS HURT IN JUST ONE YEAR

Number of women 18 years and over who have experienced violence in the past 12 months.

	Total female population	Total women victimized (past 12 months)	
<b>Total</b>	10,498,000	1,016,000	10%
<b>Age group</b>			
18-24	1,315,000	353,000	27
25-34	2,338,000	331,000	14
35-44	2,258,000	191,000	8
45-54	1,628,000	91,000	6
55 and over	2,961,000	49,000	2
<b>Household Income</b>			
Less than \$15,000	1,324,000	166,000	13
\$15,000-\$29,999	1,860,000	198,000	11
\$30,000-\$59,999	3,580,000	312,000	9
\$60,000 or more	2,036,000	197,000	10
Not stated/Don't know	1,698,000	142,000	8
<b>Education</b>			
Less than high school diploma	2,747,000	207,000	8
High school diploma	2,805,000	260,000	9
Some post secondary education	3,299,000	401,000	12
University degree	1,628,000	148,000	9

Source: Statistics Canada.

## Appendix 4. Both sides of the brochure distributed by the Women's Monument Project to raise awareness and funding for the Women's Monument, Vancouver.

### The Women's Monument Project

We are all touched by violence against women. The victims are our mothers, our daughters, our sisters. Our friends and our lovers. The victims are us. More and more, people are recognizing this and are trying to help end violence against women. We need to remind society of how much remains to be done to make our world safe for women. We see the monument as part of the solution.

The Women's Monument Project is building a national monument in

Much remains to be done to make our world safe for women.

Vancouver to honour all women who are victims of violence, especially those who have been murdered. The Women's Monument will serve as a symbol of remembrance and a call for change. It will give us a place to gather and contemplate. A place from which to say, "Never again." It will publicly, eloquently and unequivocally state that we value the lives of women.

### Violence against women

Violence against women encompasses everything from harassment to murder. The perpetrators, and their victims, come from all social, cultural, religious, economic, geographic and occupational groups. The murder of women forces us to take a hard look at the social attitudes that make these murders possible. It is these same attitudes that spawn all forms of violence against women. The Women's Monument will be a visible and permanent reminder to concerned women and men that the violence will not end until each of us commits to stopping it in our society. Society needs to be convinced that women are continually threatened by violence from men, and that we must take action to end it. We can work together to change attitudes and save lives!



DECEMBER 6, 1989

### THE WOMEN'S MONUMENT

Geneviève Bergeron	Helene Colgan
Nathalie Croteau	Barbara Daigneault
Anne-Marie Edward	Maud Haviernick
Barbara Maria Klueznick	Maryse Laganiere
Maryse Leclair	Anne-Marie Lemay
Sonia Pelletier	Michèle Richard
Annie St-Arneault	Annie Turcotte

The murder of these 14 women at Montreal's l'Ecole Polytechnique on December 6, 1989 was a tragedy of immeasurable proportions.

It took this extreme act of violence – the massacre of 14 women at one time, singled out simply because they were women – to focus national attention on the widespread problem of violence against women.

The days of grief and rage that followed gave birth to the Women's Monument Project. The names of those who died that day will be inscribed on the Women's Monument.

This will send a strong message to the world that it is the women who are murdered we remember, not their killers.

In honouring these women, we also remember how their tragic deaths raised consciousness across the country. We must nurture this increased awareness, encouraging it to grow and produce greatly needed change.

### National concern

With so many of us now deeply concerned, Canadians country wide are publicly demonstrating that violence against women in our society must stop. The Canadian Parliament declared December 6th a National Day of Remembrance and Action on Violence Against Women.

Now, every year on December 6th, women and men from across the country participate in vigils, ceremonies, public awareness campaigns, and workshops on issues of violence against women.

The Women's Monument will give people a place to gather on December 6th. It will also provide a place for remembrance every single day of the year. It will

remind us of the hundreds of women who die every year in Canada as victims of male violence. It's time to reflect on all those women, who were people, who had lives ...

It will provide a place for remembrance December 6, and every day of the year.

### IN MEMORY, AND IN GRIEF

for all the women who have been murdered. For women of all countries, all classes, all ages, all colours. We, their sisters and brothers, remember, and work for a better world.

Seventy-five per cent of women killed by their husbands are attempting to leave or get a divorce.

Less than half of the wife assault victims in a Canadian survey made a report to the police. Women's reluctance to report is due to the fear of retaliation that would result in further violence or death, lack of confidence in the police and courts, guilt, and embarrassment.

Statistics sources available on request.

### Please help make a difference

The supporters of the Women's Monument Project include community and women's groups, businesses, educational institutions, unions, members of all major political parties, and various levels of government. They include all the families of the victims of December 6, 1989. They include individuals like yourself. Please take the time to fill out the coupon on the reverse. Working together, we can create a better world.

Won't you help fund this important and lasting memorial?

### About the monument

#### A living monument

The Women's Monument will be a living monument – designed to include a way for visitors to interact. The site will be wheelchair accessible.

#### Opportunities for women

The monument will be built by women – artists, architects, engineers and tradespeople. In fact, the entire Women's Monument Project – from its conception, to its fundraising and promotion strategies, design competition and construction – provides opportunities for women.

#### Design competition

A Canada-wide competition will be held to select the

design of the monument. The competition will be open to women, and students will be encouraged to enter. A complete design competition package may be obtained by writing to the Women's Monument Project.

#### Contributor recognition

We wish to acknowledge all contributors by inscribing their names at the site of the Women's Monument. Your contribution will ensure inscription of your name, unless otherwise requested.

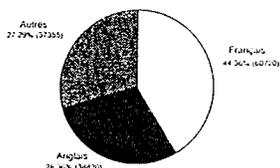
#### Monument dedication

A dedication to all women who have been murdered will be inscribed at the monument site. This will be translated into a variety of languages, and braille.

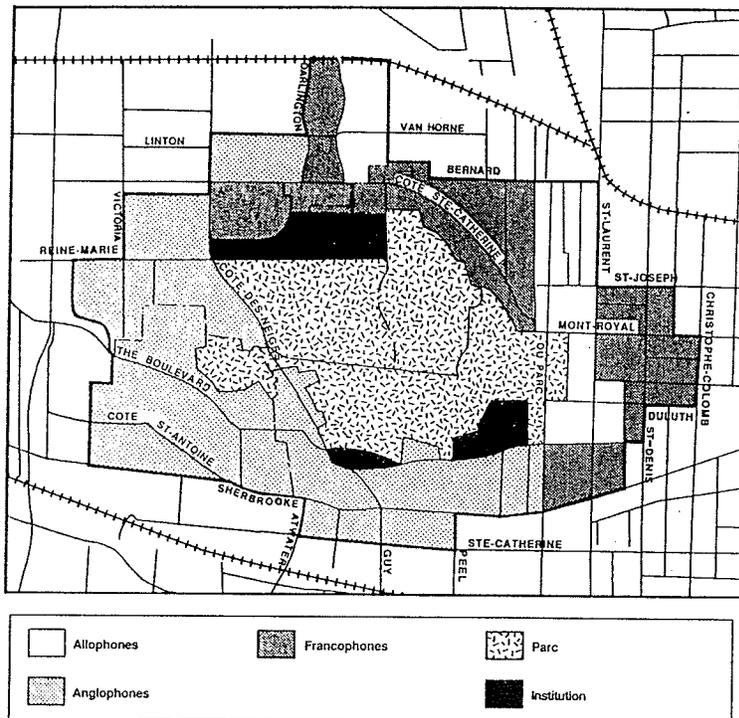
*A national monument located in Vancouver*

Appendix 5. Demographic information for the area surrounding Mount Royal Park (Ville de Montréal, 1988)

REPARTITION DE LA POPULATION SELON LA LANGUE MATERNELLE (1981)



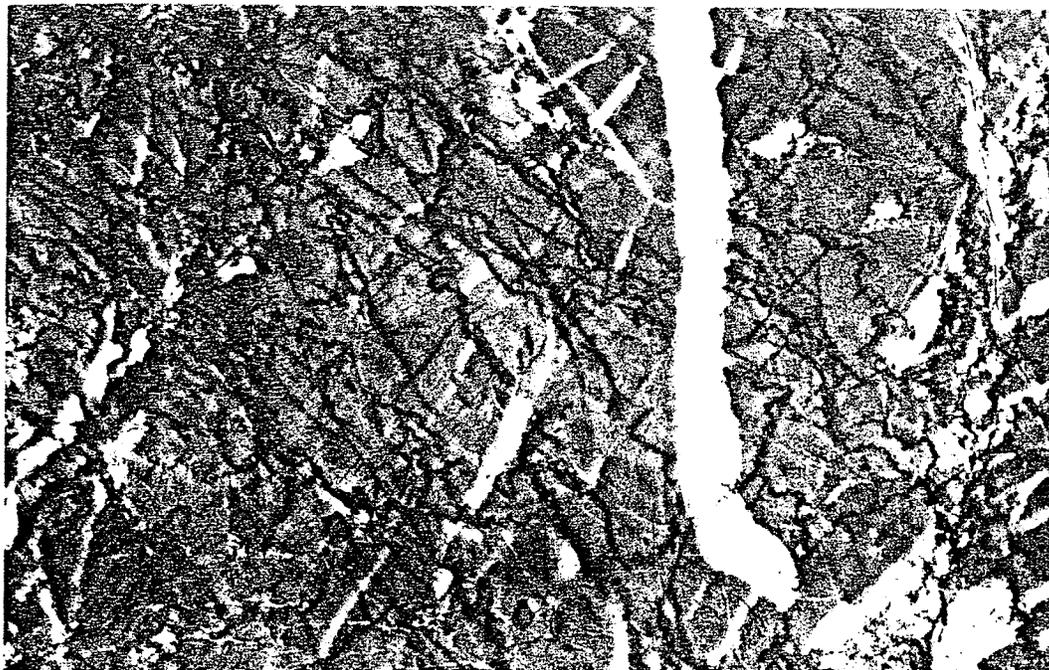
26 LANGUE MATERNELLE



### Appendix 6. Climatic information for Dorval Int'l Airport (Environment Canada, 1990)

MONTREAL/DORVAL INT'L A													
45°28'N 73°45'O/W, 31m													
1941 à 1990													
	janv	févr	mars	avr	mai	juin	juill	août	sept	oct	nov	déc	année
	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Year
<b>Température</b>													
Maximum quotidien (°C)	-5.8	-4.2	2.0	10.7	18.5	23.4	26.2	24.6	19.8	13.0	5.2	-2.9	10.9
Minimum quotidien (°C)	-14.9	-13.5	-6.9	0.6	7.3	12.5	15.4	14.1	9.3	3.6	-2.0	-11.0	1.2
Moyenne quotidienne (°C)	-10.3	-8.8	-2.4	5.7	12.9	18.0	20.8	19.4	14.5	8.3	1.6	-6.9	6.1
Maximum extrême (°C)	13.9	15.0	25.6	30.0	33.9	35.0	35.6	37.6	32.8	28.3	21.7	16.7	
Date	950/25	981/22	945/28	990/27	962/19	966/30	955/22+975/01	953/04	968/02	948/04	951/04		
Minimum extrême (°C)	-37.8	-35.9	-29.4	-15.0	-4.4	0.7	6.1	5.3	-2.2	-7.2	-19.4	-32.4	
Date	957/15	943/15	950/04	954/04	974/02	986/03	982/03	986/29+951/30	972/20	949/27	980/25		
<b>Degrés-jours</b>													
Au-dessus 18°C	0.0	0.0	0.0	0.4	10.0	44.5	97.3	68.2	16.0	0.7	0.0	0.0	237
Au-dessus 18°C	879.6	759.3	633.7	370.1	166.7	44.3	9.1	25.2	119.5	300.7	492.3	774.5	4575
Au-dessus 5°C	0.1	0.6	6.4	65.7	247.7	390.1	491.2	446.0	286.5	121.3	22.4	0.8	2079
Au-dessous 0°C	325.7	257.1	114.9	7.6	0.0	0.0	0.0	0.0	0.6	38.4	227.5	972	
<b>Précipitations</b>													
Chutes de pluie (mm)	20.8	18.8	34.1	62.6	66.7	82.5	85.6	100.3	86.5	72.8	70.4	35.1	736.3
Chutes de neige (cm)	47.7	41.2	31.3	10.9	1.6	0.0	0.0	0.0	0.0	2.6	24.1	54.8	214.2
Précipitations (mm)	63.3	56.4	67.6	74.8	68.3	82.5	85.6	100.3	86.5	75.4	93.4	85.6	939.7
Extrême quotidien de pluie (mm)	31.0	31.5	32.0	34.5	37.6	61.6	57.4	68.8	81.9	63.8	55.1	42.9	
Date	964/20	961/25	975/17	979/02	945/17	987/08	987/14	952/21	979/14	989/20	950/04	957/26	
Extrême quotidien de neige (cm)	32.8	39.4	45.2	25.7	21.8	0.0	0.0	0.0	6.1	21.2	30.5	37.8	
Date	979/21	954/16	971/04	975/03	963/10	990/30	990/31+990/31+990/31+946/30	988/22	944/30	969/27			
Extrême quotidien de préc. (mm)	32.5	39.4	37.6	34.5	37.6	61.6	57.4	68.8	81.9	63.8	55.1	30.8	
Date	985/01	954/16	955/22	979/02	945/17	987/08	987/14	952/21	979/14	989/20	950/04	942/30	
Couver. de neige, fin de mois (cm)	21	21	3	0	0	0	0	0	0	0	4	19	
<b>Journées avec</b>													
Température maximale > 0°C	8	8	20	29	31	30	31	31	30	31	25	11	286
Hauteur de pluie mesurable	4	4	7	11	13	13	12	13	11	13	11	6	117
Hauteur de neige mesurable	15	12	9	3	*	0	0	0	0	1	6	14	61
Hauteur de précipitation mesurable	16	13	13	13	13	13	12	13	11	13	15	17	162
Précipitation verglaçante	3	2	2	*	0	0	0	0	*	1	4	13	
Brouillard	1	2	1	1	*	1	*	1	2	2	2	2	18
Orages	0	*	*	1	2	5	7	6	2	*	*	*	26
<b>Insolation (h)</b>													
	102.9	123.0	158.7	182.5	N	N	275.9	240.8	169.8	141.1	84.2	80.0	N
<b>Pression à la station (kPa)</b>													
	101.17	101.23	101.12	100.96	100.98	100.88	100.93	101.08	101.26	101.28	101.18	101.26	101.11
<b>Humidité</b>													
Pression de vapeur (kPa)	0.25	0.27	0.39	0.61	0.98	1.44	1.73	1.67	1.30	0.86	0.57	0.33	0.87
Humidité relative - 0500L (%)	75	75	75	75	75	78	82	86	87	84	82	78	
Humidité relative - 1500L (%)	69	66	61	55	52	56	55	58	60	62	70	72	
<b>Vent</b>													
Vitesse (km/h)	17	16	16	16	14	14	12	11	12	14	16	16	15
Direction la plus fréquente	W	W	W	W	SW	SW	SW	SW	W	W	W	W	W
Vitesse horaire extrême (km/h)	90	80	74	70	72	66	58	71	61	72	76	69	
Direction	SW	W	NE	W	SW	NE	SW	SE	NE	SW	W	W	
VITESSE EXTRÊME DU COUP DE VENT (KM/H)	117	138	161	106	103	111	126	105	97	117	113	103	
Direction	SW	W	S	W	W	S	W	S	W	SW	S	W	

Appendix 7. Illustration of Carnic Gray (*Grigio Carnico*)  
marble and relevant information (*Architect's Book of Marble,  
Granite and Stone*)



COUNTRY  
Italy - Friuli-Venezia Giulia

CLASSIFICATION  
marble   
granite   
stone   
travertine

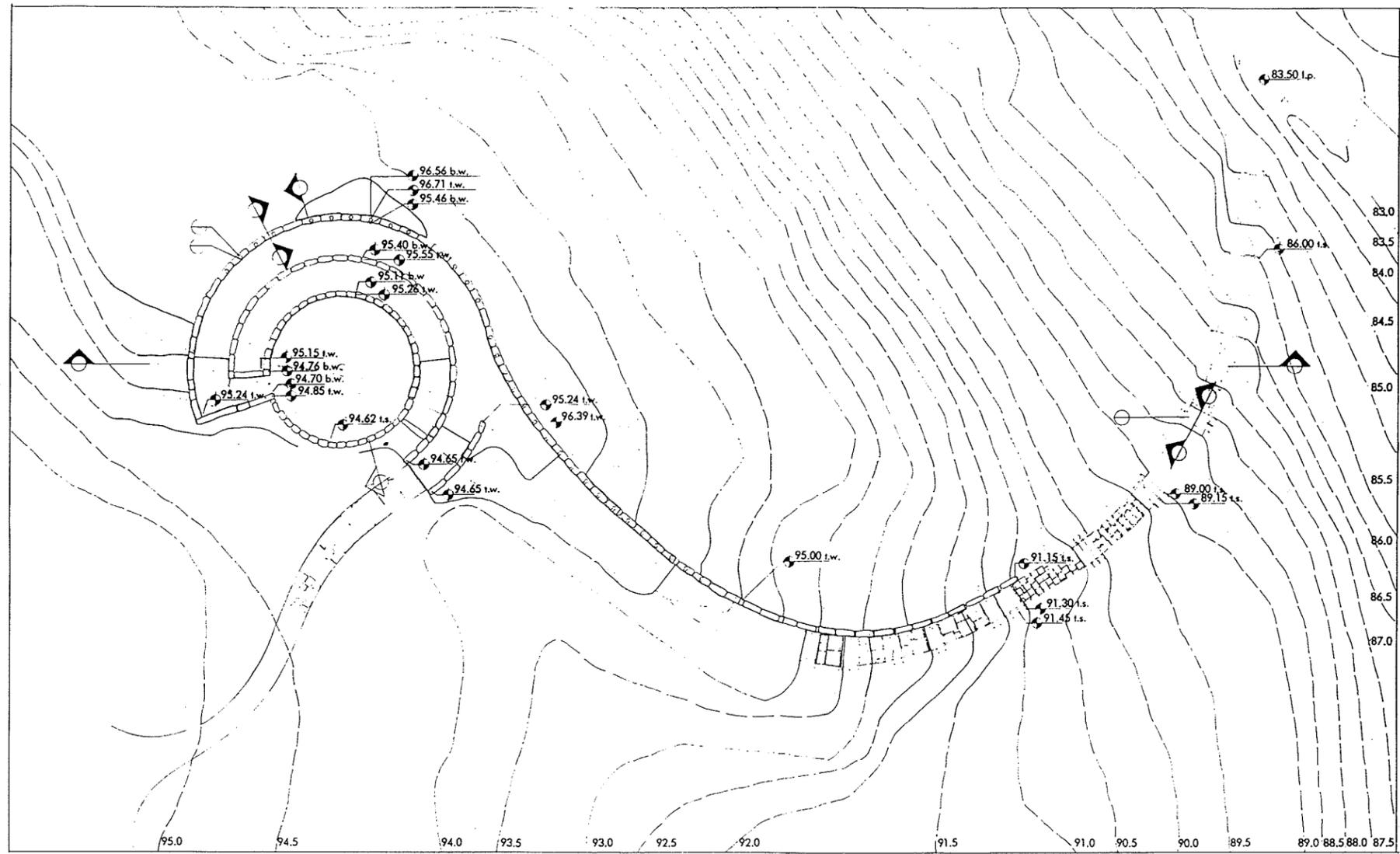
PRODUCTION  
small   
limited   
good   
large

SURFACE  
PROCESSING  
honing   
polishing   
scorching   
naturally cleft   
impact

UNIFORMITY RATE  
low   
medium   
high

USES  
interior   
exterior

Appendix 8. Grading Plan for the proposed site.



grading plan

## B i b l i o g r a p h y

---

- Achterberg, Jeanne. *Woman as Healer*. Boston: Shambhala Publications, Inc., 1990.
- Armstrong, Jane, "2,000 grieving students mourn dead," *Toronto Star*, 8 December 1989, A2.
- Baker, Sheridan. *The Practical Stylist*. New York: Harper Collins Publishers, 1991.
- Barthes, Roland. *Mythologies*. London: Paladian, 1973.
- Beardsley, John. *Earthworks and Beyond*. New York: Abbeville Press, 1989.
- Beardsley, John. "Like a Mighty Stream: Maya Lin's memorial to civil rights workers is a touchstone for accomplishment and hope." *Landscape Architecture*, January, 1990, 78-79.
- Bennet, Jennifer. *Lilies of the Hearth:: the historical relationship between women and plants*. Camden East, Ontario: Camden House Publishing, 1991.
- Bertrand, Marie-Andrée. "Feminists Targeted for Murder: Montreal 1989." *Feminist Issues*, 11/2 (1991), 3.
- Bertrand, Marie-Andrée. "A Criminological Analysis and Certain Interpretations of the Event." *Feminist Issues*, 11/2 (1991), 4-9.
- Brown, Melissa. "Memorials, not Monuments." *Progressive Architecture* 9/85: 43-46.
- Brossard, Nicole. "One Year After: Montreal Remembered." *THIS Magazine* 24/5 (1991), 16-23.
- Byrne, Karina. "Vigil recalls grim events." *Winnipeg Free Press*, 1992 12 07, p. 3.
- Caccia, Fulvio. "Le Syndrome Lépine-Lortie: La Fin du Politique." *Vice Versa* 29/90: 29-31.
- Cameron, Anne. *Daughters of Copper Woman*. Vancouver: Press Gang Publishers, 1981.

- Canadian Advisory Council on the Status of Women. July, 1993. *Shocking Pink Paper*. Ottawa: CACSW.
- Chalouh, Marie and Louise Malette, eds. *The Montreal Massacre*. Montreal: gynergy books, 1991.
- Chisholm, Dianne. "Violence Against Violence Against Women: An avant-garde for the Times." *Atlantis* 17/2: 60-75.
- Cinq-Mars, Irène, et Charles Perraton. "Femmes et espaces publics: l'appropriation des lieux et la maîtrise du temps." *Recherches féministes*, 2/1 (1989), 19-31.
- Corbella, Enrico et al. *Architect's Book of Marble, Granite and Stone*. New York: Van Nostrand Reinhold, 1990.
- Creighton, Thomas H. *The Architecture of Monuments*. New York: Reinhold Publishing Corporation, 1962.
- Crosbie, Michael J. "Crucible of Stone: a memorial to the victims of the Salem witch trials." *Progressive Architecture* 8/93: 70-73.
- Duerk, Judith. *Circle of Stones: a Woman's Journey to Herself*. San Diego, CA: LuraMedia, 1990.
- Dunn, Kate, "Fear is legacy women share after killer's fury is spent," *The Gazette* (Montreal) 1989 12 09, A-1, A-3.
- Feldman, Julien. "Université massacre the third-worst in North American history," *The Gazette* (Montreal), 1989 12 07, A-4.
- Francis, Mark and Randolph T. Hester, Jr. *The Meaning of Gardens*. Cambridge: MIT Press, 1990.
- Franklin, Ursula. "Commemoration for the Montreal Massacre Victims." *Canadian Women Studies* vol. 1, no. 4, p. 9.
- Gadon, Elinor W. *The Once and Future Goddess*. San Francisco: Harper Collins, 1989.
- Gass, William H. "Monumentality/Mentality." *Oppositions* Fall 1982: 25.

- Goudge, M.F. *Canadian Limestones for Building Purposes*.  
Ottawa: Queen's Printer, 1933.
- Greenbie, Barrie B. *Spaces: dimensions of the human landscape*. New Haven: Yale University Press, 1981.
- Gruberman, Connie & Margie Wolfe. *No Safe Place*.  
Toronto: Women's Press, 1985.
- Grunwald, Lisa. "Facing the Wall." *LIFE* November (1991):15-12.
- Guillaumin, Colette. "Madness and the Social Norm."  
*Feminist Issues* , 11/2 (1991), 10-14.
- Harbison, Robert. *The Built, the Unbuilt and the Unbuildable* . Cambridge: The MIT Press, 1992.
- Heinrich, Jeff and Peter Kuitenbrouwer, "Thousands expected for Sunday memorial," *The Gazette* 1989 12 09. A-4.
- Hirsch, Miriam F. *Women and Violence*. New York: Van Nostrand Reinhold Company, 1981.
- Howett, Catherine M. "The Vietnam Veterans Memorial: Public Art and Politics." *Landscape* 28/2 (1985): 1-9.
- Jackson, J.B. *The Necessity for Ruins*. Amherst: University of Massachusetts Press, 1980.
- Jellicoe, Sir Geoffrey. *Studies in Landscape Design, vol. 3*.  
London: Oxford University Press, 1970
- Jellicoe, Sir Geoffrey and Susan. *The Landscape of Man*.  
London: Thames and Hudson, 1987.
- Johnson, Jory. "Granite Platoon: The winning entry in the Korean War Veterans Memorial competition is an ambitious attempt to contain many layers of meaning." *Landscape Architecture*, January, 1990, pp. 69-71.
- Johnson, Jory. "Kent State: Chronology of a Memorial." *Landscape Architecture*, January, 1990, p. 72.

- Juteau, Danielle and Nicole Laurin-Frenette. "A Sociology of Horror." *Feminist Issues*, 11/2 (1991), 15-23.
- Kuitenbrouwer, Peter and Graeme Hamilton, "Shocked students struggle with horror of Polytechnique massacre," *The Gazette* (Montreal) 1989 12 08, A-5.
- Lamey, Mary, "Nothing prepares you for such savagery," *The Gazette* (Montreal) 1989 12 08, A-1.
- MacLeod, John B. "*Landscapes for World Peace.*" A paper presented to the 29th IFLA World Congress, Kyungju, Korea, September 4, 1992.
- Marson, Jean-Claude. *Montreal in Evolution*. Montreal: McGill-Queen's University Press, 1981.
- Mennie, James and Elizabeth Thompson and William Marsden, "City of Tears: Montrealers mourn massacre victims," *The Gazette* (Montreal) 1989 08 12 08, A-1, A-2.
- McGuilgan, Cathleen. "Remembering the Witch Hunt's Victims." *Newsweek*, August 31, 1992, p. 66.
- Miranda, Jeanne. "Du 6 décembre 1989 a aujourd'hui: Ou en sommes-nous?" *Canadian Woman Studies/Les Cahiers de la Femme*, 11: 7-8, Fall 91.
- Moore, Avis and Jim W. Corder, eds. *Handbook of Current English*. Toronto: Gage Publishing Ltd, 1983.
- Nelson-McDermott. "Murderous Fallout: Post-Lepine Rhetoric." *Atlantis*, vol. 17, no. 1, 124-128.
- Norris, Alexander and Paul Wells, "Trapped students cowered as Lepine Fired at Will," *The Gazette* (Montreal) 1989 12 08, A-5.
- Norris, Alexander, "Engineers fear campus killings may drive away female students," *The Gazette* (Montreal) 1989 12 08, A-5.
- Olmsted, Frederick Law. *Mount Royal, Montreal*. New York: Putnam and Sons, 1881.
- Picard André & Michelle Lalonde, Killings of Women Are 'Routine'," *Globe & Mail*, 26 September 1990, A1.

- Riegl, Alois. "The Modern Cult of Monuments: Its Character and Its Origin." *Oppositions* Fall 1982: 25.
- Roach Pierson, Ruth. "Violence Against Women." *Canadian Woman Studies* 11/4:11-12.
- Rossi, Aldo. *The Architecture of the City*. London: Oppositions, 1980)
- Sabikhi, Ranjit. "Abode of Energy: Harnessing India's geology to honor Indira Gandhi." *Landscape Architecture*, January, 1990, p. 75-77.
- Scott, Marian, Jeff Heinrich and Peter Kuitenbrouwer. "13 Université de Montréal students in hospital," and "Killer smiled, then told men to leave," *The Gazette* (Montreal) 1989 12 07, pp. A-1, A-2.
- Shipley, Robert. *To Mark Our Place: A History of Canadian War Memorials*. Toronto: NC Press Limited, 1987.
- Smith, Joan. *Misogynies: Reflections on Myths and Malice*. London: Faber and Faber, 1993.
- Stanko, Elizabeth A. *Intimate Intrusions: Women's Experience of Male Violence*. New York: Routledge & Kegan Paul Inc., 1985.
- "Tiergarten Synagogue Memorial (*Mahnmal des Terrors*)" *Garten und Landschaft* 8/89: 11.
- van Dijk, Petronella. *Mount Royal Revisited*. Montreal: Centre de la montagne inc., 1993.
- Vonier, Thomas. "Women's memorial design chosen." *Progressive Architecture* 71/90: 30.
- Wenzel, Jürgen. "The artistic monument." *Garten und Landschaft* 8/85: 46-50.
- Wyatt, Nelson, "Sexism still rampant, unions say," *Winnipeg Free Press*, 1992 12 07, A3.
- Young, James E. *The Texture of Memory: Holocaust Memorials and Meaning*. New Haven: Yale University Press, 19