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MEMORIAL DESIGN

CONSIDERATIONS FOR CHRISTCHURCH

A DISSERTATION SUBMITTED IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR
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MEMORIAL DESIGN

CONSIDERATIONS FOR CHRISTCHURCH

BY ANDREW DAVIES

In the wake of a series of devastating earthquakes, Christchurch, New Zealand is faced with a long, complicated mourning and memorialisation process. The initial intention of this research was to comparatively examine memorial design theory with popular memorial sentiment as expressed in Christchurch City Council's 'Share an Idea' initiative. The outcome of such an investigation was hypothesized to reveal conflicting perspectives which may potentially be reconciled by the development of a series of schematic models for memorial design. As the research was carried out, it became clear that any attempt to develop such models is counter-intuitive. This position is reinforced by the literature reviewed and the data examined. Subsequently, a fundamentally different approach to memorialisation focused on an active participation process is suggested.

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INTRODUCTION

‘You have to begin to lose your memory if only in bits and pieces to realize that memory is what makes our lives [...] our memory is our coherence, our reason, our feeling, even our action. Without it, we are nothing. -Luis Bunuel’ (Edwards, 2005). Memory and identity are subjects to be hotly debated as Christchurch, New Zealand recovers from severe earthquake damage. The coherence, reason, feeling and actions of those attached to the city will undoubtedly give rise to conflict both internally and externally as recovery progresses.

Christchurch’s memorial issue has arisen in the wake of four major earthquakes occurring from late 2010, throughout 2011, seemingly abating in 2012. Each of the quakes had distinct impacts and effects. Memorialising the events of each will prove to be a complicated and testing task. Provisions in time, space and money have been made for a significant memorial of the event and its effects. Such a proposal immediately begs questions of form, place, material, behaviour, representation and cost. Memory theory typically regards complexity and conflict as given in the processes surrounding commemoration, ‘Such tensions and conflicts are a key constituent of the public sphere in open societies and must ideally be subject to political recognition , democratic deliberation and negotiation.’ (Huyssen, 2011: 42).

This research moves through the memorial literature focusing on common theoretical viewpoints in a loosely chronological sequence. Armed with such knowledge one may cast a critical eye on popular memorial sentiment which will be drawn from Christchurch City Council’s ‘Share an Idea’ initiative. Initially the intentions of the research were to draw on both the literature and local sentiment to establish a number of broad conceptual schematics for memorial design. As will come to be shown, any attempt to do so would be counter-intuitive. The literature reviewed and the public sentiment identified come together to illustrate why this is so.

Before delving into the vast body of memory and memorial theory it is necessary to outline the significance of memorialisation to landscape architecture. Processes surrounding memorialization, regardless of varying and contested intent, are an intrinsic element of place-building. Place is defined as a particular space to which humans are attached and is thereby a central premise of landscape architecture (Osbourne, 2001).

The formation of place requires human action in a specific location. It is in this light that landscapes are considered culture before they are nature, 'constructs of the imagination projected onto wood, water and rock' (Schama, 1995: 78). Prior to such action, the location or space is considered neutral (Osbourne, 2001). Everyday practices of living, formalized rituals, commemoration and preservation contribute to the development of identifiable places (Osbourne, 2001). The repetition of such acts see places and their landscape contexts become part of one's identity and memory, ultimately gives substance to our lives (Sack 1997).

As a product of our actions, the knowledge of place is closely linked to knowledge of the self (Basso, 1996). Our individual and, arguably, collective experiences and rituals determine relationships with place and produce a 'mental geography in which the past is mapped in our minds according to its most unforgettable places' (Hutton, 1993: 85). Those places that leave the strongest impression contribute to the composition of the commemorative landscape. This 'mnemonic place system', by which a series of loci are imprinted on the memory, is said to facilitate mental recall (Osbourne, 2001).

Place and memory are engaged in a reciprocal relationship in which memory acquires the spatial coordinates that enable it to endure what might otherwise be transient, while place is encoded and enriched with meaning (Allen and Brown, 2011; Wasserman, 1998). This reciprocity is reflected in the way that people

produce places then proceed to derive identity from them (Allen and Brown, 2011). The notion that memory has the best chance of enduring when anchored to place is a crucial conceptual legacy that is generally accepted among memory studies scholars (Allen and Brown, 2011) Particular landmarks and places prompt memory and contribute to the construction of identities. In this light one may position the memorial somewhere between place and memory (Viejo-Rose, 2011).

Official memorials, such as that to be commissioned in the wake of Christchurch's recent earthquakes, undoubtedly feature prominently in both physical and mental geographies. As a discipline, landscape architecture operates at the interface of culture and nature with an understanding of 'landscape' as a process by which social and subjective identities are formed (Osbourne, 2001). It would seem the landscape architect is relatively well positioned to address both the social and physical complexities of memorialisation.

The creation of memorials requires sensitivity to a diverse array of place associations. The dynamic, complex social and cultural environments we live in incorporates a multitude of place associations that are constantly evolving. Examining the literature associated with memorial design helps to reveal ways in which such place associations are treated. In doing so, it is essential to outline the origins and mechanics of the traditional monument as they serve as a common reference point in contemporary memorial design.

According to the Latin meaning, monuments are ‘things that remind’, things to be transmitted to later generations (Crownshaw, Kilby and Rowland, 2011). They are physical structures that ‘house memories in a durable fashion, anchoring the transient and variable nature of memory itself’ (Zelizer in Spuznar, 2010). In their figurative, self-aggrandizing form, monuments featured prominently as loci for national memory from 1870-1914 (Spuznar, 2010; Young, 1994). As the ‘materialisation of a morally infused message’, predicated on a particular version of past events, the monument is typically considered to be finished upon its inauguration (Allen and Brown, 2011). Beyond this point, the traditional monument seeks only to reiterate the moral message that gave it form. The didactic nature of public sculpture and architecture of the time is demonstrated in the following account:

It must be rigorous, of spare clear, indeed classical form. It must be simple. It must have a quality of ‘touching the heavens’. It must transcend everyday utilitarian considerations. It must be generous in its construction, built for the ages according to the best principles of the trade. In practical terms it must have no purpose but instead be the vehicle of an idea. It must have an element of the unapproachable in it that fills people with admiration and awe. It must be impersonal because it is not the work of an individual but the symbol of a community bound together by common ideal.

(Tamms in Osbourne, 2001:51)

Huyssen (1994:235) attributed the waning of figurative public monuments to their 'poor aesthetics and shamelessly legitimizing politics'. The 'legitimizing politics' of the monument refers to the way in which it has been used as a device to 'subdue complex realities of plurality and diversity' (Osbourne, 2001:41). By casting the ideals and founding myths of nation-states upon the landscape as inherent truths, the monument becomes tool for sustaining desired political perspective (Young, 1999). The reality is, however, that neither the monument nor its meaning are permanent as each are determined by the political, historical and aesthetic realities of the time (Young, 1999).

The plaque, alongside the monument, dominated the commemorative landscape of the 20th century. While the plaque doesn't quite share the monument's capacity to reinforce political ideals, both feature common characteristics that have been widely accused of presenting a 'false sense of continuity and a deceptive assurance of life' (Young, 1992). The static nature of both monuments and plaques cause each to be unable to adapt to changing environments, unable to refer to anything beyond themselves (Crownshaw, Kilby and Rowland, 2011; Young, 1992). As a result, the ideals represented come to be 'unreflective of current memory and unresponsive to contemporary issues'(Young, 1994:417). The static exterior masks the 'tempestuous social, political and aesthetic forces' that bring these commemorative forms to bear (Young, 1994: 417).

Allen and Brown (2011) claim dissolution to be the inevitable fate of all monuments. This position is predicated on the basis that monuments attempt to stop time in environments 'as transitory as the groups of people that create and sustain them' (Winter, 2009:268). It seems a commonly held position that the rigid materiality of monuments contribute to their estrangement from the shifting values of society (Osbourne, 2001).

Yet a number of theorists caution against the outright derision of the monument's permanence (Young, 1993; Huyssen, 1994, Spuznar, 2010). Here, the transitory nature of culture, society and environment is considered to have the potential to, not only dissolve, but rekindle the significance of a monument. The ideals initially imbued in a particular monument may give rise to protest or regain resonance when similar values swing back into favour and thereby reinvigorate the monument. As Brian Osbourne states:

'It is the nature of the public reaction to monuments that determines whether or not they serve as passive visual statements contributing to social cohesion, or as active elements in a public discourse of redefinition.'

(Osbourne, 2001)

The static monument may also be sustained by ritualized remembrance. Remembrance rituals or radical reinterpretation may reinvigorate a monument, opening it to new interpretations and audiences. That being said, in its conception, the traditional monument is typically didactic in nature, offering a carefully crafted moral message that, more often than not, is state driven if not state directed (Osbourne, 2001). This is a base point from which one may examine the evolution of memorial design from its monumental past.

TRANSITION

Commemorative forms have undergone radical transformation throughout the 20th century. Changes in both ideas and practice have been necessary reflections of political and aesthetic revolutions (Crownshaw et al., 2011). In terms of aesthetic and architectural codes, a shift has occurred away from the iconography of romantic heroism toward abstraction and non-figurative commemorative forms (Allen and Brown, 2011). A crucial underpinning of this transition is the evolving theoretical inclination toward the individualised experience of remembering that eschews the focal points of collective national remembering (Osbourne, 2001).

Collective memory, and its manifestation as commemorative forms, is widely accepted as an important constituent of individual and national identity (Osbourne, 2001). Understanding of collective memory, its complexity and instability is, however, continually debated. This represents one perspective, from which changes in memorialisation may be viewed. There are distinct and expected parallels between the development of collective memory theory as a complex, unstable system and the abstracted and uncertain forms emerging in memorial design.

It is commonly believed by those in the field of memory studies that, for collective memory to endure, it must materialize itself and become comparable to a natural feature of the world (Allen and Brown, 2011). It is this process that is said to afford the aforementioned mental geography of unforgettable places (Hutton, 1993). Through the materialisation of collective memory, that which comes to stand in the landscape has historically been sanctioned as an official and true representation of the past. In light of such assertions, it is important in any investigation of collective memory to bare in mind several considerations: 'which memories?' and 'whose memories?' are being represented, is the public unified in their disposition? Additionally, and quite crucially, there is a need to recognize the fact that memory is often used for present purposes and always involves

power (Spuznar, 2010).

The considerations above contribute to a degree of hesitancy toward the use of collective memory, with its grand and generalising connotations, as grounds for action (Spuznar, 2010). Hutton's (1993) definition exhibits a degree of caution, he considers collective memory to be an 'elaborate network of social mores, values and ideals that mark out the dimension of our imaginations according to the attitudes of the social group to which we relate' (cited in Osbourne, 2001). When these dimensions of collective memory are coupled with the contingencies of particular configurations of place and space, the notion of a 'collective' memory is further fragmented and subjected to circumstance (Spuznar, 2010).

Alongside the complex social and spatial aspects associated with collective memory, there is an increasing awareness of temporal dynamics. Events both profound and mundane have the potential to alter the 'interactions that constitute, embody and regenerate collective memory' (Spuznar, 2010: 391). Varying degrees of protest and the corollary counter-memories generated alter citizen's collective association with particular memory sites (Young, 1997). The recent work of Spuznar (2010) makes a point of highlighting the vulnerability of collective memory to minor events that lack the intent to produce counter-memory. The work refers to the way in which seemingly inconsequential actions of teenagers at the Canadian National War Memorial garnered national attention and consequently changed the physicality and the collective association with the memory-site. The inevitable alteration of memory via both intentional and unintentional events is an influential

factor in the rise of more abstracted, adaptive and open commemorative forms.

Huyssen (2010) succinctly encapsulates current thinking in stating 'the notion of collective memory only makes sense if we acknowledge that in any collectivity there will inevitably be conflict and struggle over memories' (Huyssen, 2010:3). The statement is buttressed by the assertion that 'Such tensions and conflicts are a key constituent of the public sphere in open societies and must ideally be subject to political recognition, democratic deliberation and negotiation.' (Huyssen, 2010:3). All of the above-mentioned aspects attenuate the very notion of collectivity. In Crownshaw et al. (2011) Young suggests 'collected memory' to be a more appropriate term to mark memory's inherently fragmented and idiosyncratic character. The term recognizes 'that we never really shared each other's memory of past or even recent events, but in sharing common spaces in which we collect our disparate and competing memories, we find common (perhaps even national) understanding of widely disparate experiences and our very reasons for recalling them' (Crownshaw et al., 2011:81) Much of Young's work (1992; 1994; 1997) is focused on the notion of 'collected memory' and the emergence of the 'counter-monument'; a pivotal point in the evolution of commemorative design.

Political shifts of the 20th century have challenged the legitimacy of nation-states and the simplistic collective narratives that support them (Strakosch, 2010). As a result 'the classical allegorical forms of didactic statuary no longer resonate with the modern world' (Osbourne, 2001: 63). Lewis Mumford pronounced the death of the monument long before any physical change commemorative design took place. More than 50 years ago Mumford stated, 'the notion of the modern monument is a veritable contradiction in terms. If it is a monument it is not modern, and if it is modern, it cannot be a monument' (Mumford, 1938, as cited in Young, 1992:272). Commemorative design has shifted away from the monumental toward more abstracted, pluralistic representations in order to respond to demands of increasingly diverse societies.

The counter monument is considered an inversion of the traditional monument that aims to be 'interactive rather than pedagogical, changing rather than eternal, and fragmented rather than unified' (Strakosch, 2010: 271). It is essentially a movement against the 'authoritarian propensity that reduces all viewers to passive spectators' (Young, 1994: 414). Figuration and text are therefore often abandoned in favour of abstraction that requires the viewers to become the active elements. Strakosch (2010: 274) asserts that, 'through their abstraction, they claim the capacity to accommodate the memorial needs of the different groups involved in traumatic events'. Essentially, the counter-monument or counter-memorial (the terms seemingly having been conflated over time) strives to return the burden of memory to those who come looking for it (Young, 1998). This is underpinned by a belief that memory is an internal phenomenon that is unable to be carried out in stone (Young, 1998).

Counter-monuments first emerged in post-war Germany in the 1980's. From Europe, they have spread around the world, flouting memorial conventions, dispersed under the academic banner of 'a memorial for the post national age, where recognition of different histories and voices challenge and undermine the unitary memory-nation' (Strakosch, 2010: 271). The counter-monument's genesis arose from a 'deep distrust of monumental forms in light of their systematic exploitation by the Nazis' (Young, 1998); that is, a response to a particular situation. Its legacy however, is carried by the counter-monuments broadly applicable underpinning principles. The counter-monumental sentiment has spread on the basis its fundamental artistic intentions, as described here by Young (1997: 878): 'rather than creating self-contained sites of memory, detached from our daily lives, these artists would force both visitors and local citizens to look within themselves for memory, to evaluate their own actions and motives for memory within these spaces' (Young, 1997)

Sue-Anne Ware (2004) has documented the rise of Australian counter-memorials since the late 1980's and through doing so has coined to the term 'anti-memorial'. Her analysis of a number of 'counter-memorials' determines the cases in point to have 'ultimately served as permanent memorial 'band-aids', existing only in relation to representations of a historical wrong' (Ware, 2004). From this, Ware posits that her concept of the anti-memorial 'differs from the counter-memorial in that it denotes impermanence and even celebrates ephemeral notions of time and space, thus contradicting the perpetual memorial and established notions of collective memory'. This definition offers little distinction from Young's concept of 'counter-memorials'. In fact, the notions of denoting impermanence and celebrating ephemerality resonate resoundingly with Young's concepts.

Ware (2004) adds to her case the fact that counter-memorials depend on a dialogue with historical wrong-doing. This notion is discredited by the underpinning principles of counter-memorials described above, which clearly illustrate wide-ranging applicability. The relationship between anti-memorials and counter-memorials may be considered to be based on narcissism of small differences. For all intents and purposes of this study, the two concepts are considered tantamount.

Dacia Viejo-Rose (2011:466) expresses a degree of scepticism towards both counter and anti memorials in stating that each phenomenon seems to focus foremost on defying the monumental rather than the aspiration to remember. However, in referring back to the fundamental principles underpinning the counter-monument one may see such defiance as a necessary step toward the more effective memorialisation. Young (1994:414) describes proponents of the counter-memorial to be 'ethically certain of their duty to remember, but aesthetically skeptical of the assumptions underpinning traditional memorial forms...".

VIETNAM VETERANS MEMORIAL

In Young's opinion (2008), America's greatest counter-monument is Maya Lin's Vietnam Veterans Memorial. Lin's memorial features long, tapered, black granite wall recessed into the ground. The polished surface of the wall, into which the names of 57,000 dead or missing Americans are engraved, reflects the images of those viewing it (Pearson, 2007). By listing the names of those lost in the war according to the order in which they died Lin created a powerful mnemonic where comrades lie together in historical time.

While Lin's work makes use of stone and asserts a degree of permanence, it carries hallmarks of counter-memorialisation in its scale, interactivity and distinct opposition to the neighbouring Washington Monument. The memorial's black, 'negative' form is one in which you descend, rather than rise to remember (Young, 1998 int). Lin's intention was to 'carve out a space in the landscape that opens up a space in us' (University of Oregon, 2010).

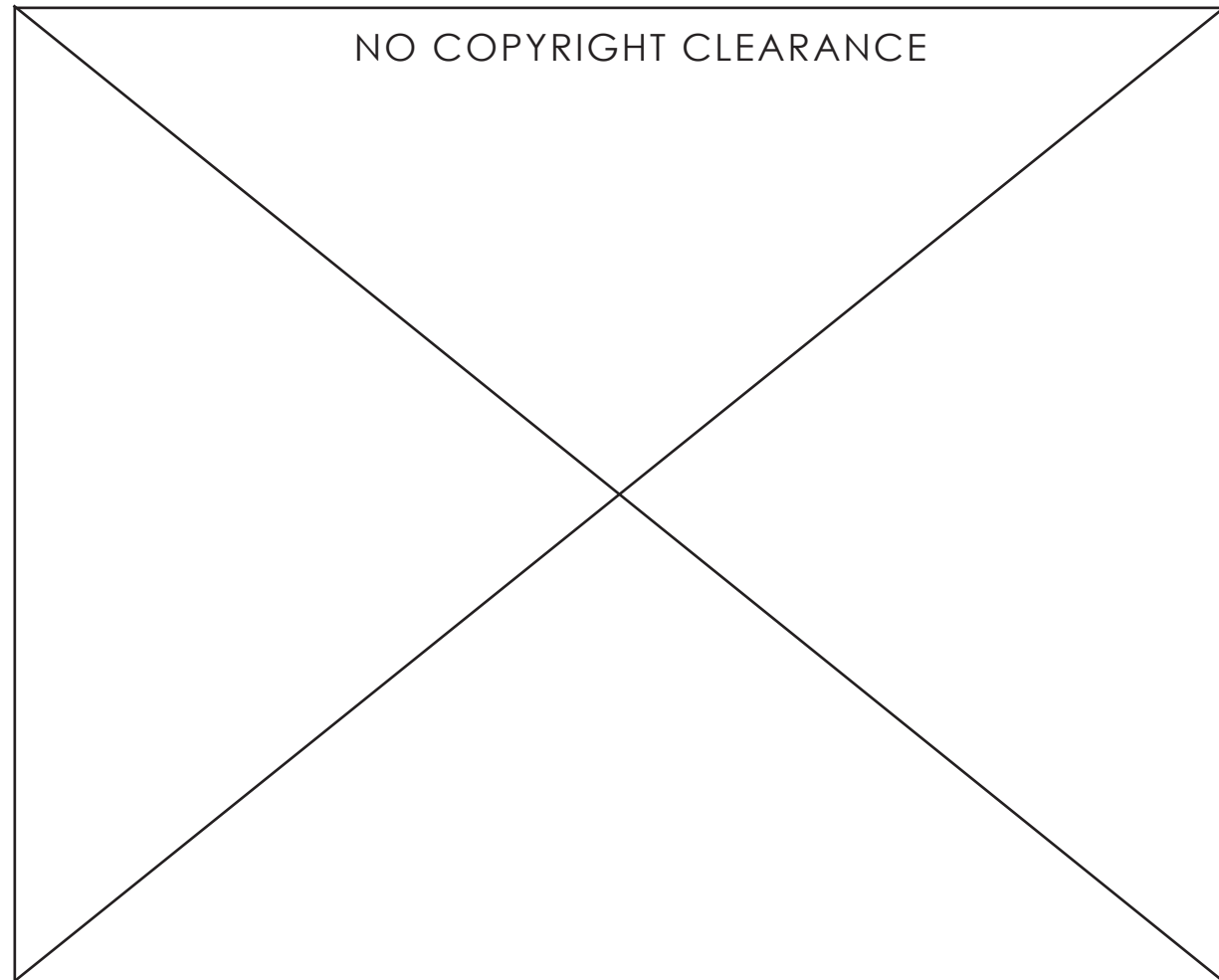


Figure 1: Vietnam Veterans Memorial in relation to Washington Monument. A depiction of the monumental and the counter-monumental

At the time of its conception in 1980, the memorial was considered a radical design and gave rise to an outpouring public and political reproach. Particular reference to the memorial's form is notable in the memorial's description as a 'black gash of shame', 'a degrading ditch' and a 'wailing wall for draft dodgers and new lefters of the future.' (Sturken, 1997). Despite the disapproval, Lin's memorial was dedicated in 1982. Two years passed, in which the design was both lauded and critically acclaimed, before an additional, more traditional monument was added to the site. 'The Three Soldiers' statue by Frederick Hart is a bronze depiction of three U.S infantrymen. Its position, relative to Lin's memorial, was debated at length given its potential influence on the wall. Though she was successful in having the statue distanced from the wall, Maya Lin refused to attend the dedication of 'The Three Soldiers' in 1984 (Sturken, 1997)

Lin's memorial has come to be accepted as a graceful abstract monument that 'touches people in a direct and profound way' (Pearson, 2007:158). The many subsequent memorials that resist monumental forms are in some way indebted to Maya Lin's pioneering design. Having overcome initial censure to find itself the most visited site on Washington Mall, the memorial is critically acclaimed and frequently referenced. In a conference presentation entitled, 'The Stages of Memory and the Monument: From Berlin to New York', James Young makes reference to the numerous 9/11 memorial design entries modelled on the Vietnam Veterans Memorial (University of Oregon, 2010).

Despite its acclaim and influence, a rising tide of governmental and public pressure is now on the cusp of significantly altering the memorial's 'performance'. The construction of an 'Education Center at the Wall' is scheduled for November 2012 (Vietnam Veterans Memorial Fund, 2012). Critics of the education centre fear it will lessen the impact of the memorial while advocates claim the addition is a necessary step to ensure ongoing efficacy (Lehrer, 2006). The following excerpt from the Vietnam Veterans Memorial Fund website outlines the intent of the centre as it relates to the memorial.

'The Education Center at The Wall will be a place on our National Mall where our military heroes' stories and sacrifice will never be forgotten. It will educate our children and grandchildren about the Vietnam War. It will bring The Wall to life for all future generations - telling the story of the Vietnam War by telling the personal stories of those served and those who sacrificed.'

(Vietnam Veterans Memorial Fund, 2012)

One may infer that the memorial alone has come to be considered incapable of affecting future generations. Intervention to prevent the redundancy of one of the world's most iconic counter-memorials sheds light on the transience of both memory and commemorative form. Moving to other examples of counter-monuments, we find the almost inescapable compromise between the literal and abstract to occur earlier in the memorialisation process.

MEMORIAL TO THE MURDERED JEWS OF EUROPE, BERLIN

Strakosch (2010) regards the recently completed Memorial to the Murdered Jews of Europe to be 'the purest expression of the counter-monument'. Seventeen years passed between initial calls for a central Holocaust memorial in Germany and the eventual memorial's official dedication. During the course of those 17 years the initial winning design was rejected, the subsequent winning design required two revisions and alternative options were presented. All of which occurred amid unabated critique.

The first design by Christine Jakob-Marks, a Berlin painter, proposed a large concrete slab inscribed with the names of millions of Jews who died in the Holocaust. Immediate public outcry denounced the proposed monument for its heavy-handed, prescriptive nature, ultimately leading to the rejection of the design. It became evident at this point that the traditional monumental mould, exemplified by Jakob-Marks's oversized plaque, was an inadequate form of commemoration for the case in point. The concerns raised by the memorial competition jurors regarding the traditional monument are made clear here:

'Instead of inciting memory of the murdered Jews, we suspected it would be a place where Germans would dutifully come to unshoulder their memory burden, so that they could move freely and unencumbered into the twenty-first century, A finished monument would, in effect, finish memory itself.'

(Young, 2002:70)

In 1997 a new competition found Peter Eisenman's undulating 'Field of Remembrance' to be the most suitable proposal. Consisting of 3000 concrete pillars ranging from half a metre to 3 metres in height, Eisenman's design is intentionally open to varied interpretation. A degree of openness and instability

serves to counter the potential for the memorial to be interpreted as a capstone offering closure, sealing uncomfortable memories in the past. Some of the basic tenets of counter-memorialism are evident in Young's description (Crownshaw et al., 2011: 84,87) of the design: 'Visitors would not be defeated by their memorial obligation here, nor dwarfed by the memory-forms themselves, but rather enjoined by them to come face to face with memory'. Young goes on to emphasize how the site operates, saying 'Neither memory nor one's experience of the memorial is static here, each depending on one's own movement into, through and out of the site. One does not need to be uplifted by such an experience to remember and even be deeply affected by it.'

Eisenman's design did not entirely escape the archival tendencies of traditional memorialisation. Vocal opponents felt the design failed to adequately convey the horror of the Holocaust and tended toward documentation centres and better maintenance of concentration camp ruins (Young, 2002). In an attempt to placate the critics, Eisenman added a million volume library and study centre below the memorial field. A compromise strikingly similar to the current proposal for an education centre at the Vietnam Veterans Memorial.

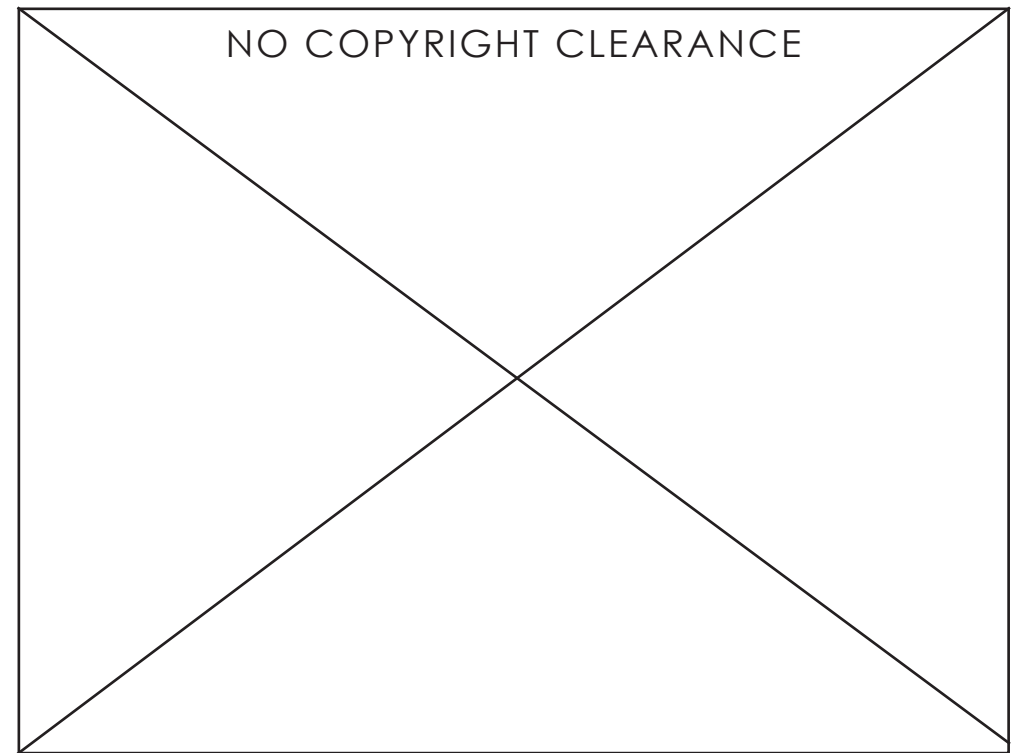
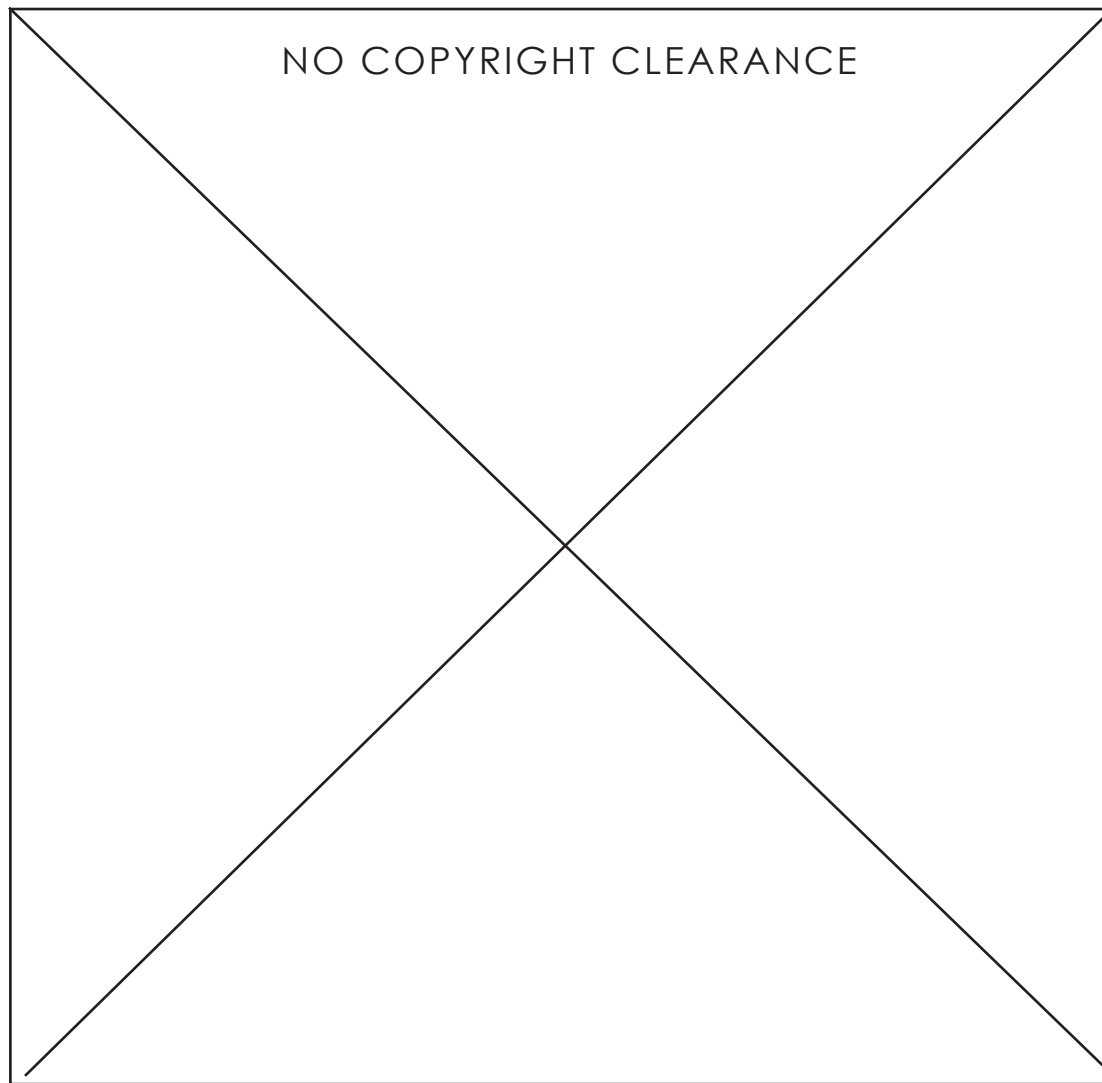


Figure 2: Memorial to the Murdered Jews of Europe. Undulating field of stelae



WORLD TRADE CENTRE MEMORIAL

The debate surrounding Michael Arad and Peter Walker's 'Reflecting Absence' memorial to the events of 9/11 demonstrates that, despite the emergence of counter-monumental approaches to memorialisation as the often preferred option by competition jurors, many remain unconvinced. Contemplative spaces, in the form of voids, form the primary aesthetic of the memorial (Sturken, 2004). The interpretation of such voids as primarily being representations of the loss of the towers rather than people has been the basis of much of the criticism. A number of commentators have latched themselves onto the notion of 'absence', attacking the memorial on the grounds that 'It truly reflects absence- the absence of any reminder of what it is supposed to memorialize!' or calling it 'void of honour, truth, emotion and dignity' (Sturken, 2004: 322). The criticism is largely levelled at the form itself, it seems there is little consideration of the fact that the memorial includes within it a visitor centre and museum; spaces that are sure to be rife with 'honour, truth, emotion and dignity'.

Figure 3: 9/11 Memorial: The void and incorporated plaques.

CAVEAT

Both new and traditional monuments continue to be built. Strakosch (2010: 272) maintains '...there is not a simple linear movement from traditional to counter-monumental forms'. This is demonstrated by the vacillation in the memorial processes described above. Each of the design process examples given have all, at some point, been billed as counter monuments. However, if the overtly didactic monuments of traditional commemoration and the most radical counter-monuments were placed at either end of a memorial design spectrum, the examples given above would fall somewhere between the two. In these cases memorialisation processes have invariably brought about compromise in which relatively open, abstracted memorial forms are bound to some form of exegetic appendage. Permanence through the use of stone or concrete, figurative sculpture and plaques are often incorporated, as the traditional monument would demand, to guarantee a long lasting presence and informative value. Young alludes to this inevitable compromise when discussing the fate of radical counter-monuments; those which have been intentionally designed to disappear.

'...a landscape of invisible monuments will also be one that demands people who know something. The question is, will we always know enough to bring our memory and history back to these sites. In 50 years, or in 100 years, I think this is doubtful.'

(Young, 2008 int)

There will always be both governmental and public yearning for traditional forms of memorialisation; a sentiment borne out of an expectation that the traditional monument will offer some form of closure. This relates closely to the notion that monumentality may return the unifying consciousness and values lost to fragmented and heterogeneous post-modern societies (Crownshaw et al., 2010). Young (in Crownshaw et al. 2010: 79) attributes the recent revival of monuments and museums to a 'need to unify wholly disparate experiences and memories with the common meaning seemingly created in common spaces'. The manifestation of such sentiments is a 'pseudo-monumentality', in which the monument, rather than being underpinned by common ideals, attempts to unify discordant and competing memories. (Crownshaw et al., 2010)

The inherent push and pull of memorialisation will endure for the simple fact that we cannot share historic identities (Osbourne, 2001). Institutional, social, cultural and environmental conflict is inevitable. For these reasons, much of the related literature focuses on the processes constituting and influencing memorialisation.

PROCESS

Memorialisation is long and agonizing process; a process that in many ways is the lifeblood of memory itself (Young, 2004). It is sustained and animated by public discussion and debate; fuelled by the emergence of new facts and narratives as judges, journalists and others try to understand what happened (O'Loughlin, 2011). O'Loughlin, (2011) refers to these occurrences as 'interactional trajectories' that warp and extend the event being remembered. Individuals moving amidst this crossfire of conflicting perspective find themselves experiencing mixed temporalities (O'Loughlin, 2011). In Christchurch, for example, those more severely impacted are subjected to regular reminders that may bind them closer to the event. While those less affected, though in similar spatial proximity to the event, may find themselves seemingly further removed. Both spatial proximity and perceived temporal proximity to an event have a marked effect on one's experience and memory. Disparity between spatial and temporal proximities is what makes memorialisation a necessarily messy and noisy process.

A common way in which theorists reflect upon memorialisation processes is to suggest opposing phenomenological perspectives to which particular courses of action may be attributed. Joel McKim (2008) uses the concepts of 'praxis' and 'poesis' to examine memorialisation. Allen and Brown (2011) view the production of a memorial as either 'work' or 'affective labour'. In further examining these paradigms, distinct correlations may be observed between poesis, affective labour and counter-monuments, so too in praxis, work and monumentality.

Allen and Brown (2011) present the concepts of 'work' and 'affective labour' as memorial processes to help define the phenomenon of 'living memorials'. In this case, a living memorial refers to some form of organisation in which the ongoing activities of volunteers and staff constitute the physical basis of the memorial (Allen and Brown, 2011). The realisation of a memorial as 'work' is considered the 'production of an inert worldly artefact that has a determinate, fixed meaning

once it is complete' (Allen and Brown, 2011:316). Whereas, understanding memorialisation processes as labour, 'means developing a sensitivity to a much more intimate and indeterminate relation between its producer and artefact, where the latter is never really 'finished' as such' (Allen and Brown, 2011:316).

Affective labour is described as being apart from symbolic representation. Rather than producing new channels for remembrance by connecting symbols, the labour of a living memorial forges connections between different forms of life (Allen and Brown, 2011). Allen and Brown (2011) do concede that such labour depends on particular sites of action, be it an office, a website or some other point of congregation. Given that repetitive action and experience in a particular location is a key constituent of place-making, it seems likely that these sites would eventually become forms of symbolic representation themselves. This potentially formative quality of affective labour then becomes relevant to situations in which official memorial places have been commissioned.

This notion that places of remembrance may be created primarily through interaction and communication rather than formal creative will is at the heart of McKim's (2008) perspective on memorialisation. McKim (2008) adopts Giorgio Agamben's philosophy of aesthetics, poetics and language to reflect on process. Central to this philosophy is the 'Greek association of art to poesis, a passive act of bringing into being, rather than praxis, the active expression of the artist's creative will' (McKim, 2008: 83). In praxis, the desired result is present from the beginning and realisation, in Allen and Brown's (2011) terms, is 'worked' towards. This process strikes a chord with the prescriptive nature of traditional monuments. Whereas poesis is an experience of production: a suspension of willed activity to allow something new and unforeseen to happen (McKim, 2008).

PROCESS ctd.

Young advises that any memorial ought to be regarded in stages, where each stage is considered constituent of the memorial, calling to mind the poetic process described above (University of Oregon, 2010). Young's position on process is made plain in his comments regarding the establishment of New York's 9/11 memorial. In as many words, Young advises those involved make a space for process and not worry about the final result, for what the memorial means in the long term, will take the long term to figure out. (University of Oregon, 2010)

From the theoretical perspectives referenced thus far, we find there to be a common predilection toward the omission of any prescription in the memorial process. It is the spatial and temporal contingency of every memorialised event that makes it difficult to determine any 'best practice', besides engaging in thorough and transparent process. However, moving beyond the processes surrounding the constitution of the memorial, one may examine a number of observable tenets widely recognized as hallmarks of successful memorial design. For example, a degree of interactivity or capacity to invoke active participation is becoming a fundamental premise upon which memorial design is based.

Advocacy of active interaction with memorials is propelled by the notion that the inactive staticity of traditional monuments may relieve viewers of their memory burden (Young, 1992). Young (1992: 273) suggests that, 'under the illusion that our memorial edifices will always be there to remind us, we take leave of them and return only at our convenience. Without the semi-regular engagement that allows commemorative function to be exercised a memorial simply 'disappears into the architectural fabric of its surroundings' (Allen and Brown, 2011: 320) Kirk Savage, in his (2009) publication *Memory Wars*, highlights the importance of understanding the memorial as a locus of interactivity.

'National memorials are now expected to be spaces of experience, journeys of emotional discovery, rather than objects to be imitated. This reorientation has succeeded in reviving the public monument as an art form and rescuing it from an early death...'

(Savage, 2009: 21)

From a phenomenological perspective, there is no memory without body-memory; both the body and movement are considered vital to the commemorative experience (Wasserman, 1998). Fostering an active, dynamic relationship between people

and places of memory is an attempt to affect a shift from vicarious response to actual, from symbolic gesture to action (Young, 1992). Wasserman (1998:45) offers a cursory account of the body's centrality in commemorative processes: 'the body moves the commemorator into the appropriate ritualistic space, in which it proceeds to perform the gestures by which the commemorative act is accomplished.'

Facilitating active participation requires an understanding of experience '...not as a fixed enactment of cultural code, but rather as an unfolding, embodied participation...' (Allen and Brown, 2011:315) Such embodied participation is constituted, in part, by experiencing spaces, interacting with artefacts, moving in ritual patterns and engaging in community activity (Wasserman, 1998) It is of course impossible to account for all of the influences that render the body active. The above mentioned phenomena are contributing factors to a memorial experience that is neither frozen in time nor static in space' (Crownshaw et al., 2011). Young in (Crownshaw et al., 2011: 85) considers this sense of instability to 'heighten one's own role in anchoring the memory in oneself'.

This concept of memory being internalised by the active participant has led to redefinition of the memorial. Dacia Viejo-Rose, (2011:465) makes reference to Zygmunt Bauman (2010) and Jay Winter's (2010) findings which have emphatically stated that memorials and commemorations themselves do not heal. Embedded conflict common to all societies, particularly in post-traumatic periods, precludes the possibility for any memorial to present a conciliatory message relatable to all societal groups (Viejo-Rose, 2011). Viejo-Rose (2011:477) goes on to state that the 'cognitive architects of memorial practice to come might need to shift their appraisal of the aim and impact of their actions'. Though no definitive shift in direction is offered, the sentiment is relatable to previously mentioned counter-monumental desire to return the burden of memory to the viewer (Young, 1998).

By this process the memorial acts not as a reconciliatory medium itself, but as a prompt to interactivity which may kindle reconciliation or healing.

Among the most illustrative examples of active participation in memorialisation is Jochen and Esther Gerz's response to the City of Hamburg's invitation to create a 'Monument against Facism, War and Violence- and for Peace and Human Rights. To their minds, the didacticism of the traditional monument is too closely allied with fascism itself (Young, 1992). The Gerzs therefore strove to respond against both the tendency for monuments to displace the past and 'the authoritarian propensity of all art that reduces viewers to passive spectators' (Young, 1992: 273).

With this in mind, the couple proposed and constructed a 'self-abnegating monument', 12 metres in height, constructed of hollow aluminium with plating of soft, dark lead. A length of cable attached a steel pointed stylus to the monument, with which viewers were able to inscribe their names into the lead (Young, 1992). At the base of the monument a temporary inscription read:

'We invite the citizens of Harburg and visitors to the town, to add their names here to ours. In doing so, we commit ourselves to remain vigilant. As more and more names are added to this 12 metre tall lead column, it will gradually be lowered into the ground. One day, it will have disappeared completely and the site of the Harburg monument against fascism will be empty. In the end it is only we ourselves who can rise up against injustice.'
(Young, 1992:274)

As the monument filled with the signatures of 'active participants', it was lowered into a chamber one and a half metres at a time, leaving only a capstone and the internalised images of the memorial itself. It is of the Gerz's opinion that a piece of art's task is accomplished when a particular complex of ideas, emotions and responses is stimulated and comes to exist within the viewer (Young, 1992).

Through the Gerz's memorial one may reflect on Allen and Brown's (2011: 325) assertion that 'the idea that certain kinds of memories are best preserved when entrusted to 'bodily automatisms' vastly underestimates the affective capacities of bodies as media for remembering.' The inclusion of the body as a mnemonic device in memorial design is understandably difficult given the contingent nature of one's interaction with space. The Gerz's monument, however, embraced the 'affective capacity of the body'. The act of inscription would have rendered the body a potent mnemonic device; encouraging witnesses to enquire as to the cause of the act. Upon the disappearance of the monument, 'memory tourists' to the site come to stand as the only physical component of the memorial. (Young, 1992) Both of these factors could be considered elements of Jochen and Esther Gerz's original design.

It has been long held that 'the less memory is experienced from the inside, the more it exists only through its exterior scaffolding and outward signs'- Pierre Nora (Young, 1992: 273). Active participation and interaction in memorialisation processes give life to a memorial; 'for by themselves these memorials remain inert and amnesiac, dependant on visitors for whatever memories they finally produce.'(Young, 1994: 417)

Active participation in memorialisation processes is arguably best encapsulated by vernacular memorials. 'Vernacular memorial' is an umbrella term employed by Robert Dobler as a means of referring to commemorative phenomenon that occur outside of official or institutionalised memorialisation (Dobler, 2010). The term encapsulates a number of relatively interchangeable designations including but not limited to 'makeshift memorials', 'temporary memorials' and 'spontaneous shrines'. There seems to be no single point of origin from which the public vernacular memorial emerges, though some cite the rapid accumulation of 'commemorabilia' at Maya Lin's Vietnam Veterans Memorial as a visual precedent (McKim, 2010).

In the opinion of Peter Margry and Christina Sanchez-Carretero (2007: 2), the vernacular memorial is characterised by 'bricolages or assemblages [that] accumulate over time and interact in a performative way the public and the media'. The deposit of items is considered, for the most part, as offerings to the deceased, however they may also hold a specific message for a wider audience (Margry and Sanchez-Carretero, 2007). Vernacular memorials are focal points that allow interaction with and within a community of mourners, blurring the public and private sphere (Dobler, 2010). It is a process proliferated by its offer of empowerment to the mourner (Dobler, 2010)

Official and vernacular memorials are commonly perceived as being significantly distanced from one another. In the immediate aftermath of disaster, official memorials are considered a project on the horizon; something that will come to attention when the dust settles. In the mean time, out of necessity, vernacular memorials emerge. Their very presence is said to be evidence of the need for individualized avenues for the expression of grief (Dobler, 2010).

The foregrounding of active participation and process in memory theory as well as recent memorial design has been made clear. From this holistic perspective, the

relationship between vernacular memorials and official memorials is important. The vernacular memorial is an integral element of any institutionalized or official memorial. The deeply affective emotional outpourings that often constitute vernacular memorials inform and transform public sentiment; thereby shaping the physical and social grounds upon which official memorial comes to stand. Joel McKim (2010) suggests that, 'that every memorial, however modest, possesses a degree of this performative quality in that it brings a specific issue into the public realm through the insistence of its very presence'(McKim. 2010:5) .The vernacular memorial should therefore be read as more than an expression of grief and carefully considered with regard to their potential to trigger new actions in social political and environmental spheres (Margry and Sanchez-Carretero, (2007).

The Dutch disaster of EL Al Flight 1862, where a plane crashed into two apartment buildings in Biljmer, provides an example in which a vernacular memorial significantly influences the official memorial by sheer force of public will. A tree that remained at the heart of the disaster became the ritual centre for commemoration, coming to be termed as 'The tree that witnessed everything'. The plans for an official memorial, constituted by building footprints, flower gardens, commemorative walls and rubble mosaics, made only a slight reference to the tree (Post et al, 2003). At some point during the official memorial planning process, fences around the disaster site were removed and classmates of the deceased gravitated toward the tree making it a focus of remembrance and shifting perspectives on the official memorial (Post et al, 2003). Margry and Sanchez-Carretero (2007) suggest that the vernacular memorial's perpetual process of change, which continually elicits new conversations, helps integrate memories with their surroundings. Such was evidently the case in Biljmer.

The role of media in translating and dispersing sentiment exhibited in both vernacular and official memorials is significant. Vernacular memorials in particular are almost media ready; a journalistic goldmine of unveiled emotion. Media covering the events following 9/11 were quick to incorporate vernacular memorials as they sought to shape public aspects of mourning (Sturken, 2007). Such processes effectively accelerate the transformation of personal experience into public memory (Allen and Bryan, 2011). Through the media, vernacular memorials have the potential to shift or manipulate popular public sentiment which clearly has direct ramifications for memorial design.

Such influential potential is engendered by both social and traditional news media. Each add further layers of complexity to the memorialisation process as people's experiences and memories are prolonged, reshaped and revised through media interfaces (Allen and Bryan, 2011). Media technologies continue to evolve and as they do so, memory and media become further entwined (Allen and Bryan, 2011). This has given rise to what Huyssen refers to as a 'hybrid media-memorial culture' (1995: 255).

Through social media we see the emergence of digital memorials, which pose interesting questions regarding dislocation. Wasserman (1998: 190) maintains that 'denying the specificity of place in memory disorients and limits the memories impact'. From this perspective digital memorialisation becomes little more than a means of quickly externalising and archiving memory. The relationship and impact this has on other forms of memorialisation is not clear but may prove an interesting area for further study.

While the efficacy of online memorialisation may be questionable, there is potential for media technologies to act upon and significantly alter aspects of memorialisation discussed. Utilized appropriately, media technologies have the potential to mobilize active participation and assist in navigating the memorialisation process. Attempts to employ communicative technologies to foster deliberative public participation were made in the 9/11 memorialisation process. The Listen to the City forum was able to engage thousands of participants in meaningful dialogue which influenced public decision making (Moynihan, 2004).

The relationship between media and memory seems to be one of the focuses of current memory studies; both for its concerning ability to manipulate memory and its potential to assist in memorialisation processes. The exponential advance of media technology will see such issues become ever more pressing. As if to reify the pervasive nature of the media in memory culture we segue to the presentation of an opportunistic data set of memorial sentiment sourced online.

‘Share an Idea’ was a community expo designed to gather ideas to help inform a draft Central City Plan. The ideas examined in this research have not emerged from the expo itself, but from a supplementary online submission database. The data is therefore opportunistic and cannot be considered as a representative sample of Christchurch. However, as the sample size is large (over 100 items returned from keyword searches), it is expected that the data will offer valuable insight into public perception of memorials. All data was collected prior to the announcement of the council’s intentions toward memorial design, therefore knowledge of the proposed \$8m budget for an official memorial will not have affected public input.

Categorisation of the Share an Idea data has been conducted inductively following Glasser and Strauss’s (1967) comparative categorisation method. This has entailed, firstly, coding the data into as many categories as possible (see appendix), some known, some emerging from the Share an Idea data. As more instances of category code appeared, ideas about that category code were refined. A running record of the way in which the categories are defined and refined has been kept. Focus then shifted to the emergent properties of each category. Each category has been filtered for irrelevant properties and generalized as comparisons are made against it. Results presented here are based on a reasonably accurate statement of matters studied in a systematic, substantive way.

Each keyword used to source data informs the diagrams appearing over the next three pages. The diagrams hierarchically chart all the words associated with each keyword used. The final diagram (fig. 6) is a representation of the relationship between all keywords used.

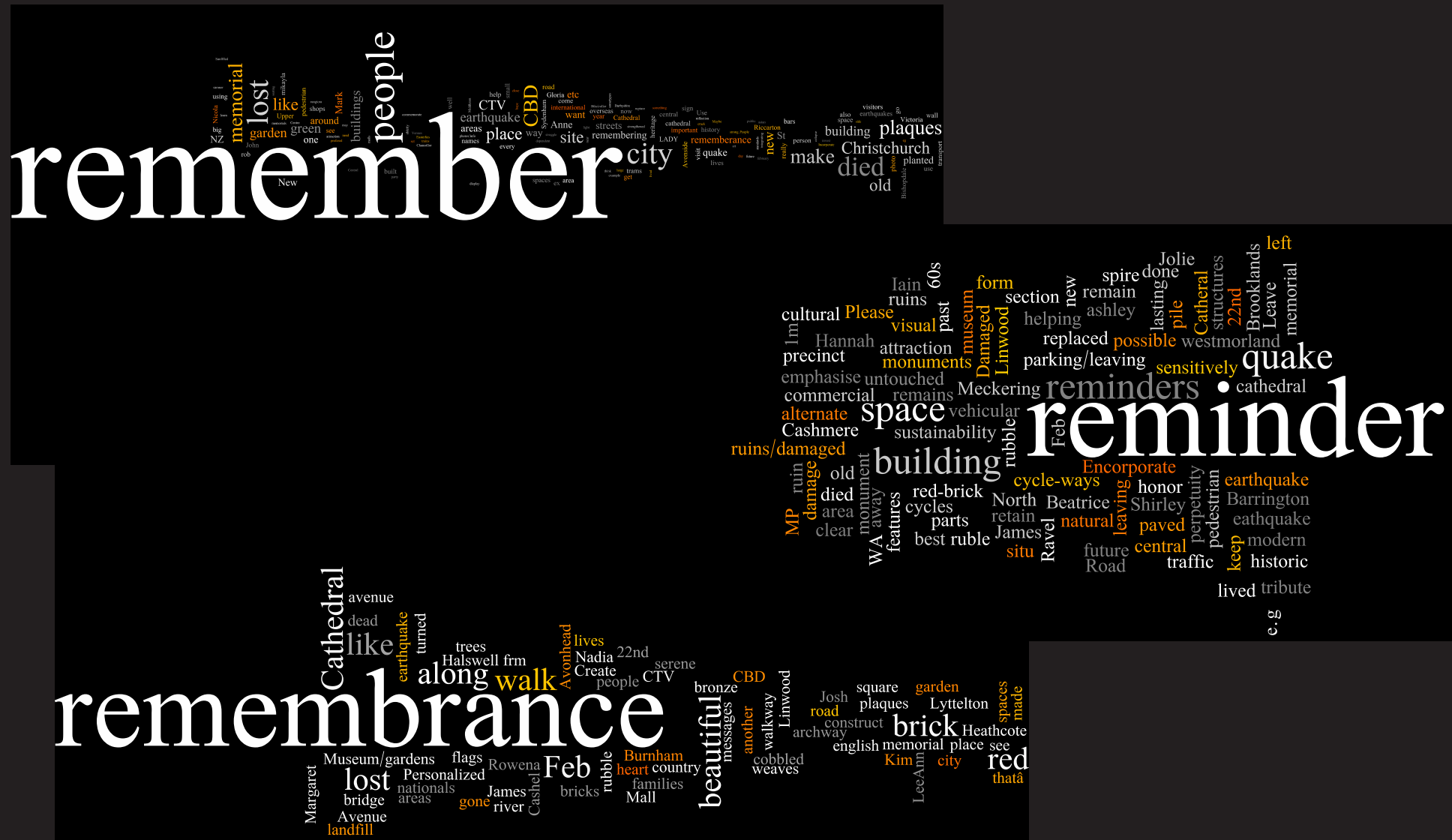


Figure 4: Diagrams illustrating keywords used to source data: 'remembrance', 'reminder' and 'remember'

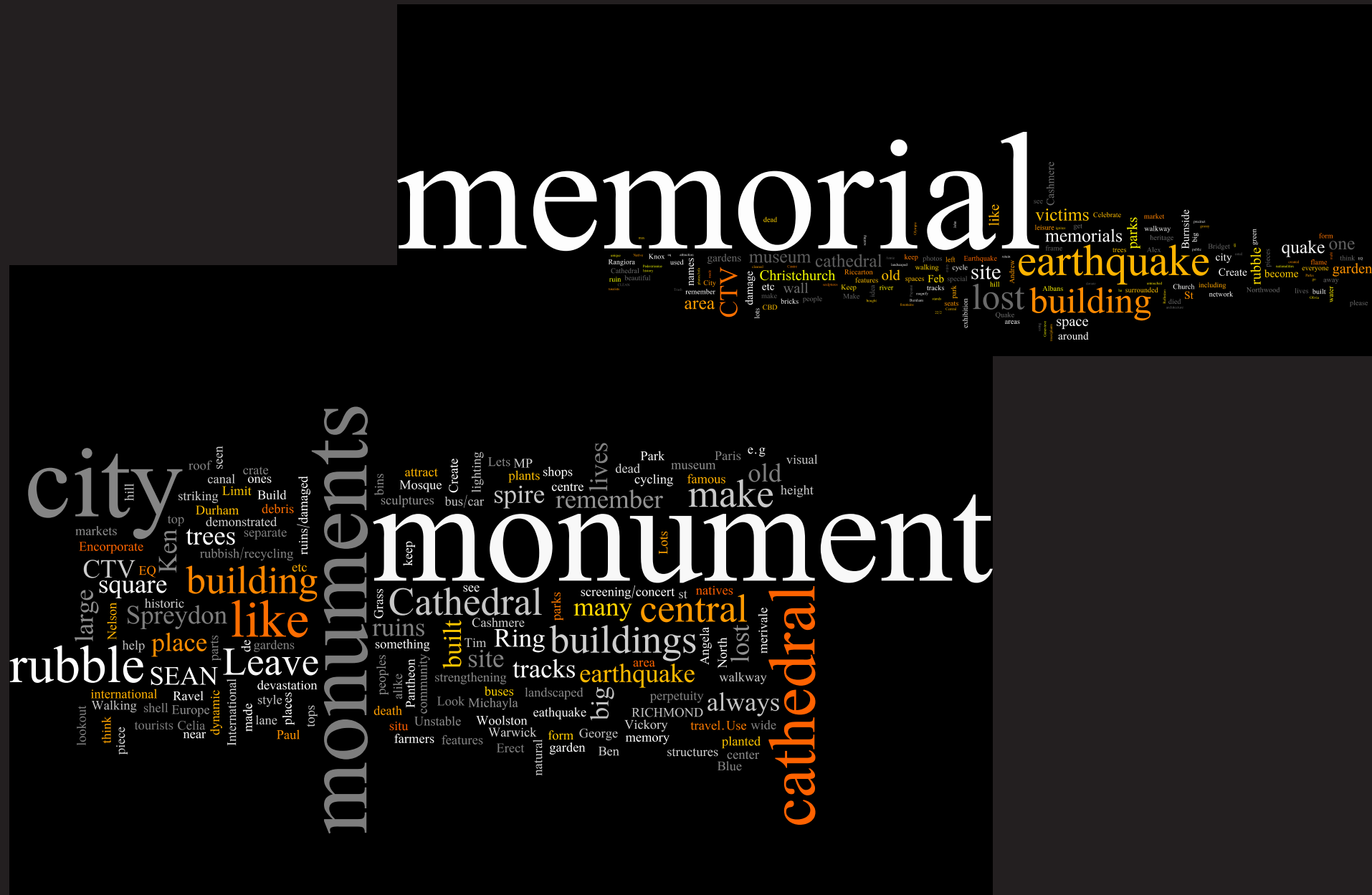


Figure 5: Diagrams illustrating keywords used to source data: 'memorial' and 'monument'

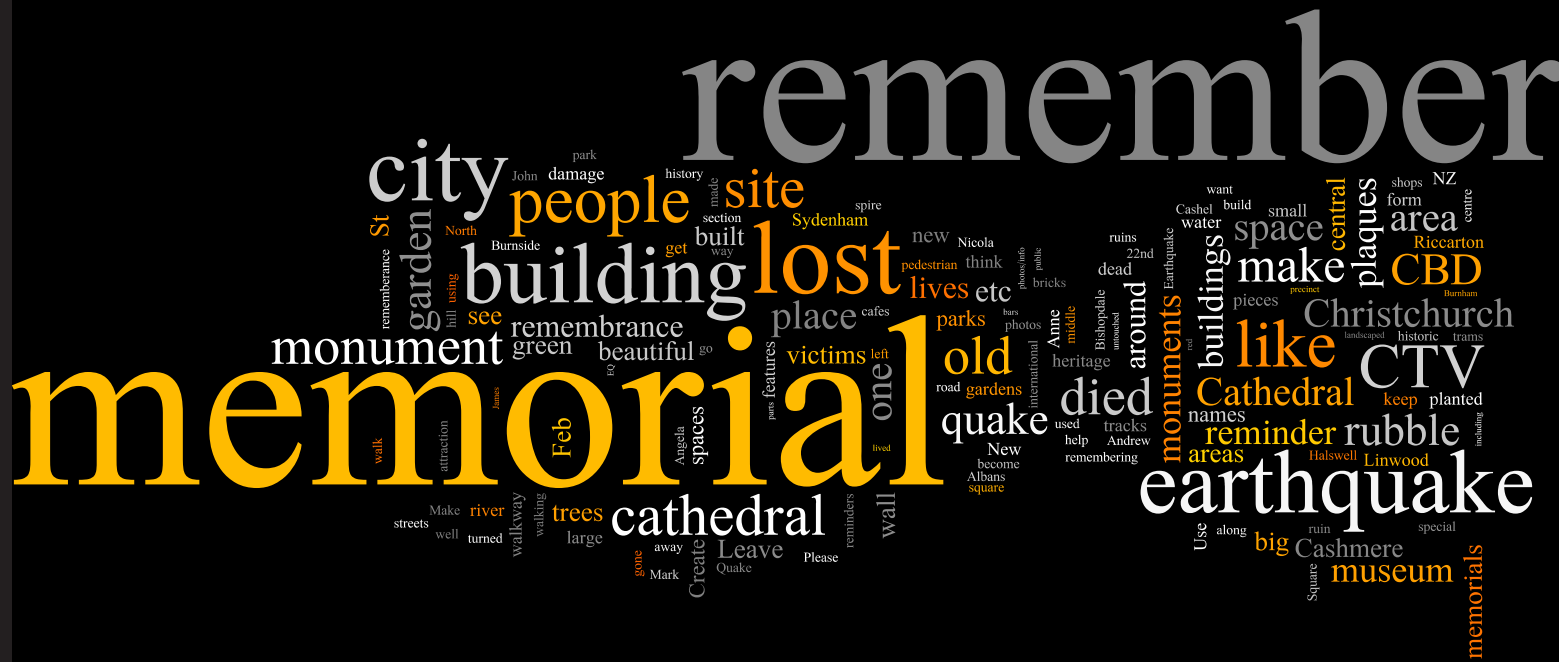


Figure 6: Diagrams illustrating relationship between all keywords used to source data: 'memorial', 'monument', 'remember', 'remembrance' and 'reminder'

CATEGORISATION DIAGRAM

The diagram displayed (right) depicts the categorisation and sub-categorisation of the Share an Idea data. The initial categorisation process can be seen in more detail in the appendix. Seven established categories are shown here along with their constituent sub-categories. The central categories are further defined by the intentions underpinning each, i.e. who, what and where to memorialise. Besides a seeming consensus on where and what to memorialise, the data displayed here is shown to have a wide and relatively evenly distributed range spanning the monumental/counter-monumental spectrum. Outlying sub-categories including 'walkways' and 'multicultural' are expanded upon in the analysis.

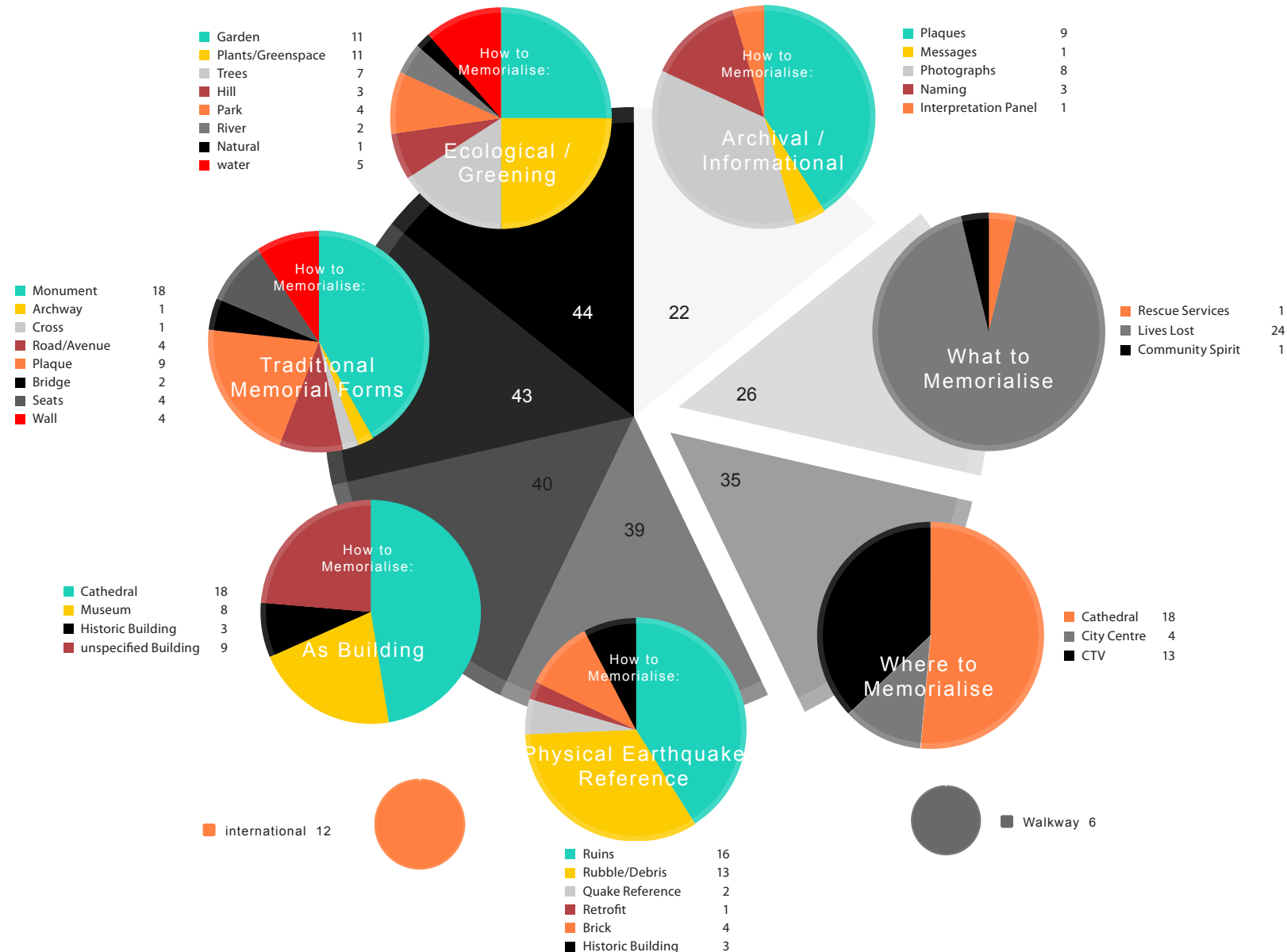


Figure 7: Data categorisation and relationship diagram

ANALYSIS

The following analysis takes care not to overstate the findings presented given the data's opportunistic and cursory nature . Data presented is of interest insofar as it illustrates the polemical nature of memorial design. From the landscape architect's position it seems encouraging to find a strong representation of essentially ecological sentiment which carries with it the potential to foster active participation, open interpretation and a degree of ephemerality. Though, in saying that, traditional memorial forms find favour with equally as many respondents. The reflective and regenerative aspirations of counter-memorialisation may be considered to be embodied by the overarching categories of 'ecological / greening' and 'physical earthquake reference'. 'Tradition memorial forms' and 'archival' sentiments represent a more conventional approach to memorialisation. 'As building' constitutes a considerable portion of the ideas presented and, as aforementioned, is becoming a typical means of housing conventional memorial forms in a bid to allow the more abstract some room to breathe. As could have been expected, ideas relating to what and where to memorialize highlighted those who have lost their lives and areas in close proximity to the location of the loss.

A small number of ideas submitted suggested some form of walkway, which is one of the very few sentiments submitted that may be considered an inherently 'active' memorial phenomenon. Finding an overarching category for this sentiment was difficult, as there seemed to be few relatable phenomena. This may be interpreted as a reflection of a public perception that views the memorial as an external symbol rather than a process carried out within oneself.

Another outlying category, seemingly underrepresented, is constituted by sentiment relating to international consideration. This came as somewhat of a surprise given the high number of foreigners among the deceased. This may be attributed to a presupposition that sees traditional memorial forms, buildings, and ecological / green memorials as being vested with the capacity to represent multiple cultures.

Initially this research was geared toward creating some conceptual schematics for memorial design as a means of reconciling hypothesized conflict between views expressed in the literature and popular memorial sentiment identified in the 'Share an Idea' data. Throughout the course of this research consideration has been given to potential schematic concepts. However, in wading through the literature deemed pertinent to the design disciplines, it became clear that the notion of a transparent memorial design process promoting active participation is at odds with the often office-bound and distanced designer. Attempting to develop memorial design concepts in a short period of time without adequate public participation and reflection would contradict the open and active approach stressed in the literature.

To explicate the reluctance to draw any spatial conclusions we look to a recent example of memorial design which, quite remarkably, represents both popular memorial sentiment identified in the data presented along with many of the tenets upheld by progressive memorial scholars. It will be shown here that to have carried out any attempt to develop conceptual models would likely have resulted in schematic concepts that sustain a concerning creative, institutional and critical consensus in memorial design (McKim, 2008). This will be demonstrated firstly by the relationship between the design and the data; and secondly by the relationship between the design and literature review.

The competition for an 'Aids Memorial Park' in Manhattan, New York, was won on the 1st of February 2012 by Studio A+I with their proposal 'Infinite Forest' (Fig. 8). Looking to the description and imagery presented in the competition entry one may find reasonably well balanced and integrated concepts that reflect most of the 'how to memorialize' (Fig. 7) sentiment identified in the Share an Idea data. The 'infinite forest' is examined here as a means of demonstrating a problematic outcome that may have arisen had the initial intentions of this research been carried out.

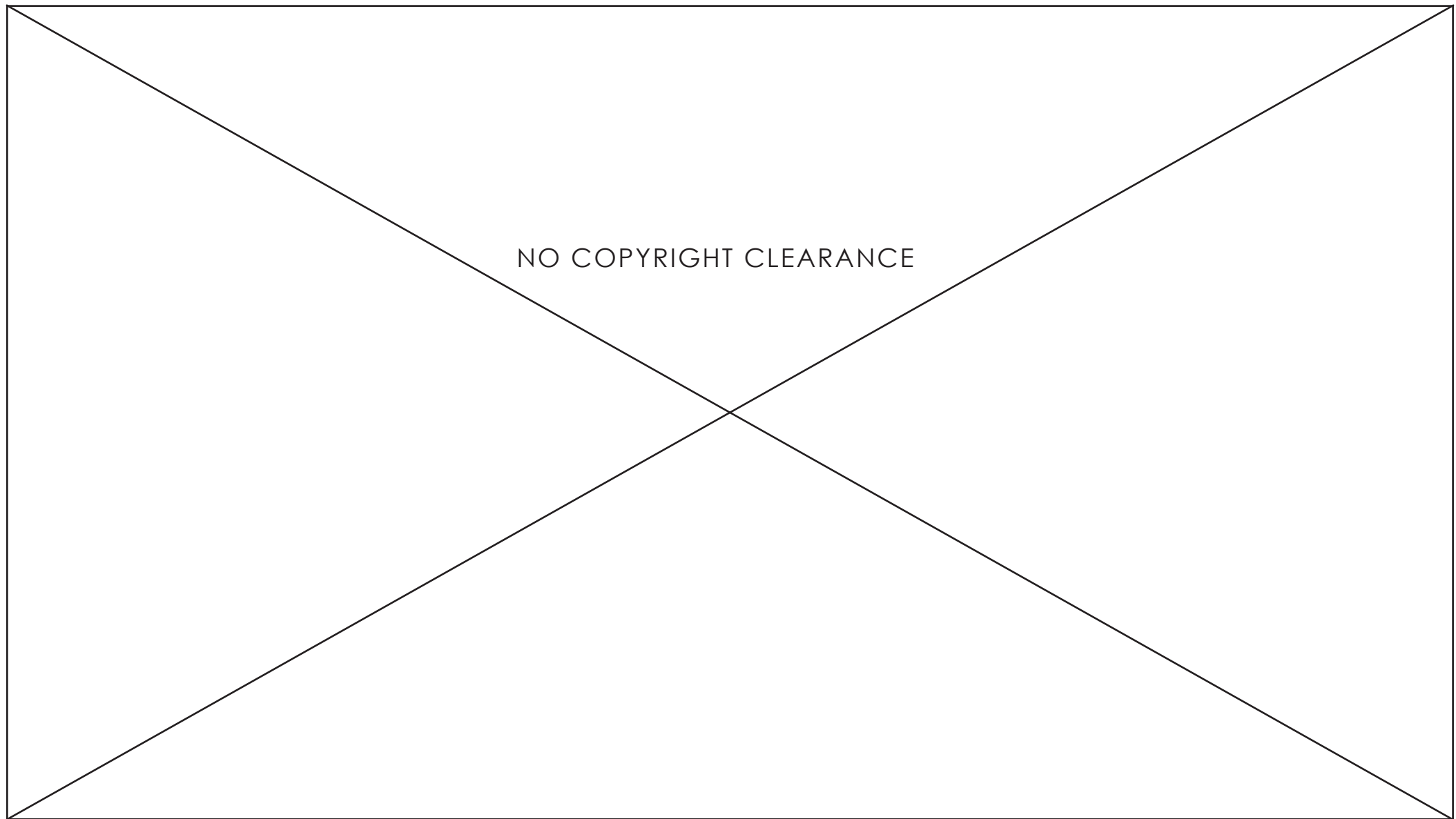


Figure 8: Aids Memorial Park winning competition entry 'Infinite Forest'. Competition entry in its entirety

Each of the main categories identified in the 'Share an Idea' data can be seen manifested in the 'Infinite forest':

The grove of trees reflected as an 'infinite forest' clearly correlates to 'ecological / greening' ideas. The large representation of ecological / greening sentiment in the data and its concordance with contemporary theoretical principles of temporality ephemerality and regeneration,, renders an ecological or 'green' approach to memorialisation as theoretically sound. One may assume that the team behind 'Infinite Forest' shared a similar perspective.

The overwhelming notion of the infinite may be related to the idea that people need to be shocked or overwhelmed to, in Maya Lin's terms , open up a space within themselves for contemplation (Young, 1998). The intent to invoke such a sense of shock can be related to the 'physical earthquake reference' data, in which numerous people seem to find the preservation of shocking scenes of destruction to be an appropriate way to memorialise.

Many of the underpinning principles of 'traditional memorial forms' including the 'archival' are packaged into a learning centre located below the grove of trees.

Both the learning centre and the almost entirely walled in grove correlates to the sentiment of creating memorials 'as buildings'.

The correlations exhibited hint at a generic, universal approach to memorialisation. To buttress this perspective, the integration of the above-mentioned design interventions is shown to be in accordance with an emerging 'best practice' featured in numerous recent memorial designs.

Counter-monumental conviction is scattered throughout the 'Infinite forest' design description, including assurances of the absence of any statues, sculptures or plaques. Though this research has made specific reference to just four memorials of counter-monumental persuasion, one may quite clearly draw distinct parallels between the 'Infinite forest' and each example. The long mirrored walls call to mind Maya Lin's intentionally reflective black granite design. The underground learning centre is a further example of the separation of contemplation and information; its location is directly below the contemplative area echoes the approach taken by Peter Eisenman for the Memorial to the Murdered Jews of Europe. Personal messages and images written in chalk on the outer walls of the design will be washed away with every rain, harking back to the disappearing inscriptions on Jochen and Esther Gerz's counter-monument. A grove of trees is employed in a similar manner to the grove encompassing the 9/11 memorial.

With all the trappings of the critically acclaimed memorial one may consider this design to be something of a success. However, the resonance with not only the forms of recent memorials but also with the sentiment expressed by the public of Christchurch calls to mind McKim's (2008) concerns surrounding the seemingly mechanical nature of contemporary memorial design. In referring to the 9/11 memorial McKim (2008) suggests the lack of controversy generated by the competition represents a failure rather than a success. The short-listed designs for the competition have been viewed as clichéd elements representative of the recurring tropes and techniques of contemporary memorial aesthetics (McKim, 2008; Stephens, 2004). Architecture critic Philip Nobel (2004) attributes the relative invariability to the strict brief generated by the Lower Manhattan Development Corporation, suggesting that 'Michael Arad had given back to the process that which it had already made' (Nobel, 2005:252).

One must bear in mind that the 9/11 memorial is young and the 'Infinite forest' is yet to be completed. Their success being largely determined by public interpretation and emerging rituals makes it difficult to accuse either of being unsuccessful based on their common design language. It does, however, seem reasonable to express concern over the emerging trend. Heavy handed symbolism emphasizing long planar walls, voids, reflective pools and beams of light are contributing an all too familiar feeling to contemporary memorials. If such reiteration continues there will come a point when these common memorial forms and aesthetics become ritualized themselves, serving only as references to each other. In the event of this, we risk stifling the memorial's capacity to recall or reaffirm life.

By engaging in a design process that: referred to recent examples of memorials for inspiration; employed the principles outlined in memorial design literature and accounted for public sentiment expressed in Share an Idea data, one could feasibly arrive at a very similar memorial to the 'Infinite Forest'. It follows that the primary finding of this research is that, should it have been carried out according to the initial proposal it would have done little more than sustain a self-referential design mentality within which public participation is a subsidiary issue.

CONCLUSION

In accordance with the position submitted above one may posit that any radical change in memorial aesthetics would require a radical change in the approach to memorialisation processes. This calls into question the design competition or at least the typically held notions of design brief and intent. The manner in which a brief or competition is constructed ought to be carefully considered. The 'behind closed doors' nature of design competitions is a sure way to exclude public involvement and conceal the genesis of a memorial.

It is highly unlikely that an alternative to the design competition will emerge as it is rare for such creative force to come at so little expense. However, it is entirely possible to restructure and reconceptualise the design competition to be oriented toward engagement in a transparent process with active public participation. This may involve producing a competition brief that requires collaborative charette work directed toward designing a system that may accommodate active participation; an approach that bridges the gap between 'vernacular' memorials and official memorials. Competition entries would then be assessed based on their potential to rally communities and establish an active and open environment from which physical memorials may emerge.

Donald Moynihan has established a means of making such assessments based on the principles maintained in participation literature; namely that participation should be representative and foster meaningful citizen engagement (Moynihan, 2003). Moynihan outlines the necessary steps in making such assessment in his (2004) article on public participation after 9/11.

Central to this approach is an understanding of decision making as an iterative process rather than a stand alone event (Moynihan, 2003). Again, an attempt to design this process outright is counter-intuitive. However, a rare example of such an approach can be seen in New York's Listen to the City (LTC) forum. In this case, a combination of trained facilitators and innovative communicative technology enabled a participatory forum of thousands to engage in meaningful dialogue that resulted in inescapable conclusions for decision-makers (Moynihan, 2003). In Christchurch's case, the high proportion of foreigners among the deceased emphasizes the need for an innovative and effective participation framework to enable those overseas to actively engage in the memorialisation process.

Upon the completion of this research, just over a year has passed since the February 22 earthquake of 2011. Calls will soon come for some form of memorial to be designed. In subscribing to the notion of memorialisation as process this research needs only to inform a discussion, start a debate, or alter a preconceived mentality to be of use. It seeks to do more than that. It is intended to reflect on what ways for memorial design to best reflect the situation it is subject to. It is hoped that this work will stimulate those in control of the memorialisation process and highlight potential pitfalls. Perhaps this is one step toward breaking an emergent memorial mould.

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APPENDIX

-INITIAL CATEGORISATION OF DATA

MONUMENT	RUINS	RUBBLE/DEBRIS	HISTORIC BUILDING	INTERNATIONAL
<p>Leave some old buildings as ruins. (building on Durham st near river). Unstable parts removed and some strengthening to make a monument Ben Bryndwr (river, ruins, monument)</p> <p>I would like to see a series of monuments built around the city made of rubble from various historic buildings. Tim merivale (rubble/debris, monument, historic building)</p> <p>- International Remembrance monument at CTV site; More natives planted out in the central city; markets -like the farmers one in Poplar lane Vickory Spreydon (international, monument)</p> <p>Grass whole square with heaps of trees & plants, and rename to Cathedral Park. Erect a monument for those who lost their lives. Warwick (monument, lives lost)</p> <p>One dynamic and striking post EQ monument/bldg and many small and large sculptures and features that attract tourists and locals alike. h (monument, as building)</p> <p>Lets make our city famous for its grand land-mark buildings and monuments like Europe. Think Arch de Triumph, Pantheon, Blue Mosque.. Jo (landmark, europe, monument)</p> <p>Create a monument in the city center for the peoples whose lives were lost in the earthquake, something beautiful like a water fountain. Michayla (monument, water, city centre, lives lost)</p> <p>Leave the shell of the cathedral steeple as it is (minus the rubble), as a monument to the catastrophe. Our own central city "ruins". Andrew (cathedral, ruins, monument)</p> <p>Encorporate some of the ruins/damaged structures to form monuments and reminders MP (ruins, monument)</p> <p>Provide for monuments to the community spirit that has been demonstrated by so many. May we always be reminded of it, and inspired by it. Paul Halswell (monument, community spirit)</p> <p>A garden at CTV site with landscaped screening/concert area. Look at international ideas for monument rebuilds (glass, lighting etc). (international, glass, lighting, garden, ctv, entertainment, monument)</p> <p>A very large monument to those who died in place of the cathedral. Lots of Green space with a canal through city centre with cafes,shops . George (monument. lives lost, city centre, cathedral)</p>	<p>Leave some old buildings as ruins. (building on Durham st near river). Unstable parts removed and some strengthening to make a monument Ben Bryndwr (river, ruins, monument)</p> <p>Use pieces of the cathedral to make a big monumental piece and place it in the middle of the central city to help remember the earthquake. Angela Sydenham (ruins, cathedral, city centre)</p> <p>Leave the shell of the cathedral steeple as it is (minus the rubble), as a monument to the catastrophe. Our own central city "ruins". Andrew (cathedral, ruins, monument)</p> <p>Encorporate some of the ruins/ damaged structures to form monuments and reminders MP (ruins, monument)</p> <p>Please retain an area of untouched earthquake damage as a reminder and memorial to Feb 22nd. A historic ruin would be best. Beatrice Cashmere (quake ref, ruins, historic building)</p> <p>Encorporate some of the ruins/ damaged structures to form monuments and reminders MP (ruins, monuments)</p> <p>Meckering WA (quake in 60s) left section of building in ruins as attraction & reminder - a tribute if done sensitively / a quake museum? Jolie (ruins, museum)</p>	<p>I would like to see a series of monuments built around the city made of rubble from various historic buildings. Tim merivale (rubble/debris, monument, historic building)</p> <p>Expand the tram tracks, keep old style,remove bus/car travel.Use debris to crate monuments all over the city . SEAN, RICHMOND SEAN Richmond (rubble/debris, monument)</p> <p>Build a hill of rubble, plant it, build a walkway, lookout and a monument at the top that will always remember the death and devastation. Claudia Nelson (rubble/debris, walkway, vegetation, lookout, monument, hill)</p> <p>Leave some visual reminder of the earthquake in situ and in perpetuity, e.g. rubble from the cathedral spire, as a natural monument. Ravel North Linwood (monument, natural, rubble/debris, cathedral, quake ref)</p> <p>a pile of rubble to remain as a reminder of what we have lived through and to honor those who died. Hannah Shirley (rubble, debris)</p> <p>A cobbled remembrance walkway made from the bricks of the rubble which weaves through the city and along the river. Nadia Burnham (walkway, brick, rubble/debris, river)</p> <p>From the red brick that's gone to landfill, construct a red brick road through the heart of the CBD in remembrance of Feb 22nd. James (rubble/debris, brick, road, city centre)</p>	<p>I would like to see a series of monuments built around the city made of rubble from various historic buildings. Tim merivale (rubble/debris, monument, historic building)</p> <p>Please retain an area of untouched earthquake damage as a reminder and memorial to Feb 22nd. A historic ruin would be best. Beatrice Cashmere (quake ref, ruins, historic building)</p> <p>Where heritage buildings have been demolished have info stands with history, photos of old building, earthquake damage, memorial to dead jenny (heritage building, lives lost, photos)</p> <p>Make it the Paris of the SouthPacific 4-5storey max lots of small squares parks etc. Also keep one old building unfixed as a memorial. Simon (historic building, ruins)</p>	<p>International Remembrance monument at CTV site; More natives planted out in the central city; markets -like the farmers one in Poplar lane Vickory Spreydon (international, monument)</p> <p>A garden at CTV site with landscaped screening/concert area. Look at international ideas for monument rebuilds (glass, lighting etc). (international, glass, lighting, garden, ctv, entertainment, monument)</p> <p>Invite architects from countries that lost people on Feb 22 to design a unique memorial building that represents their nation. Hugh Saint Martins (international, as building, lives lost)</p> <p>Space for multi denominational religions together in one spot, like at the memorial service which was very special and inspirational Cath St Albans (international, multicultural)</p> <p>Have a annual memorial outside exhibition that could become internationally recognised..think wearable arts but chch styles Kate North brighton (exhibition, international)</p> <p>An earthquake memorial park in the CBD with landscaped gardens and trees/plantings representing the nationalities of each of the victims Andrew Shirley (park, garden, plants/greenspace, trees, international, city centre, lives lost)</p> <p>some iconic buildings- really dramatic. Public Sculpture remembering rescue teams and their nations.Courtyards and seating. Sunfilled. rob Avonside (sculpture, rescue team, international)</p>

MONUMENT	RUINS	RUBBLE/DEBRIS	HISTORIC BUILDING	INTERNATIONAL
<p>Expand the tram tracks, keep old style, remove bus/car travel. Use debris to create monuments all over the city. SEAN, RICHMOND SEAN Richmond (rubble/debris, monument)</p> <p>Build a hill of rubble, plant it, build a walkway, lookout and a monument at the top that will always remember the death and devastation. Claudia Nelson (rubble/debris, walkway, vegetation, lookout, monument, hill)</p> <p>A monument and museum in memory of the dead be built in the square rather than rebuilding the cathedral. Only buses be allowed in CBD. Jonathan Woolston (monument, lives lost, cathedral, museum)</p> <p>Leave some visual reminder of the earthquake in situ and in perpetuity, e.g. rubble from the cathedral spire, as a natural monument. Ravel North Linwood (monument, natural, rubble/debris, cathedral, quake ref)</p> <p>Limit building height so the Cathedral spire can be seen over the roof tops, think Paris and all the monuments above the building skyline. Katharine Lincoln (cathedral, monument)</p> <p>Encorporate some of the ruins/damaged structures to form monuments and reminders MP (ruins, monuments)</p>	<p>i believe the CTV building and area should stay as is cleaned up and the remainder of the building used as a memorial for the lost please :(Andrew burnham (ctv, ruins, lives lost)</p> <p>One wall of the cathedral left Supported Earthquake proof with memorial wall list of names of those died 22/2/11 with water fall trickling judith casebrook (naming, ruins, water, cathedral, wall)</p> <p>The remaining frame of the Knox church on vic st/bealey ave would be a brilliant space for a memorial park with trees/plants and seats in it Genevieve Mairehau (ruins, park, trees, seats)</p> <p>Have lots of open space, with trees, gardens & lawns, The Cathedral taken down & one wall left as a memorial with names of those sadly gone Noeline Northwood (ruins, cathedral, naming, lives lost, wall)</p> <p>Don't rebuild the cathedral. Leave it as a memorial to the lives lost. Stabilise what is still standing. Ruins can be beautiful. Berlin ha Helen Amberley (cathedral, europe, ruins)</p> <p>Knox Church - get rid of the dangerous bricks - keep the wooden frame. Make it into a memorial or exhibition space or a market place. Samantha Cashmere (ruins)</p> <p>Make it the Paris of the SouthPacific 4-5storey max lots of small squares parks etc. Also keep one old building unfixed as a memorial. Simon (historic building, ruins)</p> <p>In our new city we should have a statue of the Grand Chancellor how it was after the 6.3 in remembrance of all of the earthquakes. Lucy (ruins, sculpture)</p> <p>Leave the church in the sq as is build a wing on the side for a place of pray use the site as a remembrance place for chch great attraction Les Sockburn (cathedral, as building, ruins)</p>	<p>There could be a special memorial for all the earthquake victims in a nice grassy area with flowers & pieces of rubble Daisy & victoria merivale (grass, flowers, rubble/debris, lives lost)</p> <p>Use rubble for a big hill as a quake memorial. Munich has one built from bomb damage. It's in the Olympic Games venue. It attracts tourists. Donald (rubble/debris, hill, europe)</p> <p>A memorial includ. elements of mosaic work from quake damaged pieces provided by residents. E.g. seating &/or walls like Barcelona/Melbourne Louise (rubble/debris, seating, community involvement)</p> <p>A few more green spaces surrounded by cafes for lunching outdoors. Need some large memorial, made of rubble material. Annie St Albans (rubble/debris)</p> <p>Create a hill out of the rubble and silt and plant it up with trees/flowers as a memorial park/mound. Like in germany and europe after the war Garry (hill, rubble/debris, plant/greenspace, trees, park, europe)</p> <p>Use pieces of the cathedral to make a big monumental piece and place it in the middle of the central city to help remember the earthquake. Angela Sydenham (cathedral, rubble/debris, city centre)</p>		<p>courtyards devoted to nationals lost. planted with natives. ie japan- cherry blossoms. israel -olives. small plaques. remembering places. Rob Avonside (international, plants/greenspace, plaques)</p> <p>The CTV site should be turned into a chinese type garden to remember the asian students lost in the building collapse Nicole (ctv, international, lives lost)</p> <p>Use the CTV site for a memorial for all those who died. NZ and overseas visitors could visit, sit and remember. Nice green area preferred John (ctv, lives lost, international, plants/greenspace)</p> <p>an international visitor welcome centre and memorial garden. a place to remember the victims and learn about earthquakes and Christchurch Grace (international, garden, lives lost)</p>

APPENDIX ctd.

LIVES LOST	AS BUILDING	CATHEDRAL	CITY CENTRE	EUROPE
<p>Grass whole square with heaps of trees & plants, and rename to Cathedral Park. Erect a monument for those who lost their lives. Warwick (monument, lives lost)</p> <p>Create a monument in the city center for the peoples whose lives were lost in the earthquake, something beautiful like a water fountain. Michayla (monument, water, city centre, lives lost)</p> <p>A very large monument to those who died in place of the cathedral. Lots of Green space with a canal through city centre with cafes,shops . George (monument. lives lost, city centre, cathedral)</p> <p>A monument and museum in memory of the dead be built in the square rather than rebuilding the cathedral. Only buses be allowed in CBD. Jonathan Woolston (monument, lives lost, cathedral, museum)</p> <p>I would like to see areas like the CTV turned into beautiful spaces of remembrance for all those beautiful people that we lost on Feb 22 Kim Linwood (ctv, lives lost)</p> <p>At the bridge of remembrance have another archway as a memorial to the earthquake dead, and an avenue of trees along Cashel Mall. Rowena Lyttelton (BoR, archway, avenue, lives lost, trees)</p> <p>There could be a special memorial for all the earthquake victims in a nice grassy area with flowers & pieces of rubble Daisy & victoria merivale (grass, flowers, rubble/debris,lives lost)</p> <p>Major leisure, retail, attraction complex including a memorial to earthquake victims and a National Science & Innovation Centre Ray Riccarton (lives lost)</p> <p>i believe the CTV building and area should stay as is cleaned up and the remainder of the building used as a memorial for the lost please :(Andrew burnham (ctv, ruins, lives lost)</p> <p>Where heritage buildings have been demolished have info stands with history, photos of old building, earthquake damage, memorial to dead jenny (heritage building, lives lost, photos)</p> <p>Invite architects from countries that lost people on Feb 22 to design a unique memorial building that represents their nation. Hugh Saint Martins (international, as building, lives lost)</p>	<p>One dynamic and striking post EQ monument/ bldg and many small and large sculptures and features that attract tourists and locals alike. h (monument, as building)</p> <p>Cycle network, walking tracks,parks,exercise parks,waterways,market areas, outdoor eateries, entertainment areas, a memorial cathedral. Anne Rolleston (cathedral, as building)</p> <p>Invite architects from countries that lost people on Feb 22 to design a unique memorial building that represents their nation. Hugh Saint Martins (international, as building, lives lost)</p> <p>The cathedral could become a memorial ruin, juxtaposed with a modern cathedral building; similar to the Kaiser Wilhelm GedÄchtnis Church Erika Christchurch 8013 (cathedral, as building)</p> <p>A big memorial building with grass features decorated around it. In the memorial bulding, put the names of earthquake victims. Christine Rangiora (as building, grass, naming)</p> <p>one building with 3 types of architecture we have lost... earthquake memorial museum on top floor.....eg..like Chicago City Library.... Dee Burnside (as building, museum)</p> <p>Have a new Cathedral so people can remember the Earthquake and remember the people who died Hannah Fendalton (cathedral, as building, lives lost)</p> <p>Leave the church in the sq as is build a wing on the side for a place of pray use the site as a remembrance place for chch great attraction Les Sockburn (cathedral, as building, ruins)</p>	<p>Use pieces of the cathedral to make a big monumental piece and place it in the middle of the central city to help remember the earthquake. Angela Sydenham (ruins, cathedral, city centre)</p> <p>Leave the shell of the cathedral steeple as it is (minus the rubble), as a monument to the catastrophe. Our own central city "ruins". Andrew (cathedral, ruins, monument)</p> <p>A very large monument to those who died in place of the cathedral. Lots of Green space with a canal through city centre with cafes,shops . George (monument. lives lost, city centre, cathedral)</p> <p>A monument and museum in memory of the dead be built in the square rather than rebuilding the cathedral. Only buses be allowed in CBD. Jonathan Woolston (monument, lives lost, cathedral, museum)</p> <p>Leave some visual reminder of the earthquake in situ and in perpetuity, e.g. rubble from the cathedral spire, as a natural monument. Ravel North Linwood (monument, natural, rubble/debris, cathedral, quake ref)</p> <p>Limit building height so the Cathedral spire can be seen over the roof tops, think Paris and all the monuments above the building skyline. Katharine Lincoln (cathedral, monument)</p> <p>Damaged parts of the Catheral should be replaced with modern features, leaving a lasting reminder of the old, the new, the past and future Iain Brooklands (cathedral, retrofit)</p>	<p>Use pieces of the cathedral to make a big monumental piece and place it in the middle of the central city to help remember the earthquake. Angela Sydenham (ruins, cathedral, city centre)</p> <p>Create a monument in the city center for the peoples whose lives were lost in the earthquake, something beautiful like a water fountain. Michayla (monument, water, city centre, lives lost)</p> <p>A very large monument to those who died in place of the cathedral. Lots of Green space with a canal through city centre with cafes,shops . George (monument. lives lost, city centre, cathedral)</p> <p>Cathedral square as an english country garden, a place of remembrance. The walk frm the Cathedral to Museum/gardens would be serene. LeeAnn Halswell (cathedral, garden, city centre, europe)</p> <p>Cathedral square as an english country garden, a place of remembrance. The walk frm the Cathedral to Museum/gardens would be serene. LeeAnn Halswell (cathedral, garden, city centre, europe)</p> <p>From the red brick thatâ€™s gone to landfill, construct a red brick road through the heart of the CBD in remembrance of Feb 22nd. James (rubble/debris, brick, road, city centre)</p> <p>An earth quake memorial directly in the center of town Julia Northwood (city centre)</p> <p>Let's remember lost heritage physically in the CBD by using interpretation panels, memorials, sculpture, etc. plus photos/ info to phones etc. Nicola (city centre, interpretation panel, sculpture, photos)</p>	<p>Lets make our city famous for its grand land-mark buildings and monuments like Europe. Think Arch de Triumph, Pantheon, Blue Mosque.. Jo (landmark, europe, monument)</p> <p>Cathedral square as an english country garden, a place of remembrance. The walk frm the Cathedral to Museum/gardens would be serene. LeeAnn Halswell (cathedral, garden, city centre, europe)</p> <p>Use rubble for a big hill as a quake memorial. Munich has one built from bomb damage. It's in the Olympic Games venue. It attracts tourists. Donald (rubble/debris, hill, europe)</p> <p>Don't rebuild the cathedral. Leave it as a memorial to the lives lost. Stabilise what is still standing. Ruins can be beautiful. Berlin ha Helen Amberley (cathedral, europe, ruins)</p> <p>Create a hill out of the rubble and silt and plant it up with trees/fowers as a memorial park/mound.Like in germany and europe after the war Garry (hill, rubble/debris, plant/ greenspace, trees, park, europe)</p>

LIVES LOST	AS BUILDING	CATHEDRAL	CITY CENTRE	EUROPE
<p>Have lots of open space, with trees, gardens & lawns, The Cathedral taken down & one wall left as a memorial with names of those sadly gone Noeline Northwood (ruins, cathedral, naming, lives lost, wall)</p> <p>Create an "Earthquake museum" and build a memorial to those whose lives were lost. Steve (lives lost, museum)</p> <p>Pedestrianise Colombo St from Bealey to Moorhouse. Intersected by Cashel Mall it would appear as a cross "an aerial memorial to the dead." Stuart Papanui (cross, aerial, lives lost)</p> <p>CTV site should be a green area with seats, water features and memorials, but the families of those lost should have the most input of ideas Mike Sydenham (plants/greenspace, seats, water, ctv, lives lost, family input)</p> <p>Major leisure, retail, attraction complex including a memorial to earthquake victims and a National Science & Innovation Centre Ray Riccarton (lives lost)</p> <p>Plant an avenue of trees to remember each person who died. jacqui rangiora (avenue, trees, lives lost)</p> <p>an international visitor welcome centre and memorial garden. a place to remember the victims and learn about earthquakes and Christchurch Grace (international, garden, lives lost)</p> <p>Small memorial plaques the shape of footprints imprinted into the ground where each life was lost Laura (plaques, lives lost)</p> <p>Have a memorial area in the middle of Cathedral Square for everyone who died on 22/2 Grace Merivale (cathedral, city centre, lives lost)</p> <p>Where the CTV building was, this space should be used as a memorial garden for those that were lost. Bridget (ctv, garden, lives lost)</p> <p>An earthquake memorial park in the CBD with landscaped gardens and trees/plantings representing the nationalities of each of the victims Andrew Shirley (park, garden, plants/greenspace, trees, international, city centre, lives lost)</p>	<p>A Vision Centre - a purpose built space to remember what we have lost but also to inspire both residents and visitors about our future Mark Bryndwr (as building)</p>	<p>Cathedral square as an english country garden, a place of remembrance. The walk frm the Cathedral to Museum/ gardens would be serene. LeeAnn Halswell (cathedral, garden, city centre, europe)</p> <p>Cycle network, walk-ing tracks,parks,exercise parks,waterways,market areas, outdoor eateries, entertainment areas, a memorial cathedral. Anne Rolleston (cathedral, as building)</p> <p>One wall of the cathedral left Sup-ported Earthquake proof with memorial wall list of names of those died 22/2/11 with water fall trickling judith casebrook (naming, ruins, water, cathedral, wall)</p> <p>Have lots of open space, with trees, gardens & lawns, The Cathedral taken down & one wall left as a memorial with names of those sadly gone Noeline Northwood (ruins, cathedral, naming, lives lost, wall)</p> <p>Don't rebuild the cathedral. Leave it as a memorial to the lives lost. Stabilise what is still standing. Ruins can be beautiful. Berlin ha Helen Amberley (cathedral, europe, ruins)</p> <p>The cathedral could become a memo-rial ruin, juxtaposed with a modern cathedral building: similar to the Kaiser Wilhelm Ged�chtnis Church Erika Christchurch 8013 (cathedral, as building)</p> <p>Have a memorial area in the middle of Cathedral Square for everyone who died on 22/2 Grace Merivale (cathedral, city centre, lives lost)</p>	<p>Have a memorial area in the middle of Cathedral Square for everyone who died on 22/2 Grace Merivale (cathedral, city centre, lives lost)</p> <p>An earthquake memorial park in the CBD with landscaped gardens and trees/plantings representing the nation-alities of each of the victims Andrew Shirley (park, garden, plants/ greenspace, trees, international, city centre, lives lost)</p> <p>Use pieces of the cathedral to make a big monumental piece and place it in the middle of the central city to help remember the earthquake. Angela Sydenham (cathedral, rubble/ debris, city centre)</p> <p>a circle of rose bushes {white} planted in the CBD to remember the people that died and a place for us to go and pay respects and remember. Krystal Upper Riccarton (plants/greens-pace, city centre, lives lost)</p>	

APPENDIX ctd.

LIVES LOST	AS BUILDING	CATHEDRAL	GLASS	EUROPE
<p>I would like to see the site of the CTV building bought by the council and turned into a memorial garden for the EQ victims Alex Cashmere (ctv, garden, lives lost)</p> <p>The CTV site should be turned into a chinese type garden to remember the asian students lost in the building colapse Nicole (ctv, international, lives lost)</p> <p>Have a new Cathedral so people can remember the Earthquake and remember the people who died Hannah Fendalton (cathedral, as building, lives lost)</p> <p>Use the CTV site for a memorial for all those who died . NZ and overseas visitors could visit , sit and remember . Nice green area preferred John (ctv, lives lost, international, plants/greenspace)</p> <p>Lots of "green" areas. A tree planted for each person who died, with a plaque to remember them, and a seat so their relatives can visit. Rose Cashmere (trees, lives lost, plaques, seats)</p> <p>Make the CTV building site a memorial garden area to commemorate those whose lives were lost. Somewhere to go to remember and think. Mark (ctv, garden, lives lost)</p> <p>I would like to have a wall with all the people even some of the people who died and lived names on a wall for remembering. Charee Bromley (wall, lives lost)</p> <p>Turn the CTV site into a ZEN Garden to remember those who lost their lives there. LADY Victoria Darbyshire LADY Victoria New Zealand (ctv, garden international)</p> <p>Maybe they should make things in remembrance on the people who died in the earthquake and sometypes of houses so none crack. Madison Clyde Central Otago NZ (lives lost)</p> <p>a circle of rose bushes {white} planted in the CBD to remember the people that died and a place for us to go and pay respects and remember. Krystal Upper Riccarton (plants/greenspace, city centre, lives lost)</p> <p>A special/garden/place to remember all those lost. And an experience visually or otherwise what people will want to come to see, do ??? Alyson Christchurch (garden, lives lost)</p> <p>I would like a green sustainable city with pedestrian only spaces. A memorial park to remember those gone is really important too. Christine (park, lives lost)</p>		<p>Rebuild the cathedral ,have large grassed areas around it, cafes & a water /reflection memorial for us to grieve, remember & hope Anne Anne Middleton (cathedral, grass, water)</p> <p>Have a new Cathedral so people can remember the Earthquake and remember the people who died Hannah Fendalton (cathedral, as building, lives lost)</p> <p>Use pieces of the cathedral to make a big monumental piece and place it in the middle of the central city to help remember the earthquake. Angela Sydenham (cathedral, rubble/debris, city centre)</p> <p>Leave the church in the sq as is build a wing on the side for a place of pray use the site as a remembrance place for chch great attraction Les Sockburn (cathedral, as building, ruins)</p>	<p>A garden at CTV site with landscaped screening/concert area. Look at international ideas for monument rebuilds (glass, lighting etc). (international, glass, lighting, garden, ctv, entertainment, monument)</p>	

WATER	COMMUNITY SPIRIT	LIGHTING	CTV	ENTERTAINMENT
<p>Create a monument in the city center for the peoples whose lives were lost in the earthquake, something beautiful like a water fountain. Michayla (monument, water, city centre, lives lost)</p> <p>One wall of the cathedral left Supported Earthquake proof with memorial wall list of names of those died 22/2/11 with water fall trickling judith casebrook (naming, ruins, water, cathedral, wall)</p> <p>CTV site should be a green area with seats, water features and memorials, but the families of those lost should have the most input of ideas Mike Sydenham (plants/greenspace, seats, water, ctv, lives lost, family input)</p> <p>the CTV site to become a memorial including a memorial wall, an eternal flame, a wishing well, a fountain and surrounded by greenery . Lyndon Burnside (ctv, wall, flame, well, water, plants/green space)</p> <p>Rebuild the cathedral ,have large grassed areas around it, cafes & a water /reflection memorial for us to grieve, remember & hope Anne Anne Middleton (cathedral, grass, water)</p>	<p>Provide for monuments to the community spirit that has been demonstrated by so many. May we always be reminded of it, and inspired by it. Paul Halswell (monument, community spirit)</p>	<p>A garden at CTV site with landscaped screening/concert area. Look at international ideas for monument rebuilds (glass, lighting etc). (international, glass, lighting, garden, ctv, entertainment, monument)</p>	<p>A garden at CTV site with landscaped screening/concert area. Look at international ideas for monument rebuilds (glass, lighting etc). (international, glass, lighting, garden, ctv, entertainment, monument)</p> <p>I would like to see areas like the CTV turned into beautiful spaces of remembrance for all those beautiful people that we lost on Feb 22 Kim Linwood (ctv, lives lost)</p> <p>i believe the CTV building and area should stay as is cleaned up and the remainder of the building used as a memorial for the lost please :(Andrew burnham (ctv, ruins, lives lost)</p> <p>CTV site should be a green area with seats, water features and memorials, but the families of those lost should have the most input of ideas Mike Sydenham (plants/greenspace, seats, water, ctv, lives lost, family input)</p> <p>the CTV site to become a memorial including a memorial wall, an eternal flame, a wishing well, a fountain and surrounded by greenery . Lyndon Burnside (ctv, wall, flame, well, water, plants/green space)</p> <p>Minimise Cars in the city, have regular trams to get around. More gardens, and I like the idea of a memorial garden at CTV site.. Olivia (garden, ctv)</p> <p>Make it the Paris of the SouthPacific 4-5storey max lots of small squares parks etc. Also keep one old building unfixed as a memorial. Simon (historic building, ruins)</p> <p>Where the CTV building was, this space should be used as a memorial garden for those that were lost. Bridget (ctv, garden, lives lost)</p> <p>I would like to see the site of the CTV building bought by the council and turned into a memorial garden for the EQ victims Alex Cashmere (ctv, garden, lives lost)</p> <p>The CTV site should be turned into a chinese type garden to remember the asian students lost in the building colapse Nicole (ctv, international, lives lost)</p> <p>Use the CTV site for a memorial for all those who died . NZ and overseas visitors could visit , sit and remember . Nice green area prefered John (ctv, lives lost, international, plants/greenspace)</p> <p>Make the CTV building site a memorial garden area to commemorate those whose lives were lost. Somewhere to go to remember and think. Mark (ctv, garden, lives lost)</p> <p>Turn the CTV site into a ZEN Garden to remember those who lost their lives there. LADY Victoria Darbyshire LADY Victoria New Zealand (ctv, garden international)</p>	<p>A garden at CTV site with landscaped screening/concert area. Look at international ideas for monument rebuilds (glass, lighting etc). (international, glass, lighting, garden, ctv, entertainment, monument)</p> <p>A heritage festival every year to remember the city's history. A special card you can use in different shops to earn points and get vouchers Nicola (entertainment)</p> <p>That on 22/2/22, eleven years to the date, there should be a massive party to celebrate our new city and remember the old one. Lesley (entertainment)</p>

APPENDIX ctd.

TREES	BRIDGE OF REMEMBRANCE (BOR)	ARCHWAY	GRASS	FLOWERS	MODEL
<p>At the bridge of remembrance have another archway as a memorial to the earthquake dead, and an avenue of trees along Cashel Mall. Rowena Lyttelton (BoR, archway, avenue, lives lost, trees)</p> <p>The remaining frame of the Knox church on vic st/bealey ave would be a brilliant space for a memorial park with trees/plants and seats in it Genevieve Mairehau (ruins, park, trees, seats)</p> <p>links to a cycle network that stars out from city centre, through an arboretum of memorial trees, along rivers, through parks Lisa Parklands (trees)</p> <p>Create a hill out of the rubble and silt and plant it up with trees/fowers as a memorial park/mound.Like in germany and europe after the war Garry (hill, rubble/debris, plant/greenspace, trees, park, europe)</p> <p>An earthquake memorial park in the CBD with landscaped gardens and trees/plantings representing the nationalities of each of the victims Andrew Shirley (park, garden, plants/greenspace, trees, international, city centre, lives lost)</p> <p>Plant an avenue of trees to remember each person who died. jacqui rangiora (avenue, trees, lives lost)</p> <p>Lots of "green" areas. A tree planted for each person who died, with a plaque to remember them, and a seat so their relatives can visit. Rose Cashmere (trees, lives lost, plaques, seats)</p>	<p>At the bridge of remembrance have another archway as a memorial to the earthquake dead, and an avenue of trees along Cashel Mall. Rowena Lyttelton (BoR, archway, avenue, lives lost, trees)</p>	<p>At the bridge of remembrance have another archway as a memorial to the earthquake dead, and an avenue of trees along Cashel Mall. Rowena Lyttelton (BoR, archway, avenue, lives lost, trees)</p>	<p>There could be a special memorial for all the earthquake victims in a nice grassy area with flowers & pieces of rubble Daisy & victoria merivale (grass, flowers, rubble/debris,lives lost)</p> <p>A big memorial building with grass features decorated around it. In the memorial bulding, put the names of earthquake victims. Christine Rangiora (as building, grass, naming)</p> <p>Rebuild the cathedral ,have large grassed areas around it, cafes & a water /reflection memorial for us to grieve, remember & hope Anne Anne Middleton (cathedral, grass, water)</p>	<p>There could be a special memorial for all the earthquake victims in a nice grassy area with flowers & pieces of rubble Daisy & victoria merivale (grass, flowers, rubble/debris,lives lost)</p>	<p>A memorial scale model of the 'old Christchurch' Alex Rangiora (model)</p>

BELL	COMMUNITY INVOLVEMENT	PHOTOS	NAMING	PARK	SEATS
<p>My idea is more for a memorial for the losses, that we run an appeal inviting everyone to donate some brass which we make into a bell Gerry (bell, community involvement)</p> <p>I'd like to see when we re-build we remember sounds in our environment. I miss the bells of the churches. Don (bell)</p>	<p>My idea is more for a memorial for the losses, that we run an appeal inviting everyone to donate some brass which we make into a bell Gerry (bell, community involvement)</p> <p>A memorial includ. elements of mosaic work from quake damaged pieces provided by residents. E.g. seating &/or walls like Barcelona/Melbourne Louise (rubble/debris, seating, community involvement)</p>	<p>Where heritage buildings have been demolished have info stands with history, photos of old building, earthquake damage, memorial to dead jenny (heritage building, lives lost, photos)</p> <p>Let's remember lost heritage physically in the CBD by using interpretation panels, memorials, sculpture, etc. plus photos/info to phones etc. Nicola (city centre, interpretation panel, sculpture, photos)</p> <p>A memorial walk around the city with before and after photos. Gab Bishopdale (walkway, photos)</p> <p>Street plaques with pictures of the streets the way they were before the earthquake so we can remember buildings/people. Liz sumner (plaques, photos)</p> <p>When a building has come down and a new one is built, a photo of the original should be placed near the front, to remember the past. Andrea Harewood (photos)</p> <p>Permanent photo plaques @ sites of demo'd buildings so we can remember them.(like Mt.Albert shops, Akld). anne (photos, plaques)</p> <p>Put up pictorial plaques where buildings have been demolished, so we can remember them going forward. Rachael Phillipstown (photos, plaques)</p> <p>A small easily accessible memorial/museum/display to remember those who died and to display photos of old Christchurch & Lyttelton Barry Linwood (museum, photos, lives lost)</p>	<p>One wall of the cathedral left Supported Earthquake proof with memorial wall list of names of those died 22/2/11 with water fall trickling judith casebrook (naming, ruins, water, cathedral, wall)</p> <p>Have lots of open space, with trees, gardens & lawns, The Cathedral taken down & one wall left as a memorial with names of those sadly gone Noeline Northwood (ruins, cathedral, naming, lives lost, wall)</p> <p>A big memorial building with grass features decorated around it. In the memorial building, put the names of earthquake victims. Christine Rangiora (as building, grass, naming)</p>	<p>The remaining frame of the Knox church on vic st/bealey ave would be a brilliant space for a memorial park with trees/plants and seats in it Genevieve Mairehau (ruins, park, trees, seats)</p> <p>Create a hill out of the rubble and silt and plant it up with trees/fowers as a memorial park/mound.Like in germany and europe after the war Garry (hill, rubble/debris, plant/greenspace, trees, park, europe)</p> <p>An earthquake memorial park in the CBD with landscaped gardens and trees/plantings representing the nationalities of each of the victims Andrew Shirley (park, garden, plants/greenspace, trees, international, city centre, lives lost)</p> <p>I would like a green sustainable city with pedestrian only spaces. A memorial park to remember those gone is really important too. Christine (park, lives lost)</p>	<p>The remaining frame of the Knox church on vic st/bealey ave would be a brilliant space for a memorial park with trees/plants and seats in it Genevieve Mairehau (ruins, park, trees, seats)</p> <p>CTV site should be a green area with seats, water features and memorials, but the families of those lost should have the most input of ideas Mike Sydenham (plants/greenspace, seats, water, ctv, lives lost, family input)</p> <p>A memorial includ. elements of mosaic work from quake damaged pieces provided by residents. E.g. seating &/or walls like Barcelona/Melbourne Louise (rubble/debris, seating, community involvement)</p> <p>Lots of "green" areas. A tree planted for each person who died, with a plaque to remember them, and a seat so their relatives can visit. Rose Cashmere (trees, lives lost, plaques, seats)</p>

APPENDIX cld.

HILL	INTERPRETATION PANEL	SCULPTURE	MISC	AERIAL	CROSS
<p>Use rubble for a big hill as a quake memorial. Munich has one built from bomb damage. It's in the Olympic Games venue. It attracts tourists. Donald (rubble/debris, hill, europe)</p> <p>Build a hill of rubble, plant it, build a walkway, lookout and a monument at the top that will always remember the death and devastation. Claudia Nelson (rubble/debris, walkway, vegetation, lookout, monument, hill)</p> <p>Create a hill out of the rubble and silt and plant it up with trees/fowers as a memorial park/mound. Like in germany and europe after the war Garry (hill, rubble/debris, plant/greenspace, trees, park, europe)</p>	<p>Let's remember lost heritage physically in the CBD by using interpretation panels, memorials, sculpture, etc. plus photos/info to phones etc. Nicola (city centre, interpretation panel, sculpture, photos)</p>	<p>Let's remember lost heritage physically in the CBD by using interpretation panels, memorials, sculpture, etc. plus photos/info to phones etc. Nicola (city centre, interpretation panel, sculpture, photos)</p> <p>Incorporate statues and plaques in sections of the city to mark those people and pre-quake activities that should be remembered. Mark Sydenham (sculpture, plaques)</p> <p>some iconic buildings- really dramatic. Public Sculpture remembering rescue teams and their nations. Courtyards and seating. Sunfilled. rob Avonside (sculpture, rescue team, international)</p> <p>In our new city we should have a statue of the Grand Chancellor how it was after the 6.3 in remembrance of all of the earthquakes. Lucy (ruins, sculpture)</p>	<p>Parks, cycle ways, leisure facilities, pools, cultural precinct with food, crafts & theatre, sculptures, earthquake memorials and eq museum. Nik Burnham (misc)</p> <p>Large public spaces with pavement, tree's, art, benches, picnic tables, basketball hoops, playgrounds, memorials, fountains, music = LIFE Angela Riccarton (misc)</p>	<p>Pedestrianise Colombo St from Bealey to Moorhouse. Intersected by Cashel Mall it would appear as a cross "an aerial memorial to the dead. Stuart Papanui (cross, aerial, lives lost)</p>	<p>Pedestrianise Colombo St from Bealey to Moorhouse. Intersected by Cashel Mall it would appear as a cross "an aerial memorial to the dead. Stuart Papanui (cross, aerial, lives lost)</p>

FAMILY INPUT	MUSEUM	MULTICULTURAL	BRIDGE	WALL	FLAME
<p>CTV site should be a green area with seats, water features and memorials, but the families of those lost should have the most input of ideas Mike Sydenham (plants/ greenspace, seats, water, ctv, lives lost, family input)</p>	<p>Quake memorial, addition or section of old museum dedicated to the quake to remember & educate. New earthquake Museum? / Recovery institute Aaron Sumner (museum)</p> <p>Create an "Earthquake museum" and build a memorial to those whose lives were lost. Steve (lives lost, museum)</p> <p>A monument and museum in memory of the dead be built in the square rather than rebuilding the cathedral. Only buses be allowed in CBD. Jonathan Woolston (monument, lives lost, cathedral, museum)</p> <p>Meckering WA (quake in 60s) left section of building in ruins as attraction & reminder - a tribute if done sensitively / a quake museum? Jolie (ruins, museum)</p> <p>Create an earthquake memorial museum to teach people about earthquake hazards Stefan Somerfield (museum)</p> <p>Celebrate our identity! Celebrate being flat with bike hire/trails, Quakes= quake museum/memorial, Cold winters= winter fest/ice rink. Bridget (museum)</p> <p>one building with 3 types of architecture we have lost... earthquake memorial museum on top floor.....eg..like Chicago City Library.... Dee Burnside (as building, museum)</p> <p>A small easily accessible memorial/museum/display to remember those who died and to display photos of old Christchurch & Lyttelton Barry Linwood (museum, photos, lives lost)</p>	<p>Space for multi denominational religions together in one spot, like at the memorial service which was very special and inspirational Cath St Albans (international, multi-cultural)</p>	<p>A memorial built out of all the bricks in Christchurch. Keep the twisted bridge there. Lucy (brick, bridge)</p>	<p>the CTV site to become a memorial including a memorial wall, an eternal flame, a wishing well, a fountain and surrounded by greenery . Lyndon Burnside (ctv, wall, flame, well, water, plants/green space)</p> <p>One wall of the cathedral left Supported Earthquake proof with memorial wall list of names of those died 22/2/11 with water fall trickling judith casebrook (naming, ruins, water, cathedral, wall)</p> <p>Have lots of open space, with trees, gardens & lawns, The Cathedral taken down & one wall left as a memorial with names of those sadly gone Noeline Northwood (ruins, cathedral, naming, lives lost, wall)</p> <p>I would like to have a wall with all the people even some of the people who died and lived names on a wall for remembering. Charee Bromley (wall, lives lost)</p>	<p>the CTV site to become a memorial including a memorial wall, an eternal flame, a wishing well, a fountain and surrounded by greenery . Lyndon Burnside (ctv, wall, flame, well, water, plants/green space)</p> <p>Construct an earthquake memorial flame which self ignites in February through a series of mirrors which magnify the sun's light. Evan Redwood (flame, mirror)</p> <p>flying candle lanterns every year to remember february 22 meghan st martins (flame)</p>

APPENDIX ctd.

WELL	MIRROR	EXHIBITION	RIVER	LANDMARK	RESCUE TEAM	QUIET SPACE	SIGNS
<p>the CTV site to become a memorial including a memorial wall, an eternal flame, a wishing well, a fountain and surrounded by greenery . Lyndon Burnside (ctv, wall, flame, well, water, plants/ green space)</p>	<p>Construct an earthquake memorial flame which self ignites in February through a series of mirrors which magnify the sun's light. Evan Redwood (flame, mirror)</p>	<p>Have a annual memorial outside exhibition that could become internationally recognised..think wearable arts but chch styles Kate North brighton (exhibition, international)</p>	<p>Leave some old buildings as ruins. (building on Durham st near river). Unstable parts removed and some strengthening to make a monument Ben Bryndwr (river, ruins, monument)</p> <p>A cobbled remembrance walkway made from the bricks of the rubble which weaves through the city and along the river. Nadia Burnham (walkway, brick, rubble/debris, river)</p>	<p>Lets make our city famous for its grand land-mark buildings and monuments like Europe. Think Arch de Triumph, Pantheon, Blue Mosque.. Jo (landmark, europe, monument)</p>	<p>some iconic buildings- really dramatic. Public Sculpture remembering rescue teams and their nations.Courtyards and seating. Sunfilled. rob Avonside (sculpture, rescue team, international)</p>	<p>Have a quiet space set aside to remember those who were lost in the quake. John Upper Riccarton (quiet space)</p>	<p>make a big Christchurch sign on the hills like the Hollywood sign to remember us shared by mikayla mikayla bromley (signs)</p>