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# THE TRACES OF THE CRIME

Posted on [Saturday July 23rd, 2016 \(http://en.elpulpofoto.com/los-rastros-del-crimen/\)](http://en.elpulpofoto.com/los-rastros-del-crimen/) by [Cristian Salomoni \(http://en.elpulpofoto.com/author/cristian-salomoni/\)](http://en.elpulpofoto.com/author/cristian-salomoni/)

Photographs of a trashed room with broken windows, blood stains on the wall, a hidden knife, a bra pulled up and thrown on the floor and a dead body under a duvet which gives a glimpse of a foot.

There is practically no police-technical visual inspection in which a picture is not included in one way or another, in order to determine the veracity of the facts and recompile all the evidence and traces, as well as to identify the perpetrators of a crime and to contribute to the court the elements needed for the sentencing.

For a hundred years, photography has shown us that it is one of the most accurate and reliable source of evidence or proof before the courts. A good photograph applied to criminal investigation is one that brings together the details that ultimately will disclose what interests

in an investigation. However, I would like to highlight another perspective; I want to take a step beyond mere analysis of a photograph that proves a crime. As usual in my professional practice, I want to examine it under a psychological lens.

A killer leaves traces, It's inevitable, but beyond the physical traces he also leaves psychological ones.

The murderer is a narrator: with his crimes he wants to talk about himself and to express himself. We, as professionals, must be able to read this story, his whys, his hows, the purpose sought through his crimes.

His psychological or behavioral footprints are mixed with the footsteps of physical or biological debris. There, at the scene, we find a mixture of blood, semen or saliva with feelings, desires, groping.

Although "there is nothing easier than to condemn evil, there is nothing more difficult than understanding it", the story is there ready to be seen and read. A photo. In each frame of a crime scene you can see the killer's personality and his physical traces shaped. His traces. We have to find out who he is, how he acted and mostly ... why.

When we ask ourselves "how", we are referring to the *modus operandi*, which in Latin means "acting method", i.e. the set of actions committed by a perpetrator in order to complete an attack successfully. It reflects how a crime was committed, what kind of weapon was used, how the killing happened, whether he used something to protect his identity, how he fled, etc.

The dramatization occurs when the perpetrator intentionally modifies the scene of a crime before the arrival of the authorities, mainly for two reasons: to conduct the investigation away from the most obvious suspect or to protect the victim or his family.

All that we describe are part of a criminological profile that helps us understand who this narrator that leaves us a history of violence and suffering actually is.

With each photo we try to reconstruct his story and each case is as unique, as its photographs.

I would like to tell about a case that has particularly stricken me, and which I continue to use as an example in my classes at the university.

It's November 2nd, 2007 in Perugia, Italy, and it's already afternoon when a corpse is found at a house on the street Della Pergola, number 7. It is the body of Meredith Kercher, a 21 year old British student who arrived in Italy as a member of the Erasmus program at the University of Perugia.

Meredith was raped, stabbed 47 times and had her throat cut. According to the autopsy report, death occurred between 10pm and 0am on November 1st.

The investigations don't take long to start and from conversations with friends of the girl, investigators concentrated on two suspects, Meredith's roommate and her boyfriend: Amanda Knox and Raffaele Sollecito.

It has been Raffaele who called the police after his girlfriend mentioned what she had seen: Meredith's room was locked up and there was glass from broken windows as if someone had entered the house.

After many sessions and hours of questioning, they were finally arrested on November 6th.

Meanwhile, an international warrant for search a capture was issued for Rudy Guede, who was eventually arrested in Germany.

His presence at the crime scene is obvious: there are marks of his hands on Meredith's pillow and on the bedroom's wall. His semen was found in the victim's body and his feces in the bathroom.

But let's get back to Amanda and Raffaele. According to first-degree judges they also committed the crime (they were soon acquitted in second degree court, and then sentenced to 26 and 25 years in prison on a third degree).



<http://www.injusticeinperugia.org/>

The reason? A sex game gone bad. After Meredith refused to take part in the game, the violence began.

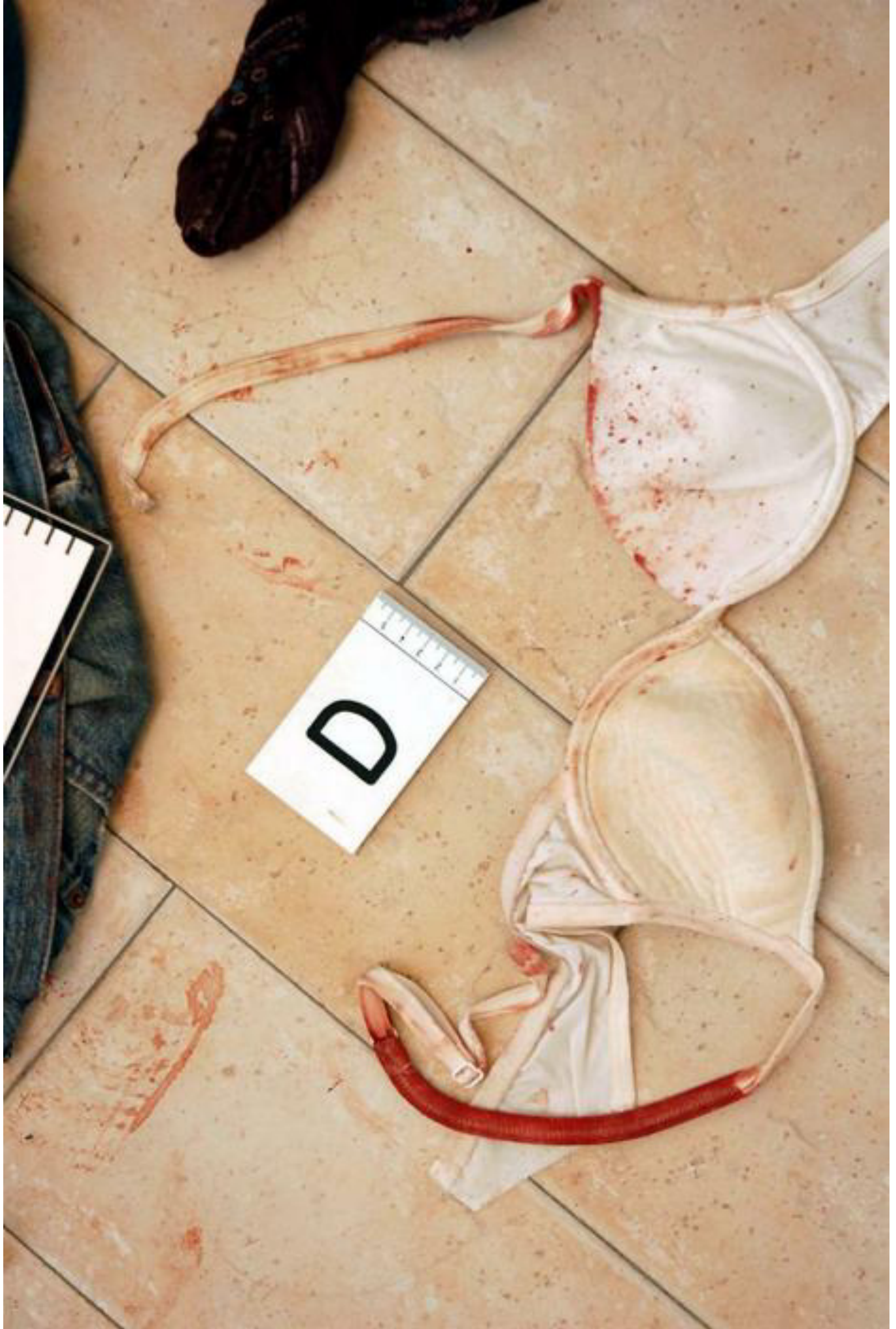
Rudy raped her and Raffaele and Amanda stabbed her, then they faked a robbery scene.

Amanda and Raffaele version is that on the night of the murder they were at Raffaele 's house. They had dinner, smoked weed and slept together until the next morning. Amanda rose up more or less at 10 am and returned home to shower. Then she saw the door of the house open, a few drops of blood in the bathroom and the door of Meredith's room locked, who wouldn't answer.

When she returned to Raffaele's house she told the boyfriend all these strange details.

Let's analyze the traces that are also shown in the photographs.





The dynamics of murder indicates more than one killer: Meredith was stripped violently, as the ripped bra suggests, and she was stabbed 47 times. The body presents no defense wounds, which means that someone held her. There are two types of cold weapon-like stab wounds. It is impossible that only one person could do all this simultaneously.

Mixed residue of DNA from Amanda and Raffaele were found on the bra, bathroom and on a knife found in Raffaele's house.



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In addition, behavioral traces highlight an inconsistency with the reports narrated by Amanda and Raffaele. The shards of the window are on top of the disordered clothing. That means it was a simulation of a theft because the opposite would be expected: first to break the window and then to seek what to steal.



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Another thing that does not convince me is the fact that Amanda bathed peacefully despite having found visible blood stains in the bathroom.





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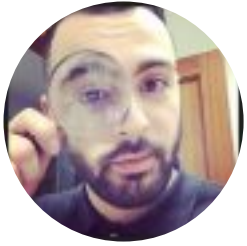
And finally, there are verbal and non-verbal inconsistencies in Amanda's report in which she exposes without any problem or censure her pleasure by compulsive sex and the false sadness she tries to demonstrate. Beside hers and Raffaele's strange behavior during the ocular inspection by the police.

About this case, there are still many questions, inconsistencies and mysteries.



We have seen many pictures of blood, violence, fierce malignity. But for me, only one of them hurts in the soul the most: Meredith's.

This entry was posted in [Traces](http://en.elpulphoto.com/category/temas/vestigios/) and tagged [Science](http://en.elpulphoto.com/tag/science/).



### CRISTIAN SALOMONI

My name is Cristian Salomoni , my interest in human behavior led me to study Political Science and International Relations at the University of Milan , and various post-graduate courses in criminology scope and forensics promoted by the Autonomous University of Barcelona and the University of Alcalá de Henares and to achieve a degree in Psychology. Currently I work in the context of behavioral sciences, with emphasis on non-verbal behavior and lie detecting, topics that I teach in various post-graduate courses in Spain. I am vice president of ACONVE (Expert Analysts in Non Verbal Behavior Association) and I participate in several media outlets in Spain and other countries, analyzing cases and current subjects.

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