The Difference is in the Detail
Public Space, Socially Responsive Design and Behaviour

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IED Barcelona, May 2007

Design Against Crime Research Centre

grippa
grippaclip.com

DESIGN AGAINST CRIME Research Centre
DaC

JDI

Arts & Humanities Research Council

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Public Space, Socially Responsive Design & Behaviour

Content

0. INTRODUCTION

MW Design and Research

Sparks

Design Against Crime

www.marcuswillcocks.co.uk

+

sparks

design
against crime

proyecto
sant salvador

proyecto codigos

• design & research: products, pigeons, people & place.

• diseño e investigación: productos, palomas, personas & lugar.

hello[@]marcuswillcocks.co.uk

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www.sparks-art.com

print . interactive . branding . motion . photography . exhibitions . contact

sparks

SPARKS

RECENT PROJECTS

CLIENT	PROJECT
V2 RECORDS	**FREEWHEEL** **MUSIC VIDEO**
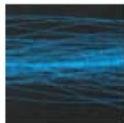
CLIENT	PROJECT
OPTOELECTRONICS **RESEARCH LAB**	**BROCHURE**

CLIENT	PROJECT
HELEN HAMLYN TRUST	**BRANDING 'OPEN FUTURE'**

WE WORK TOGETHER AS DESIGNERS &
ARTISTS ON COMISSIONED AND
SELF-INITIATED PROJECTS WITH A
STRONG DESIRE FOR QUALITY &
INNOVATION

Drawing from our own experiences and
personal work each of the 9 partners brings a
singular perspective and knowledge to a form a
comprehensive resource for a variety of media
including film, photography, sound, painting and
graphic design.

Over the past 5 years we have been involved in
many different & varied projects, loosely
grouped in 6 categories: print, interactive,
branding, motion, photography & exhibitions.

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www.designagainstcrime.com

DESIGN
AGAINST
CRIME
RESEARCH CENTRE

Design Against Crime is a *practice-led* Socially Responsive
Design Research Centre located at Central Saint Martins College
of Art and Design, University of the Arts London. It was conferred
in June 2005, and is directed by Professor Lorraine Gamman and
Professor Paul Ekblom.

Design Against Crime Research Centre is supported by :

Latest News

How to best make secure
indoor bike parking happen

Socially Responsive Design Paper - Lisbon '06

Design Out Crime

Revising CPTED

Reinventing the Bike Shed Exhibition

Reinventing the Bike Shed Competition

Crime Frameworks

Archive/Press Room

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0. INTRODUCTION

"Only the subject desires, only the object seduces"
(Jean Baudrillard 1999)

0. INTRODUCTION

"What seduces more?
A whisper or a shout?
Generally, a whisper"

(Marc Gobe 2001)

1. WHY PUBLIC SPACE?

... a stage for diverse contemporary social issues.

1. WHY PUBLIC SPACE?

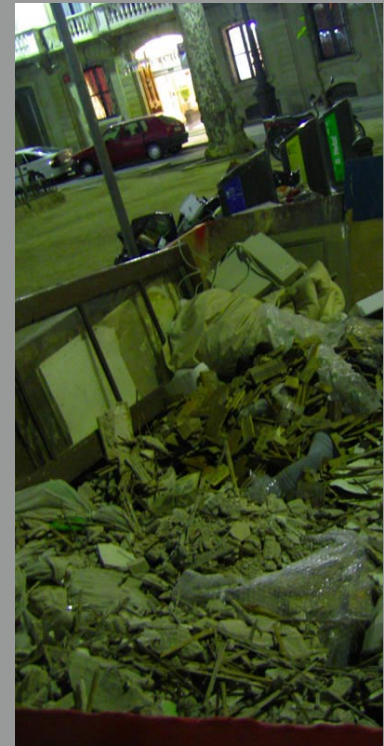## ... an encounter for many 'user' & stakeholder demands

1. WHY PUBLIC SPACE?

do we really need many more kettles?

1. WHY PUBLIC SPACE?

... what we design and consume in our private spaces inside impacts the our shared environments outside!

1. WHY PUBLIC SPACE?

... public space is also about place-making !

2. SOCIALLY RESPONSIVE DESIGN

"Socially Responsive Design describes design which identifies social issues and considerations as its primary driver (rather than market led design which appears to account for much of designs output and associated use of resources with less regard for its social impact)."

Lorraine Gamman & Adam Thorpe, 2006

2. SOCIALLY RESPONSIVE DESIGN

**DIAGNÓSTICO COMUNITARIO BARRIO DE
SANT SALVADOR, TARRAGONA**

Universitat Rovira i Virgili. Tarragona.
Noviembre 2005 - Marzo 2006

Joan Josep Pujadas Muñoz
Gaspar Maza Gutiérrez
Gemma Casal Fité
Marcus Willcocks

Intro

Resumen Visual

Ejes del Diagnóstico

Espacio Público: Temas

Investigación Fotográfica

Mapas

Diagnóstico Comunitario, Barrio De Sant Salvador, 43130 Tarragona, España.
2006 © Universitat Rovira i Virgili, Tarragona; Taula Interdisciplinar de Sant Salvador i Sant Ramon; Departament de Benestar i Família, Generalitat de Catalunya

http://antropologia.urv.cat/santsalvador/santsalvador/index.htm

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2. SOCIALLY RESPONSIVE DESIGN
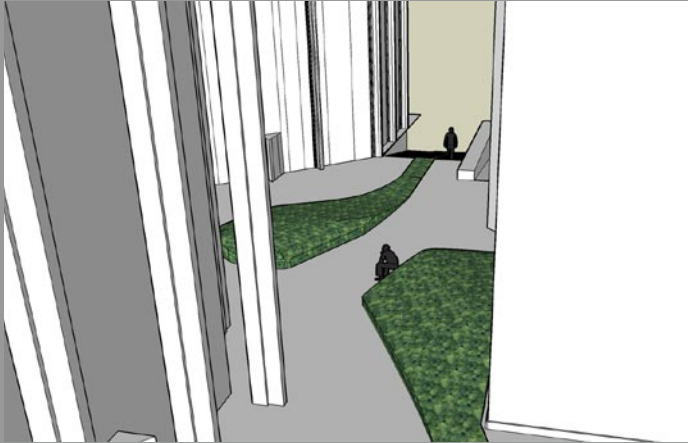

http://www.inefc.net/barcelona/espaispublics/inefc/

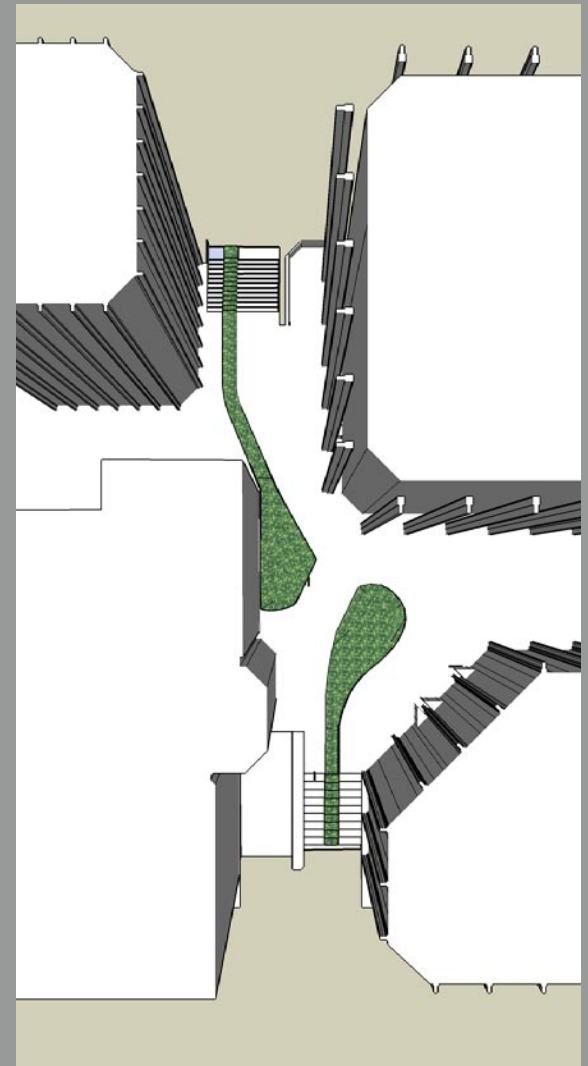**The Difference is in the Detail** : Public Space, Socially Responsive Design & Behaviour
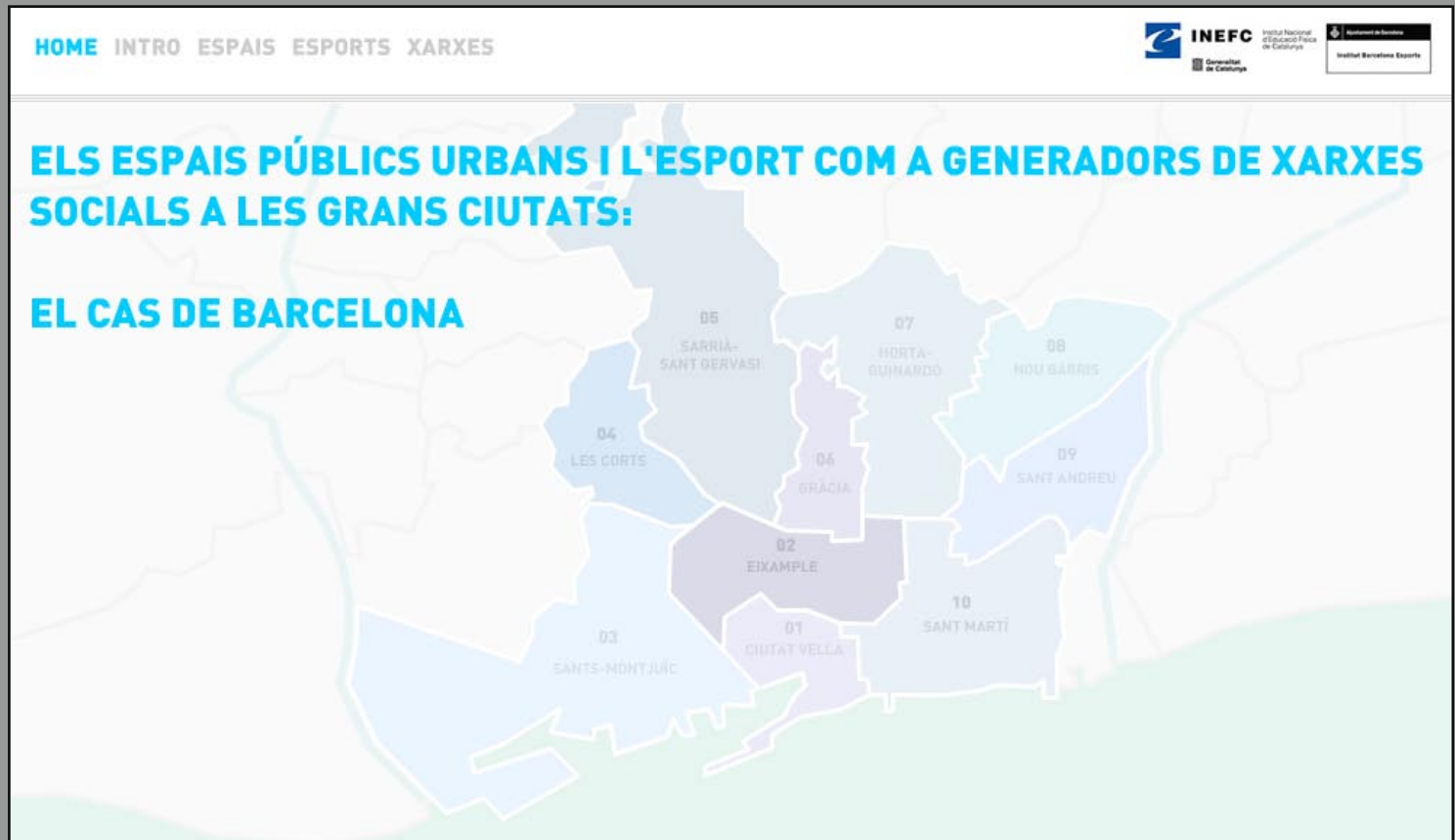
2. SOCIALLY RESPONSIVE DESIGN

SPARKS - Economist Plaza

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SPARKS - Economist Plaza

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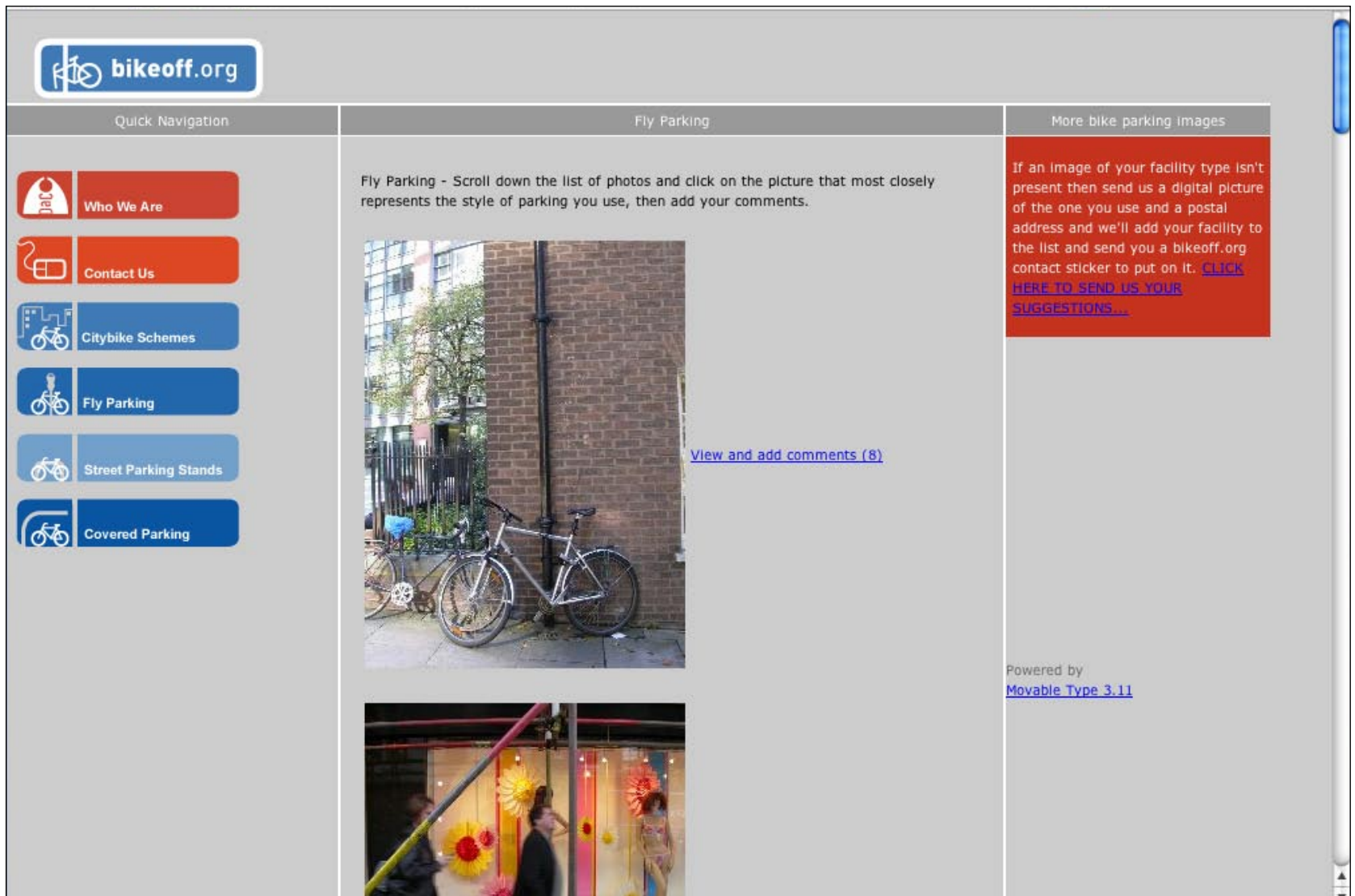
2. SOCIALLY RESPONSIVE DESIGN

Design Against Crime :

DAC is a socially responsive, practice-based research initiative, which uses the processes and products of design to reduce all kinds of crime and promote community safety whilst improving quality-of-life.

KEEP YOUR BAG SAFE!

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2. SOCIALLY RESPONSIVE DESIGN

"Crime is not sustainable"
Tim Pascoe (BRE)

"In 2004 more mobile phones were

replaced n the UK because of theft

than product failure"

Design Against Crime

2. SOCIALLY RESPONSIVE DESIGN

"Crime is not sustainable"

NewsBiscuit

The news before it happens | Traces of animal found in Pepperami. More soon.

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Steve Jobs heralds new wave of street crime

Apple boss Steve Jobs proudly unveiled the new iPhone this week promising that the latest must-have gadget would see the beginning of a new era in robbery- with-violence. The shiny new iPhone which packs every desirable modern gadget into one handy, easy-to-steal device, can be used to make phone calls, surf the net, take photographs, play music files, send emails and trim unsightly nasal hair. Possession of the much-hyped device means that there is almost nothing that a busy iPhone owner cannot do while on the move, apart from going outside.

2. SOCIALLY RESPONSIVE DESIGN

Impact of Crime
"The UK Home Office estimates re: the cost of response to a robbery are around £1,400 (€2000) per offence. £680 (€950) of this is just the police response, the remainder is for prison services, courts and so on, but excludes replacement cost of any lost items and obviously does not account for emotional costs"

Dr. Shane Johnson, JDI Crime Science

Impact Fear of Crime
"From the perspective of costing the burden of crime, there are also many costs arising because people anticipate that they are at risk of becoming a victim of crime and so they take preventative action. Whilst these can be thought of as a reflection of the expected loss in well-being if victimization were to occur, they are not included in 'costs' of victimization"

ESTIMATING THE ECONOMIC AND SOCIAL COSTS OF THE FEAR OF CRIME
Dollan and Peasegood

3. DETAILS DEFINE PLACE

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3. DETAILS DEFINE PLACE

"Plaza dels Angels:
A combination of
high-quality pav-
ing materials and a
variety of inclines,
while not the
architect'soriginal
intention, has
proved perfect for
skaters."

Reappropriation

3. DETAILS DEFINE PLACE

*"When one thinks of stereotypical London... one thinks of double decker buses and red telephone boxes"*

3. DETAILS DEFINE PLACE

store facade, Tokyo

4. DETAILS DEFINE BEHAVIOUR
empirical examples

Códigos de la Calle

William H Whyte

'IDEO' methods

4. DETAILS DEFINE BEHAVIOUR

"People respond to the environment based upon their perception, cognition and spatial behaviour. . . [and that] perception of the environment, in its most strict sense, refers to the process of becoming aware of space by the acquisition of information through the sensation of sight, hearing, smell, touch and taste"
(US Army Corps of Engineers, Guidelines for Interiors document, 1997)

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4. DETAILS DEFINE BEHAVIOUR

CÓDIGOS DE LA CALLE, 2005

www.marcuswillcocks.co.uk/codigos

4. DETAILS DEFINE BEHAVIOUR
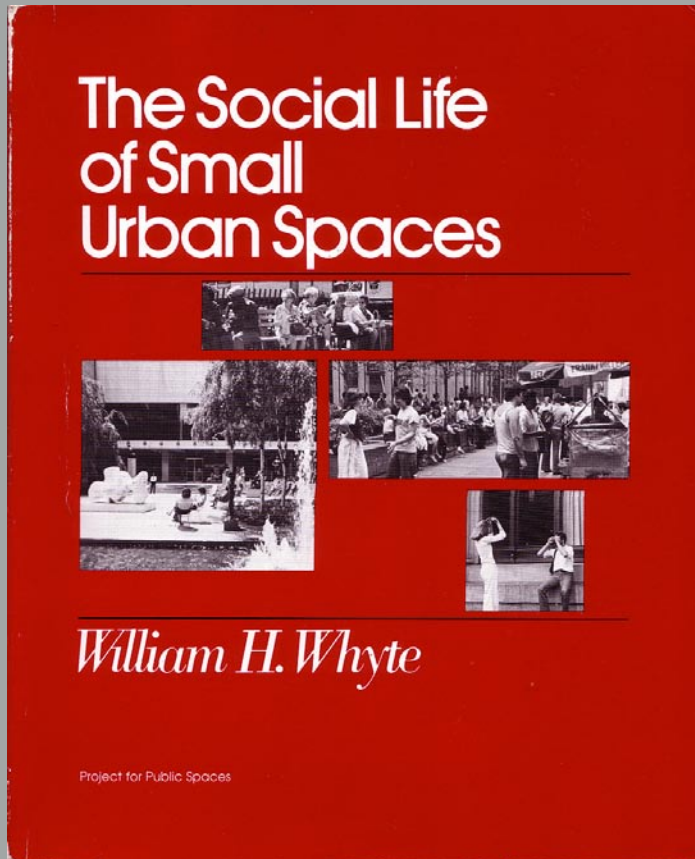
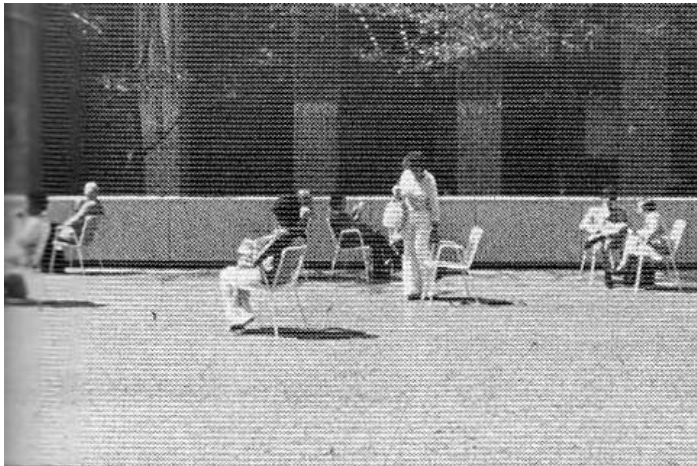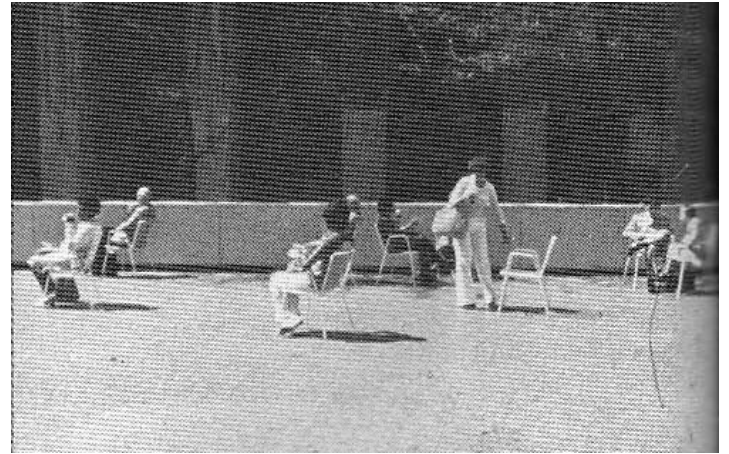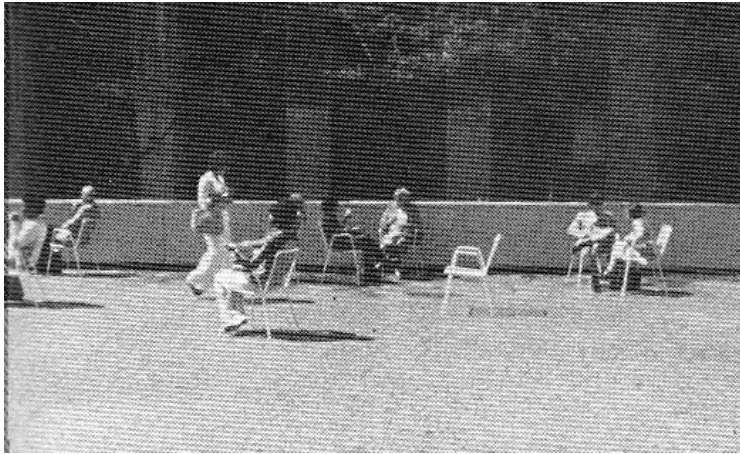*"much of a place's character is formed through unplanned and spontaneous details"*
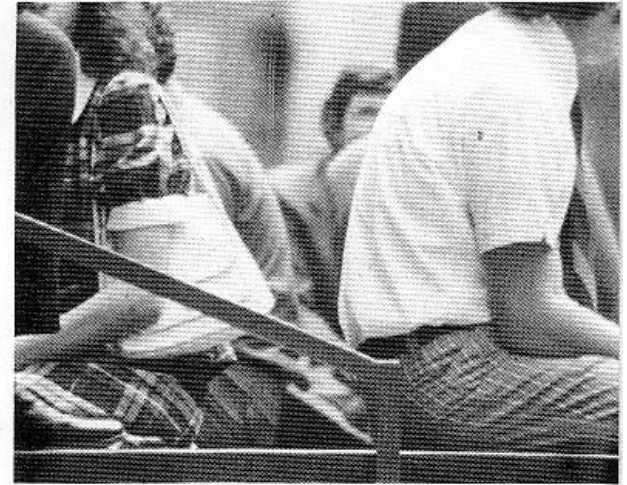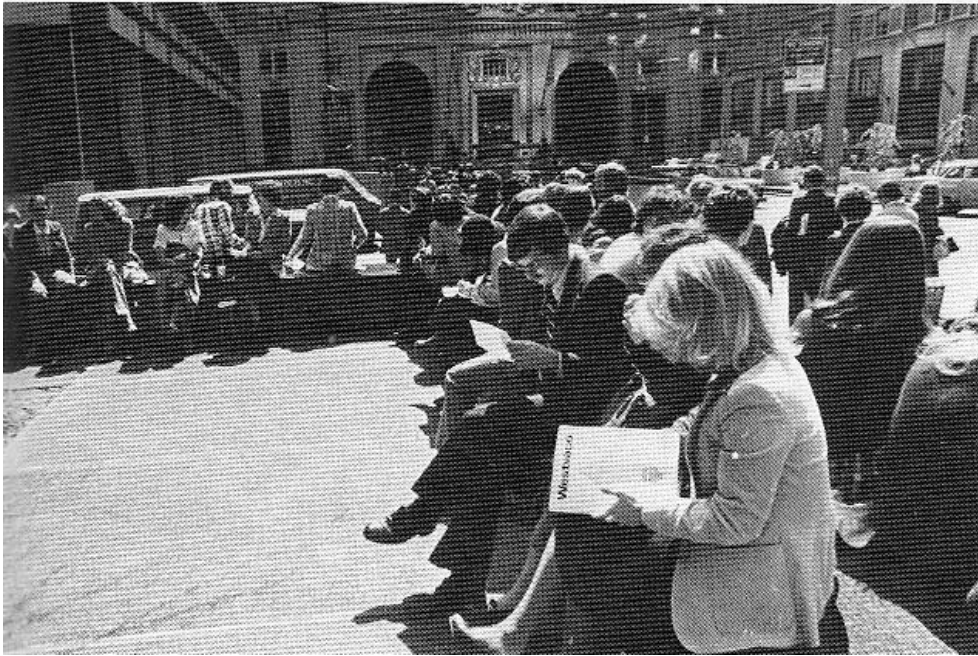
William H Whyte, 1980
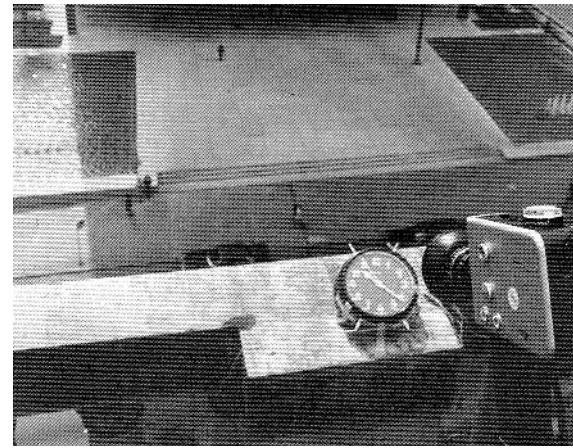
"The social life of small urban spaces"

4. DETAILS DEFINE BEHAVIOUR
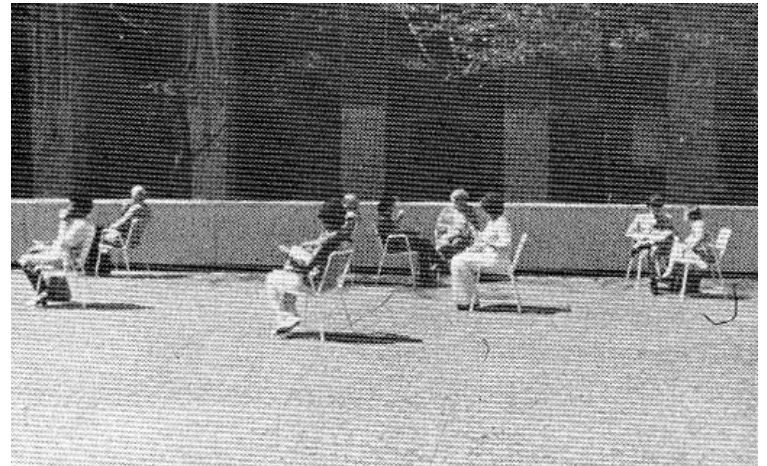
"The social life of small urban spaces"

When ledges are two backsides deep, choice is greatly enlarged and more people can use the ledges without feeling crowded.

"Some of the most felicitous spaces are leftovers, niches, odds and ends of space that by happy accident work very well for people. At 57th Street and Madison Avenue in New York there is a bank with two window ledges. They're low enough for sitting and are recessed enough to provide wind protection, There is sun all day, a parade of passers-by, and at the corner a vendor sitting squeezing fresh orange juice. It is a splendid urban place."'
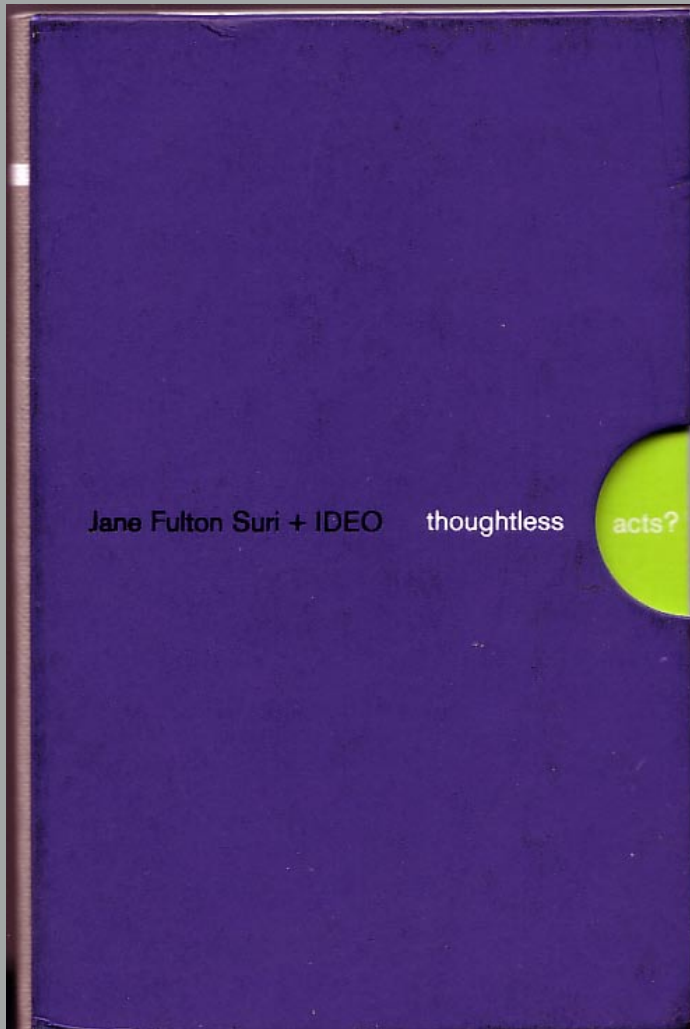
"The social life of small urban spaces"

4. DETAILS DEFINE BEHAVIOUR

'IDEO'

Thoughtless Acts

IDEO Method Cards

"Thoughtless Acts"

Jane Fulton Suri + IDEO

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conforming?

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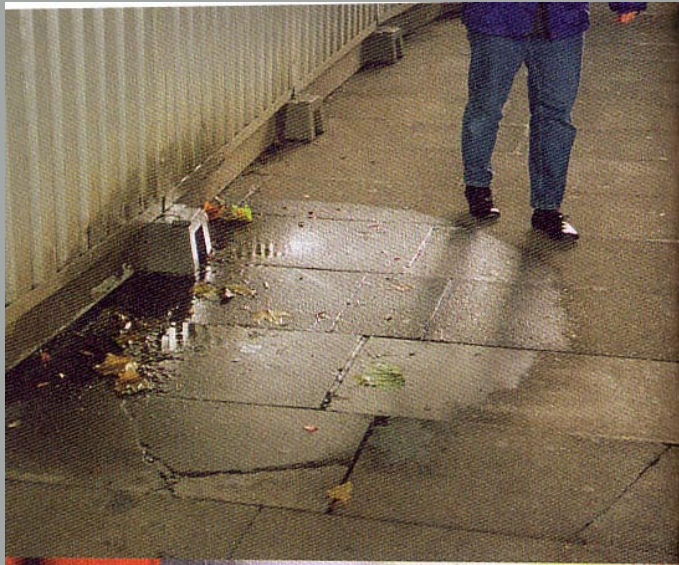**The Difference is in the Detail** : Public Space, Socially Responsive Design & Behaviour

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5. CONCLUSIONS + DISCUSSION
The Difference is in the Detail

"What seduces more? A whisper or a shout? Generally, a whisper" (Marc Gobe 2001)

"Only the subject desires, only the object seduces"

(Jean Baudrillard 1999)