

The Dark Side of Creativity in Cities?

Professor Lorraine Gamman

What Makes Cities Creative?
British Council, Warsaw, March 2008

Design Against Crime Research Centre



Arts & Humanities
Research Council

The Grippa research programme, mainly funded by AHRC, is a collaboration between the Design Against Crime Research Centre, Central Saint Martins College of Art & Design, University of the Arts London, and the UCL Jill Dando Institute of Security and Crime Science. Papers and other materials from the programme are at www.grippaclip.com and wider practical and research material on preventing bag theft at www.inthebag.org.uk



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1. What is creativity

Encyclopaedia Britannica:

Ability to produce something new through imaginative skill, whether a new solution to a problem, a new method or device, or a new artistic object or form. The term generally refers to a richness of ideas and originality of thinking. Psychological studies of highly creative people have shown that many have a strong interest in apparent disorder, contradiction, and imbalance, which seem to be perceived as challenges. Such individuals may possess an exceptionally deep, broad, and flexible awareness of themselves. Studies also show that intelligence has little correlation with creativity; thus, a highly intelligent person may not be very creative.



Bottom Up v's Top Down models of creativity

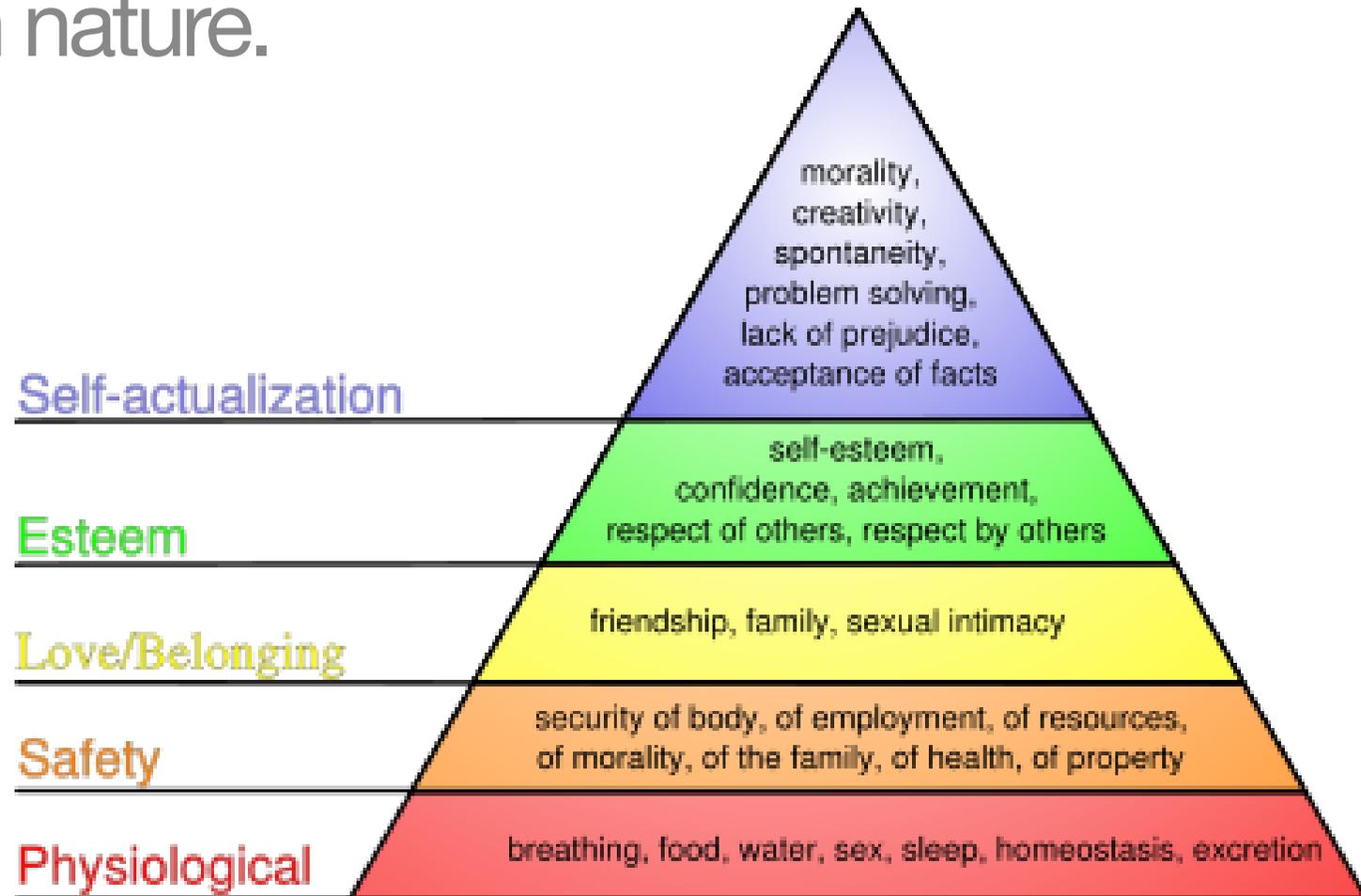


Bottom Up v's Top Down models of creativity



Maslow's Hierachy of Needs

“Creativity” as advanced manifestation of human nature.



Creativity and Non Conformity

Creativity is often equated with non conformity.

Artists, writers, designers, entrepreneurs, are often seen as risk-taking creative non conformists, often with different 'norms' - **so are criminals.**



“Creativity is the process of having ideas that are of value.”

Sir Ken Robinson
www.ted.com

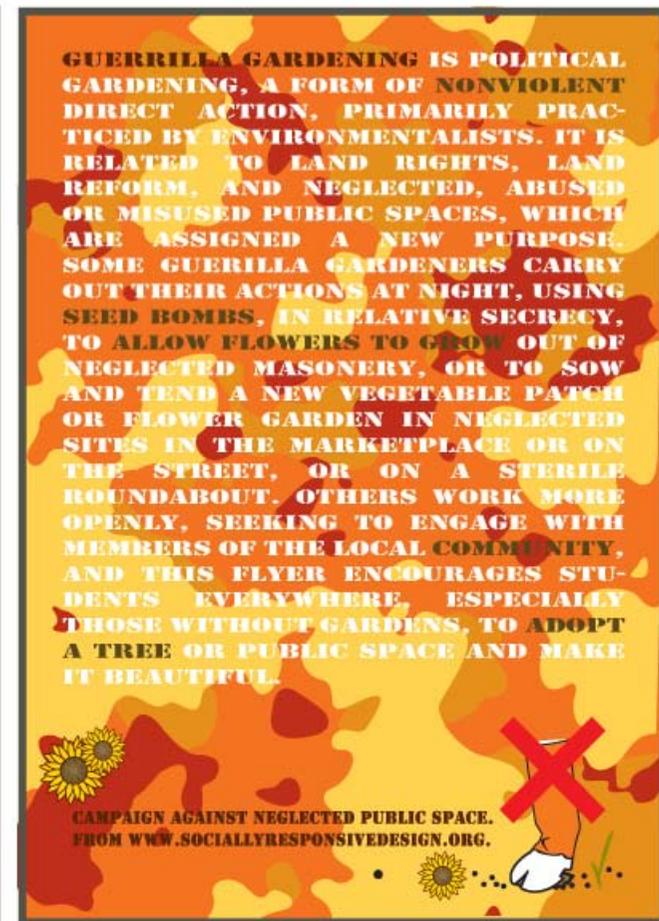
Manifestations of creativity are often seen to involve practices and outputs revealing:

- * entrepreneurialism
 - * provisional thinking
 - * flexibility
 - * translate thinking and skill
 - * risk taking
 - * inspiring - optimism or audacity
-

2. What is creative in cities?



Guerilla gardening



Green Roofs - Strategies for Sustainable Cities



<http://www.worldgreenroofcongress.com/>

Knittaplease



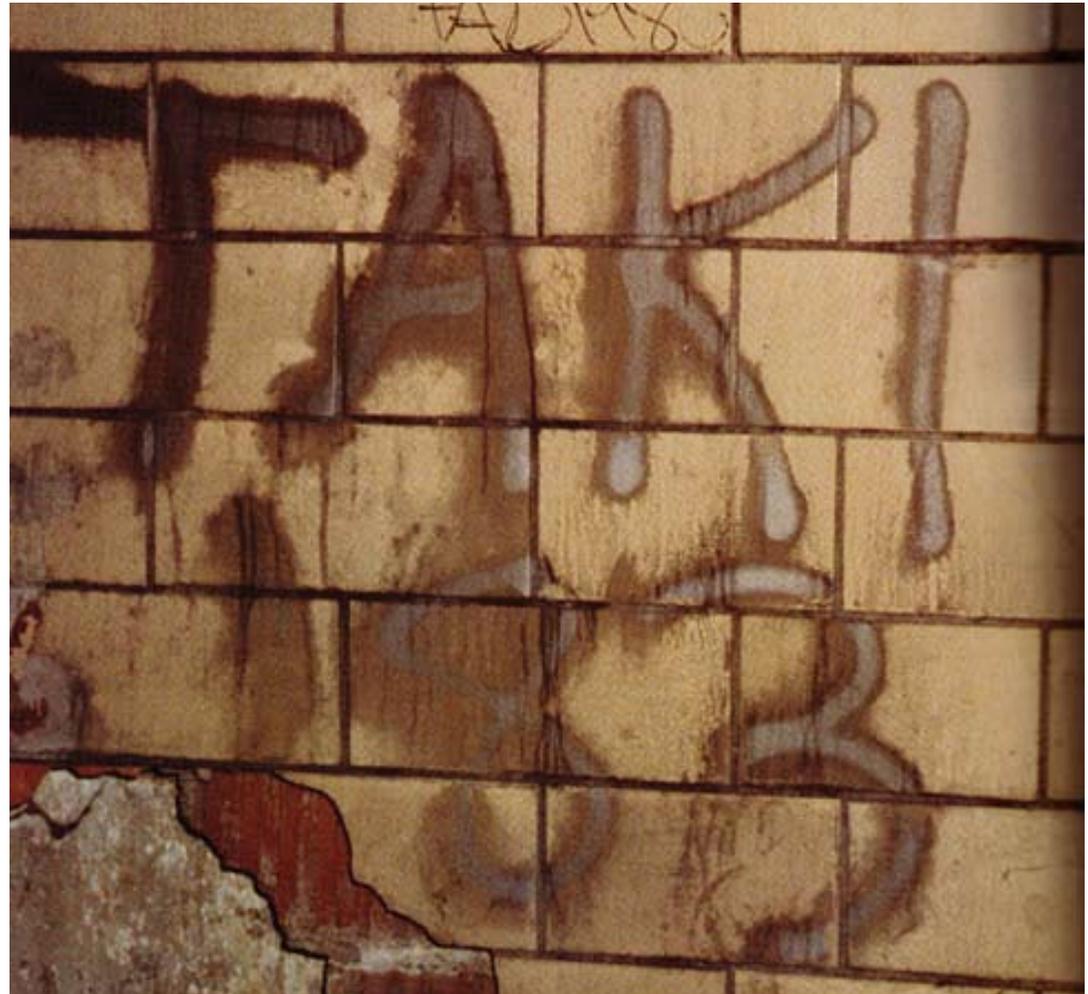
<http://www.knittaplease.com>

Banksy



Author of photograph: Banksy <http://www.banksy.co.uk>

Taki 183



<http://www.at149st.com/>

Disturbing Norms?

Paul Curtis, aka Moose, is no regular graffiti artist. In fact, he's the reverse graffiti artist. He created his street art by 'cleaning' the dirt and grime off surfaces.

Is selective cleaning a crime?

<http://www.neatorama.com/>



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

Political v's Cultural Strategies



Amsterdam: www.faith71.com/

Political v's Cultural Strategies



Squatters' party at Cooltan, Brixton, 1994 : <http://www.urban75.org/>

Plane Stupid



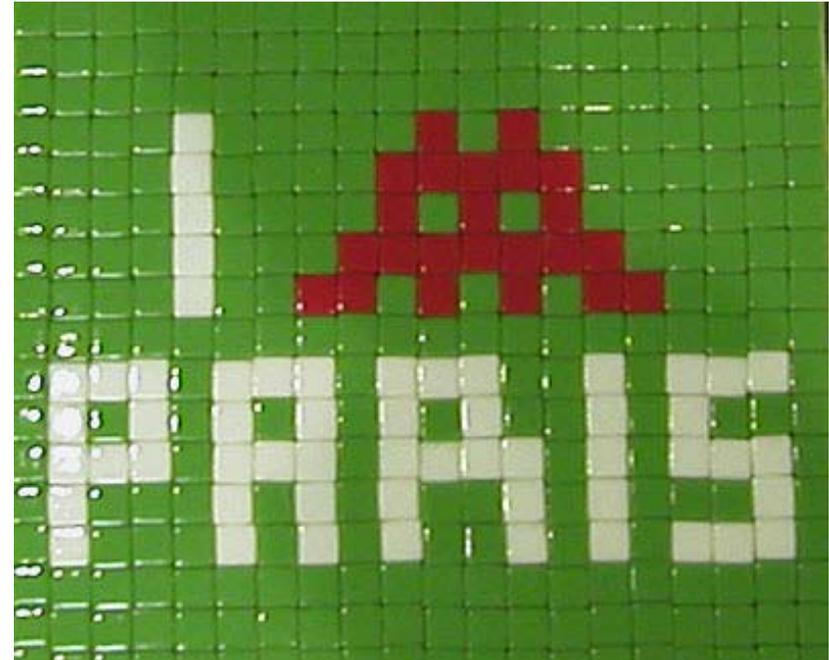
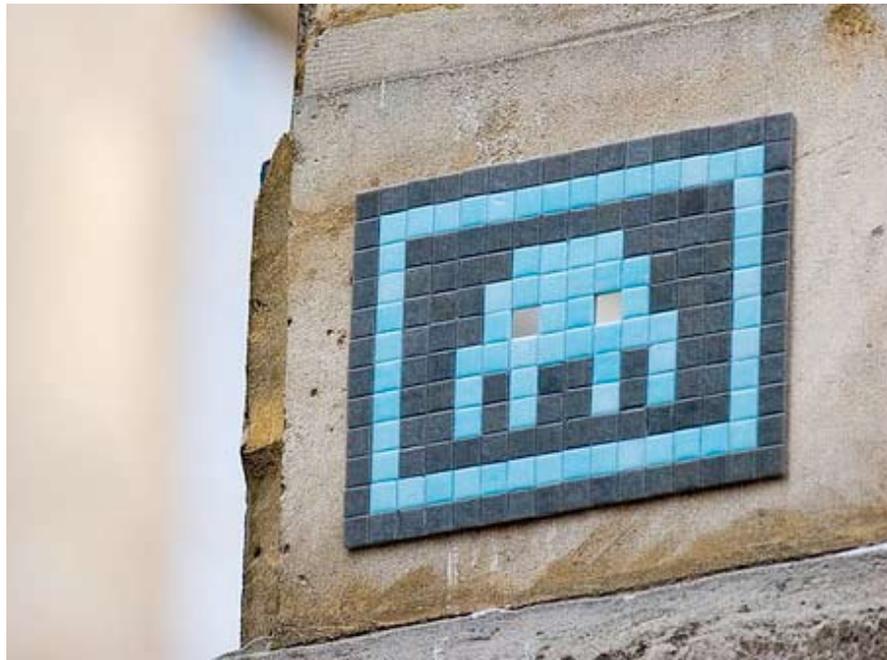
STA, London :: <http://www.planestupid.com>

Plane Stupid



STA, London: : <http://www.planestupid.com>

Informal Unlicensed

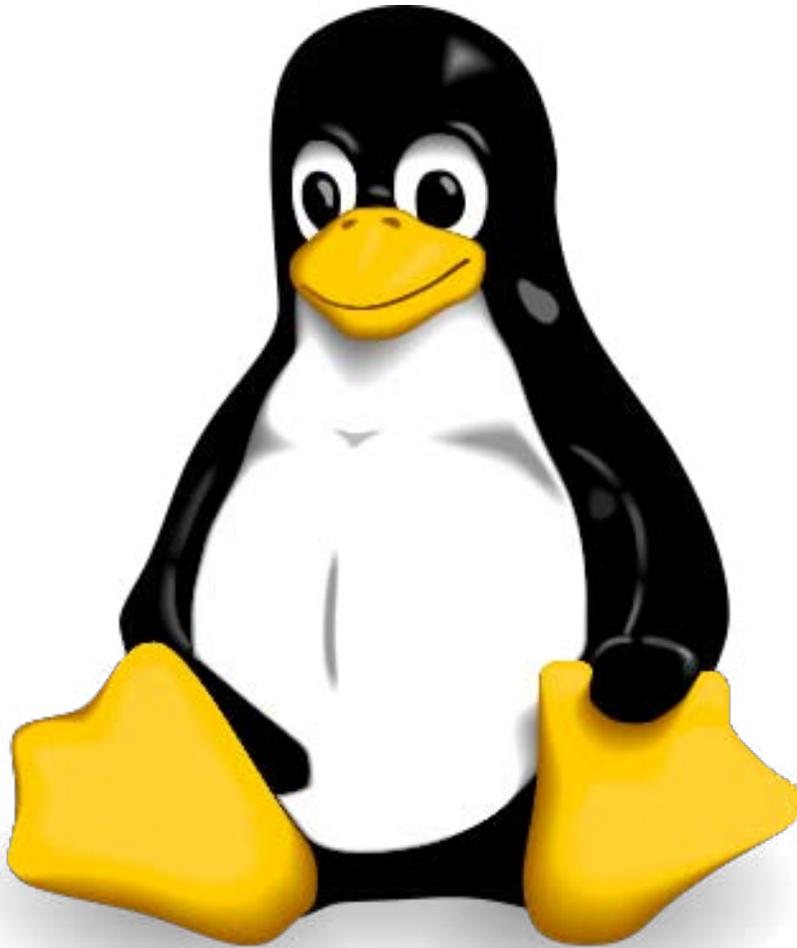


Space Invaders, Paris: <http://www.space-invaders.com>

Political reactions against conformity

Stop Bush

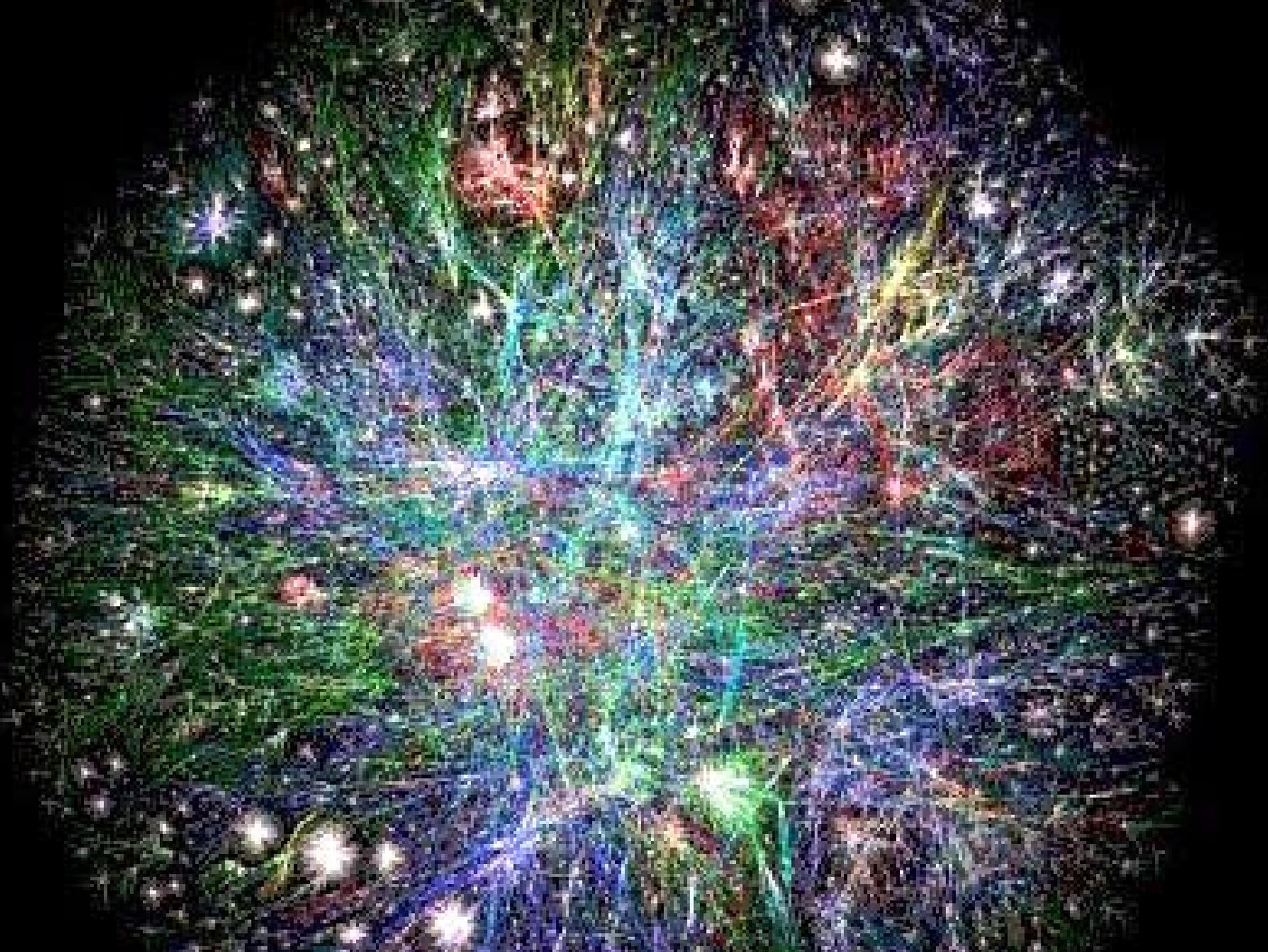




*Linux is one of the most prominent examples of free software
and open source development.
<http://linuxhelp.blogspot.com/>



Greenpeace : www.greenpeace.com



*The World Wide Web and the Internet itself are also hacker artifacts.
http://catb.org/~esr/faqs/hacker-howto.html#why_this

Reaction

Space hijackers



<http://www.spacehijackers.co.uk/>

Subversive Urban Occupation

Santiago Cirugeda, Spain



<http://www.recetasurbanas.net/>

Victor Actua



3. So where does creativity come from?

**Play. Danger. Adventure.
User as Innovator?
Transgression.**

Notopia

*“Beneath the glossy surface of official design **lurks a dark and strange world driven by real human needs.** . . . A place where electronic objects co star in a noir thriller . . .environment has room for danger, adventure and transgression. We don’t think that design can fully anticipate the richness of his unofficial world and neither should it. But it can draw inspiration from it and develop new design approaches. . .”*

Tony Dunne and Fiona Raby Design Noir, 2001

Multi-culturalism v's Nationalism

Over 300 different languages are spoken by London's schoolchildren. This comes from a survey of 850,000 children in London schools carried out by LEA's in 1998-9.

Source website: Baker, P and Eversley, J (eds) (2000) Multilingual Capital, London : Battlebridge

Renegade roller girls from TAKE2020 patrol the City with home made wifi lunchboxes with chip computers, pumping up the remaining networks signals in an after net crash.



<http://www.take2030.net>

Many competing discourses addresses the question of where does creativity come from:

1. Evolutionary/Genetics/Personality theory
 2. Psychoanalytic discourses
 3. Subcultural theory
 4. Education (art and design in particular)
 5. Multiculturalism/melting pot
 6. Business Innovation
 7. Criminological
 8. Political/ Strength from Adversity/Oppression
-

Necessity is the mother of invention

Petrol heads, Sao Paulo



Political and cultural strategies - Curitiba



Jamie Learner's Urban Acupuncture -
Focuses on **MOBILITY AND**
SUSTAINABILITY astute bottom up
solutions to vexing problems.

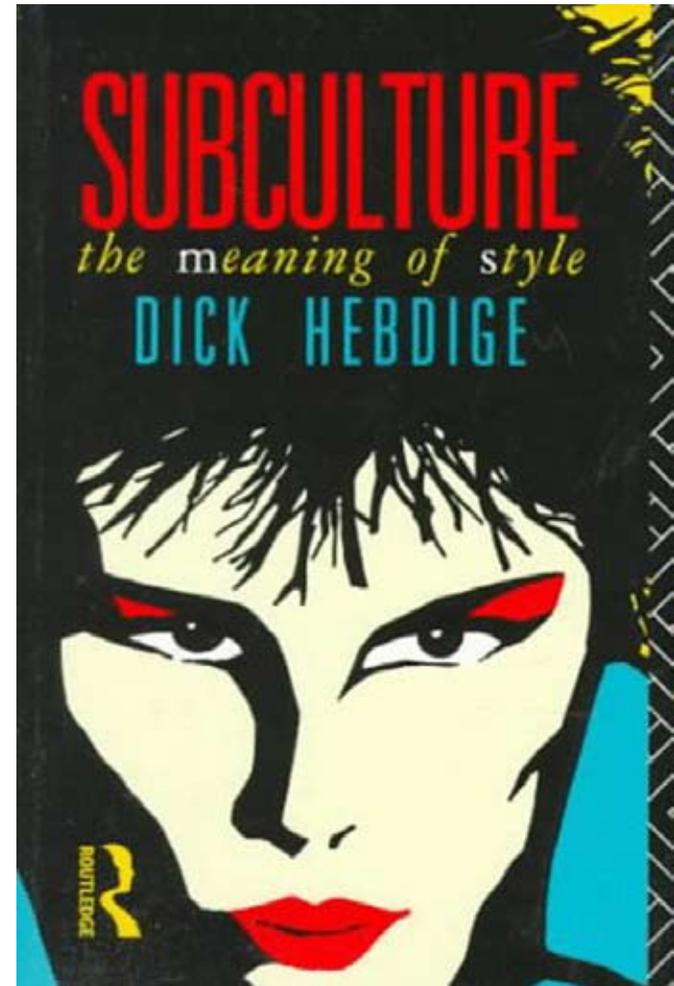
“In the usa race and class are extremely reliable indicators of where the good stuff like plants and trees - and the bad stuff like power plants and waste processing facilities will end up . . .”

Majora Carter Greening the Ghetto (or why green is the new black)

On citites www.ted.com

Dick Hebdige

Subculture the meaning of style.



**Design often operates to coopt
subculture or grass roots resistance**

Today products sell us back subcultural attitudes



El Ultimo Grito: Trico (JP) - "The Revolution will not be Televised".
Protest & disguise



Ralf Ball: Own production - "Self Cleaning Table"



SUCK UK: Own production - Wall Mounted Vase

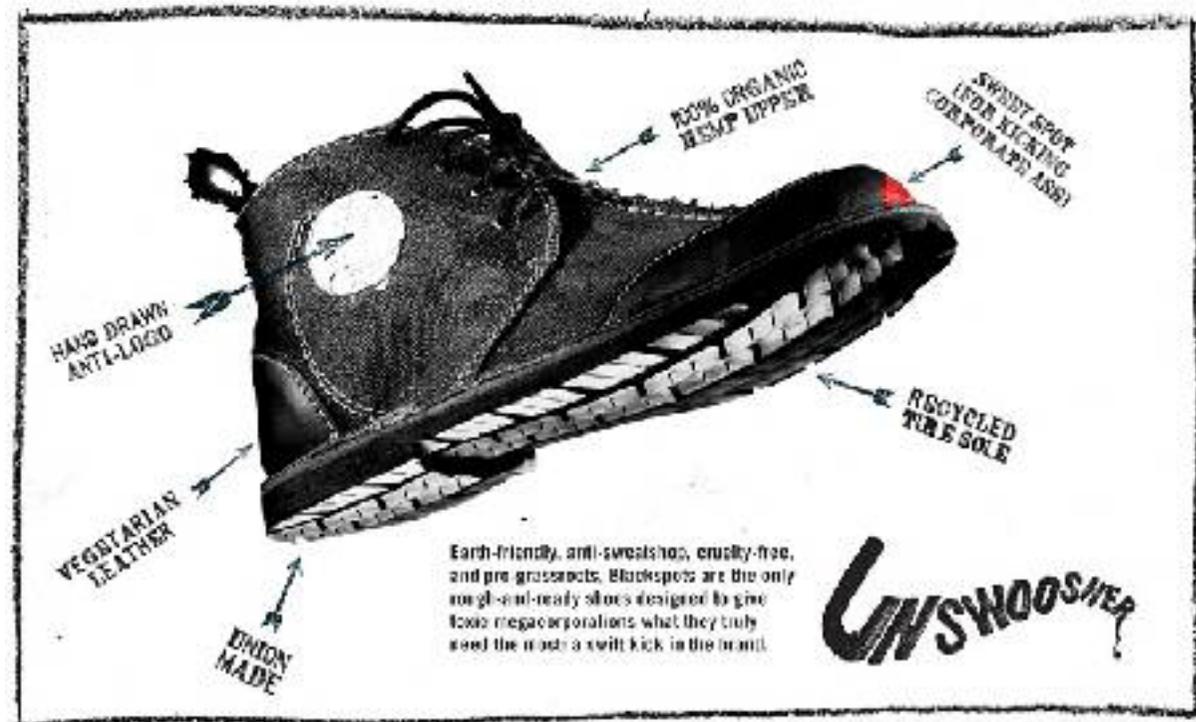
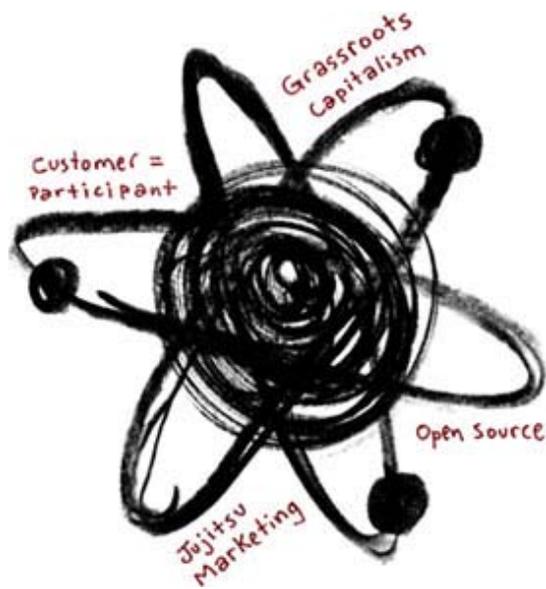
www.adbusters.org

The Case for Mental Hygiene



www.adbusters.org

Blackspot

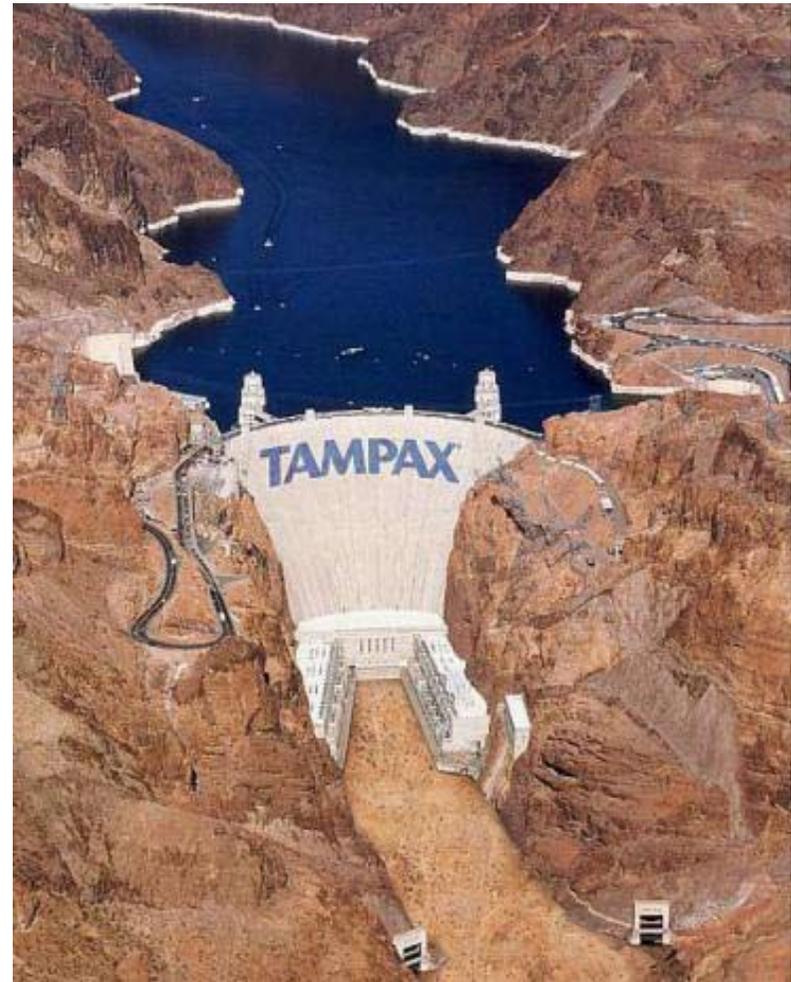


www.adbusters.org

Buy nothing day



Examples of guerilla advertising and marketing. Tampax



Examples of guerilla advertising and marketing. ASPE and FCUK



4. Darkness and Creativity - how are they connected?

Common Cultural Meaning, Symbols and Binary Oppositions . . .

Dark is blindness, evil, death, lack, loss and underworld crime.

Light is clarity, hope, goodness, rebirth, and life.

Star Wars

“Yes, a Jedi’s strength flow from the force. But beware of the desire of the dark side”



Star Wars : Darth Revan

“The Force will change you. It will transform you. Some fear this change. Teachings of the Jedi are focused on fighting and controlling this transformation. That is why those who serve the light are limited in what they can accomplish”



Dark Futures or Lightness of Touch?

Understanding of cities is often connected to metaphors such as the 'underbelly', 'underworld'.



Andrew Bolton,
Supermodern Wardrobe,
V&A Publications, 2002

'It is unlikely that we will be run over, mugged or sexually assaulted. It is equally unlikely that we will be shot by gang members or have our throats slit by a sociopath.'

But it is likely that we will come face to face with our anxiety about any one of these dangers. When we wear a ballistic nylon jacket, what we are seeking protection from is an imagined or rather a fantasised urban 'Other'.

Who's paranoid? - streetwear parody of police riot gear . . .



5. What are paranoid cities and paranoid products?

Paola Antonelli - Safe Design Takes on Risk, 2005, p.12
defines the way fear impacts on design for us, when
she argues objects:

*“speak directly to our paranoia, such as parachutes
for tall buildings, a consequence of the shock of 9/11.”*

New Statesman, 21st January 2008, p10

*“Fulton says his company has largely shield away from
what he calls ‘umbrella gimmicks’. Nonetheless . . . he
wanted to develop an umbrella which was a
parachute.”* <http://www.fultonumbrellas.com/>



By exaggerating risks and exacerbating some fears mediated through design some accounts of city life hook into dark public fears. They exemplify paranoia via design which exhibits:

- i) “over-determined fortification”
 - ii) “moral panic” (Cohen 2002) design
 - iii) “delusional design” and
 - iv) “normalizing of emergency conditions” products / services.
-

The ultimate SUV?

Over-determined fortification



Houses of Parliament, Westminster

Moral panic (Cohen 2002) design



Commuter Pak

Delusional design

Equipment list for this product includes:

- 1 Ultra bright aluminium flashlight
- 1 High Intensity Whistle
- 1 Disposable FFP3 Bio protection mask
- 1 Nylon carry bag with belt loop and strap
- 2 pairs of latex gloves
- 2 chemical light sticks
- 2 Anti septic wipes



NYC subway card vending machine with anti-terrorist functionality

Delusional design?



Anti Terror Bag and Tag

Normalizing of emergency conditions products / services



Dark versus Light? Security versus Liberty?

“Security and health concerns in Western culture have promoted an “exaggerated sense of risk” which has serious consequences as not linked to calm, rational or scientific assessment.”

Bill Durodie of Defence College, Cranfield University.

6. Lighting as a Ray of hope for the city streets.

“90% of crime occurs after dark. Proper lighting enables law abiding citizens to observe/ report crime and to identify suspects. Good street lighting makes many people feel safe - particularly the elderly whose fear of crime, markedly out weighs how often they experience real crime.”

Source: CPTED practitioner website USA

Strengths of “*serving the light*”

i.e Lighting benefits asserted by crime prevention practitioners, linked to **IMPROVED VISIBILITY** :

- 1) Less vandalism
- 2) Fewer Break-ins
- 3) Improved morale about security
- 4) Fewer assaults -
- 5) Enhanced visibility may; reduce fear of crime of community
- 6) Premise liability enhanced
- 7) Increased curbside appeal
- 8) Increased building value
- 9) Improved Productivity
- (10) Increased utilization of public areas resulting in more natural surveillance
- (11) Increased financial benefits (Kate Painter Ray of Hope 2003 says “for every £1 spent of street lighting £5 was saved in reduced crime”)
- (12) no adverse civil liberties implications (unlike CCTV)

Source: National Institute of Justice Research in Brief - April 1996 USA

Is “*serving the light*” limited?

Street Lighting - What it does?

Improved street lighting is often recommended as a panacea for all crime problems, which it may not directly solve. It tends to blast areas with light . . .



Weaknesses of “*servicing the light*”

Over-determined Lighting

Manufacturers of equipment profit from the hype; crime prevention practitioners feel able to “do” something about rising crime with lighting presented as universal “ray of hope” . . .



“the first phobias [according to Freud] relate to situations . . . of darkness and solitude. The former of these often persists throughout life; both are involved when a child feels fear and the absence of some loved person who looks after it. . . .”

“you don’t scare people in broad daylight you wait. Because the darkness squeezes you inside yourself, you get cut off from the outside world and the imagination takes over”

A. Alvarez *Night*, London, Random House 1994

Binary oppositions

Darkness is blindness, evil, lack and loss.

Light is clarity, hope, goodness, rebirth and life.

There may be an evolutionary reason why we remember bad or dark experiences more powerfully than good ones.

**What is the value of looking awry or
“making strange” the every day
experience of the city?**

**OED “Quality of being in the dark . . .”
“Blindness, dimness of sight . . .”**



Visual impairment in public space?

Is the 'palette' available to provide environments which suit the visually impaired limited?



“The partially sighted certainly do not insist that yellow-and-black and tiles with round blobs are the only elements that can be used to help them feel safe or enjoy public environments.”

Comments by Spatial Designer, Marcus Willcocks, Barcelona, 2008

Dining in the Dark - 30-31 Clerkenwell Green
Celebrates visual deprivation to heighten
other senses and re-experience taste.



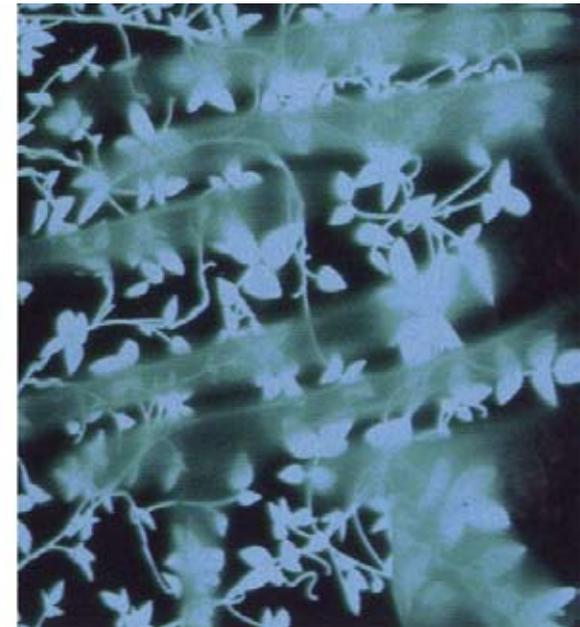
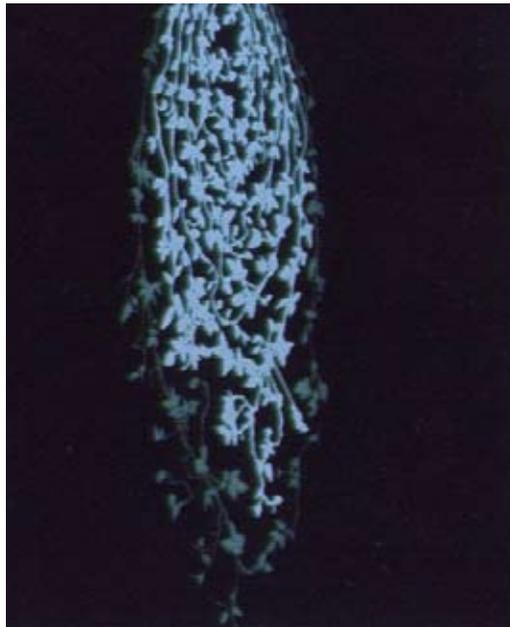
Dans Le Noir?

Resaurant chain offering dinner in the dark.

“Without sight, other senses are offered a new sensation and emotions. . . Darkness lead to truthfulness about taste . . . How many times have you had the chance to talk to people without any preconceptions that sight impiles . . .”

“In the dark room you are guided and served by our blind staff. For once, blind people become your eyes. . . The reversal of roles implies a transfers of trust from the sighted person to the blind guide . . . The experience is emotionally strong and this empahy encourages mutual trust and respect.”

Interior aesthetics driven by emotional response to light.



Window blind that gradually glows and grows as natural daylight subsides.

Rachel Wingfield, Digital Dawn, 2002

Susanne Lee, [Fashioning the Future - Tomorrow's Wardrobe](#),
Thames and Hudson, 2005, p103

Aesthetics driven by emotional response to light/ wearable tech



Electroluminescent raincoat lights up when it starts to rain.

Elise Co, Puddlejumper, 2000

Susanne Lee, [Fashioning the Future - Tomorrow's Wardrobe](#),
Thames and Hudson, 2005, p103

Funcional use of light : Reflective Bike Wear

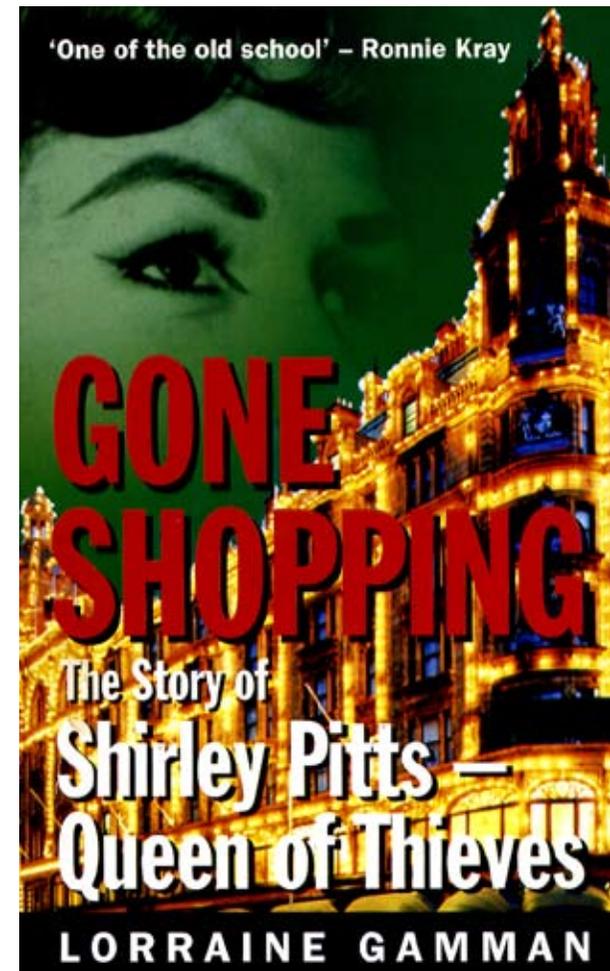


7. Summing up what's good about a crime focus



-
- * Wonky focus?**
 - * New way of looking at cityplanning**
 - * Making things “strange”**
 - * Understanding the non-conformist city**
-

Creative potential of criminals or identified delinquents.



1996 *Gone Shopping* The Story of Shirley Pitts, Queen of Thieves

Perpetrator Techniques



Dip

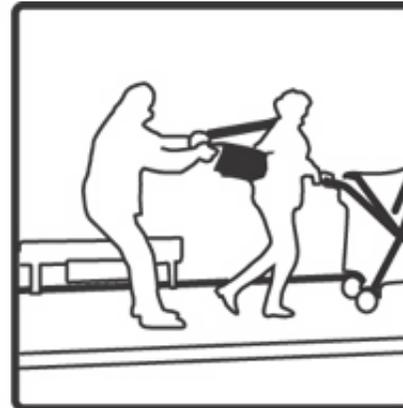
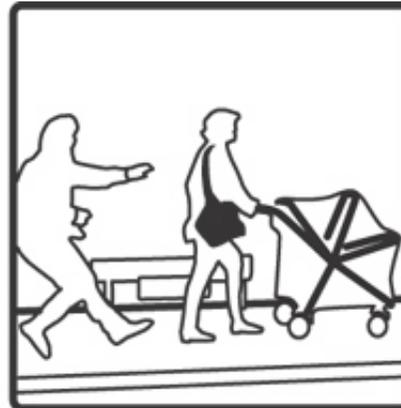


Lift

Perpetrator Techniques



Slash



Grab

Designers and criminals both make a living out of their creativity and ingenuity; their handywork is everywhere. The difference is criminals are perhaps more pessimistic and parasitic than optimistic designers who often believe their creativity can change the world. What they share in common, however is opportunism! Give either group a chance and they will often take it.

Looking at where 'crime' happens can give us new understandings of the creative city?



So we can see criminals are creative and cities can learn from them, but what can be learned from crime prevention?

Socially Responsive

DAC targets crime problems that stand as a barrier to the progress of social and ethical agendas. Our current focus is on **bag theft** (mobile property theft) that **detracts from enjoyment of public spaces and public transport**, and **bike theft** that **detracts from cycle use**.



DAC draws upon the criminological discourses of **Situational Crime Prevention (SCP)** and **Crime Prevention Through Environmental Design (CPTED)**. Both understand ‘opportunities’ to be the ‘root causes’ of crime (linked to objects/environments and services as well as users and abusers).

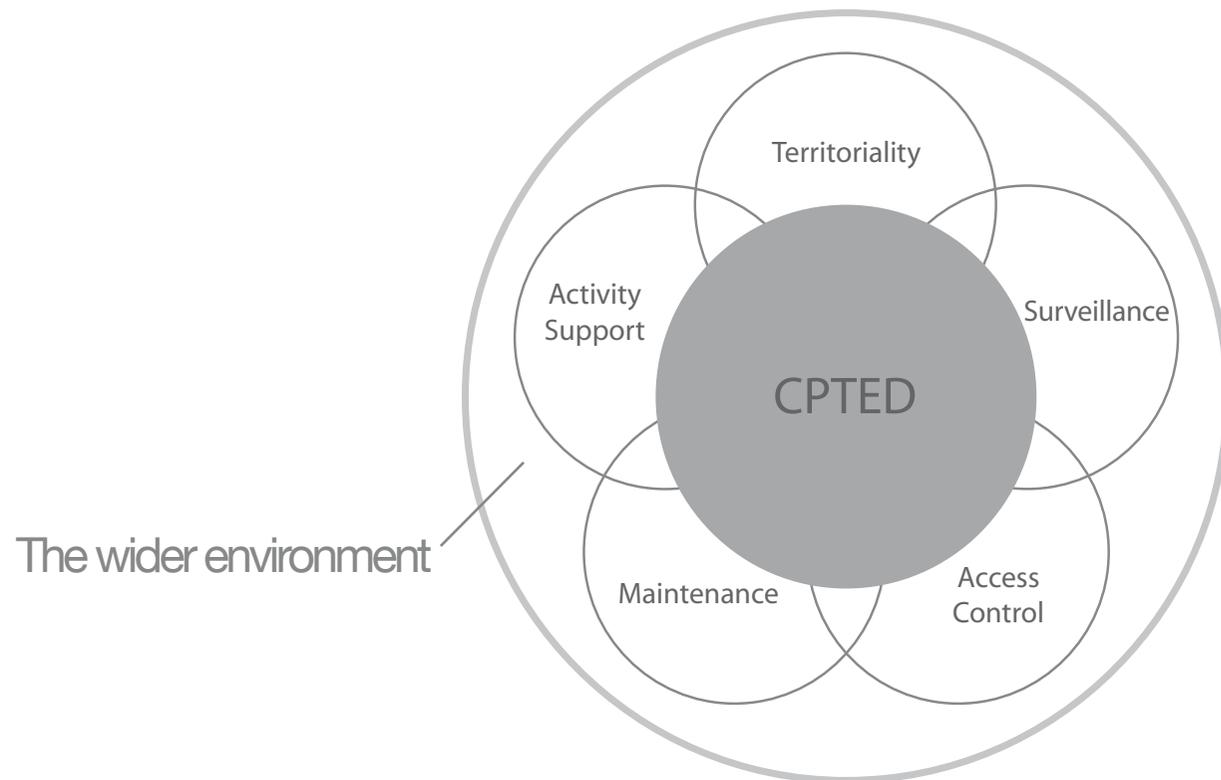
Design out criminal opportunities and you can design out crime.



Felson & Clarke ‘Opportunity Theory’, 1998, Rutgers University, New Jersey

CPTED is a multi-disciplinary approach that relies upon the ability to influence offender decisions BEFORE criminal acts occur.

CPTED strategies aim to **increase the risk and effort** required to commit offences and **reduce the potential reward** to the offender.



Territoriality: Defensible space

Soft or hard, overt or covert, boundaries create symbolic and physical markers to help control territory and manage spaces.



Oscar Newman 1972: Focused on housing and layout: *Defensible Space: Crime Prevention Through Urban Design*.

Surveillance: Natural / Electronic surveillance

Offenders may be deterred if they feel they can be seen as it increases their risk of being caught. Natural surveillance occurs by designing the placement of physical features, activities and people in such a way as to maximise visibility and foster positive social interaction. Electronic surveillance is only as effective as those that monitor and respond.



“Eyes on the street’ discussed in Jacobs, Jane. (1961). The Death and Life of Great American Cities.

Activity Support Design In People

Popular activities are placed into the heart of empty public spaces to claim the space for legitimate users. This increases natural surveillance and the risk of detection of criminal and undesirable activities.

By putting the community back into public space, a sense of ownership and guardianship over the space will emerge.



Access control

Control who goes in and out of spaces (physical access) to clearly define boundaries.

Placing entrances and exits, fencing, lighting and landscape, to limit access, controls the flow of people and provides a level of security without a overt security presence.

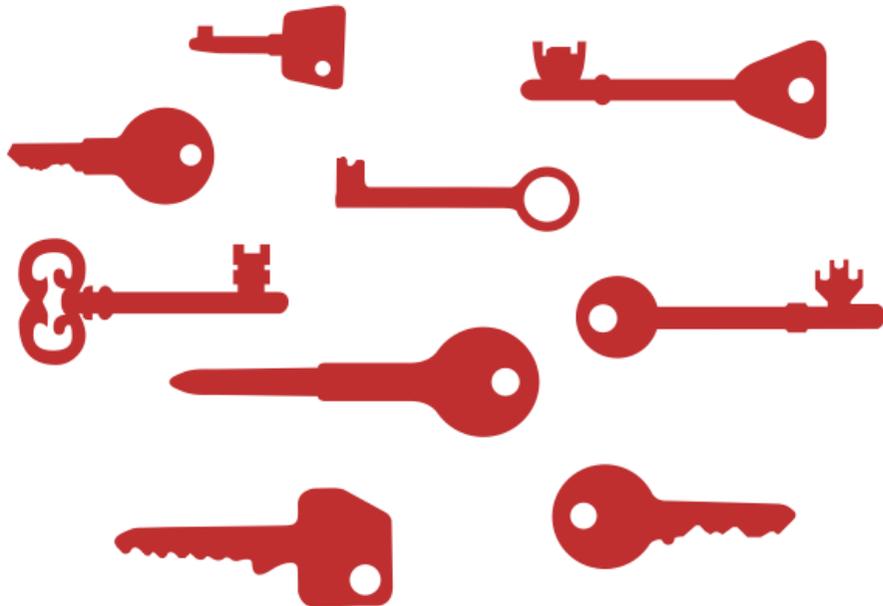


Image & Maintenance: Broken Windows Syndrome

A poorly maintained and managed space informs abusers that risks associated with crime are low. Bad leads to worse. If legitimate users are deterred a 'Tipping Point' may be reached where abusers dominate the space.



How to communicate in the city but avoid visual clutter



The problems with CPTED

There are five primary barriers to the international adoption of CPTED - even though it is already informing initiatives like The Project For Publicspace in America (www.pps.org), and DOCA in Australia and Europe (www.e-doca.net).

1. Lack of education.
 2. Resistance to change by significant stakeholders.
 3. Costs of retrofit implementation is expensive, and politically difficult.
 4. Not a panacea - should not displace other ways of reducing offender behaviour – drug rehabilitation programmes for example.
 5. Insensitive implementation causes problems e.g. Defensability V Mixed Use/ Banning all graffiti – rather than banning tagging.
-

8. Design Against Crime (DAC)?



'Things' as well as people cause problems. DAC builds on the theory of Situational Crime Prevention (SCP) which considers 'opportunities' (linked to objects/ environments and services as well as users and abusers) to be the 'root causes' of crime.

Design out criminal opportunities and you can design out crime.

Based on Felson & Clarke 'Opportunity Theory', 1998, Rutgers University, New Jersey

A widely-used and accepted international definition of sustainable development is:

‘development which meets the needs of the present without compromising the ability of future generations to meet their own needs’

<http://www.sustainable-development.gov.uk/what/priority/consumption-production/index.htm>

Crime is a barrier to sustainable development as acknowledged by the UN and by most domestic governments.

Levels of crime are used as a 'sustainable development indicator'.

The impacts of crime are :

i. Economic

ii. Environmental

iii. Emotional

iv. Ecological

i. Economic

Money spent on policing crime and dealing with the consequences of crime and vandalism could be better spent on health, education and culture.



i. Economic

Anticipating and designing out crime can reduce costs on tax payer



Figures 2 and 3: Toughened beer glasses
©AlphaBar

i. Economic

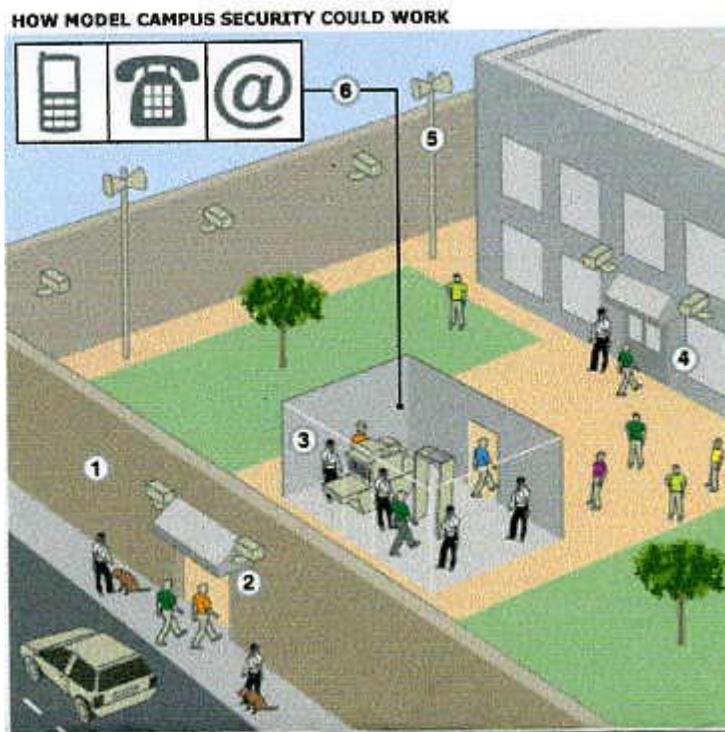
Estimated average costs of crimes against individuals and households in 2003/04 by crime type and by cost category.

Table 2.1: Estimated average costs of crimes against individuals and households in 2003/04 by crime type and by cost category

Offence category	Costs in anticipation of			Costs as a consequence of crime (0)						Costs in response		Average Cost (£)
	Defensive Expenditure	Insurance Administration	Physical and Emotional Impact on Direct Victims	Value of Property Stolen	Property Damaged/ Destroyed	Property Recovered	Victim Services	Lost Output	Health Services	Criminal Justice System		
Violence against the person	1	1	5,472	-	-	-	9	1,648	1,347	1,928	10,407	
Homicide	145	229	860,380	-	-	-	2,102	451,110	770	144,239	1,456,975	
Wounding	1	1	4,554	-	-	-	7	1,166	1,348	1,775	8,852	
Serious wounding	1	1	4,554	-	-	-	7	1,166	1,348	14,345	21,422	
Other wounding	1	1	4,554	-	-	-	7	1,166	1,348	978	8,056	
Sexual offences	3	5	22,754	-	-	-	32	4,430	516	3,298	31,438	
Robbery	0	0	388	-	-	-	6	269	133	255	1,440	
Burglary in a dwelling	0	21	3,046	12	-	19	16	1,048	483	2,601	82	
Theft	221	177	5,118	281	187	-	22	11	-	-	217	844
Theft - not vehicle	59	52	192	281	69	-	36	1	10	-	217	844
Theft of vehicle	-	33	118	175	17	-	13	1	3	-	301	634
Theft from vehicle	546	370	800	2,367	349	-	542	1	47	-	199	4,138
Attempted vehicle theft	116	50	266	240	126	-	11	1	20	-	50	858
Criminal damage	65	21	194	-	154	-	-	1	11	-	65	510
Criminal damage	13	36	472	-	212	-	-	2	6	-	126	866

ii. Environmental impact

Actual crime, as well as fear of it, can operate to determine the aesthetics of, and our interactions with, the environments we live in.



ii. Environmental impact

Vulnerability-led design responses, or too much emphasis on security can promote fear of crime (and each other) making people paranoid.



iii. Ecological impact

Crime trends often follow consumer trends. Crime is a voracious form of planned obsolescence - it has the potential to rival fashion.



iv. Emotional impact

Crime militates against well being. Prof. Layard (LSE) argues if we don't feel safe we are unlikely to feel happy despite economic prosperity.





DAC Research Centre at the University of the Arts London aims to

1. To reduce the incidence and adverse consequences of crime through design of products, services, communications and environments that are 'fit for the purpose' and contextually appropriate in all other respects;
2. To equip design practitioners with the cognitive and practical tools and resources to design out crime; and
3. To prove and promote the social and commercial benefits of designing out crime to manufacturing and service industries, as well as to local and national government, and society at large.

Socially Responsive.

We target crime problems that stand as a barrier to the progress of social and ethical agendas.

Our current focus is on **bag theft** (mobile property theft) that **detracts from enjoyment of public spaces and public transport**, and **bike theft** that **detracts from cycle use**.



Multi-disciplinary.

We bring together researchers, designers, architects, planners, criminologists, engineers, manufacturers, anthropologists, the police and other stake holders to assess design tools and design proposals to ensure they are effective and appropriate.



wetherspoon



Transport
for London



Practice-led.

Our practice-led research visualizes its outputs.

We try to show as well as tell what designing against crime can deliver.



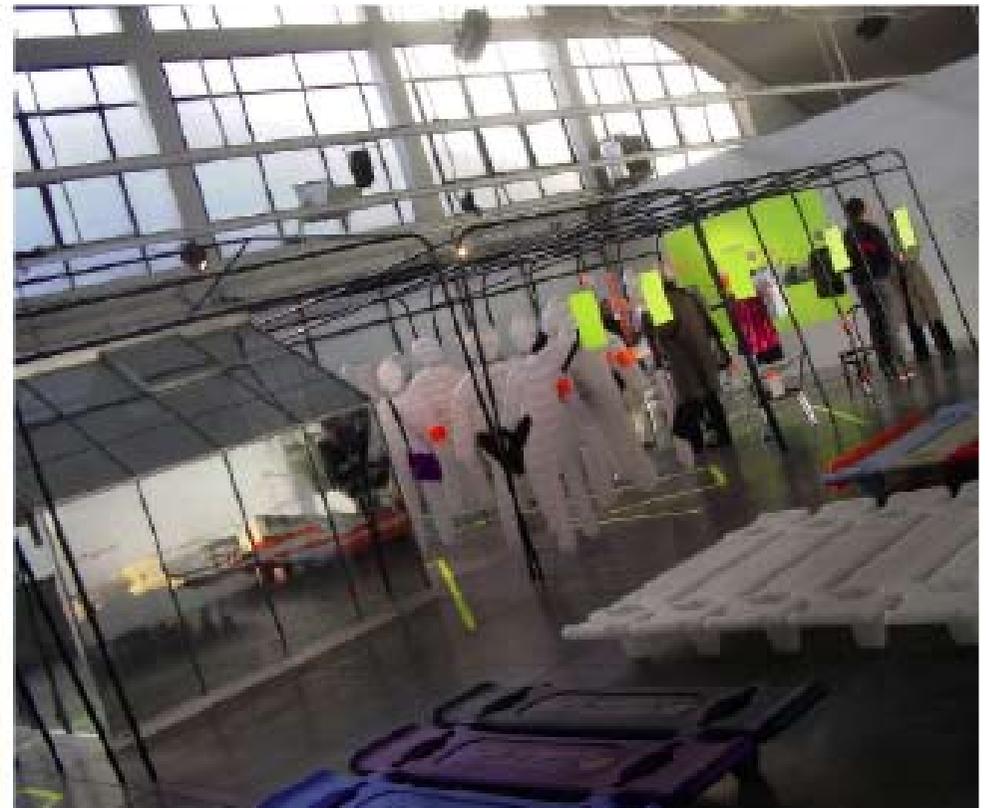
2000 Design Museum Exhibition



2001 Don't Tempt Me: Milan



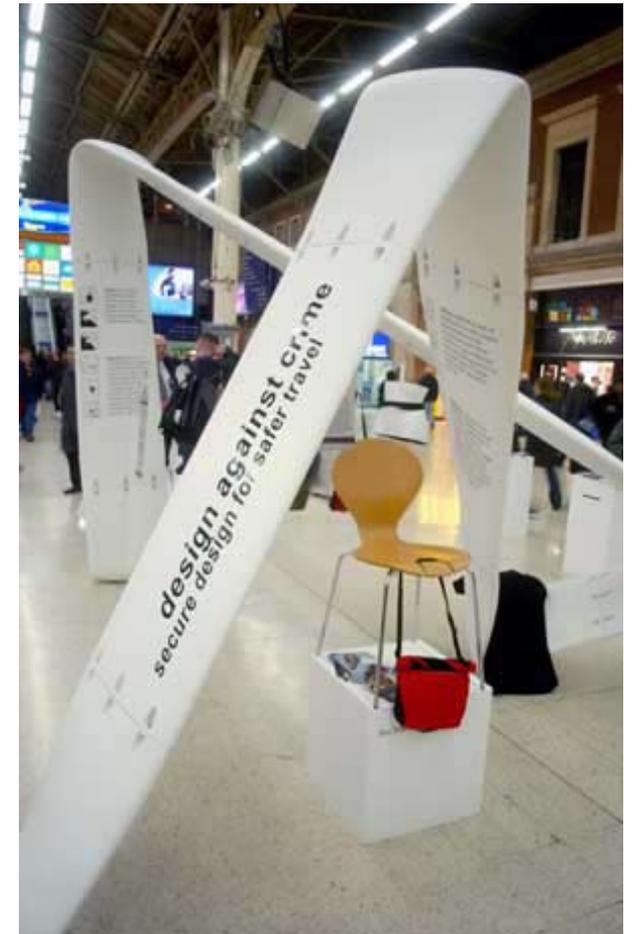
2001 Don't Tempt Me: Barcelona



2002 Stop Thief: RIBA and Designers Block



2003 Victoria, London



2005-06 Safe Exhibition, MoMA, New York



DAC's design and research process is:

- *Socially responsive
 - *Multi-disciplinary and consultative
 - *Iterative and User and Abuser focused
 - *Practice-led
-

Our 'Twin track' approach generates:

* Tested 'Design resources' that are freely disseminated to stake holders within design education and design practice with the aim of "equipping design practitioners with the cognitive and practical tools and resources to design out crime".

* Tested 'Design exemplars' that address industry and 'the market', proving the case for DAC as a tool for socially responsive innovation and "promoting the social and commercial benefits of designing out crime to manufacturing and service industries".

Karrysafe Screamer



Communication Design - Grippa

HANG IT UP!



**SECURE YOUR POSSESSIONS
DON'T LEAVE BAGS UNATTENDED**

METROPOLITAN POLICE Working together for a safer London

COMMUNITY POLICE OFFICERS
COMMUNITY POLICE OFFICERS
COMMUNITY POLICE OFFICERS
COMMUNITY POLICE OFFICERS



Product Design - Grippa



Puma Bike



Bikeoff Stands



Seminars - Reinventing the Bike Shed, London Bridge, 2006



ANTI-
CRIME
DESIGN &
TECHNOLOGY
ALLIANCE

Earlier this year our Government set up The Design Technology Alliance, the Home Office press release stated:

“Crime has a social impact, so it must be considered in the same way that impact on the environment or health and safety risks for customers are considered. We must maximise the influence good design can have in the fight against crime.”

We encourage “wonky” thinking and engagement with research findings which reinforces a collaborative project design culture. Examples of DAC projects using this theory include:

Stop-thief anti-theft chairs.



Bikeoff
Bike Parking Design
www.bikeoff.org



Project approach

- * Research and Observation
 - * Analysis and brief construction
 - * Design and prototyping
 - * Implementation and testing
-

Site observations

8500 observations of 'locking' events

		<input type="radio"/> Well maintained <input type="radio"/> Fairly Used <input type="radio"/> Battered <input type="radio"/> Abandoned	Colour _____ Make _____
Visit _____ Stand _____ ID _____		observations stand _____ _____ _____ _____	Observations lock _____ _____ _____ _____

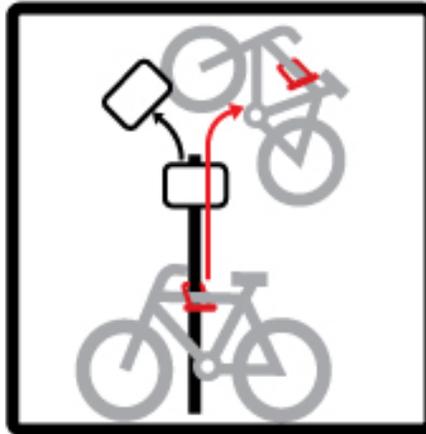


Date	Data taken by	Observations of site and surrounding area
Time		
Take	mon tue wed thu fri sat sun	

Bike theft perpetrator techniques

lifting

Thieves lift the bike and lock over the top of the post to which the bike is secured. If it is a signpost then the thieves may remove the sign to lift the bicycle clear. They may replace the sign afterwards. Sometimes the post itself is not anchored securely and can be lifted clear of the bike and the lock.



Always lock your bicycle to a 'closed structure' that is well secured to the ground. If you must lock to an 'unclosed structure' then make sure it is more than 5 metres high and well secured to the ground (thieves will stand on shoulders to pass your bike clear if the structure is low enough).

levering

Thieves will use the gap between the stand and the bike left by a loosely fitted lock to insert tools such as jacks or bars to lever the lock apart. Thieves will even use the bike frame itself as a lever by rotating it against the stand or other stationary object it is locked to. Either the bike or the lock will break – the thief doesn't mind which – after all, it's not their bike!

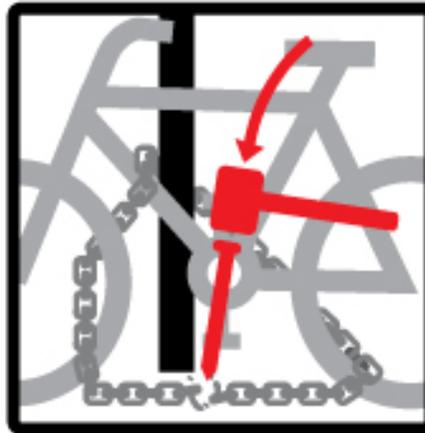


Always fit your lock so that as much of the aperture within the lock is filled by the stand and bike (and maybe helmet). This will make it harder to insert tools between the lock and the stand. **Never lock your bike by the 'top tube' (AKA 'crossbar') alone** as this will allow for the bike frame to be rotated against the lock.

Bike theft perpetrator techniques:

striking

Given the opportunity thieves may use a hammer and cold chisel to split a securing chain or lock.



Always ensure your lock is fitted so that it cannot rest upon the ground or other immovable surface. This will allow the lock or chain to move if it is struck, diffusing the force of the strike and keeping your lock or chain in one piece.

cutting

Thieves are known to use tin snips, bolt cutters, hacksaws and angle grinders to cut their way through locks and chains to steal bicycles.

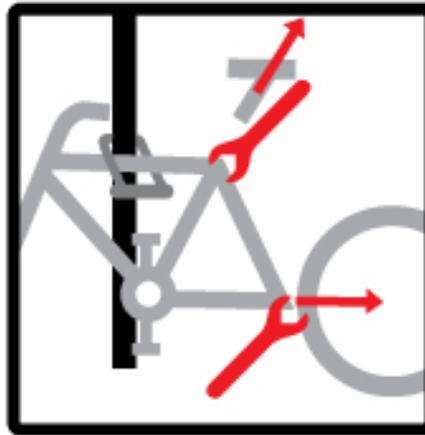


Don't make it easy for thieves. Some locks, such as coil or cable type, can easily be cut using readily available hand tools. More robust cutting equipment can be difficult to defend against. Expect to spend up to 20% of the value of your bike on your lock. Look at www.soldsecure.com and manufacturer guarantees and security ratings to buy the best lock you can. **It is best always to use two locks to enable you to secure both wheels and the frame of your bike to the stand.** If you buy two locks go for different types e.g. a strong D-lock and a sturdy chain lock. This means that if the thief has the tools to defeat one type they may not be equipped to deal with the other.

Bike theft perpetrator techniques:

unbolting

Thieves know how to undo bolts and quick release mechanisms. If you lock your bike by the wheel alone this is likely to be all that will remain when you return. If you lock only your frame then a thief may remove your wheel(s). If you leave your wheel-less bike to pick it up later then the thief will likely return before you do and remove the rest of the bike if circumstances allow.



Always lock both wheels and the frame of your bike to the stand and remove any quick release accessories such as saddle and wheels. If you only wish to carry one lock then secure skewers are a good idea. These are available from most good cycle shops and do not allow unauthorised removal of wheels, meaning you only need to secure your frame to the stand.

picking

Thieves can insert tools into the lock mechanism itself and 'pick' it open.



Most good locks are designed to resist this technique. Check that yours is one of them. Also, make it harder for the would-be thief by securing your lock in such a way that the mechanism is hard to get at. Tightly secured to the bike and stand and facing into your bike. Whilst this makes things a little more difficult for you it will make it a lot more difficult for a lock picker.

Bikeoff design proposals tested on street in Holborn prior to 'roll out' in March 2008.



Independent evaluation of bike stands by Jill Dando Institute (JDI) of Crime Science at UCL, shows our designs improve locking practice. (CSM bike freaks told us this first by the way.)



“SECURE DESIGN DOES NOT HAVE TO LOOK CRIMINAL”

Conclusion:

We believe that secure design doesn't have to look criminal - that a thing of beauty is a joy forever and that designers can design against crime to promote social capital.

Design against crime, as socially responsive design, responds to social issues in pursuit of social change.

It is design that seeks to accommodate multiple stakeholders and mediate between competing user requirements.

It is design that discriminates in response to context, that puts users first and militates against abuse.

Design against crime, as socially responsive design, responds to social issues in pursuit of social change, and absolutely embraces the dark side of creativity - by focusing on the thieves account and on what happens when the lights go out...

It is design that seeks to accommodate multiple stakeholders and mediate between competing user requirements/drivers.

It is design that discriminates in response to the demands of different context, by putting users first but also by also addressing potential abusers of products, systems, services, spaces, buildings and all the objects that comprises the city.

Thank you and take care out there.
www.designagainstcrime.com
