

CPTED PERSPECTIVE

PLACE-MAKING IN PORTLAND



The City Repair Movement

Courtesy of the Safe Cascadia newsletter, #4, Summer 2009 www.safecascadia.org

This article describes one of the most effective, and under-used, strategies for territorial control, what planners call place-making. When CPTED practitioners think of territorial control and activity supports they imagine locating hotdog vendors near transit stops,

newspaper kiosks in subway platforms or landscaping front yards. But what about controlling the territoriality where it matters most; the public street or intersection in front of where we live?

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INTERNATIONAL CPTED ASSOCIATION NEWSLETTER

TARGET SOFTENING



Greening not Cleaning Graffiti walls

Lorraine Gamman and Marcus Willcocks
Design Against Crime Research Centre
London

“Graffiti” describes many more varied types of mark making and creative strategies than the words “vandalism” and “criminal damage”. Enormous public funds are spent cleaning up graffiti in zero tolerance campaigns even though nothing really changes for very long. Each side perceives the problem in criminal terms – one views marking the walls “vandalism”, and the other perceives erasing their “art” as criminal. Hidden to the public is the ongoing challenge graffiti brings to communities and the fiscal and environmental costs of removing it. CONTINUED PAGE 6





PROFESSIONAL DEVELOPMENT CPTED STUDIES

DIANE ZAHM, ICA CHAIR
GREGORY SAVILLE,
CPTED PERSPECTIVE EDITOR

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NEW FROM ICA GUIDEBOOKS FOR DESIGN PROFESSIONALS

The ICA announces the first in a series of publications titled *Guidebooks for Design Professionals*.

With these new guidebooks you get immediate access to best practices around the world. Written specifically for the urban design professional, they cover crime and disorder problems encountered in everyday life. The first issue online next month describes graffiti, what we know, photos of success stories and how to implement solutions.

Produced as a series of on-going publications, they are written by international design experts. The first issue is produced by Liane Hartley, Capita Symonds Ltd., London; Dr. Tim Pascoe, Griffin Research and Consultancy; Manja Abraham and Dr. Paul van Soomeren DSP Group, Amsterdam.

The Guidebooks will be available online at www.cpted.net and also from the individual writers of each Guidebook.

For more information contact Guidebook editor Gregory Saville, gsaville@email.com or ICA executive director Barry Davidson, office@cpted.net

BRINGING DOWN THE HOUSE

RAZING PUBLIC HOUSING ESTATES IN NEW SOUTH WALES, AUSTRALIA

*Garner Clancey,
Director, CHD Partners
New South Wales, Australia*

There is no single or unified approach to CPTED in Australia. Rather, each of the six States and two Territories have their own approach. One example was reported in the December, 2008 issue of CPTED Perspectives (Queensland Wins CPTED Design Awards by Tony Lake). Regardless of the approach there is typically a heavy focus on police and local government to operationalise policies and design guidelines developed by individual State and Territory governments.

In the state of New South Wales CPTED guidelines were established in 2001. They were based in large measure on Phil McCamley's work reported in the November 2000 issue of CPTED Perspective (*Can You Trust Your Local CPTED Practitioner* by Phil McCamley).

Assessments are a systematic evaluation of potential crime in an area to uncover the potential magnitude and impact of crime. Assessments are used to determine what CPTED strategies make sense. Areas subject to assessments include new or refurbished shopping centres, large scale residential developments, shopping malls and crime risks that emerge through the redevelopment of areas/facilities. The biggest opportunity to utilise CPTED in recent years is in redeveloped public housing estates.

Public Housing

As with many countries, Australia made considerable investment in public housing in the post war period. Many of these housing estates were built according to Radburn principles, which involved separating vehicular and pedestrian traffic, providing large tracts of green space (frequently with no obvious function), and cul-de-sac street patterns often without footpaths. While the housing differed across and between estates, some features included high front fences or no front fences, numerous alleyways beside and between homes, little or no orientation to the street, and garages in front of homes.

Following are a few examples.

Long, winding cul-de-sacs with high front fences provide little (or no) natural surveillance. These front fences make it impossible to observe people moving throughout the neighbourhood.



Ambiguous green space and alleyways are common features. The green space that performs no obvious role often becomes a repository for rubbish, while the alleyways provide opportunities for offenders to wait for potential victims and evade police



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NEIGHBORHOOD REST AREA

COMMUNITY

IT CAN ALL START WITH A POTLUCK

Residents describe it as one of the safest places in the country with the highest high quality of life. Why?

Portland's neighborhoods are alive. Interest in civic affairs is alive. In the neighborhoods (away from the clogged Interstate) cars seem secondary, people and bikes first. Nowhere is this exemplified better than with Portland's City Repair movement, now in dozens of cities across the country.

CITY REPAIR

CONTINUED FROM PAGE 1

When the fog of traffic congestion clogs our streets (and our minds), imagine a safe place near your home with quiet beauty and solace. Imagine neighbors putting out daily coffee and tea for passers-by in mini-street cafes. Imagine bulletin-boards, cobblestones and artistic murals, flowers and gardens on your street. Imagine it can all start with a potluck.

Portland, Oregon is considered among the most innovative cities in the United States. Some equate Portland with rain and overcast winters. But other records matter more - Portland's outdoor street life for example. Portland is one of the world's greenest cities, the fittest and

most eco-friendly city in the US, the best US city for biking to work, renown for land use planning and light rail, and a top ten city for architecture and design.

Portland has about the same ethnic and income mix as cities of similar size. It has the country's second highest unemployment rate. It does have problems with car thefts and burglary. Yet of the 75 largest cities, Portland's murder rate is consistently in the bottom 10 and robbery in the bottom 20. It has one of the lowest violent crime rates of any city in the country. One wonders about the obvious; Do the things that make it vibrant account for the things that make it safe?



NEIGHBORHOOD NEWS STAND

ABOUT MARK LAKEMAN:

Mark Lakeman is a Portland based architect with Communitecture Inc., his planning and design firm. He is a leading proponent of the City Repair program and speaks nationally about sustainable communities and grassroots activity. He can be contacted at trout@communitecture.net

ACTION

PEOPLE ARE DRAWN TO BEAUTIFUL ART & SCULPTURE



INTERSECTION ART TRAFFIC CALMING

Pioneered a decade ago, innovator and architect Mark Lakeman is a leading proponent. According to Lakeman local residents decide for themselves what they want their streets to look like and how their intersections should function. Some want community interaction or seasonal celebrations. Others want slower traffic or beautiful public art. They do the work themselves and with skilled volunteers.

City Repair creates artistic and ecologically-oriented placemaking through neighborhood projects. Local residents began

by tackling the urban grid. They converted residential intersections into public squares. They used paint, plants, and permaculture.

They used paint, plants, and permaculture. They constructed non-toxic solutions from the local environment. They combined public art with benches, lampposts, play areas for kids, and gardens alongside public streets. Intersections are creatively transformed by local action, an example of citizen government and a positive example of direct action.



LOCALLY DESIGNED SITTING AREA

People are drawn to see beautiful art or sculptures in formerly boring grid intersections throughout the city. Cars now slow at City Repair intersections whether stop signs are posted or not. Well designed street art is a natural traffic calmer.

Lakeman describes City Repair as people engaging people where they live to build new relationships and to create physical artifacts that encourage them to interact with the street in a positive way.

Websites:

<http://cityrepair.org/how-to/placemaking/intersectionrepair/>

<http://www.youtube.com/watch?v=qVq0exoGySc>



UNDERSTANDING CRIMINAL VS CREATIVE TENSION

opened thousands queued outside to see the festival each day competing directly with audiences at Tate Modern, Britain's national museum of international modern art, who was concurrently featuring a major 'Street Art' exhibition. DACRC is currently following activity at Leake Street which has been retained as an 'open' street art space since the Cans Festival ended. The DACRC team seeks to understand what behavior develops between 'street artists' and 'taggers' who may see themselves as opposing sides but nevertheless use the space to show their new work on a daily basis now the media spot light is off.

GREENING NOT CLEANING

CONTINUED FROM COVER

As part of its *Graffiti Dialogues* research project, the Design Against Crime Research Centre (DACRC) in London has been reviewing the issue of graffiti and developing new target softening strategies for anti crime interventions. For example, they have been exploring the effect of graffiti artists who use cleaning as a method of making meaning, an approach recently copied by Northumbria police to create on-street crime prevention messaging.

Working with the Southbank Centre in London and other partners internationally, DACRC has been investigating tagging and street art linked to legitimate graffiti walls in order to understand the "criminal" and "creative" tensions that graffiti practice constitutes. In 2008 Britain's most celebrated street artist,

Banksy, launched the *Cans Festival* in London's Leake Street tunnel. This offered a legitimate space in which to stencil among the work of other high-profile creatives.

The event was celebrated in many UK national newspapers and attracted enormous audiences. When the exhibition ...



ACTION

TARGET SOFTENING ?

Banksy, despite his allegedly “criminal” activities, appears in the press almost as the UK’s new Robin Hood. Graffiti, clearly has a different meaning for some members of the community who celebrate the creative experience of tagging or pleasures of disorder. They can generate more enthusiasm than perhaps the crime prevention community can always muster. In this controversial context, the idea of funding alternative interventions, including green walling graffiti “hot spots” to help manage the activity, offers a *target softening* strategy, that DACRC is keen to explore, as there is already enough conflict in the terrain. The team is developing a research funding application with Cranfield University to investigate this and want to hear from ICA colleagues who have had experience of either working on green walls or other forms of graffiti interventions.

DACRC’s contention is that not enough research and evaluation of alternative anti graffiti interventions (other than painting out walls) has taken place or is available to crime prevention communities. We are keen to make a contribution in this area, possibly

with Camden Council who will provide some trial sites, if funding can be found. Rigorous evaluation of UK innovations in response to graffiti may be compromised by well intentioned but bungling efforts elsewhere.

For example, Islington Council recently received bad press for failing to notice their benchmark green wall was dying because the watering system had broken. Worse, while waiting for its repair, no one took the initiative to keep the plants alive with a straightforward hose. Obviously we have a lot to learn from Japan, where they have developed green walls that survive on rainwater alone.

DACRC’s interest in innovations, such as greening rather than cleaning, is not confined to London. In July 2009 DACRC staff worked with new Designing Out Crime Centre at University of Technology, Sydney, Australia on a variety of anti crime projects. Many focused on possible green wall sites as graffiti cures as well as regeneration solutions for Sydney. Earlier workshops regarding alternatives to painting walls white



CANS FESTIVAL

met with great interest. These workshops included the Elisava School of Design in Barcelona and collaborations with others in the UK, Germany, Spain and the USA. A new study from Canada which declares “graffiti walls don’t work” indicates the need for more research. It also reinforces reports that give negative evaluations of ‘all graffiti walls’ based on so-called “evidence”. Such accounts offer scant acknowledgement of the many schemes that do work or the positive reports, as reported in the fall 2008 issue of *CPTED Perspectives*. DACRC is passionate not to wipe ideas or possible interventions out with dismissive accounts. Our interest is to understand what works, what doesn’t, and to figure out how we can use our collective ingenuity and experience to improve, rather than restrict, the quality of our environments.

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BRINGING DOWN THE HOUSE

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Territorial Control

The absence of real or symbolic barriers to define property boundaries provide excuses for would-be offenders. It is unclear where some backyards start and end, which allows people to freely roam around.

Movement Predictors

The inability to distinguish between walkways and roads makes it confusing (and dangerous) for pedestrians. The lack of definition between these two functions creates potential confusion about legitimate uses of this area. Poor maintenance also sends cues regarding capable guardianship of the area.

The future

Due to the numerous problems in public housing estates there is now a movement toward razing many of these estates. The current trend is toward reducing the concentration of public housing through the introduction of private housing in former public housing estates. In some instances where entire estates are being demolished, newly developed areas will be 70% private housing and 30% public housing.

In other cases significant attention is being given to altering street patterns, with many of the cul-de-sacs being connected to a wider street pattern. Natural surveillance is being promoted by the placement of footpaths and bike paths along streets and homes are being designed to ensure that they face the street.

Ambiguous green space is being developed with clear purposes defined for specific green areas and the labyrinth of alleyways common in many public housing estates are being reclaimed. For those interested in reviewing an example of how some of this work is being done, see: <http://www.newleafcommunities.com.au/>

The New Leaf community example illustrates the re-development of a public housing estate in south-western Sydney. It includes an outline of the stages of the re-development, the neighbourhood mix and housing design. Various methods are being adopted to capture information over the duration of this project which will help inform our understanding of the impact of re-developments of this nature.

As anticipated with projects of this nature in public housing estates, it will be decades before all of the work is finalised. There is much to commend the re-development of these often poorly designed public housing estates and it will be interesting to monitor the impact of these changes. There has clearly been considerable attention on improving the poor design.

Whether there is equal attention to community building will be seen over time. As Second Generation CPTED proponents have argued, it's important to consider more than just physical design features in achieving crime prevention outcomes. With private owners moving into areas previously dominated by public housing tenants, it is likely that community relations will need to be fostered in concert with re-development.

Australian CPTED Guidelines

Victoria – Safer Design Guidelines for Victoria

[http://www.dse.vic.gov.au/CA256F310024B628/0/C967874075757D92CA2570350081F333/\\$File/Safer+Design+Guidelines.pdf](http://www.dse.vic.gov.au/CA256F310024B628/0/C967874075757D92CA2570350081F333/$File/Safer+Design+Guidelines.pdf)

Western Australia – Designing Out Crime Planning Guidelines

<http://www.planning.wa.gov.au/Publications/896.aspx>

Queensland - CPTED Guidelines for Queensland

<http://www.police.qld.gov.au/programs/crimePrevention/cpted.htm>

New South Wales – Crime prevention and the assessment of development applications

http://www.police.nsw.gov.au/_data/assets/pdf_file/0003/9390/duapguide_s79c.pdf

THE FINAL STORY

Britain's New Robin Hood?

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In 2008 Britain's most celebrated street artist, Banksy, launched the *Cans Festival* in London's Leake Street tunnel near Waterloo.

Banksy, is a culture industry one-man stencil art phenomenon, with more references on the web than most artists. He has his own books, has taken over Bristol Museum in 2009 with his own show, his own poster art dealer and authenticity and management agencies. The sites where his street art stencils can be found in London are the subject of walking tours aimed at tourists, similar to the ones that take place in Berlin.

Following the popular appeal of such street art, the Tate Modern in 2008/9 created a "have a go" street art site aimed at educating children.



Tate museum also carries stencils as well as objects by young design companies like Suck UK, including glow in the dark "lightspray" graffiti paint aerosols and a "customize your blank canvas" train product.

The Graffiti train comes with the shoutline "If you're the type of person who looks at a gleaming new inter-city train as a blank canvas for your creativity, then this is for you".

Weblinks

<http://kids.tate.org.uk/games/street-art/>

<http://berlin.de/mauer>

<http://www.eurocheapo.com/blog/berlin-graffiti-street-art-guide-with-walking-tour.html>

<http://www.suck.uk.com/product.php?rangeID=117>

<http://www.suck.uk.com/product.php?rangeID=57>

<http://ticklebooth.com/2006/03/ajitsy-the-modern-day-robin-hood/>

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References from Target Softening article

Design Against Crime Research Center, University of the Arts London:
<http://www.designagainstcrime.com/index.php?q=node/111>

The Cans Festival:
<http://www.coolhunting.com/archive/s/2008/05/banksy-cans-festival.php>

<http://www.nowpublic.com/culture/cans-festival-london-3-4-5-may-2008>

<http://supertouchart.com.s39439.gridserver.com/tag/cans-festival/>

Japan's experiments with "Cool Moss":
<http://www.youtube.com/watch?v=pX5idyKAt5A&feature=channel>

Australia's University of Technology, Sydney design out crime programs:
<http://datasearch2.uts.edu.au/research/news/detail.cfm?ItemId=10882>

Successful graffiti projects:
<http://signalproject.com>
http://www.uscreates.com/work/brent_street_art/

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