



ing with backs and seats formed from metal mesh. The seats are supported by simple rectangular steel frames fastened to the ground. This furniture is very strong, durable and easy to maintain. No penknife can carve a defacing message here and the epoxy-painted metal makes it difficult, if not impossible, to write on. The designers have defeated the graffiti artist; they have defeated the marks of the passage of time, the pledges of lovers and the efforts of would be poets.



The seats are arranged in pairs; each pair is spaced equally, two feet apart. Each seat is exactly ten inches away from the next. Thus the designers have determined what they believe to be the appropriate physical relationship between people. No nearer, no further. No hanky-panky here. Public property will only be used in ways prescribed by the public authority.



The park bench shown in photo 4 is of standard design and can be found in parks all over the world. It is made with hardwood planks forming the seat and back, attached to two decorative iron frames that make up the leg and back supports. It is not fastened to the ground and, although heavy, can be moved from one spot to another. Like the seats shown



in photo 3, this bench is easy to maintain but the wood planks encourage knife-wielding artists. More importantly, the number of people who can sit here varies. One person can stretch out; three or four can huddle or snuggle together; or, as in the case here, two people can confer and determine for themselves what their relationship to one another ought to be.



Interiors

Both these pictures illustrate hallways outside courtrooms; these are the waiting areas for those about to give evidence in civil or criminal cases. The space in photo



5 is custom made for this purpose; the building was originally designed as a courthouse. The space in photo 6 was not made for this purpose—although it is now used as such—it was designed as the lobby of a city hall but is now used almost exclusively by waiting witnesses, defendants and plaintiffs.

The process of litigation confronts us with those we would rather not meet face to face. It is the one place where we would like to have the choice to remain anonymous. With respect to the space illustrated in photo 5, I do not know what was in the designer's brief but it is difficult to imagine it dealt with such subtle yet primary issues. It offers no opportunity to hide. Indeed, no space could be more exposed. It is insensitive to the fears and apprehensions of those who are about to experience the execution of the law. Its callous disregard for peoples' feelings is eloquently reflected in its stark ugliness.

The space in photo 6, although not designed for the purpose, offers places of refuge. Its columns, nooks and crannies provide the shy with a means of escape. It is an example of an architecture that is idiosyncratic and suggestive. This is reflected in its provocative and interesting appearance and, by virtue of these qualities and skilful design, this space is handsome.

Exteriors

Photo 7 illustrates the entrance to the courthouse shown in photo 5. Photo 8 shows the entrance to the city hall. The courthouse offers no suggestion as to where that entrance might be; indeed, one might pass by the front doors without knowing it. The city hall does not have this problem. The interesting thing is that both buildings are very concerned about how they look; however, the courthouse is pre-occupied with a single formal idea—the notion of ordered concrete openings of fixed dimensions forming a severe (I think the preferred word used by architectural critics is "clean") rectangular facade. The relentless application of these window openings has become such a fixation in the mind of the architect that the problem of placing an entrance within them was an irritation he would rather not have had to deal with. He didn't. He forces the entrance doors into the window module and by so doing disguises them; however, the integrity of the original idea remains intact. Sadly, it's a bad idea.

The city hall employs a variety of architectural devices to cope with the problem of windows and doors, each appropriate to its