enhanced by the open risers through which the exterior face of the river wall, as well as the river itself, can be seen.

Up-river from this viewing-deck, as far as Hungerford railway bridge, is another stretch of riverside promenade behind which rise the terraces of the permanent Royal Festival Hall (see sketch plan at top of page). Suspended above it, and overhanging the river wall, are look-out platforms, 66 (facing page) and 68, smartly painted and beflagged, and designed with all the economy of means and forthrightness of effect traditional to nautical engineering. Their function is to enable a visitor who climbs the double flight of stairs to feel isolated for a moment from the bustle of life on land. They are a spirited addition to London's riverside amenities which, like the Thames-side restaurant and board-walk, might well be preserved after the exhibition closes.

Along the inland side of the promenade stretches a continuous awning, providing a parallel promenade under cover, and a pleasant area of shadow to contrast with the brightness and sparkle of the rest. It accommodates various outdoor displays evocative of seaside life and leisure. With its freely planned kiosks and entertainments it might, indeed, be the water front of a river or seaside resort. It can be seen in the background of 69, and 67 is taken from underneath it. In the centre of 67 is the base of one of the masts which, by a system of cables and counterweights, hold up both the awning itself and the look-out platforms illustrated on the facing page.

At the up-river end of the promenade, as you emerge from the shelter of the awning, there is a view, 70, up a service side street, alongside the flank of the Royal Festival Hall, the terrace of which forms a side-walk at a higher level. You then pass beneath the railway bridge, 71, on to the