side wall of the same gallery, which is glazed to show a wide panorama of the Dome of Discovery, but partially obscured again (sketch below) by growing plants in the foreground and vertical canvas louvres outside the glazing, so that the view recedes into the distance and becomes a kind of two-dimensional drop-scene. By way of contrast, the next viewpoint brings you to close-quarters again with the open air: 21, from the platform reached from the far end of the same gallery. Here you look down into the piazza in which your tour began and are reminded that one side of it was formed by an open hall, in an upper gallery of which you are now standing. The unexpected presentation of a familiar scene from a different viewpoint is one of the most effective tricks of the town planner’s trade.

From this level you descend again, and continue your way through the lower portion of the Countyside building into the Minerals building, where you are plunged once more into a sequence of cave-like galleries, lighted only by the displays themselves. These terminate in a staircase, 19, from which you emerge through the side of the pyramidal Minerals building on to a lightly constructed footbridge, 20 feet above the ground, presenting another dramatic view across the upstream half of the exhibition site. You cross the footbridge into the Power and Production building, but instead of leaving the view just revealed to you you find it again, 22, framed in a tall window. The route now lies along an internal gallery from which you look into a machine hall below, and then down into a second hall, in which machine products are displayed, at the far end of which is another tall window giving a ground level view, 23, over a new quarter of the exhibition.

Here you are introduced to a fresh aspect of the exhibition plan.