provides an imposing contrast to the low forecourt. It has no end walls being open to the air, so that the sky is seen through as well as above it. In a corner of the piazza, an open cafe is perched on a raised terrace. The slight change of level, allied with a little planting, is sufficient demarcation between the pavement and the cafe terrace, which displays a large window beneath its lightly supported slab roof to become a two-level cafe-bar cleverly contrived underneath the arches of the railway viaduct that bisects the exhibition site.

In the background of the same picture, is a disappearing wall in a rather different sense; a mural painting used not only as decoration but to break down the apparent solidity of a flat wall and give spatial complexity to an arrangement of basically simple architectural elements. From this upper platform of the main concourse, there begins the second stage of the exhibition itinerary, by way of another one-shaped aluminium portico, seen in 29, and then a footbridge, 31 and 30, which carries you over a shallow pool of water into the dark recesses of the railway arches. Before emerging into the downstream half of the exhibition you pass through the galleries depicting the story of the People of Britain, ingeniously planned on several levels so that the circulating streams of visitors pass over and under each other, 22 and 24, contriving a number of surprising spatial effects in a confined area, as when they come upon a jungle garden spread out beneath their feet, 22, and meet it again at eye level a little while later. An impression of this two-level planting is given in the sketches on the previous page, and at the top of the facing page is a diagram showing the circulation within the People of Britain galleries.

Half-way round the sequence of galleries the wall dissolves and you are taken by surprise by another view of the main concourse, 35, which you seemed long ago to have left behind. It is not only framed, as in the photograph, by the gallery posts and railings, but also partly encased, as in the sketch immediately below, by a louvered screen through which the familiar view is given a new character by being separated into thin slices. This is a horizontal counterpart of the vertically fragmented view from the upper gallery of the Countryside building. A little further along, at the corner of the building, is a break-away into a cafe. It is planned with exceptional cunning. The one-way circulation of the exhibition requires—and is provided with—occasional escape routes, so that the visitor does not feel too strictly regimented; or so that the window-shopper, if this were a pedestrian shopping arcade in a new town—as a building so planned well might be—can slip away as soon as he is bored or fatigued.

As you approach the corner of the People of Britain building, therefore, before turning to make the final passage underneath the railway, you are invited, but not too forcibly diverted from your tour of the exhibits, by an open concrete grille beside a doorway, 37, leading into a paved passage. On turning through the doorway a boldly lettered arrow points the way to a side entrance to the same vaulted cafe—the Turntable cafe, 36, that you inspected previously from the concourse. This side entrance is so ingeniously planned (see diagram below) and the doorway from the People of Britain so discreetly masked, that no one in the main concourse is aware of it and there is no tendency for the visitor unwillingly to enter the sequence of display in the People of Britain at a half-way point. Without any physical barrier the one-way traffic is maintained.

Continuing your plunge beneath the railway, emerging from the darkness the other side into the open air and the downstream half of the exhibition. Once more you step into what might be the busy market-square, 38 (overleaf), of a real town. There is another enclosed piazza—though not so completely enclosed as the Fairway. The architecture here is rather different in scale. It is quiet, intimate and a little formal, in contrast to the more aggressive exhibitionism of the upstream architecture. This difference between the two halves of the exhibition not only underlines the difference of theme, but produces a pleasantly varied character very different from the insistent clamour for attention, never letting up for a moment, which characterizes most exhibitions and many town centres.

You enter the piazza through the pillared lower storey of the television building. On your left, raised on a low platform, is the calm, dignified facade, discreetly monumental, of the Lion and Unicorn building, 38, as it might be some small public building commanding the town square. On your right, the far side of the piazza is closed by the Telecinema and