of the flint poble wall of the same Homes and Gardens pavilion, by the
brownish brickwork of the main Homes and Gardens building and by the
vertical white lines of aranes, columns and flagpoles. The main view
riverwards from the piazza passes between the formal planting in front of
Homes and Gardens on the one hand and the irregular café garden on
the other, to find a climax in the old shot-tower, a striking study in
planned landscape.
On a smaller scale an even more striking bit of planning is the entrance
to the Homes and Gardens building illustrated in the series of pictures
on the left and in the sketch plan immediately below, on which the
photographic viewpoints are marked. It is another instance of the con-
cealed opening used on a larger scale in the Fairway piazza in the up-
stream section, for as you move from the piazza towards the poetics
formed beneath the superstructure of the introductory pavilion, 44, you
are confronted, in spite of the invitation extended by the bold inscrip-
tion, not with a doorway but with a blank wall, 45, given some degree
of formality by a piece of sculpture centred on it. As you move forward
there is a sense of gathering confinement, which is suddenly dispelled
a few paces further on by an unexpected view to the left, 46, across a
lawn, a sunken pool, a sculptured figure and the distant shot-tower—a
playback, as it were, of the view you have lately left. The foreground is
unobstructed, but the slightly raised level of the lawn is sufficient to
deter you from straying in this direction. As you approach nearer the
blank wall, 47, you are enclosed again on both sides, and partly roofed
in by a geranium-decked trellis, throwing a pattern of shadows on the
pavement. An opening now reveals itself in the left-hand corner which,
approached more nearly, 48, reveals itself as a double exit, straight on
down a ramp—a break-away into another courtyard—or sharp left into
the comparative darkness of the interior of the building.
The Homes and Gardens building lives up to the second part of its
name by assiduously introducing the garden indoors and providing views
of outdoor greensery. 49 (facing page), flower boxes protect a plate-glass
window beyond which is a children's garden and another courtyard with
its partially concealed bandstand, 50, a planted window-ell, and beyond
it still another view of the piazza you have recently left. 51, a miniature
formal garden, displaying a variety of floor textures. It is slightly sunk
below the roadway outside, giving quite a new aspect to the half-seen
exhibition concourse beyond. 52, another formal garden with a garden
terrace in the background, showing the decorative value in an urban