This is closely linked to the shot-tower, and they jointly provide a high focal point in the centre of this irregularly planned area as the sketch on page 99 indicates.

On approaching the river the itinerary takes you round to the right, behind the Thames-side restaurant with its pretty undulating roof and underneath the first land arch of Waterloo Bridge. It then brings you out on to a terrace (in the top left-hand corner of the plan below), and confronts you with a new and surprising aspect of this magnificently riverside site: the view down-river, 59 and 62, entirely different in character from the up-river view you admired from the Sea and Ships building and the terrace of the St Bar.

On the right is working London, a tangle of dirty jetties, cranes and warehouses rising picturesquely from the foreshore mud. Beyond them is the wide sweep of the river as it curves away towards the south and beyond that the skyline of the city crowned by the dome of St Paul's. An exhilarating view and a perfect platform from which to admire it, near enough to the water to feel its coolness in the air, a thing a Londoner can rarely do in spite of the fact that his city has grown up along the river.

The Thames-side restaurant is equally well-sited to provide the same experience. It is worth entering first of all by the down-river entrance to observe, in the entrance vestibule, the clerestory windows, 60, past which you are surprised to see walking foot-passengers on Waterloo Bridge, outside the exhibition grounds altogether—a landscape view at an unexpected level. But you must return then, through one of the openings in the glass screen that forms the river wall of the restaurant, on to the narrow board-walk outside, which follows the curve of the restaurant the full length of its river front. This board-walk, 61 and 63, has a row of tables along its outer edge and thus combines the functions of open-air café and river promenade. It has nautical-style railings, a red and white striped awning for shelter and a bowled floor with open joints through which the movement of the water can be seen beneath your feet, giving a wonderful feeling of the immediacy of the river.

The board-walk, like the restaurant, passes beneath Waterloo Bridge, after which the downstream view, 63, is exchanged for the upstream view, 64. In the background is the serrated skyline of Whitehall Court, already familiar as the climax of the upstream concourse. The board-walk terminates in a staircase, 65, leading up to a viewing deck from which a new waterfront panorama is obtained. The staircase, cantilevered out over the river wall, gives the visitor a remarkable sensation of being swung for a moment, as it were, right outside the exhibition, an effect