runs at an angle, 15. Space released. Telling effectively in this square is the porticoed shop on the right. The front wall of the bank then follows the street line and a second compression occurs, 16. But already another angled building 8 has stepped into view like a stage wing to announce Square 2. This square is memorable on account of the fine gabled facade and lamp of Gostlings the chemists, 17. Beyond are the early Georgian U.D.C offices with a passage through to the lookout terrace already mentioned.

Another wing building 9, has appeared and is preceded by a further narrowing of the street 18. Then, in the slit seen from the top of Square 2 a new personality appears and really comes into place as you reach Square 3. This, the climax of the ascent turns out to be the fine portico of the Corn Hall (1854, by George Atkins of Diss) with its giant Ionic columns, 19. Finally the street is visually closed by a stepped road junction so that a row of buildings faces the street end, 20 (see plan).

Throughout, the spaces have been active; there has been no dead ground and the sequence has unfolded like a well-told story. How did it come about? Perhaps as sketch above. No matter; what is significant apart from the need to keep this fascinating sequence intact, is the lesson in space manipulation which it has for urban designers right now; the idea of a route climbing at an angle through a series of linked squares, 21.