SENSES OF RIVER

But it is the sense of river, a feeling of intimate contact with bank, watermen and gulls, which people want, and these elevated platforms were one way of expressing it. Apart from piers and jetties there are many other ways in which the necessary intimacy can be captured. Shakespeare 4.6 above there. One way is to bring buildings out over the river as if the walk passes underneath them. From above you have the sensation of being aloft, while below there is shelter (closed or open)—shadows replace exposures. (Remember the 1861 Riverside Restaurant.) Nowhere could pedestrian squares might be raised over the traffic and bounded by terrace houses overlooking the river, with sloping views down to it; a slice of river brought into the town. The river walk could continue by the waternuisal step would lead up to the contrasting enclosure of the square.

Again, the river could be interfaced to form small protected harbours, tram-lined by the immediate juxtaposition of large buildings. Pedestrian would be necessary or some form of boom to retain the water at low tides, but the effect could be multiplied, if (as at Greenwich Dock, east of Blackwall Bridge, the nearest thing to Venice in London), here the river walk is shown passing through the colonnade of a theatre with steps down to the water. By such means the Thames would be possessed by the riverside walker instead of remaining remote and tamed beyond a sewer, monotonous wall.

Immediacy

begin to feel the riverside—something different, especially in our climate.

Until recently this was the site of six cantilevered pedestrian plattforms (designed by Eric Brown and Peter Chamberlin for the Festival) which suited snailily out over the river. Light, elegant structures in contrast with the permanence of buildings behind, they seemed just the right contextual note that was needed. But the requirements of 'culture' have won and the platforms have gone.