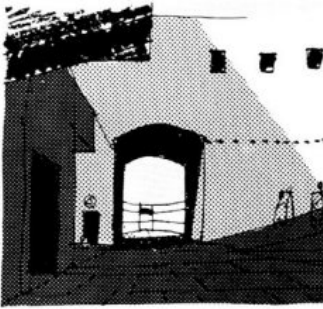
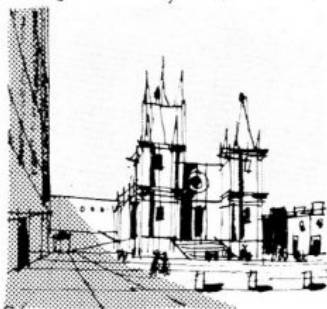
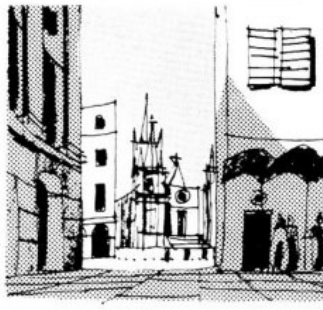


The question of aesthetics: how can we encourage a better quality of new design responses within historic urban areas?

Robyn Christie

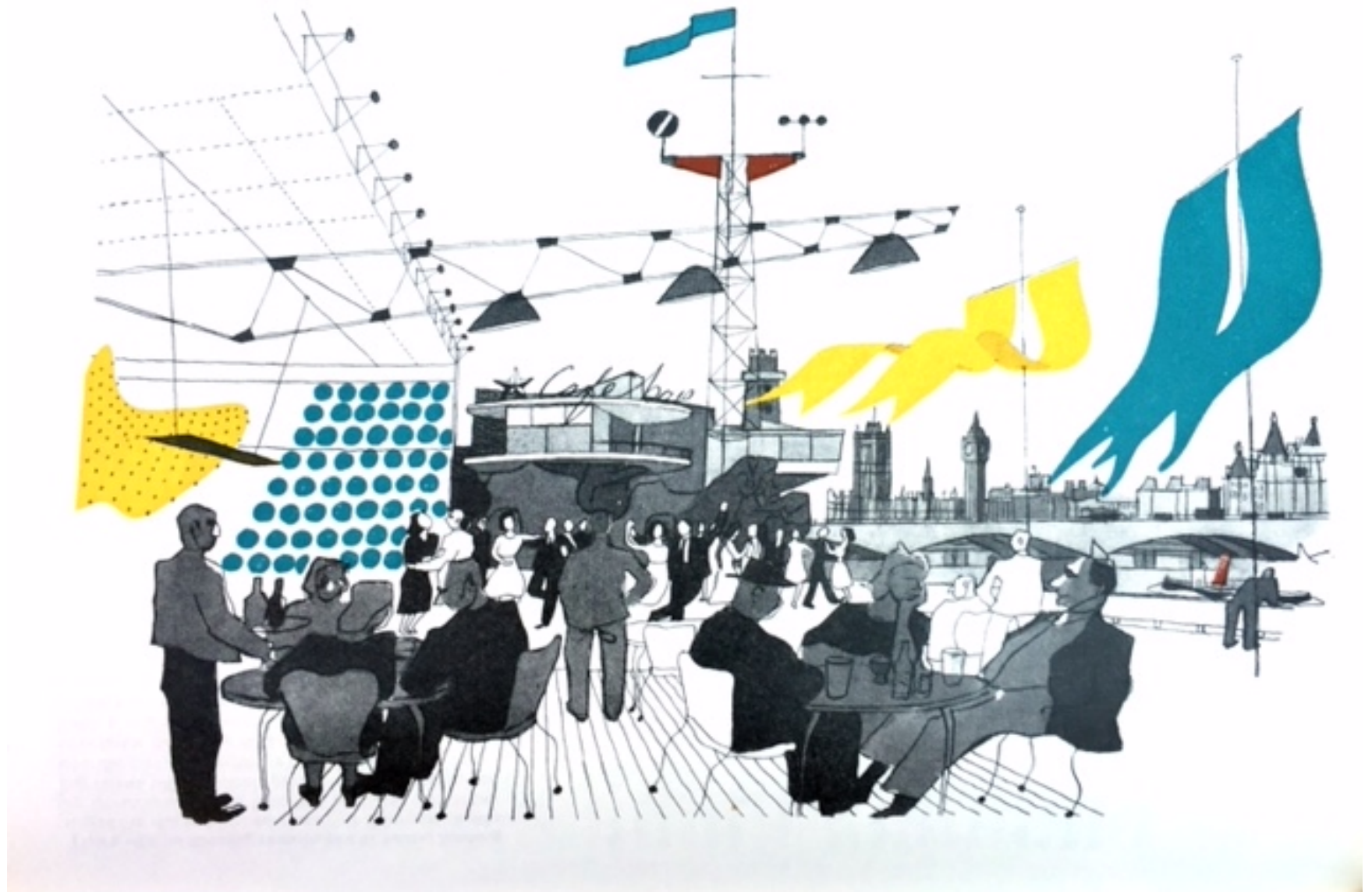
BA Uni of Syd MA Courtauld Institute MHeritCons Uni of Syd BA (Architecture) UTS  
MArchitecture UTS PhD Candidate Uni of Syd

## CASEBOOK: SERIAL VISION



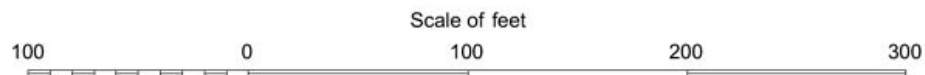
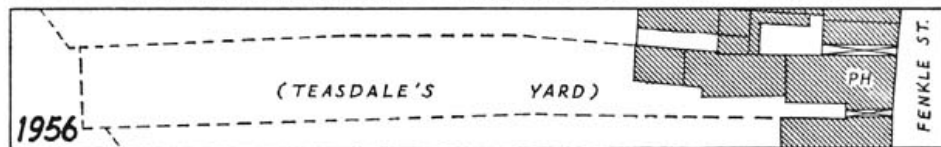
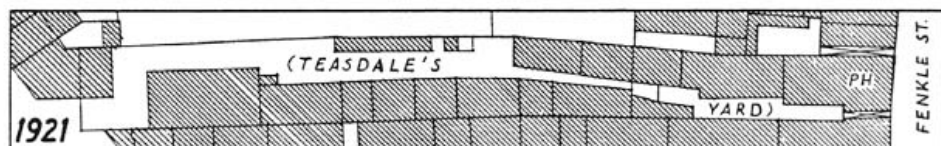
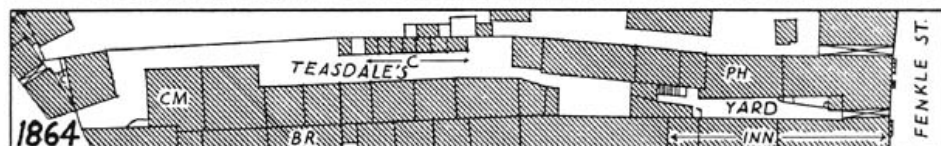
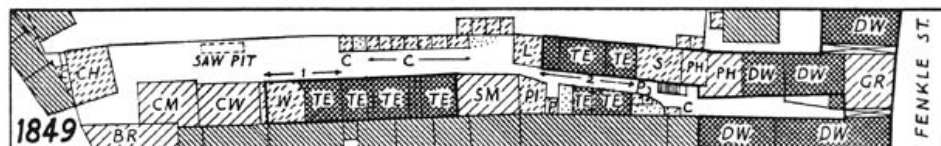
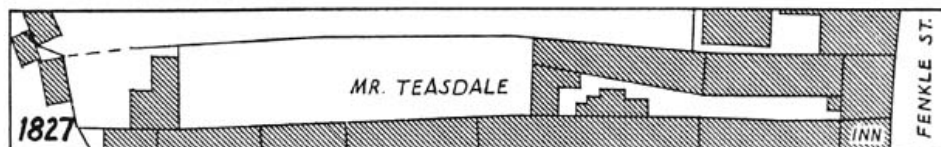
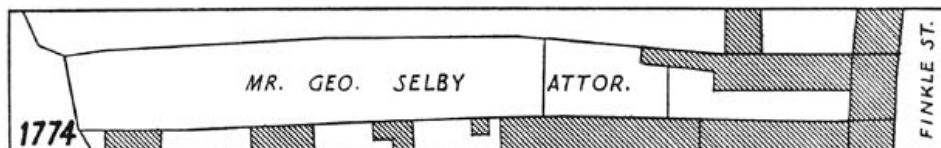
To walk from one end of the plan to another, at a uniform pace, will provide a sequence of revelations which are suggested in the serial drawings opposite, reading from left to right. Each arrow on the plan represents a drawing. The even progress of travel is illuminated by a series of sudden contrasts and so an impact is made on the eye, bringing the plan to life (like nudging a man who is going to sleep in church). My drawings bear no relation to the place itself; I chose it because it seemed an evocative plan. Note that the slightest deviation in alignment and quite small variations in projections or setbacks on plan have a disproportionately powerful effect in the third dimension.









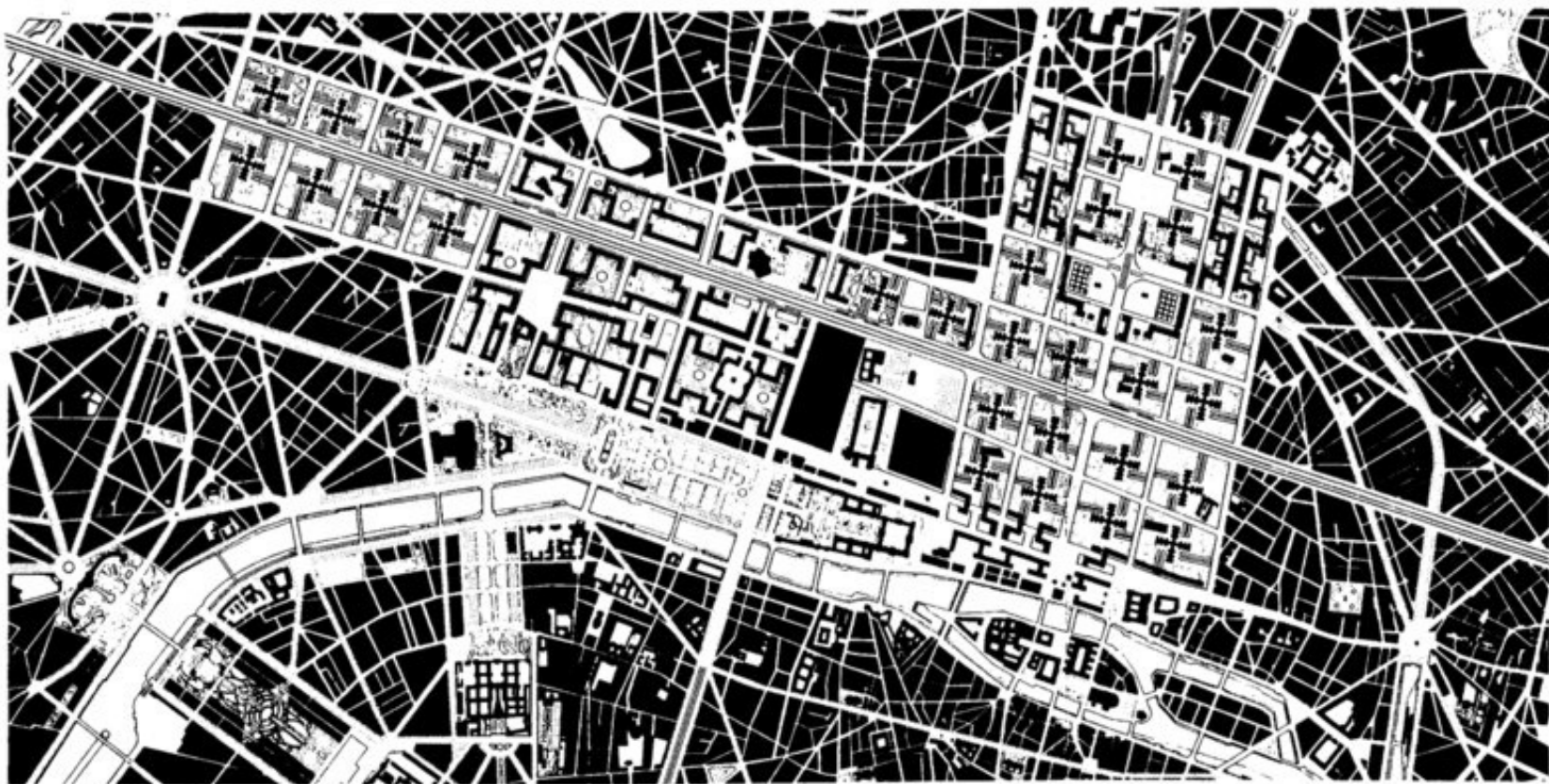


BR Brewery	DW Dwelling of two or more rooms	PI Piggery
C Coalhouses	GR Grocer's shop and office, with dwelling over	S Stable, with loft over
CH Coach-house	P Privy	SM Smithy
CM Candlemaker's workshop	PH Public House	TE Single-room tenement
CM Cartwright's workshop		W Wash-house, with school over
		L Lumber-house

GROUND-FLOOR BUILDING USES IN 1849:

Dwellings	Out-houses	Limit of two-storey buildings
Shops and workshops	Covered passages	Middens









Thank  
you