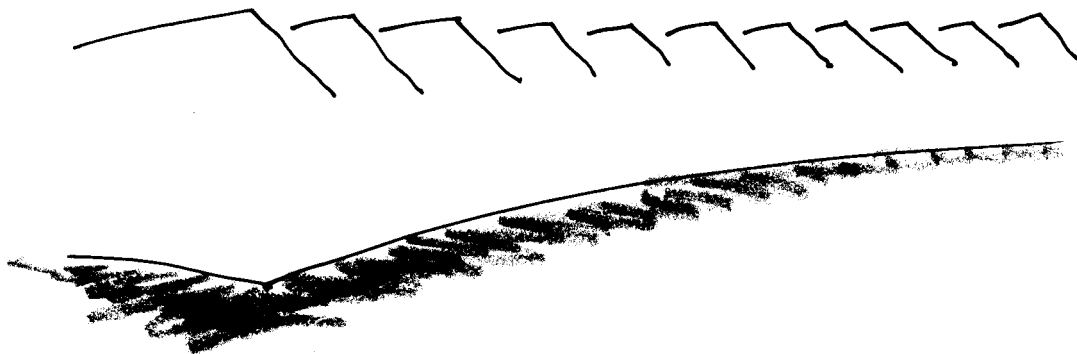


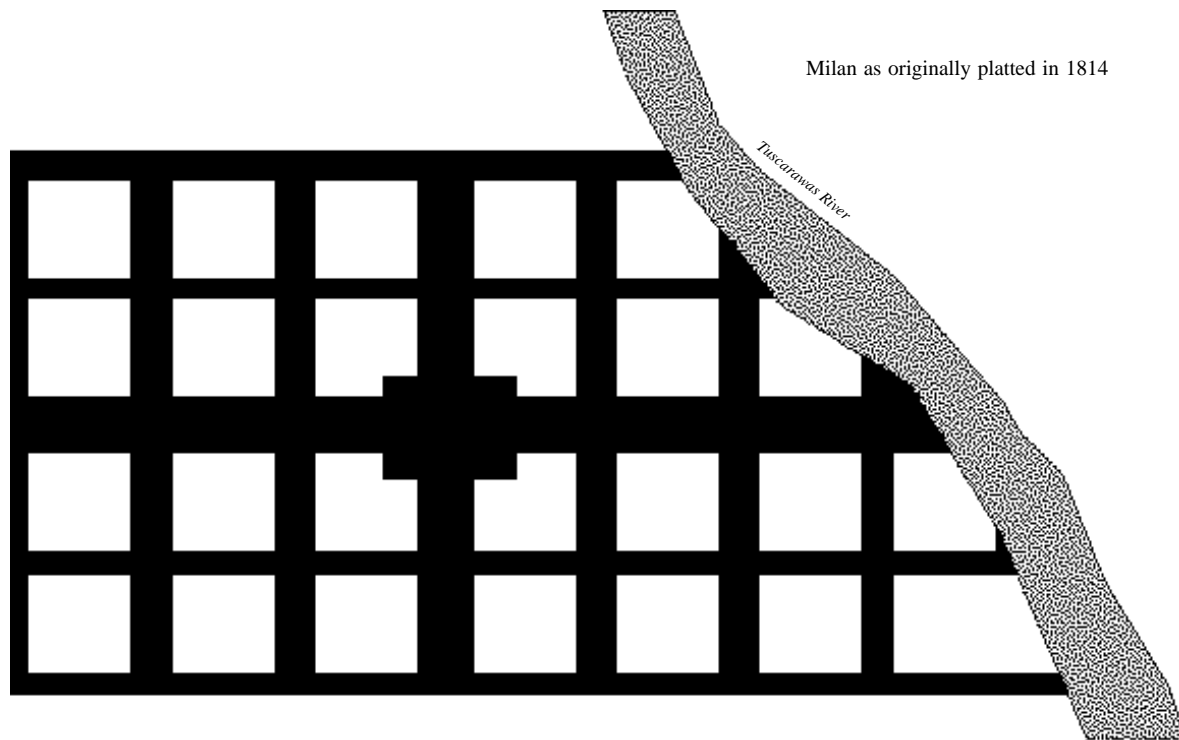
## Sawtooth:

In the Village of Canal Fulton there is an old industrial sawtooth building that was the focus of this project. The initial work studies the Village and the building in detail, seeking to find a way in; something to generate a design in its totality. The work begins with an historical analysis, shifting to a Lynchian analysis of the Village. Photographic and drawn analyses of the site and building, follow.

Canal Fulton is a picturesque place that has always had a small, strong arts community. Further, the residents of the town have a desire to maintain and preserve the character of the place. The opportunity to rehabilitate this particular part of the building fabric had appeal because the sawtooth holds an important site on one of the five entries to downtown. It also is a building of curious character in this place, The building's origins are not that of the Canal, rather, this building is a product of the region's industry after the Canal Era. This is an important part of the history of the place, creating unique opportunity for the ideas of what history really means to us. This particular building doesn't have the romance that others there do. It lacks the burden of nostalgia. Initially, these forces spurred the program for artists' live/work housing.

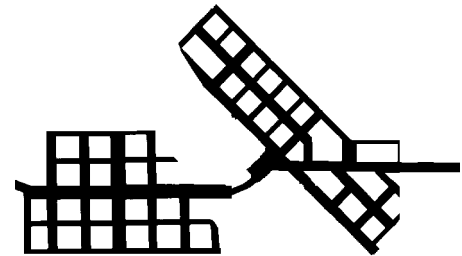


The sawtooth project remains in the background of the rest of this document, until its "resolution" in the final chapter. It is the central project of the thesis. Keep in mind, however, that this does not mean it is our primary concern. Ideologically, it finds a completely different way than one may have imagined from this section. It gained from the experiences of its own descendants.

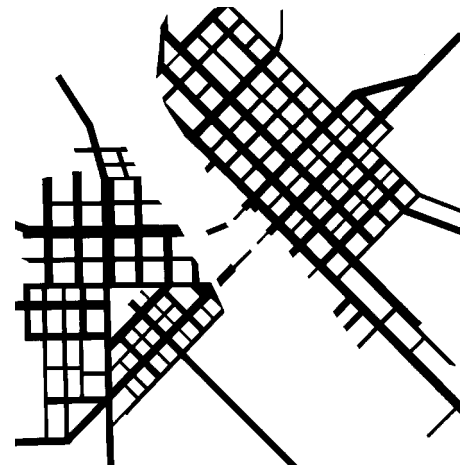


Milan as originally platted in 1814

An historical analysis shows that the Village of Canal Fulton was formed from three separate villages established over a time of nearly forty years. The original Village of Milan, named after the city in Italy, was built over twenty years before the Ohio and Erie Canal was planned. Milan was laid out in a North/South grid, as a farming community to the west of the Tuscarawas River. Fulton, planned at the same time as the Canal, was oriented along the east side of the River and the Canal. West Fulton, platted five years after the canal opened, held that orientation, opposite Fulton. The three villages merged to become Canal Fulton in 1853. From 1850 to 1869 the village “boomed”, it became a very important center for commerce and culture, featuring a five hundred seat opera house. The Village was even visited by four U.S. Presidents. The opening of the railroad in 1869 changed the economy of the area, coal mining operations, rather than commerce, became the Villagers’ primary source of income. All coal mining ceased in 1940. Today, Canal Fulton is a suburb of Akron, Canton and Cleveland yet, remains rural. Farming and industry still have a strong foothold in the area’s economy. Tourism is also among the Village’s economic strengths, the Canal Corridor Project, a State Park along the entire length of the Ohio and Erie Canal, From Cleveland, on Lake Erie, to Portsmouth, on the Ohio River, has created great potential for growth.



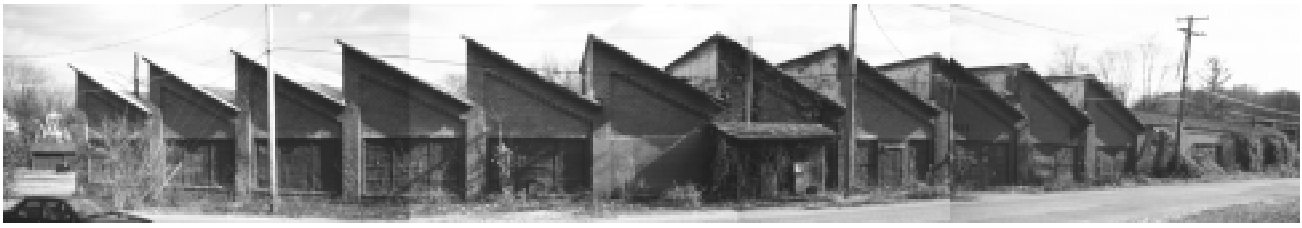
Milan with Fulton as platted in 1827



Milan, Fulton, and West Fulton - 1835.  
Merged to form Canal Fulton 1853.

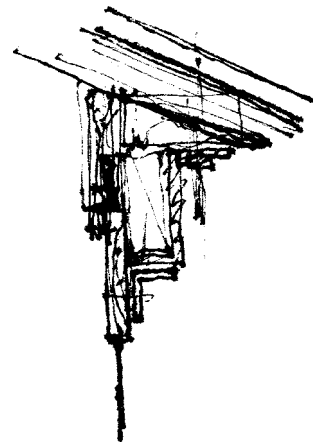
*Canal Fulton Historic Preservation Study.*  
Stark County Regional Planning Commission,  
August, 1976



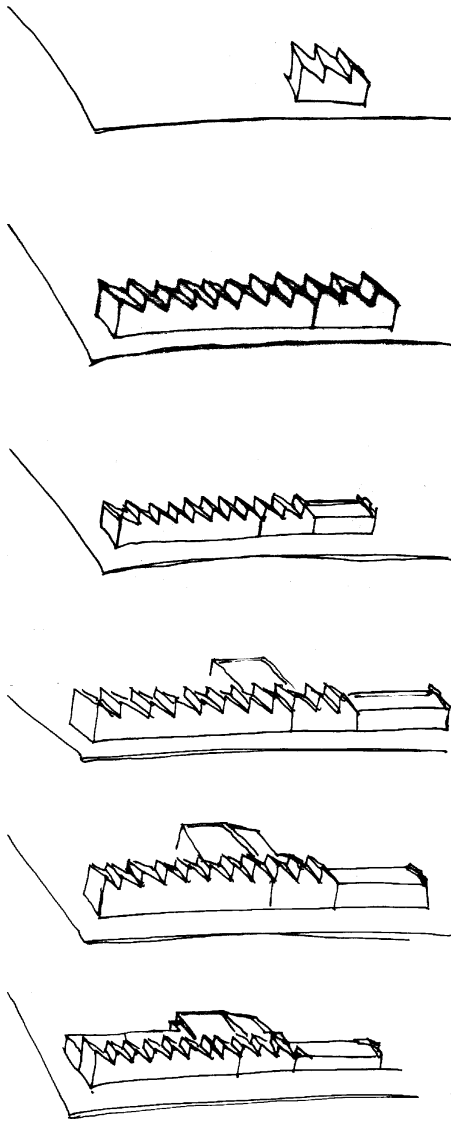


Photographic and drawn investigation of the sawtooth structure granted insight to many aspects of the structure. Brick is the primary wall material, steel trusses bear on the brick holding up wooden roofs covered with corrugated, galvanized, metal roofing. The brick sawtooth structure is forty feet wide by one hundred eighty feet long. Multiple concrete block additions ram into the east side of the structure, and another notable block addition with steel bowstring trusses was attached to the south end of the sawtooth.

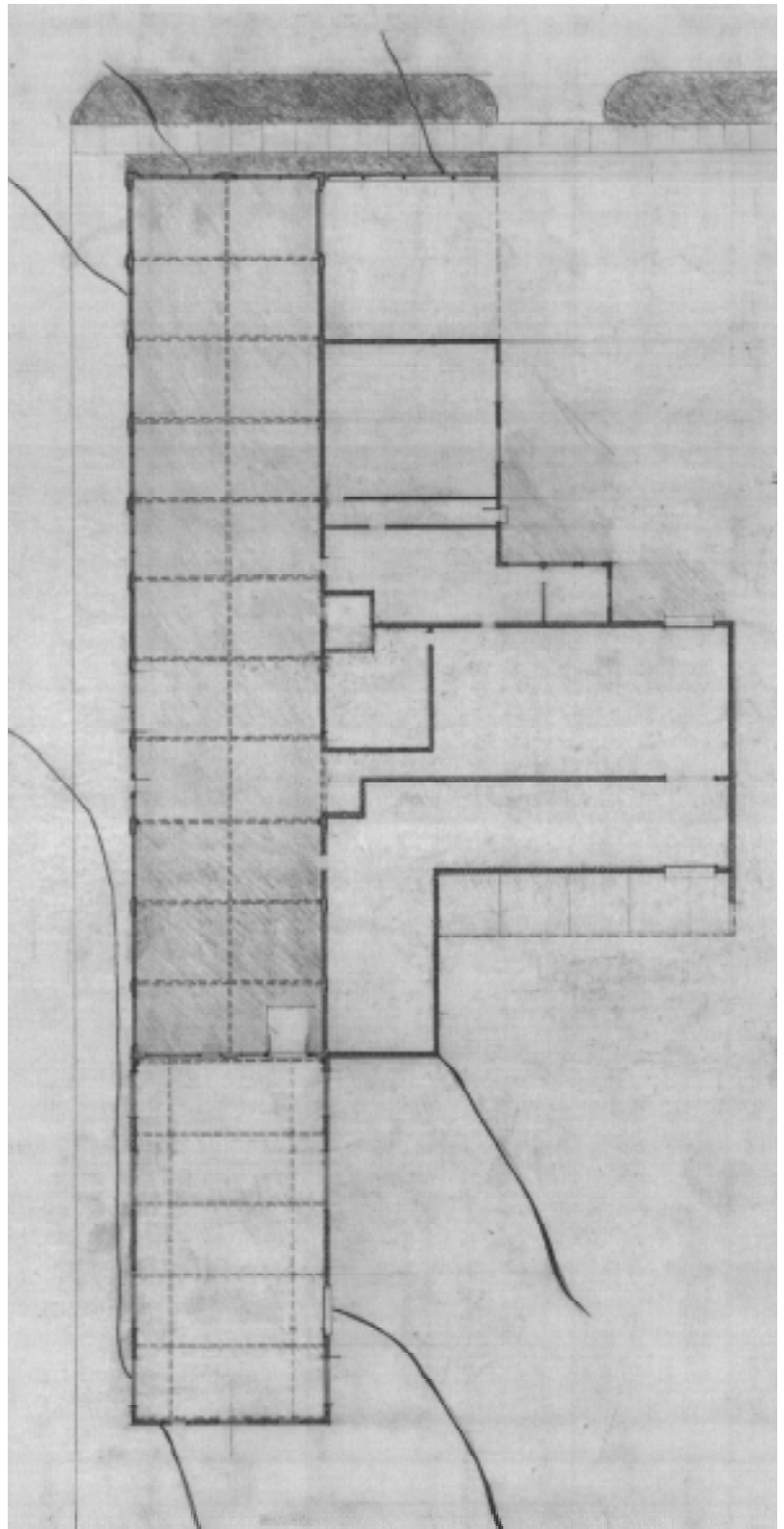
Above: Photoshop collage showing the entire west elevation of the existing building.



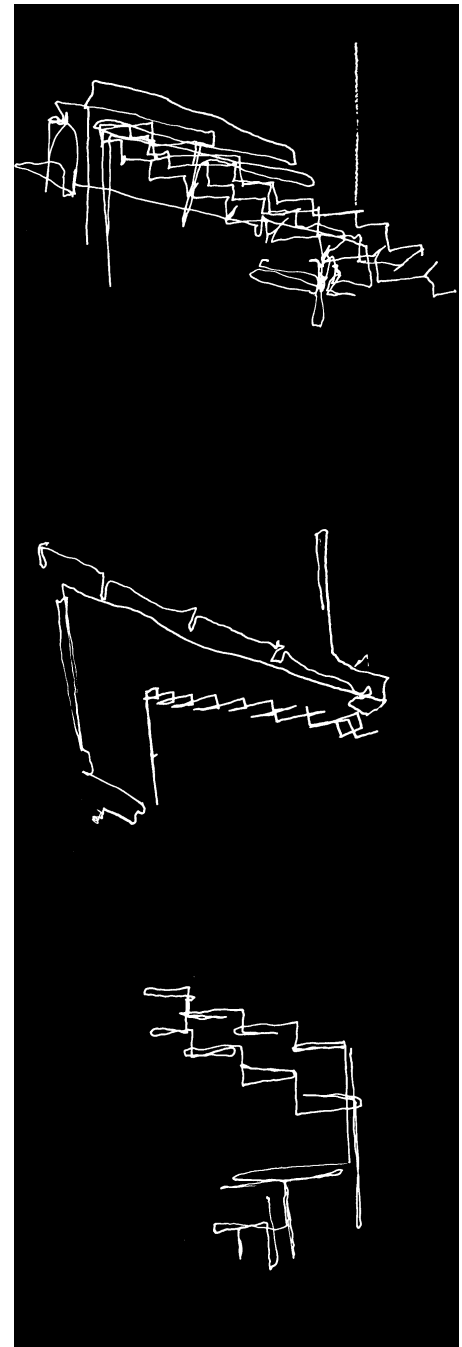
Left: Photograph showing the existing building at the corner of Market and Forge Streets.



above: Drawings showing the development of the existing building.

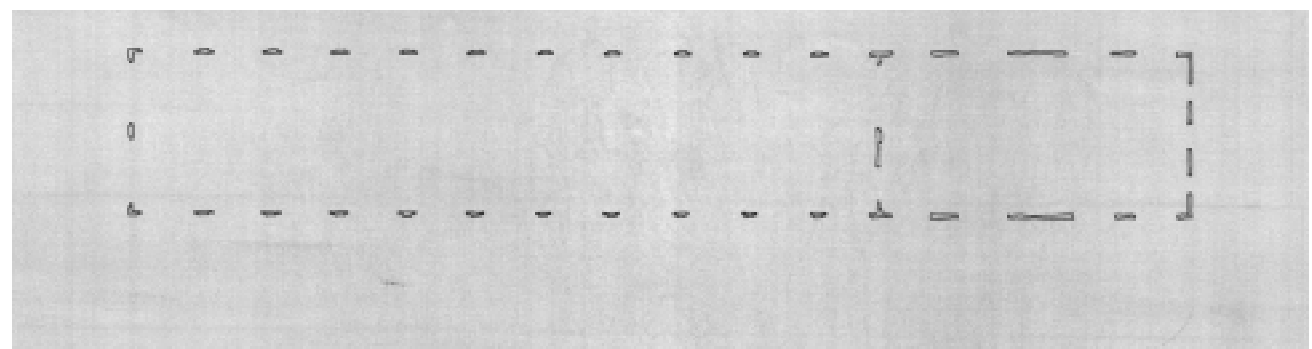


The plan above shows the existing structure. Jumbled additions line the east side of the structure, while the straight forward prototypical factory buildings edge Forge Street.



All this analysis got me nowhere in discovering what this thing could become. And so it died an unhappy death, drowning under the weight of its own convolution. The design met no strong resistances, material or ideological. It was intended to deal with the occupation of the wall, a study of the mediating element between individual tenants, even that was lost to material resistances. The questions of place that arose were unable to be answered. The study lacked architectural or cultural relevance, much like the furniture descendent.

This project slipped into hibernation (or died), but it was indicative of many problems of my Project approach. The issues of place, material resistance and order were each reasons for demise. This brings us to a pivotal moment in the descent from which the search for a deeper, more thoughtful understanding of architectural form and ideologies emerged.



“Everything was  
beautiful and  
nothing ever  
hurt.”

Kurt Vonnegut. *Slaughterhouse Five.*

