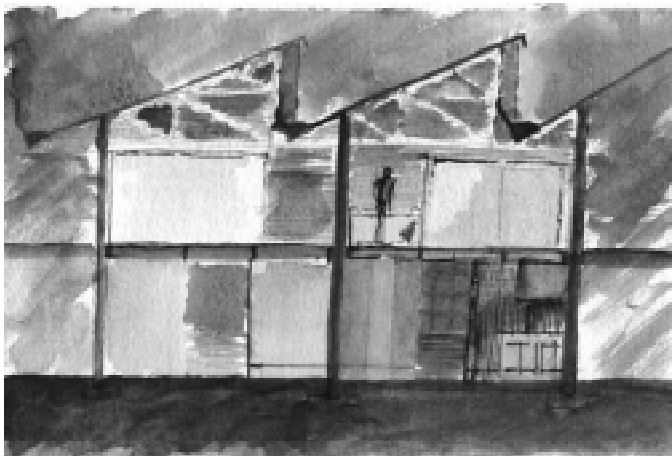


## Sawtooth Revisited:

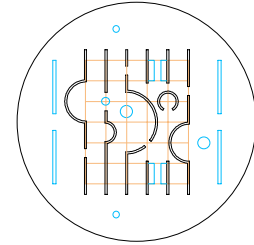
The sawtooth project turned away from the formal analyses that it began with and moved toward a program that, eventually, shaped a clear architecture. The new work was sparked by Global Probing's Urban Analogue drawings, testing the notion that buildings are analogous to cities.

It is an architecture of the exchange of ideas between the arts. The arts are useless, while the existing building is obsolete in the post industrial age, if it fell down few would be upset. That question of obsolescence is an interesting one, it leads us to an architecture where old and new structures intertwine offering new possibilities where the obsolete is remade.

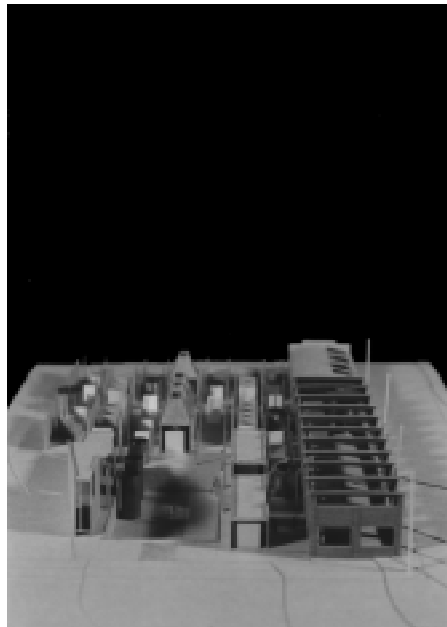


If the building were to be replaced by a vacant lot, would the fabric of the village be damaged? Inevitably, broken bricks would rest there for the next twenty years or more. This sounds bad, but it happens every day, every place. Buildings are not demolished for new development, so much as they are for the elimination of public hazard from fire, crime, etc. Obviously, by investing the existing structure with new and active use, rather than demolition, the city has gained. But the problem of paying for redevelopment, is of major importance in this kind of proposal. I believe that an incremental approach to any redevelopment on this site is the key to success. What is more interesting for my purposes, however, are the questions of meaning in architecture that are intertwined with this building and the many like it.

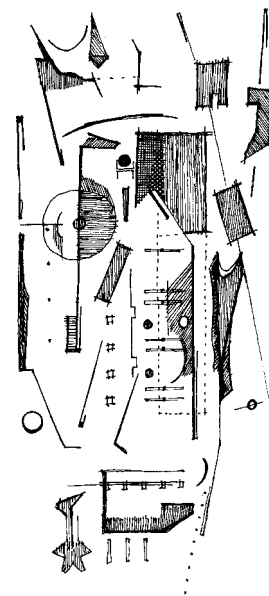
A clear structure intervened on the site creating the possibility for a more open program. A variety of different kinds of spaces afford the opportunity for many different uses. Heavy and light planes order the space. The work is linked with several precedents. It is a descendant of the optimistic modernists such as the late modern/structuralist work of Aldo van Eyck. van Eyck offers his Pavillion at Arnheim as an analogue to the city.<sup>1</sup> This project plays off the city. It is an open architecture that evokes qualities of the street.

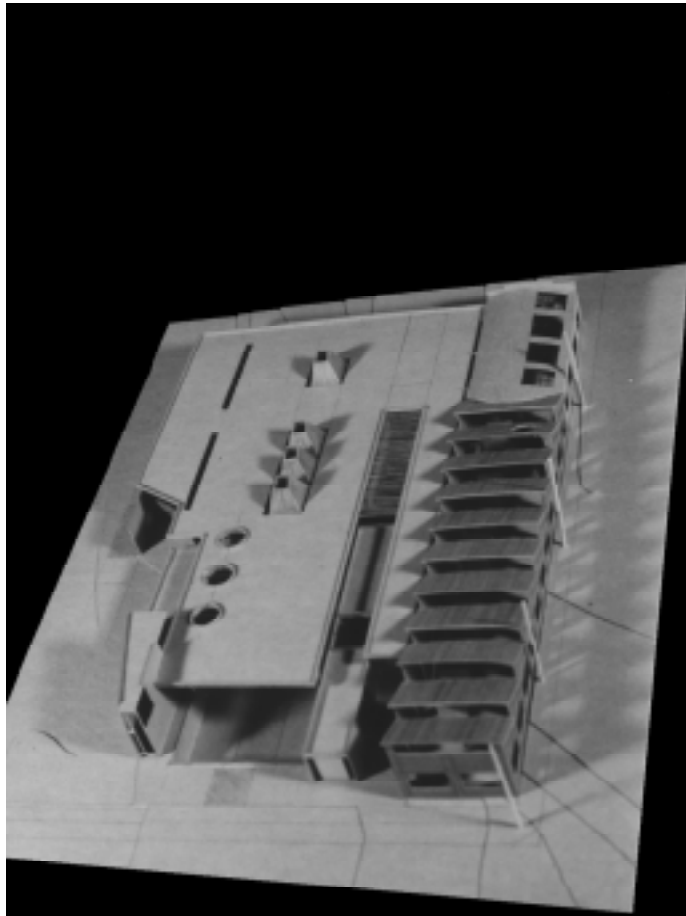


Pavillion at Arnheim, Aldo Van Eyck.

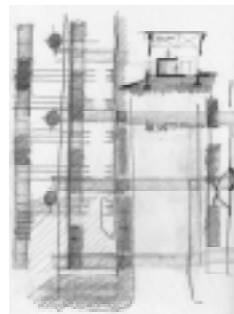


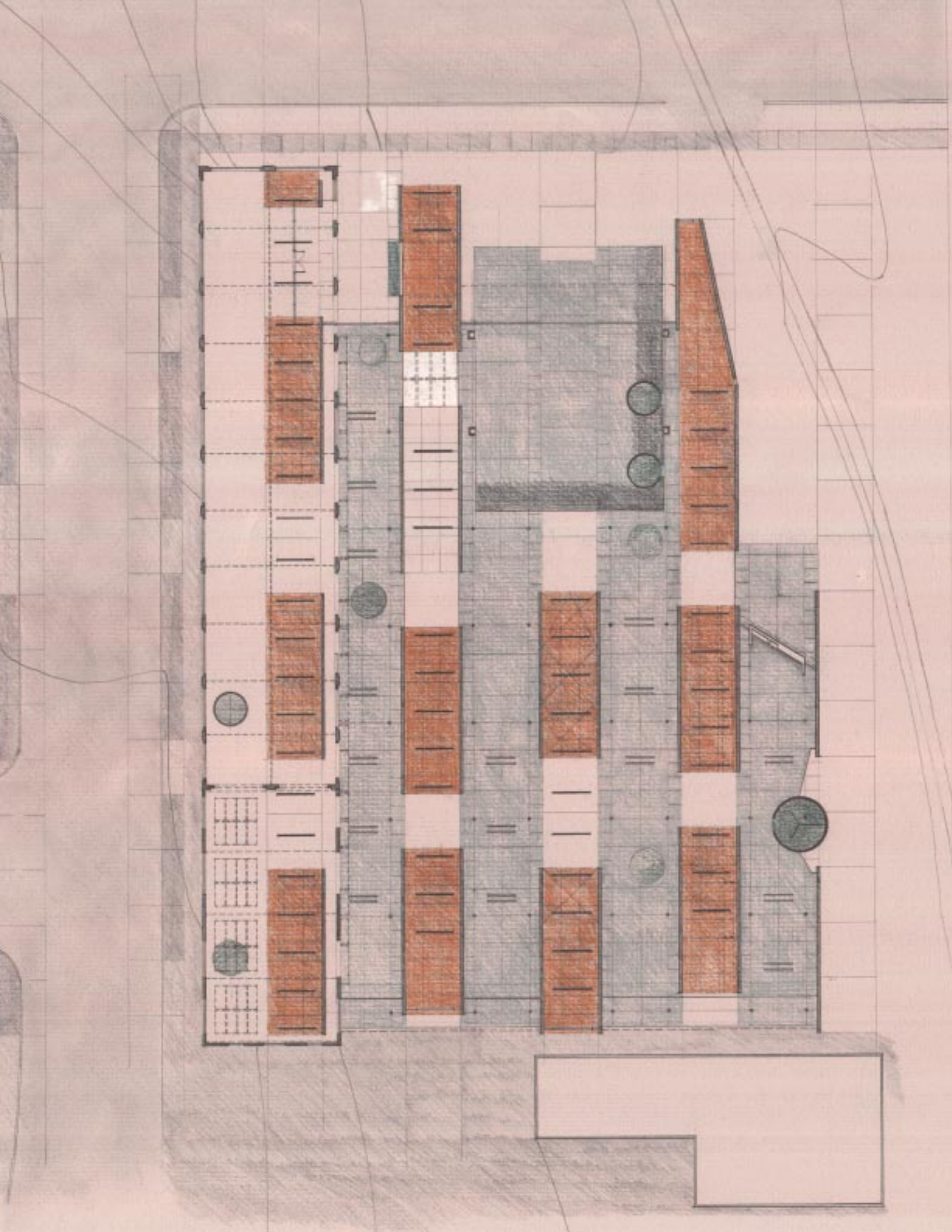
1. "I decided, therefore, that the new pavillion should possess something of the closeness, density and intricacy of things urban - that it should in fact be city-like in the sense that people and artifacts meet, converge and clash there *inevitably*." Aldo van Eyck, *Projekten 1962-1976*. p.15

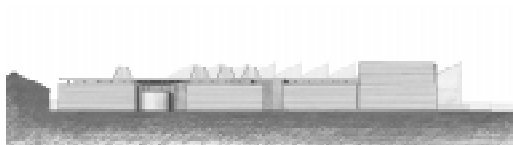
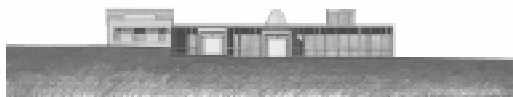
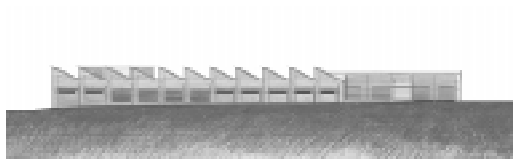
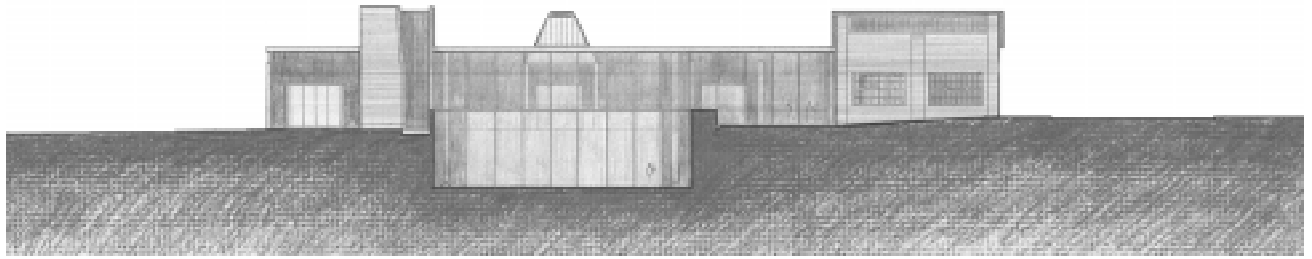


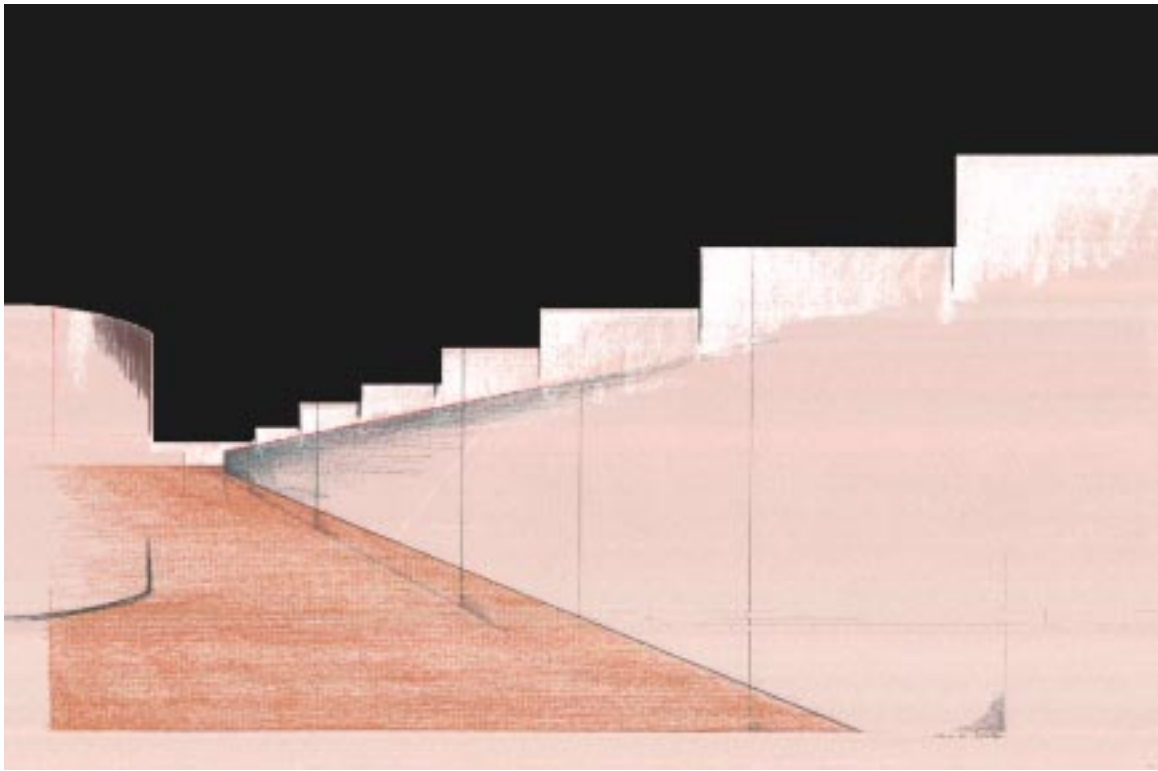


A vernacular form is set off with a structuralist leaning plan system. The order offers up a variety of different spatial relationships and room types.



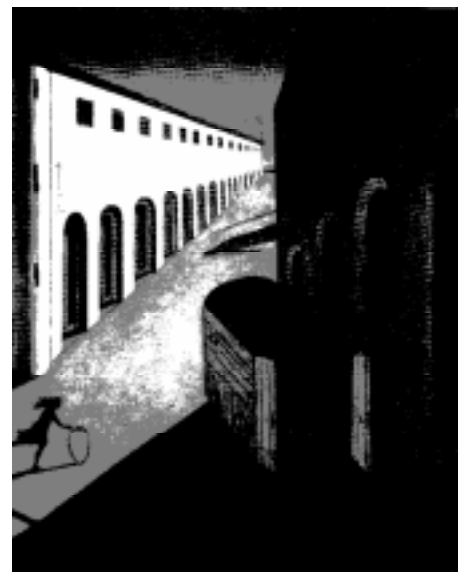


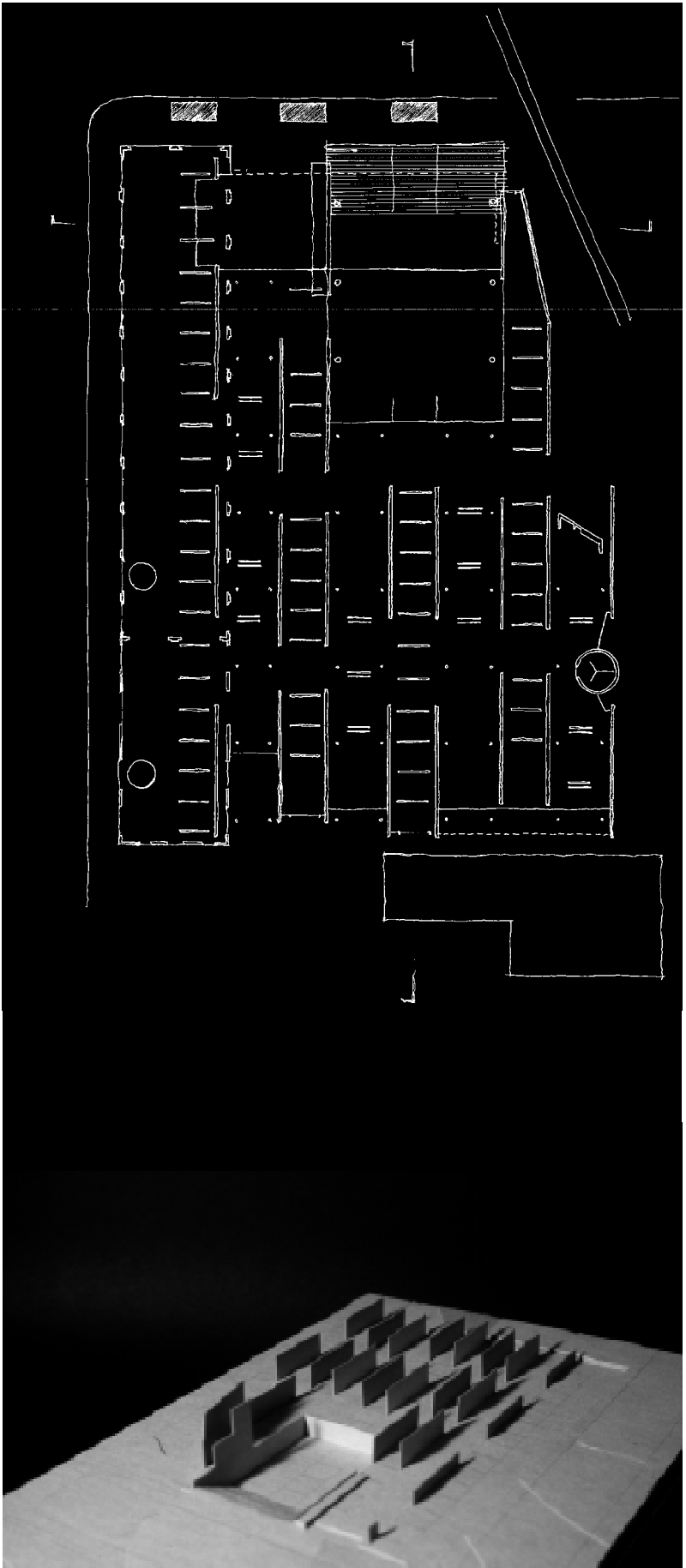


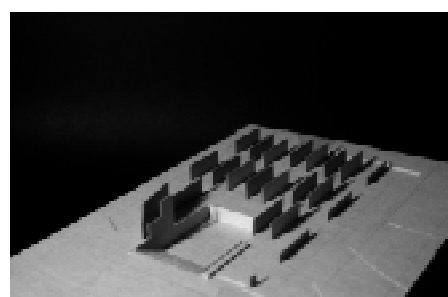
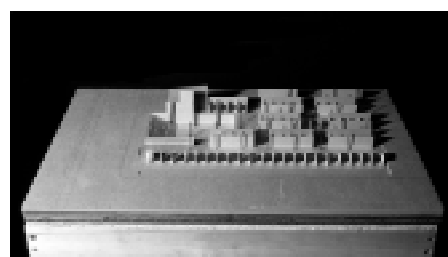
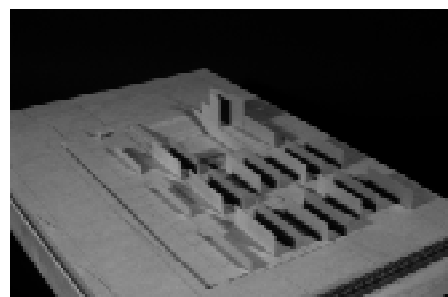


The work evolves into an architecture that is at once open and light, yet has the overall effect of being ominous in the way a DeChirico painting is. This image and certain qualities of urbanity found within the new planning point us toward the architecture of Aldo Rossi opening potential for study into his theories of architecture and the city.

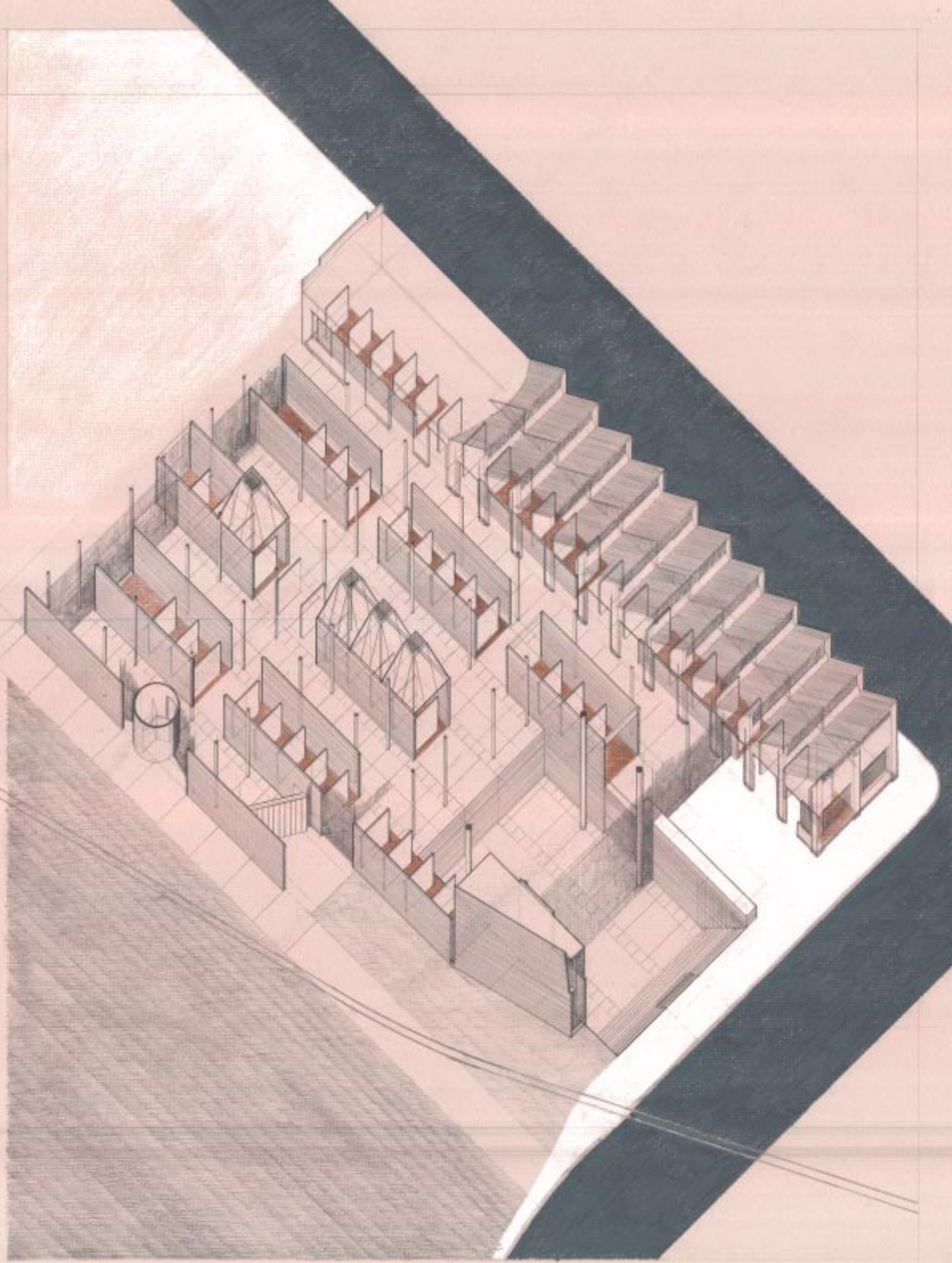
Giorgio DeChirico. *The Mystery and Melancholy of the Street* (1914). Oil on canvas, 34 $\frac{1}{4}$  x 28 $\frac{1}{8}$ . Private Collection USA. Reproduced from Lois Fichner-Rathus, *Understanding Art*, second edition (Prentice-Hall, Inc. Englewood Cliffs, NJ. 1989) p. 429. Computer modified.



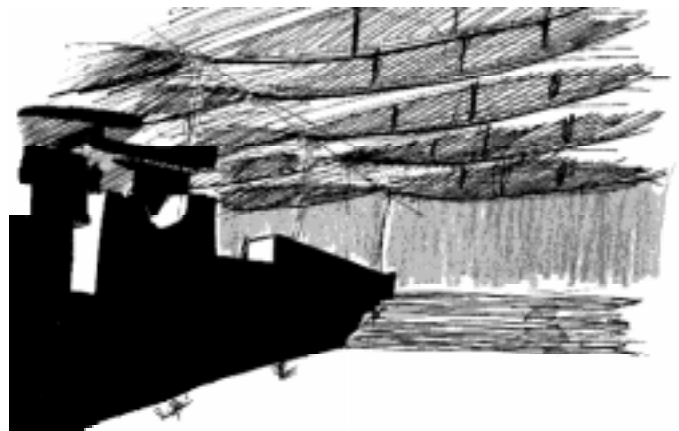








In reviving **Global Probing and reinterpreting** it through computerized tools, new ways to explore different dimensions have opened. The sawtooth has grown into a vehicle for ongoing architectural study. The building will be a testing ground for consistent interrogation of my work and architecture.



Resistances from the optimistic and the pessimistic sides of the Project provide ideological resistance in this project. Questions arise from the ideas of place, obsolescence, function, the life of cities and the age old architectural notion that buildings are like tiny cities (the urban analogue). Each of these notions point toward certain architect references that discuss these points. In order to identify new, potent directions for inquiry John Hejduk, Aldo van Eyck, and Aldo Rossi will be studied in order to add to the questions that arise from the Sawtooth.

