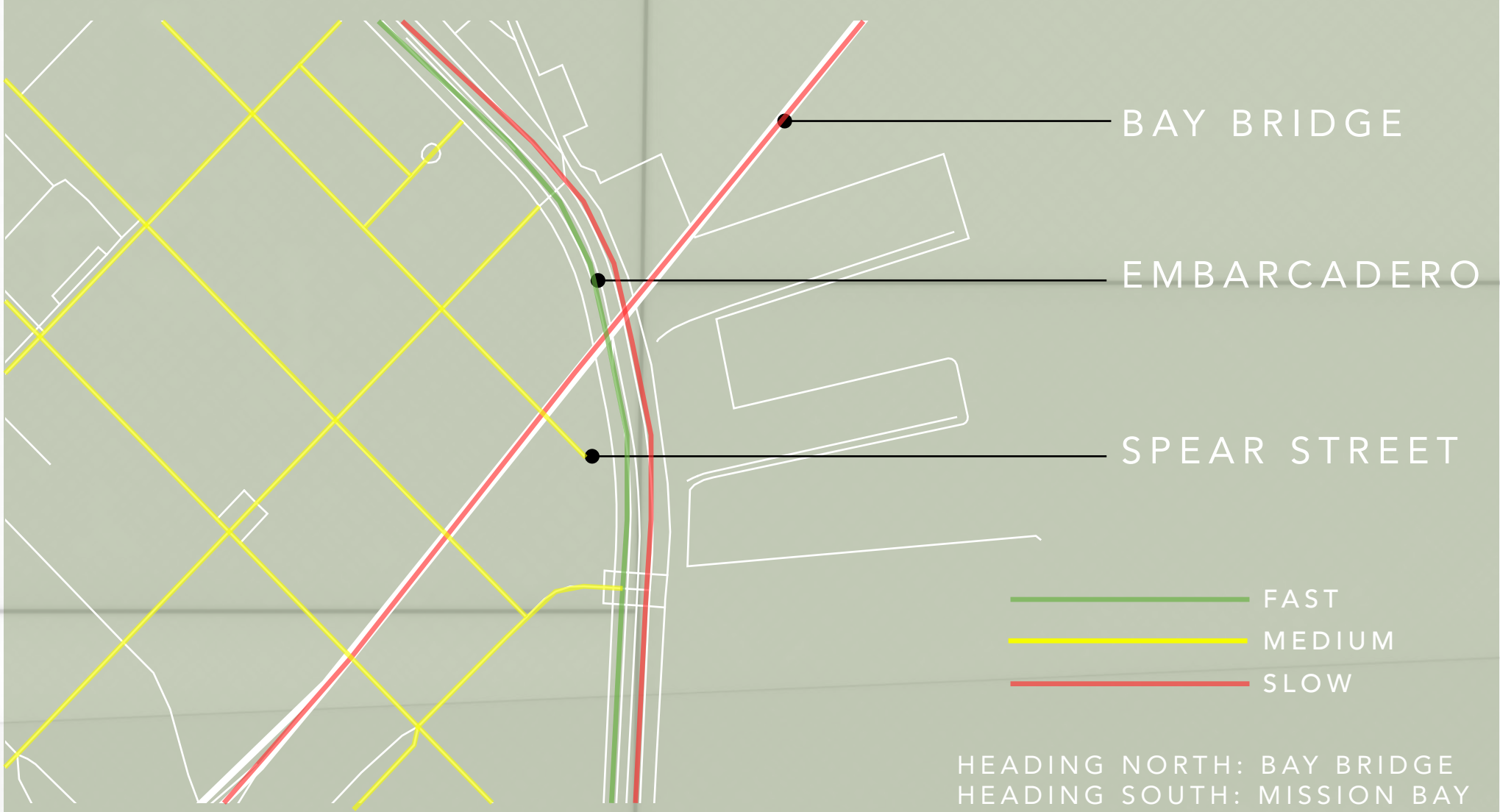




## SPEAR STREET SITE ANALYSIS







### TRANSPORTATION



### FOOT PATHS



### PROPOSED USER ACTIVITIES

- |  |   |
|--|---|
|  MEET   |  PLAY  |
|  GATHER |  WATCH |
|  EAT    |  RELAX |

## SPEAR STREET 2.0

### SITE PROPOSAL DESIGN PRINCIPLES

#### 1. PATHS

THE PROPOSED PATHS ARE FORMED FROM VISITING THE SITE AND OBSERVING VISITORS. NATURALLY, VISITORS CUT ACROSS THE SITE DIRECTLY TO THEIR DESTINATION. THE PATHS ALSO ALLOW FOR VISITORS TO MEANDER FROM THE BEATEN PATH AND EXPLORE THE GRASSY AREAS.

#### 2. ACTIVE AND PASSIVE AREAS

THE PAVILION FEATURES BOTH ACTIVE AND PASSIVE AREAS THAT RESPOND TO THE SITE PATHS. THE PAVILIONS ARE INTEGRATED WITHIN THE SITE TO GUIDE VISITORS TO THEIR DESTINATION OR TO CREATE A STOPPING POINT OF REFUGE.

#### 3. CURVATURE

THE CURVATURE OF THE PAVILION WAS INSPIRED BY SOUND WAVES FROM THE DRAMATICALLY PERCHED BRIDGE OVERHEAD AT SPEAR STREET. THE CURVATURE OF THE SITE LINES ARE CURVILINEAR TO RESPOND TO BOTH THE PAVILION'S FORM AND THE CIRCULATION OF VISITORS.

#### 4. MATERIALS

THE MATERIALS AT THE SITE FEATURES HARD SCAPE, GRASS AND GRAVEL. THE HARD SCAPE IS THE FASTEST ROUTE THROUGH THE SITE AND CORRESPONDS WITH THE SMALLER ARCH IN THE PAVILIONS. THE GRAVEL SHOWS WHERE AREAS OF RELAXATION OR PICNICKING CAN HAPPEN. LASTLY, THE GRASS REPRESENTS THE AREAS OF OPEN SPACE THAT CAN PROGRAMMED BY VISITORS.

#### 5. PLAY ON NOISE

THE FORM OF THE PAVILION WAS INSPIRED BY THE SHAPE OF SOUND EMANATING FROM THE BAY BRIDGE. THE FREQUENCIES WERE PLAYED WITH TO ALLOW FOR A GATHERING SPOT, PASS-THROUGH AND SEATING.



### SITE LEGEND

-  GATES
-  PROJECTION SEATS
-  PLAYGROUND
-  LOUNGE / EAT
-  PERKINS & WILL ARCHITECTURE
-  IDEO
-  OTIS ELEVATOR
-  RESIDENTIAL
-  GAP



# FREQUENCIES

AMPLIFYING THE COMMUNITY INTERACTIONS  
THROUGH VARIOUS WAVELENGTHS AND ACTIVITIES

A BRIDGE IS SEEN AS AN IN-BETWEEN SPACE, JOINING TWO OR MORE OTHER SPACES. IT OFTEN ENACTS ONLY A SINGULAR ACTIVITY, THE PASSING. THE PASSING OF A CAR OR A PEDESTRIAN ON THE SIDE, BUT EVEN THE SINGULAR EXPERIENCE CAN BE CHANGED DEPENDING ON THE STRUCTURE AND THE SENSES IT EVOKES DURING THE INTERACTION. THIS PAVILION AIMS TO BRING THAT EXPERIENCE TO THE STREET LEVEL.

THROUGH SITE STUDIES AROUND THE SPEAR CUL-DE-SAC, IT WAS PROMINENT THAT THE NOISE FROM THE TRAFFIC ABOVE IS THE PRIMARY CONNECTION OF THE BRIDGE TO THE STREET. OUR APPROACH TO THIS SITE AND ITS MANY CHARACTERISTICS, STEMS FROM THE GOAL OF CELEBRATING THE NOISE,

FROM INSIDE AND OUTSIDE. TAKING ON A FORM OF A SOUND WAVE, THIS PAVILION SECTIONALLY DEFINES SPACE, NATURALLY DIVIDING THE ACTIVITIES AND DIRECTING THE USER'S SENSES.

THE FORM ACTS LIKE A CONNECTOR OF SPACES WHERE THE IN-BETWEEN NO LONGER IS SEEN AS ONE ACTIVITY BUT AS AN OPPORTUNITY FOR VARIETY. THE FORM AND ITS MATERIAL COMPOSITION ENACT AN OPPOSITE FEELING THAN OF THE URBAN SURROUNDING. THE CURVILINEAR SHAPE AND SOFT WOOD AND FABRIC TOUCH ARE OPPOSITE OF THE STEEL AND CONCRETE, CREATING A PATH IN AND OUT THROUGH TWO OPPOSING ENVIRONMENTS.

