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 create a stopping point of refuge.

3. CURVATURE
   The curvature of the pavilion was inspired by sound waves from the dramatically angled bridge overhead at Spear Street. The curvature of the site lines are curvilinear to respond both to the pavilion’s form and the circulation of visitors.

4. MATERIALS
   The materials at the site feature 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 programming can happen. Lastly, the grass represents the areas of open space that can be 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.
A bridge is seen as an “in-between” space, joining two or more other spaces, often creating only a singular activity: the passing. The passing of a car, a pedestrian, or even a bus on the side. But even the singular activity can be changed depending on the structure and the senses it evokes during interaction. This pavilion aims to bring that experience to the street level.

Through site studies around the area, 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 idea of celebrating the noise, from inside and outside, taking on a form of a sound wave. This pavilion, sectionally defining space, naturally divides the activity initially and directing the users’ 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 create 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.

**1. Visualize Bridge Noise**

**2. Create Frequencies**

**3. Create Enclosure**

**Materials + Connections**

1. **Strip to Middle Section**
   - Sections are CNC notched to fit the furring strip exactly then is connected by an L-bracket on each side: 4 total

2. **Strip to End Section**
   - Furring strip goes through the notch and about 1" out on the other side. Inside it is connected by 3 L-brackets

3. **Section to Section**
   - The sections are cut in a perpendicular line to the slope to create some support and then is sandwiched by two smaller pieces of plywood that cover the crease and connected by 4 bolts

**Prototype Assembly**

- Fabric covering
  - Taupe canvas material

- Top cross braces
- Furring strips

- Sectional ribs
- 3/4" plywood
- CNC milled curves

- Ground cross braces
- Furring strips