Runaway is an architectural pavilion for the Museum of Contemporary Art Santa Barbara that interrogates the relationship between (mis)use and visual effect. The project is made up of three separate objects - simple self-similar geometries that have a number of different possible orientations that all suggest a variety of “uses”. During its life-span in Santa Barbara, California, the project has moved to over 6 different sites across the city (pier, park, elementary school, etc - please see p.8) - each site different in orientation and composition, allowing for different effects to be produced within the different contexts.

Visually, the project is intended to simultaneously reinforce the spectacle of the sites, while also blurring into the typical haziness of Santa Barbara’s air. Caused by heat and beach fog, the air of this region is itself super visible, and it also changes the way buildings and other objects in the urban fabric and landscape look, erasing the edges. By privileging the visual and atmospheric effect and balancing it with a redefinition of what “use” means for the architectural pavilion - the project critically implicates ideas of image, materiality, and program.

Materially, the project explores how we can use notions of assembly and density alongside methods of fabrication to reinforce specific graphic and image-based qualities within various differing contexts. The fabrication strategy creates simple geometric matrix structures with thousands of thin metal rods. Once finished in a series of bright colors (cyan, magenta, yellow), the linear elements within each of the objects emphasize a thick and saturated haze, which, when viewed from afar, reinforce a hazy spectacle. The project exploits the relationship between the simple geometric edge and material density and, in so doing, negotiates the experience of clear expression of geometry and blurry visual effect.
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Visual Effect References: Santa Barbara Fog Photos
(Top: Debarge Photos, Bottom: Elliot Lowndes)

Programmatic (Mis)use References
(Top: Bruno Munari, “Seeking comfort in an uncomfortable armchair” (1944), Bottom: Bruce McLean, Plinth 1” (1971))
Fig. 01 Conceptual Blur Elevation Drawings
The three objects of Runaway are simple self-similar geometries and have a number of different possible orientations. In some orientations the matrix object acts as a dappled-shade structure, while in other orientations, the matrix can act as a wall, a loungescape, a bench, or a performance stage.

Site 1 - Steam’s Wharf

Site 5 - Harding Elementary School
Fig. 03 User Engagement
Site 1
Stearns Wharf, Santa Barbara Waterfront
March 2017 - April 2017
Resident Artist: Cruz Ortiz

Site 2
Santa Barbara Airbus, Goleta
April 2017
Resident Artist: Tanya Aguiñiga

Site 3
Estero Park, Isla Vista
May 2017 - July 2017
Resident Artist: Tanya Aguiñiga

Site 4
Elings Park, Santa Barbara
July 2017 - August 2017
Resident Artist: Desert ArtLAB

Site 5
Harding Elementary, Santa Barbara Westside
August 2017
Resident Artist: Desert ArtLAB

Site 6
Storke Placita, Santa Barbara Downtown
September 2017
Resident Artist: Tanya Aguiñiga

Fig. 04 Possible Pavilion Arrangements at Different Sites

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Site 1
Stearns’ Wharf, Santa Barbara Waterfront
March 2017 - April 2017
Resident Artist: Cruz Ortiz

Site 3
Estero Park, Isla Vista
May 2017 - July 2017
Resident Artist: Tanya Aguiñiga

Site 4
Elings Park, Santa Barbara
July 2017 - August 2017
Resident Artist: Desert ArtLAB

Site 5
Harding Elementary, Santa Barbara Westside
August 2017
Resident Artist: Desert ArtLAB

**Fig. 06** Pavilion at 4 (of 6) different Santa Barbara Sites
Each of the three metal matrix structures is constructed as one piece. A crane will be rented for each installation for quick and easy de-installation from one site and re-installation at the next site.

6'-0" x 12'-0" Wire mesh sheets (6"x6" density, ⅛" diameter) cut per templates and shop-welded together.

Layers of wire mesh cross welded with ⅛" metal extrusions to produce matrix.

Maximum freight vehicle bounding box.

Upon installation on any new site, ground is leveled and compacted with sand or gravel fill, then matrix structure is situated and anchored with steel ground screws, per engineering layout.

Fig. 07 Construction Diagram

To negotiate the relationship between clear expression of form and blurry visual effect, the material relationship between the simple geometric edge and the layering of material density is exploited. The fabrication strategy explores creating simple geometric matrix structures with thousands of very thin metal rods. Once finished with a series of brightly-colored paints (cyan, magenta, yellow), the linear elements within each of the objects emphasize a thick and saturated haze, which, when viewed from afar, reinforce a hazy spectacle.
Fig. 08 Construction Photos