

Pavilion of Fluff

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As a fictionalized object of pleasure, Pavilion of Fluff proposes to be a subsidiary of the architecture in which it stands, a phenomenon of amusement in play between the object and participant, between viewing and questioning. The spectator becomes part of and completes the representation through reflection, perception, and projection.

The model itself is a one-way mirrored box housing an interrupted dinner party of sorts. Empty chairs, loaded table, candelabra, teapot, books, tableware, flowers; reflected and refracted, the action is interrupted, and the scene obscured from the outside. The viewer's image is reflected to scale on the outside of the model while also being an out-of-scale image on the inside of the model. Enlarged faces and body parts form the walls of the room, an animated screen playing perceptually with scale. Outside becomes inside; wall dissolves into screen. The peephole negotiates the inner and outer worlds, abruptly switching scales, and suggestive of the path of accessibility.

Based on the narrative of public/social life within the private/domestic setting, participants in the pavilion are invited to engage in a tea party of displaced and surreal imagery. At once a play on the domestic dining room, The Pavilion of Fluff comments on social behavior as made explicit through the unease and awkwardness of being on view and in view.

