

## 4.5 \_ workshop “rethinking your own room without walls”



'Why don't you dance?' is an attempt to undo and redo your own room. The most personal, intimate and secret place of your apartment is measured, described, deconstructed and then projected outside of the (physical) borders of the walls and into an open, ambiguous and metaphysical scene. The actual objects (or furnitures) of your room are the tools for this conceptual exercise. They are first measured, photographed, and drawn, then represented, and eventually organized (through a number of attempts) on the experimental and unsecure territory of this workshop. 'Why don't you dance?' is freely quoted from the homonymous novel by Raymond Carver. The workshop wouldn't have been possible without the inspiration given by Lars Von Trier's movie 'Dogville' as well as by many artworks by Michelangelo Pistoletto.

*Why don't you dance?*

In the kitchen, he poured another drink and looked at the bedroom suite in his front yard. The mattress was stripped and the candy-striped sheets lay beside two pillows on the chiffonier. Except for that, things looked much the way they had in the bedroom - nightstand and reading lamp on his side of the bed, nightstand and reading lamp on her side. His side, her side. He considered this as he sipped the whiskey. The chiffonier stood a few feet from the foot of the bed. He had emptied the drawers into cartons that morning, and the cartons were in the living room. A portable heater was next to the chiffonier. A rattan chair with a decorator pillow stood at the foot of the bed. The buffed aluminum kitchen set took up a part of the driveway. A yellow muslin cloth, much too large, a gift, covered the table and hung down over the sides. A potted fern was on the table, along with a box of silverware and a record player, also gifts. A big console model television set rested on a coffee table, and a few feet away from this stood a sofa and chair and a floor lamp. The desk was pushed against the garage door. A few utensils were on the desk, along with a wall clock and two framed prints. There was also in the driveway a carton with cups, glasses, and plates, each object wrapped in newspaper. That morning he had cleared out the closets, and except for the three cartons in the living room, all the stuff was out of the house. He had run an extension cord on out there and everything was connected. Things worked, no different from how it was when they were inside. Now and then a car slowed and people stared. But no one stopped. It occurred to him that he wouldn't, either.

"It must be a yard sale," the girl said to the boy. This girl and this boy were furnishing a little apartment. "Let's see what they want for the bed," the girl said. "And for the TV" the boy said. The boy pulled into the driveway and stopped in front of the kitchen table. They got out of the car and began to examine things, the girl touching the muslin cloth, the boy plugging in the blender and turning the dial to mince, the girl picking up a chafing dish, the boy turning on the television set and making little adjustments. He sat down on the sofa to watch. He lit a cigarette, looked around, flipped the match in the grass. The girl sat on the bed. She pushed off her shoes and lay back. She thought she could see a star. "Come here, Jack. Try this bed. Bring one of those pillows," she said. "How is it?" he said. "Try it," she said. He looked around. The house was dark. "I feel funny," he said. "Better see if anybody's home." She bounced on the bed. "Try it first," she said. He lay down on the bed and put the pillow under his head. "How does it feel?" she said. "It feels firm" he said. She turned on her side and put her hand to his face. "Kiss me," she said. "Let's get up," he said. "Kiss me," she said. She closed her eyes. She held him. He said, "I'll see if anybody's home." But he just sat up, and stayed where he was, making believe he was watching the television. Lights came on in houses up and down the street. "Wouldn't it be funny if," the girl said and grinned and didn't finish. The boy laughed, but for no good reason. For no good reason, he switched the reading lamp on. The girl brushed away a mosquito, whereupon the boy stood up and tucked in his shirt. "I'll see if anybody's home" he said. "I don't think anybody's home. But if anybody is, I'll see what things are going for". "Whatever they ask, offer ten dollars less. It's always a good idea," she said. "And besides, they must be desperate or something." "It's a pretty good TV," the boy said. "Ask them how much," the girl said.

The man came down the sidewalk with a sack from the market. He had sandwiches, beer, whiskey. He saw the car in the driveway and the girl on the bed. He saw the television set going and the boy on the porch. "Hello," the man said to the girl. "You found the bed. That's good." "Hello," the girl said, and got up. "I was just trying it out." She patted the bed. "It's a pretty good bed," "It's a good bed," the man said, and put down the sack and took out the beer and the whiskey. "We thought nobody was here," the boy said. "We're interested in the bed and maybe in the TV. Also maybe the desk. How much do you want for the bed?" "I was thinking fifty dollars for the bed," the man said. "Would you take forty?" the girl asked. "I'll take forty," the man said. He took a glass out of the carton. He took the newspaper off the glass. He broke the seal on the whiskey. "How about the TV?" the boy said. "Twenty-five." "Would you take fifteen?" the girl said. "Fifteen's okay. I could take fifteen," the man said. The girl looked at the boy. "You kids, you'll want a drink," the man said. "Glasses in that box. I'm going to sit down. I'm going to sit down on the sofa." The man sat on the sofa, leaned back, and stared at the boy and the girl.

The boy found two glasses and poured whiskey. That's enough," the girl said. "I think I want water in mine." She pulled out a chair and sat at the kitchen table. "There's water in that spigot over there," the man said. "Turn on that spigot." The boy came back with the watered whiskey. He cleared his throat and sat down at the kitchen table. He grinned. But he didn't drink anything from his glass. The man gazed at the television. He finished his drink and started another. He reached to turn on the floor lamp. It was then that his cigarette dropped from his fingers and fell between the cushions. The girl got up to help him find it. "So what do you want?" the boy said to the girl. The boy took out the checkbook and held it to his lips as if thinking. "I want the desk," the girl said. "How much money is the desk?". The man waved his hand at this preposterous question. "Name a figure," he said. He looked at them as they sat at the table. In the lamp-light, there was something about their faces. It was nice or it was nasty. There was no telling. "I'm going to turn off this TV and put on a record," the man said. "This record-player is going, too. Cheap. Make me an offer." He poured more whiskey and opened a beer. "Everything goes," said the man. The girl held out her glass and the man poured. "Thank you," she said. "You're very nice," she said. "It goes to your head," the boy said. "I'm getting it in the head." He held up his glass and jiggled it. The man finished his drink and poured another, and then he found the box with the records. "Pick something," the man said to the girl, and he held the records out to her. The boy was writing the check. "Here," the girl said, picking something, picking anything, for she did not know the names on these labels. She got up from the table and sat down again. She did not want to sit still. "I'm making it out to cash," the boy said. "Sure," the man said. They drank. They listened to the record. And then he put on another. Why don't you kids dance? he decided to say, and then he said it. "Why don't you dance?" "I don't think so," the boy said. "Go ahead," the man said. "It's my yard. You can dance if you want to."

Arms about each other, their bodies pressed together, the boy and the girl moved up and down the driveway. They were dancing. And when the record was over, they did it again, and when that one ended, the boy said, "I'm drunk." The girl said, "You're not drunk." "Well, I'm drunk," the boy said. The man turned the record over and the boy said, "I am." "Dance with me," the girl said to the boy and then to the man, and when the man stood up, she came to him with her arms wide open. "Those people over there, they're watching," she said. "It's okay," the man said. "It's my place" he said. "Let them watch," the girl said. "That's right," the man said. "They thought they'd seen everything over here. But they haven't seen this, have they?" he said. He felt her breath on his neck. "I hope you like your bed," he said. The girl closed and then opened her eyes. She pushed her face into the man's shoulder. She pulled the man closer. "You must be desperate or something " she said.

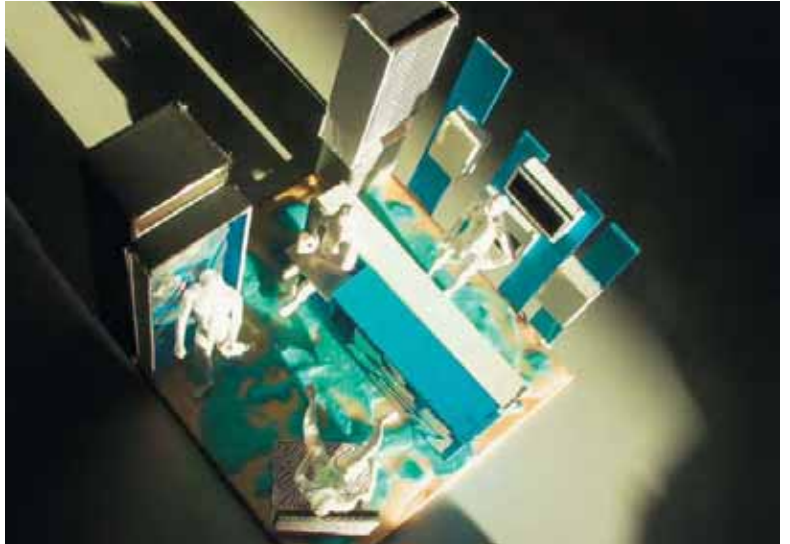
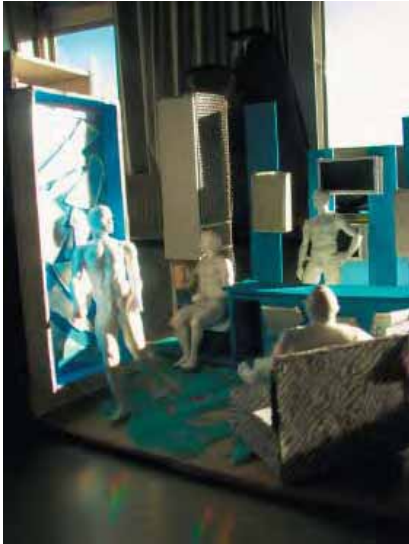
Weeks later, she said: "The guy was about middle-aged. All his things right there in his yard. No lie. We got real pissed and danced. In the driveway. Oh, my God. Don't laugh, He played us these records. Look at this record-player. The old guy gave it to us. And all these crappy records. Will you look at this shit?" She kept talking. She told everyone. There was more to it, and she was trying to get it talked out. After a time, she quit trying.



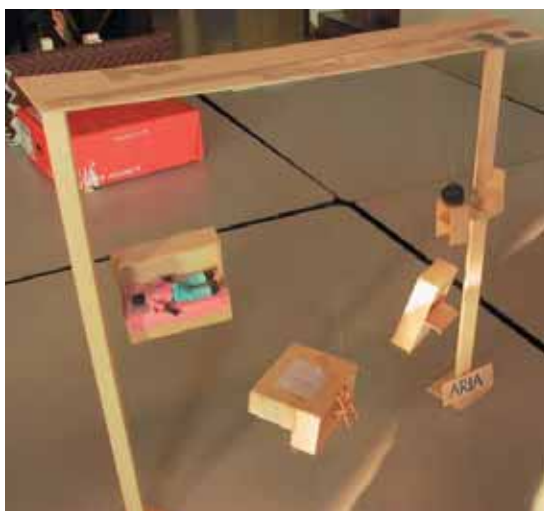
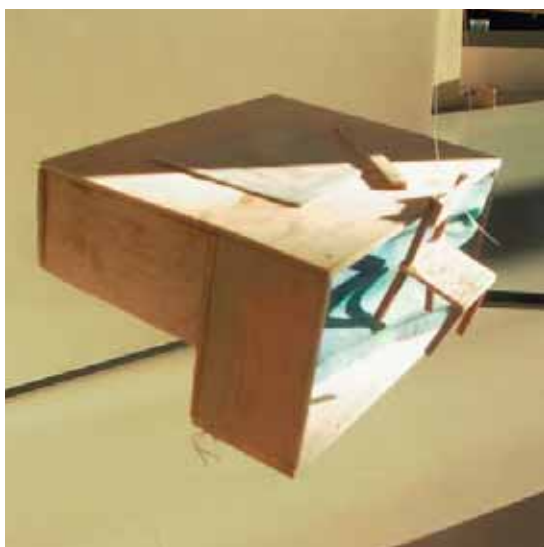
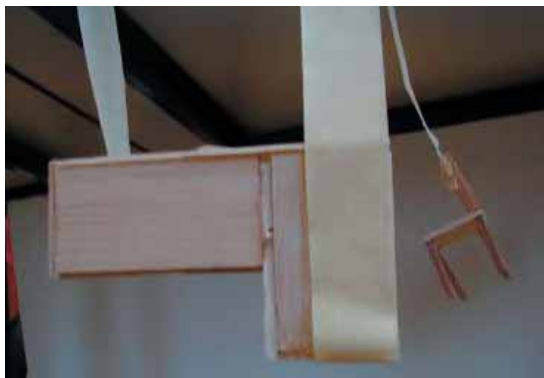
working at the workshop







marco boffi 'the nudist bar'



flavio belluomo 'air'



gabriele cigolotti 'the turf & the sky'

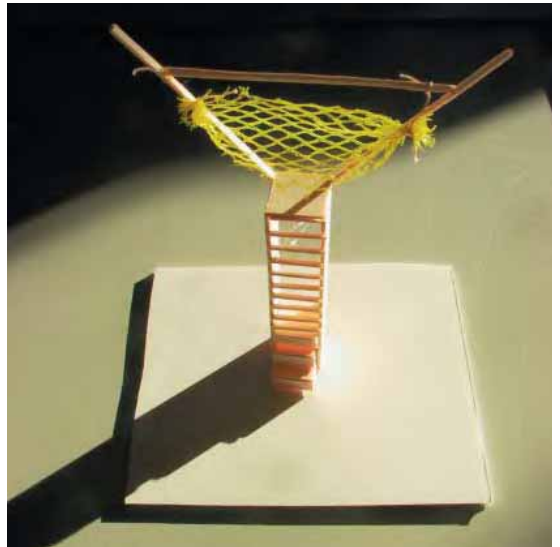
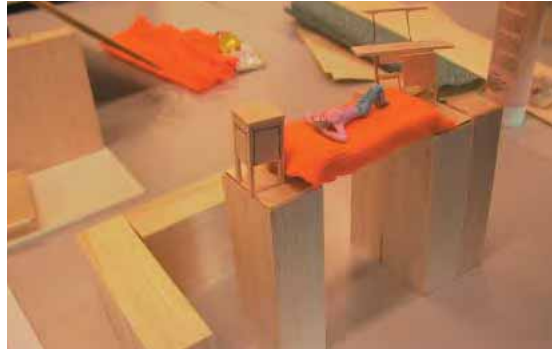
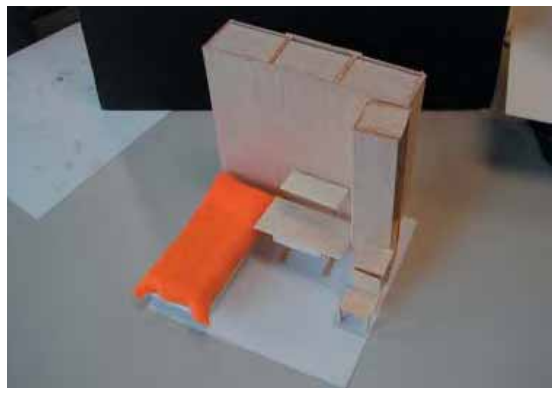


claudia brunelli 'flower power'



lorenzo bianchi 'the barge'

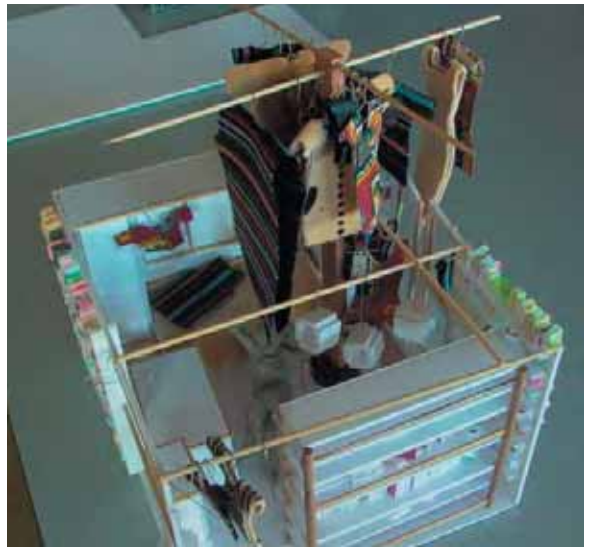




maria cristina salvoni 'minimum of maximum'



valeria bormolini '3sister 9 kids'



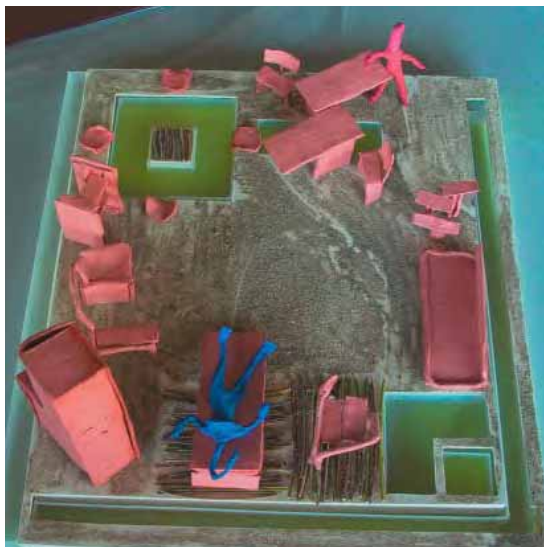
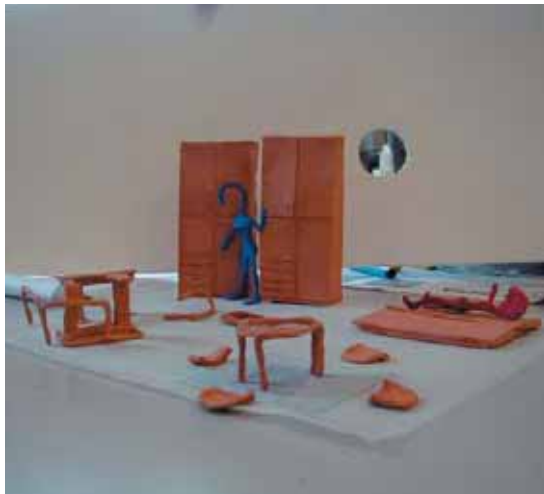
silvia turrina 'objects as furnitures'





sarah nasso 'ice shelter'

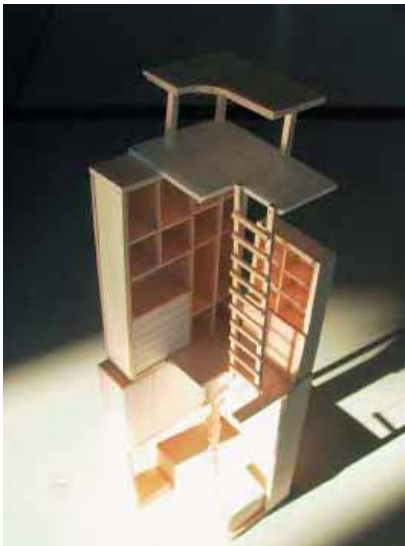




maria figueroa sylvia nina 'cocha'



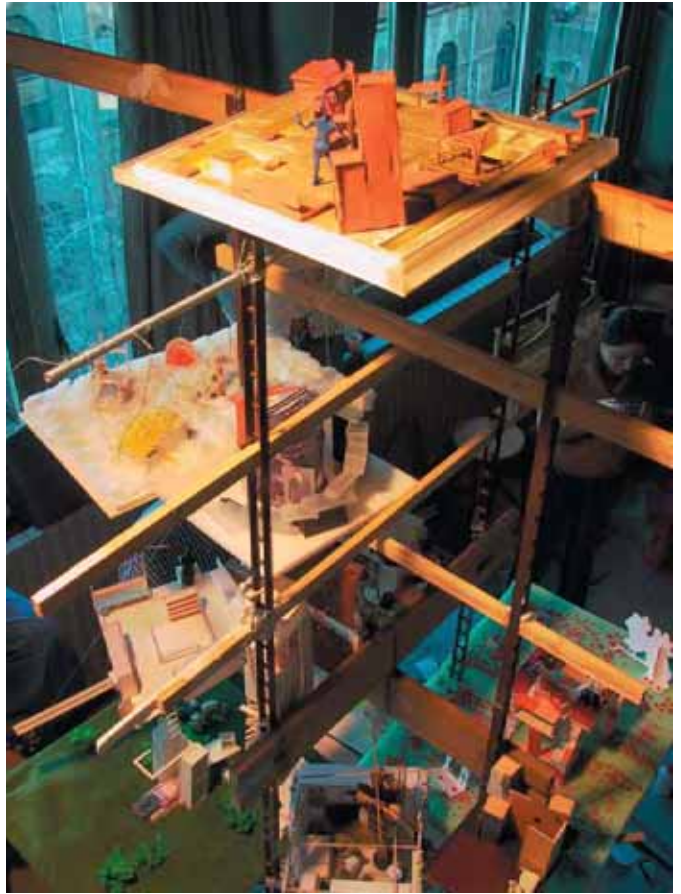
alessandra meroni 'breaking the waves'



lorenzo costantini 'infinite tower room'



tower tentative



**people**

**Gennaro Postiglione** is Associate Professor in Interior Design and Museography at The Politecnico di Milano. Personal researches are focused mainly on domestic interiors, questioning relations among culture of dwelling, domestic architecture and modernity, with specific attention to Nordic countries and to dwelling culture. He is also interested in museography and in preserving and diffusing collective memory and cultural identity, connecting the museographic issues with the domestic ambit. Museum and Home are the main subjects of research and teaching activity. Latest research works are: "One-hundred houses for one-hundred architects of the XX century", on the architects' own houses, with the realization of the first European network of domestic architecture of XX century ([www.meamnet.polimi.it](http://www.meamnet.polimi.it)), focusing on the value of Interiors as cultural praxis; "The Atlantic Wall Linear Museum" on the valorization of the Atlantic coast German bunkers both as Modern Architectural Heritage and European collective memory ([www.atlanticwall.polimi.it](http://www.atlanticwall.polimi.it)). Both researches were Granted by European Commission and produced web sites, traveling exhibitions and publications. Along the years GP has been teaching, besides the Politecnico di Milano where he works, at the Faculty of Architecture in Siracusa as Visiting Professor in Interiors (2003-05). Besides main teaching, he has been guest lecturer in many European faculties and has been involved in International Workshops of Architecture (i.e.: Faculty of Architecture in Sarajevo, Bosnia; Faculty of Architecture in Lund, Sweden; Faculty of Architecture in Aalborg, Denmark; Faculty of Architecture of Montevideo, Uruguay. From 2005 he has also been leading Intensive Workshops at Domus Academy in Milano). In 2005 a blog was launched to present and monitoring his teaching activity: [www.lablog.org.uk](http://www.lablog.org.uk) GP is redactor of the architecture magazine "AREA" and has edited several studies. Some published works are: The Atlantic Wall Linear Museum, Milano 2005; 100 Houses, Kolon, 2003 & 2007; Panos Koulermos, Opera completa, Mendrisio 2005, general ed. K. Frampton; Sigurd Lewerentz. Complete Work, Milano 2001/New York 2002, with Flora N., Giardiello P.; Sverre Fehn. Complete Work, Milano/New York/Oslo 1997, with C. Norberg-Schulz.

**Bruno Vaerini** studied at the Art Academy in Rome and then moved toward interior architecture opening a professional office and working on several Interior architecture projects that have been published on various architectural magazines like Abitare, Casabella and Domus and exhibited in Cologne, Milan, Bergamo and New York. He is currently teaching at the Politecnico di Milano and has lectured in many architecture schools abroad. A monography about his work, 'La scatola interna 1984-1991 di Bruno Vaerini' has been curated by Manolo De Giorgi and published by Electa.

**Lorenzo Bini** è nato a Milano nel 1971. Ha studiato al Politecnico di Milano ed al SHKS di Oslo. Si è laureato al Politecnico nel 1998. Ha lavorato in diversi studi a Milano e nel 2000 si è trasferito a Rotterdam dove ha lavorato per due anni con West8 Urban Design and Landscape Architecture. Nel 2003, tornato a Milano, ha fondato studiometrico con Francesca Murialdo. E' membro e co-fondatore di bad-architects.network. Insegna al Politecnico di Milano con il Prof. Gennaro Postiglione con il quale ha lanciato nel 2005 lablog un blog sulla didattica dedicato agli studenti di architettura.



andrea angeli

flavio belluomo

elisa bernari

maria beyer

lorenzo bianchi

marco boffi

margherita bonni

valeria bormolini

byron borst

danila brambillasca

claudia brunelli

stephanie carminati

giacopo casadio

gabriele cigolotti

alberto clerici

antonio conroy

alessandra de matteis

marco di nallo

silvia fagnoni

gabriela figueroa

alberto grossi

denis guidone

ana lencastra

lorenzo lucchini

andrea marelli

carolina martinelli

marta martins

alessandra meroni

andrea nardi

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andrea rubini

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antoinetta satriano

paola secchi

sara valentina talat

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silvia turrina

giulia urciuoli

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\* un luogo per abitare