

# RE- CY CLE

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activities that either die out or migrate elsewhere, whole communities that leave spaces behind that are no longer used: all this constitutes the opportunity for urban recycling projects that by now delineate a paradigm that's completely new for a large-scale project and that complete our review down to a tee. The New York *High Line*, the first planned interventions for *Shrinking Detroit*, the European proposals for Paris, Barcelona, Munich thus show us how our urban age's immense production of waste (third and fourth landscapes, territories of dross, waste, refuse, various interstices) by now corresponds to a paraphernalia of techniques and tools for new designs, strongly focused on the recycling concept.

In some of the projects on display the idea of recycling can seem more immediate and ecological than in others. In the MINIWIZ buildings made from plastic bottles and industrial waste, or in the library made by KARO\* Architekten, who take apart and reuse the façade modules of a demolished building to finish their own, just like the *High Line*, or the Spanish parks made from dumping grounds, the *treatment of waste*, whether human or urban, takes on a literal and politically hyper-correct form. But a museum, especially one that puts together architecture and contemporary art, must be able to see the limits of a purely functional vision of recycling. This is why this exhibition on the one hand does not forgo a constant comparison with art and with the other expressive languages, and on the other measure itself up against philosophical and aesthetic parameters as well as taste. Starting from this network of relations recycling can finally be expanded in opposite directions to at the same time become an everyday stratagem that is shared by society and a possible new theory of architecture.

The Trento Tunnels are:

- an experiment in the reuse of an industrial site
- a reinvention of the history museum
- the mending of a tear in the urban fabric
- teaching gardens born in an asphalt crib.

The project reinterprets a fragment of transportation infrastructure, converting it to pedestrian use. It frames this shift with city gardens that transfigure the tunnels into symbols of a region that serves as a conduit between the Mediterranean South and the Germanic North.

Thanks to the minimalism

of the interventions carried out, two 300 m galleries become "galleries" in the sense of places and palaces of memory. To enter them is to travel in time through the 20th century. To see the light at their end is to spy the seam where a territory's past meets its future. This 7000 m<sup>2</sup> history lab arises at a site that is marked both with respect to the city's gateway and inasmuch as the tunnels' construction in 1974 rent a historical neighborhood in two. The project merges recycling, restoration and renewal.













