



The Landscape of Waste

Alberto Bertagna
Sara Marini

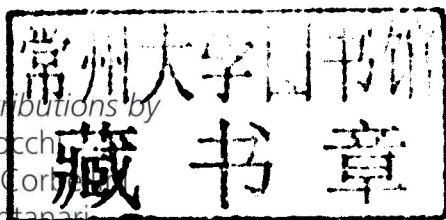
The Landscape of Waste

with contributions by

Renato Bocchi

Giovanni Corbelli

Enrico Fontanari



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Landscapes. Design Strategies of Recycling*.

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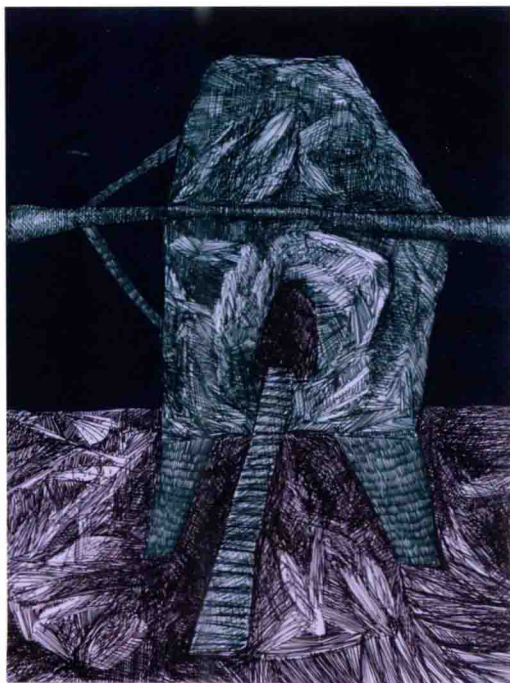
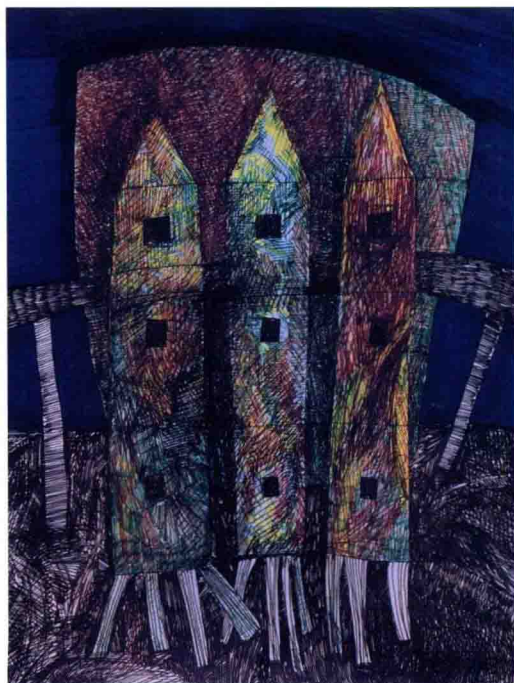
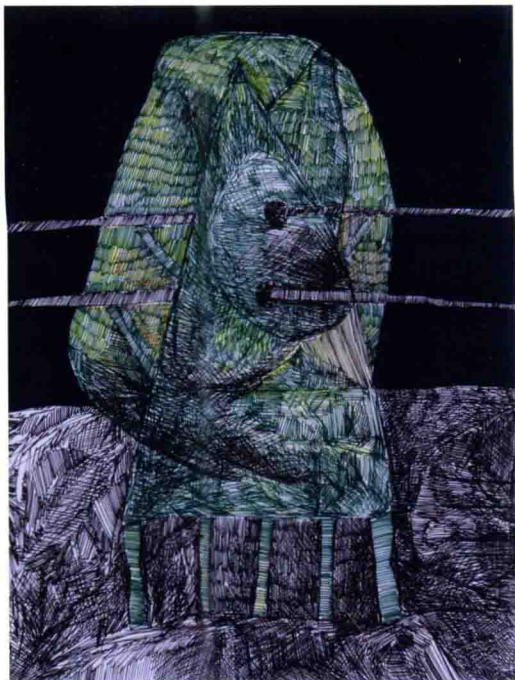
"Rare books perish in my press, under my hands,
yet I am unable to stop their flow:
I am nothing but a refined butcher."

Bohumil Hrabal

Sara Marini and Alberto Bertagna

Too Quiet a Building fro

Solitude.
m Waste



Though the mechanical press with which Hanta compacts books, like waste paper, to make sealed bales is originally a tool of final elimination and oblivion, he uses it secretly to regenerate, at least temporarily, the meaning and value of the landscapes found in the unsuspecting volumes. Hence, the press becomes the vehicle of a new testimony: "Such wisdom as I have has come to me unwittingly, and I look on my brain as a mass of hydraulically compacted thoughts, a bale of ideas."¹ At first a professional of his own final demise, Hanta becomes the master of a new course for waste, as well as its consumer. The solitude he experiences in the warehouse where he has been working "for thirty-five years" is filled with the loud noise of an unceasingly renovated narration. No collective catharsis, no redemption from waste, no celebration of recycling; perhaps only the revelation of the silence necessarily imposed by waste, as renunciation, or the discontinuation of a discourse. Hanta, on the other hand, continues to tirelessly select—from that undifferentiated mass of waste paper, books and prints—those elements upon which his gaze arbitrarily lingers, the elements that attract his attention without any apparent reason, giving them freedom and placing them wide-open at the core of each new bale.

At this point, *placements, repetitions, multiplications, arrangements, decompositions* (keywords of the five essays in this book) become possible paths traced by a story of waste imagined as being endless and always about to redefine itself thanks to progressive shifts, interrupted detours or crossroads, apparent reverses or sudden advances. Signs which insist on a given trace to re-configure it, re-signify it, or even distort or deny it.

The awareness of position relativity—that is, the relativity of each *placement*—results in the possibility of reconfiguring substance not by modifying it, but by simply dis-locating it, moving it, or by moving oneself in space and time. Transforming the acceptance of the word "landscape" so as to make it increasingly inclusive of entities, which were previously ne-