

# EL GLOBO ARGENTINO

UNDER THE NEOLIBERAL ECONOMIC POLICIES PROMOTED BY THE MILEI GOVERNMENT, ARGENTINA IS ONCE AGAIN PLACED WITHIN A NARRATIVE OF "RECOVERY." FISCAL ORDER, MARKET FREEDOM, THE RETURN OF INVESTMENT, AND THE SHRINKING OF THE STATE TOGETHER PRODUCE A NEW POLITICAL ILLUSION. YET IN TUCUMÁN, THIS RECOVERY CANNOT BE UNDERSTOOD SIMPLY AS A PROMISE OF THE FUTURE. LOCATED ON A TRIANGULAR SITE IN NORTHERN TUCUMÁN, THE PROJECT TAKES AS ITS MAIN BODY A VAST COURTYARD BURIED UNDERGROUND, ORGANIZING THE THEATRE, BROADCASTING STUDIO, ART GALLERY, OFFICES, AND PUBLIC SPACES THROUGH A CONTINUOUS SYSTEM OF RAMPS. HERE, THE CHINESE COURTYARD BECOMES A SPATIAL-POLITICAL APPARATUS: IT REPEATEDLY DRAWS VIEWING, WALKING, PAUSING, AND GATHERING INWARD, RELOCATING PUBLIC LIFE BENEATH THE GROUND. TO ENTER THE BUILDING IS THEREFORE TO DESCEND INTO THE DEPTHS OF HISTORY.



IN CONTRAST TO THE UNDERGROUND COURTYARD, A LIGHTWEIGHT VOLUME IS SUSPENDED ABOVE THE GROUND BY AN AIRSHIP 100 METERS IN DIAMETER. A SQUARE TIMBER STRUCTURE FLOATS IN THE AIR AS AUXILIARY FACILITIES FOR PERFORMANCE, WHILE A CIRCULAR AUDITORIUM HANGS BELOW IT, FORMING A THEATRICAL MACHINE DETACHED FROM THE EARTH. IT SYMBOLIZES THE NATIONAL IMAGINATION RISING AGAIN AFTER ECONOMIC LIBERALIZATION: LIGHT, OPTIMISTIC, AND CLAIMING TO HAVE ESCAPED THE WEIGHT OF HISTORY, AS IF THE FUTURE NO LONGER NEEDED TO LOOK BACK UPON THE LAND. YET THIS ASCENT IS NOT TRULY FREE. IT IS TIED TO THE SITE BY CABLES, STRUCTURE, AND AXIS, POSITIONED BETWEEN THE MILITARY BARRACKS AND THE BURIAL PIT OF ATROCITIES, FORCED TO BECOME A WITNESS TO HISTORY. SO-CALLED RECOVERY DOES NOT BEGIN OUTSIDE THE RUINS; RATHER, IT GAINS BUOYANCY FROM DEATH, FORGETTING, AND REPPRESSED HISTORY. THE PROJECT THUS TRANSFORMS MEMORIAL ARCHITECTURE INTO A MACHINE OF CONTRADICTION: THE UNDERGROUND PRESERVES MEMORY, THE AERIAL THEATRE EXPOSES ILLUSION, AND RECOVERY MERELY FLOATS, TEMPORARILY, ABOVE THE SILENCE OF THOSE WHO WERE KILLED.

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