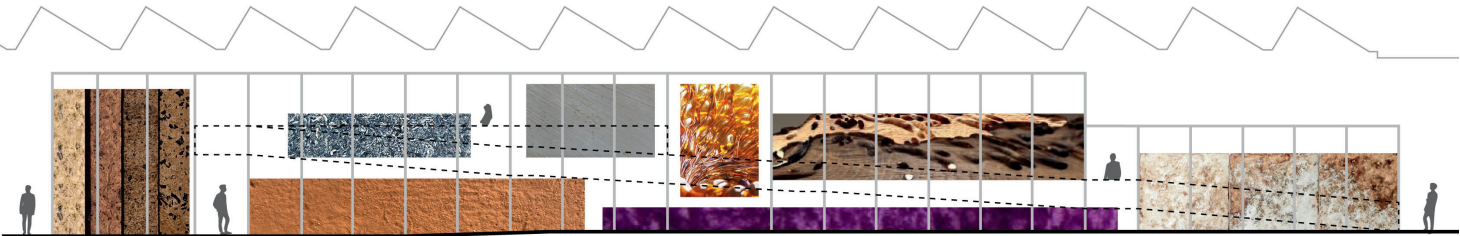


edited by
Valentina Croci

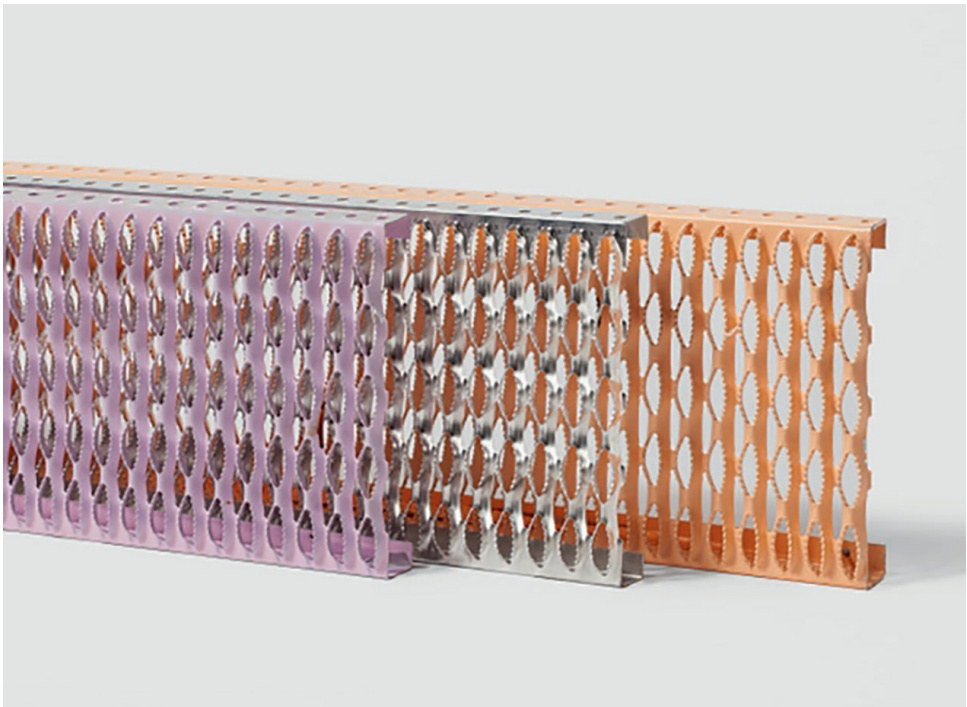
The material is the message

Made from biobased, recycled and locally sourced components, the installation of the exhibition “A journey into biodiversity” at the XXIV Triennale di Milano highlights the guidelines for a desirable design practice

Below, the design concept of Studio Gisto's installation for the exhibition “A Journey into Biodiversity”: a manifesto of recycling and sustainability. Below, some recycled materials, collected in the Milan area and enhanced by the Meta studio.



Biodiversity, climate change, environmental health and migration are the perspectives through which the philosopher of evolution Telmo Pievani describes the exhibition “A journey into biodiversity. Eight forays on planet Earth” as part of the XXIV Triennale di Milano (running until 9 November). Created in collaboration with the University of Milano-Bicocca and the National Biodiversity Future Center (NBFC), the exhibition is divided into eight stations that expand the concept of the city as an organized community, interweaving the worlds of cephalopods, beavers and human beings. The installation, curated by Studio Gisto, combines scientific research, graphics, videos, models and soundscapes and is divided into a series of exhibition structures that use recycled materials and materials of natural origin. The project favors materials that can return to the warehouses where they were sourced, hence as local as possible, to limit the volume of transport, the distances of the supply chain and recycling after use.



SeaWood algae-based construction and acoustic panels, manufactured by BlueBlocks using 100% natural, compostable, chemical-free materials.



A lattice ‘hyperstructure’ in extruded aluminum, coming from a warehouse on the outskirts of Milan, supports a system of surfaces that have not been modified or processed, and can then be easily reused. On it is staged a series of data conveyed by screens and digital prints. In the setting, temporarily placed objects, such as rolls of cloth, invite the public to sit and linger. “The installation,” explains Alessandro Mason, co-founder of Studio Gisto, “is made from materials that are themselves the content of the exhibition and, at the same time, a manifesto of the four directions that (we hope) will characterize the future of design: biobased, i.e. algae-based materials such as SeaWood panels supplied by BlueBlocks, bioplastic produced from Ori Orisun Merhav’s cochineal and Mogu’s mycelium materials; recycling, i.e. secondary raw mate-



Mycelium-based acoustic panels, produced by Mogu. Alongside, some moments in the process of growing cultures in the molds leading to the finished product.



TT, 8-meter bench in the shape of a beam, made out of terracotta by Terraformae to a design by Davide Biancucci for the XXIV Triennale di Milano.

rials obtained from the finishing of residues, such as Nazena’s fabric scrap panels or Savio-la’s wood; the reuse of locally recovered materials, such as those from installations, collected by Spazio Meta, or wood from Venetian channel markers handcrafted by De Zotti; long-lasting, with the creative enhancement of materials that have always existed and are made to be durable, such as steel or terracotta, here expressed by Terraformae which has created a site-specific bench.” The companies selected by Studio Gisto show that manufacturing capable of limiting the environmental footprint is possible. Mogu’s acoustic panels are standardized and meet various certifications for application in the contract sector. Obtained from the cultivation of mycelium, the vegetative part of mushrooms, on organic fibers as residues from agro-industrial supply chains, they are an innovation that comes from listening to other living species and the environment. Also paradigmatic is the work of the benefit company Meta, which recovers and sells secondary raw materials from the designs of temporary events in Milan to extend their life cycle. To the Triennale it brings rolls of carpet used during Milan Fashion Week FW25 together with other materials that include a series of polyplat panels, placed on the ceiling, also derived from a fashion show. These solutions underline the real possibility (and the need) to create value from structured recovery chains.