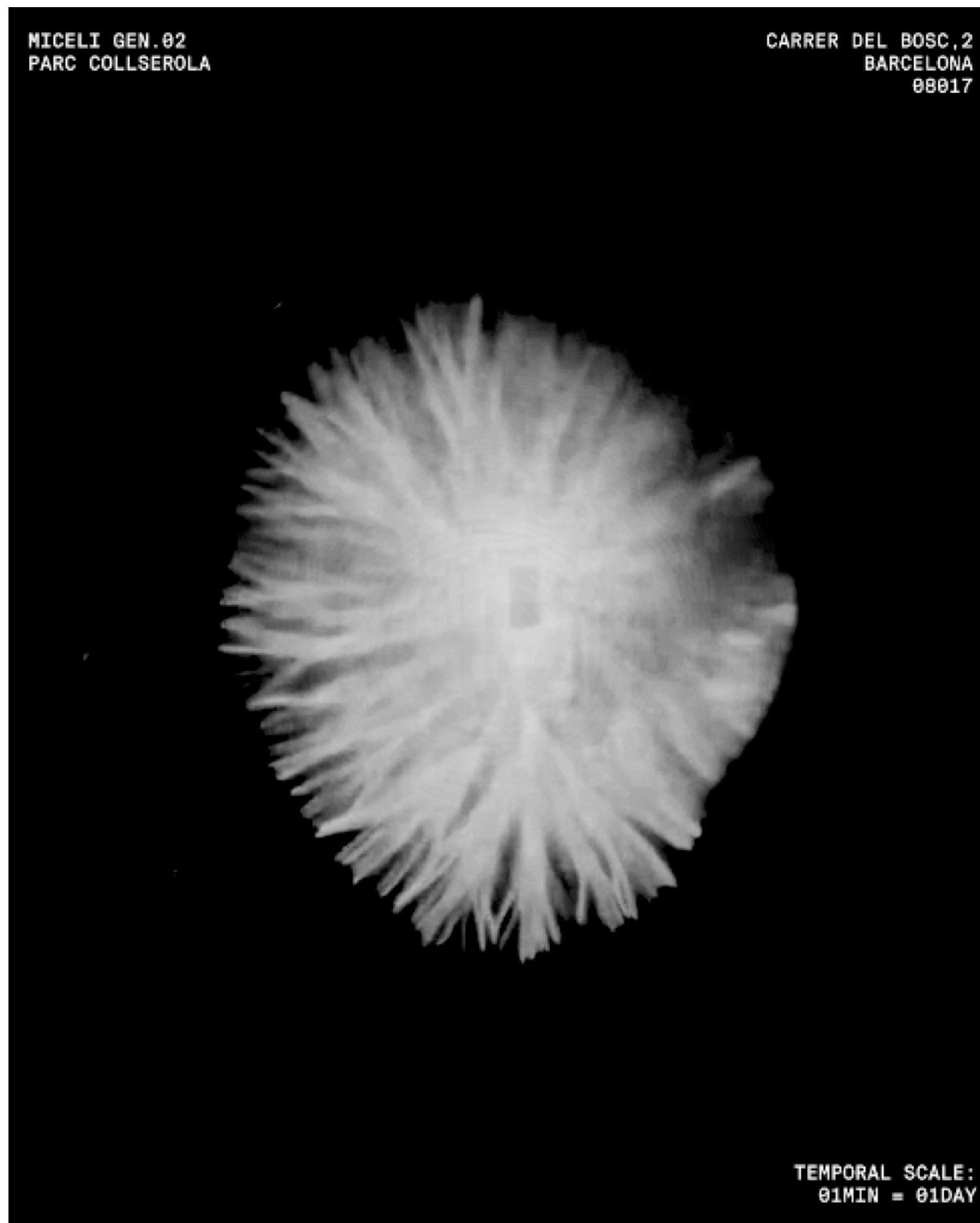


With works by Ignasi Ayats, Flavià Boleda,
Martí Crisol Rodríguez, Ana Habash, Roger Monfort
and Júlia López, Tornen les esquelles, Anna Vega,
and Leonela Vannesa Zapata Chaucça

ECOSYSTEM SAMPLER
(SPORAL PROPERTIES)

BASE MILANO — DESIGN WEEK

Presented as a spatial mixtape or a curatorial design mashup, *Ecosystem Sampler (Sporal Properties)* offers an itinerary of recent projects and prototypes around critical sustainability and post-traumatic imaginaries emerging from the ecosystem of Barcelona-based think tank einaidea. Featuring a selection of notable projects stemming from Eina's study programs and spinoffs, the exhibition is an unapologetical display of tools for an epoch of disfunction and recalibration, disorientation and instinctive survival poetics. The projects included here navigate the speculative-performative design axis, inviting collaborations from the unexpected and the animal, and calling upon microbial, mineral, ancestral and residual co-actants. Thus our display works as a gathering of fungi-driven graphic templates, rewilding scripts, damaged craft, infrastructural remediation, mutating popular lore, and reverse functionalism, where every piece seeks to attain the contaminating qualities of a single spore.



01

Ignasi Ayats,
with the collaboration of Ona Joan i Orozco
& Marc Conangla

*Mycelium-based graphic identity protocol (Eina Bosc),
2021-ongoing*

Mycelium is the main element of mycorrhiza, a key agent in the symbiosis between fungi and plant roots. It is the facilitator of communication between the organisms that make up a forest. Like neural tissue, the mycelium has no center, but places: it forms a network through which trees and other ecological agents can communicate, cooperate, ultimately making a forest act like a forest. The mycelium has served to give the university campus of Eina Bosc its graphic identity, through a living model housed in a mobile incubator that lives and evolves within the school. Eina Bosc is a space of co-creation and community, where symbiotic and generous associations, porous networks, fluid emanations and crossing influences are promoted. Thanks to mycelium, a number of organisms spring up in the ecosystem, but it also processes the events that take place there: it learns, it digests, it reacts. This mobile incubator therefore serves as the engine of our organization's identity and its connected platforms. In real time, data is collected on the growth of the organism, thus modifying a mesh and producing the basic grid for Bosc's core graphic design assets.



02

Flavià Boleda
Bolo 01. Sardana entanglements,
2024

At first, there is a meal, organized to bring new visibility to the sardana, a traditional form of folk dance, musical composition and community gathering from Catalonia. The meal produces a prototype, documented as a vinyl record and accompanying booklet. The ritual is repeated every time the project is discussed. Putting traditional sardana in dynamic circulation through contact with other media, other languages, and contemporary pop culture rituals, *Bolo 01* detects and generates disruptive, cultural and artistic crossovers. From an improvisational perspective—based on jazz as well as street culture, rave, gastronomy and choreography—the project brings surprising patterns to the surface and illuminates areas of multidisciplinary friction. These crossovers are explored live in a social design setting and through performative action.



03

Martí Crisol
Tamariua Mooring Blocks, 2024

Martí Crisol’s project offers a new perspective on marine infrastructure design, focusing on anchoring vessels and buoys and proposing a sustainable modular system to replace their mooring blocks. These elements, typically used to anchor overseas signalling systems, are redesigned using recycled minerals composed out of shell waste from the food industry. The aim is adding an extra function to them: to increase marine biodiversity as these infrastructures operate underwater. *Tamariua* is thus an ecosystem-driven structural remediation system that integrates the functionality of heavy structures with the active promotion of marine life. Through the incorporation of bivalve shells in the material, the work seeks to create natural habitats for various marine species, contributing to conservation and promoting new ocean life, and improving the resilience of these ecosystems through an after-consumption solution that counters the loss of biodiversity on the Mediterranean coasts.



When we look at an image, we perceive the medium in which it is housed, but the image is beyond its physicality. This project vindicates the transitory nature of all the moments of existence in the course of the life of an image. By rethinking the concept of capture in the ecosystems of image production, *Unexportables* collects digital images that appear on screen like disembodied souls in a limbo between life and death. Showing pictures in transit, the project offers a multi-vital perspective of iconographic data. Digital content is not understood as a process of disembodiment but, quite the opposite, of re-incarnation: from a set of numbers to its final manifestation, the image passes through different places, states and forms. *Unexportables'* central gesture is to rescue helpless images circulating in a digital environment that keeps them stranded. By performing a non-aggressive, multiplicative photographic gesture, they are sheltered and can now find some rest until they resume their journey.

	<div>NOVEMBER 14,6°C — 01,5L/m²</div> <div>OCTOBER 18,8°C — 37,9L/m²</div> <div>SEPTEMBER 21,6°C — 154,1L/m²</div> <div>AUGUST 22,8°C — 43,7L/m²</div> <div>JULY 27,1°C — 00,1L/m²</div> <div>JUNE 22,1°C — 01,5L/m²</div> <div>MAY 18,7°C — 03,0L/m²</div> <div>APRIL 15,1°C — 07,2L/m²</div> <div>MARCH 12,0°C — 18,2L/m²</div> <div>AV. VALLVIDRERA: START OF WORK. ← 98,10m</div> <div>BUILDING PLOT C. BOSC 6. (REF.5947411DF2854H0002TM) ← 59,60m</div> <div>BUILDING PLOT C. MONTCLAR 15. (REF.6145980DF2864E0001JX) ← 66,57m</div> <div>BUILDING PLOT C. MONTCLAR 21. (REF.6145978DF2864E0001EX) ← 67,59m</div> <div>BUILDING PLOT C. MONTCLAR 19. (REF.6145979DF2864E0001SX) ← 50,14m</div>		<div>NOVEMBER 12,6°C — 52,9L/m²</div> <div>OCTOBER 18,9°C — 32,4L/m²</div> <div>SEPTEMBER 21,7°C — 26,5L/m²</div> <div>AUGUST 24,6°C — 24,9L/m²</div> <div>JULY 22,5°C — 26,3L/m²</div>	
--	--	--	---	--

Júlia López & Roger Monfort
Metadata for the Growth of a Tree, 2022

This project investigates a possible virtual representation of a specific specimen of pine tree after its felling, caused by the construction needs of the urbanized context of the Eina Bosc university campus. The project is based on understanding matter in its inherent dynamism, and not as an individually-articulated and stable entity. The research is not based on a static representation of a specific moment, but rather focuses on growth, with the metadata allowing us to reproduce the pine specimen in the metaverse, in a process of virtual regrowth. In addition to the historical weather data corresponding to the tree’s fifty years of life, the research also visualizes events occurring in proximity, as they may have influenced its growth. Small vibrations in the subsoil could have slightly deviated the path of the roots, or the composition of the air may have altered the tree’s health—these also appear in the resulting data canvas.



06

Tornen les esquelles
Textile Laboratory, 2022-2024

Tornen les esquelles (‘The Sheep Bells Return’) is a shifting collective initiated by the Barcelona-based artists, researchers and activists Ana Vivero and Martina Manyà. Their initiative seeks to recover and revalue wool as a raw material, and addresses the environmental, cultural, and economic unbalance caused by the decline of herding in the specific context the liminal natural park of Collserola, located in the outskirts of Barcelona. Fostered by Eina Bosc’s community and its proximity to this ecosystem, the work of Tornen les Esquelles—who often collaborate with students, educators and researchers—consists of a research on local wool, hitherto considered waste, and proposals for new artistic and environmentally-ethical uses of this material through a series of workshops that include all of the phases of wool processing. Receptivity to material and its eco-social context drives their practice and constantly produces new applications, leading to the creation of tapestries and wool-based sculptures that result from collective felting. Echoing the agro-forestry mosaic that outlines the more-than-human landscape of Collserola, *Textile Laboratory* thus seeks to collaboratively recover the local sheep flocks and wool of this vulnerable ecosystem and revitalize the vestiges of its pastoral culture.



07

Anna Vega

Discards – Resignifying craft leftovers, 2024

This project aims to identify and reassess objects classified as “leftover” items due to “flaws” that arise during production processes in artisanal ceramics, wood and glass work. Through practical as well as narrative curation and re-signification, *Discards* highlights haptic relation to material, regardless of utilitarian hierarchy. The project emphasizes the capacity of sympathetic representation to create deeper bonds between people and material culture or disposable everyday life apparel. Newly-emerging objects can take leading roles if we change expectations towards their performance and let organic forms produce new dynamics and meanings. What, indeed, would happen if we reversed the traditional design process and let the form determine the function? This approach would revalue goods that would otherwise be considered useless, encouraging creative sustainability. By celebrating the imperfections and particularities of each salvaged item, an alternative vision of beauty is proposed—one that appreciates diversity and accidents as manifestations of authenticity, and that enriches daily experience with unexpected potential.



Proposing a shift in organic waste, from passive to active material, this project seeks to understand seemingly inert matter and its pre-scripted influences in the practical world. *Post-mutation of Waste* challenges the idea of the object's afterlife in favor of an endless cycle of recurrence of materiality. Putting aside the anthropocentric dominant view of traditional design and blending it with a life-hacking attitude, this project offers a methodology to recognize potential uses and to bring forth a new vitality for materials after having fulfilled their first cycles of useful life. New narratives of the home emerge from fully circular containers such as pots and bowls, coasters, bottles, and workable laminated materials such as cardboard, which are produced from egg and nut shells. Further agencies can thus be generated from once-again active, apparently residual stuff. Through research within the domestic sphere, philosophical speculation and experimentation, the project presents a series of post-mutations that reopen the cycle of waste in matter, revived to the human eye and beyond.

Curated by Manuel Cirauqui x einaidea
Art direction and Coordination: Ignasi Ayats
Academic Advisory: Sara Coscarelli and Javier Nieto



