

# Slow Extraction

## Dimora Circolare / Wasted

Marco Evaristti is a trained architect with roots at Henning Larsen Architects, where architecture was understood as an ethical and spatial responsibility rather than form alone. This foundation continues to shape his practice, which has since moved into the field of confrontational art at the intersection of design, architecture, and social critique.

Works such as Dimora Circolare and Wasted do not propose solutions. They operate as interventions, sites where materials, production systems, and moral responsibility collide. For Evaristti, design is not an aesthetic category, but an action. Not a comfort zone, but a consequence.

At the core of the works lies a refusal to separate form from responsibility. The furniture and architectural elements appear familiar; they are not created to please, but to place accountability where it has been systematically removed. The objects do not stand passively in space.

They confront the systems that produced them.

Slow Extraction addresses public space as a constructed fiction, an arena of order, consumption, and managed participation. It exposes how collective spaces have been shaped by economic efficiency rather than civic responsibility, turning presence into passivity. The work destabilizes Slow Extraction as a symbol of shared ground and asks who truly pays for its apparent neutrality.

Wasted extends this critique into the material reality of production. Here, waste is not a byproduct, but the central subject. Materials carry visible histories of extraction, repetition, and abandonment. What is normally hidden, labor conditions, resource depletion, industrial monotony, is brought to the surface and made unavoidable.

A circular furniture and a series of identical cubes form a key part of this investigation. They are produced in Thailand, not to reduce costs, but as a deliberate confrontation with the industrial reality shaped by Western demand for low prices, speed, and endless repetition. This production is not outsourcing; it is intervention. If Western consumption helped build these systems, responsibility cannot stop at the design phase, it must extend into where materials are extracted, bodies work, and landscapes are worn down.

The cubes repeat the same dimensions, 40 × 40 × 40 cm. mirroring industrial monotony. Made entirely from leftover wood and aluminum waste, they resemble each other to the point where difference almost disappears. This sameness is intentional. When everything becomes identical, responsibility dissolves. When repetition becomes technique, accountability fades.

Material choices reject shortcuts.

FSC-certified wood from sustainable forestry.

Plant-based upholstery without microplastics or chemical additives.

No synthetic ease.

No cosmetic sustainability.

Natural materials are used not as style, but as consequence. Collaboration with local production emphasized craftsmanship over speed, negotiation over efficiency. When resources are limited, design must learn to give up.

A solar panel is integrated into the work, not as a technological solution, but as an ethical marker. It produces energy only when conditions allow it, rejecting the industrial fantasy of constant operation. It introduces a different rhythm: dependence instead of control, reception instead of extraction. A quiet break from the ideology of endless supply.

Across *Dimora Circolare* and *Wasted*, Evaristi questions an industry that celebrates sustainability only when it does not require slowing down. Recycling becomes suspect when it merely enables continued consumption. The work asks: when does repetition become violence? When does continuation become irresponsibility?

This installation offer no comfort and promise no resolution. They insist on one thing only: responsibility follows demand. Luxury without accountability is extraction. Genuine sustainability begins where production becomes slower, harder, and less convenient.

One object will not change the system.

But one object can refuse to pretend.

A place where the body may rest, without costing the world more.