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**An Investigation of Japanese Art and Aesthetics as Impetus
Towards a More Sustainable Design Philosophy/Approach.**

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Summary of topic

This independent inquiry will show how contemporary western designers can instil Japanese traditional aesthetics, and values within their practice to create a more sustainable future. By looking into traditional Japanese aesthetics such as Kintsugi which comes from the zen ideals of Wabi-Sabi. Focusing on the ideas of visibly mending by looking at artists such as Charlotte Bailey and Celia Pym, who use Wabi-Sabi and Kintsugi ideals throughout their work. Whilst looking at how using these techniques we can learn to appreciate and love our 'things' more because we have spent the time admiring and studying them whilst mending.

Introduction

This independent inquiry will investigate how contemporary western designers can instil a Japanese traditional aesthetics and values within their practice to create a more sustainable future. By looking into traditional Japanese aesthetics such as Kintsugi which comes from the zen ideals of Wabi-Sabi. Focusing on the ideas of visibly mending by looking at artists such as Charlotte Bailey and Celia Pym, who use Wabi-Sabi and Kintsugi ideals throughout their work. Whilst looking at how using these techniques we can learn to appreciate and love our 'things' more because we have spent the time admiring and studying them whilst mending. "By using our hands to create something ourselves, we have a better chance of finding that connection." (The Vendeur, 2019) This quote from Molly Martin explains a key aspect of this essay, when we make something ourselves it can make us have a deeper connection with the object.

This independent inquiry is important as I have been interested in traditional Japanese aesthetics throughout my studio work for my final year of study. This intensive research essay will help me to continue and widen that part of my studies.

Chapter 1 will discuss our Western mindsets and how our mass-produced products have made us detached from the production of goods, and therefore we find it harder to find that connection with the objects we have and are more likely to throw them away. Japanese tradition will be discussed as an example that we should be looking towards, including their embedded culture of caring and preserving objects and their skills and aesthetics such as Kintsugi and Wabi-Sabi. This leads to Chapter 2, which is all about Kintsugi and a western artist called Charlotte Bailey, who uses it to inspire and define her work. Chapter 3 focuses on artists and designers such as Hikaru Noguchi, Celia Pym and Molly Martin, who all use visible mending in the same way as Kintsugi throughout their work. This is where the idea of the hand and making and fixing things yourself can make that relationship stronger because you are not detached from the production.

Chapter 1

In today's western society people find it harder than ever to build lasting relationships, not just socially, but also with objects. Mass production has led to the belief that users throw away objects simply because they have no emotional attachment or lasting relationship with the object. In the book 'The Beauty of Everyday Things', Soetsu Yanagi states "Should they get broken, they can be easily replaced by something identical. For that reason, they are cheaply produced in volume." (Yanagi and Brase, 2018 p.42)

Mass production and irresponsible design is the cause of this way of life. A factor in this issue is that people are detached from the production of goods. Jessica Hemmings' 'Making meaning lecture' talks about today's culture of over-production, low-quality goods, manufactured in unacceptable working conditions have driven down quality. This has contributed to our throwaway culture and meaning that the objects we do have we do not value. "As the American artist, Liza Lou recently explained, "The story and the way things are made is very important, it is part of the meaning . . . I do not think you can separate the meaning from how things are made . . . if we do that, then what we do is negate labour and the people in the UK that are part of a process." It is hard for people to visualise what is the 'invisible' side of production, they can so easily and cheaply buy objects, that it does not cross their minds how or where they have been made. This way of buying has disconnected us from the making and the meaning and therefore we do not have that connection with the objects and find it easier to throw them away.

This connection or meaning to an object can be described as 'aura' this is mentioned in Walter Benjamin's book 'The Work of Art in the Age of Mechanical Reproduction';

We can encapsulate what stands out here by using the term 'aura'. We can say: what shrinks in age where the work of art can be reproduced by technological means aura . . . Reproductive technology, we might say in general terms, removes the thing reproduced from the realm of tradition. In making copies of the reproduction, it

substitutes for its unique incidence a multiplicity of incidences. (Benjamin, 2008, p.7)

The quote above suggests mass production makes objects lose their 'aura'. When an object is special to you, may it be something you've bought from a local artist or something hand-made it has a sort of 'aura' to it and you have a deeper connection with that object because you know the origin of the object, the work, and skill that went into making it. When people buy mass-produced objects, they do not have the same feelings towards them because they do not have the knowledge of how it was made or crafted. Therefore, they do not value the object and do not have that same relationship with it, finding it easier to get rid of or throw away.

Mass production has a lot of consequences for the environment, the amount of waste produced by these 'throw-away' items is huge. But, designers should be designing more long-life objects. Many people and designers are trying to overcome this enormous waste problem by seeking solutions for sustainable living and sustainable design. However, recycling is no longer good enough, it is time for designers to come away from economic-based design and into one that can create and accelerate a change in the behaviour of customers. We need to change our wasteful western mindsets and look at eastern philosophies and how they cherish the object instead of throwing it away and getting a new one. In this essay, The idea of 'Emotionally Durable Design' (Chapman, J., 2005) will be discussed and how by incorporating Japanese aesthetics such as 'Wabi-Sabi' and 'Kintsugi' can change not only the way that designers design, but how the consumers consume.

When researching Wabi-Sabi there is no direct English translation. Koren suggests "The closest English word to Wabi-Sabi is probably 'rustic'. Webster defines rustic as a 'simple, artless or unsophisticated surface rough or irregular'. While 'rustic' represents only a limited dimension of the Wabi-Sabi aesthetic, it is the initial impression many people have when they first see a Wabi-Sabi expression." (Koren 2008, p.21) 'Rustic' can be considered a bad definition for Wabi-Sabi as in the

Japanese culture it is a sophisticated form of art that people have been practicing for thousands of years. 'Rustic' being the 'closest English word' shows more than ever how our western perspective of 'things' is completely different from the perspective of the Japanese culture. "The Wabi-Sabi state of mind and sense of materiality both derive from the atmosphere of desolation and melancholy and expression of minimalism in the 9th and 10th Century Chinese poetry and monochromatic ink painting" (Koren, 2008, p.31) The Japanese as a culture have a completely different perspective of objects and the idea of 'things'. Their perception of the appreciation of things is a far cry from ours as a throwaway western society.

Wabi-Sabi is a difficult word to define. However, the book *Wabi-Sabi Simple* defines it as "A way of life that appreciates and accepts complexity while at the same time values simplicity." (Powell, 2004) The aesthetic is sometimes described as one-off beauty that is imperfect, impermanent, and incomplete. Wabi-Sabi can be separated into two terms – 'Wabi and Sabi'. Startwell states that 'Wabi can be directly translated into "Poverty"'. It refers to roughness, humidity, asymmetry, and imperfection. (Startwell, 2015, p.114) Things that are found in poverty such as everyday items, still in use, even though they are broken or worn are examples of 'Wabi'. A good example of this is the Sen-no-Rykyu's bamboo flower pot as referred to in figure 1, called 'Onjōji'. Over time it warped, and cracks began to show. In our western society, it would have been regarded as broken, or functionless and needed to be thrown away. However, in Japanese culture, the cracks are referred to as the loveliest feature of the whole flower pot. As Yanagi stated previously "if things get broken they can be replaced by something identical." (Yanagi and Brase, 2018, p.42) As a western culture we do not see these as beautiful fragmented objects, we literally see them as broken and as waste.

'Sabi' means "loneliness" an example of this is a form of Japanese flower arrangement called 'ikebana'. This form of floral art focuses on putting all the emphasis on the branch or leaf rather than the bloom. The idea of the lone branch being the beautiful aspect of the arrangement is the epitome of 'Sabi'. This is a fascinating idea as again

it shows us how respectful eastern cultures are to all 'things' whether it be an inanimate object or plants.



Figure 1: 'Onjōji'



Figure 2: 'Ikebana'

The Japanese are known for their traditional tea-drinking ceremony. They talk a lot about how the objects are held with care and how the hand is the thing that brings them together with the object. They appreciate all of the objects involved. "The most special utensil is the tea bowl, tea container and the teaspoon which is all appreciated and admired after the tea has been drunk, symbolising that it is essential to appreciate things that are around us, appreciate the simplicity and notice the smallest details that makes them special." (Adibah *et al*, 2013, p.2394) The Japanese as a culture, appreciate items and objects more than we do as a western society. They notice the little things and the beauty within the objects that mean the most to them through this traditional ceremony. This is due to these ideas being within their culture for thousands of years. In Western society, we are so used to having things instantly, that these ways of life need to be adapted to us, and taught to us, for us to be able to make them part of our culture and use them as the Japanese do. "One of the most important ideas behind the Japanese tea ceremony is the concept of 'Wabi' and 'Sabi'." (Truly Experiences, 2019) In our western society we find it hard to

understand these Japanese and eastern aesthetics as they have had this throughout their culture for thousands of years. Western society has always used a linear economy. Linear Economy is the old-fashioned unsustainable way of making. It includes; taking the natural resources, making what is needed and then disposing of them, which creates a lot of unnecessary waste. However, we do not have to keep doing things this way, there is another option. It is called having a Circular Economy. Circular Economy has two paths; the first being that you take the natural resources to make what you need and once consumed by the consumer it is then enriched back and make into something else. Or simply make, use return. The first path has the same underlying values of kintsugi. In kintsugi, the thing is made, broken and then fixed with gold and used again. In circular economy it is, made, used and then enriched, to be something better than before, the same as kintsugi. In the diagram below, it shows the Linear economy and the two paths of circular economy.

Ellen MacArthur Foundation stated that “A circular economy is based on the principles of designing out waste and pollution, keeping products and materials in use, and regenerating natural systems.” (Ellenmacarthurfoundation.org, 2019) This quote shows that ‘keeping materials and products in use’ is the way forward we can do that by mending and fixing our things that we already own.

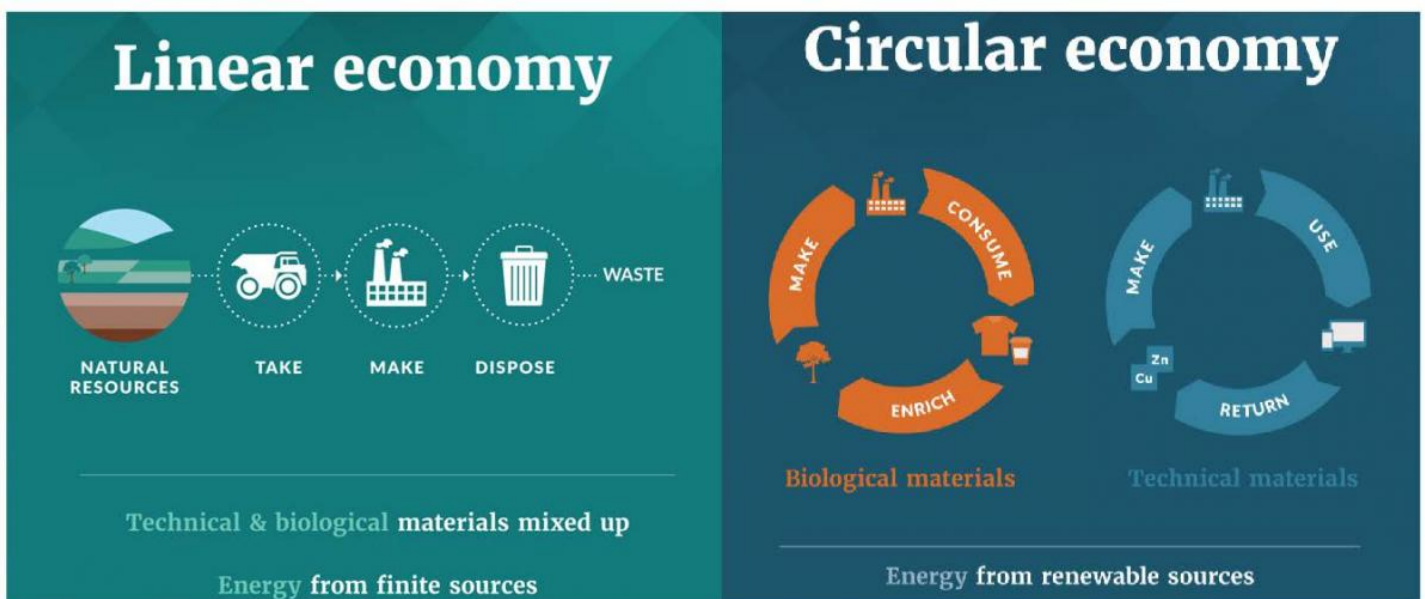


Figure 3: [Linear and Circular Economy diagram].

As referred to earlier designers should be taking responsibility for designing short products with a short life span. They design what is easy and cheap to do, this is no longer an option. “When a product is designed for the longest use possible and can be easily repaired, remanufactured or recycled we consider it to have a circular life cycle.” (Mfe.govt.nz, 2019) This quote refers to what could happen if designers were designing responsibly. If they were to design responsibly by making things easily and cheaply fixable, or even less likely to break in the first place it could have our environment greatly. We need to complete the circle to create the sustainable planet we strive for.

The idea of being a sustainable artist or designer is appealing although it can be a lot of work, by making simple changes we can go from this linear economy to a circular one. By mending and reusing the things we already own. “the quality of causing little or no damage to the environment and therefore able to continue for a long time.” (Dictionary.cambridge.org, 2019)

The idea of mending broken things can sometimes seem pointless in our mass-produced, fast, and inexpensive world. As Yanagi states, if something is broken it can easily be replaced. In our throwaway society, we do not see the need for fixing and repairing as we can easily buy new, for cheap. Although this hasn’t always been the western way, throughout the World War II Britain’s government rationed clothing and promoted the mending of clothes, through the “Make Do and Mend” scheme (studentsewing, 2019) Socks would be darned, and plates would be glued, every object was looked after and treasured. Although in these times they were not concerned about mass production and landfill sites, this was all down to not having the resources during the war to have new clothes and things.

Chapter 2

Kintsugi (Kin- golden Tusgi- Joinery) means to be joined with gold. In the traditional Japanese aesthetics, the broken pieces of accidentally smashed pots would be carefully collected reassembled and then fixed with the most expensive gold lacquer. There would be no attempt to hide the damage but to reflect and emphasize that the breaks that then have a philosophical merit all of their own. Therefore, by mending the pots with gold you are making something more valuable, not only more expensive but something that is more valued by us because of the time and effort required to mend it. Kintsugi belongs to the Zen ideals of 'Wabi-Sabi', which cherishes what simple unpretentious and aged.' (Perilla, 2018)

An Artist who mimics Kintsugi's repair technique is Charlotte Bailey, a textile and embroidery artist best known for her collaborations with Louis Viton, Mary Katrantzou and even on The Duchess of Cambridge's wedding dress. Her expert skills in embroidery and stitch have led her to visible mending. She uses these skills to mimic kintsugi's style of mending pottery by making them into a textile piece. Instead of gluing the broken pots back together as the traditional kintsugi way shows, she joins' with embroidery. She wraps the broken pieces of ceramic in fabric and uses gold metallic threads to embroider and darn to fix the pieces back together again. "While the process is not meant to make the vase functional again, it does produce a striking sculptural object." (Colossal, 2019) Bailey's example of Kintsugi is a twist on the traditional way, whilst still appreciating the technique. However, by making it out of fabric the vase does lose its purpose of holding liquid but also giving it a new purpose of a form of art that has been carefully handcrafted and repaired, with care and passion. Giving this piece a new life and value than it had before.

Bailey has an extensive blog where she talks about her work and life experiences that have made her work what it is today. In this quote, she talks about the power of the stitch and the impact it has had on her life. Just as her kintsugi body of work was on display in a Belgian gallery in Brussels for Design Week. She was involved in a car accident and 'the healing power of the stitch' became quite literal sense in her life.

The healing power of stitch' is a concept widely acknowledged within our community as one generally held to be of great importance. I'm sure many of us can relate to the therapeutic, calming qualities stitch imbibes into our frequently chaotic lives: a sense of creativity, of connection, of mindfulness and meaning. It is also a phrase that, since the conception and creation of my 'kintsugi vase' series, I've heard referred to at length. With my reassembled shattered pieces playing their small symbolic role as visual metaphors for healing and making whole, the notion of 'fixing with stitch' – explored both literally and metaphorically within my practice – is something of great personal importance to me. (Hanging By A Thread, 2019)

The mending powers of the stitch are important in everyday life. Stitch not only mends our clothes and in Bailey's case pots, but it can mend our skin and our flesh. Baileys kintsugi vases are visual metaphors for healing and mending. They do not try to hide the breaks they highlight them with gold, so they can be seen and appreciated by all who see them. "It is a rather beautiful ethos that seems so at odds with our modern Western 'throwaway culture' that seldom values the craft inherent in an object, or the significant and valuable social and cultural role of the piece. The metaphor for beautifying damage, of elevating a perceived flaw into something altogether more valuable, is something I also personally find very poignant." (Hanging By A Thread, 2019) Bailey talks about beautifying damage here which is the whole kintsugi ethos. Her method and technique are shown throughout her work, you can clearly see the amount of care and precision that has gone into each individual stitch. This work being fabric and not ceramic anymore highlights its uselessness as a broken item, but still highlighting the beauty of the item being broken and not being able to be used. This also relates to Wabi-Sabi by appreciating the object and valuing it even though it is functionless.



Figure 4: [Charlotte Bailey Kinstugi style embroidered vase].

Chapter 3

Another designer that uses Kinstugi throughout her work is Hikaru Noguchi, she designs good quality knitwear at a range of prices. She also has a step by step book called 'Darning, Repair, Make' which teaches you how to darn and visibly mend your clothes. Noguchi has become a darning guru in the fashion world, her philosophy is that her products should last a lifetime. To achieve this philosophy, she provides a free mending service, where you can send your damaged item to her and she will visibly darn the hole or hem. On her website, it states, "It is important to understand that this is a VISIBLE darning repair service which means that the repaired area will be clearly visible on the item" (Hikarunoguchi.com, 2019)

Noguchi lends these visible mending techniques from traditional Japanese style "BORO (Boro Boro meaning rags or tatters) and SASHIKO (little stabs or little pierces)" (Noguchi, 2019) Cotton was not common in Japan until well into the twentieth century, so when a kimono started to run thin in a certain area, the family's women patched it with a small piece of scrap fabric using Sashiko stitching. (Heddels, 2019). Sashiko Stitch is a decorative form of stitch and visible mending. By visibly mending Noguchi is making that object an original and making it a priceless piece. A mass-produced jumper has now got meaning and originality to it by being mended visibly, and therefore highlighting the areas of fault.



Figure 5: [Examples of Hikaru Noguchi's darning and patchwork].

Celia Pym is another artist who repairs clothing by visible mending and describes herself as “An Artist who works in Textiles”. (McKenzie, 2019) Her values through her work are very different from Noguchi's, whilst still darning and mending clothes. In an interview she did for Studio International, she talks about her great-uncle's sweater that was passed down to her, and how it had kick-started her interest in mending. She discusses the connection she had with the garment and how moved she was by the object and the emotions attached. It had many different yarns throughout it, as her aunt had mended it before numerous times, and the idea of someone slowly taking care of an object like that is a wonderful thing. (McKenzie, 2019) This idea of slowly loving and caring for an object that much over a long period of time is almost the opposite of our opinions on mass-produced objects. We do not have emotional connections to these objects, but things that are passed down to us such as Pym's great-uncle's sweater can have a great sentimental value to them. “Objects can follow the consumer through life, even become a piece in use by several generations.” (Jessicahemmings.com, 2019) When objects are passed down to us from relatives or friends we can have a great emotional connection with that object, as it reminds us of them, ‘it can follow us through life’ as quoted above especially if that person has passed away.

Pym's mended items can be considered works of art in their own right and are displayed in museums and galleries. Her work was shown at the Cloth and Memory exhibition along with other artists from around the world. “I like to see how something is made, how it works. Darning is good at helping you understand an object, you darn it and it, and you can figure out how it works, where it is strong and weak, how it was constructed, how it was used, loved.” (Miller, 2013, p.86) Pym mentions here that she can understand the object better by darning it, she has that connection with it because she has mended it with her own hands. She has felt the holes, the wears, and the tears, and she can understand its story. The memory of the object is held within it, it has always got that shape of the person who wore it before. Their smell, even their personality can be withheld within an object. “I enjoy wearing other people's clothing, largely for the imaginative feeling of someone else has touched it. It is not just the touch against my skin but imagining how another wearer must have felt in it.” (Miller, 2013, p.88) Pym's work is largely focused on the narrative of the piece and the

personality and story of the person who owned it before. She tries to keep that person alive within the object by caring and loving that object by mending it.

Her work has also been exhibited in the Victoria and Albert Museum where the piece itself was on display along with the story behind it. This way of displaying work gives the viewer an insight into the past life of the clothing and the reasons why it has been repaired. Pym's way of mending is to highlight the history within the piece not to conceal or hide it, but to decorate and to heal using this form of mending. Whilst Noguchi mends for practical and environmental reasons, Pym does it for a more sentimental and therapeutic reasons.



Figure 6 : *Hope's Sweater*, 1951

“Repair is important to me because it stands for a wider interest in how we can preserve and waste less in our current throw away and fast fashion climate.” (The Vendeur, 2019) By repairing old, even worn and broken objects that have been passed down to us we can use them again giving them a new life and by using visible mending creating a new and beautiful thing. Pym has also been working with the welsh and

environmentally aware company Toast. They are known for their knitwear and Pym did a darning workshop with them earlier this year. “For the project, Pym spoke with each owner, discussing the cause of the damage and hearing about the particular stories attached to each piece...” (Toa.st 2019) This quote from Celia Pym’s workshop at toast explains how we should all look at our clothing. By speaking about the object and its cause of damage, may that be over wear or it is caught on something and snagged, it is all a story that is associated with that specific piece and makes it mean more to the owner. These stories that are attached to the object give it a meaning and make us emotionally attached. “...They become evidence of our movements and actions, holding an imprint of the wearer.” (Toa.st 2019) The idea of the piece holding the imprint of the wearer or even leaving an imprint on the wearer is a good example of Wabi-Sabi as it is looking at the worn object and seeing it as having empathy and relation to you.



Figure 7: *Celia Pym Mend Project | TOAST Magazine*

Celia Pym's work is focused mostly on repair and finding emotional connections to the pieces. This quote from Jessica Hemmings' *Textile Reader*, gives a good insight into the memory that is connected with individual pieces. "If I wore the jacket, Allon wore me. He was there in the wrinkles of the elbows, wrinkles which in the technical jargon of sewing are called 'memory'; he was there in the stains at the very bottom of the jacket; he was there in the smell of the armpits. Above all, he was there in the smell." (Stallybrass, 1993, p.68) This article talks specifically about clothes, fashion and how the memory of a person or even a time in your life, is within that object. However, this could work with any object. Objects that have these deep emotional connections to people are and should be cared for even repaired. But by repairing even an emotionless object it can give it these meanings we wish for.

"By using our hands to create something ourselves, we have a better chance of finding that connection." (The Vendeur, 2019) Molly Martin is an illustrator, artist and textile repairer. She, like Celia Pym, has done workshops with Toast. Although Martins workshops are on a specific style traditional Japanese mending called Sashiko. Sashiko is a way of reworking or mending your clothes by piecing, patching and stitching to give them a new life. By repairing this way, it becomes part of the design of the piece, it makes it new and gives it this new life as a whole new component. The stitches are in contrasting yarns and are not meant to be hidden they are meant to reveal the breaks and tears to be a new decoration for the piece. This form of kintsugi is decorative and mending like the traditional kintsugi method however it may not increase the expense of the item but the personal value of it to the owner as they have mended and cared for the object in their own hands.

My making and mending things ourselves we can find it easier to find these connections with these objects. As Sennet says in his book 'The Craftsman' "Technique has a bad name; it can seem soulless. That's not how people whose hands become highly trained view technique. For them, technique will be intimately linked to expression." (Sennet, 2008, p.149) By making things using our skill and technique, we develop a connection with the piece or object. When you have been 'highly trained' and take time on creating or fixing something with your hands it becomes more

meaningful. Although by using and touching things in general also forms that connection with the object. 'The hand is the window on to the mind'. This idea leads to the thoughts of everything we touch and hold in our hands becomes something more meaningful.

Conclusion

In conclusion, as a western society, mass production has disconnected us from the production of goods causing us to find it harder and harder to find relationships with the items. "The industry controls and 'professionalises' the practice of design and making clothes resulting in consumers having little idea how from what and by whom these goods are made." (Fletcher, 2008 p.187) This quote explains how separating the practice of design separates the consumers from the production. We find it easy to throw these mass-produced objects away as we do not see or understand how they are made and therefore do not see or feel their aura, as Benjamin stated before 'Reproductive technology, we might say in general terms, removes the thing reproduced from the realm of tradition. In making copies of the reproduction, it substitutes for its unique incidence a multiplicity of incidences.' Mass production removes the aura of the object, it removes its personality. When we do not understand or think of how things are made we cannot make those connections to the object. We need to change our throw-away western mindsets and make connections with the objects we have rather than throwing them away. By using the ideas of kintsugi and Wabi-Sabi we can change our ways.

Wabi-Sabi having no English translation shows us all the more so how different our Western perspective of things and objects is. We need to learn how to see the beauty in objects, respect and appreciate them. We can make these connections with objects by mending them. Kintsugi not only increases the expense of the object but personal values to the object as well. The idea of the healing power of the stitch is mentioned by Bailey, her kintsugi pots are visual metaphors for healing and mending. Her deep personal connections with her work have been shown through her beautiful skills and craft. Bailey's pots are no longer functional as a vessel to hold liquid, but now have a new objective as a piece of art, to be valued and appreciated as a new object in itself. Her work relates to both Kintsugi in her way of mending but also Wabi-Sabi as the pot is now functionless as it is made from fabric and cannot hold liquid. This related to Seno-Rykyu's bamboo flower pot which was mentioned earlier, as it is considered functionless and broken but in Japanese culture, the cracks are referred to as the loveliest feature of the whole flower pot.

Hikaru Noguchi and Celia Pym's work relates by the darning and mending of the items, through a method with the same underlying values of Kintsugi. However, they do this for very different reasons. Noguchi believes that her designs should last a lifetime. By providing a free mending service she can achieve this goal. She darns the holes in a contrasting colour to highlight the breakage, just like in Kintsugi where the gold lacquer highlights the breaks in the pot. Although Pym does the same, by highlighting the breakages, she does it as an art form. This could be due to the fact that Noguchi is Japanese, and it is in her culture to fix and appreciate objects this way and therefore does not see this as an art form but a way of life.

Pym does not only mend and darn the objects, but she learns about the object and its aura as she cares for it. As she stated here 'Darning is good at helping you understand an object, you darn it and it, and you can figure out how it works' She wants to learn about the story and the life of the piece. To be able to appreciate it as the Japanese do. As Martin states "By using our hands to create something ourselves, we have a better chance of finding that connection." (The Vendeur, 2019) By mending and making our own clothes we solve the problems of overproduction and find those relationships with the object by doing so, making it less likely for us to throw things away. During the time we take to mend or make the object we learn about the objects Pym says in her writing. We notice the stitches, the marks, the breaks and tears, this is where those connections are made and strengthened.

The modern-day/Western perspective on Kintsugi is Circular Economy. This idea of natural making the object and once consumed by the consumer it is then enriched back and make into something else is directly linked to Kintsugi by the word 'enriched'. We can use this idea of circular economy to help us be a more sustainable society.

Visibly mending and enriching through Circular Economy are the key ideas we need to be able to respect and appreciate the objects that we already own. People need to accept that wastefulness is no longer an option for our planet and by changing the way we design and make by being less materialistic we can achieve this. By making the circle complete we can have a completely sustainable economy.

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