

Position through

Dialogue

Sumire Yoshida

Central Saint Martins
MA Graphic Communication Design Year2

作動中
era in operation
像头运行中
像頭運行中
에라 작동 중

ReMUJI

染めなおした服 Tシャツ

数量
限定

回収したり、無駄になっている資源を活用し、染め直して再生しています。
ひとつひとつが違う表情です。

税込 **990**円

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ReMUJI
染めなおした服
Tシャツ

MOTTAINAI

Nina Paim

Nina Paim

A Brazilian graphic designer based in Switzerland. After a detour into economics and philosophy, Nina studied graphic design at Esdi, Rio de Janeiro, and then at the Gerrit Rietveld Academie, Amsterdam. Her bachelor project was Egcola Aberta, a temporary design school in Rio from August 6 - 11, 2012. She has been working independently as well as with other graphic designers.

When I spoke to Nina I did not have any firm ideas about future projects. In my previous unit, I had worked on a project exploring the relationship between emotions and patterns. I was interested in how pattern design made me happy and pleasing to the eye, because I was interested in how pattern design made me feel, and what I realised during my conversation with Nina was that I had not yet pursued and reflected enough on what I wanted to research. Nina seemed to be struggling with feedback because she did not see what I really wanted to do. Nina gave me feedback from the perspective of pattern design, but in that conversation I couldn't get an answer that made sense to me. I realised that I am not that much interested in pattern design itself after all. I was more interested in my emotions, especially positive emotions. I decided to first sort out my own interests - what makes me happy, what states are comfortable for me.

In sorting out my interests, I also began to see why I was interested in positive emotions. My interests were about my surroundings, my lifestyle, i.e. creating a state of "comfort" for myself. This focuses in particular on feelings of comfort and joy. My interest is not in emotions such as sadness or anger. Interestingly, when I think about the moments when I felt comfortable and joyful, they were mostly related to my life. Surrounded by nature, creating a comfortable room, vintage furniture, delicious and healthy food made from the best ingredients. Maybe that's why I have dealt with objects that are close to me, such as vases, postage stamps and textiles, in my Methods of series so far. On the other hand, I have also realised that I am not necessarily particular about wanting to design patterns, as long as I can get myself into a comfortable state. At this point, I was less interested in the media and methods, and more interested in what topics to make them about for me. However, lifestyle is too big a topic. Again I started to observe myself, because it is too big a concern. What in my life interests me and

makes me feel comfortable?

In the process of observation, I made a discovery. During the summer holidays, when I temporarily returned to Japan, I was particularly interested in the Re:MUJI project that MIJI was working on. This project involves re-dyeing clothes that are no longer worn due to stains, etc., and re-selling them in MUJI shops. Why was I interested in this project? Not only because of the corporate approach to sustainability, but also because of the Japanese mentality of aversion to waste that is evident in this project. I feel a little guilty about throwing away clothes that can still be worn because of a few stains or because the design has become outdated. This is not a comfortable situation for me. On the other hand, the concept that this project embodies gives me comfort. Comfort is not only about feeling good about yourself, but also about caring for someone else, or perhaps about the positive impact you have on society. I realised that the idea of "MOTTAINAI", which is also embodied in this initiative, is one of the elements that make up my sense of comfort. MOTTAINAI is the Japanese word for the feeling of regret for wasting something, and it is an idea that I have been exposed to since I can remember. This is an interesting category of emotion for me, because it is a uniquely Japanese word. This is because it is a uniquely Japanese word and not a phrase that can be expressed in a single word in English. Some of you may know it from the words that Wangari Maathai from Kenya, the first Nobel Prize winner in the field of the environment, once shared with the world. Thinking back, whenever I left food or tried to throw away something that was still clean, my mother would always reproach me for being wasteful. Why do people feel it is a waste to waste things? Do people feel differently about what is wasteful? My quest this summer began with the word MOTTAINAI.

HOW TO USE FINAL HOME



FINAL HOME project (Tsumura, 1994)



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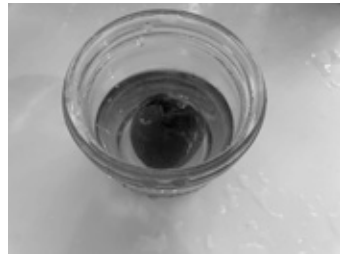
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11



12



13

REUSE

1. The block used as a landmark for drivers
2. Pieces of broken pottery used as garden decoration.
3. Plastic bottles with water used to avoid cats.
4. Disney candy cans used as small containers.
5. CD used as a decoration
6. Neal's yard empty bottles used as clip holders
7. Avocado seed
8. Empty wine bottles
9. Seashells
10. Sea glasses
11. Can
12. Film case used as clip holders
13. Chips made from deep-fried fish bones that would normally be thrown away.

Arata Maruyama

Syunsuke Kudo

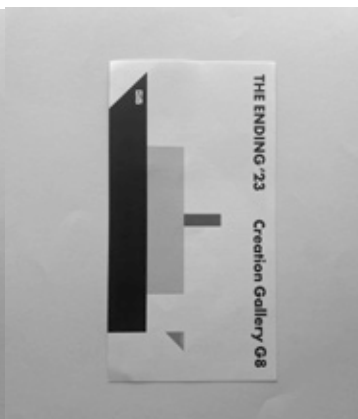
Maruyama responded that there are difficulties if I have not chosen the media. These words were an important realisation for my project. I was struggling with how to develop the concept of MOTTAINAI as a visual communication based on my interest in the concept. He said that although there are many design examples dealing with social issues, the topic is so commonplace that it needs to be considered carefully. As an example, he mentioned the *FINAL HOME project* (1994) designed by fashion designer Kosuke Tsumura. This garment not only has several pockets to store various items, but also has the functionality to maintain body temperature by inserting newspapers. Tsumura pursued the question of how the medium of clothing could be used to provide people who have been made homeless by disaster, war or unemployment with the kind of clothing they need. This is an idea that I was able to explore only because the medium of clothing is fixed. In the past, I have tended to choose a topic and then choose the media last. This came from the thought that I wanted to choose the most appropriate media for the subject. However, I am a visual communicator and furthermore a graphic designer. I have to think about what kind of visuals I want to use to communicate with my audience. What exactly are the media I should or want to use?

When I was thinking about media, a conversation with Kudo, who was also an intern at &Form, gave me an idea. He was working on a project focusing on the Japanese concept of “*Kekkai*”. The concept of *Kekkai* in Japanese Shintoism separates the purified from the unpurified, and in shrines it works to keep dirt from being brought inside (Kobayashi, 2023). He observed how the concept of *Kekkai* was embodied in everyday life. For example, the chopsticks placed in front of the food, or the *Noren* (curtain) displayed in front of the entrance of a Japanese eating house. These serve as “*Kekkai*”,

separating the outside from the inside of the restaurant. He took photographs of the *Kekkai* in different situations and eventually made a video piece. Here I gained two insights from the story of his project. One was the importance of observation: like Methods of investigating, I realised that I should first make observations about the subjects I am interested in. Furthermore, I decided to use the medium he was using, photography. I immediately started to “observe” and collect using photographs that embody the “*Mottainai*” that abound in everyday life. The *Mottainai* I found not only at home but also on the streets were full of various forms and functions.

In the process of collecting the photographs, I reflected. Am I interested in the functions and materials of the reused products, or in the psychology and behaviour of the people who reuse them? Personally, I have some doubts about the new environmental materials that are being created every day to reduce environmental impact. For example, if there are new materials recycled from plastic, can we really say that they do not have an environmental impact? I am sceptical about new materials that claim to be sustainable when I consider the environmental impact of the water used to create new materials, the electricity used to run machines and the chemicals used. If anything, I am more interested in the psychology and behaviour of people who reuse. Why do people keep or reuse products after their function has ended? Following the categorisation of *Design for Disposal* (Nagai, 2023), REUSE, not REDUCE or RECYCLE, is my primary interest. If I see the action of REUSE as a method, how can I apply it to visual communication? How can I use what I have been saving as “waste” and reflect it in my design?

ATTACHMENT



Kaoru is co-Managing Director at IDEO Tokyo. With a multidisciplinary background in user experience, branding, marketing, design research, and service design, Kaoru helps clients and teams navigate through the complexities of strategy and execution. He designs from concept to launch and has a passion in creating ideas that integrate online and offline experiences to make everyday life little more enjoyable. Kaoru enjoys bringing different types of people together to co-design and collectively think through challenges. He has hosted workshops for a number of prominent Japanese institutions including METI, JEN, Keio University, Kyoto University, and Tokyo University. Prior to IDEO, he worked on branding for domestic and global companies at Hakuodo Inc., where he led joint initiatives with IDEO since 2006.

My dialogue with Mr Tanaka was interesting. He posed several questions to me: "Doesn't waste mean that you have an attachment to the object? If so, when does attachment arise, is it the length of time it was held, does the memory itself affect it, and what happens if the attachment goes to the wrong report? Conversely, what are the things that don't create attachment, and if you see a scene where an object is thrown away, does it change your feelings towards the object a little? On the contrary, what is it that a minimalist who has only the bare minimum of objects has, and what are the criteria for the objects a minimalist chooses to use?" These questions were perspectives I hadn't fully considered. I'm not as much of a minimalist as a minimalist, but I'm more of a person who doesn't like to keep things, and if I can't use something, I want to get rid of it or sell it. What is it that I am taking? My mother, on the other hand, still keeps things like shoes she can no longer wear or empty bottles, and I have always wondered why she doesn't throw them away. However, I realised that this perspective of "attachment" might be the answer to this question. My mother may not be able to throw them away because she projects attachments and memories onto the objects. I started collecting again.

This time, I began to observe what I had, not what someone else had collected. What are the things I am keeping that I do not throw away, because I try not to have things? The things I could not throw away were mainly design-related. Planners, snack packages and, most of all, exhibition flyers. Categorising my collection, I found that it could be divided into attachment or memory, function and decoration or design. In particular, it became apparent that many of the objects I retained were more important for attachment or design than for the functionality of the object. My mother, meanwhile, may have taken

objects even without their functionality or design because of her strong attachment to them.

The objects in my collection have been in my collection since I did not know the term graphic design, and furthermore, they have led me to an interest in the world of graphic design. They have brought me back to my roots. The reason why I decided to go into graphic design after studying sociology is that I always liked visiting exhibitions in museums and always collected the flyers of those exhibitions. It feels like *MOTTAINAI* to me to throw away a single piece of work that has been created by numerous designers, not only in terms of text, images and colours, but also in terms of paper and ink materials. Once again, looking at this collection brought me back to my love of graphic design, which involves manipulating text, images, further colours and materials.

Given these processes, I think I can further develop the project through the topic of attachment, the method of REUSE and the print medium of flyers. What if I were to create a flyer on the topic of attachment? What if I were to REUSE my collection using printed material? What if I were to REUSE the printed material to create new objects of attachment?

Hiroaki Watanabe

Daiki Suzuki

Hiroaki Watanabe
Representative Director, Plane Inc.

After graduating from the Kuwasawa Design School, he worked for Ricoh Co. before moving to the USA. He worked as a senior designer at frogdesign and zibaDESIGN and was involved in the design of numerous industrial products. After returning to Japan, he established Plane Inc. and has been involved in manufacturing in various fields, mainly industrial design, both in Japan and abroad. Part-time lecturer at Tama Art University.

Daiki Suzuki
A product designer at Fabrik



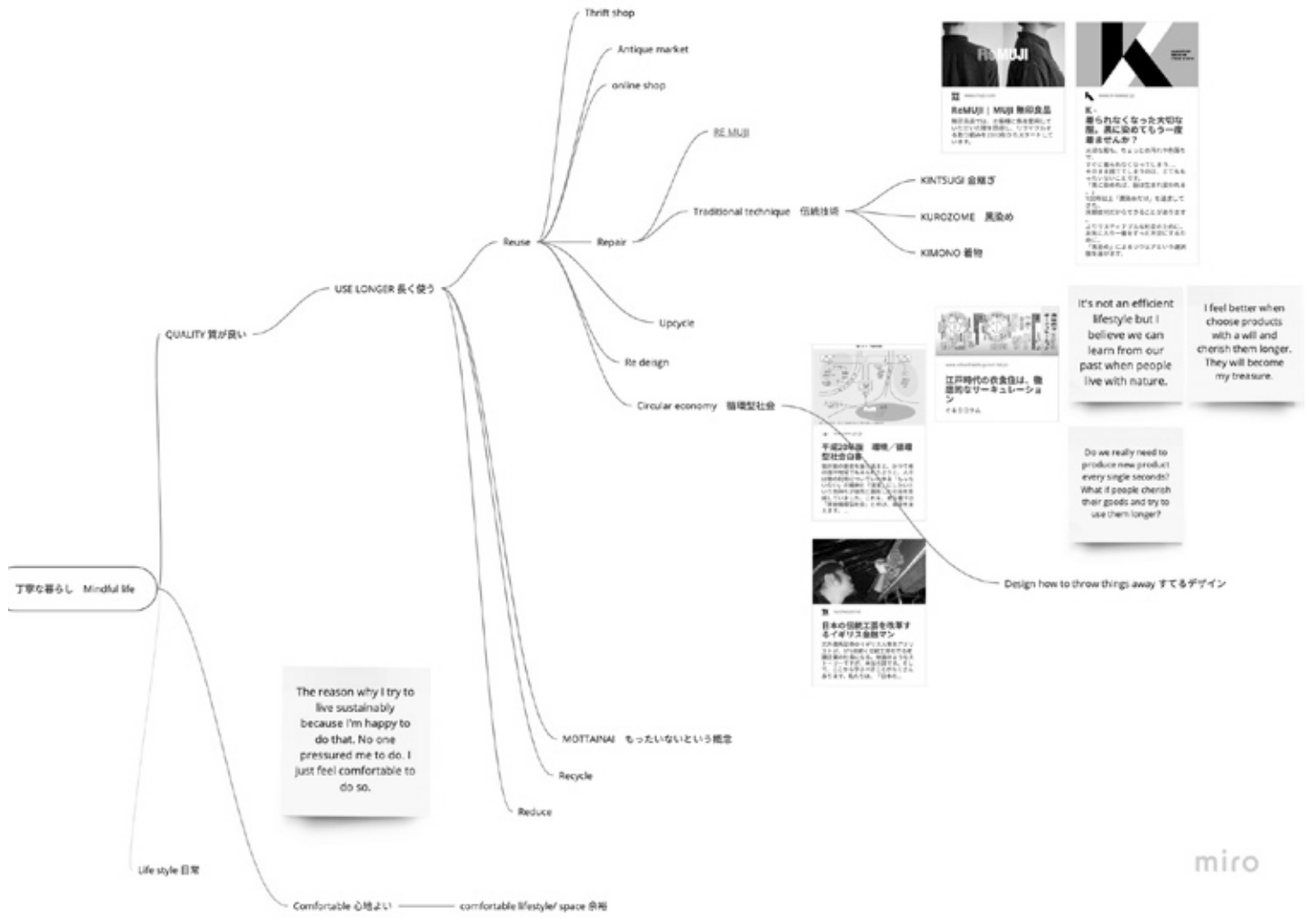
AM
TIQUE

ECAL (The École cantonale d'art de Lausanne)



T Y P O G R A P H Y





PRACTICE

Use products longer

Age-old Kyoto dyeing technique gives new life to faded clothing | The Asahi Shimbun | Breaking News, Japan News and Analysis

Kintsugi, the art of fixing ceramics with lacquer - Sustainable Japan by The Japan Times

What a certain kind of paper looks like | The Japan Times

MOTTAINAI = "the regret of waste"

Mottainai: The Art of Not Wasting

Design how to throw things away ずてるデザイン

Kurozome is a Japanese traditional technique which dyeing kimono in black so people can wear them even though kimono get stains.

Muji is doing a project called "Re MUJI". They are dyeing clothes which got stains using dark colour such as dark blue or green and black and reselling them.

Kintsugi is a Japanese traditional restore technique in which broken vessels are decorated and finished using lacquer and gold powder.

The two examples are that KINTSUGI or MUJI are upcycling while keeping its original functions in line, while that upcycling ideas go beyond the original function of the product and give it new value.

Niika: Helsinki's zero-waste restaurant - Felleart

Paulig Kulma: Power of Legendary Coffee

Craftsmanship in England

Bringing Back British Craftsmanship

Why British Craftsmanship Matters

"I think that craftsmanship is not only about the physical act of making something - although traditional skills and handwork do add value to a product - it is also about the core values that underpin that 'thing'. A true craftsman is honest and cares about his work in a way that a machine, cheap labour or a robotic production line doesn't."

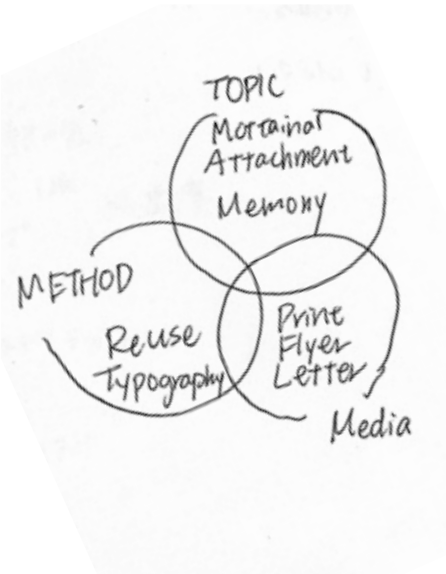
Upcycle

Top 10 Upcycling Ideas

What is a Circular Economy and How to Apply it to Graphic Design | Blog | Somerika

Is this the only way that graphic designers can work sustainably? I don't agree with the idea to promote sustainable products. I want to encourage the philosophy of mottainai.

These ideas go beyond the original function of the product and give it new value.



miro

Reflection

Through dialogue and self-reflection, I feel that my thinking has been able to develop significantly this summer. In the early part of the summer break, through mind maps like the one on the left, I realised that I was interested in my emotions and lifestyle. I was convinced that all the projects I had been dealing with seemingly at random could be explained if I considered that they had arisen from my interest in living. My conversations with Nina made me realise that I am more interested in human emotions than in pattern design itself. Furthermore, taking the unique Japanese sentiment of "MOTTAINAI" as a starting point, I observed in my daily life that objects that should have been thrown away are collected or reused because of the emotion of mottainai. In doing that, I found that the objects in people's collections that should have become rubbish can be categorised mainly in terms of memory, attachment, functionality and furthermore design or artistic value. Of these, I found the human emotion of attachment interesting. The reason why it is interesting is that it is an emotional decision, as opposed to a rational decision to keep an object because of its functionality or design. For example, it makes sense to keep empty bottles at home as a way of making use of their function to store vases or seasoning powders. On the other hand, attachment and memory are more of an emotional aspect and may not be explained rationally. For instance, like my mother who keeps old shoes from decades ago that she can no longer wear. Why do people feel attached to things and collect them?

Furthermore, another major gain I have made through the dialogue is that I have narrowed down the media I deal with. In my previous projects, I look back on the fact that I had a very hard time developing my projects because the medium was not set in stone. However, my internship at the design studio &Form this summer and

the influence of ECAL students and Swiss designers made me want to work more with the medium of the written word and further develop my typography. I wanted to work more with the medium of "text" and raise the level of typography. It is mainly based on the print media, but it could also be a video work using letters. I would like to carry out my project based on the medium of letters.

My research is still scattered with various keywords such as waste, attachment, REUSE and collection. In the tutorial, the feedback was that I should sharpen my focus and take a smaller perspective. So this week I will focus on the perspective of attachment. This is certainly an interesting perspective, and I plan to sharpen the focus more by selecting certain objects and interviewing people about why they can't throw them away. On the other hand, there are many works on the subject of memory and attachment, so I have to think about how to reflect my own personality in this project. I will try to imitate the methods I used last year, such as referring to works that deal with similar themes and hijacking or translating them. On the other hand, the REUSE perspective is not yet something I have given up on. How do you REUSE an object whose first function is finished? For example, if I were to REUSE my collection of flyers, I would be tempted to proceed with the project from that perspective as well, but I would start small and pivot if it didn't work.

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