

ReThink



kvadrat

Introduction

We named this year's Kvadrat Design Project *ReThink* to reflect the theme of sustainability, but it also reflects a different approach for the seventh edition of this programme. Instead of our textiles and materials being the subject of the project they are the medium for expression, broadening the scope for the participating designers, artists and architects. Sustainability underpins everything we do at Kvadrat, starting with creating products that last a long time, stay beautiful and are timeless. We innovate in every aspect of a product life cycle and are developing an expanding range of recycled and reused textiles and materials in tandem with exploring new technologies such as bio-materials.

A sustainable mindset begins before any materials are produced. Circularity is the ultimate goal, and we need to work together as producers and consumers to get there. Designers and architects are crucial to this more expansive way of thinking. The design of a product or building, defines 80% of its footprint and 36% of a products footprint is created during production. With this in mind a focus on longevity and the aim to create products that are fully recyclable and where possible circular, as well as using sustainable materials, we as a design industry can contribute to achieving systemic change.

Introduction

To elicit this 360-degree perspective, we to devote the entire *ReThink* Design Project to 12 emerging and established creatives with innovative view on sustainability, and encouraging them to let their imaginations run free. With this platform, we aim to spark a fresh and fertile round of dialogues about the future and how we design and consume in sustainable ways.

The creatives were given a free hand to use one or more Kvadrat recycled, regenerative or circular materials, either on their own or combined with other materials, to express what sustainability means to them. And through their creations, to show how sustainability can shape design and cultivate new aesthetic values.

From Iceland to Venezuela, Beijing to Brooklyn, the 12 participants responded with passion and ingenuity, drawing on diverse cultural and cross-disciplinary backgrounds. *ReThink* plots many different paths to sustainability through artistry, experimental education, transparency, 3D technology, assembly, structure and pure craft in which the creative process evolves through hand, heart and mind. Each project encapsulates a big idea and an individual notion of beauty, expressed through materiality.

What could be more beautiful than a skateboard made of Really *textile board* by at-risk kids who can use it for recreation or transportation and as a means of learning about applied maths, physics, history and, of course, design?

We commenced the Kvadrat Design Project programme 12 years ago to foster creativity, celebrate textiles and show how they can be used in a multitude of forms and applications. *ReThink* takes these ambitions to a higher level and a more expansive horizon.

On behalf of everyone at Kvadrat, I would like to thank each of our participants for their original thinking and determination. I would also like to thank our curators – Anniina Koivu, Johanna Agermann Ross, Jeffrey Bernett, Jane Withers – who each bring specific expertise but more importantly are passionate advocates of the project and mentors to the participants.

With *ReThink* we hope to inspire and make you think.

Njusja de Gier
Senior Vice President Marketing, Kvadrat

Rikako Nagashima

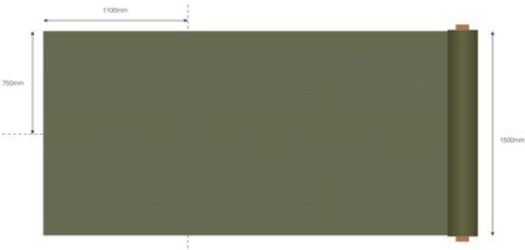
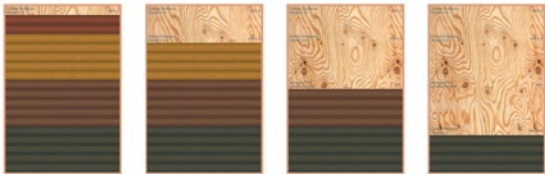
Irreversible Scale

Graphic design is at the core of Rikako Nagashima's work which takes in identity design, sign planning, book design and spatial design.

Based in Tokyo, Nagashima places sustainability at the heart of her work, and is keenly aware of the environmental impact of design. That awareness takes various forms: intentionally incorporating ink stains and scrap paper generated in the printing process as a pattern to avoid creating waste in her signage for the exhibition 'David Lynch – From the Fringes of the Mind'; using offcut fabric from product manufacture in her design for sportswear brand Descente Blanc's 10th anniversary exhibition; or printing ink stains on scrap paper on fabric made from recycled plastic bottles in her *Scrap_CMYK* curtain collection for Kvadrat Residential (formerly Kinnasand).

In recent years, she has designed calendars made from moulded pulp, reusing waste paper from her own work. At the 2021 Venice Architecture Biennale, she designed the Japanese pavilion, which explored the circulation of materials in architecture and their reuse.





Irreversible Scale looks at the path to net zero in the form of a long-term calendar. Charting Kvadrat's transitional decarbonisation goals over the course of 16 years to the year 2040, the calendar consists of two frames. The left frame holds rolls of calendars – one roll for each year to 2040. Each year, a roll is moved to the right frame where it is hung, unrolled, for use. As the years go by, and the stacked rolls are successively moved to the right-hand frame, Kvadrat's emissions targets for each phase of its transition to net zero come into view, printed on the wood behind the left frame's stacked rolls. As each new phase is reached, the roll colour changes – shifting incrementally from warmer to colder colours

Each year's calendar is printed on a roll of Kvadrat *Divina 3* textile, chosen for its durability and potential for recycling. The calendars have an unconventional format, eschewing the subdivision of months into seven-day weeks and lacking the usual indications of days of the week, weekends and public holidays. Instead, months are typographically arranged without hierarchy in parallel vertical rows, with each month at the top of the row represented by

a number, from 1 to 12. This deliberately uniform typographical approach is intended to prompt reflection on how little (or how much) time there is in a year, to provide a sense of the number of days in a year, and to reflect the transience and importance of each individual day.

"I want to convey the finite and irreversible nature of time and resources," Nagashima says. "I want people to gradually feel this as they watch the rolls diminish. By making Kvadrat's emissions targets visible on a daily basis, I hope that Kvadrat staff, and people who work with the company, can be constantly aware of this process."

