Inspired by *Kintsugi*, a Japanese craft technique of repairing broken ceramics, the project explores the concepts and actions of 'repairing' and 'connecting' to reflect on circularity. Noting the wisdom behind everyday gestures and traditions, the project unfolds through dialogue and exchange with partners in the Italian textile-fashion industry who seek 'innovation' and Japanese craftspeople whose practice presupposes "undoing/releasing". The project manifests itself also as an installation that combines textile, video projection, and vocal performance of an essay, to produce an immersive experience.



Threads of Virtue
2025
project / mixed-media installation (fabric, thread, essay vocal performance playback, video projection, wooden structure)
fabric: (38 x 1200 cm each [golden-stitched fabric, jaquard fabric], 38 x 430cm [denim]), audiovisual: 30min (loop)

as a part of project *Ecology of Death & Life*, supported by Toshiaki Ogasawara Memoerial Foundation, Japan;
as a part of project *CirculART 4.0*, organised by Fondazione Pistoletto, Biella, Italy

I explored the ideas and acts of 'repairing' and 'connecting' to reflect on circularity in the textile and fashion industry, juxtaposing with different practices and viewpoints, as well as my concerns over our contemporary society, where we have less chance to exercise our humanity.

***Kintsugi* - repairing as a continuous act to create**
Kintsugi is the Japanese art of joining broken ceramics that finds beauty in imperfection and impermanence. *Tsukurou*, the Japanese word 'to repair', literally means a continuous or repetitive action 'to make/create,' and its Kanji pictograph is composed of 'thread' and 'virtue'. *Tsugu* as in *Kintsugi*, means 'to connect, inherit', and its pictograph composed of multiple threads joined together.

Wisdom in craft - Designed to be undone
In Japan, I had dialogue with people involved in the work of recovering and joining in crafts, such as Japanese lacquer, carpentry, textile and sake, to meet alternative views of the world and life, and the idea of 'undoing' - like *Kimono*, Japanese traditional clothes composed of eight pieces of fabric without producing waste, and designed to be undone, remade anew, and handed down through generations.

Industrial logic - Dynamics to play with
After these experiences in Japan, I worked together with the partners in Italy on the physical production for the project. The partners are those where I found a personal connection to the story behind their practice, whose logic or attitude are not of mine, or on whose product I could project figurative meaning - such as “ageing” denim for a natural look, and "devoured” fabric where certain fibres dissolved.

Interconnected in the greater circle
Wisdom and virtue inhabit our everyday life, not only distant cultures or the past. While infusing some gestures in Italy that I got to know, the traces of my research are woven into an installation of fabric stripes to compose a Kimono look and a video essay with projection and narration. Not as an object to confront but a space to be immersed in, the installation invites people to be off the position to control and feel oneself as part of the world where different and various matters are intricately connected.

Link: ***Threads of Virtue***
(essay / script for vocal performance)









Threads of Virtue (2025) Researches in Italy & Japan

Narratives and wisdom harvested from the researches became the core of the project, resulting in a **circular** collection of essays. Its vocal performance was replayed in a loop in the final installation.

Research in fashion industry
The project was commissioned by Fondazione Pistoletto and Material Innovation Lab at Kering*.

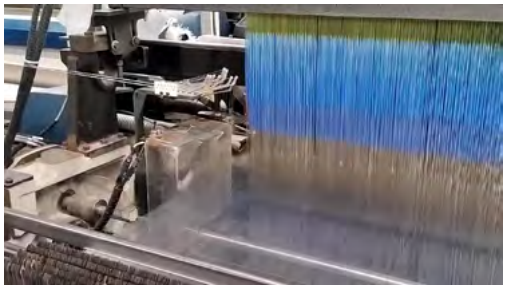
It started with initial collective research in Italy, visiting companies in the textile and fashion industry to observe their practices, arranged by the organisers.

* **Kering** is a multinational fashion company that owns luxury brands such as Gucci, Yves Saint Laurent, Balenciaga, among others.

Research in craft world
Later, a personal research** in Japan followed. Through dialogue with the craftspeople, it collected the wisdom of **repairing** and **connecting** that are inherent in their traditional crafts.

It enabled to reflect the sustainability issues in the complex dynamics of our world, juxtaposing different disciplines, times, and beliefs.

** This research is originally a part of ***Ecology of Death & Life***, another project that explores non-modern Western views of life and the world.



Incessant movements

Met 16 companies in a short period, visited their labs, factories, and archives in Italy and Austria

Immersed in **incessant movements** of huge machines with **deafening noise**



Techniques & supply chains

The industry's view of **sustainability** and logics made me question and curious

Why import pre-consumer waste from faraway land, for making new thread?

Why invent a new technique or material to damage denim?



Vicious circularity

Interplay between **mass production**, **consumer culture**, and **capitalism** creates a 'vicious' form of circularity



Kimono & Obi - Japanese traditional clothing

Kimono made from a single roll of fabric, cut into 8 pieces, **without any waste**

Width and length **adjusted by folding**, secured with Obi belt to fit any body types

Handed down **through generations**



Kintsugi - Japanese lacquerware technique

Broken ceramics **repaired** with tree resin, embellished with gold

Since the earthquake in 2024, a master craftsperson in Kanazawa repairing people's **beloved daily** tableware



Kigumi - Japanese carpentry technique

Traditional wooden houses built without nails or screws, interlocking the wood pieces

Japanese carpentry techniques based on the idea that **the constructed can be 'undone'**



Kasuri - Japanese textile technique

Textile with intricate patterns woven with resist-dyed threads

Once about to disappear, now revived

Inherited & practised in the daily lives of local people in Kurayoshi



Kioke & Waranawa - Sake making tools

Sake fermentation vats made with the wood **planted 100 years beforehand**

Decades-old vats **with the resident yeast** handed down to miso/soy sauce makers

Sake barrels wrapped with **rice straw ropes**, believed to keep evil away

Design and material
A projection screen was made using the fabrics (leftover) offered or newly produced by the partners.

It showcased the ecological philosophies and designs in Kimono and other Japanese craft.

All fabrics are in natural colours (except denim), too be 'dyed' by the colours of projected images.

Work with parner companies
I chose partners based on three criteria:
1. open and sincere communication to build an inspiring foundation of trust
2. diverse or even incompatible perspectives to spark dynamic dialogue
3. technical production processes that embody the complex phenomena and structures in our world.



Damaged Denim - *Officina 39*

The fabric produced as the sole material for Obi, a belt that secures Kimono

Denim strip folded in a Bunko knot,
the style for all ages, both formal and everyday,
and '**aged**' with a laser as if **worn out**



Bemberg Jacquard - *Brunello*

The fabric produced as the sole material for Juban, undergarment worn beneath Kimono

Bemberg, often used for lining,
as the bio material produced
solely in my native country Japan

Jacquard loom enables
to weave patterns directly into fabric



Print on Pleated Silk - *Erica Industria*

The fabric produced as a material for Kimono

Print on pleated silk subtly accentuates
the **unprinted folded parts**
and the intricate flow of lineages

Feature '**folding**' craft in Japanese tradition



Burnout / Devoré Silk - *Erica Industria*

The leftover fabric offered as a material for Kimono

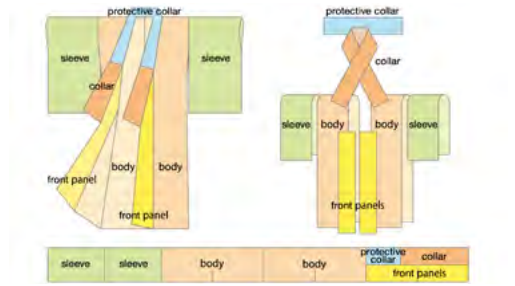
Burnout process creates a patteren on a fabric
by **destroying** plant-based fibers
while protein-based fibers remain

The names & process of the fabric associated
with the **brutal ecology** in our current reality



3 strips for a Kimono look

A Kimono look is comprised of
Juban (undergarment),
Kimono (dress), and Obi (belt)



8 pieces to form a Kimono

Kimono consists of 8 pieces of fabric
cut from a single roll of fabric
without creating any waste

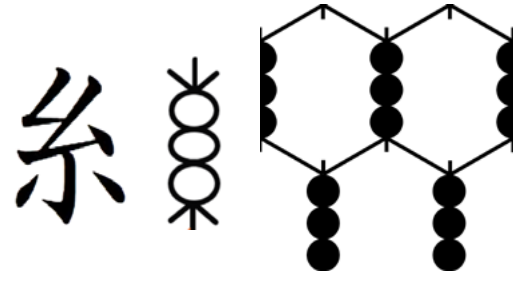
A roll of traditional fabric in Japan is
40 x 1200cm (standard)



Fabrics joined in gold

8 pieces of fabric to consist Kimono,
stitched together in gold
to **put them back** into a single strip

A fabric in **natural colours** with golden stitches
serves as a screen
dyed by video/image projection



Symoblic imagery

I designed a pattern for fabric
based on the Kanji letter (pictograph) for '**thread**'
to signify the idea of **repairing** & **connecting**

The repeated pattern woven in Jacquard fabric (Brunello)

The repeated pattern printed on pleated fabric (Erica Industria)



Pictographs for 'join' & 'repair'

Kanji letters served as inspirations
for concept, process and form in the project

Kanji letter for the verb 'join' as in Kin-*tsugi*
has a 'thread' as the root component,
with multiple 'threads' tied one after another

Kanji letter for the verb 'repair' consists
of two components: 'thread' and 'virtue'

Threads of Virtue (2025) Installation

Essay of circularity

Essays were written based on research in the textile and fashion industry in Italy and the craft world in Japan, and reflections on current social issues. They were edited into a script, structured as a loop to make it possible to start reading from anywhere.

It was vocally performed in a gentle, soothing tone, and its recording was replayed in the installation.

Fabrics & wooden structures

Three strips of fabric, each as material to create Kimono, Juban (undergarment), and Obi (belt) for a complete look, serving as a projection screen.

They were interwoven in three moods - stretched, twisted, or hung - on foldable wooden structures, which suggest traditional Japanese carpentry.

Projection

The images and videos from research, production, and the embodiment of philosophical inquiries were projected to 'dye' the fabrics, out of focus.

The brightness of the projection went up and down slowly as if breathing.



The printed script was handed out for those who need.







***La Linea* – extend line or circle around**

We sat in a car to visit companies in Italy and Austria. Next to me, the videographer following our trip was sitting. We do not share any common languages, but the culture of animation is universal.

Calimero, Barbapapa and Ghibli. When talking about the language of Pingu, which doesn't make sense but is amazingly understandable, he told me about La Linea, an Italian animation starring Mr. Linea, who speaks in Grammelot.

Mr. Linea is drawn with a white line, and the entire animation is made only with this single white line, moving and changing its shape on a single coloured background.

I started to think about the Western view of life and death. You start from your birth, and it continues until your death, and you go to heaven. It is a line. It may be extended with medical and other technological interventions, like the dream of transhumanism to overcome limitations.

In Japan, we don't say "view of life and death," but we say "view of death and life." It suggests that death is followed by life. People, in some ways, believe in reincarnation. It is a circle. It returns to the beginning to start, over and over.

Current World – vicious circle

A circle is not beautiful if it's a vicious one.

People you might not know overwork as labour with unfair payment to mass produce unwanted things to profit a small number of people somewhere, and the traded waste is brought to another land to destroy the distant landscape and ecology.

Did we become so short-sighted, not knowing how we are interconnected in our world, part of the circle, not imagining what is happening on the other end of what we do, not picturing how it may affect the lives of our next generations?

Doesn't the idea of a temporary solution where just a small number of people moving to a distant planet only let us hand down the problem?

In order to sustain our life, our contemporary life, we say that we need to produce more energy, instead of questioning and discussing what we can do with what is available, how we can change our life, or what we can reduce from our life.

Do we continue to be possessed by production and control, like in the 20th century?

We are outsourcing our life more and more using technology and services, instead of using our body and brain. These technologies and services save us time and energy and make the impossible for humans possible.

At the same time, it feels like we have less chance to exercise our humanity.

I am repeatedly reminded that I forgot to be content with what I already have. Worldly desires take hold inside of me so easily and lead me to unease.

You might have heard about "half a glass of water." Some perceive it as half-filled, some as half-empty. Now you are asked to describe the glass on the table. Do you describe the material and what it contains? Or do you describe where it exists and its relation with the things around?

Re- – no socks to bin

Since the beginning of the year, it is not allowed to throw away old socks and clothes in the garbage bag in Sweden, and we must bring them to a textile collection bin instead. I read that they will be sorted to be reused, or recycled.

Already in April, the recycling centres in Sweden were overflowing with textile waste. We were asked to store them at home for now.

I have kept some socks with holes. Last month, a book caught my eye in a shop in Kyoto: a manual on mending textile holes and damage in beautiful and playful ways. Now I have a mending kit with colourful threads.

Transhumanism

According to the internet, transhumanism is a philosophical and intellectual movement that advocates for using technology to enhance human capabilities and overcome limitations, such as disease and ageing.

Devoré – hungry violence

In the corridor of a textile print company, I saw a fabric where the pattern appeared in the foreground and the rest was sheer. I was told the technique is called "burn-out." The word "burn-out" made me interested. Thinking of the state you get after overworking, worn-out, drained.

After the burn-out process on a fabric with a blend of fibres, the plant-based fibres, like cotton and linen, are dissolved, and only protein-based fibres like silk and wool remain. One beats the other. Survival, like the brutal ecology in our current reality.

This burn-out fabric is also called "devoré." Devoré means devour, eat up, consume, destroy. Who is eating disgracefully, and who or what is eaten up? The remaining part of the burn-out fabric is blinding us to see ahead.

Consumer & Mars – societal habit

Since industrialisation, we have gained the power to produce more and faster, beyond our own ability and capacity. Manufactured products have flooded society, and there are products being discarded even before they are in our hands. It has become a societal habit to consume: throwing things away, and buying anew.

The Earth is getting old with holes and damage, being used up by us. Some people have started planning to move to Mars, to survive and possibly consume another planet.

Plissé – folded & flexible

In the printed textile archive, I saw gold lines on a white pleated fabric. I was attracted by the folded parts that did not get embellished, keeping their innocent state.

Mountains and valleys. Like in Origami, by folding, a fabric becomes sculptural, architectural. It appears as if the folded parts reserve the potential to change.

Sewing & Humanity – technological development

Amongst all household chores, the time we spend sewing has decreased dramatically in the last hundred years.

Thanks to the development of technology and services, we can outsource our lives – even our thinking; we can ask AI to do it. We have less and less chance of subjective physical experience that AI can never have.

And what happened to our saved time and energy? And the state of mind stretched by repetitive and quiet activity with our hands? We became restless, hasty, distracted, and unfulfilled. Is it because we reduced the moment to practice our humanity?

***Kintsugi* – embracing flaws & animism**

I remember seeing a Kintsugi kit sold at a design shop in Amsterdam in the early 2000s. More people in Europe seem to have heard the word Kintsugi, or have seen repaired ceramics with gold lines.

Kintsugi is known as a Japanese repairing technique to join broken pieces of pottery with Urushi lacquer, and dress the seam with powdered gold. It is not only a practice but also a philosophy to embrace flaws and imperfections in the objects, with which they have cultivated a relationship and affection.

I care for and "grow" objects. In my background, it's common to see an object as if it's a person, or an object to have a living soul. There is also a tradition to hold a memorial service for used objects, such as brushes, knives, and needles.

***Tsugu* & *Tsukuro-u* – connect & repair**

"Kin" means gold, and "Tsugi" comes from the verb "Tsugu," to connect, join, fit, or apply. "Tsugu" also means to inherit, take over, or fill someone's shoes.

Japanese uses Kanji pictographs to write, and the Kanji pictograph for "Tsugu" has "thread" as a root component, accompanied by multiple "threads" tied one after another.

The verb to repair is "Tsukuro-u," an imperfective form of "Tsukuru," to make or create, with a helping verb for repetition and continuity. So, repairing can be considered a continuous and repetitive act of creation.

The Kanji pictograph for "Tsukuro-u," to repair, consists of two components: "thread" and "virtue." Thread of virtue - sounds like a long line of highly ethical actions handed over and over.

***Urushi* – Japanese lacquer**

I visited Kanazawa to meet a master craftsperson of Japanese lacquer technique, using powdered gold and silver sprinkled onto Urushi.

When I got into his studio, he was sitting by the window facing to a bamboo forest. He was repairing a lacquerware box for a sword, polishing the inscription on the box, using a tool he made with sea bream teeth.

Urushi is a tree native to East Asia. You make cuts on the bark to extract the sap. We can get only 200 millilitres per tree. Raw Urushi is toxic and can cause heavy allergic reactions. Urushi breathes, and it hardens best with high humidity and warm temperatures, like in the East Asian climate. It takes a long time but once it is fully hardened, it is not toxic any more. It even gets anti-bacterial properties, and water and food stored in Urushi lacquerware don't get rotten.

Urushi can be used as glue, paint and coating. He showed me a small part of the Kintsugi process, of joining the ceramic fragments together. He mixed raw Urushi with wheat flour, kneading with a tiny spatula.

"It is made of whale baleen. And, of course, we cannot get it any more. The best brush for applying Urushi is made with the white fur of tricolour cats. Its resilience and length is perfect for drawing a very thin line. But there is no craftsperson left to produce the brush.

Our ancestors found resources from their surrounding environment, appreciating the lives of nature fully. We inherited the techniques and wisdom from our predecessors, and we need to hand them down to the next generations. I am 65, I feel that there is not much time left. Now I spend a lot of time teaching people, dispersing the seeds, even abroad."

Kanazawa was struck by a big earthquake on New Year's Day in 2024. People died, and many things were broken – streets, houses, and also ceramics.

He had many people contacting him, asking to fix their broken objects with Kintsugi. The objects to be repaired are not necessarily expensive – they are personally precious and valuable to the owners.

They have such an attachment to the broken object, and they bring it to him. When he repairs broken objects, he listens to the owners' stories behind the object to resonate with their feelings and emotions. He said, "As the object gets repaired, the owner's heart also gets repaired."

He starts with finding how the fragmented pieces fit and putting them together piece by piece. Urushi glue needs to dry before the next piece can be joined. It is a long and slow process.

He said, "Urushi lacquerware takes a very long time to make, but it takes far much longer to get broken. And even if it gets broken, it is possible to repair it, over and over."

ENGLISH THREADS OF VIRTUE MAKO ISHIZUKA 2025

Bones & Fertiliser – full ecological circle

A producer of gelatin approached, asking if they wanted to make use of the remaining bones. It is how a Japanese company started to produce fine bone china tableware, mixing a higher percentage of bone in their clay.

Most of the supply of fertiliser depended on import. Around the time of the COVID pandemic, the price of fertiliser went up. Bones contain plenty of the essential elements of fertiliser, while bone china had been thrown away when it got broken.

The company developed a project to collect the broken bone china and turn it into fertiliser by simply crushing them into fine pieces. Now the fertiliser is applied to grow rice and vegetables, and they are cooked and served at the company's canteen.

Another life for broken ceramics, making a full ecological circle.

Denim & Ageing – the value of the 21st century

Denim used to be practical clothing for physical work, but it became a fashion staple, like a uniform worn by a diverse range of people. It gets aged through wearing, becoming soft, its colour fading out and acquiring lines that remember movements.

Denim production is about sub-traction, I was told. They start from raw denim with the darkest colour to get the lighter shade. They "age" denim as if it was worn-in. For example, they use lasers to make whiskers, fading, and fraying, in order to achieve the "natural" look.

I try to think. If being "new" were the quality best representing the values of the 20th century, being "aged" could be the quality that leads us to the values of the 21st century. Excessive appreciation of "new" might have misguided people to consume. If "aged" is more appreciated, would it inspire us to give importance and priority to the already existing?

It feels like the world is underpinned by contradictory principles.

Fermentation – organic activities

I read that taking "aged" food, or fermented food like miso or yogurt, is good for "anti-ageing".

I happened to meet a miso and shoyu maker in Kanazawa. Many producers of miso and shoyu have modernised their tradition and use stainless steel barrels, but he ferments and ages them in the old-fashioned way, with wooden barrels. Micro-organisms inhabit the fibres of wooden barrels, and these bacteria and yeast contribute to giving a mild and complex flavour.

He told me that the wooden barrels used by sake makers are inherited by miso and shoyu makers, and after being used over years, they rot and return to the ground.

***Machiya* – designed to be dismantled**

Many traditional houses were burnt in Japan during the Second World War. But Kanazawa was largely spared from bombing, and many traditional wooden townhouses are still left.

Many young people, who might not have grown up with traditions, choose to live and run their businesses in these houses that need constant care. Now the city subsidises preserving and repairing these houses. They even founded a school of Japanese carpentry for highly skilled artisans to pass on the technique and wisdom for building and repairing traditional buildings to the next generations.

The traditional wooden townhouses are built with intricate carpentry techniques, which allow us to assemble and disassemble parts.

They do not use any nails, screws, or glue to join pillars and beams. And they cut wooden pieces precisely to interlock them, with no seams visible. Doors are made of a wooden frame covered with layers of paper. They make glue for sticking the paper and let it rest for 20 years before they use it, to make the glue weak enough so that the paper comes off when the time for the next repair arrives.

Japanese traditional houses are designed, from the beginning, to be dismantled.

***Kimono* – a versatile generational thread**

In Japan, many things are designed and made in a way that they can be undone. It lets things resist and regenerate over and over.

"To undo" in Japanese is "Ho-do-ku." It relates to "Ho-to-ke", Buddha in Japanese. It means the one who undid the knot of worldly desires, released.

Weave, knit, stitch, roll, fasten, tie and knot. And unknot, untie, unfasten, unroll, unstitch, unknit, unweave.

Kimono is Japanese traditional clothes. The standard size of traditional Japanese fabric is about 40 centimetres by 12 metres. To make a kimono, we cut this roll of fabric into 8 pieces, without creating any waste. When wearing a kimono, its length and width are easily adjustable by folding and tying. Kimono is designed to be unstitched and remade anew, and passed down from generation to generation.

***Scarpetta* – of the already existing**

Spending time with Italians, one of the Italian words I learnt is "scarpetta". I love the word and the gesture.

It literally means "little shoes," but it also comes with a lovely food experience when we take a piece of bread and soak up the sauce left on the plate.

It shows the full appreciation for the material, the work, and the taste, without their values being wasted.

***Kurayoshi Kasuri* – repairing for heritage**

I visited Tottori, the last prefecture to open a Starbucks in Japan. Kurayoshi Kasuri is their local craft of textile handed down since the Edo period. It is woven with indigo-dyed cotton threads. Their patterns are realised in such an intricate manner, it was not easy to industrialise its highly technical production, and Kurayoshi Kasuri was once about to disappear.

I met a lively lady at the age of 90 plus. She is an artist, researcher and collector of Kurayoshi Kasuri. She does not only preserve the culture but also revive and develop it, involving over 100 pupils. At the local community centre on a top of a small hill, the lesson room is packed with her pupils of different generations. I hear gentle rhythmic sound of wooden looms with some cheerful chitchat in-between.

I had a lunch with some pupils. I asked how they came to learn Kurayoshi Kasuri. One lady said her husband was learning pottery and he recommended her to learn weaving instead. Another lady said she moved from another city and did not know anybody in the new environment. She confessed with a shy smile, "I thought I can make friends by joining the lesson."

They might have come to learn it without an ambition or a responsibility in their mind. But they are there, interwoven into their society, and their practice into their everyday, to share and carry on the intangible cultural property.

Weaving Kurayoshi Kasuri is a long process. Even the most skilled artist can achieve only 30 centimetres per day.

Well-welded – technology meets tailoring

I take a bullet train and a long distance bus. From a local bus station, I walk along fresh seedings in the rice fields. Children on their way home from school greet me. I am visiting a factory in Gifu, which made the garments I saw in Italy.

They looked so smooth. Edges of fabric are clean, without any sewn seams. Pieces of fabric were joined as if they were together from the beginning. Occasionally the transitions are accentuated with tape, like the gold lines of Kintsugi.

In their lab, the laser cut fabric precisely, and the edges were sealed, not fraying. Two pieces of fabric were pressed out through an ultrasonic sewing machine, and they were already together. He sealed the seam with thermal tape. Things are not stitched together, but welded together. It is so flawless.

When the designer was visiting Italy, he met somebody who suggested visiting the company that produces the machines for these techniques. He fused the technology used for sportswear, with his background of tailoring. Somebody saw his garments and asked him if he had made hats with this technique. Another person brought a newly invented material, and asked him to make something with it. He questioned what he could do with the given technology and material and played, through many trials and errors.

He is like his garments, smooth and malleable, being up for encounters.

Barrels & Ropes – heritage protection & philanthropic act

The miso maker in Kanazawa introduced me to the sake maker in Kobe, my hometown. They have been making sake for more than 500 years, keeping old traditions and the same recipe.

Their steamers and barrels are made from cedar trees grown in Yoshino. 100 years ago, their ancestors planted the trees to be used 100 years later. The rice farmers are ageing and rice for sake is produced less and less. The company took over the rice fields from aged farmers to grow rice by themselves. The craftspeople who could make wooden barrels were disappearing. The company welcomed and cultivated the craftspeople as their in-house workers. They had difficulty finding long bamboo for making a hoop around the wooden barrel. The company acquired a bamboo forest to secure the material.

The industry had replaced the rice straw ropes for sake barrel packages, with plastic material. In Japanese Shintoism, rice straw ropes are believed to suck in evil spirits, and these ropes are burnt in the ceremony to purify. At one point, they realised it is a problem that they burn plastic to release toxins.

By that time, there were no more manufacturers of straw rope for sake packages. The company bought the broken machines from the last manufacturer, researched how they used to function, and newly made the broken parts to fix them. The company also helps other sake producers with their wooden barrels and straw rope supplies.

They have a "family motto" handed down through generations. All the benefits they get from the sales of sake are invested in its quality improvement. They do not put any advertisements.

The director told me about the business ethics of Ohmi merchants known as honest, hardworking, and successful. They do not focus on their own benefit but on the benefit of the suppliers, the buyers, and society at large, looking at it as a greater circle.

Sake brewing takes place during the cold season. During the spring and summer months, sake brewers work elsewhere. Some work as farmers to make rice, and some work as fishermen. They run their lives along with a cycle of seasons and occupations.

***Caffè Sospeso* – ecology of virtue**

During my stays in Italy, I had many cups of coffee with people. A long time ago, somebody told me about *caffè sospeso*, or suspended coffee.

You buy a cup of coffee at a bar for yourself and for another person, whom you don't know, and who comes later and might not be able to afford one.

It feels like the organic interactions of imagining and sharing are filling in the gaps.