Philosophizing About Clutter: Marie Kondo's *The Life-Changing Magic of Tidying Up*

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Abstract: With its own Netflix program, Marie Kondo's *The Life-Changing Magic of Tidying Up* has received a huge cult following. Considering that clutter sweeps 21st century daily living, what this paper aims to do, is to unravel the philosophical foundations of Kondo's work. Considering the trendiness of the KonMari method, one wonders why and how decluttering modern homes and one's day-to-day existence inspires certain profound reflections and raises social criticisms. Through a sweeping review of Kondo's tenets, this paper tackles common philosophical themes such as joy, human existence, happiness, the environment and extension.
Keywords: KonMari method, clutter, spark of joy, minimalism, philosophy of consumption

INTRODUCTION

Clutter is one of the most pressing issues of the 21st century. From the Pentagon's growing concern with space clutter, to garbage clutter in oceans and seas, to digital clutter, to simply clutter in one's home or even one's mind--people are stuck not only in environmentally-challenged but intellectually-toxic dumps. A forecast borne of the 20th century, Jean Baudrillard predicts a "grim and gloomy" 21st century future where production and consumption is on speed. In turn, this future is "fragmented, shallow, and rudderless, where everything is available to be purchased except peace, cheerfulness and satisfaction" (Habib, 2018: 46). It is no wonder that Marie Kondo's 2014 book, *The Life-Changing Magic of Tidying Up* (LMTU) has been praised as a modern-day cult classic in sweeping the house and possibly the rest of the clutter concerns of the 21st century. While its premise is obviously so simple, it still inspires certain profound philosophical reflections on how one ought to clean house and live life. Social criticisms in the context of a culture of clutter are raised as well. What this paper aims to do is to unravel the

philosophical foundations upon which the KonMari method is grounded upon while bringing out some of the thematic underpinnings that might have influenced its conception.

LMTU is so simple. It merely recommends the process of how to tidy up houses. One wonders though, how the book was purchased by more than two million people worldwide and translated into multiple languages. In fact, Kondo was hailed by *Time Magazine* as one of the most influential people in 2015. How does one clean house? Kondo claims that one cannot begin to tidy up if one does not survey one's possessions, decide what to get rid of and to get rid of things eventually. The selection criterion is deciding what to keep rather than what to get rid of. Through her trademark KonMari method, one should "take each item in one's hand and ask: Does this spark joy? If it does, keep it. If not, dispose of it" (Kondo, 2014: 41). One's material possessions, for example, clothes that one no longer wears or unread books piling up should be discarded since these items do not give one pleasure anymore. Only objects that bring one joy should be kept. She gives emphasis to the coined phrase "spark joy" wherein she explains joy as a tingling feeling, a thrill or a spark. The said phrase has become famous, and incidentally invaded the vocabulary of KonMari followers worldwide.

At the onset of 2019, Netflix launched a reality show based on the book, wherein Marie Kondo, now a celebrity, visits various houses all over the United States to encourage the lessening of clutter in one's house. In order to understand the pressing problems of the 21st century, one must first understand the nature of clutter. Kondo explains such in LMTU. Clutter is but a collection of things that do not really give a person satisfaction -and through a criticism of the phenomenon of clutter, an emphasis on the joy of human existence, Kondo manages to sweep 21st century clutter with her suggestions on how to clean, live, and be happy. This paper hopes to dissect the whats, the hows, and the whys of cleaning house and clearing life through some joyful philosophical musings.

CONSUMPTION AND HAPPINESS

The launch pad of LMTU is the comprehension of the culture of clutter. Clutter is the collection of things and a culture of clutter is a culture of consumption. People "consume" things because they believe that their well-being and happiness is largely dependent on the quantity of what

they consume, for instance, the accumulation of material goods (Wright and Rogers, 2015: 122). Rebecca "Becky" Bloomwood-Brandon is the antithesis of Marie Kondo and the poster girl of clutter culture. A fictional character created by Sophie Kinsella in the Shopaholic novel series, Bloomwood's quirks and obsession with stuff is reviewed as funny and endearing by her readers worldwide. Known as the "girl in the green scarf", Bloomwood lied and did everything to acquire this green scarf just because she just wanted to. Despite huge credit card debts and overflowing closets, Bloomwood just had to have more and more stuff. She was seriously addicted to shopping, thus, her secret life as a shopaholic or a stuff-addict.

While one continuously acquires stuff, one continuously increases the amount of clutter. John Stuart Mill refers to this as "the excessive commoditisation [sic] of everyday life" (Doran). Consumerism is an addiction. Excessive purchasing paralyzes culture as much acquisition tends to affirm oppressive capitalist mindsets. This type of accumulation is criticized not only by Marxism in terms of its critique of capitalism but is also challenged by Friedrich Nietzsche in his attempt to erode the obsession with quantity as the basis of living. Consuming more and more is perceived to be a quick fix to a person's well-being and happiness (Gibson, 2011: 177). Bloomwood, for example, claims that when one shops, the world gets better; and if everyone could just wear new clothes every day, depression would cease to exist. One targets to acquire this and that because one thinks these certain items will bring happiness. Eventually, the desire for acquisition evolves to pathological consumerism and it enslaves and entraps the consumer. As the saying goes, one does not own things anymore but is rather owned by things.

Baudrillard's theory of consumerism elucidates that a consumer purchases stuff because these stuff are more than just the stuff themselves. They have use-value/s and sign value/s. The concept of the sign-value proposes that consumers tend to confuse the ideology of consumption with consumption itself. One no longer purchases the commodity itself, but the sign-value attached to it as well. Examples of sign-values include advertising, mass media and other cultural productions related to the commodity. Similarly, stuff signify the person's status in life whether it be one's membership to a class, group or community. The ownership or possession of these stuff distinguishes or puts one in the same group as other individuals. Consequently, the purchased stuff are broadcast or displayed to categorize one socially (Habib, 2018: 44).

In the philosophy of consumption, one can see that consumption is very much related to a person's satisfaction with shopping or purchasing items. As periods progress, in this advanced capitalist society, consuming has *consumed* individuals more than the previous generations. Interestingly, studies show that there is no direct correlation between happiness and consumer orientation. Having more things and/or more income does not even translate to happier people (Hardwig, 2015: 283). There are two types of consumption accordingly, rational and irrational. Rational consumption involves the belief that having less will not make a person worse. Unfortunately, people do not know that "sheer consumption cannot yield joy and happiness" (Habib, 2018: 44).

Kondo, in the same manner, affirms this. Buying, purchasing or consuming more – or having more, does not make one happier. In fact, "we (tend to) increase the number of unnecessary possessions, burying ourselves both physically and mentally in superfluous things" (Kondo, 2014: 183). Reducing the volume of one's possessions gives one exhilaration and confidence. One is used to having so much stuff because of the fear of living uncomfortably. The reduction of one's belongings is a case-to-case basis though, as knowing when a certain amount of stuff is just right is subjective. In the case of Bloomwood, towards the end of the novel, she realizes that shopping for stuff or stuff themselves does not translate to her well-being. Kondo talks about the satisfaction of knowing that "this is all I need to be happy. I don't need anything more" (Kondo, 2014: 124). As one decreases the number of his or her possessions, one realizes true values, of what is really important to one's life (Kondo, 2014: 21).

ETHICAL CONSUMPTION AND EXTRACTION

It is vital to point out that philosophers have focused on the environmental ethics of consumption as opposed to its eudaimonistic considerations (Hardwig, 2015: 282). Excess consumption is said to not only affect the individual but rather one's environment as well. In the past few years, ethical consumption, a byword for the supposed responsible contemporary consumer, has somehow become a "catch-all phrase" and "umbrella term covering a wide range of concerns from animal welfare, labor standards and human rights to questions of health and wellbeing and environmental and community stability". Consumer culture has taken its ethical turn through critiques on materialism and focus on

"environmentalism, anti-materialism and unsustainable lifestyles" (Lewis and Potter, 2016: 7-8). The problem with this *trend* though is that it puts too much criticism on the individual's choices rather than the structures that reinforce such consumption. The question that could be posed is, how can the good life be recalibrated with consumer culture?

Kondo is not against *stuff* or the acquisition/ consummation of stuff. She invites humans to give stuff the respect it deserves. She brings extraction to the conversation, or the fact that prior to the buyer purchasing a cellphone, for example, the metal had to be mined from the earth and assembled by a laborer. For every item one purchases, various natural resources are being extracted or harvested and some workers might even be exploited in the process. This is the "take-make-waste" system – wherein natural resources are taken, then made into something to be purchased, and eventually discarded to the detriment of nature. The value of the items bought contribute to clutter. The wastage that one makes with overconsumption or continuously buying new stuff should be taken into account. One must refrain from buying new stuff and the life of stuff must be extended as long as possible by providing proper care. Obsession with stuff is what trashes the environment, communities, and people's health. Policies must be changed when it comes to the consumption of stuff. In the *Story of Stuff*, Annie Leonard discusses how the stuff one buys ends up polluting the air, land, and water, eventually leading to climate change. Most stuff that are purchased are not used perpetually, and they just end up in landfills. Accordingly, changing consumption habits can change one's environmental footprint (Jacobs, 2016). The irony of Kondo, though, is that while one discards stuff, the stuff that one discards also contributes to garbage. While changing consumption habits, one must also revisit discarding habits.

THE KONMARI METHOD

In order to understand clutter, one must realize that it may be caused by owning too much stuff. Why does one have too much stuff? According to Kondo, this is usually because one does not accurately grasp how much one actually owns. Henry David Thoreau was one of the very first *declutterers* of the modern times. In 1845, he moved to Walden Pond and lived in a home as small as a tool shed. One of his famous lines was, "simplicity, simplicity, simplicity!" He believed that decluttered surroundings lead to a decluttered life and mind (Heitman, 2015:). Likewise,

Kondo talks about the pursuit of ultimate simplicity. Kondo believes that a clean house leads to peace of mind. Kondo's philosophy of decluttering, her KonMari Method, which is the process of recognizing joy, the spark of joy – opens various doors toward authenticity and self-discovery. Her methodical decluttering is more than just avoiding the hoarder mentality or simply discarding stuff, it involves a reexamination of what one values in life both in one's surroundings and oneself.

The KonMari Method is all about the objects that one gets to keep. One should "take each item in one's hand and ask: Does this spark joy? If it does, keep it. If not, dispose of it" (Kondo, 2014: 41). Will keeping a certain object bring one joy? For example, "are you happy wearing clothes that don't give you pleasure? Do you feel joy when surrounded by piles of unread books that don't touch your heart?" (Kondo, 2014: 42). If not, then these items must be discarded. Only those that "speak" to one's heart must be kept in possession. When one has decided what to keep, one must retrieve those items again and ask oneself again whether these objects really spark joy. Joy is evident even in the person's body language. "When faced with something that brings joy... decision is usually instantaneous, their touch is gentle, and their eyes shine" (Kondo, 2014: 194). There is a thrill with the feeling of joy as if the insides of one's body is affected. When something does not bring one joy, the opposite happens. There is a pause and usually a frown upon holding a possession.

In her second book, *Spark Joy: An Illustrated Masterclass on the Art of Organizing and Tidying Up* (2016), Kondo enumerates six basic rules of tidying. She specifies: 1) commitment, 2) imagining one's ideal lifestyle, 3) discarding first and foremost, 4) tidying by category of objects rather than by location in the house, 5) following the right order of discarding objects, and 6) the criterion of "spark joy". Items must be discarded in the following order: clothes, books, papers, komono (miscellaneous objects), and lastly sentimental items. Kondo claims that the said order makes it easier for one to discard things.

Storing belongings contributes to a ruthless pattern of clutter which affects a person's place of shelter. Storage experts or organizers are criticized as hoarders. Concealing things from sight apparently creates a negative spiral. Hiding or shoving stuff inside closets is not organizing or decluttering, it merely "creates the illusion that the clutter problem has been solved" (Kondo, 2016: 23). Storage experts are hoarders or organizers that are con artists. Concealing things from sight apparently

creates a negative spiral. According to Kondo, one needs to "exercise self-control and resist storing belongings until one has finished identifying what we really want and need to keep" (Kondo, 2016: 23). This can help a person break from the ruthless pattern of clutter. Recognizing what one needs and wants makes one's home tidy and thus, livable. Clutter affects a person's shelter. Kondo stresses the importance of the basic human needs such as food, clothing and shelter.

This is expressed by American psychologist, Abraham Maslow's motivational theory on the hierarchy of needs as basic human needs are broken down as safety and physiological needs. Incidentally, Kondo rearranges the hierarchy of needs by fusing safety and physiological needs with the highest need which is self-fulfillment. Self-actualization, or this joy and happiness, can be achieved through minimizing the clutter of esteem needs (which can be split to prestige or feelings of accomplishment). For example, having three pairs of shoes that one loves to use would bring one more joy as opposed to having thousands of pairs of branded shoes which illustrates ones' affluence.

One may regress back to old patterns of clutter, given that, generally, well-being and happiness is dependent on personal consumption or purchase of material goods (or esteem needs) (Wright and Rogers, 2015: 122). While Hegel distinguishes good from bad infinity, and Marx criticizes accumulation through capitalism and Nietzsche denies the possibility of a life meaning, human beings tend to define their existence through quantity or collection (of stuff). Collecting stuff that brings one joy is still a collection of stuff; thus, is still clutter.

Classics experts, like Chae and Hanink, claim that Socrates himself was a tidying guru as well. Playfully terming the Ancient Greek tidying process as the "PhonMari Method", Xenophon's work talks about a systematic organization method for the home (Chae and Hanink, 2019). There are striking parallelisms with both the KonMari and PhonMari as they both put forth the importance of owning only objects that are necessary. Consequently, objects should be put in their proper "homes" or places, such as a key in a key holder. Sorting stuff should also be standardized by the kind or type of object. In essence, like Kondo, the PhonMari Method asserts that "household organization is a matter of ethics. People who live in messy homes lead messy lives, while people who live in well-ordered homes lead well-ordered ones" (Chae and Hanink, 2019).

THE PHILOSOPHY OF JOY

More than the process of discarding, the important premise of the method is the concept of "spark joy". One can understand joy by contrasting it with happiness. In the *Nicomachean Ethics,* Book I, Aristotle identified *eudaimonia*, with "the best good" or "the human good" (Roche, 1992). *Eudaimonia*, Aristotle's 2000-year old theory of happiness or s*ummum bonum* is the ultimate aim of human activity – that which all human action is aimed at. It is the satisfaction or fulfillment and provides self-contained happiness, a happiness without the need for anything else.

In Ancient Greece, joy was defined as "a kind of contraction – cowering, cringing, shriveling – joy is an emotion of expansion: 'joy wells up', or one feels as though one is 'bursting' with joy". Joy is an outburst compared to happiness which is more solid or settled as a disposition. Joy is sporadic, gone in an instant. Stoics claimed that joy is a good sentiment or emotion, one of the three *eupatheiai* (Caston and Kaster, 2016: 7-8). When one experiences joy, it happens in sparks. Joy is an intense feeling or emotion. Kondo's art of organizing revolves around this concept of joy.

Baruch Benedict Spinoza, also known as the philosopher of joy, defines joy (*laetitia*) as an affect or an emotion that is "the passion one experiences in the transition to an increased power to strive". Naturally, "we strive to promote the occurrence of whatever we imagine will lead to joy" (LeBuffe, 2015). For example, if one imagines that such possession will give one joy, one will desire that joy and then that possession. Kondo seems to be speaking of the same thing. One should only retain stuff that spark joy as the owner wishes for the joy that will be brought by such possessions. Spinoza also talks of sadness as an affect. Obviously, one is averse towards that which is imagined to cause sadness. So, if an object does not spark joy but sadness or some other variety of affects such as pity, why would a person not discard this object that contributes to the clutter? For example, why would one keep an ill-fitting gown that causes her diminished self-confidence? On the other hand, one experiences joy but one is unaware why one does so. In the case of the KonMari Method, one is unaware why a certain object sparks joy within the owner but she experiences such joy nonetheless. To understand this joy, Kondo explains that when someone is faced with an

object that brings joy, they do not think twice about their decisions. The opposite happens when an object does not bring joy -there is a pause, a frown. Joy is manifested through physical signs.

Taking off from Aristotle's definition of happiness as a life that lacks nothing, joy is merely one of the components of happiness. Kondo mentions the word *happiness* in her book numerous times in relation to how things can bring happiness and having a space devoted entirely to stuff that spark joy leads to a happy life. In fact, greater happiness is brought about by choosing things that spark joy, cherishing what is precious in one's life, and being surrounded by what one loves. Again, as Kondo says, "being surrounded by things that spark joy makes you happy". (Kondo, 2016: 200)

AUTHENTICITY IN MINIMALISM

Having *many* things is an aberration when it comes to the practice of minimalism. Eliminating life's excess and focusing on the essentials is tooled by minimalism (Millburn & Nicodemus, 2011) As opposed to maximalism, minimalism is finding happiness in having less (stuff) (Sasaki, 2015: 130). Unhappiness may be caused by the tying of one's identity to one's possessions. The continuous acquisition of things or the focus on one's esteem needs become the ultimate goal of life. Schopenhauer refers to the temporary cessation of yearning -considering then that the need for acquisition is endless, one then could never be truly happy. As an offshoot of Zen Buddhism, minimalism reemphasizes Buddha's Four Noble Truths, the letting go of one's desires to eliminate suffering. Clinging to impermanent things causes one's suffering and letting go of these things leads to happiness.

Incidentally, despite the KonMari method being rooted in minimalism, it seems to be in conflict with Zen Buddhism. While minimalism insists on sticking to the extreme basics (for example, only having around twenty possessions to one's name), Kondo insists on keeping everything that sparks joy even if they are not necessarily part of the bare essentials. One would still have possessions that one does not need, thus, still being surrounded by more stuff than the minimalist. One can justify that all these things can bring one joy, thus one can keep more-than-essential stuff. Clinging to stuff causes one's suffering and clinging to stuff that brings one joy may still cause one's suffering eventually.

In Netflix's recent reality show version of Kondo's work, which is an application of LMTU through home makeovers all over the United States, one can notice that stuff are still evident in these households. The house reflects the identity of the owner. LMTU similarly draws attention to the person's style. For example, a rug in an outrageous color that one hates must be discarded. In one section, Kondo talks about how giving away hand-me-downs diminishes the style of the receiver. Emphasis is given to one's lifestyle and one's most dear possessions. On the contrary, Buddha-nature calls for the human ego to recede. One's style, peculiarity or individuality must be *discarded*. As the Japanese Philosopher, Keiji Nishida notes, the attempt at achieving emptiness and nothingness brings one closer to the elimination of suffering.

While stressing the importance of a person's identity and discarding everything that does not blend with one's style, there is also a suggestion to stick to the little stuff that are most significant. Rather than focusing on what one lacks, one should focus on what one has. "Life becomes far easier once you know that things will still workout even if you are lacking something" (Kondo, 2016: 187). Critics of the KonMari ideal refer to the phenomenon as the "privilege of clutter". For one who has a stable past and the means to easily acquire again what one discards, one does not have the need to "hoard" or to keep mementos and stuff in general. Refugees or immigrants, for example, who had to flee their homes consider the little stuff that they possess as objects necessary for survival. These stuff are also symbols of their heritage be it old pans or wedding dresses. Most of the items they own have sentimental value (Bernstein, 2016).

Tidying one's home in turn also detoxifies one's body and mind. Consequently, "worldly desires" also decrease. When one's house is in order, one apparently goes to a natural state and this natural state brings about good fortune. Although Kondo confidently asserts that one's "real life begins" after putting the house in order (although one will not die if the house is untidy). There are only a limited number of things that one can cherish in one's life. One should pour time and passion into what brings the most joy or one's mission in life.

The KonMari Method stresses the importance of appreciating one's belongings to the point of talking to them and thanking them for their service. For example, thanking a sweater for keeping one warm and accessories for making one attractive. Showing gratitude and talking to inanimate objects is a way to treat one's belongings well. Practitioners of

Shintoism show reverence to inanimate objects as well, as they worship and offer gifts to inanimate and natural phenomena but with the belief that the *kami* or spirits reside in them. To let go of things in the past, and to show appreciation for these things, one actually takes better care of the things in life and possibly life itself.

One vital pronouncement of Kondo is that "tidying up means confronting" one's self (Kondo, 2016: 183). One chooses what possessions to keep and these possessions in turn contribute to who the person is. Kondo furthers that when everything that does not spark joy is discarded, "in the end all that remain are the things that (you) really treasure. (Kondo, 2016: 61)" Joseph Campbell, mythologist and writer, speaks of following one's bliss. He states that if one does not follow one's bliss, opportunities will negate him or her. When one follows one's bliss or the state of perfect happiness, one will not be able to live the life one ought to be living. Following one's bliss ensures that doors open and chances present themselves (Campbell, 2003: xviii). Similarly, Kondo claims that if one successfully tidies one's home and limits one's possessions to that which brings joy, one will be able to reset life, improve his or her lifestyle and gain happiness. One will "shine". If passion is poured into what brings one joy, one will find his or her mission in life that speaks to the heart.

Tidying is a dialogue with oneself. Through one's possessions, one is actually conversing with oneself. What one wants to own is how one wants to live life. For Kondo, "The process of facing and selecting our possessions… forces us to confront our imperfections and inadequacies. (Kondo, 2016: 183)" It also forces one to look at the past, present, and future of one's life. The will to discard is amounts to the power to strive. Discarding stuff is a stepping stone to perfecting oneself. Cherishing one's possessions is to love one's fate, *amor fati*, which according to Friedrich Nietzsche is in fact one's life. Martin Heidegger's *Dasein*, or there-being is an authentic individual who is always present in the world and present in the present. To let go of objects from one's past or objects that supposedly secure one's future is to grasp reality now and to live in the present. To be a *Dasein* is to "dwell", one belongs to the world and is not merely there but is essentially aware of one's dwelling place. Similarly, for Kondo, "putting your house in order is a great way to discover" oneself (Kondo, 2016: 175). After all, Socrates considers knowing oneself as the gateway towards true understanding.

THE SOUNDS OF CLUTTER

Actual stuff that occupy physical space are not the only things that contribute to clutter. Kondo shares an experience during one of her cleaning sprees wherein a woman who has a clutter-free house still feels unsettled. The woman felt like there was one more thing that she needed to do. Kondo realized that although there was no physical clutter in the house, there were labels or stickers on boxes inside the closets. Information and words on these items create chaos in one's mind like static noise.

Incidentally, one issue unique to 21st century individuals is how to deal with digital clutter. The Internet age begets a deluge of information as it can store infinite terabytes of data. The enormous acquisition of these digital stuff however is still clutter. "Suddenly, the digital and physical worlds don't seem all that different. Clutter is still clutter…" (Becker, 2017). The space one gains from discarding physical stuff is just replaced by digital stuff. "And while we might not look around our homes and see clutter, it might still be lurking under the lid of our laptop(s)" (Becker, 2017). The new movement that pushes for the reduction of such stuff is known as digital minimalism. Ironically though, while the KonMari method encourages digital social decluttering, the method in itself cluttered social media after its Netflix trailer launch last December 2018. KonMari disciples, flooded Facebook, Instagram, Twitter and other search engines with photos and commentaries on #sparkjoy and #tidyingup (McHugh, 2019).

Social circles, or people, contribute to the clutter in one's life as well. Sometimes one clings not only to stuff but to people who no longer bring joy to one's life. Letting go of relationships that are abusive or controlling, for example, could be a difficult, painful process for many. Kondo claims that "when we really delve into the reasons for why we can't let something go, there are only two: an attachment to the past or a fear for the future. (Kondo, 2016: 181)" Clinging to ownership of stuff may be categorized into the following: "attachment to the past, desire for stability in the future, or a combination of both" (Kondo, 2016: 182) and these patterns are also applicable to other aspects of one's life be it with relationships or jobs. Kondo gives the example of a woman who is making a decision about a partner. A woman selects a particular partner not because she enjoys being with him, or he sparks joy in her, but rather because the relationship may benefit her in the future, or because she fears that she may not end up with anyone at all. These decisions that are

supposed to be made silently contribute to the noise of the clutter in one's life. Of course, needless to say, this goes the same for social media relationships. Some social media applications have recognized the need to delimit the number of one's friends. Thus Instagram, for instance, has a feature that restricts one's friends' list to "close friends".

MAKING A CLEAN SWEEP

While the future is not what one expects it to be due to the pressures of the 21st century, one can still make a clean sweep of one's house and one's life. Through Kondo's concept of "spark joy" one may face one's fear of letting go of the past or the uncertainty of the future. The determination of one's happiness is not dependent on the quantity of one's possessions but rather the discovery of what one values in life, what matters. While philosophers have long been musing about the concept of joy, it is obvious, really, that joy is brought forth by confronting the fact that life will always lack something but cherishing what matters is what makes life meaningful.

Given 21st century stresses, environmental disorders, and digital fatigue, Kondo recognizes the need to clean up not only physical spaces but psychological, digital and social spaces as well. Despite contradictions with the concept of detachment, seeming favor for the privileged few, and its own contributions to digital clutter, one is encouraged to achieve self-fulfillment and contentment through sweeping the dust off the floor of life in order to shine and *spark* with joy.

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