

Object Therapy

Education Kit



Australian

Design



Centre



Contents

Teacher's notes.....	2
About the exhibition.....	3
Sentimental objects	4
Imperfect objects	7
Electronic objects.....	11
Re-Imagined objects	14
Repair Map.....	20
Glossary	21
Reading list	22

Object Therapy

Teacher's notes

This education resource is designed to support learning outcomes and teaching programs associated with viewing *Object Therapy* by:

- providing information about the designers and their work;
- challenging students to engage with the works and the exhibition's themes;
- encouraging students to research beyond the immediate exhibition into the realm of the designers and the place design occupies in their own lives.

The Australian Design Centre aims to engage with teachers and students in a dialogue that includes thinking, experiencing, tinkering and exploring alternative ways to approach the use and reuse of objects. This resource is aimed at Years 3 - 7 and focuses on encouraging students to think like designers, to question our attachment to objects and our material consumption, and to find creative solutions to problems.

There are 4 sections to the kit:

Sentimental objects

Imperfect objects

Electronic objects

Re-imagined objects

Throughout the kit you will find reference to these symbols:



Explore

The exhibition and find out about the artists.



Enquire

Investigate & research



Extend

Your knowledge by further research, making, creating and designing

Introduction

About the exhibition

Object Therapy is an exhibition and project that explores creative transformation and notions of value and repair. In May 2016, 29 broken objects by people responded to an open call for a team of repair researchers in Canberra where they underwent 'therapy'. Items of furniture, ceramics, household appliances, textiles, jewellery, sentimental objects and even one human, were all examined and reimagined by Australian and international designers and artists.

In transforming these loved but broken items into objects of delight and surprise, *Object Therapy* showcases innovative design solutions while exploring the attachments we form with objects. The exhibition encourages us to:

- rethink our habits of material consumption;
- explore the role of repair in society;
- discover the creative possibilities of transformative repair.

Object Therapy introduces students to concepts that are of great significance in today's world and can function as a springboard into broader educational ideas such as:

- living more sustainable lives and contributing to a more ecological society;
- becoming more aware and mindful of our relationship with things and the environment;
- incorporating creative repair, recycling and reuse into our lives.

The exhibition asks us all to think about repairing our things rather than throwing them away and buying new stuff.



Watch the introductory video here: <https://australiandesigncentre.com/object-therapy>



Sentimental objects



Why do we hold onto objects? How do objects and memories connect?

As we go through life we collect objects, some of which we end up holding onto for a long time. We might buy these objects, or be given them as gifts or souvenirs. These objects might hold personal memories and emotions.

- tells us about the object's manufacture, use, possession, exchange, alteration, movement, destruction or preservation;
- helps us understand how and why we form relationships to objects and how objects can represent the owners' identity.

A sentimental object is:

- linked to personal memories from your past;
- valued for its personal or emotional connections rather than its material worth.

The way we form attachments to particular objects, looking after and holding onto them for their sentimental value, is similar to the care we might give to living things. This suggests that our special objects have a life of their own, they have stories to tell – an object biography.

An object biography:

- examines an objects' life history;
- gives us understanding into how humans create meaning for objects;

Fi's Kimono

Fi is the owner of the kimono that originally belonged to her mother. Fi has a photograph of her mother wearing the kimono in a Canberra hospital, holding her just after she was born. Her mother died 12 years ago. The Kimono has hung in Fi's wardrobe unused for eight years – the fabric is now nearly 40 years old and is too delicate to wear.

Fi's Kimono was transformed by Corr Blimey, who are the designers Louisa de Smet and Steven Wright. Corr Blimey use genuine design processes to produce collections that address the problem of the fashion system rather than simply adjusting the fashion product. As designers, they focus on utilising sustainable practices such as ethical manufacturing, waste reduction pattern cutting and encloded cognition (refer the glossary).

Designers Corr Blimey transformed the object from a functional item of clothing to a symbol of a generational relationship. They maintained the original quality of the fabric – no cutting or machine sewing was used in its transformation. The item, once something that enveloped Fi, is now an object she can embrace. The object remains, as it always has been, intimate and tactile.

'That's really lovely, I want to give it a hug...I think my kids who never knew their grandmother will love it as well'

– quote from Fi



Fi's Kimono. Repaired by Corr Blimey. Photos by Lee Grant.

Sentimental object activities



Explore

1. Why do you think the designer has made Fi's mother's Kimono into a cushion to cuddle?
2. What might Fi feel or remember when she holds this object now?



Enquire

1. Think of an old object you own that has a lot of meaning to you. It could be an old toy, photograph, piece of clothing, a present you received, a blanket. Think of the stories and memories associated with it. Do you still use this object? Why do you keep it?
2. Create a mind-map, with your object in the centre and write down all the words, feelings, thoughts, memories that come to mind about your object.



Extend

1. Write a biography for your object. Consider the questions: *What is it? Where is it now and how did it get there? What is its function? Who made, owned, used the object?*
2. Design a new use for your object, thinking about its original purpose and the values and memories it has. You can transform your object into something entirely new or alter it only slightly. Is your new object meant just for looking or is it meant to be used? How does this add to your object's biography?



Imperfect objects



Can broken objects become more valuable after repair?

In our current era of mass-production and consumption, the defective or damaged object is readily thrown out and easily replaced. Our excessive habits of material consumerism are destroying the planet and are in desperate need of revaluation.

In Japanese philosophy, there are concepts that offer an alternative to discarding broken objects that are based on the idea of accepting the imperfect, such as Wabi-sabi.

What is Wabi-sabi?

- A concept that embraces the beauty of things that are imperfect, impermanent, and incomplete;
- acknowledges that nothing is perfect, nothing lasts forever and nothing is ever finished;
- is tied to Buddhist ideas of being freed from the material world into a simpler life.

In Japan, there is an ancient and traditional practice called Kintsugi ('golden joinery') or Kintsukuroi ('golden repair'). It is the art of repairing broken ceramics with gold or silver lacquer. The idea behind this practice is that the ceramic piece becomes more beautiful for having been broken and carefully repaired with precious gold or silver.

The Kintsugi repair style reflects wabi-sabi because:

- it accepts that the ceramic is broken but can still be valuable;
- the visible repair highlights the cracks in the ceramic instead of hiding them;
- the defect is seen as an occurrence in the object's life and an addition to its history.

These ideas are grounded in the ability to find the beauty of imperfection not only in objects but throughout life, and the mindful practices of respect, care and treatment of objects.

Leife's Rocking Horse

Leife's rocking horse was made for her in the 1970s by her grandfather, who had learnt cabinetry from her great grandfather. Just as these woodworking skills have been passed down from generation to generation, so too has the horse. Leife recalls her daughter rocking madly on it when she was young. The rocking horse was never considered elegant. It was robust and functional, lasting for more than 40 years before the head eventually broke off due to rusted steel screws.

Repairer Liam Mugavin also from a family of cabinetmakers, honoured the form of the horse and mended the neck joint with dowel and brass. The mend is highly visible, not hidden – a scar that marks the site of the original injury providing a continuous narrative as the horse moves into a new phase of life. Liam has repaired the horse in a highly visible way that reflects Wabi-sabi and Kintsugi concepts. In this case the horse's 'scar' adds to its story and its imperfection adds to its beauty.

Liam designs and makes furniture, lighting and spaces. His practice focuses on traditional techniques, unconventional forms and integrity of materials. A prominent feature of his work is the play between repetition, void and architectonic forms. An aptitude for making and appetite for pushing the boundaries forms the backbone of his practice. After working in northern Japan for four years, Liam returned to Australia in 2013 to train at the Jam Factory in Adelaide. Having gained national recognition and a wide client base, his studio is now based in Sydney where he works on products, commissions and interiors.



Leife's Rocking Horse. Repaired by Liam Mugavin. Photos by Lee Grant.

Angela's Fish Bowl

Angela's mother bought the bowl 20 years ago. At the time the family was struggling with housing and money so buying a personal item was bold. The family used the bowl as a chip bowl. Angela broke it only recently. She would like to see it repaired and use it to serve chips once more.

Naomi Taplin has repaired the bowl to working order using modern adhesives in the kintsugi style.

Sydney based, Naomi is the founder of Studio Enti, a creative practice specialising in the design and production of porcelain tableware and lighting. She formed Studio Enti in 2013 after completing a Bachelor of Design at the College of Fine Arts (UNSW Art & Design). A strong belief in the necessity of good design and concepts of longevity and sustainability are the major driving forces behind her work. Naomi believes that in order for products to be valued and to fulfill their destiny through use, they need to cleverly cross boundaries of function and beauty and have imbedded within them an inherent worth and respect for the materials and processes that they are created from.

***'When we take it back [home] we won't use it anymore,
we'll just put it in the cabinet and look at it,
it's so beautiful'***

– quote from Angela



Angela's Fish Bowl. Repaired by Naomi Taplin. Photos by Lee Grant.

Imperfect object activities



Explore

1. Look at *Leife's Rocking Horse* and think about why the designer has left the mend in the neck visible? Why do you think he has used those materials (dowel and brass)?
2. Think about how the mended neck functions as a scar. Do you have any scars on your body? What do they say about you and your personal history?



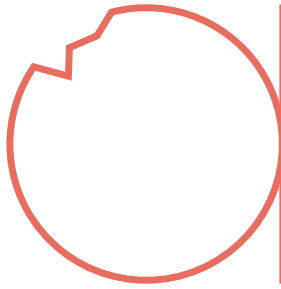
Enquire

1. Think of an object in your household that has broken or was thrown out because it was broken. It could be a plate, a piece of clothing, a chair or a toy. What could you do to fix this object and leave it with a 'scar'? What materials would you use to mend it and why?



Extend

1. Draw the outline of the object and add in your visible mend. How does the mend add to the object's narrative?
2. If your object was put in an exhibition what would the wall label say about it? Write a short label for your object and include its history or story.



Electronic objects



Where do our broken and outdated electronic devices end up? How can we begin to reconsider our consumption of technology?

Electronic waste or e-waste is all kinds of discarded electronic items e.g. mobile phones, computers, entertainment devices, televisions, fridges or washing machines.

Our society today revolves around the use and reliance on technology. Changes in media are happening constantly and quickly, so we are generating millions of tons of e-waste yearly. Our consumption of electronic devices is on the rise due to mass production, falling prices and planned obsolescence, for example, our smartphones are generally not made to last for more than two years.

Negative effects of e-waste:

- electronic items contain hazardous materials and dangerous heavy metals that can pollute the environment;
- the hazardous materials escape through atmospheric releases then seep into the air, water and ground, damaging our environment and causing harm to animals and humans;
- a lot of e-waste ends up in developing countries, where recycling processes are unregulated, so the hazardous matter from e-waste poses significant risk to people and the surrounding communities;
- electronic items contain a lot of valuable minerals and material, which are wasted when we throw out our items.

In Australia we generate more than 140,000 tonnes of e-waste each year, most of which ends up in landfill. However, recycling e-waste is not always straight forward.

How to recycle your electronics?

- don't throw old electronics in the bin;
- donate old electronics for reuse;
- old electronics can be dropped off at electronic recycling locations or events, check the website <http://recyclingnearyou.com.au> to find your closest e-waste initiative;
- check the retailer you bought it from. Some retailers such as Officeworks, allow customers to bring back old electronics to safely recycle and keep electronics out of landfill.

Although recycling and disposing of unwanted electronic items takes more thought, energy and time than general recycling, the effects of keeping toxic material out of landfill should be our priority. By changing our mentality towards recycling and habits of consumption, and thinking twice about buying something new, we can begin to collectively reduce our footprint and work towards improving environmental damage.

Rhys' Nintendo

Rhys collects Nintendos and had every model from the original to the Wii, except for the GameCube. His brother found a GameCube and gave it to Rhys. Rhys was elated, his collection complete. The GameCube never had a power supply and its RCA cables were damaged. Rhys had never turned it on.

Initially, the *Object Therapy* team invited Nintendo to transformatively repair Rhys's game console, and had wild ideas imagining what they might do with their considerable financial and technical resources. But Nintendo never responded to the communications. Upon further reflection it was decided the console could however be repaired with some simple purchases.

The *Object Therapy* team bought replacements parts from Ebay, and purchased a second-hand Donkey Konga game with bongo controller from the same seller. Just for fun. This was a very simple fix, not really a repair. It was easy to do and good to find a new use for old stuff rather than letting e-waste clutter up cupboards, or worse, local landfill.

The *Object Therapy* curators were excited about the potential for corporate engagement in transformative repair practice, but disheartened it wasn't possible within this project. It's possible that large companies are not institutionally ready for such practices and require more time to respond logistically. We choose to give them the benefit of the doubt in that regard, but note the general decline in repair services provided by industry indicates the possibility that such corporations do not perceive repair, creative or not, as being in their self-interest.

'It's fantastic, it's basically a guitar hero but with bongos'

– quote from Rhys



Rhys' Nintendo. Repaired by Object Therapy curators. Photos by Lee Grant.

Electronic object activities



Explore

1. Think about all the electronic devices you own or have previously owned. Have you ever had to replace one of these items? Do you keep any outdated electronics such as the GameCube?



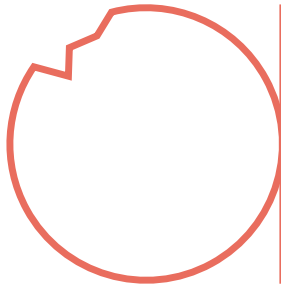
Enquire

1. Research some of the issues associated with disposing of e-waste and what happens when e-waste ends up in landfill? Research and find out where your closest e-waste recycling drop-off location is.
2. Draw a life-cycle of a computer, think about it's manufacture, distribution, use and disposal. Can you think of any alternative endings to the life-cycle?



Extend

1. Research what initiatives exist around your community to safely dispose of e-waste.
2. Discuss with the class some ways our families can recycle, reuse or donate e-waste that involve the school or the neighbourhood.
3. Using an idea from the discussion, design a poster that advertises a recycling event in or around your school. Think creatively on how to get people interested and involved in the event.



Re-imagined objects



What happens when a treasured object breaks and how can we repair it?

We are currently living in a world of hyper-consumerism where we are generating more waste than ever before. The 'make do and mend' ideology that helped people through the hard times of WWII has now been replaced with consumer culture. The things we own are increasingly becoming more disposable as products are produced cheaply, they break and consumers simply buy another, newer and more fashionable replacement.

As this disposable culture has developed, mending and repairing has become less common. Today, many people don't bother with simple repairs such as mending a hole in fabric, resoling a shoe or re-attaching legs onto furniture. Professional repair industries are in decline, but in the instances where repair is still used, there is a trend to restore things to look like new, which reinforces the idea that our possessions should be new because this somehow makes them better.

The designers in *Object Therapy* have proven that the art of transformative repair is a much smarter option than simply throwing away or even recycling.

Advantages of repair:

- questions and challenges our current material culture;
- resists the throwaway lifestyle;
- slows down consumerism;
- teaches us to value our possessions more;
- reduces waste, increases sustainability and supports the environment.

The Repair Map

On page 20, you will find the *Repair Map*, a directory of places and resources that promote repair and recycling around Sydney. The *Repair Map* also has links to online resources that lead to a range of recycling information and web tutorials.

The *Repair Map* was created with the idea to promote repair culture through community initiatives, to begin to change our mentality and habits. There are currently various community initiatives that teach people the skills to repair their own broken items, or where you can learn how to make things from scratch, or creatively transform your objects.



Watch a video of Dr Guy Kuelemans on *The beauty of "creative repair"*:

<http://newsroom.unsw.edu.au/beauty-%E2%80%9Ccreative-repair%E2%80%9D>

Oscar's Wooden Ruler

Seven-year-old Oscar used the ruler sometimes for measuring and sometimes for playing. With guilt, he recalls that it broke when it "wasn't being used in the, um, right way..."

Repairer Alison Jackson's mind immediately started wondering how the ruler might have been being used when it broke. A lightsaber perhaps? A jousting stick? Interpreting the object as an item of play, Jackson cut down each of the colours to create a set of dominos. Jackson reminds us that objects have many uses beyond their original, intended purpose. The function of an object is only limited by our imagination and creativity.

Alison is a Canberra-based gold and silversmith who designs and hand crafts distinctive, pared back tableware and jewellery. Elegant and refined, her work draws inspiration from the clean lines of geometric shapes, paired against soft satin finishes. Inspired by a love of traditional silversmithing, many of Alison's tableware pieces retain the mark of the hammer. Alison has won multiple awards for her work and has exhibited nationally and in Germany. She has recently completed a large body of work for her first solo exhibition, *Table Tools*, which incorporates 48 functional and timeless tableware pieces.



Subhadra's Puzzle

Subhadra is an educator at the Blue Gum Community School in Canberra, the puzzle's home for the past 10 years. Puzzles are notoriously difficult and expensive to produce. Too often when pieces go missing they are considered useless and are thrown away – a child's sense of achievement is diminished when a puzzle can't be completed. Subhadra has been challenging this notion, asking the children, aged three to five, how they can continue to use the puzzle despite it missing several parts. When deciding to submit the puzzle to *Object Therapy*, there were many ideas from the children. Perhaps the puzzle could be turned into a coat, or its own world. Or maybe the puzzle could be turned into a new game without the confines of the frame.

In repairing the object, Daniel and Emma leapt directly from this line of thought. They removed the puzzle from the frame and transformed it into a memory game titled 'Memory Memory'. They refurbished the pieces, making them look new again, an approach that is a commentary on why we buy things for that 'new' feeling.

Adelaide based Daniel To and Emma Aiston established the design studio Daniel Emma in 2008, to enable them to express their thoughts through industrial design. The studio works on a large variety of projects, ranging from desk objects to installations. Daniel Emma look to create the unexpected from simple objects using simple forms, drawing influence and insight from the diverse culture that Australia presents us with. Their designs aim to be 'just nice'.

'They're such subtle changes, but it's made such a difference, really beautiful, now it is a unique, one off piece'

– quote from Subhadra



Subhadra's Puzzle. Repaired by Daniel To and Emma Aiston. Photos by Lee Grant.

Rohan's Six Million Dollar Man

Rohan describes himself as a collector. His wife describes him as a hoarder. He found this 'Six Million Dollar Man' action figure in an op shop 18 months ago and bought him for \$1. While the body was battered, the figure's clothes were in excellent condition and Rohan purchased him to clothe another Steve Austin doll he already had at home. He had a similar action figure when he was a boy – the series was one of the first American TV shows he can remember on Australian television.

Repairer Benja Harney was determined to restore the dignity of this 'Six Million Dollar Man' who had been stripped of his clothing and wounds revealed. While more flamboyant in nature than his original attire, Harney has handcrafted a new adventure uniform for the action figure.

Benja is a paper engineer, working both in Australia and internationally, well renowned as a pioneer in his field. As a professional creative, artist and educator, over the last 10 years he has led his Sydney-based studio, Paperform, to develop a body of work that pushes the possibilities of the paper medium. Pop-up books, paper sculpture, installation, illustration, packaging, fine art, fashion, animation, set design – Harney makes anything and everything possible within this endlessly inventive material.

'Mass produced action figures, they're disposable and everything is more and more disposable and we lose our creativity that way, and we don't value the art enough'

– quote from Rohan



Rohan's Six Million Dollar Man. Repaired by Benja Harney. Photos by Lee Grant.

Re-imagined object activities

Part 1



Explore

1. Describe the two games, how are they different and similar to each other? Have you ever tried to make something using recycled materials?
2. Which game do you think would sell better if they were both for sale in a toy shop? Why?



Enquire

1. Do you think the games have more meaning or value because they are handmade?
2. With the class discuss the difference between a hand-made product and a manufactured product.



Extend

1. Imagine you are moving house and your parents are only allowing you to take three of your favourite toys/games/devices. What would you choose and why? Do you think you could be happy with only these three objects?
2. Design a new object that incorporates the functions and/or the values of your three chosen objects. What does your new object do and what does it look like?

Part 2



Explore

1. Look closely at the new adventure uniform. Write down the kind of techniques the designer has used to transform the paper into a costume.
2. Have you ever tried to make something using recycled materials?



Enquire

1. The designer, Benja, is a paper engineer who makes and repairs things using paper. Think about your own skills. What kind of maker or repairer could you be? For example, a dress-maker, a furniture maker, a mechanical engineer, a toy maker.
2. With the class compose a list of the kinds of makers and repairers each student has selected to be. Would this list of professions be enough to fix all the things in the average household?



Extend

1. In groups of 4, choose 4 items from the recycling bin in your classroom and create an outfit for a doll or action figure. You can cut, fold, weave, wrap, glue, scrunch, twist. Check out this website, www.HowStuffWorks.com, to look up ideas on using paper.

Sydney Repair Map



Make / Repair

Bronte Sewing Room

22-28 Macpherson St, Bronte
W: brontesewingroom.com.au

MakerSpace & Co.

1/17 Barclay St, Marrickville
W: makerspace.org.au

Makers Place

1-5 Woodburn St, Redfern
W: makersplace.org.au

Robots & Dinosaurs

10/27 Bank St, Meadowbank
W: robodino.org

Studio 20/17 Project Space (Jewellery)

53 Ridge Street North Sydney
W: studio2017.com.au

The Bike Doctor

Manning House, Manning Rd
Sydney University
W: thebikedoctor.com.au

The Bower Repair Café

Hut 34, 142 Addison Rd, Marrickville
Shop 1, 10 Hunter St, Parramatta
W: bower.org.au

The Repair Café Sydney North

Cnr Mowbray Rd & Pacific Hwy, Chatswood South
W: repaircafesydneynorth.wordpress.com



Learn

Candu Creative (Resin, silicone, polymer clay)

53 King St, Newtown
W: candu.com.au

City East Community College

98 Bondi Rd, Bondi Junction
W: cityeastcc.com.au

Eveleigh Works (Metal work)

2 Locomotive St, Eveleigh
W: eveleigh.works

Gaffa Creative Precinct (Jewellery)

281 Clarence St, Sydney
W: gaffa.com.au

Heartwood Creative Woodworking

1A, Building A, 10 Carrington Rd, Marrickville
W: heartwoodcreative.com.au

MakerSpace & Co.

1/17 Barclay St, Marrickville
W: makerspace.org.au

Pine Street Creative Arts

1/64 Pine St, Chippendale
W: cityofsydney.nsw.gov.au/explore/arts-and-culture/pine-street-creative-arts

Sew Make Create

Suite 4 /38 City Rd, Chippendale
W: sewmakecreate.com.au

TAFE NSW

Design Centre Enmore, Gympie TAFE, Hornsby TAFE, Northern Beaches TAFE
W: tafensw.edu.au

The Bower - Tricks of the Trade Workshops

Hut 34, 142 Addison Rd, Marrickville
Shop 1, 10 Hunter St, Parramatta
W: bower.org.au

The Happen Store

55 Parramatta Rd, Annandale
W: thehappenstore.com



Reuse

Heritage Building Centre

Rear 432b West Botany St, Rockdale
W: heritagebuilding.com.au

Reverse Garbage

Hut 8, 142 Addison Rd, Marrickville
W: reversegarbage.org.au

The Bower Reuse & Repair Centre

Hut 34, 142 Addison Rd, Marrickville
Shop 1, 10 Hunter St, Parramatta
W: bower.org.au



Resources

Ifixit (Electronics/digital)

W: ifixit.com

Oz Recycle

W: ozrecycle.com

Smart@UNSW (Centre for Sustainable Materials Research)

W: smart.unsw.edu.au

The Junk Map

W: thejunkmap.com.au



A project by:

Hotel Hotel

Presented by:

Australian
Design
Centre

Supported by:

MOLONGLO
|
(Group)

Developed in collaboration with:

Australian
National
University
SCHOOL OF ART
& DESIGN

UNSW | Art & Design

Government partners:

Australian Government

Australia
Council
for the Arts

NSW
GOVERNMENT

Australian Government

Visual Arts and Craft Strategy
Visions of Australia
Contemporary Touring Initiative

Touring partner:

ias Fine Art
Logistics

Glossary

Enclothed cognition

Enclothed cognition is the belief that the clothes you wear can influence the way you feel and affect your behaviour.

Environmental sustainability

Environmental sustainability is the quality of not being harmful to the environment or reducing natural resources, and supporting long term ecological balance.

E-waste

E-waste refers to unwanted electronic appliances such as smartphones, televisions and computers.

Hazardous materials

Hazardous materials are items or agents (biological, chemical, radiological, and/or physical), that have the potential to cause harm to humans, animals, or the environment upon exposure.

Hyper-consumerism

Hyper-consumerism refers to the consumption of goods for non-functional purposes, or the excessive consumption of things that one has no use for.

Kintsugi

Kintsugi is the Japanese art of repairing broken ceramics by visibly joining the pieces together with gold or silver lacquer.

Nostalgia

Nostalgia can refer to a sentimental or wistful longing for the past, or a period from one's life.

Object biography

Object biography refers to the history of an object by looking at its life story. An object biography can give us insight into how the interaction between humans and objects creates meaning.

Planned obsolescence

Planned obsolescence is a technique used in industrial design and economics that designs products with an artificial lifespan so they will become outdated after a certain period.

Repair culture

Repair culture is the tendency within society to mend broken objects or 'make do and mend,' rather than throw them away, which reflects a more sustainable and mindful lifestyle.

Sentimental value

Sentimental value is the value given to an object that is based on personal or emotional connections rather than its material worth. A sentimental object is something that is filled with feelings of nostalgia or is tied to personal memories from one's past.

Sustainable living

Sustainable living is a lifestyle that attempts to reduce an individual's or society's use of the earth's natural resources and personal resources.

Throw-away society

Throw-away society refers to a society based on consumerism where overconsumption and excessive production causes people to readily throw out their things and replace them with cheaper or more fashionable items.

Transformative repair

Transformative repair refers to the act of creatively repairing a broken object to change its original appearance and/or function.

Wabi-sabi

Wabi-sabi is a traditional Japanese philosophy based around the acceptance of imperfection and transience.

Reading list

Books for students

Lisa Hölzl, 'Found and Made: The Art of Upcycling,' Sydney: Walker Books Australia, 2014

Tiffany Threadgould, 'Remake It! Recycling Projects From the Stuff you Usually Scrap,' United States: Sterling Juvenile, 2011

Books for teachers

Anna Carlile, '365 Nature: Grow, Make and Do Projects to Connect with Nature Every Day,' Melbourne: Explore Australia, 2016.

Claire Wellesley-Smith, 'Slow Stitch: Mindful and Contemplative Textile Art,' London: Pavilion Books, 2015.

Karen McCartney, 'Perfect Imperfect: The Beauty of Accident, Age & Patina,' Sydney: Allen & Unwin, 2016.

Leonard Koren, 'Wabi-Sabi for Artist, Designers, Poets & Philosophers,' Point Reyes, USA: Imperfect Publishing, 2008.

Michael Braugart & William McDonough, 'Cradle to Cradle: Remaking the Way We Make Things,' New York: Farrar, Straus and Giroux, 2002.

Michael Braugart & William McDonough, 'The Upcycle: Beyond Sustainability – Designing for Abundance,' New York: Farrar, Straus and Giroux, 2013.

Tamara Maynes, 'The Maker: Beyond Decorating Crafting a Unique Space,' Sydney: Murdoch Books, 2016.

Tom Szaky, "Outsmart Waste: The Modern Idea of Garbage and How to Think Our Way Out of It," San Francisco : Berrett-Koehler Publishers, 2014.

Academic texts:

Gosden, Chris & Marshall, Yvonne, "The cultural biography of objects," World Archaeology, Vol. 31, Iss. 2, 1999: 169-178

Hoder, Ian, "The Entanglements of Humans and Things: A Long-Term View," New Literary History, Volume 45, Issue 1, 2014: 19-36

König, Anna, "A Stitch in Time", Culture Unbound, Volume 5, 2013: 569-585.

Pia A. Albinsson & Yasanthi B. Perera, "Alternative marketplaces in the 21st century: Building community through sharing events," Journal of Consumer Behaviour, Vol. 11, 2012: 303-315.

News

"Fast fashion: Rivers turning blue and 500,000 tonnes in landfill" Lateline, <http://www.abc.net.au/news/2017-03-28/the-price-of-fast-fashion-rivers-turn-blue-tonnes-in-landfill/8389156>

Margot O'Neill, 'Can pop-up `repair cafes save broken gadgets and solve growing waste levels?' ABC News, 7th March 2017, <http://www.abc.net.au/news/2017-03-07/can-pop-up-repair-cafes-solve-growing-waste-levels/8329836>

Links

HowStuffWorks.com (Recycled craft ideas) <http://lifestyle.howstuffworks.com/crafts/recycled>

Ifixit (Electronics/digital) <https://www.ifixit.com>

Oz Recycle <http://www.ozrecycle.com>

The Junk Map <http://www.thejunkmap.com.au>