



Object Therapy is part of ADC On Tour, the Australian Design Centre's national exhibition touring program. ADC is partnering with Hotel Hotel for the first time to develop and deliver an eight-venue national tour supported by the Australian Government's Visions of Australia (Visions) program.

A project by – Hotel Hotel

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A PROJECT BY:	PRESENTED BY:	SUPPORTED BY:	DEVELOPED IN COLLABORATION WITH:
Hotel Hotel	Australian Design Centre	MOLONGLO (Group)	Australian National University SCHOOL OF ART & DESIGN UNSW Art & Design
GOVERNMENT PARTNERS:			
Australian Government	Australia Council for the Arts	Australian Government Visual Arts and Craft Strategy Visions of Australia Contemporary Touring Initiative	NSW Create NSW Arts, Screen & Culture CREATIVE CITY SYDNEY

ISBN 978-0-646-97166-7



Owners and Repairers

Foreword

Object Therapy is a research and remaking project that encourages us to rethink our consumption patterns and re-evaluate the broken objects that surround us. It explores the almost forgotten role of repair in our society and its possibilities. Through a research-based approach it is an investigation into the culture of 'transformative' repair as practiced by local, interstate and international artists and designers.

In May 2016, members of the Canberra community submitted all kinds of broken and damaged objects for possible repair. From the 70 submissions, we chose 29 objects for repair including furniture, ceramics, household appliances, textiles, sentimental objects and, unexpectedly, one human.

Object owners were then interviewed by a team of researchers and asked a series of questions including how they came to acquire the object, how it broke and how they would like to see it repaired. In many cases these simple, straightforward questions drew out personal stories highlighting the power that objects have to connect us to people, places and the past.

Each object was then paired with a design repairer. The repairer was sent the object and video interview to better understand the owner's relationship with the object, and given six weeks to repair it. Once reunited with the object, owners were interviewed again in response to the repair or transformation to see how their attitudes might have changed.

Object Therapy is a practical study of repair. It aims to build a new body of knowledge around repair, the design process, objects and their meaning. Often, repaired objects are perceived as being of less value. *Object Therapy* seeks to challenge this preconception, celebrating repair as a creative process that can add value.

**– Words by Dan Honey,
Hotel Hotel**

Object Therapy is so rich with stories. The stories of the owners and what the broken objects mean to them; the stories of the designers and their process to repair the objects; and the broader story that is relevant to all of us in terms of how we value objects and how we can live in a better world simply by reusing what we have rather than throwing away and buying new.

We are delighted to be partnering with Hotel Hotel to tour *Object Therapy* as part of ADC On Tour, our national exhibition touring program.

**– Words by Lisa Cahill,
Australian Design Centre**

In Brief: Object Therapy

Words by Guy Keulemans, Andy Marks, Niklavs Rubenis

The rationale for *Object Therapy* begins with simple observations: professional repair services are in decline, consumerism is rampant, and we are generating more and more waste. Do-It-Yourself repair is growing in popularity, evidenced by the growth of many excellent online communities and information portals, but this doesn't cater to everyone.

We are consistently burdened by the untimely obsolescence of our possessions, and troubled by both our incapacity to discard them (to where?) and our inability to repair them (by whom?). *Object Therapy* is an attempt to answer these parenthetical questions and to highlight consumer perceptions of waste, repair and obsolescence. The project is an attempt to address some of the trouble caused by broken objects by connecting their owners with professional artists and designers.

The skilled contributors we have assembled, the 'repairers', don't necessarily have great familiarity with repair either. Some do. But they are all in command of considerable visual, material and technical expertise. *Object Therapy* intends to uncover, collate and assess the many and varied possibilities for creativity within the practice of repair. It was imagined that the generative aspects of damage, in which the conditions of wear, use and breakage can be unique, would lead to a broad range of creative responses and perhaps innovative repair typologies or techniques. As such, the brief was open. Repairers were provided with a video of an interview with their object's owner and asked to respond in any manner they chose. We can identify these responses as having three main categories: transformative repair – a restoration of function with a change in form or appearance, adaptive reuse – a reconfiguration of material into a new purpose or function, and critical objects – that challenge the assumptions and conventions underlying the design, use or understanding of products. These categories are not a precise fit for all contribution and some outcomes merge or transcend them.

Transformation: the repairers and their repairs

Before we overview the work presented in this exhibition, firstly we should acknowledge that repair and reuse have historical roots within cultures across the world. The traditional Japanese craft of kintsugi – the repair of ceramics with urushi glue and gold dust – is an important precedent for *Object Therapy*. Its overarching concept, the aesthetic transformation of an object through a process of repair, neatly predicts the likely outcomes of merging visual arts and repair practice. We are lucky to include the work of master lacquer ware craftsman Yutaka Ohtaki in the exhibition whose repair of Lindy's Western-style plate is unusual for traditional kintsugi. But as with the kintsugi repair of Korean and Chinese ceramics in the past, during the Edo period (1603–1868), it re-territorialises the plate. Originally made in Europe, it now feels Japanese.

Other contributors have worked in this theme. Naomi Taplin uses modern adhesives to sensitively repair a much-loved, 'everyday' bowl decorated with a fish. Conversely, Kyoko Hashimoto's repair of Skye's glass ring with a sterling silver sleeve recalls the time before the advent of modern adhesives, in which ceramics, in Chinese and Western traditions were repaired with metal staples. Traditional techniques deployed in the service of unconventional mending is evident in Elise Cakebread's kilt repair, Liam Mugavin's rocking horse, and Guy Keulemans' use of photoluminescent pigments to craft a prosthetic leg for a broken glass giraffe.

Embarking on a different journey, Halie Rubenis' playful decoration of chipped crockery with plastic spheres, fashioned from the expanded polystyrene box in which they were delivered to her, might not be fully functional, but the results are clearly transformational and revitalise everyday objects that are routinely discarded. Halie's approach embodies that often referenced Australian 'make do' attitude of repairing

with materials at hand. We see this in Andrea Bandoni's repair of a clothesbasket with bright blue hose interweaved through the wicker. As a Brazilian, she cites 'gambiarra' culture, her country's own version of the 'make do' concept.

Henry Wilson's transformed bee smoker, a traditional tool used to calm bees prior to extracting honey from their hive, also leverages the 'make do' concept, but in the form of a critical object. After disassembling the leather joinery of the bellows, Henry was struck by the difficulty of finding replacement materials in inner city Sydney, an area similar to those in many Australian cities that have seen a decline in local manufacturing. Henry's choice to replace the bellows with a computer fan – sourced from a computer supply store in the CBD – is a provocative hack that responds to the hurdles placed in the way of Australian makers and repairers, particularly when attempting to source local materials.

It is the nature of critical commentary to find and dig out problematic roots. We might have expected Rohan Nicol to restore Kristie's Kenwood mixer to function, given its sentimental history and potential for continued use. But, as Rohan notes, the mixer had lost its function sometime ago, yet hung around in disrepair. Rohan sees it as an abstract marker for the family's inability to let go of their possessions. His transformation, a burial in cement, creates an 'archaeological witness' to the potential for grief in consumerism. In his repair of Chris's inherited broken statuette clock, Rohan takes a similar path by binding the broken parts in cloth suggestive of ancient artefacts. He comments that the memory surrounding the object outweighs the object itself, enabling a moment in time to let the physical object go. The sentimental values within Rachel's father's bagpipes, harken to a Scottish homeland, and are unexpectedly reconfigured by Dylan Martorell. His hybrid instrument uncovers the traces and links between divergent global music cultures.

Appropriately, there is a therapeutic quality in many such contributions. It is seen in Kyoko Hashimoto and Guy Keulemans' adaptive

reuse of a cheap and broken, but incredibly precious knitting needle; in Corr Blimey's sensitive transformation of a mother's vintage kimono into a cushion for the daughter; in Elbowrshp's thoughtful deconstruction of a father's Gladstone bag into three separate bags for each of his daughters; and in Scott Mitchell's conversion of a beloved, obsolete television into a transmitter of televisual memories. Rohan's 'Six Million Dollar Man' action figure – similar to one he owned as a kid – has been dressed in detailed and intricate garments and accessories by paper engineer Benja Harney. Although only purchased from an op-shop for one dollar, this repair brings its cost into the thousands. This is not exceptional among our repairers, and we would like to acknowledge and deeply thank them for placing many hours of time and significant amounts of energy and resources into their repairs. This extraordinary investment is all the more remarkable considering the repairers make no claim to ownership for their work: the works will be returned to their original owners at the end of the exhibition. This incredible generosity fits well with the spirit of repair as a process that restores life to objects.

We thought we might test the boundaries of authorship in transformative repair by giving a broken vase, made by notable glass artists Ben Edols and Kathy Elliot, to another notable glass artist, Richard Whiteley. As former studio mates, though, this potential authorship issue was simply resolved by a phone call. More significantly, Richard's repair, a clean slice that cuts away and discards broken edges and exposes a sublime interior void, has an unexpected therapeutic dimension. The vase was originally a wedding gift from a dear friend, who has since died. The cutting away of fracture is a material intervention into the complex emotional relations embedded by such provenance. It is an approach shared by Dale Hardiman's knife repair. The knife's broken edge, associated by the owner with divorce and death, was removed and its blade shortened. Its handle was replaced with a new one made from local clay, and the fragility of this material acts as a reminder to take care of our possessions, and perhaps human relationships as well.

Object Therapy has been full of surprises. None more so than Peter who submitted himself as an object for transformative repair. Unable to envision what this might mean for research or exhibition, but unable to decline its possibilities, we passed his submission to Amsterdam-based conceptual designers Thought Collider. Their response firstly makes clear it is inappropriate to apply repair to a person as one would to an object, but nonetheless proposes a transformative experience through the form of collaborative research. 'Peter the Person', as he came to be known, has embraced their proposal to research colonisation of the moon in the public space of the exhibition. We hope his extra-planetary research might return attention to the grave problems of the earth and it's human habitation.

Social and environmental problems were predicted to emerge from the *Object Therapy* process. Susannah Bourke's critical object captures one of broad significance: the responsibility of companies towards the products they make. For her Mistral fan, this was an historical, life-taking lapse in electrical safety standards, but deeper and more nuanced problems of product design persist in affecting our contemporary world. We hoped to include more industry in our process, but Kenwood (now owned by Delonghi) and Nintendo didn't respond to our invitations. Numark, a maker of DJ equipment, seemed initially interested, but soon went dark. We can only speculate as to the disinterest of industry, but note that there is an emerging and global community push for better corporate stewardship of consumer products. Such policy would require companies to take responsibility for retrieving, repairing or recycling their products from the post consumer landscape, but it is generally not the companies themselves behind these proposals. In absence of Numark's participation, a DJ mixer got pulled from the *Object Therapy* process, but we can at least acknowledge the second hand electronics market (thanks Ebay) for helping us fix that owner's other object, a retro Nintendo Gamecube. This fix, however, may be short lived, as those coloured RCA cable inputs connecting Gamecube to screen are

disappearing from new televisions.

Problems of durability and obsolescence, the lack of lifecycle design and materials that harm the environment, are explored in many *Object Therapy* works. Trent Jansen's transformation of an old washing basket trolley into clothes pegs is neatly conceptual, yet also interrogates changing material culture. Traditionally pegs were made from wood, but are now often made from petrochemical polymer plastics. The 'new' steel pegs made from the trolley's frame look and feel like artefacts of a lost material culture. A light coating of rust is forming on their surface. Even if plain steel might be unsuitable for clothes pegs, they raise the question: in the rush to make everything faster, lighter and cheaper, do we lose or gain by switching to plastics from endlessly recyclable, but energy intensive, materials like steel?

Such questions are at the forefront for UNSW's Centre for Sustainable Materials Research and Technology. They have developed patents for feeding worn car tyres into steel production and they specialise in extracting energy from polymer composites. In their contribution to *Object Therapy*, they brutally pulverised an unwanted stone giraffe for the purpose of material analysis, and followed this by turning its debris into a reconstructed polymer building product. This clarifies that varied techniques, both passionate and dispassionate, are required to tackle our tremendous contemporary problems of waste and consumerism.

The transformational capacity of material is also a concern for Niklavs Rubenis in his reconfiguration of 1950s furniture designed by Australia's iconic Fred Ward. A deconstructed cabinet glides through a chair frame, forming a bench seat. Such adaptive reuse is not just transformative expression, but also transient expression, in that it opens up to the potential for further future transformation. This is also seen in Monique van Nieuwland's reconfigured spinning jenny, now a wall-mounted clothes and hat rack; and Alison Jackson's renewal of a child's ruler, broken in play, into a set of playable dominoes. Subhadra's submission, an

expensive educational puzzle missing several parts, was a conundrum. It was impossible for her students to complete the task, but difficult to discard due to its cost. Daniel Emma's transformation creates an entirely new game via a re-contextualising face-lift.

Not all attempted repairs were successful. Richard's theodolite, an instrument used for surveying, was prohibitively costly to repair. But it's past use in mapping indigenous archaeological sites suggested an alternative approach. It has been given a political voice by Franchesca Cubillo in a text that calls for Indigenous sovereignty and respect for the wisdom of ancient cultures.

The sums: where to from here?

Object Therapy indicates the value and potential of repair as a practice by creative professionals. It highlights the positive concern that people have for finding solutions to product obsolescence and waste. We hope it may re-orientate attitudes towards production, consumption and disposal. This project draws attention to work yet to be done: *Object Therapy* is neither a comprehensive mapping of the possibilities of transformative repair nor a finished project. It is simply a starting point. *Object Therapy* points to the social and political agency required to transform the conventions of production and consumption, but, more importantly, we hope it points to a revitalisation of creative practice, skills and modes of thinking that will enable us to deal with the problems of the material here and now.

Therapeuein

Words by Eleni Kalantidou

Therapy derives from the ancient Greek word 'therapeuein' and its meaning is strongly attached to curing, healing and bringing someone back to good health. Its original connotations as found in Homer's 'Odyssey', Plato's 'Republic', and Socrates' 'Apology' reveal interpretations, not necessarily connected to mental or physical wellbeing. A case in point, Socrates' understanding of 'therapeuein' was related to 'taking care of' and 'looking after' oneself (Foucault 2011, p.112) while in the 'Republic' (Plato, 2003) it was situated within a political milieu where it signified a responsibility for the common good, for people and their fate. What therapy means today is not greatly removed from the concept of care, the need to restore that which has been lost. Consequently, therapy becomes a form of repair, of getting back attributes that faded away. Making someone 'functional' again, allowing them to resurface via a new identity or giving them a new life through a new purpose mirrors discussions about broken objects. The only difference is that the inanimate and the animate become distinct by the fact that it is easier to define what 'broke' the former than the latter.

Object Therapy keeps these lines unclear; the object and the subject become one and are interwoven in the same story. Care is revealed and healing is pursued by sharing and letting go. Damage is negotiated through guilt, memories and effortless confessions; catharsis is achieved through knowing that the story (and object) will change. Emotions are in flux - nostalgia, attachment, grief, joy, responsibility. The separation from the object was in some cases covertly hard due to its 'sentimental value', a phrase often mentioned in the interviews. In his attempt to philosophically define it, Anthony Hatzimoysis identified 'disuse' as a common characteristic of things of sentimental value; 'a broken ivory comb, a faded school tie, a collection of scratched vinyl records, are objects that fail to serve their designated purpose. Their sentimental value is connected with the fact that they are

artefacts out of circulation' (Hatzimoysis 2003, p. 376). In consequence, their uniqueness lies in being in limbo, situated between the past and the present and their effectiveness in triggering emotions of all sorts.

Considering that the attachment is mostly related to a memory evoked but not generated by the object invites an exploration of how the object became so precious. Most of the contributors were not focused on their object's utility; they have either replaced it or just want to have it around as a reminder of a person or a moment. But the attachment is still there, as an indicator of the role that the inanimate plays in everyday life, as an inseparable piece of our artificial existence.

What is repair then? Is it a means to instrumentally bring back to life an object that we need? Or a way to keep alive an object that we can't live without? It is obviously not a question associated with survival. Or is it? The task was directly and indirectly linked to sustainment through the designers' approach; they strived to save the object, its emotional value, its potential reuse, its monumental significance. Some of the objects can be reused, few retain their initial function, others have been transformed into playful reminders of the previous state of the broken artefact. Through their process of recovery they have opened up the potential of shifting the sentimental bond between the owner and the object to something unexpected. How the revived object will be experienced is yet to be discovered. In that manner, catharsis can be relieving or painful. Attachment may become stronger or disappear.

'Finishing the job' does not mean that the epilogue of the project will be written by the designers, the exhibition and the return of the object revived back to its owner. The vase, the statue clock, the television, the spinning wheel, the 'broken' man, the knife are all part of a narrative celebrating praxis, where 'the end and the activity that produces it are inseparable, because the

activity's purpose is the activity per se and not its result' (Kalantidou 2015, p.96). In the event that the process does not have a telos, an end goal, the object will continue being redesigned by its environment and its interaction with its beholder and in a similar manner redesign them. The expectation is for this mediation and the pause created by the disconnection from the artefact and the subsequent catharsis to break the circle of attachment, to open up a new beginning where the emotional impact of materiality gets reduced to a stimulus and not the focus of the experience. Be that as it may, the research plan, the participants and designers' engagement, the process of repair and re-imagination, have undeniably produced tangible proof that mending begins with confronting our-mediated by things-relationship with our self, our micro and macro-world.

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Alison's Bag Repaired by Elbowrkshp

Alison was given the Gladstone bag in early 2016 by her father. Through the bag's story, Alison gained a better understanding of her father's early life. He left home when he was 13 and bought a train ticket with the money he had in his back pocket. He speaks about the bag, "We travelled together throughout Australia, many thousands of miles. We've now been together for 72 years".

Alison is one of three sisters. Repairers Elbowrkshp deconstructed the bag and reconstructed it into three separate pieces one for each of the father's daughters. The bags, like their human counterparts, are a mixture of genetic heritage with some familiar aspects, and also some entirely new parts. The bags pay homage to the marks of history and the evidence of adventure. They continue to tell the story of the family through material and form. Elbowrkshp have titled the work the 'Three Daughters'.

Elbowrkshp came about as the physical manifestation of James B. Young and Elliot Rich – think 19th century shoemaker meets 21st century designer. They are based in Alice Springs and think it's pretty unique, it's wilderness, languages, people, cultures, seasons and their collaborative musings are inspired by Alice Springs and it's stories; parochial, built to last and informed by our designer / maker family fusion.



Amy's Fred Ward Chair and Cabinet Repaired by Niklavs Rubenis

As the heritage officer at the Australian National University (ANU), Amy manages a valuable collection of historic furniture. The bed-head and chair were originally designed in the 1950s by Fred Ward, a pioneer of 20th century Australian furniture design, for University House at ANU. The pieces have stood up to 50 years of institutional use and while damaged, the breaks have occurred in repairable areas, highlighting the durability and reparability of the pieces.

Repairer Niklavs Rubenis simply used one piece to fix the other and refers to the work as a "glitch."

Canberra based, he is a lecturer at the School of Art, Australian National University, and has been professionally employed across many aspects of the furniture and design sectors. This has included high scale manufacture; computer aided design and computer aided manufacture; computer numeric control and laser technology; commercial cabinetry; production and furniture making; shop fit-out; exhibition design; project and design management; public art; urban design; musical instrument making and teaching at community, trade and university levels. Rubenis also maintains an active and varied studio practice comprising of national and international exhibitions, and private and commercial commissions including furniture and objects, lighting installations, window displays, design-construct shop fit-outs, signage and interpretive design.





Andrew's Washing Basket Repaired by Andrea Bandoni

Andrew's 20-year old cane basket has already undergone repair on two occasions. The basket has had many uses and holds many memories: a washing basket, a vessel for holding stuffed toys, and as an ad-hoc vehicle for zooming the kids around the house. In recent years it has been relegated to the back of a cupboard.

On receipt of the object, repairer Andrea Bandoni was moved by the traces of time embedded in the object and felt a responsibility to maintain the integrity of the basket. Bandoni repaired it in the 'gambiarra' style – a Brazilian name for repairing and adapting things intuitively with whatever is on hand. Blue tubing was interwoven into the cane clearly demarcating the old from the new. Two big blue wheels were added referencing the basket's function as an object for transporting small children. A small coat hook was affixed to the bottom as a leveller – continuing the original attempt by the owner to repair the basket using a coat hanger.

Based in São Paulo, Brazil, Bandoni is a designer with a strong focus on contextual studies, sustainability and innovation. She believes design has to add something relevant to our saturated world, being a creative force for environmental and social change. Her design methods are based on research and experimentation, as observed in 'The Object Without a Story' or 'Objects of The Forest' – two of her most significant projects. Andrea is also a design teacher and coordinator at IED in São Paulo.



Angela's Fish Bowl Repaired by Naomi Taplin

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 until Angela broke it recently.

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

Sydney based, Taplin 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. A strong belief in the necessity of good design and concepts of longevity and sustainability are the driving forces behind her work. Naomi believes that in order for products to be valued and to fulfil 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.



Barry's TV Cabinet Repaired by Scott Mitchell

Barry has lots to say about his television. Purchased by his parents in 1977, it was one of the first TVs manufactured for colour transmission. The 'tele' was the dominant feature of his parents' lounge room and he saw it as an object that brought the family together. Each night the family would sit in their respective chair with their dinner in their lap and enjoy the evening programs together. Barry was a latchkey child and reminisces about afternoons alone in the house in front of the TV with shows like 'Mister Ed' and 'Twilight Zone' sparking his imagination. In the early 2000s Barry moved the TV out to his back shed, not because it was broken but because it had become obsolete – a remnant of the defunct analogue broadcast system.

Scott Mitchell has transformed Barry's TV from a receiver of free-to-air transmission into a transmitter that echoes back electrical signals from an earlier time, repopulating the analogue airwaves once more, albeit on a very local level. Any screen that still supports analogue reception may tune into this transmission and experience Australian TV as it was in 1977.

Mitchell holds an honours degree in Fine Art (Sculpture) and a PhD in Design. His art and design practice investigates the social nature of objects with specific focus on modes of amateur production. This field is explored through projects that engage existing communities and emergent, online practices. Previous projects have engaged with practices of creative consumption (hacking and modding), amateur radio broadcasting, solar tracking and the generation of giant smoke rings.



Chris' Gold Statue Clock Repaired by Rohan Nicol

Chris has a 36-year association with the clock. The object was originally his Nan's and Chris remembers it sitting elegantly on her sideboard. The clock is decorated with a robed female figure and is inspired by the neoclassical era. When she died, Chris inherited the object and created a similar vignette with the sideboard and clock in his own home. Recently, the clock was knocked over by his cats and broke into three pieces.

Repairer Rohan Nicol has wrapped the clock up in cloth and bound it. By wrapping it he alludes to museum practices of the past – of taking, hoarding and storing antiquities from the classical era. This transformation cloaks the object from sight, proposing that while memories may still exist they are no longer necessarily attached to form.

Canberra based, Nicol is the Head of Gold and Silversmithing and convener of the Design Arts Degree program at the Australian National University, School of Art. He is an active craftsman, academic and curator. His recent work ties domesticity and domestic consumption to global experience and the various challenges and crises we face globally. He has also identified the value of intellectual property generated by the creative sector, to the Australian innovation system. He regularly exhibits and presents at major venues and events in Australia and internationally. His work is held in many collections including the Powerhouse Museum and the National Gallery of Australia.





Elizabeth's Knitting Needles **Repaired by Kyoko Hashimoto and** **Guy Keulemans**

Elizabeth felt disappointed and resigned when she snapped her knitting needles in March of 2015. She threw them out but then fished them out of the bin after twenty minutes having taken a moment to consider their history. She was given the needles by her Gran when she was six years old and has been knitting with them for more than 35 years.

Repairers Kyoko Hashimoto and Guy Keulemans acknowledged that Elizabeth's connection to the object was not for functional reasons as she had many knitting needles of similar sizes. They preserved the broken object inside a transparent polymer resin bracelet. Now wearable as a bracelet on her wrist, its little slices speak of the repetition of knitting patterns, and the progression of life, year by year.



Fi's Kimono **Repaired by Corr Blimey**

Fi has a photograph of her mother wearing the kimono in Canberra hospital, holding her just after her birth. Her mother died 12 years ago. It has hung in Fi's wardrobe unused for eight years – the fabric is now nearly 40 years old and is too delicate to wear.

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.

Louisa de Smet and Steven Wright conceived Corr Blimey in 2001 while still students at the Canberra Institute of Technology. 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 reducing pattern cutting and encloded cognition. This enables Corr Blimey to create unique, sculptural garments that highlight the best qualities of the materials and construction techniques.

Every collection is distinctive and memorable for the design of the garments and the way they connect to the consumer. Corr Blimey has shown collections nationally and internationally; created costumes for dance and film; participated in interdisciplinary collaborations and private commissions.



Joan's Knife Repaired by Dale Hardiman

The story goes, "if you give a knife as a gift on a wedding day, you will sever the relationship". This knife was given to Joan on her wedding day. Her relationship has since broken down. When Joan accidentally melted the handle of the knife on a hotplate, she wept. It was illogical, but she couldn't help but grieve for its symbolism – its power, its superstitious quality, its utility and all the happy family meals it had made.

Dale was profoundly moved by Joan's interview. Her stories of the knife's history made him consider the significance that objects can have in our lives. Dale restored the quality of 'knife-ness' to the object, repairing it to Joan's specifications and in consideration of her values around sustainability. She wanted it shorter, so he made it shorter, using the service of a local knife maker. The knife needed a new handle, so he made a new handle, using local clay, hand-dug from the earth and manually processed by a friend. Dale felt this local approach would please Joan, as would the natural, textural quality of the knife's new grip.

Melbourne based Hardiman is the co-founder of furniture and object brand Dowel Jones, represents the commission platform 1-OK CLUB, and, collaborative project Friends and Associates. Hardiman's practice simultaneously focuses on items of mass-production for Dowel Jones, and singular works under his own name that focus on more conceptual ideas.

Operating from a studio in the Northern suburbs of Melbourne, Hardiman has won numerous artistic and design awards and regularly exhibits nationally and internationally.



Justine and Bruce's Vase Repaired by Richard Whiteley

Justine wishes she could turn back the moment when she broke the Edols Elliott vase in a very typical household accident. Although the incident happened over a decade ago, she still recalls feelings of deep remorse, dismay, guilt and frustration. The vase was given to them as a wedding gift by a dear friend who is now dead.

On receiving the object, repairer Richard Whiteley noted that the transformation of the object already seemed to be underway. The vessel had been broken at the top, which allowed an opportunity to look more directly into its inner space – an opportunity that would not have been possible without the break.

Through the repair the object has been given a second life as a decorative rather than functional object – the 20-year history of the object remains embedded in its current form. Incidentally, Whiteley has a relationship with the object's owners and original makers and he has applied his signature to acknowledge this connection.

Whiteley became an apprentice in stained glass at the age of sixteen and holds degrees from the ANU School of Art (BA Glass) and the University of Illinois at Urbana-Champaign (MFA, Sculpture). Whiteley's works are held in major museums and private collections worldwide, including the Australian National Gallery and the Corning Museum of Glass, Corning NY. He is currently the Head of the Glass Workshop and Convenor of Craft & Design Workshops at the School of Art, ANU in Canberra.





Karolina's Giraffe Repaired by SMaRT@UNSW

While learning to walk, Karolina's son broke this object in a local store and Karolina was coerced into buying the broken object for \$69.95 (a figure she thought was overpriced). Karolina has no attachment to the object. She disliked its appearance and was annoyed she had to buy it. She had no idea what to do with it. Should she send it straight to landfill or hide it in a cupboard somewhere? The story of Karolina's giraffe raises a serious topic – what do we do with meaningless objects we don't like and don't want?

The object was sent to the Centre for Sustainable Materials Research and Technology at the University of New South Wales (SMaRT@UNSW) an organisation dedicated to the development of new solutions for managing and transforming waste. SMaRT@UNSW analysed the object and solved the mystery of its strange fabrication, identifying it as natural stone. They broke down the base material and produced a stone sheet from it. From this sheet, they produced a mosaic top and applied it to a stool.

Founded in 2008 by ARC Laureate Fellow Scientia Professor Veena Sahajwalla, the Centre for Sustainable Materials Research and Technology at the University of New South Wales (SMaRT@UNSW) works with industry, SMEs, global research partners, NGOs, local, state and federal government, policy makers and the community on the development of innovative environmental solutions for the world's biggest waste challenges.



Kristie's Kenwood Mixer Repaired by Rohan Nicol

Kristie's mother was given the Kenwood mixer for her 21st birthday by her parents. It was passed onto Kristie when she set up her first home. As a result of metal fatigue the hinge broke and the object has been stored in Kristie's garage for the past five years. When the object was submitted to this project, *Object Therapy* curator Guy Keulemans contacted Delonghi (now owner of Kenwood) to discuss the possibility of repair. There was no response.

With the knowledge that Kristie had since replaced the broken mixer with a working model, repairer Rohan Nicol's approach was not limited by functional concerns. Instead, he wanted to entomb the memories embedded in the object. Reminiscent of an archeological artifact, he has locked the object in cement, fixing in time the often-invisible bonds between family members.

Canberra based, Nicol is the Head of Gold and Silversmithing and convener of the Design Arts Degree program at the Australian National University, School of Art. He is an active craftsman, academic and curator. His recent work has ties domesticity and domestic consumption to global experience and the various challenges and crises we face globally. He has also identified the value of intellectual property generated by the creative sector, to the Australian innovation system. He regularly exhibits and presents at major venues and events in Australia and internationally. His work is held in many collections including the Powerhouse Museum and the National Gallery of Australia.



Lee's Bee Smoker Repaired by Henry Wilson

Lee was given the broken bee smoker by a friend who found it at the tip. It probably could be fixed but Lee says "as if you could be bothered." Rather than see it restored she joked she'd prefer to have it turned into a robot.

Repairer Henry Wilson reiterates these sentiments stating "it's hard to repair in 2016." Wilson's original plan was to restore the smoker to its original condition but on close inspection it became evident that repairing the leather bellows would be difficult - an electronic transformation would be far easier. He sees this as a critical intervention: a warning about the diminishing capacity for craftspeople to source materials in our cities, and a comment on the popularity of electronically powered products over manual ones.

Wilson is a designer based in Sydney, Australia. After graduating in Visual Arts (woodwork) from The Australian National University in Canberra, Henry received the HSP Huygens Scholarship for Postgraduate Studies (Design) at The Design Academy Eindhoven. In 2012, Henry set up a research and conceptual design studio, Studio Henry Wilson, producing products, furniture and interiors that are considered and durable, with a focus on honest resolutions and longevity.



Leife's Ceramics Repaired by Halie Rubenis

Leife's blue and white ceramics were collected from various places and have varying monetary values. Over the years, as a result of her self-professed clumsiness, broken pieces have been piled up in a polystyrene box. She stored them with the intention of doing something with them at a later date. That later date had never arrived, until now.

Repairer Halie Rubenis "fixed" these objects with an experiment. Using all that she had on hand - the plastic and polystyrene packing that the pieces were stored in - Rubenis created a series of unusual and playful embellishments. The experiment explores the potential of polymers in craft practice and highlights a discussion around the conventional costs associated with fixing and how limited resources can spark creativity and alternative perspectives without overcapitalising on equipment and materials. The work is aptly titled 'Warts and All' and 'The Surgeon'.

Rubenis is a freelance design consultant working across a diverse range of projects. To date this has included interpretive design, graphics, marketing strategies, objects and jewellery. Originally completing an apprenticeship as a commercial jeweller, she has since studied at Melbourne Polytechnic, the Royal Melbourne Institute of Technology and the Australian National University. After spending a decade in the commercial design and non-profit arts sectors diversifying her skillset, she established her own studio in Queanbeyan, NSW, and regularly collaborates with her husband Niklavs. Halie has also facilitated and co-produced a long list of successful collaborations and exhibitions and shares her office with 3 cats and 5 chickens.





Leife's Rocking Horse **Repaired by Liam Mugavin**

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 to 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.

Mugavin 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.



Lindy's White Plate **Repaired by Yutaka Ohtaki**

This simple white platter has, in some ways, recorded Lindy's adult life. She bought it 25 years ago when she first moved out of home. On first sight she knew it would be perfect for the dessert she was making to take to one of her first fancy dinner parties. The plate has hopped from home to home with Lindy ever since. It broke in a house move around a decade ago. She still uses it, but disguises the chip with something decorative.

Repairer Yutaka Ohtaki uses kintsugi, a traditional Japanese technique for repairing broken ceramics using 'urushi', a plant-based adhesive lacquer resin, decorated with dusted gold particles. Among natural resins and pre-modern adhesives, urushi, a tree sap extracted by tapping the lacquer tree *Toxicodendron vernicifluum*, is unique because of its superior strength and resistance to aging and abrasion. In contrast to other forms of repair that attempt to hide a history of damage, kintsugi is a transformative repair craft that uses precious metals to draw attention to the object and revalue its status as repaired.

Ohtaki graduated from the Design Department of Musashino Art University in 1975, after which he joined the family business. His artworks have been recognized with awards in prestigious exhibitions, including the Japan Fine Arts Exhibition and the Japan Contemporary Craft Exhibition.

Previously Ohtaki made abstract and semi-abstract pictorial and sculptural lacquer works, but more recently he has been focusing on traditional Japanese craft. Ohtaki intends to produce "heart-warming" objects that create closer interactions between humans, in their everyday lives, and between humans and nature.



Lis' Spinning Wheel Repaired by Monique van Nieuwland

Lis' old Dutch spinning wheel was originally a flat pack piece of equipment: easily assembled, disassembled and portable. Its design and technology was, despite the elaborately turned wooden parts, very simple and practical. Lis inherited it from her mother who died six years ago. Despite its history, Lis doesn't have a strong emotional connection to the object, however she does have respect for its level of craftsmanship.

To begin, repairer Monique van Nieuwland carefully analysed the object. Many components were broken and the wheel was beyond functional repair. To acknowledge the object's history, Monique has given all its breaks and attempted repairs prominence with hazard yellow paint and stitching. She has assembled the parts into a hat and coat rack. In this new form, the spinning wheel has lost most of its three-dimensional qualities, but the elements have been assembled in a way that maintains the silhouette of the original shape.

Monique van Nieuwland (Master of Philosophy-Visual Arts at the ANU - 2004) is a weaver and an Accredited Professional Member of CraftACT. In her practice she uses contemporary techniques and materials (incl. recycled), keeping loom weaving vibrant and relevant as an innovative form of expression. She exhibits her work nationally and internationally and teaches weaving at tertiary level at ANU but also enjoys teaching in the community.



Melissa's Kilt Repaired by Elise Cakebread

Melissa inherited the kilt from her grandmother. It is approximately 60 years old. While being stored in a cupboard in Melissa's home, it had gradually been eaten away by moths.

Repairer Elise Cakebread used traditional mending techniques including felting, darning and stitching, albeit in unconventional ways. These techniques would have been commonplace in Melissa's grandmother's era. Through the repair, the worn nature of the garment has been enhanced. Rather than hiding the repairs, Cakebread has conceived of them as a rejuvenating. They act like tufts of new growth breaking through the surface of the fabric.

Elise is a Melbourne based textile-based artist and designer who founded the textile studio Cakebread in 2013. Driven by experimentation within traditional textile processes and techniques, her work focuses on the tensions created by the unusual or unexpected contrasts that emerge between materials, forms, colours, textures and scale. Through these methods she explores ideas of materiality, tactility, craft, disposability and the ornamental. Her cross-disciplinary approach gives life to sculptural work, decorative objects, products and soft furnishings.





Oscar's Wooden Ruler Repaired by Alison Jackson

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 starting wondering how the ruler might have been being used when it broke. A light sabre 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.

Jackson is a Canberra-based gold and silversmith who designs and hand crafts distinctive, pared back tableware and jewellery. Elegant and refined, Alison's 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. Alison has recently completed a large body of work for her first solo exhibition, 'Table Tools', which incorporates 48 functional and timeless tableware pieces.



Peter Not Repaired - Reimagined by Thought Collider

Peter submitted himself to *Object Therapy* not because he sees himself as broken, just more of a "fix and make" project. Due to some health issues and his current, all encompassing role, as a "stay at home dad" he has felt disconnected from his creative life. Previously Peter was working as a designer and was starting to build some professional success.

Thought Collider did not see themselves as qualified to fix a person so have instead developed a collaborative mode of 'repair' that provides Peter with a creative outlet. Thought Collider have gifted Peter a plot of Lunar land as a conceptual workplace – a space to reflect on existing scenarios here on Earth and envision an alternative reality – a place where he can reimagine the present and reconnect with his creative self.

Thought Collider are an experimental, critical art and design research practice based in Amsterdam – the work of Mike Thompson (UK) and Susana Cámara Leret (ES).

Their work focuses on the exploration of the meanings and values that can be derived from alternative ways of experiencing built and mediated environments, motivated by emerging technologies.

To this end, they conduct design experiments and process driven artworks spanning various media, generating experiential knowledge from the anecdotal or absurd: lived experiences that confront the norm by countering the thing-like nature of organisms, objects and places.

Aside from self-initiated collaborative projects they develop consultancy work for industry and academia to activate novel insights and innovation.



Rachel's Bagpipes Repaired by Dylan Martorell

Rachel never heard her father play the bagpipes. Her childhood requests were shut down – they were broken, they didn't work. Despite their prolonged inactivity, the family has kept the bagpipes since her father's death, stored in a box in a corner of the family home.

Repairer Dylan Martorell loves tracing the hidden histories of musical objects. The combination of drone and pentatonic riffery of bagpipes seems to have more in common with Indian music than anything spawned on the British Isles. Research suggests that bagpipes were brought to Britain via Roman armies influenced by European gypsies, originally inhabitants of Northern India. Born in Scotland, Martorell's earliest musical memories involve bagpipe bands in the local village, now an essential part of his musical DNA.

For Martorell, the only thing sadder than a purely decorative musical instrument is one packed, lying dormant in a box. He has turned this once majestic beast into an imagined object from an alternate musical diaspora where the early Scots have washed up onto the shores of Java.

Transience, improvisation and collaboration form the basis of Dylan Martorell's Melbourne music-based art practice. Housed within the conceptual framework of a musical diaspora, his work is drawn to ways in which music travels through space and is affected by changes in geography, climate, culture and materials to become an agent for cross-cultural reciprocation. Focusing on the use of site-specific gleaned materials and incorporating elements of upcycling, DIY culture, robotics, and alternative power sources, Martorell's recent projects have explored concepts of transience, portability and sustainability.



Rhys' Nintendo Repaired by Object Therapy Team

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 (or curators) 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 additional simple purchases.

The *Object Therapy* team bought replacements from Ebay, and purchased a second-hand Donkey Konga game with bongo controller from the same Ebay 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 Ebay 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 chose 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.





Richard's Theodolite Not Repaired - Reimagined by Franchesca Cubillo

This theodolite, a surveying tool, has had a full life in service, documenting sites for the government in coastal NSW and in the Pilbara. It now has calibration issues and foreign debris gumming up its internal mechanism. Its owner, Richard, is a passionate archaeologist interested in the possibility of this theodolite having a second life.

Unfortunately, the *Object Therapy* team discovered repair its repair to be prohibitively expensive and unwarranted. Newer, better and more sophisticated theodolites can be bought for less. Similar working versions are common in university storerooms. And yet, the value of even very technical objects should not be limited to their functional capacities and suggested the need for reimagining.

In deference to its history unearthing Indigenous artefacts, Franchesca Cubillo, Senior Curator of Aboriginal and Torres Strait Islander Art at the National Gallery of Australia, was invited to 'repair' this machine with words.

Cubillo is the Senior Curator Aboriginal & Torres Strait Islander Art at the National Gallery of Australia and has worked in the museum and art gallery sector for the last 25 years. She is a Churchill Fellow, has a Bachelor of Arts degree with Honours in Anthropology and is a PhD candidate with the Australian National University. Cubillo has written extensively, presented lectures and keynote addresses on subjects such as the repatriation of Australian Indigenous Ancestral Remains, Aboriginal & Torres Strait Islander Art and Culture, an Australian Indigenous Museology and Curatorship. Originating from Darwin, she is a Yanuwa, Larrakia, Bardi, and Wardaman woman from the 'Top End' region of Australia and is the Inaugural Chair of the Darwin Aboriginal Art Fair Foundation since 2010.



Rohan's Six Million Dollar Man Repaired by Benja Harney

Rohan describes himself as a collector. His wife describes him as a hoarder. He found this 'Six Million Dollan 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 his wounds revealed. While more flamboyant in nature than his original attire, Harney has handcrafted a new adventure uniform for the action figure.

Harney 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 Benja 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.



Shane's Glass Giraffe Repaired by Guy Keulemans

Shane purchased the glass giraffe for a woman he was courting in 1993. He bought it from a shop near the civic bus centre exchange in Canberra. He used to pass through there regularly and saw the giraffe in the shop almost daily. The woman, Jane, later became his wife. The giraffe was displayed prominently on their bookshelf for many years until Shane broke it, knocking it off the shelf. He hid the giraffe for three years. Recently, when moving house, Shane rediscovered the broken giraffe and admitted the breakage to his wife.

Guy Keulemans has approached the repair experimentally. He made a mould from a good leg. He duplicated it in photo luminescent pigment and resin, and grafted it to the giraffe's broken hind leg. To ensure the fragile object is protected and comfortable Keulemans has built it a small box with a sun bed. If you let the giraffe out to bask in the sun for a few minutes, when you return him to his box you can look at him through the box's peephole and see his leg glow.

Keulemans is a multi-disciplinary designer and researcher working across product design, graphics and installation. He produces critical objects informed by history, philosophy and experimental methodology. Major themes are repair, generative processes, and the environmental concerns of production and consumption. Keulemans has exhibited in museums and galleries in the Netherlands, Germany, Austria, Poland and Australia including ARS Electronica, the Marres Centre for Contemporary Culture, COCA Torun and Platform 21, Object, Craft ACT and Craft Victoria. He currently lectures at UNSW Art and Design.



Skye's Glass Ring Repaired by Kyoko Hashimoto

Skye bought this ring from a market stall in London in 2010, but out one night a little tipsy, she hit her hand on a steel benchtop and chipped the ring. Skye expresses strong concern for our "use and chuck" society. She carries reusable cutlery, a cup and straw with her at all times to avoid resorting to single-use plastics. She worries about ocean pollution and fish dying by ingesting micro-particle petrochemical plastics.

Kyoko Hashimoto responded to the Skye's concerns, and while she often uses plastics in her work she wanted to repair the ring without them. This extended to using glues, many of which come from the same fossil fuel sources as plastics.

Prior to the development of petrochemical adhesives in the 20th century, there were many pairings of materials in repair craft that now seem strange or incongruous. The use of metal staples to repair broken ceramics is a notable example. Inspired by this, Hashimoto repaired the ring by designing a tension set silver sleeve, bridging the broken ends of glass and protecting it from further damage. The sleeve is fashioned in the style of fish scales, referencing Skye's concern for the inhabitants of the ocean.

Hashimoto is an internationally recognised contemporary jewellery designer. Kyoko makes one off and limited edition jewellery and objects with an emphasis on thematic investigation and expression.





Subhadra's Puzzle Repaired by Daniel Emma

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'.



Susannah's Fan Repaired by Susannah Bourke

Susannah recently attempted to take apart the broken fan as she wanted to use the internal motor for something else. In the process she discovered the fan had a burnt out resistor and went online to see if there was a fix. Susannah discovered the fan had been recalled in 1992 after causing more than 50 house fires. The company that manufactured the fan took action after two children died. Susannah located the original recall and coroner's notices which read "under no circumstances should there be an attempt to check or modify the fans; they should be immediately destroyed".

Susannah, a talented design student, was selected to repair her own broken object. Susannah removed the ability for the fan to cause fires by making it hand cranked. As the crank runs the fan, it has a dual function as a paper shredder. Bourke has set it up to shed the history of the object. Evidence of fires, recalls, design awards and inquests all disappear as it runs.

Susannah Bourke is an interdisciplinary designer working across a diversity of mediums. Her practice is research led, looking to the edges of material culture to work with assumptions about undesirable places. These investigations take a critical approach to the ways which value, production and history are perpetuated. The results become functional objects, books, mud and occasionally performances.



Teena's Washing Trolley Repaired by Trent Jansen

The washing trolley has been in Teena's life for 40 years or more. After it lost its wheels, Teena found a second use for it as a stationary hose reel. To this day, it raises her spirits when she glimpses it in the back garden. Fond of its sculptural lines, Teena associates the object with her mother, reminiscing about sleepy mornings as a child woken by her mother moving the washing to the line outside her bedroom window in a similar trolley. Despite pressure from her children to clear out old objects Teena won't. For her, objects hold personal memories and she struggles to part with them.

Design anthropologist and the assigned repairer, Trent Jansen also felt a nostalgic connection to the object describing it as a 'beacon of the Australian dream.' In the 1970s Australian families aspired to (and often did) own a backyard big enough to warrant a trolley just for transporting clothes from the laundry to the clothesline! Jansen transformed the trolley into a collection of pegs, archetypal to that period – a period before plastic and injection moulding became the norm for pegs, and before washing machines were squeezed in next to baths or dishwashers. As we relinquish the dream of quarter acre blocks, Hills Hoists and washing trolleys, the pegs are a reminder of bygone days and that Australia is a culture in flux – just like all other cultures at all times in human history.

Jansen is based in Thirroul, Australia. Jansen holds a Bachelor of Design from the College of Fine Arts, University of New South Wales in Sydney.

