

The Rocks Village Bizzare  
Sydney Australia

A Special Thanks to Chris Murphy and  
Sydney Harbour Foreshore Authority

Curated by :  
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# PLASTINATION PLASTINATION

Foundation Park,  
The Rocks, Sydney

Featuring public installations by 2nd and 3rd year UTS  
designers as part of Rocks Village Bizarre 2015 and in  
association with Sydney Harbour Foreshore Authority.

**Friday 13, November 2015**



**UTS:DESIGN**

# Plasti-nation



## Plastic Road

Alexander Miller Ugalde, Alexandra Wright, Camille Evrard, Michael Allen



## X-Ray Seas

Benedict Mitchell, Chong Zhan, Maria Mena and Courtney De Bella



## Philips Convenience Store

Liam Oxley, Cedric Van De Geer, Juliana Pupun and Cindy Nguyen



## Perpetuate

Rosa Miller, Reed Plummer, Junyu Ren and Meghan Kathleen Kucich.



## Quantum Of Plastic

Virgile Fracchetti, Ayesha Wasique Ahmed, Jiayue Wang and Marine Peadeau

The title of this exhibition is taken from a process used in anatomy to preserve bodies as first developed by Gunther von Hagens in 1977. However none of the works on display here have used actual 'plastination', rather there is the metaphor of plastic as something that has become an intimate part of our lives, impregnating us with its chemical and industrial properties and carrying us towards its specific destiny.

In this situation design is seen as a way of creating and critically exploring possible urban futures with and without plastic. This begins as an exploration of plastic itself, the story of its creation and how it has come to be ubiquitous in the design of daily practices. The projects on display in Foundation Park are the result of looking at plastic usage in the urban environment for business and recreational purposes, noting in particular any dependence on the use of disposable plastics, from plastic bags through bottles to cups. The result is five activist installations that reflect a heightened consciousness of plastic usage, behavior steering towards ideal sustainability, and up-cycling for aesthetic practicalities, potentially creating a model for individual awareness, best business practice and municipal innovation.

Mark Titmarsh, curator

The low mass, high durability and low production cost which make plastics ideal for many different uses, have resulted in a blooming plastic use since the end of the second world war. This over usage is placing strain on marine environments as unwanted plastics enter through improper sewage treatment, industrial spillages and user discards.

Predominately inspired by the overwhelming amount of small plastic debris finding its way to the ocean via storm water and bathroom drains, the ephemeral substance of ice is visually used to simulate this process. As the water and plastic debris begin to collect, the audience is provided the opportunity to visualise the drastic effects this plastic can have over a prolonged period.

The letters P L A S T I C are slowly melting away dropping bits of plastic, symbolising the water in the ocean, showing us how delicate our environment really is, and that it is time to act now before it is too late.

Ice, timber, assorted plastic debris, plastic mesh, plastic pool, approx. 250 x 350 x 150 cm

The effects of plastic usage and the consumption of waste by marine life is a well-known reality, yet current waste streams create a barrier between the actions of individuals and the resulting influence upon water environments.

X-rays of the Sea comprises four digitally-altered x-rays of various examples of marine life to illustrate the immense rate of consumption of plastic material, causing the deaths of over one million sea creatures and birds annually (Source: Ocean Crusaders).

X-rays of the Sea confronts its audience with the true impacts of plastic waste, a reality often ignored by a society blinded by its love for the material. Plastic is explored in the context of its role in Western capitalism and our dissociation with the waste we generate.

The versatility and ubiquity of plastic has made it invisible to our eyes. X-rays of the Sea makes the invisible become visible.

4 lightboxes, print on transparent acetate, foam core board, tape, linen, paper, LED lights, each 60 x 60 x 180 cm

Phillips represents the everyday store with the not so everyday hidden cost of the environment.

As consumers we are subjected to objects of convenience in our everyday lives, from the snacks we eat to the clothes we wear, synthetic objects such as plastics invade our routines to the point where it is rendered invisible. Do we as consumers have any control over these matters? or are they implement-ed my corporate organisations?

Phillips in turn shall enable participants to truly sumerge and recognise this issue through highlighting an individual's own purchasing power and its direct correlation in how one affects the ecosystem, even when one doesn't realise it.

2 plastic tables, approx 170x120x120 cm, 2 foam core signs, A3 and A2, 24 plastic/paper items, approx 30x30x30 cm each

Perpetuate is a chain reaction. Guests are invited to trigger the reaction and participate in under-standing its underlying metaphor, namely plastics inability to be broken down. Plastic is non-biodegradable,; meaning once made, it cannot naturally decay. This installation addresses the concern for not knowing where our plastic particles may end up. The unfortunate attitude people have of "out of sight out of mind" ends up polluting some of Australia's most beautiful and loved places...Not unless we doing something about it.

The concept behind the installation involves it being reset by group members. This demonstrates how humans have a strong influence in the disposal of our rubbish and the indefinite pollution it causes unless we physically interact to produce change. The cliff drop signifies this man-made resource disappear-ing into the natural environment, an event happening more and more frequently and consequently causing many hazardous environmental

chain reactions. This installation ties into the argument of plastic disappearing into the background of our thinking, as we allow it to vanish into invisibility.

MDA board, balsa wood and plastic, 50 x 13 x 1200cm

While technology rapidly evolves and transforms, there is a product of science that once has been introduced into our daily lives and that has been found to remain: plastic. From the bags we use to the bottles we drink water from, plastic has importantly settled in our way of consuming while destroying our planet.

This installation is taking a critical look at the use of plastic. Mirroring our understanding of the material, its future and its alternatives, we have created three interconnected spaces.

Firstly introducing plastic as an element of the past, we are then showing the already existing alternatives to the material which often includes the use of healthier products. Eventually, we are offering the possibility to participate in the creation of healthy daily products that will be offered to take home.

The aim is to create a whole new perspective on consumption. The installation is offering the three possibilities we, as a group, have been examining with the will to make the world a better and healthier place, to give power and creativity to every one of us.

Plastic milk crates, wood crates, wood planks, plastic bin, plastic bottles, metallic bin, glass bottles, glass jars, wooden kitchen utensils, glass recipient, toothpaste, soap, cleaner, shampoo, face scrub, 200 x 1000 x 600 cm