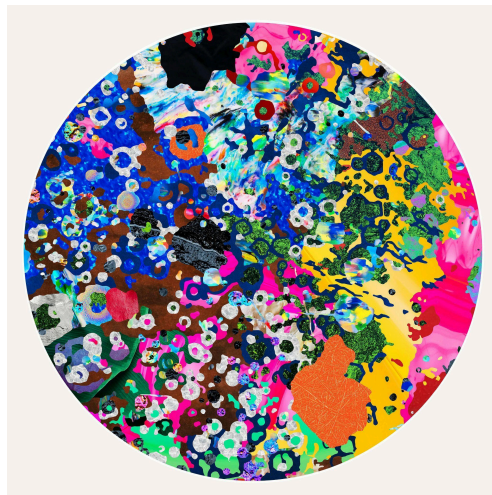


**MEDIA RELEASE**

*For immediate release*

**Uncover the evolution of the revolutionary material of plastic, at a special travelling exhibition premiering in Asia at the National Museum of Singapore**

- *Plastic: Remaking Our World examines the pervasive use of plastic through a global and local lens and aims to encourage conversations around the material's progression and environmental impacts in our society.*



Key visual for the exhibition »Plastic: Remaking Our World«  
© Vitra Design Museum, illustration: Daniel Streat, Visual Fields

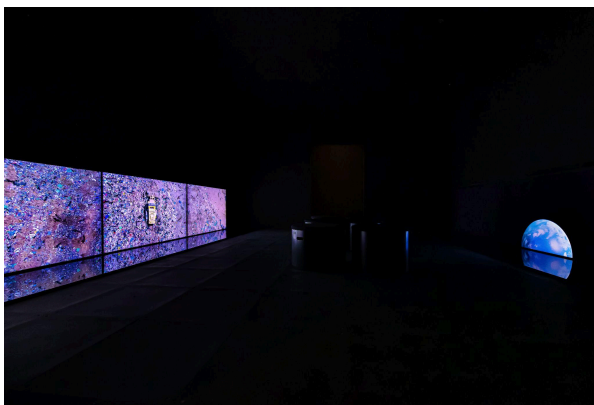
**Singapore, 23 January 2024** – A controversial yet revolutionary material, plastic has become ubiquitous in our everyday lives – from aesthetic packaging and commonplace household goods to iconic architecture. Discover the history and future of plastics in a special travelling exhibition titled ***Plastic: Remaking Our World***, which makes its Asian debut at the National Museum of Singapore (NMS) from 27 January to 23 June 2024.

2 *Plastic: Remaking Our World* is a travelling exhibition by the Vitra Design Museum, V&A Dundee and maat, Lisbon that charts the material's meteoric rise in the 20th century, its

environmental impact, and cutting-edge solutions for a more sustainable way of using plastics in our society. Featuring over 300 objects, posters, films, and photographs, including rarities from the dawn of the plastic age, objects of the pop era as well as contemporary designs and projects, the exhibition also includes a local narrative of Singapore's history with plastics, featuring a blend of physical and digital displays of National Collection items as well as an interactive space.

3 Chung May Khuen, Director of the National Museum of Singapore, said, "The National Museum is committed and continues to present contemporary issues in our exhibitions and programmes to engage and encourage important conversations among our audiences. We are honoured to partner with the Vitra Design Museum, V&A Dundee and maat, Lisbon, to present *Plastic: Remaking Our World* in Asia for the first time. Through this exhibition, we hope to highlight a deeper understanding of our relationship with plastic and offer new perspectives on how we can reimagine a more sustainable future with it."

**An immersive experience that charts the evolution of this ubiquitous material, both globally and locally**



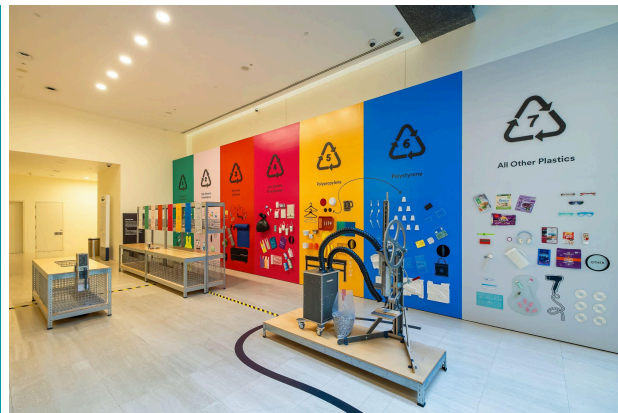


4 The exhibition is divided into 3 sections that cover the theme of plastic and its prevalence in society over the years.

- **Kalpa:** An immersive film installation created by Asif Khan Studio contrasting the long-term formation of oil with the rapid generation of plastic waste.
- **Synthetica, Petromodernity and Plasticene: Plastics from 1850 until Today:** Featuring global design movements and the increasing pervasiveness of the material, this section describes the development of early natural and synthetic plastics, the evolution of the material and the shifting perceptions of plastics from their beginnings in the mid-19th century to their global omnipresence today.
- **Re-:** The final section explores how we can achieve a circular plastic economy and aims to spark conversations on using plastic in a more sustainable way. The exhibition continues outside the gallery with a sorting zone where visitors can learn about the different types of plastic, and an injection machine that repurposes waste plastic into functional household items.

5 Visitors will see familiar artefacts in the exhibition such as iconic Barbie dolls and Plack picnic ware and discover unique uses of plastics in the home that includes Bakelite, the historic material that facilitated the creation of household electrical appliances, and furniture design such as the futuristic Space Age *Ball Chair*. The exhibition highlights can be found in [Annex A](#).

**Complementary educational elements and programmes to engage visitors of all ages**



6 Visitors can also head over to the *Plastics in Our Lives* interactive space located outside the exhibition that is modelled after a home, to explore the pervasiveness of plastics in their daily lives and learn fun facts about surprising items that may contain plastics. Youth and families are sure to enjoy the Green Detective's Challenge, an on-site gamified experience testing one's knowledge on recycling and puzzle-solving skills to locate the elusive Green Detective. Local innovative efforts and research projects that champion greener uses of plastic from local stakeholders will also be featured on the TV in the home's living area.

7 Come March, the interactive space will be enhanced with a new dining room and a participatory installation, the Shore Debris Table. Created by artist Ernest Goh, the 6-metre-long table will be covered by debris collected from Singapore's Punggol beach. Visitors will be invited to pick out microplastic fragments from the sand, a mindful activity that aims to bring the issue of massive plastic pollution to the dinner table.

8 The fun doesn't stop there, as visitors can also enjoy a diverse line-up of programmes

throughout the exhibition period that will highlight issues related to plastics as well as broader sustainability issues. These include hands-on workshops, experiential tours and live demonstrations of the exhibition's injection machine that will share how to create useful household items out of recycled plastic.

### **The Museum's commitment to sustainability for its exhibitions**



9 As part of NMS' commitment to work towards a greener, more sustainable Singapore, the Museum has taken initiatives to ensure and implement sustainable methods in hosting this exhibition. Sustainable materials are used for the title wall header and label materials, as well as other materials such as display cases. To further reduce the production of exhibition items, NMS also organised an internal collection drive for staff of the National Heritage Board to donate their items. More than 200 items including luggage, skipping ropes and bubble tea bags were contributed by staff and assessed for their suitability before being displayed at the sorting zone and interactive space. After the exhibition, the donated items will be recycled or reused where possible. Refer to [Annex C](#) for the complete list of sustainability initiatives. NMS also engaged various partners in different aspects of programming and content ranging from public institutions including Nanyang Technological University, Singapore University of Technology and Design, and National Environment Agency, to social enterprises like the Ayer Ayer Project and Green Nudge.

### **Public call for contributions to the Collecting Contemporary Singapore: Plastic and Sustainability initiative**

10 In conjunction with the exhibition, residents in Singapore will also have the chance to contribute their stories and photos of objects relating to the theme of plastic and sustainability. These can include plastic objects that have a uniquely Singaporean origin, design, or use, as well as objects related to saving the environment or sustainable living in Singapore. Selected submissions may be accessioned into the museum's collection and featured in future exhibitions. This public call is part of the National Museum's ongoing Collecting Contemporary Singapore<sup>1</sup> initiative. The public can visit <https://go.gov.sg/nms-ccs-plastic> to learn more about the call, which runs until 31 December 2024.

### **Admission details**

11 *Plastic: Remaking Our World* is a ticketed showcase, where Singaporeans and Permanent Residents (Adults) can purchase tickets at \$5 each. For opening hours and ticketing details, please refer to **Annex A**. For more information on the exhibition, please visit <https://go.gov.sg/nmsplastic> or the National Museum's [Facebook](#) and [Instagram](#) pages.

- **Annex A: *Plastic: Remaking Our World* exhibition admission information and highlights**
- **Annex B: *Plastics in Our Lives* interactive space and complementary programmes**
- **Annex C: Complete list of sustainability initiatives for *Plastic: Remaking Our World* exhibition**

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<sup>1</sup> The National Museum of Singapore's Collecting Contemporary Singapore initiative aims to build upon the museum's collection to encompass a broader social history of Singapore and major moments in the nation's recent history, revealing different perspectives of contemporary Singapore. The initiative focuses on different themes each year to encourage Singaporeans to contribute to the project and reflect upon life in Singapore in recent times.

**About the National Museum of Singapore**

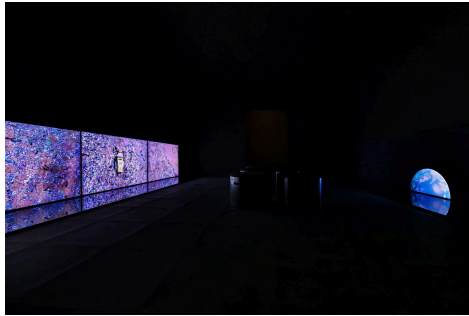
With a history dating back to 1887, the National Museum of Singapore is the nation's oldest museum with a progressive mind. Its galleries adopt multi-perspective ways of presenting history and culture featuring important artefacts that tell the stories of Singapore and the world to redefine the conventional museum experience. The museum is home to thought-provoking exhibitions and hosts exciting events all year round including the Singapore Night Festival. For more details, please visit [www.nationalmuseum.sg](http://www.nationalmuseum.sg).

**Ticketing Info**

|  | <b>Foreigners (Standard)</b> | <b>Foreigners Concession (Students, Seniors, Persons with Disabilities)</b> | <b>Citizens and PR (Adults)</b> | <b>Citizens &amp; PR Concession (Students, Seniors, Persons with Disabilities)</b> |
|--|------------------------------|---|---------------------------------|--|
| <b>Entry fee for Plastic: Remaking Our World</b> | \$8                          | \$6   | \$5                             | Free   |

**Plastic: Remaking Our World Exhibition Highlights**

|  |   |
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| <b>Kalpa</b>   |   |
| For more information, please refer to the exhibition text <a href="#">here</a> .   |   |
| <p><b>KALPA</b></p> <p>Asif Khan<br/>                 2022 media installation</p> <p>Director: Asif Khan<br/>                 Story: Asif Khan, Peter Vaughan<br/>                 Editor: Alex Borrell<br/>                 Film credits: Dr. Richard Kirby, NASA Jet Propulsion Laboratory JPL</p> | <p>This immersive film installation first takes the visitor on a journey from the emergence of microscopic life in the earth’s oceans, to their ongoing accumulation and transformation beneath the sea floor through to their discovery later in the form of oil.</p> <p>The second half of the film documents the ubiquity of plastic products and waste, and in time the resulting contamination of the world’s marine ecosystem as they break down into microplastics.</p> <p>Johann Strauss’ The Blue Danube accompanies the film. This waltz was performed at the 1867 Paris Exposition, where the semi-synthetic plastic Parkesine won a silver medal and gave birth to the plastics industry.</p> |



The title Kalpa is a Sanskrit word referring to a period of time in Hindu and Buddhist cosmology. It spans the creation, destruction, and recreation of the world.

### Synthetica, Petromodernity and Plasticene: Plastics from 1850 until Today

For more information, please click on the following links for the exhibition text:

- [Synthetica](#)
- [Petromodernity](#)
- [Plasticene](#)

#### Ashtray with an elephant's head holding a seacable

Dating (general): c. 1930–1935  
Guttapercha, Compression-moulded Bakelite (trade name: Futurit), wire pattern in metal, yellow and red copper, fabric





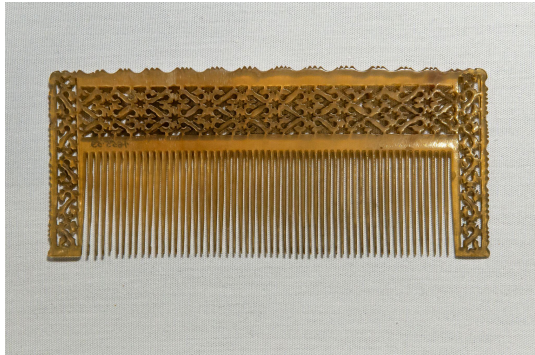
The supply of natural plastics such as tortoiseshell, rubber, and shellac depended on the exploitative trade networks established by Western European colonial powers in countries in Asia, Africa, and South America. One example is gutta-percha, a rubbery material made from the sap of the Palaquium gutta tree, used to insulate electric telegraph cables. A million trees had to be felled for every 10,000 nautical miles of cable. Towards the end of the 19th century, the Palaquium gutta in Southeast Asia was almost extinct.

#### A telegraph map of the Eastern world from *The Illustrated London News*

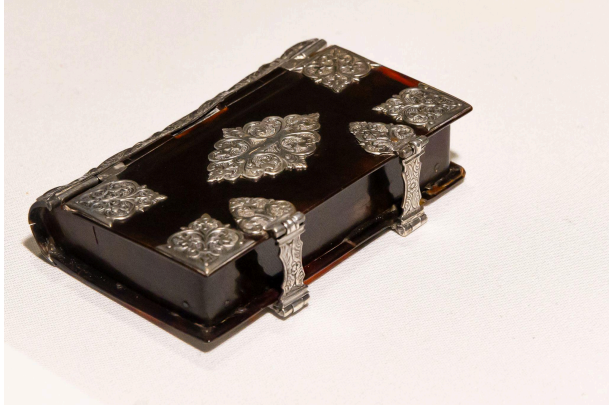
8 July 1865

From the mid-19th century, Singapore was a centre for both the gutta percha trade and the telegraph network that it

|   |   |
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| <p>2001-04465</p> <p>Collection of the National Museum of Singapore, National Heritage Board</p>   | <p>enabled, which used the material for insulation of undersea telegraph cables.</p> <p>A key player in the trade was Temenggong Daing Ibrahim, who had a monopoly on gutta percha in Johor. He extracted the resin in collaboration with Orang Asli collectors for export to the Singapore market.</p> <p>Due to the high demand for telegraph cables, thousands of trees were cut down to extract the resin, resulting in their rapid depletion in Singapore, Johor and the region. Gutta percha is currently critically endangered in Singapore.</p> |
| <p><b>World map showing the international telegraph connections and the member states of the International Telegraph Treaty</b></p> <p>Dating (general): 1886<br/>Fine art print (facsimile)<br/>52.0 x 92.0 cm</p> <p>Museumsstiftung Post und Telekommunikation</p>  | <p>The first undersea telegraphic cable was laid between England and France in the early 1850s.</p> <p>It was 25 nautical miles long and insulated with the natural rubber gutta-percha. From 1858, a similar cable with gutta-percha insulation linked Europe and North America. Telegraphic communications were vital to the efficient operation of colonial trade across the world, controlled by Europe. Therefore, between 1866 and 1900, the worldwide cable network grew from 15,000 to over 200,000 nautical miles.</p>                         |
| <p><b>Spinal brace for a child</b></p> <p>Lord Mayor Treloar Cripples Hospital and College</p>  | <p>This brace was made for a child diagnosed with spinal tuberculosis. It is an early example of the application of the new semi-synthetic plastics in medicine,</p>  |

|   |   |
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| <p>Dating (general): 1935<br/>Compression-moulded Cellulose nitrate, leather, brass, steel<br/>24.8 cm</p> <p>Victoria and Albert Museum, London. Given by Arthur Robert Collier</p>  | <p>in this case due to their light weight without loss of rigidity. The brace has a series of holes across its surface for ventilation.</p>   |
| <p><b>Comb with perforated arabesque pattern border</b></p> <p>Dating (general): 16/17 Century<br/>Horn<br/>15.3 x 6.4 cm<br/>Victoria and Albert Museum, London.</p>                | <p>For centuries, combs were not only objects of personal hygiene, but also status symbols that were elaborately created out of horn, tortoiseshell, or ivory. Combs were also among the first small objects made by the nascent plastics industry. The time it took to produce a single comb fell dramatically, and with this so did its price and luxury value.</p> |
| <p><b>Bible box</b></p> <p>Dating (general): 18th century<br/>10.2 x 5.9 x 2 .7 cm<br/>Sri Lanka or Batavia</p>   | <p>Bible boxes were made by local artisans for the wives of Dutch colonial officials living in Sri Lanka or Batavia in the 18th century. Made of materials such as calamander, ivory, tortoiseshell and silver,</p>   |

2017-00042



**Spectacle frame**

Early 20th century  
 Tortoiseshell, metal, glass

Collection of the National Museum of Singapore.  
 Gift of Mr Chang Du Li

1999-01482



**Original Bakelite sample from Leo Baekeland's laboratory in Yonkers**

New York, USA, 1907

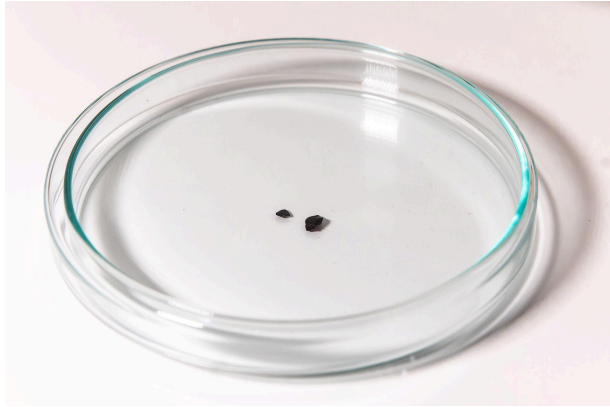
Described by Baekeland as: "Sample no. 12 = Resin no. 10 + 7% paraformaldehyde heated at 95° to 130 °C"

these boxes typically held a small personal bible. Tortoiseshell is a keratinous material extracted from the shells of sea turtles. Due to its thermoplastic properties, it can be shaped or pressed by heating. Because tortoiseshell was difficult to obtain and thus expensive, manufacturers often attempted to imitate it by dyeing horn to achieve the characteristic mottled colouring of tortoiseshell.

Leo Baekeland, who studied chemistry, emigrated from Belgium to the United States. In 1899, he sold his first commercially successful patent, Velox photographic paper, to Eastman Kodak. With the proceeds, Baekeland set up his own laboratory in Yonkers, New York, with the aim of creating a product with "the

Dating (general): 1907  
Bakelite  
3.5 x 1.5 x 1.5 cm

Amsterdam Bakelite Collection



best chance of getting the fastest result possible". His experiments with the condensation reaction between phenol and formaldehyde led to the development of the new plastic in 1907, which he named Bakelite.

**Portable lamp of the German military**

Dating (general): c. 1939  
Bakelite, metal, glass  
22.5 x 10.0 x 11.0 cm

Plastics Historical Society, Museum of Design in Plastics



During World War II, natural materials such as wool, silk, and metals were increasingly scarce and subject to trading embargoes. The production of plastics was an integral element of the war effort to manufacture lightweight, durable, and high-performing military equipment inexpensively and in high volumes. Nylon was used for parachutes and tyres, Saran to protect equipment from corrosion at sea, Bakelite for helmets and weapons, and acrylic for cockpit canopies. Between 1939 and 1945, the production of plastics in the US alone had quadrupled. Having invested heavily to meet demand, industrialists then sought new civilian markets for their products after the war.

**History of Plastics: Plastics in World War II**

Dating (general): 1944  
 Film (excerpt), digital



**Lego Town Planning (Set 810)**

Lego Company Ltd.

Dating (general): 1959–1962  
 Injection moulded acrylonitrile-butadiene-styrene copolymer, cardboard, metal

Vitra Design Museum




The initial “Lego System in Play” comprised 28 sets and eight vehicles, marketed in the US with the help of a bright and colourful campaign and a production and distribution deal with luggage manufacturers Samsonite. Post war American optimism, and a focus on educational and universal toys, made the bricks attractive, with the Town Plan (set 810) and Railway (set 080) becoming bestsellers. In 1968, Lego sales reached over 18 million units.

Lego mini figures now outnumber humans – 62 units for every one person.

**Ken doll no. 5**

Mattel GmbH

With 100 dolls sold every minute and a total of 58 million sold annually, the Barbie doll is one of the most successful

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| <p>Production this copy: c. 1960<br/> Polyvinyl chloride (PVC)<br/> c. 30.0 x 7.5 x 5.0 cm</p> <p>Vitra Design Museum</p> <p><b>Barbie doll</b></p> <p>Mattel GmbH</p> <p>Production this copy: 1960<br/> Polyvinyl chloride (PVC)<br/> c. 29.2 x 7.0 x 5.0 cm</p> <p>Vitra Design Museum</p>  | <p>toys of all time.</p>  |
| <p><b><i>Kuti-kuti</i></b></p> <p>1995-04654</p> <p>Collection of the National Museum of Singapore,<br/> National Heritage Board</p>   | <p>Colourful, affordable and mass-produced, plastic was increasingly used for toys during the post-war period. Here are a few classic games that have been popular in Singapore, all made from plastic.</p> |



***Kuti-kuti***

1997-02576

Collection of the National Museum of Singapore,  
 National Heritage Board



*Kuti-kuti* is a game that has been played since the mid-20th century, using colourful translucent plastic pieces moulded into a variety of shapes such as animals. Players take turns trying to flip their pieces onto their opponent's pieces in order to win.

**Pick-up sticks**

1950s  
 1997-00577

Collection of the National Museum of Singapore,  
 National Heritage Board. Gift of Quek Yuen  
 Yuan, Ana



**Ball Chair**

Asko; Eero Aarnio  
 Design: 1963  
 1st production: 1965–1985  
 2nd production: since 1991  
 Production periode:  
 Glass fibre reinforced polyester / lacquered steel  
 / foam rubber / leather / speaker  
 120 x 105 x 98 cm

Vitra Design Museum





The spherical, swivelling lounge chair is made from fibre-glass-reinforced polyester. A cosy private retreat upholstered in red leather, the Ball Chair was originally fitted with a red Ericsson telephone – today’s version can connect to the internet.

**Philips Discoverer helmet television**

1980s

Space Age design was inspired by space exploration and popular culture in the 1950s to 1970s, and expressed in

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| <p>Plastic, metal<br/>2006-00507</p> <p>Collection of the National Museum of Singapore,<br/>National Heritage Board</p>    | <p>consumer products which were used globally, including in Singapore.</p> <p>The space theme also featured in electronic appliances like the Philips Discoverer helmet television, which referenced a space helmet.</p>   |
| <p><b>Whole Earth Catalog</b></p> <p>Stewart Brand<br/>         Dating (general): 1971<br/>         paper<br/>         framed: 36.6 x 27.8 x 3.0 cm</p> <p>Private collection</p>  | <p>In the late 1960s, marine biologists published the first articles on plastic particles found in the sea. While their alarming observations received little public attention, a major oil spill off the Southern Californian coast in 1969 raised awareness of the environmental problems caused by oil exploration. As a result of the first oil crisis in 1973 and the second oil crisis in 1979, there was growing awareness that fossil fuels might not be available indefinitely after all.</p> <p>Around this time, the environmental movement emerged. Earth Day on 22 April 1970 was initiated by conservationists in response to public concerns about pollution and contamination. That day, 20 million people took to the streets in the US in protest. Greenpeace was founded the following year. The desire for a self-sufficient, resource-efficient lifestyle grew and the Whole Earth Catalog, an ecologically-oriented counterculture magazine, spoke to this generation.</p> |
| <p><b>De La Rue polymer banknotes</b></p>   | <p>Many of today's banknotes are made of</p>   |

Biaxially orientated polypropylene (BOPP)  
 SAFEGUARD®



polymers. Unlike paper notes, plastic banknotes are resistant to water, harder to counterfeit, and more durable—allowing them to stay in circulation longer. After polymer banknotes have been withdrawn from the cash cycle, they are returned to the relevant central bank. The majority of central banks recycle their polymer banknotes.

**Pineapple Syrup bottle**

Cascelloid  
 Dating (general) : c. 1958  
 Polyethylene  
 7.8 x 4.4 x 4.4 cm


Museum of Design in Plastics



Unbreakable and lightweight, their contents are easily measured out with a light squeeze: the first polyethylene squeeze bottles came onto the market in the late 1940s and quickly began replacing glass containers.

**Plastic bread container with lid**

Plastic food storage containers became a part of everyday life in the post-war

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| <p>Mid-20th century<br/>Plastic<br/>2007-51000</p> <p>Collection of the National Museum of Singapore,<br/>National Heritage Board</p>  | <p>period, such as this 1 lb (454 g) bread container which was just the right size for a loaf.</p>   |
| <p><b>Tupperware Singapore booklet</b></p> <p>1970s–1980s<br/>Paper<br/>2014-01251</p> <p>Collection of the National Museum of Singapore,<br/>National Heritage Board</p>   | <p>One of the popular brands for food storage was Tupperware, which was introduced in Singapore in the 1960s. This Tupperware Singapore booklet from the 1970s to 1980s advertised the containers as a means of saving time and money. The containers' airtight seal enabled food to be stored for a longer time and hence reducing waste.</p> <p>The booklet cover also served as an invitation to a Tupperware party. Under Tupperware's model of direct sales, parties were events where would-be consumers, many of whom were housewives, could experience a free demonstration of products in a social setting. Some women even went a step further to register as salespeople or "Tupperware ladies", which provided an additional source of income.</p> |

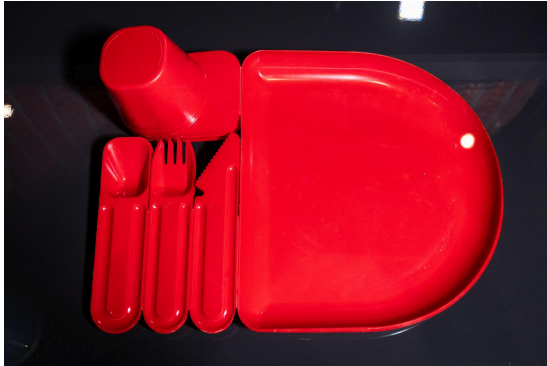


### Plack picnic ware

Jean-Pierre Vitrac; Alfaplac  
Dating (general): c. 1977  
Polystyrene  
5.5 x 28.0 x 20.0 cm

Museum of Design in Plastics

“Plack” designed by Jean-Pierre Vitrac in 1977 and produced in France, is a polystyrene, injection-moulded, picnic platter, comprising cup, plate, knife, fork and spoon made to be snapped apart for use and then disposed of.



### Telephone "Modell Frankfurt"

H. Fuld und Co. Telephon-und  
Telegraphenwerke AG; Marcel Breuer; Richard  
Schadewell

Design: 1927

1st production: 1927–1932

2nd production: 1932–1937

Production this copy: 1932–1937

Metal, lacquered and nickel-plated / bakelite /  
fabric cable

15 x 25 x 16 cm

Vitra Design Museum



Bakelite is quite resistant to heat and a good electrical insulator. These material qualities meant that this innovative plastic was ideal for use in the new technologies that emerged at the beginning of the twentieth century, including radios, telephones, and other household electrical products.

Re-

For more information, please refer to the exhibition text [here](#).

**Dixon drinking fountain, 2021**

Andy Stagg  
Mirrl of Glasgow  
Stainless steel, Polyester resin  
Dating (general): 2021  
Fine art print on alu-dibond (reproduction)  
30.0 x 22.5 x 1.0 cm

Courtesy of Mirrl of Glasgow & Design Exhibition  
Scotland, photo: Andy Stagg





Public drinking fountains have provided free, clean drinking water for centuries. Today they are making a return as consumers look for alternatives to single-use plastic bottles. The Dixon drinking fountain is inspired by the universally recognisable symbol of the tap.

**Precious Plastic Machine, manual Granulator, injection machine and air filter**

Plasticpreneur  
Dating (general): 2022  
Vitra Design Museum

The sorting zone features a plastic sorting station, shredder and extruder machines. It also highlights the Precious Plastic project.

Precious Plastic is an open-source recycling project initiated by Dutch designer Dave Hakkens. It offers free plans and support to build machines that

|   |  |
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|    | <p>mechanically recycle plastic. Since its start in 2012, the Precious Plastic community has grown into a global network of more than 7,000 members developing innovative recycling products. The project's popularity has helped raise awareness of plastic as a precious resource.</p>   |
| <p><b>Banana fibre hair extensions</b></p> <p>Texfad<br/>c. 2.0 x 2.0 x 75.0 cm</p> <p>Vitra Design Museum. Given by Texfad</p>  | <p>Based in Uganda, Texfad makes handwoven textiles such as carpets, rugs, and hair extensions from banana tree fibre. Uganda is the largest producer of bananas in Sub-Saharan Africa, and Texfad uses the fibres from parts of the banana tree that would usually be discarded. In addition to turning waste into a resource, the start-up also offers a training programme for young people in different disciplines such as weaving and tailoring.</p> |
| <p><b>Garden egg chair made from seaweed</b></p> <p>Peter Ghyczy; Studio Klarenbeek &amp; Dros<br/>Dating (general): 2022<br/>Seaweed<br/>100.5 x 73.0 x 83.0 cm<br/>Studio Klarenbeek &amp; Dros</p>               | <p>Using their algae-based biopolymer, Klarenbeek &amp; Dros 3D-printed a re-edition of the Garden Egg, the plastic chair originally designed by Peter Ghyczy in 1967.</p>   |



**Robot for 3d printing**

c. 81.0 x 81.0 x 45.0 cm  
Studio Klarenbeek & Dros



**Armchair REX**

Ineke Hans; Circuform  
Design: 2010/2021  
1st production: 2010  
2nd production: 2021  
Production this copy: 2021

The REX chair is made of recycled nylon from office-chair components, fishing nets, carpets, and industrial waste. At the end of its useful life it can be returned to the manufacturer for a 20 Euro refund. The chair is then either repaired and resold, or the material is recycled.

PA6 nylon, recycled  
81 x 55.3 x 51.8 cm

Vitra Design Museum



**Plastics in Our Lives interactive space and complementary programmes**

Ring in the new year by making a personal commitment to sustainability with our special exhibition Plastic programmes: Mend the clothes you already own, try out new eco-games with friends and family, and more! Stay tuned to our [website](#) for more exciting programmes to come!

| Image  | NMS' programmes  |
|--|--|
|  | <p><b><i>Plastics in Our Lives Interactive Space</i></b><br/>           27 Jan – 23 Jun   10am – 7pm daily<br/>           The Canyon, Basement Level<br/>           Free admission   Recommended for families with children aged 10 years and above</p> <p>Step into a home full of objects. Which of these everyday items contain plastics and which don't? As you move through the space, test your knowledge with the interactive info nuggets and Green Detective puzzles, and reflect on the pervasiveness of plastics in your own daily life.</p> <p><i>This interactive space is presented by the National Museum of Singapore, in conjunction with the exhibition. Admission to the exhibition applies separately.</i></p> |



### **It's a Plastic World: Curatorial/Artist Sharing and Microplastics Activity**

27 Jan | 2pm – 4.30pm

The Salon, Level 1

\$20 per pax (inclusive of GST), inclusive of materials for hands-on activity and a microplastics data sheet to take home

Suitable for ages 13 and above


Plastics have had a significant impact on our daily lives, being used in packaging, footwear, household goods, furniture, automobiles, and architecture. They have been a symbol of consumerism and innovation, inspiring designers and architects for years. However, the impact of the plastic boom is now more apparent.

In this two-part programme, hear from Mea Hoffman, curator at Vitra Design Museum, as she shares on the past, present and future of plastics and sustainability. Then, gain insights into local artist Ernest Goh's inspiration and creative process behind the Shore Debris Table installation, coming to the National Museum in March 2024. Be the first to preview this impactful work in its 'miniature' form, from which you can pick microplastics first-hand to take home.

#### **About the facilitators**

Mea Hoffman is a museum curator from Vitra Design Museum, who was part of the original curatorial team for this special exhibition when it first opened in Germany. Mea holds a Bachelor's degree in The Humanities, The Arts and Social Thought from Bard College (Berlin/New York) and a Master's degree in Design Curating and Writing from the Design Academy Eindhoven.

Inspired by the environment, local artist and photographer Ernest Goh has tried to understand the complex yet awe-inspiring interconnectivity between our planet and its

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|  | <p>inhabitants. He founded Ayer Ayer, an ecologically-engaged initiative that reaches out to communities through visual and participatory artworks to foster environmental protection and awareness.</p> <p>Visit <a href="https://microplastics-sharing.peatix.com">https://microplastics-sharing.peatix.com</a> to register. Present your Peatix ticket at the Visitor Services counter on Level 1 to enjoy a 10% discount on admission to the Plastic: Remaking Our World exhibition! This discount applies to ticket holders of all chargeable programmes held in conjunction with the Plastic exhibition.</p>  |
|  | <p><b>Curator Tour</b><br/> 27 Jan   9am – 10am<br/> Exhibition Gallery 1, Basement Level<br/> \$22 per pax (inclusive of GST), inclusive of admission to the Plastic: Remaking Our World exhibition during the tour</p> <p>Join us for a special, one-time only session with Vitra Design Museum curator Mea Hoffmann, who was part of the original curatorial team behind the exhibition in Germany.</p> <p>In this tour, Mea will share behind-the-scenes insights on the selection process of exhibits as well as the exhibition narrative and design.</p> <p>Limited spaces available.<br/> Visit <a href="https://nmsplastictour1.peatix.com">https://nmsplastictour1.peatix.com</a> to register.</p> |



## **Free-and-Easy Environment Trail**

27 Jan | 10am – 5pm  
Gallery Theatre, Basement Level

### a) **Sustainable Clothing Care Through Mending**

In this new year, consider rejuvenating your existing clothes instead of buying new ones! Let the professionals teach you how, using a sewing machine or a hand-sewing kit!

Pre-registration by 21 January, 11.59pm recommended so the facilitators can assess if your item is suitable for mending (e.g. plastic, leather, or thick fabrics such as canvas or quilted materials will not be suitable). Register at <https://nmsplasticmending.peatix.com>.

Walk-in participants are also welcome to pick up some sewing skills using scrap fabric provided by the facilitators.

### b) **Eco-Games**

Fancy learning a new game that you can use for gatherings this year? Try out the Recycle Right Card Game or Karang Guni Trail Board Game. Plus, look forward to a life-size board that is sure to entertain the young or young-at-heart!

### c) **Plant Your Own Terracotta Pot**

Add a touch of greenery to your festive decor at home and welcome the start of 2024 with a symbol of growth, prosperity and renewal.



Decorate your own pot with colourful paints and a variety of stencils, then add soil and sprinkle in bok choy seeds!

In the spirit of sustainability, visitors are encouraged to bring your own plastic containers or mason jars (ideally 6.5 – 8 cm in diameter) to repurpose into a plant pot. Limited materials available on a first come, first served basis.

d) **Caring For Our Environment Together**

Learn how to recycle right and say yes to less waste with these informative panels developed by the National Environment Agency!






**Live Demonstrations: Injector Machine**

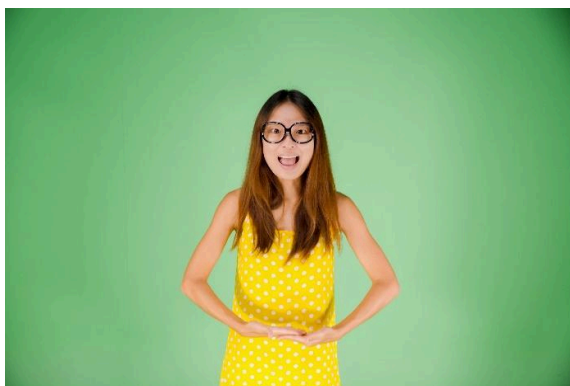
27 Jan | 10am – 5pm, at 30-min intervals beginning from 10am  
The Canyon, Basement Level

Don't miss this rare opportunity to see the exhibition's injector moulding machine in operation! Skilled professionals from Green Nudge will show you how shredded used plastics can be upcycled into functional everyday items, as well as answer your burning questions about the impact of plastics and its related issues.

*Visitors are not required to bring their own*

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|   | <p><i>plastic items for the demonstration sessions.</i></p>  |
|    | <p><b>Mascot Meet &amp; Greet</b></p> <p>27 Jan   10.30am – 4.30pm (every half-hourly)<br/>         Basement Level and Level 1</p> <p>Come say hi and take photos with Captain Green, defender of the environment!</p>   |
|   | <p><b>Drop-in Craft Activity: Upcycled Fabric Coasters</b></p> <p>27 Jan   10.30am – 12.30pm &amp; 2 – 5pm<br/>         Longer Concourse, Level 1</p> <p>Elevate your table decor with a DIY Upcycled Fabric Coaster! Transform old fabrics into stylish coasters, perfect for a touch of eco-friendly charm. Crafted with love, each coaster will add a unique, sustainable flair to your home.</p> <p>Limited materials available on a first come, first served basis.</p> |
|  | <p><b>Bring Home A Recycled Plastic Item!</b></p> <p>27 Jan   10am – 5pm<br/>         Outside Gallery Theatre, Basement Level</p> <p>Stand a chance to redeem a functional item made of recycled plastic when you visit our free opening weekend programmes and <a href="#">answer 5 questions here!</a></p> <p>Conditions apply. Limited quantities of redemption items available, in the spirit of reducing consumption!</p>   |

## More Programmes in Q1/2024



### **Unexpected Plastics by Biogirl MJ**

9 Mar | 2.30pm & 4pm (1 hour per session)  
Activity Space, Level 3  
\$11 per adult-child pair (inclusive of GST) |  
Suitable for 7 – 12 years

What do you think of when you hear the word 'plastic'? Are there plastics that could be harmless to our environment?

Get ready to see new aspects of this familiar material through a session of sharing, trivia, and hands-on experiences with different types of bioplastics. Discover both the positive and negative aspects of plastics and see how new plastic innovations can help to solve real-world problems!

**Registration link will be provided in February 2024.** Present your Peatix ticket at the Visitor Services counter on Level 1 to enjoy a 10% discount on admission to the Plastic: Remaking Our World exhibition! This discount applies to ticket holders of all chargeable programmes held in conjunction with the Plastic exhibition.



**Drop-in Craft Activity: Upcycled Coin Pouch from NMS' PVC Banners**

9 Mar | 10.30am – 12.30pm & 2pm – 5pm  
Gallery Theatre Foyer, Basement Level  
Suitable for families with children aged 3 and above

On your next visit to the National Museum, look up and notice the large exhibition banners on the façade of our building. Give a second life to our old exhibition banners and create your own samosa-shaped coin pouch as a unique souvenir of your museum visit!

Pre-registration for this activity is not required. Limited materials available on a first come, first served basis.

**Complete list of sustainability initiatives for *Plastic: Remaking Our World* exhibition**

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| <b>Title wall header</b>   | The exhibition header is made from both reused and recycled plastics. The word “Plastic” is formed from used plastic bags that have been fused and filled with bags in a variety of colours, while “Remaking Our World” is recycled from Meiji milk bottles by Semula, a local plastic recycling company.  |
| <b>Label material</b>  | The text for the exhibition has been printed with water-based ink on PVC-free film with plywood backing. The plywood can be separated for recycling.   |
| <b>Other materials</b>   | The display cases are made from wood, steel, and aluminium, and have been reused from previous shows (for this travelling exhibition). Glass has been used where possible, and if not, recycled acrylic as an alternative.   |
| <b>Internal collection drive for NHB staff for <i>Plastics in Our Lives</i> Interactive Space and Sorting Zone</b> | To reduce exhibition production, NMS organised an internal collection drive for NHB staff to donate their items. More than 200 items were donated and assessed before being displayed at the interactive space or sorting zone. After the exhibition, the items will be recycled or reused where possible. |