

# Plagiarism declaration form

HW0209 Academic Communication in the Arts, Design and Media Studies

Assignment title: *Assignment 2: Academic Project Proposal*

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Tutorial group number: *ADM1*

Tutorial day/time: *Tuesday, 10.30am - 12.30am*

Tutor's name: *Christopher John Hill*

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## Declaration

I have read and understood the guidelines on academic dishonesty as found at <http://www.plagiarism.org/> and the penalties for academic dishonesty (see 'General instructions'), and declare that this assignment is my own work and does not involve plagiarism or collusion according to the University's honour code and pledge. The sources of other people's work have been appropriately referenced. I have also not submitted any part of this assignment for another course.

I give consent for my assignment to be used for teaching or research purposes.

Student's signature:



Date: 17/4/2018

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Note: Your assignment will not be marked unless this form has been completed and signed.

Title:

A Drop in the Sea

Rationale:

With only less than 5% of our oceans explored<sup>1</sup>, the deepest and darkest depths of the ocean frequently seem stranger than fiction. It is likely as well that most of us will never go there during our lifetimes, as we do not have jobs that would have us interact with the ocean deep from day-to-day.

However, we all indirectly leave our traces in the ocean at some point in our lives. It could be through a vacation or even the trash that our city tries to dispose of.

Protecting and conserving our environment is everyone's job. A growing urban population away from the natural landscape breeds a growing detachment to nature, so it is important to rekindle our attachment.

How are you going to care for something you barely know about?

By giving visitors a journey to the deepest and darkest parts of the ocean, the installation seeks to provide a personal, physical experience that will shape visitors to become more conscious about the current welfare of our sea.

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<sup>1</sup> "How much of the ocean have we explored?," *Ocean National Service*, April 16, 2018.  
<https://oceanservice.noaa.gov/facts/exploration.html>.

## Project Idea:

The installation will feature an extensive vertical area and begin at the highest point of a 4-storey high structure. Visitors will be harnessed and slowly lowered into the different levels of the installation.

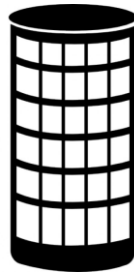


Fig. 1: *Cylindrical Building*<sup>2</sup>.



Fig. 2: *Lowering in a full body harness*<sup>3</sup>.

The vertical area will be an outdoor space constructed with temporary rock-climbing walls to achieve the desired height. The walls will form a circular space in the middle for lowering and the area will be void of windows and light. The temperature will be regulated by air-conditioning to emulate the cold conditions of the deep sea. Sounds of the deep sea will also be played throughout the installation and vary with the floor.

The floorings will be created out of waterbed material and a close comparison to material would be in Tomás Saraceno's 2017 installation, '*On Space Time Foam*'.

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<sup>2</sup> "Cylindrical building made out of glass." Freepik, accessed April 16, 2018. [https://www.freepik.com/free-icon/cylindrical-building-made-of-glass\\_743511.htm](https://www.freepik.com/free-icon/cylindrical-building-made-of-glass_743511.htm).

<sup>3</sup> "Which is better? Rapeling or lowering from the chains?," CLIMB core, accessed April 10, 2018. <https://climbcore.wordpress.com/2015/02/14/which-is-better-rapeling-or-lowering-from-the-chains/>.



Fig. 3: *Curvaceous flooring in “On Space Time Foam”*.<sup>4</sup>

These waterbed floorings will be simple to allow for projections of deep sea life-forms and environment.

As the visitor is lowered deeper, they are lowered through deck hatches in designated parts of the floorings to the next level and the environment becomes darker. The artificial fishes and lifeforms will become increasingly bioluminescent in the bottom two floors.

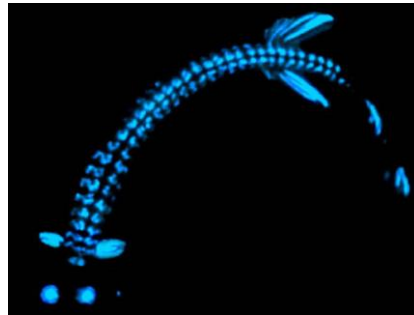


Fig. 4: *Deep sea dragonfish emitting bioluminescence*.<sup>5</sup>

The total session will be broken up into 3 sessions of lowering onto 4 platforms.

During the lowering, visitors get to use Virtual Reality (VR) devices to follow deep sea robots live as they navigate the deep sea and experience a simulation of a deep sea explorer’s life.<sup>6</sup>

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<sup>4</sup> “ON SPACE TIME FOAM,” Tomás Saraceno, accessed April 10, 2018.  
<http://tomassaraceno.com/projects/on-space-time-foam/>.

<sup>5</sup> “The World’s Most Incredible Bioluminescent Animals,” All That’s Interesting, accessed April 16, 2018.  
<http://allthatsinteresting.com/bioluminescent-animals>.

<sup>6</sup> Hadley Legget, “Deep-Sea Robot Roves the Unexplored Ocean Depths,” *WIRED*, September 11, 2009,  
<https://www.wired.com/2009/09/benthicrover/>.

The platforms serve as rest stops and stations to observe projections and stations provide an opportunity to talk live with a couple of available oceanographers on the other side of the world.

### Aims:

I aim to foster love and responsibility in visitors and to shape them to be more conscious about the welfare of our sea. Through live cameras and letting them have say in what they would like to see and explore, I would like to have them establish a connection with nature through their unique and personal venture.

The up-close experience would inspire visitors to have serious consideration for the parts of the ocean that they are unable to build a connection with – because they are usually not allowed access.

### Outcomes:

- Obtain professional guidance from Clair Nouvian - curator of a recent deep sea exhibition, '*The Deep*', and president of the non-profit BLOOM association that advocates the protection of the ocean's fragile ecosystem. Working under her guidance would help to secure professional deep sea oceanographers who have worked with her on wildlife and scientific film documentaries. Her guidance will help create a real and accurate space for the visitors to roam.<sup>7</sup>
- Get in touch with harness specialists and temporary rock climbing wall specialists such as Climb-Asia Singapore to set up a fun, interactive space that emulates the real deep sea and would allow visitors to roam, make decisions and form their own, personal connection with the space.
- Share my care for the sea with the visitors and cultivate the love and attachment for our natural landscapes together.

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<sup>7</sup> "The Deep," ArtScience Museum, accessed April 9, 2018.  
<https://www.marinabaysands.com/museum/exhibition-archive/the-deep/exhibition.html>.

## Progress Review

Looking back, I consistently worked with natural elements as much as I could in my other artistic projects in the recent years. I loved the natural landscape and constantly wanted to learn more about them. However, continually seeking out these natural environments to study led me to think about how would people be able to care about the environment around them if they did not have the opportunity or time to step away from the environment around them.

Like how Clair Nouvain could provide an educational experience with *'The Deep'*, I would like to provide a highly interactive and informative experience to nurture a deeper bond between people and nature so that people would know why they should care and what exactly are they caring for.

(Word Count: 833)

## **References**

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