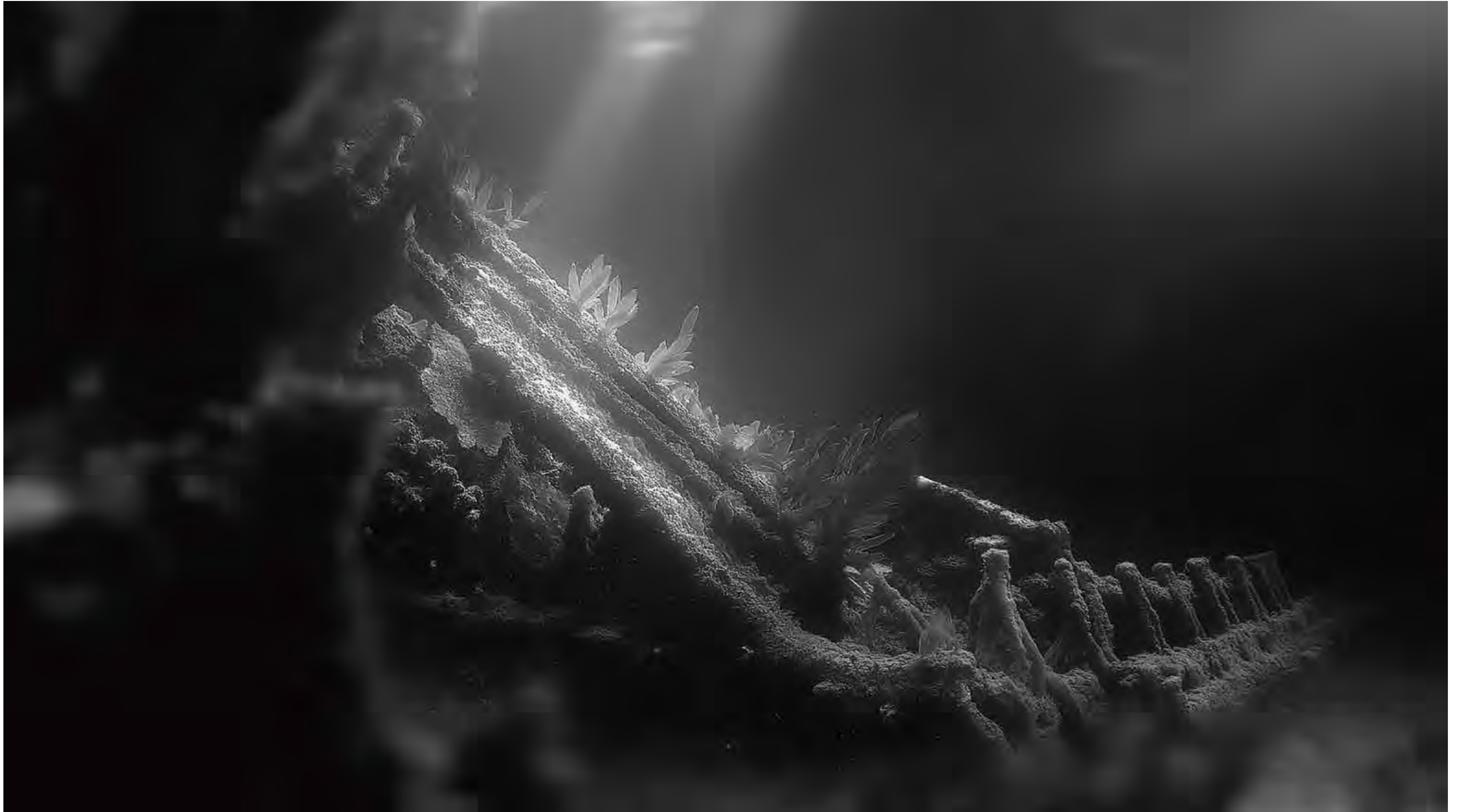


SURIN SEO

# MUSEUM OF THE DEEP

THE FIRST UNDERWATER INDUSTRIAL MUSEUM



ROYAL COLLEGE OF ART

SUPER FUTURES

INTERIOR DESIGN

**INTRODUCTION**

**NORTH SEA TREATY**

**MUSEUM OVERVIEW**

**KEY SPACES**

**VISUAL IDENTITY**

**ARCHIVE CATALOGUE**

**FILM: MUSEUM OF THE DEEP**

**PROTAGONIST**

**NARRATIVE STRUCTURE**

**PRODUCTION PROCESS**

**CONCLUSION**

## INTRODUCTION

*Museum of the Deep* is a fictional project that brings together spatial design, ecological imagination, and cinematic storytelling.

Set in the year 2040, the museum is located beneath the *Dogger Bank* in the North Sea. It transforms **the wreckage of fossil-fuel industries into a site of ecological recovery** — where coral and marine life grow on rusted engines and discarded structures.

The project began with a simple question:  
**“What if ships could help restore what they once destroyed?”**

In this imagined future, the museum is powered by renewable energy and shaped by both human and non-human forces. It is a living space, part archive and part reef — holding **traces of memory, industry, and care**.

The museum is also the setting for a *cinematic essay*: 7minutes 30seconds fictional film following a photographer as they explore the site. Told from a first-person perspective, the film invites reflection on **memory, restoration, and responsibility in a post-industrial world**.

This portfolio documents the full scope of the project — from conceptual design to narrative development — and offers a framework for thinking through **how space, ecology, and storytelling can converge**.



Rising ocean temperatures, acidification, plastic and chemical pollution, overfishing, and maritime activity are deeply intertwined drivers of today's coral reef collapse. These are not isolated causes, but **structural consequences of global industry and consumption**—accumulated traces of human presence in the sea.

As Timothy Morton's concept of *Hyperobjects* suggests, this crisis operates on a scale and timeline beyond individual control.

Coral bleaching is its most visible symptom, a sign of **ecological instability on a planetary level**.

*Museum of the Deep* begins at this point of entanglement.

In a world where industry and ecology can no longer be separated, this fictional museum imagines a space where **human residues and new life coexist**.

Here, restoration is not about returning to what was, but about learning how to live again within what remains.



# WHITE DEATH IN THE SEA

## A WARNING FOR ALL LIFE ON EARTH

From the book  
"The Last of the Sea Women"  
by Kelly Kelly

Coral reefs occupy less than 1% of the ocean's surface but support approximately 25% of all marine species. According to the United Nations Environment Programme (UNEP), if global warming exceeds 1.5°C, up to 90% of coral reefs could disappear by 2050. (UNEP, 2023)

World Wide Fund for Nature (WWF) emphasizes that climate change, rising sea temperatures, and pollution are major threats to coral reefs. The organization warns that if no action is taken, coral reefs could face near-total extinction by 2050. (WWF, 2015)

Coral reefs, often called the "heart of the ocean," play a vital role in Earth's marine ecosystems, providing habitats for about 25% of marine species. However, coral reefs are facing a global crisis. Rising temperatures, pollution, and overfishing are the primary causes, with global warming accelerating coral bleaching—a process where stressed corals lose their symbiotic algae, turn white, and eventually die. Additionally, the expansion of global supply chains exacerbates this crisis. Shipping and resource extraction contribute to marine pollution and habitat destruction. The WWF warns that most coral reefs could vanish by 2050 if current trends persist.

### FOSSIL FUEL USE AND GREENHOUSE GAS EMISSIONS



Image: Climate Central / Reuters

Coral bleaching is closely linked to climate change caused by burning fossil fuels. When coal, oil, and natural gas are burned, they release carbon dioxide (CO<sub>2</sub>) into the atmosphere, which warms the planet and raises ocean temperatures. Corals are very sensitive to temperature changes, and even a small increase can cause them to expel their algae (zooxanthellae) (Melanie, 2015). These algae are the main source of energy for corals, so when they are expelled, the corals lose their color and "bleach." Without this energy, corals become weak, and if the stress continues, they are more likely to get sick and die (Daniel, 2015). In addition, burning fossil fuels also leads to ocean acidification. CO<sub>2</sub> mixes with seawater and forms carbonic acid, which lowers the pH of the ocean. This weakens the calcium carbonate structures that corals need to build their skeletons. The combination of higher temperatures and acidification makes it harder for coral reefs to survive (Ken, 2018).

### PLASTIC AND CHEMICAL POLLUTION

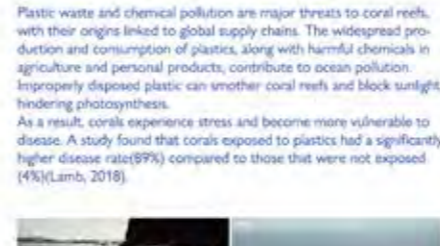


Image: The Last of the Sea Women / Apple TV

Image: The UN's 2023 Climate Change Summit from the Government plan to get low 9 weeks / BBC

Plastic waste and chemical pollution are major threats to coral reefs, with their origins linked to global supply chains. The widespread production and consumption of plastics, along with harmful chemicals in agriculture and personal products, contribute to ocean pollution. Improperly disposed plastic can smother coral reefs and block sunlight, hindering photosynthesis. As a result, corals experience stress and become more vulnerable to disease. A study found that corals exposed to plastics had a significantly higher disease rate (99%) compared to those that were not exposed (4%) (Lamb, 2018). Additionally, fertilizers and pesticides from agriculture promote harmful algae growth, which can suffocate coral reefs, while chemicals from personal products interfere with coral health. These pollutants run off into the ocean, accelerating coral bleaching. Japan's plan to release radioactive wastewater (Kelly, 2023) also poses a severe threat, as radiation can disrupt corals' physiological functions and worsen bleaching. This highlights the damaging impact of human consumption on marine ecosystems. As depicted in Apple TV's *The Last of the Sea Women*, ocean pollution has an immediate and direct impact on those who rely on the sea for their livelihood. This issue is not merely a threat to the future but is already endangering their lives and means of subsistence today.

### OVERFISHING AND MARINE ACTIVITIES



Image: Greenpeace / Reuters

Overfishing is another major factor contributing to the degradation of coral reef ecosystems. Fishing is an important industry worldwide, but unsustainable and illegal fishing practices cause significant harm to marine ecosystems. Overfishing depletes fish species that play crucial roles in maintaining the health of coral reefs. Herbivorous fish are essential in controlling the growth of algae that can overrun coral reefs. When these fish populations decrease, algae can grow uncontrollably, smothering corals and depriving them of sunlight and oxygen, which are vital for their survival. Overfishing of herbivorous fish disrupts this delicate ecological balance, causing more stress on the corals (NOAA Fisheries, 2022). Additionally, destructive fishing methods such as blast fishing (using explosives to catch fish) and cyanide fishing (using toxic chemicals to stun fish) cause severe physical damage to coral reefs. These methods destroy the structural complexity of coral reefs and reduce biodiversity, making it even harder for coral ecosystems to recover (The New York Times, 2006). Furthermore, shipping routes and marine traffic can also stress coral reefs. Large vessels moving through coral reef areas can physically damage the seafloor and hinder coral growth and recovery. The chemical pollutants released along shipping routes can exacerbate stress on coral reefs.

From the perspective of Timothy Morton's concept of hyperobjects, the crisis facing coral reefs is not merely an isolated environmental issue but a complex, interconnected global phenomenon. Climate change, pollution, overfishing, and supply chain expansion all create a large, complex system that goes beyond individual events. Coral bleaching, caused by rising temperatures and ocean acidification, is part of a larger, hidden process that impacts the entire planet. These hyperobjects are so big and spread out that we cannot fully understand or control them. The collapse of coral reefs shows that we are facing a deeper, wider environmental breakdown.

United Nations Environment Programme (UNEP). (2023). *Global Environment Outlook 2023: The State of the Environment 2023*. United Nations Environment Programme, Nairobi, Kenya. <https://www.unep.org/global-environment-outlook-2023>

Melanie, M. (2015). *The Last of the Sea Women*. Apple TV. Retrieved from <https://www.apple.com/itunes/movies/1111111111>

Daniel, D. (2015). *The Last of the Sea Women*. Apple TV. Retrieved from <https://www.apple.com/itunes/movies/1111111111>

Ken, K. (2018). *The Last of the Sea Women*. Apple TV. Retrieved from <https://www.apple.com/itunes/movies/1111111111>

NOAA Fisheries. (2022). *Overfishing and the Impact on Coral Reefs*. National Oceanic and Atmospheric Administration, Washington, DC. <https://www.noaa.gov/resources/learning/overfishing-and-coral-reefs>

The New York Times. (2006). *Overfishing: A Threat to the World's Oceans*. The New York Times, New York, NY. Retrieved from <https://www.nytimes.com/2006/05/07/us/politics/07oceans.html>

## ENVIRONMENTAL COLONIALISM

The museum confronts the history of extractive industries and asks who benefits from ecological restoration, and who is left behind.



## POST-ECOLOGY

Nature is no longer separate from technology. In this museum, recovery is built from industrial remains — not from returning to a past “pure” state.



## THE ANTHROPOCENE

A geological era shaped by human activity. This project explores how architecture and memory respond to the long-term impacts of the fossil-fuel age.



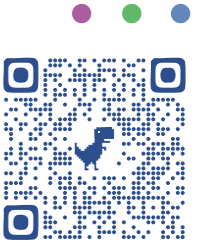
Each colour mark on this page indicates its relation to one of the following concepts:

- Environmental Colonialism
- Post-Ecology
- Anthropocene

# NORTH SEA TREATY

By the mid-2020s, signs of ecological collapse were becoming visible across the world's oceans. Plastic waste, rising temperatures, and chemical emissions from cargo ships had disrupted marine life and damaged underwater communication systems.

In 2025, the UK, Germany, and the Netherlands signed the **North Sea Treaty** — a joint agreement to phase out **engine-based industries** and **prioritise ecological restoration**.



The North Sea Treaty (2025)



The Notification Letter from the North Sea Alliance (2024)



## THE NORTH SEA TREATY

BETWEEN  
GREAT BRITAIN, NETHERLANDS  
AND  
GERMANY,

A Historic Pact for the Sustainability and Prosperity  
of the North Sea Region

FELIXSTOWE, ROTTERDAM AND HAMBURG

Signed at London, January 30th, 2025

(With Maps and Signatures in Annexes)



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### NSA Maritime Conservation Division

North Sea Biodiversity  
Resilience Program (NSBRP)  
Maritime Conservation & Compliance Office  
100 Victoria Road, Felixstowe, Suffolk  
IP11 4ZJ  
United Kingdom

Telephone: 01710 612000

Dear Blue Horizon Shipping Ltd.,

As part of the ongoing enforcement of the North Sea Zero Emission Protocols (NSZEP) and related environmental regulations, this letter serves as a final notification regarding your company's continued non-compliance with the mandated environmental and emission standards.

### Vessel Disposal Compliance

Issued by:  
North Sea Biodiversity  
Resilience Program (NSBRP)  
Maritime Conservation & Compliance Office  
100 Victoria Road, Felixstowe,  
Suffolk  
IP11 4ZJ  
United Kingdom

Ref. No.: NSA-2024-012-FN  
Date of Issue: March 15, 2024

Attachment 2: NSGRP Guidelines for Artificial Reef Conversion  
North Sea Biodiversity Resilience Program (NSBRP)  
Guidelines for Artificial Reef Conversion

#### Objective:

The NSGRP aims to repurpose decommissioned vessels and industrial structures into artificial reefs to:

1. Support marine biodiversity.
2. Enhance fisheries and ecological productivity.
3. Preserve industrial heritage as part of environmental education.

#### Steps for Vessel Conversion:

1. Initial Assessment:
  - Conduct structural evaluations to ensure vessel integrity for submerged placement.
2. Hazardous Material Removal:
  - Remove the following materials:
    - Residual fuel.
    - Lubricants and coolants.
    - Asbestos and lead-based paints.
3. Structural Modifications:
  - Create openings for water circulation and marine life access.
  - Reinforce structures to ensure stability after submersion.
4. Placement Criteria:
  - Select locations with suitable depth, currents, and biodiversity requirements.
  - Avoid areas with heavy shipping traffic or sensitive ecosystems.
  - Implement regular monitoring and maintenance.
  - Install sensors to monitor biodiversity changes and structural conditions.
  - Conduct periodic inspections to evaluate environmental impact.

#### Compliance Timeline:

- Hazardous Material Removal: Complete by December 31, 2024.
- Engineering and Ecological Assessments: Complete by March 1, 2025.
- Final Submission: Complete by March 31, 2025.

#### Key Benefits:

- Enhance habitats for marine life.
- Create educational and tourism opportunities focused on conservation.
- Preserve the cultural value of industrial heritage.

Contact:  
NSGRP Office  
North Sea Environmental Agency  
Email: nsgrp@nsa.gov.uk

THE  
**NORTH SEA TREATY**

BETWEEN

**GREAT BRITAIN, NETHERLANDS**

AND

**GERMANY,**

**A Historic Pact for the Sustainability and Prosperity  
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2025.  
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Article 1: Objectives

The North Sea Treaty outlines a comprehensive framework of objectives designed to address the interconnected challenges of climate change, marine biodiversity loss, unsustainable development, and the need for economic transformation. The following objectives form the foundation of the treaty:

1. Restore Dogger Bank's Marine Ecosystems and Biodiversity

Marine Habitat Restoration:

- Reestablish key habitats across the North Sea, with a focus on Dogger Bank as a critical ecological zone. Projects will include the large-scale restoration of seagrass meadows, which provide nursery grounds for juvenile fish and act as carbon sinks, and the creation of oyster reefs to improve water quality and stabilize sediments.
- Develop dynamic monitoring systems using AI and satellite imaging to track biodiversity improvements and adjust restoration strategies in real-time.

Fisheries Management:

- Enforce sustainable fishing practices, such as catch limits, no-take zones, and selective fishing gear to protect overexploited species. These measures will prioritize cod, haddock, and plaice, which rely on Dogger Bank's unique habitats.
- Partner with local fishing communities to implement co-managed fisheries that balance economic livelihoods with conservation goals.

Marine Protected Areas (MPAs):

- Expand MPAs to cover 40% of Dogger Bank by 2040, making it a cornerstone of the treaty's conservation efforts. MPAs will include varying levels of protection, from fully protected no-take zones to sustainable use areas that support low-impact economic activities.

2. Establish Dogger Bank as a Renewable Energy Hub

Offshore Wind Energy:

- Expand Dogger Bank's offshore wind farm capacity to 20 GW by 2045, enough to power 15 million homes annually. This will include integrating floating wind turbine technology to reduce seabed disruption and increase efficiency in deeper waters.
- Develop a smart grid system to connect Dogger Bank's energy production to major North Sea cities, enhancing energy resilience and cross-border cooperation.

Hydrogen Production:

- Build green hydrogen production facilities powered by Dogger Bank's renewable energy. These facilities will supply clean fuel for transportation, heavy industry, and residential heating across the region.
- Establish a North Sea Hydrogen Network, a cross-border pipeline system connecting Dogger Bank to key industrial hubs in the United Kingdom, Netherlands, and Germany.

Carbon Capture and Storage (CCS):

Implement CCS projects at Dogger Bank capable of storing up to 15 million metric tons of CO2 annually by 2050. These projects will target emissions from heavy industries and energy production facilities in the region.

3. Promote Decarbonized Trade and Sustainable Logistics

Green Shipping Routes:

- Designate Dogger Bank as a hub for low-carbon shipping corridors connecting major ports in the North Sea. Green shipping routes will utilize alternative fuels such as ammonia and hydrogen, reducing emissions from the maritime sector.
- Implement real-time emission tracking for vessels operating in the North Sea to ensure compliance with decarbonization targets.

## Article 2: Shared Commitments

### Port Modernization:

- Electrify all port operations and introduce AI-driven logistics systems to optimize energy use and reduce emissions. Dogger Bank's strategic location will support infrastructure for alternative fuel bunkering and vessel retrofitting.

### 4. Preserve Industrial and Cultural Heritage

- Repurpose decommissioned wind turbine components, oil rigs, and vessels as underwater cultural monuments and artificial reefs. These installations will provide habitats for marine species while educating the public on Dogger Bank's history and the transition to sustainability.

### 5. Strengthen Climate Resilience

- Enhance natural defenses such as restored sand dunes, salt marshes, and seagrass meadows to mitigate coastal erosion and storm surge impacts.
- Develop regional climate adaptation plans, integrating Dogger Bank as a key focus area for resilience strategies.

The success of the North Sea Treaty depends on the collective commitments of its signatories to address marine restoration, renewable energy, decarbonized logistics, and industrial heritage preservation. These commitments are outlined in detail below:

### 1. Marine Ecosystem Protection and Biodiversity Enhancement

#### Dynamic Marine Management:

- Establish a Dogger Bank Observation Center to continuously monitor biodiversity, water quality, and the effectiveness of MPAs. The center will integrate data from AI-powered underwater drones, satellite imaging, and acoustic sensors.
- Develop adaptive management strategies that respond to changes in marine ecosystems, ensuring long-term conservation success.

#### Community-Led Restoration Projects:

- Empower local communities, including fishing cooperatives and conservation groups, to lead restoration projects such as replanting seagrass, creating oyster reefs, and monitoring marine life.
- Provide financial incentives for sustainable fishing practices, such as subsidies for selective gear and certifications for low-impact fisheries.

### 2. Renewable Energy Transition

#### Offshore Wind Farms:

- Coordinate the development of Dogger Bank's wind farms with minimal environmental impact. Environmental assessments will guide the placement of turbines to avoid disrupting sensitive habitats and migratory routes.
- Invest in energy storage solutions such as grid-scale batteries to balance intermittent wind energy production and ensure reliable power supplies.

### Hydrogen Infrastructure:

- Develop a Hydrogen Innovation Zone at Dogger Bank to pilot new technologies in hydrogen production, storage, and transportation.
- Launch public-private partnerships to fund hydrogen infrastructure projects, ensuring economic viability and scalability.

### Cross-Border Energy Sharing:

- Establish energy exchange agreements between the United Kingdom, Netherlands, and Germany to enhance regional energy security and reduce reliance on fossil fuels.

### 3. Decarbonized Trade and Logistics

#### Phasing Out Fossil Fuel-Based Vessels:

- Ban fossil fuel-powered vessels from operating in the North Sea by 2040. New ships built after 2035 must use zero-emission propulsion systems, such as hydrogen fuel cells or electric motors.
- Provide transition grants to shipowners for retrofitting aging vessels with low-emission technologies.

#### Green Port Certification:

- Introduce a Green Port Certification Program to recognize ports that meet strict sustainability criteria, including zero-emission operations, alternative fuel infrastructure, and waste management systems.

### 4. Industrial Heritage and Cultural Monuments

#### Underwater Museums:

- Transform selected decommissioned wind turbines and oil platforms at Dogger Bank into immersive underwater museums. These installations will serve as educational resources and tourist attractions, showcasing the region's industrial history and transition to sustainability.
- Collaborate with UNESCO to designate Dogger Bank's cultural monuments as World Heritage sites, elevating their global significance.



**NSA**  
Maritime Conservation Division

**Vessel Disposal Compliance**

North Tide Salvage Co.  
Maritime Compliance & Operations Office  
Dockside Business Park, Unit 17  
Felixstowe, Suffolk  
IP11 4ZQ  
United Kingdom

Issued by  
North Sea Alliance  
Maritime Conservation & Compliance Office  
Wilhelminakade 123,  
3072 AP Rotterdam,  
Netherlands

Telephone 7470 812055

Ref. No: NSA-2034/012-FS  
Date of issue: March 15, 2034

Dear Blue Horizon Shipping Ltd.,

As part of the ongoing enforcement of the North Sea Zero Emission Protocols (NSZEP) and related environmental regulations, this letter serves as a final notification regarding your company's continued non-compliance with the mandated environmental and emission standards.

**Details of Non-Compliance**

Following repeated warnings and inspections, the following vessels under your ownership have failed to meet compliance requirements:

Vessel Name:  
MV Britannia Star  
IMO Number: 9876543  
Tonnage: 55,000 DWT

Violation:  
Emission levels recorded at 0.42g CO<sub>2</sub> /kWh, exceeding the NSZEP limit of 0.1g CO<sub>2</sub> /kWh.  
Lack of retrofitting to hydrogen or electric propulsion systems.

Vessel Name:  
MT Albion Tide  
IMO Number: 9764321  
Tonnage: 70,000 DWT

Violation:  
Use of fossil fuel-powered auxiliary engines within biodiversity-sensitive zones.  
Failure to decommission and transition to eco-friendly standards.

These violations are breaches of the following:

- NSZEP Clause 4.2: Mandatory net-zero emissions for all North Sea-operating vessels by January 1, 2040.
- Marine Ecosystem Protection Act: Prohibiting high-emission vessels in designated marine biodiversity zones.

**Revised Penalties for Non-Compliance**

In accordance with NSZEP enforcement guidelines, the following penalty structure has been applied to ensure fairness and proportionality:

Base Fine per Vessel:  
£250,000 per non-compliant vessel as a fixed penalty.

Daily Operating Fine:  
An additional fine of £5,000 per operational day within North Sea jurisdiction.

• Example Calculation:  
For a vessel operating 30 days in a non-compliant state:  
Base Fine: £250,000  
Daily Fine: £5,000 × 30 days = £150,000  
Total Penalty per Vessel: £400,000

Cumulative Fines:  
Penalties will continue to accrue until the following conditions are met:  
**The vessels are decommissioned or retrofitted to meet NSZEP standards.**

**Mandatory Actions Required**

To resolve this matter, you are required to take the following actions immediately:

- Decommission the Above-Mentioned Vessels: **Both vessels must be retired from active service and prepared for integration into the North Sea Biodiversity Restoration Program (NSBRP).**
  - Deadline for Decommissioning: March 31, 2035.
- Remove All Hazardous Materials: Prior to decommissioning, all hazardous materials (e.g., residual fuel, chemicals, asbestos) must be safely removed.
  - A detailed removal report must be submitted by December 31, 2034.
- Collaborate on Artificial Reef Conversion: **Ensure both vessels are prepared and certified for use as artificial reefs to support marine habitats.**
  - Engineering and ecological assessments must be completed by March 1, 2035.

**Appeals Process**

If you wish to contest this decision, you may submit a formal appeal with supporting documentation to [compliance@nsea2033.eu](mailto:compliance@nsea2033.eu) no later than April 15, 2033. Appeals submitted beyond this date will not be considered.

**Next Steps**

We strongly urge you to comply with the above directives immediately to avoid further penalties. The North Sea Environmental Authority remains committed to fostering sustainable maritime practices and protecting marine biodiversity.

Should you require assistance with compliance procedures or decommissioning protocols, please contact our office at [compliance@nsea2033.eu](mailto:compliance@nsea2033.eu) or +44 204 555 1234.

Sincerely,

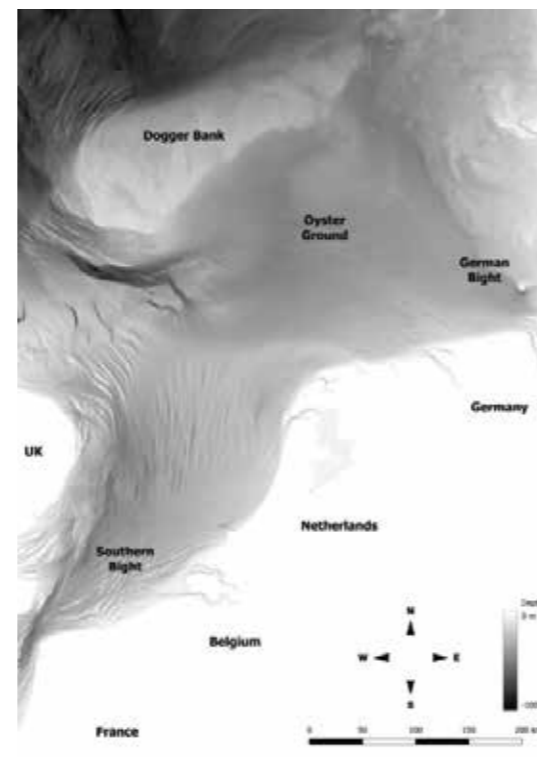
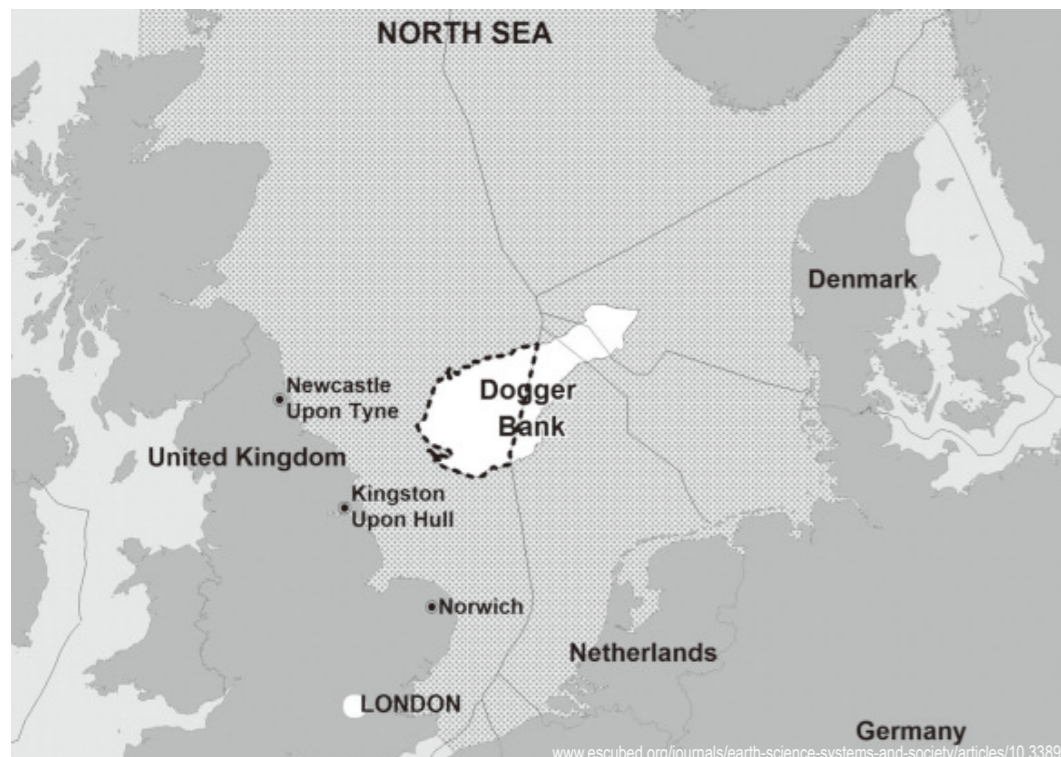
Dr. Emily Carter  
Director of Compliance and Enforcement  
North Sea Environmental Authority (NSEA)

Attachments:  
Inspection Report (March 1, 2033)  
NSBRP Guidelines for Artificial Reef Conversion  
Revised Penalty Breakdown

## Dogger Bank

Dogger Bank is a submerged plateau located in the central North Sea. With average depths of 20 to 30 meters, it is relatively shallow and rich in marine life. It is **geologically stable** and ideal for **experimental ecological transitions in post-industrial marine environments**.

Its close proximity to **Europe's largest offshore wind farm** further supports the museum's **energy independence** and **sustainability goals**. Strategically located at the intersection of several national marine territories, Dogger Bank also serves as a model site for international collaboration and environmental testing.



# MUSEUM OF THE DEEP

THE FIRST UNDERWATER INDUSTRIAL MUSEUM



It spans the world on the past, addresses the present, and imagines the future.  
That's how it's been built and how it will continue.

2025

2028–2029

2032–2034

2038

May: *North Sea Treaty* signed in Hamburg (UK, NL, DE)  
 Establishment of North Sea Alliance (NSA)  
 Dogger Bank officially designated as treaty focal site  
 Site survey initiation (geology, biodiversity, existing structures)

Approval of Marine Construction & Immersive Exhibition Charter  
 Preliminary design competition + appointment of architecture & ecology consortium  
 Design development (space program, circulation, environmental integration)  
 Industrial artifact sourcing and conservation planning  
 First phase of Dogger Bank Wind Farm integration planning (off-grid supply model)

Glass tunnel system installation  
 Interior fit-out of dry zones (Archive Space, Entry Hall, Systems Control)  
 Underwater gallery spatial zoning and mechanical fixture installation  
 First phase of marine ecological seeding (algae, bivalves, artificial reef units)  
 Power systems activated (wind farm tie-in completed)  
 Immersive sound + lighting systems deployed for testing  
 Initiation of public engagement pilots with universities and citizen diver teams

Final systems integration (sensors, control room, live data interfaces)  
 Creation of educational partnerships & digital twin platform  
 Interior soundscape fine-tuning based on ecological audio feedback  
 Visitor experience rehearsal: multi-sensory route stress testing  
 Designation of key holding spaces and narrative thresholds

2039

Comprehensive ecological impact report submitted to NSA and treaty parties  
 Safety clearance and marine structure certification issued  
 Public programming and international press previews  
 Archival materials and publications finalized  
 Final rehearsal of diver-based and tunnel-based visitor journeys

Environmental impact assessments (EIA)  
 Baseline ecological data collection (multi-seasonal)  
 Selection of decommissioned vessel for architectural integration  
 Legal registration and planning submission to EEZ authorities  
 Community consultation and stakeholder outreach

Submersion of selected cargo vessel and hull reinforcement  
 Foundation construction (piled anchoring, geogrid/gravel base, buoyancy stabilization)  
 Primary structural shell construction (dome, tunnel base frame, pressure chambers)  
 Initiation of ecological attachment layer testing (material/textile/porosity studies)  
 Industrial relic restoration and stabilization  
 Digital infrastructure planning: sensor grid, data routing, power layout

Second wave of colonization: sponge, soft coral, polychaetes  
 Monitoring of biodiversity growth and soundscape impact  
 Installation of underwater object clusters (Wall-mounted / Suspended / Partial burial)  
 System-wide safety testing (pressure, visibility, temperature regulation)  
 Refinement of curatorial interface: labeling, AR overlays, digital catalog sync  
 First mock dive tours and tunnel walkthroughs for invited reviewers and experts

Official Opening of the Museum of the Deep  
 – Ceremony led by the North Sea Alliance (Felixstowe, Rotterdam, Hamburg)  
 – Exhibition launch: "From Extraction to Regeneration"  
 – Public access opens to both immersive routes (A & B)  
 – Annual monitoring, education, and citizen science programs begin

2026-2027

2030-2031

2035–2037

2040

# WEEKLY NORTH SEA

## North Sea Revival: How Dogger Bank Became a Global Beacon of Restoration



Photo credit: Dr. Ingrid Duggan, 2040. Courtesy Dogger Bank, North Sea.

In 2040, the North Sea has become a global symbol of restoration and regeneration. At the heart of this transformation lies Dogger Bank, once celebrated as a massive field of massive turbines, marking the beginning of the North Sea's journey towards a greener future.

### The North Sea Treaty: The Fringe of Collaboration

The North Sea Treaty, signed in 2025, was a historic agreement to address climate change and secure energy resources. The treaty set ambitious goals, including the expansion of marine protected areas, the transition to carbon-neutral shipping, the adoption of offshore wind energy, and the expansion of offshore oil and gas production.

**The Transformation of Dogger Bank**  
Once dominated by industrial operations, Dogger Bank has undergone a remarkable transformation. By the early 2030s, large-scale construction activities ceased, allowing nature to reclaim the seabed and surrounding waters.

### Museum of the Deep: A Testament to Resilience

The opening of the Museum of the Deep in 2035 marks a major milestone in the history of North Sea restoration. Located beneath the waters of Dogger Bank, the museum provides a unique perspective on the challenges and triumphs of the region's recovery.

Visitors are invited to witness the strength of biodiversity and marine life, while also gaining insight into the scientific discoveries and sustainable technologies that emerged during the restoration process.

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# WEEKLY

## North Sea Revival: How Dogger Bank Became a Global Beacon of Restoration



Photo credit: Dr. Ingrid Duggan, 2040. Courtesy Dogger Bank, North Sea.

In 2040, the North Sea has become a global symbol of restoration and regeneration. At the heart of this transformation lies Dogger Bank, once celebrated as a massive field of massive turbines, marking the beginning of the North Sea's journey towards a greener future.

### The North Sea Treaty: The Fringe of Collaboration

The North Sea Treaty, signed in 2025, was a historic agreement to address climate change and secure energy resources. The treaty set ambitious goals, including the expansion of marine protected areas, the transition to carbon-neutral shipping, the adoption of offshore wind energy, and the expansion of offshore oil and gas production.

**The Transformation of Dogger Bank**  
Once dominated by industrial operations, Dogger Bank has undergone a remarkable transformation. By the early 2030s, large-scale construction activities ceased, allowing nature to reclaim the seabed and surrounding waters.

### Museum of the Deep: A Testament to Resilience

The opening of the Museum of the Deep in 2035 marks a major milestone in the history of North Sea restoration. Located beneath the waters of Dogger Bank, the museum provides a unique perspective on the challenges and triumphs of the region's recovery.

Visitors are invited to witness the strength of biodiversity and marine life, while also gaining insight into the scientific discoveries and sustainable technologies that emerged during the restoration process.

### The North Sea Treaty: The Fringe of Collaboration

The North Sea Treaty, signed in 2025, was a historic agreement to address climate change and secure energy resources. The treaty set ambitious goals, including the expansion of marine protected areas, the transition to carbon-neutral shipping, the adoption of offshore wind energy, and the expansion of offshore oil and gas production.



**BOOK TICKETS**

The Underwater Industrial Museum, *Museum of the Deep*, is an innovative exhibition space beneath the North Sea, documenting the legacy of the industrial era and its transformation within marine ecosystems.

Here, visitors can witness how a sunken cargo ship and industrial debris interact with nature, gradually becoming part of a new underwater landscape.

## MUSEUM OF THE DEEP

THE FIRST UNDERWATER INDUSTRIAL MUSEUM



A space to reflect on the past, understand the present, and envisage the future. How, both at home and abroad, did your own career?

### Collection



### The North Sea Treaty



### Notice Letter

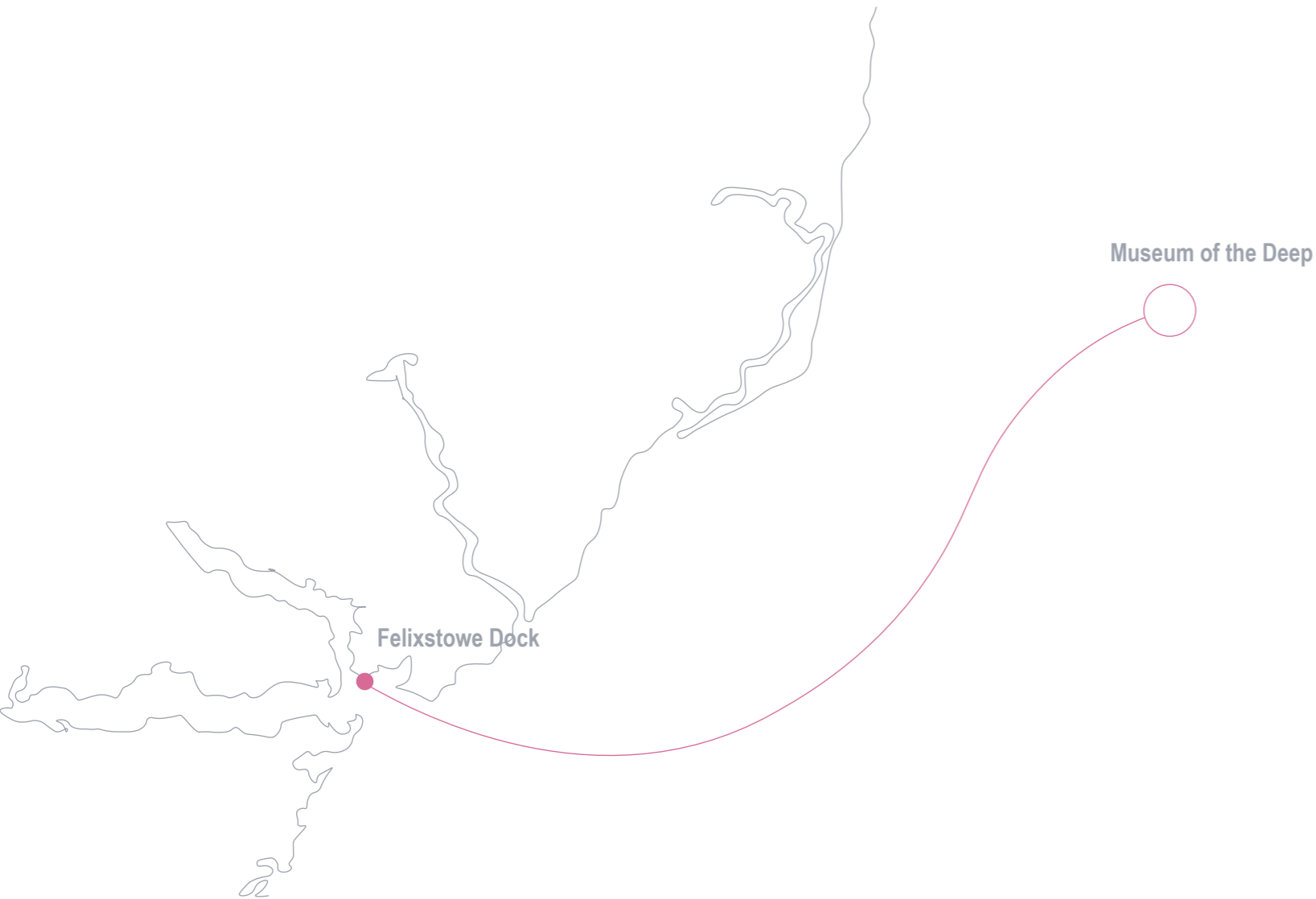


## MUSEUM OVERVIEW

The Museum of the Deep is constructed from a **submerged industrial vessel anchored to the seabed** of the Dogger Bank. It operates on **renewable energy supplied by nearby offshore wind farms**, and its internal systems monitor water temperature, salinity, and biodiversity in real time.



# Museum of the Deep: A Spatial Narrative Manual



## Project Name

Museum of the Deep

## Location

Dogger Bank, North Sea

(Exclusive Economic Zones of the UK, Germany, Netherlands)

## Project Period

2025 – 2040

Initial Treaty Signed: 2025

Public Opening: 2040 (Projected)

## Background

Established under the North Sea Treaty (2025)

A multinational ecological restoration and industrial memory initiative

## Core Purpose

Convert decommissioned offshore industrial structures into a marine museum

Facilitate large-scale ecological regeneration through artificial reef design

Archive carbon-based industrial remnants through immersive spatial narratives

## Structural Concept

Submerged architecture embedded in a sunken cargo vessel frame

3 above-water levels / 2 underwater levels (B1–B2)

Functions as both a monument and a living habitat

## Key Systems

Power supplied by Dogger Bank Offshore Wind Farm

Modular lighting & sound system (detachable, ROV-serviceable)

AI-assisted environmental monitoring & sensory management

Dual circulation: Glass Tunnel (Route B) + Diving Experience (Route A)

## Design Partners & Fields

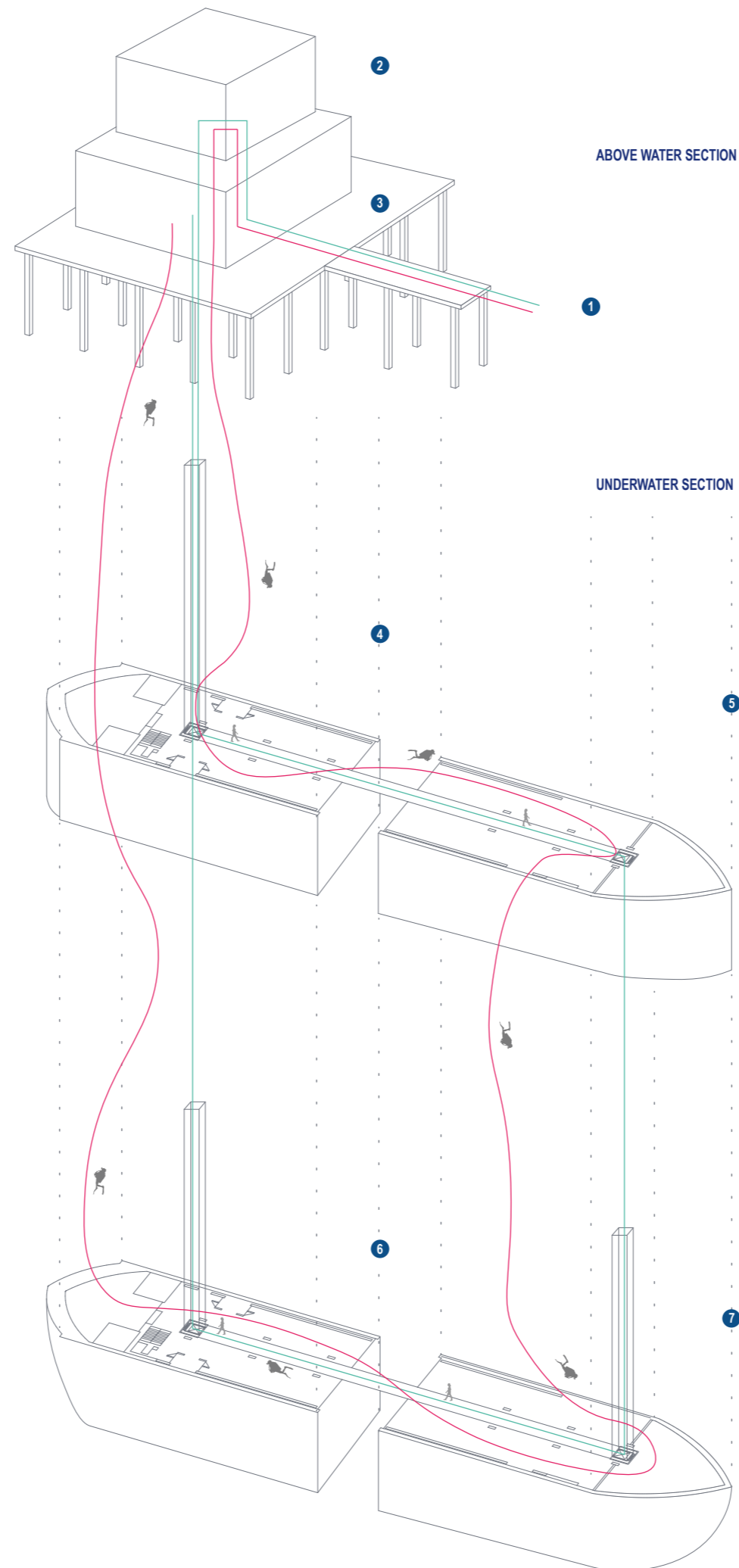
Marine Ecological Engineering

Post-Industrial Architectural Design

Sensory System Design (Sound, Light, Flow)

Archival Curation & Speculative Museology

# KEY SPACES



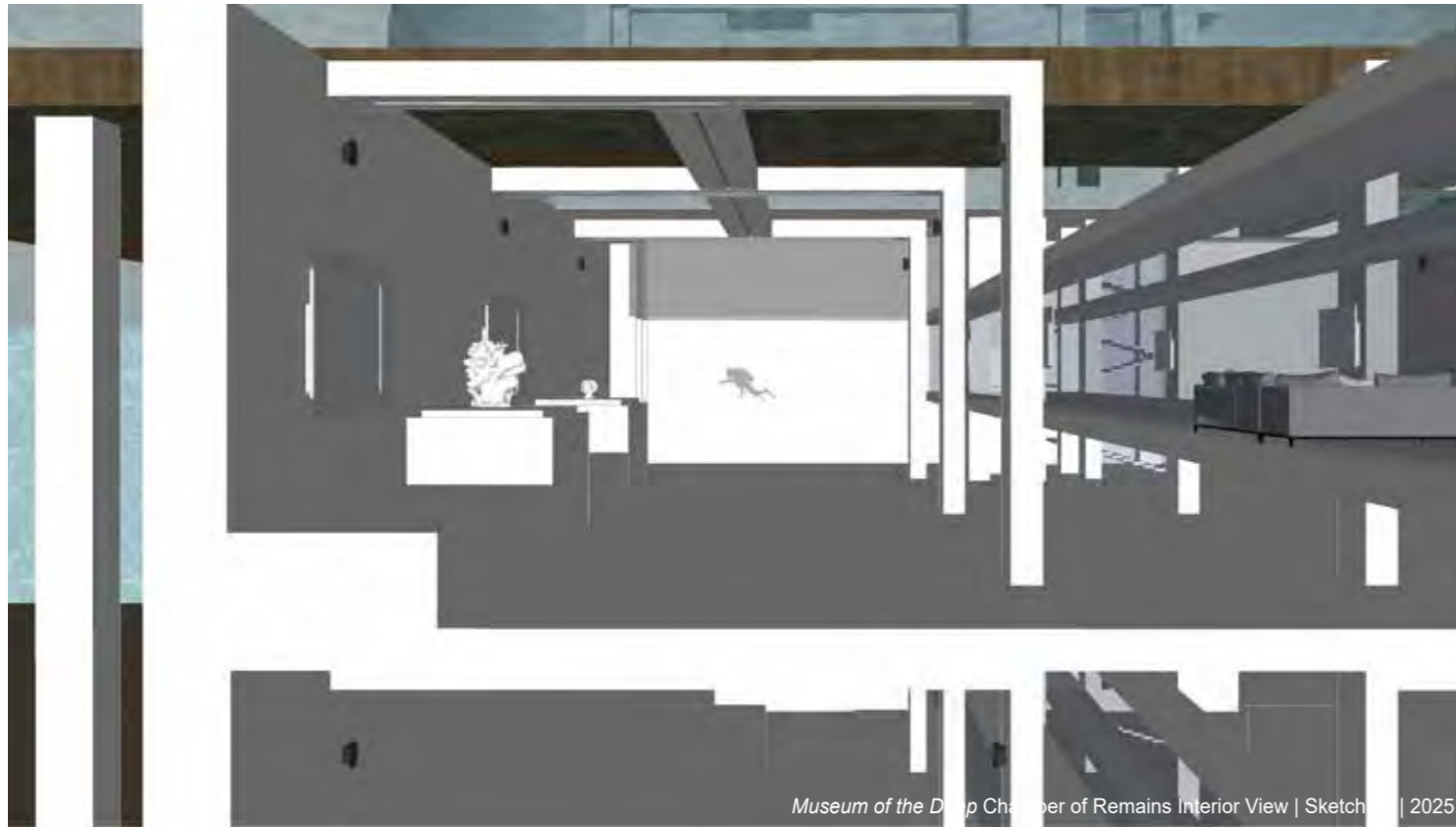
## ABOVE WATER SECTION

- ① MAIN ENTRANCE & BOAT DOCK
- ② LEVEL 1 ARCHIVE SECTION
- ③ LEVEL 0 ENTRY PLATFORM (DIVING & LIFT ACCESS)

## UNDERWATER SECTION

- ④ LEVEL -1 SUBAQUATIC SECTION 1: CHAMBER OF REMAINS
- ⑤ LEVEL -1 SUBAQUATIC SECTION 2: CHAMBER OF GROWTH
- ⑥ LEVEL -2 SUBAQUATIC SECTION 3: GARDEN OF RENEWAL
- ⑦ LEVEL -2 SUBAQUATIC SECTION 4: SECOND NATURE

- WALKING ROUTE VIA GLASS TUNNEL
- DIVING ROUTE VIA ENTRY PLATFORM



Museum of the Deep Chamber of Remains Interior View | Sketch up | 2025



Museum of the Deep transparent tunnel View | Sketch up | 2025

The museum offers two primary viewing routes: visitors may either **walk through a glass tunnel** or **swim freely through the underwater spaces**. Each path provides a distinct sensory experience—revealing the same structures through entirely different lenses of proximity and immersion.

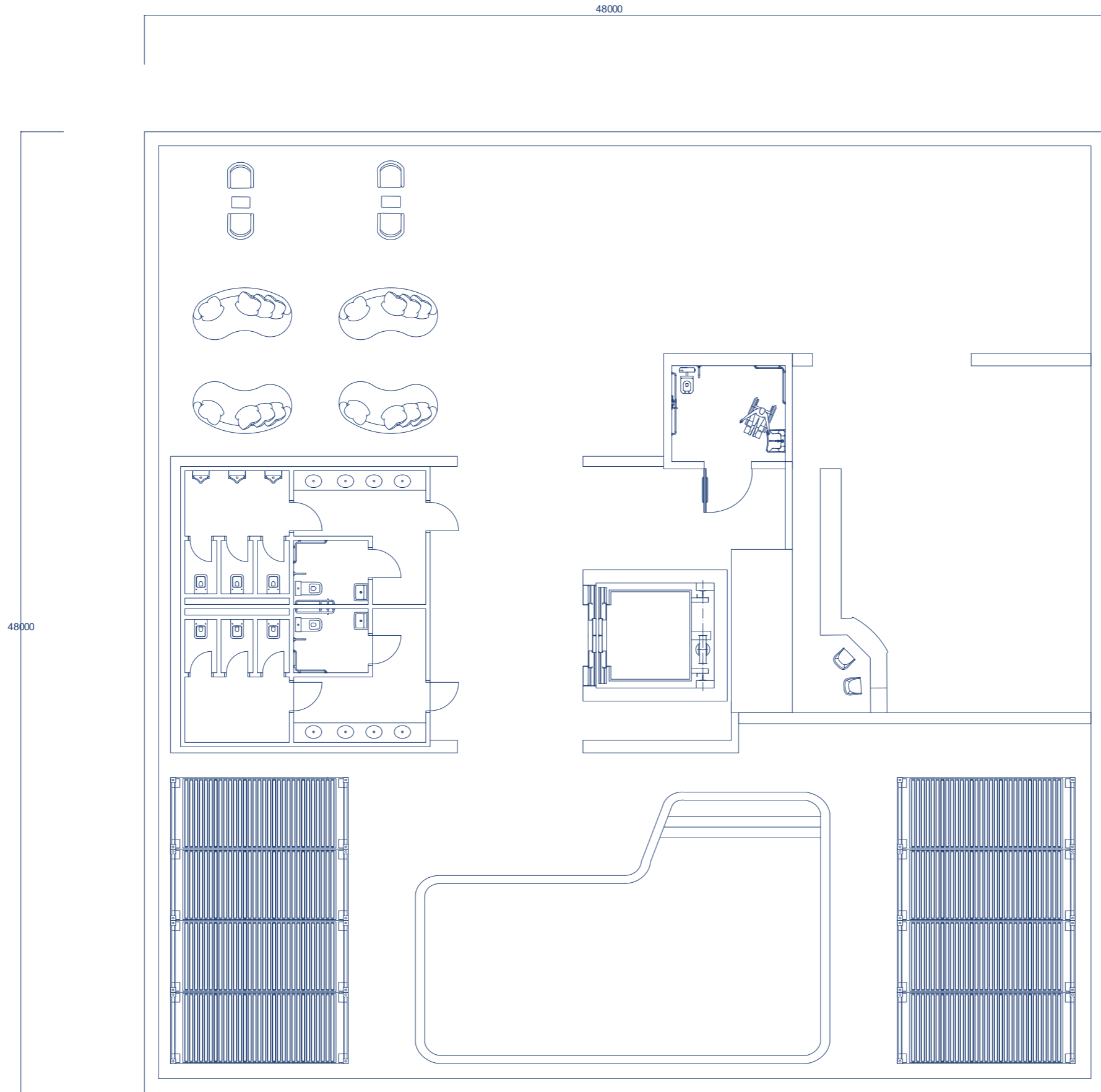


Museum of the Deep Chamber of Remains Interior View | AI-generated image (Midjourney, Photoshop) | 2025

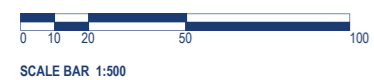


Museum of the Deep transparent tunnel View | AI-generated image (Image fx) | 2025

Level 0: Threshold Hall



Hight: 6000mm



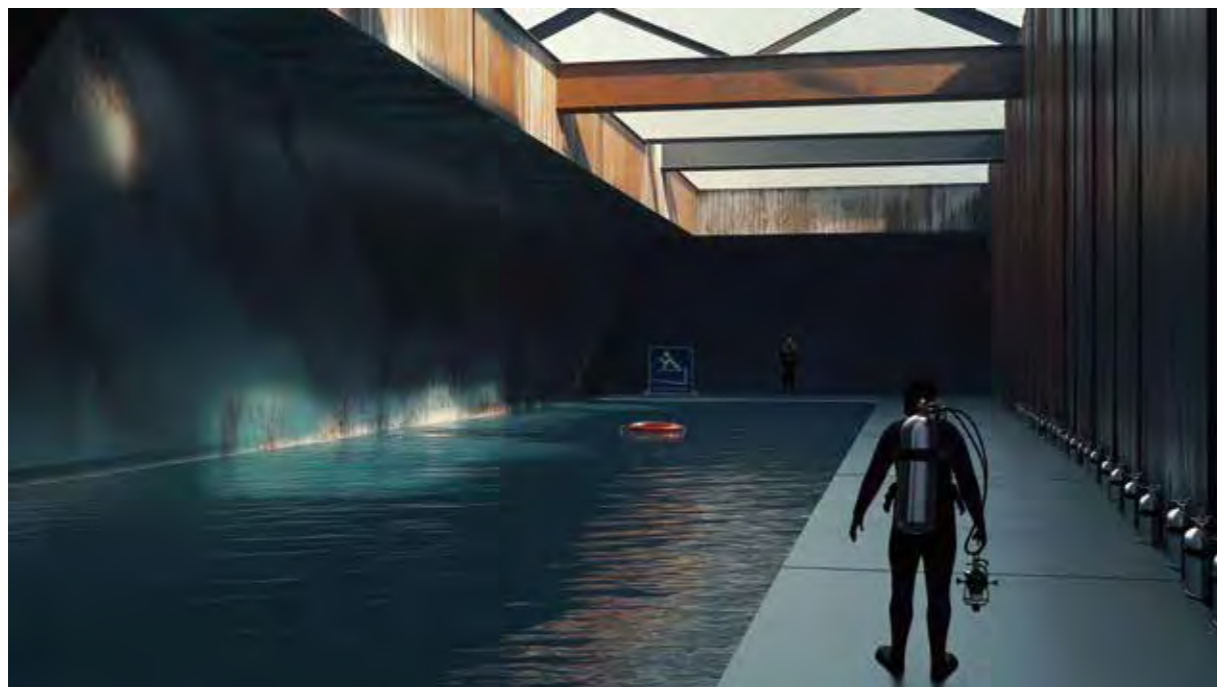
<b>PROJECT</b>	Museum of the Deep
<b>DRAWING TITLE</b>	Level 0 Plan (Threshold Hall)
<b>DRAWING NO.</b>	MD-B1-PL-01
<b>LOCATION</b>	Dogger Bank, North Sea (EEZ – UK / DE / NL)
<b>DATE</b>	July 17, 2030
<b>SCALE</b>	1:500 (A3)
<b>PROJECT NO.</b>	NST-2040-MD
<b>DRAWN BY</b>	Surin Seo
<b>CHECKED BY</b>	Offshore Sensory Architecture Lab
<b>DRAWN BY</b>	Lead Curator / Marine Infrastructure Council



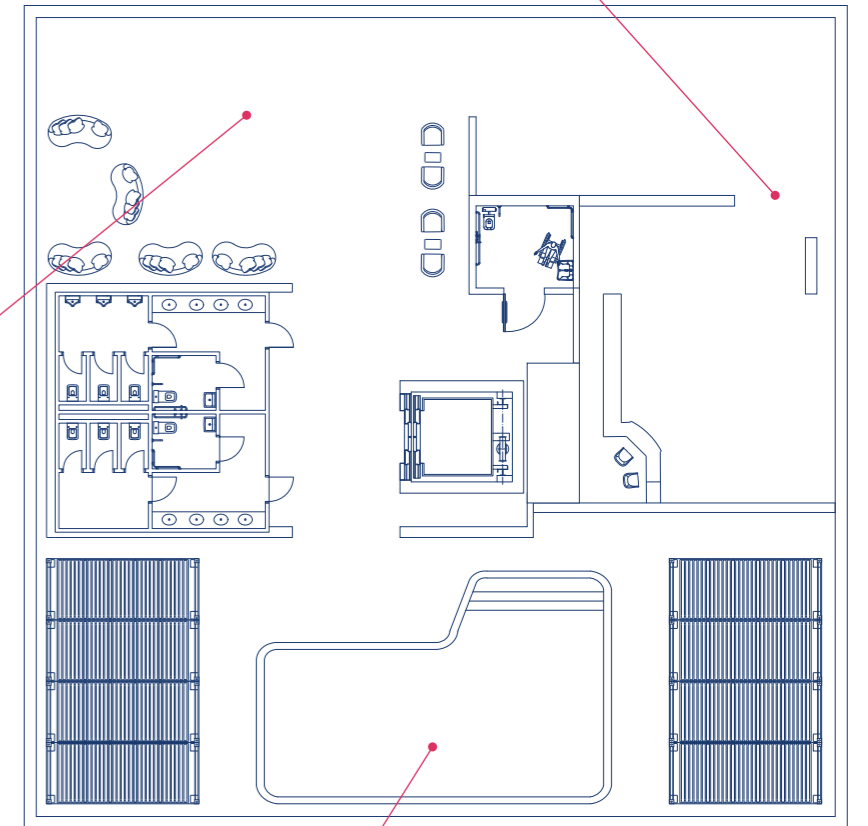
The lobby introduces the museum's context through real-time ocean data, underwater visuals, and a timeline of restoration.



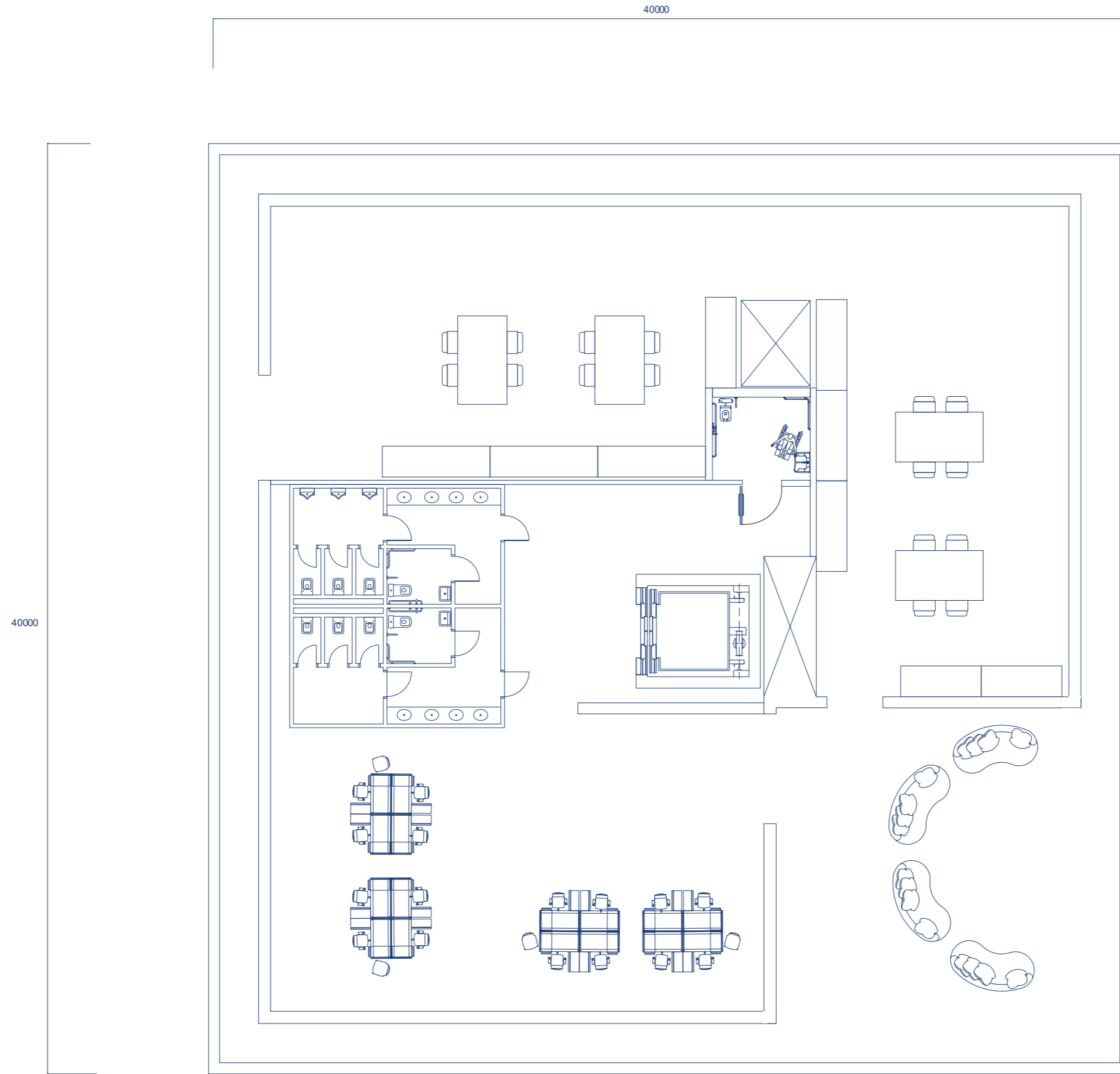
Adjacent to the lobby, a resting area with large glass windows facing the North Sea is designed as a transitional space where visitors can pause before or after entering the underwater exhibition.



Before entering the underwater exhibition, visitors pass through a transitional space where raw industrial surfaces meet still water—signalling that recovery here does not begin with purity, but with what has been left behind.



**Level 1: Archive Space**



Hight: 4200mm



SCALE BAR 1:500

**PROJECT**

Museum of the Deep

**DRAWING TITLE**

Level 1 Plan  
(Archive Space)

**DRAWING NO.**

MD-B1-PL-02

**LOCATION**

Dogger Bank, North Sea  
(EEZ – UK / DE / NL)

**DATE**

July 17, 2030

**SCALE**

1:500 (A3)

**PROJECT NO.**

NST-2040-MD

**DRAWN BY**

Surin Seo

**CHECKED BY**

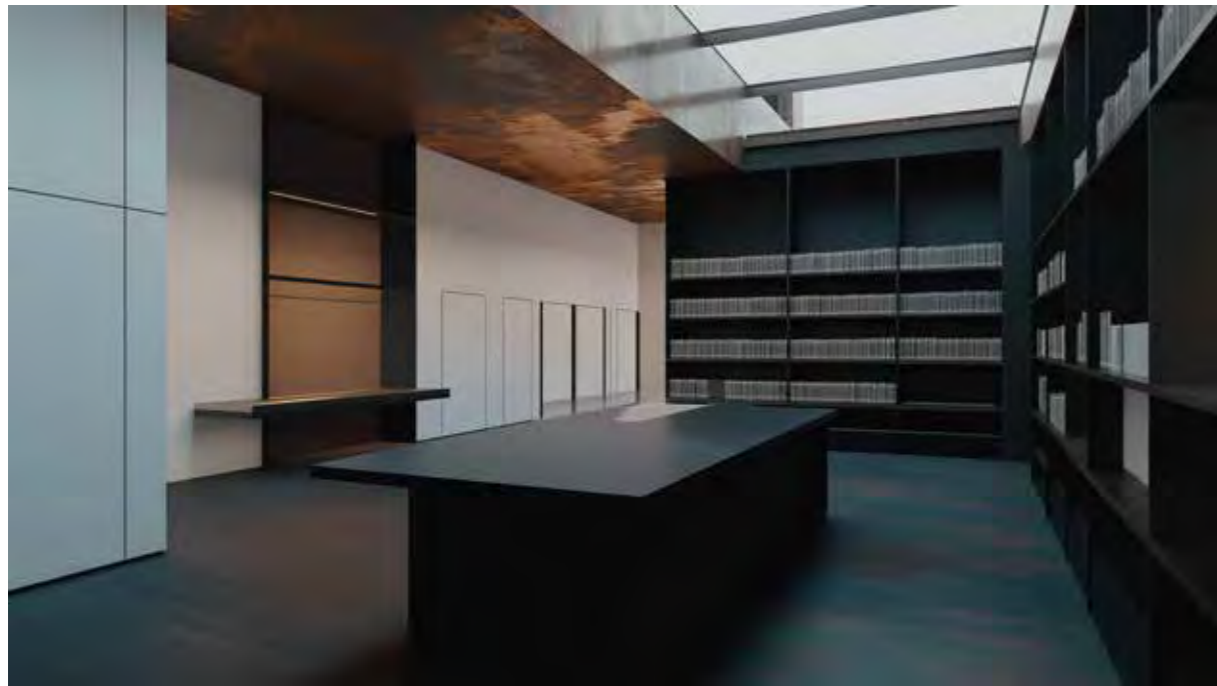
Offshore Sensory Architecture Lab

**DRAWN BY**

Lead Curator / Marine Infrastructure Council



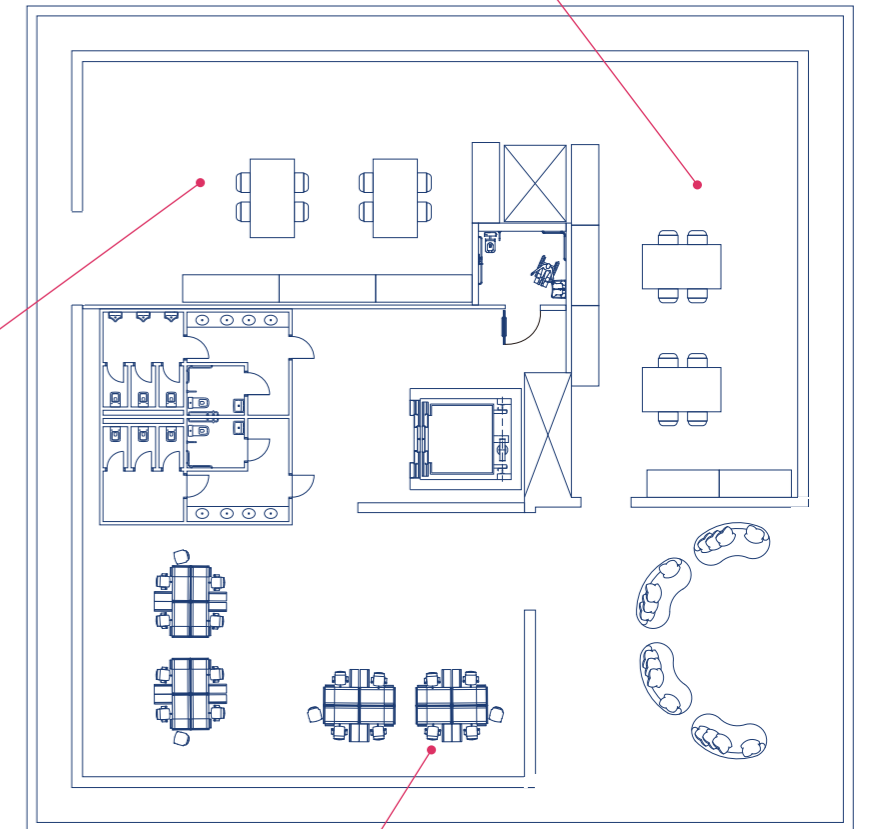
As the museum's starting point, the archive room presents treaty documents, audiovisual materials, and historical records that trace the origins of the site.



Lit by a skylight above, this archive room offers access to documents tracing the historical shifts between industrial decline and ecological restoration.



Defined by the contrast of metal and light, this archive room reveals the physical density of accumulated records and memory.



## Level B1: Industrial Zone

### Subaquatic Section 1: Chamber of Remains

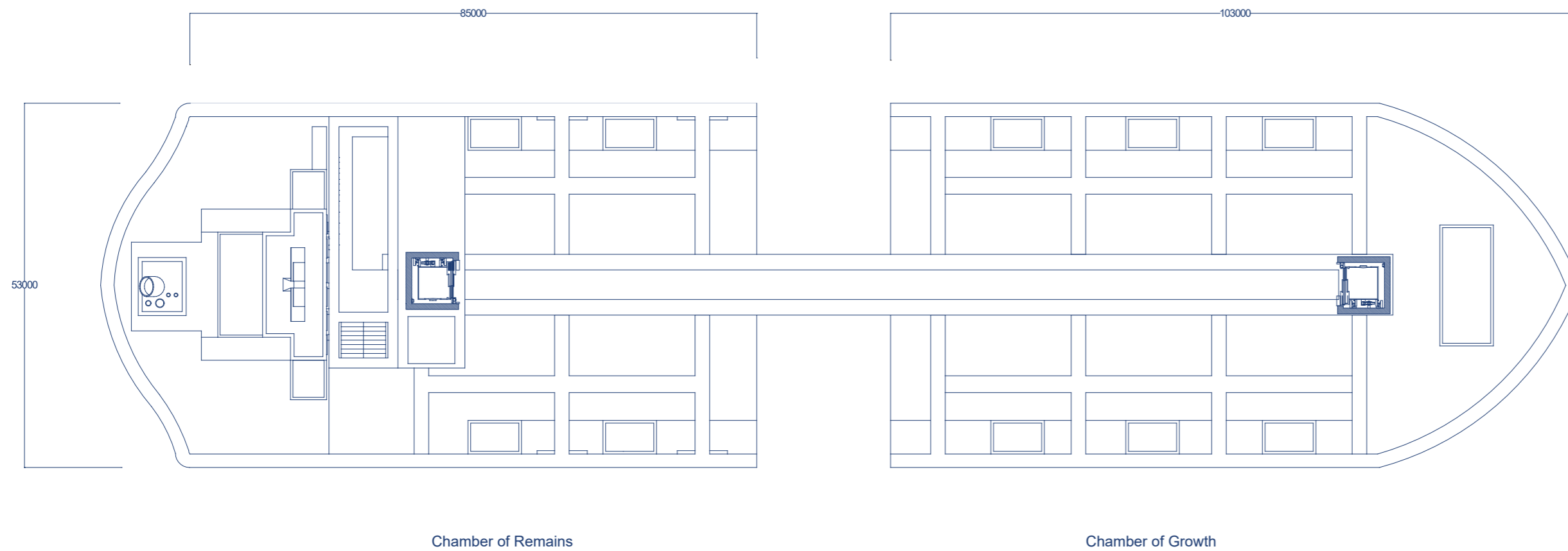
Full-scale industrial artefacts from the fossil-fuel era are preserved in their original state.

Rust, weight, and silence mark the atmosphere.

### Subaquatic Section 2: Chamber of Growth

Marine organisms such as coral, algae, and shellfish begin to inhabit the industrial surfaces.

This zone shows the first traces of ecological adaptation.

**PROJECT**

Museum of the Deep

**DRAWING TITLE**

Level B1 Plan  
(Industrial Zone)

**DRAWING NO.**

MD-B1-PL-03

**LOCATION**

Dogger Bank, North Sea  
(EEZ – UK / DE / NL)

**DATE**

July 17, 2030

**SCALE**

1:500 (A3)

**PROJECT NO.**

NST-2040-MD

**DRAWN BY**

Surin Seo

**CHECKED BY**

Offshore Sensory Architecture Lab

**DRAWN BY**

Lead Curator / Marine Infrastructure Council



SCALE BAR 1:500



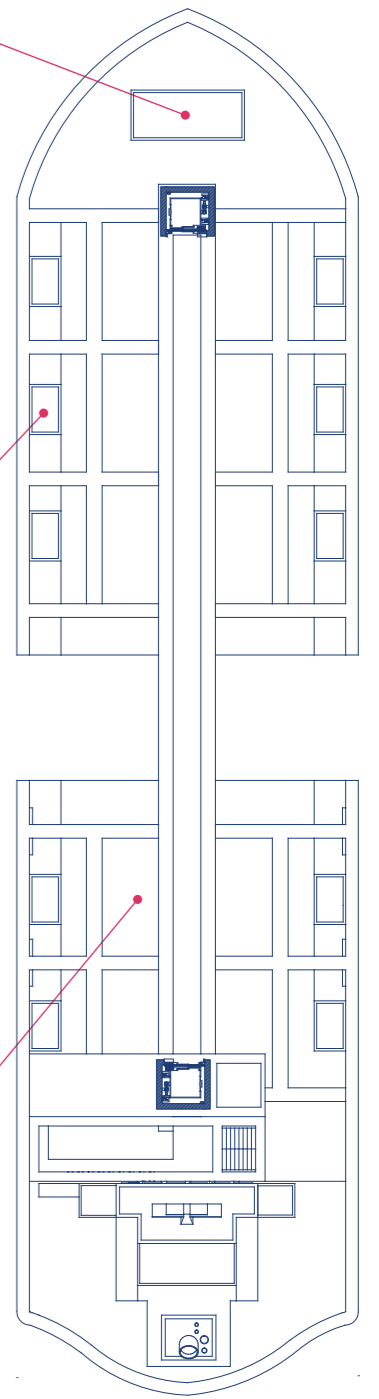
This section features a large engine salvaged from a decommissioned cargo ship, offering a direct encounter with the physical remains of industrial systems.



This section features examples of marine life settling on industrial structures, illustrating how ecological recovery begins atop the remnants of destruction.



This section displays small engine parts and mechanical fragments as artefacts, their surfaces colonised by marine life—revealing a delicate boundary between decay and regeneration.



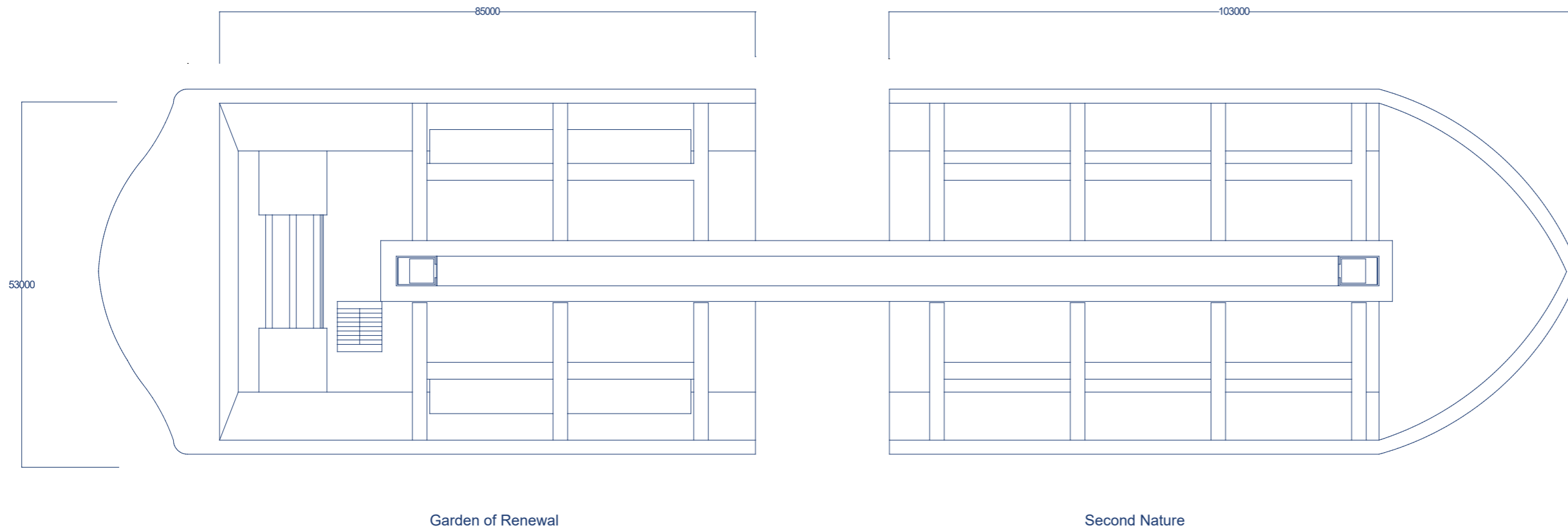
## Level B2: Ecological Zone

### Subaquatic Section 3: Garden of Renewal

A testbed for experimental materials — including plastics, fibres, and fishing nets — to support marine habitats.

### Subaquatic Section 4: Second Nature

The most ecologically active space. Life here grows independently, beyond design — shaped by time, current, and chance.

**PROJECT**

Museum of the Deep

**DRAWING TITLE**

Level B2 Plan  
(Ecological Zone)

**DRAWING NO.**

MD-B1-PL-04

**LOCATION**

Dogger Bank, North Sea  
(EEZ – UK / DE / NL)

**DATE**

July 17, 2030

**SCALE**

1:500 (A3)

**PROJECT NO.**

NST-2040-MD

**DRAWN BY**

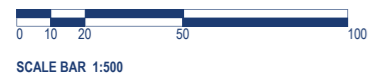
Surin Seo

**CHECKED BY**

Offshore Sensory Architecture Lab

**DRAWN BY**

Lead Curator / Marine Infrastructure Council





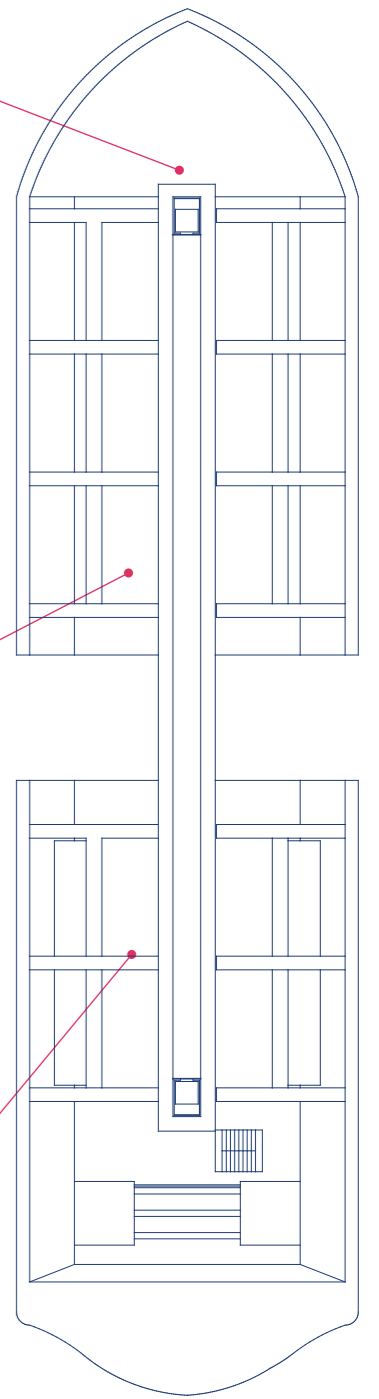
This area functions as an experimental zone where marine life grows on waste-based structures—revealing that restoration does not always follow a planned design.



In this section, structures made from plastics, fibres, and industrial waste are used to explore how artificial forms can support marine life—where new ecosystems begin to grow from synthetic foundations.



This zone features transparent plastic capsules where algae and marine life begin to grow—testing the potential for adaptation and autonomy within artificial boundaries.



# Seabed Conditions and Structural Fixation

The seabed of Dogger Bank is composed primarily of sandy substrate, with stable geological layers and minimal seismic activity. The museum structure is a partially submerged installation, built upon a decommissioned cargo vessel and anchored using multiple stabilization technologies:

### Piled Foundation

Steel piles are driven deep into the seabed to secure the structure at key support points. This system provides long-term positional stability and can withstand lateral loads from currents, waves, and tides.

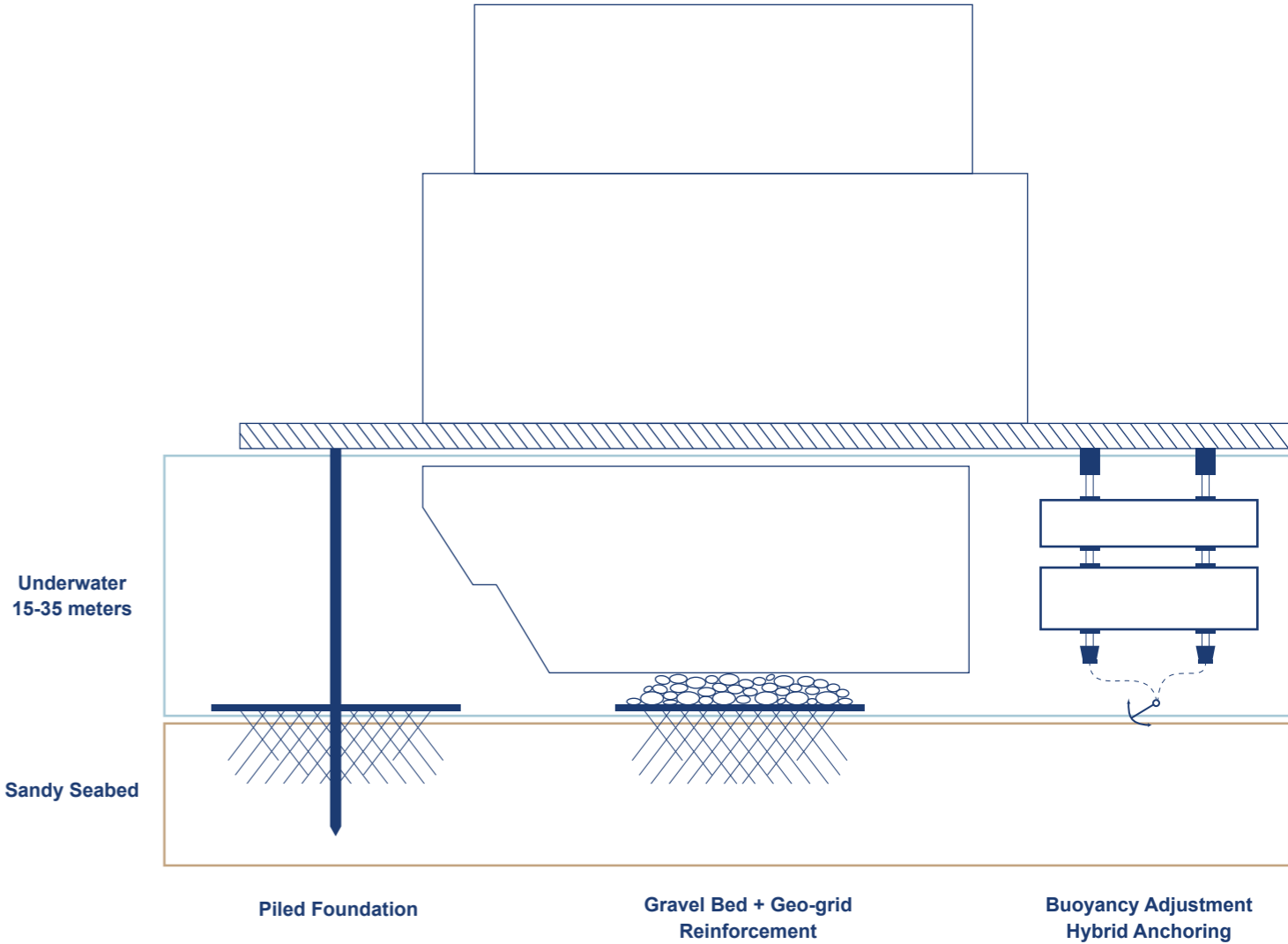
### Gravel Bed + Geo-grid Reinforcement

A base layer of gravel, reinforced with geo-grid mesh, is installed beneath the structure to prevent settlement and lateral shift. This layer also serves as a substrate for marine life colonization.

### Buoyancy Adjustment & Hybrid Anchoring

Select segments of the structure are supported by buoyancy tanks combined with weighted ballast, allowing for a balance of fixity and flexibility. This adaptive system accommodates seabed shifts and environmental changes over time.

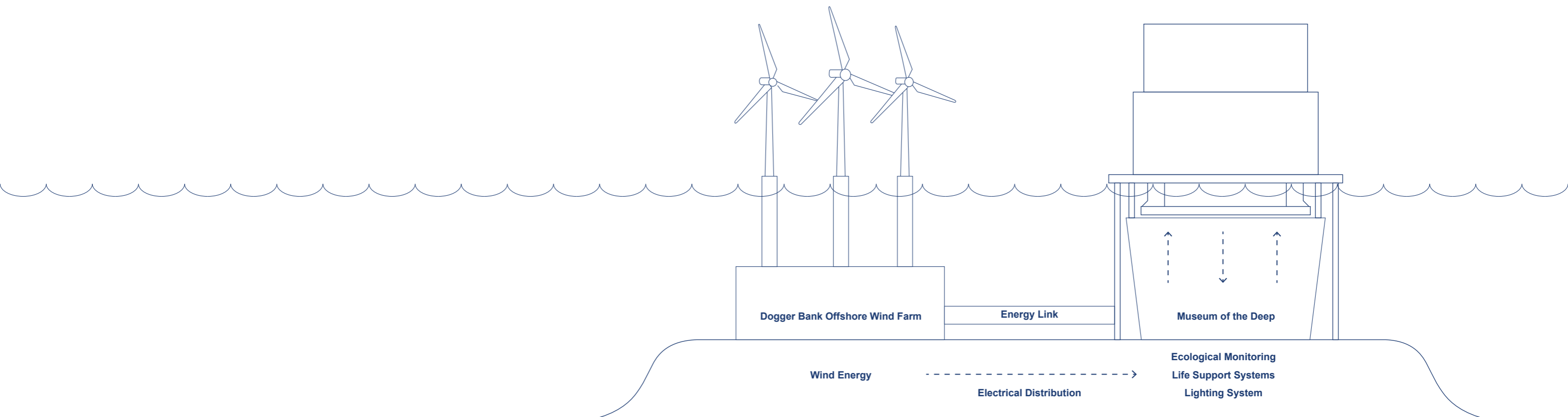
This stabilization strategy is inspired by existing offshore wind turbine installation methods used at Dogger Bank and complies with UK marine structure standards(BS6349) and EU renewable marine infrastructure guidelines.

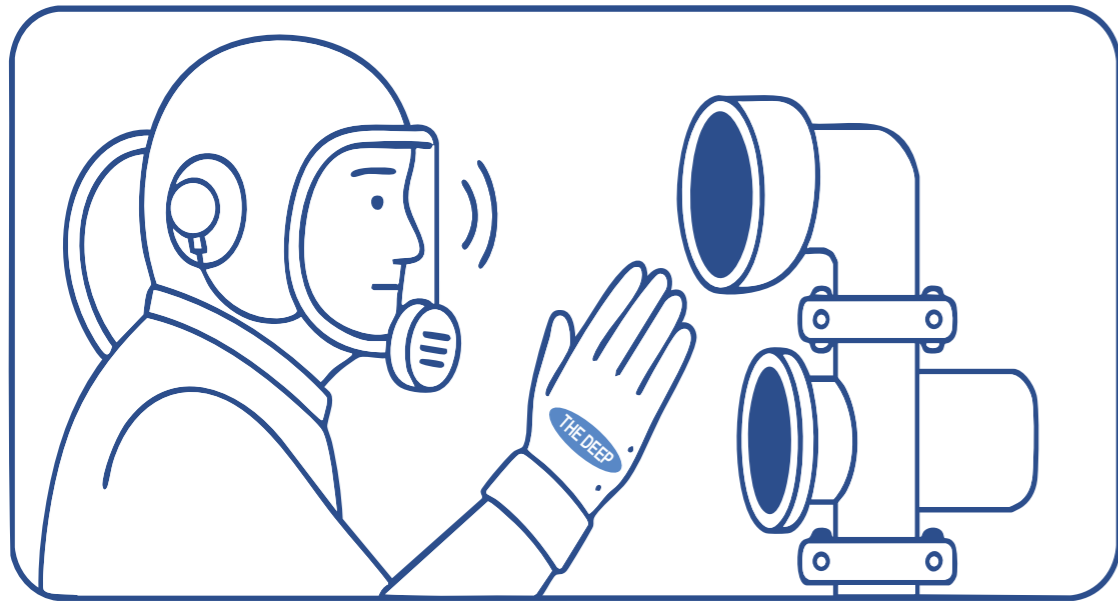


## Integration with Offshore Wind Infrastructure

The museum is linked to the *Dogger Bank Offshore Wind Farm*, the largest of its kind in Europe. A portion of its electrical systems is **directly powered by this renewable energy source**, enabling the museum to operate **off-grid** and **sustainably**.

This setup supports all digital exhibition interfaces, underwater lighting, and ecological monitoring equipment. The energy model reinforces the museum's identity as a **climate-responsive public infrastructure**, where industry, ecology, and technology operate in collaboration.





## INTERACTIVE DIVING AUDIO SYSTEM

WHEN A VISITOR APPROACHES AN ARTIFACT, A SPEAKER CONNECTED TO THEIR DIVING HELMET AUTOMATICALLY PLAYS A NARRATION ABOUT THE OBJECT.

Welcome to the Museum of the Deep.

This facility was established for the long-term observation of post-industrial marine ecosystems.

The exhibition presents submerged artifacts from the engine-driven era, recontextualized within a living reef environment.

Estimated duration: 40 minutes to 1 hour.

Please remain within the designated visual and acoustic zones at all times.

Please do not detach your lanyard from the installed guideline system during the experience.

When you approach within a certain range of an artifact, information will be provided automatically.

Approaching beyond the safety threshold will trigger an alert tone.

### Section 1: Chamber of Remains

These units once powered long-distance cargo routes across the globe.

Now, they support early coral colonisation and host a growing reef ecosystem.

Most of the materials you see have undergone partial corrosion and are left untreated.

They remain as they were discovered—stabilised only to prevent collapse.

Some structures include authentic propulsion systems, identified by rusted fins and segmented piping.

Please refrain from touching any exposed frames.

Look for signs of secondary habitat formation.

Small crustaceans and filter feeders are often present near intake valves.

### Section 3: Garden of Renewal

Unlike earlier zones, these forms were fabricated after the Treaty, with surfaces designed to attract and support marine colonisers.

Structures here imitate textures found in wood, stone, and coral—but none are replicas.

Each design is a provocation.

The presence of pioneer species, such as anemones and tube worms, suggests spontaneous settlement rather than artificial placement.

These organisms were not planted.

They chose.

Remain still to witness subtle behaviours.

The smallest lives often leave the deepest impressions.

### Section 2: Chamber of Growth

This zone illustrates a stage of ecological transition. Marine organisms have selectively reclaimed industrial remnants, creating hybrid environments of steel, rust, and life.

Observe how coral and algae bind to former machine parts—no longer tools, but foundations for regeneration.

This chamber marks a shift: from functional object to ecological structure.

If you encounter krill or juvenile fish, note their movement patterns—they reflect a restored trophic chain.

Please maintain neutral buoyancy and minimise current disturbance.

### Section 4: Second Nature.

This final zone reflects a state where intervention recedes and natural adaptation continues without guidance.

Here, boundaries blur—between what was left behind and what has emerged since.

The materials are no longer central. What matters is how life moves through them.

Observe the currents.  
The play of light. The silence.

This is not a display.  
It is a condition.  
Second nature.

Take your time.  
And when you're ready—ascend slowly.



# MUSEUM OF THE DEEP

THE FIRST UNDERWATER INDUSTRIAL MUSEUM



A space to reflect on the past, understand the present, and reimagine the future.  
Now, look at these traces and find your own answer.

Dogger Bank, North Sea  
museumofthedeep2040.com

# 2040



JANUARY							FEBURARY							MARCH						
1	2	3	4	5	6	7	1	2	3	4	1	2	3							
8	9	10	11	12	13	14	5	6	7	8	9	10	11	4	5	6	7	8	9	10
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22	23	24	25	26	27	28	19	20	21	22	23	24	25	18	19	20	21	22	23	24
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APRIL							MAY							JUNE						
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JULY							AUGUST							SEPTEMBER						
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OCTOBER							NOVEMBER							DECEMBER						
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							30	31												



*Museum of the Deep Main Logo*



*Museum of the Deep Official Logo Mark | Designed in Illustrator | 2025*

**MUSEUM OF THE DEEP**

*Museum of the Deep Main Font*



*Museum of the Deep Branded Wristbands (Exhibition Merchandise) | 3D render | 2025*









## Argytherma

UIM2040.317

Found Location: Offshore coast, Norway

Date: Early 21st Century (c. 2025)

Dimensions: 63×28×20 cm

Material: Aluminium alloy, marine oxidation, fungal filaments, silicone sealant residues



## Ferra Spira

UIM2040.045

Found Location: Felixstowe Port, United Kingdom

Date: Early 21st Century (c. 2025)

Dimensions: 55 × 35 × 40 cm

Material: Cast iron, rust, soft coral (Alcyonacea), marine algae



## Exspera Ramus

UIM2040.208

Found Location: Eemshaven Offshore, Netherlands  
Date: Early 21st Century (c. 2026)  
Dimensions: 60 × 48 × 40 cm  
Material: Mild steel, rust, soft coral (Nephtheidae), sponge fragments, sediment



## Alta Pellicula

UIM2040.701

Found Location: Delfzijl Coastline, Netherlands  
Date: Early 21st Century (c. 2026)  
Dimensions: 110 × 85 × 75 cm  
Material: Hollow stainless steel, rubber sealant, marine sediment, encrusting biota



# MUSEUM OF THE DEEP

THE FIRST UNDERWATER INDUSTRIAL MUSEUM



Space to reflect on the past, understand the present, and reimagine the future.  
At these traces and find your own answer.

A cinematic essay by Ryan Beck

## MUSEUM of the DEEP

*Where ruins breathe and memory drifts.*

June 2040

Produced by Sara Sea, Future Stories & The Underwater Treaty Archive | In association with the Ecological Memory Initiative  
Executive Producers: Sara Sea & Original Soundings | Original Audio Studio  
Visual Direction: Natchaya Sridha | Archive footage supplied by: The North Sea Repository  
Edited on location at the Dogger Bank Farmstead, 2022  
museumofthedeep.com  
© 2020 Museum of the Deep Company. All rights reserved.



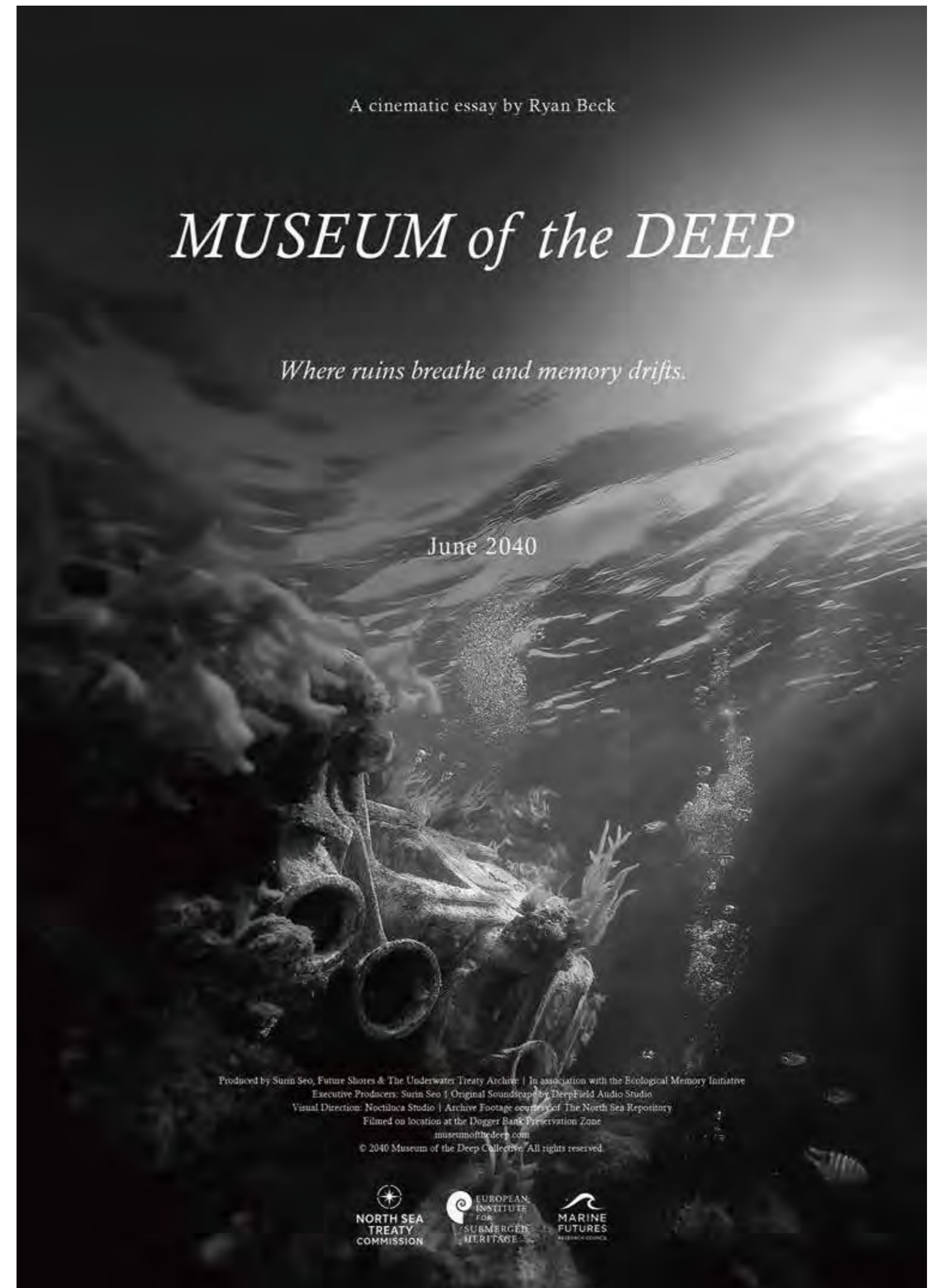
## FILM: MUSEUM OF THE DEEP

<b>Type</b>	Cinematic Essay (Short Film)
<b>Length</b>	7 minutes 30 seconds
<b>Release</b>	June 2040 (Fictional)
<b>Director</b>	Surin Seo
<b>Narration</b>	Kerem Edmonds, AI Voice generator
<b>Language</b>	English
<b>Genre</b>	Fictional documentary / ecological reflection

The protagonist *Ryan Beck*, a photographer, discovers that the cargo ship his father once worked on has been turned into an underwater museum. He sets out to visit the site.

The film unfolds without dialogue, **guided only by a first-person voiceover**. Beginning with memories of Felixstowe, the story moves through the submerged ruins of industry and the signs of new life beneath the sea.

Across six sequences, the film reflects on **industrial loss, ecological repair, and the politics of restoration**. Quiet breath and inner monologue drift through the water — and memory becomes part of the environment itself.



## PROTAGONIST

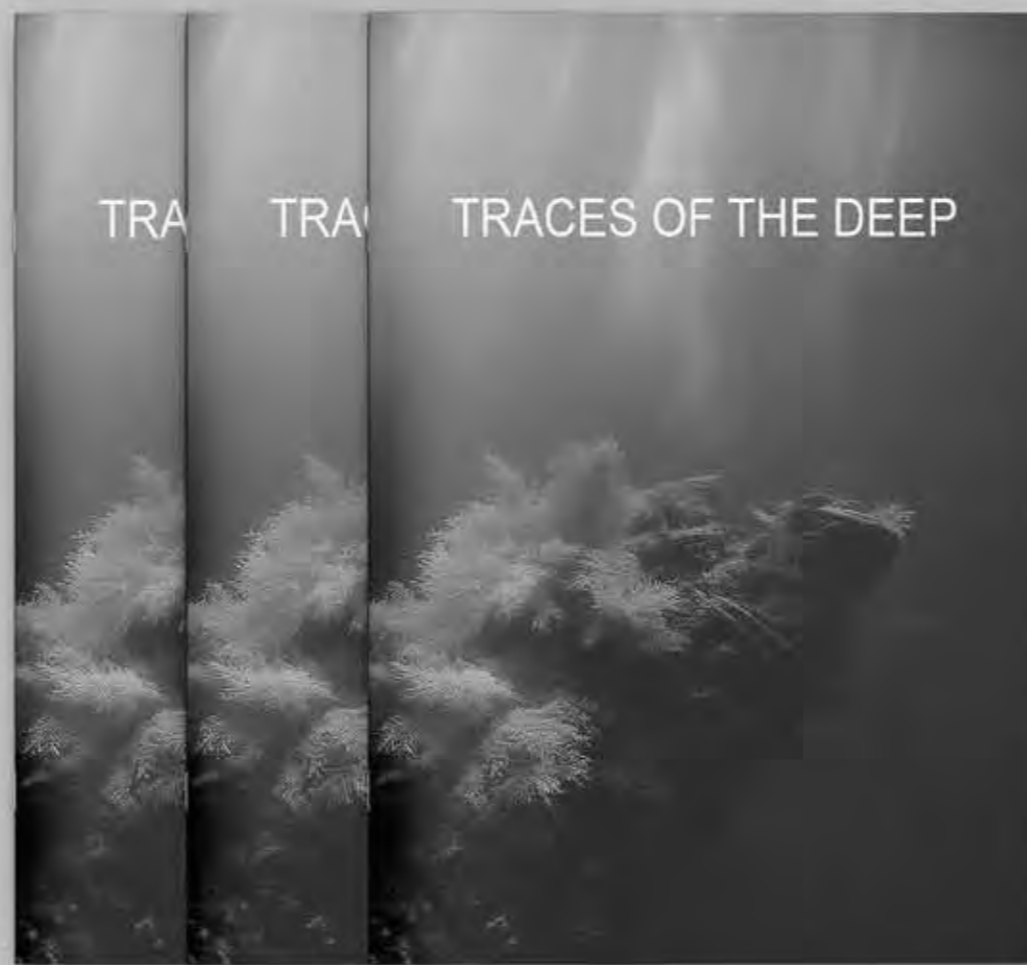


Ryan Beck is a photographer born into a working-class family **shaped by the decline of industry**. His father, once a dock worker at Felixstowe, stopped working after the *North Sea Treaty* — not out of protest, but from quiet resignation. The family did not fall apart visibly, but silence began to take up space.

In that silence, Ryan began taking photographs — of things left behind. An empty chair. A pair of boots. A locked gate. He developed a quiet practice of documenting **what others overlooked**: the discarded, the obsolete, the quietly enduring.

In the film, Ryan returns to the ship where his father once worked — now transformed into the *Museum of the Deep*. Through his first-person narration, we follow him as he drifts through **industrial ruins** and **underwater life**, carrying questions he cannot easily answer.







Artifact ID: UIM2040.713  
Name: Ferra Anima  
Site: Wilhelmshaven Submarine Ridge, Germany  
Estimated Date: Early 21st Century (c. 2025)  
Material: Corroded steel, marine sponge colonies  
Dimensions: 980 × 620 × 700 mm

Camera: Leica Q2 Monochrom (custom underwater housing)  
Date of Visit: 29 May 2040



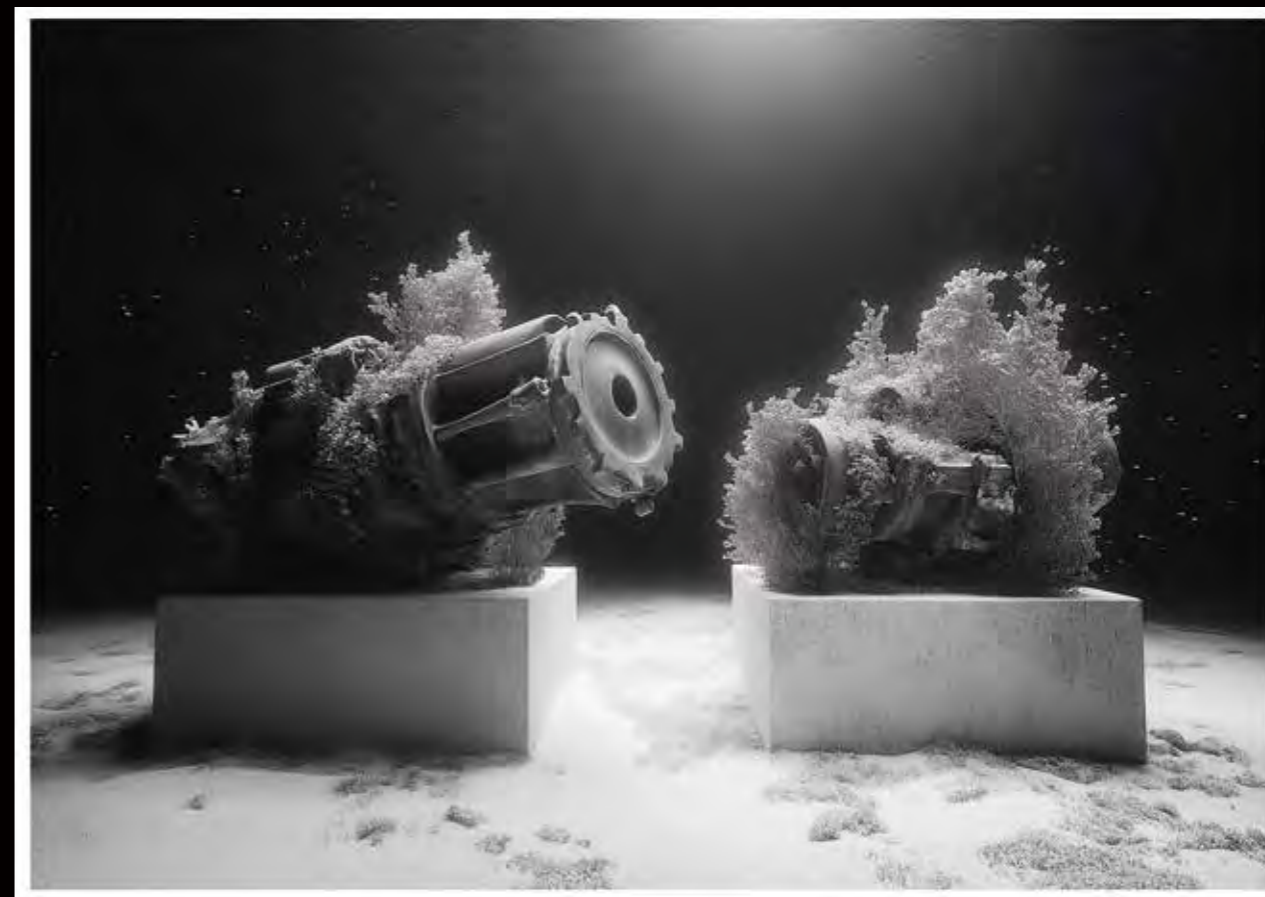
Artifact ID: UIM2040.742  
Name: Alta Pellicula  
Site: Teesside Offshore Zone, United Kingdom  
Estimated Date: Early 21st Century (c. 2026)  
Material: Hollow stainless steel, rubber sealant, marine sediment, encrusting biota  
Dimensions: 1100 × 850 × 750 mm

Camera: Leica Q2 Monochrom (custom underwater housing)  
Date of Visit: 29 May 2040



Artifact ID: UIM2040.736  
Name: Gemina Torque  
Site: North Sea Shelf, near Rotterdam, Netherlands  
Estimated Date: Early 21st Century (c. 2026)  
Material: Forged steel casing, marine biofilm, joint corrosion  
Dimensions: 1050 × 890 × 840 mm (each)

Camera: Leica Q2 Monochrom (custom underwater housing)  
Date of Visit: 29 May 2040



Artifact ID: UIM2040.728  
Name: Tria Core  
Site: Offshore Bremen, Germany  
Estimated Date: Early 21st Century (c. 2024)  
Material: Cast iron, internal flywheel system, coral attachment  
Dimensions: 1030 × 920 × 880 mm

Camera: Leica Q2 Monochrom (custom underwater housing)  
Date of Visit: 29 May 2040



Artifact ID: UIM2040.759

Name: Respira-4

Site: Ecological Zone, Museum of the Deep, Dogger Bank, North Sea

Estimated Date: Early 21st Century (c. 2023–2026)

Material: Automotive ventilation shell, calcified algae, macroalgal overgrowth

Dimensions: 870 × 940 × 880 mm

Camera: Leica Q2 Monochrom (custom underwater housing)

Date of Visit: 29 May 2040



Artifact ID: UIM2040.761

Name: Habitat Capsule 7C

Site: Ecological Zone C, Museum of the Deep, Dogger Bank, North Sea

Estimated Date: Initiated c. 2033

Material: Polymer dome, artificial substrate, pioneer coral colonies

Dimensions: 1240 × 940 × 880 mm

Camera: Leica Q2 Monochrom (custom underwater housing)

Date of Visit: 29 May 2040



Artifact ID: UIM2040.763  
Name: Polyspire Cluster  
Site: Ecological Zone, Museum of the Deep, Dogger Bank, North Sea  
Estimated Date: Formed progressively since c. 2031  
Material: Recycled PET thermoplastic, calcium carbonate residue, marine colonization layers  
Dimensions: 1520 × 600 × 540 mm (each unit, approx.)

Camera: Leica Q2 Monochrom (custom underwater housing)  
Date of Visit: 29 May 2040



Artifact ID: UIM2040.763  
Name: BioDome Array – Zone D  
Site: Regenerative Farming Zone D, Museum of the Deep, Dogger Bank, North Sea  
Estimated Date: Constructed c. 2034  
Material: Transparent biopolymer shell, modular root anchoring system, cultivated kelp varieties  
Dimensions: 1680 × 1260 × 980 mm

Camera: Leica Q2 Monochrom (custom underwater housing)  
Date of Visit: 29 May 2040



TRACES OF THE DEEP

MEMORIES OF A SUNKEN MONUMENT

## TRACES OF THE DEEP

Upon entering the water in my suit, my breath passed through the regulator in short, steady pulses.

A low, mechanical hum filled my ears—muted and persistent, like a kind of underwater static.

The deeper I moved into the ship's hull, the more muffled the world became, until sound itself seemed to wrap around me.

At some point, I no longer felt like an intruder, but part of the structure itself.

The corroded steel frame emerged through the blue.

Rusted surfaces draped with seaweed.

Small fish moved quietly between the beams.

This was no longer debris—it was something alive, claimed by the sea.

I floated toward the engine.

Rusted pipes. Bent valves. Dials faded to blank.

It looked as my father once described.

He had worked long shifts to keep that machine alive.

Heat, oil, vibration. That was his world.

There is little record of it. No plaque, no story.

Only the movement he sustained, and what he gave to it.

The more we try to control nature, the more we seem to carve away at ourselves.

That engine no longer roared.

The fire had gone out.

The sea had begun to take it back.

I reached out and touched the metal.

Water flowed into its cracks.

And somehow, it felt familiar.

What became of all that labour, all that sacrifice?

I swam deeper.

The wreck had become part of something larger.

Kelp now anchored to the beams.

Coral grew where anchor chains once swung.

Fish darted through the spaces, mapping new rhythms.

This was not simply a ruin.

What was once discarded had taken on a different purpose.

My father had trusted machines.

Metal, momentum—these were his certainty.

But here, that trust had unravelled.

The structures built to resist nature were dissolving into it, not with collapse, but with quiet persistence.

What we leave behind does not disappear.

Even stripped of function, it remains—absorbed into something else.

Perhaps the sea he once knew looked different.

But in this reefing hull, this softening outline,

it felt possible he was still here,

not above, but somewhere within what endures.

I drew another breath.

The regulator's hum matched the sway of seaweed.

Before surfacing, I looked back.

The water moved gently over the wreckage.

What had been abandoned was slowly being remade.

My father had spent his life keeping machines running.

And now, I was seeing what comes after they stop.

I had never looked closely at his hands while he was alive.

But now I remembered:

the oil stains, the thickened skin, the memory that clings to touch.

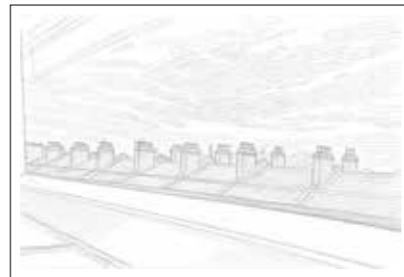
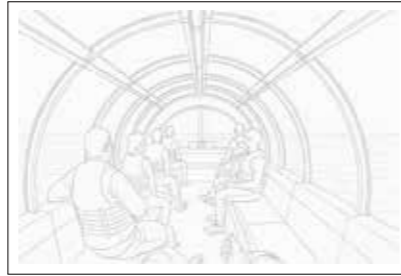
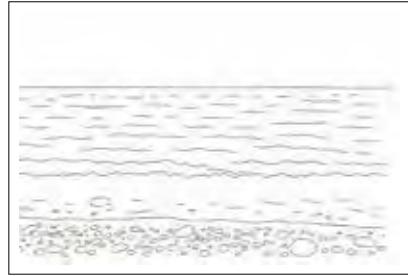
The engine had gone still.

But the sea had not.

I turned upward.

And far below, the wreck began to blur—its outline softening, like memory, receding into the deep.

# NARRATIVE STRUCTURE



## Sequence 1 — Recollection

### [Visual]

Still, monochrome-style images: stained overalls, old kitchen, Felixstowe docks

Alternating black and white → muted colour → back to black and white

Empty house interiors, locked dock gate, worn boots by the back door

### [Sound]

Distant radio playing: "...North Sea Treaty..."

Low, fading engine hum

Voice-over narration only

### [Movement]

Zoom-in: father's hand, empty bowl on the table

Static frames, no motion

## Sequence 2 — Travel

### [Visual]

Train window passing slow, empty roads, fading signs, dock silhouettes

Colours washed out, faded greys and browns

Reflection of Ryan's face overlaid on glass

### [Sound]

Soft train rumble

Occasional gusts of wind

Quiet voice-over continues

### [Movement]

Slow zoom-out: landscape stretching out towards the sea

Background slides gently with no fixed motion

## Sequence 3 — Descent

### [Visual]

Gearing up — no speech, only motion

Blurred water entry, slow reveal of underwater shapes

Silt drifting across corroded metal, strands of seaweed in cracks

The engine slowly comes into focus

### [Sound]

Muffled underwater breathing

Distant, echoing metallic ambience

Voice-over pauses, space left to the image

### [Movement]

Slow zoom-in: engine fills the frame

Calm, drifting movement

## Sequence 4 — Gaze

### [Visual]

Coral-covered engine, fish slipping through gaps

Shadows moving across rusted machinery

A small krill appears, almost glowing

Tangles of algae and metal, close-up of a handle

### [Sound]

Subtle water sounds, barely audible

Voice-over returns, contemplative tone

Occasional camera shutter

### [Movement]

Gentle zoom-in: krill in slow motion

Gradual zoom-out: remains fade into view

## Sequence 5 — Restoration Zone

### [Visual]

Structures mimicking nature — uncanny and slightly off

Textures like bark or stone, but not quite real

A single anemone holds on, unmoving

Still water, background murky and pale

### [Sound]

Almost silent

Only slow breathing, held pause

Minimal voice-over, ends in quiet

### [Movement]

Zoom-in: fixed-in the anemone

Freeze-like frame — held breath, 5 seconds

## Sequence 6 — Ending

### [Visual]

Light shifting through wreckage, gold tones returning

No dramatic motion — just hovering stillness

Water surface visible, refracted above

Final moment: everything fades into soft blur

### [Sound]

Low, ambient hum of water

Breathing slows, fades

Final narration: "Maybe remembering isn't just about what we keep—but what we choose to leave out."

Sound dissolves into silence

### [Movement]

Slow zoom-out and soft rise: ascending toward the surface

Final 3 seconds — motionless frame, light trembling



## SEQUENCE 01

The first part of the film unfolds in a series of quiet, monochrome images.

A shoreline in motion, an abandoned mechanical part, a newspaper left on a breakfast table.

These scenes reflect **a time and space before the museum**—tracing the emotional landscape of Ryan Beck's past and the residual presence of industry. Silence, routine, and remnants coexist in delicate tension, shaping the film's opening tone.





**CUT 1** (00:00–00:10)

When I was a kid, whenever Dad came home, the whole house smelled like oil.

His hands were rough, his overalls always stained.

**CUT 2** (00:11–00:22)

I used to hold his hand tight when we walked to Felixstowe Docks. Big ships in the distance, cranes creaking in the wind—  
Back then, I just thought that's how things were.

**CUT 3** (00:23–00:35)

Then one day, it all just... stopped.

He stopped putting on his overalls.

Just stayed sitting at the table after breakfast.

The telly kept going on about the North Sea Treaty.

Mum didn't say much—just put the kettle back on.

**CUT 4** (00:36–00:55)

At school, they said it was a big turning point for the sea.

Cleaner water, more fish, something for the future.

I nodded, but honestly, it didn't sit right with me.

Dad never went back to the docks.

He didn't moan or anything. Just... stopped talking about it.

**CUT 5** (00:56–01:10)

The silence kind of stayed in the house.

That's when I started taking pictures.

An empty bowl on the table. The locked gate at the docks. His old boots by the back door.

Not to show anyone—just so I wouldn't forget.

**CUT 6** (01:11–01:20)

Now, I get more of it. Why they did what they did. Where it was all heading.

I get it—

But I still don't know how I feel about it.

When I found out the ship Dad worked on had been turned into a museum, I wondered if anything of him might still be there.

They said it was about restoration.

But I wasn't sure—restoring what, and for who?



## SEQUENCE 02 - 03

These scenes depict the sequence leading up to the underwater descent into the *Museum of the Deep*.

From the quiet gaze inside the transport vessel to the clear seascape above, the touch of a hand adjusting gear, and the moment divers begin their descent.

All visuals were **AI-generated**, capturing a cinematic vision of the near future in 2040.

The light is slightly sharper, the water clearer than real, and the mood is tuned to a quiet tension—constructing an aesthetic that balances precision and stillness before immersion.



## Sequence 2 Travel

*CUT 1* (01:21-01:30)

Getting there was quieter than I thought.  
Took the train out from London to Felixstowe.

*CUT 2* (01:31-02:00)

Everything outside looked pretty much the same.  
The roads, the docks, the old outlines of things.  
But it didn't feel the same.  
Not much had gone, really—  
but what had changed... it changed everything.

## Sequence 3 Descent

*CUT 1* (02:01-02:20)

The museum was floating out in the middle of the sea.  
[silent - gearing up, getting into the water]

*CUT 2* (02:21-02:45)

[silent - shapes slowly appearing]  
Fine bits of silt were drifting over the metal frames.  
I couldn't really tell what was original and what had been  
added back.

*CUT 3* (02:46-03:15)

Seaweed had started growing along the cracks—sometimes it  
even looked like it belonged.  
I swam further in.  
The deeper I went, the narrower my sight became.  
My breathing slowed right down.  
Then I saw something I recognised.  
A big chunk of rusted metal.  
The smell of oil flashed in my head.  
It was the engine my dad used to work on.



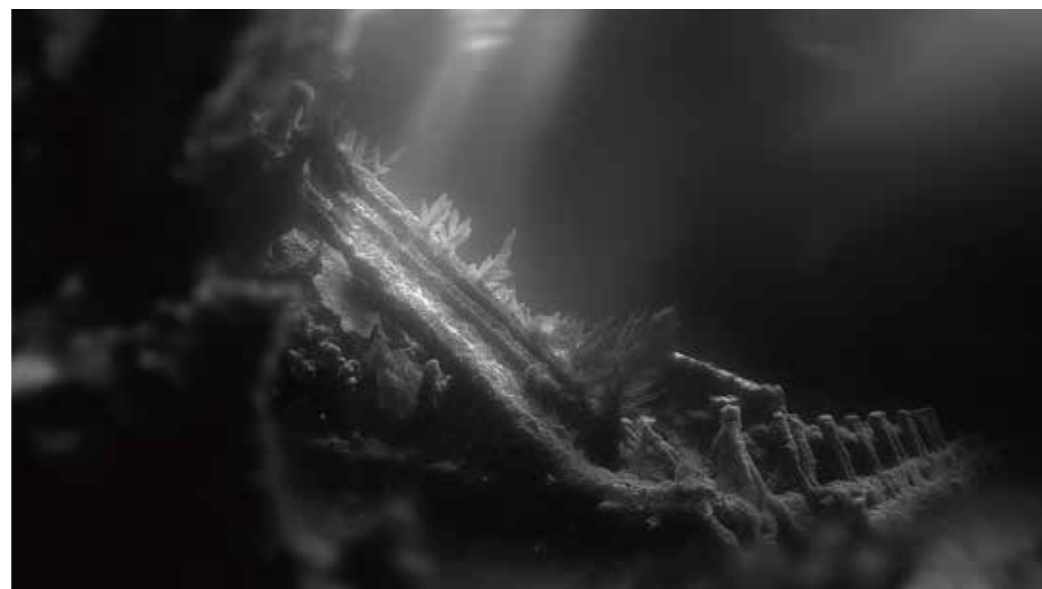
## SEQUENCE 04

This sequence follows the progression through the *Chamber of Remains* and *Chamber of Growth*.

The contrast between rusted artefacts and emerging marine life in blue-toned water suggests **the beginnings of a new ecology**.

When re-seen through Ryan Beck's monochrome lens, the sensory becomes archival.

Colour and grayscale, presence and recollection—these dual perspectives define the aesthetic of this space.



*CUT 1* (03:16-03:30)

I didn't feel much at first.  
Just hovered there, looking at it.  
Coral had taken hold. A few fish moved through the gaps.  
It looked like something was fixing itself—  
but the time that used to be there... it was mostly gone.

*CUT 2* (03:31-03:55)

I drifted past more remains.  
Pipes bent and tangled with growth.  
Strands of algae sliding down the old metal.  
A handle, rusted over.  
I took a few shots.  
Some things... I just looked at.

*CUT 3* (03:56-04:20)

Floated beside them for a bit.  
Then I saw a tiny krill, just moving through it all.  
It drifted slowly, like it knew this place had cracked before.  
But something had started to settle again.



## SEQUENCE 05 - 06

The *Garden of Renewal* and *Second Nature* sequences show **life settling on discarded structures**.

The artificial and the natural are **no longer separate**; human traces and new ecosystems coexist.

Colour and monochrome images alternate, framing restoration not as a plan, but as a process shaped by its conditions.



*CUT 1* (04:21-05:00)

The next area felt different.  
Not a tribute—more like a test.  
Nothing was laid out neatly.  
The shapes looked like they were trying to copy nature,  
but not quite getting it right.

*CUT 2* (05:01-05:40)

Their surfaces felt more like tree bark or stone  
than anything made by people.  
On one of them,  
a small anemone just held on—  
hardly moved, but it didn't let go.  
The base looked fake, yeah,  
but it didn't seem to matter.  
That bit of life had made its choice.  
[silent - watching the anemone]  
It was so small.  
I had to hold my breath just to see it properly.



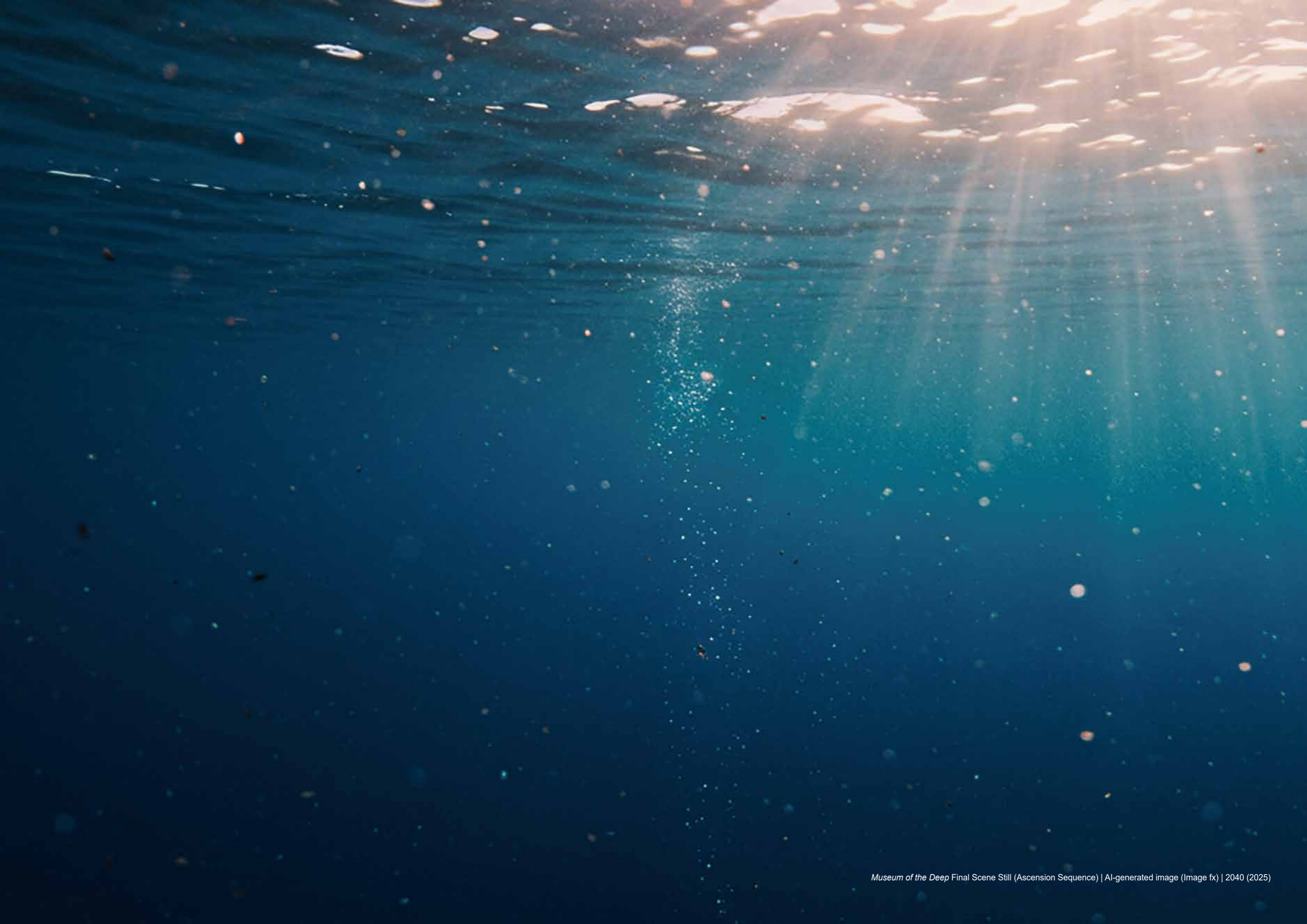
Sequence 6 Ending

*CUT 1* (05:41-06:30)

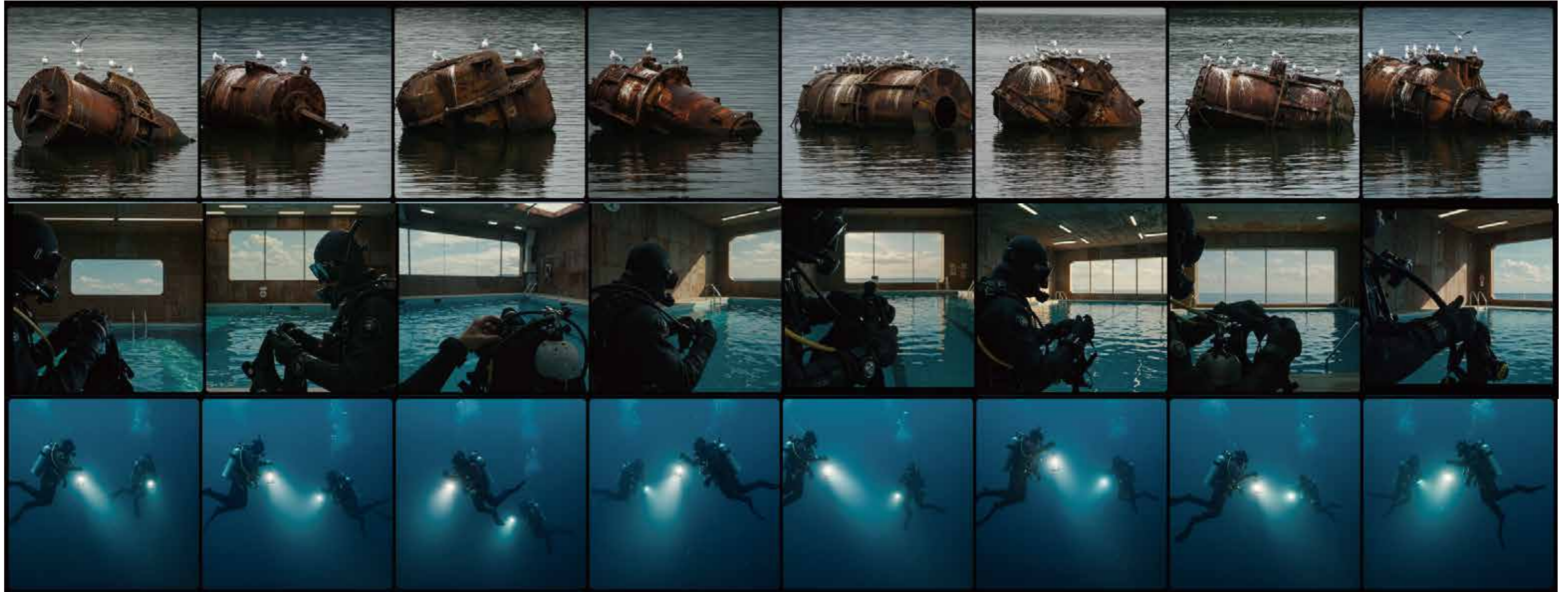
I stayed longer than I thought I would.  
Didn't mean to.  
[silent - Ryan's gaze, light shifting through the wreck]  
My breathing went quiet.  
The water was warmer than I thought it'd be.

*CUT 2* (06:31-07:30)

The light kept moving.  
I just floated there.  
I couldn't really explain it.  
Didn't feel like I needed to.  
It was just... the feeling of being here.  
Maybe remembering isn't just about what we keep—  
but what we choose to leave out.  
And somehow,  
that was enough.



## PRODUCTION PROCESS



All visual materials in this project were created using **AI-based tools**.

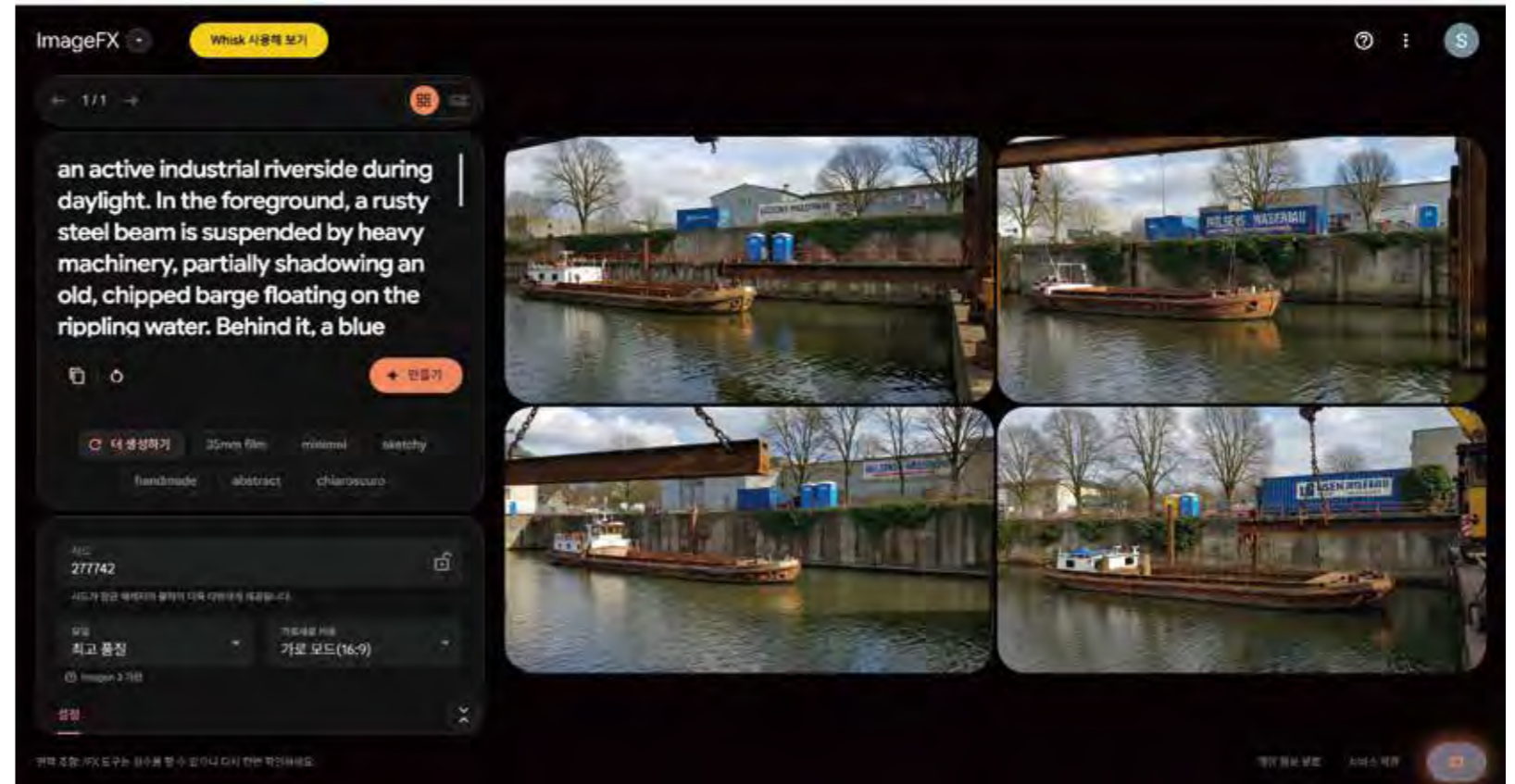
Text prompts were written with **Chat GPT**, and image generation was carried out using **Midjourney** and **ImageFX**. The outputs were refined in **Adobe Photoshop**, while video production was completed with **Runway** and **Kling AI**. This process used AI not merely as a tool for production, but as a **means to imagine and construct scenes from a future** that does not yet exist.

Visuals were generated from text prompts using **ImageFX**, then transformed into short cinematic video clips with **Kling AI**. Both platforms are AI-based, allowing rapid prototyping of **image-to-video** transitions.

Sequence 1 Cut 4

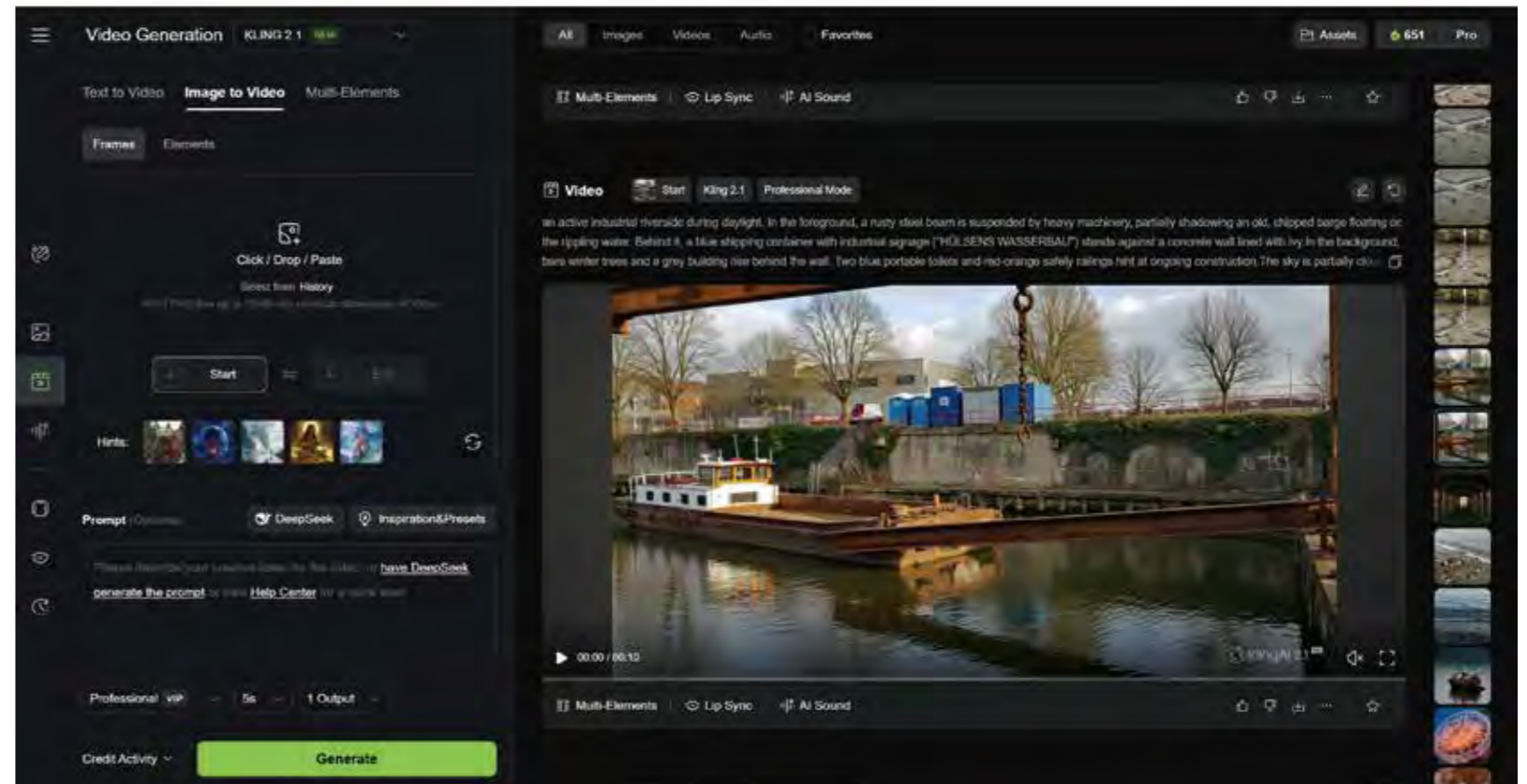
### Text-to-Image Prompt

A quiet industrial riverside during daytime, rusted steel beam hanging from heavy machinery in the foreground, shadow over a weathered barge on rippling water, blue shipping container with industrial signage behind a concrete wall covered in ivy, bare winter trees and grey building in the background, soft overcast sky with natural light reflections on water — realistic, cinematic lighting, detailed texture, overcast tones, 35mm photography style — aspect ratio 16:9 —v 6 —style raw



### Image-to-Video Prompt

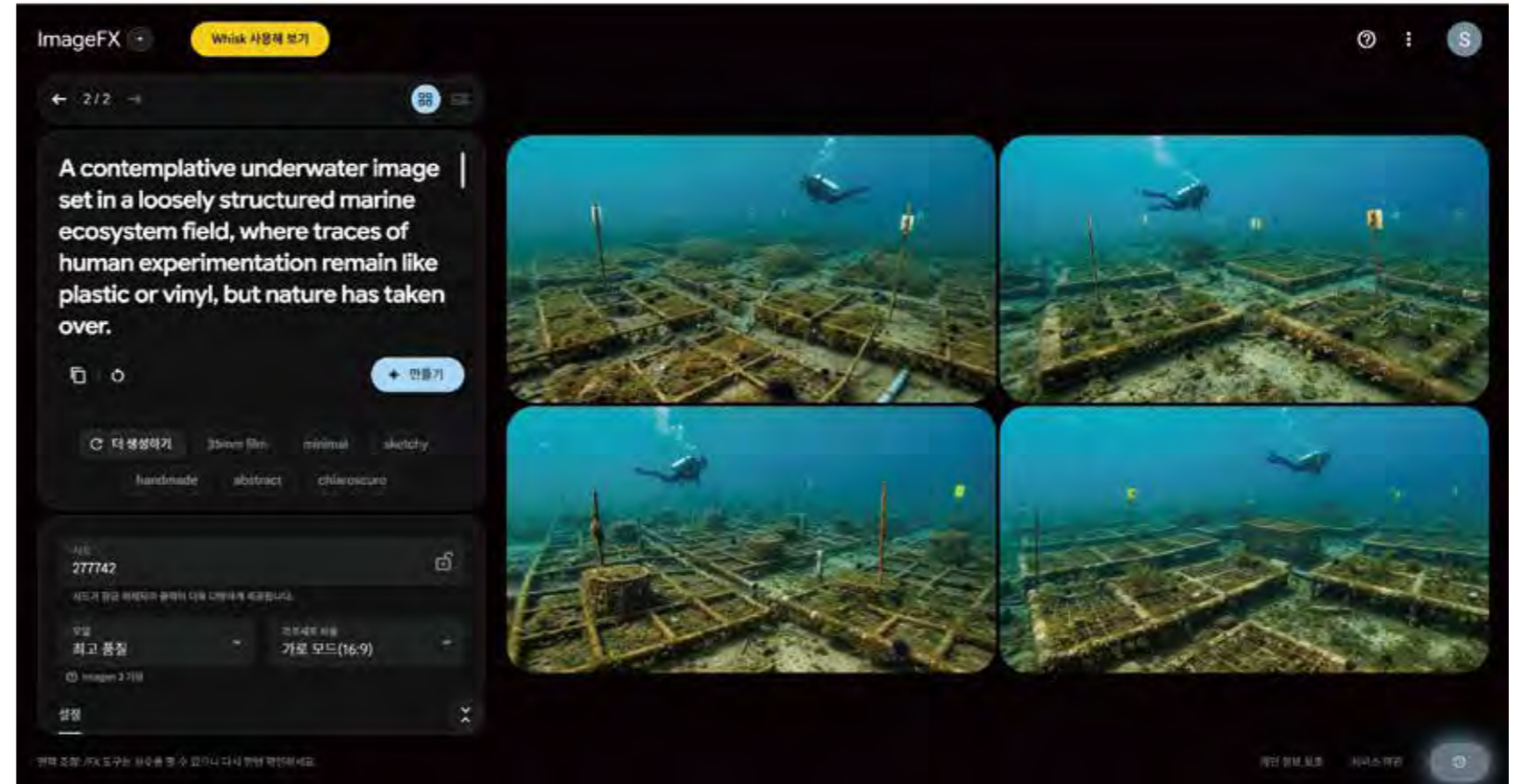
An active industrial riverside during daylight. In the foreground, a rusty steel beam is suspended by heavy machinery, casting a partial shadow over an old, chipped barge floating on the rippling water. Behind it, a blue shipping container stands against a concrete wall covered in ivy. In the distance, bare winter trees and a grey building rise beyond the wall. Two blue portable toilets and red-orange safety railings suggest ongoing construction. The sky is partially cloudy, with soft natural light reflecting gently on the surface of the water.



This sequence was generated from a *Chat GPT*-written text prompt using *ImageFX*, then extended into cinematic video through *Kling AI*. Both scenes were created using an AI-based image-to-video workflow, serving as an experimental method to visualise spaces that do not exist in reality.

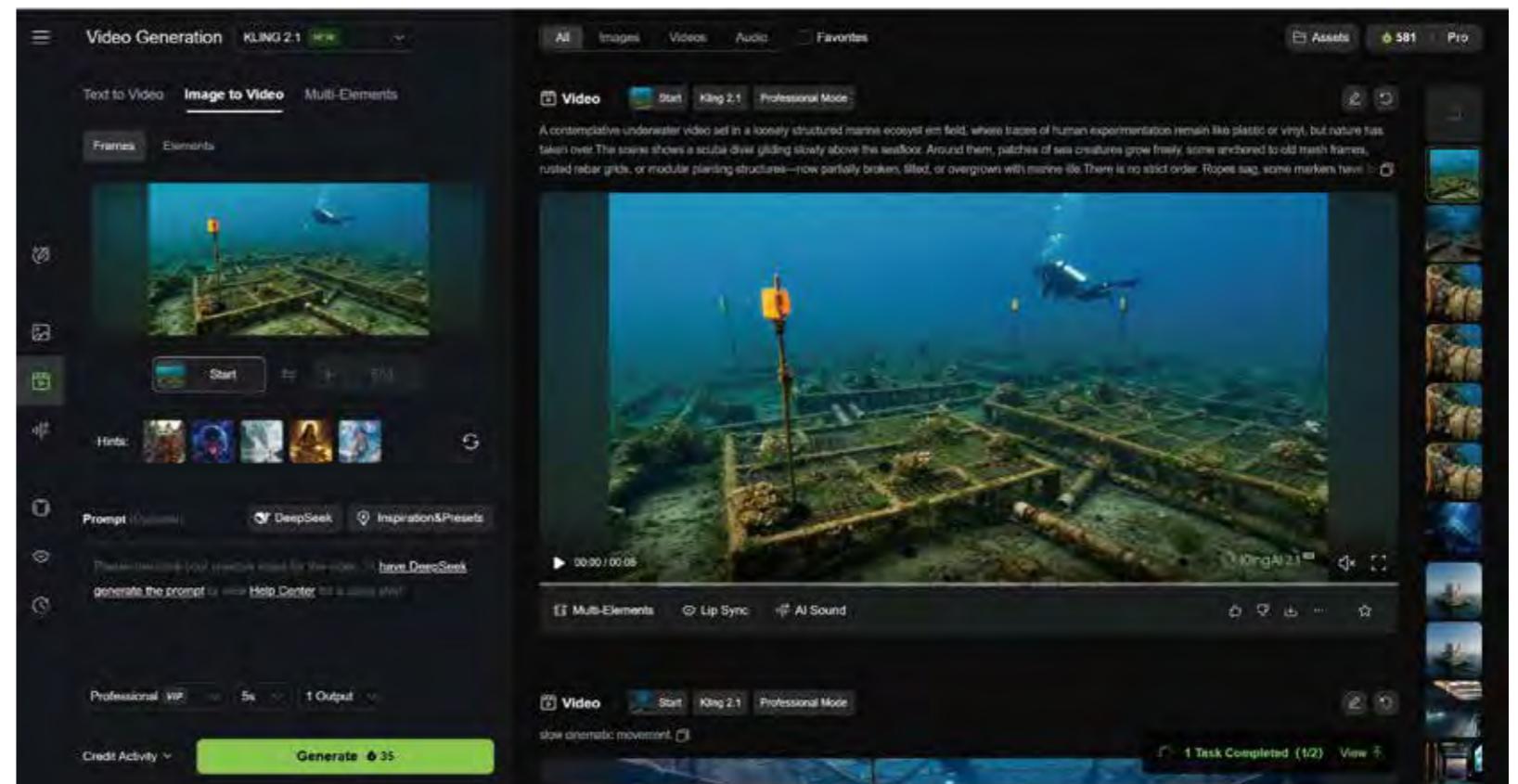
### Text-to-Image Prompt

A wide underwater scene in a loosely organized marine ecosystem field, where traces of human experimentation such as plastic sheets, mesh frames, and rusted rebar grids remain. Overgrown with algae, corals, barnacles, and sea urchins, the site feels reclaimed by nature. Structures are broken, tilted, or covered in marine life. Nets sag and markers have collapsed. The overall layout is irregular, with soft ambient lighting and natural textures — cinematic, realistic, detailed, ambient underwater lighting, 35mm photography style — ar 16:9 --v 6 --style raw



### Image-to-Video Prompt

A contemplative underwater video scene showing a diver moving slowly above a loosely structured marine ecosystem. Around them, sea creatures grow freely on old experimental structures like mesh grids and rusted frames. Algae spreads beyond boundaries, nets sag, and markers lean. The diver does not inspect but coexists—passing gently through a hybrid field where artificial systems and natural growth blend together. Soft lighting, no strong currents, slow cinematic motion.





## CONCLUSION

*Museum of the Deep* begins with a simple yet difficult question:

*What does it mean to restore something?*

*What exactly are we trying to bring back—and under what conditions can such an act be called “restoration”?*

This project explores the ethical and philosophical dimensions of recovery in the age of ecological transition, and asks how human and non-human lives might continue to live—entangled rather than separated.

Set in a fictional underwater environment, the museum records a world where **life begins to grow again on top of structures left behind by industry**. Once part of human systems, these remnants have since become habitats for marine life—absorbed into ecosystems they were never meant to support.

This is not a story of endings, but of **new ecological layers emerging within broken frameworks**.

Timothy Morton's concepts of **dark ecology**, **hyperobjects**, and **post-Anthropocene spatial thinking** form the philosophical and perceptual foundation of this project.

They help us see the world not as something we manage, but as something we inhabit—often incompletely, and never alone.

The locations imagined in this project are not limited to any single site.

Abandoned coastal facilities, landfill edges, disused renewable power stations, and obsolete infrastructures—these are **all places where industry and environment now meet again**.

Such boundaries are not only physical but temporal: they hold traces of the past while making space for future life to take shape.

*Museum of the Deep* is not a finished product.

It remains a form of **critical practice— a way of imagining and constructing sensory futures that do not yet exist**, but that might one day emerge among the ruins we leave behind.

**Project Title**

Museum of the Deep

**Created by**

Surin Seo

**Film Direction & Script**

Surin Seo

**Visual Development**

AI-generated imagery and post-edited compositions

Midjourney / Image FX / Adobe Photoshop

Runway / Cling AI / Adobe Premiere Pro

ChatGPT / Sketch Up / Adobe Illustrator

**Project Duration**

September 2024 – June 2025