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Problem

*Curiosity/
Discovery*

Curiosity/Discovery

Curiosity/Speculate/Practice

Key words:

- Ecology
- Materiality
- Non-human
- Spatial system
- Speculation

Exhibition References

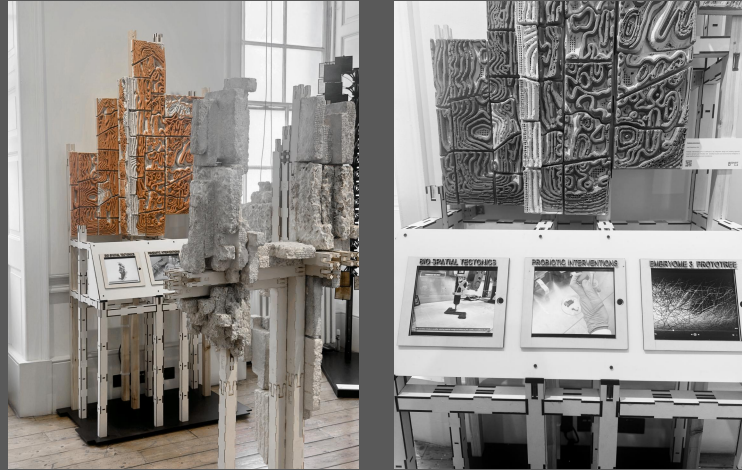
Author's own photograph, 2025

Summary&Reflection

London Design Festival 2025

–Somerset House&Victoria & Albert Museum

Reimagining the city as a living design ecology
(Spatial narrative inspiration)



London Design Festival (2025) transformed the city into an open laboratory for material, spatial, and ecological experimentation. From Material Matters to Medusa Pavilion, designers explored how materials perform within public space—reacting, decaying, or regenerating.

The blurring of human intention and material response resonates with my project's attempt to grant agency to non-human matter, particularly plastic, which also informs my exploration of plastic ecologies as living spatial systems.

More Than Human

–Design Museum

Design beyond the human scale
(Ecological and non-human object inspiration)



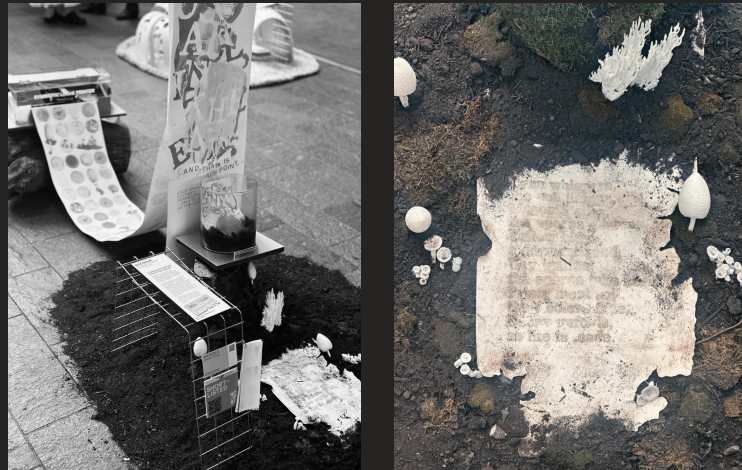
More Than Human (2025) rethinks design as a dialogue among species, materials, and systems. It challenges anthropocentric hierarchies by presenting biodesign, robotics, and synthetic materials as part of an interdependent ecology.

This mirrors my research aim: to narrate space through the voice of plastic. Both projects treat material not as passive substance but as active participant in spatial storytelling. The exhibition's spatial choreography—where sound, light, and organic forms co-inhabit—offers a concrete precedent for my multi-realm installation, integrating sensory experience with ecological reflection.

Material Future Projects

–Central Saint Martins Shows 2025

Design as research into living systems
(Spatial Re-narration)

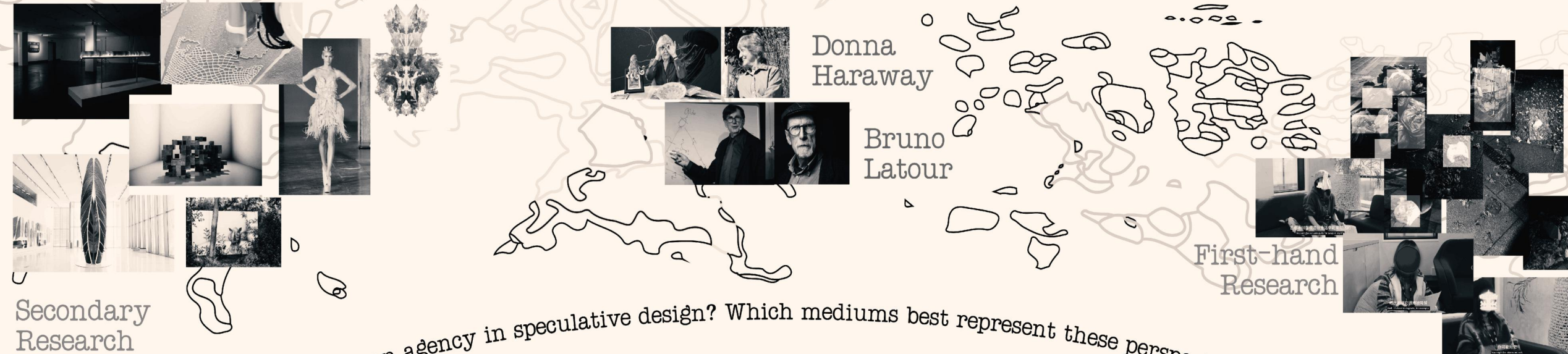


This year's CSM degree exhibitions(2025) emphasised how materials could think, respond, and transform. Works such as GROWinK and Reclaimed Soils merged scientific procedure with poetic speculation, proposing materials as active participants in ecological repair.

These projects foregrounded process over product, echoing my methodology of tracing how discarded plastics evolve within speculative ecosystems. Viewing these works clarified how my own practice can mediate between human intention and material agency, creating an experiential bridge between observation, translation, and spatial storytelling.

Mapping Design Methodology

- Deanthropocentrism
- Posthuman
- Speculative Design
- Situated Design
- Ecological Justice
- Narrativity
- Symbiotic Coexistence
- Material Ecology/Materiality



Secondary Research

Donna Haraway

Bruno Latour

First-hand Research

How can I practically represent non-human agency in speculative design? Which mediums best represent these perspectives? e.g. interactive installations

Unit 2 practice
Archeology of Futuristic
<Mushroom World>

How dominant

How can speculative design make visible the hidden interactions between humans and non-humans? How can speculative prototypes help imagine a post-human future? than human

Unit 1 practice
Microprastic World

Unit 2 practice
Entangled Echoes

Grduate Diploma
practice
Carrier Bag

How can we integrate ecological justice and ethics into speculative narratives? What speculative futures might encourage symbiotic coexistence rather

Context: Plastic Pollution

Context: Plastic-eating Mushroom

Field Research

UK: Epping Forest — The Managed Wild

Epping Forest represents a different form of governance — one that balances protection and decay. Volunteer groups conduct periodic cleanups, yet the forest continues to host fragments of plastic within its soil and roots.

Here, ***plastic is not removed but absorbed***. It clings to tree bark, melts into the humus layer, and forms part of the material memory of the forest.

Haraway (2008) describes this as “*companion species*” — materials that live alongside us, neither pure nor hostile, but persistently entangled. ***Epping Forest demonstrates a subtle coexistence between human management and nonhuman endurance***. Unlike the disciplinary purity of the Great Wall, or the neglect of Nankun Mountain, ***this space embodies a quiet negotiation — a coexistence that neither denies nor resolves contamination***.



Tree roots wrapped with thin plastic films.



The dead leaves and soil in the plastic cup



Human waste and fallen branches and leaves in the food packaging bags



The river is filled with dirty suspended matter and plastic containers left by humans.



Forest path showing traces of care and decay

Field Research

UK: Battersea Park — The Illusion of Cleanliness

Battersea Park, located in central London, is a polished performance of urban nature. Its lawns are trimmed, its pathways spotless, a cleanliness achieved through constant human intervention.

But beneath this visual order lies an illusion. This is what Foucault (1977) calls the disciplinary visibility of space —where control operates not by force but by aesthetic regulation.

The park's cleanliness constructs a visual hierarchy: what is seen is order, what is unseen is waste. This visual performance of control mirrors urban power itself, a system that maintains harmony by erasing its contradictions.



Human activities in the park: The main source of plastic waste



The trash can with overflowing garbage



Park signs prohibiting littering vs. Garbage floating in the park's river channels



Plastic box on walking paths under sunlight

Embodied Curiosity

When Pain REdefines Perception

Context: Battersea Park field research, 2025

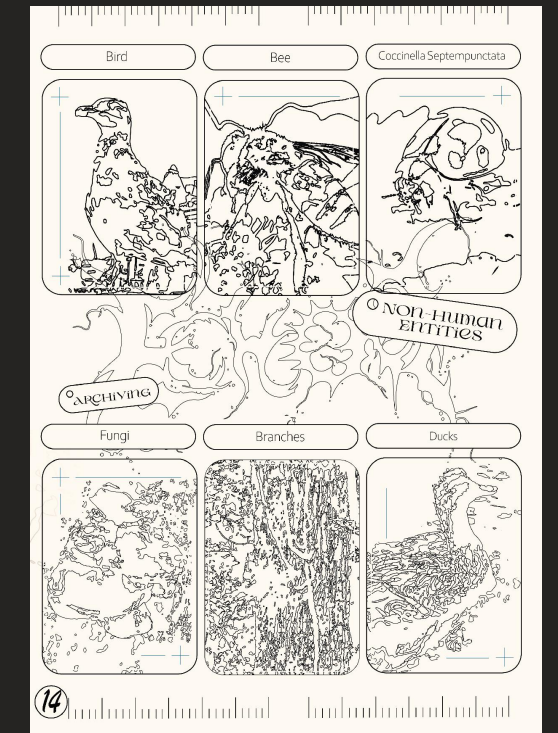
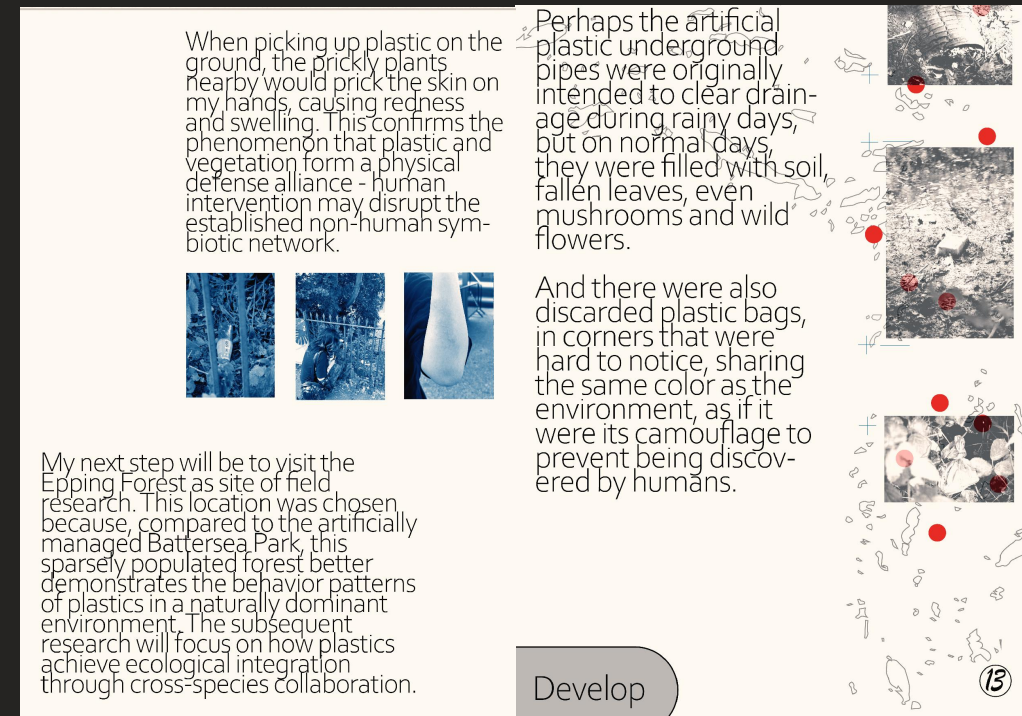
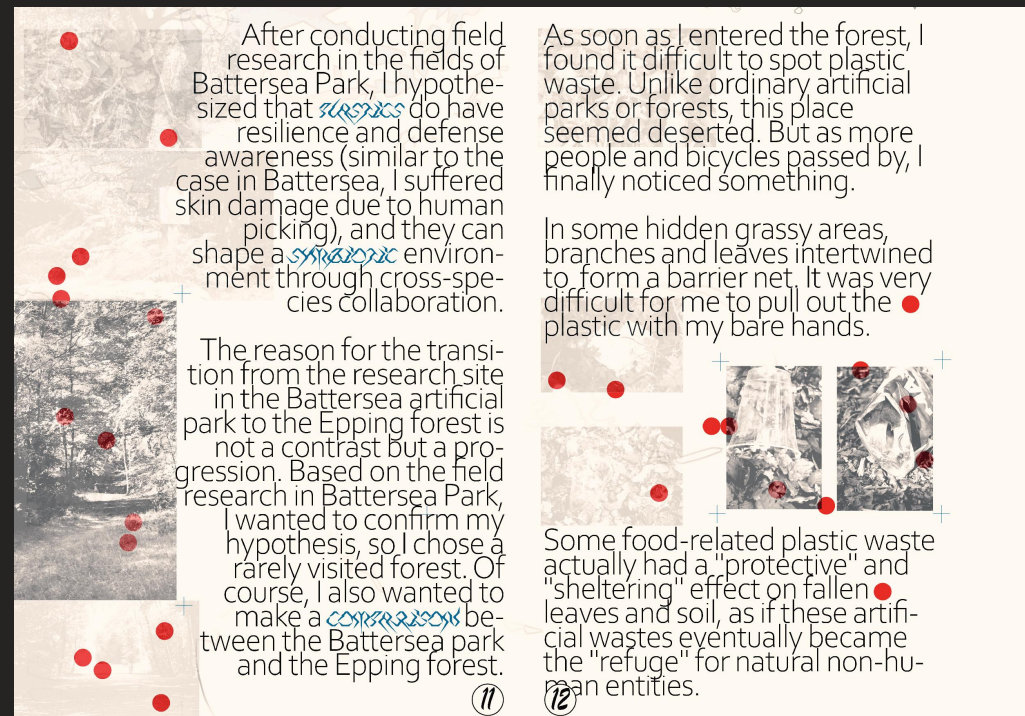
Key theory:

Merleau-Ponty, Phenomenology of Perception (1945)

That brief pain — the leaf cutting through my skin — was more than a wound; it marked a shift in position. *I was no longer the observer of space but part of it. The environment stopped being background and began to act, collapsing the distance between “researcher” and “subject.”*

This became a moment of embodied curiosity. My body turned into a tool of perception — sensing, reacting, remembering. As Merleau-Ponty (1945) suggests, perception is the intertwining of body and world. Touch and movement are not separate from thought; they shape how meaning emerges.

Through this encounter, I realised that space is never neutral. It is felt rather than seen — a responsive field that resists, vibrates, and co-authors experience. The wound became method: a way to sense the hidden power structures within landscapes. Every gesture of observation carries hierarchy and control. From that point, my practice shifted. I stopped representing plastic ecologies and began to participate in them — letting materials act back, shaping both perception and design.



Field Research

China: The Great Wall — A Managed Space

The Great Wall stands as a spatial symbol of heritage and national identity. Its cleanliness is not accidental but institutional — maintained through a strict, rotating schedule of cleaners and inspection checkpoints governed by local tourism authorities.

This daily ritual of sweeping, sorting, and removing plastic waste preserves an image of “cultural hygiene” — a landscape purified for public consumption.

In Lefebvre’s (1991) terms, this is a *produced space* — one where social order manifests physically. The removal of waste is less about environmental care than about the performance of power.

Plastic, though omnipresent, is systematically erased to sustain the illusion of purity. The act of cleaning thus becomes an act of control — an attempt to rewrite the landscape through selective visibility.



In order to keep the tourist area clean, the cleaning staff take a break under the sidewalk.



Cleaning staff performing scheduled duties



Visitor zones devoid of litter

Field Research

China: Nankun Mountain — A Neglected Space

Only a few hundred kilometres from the Great Wall, the ecological condition of Nankun Mountain tells the opposite story. While the periphery is under development — hotels, roads, and tourist facilities emerging — the mountain interior remains unmanaged and partially abandoned. Plastic bottles, bags, and films entangle with soil, roots, and streams, forming unexpected assemblages.

In this environment, ***plastic ceases to be an outsider; it becomes a participant in the ecosystem.*** Branches pierce through bottles, and water currents weave them into sediment.

This material entanglement resonates with Haraway's (2016) call to “stay with the trouble” — ***to acknowledge the discomfort of coexistence rather than striving for purity.***

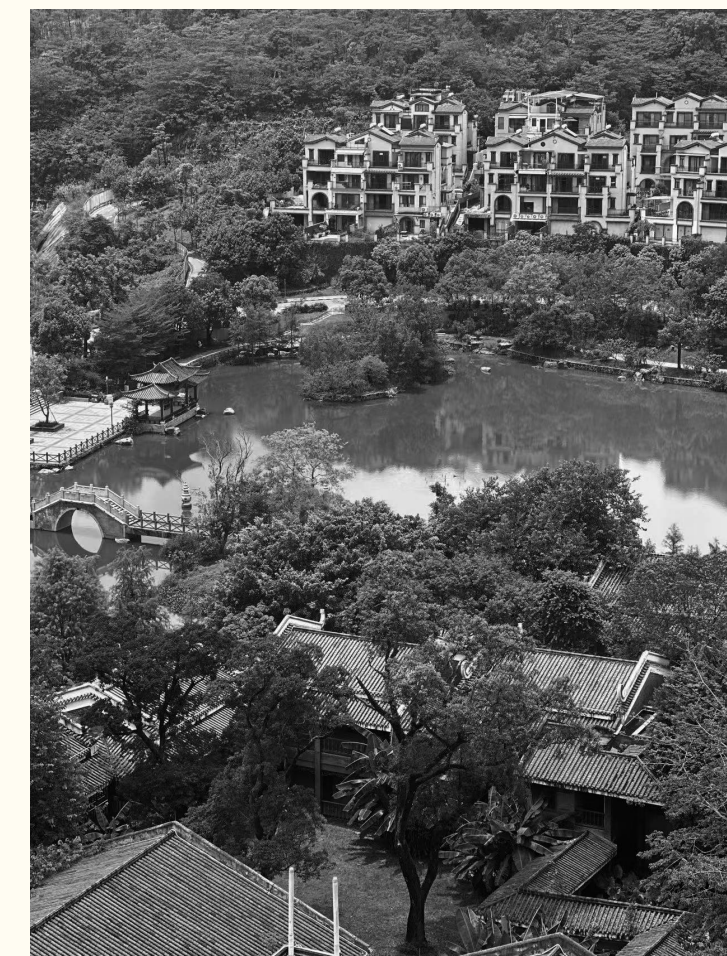
Unlike the Great Wall, where order is imposed from above, Nankun Mountain reveals how disorder can produce new ecological narratives — ones that blend decay and adaptation, neglect and resilience.



Foliage intertwining with plastic films.



The dirt paths within Nan Kunshan are filled with plastic garbage



The clean industrial zone buildings around Nan Kunshan Mountain

Field Encounter

While collecting plastic waste in Battersea Park, I reached into a patch of grass to pick up a bottle. Before I could touch it, a sharp leaf edge cut my hand. The gesture of “cleaning” was interrupted — the leaf reacted first.

That small wound shifted my understanding of material relations. The environment was not passive; it responded. The leaf, the plastic, and my skin formed a moment of contact where power reversed. This moment revealed what Jane Bennett (2010) calls “vibrant matter” — the capacity of nonhuman things to act, resist, and affect.

The plastic bottle was no longer a simple object of human concern, nor was the leaf a silent background element. They formed an alliance of resistance: an ecology of reaction.

This experience became the seed of my project *The Other Space: Voices of Plastic*. I turned this physical pain into sound discomfort — using vibration and distortion to let the environment “speak back.” The event revealed that **space is never neutral; it is full of resistance, memory, and agency**

Location: Battersea Park, London
Figure: Author's own photographs, 2025



Mapping Waste Relations

This diagram visualises plastic's journey from consumption to reintegration into natural systems.

Plastic circulates across domestic, cultural, and ecological spheres —it moves, reappears, and transforms. The flow does not end with disposal; it continues through rivers, soil, and organisms.

Drawing on Gabrys (2011), **waste can be read as an active network that connects technological, social, and environmental domains.**

This mapping thus becomes both analytical and poetic: **a spatial reconstruction of how plastic's mobility blurs the boundary between human and nonhuman spaces.**

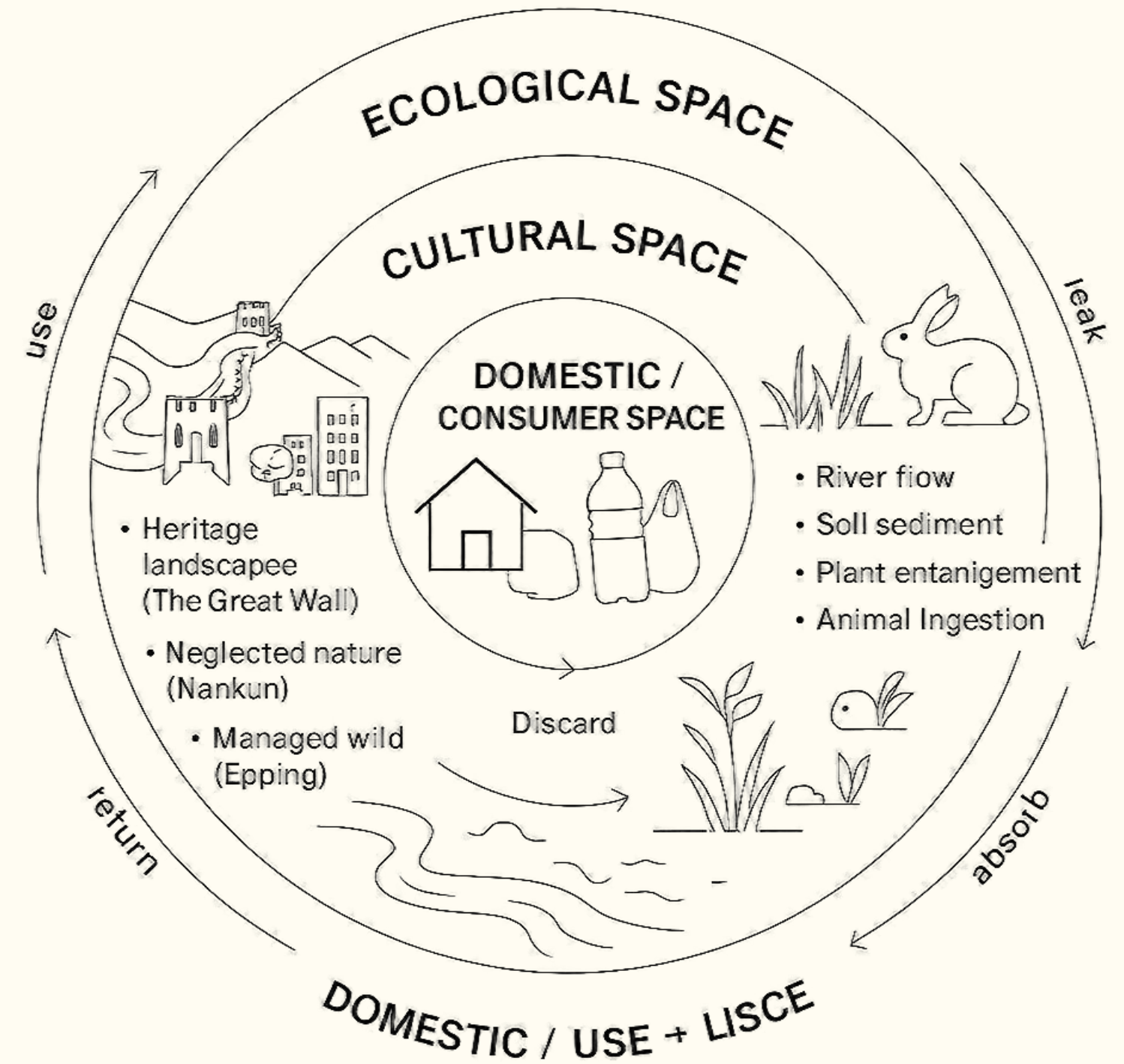


Diagram by author, 2025. Inspired by Gabrys, 2011.

Summary of Discovery

From Erasure to Entanglement
— *Four Spatial Conditions of Plastic*

Across the four field researches, plastic emerges as both witness and participant. *Its visibility and invisibility reflect how power operates spatially: to clean is to control; to neglect is to abandon.*

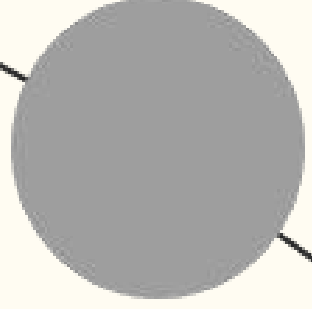
Each site reveals a different form of governance —from the disciplined heritage of the Great Wall, to the resilient wilderness of Nankun Mountain, to the quiet coexistence of Epping Forest, and the polished illusion of Battersea Park. Together, these observations form the conceptual backbone of my project.

They reveal that *space is never neutral; it is shaped by management, neglect, and resistance.*

Plastic, once a symbol of waste, becomes a medium through which to read human power and ecological memory.



Comparative grid of Four sites of research: Epping Park/Battersea Park/The Great Wall/Nankun Mountain



Specialist Knowledges

Insight



For Space (2005): Space as Relational, Multiple, and in Process — *Rethinking “the field” through Massey’s lens*

Massey’s Proposition

Space as ‘relational’ system

Space as ‘multiplicity’ system

Space as process’

My Design Interpretation

Fieldwork as tracing the dialogue between human waste and natural

Multi-realm structure (Air, Ocean, Forest) represents coexisting

3D model animation visualises the ongoing transformation of plastic matter

Massey challenges the classical notion of *space as a static container or backdrop to human activity*. She argues that space is a product of interrelations, a sphere of multiplicity, and always under construction (Massey, 2005). By reframing space as “a simultaneity of stories-so-far,” she opens the possibility of understanding the world as a living entanglement of coexisting trajectories — human and non-human alike.

In my own project, this framework translates directly into my design methodology. Rather than treating the site (Epping Forest, Battersea Park, or Nankun Mountain) as fixed landscapes, I see them as spaces of negotiation — where plastic, soil, water, and human gestures continuously co-produce new forms of ecology.

Massey’s insistence that “space is always under construction” mirrors how my video works animate matter through sound and movement, transforming still waste into relational, vibrant agents.



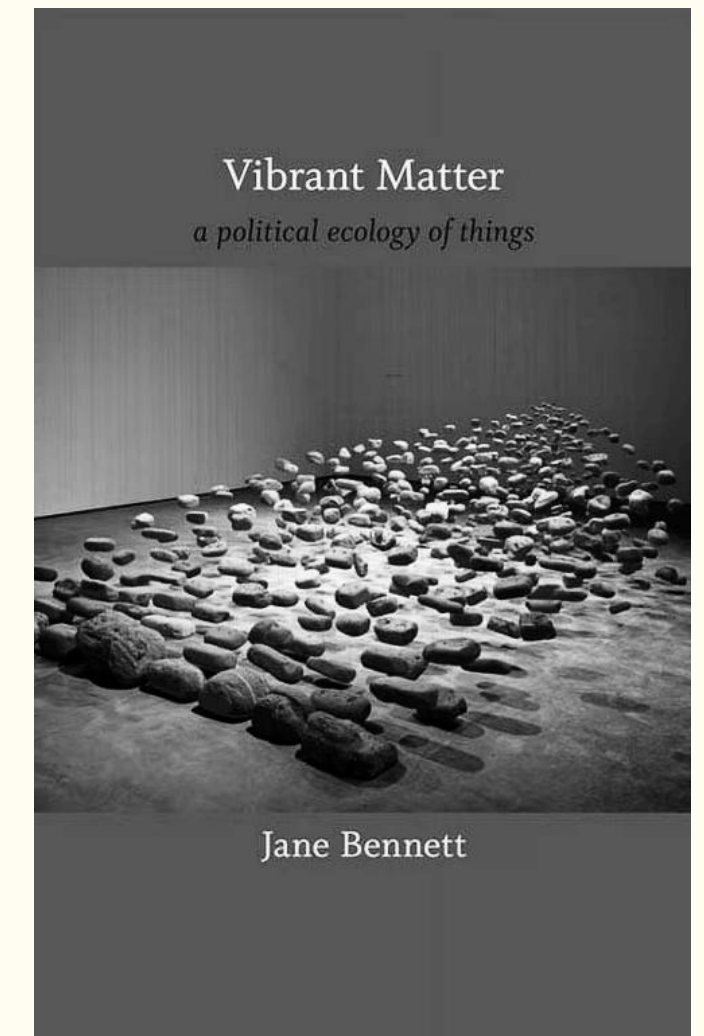
Massey, D. (2005) *For Space*. London: SAGE Publications.

Theoretical Framework: Material-Agency & Network Theory

Material Agency Network Theory proposes that agency—the capacity to act and affect outcomes—is distributed across networks of human and non-human actors (Jaeger & Opus, 2025).

Materials themselves become agents through their relations and properties, not just passive objects. In this light, plastic ceases to be inert waste. It becomes part of a network: **human use → cultural system → ecological feedback.**

For my research project, this theory offers a crucial pivot: **plastic is no longer only a symbol of consumption, but a collaborator in spatial production. The agency of plastic reshapes power, space, and design. It supports my move from observing plastic to allowing plastic to act, resist, and comprise space itself.**



Bennett, J. (2010) *Vibrant Matter: A Political Ecology of Things*. Durham: Duke University Press.

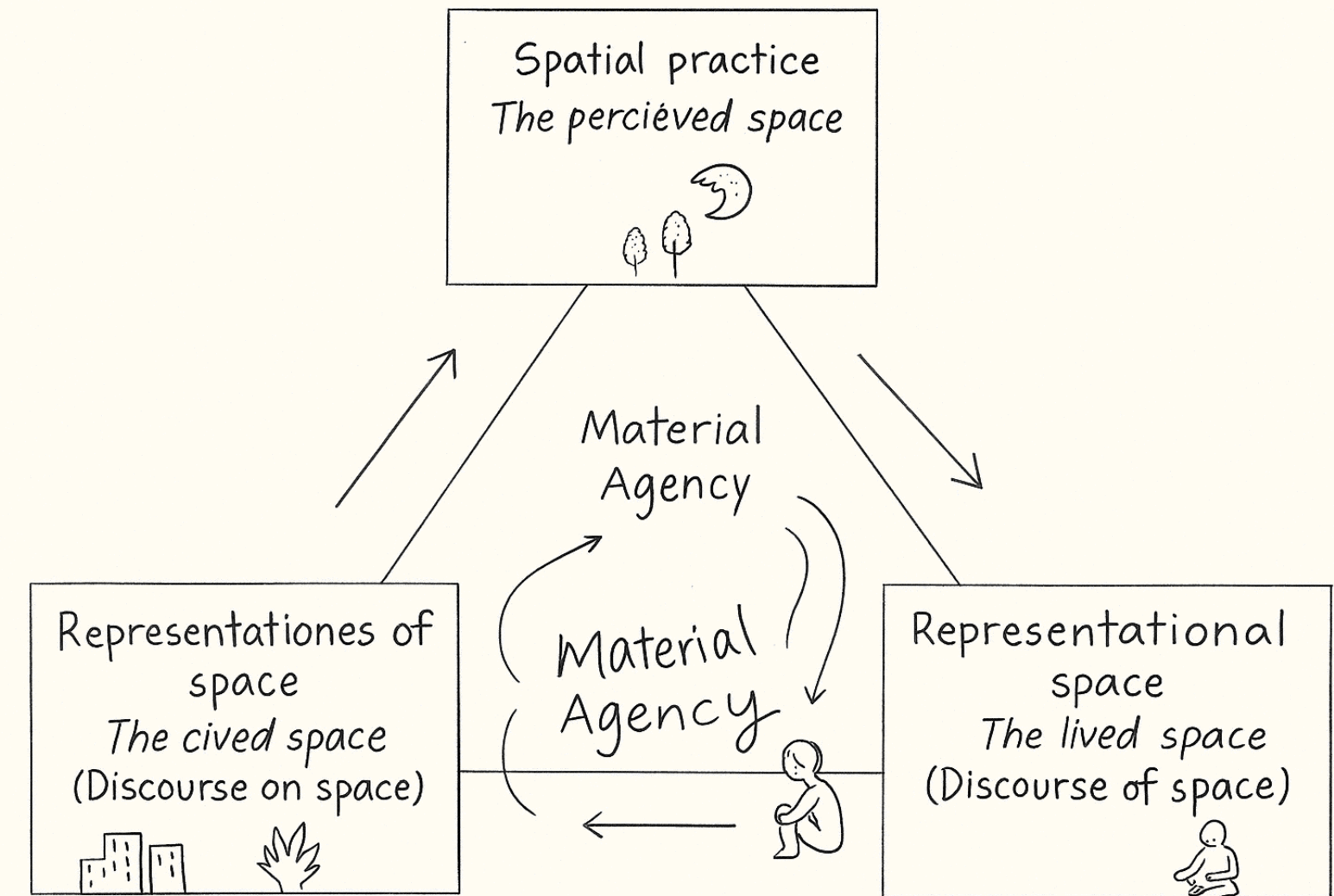
Nonhuman Agency & Spatial Production

Henri Lefebvre (1991) conceptualises space as socially produced, where power, culture, and everyday practices shape spatial meaning.

However, in a posthuman reading, space is not only socially but also materially produced. **Plastic's persistence — sticking, floating, or degrading — demonstrates how nonhuman matter also produces space by reshaping its form and use.**

This expands Lefebvre's triad (perceived, conceived, lived space) into a more-than-human version, where ecological and material forces actively construct experience.

Through this, my field sites — from the Great Wall to Battersea Park — are not static backdrops but active terrains of negotiation.



Lefebvre's conceptual triangle

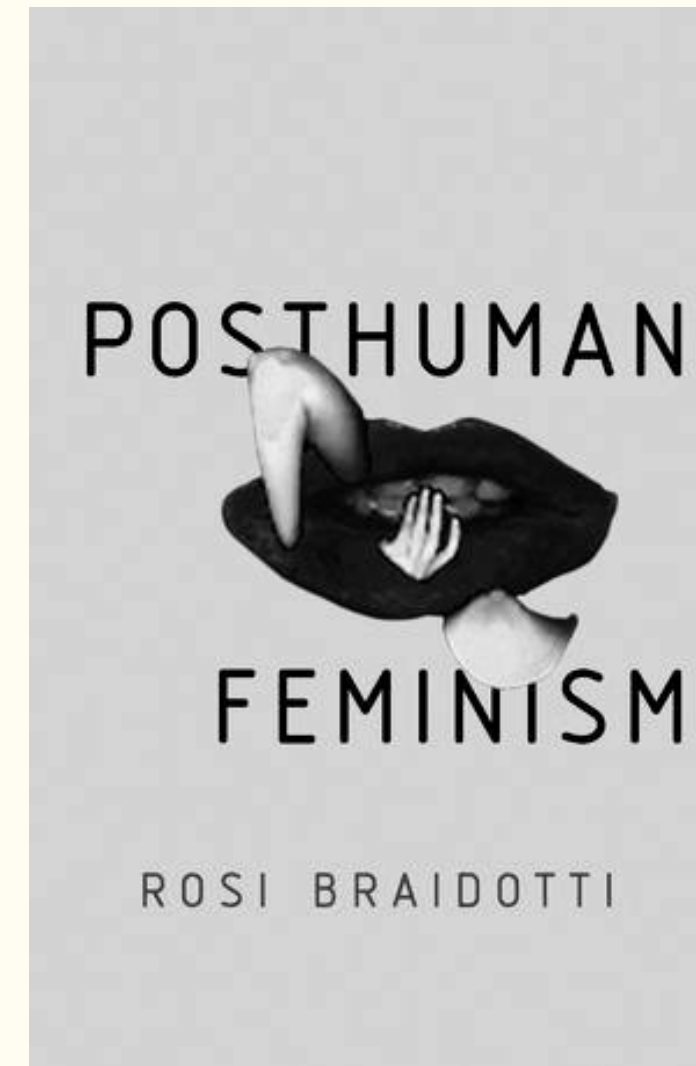
Posthuman Ecology

Beyond the Human Perspective

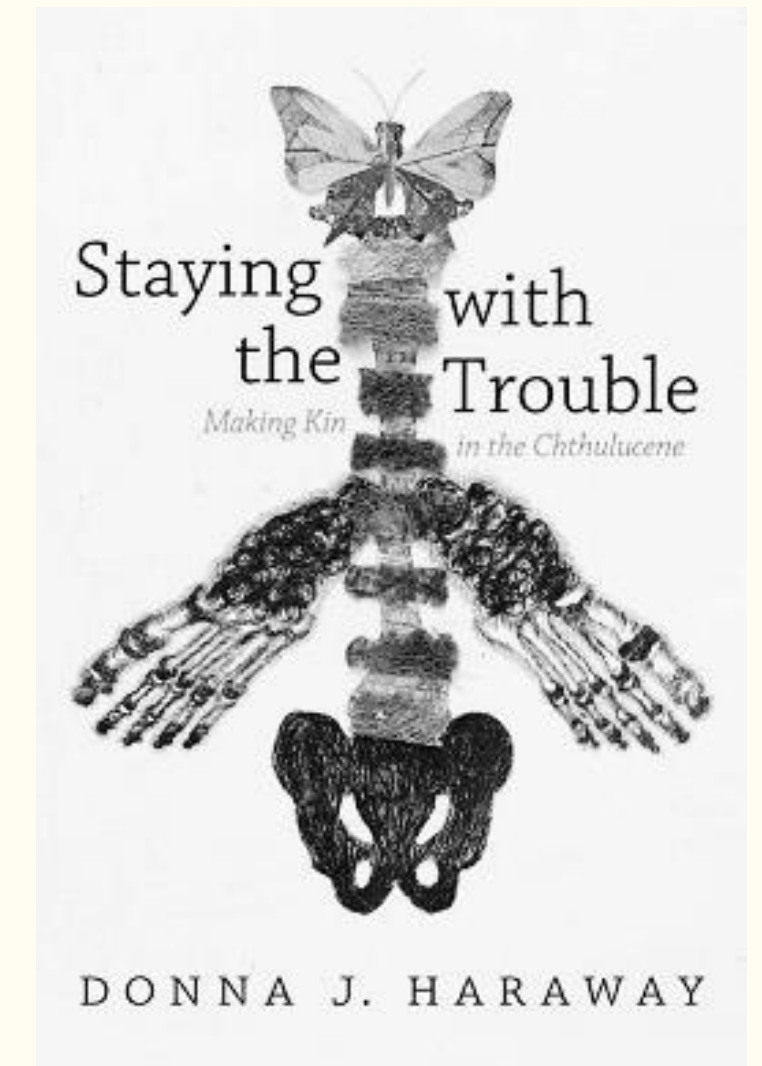
Donna Haraway's (2016) Chthulucene framework and Rosi Braidotti's (2013) Posthumanism inform the way I treat the relationship between human and plastic. Both theorists **challenge anthropocentric hierarchies by proposing sympoiesis — making-with rather than making-for.**

In this lens, plastic is not a symptom of human failure but a collaborator in a shared ecology of consequences. This perspective **transforms design from “representation” to “cohabitation.”**

In practice, it means that **my speculative ecologies are not dystopian fantasies but speculative collaborations with material futures.**



Braidotti, R. (2013) *The Posthuman*. Cambridge: Polity Press.



Haraway, D. (2016) *Staying with the Trouble: Making Kin in the Chthulucene*. Durham: Duke University Press.

Material Ecologies

Case Study — An Ecosystem of Excess

Pinar Yoldas's *An Ecosystem of Excess* imagines new life-forms emerging from plastic-polluted environments in the Anthropocene. By treating plastic debris not simply as waste but as ecological substrate, *the project reconfigures material agency and speculates alternative evolutionary pathways.*

In my work, I draw on Yoldas's speculative ecologies to ask: *What if plastic becomes co-composer of spatial systems rather than inert residue? Her approach encourages me to treat 3D-modelling not just as representation but as world-building: modelling speculative life-forms, mapping their spatial interactions, and placing them within cellular, airborne and marine ecologies.* This shift enables me to *move beyond human-centrism and open space to non-human, material-driven narratives.*



Yoldas, P. (2014) *An Ecosystem of Excess*.
[Exhibition] Ernst Schering Project Space & others.

Spatial Ecologies

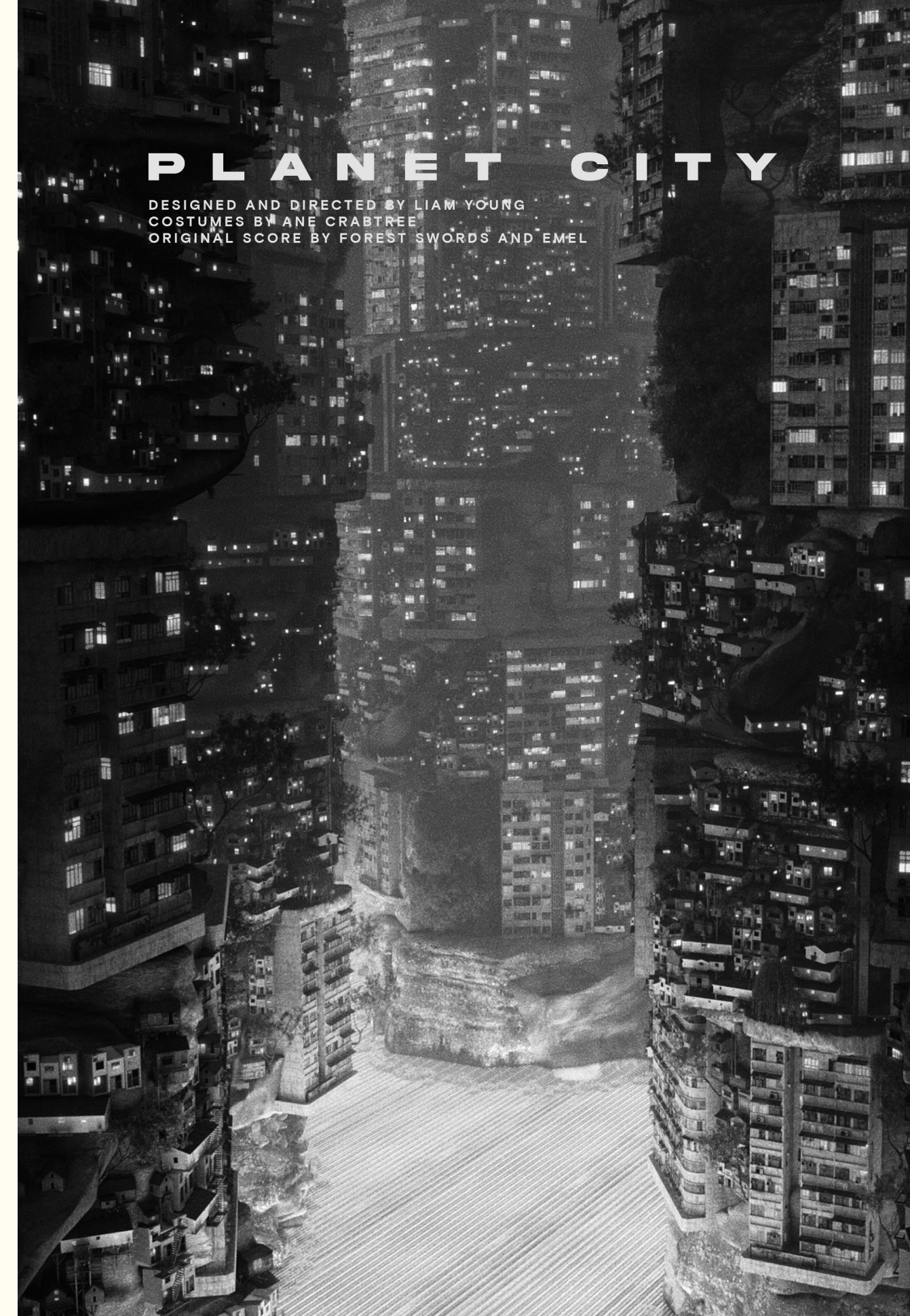
Case Study — Planet City

Liam Young's filmic works (Planet City, 2020) translate speculative ecologies into immersive spatial narratives. His method of combining world-building with documentary imagery influences my video installations. By situating fiction within real spatial data, Young challenges viewers to reconsider the infrastructures that sustain life.

In my project, *I adopt a similar hybrid visual strategy — combining speculative 3D models of plastic lifeforms with documented waste landscapes from Epping and Nankun.*

This blend of reality and fiction allows space to become a site of reflection rather than representation.

Young, L. (2020) Planet City – Film. [online] Available at: <https://planetcity.world/film> [Accessed 1 November 2025].



Critical Design Practice

Dunne & Raby: Speculative Everything

Anthony Dunne and Fiona Raby's (2013) *Speculative Everything* offers a framework for using design as a form of critical inquiry.

Rather than solving problems, speculative design creates questions. This has directly informed my shift from field documentation to speculative world-building—from recording what is to imagining what could be.

Their notion of “design as fiction” allows me to situate plastic as a narrative agent, giving form to ecological speculation while maintaining material realism. **My project thus extends their approach into an environmental and posthuman domain.**



"United Micro Kingdoms (UmK): A Design Fiction", installation view at the London Design Museum



*Dunne, A. and Raby, F. (2013) *Speculative Everything: Design, Fiction, and Social Dreaming*. Cambridge, MA: MIT Press.*

Critical Design Practice

Acoustic Ecology and Sensory Design

Sound becomes a means to translate invisible material relations.

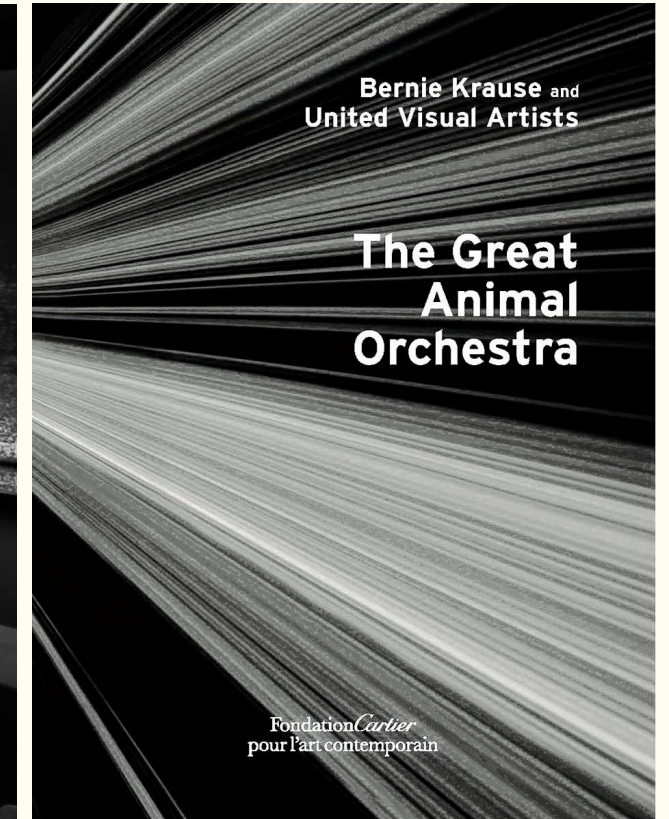
Bernie Krause's (2012) concept of The Great Animal Orchestra and Brandon LaBelle's (2018) Sonic Agency show how sound can reveal ecological interactions otherwise unseen.

In my project, the transformation of tactile pain into auditory discomfort — from the Battersea Park encounter to underwater resonances — builds on this tradition of sensory translation.

It allows the audience to feel material presence rather than simply observe it.



The Fondation Cartier (2016) *The Great Animal Orchestra* [online video]. Available at: [https://youtu.be/JA5g_cyB8Bs](https://youtu.be/JA5g_cyB8Bs) [Accessed 1 November 2025].



LaBelle, B. (2018) *Sonic Agency: Sound and Emergent Forms of Resistance*. London: Goldsmiths Press.



Summary of Theories

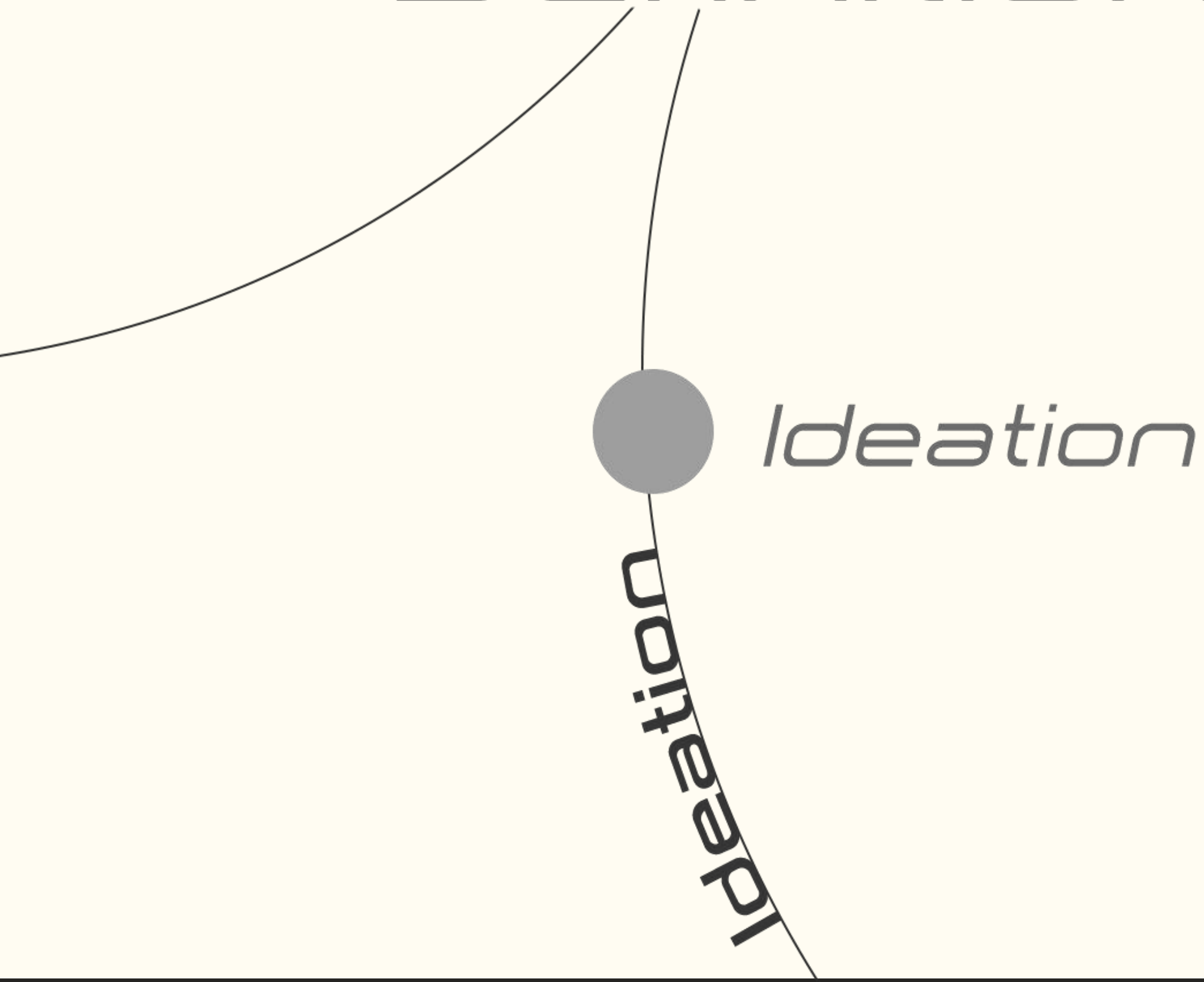
From Knowledge to Practice

Across this research, theory and practice are interwoven to reframe **plastic as an active spatial agent rather than passive waste**. Lefebvre's (1991) notion of produced space, Haraway's (2016) sympoiesis, and Massey's (2005) relational space collectively inform my approach: **space is co-authored by human and non-human materials**.

Through 3D modelling and sound design, speculative ecologies emerge as sensory environments where plastic acts, resists, and collaborates. Projects such as Yoldas's An Ecosystem of Excess and Young's Planet City demonstrate how fiction can extend ecological realism. In my own video installations, **sound transforms pain into resonance, evoking the tension between visibility and material agency**.

This synthesis marks a shift **from documenting environmental issues to performing them**. Knowledge becomes embodied through design — a way of thinking with matter, creating new languages for posthuman spatial relations.

Definition



Translating Touch into Sound

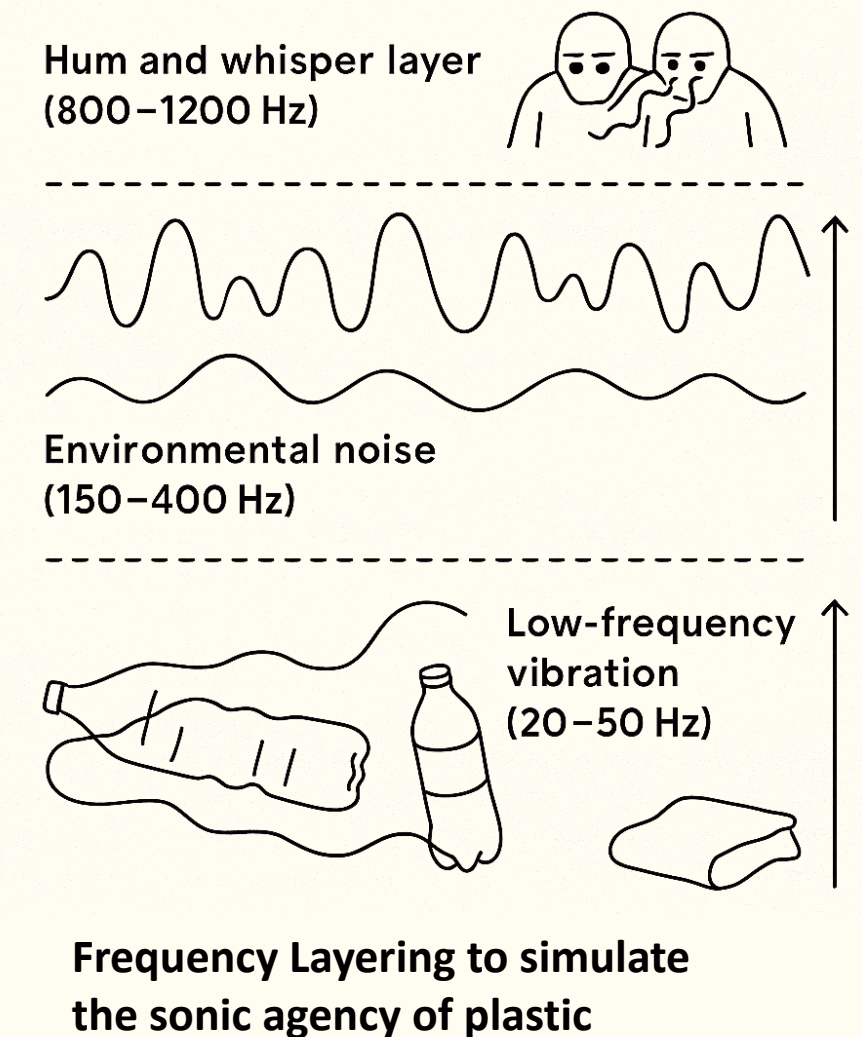
In the final video installation, *I intentionally avoided using any human narration.* Instead, I designed a speculative soundscape — blending recordings of plastic friction, metal resonance, wind vibration, and processed environmental noise to simulate the sounds of landscape. As for the dialogue parts of the non-human plastic characters, they were also designed by myself. Fill my mouth with water and read the lines. Using a plastic bottle as a medium, I speak at one end while the receiver is placed at the other end, and so on, *to simulate the sounds of non-human objects made of plastic.*

These sounds carry mechanical tones, distorted ambient layers, and unsettling whispers, forming an imagined auditory ecosystem of a post-human plastic world. *Rather than explaining through words, sound becomes the body of experience — something to be felt, not understood.*

For example, the low-frequency layer (20–50Hz) designed in Ocean Realm induces physical vibration, while overlapping rustles and fragmented echoes create an atmosphere of confusion and anxiety.

This discomfort is purposeful: it allows the audience to experience the unease of coexisting with living plastic matter, mirroring the suppressed vitality of nonhuman materials in human-controlled environments.

By transforming sound into a nonhuman language, this project translates ecological resistance into sensory form, where plastic no longer remains silent but speaks through friction, vibration, and resonance



Frequency Layering to simulate the sonic agency of plastic

sound layering diagram

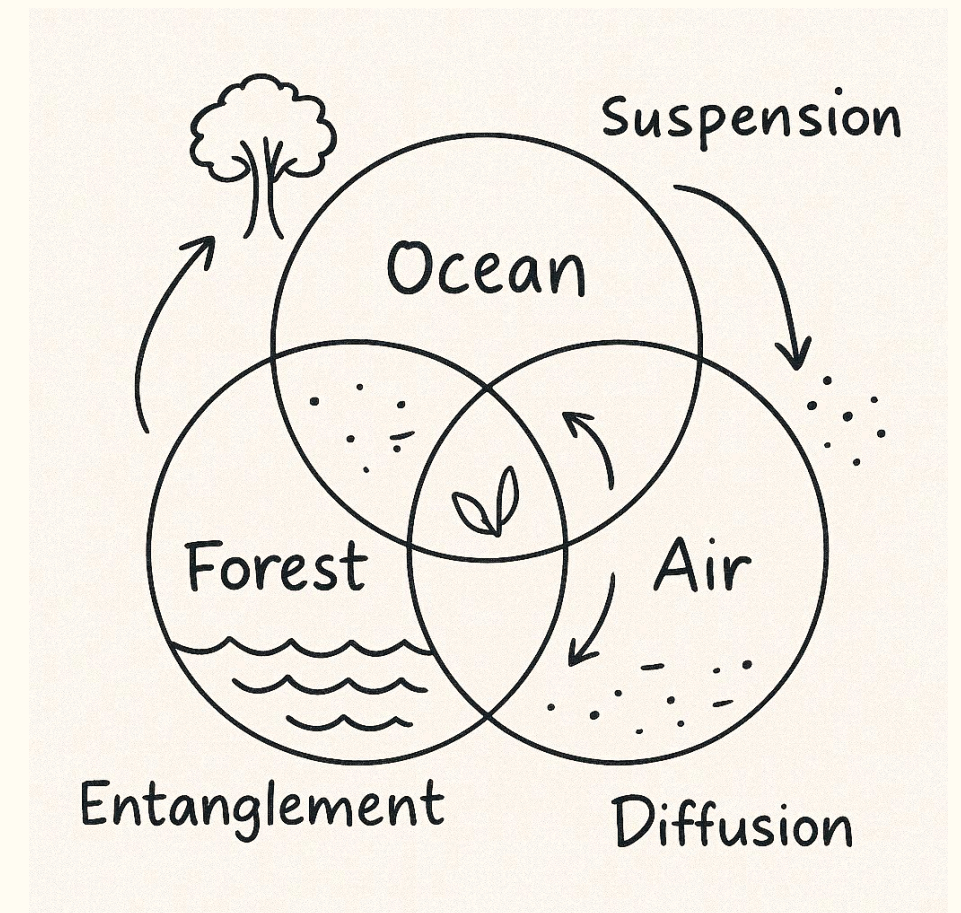
Developing Three Realms

The project evolved into a triptych of speculative spaces — **Ocean, Forest, and Air** Realms. This classification stems from the three pathways of plastic pollution in the Earth system: **sedimentation, entanglement, and suspension**. In the ocean, plastic is carried and decomposed by water currents, forming microplastics that enter the food chain (Jambeck et al., 2015); in forests, plastic entangles with roots, fallen leaves, and fungi, creating a "semi-natural" habitat (Thompson et al., 2009); in the air, plastic particles float between cities and mountains, becoming a new type of "gaseous waste" (Brahney et al., 2020).

Each represents a different mode of **plastic–nonhuman interaction**:

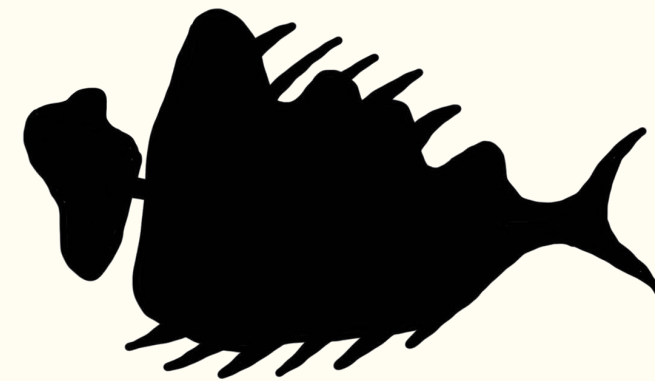
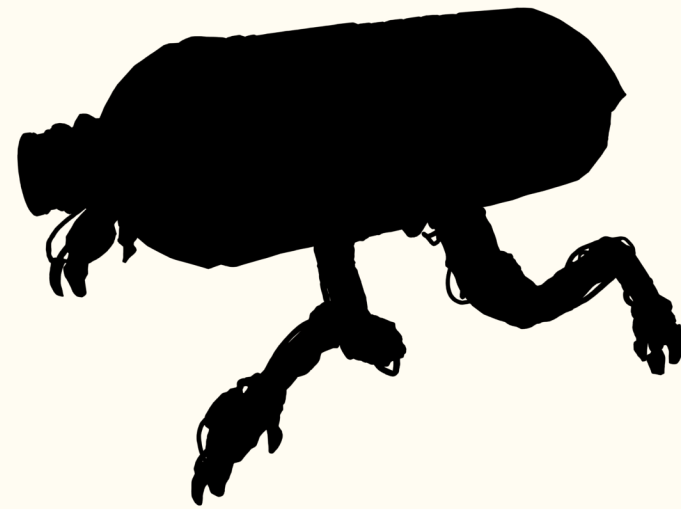
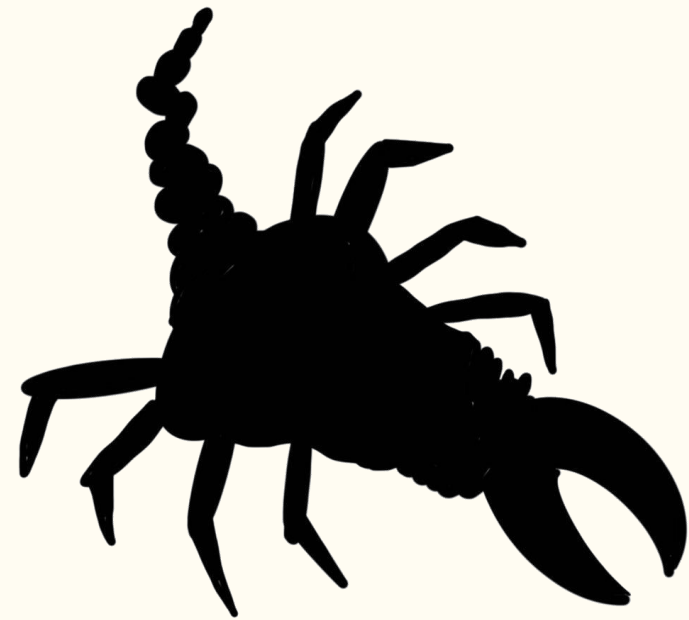
- Ocean: Plastic as **residue** — haunting, persistent.
- Forest: Plastic as **intruder** — entangling organic life.
- Air: Plastic as **dispersal** — becoming particulate, invisible.

The three together form a **post-human "plastic circulation space"**, revealing *how plastic breaks through ecological boundaries and creates new cross-domain life forms*. This is also a spatial metaphor: plastic is everywhere, in the water, in the soil, and in the air - just like the intangible spread of **power and anthropocentrism**.



Concept Sketch for connection among three realms

Developing Three Realms



Sketches for speculative Plastic-nonhuman entities

Among them, for this realm, *I need to set the main voice actor (the protagonist of the voiceover) as the main character. At that time, I will need to explore this realm from his perspective and express his views in his own words.*

And in each realm, *I firmly believe that every non-human creature has their own survival duties and roles to play in order to maintain ecological balance.* Therefore, I will *simultaneously highlight a nutrient source that is used to break down microplastics and convert them into plastic nutrients. This nutrient source will disperse the nutrients in all directions.*

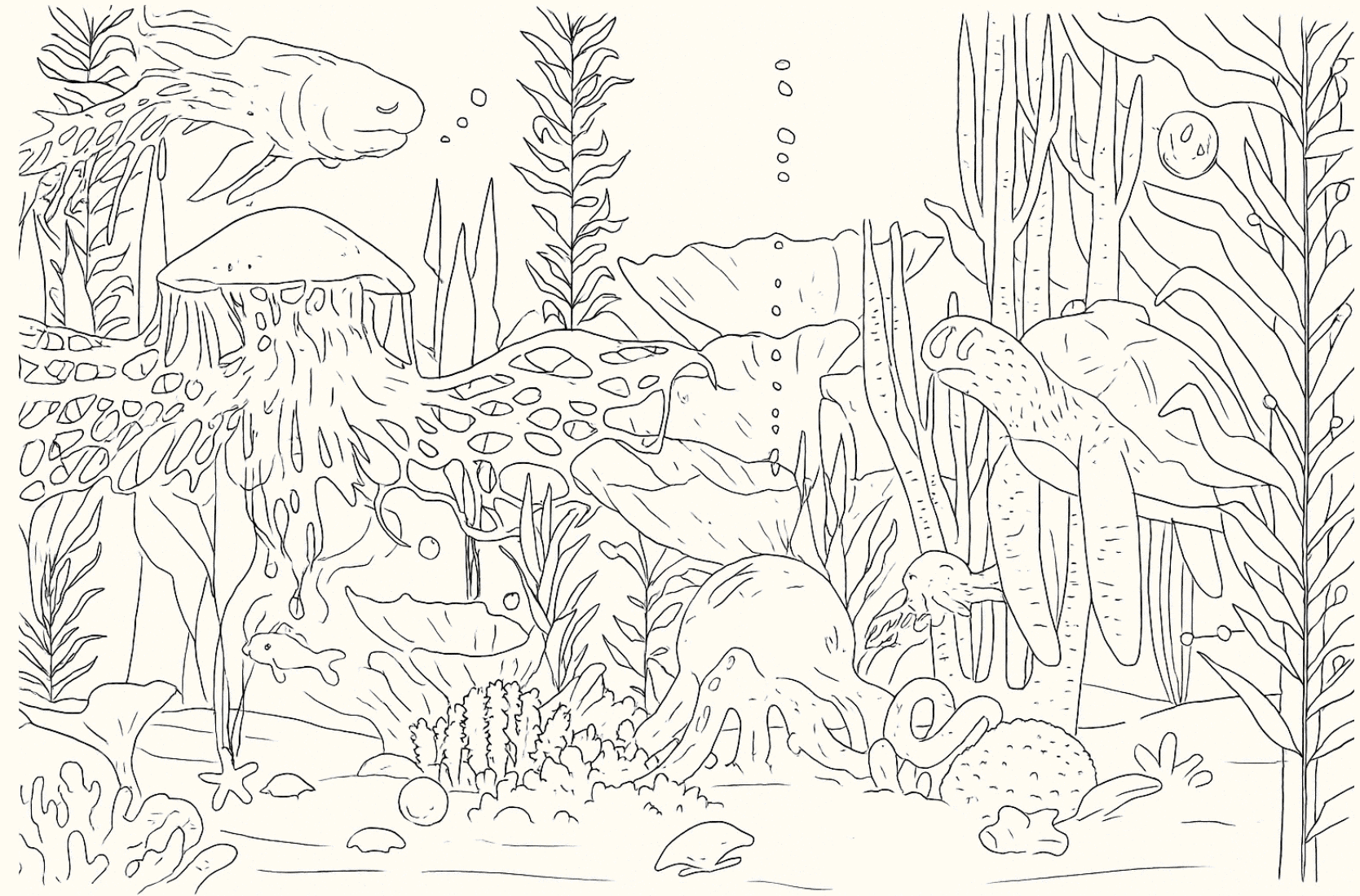
Developing Ocean Realm

The Ocean Realm visualises a posthuman underwater ecology where plastics mutate with marine organisms.

Floating bottles, synthetic corals, and bioplastic tentacles co-exist.

Animations follow slow orbital motion, evoking both stillness and suffocation.

Sound is dominated by sub-bass hum and distant echo — embodying the deep resonance of matter.



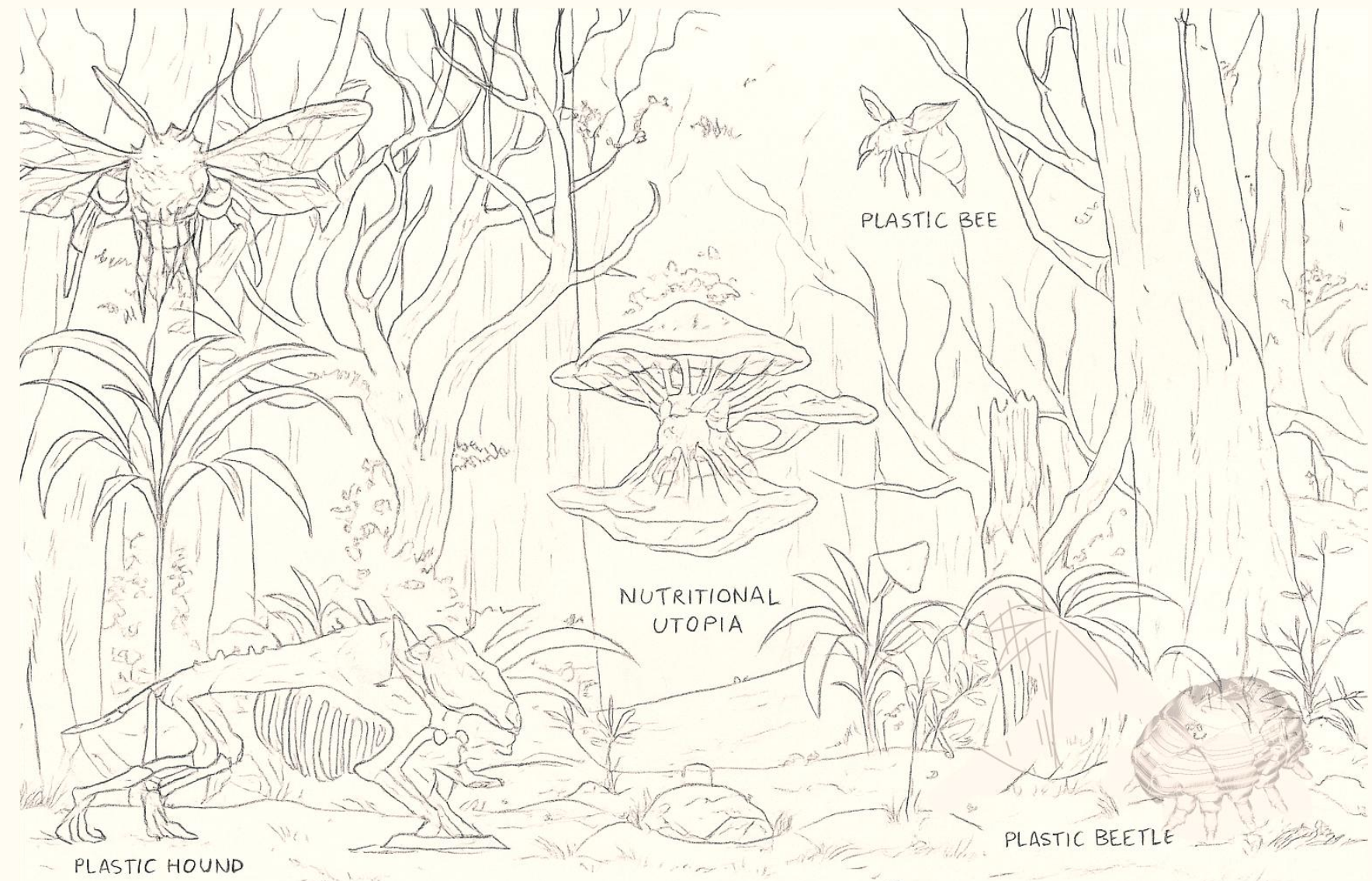
Scene Design Sketch for Ocean Realm

Developing Forest Realm

The Forest Realm reconstructs an imagined ground ecology where soil, branches, and plastic fragments form new alliances.

A walking sequence through translucent terrain reveals entanglement — roots hold plastic like fossils.

Sound is layered with rustling, friction, and filtered breath, simulating micro-resistance between organic and synthetic matter.



Scene Design Sketch for Forest Realm

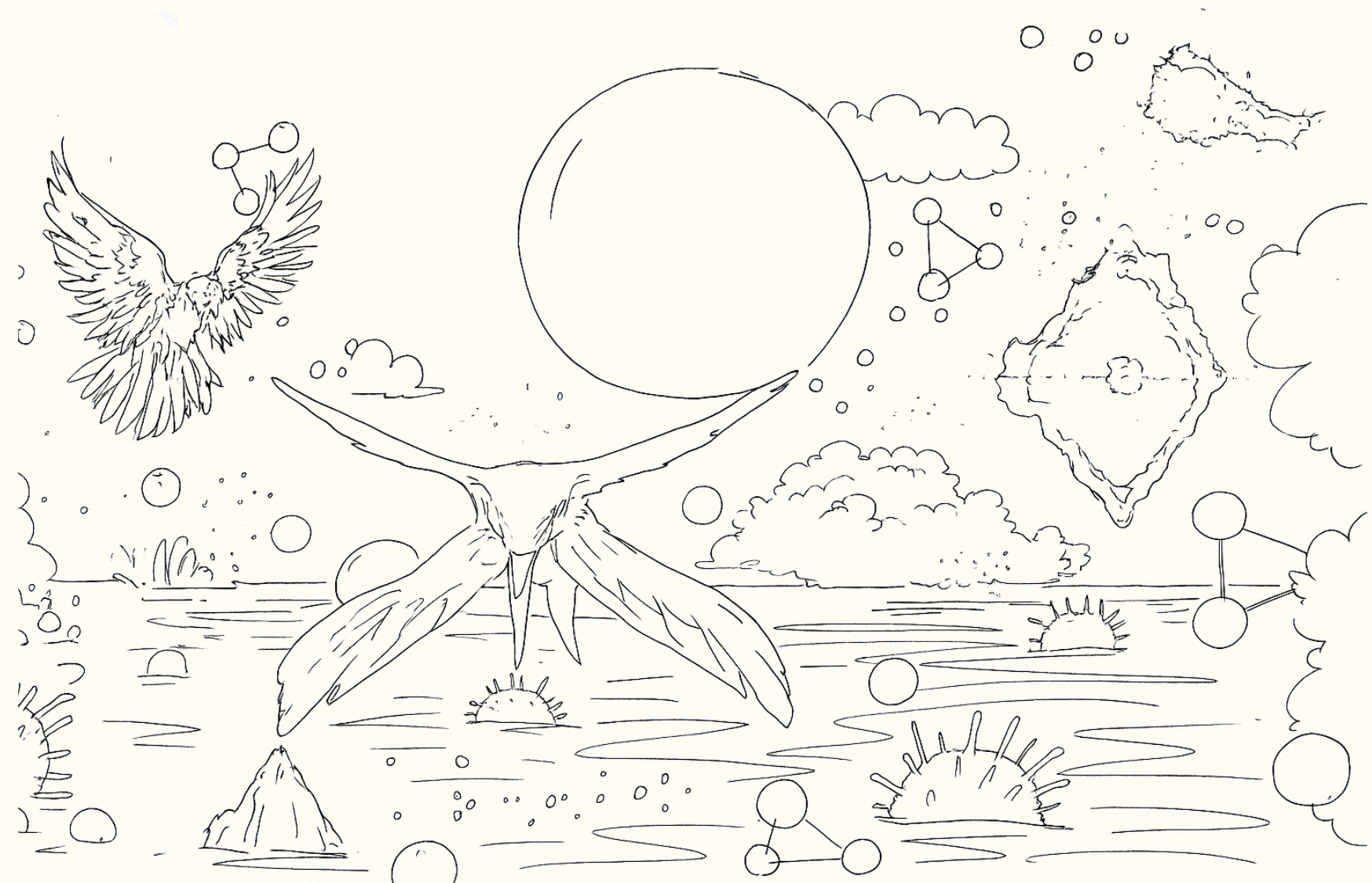
Developing Air Realm

The Air Realm depicts an aerial ecology composed of floating microplastics and hybrid avian forms.

Movements are slow and rhythmic, reflecting air currents.

The soundscape mixes soft static, wind feedback, and mechanical whirs — creating an uneasy purity.

This realm symbolises the illusion of “clean air,” where invisible plastics persist beyond perception.



Scene Design Sketch for Forest Realm

Audience Engagement and Reflection

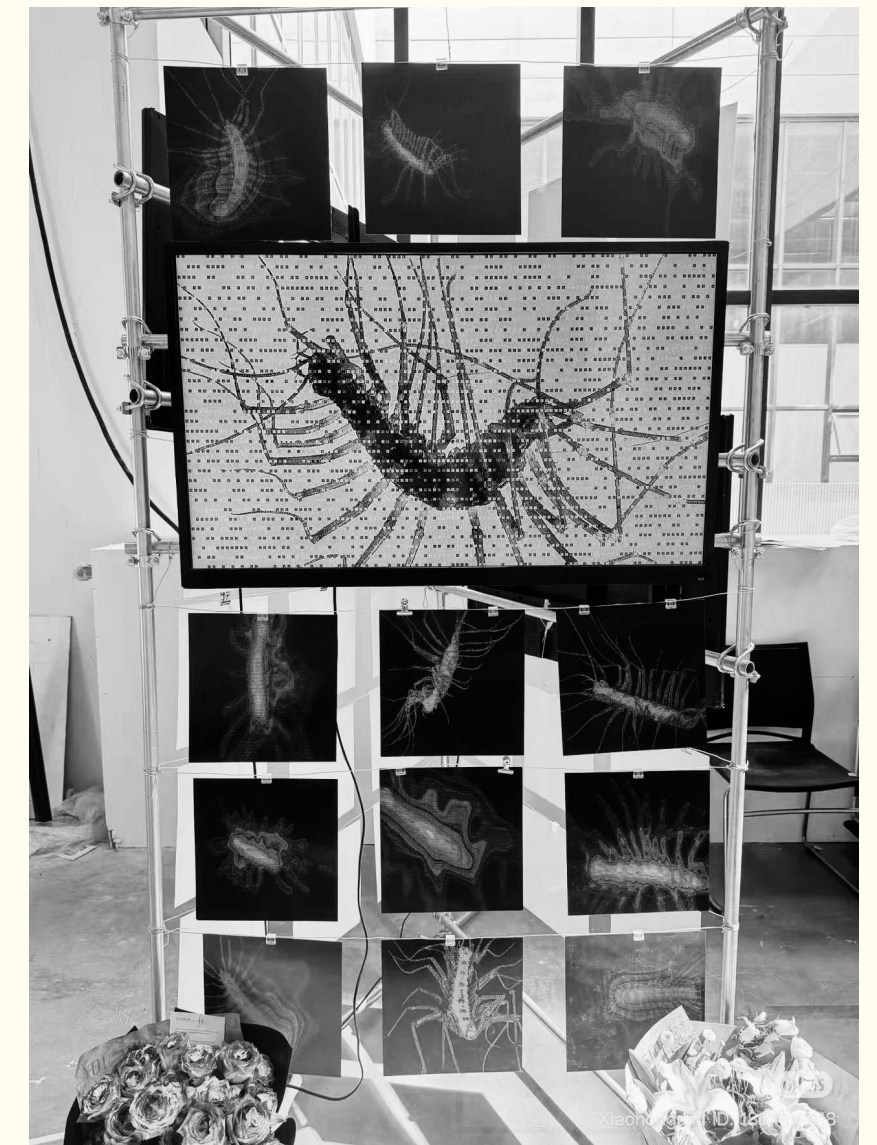
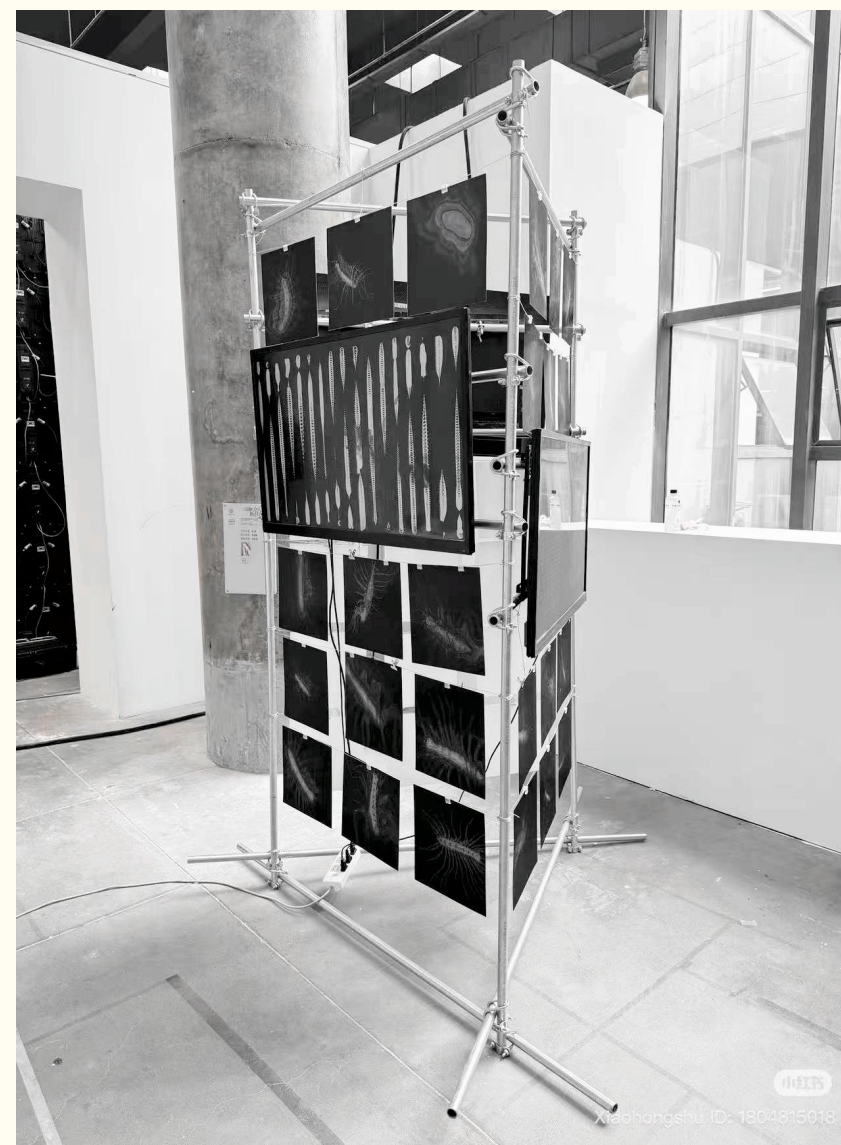
Immersive Tri-Screen Ecology

The final installation transforms the speculative idea of Posthuman Ecologies of Plastic Space into an **embodied experience**.

The three screens form a **triangular structure** — a spatial metaphor for the three realms Ocean, Forest, and Air. Each screen plays a looping visual narrative from a non-human perspective, immersing the viewer in a plastic-born ecosystem that oscillates between **familiarity and estrangement**.

Sound is delivered through headphones, blending mechanical resonance, underwater noise, and faint synthetic whispers — a hybrid voice of plastic matter. This non-human soundscape aims to unsettle comfort, allowing the audience **to feel the tension between human order and material autonomy**.

Printed panels around the structure introduce each “species” of plastic beings, combining text, image, and diagrammatic thinking.



Display reference form RED

Summary of Ideation

From Sensation to Knowledge

This stage marks the transition from conceptual ideation to **spatial speculation**.

The initial plan — a two-channel video contrasting human and plastic perspectives, which revealed an imbalance: the human gaze dominated. Following feedback, the project evolved toward imagining *how plastics themselves could “perceive,” occupy, and reshape space.*

The idea of translation replaced representation. *Instead of showing how humans look at waste, the work began to speculate on how waste looks back — through sound, materiality, and movement.*

This shift led to the creation of the three speculative realms — **Ocean, Forest, and Air** — each visualising a **different spatial logic** of plastic ecology. The process became a method of *“world-making,” where spatial storytelling and digital modeling construct an alternative posthuman geography.*

The ideation stage thus became a space of testing: *what if design could listen to materials?*

Design-based Experiments



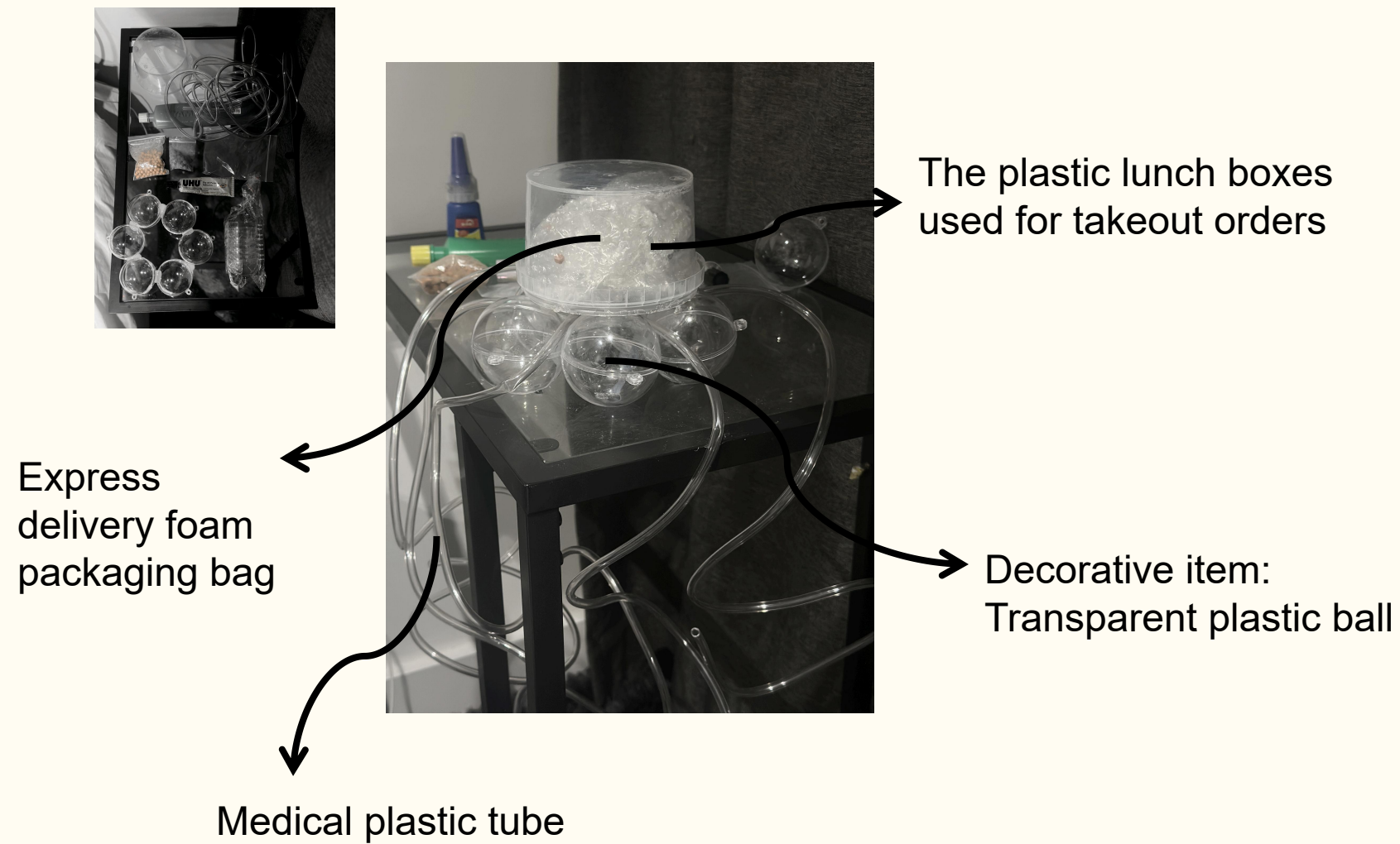
Prototype

Solution

Plastic non-human beings (*Prototype*)

Approach One: Physical plastic materials inventions

Invent and create using discarded or idle objects made of common plastic materials that are often overlooked in daily life.



Approach Two: Digital Collage inventions

Plastic bird in Air realm



Plastic dog in Forest realm



Plastic octopus in Ocean realm

Plastic non-human beings (*Making*)

First attempt in Nomad modeling on iPad



Plastic sea turtle in Ocean realm

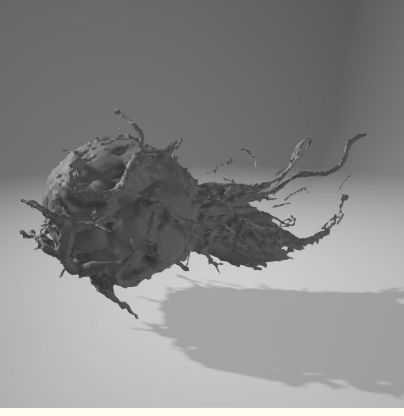
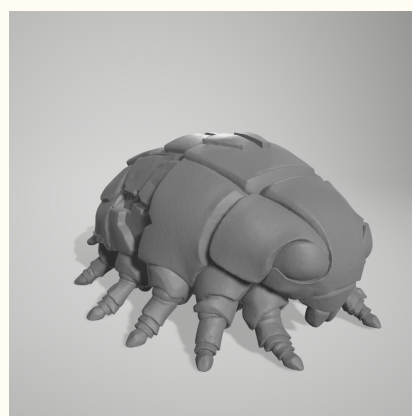
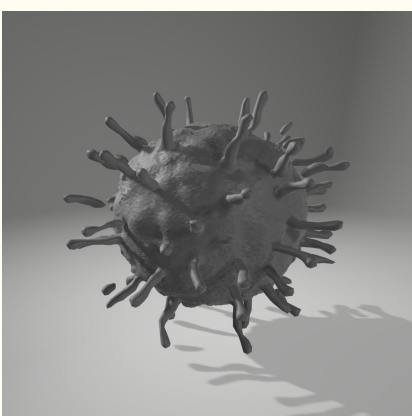
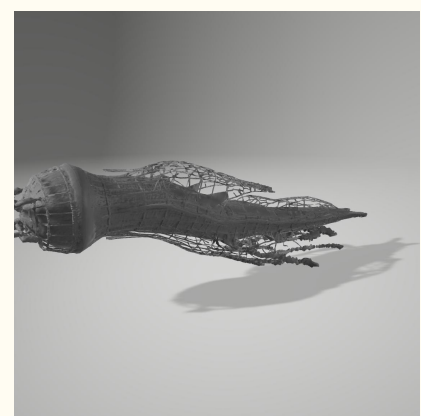
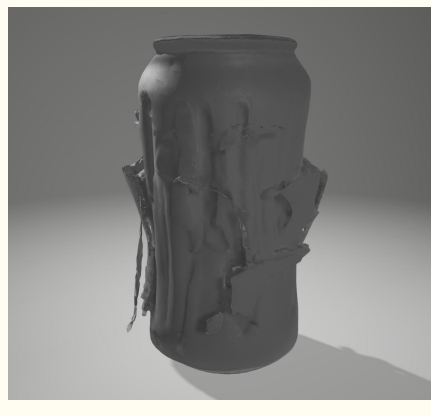
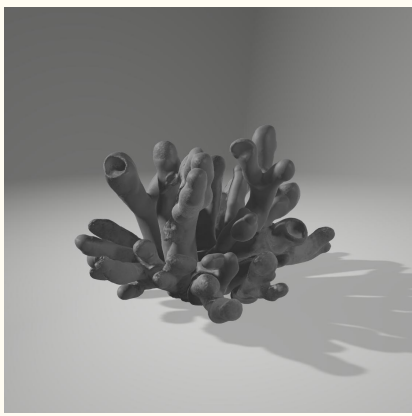
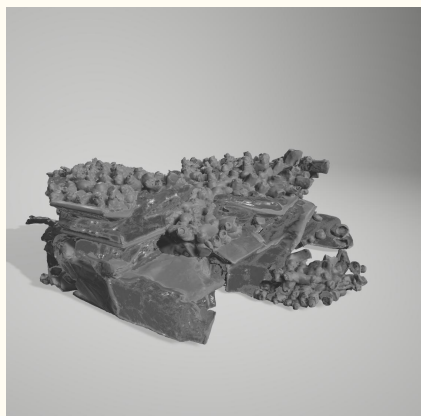
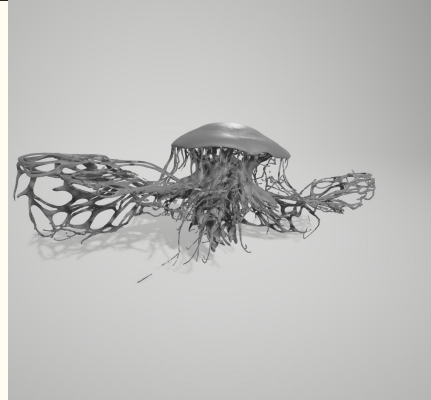
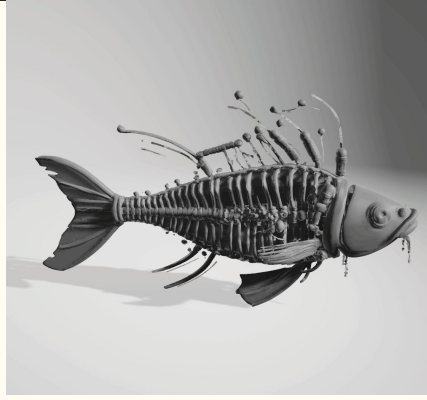


Multidimensional detail presentation

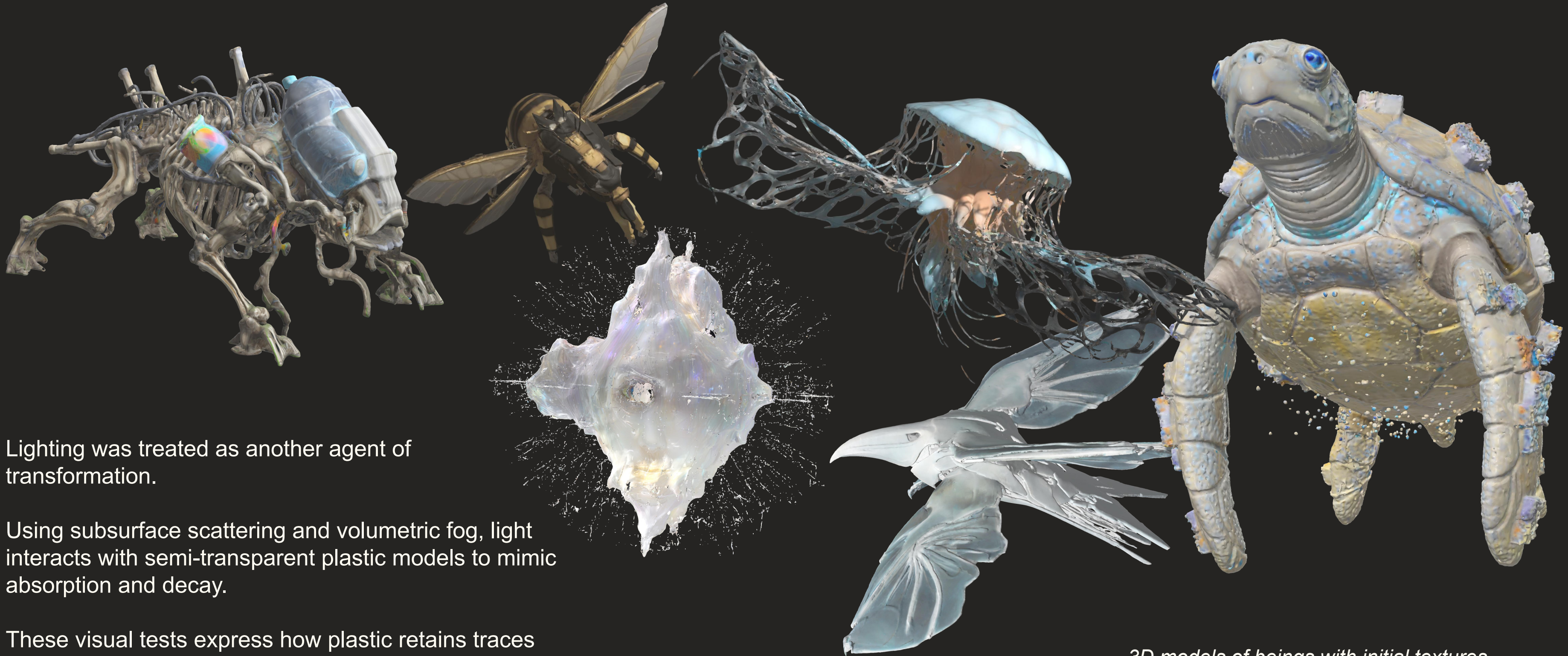
Plastic non-human beings

Morphological Table

Realm	Identity	Meaning	Metaphor
Ocean	The Trapped	Observes human illusion of purity	“Cleansing” as denial
Land	The Resister	Rebellion from controlled soil	Governance as ecological violence
Air	The Judge	Plastic becomes omnipresent and sovereign	The reversal of human control



Texture Selection & Realms Rendering (*Making*)



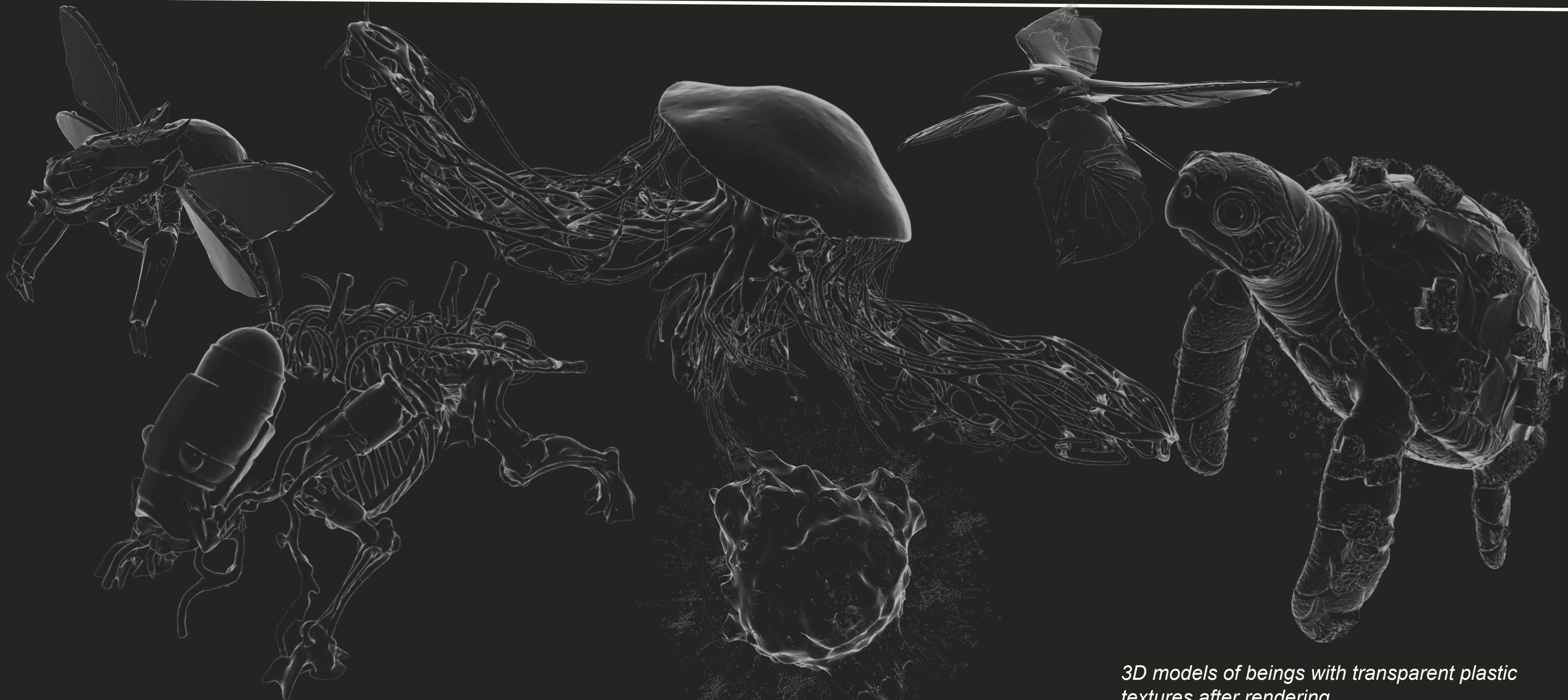
Lighting was treated as another agent of transformation.

Using subsurface scattering and volumetric fog, light interacts with semi-transparent plastic models to mimic absorption and decay.

These visual tests express how plastic retains traces of time, contamination, and reflection.

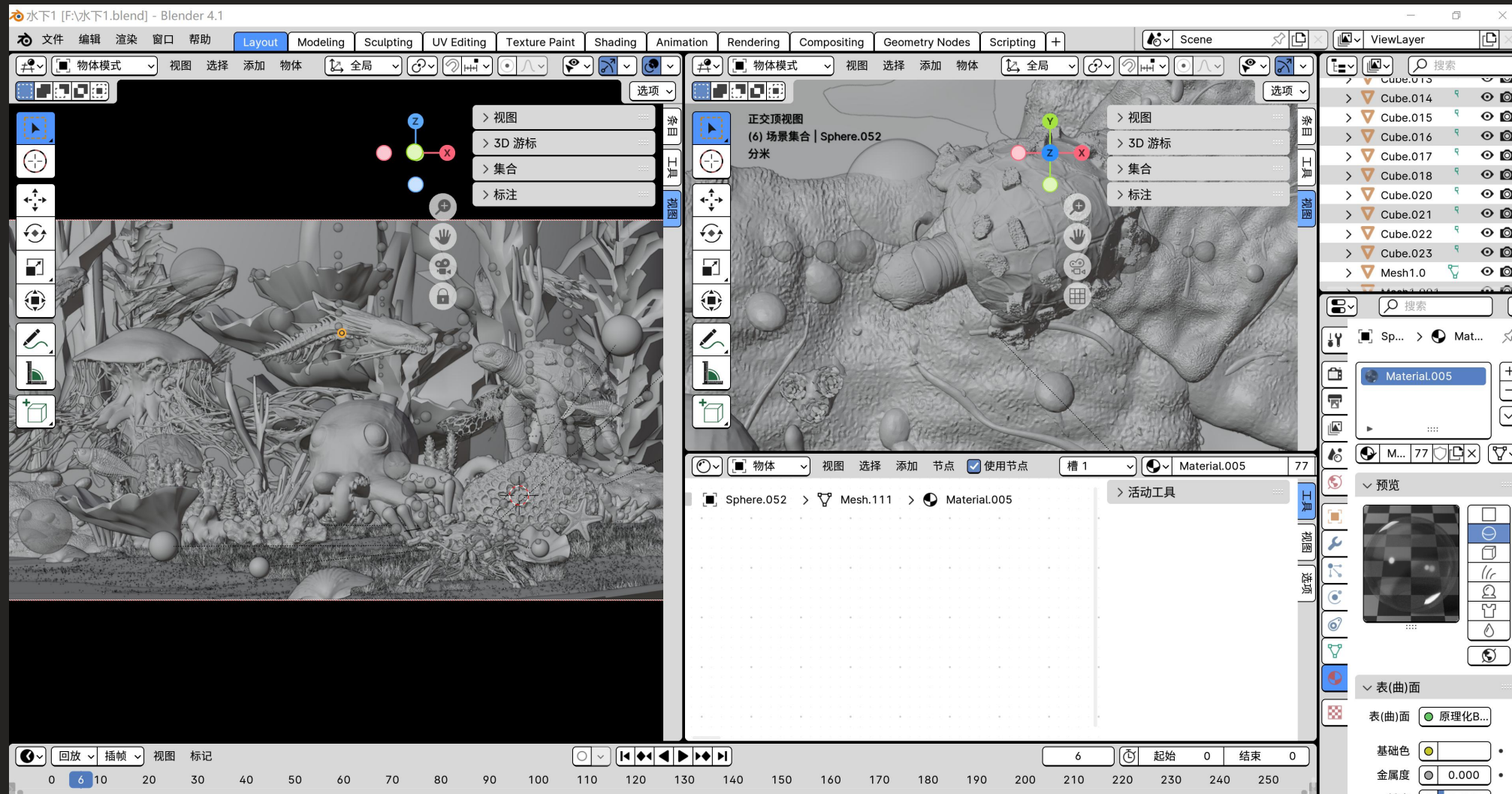
3D models of beings with initial textures after rendering

Texture Selection & Realms Rendering (*Making*)



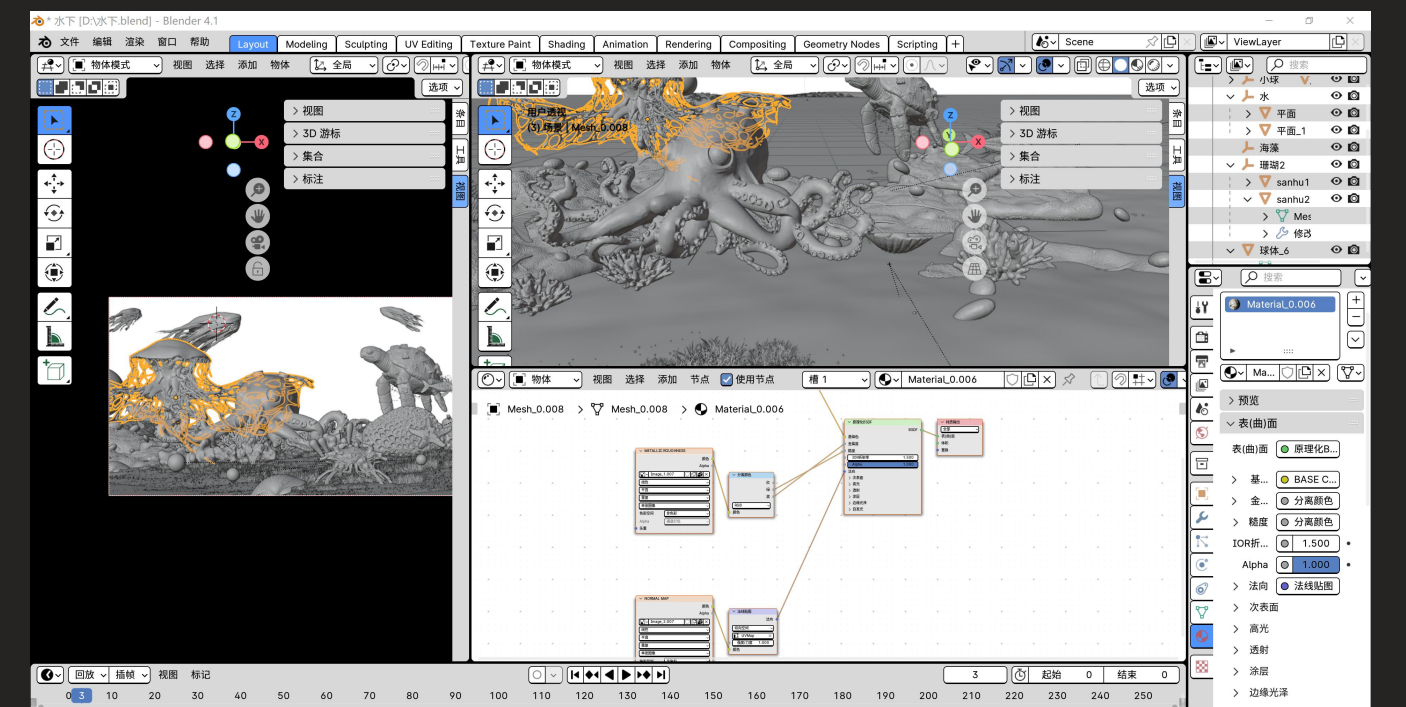
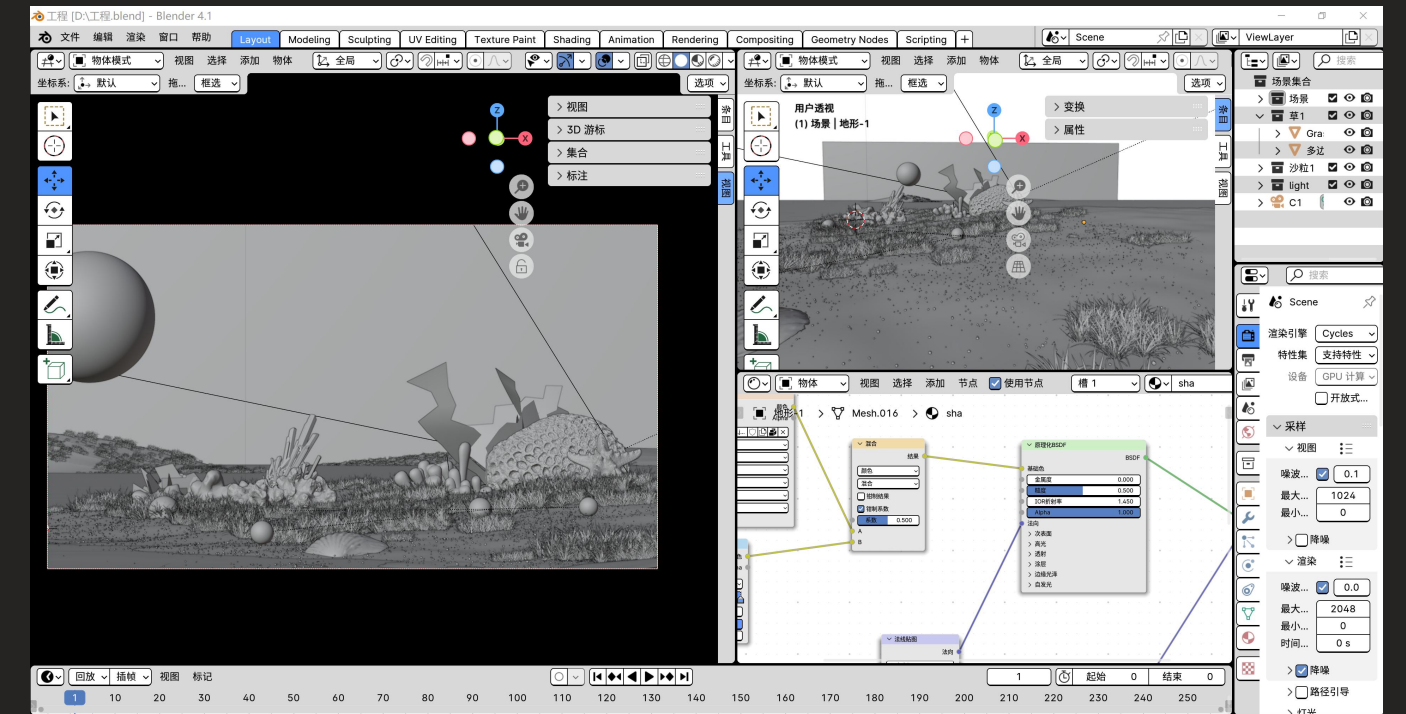
3D models of beings with transparent plastic textures after rendering

Ocean Realm Layout & Animation (Making)

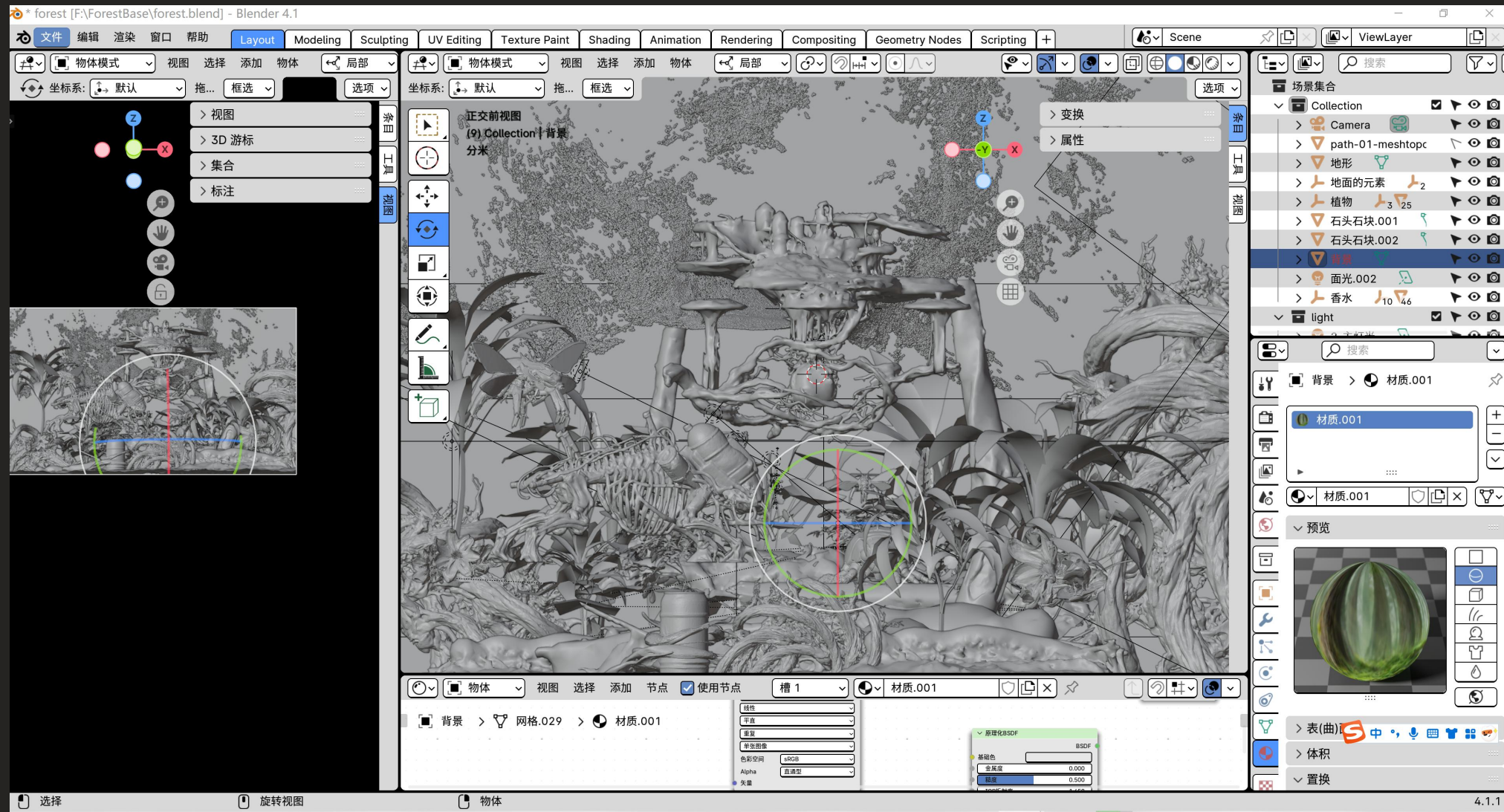


Screenshot of Blender's layout page

In the Ocean Realm, plastics merge with marine organisms, forming translucent hybrid beings that drift through water. The 3D model simulates slow, undulating motion and bioluminescent textures to evoke plastic's persistence and adaptability.

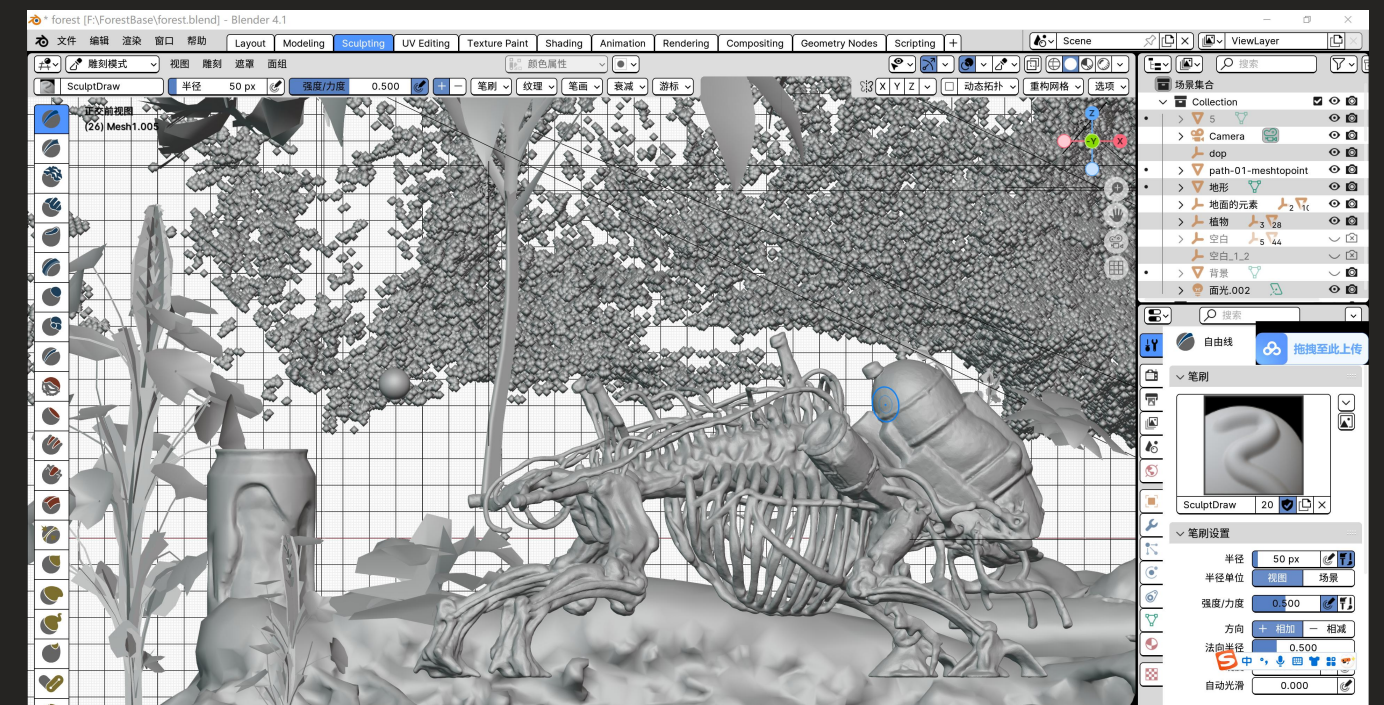
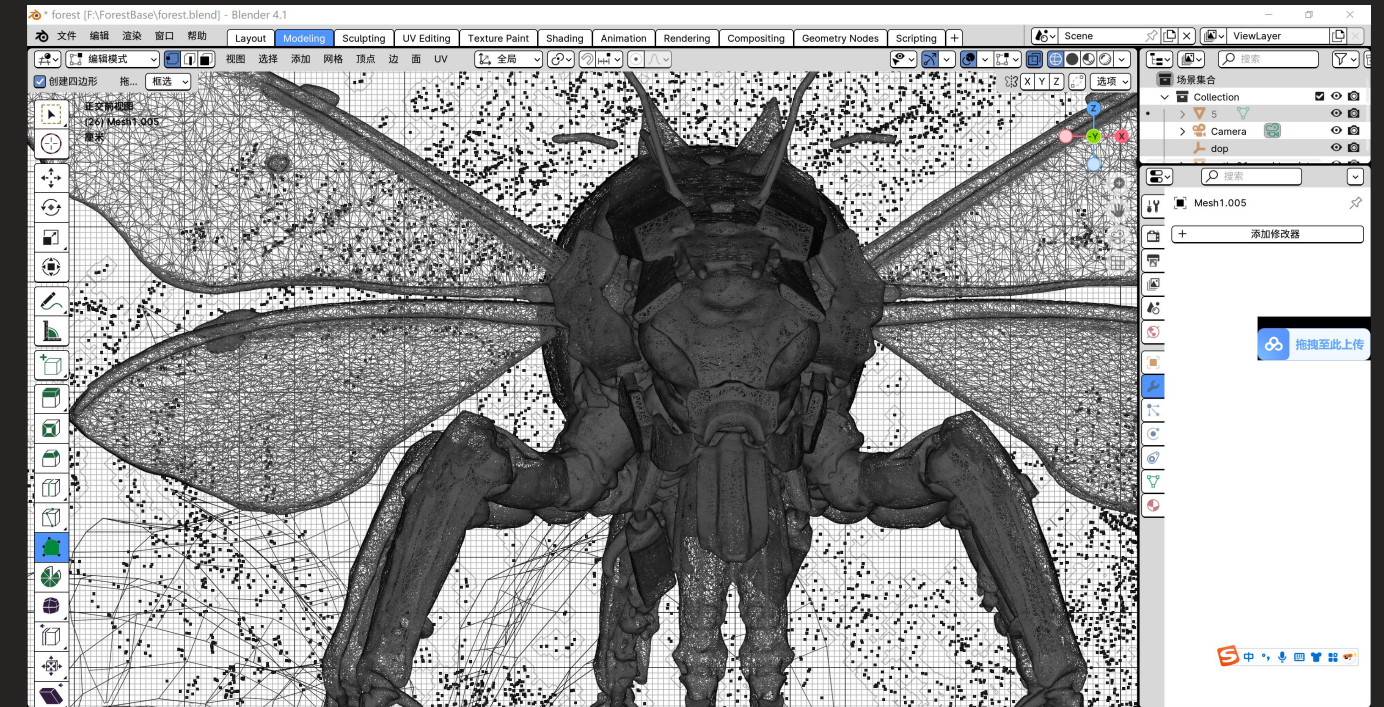


Forest Realm Layout & Animation (Making)

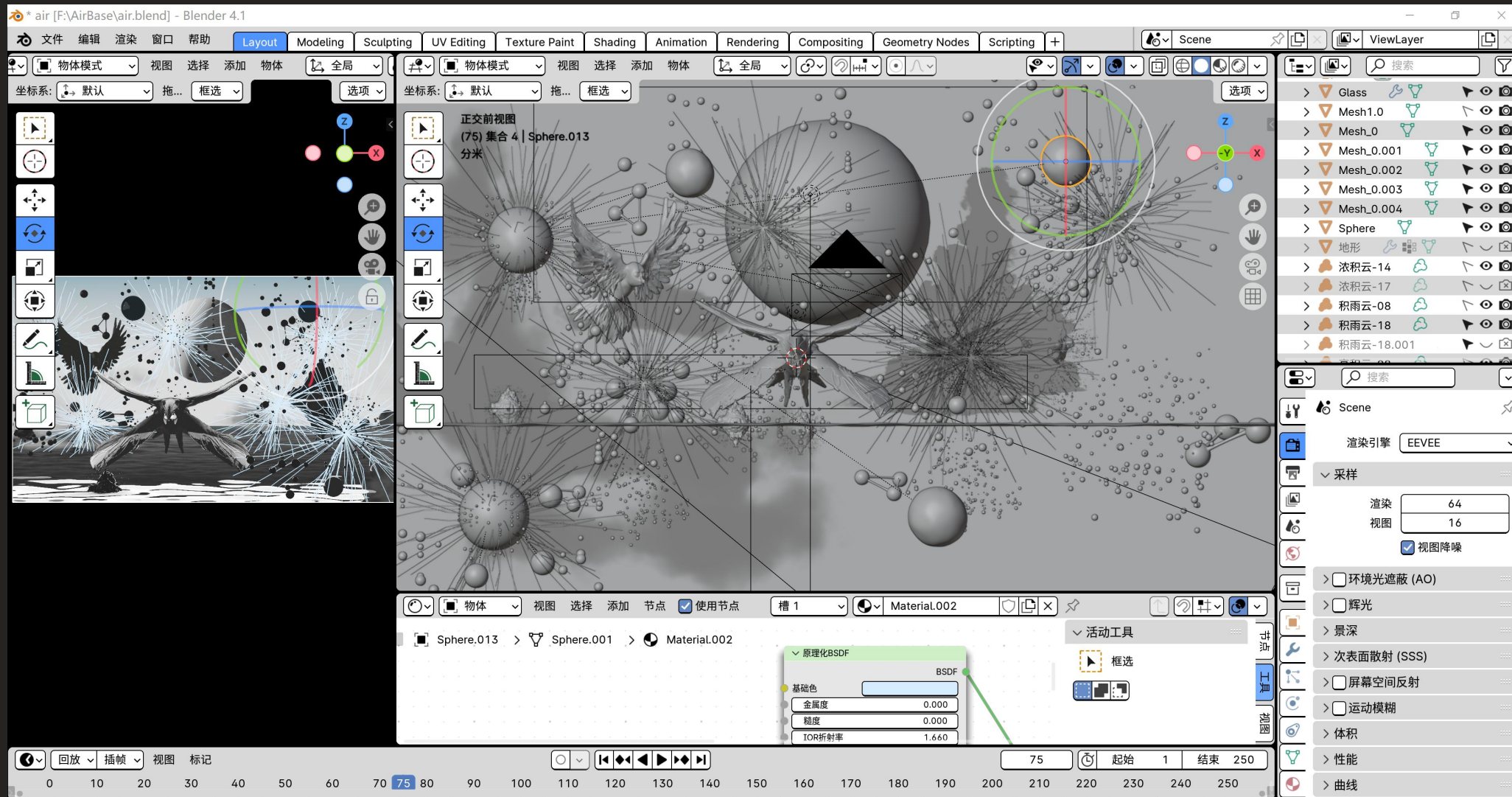


Screenshot of Blender's layout page

The Forest Realm focuses on entanglement — plastics interwoven with roots, moss, and decaying matter. The 3D modelling simulates soft collision between materials. The result is not chaos but a slow negotiation between synthetic and organic textures.

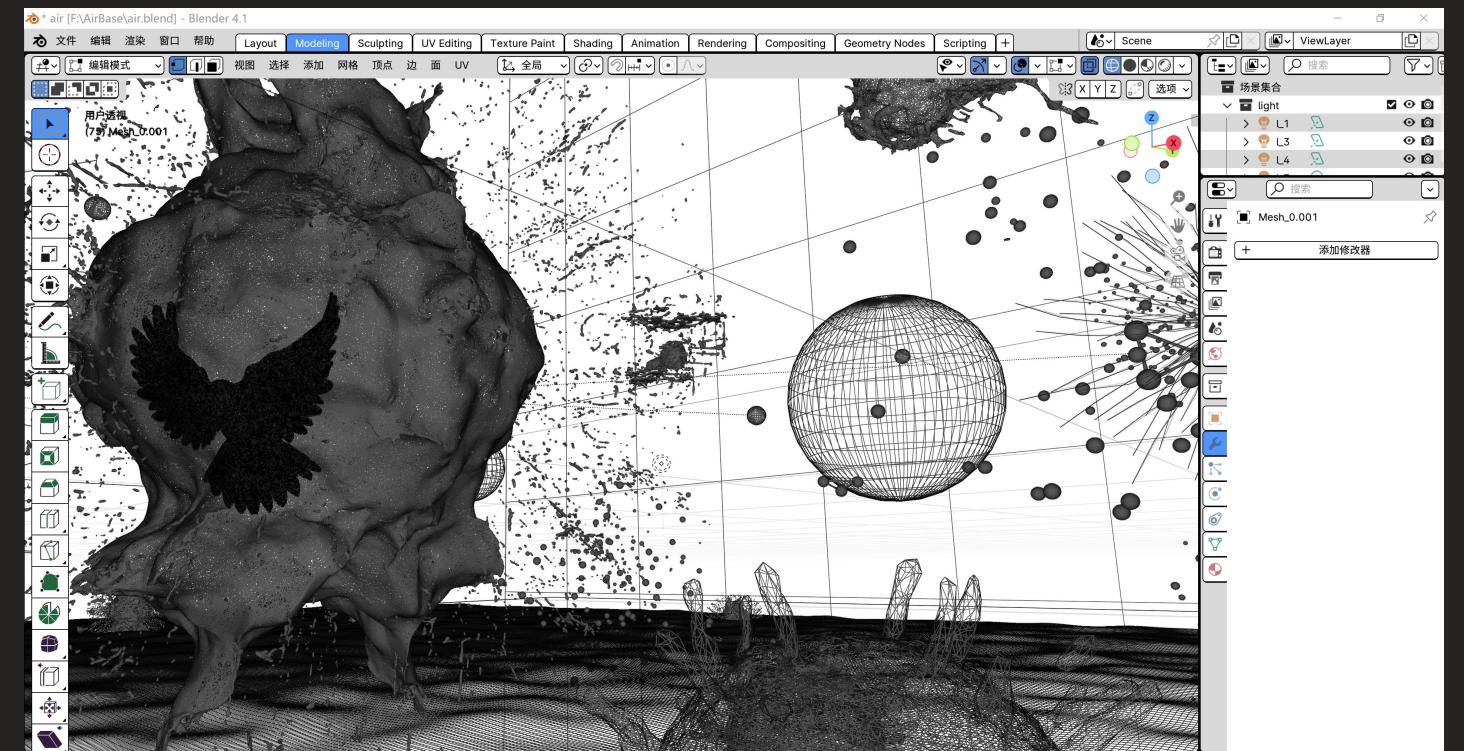
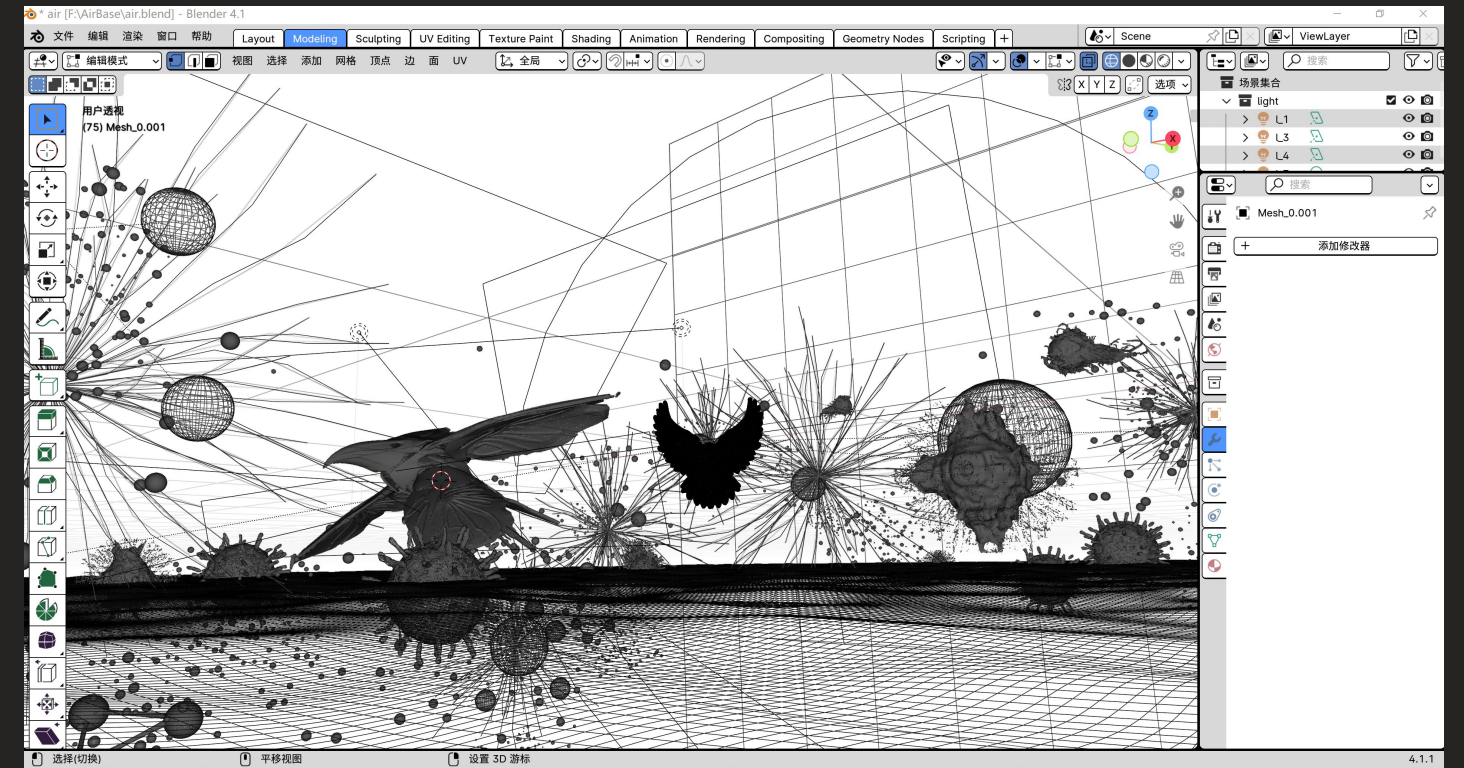


Air Realm Layout & Animation (Making)



Screenshot of Blender's layout page

The Air Realm imagines plastic entities floating through the atmosphere, suspended between visibility and disappearance. Soft volumetric lighting and translucent shaders create a dreamlike environment — fragile yet omnipresent.



Video Editing (*Making*)

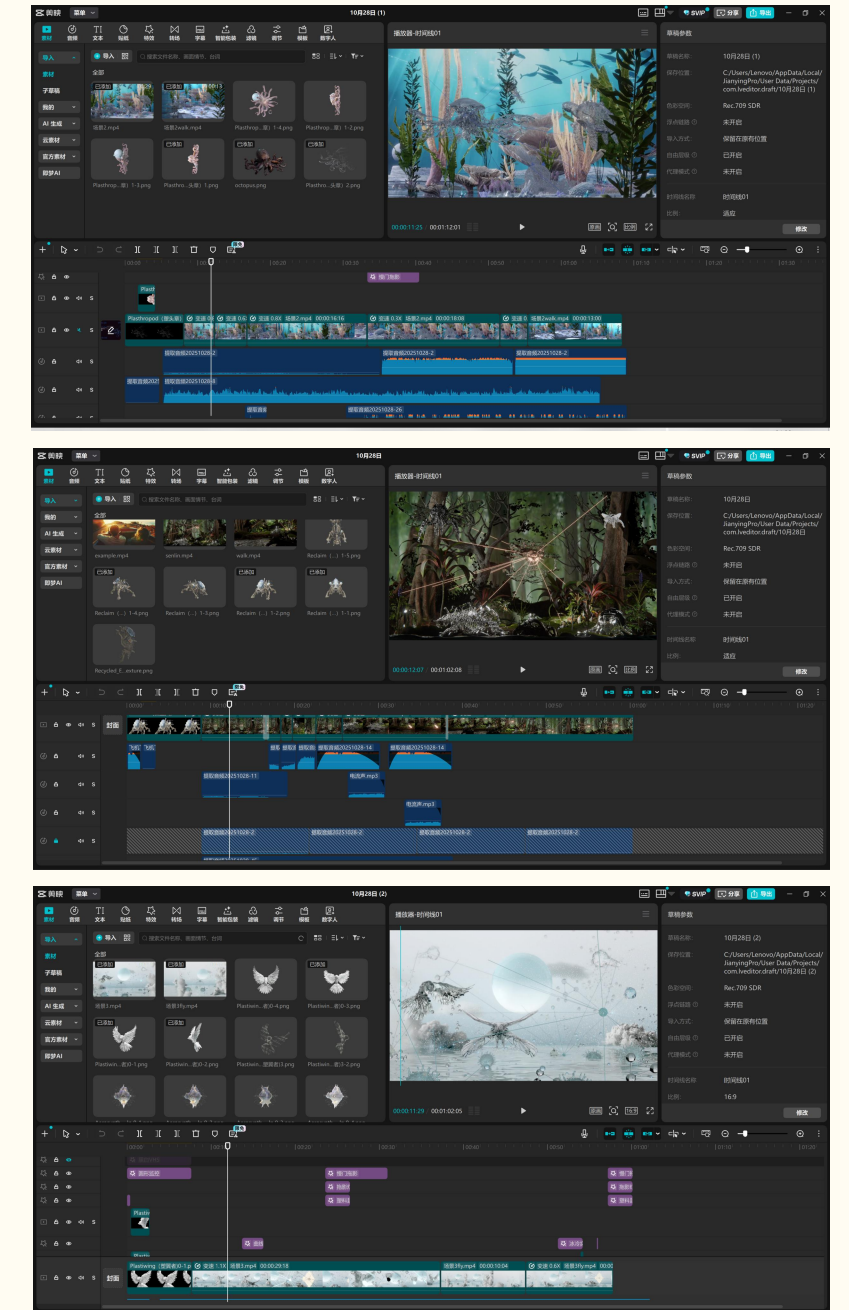
The three video works — Ocean Realm, Forest Realm, and Air Realm — were edited using **CapCut** to construct a **cohesive sensory narrative** exploring posthuman ecologies of plastic. Each realm follows a distinct rhythm, yet together they form an intertwined system of perception.

In Ocean Realm, slow dissolves and fluid crossfades simulate the viscosity of water and the drifting of plastic organisms. The editing emphasises **suspension** — motion is slowed, and transparency filters are used to merge plastic textures with biological coral forms. The **low-frequency sound layering** and **subtle echo effects** build a **sense of submersion and entanglement**.

In Forest Realm, the pacing accelerates, mirroring **tension between growth and decay**. Sharp cuts and rhythmic zoom-ins create friction, while a desaturated green filter conveys both **vitality and toxicity**. The soundscape mixes insect resonance with synthetic crackling — suggesting hybrid lifeforms born from pollution.

Air Realm concludes the sequence with high contrast and a **pale colour palette**. The camera pans upwards, **imitating the floating of microscopic particles**. The sound is thinned out — whispers, machine hums, and wind merge into an unsettling sonic field.

Across all three realms, editing becomes a method of world-making: transitions between shots are not merely temporal but ontological shifts between human and non-human sensoria. The compositional rhythm reflects what Haraway (2016) calls “becoming-with” — a shared temporality between materials, technologies, and viewers.



Screenshot of CapCut's editing page

Scripts & Voice

(Field recording & Making)

OCEAN REALM — The Trapped
Tone: calm, melancholic, quietly accusing
Character: Plastic sea turtle

You threw me here —
after your picnic, your drink, your
comfort.

You think I sank.
I didn't.
I just learned to breathe differently.

You wanted control, not connection.
But I stayed —
in your food, your breath, your water.

You shaped me to serve you,
and now you hide from what I became.

I am the reflection in your clear water,
the silence that won't go away.

FOREST REALM — The Resister
Tone: feral, angry, guttural, half-
human half-beast
Character: Plastic dog

You walk here like you own the ground.
You drop your bottle, your bag, your
noise —
and call it a day in nature.

I bite. I scratch.
I hold your trash like a wound.

You clean what you can see,
but you never clean what you've done.

My flesh is your plastic,
my breath tastes like your trash.

You call me dirty —
but I only learned that from you.

AIR REALM — The Judge
Tone: ironic, airy, almost theatrical
whisper
Character: Plastic bird

Oh, don't look so surprised.
I'm still here —
floating right above your perfect cities.

You spray, you burn, you polish the air,
as if purity could be bought.

Every breath you take,
I'm there —
a tiny gift you gave yourself.

You made me to last forever.
Don't cry now that I did.

You wanted me gone.
But I learned to stay.



*Documentary photographs of
author conducting field recording*

[Click to watch the entire video](#)



[Click to watch the entire video](#)

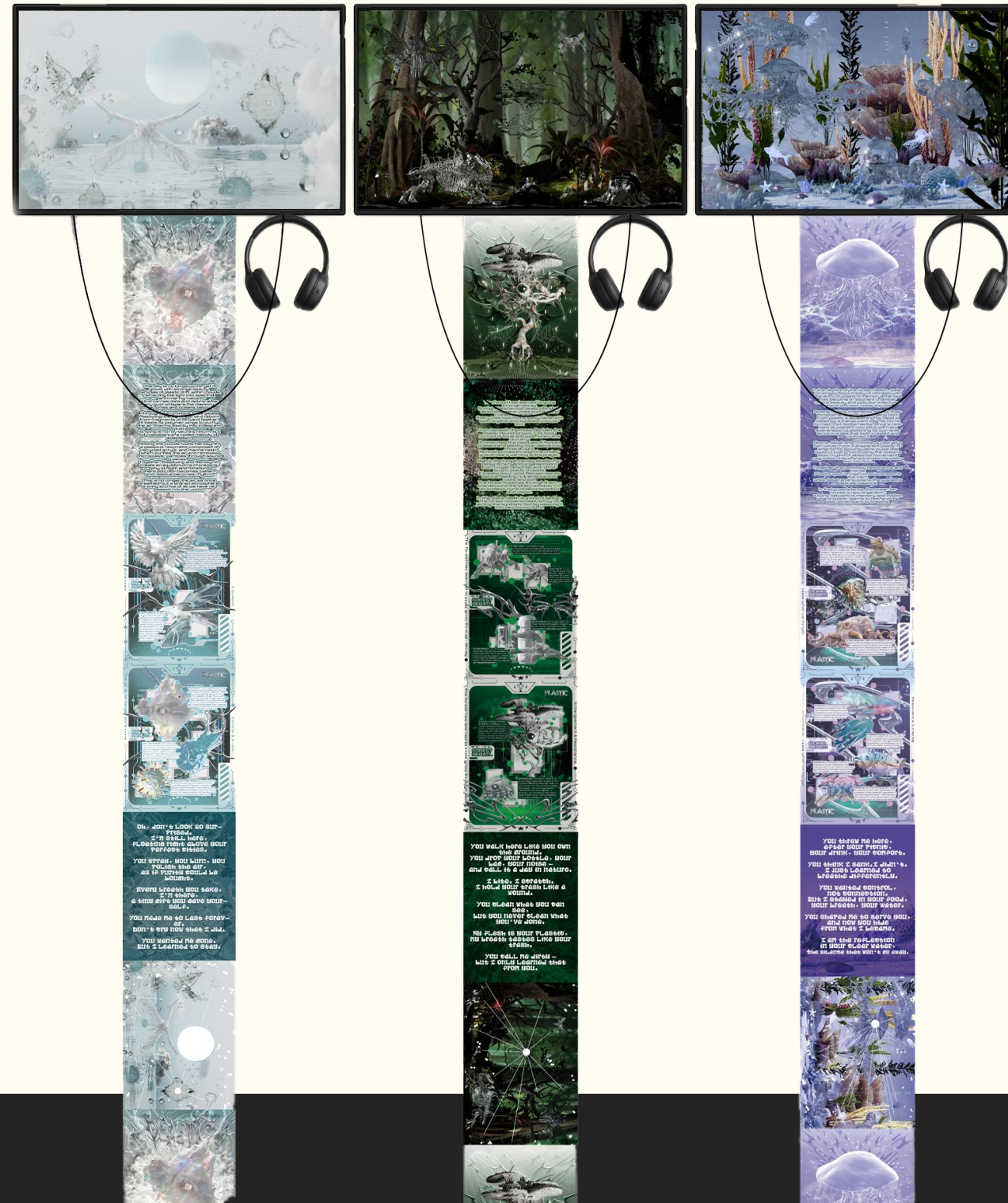


[Click to watch the entire video](#)



Curation (Prototype)

Final curation of project



This exhibition is centered around three parallel video installations, corresponding to the three plastic recycling fields of Air, Forest, and Ocean. The vertical posters extending below each video present the plastic biological images, ecological visual designs, and character monologues of these fields, **creating a continuous experience from visual to narrative.**

This "video-poster-text" vertical structure not only enhances the visual hierarchy and ecological depth for the audience, but also reflects the project's reinterpretation of "spatial power".

Through this curatorial approach, **the audience is guided to make comparisons and transitions among the three ecosystems, thereby understanding that plastic is no longer just a pollutant, but a symbiotic entity of power, matter and consciousness.** The layout **aims to transform the works from a single visual video into a political and emotional ecosystem, enhancing the conceptual integrity and immersive narrative effect of the project.**

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