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Hybrid Manifestations of Post-Industrial Sites as Urban Parks
An Analysis of the Evolution of Cross-Disciplinarity as Seen in Seonyudo Park and Mapo Oil Tank Culture Park

산업시설 이전적지에서 도시공원으로의 하이브리드적 발현 선유도공원과 문화비축기지 설계의 교차학문적 접근에 관한 연구

2019년 2월

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지도교수 John Hong

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2019년 2월

위원장

부위원장

위원
Abstract

Hybrid Manifestations of Post-Industrial Sites as Urban Parks

An Analysis of the Evolution of Cross-Disciplinarity as Seen in Seonyudo Park
and Mapo Oil Tank Culture Park

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Through the lens of repurposed post-industrial sites, this paper explicates how a unique cross-disciplinary approach of cultural parks is emerging in Seoul in the form of hybrid spaces of architecture and landscape. Critical to this argument is the increased role of preserved industrial structures fueled by their architectural capacities that generates programmatic opportunities along with the contextual landscape. Marking the transition from industrial to culture-based urban development, the turn of the century in Seoul saw a theoretical reorientation of architecture and landscape design, which offered a hybrid form of cultural park situated in former industrial sites in the inner city. The manifestation of such parks requires a more detailed understanding as to how they employ cross-disciplinary approaches in the design process, which can contribute to the critical review on their spatial features. Rather than a basic investigation on their
physical characteristics, therefore, the analysis focuses on the latent correlation between the hybrid aspects of the space and the procedural background that materialized such conditions. Mainly through existing secondary sources, two case studies including Seonyudo Park and Mapo Oil Tank Culture Park are analyzed to reveal the cross-disciplinary process through their academic and socio-political contingencies. Both cases exemplify the intensive reutilization of their architectural heritages which employed hybrid design strategies to generate cultural contents and activities on the sites. Furthermore, with the commencement of the planning of Mapo Oil Tank Culture Park in 2013, the politicization of the term, ‘urban regeneration,’ marked a key shift of the planning process to a democratic decision-making standard, further coalesced by the input of experts and non-expert groups. In connection to the case of Mapo Oil Tank Culture Park, the current administrative structure in Seoul’s urban planning is also reviewed, examining its ability to productively engage with the inherent interdisciplinarity of post-industrial urban park projects. Concluding with a comprehensive summary on the analyzed results of the two case studies, the paper aims to suggest a profound discourse on the importance of the solid cross-disciplinary collaboration in materializing the hybrid solutions to post-industrial urban parks.

Keywords : Post-industrial sites, Industrial heritage, Cross-disciplinarity, Urban regeneration

Student Number : 2016-22935
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Chapter 1 Introduction

1.1 Background

1.2 Research Scope and Analyzing Criteria
1.1. Background

With their highly urbanized contexts within post-industrial Seoul, the repurposing of its former industrial sites into urban parks calls for cross-disciplinary understanding and practices. When a once inaccessible industrial facility returns to the a city’s living-sphere, emerging ideas such as architectural recycling, historic preservation, environmental revitalization, etc. necessitate new approaches to creating public urban space. Whether entirely successful or not, these post-industrial sites provide insight into a new kind of public space that must coordinate and converge multiple disciplines, in order to address their increasingly multifaceted identities and administrative dynamics.

The repurposing of former industrial sites into public parks is becoming a familiar strategy in the Western urban planning. Notable projects include Gas Works Park (1975) in Seattle, Washington, Nord Landscape Park (1995) in Duisburg, Germany, BP Park (2005) in Sydney, Australia, etc., which can be interpreted as potential design references of the post-industrial parks in Seoul. Particularly, the abovementioned cases highlight their reutilized industrial legacies as the iconic feature, which generate an experiential content along with its site’s contextual background. Their structural potentials, with the sites’ topography amalgamated as one characterized scenery or landscape, are what defines the parks’ identity as thematic public space.

Seoul, Korea has also adopted this new trend as early as the 2000s, with the

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1) Nord Landscape Park is, in fact, regarded as the Western counterpart of Seonyudo Park according to the project’s head director, Jong-Sang Sung (See chapter 3.1 for more discussion). The case of BP Park in Sydney, Australia resonates with Mapo Oil Tank Culture Park in terms of their similar former industrial function, a petroleum reservoir.
initiation of Seonyudo Park project and Professor Dong-jin Kang’s dedicated academic researches on industrial heritage.\(^2\) However, to understand this emergent situation in regards to Seoul, the progression of both landscape architecture and architectural preservation in Korea can be addressed.

First, it can be noted that the history of urban landscape architecture in Korea did not progress in a parallel relationship with Western paradigms. Whereas the latter has a developed history beginning from highly synthetic 18th century gardens in the form of green public parks\(^3\), Korea’s traditional notion of landscape always connoted untouched nature for occasional leisure and temporary tour.\(^4\) In the early 1970s, the discipline of landscape architecture was first officially introduced in Korea as an elementary countermeasure to the environmental damages caused by the rapid urbanization.\(^5\) This politicized concern also gave a momentum to the birth of landscape architecture’s first academic recognition in 1973, as a separate departmental degree offered at the Department of Landscape Architecture in Seoul National University.\(^6\)


\(^3\) Tate, Alan. Introduction. Great City Parks. Taylor & Francis, 2013. p.1-4


\(^6\) Ibid., p.53
Accordingly, due to the swift import of the concept, public parks in Korea only functioned as a reserved and nominal greenery space amidst dense development zones. Aside from their legally contrasted characteristics between greenery and built environment, exceptions included some ancient historic sites with open leisure space such as Tapgol Park, Changgyeong Palace, Gyeongbok Palace, Deoksu Palace, Jongmyo Shrine, etc. contained within or in proximity to the city center.
At the same time, architectural preservation has also played out in a unique way, as contemporary urbanism in Korea progressed a-synchronously, while Western urbanism developed incrementally. During the rapid and compact urbanization in Seoul from the 1960s to 90s, the disjunction between the older forms of living registered in low-rise building, and the new market demands of the contemporary city coincided with the abrupt erasure of the urban fabric of the past.\(^7\) In post-industrial Seoul with the city population decreasing from the 1990s\(^8\), the idea of ‘preservation,’ generally a Western logic, plays into a new definition. Although preservation in the most obvious sense includes pre-urban structures, in Seoul, its recent modernization from the 1950s onward has put into a question of what should be preserved. With buildings in the 1970s now

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\(^8\) Seoul Data Service (http://data.si.re.kr/node/117. 2018. 08. 02.)
reaching 50 years, aged projects such as the Cultural Center at the Children’s Grand Park built in the 1970s are now identified as targets of historical modern legacy in Korea.\(^9\)

Through this backdrop, the emerging definition of ‘hybrid’ – what is a park and what is architectural preservation – developed into a unique opportunity in Seoul. Precipitated by its growing boundary, the abandoned industrial sites and their structural legacies in Seoul now occupy strategic sites near urban cultural and economical nodes. This is opposite to Western urban theories inflected by Ebenezer Howard’s concept of the Garden City, which placed industry outside the city’s periphery.\(^{10}\) After the relocation of major industrial facilities outside the inner Seoul, these remaining former industrial sites have been reexamined and targeted as new cultural and social open space for the urban living sphere.

<Figure 3> Timeline of the development of landscape architecture in comparison with the industrialization and the notion of industrial heritage in the West and Korea

\(^9\) The Children’s Grand Park is recently listed in Seoul’s local preservation program launched in 2013, Future Heritage (see: https://futureheritage.seoul.go.kr/ 2018. 08. 31).

\(^{10}\) Howard, Ebenezer. Garden Cities of To-morrow (2nd ed.). S. Sonnenschein & Co. 1902. p. 23.
1.2. Research Scope and Analyzing Criteria

Focusing on the two large-scale parks, Seonyudo Park (2002) and Mapo Oil Tank Culture Park (2017), which as former industrial facilities were situated in the proximity of the inner city, this paper analyzes the progression of how these heritages were transformed into cultural spaces in a hybrid form of both architecture and landscape. Each case defines the first emergent project that signifies the design and political shifts at its time in Seoul’s urban planning, forming an important comparison to investigate their different and often contrasting approaches. Findings suggest that the repurposing of industrial heritages into urban parks in Seoul was actualized through disciplinary efforts to converge multiple expertise. However, their designs and strategies were characterized or even limited by the local government’s administrative circumstances of the time.

Seonyudo Park was the first repurposed industrial site\(^\text{11)}\) which implemented the techniques of ‘recycle’ and ‘reuse’ into the once abandoned industrial facility, invoking an evolved academic version of landscape architecture. While highlighting the ecological frame of the spaces, their cross-disciplinary approach made possible the recovery of the sites’ placeness and memories abolished after the 1970s. In this way, their preservation of ‘negative’ industrial legacies served as a material device to connect to the history of the sites.

A decade later, Mapo Oil Tank Culture Park presented another evolution in

Seoul’s planning paradigm, featuring the democratic participation of the public realm within the early design process. In this project, a more concentrated focus on its preserved architecture was made. The inconsistent design emphasis on the architectural elements between the open landscape of the park, however, provides clues to the compartmentalized administration of Seoul’s urban regeneration projects and the problematics of cross-disciplinary efforts within Seoul’s administrative sector. In reference to the urban theorist, Inseok Park, further analysis of the present administrative structure of Seoul is made to concisely explain how it is not functioning fluently in parallel with the interdisciplinary ideas and benefits of urban regeneration.

The research was conducted primarily through investigation on existing literatures, articles, and governmental reports on the selected case studies. Along with the secondary sources, detailed site inspections on the selected parks also took place, in order to analyze the physical characteristics and programmatic use of each park. The analyzing criteria of each case study are derived based on their socio-political background, physical and functional features, synthesized from existing theories and physical site inspections.
<Table 1> Analyzing criteria

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Discussed Issues</th>
<th>Questions</th>
<th>Related References</th>
</tr>
</thead>
<tbody>
<tr>
<td>Procedural collaboration</td>
<td>- Disciplinary convergence</td>
<td>- How did the disciplinary convergence between architecture and landscape architecture take place?</td>
<td>Park, Inseok (2017); Lee, Sun-Young &amp; Nam, Jin (2015); Roberts, Peter (1999)</td>
</tr>
<tr>
<td></td>
<td>- Democratic planning governance</td>
<td>- How was the administrative process or public input employed to implement the disciplinary collaboration?</td>
<td></td>
</tr>
<tr>
<td>Landscape &amp; architectural solutions</td>
<td>- Industrial heritage vs. the site's landscape</td>
<td>- How did each park utilize the existing industrial structures?</td>
<td>Barthel, Diane (1996); Hight, Christopher (2003); Hargreaves, George (2007); Elizabeth K Meyer (2007); Waldheim, Charles (2016)</td>
</tr>
<tr>
<td></td>
<td>- Programmatic use</td>
<td>- How is the landscape used as medium to organize the industrial heritage?</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- How is the parks’ cultural features formed and consumed?</td>
<td></td>
</tr>
</tbody>
</table>
Chapter 2 Cross-Disciplinary Status of Industrial Heritages in Seoul

2.1. Western Paradigms of Post-Industrial Urban Parks
   2.1.1. Precedent Case: Gasworks Park, Seattle, Washington
   2.1.2. Intensified Utilization of the Industrial Heritages

2.2. Urban Parks in Seoul as Protective Buffers

2.3. Theoretical Framework of Urban Parks as Hybrid Space
In the 21st century, urban parks do not simply operate as eco-centric prescriptions of landscape architecture against industrialization.\(^\text{12}\) Brought to the foreground in association with the global planning philosophy, urban regeneration, preserved industrial facilities and their interconnected landscapes are the new open ‘houses’ of culture and historical memory.

This convergence of architectural preservation and landscape is significant in two ways: First, where parks can benefit citizens in the form of open space, without structures they fall short of what the sociologist, Diane Barthels states as an “unmediated encounter with history.”\(^\text{13}\) In particular, industrial structures go beyond the metaphorical commemoration of monuments erected after a historical event. They “reveal the political processes at work… how the interpretive surrounding of a site reflects class ideologies….”\(^\text{14}\) Barthels further elaborates with the statement, “Many of the artifacts and structures of industrial remain integrated within the fabric of post-industrial society.”\(^\text{15}\) These preserved industrial legacies, featured by the architectural interactivity with the urban contexts, thus go beyond the status as representational and monumental objects.

Secondly, landscape thus overcomes what the architecture theorist Christopher Hight describes “its own genealogy of pictorial image,” an idle and passive buffer space that does not operate “urbanically or architecturally.”\(^\text{16}\) Now with


\(^{14}\) Ibid., p. 346.

\(^{15}\) Ibid., p. 351.

\(^{16}\) Hight, Christopher. *Portraying the Urban Landscape: Landscape in Architectural Criticism and Theory*, 1960-Present.
the architectural capacity provided by the preserved industrial legacies, landscape in a city then “invokes the function matrix of connective tissues that organized not only objects and spaces but also the dynamic processes and events.”17) Therefore, it is the structural aspects of industrial sites that materially connects with the post-industrial urbanism, while landscape organizes them within the public sphere.

2.1. **Western Paradigms of Post-Industrial Urban Parks**

2.1.1. **Precedent Case: Gasworks Park, Seattle, Washington**

The history of modern ‘urban park’ is shorter than that of modern urbanization itself. In the modern sense of urban park for public leisure and wellbeing, Birkenhead Park (1847) in Liverpool, UK, and Central Park (1860) in New York, US are defined as the earliest examples in the Western history.18) Despite their highly urbanized context, the limited methodologies and conceptual plans of landscape architecture at the time resulted in the reproduced British Romanticist gardens,19) sceneries in a larger scale, simply inserted in the urban settings.

The dedicated celebration of industrial past emerged much later in the 1970s, through Gas Works Park in Seattle, Washington, US, the first post-industrial

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19) Ibid. p. 64.
park that preserved its industrial ruins without a complete demolition, reutilizing them as the representational symbol of the site’s industrial history. Rather than total eradication and redevelopment of the abandoned industrial sites, the remediation of the toxic landscape and reutilization of the existing industrial structures became a new expressive commemoration of the site’s historic identity.

Designed by the landscape architect Richard Haag, this unprecedented approach to the former industrial site was celebrated not only in terms of the preservation industrial legacy, but the designer’s engagement with multi-disciplinary experts and local citizens. Hagg’s design process highlights the inherent need of cross-disciplinary collaboration, as well as in-depth
communications with the public domain in the area. Following is a documented interview with Richard Hagg retrieved from Lake Union Virtual Museum:

...And I had a philosopher on my team, and I had a wonderful chemist and an engineer...So we took a building that was over there, on the east shore, the blacksmith shop, and we converted it to our landscape architectural design office. And we invited the public down. It was like a continuous open house. And that’s how we – I had such good public input and turned public opinion around, because we used that building as a demonstration of how you could take the sow’s ear and convert it to a silk purse, if you will.20)

In this regard, while the sculptural remains of the industrial apparatus serves as a direct visual symbolism of the site’s industrial memories, the de-toxication and remediation treatment to the site’s brownfield contribute to the practical re-use of Gas Works Park. Contested with the public hearing, however, the full architectural reutilization21) of the preserved structures was discouraged not by their design decisions, but by the feedbacks from the administrative sector and the citizens.22)

2.1.2. Intensified Utilization of the Industrial Heritages

As cities expand, it is their general tendency that they inevitably integrate the


21) In fact, the former Gas Works’ building remains on the site were also targeted as potential candidates for recycling into cultural facilities such as movie theaters, galleries, and restaurants. However, the initial plan was severely contested with the public sector, also encountering technical difficulties for its safe reutilization. See more at: http://www.lafent.com/magazine/atc_view.html?news_id=5638&gbn=02. 2018.12.11

unwanted and ‘not-in-my-backyard’ industrial facilities into their municipal jurisdictions, which have been originally situated outside the boundaries.\(^{23}\)

Accordingly, the relocation of their formal industrial sites to the further periphery is necessitated. As a result, their remaining sites and facilities are reinvented in accordance with the new urban demands in their regions. This trend accelerated from the 1980s with the decline of heavy industry in the Western society\(^{24}\). Now as a formalized design strategy, the conceptual follow-ups of Gas Works Park have appeared universally across the Western cities: for instance, Nord Landscape Park (1995), Duisburg, Germany; Parc de Bercy (1995), Paris, France; MFO-Park (2002), Zürich, Switzerland; Plaza de Desierto (2002), Baracaldo, Spain; and BP Park (2005), Sydney, Australia.\(^{25}\)

The abovementioned examples are especially highlighted for their extended or casual reutilization of their industrial heritages. In particular, it is worth noting that some of these cases accepted their remaining industrial structures not just as visual metaphors of their industrial history, but as practical systems for cultural activities that the visitors can interactively utilize. Overall, Nor Landscape Park poses more aggressive reuse of the industrial ruins than Gasworks Park’s rather passive application of its remaining structures.\(^{26}\) For instance, Nord Landscape Park in Duisburg progressively converted the plant’s structural ruins into cultural


\(^{25}\) The abovementioned Western case studies were drawn from the case studies researched by Chin, Yang-Kyo (2010). Out of his 43 case studies, the 6 examples that employed both architectural preservation and landscape design were selected.

\(^{26}\) In fact, Hagg also suggested a full utilization of the existing facilities at Gasworks Park; the idea, however, was contested and withdrawn by the public opinion and the municipal government of Seattle.
facilities and amenities; the gas tanks are now used as interior pools for scuba-diving, and the former refinery is now used as an exhibition space.

<Figure 5> Ruined walls used for rock climbing activities. Nord Landscape Park, Duisburg, Germany

<Figure 6> Exterior(left) and interior(right) of the Gasometer used as a diving pool. Nord Landscape Park, Duisburg, Germany
### Table 2: Notable post-industrial urban parks in Western cities

<table>
<thead>
<tr>
<th>Project</th>
<th>Year</th>
<th>Location</th>
<th>Original usage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gas Works Park</td>
<td>1975</td>
<td>Seattle, WA, United States</td>
<td>Gas Works factory (1906~1956)</td>
</tr>
<tr>
<td>Nord Landscape Park</td>
<td>1995</td>
<td>Duisburg, Germany</td>
<td>Steel mill, Coke factory (ca. 1830~1985)</td>
</tr>
<tr>
<td>Parc de Bercy</td>
<td>1995</td>
<td>Paris (the 12th arrondissement), France</td>
<td>Winery, wine storage (17c~1960s)</td>
</tr>
<tr>
<td>MFO-Park</td>
<td>2002</td>
<td>Zürich, Switzerland</td>
<td>Maschinenfabrik Oerlikon (ca. 1930~1999)</td>
</tr>
<tr>
<td>Plaza de Disierto</td>
<td>2002</td>
<td>Baracaldo, Spain</td>
<td>Mixed materials drawn from the former Steel manufacture, coal mining, shipbuilding, wood processing industries in Baracaldo region</td>
</tr>
<tr>
<td>BP Park</td>
<td>2005</td>
<td>Sydney, Australia</td>
<td>Oil resorvoir site (1920s~1980s)</td>
</tr>
</tbody>
</table>
2.2. Urban Parks in Seoul as Protective Buffers

In association with Korea’s Urban Planning Act (도시계획법) and Park Act (공원법) in the 1960s, the early role of urban parks in Seoul was to mediate the expanding urbanization. Simultaneously, it was also a preservatory strategy to procure temporary open spaces for future development activities.28) As a more definitive categorization of ‘urban parks’ was legalized in 1973, with the official introduction of landscape architecture in Korean urban planning, urban parks in Seoul such as Children’s Grand Park and Dosan Park reinforced their role as ‘nominal greenery’29) minimizing impact of development activity. Closely tied to the welfare effects of the green leisure spaces in a region, the designation of parks in Seoul were often targeted as propaganda materials in favor of political ideologies.30)


On the other hand, pre-modern urban heritages in Seoul also acted as protective buffers, with their own political immunity against tabula-rasa development and private occupation. As ‘representational’ space of monumentality and historic symbolism, these examples were often defined by the image-making of specific ideologies and political goals in contemporary Seoul.\(^{31}\) In this way, notable ancient structures such as Changgyeong Palace and Deoksu Palace, and their open sites in Seoul were designated as urban

parks even before the enactment of the Park Act in 1967. Along with the legal allocation of open ‘urban parks,’ these fragmental remains of pre-urban history were the architectural equivalent of ‘buffer’ in a form of urban park.

2.3. Framework of Urban Parks as Hybrid Space

Contrary to the above mentioned urban-park-as-buffer with old structural and programmatic interactions, the preserved industrial sites feature new recreational and aesthetic value. This emerging form of urban park is thus reimagined as a space of consumption. Their philosophical and aesthetic contents are reproduced with a new spatial design of the landscape, as if a museum expanded to include the exterior realm. Strategically interconnected to Seoul’s urban fabrics, the programmatic roles of the industrial heritages thus demand more intricate communication with its economic and cultural sectors.

Accordingly, the parks in post-industrial sites in Seoul encountered a disciplinary deconstruction to connect with this emerging design hybridity and its requisite functions. In the realm of landscape urbanism, Charles Waldheim argues for the hybridized and operative behaviors of landscape in urban settings as ‘infrastructure.’ While theoretically inclined to the view of landscape

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32) Uniquely, Changgyeong Palace had long served as recreational park for tourists until the 1980s, when its archaeological values were re-examined for a purist version of preservation and restoration. See: Park, In-Jae. “A Study of the History of Parks System Transformation of Seoul, Korea.” Doctoral Dissertation. Sangmyung University. 2002. p. 49.

33) Elizabeth K. Meyer furthers the discussion of the experiential consumption of parks on former industrial sites. In her argument, these former spaces of ‘production’ evokes the self-reflection on the deeds of consumer-citizens. Thus, the parks situated on industrial remains are a both ironical and enlightening set of space for the repentance of individuals, and such effect can be delivered through the unique atmospheric setting of industrial legacies. See: Meyer, Elizabeth K. Uncertain Parks: Disturbed Sites, Citizens, and Risk Society. Eds. Julia Czerniak and George Hargreaves. Large Parks. New York: Princeton Architectural Press, 2007. p. 62-64.
architects, the idea is relevant in that the post-industrial landscape in inner cities is no longer an idle space of romanticized scenery or passive anti-architectural buffer, but a productive socio-cultural node.

In this way, the hybrid status of industrial heritage sites are further highlighted. Ultimately, the core discussion revolves around what the parks contain, rather than they convey. In the case of Mapo Oil Tanks Culture Park in Seoul, their spatial interaction is more concentrated in the preservation of the architectural envelope, with its potential for facilitating interior activities and events. This increased role of sculptural elements into both architecture and landscape – in case of Mapo, the oil tanks – transcends the dichotomic relationship between architecture and landscape. Positioned in the middle of the two, the preserved industrial heritages serve as an ‘active’ object, that is functionally an architectural ‘housing’ of an indoor program, but simultaneously an extension of outdoor space.

Industrial heritages are thus not only consumed by their aesthetic atmosphere or historic reflection as an object or partial fragments of a holistic landscape, but also by their re-programmed contents as cultural attraction. Their new architectural identity then evolves into new programmatic nodes within a regional municipality reinforcing and reinforced by landscape as a linkage or


network.

Particularly in Korea, the cross-disciplinary use of industrial heritages are intensified through the newly introduced politics of ‘urban regeneration.’ Urban regeneration can be defined as a comprehensive ‘governance,’ which not only involves a spatial remediation of an area, but also a cultural, social and economic revitalization of the community through the region’s existing assets.37) Industrial heritages are an actively discussed subject as cultural assets in urban regeneration discourses,38) particularly with their rediscovered structural values that can situate site-specific and interactive programs. The insertion of programs into these industrial heritage can then be speculated in accordance with contextual circumstances, thereby calling for an advanced collaborative body of diverse experts. Beyond the historical landscape experience of ‘heritage tourism,’ their contents play a determinant role in place-making in relation to its regional physical setting.


Chapter 3 Emerging Disciplinary Convergence

3.1. Qualitative Leap of Urban Parks in Seoul

3.2. Convergence of Landscape and Architectural Preservation
   3.2.1. Seonyudo: the Machine Revealed, a Palimpsest of Industrial Remains
   3.2.2. Mapo Oil Tank Culture Park: Introduction of Procedural Collaboration
3.1. Qualitative Leap of Urban Parks in Seoul

In preparation to 2002 FIFA World Cup, the government of Seoul announced a large-scale urban beautification plan in ‘New Seoul, Our Han River’ (새서울, 우리 한강)\(^\text{39)}\) in 1999. The plan included the riverside itself and the adjacent industrial or vacant sites along with Han River. Seonyudo Purification Facility (Seonyudo Park) was one of the focus targets for its close proximity to the future World Cup Stadium. Along with Seonyudo Park, World Cup Park was also highlighted its unprecedented approach to the negative urban legacy, disposal site. Although World Cup Park’s cross-disciplinary convergences differed in their specific theoretical and political motivations, it is worth noting that this precedent symbolized the new direction of Seoul’s landscape architecture: reuse and regeneration.

\(^{39)}\) Notable islands and abandoned industrial lands along Han River are included in this masterplan. See <Fig. 3-1>.
World Cup Park was a more direct remediation of the damaged landscape to situate the mega-event, 2002 FIFA World Cup, within a forward-thinking ecological context. The project therefore called for immediate administrative input to meet the procedural time frame, inevitably resulting in lack of communication with public domain. Despite their different motivations, the heritages’ return to the public domain remains a pivotal point within the history of urban regeneration in Korea.

Once a series of hundred-meter-long landfills of piled up municipal waste, the two thematic sections of World Cup Park, Noeul and Haneul Parks, were transformed into colossal self-functioning machines. Their ecological recovery through waste-to-energy engineering (WTE) is achieved through state-of-the-art conversion technologies of the decomposing materials. The refuse itself conversely serves as the very foundation of the artificial topography.

![Figure 9](source: Seoul Archive - https://www.seoulsolution.kr/en/content/landfill-recovery-project-transformation-landfill-ecological-park)

Both structurally and metaphorically, Noeul and Haneul Parks in World Cup
Park is the superimposition of different disciplines, most notably the layering of landscape architecture and engineering. Its topographically exposed layer or ‘envelope’ designed by landscape architects serves as both a green public park and a new sanctuary for the wildlife and plant species. This aesthetic encasing then houses the internal workings of an advanced WTE system created by engineers: The daring preservation of the approximately 100 meters of piled up waste ‘mountains’ was made possible by the technical innovations of the time. The engineering is composed of a total of 106 gas extraction wells on the upper portion and sides of the landfill which collect the outgas underneath the covered soil layer. The collected gas is then transported through a 14,050 meters long pipe, and is recycled as a fuel for the region’s heating system, including for the adjacent World Cup Stadium and Digital Media City.  

![Figure 10](source: Seoul Metropolitan Government, 2014)

World Cup Park, therefore, is signified as an engineered infrastructure in the form of urban park, which presence allows the citizens to interact with Seoul’s post-industrial past. Even as an artificial construction, Noeul and Haneul Parks

40) Ibid., p. 122.
hold a familiar topological relationship to the surrounding mountains of Seoul. The fact that the public can ascend and occupy the top – what was once the apex of a toxic site – to gain dramatic panoramic views allows it to become an active part of the living sphere. In this way, it extends beyond a mere symbol of urban consumerism to gain what landscape urbanism defines as a ‘process-oriented’ status that highlights its contextual relationship and behavioral quality in the region. Finally, its ability to produce local energy is both a technological feat as well as a political one in terms of supporting the efficacy of regeneration efforts.

3.2. Convergence of Landscape and Architectural Preservation

Seonyudo Park and Mapo Oil Tank Culture Park form an important comparison, since both are industrial sites which preserved architecture in order to play a symbolic role in defining the site’s cultural value. Findings suggest that the structural role of their architecture is intensified by the cross-disciplinary encounter with the sites’ landscape, determining how the parks are culturally consumed, ‘architecturally’ circulated, and connected to the larger urban context.

However, their cross-disciplinary convergences differed in their specific theoretical and political motivations. For instance, Seonyudo Park was conceptualized within a narrow contemplation of what constitutes an industrial heritage through the eyes of a few experts. This was possible because of the site’s circumstances, as its full range of history was disconnected from public

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Hybrid Manifestations of Post-Industrial Sites as Urban Parks

memory. On the other hand, Mapo Oil Tank Culture Park promoted a closer interaction with the citizens in determining the future treatment of its preserved oil tanks, with a more direct application plan of its architectural use for both its interior and exterior. Although, its architectural emphasis brought about collaborative shortcomings among the experts, the architectural identity of the oil tanks is more clearly understood and contained as they now act as defined facilities of ‘houses’ of culture. Despite their different motivations, the heritages’ return to the public domain remains a pivotal point within the history of urban regeneration in Korea.

3.2.1. Seonyudo: a Palimpsest of Industrial Remains

a. A Public Disconnection from Its Pre-Urban Memories

<Figure 11> Bird eye view of the original water plant facility
(source: Seo-Ahn Landscape Architects Associate, et al., 2002)

Seonyudo Park was the first repurposed industrial heritage in Korea, transformed into urban public space through hybrid solution of architectural preservation and landscape design.42) In the early 2000s, the notion of industrial heritage was an emerging concept in the contemporary academia.43) This was

further augmented by a new legal recognition of the Registered Cultural Heritage policy in 2001, which first mentioned ‘industrial legacies’ as one of its subordinate categories. Seonyudo was therefore a timely manifestation of this new concept, also dovetailing into the political climate\(^{44}\) that maximized Seoul’s publicity value during the 2002 FIFA World Cup.

\<Table 3\> Overview of Seonyudo Park

<table>
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<tr>
<th>Area</th>
<th>Year</th>
<th>Location</th>
<th>Original use</th>
</tr>
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Even with its central location, Seonyudo was topographically a ‘forgotten’ place in people’s memories. Originally a small mountain for public leisure and tour, Seonyu-bong (Seonyu Mountain) underwent three major topographical manipulations in conjunction with Seoul’s urbanization. The landscape was flattened gradually from the 1920s to 1940s for the excavation of construction resources. The site was then finally disconnected from its contiguous landmass in 1968, given a new name Seonyudo (Seonyu Island). This artificial island was occupied entirely by a water treatment facility in 1978 as one of the most secured industrial facilities in Seoul.\(^{45}\) Until its closure in 2000, Seonyudo was

\(^{44}\) As one of the preparation programs for 2002 FIFA World Cup, ‘New Seoul, Our Han River (새서울, 우리 한강)’ project was the comprehensive maintenance measure for all natural or former industrial sites within or near Han River, such as Seonyudo and Nanjido. See: Geun-Ae, Park. “Han River To Transform.” Hankyoreh [Seoul]. 9 June. 1999. Print.

\(^{45}\) For more history of Seonyudo, See: Yoon, Jin-Young. “Seonyudo and Jeojado: The Best Scenic Spots of Han
strictly an urban infrastructure, physically and experientially isolated from the citizens’ living sphere.

b. Industrial Remains as Archaelogical Landmark and Cultural Attraction

In this early version of spatial repurposing, therefore, Seonyudo’s ‘memorial’ contents were a thematic product of the elite collaboration of architecture and landscape design. The island’s collective memory as a scenic mountain was replaced by the designers’ more personal interpretation of the water treatment facility in connection with the general hydrology of Han River. As noted in their description, the preserved structures of the facility was their major design inspiration in exposing the theme of ‘water’ technology.46)

Although a positive and groundbreaking step to engage a preserved heritage, the design was still deficient in public input. The design process was reported only to the non-profit organization of experts, ‘Hansamo (한강을 사랑하는 시민들의 모임),’ in Feb 2000.47) The landscape architecture theorist and professor Kyungjin Zoh noted that there was a general public preference towards ‘old’ and ‘fixated’ memories against the designers’ intention to focus on the more proximate industrial history of Seonyudo.48) This is manifested as the ‘McCarthyist restoration’49) of Seonyu Jeong - the traditional style pavilion –

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48) Zoh, Kyung-Jin. p. 287.
within the park, which was instigated against the designers’ initial plan.

Thus, Seonyudo’s celebration of its industrial history was based on the aesthetic consumption (much like tourism) of the industrial heritage rather than specific programmatic use, induced by the materiality of its site and partially preserved architecture. As delivered by the design consortium consisting of Seo-Ahn Landscape Architects Associate, Jiohsungyong Architect Office, and Dasan Consultants, the hybrid solution exposes the foundation of the existing facility as selectively preserved ‘ruins’ similar to an archeological site, or even displayed artifacts in a curated exhibition. For instance, in the thematic area of

49) The head of Seo-Ahn Landscape Architects Associate, Jong-Sang Sung used this term to criticize the city’s oppressive decision to restore the jeongja. See: Sung, Jong-Sang. “Seonyudo.” Environment and Landscape Architecture of Korea. Vol. 170. 2002. 06. p. 54.
the Aquatic Botanical Garden, parts of the building’s foundation are filled with natural bodies of water that hold a diverse range of plants and wildlife. In this way, by strategically exposing the interior of the ruined buildings as an exterior, their architectural circulation interconnects to one another to form a homeogenous circulation for the entire site.

<Figure 13> Section view of the Garden of Transition, the most preserved thematic section of Seonyudo Park.
(source: Seo-Ahn Landscape Architects Associate, et al., 2002)

<Figure 14> The Garden of Transition, Seonyudo Park.
<Figure 15> Plan view of the Aquatic Botanical Garden, Seonyudo Park. The roof of the original building, the Filtration Plant #1 is removed, exposing its interior structures which is now used as planters. 
(source: Seo-Ahn Landscape Architects Associate, et al., 2002)

<Figure 16> The Aquatic Botanical Garden, Seonyudo Park
(Source: Korea Tourist Organization Website. www.korean.visitkorea.or.kr)
However, this selective commemoration on the park’s temporary history can oversimplify the former industrial site into an inactive ‘object.’ The resulting design of Seonyudo Park is a specific and subjective lens exposing a small window of the island’s existence, namely its phase as a water treatment plant. The landscape architect George Hargreaves argues in his interpretation of Duisburg Nord Landscape Park in Germany, which was claimed to be the Western counterpart of Seonyudo Park\textsuperscript{50}, that the project is a “troubling celebration of the industrial sublime.”\textsuperscript{51} His criticism is mainly on the reasoning that the design failed to embrace its pre-industrial history. Equally, the reunion between Seonyudo and the citizens is formed by its industrial use as an inaccessible void, rather than through its interactive memory as a lush land feature. This disconnection from its deeper history as a public landscape thus created a condition where citizens would need to be didactically reminded of its longer-term legacy: In the only new building on the site, an exhibit displays the timeline of the island in text and photographs.

\textit{Figure 17} The Seonyudo Story building, renamed after ‘Hangang Gallery’ in 2013, Seonyudo Park
(Source: Korea Tourist Organization Website. www.korean.visitkorea.or.kr)


Nevertheless, the importance of this early project is that it exposes the ambiguity between the disciplinary boundary of landscape and architecture when preserving industrial facilities. The copartner architect of the project, Sungyong Joh, noted that the design goal was to blur the spatial boundary of landscape and architecture, focusing on its moments and time marked on the structural remains and on the site’s general ecology. Their intended hybrid experience is well materialized in the passage courses of each thematic garden, assimilating the structural mass, paths, facades and underground floors into the landscape’s natural palettes. In this way, the preservation of Seonyudo’s industrial past was ‘instructed’ by the collaborative and keen interpretations of the experts. Their collaborative inspirations provided an alternative approach counter to the state’s conventional park designs which were often limited to traditionalism or ‘pseudo-ecology.’

3.2.2.  Mapo Oil Tank Culture Park: Introduction of Procedural Collaboration

a. Democratic Design Process with Public Domain

Under the ‘Special Act on Promotion of and Support for Urban Regeneration (도시재생 활성화 및 지원에 관한 특별법)’ in 2013, a democratic process of urban planning in Seoul gained more relevant legal instruments, introducing the enhanced roles of the citizens within the local administration. In a significant


53) Seo-Ahn Landscape Architects Associate, et al. p. 43.


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shift, architecture and landscape planning after 2013 can thus be defined by the ‘bottom-up’ citizen-based collaboration and participation within the decision-making processes. Converging multivalent visions from administrative, experts, and non-expert groups into collective opinions, the project can be then understood as a critical design strategy reinforcing the cross-disciplinary quality of urban regeneration.

In this way, initiation of Mapo Oil Tank Culture Park project in 2013 exemplifies a more engaging and systematic implementation of public participation within the design and value-engineering processes. The project called for new cultural programs within the former oil reserve site abandoned since 2002, with the central design question as to how it should be ‘preserved’ and utilized. The citizens, in this case, were in the position of surveyees that shaped the general project design guidelines. For instance, through an initial seven-week online ideas competition, the majority of citizens, students, and experts proposed multi-purpose institutions, maintaining the general aesthetics and environment of the original five oil tanks.\textsuperscript{56)\textsuperscript{56})\textsuperscript{56})} The ideas garnered from the public were further discussed during two open debates between the citizens and selected expert groups from various domains of architecture, landscape, cultural industry, etc.\textsuperscript{57)\textsuperscript{57})\textsuperscript{57})}

\textsuperscript{56) Cinn, Eungee. “A Study on Public Participation to the Design Competition for Reuse of Industrial Heritage.” \textit{Journal of KIBIM}. Vol. 6, No. 4, 2016. p. 5.}

<Figure 18> Selected entries of the open idea competition for all citizens (until July 1, 2013)  
(source: site visit on Tank 5, Mapo Oil Tank Culture Park)

<A Rhythmic Spatial Sequence  
Gentle Waves of Light and Sound  
By: Minho Kim>

<Figure 19> The winning entry of the open idea competition for professionals and students (until August 23, 2013): Resonance of Light.  
(source: Jane Misun Shim. Space Magazine. p. 30.)
The result of the idea competitions showing what facilities citizens and experts think should be reused from the preserved oil tanks.

Chapter 3 Emerging Disciplinary Convergence

The citizen-based participation for this project was not one-time gesture. The City of Seoul continued their transparency-oriented process with the public realm by holding a total of six on-site presentations for the citizens, side by side with online promotions for the project. The research fellow of the Seoul Institute, Inhee Kim claimed that the goal was to implement a durable, legitimate and connective system of participatory process through Mapo Oil Tank Culture Park. He further explicated that such system can allow “the architects concentrate on the design, while the actual users can draw application plans of industrial heritages and create policies around them.”

b. Intensified Architectural Solutions in the Oil Tanks

Applying the public discussions and expert assessments, the winning entry, Petro: Reading the Story of the Site, by Seogoo Heo and RoA Architects was selected for the final design of the Mapo Oil Tank Culture Park. Their design solution emphasized a minimized expansion of the interior spaces of the oil tanks, preservation of the tanks’ atmospheric quality, and coherence of the exterior structures in relation to its topography. In the original competition proposal, the equal and reciprocal reliance of both the existing architectural structures and landscape was deemed as the project’s core concept. The architects stated, “The original shape of the funnel-shaped topography… is the crucial link between the construction processes of the Petrol Reserve in the past and the Cultural Reserve in the 21st century.”

58) Ibid., p. 293.
60) Ibid.
The project therefore accentuates a unique hybrid status of the park as simultaneously both architecture and landscape. Even as the oil tanks themselves hold an iconic atmosphere in the imagination of Seoul’s industrial history, it is the surrounding landscape that provides an atmospheric setting. In this way, one can viscerally discern the sometimes drastic shaping of the topography in the form of sheer rock faces, which was intended to conceal the oil tanks in the 1970s. Furthermore, where the tanks themselves remain isolated, it is the landscape that provides the public network connecting the heritages in a park-like setting that extends down the mountain to the World Cup Park.

grounds. As noted in the competition guideline, the open space in the center is thus defined as an agora-like access node for the overall park.\textsuperscript{62)}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{Figure22.png}
\caption{Glass pavilion of Tank No. 1 (left), Roof stage of Tank No. 2 (right). (source: site visit)}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{Figure23.png}
\caption{Plan view of Tank No. 1. “Walking through a tunnel along the wall and experiencing the original topography.” (Description by Seogoo Heo + RoA Architects) (source: Seoul Press Release, 25 Aug 2014)}
\end{figure}

<Figure 24> Tank No. 5. The exhibition path expanding outside the circular interior, blurring the outdoor and indoor spaces. (source: site visit)

“The interior space of the tank turns into the external space which works as a kind of a courtyard.”
(Description by Seogoo Heo + RoA Architects)
While the fixed programs of architectural gestures can be housed within the tanks themselves, the difficulty in controlling the climate within these industrial legacies is offset by the immediate accessibility of the open space around them. For instance, Tank No.1 serves as a multipurpose pavilion with a transparent facade that visually connects to the subtracted landscape. Tank No.2 functions as an open performance hall, where the floor of the oil tank is physically exposed to the surrounding.63) Tank No.3 is retained intact, merged with the surrounding open space as if a landscape component. Tank No. 4 features the most minimized interior renovation yet, with an atmospheric exhibition space through the preserved columns and utility devices. Tank No. 5 utilizes the circular shape of the tank to situate an effective circulation plan for its permanent exhibition program.64) In this way, he oil tanks then act as fragmented ‘mini-plazas,’ extending the open exterior space into the interiors of the pavilions.

Presumably if these heritages had been embedded within dense urban fabric without their requisite landscape, they would have had the increased functions as buildings rather than pavilions, thereby expected to also provide comfortable climate-controlled interior space. Their interdependence with the landscape design, however, allows more casual ‘preservation’ than buildings, because of their perception as pavilions.

63) See <Figure 22>
64) See <Figure 24> and <Figure 25>.
Even with its possible procedural and design-related shortcomings which will be noted in the following chapter, Mapo Oil Tank Culture Park is evidence of an advancing progression of the idea of regenerating industrial heritages as public space. First, similar to Seonyudo Park, it evocatively reimagines the industrial legacy to communicate a sense of historical atmosphere to the public, utilizing its material aspect to situate cultural programs for the region. Secondly, it goes beyond the limitation of Seonyudo Park in preserving the iconic profile of the landscape itself, not as a necessitated epiphenomenon of the industrial legacy but as an active spatial strategy to situate cultural programs within the open area. Thirdly, leapfrogging over its precedent, it converges and materializes the political shifts in 2013 in Seoul’s urban planning guidelines to incorporate citizen bottom-up engagement as integral to the idea of urban regeneration. Mapo Oil Tank Culture Park therefore signifies its cross-disciplinary domain.
beyond a closed professional assemblage, integrating the non-expert mediators as an emerging key subject in urban planning.
Chapter 4 Cross-Disciplinary Problematics

4.1. Administrative Compartmentalization

4.2. Urban Parks as Common Space
4.1. Administrative Compartmentalization

Urban projects after 2013 in Seoul require a more thorough review as to how they build on the politically claimed values of ‘communication’ and ‘respect’ in urban regeneration. The definitive goal of urban regeneration is to generate multifaceted effects on the project site; the regenerated spaces must integrate and benefit from this versatility.

For instance, in case of Mapo Oil Tank Culture Park, it is interesting to note that the open competition was issued under the architecture discipline with registrants requiring an architecture license, much to the dismay of landscape architects. Responding to the complaints of the landscape architects, the City of Seoul stated, “We are very much aware of the importance of multidisciplinary consortium... however, we humbly apologize that the exclusion of landscape architects was necessary to avoid potential violation against current contract regulation.” The full response from the city also implied that the administrative focus was concentrated in the “architectural reuse of the oil tanks.” Many associations and societies of landscape architects in the field criticized this retrograde process that prohibits other disciplinary contribution, even under the open competition’s moniker ‘park.’

Accordingly, the dedicated focus on the structural elements highlighted a stark separation between the hillsides of Mt. Maebong occupied by the oil tanks and the vacant lot in the center - the former parking space. The exclusion and de-emphasis on the open central space was outlined as early as the issuance of the official competition regulations, while ironically the circulation design of the landscape was highly stressed in correlation with the location of the tanks. As a result, separated from the cross-disciplinary interaction, the holistic park-scape of the site is compromised and even weakened by the lack of design treatment on its ground-scape.
The aforementioned case leads to the general issue of local administration itself. The administrative process of urban regeneration in Seoul has been questioned for the effectiveness in realizing its practical outputs, mainly due to its compartmentalized organization structures. Urban regeneration is understood as a comprehensive governance on a target region, which requires a systematic collaboration among administrators prior to practices. The governance structure to conduct urban regeneration projects in Seoul’s administrative divisions remain highly separated within their own silos, each with their own separated budgets. As a single regeneration project requires various cross-overs, the distribution of budget and imposition of responsibility become the practical hindrance.\(^71\)

The City of Seoul, however, did establish the Department of Urban Regeneration (도시재생본부) in January, 2015, claiming a prompt catch-up to the changed planning paradigm.\(^72\) However, this simple ‘insertion’ of the

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appointed department into the organization is still criticized to be inadequate as structural modes of collaboration between departments need to be instituted. Architecture professor Inseok Park argues in his book, *Architecture Changes* (2017), that urban regeneration cannot be realized by a stand-alone department. He points out that it is crucial to provide a systemic instrumentality between departments to encourage their collaboration.\(^{73}\) For instance, Park offers a ‘multi-department’ model of administration for regional urban regeneration projects. In this system, each assigned project by subdivided department is juxtaposed within one target jurisdiction, collectively contributing the regeneration effects to the selected region.\(^{74}\) The current administrative structure through which the Seoul conducts projects is essentially the same as in the 1960s, when the city required rapid ‘production’ of infrastructure and housing without cautious connection to its urban context.\(^{75}\) Today, as the priorities have shifted, the ultimate prerequisite would be a general reform plan of the current partitioned administrative system of Seoul, in order to successfully materialize the multifaceted visions of urban regeneration projects.

\(^{73}\) Park, In-Seok. p. 170.

\(^{74}\) Ibid., p. 171.

\(^{75}\) Ibid., p. 144.
4.2. Urban Parks as ‘Common’ Space

To extend the discussion, it is critical to analyze the basic status of urban parks as ‘everyday’ space: a common spatial resource. Even in their hybrid status as cultural node in the city, urban parks are fundamentally a communal resource of the citizens in their daily lives.

Especially in repurposed urban parks in former industrial sites, their role as common spatial resource use can be overwhelmed by the commemoration of the
preserved industrial heritage. Such focus on the historic aspect connects to historic monumentalization,\(^\text{76}\) where collective memories can only be justified by the logic of exceptional cultural tourism rather than everyday use. The urban engineering professor Dongjin Kang notes that the most significant achievement of preserving urban heritage should be the valuation of ‘public property,’ which then leads to the social acceptance and participation of urban regeneration.\(^\text{77}\)

In Seonyudo Park – and in some cases of Mapo Oil Tank Culture Park, its primary identity is more defined as a landmark, similar to a theme park or amusement park. It is perhaps an inevitable weakness of parks that incorporated the preserved industrial heritages as their signifying attraction point of their spatial experience.

It is notable that their collective memories are used as a catalyst to enhance the parks’ identity as a space of ‘representation.’ The parks’ recreational aspect is evoked by the pedagogical messages of their revived placeness through the preserved industrial heritage. Their time and political situation further intensifies their monumentality: Seonyudo Park as the first repurposed industrial heritage as the celebratory and compulsory remediation for the ‘New Seoul, Our Han River’ masterplan. Along with its controlled hours of entry, the statistical records of Seonyudo Park also proves its status as designated tourist nodes, with the initial daily visitors reaching 10,000 not shortly after its opening.\(^\text{78}\)


\(^{78}\) Seonyudo Park had been often overcrowded with visitors shortly after its opening, as its intended capacity of daily accomodation was 8700 maximum.
On the other hand, Mapo Oil Tank Culture Parks features enhanced variability as a common space. Aside from its main museum within the Tank No. 5, the other interior spaces of Mapo Oil Tank Culture Park are used based on the multipurpose programs curated by the management office and the citizens. Accordingly, the hours of operation of each oil tank is determined based on a situated program within it (except for Tank No. 5), while the general park space itself is open to public on a 24/7 basis. In this way, its cross-disciplinary integrity is achieved also through the programmatic diversity, along with the hybrid ways that is interpreted as an industrial heritage. The oil tanks then act as miniature ‘plazas,’ extending the open exterior space into the interiors of the

See: http://www.hani.co.kr/arti/PRINT/31214.html
pavilions.

*Figure 31* The open space of Mapo Oil Tank Culture Park on 24/7 basis  
*(source: site visit)*
Chapter 5 Conclusion

5.1. Analysis Summary

5.2. Discussion
1.1. Analysis Summary

Findings in Chapter 3 suggest that both Seonyudo Park and Mapo Oil Tank Culture Park emphasized the architectural components of their industrial heritages as the signifier of the landscape’s historic identity. While the disciplinary convergence of architecture and landscape architecture was spatially manifested, but the two cases differed in their background procedures and detailed treatment to the remaining industrial heritages.79)

In terms of the procedural collaboration, for instance, the design competition of Seonyudo Park allowed the collaborative entry of cross-disciplinary consortiums including architects, landscape architects, and engineers, successfully producing the hybrid landscape of both nature and structural remains of the water facility. However, it lacked an engaging communication with public realm in its design process, only connected to single third-party group of experts, Hansamo. This led to a situation where the historic narrative and cultural contents of Seonyudo were selectively translated through the more personal interpretations and rhetorics of the experts.

On the other hand, corresponding to the new democratic atmosphere of urban planning in Seoul evoked by the Urban Regeneration Act, Mapo Oil Tank Culture Park featured the collaborative participation of the public realm within its early design process. The precursory online idea competition and public conferences enabled the in-depth design discussion as to how the oil tanks should be physically treated and programmatically reutilized. However, the

79) See Table 2 for summary.
project was criticized for its retrograde restriction that only allows architects to be eligible for the design competition. This dedicated design emphasis on the architectural elements against the vacant open space of the park provides clues to the compartmentalized administration of Seoul’s urban regeneration projects and the problematics of cross-disciplinary efforts within Seoul’s administrative sector.

In terms of their design approaches, Seonyudo Park highlights a new variation of ‘heritage tourism’ of industrial legacies through the selective preservation and renovation of the water facility’s amenities. In each thematic section of the park, the exposed interior circulation of the ruined buildings as an exterior assimilates into the homeogenous circulation of the site’s landscape. In this way, the cultural attraction of Seonyudo Park is defined by the spatial experience of the remaining water systems of the facility. Even though the park’s design focus on the site’s industrial phase was not able to embrace the landscape’s full range of history, Seonyudo Park successfully materialized the hybrid experience of the ruined architectures and landscape as the site’s cultural potential.

In the mean time, Mapo Oil Tank Culture Park presents a more concentrated focus on its preserved heritage, attributing each oil tank specific programmatic functions. The dedicated focus on the architectural solution to the oil tanks and the de-emphasis also allows the landscape to mediate and organize the park’s circulation, accessibility, and visual relationships among the oil tanks. In this way, the interdependent relationship was formed between the accessible landscape and oil tanks housing cultural programs, creating the park’s hybrid
state as the interconnected space of the oil tank pavilions and the open landscape.
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<td><strong>Timeline</strong></td>
<td>1960 1970</td>
<td>2000</td>
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<td></td>
<td>Official introduction of landscape architecture in Korea (1973)</td>
<td>influenced</td>
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<td>New Seoul, Our Han River Project (1999): Seonyudo Park included</td>
<td></td>
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<tr>
<td><strong>Competition type</strong></td>
<td>Open competition</td>
<td>International open competition</td>
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<tr>
<td><strong>Disciplinary Collaboration</strong></td>
<td>Cross-disciplinary design consortium of Seo-Ahn Landscape Architects Associate, Johsungyong Architect Office, and Dasan Consultants</td>
<td>Design team of Seogoo Heo + RoA Architects (architects only) with limited opportunity for cross-disciplinary participation without landscape architects.</td>
</tr>
<tr>
<td><strong>Public engagement</strong></td>
<td>Deficient public input with limited communication only through non-profit organization of experts, ‘Hansamo (한강을 사랑하는 시민들의 모임)’</td>
<td>Seven-week open idea competition for the citizens prior to the official design competition. Two Public conferences, and Six on-site presentations for the citizens.</td>
</tr>
<tr>
<td><strong>Disciplinary focus</strong></td>
<td>Architectural remains as part of ‘scenery’ of the landscape, hence the selective conservation of the existing structures.</td>
<td>Emphasized architectural solution to the oil tanks and programmatic insertion, rather than the overall park-scape</td>
</tr>
</tbody>
</table>
### Landscape & Architectural Solutions

<table>
<thead>
<tr>
<th>Area of landscape vs. structures</th>
<th>Cultural Consumption</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Remaining heritage</strong></td>
<td><strong>Main access</strong></td>
</tr>
<tr>
<td><strong>Major circulation</strong></td>
<td><strong>Renovated Structure</strong></td>
</tr>
<tr>
<td><strong>Remaining heritage</strong></td>
<td><strong>Main access</strong></td>
</tr>
<tr>
<td><strong>Major circulation</strong></td>
<td><strong>New structure</strong></td>
</tr>
</tbody>
</table>

#### Cultural Consumption

- Aesthetic experience through the ruined water facilities assimilated into the natural ecology on the island. Paths are also overlapped with the ruined heritages.

#### Historical content presentation

- Experiential interactions through the thematic sections of 'Water Purification Basin,' Garden of Green Columns,' Aquatic Botanical Garden,' and 'Garden of Transition.'
- Renovated facilities that house the informative historic background of the site: 'Visitor's Center,' and 'Hangang Gallery.'
- Experiential interactions and community use through T0 (the open space), Tank 1, Tank 2, Tank 3, and Tank 4.
- Informative historic contexts of the site presented in the main exhibition space of Tank 5
5.2. Discussion

The selected case studies provided design methodologies of post-industrial urban parks at the intersection of landscape design and architectural preservation. Linking the cultural imperatives to the political needs of urban renewal, the earlier projects of Seonyudo Park expressed itself as a disciplinary evolution from the fixed mannerism of landscape architecture in Korea. Mapo Oil Tank Culture Park furthered the scope into the architectural solutions for the preserved oil tanks, emphasizing their spatial role to embed cultural, economical and experiential programs. Most notably, its planning process instituted the democratic participation of the citizens, synthesizing non-expert opinions into its design solution.

Because of their highly technical aspects, the specific design prescription on repurposed industrial heritages should be dedicated to the experts. However, it is the pivotal role of administrators to mediate their disciplinary collaboration and the input of the public. As discussed in Mapo Oil Tank Culture Park, however, such cross-disciplinary efforts can be mismanaged in favor of the momentum of existing administrative structures. Although it was an excusable decision to only emphasize the architectural remediation of the oil tanks, the criticism still remains that it failed to address the idea of a publicized ‘open park’ project.

The remaining and most important task of Seoul in the near future will be then to institute more systematic governance in the urban regeneration projects,

80) Nam, Gi-Jun. p. 56.
especially at industrial heritage sites that usually harbor both built structures and open space. The success of urban regeneration projects is judged by the multifaceted effects on its region; it is not simply about a spatial renewal on a site, but the revitalization of its community-sphere. To realize urban regeneration’s inherent interdisciplinary qualities, therefore, the administrative sector must also impart the multi-agency of (non-)expert figures. The result would be then another evolutionary step within Seoul’s urban planning practices.
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국문초록

산업시설 이전적지에서 도시공원으로의 하이브리드적 발현
선유도공원과 문화비축기지 설계의 교차학문적 접근에 관한 연구

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본 연구는 서울시 도심내 산업시설 이전적지에서 나타나는 문화, 생태공원이 다 분야적 성격을 띄는 하이브리드 공간으로 조성된다는 사실에 주목한다. 이 현상을 뒷받침하는 장치로서 이전적지에 보존된 산업유산에 초점을 맞춘다. 도시공원의 산업유산은 높아짐과 동시에 도시 문화경관의 일부이자 다양한 프로그램을 유치시키는 건축물, 시설로서의 역할과 중요성이 높아졌다.

산업시대가 끝날 무렵 문화중심의 도시개발 패러다임이 도래한 이래, 서울의 건축과 조경은 상호간의 이론적 충돌과 실천의 지평이 혼합되어 나타난 문화 공원들을 탄생시켰다. 이러한 교차학문적, 융합적인 설계 경향은 단순한 공간 분석을 넘는 프로세스의 통합적인 이해를 필요로 한다. 따라서 본 논문은 두 사례지의 공간이 어떻게 하이브리드적 특성을 나타내게 되었는지에 관한 계획, 행정, 프로세스 등의 배경과 공간들의 가시적인 특성을 연관 지어 분석한다.

산업시설물을 공원에 존치시켜 공간적 요소로 활용한 첫 사례인 선유도공원과, 비교적 최근 사례인 마포 문화비축기지를 두 사례로 설정하였다. 본 연구는 두 사례지의 교차학문적, 융합적 프로세스를 밝혀내며 당시의 사회, 행정적 시대조건들과의 연관점을 찾는다. 연구는 문헌조사와 현장답사로 진행되었다.
선유도공원과 문화비축기지 모두 남겨진 산업시설물을 적극적으로 유산으로 인식하여 활용하는 접근법을 보여주었다. 특히, 문화비축기지는 2013년 도입된 새로운 도시정책 패러다임인 도시재생과 맞물려, 건축과 조경의 핵재간 교류를 넘는 시민 참여적, 민주적 설계 프로세스를 선보였다. 한편, 본 논문의 4장에서 문화비축기지의 이러한 다부처, 다분야, 시민 참여적인 도시개발 동향이 실제 정책적, 행정적 한계에 제한되는 현실과 사례를 분석한다.

마지막 장에서는 두 사례의 비교 분석 요약을 통해 이런 교차학문적, 비전문가와 전문가의 탈경계적 협력 체계의 구축에 대한 시사점을 도출하고 진정한 의미의 하이브리드 도시공원의 형성에 대한 논문을 이끌어낸다.

주요어 : Post-industrial sites, Industrial heritage, Cross-disciplinarity, Urban regeneration
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