



Photograph: Jongwoo Park

Lecture

## DESTROY AND RESTORE: Alternative Nature, Korea DMZ and the Hinterlands

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# DESTROY AND RESTORE

Alternative Nature, Korea DMZ and the Hinterlands

วันที่ 11 กันยายน พ.ศ. 2567 ณ คณะสถาปัตยกรรมศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย

ผู้บรรยายโดย Niall Kirkwood DSC, Harvard Graduate School of Design (GSD), Harvard University



คุณ Niall Kirkwood ในฐานะภูมิสถาปนิก ได้สำรวจความสัมพันธ์ระหว่างภูมิสถาปัตยกรรมและบริบททางประวัติศาสตร์ของเขตปลอดทหารเกาหลี (DMZ) เขาศึกษาทั้งการทำลายและการฟื้นฟู โดยแสดงให้เห็นว่า DMZ ซึ่งเคยเป็นสมรภูมิ ได้เปลี่ยนแปลงไปโดยบังเอิญกลายเป็นเขตอนุรักษ์ทางนิเวศที่โดดเด่น ผ่านแนวคิด “ธรรมชาติทางเลือก” ของเขา คุณ Niall Kirkwood เน้นความสำคัญของการรับรู้ถึงการปฏิสัมพันธ์ที่ซับซ้อนระหว่างกิจกรรมของมนุษย์และการฟื้นตัวตามธรรมชาติ ข้อคิดของเขาท้าทายวิธีการอนุรักษ์และการออกแบบภูมิทัศน์แบบดั้งเดิม โดยเสนอแนวทางปฏิบัติที่ยั่งยืนซึ่งให้เกียรติต่อมรดกทางนิเวศและวัฒนธรรมของภูมิภาคที่สำคัญนี้

คุณ Niall Kirkwood ย้ำถึงความจำเป็นในการสำรวจภูมิทัศน์ไม่เพียงแต่ผ่านประวัติศาสตร์การทำลายล้าง แต่ยังผ่านศักยภาพในการฟื้นฟู DMZ ซึ่งมีร่องรอยของสงครามเกาหลี เช่นกับตึกร้างและพื้นที่ชุ่มน้ำเปิด ถือเป็นสัญลักษณ์ที่ทรงพลังของอดีตที่รุนแรง รอยแผลเหล่านี้สะท้อนถึงความแบ่งแยกทางการเมืองและจิตใจที่ฝังรากลึกทางวัฒนธรรมของชาวเกาหลี แม้ว่าความแบ่งแยกนี้จะสร้างภูมิทัศน์ที่ “ถูกทำลาย” ในแง่ดั้งเดิม โดยการเข้าถึงและกิจกรรมของมนุษย์ถูกจำกัดอย่างมาก แต่ก็ทำให้ DMZ กลายเป็นแหล่งพักพิงสำหรับสัตว์ป่าและมีระบบนิเวศใหม่โดยบังเอิญ

การฟื้นฟูเป็นหัวใจสำคัญของคุณ Niall Kirkwood ซึ่งการกลับคืนสู่ธรรมชาติโดยบังเอิญและไม่ได้ตั้งใจของ DMZ แสดงให้เห็นถึงความสามารถของภูมิทัศน์ในการฟื้นตัว แนวคิดเกี่ยวกับธรรมชาติที่เกิดขึ้นใหม่ของเขานั้น เน้นถึงการเกิดขึ้นของที่อยู่อาศัยที่พัฒนาขึ้นนอกแนวทางการอนุรักษ์แบบดั้งเดิม ซึ่งส่งเสริมให้สายพันธุ์ที่หายาก เช่น เสือโคร่ง การสำรวจพื้นที่เหล่านี้ของคุณ Niall Kirkwood ส่งเสริมการฟื้นฟูภูมิทัศน์ทางนิเวศและวัฒนธรรม พร้อมกับการสนับสนุนแนวทางการออกแบบที่มีความยั่งยืน นักเรียนของเขาได้มีประสบการณ์ในการพัฒนาที่อยู่อาศัยเหล่านี้ โดยการผสมผสานเป้าหมายด้านเกษตรกรรม การพักผ่อนหย่อนใจ และการอนุรักษ์ เพื่อเตรียมความพร้อมสำหรับการรวมประเทศในอนาคต ด้วยการจัดการทั้งด้านที่ถูกทำลายและอนุรักษ์ของ DMZ พวกเขาหวังที่จะสร้างภูมิทัศน์ที่สนับสนุนความหลากหลายทางชีวภาพ ขณะเดียวกันก็ให้เกียรติต่อประวัติศาสตร์นี้ โดยบรรลุความสมดุลระหว่างการอนุรักษ์และการเข้าถึง

## ชายแดนเขตปลอดทหารเกาหลี (Korea Demilitarized Zone: DMZ)

เขตปลอดทหารเกาหลีที่มีเอกลักษณ์และความขัดแย้งกัน เกิดจากการขัดแย้งกันระหว่างทางทหารและการอนุรักษ์ของสิ่งแวดล้อม แผ่ขยายไปในความยาวราว 241 กิโลเมตรตามเส้นขนานที่ 38 ระหว่างสาธารณรัฐเกาหลี (เกาหลีใต้) และสาธารณรัฐประชาธิปไตยประชาชนเกาหลี (เกาหลีเหนือ) ภายใต้เงื่อนไขการสงบศึกหลังจกสิ้นสุดสงครามเกาหลีในปี 1953 ส่งผลให้เกิดระบบนิเวศใหม่ขึ้นที่แตกต่างจากธรรมชาติที่คงอยู่ ทำให้เกิดการเปลี่ยนแปลงของธรรมชาติอีกทางหนึ่ง ได้ปรับตัว เจริญเติบโตและพัฒนาไปตามสภาพแวดล้อม ซึ่งเป็นการฟื้นฟูระบบนิเวศโดยปราศจากการรบกวนของมนุษย์ คุณ Kirkwood เรียกปรากฏการณ์นี้ว่า “ธรรมชาติที่เคิดใหม่ (New Wild)” ซึ่งแสดงให้เห็นว่าภูมิทัศน์นั้นสามารถฟื้นฟูตามธรรมชาติได้เมื่อได้รับผลกระทบจากมนุษย์ลดลง



A01 Location of DMZ  
Image from Niall Kirkwood's lecture

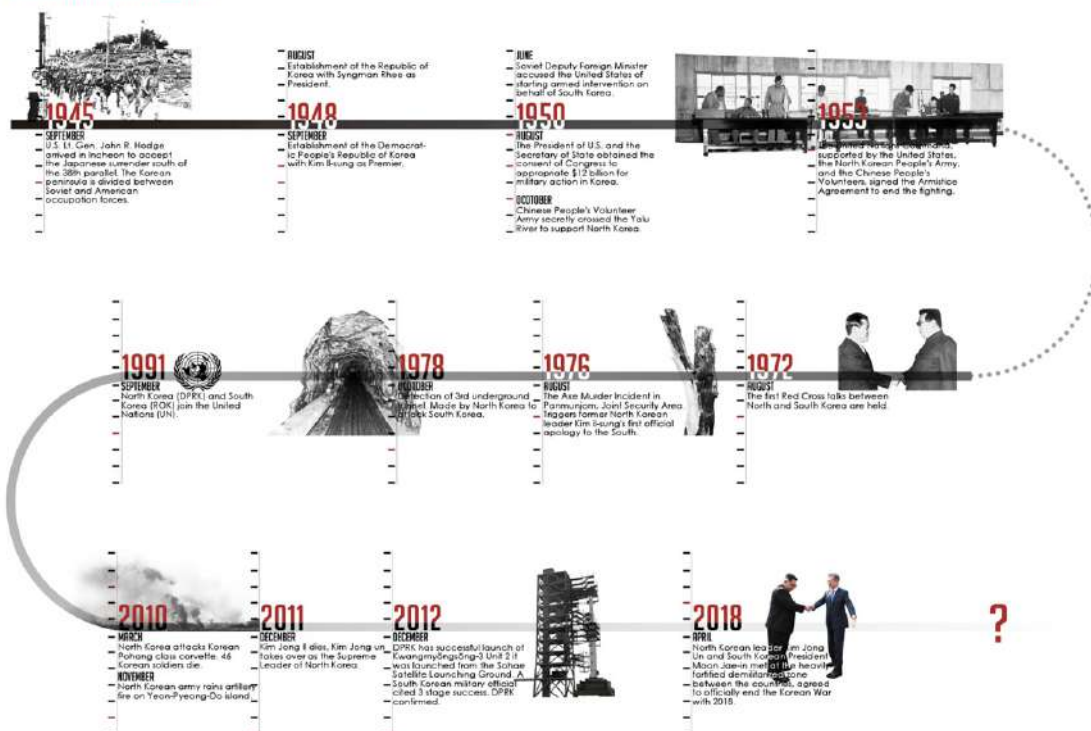


A02 Dangerous Border—and Sanctuary like smoke from a long-ago battlefield, fog drifts across the demilitarized zone (DMZ) dividing South and North Korea

## สงครามเกาหลี (ค.ศ.1950-1953)

สงครามเกาหลีเกิดขึ้นจากการแบ่งขั้วทางการเมืองหลังจากเกาหลีได้รับอิสรภาพจากญี่ปุ่น ส่งผลให้คาบสมุทรเกาหลีถูกแบ่งออกหลังสงครามโลกครั้งที่สอง ได้แก่ เกาหลีเหนือ และ เกาหลีใต้ โดยมี DMZ เป็นชายแดนกันไว้

### TIMELINE OF THE KOREAN PENINSULA



A03 Event timeline following the Korean War (1953 onwards). North Korea and South Korea working together towards Re-Unification. Leaders from both countries agreed verbally in April 2018 to officially end the Korean War. Image from DMZ Guidebook

เมื่อวันที่ 25 มิถุนายน ค.ศ. 1950 เกาหลีเหนือซึ่งได้รับการสนับสนุนจากพันธมิตรคอมมิวนิสต์ ได้บุกเกาหลีใต้ข้ามเส้นขนานที่ 38 เคลื่อนทัพอย่างรวดเร็วจนถึงปูซาน ซึ่งทำให้กองกำลังของสหประชาชาติและเกาหลีใต้เกือบพ่ายแพ้ในเดือนกันยายน ค.ศ. 1950 การโจมตีสวนกลับที่อินชอนได้ทำให้ฝ่ายพันธมิตรสามารถรุกกลับเข้าไปในเกาหลีเหนือจนถึงชายแดนจีน แต่ว่าการแทรกแซงของกองทัพอาสาสมัครประชาชนจีนนั้นทำให้กองกำลังของสหประชาชาติต้องถอยกลับ ก่อให้เกิดการชะงักที่ยาวนาน ซึ่งเต็มไปด้วยการต่อสู้อย่างดุเดือดในพื้นที่ที่ถูกจำกัด



A04 Korean War 1950-1953

Image from Niall Kirkwood's lecture



A05 Phases of Korean War

Image from Niall Kirkwood's lecture

สงครามนี้สร้างความเสียหายเป็นอย่างมาก โดยเฉพาะที่กรุงโซลซึ่งถูกยึดครองและเปลี่ยนมือหลายครั้ง จนกระทั่งการลงนามในข้อตกลงสงบศึกเมื่อเดือนกรกฎาคม ค.ศ. 1953 ซึ่งก่อตั้งเขตปลอดทหารเกาหลี (DMZ) เป็นเขตกั้นระหว่างเกาหลีทั้งสองฝ่าย ทั้งนี้สงครามได้คร่าชีวิตผู้คนไปนับล้านและสร้างวิกฤตด้านมนุษยธรรม โดยมีครอบครัวมากมายที่ถูกแยกจากกันเนวรบแดนใหม่ DMZ ถูกสร้างเป็นเขตป้องกันที่แน่นหนาด้วยการวางกับระเบิดและระบบการสอดแนม เพื่อป้องกันการเคลื่อนย้ายระหว่างสองเกาหลี สะท้อนถึงการแบ่งแยกที่ยาวนานและผลลัพธ์ของสงคราม



A06 Land Mine Zone in DMZ

Image from Niall Kirkwood's lecture



## Alternative Nature and the “New Wild”

คุณ Niall Kirkwood ได้แนะนำคำว่า “ธรรมชาติที่เกิดขึ้นใหม่ (New Wild)” เพื่ออธิบายถึงภูมิทัศน์ธรรมชาติภายในเขต DMZ ซึ่งมีการรบกวนน้อยที่สุดจากมนุษย์ ทำให้ระบบนิเวศเจริญเติบโตขึ้นจนมีสิ่งมีชีวิตชนิดที่เสี่ยงต่อการสูญพันธุ์เพิ่มขึ้น เขต DMZ นี้จึงกลายเป็นพื้นที่อนุรักษ์ขนาดใหญ่โดยปริยาย สร้างสรรค์รูปแบบธรรมชาติที่แตกต่างจากพื้นที่อนุรักษ์แบบดั้งเดิม ซึ่งแม้ถูกสร้างขึ้นจากเหตุผลทางการเมืองและความขัดแย้งทางทหาร แต่เมื่อเวลาผ่านไปกลับกลายเป็นแหล่งพักพิงของระบบนิเวศที่สมบูรณ์ โดยที่ธรรมชาติสามารถฟื้นฟูตัวเองตามธรรมชาติ



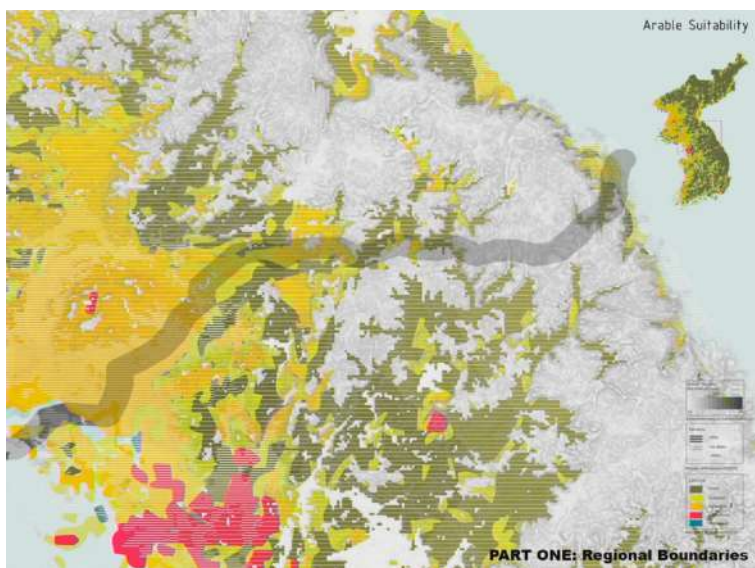
A07 Red-crowned cranes over the DMZ, as seen from Cheorwon, South Korea. Photograph by Jongwoo Park

“การทำให้ DMZ และเขตโดยรอบ (the Hinterlands) เป็นพื้นที่ตัวกลางสำหรับการรวมคาบสมุทรเกาหลีนั้น” ไม่ใช่แค่เป็นเขตแดนทางกายภาพ แต่เป็นพื้นที่ที่มีความหมายทางด้านนิเวศและวัฒนธรรม โดยการจินตนาการใหม่เกี่ยวกับ DMZ และพื้นที่รอบ ๆ ภูมิสถาปนิก และนักวางแผนสามารถสร้างโอกาสสำหรับการสนทนา ความร่วมมือ และการรวมกันเป็นหนึ่งเดียวระหว่างเกาหลีเหนือและใต้ แนวทางนี้สนับสนุนการพัฒนาพื้นที่ใช้ร่วมกันข้ามขอบเขตทางการเมือง ส่งเสริมอัตลักษณ์ร่วมและการปฏิบัติที่ยั่งยืน คุณ Niall Kirkwood สนับสนุนการออกแบบที่คำนึงถึงลักษณะเฉพาะของ DMZ และเขตรอบ ๆ โดยมุ่งหวังที่จะเชื่อมความแตกต่างระหว่างเกาหลีทั้งสองและมีส่วนร่วมในการรวมกันในอนาคตผ่านการออกแบบภูมิสถาปัตยกรรมที่มีความคิดสร้างสรรค์และครอบคลุม

“การสื่อความหมายถึงความหลากหลายของธรรมชาติ และ “ธรรมชาติที่เกิดขึ้นใหม่ หรือ Alternative Nature” เป็นรูปแบบเฉพาะของธรรมชาติ” ซึ่งเป็นการยอมรับว่าธรรมชาติมีหลายรูปแบบและสามารถตีความได้หลากหลายภายใต้อิทธิพลของกระบวนการทางธรรมชาติและกิจกรรมของมนุษย์ เขาแนะนำคำว่า “ธรรมชาติที่เกิดขึ้นใหม่ หรือ Alternative Nature” เพื่ออธิบายสภาพแวดล้อมเฉพาะที่เกิดขึ้น แนวคิดนี้ท้าทายแนวคิดดั้งเดิมที่มองว่าธรรมชาติเป็นสิ่งที่ไม่ถูกแตะต้อง โดยเน้นว่าภูมิทัศน์ถูกกำหนดขึ้นจากปัจจัยทางวัฒนธรรม สังคม และการเมือง การยอมรับความซับซ้อนของความสัมพันธ์เหล่านี้ ก่อให้เกิดความเข้าใจระบบนิเวศที่กว้างขึ้นและส่งเสริมการออกแบบที่สะท้อนถึงธรรมชาติที่หลากหลายและซับซ้อนของสิ่งแวดล้อม

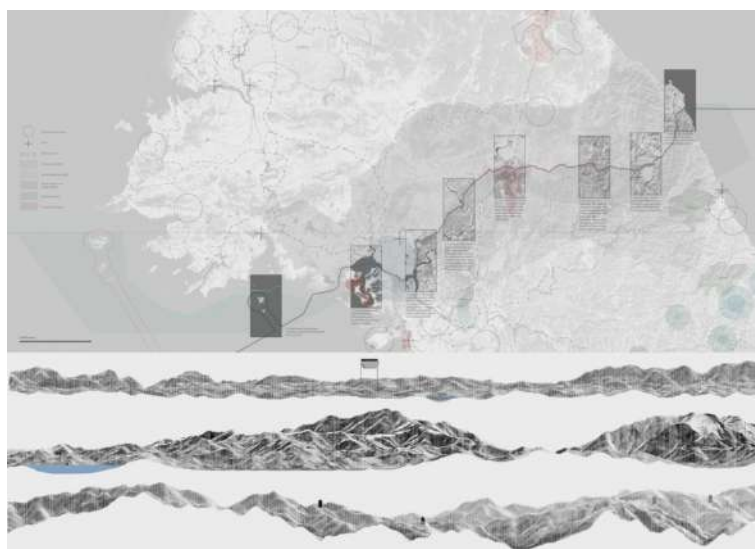
เขตปลอดทหาร (DMZ) ไม่ได้เป็นเพียงแค่เส้นแบ่งทางธรรมชาติ แต่ยังเป็นตัวแบ่งทางวัฒนธรรมและสังคมอีกด้วย คุณ Naill Kirkwood ชี้ให้เห็นว่าวัฒนธรรมของเกาหลีใต้ได้รับอิทธิพลเป็นอย่างมากจากการมีอยู่ของ DMZ ซึ่งส่งผลตั้งแต่ความมั่นคงของชาติไปจนถึงชีวิตประจำวัน

### Regional Boundaries



A08 Image from Niall Kirkwood's lecture

### Ecological Boundaries



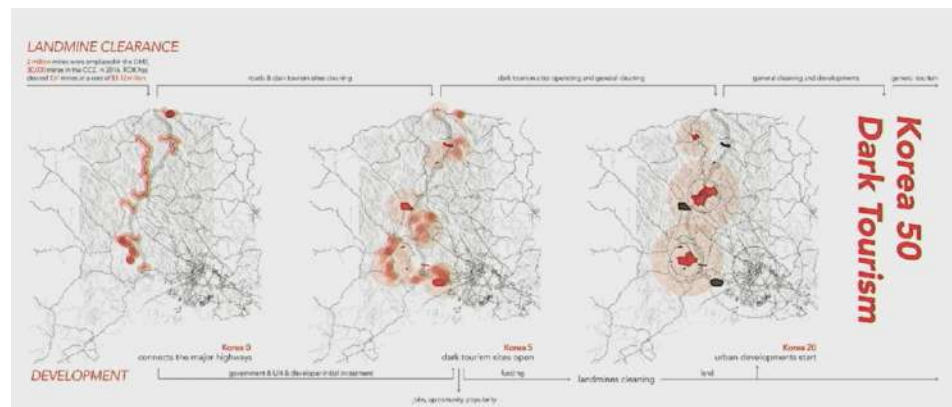
A09 Integration of topography, wildlife, vegetation, moisture regimes, exposure to the sun, and soil.  
Image from Niall Kirkwood's lecture



A10 a large-scale map of Korea produced during the Joseon Dynasty by a cartographer and geologist named Kim Jong-ho in 1861  
Image from Niall Kirkwood's lecture

## กรณีศึกษาที่ 1: Korea 50 Dark Tourism

โดย GSD Korea Remade Design Studio - Jiawen Chen



A11 Korea 50 Dark Tourism  
Image from Niall Kirkwood's lecture

เขตปลอดทหาร (DMZ) ซึ่งเป็นสถานที่แห่งความขัดแย้งและความตึงเครียด สามารถเป็นแหล่งท่องเที่ยวที่ศึกษาเหตุการณ์ทางประวัติศาสตร์ ในขณะที่เดียวกันก็ช่วยส่งเสริมความเข้าใจและการปรองดอง นักเรียนได้เสนอแนวทางการมีส่วนร่วมกับผู้เยี่ยมชมผ่านประสบการณ์การศึกษาและการมีส่วนร่วมทางประวัติศาสตร์และผลลัพธ์ของสงครามเกาหลี พวกเขาหวังที่จะพัฒนาขอบเขตการทำงานที่สมดุลระหว่างการท่องเที่ยวเกี่ยวกับการเคารพธรรมชาติของพื้นที่ โดยเน้นการปฏิบัติที่ก่อให้เกิดความยั่งยืนที่เป็นประโยชน์ต่อชุมชนท้องถิ่นและส่งเสริมความตระหนักในประวัติศาสตร์

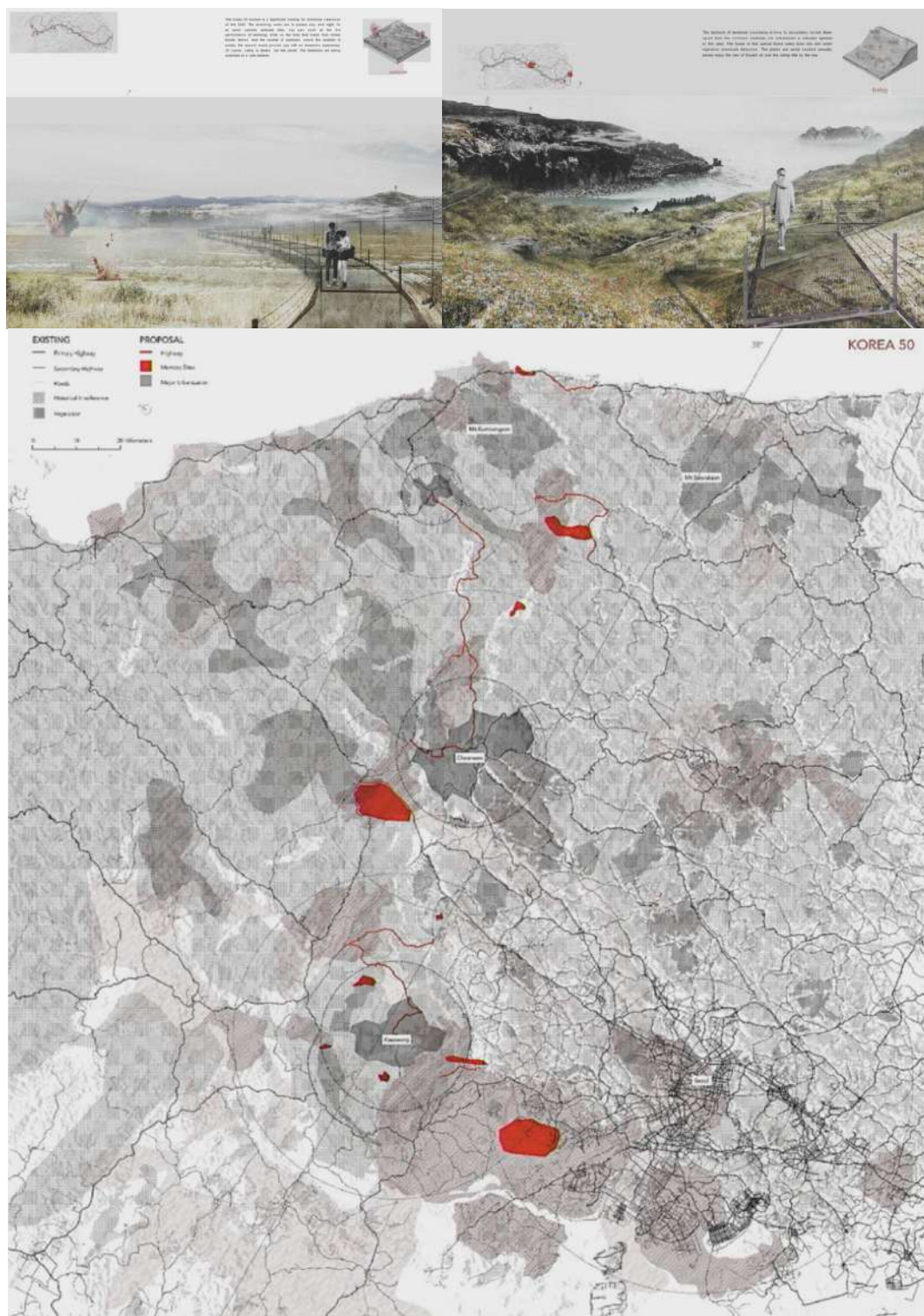
โปรเจกต์นี้ส่งเสริมการสำรวจเรื่องราวที่เกี่ยวข้องกับ DMZ อย่างลึกซึ้ง โดยมุ่งเน้นไปที่ Dark Tourism ทำทนายแนวคิดการท่องเที่ยวที่มองว่าเป็นเพียงกิจกรรมเชิงพาณิชย์ แทนที่จะเป็นเช่นนั้น การสนับสนุนแนวทางและการขยายในขณะที่รักษาความทรงจำของผู้ที่ได้รับผลกระทบจากความขัดแย้งอย่างรอบคอบ ผลงานนี้มีส่วนร่วมในการสนทนาที่กว้างขึ้นเกี่ยวกับวิธีการที่พื้นที่ภูมิทัศน์สามารถใช้ในการมีส่วนร่วมทางประวัติศาสตร์และส่งเสริมความเข้าใจที่ซับซ้อนมากยิ่งขึ้นเกี่ยวกับความเป็นมาตั้งแต่อดีตจนถึงปัจจุบันของคาบสมุทรเกาหลี



A12 tank traps, Image from Niall Kirkwood's lecture

Dark Tourism สามารถใช้ประโยชน์จากภูมิทัศน์ซึ่งเกิดจากธรณีวิทยาและนิเวศวิทยาของพื้นที่ รวมถึงซากปรักหักพังจากการต่อสู้ในอดีต ซากอาคารและป้อมปราการ ตัวอย่างเช่น ขณะเยี่ยมชมเขตปลอดทหาร (DMZ) ผู้เข้าชมอาจพบกับกับดักรถถังที่สร้างขึ้นโดยกองทัพสหรัฐฯ โครงสร้างเหล่านี้มีบล็อกคอนกรีตขนาดใหญ่ที่ออกแบบมาเพื่อดำเนินการรถถังจากเกาหลีเหนือ ระเบิดที่วางอยู่ใต้บล็อกเหล่านี้จะทำงานเมื่อเกิดการบุกรุก ทำให้บล็อกตกลงมาและบดขยี้รถถังหรือขัดขวางเส้นทางของพวกเขา กับดักรถถังเหล่านี้ยังคงมองเห็นได้ในปัจจุบัน และทำหน้าที่เป็นเครื่องเตือนใจที่น่าสะพรึงกลัวเกี่ยวกับความขัดแย้งที่หล่อหลอมก่อให้เกิดภูมิภาคนี้นในทศวรรษ 1950.





A13 Korea 50 Dark Tourism  
Image from Niall Kirkwood's lecture

เนื่องจากโครงการนี้ใช้ประโยชน์จากสถานที่เล็ก ๆ ที่กระจายอยู่ ซึ่งไม่ต้องการการลงทุนเริ่มต้นมาก รายได้ที่เกิดจากการริเริ่มการท่องเที่ยวเหล่านี้สามารถสนับสนุนความพยายามในการกำจัดทุ่นระเบิด ทำให้พื้นที่นั้นปลอดภัยยิ่งขึ้นสำหรับการพัฒนาในอนาคต โครงการนี้มีแนวคิดในการสลายเขตกันชนทางกายภาพอย่างค่อยเป็นค่อยไปในระยะเวลา 50 ปี เพื่อสนับสนุนเป้าหมายที่กว้างขึ้นในการรวมชาติ โครงการนี้มีเป้าหมายเพื่ออำนวยความสะดวกทั้งการฟื้นฟูระบบนิเวศและการรวมตัวกันทางสังคม ในท้ายที่สุดจะเปลี่ยนพื้นที่นี้ให้กลายเป็นพื้นที่ที่ทุกคนสามารถใช้ประโยชน์ร่วมกันได้



## กรณีศึกษาที่ 2: Energy Valley

โดย GSD Korea Remade Design Studio – Siyu Jiang



A14 Reunify the peninsula from the perspective of energy, by removing threatening dams and restoring local water systems.

แนวคิดลักษณะภูมิประเทศที่รวมการฟื้นฟูระบบนิเวศเข้ากับการผลิตพลังงานนี้ ได้จินตนาการใหม่เกี่ยวกับสถานที่หลังยุคอุตสาหกรรม โดยเปลี่ยนแปลงให้กลายเป็นระบบนิเวศที่มีการสร้างพลังงานทดแทนและส่งเสริมความหลากหลายทางชีวภาพ คุณ Niall Kirkwood กล่าวถึงบทบาทของภูมิสถาปนิกในการออกแบบพื้นที่ที่ตอบสนองความต้องการด้านพลังงานและเสริมสร้างสภาพแวดล้อมทางธรรมชาติ สร้างความสัมพันธ์ที่กลมกลืนระหว่างความต้องการของมนุษย์กับความเป็นอยู่ทางนิเวศวิทยา Energy Valley เป็นตัวอย่างของแนวปฏิบัติที่ยั่งยืนในการออกแบบภูมิทัศน์ โดยเน้นความจำเป็นในการสร้างสมดุลระหว่างการฟื้นฟูสิ่งแวดล้อมกับความต้องการด้านพลังงานในสังคมปัจจุบัน ซึ่งพลังงานนั้นเป็นปัจจัยสำคัญที่ส่งผลกระทบต่อการพัฒนาเมือง และพลังงานที่ราคาจับต้องได้จะเป็นที่ต้องการ



A15 A nighttime satellite photograph of Korean peninsula, a clear boundary of energy abundance dividing north and south, NASA.

จากภาพถ่ายดาวเทียมในเวลากลางคืนของคาบสมุทรเกาหลีที่แสดงให้เห็นความแตกต่างอย่างชัดเจน เกาหลีใต้ซึ่งมีพื้นที่เมืองที่สว่างไสวหนาแน่นเช่น กรุงโซล แตกต่างกับเกาหลีเหนือที่มีดและขาดแคลนพลังงาน คุณ Niall Kirkwood ตั้งข้อสังเกตว่า ความเชื่อในการรวมชาตินักเกี่ยวข้องกับการเปลี่ยนแปลงทางการเมืองครั้งใหญ่ แต่เขายังเน้นย้ำถึงความสำคัญของการวางแผนสำหรับสถานการณ์ที่อาจเกิดขึ้นจากการรวมชาติ พลังงานนั้นมีบทบาทสำคัญมาก โดยเฉพาะพลังงาน เราพบว่ามันน่าสนใจที่แหล่งน้ำของเกาหลีใต้ไหลมาจากเหนือ โดยผ่านเขตปลอดทหารก่อนที่จะมาถึงทางใต้ เกาหลีเหนือได้สร้างเขื่อนเพื่อจัดการการไหลของน้ำและการผลิตพลังงาน ซึ่งสร้างความพึงพอใจกันโดยที่แหล่งน้ำจากทางเหนือส่งผลโดยตรงต่อการจัดหาพลังงานและน้ำของทางใต้ ทรัพยากรธรรมชาติที่ใช้ร่วมกันนี้มีความเชื่อมโยงระหว่างสองภูมิภาคและชี้ให้เห็นถึงความซับซ้อนและโอกาสของการจัดการพลังงานร่วมกันในคาบสมุทรนี้

### กรณีศึกษาที่ 3: Agricultural Management

โดย GSD Korea Remade Design Studio – Yiting Xi

การจัดการเกษตรกรรมที่มีประสิทธิภาพไม่ใช่เพียงแค่การเพิ่มผลผลิตสูงสุด แต่เกี่ยวข้องกับการสร้างระบบที่ช่วยเพิ่มความหลากหลายทางชีวภาพและส่งเสริมสุขภาพของดิน ความสำคัญของการผสมผสานเทคนิคการเกษตรสมัยใหม่กับวิธีการดั้งเดิมเพื่อสร้างความยืดหยุ่นในภูมิทัศน์ เขากล่าวว่า “เราต้องออกแบบพื้นที่การเกษตรที่ไม่เพียงแต่นำมาซึ่งการผลิต แต่ยังสนับสนุนระบบนิเวศโดยรวม” โดยการให้ความสำคัญกับแนวทางปฏิบัติที่ยั่งยืน เขาแย้งว่านักออกแบบภูมิทัศน์สามารถช่วยให้การเกษตรมีส่วนร่วมเชิงบวกต่อสุขภาพสิ่งแวดล้อมได้ ซึ่งจะช่วยให้การผลิตอาหารสอดคล้องกับเป้าหมายทางนิเวศวิทยาที่กว้างขึ้น



A16 Web of ecotone, identifying the most specific areas of better soils, which have better insulation for sunlight and water.

การวิเคราะห์คุณภาพดิน การได้รับแสงอาทิตย์ และการกักเก็บน้ำเพื่อระบุพื้นที่การเพาะปลูกที่เหมาะสมในพื้นที่เขตปลอดทหารเกาหลี (DMZ) การศึกษานี้ได้ทำแผนที่เพื่อการเกษตรที่แตกต่างกันสองแห่งในเหนือและใต้ โดยใช้วิธีการจัดการสองแบบ ได้แก่ ฟาร์มเกษตรทั่วไปและฟาร์มขั้นบันได ฟาร์มทั่วไปใช้พื้นที่ที่มีน้ำฝนตามธรรมชาติ ในพื้นที่ที่กำลังจัดทุ่นระเบิดเพื่อให้การเพาะปลูกปลอดภัย และเหมาะสมสำหรับพืชที่มีมูลค่าสูง เช่น โสม ซึ่งต้องการร่มเงาและมีราคาแพงสำหรับรากที่มีคุณค่าของมัน

นาขั้นบันไดซึ่งตั้งอยู่บนเนินที่มีความชัน ใช้เทคนิคการเกษตรแบบดั้งเดิม เช่น การกักเก็บน้ำ ซึ่งสนับสนุนพืชผลอย่างข้าวและข้าวโพด การทำเกษตร 2 รูปแบบนี้ช่วยให้เกิดเกษตรกรรมที่ยั่งยืนและมีผลผลิตทางเศรษฐกิจ โดยสร้างสมดุลระหว่างวิธีการสมัยใหม่และดั้งเดิม ในขณะที่ปรับตัวให้เข้ากับภูมิประเทศเฉพาะของภูมิภาค กลยุทธ์การจัดการนี้สะท้อนถึงแนวทางที่ครอบคลุมต่อการเกษตร โดยส่งเสริมการปฏิบัติที่มีความยืดหยุ่นที่ตอบสนองทั้งความต้องการทางนิเวศวิทยาและเศรษฐกิจ



A17 Plain agriculture fields in North Korea  
Image from Niall Kirkwood's lecture



A18 Terraced agricultural fields in South Korea  
Image from Niall Kirkwood's lecture



#### กรณีศึกษาที่ 4: “Ghost Tiger” habitats

โดย GSD Korea Remade Design Studio – Matthew Wong



A19 Mapping of the mountains where they would be found, and developed the idea of a new wild as a type of alternate nature.

แนวคิดเกี่ยวกับ “ถิ่นที่อยู่ของเสือผี” ซึ่งเป็นคำที่ใช้เพื่ออธิบายความพยายามในการคืนสู่สภาพธรรมชาติและการอนุรักษ์รอบเขตปลอดทหารของเกาหลี (DMZ) การแยกตัวของ DMZ เป็นเวลาหลายทศวรรษทำให้เกิดระบบนิเวศใหม่ ๆ ก่อให้เกิดแหล่งที่อยู่ตามธรรมชาติของสัตว์ที่หายากและใกล้สูญพันธุ์ รวมถึงเสือไซบีเรียที่ ซึ่งบางครั้งเรียกว่า “เสือผี” เนื่องจากการปรากฏตัวที่ลึกลับในพื้นที่ที่ถูกจำกัดนี้ ศูนย์อนุรักษ์โดยบังเอิญนี้ได้กลายเป็นถิ่นที่อยู่สำคัญซึ่งธรรมชาติได้เจริญเติบโตโดยไม่มี การรบกวนจากมนุษย์ นักเรียนของเขาได้ศึกษาถิ่นที่อยู่นี้เพื่อสำรวจวิธีที่สามารถเสริมสร้างการอนุรักษ์ในขณะที่ส่งเสริมความหลากหลายทางชีวภาพในโครงการที่เกี่ยวข้องกับ DMZ ในอนาคต ซึ่งอาจสนับสนุนทั้งการฟื้นฟูทางนิเวศวิทยาและวัฒนธรรมในพื้นที่นี้



A20 The crouching tiger shape of Korea represents both Korea's unity and its natural heritage  
([https://overseas.mofa.go.kr/no-en/brd/m\\_21237/view.do?seq=133](https://overseas.mofa.go.kr/no-en/brd/m_21237/view.do?seq=133))

สัญลักษณ์ของเสือ มีความสำคัญทางประวัติศาสตร์และวัฒนธรรมในเกาหลีเป็นอย่างมาก โดยแสดงถึงความแข็งแกร่ง ความกล้าหาญ และความยืดหยุ่น ในตำนานและศิลปะเกาหลี เสือเป็นจิตวิญญาณที่มีพลังซึ่งปกป้องจากความชั่วร้ายและเป็นสัญลักษณ์ของจิตวิญญาณที่ยืนยาวของชาติ ในช่วงต้นศตวรรษที่ 20 เมื่อเกาหลีอยู่ภายใต้การยึดครองของญี่ปุ่น เสือยังกลายเป็นสัญลักษณ์ของการต่อต้านและการต่อสู้เพื่อเอกราช

รูปทรงของเกาหลีที่คล้ายเสือกำลังนอนอยู่เชื่อมโยงกับประวัติศาสตร์ผ่านสงครามเกาหลีและการแบ่งแยกที่ยังคงมีอยู่ระหว่างเกาหลีเหนือและเกาหลีใต้ DMZ และภูมิภาคโดยรอบถูกจินตนาการว่าเป็นที่อยู่อาศัยที่เป็นไปได้ของ “เสือผี” รูปทรงเสือเป็นตัวแทนของความเป็นหนึ่งเดียวของเกาหลีและมรดกทางธรรมชาติของประเทศ เน้นย้ำถึงความหวังในการรวมตัวกันในที่สุดและการฟื้นฟูภูมิทัศน์ที่สามารถสนับสนุนสัตว์สัญลักษณ์ของประเทศได้อีกครั้ง

ARCHITECTURE &amp; DESIGN FOR SOCIETY LECTURE SERIES AY2024

# DESTROY AND RESTORE

**Alternative Nature, Korea DMZ and the Hinterlands**

11 September 2024 at the Faculty of Architecture Chulalongkorn University

PARTICIPANTS: Professor Niall Kirkwood DSc, Harvard University Graduate School of Design (GSD)



Niall Kirkwood, a professional landscape architect, examines the intricate relationship between landscape architecture and the historical context of the Korean Demilitarized Zone (DMZ). He investigates the duality of destruction and restoration, showcasing how the DMZ, once a battleground, has serendipitously transformed into a remarkable ecological sanctuary. Through his concept of “alternative nature,” Kirkwood underscores the importance of recognizing the complex interplay between human activity and natural recovery. His insights challenge traditional conservation and landscape design approaches, advocating for sustainable practices that honor both the ecological and cultural heritage of this significant region.

Kirkwood emphasizes the need to explore landscapes not only through their histories of destruction but also through their potential for rebirth. The DMZ, marked by the remnants of the Korean War—such as tank traps and minefields—serves as a powerful symbol of its violent past. These scars reflect a political and psychological divide that is deeply embedded in the cultural identity of Koreans. While this division has created a “destroyed” landscape in a conventional sense, with restricted human access and activity, it has also enabled the DMZ to evolve into an unintentional sanctuary for wildlife.

Restoration lies at the heart of Kirkwood’s vision, where the DMZ’s unintended rewilding demonstrates the capacity for landscapes to recover. His notion of “alternative nature” highlights the emergence of habitats that develop outside traditional conservation practices, which support rare species, including the elusive Siberian tiger, or “ghost tiger.” Kirkwood’s exploration of these spaces offers a model for landscape restoration that respects ecological and cultural heritage, advocating for sustainable design practices. His students have been actively investigating ways to enhance these habitats by integrating agricultural, recreational, and conservation objectives, paving the way for potential unification. Through careful management of both the damaged and preserved elements of the DMZ, they aspire to cultivate a landscape that fosters biodiversity while honoring its complex history, achieving a delicate balance between preservation and accessibility.



## Boudary: Korea Demilitarized Zone (DMZ)

A unique and paradoxical landscape shaped by military conflict and environmental preservation. The 241-kilometer boundary between the Republic of Korea, South Korea and the Democratic People's Republic of Korea, North Korea, operating under strict armistice conditions following the end of the Korean War in 1953, has unintentionally transformed into a sanctuary for wildlife and ecosystems due to the restrictions on human activity. This transformation offers a unique perspective on alternative nature, where ecological restoration occurs organically without direct human intervention. Kirkwood refers to this phenomenon as the emergence of a new wild, showcasing how landscapes can regenerate when human impact is minimized.

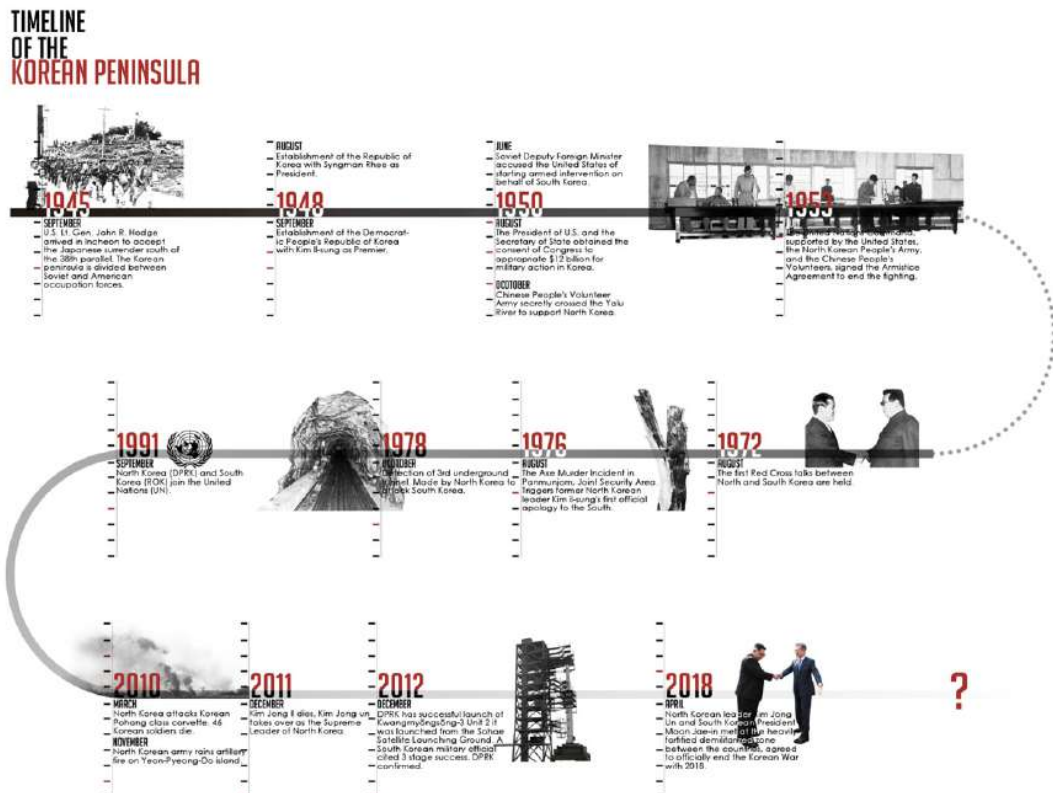


A01 Location of DMZ  
Image from Niall Kirkwood's lecture

A02 Dangerous Border—and Sanctuary Like smoke from a long-ago battlefield, fog drifts across the demilitarized zone (DMZ) dividing South and North Korea  
Image from National Geographic, photograph by Jongwoo Park

## Korean War 1950-1953

The Korean War emerged from political polarization after Korea's independence from Japan, resulting in the division of the Korean Peninsula post-World War II.



A03 Event timeline following the Korean War (1953 onwards). North Korea and South Korea working together towards Re-Unification. Leaders from both countries agreed verbally in April 2018 to officially end the Korean War.

Image from DMZ Guildbook



A04 Korean War 1950-1953  
Image from Niall Kirkwood's lecture

A05 Phases of Korean War  
Image from Niall Kirkwood's lecture

On June 25, 1950, North Korea, supported by communist allies, invaded South Korea across the 38th parallel, advancing rapidly to Pusan, where UN and South Korean forces were nearly defeated. In September 1950, a counteroffensive at Inchon allowed the allies to push back into North Korea, nearing the Chinese border. However, the intervention of the Chinese People's Volunteer Army forced a retreat of UN forces, resulting in a prolonged stalemate characterized by fierce fighting over minimal territory.

The war resulted in significant devastation, particularly in Seoul, which changed hands multiple times. An armistice was signed in July 1953, establishing the Korean Demilitarized Zone (DMZ) as a buffer between the two Koreas. The war claimed millions of lives and created a humanitarian crisis, with many families separated across the newly drawn boundaries. The DMZ became heavily fortified, with landmines and surveillance systems implemented to prevent movement between the North and South, symbolizing the enduring division and the war's limited achievements.



A06 Land Mine Zone in DMZ  
Image from Niall Kirkwood's lecture



## Alternative Nature and the “New Wild”

Niall Kirkwood introduces the term “new wild” to describe the natural landscapes within the DMZ. With minimal human interference, ecosystems have flourished, allowing endangered species to thrive. The DMZ has effectively become a large-scale conservation area by default, creating a distinct form of nature that stands apart from traditional managed conservation areas.



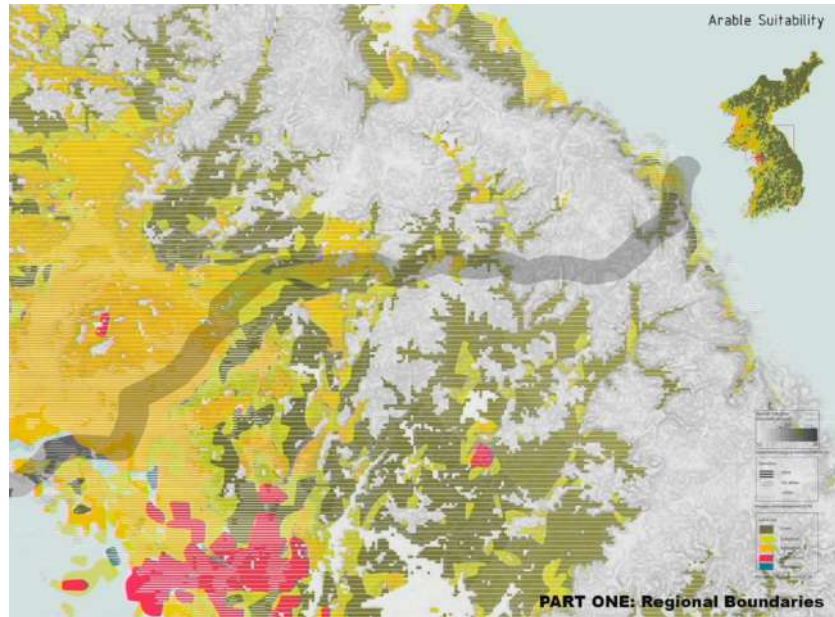
A07 Red-crowned cranes over the DMZ, as seen from Cheorwon, South Korea. Photograph by Jongwoo Park

“Territorializing the DMZ and the hinterlands as a means to act as a spatial mediator for the potential unification of the Korean Peninsula.” He emphasizes the importance of understanding the DMZ not merely as a physical boundary but as a space rich in ecological and cultural significance. By reimagining the DMZ and its surrounding hinterlands, landscape architects and planners can create opportunities for dialogue, cooperation, and integration between North and South Korea. This approach encourages the development of shared spaces that transcend political divides, fostering a sense of common identity and promoting sustainable practices. Kirkwood advocates for design interventions that recognize the unique characteristics of the DMZ and hinterlands, aiming to bridge the gap between the two Koreas and contribute to a future of unification through thoughtful and inclusive landscape architecture.

“Articulating the multiplicity of nature. ‘Alternative nature’ as a specific form of nature.” which recognizes the diverse forms and interpretations of nature influenced by both natural processes and human activities. He introduces the term “alternative nature” to describe specific environments that arise from these interactions. This concept challenges the traditional notion of nature as an untouched entity, highlighting how landscapes are shaped by cultural, social, and political factors. By acknowledging the complexity of these relationships, Kirkwood advocates for a broader understanding of ecological systems and encourages thoughtful design practices that reflect the rich, multifaceted nature of our environments.

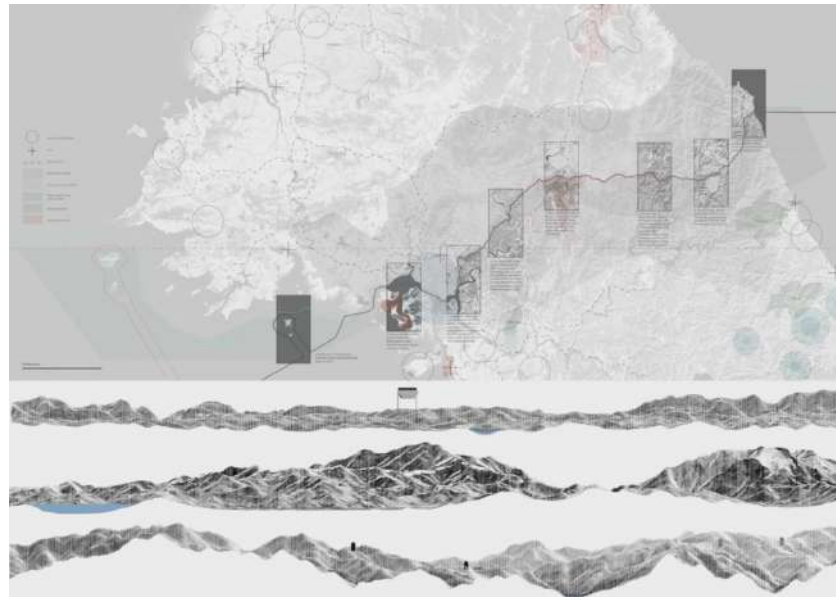
The DMZ is not just a natural boundary but also a cultural and social divider. Kirkwood points out that South Korea’s cultural identity is heavily influenced by the presence of the DMZ, which impacts everything from national security to daily life. Students in his studio examined how these social dimensions could inform design approaches for sites within and around the DMZ.

## Regional Boundaries



A08 Image from Niall Kirkwood's lecture

## Ecological Boundaries



A09 Integration of topography, wildlife, vegetation, moisture regimes, exposure to the sun, and soil.  
Image from Niall Kirkwood's lecture

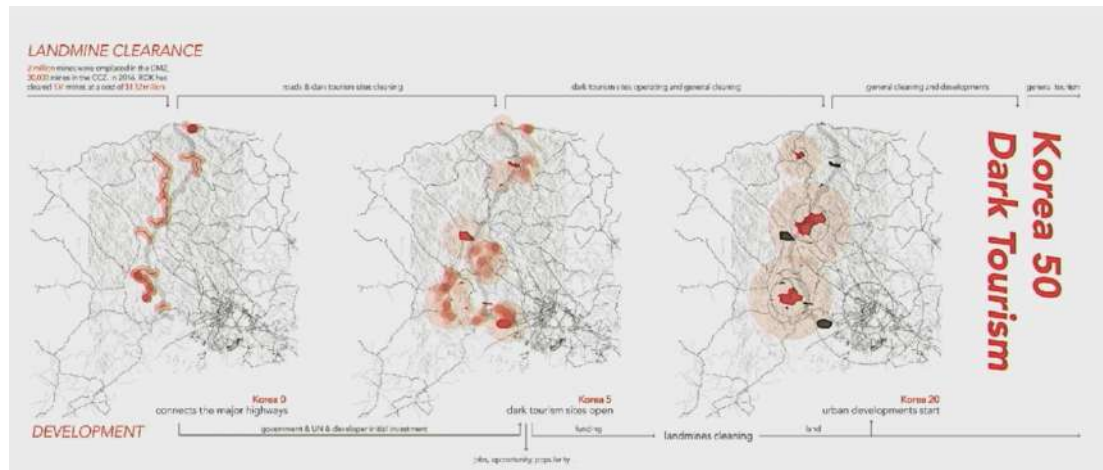


A10 a large-scale map of Korea produced during the Joseon Dynasty by a cartographer and geologist named Kim Jong-ho in 1861  
Image from Niall Kirkwood's lecture



## Case Study 1: Korea 50 Dark Tourism

By GSD Korea Remade Design Studio - Jiawen Chen



A11 Korea 50 Dark Tourism  
Image from Niall Kirkwood's lecture

The project analyzes how the DMZ, a site of conflict and tension, can serve as a focal point for tourism that acknowledges its complex past while promoting understanding and reconciliation.

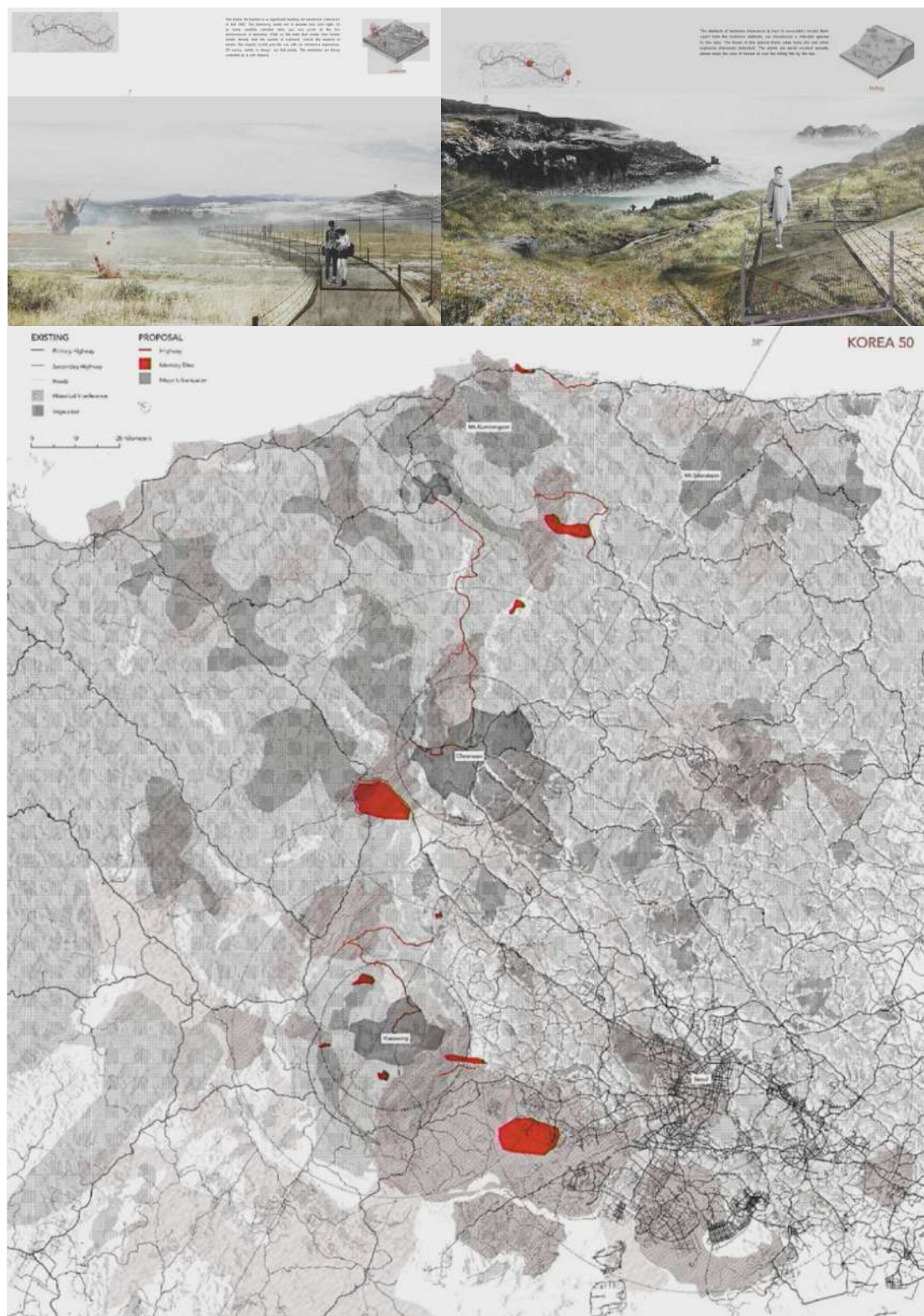
The students propose strategies for engaging visitors through educational and immersive experiences that highlight the history of the Korean War and its aftermath. They aim to develop a framework that balances tourism with respect for the sensitive nature of the area, emphasizing sustainable practices that benefit local communities and promote awareness of the region's history.

By focusing on dark tourism, the project encourages a deeper exploration of the narratives associated with the DMZ, challenging the notion of tourism as merely a commercial venture. Instead, it advocates for a thoughtful approach that fosters dialogue and healing while preserving the memories of those affected by the conflict. This work contributes to the broader conversation about how landscapes can be used to engage with difficult histories and promote a more nuanced understanding of the Korean Peninsula's past and present.



A12 tank traps

Dark tourism can take advantage of the unique landscape formed by the area's geology and ecology, alongside remnants of past battles, such as ruins and fortifications. For example, while visiting the DMZ, one might encounter tank traps constructed by the U.S. military. These concrete structures feature large blocks designed to deter North Korean tanks. Explosives placed beneath these blocks would detonate upon invasion, causing the blocks to fall and either crush the tanks or obstruct their path. These tank traps, still visible today, serve as haunting reminders of the conflict that shaped this region in the 1950s.



**A13 Korea 50 Dark Tourism**  
Image from Niall Kirkwood's lecture

As this project leverages small, dispersed sites that do not require extensive initial investment. The revenue generated from these tourism initiatives could support landmine clearance efforts, making the land safer for future development. The project envisions a gradual dissolution of the physical buffer zone over a span of 50 years, contributing to a broader goal of unification in the region. By creating a temporal program for the area, the project aims to facilitate both ecological recovery and social integration, ultimately transforming the landscape into a shared space for all.



## Case Study 2: Energy Valley

By GSD Korea Remade Design Studio – Siyu Jiang



A14 Reunify the peninsula from the perspective of energy, by removing threatening dams and restoring local water systems.

A landscape concept that merges ecological restoration with energy production. This area reimagines post-industrial sites, transforming them into thriving ecosystems that generate renewable energy while promoting biodiversity. Kirkwood emphasizes the role of landscape architects in designing spaces that fulfill energy needs and enhance the natural environment, creating a harmonious relationship between human requirements and ecological well-being. Energy Valley exemplifies sustainable practices in landscape design, highlighting the necessity of balancing environmental restoration with energy demands in today's society. Energy, an essential factor affecting urban development, is the need for affordable energy.



A15 A nighttime satellite photograph of Korean peninsula, a clear boundary of energy abundance dividing north and south, NASA.

This is a nighttime satellite image of the Korean Peninsula that vividly illustrates this divide: South Korea, with its densely lit urban areas like Seoul, contrasts sharply with the dark, energy-scarce North. Kirkwood notes that assumptions about unification often involve major political shifts, though he stresses the importance of planning for potential scenarios of reunification.

Energy plays a critical role in this context, particularly hydroelectric power. Kirkwood finds it intriguing that South Korea's water sources flow from the North, passing through the DMZ before reaching the South. North Korea has built dams to manage water flow and energy generation, creating an interdependence where Northern water resources directly affect the South's energy and water supplies. This shared natural resource emphasizes the interconnectedness of the two regions and hints at the complexities and opportunities that unified energy management could bring to the peninsula.

### Case Study 3: Agricultural Management By GSD Korea Remade Design Studio – Yiting Xi

As a vital component of landscape architecture that can significantly influence ecological balance. He notes that effective agricultural management is not merely about maximizing yield but involves creating systems that enhance biodiversity and promote soil health. Kirkwood emphasizes the importance of integrating modern agricultural techniques with traditional practices to foster resilience in landscapes. He states, “We must design agricultural spaces that do not just focus on production but also support the surrounding ecosystem.” By prioritizing sustainable practices, he argues that landscape architects can help ensure that agriculture contributes positively to environmental health, thus aligning food production with broader ecological goals.

The analysis of soil quality, sunlight exposure, and water retention to identify optimal planting zones within the Korean DMZ area. The study maps two distinct agricultural zones in the north and south, implementing two management approaches: plain agricultural fields and terraced fields. The plain fields utilize natural rainwater-filled zones, cleared of landmines for safe cultivation, and are well-suited to high-value crops like ginseng, which requires shade and commands a premium price for its valuable root.



A16 Web of ecotone, identifying the most specific areas of better soils, which have better insulation for sunlight and water.

The terraced fields, located on steeper slopes, rely on traditional farming techniques such as flooding, supporting crops like rice and corn. This dual approach allows for both sustainable agriculture and economic productivity, balancing modern and traditional methods while adapting to the region's unique terrain. This management strategy reflects a holistic approach to agriculture, promoting resilient practices that meet both ecological and economic needs.



A17 Plain agriculture fields in North Korea



A18 Terraced agricultural fields in South Korea



#### Case Study 4: “Ghost Tiger” habitats By GSD Korea Remade Design Studio – Matthew Wong



A19 Mapping of the mountains where they would be found, and developed the idea of a new wild as a type of alternate nature.

The concept of the “Ghost Tiger” habitat, a term used to describe the rewilding and preservation efforts around the Korean DMZ. The DMZ’s isolation over decades has allowed unique ecosystems to develop, supporting rare and endangered species, including the elusive Siberian tiger, sometimes referred to as the “ghost tiger” due to its mysterious presence in these restricted areas. Kirkwood highlights how this accidental sanctuary has become a crucial habitat, where nature has flourished without human interference. His students studied these habitats to explore ways that landscape architecture could enhance conservation while fostering biodiversity in future DMZ-related projects, potentially supporting both ecological and cultural restoration in the area.



AThe crouching tiger shape of Korea represents both Korea's unity and its natural heritage  
([https://overseas.mofa.go.kr/no-en/brd/m\\_21237/view.do?seq=133](https://overseas.mofa.go.kr/no-en/brd/m_21237/view.do?seq=133))

This tiger symbolism has deep historical and cultural significance for Korea, representing strength, courage, and resilience. In Korean mythology and art, the tiger is a powerful spirit that protects against evil and symbolizes the nation’s enduring spirit. During the early 20th century, when Korea was under Japanese occupation, the tiger also came to symbolize resistance and the struggle for independence.

The crouching tiger shape of Korea is further tied to its history through the Korean War and the ongoing division between North and South Korea. The idea of Korea as a tiger remains poignant, where the DMZ and surrounding regions are imagined as potential “ghost tiger” habitats. Here, the tiger shape represents both Korea’s unity and its natural heritage, emphasizing the hope for eventual unification and the restoration of landscapes that could once again support the country’s symbolic animal.

## Transcription of Architecture and Design for Society Lecture Series AY 2024

**Topic** : DESTROY AND RESTORE: Alternative Nature, Korea DMZ and the Hinterlands  
**By** : Niall Kirkood  
**From** : Harvard Graduate School of Design (GSD), Harvard University  
**Audio/Video Duration**: 01:32:18  
**Date transcribed** : 15 October 2024

Time	Speaker	Audio
00:00:12	MC	<p>Good afternoon, students, the faculty, practitioners, and everyone else joining us for today's event. We're delighted to have you here for the Architecture and Design for Society 2024 Lecture Series.</p> <p>Just a bit of information for today's event: This is a recurring academic series that is held monthly, with 1 to 2 sessions each month. The series brings together esteemed speakers from a wide range of disciplines, both nationally and internationally, who will share their expertise, insights, and experiences on how design research can address societal issues and contribute to the betterment of society.</p> <p>For architects and licensed professionals in related fields, this is an excellent opportunity to earn Continuing Professional Development (CPD) points by registering and attending the lectures. Furthermore, participants who attend more than 80% of the total lectures in 2024 will receive a certificate of completion. This certificate may also be used as part of a credit bank for credit transfer or when enrolling in programs at the Faculty of Architecture at the University.</p> <p>Another point I want to make is to take this opportunity to thank our sponsors. As you saw in the videos earlier, we want to express our sincere gratitude to Nippon Paint Decorative Coating (Thailand) Co., Ltd. and Woodmark (Thailand) Co., Ltd. for their generous support in making this event possible.</p> <p>With that out of the way, I would now like to invite Professor Siam Samsam, Dean of the Faculty of Architecture, to officially start the event with opening remarks and a small gift of appreciation to our guest speaker today.</p>
00:02:14	Assistant Professor Sarayut Supsook	<p>So, without further ado, welcome everyone to the third lecture of the nine-part series this semester. It is the policy of our school to share knowledge with our students, faculty, and the public, so that together we can work towards a sustainable future for our society.</p> <p>Today, we are honored to have a special guest with us, Professor Niall Kirkwood, from the Graduate School of Design at Harvard University. It is a great honor for us to have him here. I am also excited to announce that Professor Kirkwood will become one of our adjunct professors next semesters, which is a tremendous addition to our university.</p> <p>As for today's topic, the focus is on landscape and environmental design, building on the series of lectures Professor Kirkwood gave us last year on landscape architecture.</p>



		<p>Every time we think about cultural landscapes, we tend to focus on the beautiful, well-known ones, but those make up only about 10% or 20% of our environment. There is so much more to the landscape around us, and it is at risk. This is a crucial part of our lives, and we must understand how we can help preserve and improve it to ensure a sustainable future for our society.</p> <p>So, without taking up more of your time, I would like to thank Professor Kirkwood again for being such a special guest today. I hope everyone enjoys the lecture and gains valuable insights.</p> <p>Thank you.</p>
00:04:28	MC	<p>Thank you for the session outside.</p> <p>Today, we are honored to introduce our distinguished guest, Professor Niall Kirkwood, the Charles Eliot Professor of Landscape Architecture at Harvard University. His extensive contributions have shaped the field of landscape architecture and urban design for over 36 years at the Harvard Graduate School of Design. He is currently serving as the Associate Dean for Academic Affairs at Harvard.</p> <p>Neil has made significant contributions to landscape architecture through his teaching, research, publications, and professional practice. From 2003 to 2009, he served as Chair of the Department of Landscape Architecture, leading the oldest landscape architecture program in North America, founded in 1901 by Frederick Law Olmsted Jr. and Arthur Shurcliff.</p> <p>Almost exactly one year ago, Professor Kirkwood presented his talk, 'Remade: Aspects of Design in an Arduous Landscape,' in celebration of the 90th anniversary of our faculty. Neil is not only a familiar face but also a great friend to our faculty, and we are delighted that this academic year, he will be joining us as a visiting scholar during his sabbatical from Harvard for three months. We look forward to the time ahead.</p> <p>So, without further ado, please join me in welcoming Professor Niall Kirkwood.</p>
00:06:17	Niall Kirkwood	<p>For the undergraduates who are just beginning their careers, I realized something when I looked at my resume: I was in your position in 1974, which was 50 years ago. That realization is actually quite terrifying! But anyway, let's move forward.</p> <p>I'd like to sincerely thank the School of Architecture and the Dean for inviting me to speak this evening. I also want to acknowledge Chulalongkorn University as a true intellectual partner—a close set of colleagues and an engaged participant in design education. I hope this collaboration with the Harvard Design School will continue to grow.</p>
<b>Kick-off</b>		
00:09:13	Niall Kirkwood	<p>So, the demilitarized zone—I'm going to keep referring to it as the DMZ—is the boundary between the Republic of Korea and the Democratic People's Republic of Korea. Now, you'll notice the Olympics sometimes get this mixed up, so I'll make it very simple:</p>

		<p>I'm just going to call them South Korea and North Korea, even though that's actually not correct.</p> <p>Anyway, the zone I'm referring to is about two and a half miles wide and around 150 miles long. The key question I'm posing to all of you tonight is: what could this zone be used for during any potential future period of unification and post-unification? And how can landscape design assist in this process?</p> <p>The title "Destroying, Restoring, Alternate Nature in the DMZ and Hinterlands" was also the title of a course—a GSD course at Harvard—that I led. This course advanced alternative futures for a unified peninsula through the concerns of landscape design, ecology, and engineering. It explored the spatial forms of unification and the reordering of land resources, ecosystems, and identities.</p> <p>One overarching theme in this study was the theory and practice of "alternate nature." Alternate nature is a term not coined by me but by landscape architects Yang Yong Kim and Yunjin Park. It addresses what I refer to as a Western-non-Western conflict regarding ideas of nature and the natural in the landscape. This term has now come to represent any spatial artifact in the Korean urban landscape that evokes both the experience and function of nature.</p>
00:11:24		<p><b>A02 Dangerous Border—and Sanctuary like smoke from a long-ago battlefield, fog drifts across the demilitarized zone (DMZ) dividing South and North Korea</b></p> <p>he initiative studies the transboundary landscapes of the peninsula and its hinterlands, which currently divide it into two distinct Koreas. The DMZ was established at the end of the Korean War as a buffer zone between two warring armies, each retreating two kilometers back from the demarcation line.</p> <p><b>A01 Location of DMZ</b></p> <p>It's not a legal frontier or a recognized boundary, as you would see in a country. Instead, it's merely a division frozen in time by a ceasefire.</p> <p>Now, what's important to understand is that, in this ceasefire, South Korea never actually signed it. So, technically, they're still at war, but most people aren't aware of that.</p>
00:12:11		<p>So, my presentation really has about ten parts to it, and we'll go through some of them quite quickly. I'm going to talk about the concept of boundaries, which, of course, is a very common topic in the fields of design and planning.</p> <p>I'll give you a brief overview of the Korean War—not to bore you too much—covering the period between 1950 and 1953. I'll then discuss the design studio and its place at Harvard. I'll touch on some specific assignments from the studio, particularly the four parts: Crossing to Safety, Remade Field Testing, and Fabricating Altered Nature, which are the core segments of the studio.</p> <p>I'll also share a bit about the final review—you all know what a final review is, especially those of you in design studies—and then I'll conclude with a brief postscript, covering what has happened since and what is happening now.</p>

00:13:12		<b>PART I: BOUNDARIES</b> So, let's start with boundaries. Design investigations address the erasure or redrawing of boundaries. In many cases, concerns around population displacement drive the evolution of new infrastructure. In this context, the issues of landmine removal and contaminated soil remediation come into play, all within a reimagined role for military bases, forests, farms, and landscapes.
00:13:44		The study area cuts across the 38th parallel, including the Military Demarcation Line and the Joint Security Area. I won't get too technical with all these various lines and boundaries, but they are all situated between the two Koreas.
00:14:00		This is actually quite an interesting drawing because these three landscapes are all drawn at the same scale, and I think it really highlights the scale and size of the demilitarized zone. The central part, New York, covers 900 acres and is right at the top.  This is Yosemite National Park in the United States, and at the same scale is the demilitarized zone.  So, the first thing you can probably establish right away is that it's not an insignificant piece of land. It's quite large, but it has a very particular form. It's long and thin, like a snake going across.
00:14:50		The total area of the peninsula itself encompasses the entire Korean Peninsula, which is about 220,000 km <sup>2</sup> . It has a population of approximately 76 million people, with a third in the north and two-thirds in the south. The terrain is predominantly mountainous, covering between 65 and 70% of the entire country. People don't always know that, and it's probably why they are dependent on imported goods for agriculture. They have very little arable land because most of the country in the peninsula is actually mountains, but this also influences their cultural understanding of their country.
00:15:41		<b>A07 Red-crowned cranes over the DMZ, as seen from Cheorwon, South Korea. Photograph by Jongwoo Park</b> Many commentators now, first of all, I don't come to this subject completely originally. Many people—many writers, many journalists, many observers, many planners—have looked at the demilitarized zone for various reasons over time. But many commentators have viewed the zone as part of a rich ecological paradise, and I'll talk a little bit about that.  Post-unification proposals have been put forward to preserve it as a park for climate adaptation, a world nature reserve, or as a venue for peace memorials. However, simplistic preservation is really difficult to accept because it's the location of damaging environmental and military exploitation over the last 70 years. It may look somewhat rich and romantic, but it is actually kind of dangerous.
00:16:42		And these include land minefields. There are about 3 million mines in this area—landmines in the ground. Infiltration tunnels where the North Koreans dug into South Korea. There are three major ones, at least that we know of. Security sensors, electrified fences, abandoned and reauthorized army bases within a network of agriculture, village agriculture, and war tourism. It is a very, very strange place indeed. And it's the kind of place that I like; actually, I'm attracted to.



00:17:28		Large-scale disturbances happen to vegetation and multiple grasslands. Scars and burn scars are linked not to some form of ecological operation, although they are. It's actually related to surveillance. They are burned by the military to keep the vegetation down so they can see forward. And they do that on both sides. So, there are constantly fires and smoke drifting across the DMZ.
00:18:01		<p>However, the zone is more than just a blunt physical boundary. It limits the psyche of the Koreans and others. It limits imagination. It limits empathy and connection for all those involved in the political and economic unification processes.</p> <p>"So, what I'm trying to suggest, as planners and designers here, in the audience of students and teachers, is that it isn't just a site planning exercise to be solved. It actually goes much deeper into both the culture and the psyche of the people on both sides.</p>
00:18:48		<p>Through design practices, it's proposed that the unification of the Korean Peninsula can be initiated. You'll notice I keep referring to the Korean Peninsula, the thing itself, a land mass, rather than the two individual countries.</p> <p>This unification can be achieved by the territorializing and reinhabitation of the region, including the DMZ and its hinterlands, the land on either side of the military demarcation line. This is kind of what it looks like. You'll see some slides that I took when I was in there. You know, it's just quite a strange place.</p>
00:19:25		<p>And redefining initially the concerns of military security. Again, I'm not being so naive. This does not suggest that security doesn't exist. I'll talk about that. Access, infrastructure, programs, and identities are all part of this conversation.</p> <p>You can probably see that. I broke the rules because I did photograph facility equipment illegally. This is all debris left over by the military from the 1950s, but actually extending into the 1970s and 1980s. It's bunkers and munitions.</p>
00:20:03		<p>So, a new set of boundaries for the DMZ and the hinterlands can be designed, shaped by the landscape and ecologies of an alternate nature, rather than being imposed through political or military will as before.</p> <p>The left-hand map is a very simple map. It's a map that most landscape architects and planners start with, which is the underlying geology and geologic terrain of the country. Remember, I did say it was 65% mountainous. You can see the different allocations in terms of rock formation, etc., up and down the peninsula.</p> <p>The right-hand map illustrates the peninsula united by the mountains as a single landform.</p> <p>What is interesting about both of these maps is that the DMZ boundary doesn't appear anywhere. It's quite deliberate. And there is no logic for you, as the audience, to find the DMZ. I mean, you can do a little exercise, which I do with my students, where you use a felt pen to draw where the DMZ is. No one really gets it right. It's either too far outside or too far north, and that's the whole point.</p>

		<p>The point is that the DMZ is this very strange, illogical thing that is betrayed by the ecology and logic of the landscape of the peninsula. So, keep going.</p>
00:21:37		<p>So, this study started by carrying out a historical and ecological analysis to identify elements of the geological and geographical landscape as a framework to understand the zone.</p> <p>I spent a lot of time in Korea; I lived there in 2010 at Korea University. I spent a lot of time hiking in the mountains, so I kind of know it. I know it, okay? I'm definitely an outsider, a foreigner.</p> <p>But one of the things I can say is that I spent a lot of time studying both the way Koreans map their own landscape and the preliminary paintings from the 16th, 17th, and 18th centuries of the mountains and the rivers. The mapping of the mountains enters into their psyche.</p> <p>I'm going to talk about that when we discuss Park Kim's ideas of alternate nature. But these are just some images for you to see.</p> <p>The bottom left one is actually a photograph of the city of Seoul in 1920. It's a walled city located to the north of the Han River. It's quite a nice photograph.</p>
00:22:56		<p>Alternate nature. Let me just talk about that for a few minutes. It is a technique and a tool that was studied in relationship to other earlier models of planning, usually Western, and then applied as an extension of these models.</p> <p>Let me say very quickly, I know Young Jung Kim has been here. Maybe she gave a lecture here. It's not my idea. I have a very clear understanding that alternate nature came from the work of her and her husband, Eugene Park. But it's in response to a kind of proto-Western way.</p> <p>It was taught in Korean schools as a way of discovering how Koreans understand nature and how they understand the idea of non-Western nature. And I'll talk a little bit about what that means.</p> <p>Alternate nature addresses the limitations of space in Korea. Remember I said that 65 to 70% of Korea is mountainous, which means there's very little space to do things, to grow crops, or to build. This has influenced how designers in Korea have reacted to that context.</p> <p>Historically, Korean citizens—and I mean, historically, I mean way back, you know, to the 15th and 16th centuries—went directly to the mountains and rivers to be in nature. They left their homes and handbooks and climbed the mountains because the mountains are so close.</p> <p>If you've been to Seoul, I don't know, maybe somebody has lived in Seoul or is from Seoul. You know that you can be up in the mountains in about 25 minutes. You take the subway; it goes to accommodate you. So you get on a Sunday morning, and you'll be in a subway full of people kitted out in hiking gear—usually very expensive hiking gear with poles and backpacks—because they can get to the mountains very quickly.</p>



		<p>So they go to the mountains, and they also go to the rivers to be in nature. They don't use what we would call in the West a middle landscape. They don't use gardens and parks or invented parks as mediation with nature. They go direct to nature.</p> <p>So Koreans, although there are things that look like parks, actually have no concept of park, which of course I find funny because it's the most common surname, but that's a whole other thing. They don't use invented parks or plazas to work with the natural world. They want to go direct.</p> <p>Olmsted's Central Park, for example, which I showed you earlier, is a perfect example of the imported Western model of a middle landscape that stands in for a natural environment that is so far away—whether a mountain, river, or coastal lake.</p> <p>I've even seen here in Thailand that the idea of Park Bank Park, the new park here, is being criticized because the Thai understanding is, why do we need a park when we have access to nature? We have access to the rivers. We have access to the highlands.</p> <p>So here are some definitions developed by Park and Kim. For alternate nature, they call it revealed nature, spot nature, memory nature. And you may think this is in nature. This is the Seasons of Aberration, Chung Chang, the stream here. That's the same.</p> <p>You do renovation of a wastewater treatment plant. Even the idea of the plastering on walls of something that is meant to look like natural but isn't.</p>
00:26:51		<p>They are actually interior eyes. Nature. They call this nature. It's very interesting—interiors. Nature. Where you go to the shopping mall. This is COEX. If you're in Jamsil or near Gundam, if you know it.</p> <p>And they actually have these amazing imagery of natural things. And I get really kind of messed up by this kind of stuff because, to me, it's just kind of like Disneyland. But they are very serious about this stuff.</p>
00:27:22		<p>So the ambition is not simply the preservation of local ecologies, whether in the mountainous terrain or in forming one-off design interventions. It's an opportunity here, through the park and work, to conceive new forms of landscapes after unification. Nature and the natural can be reinterpreted on the peninsula.</p>
00:27:45		<p>Now, I did say that this is a broader topic in Korean art, particularly graphics, which I'm very interested in—calligraphy, but they're painting. They were introduced as a kind of source of inspiration for advancing conceptual forms and methods of representation. But the artists themselves have been focused on these topics for many, many years.</p> <p>For example, this is a painting by a contemporary artist called Bill Moon titled Slow Backslash, Same, Slow, Same. It's about landscape, and there's a whole body of work on landscape painting.</p> <p>Now you say, 'Well, yes, this is kind of a landscape. I can kind of see what he's doing with it.' But this is one type of work that is</p>

		<p>happening in parallel—artistic and aesthetic fields kind of working away. And you'll find that the Korean artists, now, I saw some of them in Europe, are doing exquisite work, studying landscape through art or film.</p> <p>The quality's here about natural reflection, the idea of repetition, and the idea of vastness. You know, this could go on and on and on.</p>
00:29:05		<p><b>PART II: KOREAN WAR 1950-1953</b></p> <p>Let's move on to part two. This is a very short overview—this is your history lesson. For those of you who don't know much about the Korean War, it is actually known as the Forgotten War because very few people actually know about it.</p> <p>It happened at a time and a place involving 17 different countries, but actually, it's little known what happened since 1952 and 1953. So it was after the Second World War, following the Japanese annexation. And it resulted literally in our topic tonight: the demilitarized zone.</p>
00:29:43		<p><b>A04 Korean War 1950-1953</b></p> <p>I won't go into the long history of why it happened. It's about political polarization and other political ideologies, with Korea after independence from Japan. It caused some troubles with China to the north.</p> <p>But it brought on the war that involved opposing forces from the United Nations, including the United States, Canada, etc., European countries, and China, which then became North Korea.</p>
00:30:13		<p><b>A05 Phases of Korean War</b></p> <p>I want to try and explain very briefly using this map.</p> <p>I'm just advancing. Yeah. Okay. This is the map that says all you need to know about the war. You read left to right. It's basically a dance up and down the peninsula. And it's quite bizarre because there are times and periods when you think it could have all ended very quickly.</p> <p>So the first map on the left shows the North Korean troops invading across the 38th parallel, and they went all the way down to Pusan in the south. You can just see the little green part right at the end. So that was entirely the North Koreans all the way down.</p> <p>After two months, the allies and the South Koreans were almost defeated. They were holding on in Pusan. And then in September, more forces came at Inchon and cut off the North Korean troops. Then they invaded North Korea. So they marched all the way back up in the second map, almost into China, which people don't remember is actually close to the point of invading China at the time.</p> <p>But then the Chinese People's Volunteer Army crossed back over again and pushed back down, and UN forces retreated, leading to a spring offensive. In the final two years, they were fighting over 200 yards, just a tiny distance, you know, like this. That is a terrible quick description of the war, and I've left out a lot.</p>

		<p>But if you're in Seoul, you realize Seoul was invaded back and forth many, many times and was almost all destroyed. Almost.</p> <p>And then it all ended at the DMZ, at the armistice line. So in a sense, they kind of came back to where they started. So it was kind of a war that killed two and a half, three million people, but actually achieved very little. That's my interpretation. Other people will disagree with that. An armistice was signed in July '53. The prisoners were exchanged, and they created the DMZ.</p>
00:32:43		<p>Now, a noted representative signed the armistice. There was a displacement of Korean civilians. This is very interesting. I talked to some people in Korea about this.</p> <p>People were on the wrong side of the line. People who had family in what is now South Korea were stuck in the North. People in the South had family in the North and couldn't get back.</p> <p>So they had to do this massive armistice of exchanges of people back and forth. And, unfortunately, there were also refugees.</p> <p>So the next time you think about the Koreans and, you know, you listen to K-pop or you get your Samsung phone, remember this: this was a time when Korea was the second poorest country in the world because of the devastation of the war.</p>
00:33:31		<p>As a result, the armistice agreement was founded. We had the northern and southern parts, although technically we shouldn't call them the North and South. It's important to note that they withdrew their army.</p> <p>So, here we are. This is actually them setting out the DMZ. They're literally on both sides to ensure it's in the correct alignment. It's quite strange. This is a surveying of the DMZ.</p>
00:33:58		<p>It also became heavily fortified, and they started laying landmines. These are personal landmines, not for vehicles, but actually for people, to stop them from moving back and forth. It was also covered with a network of surveillance cameras, motion sensors, and other devices.</p>
00:34:23		<p>The accompanying zone between the two countries is really a network of fortifications, infrastructure, guards, fences, tunnels, forests, estuaries, and wetlands. Because at the same time, the landscape that existed there started to revive, it is also home to abandoned military infrastructure. This is some of the stuff I photographed when I was there.</p>
00:34:56		<p>And as I said, proposals have been put forward for the DMZ since the 1960s, as a national park and nature reserve. There's even been revegetation that has happened as the vegetation has regrown after being demolished and blown up.</p>
00:35:24		<p>One place you've probably seen this image, or maybe been to, is Panmunjom. This is the place where the two countries come together. This is the United Nations hut where they exchange the blue huts. I had a chance to go in here with the head of the Korean military, General Kim, who's a really scary individual.</p> <p>These guards, the ones on the corners of the buildings, are not just standing there arbitrarily. They have no weapons. Notice their hands; their fists are like this. They're third-degree black belts in</p>



		<p>taekwondo. They are trained in martial arts and hand-to-hand fighting, and their job involves having friends on the other side—that's North Korea you're looking at. If someone rushes the line and puts one foot into South Korea, they will fight. They will attack to pull the person over, but they won't shoot or stab; they have to do it hand to hand.</p> <p>They only do 30-minute rotations because they're so tense and ready to fight, of course. And nothing happens for months. So that's what's going on.</p>
00:37:01		<p>So discussions still take place. In a sense, this is not an abandoned place; this is actually very active. There are lots of things going on in the landscape and in these buildings where people come in from either and meet in the middle at the table to negotiate things.</p> <p>Let me tell you a very short story. I know I might go over time. I was with, I think he's Brigadier General Kim. Now, why am I a humble professor with the head of the Korean military? Well, as always, it gets down to students. I was teaching at a classic university, and one of the students said, "What are you doing? What are you going to do after classes? Are you going to go and look at museums?" I said, "Well, I want to go to the DMZ, but I'll probably try to get a tour." A young lady in the front row raised her hand and said, "My father will take you." This is quite common; they're very generous.</p> <p>I didn't really think much of it. She did a quick thing on her phone and then said, "He'll pick you up on Sunday at 10:00." Okay, so it was a little curious because the DMZ is not open on Sunday. At 10:00, I was outside the faculty housing at Korea University when a car pulls up, and a man gets out dressed as though he's going to play golf. He has a polo shirt and is very pleasant. The student is there, and we get in and drive north.</p> <p>There are no cars on the road, and as we get further north—remember, the DMZ is one hour north of Seoul—we start to see tanks. We see guys with big guns. We keep going and going and get to the tourist area where you stop, see the video, and realize there's no one else there. At this point, I'm very curious, but I'm also very nervous. I have no idea what's going on.</p> <p>He opens the car door, or the car door is opened for him, and the car is surrounded by armed soldiers—these guys with helmets, sunglasses, and you can't quite see their faces. They're looking, I think they're looking. He gets out of the car, and everybody stands at attention and salutes. At that point, I know something is up.</p> <p>So I say to the student, "What does your father do?" He said, "Oh, he's in charge of the whole Korean military, and he's the world's expert on North Korea." I said, "Okay, that's good. Maybe I should do a study."</p> <p>He takes me, and we go see a video and all that kind of stuff. I get a T-shirt and all this, and then he says, "Let's go." So we go back to the blue box, and he takes my arm—this is very Korean, you know. They take my arm and just bring me right to the front. He says to me, "Don't smile, don't wave, don't wink, don't show any emotion."</p>

		<p>Just stand there. It's midday on a Sunday in the summer in Korea, and it's hot—it's like Bangkok. I'm really starting to get nervous because about 40 feet away, our North Korean guards have guns trained right on us. He says very slowly, "Move your head to the right." I kind of go like this.</p> <p>"What do you see?" he asks. I say, "I see a guard tower. There are two men with officer hats; I know they're not just general soldiers, and they look very angry. They're pointing in their hands, shaking their heads." He says, "Do you know why they're doing that?"</p> <p>I say, "No, did we do something wrong?" He replies, "No, no, no, they know who I am. I'm here all the time. They've gone on the internet and done a face recognition scan of you. They want to know why a professor of landscape architecture from Harvard GSD in the US is standing beside the head of the Korean military."</p> <p>And based on his haircut—or lack of care—they think he might be military himself or CIA, and they have to report to their bosses, whose office is above them, about this person who is observing them. They're nervous because they might get into trouble.</p> <p>I say, "But what do I say? I'm on the internet; I'm not CIA. I'm not military. In fact, this is the last thing I have to do." He says, "It's okay; I do it as a joke. I'm just playing with them and jerking their chain," which is an expression he uses to describe how he just wanted to annoy them.</p> <p>Unfortunately, he used me to annoy them. That was one story involving the North Koreans. He set me up, which kind of annoyed them, but the rest of the trip was okay. They were following us and watching us all the time.</p> <p>But clearly, in the end, they thought I was studying the landscape. Maybe. Anyway, that's just a little aside. There are many stories, but that was one time.</p> <p>The other time, which you'll see in some of the slides, was when I actually got into the DMZ. I went in with the Korean government in a Jeep, avoiding landmines. That's why some of the photographs were able to be taken because I was literally in the zone. You're not. We were about a kilometer from North Korea in a Jeep. Anyway, the life of the academic.</p>
00:43:42		<p>So that all happened in that little map. This is interesting. This is a long-contested boundary. I find this whole thing both ironic and actually kind of funny—funny in a good way, not funny enough to laugh about.</p> <p>In the end, the boundary between two warring countries is a small, thin curve of poured concrete. That's the boundary. I'm sorry to let you down. Sorry.</p> <p>It's not a massive fence 100 feet high, covered in barbed wire. It actually is. What I find interesting as a landscape architect is that the drainage detail goes through it. The water that lands in North Korea drains into South Korea. These are just some strange ironies.</p>

		<p>Now, what you're seeing here, of course, are officials from the North, recognized by the red communist badges—the lady and the various officials—and they're shaking hands with the official from the South, each standing respectively on either side of the curb.</p> <p>And I'd like to kind of put one foot on the other side. So that's the reality. I think it's actually amazing. The end is a very humble landscape detail of concrete. That literally is the true line, which I think is kind of funny.</p>
00:45:13		<p><b>PART 3: GSD KOREA REMADE DESIGN STUDIO</b></p> <p>Let's go right into the studio.</p> <p>I'm going to kind of quickly describe the studio. You've kind of got the wind-up a little bit.</p>
00:45:20		<p>For those of you in design programs, a lot of this will be very familiar. This is actually union. Kim and I present in the studio to students at the beginning of the semester, where they have an opportunity to choose one of 16 studios. Those of you who went to the GSD will recognize this very clearly, and it was very popular. We got about 14 students to join us for the studio.</p>
00:46:04		<p>These are my co-instructors. On the left, sitting down, is Young Jung Kim, who I know is probably a visitor here, and her husband, Yunjin Park, standing. They both tend to look very cool, you know, dressed in black. They're based in Seoul, Korea. Their company is Pak Kim, which I think is funny because it's the two most common names in Korea. It's like Brown and Smith—you know, just Pak Kim.</p> <p>They are actually both my former students. They completed the MLA program at the GSD in 2002. And I like to think, and I won't make too much of a point about it, that it doesn't follow on to other studios. They actually met in a studio that I ran in 2001. They both went to the same school and grew up in the same district in Gonda, but they didn't know each other. They met in my studio and have now been married for many years and have a daughter named Jang.</p> <p>Anyway, I don't offer that when you do my studio, so I don't do a marriage ceremony or give marriage advice at the same time.</p>
00:47:20		<p><b>PART 4: ASSIGNMENTS</b></p> <p>Let's talk about the assignments, just to kind of structure it. You don't have to read that. But basically, the first part I'm calling 'Crossing to Safety,' which is this idea of the legacy of planning and design and its contribution to defined borders. You know, borders are very interesting. They divide as a line on a map, a line on paper that defines one side or another, affecting the layout of complex land. So there will be a study of boundaries.</p> <p>The second part is the idea of the reordering and regeneration of the DMZ from a whole series of multiple points, not just geological and scientific, but also cultural and artistic.</p>
00:48:03		<p>Field Testing, the students go to the site, which is part of at least half of the studios at the GSD. We take them there. It's sponsored, and so they get the chance to test some ideas and then alter and amend them. After looking at the site, you realize I did put up some slides of Harvard writing to me, saying I was not allowed to take the students to the DMZ, but I managed to convince them with the help</p>



		<p>of a lawyer that I was not taking them into a place that was unsafe. Well, maybe sometimes.</p> <p>And then, fourthly, the idea of developing proposals based on alternative nature. So again, this isn't particularly complex. The idea is that a remade demilitarized zone in the middle of the peninsula would actually do something for a reunited Korea because it would redress disparities in resources, ecological connectivity, and cultural identity</p>
00:49:10		<p>And so articulating really the multiplicity of nature as a specific form. So let's keep going. Next, for those of you who have never seen North Korea, that's what it looks like. It kind of just looks like part of South Korea now. Everything slightly to the right of the slide is South; I went to the left. Is North okay? Yeah. It kind of just looks the same. It's actually quite different. But the systems of vegetation are the same. The hydrology is the same. It flows together; the soils are the same, but everything else is different. Cultural and human aspects are different. And that line there is actually the demilitarized zone, the line, the demarcation line. You can track it.</p>
00:50:02		<p><b>PART 5: ONE: CROSSING TO SAFETY</b></p> <p>So let's start with crossing to safety. Okay. Off we go. In working with groups, both instructors and students will define ideas of security, border, and identity. One of the first things I found was that as soon as they put a mark on the map, it actually defined and limited their study. That's the problem with boundaries, you know. So the boundaries initially started not to become lines but became areas, zone shading. And they were struggling with graphic representation of how to represent something that wasn't just lines, you know, which don't really appear on the ground because they're really concrete upstairs. So they started with geological boundaries.</p>
00:50:57		<p>We introduced seven topics. Again, none of these should be quite difficult for you guys. I mean, there are the obvious regional boundaries, ecological boundaries, geopolitical boundaries, spatial boundaries, and symbolic and spiritual boundaries. And we're going to get into that, along with slightly different environmental risks and the concept of cultural identity—what do we mean by that? So these were the topics we were giving to the students to explore, in addition to their own interests.</p>
00:51:39		<p><b>A08 Image from Niall Kirkwood's lecture</b></p> <p>So there's kind of regional boundaries here, illustrated in clan images and sections. And again, it's about the limits of graphic reference and annotation as much as anything. How do you represent this?</p>
00:51:54		<p>Ecological boundaries were mapped, and again, that's a little easier, showing the integration of topography, wildlife, vegetation, moisture regimes, exposure to the sun, and soil.</p>
00:52:13		<p><b>A09 Integration of topography, wildlife, vegetation, moisture regimes, exposure to the sun, and soil.</b></p> <p>I'll go through this. Then we came across something quite curious. When you do research, you often encounter findings that are utterly mind-blowing, and you can understand why no one ever found them before.</p>

		<p><b>A10 a large-scale map of Korea produced during the Joseon Dynasty by a cartographer and geologist named Kim Jong-ho in 1861</b></p> <p>This is an old box. I think they have a fondness for boxes, but it's actually a map—a large-scale map of Korea produced during the Joseon Dynasty by a cartographer and geologist named Kim Jong-ho in 1861. It is the oldest map of Korea, presented in sections that need to be folded out. There are only two copies in the world: one is in the vaults of a museum in Seoul, and for some reason, Harvard University has the other in the Yangcheng Library of Asian Studies.</p> <p>Now, why do we have one? Well, it's a long story, but I'll cut it short. When the Japanese invaded Korea in 1910, scholars moved material from Korea to the United States and to Harvard Library for safekeeping. They never gave it back. This has been done for many hundreds of years. We even have Russian vessels that we took from Saint Petersburg when the czar was still in power, and these are now hung in Leverett House by the river.</p> <p>So, this situation is both good and bad. The idea of moving items out of the country for safekeeping means that we happened to acquire one of these maps. I had a Korean teaching assistant and told him to go down and pick it up after I ordered it. We could only have it for three days. I sent him to the library to collect the book for Professor Kirkwood. He didn't quite know what he was picking up.</p> <p>When he came back, he was carrying one of the most precious documents of Korean culture in a plastic bag from a supermarket—because that was all he had; he didn't have a backpack. He returned holding this historic treasure and was so nervous that he was shaking, unable to believe what he was carrying.</p>
00:55:11		<p>It's quite remarkable. The cartographer prized this private map, which he made with such detail—it includes all the rivers, mountains, villages, and topography. We've gathered an incredible amount of information from it. Unfortunately, there's a dark side to the story. Since the map wasn't commissioned by the king or emperor of the time, the cartographer was executed. The authorities felt that, by mapping the land, he was giving away information that could potentially aid enemies. So, be careful what you do, everyone.</p> <p>This was just a little aside in our research. We spent quite a bit of time examining this map, and afterward, we carefully folded it back up and returned it to the library, where it still resides today.</p>
00:56:04		<p>So, in the second assignment, we looked at the regeneration of the DMZ territory and its relationship to the hinterlands—a study focused on an alternative nature.</p> <p><b>PART 6: TWO: REMADE</b></p> <p>I'll pick up the pace a bit. This concept of post-unification refers to all activities that might occur within a future technological, cultural, and ecological society in the DMZ. In addition to industrial production that might be located in the DMZ, studies show an unexpected ecological richness that has arisen from the absence of a significant human presence. This is the strange thing about the DMZ—because it is so dangerous, so secure, very few people are</p>

		<p>there: just some local farmers, tourists, and people like me. So, over time, the ecology has flourished.</p> <p>Here, we see Young Work On, one of my students, and just to the right, his father, who actually owns a restaurant and is also an engineer. In his spare time, he studies the ecology of the area. That's why he's often by the security fence with binoculars and a camera—though not always a good idea if you risk being mistaken and shot. He's been documenting wildlife, particularly bird and insect life, for many years.</p> <p>So, eventually, we collect more data: data from old maps, data from Young Group On's research, and data.</p>
00:57:41		<p>And we defined four focus areas. One was the idea of dark tourism. Dark tourism is a kind of strange concept, and I'll explain what it entails. Another focus was "Energy Valleys," which involves agricultural management and individual study topics chosen by the students themselves.</p> <p>These include studying former tiger habitats, because—believe it or not—the Korean tiger once existed in this region. Perhaps it still does. We'll see what they discover. This reflects the idea of both a real and imagined animal that they believe might still be out there</p>
00:59:34		<p><b>A11 Korea 50 Dark Tourism</b></p> <p>One of the students became especially interested, fascinated by this, and she started studying not only the minefields—by the way, all 3 million mines are not mapped—but also the fact that people don't even know exactly where they are. That's the first issue. To date, out of the 3 million mines, only 134 have been cleared, at a cost of 1 million USD. You can imagine that clearing 3 million mines is going to take a very long time.</p> <p>But this topic became very interesting to tourists and local visitors. As I mentioned, these locations can become sites of "dark tourism"—like Chernobyl, World War II camps in Poland, etc.—and they actually generate significant resources and income. People are willing to pay a lot of money to visit these sites. I don't totally understand why, but there's a strong interest.</p>
01:00:35		<p><b>A12 tank traps, Image from Niall Kirkwood's lecture</b></p> <p>And dark tourism would use the unique landscape shaped by the geology and ecology of the area, along with remnants of the battle—such as ruins. This is me in the DMZ, and my hand is shaking a little bit as I hold the camera. What you're looking at here are tank traps. These were built by the US military. If you look closely, they're made of concrete. See those big concrete blocks at the top? In case North Korean tanks came through, explosives were placed under the blocks. The charges would detonate, causing the blocks to fall and crush the tanks—and anyone inside—or at least block their path. So they're called tank traps, and they're still there, remnants from the 1950s.</p> <p>"You don't really want to walk under them because it's a bit unnerving—the concrete is crumbling. Even though the explosives have been removed, it feels risky. Those blocks could still fall and cause serious damage. And so, these remnants are scattered all around the area.</p>



01:01:46		<p>So, since the sites for dark tourism are small and dispersed, they don't require significant investment or many locations initially. The revenue generated from this concept—a student's project, not my own idea—could fund broader landmine clearance efforts, helping to prepare the land for future development.</p> <p><b>A13 Korea 50 Dark Tourism</b> She believes this could be achieved within 50 years. Her project outlines a temporal program for the region aimed at gradually dissolving the physical buffer zone as part of a vision for unification.</p>
01:02:20		<p><b>A16 Web of ecotone, identifying the most specific areas of better soils, which have better insulation for sunlight and water.</b> aims at improving food security in the context of unification and the resulting landscape. The connected agricultural zones are planned to be reformed into the main agricultural zone of the entire peninsula, which is very short on land. The region has to import a significant amount of food, both from Taiwan, China, and a little from Japan, but there is reluctance to do so. Additionally, the northern part of the peninsula is steeper than the south, resulting in quite different soil characteristics.</p>
01:02:57		<p>This is a study. This is, again, a kind of complex map, but it's actually about identifying the most specific areas of better soils, which have better insulation for sunlight and water. That information is done over the area</p>
01:03:15		<p><b>A17 Plain agriculture fields in North Korea</b> <b>A18 Terraced agricultural fields in South Korea</b> Looking at two agricultural zones, one in the north and one in the south, next, we have two types of management: one called plain agricultural fields and the other terraced fields to deal with the steeper sides. For plain agriculture, we'll be using the existing natural zones filled with rainwater. These areas are cleared of mines, so they are safe.</p> <p>Now, does everyone know what this crop is? Let's see how good you are! This is a high-value crop from Scotland. Actually, it's ginseng. Because it needs that canopy, it must be protected from the sun. But it's the root of the ginseng that is valuable; each one can sell for about \$100.</p> <p>Farmers use ginseng as a high-value crop. If they can plant corn or other crops, they will also grow ginseng.</p> <p>Now, for the next slides: for terraced fields, again, this is a piece of the east of Korea and any of the agricultural fields using much more traditional methods, some of which you use here, in terms of flooding for rice and corn. There's a whole kind of strategy developed about slope and other factors.</p>
01:04:38		<p><b>Energy Valley</b> <b>A15 A nighttime satellite photograph of Korean peninsula, a clear boundary of energy abundance dividing north and south, NASA.</b> And then energy, an essential factor affecting urban development, is the need for affordable energy. Of course, this spreads across the peninsula.</p>

		<p>This is a satellite photograph of the Korean peninsula at night. I don't think it takes much to work out where the DMZ is, because everything to the south, including Seoul, is that blinding white, while everything just a little north is almost total darkness. I mean, that is one way of looking at the two countries.</p> <p>And so there's a clear boundary of energy abundance dividing north and south.</p> <p>Now, assumptions are made about unification. What has to happen? Well, maybe there's an overthrow. Maybe the army will step in, or maybe Kim Jong-un suddenly just dies one day, or his daughter dies as well. Who knows?</p> <p>It's not for me to say, but I know that at some point you have to plan for the possibility that there will be unification.</p> <p>There's also the role of energy in this context. Hydroelectric power is significant. What I find curious about the two countries, and I'm a little over time, so I'll finish soon, is that the water for South Korea comes from the north. It's very strange. All the water sources in the north flow right through the DMZ and then into the south.</p> <p>Of course, the North Koreans have been damming the rivers to control the flow, to generate energy, and to regulate the water supply. So that's the irony: it's like my little drainage detail of the day—right at the DMZ, the rainfall from one country goes into the other and then drains into the south. It's just bizarre.</p>
01:06:35		<p><b>A14 Reunify the peninsula from the perspective of energy, by removing threatening dams and restoring local water systems.</b></p> <p>And so the project here is to reunify the peninsula from the perspective of energy, by removing threatening dams and restoring local water systems.</p>
01:06:46		<p>And the most strange one here is the ghost tiger habitat. As a product of the Korean War, the ground on which the zone was established remains deeply scarred by infrastructure, security, and decades of cultural separation.</p>
01:07:04		<p><b>A20 The crouching tiger shape of Korea represents both Korea's unity and its natural heritage</b></p> <p>And this proposal seeks to explore reunification. This is not his drawing. This is a historic drawing from Korea as a state of wild transition, mediated between the adjacent mountain range and the DMZ, conceptualized as a more porous territory of cultural, material, and ecological change. The idea, of course, was a third state. There was a Korean tiger. They did exist. They were probably hunted to extinction, although there are claims that they're still seen. These are tigers like you'd see in India or Africa. But I think this graphic is kind of interesting because it actually is the peninsula, with its proximity to Russia and China. And so, this student was just fascinated with this idea of the mystery of this ghost animal. And could you actually kind of use it as a device to reunify the landscape, to prepare certain types of spaces? And he read a lot about Buddhism. He read about Korean culture and Korean history as viewed through the lens of the animal, the symbolism of the animal.</p>

01:08:29		<p><b>A19 Mapping of the mountains where they would be found, and developed the idea of a new wild as a type of alternate nature.</b></p> <p>So the new wild, and again, this looks like much to do with tigers. He did a lot of mapping of the mountains where they would be found, and developed the idea of a new wild as a type of alternate nature.</p>
01:08:50		<p>Then we had a review. I don't need to explain what a review is to this group anymore. In which, there's our map again. The work was kind of presented, again. You can actually just see some students putting their work up. This is about mid-reviews, around week seven or week eight. And we had a kind of discussion with Korean experts at Harvard and designers about the work and whether students should go there after that, or where they went before as they went to Korea.</p>
01:09:29		<p><b>PART 7: THREE: FIELD TESTING</b></p> <p>So, we did a field trip. Here, they are at Incheon Airport, looking kind of tired. And there's Uni on the left-hand side welcoming them. All that kind of happyish.</p>
01:09:48		<p>here we are driving to the DMZ, and you can start to see the yellow spiky barriers that you start to see on the roads as we're heading north toward the DMZ. And now, here we are right on the line.</p>
01:10:06		<p>This is the observatory. These are binoculars. We're looking right into North Korea, and the students are curiously observing. What are they doing? I guess they're looking through the binoculars and trying to see people on the other side. On the other side, there's a lot happening at the Dora Observatory. If you've been there, it's a viewing platform that allows you to see into North Korea, and they're actually watching North Korean soldiers moving around just below us.</p>
01:10:35		<p><b>A06 Land Mine Zone in DMZ</b></p> <p>Now, just to remind you, this is a restricted area, and this is the reality of a large number of mine zones. Surveys are being carried out by both sides of the military, but not completely. So they don't quite know where the mines are located.</p>
01:10:50		<p>So, next here is Matthew. This is our 'ghost tiger' guy, right? Here he is, looking very casual and well-dressed. The sign just to his left says 'Pass Mine Zone.' And if you believe the sign, he actually survived. But, you have to be careful when you see signs like that. Is it really a 'past' mine zone, or is it still mined? Anyway, as you move eastward.</p>
01:11:21		<p>This is what the DMZ looks like as you go east. Everything's kind of nice on the west—fertile, quite nice. But it gets higher and actually bleaker, with snow on the ground. So, the idea of a boundary between two countries at this point is kind of strange because there's nobody there. For sentry duties, we were on the south side, and the soldiers were so glad to see us because they literally don't see people for months. They're mostly young soldiers, fulfilling their required military service. They're probably 18, 19, 20, and just don't want to be there—they're miserable and cold. They were happy because we had some ladies in our class they could chat with, which cheered them up a little bit. Then we had to move on.</p> <p>But I wanted to show you the idea that the length of the DMZ is not uniform. To the east, it becomes very mountainous, very high, and it kind of looks like that.</p>



01:12:33		On the highway, you can even see they're wearing these big winter coats, even when it's not winter, though there's still snow on the ground. Next, when we got back to Seoul, we met with members of the GSD Alumni Association in Korea; I do this each time. We presented all the work to Korean landscape architects, architects, and planners.
01:13:10		<b>PART 8: FABRICATING ALTERNATE NATURE</b> So let's go to the last part—the final section, which is focused on schematic designs created by the students. I'll go through this part quickly.
01:13:22		This is Joey Chen. I want to make sure you get to know these people and see them. Here she is. They have a program that uses landscape design approaches as a medium to aid the process of unification of infrastructure.
01:13:50		This is the dark tourism lady, so now you can actually put a face to the person. Her project is called Korea 50. She basically took the idea and worked it through as a complete landscape project over the course of four or five weeks, developing representations, perspectives, and plans. She also worked out the financial aspects of the project.
01:14:18		This is an ancillary project. Again, in the same studio, she did a whole project on surveillance—the idea of surveillance and viewsheds, which we in landscape architecture love discussing and working with. She explored the relationship between airlines and military surveillance, highlighting the idea that they are actually both the same thing. She aimed to transition military surveillance into a landscape surveillance viewshed. That's her model behind—it's quite good. It's a 3D model of the peninsula.
01:14:59		And then, you know, she didn't focus much on this aspect, but I won't spend too much time on it. She worked on shaping viewsheds and shaping vegetation.
01:15:15		And then there was a whole series of drawings created by someone who is a Westerner, specifically an American. These drawings were quite eastern or Korean in style, presenting a sequential set of sections influenced heavily by traditional Korean painting.
01:15:32		<b>PART 9: FINAL REVIEW</b> We also reviewed the art we saw earlier. Then we had a final review. I don't need to explain what a final review entails for you all. Just to show you, the drawings were presented back. There she is again, showcasing her dark colors from the beginning, middle, and now the end of her project. The reason I'm highlighting this is that there's something significant at the end that you'll see shortly. Here are some of the drawings. This is run next; there's the presentation. Everyone looks happy because it's finally over. Now, for about three minutes, I want to discuss what happened afterward.
01:16:41		<b>PART 10: POSTSCRIPT</b> In typical academic fashion, I published a book showcasing the work of the students, which I'm happy to share with anyone interested. Although I have run out of printed copies, I have the PDF available. We also distributed copies to the South Korean government and various organizations, including General Kim. Unfortunately, no one from North Korea accepted our outreach, which we didn't expect. Additionally, I wrote an article for the Chinese Landscape Architecture magazine discussing the studio and its work.

01:17:43	Niall Kirkwood	Three of the students banded together in a somewhat unusual collaboration, partly guided by my advice and partly independently. They combined their projects focusing on tourism, agriculture, and energy, and applied for the solar initiative. Remarkably, they won the top honor award for the year for their project, which emphasized communication in student work. What they did was take all their research and compile it into a guidebook, divided into three parts: one for local visitors, one for government planners, and another focused on energy.
01:18:57		<p><b>A03 Event timeline following the Korean War (1953 onwards). North Korea and South Korea working together towards Re-Unification. Leaders from both countries agreed verbally in April 2018 to officially end the Korean War. Image from DMZ Guildbook</b></p> <p>This shows you some of the things they did without my guidance. I mean, this was their initiative. Then they all went to the conference, and I guess that's me with them on the stage. I actually want to read their names because I think they did well. So again, there is Gwen Shen, who I kept showing you throughout the presentation, and Jamie, Jake Wei Chen, and Jay Wei Shen, who is now an associate professor in landscape architecture at the University of Nevada. And finally, Si Young. They won the top three awards. Again, I don't usually guide students to win awards, but it's kind of nice when it happens. In fact, it just happened last week in a studio I did. If that wasn't enough</p>
01:19:47		<p>The 2018 Winter Olympics took place, and believe it or not, the North and South Koreans joined together as one team. The flag they waved is actually a representation of the peninsula. You can see the blue shape of the peninsula.</p> <p>Here we have a moment culturally significant, where for three weeks, the peninsula is displayed on the flag as a unified country of North and South. These are both North and South Korean athletes, and many people have kind of forgotten this. But it did happen.</p> <p>So in a sense, I could end with this, which is kind of joyful and good news at the end. But knowing me, I can't do that.</p>
01:20:46		<p>Just after we finished, a North Korean soldier stole a jeep. He drove for a kilometer at the DMZ from the north. He was shot eight times, but he kept driving. He drove the truck and that jeep into the DMZ, actually into a guard post, and it overturned. Injured and bleeding, he crawled into South Korea. But he didn't crawl in by the blue line.</p> <p>He was found by soldiers, and they dragged him and took him to the hospital, but he did not recover. He survived.</p> <p>So in a sense, my story ends on that note—that the division still goes on. I would like to conclude with a message that unification happened and everyone lives happily ever after. But life usually isn't like that.</p> <p>I'm trying to suggest to you that the planning and study part of it was kind of the easy part. The reality of life—the joy of the Olympics and the despair of the North Korean soldier crawling for about 30 yards on his belly, shot and bleeding to get into South Korea—is also the reality.</p>

		So thank you.
<b>Q &amp; A</b>		
01:22:32	MC	Thank you, everyone, for your participation. We now open the floor to any questions from the crowd.
01:22:46	Audience 1	It's just a small detail from the slide. I noticed that the DMZ zone crosses over one length, right? There's a lake in that area. How do they manage that, especially since it crosses the lake?
01:23:00	Niall Kirkwood	<p>It's a water body, and the water body is changing. That's the idea: a boundary is just a line on a map, and we have to dispel that notion.</p> <p>I know there are real national boundaries, and I know you recently abandoned that idea. But at the end of the day, when you get on the ground, these boundaries don't exist; they are fluid. Ecology is fluid. The lake, for instance, actually dries up. So, the DMZ itself, even though I've explained it to you as this somewhat fixed and rigid entity, is constantly moving because both armies on either side are encroaching all the time.</p> <p>I don't know if you've read the news, but a month ago, ten North Korean soldiers were found in the DMZ, right in South Korea. They actually got lost! That kind of stuff happens. They were driving somewhere and got lost in South Korea, and very politely, to avoid a national incident, they were sent back. I think we even gave them some t-shirts and BTS CDs or something, which they were very grateful for, along with some food, and then they were sent on their way.</p> <p>Another thing I read about a week ago, which I didn't include in this talk but might for subsequent ones, is the emergence of an industry close to the DMZ that produces honey—DMZ honey! The bees, you see, don't recognize boundaries; they don't think about political lines. They go north to the fruit trees and then come back south. So, we have an ecology that welcomes the absence of people and the richness of vegetation. Those bees collect pollen for that honey and return to the south, where some entrepreneurial farmer is selling DMZ honey, which I find hilarious. It's great because it shows that nature finds ways to thrive despite these barriers.</p> <p>Birds fly right across the DMZ. Animals have a harder time, though; there are a lot of three-legged animals in the DMZ because they step on landmines. As for deer, I don't think there are any tigers, but there are squirrels and chipmunks. So, it's actually a very rich place with this terrifying history.</p> <p>Now, I don't know if anyone here has suggestions on how a political solution can happen without resorting to more violence or nuclear attacks. The reason that Seoul must tread carefully is that a rocket from North Korea could hit the city in an instant. Thankfully, they have counter-rocket systems in place, but it's like we're loading up on armaments on both sides so that nothing happens.</p> <p>You may have also seen the news about a famine in North Korea right now, with many people dying. Maybe that will influence something, as we're also suffering due to our governments and natural disasters like typhoons.</p>



		<p>It's probably beyond my ability to figure this out completely, but I hope to give you some sense of the situation. For all of you working on independent studies or theses, these types of sites that might appear difficult on the surface are worthy of your attention and research. Not that you're going to solve everything, but you can certainly help things along a little bit.</p> <p>I believe landscape architects, urban designers, and planners should engage with these types of sites.</p>
01:27:57	MC	Thank you, Niall. There's one more question.
01:28:08	Audience 2	I have a long question, but I'm actually Chinese myself. Another possibility for unification, in addition to just North and South Korea coming together, is that China could actually absorb North Korea as a province. How would you envision that scenario? Would unification happen differently, and how can landscape architects respond to that?
01:28:28	Niall Kirkwood	<p>That's very interesting. I actually think that is a good scenario. In fact, if the war had gone slightly differently, China might have extended down in some form or another. Remember that during the earlier period in the '30s, China and the West were fighting against the aggressor known as Japan. Times have changed, and the context has shifted. I think that history is interesting.</p> <p>Young Kim at Union Park led an intriguing studio that explored this direction. They designed a corridor slightly below the DMZ because there is a railway system that doesn't currently operate. This is the railway system to North Korea, where there's an actual train station. You can go there and get your passport stamped. They have a guard, an actual train driver, and a train, but the gate is down because you can't take the train.</p> <p>In this studio, they conceptualized a railway corridor from South Korea to Paris. They worked it out as a landscape project, going through China and Russia, eventually swinging around and ending up in Paris. I suppose it could also lead to London because of the connections. It was very speculative, but it suggests that things we see as problems and boundaries between warring nations can actually be part of an infrastructure—in this case, transportation.</p> <p>Now, the idea of the train wasn't necessarily to move goods; it was probably more futuristic, like the Orient Express. Imagine taking you through four, five, six, or seven countries in just seven or eight days. If you fly to Seoul and then head north a bit, you could get on a train and take a journey to London. You'd experience being on the train for eight days, but hopefully, you'd have a good seat.</p> <p>I think your proposal, your idea, and your thought process are ways in which we need to think. I believe it's very smart, really smart, and I encourage you to pursue it. I have an appointment with Shanghai University, and I'll make sure they know about that.</p>
01:31:20	MC	<p>Thank you,</p> <p>Just to conclude, I want to say a few words about Professor John. We should thank him for his support—not just for the students, but</p>

		<p>for everyone around him, including the faculty, in cultivating their ideas.</p> <p>Neal, you have a really unique perspective from the various talks and lectures you've given, and I think you've been able to share that with a range of colleagues and students. Joon Kim, from the Bangkok studio, and I really want to thank you for your time and insights.</p> <p>I also want to congratulate you on being inducted into the American Academy of Arts and Sciences this year. That's a huge honor, and it seems like a fitting way to end this session.</p> <p>Thank you very much.</p>
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