

미래 대전환의 중심
해양수도 부산

OPEN CALL GUIDELINES

Open Call for Land · Ecological Art on Eulsukdo, Busan

We Pass, the Earth Endures



[Urban Parks Division]

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1. Background and Objectives

(1) Background

① Eulsukdo: An Ecological Treasure Where River and Sea Meet

Eulsukdo lies in a brackish-water zone where freshwater meets seawater. As a buffer zone connecting the distinct ecosystems of river and sea, it is an important ecological space where various species coexist. It is one of Korea's major migratory bird habitats and a key site along the East Asian–Australasian Flyway (EAAF).

② From the Traces of Urban Development to a Place of Ecological Restoration

Industrialization, urban development, and the construction of the Nakdonggang Estuary Barrage brought major changes to the island's topography and ecological environment. Since then, ecological restoration projects, including wetland creation and improvements to migratory bird habitats, have helped restore its natural character. Today, Eulsukdo is a layered landscape, bearing traces of development and environmental degradation alongside an ongoing process of ecological restoration. It shows how an environment altered by human intervention can gradually recover and once again sustain diverse forms of life.

③ A Sense of “Disappearance” and New Questions in an Age of Climate Crisis

Sea-level rise and biodiversity loss driven by the climate crisis challenge not only Eulsukdo but also estuaries, wetlands, coastal cities, and island regions worldwide. In interconnected ecological environments, change in one place may cascade to other places and forms of life. The disappearance of nature can also lead to the loss of ways of life, history, and culture accumulated in that place.

Against this backdrop, Eulsukdo invites us to consider what we choose to preserve and pass on to future generations. Fostering sustainable relationships between human and non-human life, and between cities and nature, is a defining challenge of our time.

❶ Eulsukdo: An Ecological Haven

A Vital Wetland Habitat for Migratory Birds



"Where Birds Abound and Waters Run Clear"

The name Eulsukdo first appears on a cadastral map dating from 1916. Situated along the East Asian–Australasian Flyway, the island was internationally recognised as a major habitat for migratory birds until the 1970s. Its ecological importance was formally recognised in 1966, when the Nakdong River Estuary, including Eulsukdo, was designated Natural Monument No. 179.

❷ Ecological Degradation (From the 1970s)

A Landscape Scarred by Development, Landfilling and Tidal Regulation



Industrialisation and Urban Development

From the 1970s onwards, industrialisation and urban development caused extensive damage to the island. Beginning in 1972, parts of the island were used as oxidation ponds for treating human waste. Following the completion of the Nakdong River Estuary Barrage in 1987, the island was also used as a disposal site for dredged material. A facility for treating human waste prior to offshore disposal was added in 1992, followed by a landfill in 1993.

❸ Ecological Recovery (Since 1999)

A Restored Ecological Park



Restoring Eulsukdo

Ecological restoration initiatives led to Eulsukdo being designated a Wetland Protected Area in 1999 and included in the Busan Coastal Special Management Area in 2000. Eulsukdo~Migratory Bird Park opened in 2006, together with nature trails, birdwatching facilities and the Nakdong Estuary Eco Center. Further work continues to restore migratory bird habitats and strengthen Eulsukdo's role as an ecotourism destination.

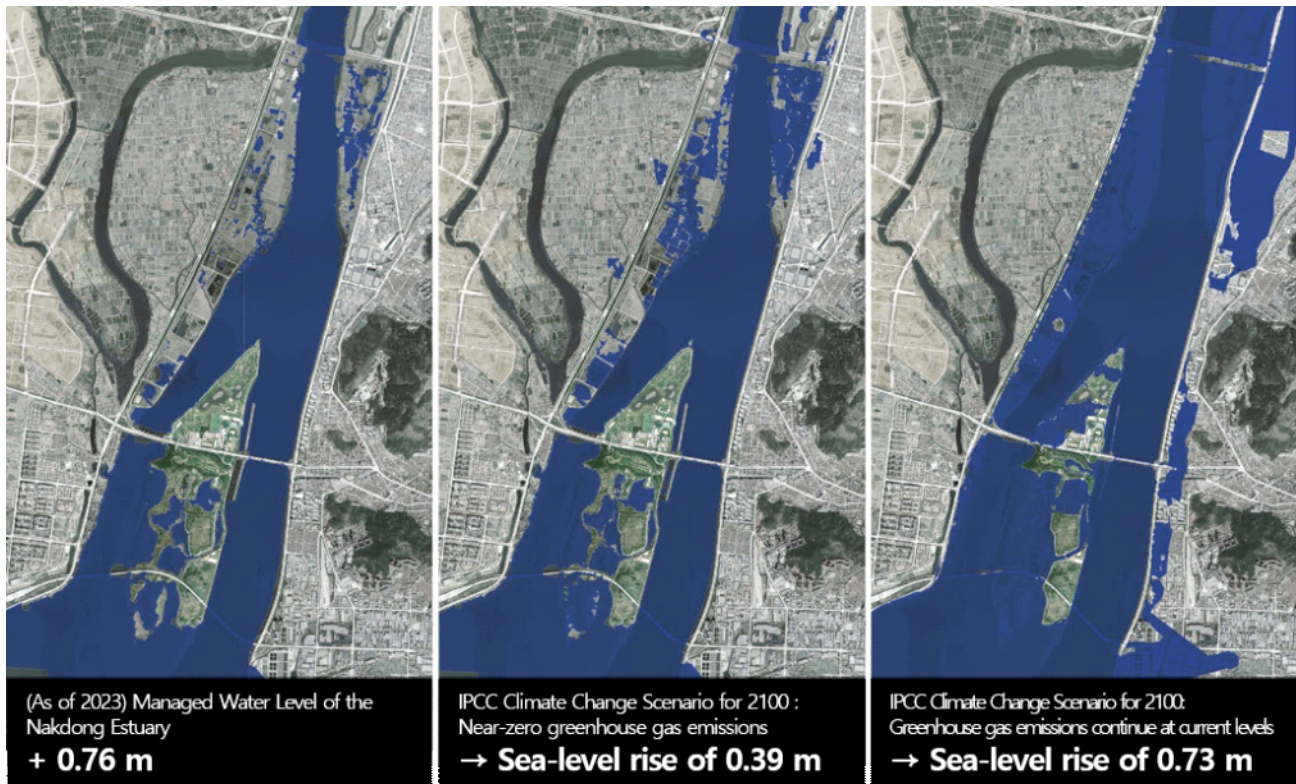
❹ A Cultural Hub for Ecology, Art and Leisure

A Landscape Layered with Traces of Nature, Development and Restoration



A Place for Conservation, Learning and Culture

Today, Eulsukdo is managed within the area designated as Natural Monument No. 179, bringing together conservation, education, nature observation and cultural engagement. To protect migratory birds and wetlands, the island is divided into an Education and Public Use Zone, a Buffer Zone and a Core Conservation Zone. Since opening in 2018, the Busan Museum of Contemporary Art has further expanded the island's cultural dimension through a wide range of exhibitions and public programmes.



④ The Role of Art for the Environment

Art can do more than represent nature: it can form relationships with nature and serve as a public medium that encourages new environmental awareness and action. Busan Metropolitan City intends to establish Eulsukdo as a focal point for environmental art where nature and art come together, and to share its ecological values and messages for an age of climate crisis with citizens.

(2) Objectives

① Reinterpreting the Value of Coexistence Between Nature and Humans

Moving beyond an anthropocentric perspective, this Open Call looks at Eulsukdo anew through the perspectives of nature and nonhuman life and reinterprets, through art, the value of coexistence between nature and humans. It asks what roles and responsibilities humans should assume so that the natural landscape we see today, and the diverse forms of life within it, can endure. It seeks to give form to these social and ecological challenges through works of land art and ecological art.

② Site-Specific Environmental Art

The Open Call seeks creative, environmentally friendly, site-specific art grounded in a thorough understanding of Eulsukdo's natural environment, history, cultural context, and ecological characteristics, while exploring sustainability in an age of climate crisis.

③ Art That Responds with Nature

Beyond simply installing sculptural objects, the Open Call seeks to connect nature and people through the land and ecology and to propose new possibilities for environmental art through installations and projects that respond with nature over time.

④ The Beginning of an Environmental Art Platform Representing Eulsukdo

The project strives to raise awareness of Eulsukdo's ecological and cultural identity in Korea and abroad and to strengthen the case for Eulsukdo as a prospective site for a "national urban park" that would safeguard environmental values of national significance from the climate crisis and environmental degradation. To this end, the project will establish a focal point for environmental art on Eulsukdo and develop it into a public cultural platform where citizens can experience nature and art together.

⑤ Revitalizing Culture and Tourism in Western Busan and Cultivating Local Pride

By presenting western Busan, with Eulsukdo at its center, in a new light as a place where ecological assets coexist with arts and culture, the project aims to help citizens and local communities rediscover their region's value and take greater pride in it. It also seeks to create a distinctive destination for culture, discourse, and tourism by bringing together the ecological value of the Nakdong Estuary and art, giving more people a reason to visit western Busan and expanding opportunities for local residents to enjoy culture in their everyday lives.

2. Open Call Overview

(1) Title: Open Call for Land-Ecological Art on Eulsukdo, Busan – We Pass, the Earth Endures

(2) Eligibility: Individuals or teams who are professionally active in art, landscape architecture, architecture, design or related fields.

※ Interdisciplinary teams are welcome. There is no limit on team size.

※ Overseas applicants must possess basic communication skills in Korean and/or English

※ No new members may be added to a team once it has been selected. If the team representative is changed, the replacement must be an existing member listed in the original application.

(3) Number of Selected Proposals: One proposal

※ 'One proposal' means a single, integrated artistic concept. It may comprise multiple installations, spatial interventions or process-based elements and may vary in form and scale.

(4) Artistic Approach: A work combining installations, structures and/or process-based activities, developed from an ecological perspective in response to the site and the open call theme.

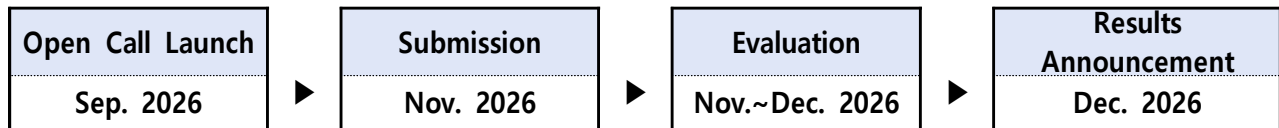
(5) Site : 1142-8 Hadan-dong, Saha-gu, Busan

※ Applicants must review the site characteristics, detailed site information and zone-specific restrictions set out in these Guidelines.



(6) Schedule ※ Detailed schedules may be adjusted depending on circumstances.

① Open Call Schedule

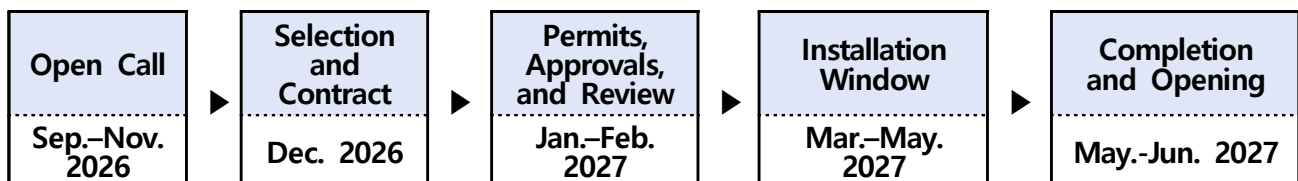


② Detailed Schedule

Category	Schedule	Remarks
Official Notice	Sep. 21, 2026 (Mon.)	· Notice posted on the official website (eulsukdo-ecoart.com)
Open Call Period	Sep. 21, 2026 (Mon.) ~ Nov. 22, 2026 (Sun.)	· Open Call details published
Submission Period	Nov. 2, 2026 (Mon.) 00:00 ~ Nov. 22, 2026 (Sun.) 24:00, *KST	· Proposal submission *Deadline strictly enforced
Proposal Evaluation	During Nov.~Dec. 2026 (TBD)	· First round: document review (four proposals to be shortlisted) · Second round: presentation review (one winning proposal selected and reserve proposals ranked)
Results Announcement	During Dec. 2026 (TBD)	· Announcement of final selection result

※ Time standard: KST (Korea Standard Time, UTC+9)

③ Overall Project Schedule (for reference)



※ No on-site construction or artwork installation is permitted during the peak migratory bird arrival period (November through February).

3. Support Details

- Support covering all aspects of artwork production, implementation, installation, stays, etc.: KRW 380,000,000
- Artist fee: KRW 20,000,000
- Support for artwork stability review and insurance

※ Each artist/team invited to the second-round presentation review will receive a presentation honorarium of KRW 1,000,000.

※ All support will be coordinated, administered, and disbursed directly by the project operator.

4. Submission Requirements

(1) How to Apply

- Submit by email to the Open Call Secretariat: eulsukdo.ecoart@gmail.com
- Submissions received after the deadline will not be accepted.
- Confirmation of reply will be sent by email.
- For submissions received by the deadline of 22 November, the Open Call Secretariat may ask applicants to correct administrative omissions, such as missing signatures, within a specified period. Changes or additions to the artwork proposal, or any other revisions that could affect the assessment, will not be permitted.

(2) Required Documents ① Official Forms (Form1~4) + ② Artwork Proposal

① Official Forms (Templates Provided)

No.	Official Forms	Remarks
1	【Form 1】 Application Form	Application Documents :Sign, scan and submit. ※ For teams, every participant must complete and sign the form individually.
2	【Form 2】 Consent Form for Participation in the Open Call	
3	【Form 3】 Consent to the Provision and Use of Personal Information	
4	【Form 4】 Artwork Overview	One representative image required (mandatory)

※ Download the [Official Forms] from the official website (eulsukdo-ecoart.com) and complete the forms.

※ File format: PDF

② Artwork Proposal (No Templates Provided)

- **Format and Length:** Approximately 20 A4 pages, landscape orientation (excluding cover and table of contents)
- **Recommended specifications:** images at 150 dpi / a total file size of no more than 50 MB
- **The Artwork Proposal must include:** ※ See Part II. Artwork Proposal - 4. Key Requirements
 - (1) An artwork proposal appropriate to the site and the Open Call theme
 - (2) Visual materials: sketches, 3D models, drawings, or other materials that visually show the proposed work

- (3) Production method: materials, structure, fabrication methods, and other details required to produce and install the artwork
- (4) A plan for communication, participation, and interaction with citizens and the local community: ideas, programs, events, or other means through which citizens and the local community can participate or interact in connection with the concept and theme of the artwork
- (5) If changes to the artwork, including growth, decay, or disappearance, are intended, provide a corresponding scenario.
- (6) Safety considerations, maintenance, and post-installation management
- (7) Outline any essential requirements for the viewing environment that would enable visitors to engage fully with the work.
- (8) Phased production schedule: estimated schedule required for artwork production and installation
- (9) Budget: detailed estimated budget for artwork production and installation, with the amount for each item clearly stated ✕ The budget must include the following categories: artwork fabrication and installation, materials, programs and documentation, technical services, maintenance, contingency and accommodation and subsistence expenses (where applicable).

- ✕ Do not include any information that could identify the applicants(an individual, organization, or company).
- ✕ Where necessary for research, production, or installation of the artwork or for program implementation, the Artwork Proposal may include a stay in Busan. Any associated costs must be covered within the artwork production budget. If a stay is required, the proposer must state its purpose, schedule, duration, and number of participants in the Artwork Proposal. Whether the proposed stay is feasible and its detailed schedule must be finalized in consultation with the project operator after selection.
- ✕ The submitted Artwork Proposal will also be used for the second-round presentation review. Do not submit a separate presentation file. Models, videos and other supplementary materials not specified in these Guidelines will not be accepted.
- ✕ Once the selection process is complete, materials submitted for the selected proposals may be used as official project materials for non-commercial purposes, including project communications and promotion, catalog production, exhibitions and archiving. Once a submission has been received, the participant will be deemed to have consented to the Organizer's use of the submitted materials.

► **Submit all materials as a single compressed file as follows**

No.	Compressed File Name	File Names	Contents
1	Eulsukdo Open Call_Artist's Name	1. Application Documents_Artist's Name	Official Forms: 【Form 1】, 【Form 2】, 【Form 3】
		2. Artwork Overview_Artist's Name	Official Forms: 【Form 4】
		3. Artwork Proposal_Artist's Name	Artwork proposal

※ For teams, use the representative's name.

(3) Language and Units

- The official languages of this Open Call are Korean and English.
- Artists/teams shall prepare submissions and inquiries in either Korean or English.
- If there is any difference in interpretation between the Korean and English versions, the Korean version shall prevail.
- All dimensions and units used in connection with this Open Call shall use SI units (metric system).

5. Open Call Organization and Administration

(1) **Open Call Organizer:** Busan Metropolitan City, Urban Parks Division

(2) **Project Management Agency:** Urban Collabo Co., Ltd.

- The agency appointed to manage the project will operate a dedicated **따라 | 너 |** **애** Open Call Secretariat to ensure that the Open Call runs smoothly.
- Under the direction of Busan Metropolitan City, the Open Call Secretariat will administer the Open Call in accordance with the schedule and procedures set out in these Guidelines. Its responsibilities include managing registrations, responding to inquiries and receiving submissions.
- Once submissions have closed, the Open Call Secretariat will convene the Jury and administer the entire evaluation process.
- Inquiries may be submitted to the Open Call Secretariat via the official email address during the Open Call period specified in these Guidelines. Inquiries by telephone or any other means will not be accepted.

(3) Inquiries: Eulsukdo Open Call Secretariat

- Email: eulsukdo.ecoart@gmail.com

(4) Office Hours: Monday–Friday, 08:00–17:00, excluding public holidays (KST)

- Inquiries will be answered in the order received and during office hours only. Those received outside office hours will be reviewed on the next working day.
- As the submission deadline falls on Sunday, 22 November, all inquiries must be sent by email no later than 17:00 KST on Friday, 20 November.

II ARTWORK PROPOSAL

1. Open Call Theme

We Pass, the Earth Endures

Brackish-water zones, where rivers meet the sea, support diverse forms of life and are among the environments most vulnerable to climate change. Eulsukdo lies within such a zone—a place where waterways, landforms, vegetation and the movements of living beings are in constant flux. At the same time, its present landscape faces the possibility of disappearance due to the climate crisis and rising sea levels. This Open Call seeks to establish a platform for art that reveals the intersecting cycles of disappearance and emergence, degradation and recovery on Eulsukdo, while envisioning a future in which humans and nature can coexist sustainably.

“We Pass, the Earth Endures” begins with a contrast between the brevity of human time—which nevertheless leaves profound and lasting marks on the land—and the land’s deep ecological time, which has sustained life across generations. In an age of climate crisis, the continuity of the land and its ecosystems, histories and cultures can no longer be taken for granted. Around the world, the places people call home are increasingly at risk of inundation and disappearance as sea levels rise. “The Earth Endures” expresses a shared hope that the places that sustain life—and the relationships they make possible—will endure for generations to come.

We invite site-specific works of land art and ecological art that move beyond anthropocentric perspectives; reconsider human roles and responsibilities through ecological perspectives and timescales; and explore, through the language of art, the planetary interconnections between humans and nonhuman beings, nature and cities, and past and future.

2. Site Characteristics ※ See [Attachments]



※ Applicants must consult the detailed site map available at eulsukdo-ecoart.com and review the conditions specific to each zone.

※ The car park is excluded from the eligible installation area. Artworks must not obstruct pedestrian access or interfere with the use of pathways.

(1) Ecological and Natural Characteristics

- A site set against the Nakdong River, the longest river in the Republic of Korea
- The site has an exceptionally rich natural environment, and the migratory bird habitat in the lower Nakdong River has been designated a natural monument. Numerous legally protected species and endangered wildlife inhabit the area, including birds such as the Whooper Swan and Eurasian Spoonbill, as well as the Eurasian Otter and Boreal Digging Frog.
- One of the Republic of Korea's major migratory bird habitats and a key site along the East Asian–Australasian Flyway (EAAF)
- Because the site lies within both a river area and a brackish-water zone, temporary freshwater conditions may occur during the rainy season, and the

site may also be exposed to high humidity, strong winds, salinity, and other environmental conditions.

- The site was formerly used as a dredged-material disposal area. The underlying alluvial soils comprise a mixture of sand, silt and clay, and ground conditions may vary as a result of the dredging and deposition process.

(2) Human Geography of Eulsukdo

- A layered landscape shaped by successive periods of urban development, environmental degradation and ecological restoration.
- A nationally significant conservation site where sustained efforts have been made to protect and restore the brackish estuarine ecosystem and migratory bird habitats.
- A place rich in river-related cultural heritage, shaped over time through its relationship with the lives of local communities.
- An island structured around ecological conservation and public parkland. With the Nakdong River Estuary Barrage as the dividing line, Eulsukdo-Maekdo Park - which comprises northern Eulsukdo and Maekdo - lies to the north, while Nakdong Estuary Park occupies southern Eulsukdo.
- A multifunctional public space combining arts and culture with environmental education through institutions such as Busan Museum of Contemporary Art (Busan MOCA) and the Nakdong Estuary Eco Center.
- A place experiencing the effects of the climate crisis first-hand, underscoring the growing importance of ecological action.
- A transitional landscape where the industrial and urban development of western Busan meets the ecological corridor of the Nakdong River.

(3) Characteristics as an Area Subject to Legal Restrictions

- The site is subject to multiple overlapping regulations and legal protections, including a Heritage Protection Zone, River Area, Natural Green Zone and Neighborhood Park.
- As the site is subject to extensive restrictions on the installation of structures, changes to the artwork's location, dimensions, form or materials may be required following the relevant regulatory reviews and consultations, including River Occupancy Permitting (and associated hydraulic calculations),

National Heritage Alteration Approval, etc.

- The leakage or discharge of soil contaminants during construction is strictly prohibited under Article 11 of 「Soil Environment Conservation Act」
- The site has been designated and publicly notified as a Class 3-C district within an area requiring countermeasures against noise under Article 5 of 「Airport Noise Prevention and Areas Assistance Act」
- The acceptable standard of light emission must be observed; standards equivalent to those for Class 1 Lighting Environment Management Area shall be met.

• **Key Requirements Arising from Legal Restrictions**

Category	During Installation	During Operation
Heritage Protection Zone	Activities including artwork installation, excavation, tree planting or removal, and the installation of lighting are subject to prior heritage alteration approval.	Large-scale lighting, sound or staging proposals also require prior consultation with the relevant authorities where they may affect the setting or environment of the heritage site.
River Area	Installation of structures may require permission for occupation and use of a river, and permanent structures such as fixed concrete foundations may be restricted.	Event facilities may also require permission if they obstruct river flow or occupy and use the river area.
Site Development and Groundworks	Alterations to the site—including excavation, foundation work, filling or cutting, and paving—must be kept to a minimum.	Even temporary structures require prior consultation if they involve substantial ground alteration or are intended to remain in place for an extended period.
Flight Safety Zone	Tall structures, reflective materials and high-intensity lighting may be subject to restrictions and require consultation with the relevant military authorities.	The use of lasers, drones and high-intensity lighting effects is likely to be heavily restricted.
Protection of the Nakdong River's Water Quality and Ecosystems	Materials that do not generate pollutants must be used, and a construction plan that poses no risk of water pollution is required.	Waste must be minimized, and an environmentally responsible operational plan must be provided.
	Impacts on the ecological environment, including migratory birds, wildlife, amphibians, and vegetation, must be minimized.	

- ※ For any above-ground structure, a height of no more than 1m above ground level is recommended. Where a greater height or excavation is unavoidable, implementation will be subject to the outcome of the relevant river occupancy and use permit and heritage alteration approval processes.
- ※ Installation methods that ensure stability while minimizing ground disturbance are recommended, such as freestanding gravity-based systems or removable ground anchors.
- ※ Not Permitted: Works that constitute buildings or building-type structures

3. Artistic Approach

- (1) Rather than dividing works and projects into separate genres such as land art, environmental art, or ecological art, this Open Call approaches them as a multifaceted artistic practice that explores place, environment, and ecological relationships. Proposers must respect Eulsukdo's ecological environment and site context and plan their work or project to minimize physical intervention in the land and ecosystem.
- (2) The Open Call seeks artistic approaches that move away from an anthropocentric perspective that treats nature as an object for human appreciation and use, instead perceiving the site through the perspectives and senses of nonhuman beings and exploring the interdependent relationships and possibilities for coexistence among humans, animals, plants, microorganisms, water, soil, and climate.
- (3) Applicants are encouraged to move beyond treating the climate crisis merely as a theme for artistic expression and to demonstrate environmental responsibility throughout the work's entire life cycle—from material selection and fabrication to transport, installation, operation and removal. Approaches that imagine and test possibilities for more sustainable futures are particularly encouraged.
- (4) Where necessary, interdisciplinary approaches may be pursued through collaboration not only among artists but also with scientists, ecological and environmental specialists, and local communities. The artwork is not limited to a finished outcome. Research, production, installation, participation, and operation; changes to or disappearance of the artwork over time and in response to environmental conditions; and documenting and sharing these processes are accepted as part of the artistic process.
- (5) Communication and collaboration with citizens and the local community are

encouraged. Collaboration may take many forms, including research, observation, and documentation of the site; participation in the production process; identification, collection, and use of local materials and resources; programs and campaigns; and observation of changes in the artwork over time. Programs that are not differentiated from existing programs, or that consist merely of simple hands-on experiences or events, are discouraged. Proposals must present approaches that organically connect the concept of the artwork with the site specificity of Eulsukdo and allow the context of the Open Call theme to be expanded.

4. Key Requirements

(1) Artistic Direction

- ① The artworks should be designed for an anticipated lifespan of three to five years from the completion of installation, although this may be adjusted to suit the nature of the work. Where seasonal change and natural cycles—including growth, decay and eventual disappearance—form an intentional part of the work, proposals must set out the anticipated changes at each stage, together with a clear maintenance and end-of-life plan. Throughout this process, the work should retain its formal integrity, aesthetic value and capacity to engage the public, so that it is not perceived as neglected or damaged at any stage.
- ② The proposal should explore the ecological and historical contexts of Eulsukdo and create a site-specific artwork that could not simply be transferred elsewhere but could exist only on Eulsukdo.
- ③ The artwork should respect Eulsukdo's ecological conditions and landscape character—including its wetlands, grasslands and migratory bird habitats—avoid excessive intervention, and sit harmoniously within its natural setting.
- ④ Environmentally responsible, low-carbon materials should be prioritized. Preference should be given to locally sourced natural and recycled materials, while glass, mirrors and highly polished metals should be avoided.
- ⑤ The proposal should consider plans for communication, participation, and

collaboration with citizens and the local community, as well as the potential for these activities to expand.

- ⑥ Proposals should include ideas for how the work can best be viewed and experienced, together with suggested view points.
- ⑦ Proposals must demonstrate technical feasibility and deliverability, with a realistic approach to design, fabrication, on-site construction and final installation within the specified schedule and budget.
- ⑧ Proposals must identify foreseeable defects or maintenance issues and include corresponding plans for inspection, repair and ongoing operation.

(2) Site Considerations

- ① The proposal must take into account the characteristics of the site—including its inland wetlands, riverine environment and brackish estuary—as well as local microclimatic conditions such as temporary freshwater inundation during the rainy season, high humidity and strong winds. Appropriate structures, materials and forms with adequate resistance to salt, wind and moisture must be used.
- ② The site and its surroundings support a wide range of wild flora and fauna, including legally protected species such as the Boreal digging frog. Existing habitats must not be damaged or disturbed during the fabrication, installation or operation of the artwork.
- ③ The [Ecological Bridge] near the site is an important route for wildlife movement across Eulsukdo. It must not be blocked or obstructed by artworks, facilities, stored materials or any other installations.
- ④ If any unforeseen ecological conditions are identified during construction or operation—including the presence of protected species, breeding or spawning grounds, or previously unidentified signs of habitat—the work in the affected area may be suspended. The location of the artwork, construction method and schedule may then be adjusted in consultation with the relevant authorities and specialists.



- ⑤ The installation plan must take account of how seasonal changes in vegetation may affect views of the artwork, visitor routes, safety and maintenance.
- ⑥ Where new planting is required, species appropriate to the site's ecological conditions must be selected. The introduction of plants that may disrupt the local ecosystem should be avoided.
- ⑦ Excessive lighting, sound or media equipment that may affect wildlife habitats is not permitted. Where temporary lighting is required for an event, limited use of low-level lighting designed to minimize ecological impacts may be permitted, subject to prior consultation with the relevant authorities.
- ⑧ Proposals must take account of the park's restricted-access hours: 19:00–08:00 the following day

5. Important Notes for Applicants

- (1) As of the date of the official notice, entries must be new and original works that have never previously been publicly presented, exhibited, entered, or awarded in

Korea or abroad.

- (2) Participants shall ensure that their entries do not plagiarize or misappropriate the intellectual property of others and do not infringe any third party's copyright, portrait rights, or other rights.
- (3) To verify possible misconduct involving a winning entry, the evaluation may review images and content similarities. If a report or the evaluation process identifies misconduct, the relevant entry will be disqualified.
- (4) Participants are responsible for all disputes concerning copyright, portrait rights, patent rights, design rights, or any other rights arising in connection with their entries. If the contracting authority suffers any loss as a result, the participant must compensate the contracting authority for that loss.
- (5) Where generative artificial intelligence (AI) or other digital tools have been used, participants must clearly disclose the nature and extent of their use. Participants must ensure that all submitted materials and artworks—including any generated or digitally altered images, videos, audio and text—do not infringe any third-party rights, including copyright, image rights and trade mark rights. Participants shall bear sole legal responsibility for any dispute arising in connection with such use.

III EVALUATION AND CONTRACT

1. Composition of the Jury

- The jury shall comprise external experts from fields including art, the environment, landscape architecture, architecture, design and engineering, together with internal experts holding equivalent qualifications. A relevant public official shall serve as secretary to the jury.
- Separate juries shall be appointed for the first and second rounds, each comprising seven jurors.
- A majority of all appointed jurors shall constitute a quorum.
- The Jury Chair shall be elected through consultation among the jurors before the evaluation begins or during the evaluation process.
- As a rule, the identities of the jurors shall remain confidential.

2. Evaluation and Selection

2.1 Disqualification

- A submission falling under any of the following circumstances may, by agreement of the Jury, be disqualified regardless of the stage of evaluation. If the relevant circumstances are discovered after the fact, the selection may also be revoked by decision of the Jury.
 - (1) A material violation of the submission requirements set out in the Open Call Guidelines
 - (2) Public disclosure of the proposal, including on social media, before announcement of the final evaluation results
 - (3) A legal determination that the work constitutes plagiarism
 - (4) A determination by the Jury that the fairness of the Open Call has been materially compromised

2.2 Juror Recusal

- (1) When appointing jurors, Busan Metropolitan City and the Open Call

Secretariat shall review in advance whether they have any conflicts of interest with participants to ensure a fair evaluation.

- (2) If a juror considers that a relationship of interest with a particular participant, a family relationship, or any other circumstance would make a fair evaluation difficult, the juror shall not participate in the relevant evaluation or shall voluntarily recuse themselves.
- (3) A participant may file an objection in accordance with the prescribed procedure after the evaluation results have been announced only if a material defect in the evaluation procedure or a clear conflict of interest has been identified.

2.3 Evaluation Procedure

- (1) The evaluation process shall comprise a first-round document review and a second-round presentation evaluation. The presentation evaluation shall take place at a venue designated by Busan Metropolitan City.
- (2) The second-round presentation evaluation is provisionally scheduled to take place between late November and early December. The detailed schedule will be announced separately on the official website during the Open Call period. The Open Call Secretariat will notify each shortlisted participant individually of the venue and other arrangements.
- (3) The evaluation shall be based on the submitted Artwork Proposal. The preparation or use of any separate or additional presentation materials is not permitted.
- (4) For individual entries, the participating artist must deliver the presentation in person. For team entries, one registered team member may be designated as the presenter. The designated presenter may be changed, provided that the replacement is an existing registered member of the team.
- (5) Up to two people in addition to the presenter may be present at the review venue on the day of the presentation review.
- (6) As a rule, the presenter must attend in person. However, if the presenter

is abroad on the day of the presentation review, the participant must state this to the Open Call Secretariat when submitting the Artwork Proposal.

Video conference presentations will be permitted only in such cases.

- (7) If a participant does not attend the presentation review, the evaluation will proceed through a written review of the submitted Artwork Proposal. The participant may not object to the evaluation method or the resulting outcome.
- (8) Presentations may be given in Korean or English. If interpretation between Korean and English is required, the participant may use consecutive interpretation provided by the Open Call Secretariat or an interpreter arranged by the participant. In this case, the interpreter will count as one of the persons accompanying the presenter.
- (9) The presentation review shall be limited to a total of 25 minutes: 15 minutes for the presentation and 10 minutes for questions and answers.
- (10) If the presentation ends earlier than scheduled or runs beyond its scheduled time, the time allocated to the presentation and questions and answers may be adjusted between the two, provided that the total does not exceed 25 minutes.
- (11) Where interpretation is provided, the time taken for interpretation shall count towards the total time allocated for the presentation and Q&A. To minimize the impact of interpretation on the time available for Q&A, participants may be provided with a set of questions in advance and asked to submit their responses.

2.4 Evaluation Criteria

Evaluation Category		Points
Artistic Merit	• Originality, creativity and artistic value • Quality of form, materials, spatial composition and expression • Responsiveness to the site and its specific characteristics • Artistic coherence of the whole-life-cycle plan, including change, disappearance and end-of-life scenarios where applicable • Consideration of the visitor experience and viewing environment	30

Ecological & Environmental Suitability	• Understanding of Eulsukdo's estuary, wetlands, migratory bird habitats and wider ecology • Harmony with the existing topography, vegetation, water environment and ecological landscape • Protection of existing habitats and potential to foster ecological connectivity • Environmental responsibility from material selection through installation, operation and removal	20
Public Value & Expected Impact	• Public accessibility and ease of understanding • Potential for engagement, participation and collaboration with local communities • Contribution to Eulsukdo's identity as a site for environmental art • Potential to broaden environmental awareness and ecological sensitivity • Potential to enhance the city's image and profile	20
Feasibility	• Responsiveness to the site's topography, ground conditions, water environment and climate • Technical feasibility and safety of the structure, materials, fabrication and installation methods • Detail and appropriateness of the cost estimate, and deliverability within budget • Feasibility of securing heritage-related approvals, river occupancy permits and other required consultations • Deliverability within the specified fabrication and installation schedule	20
Operation & Maintenance	• Structural safety and measures to protect visitors • Resilience to flooding, strong winds, salinity, humidity, inundation and vegetation growth • Appropriate plans for anticipated defects, inspections, repairs and whole-life-cycle operation • Documentation, conservation and archiving of both the process and outcomes	10
Total		100

※ Proposals receiving a total score of 60 points or above shall be deemed eligible. Proposals scoring below 60 points may be deemed ineligible and excluded from further consideration.

※ The above evaluation criteria shall apply equally to both the first-round document review and the second-round presentation evaluation.

2.5 Evaluation Method

- (1) Each juror shall evaluate proposals individually by assigning scores.
- (2) Each juror shall evaluate the proposals in accordance with the purpose and Guidelines of this Open Call, based on the evaluation criteria set out

in Section 2.4, and assign a score for each evaluation category.

- (3) The overall score shall be calculated by excluding the highest and lowest scores awarded by the jurors and adding together the remaining scores. The final ranking shall be determined on the basis of this overall score.
- (4) In the event of a tie, priority shall be given to the participant who received the highest score from the greater number of jurors.
- (5) Only if the ranking still cannot be determined under the above criterion shall the final ranking be decided through consultation by the Jury.

2.6 Evaluation Results and Announcement

- (1) The highest-ranked proposal shall be selected as the winning proposal. Reserve proposals may also be ranked according to the evaluation results.
- (2) The evaluation results shall be confirmed by the final decision of the Jury and announced on the official website through the Open Call Secretariat.
- (3) Other rankings will not be announced separately.
- (4) As a rule, individual scores awarded by jurors, detailed evaluation comments, and information concerning the evaluation process will not be disclosed.

2.7 Selection and Presentation Honorarium

- (1) The selected artist/team shall be designated as the preferred negotiator for a contract covering the design, implementation, production, and installation of the selected proposal.
- (2) The negotiation period shall be 14 days. During this period, the selected artist/team and the reserve candidate may not publicly disclose the artwork or provide or disclose its contents to any third party.
- (3) A presentation honorarium of KRW 1,000,000 (one million Korean won) shall be paid equally to all participants in the second-round presentation evaluation, except the participant who enters into the final contract.
- (4) As a rule, the presentation honorarium shall be paid within 30 days from the date on which notice of designation of the preferred negotiator is given.

- (5) The presentation honorarium includes consideration for granting Busan Metropolitan City the right to use all documents, visual materials, and related outputs submitted during the proposal process. The amount includes all costs associated with payment, including domestic and international remittance fees, currency exchange fees, and taxes.
- (6) For participants in Korea, the presentation honorarium shall be paid in Korean won (KRW).
- (7) For overseas participants, the equivalent of KRW 1,000,000 shall be converted into the currency of the relevant country at the exchange rate applicable at the time of payment.
- (8) If the preferred negotiator declines to enter into the contract, or if the contract cannot be executed for a legitimate reason, negotiation rights may be granted to the next-ranked applicant.
- (9) In such a case, any honorarium already received by the next-ranked participant shall be deducted from the Artist Fee when the contract is concluded.
- (10) The amount deducted shall be paid by the Open Call Secretariat to the originally selected participant.

2.8 Objections

- (1) Objections to the evaluation results of this Open Call will be accepted only where a material defect in the evaluation procedure or misconduct has been objectively established.
- (2) Mere disagreement with the evaluation result or ranking; disagreement with evaluation scores, point allocations, or the judgment of jurors; claims concerning the subjectivity of a particular juror; dissatisfaction with the outcome; requests for reevaluation; or any other claims not supported by objectively verifiable facts do not constitute grounds for an objection.
- (3) An objection may be submitted only within seven days from the date on which the evaluation results are announced. No objection will be accepted after the designated period for any reason.

- (4) An objection must be submitted in writing to the Open Call Secretariat. It must state the grounds for the objection and the specific facts concerned, together with supporting materials capable of substantiating those facts.
- (5) The contracting authority shall review a submitted objection only as to whether the evaluation procedure was properly conducted. If deemed necessary, it may seek the views of the Jury or relevant specialists.
- (6) If an objection is found to be valid, the contracting authority may decide to review or correct part or all of the evaluation procedure or take any other necessary follow-up action.
- (7) If an objection is found not to be valid, it shall be dismissed. No separate explanation, reevaluation, or additional procedure will follow.
- (8) The contracting authority's determination on an objection shall be final, and the participant may not bring any further objection, litigation, arbitration, or other dispute proceeding in relation to it.
- (9) As a rule, evaluation materials, internal review materials, and individual views of jurors used in reviewing an objection will not be disclosed.

3. Contract

3.1 Execution of Contract

- (1) The preferred negotiator shall have the right to negotiate with the contracting authority and the project operator for a contract covering the design, implementation, production, and installation of the selected work.
- (2) Unless there are special circumstances, the contract shall be executed within 14 days from the date on which the evaluation results are announced. The schedule may be adjusted in consultation with the contracting authority and the project operator.

3.2 Contract and Scope of Work

- (1) The selected artist shall enter into a contract with the project operator. The project operator shall handle contracts with production, operation, and

construction contractors, and pay all related costs.

(2) The Contractor's scope of work shall include the following:

- ① Further develop the selected proposal and prepare the final artwork plan.
- ② Actively cooperate with reviews and permitting procedures relating to artwork production and installation.
- ③ Participate in consultations required for structural calculations, hydraulic calculations, material testing, and related matters.
- ④ Provide prior reports on the production process along with any changes arising, and seek the relevant approval.
- ⑤ The selected artist shall actively cooperate in the operation and promotion of the artwork, public programs, ongoing maintenance and defect rectification for one year. The artist shall also provide advice throughout the artwork's life cycle and cooperate in consultations and schedule adjustments required for the delivery of the project.
- ⑥ Prepare and carry out a plan for documenting the process and outcomes of the artwork.
- ⑦ Depending on the Contractor's professional field, such as art, landscape architecture, or architecture, the Contractor may carry out design and technical review directly or, in consultation with the project operator, appoint relevant technical professionals in structural engineering, electrical engineering, lighting, landscape architecture, and other fields to undertake the work jointly.
- ⑧ The costs and roles of appointed professional personnel shall be arranged under the Contractor's responsibility in consultation with the project operator and negotiated and adjusted within the total budget.
- ⑨ The scope and cost of handling existing facilities within the site shall be finalized in consultation with the project operator based on the Contractor's proposal.
- ⑩ Detailed matters may be coordinated and agreed in the contract.
- ⑪ Where the project schedule changes due to delays in obtaining permits, approvals or review decisions, the contract period may be extended by

mutual agreement on a reasonable basis.

- ⑫ The Artist Fee includes remuneration for the concept development and design of the artwork; artistic supervision and site inspections during fabrication and installation; and participation and cooperation in exhibition-related programs.

3.3 Copyright and Ownership

- (1) Busan Metropolitan City shall hold ownership of and rights to use the documents, visual materials, videos and other materials submitted during the project period, including the final artwork.
- (2) All copyright in the creative work, however, shall remain with the artist/team.
- (3) For public purposes, Busan Metropolitan City shall have a royalty-free, non-exclusive right to use the artwork and all results and outputs produced in carrying out the work, including for exhibition, promotion, publication, production of archival materials, editing and modification, and distribution on a non-profit basis.
- (4) If a material change to the physical state of the artwork becomes necessary before the end of the minimum expected lifespan (3–5 years), including alteration, relocation, or removal, the artist/team shall, as a rule, be consulted in advance in accordance with applicable laws. Once the artwork lifecycle has ended, or if a legitimate reason arises such as a safety hazard or serious damage to the artwork, the contracting authority may remove, dispose of, relocate, or replace the artwork.
- (5) The Commissioning Authority may remove, dispose of, relocate or replace the artwork where there are reasonable grounds to do so, including the expiry of its intended life cycle, risks to public safety or serious damage to the artwork. The artist acknowledges and agrees not to assert or exercise any moral rights—including the right of integrity under Article 13 of the Copyright Act—in relation to any such legitimate action taken by the Commissioning Authority. This shall not apply where the

Commissioning Authority maliciously disparages the artist or seriously damages the artist's reputation.

- (6) The Commissioning Authority shall notify the artist at least 30 days before disposing of the artwork, using a means of communication agreed with the artist in advance. The artist shall be given the opportunity to recover the artwork at their own expense. If the artist does not confirm their intention to recover the artwork within 14 days of receiving notice, the Commissioning Authority may dispose of it at its discretion.
- (7) Any dispute arising in connection with these provisions shall be subject to the jurisdiction of the Busan District Court.

3.4 Legal Effect of These Guidelines and Their Relationship to the Contract

- (1) The provisions concerning the contract are provided as a framework setting out the scope and direction of the design, implementation, production, and installation contract to be entered into based on the outcome of the Open Call.
- (2) The contract-related provisions in these Guidelines are provided for reference when entering into the contract. The contract finalized through consultation with the contracting authority and the project operator at the time of contracting shall govern the final rights and obligations, scope of work, and conditions.
- (3) If the contract-related provisions of these Guidelines conflict with the contract actually executed, the executed contract shall prevail.

[ATTACHMENTS]

1. Location and Surrounding Conditions of the Site
2. History of the Site
3. Climate and Microclimate of the Site
4. Environment and Ecology of the Site
5. View of Eulsukdo

1. Location and Surrounding Conditions of the Site

Eulsukdo, where the site is located, lies at a key point in the estuary where the Nakdong River meets the sea and at the center of West Busan, connecting Saha-gu and Gangseo-gu. As an important space linking the Nakdong River ecological corridor with the estuarine wetland landscape, it serves as green infrastructure providing rest and recreation for residents of West Busan. By connecting the ecological and landscape resources of the Nakdong Estuary with cultural and artistic content, the area has the potential to become a hub that drives cultural engagement and ecotourism in West Busan.



Figure 1. Site Boundary ※ Applicants must consult the detailed site map available at eulsukdo-ecoart.com and review the specific characteristics of each zone.

(1) Site: Area around 1142-8, Hadan-dong, Saha-gu, Busan (49,326m²)

- The site is a grassy green space behind Nakjojeong in the upper section of Eulsukdo.
- Nearby are Nakjojeong, the Fishway Viewing Room at the Nakdonggang Estuary Barrage, a parking lot, Nakdong Galamkkeut Park, the Busan Museum of Contemporary Art, and an ecological bridge.

- Its connection to park roads makes the site easy to reach on foot and provides relatively good access for artwork fabrication and installation.
- The site is an open green space where grassland and trees intermingle, forming a continuous natural environment with the surrounding wetlands and reed landscape. Artwork planning should preserve the existing vegetation and topography as much as possible and minimize excavation, changes in the form and quality of land, and physical intervention in the surrounding ecological environment.
- The site forms part of the Nakdonggang Estuary Migratory Bird Habitat and is legally designated as both a River Area and a Heritage Protection Zone. It is therefore subject to the relevant regulations. Depending on the scale and installation method of the artwork, activities such as the installation of structures or alteration of the land may require administrative approvals, including a river occupancy permit and heritage alteration approval. The location, scale, form or materials of the artwork may need to be revised following consultation with the relevant authorities and the outcomes of these procedures.

(2) Major Facilities on Eulsukdo

① Upper Eulsukdo (Part of Eulsukdo–Maekdo Park, comprising northern Eulsukdo and Maekdo)

- Area: 0.45km²
- Major Facilities: Ecological lake, wooden decks, Eulsukdo sports facilities, parks, Eulsukdo Cultural Center, Nakdonggang River Cultural Center, Busan Museum of Contemporary Art, observatory, observation platforms, etc.
- Opening Hours: 08:00–19:00 year-round

② Lower Eulsukdo (Nakdong Estuary Park)

- Area: 2.72km² (Restored Area: 1.91km²)
- Major Facilities: Picnic square, brackish wetland, freshwater wetland, trails, birdwatching observatory, Nakdong Estuary Eco Center, Busan Wildlife Treatment Center, Nakdong Estuary Experience Center, etc.
- Opening Hours: 08:00–19:00 year-round



Figure 2. Eulsukdo Management Zones [Source: Nakdong River Management Headquarters, 2024 Nakdong Estuary Eco Center Operations Report]

Zone		Main Features and Access Conditions
A	Public Use Zone	Open-access areas: Artificial pond, walking trails and grassland.
B	Education and Public Use Zone	- Open-access areas: Picnic plaza, Memorial Park and car park. - Restricted-access areas: Outdoor learning area, restored landfill site, waterways and sluice gates. ※ Access is restricted in certain areas.
C	Buffer Zone	Restricted-access areas: Freshwater wetland, brackish wetland and visitor trails. / Access is restricted except for organised educational and experiential programmes.
D	Core Conservation Zone	Restricted-access areas: Artificial migratory bird habitat and bird feeding grounds / Access is permitted only for research, surveys and management.

Table 1. Eulsukdo Management Zones [Source: Nakdong River Management Headquarters, 2024 Nakdong Estuary Eco Center Operations Report]

③ Rules for Park Use

- Unauthorized entry into areas other than those open to the public is prohibited to protect wetlands and migratory birds.
- Access to the park is restricted at night to minimize ecosystem disturbance caused by people and vehicles and to prevent accidents. (Restricted access: 19:00–08:00 the following day)
- During these hours, parking lots are closed and streetlights within the park are turned off.
- Activities that cause discomfort to park users or interfere with the habitats of wild plants and animals
(including cooking, camping, illegal dumping of waste, and commercial activities) are prohibited.
- Visitors bringing pets must keep them on a leash and carry pet-waste bags.

(3) Regional Context of Eulsukdo

- To the west are the Busan-Jinhae Free Economic Zone, Gangseo International Industrial Logistics City, Busan Eco Delta City, and Busan New Port. To the east is a series of ports extending from Dadaepo Port through Gamcheon Port and Busan South Port to Busan North Port.
- The site lies near the end of the Nakdong River ecological corridor formed by Hwamyeong Ecological Park, Daejeo Ecological Park, and Samnak Ecological Park, which were created through the Four Major Rivers Project, close to the point where freshwater and seawater meet.
- The site is close to major transportation facilities such as Gimhae International Airport, Busan Station, and the Busan Port International Passenger Terminal. National Route 2 (Nakdongnam-ro) runs east–west through the upper and lower sections of Eulsukdo, while an outer ring road to the south connects Busanhangdaegyo Bridge (Busan Harbor Bridge), Eulsukdodaegyo Bridge, and Busan New Port.
- In East Busan, marine tourism, commerce, cultural and exhibition activities, and international events are concentrated around Haeundae, Gwangalli, and Centum City, making the area one of Busan's leading tourism and cultural hubs. West Busan, centered on Gangseo-gu and Saha-gu, combines industrial and logistics functions with



Figure 3. Site Context and Access Network [Source: Busan Metropolitan City, Nakdong River Estuary National Urban Park Master Plan and Urban Management Plan (July 2023)]

the ecological environment of the Nakdong Estuary, while new urban development is under way in areas such as Busan New Port, the Busan-Jinhae Free Economic Zone, and Busan Eco Delta City. At the center of West Busan, Eulsukdo can connect the ecological value of the Nakdong Estuary with cultural and artistic resources and has the potential to become a hub that expands cultural engagement and ecotourism in West Busan.

(4) River System around the Nakdong Estuary

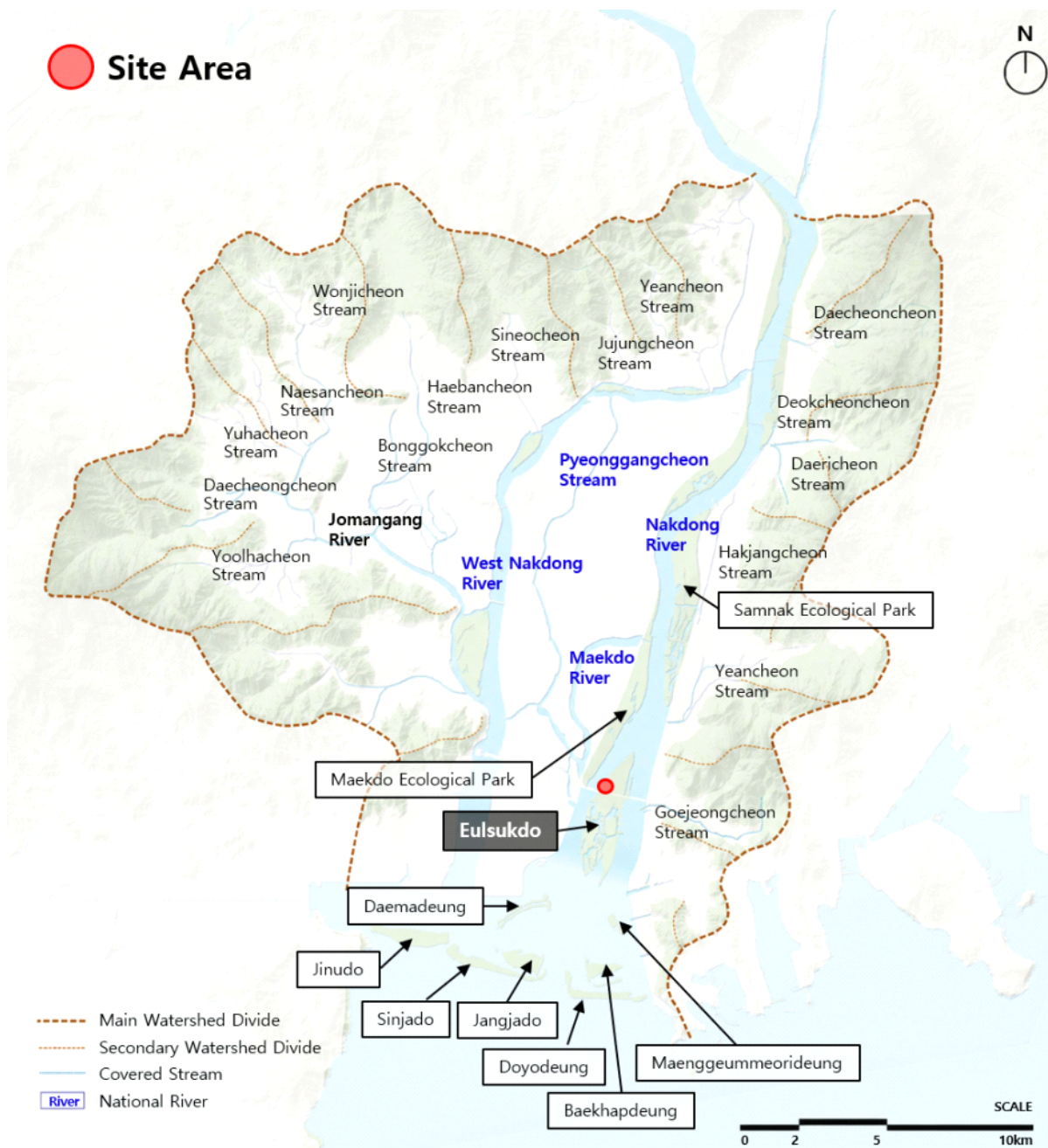


Figure 4. River Network in the Nakdong River Estuary Area [Source: Busan Metropolitan City, Nakdong River Estuary National Urban Park Master Plan and Urban Management Plan (July 2023)]

- The Nakdong River is Korea's longest national river, with a channel length of 521.5 km. It flows through the Yeongnam region and into the South Sea through the Nakdong Estuary in Busan.
- The Nakdong Estuary comprises various waterways centered on the main stream of the Nakdong River, including the West Nakdong River, Pyeonggangcheon Stream, and Maekdo River. In the lower reaches, numerous river

islands—formed by sediment accumulating within the river—and sandbars have developed, including Eulsukdo, Daemedeung, Jangjado, Sinjado, and Jinudo.

- Eulsukdo lies at the lowest reach of the main stream of the Nakdong River and is a key part of the estuarine environment where the river meets the sea. The Nakdonggang Estuary Barrage crossing Eulsukdo separates the upstream and downstream water environments, creating seawater and brackish-water environments directly connected to the South Sea.
- The site should not be understood simply as terrestrial green space. It is closely linked to changes in the estuarine water environment, including fluctuations in the flow and water level of the Nakdong River, operation of the estuary barrage, tides, and seawater inflow. These hydrological characteristics are major factors shaping Eulsukdo's topography, wetlands, vegetation, and habitats.

(5) Eulsukdo, a Transboundary Ecological Network

- The Nakdong Estuary, which includes Eulsukdo, forms part of an internationally important wetland network along the East Asian–Australasian Flyway (EAAF) and has been included in the Flyway Site Network of the East Asian–Australasian Flyway Partnership (EAAFP) since 2009. The migratory birds that visit Eulsukdo therefore move through an ecological network extending beyond Korea and connecting wetlands across Russia, China, Japan, Southeast Asia, Australia, and other countries.
- Areas of Eulsukdo once used as farmland and waste landfill sites have been restored as wetlands and migratory-bird habitats. In this respect, Eulsukdo can be seen as an experiment in restoring an estuarine environment damaged by urbanization and in coexistence between people and nature. The Nakdong Estuary Eco Center manages restored wetlands, provides ecological education, conducts research, and participates in exchanges with domestic and international wetland and migratory-bird networks.
- Estuaries, where rivers meet the sea, are sensitive to sea-level rise, changes in water levels and salinity, and extreme climate events. Through Eulsukdo, these local conditions also invite reflection on the climate crisis facing estuaries and coastal areas worldwide.

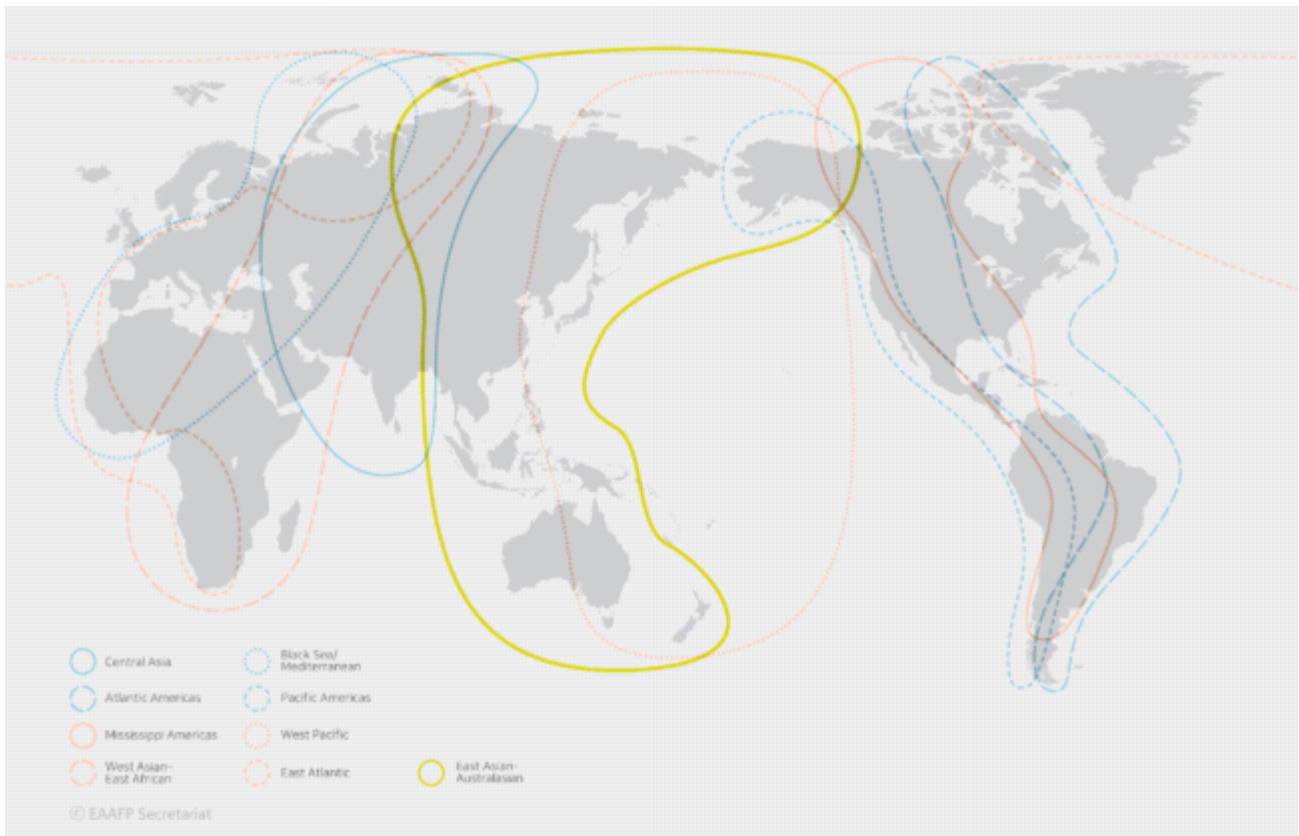


Figure 5. Migratory Bird Flyways [Source: EAAFP Official Website]

2. History of the Site

(1) History of the Nakdong Estuary Area

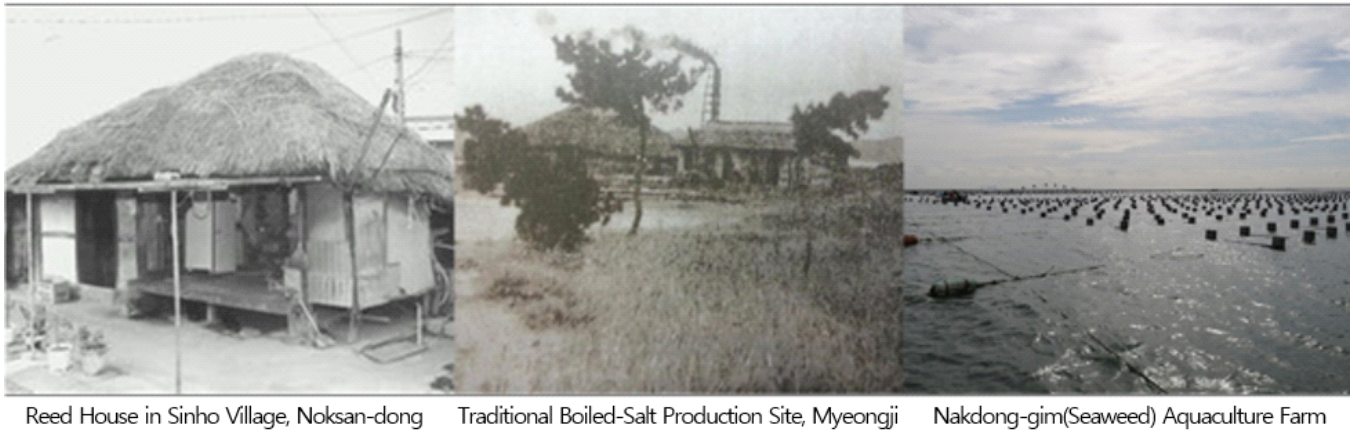
① An Ecological Transition Zone Where River Meets Sea

The Nakdong Estuary is a brackish-water zone where river water and seawater meet, and where diverse ecological environments such as wetlands, reed beds, and tidal flats formed naturally. It has long served as habitat for many species and as a major migration route and destination for migratory birds.

People have settled and lived in the area since prehistoric times, and over different periods it has supported agriculture, fishing, transportation, and trade. In modern times, industrialization, urban development, and construction of the Nakdonggang Estuary Barrage brought major changes to the natural environment. Efforts to restore the ecosystem and promote its sustainable use continue today.

② Past Ways of Life Shaped by the Estuarine Environment

- The history of everyday life in the Nakdong Estuary is closely tied to the natural environment, including reeds, seawater, sediment, and fisheries resources. This shows that the Nakdong Estuary was not simply a natural landscape, but a place where the natural environment and human life interacted over a long period of time.



Reed Houses (galjip)	Traditional houses roofed with reeds readily available in the estuary. Although they offered good insulation and durability, most disappeared after the Rural Housing Improvement Project of the 1970s.
Salt Pans	In Myeongji and the Sinho-dong area, ja-yeom, a traditional method of producing salt by boiling seawater, developed alongside salt-pan operations. Salt produced in Myeongji was particularly known for its high quality.
Aquaculture	The abundant nutrients in the brackish-water zone where river water and seawater mix supported the development of gim aquaculture and other forms of aquaculture. "Nakdong-gim" produced in this area was a representative fishery product of the Nakdong Estuary.
Fishing	Diverse fish species and marsh clams supported active traditional fishing in the area. Fishers used traditional boats such as the Banti Boat.

Table 2. History of Life and Livelihoods in the Nakdong River Estuary [Source: Busan Metropolitan City, Nakdong River Estuary National Urban Park Master Plan Report (2024)]

(2) History of Eulsukdo

① Construction of the Estuary Barrage and Changes in the Brackish-Water Ecosystem

- Eulsukdo is a low-lying wetland formed in the Nakdong Estuary, where horticultural farming developed on its fertile soil. In the past, the area was divided into Ilungdo in the upper section and Eulsukdo in the lower section, with the Nakdonggang Estuary Barrage as the boundary. When the barrage was

completed in 1987, residents moved away and the two areas were integrated as Eulsukdo.

- The barrage was built to prevent salt damage and secure agricultural and drinking water. By artificially blocking the flow of seawater and freshwater, however, it divided the existing brackish-water ecosystem into freshwater and brackish-water zones. This brought major changes to the estuarine ecosystem as a whole, including reductions in reed beds and wetlands and changes in migratory-bird populations.

② Traces of Development and Pollution

- Eulsukdo is an area of high ecological value, but it has also been a place where urban pollution and development were concentrated. Night-soil oxidation ponds and night-soil treatment facilities operated from the 1970s, followed by landfill and sewage-treatment facilities, affecting the estuarine environment.



Figure 6. Historical Land Use by Zone on Eulsukdo [Source: Nakdong Estuary Eco Center]

- Between 1993 and 1997, approximately 4.07 millionm³ of waste was landfilled over an area of about 489,000m². Cutoff walls, solidification treatment, impermeable liners, and leachate collection facilities were subsequently installed to prevent leachate from escaping, and the landfill was restored as an ecological park.

- This history shows that Eulsukdo is not a place preserved in an untouched natural state, but a complex site where agriculture, industrialization, waste treatment, environmental pollution, and restoration processes overlap.



Figure 7-1. Historical Photograph of Eulsukdo [Source: Nakdong Estuary Eco Center Website]



View of Eulsukdo in the 1980s



Bridge on Eulsukdo in the 1980s



Green Onion Fields on Eulsukdo in the 1980s



Construction of the Nakdonggang Estuary Barrage, 1987



View of Eulsukdo in the 1990s (1)



View of Eulsukdo in the 1990s (2)



Waste Landfill (1)



Waste Landfill (2)

Figure 7-2. Historical Photograph of Eulsukdo [Source: Nakdong Estuary Eco Center Website]

③ Restoration of Migratory-Bird Habitats and Recovery of the Brackish-Water Zone

- Eulsukdo is an area of high ecological value, and the migratory bird habitat in the lower Nakdong River was designated Natural Monument No. 179 in 1966. In 2000, Busan Metropolitan City established a plan to conserve and restore the migratory-bird habitat. From 2000 to 2005, farmland and dredged-material placement sites in the lower section of Eulsukdo were converted into artificial wetlands to restore migratory-bird habitats. In 2006, the area was named Eulsukdo Migratory Bird Park through a public naming contest.
- Restoration of the brackish-water ecosystem began in earnest in 2022, when the sluice gates of the Nakdonggang Estuary Barrage were opened to allow seawater to flow in again. Eulsukdo is now recovering as a place for ecological education and observation where diverse plants and animals coexist, but environmental challenges requiring ongoing management remain, including waste, water quality, and habitat disturbance.

④ Pursuing Designation as a National Urban Park for Systematic Conservation and Management

- Designation as Korea's "first national urban park" is being pursued to enable systematic management at the national level, with the aim of continuously conserving and restoring the outstanding aquatic ecosystem of the Nakdong Estuary and promoting the environmental value of coexistence between people and nature.
- The movement for a national urban park began with Busan's civil society. A proposal in 1999 to "create a one-million-pyeong park" was followed by a citywide signature campaign from 2010 to 2012. These sustained civic efforts led to the establishment of the national urban park system in 2016.
- A national urban park is not simply a living-zone park, but a symbolic park designated for the purposes of promoting national memorial events, conserving natural landscapes and historical and cultural heritage, and achieving balanced national development.
- If the sluice gates are fully opened in connection with the current national policy task of renaturalizing the Four Major Rivers, the ecological functions of the brackish-water zone are expected to recover gradually and the ecological value of Eulsukdo to increase further. On this basis, the plan is to develop Eulsukdo as a key ecotourism hub in West Busan and as a leading Korean model of an eco-friendly urban park where nature and people coexist in harmony within the city.

3. Climate and Microclimate of the Site

(1) Climate

① Analysis of Average Temperatures in Busan

- This analysis examines changes in temperature in Busan using meteorological data for the 40-year period from 1986 to 2025.
- Comparing the 30-year period from 1986 to 2015 with the most recent 10-year period from 2016 to 2025, Busan's average temperature was approximately 0.85°C higher during the most recent decade.

Average Temperature, 1986–2015 (°C)	Average Temperature, 2016–2025 (°C)	Change (°C)
14.81	15.66	+0.85

Table 3. Changes in Busan's Average Temperature over the Past Ten Years

- The increase was particularly pronounced in summer and in March, with temperatures rising in every month except December.
- This suggests a broader rise in the region's temperature baseline rather than a temporary spell of high temperatures, with implications for the local ecology and outdoor use, particularly as summer heat intensifies.

Monthly Average Temperature	1986–2015 (°C)	2016–2025 (°C)	Change (°C)
January	3.42	4.02	+0.60
February	5.20	5.65	+0.45
March	8.81	10.34	+1.53
April	13.70	14.47	+0.77
May	17.66	18.39	+0.73
June	20.85	21.92	+1.07
July	24.23	25.63	+1.40
August	25.91	27.47	+1.56
September	22.45	23.50	+1.05
October	17.76	18.28	+0.52
November	11.82	12.61	+0.79
December	5.88	5.63	-0.25

Table 4. Monthly Average Temperatures in Busan

Seasonal Average Temperature	1986–2015 (°C)	2016–2025 (°C)	Change (°C)
Winter (Dec–Feb)	4.83	5.10	+ 0.27
Spring (Mar–May)	13.39	14.40	+ 1.01
Summer (Jun–Aug)	23.66	25.01	+ 1.34
Autumn (Sep–Nov)	17.34	18.13	+ 0.79

Table 5. Seasonal Average Temperatures in Busan

② Precipitation

- Along with rising temperatures, abnormal climate conditions are making precipitation increasingly difficult to predict, with torrential rainfall and frequent localized heavy rainfall.

Monthly Average Precipitation (mm)	Jan	Feb	Mar	April	May	June	July	Aug	Sept	Oct	Nov	Dec
2021	25.8	49.5	127.5	107.1	139.2	232.3	399.9	481.2	164.7	18.2	57.9	4.5
2022	0.0	0.0	127.4	130.6	5.4	152.0	145.0	176.7	162.4	9.7	61.3	21.4
2023	79.2	30.0	76.2	101.6	290.7	153.9	701.7	299.9	322.7	4.2	28.5	102.8
2024	40.6	137.1	102.0	166.8	148.4	173.7	362.4	86.5	420.3	208.8	99.1	0.0
2025	7.6	32.0	52.0	75.3	132.7	292.7	241.8	158.7	53.7	125.7	25.3	15.2
5-Year Average	30.6	49.7	97.0	116.3	143.3	200.9	370.2	240.6	224.8	73.3	54.4	28.8

Table 6. Monthly Precipitation in Busan over the Past Five Years

- Because the site directly adjoins the river, it may also affect the river's water level.
- Planning for use of the site should take into account water-level fluctuations resulting from increased precipitation and consider measures to prevent flood damage.

③ Climate Characteristics of Saha-gu over the Past Year

	Average Temp. (°C)	Max. Temp. (°C)	Min. Temp. (°C)	Average Wind Speed (m/s)	Maximum Instantaneous Wind Speed (m/s)	Monthly Total Precipitation (mm)
Jul 2025	26.7	33.5	20.1	3.1	17.2	258
Aug 2025	27.2	33.5	19.8	1.9	16.6	173
Sep 2025	24.6	32.6	18.2	2.7	17	45
Oct 2025	18.8	28.3	6.4	2.9	13.7	121.5
Nov 2025	11.7	21.3	2	2.7	15.9	20
Dec 2025	5.9	18.7	-6.6	3	19.6	14.5
Jan 2026	2	17.6	-8.3	3.2	19.1	0
Feb 2026	6	20.1	-8.3	3.1	16.7	36
Mar 2026	9.5	21.7	-0.8	3.3	25.4	46
Apr 2026	15.1	25.1	6.8	2.9	18.6	113
May 2026	18.8	30.1	9.9	2.6	15.7	100.5
Jun 2026	21.6	28.9	16.3	-	15.2	66
Jul 2026	26.7	36.8	17.8	2.4	16.6	47

Table 7. Climate Characteristics of Saha-gu over the Past Year

- The climate factors requiring the greatest attention in the Eulsukdo project are high summer temperatures, sudden wind gusts, and monthly variations in precipitation.

- The overall temperature range is $-8.3\text{--}36.8^{\circ}\text{C}$, a span of approximately 45°C .
- Average wind speeds are generally around 2–3 m/s, while maximum instantaneous wind speeds are considerably higher. The risk from wind loads on artworks may be greater during spring gusts and strong winter winds than in summer.
- Rainfall is unevenly distributed throughout the year, with distinct dry periods and periods of concentrated rainfall.

(2) Microclimate

① Water Quality

- Eulsukdo contains various water resources, including wetlands and channels. Water-quality survey results based on samples collected in 2023 are as follows.



No. / Site	Biochemical Oxygen Demand (BOD)	Suspended Solids (SS)	Total Nitrogen (TN)	Total Phosphorus (TP)	Total Organic Carbon (TOC)
1	11.7 Very Poor	68.8 Slightly Poor	3.964 Very Poor	0.191 Moderate	23.1 Very Poor
2	1.6 Good	8.2 Very Good	0.887 Slightly Poor	0.094 Slightly Good	3.3 Slightly Good
3	8.0 Slightly Poor	88.2 Slightly Poor	1.309 Poor	0.066 Slightly Good	8.2 Very Poor
4	1.6 Good	22.1 Very Good	1.360 Poor	0.108 Moderate	4.1 Moderate

Figure 8. Water Quality Testing Locations

Table 8. Water Quality Test Results for the Area Surrounding the Site

[Source: Busan Metropolitan City, Nakdong River Estuary National Urban Park Master Plan and Urban Management Plan (July 2023)]

② Flood Conditions

Year	Flood Advisory (4.0 m)	Flood Warning (5.0 m)	Water Level at Issuance (m)
2011	7.10	-	2.50
2012	-	9.17	3.62
2012	9.18	-	3.62
2019	10.3	-	2.42
2020	8.8	-	2.41
2023	7.16	-	3.80
2025	7.19	-	3.63

Table 9. Flood Advisories and Warnings for the Nakdong River Estuary (Gupo Bridge Area) [Source: Water Information Portal]

- For Eulsukdo, a flood advisory is issued when the water level is expected to reach 4 m or higher.
- Although the Nakdong Estuary maintains a certain water level as a result of the construction of the barrage, continued vigilance is required during the monsoon season and typhoons. Floods caused by monsoon fronts, torrential rainfall, and typhoons can carry large amounts of material into the Nakdong Estuary, with either positive or negative effects.
- Past flood advisories around the site show that flood risk must be taken into account and that a flood preparedness strategy is required.
- In July 2023, access to all five ecological parks in the Nakdong Estuary was completely restricted.

③ Noise

- Gimhae International Airport is located within a 5 km radius of the site, and aircraft flight paths cross Eulsukdo.
- The site is located within a Class 3 area under the Airport Noise Prevention and Areas Assistance Act (75 or higher and less than 90 WECPNL).

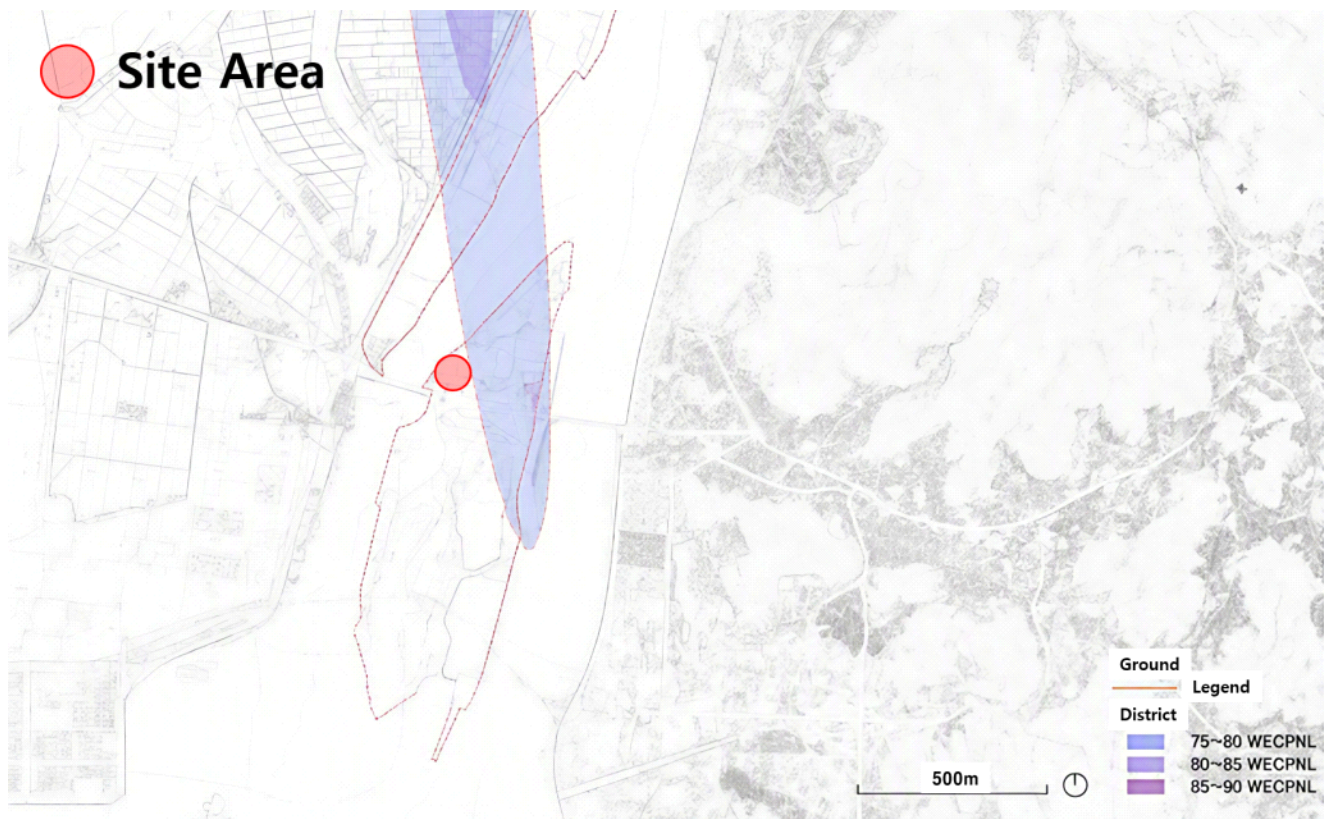


Figure 9. Noise Analysis Map of the Site and Surrounding Area [Source: Busan Metropolitan City, Nakdong River Estuary National Urban Park Master Plan and Urban Management Plan (July 2023)]

4. Environment and Ecology of the Site

(1) Topography, Geology and Soil Conditions

① Topographical and Geological Conditions

- The site is underlain by sedimentary deposits characteristic of the sandbars of the Nakdong Estuary, consisting of sand, mud, clay, gravel, and other materials.
- Because the ground at the site was formed from sediment, it may be weaker than that of a typical site. This should be taken into account when considering planting and the installation of facilities.
- Ground elevations across Eulsukdo range from approximately 1 to 8 metres. The central area, where Nakdongnam-ro and the Nakdong River Estuary Barrage are located adjacent to the site, is relatively higher than the surrounding terrain. Most other areas have elevations of approximately 1 to 5 metres.

② Soil

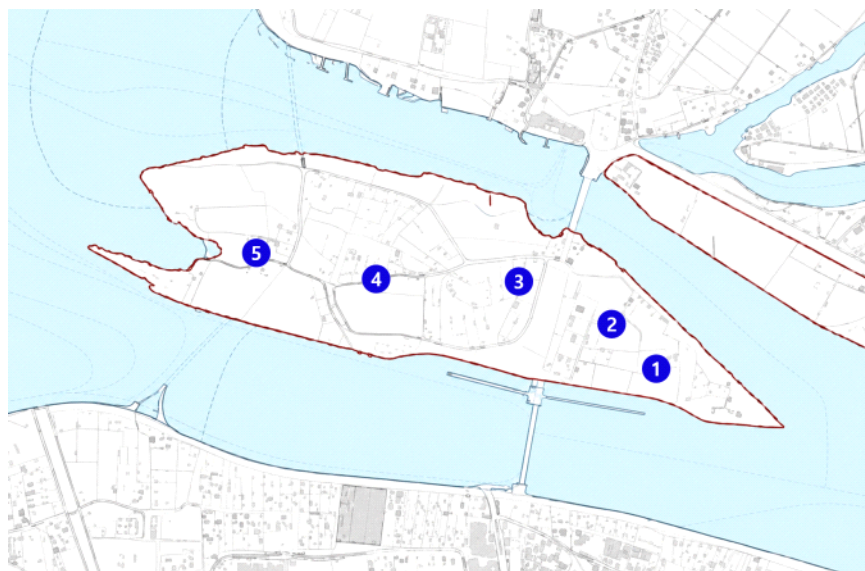


Figure 10. Detailed Soil Survey Locations on Eulsukdo [Source: Busan Metropolitan City, Nakdong River Estuary National Urban Park Master Plan and Urban Management Plan (July 2023)]

Area	Survey Point	pH	EC (dS/m)	Total Nitrogen(%)	Organic Matter(%)	Physical Characteristics			
						Sand(%)	Silt(%)	Clay(%)	Soil Texture
Eulsukdo	1	6.9	0.04	0.05	1.2	55.0	34.3	10.7	Sandy Loam
	2	8.1	0.09	0.03	0.9	65.1	28.1	6.9	Sandy Loam
	3	6.9	0.04	0.07	1.8	65.5	27.3	7.2	Sandy Loam
	4	7.2	0.02	0.01	0.4	66.7	25.5	7.8	Sandy Loam
	5	5.6	0.12	0.12	2.2	34.7	49.5	15.8	Loam

Table 10. Detailed Soil Survey Results for Eulsukdo [Source: Busan Metropolitan City, Nakdong River Estuary National Urban Park Master Plan and Urban Management Plan (July 2023)]

- Most of the soil was found to be sandy loam. Sandy loam refers to soil with less than 20% clay, less than 50% silt, and 43–52% sand. It is relatively soft soil with a low clay content and good air and water circulation, making it suitable for crop cultivation.
- The site was formerly a dredged-material placement site rather than a waste landfill. Fluvial sediment continuously transported and deposited from the upper reaches of the Nakdong River was dredged and placed in this area. The site has been largely unused since the Four Major Rivers Project.
- The soil survey was conducted with potential salt damage from seawater in mind, but the results suggest that the effect is not significant.

③ Surrounding Green Spaces

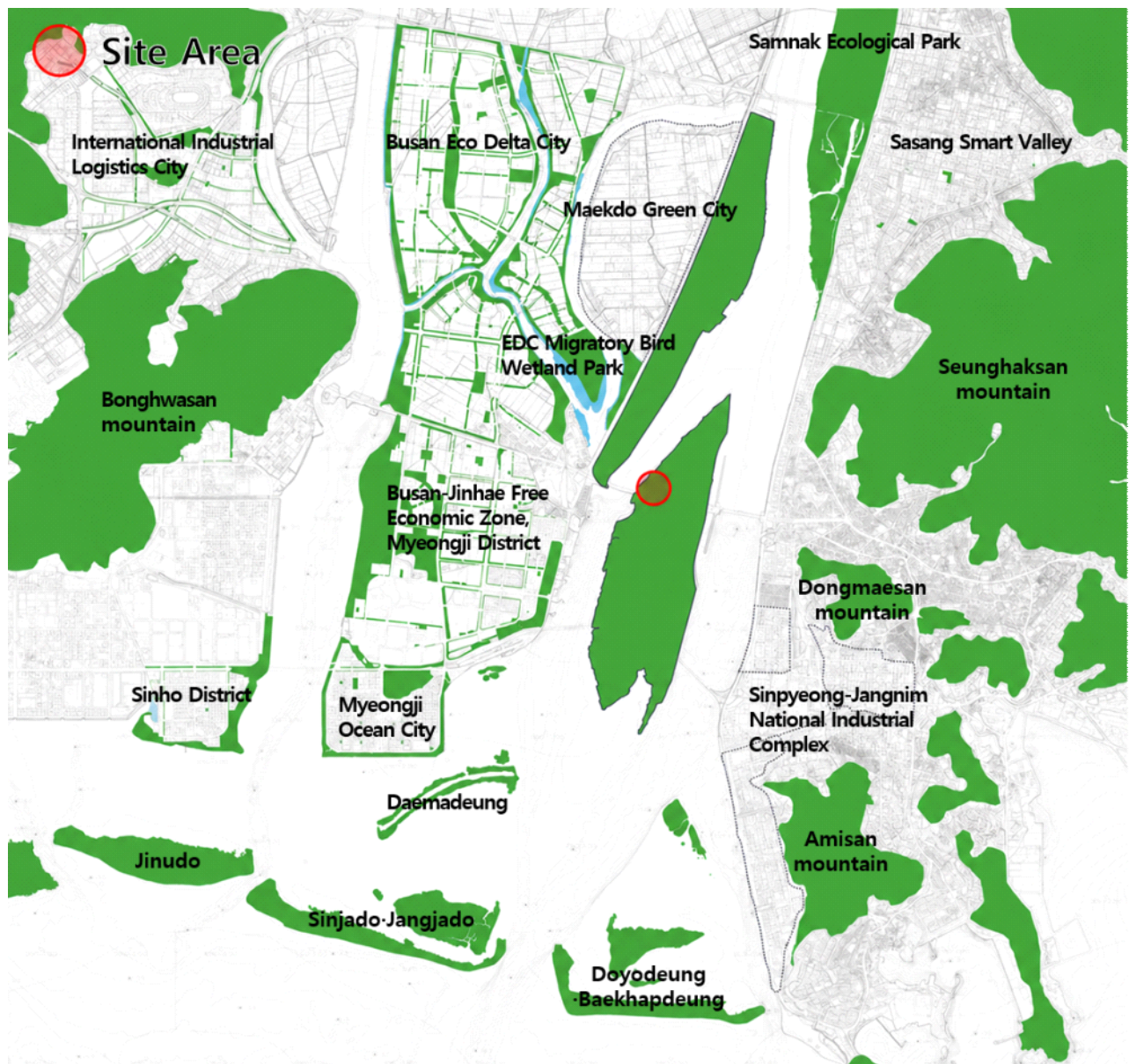


Figure 11. Distribution of Parks and Green Spaces around the Site [Source: Busan Metropolitan City, Nakdong River Estuary National Urban Park Master Plan Report (2024)]

- Along the Nakdong River from south to north are riverside green spaces, river islands, and coastal sandbars. From east to west, green spaces are distributed across Bonghwasan, the Samnak–Maekdo–Eulsukdo park green-space corridor, and Seunghaksan.

(2) Water System

- The site is strongly influenced by both river water and seawater, resulting in the coexistence of freshwater and marine ecosystems.
- Eulsukdo contains both standing-water areas in ponds and wetlands and flowing-water areas in channels, with a particularly high concentration of diverse water bodies in its lower section. Although the site does not directly overlap with the main water bodies, it is connected to the surrounding wetlands and water environment, so planning should take drainage and changes in water level into account.

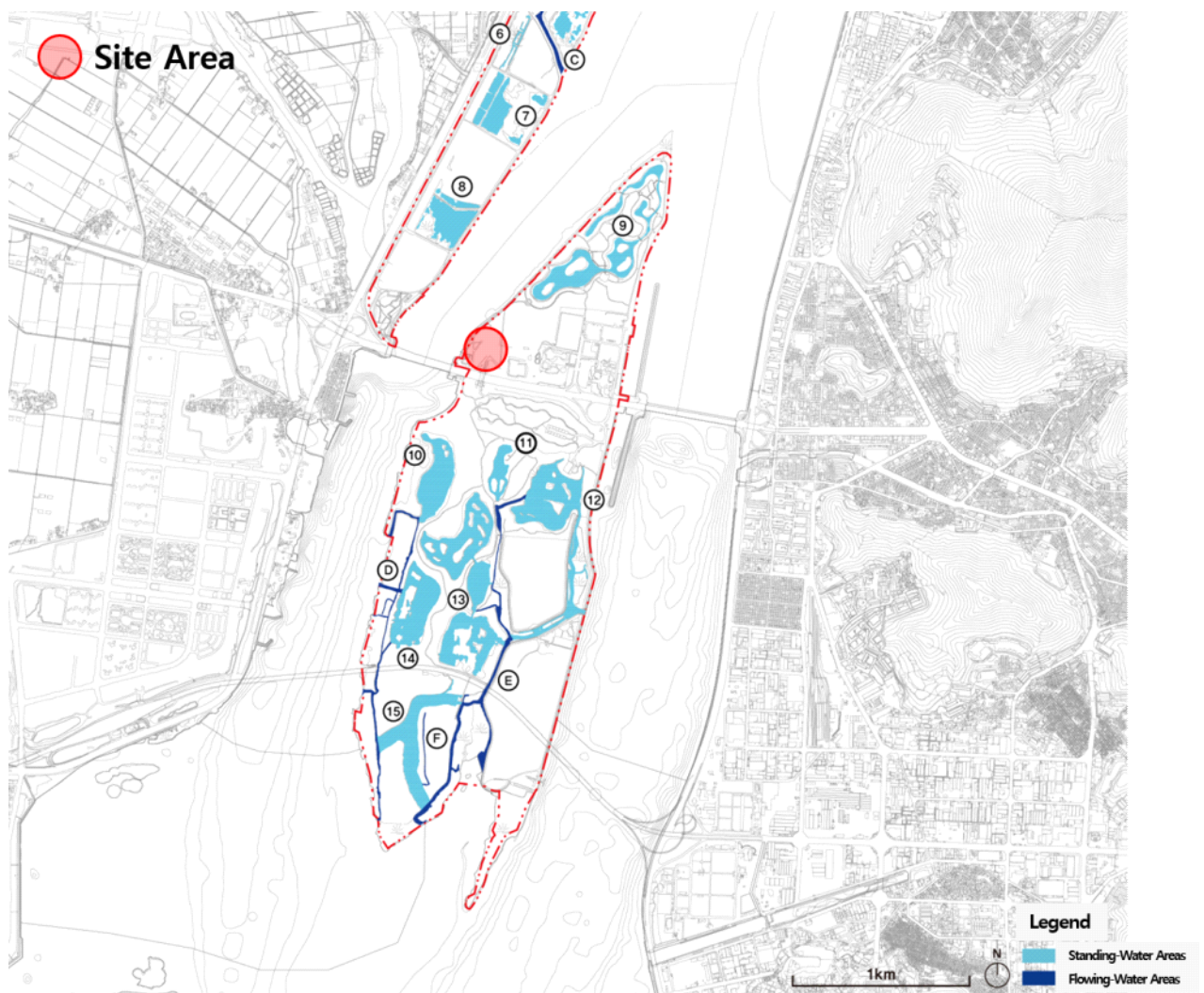


Figure 12. Hydraulic and Hydrological Conditions of the Site and Surrounding Area [Source: Busan Metropolitan City, Nakdong River Estuary National Urban Park Master Plan Report (2024)]

- Ponds and wetlands are important ecological resources. Even when floods or changes in water level cause inundation and sedimentation, natural processes of change should be respected and artificial intervention kept to a minimum.

(3) Biotope

- A biotope is an ecological habitat with the environmental conditions required by a particular biological community, including plants and animals.
- The site is a river green-space biotope and is classified as Grade 1, indicating very high conservation value. Most of Eulsukdo is also considered to provide high-quality habitat.

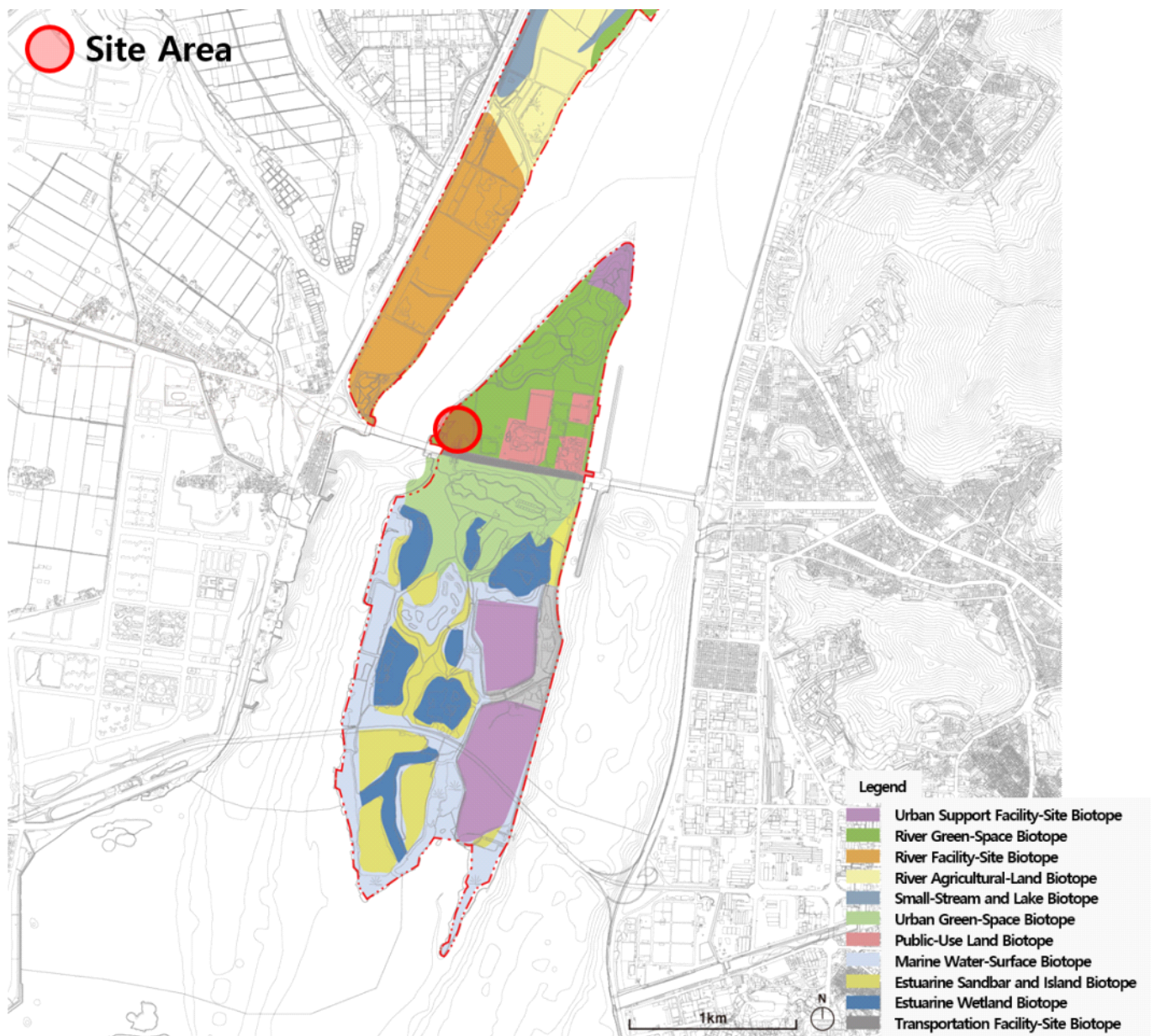


Figure 13. Biotope Types of the Site and Surrounding Area [Source: Busan Metropolitan City, Nakdong River Estuary National Urban Park Master Plan and Urban Management Plan (July 2023)]

(4) Ecosystem

▶ Key Wildlife Activity Periods (for Reference)

Mar.	Apr.	May	June	July	Aug.	Sep.	Oct.	Nov.	Dec.	Jan.	Feb.
								Peak Migratory Bird Season			
			Boreal Digging frog Breeding Season								

※ On-site construction and artwork installation are prohibited during the peak migratory bird season from November to February.

① Vegetation

○ Vegetation

- The most commonly planted tree species in northern Eulsukdo are Korean flowering cherry and black pine. Bamboo-leaf oak, evergreen witch hazel, dawn redwood, and other species were also recorded.
- Trees in the extensive green space beside the Busan Museum of Contemporary Art, near the site, were surveyed and found to show somewhat poor establishment, presumably due to poor drainage.
- Vine vegetation such as kudzu has proliferated around some wetlands in the site, causing ecosystem disturbance and raising concerns about damage to the ecological wetlands.

○ Representative Plant Species

- Herbs and Vines: Vine plants such as kudzu are dominant at the site, while common reed, silver grass, and other herbaceous plants have spread in some areas.
- Trees: Korean flowering cherry, black pine, bamboo-leaf oak, evergreen witch hazel, dawn redwood, common camellia, retusa fringetree, round-leaf holly, sawleaf zelkova, etc.
- Shrubs: box-leaf holly, sasanqua camellia, Australian laurel, whole-leaf Indian hawthorn, glossy abelia, firethorn, etc.



Walkways and Vegetation
in northern Eulsukdo



View of the Area Beside the Busan Museum of
Contemporary Art

② Birds

- The largest number of species was observed in Nakdong Estuary Park, with 117 species and 20,431 individuals (cumulative total: 46,992 individuals). In northern Eulsukdo, 57 species and 1,448 individuals (4,283 individuals) were observed.
- Black-tailed Gulls, Coots, Little Ringed Plover, Far Eastern Curlew and Spot-billed Ducks were mainly observed around the Nakdonggang Estuary Barrage in northern Eulsukdo.



Black-tailed Gull



Coot



Spot-billed Duck (*Anas poecilorhyncha*)

※ Points to Note

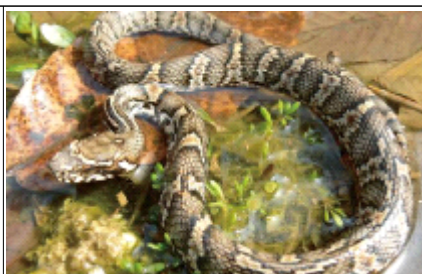
- When using glass, mirrors, high-gloss metal, or similar materials, minimize highly reflective and transparent surfaces in consideration of the risk of bird collisions or disturbance.
- Avoid providing food or otherwise attracting birds artificially.
- If nests, eggs, chicks, or communal roosts are found on site, stop work and consult the management agency or an ecologist.
- Avoid loud noise, strong vibration, intense lighting, and nighttime work.

③ Amphibians and Reptiles

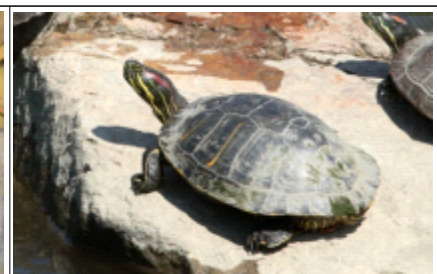
- A total of 17 species of amphibians and reptiles were observed on Eulsukdo. Boreal Digging frogs were observed in the greatest numbers, followed by Red-eared Sliders.
- The Boreal Digging frog and Amur Ratsnake are classified as Class II endangered wildlife, while the Red-eared Slider is classified as an ecosystem-disturbing species.



Boreal Digging frog



Amur Ratsnake



Red-eared Slider

※ Points to Note

- Do not damage group habitats of Boreal Digging frogs.
- Minimize wetland filling, changes to drainage, excessive excavation and soil compaction, and large-scale movement of heavy equipment.
- Select materials with the Boreal Digging Frog's ecology in mind: it prefers temporary wetlands with shallow water and aquatic vegetation for spawning and is sensitive to changes in water conditions, nighttime lighting, and reflected light.
- If additional individuals or spawning sites are found, consult the relevant authorities regarding the scope and timing of work.
- If a Red-eared Slider is found, consult the management agency regarding appropriate action.



Figure 14. Recorded Locations of Endangered and Ecosystem-Disturbing Species [Source: Busan Metropolitan City, Nakdong River Estuary National Urban Park Master Plan and Urban Management Plan (July 2023)]



Figure 15. Location of the Boreal Digging Frog Colony within the Site (Habitat Disturbance Prohibited)

④ Mammals

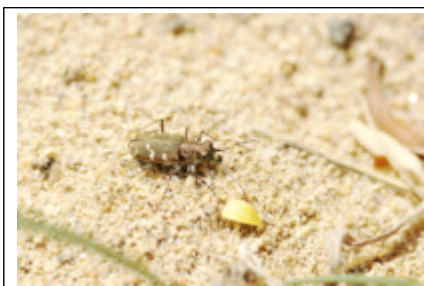
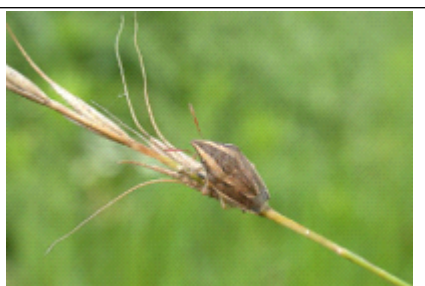
- The Eurasian Otter, which is both Class I endangered wildlife and a natural monument, is known to inhabit the Eulsukdo area.
- The Eurasian Otter is a semi-aquatic mammal belonging to the Mustelidae family. It primarily uses waterside habitats such as rivers, wetlands, and estuaries and feeds on fish, amphibians, crustaceans, and other prey.

※ Points to Note

- Avoid large-scale excavation, paving, vegetation removal, and unnecessary artificial structures along waterfront areas.
- Prevent pollutants or waste from entering the water system during the fabrication and installation of artworks.

⑤ Insects

- A total of 534 species, belonging to 129 families and 12 orders, were identified.
- By number of species, Coleoptera was the most diverse order observed, with 156 species and 3,009 individuals. By number of individuals, Hemiptera was the most abundant, with 94 species and 5,454 individuals.
- Coleoptera accounted for 29.2% of all species, Hemiptera for 17.6%, and Hymenoptera for 12.55%. Together, these three orders accounted for 59.36% of the total number of species.
- Eulsukdo is an artificially restored wetland that has been gradually undergoing terrestrialization since the restoration project was completed. The influx of insects has been increasing, while insects inhabiting riverside and coastal environments have been decreasing.

		
Chamtteulgilapjabi (Cicindelidae)	Mechurinorinjae (Pentatomidae)	Aeginorinjae (Pentatomidae)

※ Points to Note

- Minimize disturbance to existing vegetation and soil, and avoid factors that may affect insect habitats and activity, including excessive nighttime lighting and the use of chemicals.

※ Overall Habitat Conditions on Eulsukdo

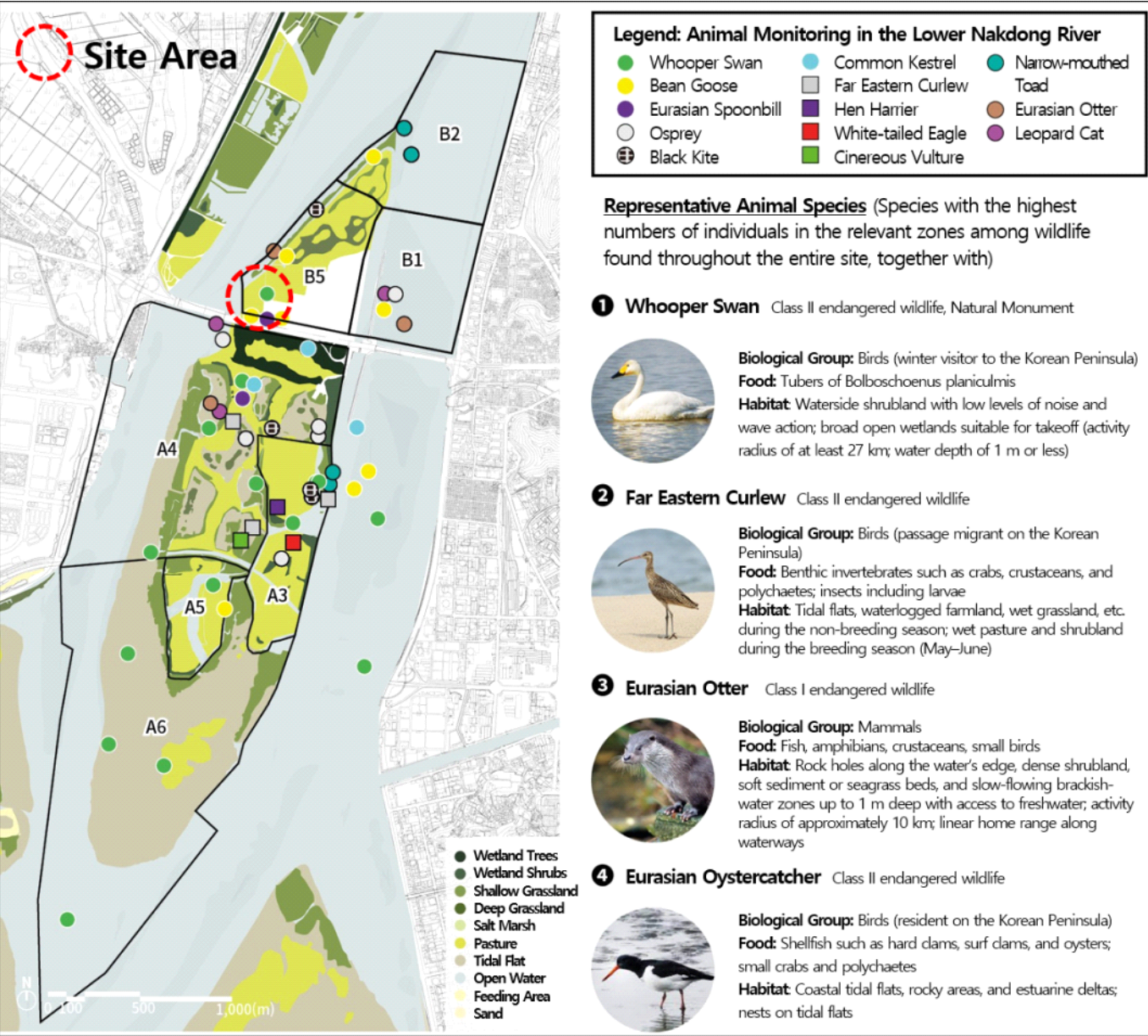


Figure 16. Existing Habitat Conditions on Eulsukdo [Source: Busan Metropolitan City, Nakdong River Estuary National Urban Park Master Plan Report (2024)]

5. View of Eulsukdo

[Source: Busan Metropolitan City, 2020 Image Collection of the Lower Nakdong River Migratory Bird Habitat]



Figure 17. Eulsukdo Viewed from Seunghaksan, 2004



Figure 18. Panoramic View of northern Eulsukdo



Figure 19. Ecological Bridge on Eulsukdo



Figure 20. Panoramic View of the Nakdong Estuary Eco Center



Figure 21. Kayak Wetland Tour at Nakdong Estuary Park



Figure 22. Tidal Creek at the Southern End of Eulsukdo



Figure 23. Eulsukdo in Spring



Figure 24. Eulsukdo in Autumn [Source: 2018 Nakdong River Management Headquarters Photo Contest]



Figure 25. Eulsukdo in Autumn [Source: 2018 Nakdong River Management Headquarters Photo Contest]



Figure 26. Sunset over Eulsukdo [Source: 2018 Nakdong River Management Headquarters Photo Contest]



Figure 27. Winter Migratory Birds on Eulsukdo [Source: 2018 Nakdong River Management Headquarters Photo Contest]



Figure 28. Eulsukdo in Winter [Source: 2019 Nakdong River Management Headquarters Photo Contest]