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William King

**Frenetic Globalism:
International Art Fairs
and Exhibitions**





Above and detail: Marjetica Potrc, *Urban Farm*, 2006. Building materials and utilities infrastructure, 3.5 x 3.5 x 4.6 meters. Below: Mikyoung Kim, *ChonGae Canal Restoration Project*, 2006. Granite, fiber optics, and stormwater runoff, 2-block site.

this way, it revives the concept of the traditional shopkeeper's house, where the person who owns and operates the ground-floor shop lives in the house above it."

Potrc writes that "Urban Farm represents a balance between the public and private use of urban space." The public may view and enjoy the garden, walk beneath the private living space, and benefit from its harvest; consumers seeking to buy local can do no better than purchasing produce grown literally on location. With *Urban Farm*, Potrc disproves the implied oxymoron of the work's title. She demonstrates how, using ingenuity to compensate for lack of space, one can ply a sustainable rural trade within the heart of a city.

MIKYOUNG KIM

ChonGae Canal Restoration Project
Seoul, South Korea

The ChonGae River, which runs through the center of Seoul, was at least partially responsible for the city's selection as the Korean capital in 1394. Though an initial source of prosperity, like many urban rivers, the ChonGae suffered from pollution and sewage runoff as the city's population increased. During the Japanese occupation, the contaminated river was buried, and in the mid-1960s, it was all but erased by the construction of an elevated highway following its course.

For a design competition to "highlight the future reunification of North and South Korea" in one of Seoul's public plazas, Mikyoung Kim proposed to restore the ChonGae Canal and create a pedestrian zone

where visitors could safely access and interact with this historic natural feature. Her submission won, and the project was commissioned by the Seoul Metropolitan Government. Kim worked closely with the Seoul Army Corps of Engineers to negotiate the gases trapped with the covered waterway and to develop a new water purification system. The *ChonGae Canal Restoration Project* is also engineered to "accommodate up to a 100-year storm, which mitigates serious flooding issues that inundate the city during monsoon season."

Kim's design covers two city blocks at the source point of the cleansed water. She arranged stones imported from the eight provinces of North and South Korea to frame the eight points where the water opens into

the daylight, signifying "the unified effort in the transformation of this urban center." Kim writes that the stepped and sloped stones are "inspired by natural springs in the Korean mountains, the way in which water flow[s] between fault lines in the stone." She adds that "the stones are made relative to each other in their geographic sizes and in relationship to water bodies. The other inspiration was the idea of shorelines and beaches and creating gently sloped surfaces [for visitors] to approach and engage the water at its various levels." Thanks to the newly cleaned water and inviting stones, this once contaminated waterway is now safe for the public to visit and enjoy.

—Laura Dillon



Juries are convened each month to select works featured in Commissions. Information on recently completed commissions, along with quality 35mm slides/transparencies or high-resolution digital images (300 dpi at 4 x 5 in. minimum) and an SASE for return of slides, should be sent to: Commissions, Sculpture, 1633 Connecticut Avenue NW, 4th Floor, Washington, DC 20009.