

Phiole

Claudia Schmacke





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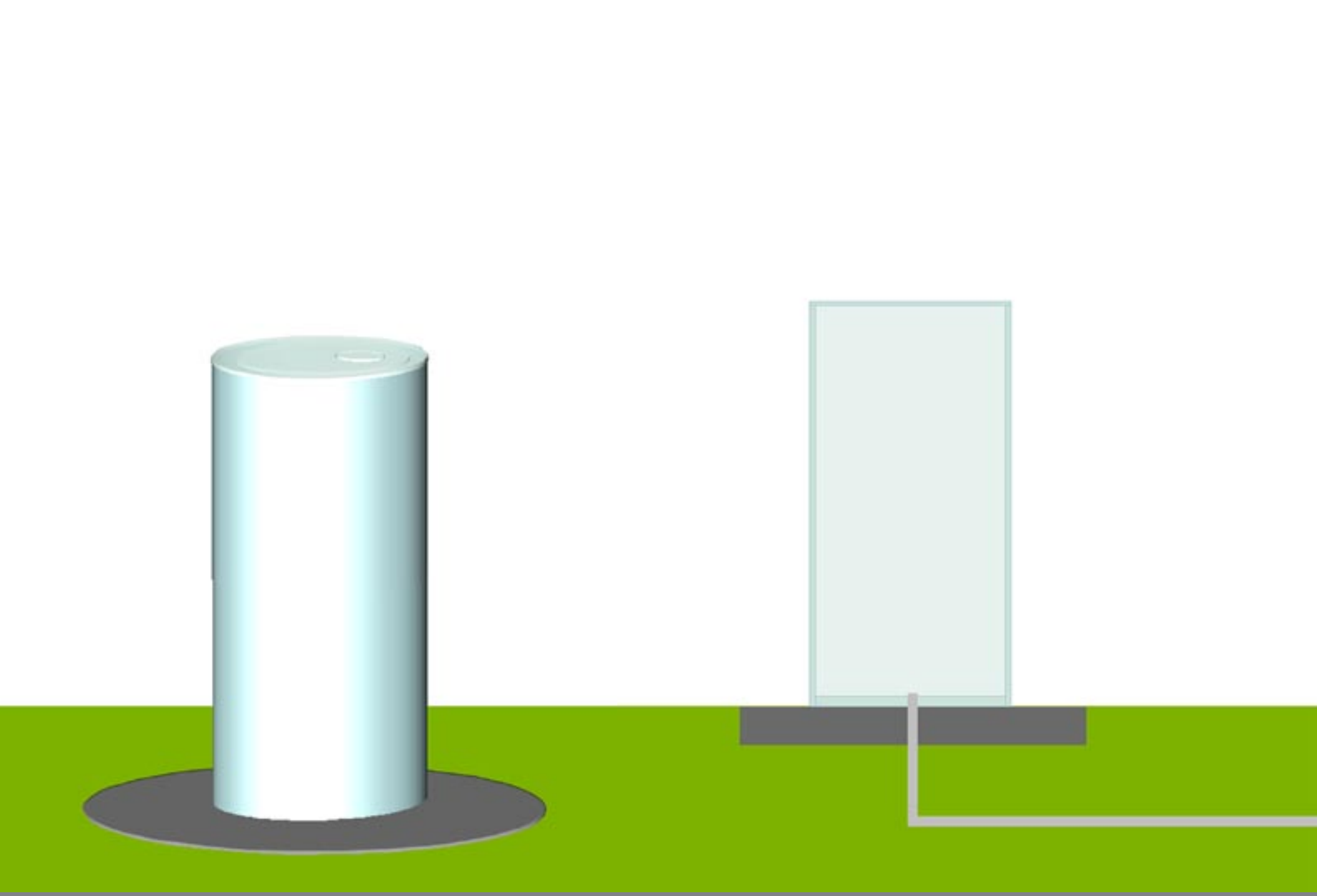
A pump will fill the transparent cylinder with the water of the fjord until it is filled. This might take half an hour or more depending on the capacity of the pump.

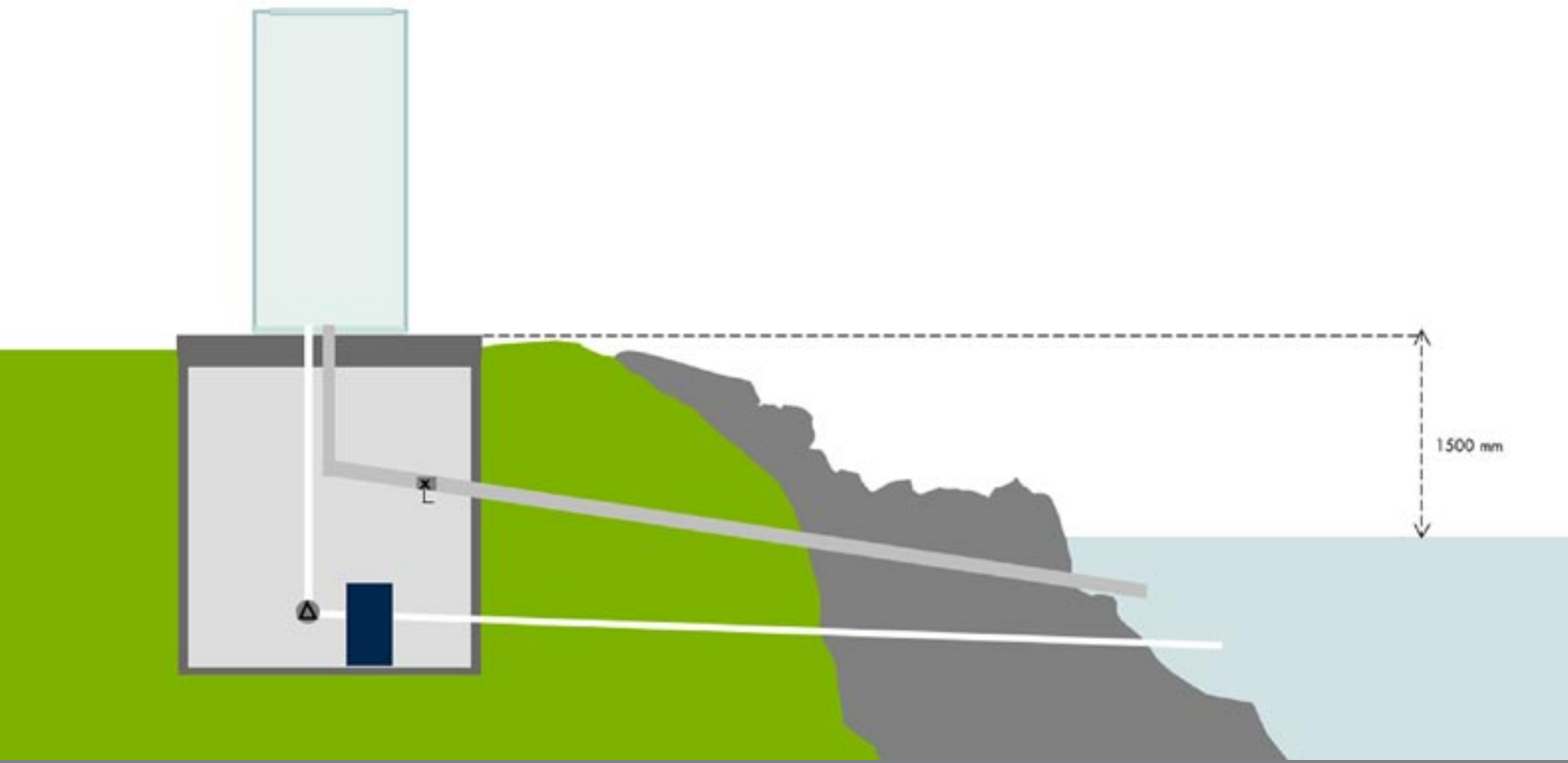
The water level is gradually ascending.





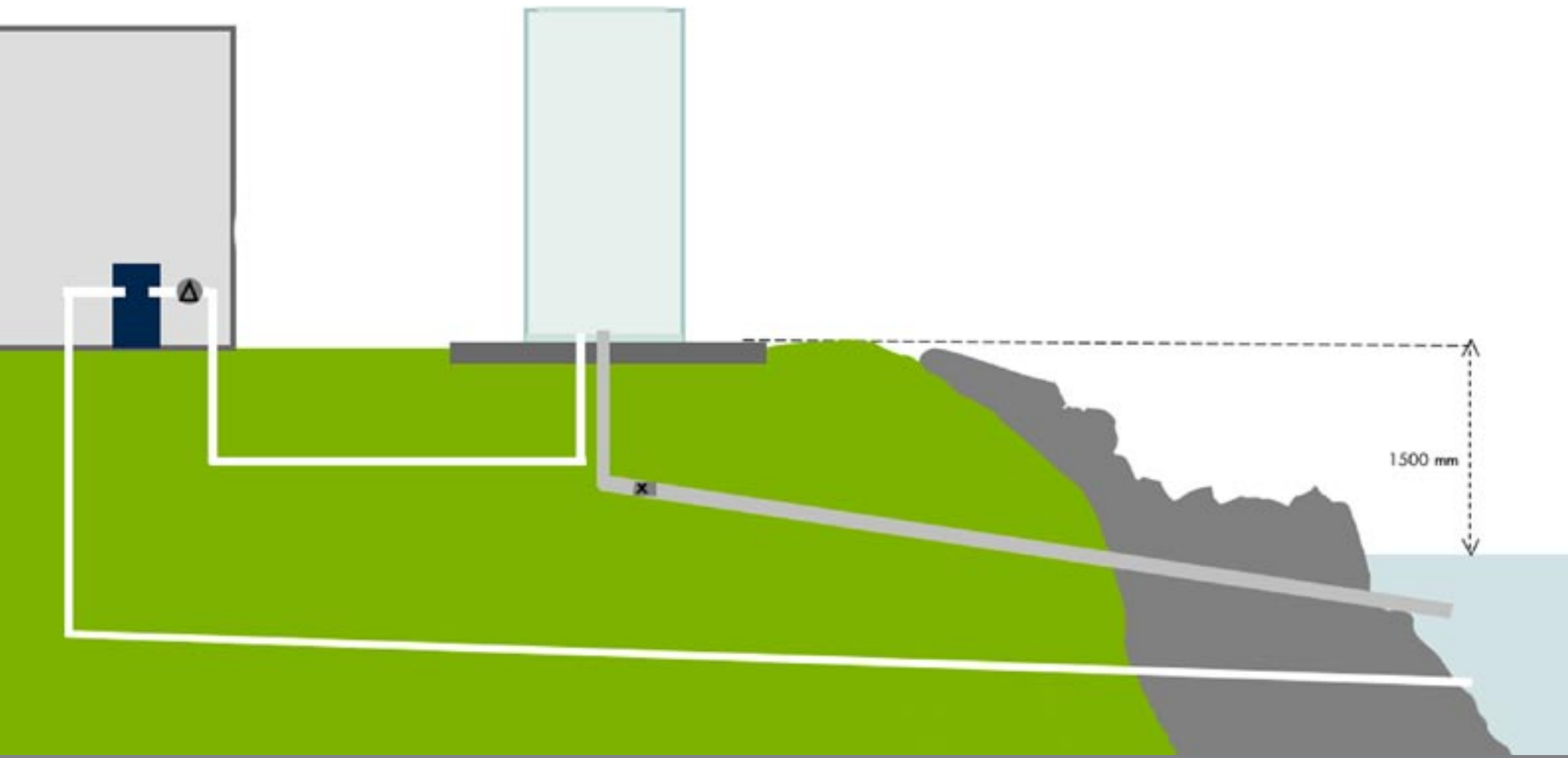


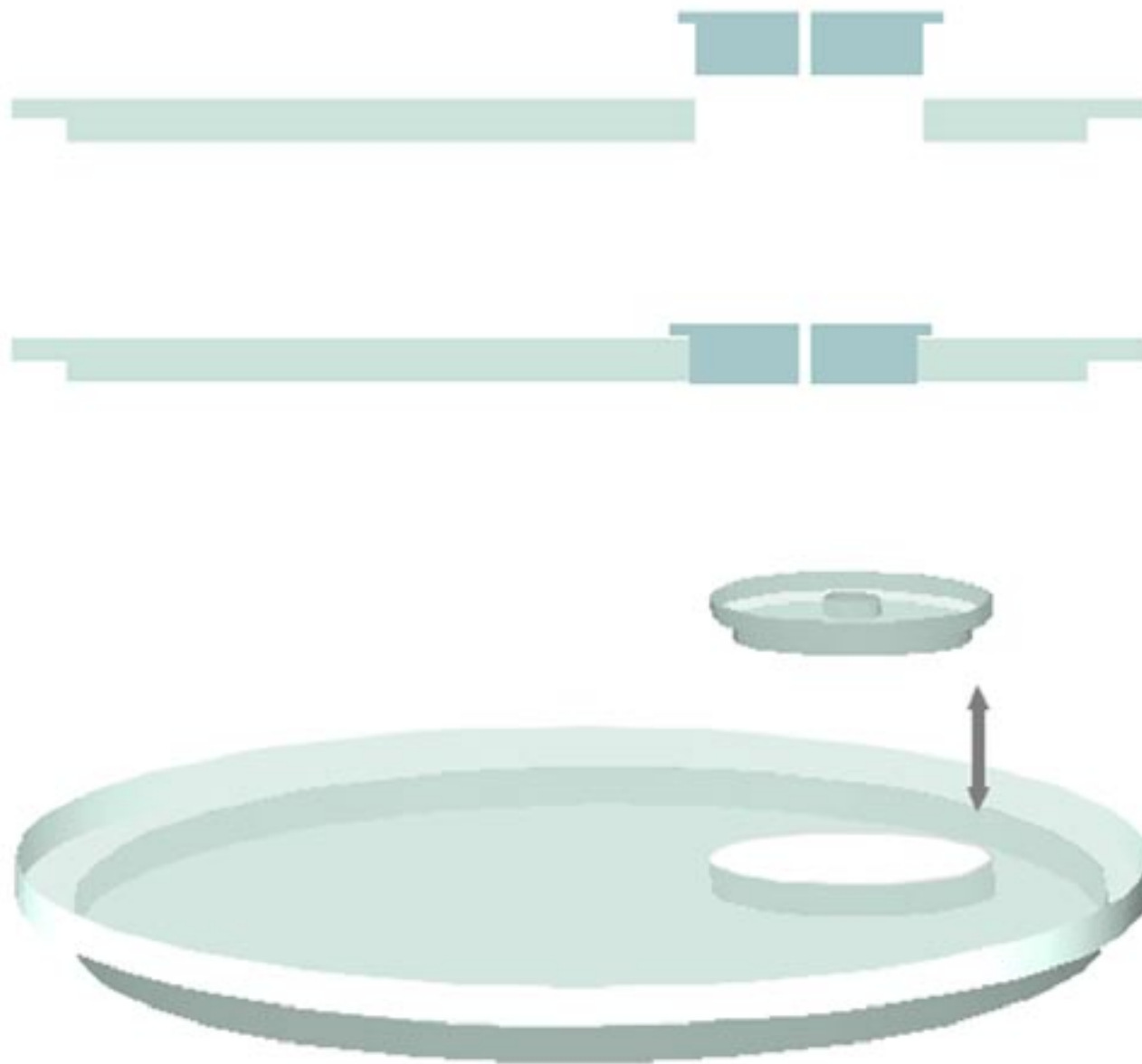




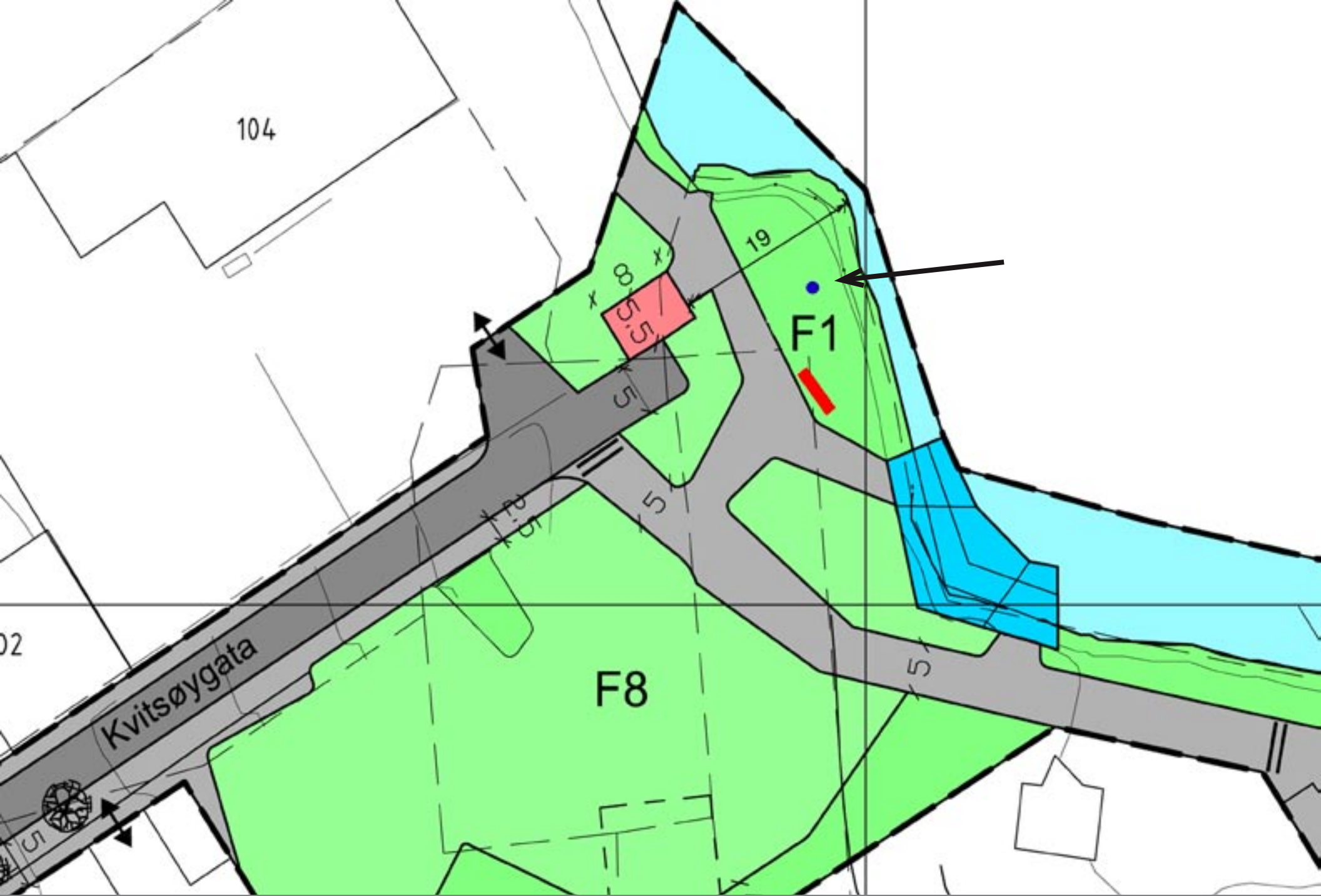
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Phiole, cylinder with closure head, Ø 1100 mm, H 2300 mm, lateral cut

Option: control unit and selfpriming pump hidden underneath Phiole.







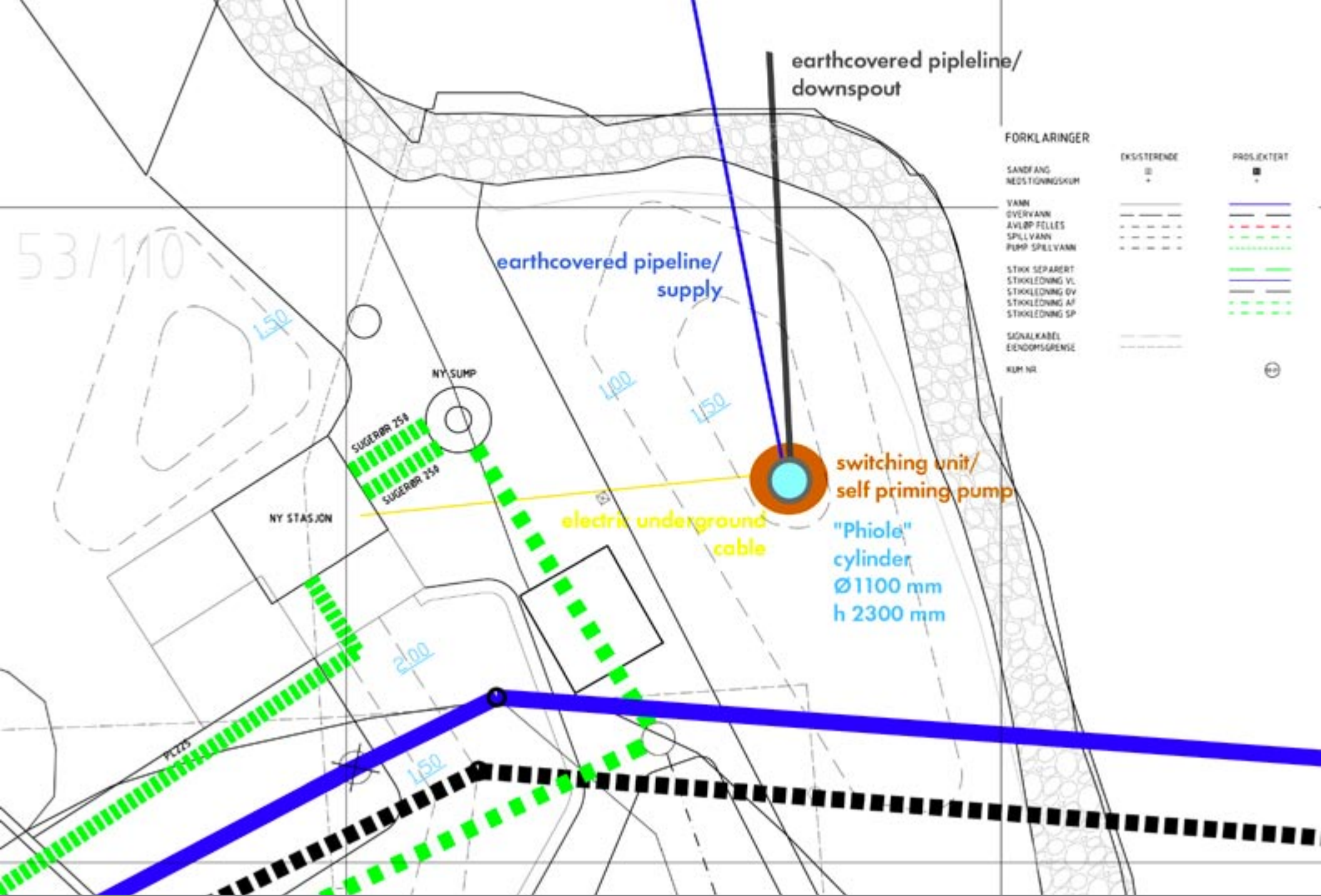


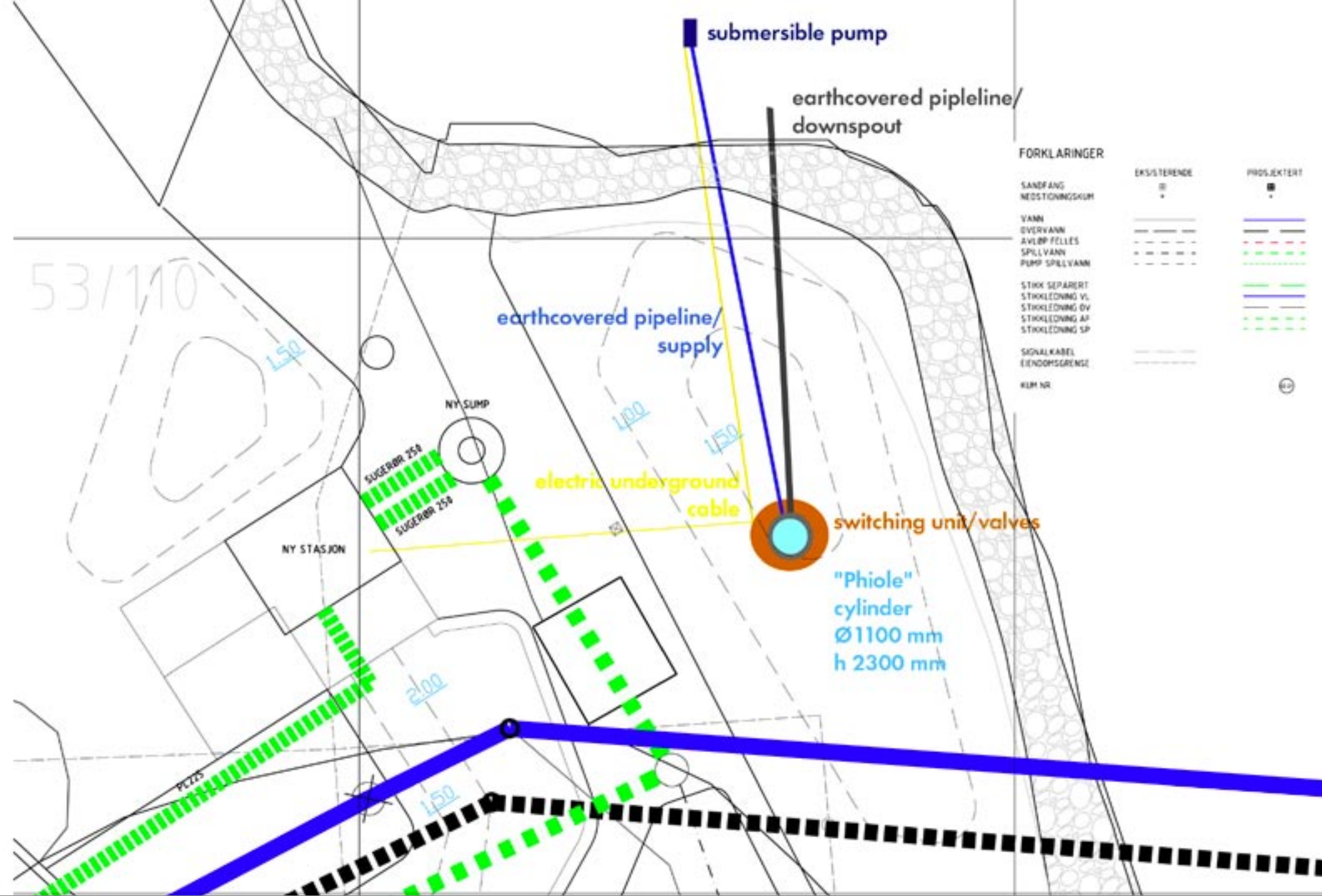
Position of the cylinder in the "Sea Park".

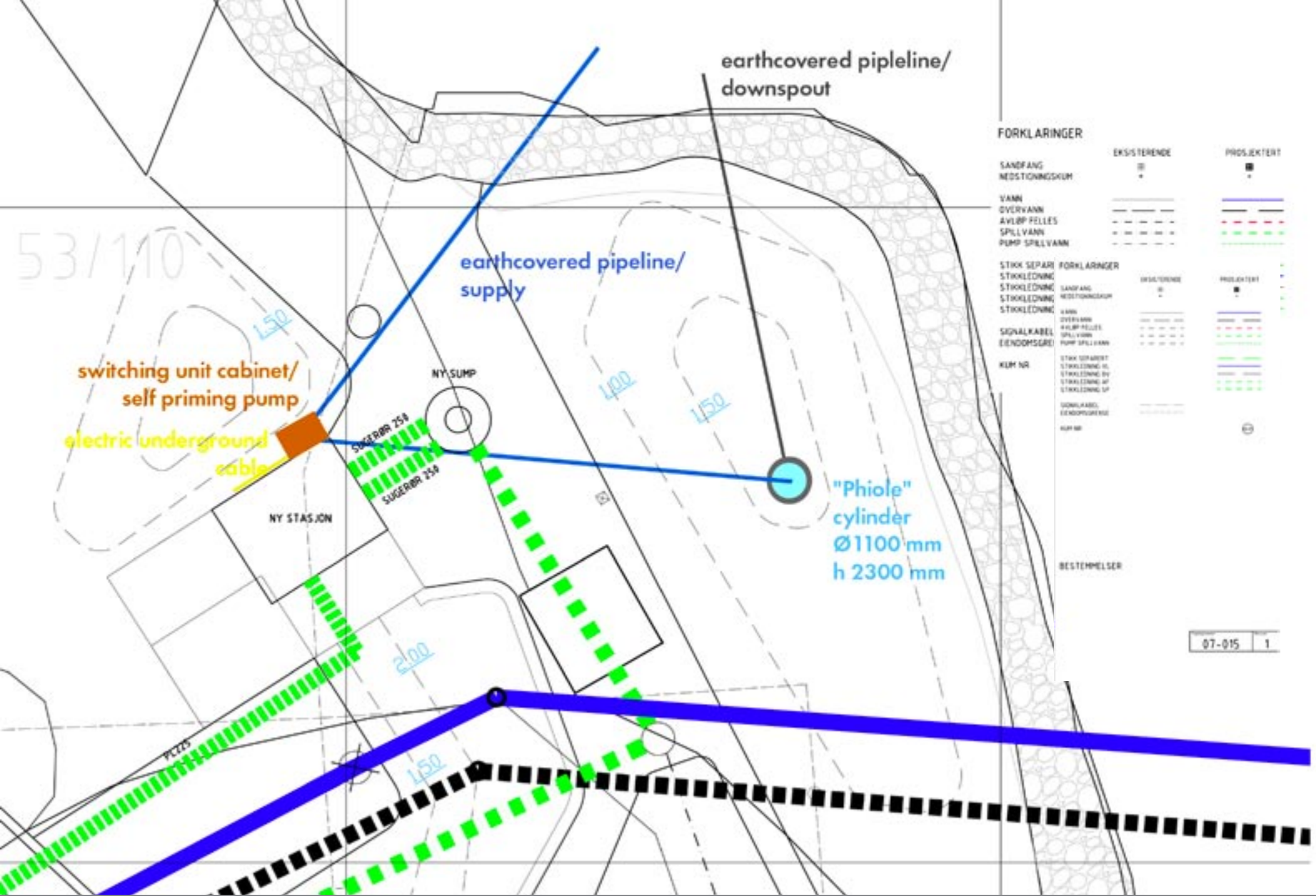
scale 1:500















Phiole

**Proposal of a sculptural intervention for the *Cultural Axis/Sea Park*
Claudia Schmacke, Berlin, September 2007**

Project proposal

Intention

Technical specifications

Construction in Stavanger

Implementation of the project

Insurance

Companies

Budget

Other

Phiole is a solitary sculpture, connected through an underground pipe to the adjacent fjord. The empty vessel is filled and emptied in intervals with water of the fjord by an electronically controlled pump.

The installation's dynamic and meditative process activates an aesthetic dialogue between the viewer and the artwork, fjord and park, water and land, nature and culture.

Phiole is a huge transparent Plexiglas cylinder placed near the shore of the fjord and connected with an underground pipe and a pump. Water from the fjord is pumped permanently into the cylinder, that has a height of 2,30 m and a diameter of 1,10 m. Behind the curved plexiglas wall a clearly visible water column is rising slowly. The filling cycle might take half an hour or more depending on the capacity of the pump.

After the cylinder is totally filled, the fjord water presented as a kind of probe telling you about the water qualities starts to flow out of the transparent tank through the drain back into the fjord. This cycle might be rather fast (as fast as two minutes) depending on the diameter of the discharge pipe and the difference of level. The speed of the emptying process has to be tested at its final location. A valve in the discharge pipe will guarantee that the timing can be prolonged. In the end of the emptying phase a vortex might emerge, even so this cannot be calculated, chances are that might happen if the discharge pipe is big enough. The entire cycle will take in between half an hour and one hour and will be repeated continuously. Each time a new probe of the water will be taken out of the entity of the fjord. Comparable to in- and exhaling organ the *Phiole* is connected to the huge body of the fjord.

The cultural axis and its location neighbouring to the fjord is a unique setting, which interests me especially in the dimension of encounter between planned and natural environment. In the last decade I have worked primarily with water, processes and ephemeral qualities. I believe that it is most important to emphasise the connection of the art work and the specific site. *Phiole* might look like a minimal sculpture at first view but it's potential is it's hidden connection to a much larger scale: the fjord.

The challenge of the project lies in the metamorphosis of a once industrial area into a mixed living working zone. For long time the vicinity to the fjord has been neglected, so now there is the chance not only to "frame" the fjord as a background for an autonomous art work, but to incorporate it as a part of the sculpture.

Through the always changing probe which is extracted from the fjord again and again, even so it is in fact never the same. This aspect of the changing time and the captured moments is made visible through the sculptural intervention. Changes in water quality varying from crystal clear to polluted will be monitored to the public.

For me it is important that *Phiole* – a sculptural intervention in public space – embraces the aspects of change, interconnections, ephemerality and surprise and leads to a vivid visual sensation, enhances awareness and activates the viewer's reflection.

Phiole is only part of a bigger entity and addresses the issues of our relation towards nature. It does it in a very simple manner, by dislocating the water from its natural source into the cultural context. Nevertheless it disappears as mysteriously as it has appeared. The installation strives to make visible the invisible dimensions of any circulation and renew the experience of the natural forces.