



Scale
1:15.000
0 150m 300m

1 Iván Argote (CO)
Who?

A pair of bronze boots stands on Speelmansrei. They seem to be resting or walking leisurely on the surface of the water. As if they belong to a larger sculpture: has it been dismantled or is it still under construction?

As suggested by the title, *Who?* is a work that invites us to speculate on the subject of this sculptural installation. The work can be seen as a monument in doubt. Incomplete and devoid of identity, it raises multiple questions. The patina and historical appearance of the boots would suggest that they have been here a long time. Who do the boots belong to, and what is the story behind this presence-absence? Beyond the question of identity, the work challenges us to think about who has the right to be represented in the public space. Who is visible? Who has a voice? And who is qualified to write these urban narratives?

Speelmansrei

2 Bangkok Project Studio (TH)
The tower of balance

A visit to the 13th-century Belfry inspired Boonserm Premthada of Thailand's Bangkok Project Studio to build *The tower of balance*, an 18-metre-high contemporary bell tower with three wooden platforms. It marks and lends meaning to this little-known stretch of greenery.

The pine structure on the opposite side of King Albert I Park is aligned with Bruges' three iconic medieval towers: St Salvator's Cathedral, the Church of Our Lady and the Belfry. By playing with transparency, form and matter, *The tower of balance* is a modern-day counterpoint to these stone edifices.

At the centre of the work, supported by two rough tree trunks, is a bronze bell. Through this object, the architect has not only captured 'the sound of Bruges' but also hauled the instrument out of its ivory tower. It can even be rung.

If you don't like heights but want to peek inside another site in the throes of transformation, step through the historic garden gate. It has been specially opened for the Bruges Triennale and leads to St. Godelieve's Abbey.

Opposite King Albert I Park
Open 10:00 – 18:00

3 Mariana Castillo Deball (MX)
Firesong for the bees, a tree of clay

Mariana Castillo Deball has created an architectural, sculptural installation entitled *Firesong for the bees, a tree of clay*. It combines a colony of bees with the history of beehives. The stacked, ceramic columns feature an array of surprising forms. A wooden platform at the top houses three wooden hives. The artwork references the archaeology of beekeeping: the ceramics allude to the traditional hives that were common until 1852, when wooden versions were introduced. The early hives were often decorated with unique elements that reflected the owner's cultural beliefs or character.

Firesong for the bees, a tree of clay brings together ceramic beehives from different historical and geographical contexts. In so doing, the artwork functions as a 'repository' that repollinates the city with forgotten iconographies, technologies and architectures linked to beekeeping. The work invites us to think about the silent disappearance of artefacts into obsolescence and the human-driven processes that drive entire species to extinction.

Castillo Deball has collaborated with Biesous in the bee-friendly city of Bruges. Two young, local beekeepers are caring for the bees. The hives and sections of the artwork will be donated to the city's beekeepers at the close of Bruges Triennial 2024.

Sebrechts Park
Open 10:00 – 18:00

4 Mona Hatoum (LB | UK)
Full Swing

Full Swing by Mona Hatoum invites you to swing in a narrow underground passage that has been excavated from the garden of the Onzelleevrouw Psychiatric Hospital.

In the middle of the structure, a swing dangles invitingly from a metal beam. The descent into this narrow cell demands caution and concentration. It can also feel uncomfortable. Only one person at a time can use the swing. *Full Swing* makes you feel what it's like to be trapped. It confronts the audience with sensations of instability and displacement. The body becomes a measure of possibilities, suspended in a space replete with tension, oscillating between restriction and movement, discomfort and joy, darkness and light, imprisonment and freedom.

The work is an extension of Mona Hatoum's long-standing interest in systems of discipline and control, as represented in the architecture of detention and imprisonment.

Garden PZ Onzelleevrouw
Open 10:00 – 18:00

Max. 1

5 Ivan Morison (UK)
Star of the Sea

Conceived specifically for the beach of Zeebrugge, *Star of the Sea* attracts attention from afar with its voluminous, concrete structure and curious chimneys. With its cylindrical tubes, triangular inspection chambers and modular parts, the work echoes architectural structures typical of the coast: a bunker, a pavilion or even a sandcastle. *Star of the Sea* opens possibilities for subtle and spontaneous connections. It invites passers-by to enter, to explore and appropriate its different spaces.

Inside, one may experience interplays of light and shadow and sense specific sounds and smells. The varied landscape of Zeebrugge can be viewed through the openings. The work will gradually transform through its constant interaction with the elements while on display in Zeebrugge. The concrete temple – surrounded by sand – reflects time and impermanence. *Star of the Sea* as a barometer for change.

In co-production with Beaufort24

Zeebrugge beach



6 Norell/Rodhe (SE)
Raamland

Norell/Rodhe's *Raamland*, situated between Oostmeers and Westmeers, takes the form of a new community garden. The Swedish architecture firm has redeveloped the square in Sint-Obrechtsstraat and transformed it into an exciting and inspirational meeting place.

The installation's name alludes to the history of De Meers, a marshy urban area that remained uninhabitable until the 17th century. As a result, it was mainly used as a ground on which to locate the wooden frames, or *raamen*, on which Flemish cloth was hung to dry.

Daniel Norell and Einar Rodhe have introduced a new and contemporary framework for the site, which they have constructed from a mix of standard components and unique finds. The project is largely constructed from second-hand materials.

Raamland is a testing ground for (re)evaluation and an investigation into how we can deal with material flows differently in the future. It approaches architecture as a living organism, as something that gradually changes shape, together with its wider environment: the city.

Square Sint-Obrechtsstraat
Open 10:00 – 18:00

7 Shingo Masuda + Katsuhisa Otsubo Architects (JP)
empty drop

Inspired by the density of Bruges' street plan, Shingo Masuda and Katsuhisa Otsubo have constructed a new, open 'place' for the city in St John's Hospital Park. Their geometric, brick-built sculpture subtracts ground from the historical orchard while also lending it structure. Here, the architects play with the concept of 'free' or undefined space and its absence in the city's geography, where every corner is well-defined.

Departing from the question "Is it truly necessary?", the Japanese firm examines the concept of space. Should architects keep adding to what already exists, or can they think differently about architecture and its place in the world?

Using a familiar local material – brick – and the city's colour palette, Shingo Masuda + Katsuhisa Otsubo Architects have created a new abode that transcends the seasons.

The work contrasts with the functional city and creates a place where people can gather, for encounters and losing oneself. *empty drop*: a celebration of emptiness in the busy pattern of Bruges.

St. John's Hospital park

8 SO-IL (US)
Common Thread

SO-IL has created *Common Thread* for the garden of the former Capuchin monastery. Together with Dr Mariana Popescu (TU Delft) and Summum Engineering, the architects have developed a fabric that spans two neighbourhoods and creates a new urban connection.

Inspired by Bruges' history as a centre for lacemaking, the US architecture firm uses weaving as a social, economic and formal binding agent.

Common Thread meanders like a curved line through the enclosed green space and accentuates new corners of the garden at every turn, slowly revealing the site to the public. The high-tech membrane consists of 3D printed elements, tubes and textile segments made from recycled PET bottles.

The fabric skin, machine-woven at Delft University of Technology, plays with black-and-white plain weave patterns, creating a play of light and shadow, transparency and opacity, in the process.

Owned by the religious order of the Friars Minor Capuchin until 2020, the site is being opened to the public for the first time for this installation.

Garden Capuchin Monastery
Open 10:00 – 18:00



9 Studio Ossidiana (NL)
Earthsea Pavilion

Studio Ossidiana has placed *Earthsea Pavilion*, a cylindrical installation that connects land and sea, history and nature, in the courtyard of the 15th-century city palace, Hof Bladelin.

Mixed into the construction are plants and flowers (in seed form) that – like the material layers themselves – will transform over time. As a result, the work will change during the spring and summer months of the Bruges Triennial 2024.

Earthsea Pavilion occupies a site that breathes history: Hof Bladelin, a building whose story dates back to the year 1435. The site not only symbolises the growth and prosperity of Bruges in the Golden Age, but also the topical issues that arise in a UNESCO World Heritage context: how do we ensure that historic buildings do not become ghosts of the past and retain their contemporary relevance?

Hof Bladelin
Open 10:00 – 18:00

10 Adrien Tirtiaux (BE)
Under the Carpet

Under the Carpet is a three-part artwork that invites you to rediscover the disused link road between St John's Hospital and the Minnewater Clinic.

Like an archaeologist of modernity, Tirtiaux has unearthed two fragments of the original link road between the healthcare facilities. The route has been hidden for decades beneath a thick, green carpet of moss and foliage. At the start of the old road, a broad tongue of moss and vegetation rolls out from the Gatehouse. It adds wildness to the strange, late Neo-Gothic structure. Along the Wevershof side, another part of the original road can be seen via an ingenious mirrored ceiling. If you follow Wevershof all the way to the end, you can walk over a second fragment. Finally, an undulating viewing platform on the pavement of Prof. Dr J. Sebrechtsstraat affords a view from above. A walk between the three sculptural interventions – in what is now a residual space – invites viewers and passers-by to reconstruct the newly exposed infrastructure.

Gatehouse Zonnekemeers & Professor Dokter J. Sebrechtsstraat

11 Traumnovelle (BE)
The Joyful Apocalypse

With *The Joyful Apocalypse*, the Brussels architecture firm Traumnovelle is redefining the 13th-century courtyard of the Stadshallen [City Halls]. The installation is made from industrial materials such as scaffolding and aluminium panels, as well as silver curtains. This 9-metre-high structure follows the contours of the courtyard and reflects the historic surroundings. *The Joyful Apocalypse* elevates the square into a temporary stage and turns the casual passer-by into a dynamic extra. Visitors are invited to meander through the three-level structure and observe the action from above and below. Open-air performances, presentations and concerts – some planned, others spontaneous – will find a place both on and around the installation. Who is the user? Who is the viewer, and who is the actor? A work about looking and being looked at.

The Joyful Apocalypse reflects on the past but, above all, is an incentive to make better use of this area in the future, for Bruges and all who live and move through the city.

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Courtyard City Halls
Open 10:00 – 20:00

Max. 100

12 Sumayya Vally (ZA)
Grains of Paradise

Grains of Paradise by Sumayya Vally is inspired by Bruges' rich commercial history. The city flourished as a major trading centre in the 14th and 15th centuries. Traces of this mercantile past can be found throughout the city, even today.

Grains of Paradise comprises a series of blackened pirogues that are moored at the Minnewater Bridge. Together, they form a communal platform for exchange and trade that references both the past and present, north and south.

The boats are filled with fresh plants and herbs, including melegueta pepper, or *Aframomum legueta*, a less well-known spice imported in bulk from the Gulf of Guinea. It acquired the local nickname *paradijskorrel*, meaning 'grain of paradise', thanks to its unique flavour and medicinal properties. *Grains of Paradise* is an invitation to transcend the Western point of view, and to think critically, open-mindedly and beyond national borders.

Minnewater Bridge

Read all about the artists, architects and installations at triennalebrugge.be