



Vibeke Jensen, 1:1 Connect: DiamondScope Market Square

In a small city like Bruges, locals and tourists can feel as though they are competing for use of the public space. On the occasion of the Bruges Contemporary Art and Architecture Triennial 2015, the Norwegian architect Vibeke Jensen places a striking structure in the middle of the Market Square that is designed to foster unity between the two groups - even if very slowly, one by one. *1:1 Connect: DiamondScope* provides locals and visitors with the opportunity to start a dialogue, invites them to a game of watching and being watched, and evokes questions about the ways in which we give each other access to the public space.

1:1 Connect: DiamondScope

The sparkling *DiamondScope* is located on one corner of the Market Square, facing the Belfry. Only two people can fit inside the diamond-shaped space at any one time. The idea is for a local to ask a tourist if they would like to accompany them inside. The local knows the access code by heart.

The Norwegian artist Vibeke Jensen chose this location strategically. The Market Square and the Belfry are tourist sites imbued with great historical significance. In the Middle Ages, the Belfry formed the heart of the city's defence system. The tower offered a panoramic view across the city and the forest beyond and was equipped with bells so that citizens could be warned of imminent attack or fires. As a civic building, the Belfry symbolised a growing independence from religious and feudal influences. Local democracy was making inroads. Today, the Belfry is the most photographed and visited monument in Bruges, while the Market Square, with its Wednesday morning market, remains a place of lively social and economic exchange.

Interior and exterior

1:1 Connect: DiamondScope focuses on the interface between inside and outside and seeks to draw attention to other modes of perception. In summer, the influx of tourists serves to magnify the differences between the needs of locals and tourists in Bruges. The two groups vie with each other for use of the public space. The *DiamondScope* invites strangers to an intimate encounter. Locals and visitors find themselves inside a protected cocoon from which they can observe the highly public space outside the shell. The experience provokes conversations about the past and the present, and creates a new perspective from which to gaze forward and backward. The installation itself thus becomes a part of the conversation.

The *DiamondScope's* floor plan is octagonal, which mirrors the uppermost tower of the Belfry towards which the structure extends. Its form and function imitates a scope, or viewing device. The shell is clad with mirrors. This sparkling surface sparks curiosity: it distorts the reflections of passers-by and surroundings, making it a fun attraction that turns the narcissistic gaze on its head. The diamond-like appearance is a reference to Bruges' 14th-century status as the centre of the diamond-polishing industry, which preceded that of Amsterdam and Antwerp.



In contrast to its dazzling exterior, the installation has a deep red, wooden interior that heightens the sense of intimacy and of *being inside*. Participants are sheltered from the public eye. For one brief moment, they share a unique perspective. There is a conscious framing of the view of the other. The occupants watch the visitors to the Belfry looking down at the installation and they watch the people on the square who are looking at themselves, thus becoming witnesses to a mutual spectacle.

Right of access

With this interface between inside and outside, *1:1 Connect: DiamondScope* questions the concept of access to the public space. Who decides who gets access and how? The *DiamondScope* offers limited seating. This exclusive, private experience of shared watching and framing mirrors and challenges mechanisms of exclusion and inclusion to public and private spaces elsewhere.

1:1 Connect: DiamondScope contains its own opportunities and constraints. The public will have to negotiate their own terms for access. Every ten minutes, a sound recording indicates that their time is up. The work provokes thoughts on civil rights and obligations, our uneasy relationship with societal control, our aversion and attraction to spying and framing and on how we handle the power of the gaze.

Bio Vibeke Jensen

Vibeke Jensen (°1962, Trondheim, NO) is an architect by training and obtained an additional degree in Design from the Architectural Association School of Architecture, London. Her interest in sociology and urban life was quickened by the radial theories and methods of *Situationist International*, an avant-garde movement that emerged in the late 1950s and reached its apex during the revolt of May 1968 in Paris.

After relocating to New York, Jensen came into contact with the Lower East Side art scene and decided to become a visual artist. Her work is deeply impacted by New York's street life and the city's fight against crime and drugs. Jensen examines the control and monitoring of public spaces from varying perspectives.

Her work is rooted in everyday life and the contemporary challenges of the city, particularly the concept of surveillance as a central structural element of sophisticated urban cultures. Jensen's teaching assignment at the Bergen School of Architecture in Norway is a direct result of this artistic practice. Using public interventions, installations, videos, photography and light sculptures, she highlights social and political issues that affect her in her characteristically poetic and provocative way.

www.thing.net/~vibekeie/index_installations.htm



Visitor information

20.05 - 18.10.2015
Market Square, Bruges
Open Tuesday-Sunday 9.30am-6pm
Closed on Mondays
#1TO1CONNECT

Further press information

pers@triennalebrugge.be
+32 (0)50 45 50 02

Bruges Contemporary Art and Architecture Triennial 2015 20 May – 18 October 2015

What if Bruges' five million annual visitors were to stay? What if a small, preserved, historic city should suddenly become a megapolis? This is the premise for the Bruges Contemporary Art and Architecture Triennial 2015. Eighteen international artists create new works that form an art trail through the city centre. Three indoor exhibitions provide the opportunity to further explore and contextualise the topics. Bruges is transformed into Urb Egg: the Triennial cracks the egg of Bruges in order to reinvent the city from the inside out.

Information and programme: www.triennalebrugge.be
Facebook: Triennale Brugge 2015
Twitter: #TRIEBRU15

20 MAY

18 OCT

WWW.TRIENNALEBRUGGE.BE

PRESS RELEASE TRIENNIAL BRUGES 2015 - pag.3

Funding institutions



Patrons



Sponsor



Media partners



Official suppliers



Thanks to

