

ARCHITECTURE AND ART IN PUBLIC SPACE IN KIRCHBERG, LUXEMBOURG



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ARCHITECTURE AND ART IN PUBLIC SPACE IN KIRCHBERG, LUXEMBOURG

The historical evolution of the Kirchberg

The Kirchberg Plateau was originally an agricultural area. The “plateau” is formed by the deep encircling valleys which create this unique topography. This natural barrier separates it from the city centre which is only half a kilometre away, as the crow flies.

In 1952, Luxembourg became the headquarters of the European Coal and Steel Community (ECSC). Later, the governing bodies of the ECSC, the European Economic Community and Euratom, merged to form the European Commission which brought further institutions to Luxembourg. The Luxembourg state provided office space in the historic heart of the city and in the station district but the demand rapidly outstripped the available space.

It was at this point that the destiny of the Kirchberg Plateau changed. The state acquired 365 hectares of the Plateau in 1961 and introduced a legal statute which created the Fund for the Urbanisation and Development of the Kirchberg Plateau, the public body charged with the urban development of the third and newest area of the capital.

The foundation stone of the project was the construction of the Pont Grande-Duchesse Charlotte in 1963, based on plans drawn up by the German architect Egon Jux (1927-2008). Nicknamed “The Red Bridge” because of its vermillion hue, it is a

work of metallic art, firmly modernist and, today, a classic of the genre. It straddles the Alzette valley to link the Plateau with the city centre. With the planned construction of a tramway right across Luxembourg's capital city, the bridge will be widened and equipped with a new parapet designed by the engineering bureau Laurent Ney & Partners.

The early town-planning in Kirchberg was purely functional. The road infrastructure was an expressway with two intersections providing access to secondary roads serving the new buildings. The European Institutions were established at the approach to the bridge at the western end of the Plateau, with the buildings centred on their plots of land. Later, the "Foire Internationale de Luxembourg" (now Luxexpo) and a residential district were built at the eastern end of the Plateau, while an Olympic-size swimming pool was built at the Plateau's centre.

The beginning of the 1990s saw the head offices of several banks being set up in Kirchberg. These were mainly German banks at first and they were built at the opposite end from the European Institutions, the eastern end of the Plateau, with good access to roads and international links such as the motorway and Findel airport.

This choice by the banks led the Fund to consider the issue of building density on the Plateau. To avoid the construction of buildings without an urban plan, studies by the German town-planning architect Jochem Jourdan, and by the Catalan town-planning architect Ricardo Bofill were commissioned. The latter's plan was, in fact, chosen for the Place de l'Europe, which now forms the European District South. In 1985, the Fund commissioned a third study for the development of the Kirchberg from a working party composed of the Luxembourg architects Christian Bauer, Isabelle Van Driessche and Félix Thyès.

They were later supported by a multidisciplinary team comprising the Frankfurt architect and town planner Jochem Jourdan (Jourdan + Müller PAS), the Munich landscape architect Peter Latz and the Münster urban art specialist Kasper König. This team fine-tuned the different aspects of the urbanisation project - reorientation of the road infrastructure, structuring the building density in regular blocks and with street-frontage façades, juxtaposition of different areas of urban life, ecological



measures, urban art - and all this in collaboration with the Funds' management committee.

In 1991, the Fund Kirchberg adopted new guidelines which evolved from these considerations and began the changes which are the basis of the present urban development. Following the construction of the eastern motorway bypass around Luxembourg, the expressway (previously an exit road from the city) has been transformed into a city boulevard with light-controlled intersections replacing the former motorway-style junctions now raised to one level. Today, Avenue J. F. Kennedy incorporates lanes for both local and through traffic as well as provision for a tramway.

The internal road system of the districts consists of a network of right-angled roads in a grid-pattern, while the cycle track network is independent of the road-traffic system. Construction now complies with an urban development plan based on a system of city blocks, with buildings facing the street and provision for the traditional varied requirements of city life: dwellings, offices, shops, sport, leisure and cultural activities. The ecological management of rain water and surface water is integrated into the landscaped green spaces in the form of drainage ponds situated in the Kirchberg's 3 parks which cover a total of 65 hectares.

TOURS PRESENTING ARCHITECTURAL HIGHLIGHTS AND WORKS OF ART IN PUBLIC SPACE

Visitors can choose from several options.

DEPARTURE TOUR A:

Starting at the Park & Ride parking area situated in front of the Luxexpo Exhibition buildings (Foire Luxexpo), this tour begins at no. (1) and continues in numerical order through to no. (60), and then returns to the starting point.

Full Tour A: approx. 12km.

Tour A can be shortened from no. (25). Go on from no. (25) at the corner of Avenue J. F. Kennedy to no. (52) on Erasme street, then take L. Hengen street following the numbers in order to no. (60). From there return to your departure point.

Shorter Tour A: approx. 9km.

DEPARTURE TOUR B:

Starting at the Place de l'Europe underground parking area, this tour begins at no. (26) from where you go on to view the art works in Place de l'Europe and Parc Dräi Eechelen. Return to Place de l'Europe and cross Avenue J. F. Kennedy at no. (43). Follow the numerical order to no. (60) and link up to nos. (1) through to (25), then return to your starting point.

Full Tour B: approx. 12km.

Tour B can be shortened from no. (54). In the Parc Central, go from no. (54) to no. (17) and continue, following the numerical order, to no. (25), and then return to your starting point.

Shorter Tour B: approx. 5km.

GUIDED TOURS ON REQUEST:

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ARCHITECTURE AND ART IN PUBLIC SPACE IN KIRCHBERG, LUXEMBOURG: TOURS





Buildings of special architectural interest are indicated by a number in the red colour, the works of art are indicated by a number in the violet colour, the parks are indicated by a number in the green colour.

1

Rising to a height of nearly twenty metres, **(1) Exchange** is a free-standing, 37.5 tonne sculpture consisting of 7 Corten steel plates. It stands at the centre of the traffic roundabout marking the eastern entry to the Kirchberg Plateau when you approach from Trier, Metz or Findel airport. This monumental work was installed in 1996 and is the creation of the San Francisco-born American sculptor, Richard Serra, who lives and works in New York and Nova Scotia.

It is the symbol of the eastern entrance to the Kirchberg Plateau. This position corresponds to the "exterior-interior" theme of work dear to Richard Serra who describes it as "being involved in an intellectual process whose origin lies in engineering and architecture". The landscaped greenery around the perimeter of the traffic island is the work of the German landscape architect Peter Latz. The first building to the north of Avenue J. F. Kennedy, deliberately constructed to present a lower profile and more discreet presence in comparison with Serra's giant sculpture, is the Banque Populaire s.a., nowadays Natixis s.a., a cuboid glass composition (2002) designed by Tatiana Fabeck and Thomas Krähenbühl.



- 2 3 4 5

The **(2) Parc du Klosegrännchen** (1999) was designed by the German landscape architect Peter Latz who has gained international recognition particularly for his work in converting the Thyssen-Meiderich colliery and blast furnace industrial site at Duisburg North in Germany to a landscaped park area. The upper section of the Parc du Klosegrännchen consists of a sand dune landscape which was sculpted in 1997 with the excavated material resulting from the motorway bypass to the east of Luxembourg. Their low-nutrient, dry, exposed soil creates an extreme form of habitat where sand-loving grasses have grown, interspersed with sparsely wooded patches.

The botanical collection of the Parc du Klosegrännchen comprises over 200 species and varieties. Most numerous are the pines, junipers, willows, wild roses and broom. At the foot of the little valley, three spiral-formed drainage ponds create a contrast to the arid dunes. They collect surface water and rain water, coming notably from the eastern roundabout. The water is thus held on the Plateau and adds to the aesthetics of the green area. This interrelationship with a liquid element recurs in the **(3) Coquille** (1997) sculpted from solid granite, the favourite material of sculptor Bertrand Ney who was born in France in 1955 and now lives and works in Luxembourg.

The Kirchberg Fund has set up **(4) L'Arbre à rêves** by the Luxembourg architect Paul Majerus in the park. This sculpture, offering a sheltered bench space, symbolises the vegetation aspect of



the Kirchberg and serves as a rendezvous point for the botanical guided tours organised by the Musée national d'histoire naturelle on the Plateau. This sculpture simultaneously marks the Kirchberg Funds' 50th anniversary and the International Year of Forests celebrated in 2011 by the Administration de la nature et des forêts. The base is in textured concrete and the main structure is in Douglas fir. The Grünewald District is the focal point for health care in Kirchberg, including the Kirchberg Hospital, Dr Bohler's maternity clinic, designed by incopa architectes, the Fondation Elsys for the elderly, designed by Hermann & Valentiny architects, and the physical rehabilitation centre, designed by m3 architectes. Before leaving the park, you can see (5) street art by the graffiti artist Yves-Laurent Grosbusch.

6

The garden of the Banque Générale du Luxembourg head office was designed by the Belgian landscape architect Jacques Wirtz (Antwerp 1924), internationally considered one of the leaders in his field. Open to the public, the garden creates a form of baroque setting for the bank which has been established in Kirchberg since 1995. The bank was designed to resemble a bastion as a tribute by the architect, Pierre Bohler, to the fortress of Luxembourg while at the same time symbolising the intersecting flows of humanity and finance. The interior of the bank was designed by the Luxembourg architect Jim Clemes, with the central hall displaying large paintings of seascapes



with ships under sail by the Hamburg-born (1936) German painter Jan Voss who lives and works in Paris.

In front of the entrance to the bank stands a work by the French painter and sculptor Jean Dubuffet (1901-1985). The huge sculpture **(6) Élément d'architecture contorsionniste IV** - in white, outlined with traces of black - is part of the "L'Hourloupe" cycle which was begun in 1962 and continued through to 1974. With "L'Hourloupe", Dubuffet moved from painting in oils and natural materials to vinylic paints and marker pens. From 1966, in order to achieve a greater output of large works, he mastered the use of polystyrene, polyester, epoxy, thrown concrete and polyurethane paints.



In the administrative area of the Grünewald District, the **(7) Commerzbank** (2003) is set on a corner section of land and constructed in line with the "classical city block with street-front façades" advocated by the Fonds Kirchberg since the change in town-planning approach that occurred in the early 1990s. The architectural style of the building stands out from the others in the area through its very large, full height entry porch surmounted by a high attic, carving into the line of the block. This dramatic architectural gesture is characteristic of the internationally reputed Luxembourg architectural bureau Hermann & Valentiny, well-known especially for the Luxembourg Pavilion at the 2010 World Expo in Shanghai.

At the corner of Avenue J. F. Kennedy and the Rue des Labours,



the **(8) Lange Bänker** stands on the pavement in front of the DEKA Bank, which commissioned the piece. The sculpture highlights, not without some humour, the banking activities in Kirchberg. At 8 metres, it is a larger-than-life representation of the archetypal dark-suited, umbrella-toting banker with a folded newspaper tucked under his arm...

From here, a panoramic view opens onto the old Bricherhof intersection, now restructured as a light-controlled crossroads, with a landscaped walkway designed by Peter Latz, landscape architect. Then, between the two buildings which comprise "The Square", the Deutsche Börse Group's Kirchberg Financial Centre looking onto Avenue Kennedy with its characteristic street frontages and densely built-up islets, the **(9) Grande fleur qui marche** advances in long, colourful strides. In this multi-faceted structure, Giovanni Teconi has reproduced a large-scale version of Fernand Léger's ceramic work dating from 1952. Fernand Léger (1881-1955) was skilled in combining shape and space, movement and rhythm, and played an important part in the evolution of French art in the early part of the 20th century. Before crossing to the north side of Avenue J. F. Kennedy, have a look at the two office blocks. In the background, "K Point" (2009), black with regular narrow windows, is the work of the Luxembourg architect Tatiana Fabek. In the foreground, on the avenue, "Axento" (2009) is light coloured with gilded blinds and was designed by the Luxembourg architect Arlette Schneiders. It houses a shopping gallery with boutiques and restaurants.



10 11

The head office of the **(10) HypoVereinsbank Luxembourg s.a.** rises to the left of the shopping centre (1996, A+U, HT-Lux and L. Iwdal). An addition to the commercial area, the shopping gallery opened in 2010 and offers a widely varied choice of international cuisine (Stefano Moreno, architect). Now housing part of the University of Luxembourg, the bank was built in 1993 by Richard Meier (1934) who is one of the most famous modernist American architects. His formal style places him in the tradition of Corbusier. Pritzker Prize Laureate in 1984, Meier is also renowned in Europe for designing the Paris head office of the television group Canal+.

Set in the forecourt of the bank is **(11) Sarreguemines** (1993) by the American sculptor Frank Stella, a friend of the architect. Stella, born in 1936, is known for his minimalist paintings. The main hall of the bank is tower-shaped, harking back to the form of the historic fortress of Luxembourg, and is accessed by means of a type of drawbridge. The baroque form of this sculpture, a kind of three-dimensional collage constructed from salvaged pieces of industrial metal, contrasts with the geometric discipline and stark white of the bank which forms the backdrop to the piece. More light-heartedly, the work could suggest the wreaths of smoke curling upwards from the cigars enjoyed by the artist.



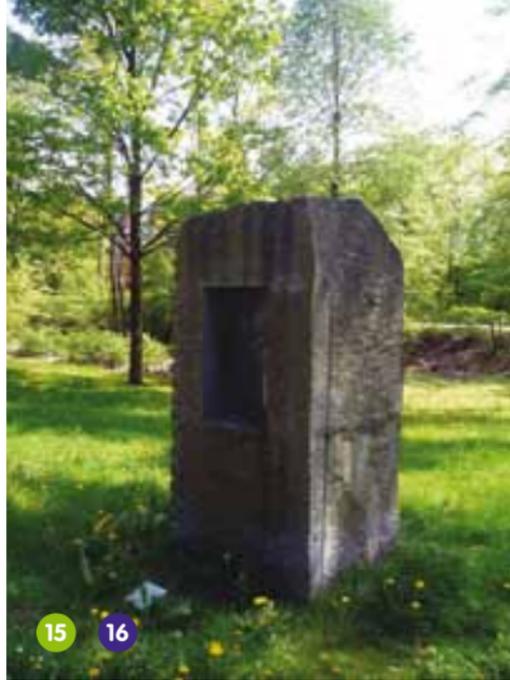
12

On Rue Jean Monnet, we next pass in front of the Banque LBLux, erected in 1990 by the German architects Wilhelm Kücker and K. Freudenfeld. On the opposite side, on a corner plot, is the **Private-Banking-Center** of the **(12) HypoVereinsbank Luxembourg s.a.** (now the Unicredit Luxembourg s.a.) which was built in 1995 by the Swiss architectural bureau, Atelier 5. The prow of the building reflects the triangular shape of this corner plot.

13 14

The first bank to be built in Kirchberg, in 1991, was the **(13) Deutsche Bank Luxembourg s.a.** It carries the signature of Gottfried Böhm, son of Dominikus Böhm (1880-1955) whose innovative church designs earned him a place in German architectural history. Gottfried Böhm also began his architectural career building churches, especially the famous Marienwallfahrt pilgrimage church in Neviges, Germany.

Author of a complex work, influenced by expressionism, he is today the only German architect to have been awarded the Pritzker Prize (1986). Böhm has twice left his signature in Luxembourg: the main administration building of Profil-Arbed in Esch-sur-Alzette, and the Deutsche Bank in Kirchberg in 1991. This four-storey cubic building, marries rose-pink concrete columns with glass and metal structures, all surmounted by glass cupolas. It follows the principle dear to the architect of "connec-



tions” between the traditional (concrete columns, the curves of the cupolas) and innovation (glass and metal).

With its spiral staircase, the bank’s interior is a remarkable structure lying between the form of a church nave and an example of Charles Fourier’s Utopian phalanstery. It is, in fact, an innovative open-plan workplace where the visitor can admire several pieces of the bank’s contemporary art collection. The artist Markus Lüpertz has integrated the bronze **(14) Clitunno** (1992) with the access ramp. Clitunno is inspired by a fountain of classical times, the Fonti di Clitunno. Lüpertz (1941) is considered to be one of the greatest exponents of German neo-expressionism.

15 **16**

The main axis of the **(15) Parc du Réimerwee** (1995, Peter Latz) is the old Roman road going from Reims in France to Trier in Germany, by way of Arlon in Belgium.

It forms, within the city, a forested area of European native species - the Kirchberg Arboretum. Almost all indigenous species of trees and shrubs are represented: 21 species of oak, 4 species of beech and 24 varieties of common beech with different silhouettes, leaf form and colours. Marking the paths, you can see four stone slabs paying tribute to the milestones of classical times **(16) Skulptur ohne Titel - Variationen zum Thema Bildstock** (1993) by the German minimalist sculptor Ulrich Rückriem. Born in 1938, he was firstly a stone mason, and now cuts



and then rebuilds blocks of Dolomite stone. The stone slabs of the Parc Réimerwee are typical of this process and incorporate recesses as if for votive lights.

17 18 19

The **(17) Parc Central** (1996, Peter Latz) is the largest green area in Kirchberg. Completed in 2000, it is situated between the National Sports and Cultural Centre, the European School and the Luxembourg University campus. Green areas, shrubberies and trees, a children's playground, boules pitches, a snack bar (Kyosk) and an amphitheatre constitute this restorative and relaxation space. Rain water from the adjacent areas is carried through open channels to the small lake which serves as a collection pond. Planted nearby is a collection of trees from the rosaceae family (apple, rowan, cherry). In collaboration with "l'Association Les Amis des roses luxembourgeoises", a selection of old Luxembourg roses has been planted in several flower beds.

A small raised area known as "Kleng Kierchberg" serves as a viewing point over the park and the European District North from the **(18) Branche à rêves** by the architect Paul Majerus, which was installed in 2011.

The huge bronze sculpture **(19) L'Africaine** (1993) is a major work of art, between abstract and figuration, by one of the best Luxembourg artists of the 20th century, Lucien Wercollier (1908-2002).



19



20

20 21

The Fonds Kirchberg commissioned the young Luxembourg architects, Polaris, to design the **(20) Kyosk** (2009). Its cuboid form in undressed concrete and its coloured graphics fulfil its role as a point of attraction for the Parc Central. The Kyosk received the Jury's Special Prize at the Prix luxembourgeois d'architecture 2011.

In 1982, the olympic swimming pool opened its doors. The striking shell-shaped roofline is reminiscent of a seashell, and is made of spans of pre-stressed concrete. The architect, Roger Taillibert (1926), has transposed the concept of sporting performance to technical expertise and architectural expression. Taillibert designed the Parc des Princes in Paris (1969-1972), and the Montreal Olympic Stadium (1976). With the swimming pool extension undertaken by the same architect in 2002, the **(21) Centre National Sportif et Culturel ("d'Coque")** was created. The roof shape blends with that of the original building but the technique employed is of pre-stressed roof beams in laminated wood. These cover a surface area of 4 000 m².



22 23 24 25

The **(22) Cogeneration Plant** is located on Avenue J. F. Kennedy, adjacent to the National Sports and Cultural Centre. To underline the use of a clean energy source - natural gas - the Kirchberg Fund deliberately chose to site this industrial complex on the main avenue of the Plateau. It supplies heat to all the buildings in Kirchberg, in keeping with the ecological management decisions taken in the 1980s. The technical installations are emphasised by the vertical rhythm of the façade which culminates in chimneys, and by the use of architectural concrete which is the “trade mark” of the Luxembourg architect Paul Bretz. The year of its inauguration (2001), the Cogeneration Plant was awarded the Prix Luxembourgeois d’architecture for “the well-proportioned harmony of the architectural composition”.

Adjoining the Cogeneration Plant at the corner of Avenue J. F. Kennedy and Rue Erasme, the Kirchberg Fund chose to entrust the construction of its own **(23) Head Offices** to the same architect. The entire unit forms a coherent urban corner structure and the architect has used the same materials. In this new section, however, the dominant lines are horizontal. The Luxembourg artist Trixi Weis’s work **(24) Public Clock** enlivens the façade, round the clock. This technical piece of work in coloured LED brings back a traditional feature of public areas which has almost disappeared today. Proportionally, the work is in perfect harmony with the strict dimensions of the building.



More discreet is the image **(25) 54** conceived by Luxembourg artist Paul Kirps for the underside of the 54 window blinds. Simultaneously graphic and sinuous, it softens the severe architectural lines of the solid concrete structure. The design in grey is visible only when the blinds are lowered.

*Tour A can be shortened from no. **(25)**. Go on from no. **(25)** at the corner of Avenue J. F. Kennedy to no. **(52)** on Erasme street, then take L. Hengen street following the numbers in order to no. **(60)**. From there return to your departure point.*

Shorter Tour A: approx. 9km.

26 27 28 29 30 31 32

Number **(26)** refers to the **Tours de la Porte de l'Europe** consisting of two 19-storey towers which symbolise the western access to the Kirchberg Plateau from the city centre. They were designed by the Catalan architect Ricardo Bofill who also designed the triangular area of the **(27) Place de l'Europe** (2004), which was previously an open-air car park at the foot of the Alcide De Gasperi tower building. Access to this highly symbolic, black-paved area, which celebrates the setting up of the European Institutions in Luxembourg, is up stately steps from Avenue J. F. Kennedy.

The perimeter of the Place consists of sombre-coloured buildings or restrained architectural forms all facing towards the main central structure, the **(28) Philharmonie de Luxembourg** (2005) designed by Christian de Portzamparc. The lens-shaped, white building enfolds the concert hall in a "living wall", a sort of



interior façade characteristic of the French architect's style and which houses the theatre boxes and the administrative offices. The Cité de la Musique in the Parc de la Villette in Paris could be seen as the "forerunner" of the Philharmonie de Luxembourg. The exterior façade consists of 823 metal columns, offset to permit an airy play of light between them. The foyer is situated in the space between the two façades. It extends around the full circumference of the concert hall and gives access to the boxes by a sculptural spiral ramp.

Two elliptical annexes house, respectively, the ticket office and a chamber music hall. These white cones are a tribute by the French architect to the linear forms of his Brazilian forerunner, Oscar Niemeyer whose designs include the National Congress of Brazil in Brasilia.

The twenty-two storey **(29) Alcide De Gasperi Building**, nicknamed The Skyscraper, was built in 1963 by the architects Michel Mousel and Gaston Witry. The façade was renovated in 2010 by Van Santen Architects to meet modern office-temperature standards. Since 2011, it has been home to the MDDI (Ministère du Développement Durable et des Infrastructures). The basement level now houses the **(30) New Conference Centre (NCK)** designed by a consortium of the Luxembourg architects Schemel & Wirtz and the Frankfurt bureau Jourdan-Müller/PAS. For the first three floors, the façade is fully glass-fronted and surmounted by a 300m long, projecting, large metallic canopy. The conical plenary room, visible in the interior of the building, is panelled with exotic woods and is used for European meetings in Luxembourg.



Before leaving the Place de l'Europe for the Parc des Trois Glands, take a break on one of the benches along the **(31) Bosquet Européen**. The name of every member state, with its year of accession to the European Union, is engraved on a plaque at the foot of a tree in the grove. **(32)** The **Melià Hotel** (2007) was built by the Atelier d'architecture et de design Jim Clemen and is a feature of the southern part of the Place de l'Europe. It is situated on the rectangle designated for it by Ricardo Bofill between the corner of the square known as the "Belvedere" and the landscaped ramp which leads to the Parc des Trois Glands. The façade is finished in dark basalt stone from the Eiffel region in Germany.

33 **34** **35**

The **(33) Parc des Trois Glands** (Park Dräi Eechelen) takes its name from the gilded acorns on top of Fort Thüngen (1732). A romantic area for walks, it was previously accessible only along wooded pathways from Clausen, in the lower part of the city. This became possible only after the dismantling of the Luxembourg fortifications following the signing of the Treaty of London in 1867. Today, the Parc des Trois Glands is a cultural focal point, attractively set in surroundings of shrubs and trees. Inaugurated in 2009, it was redesigned by the French landscape architect Michel Desvigne. Born in 1958, Desvigne was a laureate of the 2011 Grand Prix de l'urbanisme français and of the Prix luxembourgeois d'architecture. A raised platform offers a panoramic view of the old city of Luxembourg.



Today the Parc des Trois Glands is accessible along the Vauban Walk (for more information, see the pamphlet “The Vauban Circular Walk”), named after the military engineer Sébastien Le Prestre de Vauban who designed the fortress under the French occupation in the reign of Louis XIV. It can also be accessed directly from the Place de l’Europe by a ramp which forms part of the Desvigne project. White, with grassy areas and planted with trees, the ramp stands out in contrast to the black paving and dark basalt of the Place.

The **(34) Musée d’Art Moderne Grand-Duc Jean** (MUDAM, 2004) was built on the outer defence zone, shaped like a spear tip, of Vauban’s Fort Thüngen. The building, designed by the Sino-American architect Ieoh Ming Pei in association with the Luxembourg architect Georges Reuter, is made of Burgundy stone and surmounted with glass structures which are reminiscent of the towers of the Trois Glands and the Spanish Turrets of the fortress (“Spuenesch Tiermercher”). The latter were built under the Spanish occupation of Luxembourg which predated the French occupation. The large central glass structure in the form of a turret is reminiscent of the glass pyramid of the





Louvre in Paris, which is also one of Ieoh Ming Pei's works. The **(35) Musée Dräi Eechelen** downhill from it was opened in 2012 and is dedicated to the themes "fortress, history and identities".

36 37 38 39 40 41 42 43

MUDAM offers a series of works of art in the public areas of the Parc des Trois Glands. These works are described in a clockwise direction.

(36) Chênavélos, a bicycle stand, and **Bancs-terre**, benches with built-in flower boxes, are works by the French artist David Dubois (1971) and were installed in the forecourt of the MUDAM for its inauguration in 2006. **(37) Large Hadron Collider** was set up by the Russian artist Nikolay Polissky (1957) in the moat. It is a free interpretation of the particle accelerator of the same name. **(38) Bird Feeder** was put up in 2010 by the Spanish artist Fernando Sanchez Castillo (1970) and represents the bust of the Spanish king, Philippe V, Duke of Luxembourg from 1700 to 1712. The work breaks with its traditional commemorative function by serving as a bird feeder.

Lower down, **(39) Temporary Autonomous Zone**, built in 2007 by the architect Didier Fiúza Faustino (1968), alludes simultaneously to a boxing ring and to a garden swing. In fact, it is a platform destined for social contact and to give a view over the old city. Gaston Damag (1964), who was born in the Philippines and now lives and works in Paris, offers **(40) Just Falling**,



a reflection on the conflict of cultures. The statuette of Bulul, a Philippino idol, topples onto a steel cross thus creating a “cultural and industrial ready-made”.

(41) Trophy, by the Belgian Wim Delvoye (1965), is again a comment on the place of statuary in public areas and, ironically, on domination. It also alludes to hunting which is still common here in Luxembourg and a reference to the cultural year 2007 whose symbol was a belling stag. **(42) Garden + Fountains + Summer Café** (2008) by American artist Andrea Blum (1950), offers a momentary rest on the chaises-longues of a green terrace, simultaneously real and utopian.

Having climbed back up the ramp of the Parc des Trois Glades to the Place de l’Europe on your left, you discover the **(43) European Pentagon, Safe & Sorry Pavilion** (2005), by Luxembourg artist Bert Theis (1952). This small glass and metal structure was originally created for the Luxembourg Presidency of the European Council of Ministers and installed on the roof of the Palais des Beaux Arts in Brussels. During the 2007 Year of Culture, it found its place on Place de l’Europe. Its small size stimulates a dialogue with the urban landscape around it.



44

The **(44) redevelopment of the road infrastructure and landscaping of the Porte de l'Europe** is an extensive set of changes which have been completed in recent years. Particularly important is the widening of Avenue J. F. Kennedy from the tower buildings at Porte de l'Europe to the Pont Grande-Duchesse Charlotte to enable the construction of the tramway. On the left, a bastion enclosing a water collection pond can be seen. It was designed by the architect Dominique Perrault. A pedestrian overbridge is planned from here to provide a direct link from the MUDAM and the Parc des Trois Glands to the avenue. It is being undertaken by the landscape architect Peter Latz who has been responsible for all of the landscape development in Kirchberg.

45 46 47

The **(45) Court of Justice of the European Union** is approached from its 3rd extension (extension "C", 1991-93) which, with the redevelopment of the Porte de l'Europe, also forms a projection in the form of a bastion. The 1st, 2nd and 3rd extensions (1978-1988, 1989-1992, Paul Fritsch, Jean Herr, Gilbert Huyberecht, Bohdan Paczowski, with Isabelle Van Driessche for the 3rd) now form the foundation for the 4th extension of the Court of Justice (Dominique Perrault architectes in association with Paczowski & Fritsch and m3 architectes), built in a ring around the original building (1973, Jean-Paul Conzemius, Francis Jamagne and



Michel van der Elste). This unusual work with its structure in Corten steel, was very striking at the time of its construction. Entirely dismantled, cleaned and rebuilt, it now forms the heart of the structure housing the audience chambers and their auxiliary rooms while the ring houses the rooms for the Presidency and its members. The ring, finished with translucent orange panels recalling the brick colour of the buildings forming the base, is constructed on piles thus giving a view through to the original building which still forms the heart of the institution. The Court of Justice also comprises two 24-storey towers for the translators' offices. The towers are bronze with metallic mesh façades, and are linked to the rest of the institution by a connecting service gallery which borders the main ceremonial forecourt. The "large extension" was completed in 2006. A 5th extension is planned in the form of a third tower and a building fronting on to Boulevard Konrad Adenauer. This extension will be situated around the enlarged forecourt which will be accessible to the public and provide a public area.

The parent building (1980) of the **(46) European Investment Bank** (EIB), is the work of the English architect, Sir Denys Lasdun (1914-2001), an eminent exponent of the modernist movement known as "brutalist" and who also designed the Royal National Theatre in London. The use of cuboid form and concrete creates a symbol of the solidity of the financial institution. The terraced upper floors, arranged in a cross-shape plan, appear to soar from the Luxembourg sandstone which forms the ground on the wooded site on the western edge of the Plateau overlooking the Val-des-Bons-Malades.



The entrance to the forecourt is marked by the huge work **(47) Stuhl** (2000). This oversized chair in red-stained solid wood is the work of an artist of Czech origin, Magdalena Jetelová (1946). The red-stained, rough-finish of the solid wood has been boldly carved to form a sort of natural “addition” to the severe architecture of the bank.

The 1st extension to the bank was also designed by Denys Lasdun in 1990 but, by contrast, literally merges into the countryside. Today, it is covered by a wooden deck which forms an outside terrace above the connecting passage to the 2nd extension (2009) built by the Architectural agency Ingenhoven Overdiek & Partners. It consists of a building which is independent but, nonetheless, forms the continuation of the institution on the edge of the Kirchberg Plateau.

The Düsseldorf architects’ design, in contrast to the solidity of the head office, is striking in its transparency due to the glass shell through which the internal structure of the office floors is visible. They are arranged in the form of a “W” around atria which contribute to the ecological ventilation system of the bank.

48 **49**

Below the European Commission (Bâtiment Jean Monnet), on the Rue du Fort Niederwald, the rusted steel work **(48) Kopf** (1995) by the sculptor Jeannot Bewing (1931-2005) is displayed. It refers back to the artist’s area of origin, the “Minette” in the



south of the Grand Duchy. Two overlapping metal elements depict the angular contours of a head. A little further on, **(49) Non violence** (1988), by the sculptor Carl F. Reuterswärd (Stockholm, 1934) is a copy of the original work which features a revolver with a knot tied in the barrel and which was donated to the UN by the Luxembourg government. It now stands on the square of this international organisation in New York.

50 51 52

The **(50) Court of Auditors of the European Union** is a typical example of the urban redevelopment of the Kirchberg. The parent building stands at the heart of an urban block. The 1st and 2nd extensions (2003 and 2012) were built by the Luxembourg bureau Atelier d'architecture et de design Jim Clemes with street frontage façades. This rhythm is visually accentuated by narrow lines of primary colours.

The French architect Claude Vasconi (1940-2009), along with his Luxembourg associate Jean Petit, won the international competition for the renovation and extension of the **(51) Chamber of Commerce**. He designed a building which takes the form of six steel and glass structures along Rue Alcide De Gasperi and Rue Erasme. For the **(52) Banque IKB International s.a.**, opposite the Chamber of Commerce, the architectural bureaus Ballini, Pitt & Partners, Bertrand Schmitt and the Düsseldorf agency RKW (Rhode, Kellermann, Wawrowsky) have created a rectangular, anthracite-coloured building.



53

The “block” of the different upper floors seems to float on its base of structured glass due to the reception area concept of Gotthard Graubner, born in Erlbach, Germany in 1930. Graubner has designed the reception in yellow, orange and red tones. More than simple decoration, it is an important constituent component forming an element of the building now occupied by the Association luxembourgeoise des Fonds d’Investissement (ALFI).

53

Returning to the Parc Central, passing by the open-air amphitheatre you walk alongside the principal feature of the park - the rain water collection pond between the National Sports and Cultural Centre and the neighbouring European School. It is designed as a small recreational lake, contributing to the aesthetic appeal of the park. The natural forces of wind and water are transformed by the work **(53) Trois Iles** (2000) which combines the elements of the artist Marta Pan’s (1923-2008) penchant for large art works, floating and in constant motion. She is an internationally renowned artist who studied with Constantin Brancusi. Pan’s work is marked by the association of sculpture, environment and architecture. In 2001, she was a Praemium Imperiale laureate, the award of the Japanese Association of Fine Arts, which recognises artists of accomplished works. This distinction is considered the Nobel Prize of the Arts.



54

The primary and secondary sections of the **(54) European School** underwent major extensions in 2000 to accommodate 3 600 pupils. The work was undertaken by Christian Bauer & associés architectes. The centre of the complex, which runs along Boulevard K. Adenauer, can be seen from the park. This part comprises the main hall, used for receptions, concerts and theatre presentations. The rose-coloured building is elliptical in form and surmounted by a glass bell tower.

Tour B can be shortened from no. (54). In the Parc Central, go from no. (54) to no. (17) and continue, following the numerical order, to no. (25), and then return to your starting point.

Shorter Tour B: approx. 5km.

55 56

The **(55) Bird Cage** (2009) can be seen in the gardens of the building complex K2. It is the work of the Luxembourg artist Su-Mei Tse (1973) who received the Lion d'Or prize at the Venice Biennale in 2003. A larger-than-life sized birdcage created from neon tubes which are illuminated at night stands on a concrete plinth. The work alludes to the artist's Chinese cultural heritage and to song birds. In the urban context of the Kirchberg, the open door could suggest a flight, an escape from the city. The entrance to the Centre de la Petite Enfance is decorated with the work **(56) Spiral Nations** (2011), created by the Luxembourg artist Marco Godinho.





59



60

57

The sculptural creation of the architects Hermann & Valentiny, **(57) Artus**, can be seen at the centre of the residential area, Avalon I, in the Réimerwee District. The apartment buildings were all designed by contemporary Luxembourg architects: Hermann & Valentiny, m3 architectes, Schemel & Wirtz, Architecture & Environnement, Witry & Witry.

58 59 60

On leaving the Parc du Réimerwee along the pedestrian path which runs through the banking district, you can see the following works: **(58) Les chevaux du vent** (1995), by Liliane Heidelberger (1938) who has lived and worked in Luxembourg since 1958 and studied with the sculptor Lucien Wercollier, the **(59) Großer Thron** (1996) by Hermann & Valentiny and the sculpture **(60) Sopransolo** (1997) by the Amsterdam-born Dutch artist Willem J. A. Bouter (1939) who died in Luxembourg in 2000.

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MAP AND INDEX



Eich

Weimerskirch

232

City-Centre

Avenue John F. K

European District
South

City-Centre





Tours presenting architectural highlights and works of art

Visitors can choose from several options.

Departure Tour **A**

Starting at the Park & Ride parking area situated in front of the Luxexpo Exhibition buildings (Foire Luxexpo), the walk begins at no. (1) and continues in numerical order through to no. (60), and then returns to the starting point.

➔ Full Tour A: approx. 12 km.

Tour A can be shortened from no. (25). Go on from no. (25) at the corner of Avenue J. F. Kennedy to no. (52) on Erasme street, then take L. Hengen street following the numbers in order to no. (60). From there return to your departure point.

--- Shorter Tour A: approx. 9 km.



Routes of art in public space

Departure Tour **B**

Starting at the Place de l'Europe underground parking area, this walk begins at no. (26) from where you go on to view the art works in Place de l'Europe and Parc Dräi Eechelen. Return to Place de l'Europe and cross Avenue J. F. Kennedy at no. (43). Follow the numerical order to no. (60) and link up to nos. (1) through to (25), then return to your starting point.

Full Tour B: approx. 12 km.

Tour B can be shortened from no. (54). In the Parc Central, go from no. (54) to no. (17) and continue, following the numerical order to no. (25), and then return to your starting point.

Shorter Tour B: approx. 5km.

21 Buildings of special architectural role

48 Works of art

17 Parks

Built-up area

Project area

veloN!

200 m



ARCHITECTURE AND ART IN PUBLIC SPACE IN KIRCHBERG, LUXEMBOURG

- 1 Exchange, Richard Serra © *Marianne Brausch (FUAK)*
- 2 Parc du Klosegrännchen, Peter Latz & Partner, landscape architect © *Marianne Brausch (FUAK)*
- 3 Coquille, Bertrand Ney © *Marianne Brausch (FUAK)*
- 4 L'Arbre à rêves, Paul Majerus © *Marianne Brausch (FUAK)*
- 5 Street art, Yves-Laurent Grosbusch © *Marianne Brausch (FUAK)*
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- 8 Lange Bänker © *Marianne Brausch (FUAK)*
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