

# The Architecture of the Common Ground

  
la Biennale di Venezia

16. Mostra  
Internazionale  
di Architettura  
Partecipazioni Nazionali

Luxembourg Pavilion  
Sale d'Armi / Arsenale  
16th International  
Architecture Exhibition  
La Biennale di Venezia

Press kit



LE GOUVERNEMENT  
DU GRAND-DUCHÉ DE LUXEMBOURG  
Ministère de la Culture

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# Overview

## The Architecture of the Common Ground

Luxembourg Pavilion  
Sale d'Armi / Arsenale  
16th International Architecture Exhibition  
La Biennale di Venezia

## Exhibition

26.05. – 25.11.2018

## Organiser

LUCA Luxembourg Center for Architecture

## Curators

Master in Architecture / University of Luxembourg, Florian Hertweck  
LUCA Luxembourg Center for Architecture, Andrea Rumpf

## Co-Curator

Philippe Nathan

## Commissioner

Ministry of Culture



The HSBC headquarters in Hong Kong serves as a popular Sunday meeting point for hundreds of Filipino domestic helpers. © Stefan Irvine

# Press Release

## The Luxembourg Pavilion

at the 16th International Architecture Exhibition – La Biennale di Venezia

Open to the public from 26 May to 25 November 2018, the 16th International Architecture Exhibition, entitled “Freespace”, is curated by the Irish architects Yvonne Farrell and Shelley McNamara and organized by La Biennale di Venezia chaired by Paolo Baratta.

On Thursday, 24 May, the Grand-Duchy of Luxembourg will open the doors of its national pavilion and its exhibition “The Architecture of the Common Ground” to the public.

With its 8th contribution to the International Architecture Exhibition of La Biennale di Venezia, the Grand Duchy of Luxembourg moves from its former exhibition space at the Ca’ del Duca to Arsenale’s Sale d’Armi, the 20-year hospitality agreement underlining the country’s long-term commitment and the importance it attributes to culture, architecture and the built environment.

For its first exhibition at the Arsenale and unlike in previous years, the commissioner, the Luxembourg Ministry of Culture, decided to not launch an open call for projects, but to rather trust the conception and production of the exhibition to LUCA Luxembourg Center for Architecture and the Master in Architecture of the University of Luxembourg in order to highlight the country’s competences in architectural research and the Baukultur.

## The exhibition

“The Architecture of the Common Ground”

The way we deal with land has a decisive influence on architecture and urban planning. In the past decade, the privatisation of land and speculation with especially municipal land have risen dramatically. Many European cities that are, like Luxembourg, under high developmental pressure have practically no more of their own land available for construction.

Although this problem is primarily a challenge for politics, many architects are also addressing it from a design point of view. The exhibition “The Architecture of the Common Ground” of the Luxembourg Pavilion is engaging with the most radical of these approaches – elevated buildings that allow the land to remain open, both physically and symbolically. Various projects from the history of ideas enter into dialogue with contemporary experiments that share the aspiration of making the land accessible to public uses. In doing so, they are resisting an alleged logic that has led to an almost universal privatisation of land in cities, creating isolated enclaves and reducing the public sphere. Freespace, the theme for this year’s Biennale Architettura, has been transformed into Freeland. The social and political dimension of architecture is linked to its creative power.

“The Architecture of the Common Ground” puts forward a clear statement that does not mean to deliver universal answers but to show to what extent architects may conceptually react to the privatisation of land. The exhibition is not a plea for a thoroughly elevated city, but an appeal to understand the finite and indispensable land as an inalienable common good, like air and water. Only then will we be in a position to further develop our cities in socially and environmentally sustainable ways.

Find more information about the Luxembourg Pavilion, the press kit in Italian and French, as well as high resolution images to download on [www.architecturebiennale.lu](http://www.architecturebiennale.lu)

# Useful Information

## Official Opening of the Luxembourg Pavilion

24.05.2018 / 17:30

Vernissage Area / Sale d'Armi / Arsenale

in the presence of the Luxembourg Secretary of State for Culture

## Preview days

24.05. – 25.05.2018

10:00 – 19:00

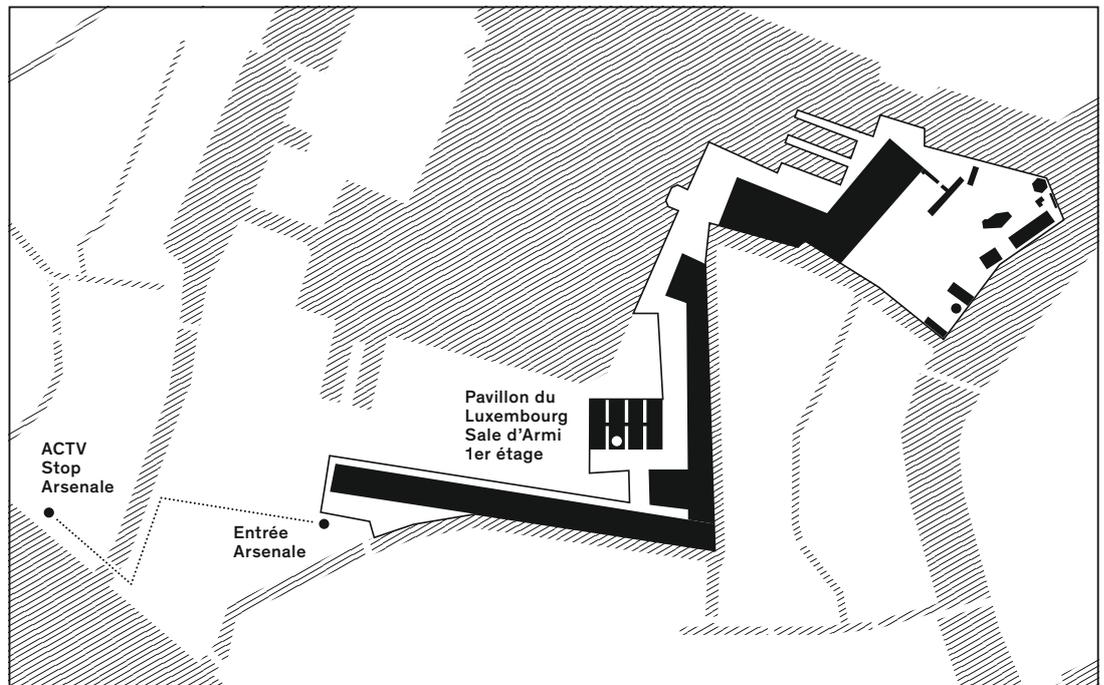
## Exhibition

26.05. – 25.11.2018

10:00 – 18:00

10:00 – 20:00 on Fridays and Saturdays (26.05. – 29.09.2018)

Closed on Mondays (except on 28.05., 13.08., 03.09. and 19.11.)



## Press contact

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Find more information about the Luxembourg Pavilion,  
the press kit in Italian and French,  
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[www.architecturebiennale.lu](http://www.architecturebiennale.lu)

# The Architecture of the Common Ground

The way we deal with land has a decisive influence on architecture and urban planning. In the past decade, the privatisation of land and speculation with especially municipal land have risen dramatically. Many European cities that are, like Luxembourg, under high developmental pressure have practically no more of their own land available for construction. Although this problem is primarily a challenge for politics, many architects are also addressing it from a design point of view. The Luxembourg Pavilion is engaging with the most radical of these approaches – elevated buildings that allow the land to remain open, both physically and symbolically. Various projects from the history of ideas enter into dialogue with contemporary experiments that share the aspiration of making the land accessible to public uses. In doing so, they are resisting an alleged logic that has led to an almost universal privatisation of land in cities, creating isolated enclaves and reducing the public sphere. The Architecture of the Common Ground is not a plea for a thoroughly elevated city, but an appeal to understand the finite and indispensable land as an inalienable common good, like air and water. Only then will we be in a position to further develop our cities in socially and environmentally sustainable ways.

On the first level, the exhibition uses a spatial installation to tangibly illustrate the issue of the privatisation of land. Right at the start, visitors are led into a central corridor which only opens up to the exhibition space at the other end. The corridor takes up eight per cent of the floor area of the entire exhibition space. This projects the situation in Luxembourg onto the exhibition space, illustrating that public authorities only have a remaining eight per cent of building land at their disposal. Positioned around this installation, in the form of models at a scale of 1:33, is a selection of 13 as yet unrealised elevated projects from the history of ideas. The focus here is less on the objects themselves than on the space between land and object which is made available to the public even in the context of a privately owned property. The various projects not only clearly illustrate how much variety the elevated building typology can yield – from slab buildings and towers to clusters and urban block developments – but also how manifold the design and use of this porous ground-floor space can be.

The large-scale diagram is designed as a work in progress. Based on research on an Architecture of the Common Ground conducted by master's students at the University of Luxembourg, visitors are invited to continue writing the atlas of a committed architecture that sets the value of the public sphere and participation above the privatisation and encapsulation of urban land.

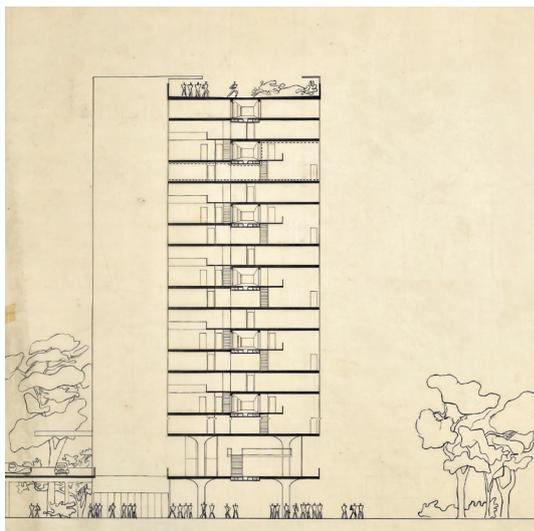
In collaboration with the journal Arch+, this resulted in issue no. 231, “The Property Issue”, which focuses on land and new common goods, further deepening the thematic background of the exhibition. The Arch+ features devoted to the Luxembourg Pavilion is available in the exhibition for visitors.

Also available in the exhibition, for our young visitors, are DIY architectural paper models that help children to approach the exhibition in a playful, yet educational way and leave them with a souvenir of the Luxembourg Pavilion.



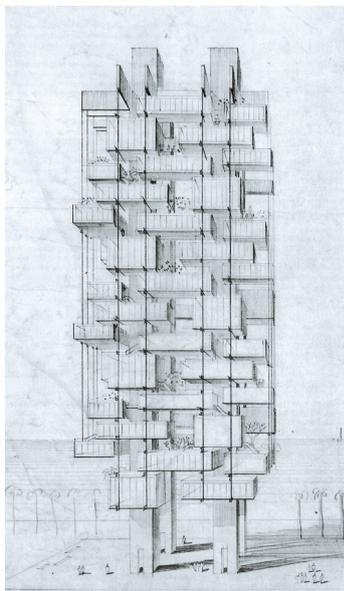
Wolkenbügel  
El Lissitzky / 1924  
 © Heirs of El Lissitzky

In 1924, El Lissitzky (1890–1941) introduced a new typology in the form of the Wolkenbügel, the horizontal skyscraper, or sky-hook. He positioned three interconnected office tracts on three offset piers. The vertical access located in the piers was intended to directly connect with existing underground railway stations. With this design, El Lissitzky aimed to create usable space above existing buildings or infrastructure without having the site completely built in – as an alternative model to skyscrapers in Chicago and New York, which are designed to fill in the ground area of the site as fully as possible. The Wolkenbügel was designed to contribute to “a horizontal commonality” in contrast to “vertical wilfulness”. “The static architecture of the Egyptian pyramids has been superseded,” El Lissitzky proclaimed, “our architecture revolves, swims, flies.” In collaboration with the Swiss engineer Emil Roth, he developed a construction that enabled immense cantilevers to be employed, allowed for movable walls, and included even the later dismantling of the building.



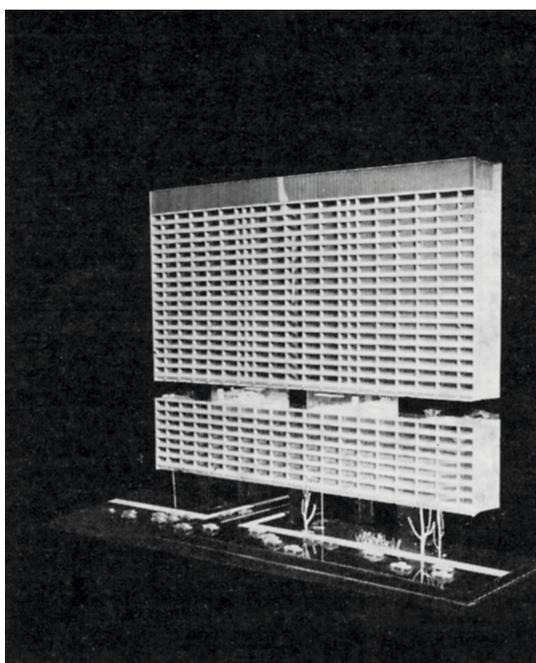
Ilôt insalubre 6  
Le Corbusier / 1936  
 © Fondation Le Corbusier

With Ilôt insalubre 6, Le Corbusier (1887–1965) turned to his deliberations on the Contemporary City for Three Million Inhabitants, the Plan Voisins and the Athens Charter. Two 16-storey-high residential buildings spanning four city blocks were to be developed independently of the existing street grid. What was special about Ilôt insalubre 6 was that by elevating the buildings on pilotis – including even the flanking parking spaces – Le Corbusier left space free not only on the entire ground-floor zone but also on the first floor, which, like the accessible roof terrace, was to be used for various communal functions. The intention was to landscape the ground level with paths and vegetation exclusively for the use of pedestrians and cyclists and connect it with complementary facilities such as a public baths, kindergartens, child day care centres, primary schools, workshops, clubs, cinemas and libraries. The multi-storey slabs, which are only shown here in part because of their enormous span, envisaged a variety of housing forms, ranging from flats, through full-length three-room apartments, to spacious maisonettes.



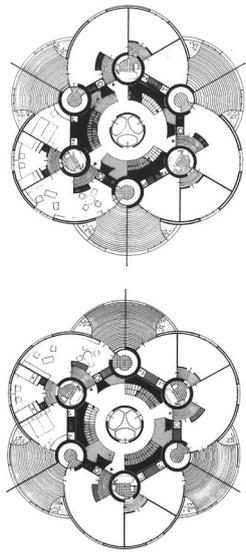
Trailer Tower  
Paul Rudolph / 1954  
 © Perspecta 11/1967

The Trailer Tower was the first high-rise project by Paul Rudolph (1918–1997). It was informed by his fascination for affordable, prefabricated trailer homes, which were extremely popular in the USA in the 1950s. Rudolph developed the project for Sarasota in Florida, home to the world's largest trailer city, the Sarasota Tourist Park, which was organised by the caravan owners themselves, even down to having their own police and fire brigade. Rudolph projected the idea of prefabricated, mobile units into the vertical. Prefabricated volumes were to be hung and removed as required from cantilevered, reinforced concrete beams connecting four pillars. The dwellings were designed in varying sizes, ranging from single-storey apartments to maisonettes. The distinct separation of the different apartment volumes created versatile interspaces that could be used as terraces and loggias. Rudolph's Sarasota Tower provided the model for projects by the Japanese Metabolists and European Megastructuralists of the 1960s and '70s.



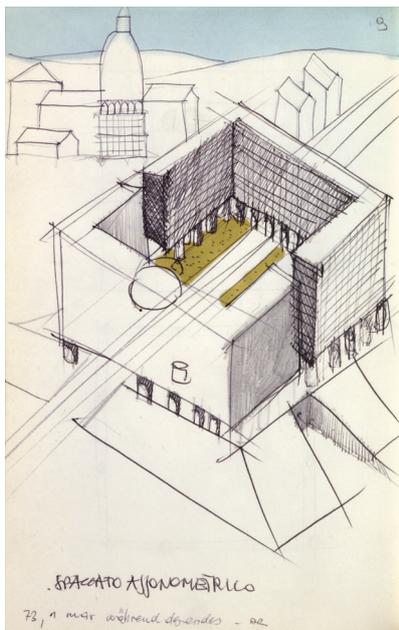
Habitat of the Future  
Nathan Osterman / 1956  
 © Heirs of Nathan Osterman

When Soviet architecture opened to renewal after the death of Stalin in 1953, Nathan Osterman (1916–1969) experimented with a variety of design concepts for housing of the future. The proposals aimed, on the one hand, for reasons of economy to engage with the archetypal Soviet concept of a standardised architecture and, on the other, to follow the aspiration of the generation of architects associated with Osterman to respond to the heterogeneity of Soviet society. He therefore planned an abundance of apartments of different sizes which were to take into account the different family constellations and age phases of the residents. One of these designs illustrates a wide, multi-storey building subdivided into two tracts, one above the other, for which, by means of a massive elevation, two free spaces were to be created, one on the ground level and one above the seventh floor. In the tradition of Le Corbusier, Osterman intended to service the apartments with collective amenities, which could also be distributed vertically in the building. The aim of this new architecture was, in his words, to unite work and living, emancipate women from household tasks, increase the offer of leisure activities, and respect the environment.



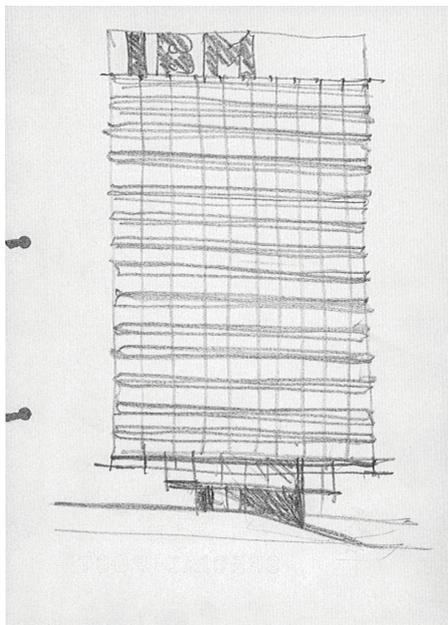
Residential Tower  
Luigi Snozzi / 1957  
 © Luigi Snozzi

While still a student at ETH Zurich, Luigi Snozzi (\*1932) developed this elevated residential high-rise building with a layout based on a complex geometry: three circles are grouped around a central circulation circle; six smaller circles are arranged in the intersecting areas and in the centres of the exterior circles. The latter represents the sole load-bearing structure and accommodate the so-called serving functions – bathrooms and kitchens – while the external circles are each subdivided into two rooms and a living area. The floor plan is rotated half a storey by 45 degrees so that each apartment has two semicircles, one on each side, for use as a terrace. While the structure is fringed with communal terraces at the top, a large open space, which is protected by a cantilevered slab, is created for various communal or public uses on the ground floor. The issue of land and the obligation that architects have to the public are common themes that extend throughout Snozzi's work, and he is the most represented architect in our diagram of an Architecture of the Common Ground.



Locomotiva 2  
Aldo Rossi / 1962  
 © Eredi Aldo Rossi, courtesy of  
 Fondazione Aldo Rossi and  
 Deutsches Architekturmuseum,  
 Frankfurt/Main

Four years before Aldo Rossi (1931–1997) published his book *The Architecture of the City* (*L'architettura della città*, 1966), his *Locomotiva 2*, a competition entry for a new central business district in Turin, proposed a hybrid typology of closed-perimeter development, elevation, and plateau urbanism. As a counterpoint to the suburban development of Turin, but derived from the Roman grid, Rossi (together with Luca Mesa and Gianugo Polesello), in reference to Etienne-Louis Boullée, proposed a gigantic object in the form of a block spanning 300 metres with an interior courtyard which would be elevated to a height of 30 metres above a complex plinth using 12 round supports. The complex was to house public institutions and allow the passage of motorised and public transport routes on different levels. The surface of the plinth – the courtyard of the mega-building – was to function as a series of urban plazas flanked by shops and businesses on the one hand, and by a congress hall, theatres and cinemas on the other. Rossi intended to create recreational uses on top of the building, which itself was to provide office space for private and public service providers. In view of the gigantic proportions of the project, only a small section has been recreated as a model here.



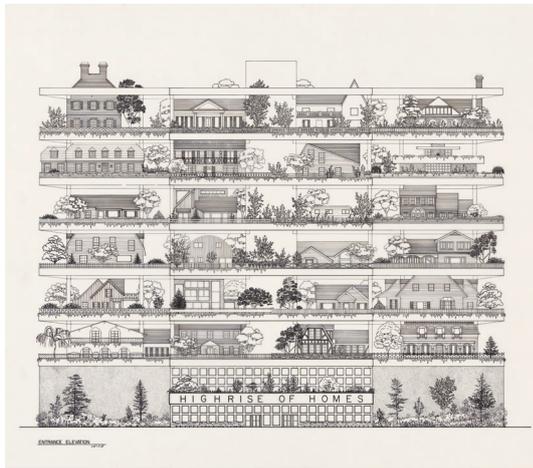
Hängehochhaus  
Egon Eiermann / 1965  
 © SAAI, Werkarchiv Egon Eiermann

As one of the most influential European post-war architects, who brought elegance, lightness and understatement back into German architecture after the Second World War, Egon Eiermann (1904–1970) experimented with a variety of high-rise towers in the mid-1960s. In addition to the goblet-shaped tower that he designed for typewriter manufacturer and computer pioneer Olivetti in Frankfurt am Main, he concentrated on designing suspended high-rise towers, among others for the technology company IBM. By means of cables in the façade, all the floors were to be suspended from a cantilever roof-level construction on the top floor, which rested on a central core. This structural principle was designed not only to allow the floors to be used flexibly, but also to dispense with all load-bearing elements in the lower section, apart from the access core. The ground floor would remain free for other purposes. Because the company-owned factory site in Böblingen was large enough to build a low-rise building, plans for the suspended high-rise tower were discarded. For reasons of economy, Olivetti also eventually decided to implement the goblet-shaped tower design just twice, once as an administrative building and once as a guest house.



Federal Reserve Bank  
Kevin Roche / 1969  
 © Courtesy of Kevin Roche John Dinkeloo and Associates LLC

Kevin Roche (\* 1922) was already a renowned corporate architect in the USA when he was entrusted with the extension of the Federal Reserve Bank in Manhattan. Roche was commissioned to design a high-rise building with 80,825 m<sup>2</sup> of effective floor space on the 2,100 m<sup>2</sup> site adjacent to the bank. “[T]he site was small, the program large,” Roche recounts, “and, although they were not bound by New York Zoning Laws, the Bank wished to be good citizens.” What Roche is referring to here is the clients’ intention of maintaining part of the site as a public plaza. After conducting morphological studies that could not satisfy the requirements of having a large amount of floor space as well as keeping the ground floor free, Roche eventually conceived the idea of raising the entire tower to the level of the eaves of the existing adjacent building. The plaza would then take up almost the entire surface of the site and extend to a height of 47 metres. Excavation for the tower had already begun when a nearby building became available, which the bank ultimately moved into, making Roche’s plans obsolete.



Highrise of Homes  
SITE, 1981  
 © SITE / James Wines

Similar to the Urban Villas developed by Oswald Mathias Ungers four years previously, Highrise of Homes by James Wines (\*1932) is an attempt to reconcile the widespread desire for individuality with the necessity for densification in view of American society's land consumption. Based on a criticism of both the banality of late functionalist apartment blocks and landscape-destroying detached houses, shortly after the 1979 oil crisis Wines imagined a 10- to 25-storey structure that stacked a variety of detached houses and their gardens one above the other. The houses were not to be planned by the same architect but created by the residents themselves using a catalogue of components. Wines proposed a variety of uses for the land: small auditoriums, restaurants, a health club and communal outdoor facilities. In this interplay of public land, communal structure and individual housing, along with the modified role of the architect in dialogue with the users, Highrise of Homes serves as inspiration for Frei Otto's Berlin ecological housing project and many contemporary Building Groups (Baugruppen).



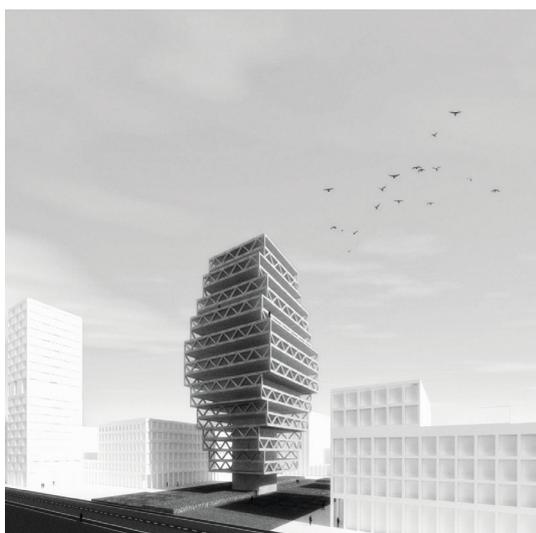
Structure 1, Structure 5  
Studio SNCDA 2014  
 © Studio SNCDA

Structure 1, Structure 5 of the Belgo-Luxembourgish office Studio SNCDA (Sara Noel Costa de Araujo \*1974) takes pure technical constraints at its base. Concrete elements are defined by their structural properties, not by their functions. Conceived as two intersecting vertical slabs – a closed one and an open one – Structure 1, Structure 5 limits its footprint to mere access points. The ground continues freely underneath, can be occupied with public services or overwhelmed by nature. While the upper floors function as spatial containers open to different kinds of uses, all vertical circulation is defined and positioned to become structural. In reaction to current decorative facades and stripped down buildings, the project is composed of essential elements. As such it takes architecture serious again for its initial aim, in proposing a structure that privileges architectural congestion and urban openness, challenging the very definition of what is a good city.



Parking & More  
HHF / 2014  
 © HHF Architekten

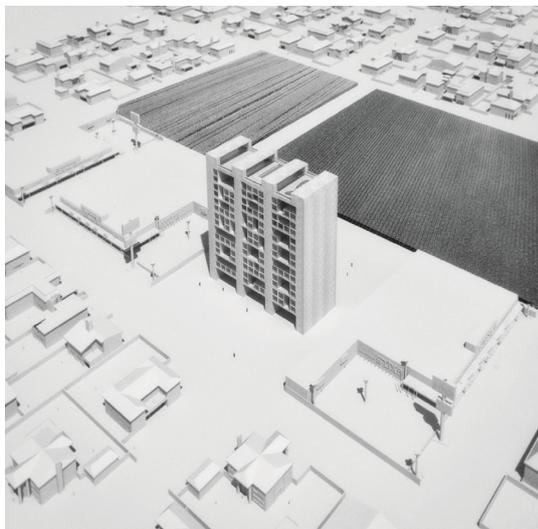
Parking & More, by HHF Architects (Tilo Herlach \*1972, Simon Hartmann \*1974 and Simon Frommenwiler \*1972), takes up the idea of an elevated parking lot as developed by Louis Kahn for Philadelphia, enriching it with a variety of functions and activities. While a motel and a fitness centre are planned for the upper floor of the converted structure, small shops, restaurants and bars are to be built on the ground floor. Where no fixed structures are planned, the ground floor becomes a threshold-free community space with sports facilities and pop-up stores. Parking & More manifests the architects' engagement with the issue of purely purpose-built and infrastructural buildings with structures that allow them to be constantly adapted to new usage requirements. The project site, located in the Dreispitz quarter in Basel, is developing in slow stages, both temporally and spatially, from a purely industrial and commercial area to a mixed-use city district. The entire area of land belongs to the Basel-based Christoph Merian Foundation, which is why the projects can only be constructed subject to building lease law or, as in the case of the parking lot, pre-financed by the foundation itself.



Tower  
University of Luxembourg / 2018  
 © University of Luxembourg

The experiments “tower” and “slab” of the University of Luxembourg take up the principles of the history of ideas projects that have been selected here: high effective floor space with a minimal footprint, individual types of accommodation with communal activities, large-scale structures for flexible usage, and finally a variety of types of modular and prefabricated construction methods, of recycling and of repurposing which address the time dimension of building lease contracts and social change in Luxembourg.

The tower offers a mixture of accommodation for various income constellations, ranging from public housing, through flats for middle-income families, to luxury apartments, complemented in the upper and lower areas by a variety of useful community facilities and co-working spaces. The reinforced concrete core contains the vertical access, while the recyclable ceilings and supporting structures are made of wood. The ceilings contain the building services infrastructure in a close-meshed grid, which makes it possible to adapt the apartments and offices to new requirements – and not only their dry areas, as kitchens and sanitary elements can also be moved and plugged in elsewhere. With a floor space of 15,000 m<sup>2</sup> on a footprint of only 150 m<sup>2</sup>, the project is to be constructed at low cost in a modular design. The remaining land space is to remain free of buildings, and is intended to be landscaped or used



Slab  
University of Luxembourg / 2018  
© University of Luxembourg

for agricultural purposes. The tower can be built in areas of very high density, or even in suburban or rural areas.

The slab is a response to the changing demographic structure of Luxembourg, where almost half of all newcomers are single parents or people living alone. A core of steel-reinforced concrete contains the vertical and horizontal access as well as various small communal amenities such as laundries or bicycle parking. Prefabricated wooden residential units are positioned between the reinforced concrete ceilings extending over two floors. These are made up of modules that are modern and minimal in their use of space. Consisting of small kitchen units, bathrooms, bedrooms and living-rooms, they can be vertically or horizontally combined in different ways, retaining a standard size, except for the living area. In return, on the top floor, there are generous communal areas with outdoor spaces: in one tract there is a common living room with communal kitchen; for additional tracts, there is optionally a media centre with co-working space, an Internet-free analogue room with library and/or a wellness area with sauna, gym and pool. The ground floor is initially to remain open between the entrance areas of the cores, but can later be laid out in a variety of ways – in urban settings with shops, in situations with high building density with open spaces, and in suburban areas with offices.

# Curators

## LUCA Luxembourg Center for Architecture

The LUCA Luxembourg Center for Architecture is the country's leading cultural institution for the dissemination of knowledge on the value of architecture and urban development. Since its inception in 1992 as the "Foundation for Architecture and Engineering", the non-governmental, non-profit making organisation promotes the notion of quality of the urban environment as a crucial value of today's society. As a platform for exchange and action for the general public, ranging from the interested enthusiast and the committed citizen to the political decision maker and professional player, LUCA organises a broad cultural programme that reflects the diversity of its public: series of conferences and debates, temporary exhibitions, guided tours, educational workshops, the Luxembourg Architectural Award, the pavilion for the International Architecture Exhibition of La Biennale di Venezia, etc. Its publications, its archives and its library of architecture containing nearly 8000 early and recent titles offer research materials and documentation tools. LUCA and its professional team work with many experts and partners and is, in this way, consolidating its place at the heart of the debate, looking to the future while reflecting the past and discussing the present of our built environment.

### Professional team:

Andrea Rumpf, director / Stéphanie Baustert, communication assistant /  
Virginie Dellenbach, library and archive assistant / Bastien Fréard, programme and production assistant /  
Lili Krack, administrative assistant / Thomas Miller, programme assistant

### Board of Administration:

Nico Steinmetz, chairman, architect / Tatiana Fabeck, vice-chairman, architect /  
Mathias Fritsch, treasurer, architect / Beryl Bruck, councillor of the government /  
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Nathalie Jacoby, interior architect / Pascale Kauffman, communication strategist /  
Norry Schneider, Transition Luxembourg, CELL coordinator

[www.luca.lu](http://www.luca.lu)

## Master in Architecture, European Urbanisation, and Globalisation / University of Luxembourg

The new Master's programme of the University of Luxembourg investigates the impact of globalisation on urbanisation and architecture. Architecture is seen as a dynamic discipline that constantly has to anticipate social, political, cultural, environmental and technological changes. So while the curriculum focusses on the design studio, this will be embedded in an interdisciplinary environment encompassing complementary fields such as political economy, GIS, sustainable transport planning, regional economics and urban governance, all of which are vital in understanding our globalised society. Students are introduced to tools that enable them to analyse the main challenges of our contemporary and very dynamic world, and learn how to develop architectural and urbanistic concepts in response to these challenges. The Master's programme recently published "Positions on Emancipation. Architecture between Aesthetics and Politics" (Lars Müller Publishers) and "Liquid Empire. How migration might change Europe" (University of Luxembourg).

### Team:

Florian Hertweck, professor, course director / Carole Schmit, guest professor /  
Nikos Katsikis, postdoctoral fellow / Ivonne Weichold, assistant, PhD candidate /  
Marielle Ferreira Silva, assistant, PhD candidate / Sara Volterrani, study programme coordinator

[www.masterarchitecture.lu](http://www.masterarchitecture.lu)

# Commissioner / Organiser

## The Commissioner

The Luxembourg Pavilion is financed by the Luxembourg Ministry of Culture.

Project Team Biennale: Claudine Hemmer / Marlène Kreins / Max Theis

## The Organiser

Supported by the Ministry of Culture and the Order of Architects and Consulting Engineers (OAI),

LUCA remains predominantly funded by private means.

Thus, the partners are of valuable assistance to LUCA and its projects.

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### Main partners



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### Supported by



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### Circle of partners



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### Media partner



# Freespace

Open to the public from Saturday May 26th to Sunday November 25th 2018, at the Giardini and the Arsenale, the 16th International Architecture Exhibition, titled “Freespace”, will be curated by Yvonne Farrell and Shelley McNamara and organized by La Biennale di Venezia chaired by Paolo Baratta.

“With the aim of promoting the “desire” of architecture”, President Baratta explained that this edition curated by Yvonne Farrell and Shelley McNamara focuses on the question of space, the quality of space, open and free space. The fundamental parameter of reference is indicated with great clarity.

“The desire to create “Freespace” can become the specific individual characteristic of each individual project. But space, free space, public space can also reveal the presence or absence of architecture, if we understand architecture to be “thinking applied to the space where we live, that we inhabit”. And the International Architecture Exhibition will offer us examples, teachings, and topics of discussion. Therefore, we are thankful to Farrell and McNamara for having accepted our invitation and for the choice, which adds an important link to the chain of Exhibitions held over the years.”

Yvonne Farrell and Shelley McNamara have used the Manifesto “Freespace”, issued in June 2017, as a reference point for putting this Exhibition together. “We have found it to be a robust tool” they stated. “It has acted as a measure and a guide to finding cohesion within the diversity of an Exhibition of this enormous scale.”

Farrell and McNamara believe “that the practice of architecture is about contributing, engaging and refreshing the continuity of architectural culture. We need to tend to culture, like tending to a garden. In architecture time is not linear. Architecture brings past, present and future together. This is represented as a special focus within the overall Exhibition where the past is reinvigorated from the viewpoint of contemporary architects.”

“We have discovered – explain the curators – invention and creativity at the micro and macro scales: historic buildings liberated by the intelligence of the architects; forgotten buildings re-visited and brought to life; transformative typologies of habitation; infrastructural needs translated into public and civic facilities.”

“In relation to the meaning of the word: “Freespace”, we are delighted with the global engagement of participants and participating countries in the process of its translation. When we were writing the Manifesto, we wanted primarily to include the word space. We also wanted a new use of everyday words, which could somehow cause us all to re-frame the additional component that we as a profession can contribute to humanity. We see architecture as the translation of need in its widest sense into meaningful space. In the effort to translate “Freespace” into the many wonderful languages of the world, we hope that it prises open the ‘gift’ which architectural invention has the potential to contribute with each project. Translation allows us all to map and rename intellectual as well as actual territory. It is our hope that the word “Freespace” allows us to burrow into the aspirations, ambitions and generosity of architecture.”

Further information and the complete statement by Yvonne Farrell and Shelley McNamara on [www.labiennale.org](http://www.labiennale.org).

# Luxembourg goes Arsenale

At this year's International Architecture Exhibition of La Biennale di Venezia, Luxembourg is presenting itself in a new and challenging environment. After more than 18 years in the Ca' del Duca on the Canale Grande, it is now hosted in a considerably larger exhibition space in the Sale d'Armi in the Arsenale for the next 20 years. With over 240 sqm as compared to the previous 125, the new space allows for larger and more comprehensive presentations and significantly raises the visibility of Luxembourg's contribution. In Luxembourg the Arsenale has gained another very active participant in the International Art and Architecture Exhibition of La Biennale di Venezia, which over the years has attracted attention through its consistently ambitious exhibitions, both in their form and content. Among others, these have included installations by Catherine Lorent (2013), Filip Markiewicz (2015) and Mike Bourscheid (2017), as well as regular contributions to the Biennale Architettura since 2004. In 2003 Luxembourg won the Golden Lion for Best National Pavilion in the 50th International Art Exhibition with Su-Mei Tse. The aim is now to build on this success with further strongly curated presentations and thus take on the challenge of the new exhibition space.

## What does the future hold for public spaces?

This year's Biennale Architettura has the motto "Freespace". With its contribution entitled "The Architecture of the Common Ground", Luxembourg addresses the question of the distribution and use of land. Examples from its recent architectural history are presented alongside fresh approaches, which were jointly developed with the University of Luxembourg. The goal is to provide an innovative contribution towards formulating solutions for dealing with dwindling soil resources. The curators are Andrea Rumpf from the Luxembourg Center for Architecture (LUCA) and Prof. Florian Hertweck from the University of Luxembourg.

## One place – three institutions

In the coming years, three of Luxembourg's prominent cultural institutions will continue to alternately organise the Grand Duchy's contribution to the International Art and Architecture Exhibition of La Biennale di Venezia. The Luxembourg Casino - Forum d'art contemporain and the MUDAM - Musée d'Art Moderne Grand-Duc Jean will host the exhibitions at the Biennale Arte, while the LUCA will continue to curate Luxembourg's contribution to the Biennale Architettura.

## Luxembourg as a "culture hub"

Over the past few decades, Luxembourg has invested heavily in its art and culture infrastructure: with the Philharmonic, MUDAM, a number of prominent museums, regional and alternative cultural centres, a flourishing film sector as well as further investment in high quality contemporary architecture and much more, Luxembourg has taken on a significant role also in art and the creative industries. Multilingual and multinational, Luxembourg promotes artistic exchange and collaboration in the visual and performing arts, film production, dance, architecture and music. In 2017, a national "Creative Industries" cluster was set up to join forces and consolidate potential in the architectural, design and visual art fields, among many others. This framework supports creative talents and promotes their international awareness and network. The aim? To strengthen art, culture and creativity as a real pillar of Luxembourg's future society and economy.

More information about culture in Luxembourg on [www.luxembourg.lu](http://www.luxembourg.lu) and [www.culture.lu](http://www.culture.lu).

Press release by the Luxembourg Ministry of Culture.



LE GOUVERNEMENT  
DU GRAND-DUCHÉ DE LUXEMBOURG  
Ministère de la Culture



# Colophon

## Organiser

LUCA Luxembourg Center for Architecture

## Curators

Master in Architecture / University of Luxembourg, Florian Hertweck  
LUCA Luxembourg Center for Architecture, Andrea Rumpf

## Co-curator

Philippe Nathan

## Visual Identity

Thomas Mayfried & Swantje Grundler

## Commissioner

Ministry of Culture

## Team

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*Master in Architecture, European Urbanisation, Globalisation / University of Luxembourg:*

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Nico Steinmetz, Frank Vansteenkiste

## Production

Prefalux (models)

Definizioni (corridor)

We especially thank the La Biennale di Venezia team for its availability and support  
in the installation of the Luxembourg Pavilion at the Arsenale.

# architecturebiennale.lu

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