

PRESS FILE

LUXEMBOURG PAVILION



la Biennale di Venezia

14. Mostra
Internazionale
di Architettura

Partecipazioni nazionali

MODERNITY

**LOVED
HATED
OR
IGNORED?**

PRESS PREVIEW DAYS

05 + 06.06.2014, 10 a.m. – 7 p.m.

EXHIBITION

07.06 - 23.11.2014

11 a.m. – 7 p.m., closed on Tuesdays



FONDATION
DE L'ARCHITECTURE ET DE
L'INGÉNIERIE LUXEMBOURG



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

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The Luxembourg Pavilion at the 14th Architecture Biennale in Venice

This Saturday June 7, 2014, the Grand Duchy of Luxembourg will open the doors of its' national pavilion at the 14th edition of the Venice Architecture Biennale to the public. Set up since 2004 at the Ca' del Duca in the neighborhood of San Marco, the Luxembourg Pavilion will host until November 23 an exhibition entitled "Modernity - loved, hated or ignored?".

The conception and production of this exhibition was trusted to a multidisciplinary and unmistakably European collective based in Luxembourg, made up of the architect Stéphanie Laruade, the photographer Bohumil Kostohryz, the director and actor Sophie Langevin and the journalist Nuno Lucas Da Costa in July 2013. Their designation as curators of the exhibition was the result of an international call for projects launched by the Luxembourg Foundation for Architecture and Engineering, charged as in the previous years by the Ministry of Culture to act as commissioner for this sixth national participation in the Venice Architecture Biennale.

The exhibition "Modernity - loved, hated or ignored?"

How has modernity come to dominate everyday experience? How do we view the buildings that we pass every day? Do we reject them or embrace them? Or are we merely indifferent to them?

Like special agent Dale Cooper arriving in unknown territory in the small border town of Twin Peaks in the famous TV series by David Lynch, Jane Doe arrives in Luxembourg, where five investigations await her. Each investigation has the same goal, that of retracing the meandering path followed by human beings in their insatiable quest for modernity. This journey through space and time is an encounter with progress and resistance, openness and withdrawal. In contrast with contemporary amnesia, the goal is to resurrect events that formed the memory of a place by means of press reports, personal accounts and documents retrieved from archives. The pieces of evidence gathered in the course of the investigation combine to form parallel stories which are ultimately combined to form a huge puzzle.

The 14th Venice Architecture Biennale "Fundamentals"

The exhibition "Modernity - loved, hated or ignored?" perfectly responds to the general theme of the 14th Biennale edition, directed by Dutch architect Rem Koolhaas and entitled "Fundamentals". His aim was to create a real research-exhibition. Thus, to encourage coherence between the contributions of the national pavilions, Koolhaas introduced the specific, common topic of "Absorbing Modernity - 1914-2014". Each country was invited to study its' last hundred years of architecture by choosing its' own accents and defining its' own original approach to the subject. The result of this is a collective story telling about the impact of "modernity", supposed to help understanding the current situation.

The inauguration of the Luxembourg Pavilion at the Ca' del Duca will be held on June 6 by the Luxembourg Foundation for Architecture and Engineering in the presence of the Minister of Culture Maggy Nagel. The Ca' del Duca will be open to the public from June 7 through November 23, 2014 from Wednesdays to Mondays 11 a.m. to 7 p.m.

OVERVIEW

LUXEMBOURG PAVILION 14TH INTERNATIONAL ARCHITECTURE EXHIBITION LA BIENNALE DI VENEZIA 2014 “FUNDAMENTALS”

“Modernity – loved, hated or ignored?”

Exhibition from 07 June to 23 November 2014

Curators - exhibitors

Stéphanie Laruade, Bohumil Kostohryz, Sophie Langevin,
Nuno Lucas Da Costa

Commissioner

Fondation de l'Architecture et de l'Ingénierie au Luxembourg

With the support of the

Ministère de la Culture, Luxembourg



Photography: Bohumil Kostohryz

THE CALL FOR PROJECTS

Following the international call for projects launched by the Foundation for Architecture and Engineering as commissioner and among the projects submitted by eleven teams, it was the multidisciplinary and unmistakably European collective based in Luxembourg and made up of the architect Stéphanie Laruade, the photographer Bohumil Kostohryz, the director and actor Sophie Langevin and the journalist Nuno Lucas Da Costa that was designated, by an international committee of experts, as curator of the exhibition with a project entitled “Modernity – loved, hated or ignored ?”

Luxembourg is taking part in the Biennale of Architecture in Venice for the sixth time. The Foundation for Architecture, mandated by the Ministry of Culture is in charge of the staging and coordination of the exhibition of the Luxembourg stand. For the 2014 occasion, a call for projects aiming to create an exhibition in response to the general theme of the event chosen by Rem Koolhaas : “Fundamentals”.

Members of the experts committee:

Joseph Abram

Architect, professor at the “École Nationale Supérieure d’Architecture” Nancy, researcher at the “Laboratoire d’Histoire de l’Architecture Contemporaine” (F)

Gabriele Diana Grawe

Art historian, curator at the « Villa Vauban » Museum (L)

Tatiana Fabeck

Architect, vice-chairman of the Board of Administration of the Foundation for Architecture and Engineering (L)

Jill Mercedes

Artist, representation of Luxembourg at the Art Biennale in Venice 2007 (L)

Andrea Rumpf

Art historian and cultural manager, director of the Foundation for Architecture and Engineering (L)

Nico Steinmetz

Architect, chairman of the Board of Administration of the Foundation for Architecture and Engineering (L)

USEFUL INFORMATION

Press days

Preview days: 5 and 6 June 2014, from 10 a.m. to 7 p.m.

Vernissage

Friday 6 June 2014, 7 p.m.

Exhibition

From 7 June to 23 November 2014

Opening hours

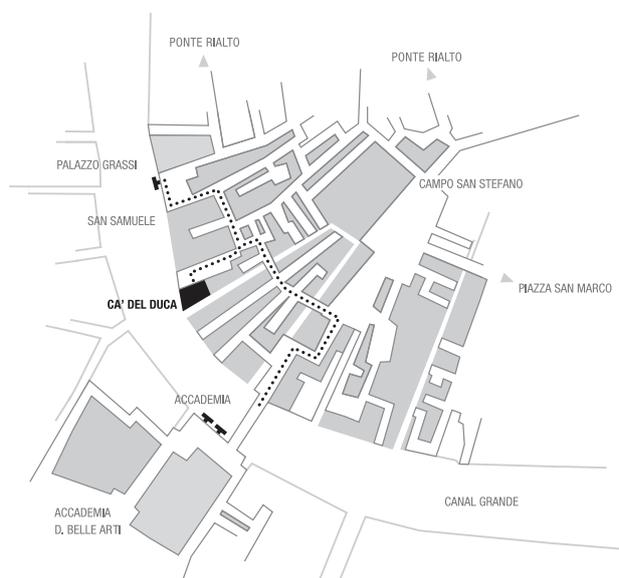
10 a.m. - 7 p.m., closed on Tuesdays

Luxembourg Pavilion in Venice

Ca' del Duca
Corte del Duca Sforza
San Marco 3052
I-30124 Venezia
Tel. Fax: +39 041 520 75 34

Contact

Caterina De Cesero
Luxembourg.pavilion@gmail.com



Vaporetto: line 82 San Samuele – line 2 Accademia

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Contact

Andrea Rumpf, director
Iyoshi Kreutz, executive assistant
Thomas Miller, program assistant + press officer

For more information, go to:
www.architecturebiennale.lu,
www.loved-hated-ignored.com,
www.fondarch.lu

Modernity - loved, hated or ignored?

How has modernity come to dominate everyday experience?

How do we view the buildings that we pass every day?

Do we reject them or embrace them?
Or are we merely indifferent to them?

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Photography: Bohumil Kostohryz

THE PROCESS

Sites

5 parallel investigations on 5 sites affected by modernity. Architecture is at the centre, it is the heart of the enquiry, the theatre of events. With architecture as the catalyst, passions are unleashed and plots are entwined.

Research

The investigations explore all sources of data: city archives, national archives, private archives, libraries, meetings, the press, witness testimonies, forgotten documents.... The research work is staged to become an intriguing adventure lurching between fiction and reality.

Investigative journal

Running alongside the investigation, a journal, acting like a hyperlink, traces the monitoring of the research.

Expeditions, discoveries, documents, thoughts and meetings are recalled there.

Walls of enquiries

At the outcome of the enquiry, the journal unravels, its pages are scattered like the pieces of a jigsaw puzzle. So the issue is to organise this material and to rebuild the story in a new light. Inspired by the world of crime series, the walls of the Luxembourg stand are transformed into a wall of enquiry. These walls, constructed on the principle of mind-mapping, will offer visitors the opportunity to lose themselves in their own story of modernity.

TIMELINE

1957, "Luxemburg, Europas Hauptstadt?"

In March 1957, Victor Bodson, Luxembourg Minister of Transport, announces some very ambitious plans to a German journalist. He states that he will give the European Community land to build their administrative and residential buildings and announces the construction of the biggest concrete bridge in the world, which will link the city centre to Kirchberg, the area ear-marked for the Community.



Frankfurter Illustrierte N°1

2 April 1962, first sod cut for the construction of the “Grande Duchesse Charlotte” bridge

This metallic frame bridge gives the city access to a brand new building district: the Kirchberg, site of future European institutions. This project, outcome of an international competition, whose winner is the German architect Egon Jux, will become the symbol of modernity in Luxembourg.



Photography: Théo Mey, copyright Photo Librart of Luxembourg

2014, a site of 365 hectares still undergoing development

The Kirchberg plateau, European and financial district, has been constantly expanding since the sixties. Between now and 2020, the working population will go from 33,000 to 44,000 workers whereas the number of residents is practically going to triple in the long term.



Photography: Bohumil Kostohryz

Kutter Villa

The adventure starts by researching into the first modern house in Luxembourg. At the outcome of the enquiry a thick file is revealed. It contains, at random:

A mass of various documents: letters, old plans, photographs...., 120 forms each containing typed snippets of information, 5 mysterious pictures.

One by one the documents are linked...

ENQUIRY # 2



Saint Eloi Chapel, Photography: Bohumil Kostohryz

The route continues into the south of the country where a local neighbourhood survey uncovers a wealth of memories. They tell of the enthusiasm and nostalgia for a district through the construction of a chapel and uncover the human dimension of modernity.

ENQUIRY # 3

Route d'A

A metronome marks the path, an unlikely street unfolds itself evasively. Like snapshots, the buildings follow on from each other in a constant flow. Even before being taken in, a new fragment falls and replaces it.



The new theatre – the red bridge

Two symbolic projects of the sixties plunge the investigation into distant archives. The story of the land, the competitions, the withheld projects, the pipe dreams of an era, the difficulties encountered on the building site, the official opening, the items that made the news, the moments of joy and hardship re-emerge. Examining these archives uncovers the tension that went with the men in their quest for modernity.

INVESTIGATION JOURNAL

Monday 7 Novembre

8:00 a.m. Main Post office

Called in at the main post office to send something by recorded delivery. I come across a stamp displaying a view of the red bridge... The counter assistant tells me that it's part of the 2008 collection, now out of print. I decide on the 2013 version, a series of 2 marvellous stamps on the theme of architecture. One has modern buildings, the other, old ones squashed higgledy-piggledy on 2 cm². The blast furnaces have tumbled down in the old buildings, the red bridge is still there in the modern ones, but for how long?

10:20 a.m. Archives

Immersed in reading the report of the bridge jury. Monsieur H interrupts me and asks me to leave, a new European directive has just been made – no paper to be stored near a boiler room – with immediate effect – evacuation of the archives...

5:00 p.m. Cloche d'or industrial estate

The systematic viewing of the archive pictures has constricted my vision of time. The 50s, 60s, 70s follow on from each other seamlessly and hurtle forwards. I am reminded of the present through the window of the picture library, a constant line of vehicles trying to leave the industrial estate, 4000 vehicles through 2 exits, the exhaust pipes are belching out suffocating fumes.

Tuesday 8 Novembre

10:30 a.m. Archives

New lead, discovery of several unknown projects for the bridge from the official documents of the competition. A certain Paolo Soleri hands over to us a series of crazy sketches. At the bottom right of the drawings appears the note "Luxembourg paradise valley"?

1:40 p.m. Trade fair, housing week

Stand 44, meeting at 1:30 p.m. with Madame K who supposedly knew the engineer of the bridge. I run through the aisles. The models of the houses all look alike, large-scale views show pristine white interiors where imitation families play at being forever happy. Modernity brushes with emptiness!



Photography: Bohumil Kostohryz

THE EXHIBITORS



STÉPHANIE LARUADE

16.10.1975 (France) / architect and town planner

Studied at the School of Architecture in Paris Val de Seine and at the Faculty of Architecture in Prague. Obtained a diploma in architecture, DPLG, in 2000. She worked collaboratively for 2 years with CEFRES in Prague (French centre for research in social sciences) to prepare for her report on housing estates in the socialist era. For her work she had a bursary from the “Conservatoire des Arts et Métiers” in Paris and a Lavoisier bursary from the French Foreign Office.

For 2 years she worked on developing the Rescue Plan of the historic centre of Prague and of Cesky Krumlov and at the PAG in the city of Prague, within the planning agency Jan Sedlak.

Once settled in Luxembourg in 2002 she joins the architectural offices “m3 architectes” and “Michel Petit Architecte” before setting up her own architectural and town planning agency in Luxembourg in 2011.

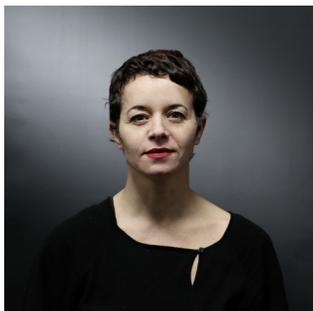
BOHUMIL KOSTOHRYZ



19.04.1972 (Czech republic) / Photographer

Lives and currently works in Luxembourg as a freelance photographer within his own communication agency, boshua Sarl. Principally working in the sphere of architecture, theatre and research, he has a diploma in architecture from the Faculty of Architecture in Prague where he also taught photography for 5 years. His way of working is based on a constant examining of the interpretation of reality and fiction through image. Each new subject is an opportunity to challenge the known genres in photography.

SOPHIE LANGEVIN



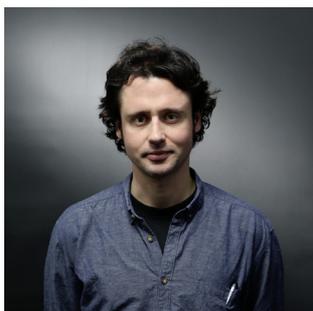
27.05.1970 (France) / Director and actress

Trained at the “Kleine Academie” in Brussels, at the “Ecole du Théâtre de l’Ombre” in Paris, and at the Luxembourg Conservatory, she has played in more than forty shows in Luxembourg and France.

At the same time, in 2007 she signs up for her first staging, *Les Pas Perdus* by Denise Bonal at the “Théâtre des Capucins”, followed by *Je ne suis jamais allé à Bagdad* by Abel Neves at the “Théâtre du Centaure” which will be played in Lisbon and Porto. In 2010 she creates *La nuit juste avant les forêts* by Bernard-Marie Koltès, followed in 2012 by *Hiver* by Jon Fosse at the “Grand Théâtre” of the City of Luxembourg, then *Histoires de Famille* by Biljana Srbijanovic at the “Théâtre d’Esch”.

Moreover she has staged and created shows, arranged *L’homme assis dans le couloir* by Marguerite Duras, and *Celle-là* by Daniel Danis. Lastly, with Jacques Raybaut she has made three short films acclaimed in international festivals and portraits of visual artists from Luxembourg.

NUNO LUCAS DA COSTA



25.10.1977 (Luxembourg) / Journalist

Freelance writer for the bimonthly Portuguese journal “Correio” he is, at the same time, completing a Masters in contemporary European history at the University of Luxembourg and regularly writes articles for the Luxembourg weekly “Woxx”. He has previously worked for four years as a journalist-editor for the weekly “Contacto”.

He has also a degree in languages and modern literature from the University of Coimbra and has worked with the Fondation Caritas Luxembourg as a public relations assistant.

Since its friendly takeover of the district's great landmark building in 2006, the Foundation for Architecture and Engineering has breathed new life into the old Hollerich steelworks site and become the most important player in the field of Baukultur in Luxembourg. Since its institution in 1992, the non-governmental, not-for-profit organization has made quality of the built environment a defining value of contemporary society.

Acting as a platform for exchange and meeting for a wide public, from the curious amateur or involved citizen to the political game-changer or professional stakeholder, the Foundation organizes a broad cultural program responding to the diverse nature of its public: series of conferences and debates, temporary exhibitions, guided tours, educational workshops, the Luxembourg Architecture Award, the pavilion for the Venice Architecture Biennale etc. Its series of publications, its library of architecture exceeding 5800 old and new works and its archives allow the public to use complementary research and documentary tools.

The foundation's professional team is supported by many volunteers, involved at different levels of its structure. The collegiality and multidisciplinary to be found within its bodies and teams make up the originality of this cultural institution. They allow to follow and to debate the latest developments in and questions of the architectural output of Luxembourg and the world, taking a variety of new perspectives into account. Its reputation, its openness towards other stakeholders in culture and society and its expertise make the Foundation for Architecture and Engineering a partner that is highly sought after for national and international joint efforts.

STRUCTURES

Team

Andrea Rumpf, director
Iyoshi Kreutz, executive assistant
Thomas Miller, program assistant

Board of Administration

Nico Steinmetz, chairman, architect
Tatiana Fabeck, vice-chairman, architect
Mathias Fritsch, treasurer, architect
Jim Clemes, member, architect
Marc Ewen, member, engineer
Bob Krieps, director of the Ministry of Culture
André Lavandier, engineer
Stefano Moreno, architect
Bob Strotz, architect
John Voncken, architect

Principal partner:



With the support of:



Partners circle:



Media partner:



FUNDAMENTALS

Fundamentals will be a biennale about architecture, not architects. After several biennales dedicated to the celebration of the contemporary, Fundamentals will focus on histories – on the inevitable elements of all architecture used by any architect, anywhere, anytime (the door, the floor, the ceiling etc.) and on the evolution of national architectures in the last 100 years. In three complementary manifestations – taking place in the Central Pavilion, the Arsenale, and the National Pavilions – this retrospective will generate a fresh understanding of the richness of architecture's fundamental repertoire, apparently so exhausted today.

In 1914, it made sense to talk about a “Chinese” architecture, a “Swiss” architecture, an “Indian” architecture. One hundred years later, under the influence of wars, diverse political regimes, different states of development, national and international architectural movements, individual talents, friendships, random personal trajectories and technological developments, architectures that were once specific and local have become interchangeable and global. National identity has seemingly been sacrificed to modernity. Having the decisive advantage of starting work a year earlier than the Biennale's typical schedule, we hope to use this extra time to introduce a degree of coordination and coherence among the National Pavilions. Ideally, we would want the represented countries to engage a single theme – Absorbing Modernity: 1914-2014 – and to show, each in their own way, the process of the erasure of national characteristics in favour of the almost universal adoption of a single modern language in a single repertoire of typologies.

The First World War – the beginning of modern globalization – serves a starting point for the range of narratives. The transition to what seems like a universal architectural language is a more complex process than we typically recognize, involving significant encounters between cultures, technical inventions and imperceptible ways of remaining “national.” In a time of ubiquitous google research and the flattening of cultural memory, it is crucial for the future of architecture to resurrect and expose these narratives. By telling the history of the last 100 years cumulatively, these exhibitions in the National Pavilions will generate a global overview of architecture's evolution into a single, modern aesthetic, and at the same time uncover within globalization the survival of unique national features and mentalities that continue to exist and flourish even as international collaboration and exchange intensify...

Rem Koolhaas

Curators and exhibitors

Stéphanie Laruade, architect, urban planner
Bohumil Kostohryz, photographer, architect
Sophie Langevin, actress, director
Nuno Lucas da Costa, journalist

Commissioner

Fondation de l'Architecture et de l'Ingénierie au Luxembourg

With the support of

Ministère de la Culture, Luxembourg

Organization

Fondation de l'Architecture et de l'Ingénierie:

Andrea Rumpf, director
Thomas Miller, program assistant
Iyoshi Kreutz, executive assistant

Coordination in Venice

Caterina De Cesero, Galleria Upp (Giudecca)

Experts committee

Joseph Abram - Gabriele Diana Grawe - Jill Mercedes - Nico Steinmetz - Tatiana Fabeck - Andrea Rumpf

Collaborators

David Debrinay, light designer – **Vojtěch Dvořák**, architect – **Amine Jaber**, film editor – **Denis Jousselein**, exhibition technician – **Alexandre Kopoev**, architect – **Matěj Špaček**, architect – **Bronislav Vahalík**, electrical management – **František Veselý**, IT technician – **Emre Sevendik**, music

Supplies

D'Co Signmaking - Definizioni - Dominici - Arnaud Mouriamé - Lorang Transports – Imprimerie REKA - Riato Impianti

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Frederike Huth – Christian Weier – Adrien Théato – Fredo Roeser – Annika Shaprio – David Liaudet – Doris Kalmes – Michel Petit – Sandra Cellina – Jean Cellina – Sophie Hosteing – Michel Hosteing – Theo Leydenbach – Rafael Springer – Jako Raybaut – Marc Mangan – Jean-Marie Kraus – André Maillet – André Dziezuk – Eric Langevin – Christian Aschman – Mr. Tomassini – Jacques and Daniele Laruade – Bohumil and Jirina Kostohryzovi – Monique and Bernard Langevin – Nat and Jacques Raybaut – Metzji Bechet – Petra Esser-Dannhauer – Gilles Guézo – Family Le Gallais

CD

Texts, illustrations, photos and videos

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