

**Biennale di Venezia 2012
13th International
Architecture Exhibition
Common Ground**

Luxembourg Pavilion

**Futura Bold? Post — City:
considering the
Luxembourg case**

PRESS PREVIEW

27.+ 28.08.2012

10.A.M.-7.P.M.

EXHIBITION

29.08. - 25.11.2012

WEDNESDAY TO MONDAY

11.A.M.-7.P.M.

POST — CITY

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I. PRESS RELEASE

General outline

Luxembourg Pavilion
13th International Architecture Exhibition
La Biennale di Venezia 2012 “Common Ground”

**“Futura Bold? Post — City: Considering the Luxembourg case”
Exhibition from 29th August to 25th November 2012**

Exhibitors

Yi-der Chou, Radim Louda, Philippe Nathan

Commissioner

Fondation de l’Architecture et de l’Ingénierie, Luxembourg

Represented by

Christian Bauer, Tatiana Fabeck, Mathias Fritsch, Stefano Moreno,
Andrea Rumpf

Supported by

Ministry of Culture, Luxembourg

The call for projects

Following the call for projects by the Fondation de l’Architecture et de l’Ingénierie as commissioner and from the twenty projects submitted, it was the collective Chou/Louda/Nathan which was selected by a committee of experts as exhibitors with its project entitled ‘Post — City: Considering the Luxembourg case’.

This is the fifth consecutive time that Luxembourg takes part in the Venice Architecture Biennale, participations that were always sponsored by the Ministry of Culture and planned and coordinated by the Fondation de l’Architecture et de l’Ingénierie. The 2012 edition is the second time that the Foundation has called for projects in order to devise an exhibition in response to the main topic of the event.

The committee of experts was composed of the following persons:

Lorenzo Diez : Architect, director of the Ecole Nationale Supérieure d’Architecture, Nancy (F)

Frank Hoffmann : Director of the Recklinghausen Ruhr Festival (D) and the Théâtre National Luxembourg

Francoise Bruck : Architect, partner at Bruck + Weckerle architectes, Luxembourg

Christian Bauer : Architect, chairman of the administrative board of the Fondation de l’Architecture et de l’Ingénierie

Stefano Moreno : Architect, deputy chairman of the administrative board of the Fondation de l’Architecture et de l’Ingénierie

Andrea Rumpf : Art historian and cultural manager, director of the Fondation de l’Architecture et de l’Ingénierie

The project

Futura Bold? Was the title and theme of the call for projects for the Luxembourg Pavilion at the 13th International Architecture Exhibition, launched by its commissioner, the Fondation de l'Architecture et de l'Ingénierie au Luxembourg. Post — City is the title and theme of the selected proposal, and thus the subtitle of the Luxembourgian contribution to the Venice Biennale of Architecture 2012.

Post — City is neither an architecture, nor an urbanism project.

Post — City does not aim at proposing a “solution”.

Post — City does not attempt to find answers, it is merely looking for the right questions.

Questions regarding the bold-economic, social, built-future of Luxembourg.

Questions about the after, the post-fossil, post-bubble, post-postmodern.

Questions about the relations of a small country to a wider context, i.e. Europe.

Questions dealing with spatial phenomena and qualities in Luxembourg.

Questions about the in-between city.

Questions about master-planning as a tool for drawing city and country-scapes.

Questions about bold territorial and spatial decisions in times of compromise.

Questions about taking above-average risks in order to achieve above-average results.

Questions about how an ever-changing country could reinvent itself in the 21st century.

As such,

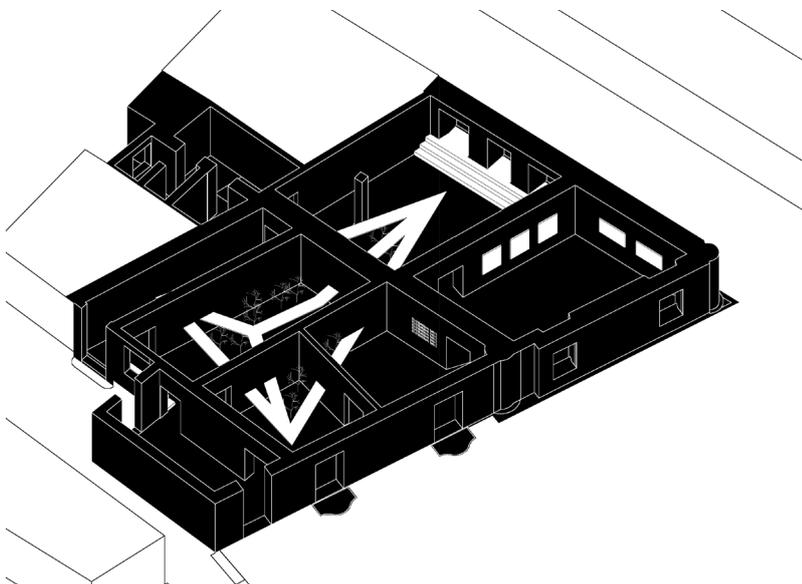
Post — City stands as a provocative platform for discussion.

Post — City will be an installation made out of a model, 5 graphic pieces and a booklet.

Post — City stipulates that architecture is a collective knowledge, and that collective knowledge is the product of a multitude.

Post — City will rely on a kaleidoscopic list of contributions in order to feed and widen the discussion, in order to explicit the implicit characteristics of the installation.

Post — City will be displayed at the Ca' del Duca, an apartment on the Grand Canal in Venice, from August to November 2012.



Useful information

Press preview days

27th and 28th August 2012, from 10:00 a.m. to 7:00 p.m.

Opening ceremony

28th August 2012, 7:00 p.m.

Exhibition

29th August to 25th November 2012

Opening hours

Wednesday to Monday, from 11:00 a.m. to 7:00 p.m.

Luxembourg Pavilion - Venice

Ca' del Duca

Corte del Duca Sforza

San Marco 3052 I-30124 Venezia

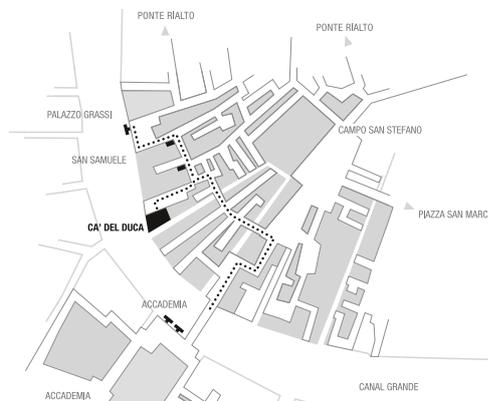
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www.futurabold.lu

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Persons to contact:

Mrs. Andrea Rumpf, director

Ms. Iyoshi Kreutz, executive assistant

Mr. Thomas Miller, program assistant + press contact

For more information about Luxembourg's national participation and project, please visit:

www.futurabold.lu

www.fondarch.lu

II. THE PROJECT SPECIFIED

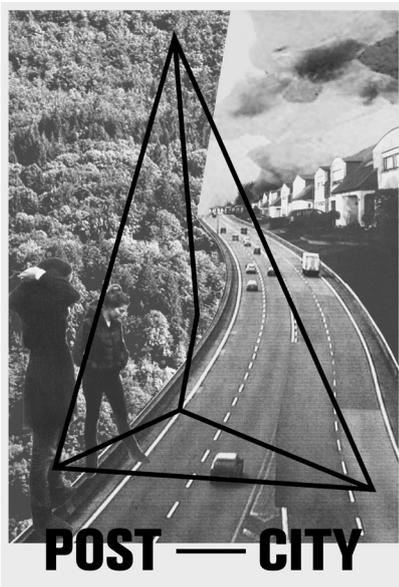
Post — City: Considering the Luxembourg case.

Rather an attitude towards the city than an urban proposal, Post — City tries to magnify the already existing forces of Luxembourg's built environment. In order to tackle the larger-scale issues the country is- and will be - facing, as well as its relationships towards the development of the 21st century city in general, we propose to deal with the territory through a sensitive analysis.

Based on an assumed subjective approach, Post — City works as a zoom-out process. Starting with the exploration of the particular, Post — City proposes to connect five specific environments of contemporary Luxembourg. Considered by us to be equally important, Belval, Berchem, Ingeldorf, Kirchberg and Schengen are connected by a dense corridor of urban scenes.

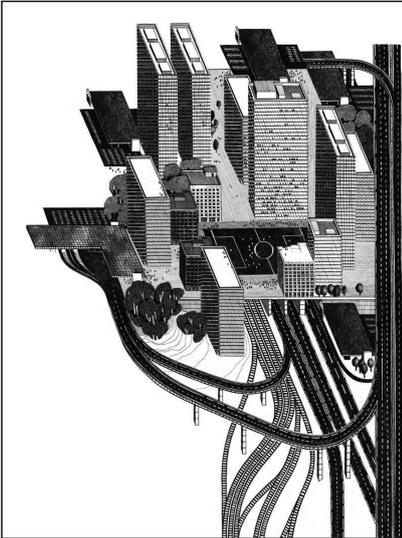
Made of an extremely pragmatic infrastructure and an accumulation of existing and fictional built situations, Post — City acts as a visual concentration of urban realities and potentials. As a natural consequence of the process, a triangular urban fabric with a connected heart cuts through Luxembourg, creating, as a leftover, an undefined landscape, a territory of all possibilities.

Post — City: an almost romantic approach with an almost totalitarian consequence. Or, how the contemplation of a local case led us to a total urban tale.

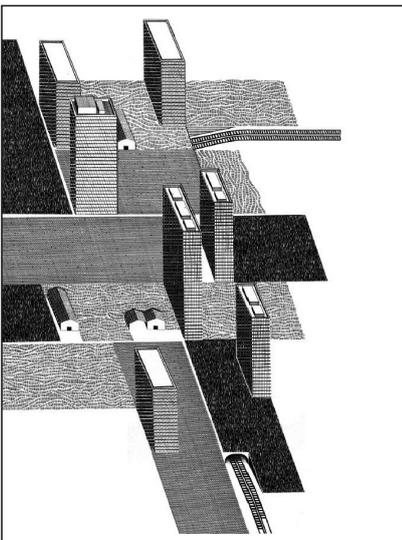


The contribution, which is staged at an apartment at the Ca' del Duca on the Grand Canal in the city centre, is composed of a plaster model installation which is being produced in collaboration with Vincent de Rijk (Rotterdam), five artworks/illustrations in DIN A0 format drawn by Eva le Roi (Brussels) and a book, for which Manuela Dechamps Otamendi (Brussels) did the layout and graphic design and Maxime Delvaux (Brussels) the photography. The latter does not only serve as a guidebook for the exhibition, but does also and foremost illustrate and open up new questions and discussions, and this through the intervention of writers, critics, researchers and architects.

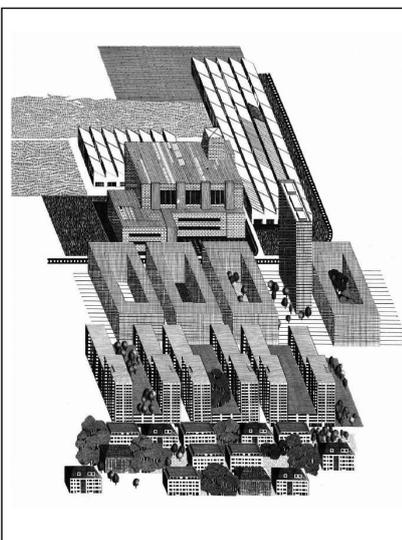
7 situations



1. Flows of trucks and cars are leaving the motorway. Energy stations serve as entrance booths to the events; tonight, a football game will be taking place. In the underground transportation hub, football fans are passing white-collar workers on their way back home after yet another long day at the office. The pitch is located on the roof of the station, framed by office and hotel towers. Multinational corporations by day, these towers accommodate herds of supporters on their balconies for the night-time matches. The hotel meets the economic requirements of truckers as well as the desire for comfort expressed by businessmen. During events, the rooms become first-class lounges offering direct views on the stadium, all while staying in bed.

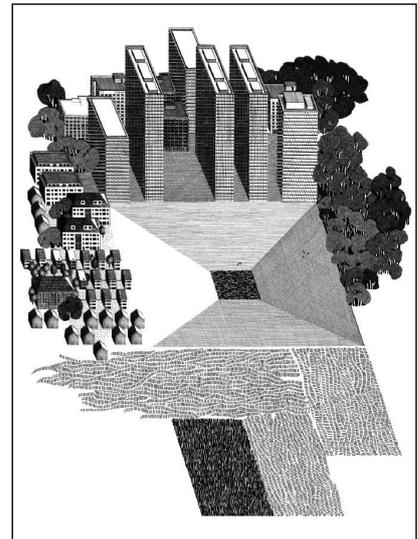


2. The striking yellow of the colza fields occasionally cuts across the sea of wheat, corn, potato and beetroot fields. On each plain stands a monolithic building, housing the administrative functions of the various agricultural lobbies. During harvest season, the top floors accommodate seasonal workers. An underground mobility network allows for optimal circulation beneath the fields and buildings. The nostalgic image of the link between agriculture and rurality fades to create a new situation, that is at once poetic and dramatic. The rural archetype – the field – as well as the urban archetype – the slab – find themselves exposed and confronted in order to convey in a representative way the necessary transformation of the agricultural sector.

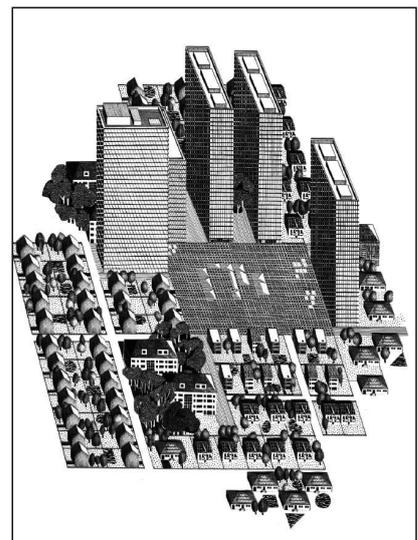


3. Globalization and de-localizations have strongly reduced the presence of industries. Only highly specialized sectors have been able to reposition themselves and ensure longterm jobs. Like in the 19th century garden cities, the whole community is totally devoted to the industry that it works and lives for. In an attempt at autonomy, agricultural fields and livestock farms guarantee fresh and low-cost food. Local as well as foreign students benefit from free access to a university campus, specialized in the research and formation of the industrial complex. Extremely concerned with progress and innovation in the context of an ever-changing market, the industrial complex works closely with the university in a perspective of perpetual reorientation and evolution. It is thus an autonomous and open system, highly specialized and responsive, that guarantees growth and social stability through an intimate link between the community and the business.

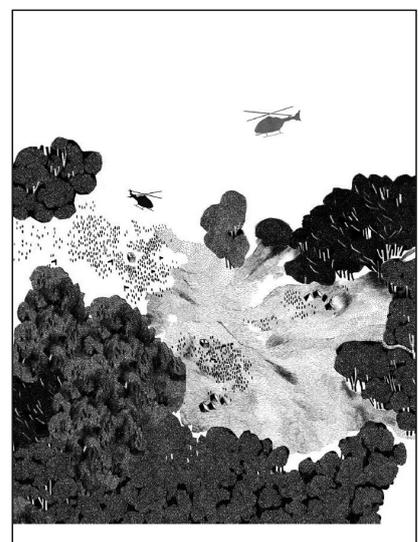
4. In areas of low and high densities, in brownfields without qualification as well as in the most defined urban areas, a void of pharaonic dimensions defines the space of all the uses and all the symbols. In the form of a low-pitched inverted pyramid, the mineral surface possesses as its principal quality its own existence. Neutral towards its environment, this narrative void nevertheless possesses a technical function: a public space of monumental proportions, it transforms itself into a water basin during heavy rains. Both functional yet without a defined purpose, monumental and empty, it can accommodate all the uses or be abandoned like the symbol of a forgotten past.

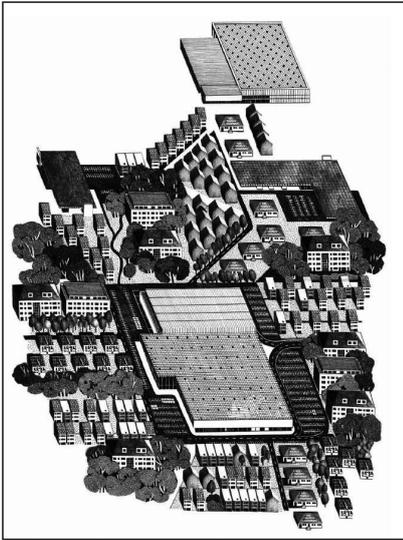


5. Five medium-sized glass towers define the backdrop of the small town's main square. A cafe, a restaurant, a grocery store, a hairdresser and a bakery take up the ground floors of the first two towers. The town hall is located on the lower levels of the third tower. It consists of an important citizen space, and its main purpose is to maintain and promote local singularities. The tower's upper floors do not have defined functions. Devoted to the labor sector, they host new business companies for a certain period of time while positioning themselves as training and help centers for workers. The purpose and occupants of the other two towers are unknown. Between these towers, villas with private gardens frame the rectangular shape of the square. The garden fences define thin limits between public and private space. Each pavilion has a front garden keeping it in a comfortable distance from the square while including it in its activities. Much like the balconies overhanging the piazzas in classical cities, this little piece of front yard defines a strong relation between the domesticity of the private space and the urbanity of the public square. On the other side of the villas, the relation to the square disappears. An inflatable pool, some kids playing ball and the smell of a barbecue create the scenery of a certain quality of life specific to this residential archetype.



6. A forest on the outskirts of the development. A giant parking area marks the entrance to what is being used as the new space for demonstrations. A vast plain of grass, framed by a mass of trees, is being invaded by thousands of protesters. Smaller gatherings around clusters of tents define areas of lower density. Media crews in helicopters provide live coverage and broadcasting. Various debates take place simultaneously in different areas of the zone. Protests are being held in a natural environment, seemingly far from any city and its public places. Here, the natural context takes the role of an agora. Well-framed, these demonstrations take place in a secure fashion and without violence. The compulsory physical manifestation, the rioting, takes its passionate turn only in and through the virtual space of telecommunications. It is a temporary autonomous zone that ensures basic civic needs and rights.





7. A radial street layout defines the structure of this residential area. Single family detached houses with private gardens stand along some low traffic streets. From time to time, the pavilions vanish to leave space for public parks, within which four-storey residences divide the natural decorum. In this residential landscape where individual property dominates the public space, the traditional urban centre is replaced by a shopping mall. Here, traditional amenities such as supermarkets, shops, cafes, restaurants and cinemas feature alongside new places of cultural, educational and creative interests. Exhibition spaces, learning and experimenting studios act as stimulants, creating a concentrated experience of urbanity. The mall is predominantly accessed by foot, the purchases are carried home by trolley. The power supply stations are not built right next to the mall but in the immediate vicinity. Acting as secondary centralities, they are a real bond between two different residential areas and become thus a place of informal social contacts for residents.

5 locations **Belval**

A quarter and neighbourhood in the west of Esch-sur-Alzette, in south-western Luxembourg. Belval was the site of some of the largest steelworks in Europe. Currently about 1/3 of the world production of steel sheet piling is being produced in the Arcelor-Mittal plant in Belval. Yet due to the dominance of the steel industry, Belval has suffered from the abandonment of steel production in Luxembourg in the 70's, and is thus undergoing an extensive regeneration program to help diversify beyond steel production. The redevelopment plan will turn the brownfield site into a large scientific and cultural centre, including the newly created University of Luxembourg.

Berchem

A small town in the south of Luxembourg, it is also home of the largest gas station in Europe. Located on the A3 motorway, the north direction sells over 200million liters of fuel annually, and has a passage of 1,5 million visitors per year. It is arguably the most visited and experienced place in the country.

Ingeldorf

A village in the commune of Erpeldange, in northern Luxembourg. As of 2005, the town has a population of 805. It is the geographical center of the "Nordstad" project, a government driven urban vision aiming at developing a new city core by merging the cities of Ettelbrück and Diekirch. The Nordstad project is part Luxembourg's growth model and intends to create a new decentralized polarity in the north.

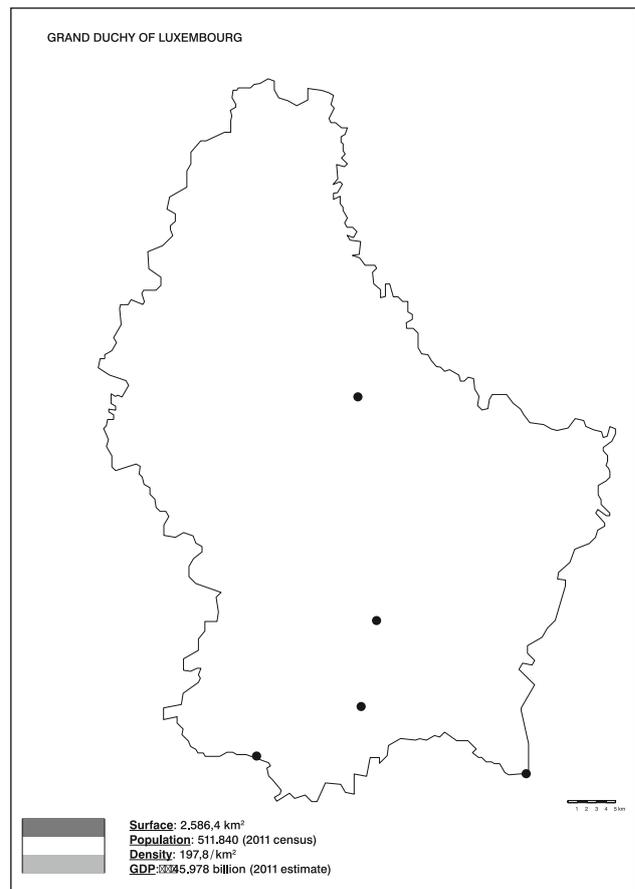
Kirchberg

A quarter in north-eastern Luxembourg City, in southern Luxembourg. It consists of a plateau situated to the north-east of the city centre, Ville Haute. In 2001, the quarter had a population of 3,534 people distributed over its residential areas. Its most notable features are various European Union institutions, including the European Court of Justice, European Court of Auditors, parts of the European Commission, the Secretariat of the European Parliament, the European Investment Bank, and the European School of Luxembourg, which are all located in the western part. The eastern part hosts offices and many international banks as well as an Auchan-owned shopping centre, the Luxexpo exhibition centre, the Utopolis Kirchberg cinema, and Kirchberg Hospital. Kirchberg is also home to many other institutions of national importance. D'Coque arena is the country's largest sports venue, the Philharmonie is Luxembourg's national concert hall, the grand auditorium of which can seat over 1,500 people. Mudam, a museum of modern art opened in 2006.

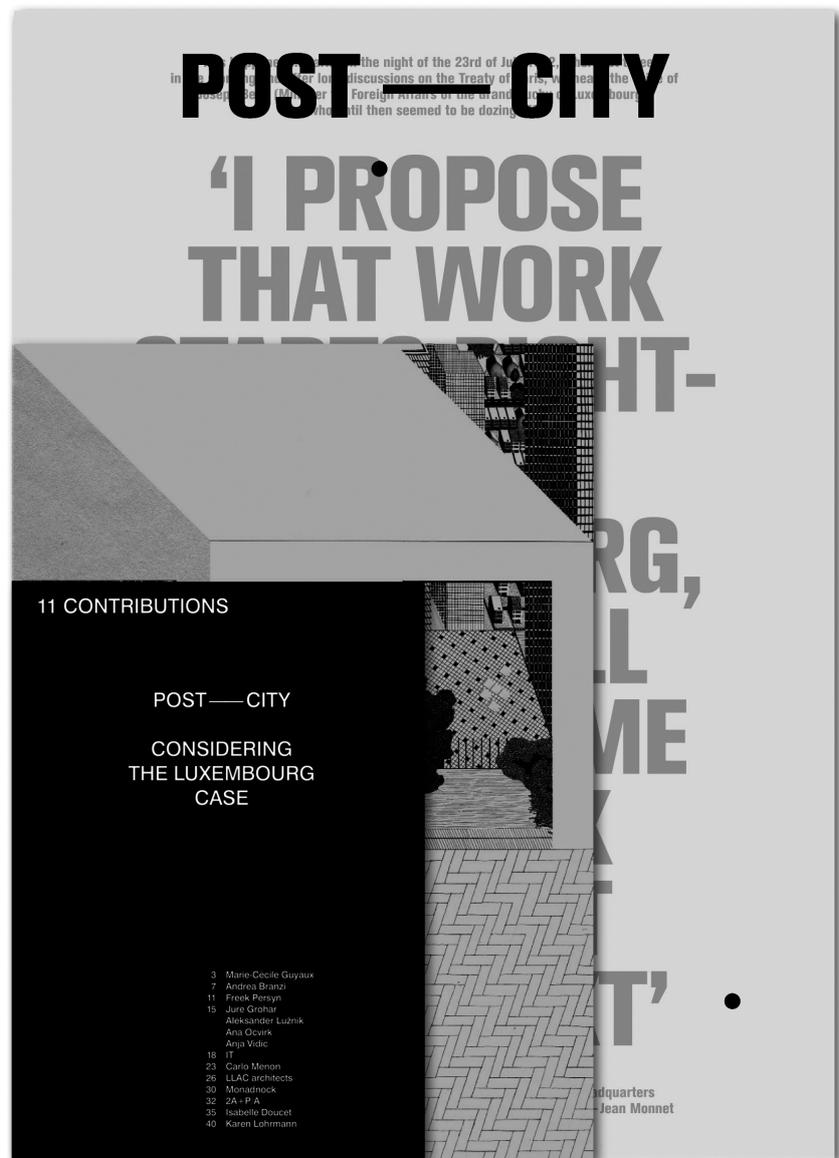
On the same site as the Mudam is the reconstructed Fort Thüngen, formerly a part of Luxembourg's formidable fortifications.

Schengen

A small wine-making village and commune in far southeastern Luxembourg, near the tripoint where the borders of Germany, France, and Luxembourg meet. Other villages within the commune include Remerschen and Wintrange. As of 2005, the village has a population of 1527 with an area of 10.63 km². The village became famous on 14 June 1985, when the Schengen Agreement was signed. The Schengen Area comprises the territories of twenty-six European countries that have implemented the Schengen Agreement in 1985. The area currently covers a population of over 400 million people and an area of 4.312.099 km².



III. THE BOOK



Title "Post — City: Considering the Luxembourg case"

Occasion Published in conjunction with the exhibition Futura Bold?
Post — City: Considering the Luxembourg case.

Content "Post — City", the theme proposed by the Luxembourg Pavilion for the XIII Biennale of Architecture in Venice requires a long process of reflection and research. Part of the "Common Ground" topic initiated by David Chipperfield, it must not be merely a striking slogan for the benefit of architects who have never reflected on this subject and whose sole concern is to "construct" as many parts of the town as possible (...). My purpose in making these introductory remarks is to stress that this topic highlights one of the central aspects of the crisis of architecture in the XXIst century. The Post — City is neither a utopia nor science fiction, but the most realistic mirror of what already exists."
Extract from Andrea Branzi's contribution

Editor	Fondation de l'Architecture et de l'Ingénierie au Luxembourg
Editorial	Yi-der Chou, Radim Louda, Philippe Nathan
Texts	Radim Louda, Philippe Nathan
Contributors	2A+P/A Associates (Gianfranco Bombaci, Matteo Costanzo), Andrea Branzi, Isabelle Doucet, Jure Grohar, Marie-Cécile Guyaux, IT (Gaétan Brunet, Antoine Espinasseau, Flavien Menu and Chloé Valadié), LLAC architects (Laurent Liefoghe and Christophe Antipas), Karen Lohrmann, Aleksander Luznik, Carlo Menon, Monadnock (Job Floris and Sandor Naus), Ana Ocvirk, Freek Persyn and Anja Vidic.
Language	English
Set up	Book box (483x350x13mm) containing three booklets: Booklet S: textes ; 48 pages, 170 x 240 mm Booklet M : illustrations, textes ; 20 pages, 240 x 340 mm Booklet L : illustrations, photos, textes ; 44 pages, 240 x 340 mm and 340 x 480 mm
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Illustrations	Eva Le Roi, Brussels
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IV. THE EXHIBITORS

Exhibitors biography

YI-DER CHOU

(Taipei, Taiwan, 1984)

Graduated with honors as an architect in 2008 from the ISACF La Cambre in Brussels (Belgium).

In 2008, she worked at CAT SAO in Brussels and simultaneously worked as a teaching assistant at the Bachelor 1 design studio at ISACF La Cambre in Brussels before leaving in 2009 for the division office of Tange associates in Taipei.

Today, she collaborates part time with GCArchitectures in Brussels and runs the Brussels operations for the Luxembourg based architecture office "2001".

RADIM LOUDA

(Prag, Czech Republic, 1984)

Graduated with honors as an architect in 2009 from the ISACF La Cambre in Brussels (Belgium). The same year, his diploma project was awarded with "Le Prix La Cambre Architecture".

From 2009 to 2010, he worked with Anorak agency in Brussels and is currently based in Ljubljana as a project architect at Bevk Perovic arhitekti. Regularly he is invited as a jury member in Brussels and Ljubljana.

Since 2008, different collaborations and solo projects were awarded and exhibited in Brussels, New York and Tokyo. Recently, he has been selected for the third edition of "(Re)Nouveaux Plaisirs d'Architecture", as one of nine emergent Belgian architectural figures.

PHILIPPE NATHAN

(Esch-Alzette, Luxembourg, 1982)

Graduated with great honors as an architect in 2009 from the ISACF La Cambre in Brussels (Belgium).

In 2006, 2007 and 2008 he was successively awarded with "Le Prix La Cambre Architecture". From 2007 until 2010, he first worked as an intern and later as project architect at the Brussels based office 51N4E. In 2010 he founded the Luxembourg based practice "2001".

In 2010 he was invited as lecturer and jury member at the "Faculté d'architecture ULB Horta-La Cambre". In the summer of 2011, he participated at the IAW2.0: "Ishinomaki Architecture Workshop" in northern Japan. That same year, he was shortlisted with 2 projects for the Luxembourg Architecture Award.

V. THE COMMISSIONER AND ITS PARTNERS

www.fondarch.lu

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 on the Luxembourg architecture scene. 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.

As a platform for dialogue and a meeting place for a broad public spanning interested amateurs and committed citizens to political decision makers and professional players, the foundation organises a broad cultural programme that reflects the diversity of its public: conference and debate cycles, temporary exhibitions, guided tours, educational workshops, the Luxembourg Architecture Award, the pavilion for the Venice Architecture Biennale etc, a publication series, and its rich architecture library containing over 5800 works ancient and modern and archives.

The foundation's professional team is supported at different levels by some 40 dedicated volunteers. The team spirit and multidisciplinary to be found within its bodies and teams are what make this cultural institution so exceptional. They make it possible to follow and to debate the latest developments in and questions of architectural design in Luxembourg and in the wider world, taking a variety of new perspectives into account. Thanks to its reputation, its open approach to other cultural and society players and its expertise, the Foundation of Architecture and Engineering is a highly sought-after partner for collaborations both national and international.

Structures

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Bob STROTZ, architect, representative of OAI
John VONCKEN, architect at Service of National Monuments and Sites, Luxembourg

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Iyoshi KREUTZ, executive assistant
Thomas MILLER, program assistant

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VI. COLOPHON

Exhibitors	Yi-der Chou Radim Louda Philippe Nathan
Commissioner	Fondation de l'Architecture et de l'Ingénierie, Luxembourg
Represented by	Christian Bauer Tatiana Fabeck Mathias Fritsch Stefano Moreno Andrea Rumpf
Organization	Fondation de l'Architecture et de l'Ingénierie, Luxembourg : Andrea Rumpf, director Thomas Miller, program assistant Iyoshi Kreutz, executive assistant
Supported by	Ministry of Culture, Luxembourg
Coordination in Venice	Caterina De Cesero / Galleria Upp
Plaster models and installation	Werkplaats Vincent de Rijk, Rotterdam Prefalux, Junglinster
Graphic Design	Manuela Dechamps Otamendi, Brussels
Illustrations	Eva Le Roi, Brussels
Photography	Maxime Delvaux, 354 photographers, Brussels
Contributors (book)	2A+P/A Associates (Gianfranco Bombaci, Matteo Costanzo) Andrea Branzi Isabelle Doucet Jure Grohar Marie-Cécile Guyaux IT (Gaétan Brunet, Antoine Espinasseau, Flavien Menu and Chloé Valadié) LLAC architects (Laurent Liefoghe and Christophe Antipas) Karen Lohrmann Aleksander Luznik Carlo Menon Monadnock (Job Floris and Sandor Naus) Ana Ocvirk Freek Persyn Anja Vidic
Supplies	Arnaud Mouriamé, Luxembourg Bien à nous, Brussels d'co, Luxembourg Definizioni, Venice Gamma Lettrage + Design, Luxembourg Imprimerie Pauwels, Brussels Lorang Transports, Luxembourg

Pop Factory, Brussels
Prefalux, Luxembourg
Riata Impianti, Venice

Installation Crew François Dickes
Roger Herz
Vincent Lazzari
Stefano Moreno
Marc Schumacher

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Lorenzo Diez, Nancy

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Further details www.fondarch.lu
www.futurabold.lu

VII. CD

Texts, illustrations & photos

More pictures of the Luxembourg Pavilion and its exhibit downloadable:
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www.fondarch.lu