

ARCHITECTURE AND ART IN PUBLIC SPACE

KIRCHBERG PLATEAU



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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 "Fonds d'Urbanisation et d'Aménagement du Plateau de Kirchberg" (commonly known as Fonds Kirchberg), 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 Grand Duchess Charlotte Bridge in 1963, based on plans drawn up by the German architect Egon Jux (1927-2008). It is also called "Red Bridge" because of its vermilion hue. The firmly modernist work of metallic art is 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 was 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 "Foires Internationales de Luxembourg" (now Luxexpo The Box) 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 Fonds 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 Fonds 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 Fonds' management committee.

In 1991, the Fonds 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.

With the arrival of the tram in 2017, Avenue John F. Kennedy, crossing the Plateau along a 3.5 km long east-west axis, saw its look change for good. Almost two thirds of its width of 62 metres is now dedicated to public transport and active mobility – with a view to returning the public space to pedestrians and cyclists.

The indigenous trees planted along the edge of the street contribute to the greenery of the former roadway, which is gradually being transformed into an urban avenue as more and more buildings are built on the street front.

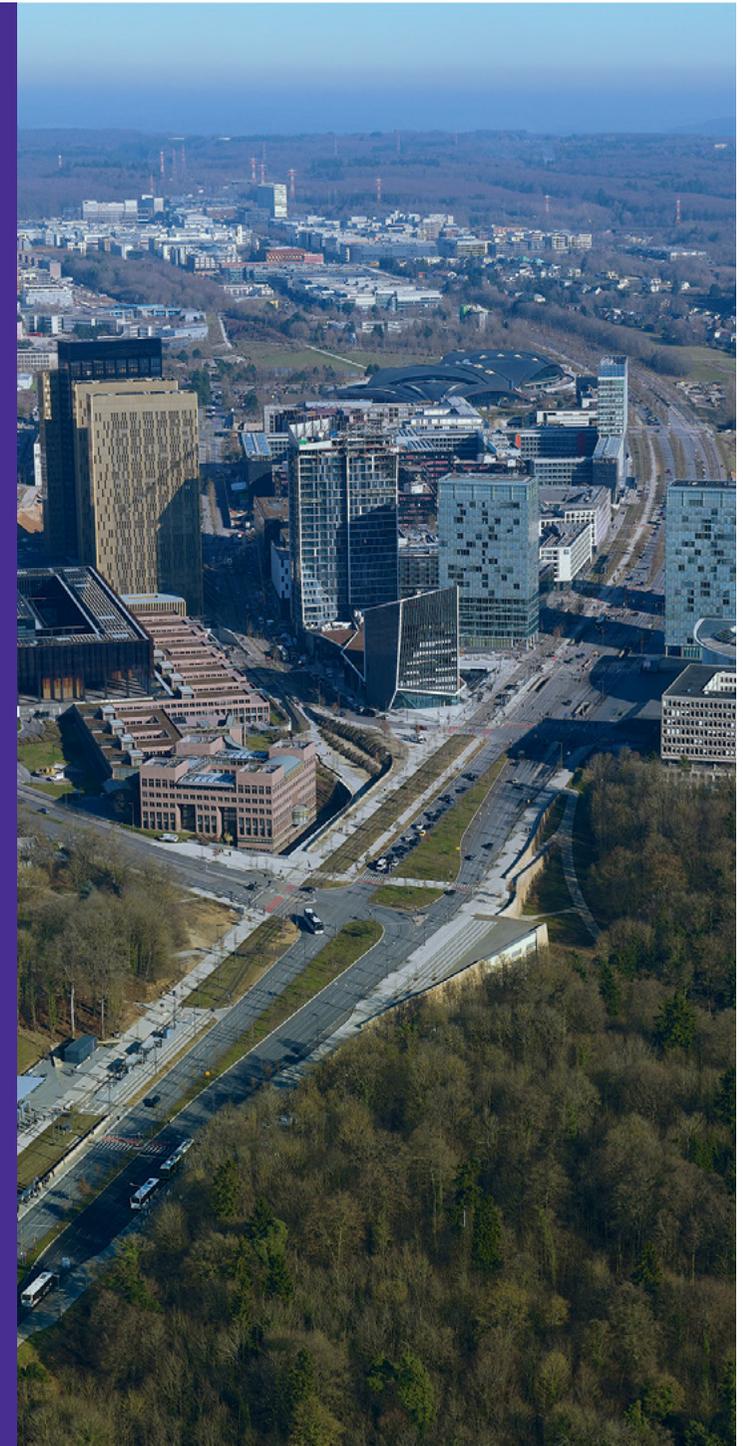
The internal road system of the districts consists of a network of right-angled roads in a grid pattern, while the cycle track

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.

Since 2008, the Fonds Kirchberg has refrained from using herbicides and chemical fertilisers on public surfaces. It favours late mowing and uses roaming grazing with sheep herds for the maintenance of parks and protected areas of national interest.

When creating flowerbeds and pedestrian traffic areas, the Fonds uses thin substrates that make these surfaces permeable, thus allowing vegetation to establish itself. Naturally poor in nutrients, these substrates lead to the growth of vegetation associated with dry, poor environments, which is often abundant in flowers. A mixture of seeds from local species appropriate to the specific conditions is studied for each site.

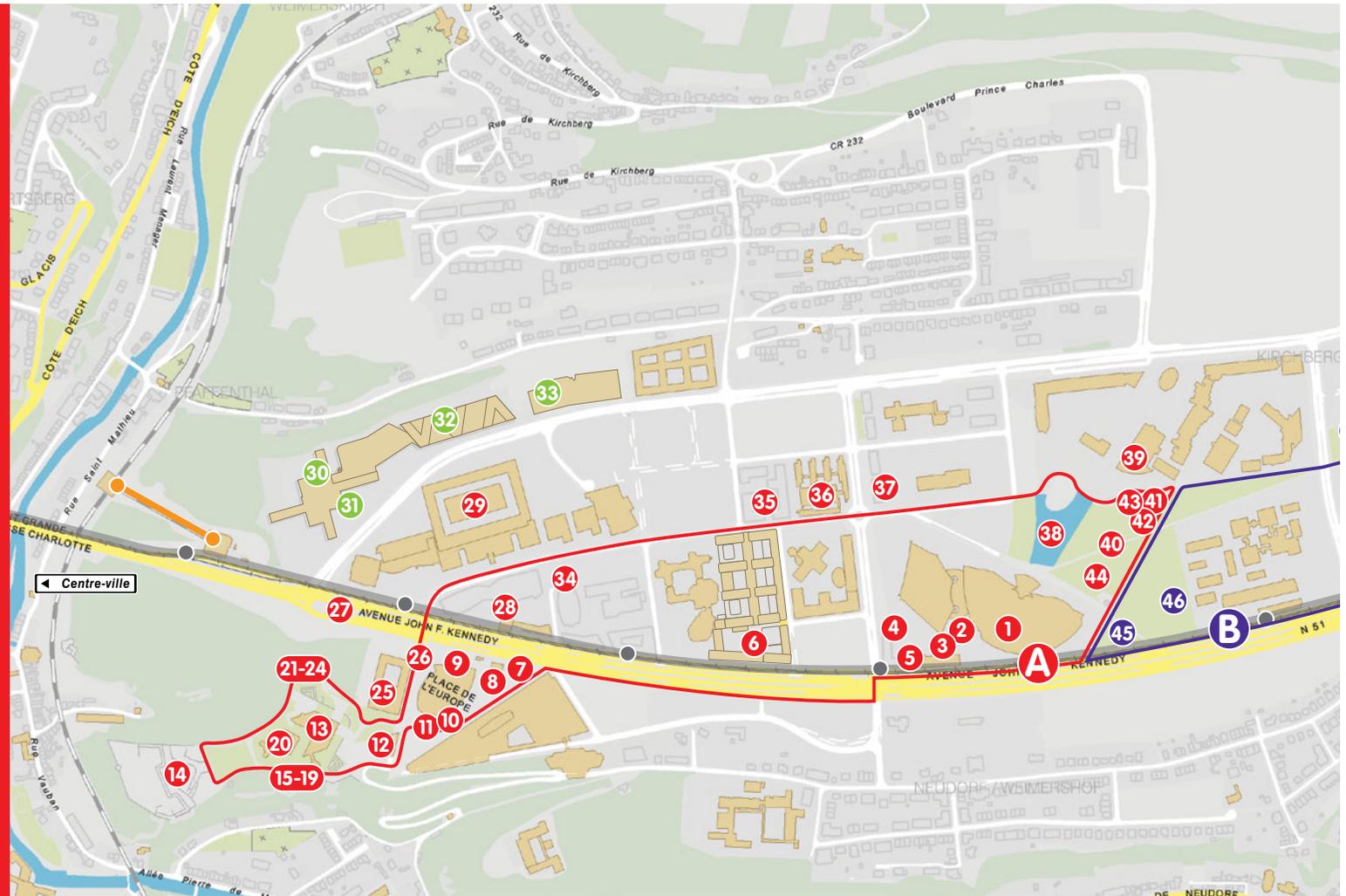
The Fonds Kirchberg is now focusing its activities on the construction of residential areas close to workplaces. The challenge is to transform a model district from the 1960s with its monofunctional spaces served by a road network designed for the greatest possible comfort of the motorist, into a short-distance district with local facilities and services and alternative mobility concepts that reduce the impact of the car.



CIRCULAR WALK A

THROUGH THE EUROPEAN DISTRICT
(APPROX. 3.7 KM)

- ① National Sports and Cultural Centre
- ② Olympic Torch
- ③ Cogeneration Plant
- ④ Head Offices of the Fonds Kirchberg
- ⑤ City Clock
- ⑥ Konrad Adenauer site
- ⑦ Towers of the Porte de l'Europe
- ⑧ Place de l'Europe
- ⑨ Philharmonie Luxembourg
- ⑩ Wooden platforms
- ⑪ Bosquet européen
- ⑫ Meliá Hotel
- ⑬ Musée d'Art Moderne Grand-Duc Jean
- ⑭ Parc des Trois Glads
- ⑮ Chênavélos
- ⑯ Bancs-terre
- ⑰ Beliebte Stellen/Privileged Points
- ⑱ The Present
- ⑲ Bird Feeder
- ⑳ Musée Dräi Eechelen
- ㉑ Huius seculi constantia atque ordo inconstantia post eritatis a St.J
- ㉒ Pays/scope
- ㉓ Trophy
- ㉔ Gardens + fountains + summer café
- ㉕ Robert Schuman Building
- ㉖ European Pentagon, Safe & Sorry Pavilion
- ㉗ Road and landscaping of the Porte de l'Europe
- ㉘ Infinity
- ㉙ Court of Justice of the European Union
- ㉚ European Investment Bank (EIB)
- ㉛ Stuhl
- ㉜ 2nd extension of the EIB
- ㉝ 3rd extension of the EIB
- ㉞ Mama Shelter
- ㉟ Compensation Fund
- ㊱ Chamber of Commerce
- ㊲ House of Finance
- ㊳ Trois Îles
- ㊴ European School
- ㊵ Parc Central
- ㊶ L'Africaine
- ㊷ Kopf
- ㊸ Non-violence
- ㊹ Kyosk



Explore remarkable architecture and works of art in the public space.
The visitors can choose between two circular walks.

Circular walk A

① → 44

Circular walk A in total: 3.7 km

Possible extension 30-33

Circular walk B

45 → 75

Circular walk B in total: 5.2 km

Possible extension 50, 63-64, 67

- Circular walk A
- Circular walk B
- Extension circular walk
- Tram route and tram stop
- Railroad
- Funicular

50 m





Visitors are offered two tours departing from the “Coque” tram stop. They can visit the European district in the western part of the Kirchberg Plateau (circular walk A, approx. 3.7 km) or the business and residential districts in the east (circular walk B, approx. 5.2 km). As the two circular walks are connected, it is also possible to do the big tour back to the starting point.

In addition, the route is ideal for a bicycle tour, as it mostly follows the network of cycle paths.

Lots of remarkable architecture and works of art can be found along Avenue John F. Kennedy, which crosses the Plateau on an east-west axis and is served by the tram all along its route. Take advantage of the free public transport to see the Kirchberg in comfort – even in rainy weather!

CIRCULAR WALK A THROUGH THE EUROPEAN QUARTER

A stairway leads from the “Coque” tram stop to the **1 National Sports and Cultural Centre**. 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 prestressed concrete. The architect, Roger Taillibert (born in 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 National Sports and Cultural Centre (“d’Coque”) was created. The roof shape blends with that of the original building but the technique employed is of prestressed roof beams in laminated wood. These cover a surface area of 4,000 m².

To the left of the main entrance is the **2 Olympic Torch**, a Corten steel sculpture created by the Luxembourg artist Jhang Meis (born in 1947) on the occasion of the Games of the Small States of Europe in 2013 at the Josy Barthel Stadium.

The **3 Cogeneration Plant** (2001) is located on Avenue John F. Kennedy, adjacent to the National Sports and Cultural Centre. 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 “trademark” of the Luxembourg architect Paul Bretz (born in 1953). In addition to natural gas, it is fuelled by pellets. The silo façade (2017, Paul Bretz) is clad in black perforated sheeting and backlit at night. The changing play of light refers to a traditional stove.

Adjoining the Cogeneration Plant at the corner of Avenue John F. Kennedy and Rue Erasme, the Fonds Kirchberg chose to entrust the construction of its own **4 Head Offices** (2013) 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 **5 City Clock**, by the Luxembourg artist Trixi Weis (born in 1967), enlivens the façade, round the clock and indicates the entrance to radio 100.7. This technical piece of work in coloured LED brings back a traditional feature of public areas which has almost disappeared today.

The **6 Konrad Adenauer site** now houses all the services of the Parliament’s General Secretariat, which for a long time were spread over different locations throughout the city.

The **7 Towers of the Porte de l’Europe** consist 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 **8 Place de l’Europe** (2004), which was previously an open-air car park at the foot of the Alcide De Gasperi tower building. This highly symbolic, black-paved area, which celebrates the setting up of the European Institutions in Luxembourg, can be accessed via stately steps from Avenue John F. Kennedy.

The perimeter of the Place consists of sombre-coloured buildings or restrained architectural forms all facing towards the main central structure, the **9 Phil-**

harmonie Luxembourg (2005) designed by Christian de Portzamparc (born in 1944, 1994 Pritzker Prize laureate). 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 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.

Before leaving the Place de l’Europe for the Parc des Trois Glades, you can linger for a while on the multicoloured benches or the steps of the **10 wooden platforms** that Topotek 1 (2019) created to reinvent the public space between the Philharmonie, the European Convention Center Luxembourg (ECLL) and the Meliá Hotel. At the foot of the trees that make up the **11 Bosquet européen** (European Grove), the name of each of the Member States of



the European Union is engraved according to their year of accession to the EU.

The **12 Meliá Hotel** (2007) was built by the Atelier d'architecture et de design Jim Clemes 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 Eifel region in Germany.

The **13 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 (1917-2019, 1983 Pritzker Prize laureate) 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 (Luxembourgish: "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 **14 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. An elevated platform offers a panoramic view on the Old Town of Luxembourg.

Today the Parc des Trois Glands is accessible along the Vauban Circular Walk (for more information, see the pamphlet "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.

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.

15 Chênavélos (2006), a bicycle stand, and **16 Bancs-terre** (2006), benches with built-in flower

boxes, are works by the French artist David Dubois (born in 1971) and were installed in the forecourt of the MUDAM for its inauguration in 2006.

The bronze sculpture **17 Beliebte Stellen/Privileged Points** (2017) by the Iranian artist Nairy Baghramian (born in 1971) has been on display in the moat of the redoubt since 2019 and questions the traditional aspects of sculpture: density and lightness, form and colour, stability and dynamics.

Nearby is **18 The Present** (2011) by the Austrian artist Maria Anwander (born in 1980), a work donated by the artist to the City of Luxembourg, as its title indicates.

19 Bird Feeder was put up in 2010 by the Spanish artist Fernando Sanchez Castillo (born in 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.

The **20 Musée Dräi Eechelen** downhill from it was opened in 2012 and is dedicated to the themes "fortress, history and identities". With its spectacular system of underground galleries and mines, the Fort Thüngen, which houses the museum, is largely preserved in the state of its last phase of construction in 1836-1837. Today, Fort Thüngen is the only detached fort still remaining on the territory of the former Lux-

embourg fortress. Although part of the above-ground buildings have been destroyed, almost all the underground structures have remained intact.

Further down below, **21 Huius seculi constantia atque ordo inconstantia post eritatis a St.J** (1990) by the Scottish artist Ian Hamilton Finlay (1925-2006), a quotation in Latin by Louis Antoine de Saint-Just (1767-1794), meaning "The order of the present is the disorder of the future" encourages contemplation.

The **22 Pays/scope** (2012) tower by the Portuguese artist Miguel Palma (born in 1964) stands out in the landscape. It is part of a device for transmitting the image that can be discovered in the museum.

23 Trophy (1999), by the Belgian Wim Delvoye (born in 1965), is again a comment on the place of statutory 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.

24 gardens + fountains + summer café (2008) by the American artist Andrea Blum (born in 1950) offers a momentary rest on the chaises-longues of a green terrace, simultaneously real and utopian.

Going up the ramp of the Parc des Trois Glands and to the left, we get to the entrance of the **25 Robert Schuman Building** (Laurent Schmit, 1924-2002),



where the first plenary chamber is located, built specifically for the needs of the European Parliament. The first session held in the new hemicycle took place on 12 February 1973. Between 1973 and 1979, the hemicycle hosted 35 meetings of the European Parliament. During this period, plenary sessions of the Parliament were held alternately in Luxembourg and Strasbourg. After the first European elections in June 1979, the number of MEPs increased from 208 to 410, which meant that the hemicycle became too small.

Further on we discover the **26 European Pentagon, Safe & Sorry Pavilion** (2005), by the Luxembourg artist Bert Theis (1952-2016). 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.

The **27 road and landscaping of the Porte de l'Europe** is an important modification carried out in recent years, notably in view of the widening of the Avenue John F. Kennedy – from the Towers of the Porte de l'Europe to the Grand Duchess Charlotte Bridge – to accommodate the new tramway.

An important element of the new urban planning is the **28 Infinity** complex, built on the land reclaimed

by the filling in of the "Champangshiel" valley as part of the redevelopment. The upgrading works between the Northern European Quarter and the Southern European Quarter have created a new situation that favours the previously impossible transversal connection. The Infinity complex project (Arquitectonica in collaboration with m3 architectes, 2019) is presented in the general form of an "urban item". The shops and restaurants in the piazza open visually onto the tram stop, creating lively ground floors in this very institutional part of the Kirchberg district. The office building on the summit of the site and the residential tower (92 metres) emerge to create the Kirchberg panorama that is visible from the city centre.

The **29 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 original work, with its structure in special Corro steel, a patent of the national industry, was very striking at the time of its construction. Completely

dismantled, cleaned and reassembled, it now forms the heart (courtrooms and their service areas) of the ring (premises of the Presidency and its members). The ring, clad in translucent orange panels, which recall the colour of the buildings below, is built on stilts, giving a view of the former palace.

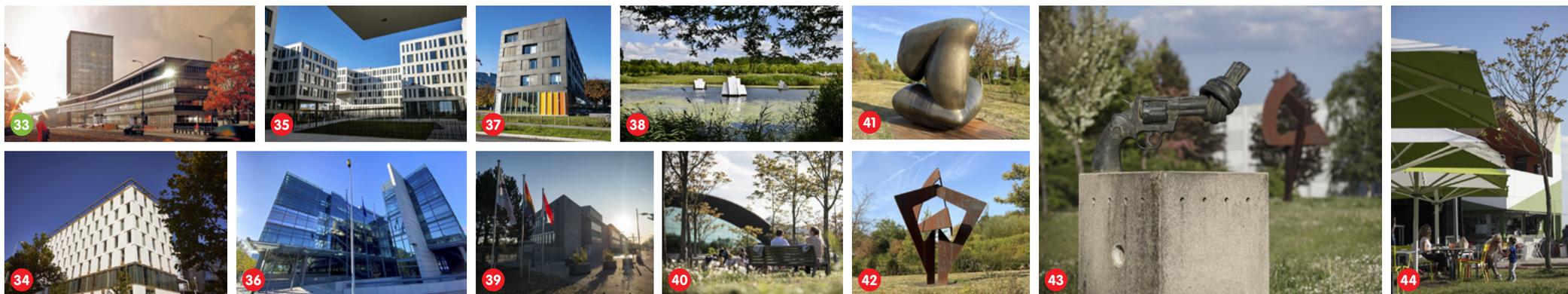
Also part of Dominique Perrault's "grande extension", inaugurated in 2008, the two 24-storey high office towers, each of which is decorated in golden brown, house the institution's language services. Consisting of a full height double skin, forming glass caissons, the façades alternate between opaque panels, transparent panels and panels clad in light-filtering metal mesh. The third tower (2019), also designed by Dominique Perrault, reaches 30 levels and interrupts the rhythm by presenting a plan that is off-axis in relation to the orthogonality of all the Court's buildings. Thicker than the twin towers, it is made up of two adjoining parts, one part being equal in proportion to the two towers and also in a golden brown colour, while the thicker edge is in a dark, mirror-effect colour, reminiscent of the ring structure of the palace. The architectural complex is served by a 630-metre-long gallery, bordering the "grand parvis d'honneur" and continuing towards the three towers, thus constituting the unifying element between the old and new parts of the site.

Anyone wishing to take a detour to enjoy a closer look at the buildings of the **30 European Invest-**

ment Bank (EIB) should bypass the west side of the Court of Justice of the European Union and walk up Boulevard Konrad Adenauer. The parent building (1980) of the 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 art work **31 Stuhl** (2000). This oversized chair in red-stained solid wood is the work of an artist of Czech origin, Magdalena Jetelová (born in 1946). The red-stained, rough-finish of the solid wood has been boldly carved to form a sort of natural "addition" to the brutalist architecture of the bank.

The 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 **32 second extension** (2008) 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.

The EIB is currently building a **33** **third extension**, designed by the Dutch office Mecanoo, to the north-east of this building. The sober, functional and energy-efficient building will comprise a seven-storey building along Boulevard Konrad Adenauer, a five-storey building on the valley side and a 16-storey tower overlooking a piazza to make the transition to the second extension.

Continuing along the tour, you first pass by the hotel island with the **34** **Mama Shelter** hotel, designed by m3 architectes, then further to the left by an administrative building, built on behalf of the **35** **Compensation Fund** and designed by the Luxembourg architect Arlette Schneiders.

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 **36** **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. Opposite the Chamber of Commerce, the architectural bureaux Ballini, Pitt & Partners, Bertrand Schmitt and the Düsseldorf agency RKW (Rhode, Kellermann, Wawrowsky) have created a rectangular, anthracite-coloured building. 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 (1930-2013). 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 **37** **House of Finance**.

In 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 **38** **Trois Îles** (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.

The primary and secondary sections of the **39** **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 Konrad 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.

The **40** **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.

In the Parc Central's Rosaceum, ornamental fruit trees of the Rosaceae family are presented. These varieties of apple, pear, cherry, rowan and shadbush trees have been selected for their opulent flowering, the colour of the leaves, flowers or berries, which often remain attached for a long time in autumn.

A small raised area known as "Kleng Kierchberg" serves as a viewing point over the park and the European District North.

The huge bronze sculpture **41** **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).

Two works originally installed near the former European Commission building have been moved to the Parc Central. **42** **Kopf**, a rusty steel statue by Jean-not Bewing (1931-2005) refers to the artist's region of origin, the mining basin in the south of the country. Two interlocking metal elements outline the angular contours of a head.

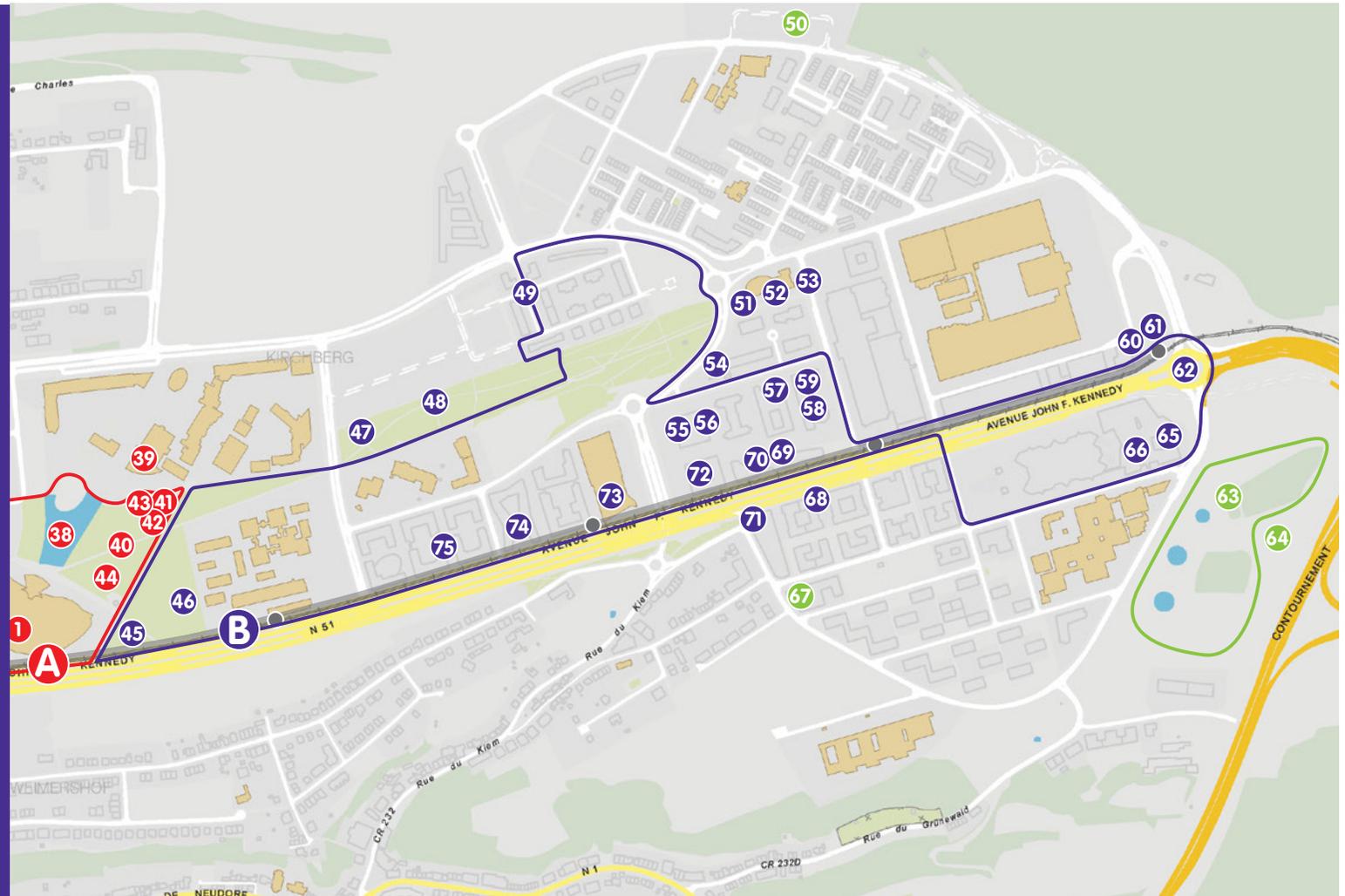
A little further on, **43** **Non-violence** (1988), by the Swedish sculptor Carl Fredrik Reuterswärd (1934-2016) is a copy of the original knotted barrel revolver donated by the Luxembourg government to the UN and placed in the piazza of the organisation in New York.

The Fonds Kirchberg commissioned the young Luxembourg architects, Polaris, to design the **44** **Kyosk** (2009). Its cuboid form in undressed concrete and its coloured graphics fulfil its role as a point of attraction for the Parc Central. In good weather, snacks and drinks are sold here.

CIRCULAR WALK B

THROUGH THE BUSINESS AND RESIDENTIAL DISTRICTS (APPROX. 5.2 KM)

- 45 Dendrite
- 46 Spielpunkte
- 47 Parc Réimerwee
- 48 Skulptur ohne Titel –
Variationen zum Thema Bildstock
- 49 Artus
- 50 RTL Group
- 51 Les chevaux du vent
- 52 Großer Thron
- 53 Sopransolo
- 54 Unicredit International Bank
- 55 Deutsche Bank Luxembourg
- 56 Clitunno
- 57 Banque LBLux
- 58 Max Planck Institute
- 59 Sarreguemines
- 60 Bus-car-tram interchange
- 61 Canopy
- 62 Exchange
- 63 Klosegrännchen Park
- 64 Coquille
- 65 Garden of the BGL BNP Paribas head office
- 66 Élément d'architecture contorsionniste IV
- 67 Commerzbank
- 68 Grande fleur qui marche
- 69 Arendt House
- 70 Walking in the City
- 71 Lange Bänker
- 72 KPMG Luxembourg
- 73 Luxembourg National Library
- 74 Ernst & Young
- 75 Bird Cage



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Circular walk A

1 → 44

Circular walk A in total: 3.7 km

Possible extension 30–33

Circular walk B

45 → 75

Circular walk B in total: 5.2 km

Possible extension 50, 63–64, 67

- Circular walk A
- Circular walk B
- Extension circular walk
- Tram route and tram stop
- Railroad
- Funicular

50 m





CIRCULAR WALK B THROUGH THE BUSINESS AND RESIDENTIAL DISTRICTS

45 Dendrite (2016) by Michel De Broin (born in 1970) marks the entrance to the Parc Central from Avenue John F. Kennedy. This yellow metal piece is located in the centre of a plant maze. It invites passers-by to enter the maze, walk through it, then climb one of its three staircases and, from its height of 5m, discover the surrounding area.

The **46 Spielpunkte** playground, shaded by the foliage of a grove and designed by Latz + Partner (2018), invites children to test their agility and sense of balance. A 12-metre high slide tower, which by its height refers to the modernist towers of the Plateau, is decorated with a graffiti created by the street artist Stick in collaboration with pupils from the Lycée Technique du Centre. The drawings critically reflect the European idea in the 21st century.

The main axis of the **47 Parc 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 can be accessed by the path in the Parc Central leading to rue Richard Coudenhove-Kalergi. 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.

Along the paths, you can see four stone slabs paying tribute to the milestones of classical times **48 Skulptur ohne Titel – Variationen zum Thema Bildstock** (1993) by the German minimalist sculptor Ulrich Rückriem. Born in 1938, he was firstly a stonemason, 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.

The sculptural creation of the architects Hermann & Valentiny, **49 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.

The headquarters of the **50 RTL Group** (2016, Schemel & Wirtz and IttenBrechtbühl) can be seen from afar. With its pixelated façade, it refers to the group's audiovisual activities.

On leaving the Parc du Réimerwee along the pedestrian path which runs through the banking district, you can see the following works: **51 Les chevaux du vent** (1995), by Liliane Heidelberger (1938-2019) who has lived and worked in Luxembourg since 1958 and studied with the sculptor Lucien Wercollier, the **52 Großer Thron** (1996) by Hermann & Valentiny and the sculpture **53 Sopransolo** (1997) by the

Amsterdam-born Dutch artist Willem J. A. Bouter (1939) who died in Luxembourg in 2000.

On the opposite side, on a corner plot, is the **54 UniCredit International Bank** 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.

The first bank to be built in Kirchberg, in 1991, was the **55 Deutsche Bank Luxembourg**. 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 was the first German architect to have been awarded the Pritzker Prize (1986), only followed by Frei Otto in 2015. Böhm has twice left his signature in Luxembourg: the main administration building of ArcelorMittal at the "Schlassgoart" 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 "connections" between the traditional (concrete columns, the curves of the cupolas) and innovation (glass and metal). With its spiral staircase, the

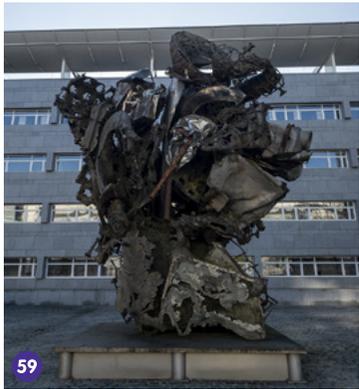
bank's interior is a remarkable structure lying between the form of a church nave and an example of Charles Fourier's Utopian phalanstery. It is, in fact, an innovative open-plan workplace where the visitor can admire several pieces of the bank's contemporary art collection.

The artist Markus Lüpertz has integrated the bronze **56 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.

On Rue Jean Monnet, we next pass in front of the European Investment Bank, erected in 1990 for the **57 Banque LBLux** by the German architects Wilhelm Kückler and K. Freudenfeld.

Built in 1993 by the American architect Richard Meier for HypoVereinsbank Luxembourg, the building that today houses the **58 Max Planck Institute** for International, European and Regulatory Procedural Law is one of the flagship structures of the Plateau.

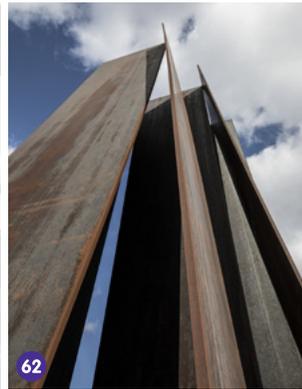
Richard Meier (1934) is one of the most famous modernist American architects. His formal style places him in the tradition of Corbusier. Pritzker Prize laureate in 1984, Meier is also renowned in Europe for designing the Paris head office of the television group Canal+, the Museum Angewandte Kunst in Frankfurt, as well as the modern city hall



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in The Hague. Set in the forecourt of the bank is **59 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.

The Luxexpo tram stop is part of a **60 bus-car-tram interchange** accessible from the roundabout. The building complex (2020), designed by Steinmetzdemeyer and Pohl architects, is located behind the tram stop and houses a bus station on the ground floor and a car park on the upper floors. The striking architecture of the front building underlines the character of the city entrance.

An impressive and elegant **61 canopy** (2017) in the shape of a plant leaf is spread over the tram station. It was designed by the landscape architect Peter Latz (born in 1939) whom the Fonds Kirchberg had already commissioned to design the roundabout in the 1990s. The steel structure, weighing

95 tonnes, is completed by glass panes weighing a total of 25 tonnes and which are decorated with a graphic created by the Luxembourg designer Julie Conrad (born in 1988).

Rising to a height of nearly twenty metres, **62 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 (born in 1939), who lives and works in New York and Nova Scotia. 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 **63 Klosegrännchen Park** (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 Klosegrännchen Park 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 Klosegrännchen Park 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 inter-relationship with a liquid element recurs in the **64 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 **65 garden of the BGL BNP Paribas head office** was designed by the Belgian landscape architect Jacques Wirtz (1924-2018), 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 extension (2016, m3 Architects) consists of two buildings. The first one, the longest, in black

and built on six floors, develops the second one in white, with its height of 15 floors. Both buildings stand on a two-storey base and have connections to the existing building. The forecourt and the green spaces that connect the old part of the site with the new one were redesigned by Jacques Wirtz's team in the original spirit of the garden.

In front of the entrance to the bank stands a work by the French painter and sculptor Jean Dubuffet (1901-1985). The huge sculpture **66 Élément d'architecture contorsionniste IV** – in white, outlined with traces of black – is part of the "L'Hourloupe" cycle (1962-1974). With "L'Hourloupe", Dubuffet moved from painting with 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 Grūnewald district, the **67 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 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



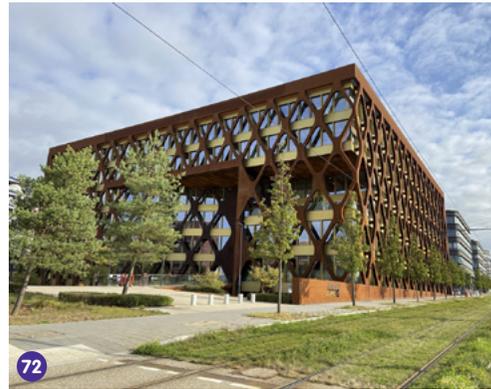
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& Valentiny, well-known especially for the Luxembourg Pavilion at the 2010 World Expo in Shanghai.

Between the two buildings which comprise “The Square”, the Deutsche Börse Group, looking onto Avenue John F. Kennedy with its characteristic street frontages and densely built-up islets, the **68 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.

Across the street lies the **69 Arendt House** (2015) on Avenue John F. Kennedy. Swiss architects Diener & Diener modulated the 160-metre long façade into urban sequences at pedestrian eye-level. The architecture is characterised by its elegant sobriety, anthracite colour and evenly curved lines. The aesthetics are reminiscent of the 1930s.

In front of the office entrance stands Julian Opie’s artwork **70 Walking in the City**. The British artist (born in 1958) is known for his style of graphic representation. The highly stylised treatment of his subjects, which are reduced to the essentials, with their flat colour areas with thick black contours, is a mixture of pop art and minimalist art.

On the pavement, at the corner of Avenue John F. Kennedy and Rue des Labours, the **71 Lange Bänker** statue (Inges Idee, 2001) humorously points out the banking activity of the 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 rounded by two pergolas designed by Peter Latz, landscape architect. The three buildings adjacent to this green grid now form an ensemble that harmonises in volume, colour and materiality. Located at the corner of Avenue John F. Kennedy and Boulevard Konrad Adenauer, the head office of **72 KPMG Luxembourg** (Valentiny HVP Architects, 2015) is distinguished by its load-bearing Corten steel façade. The cutaway in the south-west façade creates the grand design of an entrance generating its own aura, representative and remarkable from a distance, where public and semi-public spaces merge.

The **73 Luxembourg National Library** (2019) is the largest library in the country, holding more than 1.8 million physical documents supplemented by a growing number of digital publications. The building, which bears the signature of the German office BOLLES+WILSON and their Luxembourg partner WW+, blends into the surrounding landscape. The

base is made up of gabions filled with excavated rubble from the site during the earthworks.

Going down the Avenue John F. Kennedy, you can see the headquarters of **74 Ernst & Young** on the right. It is in an H-shape and is characterised by a wide forecourt flared towards the avenue and covered by a glass roof. The façades show the play of colours in pastel tones, a trademark of the Berlin-based Sauerbruch-Hutton architects who designed the building.

The **75 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 (born in 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.

Impressum

Editor: Fonds d’Urbanisation et d’Aménagement du Plateau de Kirchberg & Luxembourg City Tourist Office a.s.b.l. | N° TVA: LU15621823 – R.C.S. Luxembourg F 754 & | Layout: binsfeld | Photos: Fonds Kirchberg (1, 5, 8, 10, 11, 12, 25, 26, 28, 29, 40, 41, 42, 43, 44, 45, 46, 47, 48, 50, 57, 62, 65, 67, 68, 71, 72, 74, drone Coque/Avenue John F. Kennedy); LCTO (2, 4, 6, 7, 14, 27, 30, 31, 35, 36, 37, 39, 49, 51, 52, 53, 54, 55, 56, 63, 64, 66, Panorama Rout Bréck); Marc Theis (3, 60/61, 73, 75); Marc Lazzarini – standart/ LCTO (9, 13, 20, 38); David Dubois (15, 16); Mudam Luxembourg (17, 18, 21); Andrés Lejona (19); Rémi Villaggi/Mudam Luxembourg (22); Andrés Lejona/Mudam Luxembourg (23); Christian Aschman (24); Photothèque de la Ville de Luxembourg Marc Wilwert (32); Administration des Bâtiments Publics (33); Mama Shelter (34); Max Planck Institute Luxembourg for Procedural Law Christian Aschman (58); Arendt & Medernach (69/70) | 04/2021 | ISBN 978-2-49672-017-4

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