



BIENNALE DI VENEZIA 2010

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12TH INTERNATIONAL ARCHITECTURE EXHIBITION  
PEOPLE MEET IN ARCHITECTURE

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# ROCK PAPER SCISSORS

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LUXEMBOURG PAVILION

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29/08/10

21/11/10

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WEDNESDAY TO MONDAY : 11 A.M.-7 P.M.  
CLOSED ON TUESDAYS (EXCEPT ON 31/08/10)

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## PRESS PREVIEW

FROM 26.08. TO 28.08.2010 - 10 A.M.-6 P.M.

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supported by Ministry of Culture, Luxembourg



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

## PRESS RELEASE

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[www.rockpaperscissors.lu](http://www.rockpaperscissors.lu)  
[www.fondarch.lu](http://www.fondarch.lu)

# PRESS RELEASE

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## GENERAL OUTLINE

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LUXEMBOURG PAVILION  
12th INTERNATIONAL ARCHITECTURE EXHIBITION  
LA BIENNALE DI VENEZIA 2010 "People meet in architecture"

### **'rock-paper-scissors'**

Exhibition from 29th August to 21th November 2010

### **Commissioner**

Christian Bauer, president  
Fondation de l'Architecture et de l'Ingénierie, Luxembourg

### **Co-commissioners**

Tatiana Fabeck I Bohdan Paczowski  
architects

### **Commissioned and supported by**

Ministry of Culture, Luxembourg

### **Curators**

KadapaK and guests I architects, urban planners and artists  
Pierre-Yves Etienne, Joëlle Tanson, Jean-Paul Tournay, Alice Verlaïne

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## **'ROCK-PAPER-SCISSORS'**

A universal game?  
Tools of architectural creation and realisation?  
A metaphor for the balance of power?

Six installations evoke six aspects of the context in which architecture is carried out and lived today.

The visitor, lay person or initiate, decides to listen, to guess, to interpret. Cultural landscape, economic context, consumer society. cultural meaning, limits, possibilities, cycles, ephemerality, permanence, the world of the everyday, the impact of its repetitions, power, fragility, human space, relations to space, individual, demolition, reconstruction, traces, priorities, construction, the role of architecture, pause, time, the taste of coffee, definitions, etc.

And also: to stay, to touch, to use, to move, to take away, to add, to abandon, to mark, to create ...

KadapaK and guests have taken the opportunity to make the apartment in the Ca' del Duca – even though it is perched on the Grand Canal - a place to stop and to withdraw from the bustle, a place where time is no longer counted.

## CALL FOR PROJECTS

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What ought to be exhibited in the pavilion of an Architecture Biennale? Ought we necessarily exhibit architecture? As architects, do we have to produce architecture?

Following the call for projects by the Fondation de l'Architecture et de l'Ingénierie as commissioner and from the dozens of projects submitted, it was the collective KadapaK and guests which was selected by a jury\* from a variety of backgrounds as curators of the exhibition with its project entitled 'rock-paper-scissors'.

This is the fourth consecutive time that Luxembourg has taken part in the Venice Architecture Biennale, participations that were always sponsored by the Ministry of Culture and, until the last edition in 2008, planned and coordinated by the Fondation de l'Architecture et de l'Ingénierie. The 2010 edition is the first time that the Foundation has called for projects in order to devise an exhibition in response to the main topic of the event.

## THE PROJECT

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### 'ROCK-PAPER-SCISSORS'

rock-paper-scissors is a universal game. Its name coincidentally refers to the tools of architectural creation and realisation. The rules of the game require that relations between the different elements (stone paper scissors) are characterised by power relations which determine victory or the destruction of the elements.

Instead of exhibiting architectural projects or focusing on the local architectural scene, the curators of 'rock-paper-scissors' chose instead to create and to present six installations. The idea of the project was conceived as a dramatic vision to stimulate and to illuminate questions on the meaning, the limits and the possibilities of architecture today, both at the level of professional practice and the level of the experience of space.

It is dramatic in two senses of the term. First in its form which, by using the language of installation, shows parallels with methods of staging that are typical of the theatre. Second in its content because here the term dramatic is synonymous with critical, because the practice and the lived reality of architecture appear to be increasingly conditioned by balances of forces that call in question its role, its meaning, its possibilities, the need for some of its qualities, and the order of its priorities. KadapaK and guests wish to put these questions on the agenda and to initiate a debate between all the players and users of architecture.

The notion of power relations or the balance of forces to which the title playfully refers is present in each installation in a more or less explicit fashion. The ludic approach, the oblique perception of subjects, the proximity and the materiality of the installations and their specific appearance all contribute to the goals of encounter and debate.

## THEMES

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The aim of the exhibition is to take up global themes which concern all players and users of architecture and thus to initiate a debate for everyone: the experience of space, the circumstances, conjugated disciplines, the dynamism appropriate to each item, the fact of staying or sitting, of remaining, of passing through quickly, the fact of telling each other one's story in connection with architecture or anything else...

The themes covered are: the cultural context, the landscape of consumption, the cycle of things, relevance and decline, the balance of power between players, notions of permanence, of ephemerality, the value of space in contrast with the place and the scale of human beings, the dimension of the everyday...

The installations illustrate aspects of the context in which contemporary architecture takes place - aspects that are ambivalent and characterised by certain balances of forces. The presentation was conceived from the viewpoint of a user of architecture rather than that of the designer or architect.

Although each installation is based on the main topic, 'rock-paper-scissors' should not be viewed as a rigorous expression of six themes. The themes, overlap and interact, have certain areas in common. The meetings are not chronological. The notions of fragility, of repetition, of the questioning of dimensions for example, are found in several of the rooms.

The scenography, which is appealing and rich in contrasts, aims to create a specific location that is favourable to debate. This form of expression seeks to be a highly poetic language. It is not essential to have studied everything carefully, to have identified and understood everything. It has no literal message to offer. It is up to the spectator-player to structure the meaning, to construct the overall perception of things according to his or her wishes.

## THE TOUR

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The tour of the exhibition is determined mainly by the irreducible fact of the layout of the Ca' del Duca. It consists of six scenes - four evocative rooms, a room called Storeroom and one called Exit. The staging of the first-floor rooms aims to be sober, unitary and dramatic in the sense that it strongly conditions space and suggests to the visitor the idea of constraint, limitation, oppression, fragility... The room entitled "Storeroom" operates by contrast with the previous four rooms: contrasts of space, ambience, functioning. Exit can be read as a sort of epilogue to the tour.

The means of realising the spaces, situations and stagings were the simplest imaginable, a repertoire of common, ordinary objects from daily life. A large number of objects are second hand. They were deliberately chosen (especially the fifth installation) to create an undeniably lived-in atmosphere, an atmosphere whose creation and whose very definition cannot be pinned down.

These elements also serve to remind us that architects have at their disposal materials, details, ideas, skills, know-how, the old and the existing, the innovative and the immutable, the experiments of the future and the achievements of the past.

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### **\* The jury was composed of following persons:**

- Dr. Rena Wandel-Hoefer, chairman of the jury, architect et director of the urban planning department of the City of Saarbruck
- Christian Bauer, architect, chairman of the Fondation de l'Architecture et de l'Ingénierie
- Tatiana Fabeck, architect
- Hans Fellner, bookseller and art historian
- Mike Koedinger, editor MKE
- Bohdan Paczowski, architect
- Andrea Rumpf, director of the Fondation de l'Architecture et de l'Ingénierie

## USEFUL INFORMATION

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### **Opening ceremony**

Friday 27th August 2010, 7.00 pm

### **Press preview**

From 26th to 28th August 2010 from 10.00 a.m. to 6.00 p.m.

### **Exhibition**

From 29th August to 21th November 2010

### **Opening hours**

From Wednesday to Monday from 11.00 a.m. to 7.00 p.m.  
closed on Tuesdays (excluded 31th August)

### **Luxembourg Pavilion**

Ca 'del Duca

Corte del Duca Sforza

San Marco 3052

I- Venezia

Vaporetto: line 82 San Samuele I line 2 Accademia

T + F +39 041 520 75 34

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

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

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## THE PROJECT SPECIFIED

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by KadapaK and guests  
Curators

## 1. INTRODUCTION

“Most of the time people ask us to resolve problems  
and if in the midst of all these requirements we can manage  
to do some architecture too that is already a lot...”  
An.

The Biennale is the location and the occasion of an international celebration of architecture. *KadapaK and guests* have chosen to mark this by presenting a dramatic vision. It is dramatic in two senses of the term: first in terms of form. The recourse to the language of installation involves certain techniques that are typical of theatre; second in terms of content. Here dramatic is synonymous with critical, because the practice and the lived reality of architecture seem to be increasingly conditioned by a balance of forces which questions its role, its meaning, its possibilities, the need for some of its qualities and the order of its priorities. *KadapaK and guests* wishes to put these issues on the agenda and to initiate a debate involving all the actors and users of architecture.

“He entered by a very narrow street and he was determined  
not to note the number of roads more or less to the north or  
south that he crossed, nor to count the bridges but then to try  
to find his bearings so that he would come out into the market without  
busting his head on dead ends. It was a game like any other, just as  
there are people who enjoy playing patience or any other  
solitary game. [...] For those who loved the city of Venice it  
was a perfect game.”  
P. Morand, *Venises*, 1971.

The exhibition has been conceived more from the point of view of the user of architecture than from that of the architect.

The exhibition is a walk through different installations which illustrate the domain of architecture by evoking ambivalent aspects.  
The notion of balance of forces or of power relations to which the title makes a light-hearted reference is present in each installation in a more or less explicit manner.

The ludic approach, the oblique perception of subjects, the proximity and the materiality of the mechanisms as well as their specific appearance are all part of the goals of this encounter and this debate.

“Where does one go when one wishes from one moment to the next to  
escape from banality, to find the incomparable, the fabulous wonder ?  
Thomas Mann, *Death in Venice*, 1912.

In terms of architectural spectacle, Venice is a place that is saturated. Its magic, as they say, casts its spell in each and every corte, ramo, calle... After walking around for a few hours, the pleasure of having experienced so many beautiful objects creates a feeling of surfeit. We return to our hotel in the evening with our heads spinning, oppressed by a sense of having seen so many perfections and slightly depressed because we know that we will not be able to remember all of them.

The contrast between the calm image of the city floating on the water that sleeps after 10 at night and the bustling atmosphere during the day, boats plying the liquid boulevards, the rhythm of walkers and strollers in a greater hurry than in other towns, two-day tourists rushing because there is so much to see, the rapid gait of the Venetians, clearly well-used to walking fast.



*KadapaK and guests* have taken the opportunity to make the Ca' del Duca – even though it is perched on the Grand Canal - a place of repose and of withdrawal from the bustle, a place where time is not counted.

“Highly eccentric foreigners have always frequented Venice, but they have never astonished the Venetians, who have long been accustomed to the excesses of human behaviour.”  
J. Morris, *Venice*, 1964.

The aim was to keep the realisation of space, of situations and of staging as simple as possible. A repertoire of common, ordinary objects from everyday life (a false ceiling from an office, a mirror, a piano, a drawing table, scaffolding, a cup of coffee, a sofa, records, paper, water, a video, emergency lighting,...)

A large number of objects are second hand. They are consciously deployed (especially in the fifth installation) to create an undeniable lived-in atmosphere, an atmosphere whose creation and whose very definition depends on elements that cannot be pinned down.

These elements are also there to remind us that architecture resorts for its materials, details, ideas, skills and savoir-faire to the new and the existing, the innovative and the immutable, to future experiments and to demonstrations that are already accomplished.

## 2. WARNING

“Some days ago we were talking to an architect and said that some details of a project were open to criticism but on the whole it was beautiful. He replied: ‘Oh but architecture is not a question of beauty. What a scandal’.  
An.

The *Rock-Paper-Scissors* exhibition in the rooms of the Ca' del Duca uses the language of installation. This form of expression aims to be deeply poetical. It is not necessary to have closely inspected everything, identified and understood everything. There is no literal message to be conveyed, and it is up to the spectator-actor to structure the meaning, to construct their overall perception of things as they wish.

What is presented here is the experience of space, of circumstances, of conjugated disciplines, the dynamism that is appropriate to each room, the fact of staying, of sitting, of remaining or quickly passing, the fact of telling one's story, whether it is about architecture or something else...

## 3. THIS IS NOT AN ARCHITECTURE EXHIBITION

“- Once you pass Murano, what you see is Venice. It's my town. [...] He went on looking, and for him it was as lovely and as moving as it was then, when he saw it for the first time at eighteen, without understanding, simply knowing that it was lovely.”  
E. Hemingway: *Across the river and into the trees*, 1950.

The tour of the exhibition is determined mainly by the irreducible fact of the layout of the Ca' del Duca. It consists of six scenes – four evocative rooms, a room called “Storeroom” and one called “Exit”.

The staging of the first four rooms aims to be sober, unitary and dramatic in the sense that it strongly conditions space and suggests to the visitor the notion of constraint, limitation, oppression, fragility...

The room entitled “Storeroom” operates by contrast with the previous four rooms: contrasts of space, atmosphere, functioning. “Exit” can be read as a sort of epilogue to the tour.





Although each installation focuses on a main subject, *Rock-Paper-Scissors* should not be viewed as the strict expression of 6 topics. The subjects, some of which are described and explained below, overlap and respond to each other and have areas in common. The encounters are not chronological. The notions of fragility, repetition and questioning of dimensions, for example, can be found in several rooms.

“1937. Should Venice be lit up by neon? Admirers of the past say no. Futurists reply: Despite your efforts, San Marco glows under our projectors. A huge success. The tourists adore it.”  
Romantics respond by marching around the square in the morning carrying a banner which says: “We want the moon.”  
P. Morand, *Venises*, 1971.

“ I don’t think it would be so terrible in a city so old that has seen so much.”  
E. Hemingway: *Across the river and into the trees*, 1950.

#### **none, 1.**

Main topic: the landscape of consumption.

The landscape of consumption as a framework that is both large and severe, for creation, for possibilities.

So: *What is it? Is it eternity?*

First, there is matter : black water, fascinating, the sea, extension, gravity, petrol, precious and dirty, omnipresent and invisible, pure and sticky.

Second, occupying the background and reflected in black water, a projection, a meditative film, tatters of a reality (that of an architect?). The room can be regarded as a chapel. The man is filmed from the back, rather like a vision found in some kinds of dream. The image is almost fixed. The format is more like that of a photo than a film. There’s no story as such, and the loop underlines the absence of a beginning and of an end. Reality is broken down into four minimal sequences, which are also four horizons: working / doing (office sequence), observing / being (canal sequence), walking / moving (sequence on the quay), mystery / doubt / love / death / dream / etc. (sequence in the darkened room, phantom-like). Sounds, sometimes unexpected, incongruous, out of place, appear as indicators of this muted reality.



The use of four sequences refers to the urbanistic tool of zoning and the tendency to classify everything – job conditioning. From classification to the definition of needs, and from the definition of needs to the formation of the landscape of consumption – the loop is now complete.

#### **none, 2.**

Main topics: cycles of things, balances and imbalances.

Construction/destruction: architecture participates and inscribes itself in many cycles. A life, a day, an hour; the age of a house, the history of a material, the history of a town; a crack imperceptibly widening, sometimes over millennia; a paradise created for an evening, rain falling on roofs.

One thinks of: the strange promotion of details in architecture –and therefore in architectures- which cannot withstand time or wear, the ready-made house which represents the general tendency to invest in things that do not last, things whose precarity implies replacement rather than maintenance, this idea, which has been interpreted in so many different ways, of progress or of the modern imperative...

A wrecking ball within reach, almost a toy, suspended like a chandelier from a ceiling above the ground, with the aid of scaffolding.

The object does not symbolise the negative aspects of the craft. Venetian houses are an astonishing mixture of robustness and fragility. Here, too, strength and sensibility rub shoulders. This ball of steel is permanently moving. This mass designed for huge collisions reveals imperceptible movements shaking the Ca', - a giant pendulum which almost reveals the rotation of the earth.

In the final scene of Fellini's *Orchestra Rehearsal*, the sudden and terrifying appearance of a huge wrecking ball calms the revolt by members of the orchestra, and the rehearsal resumes.

#### **none, 3.**

Main topic: the value of space confronted with the place of human beings.

The very low false ceiling, a model of the type of office ceiling designed to conceal the techniques needed for "modern comfort." Here it does not succeed in adapting to the location and annihilates the qualities of the space.

This set of objects evokes in particular:

The human scale confronted with the dominance of standardisation, the standard being the theoretical possibility of a "universal" solution, the ascendancy of technical elements in relation to the ascendancy of the living space, the order of priorities, the choice of criteria and arguments justifying the architecture and its qualities...

By extension, one thinks of the ambivalence of the relationship between profitability and the work of the architect (or actors in construction in general), who theoretically has no interest in maximising the qualities of the project (looking for quality at a lower price, finding networks, working with the client to re-define certain notions of comfort and progress, etc.)

#### **none, 4.**

Main topic: the everyday dimension and the impact of repetitions.

The everyday dimension, the minimal gesture, the small dimension: it is the coffee that you drink every day. Repetition, the impact of numbers, of the crowd. The vulnerability and the fragility of ensembles, the balancing of sugar, the erosion of matter that melts, the slightest breeze brings danger, urgency, the thing that disappears never to return again.



**none, 5.**

The Storeroom: the place in which expressions and debates are concentrated.

This is the room for what is lived in, for use, for the direct and specific grasp, for accumulation, possibilities, the conquest of space; the town, the reserve, the barn, the place of liberties and meetings, meetings with persons or objects clasped, objects that are transformed by these persons.

It is a gamble: the construction of the whole, harmony in diversity, accumulation which creates coherence, varied and multiple passages, a non-static picture, dialogue via interposed objects, the notion of the unexpected (what is going to happen?), diversity of ways and means, the production of a specific memory for ephemeral exhibition.

To stay, to touch, to use, to move, to take away, to add, to abandon, to mark, to create, etc.

**none, 6.**

Exit.

Empty corridor, gloomy. The walls are only reflections: vanishing point or constructions. The "black ink" in which Narcissus looks at himself. It's the place of the individual, of vertigo, open geometry, the visitor reproduced tenfold.

The door can be opened from one side only: it is a door from the inside and a wall from the outside. Once you pass through it, everything has to be re-done, done all over again.

" Eccentric Narcissa ,  
In her gondola lounging  
Forgets the world for the feast  
And stays until morning."  
A. de Musset, *Venise*, 1828.

## BOGRAPHICAL NOTICES

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### Members and guests of the KadapaK and guests team (curators)

Pierre-Yves ETIENNE, architect and urban planner, born in Liège, Belgium. Lives and works in Luxembourg.

Joëlle TANSON, architect, born in Esch-sur-Alzette, Grand Duchy of Luxembourg. Lives and works in Luxembourg.

Jean-Paul TOURNAY, architect and urban planner, born in Brussels, Belgium. Lives in Brussels. Offices in Brussels and Paris.

Alice VERLAINE, architect defector, born in Brussels, Belgium. Lives in Paris. Works in Belgium and France.

### Commissioner

Christian BAUER  
Chairman of the Fondation de l'Architecture et de l'Ingénierie, Luxembourg. Architect, born in Luxembourg, Grand Duchy of Luxembourg. Lives and works in Luxembourg.

### Co-commissioners

Tatiana FABECK  
Administrator and member of the steering committee of the Fondation de l'Architecture et de l'Ingénierie, Luxembourg. Architect, born in Luxembourg, Grand Duchy of Luxembourg. Lives and works in Luxembourg.

Bohdan PACZOWSKI  
Administrator and honorary president of the Fondation de l'Architecture et de l'Ingénierie, Luxembourg. Architect, born in Warsaw, Poland. Lives and works in Luxembourg.

### For further information, please visit

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

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

## COLOPHON

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### **Commissioner**

Christian Bauer, president  
Fondation de l'Architecture et de l'Ingénierie, Luxembourg

### **Co-commissioners**

Tatiana Fabeck, architect, Luxembourg  
Bohdan Paczowski, architect, Luxembourg

### **Commissioned and supported by**

Ministry of Culture, Luxembourg

### **Invited by**

La Biennale di Venezia  
12th International Architecture Exhibition "People meet in architecture"  
29th August – 21st November 2010

### **Curators**

KadapaK and guests | architects, urban planners & artists  
Pierre-Yves Etienne, Joëlle Tanson, Jean-Paul Tournay, Alice Verlaine

### **Director**

Andrea Rumpf  
Fondation de l'Architecture et de l'Ingénierie, Luxembourg

### **Press**

Anouk Bernard  
Fondation de l'Architecture et de l'Ingénierie, Luxembourg

### **Coordinators**

Anne Stauder, Luxembourg  
Caterina De Cesero, / Galleria Upp, Venice

### **Graphics**

arnaud mouriamé graphicdesign, Luxembourg

### **Translations**

Textra, Hamburg

### **Main partner of Fondation de l'Architecture et de l'Ingénierie, Luxembourg**

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### **The installation "none, 4" has been realized with kind support of**

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### **Luxembourg Pavilion Venice**

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# FONDATION DE L'ARCHITECTURE ET DE L'INGÉNIERIE LUXEMBOURG

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www.fondarch.lu

Set up in 1992 as a non-governmental not-for-profit organisation, the Fondation de l'Architecture et de l'Ingénierie in Luxembourg is a cultural institution open to the public, chiefly privately financed.

The aim of the Foundation is to usher in the quality of the built environment as an essential value in our society. As a platform for exchange and meeting, amongst other events, it organizes exhibitions, lectures, publications and debates. Through its actions, the Fondation de l'Architecture et de l'Ingénierie in Luxembourg awakens the responsibility of citizens, decision makers and professionals. From its international geopolitical location it is aimed at its country with in the "Grande Région".

## STRUCTURES

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### Board of administration

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Stefano MORENO, Vice-president, architect  
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### Staff

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Anouk BERNARD, coordinator, press contact

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