



Momente, die bleiben.

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Media Documentation

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The passages quoting Jean Nouvel were taken from the supplement accompanying the Neue Luzerner Zeitung dated September 17, 1998, which marked the inauguration of the Concert Hall and the start of the 1998 International Music Festival. Other passages are from Musik & Theater dated September 9, 1998.

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1 Introduction

The KKL Luzern was built in a record construction time of five years between 1995 and 2000. The work of French architect Jean Nouvel and American acoustician Russell Johnson, this internationally acclaimed culture and congress centre occupies a prominent location on the shores of Lake Lucerne. The KKL Luzern enjoys a world-class reputation, not least thanks to its exceptional architecture and unrivalled concert hall acoustics.

The KKL Luzern cost CHF 226.5 million to build – a figure that includes the underground car park – and it was financed by means of a public-private partnership between public institutions and private interests.

1998 saw the official inauguration of the Concert Hall coincide with the opening concert of the International Music Festival (an event now known as the Lucerne Festival). The inauguration of the KKL Luzern as a whole took place in March 2000, the opening of the Museum of Art Lucerne following suit in June of that year.

The standout feature of the KKL Luzern is the immense cantilevered roof covering the entire complex, through which the city of Lucerne has acquired a new landmark. This modern lakeside icon has made a name for itself as a prime example of contemporary architecture, and complements the city's landmark mountain, Mt. Pilatus, and historic Chapel Bridge.

Under its massive roof, the KKL Luzern is composed of three primary volumes: The Concert Hall, the multi-purpose Lucerne Hall, and the conferencing Auditorium – this latter volume also houses the Museum of Art Lucerne.

The architecture is imbued with the philosophy that underpins the KKL Luzern: under its expansive, overarching roof, the KKL hosts a wide range of cultural, conferencing and gastronomic events and activities which, given the building's permeable boundaries, can interact with each other if required. The KKL's unique lakeside setting and welcoming aura invite the visitor to linger and take in the atmosphere.

The KKL Luzern is an outstanding exemplar of structural design – and a resource of immense value to the whole of Central Switzerland. One reason is no doubt the venue's unique appearance, which lends the Lucerne 'brand' an unassailable cachet. Tourism, culture and business are the first to benefit from the international repute of the KKL Luzern. That said, its significance also derives from the diversity and quality of its offering. Its broad cultural remit, professional conferencing facilities and high-level catering and gastronomy meet local needs as well as the expectations of a sophisticated international public.

“Both resident population and visitors regard the KKL Luzern as one of Central Switzerland’s distinctive landmarks. The KKL Luzern represents a cultural, economic and tourist advantage for the region.”

(Taken from the mission statement of the KKL Luzern)

2 Location

The KKL Luzern occupies a significant position in the city of Lucerne: it nestles in magnificent mountain scenery and pastoral landscapes on the shores of Lake Lucerne within a context of varied architecture. The site lies very slightly removed from the water’s edge between the lake and the Old Town, and only a few hundred meters from the famous timber-built Chapel Bridge. The latter historical monument was painstakingly restored following a fire in August 1993.

The lakeside promenade across the bay features the architecture of chic four- and five-star Belle Époque hotels. The KKL Luzern is neighbored by the University building and the railway station – the latter falling victim to fire in 1971 and rebuilt by the Spanish architect, Santiago Calatrava; all that remains of the former structure is its main entrance, now a freestanding arch situated in the middle of the square fronting the station. Between Lake Lucerne and the KKL Luzern lies Europaplatz [Europe Square] with its famous Wagenbach Fountain.

The KKL Luzern occupies the same site as the former Art and Convention Centre designed by the Swiss architect, Armin Meili, in 1933/34.

“I travelled to Lucerne and was met by a stunning sight: the expanse of the landscape, of the mountains, of the bridges – I was captivated.”

“A major issue was the relationship with the two massive buildings neighboring the site: the post office (new – University since 2011) and the railway station. I wanted to exploit the advantages of the site’s proximity to the lake and to the historic Old Town, but I was keen to establish an autonomous site – one that could stand its ground next to the Bahnhofplatz (the square fronting the station) and the post office building (new – University). The exterior of the building therefore had to form a counterbalance to the neighboring buildings, while at the same time exuding a certain tranquility and assimilating the landscape. The space inside the building is arranged in such a way as to create dimensions which are proportionate to the city. Bear in mind that this kind of project is most unusual for a relatively small city like Lucerne – not even Paris has a concert hall seating two thousand and boasting such facilities and infrastructure.”

(Architect Jean Nouvel)

3 Architecture

3.1 Lakeside concept

The KKL Luzern is composed of three primary volumes sheltering together under the spectacular 113 x 107-meter canopy. Water appears to flow from the lake at the level of the public piazza – Europaplatz – to form two channels deep inside the complex: these delineate the individual volumes lined up under the canopy like ships in a dock.

Jean Nouvel had originally conceived of a new concert hall in the form of a ship jutting out into the lake. The plan was not feasible on ecological grounds, as the structure would have had to make contact with the lake bottom. Nouvel revised his plans and, rather than building in the water, came up with the idea of letting the water flow into the building.

The people of Lucerne approved Jean Nouvel’s ambitious project and were amply rewarded for their bold decision: they now possess a work of high merit enjoying international renown – one of immense importance to the city and to the whole of Central Switzerland for the tourism, business and culture it generates.

“A building divided into three primary volumes under one, large monolithic canopy – calling to mind three ships moored to the shore. Each of the three ships is different, yet they complement each other well.” (Jean Nouvel)

3.2 Building, venues and rooms

The KKL Luzern is composed of three primary volumes and a service wing. The Concert Hall and Seebär lounge bar form the eastern volume, with the Lucerne Hall occupying the central one. The volume nearest the station contains the Congress Centre with its Auditorium and meeting rooms, as well as the Museum of Art Lucerne, the restaurant RED, the World Café, the Crystal Lounge and administrative offices. The service wing lies at the back of the complex facing the university building and is connected to each of the primary volumes.

“The elevation facing the railway station features a variegated lattice structure, with a focus on transparency at the front where access is provided to the Museum of Art Lucerne. This part of the building looks rather like a birdcage – from the station you can see the landscape and sky through the latticework.”

“The elevation facing the University is a service facade – behind it are the access road and the wing that links to the three primary volumes housing the Concert Hall, the Lucerne Hall and the Museum of Art Lucerne. The entire complex is covered in a lattice structure which creates shadow lines of varying depths according to the light.” (Jean Nouvel)

3.2.1 Concert Hall

The exterior surface of the Concert Hall gives the impression of spatial objects stacked one on top of the other under the roof. The rich pigments used – Bordeaux red, dark blue, dark green – were chosen for their “ability to look almost black in the shade, yet much more intense in direct sunlight. Their lustrous texture then becomes far more apparent, some-thing that imbues the building with a sense of mystery.” (Jean Nouvel)

Bordeaux-red gangways and anthracite-grey doorways provide access to the large Concert Hall. “The corridors serving the hall entrances are endowed with observation slits. From the outside, they look like linear ornaments. In the corridors, you have to bend down to look through them if you want to see all those picture postcard views of Lake Lucerne and its environs. And every window in the foyer is a picture: all this is related to the relationship between interior and exterior.” (Jean Nouvel)

The interior of the hall mainly features a symphony of light-hued woods including Oregon pine, cherry, maple and beech. The shape of the hall suggests the resonance chamber of a stringed instrument. The gently curved sidewalls are clad in white plaster relief panels – which is why the hall is also popularly known as the “salle blanche” [white hall].

The blue ceiling and canopy over the stage are reminiscent of a dark starry night, and the lighting can be adapted to suit the occasion. The hall, conceived primarily for classical music, seats 1840 in its stalls and four tiers of balconies. Its superior acoustics attract the world’s leading orchestras, conductors and soloists (see 4. Acoustics).

Like the facade, the foyer consists of an interplay of variations of Bordeaux-red, dark blue and dark green, glass and lighting. The walls of the foyer are primarily given over to a lustrous red, obtained by alternately over layering and then sanding coat upon coat of pigment. The Panorama Foyer lives up to its name by providing spectacular views of the bay and the Old Town; its windows are engraved with the names of the donors and backers who contributed in excess of CHF 50 million towards the KKL Luzern building fund.

The double stairway crisscrossing itself to rise through all the floors is situated in the middle of the foyer. A roof terrace high above the Concert Hall gives a mesmerizing 250° view of the city, the lake and the mountains. It is particularly popular as a place to while away concert intervals during the summer months.

“When you are on the stairs, when you sense the permeability between the two stairways, when you move from one floor to the next and are conscious of the constantly changing views of the countryside – that is when you realize that the stairs are a core feature, they are broad, you can stop here and chat to friends.”

“It is a play of refraction and reflection: the illumination provided by the ceiling lights reflecting in the glossy stone floor, the glass and the mesh between the stair treads reflecting the light – both conveying the mystery of ambiguity.” (Jean Nouvel)

3.2.2 Lucerne Hall

The formal entryway of the KKL Luzern also provides access to the highly versatile Lucerne Hall at the heart of the central volume of the complex, where it is marked out by two water channels. The hall benefits from movable partitions for optimum versatility: it can accommodate conferences, banquets, concerts and lots more. Finished in an elegant blue-grey, the venue enjoys superb acoustics. Technical refinements on hand include an audiovisual system, steplessly adjustable staging and a mobile rostrum. The Lucerne Hall can accommodate between 220 and 1800 people depending on seating configurations and the volume chosen.

The Lucerne Terrace above the venue is a popular rendezvous and can accommodate up to 800.

3.2.3 Conferencing Centre and Museum of Art Lucerne

The volume of the KKL Luzern nearest the railway station houses the Congress Centre and Museum of Art Lucerne; with its lattice clad facade, it resembles a birdcage from the outside. The density of the metal in front of the windows increases with the privacy of the rooms.

At the core of the Congress Centre is the 270-seater Auditorium on the first floor. Benefiting from superb lighting and refined acoustics, the Auditorium is perfect for all manner of conferencing events and features luxuriously comfortable leather seating, retractable tables, a lectern, projectors, plus professional lighting and radio microphones.

The second floor contains six versatile meeting rooms which can be adapted to the needs of users: partitions can be removed, and the furniture and technical equipment moved around at will.

The third-floor houses three business and media rooms together with the offices of the KKL Luzern’s management company, KKL Luzern Management AG.

The Museum of Art Lucerne with its galleries and a terrace occupies the fourth floor (see 7. Museum of Art Lucerne).

The Crystal Lounge and the Exhibition Foyer are ideal venues for receptions, exhibitions, networking opportunities and so forth, while the World Café is on the ground floor. The fine dining restaurant RED is on the first floor.

3.2.4 The Roof

The distinguishing feature of the KKL Luzern – the essential component that lends it its character – is the vast projecting roof which appears to float above the edifice. It serves to unify the three primary volumes of the complex and manages to imbue the site with a certain majestic tranquility. The upper surface of the canopy is clad with copper sheeting, the soffit with 2000 aluminum tiles that reflect the lake with its steamers and the colors and light-play of the environs.

“It is as if a wing were hovering over the building and over the lake... The play of the sun on the waves is reflected on the aluminum soffit.” (Jean Nouvel)

The construction of the 12,000 m², 2500 tons roof provided the world’s leading civil engineers specially hired for the task with a considerable challenge.

It is at a height of 21 m and rests on steel joists. Strengthening the 45 m cantilevering of the northeast corner called not only for vertical and horizontal joists, but three additional diagonal ones as well. These are up to 3.7 m tall and taper down to virtually nothing towards the perimeter.

The entire canopy is subjected to regular interior and exterior inspections, and its behavior is recorded electronically: any movement beyond a predetermined threshold triggers an alarm. Additional detailed inspections take place every two years, during which engineers:

- Check the condition of the steel structure
- Check for any corrosion
- Check for signs of damp (fungi and/or rot of the timber construction)
- Check the overall condition for cracks, etc.

3.3 Jean Nouvel

- Born in 1945 in Fumel, France
- Studied at the École Nationale Supérieure des Beaux Arts in Paris, qualifying in 1972
- Founding member of the “Mars 1976” architecture movement and the “Syndicat de l’Architecture” (1977); established the first Paris architecture biennale in 1980
- In receipt of numerous French and international awards; now regarded as one of the most influential living architects.
- Awarded with the Pritzker Prize in 2008

3.3.1 Significant projects:

- 1981 – 1987: Institut du Monde Arabe, Paris, France
- 1985 – 1989: Universitätsbau, Nancy, France
- 1986 – 1993: Le Nouvel Opéra, Lyon, France
- 1987 – 1989: Hotel Saint James, Bordeaux, France
- 1989 – 1993: Kongresszentrum, Tours, France
- 1990 – 1992: Hotel des Thermes, in Dax, France
- 1991 – 1994: Euralille (Einkaufszentrum, Restaurants), Lille, France
- 1991 – 1995: Fondation Cartier, Paris, France
- 1991 – 1996: Galeries Lafayette, Berlin, Germany
- 1993 – 2000: Kultur- und Kongresszentrum Luzern, Lucerne, Switzerland
- 1998 – 2000: The Hotel, Lucerne, Switzerland
- 1999 – 2005: Agbar Tower, Barcelona, Spain
- 2003 – 2005: Hotel Puerta America, Madrid, Spain
- 2003 – 2019: National Museum of Qatar, Doha, Qatar
- 2005 – 2012: Doha Tower, Doha, Qatar
- 2006 – 2017: Louvre, Abu Dhabi, UAE
- 2007 – 2012 Philharmonie de Paris, Paris, France

Jean Nouvel has also been involved in several residential and administrative developments/projects in the Czech Republic, Belgium, Italy, South Korea, Germany, Japan and France.

June 2, 2008 Jean Nouvel received the Pritzker Prize in Washington D.C., architecture’s highest honor and “Nobel Prize for architecture, to award for his work on more than 200 projects.

4 Acoustics

Each of the KKL Luzern’s halls possesses superb acoustical properties tailored to the main purpose of the venue. The Lucerne Hall, for instance, is especially well suited to amplified concerts, gigs and larger conferences, while the Auditorium is perfect for more modest events. The Concert Hall, for its part, is a masterpiece of

the acoustician's craft, and is equipped with an array of refinements designed to optimize the concert-going and music-making experience of both audience and musician alike

4.1 Concert Hall

The acoustical properties of the Concert Hall were accorded highest priority. The venue had to be able to adapt to the style of music, rather than the reverse. The objective was to achieve acoustics capable of doing justice to the entire musical repertoire from the Middle Ages to the present day. This the American acoustician, Russell Johnson, achieved to widespread acclaim.

The Concert Hall of the KKL Luzern is today regarded as one of the best in the world.

The hall is in the shape of a shoebox, being long, narrow and very tall, with a ratio of 1 to 1 to 2 between hall height, width and length. At just 22 meters, the width generates marked, very early reflections that help reinforce the presence of the instruments and create clarity in the spatial resolution of the sound.

The stage-to-ceiling height of 22 meters equates to a volume of 18,000 m³, an amount that lends space to the sound and generates a soft, well rounded reverb.

The stalls and the four tiers of back and side balconies can accommodate an audience of 1840 – an optimum figure for mass clarity in terms of instrumental volume and presence for all sizes of ensemble.

4.1.1 Reverberation chamber

The Concert Hall's reverberation chamber takes the form of a large empty space located behind the front part of the venue at upper-balcony level. Opening the chamber's motorized concrete doors increases the hall volume by 7000 m³.

The acoustics vary depending on the position of the doors. They are opened wider for large ensembles and closed for more intimate occasions such as chamber music.

The reverberation time can also be regulated using curtains inside the reverberation chamber. The combination of chamber doors and curtains allows the hall's acoustics to be fine-tuned to suit virtually any type of music.

In addition, curtains can be drawn to cover the sidewalls of the venue. With the reflection areas evenly covered, the reverberation time is reduced, and the acoustics become drier. This characteristic is used for voice-based events such as conferences and amplified music.

4.1.2 Canopy

An acoustic canopy hangs above the stage and the front part of the stalls. It consists of a height-adjustable sound reflector designed to allow the musicians to hear themselves without delay. The canopy can also act as an absorbent ceiling: lowering it for chamber music concerts or sparse audiences achieves a more intimate acoustic. The canopy can be raised to ceiling height for large ensembles or organ concerts.

4.1.3 Plaster relief panels

A large proportion of the sidewalls and the reverberation chamber's concrete doors are clad with more than 20,000 20 cm² plaster relief panels, which had to be hand-bonded to the substrate.

The structured surface of the plaster panels removes any harshness or stridency from the sound.

4.1.4 Stage

A computer is used to adjust the height of the stage. A number of parameters can be tailored in a matter of minutes to suit the requirements of the event.

4.1.5 Silence

A key aspect of the Concert Hall's acoustics is its quietness. Both ventilation and lighting are virtually imperceptible in terms of noise, and the hall is accessed via heavy soundproof doors.

“The KKL Luzern boasts premises with an architecture of world renown and a concert hall whose acoustics enjoy international acclaim. These qualities set the standard for the use and operation of the KKL Luzern.” (Mission Statement)

4.2 Russell Johnson

The acoustics are the work of New York architect Russell Johnson and his Artec group. He and Jean Nouvel collaborated on the Concert Hall project to fulfil the twin objectives of creating an architecturally unique venue featuring perfect acoustics.

Russell Johnson was widely regarded as one of the world's leading acoustics engineers.

He studied architecture at Carnegie-Mellon and Yale Universities from 1946 to 1951. Between 1954 and 1970 he worked for Bolt, Beranek and Newman (BBN) in

Cambridge, Massachusetts – one of the most important acoustics companies of its time – as founder and principal consultant of the Theatre Consulting Division, and as technical coordinator for concert hall and opera house design, including acoustics. 1970 saw him found his own consultancy, Artec (Artec = art and technology) and complete concert hall, opera house and theatre projects all over the world.

Russell Johnson spent years identifying the shortcomings of modern concert hall acoustics and analyzing numerous venues around the world. He scored notable successes during his decades long endeavors, one of which is undoubtedly the Concert Hall of the KKL Luzern, whose outstanding acoustics rank it amongst the best in the world.

5 Facts & figures

5.1 Roof

Surface area: 12,000 m³

Concert Hall roof area: 1300 m³

Height: 21 m (to soffit)

Max. projection: 45 m

Weight: 2500 t

Construction: grid of plate girders, thickness 15–90 mm

Upper surface: copper sheet

Soffit: 2000 15 mm thick aluminum panels

5.2 Concert Hall

Width: 22 m

Height: 22 m

Length: 44 m

Floor area: 2100 m²

Capacities:

Concert seating: 1840

Conference seating: 1300

5.3 Lucerne Hall (maximum)

Floor area: 1440 m²

Capacities

Standing room: 1600

Banquet seating: 850

Auditorium

Floor area: 200 m²

Capacity: 270

6 Funding

Construction costs:

Planned: CHF 194 million

Actual cost: CHF 226.48 million

Cost overrun: CHF 32.48 million

The KKL Luzern is run as a public-private partnership.

7 Mission Statement

The KKL Luzern has a Mission Statement – a set of fundamental guide-lines governing the orientation of the organization. It comprises four sections: Joint Venture, Mission, Use, and Corporate Culture.

This document contains quotes taken from the Mission Statement.

The Mission Statement in its entirety may be obtained from KKL Luzern Management AG or by visiting www.kkl-luzern.ch

8 Organization

The KKL Luzern was and is intended to be run as a public-private partnership, i.e. the private interests involved are required to adapt to the requirements of the public institutions; by the same token, the public institutions are required to take account of circumstances in the realm of private law and private enterprise.

“The KKL Luzern is a public-private partnership by the City and Canton of Lucerne and private interests. The public and private institutions gathered in the Foundation share responsibility for the development of the KKL Luzern on a partnership basis.” (Mission Statement)

8.1 Supporting Foundation

The Foundation is the owner of the KKL Luzern and holds most of the shares in the management company, KKL Luzern Management AG. The Foundation acts as the KKL Luzern’s awarding authority. The supreme body of the Foundation and of the KKL Luzern is the Board of Trustees.

8.2 KKL Luzern Management AG

KKL Luzern Management AG is responsible for the management of the KKL Luzern. A majority of its shares is held by the Supporting Foundation, and its supreme body is the Board of Directors.

9 History

9.1 1980

Attention is drawn to the poor structural condition of the Armin Meili designed Art and Convention Centre dating from 1933/34. It is destined to be replaced by the new KKL Lucerne 15 years later.

March 1988 Founding of the Concert Hall Foundation under its president, the industrialist Walter von Moos.

April 1988 Publication of the Hayek study commissioned by the city of Lucerne to investigate optimizing the cultural facilities.

September 1988 Publisher and patron Alice Bucher donates CHF 960,000 to the city of Lucerne with the aim of facilitating the concert hall process and staging an architectural competition.

March 1989 Lucerne's electorate approves the competition.

9.2 1990

1989/90 The competition ends in disagreement: Parisian architects Jean Nouvel and Emmanuel Cattani win the competition, but the City of Lucerne and the Concert Hall Foundation favor the proposal submitted by Rudolphe Luscher.

February 1991 Canton Lucerne's education department decides not to classify the old Culture and Convention Centre as a historical monument.

April 1991 Lucerne's city council appoints management consultant Thomas Held as general coordinator of cultural affairs.

April 1992 Rudolphe Luscher bows out of the project. The Foundation manages to bring Jean Nouvel back on board.

July 1992 Acoustician Russell Johnson is hired at the request of the International Music Festival (now Lucerne Festival).

January 1993 Jean Nouvel submits his architectural concept featuring an expansive cantilevered canopy sheltering three primary volumes demarcated by water channels.

November 1993 The councils of the city and canton of Lucerne approve CHF 94 million and CHF 24 million respectively for the construction of the KKL Luzern.

December 1993 The Foundation concludes a general contractor agreement with Electrowatt Engineering/Göhner Merkur featuring capped costs and transparent accounting.

June 1994 65.7% of the electorate approves the city's CHF 94 million contribution. The KKL Luzern is the most expensive project ever put to the vote in the city of Lucerne. The referendum weekend of June 12 sees Swiss voters reject moves to promote culture.

September 1994 Lucerne city council gives the project the go ahead. A total of nine objections are settled amicably.

January 1995 Building work begins on January 21 with a groundbreaking ceremony.

March 1996 Five leading Lucerners found KKL Luzern Management AG, the company destined to manage the KKL.

August 1998 Inauguration of the Concert Hall with conductor Claudio Abbado and the Berlin Philharmonic Orchestra giving the opening concert of the International Music Festival (now Lucerne Festival).

9.3 2000

March 2000 Overall inauguration of the KKL Luzern, including the Concert Hall, Lucerne Hall and Auditorium.

June 2000 Inauguration of the Museum of Art Lucerne, also housed in the KKL Luzern (see www.kunstmuseumluzern.ch)

June 2001 Closure of the project accounts. The KKL Luzern cost CHF 226.5 million, representing an overrun of CHF 32.5 million.

2002 Hans-Peter Aebi becomes Chairman of the Board of KKL Luzern Management AG and Chairman of the Foundation.

2003 Elisabeth Dalucas appointed CEO of KKL Luzern Management AG and assumes charge of operations; she also becomes the Foundation's managing director. Reopening of the KKL Luzern's comfortable Seebar lounge bar. 55.8% of the city of Lucerne electorate approves CHF 18 million for the structural relief and operational stabilization of the KKL Luzern.

2004 Inauguration of the World Café and restaurant RED.

2007 Inauguration of the Crystal Lounge.

9.4 2010

2010 Pius Zängerle becomes Chairman of the Board of KKL Luzern Management AG and Chairman of the Foundation.

2011 Hans E. Koch appointed CEO of KKL Luzern Management AG and assumes charge of operations; he also becomes the Foundation's managing director.

2012 Opening of the event Pavilion on the Lucerne Terrace. The temporary flat roof construction, which matches the architecture of the KKL Luzern in terms of form and color, offers an additional option for events of all kinds.

2013 The KKL Luzern takes over the rental and management of the Terrace Hall at the Museum of Art, thus complementing its selection of venues with an attractive location.

2014 The Canton of Lucerne, the city and KKL Lucerne agree on a financing arrangement for the long-term maintenance of KKL Luzern's value until 2028.

2015 KKL Luzern wins the 2015 Swiss MICE Award in the convention Centre category.

2015 Reorganization of the strategic management of the company and essentially separated the presidencies of the KKL Lucerne Management AG and the sponsoring foundation.

2015 Markus Thumiger becomes Chairman of the sponsoring foundation.

2015 Peter Mendler becomes Chairman of the Board of KKL Luzern Management AG.

2016 Over 17 years after its opening, KKL Luzern has created over a billion Swiss francs for the city and region of Lucerne. A study from HSG in 2011 found that KKL Luzern generates around an extra 75m Swiss francs per year for its local area.

2016 KKL Luzern wins the coveted Swiss Location Award for 'Best Congress Location in Switzerland'. The best event locations in Switzerland were voted for in nine categories by over 4000 visitors and organizers, along with an independent panel of experts.

April 2017 Philipp Keller takes charge of KKL Luzern Management AG as CEO

2017 The KKL Luzern launches its new brand identity with a new modular logo and an inspiration-wave as a connective element. The four brand values «experience partner», «perfect host», «creative pioneer» and «world class in Lucerne» are the foundation of the new brand positioning.

10 KKL Luzern offerings

10.1 Culture

The KKL Luzern's cultural offerings span a wide variety of genres and styles with the aim of meeting the needs and aspirations of as broad an audience as possible.

The KKL Luzern is especially well known for its Concert Hall and the quality of its classical music program, e.g. the Lucerne Festival. An array of other music genres also finds its way into the KKL schedule, courtesy mainly of the multi-purpose Lucerne Hall: these included blues, rock, pop and world music, to name but a few.

This policy of diversification enables the KKL to meet its public obligations.

“By virtue of its origins the KKL Luzern sees itself as part of the region's public life. As a forum of encounter, it is open to all sections of the population in the spirit of tolerance and the safeguarding of its interests.” (Mission Statement)

10.2 Convention

Aside from its cultural activities, conferencing is a key theme at the KKL Luzern. Large numbers of seminars and symposia take place there every year, as do congresses and conferences running over several days. Such events attract attendees to Lucerne from the world over. The KKL Luzern is perfect as a venue for combining conferencing with culture as well as meetings, lectures, talks and exhibitions.

10.2.1 Cuisine

Gastronomy and catering are accorded emphasis at the KKL Luzern for the benefit of concertgoers, conferencing attendees, art devotees, tourists and locals alike. The KKL's bars and restaurants aim to provide more than just food and drink – they strive to deliver nothing less than a culinary experience.

“The cuisine establishments pursue success-oriented, complementary concepts in keeping with the high-quality standards of the KKL Luzern and coordinated with the selection of events on offer.” (Mission Statement)

10.2.2 Restaurant RED real elegant dining

The Restaurant RED offers both lunch and dinner in an elegant environment affording spectacular views. Delectable compositions created by Executive Chef Michèle Meier and her RED Team.

10.2.3 Crystal Lounge cocktails meetings relaxation

The Crystal Lounge offers miniature Orient-inspired delicacies attuned to the European palate, as well as exquisite lounge cocktails. The space is very flexible. The lounge can be used as a premier events venue.

10.2.4 Seebar cocktails wine delights

The rendezvous for concertgoers and musicians before and after concerts. The Seebar reflects the deep, unfathomable blue of the water and creates a great atmosphere for kicking back and relaxing. Patrons from near and far find here a classic yet eclectic drinks list.

10.2.5 World Café deli coffee pleasures

The cosmopolitan World Café with its views of the city, the River Reuss and Lake Lucerne serves quality meals to people whose time is at a premium. Its coffee bar celebrates coffee culture, its wine bar dispenses popular vintages by the glass,

while the food bar with its exotic flavors and scents offers a culinary tour of the world.

10.2.6 Event cuisine creativity for the connoisseurs

The KKL cuisine is all about offering outstanding culinary performances and complete cultural experiences; gourmet breaks, tasty treats, dream soups, delicatessen specialties, cheese highlights and desserts in any and every combination. From a break or a breakfast in the exhibition foyer to a KKL cocktail on the terraces, from champagne in a concert interval to a Flying Dinner and Late Night Special, patrons will find a choice to match their personal preferences

10.2.7 Concert bars champagne concerts company

See and be seen ahead of the event or during the concert interval on the roof terrace, in the panorama foyer or under the protective sweep of the KKL's cantilevered roof.

11 Museum of Art Lucerne

11.1 Location and architecture

The 2100 m² exhibition area of the Museum of Art Lucerne is situated on the fourth floor of the KKL Luzern – immediately below the immense canopy covering the Lucerne Hall and the conferencing facilities. Being so situated, almost all the exhibition spaces benefit from daylight from above.

The museum essentially comprises two large trustless spaces which can be subdivided by means of an orthogonal grid of lightweight plaster partitions. That way, the museum's rooms can offer endless display possibilities.

The present space configuration generates flights of rooms totaling 19 and measuring 10.5 x 6.5 m, 13 x 10.5 m and 26 x 10.5 m, with a ceiling height of 5.5 m. The passages between the individual spaces are, at 1.4 x 2.2 m, unusually compact – Jean Nouvel's intention was to imbue the rooms with a succinct impression of enclosure. Large paintings are moved from room to room using special tall, narrow picture doors.

The unusual characterless neutrality of the museum spaces – dark grey floor of polished concrete, white walls, illuminated ceiling – is in keeping with the wishes of the museum management, who wanted to ensure the predominance of the art works over the architecture: Jean Nouvel speaks of the "nudité des espaces" (nudity of the spaces). Spectacular views of the interior of the building, of the lake

and of the city may be glimpsed from the glazed catwalks connecting the two halves of the museum.

The spaces are equipped with efficient air-conditioning and security systems, as well as electronic daylight and lighting controls. The museum also possesses administrative offices, interpretation venues, a multi-purpose space with adjacent terrace on the fifth floor and storerooms in the basement

11.2 Exhibition

The Museum of Art Lucerne deliberately sets out to contrast works from its collection with those by contemporary artists from around the world. By regularly presenting temporary exhibitions and installations, it seeks to blur the distinction between the informality of an art exhibition hall and the formality of a museum. Through its own endeavors and versatility, the Museum of Art Lucerne is looking to engage in a dynamic interplay with the broad spectrum of cultural, commercial and societal events and activities hosted by the KKL Luzern.

11.3 Funding and organization

The Museum of Art Lucerne was previously housed in Armin Meili's old Art and Convention Centre, which eventually made way for Jean Nouvel's KKL Luzern. The city and canton of Lucerne contributed CHF 20 million (about 10 per cent of the overall cost of the KKL) for the incorporation of the museum into the KKL, with a further CHF 2 million donated by the Anliker Foundation for Art and Culture. For its part, the Lucerne Art Society agreed to finance the fitting out of the museum. The additional CHF 3.5 million required was raised by the beginning of 2002 thanks to donations from private individuals, municipalities, commercial interests and foundations, most of which are based in Central Switzerland.

Based on a service-level agreement covering 2000 to 2003, Canton Lucerne contributes an annual CHF 1 million to the running costs, while the city of Lucerne contributes CHF 260,000 and provides the premises.

Given an annual operating budget of around CHF 3 million (not including the amortization costs of the building), this means that the museum must raise more than half the money it needs through its own efforts and by seeking contributions from third parties. Part comes from members of the Lucerne Art Society and Lucerne Art Club. Donations from foundations chiefly fund and nurture the museum's work in the field of art interpretation and education. The museum also enters into partnerships with various corporate interests, and additional funds in the form of traditional sponsorships are channeled into specific exhibition projects.

The Museum of Art Lucerne has worked towards providing its private and commercial partners with an extensive range of attractive benefits, details of which may be obtained from the museum management.

11.4 Contact with KKL Luzern and Lucerne

“The Museum of Art Lucerne is a key part of the overall KKL Luzern experience. The KKL Luzern strives to achieve a partnership-based cooperation with the Art Society.” (Mission Statement)

The Museum of Art Lucerne plays a key role in the cultural life of the region. Its steady stream of activities helps it establish links to other institutions and organizations; for example, it teams up with KKL Luzern Management AG to exploit the synergies within the KKL Luzern. The museum also contributes to the national and international attractiveness of the region.

The KKL Luzern and the museum help cement Lucerne’s reputation as a city of culture. In its efforts to provide an active platform for international contemporary art, the museum’s endeavors are supplemented by those of numerous alternative and youth-oriented venues in the city, and of the neighboring Rosengart Foundation with its magnificent collection of Classical Modern art. In addition, the Museum of Art Lucerne works in close partnership with the KKL Luzern, the Lucerne Festival and the Lucerne University of Applied Sciences and Arts (HSLU).