# ARCHITECTURAL WALKING TOUR
# ESCH-SUR-ALZETTE



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# A SHORTCUT OF URBAN HISTORY

Esch-sur-Alzette was first mentioned in 773. In 1287, Henry IV, Count of Luxembourg, granted Esch its letter of freedom. In 1311 the town was surrounded by a ring wall, which had to be removed in 1671, the year in which Esch again lost its town rights.

The city owes its prosperity to the discovery of the iron ore "Minette" in 1838. The systematic and industrial exploitation of this ore required a plentiful and skilled workforce. In 1796 the city's population stood at 696 people, by 1827 it was at 1,050 and a century later, in 1930, it rose to almost 30,000 inhabitants (29,429). This is how rural Esch-sur-Alzette turned into an industrial city. The former "iron metropolis" has been home to the University of Luxembourg since 2022. The university town has 36,177 inhabitants (as of January 1st, 2022). In 2022, Esch-sur-Alzette, together with the 10 Pro-Sud communes and the 8 French communes of the "Haut Val d'Alzette" communes, holds the title of "European Capital of Culture". This label is awarded to a different city or area within the European Union each year.

At the end of the 19th century, the population consisted of Germans, Belgians, French and Luxembourgers. The workforce was often Italian. The influence of Germanic and Latin architecture is unmistakable, making Esch-sur-Alzette a veritable melting pot of European architecture.

From 1906, the "Wirtz-Krasnick" development plan led to the development of building along the front of streets. In 1924, Joseph Stübben, a famous German urban planner, author of the handbook "Der Stadtbau" (1895), designed the plan for new parts of the city, as well as for the beautification of existing ones. In 2000, the Luxembourg state and the Arbed steel group (now ArcelorMittal) jointly founded the Agora development company. Its task is to plan and create a modern and dynamic district on the former industrial site of Belval. In 2001, the architectural offices Jo Coenen & Co. from Maastricht and the landscape architecture office Lubbers from 's-Hertogenbosch submitted the first development plans for the Belval university district. Another city tour introduces this modern district.







# STYLES AND SYMBOLS

**Historicism:**

architectural style from the mid-19th century that was popular until 1930. In its eclectic form, it combines several architectural styles within one facade using new building materials such as iron, glass and concrete. The architectural movement also includes neo-gothic, neo-baroque, etc. The aim was to perfect the historical architectural styles. By using modern construction techniques and new building materials, the Neostyle can be easily distinguished from the originals.

**Art Nouveau:**

international architectural style that was popular in Luxembourg from the 1880s to the late 1920s. It breaks with traditional art history and classical architecture. The curved lines from the natural world characterize this building style.

**Art Deco:**

this style characterized architecture between 1925 and World War II. It turns to a stronger functionalization of space and increasingly draws on abstract geometric ornaments which are returned to their original statement. Bas-reliefs are becoming increasingly popular. Plant and animal motifs and mathematical lines largely characterize the decorations.

Architectural ornament is rarely used solely for its aesthetics - it often has a symbolic character. It often refers to moral-ethical, cultural or religious values, as well as different worldviews.



**Wealth is expressed by the following symbols, among others:**
cornucopia, curtains, garlands, scrolls

**Fertility:**
fruits, goats, flowers, plants and leaves, fish, shellfish

**Power:**
heraldic cartouches, lions, bears, sabres, fasces of faculties, laurel wreaths, oaks, palms, medallions

**Wisdom:**
owls, doves, old people, books

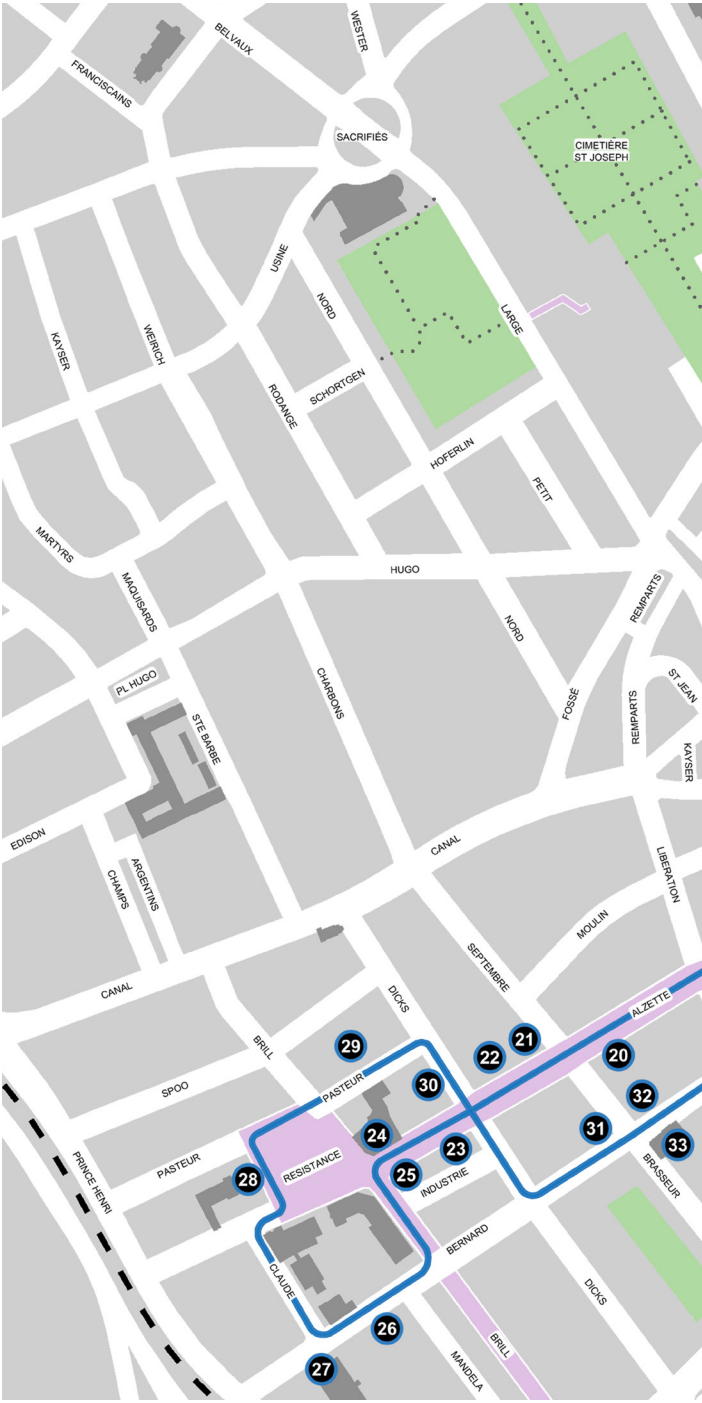
**Diligence:**
bees, ants

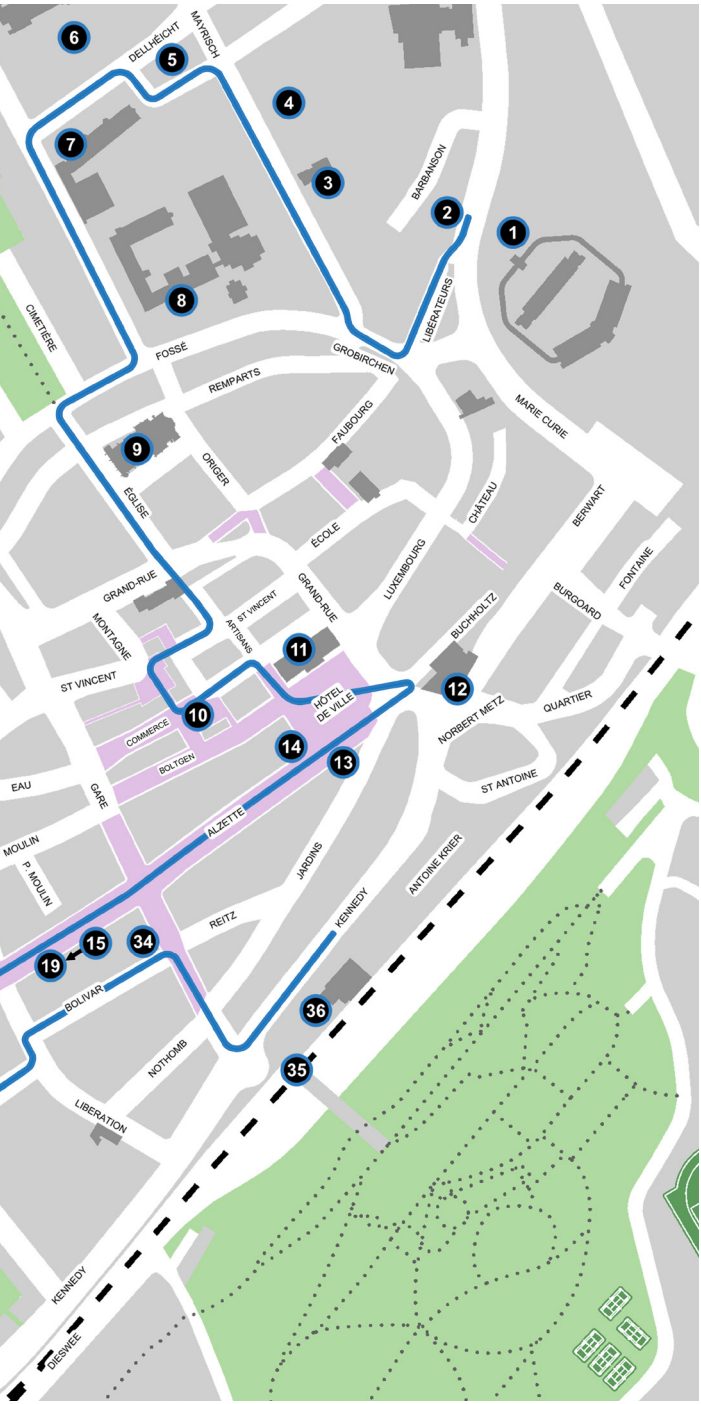
**Mercury:**
pagan god, protector of merchants and industry

**Roses and Ivy:**
love and loyalty

**Modernity:**
clinker bricks, structural steel beams, glass roofs, wrought iron

**The city tour:**
will introduce you to a largely intact and valuable architectural heritage mainly from the late 19th and early 20th centuries. Follow the suggested route and the numbering of the points of interest marked on the map.


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SACRIFIÉS
CIMETIÈRE ST JOSEPH
USINE
NORD
LARGE
KAYSER
WEIRICH
SCHORTGEN
RODANGE
HOFERLIN
PETIT
MARTYRS
MAQUISARDS
HUGO
REMPARTS
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CHARBONS
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ST JEAN
KAYSER
STE BARBE
EDISON
CHAMPS
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MOULIN
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BRASSEUR
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MAYRISCH
BARBANSON
LIBERATEURS
CIMETIÈRE
FOSSÉ
GROBIRCHEN
REMPARTS
FAUBOURG
MARIE CURIE
ORGER
ÉGLISE
ÉCOLE
CHATEAU
BERWART
GRAND-RUE
LUXEMBOURG
BURGOARD
FONTAINE
MONTAGNE
ST VINCENT
ARTISANS
BUCHHOLTZ
ST VINCENT
HÔTEL DE VILLE
NORBERT METZ
QUARTIER
COMMERCE
BOLTGEN
ST ANTOINE
EAU
GARE
ALZETTE
MOULIN
P. MOULIN
JARDINS
ANTOINE KRIER
REITZ
KENNEDY
BOLIVAR
NOTHOMB
LIBERATION
KENNEDY
DIESWEE

# THE ARCHITECTURE TOUR
# TOTAL DISTANCE: 5 KM

01 **Berwartturm,** from 1721, with a beautiful balustrade on the back. It is the entrance gate to the courtyard of the former baroque palace (1763) of the Lords of Berwart, demolished in 1956. The farm buildings to the left and right of the tower were demolished in 1972. Behind the porch on the right you can see the coat of arms of the Antoine-Joseph de Schauwenburg family, Lord von Berwart. In the background is the "research building" of the ARCELORMITTAL ironworks. Two covered galleries to the left and right of the tower lead to the administration building, which was built in 1992. It was built according to the plans of the architects' office Gottfried Böhm in Cologne. The metal structure of the building was then made by A.R.B.E.D.-Building Concepts in Differdange. In 1995 the project was awarded the prize for best steel structure and walk towards Rue de Luxembourg;









02 **No. 79-83, bourgeois dwelling houses,** No. 79 (1901). Shell decorations are above the windows. Portraits carved in stone can be seen on the 1st floor. No. 81: on the ground floor, the window frames are decorated with tendrils, flowers and goat's heads. No. 83: the balcony shows a finely worked openwork stone balustrade. It rests on Ionic-inspired columns. The mansards are made of natural stone and are decorated with tendrils; turn left towards Rue Emile Mayrisch;




03 **No. 26, City Library,** was formerly the home of Architect Jean Deitz-Kintzelé. The Art Deco grills bear the owner's monogram Deitz-Kintzelé.





**04** **No. 36-38 Architectural ensemble,** designed by architect Jean Deitz-Kintzelé. The building is framed by two towers. Art Deco stucco molding has been applied to a red base. The length of the facade is punctuated by a gallery of smaller windows. No. 40: a mansion buit by the architect Nicolas Schmit-Noesen (1938), cross the zebra crossing at No. 46;




**05** **Place Emile Mayrisch,** with fountain and monument (1933) in honor of the Luxembourg engineer Emile Mayrisch. In 1927 he had placed Luxembourg in seventh place among steel producers and made his country the seat of the International Steel Cartel. The bust of Emile Mayrisch is the work of the French sculptor Louis Dejean. The monument was designed by the brothers Auguste and Gustave Perret, pioneers of reinforced concrete; follow Rue Dellhéicht;




**06** **Municipal Hospital** (facade 100 m). It was built in cooperation between the city of Esch/Alz and the A.R.B.E.D. iron-group (1925-1930). The plans were drawn up by Isidore Engler, architect of the city of Esch, and Friedrich Ruppel from Hamburg. In 1930 the hospital offered 200 beds. The architecture is reminiscent of German sanatoriums. The location of the hospital corresponds to its function: it faces south and is surrounded by a large park. Since 1958, the hospital has been renovated and expanded several times.



**07** **Dellhéicht Elementary School** (1913-1917), it was built according to the plans of the architect of the city of Esch, Paul Wigreux. The building is reminiscent of German schools. The narrowing of the building at the corners characterizes the building. The classrooms are lit by large windows. The central building is crowned by two towers with onion domes and belvederes. The gymnasium, connected to the main building by a gallery, was replaced in 2007 with a contemporary wing designed by architects Witry & Witry; turn left at the corner, rue de l'Hôpital, then rue Fossé, turn left;




**08** **Boys' high school,** former industrial and commercial school (1905-1909). The monumental French Renaissance Revival building is framed by two pavilions. The plans were drawn up by the architect Paul Flesch. The protruding central body bears the coat of arms of the city of Esch-sur-Alzette above a segmental arch emerging from palm trees. The head of Mercury, protector of industry, adorns the middle window on the second floor, while female heads adorn the keystones of the windows to Mercury's left and right. The Ionian-inspired columns on the second floor rest on lion heads with pines. To the left and right of this protruding central body, the facade is divided into segments, each with three windows. They are dominated by flat Ionic-style columns. The corner pavilions show four windows. In order to give this building all its monumentality, it is preceded by a courtyard framed on the right by the director's apartment and on the left by that of the porter. The building was expanded in the years 1957-1965 and 1988-1994. The traditional architectural style of this building was contrasted with the modernism chosen for the former industrial and commercial school in Luxembourg-city. Turn right, follow Rue du Fossé and then take Rue de l'Eglise;

09 **St. Joseph Church,** (1873). The church was built according to the plans of state architect Charles Arendt, who had agreed on it beforehand with the founding father of Neo-Gothic architecture, Eugène Violet-le-Duc. The church is therefore built in the French Neo-Gothic style. The bell towers are reminiscent of those of Meulin Cathedral, the division of the main facade reflects the number "3" which evokes the Holy Trinity: it is divided into three parts, with three entrances, three niches. The central niche shows the Virgin Mary with the baby Jesus. There are majestic tridents above the entrances. A rosette with 12 petals is inserted in the gable of the nave. The sculptural widths show native plant motifs. The lower windows of the central nave are strictly vertical, while the rose windows in the upper part of the facade give the required lightness. The high nave is connected to the side aisles by buttresses. Also note the two side chapels. The interior was designed by the architect Pierre Kemp. The columns are adorned with ornate capitals; the life-size statues of saints, the magnificent glass windows from the Franz Mayersche Kunstanstalt (Munich) and the wall paintings by Josef Schneider from Cologne (1907/08) give the building impressive character. Follow Rue de l'Eglise to Grand'Rue, turn into Rue St. Vincent and follow the roade towards the place Boltgen;



10 **Place Boltgen,** the main square, was designed in 1985 as part of a redevelopment of the old town. The fountain's wrought iron crown is a reminder that steel and iron once defined the wealth of the city; turn left on Rue du Commerce and then right on Place de l'Hôtel de Ville;






11 **City Hall** (1935-1937), the building is the work of the City architect of Esch, Isidore Engler and the sculptors Claus Cito, Hary Frères, Albert Kratzenberg, Wenzel Profant, Aurelio Sabbatini. On the left side of the tympanum you can see a view of the city of Esch with the church of St. Joseph and the town hall. In the middle of the tympanum you see the city coat of arms which is protected by two workers. The city's former ironworks are shown on the right-hand side. Below the tympanum is the national motto "Mir welle bleiwe wat mir sin = We want to stay what we are". The bas-reliefs under the windows offer a rich program depicting industry, science, sports, education, architecture and town planning, electricity, steel production, social welfare, agriculture, mining and horticulture. On the rear facade there is an art window from the glazier Linster from Bad Mondorf. When building the city hall, the industrial town of Esch deliberately avoided using steel construction and preferred to build a stone façade. It was built exclusively from domestic stones from Gildsorf, Ernzen, Dillingen and Ellergronn. Turn into the Rue de l'Alzette, which was converted into a pedestrian zone in 1992/93 according to the plans of Th. Sieverts Professor in Bonn, R.F.R. Peter Rice from Paris and Francis Martin from Bordeaux;



11



12 **Justice de Paix,** the local court of justice was built in 2012 by Jim Clemes Associates. The building is erected as an extension of rue de l'Alzette, the axis of which it closes in perspective. By its geometry and its radical lines, the building stands out as a monument. The use of same materials for the exterior as for the interior and the many perspectives that emerge from the building underline this calling. Olive trees emphasize the founding principle of the building: freedom!






13 **No. 5-9, ancient hardware store "Sichel".** The western wing was built in 1909, the eastern one in 1924. The architect was Carl Dietrich from Neustadt an der Hardt (Bavaria). The middle part of the building is framed by two onion domes. A belvedere adorns the central gabled roof. The ground floor and first floor are designed as shop windows. Garlands of fruit adorn the building as bas-reliefs. The bas-reliefs on the towers are particularly interesting - they depict Mercury, crafts, agriculture, mining, blacksmithing and science. The connection between building decoration and function (hardware trade) is clearly recognizable. Above the entrance to the apartments there is a porthole surrounded by mythical creatures, next to it medallions with bees as symbols of diligence. The "Maison Sichel" illustrates the European building type for apartment buildings and large companies.



14 **No. 4, Art Nouveau house** (1904). The facade is decorated with depictions of chestnut leaves. The balcony on the 2nd floor is framed by two peacocks. The access to the balcony is also crowned by a sculpture of a peacock. The wrought iron balustrades are decorated with sunflower motifs. The building designed by Nicolas Biwer is traditional in the structure of its facade, but very avant-garde due to the deliberate separation between the building decoration and the building body.




15 **No. 55, Art Deco house** (1929). Architect: Nicolas Schmit-Noesen. The facade of the ground floor and the 1st floor is covered with white marble and reserved for shop windows. The decoration on the two bay windows is executed in stylized high and low reliefs. Flora and fauna inspired the sculptor. On the left oriel you can see a young man with the chalice of the goddess Hygeia. The depiction is reminiscent of the Rollinger drugstore that was once housed here; on the right a young girl (Aphrodite) kneels and ties her shoelaces (allusion to the former Marnach shoe shop on the ground floor). The central structure forms a loggia surrounded by twisted columns. Terraces are on the 3rd floor. The building decorations include a representation of a falcon, a parrot as a symbol of beauty, and a squirrel as an allegory for diligence and boldness.



16 **No. 57, Neo-Gothic style investment house** (1909). The building gathers the main decorations of this style, hump arches, triple pass, escutcheons, rose motifs, scrolls, crown and cloak with the owner's monogram C(laude)-K(ongs), banner without motto. Rich plastic window reveals and flat columns with pictorial decorations give the facade built in Jaumont stone an impressive character.



17 **No. 61, Art Nouveau investment house.** The facade is made of white enamelled clinker. The house stones are bright and the Art Nouveau decorations are reminiscent of plant motifs. A basket-shaped balcony adorns the wrought-iron parapet above the entrance. Note the thistles carved in stone beneath the windows. The building gives the impression of growing out of nature.

18 **No. 65, Gothic-Baroque investment house** (1910) designed by architect NP Majeres. The facade is made of yellow brick and light-colored stone. The private entrance on the ground floor is crowned with a Renaissance tympanum with a coat of arms. The tympanum is supported by two columns resting on medieval-looking heads. The sculptures can be attributed to Pierre Schmitz. On the first floor there are windows crowned with trilobes and coats of arms, on the second floor you can see windows decorated with coats of arms and banners without a motto.

19 **No. 67, investment house** (1913) in Gothic and Art Nouveau style. The facade is made of white clinker and light stone. The architect was Joseph Nouveau, a former student of Victor Laloux, architect of the Gare d'Orsay in Paris. The private entrance is surmounted by a battlement, the console is covered with floral decorations in the Art Nouveau style. The Gothic pediment is crowned by two windows. Between the 1st and 2nd floor, the Gothic decor takes up the ornament of the fish bladder.






17


18

20 **No. 90-92, investment house,** with red clinker facade and white-cut stones and coloured ceramics. The building was designed by the architect Albert Kerber for the construction company Chilot-Altmeyer. The shop entrance is framed by two Renaissance consoles. They rest on Gothic cross knobs. The shop entrance is crownd by a head of Mercury. The balcony above bears representations of fire urns on the left and right as well as inscriptions on the two ends of the balustrade. On the left reads "Labor" (work) and on the right "Pax" (peace); the part of the building facing the crossroads tapers upwards and gains the impression of the height. Until the German occupation (1940), the empty medallions contained the busts of Albert I, King of the Belgians, and Raymond Poincaré, then the first French minister. The building was erected during the First World War. On the gable reads the year of construction, 1915. The facade on the Rue X Septembre side is divided in two parts. The slightly protruding tower rises at the level of the second floor. It is crowned with a Flemish dome. The windows of this part of the facade are decorated with the faces of men. On the ground floor there is an entrance to the apartments. The facade is made of red clinker and cut stone. The colourful ceramics are provided with abstract ornaments. The building is crowned by a cornice with Ionic style elements. The façade facing Rue de l'Alzette is striking because of the richly decorated private entrance - here you can see the representation of God as the creator of time and the stars. The stairwell faces the street, testifying to the loss of valuable living space on the street side.

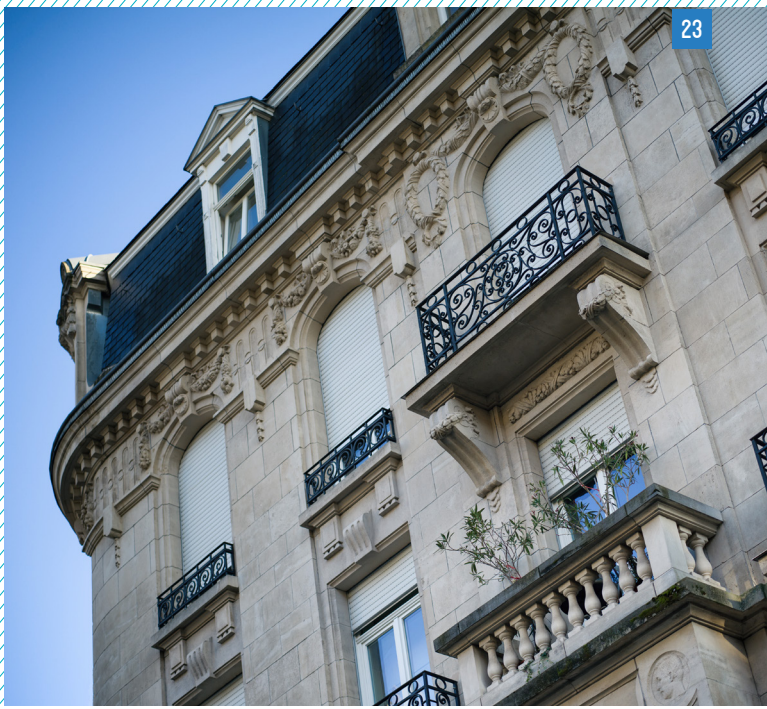





21 **No. 91, residence in modernized Louis XVI style** (1911). Architect Joseph Nouveau created a dwelling house richly decorated with fruit garlands, crossed ribbons and shellwork. On the 1st floor there is a loggia which is framed by two Tuscan columns. The facade, punctuated by flat columns with Ionic capitals, together with the pronounced cornice between the 1st and 2nd floors, give the impression that the upper floor is slightly set back. The former gateway to the yard is still recognizable.




22 **No. 96, Art Nouveau investment house** with a white sandstone façade - two women's heads with long flowing hair support the balcony on the 1st floor, below the bay window.




23 **No. 119-123, investment houses,** built in 1913 by the architect Albert Brick for the Belgian entrepreneur Alfred Lefèvre. Façade on the Rue Dicks side: on the first floor there are strongly cantilevered balconies and on the second floor they are slightly cantilevered, the layout of which makes the building structure slenderer. The massive Louis XVI style cornice reinforces the monumental character of the three houses. Ground floor: the entrance to the shop is crowned by a representation of a mythical creature; Façade on the rue de l'Alzette: this is a replica of the same façade with the exception of the balcony supported by consoles. These are decorated with the representation of owls (wisdom). They also show two medallions: on the left you can see the Albert I, King of the Belgians, on the right a victorious Roman soldier with a laurel and an oak leaf crown. Ground floor: a horned mythical creature adorns the basket-like balcony above the front door. The first floor is characterized by a slight facade projection. Under the window on the second floor, another mythical creature protrudes from acanthus leaves, holding two fish by its mouth (a typical architectural decoration of 19th-century spa architecture); between the second and third floors, a goat's head is depicted by garlands. The upper floors have scallops as decor.




24 **City Theatre** (1959-1962). The city architect, Robert van Hulle and architect Willy Weigel designed the local theatre. The building is decorated with large stained-glass windows. These were designed by artist Frantz Kinnen. The theatre forms a counterpart to the Brill School opposite. The tympanum is decorated with polychrome ceramic reliefs reminiscent of the performing arts. The building was renovated in 2008 and 2011.





25 **No 135, Corner building in freestone,** notice the impressive corbel balcony on the 1st floor as well as the important cornice decorated with heads of goats holding garlands by their mouths and ears ; take rue du Brill on the left, then turn right, rue Zénon Bernard;




**26** **No. 65, youth centre.** This is a former Art Nouveau private house (1907) built for the merchant and innkeeper of Italian origin, Olivio Mosé. The building was included in the Inventory of National Monuments in 1973. It is a slightly modified copy of the Hôtel de la Comtesse de Montessuy (12, rue de Sédillot) in Paris. The building is characterized by a slight overhang on the left side. This span is crowned by a dome with an amphora. On its gable you can see a depiction of Zeus surrounded by oak leaves and laurels, as well as the year of construction. The stone brackets have a purely ornamental function. The monogram of Mosé Olivio (MO) on the pediment was changed to the name of the next owner Charles Meder (CM). The cornucopias and bunches of grapes in the entrance area indicate prosperity. The mansards have a horseshoe-like shapes. The cornice made of natural stone is decorated with a with acanthus leaves. It is crowned by a second one made of zinc. The facades feature depictions of sunflowers, ornate pottery, while the window soffits are adorned with acanthus leaves or stems of exotic plants. The window frames and balcony doors are richly carved. A wrought-iron flower knob serves as an electric light. The parapets, executed in wrought iron, show a sweeping motif. The street fence also shows sweeping meanders and depictions of chestnuts. It rests on a wavy low wall. The neglect of the building between 1973 and 1985 had led to the theft of the Atlas statue, the Mercury and Fortuna busts and the bird bath. Renovated in 1985, the building found a new purpose as a meeting and information centre for young people and as a regional cultural activity centre. Today, the house is used as a youth centre. Turn to the right;







27 **Sacred Heart Church.** It was designed by Jean Deitz-Kintzelé and Christian Scholl, winners of a competition in 1932, and built by the entrepreneurs Antoine and Jean Crolla. The facade is divided into three parts (the Holy Trinity); in the middle of the facade stands the slender bell tower (40 m), crowned by a high concrete cross and formerly illuminated at night. The lower aisles are invisible from the outside because they are hidden by the two towers flanking the bell tower. The forecourt of the church is framed by the vicarage and the presbytery. From the rue Pierre Claude, one has the impression that the church rises into the sky and blends into the street - so as not to intrude on the public space. The interior with its magnificent stained-glass windows (artist Binsfeld, Trier; Linster, Mondorf-les-Bains; Schock, Luxembourg), its mosaics with a depiction of the Sacred Heart, the new altar (1982), the side altars, works by the artist Aurelio Sabbatini ( 1921/1953) are noteworthy. The choir cross and the baptismal font are works of the artist Bettina Scholl-Sabbatini (1982). The choir is elevated to illustrate the ascent of prayer to heaven. Its limited depth and the lack of a triumphal arch bring the former altar closer to the faithful. The liturgical movement that prepared the Liturgical Reform (1963) can be felt during the visit. The organ, made by the Haupt company from Lintgen, dates back to 1935. It was shown at the world exhibition in Brussels. The church has been classified as a national monument since 2019. Turn into Rue Pierre Claude and follow until Place de la Résistance.

**28 War memorial for the fallen of World War II and National Museum of Resistance and Human Rights** (1954-1955). Designed by architects D.P.L.G. Nicolas Schmit-Noesen and Laurent Schmit the site housed the Peace Court in the left wing, the Office of Employment in the right wing and the National Resistance Museum in the back. These features created a symbol of freedom, labor and justice. Two inscriptions are on the main facade. **"Honour to those who, through their toil and death in the mines, factories and workshops, have built the economic basis of our independence"; "Honour those who gave their lives to protect our independence through their brave resistance and heroic deaths during the occupation."** The sarcophagus in the memorial courtyard contains the ashes of victims of the concentration camps. Behind the sarcophagus are 4 stone blocks decorated with bas-reliefs. They depict the work in the mines and factories, the occupation and horrors of war, and the joy of liberation. The sculptures are by Claus Cito, Emile Hulten and Charles Kohl. The museum in the memorial courtyard is separated from street life. Turn right and take Rue Pasteur; left side;

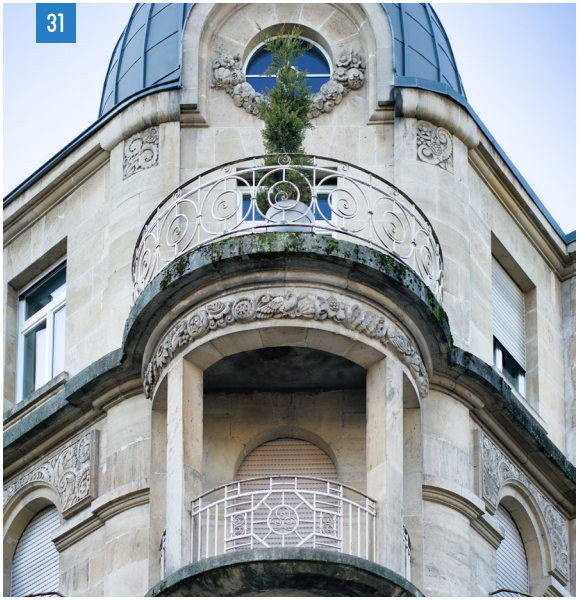




29 **Ensemble of town houses.** This harmonious street was built between 1924 and 1935. The facades are made of natural stone, the houses are adorned with small front gardens. Each house has its own character expressing the taste and cultural knowledge of the building owner. These houses were built according to the same plan and with a great homogeneity prescribed by the city of Esch-sur-Alzette, and is the work of several architects: Gustave Schopen, Abert Thill, P. M. Winandi. At the end of the street, turn right into Rue Dicks;




30 **No. 30-32, investment house** (1928). This impressive building was designed by architect Gustave Schopen. The sculptures are by Jean Kayser. The ground floor was reserved for shops, an entrance gate leads to the inner courtyard. The entrance to the apartments is relatively narrow.The facade is occupied by a central projection in the form of a volute. The arrangement of large windows gives the building a monumental character; follow rue Dicks, cross rue de l'Alzette and turn left onto rue Zénon Bernard;




31 **No. 14, former Hôtel du Parc** (1929), The building, designed by the Swiss architect Louis Rossi for the entrepreneur Antonio Caffaro, is one of the jewels of Art Deco in the Grand Duchy. The ancient Hôtel du Parc at the crossroads is highlighted by a dome decorated with a porthole. The central part of the house is framed by rounded gables. They each crown an oriel which rises from the ground floor. On the 4th floor there is a terrace in the form of a three-quarter circle. On the 3rd floor there is a loggia which is framed by two consoles. On the side facades, the balconies protrude in the centre of the oriel. The upper balcony is supported by 4 columns, which reinforces the monumental character of the building. The ground floor has large windows that illuminated the former café-restaurant. The entrance to the private areas of the hotel was on the Rue X. Brasseur side. The bas-reliefs and arabesques of the Art Deco style can be found on the pediments, the cornice, along the consoles that support the loggia, along the front door. The ornamental program draws exclusively on motifs from the animal and plant world. The facade shows representations of a gazelle, a duck, a squirrel, a dove, a reptile. The hotel was mentioned for the last time in the national hotel guide of 1990. Opposite;




32 **No. 7, former resdience of the notary Gantenbein,** built in 1924 by architect Paul Flesch. An elegant oriel rises above the entrance door. It is crowned by a pavilion roof. A large bare cartouche is held by a lion and surrounded by garlands of flowers and pine cones. Balconies resting on powerful consoles decorated with flowers, shells and masks and small, richly worked wrought-iron railings, underline the horizontal character of the building. The sculptures are the work of the sculptors Duilio and Dante Donzelli; go back to rue Zénon Bernard;






33 **Post Office Building** (1930) designed by architects D.P.L.G. Nicolas Schmit-Noesen and Paul Flesch. The office at the crossroads is highlighted by a rotunda. It is framed by mighty columns crowned by amphorae. They lead to the side wings of the building. The cornice of the rotunda is surmounted by a slender dome bearing the city coat of arms, topped by a zinc crown. Above the entrance a balustrade continues that one of the window sills of the side wings. The facades are divided into segments thanks to flat columns. This division emphasizes the extent of the building. Stylized floral motifs can be seen under the spandrels of the windows on the second floor. A massive cornice with coffers separates the actual structure from the attic. On the Rue Zénon Bernard side there is a pavilion whose entrance is crowned by a segmental arch. It breaks up the monotonous character of the building. This pavilion, that houses the staircase, is crowned by a dome with an amphora. A second pavilion on rue X. Brasseur completes the building. On the ground floor, the entrance gate to the courtyard shows the city coat of arms. The building decoration is based on the world of flowers and fruits. Follow rue Zénon Bernard, at the intersection with rue de la Liberation, turn left onto rue Bolivar and follow the street to avenue de la Gare;



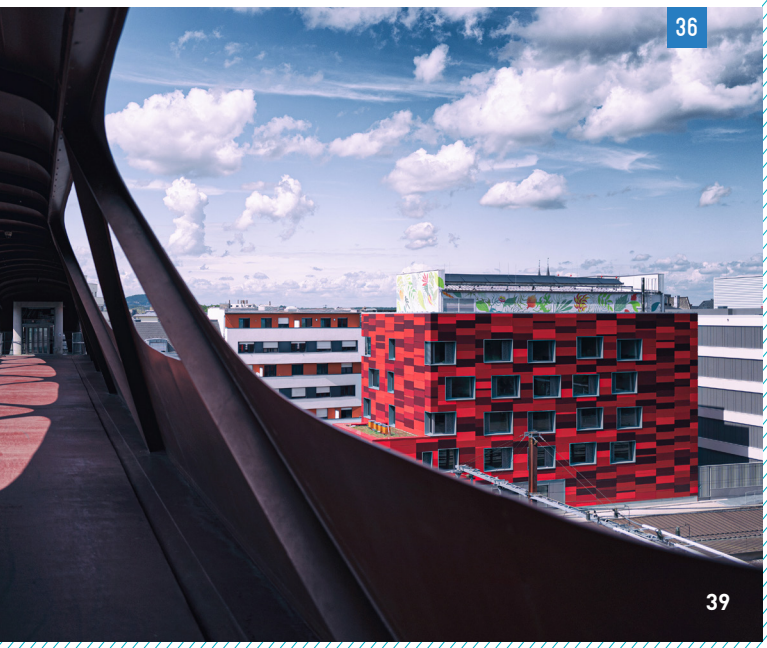
34 **No. 25 corner house.** A corner tower welcomes visitors coming from the train station. The building shows four floors, two of which are integrated into the high attics The windows with wooden shutters are rather rare. The arrangement of the windows gives the building an almost monumental character. The cornice with chevron decoration is reminiscent of Art Deco. Turn right to reach Bd. JF Kennedy and the train station, end of city tour.



35 **The Pedestrian Bridge** was built in 2009 according to the plans of Metaform s.à r.l in cooperation with Ney & Partners s.àr.l and the engineering office Betic. The gateway with organic shapes creates a direct connection between city centre and Parc Gaalgebierg. The 150 m bridge forms a unique object characterized by a simple volumetry.




36 **Built in 2017, the Youth Hostel** was designed by Beng Associate Architects. The red color of the façade refers to the mining region "Terres Rouges". The Russian artist Aleksandr Konstantinov contributed to its polychromic caractor. The choice of materials, as well as photos of emblematic local places recall the past of this former industrial region. The Youth Hostel offers a bar and public restaurant, relaxation rooms, living rooms and conference halls. The capacity is of 122 beds spread over four floors and 26 rooms,. One floor is reserved to families. The resolutely contemporary bay windows of the 5th floor offer a panorama view over the City Centre. End of the visit.



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