

ESCH-SUR-ALZETTE

a city on the move

ESCH CITY TOURIST OFFICE

Valeurs nutritionnelles moyennes :

Habitants	30 000
Tourisme	135 ha parcs et forêts
Commerce	814 boutiques
Industrie	acier et technologies

Données Sanitel :



LU 4004
CITY TOURIST OFFICE ESCHIALZETTE
00352541637

ARCHITECTURAL WALK







Brief historical survey of the city

Esch/Alzette is mentioned for the first time in 773.

In 1287 Henry IV, Count of Luxembourg granted Esch the title of a city. In 1311 the city was surrounded by a wall, which was pulled down in 1671 when Esch lost its status.

The development of the last 100 years is mainly due to the discovery of iron ore called "Minette" in 1838.

The systematic and industrial exploitation of this iron-ore requires a numerous and qualified labour force.

In 1796, only 696 inhabitants were counted, in 1827 this number rose to 1050 and century later in 1930 we are approaching 30 000 inhabitants a level that only was exceeded in 2010. Thus the market town evolved into a prosperous industrial city. In 1906 Esch recovered its official status as a town.

A new identity was attributed to the city of Esch, when the Government decided in 2005 to create at Esch-Belval the central campus of the University of Luxembourg. Nowadays, a new contemporary urban district uniting buildings from the most famous architects in Europe, is rising at the east side of the city. Today the large urban zone of Esch counts some 60 000 inhabitants.

This circuit stresses the most beautiful buildings of historicism, Art nouveau, Art deco and early Modernism and covers a period from 1880 up to 1930.

The promoters (property developers/house builders) were Germans, Belgians, French, Luxembourgeans.

The influence of German and Latin architecture is obvious and therefore Esch may be rightly considered a crucible of European architecture. In 1906 the Wirtz-Krasnick plan stipulated a lining-up of the street plan. In 1924 Joseph Stüben, famous German urbanist and author of the reference-book "Der Städtebau"(1895), developed the plan of new districts and the embellishment of existing ones.



Glossary

Historicism: architectural style from the middle of the 19th century, which remained fashionable until 1930. It combines different styles of architecture on the façade of the same building.

Historicism also covers the Neo-styles (neo-gothic, neo-baroque, etc.) They differ from the original by the use of modern technologies.

Art Nouveau: appeared as early as 1880 and remained till the end of the 20th century. Breaks with the history of the art and classical architecture. Introduces a new lining-up of living space and is characterized by designs of foliage and shapes linked by wavy lines.

Art Deco: the style of design predominant in the decorative arts of the 1920s and 1930s. The name derives from the 1925 Exposition Internationale des Arts Décoratifs in Paris. In deliberate contrast to Art Nouveau, Art Deco was characterized by emphatic geometrical lines and shapes, vibrant colour schemes, and the use of man-made substances.

Wealth is expressed by the following symbols: horns of plenty, draperies, garlands, volutes.

Fertility: fruit, goats, flowers, plants and foliage, fish, shells

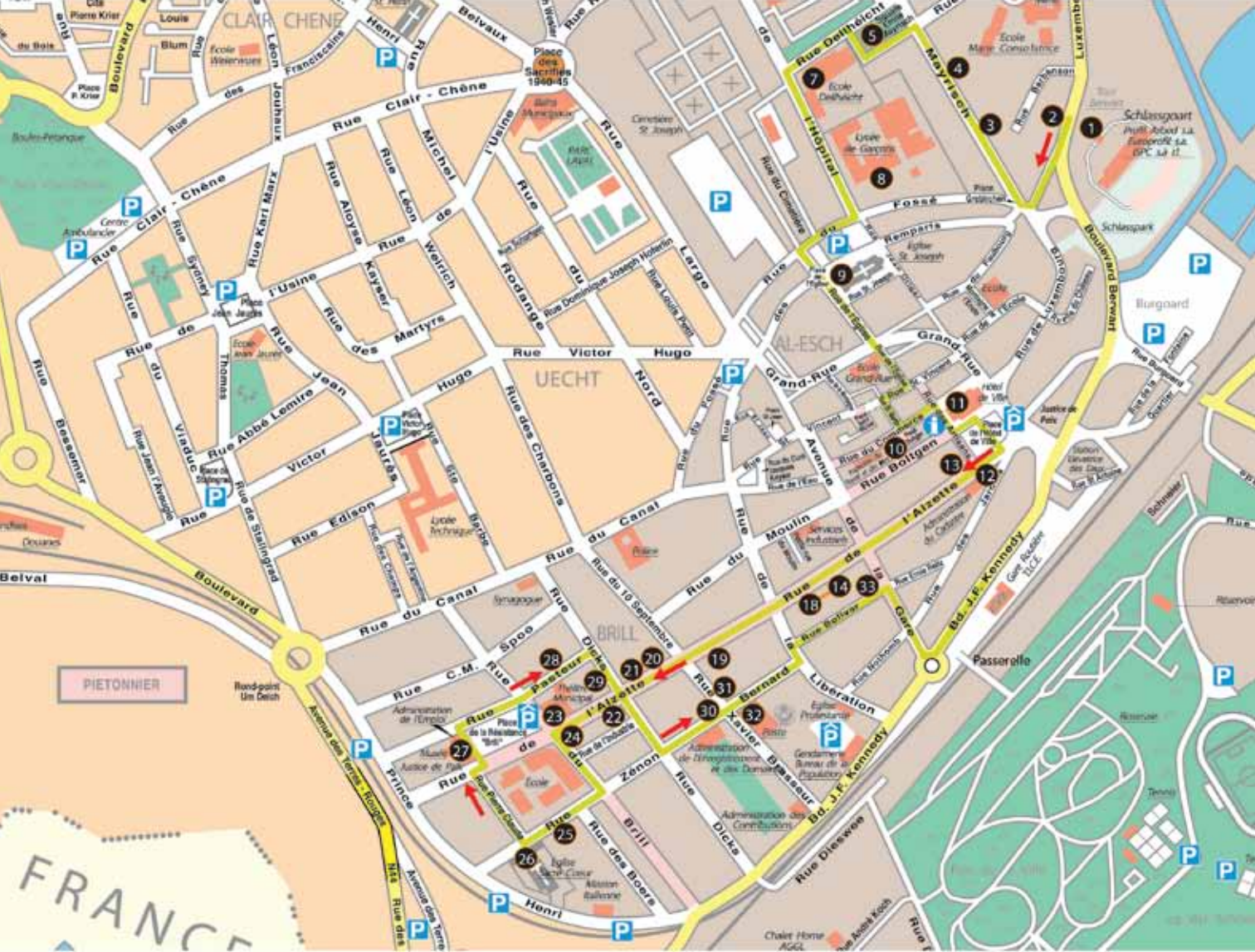
Strength: heraldic cartouches, lions, bears, swords, fasces of lectors, laurel crowns, oaks, palm leaves, medallions

Wisdom: owls, pigeons, old-age, books, pagan gods

Endurance: bees, ants

Mercury: the Roman God of commerce and patron of industry. He is usually portrayed with a winged cap, winged sandals, and staff.

Modernism: bare bricks, steel beams revealing building techniques, glass roofs and walls, combination of wrought iron and carved stone.



The Architectural Walk



When facades relate the epic of their city

The walk introduces you to a valuable architectural patrimony, intact to a great extent. The visitors will merely have to follow the itinerary of a total distance of 5 km and respect the numbers indicated on the plan. He may, however, join the route wherever he likes.

(1) Berwart Tower (1721), pretty balustrade on the backside, entrance porch to the courtyard of the former baroque castle (1763) demolished in 1954 and having belonged to Lord Berwart. The domestic offices on both sides of the tower were pulled down in 1972. Behind the porch, on the right hand side, the arms of Antoine-Joseph from Schauenburg, Lord Berwart. Behind the tower, the research centre of the steel works ARCELOR-MITTAL, designed by Gottfried Böhm and Jürgen Minkus, architects from Cologne. The building was awarded in 1990 the European Award for steel Structures; *take the rue de Luxembourg;*

(2) No. 79-83, No 79 (1901) rocaille decorations above the windows, on the first floor stone portrait gallery; no. 81 the ground-floor windows rocaille decorations, flowers and goat heads; no. 83 openwork balcony parapet with Ionian style columns, attic with volute decorations; *turn left into rue Emile Mayrisch.*

(3) No. 26 Town Library, gate Art Deco; formerly house of the local architect Christian Scholl.

(4) No. 36-40 homogeneous architectural entity, building flanked by two towers, stucco decorations in the Art Deco style on a red background, facade punctuated by a number of small windows which create the impression of a larger space; *at No. 46 take the zebra crossing.*

(5) Square Emile Mayrisch, fountain, monument (1933) erected in memory of the Luxembourgian engineer Emile Mayrisch, who in 1927 brought Luxembourg to the 7th position of steel producers and who had his country chosen as the seat of the international steel cartel; *turn into rue Dellhéicht;*

(6) Town Hospital built as a joint venture by the city of Esch-Alzette and the firm A.R.B.E.D. (today ARCELOR-MITTAL) (1925-1930); Architects Isidore Engler from Esch and Ruppel from Hamburg; 200 beds in 1930. The building reminds you of German sanatoriums, healthy environment, orientated towards the south within a large park.



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(7) Dellhéicht Primary School (1916), city architect Paul Wigreux, German influence, narrowing of the volumes at the corners, good illumination and well aerated interior thanks to the large bay windows, the central part of the building is given prominence by two turrets topped with cupolas similar to sentry boxes, sports pavilion linked to the main building by a gallery; *at the corner turn left into the rue de l'Hôpital, then proceed to the rue du Fossé, turn left.*

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(8) Boys Grammar School (1909), former school of industry and trade, architect Paul Flesch, monumental building of French "style des beaux Arts", in order to illustrate the prosperity that students of this school may achieve in their later professional life. The building is flanked at the extremities by two pavilions; the projecting central part carries above a segmented bow, the crests of the town of Esch-Alzette issuing from palm trees, Mercury's head decorates the central window on the second floor, feminine heads embellish the windows on both the left and the right hand side of Mercury. The Ionian style inspired columns of the second floor stand on lion heads which hold pine cones.

On both sides of this forerunner, the facade is divided into segments of three windows, broken up pilasters of Ionian style and four windows for the corner pavilions. To increase its monumentality, the building is preceded by a courtyard framed by the headmaster's villa on the right and the porter's lodge on the left; *turn right, follow the rue du Fossé then enter the rue de l'église.*

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(9) St. Joseph's Church (1873), state architect Charles Arendt, plans approved by the father of the neo-gothic, violet-le-duc (France). Church in the French neo-gothic style. The church towers are reminiscent of the cathedral of Meulin, the main facade and its decorations are divided into segments of 3 elements reminding us of the Holy Trinity. The facade is divided into parts, three entrances and three recesses in the middle of which you can see the statue of the Blessed Virgin with child and which is flanked by two candle carrying angels on the left and on the right. There are trefoils and a rose window with twelve leaves; different decorations with motifs of local plants; the lesser windows of the clerestory seem strict but the upper rose windows seem less ponderous. The relatively high clerestory is linked to the aisles by struts, which reach the buttresses at the height of the roof. Notice also the two side-chapels. The interior has been designed by Pierre and Alphonse Kemp. It amazes with its richly decorated capitals, its organ(luxemburgisch manufactory G. Westenfelder), its life-size statues of saints, its marvellous stained-glass windows, and its impressive mural paintings, is worth visiting; *follow the rue de l'Eglise until the Grand Rue, cross over into the rue St. Vincent, turn right, then move on to*



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(10) Boltgen Square with its fountain alluding to the glorious past of the iron-ore industry; *turn left into the rue du Commerce, then turn right onto the Place de l'Hôtel de Ville.*



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(11) The Town Hall (1935-1937), city architect Isidore Engler, sculptors Claus Cito, Hary Frères, Albert Kratzenberg, Wenzel Profant, Aurelio Sabbatini, decorated central tympanum: on the left you recognize a view of the town with St. Joseph's and the Town Hall, in the middle the crest of the town, Esch, carried on the right by a miner and left by a steel worker ; on the right the bas relief view of steel works ; below the tympanum the national device "Mer welle bleiwe wat mir sin" = "We want to stay what we are" by the sculptor Euralio Barbadori. The wrought iron doors which have disappeared during the last renovation were designed by Carlo Passoni ; bas reliefs between the windows of the first and second floor, from the left to the right you have: industry, sciences, sports, education, architecture and town planning, electricity, metallurgy, social care, agriculture, mine work, gardening ; rear facade: huge stained-glass window of the main staircase (artist: Linster from Mondorfles-Bains); *return to the main square, turn into rue de l'Alzette redesigned into a pedestrian zone according to the plans of Th. Sieverts Prof. in Bonn and R.F.R. Peter Rice from Paris and Martin Francis.*



(12) Sichel's western part built in 1909, eastern wing in 1924, architect C. Dietrich from Neustadt an der Hardt (today Neustadt an der Weinsstrasse, Bavaria), commercial part of this building flanked by two turrets, in the middle you can see a look-out turret with a roof of copper, big stained-glass windows on the first floor, decorations all over the facade magnify work and prosperity, fruit garlands, on the left turret, reliefs: sculptor, Mercury, sciences, on the right turret: miner, a smithy, field work ; private entrance: bull's-eye with a fantasy creature, medallions with bees, symbols of hard work and endurance.

(13) No. 4 Apartment Block, Art Nouveau "Nancy" style decorations: chestnut-tree leaves: you can distinguish peacocks on both sides of the balcony of the second floor, the door of the balcony topped by the same animal, decoration of the balcony grating: sunflowers.

(14) No. 55, Art Deco House, the facade of the ground floor and the first floor are covered with white marble, first floor used for commerce, picture windows. Bas and high reliefs decorations inspired by nature, fore-runners on both sides of the building starting from the second floor, on the left young man with Aesculapius, on the right a young girl on her knees tying her sandals (beauty) (the house belonged to a chemist and to a shoemaker), central part of the building punctuated by wrought columns, third floor terraces, facon relief, window stressed by bas relief ribbons inspired by nature, fourth floor stylized Doric columns.



(15) No. 57, Neo-Gothic House (1909), making the synthesis of the principal decorations of that style, arcades, saddle back roofs, trefoils, pinnacles with imaginary crests, finials, petrified roses, pinnacle with crown and crest carrying the date and the monogram of the owner, below the crest a banderol without device, richly sculptured windows, punctuated facade and divided up by pilasters with capitals decorated with masks.

(16) No. 61, Art Nouveau House, facade with white lightreflecting enamelled bricks and light carved stone, Art Nouveau decorations inspired by nature, basket framings above the private entrance with a typical Art Nouveau rose window, gothic-Art Nouveau pinnacles, building which creates the impression of being covered by plants ;







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(17) No. 65, Gothic-baroque Apartment-Block facade with yellow bricks and light house stone, private entrance on the ground floor, decorated by a renaissance tympanum topped by a finial and a crest. The tympanum is supported by two columns which lean on mediæval looking heads, first floor windows decorated by trefoils and crests and banderols without devices, highly decorated garrets made of local stone ; the slope from the roof to the attic;

(18) No. 67, Newgothic Apartment-Block facade with white bricks and light local stone, private entrance topped by a pinnacle, console covered by floral decorations inspired by Art Nouveau, gothic gable with two windows capped by trefoils, between the first and second floors gothic fish bladder decoration.

(19) No. 90, Corner House (1915), three floors, red bricks, white house stone and enamelled decorations, builder Chilot ; corner two renaissance consoles rest on gothic finials ; entrance door capped by head of mercury, protector of businessmen, above balcony with torches on both sides, inscriptions on the grating, labor and pax ; the corner balconies narrow upwards to increase the impression of height of the building, attic indicating date; The now empty cartouches embodied the busts of the French and Belgian heads of State, Pointacarré and Albert I. The busts had been destroyed by the occupying force during WWII.; **facade rue du X Septembre**: presents two parts, on the right: slightly protruding turret, origination from the second floor with a Flemish dome, the windows of this part of the facade are decorated with masks of human faces, the forms of the window frames contribute to the punctuation of the

facade; the superior part of the third floor in local stone, left hand side: red bricks, house stone and multicoloured ceramics, the whole facade is framed by a cornice multicoloured ceramics, the whole facade is framed by a cornice with Ionian style elements ; private entrance on the ground floor ; **facade towards the rue de l'Alzette**, private entrance is crowned by the head of the god of the stars (lighting) and time (sand clock), the staircase faces the street (= loss living space, often more expensive on the side of the street) ; between the second and the third floor a man's head searching the sky. the right part of the facade is identical to the left part of the one in rue du X Septembre;

(20) No. 91, Modernized Apartment-Block Louis XVI Style, fruit garlands decorations, intersecting ribbons first floor loggia farmed by two Tuscan columns, facade punctuated by pilasters with Ionian capitals; the protruding cornice on the first and second floors creates the impression that the second level is slightly in retreat.



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(21) No. 96, Art Nouveau Building in white local stone; two female heads with floating long hair sustain the balcony on the first floor, below large stained-glass window.



(22) No. 199-123, three Apartment-Blocks with an homogeneous facade, rue Dicks: alternately strongly protruding from the second floor onwards to give the building more elegance, massive cornice inspired by Louis XVI style, ground floor: the shop entrance is crowned by the head of a fantasy creature, **rue de l'Alzette:** same facade, but stressed by a balcony sustained by owls (wisdom), two medallions on these consoles: on the left the warrior-king Albert (the owner was Belgian), on the right a Roman soldier capped with a laurel crown, ground floor ; above the entrance door a fantasy creature with horns leaning on a basket balcony, first floor a light fore-runner ; under the window of the second floor, a fantasy creature emerges from acanthus leaves with two fish in the mouth (typical decoration of thermal baths XIXth century) ; between the second and third floors a goat head surrounded by garlands, between the third and fourth attic floors scallop shell decorations ;



(23) Theatre: built between 1959 and 1962. City architect: Robert van Hulle; building whose appearance is characterized by huge stained glass windows; building with blunt corner; decorations: multi-coloured ceramics; capacity, 709 seats; cultural events: art gallery, theatre, concerts, operas, ballets, musicals, variety shows, lectures, films; lobby and bar exhibitions.

(24) No. 135, Corner Building: built of local stones; on the first floor balconies in the form of a basket, retreating on the upper floors, important cornice decorated by goat heads holding garlands in their mouths and ears; *turn left into rue du Brill, then turn right, rue Zénon Bernard,*





(25) No. 65, Centre de Rencontre et d'Information pour Jeunes et Centre d'Animation Culturelle Régionale (Youth Centre), Art Nouveau (1907), formerly private home of Olivio Moise, light forerunner crowned by a dome with final, head of Zeus circled by oak leaves, date, pliers to hold to the stones (purely decorative), corns of abundance and grapes at the foot of the forerunner, attics shaped like horse shoes, cornices made of local stone doubled by a zinc cornice with acanthus leaves as a decoration, on the facade ceramics with sunflower decorations surrounded by local stone, the windows seem to emerge from the acanthus leaves, the stems of exotic plants; window frames and balcony doors richly sculpted, gratings with Art Nouveau meanders. Electricity fits to a flower designed in forged iron. The initials of the owner "OM" have been changed in those of the later proprietor (Charles Meder, CM). The statue of Atlas, the bird bath adorned by the statue of Hera as well as the busts of Mercure, Venus and Dante have been stolen when the building was abandoned during several years. Olivio Moise wanted to teach us to devotion to the Gods, and never to rival with them. The mansion is preceded by a terrace with a classical balustrade, the surrounding wall, Art Nouveau with gratings of the same style, same street on the left,



(26) Sacred Heart's Church (1931) by Jean Deitz-Kintzelé and Christian Scholl, winners of a contest for architects, Antoine & Jean Crolla builders, the facade is divided up into three parts (3 = Trinity): at the centre of the facade, the elegant church tower topped off by a high cross; the side-aisles are invisible from the outside because they are hidden by towers which flank the church tower on both sides. The square is framed by the vicar's and the presbytery houses. From the rue Pierre Claude you have the impression that the church is reaching heaven. Originally the tower cross was illuminated by electric light and gave thus a sign of promise in the dark. The interior with its beautiful stained-glass windows showing popular saints (artists Binsfeld, Trier; Linster, Mondorf-les-Bain; Schock, Luxembourg) remembers a basilica. Its ranks with the most modern churches in the country and announces, 30 years before Vatican II the liturgical reform: the short choir approaches the main altar to the assembly. The tridentine altar itself only presents the tabernacle and candleholders The "Haupt" organ of 1935 and 1948 has been manufactured in Lintgen, The mosaics illustrating the sacred heart of Jesus in the glory of Heaven, its altars, works of Aurelio Sabbatini, its choir cross and its baptismal font are works of the artist Bettina Scholl-Sabbatini; *turn into rue Pierre Claude and from there to the Place de la Résistance.*





(27) The World War II Memorial (1956), architects D.P.L.G. Nicolas Schmit-Noesen and Laurent Schmit, anciently accommodating the court of first instance in the left wing and the labour office in the right wing. In the centre the Musée de la Résistance with at its feet the commemoration place of the victims of WWII. Inscriptions on the main facade "Honneur à ceux qui par leur travail et leur mort dans les mines, les usines et les ateliers ont construit la base économique de notre Indépendance"; "Honneur à ceux qui par leur résistance courageuse et leur mort héroïque pendant l'occupation ont donné leur vie pour la sauvegarde de notre Indépendance" (Honoured be those who through their work and deaths in the mines, the factories and the workshops have established the economical foundations of our independence.) ; (Honoured be those who by their courageous resistance and heroic deaths during the occupation have given their lives for the protection of our independence.) on both sides of the entrance door to the museum, two columns symbolising work and martyrdom suffered during the occupation of World War II (works of the artist Emile Hulthen) ; *turn right and enter rue Pasteur, left,*

(28) Series of Middle-Class Houses conceived by several architects at the beginning of the 1920's, local stone facades and small front-gardens, each house has its particular character and gives clues about the taste and cultural background of its owner, notice that all these houses were built according to one plan; *at the end of the street turn right into rue Dicks,*



(29) No. 30-32, Apartment-Block and Commerce (1928), architect Gustave Schoper, sculptor Jean Kayser, four floors, the last one the attic, ground-floor reserved for shops, carriage entrance leading to back-yard, relatively small entrance door to apartments; floors: in the centre forerunner volute form, series of large windows which give the building a certain extension; *continue, then cross the rue de l'Alzette, proceed to the rue Zénon Bernard and turn left,*

(30) No. 14, Corner-House Art Deco Style: plans Louis Rossi (CH), four floors, attic storey on the extremities of the last floor to meet the tops of neighbouring buildings; corner: majestic dome with bull's eye window, flanked on both sides by half-circle pignons with windows, fourth floor: terrace with the form of a three-quarter circle which towers above the loggia of the third floor, leaning on two consoles issuing from the first level: side-facades: balconies from the first floor protruding more and more until the fourth floor where the balcony is sustained by four columns to make the building more elegant; ground-floor: large stained-windows for the rooms reserved for business activities, entrance door leading to the apartments, rue X. Brasseur, the pignons, the cornice, the consoles supporting the loggia, the entrance door are decorated by bas-reliefs with stylised arabesques and decorations inspired by nature: rue Zénon Bernard below the balcony of the third floor, stylised flowers with gazelle, below the one of the fourth floor, stylised flowers with ducks; rue X. Brasseur decorations under the balcony of the third floor stylised flowers with reptile, below the one of the fourth floor, stylised flowers with ducks, at the corner: cornice of the balcony of the fourth floor stylised flowers with squirrel, pigeon and duck; *opposite,*



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(31) No. 7, Building Style XVIIIth Century, modernized, architect Paul Flesch, forerunner crowned by a steepled roof and the head of a lion above a blank cartouche leaning on a shell, facade decorated with flower garlands and ribbons, shells. Acanthus leaves, cartouches, balcony gratings with volutes, windows with undulated frames; *turn back into rue Zénon Bernard,*



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(32) Postal Office (1930), architect D.P.L.G. Nicolas Schmit-Noesen, round corner with pignon carrying the stone crest of the town (zinc crown), corner facade: flanked by two columns with capital decorated with a garland and topped with stone vases, above the main entrances a balustrade which is prolonged under the windows of the first floor on the whole facade; **facades of the rue Z. Bernard and X. Brasseur** punctuated by a succession of flat columns (impression of extension); below the windows of the second floor, stylised flower leaves, massive cornice; the third floor not so high as the first and the second floors seems to be set back, hidden roof; **rue Z. Bernard, left side:** light forerunner made more impressive by the addition of a tympanum decorated with a shell and a dome, on the ground-floor the carriage entrance is still protected by gratings with the emblem of the town; to the right staircase windows between two floors, between those windows flower decorations and a fruit bowl surrounded by leaves; **facade rue X. Brasseur:** divided in the middle by a forerunner containing the staircase of this part of the building, the entrance on the ground-floor is flanked by four columns with Tuscan influence and crowned by a segmental arch. The decorations are the same as the ones of the rue Zénon Bernard ; *follow the rue Z. Bernard cross the rue de la Libération, turn left, then first right, walk through the rue Bolivar and get to the Avenue de la Gare,*

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(33) Corner House with Turret, four floors two of which integrated into the high roof, windows with wooden shutters, on the first floor windows subdivided into sections to increase the idea of extension, to the side of rue Bolivar pignon with three windows, cornice with a zigzag decoration, *turn right to reach the Bd. J.F. Kennedy and the*
(34) Railway-Station, end of the walk.

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