



## Architectural tour of the railway station district



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Grand Duchy of  
**luxembourg.**





## Buildings from the late 19th and early 20th century

From an architectural and urban development point of view, the railway station district is extremely varied in its layout. To the south, around the railway station, major manufacturers established businesses in an initial phase, including a champagne producer, a bed maker and various steel processing industries. These were later replaced by residential and shopping areas. More homogenous than the area immediately next to the railway station was the so-called “Plateau Bourbon”, named after the former fortress to the north west of the railway station districts, strongly marked by the architecture of the late 19th and early 20th century, namely buildings in the historical, Art Nouveau and Art Deco styles.

Development of the “Quartier de la Gare” began in earnest with the declaration of neutrality and the associated demolition of the fortifications of Luxembourg, as agreed in the Treaty of London 1867.

In 1858, for strategic reasons, the railway station was built outside the City of Luxembourg, which was then a Federal Fortress. On security grounds it was only constructed of timber. The first direct link between the station and the City came in 1861 with the building of the “Passerelle Viaduct”. After the disappearance of the fortress, the “Avenue de la Gare” was built, soon to become a vibrant shopping street with that “big city flair”. A considerable proportion of the railway station district was still wasteland, however,

and sheep grazing its meagre pastures stood as a sharp contrast to other elegant new city quarters.

In order to enable sensible planning, the government invited two experts to advise on the urban development of the “Plateau Bourbon”. Edouard André, a French landscape architect of international renown, was already known in Luxembourg through his work on the parks which had been laid out to the west of the Upper City and in the valley of the River Pétrusse. The second expert was Joseph Stübben, who was then extremely active in the field of urban construction in Germany, and published his development plans in several versions of his work “Der Städtebau” (Urban Development).

Joseph Stübben drew up an ambitious plan for the entire railway station district, with broad thoroughfares and tree-lined avenues, public squares and monumental buildings. It was not realised however.

In 1903 the government opened a second bridge over the Pétrusse Valley, named after the then Grand Duke Adolphe. In 1906 the official structure plan for the “Plateau Bourbon” received the strength of law. Whether it corresponded to the proposals of Edouard André we are not aware, since his project is not known. The structure plan provided for the construction of eight blocks of buildings in an enclosed style along a central “Avenue Adolphe”, today’s “Avenue de



la Liberté”. It became clear with this project that the government, headed by Minister of State Paul Eyschen, wished to build a magnificent boulevard and a multifunctional quarter which would contribute to the attraction of the Capital.

The “Plateau Bourbon” project was led by State Architect Sosthène Weis (1872-1941). The height of buildings and eaves, roof forms and the materials to be used for façades were all stipulated in the new building regulations. For the façades along the “Avenue Adolphe” freestone was to be used. These provisions ensured that the “Plateau Bourbon” today has a much more homogenous appearance than the other parts of the railway station district.

Architects had some creative room for manoeuvre in the design of their façades, the stylistic variety of which illustrates the lust for decor of that time. If the entire image of the railway station district sets a certain French impression, then it is not by accident. France was the cultural model for Luxembourg. It is typical, however, that marked by specific historical phases, other influences also run through Luxembourg architecture. An example of this is the National Savings Bank and the buildings opposite housing the headquarters of the railway company of the time.

Around 1930 the construction of the “Plateau Bourbon” was effectively complete. But there were still open spaces in other parts of the railway station district, which were eventually built up in the Fifties and Sixties. With the

economic expansion which arose as a consequence of the development of the service sector, above all banking, in the Seventies there began a period of serious real property speculation. First of all it was mostly in the Upper City, but the turn of the railway station district came very soon. The homogeneity of the “Plateau Bourbon” protected that area from any severe external alteration, since from the Seventies the façades had been listed. Many buildings had their hearts torn out, in order to suit the needs of their new owners.

The railway station district is a living quarter, in constant change, serving predominantly for the purposes of commerce and administration. This tour demonstrates that it is well worth averting your gaze from the shop fronts to what stands above.

Enjoy your tour of discovery!



[ 1 ]



[ 2 ]

## [ 1 ] Luxembourg Central Railway Station

<b>Address</b>	Place de la Gare
<b>Year of construction</b>	1907, 1913
<b>Architect</b>	Alexander Rüdell (A), Karl Jüsgen (A) und Scheuffel (A)
<b>Contractor</b>	Kaiserlich-Deutsche General- direktion der Eisenbahnen in Elsass-Lothringen (Imperial German Directorate of Railways in Alsace-Lorraine)

Today's railway station was built in 1907. Its predecessor, the old timber construction from the 1850's, had for some time been unsuited to the new quarter. As a modern gateway to the City it required a representative building. Its construction was the responsibility of the "Kaiserlich-Deutsche Generaldirektion der Eisenbahnen in Elsass-Lothringen", which owned the Wilhelm Luxembourg Railway. The station itself, with its great concourse and ancillary buildings, sets the impression from afar of being a baroque abbey. The clock tower is in direct line with the "Avenue de la Liberté" and the Adolphe Bridge, enabling it to be seen from a considerable distance.

Since 1989 the station has been a listed building. Particularly noteworthy features are the symbols of national sovereignty, with arms and crown, as a gable adornment in the main hall and the royal pavilion and the portrait gallery of national monarchs and statesmen in the side wings. The royal pavilion was completed in 1913 and until

1983 it was used by the Grand Ducal Family and their guests as a reception room.

## [ 2 ] The Railway Rotundas

<b>Address</b>	Rue de Bonnevoie (over the pedestrian bridge next to the railway station)
<b>Year of construction</b>	1875
<b>Contractor</b>	Kaiserlich-Deutsche General- direktion der Eisenbahnen in Elsass-Lothringen (Imperial German Directorate of Railways in Alsace-Lorraine), Wilhelm Luxembourg Railway

The two rotundas originally served as engine sheds, and in more recent times the SNCFL (Société Nationale des Chemins de Fer Luxembourgeois [Luxembourg National Railway Company]) has used them as workshops. This shape of covered turntable is rather unusual. With their classical form, the use of large areas of glass and their iron skeletons they are typical of the architecture of their time and have fully earned their listing as "historic monuments", which they have boasted since 1991. One of the rotundas was recently restored, and now serves as a room for cultural events, until a final concept is at hand for its use.





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### [3] Clay reliefs

**Address** | Place de la Gare  
**Sculptor** | Auguste Trémont (1892-1980)

Two notable works in relief don't fit the chronological framework. The sculptor Auguste Trémont created them for the so-called "Accinauto" building built in 1948 by Michel Wolff, a shop selling replacement parts under the slogan, "Tout pour tout ce qui roule et tourne" ("Everything for everything which rolls or turns"). One represents the then mainstay of the Luxembourg economy, the steel industry, with a foundry worker and motifs from steel and rolling mills. The other relief represents the upsurge of tourism: an elegant lady accompanied by a dog, a car, before the tourist strongholds of Vianden, Clervaux and Echternach as well as Brandenbourg Castle.

### [4] Alfa Hotel

**Address** | 14, place de la Gare  
**Year of construction** | 1930  
**Architect** | Gust Schopen (1890-1931),  
 first non-implemented plans of  
 Léon Bouvart (1883-1933)  
**Contractor** | Alfred Lefèvre

The Alfa Hotel is the most imposing building on the "Place de la Gare", and establishes a significant counterpoint with the railway station building. It is entirely in the Art Deco style, but has undergone internal renovations on several occasions. Of particular note on the façades are the two monumental entrances against the high plinth at ground floor and mezzanine height, bearing typical Art Deco ornamentation: geometrical patterns of zig-zag lines and spheres as well as the triangular shape of the balconies bring some momentum to the otherwise conventionally divided façade. A part of the building was first erected in the 1990's. On closer examination it is easily recognised.

In the restaurant of the Alfa Hotel there is a large mural by Julien Lefèvre (1907-1984), son of Alfred Lefèvre, representing the four regional landscapes of Luxembourg: the "Oesling", the Minette region, the Moselle district and the "Guttland". In 1991, the Alfa Hotel was listed as a protected building by the Ministry of Culture.



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### [ 5 ] Hotel Graas

Address	78, avenue de la Liberté
Year of construction	1928
Architect	Louis Rossi (1899-1957)
Contractor	Pierre Graas, Landlord

The former Hotel Graas, of which only the inscription on the gable gives any indication, has a symmetrical façade in the Art Deco style. The emphasis of the façade is placed on the third and mansard storeys: balconies with stone balustrades, round arched window frames and mighty corbels in the form of double columns as supports for the cornice, all in the geometrical style which is so typical of the Twenties. The interior of the building was completely renovated by the Banque de Luxembourg.

Similar Art Deco buildings are located on the neighbouring “Rue de Strasbourg” and opposite in the “Avenue de la Gare”.

### [ 6 ] Store and apartment building Campill

Address	66, avenue de la Liberté
Year of construction	1905
Contractor	Félix Campill, Pharmacist

This store and apartment building, updated by its owners in 2003, is a rare example of a renovation which preserves the majority of the original residential fittings, without losing the benefit of modern living conditions. Through the retention and restoration of fireplaces, stuccoed ceilings, floors, doors and stairs, the building has considerably greater historic value than many others in the railway station district which have had their interiors torn out and rebuilt. On the ground floor there was originally an apothecary. The neo-Renaissance façade is richly structured and is enhanced by two double-storey corbels. Above is a splendidly shaped double dormer. The most conspicuous feature is the cartouche depiction of two horns of plenty as symbols of fertility.



[7]



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## [7] Ciné Capitoile

**Address** | 55, avenue de la Gare  
**Year of construction** | 1931

The “Capitoile” was opened in 1931 by the film-making family Reckinger with the film “Die Drei von der Tankstelle” (“The Three from the Petrol Station”). It was one of the first cinemas in Luxembourg to present “talkies”. The modern technique is announced by symbols chiselled in stone (horn, waves and lightning) on the façade with the words “Vox” and “Lux”. Today only partly preserved, the freestone façade with its classical double-columned form has a monumental effect and in contrast to the modern cinema seems almost antiquated. Its counterpart from the same time, the “Yank” Cinema on the “Rousegaertchen”, was sadly demolished.

## [8] Place de Paris

The construction of this fan-shaped square, which marks the southern perimeter of the “Plateau Bourbon”, gave particular attention to the fact that it was the entrance to the Avenue. Both corner buildings on the north side of the square had to be consistent, so as to provide an appropriate frame to this prestigious thoroughfare. But not much effort was given to the layout of the square itself.

## [9] Hotel-Restaurant Paris Palace

**Address** | 4, place de Paris  
**Period of construction** | 1909-1912  
**Architects** | Jos Nouveau (1883-1946) and Léon Muller (1885-1959)  
**Contractors** | Seiler brothers, Entrepreneurs

The Hotel-Restaurant Paris Palace was the first building on the north side of the square and set the benchmark. As its original name suggests, it had a strong French aspect, illustrated in the structure of its façade, the balconies with their fine wrought-iron railings and the high roof. Cartouches and garlands adorn the balustrades and dormers.

The “Hôtel de Paris”, as it was also known, was almost demolished in the Seventies. The building was finally gutted and the façades saved. The corner building on the “Rue du Fort Elisabeth”, which also belonged to the ensemble, had to give way for a not very attractive new construction.



[10]



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### [10] Store and apartment building Devas-Kluge

<b>Address</b>	38, avenue de la Liberté
<b>Year of construction</b>	1912
<b>Architect</b>	George Traus (1865-1942)
<b>Contractor</b>	Fritz Devas-Kluge, Master Plasterer

The Devas-Kluge building had to be matched architecturally to the Hotel de Paris. As it was the only building between two streets, the tapered corner façade had to be essentially wider, in order to achieve a certain effect. Similarities with its counterpart consist above all in the balconies and the high rooflines. Interesting details: a cartouche with the monogram FDK as balcony corbels, a cartouche with a lion's head and pine cones as a dormer decoration. The building originally contained a large shop area and several apartments of different sizes.

### [11] Store and apartment building Engels

<b>Address</b>	37, avenue de la Liberté
<b>Year of construction</b>	1910
<b>Architect</b>	Albert Brick
<b>Contractor</b>	Hippolyte Engels, Bank Official

The Engels building too represents higher standards as an apartment building, and is typical of the "Plateau Bourbon". The apartments originally had a dining room and an adjoining lounge, a kitchen, two bedrooms and a bathroom,

in those days by no means common. The stairway is at the rear of the building. The façade is richly decorated with cartouches and garlands. Particular features: the stained glass windows on the ground floor and two figures below the cornice which bear a torch.

### [12] Hotel Molitor

<b>Address</b>	28, avenue de la Liberté
<b>Year of construction</b>	1913/14
<b>Architect</b>	Jean Warken (1885-1927)
<b>Contractor</b>	Adam Molitor, Teacher

The richly traditional building which houses the Hotel Molitor has changed remarkably little in the almost one century of its existence, not even in such details as the unbecoming windows. Sadly the cupola was removed, taking with it some of the original effect. Notwithstanding that, the monumental roof construction above the tapered corner façade remains a noteworthy element. The building presents a certain elegance, enhanced by the layout of the façade projections and the cartouche decoration of the balustrades and cornice.





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### [13] Surgery and apartment building Dr. Delvaux

Address		10, rue Dicks
Year of construction		1910
Architect		Jos Nouveau (1883-1946)
Contractor		Dr Delvaux, Doctor

This splendid building owes a great deal to the neo-Gothic, a building style which finds very little use in Luxembourg for secular buildings. It is an example of the extent of the repertoire of architects at that time, who fed without compunction on the building styles of various eras (cf. the buildings at No. [9] and [30]). The façade is divided asymmetrically by a projection. Specific elements are the corbelling interspersed with stained glass windows, the original form of the initials D and G of the owners, dragons, the cornice and the filigreed dormers, which in their form reveal the influence of Art Nouveau.

### [14] Church of the Sacred Heart

Address		Rue Dicks / rue du Fort Elisabeth
Year of construction		1930
Architect		City Engineering Department, led by Nicolas Petit (1876-1953)
Glaser		Otto Linnemann (D)
Contractor		The City of Luxembourg

The building of a church fulfilled a centuries-long desire of the inhabitants of the railway station district. By Grand Ducal Decree dated 6 September 1933 the parish of Luxembourg-Gare was created. With its massive tower and round-arched portals, the building follows the lines of Romanesque architecture. The ground plan of the church bears similarities to a basilica, with nave and transept, with lower side aisles. The building has a timber-framed ceiling and a rectangular apse containing a mural of Christ Enthroned. The stained glass windows depict scenes from the life of Jesus.

### [15] Hotel Carlton

Address		2, rue Dicks
Year of construction		1926
Architect		Mathias Martin (1892-1941)
Contractor		Michel Betz, Retired

The former Hotel Carlton, although planned originally as two private houses, has an austere façade. Its most conspicuous element is the sculptural adornment. The balustrades are decorated in honour of the 100th birthday of the Luxembourg writer Michel Rodange (1827-1876), with scenes and motifs from the era of “De Renert”, a Luxembourg variation on the theme of Renard the Fox, providing an amusing and often satirical portrait of society around 1870.



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### [16] Office and apartment building Morheng

Address	130, boulevard de la Pétrusse
Year of construction	1927
Architect	Jos Jentgen (1886-?)
Contractor	Jean Morheng, Entrepreneur

Today owned by the Fortuna Bank, the building was originally a grand residence with company workrooms. On the ground floor was the dining room, lounge, smoking room, parlour, kitchen and two large offices. The façade is playful in comparison with the neighbouring building, and stands in sharp contrast. The variously shaped windows, the open balcony and the scroll décor of the roof dormers contribute to that effect. In contrast to other architects, Joseph Jentgen remains loyal to the same style in his buildings.

### [17] Headquarters building of ARBED

Address	19, avenue de la Liberté
Period of construction	1920-1922
Architect	René Théry (1869-1922), Sosthène Weis (1872-1941)
Sculptor	René Rozet (1859-?)
Contractor	ARBED (Aciéries Réunies de Burbach, Eich et Dudelange [United Steelworks of Burbach, Eich and Dudelange])

Designed by the French architect René Théry, the headquarters building of ARBED, today ARCELOR, fulfils several major functions. From an urban development point of view it is the central feature of the “Plateau Bourbon”, and is enhanced in its effect by the opposite “Rousegaertchen” (Rose Garden). Architecturally the building takes the form of a four-winged palace on the model of historic noble residences, symbolising tradition and prosperity. The richly structured façades of this monumental building reveal a great many architectural references from the treasure chest of motifs of the 17th and 18th centuries. The steel company ARBED, which in the Twenties expanded overseas, wished to bestow the tradition-conscious building with the trappings of its own might.

Numerous decorative details make reference to steel production (mining and foundry tools) and to the leading commercial position occupied by the group (maritime motifs and a globe).

The figurative groups by the French sculptor René Rozet represent the triumph of science, trade and industry.

On the “Boulevard de la Pétrusse” is the entranceway to the sumptuous inner courtyard, with the dining room terrace on the upper floor.



[18]



[19]

### [18] Houses Elter, Michels, Loesch

<b>Address</b>	5-9, avenue de la Liberté
<b>Year of construction</b>	1907
<b>Architect</b>	Jean-Pierre Koenig (1870-1919)
<b>Contractors</b>	Eugène Elter, Wine Merchant Jean-Pierre Michels, Entrepreneur Adam Loesch, Solicitor

The erection of this building on the corner of the “Avenue de la Liberté/Rue Goethe” was the beginning of development on the “Plateau Bourbon”. On the instructions of various contractors architect Koenig auctioned eight building plots, for which he also prepared the plans. In contrast to the other buildings along the Avenue, each with several apartments and shop areas, these were spacious single-family houses with offices for self-employed professionals, which reflected the social status of their owners. For the façades the architect was inspired by the French early Renaissance, borrowing also from Art Nouveau for the details, which he also used for the adjoining savings bank building. Corbels, turrets, balconies and architecturally developed dormers create a moving silhouette of this terrace of buildings. Richly adorned pilasters and columns and interesting detail work characterise the façades. Alluding to the professional occupations of its owner, the Elter house reveals a Bacchic motif in the setting of the fanlight above the door, and the house belonging to solicitor Loesch is marked by a statue of Justice, representing impartiality. The entire complex belongs today to the Banque et Caisse d'Epargne de l'Etat (BCEE) (National Savings Bank).

### [19] Headquarters of the former Caisse d'Epargne et du Crédit Foncier

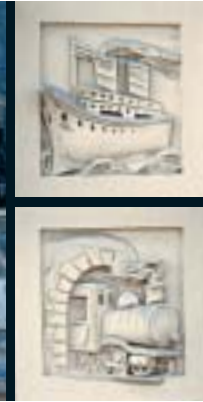
<b>Address</b>	1, place de Metz
<b>Year of construction</b>	1910, 1933
<b>Architects</b>	Jean-Pierre Koenig (1870-1919)
<b>Extension works</b>	Jos Nouveau (1883-1946) and Léon Muller (1885-1959)
<b>Sculptor</b>	Jean Mich
<b>Contractor</b>	Banque et Caisse d'Epargne de l'Etat

The Banque et Caisse d'Epargne de l'Etat (BCEE) (National Savings Bank) today owns several buildings extending from its former headquarters on the square in front of the Adolphe Bridge to the new building by Jean Herr and Christian Bauer on the “Rousegaertchen”, and including the former headquarters of the railway company and the accident insurance office. The buildings are linked by a subterranean tunnel. In the tunnel is the bank's art gallery, open to the public (entrance in the new building). Today the former headquarters of the Caisse d'Epargne houses a bank museum.

The architect used the same style for the bank as for the private houses in the southern part of the block, namely in essence French early Renaissance, with aspects of Art Nouveau. With its richly structured and decorated façade, its corbels and turrets, and above all the large polygonal corner tower, the building is reminiscent, and not by accident, to the architecture of a town hall. The character of a



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public institution is underlined by the governmental symbolism in the form of national coat of arms and crown on the pediment of the front entrance, and the beehive motive and lion on the corbelling of the tower. In the nature of a medieval church doorway, the main entrance is bordered by allegories to savings and trade.

The layout of the building at the head of the bridge was given particular attention by the State. On this site they wanted an urban ensemble which stood as a counterpart to the older part of the City, emphasised by the parkland in the Pétrusse Valley and the new bridge. This objective was achieved with the Savings Bank building, and the effect it transmitted over some considerable distance. But the head of the bridge was only completed with the construction of the building opposite.

## [ 20 ] Adolphe Bridge

<b>Year of construction</b>	1900-1903
<b>Architect</b>	Paul Séjourné (F), Chief Civil Engineer in Dijon
<b>Contractor</b>	The Luxembourg State

The urban development of the “Plateau Bourbon” required the construction of a second bridge over the valley of the River Pétrusse, linking the railway station district with the Upper City. Still described as the new bridge today, the Adolphe Bridge, with its span of 84.65 metres, had one of the largest stone arches of its day. The centre of the arch

has a cartouche of the national coat of arms. In the Sixties the carriageway across the bridge was widened to adapt to the ever increasing volume of traffic.

## [ 21 ] Railway Company Headquarters

<b>Address</b>	2, place de Metz
<b>Year of construction</b>	1910
<b>Architect</b>	Karl Jüsgen (A)
<b>Contractor</b>	Kaiserlich-Deutsche General- direktion der Eisenbahnen in Elsass-Lothringen (Imperial German Directorate of Railways in the Alsace-Lorraine)

The former headquarters building of the Railway Directorate is a typical example of the German Wilhelm building style, which in contrast to the Savings Bank has a somewhat sober outlook. The building compares with the Savings Bank building in floor area, volume and layout, so that the then State Planners accepted it as a successfully constructed counterpart. The ground floor is optically interpreted as a plinth, the upper floors are divided by ledges. The different corner solutions take up the asymmetry of the Savings Bank building. Maritime and railway motifs appear as adornment to the dormers and point to the company’s fields of activity.

The building served inter alia as seat for the European Coal and Steel Community.





[ 22 ]



[ 23 ]

### [ 22 ] State Accident Insurance Department

<b>Address</b>	1, rue Zithe
<b>Year of construction</b>	1914, 1930
<b>Architect</b>	Jean-Pierre Koenig (1870-1919)
<b>Extension works</b>	Georges Traus (1865-1942)
<b>Contractor</b>	Accident Insurance Department, Department of Insurance against Age and Invalidity

The former accident insurance offices are in a monumental building, which is equal in every way to the area at the head of the bridge. Through its position in the narrow side street, however, it does not achieve the same effect. The façade is symmetrically aligned, with an impressive corner pavilion and a central corbel and architecturally adorned dormers. Particularly outstanding is the roofline, with its alternating mansard and pyramid forms. The figurative decorations in the Empire style are of particular interest, on the doorway to “106, boulevard de la Pétrusse”, and the apparently mannerist pair of columns on the corner pavilions. The heraldic animal as a national symbol is also present on this building.

### [ 23 ] Boulevard de la Pétrusse

The Boulevard de la Pétrusse on the western perimeter of the “Plateau Bourbon” was already shown in the development plan put forward by Joseph Stübben as a particularly attractive location for prestigious residences. Despite some alterations in the Sixties and Seventies, the majority of buildings have been preserved, by more or less successful renovation. Many of them date back to the time before the First World War and are marked by the then popular variety of styles and the use of corbels, turrets, gables and balconies, as well as the lust for decorative detail. Some houses have protected their front gardens with wrought iron fences, and still have their original doors and windows. The so-called “flattening iron” on No. 72, a remarkable Art Nouveau building, is at present in very poor condition, but will shortly be protected.



[ 24 ]



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### [ 24 ] Villa Pauly

Address	57, boulevard de la Pétrusse
Year of construction	1923
Architect	Mathias Martin (1892-1941)
Contractor	Dr Pauly, Surgeon

This prestigious house, with its four corner towers, certainly alludes to the fortress architecture of the Late Middle Ages and the emerging Renaissance, and has in part kept its fortified character. The impression of a castle is intensified by the bridge and the treatment of the façade.

From 1940 until 1944 the Villa Pauly was the headquarters of the Gestapo. Today it is the office of the “Comité directeur pour le souvenir de la résistance” (Resistance Memorial Committee), and a documentation centre for the Resistance Movement in Luxembourg. Since 1989 the building has been listed.

### [ 25 ] Corner Building

Address	55, rue Michel Rodange
Year of construction	1911
Architect	Isidore Engler (1888-1962)

This well-preserved corner building forms the prelude to a typical row of buildings of the early 20th century. In its detail it is impressive for its unique bestiary, which is concealed in the area of the cornice: dragon and snake motifs as protecting demons stem from the medieval repertoire of motifs, as do the twin windows of the corbel. Here there unexpectedly emerges an image of Bacchus, indicating a love of life and pleasure.

### [ 26 ] Twin Art Nouveau Buildings

Address	7 + 9, rue Michel Welter
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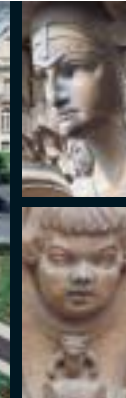
These twin buildings, with their distinctive Art Nouveau façades are similar but yet different, above all in their façade structure and their differing appearance as a consequence of the use of other materials. Beautiful details: the grating over the basement window, the pretty stone, the witty freestone gable on No. 9.



[ 27 ]



[ 28 ]



[ 29 ]

### [ 27 ] Villa Reichling

<b>Address</b>	31, rue Goethe
<b>Year of construction</b>	1913
<b>Architect</b>	Paul Michel Funck (1875-?)
<b>Contractor</b>	Widow Reichling

Since 1999 this typical Italianate city villa has been the residence of the Italian Ambassador. It is a classic building with a columned frontage and a typical Mediterranean roof with its gentle slope. The ground floor takes the form of a plinth, and the façade of both upper floors is brick-clad. In stylistic contrast to that is the current residence of the Austrian Ambassador at No. 33.

### [ 28 ] Villa Clivio

<b>Address</b>	Viewed from 15-19, rue Goethe
<b>Year of construction</b>	Around 1908
<b>Architect</b>	Cesare Clivio (1868-1939)
<b>Contractor</b>	Cesare Clivio, Building Contractor

Since the Sixties the Villa Clivio has suffered a cruel fate. Once freestanding it has since been hemmed in by the surrounding buildings, and has lost its terraced garden to the rear. After it was purchased by the Savings Bank and restored in the Eighties, the former sparkle of the building has been returned. This tiny jewel of Art Nouveau has no equal in Luxembourg. From its ground plan through its façade structure to its dominant floral ornamentation and

its present, somewhat artificial colours, the building breathes the Mediterranean cheerfulness of this Italian immigrant. The wall paintings in the entrance porch represent cherubs as architect and builder.

### [ 29 ] Place des Martyrs

The “Rousegaertchen” (Rose Garden), laid out in the Twenties, provides a spacious setting for the surrounding buildings, in particular the headquarters of ARCELOR and the new building of the Banque et Caisse d’Epargne de l’Etat (BCEE). Both the Bank and the steel company contributed to the purchase of the sculpture created by Henry Moore (1898-1986) by the City of Luxembourg.

Of special note are the two figurative motifs of the corbel supports of the two buildings at “4-6, rue de la Grève”, built by architect Jean Warken in 1923 for the doctor Jos Molitor and his sister Irma Molitor. One is a child’s head with a teddy bear (alluding to tiny patients?), and the other is a depiction of a goddess of victory.

[Caption]



\_ Luxembourg-Station 80, place de la Gare

- [1] Luxembourg Central Railway Station
- [2] The Railway Rotundas
- [3] Clay reliefs
- [4] Alfa Hotel
- [5] Hotel Graas
- [6] Store and apartment building Campill
- [7] Ciné Capitole
- [8] Place de Paris
- [9] Hotel-Restaurant Paris Palace
- [10] Store and apartment building Devas-Kluge
- [11] Store and apartment building Engels
- [12] Hotel Molitor
- [13] Surgery and apartment building Dr Delvaux
- [14] Church of the Sacred Heart
- [15] Hotel Carlton
- [16] Office and apartment building Morheng
- [17] Headquarters building of ARBED
- [18] Houses Elter, Michels, Loesch
- [19] Headquarters of the former  
Caisse d'Epargne et du Crédit Foncier
- [20] Adolphe Bridge
- [21] Railway Company Headquarters
- [22] State Accident Insurance Department
- [23] Boulevard de la Pétrusse
- [24] Villa Pauly
- [25] Corner Building
- [26] Twin Art Nouveau Buildings
- [27] Villa Reichling
- [28] Villa Clivio
- [29] Place des Martyrs
- [30] Store and apartment building Giorgetti

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[30]

### [30] Store and apartment building Giorgetti

<b>Address</b>	16, avenue de la Liberté
<b>Year of construction</b>	1926
<b>Architects</b>	Jos Nouveau (1883-1946) and Léon Muller (1885-1959)
<b>Contractor</b>	Achille Giorgetti, Entrepreneur

This building on the “Rousegaertchen” is one of the most imposing private houses on the Avenue. The urban effect is above all achieved by the strongly structured façade which follows the style of the Paris apartment buildings at the turn of the century.

A particularly imposing feature here is the corner solution, with its mighty cupola above a built-out top floor. The balustrades on the first floor are adorned with a chestnut leaf motif. The top floor is emphasised by a balustrade and a cupola crowned with an oculus. Splendid consoles surround the display windows and the ground floor entrance.

The apartments in this building were generous in proportion and originally boasted four rooms, kitchen and bathroom.

**As far as possible, particular attention has been given to accessibility for people with mobility limitations.**

## Glossary

<b>Risalit</b>	A projection from the façade over several floors
<b>Loggia</b>	A space within the building line rather than a protruding balcony
<b>Pilaster</b>	A vertical wall strip projecting only very little from the surface of the wall
<b>Dormer</b>	A projecting roof window
<b>Mezzanine</b>	A floor between floors
<b>Corbel</b>	Overhanging load-bearing stone
<b>Cartouche</b>	A baroque decorative motif with scrolled frame surrounding a smooth surface for inscriptions or coats of arms

## Impressum

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