

OVERVIEW

LENS TOWN CENTRE ARCHITECTURES



EDITORIAL

Rebuilt after it was totally destroyed during the First World War, then again when Second World War bombing caused extensive damage, Lens town centre was also affected by the economic crisis that took hold when mining activity came to an end.

Currently the focal point of large-scale redevelopment and repurposing projects once again, it symbolises the region's capacity for resilience.

Intrinsically linked to the troubled history of the 20th century, the town's two periods of reconstruction have resulted in an 'open-air encyclopaedia' of contemporary architecture, showing the influence of successive currents and styles from Regionalism and seaside design to Art Deco and Functionalism, etc.

This brochure is an invitation to take a closer look at the rich variety of architecture in Lens town centre. Take the time to stop and look up to admire the architectural designs as well as the bas-reliefs, sculptures, mosaics, stained glass, ceramic and ironwork used to decorate the facades. They bear witness to the creativity and talent of several generations of architects, artists and craftsmen.

Enjoy the tour!



Sylvain ROBERT
Chairman of the 'Communauté
d'Agglomération' (City Council)
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Christelle BUISSETTE
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LENS FROM MEDIEVAL VILLAGE TO MINING TOWN

MEDIEVAL LENS

During the Middle Ages, Lens was a large, rural town boasting major fairs and markets. Barges travelling on the Deûle river loaded and unloaded on its banks. The river powered four watermills; while a windmill overlooked the ramparts. Lens was situated on the earliest route taking merchants from northern Flanders to Paris, it also passed through Lille and Arras. The Lens 'prévôté' (court or unit of justice) and 'baillage' or bailiwick (administrative, financial and judicial district) were among the most important in the Artois region.

We know what the town looked like because it was painted for the Albums de Croÿ. It was surrounded by ramparts and moats. Inside the fortifications, there was a castle and various buildings, including several places of worship, the Saint-Léger church, Notre-Dame collegiate church, the Récollets convent, as well as the town hospice.

DISCOVERY OF COAL

Discovering coal transformed Lens into a major industrial town. From 3,000 inhabitants in 1852, its population soared to 36,000 inhabitants in 1914, equivalent to the current population. The Société des Mines de Lens was established in 1852. From then on, nume-

rous mining shafts were sunk and several pits, mining villages and districts were created with shared facilities (school, medical centre, etc.) to encourage self-sufficiency.

Thanks to its train station and canal, Lens was also a transport hub, fully equipped for industrial expansion.

The town's appearance changed considerably with the creation of mining districts on the outskirts of the town centre.

WW1 1914-1918

By 1918, there was nothing left of Lens. Standing in the rubble, Alfred Bucquet, a teacher working for the Société des Mines de Lens at the primary school in Cité Saint-Pierre, described a town that had been totally destroyed, not a single wall was left standing. This was the aftermath of four years of war and occupation. Between 4 October 1914 and 4 October 1918, the town was subjected to successive waves of bombing and battles. On 18 January 1916, Saint-Léger Church collapsed. On 16 February 1917, the gasworks on Avenue du 4 septembre and the surrounding streets would suffer the same fate.

The people of Lens were evacuated on 11 April 1917. Any buildings which were still standing were blown up or burned... There were no two ways about it, the entire town had to be rebuilt.



1. Lens, Album de Croÿ

© Archives municipales de Lens 6Fi682

2. Vintage postcard, the ruins of Saint-Léger Church

© Archives municipales de Lens 5Fi_62498_175

3. and 4. Postcards of Rue des écoles before and after 1914

© Archives municipales de Lens 5Fi_62498_7 et 5Fi_62498_280



RECONSTRUCTION

Since 90% of Lens was destroyed by the end of the First World War, the town's urban landscape was mainly shaped by reconstruction work, which continued until the late 1920s. As required by the Cornudet Law of 1919, a plan for the town's development, improvement and extension was drawn up. Approved in 1924, it allowed for the creation of wide boulevards offering uninterrupted views and reinstated former streets, as well as adding new streets to reduce the density of residential areas, removing level crossings, dead-ends and ensuring that roads were suitable for motor traffic. On the other hand, no specific regulations were imposed on architectural designs.

ANOTHER WAR, ANOTHER WAVE OF DESTRUCTION

In 1945, Lens was declared a "disaster area" by ministerial decree of 3 March 1945. Bombings in June and August 1944 had destroyed 950 buildings in Lens town centre and left 4,170 damaged, i.e. 47% of all buildings. The railway system, schools and town hall were partly destroyed.

ÉMILE BASLY (1854-1928)

Mayor of Lens and Member of Parliament for Pas-de-Calais, he was the driving force behind reconstruction.

He worked underground for 18 years and was thrown out of the Compagnie des Mines d'Anzin in 1880 after his first strike action. From then on, he became active in the trade union. He gained a reputation for his speaking talents and self-assurance which opened the doors to the French parliament in 1885 and 1891, enabling him to bring in laws to improve working conditions for miners. He became Mayor of Lens in 1900 and devoted his efforts to rebuilding the town after WW1. He was even afforded a form of literary immortality by Émile Zola, who took inspiration from his life story to create the character of Étienne Lantier in *Germinal*.

MODERN LENS

When coal production stopped in 1986, the town experienced economic decline and population loss. Boosted by the opening of the Louvre-Lens museum in 2012, a number of major projects in the Lens-Liévin district have transformed the town and enhanced its attractiveness.

LENS

TOWN CENTRE

ARCHITECTURES

Take a wander through the town or try one of the following routes:

- Reconstruction
- Architecture of the Société des Mines de Lens
- Reconstruction after the Second World War
- Contemporary architecture from 1970 to the present

1 PLACE JEAN-JAURÈS

Dominated by Saint-Léger Church and the town hall, the square is the historic heart of the mining district. It was extended during reconstruction and its name was changed to Place Jean-Jaurès. The buildings lining the square represent various architectural styles. Regionalist facades (No. 14) sit alongside more classical designs (No. 11), decorated with sculpted garlands of flowers and fruit, and distinctive Art Deco facades (Nos. 3 and 4). A number of shop-owners followed the department store model, using large windows to make the most of natural light.

2 À LA VILLE DE LIMOGES

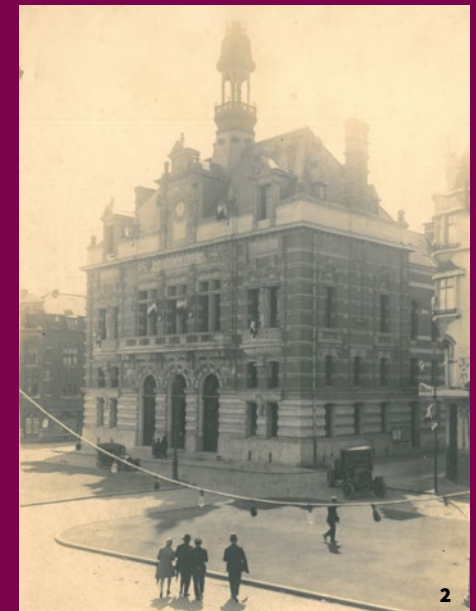
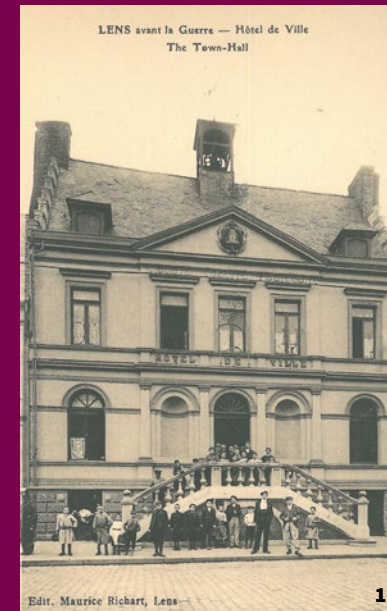
Destroyed during the First World War, this shop was rebuilt in 1924 in an Art Deco style. The building stands out thanks to its brightly coloured facade, featuring a ceramic décor of porcelain objects and floral motifs. These design choices demonstrate the owner's goal of transforming the storefront into a veritable showcase to attract the attention of passers-by. One of the square's iconic buildings, it now houses the Lens-Liévin tourist office.

3 SAINT-LÉGER CHURCH

The former church building, dating back to 1780, was destroyed during the First World War. An identical copy, built by Douai-born architect Jean Goniaux, was inaugurated in 1926. Only one key aspect of the building's structure was altered. Reinforced concrete was used, rather than stone, to lighten the building and counteract the consequences of any movement in the ground caused by mining subsidence. The existing buttresses on the facade were removed in favour of a more monumental entrance.

4 TOWN HALL

A new town hall had been decided on by the municipality in 1912 and was nearly complete when war broke out in August 1914. Totally destroyed, the Neoclassical building with imposing dimensions was rebuilt using the original plans but was damaged once again during the Second World War. Inaugurated in 1965, the current town hall is the work of Parisian architect Jean De Mailly, who won the Grand Prix de Rome. The architectural style of the building is avant-garde and functional with glass taking centre stage.



1. Town hall before 1914
© Archives Municipales de Lens
5Fi_62498_152

2. Town hall in 1930
© Archives Municipales de Lens
4Fi 196

3. Town hall
© Jean-Christophe Hecquet / CALL





ART DECO IN LENS

The term Art Deco was defined during the 1960s, when studies first identified the inter-war aesthetic. After originating in France, this current influenced artistic creation in Europe and throughout the world from the first decade of the 20th century until the 1930s, when it was succeeded by the Modernist movement. Art Deco tends towards a simplification of form, where decoration is not absent but transformed into geometric and stylised shapes. It breaks with the “disorder of Art Nouveau”, in which the aesthetic of curving lines played a key role. Retrospectively, the 1925 International Exhibition of Modern Decorative and Industrial Arts in Paris, is the event which revealed this movement.

ART DECO DETAILS

BOW WINDOWS

These windows project out over the street, increasing the floor space inside and creating interest on the outside. They also allow more light into rooms.

ORNAMENTATION

Art Deco artists were interested in decorating both the interior and the exterior. In this way, architects and craftsmen were invited to work on the same residence. Facades feature ironwork doors, motifs on balconies or railings, bas-reliefs above doors, as well as mosaics and ceramic details.

MATERIALS

Using a variety of materials in a single construction is a key feature of Art Deco. More traditional bricks are used alongside concrete, which was an increasingly popular choice in the 20th century, particularly during the Reconstruction.

IRONWORK

Spiral motifs and straight lines are the most common shapes, translated into baskets of flowers or fruit, as well as garlands of flowers, symbolising the Renaissance.



1. Bow-window, 22 rue du Maréchal Leclercq

© Jean-Christophe Hecquet / CALL

2. Mosaic, Rue du Havre

© Lens-Liévin Tourisme

3. Detail on the facade of 83 boulevard Bastly

© Jean-Christophe Hecquet / CALL

4. Facade, À la ville de Limoges

© Jean-Michel André / Euralens

5. Ceramic, À la ville de Limoges

© Jean-Michel André / Euralens



5 HÔTEL DES POSTES

Situated behind Saint-Léger Church, the new post office was inaugurated in 1926. Designed by Bruno Pellissier, an architect who worked in Paris and Normandy, the building features an Art Deco aesthetic: two fairly understated facades lead off from the main entrance at the curved corner of the building. Large windows punctuate the design.

6 FIRST WORLD WAR MEMORIAL

Rather than glorifying the victors, the iconography of the monument emphasises the ravages of war and underlines the trauma suffered by the town and its inhabitants. The sculptor, Augustin Lesieux, has depicted two figures on either side of a mine tunnel with broken beams: a miner in work clothes with clenched fists and a soldier gazing towards the horizon. To the rear, a mother and her daughter flee the ravages of war. Dominating the piece, the figure of an outraged woman, symbolising the town of Lens, crushes war (represented by a torpedo) beneath her foot. Inaugurated in 1925, the monument stood on Place du Cantin until 1972, when it was moved to the roundabout on Avenue Alfred Van Pelt.

7 COLISÉE

Located on Rue de Paris, the Colisée cinema was built in 1965 by the architect Paul Pamart from Avion, to replace the Casino cinema, built in the 1920s. It was sold to Lens town council in 1979. Following refurbishment works, including extending the stage, the Colisée became a theatre and concert venue in 1982. This versatile facility can seat 600. The verticality of the building is emphasized by long windows on the upper spaces above the fully glazed ground-floor.

8 N°9 RUE DU HAVRE

The imposing middle-class residence on the corner of Rue Michelet makes original use of eclectic architecture, typical of large town-houses in the early 20th century. A substantial eaves overhang, supported by painted-timber corbels, recalls seaside architecture, while mosaics in shades of blue and gold underline the Art Deco influence. The turret on the corner is reminiscent of the watchtowers on medieval fortifications. The house was built by Mr Bultez, a public works contractor, based in Noyelles-sous-Lens.

9 WELFARE OFFICE

Commissioned in 1927, under the aegis of the municipality, the welfare office provided a variety of services (infant welfare clinics, tuberculosis testing, etc.). One of the pediments on the facade features the Lens coat of arms, depicting the former county castle, flanked by the French War Cross and Legion of Honour, which were awarded to the town after the First World War. Mining tools are represented above it: a pick, lamp and 'barrette' helmet (made from boiled leather). The Alfred Soriaux Community Centre for Social Action has been based in this building since 1998.

10 FORMER DOT BUILDING

In 1985, the Direction Opérationnelle des Télécommunications (DOT) moved into this ship-like building with large circular portholes and cantilevered upper floors. It is still used for office space.

11 N°31 AND 33 RUE LANOY

The elaborate roof volumes on these two houses catch the eye, as well as the sophisticated floral decoration on the upper level of the buildings.

1. Detail of the war memorial

© V. De Reu / CALL

2. Le Colisée

© Jean-Christophe Hecquet / CALL

3. House on Rue du Havre

© Jean-Christophe Hecquet / CALL

4. Pediment detail, welfare office

© Jean-Christophe Hecquet / CALL

5. Former DOT building

© Jean-Christophe Hecquet / CALL



12 TRIBUNAL DE PROXIMITÉ

The first court building was built in 1969. Its structure consists of a metal frame with brick infill. The building was refurbished and extended in 2015 according to plans drawn up by the Collectif d'Architectes Léopold Canté (CALC). The facade was remodelled to include large new windows and awnings. On Rue Lamendin, a cantilevered extension with V-shaped concrete supports, provides around 400m² of additional floor space.

1. Trade union house

© M. Brard

2. Sculpted detail, Trade union building

© M. Brard

3. Brickwork, Rue Souvraz

© Jean-Christophe Hecquet / CALL

4. House on Rue du Wetz

© Jean-Christophe Hecquet / CALL

13 MINeworkers' TRADE UNION

Built in response to the Courrières mining disaster in 1906, the trade union building symbolises mineworkers' struggle for labour reform. Inaugurated in 1911, it was destroyed during the First World War and a near identical copy was rebuilt in 1926. Inspired by classical design with brick masonry and rusticated stonework, a central projecting section, culminating in a semicircular pediment, a balustrade and bull's eye windows in the roof, the architecture is clearly intended to demonstrate the trade union's power to those in charge of the mines.

The building was purchased in 2004 and renovated between 2014 and 2015 by Lens-Liévin city council. Since 2016, it has served as the headquarters of the Pôle Métropolitain de l'Artois, a joint association bringing together three inter-municipalities: Lens-Liévin, Hénin-Carvin and Béthune-Bruay Artois Lys Romane. The staff working at the Culture Department and the Land of Art and History Department of Lens-Liévin city council are also based here, as is the EuraLens association.

SOCIÉTÉ DES MINES DE LENS HOUSING FOR DIRECTORS AND ENGINEERS

In the immediate vicinity of the former 'grands bureaux' (main mine offices), several residences stand out thanks to their impressive scale and architectural qualities. They bear witness to the high-ranking positions of their former occupants within the hierarchy of the mining company.

14 N°20 RUE JEAN SOUVRAZ

The size of this house, the wide eaves overhang and decorative geometric motifs, created using different coloured bricks, distinguish it from houses designed for ordinary miners. On the first floor, a French window opens onto a small balcony over the porch. This feature was also included on presbyteries in mining districts designed by the Société des Mines de Lens. Engineers and priests could use their balcony when addressing the mining population on various occasions.

15 N°1 AVENUE ELIE REUMAUX

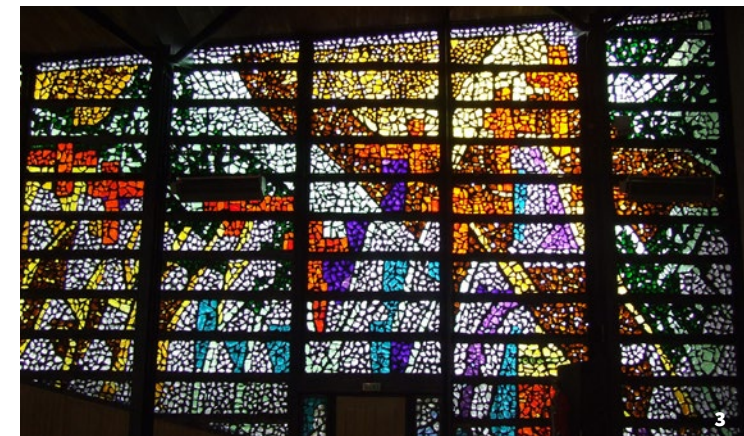
Geometric patterns, using projecting and recessed bricks, are not unlike those created on the facades of the main mine offices.

16 N°27 AND 29 RUE DU WETZ

With their elaborate roof volumes and half-timbering (in blue for one and brown for the other), these two houses are reminiscent of seaside villas in the Channel Islands. Half-timbering is a typical decorative element in the architectural style developed by the Société des Mines de Lens for mineworkers' housing. Mock half-timbering, in painted brick, was used for the majority of miners' dwellings. The inclusion of garages with these 1920s homes shows the affluence of managerial staff employed by the Société des Mines.

17 N°34 AND 36 RUE DU 11 NOVEMBRE

These houses and the wall enclosing their large garden have been built using millstone with ribbon pointing. Often associated with prestigious residences in Parisian suburbs or seaside villas, this material was used by the Société des Mines de Lens to enhance the appearance of housing for engineers, as well as certain facilities (schools, sewing workshops, etc.) and even certain buildings at the pitheads.



LOUIS-MARIE CORDONNIER (1854-1940)

Born in 1854 in Haubourdin (Nord) and trained at the Ecole des Beaux-Arts in Paris, the architect Louis-Marie Cordonnier made his mark on numerous northern French towns and cities.

He first collaborated with the Société des Mines de Lens in 1904, when he built the company headquarters, in a Neoclassical style, in Lille.

After the First World War, the Managing Director of the Société des Mines de Lens (SML), commissioned him to rebuild three churches: Saint-Édouard in Cité 12, Sainte-Barbe in Cité 4 (1929, demolished in 1990) and Saint-Théodore in Cité 9 (1930). During the reconstruction, he completed several town halls and churches in the region, as well as the chapel of Notre-Dame-de-Lorette. A fervent advocate of Regionalism (a style that sought inspiration in the region's historical architecture), this period provided an opportunity to rediscover deeply rooted heritage in this region, where coal production and the First World War had taken their toll. This choice was in line

with the conservative spirit of SML directors, who were also keen to demonstrate their independence from the centralist French State.

18 GRANDS BUREAUX

Constructed by Louis-Marie Cordonnier between 1928 and 1930, this building was commissioned by the powerful Société des Mines de Lens to house the company's central departments. Although the building is designed in a Regionalist style, the architect has cleverly included various elements from the Art Deco vocabulary: continuous lintels over the windows, stepped corbels supporting the central balcony, lateral bow windows and decorative geometric motifs using projecting brickwork and alternating colours. The impact of the building is further enhanced by the formal garden created by landscape architect Achille Duchêne. Inside, Art Deco takes centre stage. From lighting by the Maison Daum to panelling and furniture by Majorelle, as well as ironwork and marble fireplaces, the refinement in the overall design is impressive. Since 1992, the building has housed the Jean Perrin Science Faculty (University of Artois).

19 MILLENNIUM CHURCH

In 1919, a wooden chapel was erected near Pit 1, belonging to the Mines de Lens, while Saint-Léger church was being rebuilt in the town centre. It was then provided as a place of worship for large numbers of Polish families, who moved into the region to support reconstruction and work in the mines. Thanks to donations from the Polish community, this church was built in 1966 to celebrate Poland's millennium. Inside, stained-glass windows by the artist, Andrzej Kulesza, evoke the country's rich and troubled history. The church stands testimony to the presence of Polish families in the mining basin.



20 BOLLAERT-DELELIS STADIUM

At the initiative of Félix Bollaert, Director of the Société des Mines de Lens, the stadium was built by miners from Pit 5 to avoid making them redundant during the economic crisis of 1929. Intrinsically linked to the Racing Club de Lens (established in 1906), the stadium has become a veritable 'temple' of football, with a reputation for enthusiastic home crowds. Inaugurated in 1933, it was altered several times before its current layout as an "English style" stadium, allowing supporters to be as close as possible to the pitch. It was extensively refurbished before hosting matches during the Euro 2016 championship. The project was entrusted to the architect, Pierre Ferret, who specialises in sporting facilities and sports architecture.

1. Grands bureaux
© M. Brard

2. Millennium church
© Jean-Christophe Hecquet / CALL

3. Stained glass, Millennium church
© Y. Cussey / CALL

4. Bollaert-Delelis Stadium
© Lanoo Photographe / Cardete & huet Architectes / Atelier Ferret Architectures



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1. Louvre-Lens

© Jean-Michel André / Euralens

2. Louvre-Lens

© Jean-Christophe Hecquet / CALL

3. Entrance lobby at the Louvre-Lens museum

© Jean-Michel André / Euralens

4. Collège Michelet

© Jean-Christophe Hecquet / CALL

5. 83 boulevard Basly

© Jean-Christophe Hecquet / CALL



3

21 LOUVRE-LENS

Inaugurated in 2012, the Louvre-Lens museum was built on the site of former Pit 9 belonging to the Société des Mines de Lens. These prestigious facilities symbolise the redevelopment of the region. Designed by the Japanese architects, Sejima and Ryue Nishizawa, of the SANAA agency and the landscape designer, Catherine Mosbach, the museum-park fits in subtly within its environment. The location and architecture of the buildings, with vast sections of glazing and anodised aluminium, fosters an ongoing dialogue – between reflective effects and transparency – with the green landscape of the former mining wasteland. In contrast to its sister museum in Paris, which is organised into departments (paintings, Egyptian antiquities, Islamic arts, etc.), here, the works are exhibited in an uninterrupted open space: the Galerie du Temps, where visitors can travel through centuries and civilisations to explore the Louvre's collections from a unique new perspective.

BOULEVARD ÉMILE BASLY

Leading off from Place Jean-Jaurès, this busy shopping street is one of the main roads in the town centre and features an eclectic range of architectural styles.

22 N°2 BOULEVARD BASLY

This Haussmann-style residential building, with a wraparound balcony, is ideally situated at the corner of the street. The rusticated facade, fluted corbels supporting the balcony, pilasters and inverted corbels framing windows in the roof space show the influence of Neoclassical architecture, while the sculpted garlands recall the rich decoration used on Flemish Renaissance facades.

23 COLLÈGE MICHELET

Built in the early 1920s, this building used to house the Condorcet school and features decorative mosaics, including the initials 'V' and 'L' (Ville de Lens) as well as the historic county castle.

24 N°83 BOULEVARD BASLY

This small townhouse stands out thanks to its curved bow window and a decorative bas-relief on the gable depicting a basket of stylised flowers, characteristic of Art Deco. This motif is echoed on the ironwork balustrade.



25 N°124 BOULEVARD BASLY

A striking example of an Art Deco facade. The two-storey bow window is supported by stepped corbels. A number of floral bas-reliefs decorate the facade. Below the cornice, sculpted timber supports, imitating medieval gargoyles, add a touch of originality.

26 FORMER MINERS' RELIEF SOCIETY HEALTH CENTRE

This vast building, designed by Bernard Lhotelier, Guy Robin and Jean-Baptiste Hache, was inaugurated in 1931. Its understated architecture looks ahead to the Modernist movement, though the three gables punctuating the facade with vertical brickwork lines are inspired by Regionalism. The size of the windows and the near absence of decoration speak rather of Functionalism. Inside, the main staircase is lit by a large Art-Deco stained-glass window by master glassmaker Raphaël Lardeur (1890-1967). It depicts a miner and his family, as well as common elements of mining landscapes: a headframe, smoking chimneys and spoil heaps. Pas-de-Calais Habitat renovated the building in 2015 to accommodate its Lens branch.



27 FORMER BANQUE DE FRANCE

The Banque de France in Lens was destroyed during the Second World War. Inaugurated in December 1955, the existing building was designed by Paul Tournon, consultant architect for the Banque de France between 1947 and 1964. With three sections forming a 'U' shape around a courtyard and private garden to the rear, the layout is reminiscent of imposing French townhouses known as 'hôtels particuliers'. The Neoclassical style of the building fits into the local landscape thanks to the use of a regional material, brick. Lens town council took ownership of the building in 2012, when the Banque de France departments were relocated. The site has been repurposed to serve as a venue for various cultural projects.



1. Miners' Relief Society Health Centre

© Y. Cussey / CALL

2. Stained glass by Raphaël Lardeur

© Y. Cussey / CALL

3. Georges Rousse exhibition in the former Banque de France building in 2017

© Pah de la CALL

4. Lens train station

© S. Roynette / Lens-Liévin Tourisme



28 LENS TRAIN STATION

Inaugurated in 1927 and built to resemble a steam locomotive, this building epitomises the Art Deco style in Lens, demonstrating both technical and stylistic prowess. To withstand subsidence issues caused by mining, the architect, Urbain Cassan, proposed a single-storey horizontal building, spanning over 80m. The structure used reinforced concrete, a newly available material, that was light and easy to use. Provision was made for hydraulic cylinders to be added to the foundations to compensate any shifts in the ground. Secondary buildings (former restaurant, train staff building, etc.) feature the same architectural characteristics as the main building. Decorative elements on the station's rather understated facade are limited to a simple frieze with a diamond motif below the cornice. This pattern is echoed in ironwork created by the artist-blacksmith Edgar Brandt, who was responsible for the French Embassy Pavilion at the International Exhibition in 1925. The station was extensively refurbished in 2016.

MOSAICS

Inside the building, four cubist-inspired mosaics are the work of Auguste Labouret.

The first, on the forecourt side, depicts the railway industry: a signal-box, locomotive, wagon, depot, telephone wires and signals all seem to vie for position in the smoky air.

Opposite, on the quay side, an alternative form of coal transport is given pride of place: barges.

Above the ticket office, the mosaic depicts a mining landscape, punctuated by spoil heaps, headframes and pithead buildings.

Mining is represented, once again, in the fourth mosaic. Unlike the other three, this tableau includes human figures: on one side, miners holding a pick and lamp are leaving their terraced homes and heading off to the mine, while miners emerge from the pit at the other side of the mosaic.

The ensemble is entirely dedicated to the industrial activity that dominated everyday life in the region at that time.



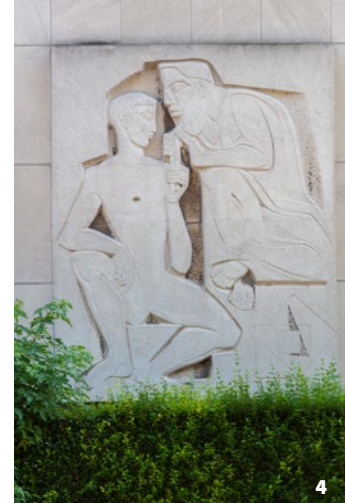
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STATION DISTRICT REDEVELOPMENT

The first step in transforming the district involves developing Place de la gare and access to the Louvre-Lens museum. Large-scale improvements will continue with the creation of public areas and the construction of residential, office, business and hotel accommodation to reinforce the mixed-use quality of the district.

29 APOLLO

When it opened in 1932 opposite Lens train station, this Art Deco cinema and concert venue, with seating for 2,532, was one of the largest in France, after the Rex and Paramount cinemas in Paris. It is a key site in redevelopment plans for the station district within the framework of the 'Lens centralité' project. The building was designed by Lille-based architecture firm, Saison Menu. The Art Deco facade, which will be rebuilt exactly as it was, will preserve a historical account of this important cultural site.

30 BUSINESS DISTRICT

Extending from the forecourt of the refurbished station and new bus station, a new business and services district, bringing together offices, housing, services and business is being developed on the route leading to the Louvre-Lens as far as the Bollaert roundabout.

The first two buildings: Solaris (offices) and Prisme (39 residential units) were designed by the Saison Menu architecture firm. Sirius, a third building (offices and services) has been designed by the Paindavoine Parmentier firm. These development projects are intended to enhance the local area's attractiveness to business. The goal is to offer a range of spaces to suit the start-up market.

1. CGI overview of the Apollo site project

© François Marcuz

2. Station district

© Jean-Christophe Hecquet / CALL

3. Lycée Condorcet

© Jean-Christophe Hecquet / CALL

4. Bas-relief by Bodart and Buisseret on Lycée Condorcet

© Jean-Christophe Hecquet / CALL

5. Facade detail, 29 rue de la gare

© Jean-Christophe Hecquet / CALL

31 N°29 RUE DE LA GARE

The volumes and decorative details on the facade of this typical Art Deco residence stand out: two-storey bow window, bas-reliefs of stylised rose motifs repeated on different floors, ironwork balustrades with geometric shapes.

32 N°66 RUE DE LA GARE

The facade of this 1950s building is inspired by the Regionalist style, with a crow-stepped gable and projecting brickwork.

33 LYCÉE CONDORCET

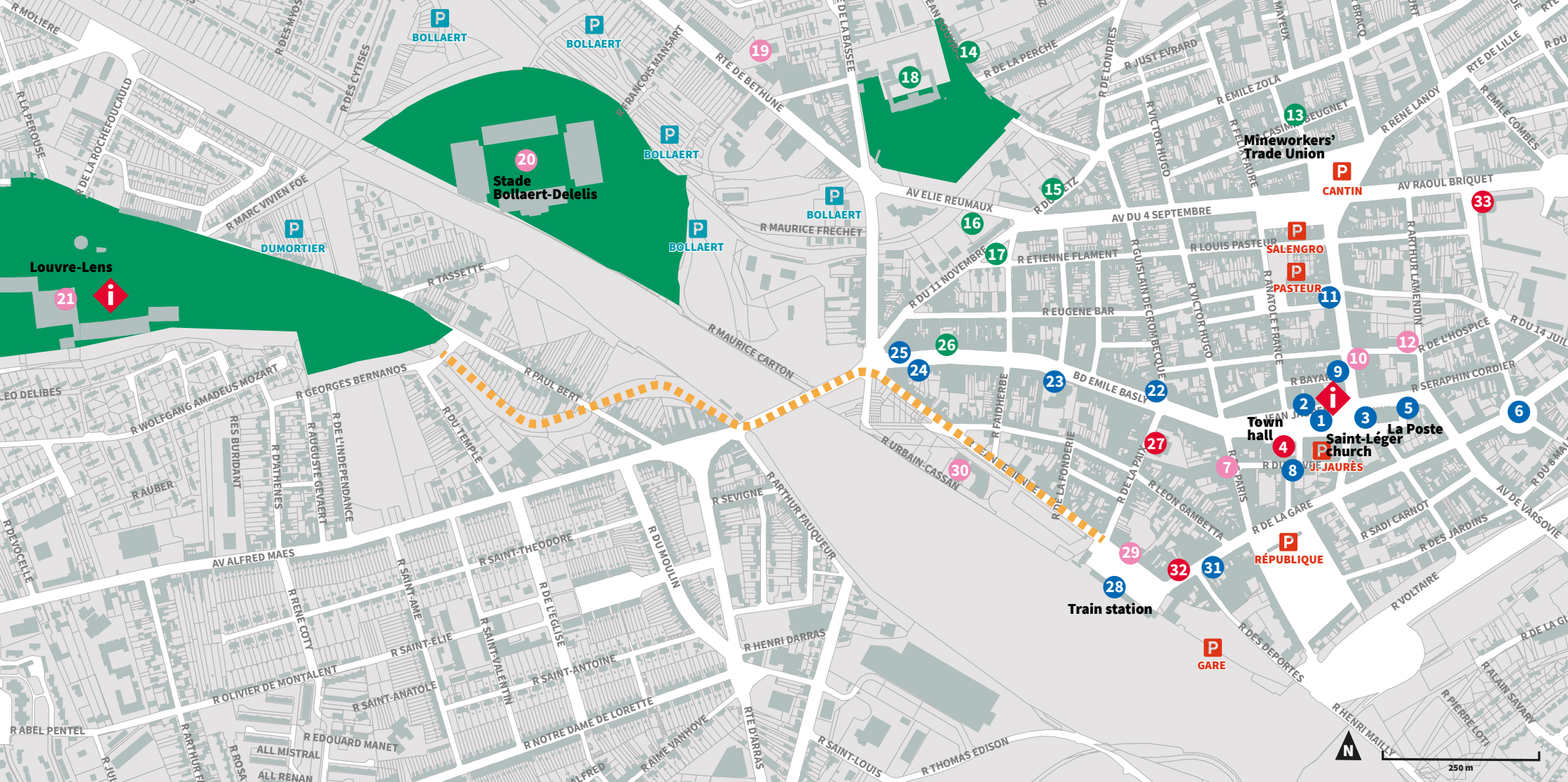
Building work for this school began in May 1955 according to plans drawn up by Albert Feuillastre, a Modernist architect who designed several educational establishments, including Lycée Gambetta in Arras and Lycée Pasteur in Hénin-Liétard.

Lycée Condorcet consists of six buildings to accommodate various classrooms, an office, dining hall, medical facility, staff housing and gymnasium. Its minimalist concrete architecture is typical of the period when function prevailed. The concrete beam structure can be seen on each of the buildings, forming vertical and horizontal lines that punctuate the facades.

Visible from Avenue du 4 septembre, two bas-reliefs were created thanks to France's '1%' art-spending policy. The first is by Henri Lagriffoul, and the second by Léon-Georges Buisseret (Prix de Rome in 1945) and Marcel Bodart (Prix de Rome 1946-1947).



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1. Place Jean Jaurès
2. À la ville de Limoges
3. Saint-Léger church
4. Town hall
5. Hôtel des postes
6. War memorial
7. Colisée
8. N°9 rue du Havre
9. Welfare office
10. Rue Lanoy, former DOT building
11. N°31 and 33 Rue Lanoy
12. Tribunal de proximité
13. Mineworkers' Trade Union
14. N°20 Rue Jean Souvraz
15. N°27 and 28 Rue des Wetz

16. N°1 Rue Elie Reumaux
17. N°34 and 36 Rue du 11 novembre
18. Grands bureaux of the Société des Mines de Lens
19. Millennium Church
20. Bollaert-Delelis Stadium
21. Louvre-Lens
22. N°2 boulevard Basly
23. Collège Michelet
24. N° 83 boulevard Basly
25. N° 124 boulevard Basly
26. Miners' Relief Society
27. Former Banque de France building
28. Train station

29. Apollo
30. Business district
31. N°29 Rue de la gare
32. N°66 Rue de la gare
33. Lycée Condorcet

The different architectural periods:
Reconstruction
Société des Mines de Lens
Reconstruction after the Second World War
Recent projects

- P** Toll parking
- P** Free parking
- i** Information point
- — —** Pedestrian path

Head of publishing

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Graphics

based on Des Signes studio Muchir Descouds 2015

Acknowledgements

Aurélié David and Roselyne Van Rompu, Archives Municipales de Lens, Colette Dréan DRAC, Laurence Pottier, Yann Cussey, Laura Descamps,

Sarah Roynette Lens-Liévin Tourisme, William Guérin, Mrs Frescal, Head Teacher at the Lycée Condorcet and Georges Wiart.

Cover photos

View of Place Jean Jaurès
 © Lens-Liévin Tourisme,
 Railing at Lens station ©Jean-Michel André / Euralens

Printed by

La Centrale
 ISBN 979-10-95203-16-2

«ARCHITECTURE IS THE LEARNED GAME, CORRECT AND MAGNIFICENT, OF FORMS ASSEMBLED IN THE LIGHT.»

Le Corbusier, Architect, Artist, Decorator, Painter (1887 - 1965)

Exploring architecture in Lens town centre

The Lens-Liévin Land of Art and History team has designed this brochure to help you discover the architectural diversity of the town and explore a century of architecture.

The « Ville et Pays d'art et d'histoire » label is awarded by the state, represented by the Prefect of the region. It recognises regions, municipalities or groups of municipalities which are aware of the challenges of encouraging local populations to take an active interest in their architecture and heritage, and are committed to circulating information, cultural mediation and promotional activities.

The Land of Art and History department of Lens-Liévin city council

led by the Architecture and Heritage Coordinator, organises various initiatives to help the local population and visitors, both young and old, to discover the region's rich architecture and heritage with the help of professional guides.

In the surrounding area,

Beauvais, Boulogne-sur-Mer, Calais, Cambrai, Chantilly, Laon, Lille, Noyon, Roubaix, Saint-Quentin, Soissons et Tourcoing bénéficient de l'appellation Ville d'art et d'histoire; Amiens Métropole, Pays de Saint-Omer et De Senlis à Ermenonville bénéficient de l'appellation Pays d'art et d'histoire.

For more information on the local heritage and the activities of the 'Pays d'art et d'histoire':

Communauté d'agglomération de Lens-Liévin
21 rue Marcel Sembat
BP 65 62302 Lens cedex
Tél. 03 21 790 790
paysdartetdhistoire@agglom-lenslievin.fr

Throughout the year, **Lens-Liévin Tourisme** offers a variety of events focusing on Art Deco, mining heritage and First World War sites to help you explore the region.

Further info & bookings:

www.tourisme-lenslievin.fr
info@tourisme-lenslievin.fr
Tél. 03 21 67 66 66



En partenariat avec:

