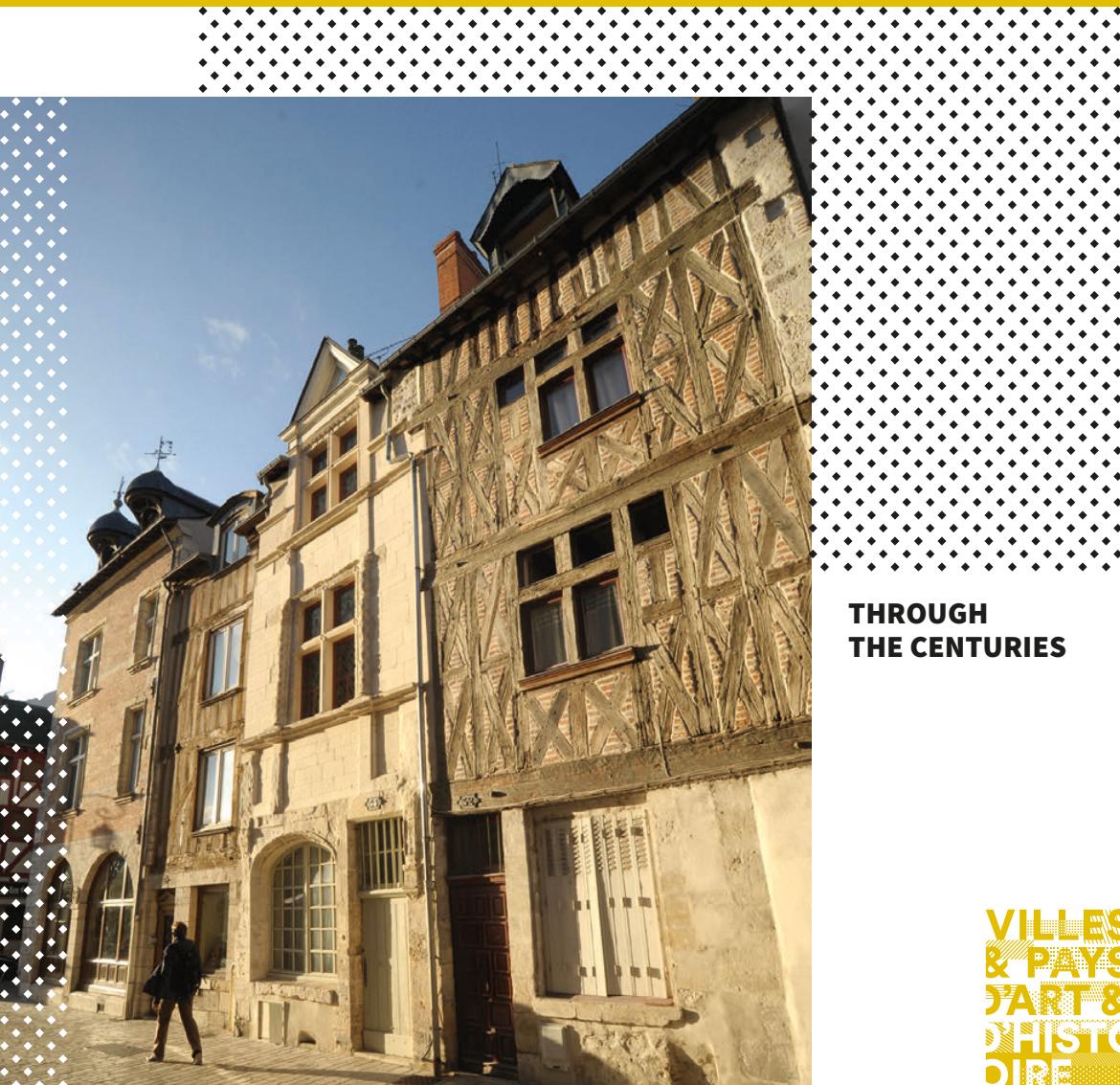


# FOCUS ORLÉANS



THROUGH  
THE CENTURIES

VILLE & PAYS  
D'ART &  
D'HISTOIRE

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# ORLEANS

HAS ALWAYS MAINTAINED STRONG LINKS WITH ITS RIVER, EVOLVING INTO A FLOURISHING HUB OF TRADE AND CULTURAL EXCHANGE. PROUD OF ITS PAST YET FORWARD-THINKING, THE CITY SEAMLESSLY INTEGRATES MODERN URBAN DEVELOPMENT WHILE HONOURING ITS RICH HISTORICAL HERITAGE.

The redevelopment of the city over the years has revealed its distinctive architectural and historical legacy. Rather than simply replicating the past, current urban development seeks to create a synergy between the historic city and the contemporary city. It's about enhancing the heritage of the past to build the city of the future.

Orléans preserves its prestigious history while embracing ambitious contemporary projects as part of the city's vital ongoing development.



By reviving the banks of the Loire, restoring the historical centre, rediscovering and preserving its heritage, and developing a dynamic city centre (with businesses, skilled trades, food markets and green spaces), Orléans fulfils its ambition to be a vibrant and modern city.

In this brochure you'll discover a city that respects and is proud of its unique history, while also embracing modernity. Read on to learn more about the key dates in Orléans' history, the evolution of the city, and its sites and monuments steeped in history and distinctive charm.

Ready to explore?



# THE CITY THROUGH THE CENTURIES



**Between the plains of the Beauce and the Forest of Orléans, at the gateway to the Sologne, Orléans has been shaped by its turbulent history.**

## FROM CAESAR TO CLOVIS

There have been settlements on the site of Orléans since ancient times. Founded at a crossing point of the Loire, the city became a well-known and prosperous river port, located on the north bank of the river where it was protected from flooding.

During the 3rd century BC, Orléans was a Gallic oppidum called Cenabum, a flourishing stronghold of the Carnute tribe. It prospered from its river port and trade.

In 52 BC, during the Gallic Wars, Cenabum was conquered by Julius Caesar who took control of the bridge.

Renamed Aurelianis in the 4th century AD, the city resisted invasion from Attila and the Huns with help from its bishop, Aignan.

In 511, Clovis held an important council in the city, bringing together the bishops of Gaul. Their role and the power they held were redefined. It was the beginning of the alliance between the church and the monarchy.

## CAPITAL OF THE KINGDOM OF FRANCE

Under the reign of Clovis, Orléans became one of the capitals of the four kingdoms of the Franks. It was then appointed as one of the capitals of Neustria, the western kingdom of the Carolingian dynasty. Bishop Theodulf, an advisor to Charlemagne, played an important role in the city. He introduced education for the clergy and established a hospice.

In 848, Charles the bald was appointed king and crowned in Orléans.

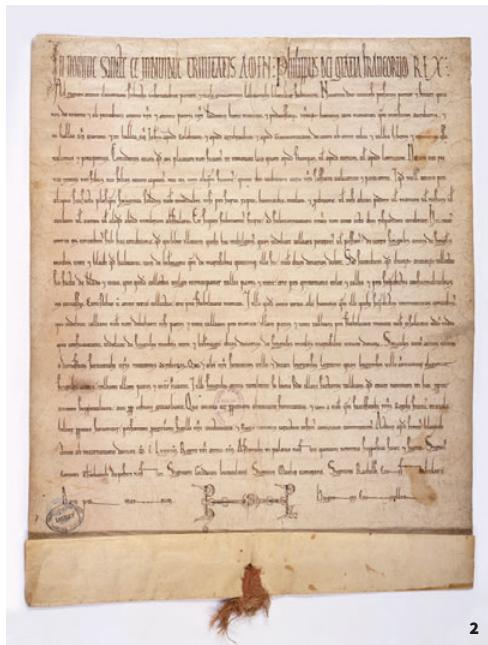
Under the Capetian dynasty, other kings were crowned in the city including Robert the Pious, son of Hugh Capet, in 987, and Louis VI, in 1108. During the 12th century, Paris became the capital of the kingdom. Orleans, at the crossroads of busy land and river trade routes, nevertheless continued to prosper and its wine industry thrived.

In 1344, King Philip VI created the Duchy of Orléans, given as an appanage – concession of land belonging to the royal domain – to his youngest son. Under Charles VI, a new charter (2 March 1385) granted Orléans official administrative and financial powers.

### 1. Early 6th century, a basilica was built to house the relics of Saint Aignan.

Construction of the existing building began in 1439 and it was finished in 1509.

(Print by Charles Pensée, 19th century).



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1

## ORLÉANS AND ITS UNIVERSITY

Orléans was already known for its prestigious schools when, in 1306, Pope Clement V, who had studied there, and King Philip the Fair established them as universities. The city took advantage of a ban on teaching Roman law that had been introduced in Paris in 1273, to attract large numbers of young people, sometimes travelling from far and wide to study the discipline. The area south of the cathedral was transformed to accommodate students and professors.

The university began to decline in the 17th century.

This decline worsened in 1679 when the teaching of Roman law was authorised in Paris. Abolished along with the other universities during the Revolution, a new University of Orléans was founded in 1966.

A number of famous students studied in Orléans including Jean Calvin, Erasmus, Rabelais and, later, Charles Perrault and La Bruyère.

## THE SIEGE OF JOAN OF ARC

Both a war of succession and a civil war, the Hundred Years War reached its peak between 1411 and 1435. Drained both financially and militarily, French troops confronted the English just outside Orléans in the midst of a complex political backdrop. The arrival of Joan of Arc in 1429 raised the moral among French troops, who succeeded in forcing the English to withdraw from Orléans after a seven-month siege. Charles VII was crowned in Reims before leading the campaign to reconquer Paris, despite the capture of Joan of Arc in May 1430 and her death in May 1431.

## 2 The 1183 charter of Philip

**Augustus** confirmed the city's fiscal privileges.

**3. Each professor of the medieval university would give lessons in a private residence.**

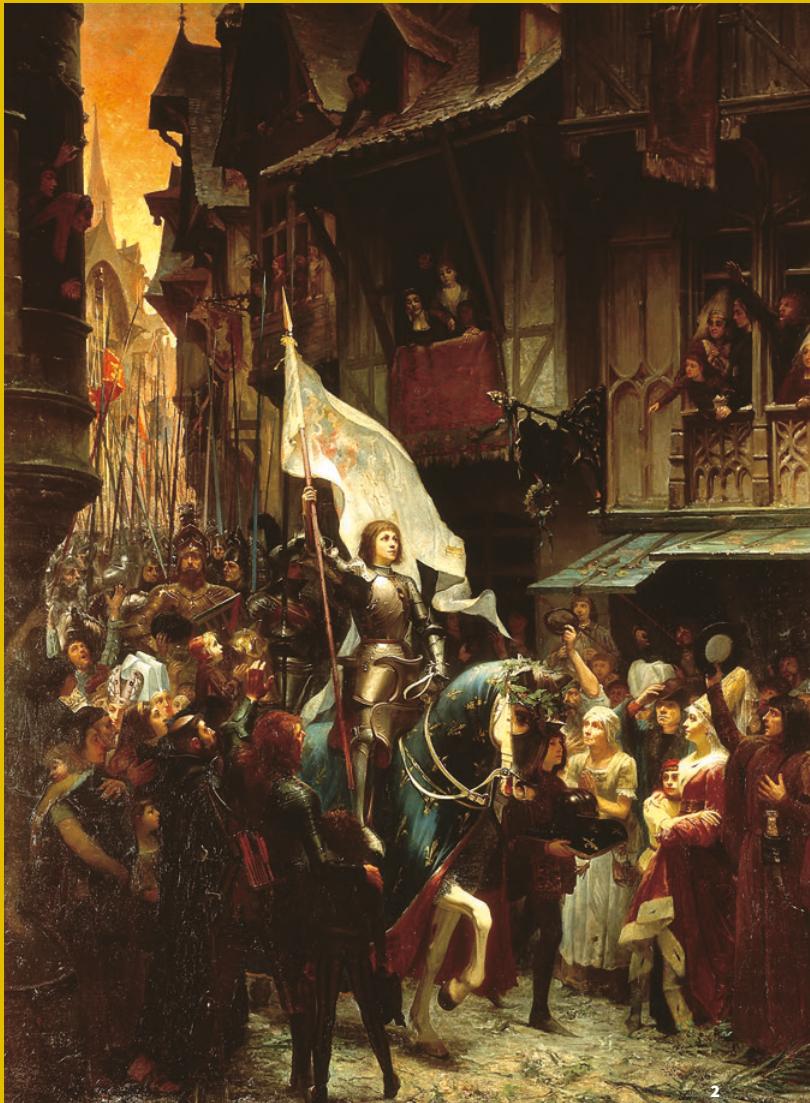
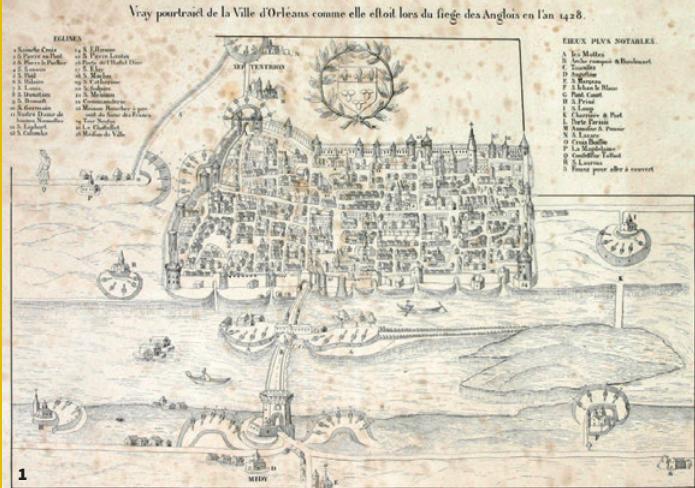
The “latin” quarter stretched from the cathedral to the Collégiale Saint-Pierre-le-Puellier (detailed on the map by Fleury, 1640). The “grandes écoles”, the most prestigious universities, were built between 1498 and 1517.

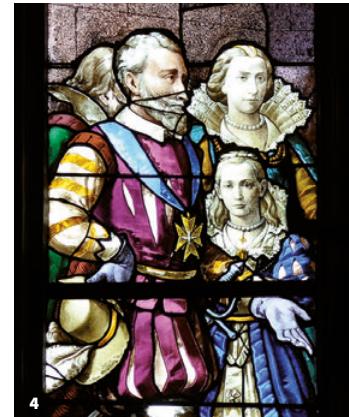
4. Robert-Joseph Pothier (1699-1772) was a student and later a professor of the University of Orléans.

**the University of Orleans.**  
An influential figure in  
law, much of his work was  
incorporated in the French  
Code Civil (portrait painted by  
Simon Le Noir circa  
1760-1770).

**1. From a map of 1820, here Vray pourtrai de la Ville d'Orléans comme elle estoit lors du siege des Anglois en l'an 1428 (True portrait of the City of Orléans as it was during the siege of the English in the year 1428).**

**2. Jean-Jacques Scherrer represents the arrival of Joan of Arc in Orléans (1887).**





## ORLÉANS AND THE REFORMATION

The city's prestigious university attracted many humanists who promoted Greek and Latin culture and new ideas among the urban elite. At the same time, German students brought Luther's Theses to Orléans where they gathered increasing support. By the mid-16th century, Orléans emerged as a key city for the French Reformation.

The failure of the Estates General (a legislative and consultative assembly) held in Orléans in 1560-1561, during which King Francis II died, marked the start of the civil war. Orléans suffered greatly during the French Wars of Religion. The city was captured on various occasions by the Huguenots, when churches were pillaged and ransacked. In retaliation, Protestants were persecuted in a series of bloody massacres. The city fell into the hands of the Catholic League and gradually became royalist again until the reconciliation and triumphal entry of King Henry IV of France in March 1594.

## ORLÉANS' GOLDEN AGE

Orléans prospered thanks to its strategic location and the peace that was established in France in the early 18th century. By land, the paved roads encouraged more trade with Paris. By river, cargoes of colonial goods from the West Indies arrived in Orléans from Nantes, some of which were then forwarded to other cities in France and beyond. Some of the goods remained in Orléans and were transformed by the city's refineries and factories into finished products such as sugar, vinegar and textiles.

A land of vineyards and orchards, Orléans also exported its own produce.

Orléans continued to prosper until the eve of the French Revolution. The wealthy built their secondary residences along the Loiret river and their châteaux in the surrounding area. It became a place for high society, who had a love for gardens and often for the fine arts. The Château de La Source is an example of these influences.

**3. The young king Francis II died at Hôtel Groslot on 5 December 1560**

(*Les derniers moments de François II* [The last moments of Francis II], Pierre Dupuis, 1865).

**4. In the edict of 9 August 1599, as a sign of appeasement Henri IV decreed that the royal treasury would finance the reconstruction of the cathedral.** He laid the first stone on 18 April 1601.



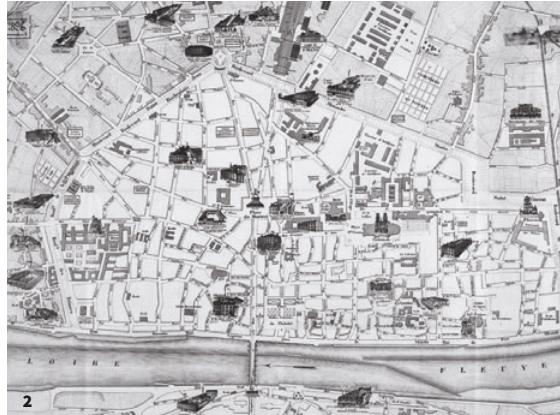
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## INDUSTRIAL ORLÉANS

In the 19th century, the decline of traffic on the river, the arrival of the railway in 1843 and the growth of industrial areas in northern France and around Paris, meant that most of the activities of the previous century disappeared. New industries arrived instead. These new industries, for the most part, were installed around the main roads leading out of the city to the north and the west. Employing a large workforce, they transformed Orléans into an important industrial city.

## 1870, A TURNING POINT

The war of 1870 was devastating for Orléans. Within three months the city had been captured, burned, freed, and recaptured by the Bavarians, then by the Prussians. Following this period of crisis the government decided to reinforce the military role of Orléans and in 1874 installed the 5th army corps, soon joined by other regiments. This new military presence changed the face of the city. Orléans remained one of the largest garrison cities in France until 1939.



## THE AFTERMATH OF THE SECOND WORLD WAR

Unlike the First World War, the city was severely impacted during WWII. Orléans was heavily bombed between June 1940 and May-June 1944. As well as the loss of many lives, the bombing caused irreparable damage to the city's written and artistic heritage. The fire at the Minimes convent in 1940 led to the loss of almost all of the historical records that were held in the city's archives. The city's museum collections also suffered substantial damage.

## ORLÉANS, REGIONAL CAPITAL

Today, Orléans and its surrounding area are home to 286,257 inhabitants\*. The city has looked to its past to develop economically, culturally and academically while preserving its distinctive quality of life. The listing of the Loire Valley as a World Heritage site in 2000 was further recognition for the city. Attractive economically, Orléans is part of the prestigious "Cosmetic Valley". Orléans has consolidated its role as the regional capital and asserts its position as one of the leading metropolitan areas to balance out the dominance of Paris.

**1. Aignan-Thomas Desfriches**, son of a merchant and a trader himself, was also a talented artist. He is an example of the enlightened bourgeoisie of the 18th century (bust by Jean-Baptiste Pigalle, circa. 1760).

**2. This map of 1896 represents the varied industries**: breweries, chocolate makers, vinegar makers, canning factories, wines and spirits, marble works, corset makers, metal and mechanical works, wool blankets, chemical industries and more.

**3. Created by Jean-Pierre Delaugère in 1864 in Orléans, Delaugère was a prestigious horse-drawn carriage and automobile manufacturer.** In 1906, the company merged with the Clayette brothers to become Delaugère & Clayette.

**4. German bombing in June 1940 caused the outbreak of a fire that would burn for several days.** Seventeen hectares in the very centre of the city, from Place du Martroi to Pont Royal, were damaged.

**5. The cathedral and Rue Jeanne d'Arc**



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# THE SHAPE OF A CITY



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**At the most northern point of the Loire, Orléans developed on the north bank, first along the river and then towards Paris.**

## THE OPPIDUM OF THE CARNUTES

During the Neolithic period, man became more sedentary. On the site that would become Orléans, a scattering of villages and farms gradually developed. During the 2<sup>nd</sup> century BC, these settlements formed a Gallic stronghold and in the century that followed, earth and wood fortifications were built around the village. The layout of the buildings did not follow any particular structure. During this period a bridge was built to serve as a safe place to cross the river.

## GALLO-ROMAN URBANISM

At the beginning of the current era, the shape of the city changed. Two straight, perpendicular arterial routes formed a central structure. The *decumanus maximus* (Rue de Bourgogne) went from east to west, and the *cardo maximus* (Rue Parisie and Rue de la Poterne) from north to south. Secondary roads were built to form a grid pattern. The public buildings that were standard in other Roman cities were also built. The *forum* was situated at the crossroads of the two new main routes. The amphitheatre was built in the east (at the start of the Pont Thinat.) It is unknown exactly where the thermal baths, military installations and religious sites were located.

A religious site dedicated to the goddess of water *Aquae Segetae*, existed in what is now the Parc de la Fontaine-de-l'étuvée, in the north-east of the city. This is where the city's water supply was collected and transported via aqueduct.

## THE FIRST FORTIFICATIONS

In the 4th century, when the city became an administrative capital and the seat of a bishop, the first stone wall was built around *Aurelianis*. The wall, which covered 25 hectares, enclosed some but not all of the city area.

During the Middle Ages, two new sites were built beyond the wall. A number of religious sites were built on the east side of the city, close to the city walls and along the main roads.

The village of Dunois (now the Saint-Paul quarter) developed outside the city walls as an area for trade and commerce.

In the 12th and 13th centuries, the river became increasingly important for the city. The Châtelet fortress was a royal and then ducal residence. As the political and administrative headquarters of the city, it was built on the banks of the river at the northern end of the bridge. Under Philip Augustus (1165-1223), the construction of the Tour Neuve, a powerful fortress, reinforced the city's strategic position on the river.



2

**1. A collection of Gallic vases** found during an excavation in 1998 on the site of the Charpenterie.



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**2. The Tour Neuve (13th century)**, at the south-east corner of the first city wall, provided surveillance and protection of the port (from Tableau des échevins, 16th century).

**3. Le vray portrait de la ville d'Orléans** (True portrait of the City of Orléans) (Raymond Rancurel, 1575) gives an idea of the size of the cathedral quarter, situated in the north-east section of the first city walls from the Middle Ages to the Revolution. North of this area is the large cemetery known as Campo Santo.

**4. Le plan général de la ville d'Orléans** (Alexandre Soudain, 1865) illustrates the successive modifications of the city walls. Between the 4th and 16th centuries, the city within the walls grew from 25 to 130 hectares.



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**1. In the 17th century, Pierre Fougueu d'Escures, Marshal General of Henry IV's army, commissioned these buildings with their symmetrical design. Equal in size, they each have an adjoining cabinet to the left or right.**

**2. Frédéric de Witt (Aurelia Vernaculo Orléans, circa 1670-1682) offers an interesting perspective of the city before the great changes of the 18th and 19th centuries.**

**3. The city wall was finally demolished in the 19th century (La démolition des fortifications, Charles Pensée, circa 1848).**

**4. The Cypierre map of 1777 presented the first major modifications of the city (Pont Royal and Rue Royale).**

**5. Designed as a royal square, Place du Martroi was to be surrounded by prestigious administrative buildings.** The only building that was actually built was the Chancellerie. The statue of Joan of Arc, by Denis Foyatier, has stood in the centre of the square since 1855.



3



## EXPANSION

There were three successive extensions of the walls. In the 14th century the first extension enclosed the village of Dunois in the west of the city. This provided protection of the port and the bridge. The second extension, added around 1466-1480, was requested by Louis XI to protect the Collégiale Saint-Aignan and the church of Saint-Euverte. Finally, the walls were extended towards the west and the north-west between 1486 and 1556. The current boulevards, known to locals as the “mails”, follow this same route. The only protection on the south bank was the Tourelles fort.

The final extension, in the 15th century, was accompanied by large-scale urban development. The city's layout was redesigned between the former faubourgs of Carmes and Bannier (main roads leading out of the city). Streets and blocks were organised into a grid plan, a layout that would shape the rational planning of cities for centuries to come. From the 16th to the 19th century, streets in the new enclosed quarters, such as Rue Notre-Dame-de-Recouvrance, Rue de la Bretonnerie and Rue d'Escures, became attractive areas for the construction of private mansions.

## TRANSFORMATION IN THE 18TH AND 19TH CENTURIES

Measures to improve sanitation and the aesthetics of the city were important considerations in urban planning from the 18th century to the mid-19th century. The city initiated a plan for wider, more open streets. The most emblematic project of this period was the construction of Rue Royale (1748-1763), extended by a bridge of the same name (known today as Pont George V).

The city council made a second opening adjoining this street, stretching from the cathedral to Faubourg Madeleine. Place du Martroi became the new centre of the city. François-Narcisse Pagot carried out the project up to Rue Royale between 1811 and 1846, with the construction of Rue Jeanne-d'Arc. This major redevelopment also included the construction of public buildings such as the courthouse, the conservatoire, the façade of the prefecture and the Collège Royal. At the same time as these openings, the city wall was gradually demolished and the suburbs grew denser.

On the Loire, stone quays were built in straight lines along the river to better serve the flourishing activity of the port and the remaining islands disappeared in the second half of the 18th century.

The Jardin des Plantes (botanical garden) was created south of the river and was the first of many public gardens.

Finally, the initial 18th-century plans for street alignment were carried out extensively from 1807. During this period, successive city councils made other improvements such as paving, street lights and more consistent house numbering.



## MAJOR REDEVELOPMENT CONTINUES

After the city had become the headquarters of the 5th army corps, army barracks were built in the area around the train station. This led to the creation of the Dunois quarter in 1878. There were living quarters for workers, larger residences and bourgeois town houses.

The Châtelet quarter with its food market was redeveloped. From 1882, large market halls were built in the middle of a vast square which was surrounded by apartment buildings.

With the arrival of the train and the development of rail transport, a main route was built to link the station to Place du Martoi. Built between 1894 and 1905, the road was named Rue de la République. The street, with its bustling commerce, gave visitors the image of a lively and open city. In reality, progress in Orléans was slowing. It was only the construction of the Champs-Elysées area in the 1930s, between the cathedral and the boulevards, that gave any sense of modern ambition.



## POST-WAR

For its reconstruction, the city revived its 18th century grandeur. Rue Royale, having been left in ruins, was elevated and its arcades were opened up. Rue Jeanne-d'Arc was extended to the newly created Place Général-de-Gaulle. The blocks that had been destroyed in the centre of the city were rebuilt. In the autumn of 1944, the experimental reconstruction site “îlot 4” (block 4), north-west of Place du Martoi, was led by the architect Pol Abraham. The project trialled a new, prefabricated, modular architecture that was faster and cheaper to build without the need for a large workforce.

In the suburbs and the surrounding areas, industrial zones began to spring up. In 1959, Orléans bought large plots of land around the Château de la Source (eight kilometres south of the Loire) to create a new town, as well as a university campus based on plans by Olivier-Clément Cacoub. The urbanisation of the area between the centre of Orléans and this new quarter gradually intensified.

**1. Planned since the beginning of the 19th century, the project for a covered market hall was finally given the go ahead in 1878.**

The plan was for two open-air halls to the south and two covered halls to the north.

**2. Here are some of the principals applied to the reconstruction of îlot 4 which included pre-cast concrete slabs, wide cornices, orderly rows of windows and wide and high shop fronts.**



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## ORLÉANS TODAY

The construction of a north-south tram line, followed by a second east-west line has brought cohesion, connecting the city with the outlying suburbs and their uneven density. The restoration of the historical centre and a new pleasure port on the Loire became the new focus of redevelopment. In recent years, the city has actively invested in promoting and enhancing its cultural heritage.

**3. Designed by Architects**  
Arretche & Forestier, the  
Centre des Chèques Postaux  
was built in La Source in  
1968. With its X-shaped  
layout, this functionalist  
style building is made with a  
reinforced concrete structure.

**4. For better integration**  
**into the urban landscape,**  
the city opted for a ground  
level power supply for the  
Line B of the tramway.

**5. Built on the site of the**  
**former military supply**  
**depot, Les Turbulences**  
- **Frac Centre** is a regional  
contemporary arts centre.  
Designed by the team  
at Jacob + MacFarlane  
together with the artistic duo  
Electronic Shadow.

# FROM ONE PLACE TO ANOTHER



**Orléans boasts a diverse architectural and natural landscape, combining prestigious surroundings with a rich and eventful history.**



## CRYPTS

Built under Robert le Pieux, the Crypt of Saint-Aignan was consecrated in 1029. The layout of the crypt is composed of two staircases accessible from the aisles of the church, the ambulatory and five radiating chapels. The central gallery is adjacent to the martyrium where the relics were displayed. Narrow openings allowed the faithful to see but not touch the relics. A short time after it was built its vaults were found to be too weak. Part of the ambulatory was sealed off and its columns were embedded

into the pillars. These columns were uncovered in 1953 when their decorative capitals were also discovered.

The Crypte of Saint-Avit was built in the same period. Discovered in 1852, this crypt had no ambulatory and was smaller than Saint-Aignan. It was, however, composed of two staircases and a gallery that led to the martyrium. Part of the vaults were rebuilt in brick which was typical of 19th-century renovation.

## THE CATHEDRAL...

The first recorded religious building on the site, built in the 7th century, was destroyed in the devastating fire of 989. An imposing Romanesque cathedral was built in its place. During the 13th century, it had to be rebuilt after part of the nave and the choir collapsed. The new Gothic style cathedral took over two centuries to complete. In the 16th century, the building was almost completely destroyed during the Wars of Religion. On 18 April 1601, work began to restore the cathedral to its former glory.

Rebuilt by the Bourbons, from Henry IV to Louis XVI, the cathedral of Saint-Croix was finally completed in 1829. Astonishingly, the end result is remarkably homogenous.

## ... AND ITS BISHOP'S RESIDENCE

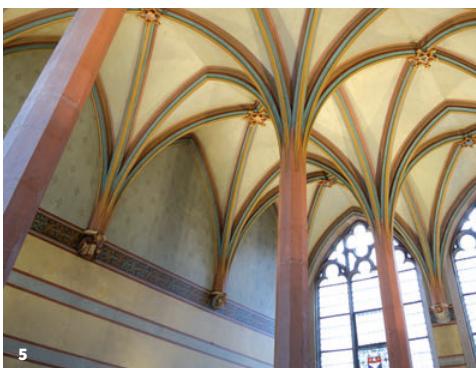
Built on the site of the ancient city walls, the bishop's residence was rebuilt several times between the 17th century and the French Revolution. Its symmetrical façade, tall, evenly spaced windows and grand staircase all contribute to the building's elegant grandeur. Its garden offers a fantastic view of the apse of the cathedral.



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**1. The apse of the cathedral** (print by Charles Pensée, 19th century) remains the oldest part of the original building, although it underwent several modifications until the 19th century. The radiating chapels date back to the 13th century.

**2. Traces of polychrome** can still be seen on one of the sculpted capitals of the Crypt of Saint-Aignan.

**3. Above the central door of the cathedral, two angels are holding the royal coat of arms** (abolished in the Revolution) with the crown, the arm of the law, the sceptre and the order of the Holy Spirit and Saint Michael (work by Augustin Pajou, 1769).

**4. Partially destroyed in the bombardment of 1944, the windows of the cathedral were restored from 1990.**

Where it was impossible to restore the glass, contemporary windows were created by Pierre Carron and the stained-glass workshops of Gaudin.

**5. The sculpted culottes of the Salle des Thèses** depict angels and Saint John the Baptist.

**1.** A statue of Joan of Arc is pictured in the middle of the watercolour representing Hôtel Groslot (Jacques-Amédée Beaujount, 19th century). Still visible today, this statue is the work of Princess Marie of Orléans and was given to the city by her father, king Louis-Philippe, in 1839.

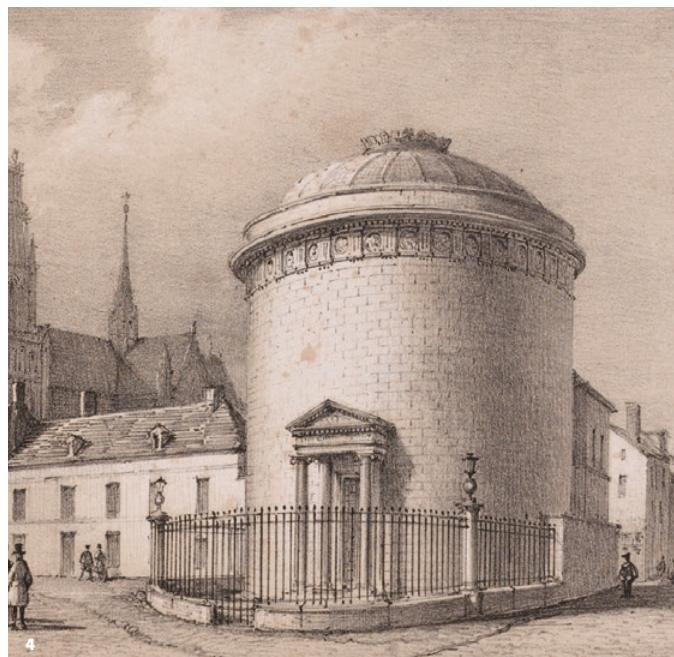
**2.** This fireplace was part of the interior modifications of Hôtel Groslot made in the 19th century by the architect Albert Delon.





## HÔTEL GROSLOT

Jacques Groslot, bailiff of Orléans, had his private mansion built between 1549 and 1553. This building was entrusted to the architect Jacques Androuet du Cerceau. Its stone and brick façade has three gables, with the middle one set back. The upper storey, raised by a basement level, opens onto the courtyard of honour via large windows. In 1790, the house became the city hall of Orléans, replacing Hôtel des Crénaux. In the 19th century, it underwent extensive modifications. Firstly, Place de l'Etape was levelled. The main courtyard, lowered by around a metre, was enclosed by a monumental gate. Between 1850 and 1854, architect Albert Delton modified the original layout and added two extensions at the front and a wing at the back facing onto the garden. He decorated the new state rooms (fireplaces, ceilings and painted wall hangings) in the Gothic troubadour and neo-Renaissance styles. A public garden was opened at the back of the building.



## RELIGIOUS SITES OF ORLÉANS

The city's religious sites offer a remarkable diversity of architectural styles. The Carolingian and Romanesque churches (late 8th-11th centuries) have almost entirely disappeared on the surface. Only a few rare examples remain of the architectural splendour of the 12th and 13th centuries including the Collégiale Saint-Pierre-le-Puellier and the churches of Saint-Euverte and Saint-Donatien. The majority of Orléans' churches were badly damaged during the Hundred Years' War and the Wars of Religion.

They were rebuilt in a Flamboyant Gothic or Renaissance style (churches of Saint-Aignan, Saint-Pierre-du-Martroi and Notre-Dame-de-Recouvrance), and later in a Baroque or Classical style (church of Saint-Laurent, chapel of Hôpital Madeleine). Some churches were completely rebuilt in the 19th century, such as Saint-Marceau and Saint-Paterne. More recently, a small number of contemporary churches have been built including Saint-Paul (following the destruction of 1940), Sainte-Jeanne-d'Arc (1967) and Saint-Yves (1973).

**3. The church of Saint-Pierre-du-Martroi**, dating back to the 16th century, is the only surviving example of Orléans' red brick churches.

**4. In the 1830s, the architect François-Narcisse Pagot designed the protestant church** which was to be built on the site of the former church of Saint-Pierre-Empont. He opted for a circular structure inspired by the temples of Antiquity (print by Charles Pensée, 19th century).



## 18TH CENTURY ARCHITECTURE

Stone architecture became standardised – Rue Royale is an example of this. Windows, which were formally of varying sizes, were now arranged in orderly rows. French windows, balconies and dormer windows emphasise the elegance and balance of the façades. At the same time, new timber-framed buildings (244 and 293 Rue de Bourgogne) appeared. Features included the use of coloured timber, rubble-filled stone walls and French style windows. At the end of the 18th century, timber-framed houses were painted white and their façades covered with plaster until 1839, when this technique was banned.

## RENAISSANCE ARCHITECTURE

There is an abundance of Renaissance architecture in Orléans. The Flamboyant Gothic style dominated the decorative style of stone buildings until the period 1520-1530 (churches of Saint-Paul and chapel of Saint-Jacques). Italian-inspired motifs such as acanthus leaves, lozenges and shells then started to appear after 1530 (Hôtel de la Vieille-Intendance and Hôtel Euverte-Hatte). Hôtel des Créneaux epitomises the Renaissance style in Orléans, combining both of these decorative features.

From the period 1540-1550, classical motifs (the use of Doric, Ionic and Corinthian orders and pediments) adorned the façades of the elegant townhouses of nobles and wealthy merchants. Examples include the houses Coquille and Alibert, whose façades are strikingly similar, as well as the Du Cerceau house.

Finally, in the historical centre of Orléans, we can find the remaining half-timbered houses from the 15th and 16th century (including Rue de Bourgogne, Rue de l'Empereur and Rue de la Charpenterie) some of which have retained their original decorative carvings.

## 19TH CENTURY ARCHITECTURE

Today's port is a legacy of the 19th century. It consisted of a straight paved quay, an east-west thoroughfare and trading posts. On the river, the *duits* (dikes) that were built or rebuilt at this time are still visible. These stone structures were built to allow a more navigable water level and access to the quays. The industrial activity of the 19th century also left its mark on the urban landscape, including the brick buildings of the Dessaux vinegar works and the Saintoin chocolate factory.

**1. 16 rue de la Poterne (1566)** features different half-timber techniques including the diamond shape, grid pattern and the Saint Andrew cross shape.

**2. The courtyard of Hôtel Euverte-Hatte (1524-1528)** houses an ornate gallery with a sculpted coffered ceiling.

It differs from the street façade which is uniform and symmetrical. Existing as early as the Middle Ages, galleries were intricately incorporated into the stone townhouses of the Renaissance (Hôtel Toutin, Hôtel Hector-de-Sanxerre).



**5. The stone façade of the trading post at 20 Quai du Châtelet is punctuated by rows of evenly spaced windows.**

**6. The use of red and cream brick, concrete and wrought iron doors and balconies offers a subtle colour combination of playful contrast.**

## FROM ECLECTICISM TO ART DECO

The late 19th century saw the arrival of Eclecticism, a contrast to the austerity of neo-classicism. The houses and private mansions in the Dunois quarter or the buildings in Rue de la République are examples of the richness and diversity of this architectural style in Orléans. Projections that extended over the street, having previously been prohibited, were now permitted. Architects were able to introduce new features such as bow windows and balconies.

10 Quai Barentin and 46 Rue Saint-Marc are examples of Art Nouveau which took over from Eclecticism in the early 20th century. This expressive style, inspired by the natural world, began to appear on façades around the city. In the 1930s, a large Art Deco area – the Champs-Élysées – was built on the site of the former Jacobin convent and army barracks. Roger Croissandeau was one of the head architects. The design uses bricks of different shapes and sizes to create pattern. Moulded concrete is used to create abstract or figurative geometric designs including baskets of flowers, birds, and squirrels.

**3. Les 11 et 13 rue Notre-Dame-de-Recouvrance, 27 and 29 Rue de l'Empereur and 55 Rue d'illiers are all interesting examples of stone architecture from the 18th century.**

**4. In the late 18th century, colours disappeared, windows were organised into orderly rows and french-style windows appeared, with small glazing bars and pastel green panes (3, rue Croix-de-Bois).**





1



2

**1. The train station**, designed by architects Jean-Marie Duthilleul and François Bonnefil, was opened in January 2008.

**2. Le parc Louis-Pasteur** was created in 1929 on the site of the Saint-Vincent cemetery. Children love the park's miniature steam train which was a present from the city of Wichita in America, one of Orléans' twin cities.

## CONTEMPORARY ARCHITECTURE

Within the last twenty years or so there have been a number of projects from renowned architects for the construction of public buildings. The extension of the Carré Saint-Vincent, designed in 1994 by François Deslaugiers, houses the city's theatre spaces and features a distinctive tube-shaped corridor on its upper floor.

One of the city's most recent feats of structural engineering, the innovative bridge, Pont de l'Europe, opened in 2000. With its simple and elegant lines, architect Santiago Calatrava designed the bridge to blend into the surrounding landscape. Libraries have always been a source of inspiration for architects. The *Médiathèque* (multimedia library) designed by the architects Du Besset/Lyon and built in Place Gambetta in 1994, features a distinctive glass and metal façade. On the university campus, the *Bibliothèque des Sciences* (library of sciences) by Florence Lipsky and Pascal Rollet was designed as a transparent box with walls that frame the surrounding nature. The *Médiathèque Maurice-Genevoix*, designed by Pascale Seurin and completed in 2009, uses bright colours to define the different sections of the library.

Les Turbulences - FRAC Centre (contemporary art gallery), which opened in 2013, combines the sensitive rehabilitation of the former military supply depot and the experimental architecture of Jakob + MacFarlane.

## PARKS AND GARDENS

Until the 19th century, Orléans, restricted by its city walls, lacked green public spaces. The large gardens, parks and promenades are the result of the transformation of private and religious sites, both inside and outside the city walls. They offer a variety of styles. Some are geometric, in keeping with the adjoining architecture (Jardin de l'Évêché). Others are more romantic, filled with exotic plants and architectural ruins (gardens of Hôtel-Groslot). Orléans is also home to horticultural gardens, reminiscent of the nurseries and orchards that were present in the past (Parc du Moins-Roux) and natural gardens, bringing the countryside into the city (Parc de la Fontaine-de-l'étuvée). With the creation of the Jardin de la Charpenterie in 2003, the city's parks and gardens continue to grow, now boasting more than 260 hectares of green spaces. The most popular parks are Parc Louis-Pasteur, Parc Floral and Jardin des Plantes.

## THE MOBE

The Museum of Orléans for biodiversity and environment (MOBE), is a museum of scientific culture. Four floors of multimedia exhibitions explore the world around us through collections, hands-on exhibits, film installations, interactive games and models. Workshops, lectures and interactive visits are available to take the experience further.



3



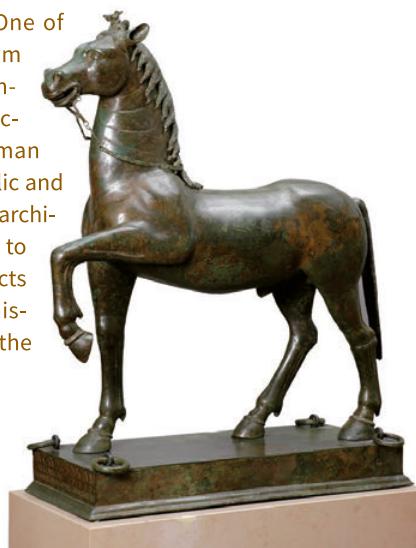
4

## MUSÉE DES BEAUX-ARTS

During the Revolution, the philanthropist and collector Aignan-Thomas Desfriches and the painter Jean Bardin brought together a collection of artworks. This formed the basis of the first public museum, opened in 1797. The museum has been housed in its current building designed by Christian Langlois, since 1984. The 700 works on display cover European art from the 15th to the 21st century. The museum has a large collection of paintings from foreign schools and is also renowned for its collection of French works from the 17th and 18th century as well as its collection of pastels and graphic prints.

## HÔTEL CABU - MUSÉE D'HISTOIRE ET D'ARCHEOLOGIE D'ORLÉANS

This museum is housed in the Hôtel Cabu, one of the city's most exquisite examples of Renaissance architecture. Severely damaged in 1940, the collections have benefitted from a number of donations over the years. One of the highlights of the museum is the treasure of Neuvy-en-Sullias, a remarkable collection of Gallic and Gallo-Roman bronzes. Elements from public and private buildings explore the architecture from the Middle Ages to the Renaissance. Other objects and works trace the city's history and development over the centuries.



## CENTRE CHARLES-PÉGUY AND MAISON DE JEANNE-D'ARC

Hôtel Euverte-Hatte has been home to the Centre Charles-Péguy since 1964. It offers a permanent exhibition, documentation centre and cultural actions exploring the life and works of the writer Charles Péguy.

Joan of Arc House is the former residence of Jacques Boucher, treasurer general to the Duke of Orléans, who welcomed Joan of Arc in 1429. After suffering severe damage in the 1940 bombings, the house was rebuilt between 1961 and 1965. It was officially renamed "Maison Jeanne d'Arc" (Joan of Arc House) in 1976.

### 3. The pastel collection of the Musée des Beaux-Arts

is one of the richest in France, second only to the collection at the Louvre. *L'Autoportrait aux bésicles* by Jean-Baptiste Siméon Chardin (1773) is displayed next to the works of Maurice Quentin de la Tour and Jean-Baptiste Perronneau.

**4. A fervent Dreyfus supporter, Charles Péguy (1873-1914)** founded *Cahiers de la quinzaine* (Notes of the fifteen) in 1900, campaigning for national and international civil rights. A writer and a poet, he also owes his fame to his many works on Joan of Arc, written between 1897 and 1914.

**5. This horse dating back to the 1st century AD is one of the highlights of the treasure of Neuvy-en-Sullias**, discovered in 1861.

# FLAVOURS AND TRADITIONS



**Orléans has developed its own unique identity linked to its geographical position and its rich history.**

## COLOURS AND MATERIALS

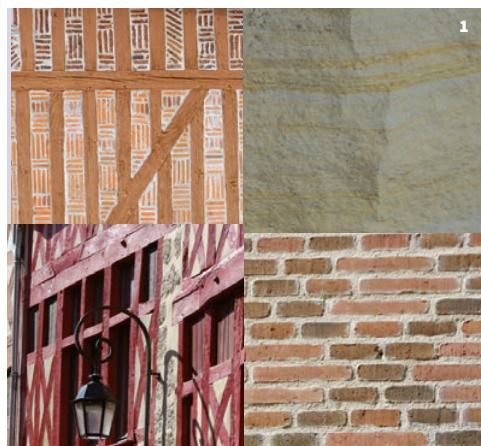
The local Beauce limestone is a predominantly white-coloured stone. Highly resistant, it is ideal for masonry and was often used for foundations or walls. The lime used to make mortar and render was made from this limestone, mixed with sand from the Loire. In the Middle Ages, the slightly ochre-coloured Nivernais limestone or the white tuffeau stone from Touraine, softer in texture, were reserved for moulded or sculpted elements.

The forest of Orléans is the source of much of the wood used in the city's buildings. In the 18th century, the wooden façades were coated with red, yellow or brown-coloured earth, followed by white paint. The abundance of clay in the forest of Orléans and the Sologne was used to produce terracotta building materials such as floor tiles, roof tiles and bricks as early as Gallo-Roman times. Between the 15th and 16th centuries, brick was used as an infill for timber-framed buildings or used with stone to decorate the façades of opulent private mansions.

For roofing, Anjou slates were widely used from the 15th century as an alternative to flat tiles or wooden shingles.

## TRADITIONAL TRADES AND CRAFTS

The first Orléans goldsmiths appeared at the beginning of the 15th century. Their production was stimulated with the creation of the duchy and commissions from the Church. In the 17th century, Orléans became the most important city for sugar refining, processing raw sugar imported from Santo Domingo. During the same period, Bernard Perrot opened a prestigious glass-making workshop. Orléans was also known for its popular prints, including those by Jean-Baptiste Letourmy. From the 18th century, porcelain manufacturers began to produce high quality pieces.





## CONFECTIONERY AND CHOCOLATE

Orléans has been famous for its Cotignac since as far back as the Middle Ages. Celebrated by Rabelais, this cooked quince preserve, moulded in small, round spruce wood boxes, was offered to important guests of the city. Sugar and cocoa imports led to the development of confectionery and chocolate-making from the late 18th century. The following century, the company Saintoïn delivered chocolates, liquors and other confectionery to all parts of France. At the same time, the chocolate makers Auvray received international acclaim and sold their products in over 20 departments around France.

## VINEGAR AND MUSTARD

The production of vinegar in Orléans is linked to the development of the wine trade. Vinegar was produced in barrels where wine was mixed with vinegar - the multiplication of bacteria in contact with the air transformed the wine into vinegar. The production and sale of vinegar dates back to the 14th century in Orléans and reached its peak in the 18th century. The city also produced its own mustard, vinegar being one of the main ingredients of mustard. Today, there is only one vinaigrerie (vinegar maker) left in the city, producing vinegar and mustard according to traditional methods.



## HORTICULTURE AND SAINT FIACRE

As an area prone to flooding, the left bank of the Loire was not developed until the end of the 18th century. It was an area known for its vines, fruit trees and nurseries whose reputation extended far beyond the city. The Saint-Fiacre Corporation, created in 1806, celebrates its patron saint with a festival each year at the end of August when the Saint-Marceau quarter is decorated with flowers, fruits and vegetables and often sees the naming of a new variety of rose. The local horticultural college keeps the tradition alive.

**1. The urban landscape has evolved over the centuries as a result of successive redevelopment.** The varying street widths and the different building materials create a contrasting urban environment.

**2. Bernard Perrot,** renowned for his production of prestigious Venetian style objects, created this confectionery display case in blown glass (late 17th - early 18th century).

**3. Popular images produced in Orléans supplied the street sellers of France** (Pierre-Joseph Feuillâtre, after 1814).

**4. Cotignac** is still a much-loved treat among locals and visitors.

**5. From buying its first building (1815) to selling its last remaining workshops (1984), the vinegar maker Dessaux has left its mark on the city, particularly the area near the Collégiale Saint-Pierre-le-Puellier.**

**6. For the Saint-Fiacre,** impressive floral creations decorate Saint-Marceau church.



The Joan of Arc Festival in Orléans has been listed as a UNESCO intangible cultural heritage since 2018. It is a form of intangible cultural heritage, as a festive event, because it is recognised by communities, groups or individuals as part of their cultural heritage and provides them with a sense of identity and continuity.



Patrimoine  
Culturel  
Immatériel  
en France  
connaitre, pratiquer, transmettre



## JOAN OF ARC FESTIVAL AND LOIRE FESTIVAL

There are two particular events that allow the inhabitants of Orléans to rediscover the history of their city.

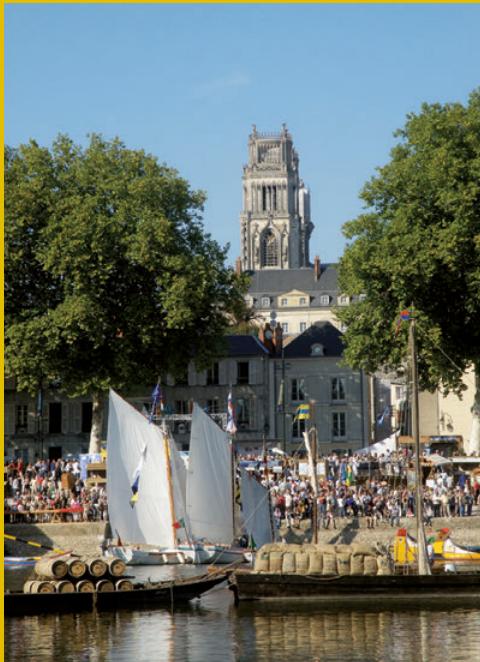
Each year, and with almost no interruption since 1429, Orléans honours Joan of Arc. The festival retraces the stages of Joan of Arc's time in Orléans, from her arrival on 29 April, to the lifting of the siege by the English on 8 May. The other major event, the Festival de Loire, was created by the city in 2003, for the people of Orléans to discover or rediscover their river's rich history. Every two years in September, the quays of Orléans host the largest gathering of river boats in Europe.

As part of the Joan of Arc festival, a sound and light show projected onto Sainte-Croix cathedral brings the history of Joan of Arc to life.

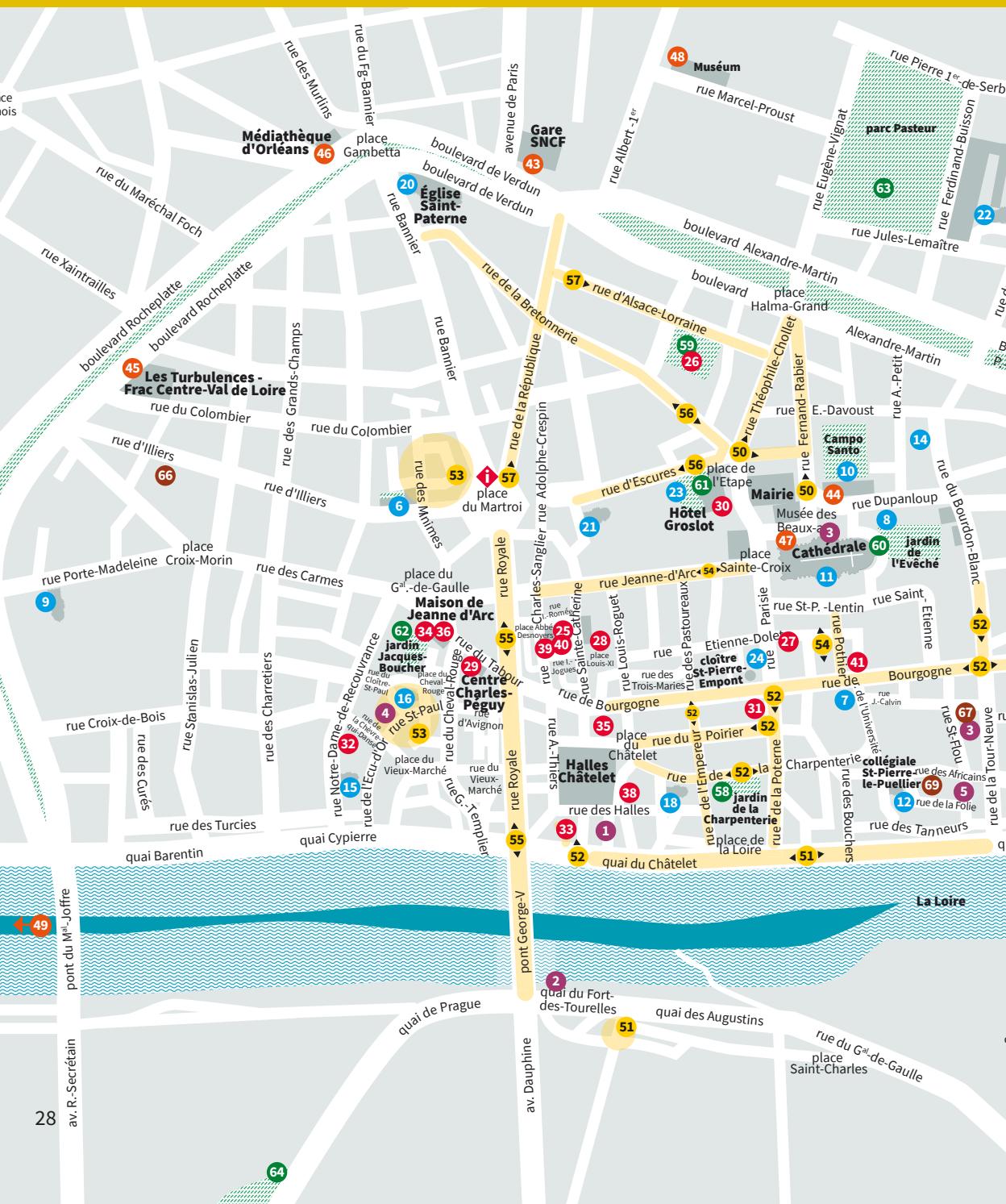




**As part of the Loire Festival**, more than 200 French and foreign boats gather to celebrate the river.



# EXPLORE THE HISTORICAL CENTRE





#### DEFENCE HERITAGE

- 1 Tour du Châtelet
- 2 Site of the Fort des Tourelles
- 3 4th century walls
- 4 14th century walls
- 5 Tour blanche

#### RELIGIOUS HERITAGE

- 6 Former Minimes convent / Archives départementales du Loiret
- 7 Former Notre-Dame-de-Bonne-Nouvelle / Préfecture
- 8 Former évêché (bishop's residence)
- 9 Chapelle de l'hôpital Madeleine
- 10 Campo Santo
- 11 Cathédrale Ste-Croix
- 12 Collégiale St-Pierre-le-Puellier
- 13 Crypte St-Aignan
- 14 Crypte St-Avit
- 15 Église N.-D.-de-Recouvrance
- 16 Église N.-D.-des-Miracles
- 17 Église St-Aignan
- 18 Église St-Donatien
- 19 Église St-Euverte
- 20 Église St-Paterne
- 21 Église St-Pierre-du-Martroi
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- 27 Hôtel des Chevaliers-du-Guet
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- 29 Hôtel Euverte-Hatte / Centre Charles-Péguy
- 30 Hôtel Groslot
- 31 Hôtel Hector-de-Sanxerre
- 32 Hôtel Toutin
- 33 Maison de la Coquille
- 34 Maison de la Porte-Renard
- 35 Maison Du Cerceau
- 36 Maison de Jeanne d'Arc
- 37 Maison Louis XI
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- 67 Former site of Dessaux
- 68 Former site of Saintoin
- 69 Former Guinebaud refinery
- 70 La Motte-Sanguin

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1



2



3

**1. The Loire**

**2. Hôtel Groslot**

**3. The glasshouses of  
Jardin des Plantes**

**4. Parc Floral Orléans  
La Source**



4

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# TELL ME, HAVE YOU NOT OBSERVED, AS YOU WALK AROUND THIS CITY, THAT AMONG THE BUILDINGS WITH WHICH IT IS POPULATED, SOME ARE MUTE; OTHERS SPEAK; AND OTHERS, THE RAREST, SING?

Paul Valéry / Eupalinos ou l'architecture, 1924

**The regional authority for cultural affairs attributed the label Ville et Pays d'art et d'histoire** (City or Area of art and history) after consultation with the Conseil national des Villes et Pays d'art et d'histoire (National council for cities and areas of art and history). This label is given to areas, municipalities or groups of municipalities who, recognising how important it is for their inhabitants to embrace their architecture and heritage, are committed to taking an active approach to promote knowledge, conservation, cultural mediation and support for the design and quality of architecture and the urban environment.

**The architecture and heritage events department**, run by the architecture and heritage coordinator, organises numerous events to allow inhabitants of all ages, as well as visitors, to discover the rich architecture and heritage of the city or area, with the help of professional guide-lecturers.

## Nearby

Blois, Bourges, Chinon, Loches, Tours et Vendôme are designated “Villes d'art et d'histoire” (Cities of art and history). The Loire Touraine, Vallée du Cher et du Romorantinais and Loire Val d'Aubois are designated “Pays d'art et d'histoire” (Areas of art and history).

**Information, booking**  
**Office de tourisme**  
**Orléans Val de Loire tourisme**  
23 place du Martroi  
45000 ORLÉANS  
02 38 24 05 05  
or online at [www.tourisme-orleansmetropole.com](http://www.tourisme-orleansmetropole.com)



**Animation de l'architecture et du patrimoine**  
**(Architecture and heritage events department)**  
**Service Ville d'art et d'histoire de la Mairie d'Orléans**  
02 38 68 31 22  
[svah@ville-orleans.fr](mailto:svah@ville-orleans.fr)  
[www.orleans-metropole.fr/](http://www.orleans-metropole.fr/)  
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