

PRESS KIT | SEPTEMBER 25

CENTRE POMPIDOU 2030



CENTRE POMPIDOU 2030

CONTENTS

Re-imagining Beaubourg	03
Key renovation challenges	04
The architects' and designers' statement of intent	05
Project vision, space by space	07
An environmentally responsible project	16
The construction site as a cultural act: The Beaubourg Plateau	18
Schedule and budget	19
Project stakeholders	21
A few key dates in the history of the Centre Pompidou	23
Contacts	24



Laurent Le Bon © Centre Pompidou - Photo © Didier Plowry

RE-IMAGINING BEAUBOURG

In 2020, an ambitious renovation program for the Centre Pompidou was launched, with crucial backing from the French Ministry of Culture. For the refurbishment work to be carried out effectively (particularly the vital task of removing asbestos) it was decided that the site would need to be closed entirely. This tough decision nevertheless offered a unique opportunity to rethink Centre Pompidou completely.

As the social and cultural context has changed significantly since the Centre opened nearly fifty years ago, this transformation is about much more than a simple renovation of the building. It aims to recapture the visionary momentum of 1977 and ensure that the Centre Pompidou is more capable than ever of taking up the challenges of the 21st century. The current project remains faithful to the visionary spirit of the Centre's original designers and preserves its true character with striking architecture, openness to the city, and the creation of a multidisciplinary creative space.

The sustainable approach involves no extension work or extravagance, and is making the most of what already exists. This

comprises reconfiguring several spaces to accommodate new types of cultural experiences, reaffirming the Centre's multidisciplinary spirit, enhancing its friendly atmosphere, and rethinking the presentation of Europe's largest collection of modern and contemporary art. The project also embodies a strong desire to provide an improved welcome to all visitors, particularly young people, and to improve working conditions for its employees, without whom the Centre would not be what it is today.

I would like to give my warmest thanks to the Ministry of Culture, as well as the teams at the Centre Pompidou, Ircam (Institute for Research and Coordination in Acoustics/Music), the Bpi (Public Information Library), Oppic, AIA, MOREAU KUSUNOKI and Frida Escobedo Studio (associate designer to Moreau Kusunoki), all of whom are working with such dedication to bring this exciting project to fruition.

Laurent Le Bon
President of the Centre Pompidou

"In the heart of Paris, a heart: a muscle, a pump that inhales and exhales to an uninterrupted beat, ceaselessly, regularly – well not always when emotions and fevers run high – a hexagonal body and, further away, other bodies that this one touches... and, yet further, other bodies touching this one...and further away still, little by little... it's never-ending: this is what the Beaubourg building should be, shall be, and is already. Not so much a monument, in fact it calls for a new term: a moviment."

FRANCIS PONGE,
L'Écrit Beaubourg, Paris, éditions du Centre Georges-Pompidou, 1977

THE KEY RENOVATION CHALLENGES

4/25



An artist's impression of the view towards the north centre, Centre Pompidou © Moreau Kusunoki in collaboration with Frida Escobedo Studio

The renovation project at Centre Pompidou combines architectural innovation, a commitment to the environment, and adaptation to contemporary uses. Below are the main strategic priorities guiding this major transformation.

Ensuring that an iconic 20th-century building meets the challenges of the 21st-century

Concerns and standards have changed considerably over the past 50 years. The Centre Pompidou 2030 project aims to address these changes by carrying out a comprehensive program of 'architectural surgery' to remove asbestos completely from the building, replace all its façades, make it fully accessible and meet key sustainability challenges, while also respecting the architectural integrity of the building. All technical choices are designed to reduce energy consumption significantly, with the aim of cutting electricity use by 40%. This is a major improvement in terms of environmental performance. The process of listing the Centre Pompidou as a historic monument has also officially begun. This is in recognition of its importance as a major landmark in the architectural and cultural heritage of the world.

Creating the Agora, a unique multidisciplinary space

On the first basement level, the former car parking facilities in the Centre Pompidou are being converted to create the Agora, a vast multidisciplinary space. This space, which will be connected to the Forum via an enlarged access opening, features two theatres, two cinemas, four multidisciplinary exhibition spaces and a central stage facing a terraced seating area which links the Agora to the Forum and a café. It will host a varied program combining visual arts, live performances, cinema, conferences and debates, which is in keeping with the cross-disciplinary and lively spirit which the Centre has always embodied.

Rethinking the presentation of Europe's largest collection of modern and contemporary art

Renovation of the floors dedicated to the collection will modernise the layout and showcase all forms of art, from visual works to multimedia installations and performances. The emphasis will be on an increasingly multidisciplinary approach and opening the collection to new artistic arenas. Brancusi's Studio is being reintegrated into the Centre to give it the visibility it deserves.

Redesigning the Bibliothèque publique d'information (Bpi)

The Bpi will be a place of learning and discovery where the open architecture encourages everyone to freely make use of the space. With its through-view connecting the inside and outside worlds, it will be in constant interaction with the city. The reception area, designed as a lively forum, and the collections, which will be accessible throughout the visitor space, will encourage dialogue and interaction. Modular seating areas will punctuate the space, encouraging visitors to talk and share, while the furniture will combine reused elements and new low-level designs, and will enhance the transparent feel and balance with the ceiling structure.

Improving the welcome for all visitors

The spatial organisation of Centre Pompidou will be simplified and clarified so that visitors can enjoy a more fluid experience, making it accessible to different ways of visiting. The transparency envisioned by the Centre's original designers will finally be achieved and the original idea of a cultural venue which is fully connected to the city will be brought to fruition. Last but not least, accessibility is at the heart of this reorganisation so as to fully accommodate people with physical, sensory and learning disabilities.

Creating new spaces and approaches for younger generations

Centre Pompidou has been a trailblazer in all matters concerning young audiences and has always led the way with innovative policies in this area. The renovation will create a hub dedicated to the younger generations. It will bring together the public information library and Centre Pompidou's visitor services department to rethink the cultural practices of children, teenagers and young adults so that programs and workshops are adapted to changes in society and usage.

THE ARCHITECTS' AND DESIGNERS' STATEMENT OF INTENT

5/25



Frida Escobedo, Hiroko Kusunoki, Nicolas Moreau and Adrien Paporello - Photo: © Jair Lane

AIA Life Designers is overseeing the technical component of the regeneration of Centre Pompidou, while Moreau Kusunoki is responsible for the architectural and cultural vision in collaboration with Frida Escobedo Studio (associate designer). Together, they are helping to steer this iconic venue into a new phase in its history so that it can continue to be used and to inspire for decades to come.

AIA Life Designers, Lead architect, technical component

"We approach this project with a great deal of respect and humility. We all have memories of Beaubourg and the library, the bookshop and the exhibition spaces... Giving the Centre Pompidou a new lease of life is a source of great pride for our teams. Following in the footsteps of the original architects and engineers who designed the utopian vision, which the Centre Pompidou embodies, is a huge responsibility and a constant intellectual challenge. We need to operate while maintaining the prototype mentality which is so much a part of its original concept. Our work will give the Centre's façades and networks a new look, but its image, which has become part of our collective consciousness and heritage, will be faithfully maintained. Although the building, completed in 1977, is remarkably well preserved and operates very efficiently, it requires a highly technical facelift. Concerns and standards have changed considerably over the past 50 years.

Growing environmental awareness is encouraging ever greater energy efficiency, a greater focus on the choice of materials used and consideration of the impact a building has, regardless of its size. Standards of safety, accessibility and maintenance in multi-purpose buildings such as this are also now very different. In order to accommodate these changes and meet the program's objectives as defined by the contracting authority, the project management teams have designed a comprehensive heritage restoration project which involves the removal of asbestos, air purification, fire safety, a structural audit, a complete overhaul of electrical and heating systems and environmental considerations."

Adrien Paporello, architect and Alain Popinet, engineer

MOREAU KUSUNOKI, Lead architect and principal designer, cultural component

Centre Pompidou has been part of our lives for almost half a century. We love it for its unique boldness, for the way it has opened up art to everyday life, making it part of the city's landscape and collective memory. It has become more than just a museum; it has become a mirror of our society. When Centre Pompidou comes alive, it silently reminds us that the collective will exists, that civic spirit remains and we feel reassured.

We now feel the need to give it a new lease of life. Much like caring for a loved one, it is a matter of relieving the building of the various changes which have accumulated over time and freeing it from what hinders it in order to reveal its splendour and generous spirit once again. The renovation is intended to be an act of trust. It will be a dusting off, a brightening, a reopening of certain spaces. This is not to freeze them in time but to give them back their freedom, to reveal the intermediate spaces, the 'ma', which future generations can reinvent in their own way. We know we can rely on AIA's expertise in this project. Their in-depth knowledge of the structure and technical systems is a vital asset and will enable us to approach the renovation program with a sense of confidence and precision.

This project is first and foremost an exercise in attentive listening: listening to what the building itself aspires to be, to what Renzo Piano, Richard Rogers and the engineers working with Peter Rice were able to instil in the materials, structures and details – these machines which have become almost glorified through their own rationale. The initial coherence is there already, it is obvious and

powerful. Our role is to gently prolong it, to give it new resonance. It is to create new spaces for visitors beneath the piazza, as well as to bring more light, transparency and clarity to the visitor experience. In this way, the building will become brighter and more spacious, and remain faithful to its original spirit while opening up new possibilities.

Our work is less about transforming and more about rediscovering. It is about rediscovering the original power of the project and reconnecting seamlessly with Paris, the streets and with life. It is about letting the building speak, enabling everyone to listen to its silences, its breathing, its echoes. Centre Pompidou has never been a single-purpose museum: it is multifaceted, filled with voices and perspectives, and animated by surprise and discovery. Its structural grammar is still there, it still has something to say and it still continues to teach.

It will continue to offer children and adults alike the excitement of that first cultural experience and remind everyone of the power of art and the generous spirit of community. We also believe in the richness of dialogue during this journey. The presence of Frida Escobedo, who is from our generation but who will contribute a different perspective, will bring a new energy and a different way of looking at universality. In this way, Centre Pompidou will be able to continue on its path as a living organism which has been inspiring us for fifty years already and which is now poised to embrace the next hundred.

Nicolas Moreau and Hiroko Kusunoki

Frida Escobedo Studio, designer associated to MOREAU KUSUNOKI, cultural component

The renewal of Centre Pompidou's Public Information Library and New Generation Center begins with the building itself—its structural alphabet, its infrastructural grammar, its vocabulary of openness and exchange. Our design draws on this language to reassert the Pompidou as a living organism: expansive, democratic, and in constant dialogue with the city.

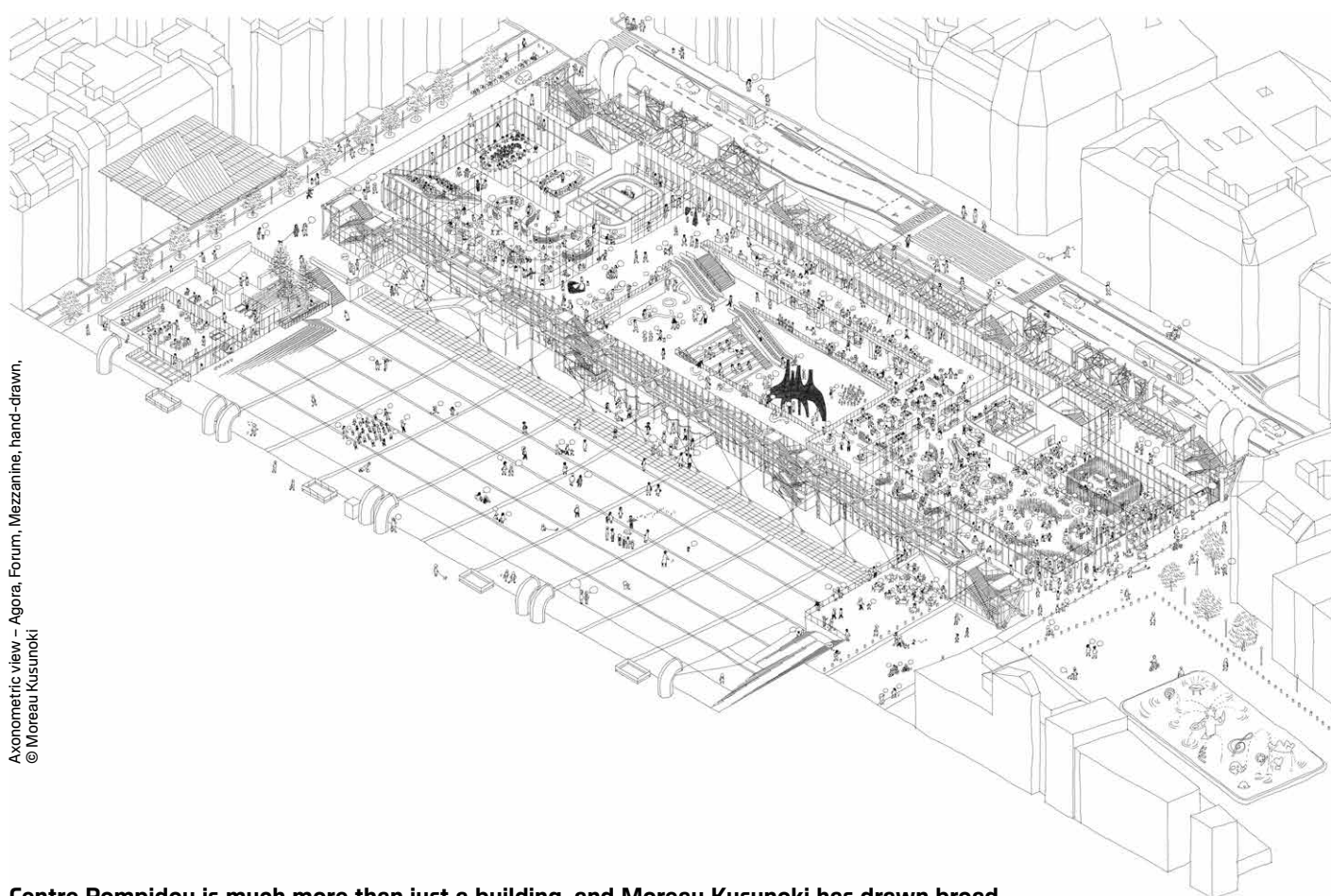
By reinstating openness across the floors and toward Paris, and by introducing a refined material palette, the design amplifies the monumentality of the structure while offering clarity and calm

More than preservation, it is an invitation to reconsider what a library can be today: a civic space of encounters, discovery, and art, where publics and narratives converge.

Too often Centre Pompidou is seen primarily as a museum. Yet its true civic heart lies in the Bpi and the Pôle Nouvelle Génération—institutions that embody its radical vision of culture as an open, everyday experience.

Frida Escobedo

FOUNDING PRINCIPLES OF THE PROJECT



Axonometric view – Agora, Forum, Mezzanine, hand-drawn,
© Moreau Kusunoki

Centre Pompidou is much more than just a building, and Moreau Kusunoki has drawn broad guidelines to structure the conceptual approach to the Centre's cultural component. These are aimed at reviving a place which is rich in experiences, appealing and capable of meeting the expectations of all visitors and employees.

Physical and visual porosity

Visual and physical connections between the different spaces will enable the generosity apparent in the Centre Pompidou's original vision to be rediscovered and amplified. New transparent elements will open up the spaces to each other, as well as to their immediate urban environment. Light will penetrate deep into the Centre's levels and highlight the layout in a more legible and welcoming way. Extending the city into the heart of the building is a fundamental aim of this project.

A clear layout

Currently, the spatial layout can be at times confusing, and will be simplified in order to provide clear and understandable planning principles. A fluid layout, offering naturally identifiable choices, will make the experience easier for everyone, especially new visitors. The public will be able to wander around at their leisure or break free from the crowds, depending on what they feel like doing. When the Centre Pompidou was designed, the concepts of speed, movement and the dissemination of information symbolised progress. Today, the focus has shifted. Faced with information overload, fragmented attention spans and isolation caused by time spent on screens, Centre Pompidou is offering a space where interactive education, human connection and the physical experience of people are central.

Activation and requalification of spaces

Visitors will be able to explore the entire Centre thanks to the clearer layout and improved openness of the building. Spaces will be freed up both physically and visually, unlocking new possibilities and enabling better use. This will involve putting in place the tools needed to activate these possibilities – versatility, a variety of layouts, a mix of audiences, accessibility and cross-disciplinary visual relationships – as well as restoring the building's character as a creative platform.

Dialogue with the existing building

Moreau Kusunoki's design takes a respectful, attentive and deliberately understated approach, preferring to engage with the existing structure rather than to work against it. This dialogue will result in a measured transformation which is in keeping with the building's architectural language. This will be achieved through the use of materials and a vocabulary which resonate with what already exists.

The redevelopment of Centre Pompidou is envisaged as a continuation of its founding philosophy – both as an institution and architecturally – and seeks to preserve its spirit as a vibrant, open, accessible platform which is sustained as much by its architecture as by the people who frequent it. It is the visitors, members, employees, researchers and artists who bring this unique place to life day after day.



Vista artística de la plaza del lado sur, Centre Pompidou © Moreau Kusunoki en colaboración con Frída Escobedo Studio

The renovation of the Centre Pompidou meets requirements in terms of heritage, environmental responsibility and functionality. The project involves a thorough renovation of the building without altering its architectural integrity, in order to ensure its long-term viability and usability for decades to come.

Technical interventions

The project involves the full replacement of fragile, thermally inefficient and asbestos-contaminated facades, while maintaining the original building's appearance. It also involves redesigning the energy systems and fluid distribution networks in favour of more energy-efficient and sustainable solutions. The work is designed to improve the safety of the spaces, ensure accessibility for all and provide better working and maintenance conditions for employees. It also addresses the impact of weather on the corroded structure and building components, and includes an upgrade of the vertical transportation systems at the heart of the forum (lifts, freight lifts and escalators). This refurbishment is in keeping with the desire for continuity with and fidelity to the original vision, while adapting Centre Pompidou to contemporary expectations with regard to the reception and comfort of visitors, users and the urban environment.

The Piazza

The Piazza is one of Centre Pompidou's key features. It embraces and anchors the relationship with the city. Rethinking the Piazza is seen as crucial in the redevelopment of the Centre's visitor flows and activities. The project aims to increase its use by ensuring its full integration into the urban fabric, thereby creating a fluid and obvious continuity which is accessible to all.

Although the Piazza has been an undeniable success, it is mainly the upper section which is used. The project aims to bring new life to the underused areas.

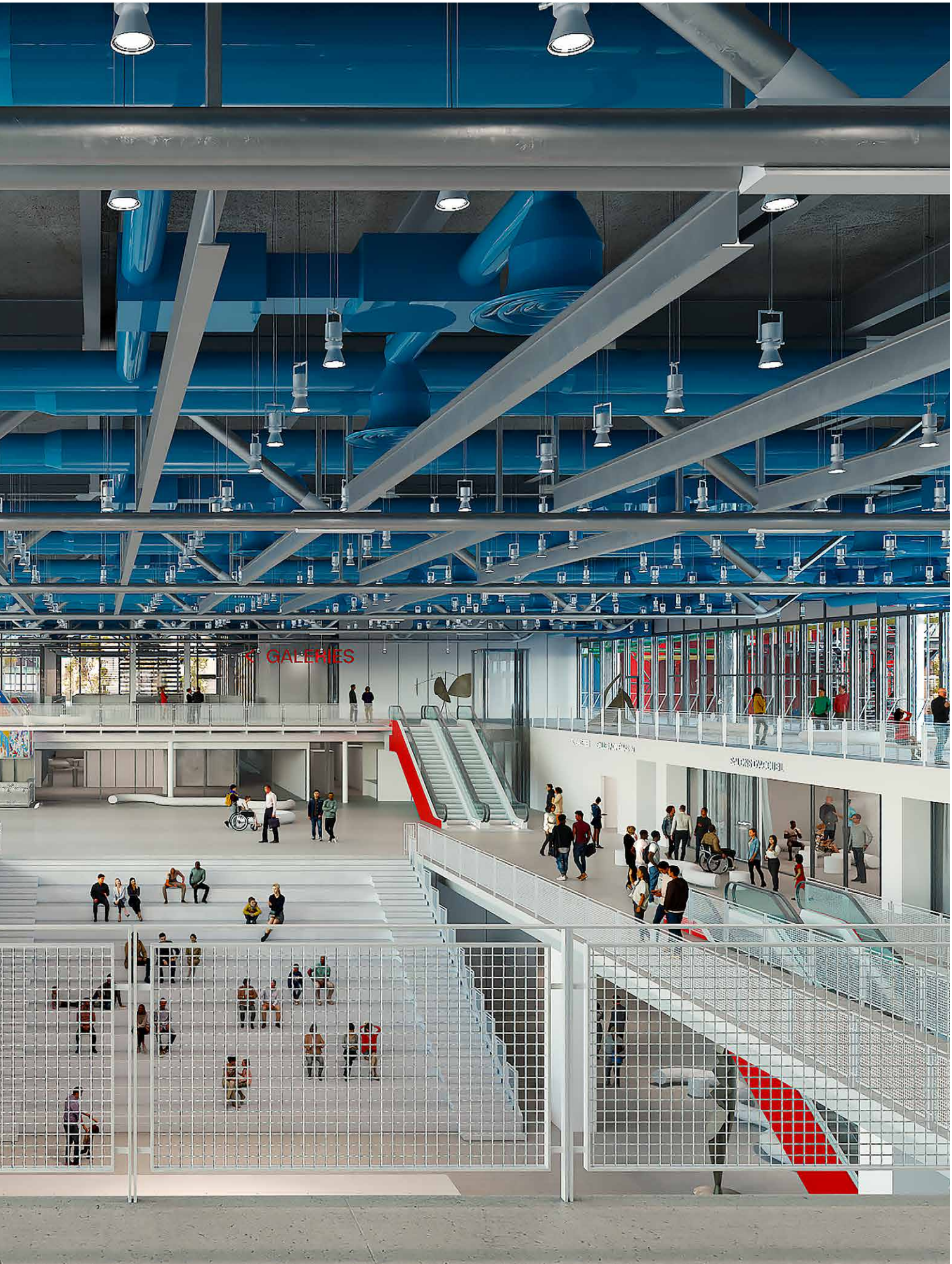
A ramp for people with reduced mobility will be harmoniously integrated into the steps on the south side of the Piazza.

These interventions, located on either side of the Piazza, will enable the architecture to reconnect once again with its environment. Performances by dancers, street artists and poets have become a regular feature of the Piazza. Terraces open onto this natural stage. The project aims to encourage the spontaneous expression of urban countercultures. This links directly with what Centre Pompidou represented in its early days in the 1970s.

The connection between Rue Saint-Merri and the south-west corner of the building will be enhanced by the addition of sliding glazed doors on the shop façades. The museum café will extend out into the public area. This fits in seamlessly with the project's initial concept which aimed to create a building open to the city and accessible from multiple sides.

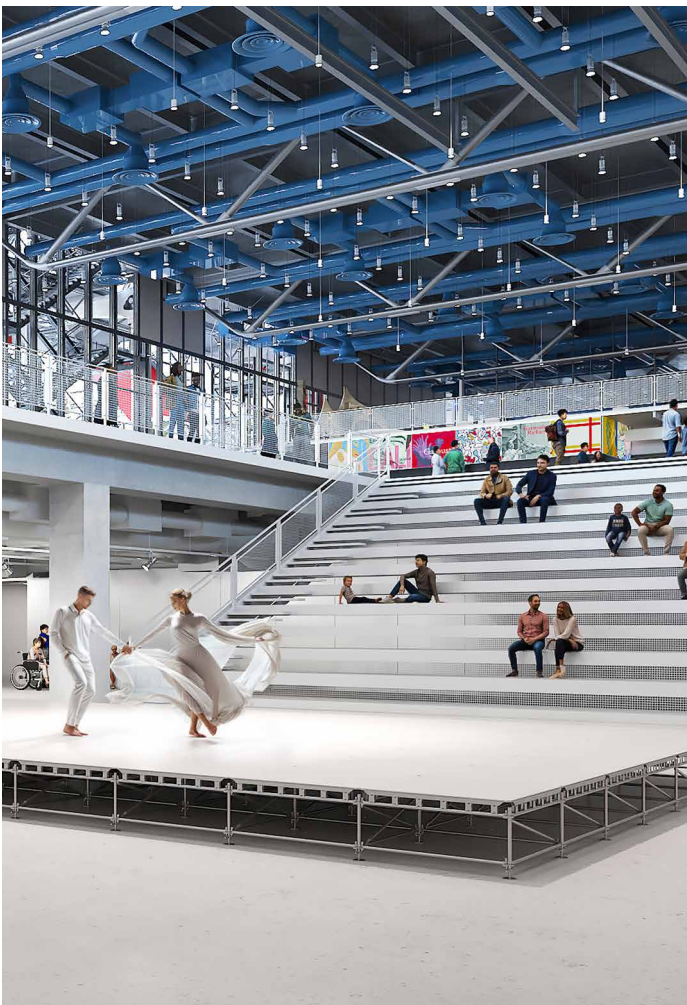


© Moreau Kusunoki in collaboration with Frida Escobedo Studio





© Moreau Kusunoki in collaboration with Frida Escobedo Studio



© Moreau Kusunoki in collaboration with Frida Escobedo Studio

The Forum and the Agora

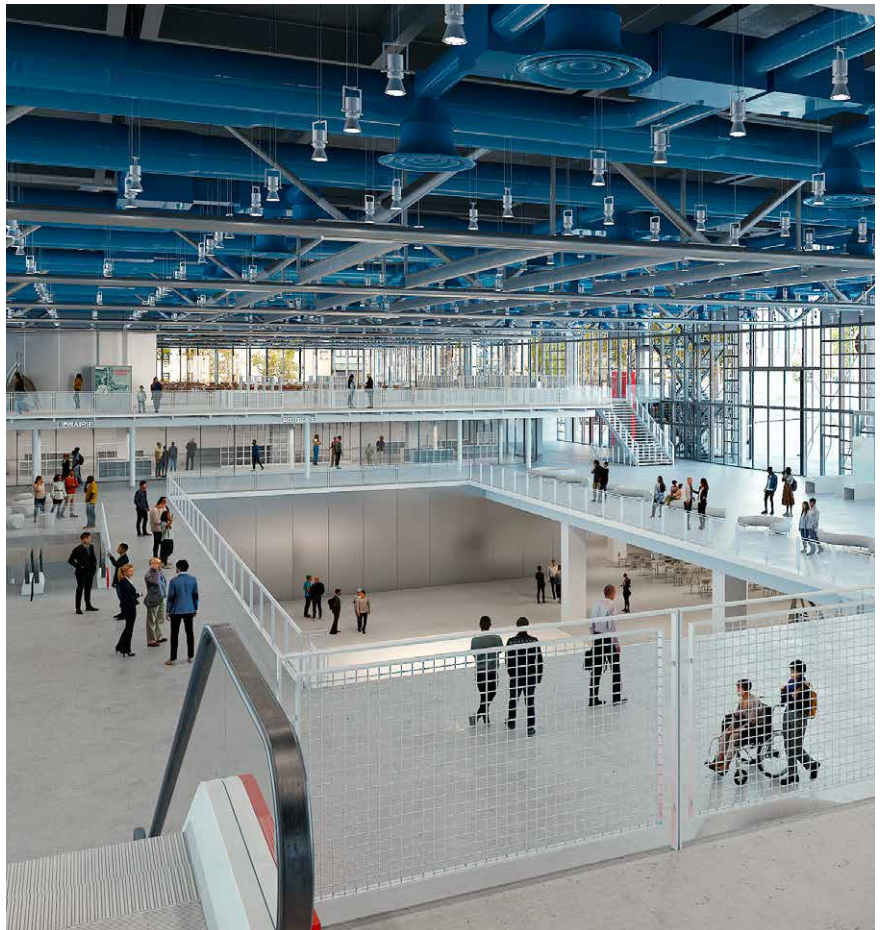
The Forum, located at the heart of the Centre Pompidou, is the starting point for all visitors. The architectural improvements will revitalise this reception area, increase its potential and enhance the experience for everyone who passes through this vast indoor piazza. This area is conducive to spontaneous discussion and social interaction.

The project will open up this area to the first basement level by enlarging the access opening and thereby improving the connection with the Agora and creating a new space over three levels.

The current path of arrival visitors is discovered immediately and intuitively. The escalators leading to the 'caterpillar' escalators on the façade will be clearly visible from the entrance. In this way, the mezzanine, the forum and the lower Agora level will be connected, echoing the 'caterpillar' escalators on the façade. They will be both a visual cue and a focal point, and form the visual identity of the new Forum. The terraces connecting the two areas will emphasise the social and theatrical aspect of the space and can be used to host organised or spontaneous events, as well as providing a place for individuals to relax.

The focal point for visitor traffic will therefore be shifted from the west façade to the centre of the plateau, rebalancing the flow and regaining space. This will make visitors' orientation clearer and help avoid any confusion or uncertainty, while keeping the Forum fluid and organic.

The visitor reception facilities (information, ticket office, toilets, cloakrooms, etc.) will be more visible and located near the main entrance. This will be the starting point from which visitors find their way intuitively to the galleries, the Bpi, the Agora or the New Generation Hub.



© Moreau Kusunoki in collaboration with Frida Escobedo Studio



© Moreau Kusunoki in collaboration with Frida Escobedo Studio

The opaque fire-resistant panels on the façade will be replaced by glazed modules, allowing light to penetrate deeper into the building.

The opening up of the north and south façades and the removal of visual obstacles (central lifts, information kiosks, etc.) will also help to create unobstructed views and a feeling of openness towards the city.

The mezzanine will provide a space for relaxation and will also brighten up the façade on Rue du Renard.

The backbone of the Agora runs along a north-south axis. It houses theatre and cinema lobbies, with room to circulate, a café and freestanding furniture. To encourage interaction between various audiences, areas will be defined by the way their surface is designed, rather than by physical boundaries.

Multipurpose 'boxes' will be connected via mobile partitions, offering a variety of possible configurations and temporary divisions. They will open out towards the Agora's communal areas, which will feature exhibitions and other temporary installations. The terraces descending towards the Agora will act as an extension of the Forum.

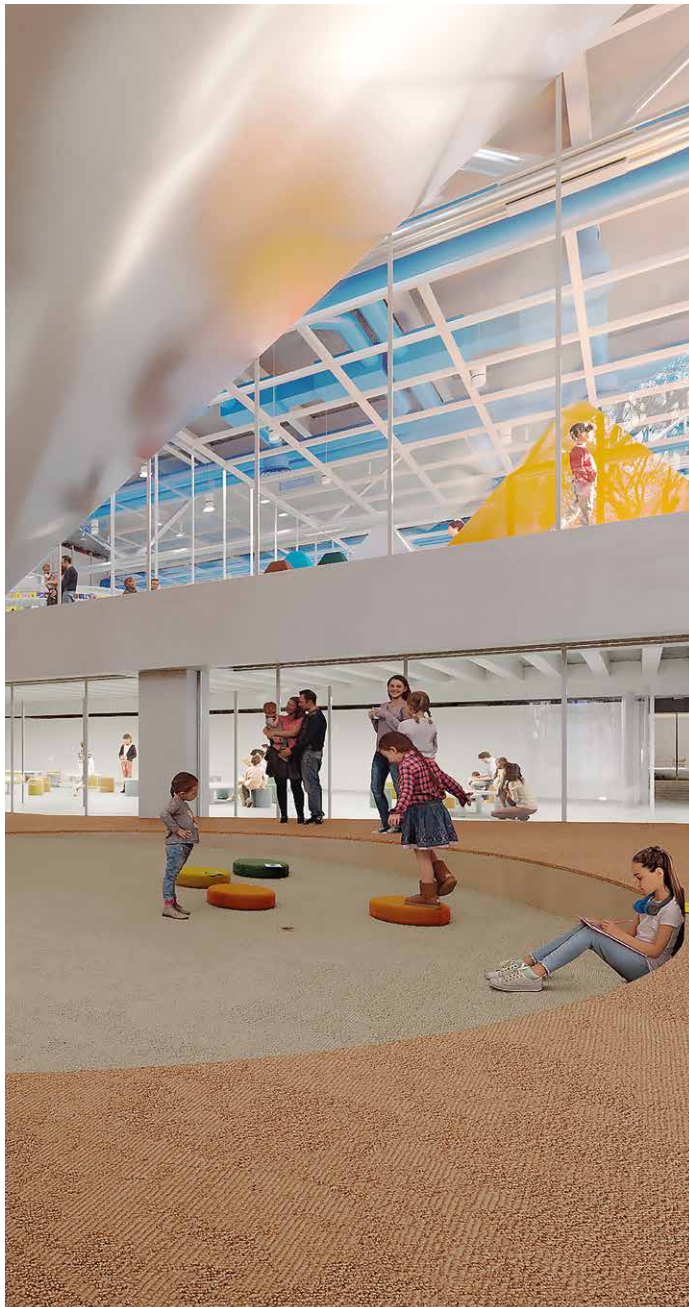
The New Generation Hub

This new feature, located in the north of the museum, focuses on very young visitors, from birth onwards, and their families. Particular attention has been given to providing a welcoming and caring environment in the design of the spaces, so that children can be gently supported as they take their first steps into the world of books and the arts. A cheerful and playful atmosphere, conducive to learning and shared discovery, is the inspiration behind the layout. The aim of this facility is to create a new way of learning together, where curiosity, play and a friendly atmosphere are at the heart of the experience.

The lower level is designed for the youngest children and has a minimalist layout with large spaces where children will be able to roam freely. Families and groups will be able to access this new space directly from the Forum. From there, a central route to the north will streamline circulation and make it easier for both parents and carers to find their way around. The facility is designed to welcome families, offering them a comprehensive and enjoyable experience.



© Moreau Kusunoki in collaboration with Frida Escobedo Studio



© Moreau Kusunoki in collaboration with Frida Escobedo Studio

The Bpi

The Bpi benefits from a prime location inside the Centre Pompidou. It aims to offer a unique learning experience centred around books and art. Reaffirming its commitment to support learning in its constant evolution, the Bpi will increase opportunities for inspirational encounters and create spaces which encourage collective learning. This is in keeping with its fundamental mission as a national library.

This already spacious hub will be further enhanced thanks to new fire safety standards, enabling a north-south opening to be created. This will provide a through-view with unobstructed panoramic views of the city.

The new furniture combines the reuse of existing elements – which have both a practical value and a sentimental value for visitors – with original designs which will breathe new life into all areas of the library. To reflect the prominent blue beams and pipes on the ceiling, the shelves, seats and tables have been designed to be low in height, creating visual continuity with the floor and reinforcing the horizontal openness between the floor and the ceiling.



© Moreau Kusunoki in collaboration with Frida Escobedo Studio

The Museum and exhibition spaces on Level 6

Centre Pompidou houses the collection of the Musée national d'art moderne, which comprises nearly 150,000 works dating from the early 20th century to the present day. Under the supervision and management of Centre Pompidou's architects and scenographers, a renovation project is planned for the layout of the Musée national d'art moderne on Levels 4 and 5. The exhibition spaces on Level 6 will also be redesigned.

The legitimacy of the collection lies largely in its development, study and dissemination. The new layout of Levels 4 and 5 will open up a wide range of possibilities for presenting the collection to the public. The spaces will be redesigned so as to provide the best conditions for displaying all forms of art, from the visual arts to multimedia installations and performance art, in order to further develop a multidisciplinary approach to the collection.

The museum will continue to seek out new areas of artistic production, including Art Brut and emerging international scenes, both to provide context for new visitors and to deepen the knowledge of more experienced members of the visiting public. Brancusi's Studio will be reintegrated into the Centre to give it greater visibility.

The rooftop

Level 7 will be made accessible to the public by the installation of a panoramic terrace on the north side. The design focuses on a deliberately minimal approach in order to accommodate a variety of different uses and programs for the terrace area. Temporary installations could be envisaged as elements of the venue's scenography and exhibition design. This level will be accessible from the lifts situated along the west façade and will continue the visitor route from the 'caterpillar' escalators. A staircase will

connect the terrace on Levels 6 and 7. This special new area will offer panoramic views and will be the culmination of the vertical route through Centre Pompidou.

The bookstore – shop – restaurant area

The project plan will build a restaurant, café, shop and bookstore in the south end of the Centre, extending on from the Forum mezzanine on Level 1. Openings in the façade units will create a link to Rue Saint-Merri and the south-west corner of the building. This access will enable a gradual transition between the commercial and cultural spaces.

In this way, the boundary between the interior and exterior is deliberately blurred, making the Centre a continuation of the public area and its outdoor activities. This principle of openness and of extending the urban environment into the Centre invites a new public to enter a building which is softened, less intimidating. In order to support this transition towards the cultural spaces and the museum, works of art can be displayed throughout the new developments as potential reminders of the shift from a public space to a museum space.

The openness between these new shops and the Forum will be enhanced by replacing the existing opaque walls with glass partitions.

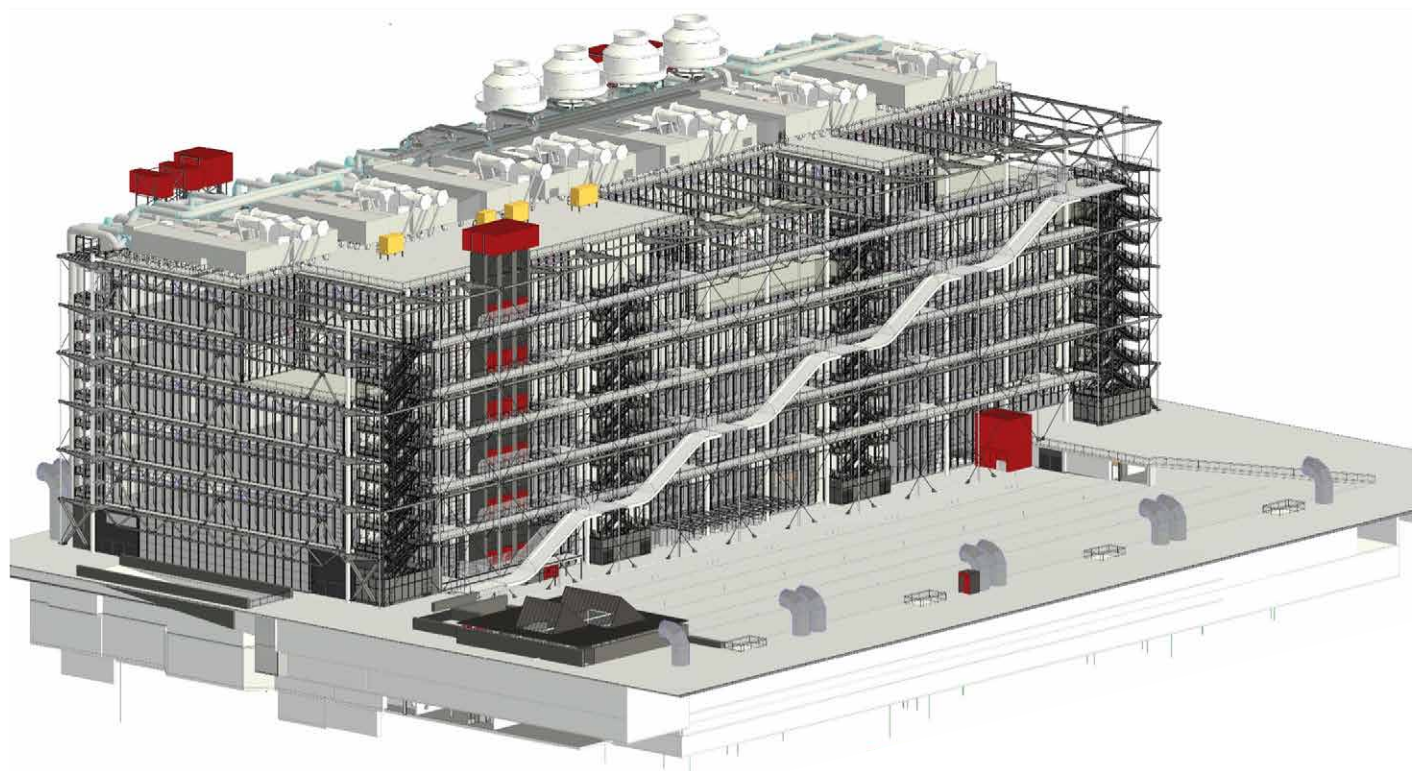
The Centre will be dotted with relaxation areas and rest stops, allowing visitors to take a break during their visit and offering them different viewpoints and activities. While the cafés within the Forum and connected to the urban space will interact and complement each other, the cafés on the upper floors will enable visitors to enjoy the distant views and take in the entire space.



View of the rooftop, Centre Pompidou © Moreau Kusunoki in collaboration with Frida Escobedo Studio

AN ENVIRONMENTALLY RESPONSIBLE PROJECT

16/25



© AIA Life Designers

The renovation project aims to respect the architectural integrity of the building while remaining economically sober, adapting to climate change, and forefronting a low-carbon approach. Using heritage architecture and conservation tools, architectural, structural and technical elements have been mapped individually to determine the best course of action. They will be preserved if their function remains unchanged and their condition satisfactory, rebuilt identically if their condition is no longer satisfactory, or modified if their use is set to change. **This approach also allows for thorough asbestos removal from the building envelope, which is essential for implementing a sustainable project in compliance with current health standards.**

The entire project takes in-depth consideration of the building's **ability to cope with climate change**, future uses and environmental hazards. An accurate simulation of the urban heat island effect (UHI) has made it possible to better anticipate external thermal stresses, particularly on the terraces, where comfort studies have led to specific recommendations for improving protection against wind and high summer temperatures. Inside, the architecture prioritises adaptability. The spaces are designed with movable partitions and furniture adapted to different uses and audiences. Intelligent climate control systems will ensure comfortable temperature and humidity levels throughout the year and are complemented by adaptive lighting systems. This approach also incorporates optimised water resource management through the use of water-saving devices, precise consumption control and accurate humidity management.

The economical use of resources guides all of the technical choices made throughout the renovation work. Particular attention is being paid to **reducing energy needs** through the precise regulation of thermal comfort and the installation of efficient technologies, such as LED lighting, waste energy recovery and low-impact refrigerants.

A 40% reduction in consumption is expected. Sustainable solutions are the preferred option in order to limit maintenance work and major replacements in the long term. This environmental commitment is also part of the construction phase, including the use of water- and energy-efficient equipment in order to limit the ecological footprint from the project's outset.

The project also has ambitious reuse goals which are being supported by R-Use.

From the deconstruction phase onwards, 438 tonnes of waste will be saved through reuse. During the construction phase, the use of reclaimed materials will reduce the carbon footprint by 20 kg of CO₂ equivalent per square metre. This approach also extends to the interior design, with the reuse of existing furniture. Each element has been designed to be easily disassembled as part of a comprehensive circular economy approach which is integrated into every stage of the project.

Design for easy disassembly and recyclability.

The project is based on a carefully selected range of materials which are healthy, easy to dismantle, easy to separate and reusable, so that they can be reintegrated into future building cycles. The main contractor has been asked to consider the potential for reusing or repurposing the materials and equipment used in the project. Where technically feasible and economically viable, methods of assembly will be considered to ensure that installations are reversible. Geographical origin, energy performance in production and recyclability are all criteria which will be examined closely. All these elements will contribute to a building which is in constant evolution and which is faithful to the original spirit of Centre Pompidou, where modularity is a way of ensuring adaptability and sustainability.

Social clause: Each contract (main contractor, building work) includes or will include a social clause aimed at reserving a significant number of working hours for people experiencing social or professional difficulties (disabled workers, senior and/or long-term job seekers, young workers who have left the education system, people undergoing reintegration into the workplace and other groups facing barriers to employment).

THE PLATEAU POMPIDOU TURNING THE CONSTRUCTION SITE INTO A CULTURAL EVENT



Centre Pompidou, architects Renzo Piano and Richard Rogers,
photo - Manuel Braun © Centre Pompidou, 2016

Although the Centre Pompidou is undertaking a major transformation of its iconic building, it has chosen to make this project much more than just an architectural one. Via the Beaubourg plateau, the institution demonstrates its desire to remain open, creative and deeply rooted in its neighbourhood by turning this period of transition into a collective cultural adventure. With its location between Les Halles and Le Marais, the Centre Pompidou is launching a series of artistic and cultural projects with its neighbouring partners. These are aimed at all audiences, including residents, those who are simply curious, art lovers and passing tourists.

A project at the heart of the community, uniting the neighbourhood

Since its opening in 1977, the Centre Pompidou has played a key role in reshaping the cultural landscape of its neighbourhood. Over the past forty years, galleries, cultural institutions and art venues have sprung up around the Centre, creating a veritable creative ecosystem.

The renovation project is now offering an opportunity to broaden this dialogue and strengthen existing partnerships. The Beaubourg plateau embodies this ambition to share through its venues showing joint programs, in situ artistic commissions, an open participatory approach and events which tour the neighbourhood.

A vibrant program of events created by partner venues

The Beaubourg plateau has several iconic sites around the Centre and the venue will be working in close collaboration with numerous cultural institutions:

- The former Pavillon Brancusi is becoming a reception and resource centre for the project, hosting exhibitions, talks and screenings.
- Ircam is hosting co-produced performances and installations in its screening room (Espro), such as "Landscaping" by Eszter Salamon (Festival d'Automne) and "Tapajós" by Gabriela Carneiro de Cunha.
- The Centre Wallonie Bruxelles and the Bpi are offering literary events (Effractions Festival) and documentary screenings (Les Yeux doc).
- Lafayette Anticipation is offering art education programs for young children and their families.

- The Forum des images is organising film education workshops and more than 180 film screenings per year (Video Club, Documentary Film Library).

Other venues in the neighbourhood – museums, associations, cultural centres – will be joining in the initiative as opportunities and projects arise.

A participatory and community-based construction site

Centre Pompidou has turned its construction site into a space for artistic creation and civic engagement:

- Artistic commissions will enhance the site during its transformation (palissades, installations, screens). These will be unveiled in 2026.
- An 'end-user participation' approach will enable the Centre's visitors and employees to actively participate in the architectural project through workshops run by the Vraiment Vraiment agency.
- Studio 13/16 and the young volunteers of Art Session are joining forces to give new generations a voice as part of Centre Pompidou 2030.
- A local residents' committee regularly brings together residents, shopkeepers, associations and local institutions to encourage open dialogue about the transformation.

Tours and events in the city.

The Beaubourg plateau can also be explored by strolling around the neighbourhood:

- The Pompicyclette, a bicycle car, will be used to go out and engage with passers-by through workshops and providing information and opportunities to talk.
- Urban walks and sound walks (in partnership with Ircam, among others) will offer a new perspective on the neighbourhood and its sounds.
- An annual rally or treasure hunt will encourage the public to explore partner sites around the construction site.
- The Centre is taking part in Traversées du Marais, with performances, workshops and a neighbourhood party.
- Last but not least, themed tours and gallery visits are being organised during events such as the Paris Gallery Weekend

MARCH 2021	Following a competitive tendering process conducted in collaboration with the Operator of Heritage and Cultural Real Estate Projects (L'Oppic), the team comprising AIA Life Designers - architects / AIA Ingénierie / Peutz & Associés / Cosil Peutz Lighting Design / Locomotion / Cabinet CDB was awarded the contract for the project management of the technical masterplan.	MARCH 2025	Presentation of the detailed preliminary draft (APD) common to both the cultural and technical components Closure of Levels 2 to 5 (Museum and Bpi)
MAY 2023	Launch of the architectural competition for the cultural component of the renovation of Centre Pompidou, in collaboration with the Operator of Heritage and Cultural Real Estate Projects (OPPIC). Over 80 submissions were received.	JUNE 2025	Approval of the APD
AUGUST 2023	The selection of six teams of architects by an international jury chaired by Laurent Le Bon, President of the Centre Pompidou. Teams were invited to submit proposals by the end of 2023.	SEPTEMBER 2025	Building closed to the public
JUNE 2024	MOREAU KUSUNOKI (lead architect and principal designer), in collaboration with Frida Escobedo Studio (associate designer) and AIA Ingénierie, won the shortlisted competition and were awarded the project management contract for the cultural component.	DECEMBER 2025	Complete closure of the building
SEPTEMBER 2024	Presentation of the preliminary design study (APS) of the cultural component (SDC)	FIRST HALF 2026	Commencement of work
		SECOND HALF 2030	Reopening of Centre Pompidou

The total budget for the Centre Pompidou renovation project is €463 million.

The project is being financed to a value of €283 million by the government. This represents 60% of the budget.

Centre Pompidou is funding 40% of the project: €100 million has already been raised thanks to numerous international partnerships, including a €50 million donation from Saudi Arabia, as well as partnerships in Seoul and Paraná. €80 million still needs to be raised by 2030. This is equivalent to 17% of the total cost of the project.

FUNDRAISING CAMPAIGN LAUNCH

The Centre Pompidou is launching a fundraising campaign targeting French and international patrons, partner companies and foundations as part of its major renovation project. This initiative is supported by a bespoke acknowledgement program.

The start of the process to register the Centre as a historic monument also means that advertising revenue can be expected, which will help to fund the work.

The strategy aims to ensure the financial sustainability of the project and ensure that the Centre's return in 2030 is based on a stronger economic model and a broader committed network of partners.

The project is already generating considerable interest in France and around the world. It is part of an ambitious vision:

- a building redesigned to meet environmental challenges, with a 40% reduction in energy consumption
- new spaces which encourage interaction between disciplines, generations and imaginative minds
- a greater focus on youth, learning and knowledge transfer
- a fresh perspective on a unique collection, open to a wide range of narratives and artistic voices.

AIA LIFE DESIGNERS

Main contractor (technical component)

Since 1965, AIA Life Designers has championed a vision of architecture which is committed to well-being, the environment and health. The company brings architecture, engineering and consulting together in the one organisation. Today, the project management company has 700 multidisciplinary employees (architects, engineers, urban planners, landscape architects, economists, site managers, humanities researchers, etc.) who share a common goal: to create architecture which cares for living things and our ecosystems.

Every project carried out by AIA Life Designers is a commitment to providing innovative architectural solutions, backed by constant analysis by our teams during our excellence workshops (Health, Education, Urban Diversity, Resource-Efficient Cities). The company's objective is to think about the future of cities and design structures which will contribute to the health and well-being of future generations. AIA Life Designers ranks among the most prominent architectural firms in France. It comprises 14 offices throughout France and, for the past 10 years it has also been operating internationally (Shanghai, Monaco, etc.).

Their urban and social involvement is also reflected in the work of the AIA Foundation, which was established in 2011 and conducts urban planning and publishing work on the relationships between architecture, health and the environment.

Commitments:

- Integrate the Paris Agreement into the company's carbon trajectory
- Meet the Sustainable Development Goals in all our projects
- Design architecture which is committed to promoting well-being and the public interest
- Respect local areas by promoting the renovation of the existing building stock aiafondation.fr

Most recent flagship projects 2023-2024:

Renovation of the Hôtel de Broglie, offices of the members of the French National Assembly in Paris; The first bioclimatic terminal in a tropical environment at La Réunion-Roland Garros; Awarded the contract for the Agnettes and Bois-Colombes stations on Line 15 of the Greater Paris Express; Awarded the contract for the renovation and extension of Angers University Hospital; Renovation of Vallerey Swimming Pool, a training site for the 2024 Olympic Games in Paris; Headquarters of Crédit Agricole Centre Ouest in Limoges, in collaboration with Bernardaud porcelain...



MOREAU KUSUNOKI

Lead architect and principal designer (cultural component)

Moreau Kusunoki was founded in Paris in 2011 by Nicolas Moreau and Hiroko Kusunoki. The practice is the result of a dual cultural heritage, and is characterised by an architectural vision which combines Japanese attention to detail with the great urban traditions of the West. This enables the company to undertake projects in a wide range of contexts, from the most intimate to large-scale regional projects.

Since its inception, the company has focused on projects with significant institutional and cultural value, both in France and abroad. Its international recognition was cemented in 2015 when it won first prize in the Helsinki Guggenheim competition. This is considered the most open and competitive competition in the history of contemporary architecture, with over 1,700 teams from around the world taking part. This victory marked a significant milestone, confirming the firm's ability to make its mark on the strength of its ideas alone in an exceptionally demanding competitive environment.

Since then, Moreau Kusunoki has consolidated this position with a number of major projects: the Maison des Cultures et des Mémoires de Guyane (2013), the Sciences Po campus in the heart of Paris (2021), the renovation of the Palais de Justice in Toulon (2022), and the Powerhouse Parramatta Museum in Sydney, which will open in 2026 and will be the most important cultural centre in NSW since the Sydney Opera House. The company has also been recognised at leading international competitions, notably for the renovation of the Paul Henri Spaak building, headquarters of the European Parliament in Brussels (2020).

Moreau Kusunoki has now been commissioned to lead the cultural renovation of the Centre Pompidou in Paris, an iconic project which illustrates the institutional confidence placed in the design practice and its role as a standard-bearer in the field of contemporary cultural architecture.

MOREAU KUSUNOKI

FRIDA ESCOBEDO STUDIO

Associate designer to MOREAU KUSUNOKI (cultural component)

Frida established her company under her own name in Mexico City in 2006. The design practice's reputation, initially built on a series of competition-winning projects in its home country – notably the renovation of the Boca Chica Hotel (2008), the El Eco pavilion (2010) and the expansion of La Tallera Siqueiros in Cuernavaca (2012) – has reached global prominence since 2018, when it received the prestigious commission to design the annual Serpentine Pavilion in Kensington Gardens in London, becoming the youngest architect to date to undertake this project.

More recently, she was appointed as the architect to design the new modern and contemporary wing of the Metropolitan Museum of Art in New York, becoming the youngest and first woman to design a building for the institution. After being appointed architect and designer of the Tang Wing of the Metropolitan Museum of Art, Frida Escobedo opened a practice in New York in 2022. Frida has received numerous awards, including the Young Architects Forum Prize from the Architectural League of New York (2009), the BIAU Prize (2014), the Architectural Review Emerging Architecture Award (2016) and the Architectural League Emerging Voices Award (2017). In 2019, she was nominated as an International Fellow of the Royal Institute of British Architects (RIBA).

More recently, the Créateurs Design & Awards association has named Frida as the winner of the Charlotte Perriand Prize for 2024. In addition to running her practice, Frida has taught at the Graduate School of Architecture (2016), Planning and Preservation (2015), the Architectural Association of London (2016), Harvard Graduate School of Design (2016/2019), Rice University (2019) and, most recently, Yale University (2022).

FRIDA ESCOBEDO STUDIO

AIA INGÉNIERIE

AIA Ingénierie is an ecosystem of expertise dedicated to supporting architectural projects. Given the environmental challenges and the increasing complexity of construction, synergies between the disciplines of architecture and engineering have never been more crucial. AIA Ingénierie approaches project design with an overall constructive and carbon-neutral mindset based on using innovative and sustainable technical solutions. It works on behalf of architects and project owners by drawing on all of its professional expertise.

Their working methods, which are based on collective intelligence and co-design, have led AIA's expert engineers to develop systemic analysis tools with the aim of making the most balanced choices among the various construction and technical solutions studied, taking into account the context, constraints and challenges of each project.

The Cultural Master Plan component is linked to the existing Technical Master Plan. One of AIA Ingénierie's responsibilities within the consortium is to ensure consistency in both technical and scheduling terms while maintaining continuity with the project underway. Expertise in façades, structures, accessibility, fluids, flow, operation, maintenance and phasing will be utilised.



TECHNICAL COMPONENT	AIA LIFE DESIGNERS, architects (technical component main contractor)	CULTURAL COMPONENT	MOREAU KUSUNOKI (LEAD ARCHITECT, PRINCIPAL DESIGNER)
	Multi-disciplinary engineering Lead company AIA Ingénierie Environmental expertise AIA Environnement Project management, AIA Management Acoustics, Peutz Lighting, CosilPeutz Operation and maintenance, GESCEM Asbestos removal, AD Fire expertise, Namixsis & SSICoor Signage, Locomotion		Frida Escobedo Studio (associate designer) AIA Ingénierie (engineering) PEUTZ (acoustics) Architecture & Technique (scenographic and technical equipment) R-USE (reuse) VPEAS (economy) VRAIMENT VRAIMENT (end-user participation)

A FEW KEY DATES IN THE HISTORY OF THE CENTRE POMPIDOU

23/25

1969	Georges Pompidou, elected President of the Republic, decides to build a new museum of modern art and chooses the Beaubourg plateau. As this is also the only suitable site for the large public library, it is decided in February 1970 to combine the two projects into a single cultural facility.	1997 – 2000	Renovation of Centre Pompidou.
		2010	Official opening of Centre Pompidou Metz.
		28 MARCH 2015	Official opening of Centre Pompidou Málaga.
		2019	Opening of West Bund Museum Centre Pompidou in Shanghai.
JUNE 1971	All 681 project proposals are exhibited at the Grand Palais.	2019 – 2021	Complete renovation and modernisation work on the 'caterpillar' escalators and the canopy (main entrance to the building).
15 JULY 1971	The international architecture competition jury, chaired by Jean Prouvé, selects project No. 493, designed by young architects Renzo Piano, Richard Rogers and Gianfranco Franchini. Their project, which involves creating a 'living cultural machine', sparks controversy.	2022	Centre Pompidou launches its Permanent History Laboratory. Creation of MuMo (Musée Mobile) × Centre Pompidou.
2 APRIL 1974	Georges Pompidou passes away.	SPRING 2025	Launch of the Constellation program.
27 JANUARY 1976	A law is passed establishing the Centre national d'art et de culture Georges-Pompidou (Georges Pompidou National Centre for Art and Culture).	22 SEP-TEMBER 2025	Centre Pompidou closes to the public.
31 JANUARY 1977	The Centre is officially opened by Valéry Giscard d'Estaing in the presence of the Prime Minister, Raymond Barre, Mme Claude Pompidou and numerous dignitaries. It opens to the public on February 2. A huge crowd floods to see this new multidisciplinary venue, symbolising a new way of presenting art to the public which is open and demystified.	2026	Opening in Brussels (Kanal Centre Pompidou) and Seoul (Hanwha Seoul Centre Pompidou). Opening of Centre Pompidou Francilien – conservation and creation centre in Massy, south of Paris.
1985	Official opening of the new spaces at the Musée National d'Art Moderne, designed by Gae Aulenti, Italo Rota and Piero Castiglioni.	2028	Opening of Centre Pompidou Paraná in Brazil. 50th anniversary of Centre Pompidou.
		2030	Opening in Jersey City.
1996	Redevelopment of the area around Centre Georges Pompidou, extension of Ircam and creation of the new Brancusi studio on the Piazza by Renzo Piano Building Workshop.	2030	Reopening of Centre Pompidou.

Department for Communication and Digital Technology

Director

Geneviève Paire

genevieve.paire@centrepompidou.fr

Head of the press unit

Dorothee Mireux

dorothee.mireux@centrepompidou.fr

Press Officer, Internatinal Relations

Inas Ananou

inas.ananou@centrepompidou.fr

Press Officer, Internatinal Relations

Mia Fierberg

mia.fierberg@centrepompidou.fr

Press Officer

Céline Janvier

celine.janvier@centrepompidou.fr

Press Officer

Vanina Frasseto

vanina.frasseto@centrepompidou.fr

centrepompidou.fr

@centrepompidou

#centrepompidou

See all our press kits and releases in our online press space:

centrepompidou.fr/en/offer-to-professionals/press-area

Cover:

Artist's impression of the view towards the northern hub, Centre Pompidou
© Moreau Kusunoki in collaboration with Frida Escobedo Studio

25/25