



**Press conference**

June 20, 2024

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# **Centre Pompidou 2030**

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## Editorial

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**I**n 2020, a renovation programme for the Centre Pompidou was approved with the essential support of the Ministry of Culture, specifically in order to resolve the building's technical issues. To ensure that the period of works and intervention would be as fast and efficient as possible, it was decided that the renovations would involve fully closing the building. This choice offers an unprecedented opportunity to reinvent the institution through a major project titled "Centre Pompidou 2030", which combines technical solutions with a cultural component. There is a deep attachment to this iconic building designed by Renzo Piano and Richard Rogers: it is therefore essential to preserve its DNA.

By choosing to respect the building's current architecture, without any additional construction or extension, Centre Pompidou opted for eco-responsibility. The project is based on transforming parts of the available space into new cultural and communal areas. It represents an opportunity to redesign the greatest collection of modern and contemporary art in Europe with a multidisciplinary approach. Improving working conditions for teams on-site is also a key part of the project. The aim is to design a place to welcome people with generosity, particularly young people.



Laurent Le Bon © Centre Pompidou - Photo: © Didier Plowry

Today, we are revealing the group of architects that will take on this challenge: the Moreau Kusunoki agency, the Frida Escobedo Studio and AIA Life Designers. This metamorphosis is a key step, over fifty years after the building's inauguration.

I would like to warmly thank the Ministry of Culture, the teams at Centre Pompidou, Ircam, Bpi and Oppic that have contributed throughout the process of this consultation, and all candidates that responded to it.

**Laurent Le Bon**  
President of the Centre Pompidou



*"I believe the winners of this competition have fully understood the spirit of the Centre Pompidou. Their project is wholly in keeping with the building's architecture while also leaving room for future renewal, and maintaining its integrity. Congratulations and encouragement for the winners."*

**Renzo Piano**



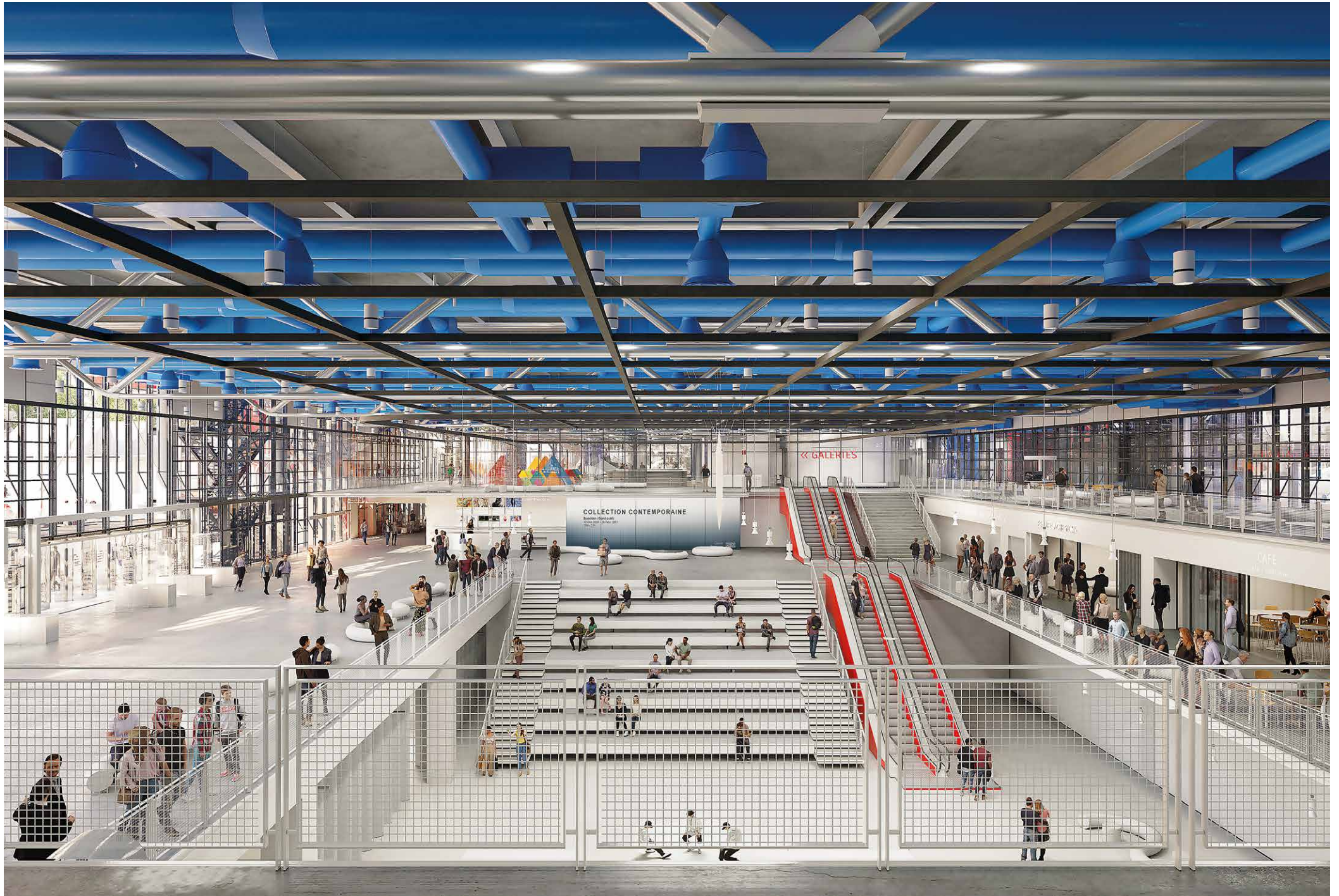
Renzo piano © RPBW, ph. Stefano Goldberg

*"In the heart of Paris, a heart: a muscle, a pump that inspires and expires, 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 movement."*

**Francis Ponge,**

*L'Écrit Beaubourg*, Paris, éditions du Centre Pompidou, 1977

Artist impressions as submitted in the competition stage.



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



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## Architect statement Moreau Kusunoki, Lead architect, Principal designer

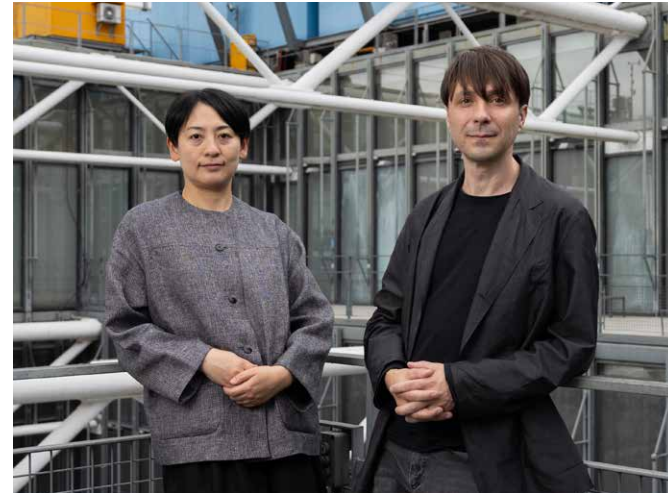
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Since its inception, the Centre Pompidou has strived to be an experimental space, constantly reinventing itself in order to remain relevant, inspire new ideas, and frame each visitor's experience as a unique process of discovery that nourishes both individual and collective memories.

This renovation offers an opportunity to reconnect with some of the project's founding principles. Four main axes form the basis of the conceptual approach, aimed at transforming this attractive space into one rich in experiences that can meet the expectations of all visitors and staff.

### Physical and Visual Porosities

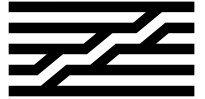
This major aspect of intervention seeks to rediscover and amplify the generosity of the Centre Pompidou's initial vision by establishing visual and physical connections between the different programmes. New elements open up the spaces to each other as well as to their immediate urban environment. Light penetrates deeply into the spaces, highlighting the paths in a more engaging and welcoming way. The extension of the city into the heart of the building becomes one of the project's core intentions.



Hiroko Kusunoki and Nicolas Moreau, Photo: © Jair Lanes

### Clarity of Paths

The design proposal aims to rationalise and simplify the spatial organisation in order to establish clear, readable layout principles. A framework is created, in which fluid pathways offering intuitively identifiable choices facilitate the experience for all, especially new visitors. One can choose to follow or deviate from these paths, as desired. When the Centre Pompidou was conceived, notions of speed, animation and information dissemination symbolised progress. Today, the paradigm is reversed: faced with information overload, fragmented attention, and isolation caused by screen time, the Centre Pompidou offers a space where mediation, human interaction, and the physical experience are central. The space must allow for greater freedom of appropriation and the chance to concentrate, in order to better deploy its lively, creative dimension that can instill art and knowledge to a wide audience.



## Activation and Requalification of Spaces

By making pathways clearer and reinforcing the transparency of spaces, visitors now have the opportunity to explore the entire Centre, which contributes to an improved appropriation of it by the public and the increased use of previously underutilised areas. Spaces are physically and visually liberated, revealing new potentials. It is all about creating the necessary conditions for their successful activation: programme convergence, a variety of layouts, mixing of audiences, accessible spaces and transversal visual relationships. These physical, visual and intellectual relationships, articulated on every level, help restore the building's character as a creative platform.

## Dialogue with the Existing

The revitalisation that we propose is aligned with the spirit and DNA of the Centre Pompidou, both as an institution and as an architectural manifesto. This spirit is currently embodied by spontaneous visitors, members, staff, researchers, artists etc. The architectural choices are informed by an attention to the uses, needs, and expectations of the various audiences who visit, make up, and animate the Centre Pompidou. It is crucial to distinguish the intervention without overshadowing the existing, preserving the established relationships between the building and its public. This careful, respectful yet confident approach provides the means required to preserve and revitalise the harmony and balance of the ecosystem that forms the Centre Pompidou.

This deliberately understated approach is also reflected in the vocabulary and materiality of the transformations, which fit into the identity of the existing building's language by following two principles: respecting the chromatic code of the services networks, and proposing a new and enriched materiality, texture and reflectivity, while adopting a more neutral palette.

We aspire towards an architecture that is in tune with its time, respecting the generous values and innovative, ambitious concepts of its original vision: the social utopia of a cultural centre in perfect continuity with the city, "a space that is open to people, intended for encounters and contact," a constantly evolving hybrid organism that continuously questions the roles and codes of museums, libraries, the performing and the visual arts, by bringing them all together.

**Nicolas Moreau and Hiroko Kusunoki**  
Directors

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Moreau Kusunoki  
モロークスノキ建築設計



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## About Moreau Kusunoki

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The architecture of Moreau Kusunoki is rooted in the cultural duality of their origins. This creative reconciliation is expressed in the constant interplay of scales in space and time, in a gentle oscillation between reason and intuition. Moreau Kusunoki design with the belief that architecture is best conceived in reserve and introspection, allowing for the emergence of poetic visions towards an architectural 'in-between': undefined spaces creating potential for new meaning and personal experiences through user appropriation.

The exploration of the meaning and role of museums in the 21st century is a recurring theme in Moreau Kusunoki's work. The redevelopment of the Centre Pompidou follows on from reflections carried out for the Guggenheim Museum in Helsinki (2015) and the Powerhouse Parramatta in Sydney (2019 - under construction).

The Guggenheim Helsinki embodies the vision of a museum where art is appreciated in an architecture that is continuous with the city, thanks to its fragmented and juxtaposed galleries that

offer multiple paths, creating a sequence and rhythm and inviting the use of interstitial spaces. The Powerhouse Parramatta proposes an iconic cultural space open to the city, a social and urban amplifier, whose platforms, free of any structure thanks to the steel exoskeleton, allow for complete transparency and adaptability for the future.

The search for continuity between interior and exterior, for the "in-between," or «ma» in Japanese — interstitial spaces whose open use creates rhythm, multiple scenarios, and encourages a free and sensory appropriation of the space—and the play of transparencies and porosities constitute the essential axes of Moreau Kusunoki's architecture.

Moreau Kusunoki's methodology is articulated around exchange and collaboration. Surrounded by a multidisciplinary team with shared values, the group is committed to creating architecture that will inspire future generations. For the Centre Pompidou 2030 project, Moreau Kusunoki has formed a core team with Frida Escobedo Studio and AIA Ingénierie.



Frida Escobedo, Hiroko Kusunoki and Nicolas Moreau, Photo: © Jarr Lanes

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## About Frida Escobedo Studio, co-designer

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Through our multifaceted engagement in architecture, art, installation, research and academia, Frida Escobedo Studio seeks to fold disparate meanings and intentions into our practice and to view our work as an evolving language, shaped by deposition and erosion over time.

We find significance in the overlooked aspects of our environment, where craft and practicality converge. We believe that this hidden essence can be made visible through simple forms, revealing the dynamics that shape our collective character and public spaces. Each project, whether a museum, library, or temporary

installation, uses architectural elements as tools for negotiation and consensus, uncovering and engaging its unique context.

We believe that fluidity possesses an imaginative, productive character. Our projects aspire to challenge power relationships between people, space, and matter through instigation, rather than organization, and to operate within a framework that views time as a communal action rather than a historical measure. This involves reflecting on time, interpreting existing traces, and considering the new ones the project will leave. Architecture bears the marks of duration, life, and weathering, revealing the underlying stratum in the social psyche.

In sum, our projects do not aim for grandeur but expose their minutiae. They are substrates, processed through participation, never finished, and always evolving, with linework and lattices embedded within a deep tissue of milieu and events.





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## The cultural ambitions for each area

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### The Piazza and Brancusi's Studio

**The Piazza** is a core element at the Centre Pompidou. It welcomes visitors and cements the relationship with the city. Redesigning the Piazza seems indispensable in order to reorganise visitor flow and Centre activities. The intervention aims to develop its use, ensuring that it blends fully into the urban fabric, thus fostering smooth, natural continuity that is accessible to all.



Artist's Impression of the Brancusi's Studio, Centre Pompidou © Moreau Kusunoki in collaboration with Frida Escobedo Studio

While the Piazza enjoys undeniable popularity, most activities take place in the upper portion. The project thus aims to breathe a new dynamic into.

To the North of the Piazza, terraces have been added opposite Brancusi's Studio to encourage passers-by to take a seat. The South-West corner of Brancusi's Studio has been opened up more, for smoother visitor flow and to remove the current inside corner, where waste tends to accumulate. To the South of the Piazza, a ramp for people with reduced mobility blends effortlessly into the terraces.

These interventions, on either side of the Piazza, link the architecture ever more to its site. Myriad street performers, dancers, artists and poets have become a staple feature on the Piazza. The terraces open out onto this natural stage. The project aims to encourage spontaneous expression of urban counterculture, directly tied in with the Centre Pompidou's image when it first opened in the 1970s.

In keeping with the aim of forging strong ties with the city, Rue Saint-Merri and the South-West corner are connected with the addition of sliding glass doors on the shop façades. The museum café extends out into the public area, helping to achieve permeability between Rue Saint-Merri, the South-West triangle, the Piazza and the Centre Pompidou. This fits in seamlessly with the initial project concept aiming for multiple openings onto the city and accessibility from several sides.

The project includes a refurbishment of **Brancusi's Studio** in order to integrate the Research and Resource Centre and the Kandinsky Library. This new programme is being organised vertically with floor-level restructuration, and horizontally with new interaction between the building and the Piazza and garden.



Artist's impression of the piazza on the south side, Centre Pompidou © Moreau Kusunoki in collaboration with Frida Escobedo Studio



## The cultural ambitions for each area

### The Forum and the Agora

As the starting point for everyone's visit, **the Forum** is a key feature of the Centre Pompidou. The architectural interventions revitalise this reception area, boost its potential and improve the experience for all users meeting up in this vast indoor "piazza". This area is conducive to spontaneous discussion and social interaction.

The project opens this area up towards the first Basement Level by enlarging the stairwell, reinforcing the connection with the Agora and thus creating a new volume over three levels.



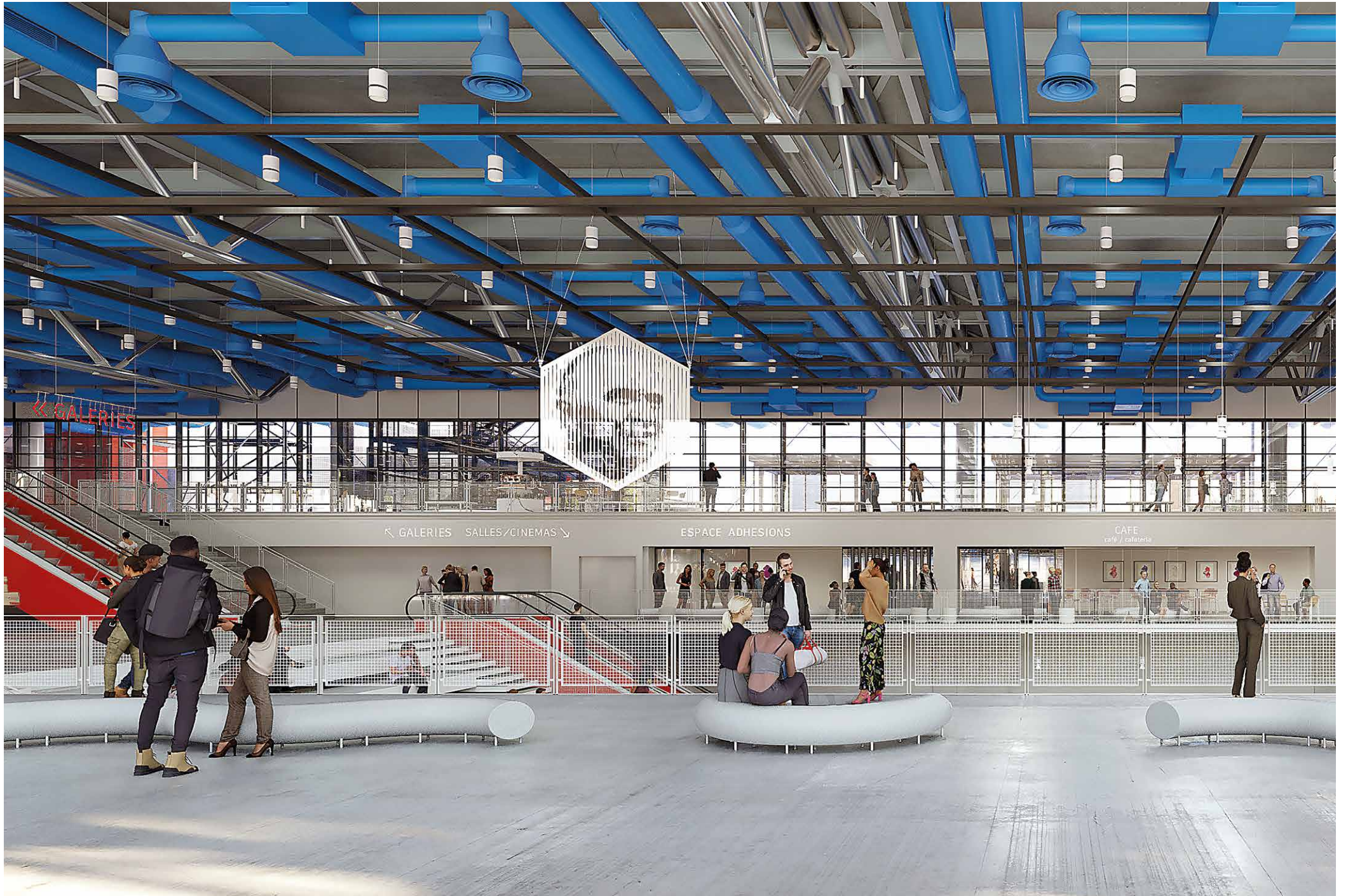
Artist's Impression of the Forum and the Agora, Centre Pompidou © Moreau Kusunoki in collaboration with Frida Escobedo Studio

The sequence of arrival of visitors is now instantly and intuitively identifiable. The escalators taking visitors to the Chenille escalators - at the front – have been moved to the East leading to greater visibility from the entrance. Thus, the mezzanine, the forum and the lower Agora Level form a continuous whole, echoing the Chenille escalators at the front. They represent, symbolise and enliven the visual identity of the new Forum. The grandstand connecting the two entities reinforces the social and theatrical aspect of the area, hosting organised and spontaneous events, as well as individual breaks.

The centre of gravity for public traffic has thus shifted from the West façade towards the centre of the plateau, achieving a better balance in traffic flow and freeing up space. It is easier for visitors to get their bearings and find their way around, eliminating hesitation and uncertainty, while preserving the fluid, organic nature of the Forum.

Visitor reception facilities (information and ticket offices, lavatories, cloakrooms etc.) are placed near the main entrance, starting point for intuitive circuits: towards the Galleries or the Bpi library, towards the Agora or the New Generation hub.

The opaque fire-retardant curtains on the façade have been replaced with glass, allowing light to penetrate further into the building. The opening of the North-South façades and the elimination of visual obstacles (central lifts, information desks etc.) provide clearer views and a sense of permeability and openness towards the city.



Artist's Impression of the Forum, Centre Pompidou © Moreau Kusunoki in collaboration with Frida Escobedo Studio



## The cultural ambitions for each area – **The Forum and the Agora**

The mezzanine has been enlarged towards the East, now smoothly fitting in shopping and resting facilities, as well as providing animation on the Rue du Renard façade. There is a café under the mezzanine, overlooking the stairwell of the Agora and the expansive terraces.

The backbone of **the Agora** follows a North-South axis. It houses theatre and cinema lobbies, with room to circulate, a café and freestanding furniture. Areas have been defined according to surface articulation, without material limits, in order to encourage interaction between the various audiences.

Theatres, cinemas and rehearsal rooms are located to the South-East of the Agora. The Café at the centre of the Agora make use of the free zone outside the theatres and cinemas, like a pop-up lobby.

The four multipurpose Boxes (two large and two small) are connected via their mobile partitions, offering a variety of possible configurations. The Large Box opens out towards the communal areas of the Agora, featuring exhibitions and other temporary installations. The grandstand sloping down towards the Agora acts as an extension of the Forum.



Artist's Impression of the Forum and the Agora, Centre Pompidou © Moreau Kusunoki in collaboration with Frida Escobedo Studio



Artist's Impression of the Agora, Centre Pompidou © Moreau Kusunoki in collaboration with Frida Escobedo Studio



## The cultural ambitions for each area

### New Generation hub

The New Generation hub has been envisaged as a reassuring, stimulating, comfortable and inclusive entrance, opening up towards other entrances to the Centre Pompidou and especially towards the Bpi, even sharing a communal area. It provides visitors with facilities in which to relax, practice and play, as opportunities and ways of experiencing art.



Artist's Impression of the New Generation hub, Centre Pompidou © Moreau Kusunoki in collaboration with Frida Escobedo Studio

Located on Level 1, on the circuit from the new main staircase towards the Chenille, this new area is fully exposed to the Forum.

It affords greater transparency of the various areas. It affords successive layered views of indoor activity, Centre Pompidou architecture and lastly faraway city landmarks.

It is a vast, flexible area, which can be redesigned by both staff and visitors, creating a smooth, intergenerational and connected site forging connections between the areas and their uses.

The area expands vertically, producing a unique proportion characterising the area. It is geared around a double height stairway linking these New Generation hub to the Bpi.

This vertical area laid out along the North façade, enjoys ample natural light and views of Rue Rambuteau.

The level below caters to smaller children. Minimalist organisation leaves plenty of room for children to move freely. Families and groups reach this new area directly from the Forum. From there, a circular route makes for smoother traffic, so parents and carers can find their way around more easily.

The children's library has been raised slightly towards the East and West forming a playful landscape of gently rolling countryside. Two large circles have been hollowed out to create more intimate areas to bring children together in a calming environment.

The vertical connection with the Bpi enhances the spatial and social diversity of the areas.



Artist's Impression of the New Generation hub, Centre Pompidou © Moreau Kusunoki in collaboration with Frida Escobedo Studio





### The Bibliothèque publique d'information (Public Information Library)

The playful architectural approach of the library seeks to inspire a joyful, contemporary appropriation of the areas by all kinds of users. Special attention has been paid to creatively integrating presentation and exhibition areas, whether involving works of art, exhibitions, information, new collections, magazines or the press.



Artist's Impression of the Bibliothèque publique d'information, Centre Pompidou © Moreau Kusunoki in collaboration with Frida Escobedo Studio

The levels have been divided by two glass partitions marking the boundaries to each area. The partitioned areas on Level 2 are located along the East façade, affording greater transparency and flexibility across the rest of the level.

The reception area is accessible from the Chenille on Level 2, and has been designed as a level-wide "forum"; a flexible, human-sized area, interacting with the social and urban nature of the library; This makes it possible to provide welcoming public areas of varying sizes, in which a multitude of activities are possible. At the entrance, visitors see the deep perspectives, through the exhibition room, then from the East façade, featuring occasional transparency. The city is fully part of this layering. The library collections merge and interact with this indoor-outdoor landscape in which the area's boundaries are somewhat blurred. This dynamic gives the Bpi its own very special atmosphere.

On the various floors, the collections are presented at a regular, continuous pace, accessible from the main and secondary arteries. They fully embrace the pace and thought processes inherent in the building's architecture.

While the Centre Pompidou's structure is organised along linear and directional lines, the Bpi introduces visitors to a series of small structures scale along the circuit, fostering togetherness and sharing.



Artist's Impression of the Bibliothèque publique d'information, Centre Pompidou © Moreau Kusunoki in collaboration with Frida Escobedo Studio

## The cultural ambitions for each area – **The Bibliothèque publique d'information (Public Information Library)**



Several islands are spread throughout the collections, featuring various seating arrangements, terminals for consultation, information desks and orientation points. Each module can operate independently or together to form various configurations.

Once assembled, each element sculpts out an inner area, gently guiding movement. The circuit is legible, dynamic, empirical and propitious to exploration. Each niche has been designed to house benches, tables, counters and shelves.

A special “archipelago” element has been added, with exhibited works snaking through the shelves, to foster a deeper connection with the collections.

Level 3 is calm and organised to a more regular pace, paying special attention to individual experience and exploration.



Artist's Impression of the Bibliothèque publique d'information, Centre Pompidou © Moreau Kusunoki in collaboration with Frida Escobedo Studio



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## The cultural ambitions for each area

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### The Museum and Exhibition Areas on Level 6

An operation with the Centre Pompidou as contractor and project manager has been planned to renovate the scenography of the Musée National d'Art Moderne on Levels 4 and 5. This operation will be designed and steered by the in-house architects and scenographers.

The exhibition areas on Level 6 will also be redesigned.

The Centre Pompidou houses the Musée National d'Art Moderne's collection, nearly 140,000 works ranging from the early 20th century to the present. The collection's legitimacy hinges mainly on its development, study and circulation.

The new scenography for Levels 4 and 5 will open up an extensive range of possibilities in terms of presenting the collection to the public. The areas will be redesigned with a view to improving the conditions in which to present all forms of art, from visual arts to multimedia installations and performance, in order to develop yet further the collection's multidisciplinary approach.

The museum will continue to strive to open up to new arenas of artistic production, including outsider art and the emerging international scenes, both to provide a context to new visitors and to provide fresh insights to seasoned visitors. Brancusi's Studio will be reintegrated into the Centre in order to raise its visibility.

*(See box).*

### The rooftop

Level 7 will be made accessible to the public with the setup of a panoramic rooftop deck on the North side. The project has opted for a deliberately minimalist intervention, making it possible to accommodate a wide range of conditions in terms of programme and usage of the terrace area. Possible lightweight constructions and pavilions might be designed as elements of scenography and exhibition *du lieu*. Accessible by lift, continuing from the West façade, the level is a continuation of the museum circuit from the Chenille, a staircase linking the terraces on Levels 6 and 7. This outstanding new area affords a panoramic view and is the highlight of the Centre Pompidou's vertical circuit.

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## Brancusi's Studio

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In 1956 Constantin Brancusi bequeathed the entire contents of his studio (finished works, sketches, furniture, tools, library, record collection, photographs etc.) to the French government, on condition that it would be reconstituted exactly as it was at the time of his death.

Initially the studio was partially installed at the Palais de Tokyo in 1962 as part of the Musée National d'Art Moderne's collection housed in Palais de Tokyo at the time. The current reconstitution was effected in 1977, opposite the Centre Pompidou. After it was flooded in 1990, it was closed to the public.

In 1997, Renzo Piano designed a museum area on the Piazza to which the studio was transferred. The architect did not attempt to reproduce the intimacy of Impasse Ronsin in a public setting, yet he did preserve the idea of a protected place, an innermost area, into which the sun might shine when at its zenith, and where visitors are sheltered from the hustle and bustle of the street and the Piazza, especially with a walled garden.

After several years of practice, it seems indispensable to reintegrate this jewel of the collection into the heart of the main building.



### **Book shop – Boutique – Restaurant**

In the South, continuing on from the Forum mezzanine on Level 1, the project plans the setup of the Centre Pompidou restaurant, café, boutique and bookshop. The openings in the façade modules connect to Rue Saint-Merri and the South-West corner of the building. The boundary between indoors and out has been voluntarily blurred, and making the Centre a continuation of the public area and its outdoor activities. This openness and prolongation of the urban environment within the building invites new, diverse visitors to enter the edifice by attenuating its potentially intimidating nature. In order to accompany this progression towards culture, works could be displayed along the way to the new facilities as potential witnesses as the public area gives way to the museum.

The permeability between these new commercial facilities and the forum is further enhanced with the replacement of the existing opaque walls with glass partitions.

The Centre is thus dotted with areas in which to relax and take a break, lending pace to the visit, and offering myriad viewpoints and schedules to visitors. While the cafés in the forum connected to the urban area complement each other and coarticulate, cafés on the various floors give visitors a chance to appreciate the faraway views and embrace the venue as a whole.



Artist's Impression of the Forum's restaurant, Centre Pompidou © Moreau Kusunoki in collaboration with Frida Escobedo Studio



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## Technical component (reminder of the key principles)

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The technical component of the project was entrusted to the architects of AIA Life Designers in 2020 and addresses issues related to security, sustainable development and accessibility linked to the age of the structures, as well as current environmental, health and energy standards.

It has three main objectives:

- Restore the building's potential to that of a new build
- Guarantee the durability and adaptability of an icon of 20th century architecture
- Limit the environmental footprint (energy, carbon footprint)

In concrete terms, this will be achieved through the following work:

- Replacement of all the facades, which are damaged, contain asbestos and have poor thermal performance,
- Replacement of all the power-generation equipment and fluid distribution networks, with the adoption of new principles for lower energy consumption,
- Improvement of the building's security and accessibility,

- Improvement of the working conditions for maintenance staff,
- Treatment of corrosion on the structure and non-structural elements,
- Replacement or renovation of the lifts, service lifts and escalators in the Forum.

This project requires reflection on the best approach and methods **to adopt during technical and architectural work on a building** that is a watershed in an architectural trend. To achieve this, AIA Life Designers are leveraging all the resources at their disposal, namely their extensive technical expertise and conservation and heritage architecture tools.

- How can we preserve and transmit the Centre's image, with all its social and historic value?
- How can we adapt the Centre's technical design principles without changing its essence?

Their approach consists in mapping each architectural, structural and technical element to determine the extent to which it can be:

**conserved** – *when its function stays the same and it is in good condition,*

**rebuilt exactly as it was before** – *when its function stays the same but it is in poor condition,*

**modified** – *when its use changes.*



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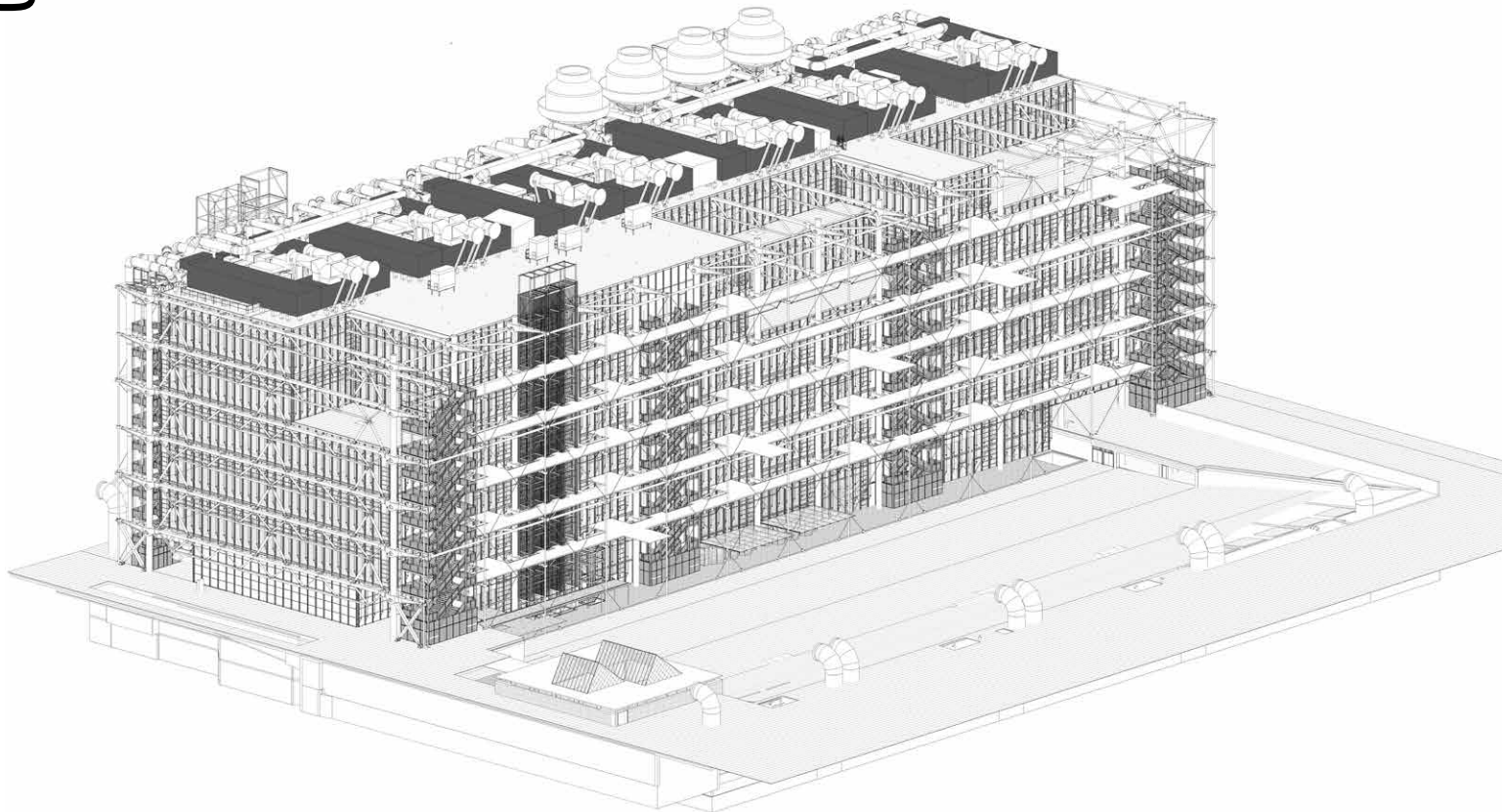
## Technical component (reminder of the key principles)

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In the case of modification, different solutions that respect the spirit of the initial proposals are made to Renzo Piano Building Workshop at regular meetings dedicated to the project design.

AIA Life Designers wished to build a project that respected the image of the building while conserving a **spirit of innovation** and adaptation in the architectural and technical choices.

The cultural component of the renovation project was drawn up as an extension of the technical component, with which they form a shared philosophy, leading to a single coherent project. Certain aspects of the cultural component will feed into the technical component and vice versa.



Centre Pompidou © AIA Life Designers – architects

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## Use management, an innovative approach

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Incorporated into a large-scale cultural project for the first time, the project's "use management" team will be spearheaded by design agency Vraiment Vraiment, which specialises in public transformation projects based on user participation. From the launch phase to delivery, this approach ensures a close match between users' needs and the architectural design by capitalising on visitor feedback. Using diagnostics, observations and workshops carried out with Centre Pompidou staff, visitors, spectators and remote audiences, the agency's research will feed into reflections on scenarios, paths and prototypes, and the architects' work.

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## A virtuous project

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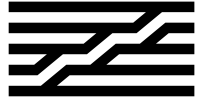
The cultural component is fully in line with the technical project and its low-carbon approach, which aims to reduce energy use by managing thermal comfort and installing efficient technologies (LEDs, recovery of unused energy, low-impact refrigerants). It is also forward looking, with the installation of robust solutions that will help limit maintenance work and major replacements in future decades. This approach will also be applied on the worksite, where water- and energy-saving equipment will be used to reduce consumption.

Finally, the main objective of the cultural component is to achieve an excellent rate of reemployment:

- 1/ during the deconstruction phase of certain elements: at least 54% of the total mass of waste will be reemployed (on or off site) i.e. a waste reduction of 1,200 T;
- 2/ during the construction phase: 60 kg eqCO<sub>2</sub>/m<sup>2</sup> will be avoided through the use of recycled materials;
- 3/ 30% of the furniture budget will be allocated to furniture from reemployment.

*Social clause: Each contract (project management, works) includes or will include a social clause destined to reserve a certain number of working hours for people experiencing social or professional difficulties.*

At the same time, the winning project places emphasis on these same ecological challenges by choosing construction materials that have been identified as not harmful to users or the environment and can be disassembled, separated and reused. Priority is given to components that can be assembled mechanically to simplify deconstruction processes. The group of architects works as much as possible with repetitive dimensions and plans to create a materials bank composed of many similar components to facilitate their reuse in the future: their production process must be as energy efficient as possible, and their geographic origin is another important factor in reducing the energy required for construction. All these parameters are carefully monitored to work towards achieving a design that can be disassembled and recycled. This approach is in line with the Centre's initial desire for a space in constant movement. All the furniture is part of a reemployment process. Each item will be assembled with minimal or no use of glue, allowing it to be easily disassembled at the end of its life, and each component can be reused or recycled as appropriate.



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## Timeline and budget

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### **March 2021:**

Following a competitive dialogue procedure, carried out in collaboration with France's Heritage and Cultural Real Estate Project Operator (Oppic), the project management contract for the technical masterplan was awarded to the team composed of AIA Life Designers, AIA Ingénierie, Peutz & Associés, Cosil Peutz Lighting Design, Locomotion and CDB.

### **May 2023:**

Launch of the architecture competition for the Centre Pompidou's cultural component, in collaboration with the Heritage and Cultural Real Estate Project Operator (Oppic). Over 80 applications were received.

### **August 2023:**

Selection of six teams of architects by an international jury, presided over by Laurent Le Bon, President of the Centre Pompidou. The teams were invited to present a proposal at the end of 2023.

### **June 2024:**

Moreau Kusunoki (lead architect) in association with Frida Escobedo Studio (associate designer) and AIA Ingénierie won the restricted competition and were awarded the project management of the cultural component.

### **September 2024:**

Presentation of the preliminary design (APS) for the cultural component (SDC).

### **March 2025:**

Presentation of the joint definitive design (APD) for the cultural and technical projects

Closure of levels 2 to 5 (Musée national d'art moderne and Bpi, public library).

### **September 2025:**

Launch of calls for tender for the works.

### **September 2025:**

Closure of the building to the public.

### **December 2025:**

Full closure of the building

### **April 2026:**

Start of works.

The budget for the technical component is €262 million.

It is entirely financed by the French government.

The budget for the cultural component is €186 million, which the Centre Pompidou is committed to financing.

If the budget is not obtained in full, the cultural component will be adapted using a design based on independent functional blocks.

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## The need for site closure for the work

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The two scenarios of open-site and closed-site works were studied as early as 2018, when the project management consultation was launched under the competitive dialogue procedure, so as not to rush the final decision and in order to examine the advantages and disadvantages of each option.

The decision to close the site for the works was made following studies carried out as part of the competitive dialogue procedure, backed up by the socio-economic analysis conducted and the counter-assessment carried out by the SGPI, which gave its conclusions in January 2021.

The Ministerial Committee for Real Estate Projects (CMPI) of the French Ministry for Culture also gave a favourable opinion on conducting the work on a closed site, in the light of the comparative studies carried out.

It was revealed that closed-site works would be less costly, less risky for operation and would be of shorter duration (four years compared with seven on an open site). Above all, this decision was backed up by the results from surveys and diagnostics, particularly for asbestos removal. Closing the site for the works is essential for the full removal of asbestos from the building envelope, whereas the open-site scenario would only allow 20% removal. Lastly, with the site open, energy savings would be limited to 20%, while the replacement of the poorly insulated facades will allow a target of at least 40% to be achieved.



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## The project stakeholders

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### Contracting Authority: The Centre Pompidou

Since 1977, the Centre Pompidou has been a venue firmly anchored in the city and open to the world and innovation. Its iconic building houses the richest collection of modern and contemporary art in Europe and one of the two largest in the world. It hosts exhibitions, conferences, festivals, shows, screenings and children's workshops and its extremely rich programme allows the public to encounter art in all its forms and draws over 3 million visitors each year. True to its ambition to make art and culture accessible to as many people as possible, the Centre Pompidou develops outreach in France and across the world.

The period of closure for works offers an opportunity to strengthen the Centre Pompidou's presence in the regions and to reveal the collection in more unexpected places, as well as all the lively programming that makes up the Centre's multidisciplinary approach. From 2025, in Paris, Metz, Massy in the future Centre Pompidou Francilien, in France and internationally, Centre Pompidou | Constellation will initiate new modes of collaboration and reinvent its relationship with the public.

At the same time, Centre Pompidou | Constellation will expand internationally to raise awareness of France as an artistic hotbed, in a fruitful dialogue with all the international scenes that are destined to be shown there and to become part of the multidisciplinary collection of the Centre Pompidou - Musée national d'art moderne - itself the heir to the Musée des Écoles étrangères of the early 20th century.

### Delegated Contracting Authority: Heritage and Cultural Real Estate Project Operator (Oppic)

France's Heritage and Cultural Real Estate Project Operator (Oppic) is a public contracting authority working on behalf of the State and its institutions, principally the Ministry for Culture. It acts as delegated contracting authority and is in charge of building, developing, renovating and restoring cultural facilities and historic monuments.

Oppic supports its mandators and leads real-estate operations through each phase of the project: advance studies, choice of project managers, design surveys, appointment of companies, monitoring of site phases, delivery, assistance in getting started with the new equipment and guaranteeing the perfect completion of the work.

Its teams include representatives of multiple professions and specialities including architects, engineers, legal experts, programmers and economists, brought together around a strong, shared culture: preserving the State's historic heritage.





## The project stakeholders

### Project Manager of the Technical Component: AIA LIFE DESIGNERS

Since 1965, AIA Life Designers has sustained a vision of architectural design committed to well-being, the environment and health, bringing together the fields of architecture, engineering and consulting within a single body. Today, the project management group boasts a 700-strong multi-disciplinary team (including architects, engineers, urban planners, landscape designers, economists, works supervisors, humanities researchers, etc.) united around a shared ambition: **to develop architectural designs that takes care of the living world and our ecosystems.**

Each project designed by AIA Life Designers is part of a commitment to offering **innovative architectural solutions**, supported by constant reflection within its teams during **excellence workshops** (Health, Teaching, Urban Diversity, the City as a Resource). The aim is to imagine the future of our cities and design structures that will contribute to the health and well-being of future populations.

AIA Life Designers is one of the largest architecture firms in France. It is a collegiate body **with 14 agencies** across France and, since the last decade, abroad (Shanghai, Monaco, etc.).



Their urban and social commitments are also reflected through the work of Fondation AIA, created in 2011, which conducts **urban foresight work and publishes works on the relationships between architecture, health and the environment.**

[aiafondation.fr](http://aiafondation.fr)

#### Engagements :

- Integrate the Paris Agreement into the Group's carbon trajectory
- Help meet the Sustainable Development Goals in all our projects
- Design architectural projects committed to well-being and the general interest
- Respect local areas by prioritising building renovation

#### Recent major projects 2023 – 2024:

Renovation of Hôtel de Broglie, which serves as offices for members of the French National Assembly in Paris; Roland Garros airport in La Réunion, the first bioclimatic airport in a tropical region; winner for the Les Agnettes and Bois-Colombes stations on line 15 of the Greater Paris Express; winner for the renovation and extension of the university hospital in Angers; renovation of the Vallerey swimming pool, a training site for the Paris 2024 Olympic Games; the head offices of Crédit Agricole Centre Ouest in Limoges, in collaboration with Bernardaud porcelain manufacturers, etc.



### **Project Manager of the Cultural Component Moreau Kusunoki Lead architect, Principal designer**

Moreau Kusunoki was established in Paris by Nicolas Moreau and Hiroko Kusunoki. The office is founded on a shared passion for the infinitesimal from Japan and the Western ideologies of urbanism, a scope which is legible in all of the studio's projects. Since the ideation stage, Moreau Kusunoki's design process considers the spectrum of scales that make up each project, with the aim to offer a complete and complex experience. The studio collaborates closely with its partners and the entire team, involving them in a privileged way in the thought process, thus fostering a shared understanding of the core concepts.

The studio reveals its vision through varied scales, from the urban study for the rehabilitation of the Esplanade de la commune de Paris in Noisy-le-Grand (France, 2018), or the implementation of a master plan for Shinagawa Station (Tokyo, 2023), to furniture design.

At the heart of their practice, both in France and abroad (Australia, Japan, etc.), one finds a range of cultural and educational projects for which Nicolas Moreau and Hiroko Kusunoki have received numerous awards and which have been the subject of international exhibitions. Conscious of the value and stakes of institutional programmes, the studio seeks to offer freedom and a unique experience to users, while ensuring the project's relevance and sustainability.

Projects include the award-winning Guggenheim Helsinki (Finland, 2015), the new Sciences Po university campus in the heart of Paris (France, 2021), the House of Cultures and Memories in Cayenne (French Guiana, 2013), the rehabilitation project for the Courthouse in Toulon (France, 2022), the forecourt of the Paris Courthouse (France, 2020), the renovation proposal for the Paul-Henri SPAAK building, seat of the European Parliament, which was awarded third place among 15 finalists (Brussels, 2020), and the Powerhouse Parramatta Museum (Sydney, Australia, 2019 - under construction).

#### **Credits:**

Moreau Kusunoki (lead architect, principal designer), Frida Escobedo Studio (co-designer), AIA Ingénierie (engineer), PEUTZ (acoustics), Architecture & Technique (scenography), R-USE (re-use), VPEAS (cost consultant), VRAIMENT VRAIMENT (maîtrise d'usage)

#### **Team:**

L'Autre Image (renderings and film), L'Observatoire International (lighting design - competition), Locomotion (2D wayfinding - competition), Matthieu Couchet (historical research - competition), Althing (Public security), Cosil (architectural lighting), CASSO & Associés (fire security), Namixis (fire security).

MOREAU KUSUNOKI

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## Les acteurs du projet

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### With Frida Escobedo Studio (co-designer)

Frida established her eponymous studio in Mexico City in 2006. The studio's reputation, initially built on the strength of a series of competition-winning projects in her native country—including the renovation of the Hotel Boca Chica (2008), the El Eco Pavilion (2010), and the expansion of La Tallera Siqueiros in Cuernavaca (2012)—has achieved global scope since 2018, when she received the prestigious appointment to design the annual Serpentine Pavilion in London's Kensington Gardens, becoming the youngest architect to that date to undertake the project. Most recently, she was appointed as the architect to design the new Modern & Contemporary Wing for The Metropolitan Museum of Art in New York City, becoming the youngest and first woman to design a building for the institution. Following her appointment as the Design Architect for The Tang Wing at the Metropolitan Museum of Art, Frida Escobedo opened a studio in New York City in 2022.

Frida is the recipient of numerous accolades, including the Architectural League of New York's Young Architects Forum Award (2009), the BIAU Prize (2014), the Architectural Review Emerging Architecture Award (2016), and the Architectural League Emerging Voices Award (2017). In 2019, she was honored as an International Fellow of the Royal Institute of British Architects (RIBA). Most recently, the Créateurs Design Association & Awards has named Frida as the recipient of Le Prix Charlotte Perriand for 2024.

In addition to her practice, Frida taught at Columbia University's Graduate School of Architecture (2016), Planning and Preservation (2015), the Architectural Association of London (2016), Harvard's Graduate School of Design (2016/2019), Rice University (2019), and, most recently, at Yale University (2022).

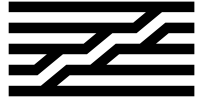
FRIDA ESCOBEDO STUDIO

### With AIA Ingénierie

AIA Ingénierie is an ecosystem of expertise at the service of the architectural project. In light of the ecological challenges and the growing complexity surrounding construction projects, the synergies between the fields of architecture and engineering have never been so crucial. AIA Ingénierie's approach to project design is underpinned by a global and decarbonised construction perspective, based on innovative and lasting technical solutions, capitalising on the full wealth of its professional expertise to support architects and contracting authorities.

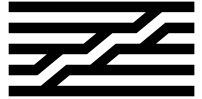
Their work methods are based on collective intelligence and co-design and have led AIA's expert engineers to develop systemic analysis tools with the ambition of making the most balanced choice of construction and technical solutions given the context, constraints and challenges of each project.

The cultural masterplan articulates with the existing technical masterplan. Within the group, AIA Ingénierie is responsible, among other things, for ensuring the coherence of the programme and technical choices, in line with the project underway. They will leverage expertise in facades, structure, accessibility, fluids, flow, operation, maintenance and phasing.





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



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## The Centre Pompidou is open until September 2025

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### Actually

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EVENT  
**Comics on every floor**  
Until November 4, 2024

### Coming soon

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EXHIBITION  
**Surrealism**  
**The centenary exhibition**  
September 4, 2024 – January 13, 2025

GALLERY 1 | LEVEL 6

EXHIBITION  
**Barbara Crane**  
September 10, 2024 – December 31, 2024

GALLERY OF PHOTOGRAPHS | LEVEL -1

FESTIVAL  
**Extra!**  
**Festival of Living Literature**  
September 12 to 22, 2024

FORUM | LEVEL -1

EXHIBITION  
**Marcel Duchamp Prize 2024**  
Abdelkader Benchamma, Gaëlle Choisne,  
Noémie Goudal, Angela Detanico &  
Rafael Lain  
October 2, 2024 – January 6, 2025  
The winner will be announced on October 14th,  
2024.

GALLERY 4 | LEVEL 1

COMPLETE RETROSPECTIVE  
EXHIBITION | SHOW  
**Apichatpong Weerasethakul**  
In the presence of the artist  
October 2, 2024 – early 2025

EXHIBITION  
**Chinese scenes**  
October 9, 2024 – February 3, 2025

GALLERY 3 | LEVEL 1

EXHIBITION  
**Chaosmose.**  
**Jean-Jaques Lebel**  
**Endowment Fund**  
October 16, 2024 – February 3, 2025  
MUSÉE NATIONAL D'ART MODERNE | LEVEL 4

PERFORMING ART  
**Territories**  
**Mathilde Monnier**  
October 27 – 29, 2024

MUSÉE NATIONAL D'ART MODERNE |  
LEVELS 4 AND 5

COMPLETE RETROSPECTIVE | MASTERCLASS  
MEETINGS | BOOK  
**Lucrecia Martel**  
In the presence of the filmmaker  
November 14 – December 1, 2024

SCREENINGS | MEETINGS  
**Werner Herzog, 2009 - 2024**  
In the presence of the filmmaker  
From December 12, 2024

EXHIBITION  
**Suzanne Valadon**  
January 15 – June 30, 2025

GALLERY | LEVEL 6

EXHIBITION-WORKSHOP  
**Sara de Gouy**  
February 12 – June 30, 2025

CHILDREN'S GALLERY

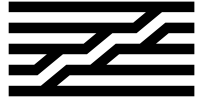
EXHIBITION  
**Hans Hollein**  
March 5 – June 30, 2025

GALLERY 1 | LEVEL 1

EXHIBITION  
**Paris Noir**  
March 12 – June 30, 2025

GALLERY 1 | LEVEL 6





## CLOSING EVENT

## Wolfgang Tillmans

June – September 2025

**In the summer of 2025, the Centre Pompidou invites the artist Wolfgang Tillmans to create an exceptional exhibition spreading over 6.000m<sup>2</sup> in the Public Information Library (Bpi) on the second floor. This is the first time that the then vacated Bpi will be used in this way. This exhibition-event will mark both the end of the Centre Pompidou's programming in its Parisian building before its extensive renovation, and the beginning of Centre Pompidou | Constellation. Wolfgang Tillmans conceives this intervention as an echo of this emblematic monument: built in 1977 as a visionary project by the architects Piano and Rogers and as an incubator of a new democratized concept of culture. Tillmans will transform the Library into a site-specific exhibition dedicated to his multi-faceted approach to making. Work about the current moment will be in dialogue with Tillmans' lifelong interest in archiving.**

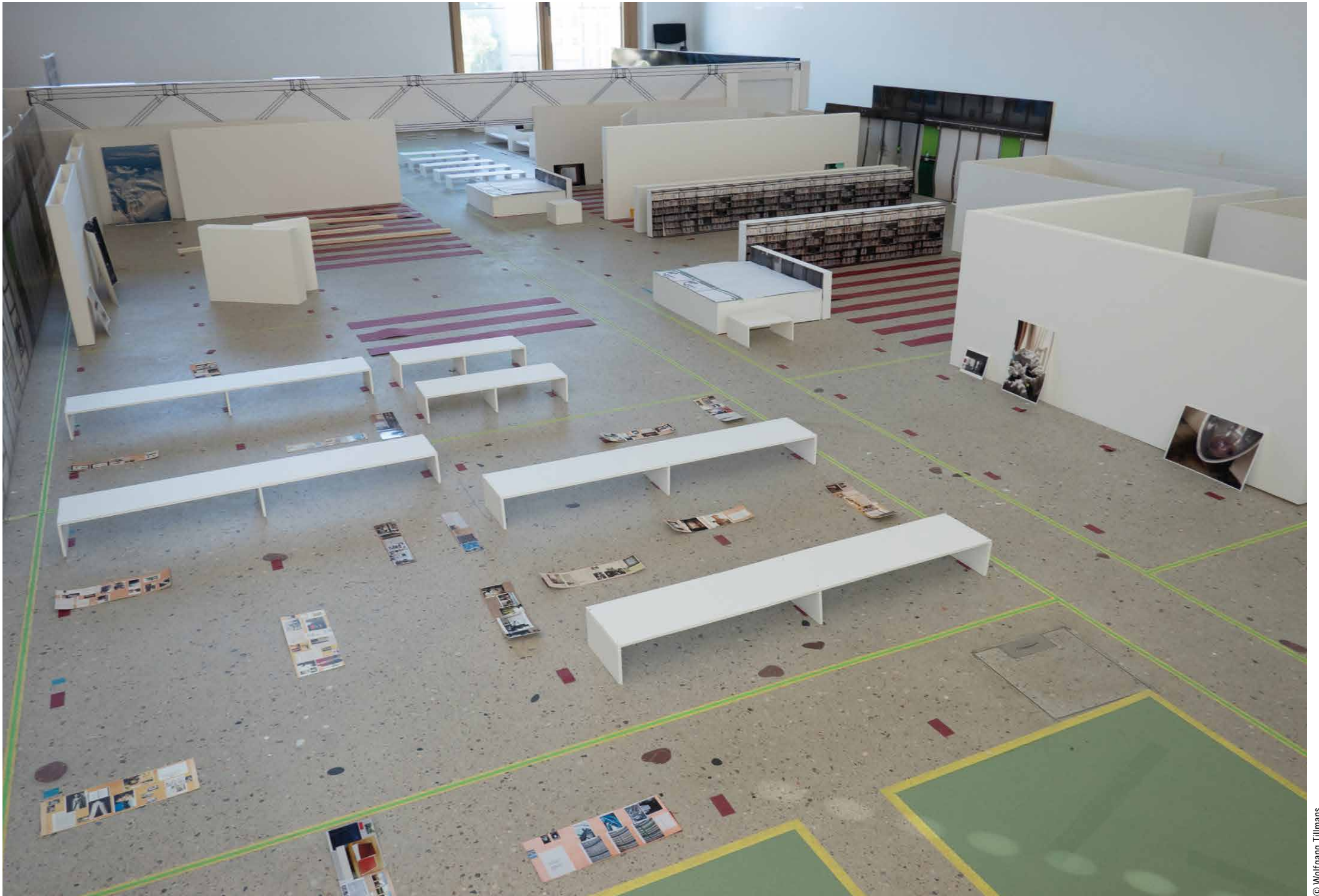
In a career spanning over 30 years, Tillmans has shifted the boundaries of the visible world by recording and revealing the fragile beauty of the physical world. Through photography, video, music, sound, and printed matter, Tillmans has embarked on a search for a new humanism and alternative approaches of living together. Proposing new ways to make images, Tillmans examines the profound media transformation of our time, equally driven to explore bodily pleasure, the natural and built environment, and the materiality of photography. He has shaped a distinctive aesthetic and social universe, born out of the spirit of the counterculture of the early 1990s.

Drawing up a panorama of forms of knowledge, sharing an open-minded experience of the world, exploring mechanical reproduction techniques and global architectures of the twenty-

first century, and scrutinizing the contemporary condition of Europe and France – Tillmans' work is always anchored in the «Here and Now». Combining the depths of his archive with his most recent works, the exhibition highlights the dialectics of the world since 1989: social emancipations and freedoms once achieved and now on the brink of being dismantled, the transformations within community building, popular culture, and the shifting modes of the dissemination of information. By working in different genres of photography (portrait, still life, architecture, documentary, and abstraction), and combining different media (photocopies, chromogenic and inkjet prints, printed pages, video projection, the verticality of walls, and the horizontality of tables) – in short, by defying categorisation – Tillmans has lastingly influenced contemporary image making. Alongside his photographic work, Tillmans will include work in moving image, text, language, and sound, with contributions by other artists working in performance.

In recent years, Wolfgang Tillmans (born in 1968 in Remscheid, Germany) has been the subject of major museum retrospectives (Tate Modern, London

in 2017 and MoMA, New York in 2022), and a major touring exhibition on the African continent titled Fragile (between 2018 and 2022). The show at the Centre Pompidou is Tillmans' first major institutional show in Paris since his ambitious exhibition at the Palais de Tokyo in 2002. The exhibition will be accompanied by a catalogue and release of the French translation of the Tillmans Reader featuring various texts and interviews by the artist.







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## The history of the Centre Pompidou in a few key dates

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### 1969

French President Georges Pompidou decided to build a new modern art museum and chose the Beaubourg plateau for its location. Since this area was also the only place able to host the large public library, it was decided in February 1970 to combine the two projects within a single cultural facility.

### June 1971

681 proposals were exhibited at the Grand Palais

### July 15, 1971

The jury of the international architecture competition, presided over by Jean Prouvé, selected proposal number 493 by young architects Renzo Piano, Richard Rogers and Gianfranco Franchini from among the 681 projects presented. Their proposal, for a “living cultural machine” sparked controversy.

### April 2, 1974

Death of Georges Pompidou

### January 27, 1976

Law creating the Centre National d’Art et de Culture Georges-Pompidou.

### January 31, 1977

The Centre was inaugurated by Valéry Giscard d’Estaing in the presence of Prime Minister Raymond Barre, Ms Claude Pompidou and many personalities. It was opened to the public on 2nd February. Huge crowds flocked to see this new multi-disciplinary venue, the symbol of a new, open and decentralised way of presenting art to the public.

### 1985

Inauguration of the new works on the Musée National d’Art Moderne, designed by Gae Aulenti, Ita Rota and Piero Castiglioni.

### 1996

Redevelopment of the area around the Centre Pompidou, extension of Ircam and creation of the new Brancusi Studio on the Piazza by Renzo Piano Building Workshop.

### 1997 – 2000

Renovation of the Centre Pompidou

### 2010

Inauguration of the Centre Pompidou-Metz

### March 28, 2015

Inauguration of the Centre Pompidou Málaga

### 2019

Opening of the Centre Pompidou × West Bund Museum à Shanghai

### 2019 – 2021

Full renovation and modernisation of the “caterpillar” and the Canopy (main entrance to the building)

### 2022

The Centre Pompidou launched its Permanent History Laboratory

### 2022

Birth of Mumo × Centre Pompidou

### June 2025

The Constellation project was installed in the Grand Palais

### September 2025

Closure of the Centre Pompidou to the public

### 2025

Opening in Seoul and Brussels (Kanal – Centre Pompidou)

### 2026

Opening of the Centre Pompidou Francilien in Massy

### 2027

Opening in Jersey City

### 2030

Reopening of the Centre Pompidou



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