

Norman Foster Foundation

Norman Foster Exhibition at Centre Pompidou, Paris, France

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Las mejores exposiciones de arte que llegarán en 2023: Picasso, O'Keeffe, Manet, Foster...

La pintura rebelde de Freud, los controvertidos retratos de Kokoschka, la arquitectura monumental de Foster o la delicadeza de Veermer. Estas son solo algunas de las mejores exposiciones que podremos disfrutar muy pronto

Por Alexandra Muñoz

24 de diciembre de 2022



<https://www.revistaad.es/arte/galerias/exposiciones-arte-2023>

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Architect

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07/03/2022

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Norman Foster's six-decade career gets a retrospective treatment at the Centre Pompidou Paris



By [Josh Niland](#)

Mar 7, '23 6:31 PM EST



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Millau Viaduct. Image © Daniel Jamme | Eiffage/Courtesy of Centre Pompidou.

A new retrospective exhibition covering the six-decade career of [Norman Foster](#) will go on display at the [Centre Pompidou](#) in Paris. Opening May 10th, the large (23,680-square-foot) exhibition, designed by Foster and the Norman Foster Foundation, will focus on themes of "sustainability and anticipating the future."

According to the architect: "The birth of the practice in the 1960s coincided with the first signs of an awareness of the fragility of the planet. These were the green shoots of what would later be named The Green Movement. These principles may now be mainstream, but more than half a century ago, they were revolutionary and anticipated the reality of today. Throughout the decades, we have sought to challenge conventions, reinvent building types and demonstrate an architecture of light and lightness, inspired by nature, which can be about joy as well as being eco-friendly."

The exhibition is divided into seven themes (Nature and Urbanity; Skin and Bones; Vertical City; History and Tradition; Planning and Place; Networks and Mobility and Future) and will be supplemented by materials related to 130 major [Foster + Partners](#) projects from around the world.

His design for the exhibition includes an introductory section of sketchbooks and drawings not previously seen before in the country. Cars and other inspirational objects will also be featured alongside artwork by Ferdinand Léger, Ai Weiwei, and others.



Queen Alia International Airport Image © Nigel Young | Foster + Partners/Courtesy of Centre Pompidou.

The exhibition comes along with a 264-page catalog accompaniment featuring 80 of the firm's most significant projects, including those pursued through early collaboration with [Buckminster Fuller](#). It will remain on view until August 7th in Galerie 1 of the Centre's 6th floor.

More information about visiting the Centre Pompidou can be found [here](#).

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08/03/2023

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centre pompidou to host the largest retrospective of norman foster's work

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THE NORMAN FOSTER RETROSPECTIVE: A SIXTY-DECADE-LONG OVERVIEW

The largest retrospective spanning the entire oeuvre of Norman Foster's work over the last six decades will open at the Centre Pompidou in Paris this coming May. Covering nearly 2,200 sqm, the exhibition reviews the different periods of the architect's work, highlighting seminal projects, such as the headquarters of the Hongkong and Shanghai Banking Corporation (Hong Kong, 1979-1986), the Carré d'Art (Nîmes, 1984-1993), Hong Kong International Airport (1992-1998) and Apple Park (Cupertino, United States, 2009-2017). **Running from May 10 to August 7, 2023, the retrospective is being designed by Norman Foster and executed in collaboration with Foster + Partners and the Norman Foster Foundation.**



Marseille Vieux Port | image © Edmund Sumner

EXPLORING THE ARCHITECT'S WORK THROUGH SEVEN THEMES

The Norman Foster retrospective at Centre Pompidou explores the architect's work through the prism of seven themes: Nature and Urbanity; Skin and Bones; Vertical City; History and Tradition; Planning and Place; Networks and Mobility and Future. *'This exhibition traces the themes of sustainability and anticipating the future,' shares Foster.*

'The birth of the practice in the 1960's coincided with the first signs of an awareness of the fragility of the planet. These were the green shoots of what would later be named The Green Movement. These principles may now be mainstream, but more than half a century ago, they were revolutionary and anticipated the reality of today. Throughout the decades, we have sought to challenge conventions, reinvent building types and demonstrate an architecture of light and lightness, inspired by nature, which can be about joy as well as being eco-friendly.'



Millau Viaduct | image © Daniel Jamme/Eiffage

A UNIQUE DISPLAY OF 130 MAJOR PROJECTS

Drawings, sketches, original scale models, dioramas, and many videos will enable visitors to delve into 130 major projects. Indeed, welcoming visitors at the entrance to the Norman Foster retrospective, a drawing gallery showcases items never seen before in France, consisting of drawings, sketchbooks, sketches, and photographs taken by the architect. Illustrating a resonance with Foster's architecture, the display includes works by Fernand Léger, Constantin Brancusi, Umberto Boccioni, and Ai Weiwei, along with industrial creations, such as a glider and several classic automobiles, which have often served as sources of inspiration.

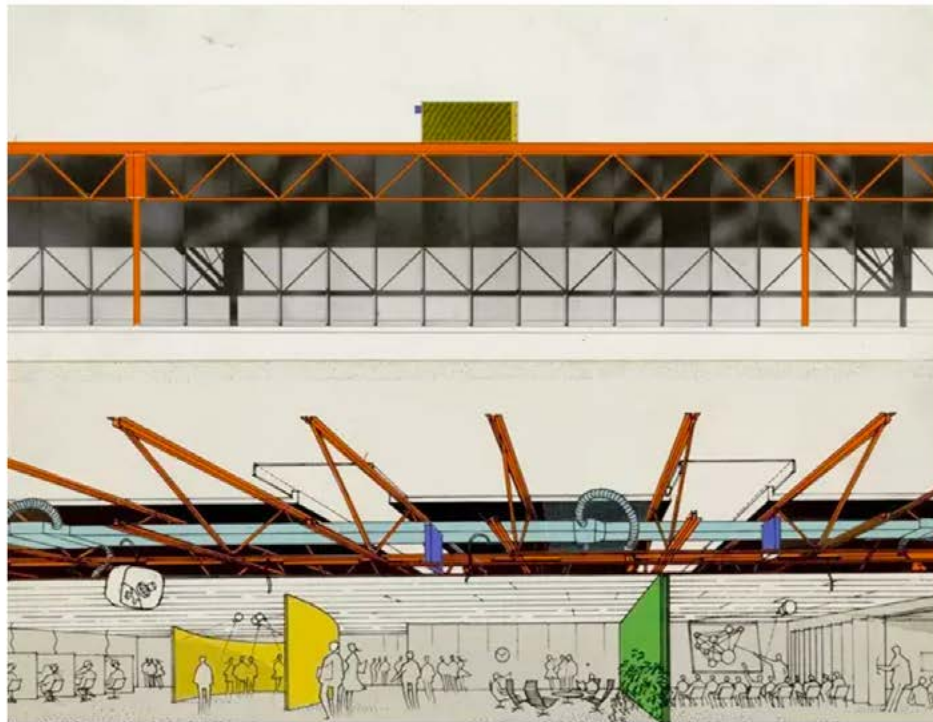
Lastly, a 264-page catalog accompanies the exhibition, depicting eighty of the architect's most significant projects. This monograph features three portfolios showcasing Foster's early sources of inspiration, projects conducted in collaboration with Richard Buckminster Fuller, and other drawings and sketches. This collective volume is published by Editions du Centre Pompidou under the direction of Frédéric Migayrou, curator of the retrospective.

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Europa Press
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europapress / cultura / exposiciones

El Centro Pompidou de París programa en mayo la mayor retrospectiva de seis décadas de la obra de Norman Foster



Dibujo para el proyecto de Comprehensive School, Newport, Gwent, Gales, Reino Unido, 1967
- NORMAN FOSTER FOUNDATION

Europa Press Cultura



Publicado: miércoles, 8 marzo 2023 15:29
@epcultura

MADRID, 8 Mar. (EUROPA PRESS) -

El próximo 10 de mayo se inaugurará en el Centro Pompidou de París la mayor retrospectiva de las últimas seis décadas de la obra de Norman Foster, según ha informado la institución.

Con una superficie de casi 2.200 metros cuadrados, la exposición repasará los diferentes periodos de la obra del arquitecto, destacando proyectos como la sede del Hongkong and Shanghai Banking Corporation (Hong Kong, 1979- 1986), Carré d'Art (Nîmes, 1984-1993), el Aeropuerto Internacional de Hong Kong (1992-1998) y Apple Park (Cupertino, Estados Unidos, 2009-2017).

Publication

News360

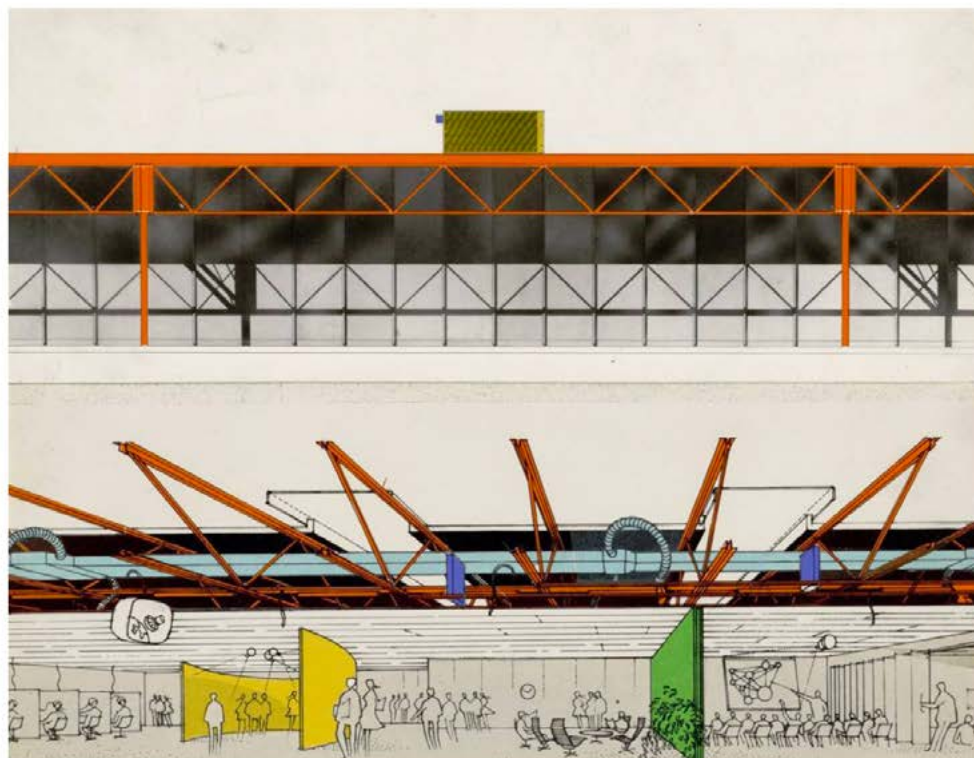
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The Pompidou Centre in Paris to host the largest retrospective of Norman Foster's work over the past six decades in May

Barbara O'Sullivan

2023-03-08



Drawing for the Comprehensive School project, Newport, Gwent, Wales, United Kingdom, 1967 – NORMAN FOSTER FOUNDATION

The largest retrospective of the last six decades of Norman Foster's work will open on 10 May at the Pompidou Centre in Paris, according to the institution.

With a surface area of almost 2,200 square metres, the exhibition will review the different periods of the architect's work, highlighting projects such as the headquarters of the Hongkong and Shanghai Banking Corporation (Hong Kong, 1979-1986), Carré d'Art (Nîmes, studio in the 1960s coincided with the first signs of awareness about caring for the planet. These were the first shoots of what would later be called the 'Green Movement'. These principles may be mainstream now, but more than half a century ago they were revolutionary and anticipated today's reality», explained architect Norman Foster.

The exhibition traces the architect's work through seven themes: 'Nature and Urbanity'; 'Skin and Bones'; 'Vertical City'; 'History and Tradition'; 'Planning and Place'; 'Networks and Mobility' and 'Future'. Drawings, sketches, original models, dioramas and videos will allow visitors to see up to 130 of the architect's projects.

At the entrance to the exhibition, a drawing gallery displays pieces such as drawings, sketchbooks, sketches and photographs taken by the architect. The exhibition includes works by Fernand Léger, Constantin Brancusi, Umberto Boccioni and Ai Weiwei, along with industrial creations, such as a glider and several classic automobiles, which have often served as a source of inspiration in Foster's works.

A 264-page catalogue accompanies the exhibition, presenting his work through eighty of his most recognisable projects. This monograph includes three folders showing the early sources of inspiration for the projects carried out in collaboration with Richard Buckminster Fuller, as well as other drawings and sketches. The volume is published by Éditions du Centre Pompidou and edited by Frédéric Migayrou, curator of the exhibition.

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Arquitectura Viva

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EXPOSICIÓN

El Pompidou acogerá la mayor retrospectiva de la obra de Norman Foster

09/03/2023



últimas seis décadas de la obra de Norman Foster. En una superficie de casi 2.200 metros cuadrados, la retrospectiva con 130 proyectos del arquitecto se fragmenta en siete temas: 'Nature and Urbanity'; 'Skin and Bones'; 'Vertical City'; 'History and Tradition'; 'Planning and Place'; 'Networks and Mobility' y 'Future'. La muestra incluye una galería de dibujos con piezas nunca vistas en Francia y obras de Fernand Léger, Constantin Brancusi, Umberto Boccioni y Ai Weiwei, junto con creaciones industriales —como un planeador y varios automóviles clásicos—, que han servido de fuente de inspiración en las obras de Foster.

Norman Foster, afirma: «Esta exposición se centra en la sostenibilidad y la anticipación del futuro. El nacimiento del estudio, en los años sesenta, coincidió con los primeros signos de concienciación sobre el cuidado del planeta. Eran los primeros brotes de lo que más tarde se llamaría 'Movimiento Verde'. Puede que ahora estos principios sean la corriente dominante, pero hace más de medio siglo eran revolucionarios y anticipaban la realidad actual. A lo largo de las últimas décadas hemos tratado de desafiar las convenciones, reinventar los edificios y construir una arquitectura de luz y ligereza, inspirada en la naturaleza y que pueda ser respetuosa con el medio ambiente».

Comisariada por Frédéric Migayrou, la exposición ha sido diseñada por Norman Foster y realizada en colaboración con la Norman Foster Foundation y Foster + Partners.

Publication

NEO2

Date

09/03/2023

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El próximo 10 de mayo se inaugura en el Centro Pompidou de París la mayor retrospectiva de la obra de Norman Foster. Pero la exposición, comisariada por

NEO2



El próximo 10 de mayo se inaugura en el Centro Pompidou de París la mayor retrospectiva de la obra de Norman Foster. Pero la exposición, comisariada por Frédéric Migayrou, también incluye creaciones de Fernand Léger, Constantin Brancusi, Umberto Boccioni y Ai Weiwei. Se trata, ni más ni menos, de seis décadas desafiando todas las convenciones.

La exposición *Norman Foster* gira en torno a la sostenibilidad y la anticipación del futuro. A través de siete temas diferentes que recorren en el Centro Pompidou las proyecciones más impactantes del arquitecto. Y es que la fundación de su estudio profesional dio alas a los primeros signos de concienciación sobre el cuidado del planeta. Hace más de medio siglo, en los años sesenta. Cuando estos principios fueron completamente revolucionarios y formaron lo que más tarde sería el Movimiento Verde. Una ideología que, *a posteriori* y con verdadera precisión, visualizó el horizonte de la realidad actual. Dando lugar a un recorrido creativo en el que se traspasaron los límites y se reinventaron todas las estructuras. Pero siempre inspirándose en la naturaleza. En el respeto por el medio ambiente.



Imágenes superiores: 1) Aeropuerto Internacional 'Queen Alia' Ubicación: Amán, Jordania. Fotografías de Nigel Young / Foster + Partners

Norman Foster, Fundador y Presidente de Foster + Partners y Presidente de la Norman Foster Foundation, afirma al respecto que “esta exposición en el Centro Pompidou se centra en la sostenibilidad y la anticipación del futuro”.



Imagen superior: El Museo Británico en Londres. Fotografía de Nigel Young / Foster + Partners

“El nacimiento del estudio, en los años sesenta, coincidió con los primeros signos de concienciación sobre el cuidado del planeta. Eran los primeros brotes de lo que más tarde se llamaría Movimiento Verde”, añade el arquitecto.



Norman Foster Foundation

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Metaculus

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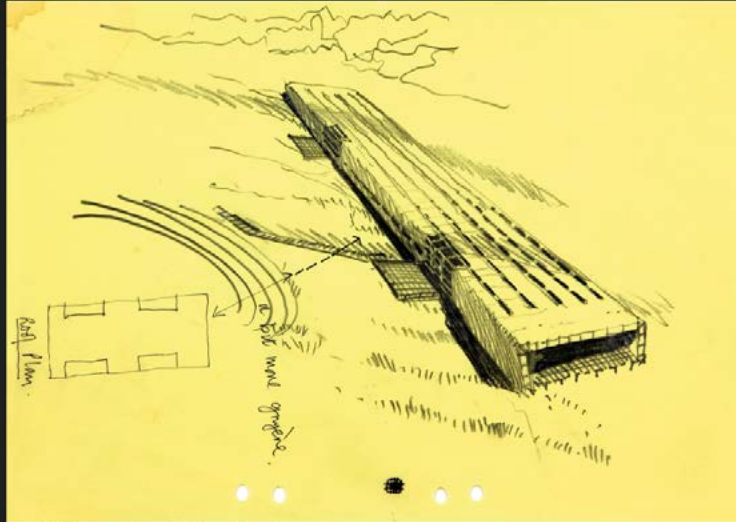
Centre Pompidou will host, from 10 May to 7 August, 2023, the largest retrospective exhibition spanning the entire **Norman Foster's** work. The exhibition recalls how, throughout the decades, Foster has sought to "challenge conventions, reinvent building types and demonstrate an architecture of light and lightness, inspired by nature, which can be about joy as well as being eco-friendly".

Designed by **Norman Foster** and executed in collaboration with **Foster + Partners** and the **Norman Foster Foundation**, the public display reviews the different periods of the architect's work, highlighting seminal projects, such as the headquarters of the Hongkong and Shanghai Banking Corporation (Hong Kong, 1979-1986), the Carré d'Art (Nîmes, 1984-1993), Hong Kong International Airport (1992-1998) and **Apple Park** (Cupertino, United States, 2009-2017).



The exhibition explores the architect's work through the prism of seven themes: Nature and Urbanity; Skin and Bones; Vertical City; History and Tradition; Planning and Place; Networks and Mobility and Future. Drawings, sketches, original scale models and dioramas, along with many videos, will enable visitors to delve into 130 major projects.

Welcoming visitors at the entrance to the exhibition, a drawing gallery showcases items never seen before in France, consisting of drawings, sketchbooks, sketches and photographs taken by the architect. Illustrating a resonance with Foster's architecture, the display includes works by Fernand Léger, Constantin Brancusi, Umberto Boccioni and Ai Weiwei, along with industrial creations, such as a glider and several classic automobiles, which have often served as sources of inspiration.



Drawing for Stagnated Airport by Norman Foster, 1991.

The largest retrospective spanning the entire oeuvre of **Norman Foster's** work over the last six decades will open at the Centre Pompidou in Paris in May this year.

Covering nearly 2,200 square-metres, the exhibition reviews the different periods of the architect's work, highlighting seminal projects.

Norman Foster, Founder and Executive Chairman, Foster + Partners and President, Norman Foster Foundation:

"This exhibition traces the themes of sustainability and anticipating the future. The birth of the practice in the 1960's coincided with the first signs of an awareness of the fragility of the planet. These were the green shoots of what would later be named The Green Movement. These principles may now be mainstream but more than half a century ago they were revolutionary and anticipated the reality of today. Throughout the decades we have sought to challenge conventions, reinvent building types and demonstrate an architecture of light and lightness, inspired by nature, which can be about joy as well as being eco-friendly."



Hearst Headquarters, 2006. Photograph by Chuck Choi.

The exhibition explores the architect's work through the prism of seven themes: Nature and Urbanity; Skin and Bones; Vertical City; History and Tradition; Planning and Place; Networks and Mobility and Future. Drawings, sketches, original scale models and dioramas, along with many videos, will enable visitors to delve into 130 major projects.

Welcoming visitors at the entrance to the exhibition, a drawing gallery showcases items never seen before in France, consisting of drawings, sketchbooks, sketches and photographs taken by the architect. Illustrating a resonance with Foster's architecture, the display includes works by **Fernand Léger**, **Constantin Brancusi**, **Umberto Boccioni** and **AI Weiwei**, along with industrial creations, such as a glider and several classic automobiles, which have often served as sources of inspiration.

A 264-page catalogue accompanies the exhibition, presenting the architect's work through the prism of eighty of his most significant projects. This monograph features three portfolios that showcase the early sources of inspiration for projects conducted in collaboration with **Richard Buckminster Fuller**, along with other drawings and sketches. This collective volume is published by Éditions du Centre Pompidou, under the direction of **Frédéric Migayrou**, curator of the exhibition.

The "**Norman Foster**" exhibition is being organised by the **Centre Pompidou**, with the collaboration of **Foster + Partners** and the **Norman Foster Foundation**.

Publication

Archilovers

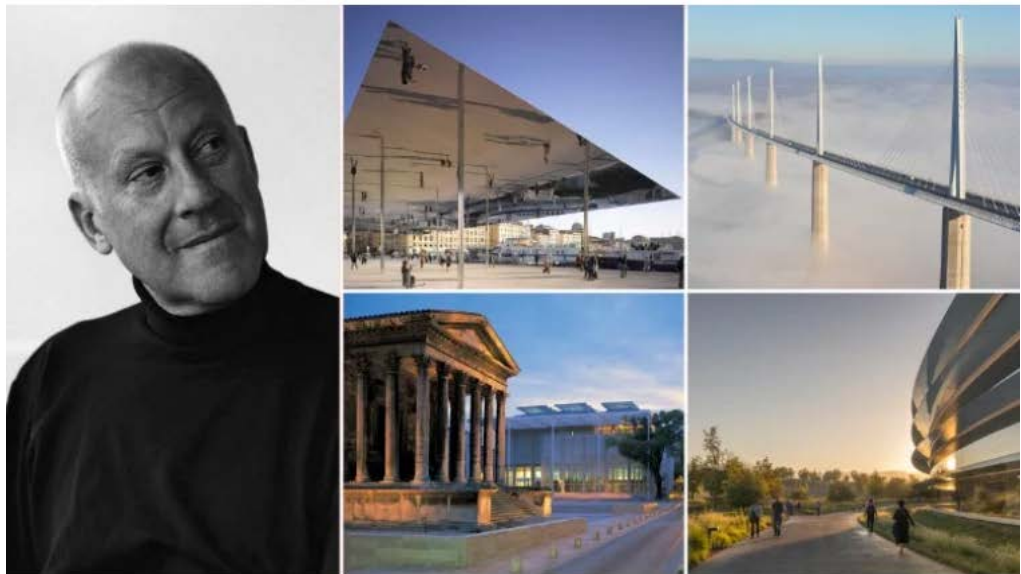
Date
13/03/2023

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Digital

Centre Pompidou to Held Largest Norman Foster Retrospective



0 Love 451 Visits



The largest retrospective spanning the entire oeuvre of **Norman Foster's** work over the last six decades will open at the Centre Pompidou in Paris in May this year.

Covering nearly 2,200 square-metres, the exhibition reviews the different periods of the architect's work, highlighting seminal projects, such as the headquarters of the **Hong Kong & Shanghai Banking Headquarters** (Hong Kong, 1979-1986), the Carré d'Art (Nîmes, 1984-1993), Hong Kong International Airport (1992-1998) and **Apple Park** (Cupertino, United States, 2009-2017).



Carré d'Art, Nîmes, Photo ©James Morris

Norman Foster, Founder and Executive Chairman, Foster + Partners and President, Norman Foster Foundation: *"This exhibition traces the themes of sustainability and anticipating the future. The birth of the practice in the 1960's coincided with the first signs of an awareness of the fragility of the planet. These were the green shoots of what would later be named The Green Movement. These principles may now be mainstream but more than half a century ago they were revolutionary and anticipated the reality of today. Throughout the decades we have sought to challenge conventions, reinvent building types and demonstrate*

The exhibition is being designed by Norman Foster and executed in collaboration with **Foster + Partners** and the Norman Foster Foundation.

The exhibition explores the architect's work through the prism of **seven themes**: *Nature and Urbanity; Skin and Bones; Vertical City; History and Tradition; Planning and Place; Networks and Mobility and Future.*

Drawings, sketches, original scale models and dioramas, along with many videos, will enable visitors to delve into 130 major projects.

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Nouvelles du monde
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La plus grande rétrospective Norman Foster se tiendra au Centre Pompidou, Paris

March 13, 2023 No Comments



La plus grande rétrospective couvrant l'ensemble de l'œuvre de Norman Foster au cours des six dernières décennies s'ouvrira au Centre Pompidou à Paris en mai de cette année.

Sur près de 2 200 mètres carrés, l'exposition passe en revue les différentes périodes de l'œuvre de l'architecte, mettant en lumière des projets phares, comme le siège de la Hongkong and Shanghai Banking Corporation (Hong Kong, 1979-1986), le Carré d'Art (Nîmes, 1984-1993), l'aéroport international de Hong Kong (1992-1998) et Apple Park (Cupertino, États-Unis, 2009-2017).

Norman Foster, fondateur et président exécutif, Foster + Partners et président, Norman Foster Foundation : « Cette exposition retrace les thèmes de la durabilité et de l'anticipation de l'avenir. La naissance de la pratique dans les années 1960 coïncide avec les premiers signes d'une prise de conscience de la fragilité de la planète. Ce sont les pousses vertes de ce qui s'appellera plus tard le mouvement vert. Ces principes sont peut-être aujourd'hui courants, mais il y a plus d'un demi-siècle, ils étaient révolutionnaires et anticipaient la réalité d'aujourd'hui. Au fil des décennies, nous avons cherché à défier les conventions, à réinventer les types de bâtiments et à démontrer une architecture de lumière et de légèreté, inspirée par la nature, qui peut être synonyme de joie tout en étant respectueuse de l'environnement.

Lire aussi [Université Lindenwood 21](#), [Houston Baptist 20](#)

L'exposition est conçue par Norman Foster et réalisée en collaboration avec Foster + Partners et la Fondation Norman Foster.

L'exposition explore l'œuvre de l'architecte au prisme de sept thèmes : Nature et Urbanité ; Peau et os ; Ville verticale ; Histoire et tradition ; Planification et Lieu ; Réseaux et Mobilité et Avenir. Dessins, croquis, maquettes originales et dioramas, ainsi que de nombreuses vidéos, permettront aux visiteurs de se plonger dans 130 projets majeurs.

Accueillant les visiteurs à l'entrée de l'exposition, une galerie de dessin présente des pièces inédites en France, composées de dessins, carnets, esquisses et photographies prises par l'architecte.

Illustrant une résonance avec l'architecture de Foster, l'exposition comprend des œuvres de Fernand Léger, Constantin Brancusi, Umberto Boccioni et Ai Weiwei, ainsi que des créations industrielles, comme un planeur et plusieurs automobiles classiques, qui ont souvent servi de sources d'inspiration.

Un catalogue de 264 pages accompagne l'exposition, présentant l'œuvre de l'architecte à travers le prisme de quatre-vingts de ses projets les plus significatifs. Cette monographie présente trois portfolios qui présentent les premières sources d'inspiration de Foster, des projets menés en collaboration avec Richard Buckminster Fuller et d'autres dessins et croquis. Ce volume collectif est publié aux Editions du Centre Pompidou, sous la direction de Frédéric Migayrou, commissaire de l'exposition.

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El Digital de Asturias
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14/03/2023
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El Centro Pompidou de París programa en mayo la mayor retrospectiva de seis décadas de la obra de Norman Foster

By Magazine 365 Asturias – 14 marzo, 2023 2 Mins Read

(EP) – El próximo **10 de mayo** se inaugurará en el Centro Pompidou de París la mayor retrospectiva de las últimas seis décadas de la obra de Norman Foster, según ha informado la institución.

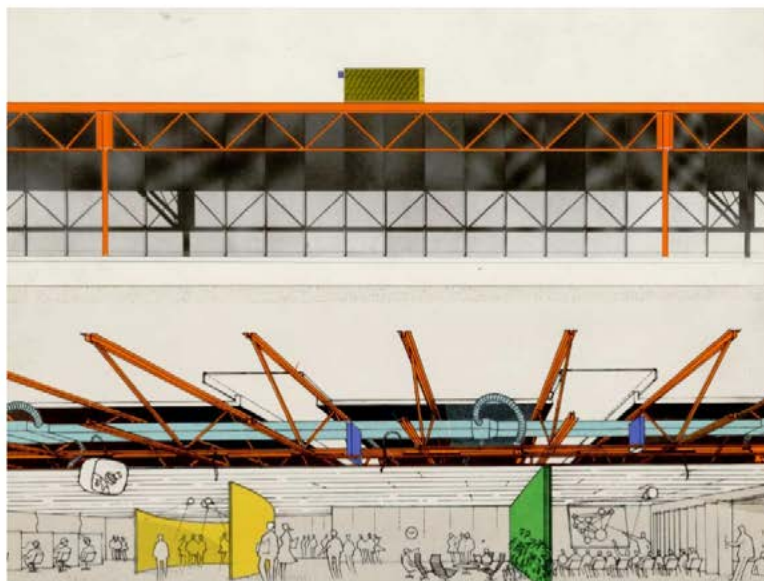


FOTO: NORMAN FOSTER FOUNDATION / Europa Press

Con una superficie de casi 2.200 metros cuadrados, la exposición repasará los diferentes periodos de la obra del arquitecto, destacando proyectos como la sede del Hongkong and Shanghai Banking Corporation (Hong Kong, 1979- 1986), Carré d'Art (Nîmes, 1984-1993), el Aeropuerto Internacional de Hong Kong (1992-1998) y Apple Park (Cupertino, Estados Unidos, 2009-2017).

«Esta exposición se centra en la sostenibilidad y la anticipación del futuro. El nacimiento del estudio, en los años sesenta, coincidió con los primeros signos de concienciación sobre el cuidado del planeta. Eran los primeros brotes de lo que más tarde se llamaría 'Movimiento Verde'. Puede que ahora estos principios sean la corriente dominante, pero hace más de medio siglo eran revolucionarios y anticipaban la realidad actual», ha explicado el arquitecto Norman Foster.

La muestra recorre la obra del arquitecto a través de siete temas: 'Nature and Urbanity'; 'Skin and Bones'; 'Vertical City'; 'History and Tradition'; 'Planning and Place'; 'Networks and Mobility' y 'Future'. Dibujos, bocetos, maquetas originales, dioramas y vídeos, permitirán a los visitantes conocer hasta 130 proyectos del arquitecto.

A la entrada de la exposición, una galería de dibujos muestra piezas como dibujos, cuadernos de bocetos, esbozos y fotografías tomadas por el arquitecto. La muestra incluye obras de Fernand Léger, Constantin Brancusi, Umberto Boccioni y Ai Weiwei, junto con creaciones industriales, como un planeador y varios automóviles clásicos, que a menudo han servido de fuente de inspiración en las obras de Foster.

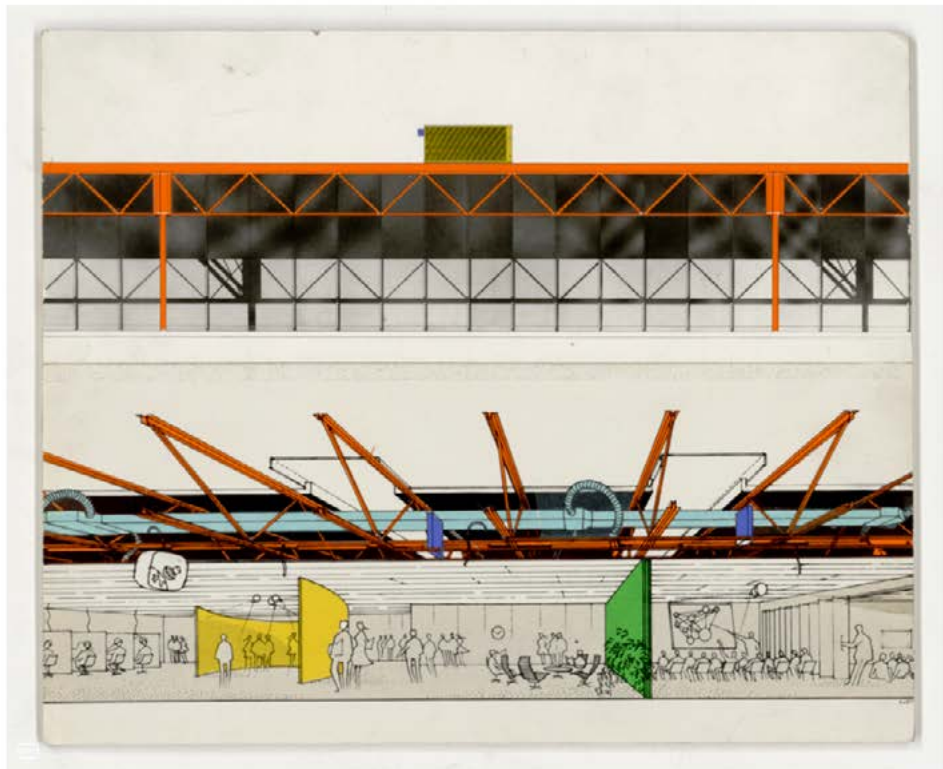
La muestra recorre la obra del arquitecto a través de siete temas: 'Nature and Urbanity'; 'Skin and Bones'; 'Vertical City'; 'History and Tradition'; 'Planning and Place'; 'Networks and Mobility' y 'Future'. Dibujos, bocetos, maquetas originales, dioramas y vídeos, permitirán a los visitantes conocer hasta 130 proyectos del arquitecto.

Publication
ArchDaily Paris

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17/03/2023

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The Centre Pompidou Debuts the Largest Retrospective of Norman Foster's Work in Paris



Written by Nour Fakharany

Published on March 17, 2023

In May this year, [The Centre Pompidou in Paris](#) will debut the largest retrospective of [Norman Foster's](#) work from the past six decades. The exhibition spans nearly 2,200 square meters, exploring the various phases of the renowned architect's career. Essential works including the [Hong Kong and Shanghai Baking Corporation's](#) headquarters (Hong Kong, 1979–1986), the Carré d'Art (Nîmes, 1984–1993), the Hong Kong International Airport (1992–1998), and [the Apple Park](#) (Cupertino, United States, 2009–2017) will be on display.

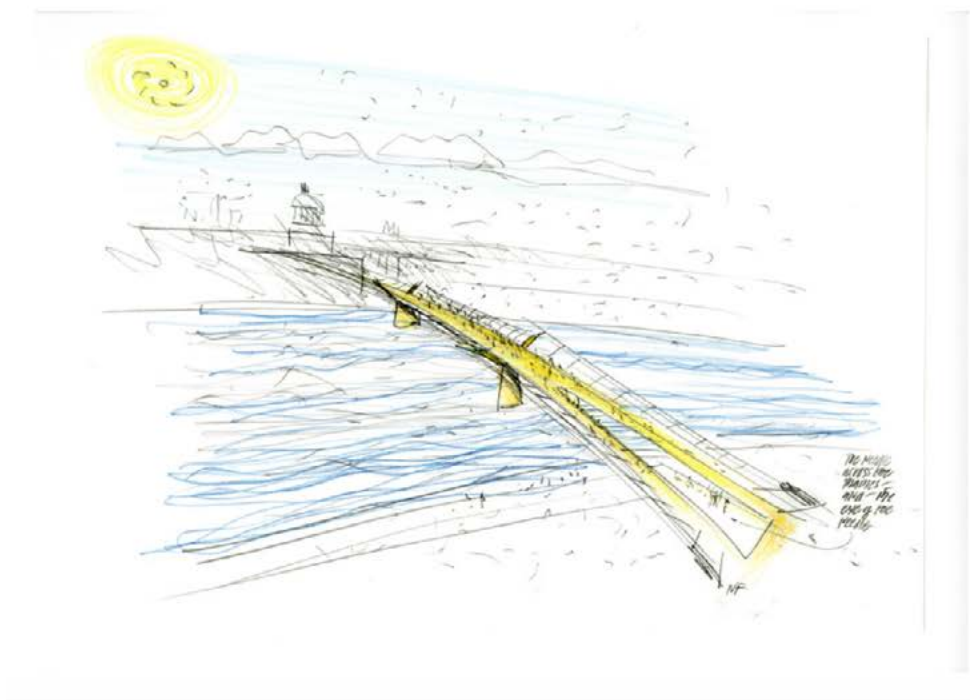
[Foster + Partners](#), the [Norman Foster Foundation](#), and [Norman Foster](#) are working to develop and execute the full retrospective. Through the lenses of the seven chosen themes: Nature and Urbanity, Skin and Bones, Vertical City, History and Tradition, Planning and Location, Networks and Mobility, and Future, the exhibition is set to become a full compilation of the architect's work.

“ This exhibition traces the themes of sustainability and anticipating the future. The birth of the practice in the 1960’s coincided with the first signs of an awareness of the fragility of the planet. These were the green shoots of what would later be named The Green Movement. These principles may now be mainstream but more than half a century ago they were revolutionary and anticipated the reality of today. Throughout the decades we have sought to challenge conventions, reinvent building types and demonstrate an architecture of light and lightness, inspired by nature, which can be about joy as well as being eco-friendly.

Norman Foster, Founder and Executive Chairman, [Foster + Partners](#) and President, [Norman Foster Foundation](#)

”

Welcoming visitors at the entrance to the exhibition, a drawing gallery will showcase works that have never been seen before in [France](#), consisting of drawings sketchbooks, sketches, and photographs taken by the architect. The exhibition features pieces by Fernand Léger, Constantin Brancusi, Umberto Boccioni, and Ai Weiwei, industrial marvels like a glider, and several vintage cars, frequently serving as sources of inspiration for the architect. Visitors can explore 130 significant projects through sketches, original scale models, dioramas, videos, and other mediums.



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Mx
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Real Estate

MARKET & LIFESTYLE

INICIO

NOTICIAS

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MERCADO INMOBILIARIO

INFRAESTRUCTURA Y CONSTRUCCIÓN

ARQUITECTURA

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Nasdaq 11.984.50 (1.286)

El Centro Pompidou albergará máxima exposición de Norman Foster

Será la mayor retrospectiva que abarca la obra del arquitecto de las últimas seis décadas.

RE

POR ALEJANDRA CAÑEDO

PUBLICADO: 20 MARZO 2023

Me gusta

No me gusta

La exposición estará disponible en el Centro Pompidou del 10 de mayo al 7 de agosto.

El Centro Pompidou albergará, en casi 2 mil 200 metros cuadrados, una **exposición que repasa las diferentes épocas del arquitecto** y proyectos como Apple Park en Estados Unidos y el Aeropuerto Internacional de Hong Kong.

Norman Foster, fundador y presidente ejecutivo de Foster + Partners, mencionó: "Esta exposición trata los temas de la sostenibilidad y la anticipación del futuro. El nacimiento de la firma en la década de 1960 y su coincidencia con los primeros signos de una toma de conciencia de la fragilidad del planeta".

Finalizó: "A lo largo de las décadas, hemos buscado desafiar las convenciones, reinventar los tipos de edificios y demostrar una arquitectura de luz y ligereza, inspirada en la naturaleza, que puede ser alegría además de ser ecológica".

La exposición está diseñada por Norman Foster y ejecutada en colaboración con **Foster + Partners** y la **Norman Foster Foundation**, y estará conformada por dibujos, bocetos, maquetas originales y dioramas, junto a numerosos videos que permitirán a los visitantes adentrarse en 130 grandes proyectos.

La exposición explora la obra del arquitecto a través de siete temas: Naturaleza y Urbanidad; Piel y Huesos; Ciudad Vertical; Historia y Tradición; Planificación y Lugar; Redes y Movilidad y Futuro.

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21

Publication
Real Estate Market
Date
20/03/2023
Format
Digital

El Centro Pompidou albergará máxima exposición de Norman Foster

Será la mayor retrospectiva que abarca la obra del arquitecto de las últimas seis décadas.



POR ALEJANDRA CAÑEDO

PUBLICADO: 20 MARZO 2023

Me gusta 0 No me gusta 0



La exposición estará disponible en el Centro Pompidou del 10 de mayo al 7 de agosto.



El Centro Pompidou albergará, en casi 2 mil 200 metros cuadrados, **una exposición que repasa las diferentes épocas del arquitecto** y proyectos como Apple Park en Estados Unidos y el Aeropuerto Internacional de Hong Kong.

Norman Foster, fundador y presidente ejecutivo de Foster + Partners, mencionó: “Esta exposición trata los temas de la sostenibilidad y la anticipación del futuro. El nacimiento de la firma en la década de 1960 y su coincidencia con los primeros signos de una toma de conciencia de la fragilidad del planeta”.

Finalizó: “A lo largo de las décadas, hemos buscado desafiar las convenciones, reinventar los tipos de edificios y demostrar una arquitectura de luz y ligereza, inspirada en la naturaleza, que puede ser alegría además de ser ecológica”.

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Publication
The Plan Italia

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23/03/2023

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AL CENTRE POMPIDOU LA PIÙ RICCA RETROSPETTIVA NORMAN FOSTER

LA MOSTRA SARÀ VISITABILE DAL 10 MAGGIO AL 7 AGOSTO 2023

FOSTER + PARTNERS



Scritto da [Redazione The Plan](#) - 23 Marzo 2023

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del **Centre Pompidou**, la mostra su **Norman Foster** in calendario **dal 10 maggio al 7 agosto** 2023 sarà la più grande e ricca retrospettiva di sempre dedicata all'architetto. Un vero e proprio viaggio nel tempo, il quale permetterà di attraversare e di apprezzare i differenti periodi del suo lavoro, l'evoluzione del suo approccio e il suo costante rispetto per il Pianeta, caratteristiche che hanno variamente reso i progetti dello studio identitari per il luogo. Considerato oggi uno dei massimi esponenti dell'architettura high tech, Norman Foster riesce infatti a far interagire ogni volta aspetti tecnici, economici, sociali e ambientali, fino a rendere l'architettura un simbolo della propria città o del proprio spazio. In altre parole, ciò significa un'associazione mentale costante tra luogo ed edificio.

La scenografia dell'esposizione è stata disegnata dallo stesso architetto, mentre la realizzazione è stata portata avanti in collaborazione con l'intero **studio Foster + Partners** e con la **Norman Foster Foundation**. Sette saranno i temi nei quali verranno suddivisi e articolati i progetti, così da abbracciare tutte le maggiori questioni d'attualità e da esprimere l'impegno a confrontarsi con la complessità delle grandi società industriali: **natura e dimensione urbana, skin and bones, città verticali, storia e tradizione, pianificazione e spazio, rete e mobilità, futuro**. All'ingresso, inoltre, ulteriori disegni, schizzi, pagine di taccuini e foto dell'architetto mai messe in mostra prima d'ora in Francia.

L'esperienza dell'esposizione sarà poi arricchita da alcune delle opere d'arte ispiratrici dei progetti di Foster, come quelle di **Fernand Léger, Constantin Brancusi, Umberto Boccioni** e **Ai Weiwei** per citare alcuni esempi.

Ultimo, ma non per importanza, alla retrospettiva verrà affiancato anche un **catalogo** di 264 pagine per un'ottantina di progetti tra i più significativi.

Alcuni dei progetti in esposizione



Tra i progetti in mostra, il viadotto di Millaud, l'infrastruttura che collega il Clermont-Ferrand con Béziers dal 2004: fin da subito le sue dimensioni sono entrate nel libro dei record.

Inaugurato nel 1993, il Carré d'art-Musée d'art contemporain di Nîmes è invece la casa per esposizioni permanenti e temporanee periodicamente rinnovate, la cui collocazione permette allo stesso tempo un costante dialogo con il vicino tempio romano.

Lunar Habitation, progettato nel 2012, è una base lunare per quattro persone capace di proteggere da meteoriti, radiazioni gamma e fluttuazioni di temperature elevate. Lo studio, facendo parte del consorzio istituito dall'Agenzia spaziale europea per esplorare le possibilità della stampa 3D per costruire abitazioni lunari, ha progettato la geometria della struttura in collaborazione con i suoi partner del consorzio, dimostrando il potenziale di questa tecnologia nel creare strutture che si avvicinino ai sistemi biologici naturali.

E poi, ancora, la Shanghai Banking Corporation (Hong Kong, 1979-1986), l'Hong Kong International Airport (1992-1998) e l'Apple Park (Cupertino, Stati Uniti, 2009-2017).

[>>> Scopri anche l'Apple Brompton Road.](#)

Publication
Arquitectura y
Diseño
Date
30/03/2023
Format
Digital

Cerca de 2.200 m² es el espacio que va a destinar el Centro Pompidou de París a una **exposición retrospectiva dedicada a Norman Foster**, la más extensa sobre su figura hasta la fecha. Son pocos metros, en comparación con la superficie de todo lo que ha construido el arquitecto, que a sus casi 88 años lleva trabajando desde hace 60.

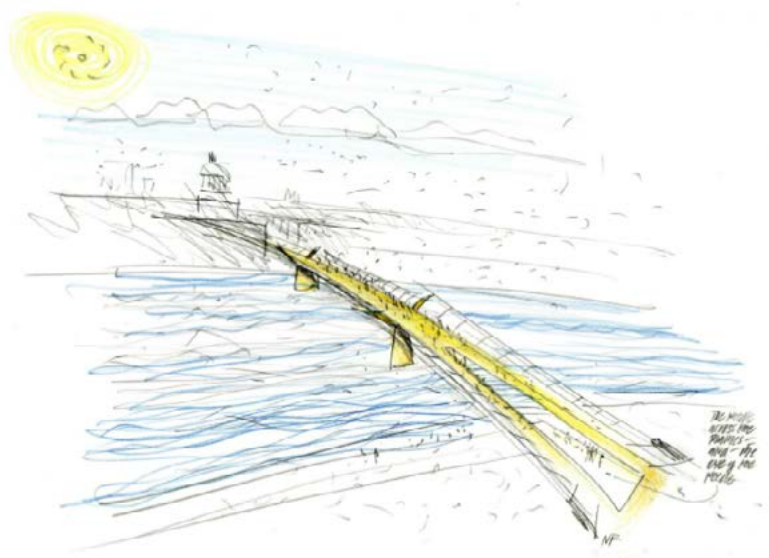
NOTICIA RELACIONADA



ESTILO DE VIDA

Polémica por el cartel taurino de Norman Foster para La Maestranza de Sevilla

Considerado por muchos como el arquitecto más famoso del mundo, la muestra, que se podrá ver del 10 de mayo al 7 de agosto, comisariada por Frédéric Migayrou, director adjunto del *Musée National d'art moderne*, repasa los diferentes periodos de la obra del arquitecto y destaca sus creaciones de vanguardia, desde las que impulsaron su carrera, como la sede de la Hong Kong and Shanghai Banking Corporation (Hong Kong, 1979-1986), el Carré d'Art (Nîmes, 1984-1993), el Aeropuerto Internacional de Hong Kong (1992-1998) y Apple Park (Cupertino, Estados Unidos, 2009-2017), hasta las más recientes, como el estadio de fútbol de Lusail, en Qatar (Lusail, 2015-2022) o aquellas que terminarán dentro de poco (todo el mundo está expectante ante la finalización de las obras del Salón de Reinos del Museo del Prado, cuya apertura se prevé para 2025).



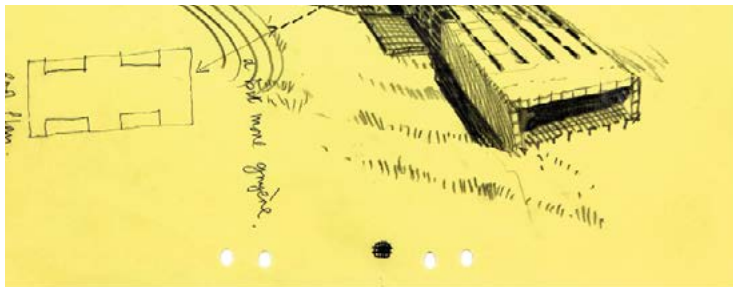
Dibujo del Millenium Bridge de Londres (2000). Cortesía de Norman Foster Foundation

La escenografía de la exposición, diseñada por el propio Foster y realizada en colaboración con su estudio, Foster + Partners y la fundación que lleva su nombre



El edificio del Hong Kong and Shanghai Bank (1986) es uno de los epílogos de la arquitectura high-tech y el trabajo que dio fama internacional a Norman Foster.

Cualquier encuentro con la obra del arquitecto Norman Foster evoca inmediatamente sus proyectos más impactantes, aquellos que son sinónimo de la imagen de una ciudad, de un país o, por decirlo de otra manera, que han cambiado la configuración de un lugar o de un espacio. Grandes aeropuertos, redes de transporte, rascacielos, sedes de grandes empresas, edificios públicos, hiperestructuras como puentes, programas de desarrollo urbano, museos... Todo ello demuestra el compromiso de Norman Foster con la complejidad de la organización de las grandes sociedades industriales.



Dibujo para el centro Sainsbury para las Artes Visuales (1978). Cortesía de Norman Foster Foundation

Una coincidencia relacional: Foster fundó en Londres en 1963 la agencia Team 4 con Wendy Cheesman y **Richard Rogers**, quien, junto con Renzo Piano, sería el arquitecto del Centro Pompidou en 1977. Precisamente, esta exposición tendrá lugar en ese mismo edificio (**no exento de polémica**, todo hay que decirlo, cuando se abrió al público en 1977), que fue una de las primeras manifestaciones del movimiento arquitectónico *High Tech*, surgido en los 70, del que Norman Foster está considerado como uno de sus precursores. Concebido como una continuación de la **arquitectura moderna**, se caracteriza por incorporar elementos industriales y tecnológicos en todo tipo de edificios: viviendas, oficinas, museos y fábricas.



† Norman Foster (en la segunda fila, primero por la derecha) y Richard Rogers (en el centro) con el resto de integrantes del estudio Team 4, en una imagen de los años sesenta.

En 1967 Foster fundó su estudio Foster Associates, que se convirtió en **Foster + Partners** en 1992. A partir de ese momento, el arquitecto impuso la imagen de un estudio que ha conservado su identidad de agencia global siempre abierta a la investigación y la innovación, y que integra en sus proyectos todas las dimensiones técnicas, económicas, sociales y medioambientales. Una de las preocupaciones centrales de su obra es una comprensión más amplia del concepto de medio ambiente, que incluye la naturaleza y toda la biosfera. Identifica la alta tecnología con una tecnosfera que controla los efectos destructivos del mundo industrial con una economía compatible con la vida en la Tierra.

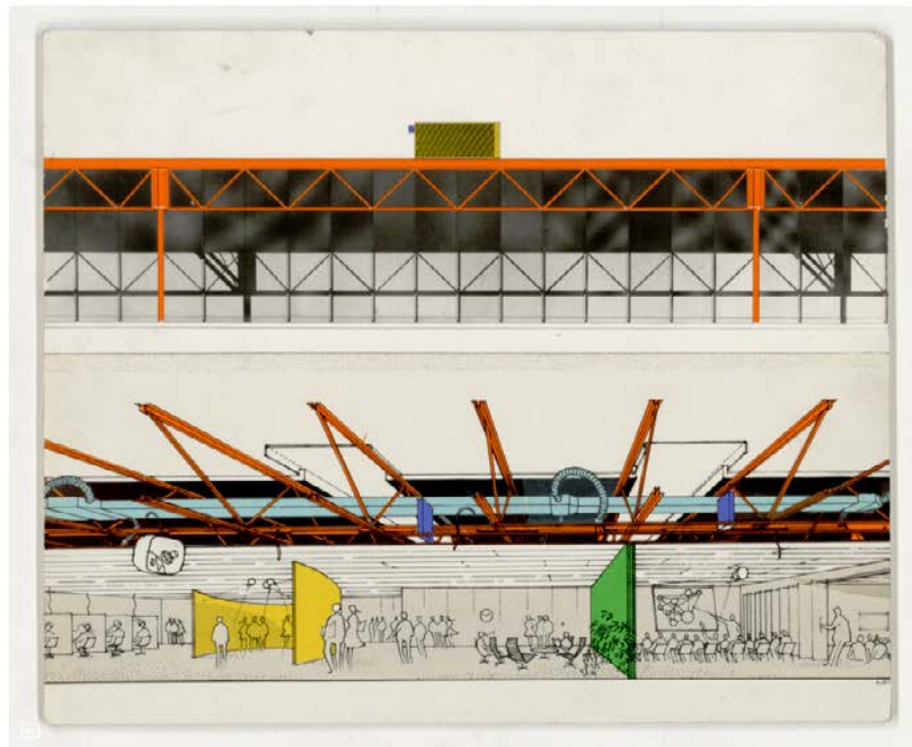
Este concepto global, que combina el despliegue de tecnologías con una comprensión del medio ambiente, se basa en la obra de **Richard Buckminster Fuller**, arquitecto estadounidense con el que Foster trabajó en varios proyectos. Así, ya en los años 60 y 70, en un momento en que la sociedad industrial despertaba a los desafíos medioambientales, Norman Foster participó en la aparición del movimiento ecológico y en su desarrollo en el curso de proyectos más contemporáneos. Si se preguntan si hay catálogo: sí, lo hay. 264 páginas presentan la obra del arquitecto a través del prisma de ochenta de sus proyectos más significativos. Aún tienen tiempo de reservar unos billetes a París para ver una de las exposiciones del año: avisados quedan.

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ArchDaily Mexico

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04/04/2023

Format
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El Centre Pompidou inaugura la más extensa retrospectiva de la obra de Norman Foster en París



Escrito por Nour Fakharany | Traducido por Mónica Arellano

Publicado el 04 de Abril, 2023

En mayo de este año, el [Centro Pompidou](#) de [París](#) presentará la mayor retrospectiva de la obra de [Norman Foster](#) de las últimas seis décadas. La exposición abarca casi 2.200 metros cuadrados y explora las distintas fases de la carrera del renombrado arquitecto. Obras esenciales que incluyen la sede de Hong Kong and Shanghai Banking Corporation (Hong Kong, 1979–1986), el Carré d'Art (Nîmes, 1984–1993), el Aeropuerto Internacional de Hong Kong (1992–1998) y [Apple Park](#) (Cupertino, Estados Unidos, 2009–2017) estarán en exhibición.

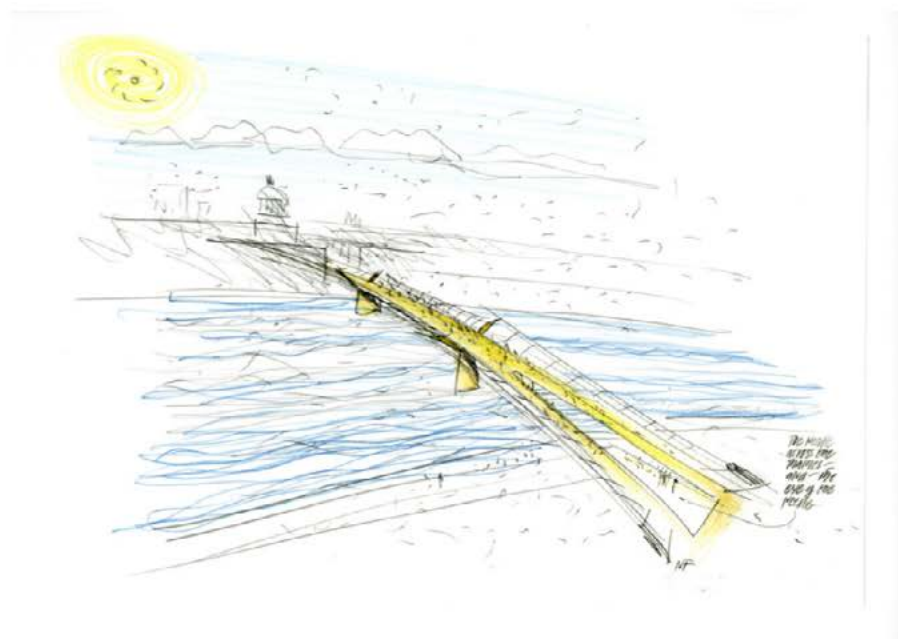
[Foster + Partners](#), la [Fundación Norman Foster](#) y [Norman Foster](#) están trabajando para desarrollar y ejecutar la retrospectiva completa. A través de los lentes de los siete temas elegidos: naturaleza y urbanidad, piel y huesos, ciudad vertical, historia y tradición, planificación y ubicación, redes y movilidad, y futuro, la exposición se convertirá en una compilación completa del trabajo del arquitecto.

“ Esta exposición rastrea los temas de la sostenibilidad y la anticipación del futuro. El nacimiento de la práctica en la década de 1960 coincidió con los primeros signos de una toma de conciencia de la fragilidad del planeta. Estos fueron los ejes de lo que luego se llamaría El Movimiento Verde. Estos principios pueden ser ahora la corriente principal, pero hace más de medio siglo fueron revolucionarios y anticiparon la realidad de hoy. A lo largo de las décadas, hemos buscado desafiar las convenciones, reinventar los tipos de edificios y demostrar una arquitectura de luz y ligereza, inspirada en la naturaleza, que puede ser alegría además de ser ecológica.

- Norman Foster, Fundador y Presidente Ejecutivo, Foster + Partners y Presidente, Norman Foster Foundation

”

Dando la bienvenida a los visitantes a la entrada de la exposición, una galería de dibujo exhibirá obras nunca antes vistas en [Francia](#), que consisten en cuadernos de bocetos, dibujos y fotografías tomadas por el arquitecto. La exposición presenta piezas de Fernand Léger, Constantin Brancusi, Umberto Boccioni y Ai Weiwei, maravillas industriales como un planeador y varios autos antiguos, que con frecuencia sirven como fuentes de inspiración para el arquitecto. Los visitantes pueden explorar 130 proyectos significativos a través de bocetos, modelos a escala originales, dioramas, videos y otros medios.



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Architectural Digest
Mexico
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La obra de Norman Foster será expuesta en el Pompidou

La retrospectiva más grande del trabajo del arquitecto será exhibida en París.

El trabajo de Norman Foster abarca varias decenas de años, pero por fin se concentrarán, al menos unas cuantas, en una exposición en el Centro Pompidou en París. Lo mejor de todo es que el propio Foster fue partícipe de la creación y diseño de la retrospectiva, ya que para mostrar sus últimas seis décadas de trabajo quería mostrar cada aspecto sin intimidaciones ni secretos.

A sus casi 88 años de edad y 60 de trabajo, **Norman Foster es considerado el arquitecto más famoso del mundo** y por ello, la exposición se dividirá en varios periodos para entenderlo y, claro, celebrar su trayectoria en vida. Ésta abarca sus primeros éxitos, hasta obras que están en proceso de realización, así que será una retrospectiva realmente amplia.

¿De qué trata la exposición de Norman Foster?

Como mencionamos antes, la escenografía de la exposición estuvo a cargo del arquitecto mismo y en general toda fue curada por él, su firma Foster + Partners y la fundación Norman Foster Foundation. Constará de siete temas principales: *Nature and Urbanity*, *Skin and Bones*, *Vertical City*, *History and Tradition*, *Planning and Place*, *Networks and Mobility* y por último, *Future*.

En la exposición habrá dibujos, fotografías, bocetos, maquetas originales y dioramas, así como elementos audiovisuales como videos de **130 proyectos originales de Norman Foster**, y también algunos elementos de inspiración como aviones y automóviles. Y todo ello, en 2200 metros cuadrados comisionados por Frédéric Migayrou, director adjunto del *Musée National d'art Moderne*.

Asimismo, y para complementar el entendimiento de **la obra completa de Norman Foster**, se incluirán obras de Fernand Léger, Constantin Brancusi, Umberto Boccioni y Ai Weiwei. Pero no sólo son obras enormes y de renombre, sino que se trata de proyectos sustentables y de desarrollo urbano, que permiten la fácil convivencia social y amigable entre los que cohabitan un espacio.

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Traveler España
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Norman Foster aterriza en París

LA MAYOR RETROSPECTIVA HECHA NUNCA DEL ARQUITECTO
TE ESPERA EN EL CENTRO POMPIDOU ESTE VERANO.

Por CYNTHIA MARTÍN
25 abril 2023



Aunque de pequeño **lord Norman Foster** no quería ser arquitecto, sino **piloto**, nadie diría a estas alturas que el británico alguna vez dudó de vocación. Quién sabe si la vida le habría terminado llevando al mismo punto si hubiese podido pagarse un avión cuando era joven. Sea como sea, devenires de la vida aparte, más de dos tercios de su vida después el británico **es y será siempre ya uno de los grandes de la arquitectura.**

Son algunas de sus obras verdaderos **iconos de ciudades**. De hecho, no hace falta ser un adicto a los **rascacielos** para tener en el radar gigantes como la **Torre Hearst en Nueva York** o el londinense **The Gherkin**. Suyos son también algunos de los **aeropuertos** más imponentes del mundo – como el de **Ciudad de México** o el de Hong Kong– o revolucionarios puentes como el del Milenio (Londres) o el **colgante viaducto de Millau, en Francia**. Pero si hubiera que elegir una joya de la Corona, esa sería la **cúpula del Reichstag berlinés**, tras cuya inauguración Foster recibiría el premio Pritzker.

No faltan en nuestro país tampoco regalos visuales del británico. En **Madrid** tenemos una de las **Cuatro Torres** –la de Cepsa–, en **Barcelona** marca el skyline la torre de Collserola; suya es también la **sostenible bodega Portia (Burgos)** y en Bilbao el metro. Pronto sumará su sello a la **ampliación del museo del Prado** y al de Bellas Artes de Bilbao.



Quien ha hecho de su vida un desafío continuo por demostrar que se puede **construir pensando no en lucirse, sino en la gente**, en lo que realmente necesita, **y en el planeta**, con la sostenibilidad y el que **es mejor reconvertir que tirar y crear como mantra**, presentaba esta mañana en el Centro Pompidou de **París** la que será la mayor retrospectiva de su carrera.

Bajo el título "Norman Foster", la exhibición será **un repaso a las últimas seis décadas de la obra** del arquitecto nacido en **Manchester**. Se dice pronto esta frase, pero se han necesitado **dos mil doscientos metros cuadrados para poner en orden un despliegue de hasta 130 proyectos del arquitecto en forma de dibujos, bocetos, maquetas originales, dioramas y vídeos que**, en palabras del propio Foster, ha dado lugar una exposición que **"se centra en la sostenibilidad y la anticipación del futuro"**.

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NORMAN FOSTER

Norman Foster, el primer arquitecto con una "futurospectiva" en el Pompidou

AGENCIAS

25/04/2023 15:10



Nerea González

París, 25 abr (EFE).- El británico Norman Foster se convertirá este mes de mayo en el primer arquitecto al que el prestigioso Centro Pompidou de París dedica una retrospectiva. Pero es más bien una "futurospectiva", apuntan los implicados, porque su carrera anticipó de forma casi inconsciente el futuro de la arquitectura.

"Muchas de las cosas que en el pasado sentí subjetivamente que serían mejores para la salud en términos de luz solar, ventilación natural, trabajar con la naturaleza... Todas fueron subjetivas, eran en lo que creía apasionadamente como diseñador", explicó este martes el propio Foster en una rueda de prensa en el Pompidou.

"La diferencia ahora es que están probadas científicamente", agregó.

El encuentro con la prensa en París, a tan solo quince días de la apertura de la muestra, fue un paréntesis entre los últimos preparativos para convertir la Galería 1 del gran museo parisino de arte contemporáneo en un espacio que refleje la "concepción Foster" del espacio y su proceso de creación.

Es decir, aunque el Pompidou no pueda exponer en directo el Apple Park de Cupertino, la Torre Hearst de Nueva York o el Puente del Milenio londinense, por nombrar solo algunas de las obras más afamadas de Foster, esta retrospectiva mostrará todo lo que ocurre hasta materializar los proyectos: desde los primeros bocetos y versiones hasta el resultado final.

Es un camino que, según contó Foster, consiste en imaginar edificios y estructuras "más sanos" y que "consuman menos", pero también que sean un motivo de "celebración y de alegría".

De hecho, más que encajarse en un estilo, a Foster le gusta decir que su arquitectura va sobre "supervivencia" y "calidad de vida", algo que trasciende a las modas y estilos del momento.

"Fueron revolucionarios y ahora son 'mainstream'", admite Foster sobre aquellos años, en los que anticipaba sin saberlo el porvenir de la arquitectura.

OPTIMISTA SOBRE EL FUTURO DEL SER HUMANO, PERO NO COMPLACIENTE

Para un hombre que, a sus 87 años, ha dejado su huella desde Berlín a Hong Kong, que ha ganado premios como el Pritzker de arquitectura o el Príncipe de Asturias de las Artes y que ha imaginado estructuras para que el ser humano habite la Luna o Marte, parece difícil imaginar retos por abordar.

El arquitecto británico, sin embargo, sí que echa en falta poder poner en práctica sus ideas a una "mayor escala": no la del edificio o el puente individual, sino la del barrio o la comunidad.

Su modelo de ciudad ideal se parece mucho más a las urbes europeas, contó en París, que a las concepciones basadas en espacios residenciales, de negocios e industriales separados.

Y pese a que la pandemia ha hecho huir a muchos de las grandes aglomeraciones, para Foster, "la realidad es que históricamente las ciudades han respondido a las crisis retornando más fuertes y mejores".

"Mi visión personal es que la covid-19 magnificó tendencias que estaban ya ahí", opinó.

También es "optimista" sobre el futuro de la humanidad pese a la amenaza de la crisis climática y otros retos del futuro, porque históricamente "la ingenuidad humana" siempre llevó a diseñar soluciones para salir de los problemas.

Publication

e-architect

Date
27/04/2023

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Digital

Norman Foster Retrospective Centre Pompidou

Architecture Developments in China – Paris Art Institution News, France



photo : Nigel Young / Foster + Partners

Covering nearly 2,200 square-metres, the exhibition reviews the different periods of the architect's work, highlighting seminal projects, such as the headquarters of the Hongkong and Shanghai Banking Corporation (Hong Kong, 1979-1986), the Carré d'Art (Nîmes, 1984-1993), Hong Kong International Airport (1992-1998) and Apple Park (Cupertino, United States, 2009-2017).

Apple Park, Cupertino, California, United States of America (2018):



photo : Steve Proehl

Norman Foster, Founder and Executive Chairman, Foster + Partners and President, Norman Foster Foundation, said:

'This exhibition traces the themes of sustainability and anticipating the future. The birth of the practice in the 1960's coincided with the first signs of an awareness of the fragility of the planet. These were the green shoots of what would later be named The Green Movement.'

Great Court, British Museum, London, England, UK (2000):

Norman Foster Foundation



photo : Nigel Young / Foster + Partners

These principles may now be mainstream but more than half a century ago they were revolutionary and anticipated the reality of today. Throughout the decades we have sought to challenge conventions, reinvent building types and demonstrate an architecture of light and lightness, inspired by nature, which can be about joy as well as being eco-friendly.'

Carré d'Art, Nîmes, France (1984):



photo : James Morris

The exhibition is being designed by Norman Foster and executed in collaboration with Foster + Partners and the Norman Foster Foundation.

The exhibition explores the architect's work through the prism of seven themes: Nature and Urbanity; Skin and Bones; Vertical City; History and Tradition; Planning and Place; Networks and Mobility and Future. Drawings, sketches, original scale models and dioramas, along with many videos, will enable visitors to delve into 130 major projects.

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STIR World

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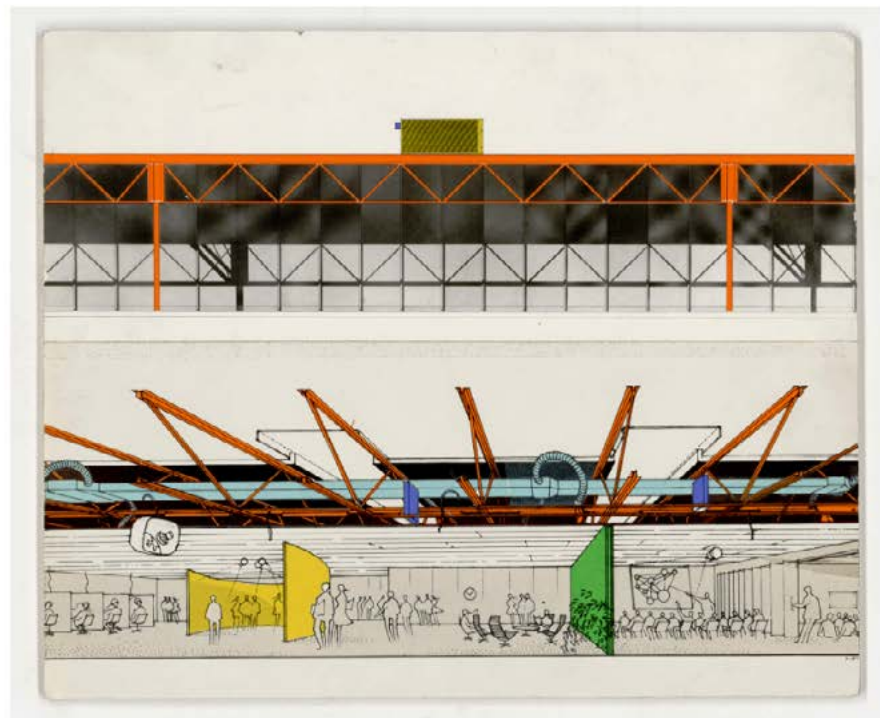
Centre Pompidou, Paris to host the largest retrospective exhibition on Norman Foster

With the participation of Foster + Partners and the Norman Foster Foundation, the 'Norman Foster' retrospective exhibition dedicates itself to the leader of the 'high-tech' architectural trend.

by Jincy Iype | Published on : May 02, 2023



Visionary architect **Norman Foster** (87) has designed some of the world's most splendid, radical, and iconic edifices that exude confidence and power, from the Gherkin in **London, UK** to the Millau Viaduct in Aveyron, France, and the Apple Park in Cupertino, **United States**. Widely regarded as a leader of the 'high tech' trend in global and **British architecture**, Foster, born in 1935 in Manchester, has surpassed pinnacles, with several hundred works studied or realised on a global scale that regard the environment and **sustainability** at heart.



Drawing for Comprehensive School, Newport (1967)

Image: Courtesy of Foster + Partners

length, the diverse periods in the architect's career, including the highlights of his 'cutting-edge' creations, such as the headquarters of the **Hong Kong** and Shanghai Banking Corporation (Hong Kong, 1979–1986), the Carré d'Art (Nîmes, 1984–1993), Hong Kong International Airport (1992–1998) and Apple Park (Cupertino, United States, 2009–2017).



The layout of the **exhibition design** evolves over seven, prudent themes—Nature and Urbanity, Skin and Bones, Vertical City, History and Tradition, Planning and Place, Networks and Mobilities and Future perspectives—supported by an accretion of **architectural drawings**, sketches, original scale models and dioramas, along with numerous videos, that will enable visitors to uncover around 130 major projects by Foster.



Millau Viaduct (2004)

Image: Ben Johnson

"Any encounter with the work of architect Norman Foster immediately conjures up what seems to be his most striking projects, those that are synonymous with the image of a city, a region or, more simply, have changed the shape of a site or the configuration of a location or a square. Large airports, transport networks, tall buildings, the headquarters of large companies, public buildings, major structures, urban development programmes, museums... with several hundred projects studied or completed throughout the world, Norman Foster has engaged with the full complexity of the organisation of great industrial societies," the press statement shared by Centre Pompidou mentions.

Ossifying a site with the city, its people, and nature through his architectural contributions, he has participated and contributed towards the complexity of massive industrial institutions. "As an architect of networks, exchange systems, transport, and communication organs, Foster has always sought to put the concept of environmental control at the heart of his creations," the organisers relay. "He developed a global systemic understanding of nature and technology, reconciling technological progress with a sustainable ecological approach. The notion of a system, central to all his work, stems from a comprehensive understanding of the environment, the biosphere, and the technosphere. For him, architecture must take into account the new modes of interrelationships between populations, nature, and technological environments," they add.



Apple Park (2019)



The pristine location is apt for the major architectural exhibition, as this is the very building that was among the first manifestations of the 'High Tech' architectural trend of which Foster is widely regarded to be a leader—he founded the Team 4 agency in London in 1963 with British architect Wendy Cheesman (Foster's spouse) and British-Italian architect Richard Rogers who, along with Italian architect Renzo Piano, would be the architect of the Centre Pompidou in 1977. In 1967, Foster founded his eponymous practice, Foster Associates, which became Foster + Partners in 1992.



At the Centre Pompidou, a drawing gallery greets guests at the entrance of the exhibition space, showcasing items never seen before in France, including drawings, sketchbooks, sketches, and photographs taken by the British architect. Works by French painter, sculptor, and filmmaker Fernand Léger, Romanian sculptor, painter and photographer Constantin Brancusi, Italian painter and sculptor Umberto Boccioni and Chinese contemporary artist, documentarian, and activist Ai Wei Wei will also be presented in the retrospective exhibition, because they are cited as Foster's sources of inspiration and resonate with his architecture, along with industrial creations, a glider, and automobiles.

Publication

Madame Figaro

Date

05/05/2023

Format

Print



À NE PAS RATER

Norman Foster, L'ARCHITECTE high-tech

ON LUI DOIT TANT DE BÂTIMENTS ICONIQUES à travers la planète.

Entre autres : l'hôtel de ville ou le Millennium Bridge de Londres.

l'immeuble HSBC de Hongkong, la Hearst Tower à New York... Un édifice est même déjà classé comme le siège social de Willis Faber and Dumas à Ipswich, en Angleterre, d'autres réalisations figurent en France, tels le Musée régional de la Narbonne antique ou le réaménagement du Vieux-Port à Marseille... Le Centre Pompidou, à Paris, consacre au Britannique Norman Foster, figure majeure de l'architecture mondiale, chef de file du courant high-tech (ou modernisme tardif), une vaste exposition. Deux mille mètres carrés sont dévolus, à la façon d'un cabinet de dessins, à ses carnets de travail, ses nombreuses maquettes permettant d'appréhender

une centaine de projets en architecture et en design. Des ses débuts, il se lie avec Richard Rogers (architecte, tout comme Renzo Piano du Centre Pompidou) et fonde un cabinet avec lui,

en 1963, avant de s'en séparer quelques années plus tard. Il monte alors un cabinet avec sa femme, Wendy Cheesman, rebaptisé Foster + Partners. Plus de cinq cents collaborateurs travaillent dans leurs agences disséminées à Londres, Berlin, et Hongkong dans les années 2000. En 1999, il est récompensé du prix Pritzker, l'équivalent du prix Nobel d'architecture. Architecte des réseaux, des systèmes d'échanges, Norman Foster a toujours concilié le progrès technologique et l'écologie durable. Un pionnier de 87 ans. « L.C. »

« Norman Foster », du 30 mai de l'été, au Centre Pompidou, à Paris, centrepompidou.fr

PHOTOGRAPHY: NORMAN FOSTER + PARTNERS

PAR VALÉRY DE BUCHET AVEC BERNARD BABIKINE, LÉLITA CÉNAC, MARION GÉLIOT, PAOLA GERONE ET MARILYNE LATERRIE

79

Publication
Tim Marlow's Must-
See Museum Shows

Date
04/05/2023

Format
Digital

Norman Foster

Centre Pompidou, Paris

10 May–7 Aug 2023



LE VIADUC DE MILLAU © DANIEL JAMME EIFFAGE

Lord Foster is taking on the hallowed spaces of the Pompidou Centre, itself a landmark of the High Tech architectural movement of which he is a co-pioneer. **Norman Foster** will feature over 130 major projects, showcasing everything from his reputation-making HSBC Building in Hong Kong from the early 80s, to airports, transport networks, museums and the visionary circular headquarters created for Apple in Cupertino.

Publication
La Repubblica
Date
05/05/2023
Format
Digital

Design | liberamente
da vivere
e creare

Il Pompidou celebra l'inconfondibile Foster
di Silvana Annicchiarico



Apri il 10 maggio a Parigi una mostra che racconta la straordinaria carriera dell'archistar inglese

05 MAGGIO 2023 ALLE 16:22

🕒 2 MINUTI DI LETTURA

Far dialogare natura e tecnologia. Progettare il futuro nel rispetto dell'ambiente. Da sempre coerente con questi principi di fondo, pochi mesi fa Norman Foster ha invitato urbanisti, architetti, ingegneri e designer ad aderire ai principi per la progettazione urbana e l'architettura sostenibile e inclusiva contenuti nella Dichiarazione di San Marino. Come dire: ha messo il peso dell'autorevolezza che tutto il mondo gli riconosce al servizio di un'urgenza non più procrastinabile: quella che chiede a tutti di interrogarsi su come progettare un futuro "verde" e sostenibile senza imporre all'architettura di rinunciare alle sue sfide e ai suoi sogni.



ABBONATI



☰ MENU 🔍 CERCA

ABBONATI

GEDİ SMİLE



88 anni, nato e cresciuto in una famiglia operaia di Manchester, ma assunto con gli anni alle onorificenze più prestigiose (nel 1990 è diventato baronetto, nel 1999 la regina di Inghilterra lo ha proclamato Lord), Foster è ormai l'emblema stesso dell'archistar: a capo di uno studio che conta più di 500 dipendenti, ha costruito in Cina, negli Stati Uniti, in Germania, Spagna, Francia, Singapore, Arabia Saudita, Giappone, Malesia, Hong Kong, Svizzera, Olanda, Inghilterra e Italia. Ha progettato aeroporti e grattacieli, musei e università, ponti e parlamenti. Per non parlare dell'industrial design, con progetti di tavoli, sedie, rubinetti e altri oggetti della vita quotidiana.



A lui, al suo **genio visionario** e alla sua impressionante prolificità il Centre Pompidou di Parigi dedica ora una mostra (Norman Foster, dal 10 maggio al 7 agosto) che su una superficie di oltre 2200 mq presenta disegni, schizzi, maquettes originali e diorama, oltre a numerosi video che permettono di scoprire e ripercorrere molti dei progetti più importanti dell'architetto. Ma nel percorso espositivo si trovano anche opere di autori come Fernand Léger, Constantin Brancusi, Umberto Boccioni e Ai Wei Wei che Foster considera tra le sue fonti di ispirazione.

Patricia Viel racconta il nuovo hotel Bulgari di Tokyo

di Francesca Gugliotta
24 Aprile 2023



Nel percorso espositivo allestito nella Galleria 1, al sesto piano del Pompidou, il visitatore si trova di fronte ad alcuni dei progetti più spettacolari di Norman Foster: **la cupola del nuovo Parlamento del Reichstag a Berlino, il Millenium Bridge e la City Hall di Londra, la sede della Apple a Cupertino** (pensata assieme a Steve Jobs e considerata uno degli edifici più sostenibili al mondo, con i quattro quinti dello spazio destinato a verde), il viadotto di Millau in Francia (un impalcato di acciaio di otto campate supportato da sette pile di cemento, lungo 2460 metri, più alto della Tour Eiffel), l'inconfondibile Hearst Tower di New York (182 metri di altezza, 46 piani, l'80 per cento dell'acciaio utilizzato è riciclato), l'aeroporto internazionale di Hong Kong (costruito su un'isola artificiale creata appositamente) o la celeberrima The Gherkin al 30 St Mary Axe di Londra, con l'audace forma a siluro e la facciata in vetro che ne hanno fatto uno degli edifici più riconoscibili della città.

Publication
AD News Asia
Date
06/05/2023
Format
Digital

22/5/23, 15:46

Tiffany & Co. continúa la leyenda de Nueva York, la obra maestra del Renacimiento llega a Shanghái, el Centro Pompidou celebra la retrospe...

04

A partir del manifiesto de la alta tecnología hace medio siglo
Exposición retrospectiva de la carrera arquitectónica de 60 años de
Norman Foster



Norman Foster (izquierda) y su mentor Buckminster Fuller, un filósofo, arquitecto e inventor estadounidense cuya obra maestra es el techo esférico de fullereno. Fuente: ©Ken Kirkwood

La mayor retrospectiva de los 60 años de carrera de diseño arquitectónico de Norman Foster se inaugurará en el Centro Pompidou de París. La exposición revisará las obras pioneras de Foster en diferentes etapas, incluido el edificio de la sede de HSBC, el Aeropuerto Internacional de Hong Kong y el parque Apple. Norman Foster, fundador y presidente ejecutivo de Foster + Partners y presidente de la Norman Foster Foundation, dijo: "La exposición rastrea los temas del desarrollo sostenible y mira hacia el futuro. Foster + **Partners Cuando se fundó la empresa en la**

década de 1960, un se creó la conciencia de la fragilidad del planeta, que fue la semilla del 'movimiento verde'. Estos principios pueden ser la corriente principal hoy en día, pero hace más de medio siglo fueron de vanguardia y anticiparon la realidad actual. Durante décadas, hemos buscado desafiar las convenciones, reinventar las tipologías arquitectónicas y apuntar a diseñar edificios ligeros inspirados en la naturaleza que traigan belleza y alegría mientras son ecológicamente responsables".



Foster + Partners: The Great Court on el Museo Británico, terminado en 2000. Crédito: © Nigel Young / Foster + Partners

La exposición muestra la excelencia del diseño de Foster a través de siete temas: Naturaleza y Ciudad, Piel y Huesos, Ciudad Vertical, Historia y Tradición, Planificación y Lugar, Redes, Movilidad y Futuro. Las exposiciones incluyen manuscritos, dibujos, maquetas originales, dioramas, vídeos... Hay una sala especial a la entrada de la exposición dedicada a los dibujos, manuscritos, bocetos y fotografías del arquitecto que nunca antes se habían expuesto en Francia. También se exhiben obras de los artistas Fernand Léger, Constantin Brancusi, Umberto Boccioni, así como planeadores y autos clásicos y otros productos industriales, son la fuente de inspiración de Foster, y su arquitectura se complementa.

Publication

El Cultural

Date

07/05/2023

Format

Digital



EL CULTURAL



Norman Foster. Foto: Yukio Futagawa // Edificio Hearst, Nueva York. Foto: Chuck Choi

ARTE

El Pompidou se rinde a Norman Foster: "Soy un privilegiado, habría pagado por ejercer la arquitectura"

El museo parisino dedica una excepcional retrospectiva al famoso y prolífico arquitecto ganador del Pritzker que abarca sus seis décadas de trayectoria

7 mayo, 2023 - 02:25

GUARDAR

EN: ARQUITECTURA ARTE EXPOSICIONES MUSEOS NORMAN FOSTER

Cristina Carrillo de Albornoz

A lo largo de las cuatro últimas semanas, el gran arquitecto sir **Norman Foster** (Stockport, Mánchester, 1935) ha recorrido muchísimas veces los más de 2.200 metros cuadrados del piso sexto del Centro Pompidou de París. Ha estado instalando, lleno de emociones, **la exposición más grande jamás realizada a un arquitecto**, que la prestigiosa institución francesa le dedica a toda su carrera de más de seis décadas.

Comisariada por Frédéric Migayrou, está completamente diseñada por el propio Norman Foster, quien cuenta desde el Pompidou: “Lo que deseo con esta exposición es **revelar todo el proceso detrás de la creación**, desde el momento de la concepción de un proyecto hasta el diseño y ejecución final; esto es, que el visitante se adentre en las distintas opciones y versiones a través de dibujos, cuadernos de trabajo, fotografías, vídeos, así como múltiples maquetas y prototipos”. Y concluye: “En definitiva, mostrará la naturaleza de mi trabajo y quiero que también se comprenda cómo **detrás de todo proyecto hay siempre un elemento de alegría y celebración**”.

La selección realizada entre ambos, señala Migayrou, “ha sido compleja porque cuenta con más de **600 proyectos en los seis continentes, incluida la Antártida**, así como proyectos en la Luna y Marte. Al final **elegimos los 130 más icónicos**, que son estudiados a escala global”. Grandes aeropuertos, redes de transporte, edificios verticales de gran altura, sedes de grandes empresas, edificios públicos, complejas estructuras de ingeniería, programas de desarrollo urbano, museos... hasta proyectos para comunicar zonas de África mediante drones y transportar medicamentos.

Destacan en la exposición proyectos seminales como la sede principal del Banco de Hong Kong & Shanghai (Hong Kong, 1979-1986), el Carré d'Art (Nîmes , 1984-1993), el Aeropuerto Internacional de Hong Kong (1992-1998) o el **Apple Park** (Cupertino, Estados Unidos, 2009-2017), en los que se evidencia la forma revolucionaria y visionaria de construir.



Apple Park (Cupertino, California, 2009-2017). Foto: Nigel Young/Foster +Partners

Publication
ELLE DECO China
Date
08/05/2023
Format
Digital

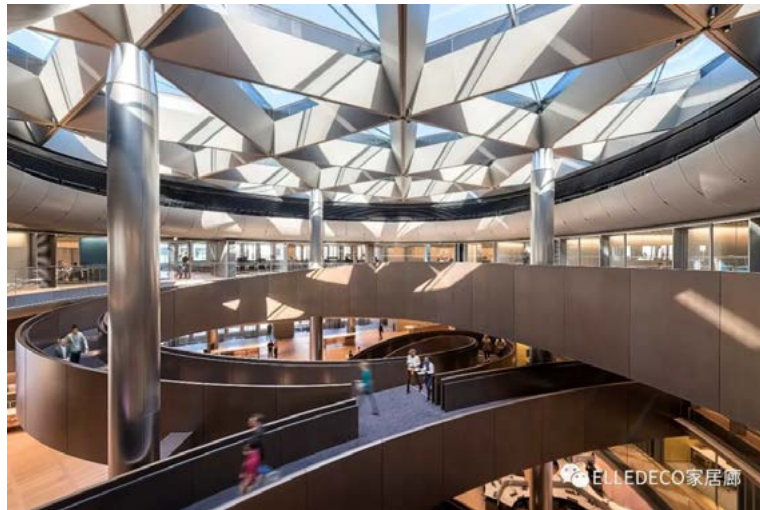
22/5/23, 15:50

Exposición retrospectiva de Norman Foster, exposición individual de cometalismo, debut de gatos gigantes en el Bund... 8 nuevas exposicio...

03

60 años de diseño arquitectónico de Norman Foster mayor retrospectiva

Revisión en profundidad de la obra de Foster en diferentes etapas



Nigel Young / Foster + Partners, sede de Bloomberg (2017)

La mayor retrospectiva de los 60 años de carrera de diseño arquitectónico de Norman Foster se inaugurará en mayo en el Centre Pompidou de París. Con una superficie de casi 2.200 metros cuadrados, la exposición repasa el trabajo de Foster en diferentes etapas, destacando proyectos innovadores, incluido el edificio de la sede de la Corporación Bancaria de Hong Kong y Shanghái, el Centro de Arte Carré d'Art Square en Nimes, Francia, el Hong Aeropuerto Internacional de Kong y EE.UU. Cupertino Apple Park.



La exposición muestra la excelencia del diseño de Foster a través de siete temas: naturaleza y ciudad, piel y huesos, ciudad vertical, historia y tradición, planificación y lugar, red, movilidad y futuro. Manuscritos, dibujos, modelos a escala originales, dioramas y un extenso programa de múltiples videos llevan a los espectadores a una mirada profunda a 130 proyectos.

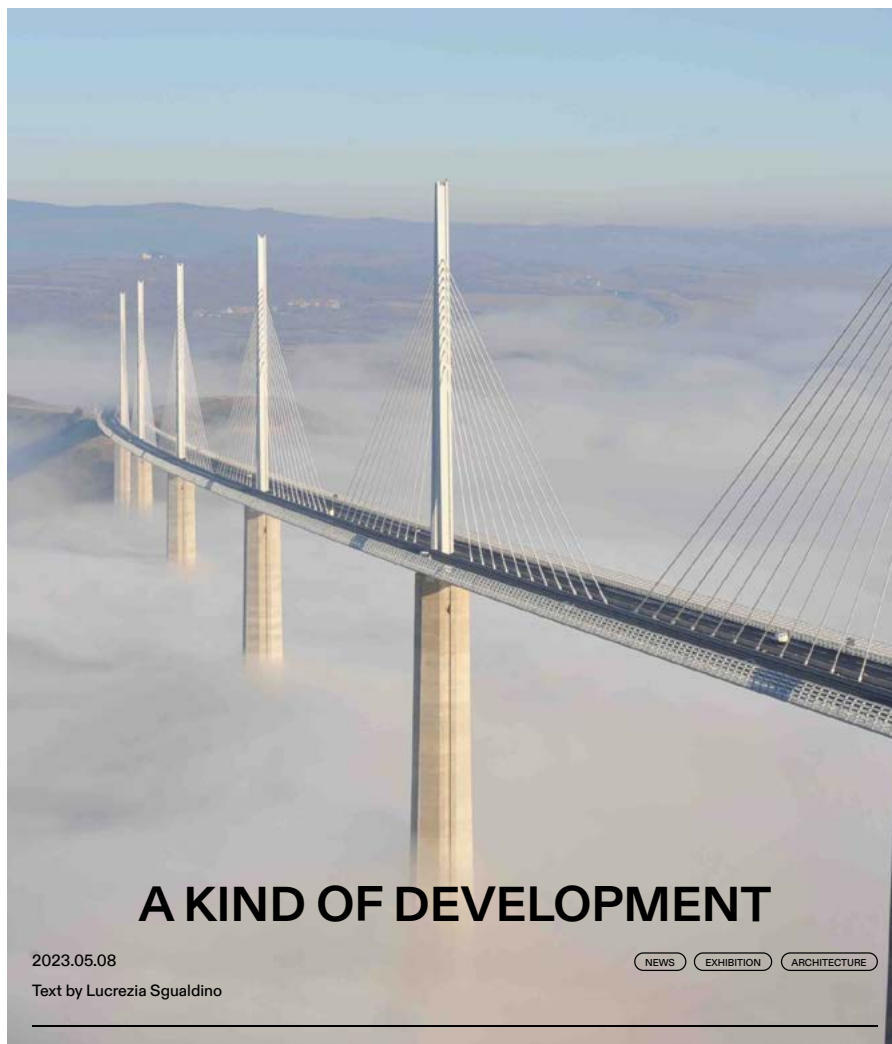
Período de exposición: 10 de mayo al 7 de agosto de 2023

Lugar: Centro Pompidou, Centro Pompidou, París

Publication
Muse Magazine
Date
08/05/2023
Format
Digital

22/5/23, 16:21

NORMAN FOSTER CENTRE POMPIDOU - IT | Muse



NORMAN FOSTER, CENTRE POMPIDOU

Una rassegna incredibile che trasporta il visitatore in un sofisticato viaggio raccontato da un unico linguaggio che lega arte e architettura contemporanea, e reso possibile dal maestro indiscusso Norman Foster.

La retrospettiva intitolata *Norman Foster* racconta la carriera, insieme allo sviluppo artistico e pratico dell'architetto di fama mondiale. Ne analizza tutti i periodi attraversati nella sua vita professionale, riflettendo su sette diverse tematiche e circa 130 progetti. Gli aspetti affrontati nella mostra spaziano da categorie così denominate: *Natura* e *Urbano* in cui l'albero diventa una

22/5/23, 16:21

NORMAN FOSTER CENTRE POMPIDOU - IT | Muse

reale fonte d'ispirazione e metafora di un edificio ideale, che respira e risponde al succedere delle stagioni e del tempo; *Pelle e Ossa* racconta invece il rapporto tra sistemi differenti e separati di struttura, tra servizi ambientali e rivestimenti esterni; *Città Verticale* si identifica nell'immagine del grattacielo, emblema della città moderna e ricordo della sua stessa invenzione come più grande creazione della civiltà; *Storia e Tradizione* ricorda come per poter guardare al futuro è necessario saper prima osservare il tempo addietro; *Pianificazione e Luoghi* è invece una riflessione sugli spazi urbani e sul collante che lega le singole strutture e determina l'identità e il DNA dell'intera città; *Reti e Mobilità* indaga l'aspetto pratico delle infrastrutture fisiche necessarie per la mobilità di persone, beni, merci e anche informazioni; *Prospettive future* ha un'ottica proiettata avanti nel tempo e nello spazio, regala un'anticipazione del mondo del futuro, più autonomo, in cui le fonti di energia pulita sono disponibili in abbondanza e accessibili alla comunità intera.



<https://musemagazine.it/it/articles/norman-foster-centre-pompidou-it/>

2/10

22/5/23, 16:21

NORMAN FOSTER CENTRE POMPIDOU - IT | Muse

FOSTER + PARTNERS, PONT MILLENIUM, LONDRES (ROYAUME-UNIS), 1996-2000. PHOTO © NIGEL YOUNG.

OPENING IMAGE: FOSTER + PARTNERS, LE VIADUC DE MILLAU, MILLAU (FRANCE) 1993-2004. PHOTO © DANIEL JAMME.



FOSTER + PARTNERS, GRANDE COUR DU BRITISH MUSEUM, LONDRES (ROYAUME-UNI), 1994-2000. PHOTO © NIGEL YOUNG.

Publication

El Periodico

Date
09/05/2023

Format
Digital

Retrospectiva en el Centro Pompidou

El Pompidou celebra el universo de Norman Foster, el arquitecto más famoso del mundo

El museo dedica una amplia retrospectiva sobre más de un centenar de proyectos del pasado, presente y futuro del célebre arquitecto británico



La sede de Apple, en Silicon Valley. /
NIGEL YOUNG

Publication

ABC

Date

09/05/2023

Format

Digital

MUNDO

El Pompidou estrena su retrospectiva de Norman Foster, una ventana a su mente

París, 9 may (EFE).- El Centro Pompidou abre este miércoles su retrospectiva dedicada al británico Norman Foster, la primera para un arquitecto en el gran templo parisino del arte contemporáneo, con una propuesta que no solo repasa su huella en las grandes capitales del mundo, sino que invita a pasear por su proceso creativo.

POR EFE

09 DE MAYO DE 2023, - 14:40

Dividida en ocho espacios, la muestra se despliega sobre los 2.200 metros cuadrados de la última planta del Pompidou y condensa 60 años de práctica: desde los primeros molinos que Foster restauró cuando era tan solo un adolescente hasta sus proyectos para que el hombre habite en la Luna y Marte.

Recibe al visitante una sala dedicada a sus bocetos, oscura e inundada de ideas. Es, en realidad, una metáfora de la mente del propio Foster, según ha explicado a la prensa Frédéric Migayrou, director de arquitectura del Pompidou, en la apertura de la muestra para la prensa, en vísperas de la inauguración general.

"Podemos estar un poco perdidos", ha explicado el también comisario de la retrospectiva sobre Foster, pero es la "forma de entrar en su espacio estético, en su dinámica de creación".

A esa bienvenida le siguen espacios diáfanos que ordenan la obra de Foster de manera cronológica y temática: de los primeros edificios a los grandes rascacielos, como la torre del número 30 de St Mary Axe, en Londres; pasando por modelos de aeropuertos; puentes; sus proyectos de planificación urbana y de transporte, etc.

Las maquetas y bocetos reflejan muchas de las ideas clave de la obra de Foster, como el uso de espacios abiertos y estructuras envolventes, la necesidad de una arquitectura en comunión con el entorno, la idea de que los edificios deben ser energéticamente autónomos y aprovechar la luz natural o la de la integración de la vegetación en el espacio.

Como el propio arquitecto británico recuerda al visitante a través de citas en los muros del Pompidou, sus inicios en la arquitectura, en los años 60, coincidieron con las primeras señales de un mundo que empezaba tomar conciencia de la fragilidad del planeta.

Foster también ha cedido al Pompidou objetos y documentos que forman parte de su intimidad, como fotografías de sus inicios o un coche antiguo perteneciente al también arquitecto Charles-Édouard Jeanneret- Gris, más conocido como Le Corbusier, que él compró y restauró.

Publication
The Daily Telegraph
(UK)
Date
09/05/2023
Format
Digital

The Telegraph

Norman Foster, review: is Britain's greatest architect now aiming for the Moon?

This exhibition at the Pompidou Centre is awe-inspiring, but why is it happening in France?

By [Alastair Sooke](#) 9 May 2023 • 11:00am



Le Viaduc de Millau, France, designed by Norman Foster CREDIT: Daniel Jamme / Eiffage

Is there a building on this planet that Norman Foster *hasn't* designed? Around 130 projects by the British architect feature in his new retrospective in Paris. Yet, such is their variety – over six decades, he's dreamed up everything from private homes and pavilions to skyscrapers, airports, and even an elephant house for Copenhagen Zoo – that the show's impact is overwhelming. By the end, humbled by his high-tech achievement, I felt like one of those faceless figurines, barely a few millimetres high, populating his architectural models. This is, it's fair to say, an awe-inspiring exhibition.

Consider the contribution to Britain's built environment of this 87-year-old demiurge, who grew up near Manchester in modest circumstances, and left school at 16. London's City Hall, the bulging tower at 30 St Mary Axe commonly known as "the Gherkin", a reinvented Wembley Stadium: Foster's behind them all.

Norwich's hangar-like Sainsbury Centre for Visual Arts, which he created during the 1970s (while his former partner, Richard Rogers, was hard at it on the Pompidou), revolutionised the layout of museums; the open-plan, glass-walled edifice of Stansted, with – in a characteristic Foster move – its services hidden beneath the hall, transformed airport design. (Although, I suspect, few passengers jostling amid the scrum at Ryanair's check-in desks at 4am would savour this.)

And it isn't only Britain. The Pompidou's show opens with a spectacular photograph of the Millau Viaduct, topped by slender pylons, curving above the clouds across a valley in southern France. If the exhibition were happening in Berlin, its introductory image would be Foster's glass-and-steel cupola for the Reichstag; in Hong Kong, his first (and, again, revolutionary) skyscraper, HSBC's coreless 47-storey headquarters, held up by a Meccano-like exoskeleton.

Other architecture, perhaps, has greater sprezzatura and finesse (see: the buildings of Renzo Piano), but the visionary output of Foster + Partners, which today employs 1,800 people, is universal.



Habitat sur Mars, Foster and Partners CREDIT: © Foster + Partners

Besides, the exhibition – unusually for an architecture show, which can be tricky to pull off – is absorbing. Yes, there's a glut of blank wooden models of city blocks, and I doubt many visitors will engage with the minutiae of Foster's various transport hubs or offices in Ipswich. Not everything he's built has the glamour of Apple Park in Cupertino, a sleek, circular structure that dominates the Californian landscape like a Polo mint dropped by God, and appears to be the omphalos, or navel, of the world.

Yet, the exhibition begins without a model in sight, with a large gallery showcasing 350 of Foster's drawings; nearby, an old copy of an Eagle comic featuring an exploded view of a four-jet airliner reveals an important early influence on him as a gadget-obsessed boy.

In the main space, a display of aerodynamic vehicles and streamlined modern artworks proves dramatic, while diagonally arranged partitions reveal a panorama across Paris – the perfect backdrop for detailed models of Foster's most famous towers.

Publication

EuroNews

Date
09/05/2023

Format
Digital

Largest Norman Foster retrospective opens in Paris



Le Viaduc de Millau, Millau (France), 1993-2004 - Copyright Foster + Partners, Photo : © Ben Johnson

By [Katy Dartford](#) • Updated: 09/05/2023

Six decades of works by the world renowned British architect who is often seen as a leader of the "high-tech" trend are now on display at the Centre Pompidou in Paris.

The largest retrospective of works by British architect, Norman Foster has opened at the Centre Pompidou in Paris, spanning the last six decades of his career.

Drawings, workbooks, scale models, prototypes and videos enable visitors to delve into 130 major projects on display in the centre, which itself is considered one of the first examples of the "High Tech" architectural trend that Foster helped pioneer.

The exhibition reviews the different periods of the architect's work and highlights cutting-edge creations, such as the headquarters of the Hongkong and Shanghai Banking Corporation (Hong Kong, 1979-1986), the Carré d'Art (Nîmes, 1984-1993), Hong Kong International Airport (1992-1998) and Apple Park (Cupertino, United States, 2009-2017).



Carré d'Art, Nîmes (France), 1984-1993 - Foster + Partners, Photo : © James Morris

The architect's work is explored through seven themes: Nature and Urbanity; Skin and Bones; Vertical City; History and Tradition; Planning and Place; Networks and Mobility and Future.



Norman Foster - Photo : © Yukio Futagawa

Sources of inspiration for Foster, including Fernand Léger, Constantin Brancusi, Umberto Boccioni and Ai Wei Wei are also presented in the exhibition.

Foster's creations were influenced by his time working with American architect, Richard Buckminster Fuller, who founded the concept of combining technology with the environment.

"The birth of the practice in the 1960s coincided with the first signs of an awareness of the fragility of the planet. These were the green shoots of what would later be named The Green Movement," explains Foster.

"These principles may now be mainstream, but more than half a century ago, they were revolutionary and anticipated the reality of today. Throughout the decades, we have sought to challenge conventions, reinvent building types and demonstrate an architecture of light and lightness, inspired by nature, which can be about joy as well as being eco-friendly."

Publication
La Vie Taiwan
Date
09/05/2023
Format
Digital

página delantera / Arte / [Exhibición de arte](#)

¡El Centro Pompidou de París presenta la mayor retrospectiva de la carrera de Norman Foster! De los 7 temas principales, peine el pensamiento arquitectónico sostenible y vanguardista del maestro.

2023/5/10-8/7

09 mayo 2023 [carol chien](#)

La mayor retrospectiva de la carrera del arquitecto de Pritzker Norman Foster comenzará en el Centro Pompidou de París Con 7 temas principales y 130 casos clave, conducirá a la audiencia a través de preciosos manuscritos, dibujos, modelos y Las exhibiciones multimedia profundizan en la trayectoria creativa. del maestro en los últimos 60 años. El período de exposición es del 10 de mayo de 2023 al 7 de agosto de 2023.



Aeropuerto Internacional de Hong Kong. (Crédito de la imagen: Dennis Gilbert / VER; Crédito de la imagen: Foster + Partners)

Caminando a la vanguardia del espíritu sostenible

Norman Foster es famoso por su diseño exterior vanguardista y su énfasis en el desarrollo sostenible. Fundó el estudio de arquitectura "Foster + Partners" en la década de 1960 y continuó defendiendo el espíritu de la arquitectura verde. Cuando la conciencia ambiental estaba a punto de comenzar, Había sido previsto para décadas posteriores los valores dominantes. Respecto a esta exposición, mencionó: "Desde hace décadas, venimos desafiando las convenciones, reinventando tipologías arquitectónicas y apuntando a diseñar edificios ligeros inspirados en la naturaleza, que aporten belleza y alegría respetando el entorno ecológico. Responsable" .



Parque de la manzana. (Crédito de la imagen: Foster + Partners)

3 aspectos destacados de la exposición

Aspecto destacado 01 | Ver el pensamiento de los maestros a partir de 7 temas principales y obras clave

Esta exposición presentará una gran cantidad de colecciones, como manuscritos, dibujos, maquetas originales, dioramas e imágenes multimedia, y ordenará la carrera de diseño arquitectónico de Norman Foster con siete temas: "Naturaleza y ciudad", "Piel y huesos", "Vertical Ciudades", "Historia y Tradición", "Planificación y Lugar", "Redes", "Movilidad y Futuro".



Centro de Arte Carré d'Art, Francia. (Crédito de la imagen: Foster + Partners)



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Is our greatest architect now aiming for the Moon?

Alastair Sooker
CHIEF ART CRITIC

Exhibition
Norman Foster
Centre Pompidou, Paris

★★★★★

Is there a building on this planet that Norman Foster hasn't designed? Around 100 projects by the British architect feature in his new retrospective in Paris. Yet, such is their variety - over six decades, he has dreamed up everything from private homes and pavilions to skyscrapers, airports, and even an elephant house for Copenhagen Zoo - that the show's impact is overwhelming. By the end, humbled by his hi-tech achievement, I felt like one of those

faceless figures, barely a few millimetres high, populating his architectural models. This is, it's fair to say, an awe-inspiring exhibition.

Consider the contribution to Britain's built environment of this 87-year-old designer, who grew up near Manchester in modest circumstances, and left school at 16. London's City Hall, the belting tower at 30 St Mary Axe commonly known as "the Gherkin", a reinvented Wembley Stadium: Foster is behind them all.

Norwich's hangar-like Sainsbury Centre for Visual Arts, which he created during the 1970s (while his former partner, Richard Rogers, was hard at it on the Pompidou), revolutionised the layout of museums: the open-plan, glass-walled edifice of Stamsted, with - in a characteristic Foster move - its services hidden beneath the hall, transformed airport design. (Although, I suspect, few

passengers jostling amid the scrum at Ryanair's check-in desks at Stan would savour this.)

And it isn't only Britain. The Pompidou's show opens with a spectacular photograph of the Millau Viaduct, topped by slender pylons, curving above the clouds across a valley in southern France. If the exhibition were happening in Berlin, its introductory image would be Foster's glass-and-steel cupola for the Reichstag, in Hong Kong, his first (and, again, revolutionary) skyscraper, HSBC's coreless 47-storey headquarters,

held up by a Meccano-like exoskeleton.

Other architecture, perhaps, has greater appreciation and finesse (see: the buildings of Renzo Piano), but the visionary output of Foster Partners, which today employs 1,800 people, is universal.

Besides, the exhibition - unusually for an architecture show, which can be tricky to pull off - is absorbing. Yes, there's a glut of blank wooden models of city blocks, and I doubt many visitors will engage with the minutiae of Foster's various transport hubs or offices in Ipswich. Not everything he's built has the glamour of Apple Park in Cupertino, a sleek, circular structure that dominates the Californian landscape like a Polo mint dropped by God, and appears to be the omphalos, or navel, of the world.

Yet, the exhibition begins without a model in sight, with a large gallery showcasing 350 of Foster's drawings; nearby, an old copy of an *Eagle* comic featuring an exploded view of a four-jet airliner reveals an important early influence on him as a gadget-obsessed boy.

In the main space, a display of aerodynamic vehicles and streamlined modern artworks proves dramatic, while diagonally arranged partitions reveal a panorama across Paris - the perfect backdrop for detailed models of Foster's most famous towers.

A compelling final room presents several ideas straight out of *Tomorrows' World*. Nuclear micro-reactor Hyperloop cargo trains? Lunar habitats 3D-printed from moon dust? For good reason, Foster calls this a "futurespective".

The one disappointment? That the exhibition - the first to honour an architect inside (as the curator puts it) the Pompidou's "mobile" Gallery 1 - is happening in France. Not even Foster, it seems, is a prophet in his own land.

From today until Aug 2: centrepompidou.fr



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EXPOSICIÓN

El Pompidou acoge la mayor retrospectiva de la obra de Norman Foster

10/05/2023



Hasta al 7 de agosto, el [Centro Pompidou](#) de París ofrece un recorrido por las últimas seis décadas de la obra de [Norman Foster](#). En una superficie de casi 2.200 metros cuadrados, la exposición explora 130 proyectos del arquitecto británico, a través de una selección inédita de sus bocetos y dibujos y siete temas: 'Naturaleza y urbanidad', 'Piel y huesos', 'Ciudad vertical', 'Historia y tradición', 'Urbanismo y lugares', 'Redes y movilidad' y 'Futuro'. Además de maquetas, prototipos y vídeos, la muestra incluye obras de artistas como Fernand Léger, Constantin Brancusi, Umberto Boccioni y Ai Weiwei, junto con creaciones industriales —como un planeador y varios automóviles clásicos, entre los cuales se encuentra el Avions Voisin C7, un automóvil que perteneció a Le Corbusier—, que han servido de fuente de inspiración en los proyectos de Foster.

Norman Foster, afirma: «Esta exposición se centra en la sostenibilidad y la anticipación del futuro. El nacimiento del estudio, en los años sesenta, coincidió con los primeros signos de concienciación sobre el cuidado del planeta. Eran los primeros brotes de lo que más tarde se llamaría 'Movimiento verde'. Puede que ahora estos principios sean la corriente dominante, pero hace más de medio siglo eran revolucionarios y anticipaban la realidad actual. A lo largo de las últimas décadas hemos tratado de desafiar las convenciones, reinventar los edificios y construir una arquitectura de luz y ligereza, inspirada en la naturaleza y que pueda ser respetuosa con el medio ambiente».

Comisariada por Frédéric Migayrou (director adjunto del MNAM-CCI (Musée National d'Art Moderne, Centre de Création Industrielle), la exposición ha sido diseñada por Norman Foster y realizada en colaboración con la Norman Foster Foundation y Foster + Partners.



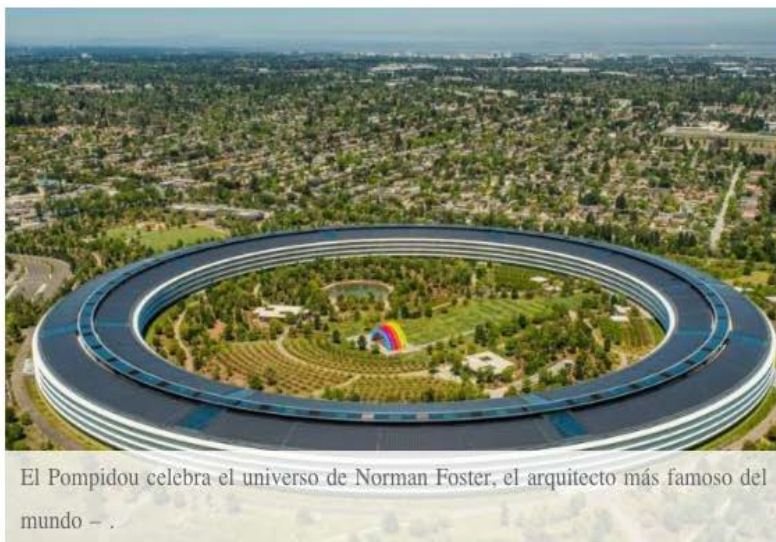
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✓ El Pompidou celebra el universo de Norman Foster, el arquitecto más famoso del mundo – .

ARTE Traci ✓ New ⌚ 6 days ago 🚫 REPORT



Uno de los méritos de la exposición es ofrecer una reflexión teórica sobre el autor de cientos de proyectos que marcaron numerosas metrópolis en las últimas décadas; entre ellos, Barcelona con la **Torre de Collserola**. “Hemos intentado mostrar las fuentes de inspiración y la genealogía de su obra. Hay todo un trabajo de fondo que no se había hecho antes”, explicó **Frédéric Migayrou** comisario de la exposición, durante la visita de prensa a la que asistió EL PERIÓDICO DE CATALUNYA.

Más que una retrospectiva crítica sobre su arquitectura, es una especie de autobiografía en forma de exposición. Un recorrido a lo largo de su carrera, que nos permite constatar aquellas inquietudes constantes en sus más de 60 años de trabajo como arquitecto. Uno de ellos es la combinación de **innovación tecnológica** con la integración en el espacio ultraterrestre y **respeto por la naturaleza**. “Foster desarrolla una arquitectura orgánica a través de un gran interés por la tecnología”, destaca el comisario.

Innovación tecnológica y respeto por la naturaleza

La exposición comienza en una gran sala con **docenas de dibujos** realizado a lo largo de su vida, desde su etapa como estudiante de arquitectura en Manchester y en la prestigiosa Universidad americana de Yale hasta la actualidad. También se exhiben cientos de fotografías de edificios o formas arquitectónicas capturadas por el mismo artista. En la muestra también se pueden ver más de una docena **artículos fetichistas** para acogida. Por ejemplo, la carrocería de un Mercedes, un avión o las esculturas de artistas de vanguardia de principios del siglo XX, como Constantin Brancusi o el futurista italiano Umberto Boccioni.

Las innovaciones tecnológicas y la ciencia ficción fascinaron a Foster desde su juventud. Pero desde sus inicios como arquitecto también tuvo en cuenta el respeto por el medio ambiente. “Foster Associates nació al mismo tiempo que la idea de una ‘**arquitectura verde**’, aunque aún no se había inventado esta expresión”, presume el arquitecto británico en una entrevista con el comisario de la muestra. Este interés por la arquitectura sostenible a nivel energético y medioambiental se debió a la influencia del arquitecto estadounidense **Richard Buckminster Fuller**, uno de sus principales referentes. En esos años de formación también estuvo marcado por el ensayo *primavera silenciosa* de Rachel Carson, obra precursora del ecologismo en Estados Unidos.

De hecho, esta relación entre la naturaleza y sus diseños arquitectónicos estuvo presente desde sus primeras obras. Este fue el caso de un mirador, llamado Cockpit por la forma de la cabina de un avión de la Segunda Guerra Mundial, diseñado en 1964 en la localidad costera británica de Feock y considerado su primer proyecto. En este caso, el **importancia de la luz natural** y los espacios abiertos, como sucedería también unos años más tarde con la Skybreak House, utilizada como plató de rodaje en la *Naranja mecánica* de Stanley Kubrick. A mediados de la década de 1970, Foster también trabajó en un proyecto de vivienda ecológica en la isla canaria de La Gomera.

Reconstruir el pasado e imaginar el futuro

La muestra no se divide en partes cronológicas, sino temáticas. Además de la relación entre su arquitectura y la naturaleza, hay uno dedicado a cubiertas y estructuras, otro a **rascacielosa** la remodelación de edificios históricos, urbanismo, infraestructuras de movilidad, como aeropuertos, y sus proyectos científicos y espaciales.

El maestro británico comenzó su carrera en el estudio Team 4, fundado en 1963 con su amigo **ricardo rogers** y sus dos esposas, también arquitectas, Wendy Cheesman Foster y Su Rogers. Aunque ese estudio sólo duró cuatro años y Foster fundó el suyo propio en 1967, los cuatro sentaron las bases del “**Alta tecnología**”. Curiosamente, Rogers diseñó el singular edificio del Centro Pompidou, concebido como una estructura de vidrio y metal con evidentes reminiscencias del estilo fosteriano.

Además del rascacielos del banco HSBC en Hong Kong, el Aeropuerto Internacional de Hong Kong —considerado el primer hub aeroportuario del mundo— o el **parque de la manzana** En California, Foster se encargó de las reformas de edificios monumentales e históricos, como la cúpula de cristal del Reichstag (Parlamento) de Berlín o el patio del Museo Británico de Londres. También diseñó estaciones de metro en Bilbao e incluso gasolineras de Repsol.

“Creo que el período más interesante de su trabajo arquitectónico será la próxima década”, dice Migayrou. A pesar de sus 87 años, tiene numerosos proyectos en mente. Colabora con la ONU en la reconstrucción de la ciudad ucraniana de Kharkov, pero también con el MIT de Boston para desarrollar pequeños reactores nucleares e incluso con la NASA en un proyecto de **viviendas espaciales para la luna** O el planeta Marte. La exposición del Pompidou nos permite conocer las razones por las que se convirtió en uno de los arquitectos contemporáneos más famosos del mundo.

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the largest retrospective of norman foster's work opens at centre pompidou in paris

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THE NORMAN FOSTER RETROSPECTIVE: A SIX-DECADE-LONG OVERVIEW

The largest retrospective spanning the entire oeuvre of Norman Foster's work over the last six decades opens at Paris' Centre Pompidou in the presence of Rima Abdul Malak, the French Minister of Culture, and Laurent Le Bon, President of the Centre Pompidou. Covering nearly 2,200 sqm, the exhibition reviews the different periods of the architect's work, highlighting seminal projects, such as the headquarters of the Hongkong and Shanghai Banking Corporation (Hong Kong, 1979-1986), the Carré d'Art (Nîmes, 1984-1993), Hong Kong International Airport (1992-1998) and Apple Park (Cupertino, United States, 2009-2017). Running from May 10 to August 7, 2023, the retrospective is designed by Norman Foster and executed in collaboration with Foster + Partners and the Norman Foster Foundation.



Norman Foster | image © Nigel Young / Foster + Partners

EXPLORING THE ARCHITECT'S WORK THROUGH SEVEN THEMES

Curated by Frédéric Migayrou, Deputy Director of the MNAM-CCI (Musée National d'Art Moderne, Centre de Création Industrielle), The Norman Foster retrospective at Centre Pompidou explores the architect's work through the prism of seven themes: Nature and Urbanity; Skin and Bones; Vertical City; History and Tradition; Planning and Place; Networks and Mobility and Future.

'This exhibition traces the themes of sustainability and anticipating the future,' shares Foster. 'The birth of the practice in the 1960's coincided with the first signs of an awareness of the fragility of the planet. These were the green shoots of what would later be named The Green Movement. These principles may now be mainstream, but more than half a century ago, they were revolutionary and anticipated the reality of today. Throughout the decades, we have sought to challenge conventions, reinvent building types and demonstrate an architecture of light and lightness, inspired by nature, which can be about joy as well as being eco-friendly.'



Marseille Vieux Port | image © Edmund Sumner

A UNIQUE DISPLAY OF 130 MAJOR PROJECTS

Drawings, sketches, original scale models, dioramas, and many videos will enable visitors to delve into 130 major projects. Indeed, welcoming visitors at the entrance to the Norman Foster retrospective, a drawing gallery showcases items never seen before in France, consisting of drawings, sketchbooks, sketches, and photographs taken by the architect. Illustrating a resonance with Foster's architecture, the display includes works by Fernand Léger, Constantin Brancusi, Umberto Boccioni, and Ai Weiwei, along with industrial creations, such as a glider and several classic automobiles, which have often served as sources of inspiration.



image © Nigel Young / Foster + Partners

A 264-page catalog accompanies the expansive exhibition at Centre Pompidou, depicting eighty of the architect's most significant projects. This monograph features three portfolios showcasing Foster's early sources of inspiration, projects conducted in collaboration with Richard Buckminster Fuller, and other drawings and sketches. This collective volume is published by Editions du Centre Pompidou under the direction of Frédéric Migayrou, curator of the retrospective.

Lastly, the Bloomberg Connects app offers a free digital guide to the exhibition. Using their personal smartphones or tablets, visitors can scan QR codes within the exhibition space to read or listen to Norman Foster's personal introductions to each section. They can also explore a wide range of projects in more detail, from never-before-seen videos and drawings to 360 virtual reality tours.



image © Nigel Young / Foster + Partners

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Norman Foster Is Still Looking Upward - The New York Times

The New York Times | <https://www.nytimes.com/2023/05/10/arts/design/norman-foster-centre-pompidou.html>

Norman Foster Is Still Looking Upward

At 87, the British architect is being honored with a major retrospective that glances back on some of his greatest buildings and toward his vision for the future.

By Farah Nayeri
May 10, 2023



Norman Foster in Gallery 1 of the Pompidou Center. "Buildings last as long as they're useful," Foster said. "I'd like to think that buildings last forever, but realistically, the only constant is change." Elliott Verdier for The New York Times

Take the escalators to the top of the Pompidou Center in Paris and you'll reach the museum's largest exhibition hall, Gallery 1 — a vast space which, over the years, has hosted surveys of art-historical heavyweights like Pablo Picasso, Henri Matisse, and Salvador Dalí. Now, for the first time, Gallery 1 is showcasing the work of an architect: Norman Foster.

Foster, 87, was approached by the museum in 2018 to exhibit his work in the ground-level gallery often used for architecture shows, but he wanted to display many more objects than would fit. So he was granted a space that's nearly three times bigger, said the exhibition's curator, Frédéric Migayrou. To help cover the extra costs, Foster secured sponsorship from companies whose buildings he had designed, Migayrou added.

Foster was drawn to architecture from his teens in Manchester, England, filling his class notebook with drawings of buildings. He studied the discipline at Yale University alongside Richard Rogers, and teamed up with him in a collaborative practice before setting off on his own. (Rogers later designed the Pompidou Center, together with Renzo Piano.)

As an architect, Foster has harnessed technology to make buildings that are modern yet aim for ecological soundness. He has reinvented structures such as office towers and airports by moving bulky mechanical elements out of the way — to the sides, below ground — and letting light in.

As an architect, Foster has harnessed technology to make buildings that are modern yet aim for ecological soundness. He has reinvented structures such as office towers and airports by moving bulky mechanical elements out of the way — to the sides, below ground — and letting light in.



Nigel Young, via Foster + Partners

Notable landmarks include the soaring Millau Viaduct in southern France, the glass-roofed Great Court of the British Museum, the circular Apple headquarters in Cupertino, Calif., and the Reichstag building in Berlin — a spectacular glass cupola fitted over what was a bombed-out edifice. In the year of its inauguration, 1999, [Foster received the Pritzker Architecture Prize](#), and became a member of the House of Lords, the upper house of Britain's Parliament.

“Before Norman, architecture was rigidly divided between the kind of architects that critics wrote about, and the people that built most of the stuff,” said Deyan Sudjic, the author of a Foster biography. “That divide has more or less evaporated,” he said.



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L'architecture high tech de Norman Foster au Centre Pompidou



Culture Arts

ACTU

L'architecture high tech de Norman Foster au Centre Pompidou

10 mai 2023 · Par **Edouard Lebigre**



Le City Hall de Londres, conçu par Norman Foster. ©Shutterstock / Luciano Mortula - LGM

Une rétrospective sur cet architecte majeur de notre époque débute aujourd'hui au Centre Pompidou, accessible jusqu'au 7 août prochain.

Du viaduc de Millau à l'Apple Park en Californie, Norman Foster a laissé sa trace avec des centaines de projets, tout au long de ses 60 ans de carrière. Le Centre Pompidou propose dès aujourd'hui une rétrospective du travail de l'architecte britannique, du 10 mai au 7 août 2023. Avec près de 2200 m² de surface, l'exposition dévoile les carnets de travail, dessins, maquettes et prototypes qui permettront d'apprécier pleinement le travail de cet artiste majeur de notre époque. Organisée avec la participation de l'agence Foster + Partners et de la Norman Foster Foundation, la rétrospective propose également une sélection d'œuvres d'art moderne et contemporain, marqueurs de périodes esthétiques importantes pour Norman Foster.



Leader du courant « *high tech* »

Né à Manchester en 1935, Norman Foster étudie l'architecture à l'université de Yale aux États-Unis. Avec son cabinet Foster + Partners, le britannique devient un des pionniers du mouvement « *High tech* », aux côtés de Richard Rogers. Ce mouvement architectural né dans les années 1970 intègre des éléments hautement technologiques dans ses constructions comme le siège social de HSBC à Hong Kong.

Après plusieurs créations sur le sol britannique, Norman Foster part à la conquête d'autres territoires, notamment en France où il conçoit le Carré d'Art de Nîmes, le Lycée Albert Camus de Fréjus et le Viaduc de Millau entre 2001 et 2004. Ce colossal projet d'un coût de près de 320 millions d'euros deviendra le pont de tous les records, avec une longueur de 2460 m et une hauteur maximale de 342 m.

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Elle > Culture > Sorties > Musées Expos

Qui est Norman Foster, l'architecte aux réalisations iconiques exposé au Centre Pompidou ?

Publié le 10 mai 2023 à 12h00



Qui est Norman Foster, l'architecte aux réalisations iconiques exposé au Centre Pompidou ? - © bunhill-Dronandy-okeyphotos-trabantos-deepilot/iStock



SAUVEGARDER

Il est l'une des figures emblématiques du monde de l'architecture. Ses réalisations sont connues à l'international et pourtant, peu connaissent l'homme qui se cache derrière. Focus sur Norman Foster, actuellement à l'honneur dans une exposition au Centre Pompidou.

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Dans la tête de Norman Foster | Les Echos

CRITIQUE

Dans la tête de Norman Foster

Dans la plus grande exposition jamais consacrée à un architecte au Centre Pompidou, on découvre les mondes intérieurs du Britannique Norman Foster, sa passion pour l'automobile, l'aviation et le dessin qu'il pratique en permanence. Plongée époustouflante dans le cerveau du « starchitect ».



Par **Judith Benhamou**

Publié le 10 mai 2023 à 17:00 | Mis à jour le 10 mai 2023 à 17:05

« *L'important ce n'est pas la destination mais le voyage.* » La phrase de l'écrivain écossais Robert Louis Stevenson peut parfaitement s'appliquer à la nouvelle grande exposition du Centre Pompidou consacrée jusqu'au 10 août à un autre citoyen britannique, qui vit entre la Suisse et l'Espagne, le « starchitect » Norman Foster (né en 1935). Car Foster nous fait cheminer dans le process de ses projets. De la Hong Kong and Shanghai Bank, à Hong Kong, au siège social d'Apple à Cupertino, en Californie, on plonge dans son cerveau et trouve ses références tous azimuts. L'opération célèbre les soixante ans d'activité de l'agence de Norman Foster, qui compte 1.800 employés sur toute la planète.

Chez lui, le dessin est une obsession. Le commissaire de l'exposition, Frédéric Migayrou explique que l'architecte griffonne à chaque moment de la journée, même au restaurant. Alors l'exposition s'ouvre sur un cabinet de dessins immersif comprenant une multitude de ses projets sur papier, mais aussi pas moins de 300 carnets (sur 2.000 existants) contenant des esquisses spontanées, ainsi qu'une vitrine de 250 photographies. Ces clichés au format carte-postale reprennent comme l'Atlas du peintre allemand Gerhard Richter, ses références iconographiques: des détails d'architectures, des façades, des chaussures

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THE EXHIBITION DEDICATED TO ARCHITECT NORMAN FOSTER OPENS TODAY



BY LUXUS +
10 MAY 2023



From May 10 to August 7, the Centre Pompidou offers an overview of Norman Foster's creations and universe. From New York to Hong Kong, London, Barcelona and Sydney, the internationally renowned architect has created some of the world's most famous works.

Norman Foster is well and truly a household name. He is one of the great names in **modern architecture**, whose achievements can be seen all over the world. And with more than **300 awards**, the artist deserves to be remembered for his **60-year career**.

The Centre Pompidou is offering an exhibition devoted to the British architect from **May 10 to August 7, 2023**.

The exhibition will cover nearly **2,200 square meters** and will reveal exceptional workbooks, drawings, models and prototypes that will allow visitors to immerse themselves in the work of this major artist of our time. Organized with the participation of **Foster + Partners** and the **Norman Foster Foundation**, the retrospective will also feature a selection of modern and contemporary artworks that mark important aesthetic periods for Norman Foster.



High-tech architecture

Born in Manchester in 1935, Norman Foster studied architecture at **Yale University in the United States**. With his firm Foster + Partners, he became one of the first to participate in the “**high-tech**” architectural movement, alongside **Richard Rogers**. Born in the 1970s, this architectural movement integrates highly technological elements into its constructions.



SEE ALSO



MAGAZINE

WHAT CAN YOU BUY WITH CRYPTO-CURRENCIES?

Despite this modernity, Foster has always sought to put the notion of **environmental control** at the heart of his creations. Indeed, the architect has never ceased to combine **technology and ecology**, so that his buildings adapt to their environment without destroying it and last for centuries.



Norman Foster has conquered the world with his work. In France, he designed the **Carré d'Art in Nîmes**, the **Lycée Albert Camus in Fréjus** and the **Millau Viaduct** between 2001 and 2004, the latter costing nearly 320 million euros.

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10 de mayo de 2023



Retrospectiva de Norman Foster

ARTE Arte Global

Exposición retrospectiva del arquitecto británico Norman Foster en el Centre Pompidou, París, Francia. Esta exposición es la exposición especial más grande de Norman Foster hasta el momento y presenta los bocetos y modelos de diseño del arquitecto de más de 130 proyectos desde la década de 1960 hasta el presente, incluida la sede del banco HSBC en Hong Kong, la sede de Apple en California y Hong Kong. Aeropuerto Internacional de Kong. Foster, nacido en 1935, es considerado uno

<https://m.idai.ly/se/8600T3>

1/16

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Η μεγαλύτερη αναδρομική έκθεση για τον Norman Foster στο Pompidou - OlaFAQ



OLAFAQ

Εγγραφή

Πολιτισμός

Η μεγαλύτερη αναδρομική έκθεση για τον Norman Foster στο Pompidou

Η μεγαλύτερη αναδρομική που καλύπτει το σύνολο του έργου του Norman Foster στο διάστημα των τελευταίων έξι δεκαετιών εγκαινιάστηκε στο Παρίσι.

The FAQ Team

11.05.2023



Η μεγαλύτερη αναδρομική που καλύπτει το σύνολο του έργου του Norman Foster στο διάστημα των τελευταίων έξι δεκαετιών εγκαινιάστηκε χθες στο Centre Pompidou στο Παρίσι. **Η έκθεση σχεδιάστηκε από τον διάσημο αρχιτέκτονα** και υλοποιήθηκε σε συνεργασία με το αρχιτεκτονικό γραφείο Foster + Partners και το Norman Foster Foundation.

Σχέδια, σκίτσα, μοντέλα υπό κλίμακα, διοράματα και πολλά βίντεο επιτρέπουν στον επισκέπτη να εμβαθύνει σε 130 μείζονα πρότζεκτ. Την έκθεση συνοδεύει κατάλογος 264 σελίδων που εξέδωσαν οι Editions du Centre Pompidou υπό τη διεύθυνση του Frédéric Migayrou, επιμελητή της έκθεσης. Ολοκληρώνεται στις 7 Αυγούστου.



Treasurer's του Μάντσεστερ πριν καταταγεί στην βασιλική Πολεμική Αεροπορία. Αφότου απολύθηκε το 1961, ενθαρρύνεται να παρακολουθήσει την πανεπιστημιακή σχολή αρχιτεκτονικής του Μάντσεστερ. Αργότερα, κέρδισε το Henry Fellowship της αρχιτεκτονικής σχολής του Γιέιλ, όπου συνάντησε τον συνεργάτη του Ρίτσαρντ Ρότζερς και έκανε το Μάστερ του. Ταξίδεψε έπειτα στην Αμερική για ένα έτος και επέστρεψε στην Αγγλία το 1962.

Αφότου διαλύθηκε η Team 4, ίδρυσε το 1967 με την συνεταίρο του Wendy Cheeseman την Foster Associates. Το 1968 άρχισε τη συνεργασία με τον Αμερικανό αρχιτέκτονα Ρίτσαρντ Μπάκμινστερ Φούλερ, που κράτησε μέχρι το θάνατο του Φούλερ το 1983, με διάφορα προγράμματα που έγιναν καταλύτες για την ανάπτυξη μιας περιβαλλοντικής αρχιτεκτονικής (π.χ. το έργο Samuel Beckett Theatre).

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Στο Centre Pompidou, η μεγαλύτερη αναδρομική για τον Norman Foster

LIFE / Πέμπτη 11 Μαΐου 2023, 11:33:03 / Τελευταία Ενημέρωση: 11:38 / Πηγή: ΑΠΕ-ΜΠΕ



Η μεγαλύτερη αναδρομική που καλύπτει το σύνολο του έργου του Norman Foster στο διάστημα των τελευταίων έξι δεκαετιών εγκαινιάστηκε χθες στο Centre Pompidou στο Παρίσι. Η έκθεση σχεδιάστηκε από τον διάσημο αρχιτέκτονα και υλοποιήθηκε σε συνεργασία με το αρχιτεκτονικό γραφείο Foster + Partners και το Norman Foster Foundation. Εξερευνά το έργο του Foster μέσα από το πρίσμα επτά θεμάτων: Nature and Urbanity, Skin and Bones, Vertical City, History and Tradition, Planning and Place, Networks and Mobility και Future. «Η έκθεση αυτή ιχνηλατεί τα θέματα της βιωσιμότητας και πρόβλεψης του μέλλοντος» είπε ο αρχιτέκτονας.

«Η γέννηση του αρχιτεκτονικού γραφείου τη δεκαετία του 1960 συνέπεσε με τις πρώτες ενδείξεις μιας συνειδητοποίησης της ευθραυστότητας του πλανήτη. Ήταν τα βλαστάρια αυτού που αργότερα θα αποκαλούσαν "The Green Movement". Μπορεί αυτές οι αρχές να είναι τώρα κυρίαρχο ρεύμα, αλλά πριν από πάνω από μισόν αιώνα ήταν επαναστατικές και προέβλεπαν την πραγματικότητα του σήμερα. Στο διάβα δεκαετιών, επιδώσαμε να αμφισβητήσουμε συμβάσεις, να επανεφεύρουμε τύπους οικοδόμησης και να δείξουμε μια αρχιτεκτονική φωτός και ελαφρότητας, εμπνευσμένης από τη φύση, η οποία μπορεί να έχει να κάνει με χαρά αλλά και να είναι φιλική στο περιβάλλον» τόνισε (https://www.instagram.com/p/CrITw_-oOQZ/).

Σχέδια, σκίτσα, μοντέλα υπό κλίμακα, διοράματα και πολλά βίντεο επιτρέπουν στον επισκέπτη να εμβαθύνει σε 130 μείζονα πρότζεκτ. Την έκθεση συνοδεύει κατάλογος 264 σελίδων που εξέδωσαν οι Editions du Centre Pompidou υπό τη διεύθυνση του Frédéric Migayrou, επιμελητή της έκθεσης. Ολοκληρώνεται στις 7 Αυγούστου (<https://www.centrepompidou.fr/en/program/calendar/event/Lan1nnY>).

Το πλήρες τηλεγράφημα του Β. Τσεκούρα στη συνδρομητική ιστοσελίδα του ΑΠΕ-ΜΠΕ.

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Απαγορεύεται η αναπαραγωγή από επισκέπτες της ιστοσελίδας.

Designing the Future: A Retrospective of Norman Foster's Cutting-Edge Creations at Centre Pompidou

Thursday, May 11, 2023



The Centre Pompidou's retrospective exhibition dedicated to Norman Foster reviews the different periods in the architect's work and highlights his cutting-edge creations, such as the headquarters of the Hongkong and Shanghai Banking Corporation (Hong Kong, 1979-1986), the Carré d'Art (Nîmes, 1984-1993), Hong Kong International Airport (1992-1998) and Apple Park (Cupertino, United States, 2009-2017). The exhibition is designed by Norman Foster in collaboration with Foster + Partners and the Norman Foster Foundation.

The layout unfolds in the course of seven themes, Nature and Urbanity, Skin and Bones, Vertical City, History and Tradition, Planning and Place, Networks and Mobilities and Future perspectives. Drawings, sketches, original scale models and dioramas, along with many videos, enable visitors to discover around 130 major projects. Welcoming visitors at the entrance to the exhibition, a drawing gallery showcases items never seen

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Reforma

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11/05/2023

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Abren muestra de Foster en el Centro Pompidou

Por Marco Antonio Mata
Cd. de México (11 mayo 2023).-
17:26 hrs



La muestra estará abierta al público hasta el 7 de agosto.

Crédito: Cortesía Foster + Partners

La retrospectiva más grande que abarca la obra de **Norman Foster** durante las últimas seis décadas se inauguró en el **Centro Pompidou**, en presencia de Rima Abdul Malak, la ministra de cultura de Francia, y Laurent Le Bon, presidente del Centro Pompidou.

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Centre Pompidou

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Expositions, Collection

Norman Foster, fou du volant

Voitures d'exception mais aussi avions, l'architecte Norman Foster est un fou d'engins motorisés, comme Le Corbusier ou Buckminster Fuller avant lui. Alors que certains des plus beaux joyaux de sa collection sont présentés dans la rétrospective qui lui est consacrée, décryptage d'une passion pour la mécanique automobile et l'ingénierie de pointe qui irrigue son œuvre.

Architecture Rétrospective Design automobile Expo Norman Foster



Profilée comme une ogive, la « Dymaxion » fut conçue par l'architecte Buckminster Fuller en 1933. Avec son moteur V8 Ford de 65 chevaux et son unique roue arrière, elle était capable d'atteindre 160 km/h. Norman Foster en possède l'un des rares exemplaires, présenté dans la rétrospective.

En mars dernier, une voiture volante traversait le ciel de Paris. Le véhicule vert, profilé comme une ogive et suspendu à une gigantesque grue, rejoignait sous les yeux médusés des passants, le niveau 6 du Musée où est présentée la rétrospective événement consacrée à Norman Foster. Cet engin étrange, futuriste, est une « Dymaxion » (contraction des mots *dynamic*, *maximum* et *tension*) — un véhicule imaginé par celui que Foster considère comme son mentor, l'Américain Richard Buckminster Fuller. Reconstituée à l'identique par un Foster fétichiste, cette sorte de minibus en forme de goutte d'eau de 5,5 m de long devait révolutionner la mobilité avec son poste de conduite haut perché, ses roues avant motrices, son moteur V8 Ford de 65 chevaux, et son unique roue arrière faisant office de direction comme un gouvernail de bateau. « La Dymaxion était en théorie capable d'atteindre 160 km/h », expliquait Norman Foster lors de la présentation de sa réplique en 2010, « elle offrait un volume intérieur trois fois supérieur à la Ford dont elle reprenait le moteur mais en consommant deux fois moins de carburant grâce à sa silhouette aérodynamique ». Sur les trois voitures construites par Buckminster Fuller en 1933, seule la n° 2, exposée au musée de l'automobile de Reno (Nevada), a survécu. Foster a eu le droit de l'emprunter pour se faire fabriquer une réplique à l'identique, avant de l'ajouter à sa collection personnelle. Frédéric Migayrou, commissaire de l'exposition, nous révèle que Foster possède une quinzaine de voitures, toutes dotées d'une spécificité technique particulière, comme la révolutionnaire Citroën DS Cabriolet, la sublime Jaguar Type E, ou encore la Voisin C7 « lumineuse » ayant appartenu à Le Corbusier, que Foster a aussi accepté de prêter pour l'exposition.



La Dymaxion était en théorie capable d'atteindre 160 km/h, elle offrait un volume intérieur trois fois supérieur à la Ford dont elle reprenait le moteur mais en consommant deux fois moins de carburant grâce à sa silhouette aérodynamique.

Norman Foster



Cette C7 de 1926, fabriquée par le constructeur français Avions Voisin, brillait par sa ligne rectangulaire avec de larges fenêtres qui lui valut le surnom de « lumineuse ». Son moteur de 44 chevaux autorisait la vitesse (folle pour l'époque) de 110 km/h, grâce au poids contenu de sa carrosserie en aluminium, inspirée de la carlingue des avions. La voiture obsédait tellement le créateur de la Cité Radieuse qu'il se faisait systématiquement photographier à ses côtés devant les bâtiments qu'il venait d'achever — lorsque la voiture elle-même ne servait pas de modèle pour ses constructions, comme ce fut le cas pour la Villa Savoy à Poissy (l'écartement des pilotis du sous-sol était calculé en fonction de l'angle de braquage de la voiture). Toutefois, avant de pouvoir la prêter pour la rétrospective, Norman Foster a eu bien du mal à l'acquiescer : « Cette C7 appartenait à un Écossais, raconte Frédéric Migayrou. Norman

Foster a mis quinze ans à le convaincre de la lui vendre, avant de la restaurer minutieusement. Pour cela, il a fait refaire à l'identique le tissu d'origine des sièges. » Non seulement Foster a pu réaliser l'un de ses rêves, mais il prouve par cette restauration son obsession malade de chaque détail, une obsession qui lui vient de loin, en l'occurrence de ses lectures dans les années 1950.

Foster le raconte très bien : « Enfant, j'étais attiré par les magazines et les livres qui montraient les technologies de pointe de l'époque, avec des dessins qui révélaient les composants internes des objets. Lorsque j'ai réalisé mes premiers dessins à l'école d'architecture de Manchester, j'ai choisi de ne pas me limiter aux plans, sections et élévations, qui sont bidimensionnels. Je démontais aussi ces bâtiments, je voyais comment ils fonctionnaient et je les dessinais en trois dimensions. Si mes dessins sont devenus plus sophistiqués, ils cherchent toujours à expliquer le fonctionnement interne et les systèmes d'un bâtiment. » Pour s'en convaincre, il suffit de regarder deux réalisations caractéristiques de Lord Foster : l'usine Renault de Swindon, et la tour HSBC de Hong Kong, toutes deux inspirées de l'automobile.



Avec les poutres jaunes en acier du Renault Distribution Centre à Swindon, Foster reprend une technique utilisée dans l'automobile par la marque britannique Lotus.
© Foster + Partners

Avec l'usine Renault achevée en 1982, Foster a renouvelé radicalement la manière de concevoir les entrepôts avec ces 42 modules de 24 m sur 24 m dotés de poutres jaunes en acier percées de multiples orifices, comme des pièces de Meccano. « Ce n'est pas uniquement parce que Foster est fan de ce jeu de construction dont il garde en permanence une boîte sur son bureau, même à 88 ans, explique Migayrou, mais parce qu'il reprend une technique utilisée dans l'automobile par Lotus ». Colin Chapman, le fondateur de la marque anglaise avait développé le précepte du « light is right » (la légèreté est la solution), selon lequel le meilleur moyen de rouler vite consistait à alléger les voitures au maximum. Lotus a donc développé un châssis poutre ajouré qui réduisait la quantité de métal utilisée et donc le poids du châssis, sans affecter sa rigidité. « J'ai trouvé chez un garagiste un châssis de Lotus Elan, que j'ai fait restaurer pour l'exposer et montrer la parenté avec l'usine Renault » nous raconte avec une pointe de fierté Frédéric Migayrou. Contacté par nos soins, l'architecte français Jean-Michel Wilmotte précise : « Lorsque Norman Foster conçoit l'usine Renault Swindon, c'est la structure qui dicte. Il met la technologie et l'ingénierie en exergue, et ça devient l'ADN de son bâtiment. » Bel hommage de celui qui a construit un des bâtiments de l'usine Ferrari à Maranello, pendant que son ami Norman Foster réalisait, lui, ceux de l'usine du concurrent McLaren à Woking au sud-ouest de Londres.



Lorsque Norman Foster conçoit l'usine Renault Swindon, c'est la structure qui dicte. Il met la technologie et l'ingénierie en exergue, et ça devient l'ADN de son bâtiment.

Jean-Michel Wilmotte



Est présenté aussi dans l'exposition le châssis nu d'une Mercedes 300 SL. Cette voiture doit son aura à ses célèbres portes-papillon, que les ingénieurs allemands ont été obligés d'inventer à cause de la hauteur des flancs du châssis en tube d'acier en treillis, qui interdisait l'usage de portières normales. Or, c'est le même système d'entrelacs de poutres qui soutient la tour HSBC à Hong Kong, achevée en 1986 ! Ce building de bureaux, culminant à 179 mètres, marque un vrai tournant dans l'œuvre de l'architecte en lui ouvrant les portes du marché très fermé des gratte-ciels. Il réalisera ensuite la tour Hearst à New York, ou encore le 30 St Mary Axe de Londres (que tout le monde appelle affectueusement le « Cornichon »). À chaque fois, la structure en treillis comme celle de la Mercedes apparaît à l'extérieur, permettant de créer à l'intérieur un nouvel agencement de l'espace. Dans l'interview publiée dans le catalogue de l'exposition, Foster raconte : « À la Hong Kong and Shanghai Banking Corporation (HSBC), nous étions confrontés à l'immeuble de bureaux typique, avec son noyau central traditionnel : nous l'avons retiré, fragmenté et réparti sur les côtés de la plaque de plancher. C'était une révolution. »

Foster, lauréat du Pritzker Prize 1999, peut se permettre une louche d'immodestie en poursuivant : « De la même manière, l'aéroport de Londres-Stansted a littéralement bouleversé le modèle du terminal d'aéroport de l'époque. Le modèle dominant était alors un parapluie de structures, de services, d'installations mécaniques sur le toit, avec de gros conduits pour déplacer l'air, et aucune lumière naturelle. Nous avons placé tous ces éléments lourds sous le plancher et libéré le toit pour qu'il puisse recevoir la lumière du soleil et économiser de l'énergie — pour faire du terminal une expérience plus passionnante et plus belle. » Jean Michel Wilmotte enfonce le clou : « Foster revient toujours à sa passion, la technique, le mouvement, la technologie, il y pense tout le temps quand il dessine. La clim et le courant, il en fait son moteur. » Résultat, l'agence Foster + Partners a réalisé une quinzaine d'aéroports dans le monde dont celui de Hong Kong, celui de Mexico, et surtout l'impressionnant terminal T3 de Pékin-Capitale terminé en 2008 pour les Jeux Olympiques. Norman Foster a même réalisé le premier Spatioport pour Virgin Galactic, la compagnie de Richard Branson dédiée au tourisme spatial, en collaboration avec le designer français Philippe Starck.

Pour les projets les plus monumentaux, Foster n'hésite pas à s'inspirer des plus gros avions, en l'occurrence du Boeing 747 avec ses soixante-huit mètres d'envergure. Ce sont les longues ailes du Jumbo Jet qui lui ont soufflé l'idée de l'œuvre la plus connue en France : le viaduc de Millau.

S'il s'intéresse autant aux aéroports, c'est parce que la passion pour l'automobile de Foster se double d'une vraie maîtrise du pilotage. Il se vante d'avoir pris les commandes de soixante-quinze appareils différents, dont de nombreux planeurs comme celui suspendu au plafond de la salle du niveau 6. Selon Foster, le vol à voile est une allégorie de l'architecture, « c'est la fusion ultime de la machine et de la nature. Les courants ascendants invisibles permettent au planeur de faire des spirales et de monter, puis de se diriger vers la prochaine colonne d'air ascendante, comme un oiseau, si vous modifiez un élément, cela en affecte un autre ». Exactement comme construire un bâtiment : terrain, budget, contraintes réglementaires du lieu, il faut prendre en compte tous les paramètres en respectant les vœux du client pour que la maison tienne debout. Si un des critères change, tout doit être repensé.

Et pour les projets les plus monumentaux, Foster n'hésite pas à s'inspirer des plus gros avions, en l'occurrence du Boeing 747 avec ses soixante-huit mètres d'envergure. Ce sont les longues ailes du Jumbo Jet qui lui ont soufflé l'idée de l'œuvre la plus connue en France : le viaduc de Millau. De loin, cette fine ligne coupe l'horizon comme une gigantesque aile d'avion suspendue par des haubans à d'immenses piliers plus hauts que la tour Eiffel. Aussi délicat qu'un objet design, ce fabuleux viaduc de 2,5 km de long, inauguré en 2004, est un véritable tour de force d'ingénierie en plus d'être extrêmement esthétique. Nous laissons au designer Philippe Starck, joint en plein salon du meuble de Milan, le soin de conclure : « La technologie a toujours existé, mais nous devons à Norman Foster l'élégance de la technologie. » ■

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Ultimate Norman Foster: into the mind of the architect at Centre Pompidou

Norman Foster exhibition opens at Centre Pompidou in Paris, celebrating the renowned British architect's ground breaking and extensive body of work, while looking into the future

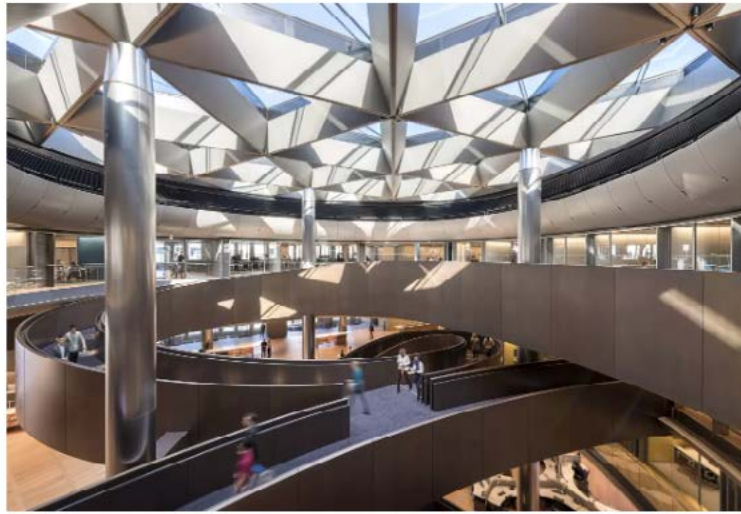
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Apple Park Headquarters
(Image credit: Steve Proehl)

'Design always begins with a sketch,' says Norman Foster. From St Mary Axe in London to [Apple Park](#) and the Millau Viaduct in Southern France, the British architect has created some of the most pioneering feats of architecture by sticking to this process. In his new retrospective exhibition, he seeks to showcase his awe-inspiring six-decade-long career through a clever collection of drawings, models, and photographs while looking toward the future.





Bloomberg Headquarters
(Image credit: Nigel Young / Foster + Partners)

Broken into seven segments - 'Nature and Urbanity', 'Skin and Bones', 'Vertical City', 'History and Tradition', 'Planning and Place', 'Networks and Mobilities', and 'Future perspectives' - the display showcases the founder and executive chairman of Foster + Partners' most seminal pieces of work; but isn't based merely on a linear timeline.

'Norman wanted the majority of drawings at the start of the show,' explains Migayrou. So, as visitors enter the show, they are greeted by a rich collection of framed drawings dating back to 1956. Here, the 87-year-old architect's work from Manchester School of Architecture is presented alongside more recent sketches of projects such as Apple Park in California and the new J.P.Morgan Chase Headquarters in Manhattan. This space presents a well-curated set of never-before-seen works and sketchbook entries alongside an eclectic series of backlit postcards photographed by Foster during his many travels.



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Aawsat English
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Norman Foster Is Still Looking Upward



Norman Foster. Credit: Elliott Verdier for The New York Times

10:56-12 May 2023 AD 23 - Shawwal 1444 AH
10:52-12 May 2023 AD 23 - Shawwal 1444 AH



TT ● 20

London - Farah Nayeri

Take the escalators to the top of the Pompidou Center in Paris and you'll reach the museum's largest exhibition hall, Gallery 1 — a vast space which, over the years, has hosted surveys of art-historical heavyweights like Pablo Picasso, Henri Matisse, and Salvador Dalí. Now, for the first time, Gallery 1 is showcasing the work of an architect: Norman Foster.

Foster, 87, was approached by the museum in 2018 to exhibit his work in the ground-level gallery often used for architecture shows, but he wanted to display many more objects than would fit. So, he was granted a space that's nearly three times bigger, said the exhibition's curator, Frédéric Migayrou. To help cover the extra costs, Foster secured sponsorship from companies whose buildings he had designed, Migayrou added.

As an architect, Foster has harnessed technology to make buildings that are modern yet aim for ecological soundness. He has reinvented structures such as office towers and airports by moving bulky mechanical elements out of the way — to the sides, below ground — and letting light in.

Notable landmarks include the soaring Millau Viaduct in southern France, the glass-roofed Great Court of the British Museum, the circular Apple headquarters in Cupertino, Calif., and the Reichstag building in Berlin — a spectacular glass cupola fitted over what was a bombed-out edifice. In the year of its inauguration, 1999, Foster received the Pritzker Architecture Prize and became a member of the House of Lords, the upper house of Britain's Parliament.

Foster recently spoke in a video interview from the Pompidou Center, where he was installing his show. (The exhibition opened Wednesday and runs through Aug. 7.) The conversation has been edited and condensed.

How does it feel to have a retrospective at the Centre Pompidou?

There's inevitably an element of nostalgia, because on the night of the official opening, back in the 1970s, I was outside the Centre Pompidou when the French President opened the building.

There's only one Pompidou. Breaking down the boundaries between the arts of design, architecture,

painting, and sculpture, is right at the heart of the cultural message of this building, which is free and open.

You've been quoted as saying that architecture is too often treated as fine art, "delicately wrapped in mumbo jumbo," when in fact it incorporates disciplines including science, math, and engineering. Is there a tension between beauty and functionality in architecture?

No, there shouldn't be. My objectives as an architect are the material and the spiritual, and I can't separate the two. One is to keep the rain off, keep you dry when it's wet, keep you cool when it's hot, look after your material comfort. The other is your spiritual comfort: to incline the building so you have a view, to bring in the sun and a shaft of light to create shadow, to give you a surprise when you enter a space. If the architect is not doing this, then the architect is not acting as an architect. Architecture is as much about the soul and the spirit as it is about the material.

In the exhibition wall texts, you say that a vertical community well served by public transport can be a model of sustainability. How can urban high-rises be the future in an age of human-induced climate change?

I think they're more relevant than ever. Just look at the energy consumed by cities that are compact, walkable, and well-served by public transport, compared with cities that sprawl and have long commutes. A high-rise city like Manhattan is highly sustainable from the standpoint of energy consumption. People live close to where they work: It's not dependent on a car, it's not alienated in a suburb. Medium-rise cities like London or Paris are more sustainable than Los Angeles or Houston, which sprawl and are dependent on cars.

Buildings account for 40 percent of world energy consumption. Doesn't that carbon footprint mean that your profession is facing obsolescence?

Look at societies like ours which consume the most energy. Statistically, we live longer, infant mortality is lower, and life expectancy is greater. We have more personal freedom. Notwithstanding exceptions, we have less violence and fewer wars. High consumption of energy is good for you, for society, and for medical research.

The imperative is to generate clean energy. The cleanest source of energy, by a huge margin, is nuclear. There's no reason why, using clean energy, we shouldn't be converting seawater into jet fuel and decarbonizing the ocean at the same time. That's our future.

Climate activists would severely disagree with you.

But one must separate facts from hysteria and emotion.

You say we need to get away from transportation that damages the climate. Yet why are you so engaged in building airports?

We all deplore the carbon emissions generated by air travel. We also deplore the massive amount of carbon emissions every time we eat a hamburger, which makes air travel look, by comparison, almost insignificant.

Yes, air travel generates carbon. But what about the infrastructure of transport? Airports are connected by cars, by subway systems, by railways. The whole world is mobile. We're not going to stop moving overnight. It's a connected world. It's not just about moving people: It's also about moving freight, responding to world emergencies, and providing aid.

If we can make that infrastructure more sustainable — consuming less energy and recycling more material — then we have a responsibility to do it as architects. We can't be ostriches burying our heads in the sand.

You're not frightened by the future?

No. I'm frightened by anything which would threaten my family, myself, or the community around me. There's always some boogeyman on the horizon. At any point in time, individuals and families, and communities have been threatened by their neighbors, by the weather, by drought. We like to think that these things are new to us — and, of course, climate change is new. But climate change takes a back seat when you have a pandemic, and if there's a meteorite suddenly hurling toward you.

Zaha Hadid was the first woman to win the Pritzker Prize, in 2004. Since then, few women have been recognized in that way. Is architecture still a male-dominated profession?

My daughter went to Harvard University to study art history and converted to architecture in the first year. She now works for an architect in London and is going to Yale University to study architecture. More and more, schools of architecture are dominated by women, which is fantastic. It's a profession that is in

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Beyond the Norm: Maxi-Foster at the Centre Georges-Pompidou

Review: 'Norman Foster' at Musée National d'Art Moderne, Centre Georges-Pompidou, Paris, through August 7

By Andrew Ayers



Norman Foster poses with a 12-foot prototype of Buckminster Fuller's Fly's Eye Dome at a sprawling retrospective of the Pritzker Prize-winning British architect's work now on view at Centre Pompidou in Paris. Photo © Nigel Young/
Foster + Partners



May 12, 2023



With 87 summers behind you, putting on a giant exhibition of your life's work at Paris's prestigious Centre Pompidou might smack of the elegiac. But Baron Foster of Thames Bank, race-car collector, helicopter pilot, engineer of architectural derring-do, is in no mood to indulge the Grim Reaper. This, we are politely told as we enter, "is not a retrospective but rather a futurspective—an ongoing exploration for works that are inspired by the past, rooted in the present, but can adapt to the needs and desires of an optimistic future."

Architects & Firms
Foster + Partners



A trove of drawings and sketches span six decades of Foster's work. Photo © Nigel Young/Foster + Partners



On view at the Pompidou's sixth-floor Galerie 1, the nearly 24,000 square foot exhibition is the museum's largest-ever show dedicated to a single living architect. Photo © Nigel Young/Foster + Partners

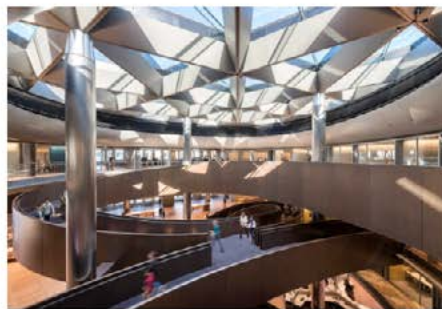
Showing at the Pompidou has become a rite of passage for any self-respecting architect—Tadao Ando, Frank Gehry, Oscar Niemeyer, Jean Nouvel, Dominique Perrault, Renzo Piano, Richard Rogers, Aldo Rossi, and Bernard Tschumi have all put on major retrospectives there. Mostly, these exercises in auto-hagiography are staged in the ground-floor Galerie Sud, but Foster is showing in the far larger Galerie 1 on level six, the first time in the institution's history that a living architect has been given so much space. On the one hand, the ambitions and breadth of his six-decade career were (according to curator Frédéric Migayrou) hard to edit down, and on the other, if there's one man who can make exciting the generally dull business of exhibiting architecture, it's Lord Norm.



1



2



3



4

Millennium Bridge, London, 2000 (1); Great Court at the British Museum, London, 2000 (2); Bloomberg Headquarters, London, 2017 (3); Apple Park, Cupertino, California, 2018 (4). Photos © Nigel Young/Foster + Partners

Foster has spent his life convincing the super-busy—powerful politicians and billionaire businessmen—that they should build his firm's designs, so it's only natural that making architecture, fun, palatable, and easy to comprehend is among the things he does best. He has also built his reputation around a certain personality cult, which is turned up full volume here: the introductory wall texts to each section are all signed "N.M.," while the vast room you first enter is filled floor to ceiling with drawings by the great man, as well as with specially designed presentation cases showing a generous selection of his personal photographs and notebooks—from his school homework in the early 1950s to the latest jottings.

The exhibition continues with a carefully curated vitrine of Foster's youthful influences—*Eagle* comics, *Whole Earth Catalog*, Jane Jacobs, Norbert Wiener's *Cybernetics*, *Architecture Without Architects*, *Vers une Architecture*, etc.—before wowing us with some big-boy toys, including a glider, a 2010 replica of Bucky Fuller's 1934 Dymaxion car #4 (part of the Foster Family Collection and a reminder that they worked together), Fuller's fiberglass Fly's Eye Dome, and Le Corbusier's personal 1925 Voisin C7 Lumineuse, intrepidly tracked down and lovingly restored to roadworthy condition by N.M. himself. To complete the message, artworks pepper the display here and there, among them Constantin Brancusi's 1928 *L'Oiseau dans l'espace*, paired with a 1941 Hamilton propeller, and Umberto Boccioni's 1913 Futurist bronze, *Man in Movement*.

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Norman Foster, "so British" king of architecture

By [Béatrice de Rochebouët](#)

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The Centre Pompidou is devoting a masterful retrospective to the architect Norman Foster. *Yukio Futagawa*

PORTRAIT - The Centre Pompidou celebrates the global work of this builder, researcher and urban planner in a masterful exhibition. Portrait of a giant crazy about aviation, who has made it the metaphor of his discipline for six decades.

At almost 88 years old, [Norman](#) Foster - or rather Lord Foster after being knighted a peer of the kingdom by the Queen in 1999 - is the story of the perfect success of a young Englishman, son of an accountant and a cashier mother, modest family of Reddish, in the working-class suburbs of Manchester. Starting from nothing - he left school at 16 and does odd jobs to finance his studies, after a military service in the Royal Air Force where his passion for aeronautics matured - the Yale graduate, a

scholarship in his pocket for the United States, was able to provoke the chance of his meteoric rise. *"There, I discovered myself and met Richard Rogers with whom I founded, back in England, my firm Team 4, with our wives, Wendy Foster and Su Rogers. The adventure lasted five years, until 1967. It will continue with a short collaboration with Renzo Piano, before setting up Foster Associates, renamed Foster + Partners. The beginnings of the success of a war machine, with the Anglo-Saxon power that will very quickly give it an international aura.*

Hats off to this fighter constantly on the move, this visionary inhabited by an energy of which he is still amazed, this engineer who looks inside objects to understand their meaning, became the most successful architect in the world (some 300 awards, including the Pritzker, Nobel Prize in his discipline). The largest in size with a firm of 1800 employees divided into 19 agencies. The most prolific on all continents: hundreds of achievements in 70 countries, including thirty in London, such as the Millennium Bridge, the headquarters of Bloomberg, which lent its impressive model, or the 30 St Mary Axe tower, the first ecological skyscraper in the shape of an airplane fuselage, to suck in the air. Norman Foster has done everything from subways to yachts, explored everything from electricity pylons to micro-nuclear power plants, the only alternative to produce low-carbon electricity, from pure construction to urban planning, with the West Kowloon Cultural District in Hong Kong, the master plan for the Canary Island of La Gomera or the upcoming reconstruction of Kharkiv in Ukraine, in consultation with the inhabitants.

These superlatives earned this architectural monster a masterful retrospective at the Centre Pompidou, on nearly 2200 m, on the 6th floor. And an equally monumental work at Taschen, 1064 pages, 3000 photographs, in two volumes of 9.7 kg, the first publication on such a scale exploring his work over six decades, under the pen of historian Philip Jodidio: *"It is the sum of four years of discussion, largely in his home in St. Moritz, Switzerland, - he divides his time between London, Madrid, where his foundation is based, and the United States - with his wife Elena Ochoa, a professor of psychopathology whom he has left for only nine days since 1997! What struck me was his ability to listen, which can change his mind, his interest in everything, his extreme attention to detail, his very human side that is felt in his buildings."*

For the exhibition as for the book, Norman Foster has controlled everything, from his lynx eye: from the scenography of the exhibition, whose picture rails he designed in fan to embrace with a single glance all his achievements and to measure their immense scope, to the shaping of the book of an incredible iconographic and textual

richness of which he wanted to draw the double pages. A double in the form of a testament that makes him enter as a great lord in the history of architecture of the twentieth and twenty-first centuries. And projects it into the future, *"this 'futurespective' as he calls it, and which gave its title to the exhibition"*, observes its curator Frédéric Migayrou. *This name is the sign of a spirit always on the alert, functioning like a researcher in his laboratory, like his cabinet exploring many directions. "*

Alien constructs

The latest, space, with projects to inhabit the Moon and Mars. As part of a consortium set up by the European Space Agency, Foster + Partners became interested in extraterrestrial constructions, with 3D printing. He is not alone. Danish architect Bjarke Ingels has been working with NASA on an equally revolutionary lunar station (and housing) project. Space has always attracted Norman Foster, who, since 2007, has participated in the projects of Virgin Galactic (Richard Branson's company for suborbital flights) and designed plans for a tourist spaceport in New Mexico. Previously, he had concretized his reflection on mobility within the networks, with London-Stansted Airport, foreshadowing the design of huge airport platforms such as those in Hong Kong, Beijing and Mexico City, with their glass roofs allowing natural light to pass in to provide warmth and lighting at a lower cost, the preservation of the planet being one of the major concerns of this optimistic architect for the future. Not to mention its airports for earth-brick drones to reach remote areas of Central Africa, presented in 2016 at the Venice Architecture Biennale.

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Norman Foster Is More Invested in the Future Than Ever

An extraordinary exhibition on the 87-year-old Pritzker Prize-winning principal of Foster + Partners has just opened at the Centre Pompidou in Paris

By Elizabeth Fazzare
May 12, 2023

"As an architect, you design for the present, with an awareness of the past, for a future which is essentially unknown," says Norman Foster, the 87-year-old Pritzker Prize-winning principal of London-based architecture firm Foster + Partners. It's a mantra that has guided him through the past six decades of his practice—the subject of a retrospective exhibition that opened yesterday at the Centre Pompidou in Paris—and has resulted in some of the world's most distinctive structures, from the gherkin-shaped 30 St Mary Axe tower in London to Apple's glassy donut-like campus in Menlo Park, California. A pioneer of the high-tech architecture movement, Foster's work is generally known for its inside-out approach, façades that reveal buildings' structures, and systems to allow for column-free or mostly uninhibited interiors. What they also champion, the new show makes clear, is the symbiotic relationship between advanced building technology, future-proof design, and the environment.



Hearst Headquarters (2006) Photo: Chuck Choi



30 St Mary Axe (1999) Photo: Nigel Young / Foster + Partners

Curated by critic Frederic Migayrou and designed by Foster himself, the show explores these concepts in 130 Foster + Partners projects, represented in drawings, sketches, physical models and dioramas, photographs, and videos. Pulling from an architectural oeuvre that encompasses nearly all typologies, from transit to towers, Migayrou organized the retrospective into seven themes: Nature and Urbanity, Skin and Bones, Vertical City, History and Tradition, Planning and Place, Networks and Mobility, and Future. Foster admits that seeing an assembly of his work since he founded his firm in 1967 sparked new realizations of the visual connections between project designs. His emphasis on sustainability and the use of flexible design to achieve it, however, have always been tenets.



Portrait of Sir Norman Foster Photo: Yukio Futagawa



Commerzbank Headquarters (1997) Photo: Nigel Young / Foster + Partners

For example, “the National Botanical Gardens of Wales (2003) and the Elephant House in Copenhagen (2008) all recede into the landscape, deferring to nature,” says the architect. However, it was his 1997 Commerzbank Tower in Frankfurt am Main, Germany—with its multiple sky gardens, emphasis on a workspace with natural light and air flow, and use of new building technologies and methods to reduce heating and cooling needs—that convinced the Pritzker Architecture Prize jury to laud him in 1999 for “Europe’s tallest and arguably the first skyscraper with an ecological conscience.” Since 2008 that building has been run entirely on green energy, and its innovative design continues to contribute to lowering its overall requirements.



Apple Park (2018) Photo: Steve Proehl



Great Court, British Museum (2000) Photo: Nigel Young / Foster + Partners

Though his historic work has already accomplished much in the advancement of mainstreaming “sustainable design,” Foster’s current architectural focus is on the next generation. “An anticipation of the future” is a main driver for his work today, he reveals. In collaboration with MIT’s Center for Advanced Nuclear Systems, he is exploring the urban applications of autonomous clean energy from micro-reactors. At this year’s Venice Architecture Biennial, he is unveiling experiments with Swiss building company Holcim and his nonprofit research institute, the Norman Foster Foundation, showcasing a new low-carbon concrete to create virtually instant refugee housing. Adding water to the material draped over a reusable framework renders it structurally sound in just one day.

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Architects don't need AI, says high-tech pioneer Norman Foster

Paris (AFP) – British architect Norman Foster has spent six decades pushing the boundaries of technology with awe-inspiring modernist structures from California to Hong Kong, but he is yet to be convinced by the craze for artificial intelligence.

"Artificial intelligence at the moment has the ability to cheat, to invent," he told AFP in a recent interview in Paris, which is hosting a retrospective of his work.

"We live in a world which is physical, we inhabit buildings, streets, squares. That physicality, you can't replicate by artificial intelligence."

Foster has been shaping urban landscapes since the 1960s and won the Pritzker Prize, the equivalent of the Nobel Prize in architecture, in 1999.

His statement projects include Apple's giant ring-shaped headquarters in California, London's Wembley Stadium and Millennium Bridge, and Berlin's Reichstag.

Experts describe his practice, Foster and Partners, as possibly the most prolific in history, and the most adept at navigating changing trends and technologies.

"He conceives architecture almost as an organism balancing itself with the air, the sun, life," said Frederic Migayrou, curator of the Norman Foster exhibition at the Pompidou Centre in the French capital.

Yet he has not swerved controversy, irking climate campaigners with his keenness to build airports and his views on the environment.

'Hard facts'

He is a champion of urban living – "people live longer in cities" – but his vision for sustaining urban lifestyles has courted some criticism.

He supports nuclear power, saying it had not caused a single death and the world would only be able to tackle climate change "with hard facts, not emotion".

He sees it as a vital part of the solution to the deprivation and poverty seen in megacities and overpopulated slums across the world.



"Many people gravitated to those cities because there are more opportunities," he said.

"The answer has to be an abundance of clean energy, and the cleanest, safest form of energy is nuclear."

Hong Kong's Chek Lap Kok airport, opened in 1998, made a huge splash for his firm, and he has worked on several airports since – much to the annoyance of climate activists, who see air travel as part of the problem.

Yet when he talks of his broader philosophy, the 87-year-old could easily make common cause with climate activists.

End of the sprawl

Surrounded by models of his greatest creations, he talked breezily about the development of cleaner, greener cities.

The pandemic accelerated a growing need for people to have access to outdoor spaces for eating and strolling, and for services within walking distance of their homes, he argued.



Apple's headquarters in Cupertino is often dubbed a spaceship © JUSTIN SULLIVAN / GETTY IMAGES NORTH AMERICA/AFP/File

"The cities which are most popular... they fit that model, essentially it's a European model born before the ascendancy of the automobile," he said.

And the transformation of our relationship with cars is central to the reshaping of modern cities, he said.

"You have younger generations who are less interested in ownership, who will move towards ride-sharing and mobility more as a service," he said.

This was pushing us away from sprawling car-centric cities with rigid work-home zones to ones where buildings were multipurpose, reducing the need for commuting.

Despite his storied history, Foster, still a central figure in all these threads of modern design, is not keen to dwell on his achievements.

The Pompidou exhibition, which displays models of his buildings alongside exhibits that inspired their design, has allowed him to see hidden connections.

But understandably for someone who forged the "high-tech" architectural movement in the 1960s with fellow Briton Richard Rogers, what comes next is always more important than what has already gone.

"Overall, I'm more excited by the future than I am by the past."

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 Réservé aux abonnés

Norman Foster, roi «so british» de l'architecture

Par **Béatrice de Rochebouët**

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Le centre Pompidou consacre une rétrospective magistrale à l'architecte Norman Foster. Yukio Futagawa

PORTRAIT - Le Centre Pompidou célèbre l'œuvre planétaire de ce bâtisseur, chercheur et urbaniste, dans une magistrale exposition. Portrait d'un géant fou d'aviation, qui en a fait la métaphore de sa discipline depuis six décennies.

À bientôt 88 ans, Norman Foster - ou plutôt lord Foster après avoir été adoubé pair du royaume par la reine en 1999 -, c'est l'histoire de la réussite parfaite d'un jeune Anglais, fils d'un comptable et d'une mère caissière, famille modeste de Reddish, dans la banlieue ouvrière de Manchester. Parti de rien - il a quitté l'école à 16 ans et fait des petits boulots pour financer ses études, après un service militaire dans la Royal Air Force où a mûri sa passion de l'aéronautique -, le diplômé de Yale, une bourse en poche pour les États-Unis, a su provoquer la chance de son ascension fulgurante. *«Là-bas, je me suis découvert et j'y ai rencontré Richard Rogers avec qui j'ai fondé, de retour en Angleterre, mon cabinet Team 4, en compagnie de nos épouses, Wendy Foster et Su Rogers. L'aventure durera cinq ans, jusqu'en 1967. Elle se prolongera par une courte collaboration avec Renzo Piano, avant de monter Foster Associates, rebaptisé Foster + Partners. Les débuts du succès d'une machine de guerre...*

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Art Daily

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Norman Foster is still looking upward



Norman Foster in Gallery 1 of the Pompidou Center in Paris, May 9, 2023. At 87, the British architect is being honored with a major retrospective that glances back on some of his greatest buildings and toward his vision for the future. (Elliott Verdier/The New York Times)

by Farah Nayeri

PARIS. Take the escalators to the top of the Pompidou Center in Paris and you'll reach the museum's largest exhibition hall, Gallery 1 — a vast space which, over the years, has hosted surveys of art-historical heavyweights like Pablo Picasso, Henri Matisse, and Salvador Dalí. Now, for the first time, Gallery 1 is showcasing the work of an architect: Norman Foster.

Foster, 87, was approached by the museum in 2018 to exhibit his work in the ground-level gallery often used for architecture shows, but he wanted to display many more objects than would fit. So he was granted a space that's nearly three times bigger, said the exhibition's curator, Frédéric Migayrou. To help cover the extra costs, Foster secured sponsorship from companies whose buildings he had designed, Migayrou added.

Foster was drawn to architecture from his teens in Manchester, England, filling his class notebook with drawings of buildings. He studied the discipline at Yale University alongside Richard Rogers, and teamed up with him in a collaborative practice before setting off on his own. (Rogers later designed the Pompidou Center, together with Renzo Piano.)

As an architect, Foster has harnessed technology to make buildings that are modern yet aim for ecological soundness. He has reinvented structures such as office towers and airports by moving bulky mechanical elements out of the way — to the sides, below ground — and letting light in.

Notable landmarks include the soaring Millau Viaduct in southern France, the glass-roofed Great Court of the British Museum, the circular Apple headquarters in Cupertino, California, and the Reichstag building in Berlin — a spectacular glass cupola fitted over what was a bombed-out edifice. In the year of its inauguration, 1999, Foster received the Pritzker Architecture Prize, and he became a member of the House of Lords, the upper house of Britain's Parliament.

"Before Norman, architecture was rigidly divided between the kind of architects that critics wrote about, and the people that built most of the stuff," said Deyan Sudjic, the author of a Foster biography. "That divide has more or less evaporated."

Foster "made the commercial practices raise their game," Sudjic added, discouraging "what was once called hit-and-run architecture: get it up quickly and cheaply, and then move on."

Foster recently spoke in a video interview from the Pompidou Center, where he was installing his show. (The exhibition opened Wednesday and runs through Aug. 7.) The conversation has been edited and condensed.

Q: How does it feel to have a retrospective at the Centre Pompidou?

A: There's inevitably an element of nostalgia, because on the night of the official opening, back in the 1970s, I was outside the Centre Pompidou when the French president opened the building.

There's only one Pompidou. Breaking down the boundaries between the arts of design, of architecture, of painting and sculpture, is right at the heart of the cultural message of this building, which is free and open.

Q: You've been quoted as saying that architecture is too often treated as a fine art, "delicately wrapped in mumbo jumbo," when in fact it incorporates disciplines including science, math, and engineering. Is there a tension between beauty and functionality in architecture?

A: No, there shouldn't be. My objectives as an architect are the material and the spiritual, and I can't separate the two. One is to keep the rain off, keep you dry when it's wet, keep you cool when it's hot, look after your material comfort. The other is your spiritual comfort: to incline the building so you have a view, to bring in the sun and a shaft of light to create shadow, to give you a surprise when you enter a space. If the architect is not doing this, then the architect is not acting as an architect. Architecture is as much about the soul and the spirit as it is about the material.

Q: In the exhibition wall texts, you say that a vertical community well served by public transport can be a model of sustainability. How can urban high-rises be the future in an age of human-induced climate change?

A: I think they're more relevant than ever. Just look at the energy consumed by cities which are compact, walkable and well served by public transport, compared with cities that sprawl and have long commutes. A high-rise city like Manhattan is highly sustainable from the standpoint of energy consumption. People live close to where they work: It's not dependent on a car, it's not alienated in a suburb. Medium-rise cities like London or Paris are more sustainable than Los Angeles or Houston, which sprawl and are dependent on cars.

Q: Buildings account for 40% of world energy consumption. Doesn't that carbon footprint mean that your profession is facing obsolescence?

A: Look at societies like ours which consume the most energy. Statistically, we live longer, infant mortality is lower, life expectancy is greater. We have more sexual and political freedom. Notwithstanding exceptions, we have less violence, fewer wars. High consumption of energy is good for you, for society, for medical research.

The imperative is to generate clean energy. The cleanest source of energy, by a huge margin, is nuclear. There's no reason why, using clean energy, we shouldn't be converting seawater into jet fuel and decarbonizing the ocean at the same time. That's our future.

Q: Climate activists would severely disagree with you.

A: But one must separate facts from hysteria and emotion.

Q: You think that what they say is hysteria and emotion?

A: It's not what I think. It's what the statistics, what the data, is telling us.

Q: You say we need to get away from transportation that damages the climate. Yet why are you so engaged in building airports?

A: We all deplore the carbon emissions generated by air travel. We also deplore the massive amount of carbon emissions every time we eat a hamburger, which makes air travel look, by comparison, almost insignificant.

Yes, air travel generates carbon. But what about the infrastructure of transport? Airports are connected by cars, by subway systems, by railways. The whole world is mobile. We're not going to stop moving overnight. It's a connected world. It's not just about moving people: It's also about moving freight, responding to world emergencies, providing aid.

If we can make that infrastructure more sustainable — consuming less energy and recycling more material — then we have a responsibility to do it as architects. We can't be ostriches burying our heads in the sand.

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SIR NORMAN FOSTER | INTERVIEW

Norman Foster at 87: 'You need to be where the action is'

The architect isn't slowing down after surviving cancer and a heart attack — he's alive with new projects from rebuilding Ukraine to planning homes on Mars



Sir Norman Foster with the Reichstag's famous dome, which he designed
LUKE MACGREGOR/GETTY IMAGES, ALAMY

Deyan Sudjic | Sunday May 14 2023, 12.01am BST, The Sunday Times

Norman Foster has nothing left to prove. He has designed every conceivable type of building, from the glass pyramid that houses Kazakhstan's Palace of Peace and Reconciliation to a winsome dome of a dog kennel made of cherry wood. His skyscrapers tower over Shenzhen. He is building in Mumbai and Seoul — and sleek Apple stores adorn city centres across the globe.

Green thinking: Norman Foster

In London he reshaped Wembley Stadium, the British Museum and Trafalgar Square. He built the Gherkin and City Hall and even came up with an affordable transparent pop-up parliament to be used while the Palace of Westminster is being fixed — although he has yet to convince the government that it will work.

Foster has been everywhere, done everything and won every conceivable architectural honour. His firm, Foster + Partners, is Britain's largest architectural practice.

Next month he turns 88. He has made a full recovery from cancer and a subsequent heart attack, which makes his project to design the Maggie's Centre at the Christie Hospital in Manchester, the city in which he was born, particularly meaningful. Just before Christmas, he went to Kharkiv, 40 miles from the Russian front line soon after Ukraine's power supply had been knocked out by missiles, to plan a reconstruction scheme with the city's mayor.

Like many great artists, from Frank Lloyd Wright to Picasso, Foster is in the midst of a late burst of creativity. His vision and curiosity is undimmed. His firm has designed a taxi stand for electric flying cars in Dubai — a “vertiport” — and is exploring how humans might make their home on Mars.

Foster is pouring as much energy into the opening of his new exhibition at the Pompidou Centre in Paris as he did into the first house in Cornwall that he designed with Richard Rogers when Britain's two most influential modern architects were starting out together 60 years ago.

When we speak, he is in Paris co-ordinating curators and technicians from the Pompidou, his London office and the Foster Foundation in Madrid to install the exhibition. “It's a very hands-on process. You can predict, up to a point, how things will turn out, but there is nothing like being on site, whether it's for an exhibition or on a building. You need to be where the action is. It goes to the core of designing.”



For Foster, great architecture should respond to changes in the seasons
FREDERIC ARANDA

The Pompidou, with its colourful inside-out structure, designed by Rogers in partnership with Renzo Piano, usually tucks architectural exhibitions in a corner gallery on the first floor. Foster persuaded it otherwise: his exhibition is in the same space that the Pompidou used for its landmark shows on Dali, Kandinsky and Duchamp.

“We got involved in a discussion with the president of the Pompidou. We talked about the exhibition that I did last year at the Guggenheim in Bilbao, which involved art, architecture and cars. I was offered Gallery One, up on the sixth floor. It has great views, which we have exploited. There was a worry that we could not fill it. But we have certainly done that.”

Of course, there have been disappointments and controversies in his career. Foster designed a broadcasting centre for the BBC on the site of the Langham hotel in London, but it was cancelled by Margaret Thatcher's government. And he still remembers the shock of the phone call telling him that the newly

completed Millennium Bridge in London had been closed to pedestrians because of an unexpected wobble on the day after its official opening. It took months to fix.

At the Pompidou Foster's drawings are on show — he is a gifted draughtsman — along with beautiful models. There are also dynamic sculptures by Constantin Brancusi and Umberto Boccioni that have inspired Foster, along with a painting by Fernand Léger and work by Ai Weiwei. A selection of remarkable cars includes the Voisin limousine, once owned by Le Corbusier, that Foster carefully restored.

It is not a celebration of the past, Foster suggests, but a forward-looking exploration of themes that have underpinned his work — and which will go on shaping architecture.

Foster is a modernist. His heroes are Buckminster Fuller, the American guru associated with geodesic domes, and Joseph Paxton, the Duke of Devonshire's gardener who, in just six months, built the Great Exhibition's Crystal Palace, which used a third of the Britain's annual production of glass and in 1851 was the world's largest prefabricated building.

It is perhaps a paradox of this new Carolean age that the King's dislike of modernism has been politely muted, at least in public, now that he has come to the throne. He once compared the impact of Britain's architects on the country's cities to that of the Luftwaffe.

Rogers, who died in December 2021, was Charles's principal target, vetoed for the National Gallery extension in Trafalgar Square and dumped from Chelsea Barracks when Charles wrote to the Qatari royal family suggesting that they find a more traditional design. Foster managed to avoid the same treatment. But, along with David Adjaye, Zaha Hadid and Frank Gehry, he did sign a letter, published by The Sunday Times in 2009, protesting, unsuccessfully, that the prince should not use "private comments and behind-the-scenes lobbying" to "skew" the progress of the Qatari Diar development's planning application.

But now when Foster talks to me about architecture, he sounds remarkably in tune with that one-time scourge of carbuncles and glass stumps. For, like King Charles, Foster believes that what is good for our spirit can also be good for the environment. "The tree is a metaphor for the ideal building," Foster says.

For him, great architecture should breathe and respond to changes in the seasons. "It should be in harmony with nature. Like a tree, a building can be a self-sustaining ecosystem, harvesting water and solar energy, recycling waste and absorbing carbon dioxide."

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LE FIGARO

« Sans la liberté de blâmer, il n'est point d'éloge flatteur » - Beaumarchais



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**FIGARO OUI
FIGARO NON**
Réponses à la question
de vendredi:
Souhaitiez-vous
qu'Élisabeth Borne
reste première ministre
après le 14 juillet,
au-delà des 100 jours?
OUI 52% NON 48%
TOTAL DE VOTANTS: 149 920
Votez aujourd'hui
sur lefigaro.fr
Élisabeth Borne a-t-elle
raison de vouloir faire une
« pause » dans les règles
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JÉRÔME SAGET/APP - SEBASTIEN
GRANDJEAN/ÉP - FASCAL
BOCCALON/REUTERS

Turquie: le règne d'Erdogan en sursis?

Pour la première fois depuis deux décennies, le président sortant est menacé dans les sondages par le candidat de l'opposition, au terme d'une campagne tendue qui pourrait nécessiter un second tour. PAGES 2 À 5 ET L'ÉDITORIAL



Enquête sur ces jeunes qui préfèrent le vapotage à la cigarette

La cigarette n'a plus les faveurs de la jeune génération. En plus d'être nocive, elle pollue, argument redoublé pour ces écolo-anxieux. Alors qu'ils étaient 59%, en 2017, à avoir expérimenté au moins une fois le tabac, ils n'étaient plus que 46,5% en 2022. Au bénéfice de la cigarette électronique, bien moins toxique, selon le Pr Dautzenberg. PAGES 10 ET 11



Normes environnementales : Macron tente d'éteindre la polémique

Soucieux d'offrir des garanties de « stabilité » aux industriels et de protéger les entreprises tricolores de la concurrence étrangère, le président de la République a réclamé une « pause » des contraintes environnementales européennes. Critiquée par ses opposants, la sortie a surpris jusque dans son camp. PAGES 6 ET 7

ÉDITORIAL par Philippe Gellie pgellie@lefigaro.fr

Pour une démocratie turque

Le suspense électoral, quand des autocrates se soumettent aux urnes, c'est tout ou rien : soit il n'y en a aucun, soit il va jusqu'au point de savoir si le sortant accaptera la défaite. En Turquie, pour la première fois depuis vingt ans, Recep Tayyip Erdoğan se voit déclassé de la première à la seconde catégorie. Au terme d'une campagne particulièrement brutale, il paraît légèrement devancé dans les sondages par un rival qui semble être en tout point son négatif, Kemal Kılıçdaroğlu. En cas de résultat serré dimanche soir, il y a toutes les raisons de craindre un second tour à cotteux très jusqu'au 28 mai. Le contraste ne saurait être plus grand entre le président à l'idéologie nationaliste agressive et le « Gazetçi alévi » qui fait campagne depuis sa cuisine en promettant un avenir « prospère, pacifique et juste ». La partie n'est certes pas jouée, car le premier défient entre ses mains toute la puissance de l'État, qu'il ne se prive pas d'employer si l'on en vient à l'arbitrage de la Commission électorale ou des tribunaux. Parlement, justice, armée, médias, universités, leviers économiques : la verticalité du pouvoir lui offre un avantage considérable. Mais le peuple turc est éminemment poli-

que : il vote massivement, sérieusement, au point d'avoir préparé des milliers d'observateurs pour surveiller le scrutin et le dépouillement. Pour une fois unie, l'opposition n'est pas découragée. Elle peut l'emporter du fait de la déliquescence de l'économie (80% d'inflation l'an dernier!) et de l'usure d'un régime personnel dont le populisme s'est mué en clientélisme. Si Erdoğan se sort de l'équation, il choisira sûrement la fuite en avant : autoritaire, islamiste et antioccidentale. Il nous a habitués à ses mauvais coups, du chantage migratoire au double jeu avec la Russie et l'Otan. La coalition de six partis qui le menace (libéraux, islamistes et déçus de l'AKP) n'est sans doute pas faite pour durer, mais elle peut assurer la transition vers une revitalisation de la démocratie turque. Nul doute qu'une cure de « dé-erdoganisation » aurait des effets au-delà des frontières de ce pays placé à la charnière des enjeux géopolitiques en Europe et au Moyen-Orient. ■

Une cure de « dé-erdoganisation » ferait sentir ses effets



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GASTRONOMIE
POUR GAGNER EN NOTORIÉTÉ ET RAJEUNIR SON IMAGE, LE MONDE DES VINS ET DES SPIRITUEUX PARIE SUR LES JEUNES CHEFS EN VUE **PAGE 30**



PHOTO LONDON
LA 8^E ÉDITION DE LA MANIFESTATION MET À L'HONNEUR LA PHOTOGRAPHIE QUI FAIT RÊVER **PAGE 29**

ARCHITECTURE

NORMAN FOSTER, TOUJOURS EN MOUVEMENT

SES RÉALISATIONS SE TROUVENT DANS 70 PAYS, IL A REÇU PLUS DE 300 RÉCOMPENSES, IL GÈRE 1800 SALAIRES... DU VIADUC DE MILLAU À LA LUNE EN PASSANT PAR LES GRANDS AÉROPORTS DU MONDE, RIEN NE L'ARRÊTE. LE CENTRE POMPIDOU LUI REND HOMMAGE. **PAGE 28**



« LE CHEF-D'ŒUVRE INCONNU » SAIT CONVAINCRE

AU THÉÂTRE DE L'ESSAÏON, CATHERINE AYMERIE FAIT DE LA CÉLÈBRE NOUVELLE DE BALZAC UN SPECTACLE ATTACHANT.

ANTHONY PALOU apalou@lefigaro.fr

C'est sans aucun doute, la plus célèbre nouvelle de Balzac. Le Chef-d'œuvre inconnu, c'est une petite trentaine de pages, une gouttelette gémisse dans l'océan romanesque du colosse. Au Théâtre de l'Essaïon, la comédienne Catherine Aymerie se fait la narratrice de cette nouvelle et, disons-le, voilà un spectacle tout à fait attachant. La mise en scène de Michel Favart favorise l'imaginaire : un décor qui ne marque ni l'époque dans laquelle se joue l'histoire des trois peintres (1612) ni celle de Balzac.

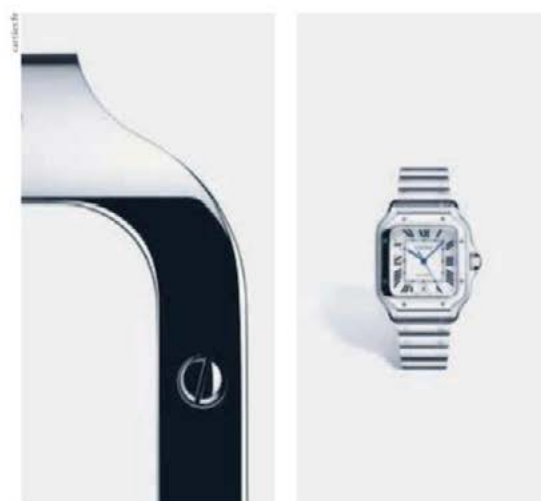
Sur la petite scène, sous les voûtes de pierre, un fauteuil bleu, un gâchier, un bac de vin, un verre, un bougeoir. L'actrice est vêtue d'un manteau parme sur une robe noire. La lumière sculpte l'espace et le corps de l'actrice. Nous sommes donc au début du XVIII^e siècle, à Paris, rue des Grands-Augustins, dans l'atelier de Porbus. Cet atelier, grâce à la voix souple et musicale de Catherine Aymerie, on le voit, nous y sommes. Accompagné d'un vieillard rencontré par hasard, le jeune Nicolas Poussin entre dans l'atelier de Porbus, et c'est le début d'une passionnante et nerveuse conversation sur l'art de peindre. Le vieillard n'est autre que Freeholder, un maître du pinceau, un technicien hors pair à la recherche du tableau parfait. Dix ans qu'il travaille sans relâche à sa belle

Noieuse : le portrait défilait, idéal d'une femme, sauf que le modèle sans cesse lui échappait. Commentant le tableau de Porbus (Marie l'Égyptienne), qui lui semblait incomplet - « Tu bonne femme n'est pas mal trousse, mais elle ne vit pas » -, de quelques coups de pinceau, le vieillard le transcende comme par un coup de baguette magique.

Une forêt de couleurs

Catherine Aymerie mime les gestes de l'artiste, l'illusion est parfaite. Elle s'adresse à nous comme si nous étions son motif. Se glisse dans les trois personnages qu'elle orchestre avec subtilité et musicalité. Le spectateur imagine l'ambiance de l'atelier, le théâtre permet cela. Bien entendu, nous ne verrons pas la beauté de Gillette, la maîtresse de Poussin qui posera sans réticence pour le vieillard. Nous connaissons la fin et la morale de l'histoire : arriver à la beauté - ou à l'amour - absolue aboutit à l'échec. Et, souvent, à la folie. Ainsi, Freeholder le visionnaire ne peindra que le pied de Gillette, un pied perdu dans une forêt de couleurs qui annoncerait l'abstraction. Devant les mines dépitées de Porbus et de Poussin, le vieillard ne tardera pas à brûler toutes ses toiles et périra dans l'âtre de sa soif d'absolu. Une seule envie à la sortie de l'Essaïon, retire ce Chef-d'œuvre de Balzac. Voilà ce qu'on appelle un pari réussi. ■

Le Chef-d'œuvre inconnu, au Théâtre Essaïon (Paris 4^e), jusqu'au 27 juin. Tél. : 01 42 78 46 42. www.essaion.com



SANTOS
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LE FILARD 2017 L'ÉVÉNEMENT

Le viaduc de Millau.

Projet d'habitat sur la Lune.

NORMAN FOSTER, ROI « SO BRITISH » DE L'ARCHITECTURE

LE CENTRE POMPIDOU CÉLÈBRE L'ŒUVRE PLANÉTAIRE DE CE BÂTISSEUR, CHERCHEUR ET URBANISTE, DANS UNE MAGISTRALE EXPOSITION. PORTRAIT D'UN GÉANT FOU D'AVIATION, QUI EN A FAIT LA MÉTAPHORE DE SA DISCIPLINE DEPUIS SIX DÉCENNIES.

MATTHIEU DE ROCHEBOUËT

À bientôt 88 ans, Norman Foster - ou plutôt lord Foster après avoir été adoubé par le royaume par la reine en 1999 -, c'est l'histoire de la réunion parfaite d'un jeune Anglais, fils d'un comptable et d'une mère californienne, famille moderne de Bedford, dans la banlieue ouvrière de Manchester. Parti de rien - il a quitté l'école à 16 ans et fait des petits boulots pour financer ses études, après un service militaire dans la Royal Air Force où a servi sa passion de l'aéronautique -, le diplômé de Yale, une bourse en poche pour les États-Unis, a su provoquer la chance de son ascension fulgurante. « La base, je me suis découverte et j'y ai rencontré Richard Rogers avec qui j'ai fondé, de retour en Angleterre, mon cabinet Team 4, en compagnie de nos épouses, Wendy Foster et Su Rogers. L'aventure durera cinq ans, jusqu'en 1967. Elle se prolongera par une courte collaboration avec Renzo Piano, avant de monter Foster Associates, rebaptisé Foster + Partners. Les débuts du succès d'une machine de guerre, avec la puissance anglo-américaine qui a très vite lui donner une aura internationale.

Chaque bon à ce bachelier sans cesse en mouvement, ce visionnaire habité par une énergie dont il s'étonne encore, cet ingénieur qui regarde l'intérieur des objets pour en comprendre le sens, devenu l'architecte le plus couronné du monde (plus de 300 récompenses, dont le Pritzker, prix Nobel de son domaine). Le plus important en taille avec un cabinet de 1400 employés répartis en 19 agences. Le plus prolifique sur tous les continents : des centaines de réalisations dans 70 pays dont une trentaine à Londres, comme le Millennium Bridge, le siège de Bloomberg, qui a prêté son impressionnante superpoutre, ou la tour 30 St Mary Axe, premier gratte-ciel écologique en forme de fuselage d'avion, pour aspirer l'air. Norman Foster a tout fait, des avions aux yachts, exploré tous les domaines, des pylônes électriques aux microcentrales nucléaires, seule alternative selon lui pour produire de l'électricité à faible émission de carbone, de la construction pure à l'urbanisme, avec le district culturel de West Kowloon à Hongkong, le plan directeur de l'île canarienne La Gomera ou celui de la reconstruction à venir de Kharkov en Ukraine, en concertation avec les habitants.

Ces superlatifs valent à ce maître de l'architecture une rétrospective magistrale au Centre Pompidou, sur près de 2200 m², au 6^e étage. Et un ouvrage tout aussi monumental chez Taschen,

1064 pages, 3000 clichés, en deux volumes de 9,7 kg, la première publication à une telle échelle explorant son œuvre sur six décennies, sous la plume de l'historien Philip Jodidio : « Elle est la somme de quatre ans de discussions, en grand partie dans un salon de Saint-Moritz, en Suisse, - il se partage entre Londres, Madrid, où siège sa fondation, et les États-Unis -, avec sa femme Elena Ochoa, professeure de psychopédie qui il n'a quittée que neuf jours depuis 1997. Ce qui en a résulté, c'est la capacité d'écouter qui peut le faire changer d'avis, son intérêt pour tout, son extrême attention au détail, son côté très humain qui se ressent dans ses bâtiments. » Pour l'exposition comme pour le livre, Norman Foster a tout contrôlé, de son œil de lynx : de la scénographie de l'exposition, dont il a dessiné les climats en éventail permettant d'embrasser d'un seul regard toutes ses réalisations et d'en mesurer la portée immense, à la mise en

« Mettre les constructions au bon endroit, c'est cela la leçon de Foster. Il a toujours su se renouveler, dans une quête constante de la limitation des ressources et de l'énergie »

FRANÇOIS RABRETT, DIRECTEUR DU DÉPARTEMENT DE LA CRÉATION ARCHITECTURALE À LA CITÉ DE L'ARCHITECTURE ET DU PATRIMOINE À PARIS

forme de l'ouvrage d'une richesse iconographique et textuelle inédite dont il a tenu à dessiner les doubles pages. Un double en forme de testament qui le fait entrer en grand seigneur dans l'histoire de l'architecture des XX^e et XXI^e siècles. Il le projette dans le futur, « ce "futur" comme il l'appelle, et qui a donné son titre à l'exposition », observe son commissaire Frédéric Migayrou. Cette dimension est le signe d'un esprit toujours en éveil, fonctionnant comme un chercheur en son laboratoire, à l'image de son cabinet explorant maintes directions.

Dernière en date, l'espace, avec des projets pour habiter la Lune et Mars. En tant que membre d'un consortium mis en place par l'Agence spatiale européenne, Foster + Partners s'est intéressé aux constructions extraterrestres, avec l'impulsion de 3D. Il n'est pas le seul. L'architecte danois Bjarke Ingels a travaillé avec la Nasa sur un projet de station lunaire (et jupitéenne) tout aussi révolutionnaire. L'espace a toujours attiré Norman Foster, qui, dès 2007, a participé aux projets de Virgin Galactic (la compagnie de Richard Branson pour les

vois suborbitaux) et conçu les plans pour un espaceport touristique, au Nouveau-Mexique. Avant, il avait consacré sa réflexion de la mobilité au sein des réseaux, avec l'aéroport de Londres-Stansted, préfigurant la conception d'immenses plateformes aéroportuaires comme celles de Hongkong, Pékin et Mexico, avec leurs toits de verre laissant passer la lumière naturelle pour procurer chaleur et éclairage à moindre coût, la préservation de la planète étant l'un des soucis majeurs de cet architecte optimiste pour l'avenir. Sans oublier ses aéroports pour drones en briques de terre pour attirer les zones reculées d'Afrique centrale, présentés en 2015 à la Biennale d'architecture de Venise.

Voler toujours plus haut est la suite logique pour ce pilote émérite qui a conduit, jusqu'à il y a peu, six-vingt-cinq engins, de l'avion à l'hélicoptère, en passant par le planeur volant au milieu de l'exposition. « C'est pour lui la métaphore de l'architecture qui tient compte des courants, du soleil, de l'équilibre, cette horizontalité entre contraintes internes et externes, autant de paramètres qui déterminent la vision de la discipline, à savoir un maximum d'énergie pour un maximum d'efficacité », explique Frédéric Migayrou. « C'est la fusion ultime de la machine et de la nature », ajoute Foster, qui a toujours ressenti « un pur plaisir dans l'épreuve du vol et une sorte de magie à voir les avions décoller. Se diriger en faisant des spirales vers une colonne d'air descendante comme un ruisseau, en levant la météo visuellement, indique de modifier des éléments qui en affectent d'autres comme lorsque je conçois un bâtiment, explique-t-il. Si j'en change le revêtement extérieur et que je laisse entrer plus de lumière, cela a des répercussions sur toutes sortes de facteurs à l'intérieur », ajoute celui qui a révolutionné la tour, en libérant son centre comme l'architecture du siège de la Hongkong and Shanghai Banking Corporation (HSBC), livré en 1986. Une sorte de Mecanum géant, avec son dais de 32 mètres de hauteur, surmonté d'un dais de miroirs reflétant les rayons du soleil.

La légèreté est son maître mot. En témoignent son viaduc de Millau, pont à haubans de 2460 m de long, traversant la vallée du Tarn à près de 270 m de hauteur au-dessus de la rivière, dont la photo trône à l'entrée de l'exposition. Ou l'ombrière du Vieux-Port de Marseille, simple feuille de métal sur le port minéral, au sein de l'aménagement paysager de Michel Desvigne, choisi par Foster pour le carton d'invitation. « Un petit geste architectural, plié à sa propre loi, qui montre à quel point il est contemporain. Mettre les constructions au bon endroit, c'est cela la leçon de Foster. Il a toujours su se renouveler, dans une quête constante de

Esquisser et dessiner est mon mode de vie, qui a commencé quand j'avais 30 ans. Un bâtiment, une œuvre, une création débute par le trait, plus rapide et plus direct que les mots. Lorsqu'on me pose une question, je réponds par un croquis. Celui-ci peut donner l'impression de naître d'une inspiration soudaine alors qu'en réalité il est le fruit d'une immersion dans une interrogation ou une réflexion qui me conduit à lui. J'ai expérimenté l'ordinateur, mais aucune machine ne peut remplacer ce plaisir tactile entre le crayon et la feuille blanche »

NORMAN FOSTER



la limitation des ressources et de l'énergie, ce développement durable essentiel pour la survie du monde », résume Francis Kambert, directeur du département de la création architecturale à la Cité de l'architecture et du patrimoine à Paris. Qui se cache derrière Norman Foster, l'homme au rêve d'écure ? On découvre avec étonnement une silhouette de jeune homme à la forme olympique venant de faire le semi-marathon de Saint-Moritz et prônant le vélo de compétition quotidiennement. Mais aussi une figure à l'élégance rare et l'humour « so british » qui parle sans compter sous la haute surveillance de son service de communication le rappelant sans cesse à l'ordre pour respecter le timing serré de son agenda surchargé. On découvre une personnalité aux multiples connexions avec les plus puissants de ce monde libéral pour lequel il a bâti l'Apple Parc, valant de verre et d'acier en forme d'anneau, en Californie, comme en témoignage la liste de 100 000 noms qui ont contribué à sa réussite, en peignant de l'exposition.

On découvre l'enthousiasme des voitures. Il a refait à l'identique la Dymond de son maître à penser l'Américain Richard Buckminster Fuller, inventeur un peu fou du dôme géodésique, rencontré en 1971 et avec qui il travailla pendant douze ans. Il a racheté, puis restauré, la voiture personnelle « avion volé » de Le Corbusier. Toutes deux trônent au centre de l'exposition. On découvre encore la collectionneur d'art, amoureux du futurisme italien Umberto Boccioni (l'Homme en mouvement) ou de Constantin Brancusi (L'Oiseau), deux icônes du milieu du XX^e siècle sorties des collections du Centre qu'il a tenu à montrer au milieu de ses magnètes de tour.

« Associer Norman Foster au mouvement high-tech, idée qu'il a d'ailleurs souvent écartée pour adhérer au principe plus modeste de "skin and bones" de Ludwig Mies van der Rohe, serait réducteur, alors qu'il a dépensé la technologie pour s'intéresser très tôt à l'environnement et à l'écologie dès les années 1970, sans compter son investissement dans l'urbanisme qui a considérablement amélioré la ville avec le Triangular Square à Londres », estime Francis Kambert. Le dessin à toujours fait partie de la vie de Norman Foster, même s'il a dû se convertir au numérique. Le croquis conceptuel spontané, source d'une inspiration fulgurante, comme il est montré pour la première fois dans une salle avec des centaines de feuilles au trait vigoureux. Il en a dessiné les vitrines, en perfectionisme jusqu'au bout. »

« Norman Foster », au Centre Pompidou (Paris 4^e), jusqu'au 7 août.

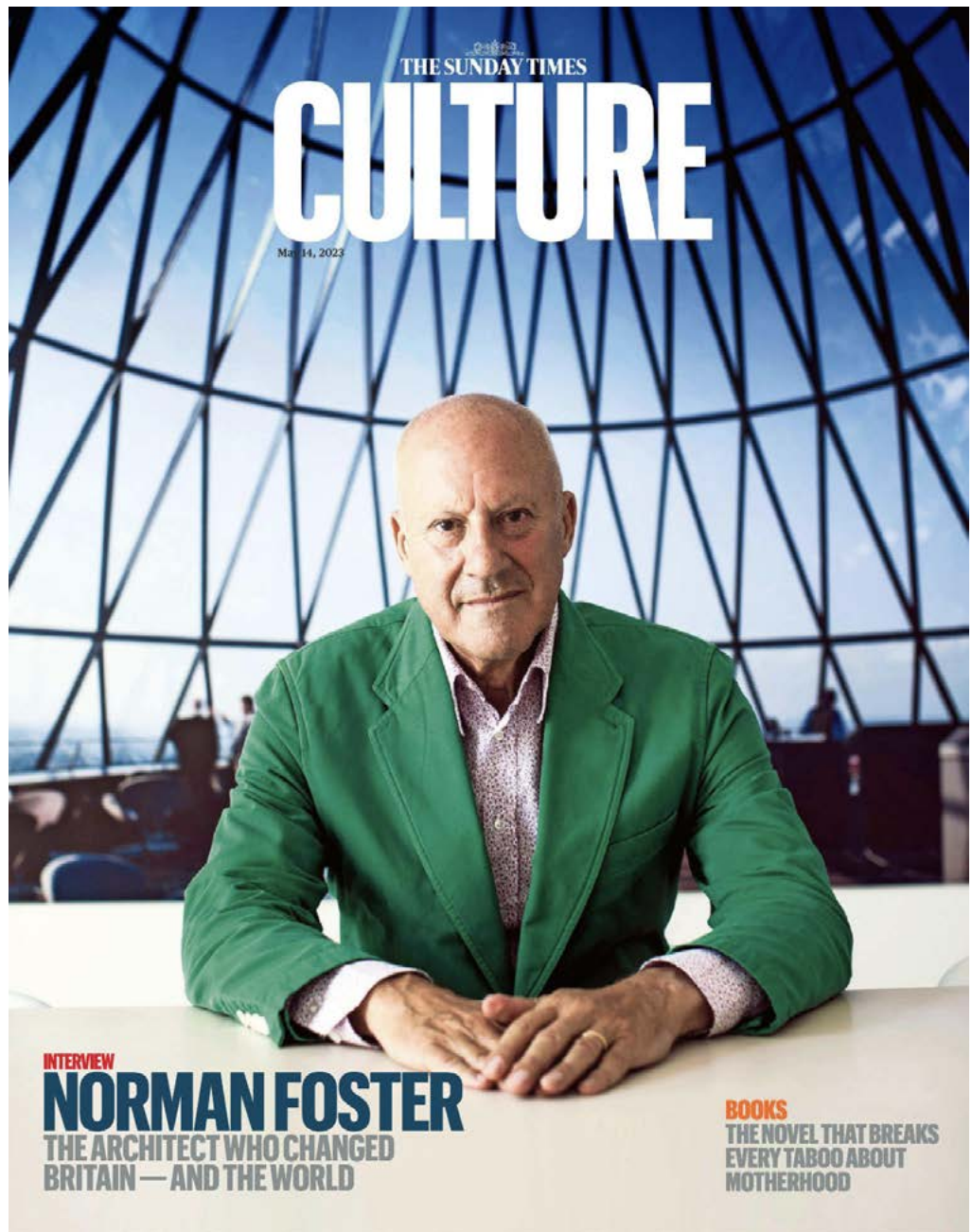
www.pompidou.com

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COVER STORY

THE TOP 5 NORMAN FOSTER PROJECTS
Chosen by
Deyan Sudic



SAINSBURY CENTRE FOR MODERN ART
NORWICH, UK
1978

Foster was both conceptually and architecturally responsible for the Sainsbury Centre for Modern Art, the first building in the world to be designed as a museum from the start.



HONG KONG AND SHANGHAI BANK
HONG KONG
1986



STANSTED AIRPORT
ESSEX
1991



MILLAU VIADUCT
FRANCE
2004



APPLE PARK
CUPERTINO, USA
2017

'YOU NEED TO BE WHERE THE ACTION IS'

The architect Norman Foster isn't slowing down at 87. After surviving cancer and a heart attack, he's alive with new projects — from reconstructing Ukraine to planning homes on Mars

DEYAN SUDIC
INTERVIEW



Norman Foster has been everywhere, doing everything and being everywhere, since he was 19. He has designed every conceivable type of building, from the glass pyramids of the Louvre to the modernist houses of the 1950s. He has been a pioneer in the use of computer-aided design, and he has been a pioneer in the use of sustainable design. He has been a pioneer in the use of... (text continues)

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“The tree is a metaphor for the ideal building”
Green
Building
Norman
Foster

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PAGE TWO



Checklist (from left): The architect Norman Foster at the Pompidou Center's exhibition hall housing a retrospective of his work; the glass-enclosed Great Court of the British Museum designed by Foster; the circular Apple headquarters he designed in Cupertino, Calif.

Architecture that breaks down barriers

A major retrospective of Norman Foster's work at the Pompidou in Paris

BY PARAN NATEY

Take the escalators to the top of the Pompidou Center in Paris and you'll reach the museum's largest exhibition hall, Gallery 1 — a vast space that over the years has hosted surveys of architectural heavyweights like Pablo Picasso, Henri Matisse and Salvador Dalí. Now, for the first time, Gallery 1 is showcasing the work of an architect: Norman Foster.

Foster, 87, was approached by the museum in 2016 to exhibit his work in the grand-level gallery often used for architecture shows, but he wanted to display more than objects than would fit. So he was granted a space that's nearly three times the size, said the exhibition's curator, Frédéric Migayria. To help cover the extra costs, Foster secured sponsorship from companies whose buildings he had designed, Migayria said.

Foster was drawn to architecture from his teens in Manchester, England, where he studied the design of buildings. He studied the discipline at Yale University alongside Richard Rogers, and teamed up with Rogers in a collaborative practice before setting off on his own. (Rogers later designed the Pompidou Center, together with Renzo Piano.)

As an architect, Foster has been accused of making buildings that are modern yet also for environmental soundness. He has reinvented structures such as office towers and airports by moving bulky mechanical elements out of the way — to the sides, below ground — and letting light in.

Nuclear landmarks include the stunning Millau Viaduct in southern France, the glass-enclosed Great Court of the

British Museum, the circular Apple headquarters in Cupertino, Calif., and the Reichstag building in Berlin — a spectacular glass capitol that over what had been a bombed-out edifice. In the year of its inauguration, 1999, Foster received the Pritzker Architecture Prize and became a member of the House of Lords in Britain.

"Before Norman, architecture was rigidly divided between the kind of architects that critics wrote about, and the people that built most of the stuff," said Deyan Sudjic, the author of a Foster biography. "That divide has more or less evaporated," he said.

Foster "made the commercial practice raise their game," Sudjic said.

Discovering "what was once called hi-tech and can architecture, get it up quickly and cheaply, and then evolve on."

Foster recently spoke in a video interview from the Pompidou Center, where he was installing his show. (The exhibition runs through Aug. 7.) The conversation has been edited and condensed.

How does it feel to have a retrospective at the Centre Pompidou?

Foster: It's a privilege. I've been invited to the Centre Pompidou many times, but this is the first time I've been invited to have a retrospective. It's a great honor.

There's only one Pompidou. Breaking down the boundaries between the arts of design, of architecture, of painting and sculpture, is right at the heart of the cultural mission of this building, which is free and open.

You've been quoted as saying that architecture is too often treated as a fine art, "delicately wrapped in jumbo limbs" when in fact it incorporates disciplines including science, math and engineering. Is there a tension between beauty and functionality in architecture?

Foster: I think there's a tension between beauty and functionality. But I think that's a good thing. I think that's what makes architecture interesting. I think that's what makes it a challenge. I think that's what makes it a profession. I think that's what makes it a career.

Look at successes that exist which consume the most energy. Statistically, we live longer, infant mortality is lower, life expectancy is greater. We have more social and political freedom. Notwithstanding exceptions, we have less violence, fewer wars. High consumption of energy is good for you, for society, for medical research.

Foster: I think that's a good thing. I think that's what makes architecture interesting. I think that's what makes it a challenge. I think that's what makes it a profession. I think that's what makes it a career.

No, there shouldn't be. My objectives as an architect are the material and the spiritual, and I can't separate the two. One is to keep the rain off, keep you dry when it's wet, keep you cool when it's hot, look after your material comfort. The other is your spiritual comfort: to justify the building so you have a sense of being in the sun and a light of light to create shadow, to give you a surprise when you enter a space. If the architect is not doing this, then the architect is not acting as an architect. Architecture is as much about the soul and the spirit as it is about the material.

In the exhibition wall texts, you say that a vertical community well served by public transport can be a model of sustainability. How can urban high-rises be the future in an age of human-induced climate change?

Foster: I think they're more relevant than ever. Just look at the energy consumed by cities which are compact, walkable and well served by public transport, compared with cities that sprawl and have long commutes. A high-rise city like Manhattan is highly sustainable from the standpoint of energy consumption. People live close to where they work. It's not dependent on a car. It's not dependent on a car. It's not dependent on a car. It's not dependent on a car.

Buildings account for 40 percent of world energy consumption. Doesn't that carbon footprint mean that your profession is facing obsolescence?

Foster: Look at successes that exist which consume the most energy. Statistically, we live longer, infant mortality is lower, life expectancy is greater. We have more social and political freedom. Notwithstanding exceptions, we have less violence, fewer wars. High consumption of energy is good for you, for society, for medical research.

You're not frightened by the future?

Foster: No, I'm frightened by anything which would threaten my family, or myself, or the community around me. There's always some responsibility on the horizon. At any point in time, individuals and families and communities have

been threatened by their neighbors, by the weather, by drought. We live in a time when these things are new to us — of extreme climate change is new. But climate change takes a back seat when you have a pandemic, and if there's a pandemic suddenly, nothing toward you.

In 2018, after the killing of the journalist Jamal Khashoggi, you pulled out of the advisory committee of Neom, a Saudi megacity project led by Crown Prince Mohammed bin Salman. Yet you're still working on a Red Sea air terminal in Saudi Arabia. Where do you draw the line when it comes to human rights?

Foster: I don't resign from the executive committee of Neom. And you, I know about the human rights record. The reality is that the buildings that we're involved with are about the people in those countries.

You say we need to get away from transportation that damages the climate. Yet why are you so engaged in building airports?

Foster: We all depend on the carbon emissions generated by air travel. We also depend on the massive amount of carbon emitted every time we sit at a hamburger, which makes air travel look, by comparison, almost insignificant.

Yes, air travel generates carbon. But what about the infrastructure of transport? Airports are connected by cars, by subway systems, by railways. The whole world is mobile. We're not going to stop moving overnight. It's a connected world. It's not just about moving people. It's about moving freight, responding to world emergencies, providing aid.

If we can make that infrastructure more sustainable — consuming less energy and recycling more material — then we have a responsibility to do it as architects. We can't be critics baying for blood in the sand.

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to architecture in the first year. She now works for an architect in London and is going to Yale University to study architecture. More and more, schools of architecture are dominated by women, which is fantastic. It's a profession which is in transition, and some of those changes are long overdue. I see the kind of transition that you're talking about, and I deplore it.

Which of your buildings do you think people will look back on in 50 years and consider important?

Foster: The buildings that I would like to think would endure would be those buildings which have become symbols of democracy, of a way of life, of a nation. I would hope that the Reichstag would continue to architecturally embody those virtues.

It's also a manifesto of clean energy, zero carbon, and of Berlin's transition from its wartime role to its peacetime role. As architecture, it's very much about values.

Your colleague Renzo Piano once said: "Buildings say forever, like forests, like rivers." Do you agree?

Foster: Buildings last as long as they're useful. The history of architecture, like cities, is a history of renewal. Cities are our greatest investment, an aggregation, a coming together of individual buildings. The urban glue that holds them together determines the quality of our lives more than any individual building. I'd like to think that buildings last forever, but realistically, the only constant is change.

Then how do you approach the notion of your legacy?

Foster: That's somebody else to worry about. That's not for me.

When you look back on your life, do you feel a sense of achievement?

Foster: I've enjoyed about the future. I think the future is more interesting than the past. I have the past to other people.

India struggles to eradicate an old scourge

INDIA, FROM PAGE 1

some people talk to her now. She still has pain in her wrist and back.

"What wrong have I done, that God gave me such a huge position?" she said one recent evening, seated on a bright yellow chair, a woman bed, outside her brick house. "Call me a witch as much as you want to," she added, breaking into tears.

"I have three young children. I dare not compromise myself," she said. Which haunting still exists in varying measures across nearly a dozen Indian states, mostly in indigenous tribal areas in central and eastern parts of India, experts say. Many states have laws against the practice. Some, including Assam, have made penalties more stringent, with provisions for life imprisonment. Others, such as Odisha, have implemented legal efforts by setting up memorials to victims at police stations in a bid to reassure people.

Women branded witches have had their nails pulled out, been forced to eat leaves, been paraded naked or been beaten black and blue. They have been burned or lynched. From 2013 to 2021, more than 1,200 people were killed in India after accusations of witchcraft, according to the country's National Crime Records Bureau.

Which brands are particularly common in Chhatisgarh, a mineral-rich yet poverty-ridden state where indigenous tribes make up about a quarter of the population. The assault on Ms. Mahato



Durga Mahato, left, accused of being a witch, has to get water at a well farther from her village and no longer is allowed to bathe in the village pond, right, which runs dry at times.

was one of 654 witchcraft-related cases recorded in the state in 2022, 32 of which resulted in deaths.

Chhatisgarh is trying to tackle the practice. A state-run program, Pratiksha, has deployed about 25 "witch-hunting prevention campaign teams," which conduct street plays to raise awareness. Village-level committees aid survivors of violence. Courts have been set up to provide legal aid and short-stay arrangements for victims. But law enforcement can be weak. Madhu Mohan, the founder of a legal re-

sponse group for women, said that her organization, in a study on witch-hunting across three states, including Chhatisgarh, found that the police usually intervened only in cases of murder or attempted murder. That and the nature of entrenched beliefs have allowed the practice to persist, activists say.

While state officials had set up 2023 as the target year for eradicating witch-hunting, officials said they were now pushing the goal back at least three years.

In Mr. Mahato's case, the most helpful



Witch-hunting is rampant across the state, and the village pond, right, which runs dry at times.

assistance came not from the government, but from another victim, Chhatisgarh, who has been recognized by the Indian government for her work in trying to eliminate witch-hunting.

Durga Mahato's aunt had heard about the work of Chhatisgarh. She and two women are not related. Durga found refuge for weeks in Chhatisgarh's most and the roofed house after spending two years in a village far from Durga Mahato. In Ms. Mahato's case, suspicion fell on her simply because she did not conform to neighbors' expectations. Vil-

lagers wondered how a "normal woman" could live by herself with her young children, sleep in the forest, while her husband was away for work.

"Then they labeled her a witch."

"If someone's stomach aches, I am blamed. If a headache happens, I am blamed. They would stand outside my house and shout, 'She is the witch causing us grief,'" Ms. Mahato said. "I would report. Do I become a witch just because you are saying so?"

Last July, villagers chased her with axes and sticks. She ran home. They banged on the door and tried to break it down. "I clung hard to my children. We were all shaking," Ms. Mahato said.

She and her husband went to the police to complain. Pratiksha, a local police officer, tried to play down the case. Mr. Mahato, stated one recent day on a chair outside the police station, said that the case had been settled by village elders and that everyone was living happily together again.

She had clearly not been following up on the case.

Ms. Mahato had in fact moved out of her house soon after the attack. She and her family took refuge with Chhatisgarh for a few days before finding a room near a larger city. Her husband found a new job.

They visit their house in the middle of the forest once in a while, to check on their meager belongings and to give their children a chance to spread out on the charpy beds.

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La grande architettura di Norman Foster al Centre Pompidou: realizzare le utopie

Con oltre 130 progetti, la mostra parigina ripercorre la storia di uno dei più importanti esponenti dell'architettura "High-Tech"

lunedì 15 Maggio 2023

Stella D'Argenzio

Ha aperto il 10 maggio **Norman Foster**, la nuova grande mostra del **Centre Pompidou** curata da **Frédéric Migayrou** dedicata all'architetto inglese che vede nell'organizzazione anche la sua collaborazione personale, insieme a **Foster + Partners** e la **Norman Foster Foundation**.



Foster + Partners, **Apple Park**, Cupertino (USA), 2009-2017, Photo © Nigel Young / Foster +Partners

Nello spazio della Galerie 1, su una superficie di più di duemila metri quadrati prende forma l'immagine di una carriera: disegni, modelli in scala, diorami originali e materiale audiovisivo vanno a comporre la storia di uno dei principali esponenti dell'architettura contemporanea. L'ospitalità del Centre Pompidou è anche legata allo stretto rapporto tra Foster e l'architettura del museo, una delle prime manifestazioni della tendenza architettonica "High Tech" di cui Foster è considerato capolista. Non a caso, tra i partecipanti del *Team 4*, fondato nel 1963 da Su Brumwell, Wendy Cheeseman, Norman Foster e Richard Rogers, quest'ultimo insieme a Renzo Piano divenne l'architetto proprio del Centre Pompidou. Un legame viscerale quindi per narrare una carriera attraverso i principali progetti di Foster, come il Viadotto di Millau realizzato tra il 1993 e il 2004, ma anche approfondendo tematiche e dinamiche del rapporto tra dimensione urbana e compatibilità ambientale. Il percorso si apre con una grande galleria di disegni e sketch che hanno accompagnato il processo creativo dell'architetto dagli albori della sua ricerca. Dal 1975 cominciò a portare con sé un notebook A4 per poter scrivere e appuntare idee e schizzi che sono racchiusi nelle grandi teche della prima stanza. Come afferma lo stesso Foster: "Sketching and drawing has been a way of life for as long as I can remember. Someone said that, if you ask me a question, then I will do you a sketch".



Foster + Partners, le Viaduc de Millau, Millau (France), 1993-2004, Photo © Daniel Jamme / Eiffage

Durante tutta la mostra, infatti, i pannelli didattici ospitano testi scritti da Foster in occasione della mostra e arricchiscono il percorso con curiosità e considerazioni che permettono al visitatore di entrare ancor di più nel lavoro dell'architetto. Il layout della mostra si dispone attorno a sette grandi temi: *Nature and Urbanity*, *Skin and Bones*, *Vertical City*, *History and Tradition*, *Planning and Place*, *Networks and Mobilities* e *Future perspectives*. Essi non fanno solo percepire la portata del lavoro di Foster ma donano una panoramica delle istanze ideologiche presenti in ogni suo lavoro. Oltre al materiale d'archivio, la mostra ospita anche opere di artisti e architetti che sono stati d'ispirazione per Foster: sculture di Umberto Boccioni e Constantin Brancusi, disegni di Le Corbusier e dipinti di Fernand Léger accompagnano il visitatore in un ambiente quasi onirico che mescola le grandezze urbane con un mondo immaginifico. È il caso, ad esempio, del progetto per *Climatoffice*, un luogo di lavoro utopico completamente in armonia con la natura, ideato nel 1971 in collaborazione con l'architetto americano Richard Buckminster Fuller. La collaborazione con Fuller diventerà per Foster un continuo fluire di stimoli e idee permettendogli di approfondire una più ampia comprensione del concetto di ambiente, tema centrale nel lavoro di Fuller. Implementando la tecnologia all'interno dello studio dell'ambiente, i progetti di Foster mirano alla sostenibilità, all'armonia con la natura sia da un punto di vista energetico che estetico. Anche formalmente la ricerca si basa su un continuo sguardo alla natura: "The tree is a metaphor for the ideal building" dichiara l'architetto. Natura e città risultano essere due mondi separati che però si intersecano creativamente.



Centre Pompidou, Norman Foster, Installation View, Photo © Janeth Garcia Rodriguez

Per Foster di fronte a questo incontro si aprono due strade: si può preservare la natura costruendo densi agglomerati urbani, oppure ci si può mescolare con il paesaggio "by digging into it or leaving it undisturbed, by touching the ground lightly". La sezione *Nature and urbanity* ospita alcune ricerche condotte al fine di indagare tale rapporto, mettendo in discussione il sapere precedente e allineandosi con l'emergere del movimento ecologico. Il percorso si conclude con la sezione *Futures* dedicata all'esposizione delle ricerche più recenti e tuttora in fase di sviluppo condotte dalla Norman Foster Foundation insieme al Centre for Advanced Nuclear Energy Systems del MIT (Massachusetts Institute of Technology), all'European Space Agency e alla NASA. Indagando la possibilità di costruire abitazioni sulla Luna o su Marte, i progetti identificano fonti di energia rinnovabili e scenari di vita fantascientifici ma allo stesso tempo molto vicini, facendo avvicinare lo spettatore ad un mondo normalmente riservato ai tecnici. La mostra, visitabile fino al 7 agosto, rappresenta un unicum, una finestra verso professioni e ambizioni grandi, che porta il visitatore ad interrogarsi sul futuro e sul presente.

Norman Foster
a cura di Frédéric Migayrou
fino al 7 agosto

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ARTS

'It's not about the building but about the city'

Norman Foster, the architect behind landmarks such as London's Gherkin, is having his first retrospective at the Pompidou in Paris. He talks to Edwin Heathcote

There is something a little strange about ascending the long escalators of the Pompidou Centre to visit a show about Norman Foster. This is Richard Rogers' greatest building, perhaps the pinnacle of the style known as High Tech which characterised British architecture in the late 20th century. Its greatest proponents were Rogers (who died in 2021) and Foster himself, who started in practice together in the 1960s after meeting at Yale.

This show, then, Foster's first major retrospective and the biggest architecture exhibition ever to be held at the Pompidou, feels like a coda for an era, but not for Foster. "I always had this idea that the future will be better than the past," he says, walking around the gallery. But? "Absolutely!" he snaps back with just the faintest tinge of a Manchester accent.

Foster, it is clear, is a big believer in technology. The boyfriend obsessions are here, right on the walls – an Eagle console, a cutaway section of an aeroplane, reminiscences about the stream train that used to run behind his house. It is there in the cars: Buckminster Fuller's teardrop-shaped 1953 Dymaxion, Le Corbusier's beautiful 1936 Voisin C1 Luminaire. ("Not the type of car that belonged to cars," Foster stresses, "but the actual car. We tracked it down in a kind of detective story to a farm in England and I bought it.")

And technology is there right at the end of the exhibition too, in a room devoted to building on the Moon and on Mars, projects that the architect's practice and foundation are currently working on.

where he has had more influence than any architect since Sir Christopher Wren: a new master plan for Trafalgar Square, a new roof for the British Museum, an entirely new Wembley Stadium, the Millenium Bridge, the wonderful Canary Wharf Station, the Gherkin (which kick-started the City's new tower hunt), Bloomberg's huge HQ.

"The older I get," he says, "the more I realise it's not about the building but about the city." Yet that bigger story of the city feels a little absent here amid the models.

As even, though, Foster is looking forward. A huge model of the new HQ for JP Morgan Chase rears up above the exhibition, a massive skyscraper redefining Manhattan's Midtown skyline. With its stepped profile, it nods to the city's Art Deco spirit, a curious throwback after the demolition of the Union Carbide Building which previously occupied the site, a design by SOM's Natalie de Blos, a rare woman architect in a mid-century world of men in suits. I ask if he has any regrets about this. "It didn't know any architects. But I did read. I borrowed Le Corbusier's *Toward Architecture* and books on Frank Lloyd Wright from the local library." Having left school at 16, Foster was working in the Treasurer's Office at Manchester Town Hall, the vast gothic building designed by Alfred Waterhouse which he credits for reinforcing his love of architecture.

"Because I'd left school," he says, "I didn't have A-levels and couldn't get into university, but I was allowed to present a portfolio of drawings and [Manchester university] created a precedent for me, a special diploma."

Foster is known as the most driven of architects, almost infamous so. His PR says this is the first time he can remember when he has been in a single city for such a long period – three weeks. Famous at one time for flying himself to meetings, often literally blowing away competing architects as he arrived plotting his own helicopter, I have to remind myself that this time, lively figures in front of me is almost 85.

He now resides in Switzerland rather than London, where his office overlooks the Thames at Battersea (a glass box, one of his most exquisite buildings) and

Hong Kong International Airport, designed by Foster – © David Lauder

seminal building, a great experiment. But it's a celebration of the systems that drive the building, "with its brightly coloured ducts and tubes on the outside, a contrast to his slick, smoother structures." The Sainsbury Centre, which was our contemporary equivalent, was the first breathing building, naturally cooled and heated – and it still works.

"Richard and I shared a social agenda. The Pompidou opens its doors to everyone and the Sainsbury Centre dissolved the barriers between academia and the public."

He's still building the future. There are mini-nuclear reactors on display which could power a Manhattan city block. There are moon dwellings and aeroplanes alongside his (realised) airport in New Mexico. I might see a paradise in all this carbon consumption and faith in the future, Foster doesn't.

"The materials of the Union Carbide Building were 98 per cent recycled to make way for a much more efficient new building. I don't see a problem there. And the airports, you need to put those into the context of real life. Mobility and globalisation aren't just going to go away. That's nature. ... We know that with enough clean energy we can convert seawater to jet fuel and decarbonise the sector. ... the prospect is in sight."

Well, if anyone can convince you, Foster can.

To August? contrapompidou.fr

A room at the exhibition is dedicated to designs for habitats on the Moon and, pictured left, Mars – <https://www.ft.com/content/2023/05/16/norman-foster>

ONE WEEK TO GO

FTWeekend Festival

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Imag. Norman Foster, 2010. Diseñado por Foster + Partners. Cortesía de Foster + Partners.

ARQUITECTURA

Norman Foster apuesta más que nunca por el futuro

Se acaba de inaugurar una extraordinaria exposición sobre el arquitecto Norman Foster, ganador del Premio Pritzker.

"Como arquitecto, diseña para el presente, teniendo en cuenta el pasado, para un futuro que es esencialmente desconocido", **afirma Norman Foster, de 87 años y ganador del Premio Pritzker**, director del estudio de arquitectura londinense Foster + Partners. Es un mantra que le ha guiado a lo largo de las seis últimas décadas de su carrera —objeto de una exposición retrospectiva inaugurada ayer en el Centro Pompidou de París— y que ha dado lugar a algunas de las estructuras más singulares del mundo, desde la torre 30 St Mary Axe de Londres, con forma de pepino, hasta el campus acristalado en forma de dona de Apple en Menlo Park, en el estado de California. Pionero del movimiento de arquitectura de alta tecnología, **la obra de Foster es generalmente conocida por su enfoque de dentro afuera**, fachadas que revelan las estructuras de los edificios y sistemas para permitir interiores sin columnas o casi sin ellas. Lo que también defiende, según deja claro la nueva exposición, es la relación simbiótica entre la tecnología avanzada de construcción, el diseño a prueba de futuro y el medio ambiente.



Sede de Hearst (2006) Chuck Choi.



30 St Mary Axe (1999) Nigel Young / Foster + Partners.

Con una curaduría del crítico Frederic Migayrou y **diseñada por el propio Norman Foster**, la muestra explora estos conceptos en 130 proyectos de Foster + Partners, representados en dibujos, bocetos, maquetas físicas y dioramas, fotografías y videos. A partir de una obra arquitectónica que abarca casi todas las tipologías, desde el tránsito a las torres, Migayrou organizó la retrospectiva en siete temas: Naturaleza y urbanidad, Piel y huesos, Ciudad vertical, Historia y tradición, Planificación y lugar, Redes y movilidad y, por último, Futuro. Foster admite que ver un conjunto de su trabajo desde que fundó su empresa en 1967 le hizo darse cuenta de las conexiones visuales entre los diseños de los proyectos. Sin embargo, siempre ha hecho hincapié en la sustentabilidad y en el uso de un diseño flexible para conseguirla.



Retrato de Sir Norman Foster Yukio Futagawa.



Por ejemplo, "el Jardín Botánico Nacional de Gales (2003) y la Casa del Elefante de Copenhague (2008) se hunden en el paisaje, cediendo el paso a la naturaleza", dice el arquitecto. Sin embargo, fue su Torre Commerzbank de 1997 en Frankfurt del Meno, en Alemania —con sus múltiples jardines en el cielo, su énfasis en un espacio de trabajo con luz natural y flujo de aire, y el uso de nuevas tecnologías y métodos de construcción para reducir las necesidades de calefacción y refrigeración— lo que convenció al jurado del Premio Pritzker de Arquitectura para elogiarlo en 1999 por ser "el rascacielos más alto de Europa y posiblemente el primero con conciencia ecológica". Desde 2008, ese edificio funciona íntegramente con energía verde, y su diseño innovador sigue contribuyendo a reducir sus necesidades totales.



Apple Park (2018) Steve Proehl.



Gran Patio, Museo Británico (2000) Nigel Young / Foster + Partners.

Aunque su obra histórica ya ha logrado mucho en el avance de la generalización del "diseño sostenible", **el enfoque arquitectónico actual de Norman Foster** se centra en la próxima generación. "Una anticipación del futuro" es uno de los principales motores de su trabajo hoy en día, revela. En colaboración con el Centro de Sistemas Nucleares Avanzados del MIT, está estudiando las aplicaciones urbanas de la energía limpia autónoma procedente de microrreactores. En la Bienal de Arquitectura de Venecia de este año, presenta experimentos con la empresa constructora suiza Holcim y su instituto de investigación sin fines de lucro, la Fundación Norman Foster, que muestran un nuevo concreto bajo en carbono para crear viviendas para refugiados prácticamente al instante. Añadiendo agua al material colocado sobre un armazón reutilizable se consigue una estructura sólida en un solo día.



Aeropuerto Internacional Reina Alía (2012) Nigel Young / Foster + Partners.



Carré d'Art, Nîmes (1984) James Morris.

"Antes de esta exposición [en el Centro Pompidou] era menos sensible a las raíces de mi filosofía de diseño y sus antecedentes en el pensamiento sistémico", resume el arquitecto. "Cuando digo esto, sugiere un proceso mecanicista. Nada más lejos de la realidad: la búsqueda es tanto del espíritu o del alma como de la materialidad del resultado final construido". Sin embargo, lo que hace **la búsqueda del alma de Norman Foster es crear una arquitectura que mejore todas nuestras vidas.**

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¡La mayor retrospectiva del arquitecto Norman Foster! Exploración en profundidad de 130 diseños clásicos, autos raros y otras colecciones pri...



Noticias

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LUN, 22 DE MAYO DE 2023

ecién inaugurado! El bagazo reciclado se transforma en la impresionante textura de la pared beige
istoria del azúcar local.

Arte **diseño** Vida imagen cifra reporte especial

¡Una guía completa para el 60 aniversario de la Feria del Mueble de Milán!



Por favor, introduzca las pal

La mayor exposición retrospectiva del arquitecto británico Norman Foster debuta en París, con una exploración en profundidad de unas 130 obras arquitectónicas y de diseño del maestro a lo largo de los años. (Crédito de la foto: Nigel Young/Foster + Partner)

¡La mayor retrospectiva del arquitecto Norman Foster! Exploración en profundidad de la colección privada del maestro de 130 diseños clásicos, autos raros y más

Autor/ Departamento editorial

2023-05-17 DISEÑO

Norman Foster , un arquitecto británico conocido por su estilo High-Tech Architecture, tiene obras en todo el mundo. Los aeropuertos que visitas en el extranjero o los edificios financieros por los que pasas en las grandes ciudades pueden venir de la mano del maestro. Comisariada por el Musée National d'Art Moderne, la retrospectiva de Norman Foster en el Centro Georges-Pompidou de París será la más grande hasta la fecha, en mayo Del 10 al 7 de agosto, lo llevaremos a revisar las obras clásicas del maestro en el últimos 60 años!

El maestro arquitecto Norman Foster se ha dedicado al diseño arquitectónico durante más de medio siglo. El estudio de arquitectura Foster + Partners que fundó en 1967 ha creado muchos monumentos famosos bajo su liderazgo, como el Aeropuerto Stansted de Londres, el Aeropuerto Internacional Red La Kok de Hong Kong, Edificio de la sede de HSBC en Hong Kong, Atrio del Museo Británico, Puente del Milenio de Londres, Sede de Hearst en Nueva York, Sede de Apple y Edificio de seguros Swiss Re en Londres, comúnmente conocido como Gherkin, etc. El diseño vanguardista e innovador con el cuidado del medio ambiente humanista ha ganado muchos premios internacionales de diseño.En 1999, la Reina de Inglaterra le otorgó un Lifetime Jazz and the Prix Prize.



Norman Foster (Crédito de la foto: Nigel Young/Foster + Partners)



La mayor exposición retrospectiva de Norman en París. (Crédito de la foto: Nigel Young/Foster + Partners)

La exposición del Centro Pompidou de París es la mayor retrospectiva de su historia, está comisariada por el Museo Nacional de Arte Moderno de Francia, diseñada por el propio Norman y ejecutada por Foster + Partners y la Norman Foster Foundation. A través de 7 temas "Ciudad vertical", "Naturaleza y ciudad", "Fachada y estructura", "Plano y lugar", "Historia y tradición", "Red y movilidad" y "Futuro", las exhibiciones incluyen bocetos de diseño, manuscritos, maquetas tridimensionales, fotografías, registros de obra, videos y otras exhibiciones diversas rastrean los diseños de este maestro arquitecto en diferentes períodos, lo que permite a los visitantes explorar en profundidad cerca de 130 de sus obras arquitectónicas y de diseño a lo largo de los años.



(Crédito de la foto: Nigel Young/Foster + Partners)

www.martimes.com/akt/studio_detalle/actual_2221&simbolo_0

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Inauguran exposición de Norman Foster en el Centro Pompidou

La exhibición celebra la extensa obra del renombrado arquitecto británico, y es resultado de una colaboración entre Foster + Partners y la Fundación Norman Foster.



POR ALEJANDRA CAÑEDO

PUBLICADO: 17 MAYO 2023

Me gusta 0 No me gusta 0



La exposición no solo documenta la carrera de Norman Foster; sino que muestra cómo su trabajo ha traspasado los límites del diseño.

En la parte superior del Centro Pompidou de París dio inicio la exposición de Norman Foster, curada por el subdirector del Musée National d'art Moderne, Frédéric Migayrou, la cual destaca algunos de los proyectos más destacados del arquitecto. Estará disponible hasta el 7 de agosto de este año.

Con una extensión de más de 2 mil 200 metros cuadrados, se trata de la primera vez que la Galería 1 del Pmpidou se dedica exclusivamente a un maestro de la arquitectura.

Al respecto, Norman Foster –ganador del Premio Pritzker 1999– dijo: “Fue un gran movimiento del presidente Laurent Le Bon y Frédéric Migayrou para elevar el conocimiento de la arquitectura”.

La exhibición está dividida en siete secciones: *Naturaleza y urbanidad*; *Piel y huesos*; *Ciudad Vertical*; *Historia y tradición*; *Planificación y lugar*; *Redes y movilidades*; y *Perspectivas futuras*. Cabe mencionar que, según los encargados, no se trata de una muestra completamente lineal en el tiempo.

Los visitantes son recibidos por una rica colección de dibujos enmarcados que datan de 1956, además de otros bocetos de proyectos más recientes como Apple Park, en California, y la nueva sede de JP Morgan en Manhattan.

“Se encuentran modelos intrincados de varios tamaños”, señala el arquitecto, “desde modelos en desarrollo, hasta grandes edificios construidos. Era importante mostrar diferentes escalas y partes de nuestros edificios”.

Al final, una sala escondida mira hacia el futuro y muestra el trabajo de Foster con la NASA y cómo su práctica apunta a utilizar la tecnología de drones para proyectos en África.

En total, se muestran alrededor de 130 proyectos del amplio portafolio de la firma: aeropuertos, museos y rascacielos. Curiosamente, también se exhiben proyectos no realizados, como la Millennium Tower de 1989 para Tokio, Japón, un hábitat lunar para la Agencia Espacial Europea y un nuevo diseño para los icónicos autobuses rojos de Londres.

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Largest-ever Norman Foster retrospective opens at Centre Pompidou in Paris



Amy Peacock | 6 hours ago | [Leave a comment](#)

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05:06 ADAURIS

An exhibition dedicated to the work of British architect [Norman Foster](#) has opened at the Centre Pompidou in Paris, showcasing drawings and original models produced by the architect over the last six decades.

The exhibition, which according to the Norman Foster Foundation is the largest-ever retrospective display of Foster's work, features around 130 of the architect's projects including the Hong Kong and Shanghai Banking Corporation Headquarters, Hong Kong International Airport and Apple Park.



The exhibition was designed by Norman Foster

Designs that informed Foster's work are also exhibited, including works by Chinese artist [Ai Weiwei](#), French painter [Fernand Léger](#), Romanian sculptor [Constantin Brancusi](#) and Italian painter [Umberto Boccioni](#), and even cars, which the architect is passionate about.

Norman Foster Foundation

The exhibition, simply called *Norman Foster*, was designed by Foster with his architecture studio *Foster + Partners* and nonprofit organisation the Norman Foster Foundation.



On display are sketches, drawings and models of the architect's buildings

Curated by Centre Pompidou deputy director Frédéric Migayrou, the exhibition aims to showcase examples of Foster's innovation and technology, his approach to sustainability and his ideas for the future of the built environment.

"This exhibition traces the themes of sustainability and anticipating the future," said Foster.

"Throughout the decades we have sought to challenge conventions, reinvent building types and demonstrate an architecture of light and lightness, inspired by nature, which can be about joy as well as being eco-friendly."



Visitors begin the exhibition in a room filled with Foster's sketches

The exhibition continues in a large space with partition walls that separates it into seven themes: Nature and Urbanity, Skin and Bones, Vertical City, History and Tradition, Planning and Place, Networks and Mobilities, and Future Perspectives.

The Nature and Urbanity section explores Foster's approach to preserving nature by building "dense urban clusters, with privacy ensured by design," the studio said.

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Интерьер

Ретроспективная выставка Нормана Фостера открылась в Центре Помпиду в Париже.

В Центре Помпиду в Париже открылась выставка, посвященная творчеству британского архитектора Нормана Фостера, на которой представлены рисунки и оригинальные модели, созданные архитектором за последние шесть десятилетий.

На выставке, которая, по данным Фонда Нормана Фостера, является крупнейшей в истории ретроспективой выставкой работ Фостера, представлены около 130 проектов архитектора, включая штаб-квартиры Гонконгской и Шанхайской банковской корпорации, международный аэропорт Гонконга и Apple Park.



Выставка

была оформлена Норманом Фостером.

Также выставлены проекты, которые легли в основу творчества Фостера, в том числе работы китайского художника Ай Вэйвэя, французского художника Фернана Леже, румынского скульптора Константина Бранкузи и итальянского художника Умберто Боччони, и даже автомобили, которыми увлекается архитектор.

Выставка, названная просто Норманом Фостером, была разработана Фостером совместно с его архитектурной студией Foster + Partners и некоммерческой организацией Norman Foster Foundation.



На выставке

представлены эскизы, чертежи и модели зданий архитектора.

Выставка, курируемая заместителем директора Центра Помпиду Фредериком Мигайру, призвана продемонстрировать примеры инноваций и технологий Фостера, его подход к устойчивому развитию и его идеи о будущем искусственной среды.

«Эта выставка прослеживает темы устойчивого развития и предвосхищения будущего», — сказал Фостер.

«На протяжении десятилетий мы стремились бросить вызов условиям, заново изобретать типы зданий и демонстрировать архитектуру света и легкости, вдохновленную природой, которая может быть как радостной, так и экологичной».



Примеры

работ Фостера перемежаются автомобилями, которые его вдохновили.

Выставка площадью 2200 квадратных метров начинается с комнаты, посвященной эскизам и рисункам Фостера, которые он использует для передачи идей и вдохновения для дизайна.

«Для меня дизайн начинается с эскиза, продолжается как инструмент общения в течение длительного процесса, который следует в студии, на заводах и, наконец, на строительной площадке», — сказал Фостер.

«В 1975 году у меня появилась привычка носить с собой блокнот формата A4 для рисования и письма — некоторые из них выставлены в центральных шкафах, окруженных стенами, посвященными личным рисункам».



Посетители

начинают выставку в зале, заполненном эскизами Фостера.

Выставка продолжается в большом пространстве с перегородками, которые разделяют ее на семь тем: Природа и город, Кожа и кости, Вертикальный город, История и традиции, Планирование и место, Сети и мобильность и Перспективы на будущее.

В разделе «Природа и город» исследуется подход Фостера к сохранению природы путем создания «плотных городских кластеров с конфиденциальностью, обеспечиваемой дизайном», говорится в сообщении студии.

Ссылаясь на комментарий критика о том, что внешний вид проектов Фостера можно охарактеризовать как имеющий гладкий «кожаный» фасад или выражающий его скелетную структуру, часть выставки «Кожа и кости» демонстрирует проекты, иллюстрирующие взаимосвязь между структурой, услугами и облицовкой.

В разделе «Вертикальный город» студия демонстрирует, как они создавали «дышащие» башни, проектируя открытые многоярусные пространства.



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El Pompidou redescubre a Norman Foster con su mayor retrospectiva | El Correo

Portada Culturas

El Pompidou redescubre a Norman Foster con su mayor retrospectiva

La exposición, que abarca las seis décadas de trayectoria del autor del metro de Bilbao, gira en torno a la sostenibilidad y la anticipación del futuro



Imagen de una sala de la exposición en el Pompidou. Janeth García Rodríguez.

Beatriz Juez
París

Domingo, 21 de mayo 2023, 10:04

1 Comentario



El Centro Pompidou acoge hasta el 7 de agosto en París la exposición 'Norman Foster', su mayor muestra consagrada a un arquitecto vivo. Tras el éxito de público y crítica de las exhibiciones dedicadas a Frank Gehry en 2014-15 y Tadao Ando en 2018, la institución parisina explora ahora de forma exhaustiva el universo de Foster (Manchester, 1935), uno de los urbanistas contemporáneos más influyentes del mundo.

Los amantes de la arquitectura y el diseño disfrutarán con la muestra que repasa las seis décadas de carrera de quien está considerado uno de los máximos exponentes de la arquitectura High Tech. La retrospectiva abarca desde sus inicios en los años 60 en el estudio Team 4 hasta sus proyectos más emblemáticos, pasando por el trabajo de la Fundación Norman Foster. La exposición, comisionada por Frédéric Migayrou, ha sido diseñada por el propio arquitecto británico, en colaboración con la agencia Foster + Partners y la Fundación Norman Foster.

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Norman Foster en el Centro Pompidou de París: así es una de las exposiciones del año | Architectural Digest España

AD

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DECORACIÓN ESPACIOS DISEÑO ARQUITECTURA LUGARES ARTE COMPRAS VIDEO AI

ARQUITECTURA

Norman Foster en el Centro Pompidou de París: así es una de las exposiciones del año

Disponible hasta el 7 de agosto, el Centro Pompidou de París hace un homenaje a la carrera de uno de los arquitectos más importantes de nuestro tiempo: el británico Norman Foster.

Por Annabelle Dufraigne

22 de mayo de 2023



A lo largo de su carrera, Norman Foster ha superado los límites de la innovación técnica, económica y, sobre todo, medioambiental. Pablo Gómez-Ogando

El Centro Pompidou de París acoge, hasta el 7 de agosto de 2023, la mayor retrospectiva de la obra del arquitecto Norman Foster

Norman Foster, uno de los arquitectos más relevantes de la arquitectura moderna, protagoniza una de las exposiciones del año en el Centro Pompidou de París. En una superficie de alrededor de 2.200 m², la muestra acoge **130 proyectos que abarcan desde dibujos y cuadernos de trabajo, maquetas y prototipos tanto de arquitectura como de diseño**, y que giran entorno a 7 temas: *Naturaleza y urbanidad*, *Piel y huesos*, *Ciudad vertical*, *Historia y tradición*, *Urbanismo* y *lugares*, *Redes y movilidad* y *Futuro*.

Una vida cargada de éxitos



Vista de la exposición de Norman Foster en el Centro Pompidou de París. Pablo Gómez-Ogando

Nacido en Manchester en 1935, Norman Foster ha sido un apasionado de la arquitectura desde muy pequeño; **carrera que estudió en la Universidad de Yale, en Estados Unidos**. Pronto creó su propio estudio, Foster + Partners, y se convirtió en uno de los pioneros, junto con Richard Rogers, del movimiento *high-tech* en la arquitectura de la década de los 60. También conocido como 'modernismo tardío', este movimiento integra elementos industriales tecnológicos en la creación de edificios, como **la sede del banco HSBC en Hong Kong**, uno de sus ejemplos más representativos.



La sede del banco HSBC en Hong Kong es uno de los proyectos más representativos de Norman Foster y su estilo *high tech*. © Ian Lambot

A lo largo de su carrera, **Norman Foster** ha superado los límites de la innovación técnica, económica y, sobre todo, medioambiental. Ha diseñado edificios que han alterado permanentemente los paisajes en los que se han integrado. “Podemos preservar la naturaleza construyendo aglomeraciones urbanas densas que garanticen la intimidad a través de su diseño: es lo contrario de la expansión urbana sostenible”, ha llegado a decir.



El estudio Norman Foster + Partners construyó la sede de Apple, Apple Park, en Cupertino (Estados Unidos) en 2017. © Steve Proehl

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Milenio

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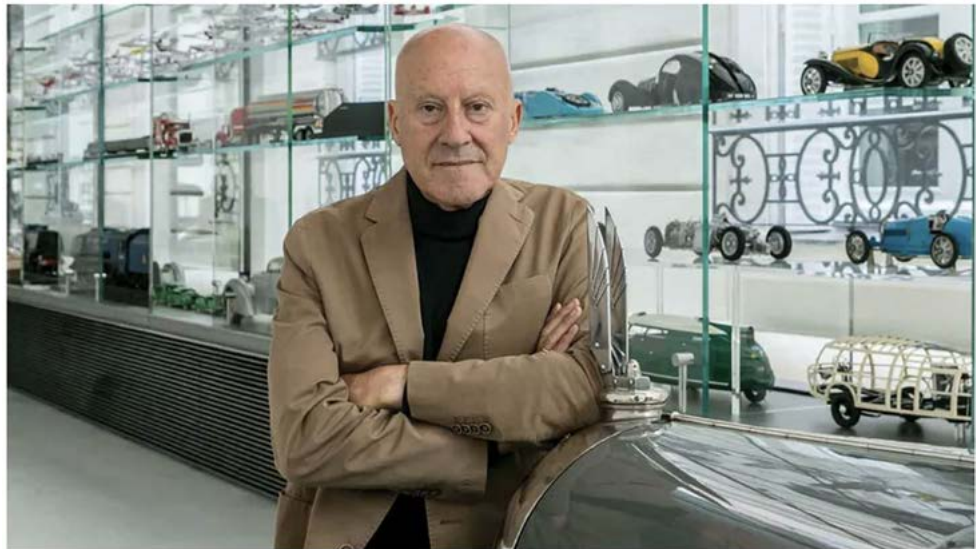
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MILENIO*

Norman Foster expone la mayor retrospectiva de su arquitectura en el Centro Pompidou de París

FT MERCADOS

Desde casas en la luna hasta un cómic de Eagle.



Norman Foster, presidente de la Norman Foster Foundation.

Edwin Heathcote

Ciudad de México / 27.05.2023 00:00:01



Subir las largas escaleras eléctricas del Centro Pompidou de París para visitar una exposición sobre Norman Foster se siente un poco extraño. Se trata del mayor edificio de Richard Rogers, tal vez la cumbre del estilo conocido como High Tech que caracterizó la arquitectura británica de finales del siglo XX. Sus máximos representantes fueron Rogers (que falleció en 2021) y Foster, que empezaron a trabajar juntos en un estudio en la década de 1960, después de que se conocieron en Yale.

Esta exposición, la **primera gran retrospectiva de Foster y la mayor muestra de arquitectura que se celebra en el Pompidou**, parece el final de una época. Pero no para Norman Foster. “Siempre he tenido la idea de que el futuro será mejor que el pasado”, dice mientras recorre la galería. ¿Todavía? “¡Por supuesto!”, responde con un ligero acento de Manchester.



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Comunidad

Siempre ha quedado claro que Foster es un ferviente partidario de la **tecnología**. Las obsesiones de su infancia están aquí, en **las paredes**: un cómic de Eagle, una parte seccionada de un avión, recuerdos de los trenes de vapor que pasaban por **detrás de su casa**. Está en los autos: El Dymaxion de 1933 de Buckminster Fuller, con forma de lágrima, y el hermoso Voisin C7 Lumineuse de 1926 de Le Corbusier. (“No el tipo de coche que perteneció a Corb”, subraya Foster, “sino el auto en sí. Lo localizamos en una especie de novela de detectives en una granja de Inglaterra y lo compré”)

Y la tecnología también está ahí, justo al final de la exposición, en una sala dedicada a la construcción en la Luna y en Marte, proyectos en los que trabajan actualmente el estudio y la fundación del arquitecto.

En medio se encuentran algunos de los edificios más sublimes de la era moderna junto con, se tiene que decir, un buen número de estructuras que ponen en entredicho el subtítulo más bien banal de la exposición, **Sustainable Futures (Futuros Sustentables)**, entre las que se incluyen enormes aeropuertos desde **Jordania hasta Beijing**. En el centro de la exposición se encuentra la paradoja de quien **es sin duda el arquitecto de más éxito del mundo** y mantiene esa fe infantil en la tecnología para resolver problemas que ella misma está provocando.

La exposición se abre con una larga vitrina a doble cara de los cuadernos de los bocetos de Foster, empezando por sus apuntes del colegio. Una increíble variedad de diseños e ideas ponen de relieve la facilidad del arquitecto para la claridad, cada boceto encarna una solución a un problema que, una vez visto, parece la única respuesta racional. Por ejemplo, las estructuras del Sainsbury Centre de Norwich y la sede de HSBC de Hong Kong (entonces el edificio más caro de la historia) o el diseño de una mesa multifuncional.

En la pared está su primer proyecto estudiantil, un club náutico, con el sello “University of Manchester”. Un poco más adelante está la maqueta del Club Náutico de Mónaco. Sabía a dónde iba.

A diferencia de Richard Rogers, que tuvo una educación privilegiada y un famoso arquitecto en Italia era primo de su padre, Foster tuvo un comienzo menos seguro. “Nunca se me ocurrió que existiera la posibilidad de ser arquitecto”, dice. “No conocía a ninguno. Pero leía. De la biblioteca local tomé prestado el libro *Toward an Architecture* (Hacia una arquitectura), de Le Corbusier, y libros sobre el arquitecto Frank Lloyd Wright”.

Después de dejar la escuela a los 16 años, Norman Foster trabajaba en la oficina del tesorero del Ayuntamiento de Manchester, el enorme edificio gótico diseñado por Alfred Waterhouse al que atribuye el mérito de haber reforzado su amor por la arquitectura. “Como había dejado la escuela, no tenía la preparatoria y no podía entrar a la universidad, pero me permitieron presentar una carpeta de dibujos y la Universidad de Manchester creó un precedente para mí, un certificado especial”, dice.

Foster es conocido por ser el arquitecto más motivado, casi de forma inhumana. Su pubirrelacionista dice que esta es la primera vez que recuerda que haya estado tanto tiempo en una misma ciudad: tres semanas.

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ARQUITECTURA

Entrevista a Norman Foster: “Lo simple surge de lo complejo; es fácil escribir un ensayo pero es muy difícil escribir un poema”

Norman Foster celebra su 88º cumpleaños con una retrospectiva en el Centro Pompidou de París, una monografía de la mano de Taschen y una casa prefabricada para personas refugiadas. AD ha viajado a la Bienal de Arquitectura de Venecia para charlar con él.

Por Iñaki Laguardia

1 de junio de 2023



La Bienal de Venecia, una de las citas no comerciales más importantes del aquelarre arquitectónico, es una extensión del famoso carnaval que cada año hunde un poco más los frágiles cimientos de la ciudad. Todo responde al mismo esquema superlativo y superadictivo pero con un objetivo noble: reivindicar su fascinante voluntad de actuar como un laboratorio de ideas, tendencias y talento. Este es el escenario que ha elegido el arquitecto **Norman Foster** para presentar una casa prefabricada para refugiados: una suerte de iglú de 36 m² con un coste estimado de 19.000 euros, que cuenta con un tejado de láminas de hormigón enrollables.

Los impacientes deben saber que todavía es un prototipo, pero el proyecto de investigación de viviendas asequibles (*o affordable housing*) de la **Norman Foster Foundation** y **Holcim** ya ha echado a andar. Esta iniciativa, que recibe el nombre de *Essential Homes*, es el resultado de una misión que comenzó hace años **y que por fin se ha materializado de la mano del propio Foster** y los arquitectos de su fundación. El encargo responde a una premisa: todo el mundo tiene derecho a una residencia construida de forma sostenible. Un hogar, en definitiva, que brinde seguridad, dignidad y bienestar. Cualquiera podrá visitar el prototipo **Essential Homes** hasta el 26 de noviembre de 2023 en **los jardines de Marinaressa de Venecia**, así como la exposición que recoge todo el proceso de creación en el **Palazzo Mora** de la ciudad.



La casa prefabricada Essential Homes de Holcim y Norman Foster Foundation nace como una solución para grandes crisis pero su desarrollo servirá para reescribir las reglas de las viviendas asequibles. Chiara Becattini

Además de su colaboración con Holcim, el arquitecto británico (**Premio Pritzker 1999** y **Príncipe de Asturias de las Artes 2009**) celebra su 88º cumpleaños con muchos planes: este mes de junio publicará una monografía con su obra completa de la mano de **Taschen** (*Norman Foster: Complete Works 1965-Today*) y acaba de inaugurar **una exposición en el Centro Pompidou de París**. Esta retrospectiva, que se podrá visitar hasta el próximo 7 de agosto, comprende 130 proyectos que abarcan desde dibujos y cuadernos de trabajo hasta maquetas y prototipos, tanto arquitectónicos como de diseño. Sobran los motivos para reivindicar un legado tan inspirador, por eso AD ha viajado hasta Venecia para charlar con él.

AD entrevista a Norman Foster con motivo de su 88º cumpleaños:

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SE CONNECTE

QUAND LE DOUTE PLANE SUR L'ARCHITECTE NORMAN FOSTER - EXPOSITION

NICOLAS HOUSSAIS | 09/06/2023 À 07H00 | EXPOSITION | 75 - PARIS | GALERIE |

Inaugurée le 10 mai 2023 à Paris, l'exposition consacrée à l'œuvre de Norman Foster se tient au Centre Pompidou à Paris, jusqu'au 7 août 2023. Entre autocélébration et réécriture de l'histoire, elle est l'occasion de retracer le parcours et d'interroger les contradictions de l'architecte britannique, lauréat du prestigieux Pritzker en 1999 et passionné d'aviation.

LANCER LE DIAPORAMA

Exposition Norman Foster, Centre Pompidou, 2023 - © Centre Pompidou_Janeth Garcia Rodriguez

PHOTO N° 1/6





ARTICLES LIÉS

FOSTER + PARTNERS -
PORTRAIT

L'EFFET FOSTER

NARBO VIA, UN TEMPLE DE
BÉTON EN HOMMAGE AU
PASSÉ ANTIQUE DE
L'OCCITANIE, PAR...

Après avoir emprunté les chenilles de Beaubourg, l'arrivée au sixième étage du Centre Pompidou est poétique : des cimes de Paris, nous voilà dans les nuages, ceux qui enveloppent les puissantes piles du Viaduc de Millau, dont une vue aérienne accueille le visiteur qui s'apprête à pénétrer dans l'antre temporaire de Sir Norman Foster. L'ascension se mue rapidement en voyage dans une faille spatio-temporelle, à travers une multitude de dessins techniques signés du starchitecte et affichés au mur,

accompagnés d'une sélection de carnets de croquis, sous cloche et à hauteur d'aine. De son premier dessin réalisé à l'âge de 13 ans, en 1948, jusqu'à l'un de ses derniers avant le montage de cette exposition, on comprend aisément l'importance de ce médium dans le processus de conception de l'architecte. On saisit également son goût prononcé pour la représentation en coupe, comme dans le magazine *Eagles* qu'il affectionne, rempli de dessins éclatés d'avions. Ici un croquis de vélo, là des chaises, des valises ou encore des lunettes. Ce cabinet de dessins dévoile la curiosité de Foster pour ce qui l'entoure et ses inspirations de voyage, comme à la Chapelle de Ronchamp de Le Corbusier.

L'entrée dans l'espace principal de l'exposition dévoile une diversité de maquettes et de manière de les faire que les étudiants en architecture apprécieront certainement. En filigrane de ces immenses morceaux d'architecture réduits, qui côtoient des détails à l'échelle 1, c'est l'histoire professionnelle de l'architecte britannique qui se donne à lire : ses rencontres – particulièrement celle avec Buckminster Fuller, et sa principale rupture avec la Team Four et Richard Rogers, en 1963, point de départ de l'agence Foster + Partners.

Norman Foster en zone de turbulence

Malgré tout, après un décollage réussi, cette profusion de dessins orphelins de cartel et d'œuvres qui ont influencé Norman Foster, provoque progressivement une sorte de mal de l'air. Quelque chose commence à planer au-dessus de nos têtes, à l'instar de la coupole du Reichstag. Alors on se saisit hâtivement du fascicule de l'exposition comme l'on se saisirait des consignes de sécurité d'un avion en difficulté : « Cette exposition aborde les thématiques du développement durable et de l'anticipation de l'avenir, dont Norman Foster, ses partenaires et ses collaborateurs se sont fait précurseurs dès les années 1960 », peut-on lire. Cela ne saute pas aux yeux d'associer Foster au développement durable, tant son œuvre décrite comme High-tech s'érige par l'assemblage d'acier, de verre, de béton et autres matériaux issus de l'industrie. Pourtant le bois est très présent – dans les maquettes surtout, auxquelles des installations lumineuses dernier cri donnent un air plus ou moins « vert », suggérant la présence de nature dans les édifices. Les masques tombent et diffusent un greenwashing premier degré en quelque sorte.

À travers ces dispositifs, l'architecte britannique semble vouloir nous prouver son côté

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09.06.2023 [Pia Thedens](#)

Exhibition at the Centre Pompidou

Norman Foster: Architecture Inspired by Technology and Art

[exhibition](#) [architecture](#) [high rise](#) [sustainability](#)



© Nigel Young / Foster + Partners

The Centre Pompidou has devoted its current exhibition to the largest-ever retrospective of the life's work of Norman Foster. The show is presenting the astoundingly diverse number of projects that have characterized Foster's work over the past six decades. The British architect has earned worldwide recognition with his extraordinary designs. His typically industrial building style and frequent use of glass

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Article



12/6/23, 16:32

Norman Foster: Architecture Inspired by Technology and Art

and steel have made Foster a pioneer of the high-tech trend in architecture. Foster's works will be exhibited in the French metropolis until 7 August 2023.



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In the
Laboratory of
the Future
Architecture
Biennale

Norman Foster Retrospective

Over an area of around 2200 m², Frédéric Migayrou has curated the architect's work into seven subject areas. The exhibition starts in a gallery of drawings that chronologically orders many of Foster's sketches and workbooks that have never been shown before. About 130 projects illustrate the diversity of architectural work. Significant projects such as the Carré d'Art in Nîmes and the Apple Park in Cupertino are given a special place with scaled original models. Apart from the many models, videos and photographs add a true-to-life atmosphere to the architecture.

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'Norman Foster' at Centre Pompidou

The End of an Era

Ulf Meyer

21. June 2023



Photo: Nigel Young / Foster + Partners

***Norman Foster*, the massive monographic exhibition at the Centre Pompidou in Paris until August 7, 2023, looks back at six decades of arguably the world's most successful architect. Ulf Meyer asks if it is a premature obituary.**

When the King or Queen of England makes you a Lord or Lady, you are given a seat in the UK Parliament. It is rare for an architect to receive such an honor and the potential for power that comes with it. When Norman Foster got that recognition, in 1997, it seemed well deserved because he has been seen as his generation's super

23/6/23, 15:14

The End of an Era - 'Norman Foster' at Centre Pompidou

hero of architecture — in and beyond England. So it is a great irony that a venue in the heart of Paris, not London, now hosts a great monographic exhibition about the architect and Sir-turned-Lord-turned-Baron, and that it takes place in a building designed by his alter ego, Richard Rogers.

The Centre Pompidou, designed by Rogers with Renzo Piano, was in some way an early climax of Italo-British-High-Tech, but in other ways it did not detract from what Foster presented in his marvelous career over the next three or four decades. While Foster, unlike Rogers, is still alive and well, his ideas of super-elegant, technology-driven architecture now seem passé. Fancy race cars and ultra-sleek aircraft are no longer the epitomes of the new generation of designers. His fascination with space exploration seems even more done, as people frantically worry about ruining this planet for good. But the great Paris exhibition does not problematize this; it celebrates an oeuvre and lifetime of achievements without question — not least because Foster himself worked on his own show, an irritating but increasingly common detail in architectural exhibitions.



Foster's lifelong fascination with planes, trains, and automobiles is on display. (Photo: Nigel Young / Foster + Partners)

Foster's architectural expression grew less out of "mechanization taking command," à la Sigfried Giedion's book, or even a *Yellow Submarine*-like milieu that was a fertile ground for his counterpart Rogers, but more out of Foster's boyish yet literally lifelong fascination with planes, trains, and automobiles. Foster was able to turn this tic into some of the best airport, bridge, and train station designs of the late 20th century; he reinvented international rail and air terminals as heroic and symbolic gateways to nations and cities. His designs for moon dwellings and spaceports, though their designs are comparatively dated, strive to shift these gateways beyond Earth.

The *Norman Foster* exhibition at the Centre Pompidou — the most extensive architectural exhibition it has ever held — starts with an impressive selection of Foster's A4 sketchbooks that are displayed in cabinets to reveal that almost all aspects of his oeuvre were developed early on: the clarity of thought and line; the clever use of the laws of physics, such as using stack ventilation to minimize the need for artificial ventilation or, in some cases, for cooling and heating. Foster even coined the phrase "breathing building." This became the leitmotif of the work of the world's most successful architect.

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The End of an Era - 'Norman Foster' at Centre Pompidou



The exhibition starts with an impressive selection of Foster's A4 sketchbooks. (Photo: Nigel Young / Foster + Partners)

The crucial question the show raises about Foster's work and high-tech architecture at large is: Does it actually work? Claims that the buildings designed by Foster + Partners "harvest water and solar energy, recycle waste and absorb carbon dioxide," as the companion catalogue states, have become commonplace today. But how robust are these claims, really? The city hall Foster designed for London, for example, reportedly had terrible performance data belying its claims of energy efficiency. It now sits empty on the banks of the Thames.

How to achieve sustainability in architecture is core question: Is high-tech (architecture) the proper solution to address climate change, pollution, and deteriorating environments? Currently, the architectural scene overwhelmingly says "no," since low-tech solutions like the rediscovery of wood as a load-bearing material point in the other direction, while the adaptive reuse of buildings and their components increasingly questions the ethical justification of building anything at all. The Centre Pompidou has even seemed more interested in low- or no-tech approaches, as when they collaborated with Shigeru Ban for the timber-framed Pompidou Metz.

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The End of an Era - 'Norman Foster' at Centre Pompidou



A model of Stansted Airport's steel structure sits in the middle of a display of numerous airports designed by Foster + Partners. (Photo: Nigel Young / Foster + Partners)

While Piano and Rogers painted the ducts and pipes of the Centre Pompidou in bright colors, celebrating the services on the outside, Foster turned to less trendy, more slick, smooth, and thus visually longer lasting ways of integrating building services. The idea of environmentally sensitive design started with Team 4, established by Foster with Georgie Wolton, Wendy Cheesman, Su Brumwell, and Richard Rogers in London in 1963. Soon thereafter, Norman and Wendy married and together founded Foster Associates. The Ipswich headquarters for Willis Faber & Dumas (1975) was a major breakthrough for them. Its open-plan office floors, roof garden, and swimming pool were as revolutionary as the full-height glass facade that looked opaque during the day and glowed when backlit after dusk. The play of external skin, or “envelope” as Foster likes to say, and the skeleton, or “structure, services, and cladding,” were almost fully formed here.

“In a medieval cathedral, the structure is the architecture and the architecture is the structure, as in several of our towers,” Foster says. In a similar sentiment but updated context, he also references Fernand Léger’s postwar painting *The Builders* (1950) depicting construction workers entwined within a network of iron girders. His ability to bring the disciplines together, collaborating with engineers to mutual benefit, is a great skill. It is evident in the journey from Foster’s early successes, such as the Sainsbury Centre on the campus of the University of East Anglia in Norwich (1978), to highlights that irrevocably became part of the canon of 1980s and 90s architecture, including the airports in Hong Kong (1998) and London Stansted (1991) and elegant high-rises like the HSBC Bank in Hong Kong (1986, then the world’s most expensive building) and the Commerzbank (1997) in Frankfurt. Structure and services were integrated at the Sainsbury Centre, an expression of how Foster sees buildings as “an integration of “structural and environmental systems.” For him, “technology is also a means to social ends — to protect from the elements and lift the spirits.” Sometimes that works: Stansted Airport, for instance, liberated the roof for sunlight.

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El Penglai, un templo que proyecta Foster y el arquitecto chino Li Xiaohong. El modelo muestra el diseño que refleja el espíritu del templo y se adapta a las necesidades de la ciudad.



El templo de Penglai, un templo que proyecta Foster y el arquitecto chino Li Xiaohong. El modelo muestra el diseño que refleja el espíritu del templo y se adapta a las necesidades de la ciudad.

en lugar de un espacio más pequeño y cerrado. El templo de Penglai, un templo que proyecta Foster y el arquitecto chino Li Xiaohong. El modelo muestra el diseño que refleja el espíritu del templo y se adapta a las necesidades de la ciudad.

Los edificios de arquitectura requieren un espacio de un tamaño. El templo de Penglai, un templo que proyecta Foster y el arquitecto chino Li Xiaohong. El modelo muestra el diseño que refleja el espíritu del templo y se adapta a las necesidades de la ciudad.

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THE CONVERSATION

Rigor académico, oficio periodístico



Imagen del montaje de la retrospectiva sobre Norman Foster en el Centro Pompidou de París. Foster + Partners

Norman Foster y el Centro Pompidou coinciden tras recorrer caminos paralelos

Publicado: 5 julio 2023 19:09 CEST

Angel B. Comeras Serrano

Profesor de la Escuela de Arquitectura y Tecnología, Universidad San Jorge

El transcurso del tiempo produce infinitas líneas de vida, historias y recorridos. Dichas líneas tienen momentos coincidentes cuando se cruzan, bien aleatoriamente o bien intencionadamente. Esto ha ocurrido en la exposición que se ha iniciado en el Centro Pompidou de París, que actualmente acoge la trayectoria profesional de 60 años del conocido arquitecto británico Norman Foster.

Esta gran exposición retrospectiva está compuesta por 130 proyectos explicados mediante dibujos, cuadernos de trabajo, maquetas y prototipos de arquitectura y diseño. Las obras están agrupadas en siete temas (Naturaleza y Urbanismo; Piel y Huesos; La Ciudad Vertical; Historia y Tradición; Planificación y Lugar; Redes y Movilidad; y Futuro) y ocupan una extensa superficie de 2 200 metros cuadrados.

Influencias profesionales

Norman Robert Foster es uno de los arquitectos más galardonados de la historia moderna. Ostenta, desde 1990, el título británico de *Sir* y en 1999 se le otorgó el título nobiliario vitalicio de Barón de Foster de Thames Bank. En ese mismo año obtuvo el premio Pritzker, considerado el Nobel de arquitectura, y, en 2009, fue galardonado con el Premio Príncipe de Asturias de las Artes. Sería interminable seguir describiendo el resto de los premios, menciones y galardones que ha obtenido.

Hay dos coincidencias con colegas de profesión que fueron importantes en sus inicios profesionales y que le abrirían el camino hacia su exitoso futuro.

Por un lado estaría la influencia del arquitecto norteamericano Buckminster Fuller, inventor, futurista y gran visionario, tachado de utópico. Fuller mezclaba la arquitectura con la ingeniería y el diseño. En su idea de la que él consideraba nuestra "nave espacial Tierra" abarcaba toda una filosofía de sostenibilidad y supervivencia humana.

Por otro lado, Foster se vería influenciado por el estudio que fundó en 1963 (Team 4) junto al arquitecto italiano de origen inglés Richard Rogers y dos integrantes más.

En estos dos momentos germinaron ideas basadas en la arquitectura llamada *High-Tech* (alta tecnología), donde se ponían de manifiesto y se desvelaban, además de los elementos habituales – fachadas, huecos, cubiertas, elementos decorativos, etc.–, todos los componentes técnicos y tecnológicos que contiene la arquitectura –instalaciones de todo tipo, estructura, elementos de comunicación (ascensores, escaleras, etc.)–.

Foster and Partners

En el año 1967 creó el estudio de arquitectura Foster and Partners. Desde entonces, y hasta hoy, su carrera ha tenido una progresión meteórica. No es posible, dada su extensión, nombrar sus proyectos y obras realizadas, ni siquiera los más conocidos.

Pero quizás sea importante señalar el edificio que marcó su carrera y lo llevó a la fama mundial. Se trata del Hong Kong & Shanghai Bank (HSBC), una torre destinada a acoger la actividad del banco, desde atención al público, oficinas hasta salas de reuniones, construida en Hong Kong (China) entre 1979 y 1986.



Edificio HSBC en Hong Kong, diseñado por Norman Foster. Fotografía de Ángel Comeras, Author provided

La novedad consistió en la introducción de la estructura como la identidad del edificio. La estructura metálica que soporta al edificio hace de fachada, es decir, no hay una fachada al uso tradicional, y todo aquello que anteriormente se ocultaba arquitectónicamente, incluidas las instalaciones y las conexiones verticales, “componen” el edificio.

Este edificio representa perfectamente el estilo *High-Tech*. Fue publicado y aclamado en todo el mundo y lanzó al estrellato a Foster and Partners. Esto les llevó a desarrollar proyectos y abrir oficinas en todo el mundo (Abu Dabi, Bangkok, Pekín, Buenos Aires, Dubái, Hangzhou, Hong Kong, Los Ángeles, Madrid, Nueva York, San Francisco, Shanghái, Shenzhen, Singapur, Sidney y Varsovia), teniendo su sede principal en Londres.

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Interview

Architect Norman Foster: ‘I suppose in another life it would have been exciting to fly fighters’

Rowan Moore

The designer of the Gherkin on collaborating with Steve Jobs, feeling positive about humanity’s future and the strong work ethic of the north



Sun 9 Jul 2023 09.30 BST

ir Norman Foster, 88, is one of the world’s leading architects. His works include Apple’s headquarters in Silicon Valley, the Gherkin in London and the Sage music centre in Gateshead. His Norman Foster Foundation, based in Madrid, aims to “help

18/7/23, 15:54

Architect Norman Foster: 'I suppose in another life it would have been exciting to fly fighters' | Norman Foster | The Guardian

S new generations of architects, designers and urbanists to anticipate the future". A major retrospective of his work is currently on show in the Pompidou Centre in Paris, and *Norman Foster: Complete Works 1965-Today* has just been published.

Your exhibition is the largest that the Pompidou Centre has ever held on architecture. The new book is more than 1,000 pages over two volumes. Is the aim to make a definitive statement of your work?

First of all they were both invitations. It's great that the Pompidou was prepared to devote so much space to the subject of architecture. So it was an opportunity to raise awareness of architecture and the infrastructure of cities. And to give insights into the creative processes beneath the surface - to show that something that looks very simple, like *the circular building we did for Apple*, has come out of studying many options.

There's a drawing in the book that you did as a student, that shows the workings of a wooden windmill in meticulous detail. What is its significance to you?

I was always curious about how something works, in the case of the windmill the inner workings, the cogs, how the wind power was transmitted eventually to the stones that would grind the grain. I think that that comes round to how do you find a basis for design. It's not just how the materials work but - whether it's a museum or a corporate entity - what are the values, what makes it tick below the surface. How can that be reflected in the architecture? How can the architecture enable it to work better?

What was it like to work with Steve Jobs on the Apple headquarters in Silicon Valley?

Steve had that rare ability to think across a great scale. To be at one point on his hands and knees and worrying about an outlet socket, at the other end thinking ahead for his enterprise. With the design of that building we were trying to achieve harmony of inside and out, that synchronisation of internal and external geometry which suddenly clicked and became a eureka moment.

/// Aerial perspective gives you insight into spaces that you know: streets and squares, the mindless sprawl

Did you learn things from him?

It was more like a reaffirmation, working together. We did a series of full-size prototypes looking at 12 different types of white glass, looking to see which one was the whitest of the white, so I think it was a shared quest for doing the best building that we were capable of doing together.

<https://www.theguardian.com/artanddesign/2023/jul/09/architect-norman-foster-complete-works-taschen-interview-pompidou-exhibition>

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18/7/23, 15:54

Architect Norman Foster: 'I suppose in another life it would have been exciting to fly fighters' | Norman Foster | The Guardian

Your book has drawings of the 75 different flying machines – gliders, biplanes, jets – that you have piloted. What does flying mean for you?

First the romance. You may know the mechanics of flight but that doesn't really explain the magic of a heavy machine levitating into the sky, that moment of breaking free from gravity. And then it would be the aerial perspective that gives you the insight into the spaces that you know, the traditional streets and squares, the mindless sprawl, the sheer beauty of nature.

Is there anything that you haven't flown yet, but would like to?

I suppose in another life it would have been exciting to fly the ultimate high-performance machines, which are of course fighters.

There is a chapter of your book called Alpine. You ski and you have a home in St Moritz. As a boy you used to cycle from Manchester to the Lake District. What do you love about mountains?

The sheer majesty, the grandeur, the scale, the quality of light. It's the drama, the extreme contrasts, and the physical engagement, whether that is through cross-country skiing or a gravel bike or a mountain bike or a road bike.



📷 An aerial view of Apple's headquarters in Cupertino, California. Photograph: Carlos Barria/Reuters

Do you feel most at home in the mountains, in St Moritz?

Home in many ways is where I am. When I'm here in London I really feel at home and I think the same is true when I'm in Madrid. But if I'm in the Alps that's where

<https://www.theguardian.com/artanddesign/2023/jul/09/architect-norman-foster-complete-works-taschen-interview-pompidou-exhibition>

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Q AND A

Norman Foster Architect, 88



The designer of the Gherkin on collaborating with Steve Jobs, feeling positive about humanity's future and the strong work ethic of the north

Norman Foster. Oier Rey Delba, courtesy of the Guggenheim Museum Bilbao

Sir Norman Foster is one of the world's leading architects. His works include Apple's headquarters in Silicon Valley, the Gherkin in London and the Sage music centre in Gateshead. His Norman Foster Foundation, based in Madrid, aims to "help new generations of architects, designers and urbanists to anticipate the future". A major retrospective of his work is currently on show in the Pompidou Centre in Paris, and *Norman Foster: Complete Works 1965-2023* has just been published.

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Do you feel most at home in the mountains, in St Moritz?

Home in many ways is where I am. When I'm here in London I really feel at home and I think the same is true when I'm in Madrid. But if I'm in the Alps that's where most of my books are, it is where I have a drawing set up and I can come back and resume it.

Are these books on architecture, art, philosophy...?

A total mixture: they can be on camouflage, on streamlining, on cities. I'm just putting together a selection of books that I'm having sent out for the summer because I will spend the next few weeks based in America. I move around to the west coast, to Texas. It's a ritual we do every summer.

Which book would you take with you if your house was burning down?

Impossible to answer. The ones that I'm bringing together now are very much statistical, about how successfully the future is always better than the past. On energy I find Vaclav Smil fascinating. Steven Pinker, whose *Enlightenment Now* looks at the progress of civilisation – why we are more civilised now than we were in the past despite a lot of media of the moment that would suggest otherwise.

Obviously there's a lot of pessimism about climate especially, but you don't share that?

I share the concern and the sense of urgency. But it seems to me, although this as a statement creates an element of decision, that we need an abundance of clean energy. We know statistically that the cleanest form of energy is nuclear. That is within easy reach. And we know that we can create jet fuel out of sea water and decarbonise the ocean at the same time.

You grew up in a great manufacturing city, Manchester, which by then was in decline. In your book you reproduce a painting of the region by LS Lowry. What do you see when you look at a Lowry – something depressing?

No not at all. My wife gave me as a birthday present a very early Lowry from 1935 and it's almost like the agenda of what he did later in his life. I think there's an extraordinary humanity in those neighbourhoods, in those streets. Maybe I'm romanticising but I think of the work ethic in the north. I think about values. I came out of a background of hardworking parents. Interview by Rowan Moore

Norman Foster: Complete Works. 1965-2023 is published by Taschen

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ESPAÑA ▾



DECORACIÓN ESPACIOS DISEÑO ARQUITECTURA LUGARES ARTE COMPRAS VIDEO

ARQUITECTURA

Norman Foster está más metido en el futuro que nunca (y sus últimas investigaciones así lo demuestran)

Acaba de inaugurarse en el Centro Pompidou de París una exposición sobre el director de Foster + Partners, de 87 años y ganador del premio Pritzker.

Por Elizabeth Fazzare

13 de julio de 2023



Lunar Habitation (2012), diseñado por Foster + Partners. Cortesía de ESA | Foster + Partners

Norman Foster es conocido por ser pionero en una arquitectura de alta tecnología. El futuro lo escribe él mismo

“Como arquitecto, diseñas para el presente teniendo en cuenta el pasado y para un futuro que es totalmente desconocido”, afirma **Norman Foster, de 87 años y ganador del premio Pritzker**. Este mantra le ha guiado a lo largo de su carrera durante las seis últimas décadas (y que es ahora objeto de una retrospectiva en el Centro Pompidou de París, hasta el 7 de agosto), dando frutos en forma de estructuras muy singulares alrededor de todo el mundo: desde la torre 30 St Mary Axe de Londres hasta el campus acristalado en forma de donut de Apple en Menlo Park (California).

Pionero de la arquitectura de alta tecnología, la obra de Foster es generalmente conocida por su enfoque de ‘dentro afuera’, de **fachadas que revelan las estructuras de los edificios y sistemas que permiten interiores sin columnas** (o casi sin ellas). Lo que también defiende, según deja claro la exposición de París, es la relación simbiótica entre la tecnología avanzada de construcción, el diseño a prueba de futuro y el medioambiente.

Una muestra con vistas al futuro

Comisariada por el crítico Frederic Migayrou y diseñada por el propio Foster, la **muestra explora estos conceptos a través de 130 proyectos de Foster + Partners –su**

<https://www.revistaad.es/articulos/norman-foster-futuro-investigaciones>

5/13

18/7/23, 15:49

Norman Foster está más metido en el futuro que nunca (y sus últimas investigaciones así lo demuestran) | Architectural Digest España

firma de arquitectura– que incluyen dibujos, bocetos, maquetas físicas y dioramas, fotografías y vídeos. Migayrou organizó la retrospectiva en siete temas: *Naturaleza y urbanidad, Piel y huesos, Ciudad vertical, Historia y tradición, Urbanismo y lugares, Redes y movilidad y Futuro*. Foster admite que ver un conjunto de su trabajo desde que fundó su empresa en 1967, le hizo darse cuenta de las conexiones visuales entre los diseños de los proyectos. Sin embargo, siempre ha hecho hincapié en la sostenibilidad y en el uso de un diseño flexible para conseguirla.

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‘Norman Foster’ Review: From Blueprints to Modern Marvels

An exhibition at the Pompidou Center follows the futuristic architect’s stylistic and technical evolution, between factories and bridges, airports and skyscrapers.

By Dominic Green

July 12, 2023 5:45 pm ET



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ALIAS DOMENICA

Norman Foster, l'ottimista siderale che libera lo spazio



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NORMAN FOSTER ATCENTRE POMPIDOU PARIS



NORMAN FOSTER AT CENTRE POMPIDOU



NORMAN FOSTER AT CENTRE POMPIDOU
May 10 – August 7, 2023 Galerie 1, level 6

ABOUT ME - GUL KILIC



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MY MAGICAL ATTIC: NORMAN FOSTER AT CENTRE POMPIDOU PARIS

Curator Frédéric Migayrou, deputy director of the Musée national d'art moderne, chief curator of the design and industrial prospective department

Covering nearly two thousand two hundred square metres, the Centre Pompidou's retrospective exhibition dedicated to Norman Foster in Galerie 1 reviews the different periods in the architect's work and highlights his cutting-edge creations, such as the headquarters of the Hongkong and Shanghai Banking Corporation (Hong Kong, 1979-1986), the Carré d'Art (Nîmes, 1984-1993), Hong Kong International Airport (1992-1998) and Apple Park (Cupertino, United States, 2009-2017). The exhibition is designed by Norman Foster in collaboration with Foster + Partners and the Norman Foster Foundation.

The layout unfolds in the course of seven themes, Nature and Urbanity, Skin and Bones, Vertical City, History and Tradition, Planning and Place, Networks and Mobilities and Future perspectives. Drawings, sketches, original scale models and dioramas, along with many videos, enable visitors to discover around 130 major projects. Welcoming visitors at the entrance to the exhibition, a drawing gallery showcases items never seen before in France, consisting of drawings, sketchbooks, sketches and photographs taken by the architect. Because they constitute Norman Foster's sources of inspiration and resonate with his architecture, works by Fernand Léger, Constantin Brancusi, Umberto Boccioni and Ai Wei Wei are also presented in the exhibition, along with industrial creations, a glider and automobiles.

Any encounter with the work of architect Norman Foster immediately conjures up what seems to be his most striking projects, those that are synonymous with the image of a city, a region or, more simply, have changed the shape of a site or the configuration of a location or a square. Large airports, transport networks, tall buildings, the headquarters of large companies, public buildings, major structures, urban development programmes, museums... with several hundred projects studied or completed throughout the world, Norman Foster has engaged with the full complexity of the organisation of great industrial societies.

The Centre Pompidou dedicates a major retrospective exhibition to the British architect in the very building that was among the first manifestations of the «High Tech» architectural trend of which Norman Foster is considered to be a leader. Foster founded the Team 4 agency in London in 1963 with Wendy Cheesman and Richard Rogers who, along with Renzo Piano, would be the architect of the Centre Pompidou in 1977. In 1967 Foster founded his Foster Associates practice, which became Foster and Partners in 1992.

Norman Foster imposed the image of a practice that has preserved its identity as a global agency always open to research and innovation, and which integrates all technical, economic, social and environmental dimensions in its projects. A broader understanding of the concept of environment as including nature and the whole biosphere is a central preoccupation in his work. He identifies high technology with a technosphere that monitors the destructive effects of the industrial world with an economy that is compatible with life on earth. This global concept combining the deployment of technologies with a comprehension of the concept of environment is founded on the work of Richard Buckminster Fuller, the American architect with whom Foster worked on various projects. Thus, as early as the 1960s and 1970s, at a time when industrial society was waking up to environmental challenges, Norman Foster participated in the emergence of the ecological movement and its development in the course of more contemporary projects.

<https://www.centrepompidou.fr/en/program/calendar/event/Lan1nnY>



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MY MAGICAL ATTIC: NORMAN FOSTER AT CENTRE POMPIDOU PARIS



TOUR HEARST, NEW YORK 2000 – 2006

THE VERTICAL CITY TEXT BY NORMAN FOSTER

The skyscraper is emblematic of the modern age city and is a reminder that the city is arguably civilisation's greatest invention. A vertical community, well served by public transport, can be a model of sustainability especially when compared with a sprawling low rise equivalent in a car dependent suburb. Our own design history of towers is one of challenging convention. We were the first to question the traditional tower, with its central core of mechanical plant, circulation and structure, and instead to create open, stacked spaces, flexible for change and with see-through views. Here, the ancillary services were grouped alongside the working or living spaces. This led to a further evolution with the first ever series of 'breathing' towers. In the quest to reduce energy consumption and create a healthier and more desirable lifestyle, we showed that a system of natural ventilation, moving large volumes of fresh filtered air, could be part of a controlled internal climate. My tower design in the Yale Master Class was prophetic in its elimination of the central core.



Frédéric Migayrou: Norman Foster, you have worked on many types of programs, including airports, transportation systems, museums and universities, and for each of them, the question of locality is always present. What is the relationship between the global vision of the architecture you develop, and the specificity of each project's context ?

Norman Foster: Trends are global in cities. For example, the relationship between mobility and public space – whether it's Seoul, Boston, or Madrid – the trends we are witnessing are the same. We are seeing road systems being either partly buried or diverted, and more space given over to people and nature. But what happens on the ground relates to the particular place; every city is different. It's the same with an individual building. It has components which come from all over the world, but the way they come together responds to a specific brief. The challenge is to maximise the differences, rather than encouraging homogeneity. The answer is to encourage local DNA and culture, to be sensitive to them, and to have the best of both worlds. In short, each project should be of its place.

FM : How did this vision of architectural and urban complexity first take shape? You often mention your discovery of the technical complexities of locomotives and aircraft at a young age through drawings in *Eagle* magazine, and also your exposure to Manchester's architecture, for instance the Barton Arcade and Alfred Waterhouse's Town Hall, or Owen Williams's Daily Express Building. How was your original understanding of architecture arrived at ?

NF : As a child, I was drawn to magazines and books which showed the cutting-edge technologies of the time, with drawings that revealed their inner components. When I made my first drawings at the Manchester School of Architecture, I chose not to restrict myself to just plans, sections and elevations, which are two-dimensional. I was also taking those buildings apart, seeing how they work and drawing them three-dimensionally. While my drawings have become more sophisticated, they still seek to explain the inner workings and systems of a building...

FM : After receiving your master's degree, you obtained a scholarship to study at Yale University in the United States, where you met Richard Rogers. The influence of architects such as Louis Kahn, Paul Rudolph and Serge Chermayeff was to prove decisive, as was your discovery during a trip to California of new construction principles at the Case Study Houses designed by Craig Ellwood and by Charles and Ray Eames, and also in Ezra Ehrenkrantz's School Construction Systems Development (SCSD).