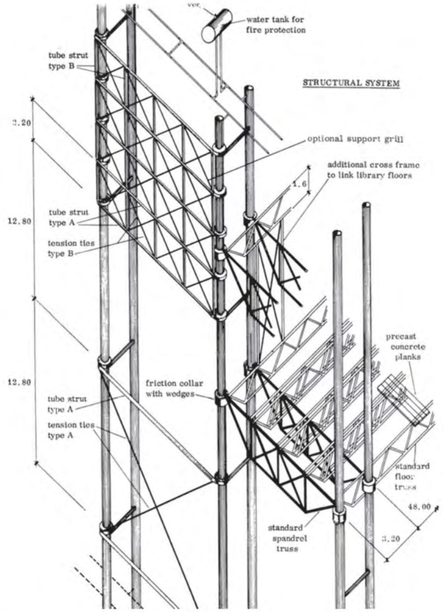
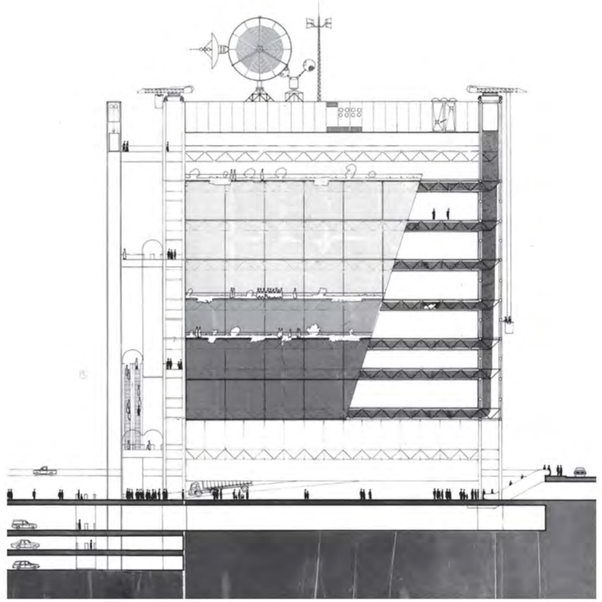
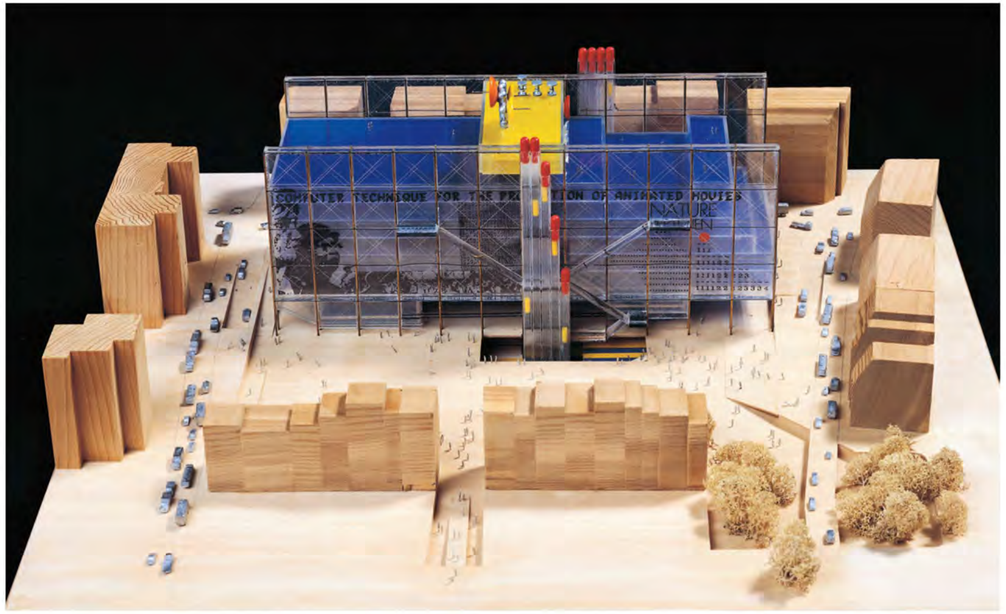






Documenti di concorso.

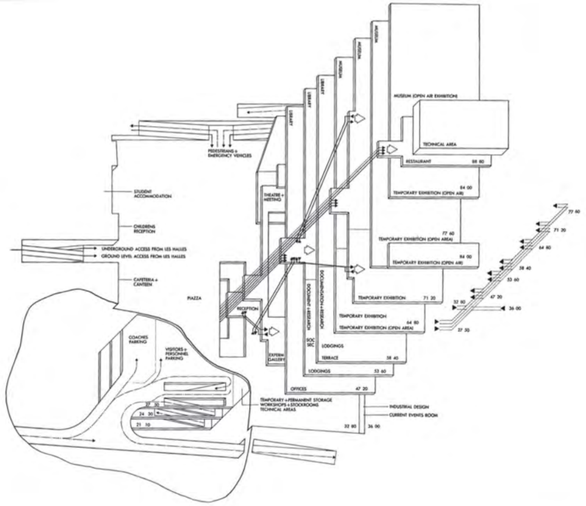
Competition documents.

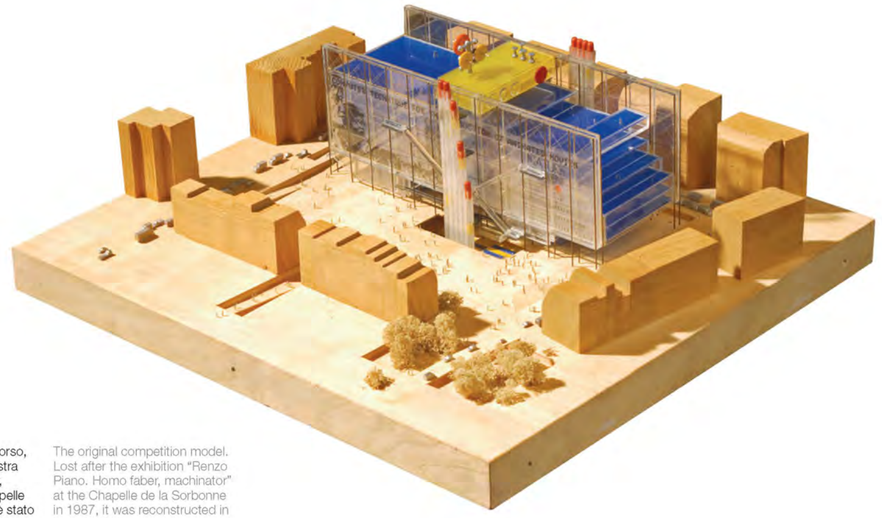
Philip Johnson illustra il progetto agli altri membri della giuria.

Philip Johnson illustrating the project to other members of the jury.

Esploso assonometrico dei dipartimenti e degli spazi che mostra il sistema di circolazione.

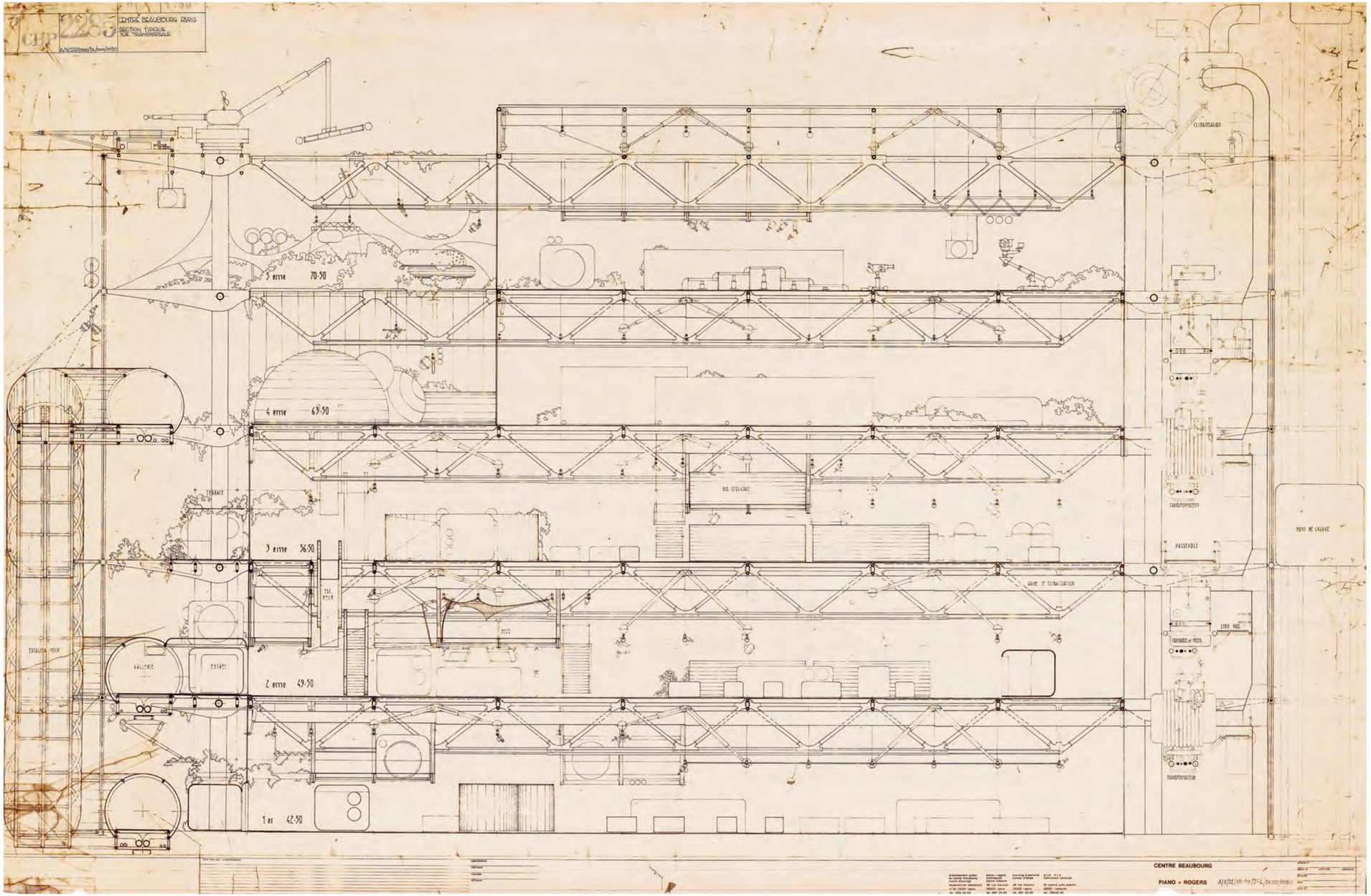
Exploded axonometric projection of the departments and spaces showing the system of circulation.





Il modello originale di concorso, smarrito in seguito alla mostra "Renzo Piano. Homo faber, machinator" presso la Chapelle de la Sorbonne del 1987, è stato ricostruito alla fine degli anni '80.

The original competition model. Lost after the exhibition "Renzo Piano. Homo faber, machinator" at the Chapelle de la Sorbonne in 1987, it was reconstructed in the late 1980s.



Peter Rice
(Intervista apparsa su Domus n. 566, 1977)

Ci è stato subito chiaro che l'edificio sarebbe stato in fusioni di acciaio.
Abbiamo diviso la struttura in due parti: struttura primaria, permanente e definitiva (primary steel) e struttura terziaria, sviluppabile con l'edificio e sostituibile (tertiary steel).
Gli elementi della struttura primaria sono dei grandi pezzi in acciaio saldato, molto puliti, e compongono una sorta di continuum.
La struttura terziaria è chiaramente aggiunta: tutti i pezzi sono imbullonati, non ci sono saldature.
La soluzione che abbiamo raggiunto per la struttura primaria è costituita, nella sezione, dalla trave principale, che copre tutta la larghezza dello spazio interno, da due colonne e da due piccole travi a sbalzo che abbiamo chiamato "gerberettes".
La facciata vetrata corre dietro le colonne e le gerberettes.
Questo consente che la struttura terziaria si agganci direttamente alla struttura primaria.
La struttura in acciaio è tutta a vista, secondo la nostra decisione originaria. Se la struttura è a vista deve essere anche leggibile: i giunti sono evidenti, sono giunti semplici, ognuno con una sola funzione, e disegnati in modo che la loro funzione sia evidente.
La trave principale non poggia direttamente sulla colonna: abbiamo una trave sospesa, una piccola trave a sbalzo e la colonna: gli elementi che le collegano sono tutti in evidenza.

Peter Rice
(Interview published in Domus 566, 1977)

From the start it was clear to us the building had to be built of cast steel.
We divided the structure into two parts: the primary, permanent and definitive structure (primary steel) and the tertiary structure, to be developed with the building and replaceable (tertiary steel).
The components of the primary structure are large elements in welded steel, very clean, and form a sort of continuum. The tertiary structure is clearly added: all the parts are bolted together, without welds.
The solution we devised for the primary structure consists, in section, of the principal truss spanning the whole width of the interior plus two columns and two small cantilever beams that we called "gerberettes."
The glazed façade runs behind the columns and gerberettes. This allows the tertiary structure to be anchored directly to the primary structure.
The steel structure is fully exposed, in keeping with our original decision. If the structure is seen, it ought also to be legible. The joints are conspicuous and they're simple, each with one function, and designed so their function is clear.
The main truss does not rest directly on the column: we have a suspended truss, a small cantilever beam and the column. The elements connecting them can all be seen clearly.

Arrivavano tre travi alla settimana, generalmente di giovedì sera.
Ci servivamo di una sola gru di 500 t per rimuovere e montare le travi.
Le colonne arrivavano in due pezzi e venivano saldate in aria quando le tre travi inferiori e la rispettiva struttura in acciaio dei piani era già montata.
La struttura fu montata iniziando dal sud e una campata alla volta. Il tempo necessario per montare ciascuna campata fu di dieci giorni, e l'intera costruzione che comprendeva anche la gettata in calcestruzzo di tutti i piani richiese 8 mesi.

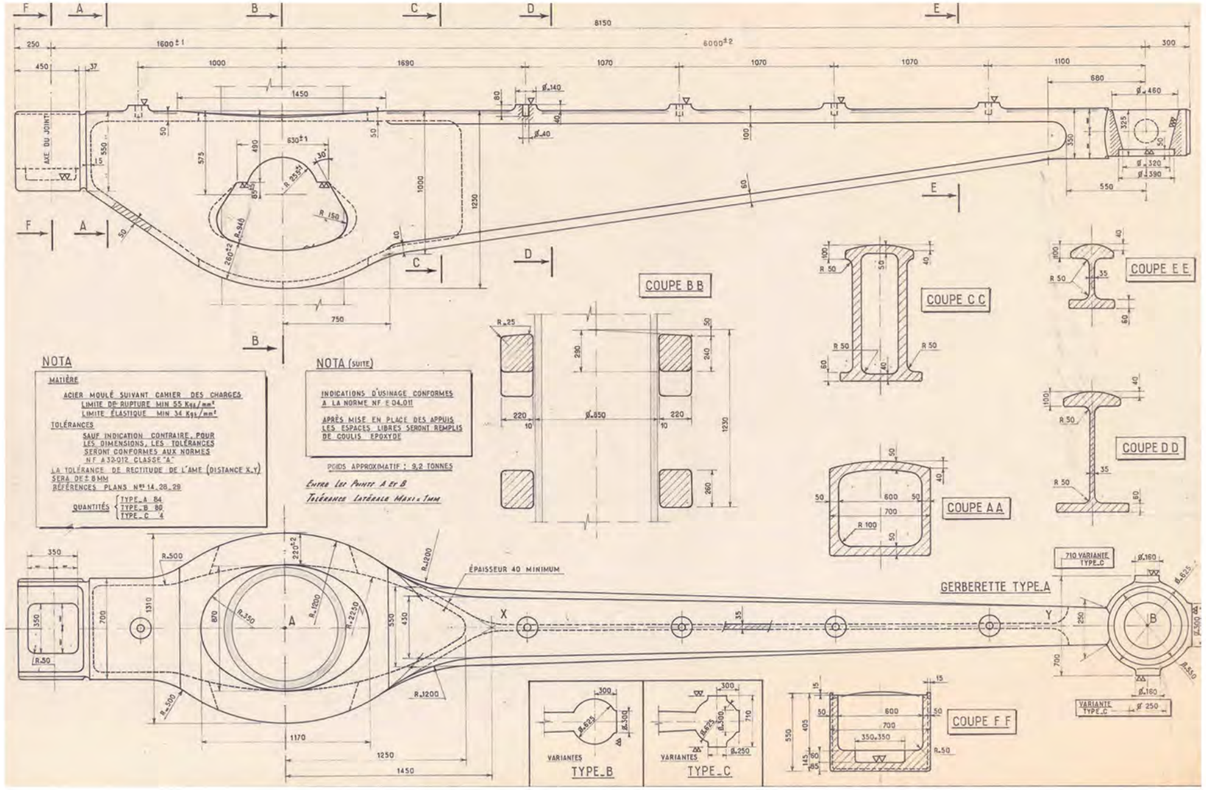
Three trusses arrived each week, usually on Thursday night. We used a single 500-tonne crane to remove and install them. The columns came in two pieces and were welded in mid-air, when the three lower trusses and the steel structure of the floors were already assembled.
The structure was installed starting from the south and doing one bay at a time. The time needed to assemble each bay was ten days, and the whole construction including the concrete casts of all the floors took 8 months.

La grande trave a traliccio pesa 75 tonnellate, è lunga 44.8 metri e alta 2.85.

The large lattice truss weighs 75 tonnes, is 44.8 meters long and 2.85 high.

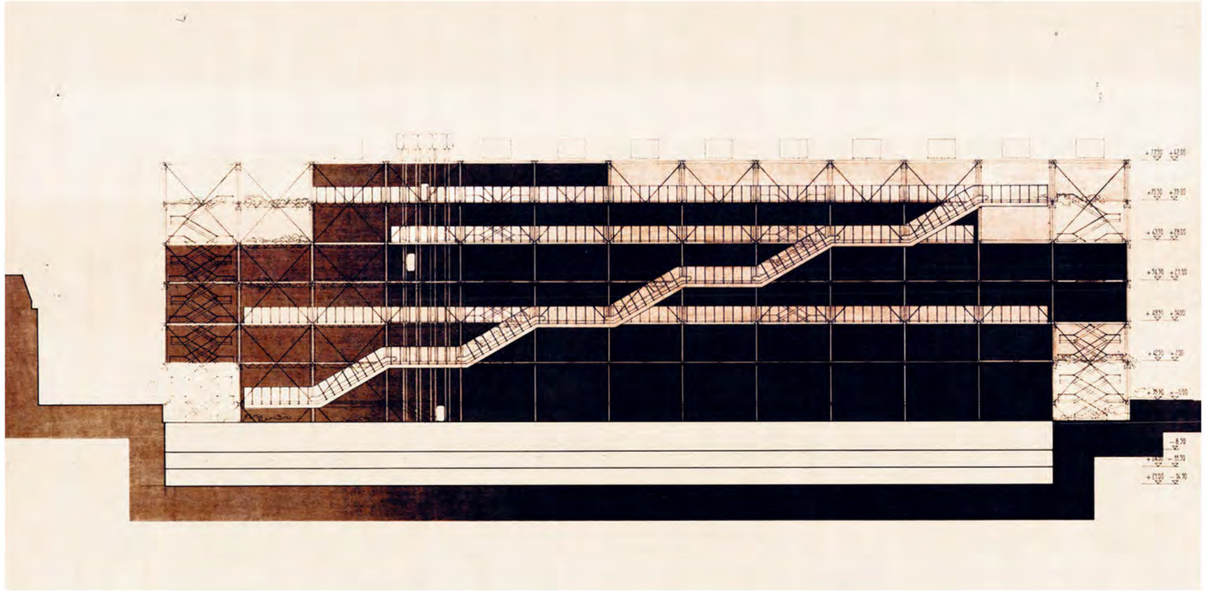
Il team di lavoro assiste alla posa della prima trave, eccezionalmente avvenuta di giorno, davanti a una folla di gente. Tutte le altre travi sono invece state montate di notte.

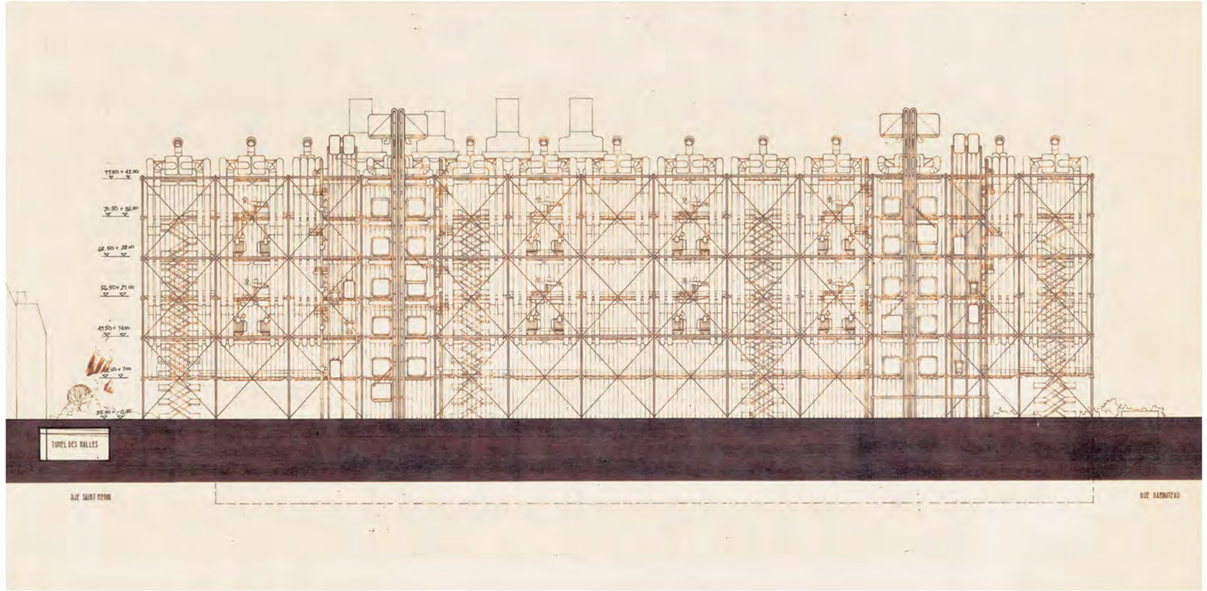
The work team present at the installation of the first truss, unusually in daytime, in front of a crowd of people. All the other trusses were mounted at night.

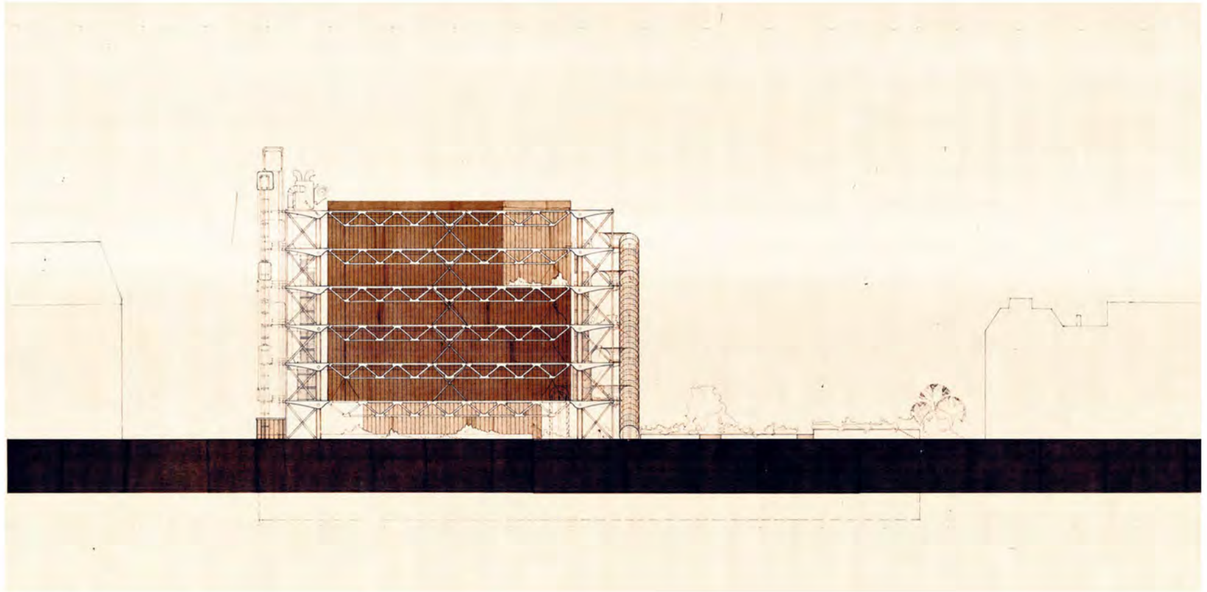


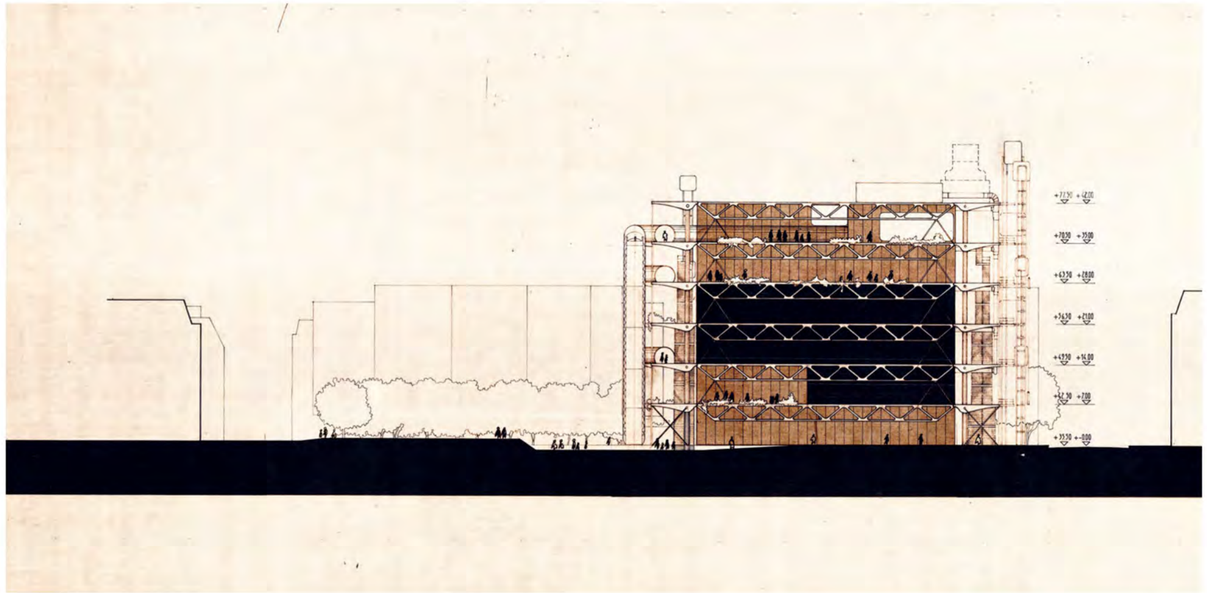
La gerberette: mensola in fusione di acciaio che, insieme alla colonna e la trave, è parte essenziale della struttura primaria. La gerberette è lunga 8 metri e pesa 10 tonnellate.

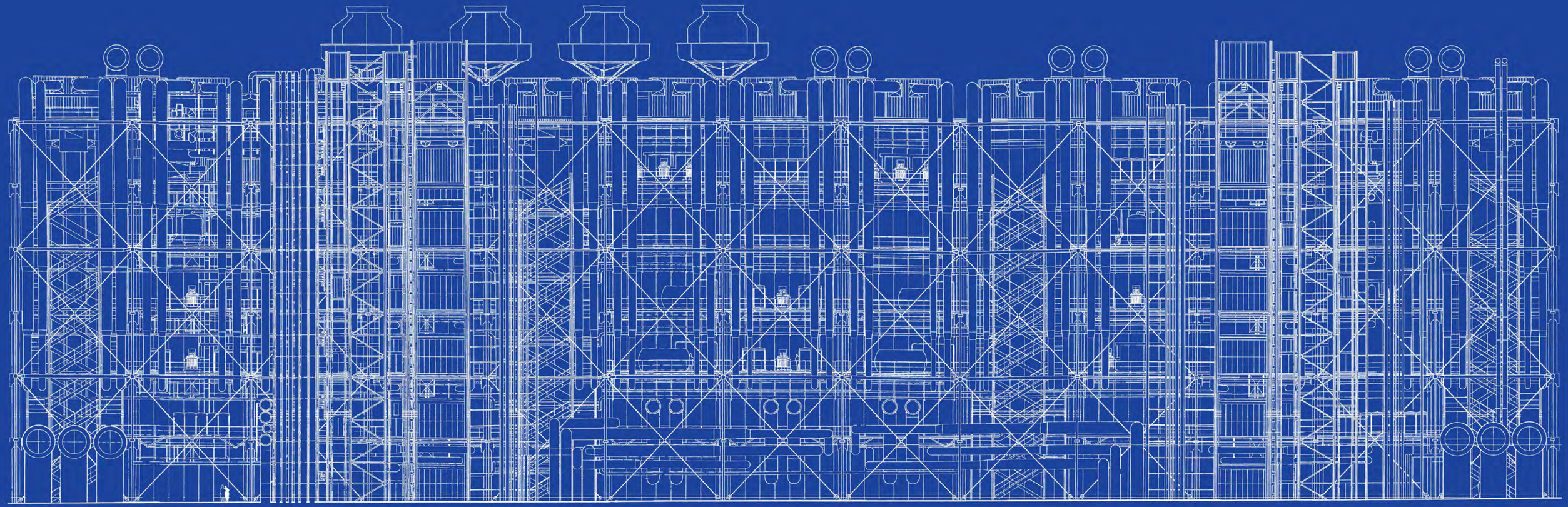
The gerberette, the cast-steel bracket, which, together with the column and the beam, is an essential part of the primary structure. The gerberette is 8 meters long and weighs 10 tonnes.

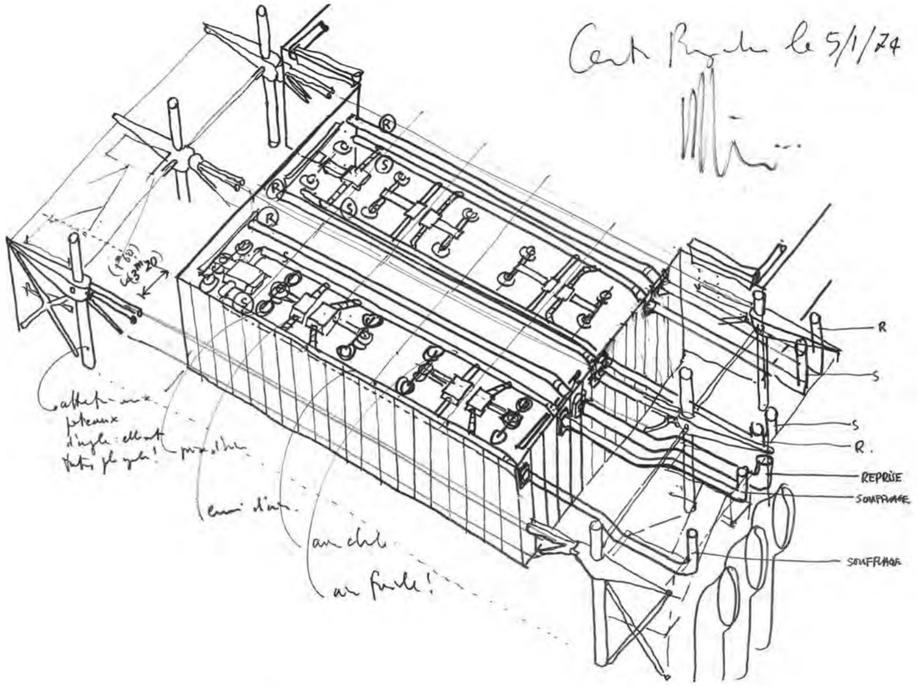


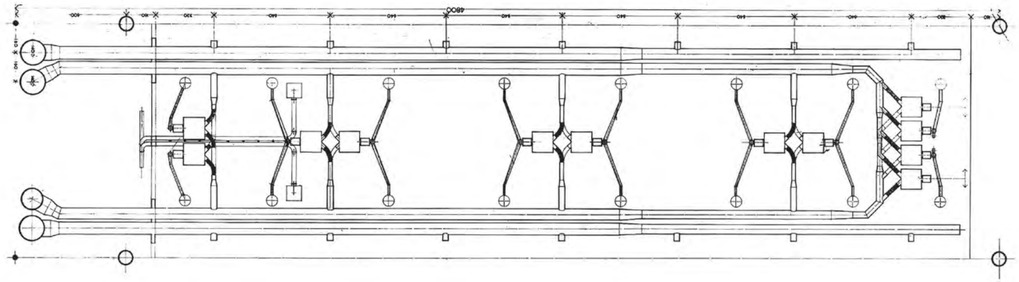

TUNEL DES HALLES
RUE SAINT FERRAN
RUE BARTHOLDI

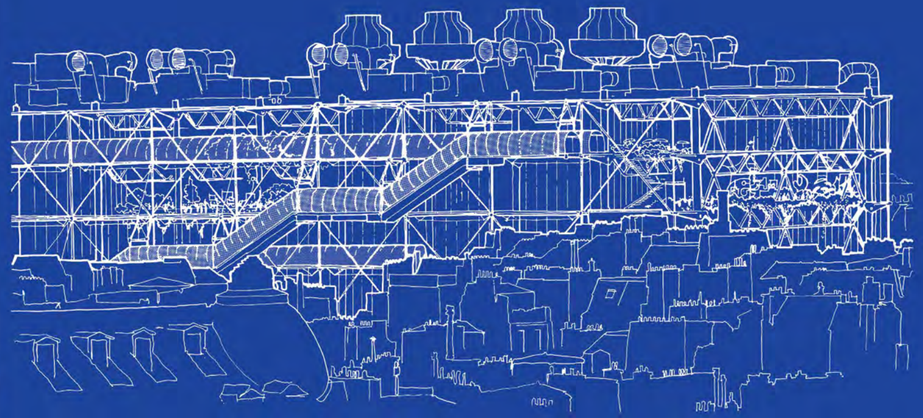


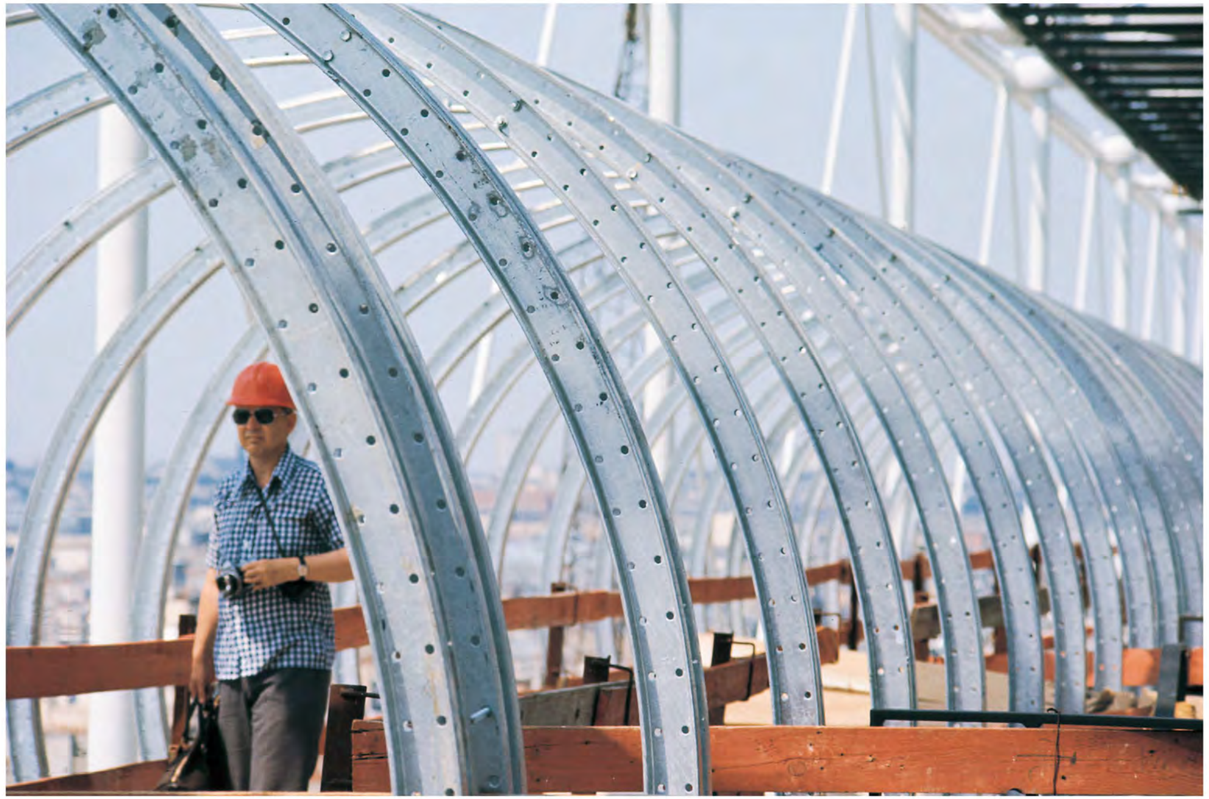





R
S
S
R.
REPRISE
SOUFFLAGE
SOUFFLAGE

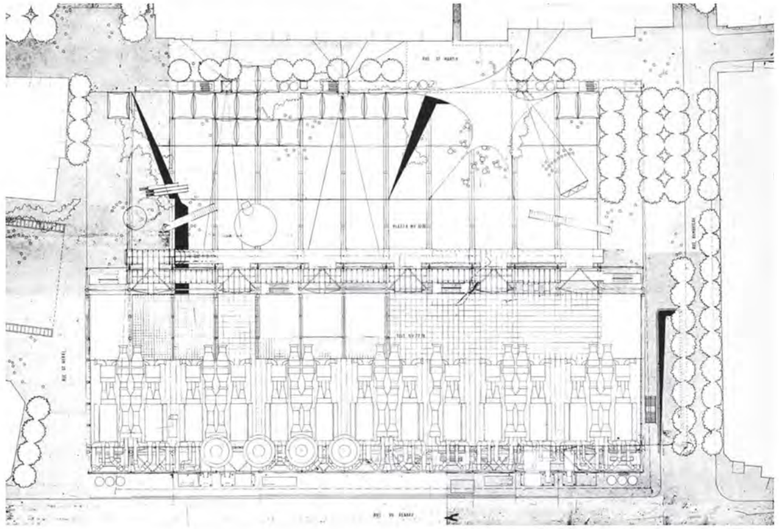


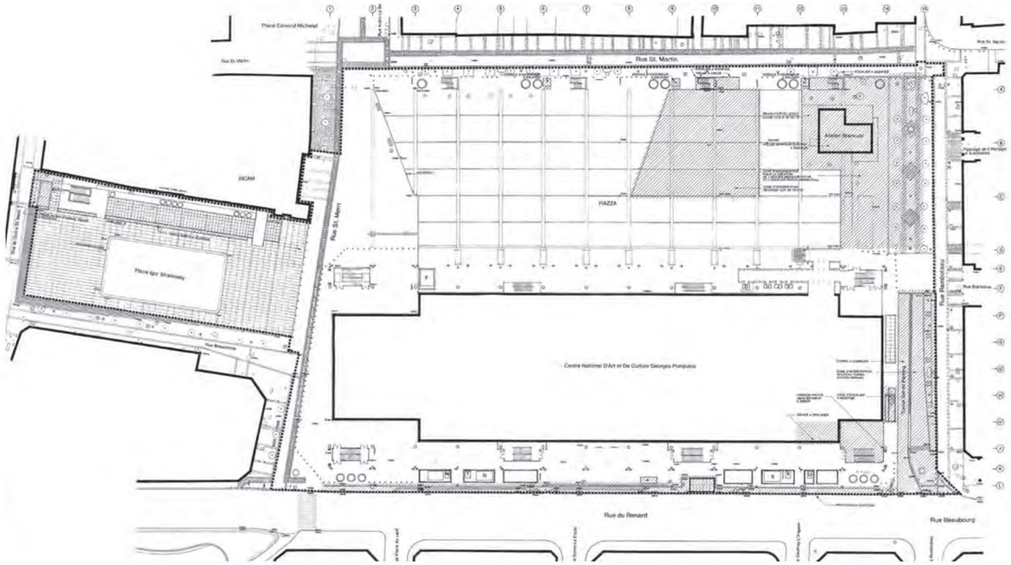


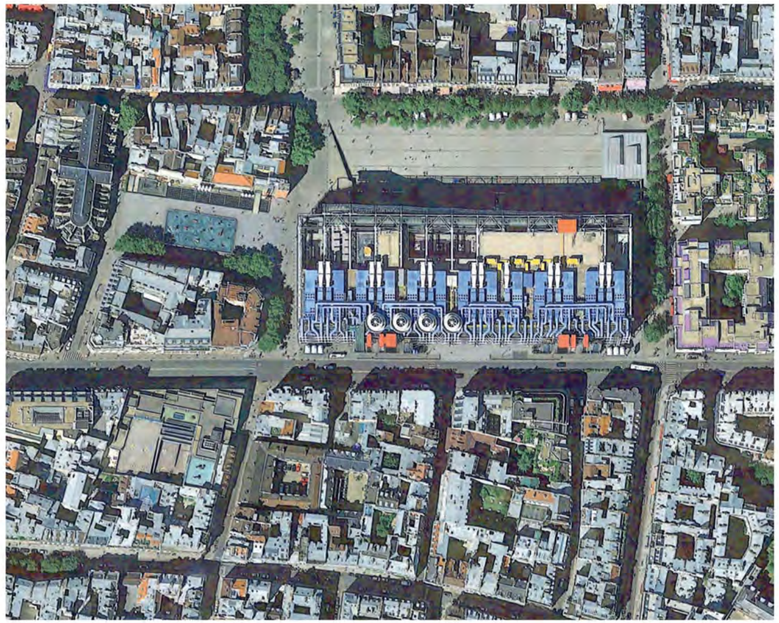


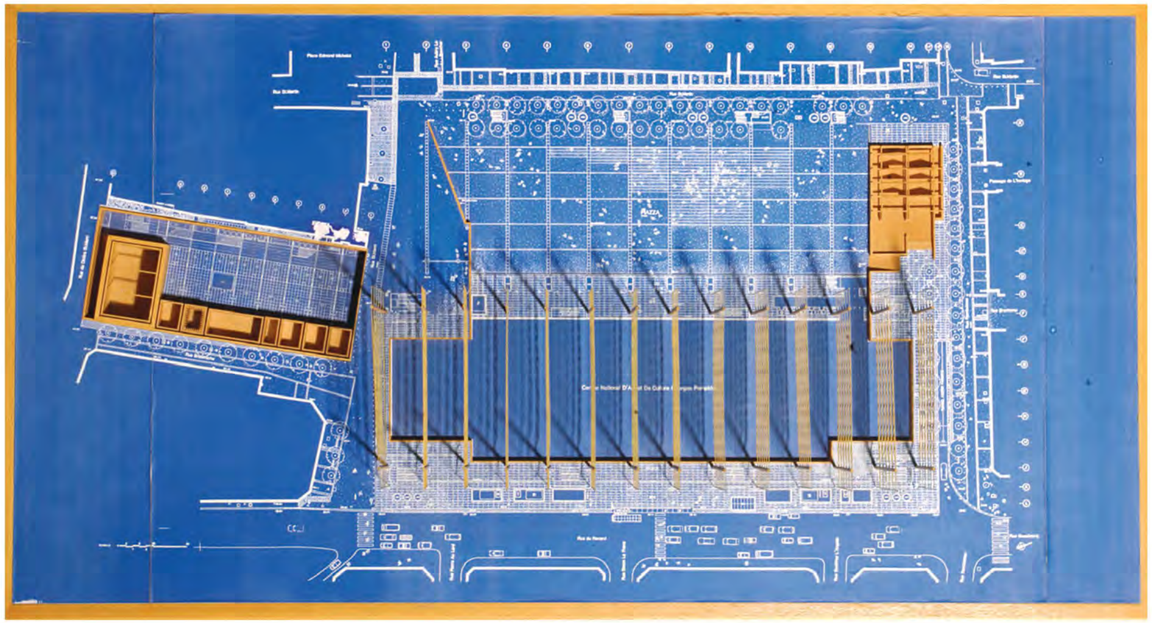
C'è sempre stato un tempo brevissimo: per tutto, per le decisioni, per i contratti, per la costruzione. Il cantiere è iniziato quando noi ancora disegnavamo il progetto, le decisioni dovevano essere prese a tamburo battente. Così decidemmo di spostare l'ufficio direttamente all'interno del cantiere.

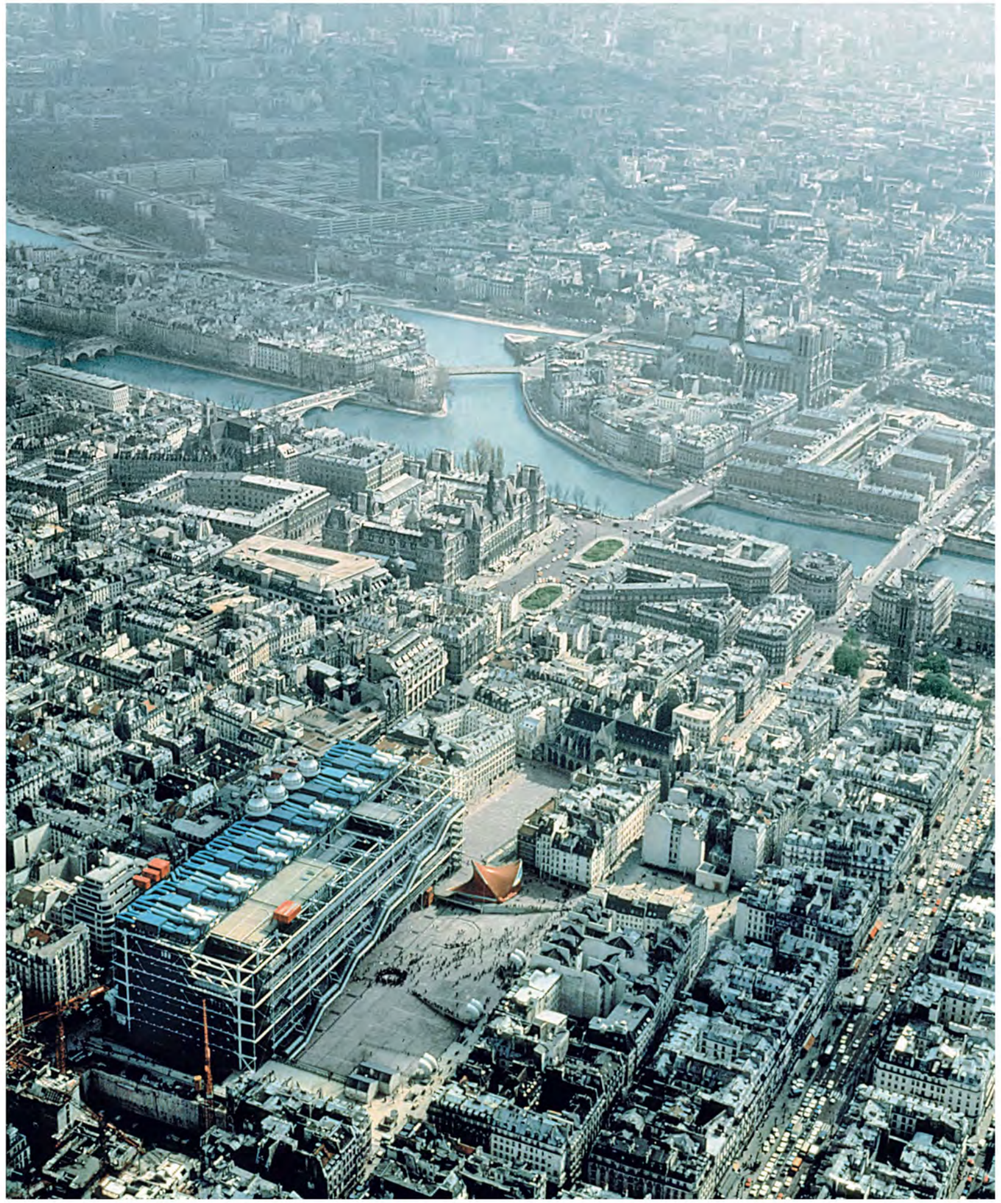
There was always a panic over deadlines: for everything – decisions, contracts, construction. Building began when we were still designing the project and decisions had to be taken on the spot.
So we decided to move the office directly to the building site.




Place Edmond Michelet
Rue St. Martin
IRCAM
Place Igor Stravinsky
Rue St. Merri
PIAZZA
Atelier Brancusi
Centre National D'Art et De Culture Georges Pompidou
Rue du Renard
Rue Beaubourg







LA CORTE DEI MIRACOLI
Ballades pour un voyou
ON A INAUGURÉ
— Maintenant que les échafaudages sont enlevés, c'est tout de même autre chose !
Le Centre Georges-Pompidou
22p
BRITISH ARCHITECTS IN EUROPE
ROGERS +PIANO
PARIS
100e ANNIVERSAIRE DE LA NAISSANCE DE GEORGES POMPIDOU
FRANCE
0,58 €
CENTRE GEORGES POMPIDO
LE CENTRE POMPIDOU
EN 1969, LE PRÉSIDENT DE LA RÉPUBLIQUE, GEORGES POMPIDOU, DÉCIDE DE CONSTRUIRE UN GRAND CENTRE CULTUREL AU MILIEU DE PARIS...
VOUS VOYEZ, MADAME, ICI, AU PLATEAU BEAUBOURG, IL Y A TOUTE LA PLACE QU'IL FAUT.
DANS CE CENTRE, LES GENS POURRONT VENIR ADMIRER DES ŒUVRES D'ART, ÉCOUTER DE LA MUSIQUE OU MÊME VOIR DES FILMS.
UN CONCOURS EST ORGANISÉ. PLUS DE 680 ARCHITECTES ÉMINENT DÉPOSENT DES PROJETS. LE JURY EN LAUREAT UN.
UN BÂTIMENT TRANSPARANT ?
AVEC UNE GRANDE PLACE. CELA FERA BEAUCOUP D'ANIMATION DANS LE QUARTIER.
VOILÀ LES AUTEURS DU PROJET GAGNANT. PRÉSENTEZ-LE, PRÉSIDENT : RENZO PIANO ET RICHARD ROGERS.
FÉLICITATIONS, MESSIEURS.
MERCI, MONSIEUR LE PRÉSIDENT.
TRAVAIL VOU VERY PUCKER, SÎR.
1972. LES TRAVAUX COMMENCENT.
PENDANT CE TEMPS, EN USINE, ON FAÇONNE LES PIÈCES DE LA CHARPENTE MÉTALLIQUE...
...QUI SONT ENSUITE AMENÉES À PARIS ET ASSEMBLÉES...
MAIS EN 1973...
RICHARD, LES ARTISTES PARISIENS N'AIMENT PAS NOTRE TRAVAIL... ILS ONT FAIT UNE PÉTITION CONTRE NOUS !
BAH ! IL S'EST PASSÉ LA MÊME CHOSE POUR LA TOUR EIFFEL.
POURTANT, QUELQUE TEMPS APRÈS...
NOUS DEVEZ INTERDOMPRE LE CHANTIER. UNE ASSOCIATION D'ARCHITECTES VOUS ATTAQUE EN JUSTICE.
LE PRÉSIDENT POMPIDOU NOUS SOUTIENDRA.
1974. MALGRÉ LA MÉ... ONT REPRIS. MAIS LE... D'EFFONDRÈ TROMPE LE...
IL FAUT RAJOUTER UN ÉTAGE.
J. Pinvost
A LA PAGE
— Et alors ?... Vous n'avez jamais vu une niche style Pompidou ?
DIMEZ-MOI, LES ENFANTS, JE VAIS VOUS FAIRE VISITER LE CENTRE.
ALORS ? VOUS N'AVIEZ JAMAIS VU PARIS COMME CÀ !
WAHOU !
À CET ÉTAGE-CI SONT EXPOSÉES LES PEINTURES ET LES SCULPTURES MODERNES.
TOUS LES "ORGANES" SONT PEINTS DANS UNE COULEUR DIFFÉRENTE : ROUGE, LES ASCENSEURS ; JAUNE, L'ÉLECTRICITÉ ; BLEU, LES CANALISATIONS D'EAU ; ET EN BLANC, LA SUPERSTRUCTURE EN ACIER.
ICI, C'EST LA BIBLIOTHÈQUE. TOUT LE MONDE PEUT Y VENIR POUR SE DOCUMENTER.
POUR LES ENFANTS, DANS LE CENTRE, IL Y A AUSSI UNE BIBLIOTHÈQUE ET UN ATELIER.
POURQUOI AVEZ-VOUS PIS TOUT CA DEHORS ? D'ESTHÉTIQUE, C'EST À L'INTÉRIEUR, NON ?
C'EST VRAI. MAIS NOUS AVONS VOULU GARDER TOUTE LA PLACE À L'INTÉRIEUR POUR QUE LES GENS CIRCULENT FACILEMENT
...ET POUR POUVOIR FAIRE DE GRANDES EXPOSITIONS.
ÉNIGME
LE CENTRE POMPIDOU EST LE MONUMENT LE PLUS VISITÉ DE FRANCE.
À TON AVIS, COMBIEN DE PERSONNES Y VIENNENT PAR JOUR ?
• 3.000 ?
• 25.000 ?
• 100.000 ?
...il le trouve un petit peu trop moderne. Mais moi, J'ADORE !
METRO
RAMBUTEAU
A
Igor et Souky
AU CENTRE POMPIDOU
LES ÉDITIONS DES ÉLÉPHANTS
BEAUBOURG PLAGE
LAST CHANCE... LAST CHANCE...
La maison de Lisa