

Contradicting Naked Space: Centre Pompidou With Its Historical Surrounding

Noyan ULUSOY - Interior Arch. M.F.A.
University of Kyrenia Faculty of Architecture, Department of Interior Architecture
<https://orcid.org/0000-0003-0283-4167>
noyanulusoy@gmail.com

Assoc. Prof. Dr. Zihni TURKAN
Near East University Faculty of Architecture, Department of Architecture
<https://orcid.org/0000-0001-5266-5192>
zihni.turkan@neu.edu.tr

Abstract

Centre Pompidou, designed by Renzo Piano, Richard Rogers, is a high-tech culture and art center in the old Beaubourg district which is located in the center of Paris. It is a large, multistorey building made of glass and metal structure, exposing all of its inner structures, systems, and escalators on its exterior.

The stereotype of Centre Pompidou with the bright idea of architects, to place all usual building infrastructure and escalators on the exterior of the building, has brought a new concept to the modern museums. Thereby; a vast open space available inside, spread over seven floors, was left.

There was a lot of controversy about the self-possessed industrial style of Centre Pompidou which multiplied from 1969 to 1977 during each phase of the project; its development and at the construction site, both in the press and among residents of the district. The debates were mostly about questioning the notion of culture and political issues. Although there was a lot of opposition in the beginning the public happily accepted this unique building to their identity. The impact of this futuristic culture and arts center that changed a slum district to a tourist attraction, its influence on other modern museums in the world as well as the criticisms about this building are evaluated in this study.

Keywords: Historical texture, Modernism, Postmodernism, Futurism, High-tech architecture, Architectural styles.

Zıtlık Yaratan Çıplak Mekân: Tarihi Çevresiyle Pompidou Merkezi

Özet

Renzo Piano, Richard Rogers tarafından tasarlanan Centre Pompidou, Paris'in merkezinde yer alan Beaubourg bölgesinde bulunan, yüksek teknoloji kullanılarak inşa edilmiş bir kültür ve sanat merkezidir. Bu merkez, tüm iç aksamalarını, sistemlerini ve yürüyen merdivenlerini binanın dış cepesinde sergileyen, cam ve metal kullanılarak yapılmış, çok katlı devasa bir yapıdır.

Başvuru-Submission: 07/05/2021

Kabul-Acceptance: 24/06/2021

Mimarların tüm bina altyapısını binanın dışına yerleştirmek gibi parlak fikirleriyle oluşturulan Centre Pompidou; bir stereotip oluşturarak, modern müzelere yeni bir konsept getirdi. Böylelikle; iç mekanlarda, yedi katta da geniş açık alanlar yaratılmış oldu.

Projenin her aşamasında, hem basında hem de bölge sakinleri arasında Centre Pompidou'nun inşaatı süresince, inşaat alanı ve endüstriyel tarzı hakkında 1969'dan 1977'ye kadar katlanarak artan pek çok tartışma oldu. Tartışmalar daha çok kültür kavramının ve siyasi meselelerin sorgulanmasıyla ilgiliydi. Başlangıçta çok fazla muhalefet olmasına rağmen, halk; bu eşsiz yapıyı kendi kimlikleriyle özdeşleştirdi. Bu çalışmada, bir gecekondu mahallesini turistik cazibe merkezine dönüştüren bu fütürist kültür ve sanat merkezinin dünyadaki diğer modern müzelere etkisi ve bu yapıya yönelik eleştiriler değerlendirilecektir.

Anahtar Kelimeler: Tarihi doku, Modernizm, Postmodernizm, Futurizm, High-Tech mimari, Mimari üsluplar.

1. Introduction

Centre Pompidou; designed by Renzo Piano, Richard Rogers, is a national center for art and culture that became landmark of contemporary urbanism in Paris. This center has led to the rehabilitation of a neighborhood which was formerly one of the most unpleasant districts with slum blocks in Paris. Without Centre Pompidou; the whole neighborhood in Beaubourg district would have been pulled down (Pasold, 2012).

The architectural style of Centre Pompidou is futuristic; it got its inspiration from the great iron buildings of the Industrial Age and it is an heir to the architectural utopias of the 1960s. Its creative and revolutionist features have made Centre Pompidou one of the most symbolic buildings of the XXth century.

Centre Pompidou has split local opinion being constructed as a stimulating cultural focal point with its bold, contradictory and unique architecture, in the middle of an old and torn down Paris district. As public point of view has gained importance in the renovation and construction of public places in this century; this construction brought tension and opposition in the public. It gave alienation to people because of its epic construction in the 1970s. On the other hand; this center has had long-term impacts on other cities of France and other countries in the world, as witnessed by the building booms of urban museums in 1980s and 1990s.

In this study; the focus is on the remarkable inside-out technical properties of Centre Pompidou which is in contrast with surrounding buildings, along with the criticisms about its self-possessed high-tech futuristic style which make it unique in the world. Through the interpretation of Centre Pompidou; this study will not only enable us to view its considerable impact on other museums in the world, but also show its effect on changing the function of museums into cultural centers of communication and socialization. This study will also point out the importance of this extraordinary place that changed a naked space to an attractive place to visit, rather than bearing the debris of urban development. For a better understanding of the subject; historical texture of Paris as well as the Beaubourg district before the construction of Centre Pompidou, is examined in detail through this study.

As the research method of this study, qualitative methods have been used. Analysis and data collection has been carried out by means of architecture and interior design books, related articles previously published in journals, related thesis and internet investigation.

2. Literature Review

2.1 Historical texture of Paris

The historical texture of a city not only combines physical spaces and communication networks but also shows the growth and expansion of the city during the history. Every historical texture has its own buildings, spaces and other physical constructions from the past and show the tales of the ancient people who lived there (Askarizad et al. 2017). Paris was first built by a Celtic tribe named as Parisii, on the banks of river Seine. When the Romans conquered Parisii in 52 BC; they built a city named as Lutetia on the River Seine (Pasold, 2012). Paris, has an unusual architecture combining Roman, Medieval, Renaissance, Baroque, Classical, Neo-Classical, Art Nouveau and Contemporary Architectural styles. Paris traces a millennium of buildings; both ancient constructions from the Medieval times and the high-tech buildings. The architectural style of Paris began to arise when uniqueness and architectural dignity were added to the homogeneity and proportion of Ancient and Renaissance styles.

Gothic style is common in Paris. In this style there are three main features: pointed arches, rib vaults, and flying buttresses (Pile & Gura, 2014). The first great Gothic Cathedral was Basilique Saint-Denis (1140-1144), followed by Notre-Dame Cathedral, which was built between 1163 and 1250 (Calloway and Cromley (eds)1996). The main Gothic features of Notre-Dame Cathedral are; high flying buttresses, three rose windows, vaulted ceilings, carved entrances and gargoyles.

During the Middle ages Paris became disorganized. There were no layout plans for the city, buildings were constructed thoughtlessly and streets were narrow and unplanned.

During the Renaissance (1515-1643), human proportion gained importance in arts and architecture and new buildings were constructed in Paris. Throughout the Renaissance period; Paris did not develop a style of its own instead copied other architectures. Architects used magnificent and huge spaces, supernatural sculptures and the interiors were more decorated because King Louis XIV wanted to show his power with Baroque style buildings like the palace of Versailles. Baroque style brought symmetrical wings, strong window treatments, and monumentality. Mansard roof; famous with its small bull's eye windows was developed in France and this roof made it possible to increase the volume of the attic.

The scrolling curves having its inspiration from the nature were trendy in the public of Late Baroque (Rococo) (Nielson and Taylor 2002). Rococo style, not only added decorative details to the architecture, but also the chimneys became more functional, the sanitation was better and the rooms were designed more private in the buildings. Residential life gradually began to become similar to today's home life. However, Rococo style did not last long, it was replaced by the Neoclassical movement.

The neoclassical style, based on the old styles of Classical architecture, influenced many areas such as politics and art in 18th century Europe as well as architecture (Calloway and Cromley (Eds)1996).

2.2 New designs and modernization in historical textures of Paris

When Napoleon III came to power in 1851, Paris was a devastated city. Traffic was a chaos, houses were unhygienic, and there were no parks in the city (Pasold, 2012). In the XIXth century, Napoleon III had Baron Hausmann draw projects to modernize Paris. He changed the streets, boulevards and the facades of the buildings. Public parks and sculptures were built. The face of the city was changed and today it has become a beautiful city admired by the whole world. Hausmann built long boulevards aligned with trees on each side with cafe and shops near the boulevards. The facades of the houses in the city were covered with Lutetian limestone and painted with light colors. Hausmann built 40,000 new houses in Paris. In really a short time Paris turned to be a functioning city. Hausmann's buildings make 60% of today's Paris buildings. He used wrought iron in balconies and placed windows in a straight line in order to create a sense of perspective. Hausmann also used cast-iron in the construction of market pavilions at Les Halles in Beaubourg district. Cast-iron was considered to fit only industrial use in the public in those years (Ayers, 2004). The underground pipe system he installed, is still working and the way he organized the boulevards relieved the traffic even today in the XXIst century. Most of the buildings in Paris were built during the Napoleon times and up to the start of the First World War (1851-1914).

Art Nouveau was a decorative modern design with curved forms which lasted between the years 1893 to 1914. The iconic metro station entrance of Abbesses, constructed in 1900, is a good example of Art Nouveau style in Paris. The new materials such as steel, iron, and concrete; gave way to a new trend in architecture bringing Modernism into the scene. Architects designed asymmetrical and curved designs taking inspiration from plants in the Art Nouveau style and used wrought iron, stained glass and tile in their constructions (Pasold, 2012).

After World War I, Modern Age began in Paris, then in 1920s and 1930s Art Deco came to the scene. After World War II, Art Deco style was left aside and pure Modernism became trendy in public constructions in Paris. Mondrian, a painter, van Doesburg; a painter and designer and Oud, an architect, who used clean rectangular lines in architecture, were leaders of the modernist movement called 'De Stijl'. De Stijl architecture includes dynamic and spatial relationships.

This movement rejected decorative tendencies of Art Nouveau and put forward Cubism consisting of vertical and horizontal lines and primary colors (De Stijl-Concepts & Styles The Art Story, 2021)

Van Doesburg, created two designs for an exhibition in France; La Maison d'Artiste (Artist's House) and La Maison Particulière (Private House) to be built of "iron and glass" and "concrete and glass," respectively. He thought that these two designs would be models for future construction containing asymmetrical volumes with no ornament.

Rietveld and Le Corbusier were other influential architects of modernism. Rietveld was a Dutch artist, furniture maker and architect. Rietveld contributed a jewelry store design and assisted as a model builder for the Paris exhibition.

His most famous work of De Stijl architecture; is the Schröder House in Utrecht. He also designed the Press Room Chair in 1958 for the UNESCO building in Paris which was a comfortable lounge chair for journalists in the pressroom. With the Modern Movement, concrete was used to replace the XIXth century facades, developing the “concrete classicism”, and Le Corbusier was one of its leaders. In 1922, Le Corbusier made a project to renew Paris, called “Ville Contemporaine”(Contemporary city) in order to reorganise three million residents (Figure 1). He planned a group of the 60 storey office skyscrapers. His plan was to redesign most of central Paris, to form a new social and economic order (Wilson, 2009). But his project was criticised by French politicians because it required the mass demolition of a historical area.

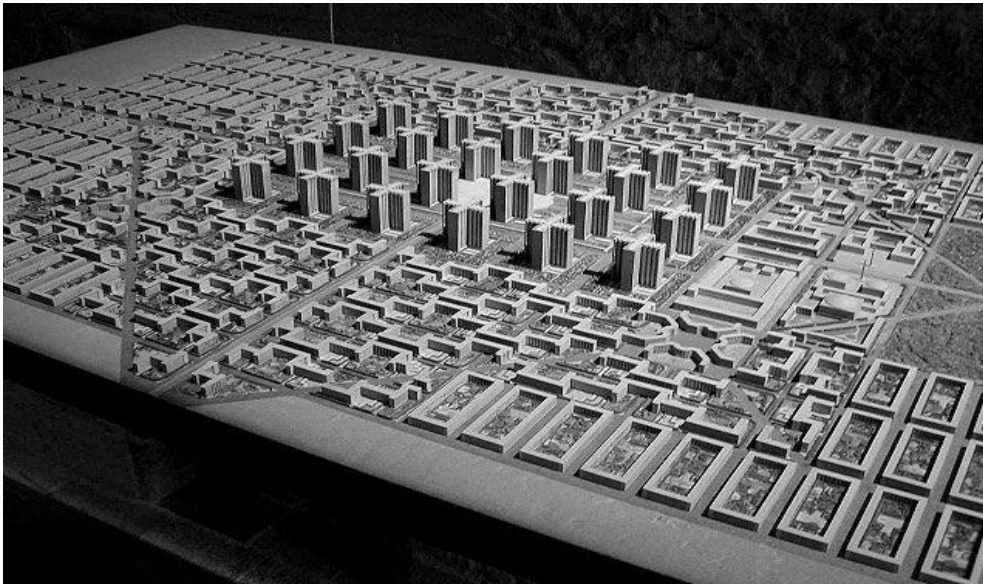


Figure 1: Design of Contemporary city, Le Corbusier (Source:Neophytou, 2012-2013)

In 1930, Le Corbusier made a new social design called “The Radiant City”, but this plan was also unsupported. Although his plans were criticized; various modernist projects of other architects were based on his plans; as seen in the development of Les Halles (Neophytou, 2012-2013). During the 1950s tall buildings were not permitted in the city of Paris. Eiffel Tower was the tallest building (324 m high) in the city. Buildings in Paris usually have 8 storeys. This rule changed by time because of the requirement for housing and new offices, and aesthetic high buildings were permitted in the center of the city in the 1960s. Tour Croulebarbe, an apartment 61 m in height, followed by 160 new buildings are about 100 m high. Old buildings were torn down and residential towers were built instead. Michel Hooley; built Place d’Italie, Front de Seine and Hauts de Belleville towers. Although new high-rise buildings were an obstacle to seeing the historical parts of Paris; President de Gaulle increased the height to 220 m to gain new rentable offices. Then a movement against skyscrapers started among the public, the height of the buildings were decreased to 25 meters in the city and 31 meters outside the city. However, to avoid skyscrapers between low-rise buildings, the construction of tall buildings was only allowed especially in the La Defense district outside the city (Crook, 2019).

In the last quarter of the XXth century, to keep up with the modern times, President Mitterrand, adopted a new architectural vision to bring Paris to a new era in the 1980s. He started magnificent and very impressive projects in France. Mitterrand allowed Pei to construct the glass pyramid at the entrance of Louvre Museum (1983-1989), and Perrault designed the library called 'Bibliothèque François-Mitterrand'. Mitterrand's point of view succeeded and today, different architects including Renzo & Piano, Ando, Gehry, Meier and Foster have a collection of significant projects in Paris. Although some of the public admired Mitterrand's concepts for the city, some were shocked to live in a diversified city with the new constructions. Louvre's glass pyramid was thought to be a construction with an absurd vision that would spoil the image of the Louvre" and was not supported by the public at first.

3. Centre Pompidou

3.1 Historical texture of Beaubourg district before the construction of Centre Pompidou

The urban consequences of the center may be explored in two ways: first, the creation of a diverse and active public realm, and second, the economic activity generated in the adjacent areas. From the 16th century, the Beaubourg district acquired a literary and artistic renown of the first rank (Figure 2). The Jabach hotel, a splendid residence commissioned from the architect Bullet in 1659, was a real cultural center.



Le quartier Beaubourg en 1615

Figure 2: Beaubourg district in 1615 (<https://centre-pompidou-hda.pages.persoorange.fr/grand1.html>)

Hausmann's town planning for Paris included the placement of main arteries which led to the demolition of many neighborhoods (Onasill, 2011). Beaubourg district was also harmed and it was isolated between two traffic axes and the district gradually lost its vitality. In the XIXth century, workers began to live in the overcrowded and displeasing Beaubourg district of Paris. The neighborhood served as the backdrop for several novels at that time. Victor Hugo wrote part of 'Notre-Dame de Paris' and 'des Misérables' there. The area was known for its prostitution, as well as having one of the highest tuberculosis rates in France. Plateau Beaubourg contained cheap shops and low-rent, dilapidated housing known simply as "Insalubrious (unhealthy) Block Number 1" near the fresh market Le Halles, designed by Victor Baltard (Hsu, 2009, Inam, 2014).

In the 1930s, the area nearby food market of Les Halles was cleared of housing, and the site was left as a naked space for many years (Cohen, 2006, Toledano, 2012). At that time the city authorities thought to create a flower palace on the site but no progress was made. As the government did not have any plans for new construction, the site served as a huge parking lot (Figure 3) in Paris for 30 years. The construction of Centre Pompidou started in 1971, it was completed in 1977 (Figure 4). The food market Le Halles and its environment was also torn down in 1972 and replaced by Forum des Halles.



Figure 3: Area was previously used as a parking lot of Les Halles. ([https://centre-pompidou-hda. pagesperso-orange.fr/grand1.html](https://centre-pompidou-hda.pagesperso-orange.fr/grand1.html))



Figure 4: During construction. (Screenshot from the film by Richard Copans)

3.2 Modern design of Centre Pompidou

The iconic landmark Centre Pompidou is ideally situated in the Beaubourg district near Les Halles, Montorgueil road, and the Marais at in the heart of the French capital. One of French President Georges Pompidou's first decisions was; to give Paris a unique cultural center, in the center of capital city offering four functions; a modern art museum, a gigantic public library, a design center and an institute of contemporary music. Many famous local and foreign architects participated in the competition held by the President for the project in 1971. The project was first called 'Centre Beaubourg' until the death of President Pompidou in 1974.

The competition was organized by Sebastien Loste (Ewan, 2012). Modernist architects Oscar Niemeyer, Jean Prouvé and Philip Johnson were the jury members (Proto, 2005). Jean Prouvé was the president of the jury. Italian Renzo Piano and English Richard Rogers' project attracted the attention of the jury and won the competition among 681 projects. The design of the building was high-spirited; consisting of huge unrestricted floors that allowed different activities, and gave way to interchangeable spaces for the people to meet, socialize, learn and visit art exhibitions. Their project resembled the constructivist style however this type of a cultural center project was not designed with gerberettes and trusses before. The concept of this high-tech construction had an industrial look with its exposed pipes, steel supports, and plastic-tube escalators on its exterior facade. In their design Rogers and Piano, located the building on half of the construction zone and the rest of the site would be a public square (Figure 5) (Crook, 2019). With that public space in front; people can go around the building in fresh air or use the escalators on the exterior and making the design dynamic. Furthermore, the plaza in front of the construction, allows a breathing space for the too crowded neighbourhood.



Figure 5: The plaza in front of the center (<https://www.atlasofplaces.com/architecture/centre-pompidou/>)

This inside-out high-tech iconic building aroused global attraction having its mechanical and structural systems plus the circulation on its exterior facade. With this design the interior space was enlarged with no interruptions.

According to Piano this complex building resembled an enormous spacecraft made of glass, and steel with colored tubing. It was as though this spacecraft arrived accidentally, to establish deep roots rapidly in the heart of Paris. Moreover Rogers told that they designed huge floors, in the size of two football fields having no vertical interruptions, mechanical structure and people's circulation on the outside to allow people do what they want in the interiors.



Figure 6: Escalators (painted red on the bottom). (Screenshot from the film by Richard Copans)

Piano defined Centre Pompidou as a "*big urban toy*", containing huge spaces without columns in the interiors. This place is the biggest museum for modern art in Europe containing a huge public library and a center for music and acoustic research. The design of the building makes it possible to rearrange the internal spaces because building services, corridors, escalators and structural members are placed on its exterior (Figure 6).

The building is made of steel and has 10 floors (7 above ground, 3 below). Huge 48 m warren trusses cross all through the building and are connected to columns at each end by a steel 'gerberette' (Figure 7, 8). These huge, structural parts remove the need for internal support and give way to vast open spaces. Located on both sides of the building, the 10-tonne gerberettes connect large trusses supporting the floors to the columns. The floors without any vertical interruptions, services and circulation can be easily designed for activities. In order to differentiate structural elements on Centre Pompidou's facades, they are different colored. The structure and largest ventilation components are white, stairs and elevator structures are silver gray, air conditioning is blue, plumbing and fire control pipes are green, electrical elements are yellow and orange, and the elevator motor rooms and shafts, or the elements that allow for movement throughout the building are painted red (Figure 9,10) (Perez, 2020). These come front from a minimal curtain wall in the background made from steel and a mix of glazed and solid metal panels that were designed to create the feeling of a transparent building envelope. One of the "movement" elements of the center is the escalator called "caterpillar" on the west facade. It is a tube serving all levels, that zigzags up to the top of the building allowing visitors to see the beautiful view of Paris (Figure11, 12).



Figure 7: Gerberettes (Screenshot from the film by Richard Copans)

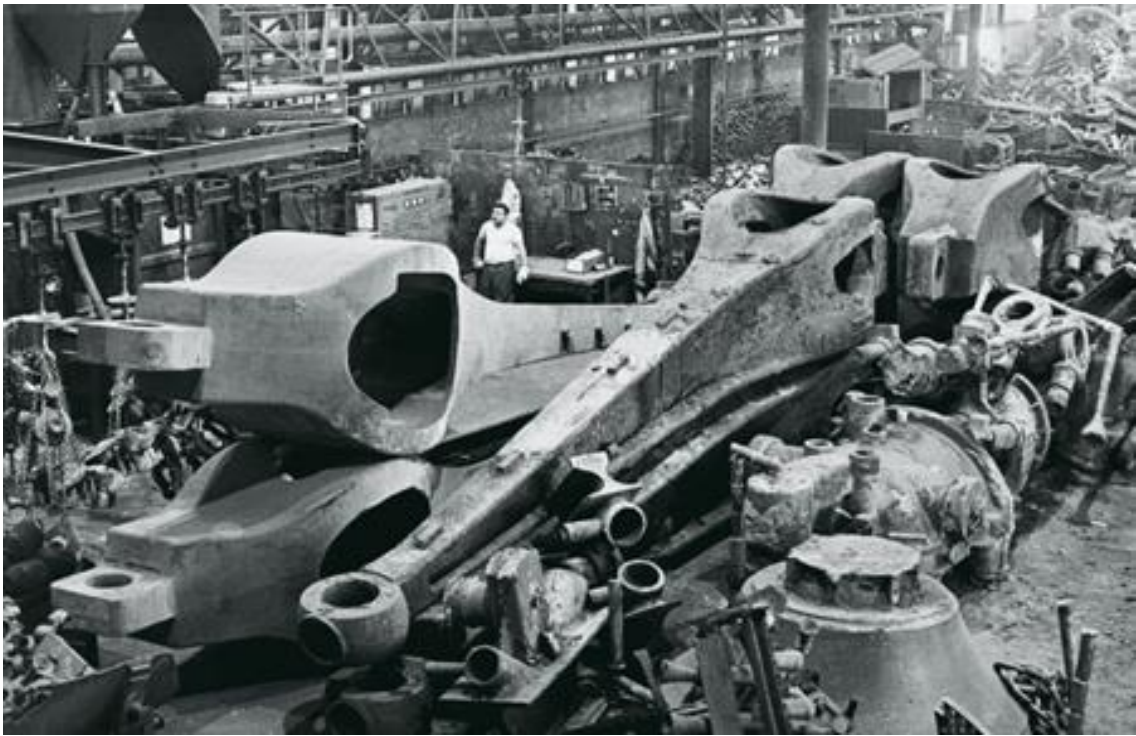


Figure 8: Gerberets during construction. (<https://www.dezeen.com/2019/11/05/centre-pompidou-piano-rogers-high-tech-architecture/>)



Figure 9: Color coded infrastructure and neighboring buildings (<https://www.dezeen.com/2017/01/31/renzo-piano-richard-rogers-photography-centre-pompidou-paris-40th-anniversary/>)

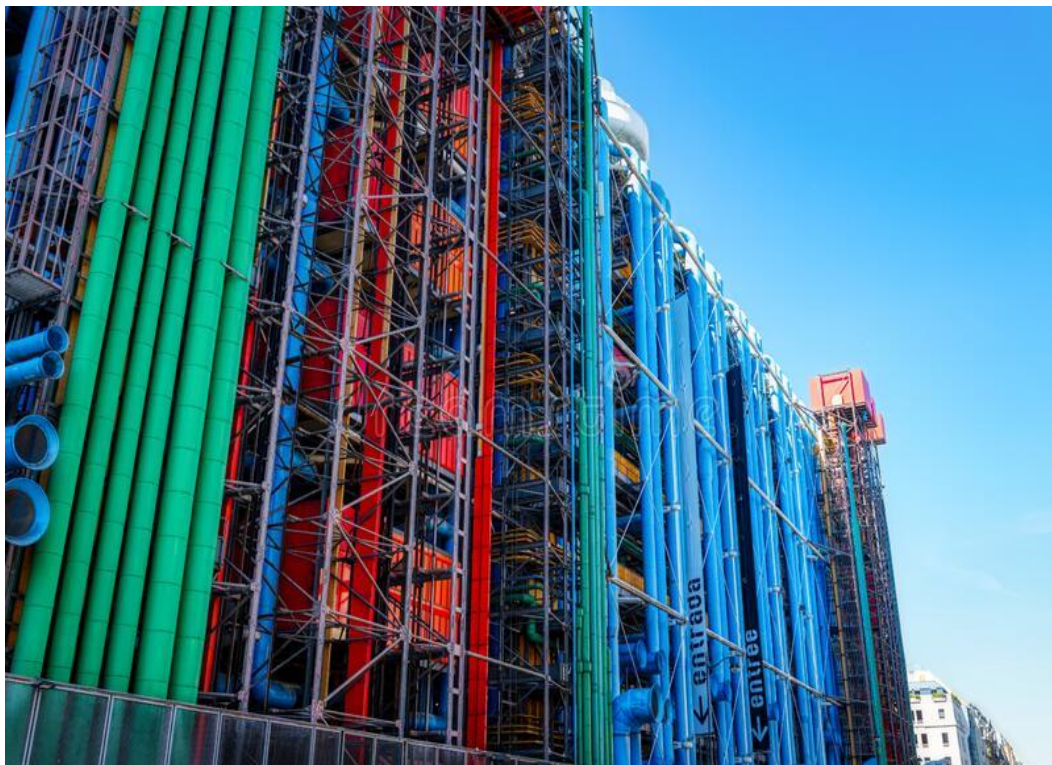


Figure 10: Color-coded services, including red circulation routes on the building's exterior.(Source.Dreamtime.com)



Figure11: Escalators. (Author's Screenshot from the film by Richard Copans)



Figure 12: View from escalators.(Author's Screenshot from the film by Richard Copans)

Europe's largest museum for modern art (the Musée National d'Art Moderne), Bibliothèque publique d'information, a huge public library, and a center for music and acoustic research known as IRCAM are all located in the Centre Pompidou. The flat open site is a constant exterior stage for urban events (Figure 13,14). This high-tech architecture was opened on January 31, 1977 and has been serving the city ever since.



Figure13: Interior view. (Author's Screenshot from the film by Richard Copans)



Figure 14: Interior view. (Author's Screenshot from the film by Richard Copans)

3.3 Criticisms about Centre Pompidou

Since its formal opening in 1977, the futuristic building has been criticized a lot, some called it an 'eyesore', while others praised its high-tech architecture made up of color coded pipes and huge steel struts. Generally the center had been criticized for its architecture. Nicknames were given to this structure such as; 'the Gasworks', 'a ship in dock', or 'an oil refinery', 'a cultural supermarket', 'Notre-Dame of the Pipes', 'Pompidolium' or 'avant-garde eyesore'. A journalist referred to this structure in Le Figaro newspaper as "Monster of Paris" resembling the Loch Ness monster of Scotland (large, long-necked creature with one or more humps protruding from the water).

Many criticisms focused on the aesthetic features of the building that have it stand apart from its surroundings. Some critics attribute this as the sign of a power struggle in conflict with the locals against the large government building that has overtaken the sense of place.

A more fitting interpretation is that; the center achieved success in many ways because of its contrast to the neighborhood. It was this difference from the narrow, traditional French decor, that the locals as well as tourists could infer that this was something new, something that is instrumental in shaping the diverse public realm that exists to this day. In fact, the center was never conceived as the beginning of a new city form to spread and prevail. It was rather overt, almost shattering contrast with the city around it, whose effect, like that of the medieval cathedrals, depended on the city's never becoming like it. Its different form and scale; its monumentality was one of its most remarkable and original qualities, reinforced by its site planning to keep open space around it. Paradoxically, this stark contrast with the existing urban fabric contributes in a large part to its success as an urban landmark that serves not only a point of reference in that part of the city but as a gathering spot (Inam 2014). It can be said that the construction of Centre Pompidou, has changed a 'naked space', which was used as a car park for a long time, to a 'place' to be visited.

When the center was officially opened in 1977; people were expecting to come across with a lot of useful and entertaining information in all the floors (Crompton 1977). The visitors were astonished to see only; the media screens and other information-age hardware on the floors. Buchanan (1993) later argued that, "*as recognized during the 1973-74 oil crisis by some of those working on it, the building was already a dinosaur. It climaxes and brings to an end such architectural ideals of the 1960s as megastructures and flexibility achieved through mechanical appliances*" (Buchanan 1993).

Rogers said that unpleasant things were written about the design so that people had a bad opinion of the construction beginning from the first day. People were so impressed from the criticisms that; when Rogers said that he was the architect of the cultural center, a person passing by the street, hit him with an umbrella. According to Rogers "accepting something new is very difficult and takes time". Piano said that "*Despite earlier wide spread opposition to the project, the public was quick to embrace the Centre Pompidou*" (Mairs, 2017).

3.4 Centre Pompidou in contrast with the surrounding

The city of Paris derives its beauty from its uniform design. The surrounding apartment buildings are generally Haussmann style which is Parisian standard. The buildings in the area were built in the XVIIIth century, their facades were narrow with small food shops on the ground floor. The old buildings in the surrounding which were made of stone or wooden frames having a surface finish of plaster were changed after the construction of Centre Pompidou. Larger buildings were built than the traditional ones but they include some traditional features as mansard roofs and small bull's eye windows. The height of the surrounding buildings range from 12 to 20 meters. They are proportional to the width of the road without exceeding 6 storeys. The facade of the Haussmann style buildings covered with bright white to butter-yellow to a dull nicotine-yellow/grey colored stones. Private buildings around comply with the same height and the same main front lines with aligned windows.

Centre Pompidou stands out radically from its surrounding neighbors because of its style and its height is taller than them. It is almost twice as high as the surrounding buildings (Figure 15).



Figure 15: Surrounding buildings.(Author's Screenshot from the film by Richard Copans

It has four facades for visitors to view. Instead of designing a structure which would blend with the surrounding buildings, Richard Rogers and Renzo Piano created a deliberate affront to Hausmann's Paris; as a gigantic spaceship had crashed and landed in the historic heart of the French capitol (Figure 16). The transparent facades, and the escalators that serve as an outdoor path for Centre Pompidou make up two contrasting sights with the surrounding buildings: Paris buildings with tiled roofs on one side, and a transparent building with inside-out mechanism on the other.

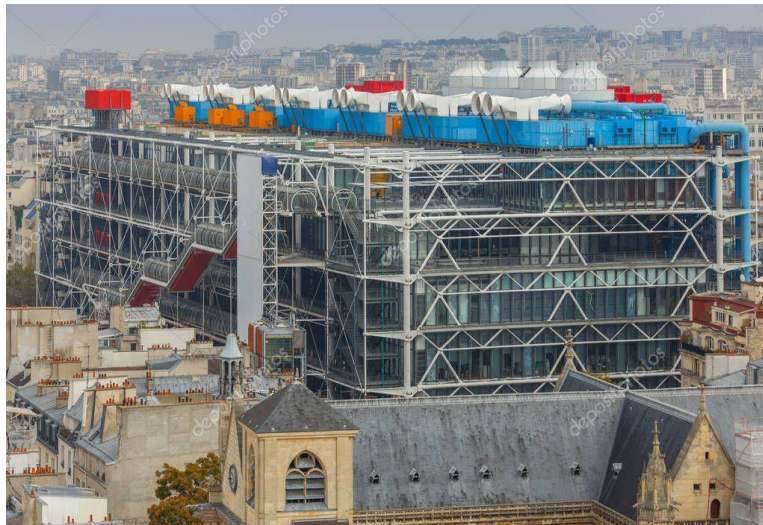


Figure 16:Center Pompidou like a spaceship (Source: Larastock).

The intention behind the Pompidou Center was to create a national center for art and culture and a singular architectural landmark, but its accidental consequences resulted in a vital and vibrant urbanity that is a landmark of contemporary urbanism in the capital city of France. Piano and Rogers envisioned the building as an 'urban machine', an object-building that would stand contrast to its surroundings. Undoubtedly, those who visit this cultural center for the first time are so surprised to see how much contrast this building makes with the historical buildings around it. In addition to the use of glass and steel in the building, in contrast with the surrounding buildings; most of the interior structures are located outside the building providing sufficient space for cultural activities to be carried out in the interior floors.

Blue color has been used for air circulation, yellow for electricity, green for water, and red for the circulation of visitors with escalators and lifts on the exterior facade (Figure 17,18). Although this creation is aesthetically brave enough to distinguish this building from its surroundings, it is very practical, allowing space for exhibition and performance in the interior floors.

Without Centre Pompidou; the whole neighborhood would have been pulled down (Inam, 2014). With the construction of Centre Pompidou a naked space changed to a pleasant and attractive 'place' to visit and spend time.

About two decades after its completion, caricaturists, fire-eaters and pantomime actors of all sorts thronged the plaza beneath its 'oil-refinery' facade of multicolored tubes. Tourists streamed past automatic people-counters to use the exterior escalators to the roof top terrace for city view. Parisians visited the first truly public library and the free exhibits in the sunken central pit. The architects wanted to install hi-tech equipment such as large television monitors on the plaza; but they were not able to do it.



Figure 17: Color coded components (<https://www.atlasofplaces.com/architecture/centre-pompidou/>)

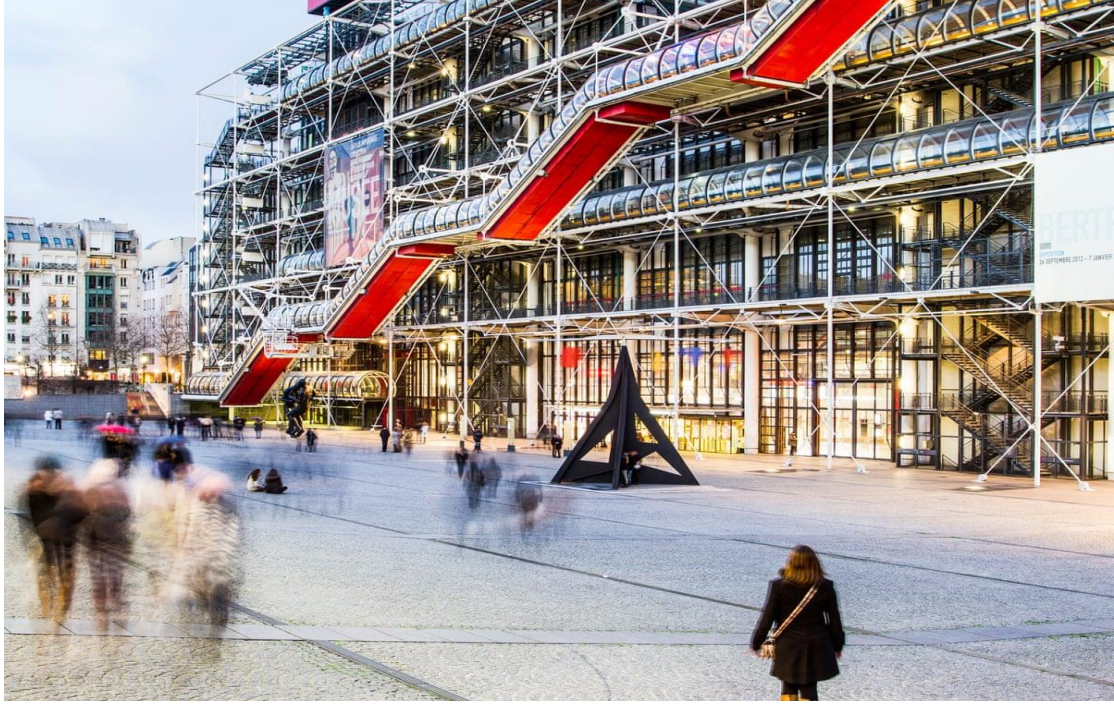


Figure 18: The plaza in front of the center and escalators (<https://www.atlasofplaces.com/architecture/centre-pompidou/>)

The plaza in front of the center called 'Place Georges Pompidou' was originally designed without the inclusion of public amenities that usually make a public space attractive to people; such as benches, kiosks, bicycle racks and trees. These features were all later installed (Figure 19).



Figure 19: The plaza (Author's Screenshot from the film by Richard Copans)

A large part of the entire project's success and its attraction to the visitors is due to its mix of facilities and uses. For example, while the permanent collection and temporary exhibits may appeal largely to visitors, the library attracts students in Paris who regularly come to study there. Another example is that both Parisians and visitors take an external escalator to the top of the building for Paris view. A visual connection is created between the striking exterior glass facade and the interior of Centre Pompidou. Most significantly, what makes the plaza so inviting is not so much its design; it is the fact that the authorities allow street performers, whose performances act as magnets for the crowds. There are also colorful and animated figures of the Stravinsky fountain located at the side of the building. The colorful moving sculptures and the fountains serve as visual magnets, inviting people into the surrounding public space. About 150 million people visited Centre Pompidou from its official opening to 2010, making Pompidou's dream come true (Perez 2010). This monument became a good focal point to enliven the surroundings.

3.5 Effect of Centre Pompidou on other designs

The post-Pompidou age had an important effect in changing the function of the museums. Visitors not only want to know and understand their past but also they want to meet, learn, relax and entertain themselves in the museums. For this reason; considering the choices of the people, museums have turned into cultural centers where people can come together and socialize. They are also unique places in the education of the designers. Centre Pompidou offers the cutting edge technology towards urbanism. This new cultural center embraces every branch of arts. It is both a museum and a center of creation where visual arts take place with music, films, books and audiovisual research. In the past, we could not even think of such a utopian concept. The perception of a museum was so different at that time that one could not even think that a museum could be a place to hang out with families having young children, try a bit of everything or join in with serious academic researchers. Nowadays we got so used to the new multimedia art center concept that; the old days are forgotten.

This concept of museums has had long-term impacts on other cities as well, as witnessed by the building booms of urban museums in 1980s and 1990s. This model has become so widespread that we see regional branches of Centre Pompidou in other cities of France and international expansion equivalents in Europe, Asia and America.

Centre Pompidou opened a regional branch, named Centre Pompidou-Metz, in Metz, a city in east of Paris on 2010. The architects Shigeru Ban and Jean de Gastines design included a curving and asymmetrical roof resembling a temple with an architectural element on the top to make the building look more appealing. The 77meter high central tapering roof is a recognition and points out the importance of the year 1977, when the Centre Pompidou was completed in Paris. The Centre Pompidou-Metz displays unique, temporary exhibitions from the collection of the Musée National d'Art Moderne, which is not on display at the main Parisian museum.

Another regional branch of the Centre Pompidou was constructed in Maubeuge; in north of France in 2014, followed by a branch in a former military base called Esog, in south-western France in 2015. There are also plans to construct a 22,000 m² building to be finished by 2025, in Massy, for exhibiting and storing. Centre Pompidou declared plans to open branches in Malaga and Brussels in Europe, Hong Kong and Shanghai in Asia. Mexico and Brazil will display Pompidou's XXth and XXIst century collections in America.

The Centre Pompidou had an important effect in changing the function of museums. Museums turned into cultural centers of communication and socialization. The future of function of museums are beyond our prediction but we know that museums have to undertake wider responsibilities and change for serving visitors in a better way.

4. Conclusion

Centre Pompidou has a lot of technical properties which make it unique in the world. One of the most distinguished characteristics of Centre Pompidou is its free spaces in every floor, completely uninterrupted by load-bearing structures. The new 'inside-out' concept of the architects provided huge exhibition spaces inside. After its opening this innovative center attracted and welcomed about 20,000 visitors from different countries of the world every day.

The brightly colored building brought a new style to European architecture and paved the way for its designers, enabling them to design other extraordinary buildings in other countries of the world. It also enabled designers to connect with different styles with specific identities from the XXth century to current day in the creation of unique places. This building inspired many museums and cultural centers that were built later.

In this age, it can be said that museums are not 'pure museums' anymore. They are becoming real communities, centers of communication and multiculturalism. They connect and confront people to their own culture as well as the others'.

The construction of Centre Pompidou turned a previously used parking lot to a new growth point of wellbeing, making it a pleasant and attractive place to visit, rather than bearing the debris of urban development. Centre Pompidou has also generated considerable public and private investment as well as economic activity, despite no concrete economic development plans for the area. Centre Pompidou and the plaza in front, have led to the rehabilitation and revitalisation of a formerly poor area of Paris that had been in decline. The Marais district nearby, has changed to be a lively and multi-cultural area, pointing out the success of Centre Pompidou's role for urban revitalization. This place, not only changed a naked space to an attractive 'place', but also, provided creative patterns of use by taking into consideration the physical, cultural, and social needs of the residents and visitors, to contribute to essential opportunities for working, resting, and entertainment needs.

References

- Askarizad, R., Safari, H., & Pourimanparast, M (2017). *The influence of organizing historical textures on citizenry satisfaction in the old texture neighbourhoods of Rasht*. Emerging Science Journal 1(3),118-128
- Ayers,A.(2004).The architecture of Paris.Stuggart,London:Axell Hengg,

- Buchanan, P.(1993). **Renzo Piano Building Workshop: Complete Works**. London: Phaidon
- Calloway,S. & Cromley, E. (Eds).(1996). **The Elements of Style**. New York: Simon & Schuster.
- Cohen,J.L. (2006). **Above Paris: The Aerial Survey of Roger Henrard**. Hudson, New York: Princeton Architectural Press
- Crompton, D. (1977) “*Centre Pompidou: A Live Centre of Information*,”*Architectural Design* 47(2), 100.
- Crook, L. (2019). Centre Pompidou is high tech architecture’s inside-out landmark. Retrieved July 23, 2020. <https://www.dezeen.com/2019/11/05/centre-pompidou-piano-rogers-high-tech-architecture/>
- De Stijl-Concepts & Styles |The Art Story (2021). Retrieved May 13, 2021. <https://www.theartstory.org/movement/de-stijl/history-and-concepts/>
- Ewan, B.(2012) *The architecture of information at Plateau Beaubourg*. Doctorate thesis. University of California.
- Hsu, B. (2009) Then and now: Le plateau Beaubourg, Paris. Retrieved July 22, 2020.<http://briangoestotown.blogspot.com/2009/07/then-and-now-le-plateau-beaubourg-paris.html>
- Inam,A.(2014).**Designing urban transformation**. NewYork: Taylor& Francis.
- Mairs, J. (2017). Renzo Piano and Richard Rogers share Centre Pompidou photographs on 40th Anniversary. Retrieved July 22, 2020. <https://www.dezeen.com/2017/01/31/renzo-piano-richard-rogers-photography-centre-pompidou-paris-40th-anniversary/>
- Neophytou,M.(2012-2013).*UrbanDesign-Paris:Les Halles & Baltrad’s Pavillions*. Dissertation, University of Portsmouth.
- Nielson,K.J.& Taylor,D.A.(2002). **Interiors an introduction**.New York: Mc Graw-Hill
- Onasill, B. (2011). Paris France, Parisian Architecture, Haussmann Plan, A Modernization Program. Retrieved July 22, 2020. <https://www.flickr.com/photos/onasill/37243723256>
- Pasold, L. (2012). Paris Notes, Paris Buildings: A Brief History. Retrieved July 19, 2009 from<https://parispropertygroup.com/blog/2012/paris-buildings-a-brief-history/>
- Perez, A. (2010). Centre Georges Pompidou / Renzo Piano Building Workshop +Richard Rogers. Retrieved July 23, 2020. <https://www.archdaily.com/64028/ad-classics-centre-georges-pompidou-renzo-piano-richard-rogers>
- Pile, J., & Gura, J.(2014). **A History of Interior Design**. London: Laurence King
- Toledano, A.M.(2012). *Sharing Paris: The Use and Ownership of a Neighborhood, Its Streets and Public Spaces, 1950-2012*. Doctorate Thesis, University of California, Berkeley.
- Proto, F.(2005).The Pompidou Centre: or the hidden kernel of dematerialisation. *The Journal of Architecture*, 10(5), 573–589. doi:10.1080/13602360500463156
- Wilson, T. (2009) Le Corbusier’s Utopian urban renewal plans, www.diesel-punks.org