

SUMMER 2006 / N°2

# LE MAGAZINE

OF THE CENTRE POMPIDOU - METZ

## EDITORIAL

After several months spent on technical surveys, the time for building work has already arrived! It is therefore with great satisfaction that I introduce this second issue of Le Magazine of the Centre Pompidou-Metz. As you may remember, we were presenting the building's final draft project in June last year. In September, we received planning permission and the tendering process began. It is now reaching its end and building work has started:

both those of the Centre Pompidou-Metz and of the new elements of the Amphithéâtre neighbourhood in which it is located. These are the foundations of an extraordinary building and of the institution it will house. I would like to draw your attention to the **project showcase**, which will open its doors on the outskirts of the future Centre. In Metz Métropole, as well as in Paris, Luxembourg, Dusseldorf and Rome, where the project has been presented (and everywhere else via [centrepompidou-metz.com](http://centrepompidou-metz.com)),

we have met with ever-increasing interest in the Centre Pompidou-Metz. I am delighted and wish to welcome everyone to the project showcase, which was designed by the centre's architects themselves, in agreement with its highly skilled curator, Laurent Le Bon, responsible for its content and presentation. The showcase reveals the makings of the project: with models, samples, phases, and views on the works, all with an entertaining and educational approach. And of course, the Paris Centre Pompidou is also presented.

We are 12 months away from the inauguration of the Metz-Paris high speed train service on the TGV Est Européen line (June 2007). The opening of the Centre Pompidou-Metz in 2008 will then be in sight. At the Metz Métropole authority, we are doing all that we can to leverage these fantastic drivers of cultural and economic development. We look forward to seeing you in Metz to discover all our projects!

Jean-Marie Rausch

Mayor of Metz, Chairman of Metz Métropole

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PERSPECTIVES

TWO SUCCESS STORIES:  
BILBAO AND KANAZAWA



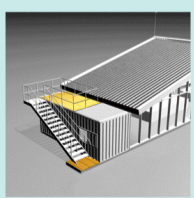
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INTERIOR ARCHITECTURE

A MUSEUM  
FOR ALL  
POSSIBILITIES



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PROJECT  
SHOWCASE



[www.centrepompidou-metz.com](http://www.centrepompidou-metz.com)

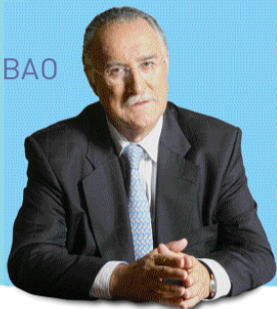
Centre  
Pompidou-Metz

# perspectives

## CULTURE AND LOCAL DEVELOPMENT: TWO SUCCESS STORIES

### GUGGENHEIM BILBAO

IÑAKI AZKUNA  
MAYOR OF BILBAO



Our  
symbol,  
our  
international  
icon



**The Guggenheim Museum Bilbao will celebrate its tenth anniversary in autumn 2007. How would you describe its track record?**

Bilbao, a city that drove Spain's industrialisation, was going through a severe crisis in the seventies and eighties. Instead of being pessimistic and giving in to the status quo, we decided to transform Bilbao. But the transition was not going to be easy: we had to convince the citizens to change our industrial city into a service-based one. One of the milestones of this transformation was the construction of the Guggenheim Museum Bilbao on a disused industrial site chosen by architect Frank Gehry. The museum became our symbol, our international icon. Extraordinarily beautiful, it attracts hundreds of thousands of visitors to our city and has helped change its image. In addition, the Guggenheim has benefited the Museo de Bellas Artes, helping it to win back its well-deserved status as a major fine art museum.

**What for you have been the most memorable moments?**

I was lucky enough to take part in the decision-making process for the museum's construction. At the time, I was the Minister of Health for the Basque government, the institution responsible for establishing the Guggenheim in Bilbao. I was also lucky to see the building being built day by day, as I live just across from it! However, the picture was not all rosy. Public opinion, the media, the trade unions and some political parties were opposed to it. It was only when the building's silhouette began to emerge that opinions began to change.

**What lessons have been learned over the past ten years?**

This is a perfect example of an institutional gamble, where the risk was accepted and the bet was won. It's a true social, international and business success, and most of all, the museum attracts a tremendous amount of visitors. Now the people of Bilbao like the museum and they recognise what it means for the city and above all how it has contributed to its transformation ■



### KANAZAWA MUSEUM



Two  
millions  
visitors  
already



YUKO HASEGAWA  
HEAD CURATOR,  
KANAZAWA MUSEUM OF  
CONTEMPORARY ART - JAPON  
(2000-2006)\*



**Why build a 21<sup>st</sup> Century Museum of Contemporary Art in Kanazawa?**

Kanazawa, a traditional city dating back to the 16<sup>th</sup> century, is renowned for its arts and crafts. The city authority wished to make art and design a driver of the economy and the museum has contributed in a unique way, by revealing contemporary trends in architecture.

The 21<sup>st</sup> Century Museum of Contemporary Art therefore fulfils two roles: it is both a museum and a communications centre for art.

**What has the museum brought to the city of Kanazawa and its region?**

By presenting various forms of expression from around the world, the museum stimulates the curiosity of the public and frees it from the notion that contemporary art is difficult to understand. The museum's spacious People's Gallery and other rental spaces have allowed many artists to present their works – and their programs have also been very popular. A year and a half after the opening, the museum has already received two million visitors. The accessible and interesting architecture and its location in the city centre have made it one of Kanazawa's main attractions. Tourism has increased, as well as business in local shops.

**What do you think of the growing trend for cities to develop cultural institutions?**

Each cultural institution should be unique. Thought needs to be given as to what the institution can bring to the city in its historic and cultural context, and in particular to its population and economic development. But the major role of a cultural institution in the 21<sup>st</sup> century is still to provide an intellectual, spiritual, emotional and physical environment, as well as programs, to encourage all visitors to find their own interest, within themselves and by themselves ■



\* YUKO HASEGAWA WAS APPOINTED CURATOR-IN-CHIEF OF THE TOKYO MUSEUM OF CONTEMPORARY ART IN EARLY 2006.



A lively neighbourhood by day and by night

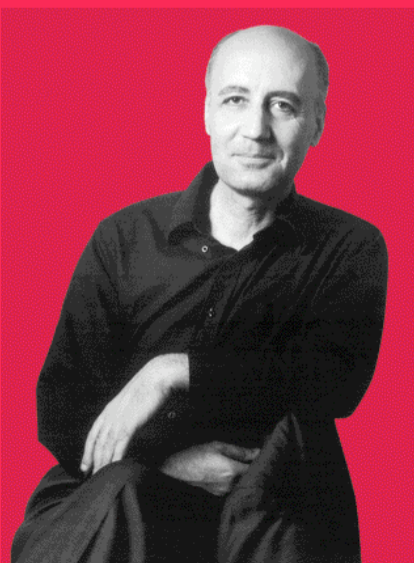
## THE AMPHITHÉÂTRE DISTRICT IN METZ

**NICOLAS MICHELIN**  
ARCHITECT  
URBAN PLANNER



Nicolas Michelin & Associés is currently managing the renovation of Paris VII University's Flour Hall and the Châtenay-Malabry theatre, as well as building 250 housing units in Dunkerque. The agency is conducting urban surveys in Lille, Mulhouse and Shanghai. Awarded an Équerre d'Argent award in 2003 and nominated for the Grand Prix de l'Urbanisme in 2005, Nicolas Michelin is the director of the Architecture School of Versailles.

Nicolas Michelin is the author of "Thoughts on Architecture, the city and the environment" (2006).



The Amphithéâtre district covers the site of the old freight station. It is located in a key area for Metz traffic, commanding two compulsory passageways under the railway towards the city centre and enabling a new southern entrance to the train station. With the launch of the TGV Est Européen high-speed train line, it will become a major point of entry and will support the Centre Pompidou-Metz. This strategic location gives direction to the plans to create a district connected to the old town, enlivened by a variety of functions and the presence of a new cultural establishment. The project aims to create a lively district, which will be well connected to the neighbouring areas and feature an exceptional mix of activities: shops, offices, housing and entertainment. Providing structure to the neighbourhood, a new crescent-shaped street will extend the Passage de l'Amphithéâtre to the downtown area through the Rue des Augustins. This street will lead to six successive pedestrian squares, including the front square of the Centre Pompidou-Metz, opening up East-West views.

Several openings between the Sablon district and the Seille river will organise the street network perpendicular to the railway and the crescent street. A slightly sloping front square will provide a direct link between the Centre Pompidou-Metz and the footways leading to the train station.

The public areas will each house major services: the Centre Pompidou-Metz and the Congress Centre on the front square, the multimedia library in the garden, and local public and private services on the other squares.

A 20-metre buffer zone will run along the railway lines to absorb sound pollution. A structurally important and functional feature of the district, it will include parks and private gardens at the foot of the buildings. The neighbourhood will be developed from North to South and the three blocks of shops, offices and housing nearest to the front square are already being studied by a group of private operators.

The accompanying public areas will be as follows:

- The restored Passage de l'Amphithéâtre will be restored with beautified vaults, lighting and showcases to liven up the walk
- The front square of the Centre Pompidou-Metz will be a green area divided into broad bands planted with flowering cherry trees. Slightly sloping, it will lead visitors up from the train station to the Centre
- The centre's public garden will be a calm, restful area, planted with cherry trees. Its wavy surface will absorb rainwater from the front square and the roof of the Centre
- The streets leading to the Centre Pompidou-Metz will include a separate lane for buses.

The first projects set the tone for the whole operation: a lively neighbourhood by day and by night, mixing offices, shops and housing, the three essential ingredients for an active city ■



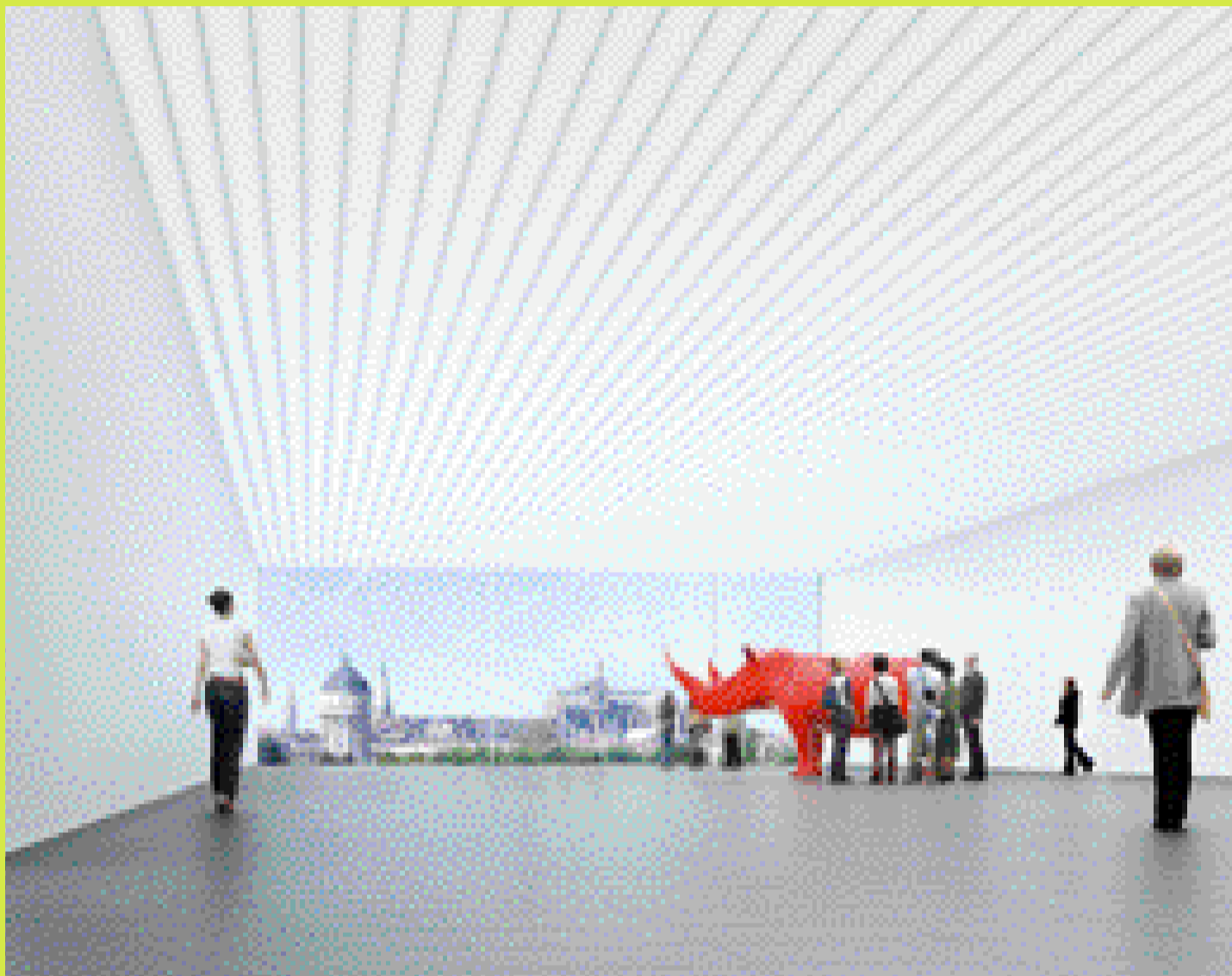
MASTERPLAN OF THE AMPHITHÉÂTRE DISTRICT



# i n t e r i o r a r c h i

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LA GALLERY 3 WITH A VIEW OF THE CATHEDRAL / THE RHINOCEROS, XAVIER VEILHAN, 1999-2000, © ADAGP



... A  
museum  
for  
all  
possibilities

*How can architecture meet the museum and cultural needs of an institution in the making like the Centre Pompidou-Metz? To answer this question, Laurent Le Bon, the centre's curator, and architects Shigeru Ban and Jean de Gastines share their views.*

LLB →

The Centre's architecture was designed in harmony with the cultural project and the new requirements of art in the past thirty years. I believe in a place that is in tune with its times, a continually renewed reflection of its age. The challenge was therefore to make the building into a museum with infinite possibility.

SB/JdG →

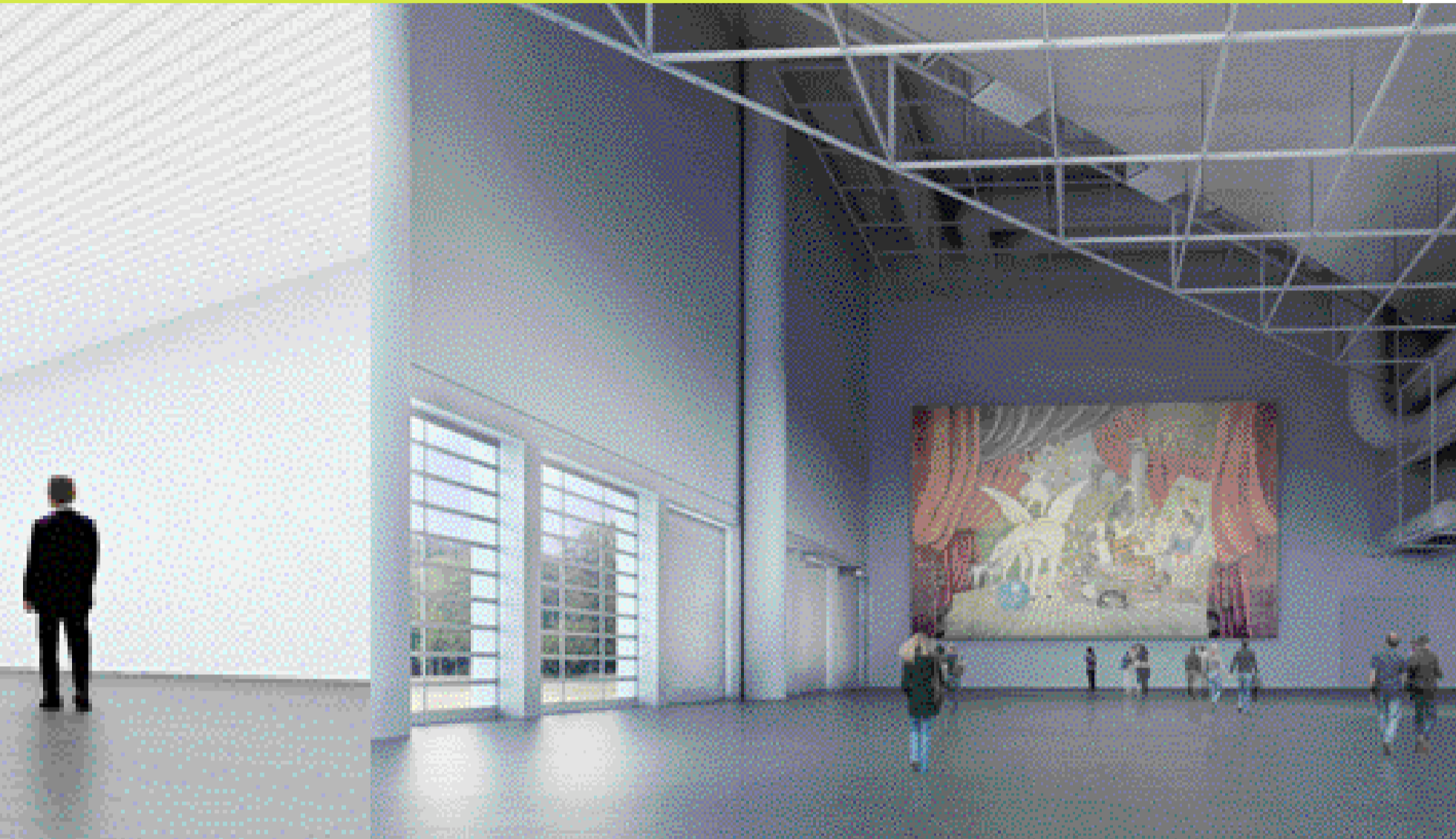
From a spatial point of view, the future Centre Pompidou-Metz is highly original in that it combines volumes of very different sizes and characteristics, joined under a single sail-like roof. The subtlety has been in designing spaces that are architecturally powerful and yet at the same time sufficiently neutral to display works of art in the best conditions.

LLB →

We had two requirements: plenty of freedom for presenting works of art, and frequent rotation of exhibits.

# tecture

THE MAIN NAVE / CURTAIN FOR THE "PARADE" BALLET, PABLO PICASSO, 1917 © SUCCESSION PICASSO 2006



**SB/JdG** →

The exhibition areas in the three galleries were designed to provide great flexibility in layout, depending on the atmosphere sought for each exhibition, ranging from many small partitioned spaces to a single 1,200 m<sup>2</sup> area.

The main nave on the ground floor is designed for very large works...

**LLB** →

... Not to forget the more intimate areas, like the garden. Overall, this alternating layout will set the tone for visits and surprise the visitor.

**SB/JdG** →

From the vertical tower, the public will have a view over the works placed on the roofs of the galleries, a special way to capture the whole volume of the forum.

**LLB** →

I believe the days of huge, encyclopaedic itineraries in palatial museums are over. Nowadays, museums must meet the needs of the imagination: they should be both pleasurable and instructive – the two being inseparable.

**SB/JdG** →

The visitor's time in the museum has truly been designed as a succession of discoveries or "atmospheres" brought together under a single roof.

**LLB** →

That's right! And in this architectural framework, the Centre Pompidou Metz aims to offer visitors a unique ambiance, blending comfort, pleasure and hospitality.

**SB/JdG** →

One of the fundamental ideas was to design a building that opens onto its environment, a building that is free from the physical barriers separating the interior from the exterior, and represents a natural continuation of the public space. In the summer, the retracting façade of the forum can be entirely opened up and the entrance hall – also an exhibition area – will be as much outside as in.

**LLB** →

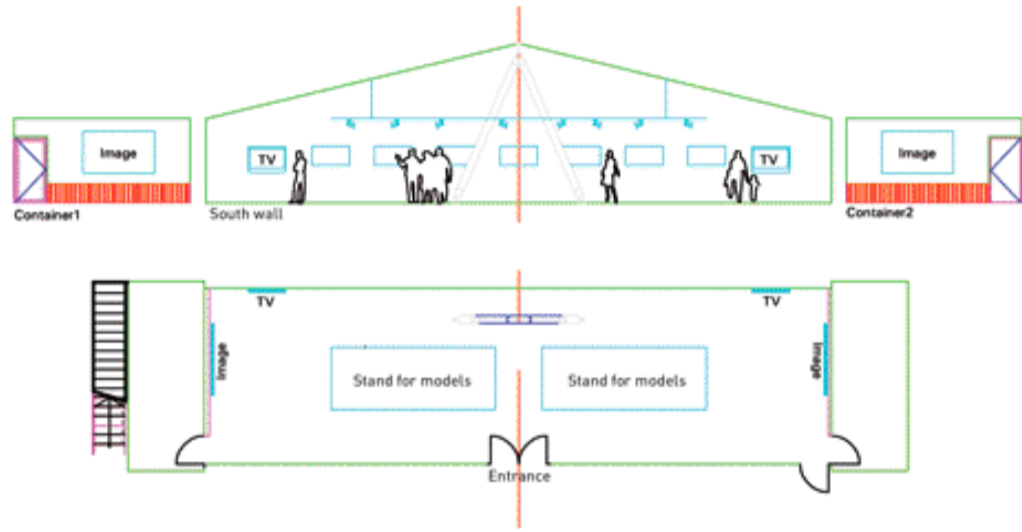
The Centre Pompidou-Metz will therefore be a kind of dream, a successful merging of a museum and an arts centre. This will be achieved thanks to several elements in particular: direct contact with authentic works of art, an active policy of cultural mediation, which will attempt to meet visitors' expectations, and varied and dynamic programming which mixes all forms of creativity ■

... So many atmospheres under a single roof

# the project sh

## OF THE CENTRE POMPIDOU-METZ

*Set up near the Centre Pompidou-Metz site, by the Avenue de l'Amphithéâtre, the project showcase presents the architectural project, its environment and cultural aims.*



A project showcase has been set up in the Amphithéâtre district, that will provide information on the project's progress once the Centre Pompidou-Metz's construction is launched.

As an information centre on the Centre Pompidou-Metz, this showcase is open to all who wish to discover the details of the future building.

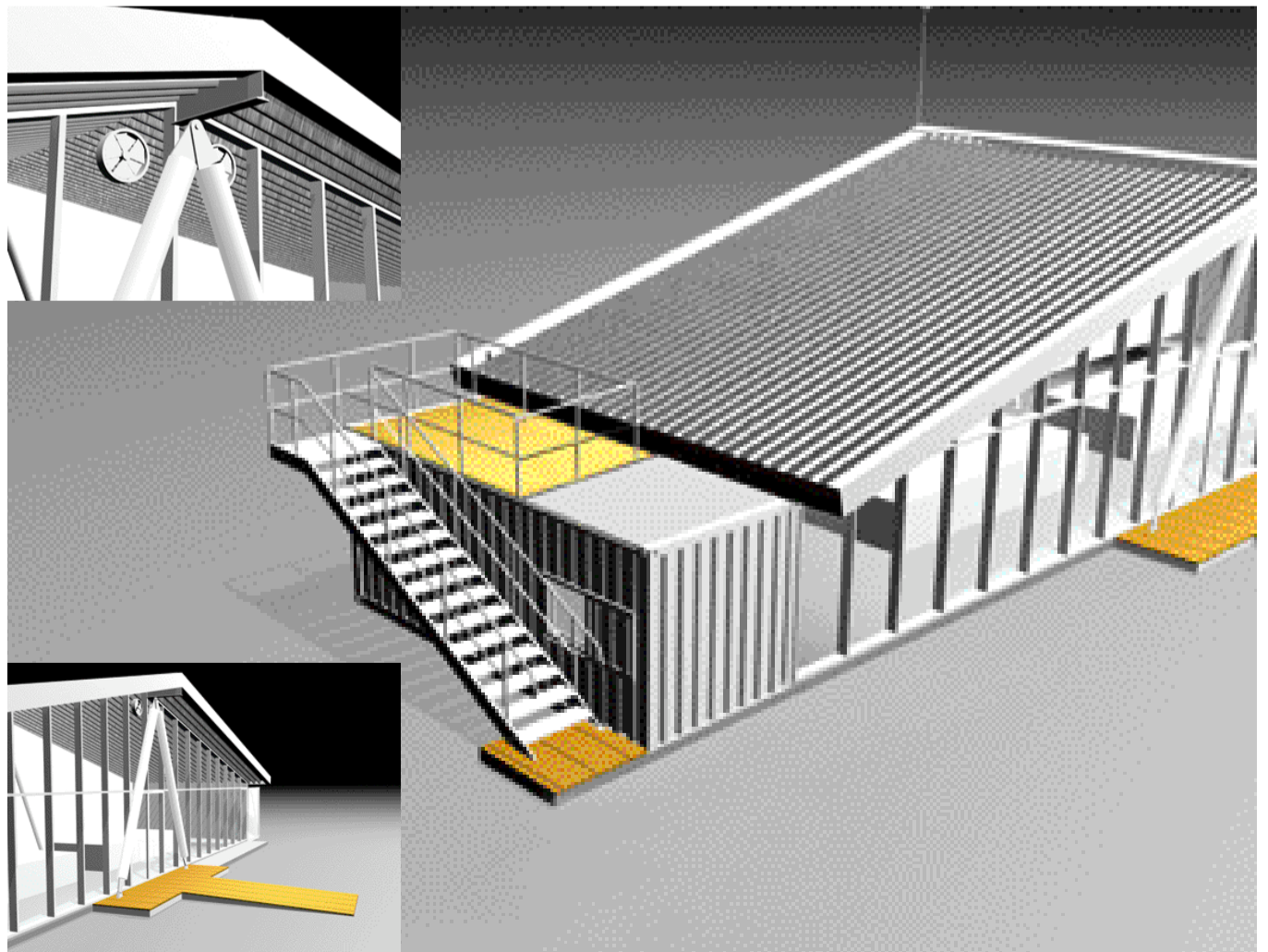
Models, plans, pictures and perspectives, as well as multimedia documents, offer visitors an entertaining and educational way to "decrypt" the emblematic architecture. Also designed by Shigeru Ban and Jean de Gastines, with the intention of offering the public a place that is innovative in through its design and construction, the project showcase includes a belvedere overlooking the construction site.

### KEY ARCHITECTURAL FEATURES

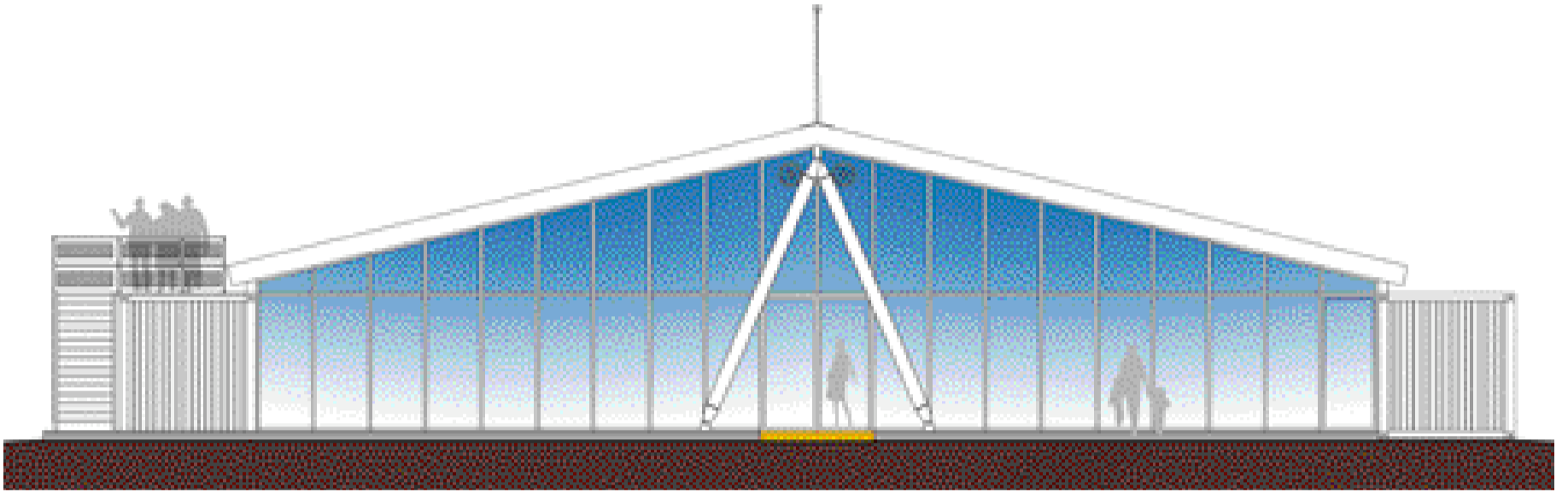
The resistance of the V-shaped metal poles supporting the roof was analysed by Terrell International.

The sheer size of the roof is noteworthy: two 10-metre sides and a metal frame. The belvedere: a container with a staircase provides views of the centre's construction work.

The large glass façade, transparent both by day and night, is a spectacular invitation to visit.



# OWcase



FAÇADE OF THE PROJECT HOUSE

Laurent Le Bon, curator of the Centre Pompidou-Metz, is in charge of this exhibition, together with Shigeru Ban and Jean de Gastines, who designed the interior. The graphic designer Hiroshi Maeda created the information tools and signposting inside and outside the showcase.

Open every day from 1 pm to 7 pm in the summer, the project showcase also provides visitors with documentation and postcards on the project.

## ARCHITECTURAL CONCEPT

The architectural concept chosen is directly related to the building's use: a showcase covering 136 m<sup>2</sup>, with all the information necessary to understand the Centre Pompidou-Metz. The containers on either side of the central area are in line with the cabins traditionally used on building sites. Not only do they support the large, two-sided roof, they also house the rooms that do not require much natural light. Closed and opaque, these spaces are in contrast with the highly transparent central area, giving the building an architectural balance.

The two poles shaped like an upside down "V" that support the roof's central beam frame the entrance visually – and free up a large area for the exhibition. The use of simple and cheap materials (steel vat, metal sidings, etc.) adds to the temporary character of the building. The large glass façade faces the exit of the Passage de l'Amphithéâtre: the project showcase is therefore visible in the line of sight, like a large front window opening onto the public space. At night, the showcase effect is even more spectacular, with the interior lighting underlining the pure lines of the glass façade.

## THE CENTRE POMPIDOU-METZ SHOWCASE AMPHITHÉÂTRE DISTRICT OPEN 7 DAYS A WEEK, SUMMER OPENING HOURS → 1-7 PM WHEELCHAIR ACCESS



## ARCHITECTURE AND CARDBOARD: A CHALLENGE TO ESTABLISHED RULES

As a young graduate, Shigeru Ban created partitions made of cardboard tubes for an exhibition on Alvar Aalto in 1986. Cardboard is environmentally friendly, entirely recyclable, and extremely easy to store and use. Three years later, he used these tubes in a building's structure. A global citizen, his work is in line with his beliefs. Through emergency shelters in Rwanda, the Japan Pavilion at the Hannover Expo and villas in the USA: the architect continually explores all the abilities of "raw" materials (cardboard, composite woods and bamboo), which acquire respectability and approval under his touch.

In 2000, the Canadian photographer Gregory Colbert asked him to imagine a nomadic museum: a place of serendipity that could move from New York (2005) to Los Angeles (2006). The result is impressive: the Nomadic Museum covers 4,500 m<sup>2</sup>, with a roof rising 15 meters above ground and a frame of cardboard tubes resting on 148 containers, forty of which serve for transport – the others are rented on the spot.

Book on Shigeru Ban from Phaidon, available in English and French:  
"Shigeru Ban" by Matilda McQuaid.

## THE CENTRE POMPIDOU-METZ PRESENTED AT DUSSELDORF'S K20



→ [www.kunstsammlung.de](http://www.kunstsammlung.de)

"Museums in the 21<sup>st</sup> Century: Concepts, Projects, Buildings", from April 1 to June 25 at the K20, Dusseldorf. The exhibition will then move until August 23, 2009, to Rome, Linz (Austria), Lyon, Trento, Lisbon, Berlin, Humlebaek (near Copenhagen), Oslo, Ann Arbor (USA) and Nashville (USA). Catalogue available in English and German.

The circulating exhibition organised by the Basel Art Centre called "Museums in the 21<sup>st</sup> Century: Concepts, Projects, Buildings" was inaugurated on March 31 at the K20, Kunstsammlung Nordrhein-Westfalen, Dusseldorf's museum of 20th century art. Here, visitors can discover models, plans and photos for a selection of twenty-six museums, including the Centre Pompidou-Metz.

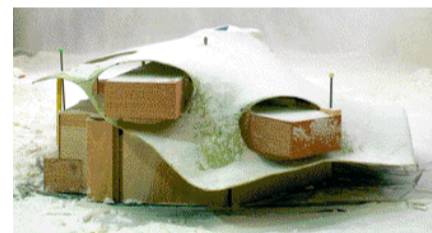
On the eve of the inauguration, Prof. Armin Zweite, director of the K20 and K21 (museum of 21<sup>st</sup> century art) underlined that these projects and buildings represent "what remains essential today, despite economic difficulties: places that attract and open the mind". As demonstrated by the exhibition's introduction, museums have become

"spectacular buildings" erected in the urban landscape "like the cathedrals of yesteryear" and that they cast a new light on their environment. "These plans and models provide an understanding of the role of museums as symbols of a place's cultural identity and as magnets for attracting people and resources to sites that are not always tourist targets". When asked about the Metz project, Prof. Zweite was enthusiastic: "It's clearly one of the most interesting concepts! It's a real milestone which will make its mark in history. Visually, the Centre Pompidou-Metz is fantastic in its urban environment, as if it has always been there. In addition, it seems to have been designed both as an attractive public place and as an arts centre which remains dedicated to studying and showing art..."

## AND AT ROME'S MAXXI MUSEUM

In 2004, the Centre Pompidou produced an exhibition on the international architecture competition of the Centre Pompidou-Metz. Presented to the public in Paris over three months, this exhibition – including models by the five shortlisted projects and by Shigeru Ban and Jean de Gastines, is now on show at the MAXXI, the national museum of 21<sup>st</sup> century art in Rome, from May 19 to August 27, 2006.

The Centre Pompidou-Metz will enjoy considerable visibility in Italy's capital city, especially as the Maxxi will also present the exhibition organised by the Basel Art Centre in September. In 2004, a trilingual book on the architecture competition was published under the title "Centre Pompidou-Metz", jointly published by Le Moniteur-AMC and the Centre Pompidou. → [www.maxximuseo.org](http://www.maxximuseo.org)



### STANDING TALL IN ALL WEATHER: THE WIND TUNNEL TESTS

The Centre Pompidou-Metz has just undergone aerodynamics tests in the Jules Verne wind tunnel of the French Ministry of Equipment's Scientific and Technical Construction Centre (CSTB) in Nantes. Winners of an international call to tender, the CSTB's engineers collected local meteorological data spanning 10 years for wind and 30 years for snow, built 3 models at different scales and subjected them to many tests, as they had for the Millau motorway bridge and the Stade de France stadium. Following these tests, four analysis reports were handed over in January 2006 to the Centre Pompidou-Metz project managers, validating the building's aerodynamic approach guaranteeing resistance to snow and wind. This analysis is also useful for the comfort and peace of mind of pedestrians near the Centre.

## LUXEMBOURG AND GREATER REGION, EUROPEAN CAPITAL OF CULTURE 2007



[www.luxembourg2007.org](http://www.luxembourg2007.org)

A blue stag, to "dream and shine", announces here and there that the countdown to the Year 2007 of European culture has started. The major originality, constantly emphasised, is the commitment of not just one city but five administrative and political entities in the four different countries that make up the Saar-Lor-Lux Grande Région:

- the Grand Duchy of Luxembourg
- the German states of Saar and Rheinland-Pfalz
- the Lorraine region
- the Wallonie region

By pooling all their artistic resources in 2007, institutions and cultural stakeholders will unveil and promote the network of exchanges and creativity that exists in all these territories. This network will be strengthened by new venues, like the MUDAM modern art museum in Luxembourg and the Centre Pompidou-Metz, opening in 2006 and 2008 respectively.

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 Editor: Christine Raffin. Editorial staff: Anne Adam, Philippe Hubert, Laurent Le Bon, Emmanuel Martinez, Noelle Schiltz and i&e Consultants.  
 Graphic design: [Logo] and Studio Martial Damblant. Photos: 21<sup>st</sup> Century Museum of Contemporary Art, Kanazawa / Shigeru Ban Architects Europe and Jean de Gastines / Gaston Bergeret / Mairie de Bilbao / K20, Heinz Jokisch / CA2M, Christian Legay / Michael Moran. Computer graphics: Artefactory, Shigeru Ban Architects Europe et Jean de Gastines / Charles Wallon, Agence Nicolas Michelin et Associés. Registration underway.  
 Copyright: upon publication. Circulation: 50,000 copies in French, 10,000 in German and 10,000 in English. Printer: Tecnodim.

The construction of the Centre Pompidou-Metz is co-financed by the French state, the European Union, the Lorraine region and the Moselle department.