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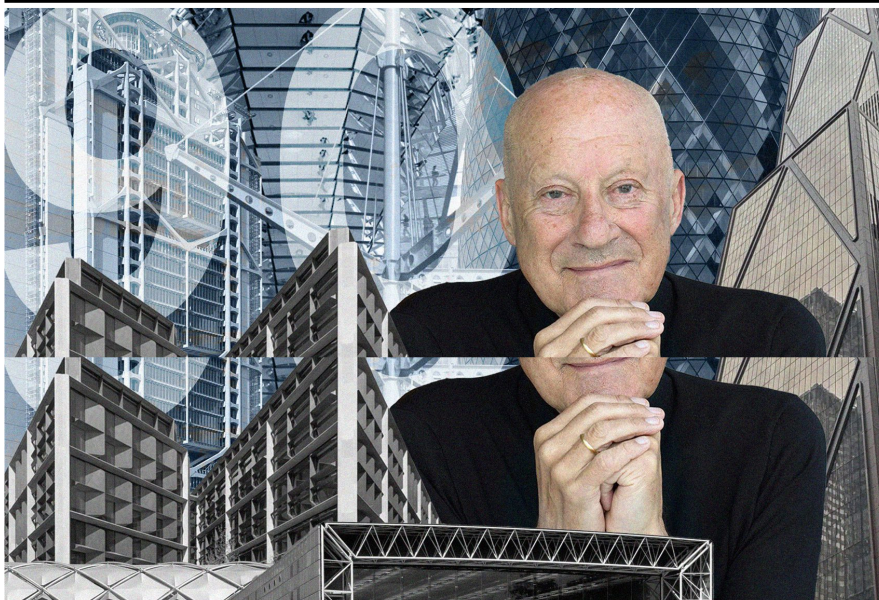
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How Norman Foster became the most successful architect in history



Nat Barker | 29 May 2025 | 25 comments

Ahead of [Norman Foster's](#) 90th birthday this weekend, Dezeen explores how he became the most successful architect the world has ever seen – including by asking the man himself.

"It's just amazing what Norm has achieved in his career," Ken Shuttleworth, founder of [Make Architects](#) and a partner in Foster's firm for nearly 30 years, told Dezeen.

"I don't think any other architect has done what he's done," Shuttleworth continued. "He hasn't waned in any way as he's got older – in a way he's got better. He's a one-off."

No plans to retire at 90

Architecture historian [Owen Hopkins](#) compares Foster to tech titans Bill Gates and Steve Jobs.

"He is the one architect who occupies that position – in terms of wealth, influence, connection to politicians," he said.

"He's someone who has that ability to take technology, broadly speaking, and apply it to the everyday world in really profound and popular ways."

"In the history of architecture, Norman has produced the greatest number of architecturally important public projects," added Carl Abbott, a masters classmate of Foster's at [Yale](#) more than six decades ago.

Foster has won every major architecture award, including the gold medals of the British, American and French architecture professions, and the [Pritzker Architecture Prize](#).



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Foster occupies a statesman-like role within architecture. Photo courtesy of Foster + Partners

He was knighted by the Queen in 1990, later elevated to a lord, and reportedly still meets regularly with the King.

These honours reflect an unrivalled back catalogue of buildings. Highlights include the [HSBC Building in Hong Kong](#) – which Owen Hopkins dubbed “era defining” – the renovation of the German Reichstag, the Great Court at the British Museum and the Millau Viaduct in France, not to mention three [Stirling Prize](#) winners.

Along the way, Foster is widely believed to have become by far the world’s richest architect via his international firm, [Foster + Partners](#), with a net worth running into the hundreds of millions.

He now spends part of every year at an estate he owns in Massachusetts that was formerly the Obamas’ holiday home.

All this has been achieved despite coming from famously humble beginnings in Manchester.



Foster’s HSBC headquarters in Hong Kong was the world’s most expensive building when completed in 1986. Photo by Ian Lambot

Foster was bullied at school and left at 16. He later worked variously as a baker, bouncer and ice-cream-van driver to fund his initial architecture studies.

He has also experienced hardship later in life, suffering the untimely bereavement of his first wife, Wendy, in 1989 and nearly dying of cancer and having a heart attack in the early 2000s.

But despite approaching nonagenarian status, Foster has remained incredibly fit, regularly undertaking ski and cycle marathons.

He also has no plans to retire. “I continue to act strategically as the chairman and also to have a very personal role in a selected number of projects with a broader overview of the others,” he told Dezeen.

“I travel extensively, am immersed in design, sketch and draw non-stop, and spend time with graduate students in the masters course and workshops run by the [Norman Foster Foundation](#) and its institute.”

“I don’t think even he predicted this”

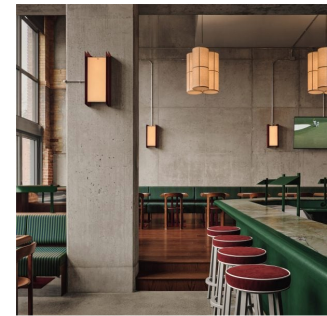
This remarkable journey – from working-class kid with a slight lisp to trendy avant-garde architect to leader of a business empire – has cast Foster as an enduring source of fascination for the media.

As long ago as 1999, [the Guardian](#) declared that “there has never been an architect like Foster”. Earlier this year, he was the subject of an [18,000-word profile](#) in [The New Yorker](#).

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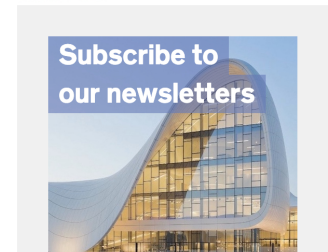
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Nevertheless, at Yale in the early 1960s, it was not obvious to Abbott that such greatness lay ahead for Foster, who was invited to the university on a full scholarship. "I did not expect Norman to reach these heights," he said. "I don't think even he predicted this."

"No, I didn't think that would happen," echoed fellow classmate Su Rogers, who is also the only other surviving partner of Foster's first studio, [Team 4](#).



Foster met Richard Rogers (centre) and Carl Abbott while studying at Yale in the early 1960s. Photo courtesy of Foster + Partners

"There was a sense that he was very keen to earn enough money to live in a nice, elegant flat, but we all had that kind of ambition," she told Dezeen.

"I could see he was driven, but I didn't really think about him becoming a millionaire or anything like that."

Even so, Foster's rare ability to assemble and run a team was already becoming apparent, as fellow students volunteered to assist him on projects.

As well as Foster's well-documented closeness with [Richard Rogers](#), Abbott also believes that Yale's school of architecture head at this time, Paul Rudolph, was a major influence.

Rudolph ran the class with militaristic severity, with students subjected to excoriating feedback in design juries.

"It was so intense," recalled Su Rogers. "Rudolph was very tough."

"Rudolph never stopped," said Abbott. "He was intense, always searching for the very best."



Foster + Partners' Queen Elizabeth II Great Court at the British Museum opened in 2000. Photo by Rabih Ramadan

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Foster is known to have a similar drive for perfection in his own approach to designing and to working in general.

"There's no resting on your laurels," said Shuttleworth. "There's always that constant search to find the right solution to a project."

"I mean, he's just always moving forward. It's relentless, there's no let-up – he just keeps going."

Patty Hopkins, a [high-tech contemporary of Foster's](#) whose late husband, Michael Hopkins, partnered with him in the early 1970s, recalls an episode from that period that demonstrates Foster's steeliness.



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"I remember an early meeting in the Foster Associates office that I was at," she said. "It was with a journalist who came to write about a new project."

"It was very early days, but Norman was very tough – sort of determined that he would be able to control the narrative."

Hopkins was sceptical about Foster's expectation that he could dictate the journalist's work. She was wrong; he got his way.

"He just had this – slightly un-English, in a funny sort of way – determination, that as a younger architect I was struck by."

"He understands the client"

At times, Foster has been prepared to resist compromising on his ambition for the sake of others' feelings.

For instance, Su Rogers reports that he was transparent about wanting to leave Team 4 because he no longer wanted to work with her as an unqualified architect.

In the past, Foster [has sometimes been portrayed as a cold personality](#), most searingly in a thinly veiled parody in Philip Kerr's 1995 novel Gridiron, as the architect of a highly technical building that becomes sentient and commits mass murder.

He has also been depicted as cutting an unnerving presence on the Foster + Partners office floor.

Nevertheless, those who have interacted with Foster over the years have positive things to say about him.

"He is still the engaging, sharp, thoughtful person he was when we were students together at Yale 60-plus years ago," said Abbott, who remains a friend.



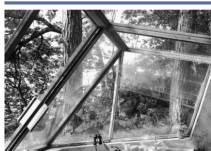
The Reliance Control factory was Team 4's biggest project. Photo by Norman Foster

One of Foster's key attributes on his route to success has been his skill as a communicator.

"He's fantastic at talking to people," said Shuttleworth. "He's very good at selling ideas."

Even in the Team 4 days, Su Rogers says, Foster was "very, very good at getting clients". It was Foster who landed the group's biggest and final project, [the Reliance Control factory in Swindon](#), completed in 1967.

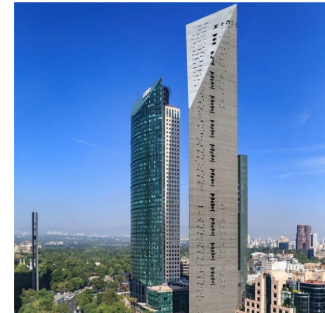
In 2012, a series of videos emerged showing Foster pitching for a major skyscraper project at 425 Park Avenue in New York, in competition with other world-leading architects – Richard Rogers, Zaha Hadid and Rem Koolhaas. Foster + Partners' 425 Park Avenue [was completed in 2022](#).



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Four key projects by high-tech architecture practice Team 4



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Writing about the pitches, Guardian architecture critic Oliver Wainwright remarked that “it is not hard to see why Foster so often triumphs”.

“Norman was the only one who talked about them as a client,” Shuttleworth said of the clips. “He understands the client, he tries to talk to them about their issues, he dresses like them.”

“That is different – not many architects do that.”

This ability has enabled Foster to consistently convince the world’s biggest business leaders to work with his firm, including Jobs, Michael Bloomberg and JPMorgan Chase CEO Jamie Dimon.



Foster collaborated extensively with Steve Jobs on Apple's headquarters, which opened in 2017. Photo courtesy of Apple

Also, unusually for an architect, Foster is a shrewd businessman himself.

From the very first days of running his own studio, Rogers says, he was “very good at investing money in things which were going to grow to support the architecture practice”.

He and his long-serving Foster + Partners leaders have demonstrated an uncanny ability to identify where lucrative projects can be landed – from the booming financial industry in the 1980s to Apple in the 2000s, and with 40 per cent of the firm’s revenue now generated in the Middle East.

This has sometimes been associated with criticisms, particularly over the ecological impact of some Foster + Partners projects or the regimes it works with. It is currently working on a secretive plan for a two-kilometre-tall skyscraper in Saudi Arabia, among many other projects in the country.

“He’s clearly an extraordinary business person, to be able to sniff out where the commissions are going to come from and where is going to be the focus,” said Owen Hopkins.

“He’s a force of nature”

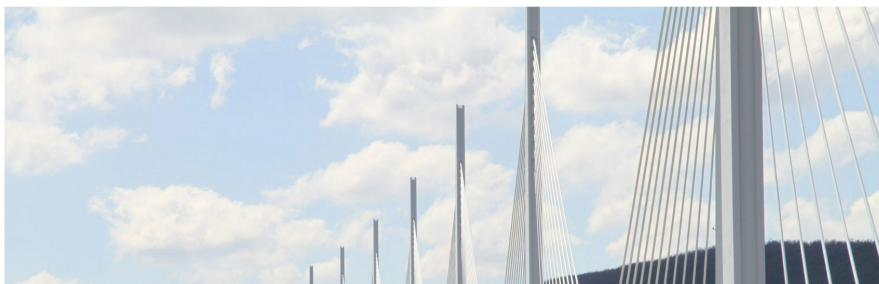
Whatever the significance of his savviness, Owen Hopkins and others contend that Foster’s ability to ensure his studio keeps turning out effective buildings is even more striking.

“There is clearly the desire to be successful,” said the historian. “But I don’t want to do a disservice to the work, which at its best is brilliant.”

“Maybe the quality is not always as high as the best projects, although it would be hard to see how that would be possible, because the best are really good, and even a mediocre Foster building is still much better than most, I think it’s fair to say.”

Dezeen asked Foster for his own thoughts on how his firm manages to stay so prolific while maintaining critical acclaim.

In an extensive answer – published in full below – he pointed to Foster + Partners’ unusual organisational structure.





Completed in 2004, the Millau Viaduct in southern France remains the tallest bridge in the world. Photo by Luca Onniboni

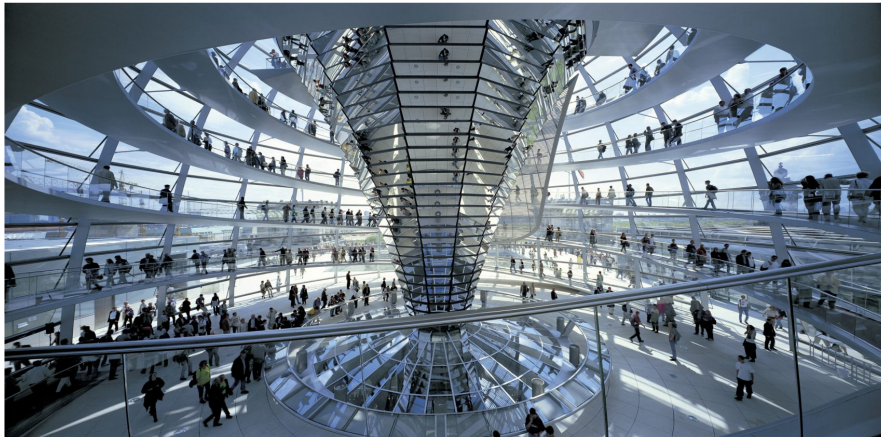
The firm is broken into six studios, each able to compete for any project type anywhere in the world. These are able to draw on technical support from an army of specialist staff. All projects are then reviewed by a design board, chaired by Foster.

Among other significant factors, he argued, is “a deep-rooted respect for those who commission us – the budget and the timeline”.

Frédéric Migayrou, a professor at [The Bartlett School of Architecture](#) who curated a [major exhibition on Foster's work in 2023](#), is adamant that the real secret to the architect's success is simply his design talent and the adaptability of his approach.

He argues that Foster's unwavering conception of buildings, influenced by the American inventor [Richard Buckminster Fuller](#), as systems in which technology and the physical environment should work together in perfect, efficient harmony, has been the defining architectural philosophy of our age.

“It changed completely the vision of architecture,” Migayrou told Dezeen. “You can say what you want about the person – his involvement in economy and power – but he created really a moment of disturbance which is unique in the history of architecture at this period.”



Foster was appointed to transform the Reichstag in Berlin following the reunification of Germany. Photo by Rudi Meisel

Put another way, Foster has been the perfect architect for his era.

“It's a really interesting but incredibly difficult question to try to answer: why has he got this pre-eminent position, and how has he managed to keep going?” said Owen Hopkins.

“It's quite extraordinary. He's a force of nature, isn't he, really.”

“Norman is more than an architect,” said Abbott. “And I don't know the word. There's a word knocking around called a futurist – that's maybe it.”

“I'm amazed at the things he's doing. And it's not ending.”

Read on for Foster's own take on why he's been so successful:

Dezeen: What makes you different to other architects? What is it about your approach that has allowed Foster + Partners to experience sustained commercial success over many years with minimal compromises on design quality?

Norman Foster: Easier for others to answer, but I will try. I think there are several reasons.

First, going back in time, the practice started in the 1960s with a systems approach to design. In this philosophy, the systems of structure, enclosure and services, to name the key ones, are seen as being interconnected. In the pursuit of optimising their integration, there is the potential to do more with less – a better quality of life, more joy, higher performance, a greater value with less redundancy, mass, weight and energy.

Technology is seen as a means to social ends, and from the birth of the practice, its projects have encouraged conservation of energy and nature, recycling of waste, harvesting of energy, and the benefits of natural light and views.

As a student of architecture at Manchester University in the 1950s, I had a parallel interest in studying cities and public spaces. Over the years, this has evolved into an embrace of urban design and infrastructure, which has also had beneficial effects on the design of individual buildings.

At Yale University in the masters course, I challenged the assumption that an architect designs in isolation from engineers. By working alongside an engineer at the formative stage of the design, I had more knowledge of the creative generators and was more empowered as a designer.

This experience has shaped the practices that followed – the first partner beyond the two founding architects of Foster Associates in 1967 was an environmental engineer and currently there are 226 engineers in the practice. Incidentally, the systems approach that I noted at the outset is only possible when all the key disciplines are creatively involved from the outset.

All of this is by way of background, but it brings us to the three pillars of the practice, which have served us for several decades.

First, is the studio system, which breaks down the scale of the architectural practice currently into six studios, each with its head. Counterintuitively, any studio can compete for any kind of project, anywhere in the world – there is no breakdown geographically or by building type. Studios are encouraged to partner with each other.

Second is the Design Board, which I chair, and which reviews all projects – it has full-time core members as well as Studio Heads.

Third are the Specialist Groups, which provide a wide diversity of skills – these currently number 500 – and are accessed by the studios. Some of these groups also provide independent services.

What are the unwritten codes and attitudes that permeate the practice and have the potential to make it “different”? In no particular order, the organisation of the practice is hierarchical – in shape a table topped pyramid with some 250 partners – but the creative process is flat-lined – everyone is encouraged to contribute.

Then there is a deep-rooted respect for those who commission us, the budget and the timeline. In addition, everyone is encouraged to go where the action of making takes place – the factories and the building sites.

Finally, there is no “front of house” – hardly any meeting rooms as such. Almost all the action, with a huge number of daily visitors, takes place in the open. I have never had an office – I move around constantly, and the only time I sit down is at a round conference table at the end of the studio, which is mostly shared in design meetings.

The main image is by Simon Volt. Photos by Foster + Partners, Ian Lambot, Ken Kirkwood, Rudi Meisel, Pablo Gómez Ogando, Ben Dreith and Viktor Forgacs.

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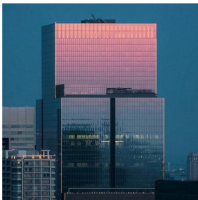
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Ale

3 months ago

Herzog and de Meuron are, or Renzo!

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Ale

3 months ago

Balthasar Neumann

👍 0 🗨️ 0 Reply Share ›



Ale

3 months ago

Tadao Ando, Gehry, Zaha, Rogers (his pal), Art Gensler (for numbers), Louis Khan (what does the brick want to be?), HOK, SOM, OMA, ARUP, Happold, Bollinger Grohman, (engineers have a large contributions too), then there is also the B+ class: UNS, Coop H, Zumthor, Pawson, Siza, Chipperfield, Kuma, Maki, Pei, SAANA; and further away, the true greats of the profession: FLW, Corbu, Mies, Gropius, Niemeyer, Breuer, Tange, Aalto, Perret... Sir John Soane, Cristopher Wren, Balthasar Neumann....some (many) would appreciate the latter architects most!

👍 0 🗨️ 0 Reply Share ›



Ale

3 months ago

Art Gensler is, strictly from a numbers point of view. Otherwise, it's Tadao Ando, in terms of influence and mark on this era (read minimalism), or Zaha for the shapes and formalism, or Gehry from a technological and aesthetical breakthrough perspective (BIM before there was such a thing, with a rounded folly and fish analogy)!

👍 0 🗨️ 0 Reply Share ›



Lawrence S. Roberts

3 months ago

Zara is the architect of this era.

Lord Fosters stuff is structural engineering, "just in time" technology resulting in very grey buildings.

👍 0 🗨️ 0 Reply Share ›



Jacques koeweiden

3 months ago edited

For sure, Mr. Foster is the most successful architect of his – and any – era. But, likewise, the "greatest" discussions between the big-three in tennis: who is the "Federer-of-Architecture"?

👍 1 🗨️ 0 Reply Share ›



Stan Haas

3 months ago

The reason Foster is so brilliant is that there is no style. Think about it! You recognize many famous Starchitects by their style! His teams, with whom I've worked, are brilliant, unique, individuals whose buildings reflect their clients and situations. Does Meier, Graves, Pei, Ando, who?

👍 2 🗨️ 0 Reply Share ›



Lawrence S. Roberts

3 months ago

Computer aided structural engineering. Yes! Of its age but always grey.

👍 0 🗨️ 0 Reply Share ›



HeywoodFloyd

3 months ago edited

He isn't the perfect architect for his era - he is the era.

He is the bridge from postwar Modernism to where we are today, for better or worse. Mies' clear commercial language, rooted as it was in the classical tradition (a connection that is ironically misunderstood by so many classicists) was based on the exact functional requirements that Foster lists in the first paragraph of his answer above. Then SOM came along and figured out how to actually detail those pesky curtain walls, which allowed Foster, Piano and Rogers (that's how good Foster is, his wingmen also have Pritzkers) to update that commercial paradigm and give us firmness, commodity and delight for the information age. HSBC, the Reichstag or Apple each on their own would have assured him an entry in the encyclopedia of architectural history, but the fact that all of these and dozens of other brilliant projects have come from a single studio is quite literally epoch defining.

If you don't like his work, or the commerciality of his practice, or the man himself that is of course your prerogative. But in my opinion if you can't find a way to at least respect his accomplishments regardless of your aesthetic preferences than you are not only misunderstanding the current state of our profession, but the age that we are living in as well.

👍 3 🗨️ 0 Reply Share ›



Frank Lloyd Wrong

3 months ago edited

There's a really nice F&P building in my city designed by one of the juniors in the firm and it looks better than if Sir Norman actually had designed it. LOL. Anyway, I like all their firm's work for integrating form, technology and sustainability with every one of their buildings having iconic landmark status. Often architects have to choose between designing an architectural masterpiece that ignores principles of energy efficiency; or an environmentally responsible work of innovation that is ugly AF. Norman Foster is the pioneer of the British high-tech movement that actually has not been replicated by many, except Richard Rogers and Renzo Piano. It also helps to have clients with a lot of cashish to fund his visions.

👍 0 🗨️ 0 Reply Share ›

chris 3 months ago edited — ...

What's good about Fosters is their ability to create great pieces of architecture pushing the boundaries of quality and design and innovation. Not everything is amazing though, but that's inevitable for the sheer amount of work they produce. My only gripe is the conditions the workers have had to endure working there.

Architecture is not one single man creating everything, it's a highly collaborative pursuit. But you have to hand it to Norman for his sheer resilience, incredible communication, design ability plus he's an astute business man and innovator, quite a combination of skills many do not have. Happy Birthday!

👍 0 🗨️ 0 Reply Share ›

Dixie Normous 3 months ago — ...

The guy who "travels extensively" whilst preaching the nauseous green stuff....travelling by private jet no less.

Do as I say, not as I do....this tarnishes his legacy in my view.

👍 1 🗨️ 0 Reply Share ›

pa varreon 3 months ago edited — ...

Lord Norman F. is certainly not the most successful, but he is definitely one of the most successful of all of them. Useless to enumerate the full collection which could take up a whole skyscraper volume. Also it is increasingly important to mention that Lord Norman used to belong for decades to the family of the most successful signature architects, i.e. the persons who design edifices. As opposed to production architects, i.e. the guys who design income profits first, and buildings then.

👍 0 🗨️ 0 Reply Share ›

jb 3 months ago edited — ...

Migayrou nails it – for Foster, technological systems are first and architecture second, with architecture often absent, which sums up beautifully what is wrong with Foster and machine-age thinking misapplied to architecture. And as Hopkins suggests, if your intent is not architectural, then you should be denied the title of architect.

👍 0 🗨️ 0 Reply Share ›

 **Colin_MacGillivray** 3 months ago edited — ...

In the 1960's – Foster was "very, very good at getting clients". That's almost the whole secret to becoming a successful architect.

👍 2 🗨️ 0 Reply Share ›

 **chuck** 3 months ago edited — ...

Yes, larger than Imhotep and faster than a speeding bullet!

His works include many great works, including the Foster House, The Foster Age, The Foster Bank, and lord knows what else...and even an Ice Cream Brand! Many, many, many great works....

Now who is he?



Foster House [see more](#)

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 **apsko radiales** 3 months ago edited — ...

"Most successful" is a relative term. But, one of the most brilliant architects of our times, for sure.

👍 3 🗨️ 0 Reply Share ›

 **weetbix** 3 months ago edited — ...

After clicking like every time for five minutes through 20 reCAPTCHAs to log into Disqus in order to be able to comment, I forgot what I wanted to say.

👍 3 🗨️ 0 Reply Share ›

Z Llewellyn 3 months ago edited — ...

The most successful is different from the greatest or most iconic. I would argue that architects whomever they were who created the pyramids in Egypt and in America's, the Great Walls of Benin and China are both more successful. But this Foster guy is okay.

👍 3 💬 2 Reply Share ›

pa varreon

3 months ago edited

Happy Birthday to Lord Norman, may he have a great day with his relatives and friends. Congratulations for his expertise in developing his own architectural / engineering talents for such a long time. And also his businesses and financial abilities for so many years as we could see it especially from the 90's and on. Interesting article, Dezeen, thanks.

👍 5 💬 0 Reply Share ›

RK

3 months ago edited

"How Norman Foster became the most successful architect in history"

Putting his ability to one side, "successful" tends to be measured in financial terms. Financial success really only started to take off for F&P in the past 20 years and has been a product of strong branding massively helped by a wave of globalisation and humans seeming obsession with brand names, financial engineering (venture capital) and, if we are being frank, a culture of being happy to work for pretty much anyone who will pay the fees...

👍 0 💬 0 Reply Share ›



baju-baju

3 months ago edited

There's also the dark side to that financial success, dark for others at least.

I remember reading an article, where someone (and I really remember where I read it or who wrote it) that on large projects it is virtually impossible to compete with a company that on day one can send a helicopter to take photos, sit 35 computer operators to come up for a proposal for the next morning and to do it in almost any part of the world.

And BTW, I love most of NF designs.

👍 1 💬 0 Reply Share ›



RK → baju-baju

3 months ago

Definitely - power (derived from money) has a habit of concentrating into the hands of fewer and fewer people (as Piketty set out in Capital in the 21st Century).

👍 0 💬 0 Reply Share ›



Atish Sharma

3 months ago edited

I don't understand Dezeen's obsession with Norman Foster. Sure, he is big, but quoting him in every small matter makes that person feel more like a spokesperson and less like a brand.

👍 2 💬 0 Reply Share ›



AlfredHitchcock → Atish Sharma

3 months ago

He is a person, not a brand. He's also incredibly talented at pretty much anything he does, diligent and charming. He happens to be a great architect too.

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