

# Pavilion



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## Norman Foster Foundation: Opening of new glass pavilion in Madrid

The Norman Foster Foundation is independent of the architectural practice of Foster + Partners, although Foster leads the Foundation's design studio and is responsible for the design of the glass pavilion that has been installed in the Foundation's courtyard. Particular consideration was given to local expertise in the planning and construction of the structure, with eleven of the twelve consultants and six of the nine construction companies involved in the project stemming from Spain, for example.

**Client:** Norman Foster Foundation

**Architect:** Design-Studio der Norman Foster Foundation (Norman Foster, David Delgado, Raúl Gómez und Jorge López)

**Glass facade:** Frener & Reifer

**Location:** Madrid (ES)

Text: Elena Markus

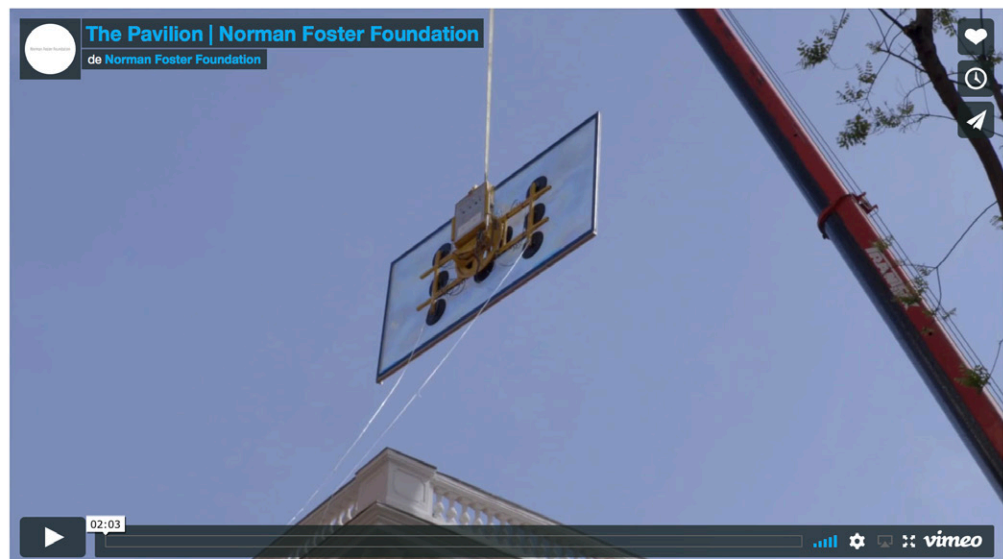
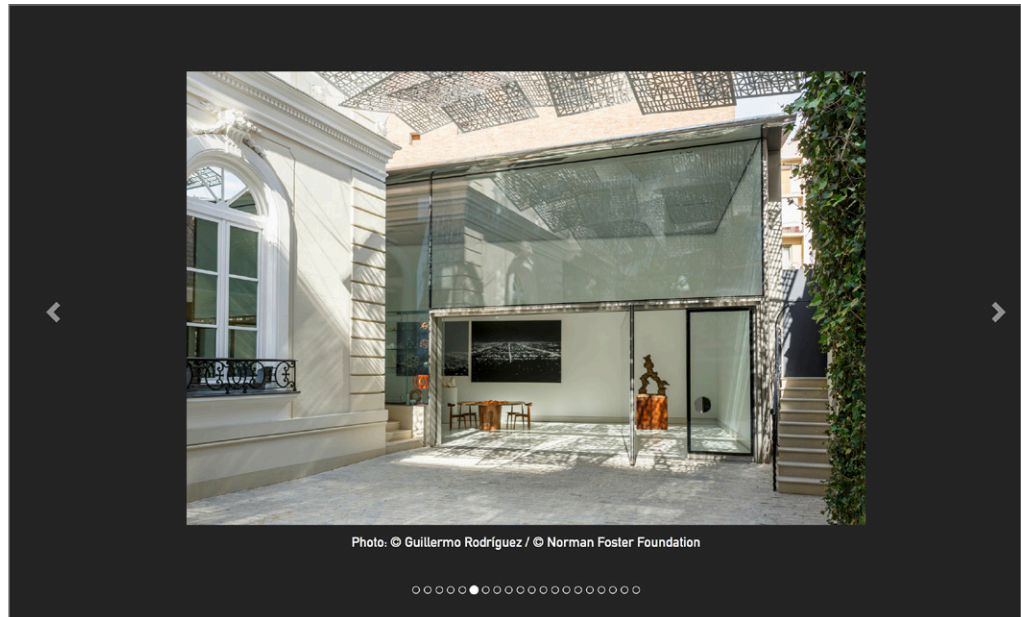
The headquarters of the Norman Foster Foundation were recently officially inaugurated in Madrid in a heritage-listed former residential building located and designed by Joaquín Saldaña. The Foundation has the mission to promote interdisciplinary thinking and research among prospective architects, designers and town planners, and to strengthen the connection between the disciplines of architecture and design, art and technology. In future particular value is to be attached to all-encompassing education as well as experimentation and research. At the same time the new Foundation will be managing both Norman Foster's archive and a library that is to enable insights into recent architectural history as exemplified by Foster + Partners projects.

A pavilion has also been set up in the building's courtyard to stage changing displays of objects related to Foster's work and his personal preferences. Providing the perfect setting for future talks and discussions, its main facade can be opened up to the outside and is shaded from above by elements designed by the Spanish artist Cristina Iglesias. Executed in interlocked light carbon fibre panels and titled 'The Ionosphere (a Place of Silent Storms)', the shading elements feature patterning generated from a text from Arthur C. Clarke's science fiction novel 'The Fountains of Paradise'.

The essence of the building can be seen in its restricted choice of precisely deployed materials, namely glass and steel used in an innovative and unobtrusive way: particularly slender stainless steel profiles were developed in close collaboration with the crafts businesses and welded together and with the high-gloss pavilion corners for a result that seems to dematerialise the mass of the building.

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Norman Foster's particular passion for technology is reflected in the objects currently on display in the pavilion – an eclectic selection of models, photography and sculpture from the worlds of cars, aircraft construction and locomotives. Even back in the initial era of the modern movement in the 1920s, architects were fascinated by the rationalised aesthetics of modern machines, which is probably the reason why a restored original 1927 Avions Voisin C7 once in Le Corbusier's possession is one of the objects now on display in the pavilion space.



[The Pavilion | Norman Foster Foundation](#) from [Norman Foster Foundation](#) on [Vimeo](#).

# GAELMAISON

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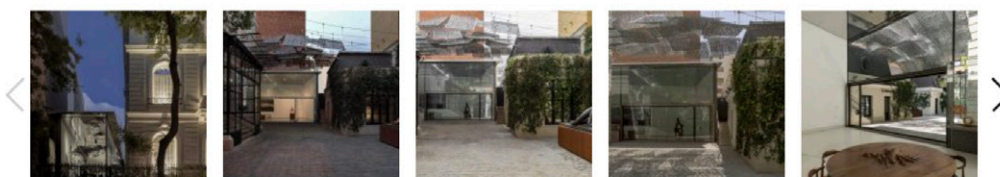
ARQUITECTURA PABELLONES DE EXPOSICIÓN ESPAÑA

24.10.2017

## Innovador pabellón para actividades y exposiciones en Norman Foster Foundation

Norman Foster Foundation

La Norman Foster Foundation, que inauguró oficialmente su sede en Madrid en un palacete histórico, obra de Joaquín Saldaña, presenta un nuevo pabellón en su patio donde se expone una serie de objetos e imágenes que a lo largo de los años han sido referencias personales para Foster.



Es un espacio flexible para charlas y programas educativos, con una fachada que puede abrirse al patio para celebrar actos al aire libre. El nuevo edificio resuelve la geometría irregular del patio con un tejado en forma de ala de avión sostenido por una estructura de acero en voladizo, oculta sobre una fachada de paneles de vidrio sin medios visibles de apoyo, de modo que el tejado parece flotar sobre ella. El resultado es una arquitectura que busca las cualidades efímeras de la luz, la ligereza y los reflejos. Los elementos se reducen al mínimo con un techo y alero de espejo, lo cual disuelve aún más el volumen del espacio para resaltar su contenido.

Una escultura creada por la artista española Cristina Iglesias proyecta sombra sobre el patio y la fachada de entrada al pabellón. Dicha pieza, La Ionosfera (Un lugar de tormentas silenciosas), está compuesta de paneles ligeros entrelazados de fibra de carbono con patrones inspirados en Las fuentes del paraíso, un texto de Arthur C. Clarke, y enmarca las vistas del patio desde el pabellón, además de bañarlo en una sombra veteada.

Con su uso innovador pero sutil del vidrio, el acero y los materiales compuestos, el pabellón sigue explorando técnicas en las cuales Norman Foster ha sido pionero durante más de cinco décadas. Junto a la entrada, el amplio paño de vidrio que da al patio es una enorme puerta de 2,7 toneladas de peso y 6 metros de longitud. Una vez abierta, el interior y el exterior se unen en un espacio fluido para los actos de la fundación.

Trabajando directamente con artesanos del metal y del vidrio, ha sido posible desarrollar una combinación de esbeltas secciones de acero inoxidable granallado con bordes de espejo pulido que desmaterializan el volumen de las estructuras de soporte.

El detallado diseño y la construcción del pabellón se ha llevado a cabo en seis meses. Esto ha sido posible prefabricando todos los elementos. El alto rendimiento térmico de la envoltura de vidrio del edificio, el sistema de climatización por suelo radiante, la generosa sombra exterior y la iluminación LED de última generación forman parte de su concepción sostenible.

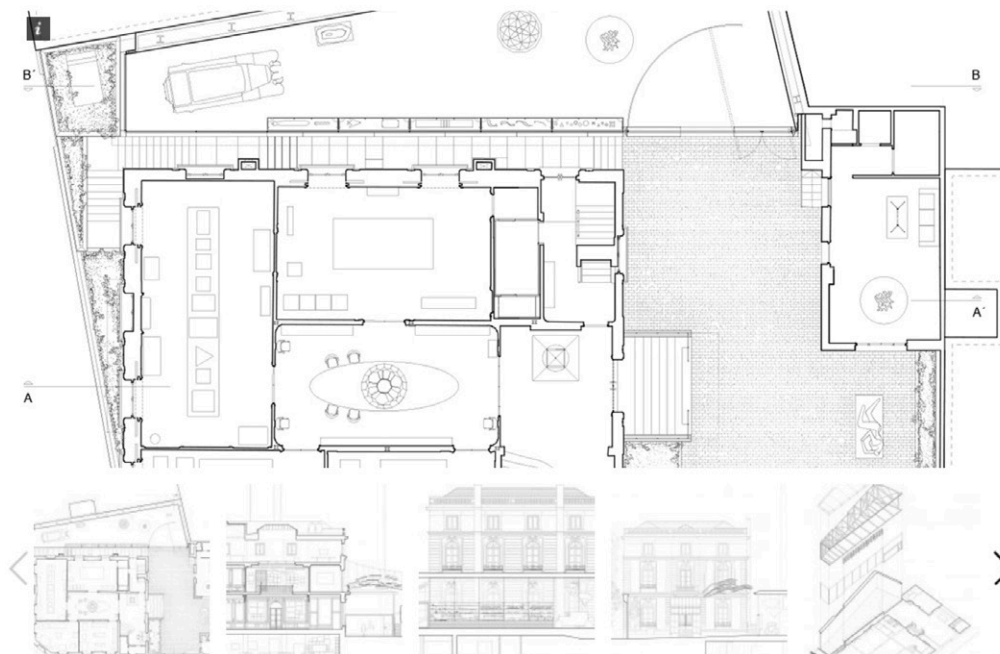
El contenido del pabellón es una ecléctica selección de objetos, maquetas, fotografías y esculturas de los ámbitos del arte, la arquitectura y el diseño que incluye aviones, coches y locomotoras. Para Norman Foster no son mundos independientes, sino interconectados, poniendo especial énfasis en su pasión por la aeronáutica. La muestra también es una oportunidad para reconocer la importancia que han tenido para Foster otros arquitectos, ingenieros y mentores tanto del pasado como del presente.

Se expone por primera vez el Avions Voisin C7 de 1927 restaurado, que fue propiedad de Le Corbusier y aparecía en las fotografías de todas sus primeras obras. Este vehículo histórico utilizaba tecnología aeronáutica ideada por Voisin para sus máquinas voladoras resultando muy avanzado a su tiempo. Debido a su abundante uso del vidrio, que recuerda a la nueva arquitectura de su época, era conocido como el Lumineuse. Gabriel Voisin también fue mecenas de Le Corbusier, que bautizó su radical propuesta para París como el Plan Voisin.

La Norman Foster Foundation es una entidad independiente del estudio de arquitectura de Norman Foster. Los arquitectos que han trabajado en el diseño del pabellón, bajo la dirección de Norman Foster, pertenecen al departamento de Arquitectura, Diseño y Tecnología de la propia Fundación. En la ejecución del proyecto han sido fundamentales los conocimientos, habilidades y materiales locales; once de los doce asesores y seis de los nueve contratistas y proveedores son españoles, el resto de Italia, Alemania y Japón.

## PLANTA. CORTES Y ESQUEMAS

GALERÍA DE IMÁGENES →



### Información técnica

**Autor:** Departamento de Arquitectura, Diseño y Tecnología de la Norman Foster Foundation – Norman Foster, David Delgado, Raúl Gómez y Jorge López

**Arquitecto colaborador local:** Miguel Kreisler, Ángel Jaramillo - BAUproyectos SLP - España

**Ingeniero estructuras:** Juan de la Torre - Euteca Proyectos y Estructuras SLP - España

**Ingeniero instalaciones:** Rafael Úrculo - R. Úrculo Ingenieros Consultores SA - España

**Arquitecto técnico:** Javier Martín - Arquitect SL España

**Asesor técnico fachada:** James O'Callaghan - Eckersley O'Callaghan Ltd – Reino Unido

**Asesor técnico envolventes:** NAR Envolventes Arquitectónicas SL - España

**Asesor técnico iluminación:** Javier Martín - Años Luz Iluminación de Vanguardia SL - España

**Constructora:** Empty SL y BAUobras SL - España

**Contratista de la estructura:** Betazul SA - España

**Ingeniería de la fachada:** Frener & Reifer Srl - Italia

**Fabricante paneles de vidrio:** Sedak GmbH & Co. KG - Alemania

**Cubierta:** Carbures Defense SA - España

**Alero de cubierta:** Realize Srl - Italia

**Techo de acero inoxidable:** Kikukawa Kogyo Co Ltd – Japón

**Terrazo tecnológico:** Mármol Compac SAU - España

**Vitrina:** Crisel Glass SL, Nerpaser SL – España

**Jefe de obra:** Enrique Cuartero – Sumarsan SL - España

**Topógrafo:** Pedro Magaña - Asistencia y Recursos Topográficos SL - España

**Escultura de Cristina Iglesias Ingeniería:** Hugo Corres - Fhecor Ingenieros Consultores SA - España

**Asesor de ingeniería eólica:** Oritia & Boreas SL - España

**Paneles de la escultura fabricados por:** Acciona SA y Cristina, Iglesias Estudio - España

**Cables y nodos de la escultura fabricados por:** Aciarium SL - España

**Fotografía:** Luis Asín

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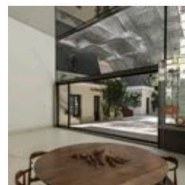
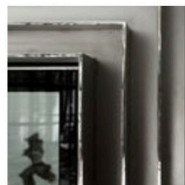
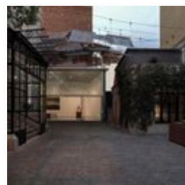
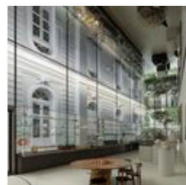
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## The Pavilion / Norman Foster Foundation

03:00 - 13 July, 2017



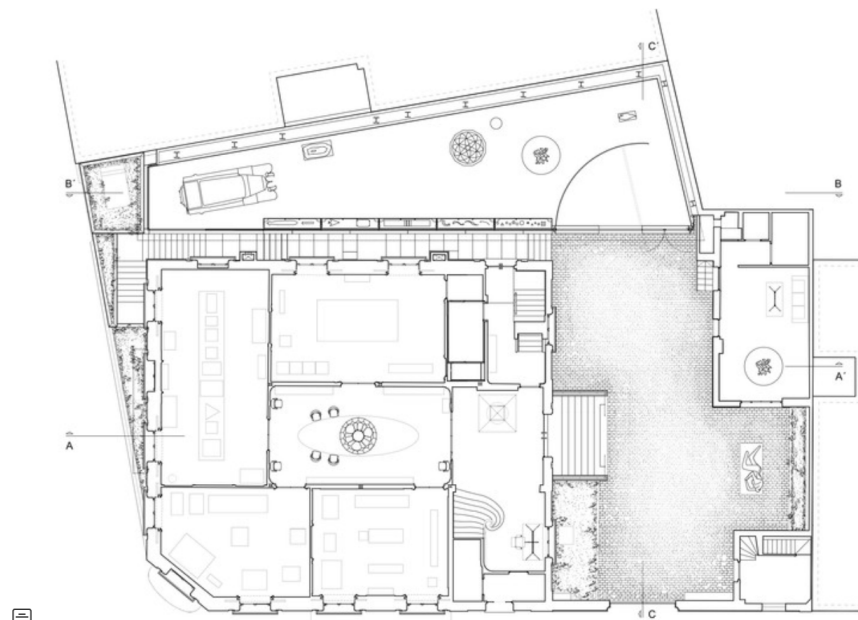
Architects	: <a href="#">Norman Foster Foundation</a>
Location	: Calle del Monte Esquinza, 48, 28010 Madrid, <a href="#">Spain</a>
Project Year	: 2017
Photographs	: <a href="#">Luis Asín</a>

MORE SPECS





*Text description provided by the architects.* The Norman Foster Foundation, which officially opened its headquarters in a heritage-listed residential Palace by Joaquín Saldaña in [Madrid](#) on 1 June, has opened a new pavilion in its courtyard that will show a changing display of objects and images that have, over the years, been personal references for Foster. The flexible space will also be the setting for talks and discussion groups, and features a façade that can open to the courtyard for outdoor events.





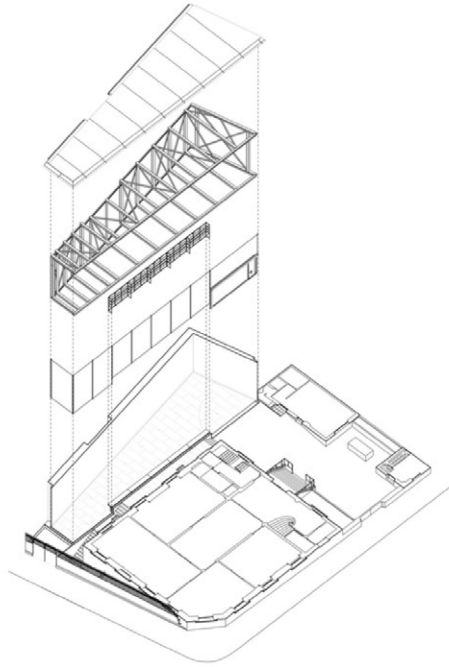
The new building resolves the irregular geometry of the outdoor area with a roof shaped like the wing of an aircraft. This is supported by a hidden steel structure cantilevered over a structural glass façade without any visible means of support so the roof seems to float over it. The result is an architecture which seeks the ephemeral qualities of light, lightness and reflections. Elements are reduced to an essential minimum with a mirrored ceiling and fascia which further dissolves the volume of space to emphasise its contents.



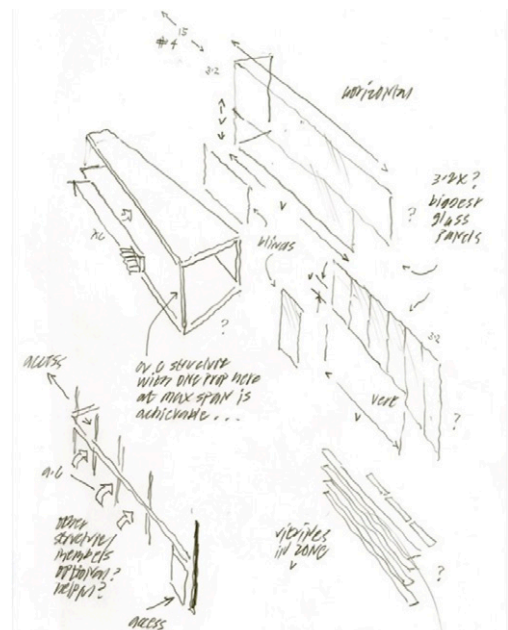
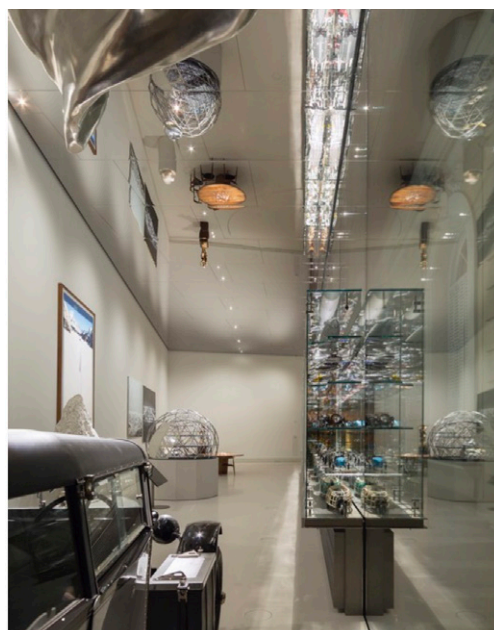
The courtyard and entrance façade of the pavilion is shaded by a canopy created by the Spanish artist Cristina Iglesias. This work, *The Ionosphere (A Place of Silent Storms)*, is composed of interlocking light carbon bre panels with patterns generated from a text of Arthur C. Clarke's *The Fountains of Paradise*. It frames the view of the court from the pavilion as well as bathing it in dappled shade.



From its innovative but understated use of glass, steel and composite materials, the pavilion is a further exploration of techniques that Norman Foster has pioneered over more than ve decades. The wide glass panel to the courtyard next to the entrance is itself a massive door, weighing 2.7 tons and 6 metres long. When this portal is opened up the interior and exterior worlds are united into one owing space for Foundation gatherings.



By working closely with the craftsmen in metal and glass it has been possible to develop a combination of slim bead-blasted stainless steel sections welded together and with mirror polished edges which dematerialise the bulk of supporting structures.





The contents of the pavilion are an eclectic selection of objects, models, photography and sculpture from the worlds of art, architecture and design, embracing aircraft, cars and locomotives. For Norman Foster these are not separate worlds but interconnected with a special emphasis on his passion for light. The display is also an opportunity to acknowledge the importance to Foster of other architects, engineers and mentors from the past as well as the present.

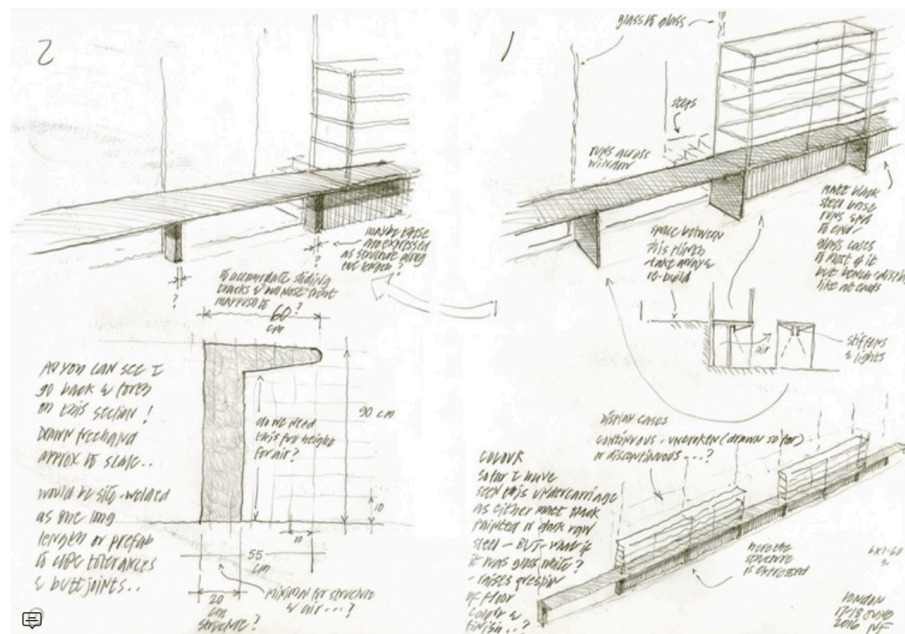


An important and historic car is displayed for the first time. This is not a replica - it is the newly restored and original 1927 Avions Voisin C7 that was owned by Le Corbusier and featured in photographs of all his early works. The car was very advanced in its time using aviation technology pioneered by Voisin for his flying machines. Because of its large expanse of glass, echoed in the new architecture of its age, it was called the Lumineuse. Gabriel Voisin was also a patron of Le Corbusier who named his radical proposal for Paris The Voisin Plan.





The pavilion was realised through detail design and construction in six months. This was made possible by prefabricating all the elements which also avoided excavation on the site and disruption to neighbours. The high thermal performance of the glass building envelope, radiant heating and cooling through the floor, generous external shading and the latest generation of LED lighting are all part of its sustainable agenda.



The Norman Foster Foundation is separate from the practice of Norman Foster - the architects for the pavilion are a design studio based within the [Madrid Foundation](#) and led by Foster. Local skills and materials have been important – for example eleven of the twelve consultants are from Spain and six of the nine contractors and suppliers are Spanish – the remainder from Italy, Germany and Japan.