

FAQs

1. The long east and west elevations of stockley park are made up of double-glazed units with white frits-Explain?

- Stockley Park was Britain's first architecturally driven business park.
- Its formal design had to fit within certain aesthetic parameters set by Stockley Park's management, which specified pitched roofs, white cladding and sun screening.
- Oriented to maximize views across the lake to the east, the main entrance to the building is located in the middle of the three halls on the northern facade, shaded by an overhanging canopy.
- Plant and services are stacked at the southern side of the building, where they block the heat of the sun.
- The long east and west elevations are made up of double-glazed units.
- To reduce solar gain the internal face of the units is stove-enamelled with white 'frits' – using technology transferred from the automotive industry - which vary in concentration from almost opaque at floor level to clear at seated eye level, thus maintaining visual contact with the gardens.

2. How different was "Sainsbury center for visual art" compared to a conventional gallery?

- The Sainsburys shared a belief that the study of art should be an informal, pleasurable experience, not bound by the traditional enclosure of object and viewer.
- Sainsbury Centre is much more than a conventional gallery, where the emphasis is on art in isolation. Instead, it integrates a number of related activities within a single, light-filled space.
- The building brought a new level of refinement to the practice's early explorations into lightweight, flexible

enclosures.

- Structural and service elements are contained within the double-layer walls and roof.
- Full-height windows at each end open the space up to the surrounding landscape, while louvres line the interior to provide a highly flexible system for the control of natural and artificial light.

3. Write a note on "Norman fosters description about the Sainsbury center for visual art."

"Given the brief, you could have produced separate pavilions. Assuming a strong link between the collection, in terms of works of art, and a school teaching the history of art, you could fuse those two elements together; add to that a restaurant, a senior common room, and a special exhibition pavilion and you have a potential total of four buildings. On the other hand, you could make the leap and say that the linkage between all those elements was so strong that the case for making one building form them was overwhelming."

"I said that I was interested as a spectator in seeing works of art; I was not really interested in catalogues, though I enjoyed them in their own right. I was unhappy in a building that was monumental or pompous. I felt that the experience was all-important: the building should be a nice place to be in. It seemed that a certain common cause emerged as the discussions proceeded."