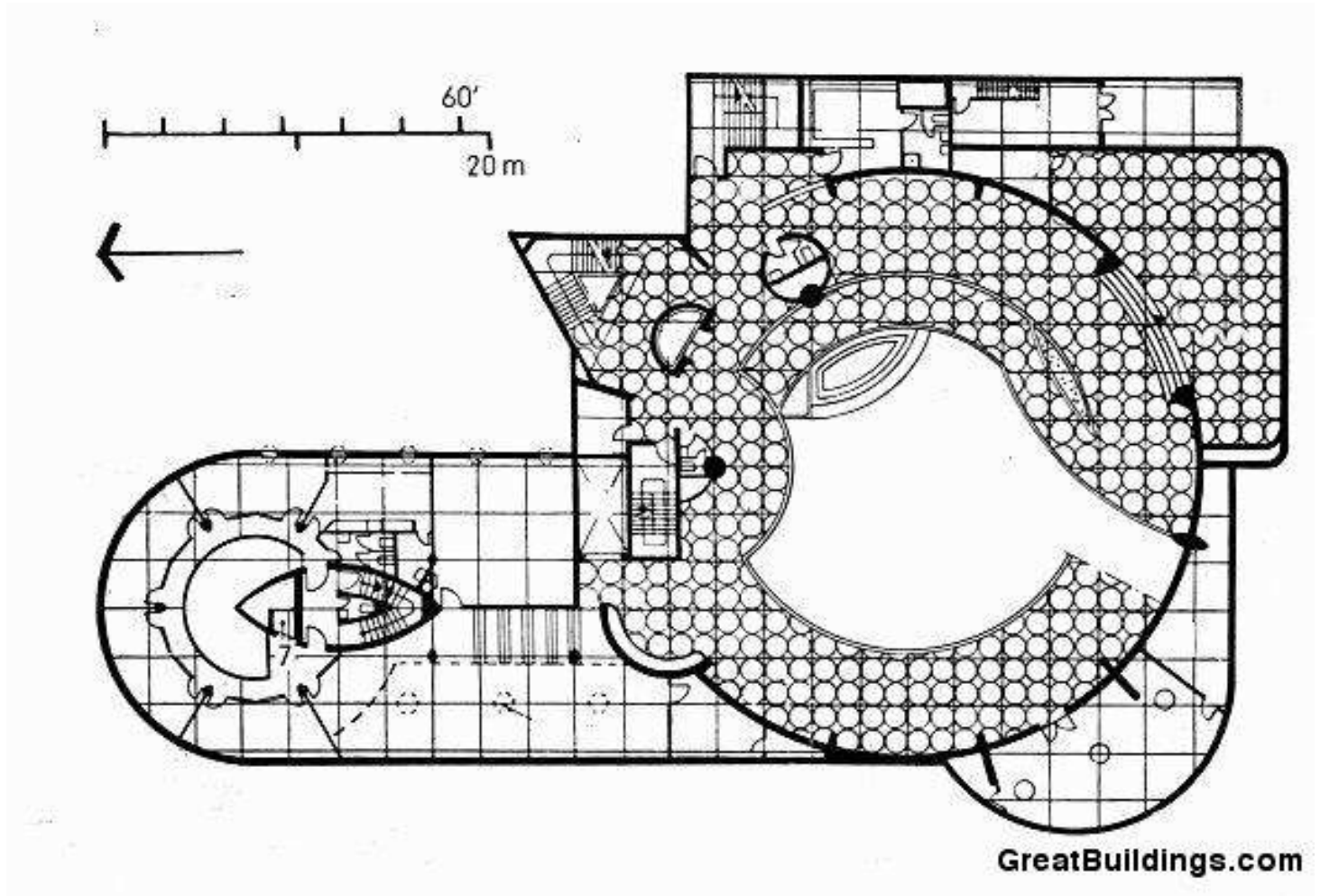
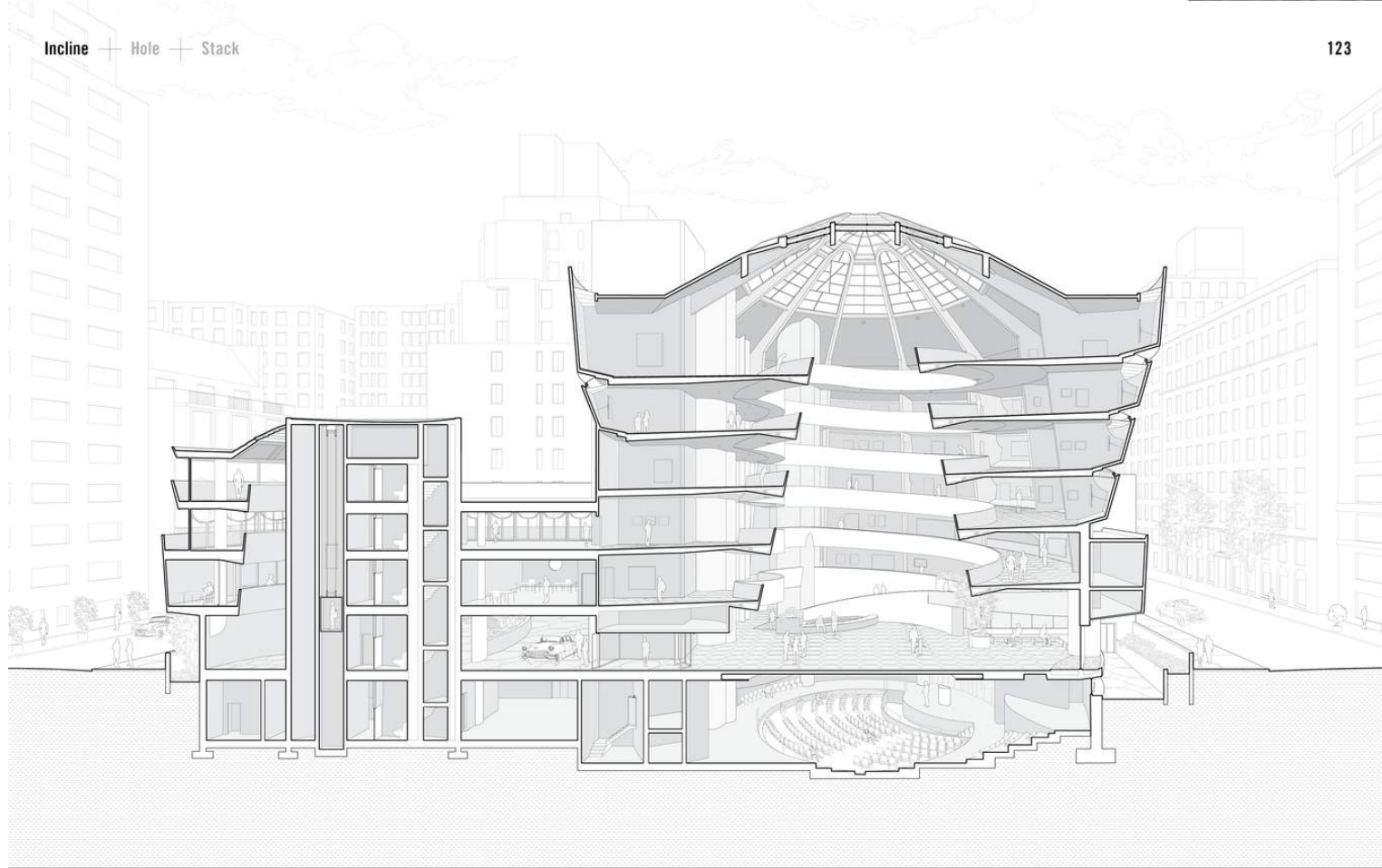




Frank Lloyd Wright, Hilla Rebay, and Solomon R. Guggenheim with a model of the building. | Solomon R. Guggenheim Museum Archives. New York, NY



The Solomon R. Guggenheim Museum | New York, New York, USA

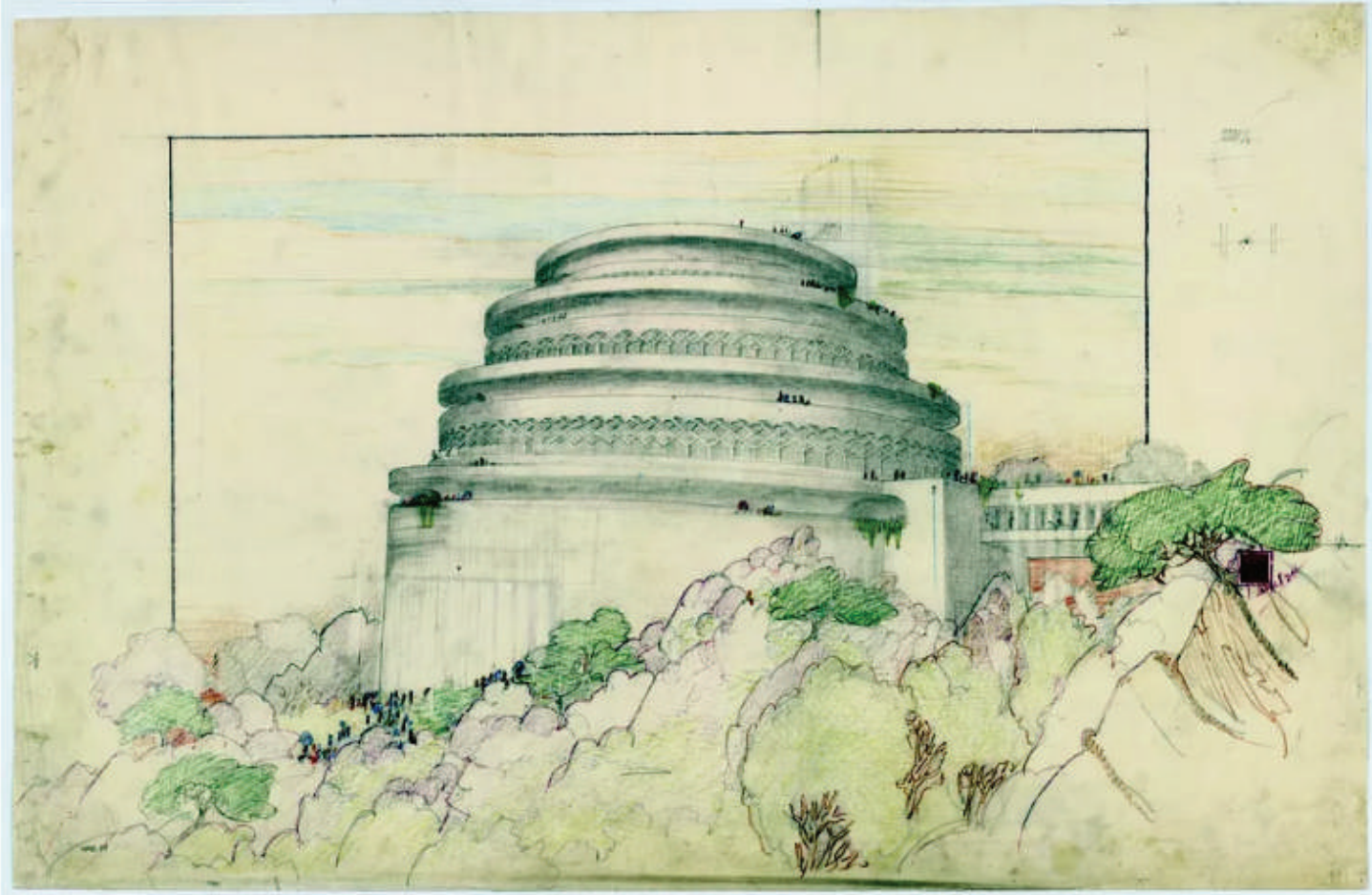
Frank Lloyd Wright | 1959

The main gallery of the Guggenheim Museum is an exemplary demonstration of an inclined section defining an entire building. Rising at a 3 percent grade and stretching more than 1/4 mi (0.4 km) in length, the continuous path expands in width as it moves upward, producing a conical void at the center of the museum

and an inverted conical form on the exterior. A skylight supported by concrete ribs fills the 92-ft-high (28 m) atrium with daylight, while the continuous perimeter skylight enabled by recessions in the exterior profile was intended to backlight paintings to make them appear to float. The tapered concrete balcony and integral soffit conceal

the air supply duct. The primary point of tension between the incline and level floor is at the bottom, where Wright folded the ramp up against itself to form a base. An exterior porte cochere separates the main gallery from the administrative wing. While the administrative wing echoes the circular form of the main gallery, the inclined

section is confined to the gallery, as connection among the flat administrative floors is made through a service core, with a small atrium providing limited visible continuity. In the main gallery, the inclined section's physical continuity is complemented by the visual connectivity of the large atrium.



A drawing for the never-realized Gordon Strong Automobile Objective in Maryland. | The Frank Lloyd Wright Foundation Archives
(The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York)



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