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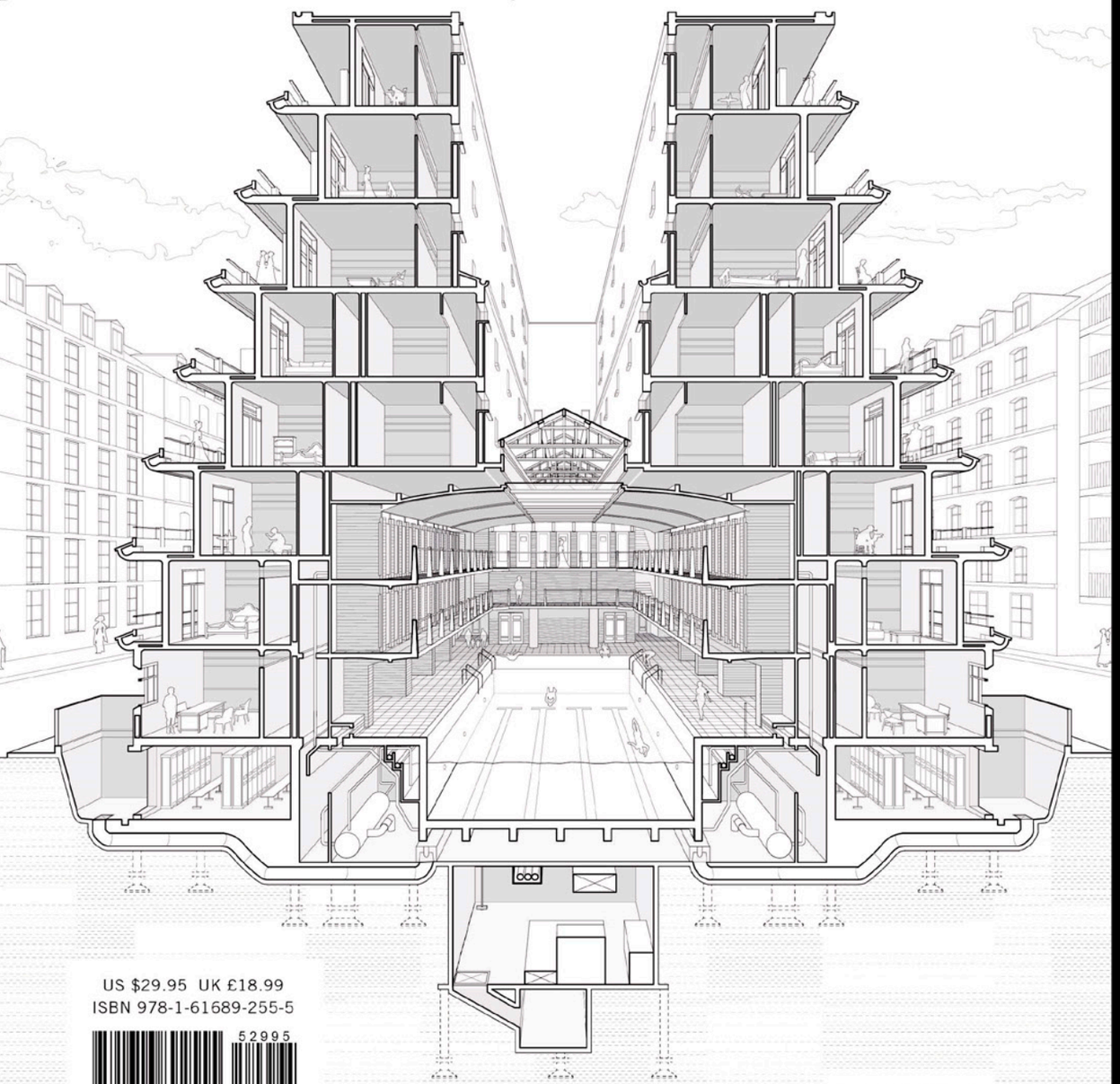

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Lewis.Tsurumaki.Lewis MANUAL OF SECTION

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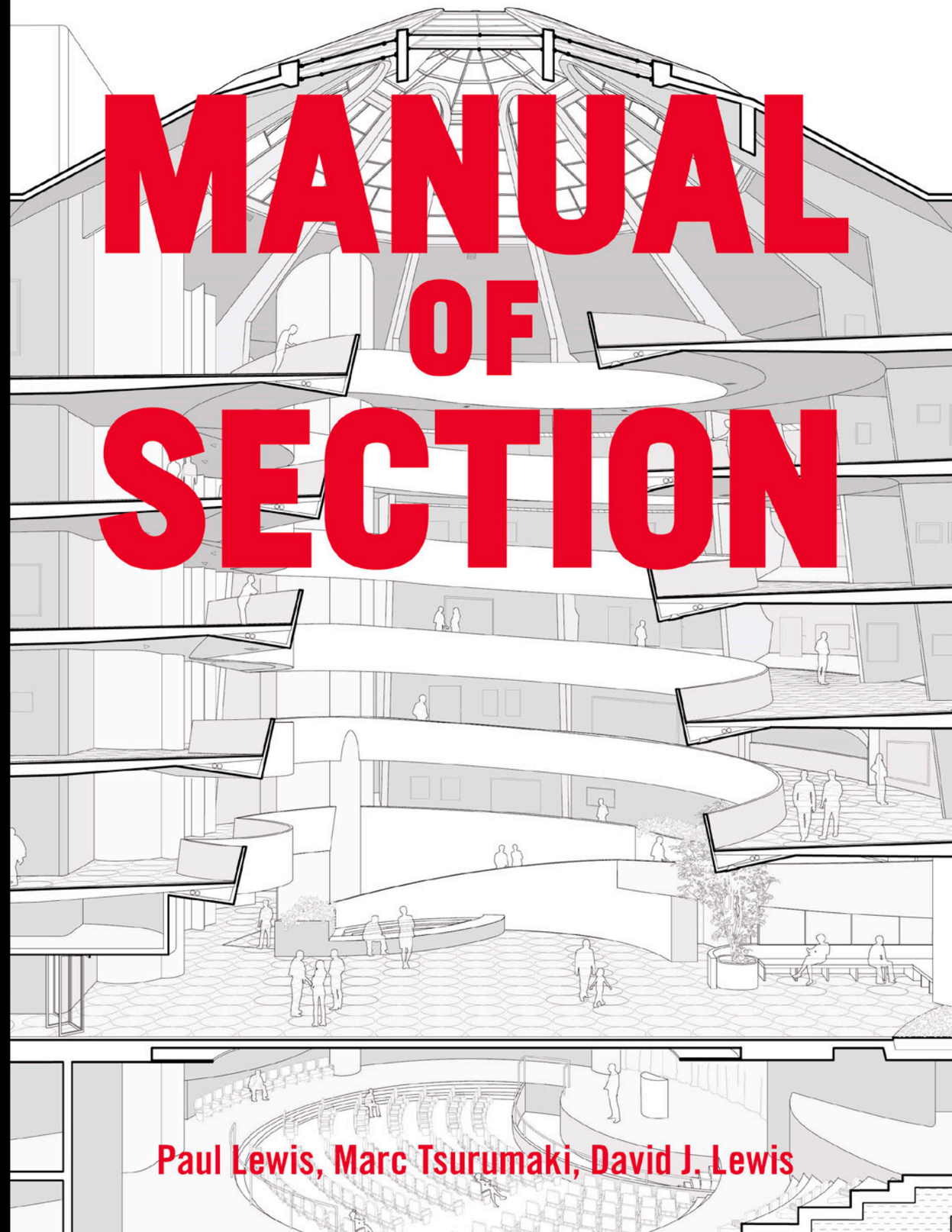
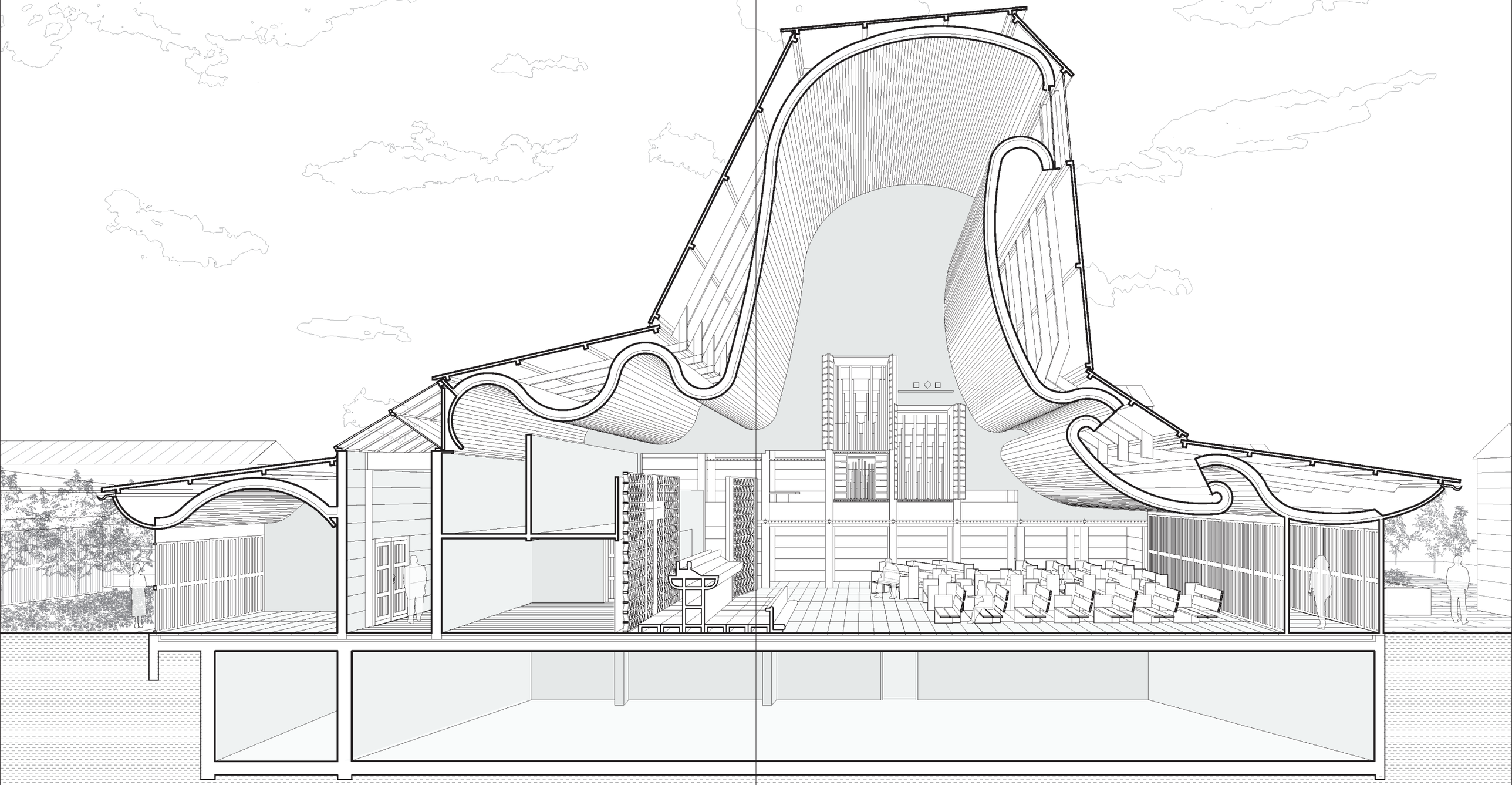


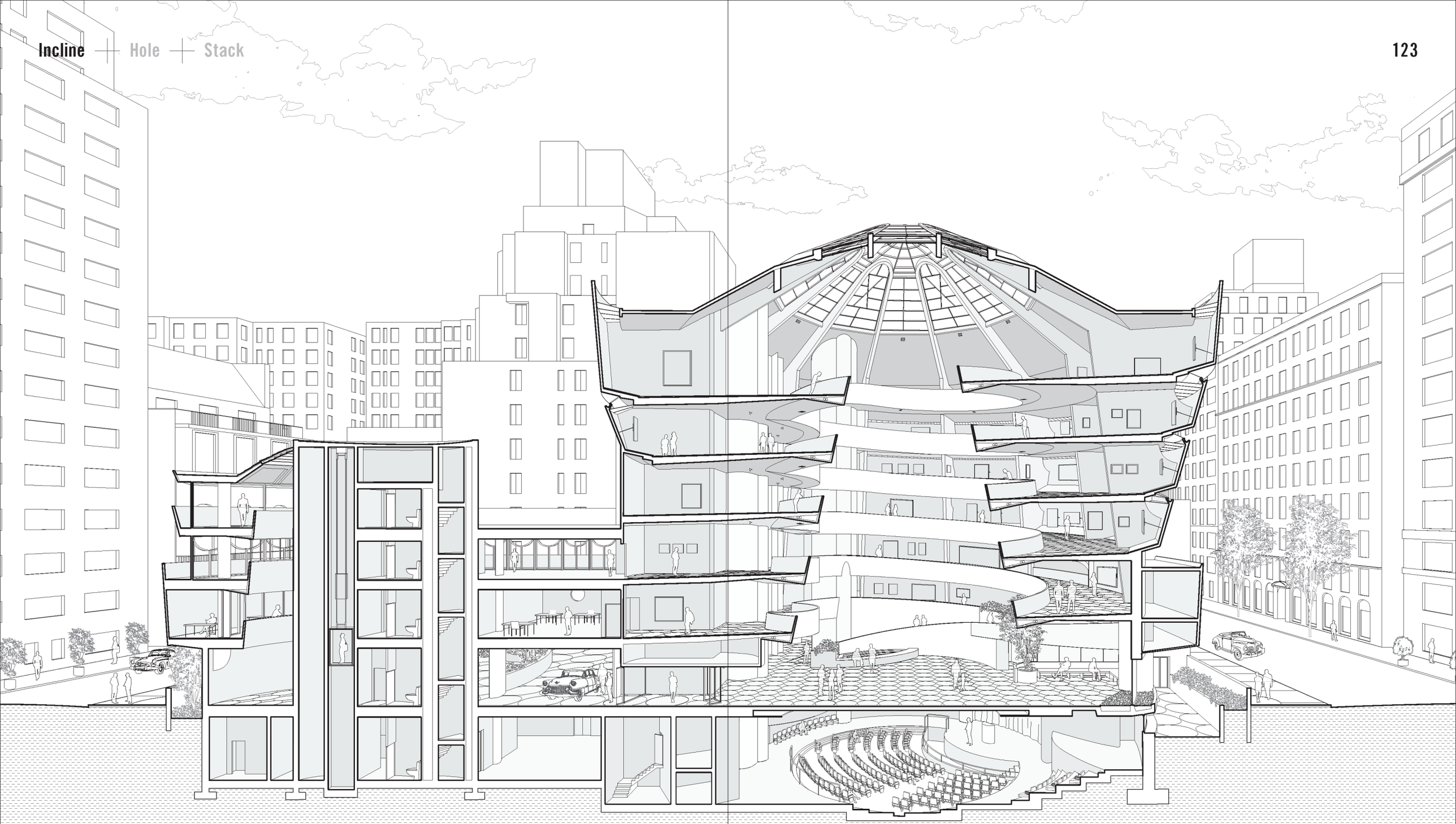
Paul Lewis, Marc Tsurumaki, David J. Lewis



Bagsværd Church | Copenhagen, Denmark

Jørn Utzon | 1976

In plan, the chapel of the Church at Bagsværd is the central space in a rectangular collection of rooms and courtyards, which are framed by perimeter aisles used for circulation throughout the church. Natural light enters primarily through a large skylight located between the two uppermost folds of the curved ceiling, as well as through the glass ceilings of the perimeter aisles. The surface of this ceiling, which is at its lowest above the entry, compressing space over the congregation, vaults skyward toward the altar and accentuates lines of sight beyond the sacristy. A sequence of connected arcs evoking layers of clouds forms the sectional geometry of the ceiling. The ceiling is composed of thin board-formed concrete shells, which span 63 ft 8 in (19.4 m) between the two perimeter aisles and support the external metal roof. The structural relationship between the ceiling and roof inverts the typical hierarchy, in which interior surfaces are supported by exterior structure. In this shaped section, the voluminous quality of the interior stands in extreme contrast to the flat surfaces of the exterior massing.



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.