



Executive Director's Recommendation

Commission Meeting: June 6, 2019

PROJECT Hirshhorn Museum Sculpture Garden Revitalization Hirshhorn Museum and Sculpture Garden 700 Independence Avenue, SW Washington, DC	NCPC FILE NUMBER 7889
SUBMITTED BY Smithsonian Institution	NCPC MAP FILE NUMBER 1.16(38.00)44927
REVIEW AUTHORITY Federal Projects in the District per 40 U.S.C. § 8722(b)(1) and (d)	APPLICANT'S REQUEST Approval of comments on concept design
	PROPOSED ACTION Approve comments on concept design
	ACTION ITEM TYPE Staff Presentation

PROJECT SUMMARY

The Smithsonian Institution (SI) has submitted concept design plans for the Hirshhorn Museum Sculpture Garden's revitalization. The Hirshhorn Sculpture Garden is located at 700 Independence Avenue, SE, Washington, DC, on the National Mall, and is part of the Hirshhorn Museum complex.

The concept design presents an opportunity to rehabilitate and revitalize the Hirshhorn Sculpture Garden, to address the following goals of the Hirshhorn Museum:

- ***Reinforce the connections between the National Mall, Sculpture Garden, and Museum.*** Re-establishing key elements of Bunshaft's design, including a widened north entry and reopening the underground passage as an immersive art experience, will strengthen the relationship between the Hirshhorn campus and the National Mall. New features such as ground-level east and west overlooks from the Mall into the Garden will deepen that visual connection.
- ***Enhance visitor experience and public engagement.*** New ramps from the north and south will provide universal accessibility, while increased shade and seating within the Garden and along its edges will create welcoming spaces for visitors throughout the year.
- ***Create flexible space for artists working to push the media of sculpture and performance forward into the twenty-first century.*** An open lawn and expanded central reflecting pool will host a variety of year-round uses to support the Hirshhorn's expanded programming.
- ***Show the Museum's historically significant bronze sculpture collection to strongest effect.*** The creation of outdoor galleries will respond to curatorial needs by increasing the number of sculptures on view by 50 percent through rotating sculptural exhibitions. Smaller roomlike moments within the Garden will create intimate experiences between viewers and individual works of art.

- ***Revitalize and build upon the historic framework of the Sculpture Garden.*** The original perimeter walls, south entrance, and underground passage will be restored; an enlarged central reflecting pool will remain the Garden's focal point; and the design will incorporate enhanced seating and shade to incorporate central elements of Gordon Bunshaft's original design and Lester Collins' later modifications.
- ***Replace failing infrastructure, meet current code requirements, and design for resilience and sustainability.*** Infrastructure to address storm water management, flood mitigation, improved security, and new lighting and audiovisual systems will equip the sculpture garden with needed improvements to support Museum programming and become a resilient landscape.

KEY INFORMATION

- Designed by Gordon Bunshaft of Skidmore, Owings and Merrill, the Hirshhorn campus is located on Independence Avenue SW, framed by 7th Street to the east, the Mary Livingston Ripley Garden to the west, and across Jefferson Drive, the sculpture garden opens to the National Mall along its northern edge. The museum and sculpture garden are organized around the 8th Street north-south axis, aligning with the National Gallery of Art's Sculpture Garden and the National Archives across the National Mall to the north. When the Hirshhorn opened in 1974, it featured an underground passage below Jefferson Drive, creating an important pedestrian link between the sunken sculpture garden and the Museum Plaza.
- Soon after opening, the sculpture garden proved inhospitable due to the expanse of gravel and lack of shade in the hot, humid DC summers. Additionally, visitor access to the sunken sculpture Garden was entirely dependent on stairs, making it inaccessible to visitors with strollers or wheelchairs, and persons with limited mobility.
- Modifications to the sculpture garden were completed in 1981 by landscape architect Lester Collins, to improve accessibility and visitor comfort through the introduction of ramped walkways, shade trees, and ground cover plantings. The visitor pathways, now paved in brick, were defined by planting beds or lawn.
- The museum has selected renowned artist and architect Hiroshi Sugimoto to realize the project's curatorial and programming goals.
- The Hirshhorn Museum and Sculpture Garden have been determined individually eligible for the National Register of Historic Places, while already considered contributing elements to the National Mall's listing. The Determination of Eligibility and draft National Register nomination identifies the following features as character-defining: sunken plan, concrete perimeter and inner partition walls, north and south stairs, reflecting pool, and setting for the display of sculpture.

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- The Smithsonian Institution's South Mall Campus Master Plan was approved by the Commission on June 7, 2018. It included recommendations to improve and revitalize both the Hirshhorn Museum and the Sculpture Garden.
 - To fulfill the Section 106 requirements for the South Mall Master Plan, both the Smithsonian Institution and NCPC signed a Programmatic Agreement (PA) in 2018.
 - The Smithsonian Institution has initiated the Section 106 process for this project, following the process established in the PA with Public Meeting #1 held on 4/10/19, and creation of a project web site. Additional consultations with NCPC, CFA, NPS, and the DC SHPO were initiated in 2017, with additional preliminary briefings held on 8/28/18, 10/1/18, and 2/8/19. The Smithsonian has also engaged with the NCPC, CFA, NPS, DC SHPO, and the Advisory Council on Historic Preservation as required by the South Mall Master Plan Programmatic Agreement.
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RECOMMENDATION

The Commission:

Supports the Smithsonian's intention to revitalize the Hirshhorn Sculpture Garden to improve the visitor experience and public engagement, and accommodate the museum's mission and contemporary programming needs.

Finds that components of the revitalization can reinforce and improve the connections between the National Mall, Sculpture Garden, and Museum.

Finds the revitalization must balance visitor experience, program needs, and historic preservation considerations.

Visitor Access and Experience

Supports improvements that enhance accessibility to and through the sculpture garden for visitors of all abilities.

Notes the museum site and sculpture garden were originally connected by a tunnel beneath Jefferson Drive, but the tunnel was closed in 1993.

Supports re-opening the tunnel connection between the museum and the garden to improve connectivity between the two areas.

Finds that each of the design alternatives to bring more light to the stair opening of the tunnel connection has historic preservation challenges, including introducing new materials with the skylights, or potentially altering the historic monumental Plaza entrance stairs.

Supports the applicant's preferred approach to expand the stair opening to the top of the monumental Plaza entrance stairs, without bisecting the stairs, which allows for the desired daylight into the stair entrance and tunnel.

Requests the applicant work with the National Park Service regarding potential alternatives for Jefferson Drive that improve the pedestrian crossing.

Finds the inclusion of trees and plantings throughout the garden enhance shade and are important to visitor comfort.

Programming

Notes the museum and garden has a need to accommodate interactive art, larger sculpture, and other contemporary installation, in addition to the bronze sculpture collection displayed today.

Finds the sculpture garden should be revitalized to accommodate new, flexible and varied opportunities for museum programming.

Historic Preservation

Notes the Hirshhorn Museum Building and Sculpture Garden have been determined eligible for listing on the National Register of Historic Places and the complex was designed by noted architect Gordon Bunshaft.

Finds the sculpture garden design has changed substantially over time in response to improving visitor access and environmental comfort.

Notes that the Bunshaft elements have been determined to contribute to the eligibility of the garden, including the sunken plan, concrete perimeter and inner partition walls, reflecting pool, south and north stairs, and the setting for display of rotating sculpture, and that later alterations are not character-defining features.

Notes that the Lester Collin design elements, introduced to the garden in 1981, will need to be re-evaluated as part of the Section 106 consultation process to determine if they now contribute to the significance of the sculpture garden.

Finds the sunken garden space is a fundamental feature of the original Bunshaft design and the proposed revitalization will not alter the relationship of the garden's elevation to the National Mall.

Reflecting Pool

Finds the reflecting pool is a fundamental feature of the original Bunshaft design, which relates to the north window and balcony of the Hirshhorn Museum.

Requests the applicant provide additional details regarding the proposed pool modifications, including the design of the proposed stage and pedestrian paths, to demonstrate the impacts of any changes on the historic character of the pool and the visitor experience.

Recommends the applicant explore a pool alternative that retains the historic character-defining dimensions of Bunshaft's pool design.

Walls

Notes existing perimeter and inner partition stone aggregate walls are contributing elements to the garden design and directly relate the sculpture garden to the museum building.

Supports the efforts to replace the failing original perimeter aggregate walls of Bunshaft's design with in-kind materials, to maintain these character-defining elements.

Notes the design proposes to remove the remaining Bunshaft design interior partition walls including the central partition wall, and the walls and ramps introduced by Collins in 1981, as part of the new revitalization.

Notes the design proposes the introduction of new stacked stone walls that will act as a new backdrop for displayed art.

Supports the introduction of new walls to define space in the garden and serve as a backdrop for the sculpture collection. The new walls should always be lower in height than the concrete perimeter walls, forming a distinctly different secondary system of organization.

Recommends the applicant continue to explore ways in which the new stone walls can be compatible with the historic perimeter materials, but differentiated, through material, color tone, or stacking pattern.

Supports the reconfiguration and introduction of the overlooks to improve the connectivity of the garden with the National Mall.

PROJECT REVIEW TIMELINE

Previous actions	June 7, 2018 – approval of South Mall Campus Master Plan.
Remaining actions (anticipated)	– Approval of preliminary and final site development plans

PROJECT ANALYSIS

Executive Summary

The Smithsonian Institution has submitted the concept design for the revitalization of the Hirshhorn Sculpture Garden at the Hirshhorn Museum. Staff analyzed this project using guidance in the Comprehensive Plan, particularly those related to visitor experience and historic preservation. Staff also considered those policies related to parks and open space, given the garden's location on the National Mall. Staff also utilized the NCPC Adapting Designed Landscapes Assessment Form to assist in analyzing the concept design and inform the recommendations to the Commission.

The Hirshhorn Sculpture Garden is in a prominent location on the National Mall and changes should ensure a high-quality space that supports the mission of the museum and engages the surrounding context. As identified by the applicant, two of the goals of the concept design for the sculpture garden are to reinforce the connections between the National Mall, sculpture garden, and Museum; and to enhance visitor experience and public engagement. Staff believes these goals are consistent with the policies set forth in the Comprehensive Plan, and recommends the **Commission supports the Smithsonian's intention to revitalize the Hirshhorn Sculpture Garden to improve the visitor experience and public engagement, and accommodate the museum's mission and contemporary programming needs.** Further, staff recommends the **Commission find that components of the revitalization can reinforce and improve the connections between the National Mall, Sculpture Garden, and Museum, and further, the revitalization must balance visitor experience, program needs, and historic preservation considerations.**

The Commission reviewed and approved the Smithsonian's South Mall Campus Plan in June 2018. The Master Plan includes recommendations to restore the Hirshhorn Museum building and to improve connectivity between museums across the campus. The plan also includes other improvements to the Hirshhorn including restoration and re-establishment of the below-grade tunnel that links the museum building and the sculpture garden. The Commission supported the reestablishment of the existing below-grade connection between the museum and sculpture garden to help improve access between the two areas.

Finally, the master plan proposed more substantial alterations to the sculpture garden as well as new below-grade gallery space. These more significant additions are not contemplated as part of the current revitalization plan. The Commission requested that future project submissions for the sculpture garden should describe the proposed program needs, the existing and proposed functionality of the space, and how the project might affect the garden's original design intent. The applicant has provided this information and analysis as part of the concept submission.

Analysis

The sculpture garden is one component of the Hirshhorn complex, which is located on Independence Avenue SW, and framed by 7th Street to the east, the Mary Livingston Ripley Garden to the west. Located across Jefferson Drive, the sculpture garden opens to the National

Mall along its northern edge. The museum and sculpture garden are organized around the 8th Street north-south axis, aligning with the National Gallery of Art's Sculpture Garden and the National Archives across the National Mall to the north. When the Hirshhorn opened in 1974, it featured an underground passage below Jefferson Drive, creating an important pedestrian link between the sunken sculpture garden and the museum Plaza.

Designed by Gordon Bunshaft of Skidmore, Owings and Merrill, Bunshaft's design for the sculpture garden was shaped by concrete retaining walls at the east, south, and west, with a planted berm opening to the National Mall at the north. Within these bounds, sculpture was displayed through a series of gravel-paved, austere terraces, and framed by a few internal concrete walls and hedges. It was accessed by a single set of broad stairs from the north, and a pair of lateral stairs from the south, with a second series of wide stairs leading to a central reflecting pool. As such, **staff notes that the Bunshaft elements have been determined to contribute to the eligibility of the garden, including the sunken plan, concrete perimeter and inner partition walls, reflecting pool, south and north stairs, and the setting for display of rotating sculpture, and that later alterations are not character defining features. In addition, staff finds the sunken garden space is a fundamental feature of the original Bunshaft design and the proposed revitalization will not alter the relationship of the garden's elevation to the National Mall.**

As a significant part of the revitalization of the Hirshhorn Sculpture Garden, the museum selected renowned artist and architect Hiroshi Sugimoto to realize three curatorial and programming goals: create flexible space for artists working to push the media of sculpture and performance forward into the twenty-first century; show the museum's historically significant bronze sculpture collection to strongest effect; and revitalize and build upon the historic framework of the sculpture garden. Given the project goals and background, staff's analysis focuses on visitor access and experience, programming, and historic preservation considerations and the project's consistency with relevant policies included in the Comprehensive Plan.

Visitor Access and Experience

The original garden was not accessible as it predated ADA requirements. Later design changes by Lester Collins in the early 1980s incorporated ramps along the north side of the site and within the garden to allow for an accessible route down to the sculpture. Today, there is no accessible entrance or exit from Jefferson Drive, and the ramps at the north can only be reached via the gravel walk along the National Mall. As such, visitors from the south must travel completely around the site to gain access to the garden. The concept design proposes ramps accessible from both the north and south providing universal access for all visitors. The southern ramp is located across from the accessible entry on the Museum plaza to help strengthen the campus connection. These changes will help shorten the travel distance for visitors. Thus, **staff supports improvements that enhance accessibility to and through the sculpture garden for visitors of all abilities.** The proposed design also introduces overlooks on both the east and west sides into the Garden which will also be accessible.

As stated previously, the concept plan includes goals for the revitalized sculpture garden, including the desire to reinforce the connections between the National Mall, sculpture garden, and museum.

When the Hirshhorn opened in 1974, it featured an underground passage below Jefferson Drive, creating an important pedestrian link between the sunken sculpture garden and the museum plaza. The tunnel connecting the Plaza and the garden was closed in the 1993 due to safety concerns. Currently, a large-scale artwork sits over the Plaza tunnel entrance. The tunnel was later enclosed for use as the Museum's Artlab educational space. The original granite stairs are still present at the back of the ArtLab.

The tunnel's closure has impeded the original flow of visitors ever since, requiring visitors to exit the sculpture garden and cross Jefferson Drive to access the Hirshhorn Museum. Sugimoto's concept for the underground passage transforms the tunnel into an immersive art experience. As proposed, the shape of the new tunnel walls is the mathematical representation of two diverging parabolic lines, with the center of the museum acting as the zero point. The design recalls Sugimoto's own Infinity Sculpture. The space between the curves gradually opens out and the lines become the walls of the tunnel which opens into the garden. The concept plan suggests the side walls of the tunnel are clad with stainless steel panels. The degree of the surface reflection varies from north to south. The panel finish at the garden opening is random and orbital, thus less reflective, while at the south end of the tunnel, a polished finish provides more reflectivity.

As proposed, the majority of the tunnel will remain intact. The north end will be widened to increase daylight into the space. The extant stairs will be restored, and salvaged stair treads will be used to reopen this pedestrian link to the museum plaza. The size of the original plaza stair opening was just under 36 feet in length and surrounded by a concrete balustrade.

The concept plan proposes to introduce more light into the stair as they descend into the tunnel. This was one of the challenges with the original stair design, as it was dark and uninviting. The concept plans include several options to address this concern. The first alternative proposes to enlarge the stair opening, to bring daylight to the base of the stairs, while allowing visitors to view the building before ascending. This design would not impact the historic monumental Plaza stairs rising from Jefferson Drive. The tunnel's original granite stairs would be restored. The balustrade will resemble the original design but would meet current building codes.

The second alternative proposes to restore the stair entrance to its original opening size, and install a walkable skylight over the base of the stairs, to provide the desired daylighting. A third alternative proposes to maximize the enlargement of the stair passage to the tunnel but results in bisecting the monumental plaza entrance stairs.

After review, staff supports re-opening the tunnel between the museum and the garden to improve connectivity between the two areas, and **finds that the design alternatives of the stair opening to the tunnel under Jefferson Drive each has historic preservation challenges, including introducing new materials at the skylights, or potentially altering the historic monumental Plaza entrance stairs.** The stairs and tunnel should be inviting to users, and additional daylighting will be beneficial. As such, staff recommends the Commission **supports the applicant's preferred approach for the stair opening to the tunnel under Jefferson Drive, to expand the stair opening to the top of the monumental Plaza entrance stairs, without bisecting the stairs, which allows for the desired daylight into the stair entrance and tunnel.**

Programming

One of the goals of the project is accommodate new and flexible space for the presentation of contemporary sculpture and performance art. While the mission of the museum remains the same, the types of art and potential for exhibitions continue to change, and the sculpture garden should accommodate those changes. In particular, staff **notes the museum and garden has a need to accommodate interactive art, larger sculpture, and other contemporary installation, in addition to the bronze sculpture collection displayed today, and finds the sculpture garden should be revitalized to accommodate new, flexible and varied opportunities for museum programming.**

The concept design responds to the Museum's vision by creating distinct garden spaces and galleries:

The East Garden, A series of interconnected open "galleries" for the Hirshhorn's collection of modern bronze sculptures, maximizing both visual impact and a feeling of intimacy between viewer and work of art. These galleries will also allow for rotating sculptural exhibitions that increase the number of sculptures on display by 50 percent, exploring new narratives within an established history of art.

The West Garden, an open, flexible lawn space will showcase temporary exhibitions, interactive installations, public programming, and monumental sculpture by contemporary artists. Visitors will engage directly with performers, sound, movement, and materials, at a scale previously unfeasible.

Reflecting Pool and Performance Area, A shallow water feature in the central garden that will serve as a focal point for visitor engagement and reflection. Sugimoto's concept integrates a performance stage, a stacked stone backdrop, and shaded amphitheater seating to form an inviting venue for the performative arts, including music, dance, and participatory art of the twenty-first century.

Entrances and Overlooks, A new and enhanced "front door" on the National Mall, providing space for pause and reflection, with clear vistas encompassing the full breadth of the Garden. Destination artworks positioned around the perimeter will draw visitors in, encouraging flow between the garden and Museum. New shaded seating will provide opportunities for rest and contemplation.

Historic Preservation

The Hirshhorn Museum and Sculpture Garden have been determined individually eligible for the National Register of Historic Places, while already considered contributing elements to the National Mall's listing. The Determination of Eligibility and draft National Register nomination identifies the following features as character-defining: sunken plan, concrete perimeter and inner partition walls, north and south stairs, reflecting pool, and setting for the display of sculpture.

Soon after opening, the Sculpture Garden proved inhospitable due to the expanse of gravel and lack of shade in the hot, humid DC summers. Additionally, visitor access to the sunken Sculpture Garden was entirely dependent on stairs, making it inaccessible to visitors with strollers or wheelchairs, and persons with limited mobility. Modifications to the garden, which were completed in 1981 by landscape architect Lester Collins, improved accessibility and visitor comfort through the introduction of ramped walkways, shade trees, and ground cover plantings. The visitor pathways, now paved in brick, were defined by planting beds or lawn. While the work of Collins was not considered character-defining features for the purpose of determining both the Museum and Sculpture Garden eligible for individual listing in the National Register, consulting parties in the Section 106 process have raised concerns that it should be re-evaluated as part of the on-going Section 106 consultation process. The DC SHPO has also indicated this re-evaluation of Collin's work on the garden should be included as part of the Section 106 consultation. Other changes to the landscape have also occurred as the museum and Smithsonian Gardens continuously change plant materials. **Thus, staff finds the sculpture garden design has changed substantially over time in response to improving visitor access and environmental comfort.** An additional layer of changes is proposed as part of the revitalization. However, **staff notes that the Lester Collin design elements, introduced to the garden in 1981, will need to be re-evaluated as part of the Section 106 consultation process to determine if they now contribute to the significance of the sculpture garden.**

Staff has focused on two major components and their relationship to the historic context, including the reflecting pool and walls, as described below.

Reflecting Pool

Bunshaft's design included a rectangular reflecting pool on the northern end of the sunken central garden, with dimensions that link it to the window and balcony on the north side of the Hirshhorn Museum. The reflecting pool is a character-defining feature for the sculpture garden's individual eligibility (along with the Museum) for the National Register of Historic Places. Thus, **staff finds the reflecting pool is a fundamental feature of the original Bunshaft design, which relates to the north window and balcony of the Hirshhorn Museum.**

The concept plan includes several alternatives for a re-design of the reflecting pool, all of which significantly enlarge the pool. The first alternative incorporates an enlarged shallow reflecting pool with an integral performance stage and sculptural pedestals. The enlarged pool would be 85 feet four inches by fifty-six feet eight inches, compared to the existing reflecting pool of 62 feet by fourteen feet. The pool would be six inches in depth, and could be drained for performances. A second alternative incorporates the dimensions of the pool within the enlarged pool at two different recessed grades. This alternative does not have a stage, but could be drained for performances. A final pool alternative proposes to enlarge the pool and performance stage, but with reduced dimensions, that correspond to the actual width of the Museum's balcony's north windows. All alternatives would use honed black granite for the pool surface and stage components, and a lighter stone for edging.

Since the existing reflecting pool is an essential character-defining feature of Bunshaft's design, staff requests the applicant provide additional details regarding the proposed pool modifications, including the design of the proposed stage and pedestrian paths, to demonstrate the impacts of any changes on the historic character of the pool and the visitor experience. Furthermore, staff recommends the applicant explore a pool alternative that retains the historic character-defining dimensions of Bunshaft's pool design.

Walls

Within the sculpture garden, walls mark the overall garden boundary, while serving as retaining walls, given the sunken nature of the garden. Under the concept plan, the original perimeter concrete aggregate walls that were part of Bunshaft's design will be replaced with in-kind material. According to SI, the replacement is needed due to the structural failing of the original walls. These walls will be re-built in the original locations, with the in-kind material consisting of sandblasted exposed crushed granite aggregate. The walls will also be slightly raised to meet current building codes. **Thus, staff notes existing perimeter wall and stone aggregate are contributing elements to the garden design and directly related the sculpture garden to the museum building. Staff recommends the Commission supports the efforts to replace the failing original perimeter aggregate walls of Bunshaft's design with in-kind materials, to maintain these character-defining elements.**

The walls installed under Lester Collin's work in 1981 will be replaced with new perimeter walls on the north, to complete the original shape of the garden at its perimeter. The material will be concrete aggregate to compliment the original Bunshaft wall material. The purpose of these walls is to define two new elements of the garden: the enlarged north overlook and the new ramped west entry to the garden. **Staff notes the design proposes to remove remaining Bunshaft design interior partition walls including the central partition wall, and the walls and ramps introduced by Collins in 1981, as part of the new revitalization.**

Under Hiroshi Sugimoto's concept design for the applicant, new stacked stone gallery walls are proposed in the revitalization, meant to function as new backdrops for art and further define new programmatic spaces for the garden. The stone walls are always slightly lower than the concrete perimeter walls, as the applicant attempts to form a distinctly different secondary system of organization. **Staff recommends the Commission supports the introduction of new walls to define space in the garden and serve as a backdrop for the sculpture collection, and should always be lower in height than the concrete perimeter walls, forming a distinctly different secondary system of organization. In addition, staff recommends the applicant continue to explore ways in which the new stone walls can be compatible with the historic perimeter materials, but differentiated, through material, color tone, or stacking pattern.**

Both on the outside of the perimeter walls and within the garden, the applicant is proposing new planter walls, that frame raised planters and function as visitor seating benches. The raised planters alternate with planting at pavement level and create benches at strategic locations throughout the sculpture garden. Placed beneath the shade of trees, benches are proposed throughout the site, both

lining planter beds as well as at stone walls. At the reflecting pool, benches are provided in tiers to serve as amphitheater seating. At the East and West Overlooks and around the Elm trees the seating provides a respite and area to view down into the garden. At the East Garden, benches along raised planter beds give opportunities for contemplative viewing of artwork in a more intimate setting.

The concept plan includes alterations to the garden overlooks around the sculpture garden. For the north overlook, the north entry will be widened to create a stronger connection to the Mall. The addition of an overlook at grade with the Mall will welcome visitors as they enter and are oriented with a clear view of the garden. The east and west overlooks create a transition zone between the surrounding site and the garden. These overlooks provide accessible view opportunities, shaded seating, and the display of sculpture along 7th Street and Mall walkways for visitors. Therefore, staff recommends the **Commission supports the reconfiguration and introduction of the overlooks to improve the connectivity of the garden with the National Mall.**

Landscaping and Pavement

The primary purpose of the sculpture Garden is the display of art and the creation of a venue for programming such as performances and other events. Therefore, the Hirshhorn's mission distinguishes the sculpture garden from other public gardens. The landscape concept expresses this need through the creation of a subdued and restrained plant palette which encourages a focus on art display and the comfortable viewing of art works. The number of trees, their canopy type, shape, and location were carefully studied to balance the need for open display areas with the critical need for shade. While most of the proposed trees are deciduous, some evergreens are provided in select locations to enhance the experience of during the winter.

For the ground plane, simple planes of ground cover plants will provide a complementary base for display of works of art. A single species per bed will create a lush textured carpet of planting. The selection of hardy species will ensure limited maintenance needs and long-term sustainability of the landscape. Turf is limited to the West Lawn to create a comfortable and inviting space for visitors. Thus, **staff recommends the Commission finds the inclusion of trees and plantings throughout the garden enhance shade and are important to visitor comfort.**

The garden sits surrounded by the exposed aggregate and fine gravel of the National Mall. The overlook and stair entrances from the north and south will use salvaged Bunshaft stair treads with matching pavers to welcome visitors into the garden. The lower levels will integrate new granite stone pavers to coordinate with the existing stairs and the new gallery stone walls.

Lighting

In regards to lighting, the concept plan indicates the intent for the sculpture garden to achieve the holistic goal of being a good neighbor that is consistent with other buildings and sites on the National Mall while not competing with major landmarks such as the Washington Monument, particularly during the nighttime. The design concept is a layered application of lighting that

accounts for both the occupied and unoccupied state of the site. Linear LED lights integrated into individual stone benches create a soft ambient glow on both the ground plane and selected Garden walls. Select trees are highlighted with in-grade LED fixtures. Linear LED lighting is recessed into the underside of handrails at stairs and ramps. Illumination at the water feature edge is being considered. The sculpture will not be directly illuminated.

The lighting concept for the Underground Passage includes linear LED coves at the base and top of the stainless-steel walls following the curvature of the wall. Small aperture LED downlights at the entry and exit provide additional illumination as required.

A lighting control system should be provided that will dim fixtures allowing the Museum to create a low-light evening environment when the sculpture garden is not occupied, and higher light level environment when occupied.

CONFORMANCE TO EXISTING PLANS, POLICIES AND RELATED GUIDANCE

Comprehensive Plan for the National Capital

Staff has reviewed policies from the Urban Design, Historic Preservation, Parks and Open Space, and Visitors & Commemoration Elements, and the analysis and recommendations are intended to support consistency with the Comprehensive Plan.

National Historic Preservation Act

Both the Smithsonian Institution and NCPC have independent responsibilities to comply with Section 106 of the National Historic Preservation Act (NHPA). To fulfill the Section 106 requirements for the South Mall Master Plan, both the Smithsonian Institution and NCPC, a Programmatic Agreement was signed in 2018.

The Smithsonian Institution has initiated the Section 106 process for this project, with Public Meeting #1 held on 4/10/19, and creation of a project web site. Additional consultations with NCPC, CFA, NPS, and the DC SHPO were initiated in 2017, with additional preliminary briefings held on 8/28/18, 10/1/18, and 2/8/19. The Smithsonian has also engaged with the NCPC, CFA, DC SHPO, NPS, and the Advisory Council on Historic Preservation as required by the South Mall Master Plan Programmatic Agreement.

National Environmental Policy Act

NCPC is the lead agency for compliance with the National Environmental Policy Act (NEPA). The revitalization of the Hirshhorn Museum and Sculpture Garden was among the projects identified in the Environmental Impact Statement (EIS) prepared as part of the South Mall Master Plan. At concept review, no NEPA is required.

CONSULTATION

Coordinating Committee

At its May 15, 2019 meeting, the Coordinating Committee forwarded the proposed comments on concept design to the Commission with the statement that the proposal has been coordinated with all participating agencies, except the SHPO. The SHPO is not coordinating on this project because it will result in adverse impacts on historic properties; consultation has only recently been initiated with consulting parties; the work of Lester Collins must be further evaluated since some consulting parties suggest it may be historically significant; and because alternatives to avoid, minimize, or mitigate adverse impacts have not yet been evaluated per the South Mall Plan Programmatic Agreement under which this project is being reviewed.

U.S. Commission of Fine Arts

At their May 16, 2019, the US. Commission of Fine Arts commented favorably on the concept design for the Hirshhorn Sculpture Garden Revitalization. See attached letter.

ONLINE REFERENCE

The following supporting documents for this project are available online at www.ncpc.gov:

- Submission Package

Prepared by Lee Webb
05/30/2019

ATTACHMENTS

- PowerPoint
- Commission of Fine Arts Letter
- Cultural Landscape Foundation Letter

Hirshhorn Museum Sculpture Garden Revitalization

700 Independence Avenue, SE, Washington DC

Approval of Comments on Concept Design

Smithsonian Institution

Project Summary

Commission Meeting Date: June 6, 2019

NCPC Review Authority: 40 U.S.C. § 8722(b)(1) and (d)

Applicant Request: Approval of Comments on Concept Design

Session: Staff Presentation

NCPC Review Officer: Lee Webb

NCPC File Number: 7889

Project Summary:

The Smithsonian Institution has submitted a concept design for Commission comment on the revitalization of the Hirshhorn Sculpture Garden at the Smithsonian's Hirshhorn Museum. The Hirshhorn Museum is located 700 Independence Avenue, SE, Washington, DC, on the National Mall, and is part of the Hirshhorn Museum complex.

The Hirshhorn Museum and Sculpture Garden's Determination of Eligibility and draft National Register nomination identifies the following features as character-defining: sunken plan, concrete perimeter walls and sense of enclosure, center axis entrance and exits, reflecting pool, and setting for the display of sculpture. The revitalization of the Garden's materials and infrastructure will be accomplished using best practices for safety, sustainability, and resilience, while incorporating the character-defining features of the original design.

Designed by Gordon Bunshaft of Skidmore, Owings and Merrill, the Hirshhorn campus is located on Independence Avenue SW, framed by 7th Street to the east, the Mary Livingston Ripley Garden to the west, and across Jefferson Drive, the Sculpture Garden opens to the National Mall along its northern edge. The Museum and Sculpture Garden are organized around the 8th Street north-south axis, aligning with the National Gallery of Art's Sculpture Garden and the National Archives across the National Mall to the north. When the Hirshhorn opened in 1974, it featured an underground passage below Jefferson Drive, creating an important pedestrian link between the sunken Sculpture Garden and the Museum Plaza.

Project Summary

Bunshaft's realized design for the Sculpture Garden was shaped by concrete retaining walls at the east, south, and west, with a planted berm opening to the National Mall at the north. Within these bounds, sculpture was displayed through a series of gravel-paved, austere terraces, and framed by a few internal concrete walls and hedges. It was accessed by a single set of broad stairs from the north, and a pair of lateral stairs from the south, with a second series of wide stairs leading to a central reflecting pool.

Soon after opening, the Sculpture Garden proved inhospitable due to the expanse of gravel and lack of shade in the hot, humid DC summers. Additionally, visitor access to the sunken Sculpture Garden was entirely dependent on stairs, making it inaccessible to visitors with strollers or wheelchairs, and persons with limited mobility. Modifications to the Garden, which were completed in 1981 by landscape architect Lester Collins, improved accessibility and visitor comfort through the introduction of ramped walkways, shade trees, and ground cover plantings. The visitor pathways, now paved in brick, were defined by planting beds or lawn.

PROJECT GOALS

The Hirshhorn has selected renowned artist and architect Hiroshi Sugimoto to revitalize the Sculpture Garden in support of both its curatorial and programmatic objectives as well as to improve the visitor experience and to meet its infrastructure needs. Sugimoto has designed a variety of indoor and outdoor spaces that create meaningful linkages between art and architecture. He has had a long relationship with the Hirshhorn, beginning with his first major US retrospective in 2006 and, most recently, his innovative redesign of the Museum's lobby. The proposed concept will address the following project goals:

Reinforce the connections between the National Mall, Sculpture Garden, and Museum. Re-establishing key elements of Bunshaft's design, including a widened north entry and reopening the underground passage as an immersive art experience, will strengthen the relationship between the Hirshhorn campus and the National Mall. New features such as ground-level east and west overlooks from the Mall into the Garden will deepen that visual connection.

Project Summary

Enhance visitor experience and public engagement. New ramps from the north and south will provide universal accessibility, while increased shade and seating within the Garden and along its edges will create welcoming spaces for visitors throughout the year.

Create flexible space for artists working to push the media of sculpture and performance forward into the twenty-first century. An open lawn and expanded central reflecting pool will host a variety of year-round uses to support the Hirshhorn's expanded programming.

Show the Museum's historically significant bronze sculpture collection to strongest effect. The creation of outdoor galleries will respond to curatorial needs by increasing the number of sculptures on view by 50 percent through rotating sculptural exhibitions. Smaller roomlike moments within the Garden will create intimate experiences between viewers and individual works of art.

Revitalize and build upon the historic framework of the Sculpture Garden. The original perimeter walls, south entrance, and underground passage will be restored; an enlarged central reflecting pool will remain the Garden's focal point; and the design will incorporate enhanced seating and shade to incorporate central elements of Gordon Bunshaft's original design and Lester Collins' later modifications.

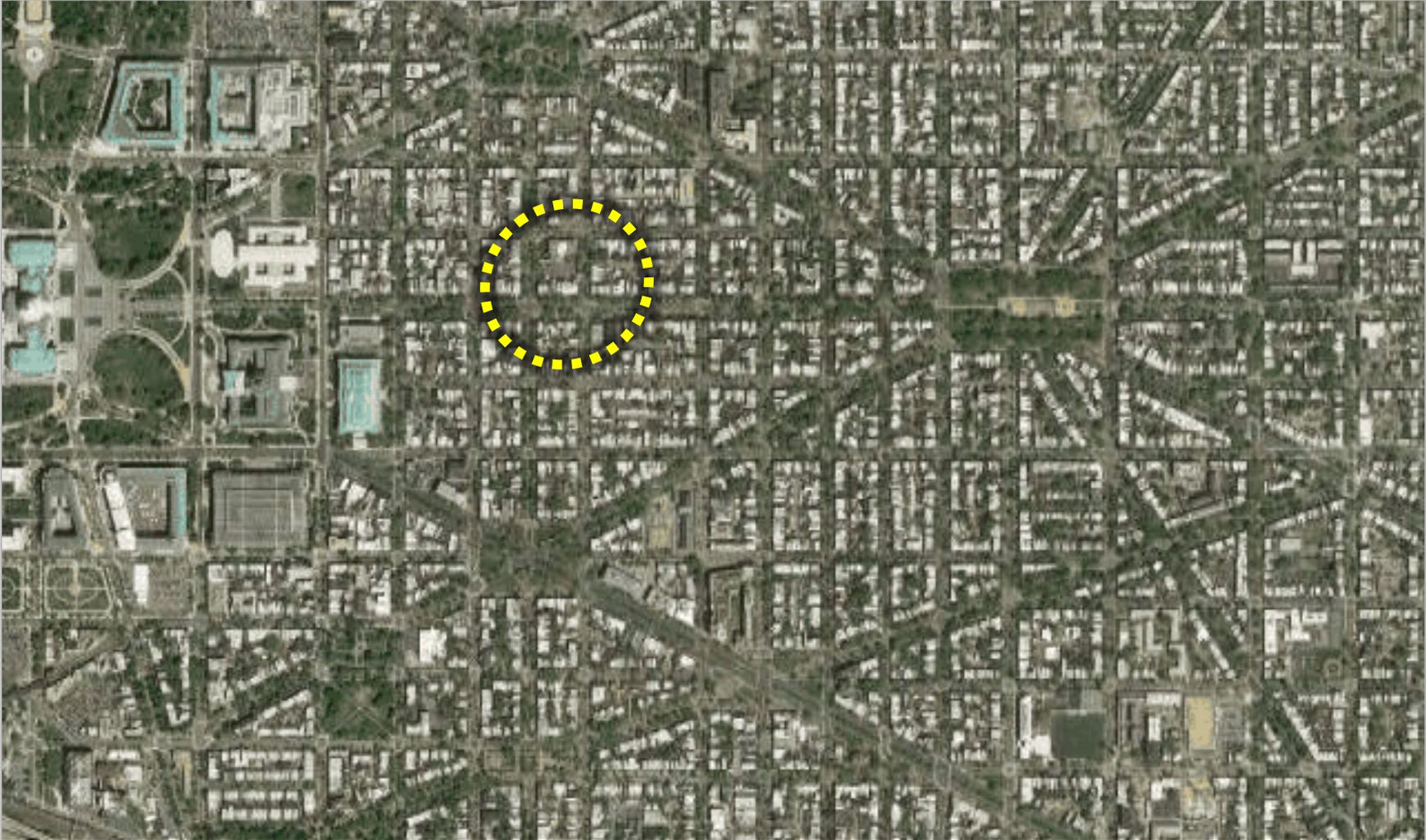
Replace failing infrastructure, meet current code requirements, and design for resilience and sustainability. Infrastructure to address storm water management, flood mitigation, improved security, and new lighting and audiovisual systems will equip the Sculpture Garden with needed improvements to support Museum programming and become a resilient landscape.

Project Summary

By addressing each of these goals, the proposed design for the Sculpture Garden revitalization will holistically improve access, visitor experience, and the presentation of modern and twenty-first-century art as well as the operations and maintenance of the Sculpture Garden. This next evolution of the Sculpture Garden will give new life to a beloved setting, as an all-season venue to experience art in the nation's capital outside the confines of the traditional Museum setting.

The proposed concept is in conformance with the approved Smithsonian South Mall Master Plan. The restoration of the perimeter concrete walls of the Sculpture Garden was a need identified as a project under the Master Plan. To date, the Smithsonian is in compliance with the Programmatic Agreement for the Master Plan, and will continue to follow public process and mitigations outlined in the Agreement. The Section 106 process for this project has been initiated, with Public Meeting #1 held on 4/10/19, and creation of a project web site. Additional consultations with NCPC, CFA, NPS, and the DC SHPO were initiated in 2017, with additional preliminary briefings held on 8/28/18, 10/1/18, and 2/8/19. The Smithsonian has also engaged with the NCPC, CFA, DC SHPO, NPS, and the Advisory Council on Historic Preservation as required by the South Mall Master Plan Programmatic Agreement.

Site Location



Location Map

Hirshhorn Sculpture Garden Revitalization Concept Rendering

HIRSHHORN MUSEUM AND SCULPTURE GARDEN SCULPTURE GARDEN REVITALIZATION



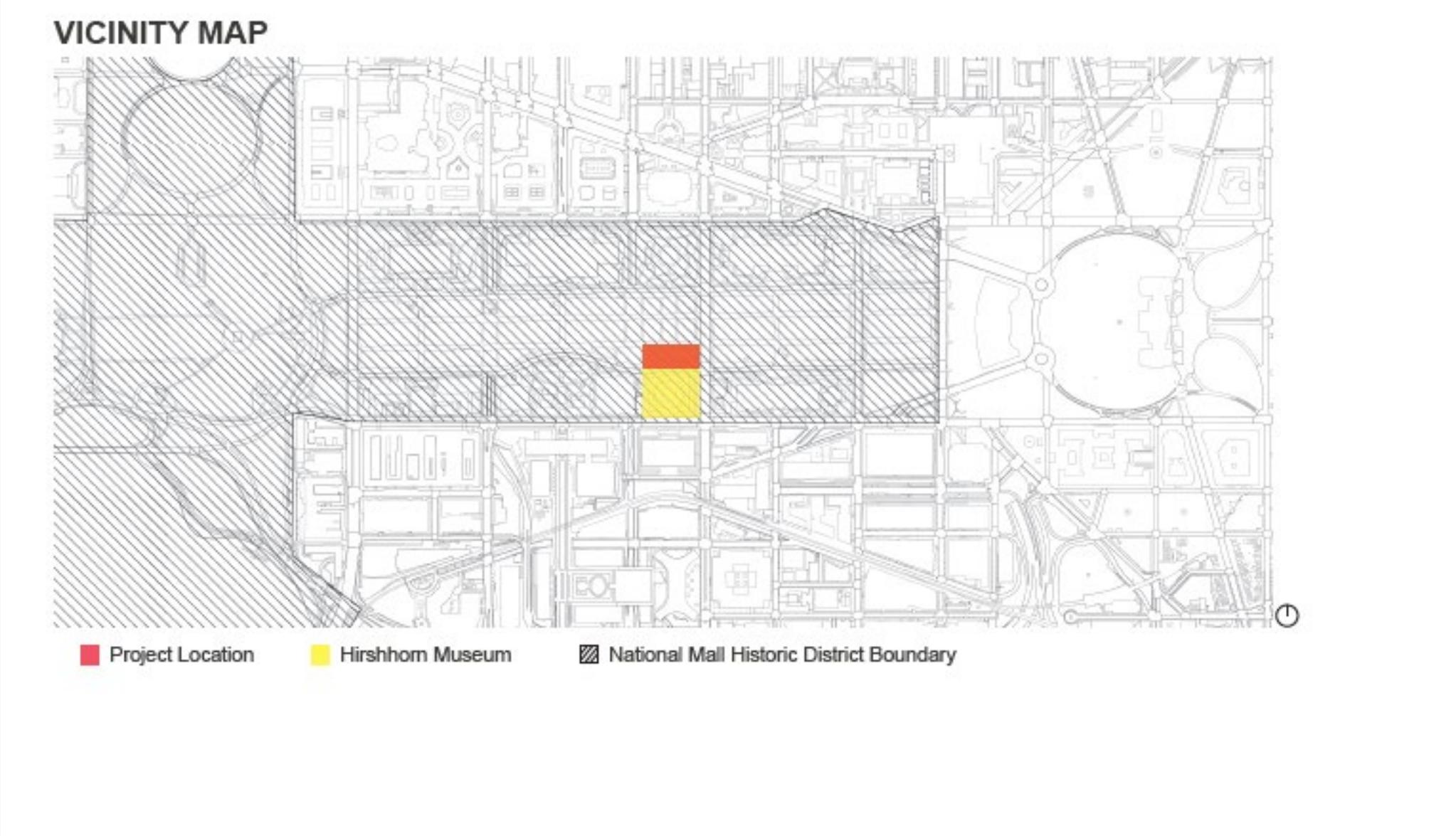
NATIONAL CAPITAL
PLANNING
COMMISSION

CONCEPT
REVIEW

03 MAY 2019

**HIRSHHORN
MUSEUM**
Smithsonian

Vicinity Map



Vicinity Map and Project Area

Vicinity Map and Project Area

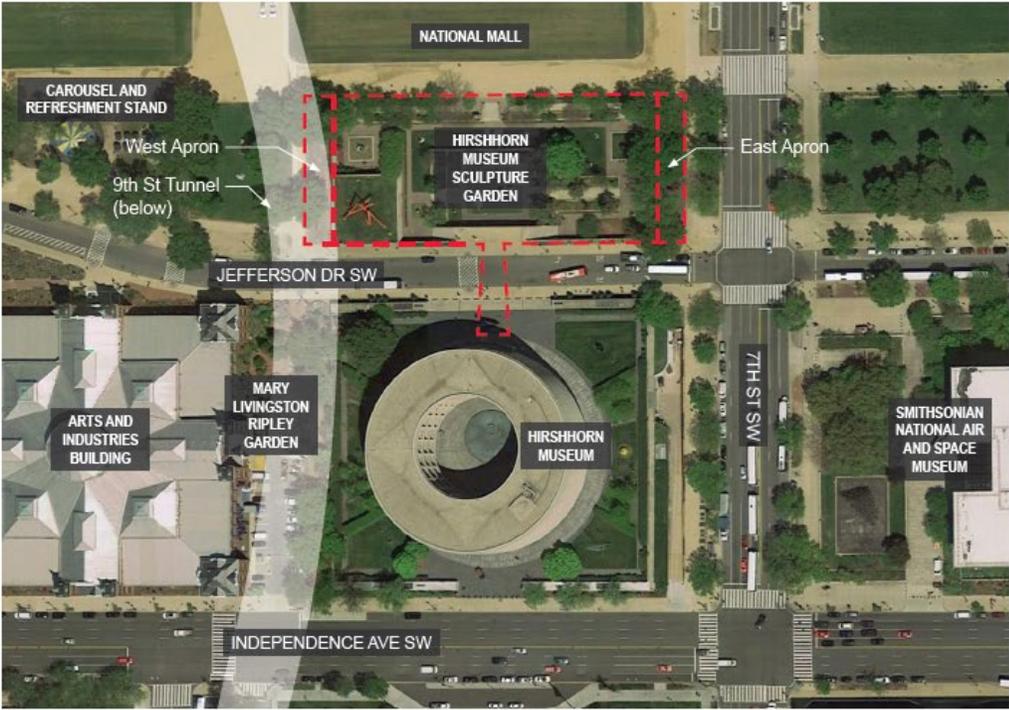
Constructed between 1969 and 1974, the Hirshhorn Museum and Sculpture Garden is located on the National Mall framed by 7th Street on the east, Independence Ave SW on the south, Mary Livingston Ripley Garden to the west, and the National Mall to the north. The 9th Street Tunnel passes under the west side of the Sculpture Garden. Centered on the 8th Street axis, the Hirshhorn campus aligns with the National Archives Building and the National Gallery of Art Sculpture Garden. The overall area of the Sculpture Garden is approximately 74,000 square feet. Aprons at east and west are included in the project area per the 1993 Memorandum of Understanding with the National Park Service.



National Mall Location Project Area



Project Area Location Project Location

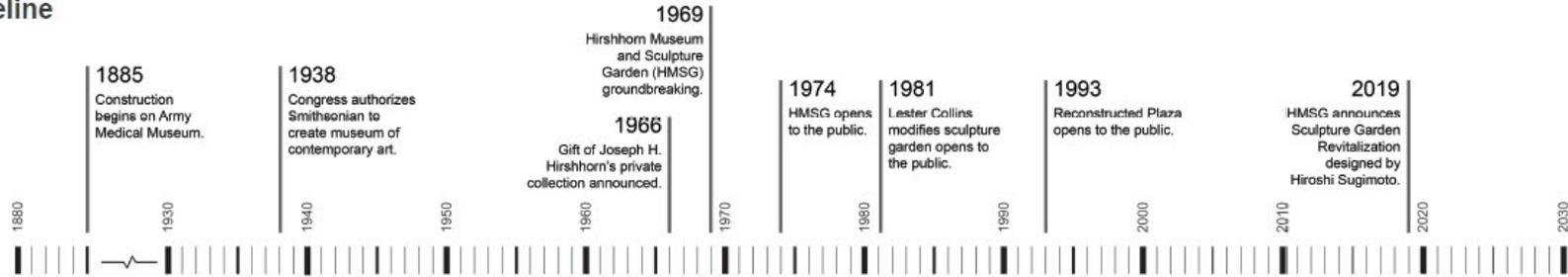


Project boundary outlined with red dashed line.

Timeline and Historic Context

3 HISTORIC CONTEXT

Timeline



Army Medical Museum construction complete. 1887



Future site of the Hirshhorn Museum and Sculpture Garden (HMSG), showing the Army Medical Museum demolished, 1969.

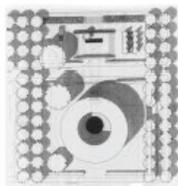
Exhibition of Hirshhorn's sculpture collection, at the Guggenheim, attracted international interest in the creation of a museum to house the collection. 1962
SOM architect Edward Charles "Chuck" Bassett develops concept plans. 1965
An Act of Congress establishes the Hirshhorn Museum and Sculpture Garden. 1965
Gordon Bunshaft of SOM is officially named architect of HMSG. 1967
CFA approved Bunshaft's redesign of the Sculpture Garden and pool. 1971

Lester Collins commissioned to modify the Sculpture Garden. 1977
The Museum Shop moves to the lobby, increasing exhibition space at its former location on the lower level. 1985
HMSG receives preliminary CFA approval of Urban & Associates Plaza rehabilitation plan. 1989
Underground passageway closes to the public. 1993

Hiroshi Sugimoto's first major U.S. retrospective is held at the HMSG. 2006
The PRT LAB + digital education studio is established in the underground passageway. 2010
The Museum Shop moves back to the lower level. 2014
Hiroshi Sugimoto lobby renovations of the HMSG complete. 2018



Cross-mall Sculpture Garden model, 1967.



Re-designed Sculpture Garden site plan, 1971.



Sculpture Garden, Gordon Bunshaft design, 1974.



Sculpture Garden, Lester Collins modifications, 1981.



Current Sculpture Garden conditions, 2018.



Sculpture Garden Revitalization Concept, Hiroshi Sugimoto, 2019.

Historic Plans and Historic Context

3 HISTORIC CONTEXT

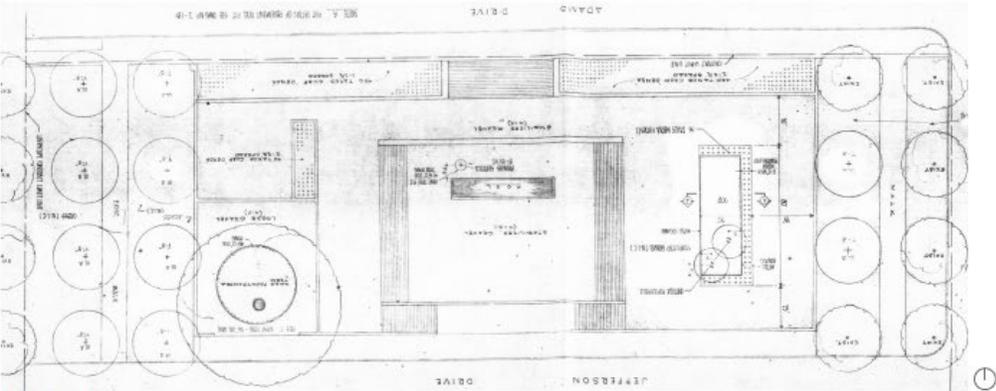
Historic Plans

Bunshaft and Collins Plans



Gordon Bunshaft Design, 1974

GORDON BUNSHAFT - 1974

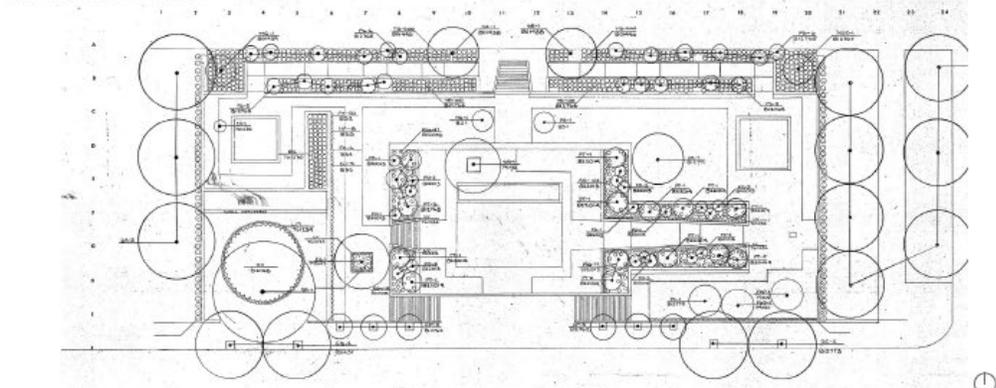


Bunshaft plan, 1974



Lester Collins Modifications, 1981

LESTER COLLINS - 1981



Collins plan, 1981

Historic Photographs

3 HISTORIC CONTEXT

Historic Photographs

Gordon Bunshaft, 1974



1 Aerial view looking south.



2 Entering tunnel from the Museum Plaza.



3 Central Garden with wide steps to lowest level.



4 Central Garden with reflecting pool and tunnel opening.



5 East Garden with hedges.



Key Plan: Bunshaft

HIRSHHORN MUSEUM AND SCULPTURE GARDEN
SCULPTURE GARDEN REVITALIZATION

Historic Photographs

3 HISTORIC CONTEXT

Historic Photographs

Lester Collins, 1981



1 Aerial view looking south-west.



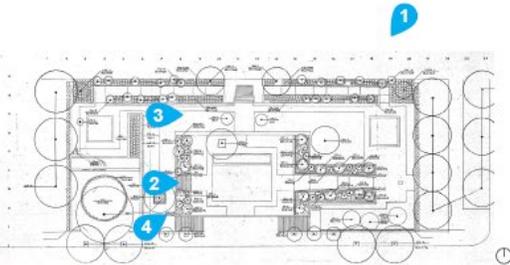
2 Central Garden with defined walkways and planting beds.



3 View toward east perimeter wall.



4 Central Garden and view toward National Mall.



Key Plan: Collins

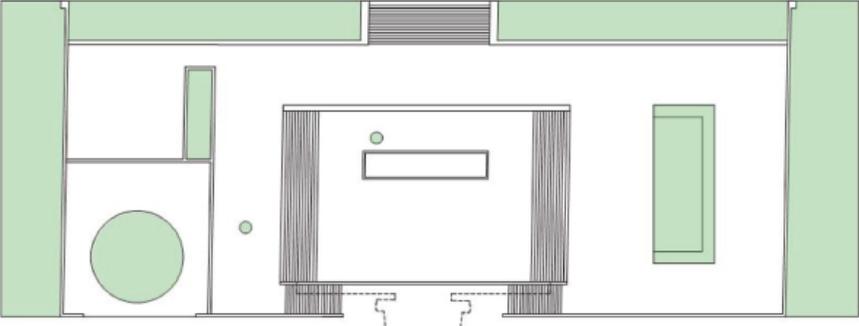
Historic Comparison

3 HISTORIC CONTEXT

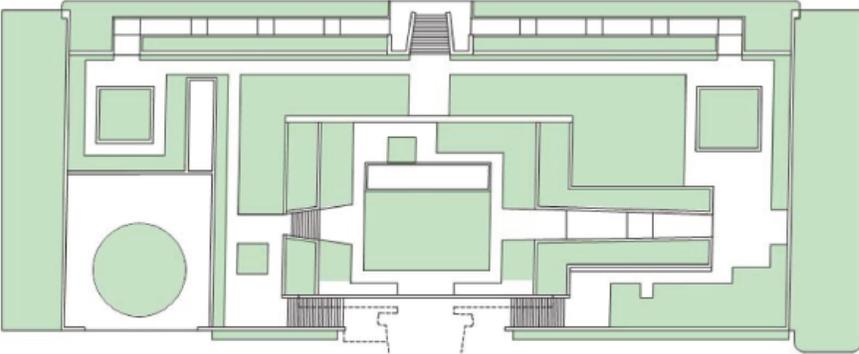
Historic Comparison

LANDSCAPE ELEMENTS OF BUNSHAFT AND COLLINS

These diagrams illustrate the increase in landscape introduced with Lester Collin's design in 1981. To improve environmental comfort, the amount of landscaping was almost doubled. Collins' new design included new plantings within a limited palette. The original weeping willow adjacent to the pool was retained, and the hedges adjacent to the new ramps were replaced. Other major, new plantings included several weeping beeches (*Fagus sylvatica 'Pendula'*) at the southeastern corner of the site, multiple Japanese black pines (*Pinus thunbergii*) along the central ramp, and two dawn redwoods (*Metasequoia glyptostroboides*) at the outer northern corners.



1974
Bunshaft Landscape Design
30% Landscape / 70% Paving and Gravel



1981
Lester Collins Landscape Design
59% Landscape / 41% Paving

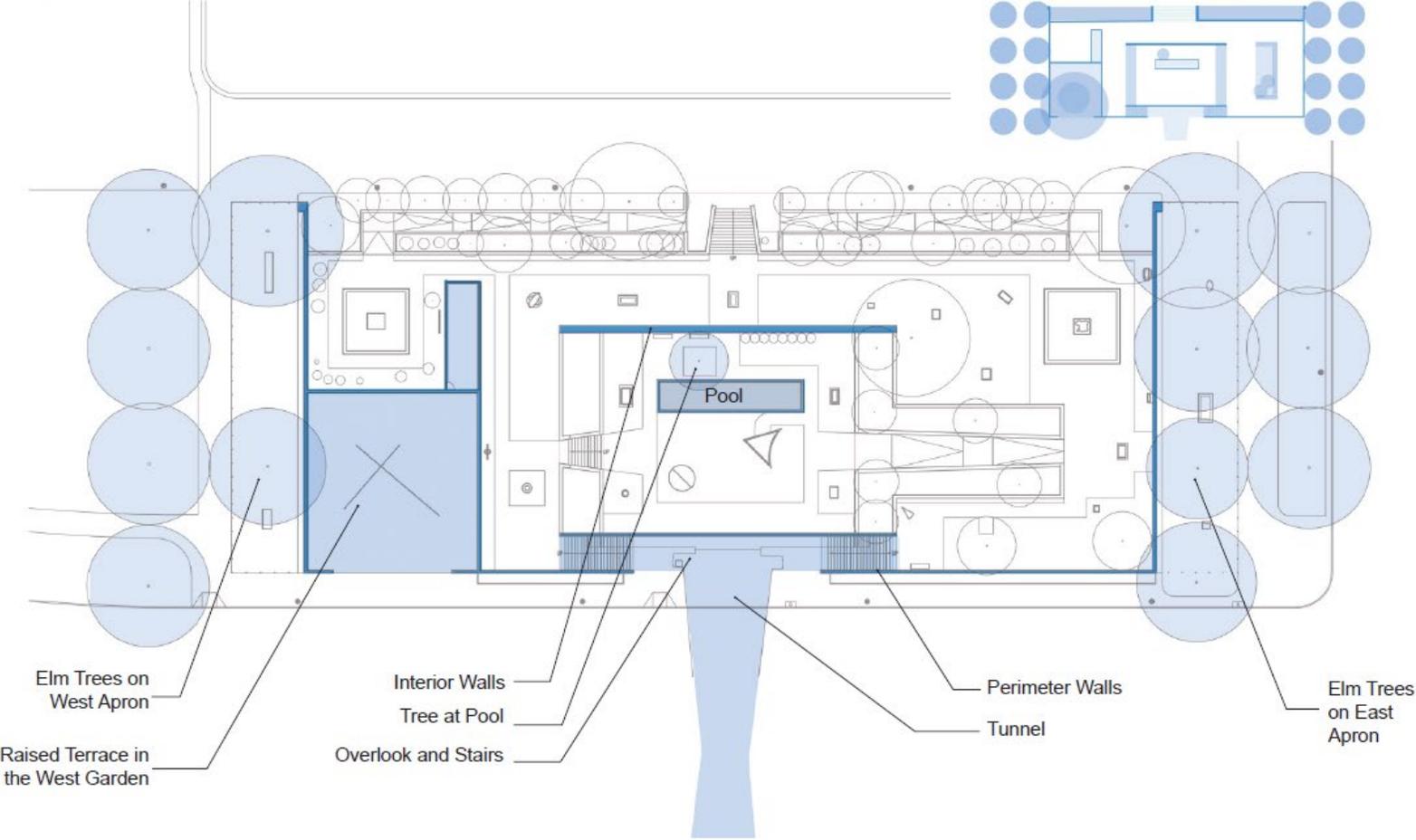
Historic Comparison

3 HISTORIC CONTEXT

Historic Comparison

EXTANT BUNSHAFT ELEMENTS

Bunshaft Plan, 1974

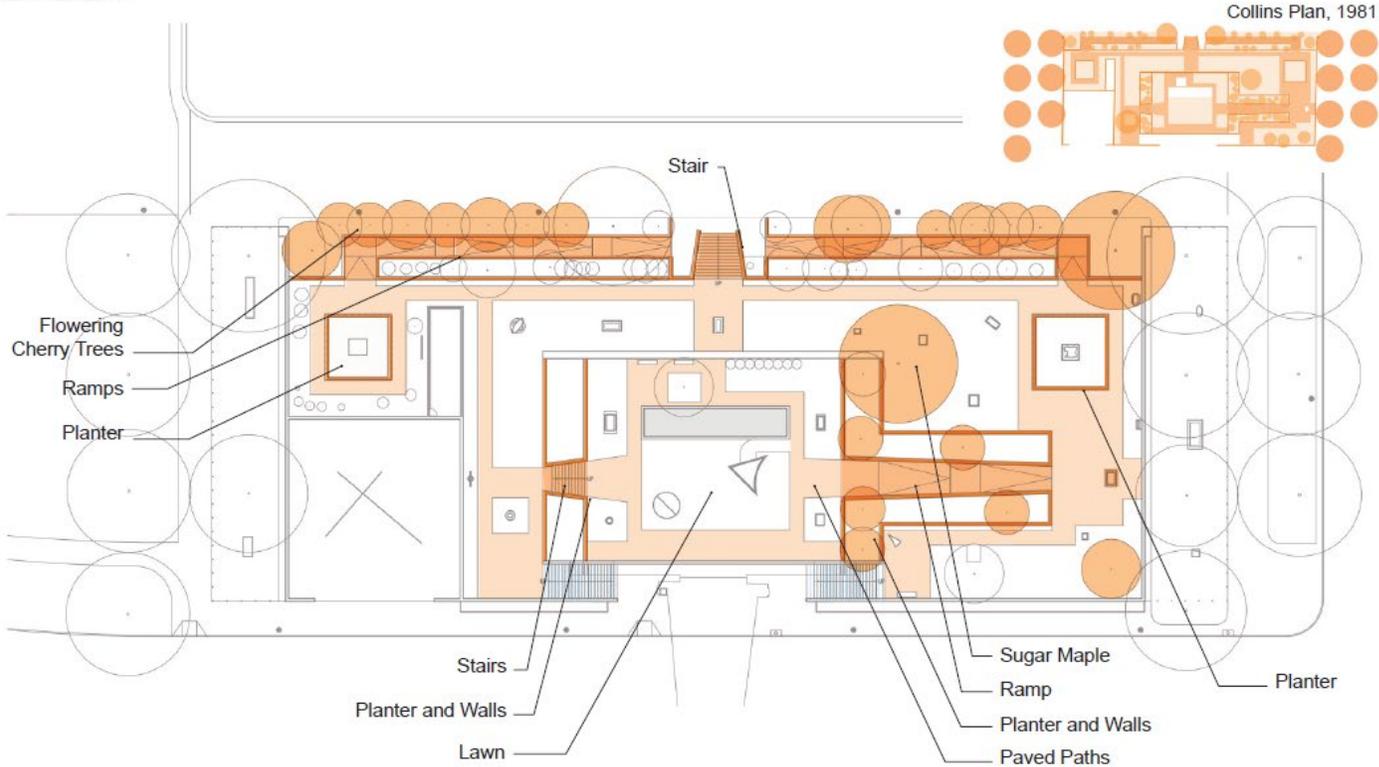


Historic Comparison

3 HISTORIC CONTEXT

Historic Comparison

EXTANT COLLINS ELEMENTS



Pool Evolution

3 HISTORIC CONTEXT

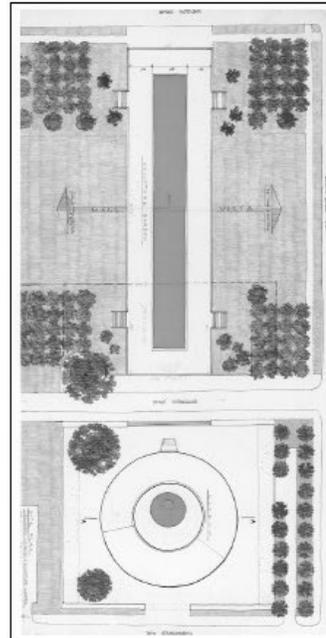
Pool Evolution

UNREALIZED DESIGN CONCEPT - EXPANSIVE REFLECTING POOL

The design of the Garden evolved between 1967 and 1971. The original concept for the Sculpture Garden was a single open space with a monumentally scaled reflecting pool. The sunken Sculpture Garden would span across the National Mall, linking it to the National Gallery of Art. The federal design review agencies approved this design of the Museum and Sculpture Garden in 1967, but the concept was never realized.

In 1969 Bunshaft redesigned the Garden, including the reflecting pool. The pool was now at a scale almost double the size of the current pool. This concept was also never realized.

In 1971 the design of the Sculpture Garden and reflecting pool evolved again. The size and orientation of the reflecting pool was substantially reduced and altered. This time, wide flanking stairs led to a lower gravel terrace with a smaller reflecting pool. In July 1971, the design was approved by the federal design review agencies.



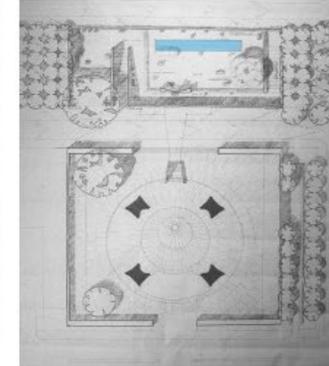
Sculpture Garden Concept, SOM, 1967



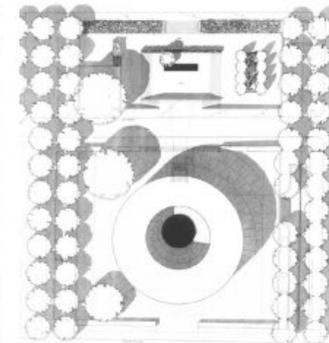
Sculpture Garden Concept, Skidmore, Owings & Merrill (SOM), 1967



Sculpture Garden Concept, SOM, 1967



Sculpture Garden Concept with Enlarged Reflecting Pool, SOM, 1969



Sculpture Garden Final Approved Design, SOM, 1971

Tunnel Evolution

3 HISTORIC CONTEXT

Tunnel Evolution

Bunshaft's revised design included a tunnel connection from the Museum to the Garden, in lieu of the basement level beneath Jefferson Drive conceived of in the 1967 plan. The tunnel visually and physically connected the Museum and the Sculpture Garden. Without the presence of natural daylighting, descending into the tunnel was a dark and unwelcoming experience.

The tunnel connection between the Plaza and the Garden was closed in the 1980s due to safety concerns. The Plaza Level tunnel entrance was covered over in the 1993 Plaza modifications, which provided accessibility, plantings, and garden rooms for sculpture display. The large scale artwork visible at the bottom photograph currently sits over the Plaza tunnel entrance. The tunnel was later enclosed for use as ArtLab educational space. Of note, the original granite stairs are still present at the back of the ArtLab, as shown in the photograph bottom right.

The closure of the tunnel has impeded the original flow of visitors ever since, requiring people to exit the Sculpture Garden and cross Jefferson Drive to access the Museum.



As-built conditions, 1981



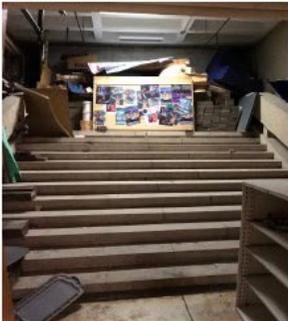
As-built conditions, 1981



Current conditions, 2019



Current conditions, ArtLab 2018



Current conditions, ArtLab 2018

Existing Conditions

4 EXISTING CONDITIONS

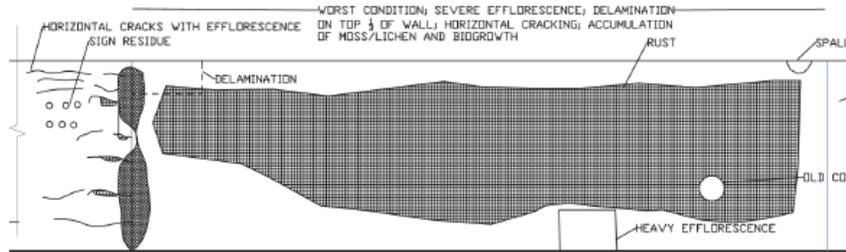
Existing Conditions

Throughout the 1980s, 1990s, and 2000s, the Sculpture Garden's plant materials evolved in response to the Garden's warm micro-climate and wet soils conditions. New plant varieties more adapted to these conditions, such as crape myrtle, cypress, perennial grasses, and woody vines, were introduced. By 1988, the condition of the large oak at the Sculpture Garden's southwest corner had deteriorated and required removal. Trees and plantings that became overgrown or ailing were replaced. As a result of many such incremental changes, the current quantity and diversity of plant material in the Garden differ greatly from their condition in 1981.

During a similar time frame, the Sculpture Garden's perimeter and internal concrete walls deteriorated. Discoloration, extensive visible cracking and other indicators of material distress have been observed since the early 1980s. A recently completed study has determined that the deterioration of the walls is due to inherent flaws in the original concrete mix and inadequate waterproofing details when constructed.

There is currently no storm water management facility serving the Sculpture Garden. During periods of heavy rain the ArtLab - which is situated below Jefferson Street and accessed at grade from the sunken garden level - has experienced significant recurrent flooding, due to an overflowing trench drain near the ArtLab entry. To help mitigate this problem, the Museum has resorted to draining the reflecting pool before large storm events, in order to re-purpose the pool as an ad hoc storm water reservoir. According to recent studies, the pool itself leaks, but not into conditioned museum space. There are no known sensitive natural resources within the project area.

Dense trees and bushes at the Garden's north edge, and the inaccessible condition of the east and west aprons compromise visual access between the National Mall context and the Sculpture Garden. These visual barriers reduce the Sculpture Garden's visual presence and impact on its National Mall setting. The Garden also has very limited connectivity to the National Mall's network of accessible pathways and Museum Plaza. Only the South Overlook is currently accessible to this network. Unfortunately, this overlook provides access to the sunken garden via stairs, and the accessible path to the Museum Plaza is located at the west end of the site. Sloped walkways that provide access to the sunken garden level are accessed from the center of the garden's north edge: a location not connected with the Mall's network of accessible walkways. The north entry must be accessed via gravel walkways that pose significant challenges for persons using mobility devices such as wheelchairs, strollers, and walkers.



Scope of wall deterioration in one location as documented in the Silman report for RTKL, HMSG Testing, VOLUME 2 APPENDIX A - H, PROJECT NO. 1421111, 5/4/2018.



View of the pool perimeter as drained.

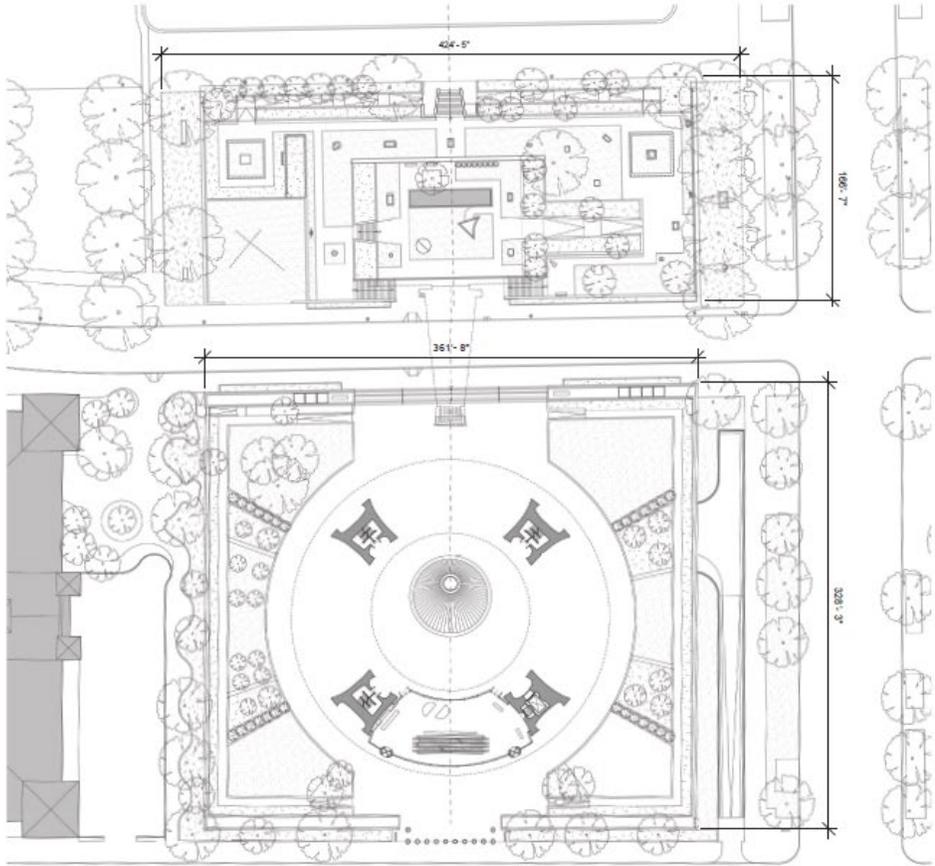


A close-in view of the pool perimeter. Portions of the pool's concrete perimeter curb are deteriorated.

Existing Site Plans

4 EXISTING CONDITIONS

Existing Site Plans
Museum and Sculpture Garden



Museum and Sculpture Garden Site Plan

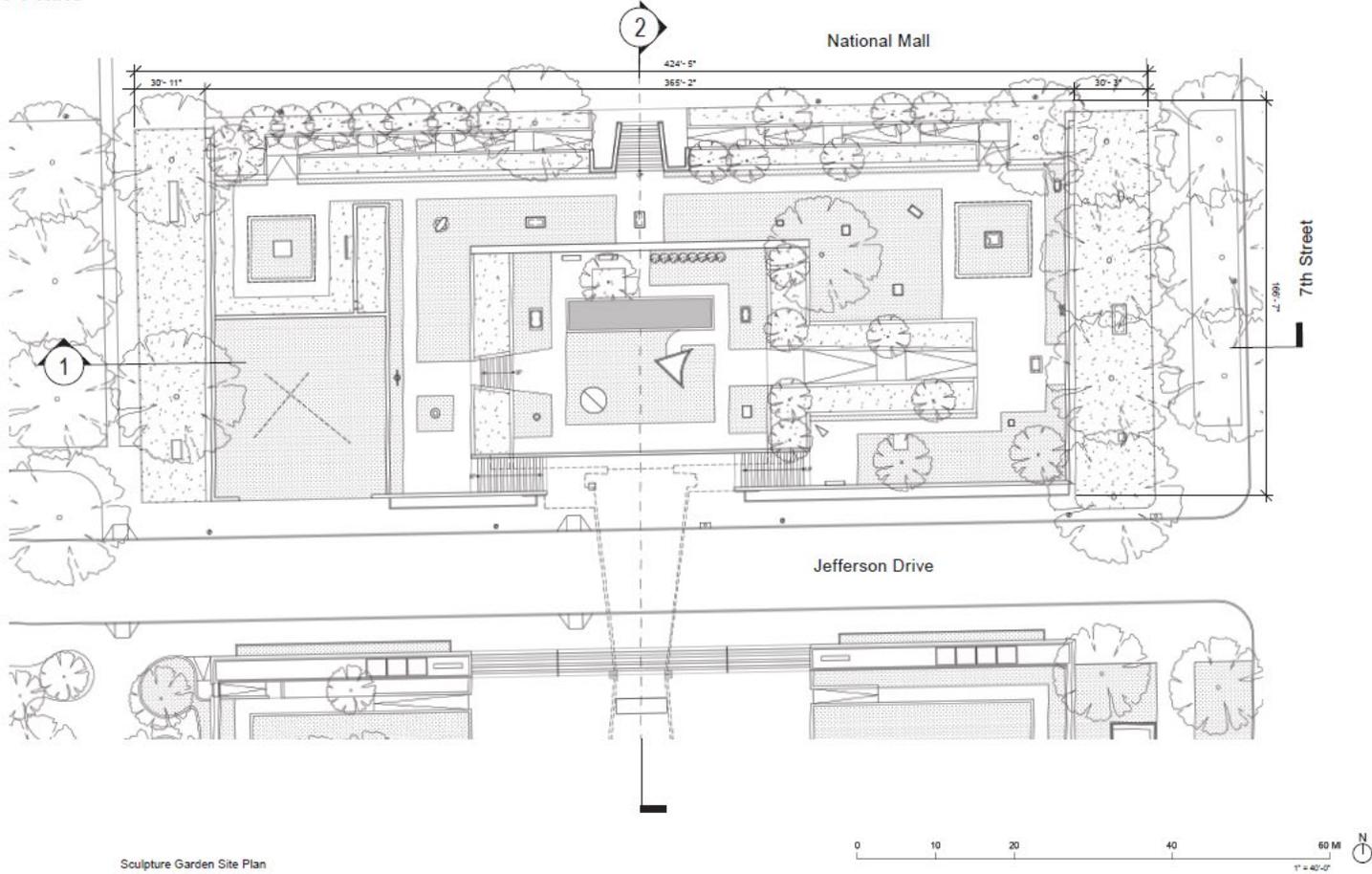


HRSHORN MUSEUM AND SCULPTURE GARDEN
SCULPTURE GARDEN REVITALIZATION

Existing Site Plans

4 EXISTING CONDITIONS

Existing Site Plans Sculpture Garden



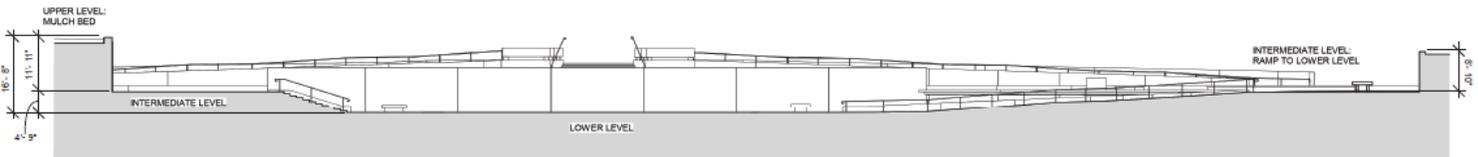
Sculpture Garden Site Plan

HIRSH-HORN MUSEUM AND SCULPTURE GARDEN
SCULPTURE GARDEN REVITALIZATION

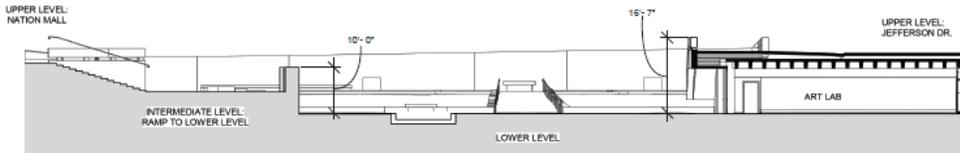
Existing Site Sections

4 EXISTING CONDITIONS

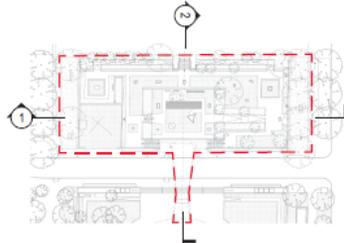
Existing Site Sections
Sculpture Garden



1 East-West Section, Looking North



2 North-South Section, Looking East



Existing Site Plans and Conditions

4 EXISTING CONDITIONS

Existing Site Plans and Conditions Tunnel - ArtLab Educational Space



Looking south within ArtLab.



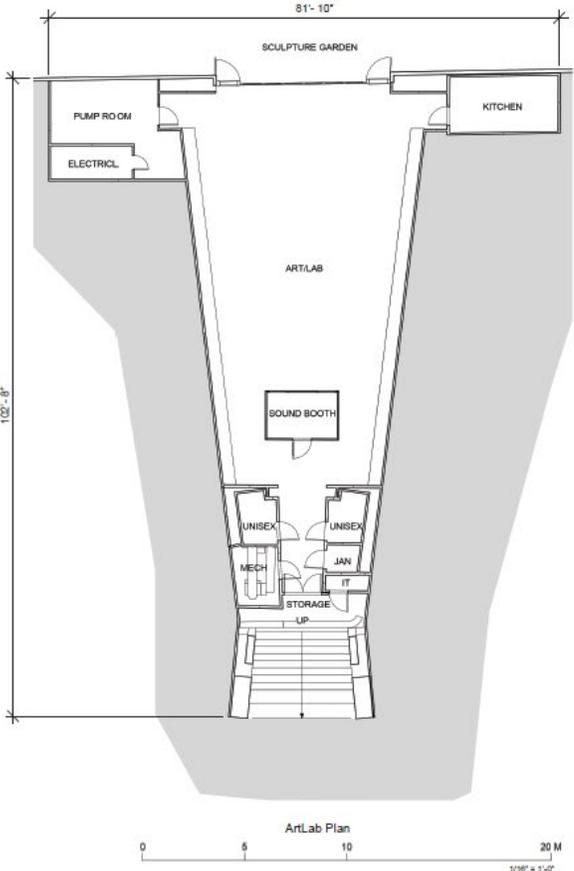
Looking west within north end of ArtLab.



Pump Room within ArtLab.



Mechanical room within ArtLab.



Existing Site Photographs

4 EXISTING CONDITIONS

Existing Site Photographs
Site Edges



1 East Overlook and 7th Street.



2 View of dense planting along north edge of Sculpture Garden.



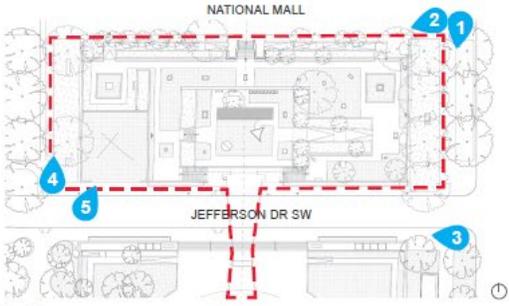
3 Jefferson Drive and south edge of Sculpture Garden.



4 West Overlook with post and chain railing.



5 Raised garden bed in southwest corner.



Key Plan

Existing Site Photographs

4 EXISTING CONDITIONS

Existing Site Photographs West Garden



6 Deteriorated concrete wall at West Garden.



7 Uneven paving at Intermediate level of the Garden.



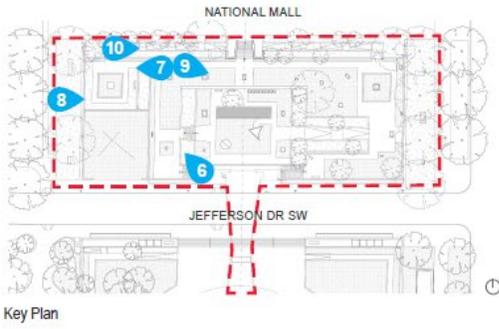
8 Cracked concrete wall at the West Overlook into the West Garden.



9 Staining and efflorescence at the north wall of the West Garden.



10 West ramp of the Garden.



Existing Site Photographs

4 EXISTING CONDITIONS

Existing Site Photographs

Central Garden



16 From the National Mall, direct access to the garden is by a stair to the North Overlook.



17 Drained reflecting pool.



18 ArtLab entrance to the former tunnel.



19 Missing intermediate handrail leading down to Lower level.



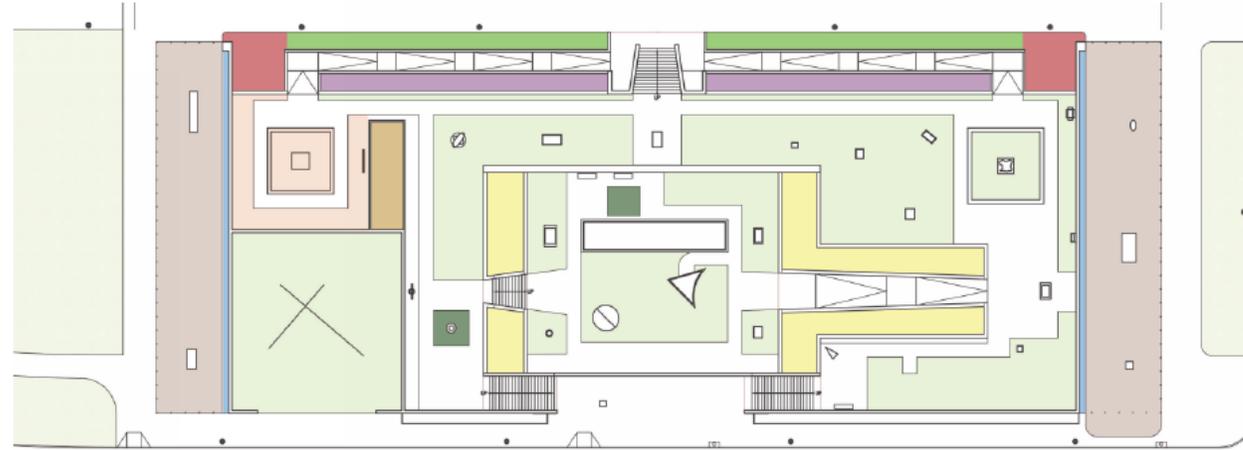
20 Stained concrete wall divides the elevated East Garden from the rest of the Sculpture Garden.



Existing Landscape

4 EXISTING CONDITIONS

Existing Landscape
Landscape Existing Ground Plane



Species	Common Name	Species	Common Name
 <i>Agastache</i> 'Black Adder'	Giant Hissop	 <i>Hamamelis x intermedia</i> 'Arnold's Promise'	Witch Hazel
 <i>Anemone x hybrida</i> 'Whirlwind'	Japanese Anemone	 <i>Pinus mugo</i>	Dwarf Mountain Pine
 <i>Heuchera</i> 'Blackout'	Coral Bells	 <i>Rhododendron</i> 'Gumpo White'	White Gumpo Azalea
 <i>Hosta</i> 'Blue Mouse Ears'	Hosta	 <i>Fatsia japonica</i>	Japanese Aralia
 <i>Ophiopogon japonicus</i> 'Nana'	Dwarf Mondo Grass	 <i>Hakonechloa macra</i>	Hakone Grass
 <i>Taxus baccata</i> 'Repandens'	Spreading English Yew	 <i>Lavandula x intermedia</i> 'Phenomenal'	Lavender
 <i>Calamagrostis x acutiflora</i> 'Karl Foerster'	Feather Reed Grass	 <i>Sesleria autumnalis</i>	Autumn Moor Grass
 <i>Geranium sanguineum</i> 'Album'	Hardy Geranium	 <i>Liriope muscari</i>	Lily Turf
 <i>Iris</i> 'Season's Brother'	Siberian Iris	 <i>Chaenomeles japonica</i>	Japanese Quince
 <i>Iris</i> 'Butter and Sugar'	Siberian Iris	 <i>Hydrangea anomala</i> subsp. <i>petiolaris</i>	Japanese Climbing Hydrangea
 <i>Sedum lineare</i> 'Golden Teardrop'	Stonecrop		
 <i>Abelia chinensis</i>	Chinese abelia		
 <i>Calamagrostis x acutiflora</i> 'Karl Foerster'	Feather Reed Grass		
 <i>Cephalotaxus</i> 'Duke Gardens'	Cow's Tail Pine	 LAWN	
 <i>Cephalotaxus</i> 'Prostrata'	Prostrate Japanese Plum Yew	 MULCH	
 <i>Cornus sericea</i> 'Kelsyi'	Red Osier Dogwood		
 <i>Hamamelis x intermedia</i> 'Arnold's Promise'	Witch Hazel		
 <i>Ilex glabra</i> 'Shamrock'	Inkberry Holly		
 <i>Itea virginica</i> 'Sprich' Little Henry	Virginia Sweetspire		
 <i>Yucca filamentosa</i> 'Bright Edge'	Adam's Needle		

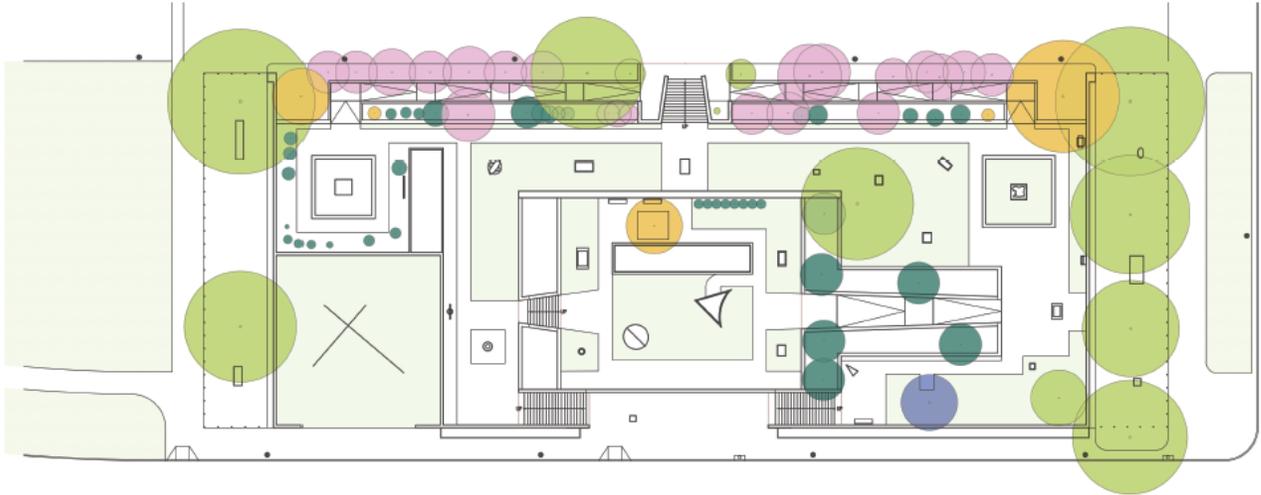
PLANT LIST COURTESY OF SI GARDENS



Existing Landscape

4 EXISTING CONDITIONS

Existing Landscape
Landscape Existing Tree Canopy



- **DECIDUOUS TREES**
Ulmus americana - American Elm
Fagus sylvatica - European Beech
Sophora japonica - Japanese Pagoda Tree
Acer saccharum - Sugar Maple
Acer saccharum 'Monumentale' - Columnar Sugar Maple
Hammelis x intermedia - Witch Hazel
- **DECIDUOUS CONIFEROUS TREES**
Taxodium distichum - Bald Cypress
Taxodium ascendens - Pond Cypress
Metasequoia glyptostroboides - Dawn Redwood
- **EVERGREEN TREES**
Chamaecyparis obtusa - Hinoki Cypress
Pinus thunbergii - Japanese Black Pine
Pinus nigra - Austrian Pine
Thuja occidentalis - Northern White-cedar
- **WISH TREE**
Cornus kousa - Kousa Dogwood
- **FLOWERING TREES**
Prunus subhirtella - Higan Cherry
Prunus x yedoensis - Yoshino Cherry
Lagerstroemia indica - Crepe Myrtle



Museum Program and Vision

5 MUSEUM PROGRAM AND VISION

Museum Program And Vision

The medium of sculpture has been fundamental to the Hirshhorn Museum and Sculpture Garden's identity since its founding, evidenced by the fact that a dedicated Sculpture Garden was an integral part of the Museum's original design. Joseph H. Hirshhorn's extraordinary collection first achieved national and international prominence through an acclaimed exhibition of 444 modern sculptures, shown at the Guggenheim in New York in 1962. Since opening in 1974, the Sculpture Garden's presentation of world-class modern sculpture has provided visitors with the opportunity to encounter iconic late nineteenth- and twentieth-century masterworks set against the incomparable backdrop of the National Mall.

Artists today are working with new media at an unprecedented scale, mining a wide array of subject matter and material. While sculpture has traditionally been seen on a pedestal, contemporary artists further extend its potential by exploring social interaction, architecture, process, music, dance, and mixed media as central elements of sculptural practice.

In order to respond to this dynamic evolution of twenty-first-century art, and remain relevant as the National Museum of Modern and Contemporary Art, the Hirshhorn requires a bold vision for the Garden that honors Gordon Bunshaft's design and vision while enhancing visitor experience and engagement. The Hirshhorn has selected renowned artist and architect Hiroshi Sugimoto to realize three primary curatorial and programmatic objectives: to enhance and increase the display of the Museum's historically significant bronze sculpture collection; to reinforce the connection between the National Mall, Garden, and Museum; and to create flexible space for artists working to push the mediums of sculpture and performance forward into the twenty-first century.

Sugimoto's concept design singularly unites a profound respect for the Garden's history, a sensitivity to materials, and the potential for impactful presentations by both modern masters and vanguard artists of today. Sugimoto builds on the deep connections between Gordon Bunshaft's Garden and the karesansui (dry landscape) garden style. Bunshaft and sculptor Isamu Noguchi made a 1960 visit to the style's most iconic exemplar, Ryōan-ji Temple in Kyoto, which was a source of inspiration for the Hirshhorn Sculpture Garden. Bunshaft and Noguchi's partnership dates back to the early 1950s, when they collaborated on an urban garden for the Plaza of Lever House in New York. Sugimoto continues in this strong tradition of synthesizing art and architecture.



Isamu Noguchi with Nina and Gordon Bunshaft, Ryōan-ji, Kyoto, Japan, 1960
PHOTO CREDIT: National Registry Determination of Eligibility Form

Museum Program and Vision

5 MUSEUM PROGRAM AND VISION

The Garden concept design responds to the Museum's vision by creating distinct garden spaces and galleries:

The East Garden, A series of interconnected open "galleries" for the Hirshhorn's collection of modern bronze sculptures, maximizing both visual impact and a feeling of intimacy between viewer and work of art. These galleries will also allow for rotating sculptural exhibitions that increase the number of sculptures on display by 50 percent, exploring new narratives within an established history of art. The vitality and originality of these sculptural masterworks will be highlighted by human-scale gallery environments, featuring stacked stone walls in hierarchical dialogue with the original Bunshaft walls, which are preserved as a defining element.

The West Garden, A dynamic open lawn for contemporary artists pushing the boundaries within the media of sculpture and performative art forward into the twenty-first century. This flexible space will showcase temporary exhibitions, interactive installations, public programming, and monumental sculpture by contemporary artists. Visitors will engage directly with performers, sound, movement, and materials, at a scale previously unfeasible.

Reflecting Pool and Performance Area, A shallow water feature in the central garden (inspired by Bunshaft's unrealized vision for an enlarged pool) that will serve as a focal point for visitor engagement and reflection. Sugimoto's concept integrates a performance stage, a stacked stone backdrop, and shaded amphitheater seating to form an inviting venue for the performative arts, including music, dance, and participatory art of the twenty-first century.

Entrances and Overlooks, A new and enhanced "front door" on the National Mall, providing space for pause and reflection, with clear vistas encompassing the full breadth of the Garden. Destination artworks positioned around the perimeter will draw visitors in, encouraging flow between the Garden and Museum. New shaded seating will provide opportunities for rest and contemplation.

Reimagined Underground Passage, A re-opening of a key element of Bunshaft's design, critical to reestablishing the fundamental connection between the Sculpture Garden and the Plaza. Sugimoto's concept enlarges the passage openings and uses reflective stainless steel to flood the space with natural light, inviting visitors to move through the passageway. Sugimoto states, "[t]he garden greenery is experienced like the mirror image of an Impressionist painting by Seurat or Monet, but curved." The stainless steel is molded into a funneled shape and recalls Sugimoto's iconic Infinity sculptures. The passageway symbolically aligns with the center of the Museum and fountain, while also reinforcing the larger north-south axis developed in Bunshaft's original design.



Doug Aitken, Song 1, Hirshhorn Museum, 2012.



Kim Gordon, Concert for Yoko Ono, Hirshhorn Museum, 2017.



Jen Rosenblit, I'm Gonna Need Another One, Does the Body Rule the Mind, Or Does the Mind Rule the Body?, Hirshhorn Museum, 2018.

Proposed Concept Rendering

6 PROPOSED



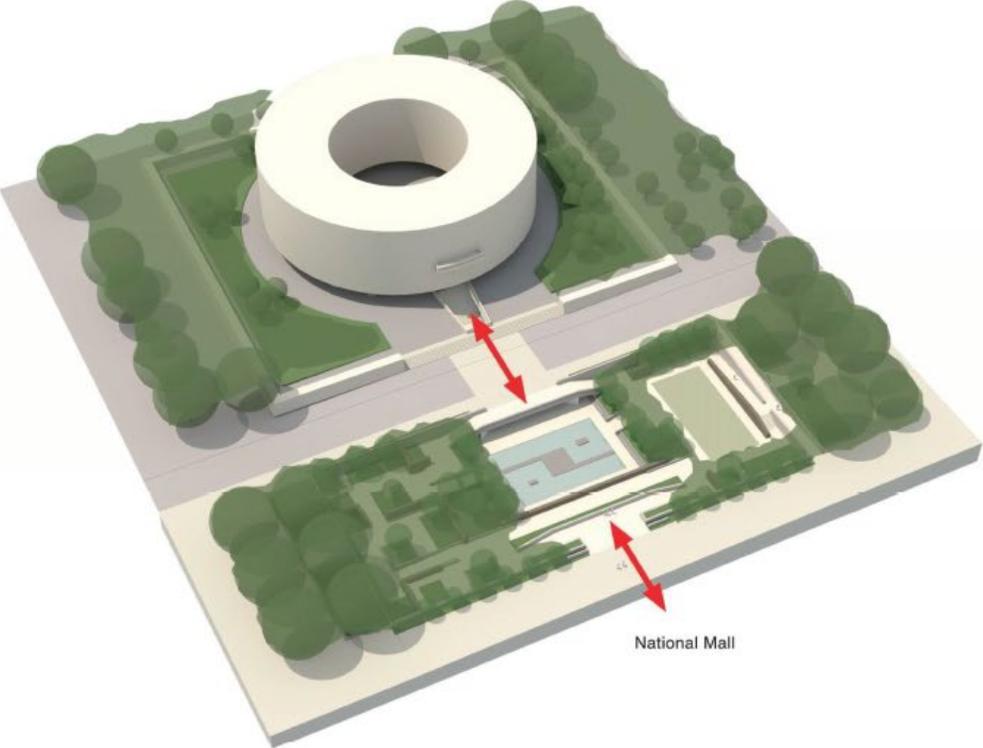
HRSHORN MUSEUM AND SCULPTURE GARDEN
SCULPTURE GARDEN REVITALIZATION

Concept Intent

6 PROPOSED

Reinforcing the Connection to the National Mall

A major element of the Hirshhorn Museum Sculpture Garden Revitalization is the strengthening of the physical connection and view axis between the Museum Plaza, Garden and National Mall. By reopening the underground passage, a continuous outdoor experience between the Museum Plaza and Garden is created. A more generous overlook and widened entrance at the north side strengthen the connections between the Hirshhorn and the National Mall and to the important 8th Street axis of the L'Enfant plan.



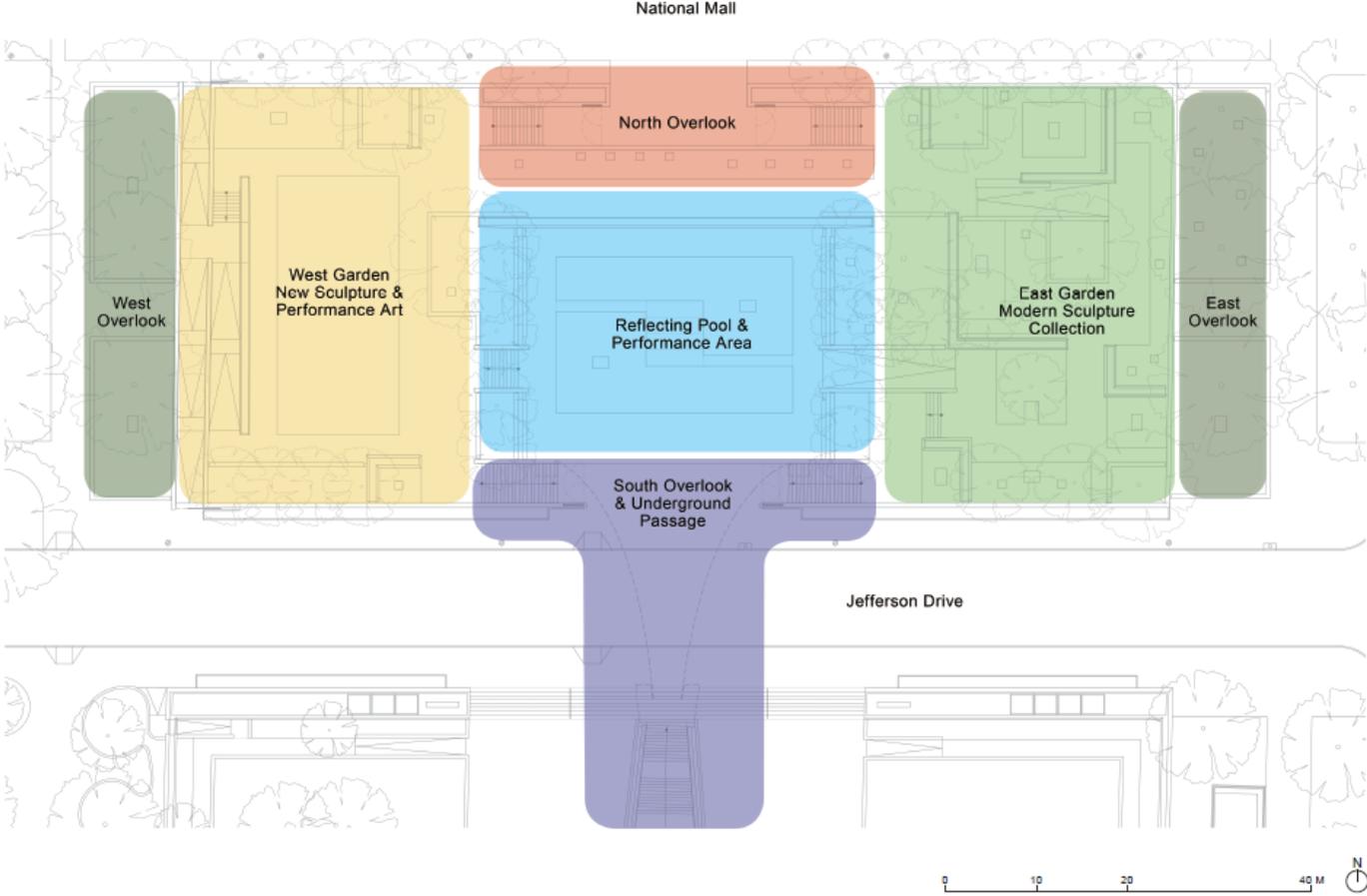
Concept Garden Organization

6 PROPOSED

Sculpture Garden Organization

DISTINCT GARDEN SPACES AND GALLERIES

The Garden concept design responds to the Museum's vision by creating distinct garden spaces and galleries: The East Garden to display the Modern Bronze Sculpture Collection, the West Garden to support new sculpture and performance art, the Reflecting Pool and Performance Area, Overlooks at each cardinal direction create welcoming transitions to the surrounding context, and the re-imagined Underground Passage connects visitors from the National Mall and Museum.

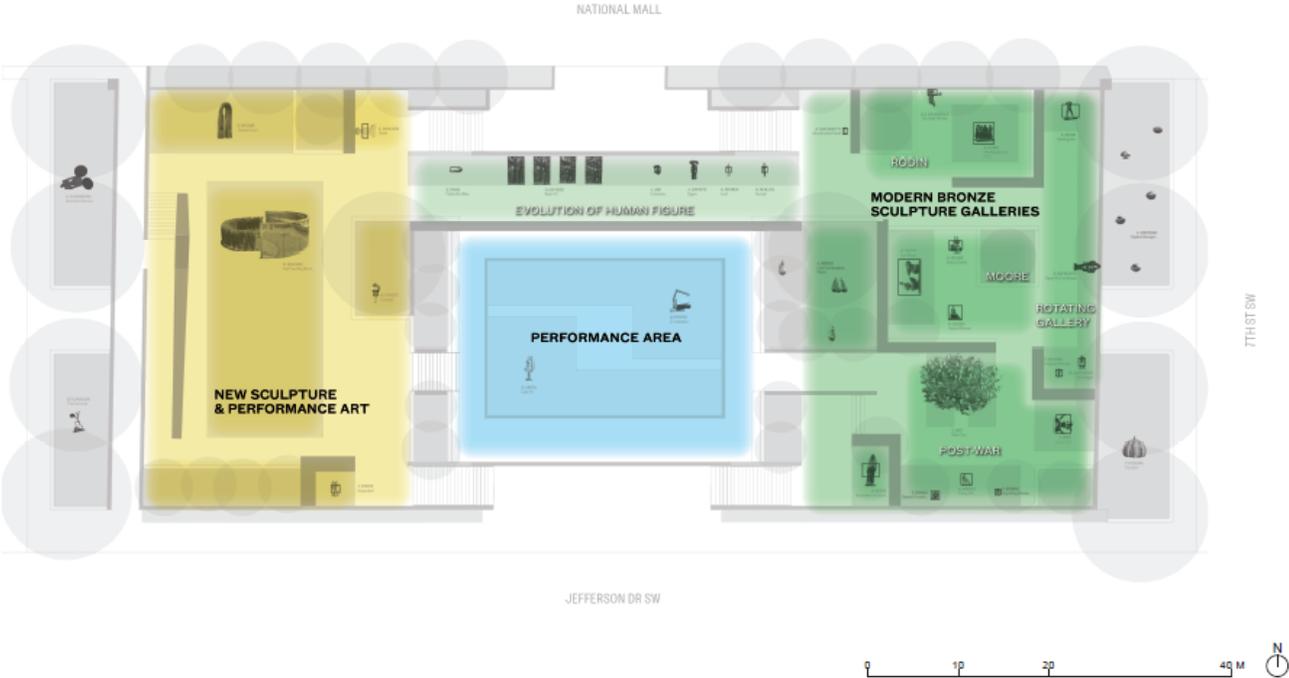


Curatorial Vision

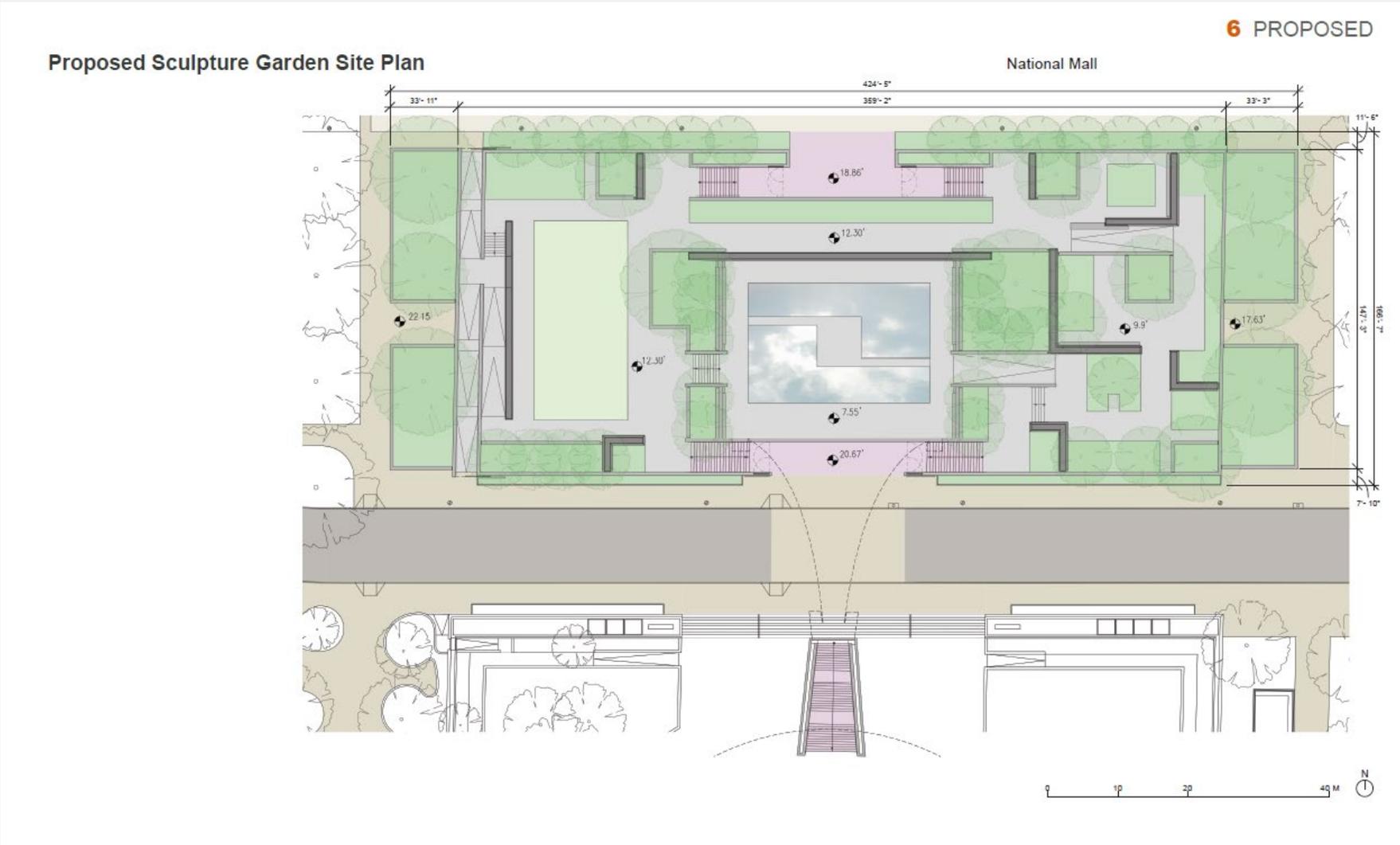
5 MUSEUM PROGRAM AND VISION

Curatorial Vision

The Hirshhorn Museum and Sculpture Garden curators are working closely with Hiroshi Sugimoto to develop the gallery spaces. This diagram illustrates the curatorial vision of the Sculpture Garden with specific areas for the viewing of modern bronze sculpture, large scale sculpture, temporary installations and performance art. This curatorial process is ongoing.



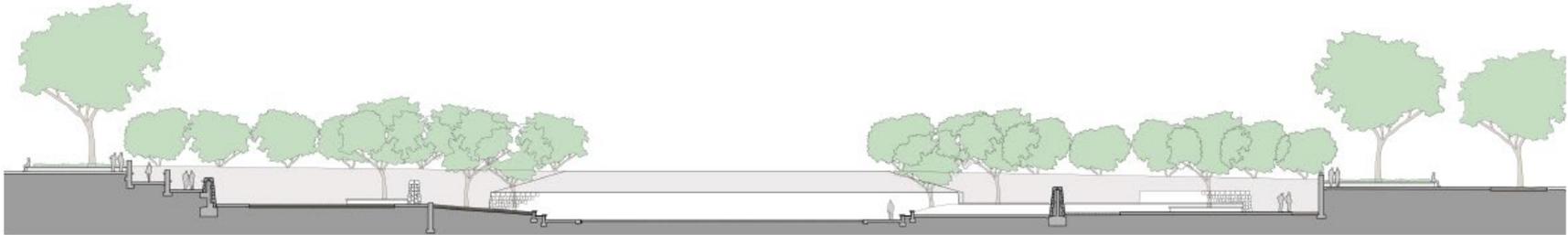
Proposed Concept Site Plan



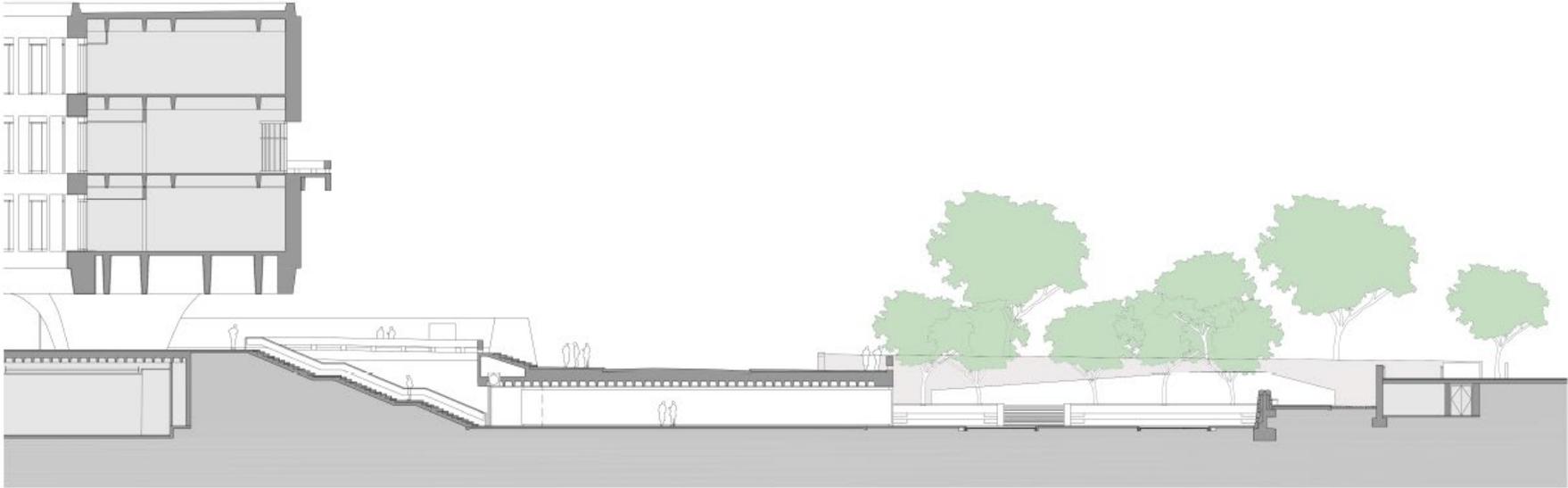
Proposed Sculpture Garden Sections

6 PROPOSED

Proposed Sculpture Garden Sections



East-west section

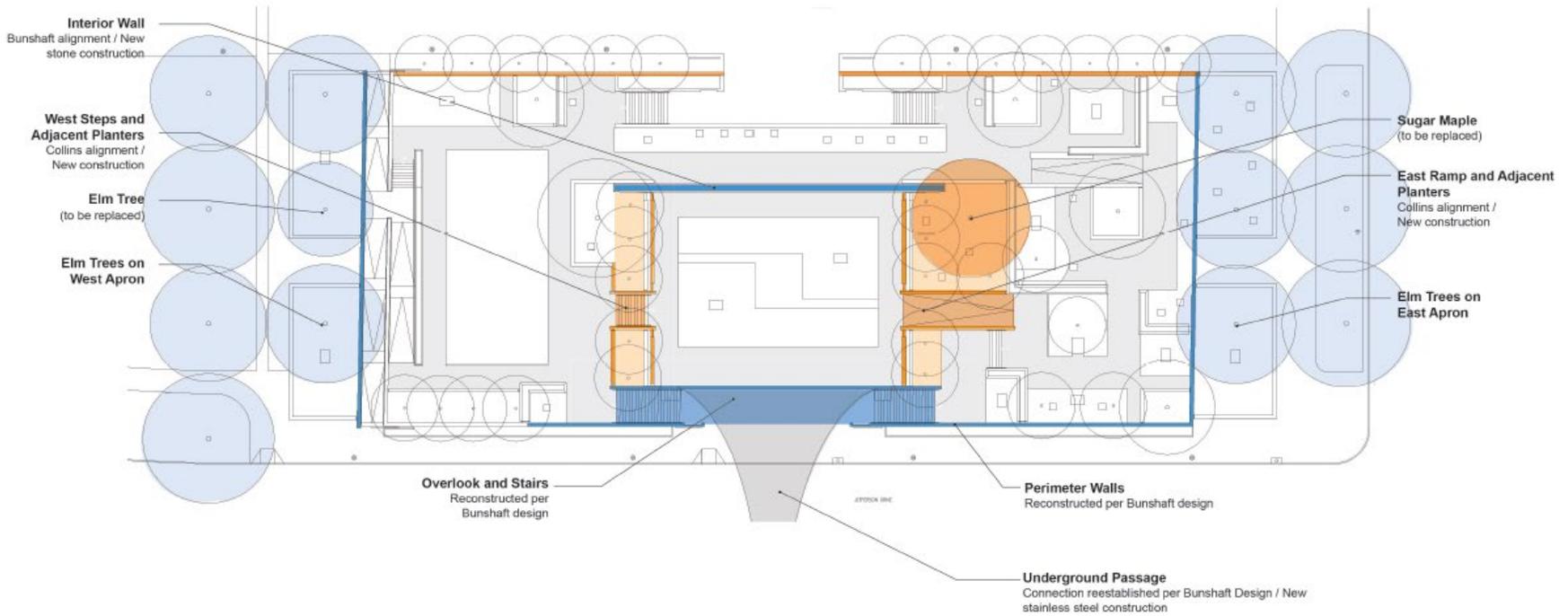
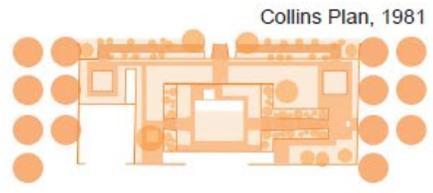
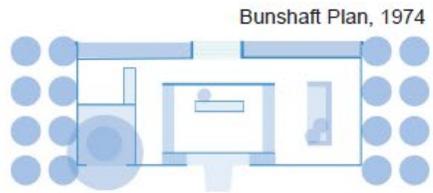


North-south section

Overlay on Proposed Sugimoto Garden Design

6 PROPOSED

Overlay on Proposed Sugimoto Garden Design Comparative Analysis of Garden Evolution

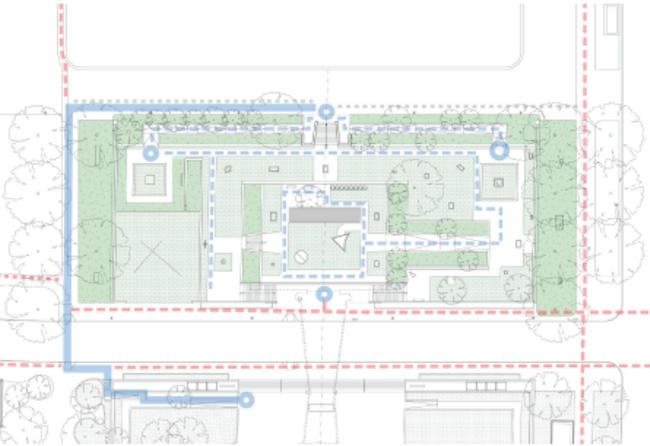


Accessible Routes

6 PROPOSED

Accessible Route Comparison

EXISTING

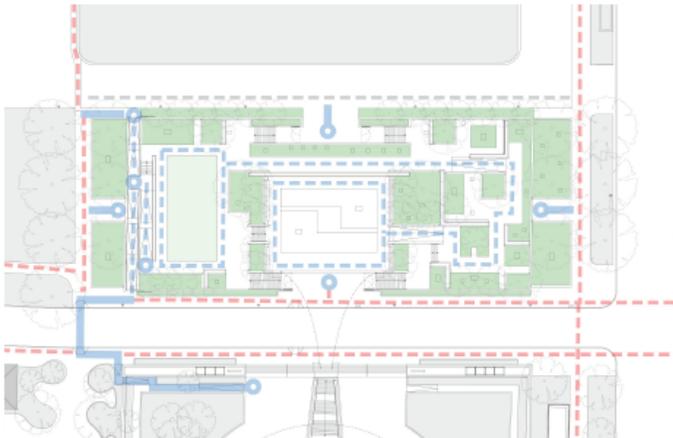


KEY

- - - - - Accessible Path in Garden
- Accessible Path to Garden
- - - - - Accessible Path at National Mall
- - - - - Crushed Stone Mall Path
- Points of Arrival

The only accessible access to the Sculpture Garden is from the north along two flanking ramps. This route traverses the crushed stone Mall pathway which is challenging for wheelchairs and strollers to navigate.

PROPOSED



KEY

- - - - - Accessible Path in Garden
- Accessible Path to Garden
- - - - - Accessible Path at National Mall
- - - - - Crushed Stone Mall Path
- Points of Arrival

The design proposes ramps accessible from both the north and south providing universal access for all visitors. The southern ramp is located across from the Plaza accessible entry to strengthen the campus connection. The proposed design introduces overlooks on both the east and west sides into the Garden which will also be accessible.

Proposed New Wall Materials and Character

6 PROPOSED

Wall Materials and Character

Within the Sculpture Garden, walls mark the overall Garden boundary (and serve as retaining walls, given its sunken nature) and provide a frame of reference as well as a unique context for viewing art.

While the perimeter concrete walls are to be replaced in-kind—and modified mainly to address current code requirements and life safety—the internal stone walls are conceived as a new intervention.

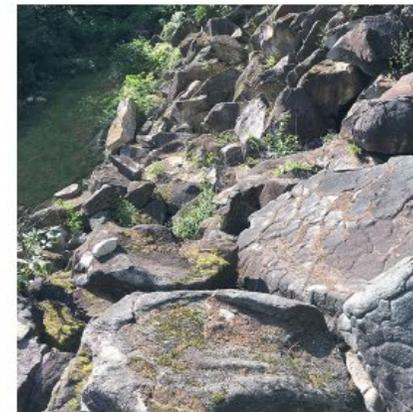
The new walls will be distinct in character from the perimeter walls. The proposed concept incorporates in-kind replacement of Bunshaft's powerful concrete retaining walls to define the sunken garden perimeter, and complements them with beautifully crafted internal stone walls to guide visitors through an exceptional outdoor art gallery experience.

The location, scale, and materiality of the gallery walls are designed to create spaces of different scales, proportions, and vantage points to accommodate viewing of the museum's extraordinary permanent collection as well as changing exhibitions. The materiality and character of the new walls are envisioned in subdued tones to complement the refined texture of the reconstructed concrete perimeter walls.

The construction, appearance, and treatment of the stone gallery walls themselves is being studied intensely. Aesthetic mock-ups for two options for the stone gallery walls are planned for summer of 2019.



Proposed stone wall construction.
(Shown here: Landscape walls at guest house in Kiyoharu, Japan by Hiroshi Sugimoto)



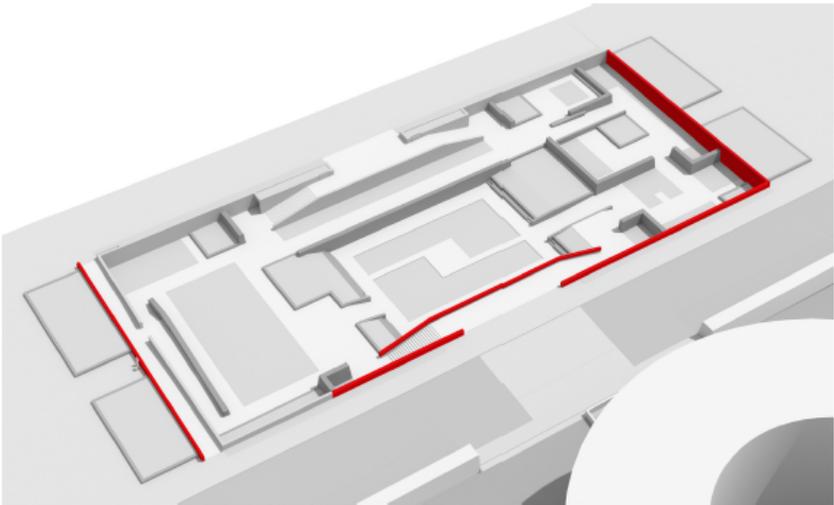
Example of stone type and color in quarry.

Wall Hierarchy

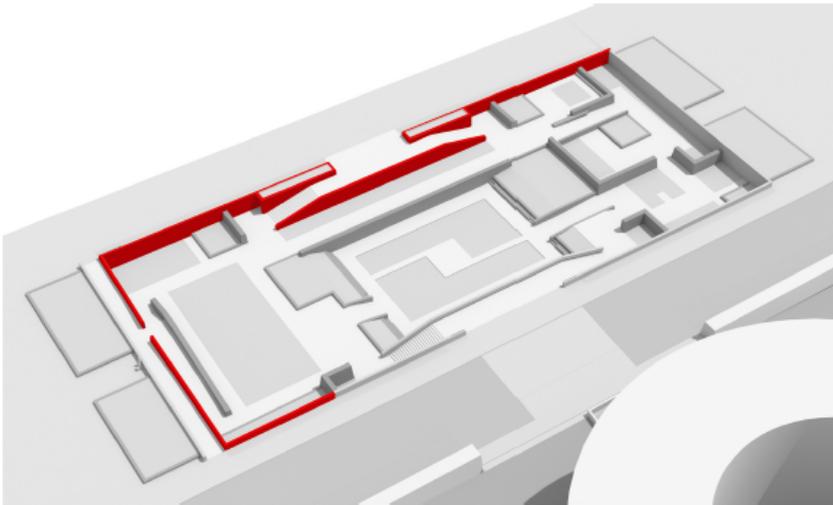
6 PROPOSED

Wall Hierarchy

Stone Gallery Walls and Concrete Aggregate Walls



1 Original Concrete Aggregate Walls Replaced in-Kind
These walls will be re-built in its original location and surface texture (sandblasted, with exposed crushed granite aggregate). The wall tops will be slightly raised to conform to current building codes.



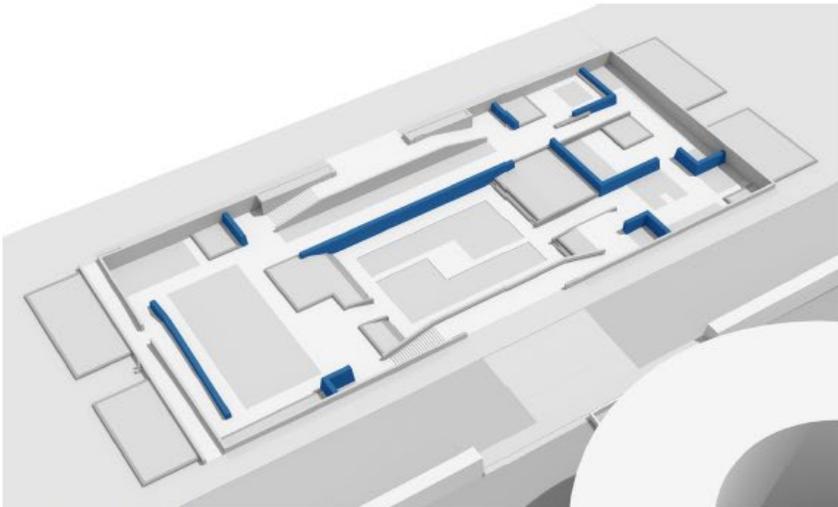
2 New Concrete Aggregate Walls Matching Original Walls
These walls will be added to complete the original shape of the garden at its perimeter. They will receive the same surface texture as the original walls (see 1). The new walls frame and define two new elements of the Garden: The enlarged North Overlook and the new ramped west entry to the Sculpture Garden.

Wall Hierarchy

6 PROPOSED

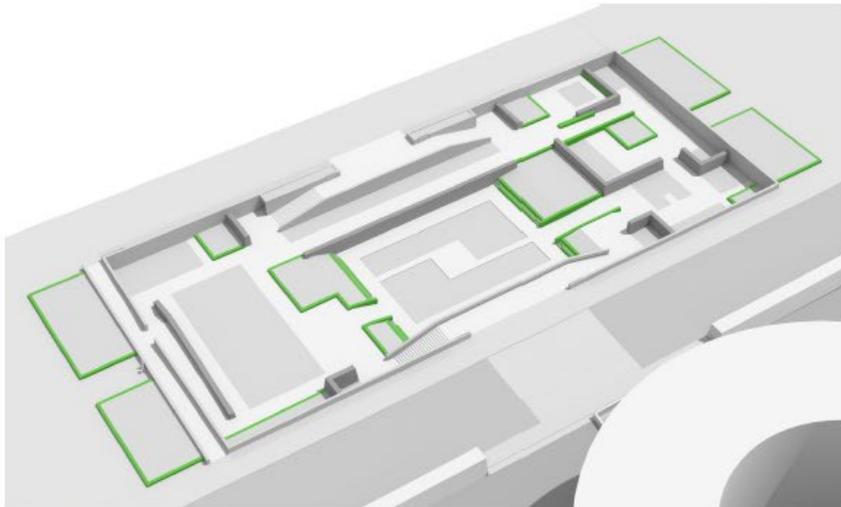
Wall Hierarchy

Stone Gallery Walls and Concrete Aggregate Walls



3 New Stone Gallery Walls

These walls are meant to function as new backdrops for art and further define new programmatic spaces of the Garden. The stone walls are always slightly lower than the concrete perimeter walls, forming a distinctly different secondary system of organization.



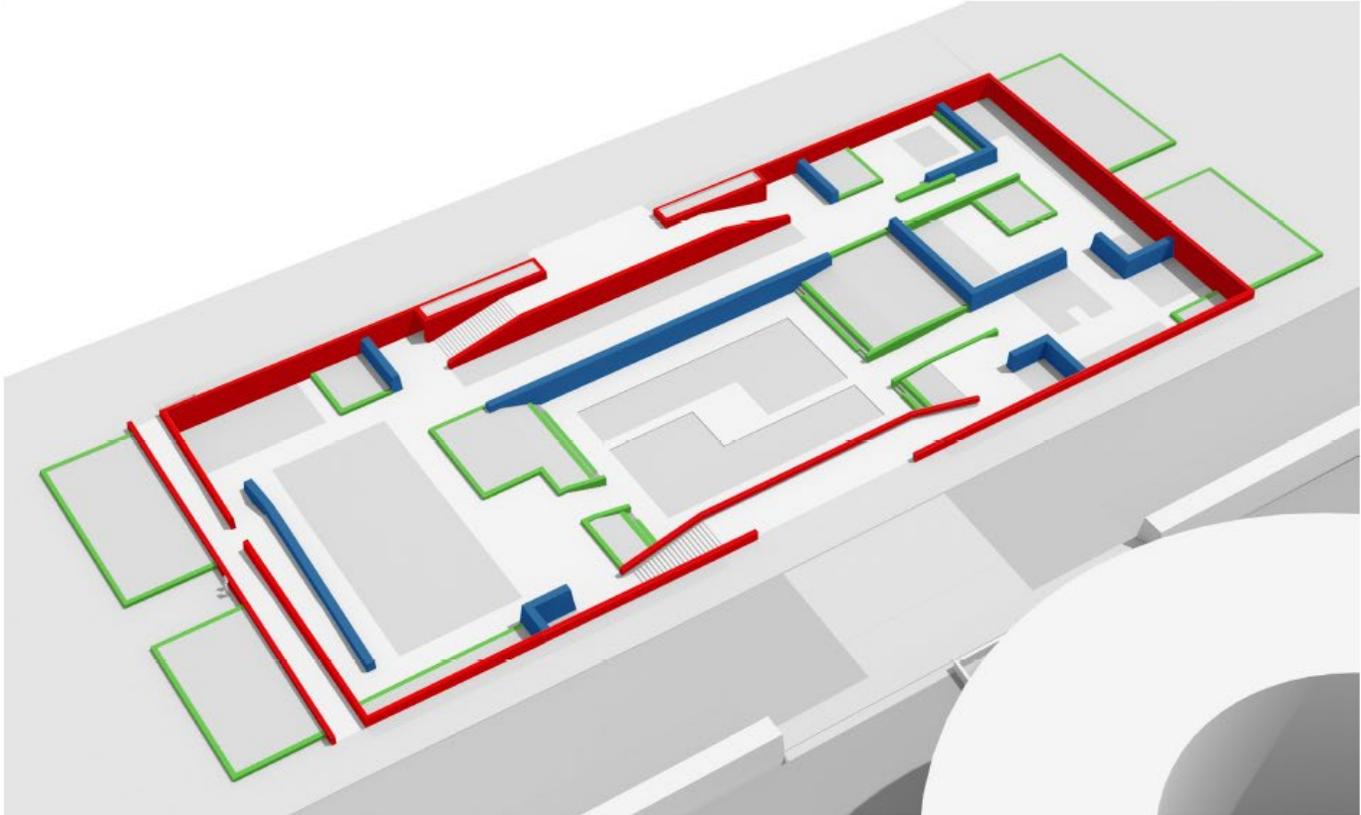
4 New Planter Walls

These walls frame raised planters and simultaneously function as continuous benches. Raised planters alternate with planting at pavement level and create benches at strategic locations throughout the Sculpture Garden.

Wall Hierarchy

6 PROPOSED

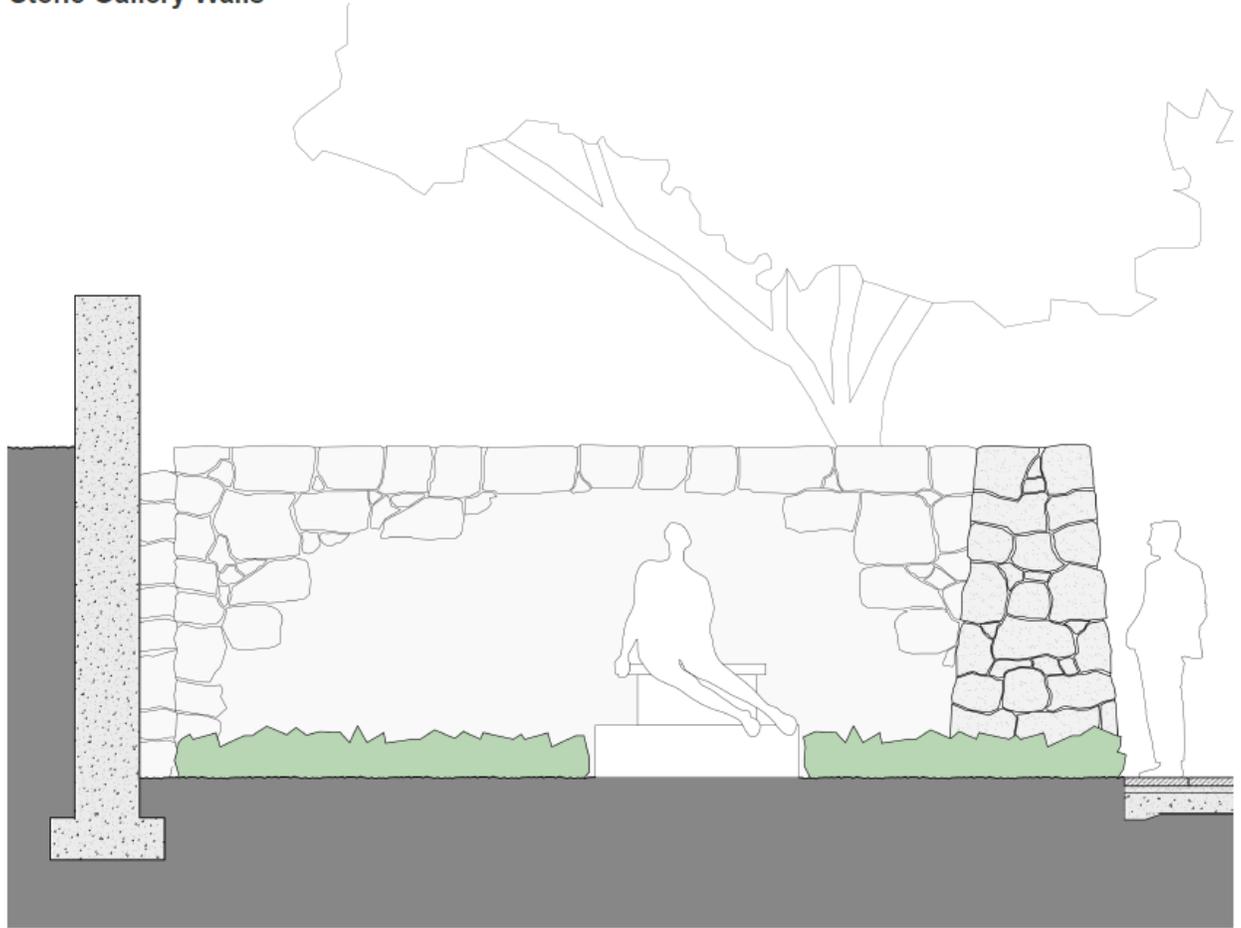
Wall Hierarchy
Stone Gallery Walls and Concrete Aggregate Walls



5 Combined Wall Diagram
Together, the walls form a harmonious ensemble of programmatic spaces and outdoor galleries.

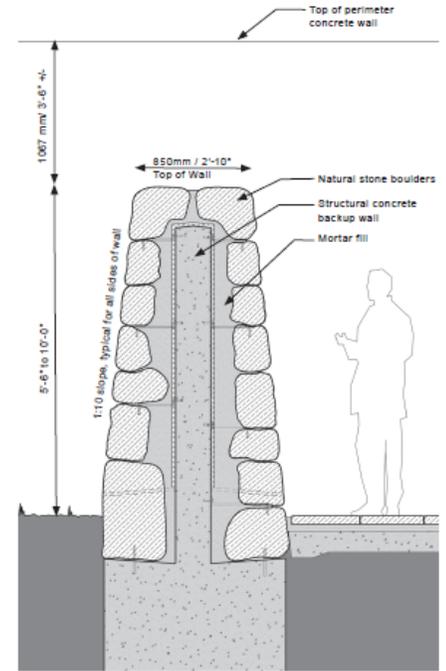
Proposed Stone Gallery Walls

Stone Gallery Walls



Proposed stone wall section

6 PROPOSED

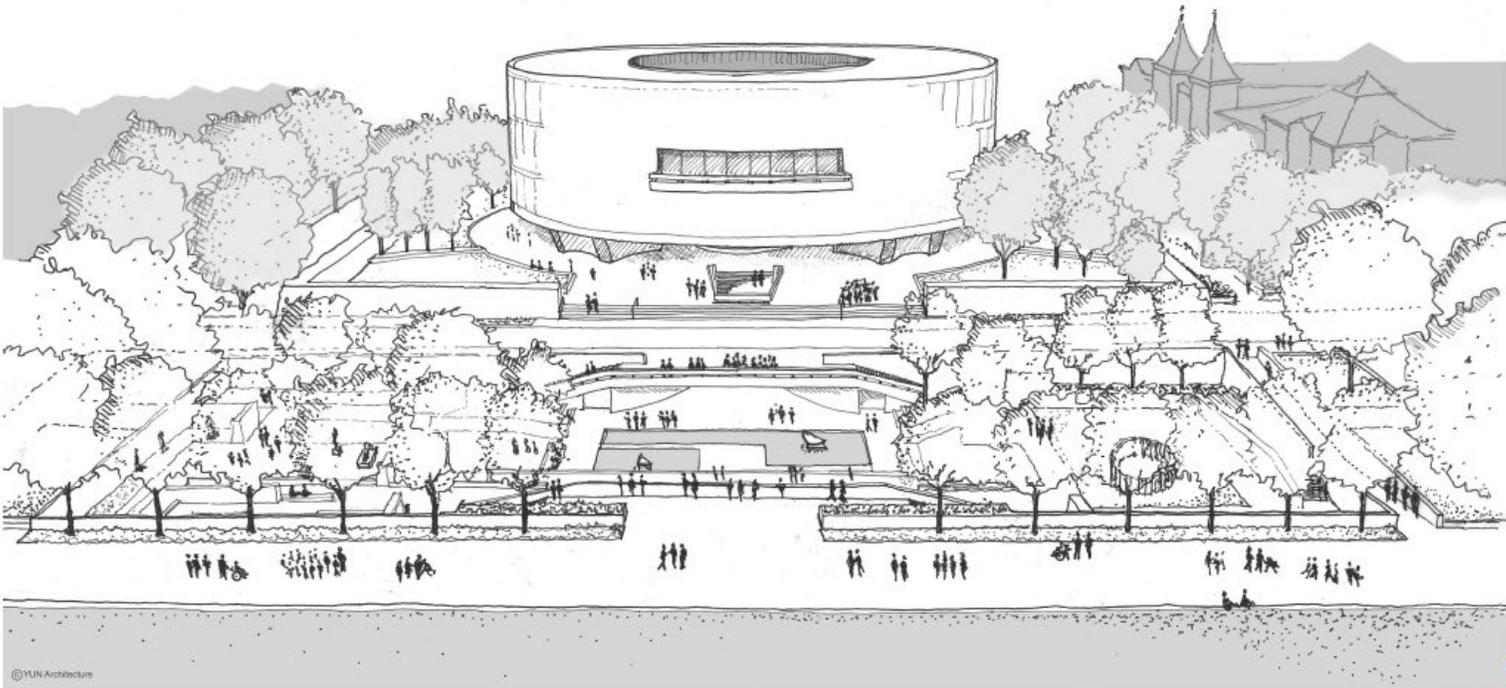


Proposed stone wall section

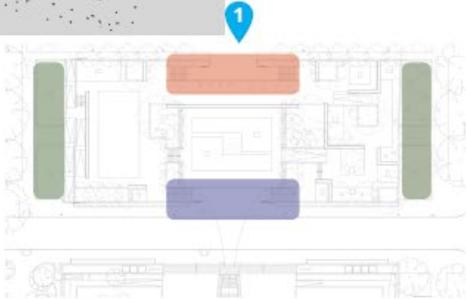
Rendering of Garden Overlooks

6 PROPOSED

Garden Overlooks



1 Aerial View - looking south.

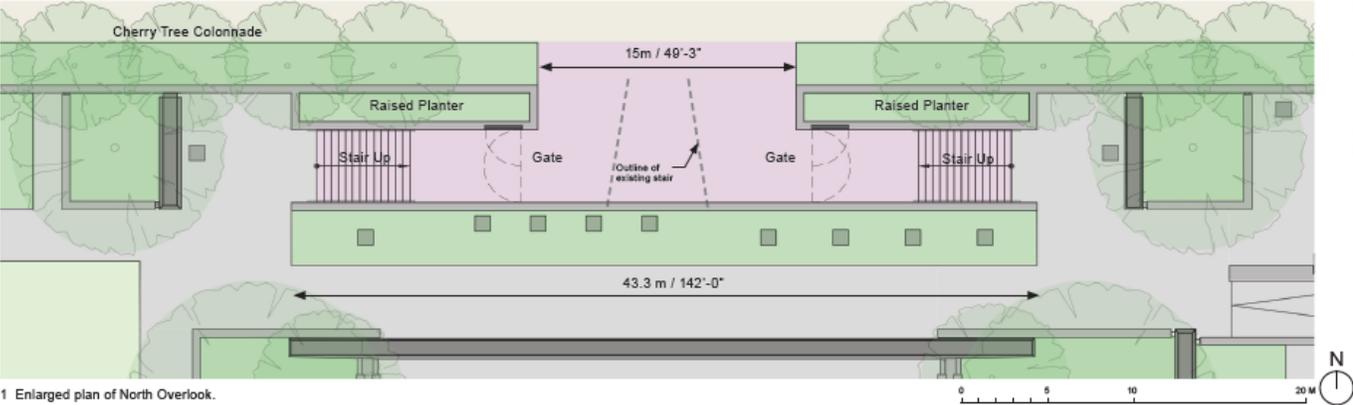


Key Plan - Garden Overlooks

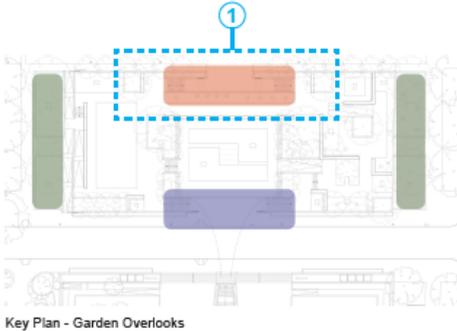
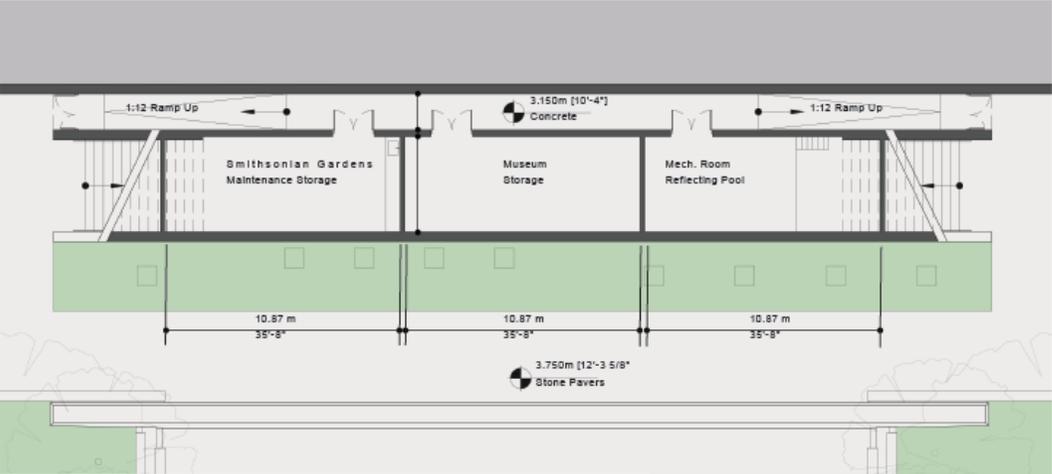
Garden Overlooks

6 PROPOSED

Garden Overlooks



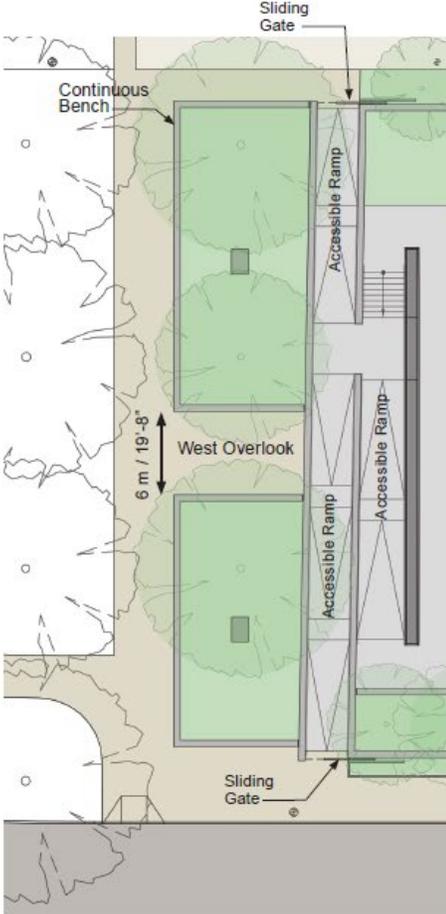
NORTH OVERLOOK
 The north entry will be widened to create a stronger connection to the Mall reminiscent of Bunshaft's original design. The addition of an overlook at grade with the Mall will welcome visitors as they enter and are oriented with a clear view of the Garden. Much needed storage and mechanical space will be located below the North Overlook.



Garden Overlooks, east and west

6 PROPOSED

Garden Overlooks East and West Overlooks

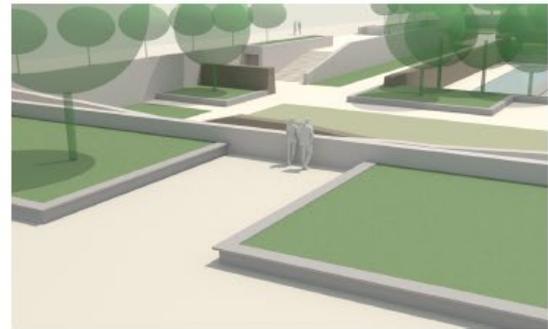


1 Enlarged plan of West Overlook.

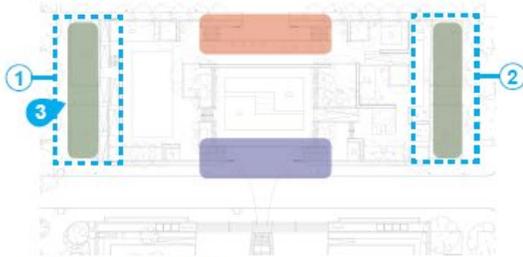


2 Enlarged plan of East Overlook.

The East and West Overlooks create a transition zone between the surrounding site and the Sculpture Garden. The Overlooks provide accessible view opportunities, shaded seating, and the display of sculpture along 7th Street and Mall walkways for visitors and passersby.



3 Aerial view of West Overlook.

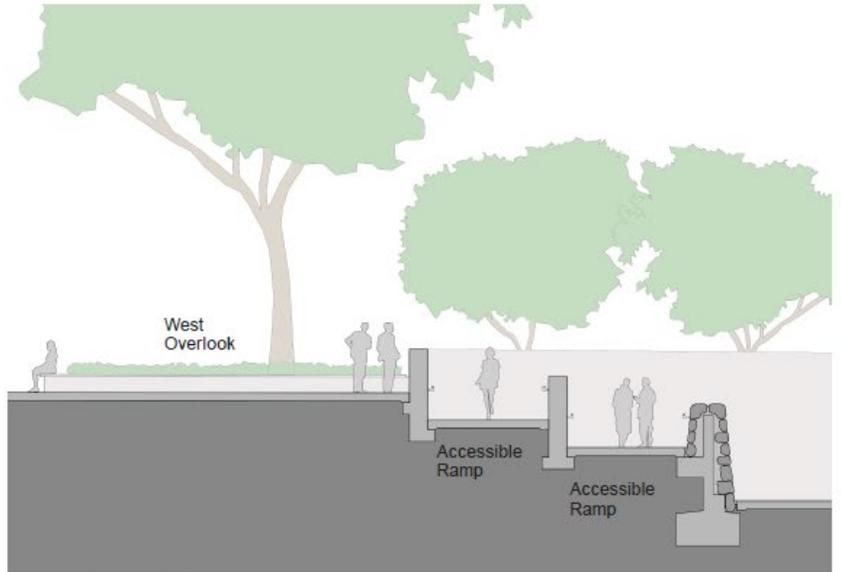


Key Plan - Garden Overlooks

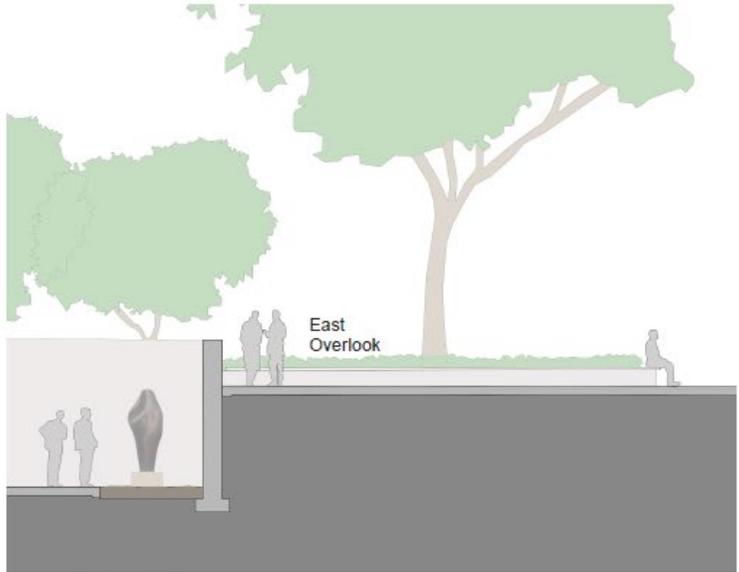
Garden Overlooks, east and west

6 PROPOSED

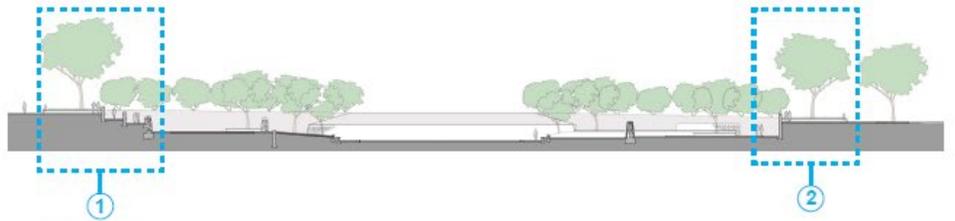
Garden Overlooks East and West Overlooks



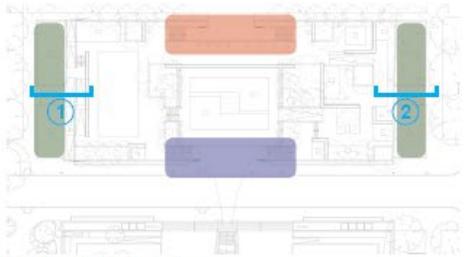
1 Section of West Overlook



2 Section of East Overlook



Key - East/West Section

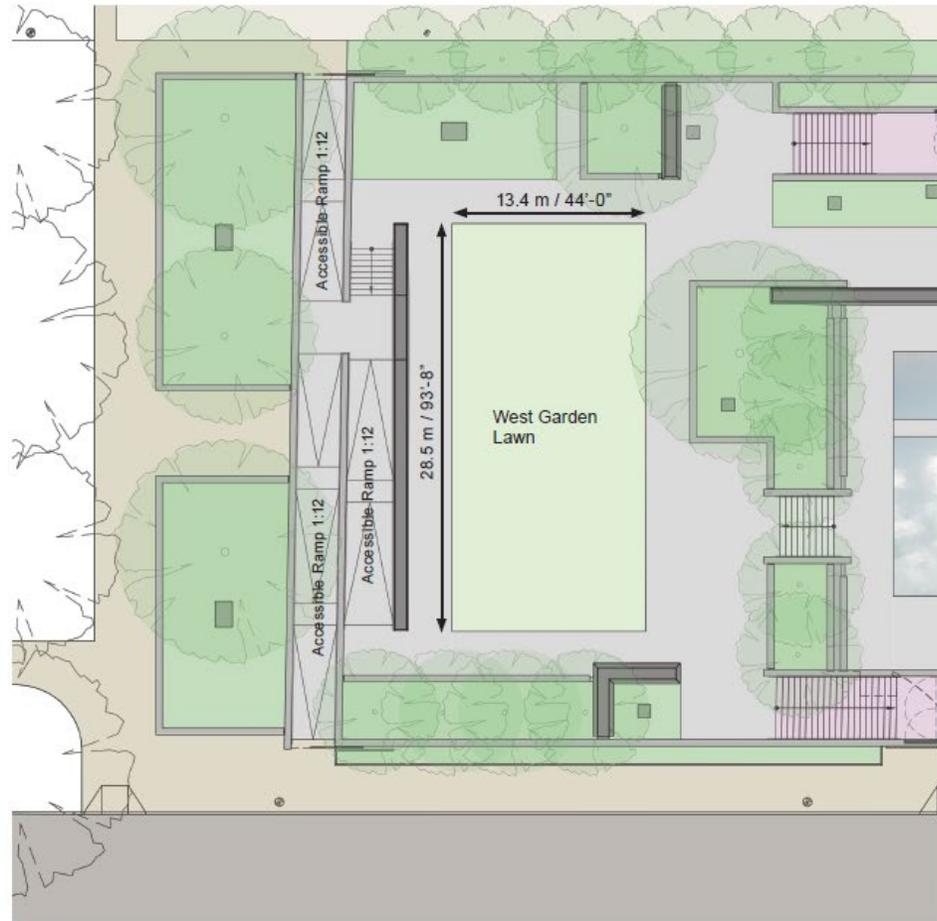


Key Plan - Garden Overlooks

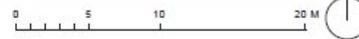
Proposed West Garden

6 PROPOSED

West Garden New Sculpture and Performance Art

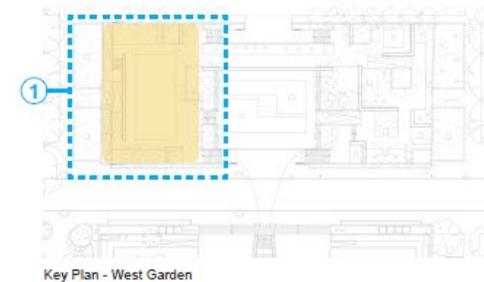
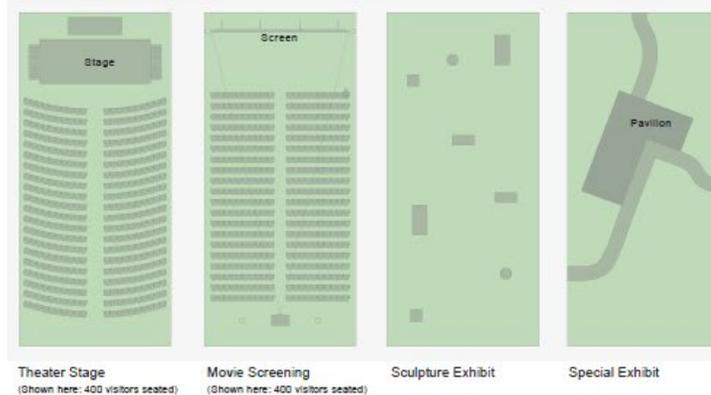


1 Enlarged plan of West Garden.



The West Garden features a large lawn to allow for a variety of uses including seated events, temporary pavilions, and large-scale sculpture works. This flexibility will enable the Sculpture Garden to engage visitors in dynamic ways and support emerging contemporary art.

Potential Lawn Uses

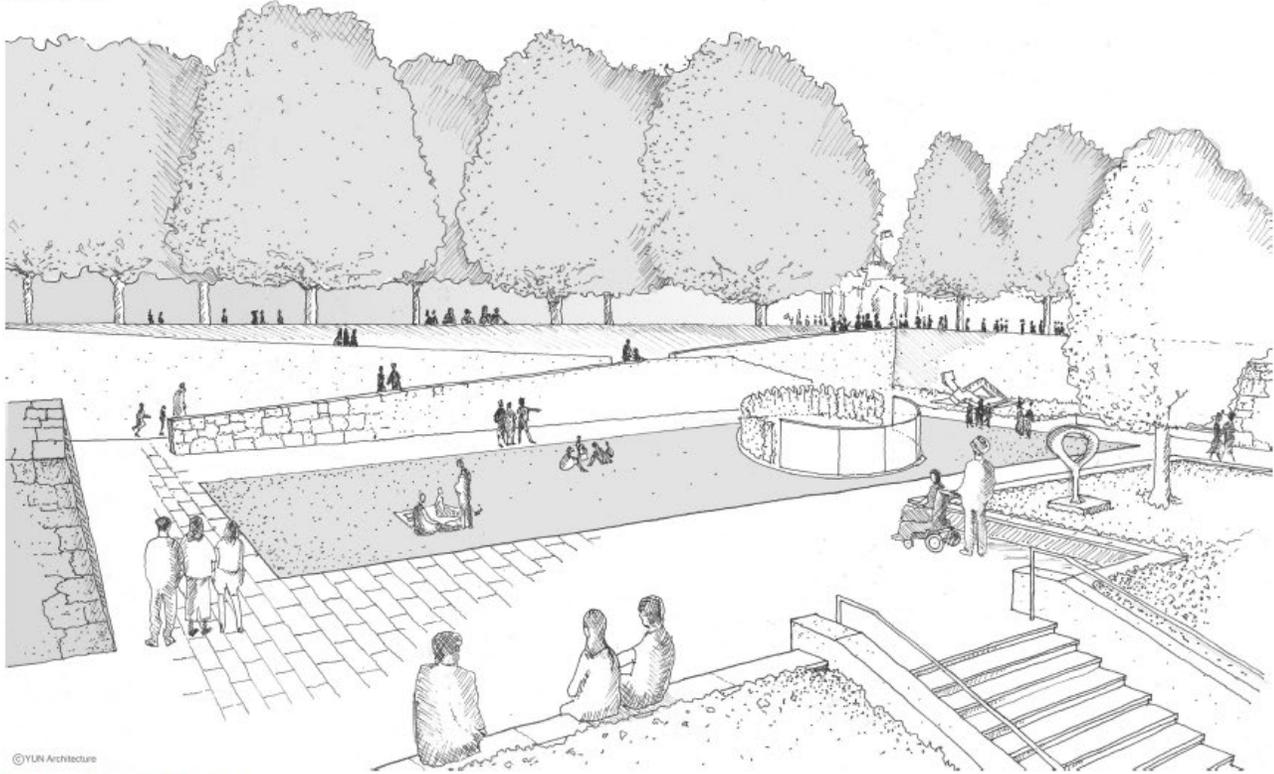


Key Plan - West Garden

Rendering of Proposed West Garden

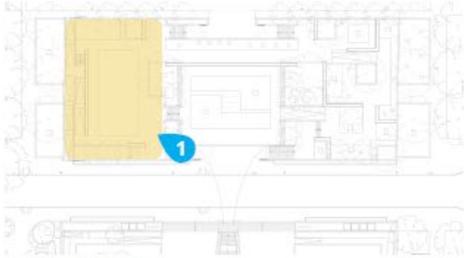
6 PROPOSED

West Garden
Contemporary



©YUN Architecture

1 Concept sketch looking north-west.



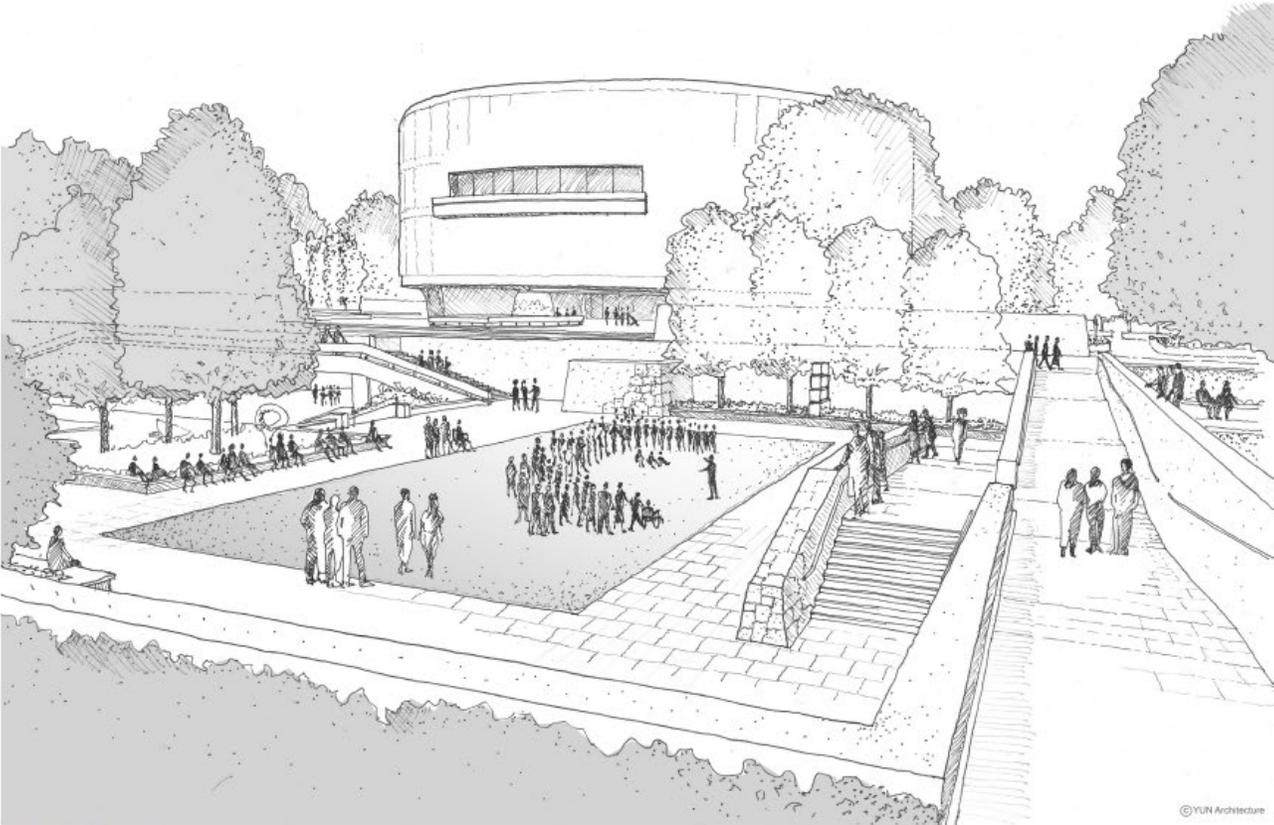
Key Plan - West Garden

HIRSHHORN MUSEUM AND SCULPTURE GARDEN
SCULPTURE GARDEN REVITALIZATION

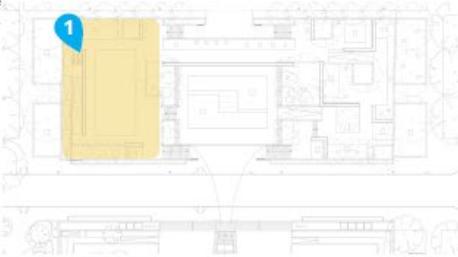
Proposed West Garden Rendering

6 PROPOSED

West Garden
Contemporary



1 Concept sketch looking south-east.



Key Plan - West Garden

©YUN Architecture

Proposed East Garden

6 PROPOSED

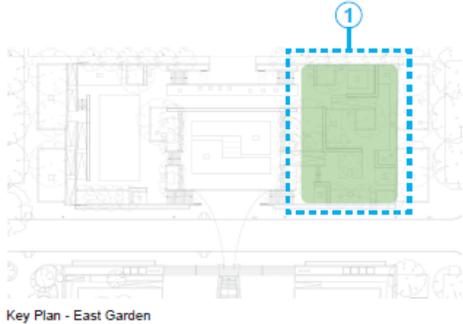
East Garden

Modern Bronze Sculpture Galleries

Through strategic placement of gallery stone walls in combination with the restored concrete aggregate perimeter walls, the East Garden creates a series of outdoor "galleries." The elevation is depressed just over two feet to make a more gracious accessible path and more functional gallery space. These galleries allow for thematic grouping of artwork, introduce a viewing sequence, and allow for more intimate art viewing, by focusing views on single sculptures or small groups.



1 Plan of East Garden.

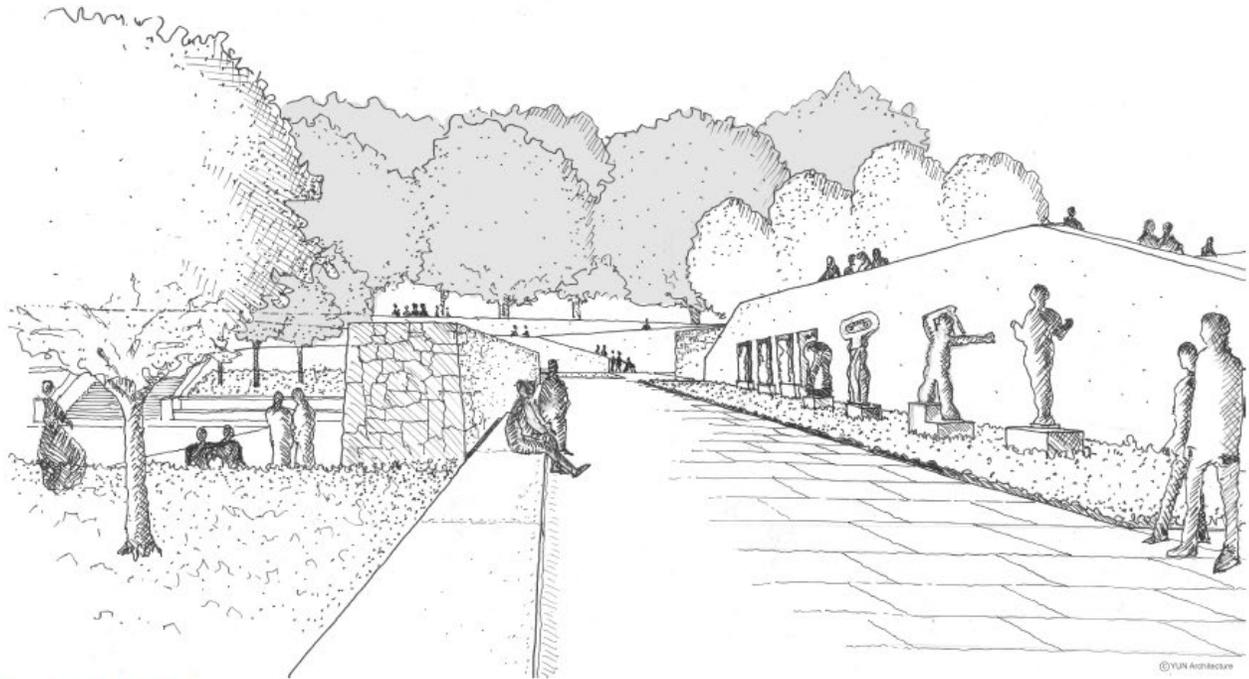


Key Plan - East Garden

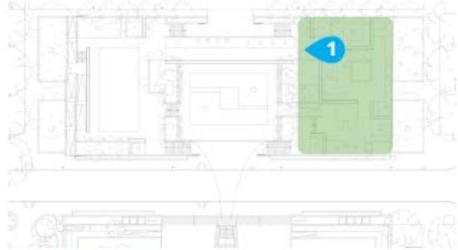
Proposed East Garden Rendering

6 PROPOSED

East Garden
Modern Bronze Sculpture Galleries



1 Concept sketch looking west.



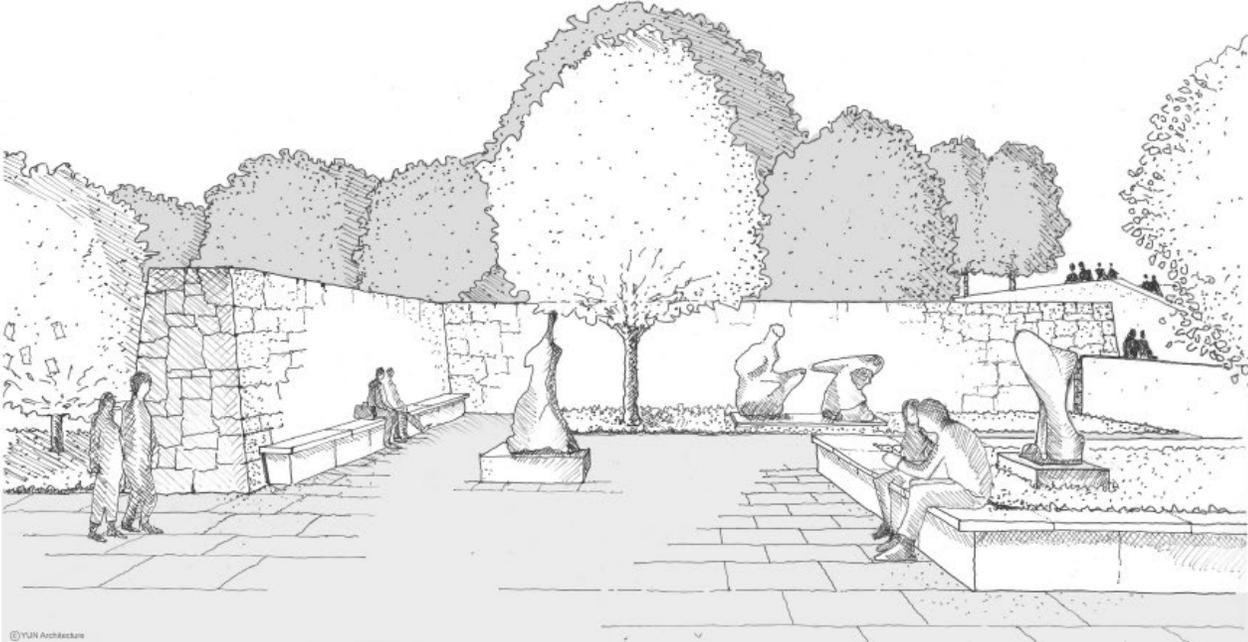
Key Plan - East Garden

HIRSH-HORN MUSEUM AND SCULPTURE GARDEN
SCULPTURE GARDEN REVITALIZATION

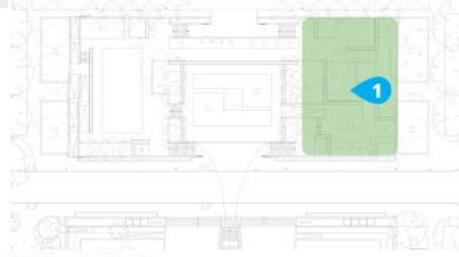
Proposed East Garden Rendering

6 PROPOSED

East Garden
Modern Bronze Sculpture Galleries



1 Concept sketch looking west.

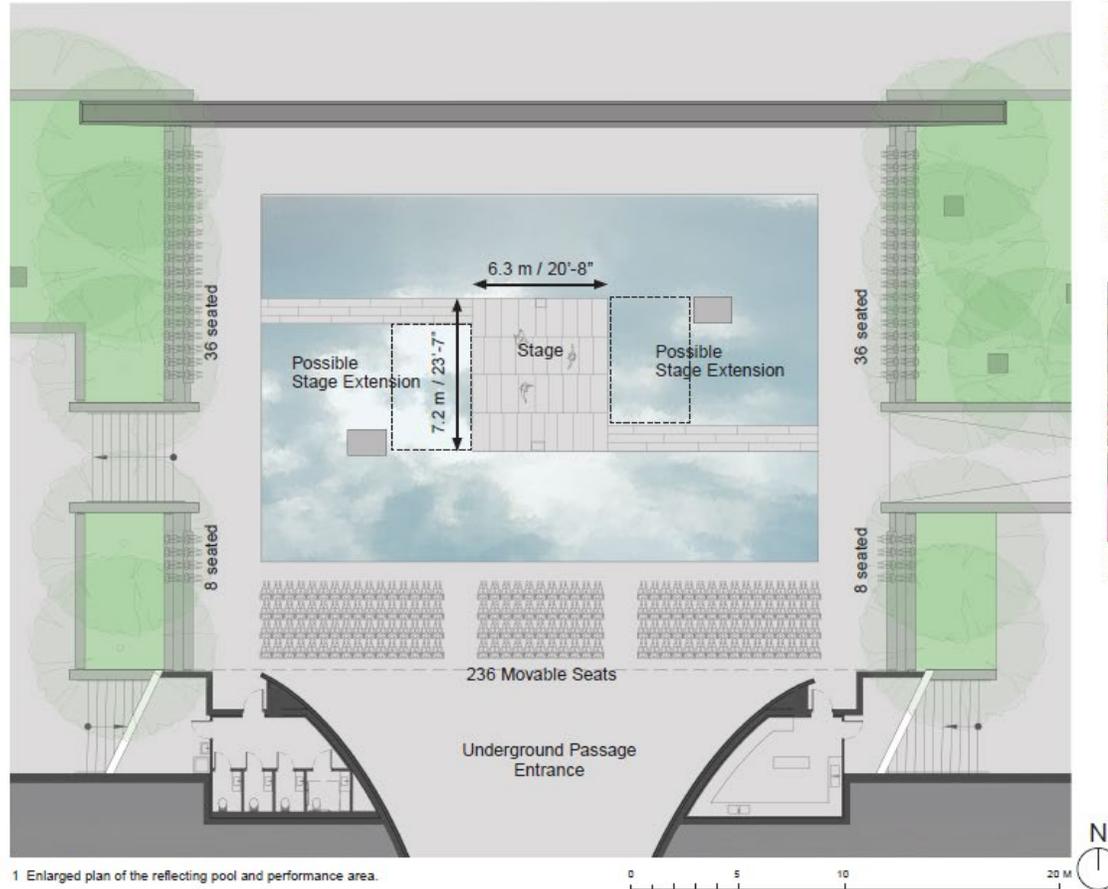


Key Plan - East Garden

Proposed Reflecting Pool and Performance Area

6 PROPOSED

Reflecting Pool and Performance Area



1 Enlarged plan of the reflecting pool and performance area.

The shallow pool in the Central Garden recalls Bunshaft's unrealized vision for an enlarged water feature. The concept integrates pedestals for sculpture, a performance stage, a stacked stone backdrop, and shaded amphitheater seating to support a variety of museum programming. This plan illustrates how the stone stage could be used, with opportunities to extend the size of the stage. Seating is a mix of movable seats and permanent amphitheater style stone seating, reminiscent of Bunshaft's organization of the center portion of the Garden.

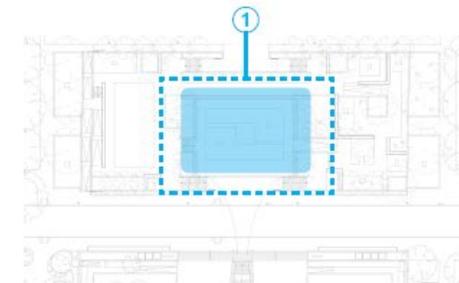
The reflecting pool will be a shallow 6 inches in depth or less, and readily drained for performances or art installations. The existing Bunshaft reflecting pool uses honed black granite for the perimeter edge detail. In keeping with the existing pool material, a honed black granite will be used again for the pool and stage. The pool will be drained seasonally.



Example of performance space with amphitheater seating.



Example of performance with centralized stage.



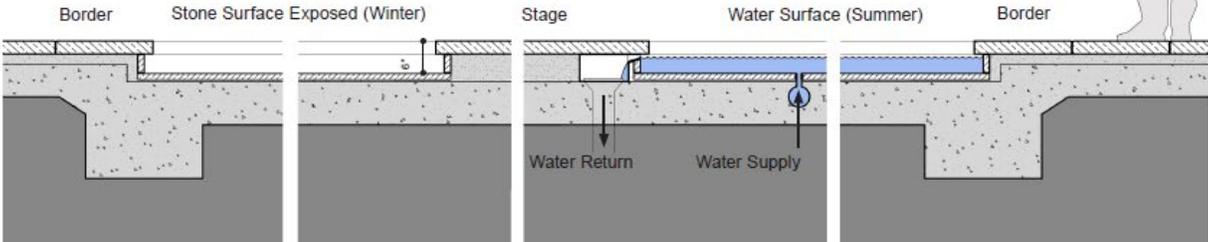
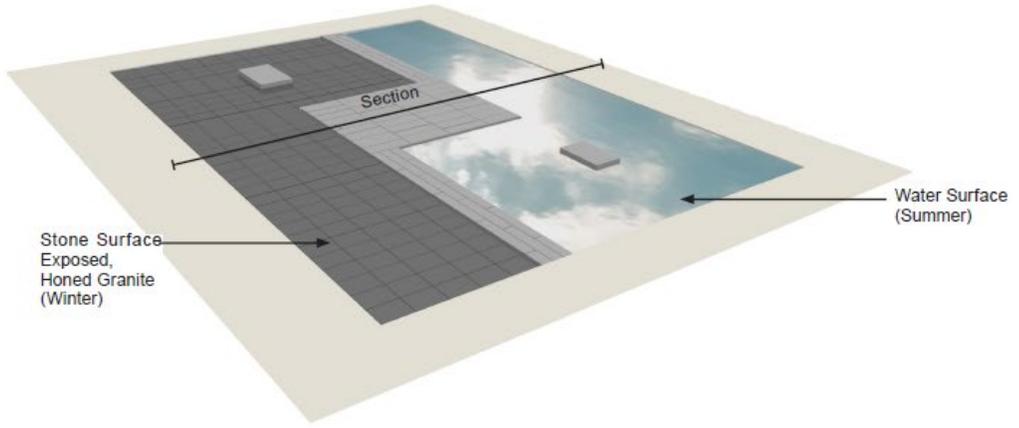
Key Plan - Reflecting Pool and Performance Area

Proposed Reflecting Pool and Performance Area

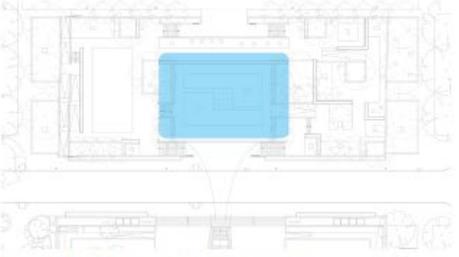
6 PROPOSED

Reflecting Pool and Performance Area

Detail and Seasonal Change



Section, 1:20



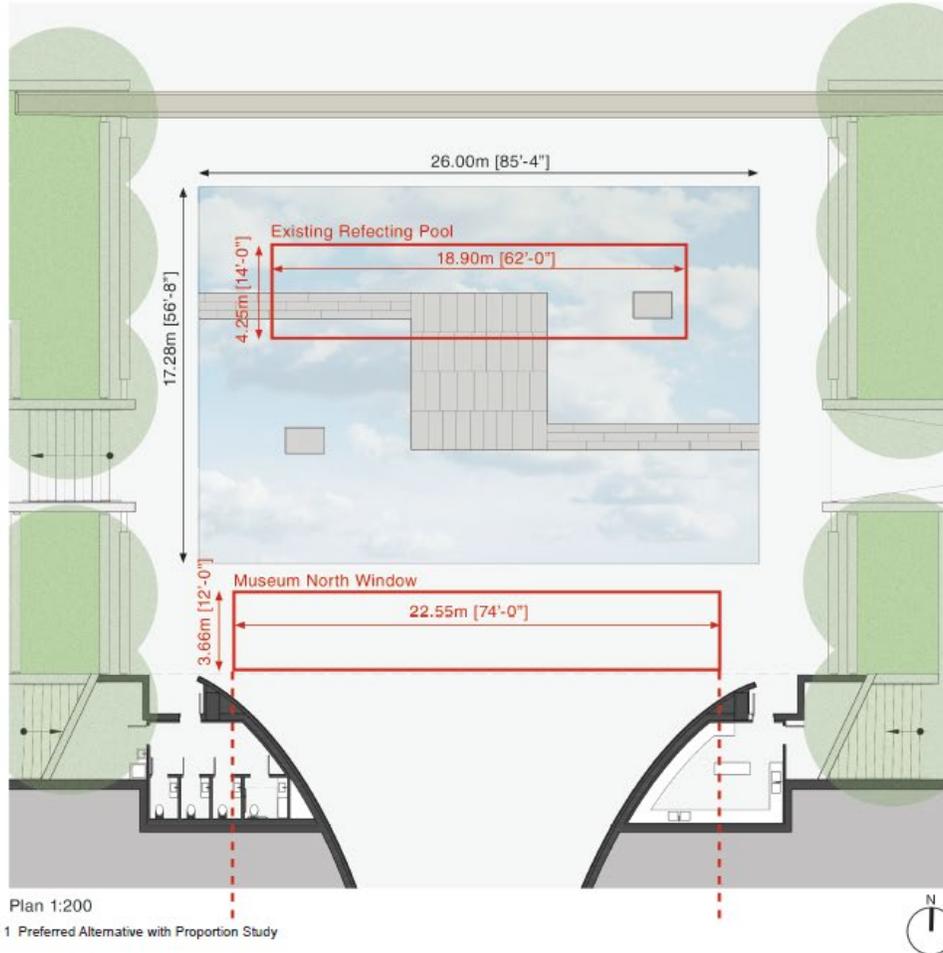
Key Plan - Reflecting Pool and Performance Area

Reflecting Pool and Performance Area

6 PROPOSED

Reflecting Pool and Performance Area

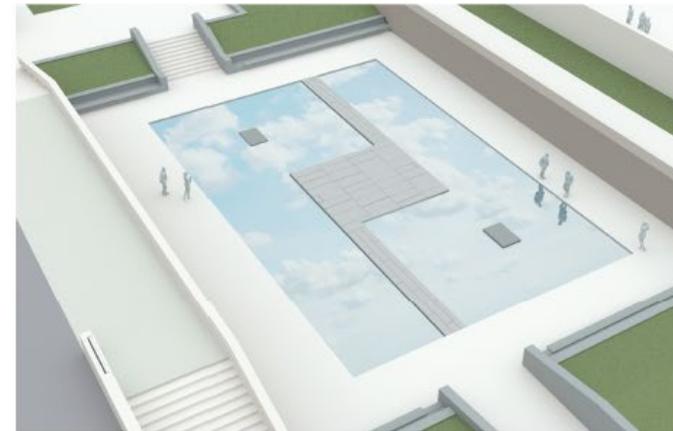
Preferred Alternative with Proportion Study



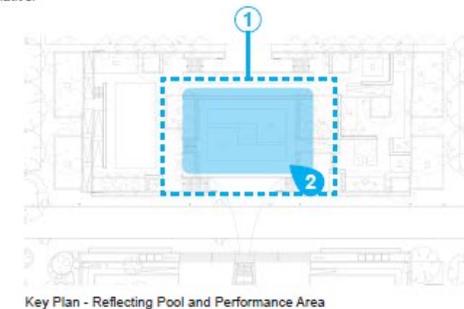
HRSHORN MUSEUM AND SCULPTURE GARDEN
SCULPTURE GARDEN REVITALIZATION

60

The Preferred Alternative incorporates an enlarged shallow reflecting pool with an integral performance stage and sculpture pedestals. Comparisons have been drawn about a relationship between the size of the existing reflecting pool and the Museum balcony's north window. This study of proportions includes an outline of the existing reflecting pool and an outline below the pool of the size of the balcony window. This study determined that while these two features are visually tied together, the dimensions are not an exact match.



2 Aerial view of Preferred Alternative.



Key Plan - Reflecting Pool and Performance Area

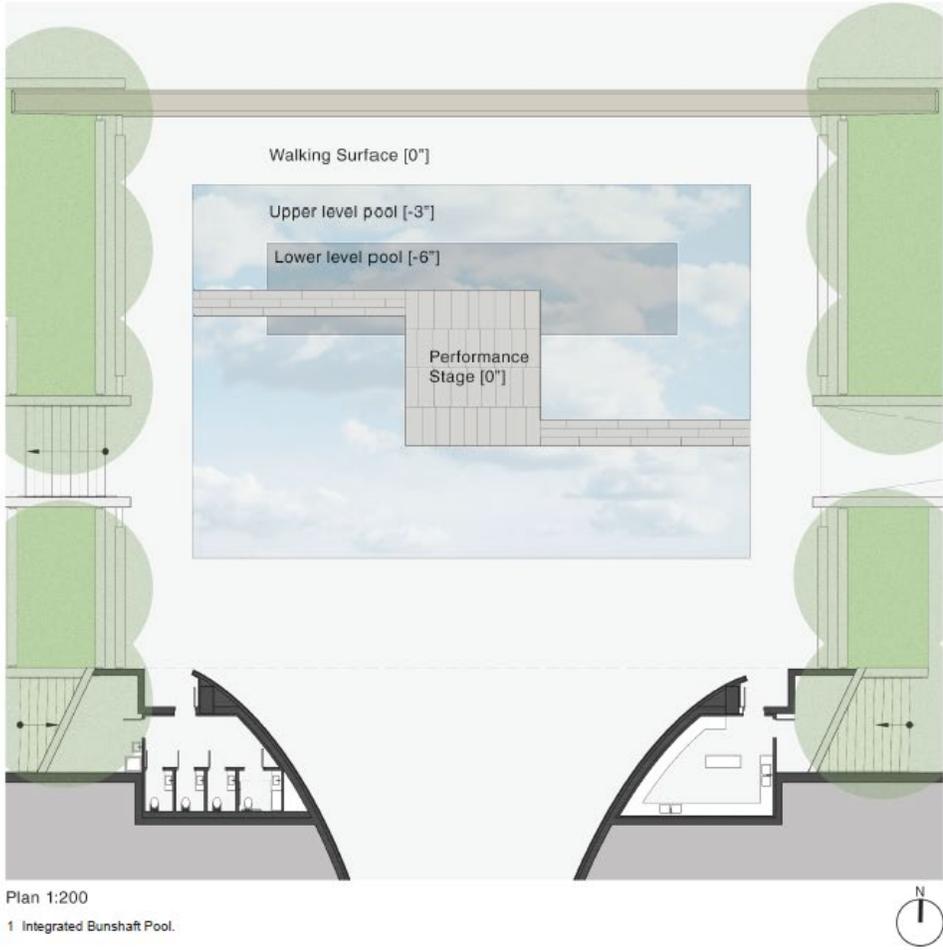
Concept Review | 03 May 2016

Proposed Reflecting Pool and Performance Area, Alternate 1

6 PROPOSED

Reflecting Pool and Performance Area

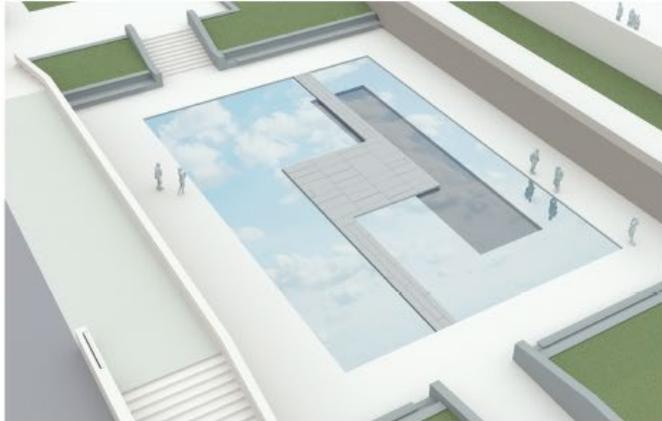
Alternative 1 - Integrated Bunshaft Pool



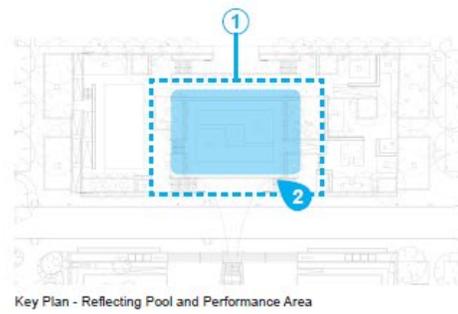
HIRSHHORN MUSEUM AND SCULPTURE GARDEN
SCULPTURE GARDEN REVITALIZATION

61

In Alternative 1, the majority of the reflecting pool would be three inches below the grade of the surrounding paving and performance stage. The existing dimension of the Bunshaft pool would be represented by a depression 6 inches below grade.



2 Aerial view of Alternative 1



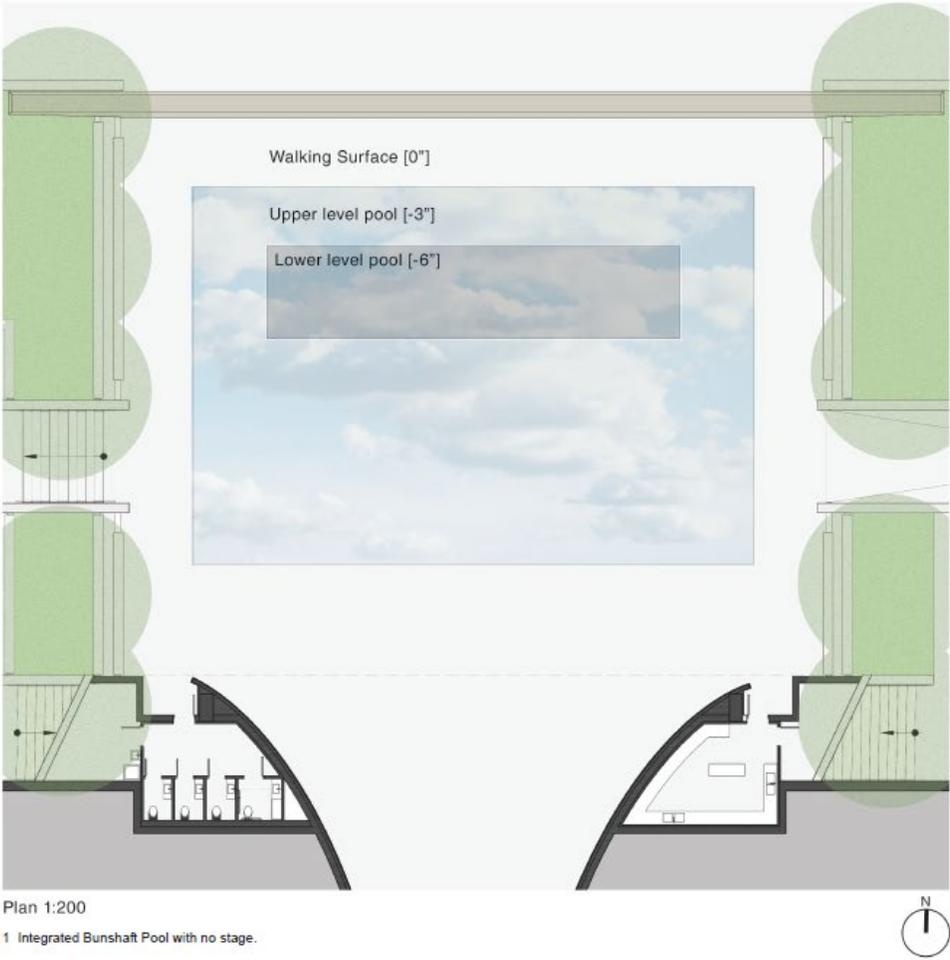
Concept Review | 03 May 2019

Proposed Reflecting Pool and Performance Area, Alternate 2

6 PROPOSED

Reflecting Pool and Performance Area

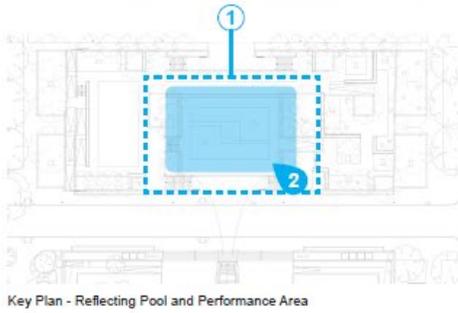
Alternative 2 - Integrated Bunshaft Pool with No Stage



Alternative 2, similar to the previous study, incorporates the dimensions of the Bunshaft pool within the enlarged pool at two different recessed grades. This alternative lacks a stage, and would rely on the pool to be entirely drained to allow for a variety of uses.



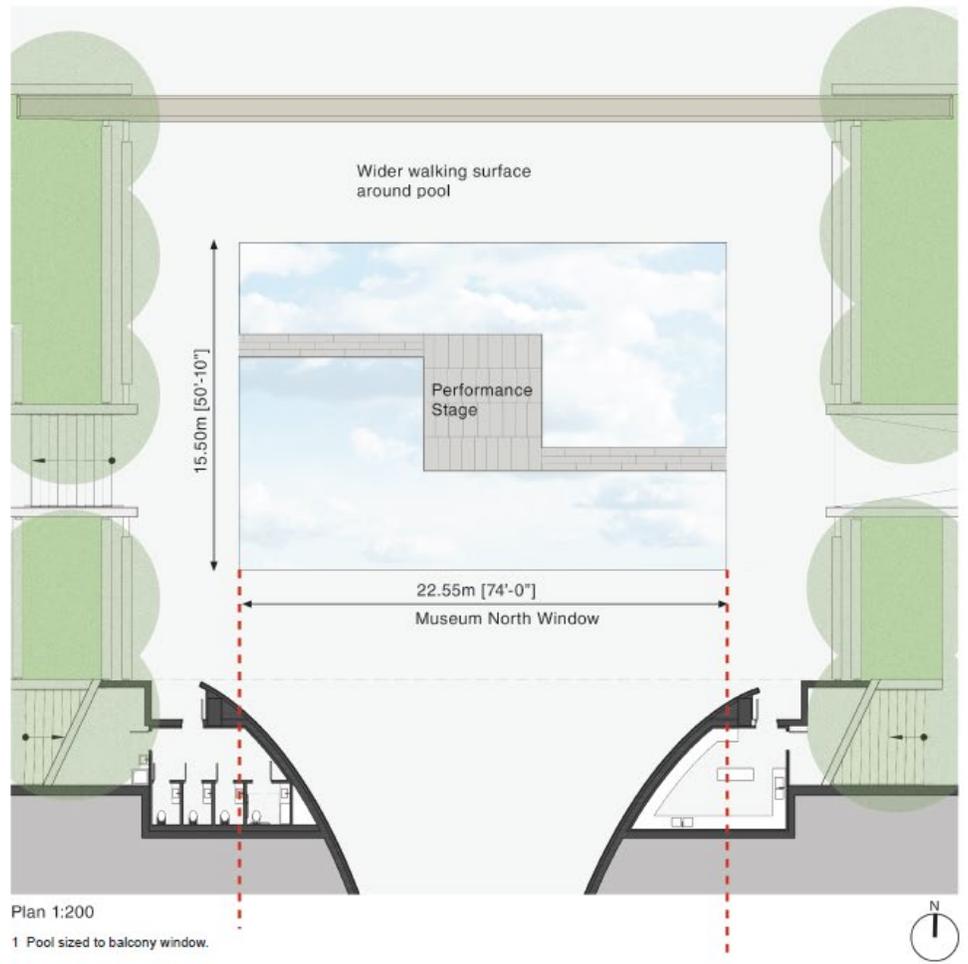
2 Aerial view of Alternative 2



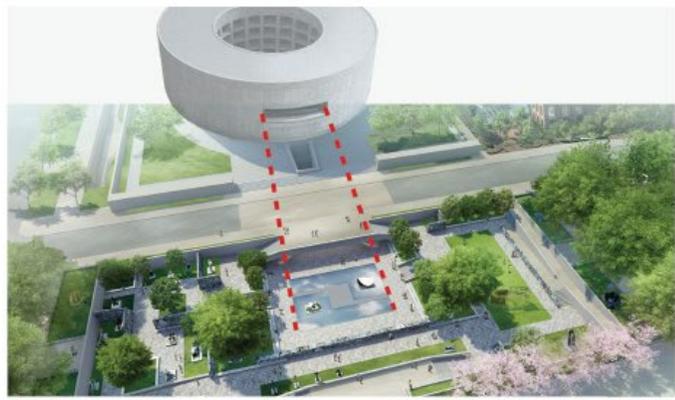
Proposed Reflecting Pool and Performance Area, Alternate 3

6 PROPOSED

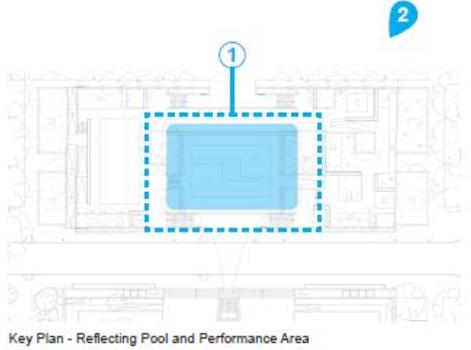
Reflecting Pool and Performance Area Alternative 3 - Pool Sized to Balcony Window



Alternative 3 proposes an enlarged pool and performance stage, but with reduced dimensions, that correspond to the actual width of the Museum balcony's north window. This alternative recalls and builds upon the original visual relationship of the reflecting pool and Museum building.



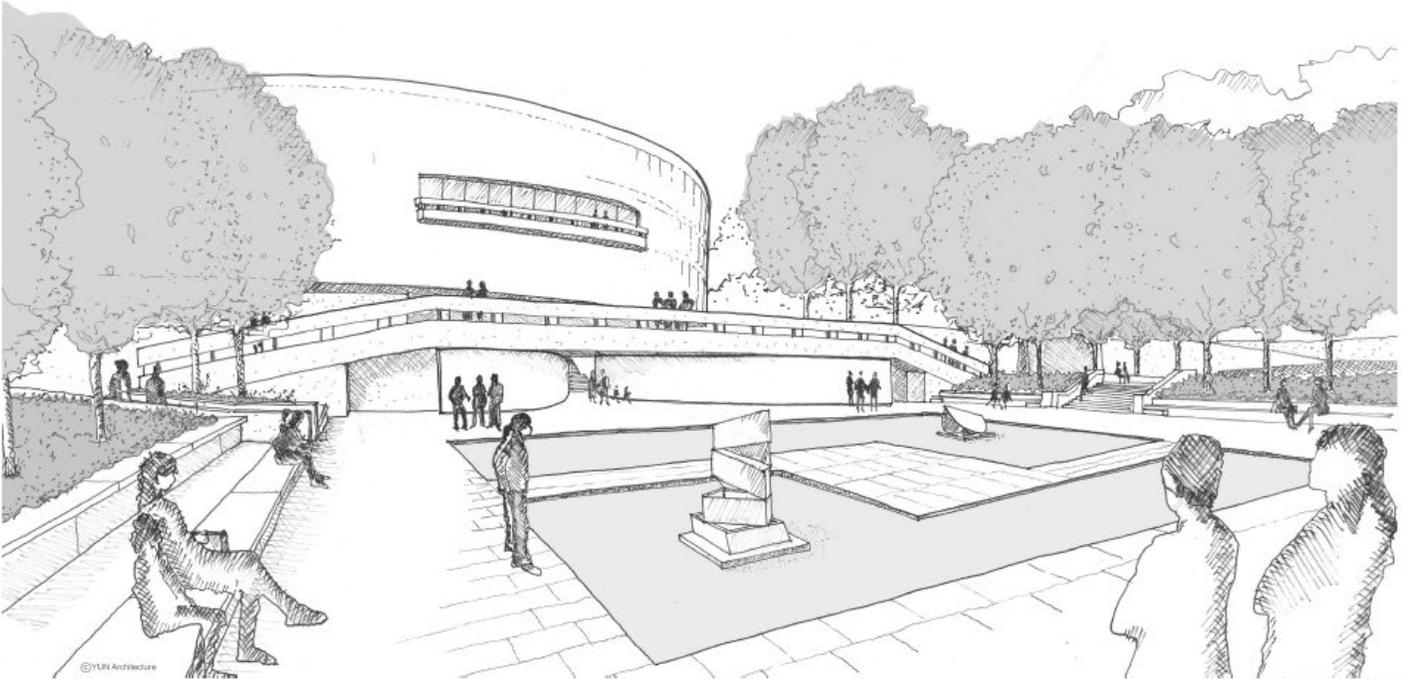
2 Aerial view of Alternative 3



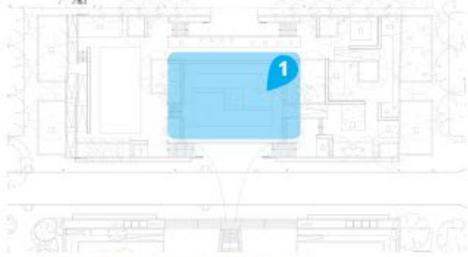
Proposed Reflecting Pool and Performance Area Rendering

6 PROPOSED

Reflecting Pool and Performance Area Preferred Alternative



1 Concept sketch of reflecting pool looking south.

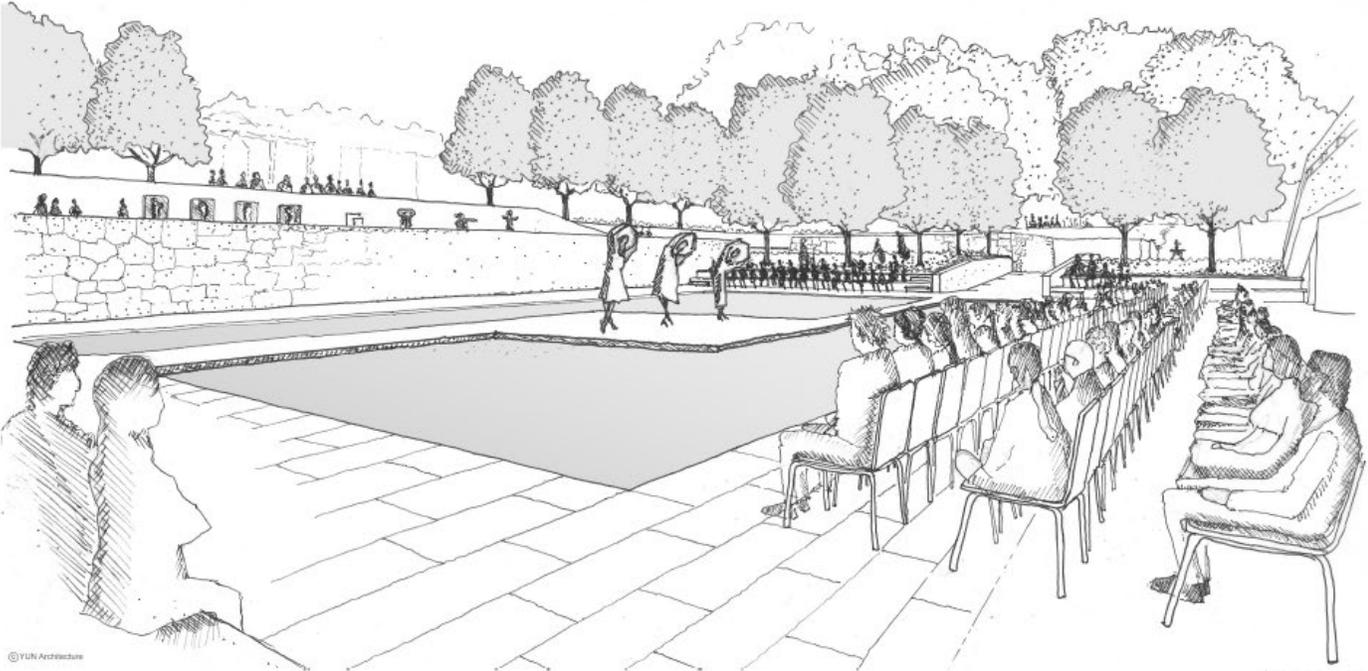


Key Plan - Reflecting Pool and Performance Area

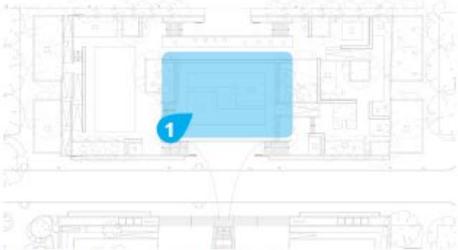
Proposed Reflecting Pool and Performance Area Rendering

6 PROPOSED

Reflecting Pool and Performance Area Preferred Alternative



© YUN Architecture
1 Concept sketch of reflecting pool looking north-east.



Key Plan - Reflecting Pool and Performance Area

Underground Passage

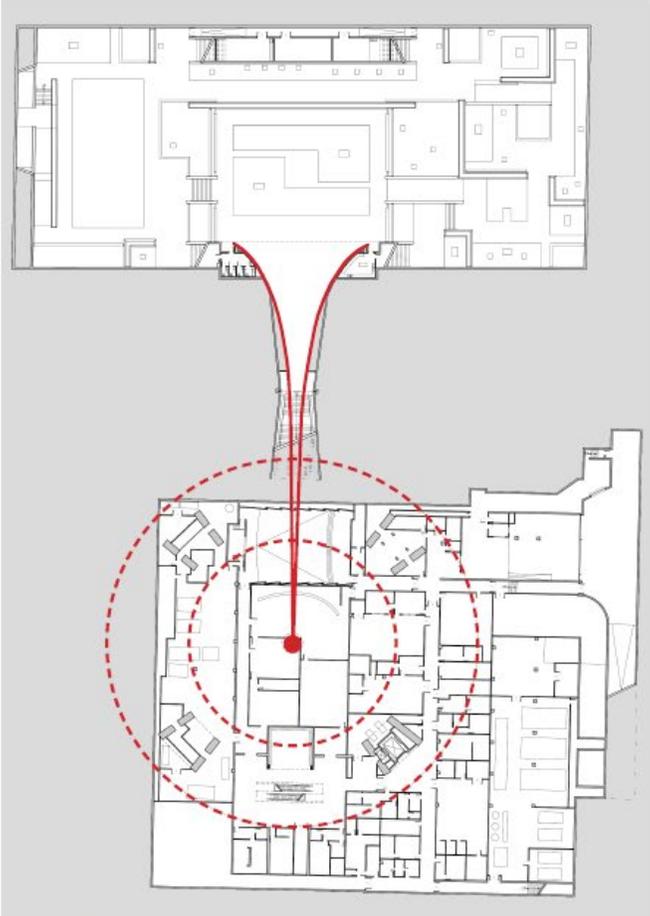
6 PROPOSED

Underground Passage

Concept

Hiroshi Sugimoto's concept for the underground passage transforms the tunnel into an immersive experience. Recalling his iconic Infinity Sculptures, the shape of the new tunnel walls is the mathematical representation of two diverging parabolic lines, with the center of the Museum acting as the zero point. The space between the curves gradually opens out, and the lines become the walls of the underground passage which open out to the garden.

The side walls of the new underground passage are clad with stainless steel panels. The degree of surface reflection varies from north to south. The panel finish at the garden opening is random and orbital, thus less reflective. At the south end of the tunnel, a polished finish provides more reflectivity.



Garden and Museum Lower Level.



Hiroshi Sugimoto Sculpture at Otemachi, Tokyo
The shape of the sculpture was created using a mathematical formula.

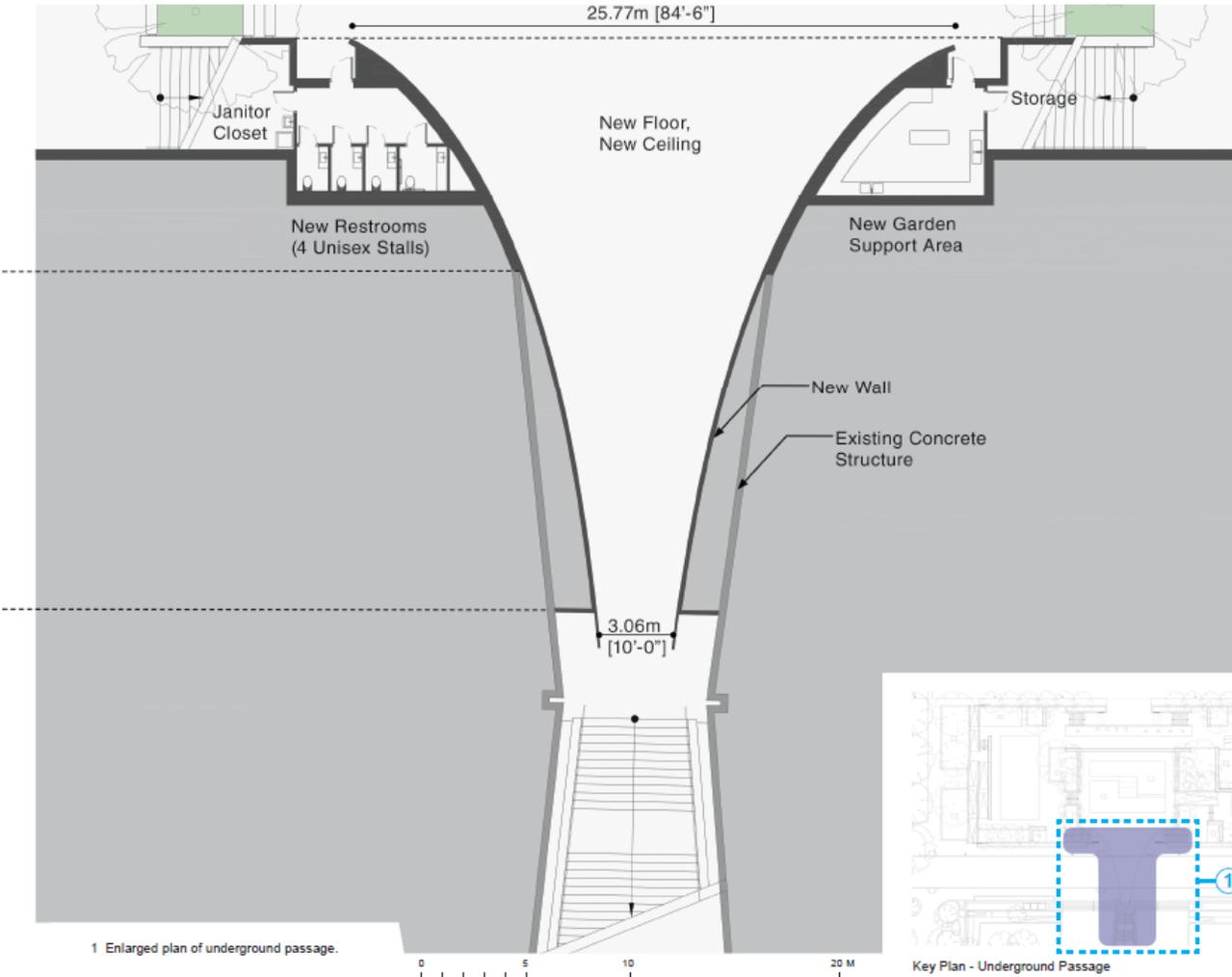
Underground Passage

6 PROPOSED

Underground Passage

Concept - Plan

The majority of the historic underground passage structure will remain intact. The north end of the passage will be widened to increase daylight into the space. Additional operational spaces will be accommodated to support Museum programming within the Sculpture Garden. The infrastructure of the passage itself will be restored with new waterproofing and structural repairs. The extant stairs will be restored and salvaged stair treads will be used to reopen this critical pedestrian link to the Museum Plaza.



1 Enlarged plan of underground passage.

Key Plan - Underground Passage

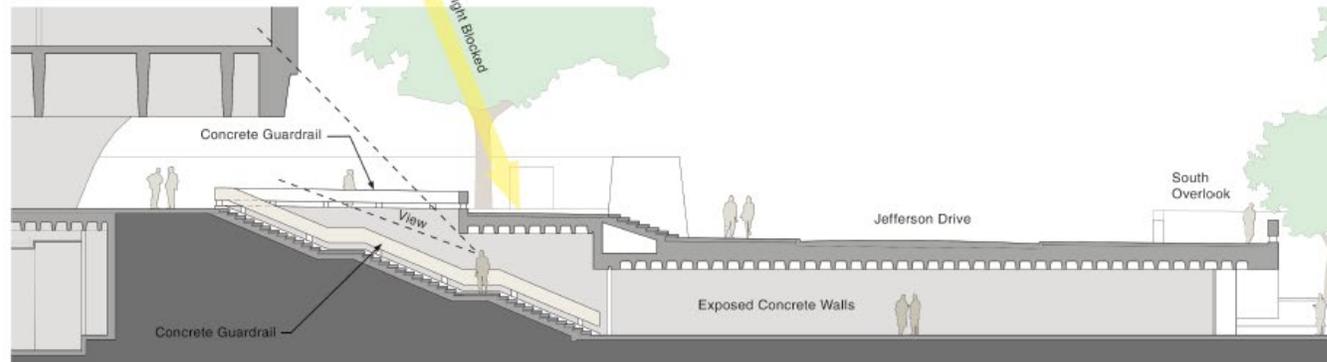
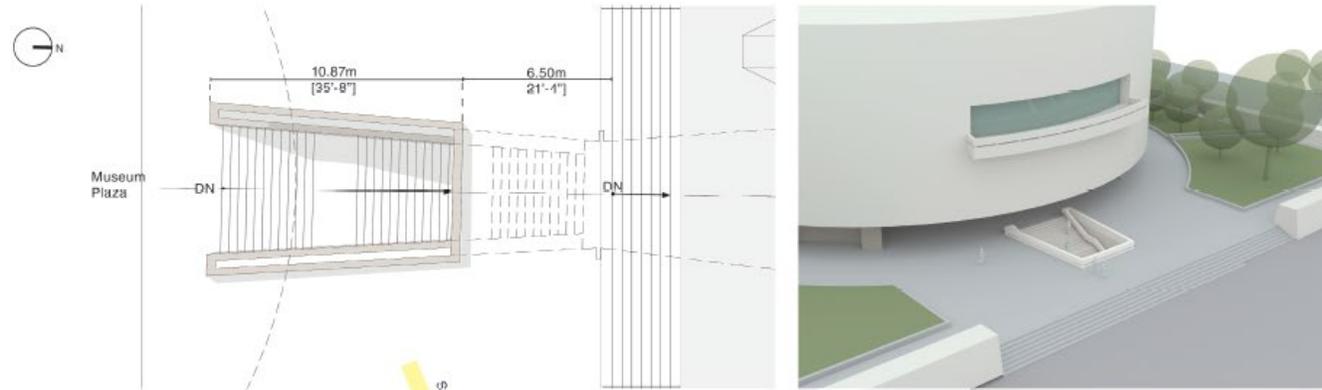
Underground Passage

6 PROPOSED

Underground Passage

Original Entrance to Underground Passage

The size of the original Plaza opening was just under 36 feet in length and surrounded by a concrete balustrade. The opening size restricted daylight to almost half of the stairs, resulting in the dark and unwelcoming experience visible in the historic photograph below.



Underground Passage

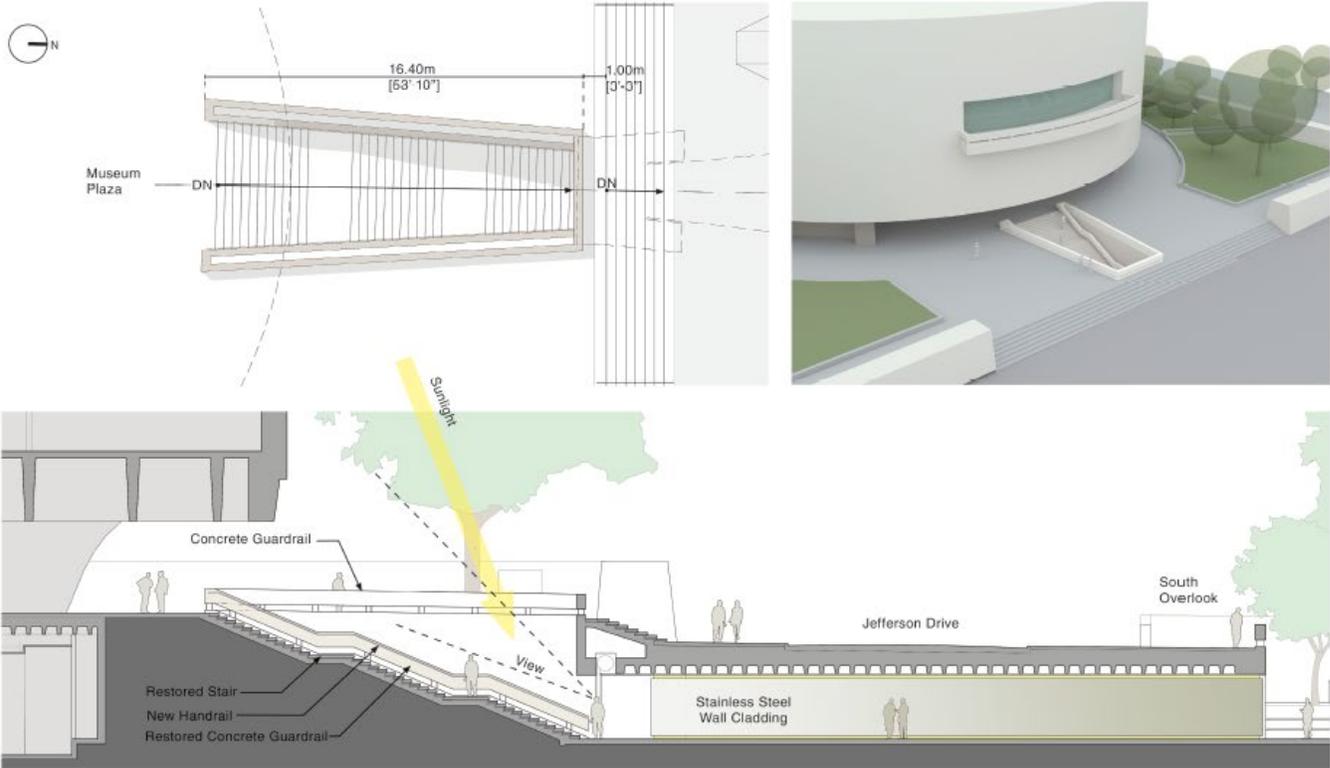
6 PROPOSED

Underground Passage

Preferred Alternative - Entrance to Underground Passage

The Preferred Alternative proposes to enlarge the underground passage entrance. This option brings daylight to the base of the stairs, and allows visitors to view the building before ascending, and does not impact the historic monumental Plaza stairs from Jefferson Drive.

In this option, the historic granite stairs are still in place and will be restored. The intent for the balustrade that follows the perimeter of the opening is to install a balustrade reminiscent of the original design that meets current code requirements.



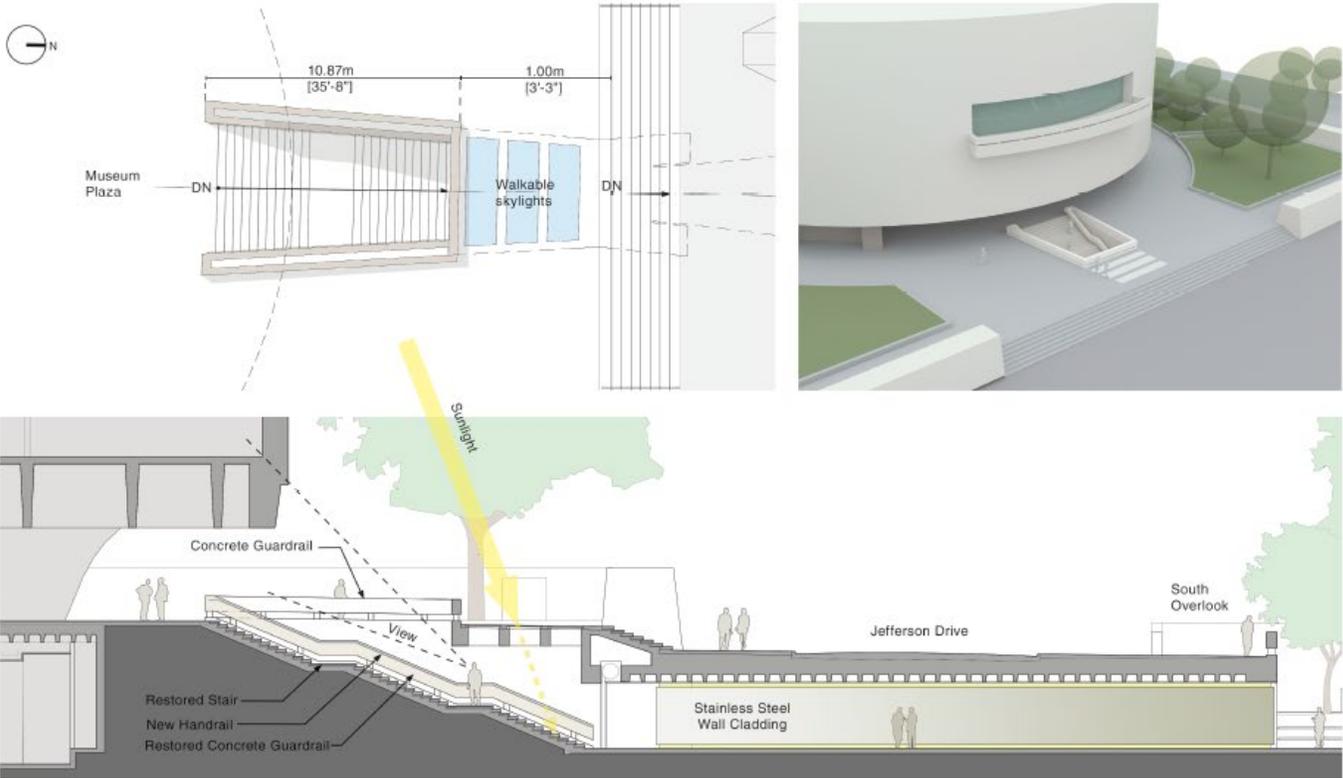
Underground Passage

6 PROPOSED

Underground Passage

Alternative 1 - Entrance to Underground Passage

Alternative 1 proposes restoring the size of the original opening, and includes the installation of walkable skylights over the base of the stairs. This option has the advantages of recalling the size of the original opening and of bringing daylight to the base of the stairs. Potential disadvantages of this concept include an uncomfortable walking surface and maintenance concerns.



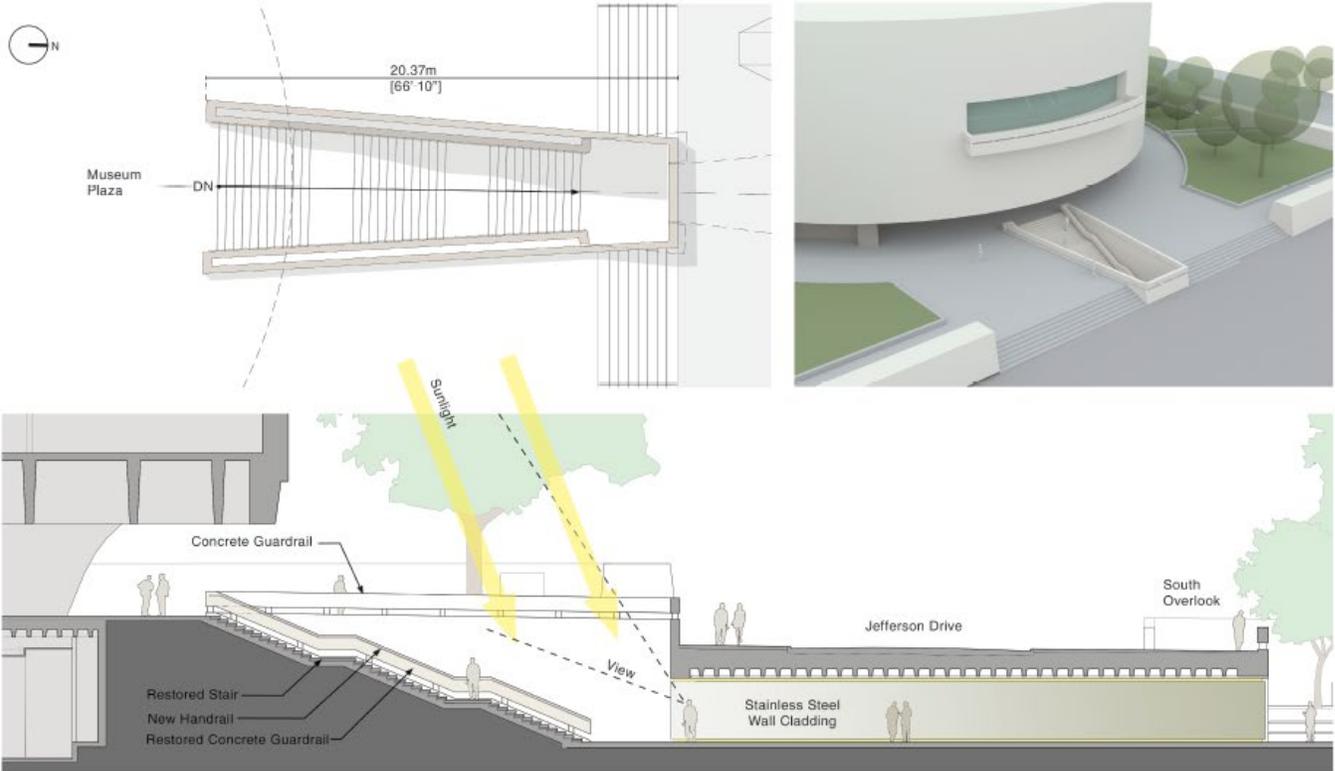
Underground Passage

6 PROPOSED

Underground Passage

Alternative 2 - Entrance to Underground Passage

Alternative 2 proposes maximizing the enlargement of the underground passage entrance. This option has the advantage of allowing visitors to view the Museum building from within the underground passage, and bringing daylight into the passage, but results in bisecting the monumental Plaza entrance stairs.

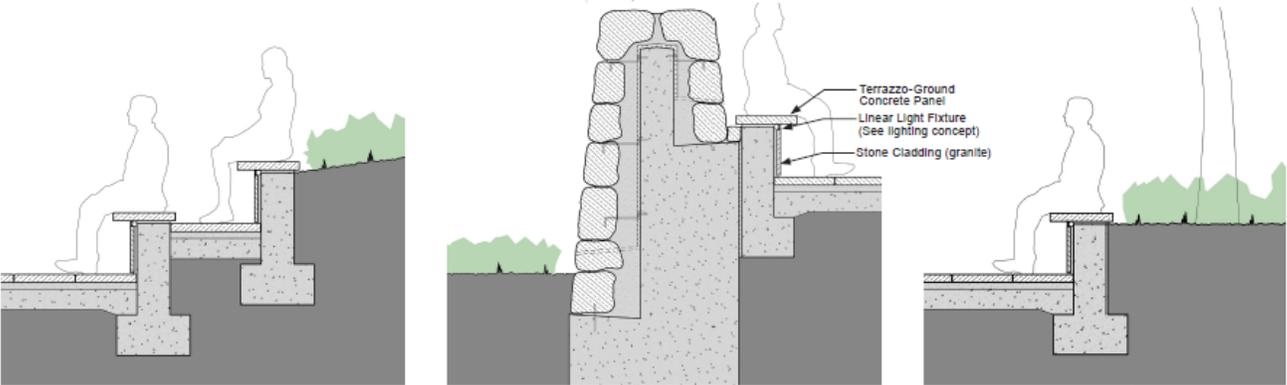
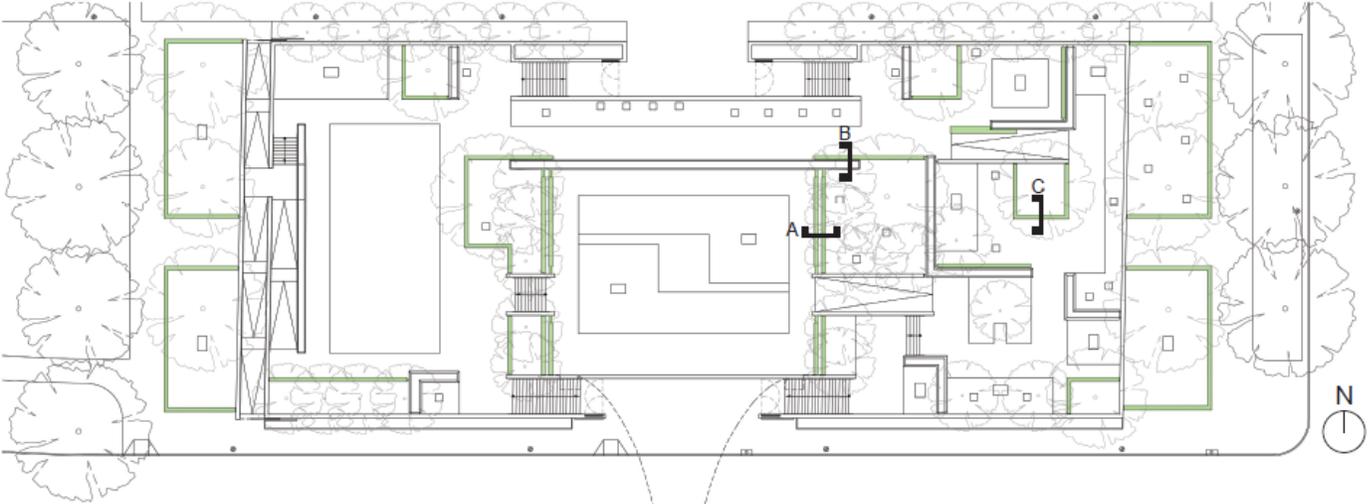


Proposed Benches

6 PROPOSED

Benches

Placed beneath the shade of trees, benches are proposed throughout the site, both lining planter beds as well as at stone walls. At the reflecting pool, benches are provided in tiers to serve as amphitheater seating. At the East and West Overlooks and around the Elm trees the seating provides a respite and area to view down into the garden. At the East Garden, benches along raised planter beds give opportunities for contemplative viewing of artwork in a more intimate setting.



Detail A: Amphitheater bench (at reflecting pool).

Detail B: Bench at stone wall (at elevation transition).

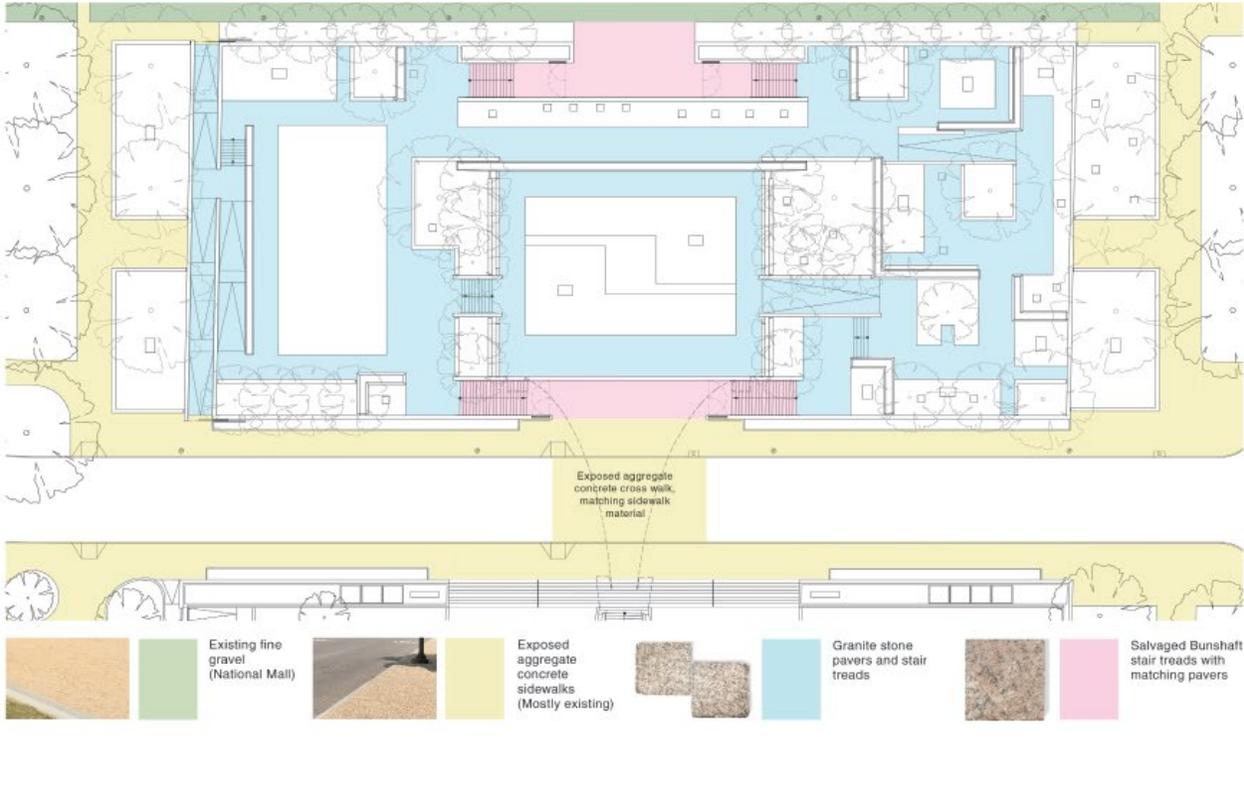
Detail C: Bench at raised planter border.

Proposed Paving Plan

6 PROPOSED

Paving Plan

The garden sits surrounded by the exposed aggregate and fine gravel of the National Mall. The overlook and stair entrances from the north and south will use salvaged Bunshaft stair treads with matching pavers to welcome visitors into the Garden. The lower levels will integrate new granite stone pavers to coordinate with the existing stairs and the new gallery stone walls.



Proposed Material Palette

6 PROPOSED

Material Palette

The palette is simple and consistent with the existing Garden. The materials fall in a soft neutral color range with a diversity of texture.



Main Paving Area

Granite stone pavers.

To be used for main garden paving and stairs / ramps within main the paver surface.



North and South Overlook Paving

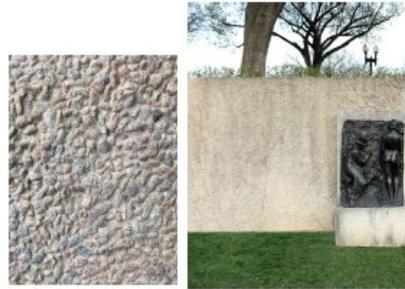
Salvaged Swenson Pink granite stair treads from the original Bunshaft garden (Currently stored at Smithsonian Institution warehouse).

To be reused for the North and South Overlooks. Re-installation of existing stair treads combined with new matching "pink" granite.



East, West & South Perimeter Paving

Existing exposed aggregate concrete sidewalk (Jefferson Drive, 7th Street), to be restored. Some additions along the East and West Overlooks and at a new cross walk on Jefferson Drive.



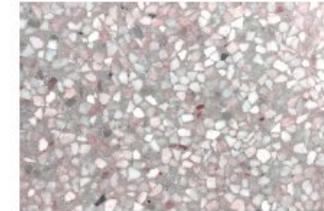
Existing Concrete Aggregate Walls

Due to significant damage throughout, the existing walls will be replaced in-kind with new walls, incorporating the same granite aggregate color and surface texture.



Stone Gallery Walls

Natural bolder-shaped granite stone in neutral tones to complement the concrete aggregate walls.



Benches

Terrazzo-ground concrete panels, using the same granite aggregate as the original Bunshaft perimeter walls.

(Note: This image shows concrete with a different aggregate).

Proposed Landscape

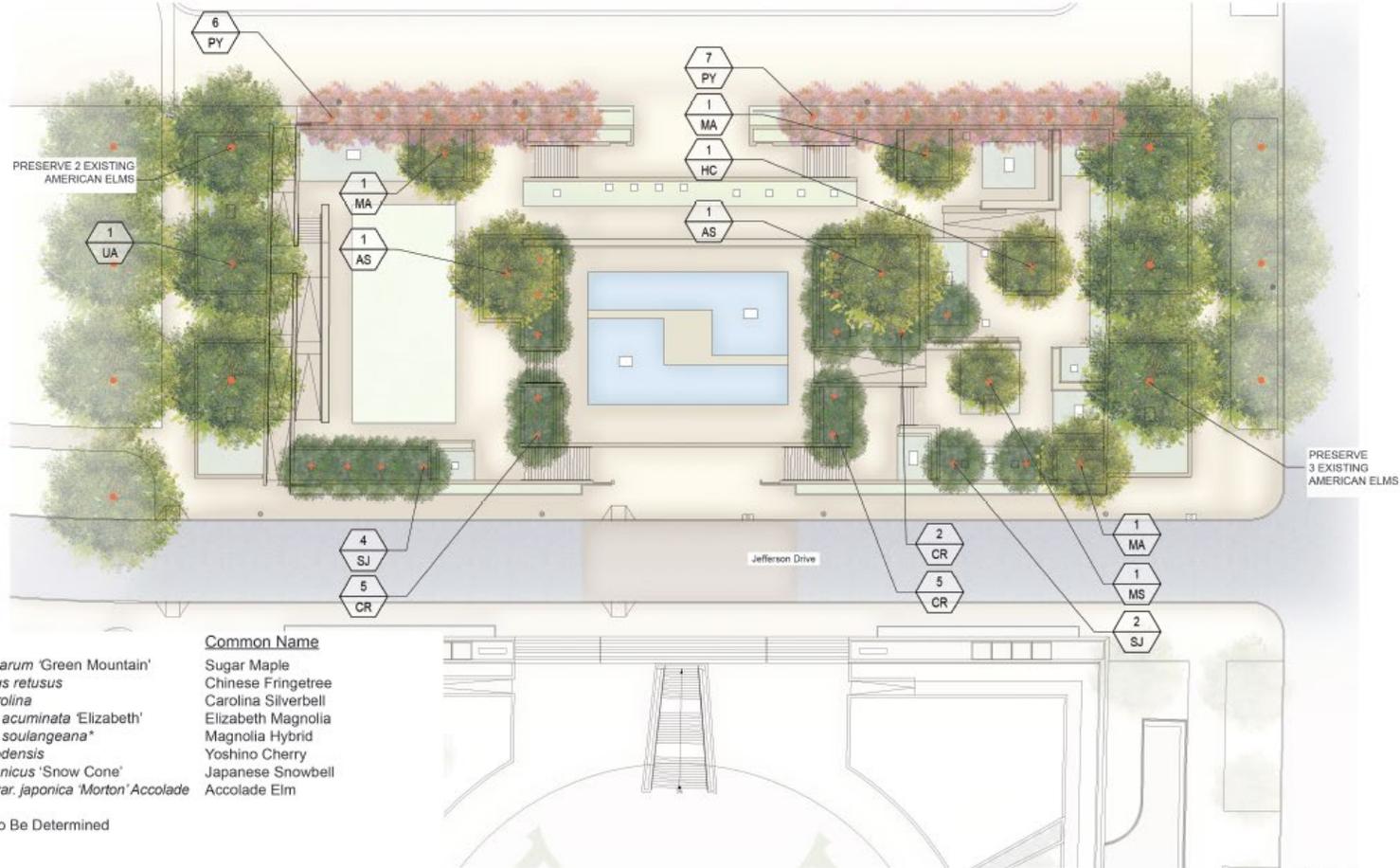
6 PROPOSED

Landscape

Planting Plan - Trees

The primary purpose of the Sculpture Garden is the display of art and the creation of a venue for programming such as performances and other events. Therefore, the Hirshhorn's mission distinguishes the Sculpture Garden from other public gardens. The landscape concept expresses this need through the creation of a subdued and restrained plant palette which encourages a focus on art display and the comfortable viewing of art works.

The number of trees, their canopy type, shape, and location were carefully studied to balance the need for open display areas with the critical need for shade. While most of the proposed trees are deciduous, some evergreens are provided in select locations to enhance the experience of the garden during the winter months.



Key	Species	Common Name
AS	<i>Acer saccharum</i> 'Green Mountain'	Sugar Maple
CR	<i>Chionanthus retusus</i>	Chinese Fringetree
HC	<i>Halesia carolina</i>	Carolina Silverbell
MA	<i>Magnolia x acuminata</i> 'Elizabeth'	Elizabeth Magnolia
MS	<i>Magnolia x soulangeana</i> *	Magnolia Hybrid
PY	<i>Prunus yeodensis</i>	Yoshino Cherry
SJ	<i>Styrax japonicus</i> 'Snow Cone'	Japanese Snowbell
UA	<i>Davidiana var. japonica</i> 'Morton' Accolade	Accolade Elm

* Cultivar To Be Determined

Proposed Landscape Specimens

6 PROPOSED

Landscape

Species Palette - Trees



Acer saccharum 'Green Mountain' - Sugar Maple



Chionanthus retusus - Chinese Fringetree



Halesia carolina - Carolina Silverbell



Magnolia acuminata 'Elizabeth' - Elizabeth Magnolia



Prunus yeodensis - Yoshino Cherry



Styrax japonicus 'Snow Cone' - Japanese Snowbell



Magnolia x soulangeana - Saucer Magnolia Cultivar to be determined



Ulmus americana 'Accolade'

Proposed Landscape Planting Plan

6 PROPOSED

Landscape Planting Plan - Ground Plane

Simple planes of ground cover plants will provide a complementary base for display of works of art. A single species per bed will create a lush textured carpet of planting. The selection of hardy species will ensure limited maintenance needs and long term sustainability of the landscape. Turf is limited to the West Lawn to create a comfortable and inviting space for visitors.



Proposed Landscape Species Palette

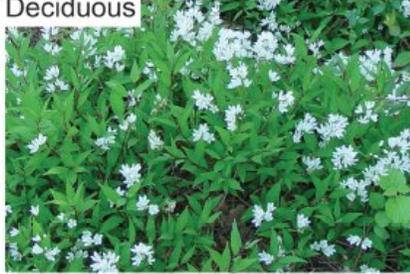
6 PROPOSED

Landscape Species Palette - Ground Plane

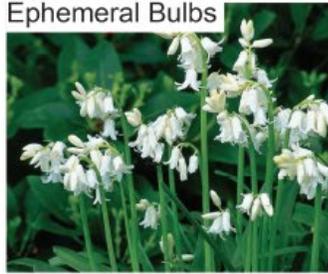
Evergreen



Deciduous



Semi-Evergreen



Proposed Landscape Seasonal Plan

6 PROPOSED

Landscape Seasonal Color - Trees

Winter



The deciduous canopy features a network of branches with green provided in the understory beneath. Two varieties of Magnolia and the Yoshino Cherries bloom very early spring, providing a first sign of lacy color.

Spring



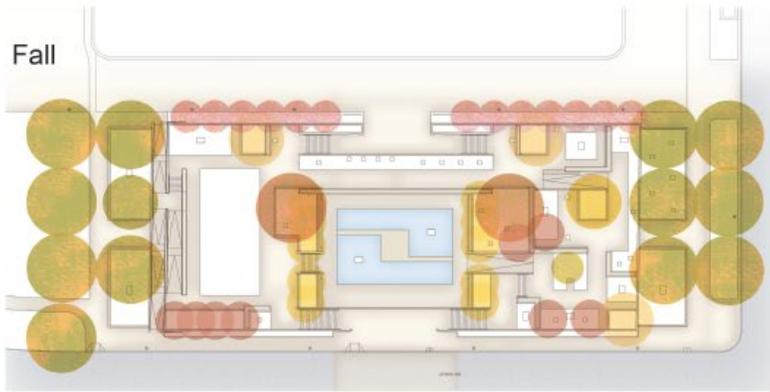
Several of the trees in the garden have spectacular white spring flowers. The Yoshino Cherry has delicate pink blossoms iconic in Washington, DC, and two varieties of Magnolia have stronger pink and creamy flowers.

Summer



Broad canopy deciduous trees provide rich green foliage, a diversity of leaf texture, and filtered shade in the garden.

Fall

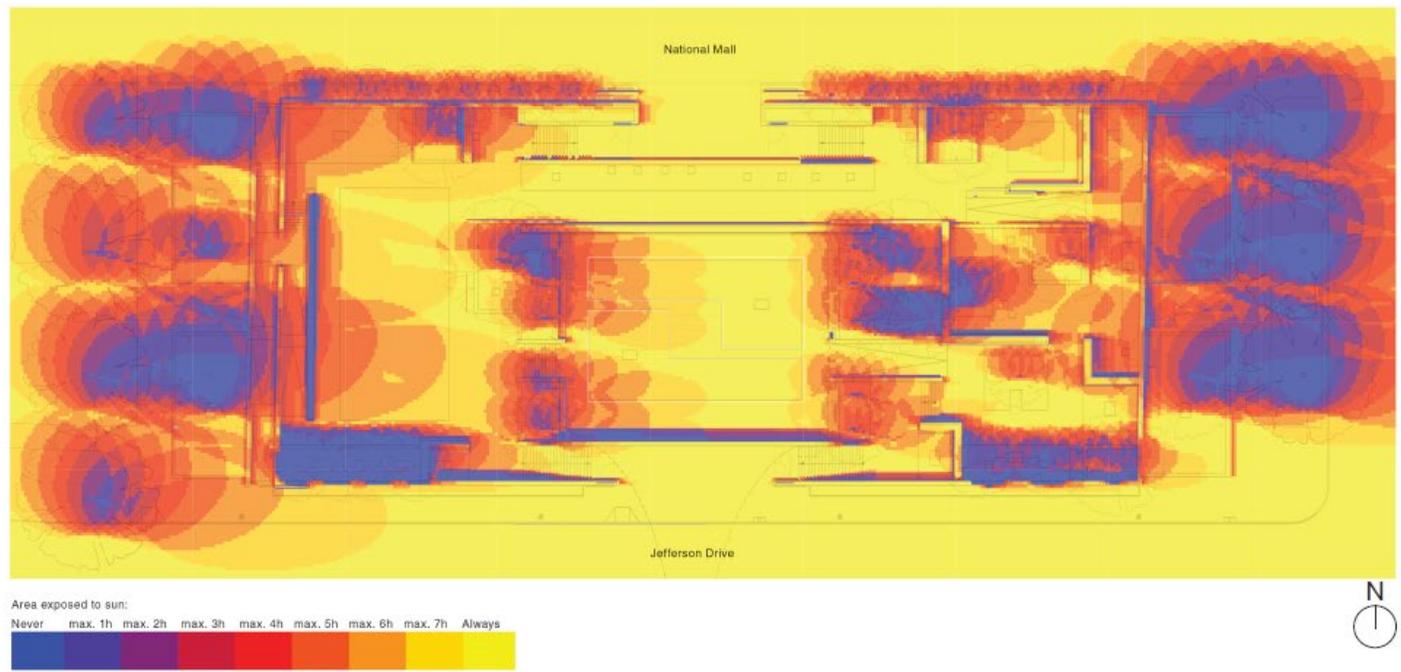


The Sugar Maples will turn flaming orange and red hues in the fall. Other trees in the garden such as Japanese Snowbell and Carolina Silverbell turn rich shades of golden yellow, red, and orange.

Proposed Landscape Tree Shade Analysis at Installation

6 PROPOSED

Landscape
Tree Shade Analysis - At Installation

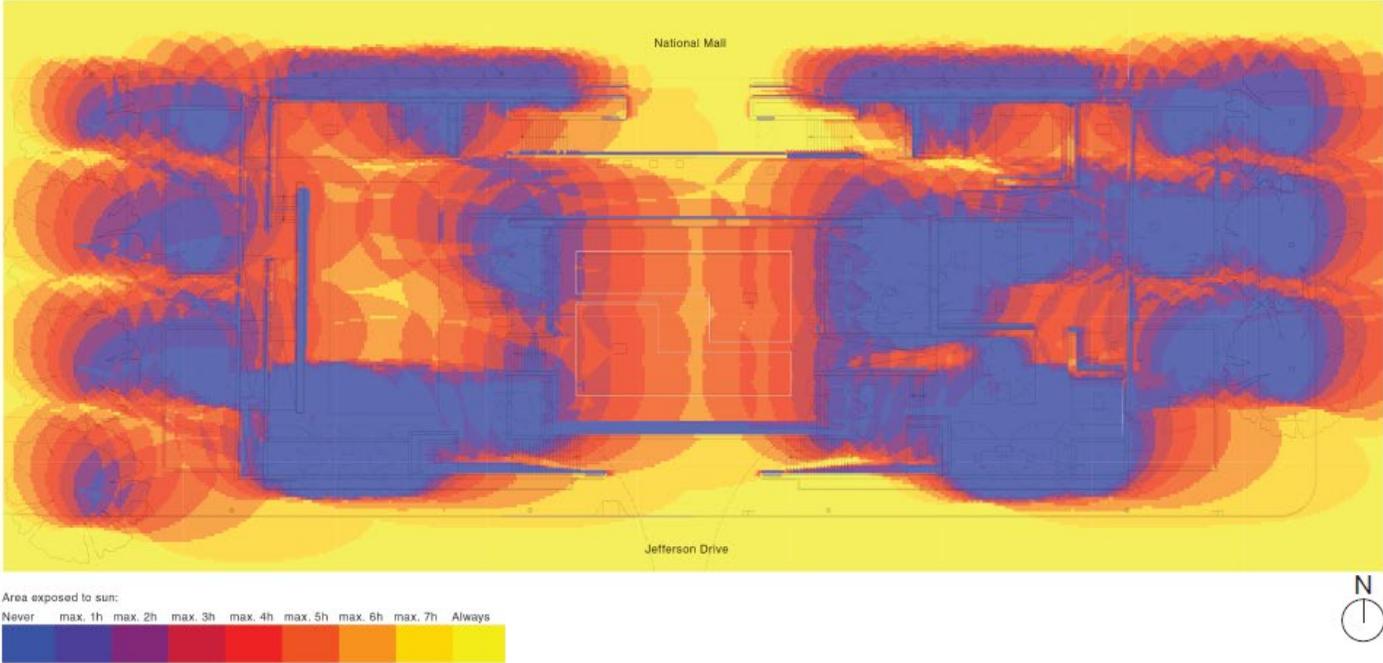


Location: National Mall, Washington DC
Date: July 30
Time: From 10am to 5.30pm (Opening Hours Museum)
Trees shown: Sizes available at installation, expected to grow larger over time

Proposed Landscape Tree Shade Analysis at Maturity

6 PROPOSED

Landscape
Tree Shade Analysis - At Maturity



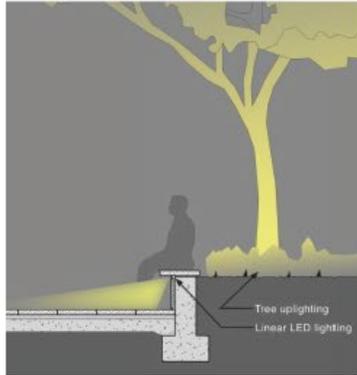
Area exposed to sun:
Never max. 1h max. 2h max. 3h max. 4h max. 5h max. 6h max. 7h Always

Location: National Mall, Washington DC
Date: July 30
Time: From 10am to 5.30pm (Opening Hours Museum)
Trees shown: Sizes estimated for mature trees
Note: Some trees may be removed or pruned over time as the overall tree canopy becomes denser and creates more shadows.

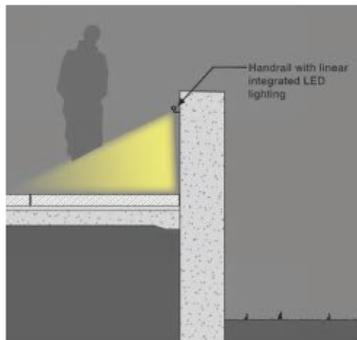
Proposed Lighting Plan

6 PROPOSED

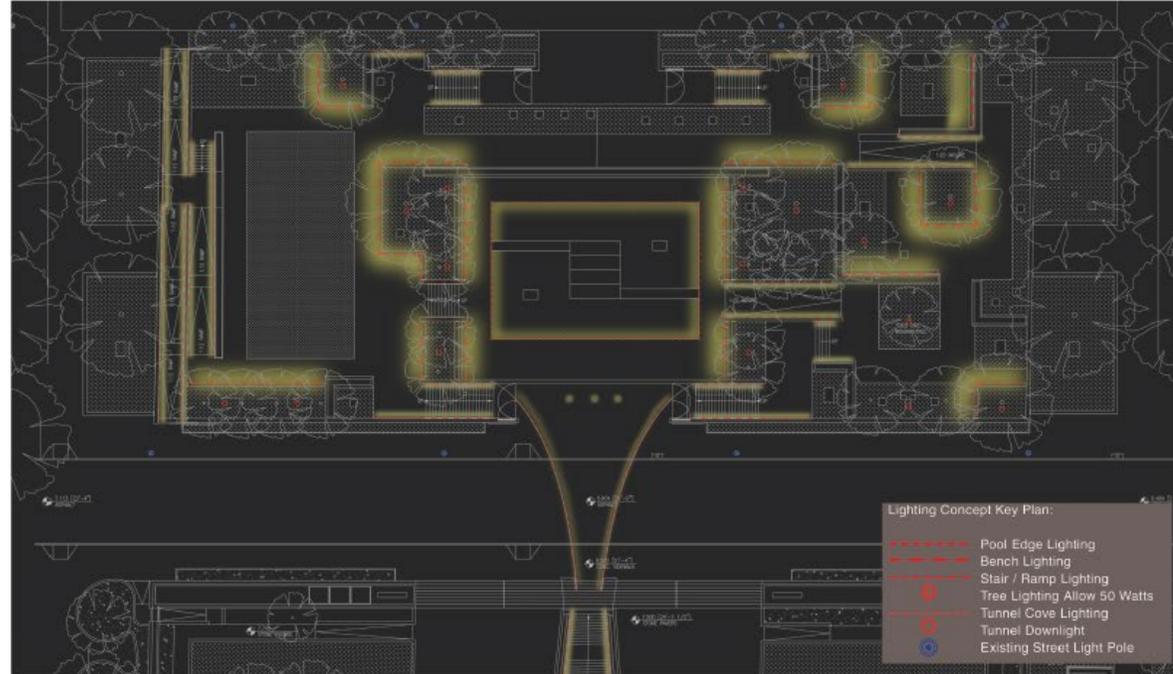
Lighting Concept



Bench and Tree lighting – concept section.



Stairs and Ramp lighting – concept section.



Lighting Concept Plan

The nighttime appearance of the Sculpture Garden looks to achieve the holistic goal of being a good neighbor that is consistent with other buildings and sites on the National Mall while not competing with major landmarks such as the Washington Monument.

The design concept is a layered application of lighting that accounts for both the occupied and unoccupied state of the site. Linear LED lights integrated into individual stone benches create a soft ambient glow on both the ground plane and selected Garden walls. Select trees are highlighted with in-grade LED fixtures. Linear LED lighting is recessed into the underside of handrails at stairs and ramps. Illumination at the water feature edge is being considered. The sculpture will not be directly illuminated.

The lighting concept for the Underground Passage includes linear LED coves at the base and top of the stainless steel walls following the curvature of the wall. Small aperture LED downlights at the entry and exit provide additional illumination as required.

A lighting control system should be provided that will dim fixtures allowing the Museum to create a low-light evening environment when the Sculpture Garden is not occupied, and higher light level environment when occupied.

Lighting Concept Key Plan:

	Pool Edge Lighting
	Bench Lighting
	Stair / Ramp Lighting
	Tree Lighting Allow 50 Watts
	Tunnel Cove Lighting
	Tunnel Downlight
	Existing Street Light Pole

U. S. COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

401 F STREET NW SUITE 312 WASHINGTON DC 20001-2728 202-504-2200 FAX 202-504-2195 WWW.CFA.GOV

23 May 2019

Dear Ms. Chiu:

In its meeting of 16 May, the Commission of Fine Arts reviewed a concept submission for the comprehensive renovation of the Hirshhorn Museum's Sculpture Garden on the National Mall between 7th and 9th Streets, SW. The Commission approved the proposal with the following comments to guide the development of the design.

Noting the importance of the Sculpture Garden as a Modernist landscape inserted into the Mall, the Commission members emphasized an understanding of this garden as a palimpsest that reflects the successive contributions of its Modernist designers—Gordon Bunshaft and SOM, Lester Collins, and James Urban—over many decades. They recognized the garden's significance as encompassing this broader design history, and they encouraged the Smithsonian Institution to document and interpret this history. For the proposed project, they observed that while the museum's mission remains constant, the sculpture it presents continues to evolve in character, material, scale, and mode of display; they acknowledged the shortcomings of the existing garden landscape in creating an appropriate setting for many types of artwork, both Modern and contemporary. They also recognized the garden's extensive physical deterioration, noting that most of the existing concrete retaining walls will need to be replaced. Therefore, they endorsed the proposal to renovate the garden comprehensively, commending the design as bringing much-needed improvements in accessibility; spatial quality and differentiation; opportunities for programming and performance; and the display of various types of artworks—physical, conceptual, and performance.

In their support for the proposed concept, the Commission members identified several issues to be addressed as the design for the Sculpture Garden is developed. In general, they commended the approach to differentiate the garden into three zones—lawn, pool, and grove—for different types of sculpture. They also supported the insertion of new stone walls within the garden to define its spaces, which would provide a good contrast with the austerity of the original concrete walls; however, they commented that the new walls should function first as settings for the sculpture, and their height, color, and texture should be studied further to enhance this purpose. Noting that spaces tend to appear smaller outdoors, they recommended ensuring that the eastern sequence of landscape rooms defined by the new stone walls will be sufficiently generous in size; they also recommended adding more trees in order to provide a figurative ceiling plane to enhance the perception of a larger outdoor room and to allow the experience of circulating within and under a bosque offering continuous shade. In general, they recommended careful detailing of the new elements within the garden—such as the junctures between concrete and stone walls, the materials and texture of the ground plane and other surfaces, and smaller elements such as steps and seats—to ensure they have a sculptural elegance commensurate with the quality of the museum as a whole. Regarding the pool and performance stage proposed for the sunken center of the garden, they expressed concern about the generic quality and functional limitations in creating a flexible performance

space; they recommended considering other configurations of the stage platform, as well as removable access during times when no performances are scheduled.

In conclusion, the Commission expressed strong support for the proposed design as an ambitious renovation that will enhance the display and the public appreciation of this important sculpture collection. As always, the staff is available to assist you with the next submission.

Sincerely,

A handwritten signature in black ink, appearing to read 'T. Luebke', written in a cursive style.

Thomas E. Luebke, FAIA
Secretary

Melissa Chiu, Director
Hirshhorn Museum and Sculpture Garden
Independence Avenue and 7th Street, SW
Washington, DC 20560

cc: Hiroshi Sugimoto, Sugimoto Studio
Faye Harwell, Rhodeside & Harwell



May 24, 2019

Carly Bond
Historic Preservation Specialist
Office of Planning, Design and Construction
Smithsonian Facilities
600 Maryland Avenue SW Suite 5001
Washington, DC 20013-7012

Dear Ms. Bond,

Thank you for your speedy reply to our initial comments concerning the Section 106 meeting held on April 10, 2019, in regard to the Hirshhorn Museum and Sculpture Garden Revitalization Project. We appreciate the time you have spent in reviewing and responding to the concerns of official consulting parties.

You state in your letter dated May 15, 2019, that the Smithsonian “considered TCLF’s comments during the preparation of the South Mall Campus Cultural Landscape Report [CLR] which was finalized in February 2018.” But the crux of the matter is, of course, that such consideration did not result in any recognition of the significant redesign of the Hirshhorn Museum Sculpture Garden by landscape architect Lester Collins (1914–1993).

As you know, TCLF was contracted to review the South Mall Campus' Cultural Landscape Report (50% submission; OFEO Project Number 731299616 Task 15) on February 25, 2015. As part of our review, we submitted extensive written comments on March 12, 2015, noting that Collins’ work at the Hirshhorn Museum Sculpture Garden should be included in the landscape’s Period of Significance, writing, under the heading “Specific Observations,” that we were “perplexed why the Lester Collins contributions are non-contributing.” After reviewing a subsequent draft of the South Mall Campus’ Cultural Landscape Report (95% Draft, June 2015; CLR 95% Draft), we reiterated those same concerns, which had not been addressed. On March 22, 2016, TCLF re-submitted via e-mail a systematic written response to the Smithsonian, quite literally highlighting our initial enquiry about Collins. The text of the e-mail itself stated the following: “to **evaluate the period(s) of significance additional contextual information is lacking...Deeper research for landscapes of the last 50 years is required** – this includes interviews with folks like Ian Tyndall and Stu Dawson; **evaluating Lester Collins 1977 work at the Sculpture Garden in a more significant way, as Collins considered this important in his career...(emphasis added).**”

Although your recent letter to TCLF states that the Period of Significance was determined “in consultation with the District of Columbia State Historic Preservation Office,” (DC SHPO) it has become clear via correspondence with that office that TCLF’s comments were not shared with its staff when the critical work to approve a Determination of Eligibility for the sculpture garden was underway. Given that the Smithsonian engaged TCLF as a consultant on this project because of our unique expertise in historic, designed landscapes, and, in particular, Modernist landscape architecture in Washington, D.C., we believed—quite naturally—that the results of our review would meaningfully inform the Determination of Eligibility for the Hirshhorn’s Modernist sculpture garden, if not in a determinative way, then at least in a constructive one. Unfortunately, that did not prove to be the case.

As a consequence, it is only with the knowledge of our submission as a consulting party to the current Section 106 review that these concerns were brought before the DC SHPO, which, in a letter dated May 24, 2019, to the Smithsonian’s Sharon Park, has stated that “the consulting party letters are quite thorough and provide valid arguments for reconsideration of Collins’s contributions...we agree that this matter warrants further analysis and note that our determinations of effects may also require revision based upon the results of that further study.” To those remarks we should add that, in recent discussions with TCLF, staff at the National Park Service’s National Register of Historic Places Program have also expressed, without equivocation, that Collins’ redesign of the



Hirshhorn Sculpture Garden is undeniably historic, that his significant contributions to the project were that of a master practitioner, and that the Period of Significance should be expanded to recognize his work.

To reiterate points from our submitted remarks, we concur with your assessment that Collins retained Gordon Bunshaft's sunken plan, concrete perimeter walls, and reflecting pool, making the Hirshhorn Museum Sculpture Garden a palimpsest of two Modernist masters. Yet other important, character-defining features of the garden are Collins' alone, as is outlined in the draft National Register nomination. For example, Collins significantly modified the garden's entrance from the Mall by introducing ramps that afforded every visitor, including those with physical challenges, a dignified arrival and a comparable spatial experience. He also created a tree canopy and "wall of plantings" on the Mall side, thus providing a very different sense of enclosure from that of the previous design. What is more, the garden's current design in terms of the display of sculpture is wholly attributable to Collins, as is clear when comparing the Collins and Bunshaft plans.

Thus while some of the garden's significant, character-defining features are attributable to Bunshaft, the preponderance of the designed landscape that visitors have enjoyed—and critics have praised—for almost 40 years is attributable to Lester Collins, a fact that is entirely at odds with the current Period of Significance established for the garden. Moreover, Collins' status as a master of his craft has been recently affirmed by the District of Columbia's Historic Preservation Review Board (HPRB) and the National Register of Historic Places. In its 2017 historic designation of the Smithsonian Quadrangle (case no. 17-04), the HPRB determined that the nominated property "meets D.C. Designation Criteria F for Creative Masters," among them "Landscape Architect Lester Collins." And on May 18, 2017, the Lyndon Baines Johnson Department of Education Building (Federal Office Building No. 6) in Washington, D.C., was added to the National Register, having satisfied Criterion C as a property that "embodies the distinctive characteristics of a type, period, or method of construction, or that represent[s] the work of a master..."—in this case "Master Landscape Architect: Lester Collins" (nomination form prepared by EHT Tracerics, Inc.). Apropos of Collins' work being listed in the National Register, it is our understanding that the nomination of the Hirshhorn Museum and Sculpture Garden to the Register has been deferred in accord with a request by the Smithsonian on October 18, 2018. That now being the case, there is ample opportunity to amend the nomination to reflect Collins' contribution, as the foregoing discussion clearly suggests should be done.

As these and other facts accrue, we hope you will agree that it is most prudent to address the Period of Significance for the sculpture garden immediately. Indeed, comments from members of the U.S. Commission of Fine Arts during their May 16 meeting only reinforce that this issue should be resolved while the review process is still in its early stages. Doing so would help ensure that much time and effort are not lost in revisiting and revising plans throughout the already lengthy review process. We therefore ask that you **remove the project from the agenda of the upcoming meeting of the National Capital Planning Commission on June 6, 2019**, which would allow a good-faith attempt to reconcile the proposed plans with the new information that has recently come to light.

Finally, we appreciate the Smithsonian Institution's invitation to further this dialogue and are certainly happy to do so. As nearly every party in the review process now seems to agree, the work of landscape architect Lester Collins is of significant cultural and historical value, and removing it entirely from the National Mall would be an uncharacteristically shortsighted act by such an enduring institution as the Smithsonian.

Sincerely,

Charles A. Birnbaum, FASLA, FAAR
Founder, President, and CEO, The Cultural Landscape Foundation

cc: Melissa Chiu, Director, HMSG



Jay Kaveeshwar, Deputy Director, HMSG
Al Masino, Director of Exhibits, Design, and Special Projects, HMSG
Laura Harvey, Exhibition Coordinator, HMSG
Nancy Bechtol, Director, Smithsonian Facilities
Sharon Park, Associate Director of Architectural History and Historic Preservation, OPDC
Lauren McCunney, Design Manager, OPDC
Andrew Scott, Deputy Chief of Engineering and Design, OPDC
Catherine Moore, Program Manager, OPDC
Ann Trowbridge, Associate Director for Planning, OPDC
Michelle Spofford, Senior Architect/Facilities Planning Manager, OPDC
Barbara Faust, Director, Smithsonian Gardens
Bill Donnelly, Landscape Architect, Smithsonian Gardens
Marisa Scalera, Landscape Architect, Smithsonian Gardens
Linda St. Thomas, Chief Spokesperson, Smithsonian Institution
David Maloney, State Historic Preservation Officer, DC Historic Preservation Office
Steve Callcott, Deputy State Historic Preservation Officer, DC Historic Preservation Office
Andrew Lewis, Senior Historic Preservation Specialist, DC Historic Preservation Office
Thomas Luebke, Secretary, U.S. Commission of Fine Arts
Marcel Acosta, Executive Director, National Capital Planning Commission
Elizabeth Miller, Director, Physical Planning Division, National Capital Planning Commission