**NATIONAL GALLERY OF ART** SEVENTH STREET ENTRANCE IMPROVEMENTS

# NATIONAL CAPITAL PLANNING COMMISSION FINAL REVIEW

OCTOBER 2, 2026

National Gallery of Art

QUINN EVANS | TOD WILLIAMS BILLIE TSIEN Architects | Partners

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# MISSION, VISION, AND VALUES

National Gallery of Art

## MISSION STATEMENT

***The National Gallery of Art serves the nation by welcoming all people to explore and experience art, creativity, and our shared humanity.***

## VISION STATEMENT

***Of the nation and for all the people.***

## VALUES

- Integrity
- Welcoming and Accessible
- Excellence
- Deepening Public Understanding
- Curiosity and Continuous Learning
- Empathy and Generosity of Spirit
- Agility and Responsiveness

# PROJECT INFORMATION

## PROJECT NAME

National Gallery of Art
Seventh Street Entrance Improvements

## PROJECT LOCATION

National Gallery of Art, West Building
6th St and Constitution Ave NW
Washington, DC 20565

## AGENCY AND CONTACT

National Gallery of Art, West Building
6th St and Constitution Ave NW
Washington, DC 20565

Hillary Lord
Engineer/Program Manager
Office of Architecture and Engineering

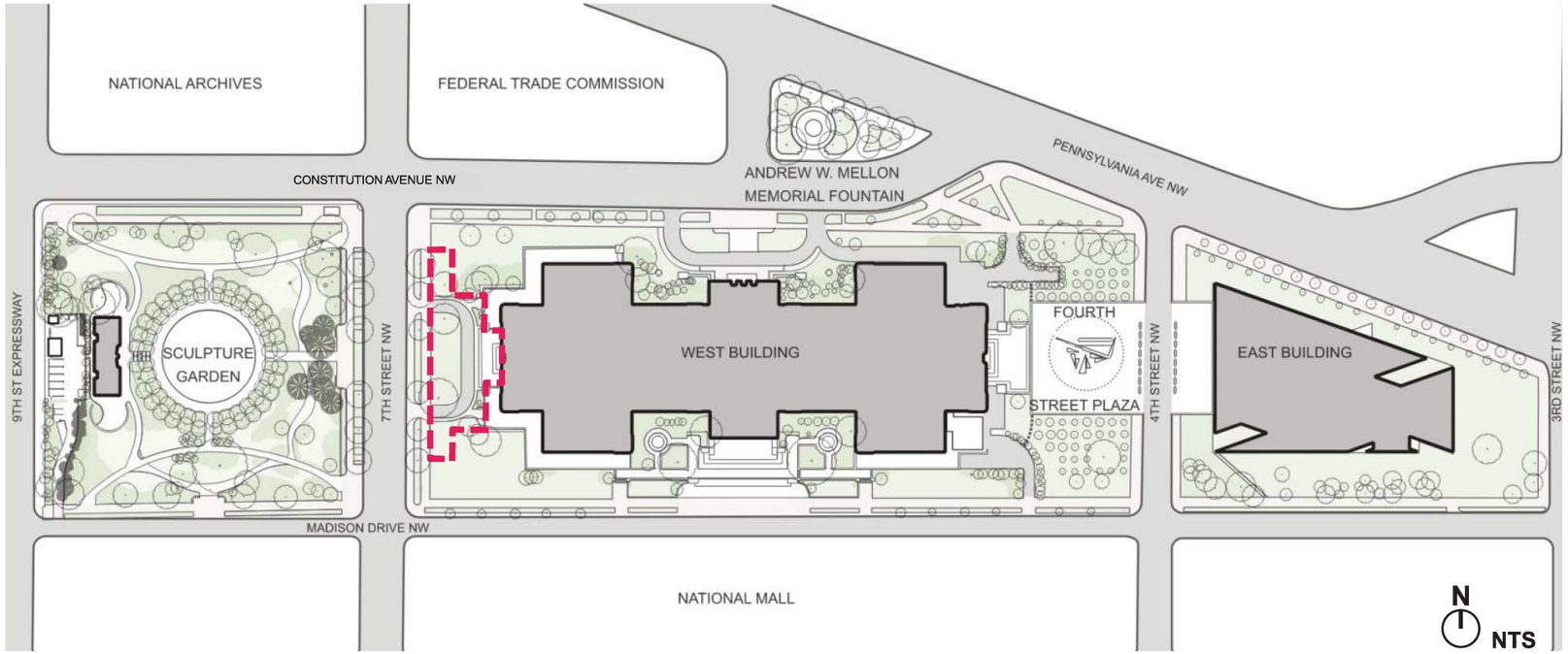



**Figure 1-1.** Campus plan of the National Gallery of Art with project boundary. (Quinn Evans, 2026)

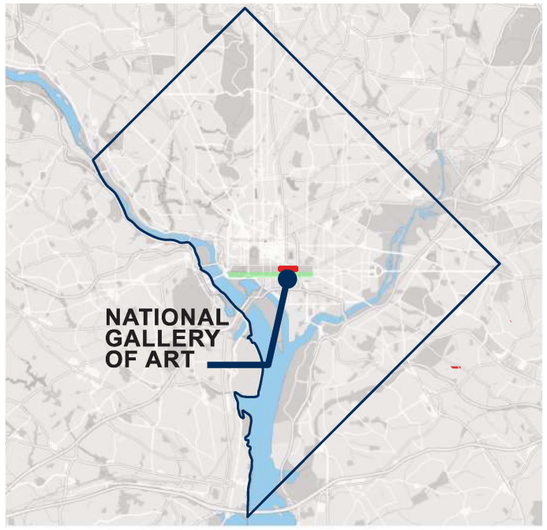



**Figure 1-2.** Key plan of the National Gallery of Art in Washington, D.C. (Quinn Evans, 2026)

# PROJECT OVERVIEW

# PROJECT OVERVIEW

## PROJECT SCOPE

The Seventh Street Entrance serves as a public entry to the National Gallery of Art's West Building and plays a significant role in shaping the visitor arrival and orientation experience. Since the building's original construction in 1937-1941, changes in operational requirements, security procedures, and visitor expectations have contributed to the entry sequence being experienced differently today. Exterior level changes, stair configurations, and path geometry present challenges to universal accessibility, while the organization of pedestrian circulation, vehicular movement, landscape, and security elements require coordinated consideration.

The scope of work focuses primarily on the exterior entry environment along Seventh Street, including the entry door and vestibule, exterior steps, circular drive, northwest and southwest moat access areas, and the exterior spaces encompassed by those elements. The project work area for the Seventh Street Entrance Improvements is illustrated in Figure 1-3.

## GOALS

The Seventh Street Entrance Improvements project is guided by a set of goals that were established at the outset of the project and refined through a series of design workshops and stakeholder discussions. These goals provide a shared conceptual basis for decision making and reflect the National Gallery's broader priorities for campus unity, responsive adaptation, and long-term stewardship. The goals below translate these principles into specific objectives for the Seventh Street Entrance.

The proposed design will address the following project goals:

**UNIFY**

Unify the Seventh Street Entrance within the broader National Gallery of Art campus by reinforcing its identity as a welcoming public entry and clarifying its relationship to the West Building, the Sculpture Garden, and adjacent landscapes.

**ADAPT**

Adapt the Seventh Street Entrance to contemporary visitor expectations and operational requirements by improving accessibility, safety, and clarity of movement, while prioritizing pedestrians and supporting intuitive circulation and wayfinding.

**STEWARD**

Steward the historic architecture, designed landscape, and mature trees that define the character of the West Building and its Seventh Street landscape, ensuring that proposed interventions are integrated to respect character-defining features.

## PROGRAM

The proposed project is needed to address the following concerns:

- Provide a universally accessible exterior path from the public sidewalk along Seventh Street to the West Building entry.
- Improve the clarity and functionalityof the exterior entry sequence, including relationships among pedestrian circulation; issues with safety and glare immediately outside the entrance doors; vehicular access; landscape features; and secruity requirements.
- Support intuitive exterior wayfinding and visitor orientation within the project boundaries, consistent with the Gallery's Wayfinding Design Intent.
- Respect and carefully consider the historic significance and character-defining features of the West Building exterior and entry elements, including the existing bronze vestibule.

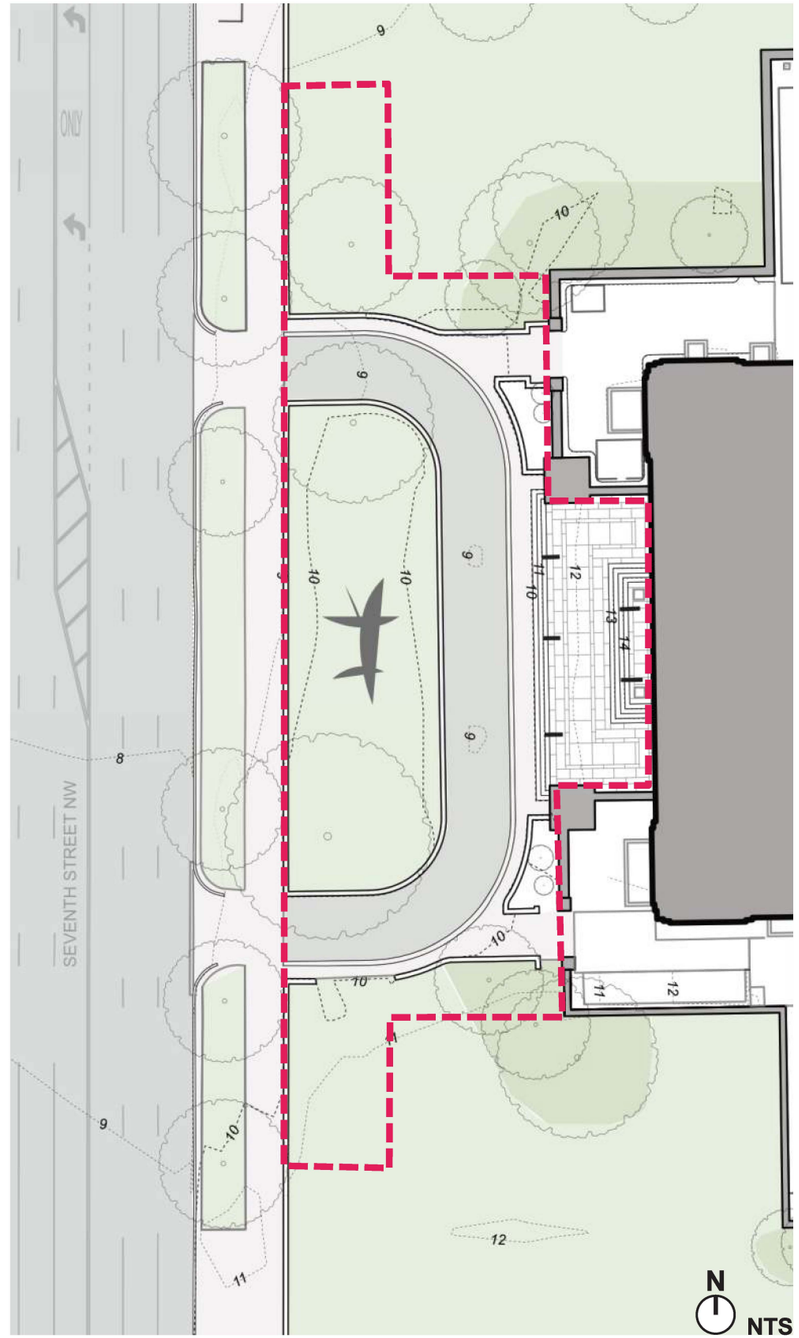
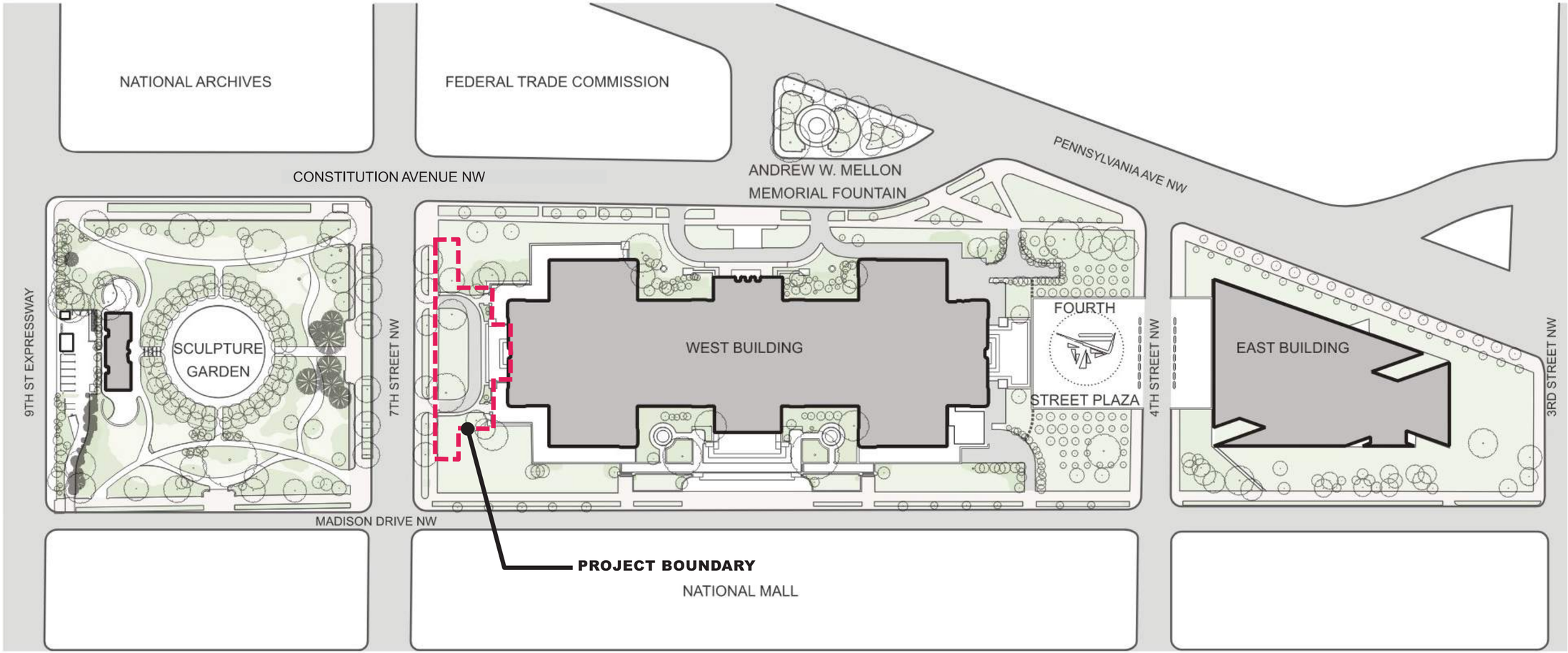



**Figure 1-3.** Diagram of Project Scope

# EXISTING CONDITIONS

# VICINITY MAP




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**Figure 1-4.** Vicinity map of the National Gallery of Art campus.

# EXISTING CONDITIONS

The Seventh Street Entrance is centrally located on the west side of the National Gallery of Art West Building. The West Building and landscape are bound by Constitution Avenue on the north, Seventh Street on the west, and Madison Drive on the south. The entrance faces the National Gallery of Art Sculpture Garden located on the opposite side of Seventh Street.

The Seventh Street Entrance doors are accessible to the public via the U-shaped Seventh Street drive and a set of central steps and landings. Flanking the central public entrance are two limited-access moat areas that house facilities and maintenance operations including greenhouses. These two areas are accessed by two pairs of metal doors in the stone site wall, one on either side of the public entrance.

The Seventh Street Lobby is 4’-4” above the existing driveway, requiring visitors to navigate up a series of stairs as they approach the Seventh Street Entrance.

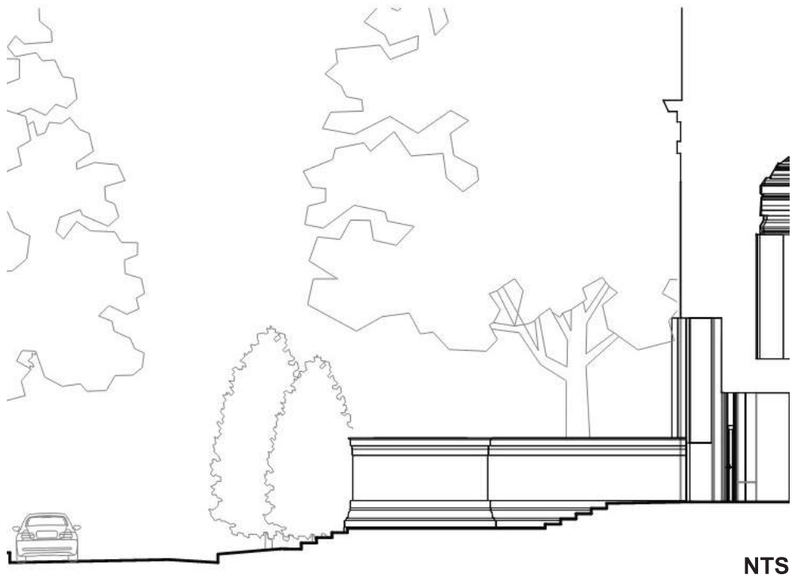



**Figure 1-5.** Section of the existing Seventh Street Entrance plinth.

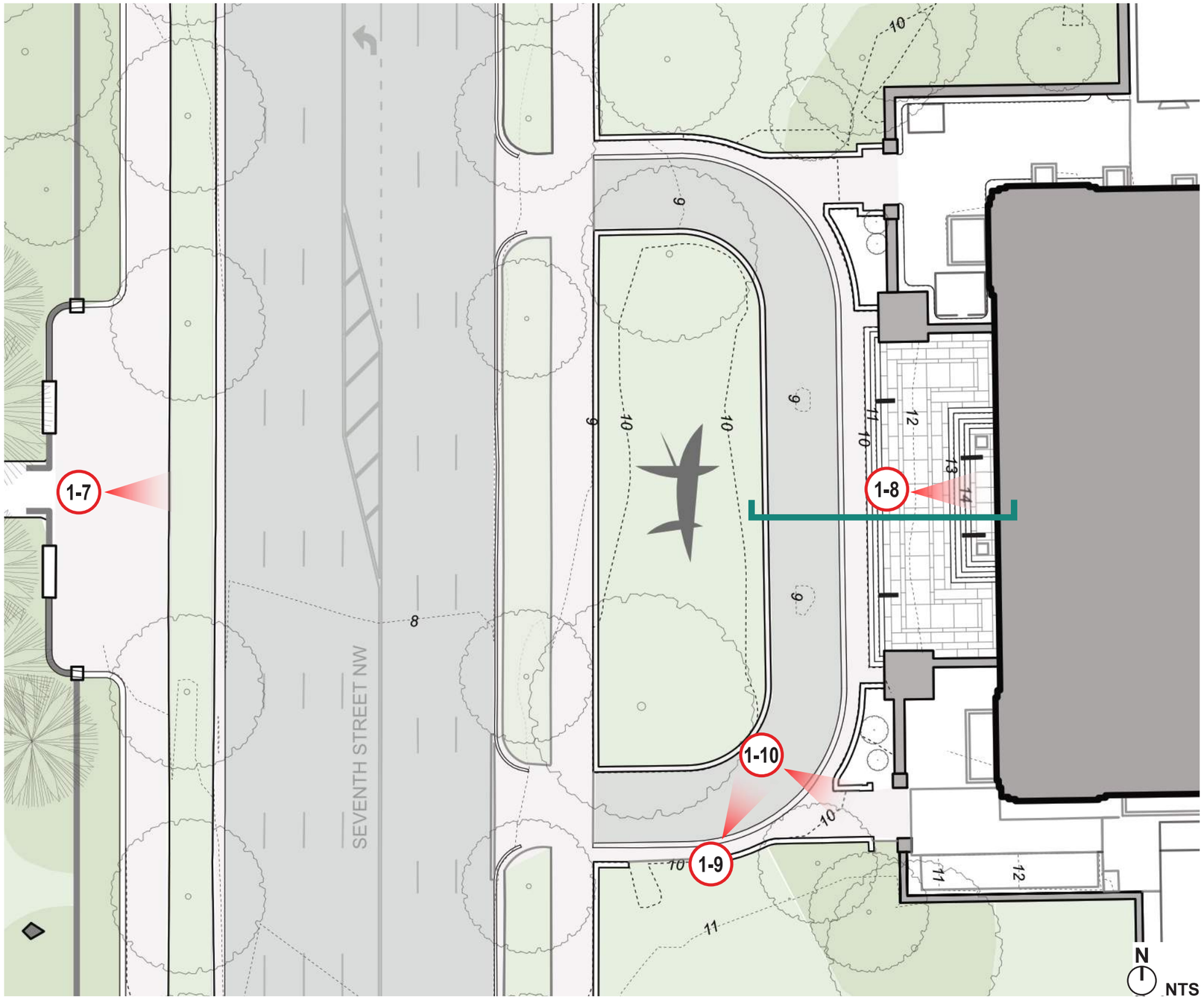



**Figure 1-6.** Site plan of the Seventh Street Entrance.




**Figure 1-7.** View of Seventh Street Entrance from Sculpture Garden Entrance.




**Figure 1-8.** View of bronze entry doors and light standards.



**Figure 1-9.** View of Seventh Street drive and center lawn panel.

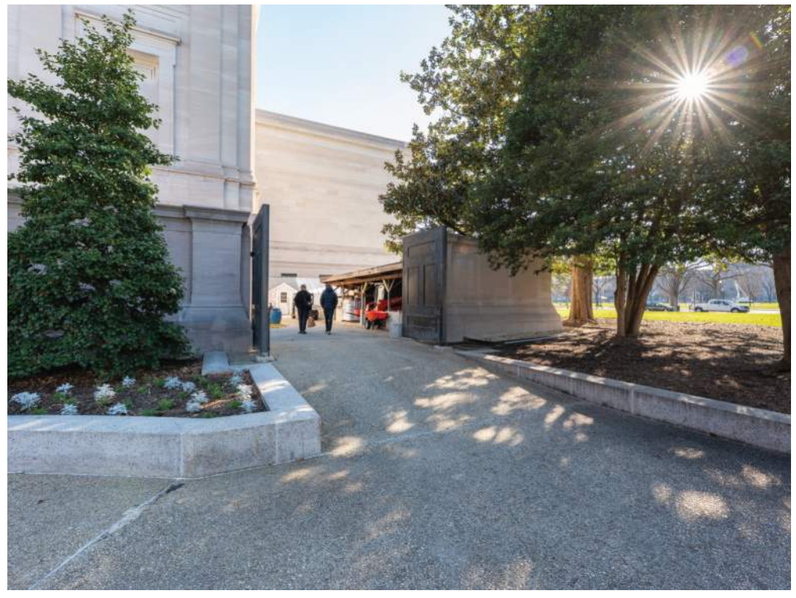


**Figure 1-10.** View of SW moat entrance.

# SITE FEATURES

1. Heritage Elms
2. Central Lawn Panel
3. Drive
4. Plinth
5. Moat & Moat Walls
6. Moat Gates
7. Southern Magnolias

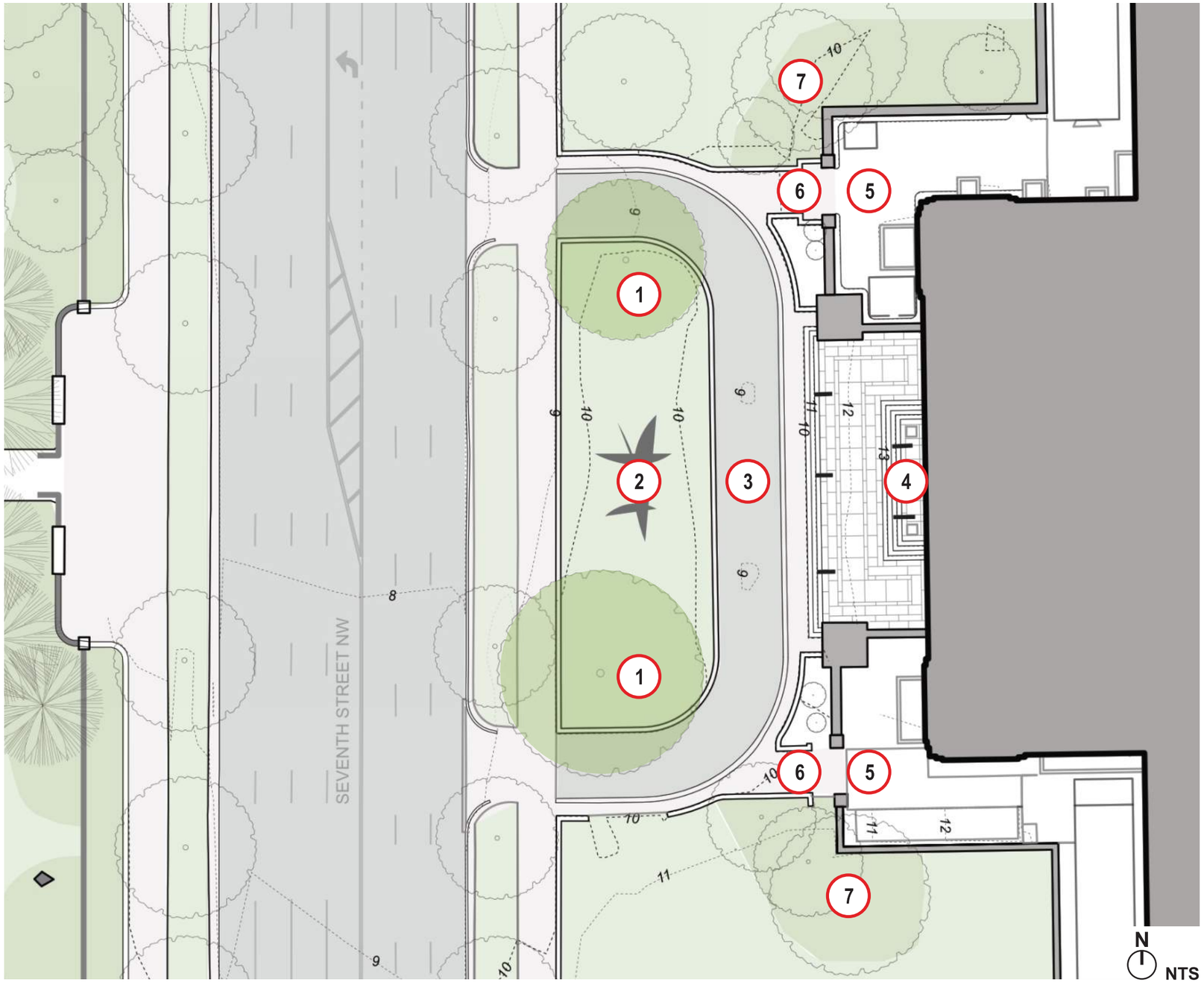



**Figure 1-11.** Key plan of prominent site features.

# SITE FEATURES

1. Heritage Elms
2. Central Lawn Panel
3. Drive
4. Plinth
5. Moat & Moat Walls
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7. Southern Magnolias



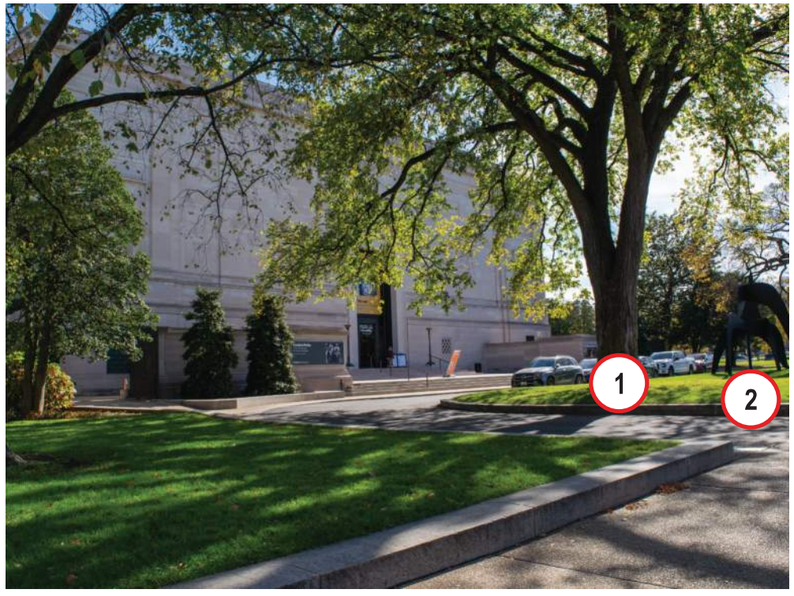




**Figure 1-12.** View of heritage elms.

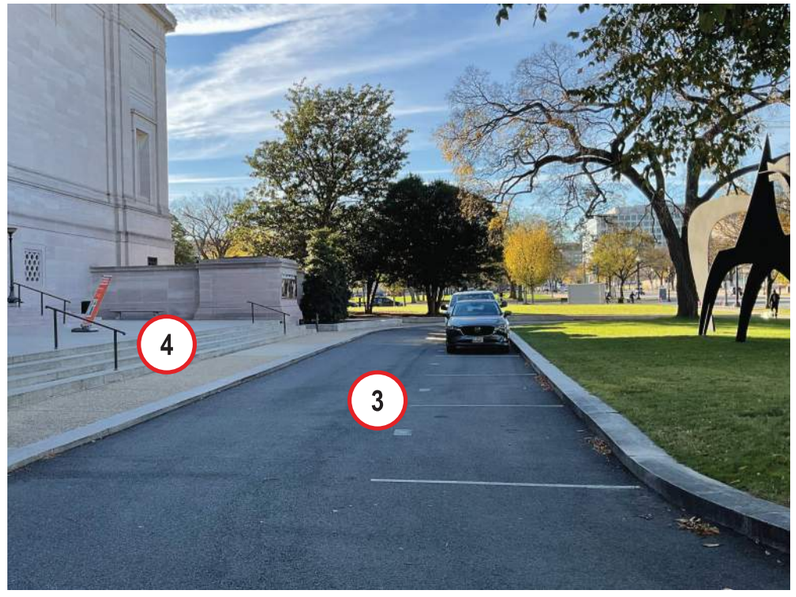



**Figure 1-13.** View of Seventh Street Entrance drive and plinth.




**Figure 1-14.** View of moat walls and open moat gates.

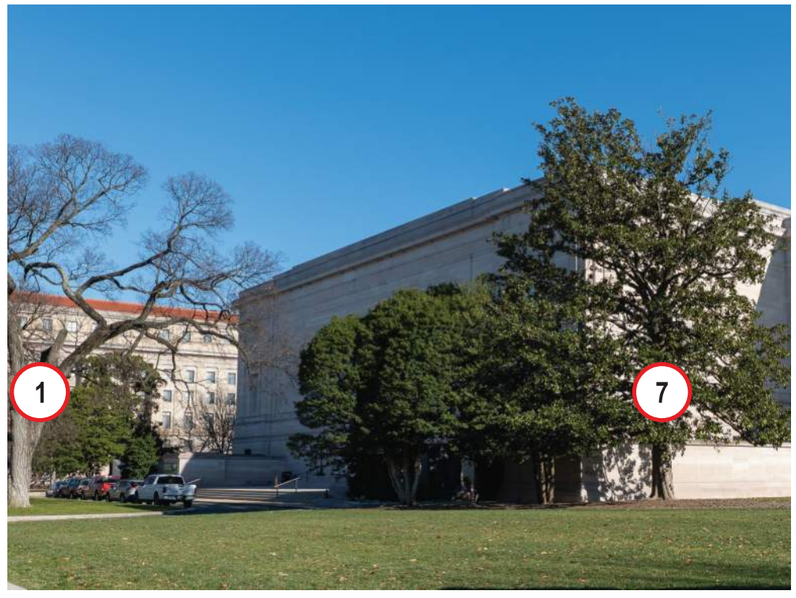



**Figure 1-15.** View of heritage elm and Southern Magnolia tree.

# PUBLIC REALM AND VIEWS

- Creating connections between the Sculpture Garden and the East and West Buildings of the National Gallery is central to establishing a cohesive museum campus.
- Currently, the relationship between the Seventh Street of the West Building and the Sculpture Garden is obscured by a number of visual and physical barriers, including the Calder sculpture and parked cars.
- Strengthening the visual relationship and increasing pedestrian flow between these two campus elements will reinforce the mission of the National Gallery to attract and engage with all visitors across a diverse population.
- Existing primary signage indicating the Seventh Street Entrance for visitors is minimal at the corners of the Northwest and Southwest lawn panels.

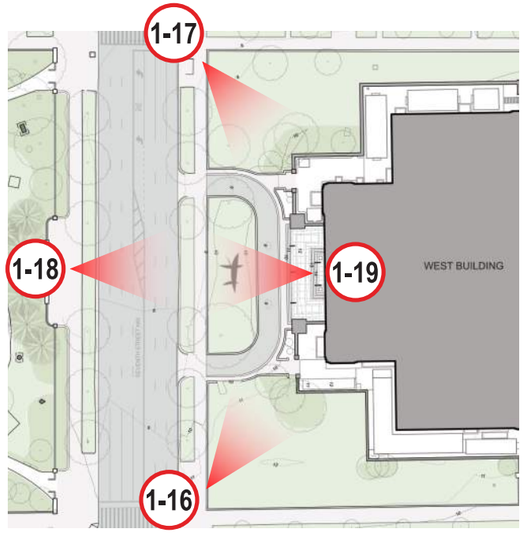






**Figure 1-16.** View of the Seventh Street Entrance from the corner of Seventh St NW and Madison Drive NW.




**Figure 1-17.** View of the Seventh Street Entrance from the corner of Seventh St NW and Constitution Avenue NW.



**Figure 1-18.** View of the Seventh Street Entrance from the entrance of the Sculpture Garden.



**Figure 1-19.** View towards the Sculpture Garden from the Seventh Street Entrance plinth.

# TEXTURE AND MATERIALITY



















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LEGEND:

- U-SHAPED CIRCULATION DRIVE
- MILFORD PINK GRANITE CURBS
- TENNESSEE PINK MOAT WALLS
- STONE PLINTH
- EXPOSED AGGREGATE CONCRETE
- TENNESSEE PINK PIERS

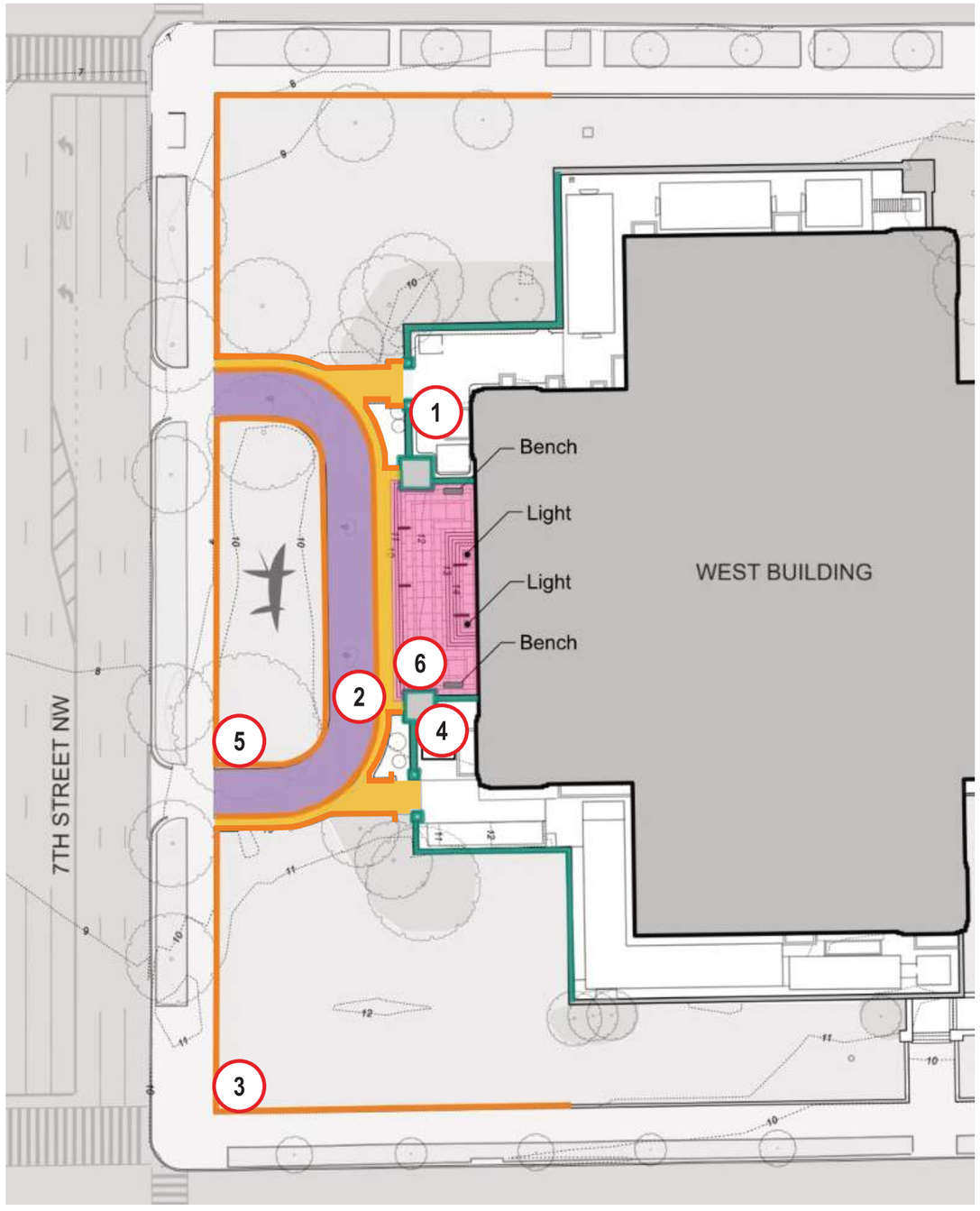



**Figure 1-20.** Site diagram of existing materials and finishes.

# EXISTING PLANTINGS

The Seventh Street Entrance landing is framed by two plant beds that flank the base of the terrace steps and are bordered by granite curbing. Each is planted with a pair of American holly (*Ilex opaca*) against the site walls and annuals in front.

The central lawn panel, circumscribed by the U-shaped drive, includes two mature American elm (*Ulmus americana*) planted symmetrically, one on the north side of the lawn and the second on the south. Large, continuous level lawn panels surround the building between the site walls and sidewalks.

Against the site walls are curvilinear, mulched beds that reach to the service drives. Each contains a single southern magnolia (*Magnolia grandiflora*) and two American holly in the same arrangement. Deep in the corner of the north lawn panel a single Chinese elm (*Ulmus parvifolia*) is planted to the east of the Southern magnolia against the site wall. Along the exterior edge of the north lawn panel an American elm and two Japanese zelkova (*Zelkova serrata*) are present near the granite curb.

Today, the American elms in the central lawn and the southern magnolias and American hollys flanking either side of the U-shaped driveway remain. These still preserve the original evergreen structure of the planting as intended by landscape architect Alfred Geiffert, Jr., Who designed the planting plan for the West Building in 1937-1941. The shrub and groundcover layers only partially exist and the species, arrangement, and quantities are substantially different. The lawn continues to exist as it did in 1940, but the species and locations of specimen trees in these areas are different and lack symmetry. There are no flowering understory trees, and the plant bed edges lack spatial definition. While some of the existing trees remain in their original locations, the overall planting does not convey the layered evergreen scheme that Geiffert designed.

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## LEGEND:

**FOREGROUND (LOW HEIGHT, BROAD COVERAGE)**

EVERGREEN HEDGES WITH DECIDUOUS ACCENTS

LAWN PANELS

**MIDDLE GROUND (MID HEIGHT, ORNAMENTAL)**

EVERGREEN MASSING WITH DECIDUOUS ACCENTS

**BACKGROUND (MONUMENTAL SCALE, SILHOUETTE)**

SPECIMEN MATURE EVERGREEN AND DECIDUOUS TREES

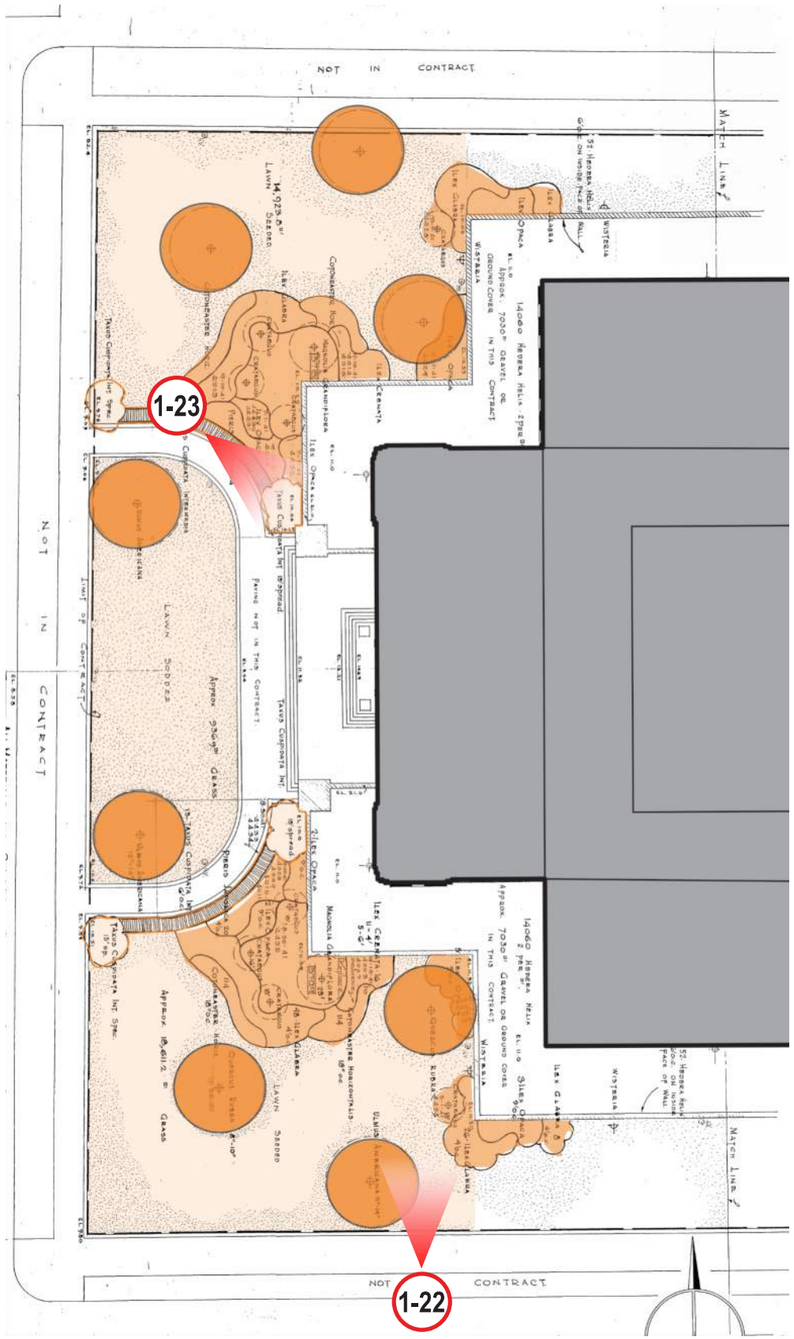



**Figure 1-21.** Diagram of character-defining vegetation.



**Figure 1-22.** View of the southwest side of the Seventh Street Entrance showing a southern magnolia and American elm.



**Figure 1-23.** View of the plant bed on the north side of the steps at the Seventh Street Entrance.

# SECURITY PERIMETER

The National Gallery of Art provided direction to the design team regarding the intent for perimeter security. The current configuration where vehicles are prevented from accessing the plinth area and the moat areas are controlled-access areas shall be maintained in the proposed design.

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LEGEND:

RED ZONE - SECURITY PERIMETER AT CONTROLLED-ACCESS AREAS

PURPLE ZONE - SECURITY PERIMETER AT VEHICLE-INACCESSIBLE AREAS

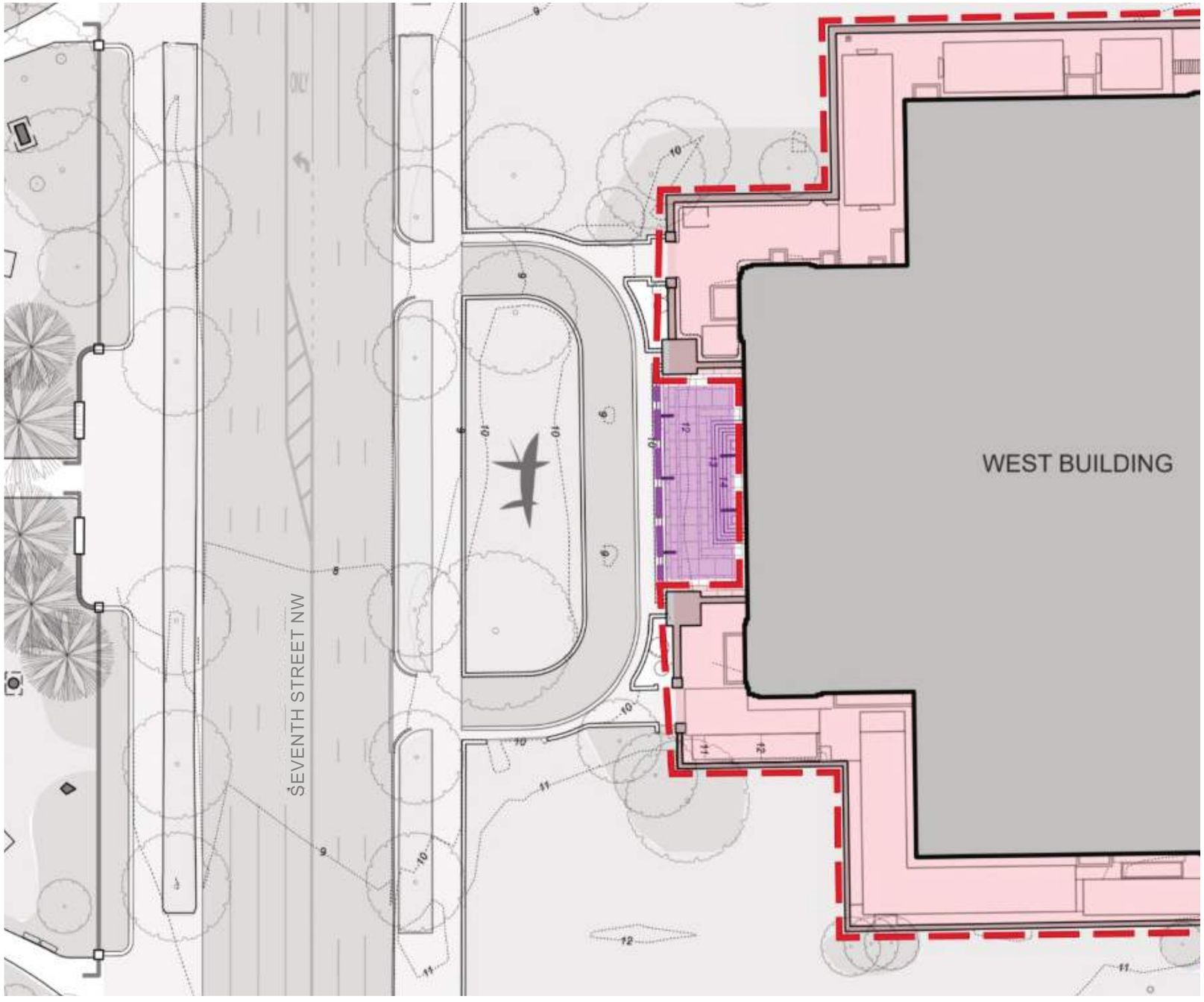



**Figure 1-24.** Diagram of existing security perimeter.

# HISTORY AND ENVIRONMENT

# SEVENTH STREET ENTRANCE HISTORY

Designed by John Russell Pope, the West Building – of which the Seventh Street Entrance is a component – opened to the public in 1941. At that time, the campus property consisted of the West Building parcel. The National Gallery campus later expanded with the addition of the East Building and Connecting Link, designed by I.M. Pei and completed in 1978 and the Sculpture Garden, design by Olin and completed in 1999.

Pope designed a U-shaped circulation route and tiered stair and landings on the Seventh Street Entrance to complement the east and north entrances to the West Building. The symmetrically arranged circulation elements illustrate the intent for a gradual approach that responded to the elevation change between the U-shaped circulation route and the entrance that was less monumental than the primary, National Mall entrance, yet continued to respect the formality of the neoclassical architecture of the building.

Architect John Russell Pope and landscape architect Alfred Geiffert Jr.'s 1937–38 design included a U-shaped circulation route with a drive for vehicular access flanked by a sidewalk for pedestrians. The circulation route was eventually redesigned and built in 1940 for pedestrians only. When the museum opened in 1941, galleries were located on the museum's Ground Floor adjacent to the Seventh Street Entrance; however, the entrance was not open to visitors on a regular basis.

The National Gallery made changes to the Seventh Street circulation in anticipation of increased visitor use of the entrance with the completion of the initial phase of work in the Sculpture Garden in 1974 and additional galleries on the building's Ground Floor in 1983. The U-shaped circulation route was widened between 1968 and 1970 to create two-way vehicular traffic. The project moved the existing Milford granite curbing to accommodate the widened route. A new sidewalk bordered the outer edge of the widened vehicular drive. The marble terrace was slightly truncated to accommodate these changes. Additional modifications at this time included the approach sidewalks leading to the new bronze access doors on the site walls.

The use of the Seventh Street Entrance shifted after the completion of Operation Breakthrough and the opening of the new Ground Floor galleries in 1983 when it opened on a regular basis for the first time. One of the intentions of Operation Breakthrough was to allow visitors to enter the West Building from Seventh Street, directly progress through the Ground Floor of the building and its new galleries and museum shop, and ultimately visit the Connecting Link and the new East Building. In 2020, the Gallery modified the U-shaped drive by replacing the exposed aggregate concrete with asphalt.




**Figure 1-25.** Construction progress on the West Building, November 1940. (National Gallery of Art, Washington, DC, Gallery Archives. RG26A, National Gallery of Art Architecture Images - West Building Original Construction. Photograph by Commercial Photo Co. 26A23_2289_001)



**Figure 1-26.** Historic photo (1971), west elevation. (National Gallery of Art, Washington, DC, Gallery Archives. RG26A, National Gallery of Art Architecture Images - Building, Campus, and Art Installation Views. 26A5_34392_004-4K)

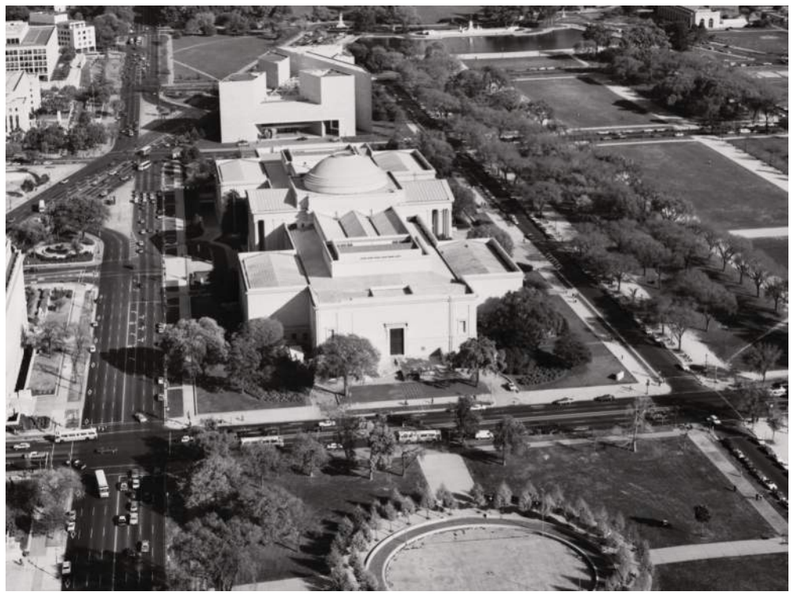


**Figure 1-27.** Aerial view of the National Gallery of Art and the Sculpture Garden in 1980, prior to the construction of the pavilion. (National Gallery of Art, Washington, DC, Gallery Archives. RG26A, National Gallery of Art Architecture Images - Building, Campus, and Art Installation Views. 26A5_2680_001)



**Figure 1-28.** View of the Sculpture Garden, West Building, and East Building looking southeast, 2018. (National Gallery of Art, Washington, DC, Gallery Archives. RG26A, National Gallery of Art Architecture Images - Building, Campus, and Art Installation Views. Photograph by Rob Shelley. 26A5_135388_008-4K)

# DESIGNATION STATUS

The West Building is listed in the DC Inventory of Historic Sites and as a contributing element of the National Mall Historic District in the DC Inventory of Historic Sites and in the National Register of Historic Places. Also, the West Building is adjacent to, but outside of, the south boundary of the Pennsylvania Avenue National Historic Site, and adjacent to, but outside of, the south boundary of the Federal Trainge Historic District.

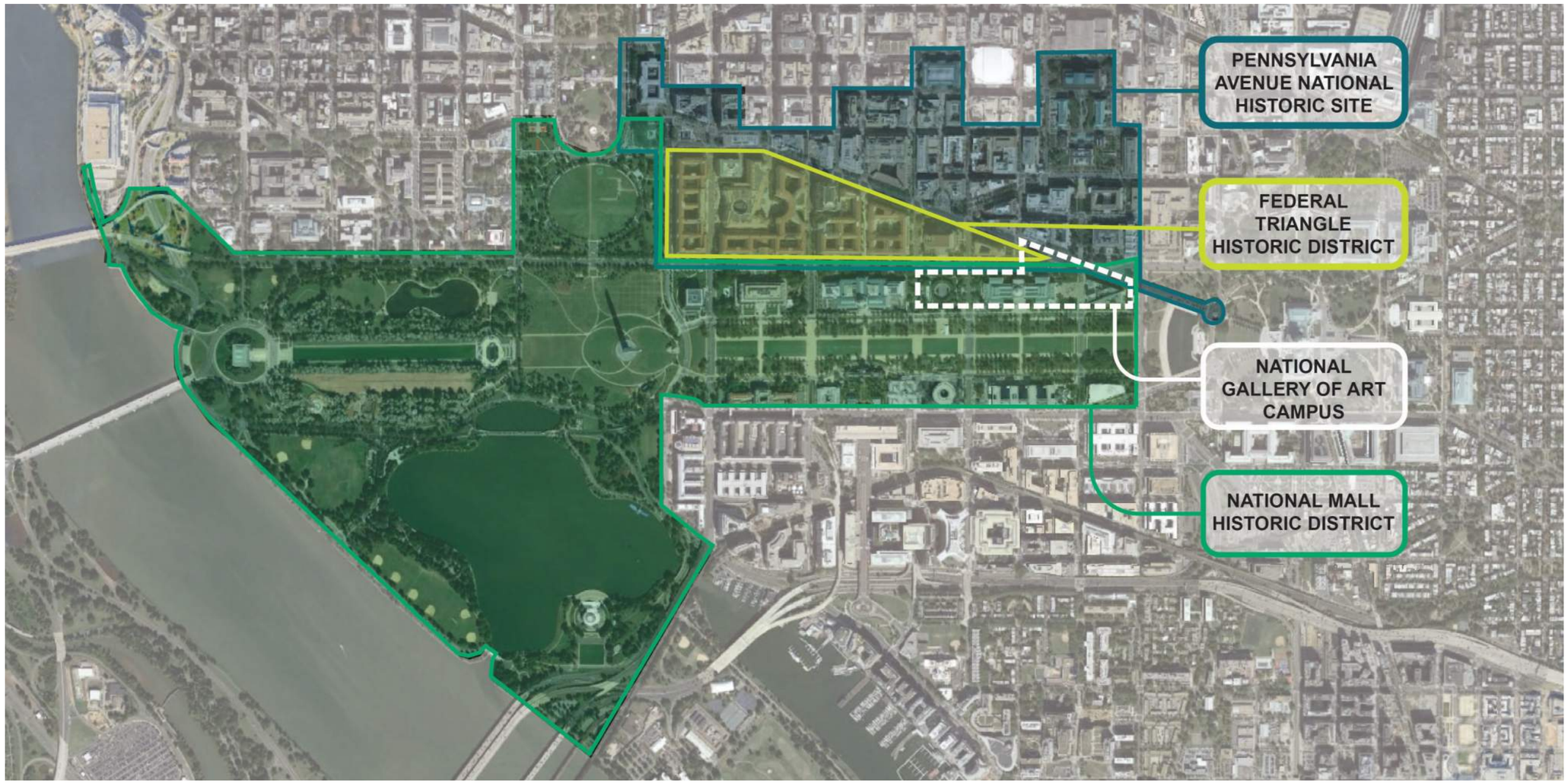



**Figure 1-29.** Map showing the National Gallery of Art and National Register of Historic Places Historic Districts.

# SITE EVOLUTION

Quinn Evans' study of the historic landscape's evolution, beginning with Alfred Geiffert, Jr.'s 1937 plans, identified the following character-defining features:

- North–south symmetrical alignment with a balanced composition centered on the Seventh Street entrance
- U-shaped circulation enclosing a central lawn panel
- Symmetrically planted canopy trees aligned with the Seventh Street entrance
- The composition of stone stairs and landings
- Milford granite curbs
- Exposed aggregate concrete paving
- Plant beds at moat wall corners emphasizing dark evergreen foliage and deciduous flowering trees
- Elevated lawn panels

The proposed design seeks to maintain the essence of these historic patterns and materiality while modifying slopes, planting, and hardscapes as required to create a welcoming, accessible entrance for present-day visitors.

The site's history revealed a landscape that has regularly changed in significant ways to accommodate contemporary needs. The Milford Pink curbs were moved and the U-shaped walk was widened from a pedestrian walk to a driveway in the 1960s. In addition, doors were added to the site walls for access. Paving has, at various times, crossed the central lawn and then been removed. Alexander Calder's Tom's sculpture was added in the center of the lawn, breaking the axial view between the sculpture garden pavilion and the Seventh Street door. Asphalt paving replaced the exposed aggregate paving in the drive in 2020. The original plantings experienced some immediate failures and replacements. Subsequent planting beds have been reshaped and have declined so that now only the largest trees and the turf remain. The shrub and groundcover layer of the originally designed landscape has been lost.

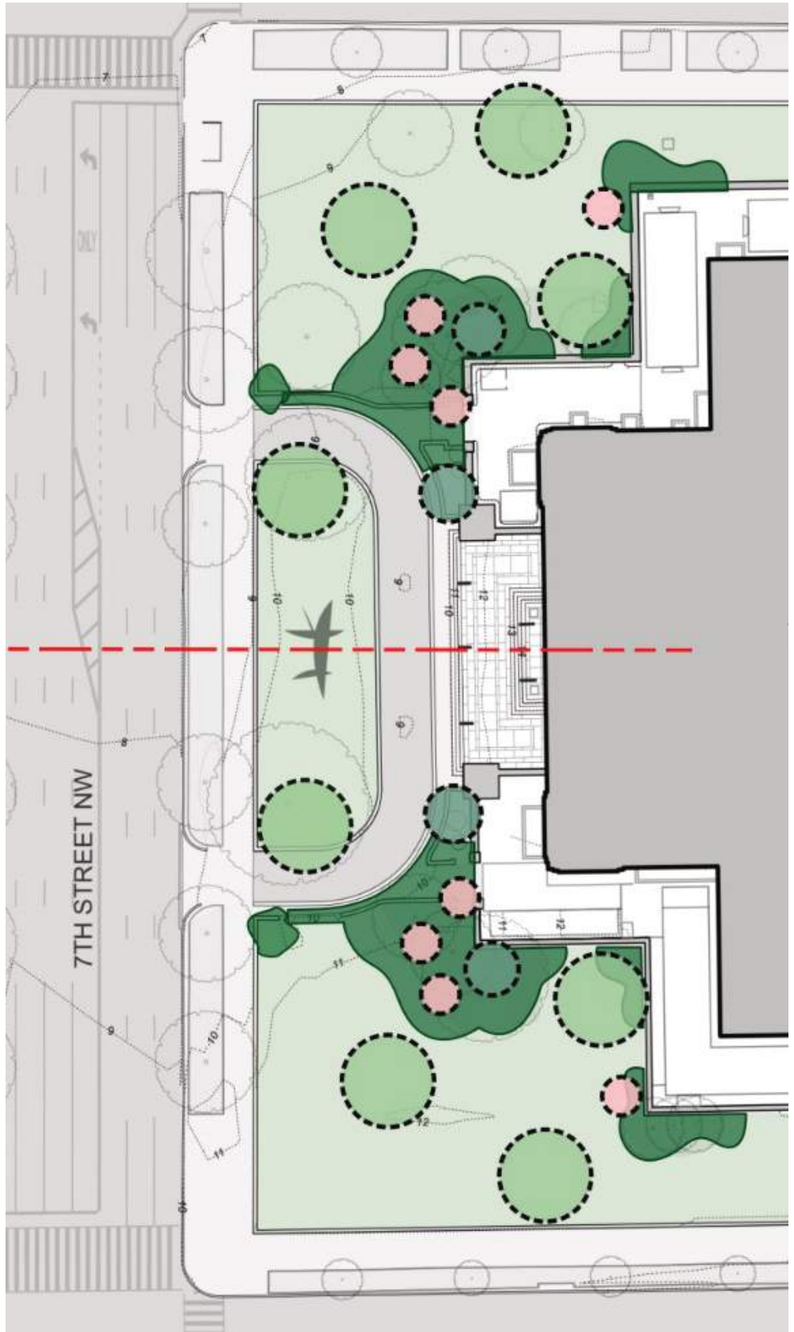



**Figure 1-30.** 1941 Planting plan.

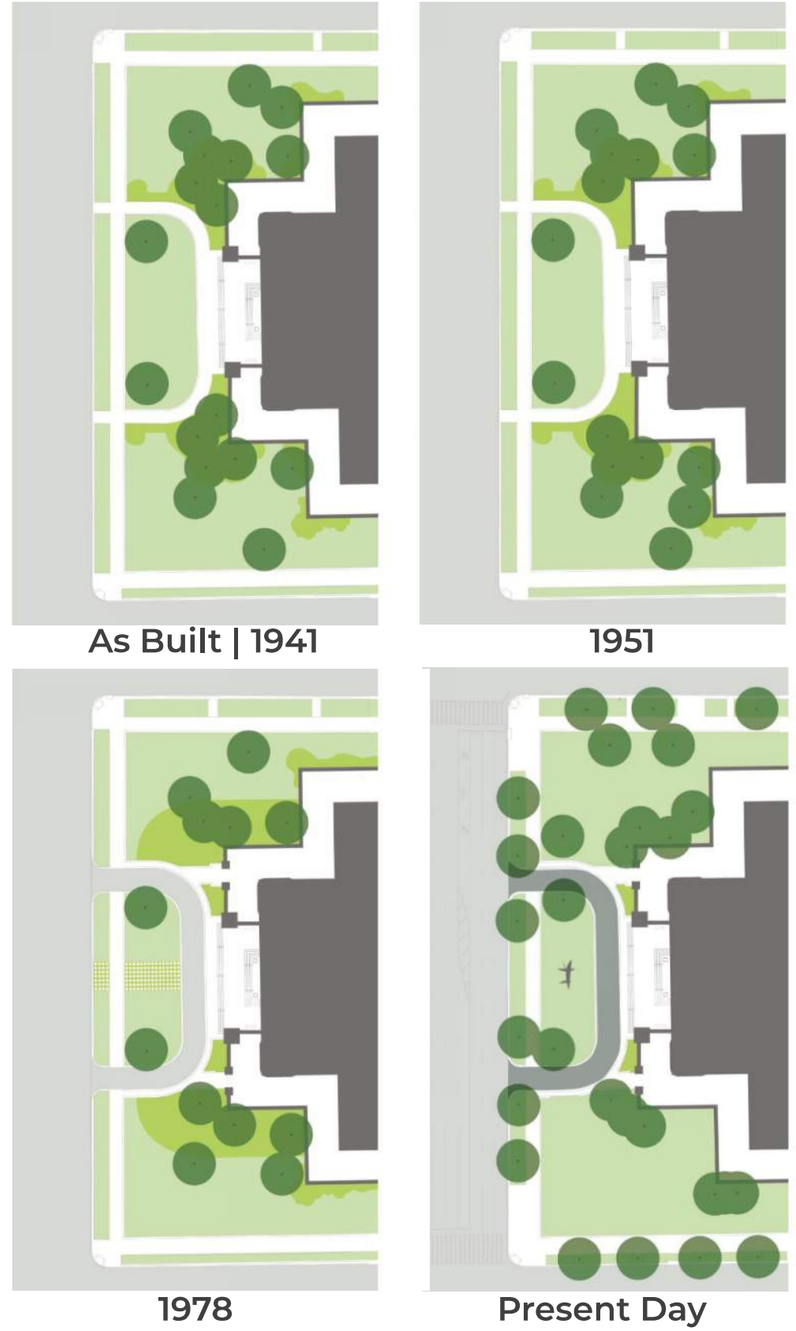



**Figure 1-31.** Evolution of the West Building's landscape.

# WEST BUILDING ENTRIES

The landscape surrounding the West Building, designed by architect John Russell Pope and landscape architect Alfred Geiffert, Jr., was completed in 1940, prior to the museum's formal opening and dedication in March 1941. The design features clearly defined spaces, distinct circulation routes, thoughtfully arranged vegetation, and carefully selected plant species. These elements work in harmony with the building's monumental surroundings to create a cohesive and balanced integration of architecture and landscape. Pope's vision for the building emphasized a neoclassical style, and Geiffert incorporated formal landscape features to complement it.

## MALL ENTRANCE

Pope deliberately designed the Mall Entrance as the formal entry to the building, reflecting the McMillan Plan's direction for "great institutions" facing the National Mall. The scale and formality of the neoclassical grand staircase mirrors other museums and monumental structures on the National Mall. The secondary walkways leading from the staircase guide visitors to the more intimate, fountain courtyards that underscore the harmony of the landscape design, the building, and its surroundings. The symmetrically arranged circulation elements harmonize with the building. The monumental stair, site walls, and plinths use a combination of Tennessee Pink marble and Milford granite as a balanced material palette.



**Figure 1-32.** Early study of the National Gallery of Art design by John Russell Pope. (National Gallery of Art, Washington, DC. Acquired from Eggers and Higgins, Architects. 1984.44.22)



**Figure 1-33.** View looking west of the assemblage of lawn panels, stairs, site walls, and the courtyards and grand staircase beyond.



**Figure 1-34.** Mix of stone finishes at the Mall Entrance.

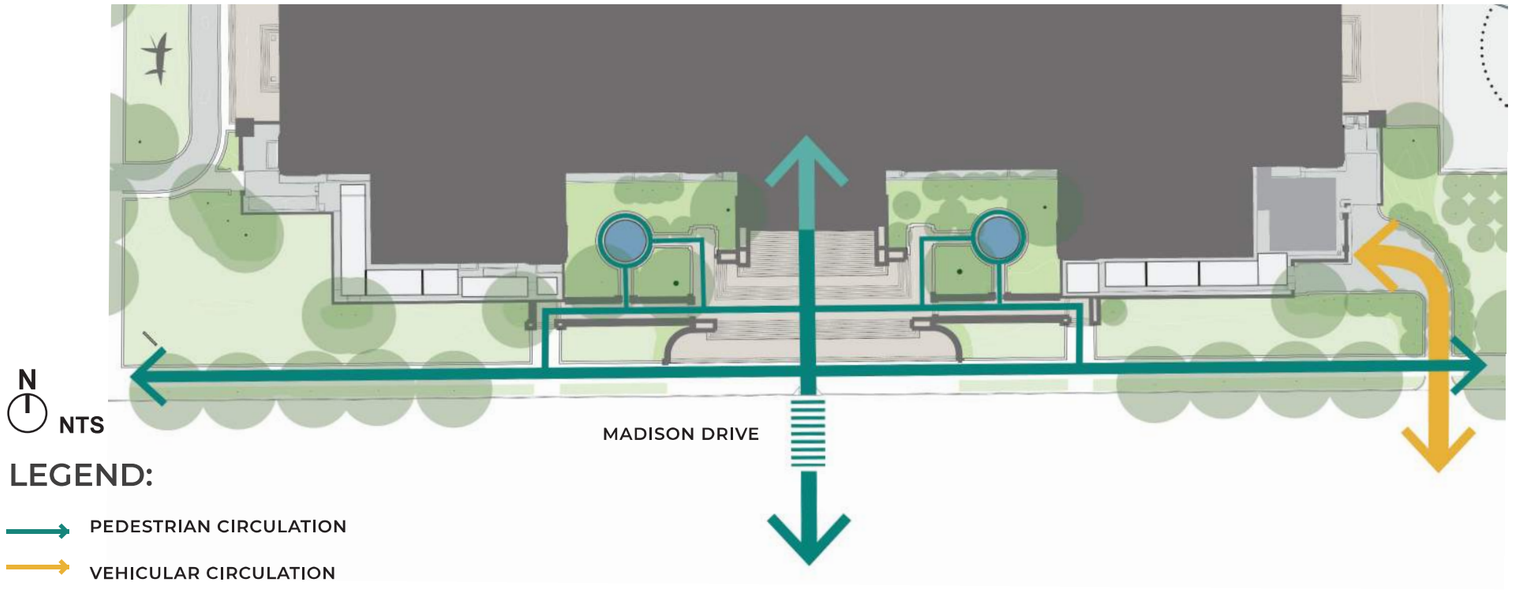



**Figure 1-35.** Mall entrance circulation analysis.

# WEST BUILDING ENTRIES

## SIXTH STREET ENTRANCE

Pope and Geiffert designed the Sixth Street Entrance to be secondary to the National Mall entrance to the building. When the museum opened in 1941, it provided direct access to the Ground Floor galleries and lecture hall, as well as access to stairs leading up to the galleries and rotunda on the Main Floor. A U-shaped driveway allowed for vehicles to drop off and pick up visitors from this entrance. A direct, central walk provides access from the Constitution Avenue sidewalk to the entrance landings and door. Although the Sixth Street Entrance featured a grand portico similar to the Mall Entrance, access was from the level below, resulting in a more modest, gradual entrance terrace.

The circulation adjacent to the Sixth Street Entrance changed with the construction of the East Building and Connecting Link. A new ramp was constructed between 1974 and 1976 to provide access to the new below-grade garage and truck dock in the Connecting Link. The project required the removal and replacement of a portion of the granite curb and paving on the north entrance and slightly modified the east side of the U-shaped driveway. Pedestrian ramps were added in 1993, connecting the first and second landings for accessibility. Today, the entrance terrace retains integrity of design intent. Changes made to the circulation after 1941, particularly modifications related to the U-shaped drive and service ramp, altered the symmetry of the circulation elements designed by Pope and impacted the physical character. The entrance steps, ramps, plinth, and curbs are all crafted from Milford granite.



**Figure 1-36.** Sixth Street Entrance vegetation, ca. 1945. (National Gallery of Art, Washington, DC, Gallery Archives. RG26A, National Gallery of Art Architecture Images - Building, Campus, and Art Installation Views. 26A5_2395_033)



**Figure 1-37.** Ground-level view of the U-shaped vehicular and pedestrian routes to the Sixth Street Entrance.



**Figure 1-38.** View of the Sixth Street Entrance steps and west ramp, facing southwest.

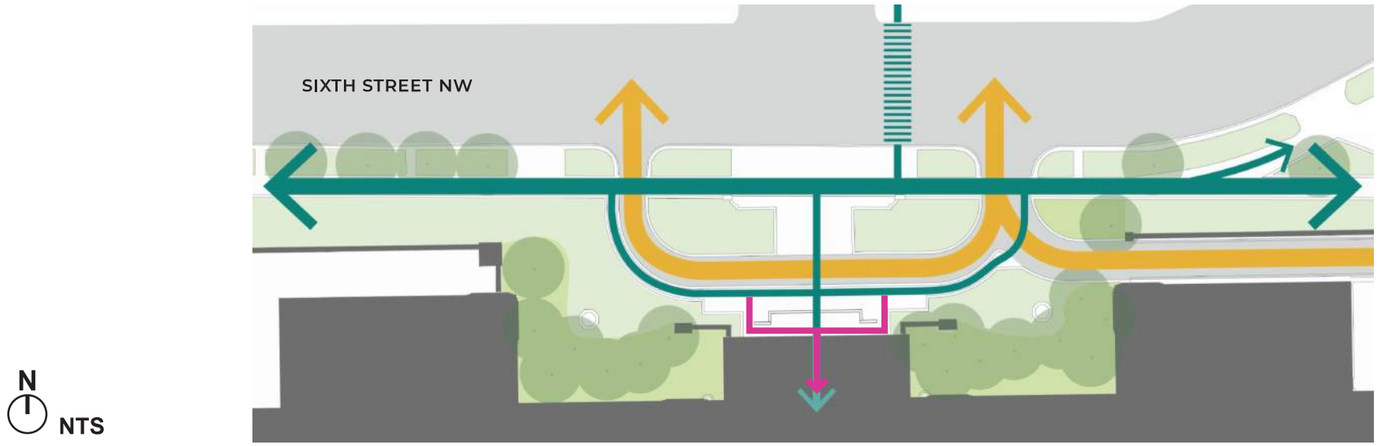



**Figure 1-39.** Sixth Street Entrance circulation analysis.

# WEST BUILDING ENTRIES

## FOURTH STREET ENTRANCE

The Fourth Street Entrance elevation mirrors the architectural qualities of the Seventh Street Entrance elevation. However, the central entrance door that leads to the Fourth Street Lobby no longer retains the bronze grille over the large window and features a glazed entry with bronze hardware. The large bronze sliding doors remain intact and are still in use. The central Tennessee marble stairs lead up to the building and connect to the Fourth Street Plaza. Tennessee marble site walls continue along the east elevation and connect to the site walls on the north and south elevations.

Architect I. M. Pei collaborated with landscape architect Dan Kiley of Kiley Tyndall Walker to design the Fourth Street Plaza, which was completed in conjunction with the opening of the Connecting Link in 1976. The plaza is a T-shaped open space composed of three main elements. The stem of the "T" is a rectangular paved area oriented east–west, while the top of the "T" consists of two roughly square, formally planted green spaces located to the north and south of the plaza. The paved section physically links the Fourth Street Entrance of the neoclassical West Building with the main entrance of the modern East Building. The Fourth Street Plaza cobblestones are Autumn Rose granite, with Rockville granite used as the plaza border and landing pavers. The Fourth Street Entrance landing and stairs are Tennessee Pink marble.



**Figure 1-40.** 1978 view of the Fourth Street Plaza. The spatial organization of the Fourth Street Plaza has remained the same with minor changes to plantings. (National Gallery of Art Architecture Images - Building, Campus, and Art Installation Views. 26A5_2881_003)

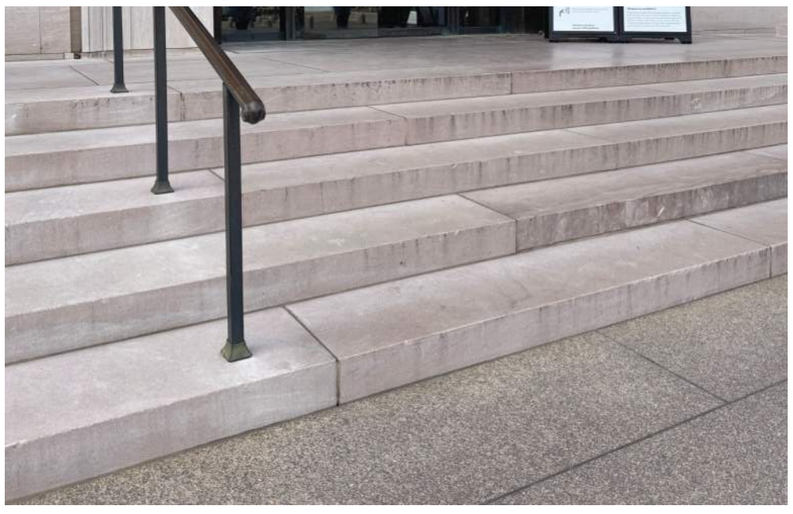


**Figure 1-41.** Mix of stone finishes at Fourth Street Entrance steps.



**Figure 1-42.** Marble landing and stairs and granite landing at the Fourth Street Entrance of the West Building.

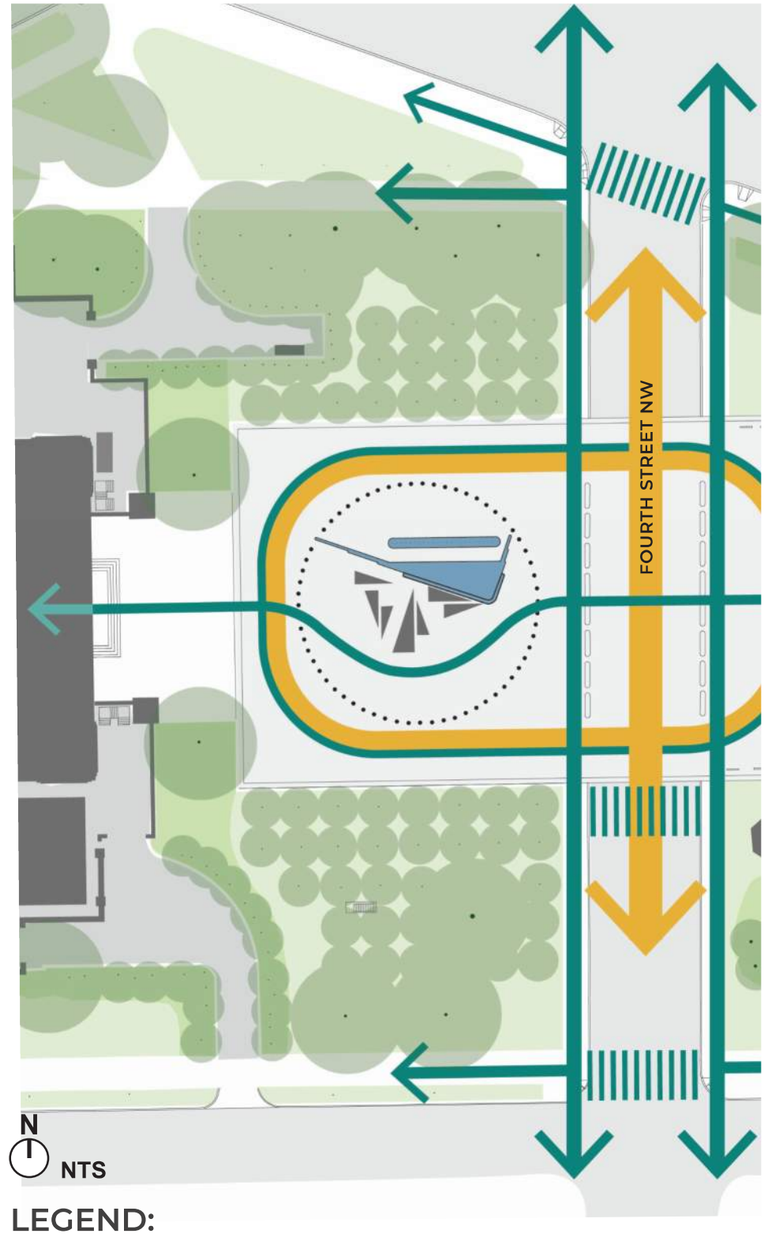



**Figure 1-43.** Fourth Street Entrance circulation analysis.

# WEST BUILDING ENTRIES

## FOURTH STREET AND SEVENTH STREET ENTRANCES

The Fourth Street and Seventh Street entrances of the National Gallery of Art's West Building present two distinct design approaches shaped by their intended roles and the evolution of the site. The Seventh Street Entrance is characterized by its more intimate scale, reflecting its purpose as a secondary point of access. Its design intent fosters a quieter, more human-scaled arrival sequence, with plantings and broad lawn panels that reinforce this understated atmosphere.

By contrast, the Fourth Street Entrance, reshaped considerably during the 1970s plaza construction, adopts a grander scale and a more monumental presence. The expanded plaza introduces broader spatial volumes and a more formal planting language that aligns with its function as a visitor gateway between the East and West buildings.

The adjacent diagrams provide a side by side comparison of the Seventh Street and Fourth Street entrances at the same scale.

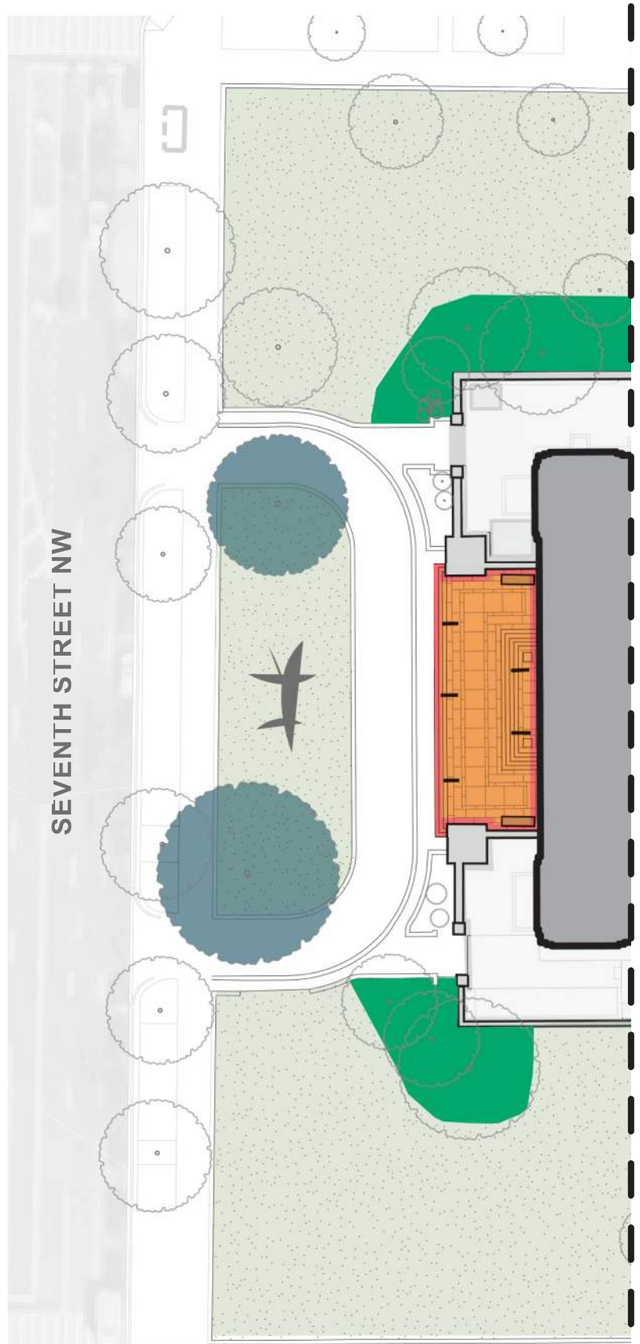



Figure 1-44. Seventh Street Entrance site plan.

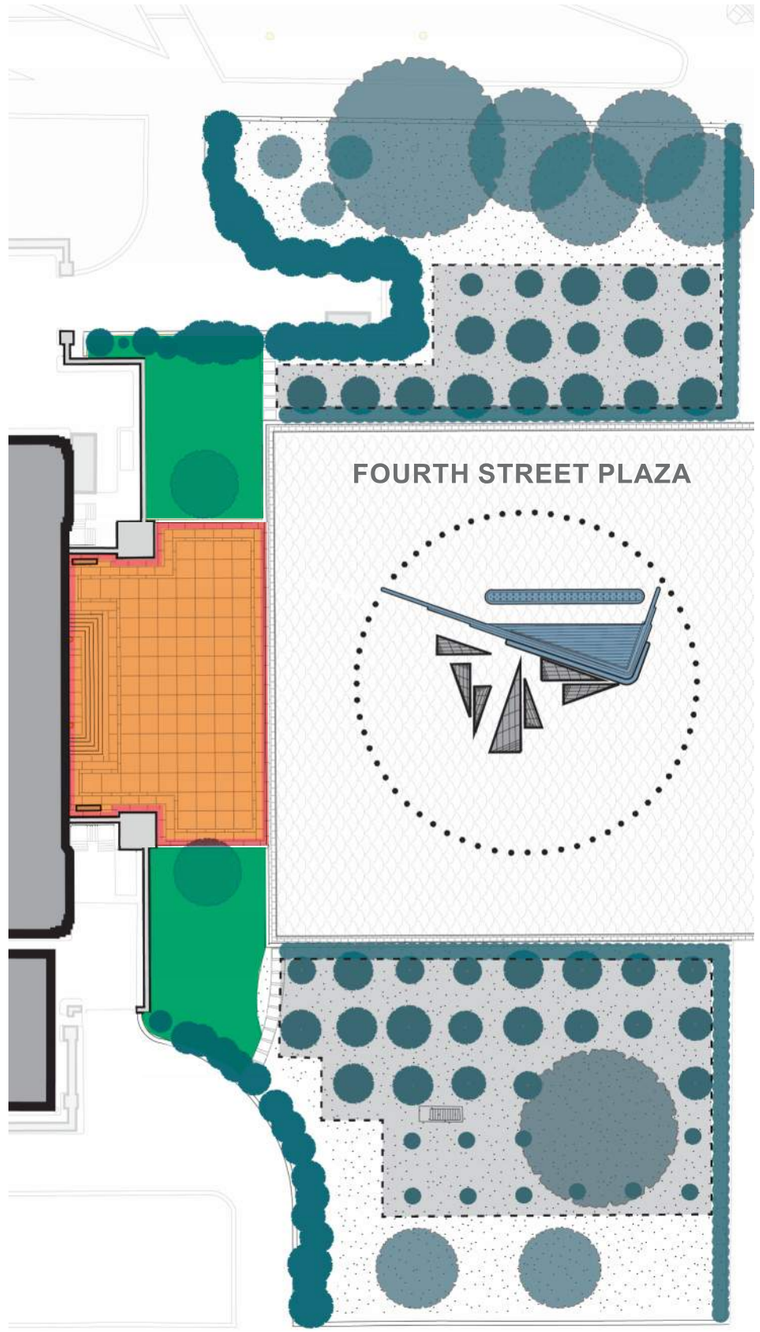



Figure 1-45. Fourth Street Entrance site plan.

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LEGEND:

- PLANT BED
- MATURE CANOPY TREES
- EVEGREEN SCREEN
- BORDER HEDGE
- SINGLE-SPECIES, FLOWERING UNDERSTORY, MULTI-STEMMED BOSQUE
- ELEVATED LAWN PANELS
- STONE PLINTH

# ENVIRONMENT - FLOODING

The NGA West Building is located within the flood-prone area of Federal Triangle. Although flood mitigation is not a primary goal of this project, the proposed improvements will provide a modest increase in the site's flood resiliency. The ground elevations at the gates to both the north and south Moats will be raised by approximately 0.5 feet just in front of the gates, providing a minor increase in flood protection for the Moats. In addition, the existing storm drainage system within the project limits will be completely overhauled and replaced with a new system designed to safely convey runoff from a 15-year storm event away from the site. During a major flood event, if the existing public combined sewer system is overwhelmed beyond its capacity, the proposed onsite storm drainage system will have limited ability to prevent flooding. However, once capacity is restored in the public combined sewer system, the new storm drainage system will facilitate the draining of standing stormwater within the site.



**Figure 1-46.** View of bronze moat gate.

### ELEVATIONS TABLE

| | SCENARIO | MIN. ELEV. (FEET) | MAX ELEV. (FEET) |
|---|---|---|---|
| | 100-Year, 6-hour Storm | -7.0 | 7.8 |
| | 6.0" of rainfall event | 7.8 | 8.2 |
| | 500-Year, 6-hour Storm | 8.2 | 8.7 |
| | 7.7" of rainfall event (200-year, 6-hour storm) | 8.7 | 9.0 |
| | 11" of rainfall event (2080's estimated 200-year, 6-hour storm) | 9.0 | 11.0 |
| | NGA Protected Flood Elevation | 11.0 | 13.0 |

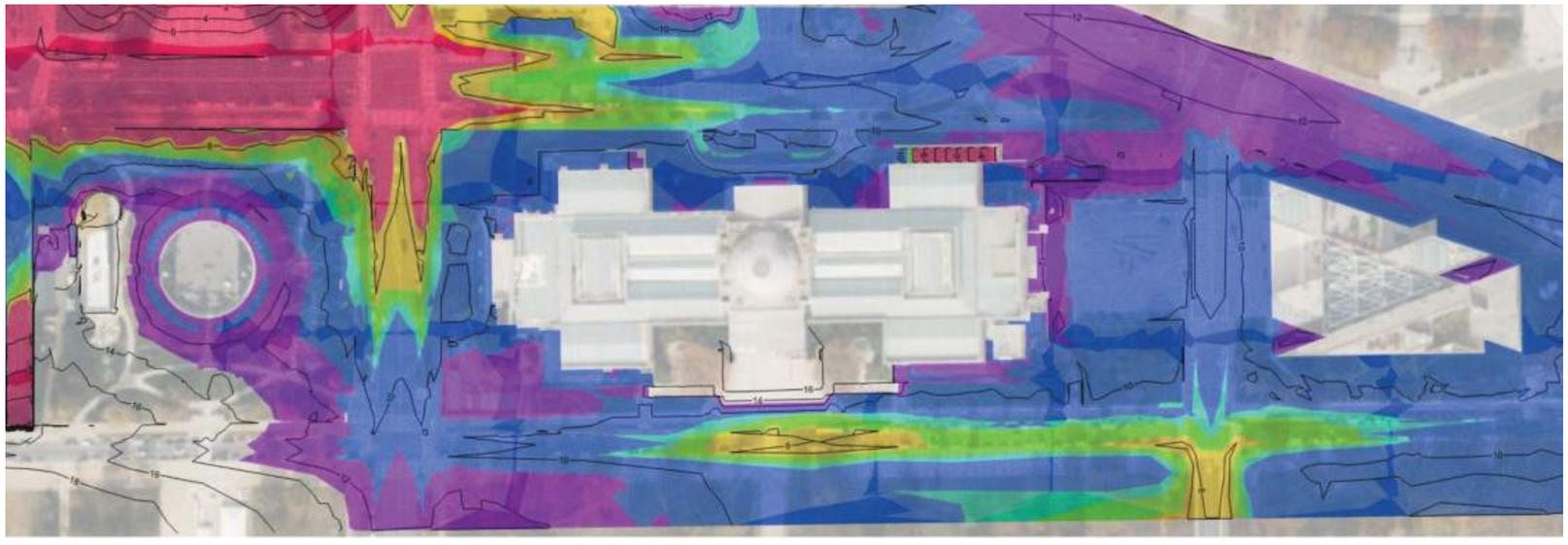


**Figure 1-47.** Flood elevation map.

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# ENVIRONMENT - STORMWATER MANAGEMENT

There are no existing onsite stormwater management systems or programs addressing quality or quantity control of rainwater runoff. All existing runoff drains directly into the public combined sewer system. The proposed construction activities require stormwater mitigation measures regulated under standards from the District's Department of Energy and Environment (DOEE), and the Federal Energy Independence Security Act, section 438 (EISA-438).

The proposed project scope will result in a slight increase of impervious surface area by approximately 6%. This is due to new bike parking along the sidewalk and the installation of the new accessible walks. The installations of the stormwater management Best Management Practices (BMPs) described below shall protect and improve downstream stormwater systems beyond the effects of this impervious surface area increase.

Our team proposes implementing turf covered bioretention area stormwater BMPs. These systems will successfully meet the various stormwater retention and detention requirements entirely onsite. The turf cover will allow the BMPs to blend into the surround landscape.

Bioretention Area: The proposed bioretention areas are in the lawns, north and south of the U-shaped drive.

- Surface footprints = ~977 SF and ~1,040 SF.
- Bioretention cross-section:
  - 6" surface ponding depth
  - 3" soil/turf
  - 36" filter media
  - 2" of No. 8 choker stone
  - 12" of washed No. 57 stone
  - 4" perforated underdrain
- Total SWRv provided = 1,895 CF

| Standard | Benchmark (%-storm event upon area) | Storage Requirement (CF) | Result Providing **1,895 CF** storage volume |
|---|---|---|---|
| DOEE | 90th percentile site (1.2" precipitation depths) | 1,708 | (Retention & Detention) Satisfied. |
| EISA-438 | 95th percentile site (1.7" precipitation depth) | 1,159 | Satisfied. |

The Building Civil (BCIV) permit application for the project has been submitted to DOB and the initial submission to DOEE for Erosion and Sediment Control (ESC) and Stormwater Management (SWM) review is imminent.

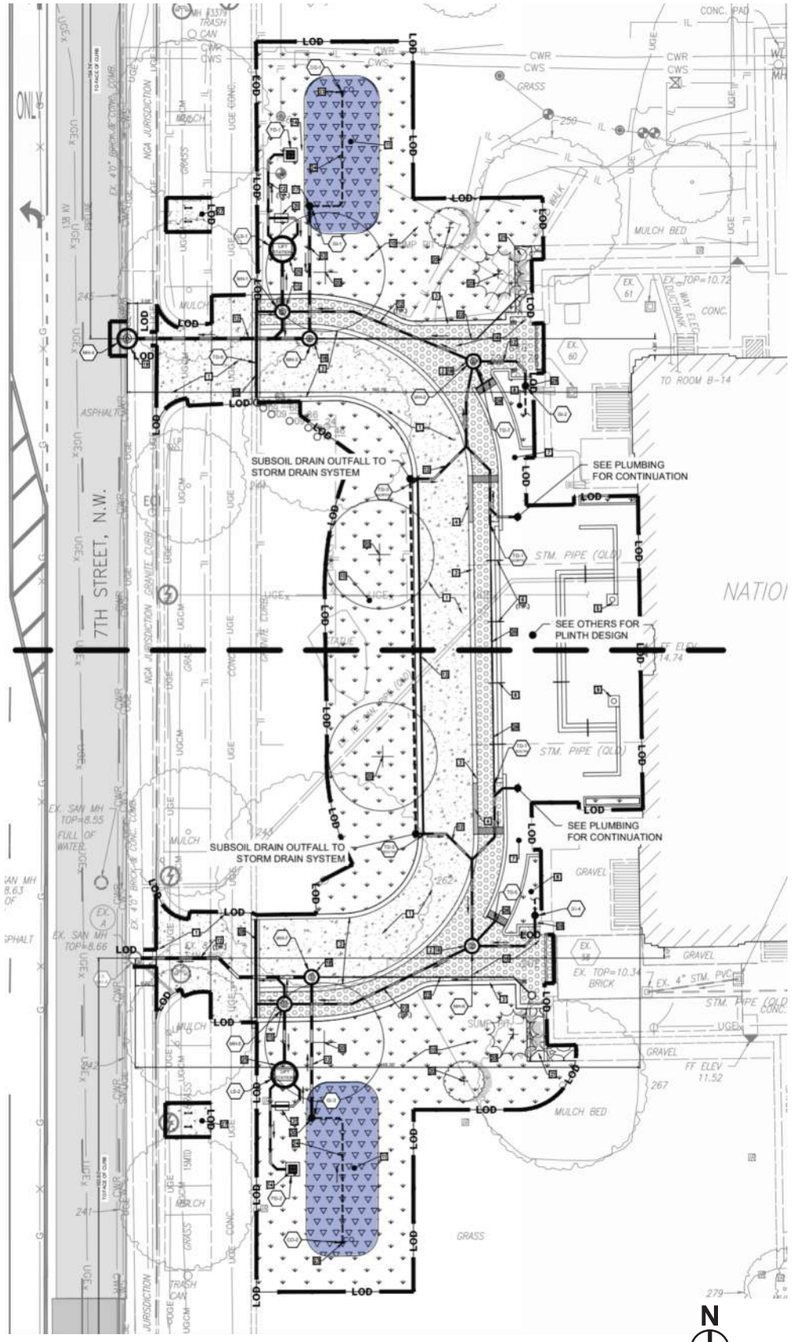



**Figure 1-48.** Site map of proposed stormwater management mitigation.

LEGEND:

BIORETENTION

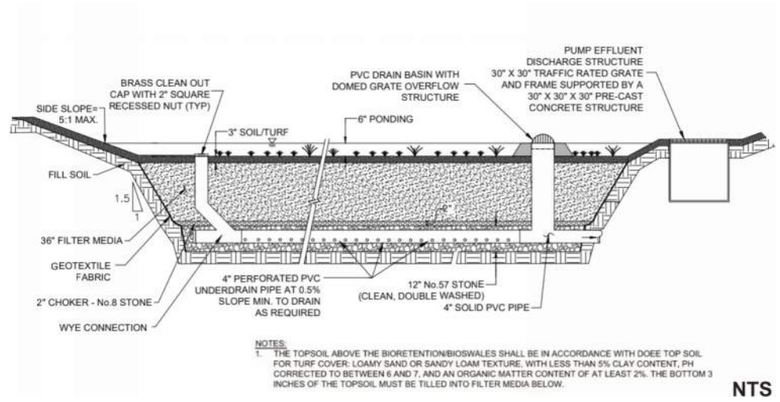



**Figure 1-50.** Typical bioretention section.

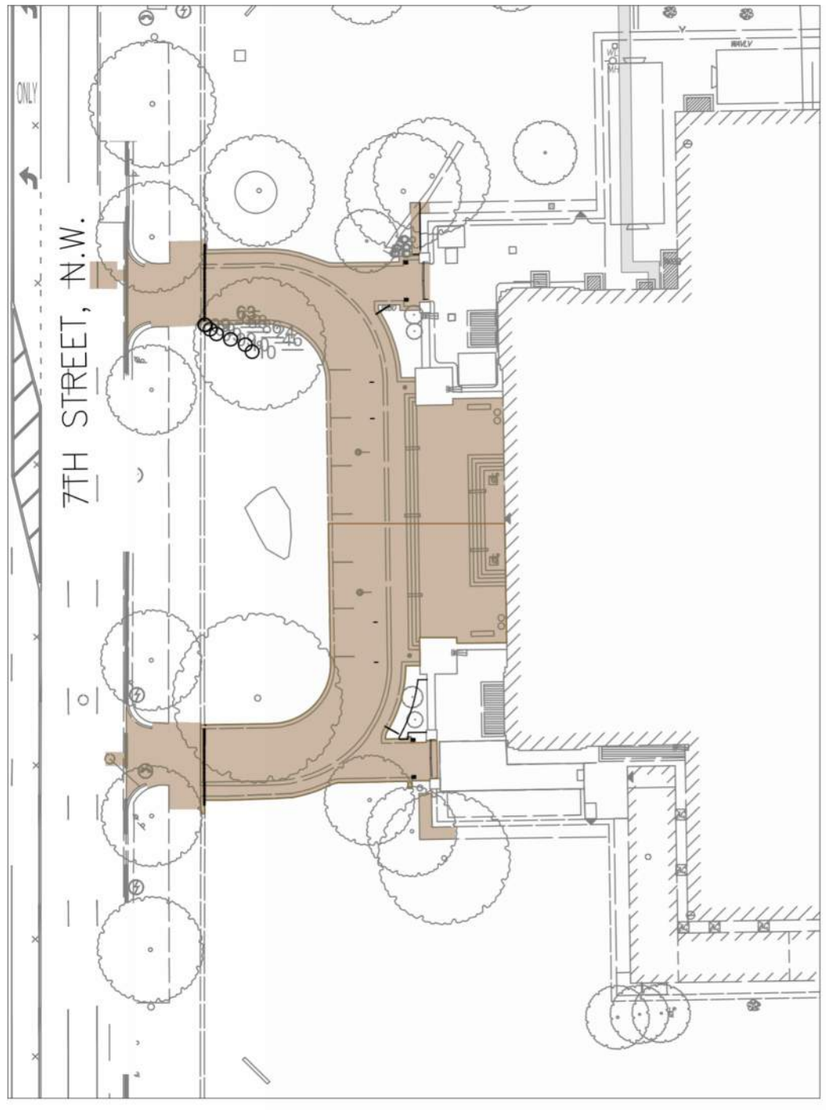


**Figure 1-49.** Image of existing bioretention at the National Gallery of Art East Building.

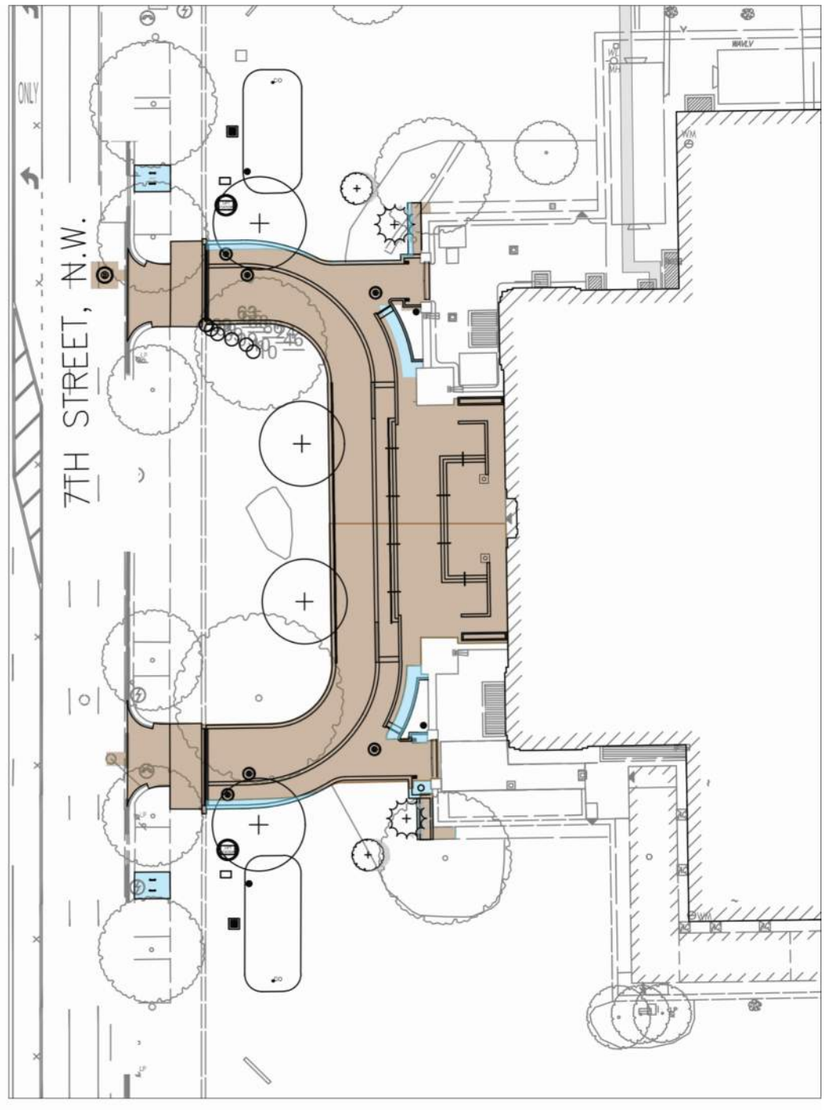
# ENVIRONMENT - IMPERVIOUS AREA

## LEGEND:

| IMPERVIOUS AREA CALCULATION | |
|---|---|
| EXISTING AREA | 14,025 SF |
| PROPOSED AREA | 874 SF |
| RAMPS | 306 SF |
| SIDEWALK/CURBS | 568 SF |
| TOTAL IMPERVIOUS AREA | 14,899 SF |




EXISTING SITE PLAN




PROPOSED SITE PLAN

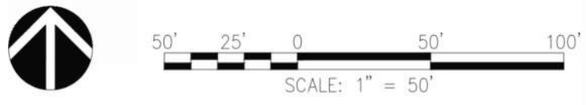



**Figure 1-51.** Existing site plan and proposed site plan with impervious area diagram overlay.

# ENVIRONMENT - TREE PRESERVATION

Several trees near the Seventh Street Entrance are believed to date to Gieffert's original planting and were documented as preserved or transplanted during site renovations in the late 1960s. Among these, two Heritage Elms in the central lawn panel and two Southern Magnolias along the moat walls are the largest and most significant. The proposed design is intended to preserve these important, character-defining trees.

The removal of selected trees will restore views to the entrance from the corners of Seventh Street.

| | Tree Species | Condition | DBH |
|---|---|---|---|
| 241 | American Elm | Good | 14in |
| 242 | American Elm | Good | 16in |
| 243 | American Elm | Good | 18in |
| 244 | American Elm | Good | 18in |
| 245 | American Elm | Good | 14in |
| 246 | American Elm | Good | 18in |

| | Tree Species | Condition | DBH |
|---|---|---|---|
| 249 | Chinese Elm | Good | 9in |
| 250 | Southern Magnolia | Good | 29in |
| 251 | American Holly | Good | 18in |
| 252 | American Holly | Good | 18in |
| 261 | American Elm | Good | 51in |
| 262 | American Elm | Good | 35in |

| | Tree Species | Condition | DBH |
|---|---|---|---|
| 265 | American Holly | Good | 22in |
| 266 | American Holly | Good | 34in |
| 267 | Southern Magnolia | Good | 34in |
| 598 | American Elm | Good | 20in |

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LEGEND:

STRUCTURAL ROOT ZONE

CRITICAL ROOT ZONE

PROMINENT TREE

REMOVED TREE

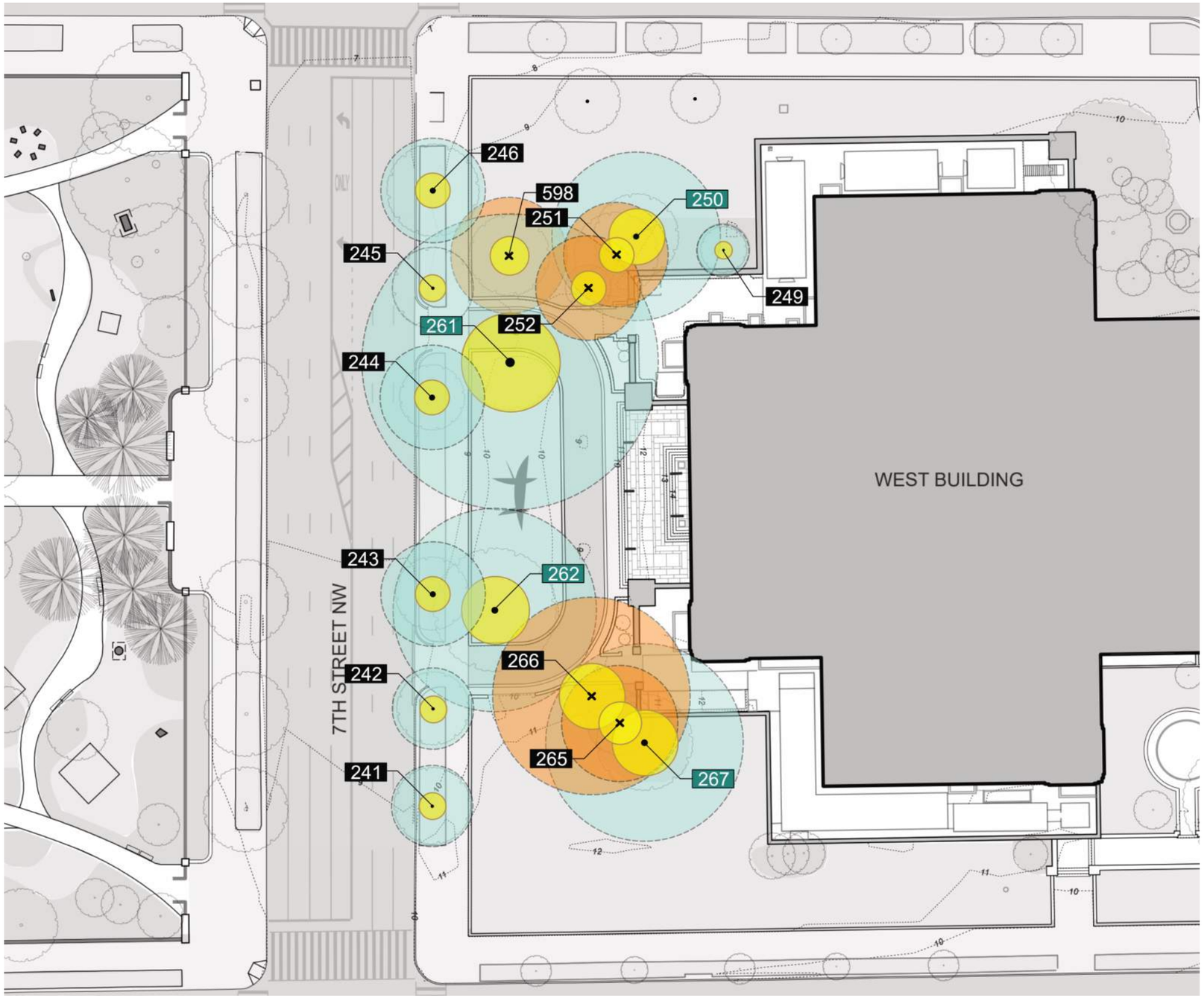



**Figure 1-52.** Site plan of existing trees at the Seventh Street Entrance.

# PROGRAM

# PROGRAM

## PEDESTRIAN ANALYSIS AND VISITOR DATA

- The Seventh Street Entrance is adjacent to important pedestrian pathways along the National Mall. However, the entrance experiences low traffic as it is not along an accessible route and visitation metrics decrease as visitors travel across the National Gallery of Art campus from west to east.
- On average, the Sixth Street Accessible Entrance is the most utilized entry, followed by the National Mall Entrance. On the East-West axis, the East Building Entrance is the most-utilized. The usage of the Fourth Street and Seventh Street entrances is similar, with the Seventh Street Entrance surpassing the Fourth Street Entrance in the last quarter of 2024.
- Pedestrian exit data shows that more visitors head to the north (rather than in the direction of the mall) upon leaving the National Gallery from the Seventh Street Entrance, presumably in the direction of public transportation. Therefore, visitor flows leaving the site are inverse to the visitor approach flows.

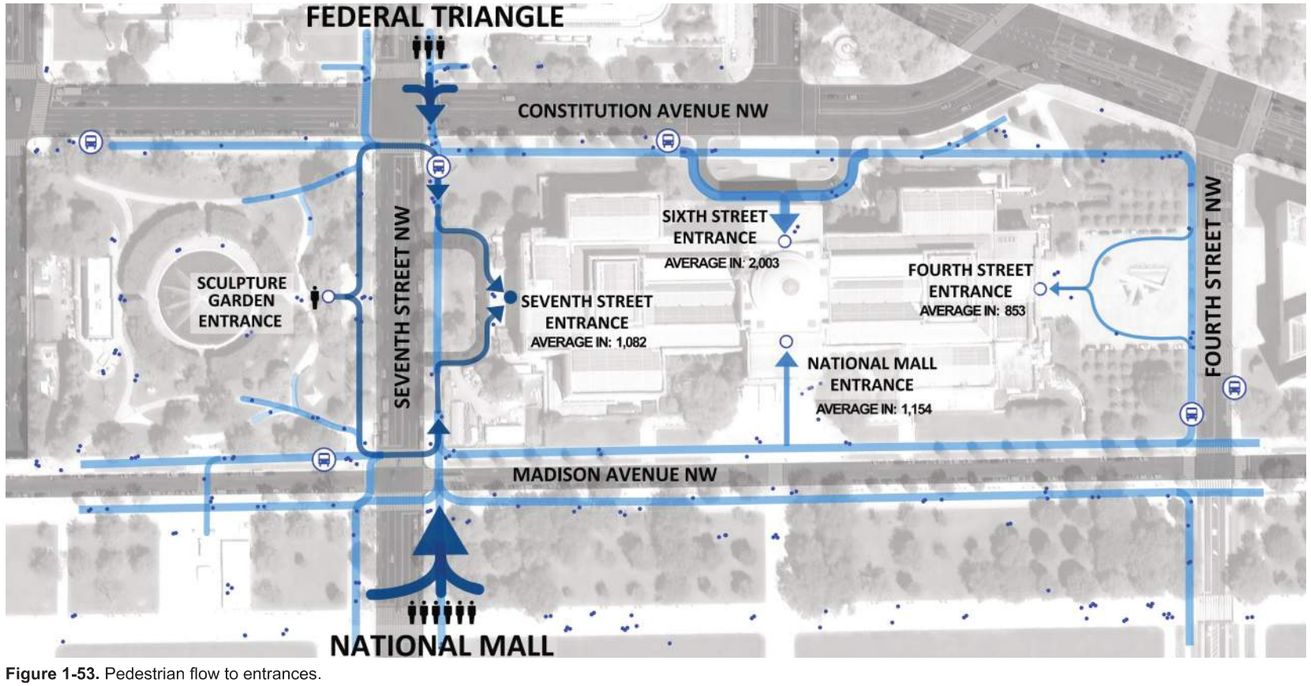



**Figure 1-53.** Pedestrian flow to entrances.

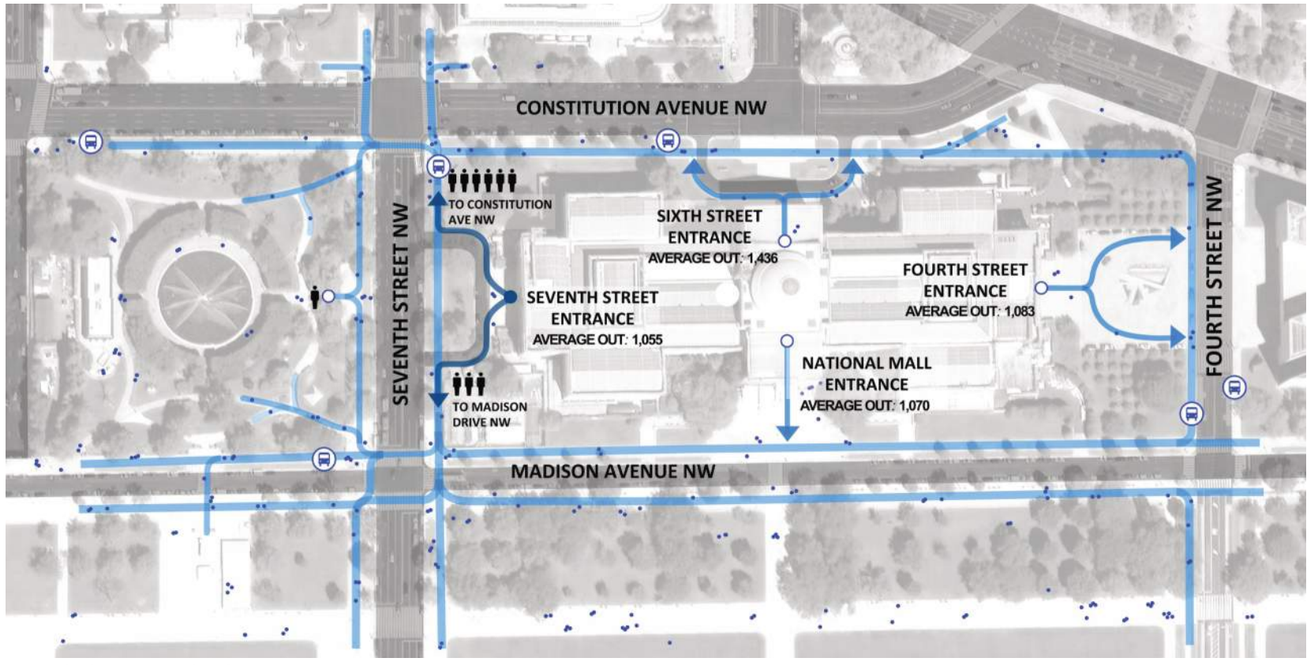



**Figure 1-54.** Pedestrian flow from entrances.

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LEGEND:

PEDESTRIAN TRAFFIC

PEDESTRIAN TRAFFIC SPECIFIC TO SEVENTH STREET ENTRANCE

BUS STOP

# PROGRAM

## ACCESS DISTANCE FROM NATIONAL MALL

Accessing the National Gallery of Art's West Building from the National Mall presents notable accessibility challenges due to its limited barrier-free entry points. The Sixth Street Entrance functions as the only publicly accessible exterior entrance into the West Building. As a result, visitors approaching from the Mall must navigate a longer, less intuitive route to reach this single accessible entry. The reliance on a single accessible entrance underscores the ongoing need for clearer wayfinding and improved connectivity between the National Mall and the National Gallery's primary public spaces.

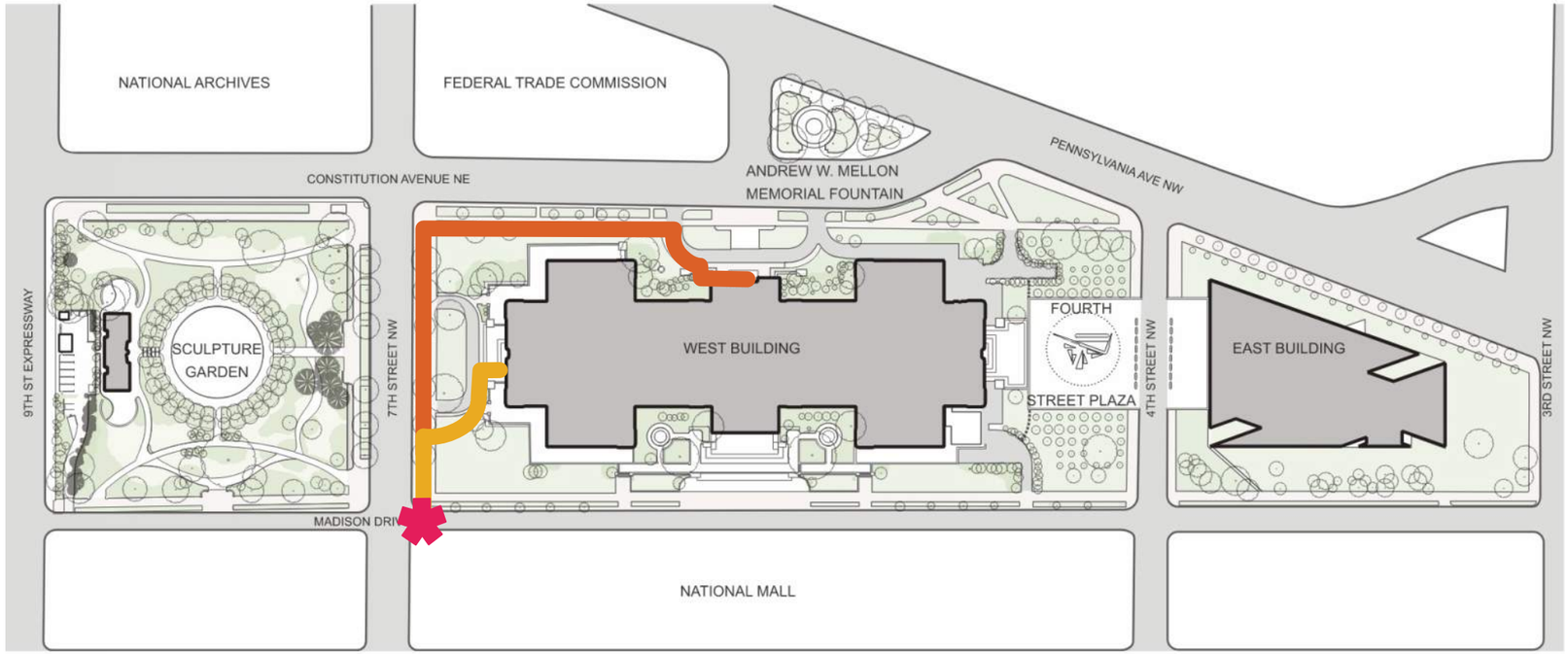



**Figure 1-55.** Diagram of pedestrian circulation routes to the Sixth Street and Seventh Street entrances from the National Mall.

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LEGEND:

ACCESSIBLE ROUTE TO SIXTH STREET ENTRANCE

ROUTE TO SEVENTH STREET ENTRANCE

# PROGRAM

## PEDESTRIAN PROCESSION

- Δ5.12ft of grade change between the public sidewalk and the FFE at the door
- The average slope of a path along this route would be 3.4%

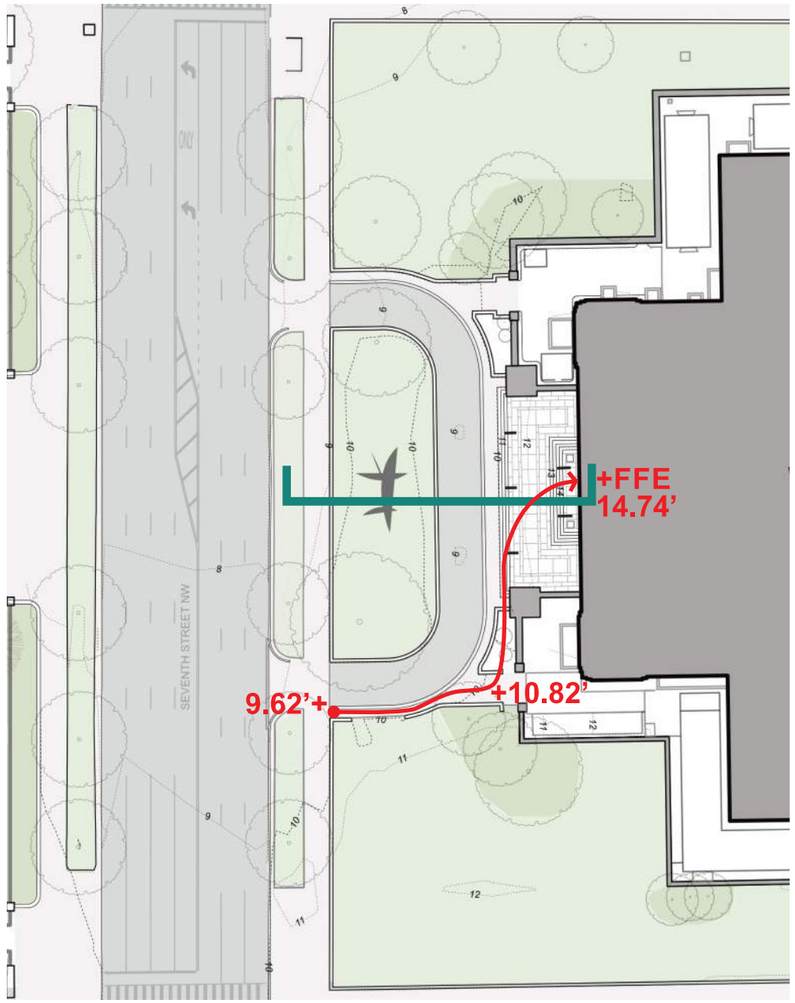



**Figure 1-56.** Key plan marking spot elevations along pedestrian route.

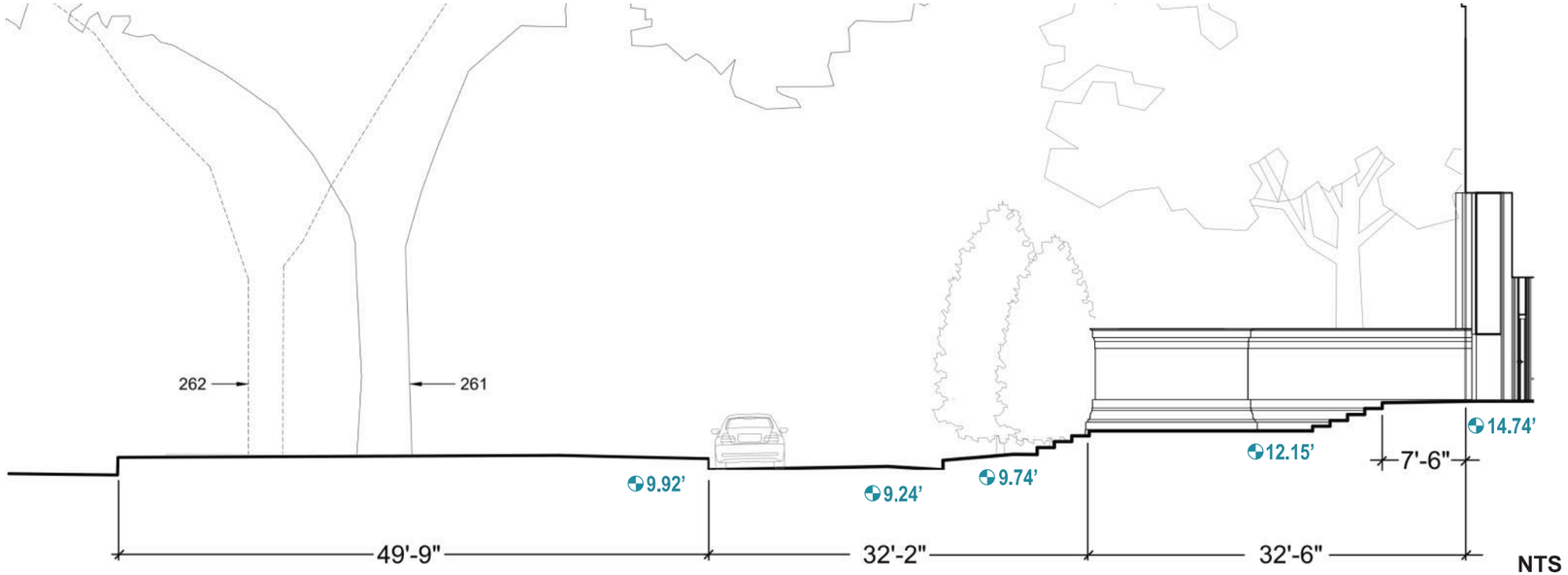



**Figure 1-57.** Existing site section through plinth and center lawn panel with existing spot elevations.

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LEGEND:

PEDESTRIAN ROUTE (~150’)

+0.00 SPOT ELEVATIONS

# PROGRAM

## DRIVE PROCESSION

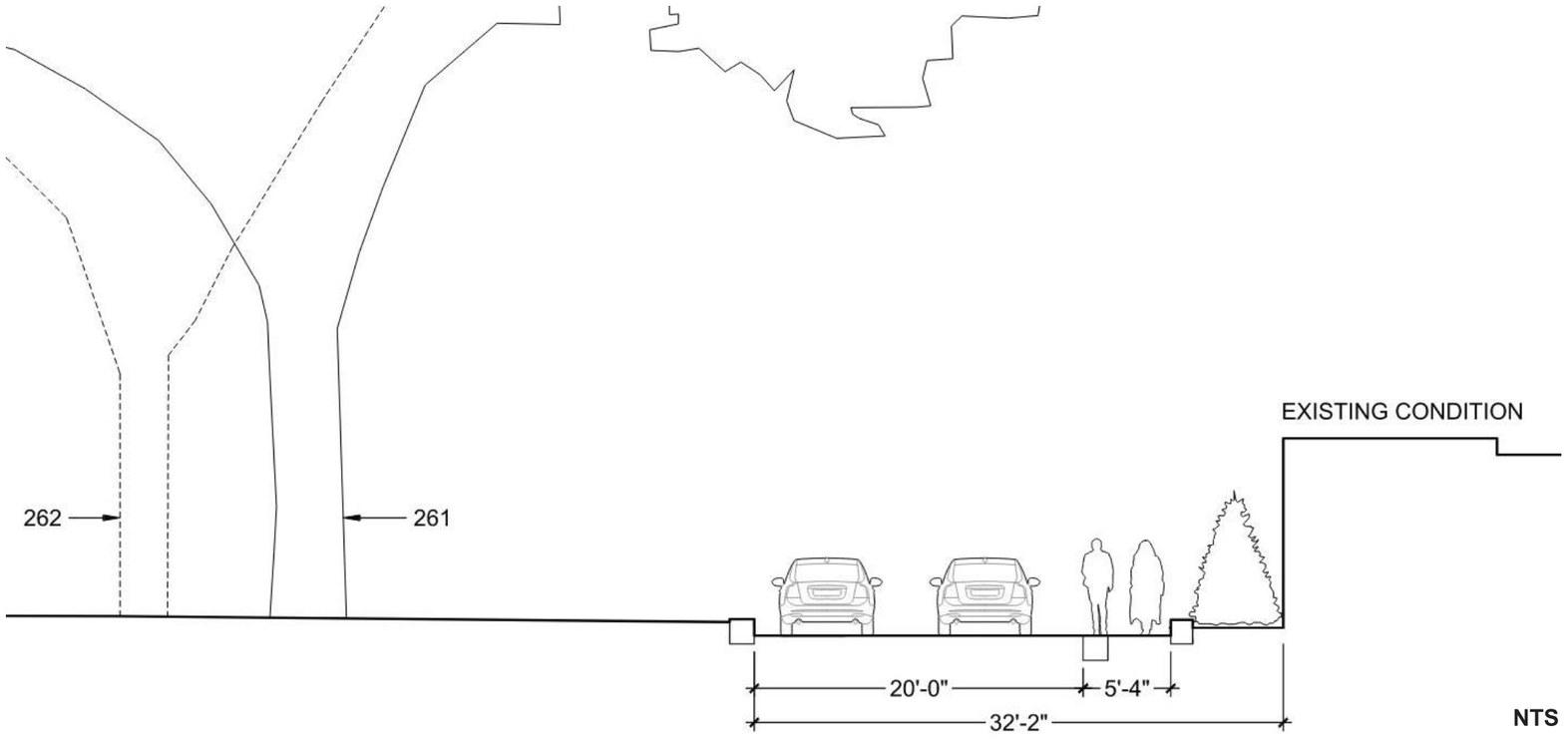



**Figure 1-58.** Section through existing drive, sidewalk, and moat wall.

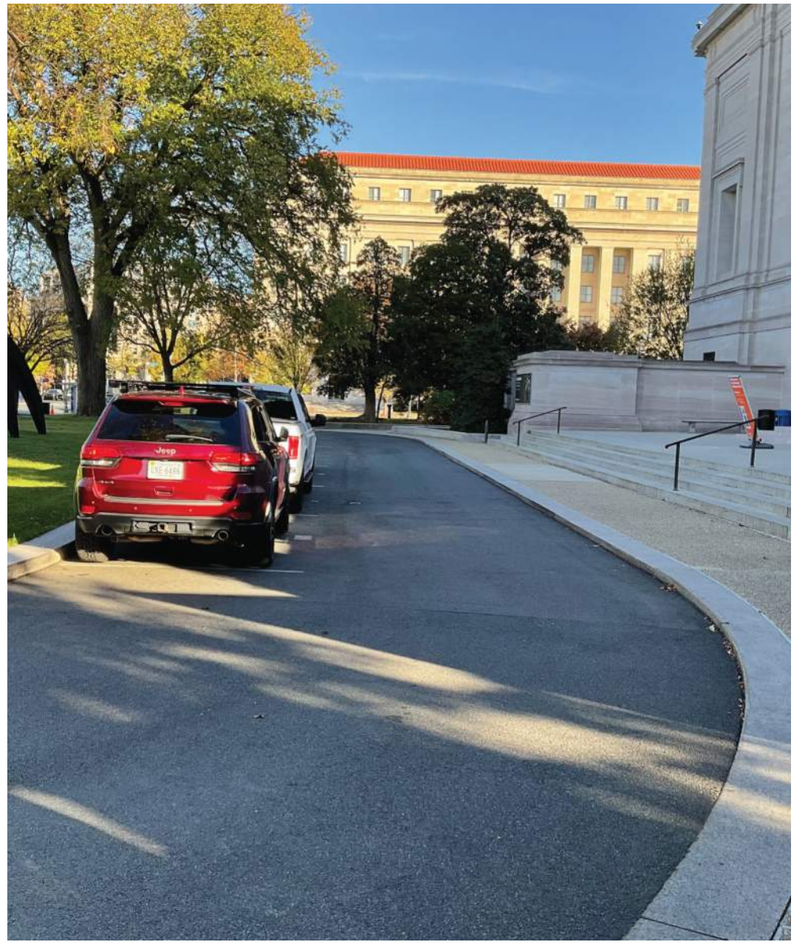


**Figure 1-59.** View of drive.

# PROGRAM

## COMFORT - SHADE AND GLARE

Seating and landscape elements are understood as important tools to slow movement, encourage pause, and provide areas of rest within the Seventh Street Entrance environment. Currently, visitors utilize existing curbs and shaded edges, particularly during the summer months, as informal places to rest while moving between destinations on the National Mall or before entering and after exiting the National Gallery. These patterns demonstrate a clear need for shade and respite at this location.



**Figure 1-60.** View of existing Seventh Street Entrance with minimal shaded areas.



**Figure 1-61.** View of visitors and passing pedestrians resting on site existing curbs.

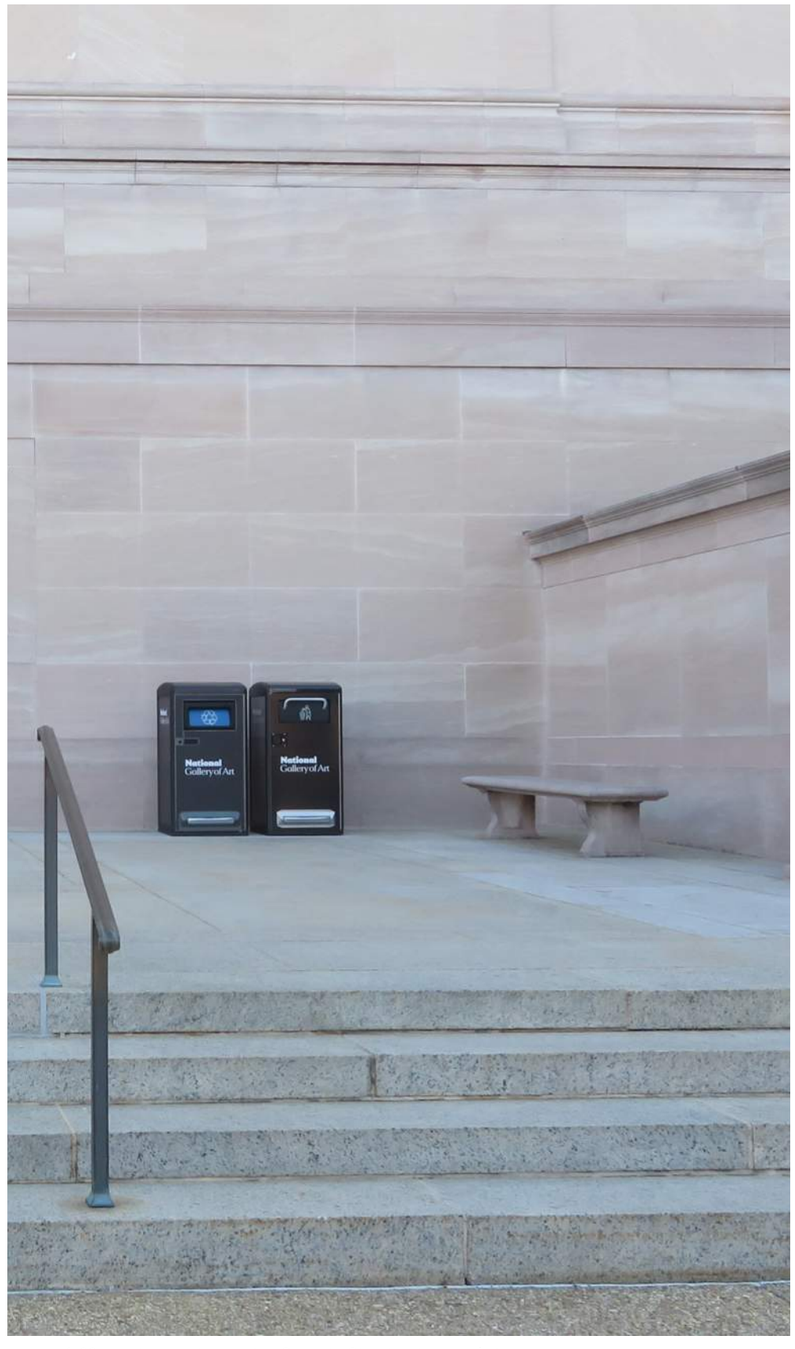



**Figure 1-62.** Existing seating on the Seventh Street Entrance plinth.

# DESIGN APPROACH

# DESIGN APPROACH

## DESIGN CRITERIA

The design criteria guiding the project include:

#### CAMPUS UNITY AND IDENTITY

Reinforce the understanding of the West Building, Sculpture Garden, and surrounding landscapes as a unified campus. The Seventh Street Entrance should be legible as a public front door rather than a secondary or service-oriented entry. Views to the building, clarity of approach, and the role of art and landscape in reinforcing identity are key considerations.

#### ACCESSIBILITY AND VISITOR SAFETY

Eliminate physical and perceptual barriers and support safe movement for visitors of all ages and abilities. Accessible routes should be intuitive and gracious, minimizing reliance on steep slopes and ramps. Circulation should reduce conflicts between pedestrians, vehicles, and service access, and address existing hazards such as grade changes, glare, and tripping conditions.

#### VISITOR EXPERIENCE AND WAYFINDING

Create a welcoming and comfortable arrival sequence that allows visitors time and space to orient themselves. Wayfinding should be reinforced at natural decision points, particularly at corners and thresholds, rather than relying on signage placed within primary circulation paths. The sequence from exterior arrival to interior destination should be clear, calm, and intuitive, reducing confusion and bottlenecks.

#### STEWARDSHIP OF CHARACTER DEFINING FEATURES

Carefully consider the historic significance and character-defining features of the West Building and its landscape setting. The monumental character of the building, balanced symmetry, central lawn panel, and mature elm trees that frame views to the entrance should be preserved wherever possible. Proposed interventions should minimize impacts to historic fabric and critical root zones while addressing contemporary needs.

#### SECURITY AND OPERATIONS INTEGRATION

Integrate security and operational requirements into the overall site and architectural composition. Security measures should be legible and durable, reducing the perception of temporary or retrofitted solutions. Operational needs, including access to moats and service areas, should be accommodated without undermining the visitor experience or clarity of circulation, and with consideration for future change.

#### PEDESTRIAN, VEHICULAR, AND SERVICE BALANCE

Prioritize pedestrians while accommodating necessary vehicle and service access. Vehicular functions, including service and occasional bus use, should not drive the design but should be clearly accommodated through geometry, materiality, and subtle physical cues. The relationship between pedestrian and vehicular zones should support safety, clarity, and comfort for visitors.

## DESIGN APPROACH

The design reinforces the entrance as a welcoming and clearly identifiable public threshold, clarifying its relationship to the West Building, the Sculpture Garden, and the surrounding landscape. At the same time, it responds to contemporary visitor expectations by improving accessibility, safety, and intuitive movement, prioritizing pedestrians while supporting clear wayfinding. Both the National Gallery and the design team recognize safety concerns with the current plinth conditions. The narrow landing at the top stair set introduces congestion and tripping risks for visitors. This is especially dangerous for visitors exiting on bright days as their vision must adjust to exterior conditions.

All interventions are conceived with careful stewardship of the historic architecture and designed landscape, ensuring that the character-defining features of the West Building, including the clean, symmetrical composition, entrance procession with two ascents, and the restrained stone and bronze palette, as well as its heritage elms remain central to the experience.

A dignified and accessible pathway from Seventh Street to the building entrance gently slopes upward toward a tiered exterior plinth that references Pope's original design. A second pair of inclined walkways along the building elevation brings visitors to the enlarged upper plinth and entry. The existing moat gates are retained, while pedestrian paths are set at a slightly higher elevation, subtly distinguishing the public realm from service areas through both grade and material expression. A generous level zone at the stairs and along the sloped walkways, designed with low curbs, accommodates both pedestrians and vehicles, ensuring flexibility without compromising accessibility.

The lower ends of the sloped walkways follow the slight curve of the existing pedestrian pathway, creating a stronger visual and physical connection, along with a more direct, intuitive route onto the plinth. The tiered plinth entry approach into the National Gallery is retained with the addition of the sloped walkways to create a fully accessible entry sequence. From Seventh Street, the historic entry sequence remains legible and aligned with the original vision, while the simplified geometry enhances clarity and presence. New architectural lighting, combined with restored historic bronze light standards, strengthens the sense of safety and approachability.

The plinth also serves as a place of pause and gathering. The expanded upper plinth and the relocation of the Calder sculpture from the central lawn panel reinforce a visual dialogue with the Sculpture Garden across Seventh Street, strengthening connections across the campus. Additional secondary functions can be accommodated on the plinth, ensuring adaptability over time. Within the central lawn panel, the preservation of the existing elms guides a light-touch approach.

## MATERIALITY

To the extent possible, the proposed design plans to salvage existing historic site materials and, in some cases, to reuse them. The top priority for reuse are the pitched-top Milford Granite curbs at the outer boundaries of the current walk and drive, which are planned to be raised in elevation, but to be replaced in nearly the same horizontal locations. The flat-topped central curbs that currently define the seam between drive and walk will be shifted to accommodate a widening of the pedestrian-zone.

The sloped walkways, low walls, stairs, and the plinth will maintain the same material palette as the original design. Tennessee Pink Marble and Milford Granite are intentionally used on horizontal and vertical surfaces, emulating the original design intent of Pope.

# CHARACTER DEFINING FEATURES ELEVATION

### Core Organizing Design Principles

1. Clean, Symmetrical Composition of stepped masses
2. Entrance Procession w/ 2 ascents
3. Restrained palette of stone, bronze and plant materials with subtle gradations and delicate profiles

### Space Defining Elements

4. Delicately detailed building profiles and horizontal banding
5. Tennessee Pink Marble Building, Terrace, and Upper Steps
6. Milford Pink Granite Site Curbs and Lower Steps
7. U-Shaped Circulation Route
8. Central and Flanking Lawn Panels
9. Flanking American Elm Trees

### Supporting Materials & Details

10. Bronze Light Standards
11. Exposed Aggregate Walkways
12. Flanking Evergreen Plants

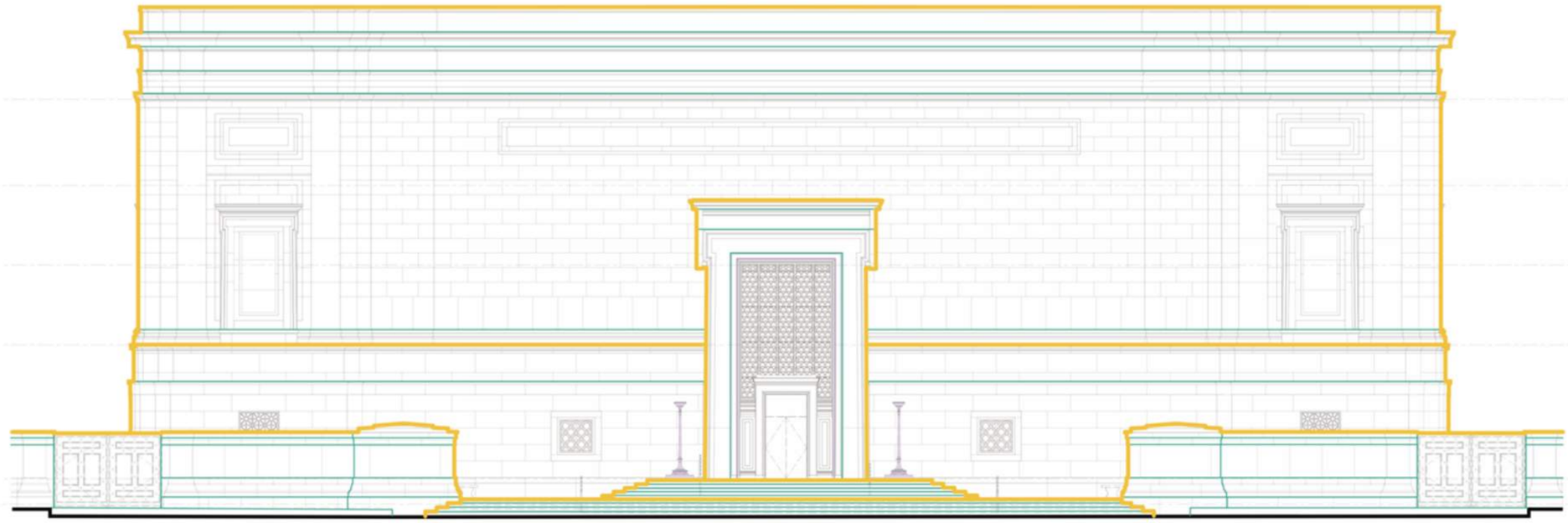


**Figure 1-63.** Elevation diagram of character defining features.

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# CHARACTER DEFINING FEATURES PLAN

### Core Organizing Design Principles

1. Clean, Symmetrical Composition of stepped masses
2. Entrance Procession w/ 2 ascents
3. Restrained palette of stone, bronze and plant materials with subtle gradations and delicate profiles

### Space Defining Elements

4. Delicately detailed building profiles and horizontal banding
5. Tennessee Pink Marble Building, Terrace, and Upper Steps
6. Milford Pink Granite Site Curbs and Lower Steps
7. U-Shaped Circulation Route
8. Central and Flanking Lawn Panels
9. Flanking American Elm Trees

### Supporting Materials & Details

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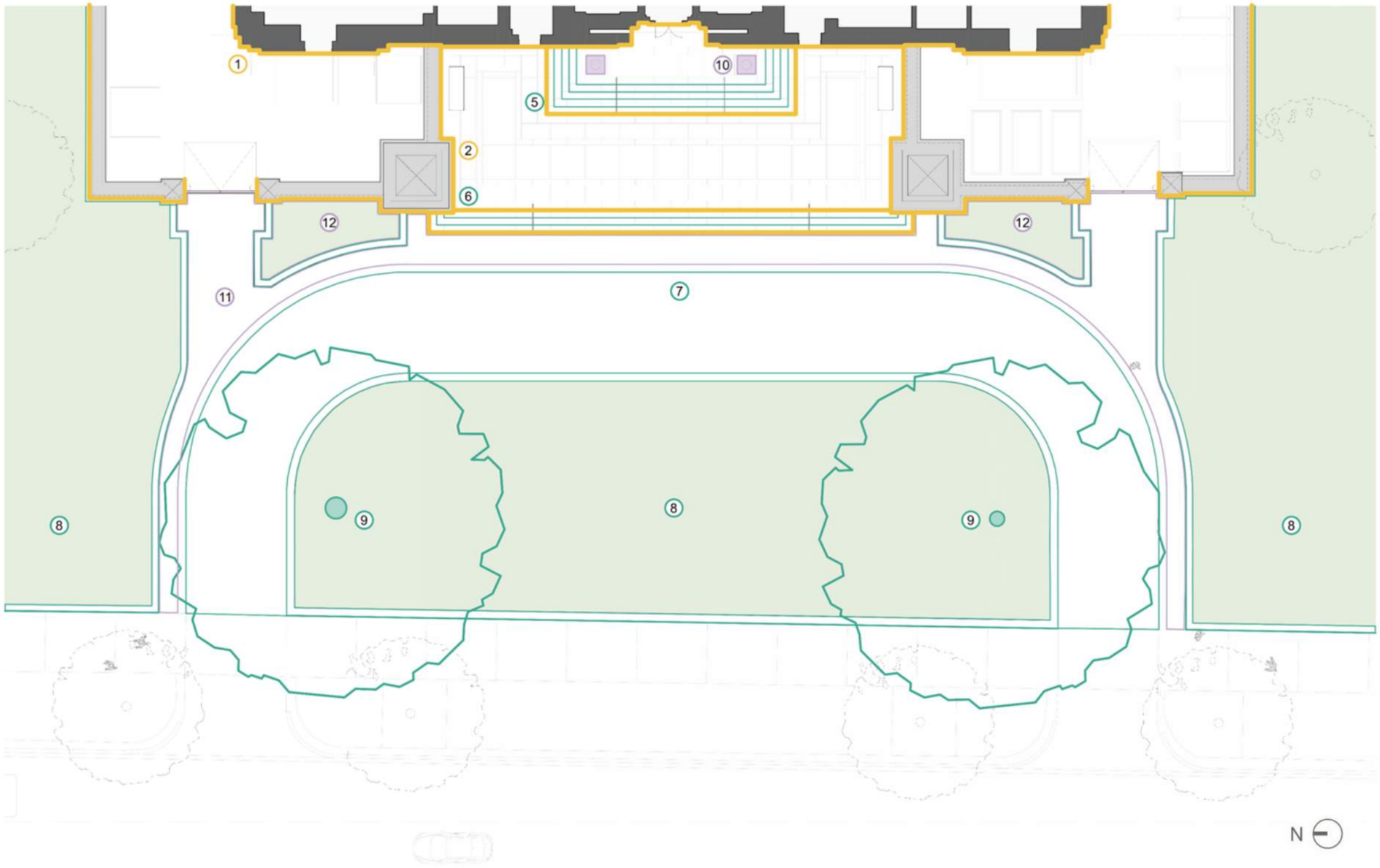



**Figure 1-64.** Character Defining Features plan diagram.

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# SITE PLAN

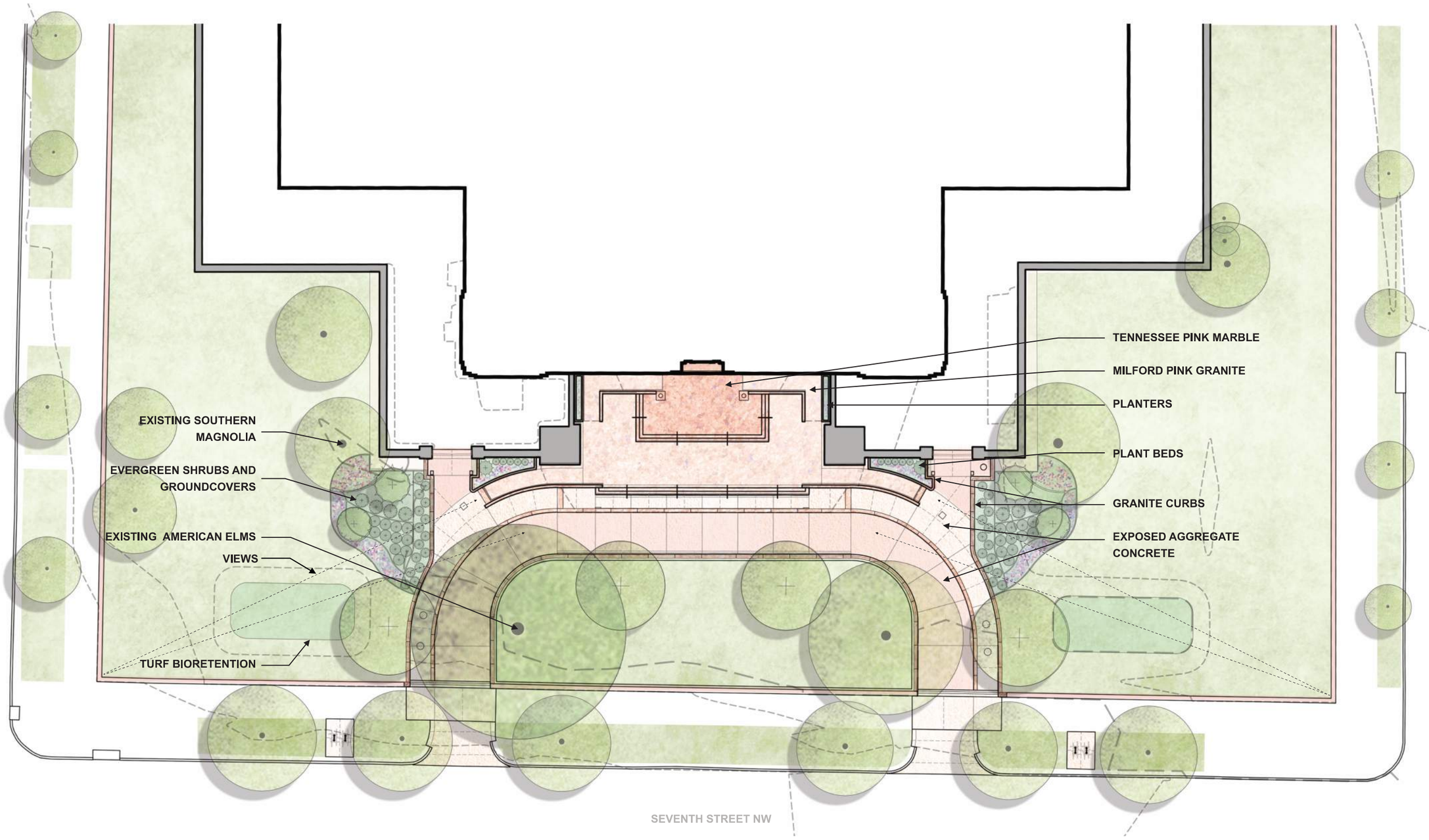



**Figure 1-65.** Proposed site plan.

# SITE PLAN - CONTOURS

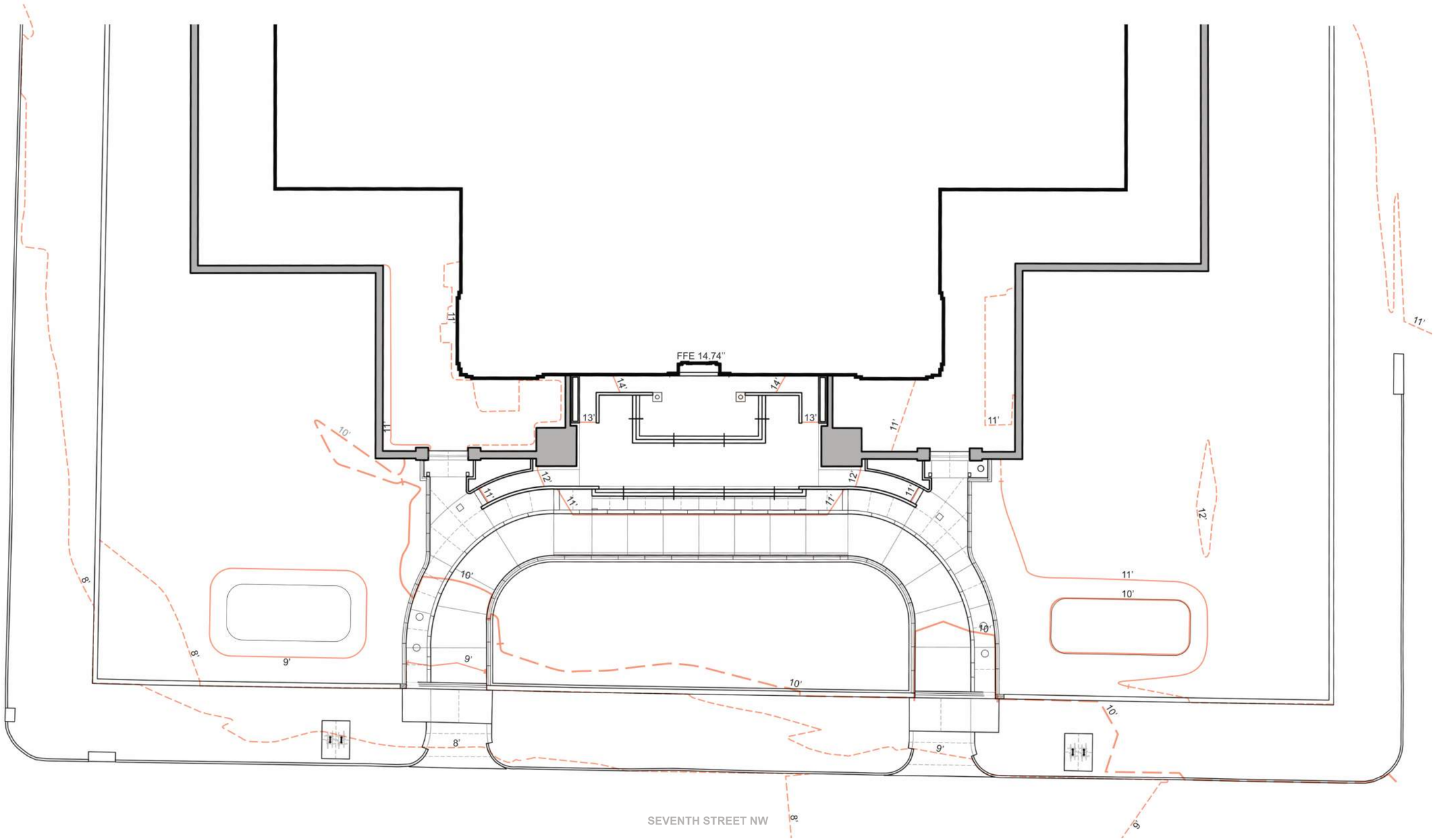



**Figure 1-66.** Proposed site plan indicating contours.

# SITE PLAN - CIRCULATION

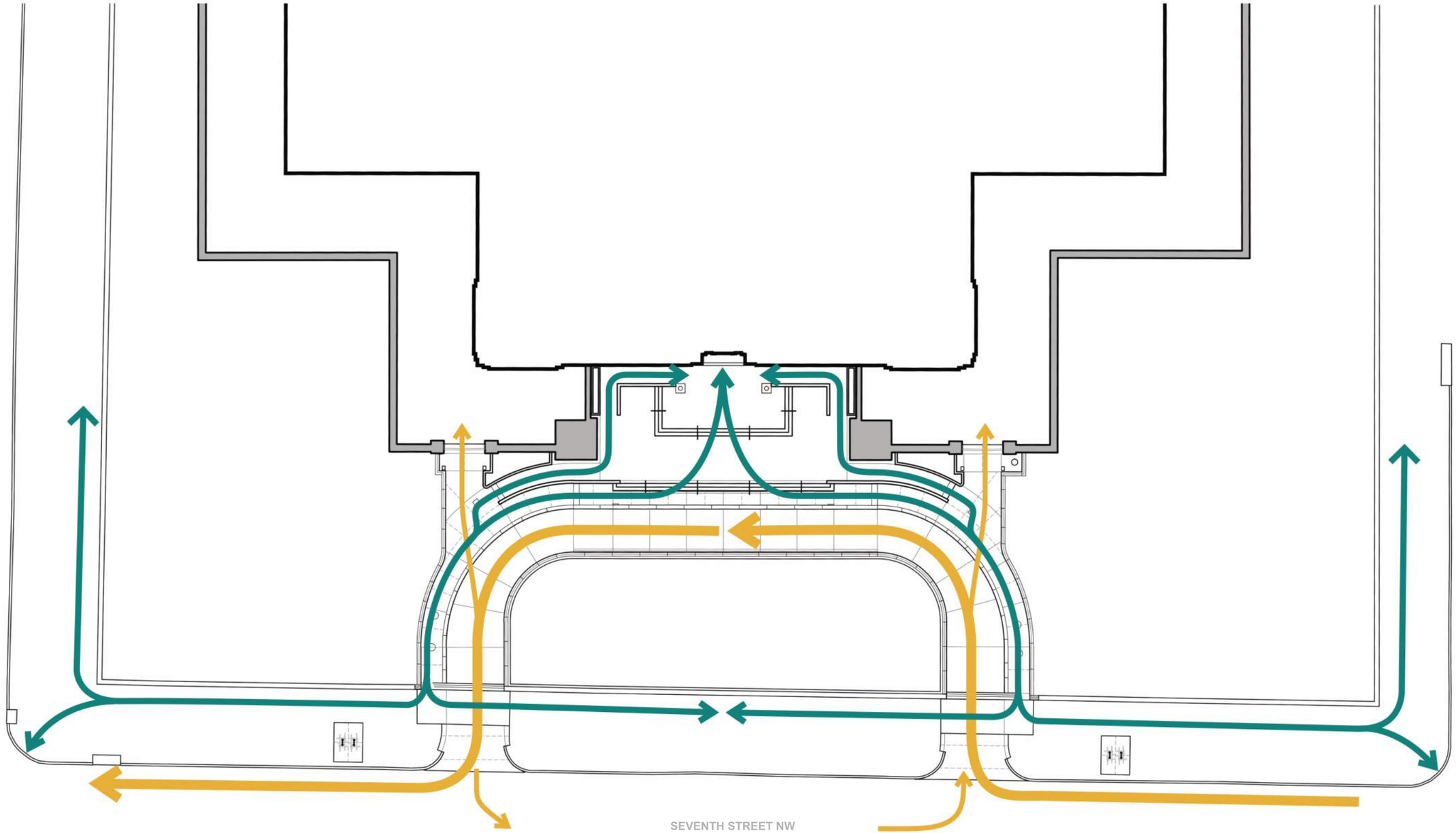



**Figure 1-67.** Proposed site plan indicating circulation of the site.

# PLANTING PLAN

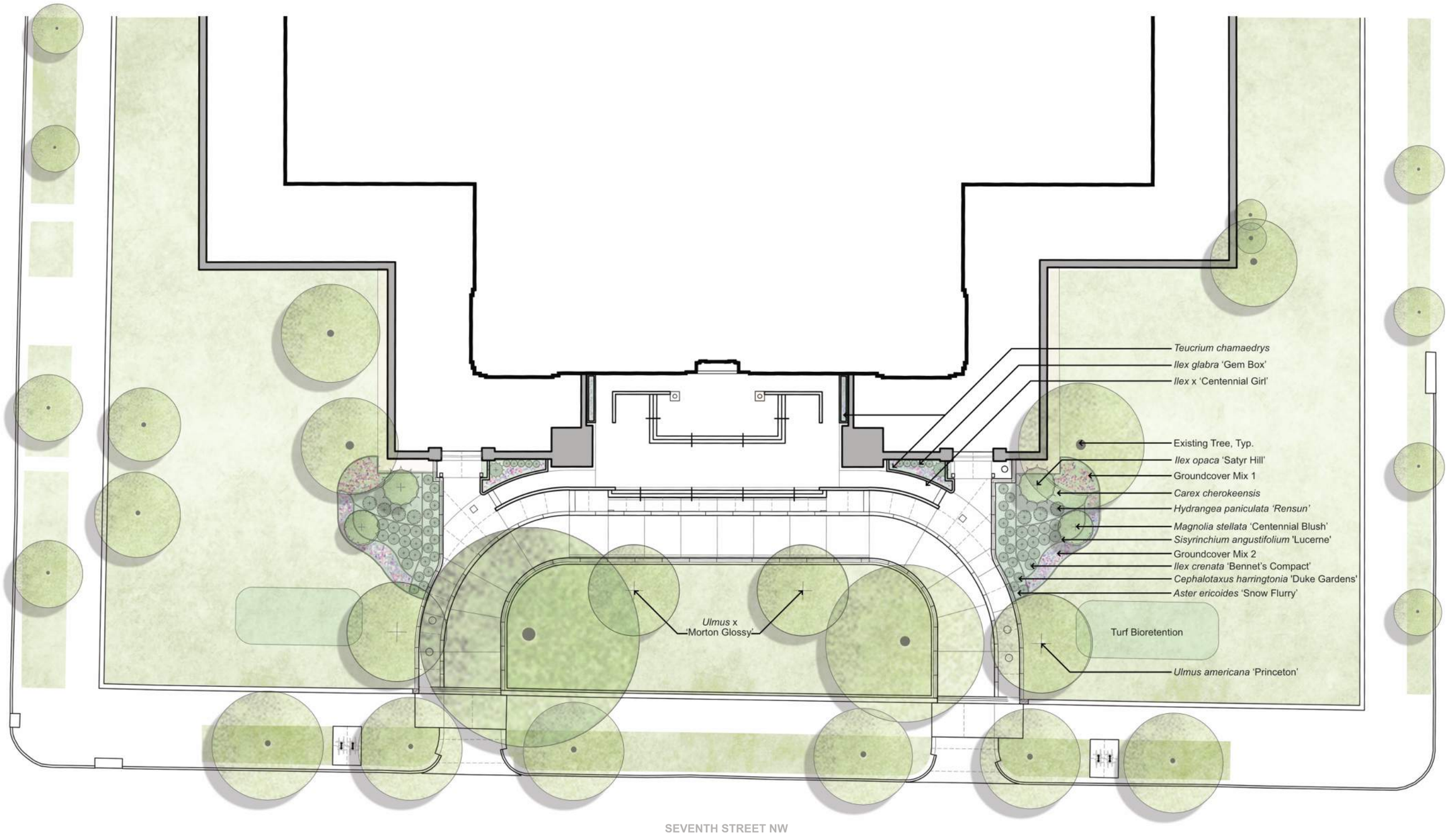



**Figure 1-68.** Proposed planting plan

# PLANTING SCHEDULE

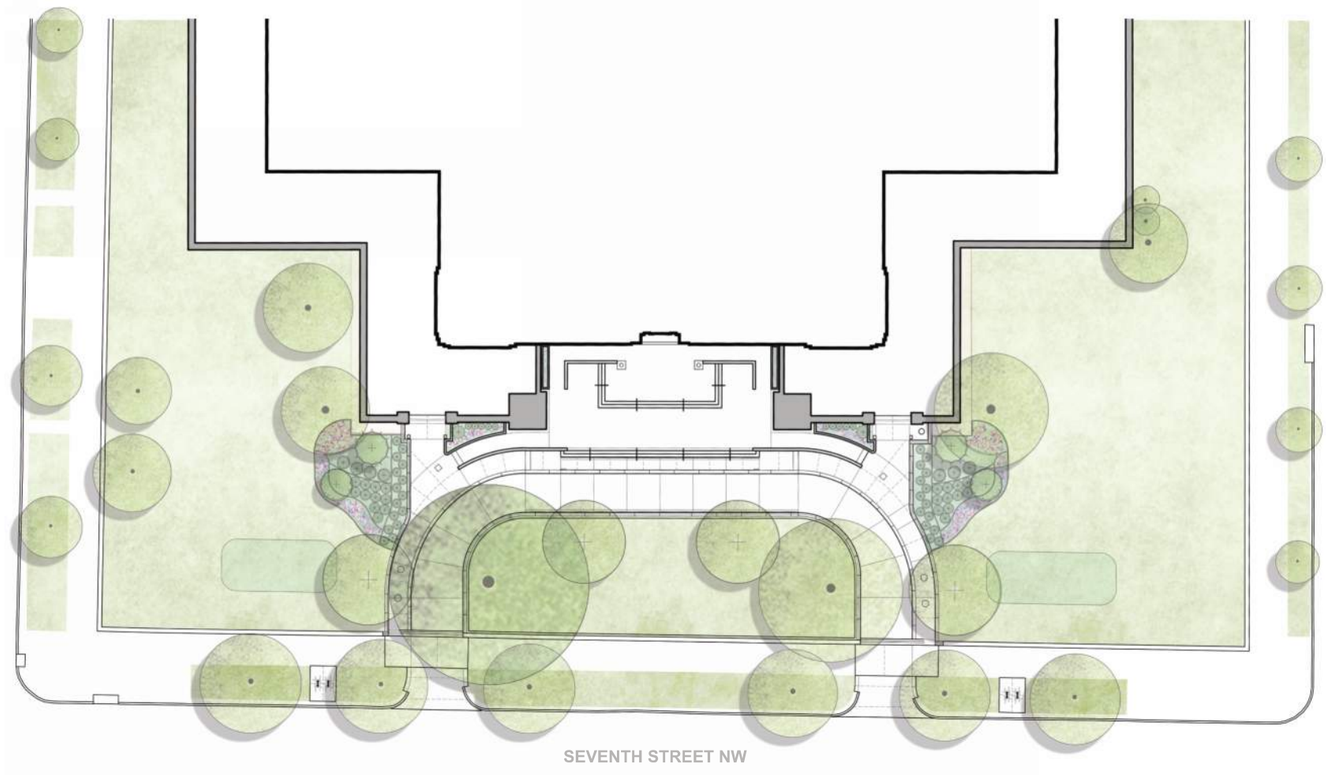



**Figure 1-69.** Proposed planting plan

## PLANT SCHEDULE

| SYMBOL | CODE | BOTANICAL / COMMON NAME | SIZE | CONTAINER | QTY | REMARKS |
|---|---|---|---|---|---|---|
| **CANOPY TREES** (B1/L-750) | | | | | | |
| + | UA5 | Ulmus americana 'Princeton' / Princeton American Elm | 5" Cal. | B&B | 2 | |
| + | UX4 | Ulmus x 'Morton Glossy' / Triumph™ Elm | 4" Cal. | B&B | 2 | |
| **EVERGREEN TREES** (B1/L-750) | | | | | | |
| + | IS12 | Ilex opaca 'Satyr Hill' / Satyr Hill American Holly | 12` Ht. | B&B | 2 | |
| **FLOWERING TREES** (B1/L-750) | | | | | | |
| + | MS8 | Magnolia stellata 'Centennial Blush' / Centennial Blush Star Magnolia | 8` Ht. | B&B | 2 | |
| **SHRUBS** (B3/L-750) | | | | | | |
| + | HS | Hydrangea paniculata 'Rensun' / Strawberry Sundae® Panicle Hydrangea | 3.5` Ht. | B&B | 8 | |
| **EVERGREEN SHRUBS** (B3/L-750) | | | | | | |
| + | CD15 | Cephalotaxus harringtonia 'Duke Gardens' / Duke Gardens Plum Yew | 1.5` Ht. | B&B | 29 | Minimum 30" wi |
| + | IB15 | Ilex crenata 'Bennett's Compacta' / Bennett's Compact Holly | #15 | Pot | 22 | 3' minimum heig |
| + | IC8 | Ilex x 'Centennial Girl' / Centennial Girl Holly | 8' Ht. | B&B | 2 | |
| + | IG10 | Ilex glabra 'SMNIGAB17' / Gem Box® Inkberry Holly | #10 | Pot | 10 | 30" min height a |

| SYMBOL | CODE | BOTANICAL / COMMON NAME | SIZE | CONTAINER | SPACING | QTY | REMARKS |
|---|---|---|---|---|---|---|---|
| **GROUND COVERS** (A1/L-750) & (B4/L-750) | | | | | | | |
| | AS | Aster ericoides 'Snow Flurry' / Snow Flurry Heath Aster | #1 | Pot | 12" o.c. | 260 | |
| | CC | Carex cherokeensis / Cherokee Sedge | #SP4 | Pot | 18" o.c. | 262 | |
| | SL | Sisyrinchium angustifolium 'Lucerne' / Lucerne Blue-eyed Grass | #SP1 | Pot | 12" o.c. | 287 | |
| | TC | Teucrium chamaedrys / Germander | #1 | Pot | 12" o.c. | 282 | |
| | | GROUNDCOVER MIX 1 | | | | 301 sf | |
| | BV | Baptisia x 'Vanilla Cream' / Decadence® Vanilla Cream Wild Indigo | --- | | 15% @ 36" o.c. | 6 | |
| | GE | Galanthus elwesii / Giant Snowdrop | Bulb | | 10% @ 12" o.c. | 32 | Top Size Bulb |
| | HA | Heuchera americana 'Dale's Strain' / American Alumroot | #SP4 | Pot | 45% @ 18" o.c. | 64 | |
| | LG | Leucojum aestivum 'Gravetye Giant' / Gravetye Giant Summer Snowflake | Bulb | | 10% @ 12" o.c. | 32 | Top Size Bulb |
| | SO | Symphyotrichum oblongifolium 'October Skies' / October Skies Fall Aster | #1 | Pot | 20% @ 18" o.c. | 28 | |
| | | GROUNDCOVER MIX 2 | | | | 445 sf | |
| | NX2 | Narcissus x 'Delnashaugh' / Delnashaugh Double Daffodil | Bulb | | 20% @ 12" o.c. | 93 | Top Size Bulb |
| | NS2 | Nepeta x faassenii 'Select Blue' / Select Blue Catmint | #2 | Pot | 15% @ 24" o.c. | 17 | |
| | PS | Paeonia lactiflora 'Shirley Temple' / Shirley Temple Peony | #2 | Pot | 10% @ 24" o.c. | 12 | |
| | ST2 | Salvia nemorosa 'Perfect Profusion' / Perfect Profusion Meadow Sage | #1 | Pot | 20% @ 24" o.c. | 23 | |
| | SS | Stachys byzantina 'Silver Carpet' / Silver Carpet Lamb's Ears | #1 | Pot | 35% @ 12" o.c. | 162 | |
| **SOD/SEED** (A2/L-750) | | | | | | | |
| | TGS | Turfgrass Sod - Lawn / Drought Tolerant Fescue Blend | sod | | | 9,721 sf | |
| | TSB | Turfgrass Sod - Bioretention / Drought Tolerant Fescue Blend | sod | | | 1,827 sf | |

NOTE: NO BARE GROUND SHALL REMAIN UPON COMPLETION OF THE WORK. RESTORE ALL AREAS DISTURBED BY THE WORK, INCLU
OUTSIDE THE LIMITS OF DISTURBANCE SHOWN ON THE DRAWINGS, BY REMEDIATING SOILS, RESTABLISHING GRADES, AND INSTALL
PLANTING, OR OTHER LANDSCAPE TREATMENTS TO MATCH ADJACENT CONDITIONS AS DIRECTED BY THE LANDSCAPE ARCHITECT A
ACCORDANCE WITH THE SPECIFICATIONS.

**Figure 1-70.** Proposed planting schedule.

# **LANDSCAPE PLANT MATERIALS -** TREES & SHRUBS

## CANOPY TREES:



**Figure 1-71.** Ulmus americana ‘Princeton”



**Figure 1-73.** Ulmus x ‘Morton Glossy’

## EVERGREEN TREES:



**Figure 1-72. I**lex opaca ‘Satyr Hill’

## FLOWERING TREES:



**Figure 1-74.** Magnolia stellata ‘Centennial Blush’

## DECIDUOUS SHRUBS:



**Figure 1-75.** Hydrangea paniculata ‘Rensun”

## EVERGREEN SHRUBS:



**Figure 1-76.** Cephalotaxus harringtonia ‘Duke Gardens’



**Figure 1-77.** Ilex x ‘Centennial Girl’



**Figure 1-79. I**lex crenata ‘Bennett’s Compacta’



**Figure 1-78.** Ilex glabra ‘SMNIGAB17’

# **LANDSCAPE PLANT MATERIALS -** GROUNDCOVERS

## GROUNDCOVERS:



**Figure 1-80.** Aster ericoides ‘Snow Flurry’



**Figure 1-81.** Carex cherokeensis



**Figure 1-82.** Sisyrinchium angustifolium ‘Lucerne’



**Figure 1-83.** Teucrium chamaedrys

## GROUNDCOVER MIX 1:



**Figure 1-84.** Baptisia x ‘Vanilla Cream’



**Figure 1-85.** Galanthus elwesii



**Figure 1-86.** Heuchera americana ‘Dale’s Strain’



**Figure 1-87.** Leucojum aestivum ‘Gravetye Giant’



**Figure 1-88.** Symphyotrichium oblongifolium ‘October Skies’

## GROUNDCOVER MIX 2:



**Figure 1-89.** Narcissus x ‘Delnashaugh’



**Figure 1-90.** Nepeta x faassenii ‘Select Blue’



**Figure 1-91.** Paenoia lactiflora ‘Shirley Temple’



**Figure 1-92.** Salvia nemorosa ‘Perfect Profusion’



**Figure 1-93.** Stachys byzantina ‘Silver Carpet’

# ENLARGED PLAN

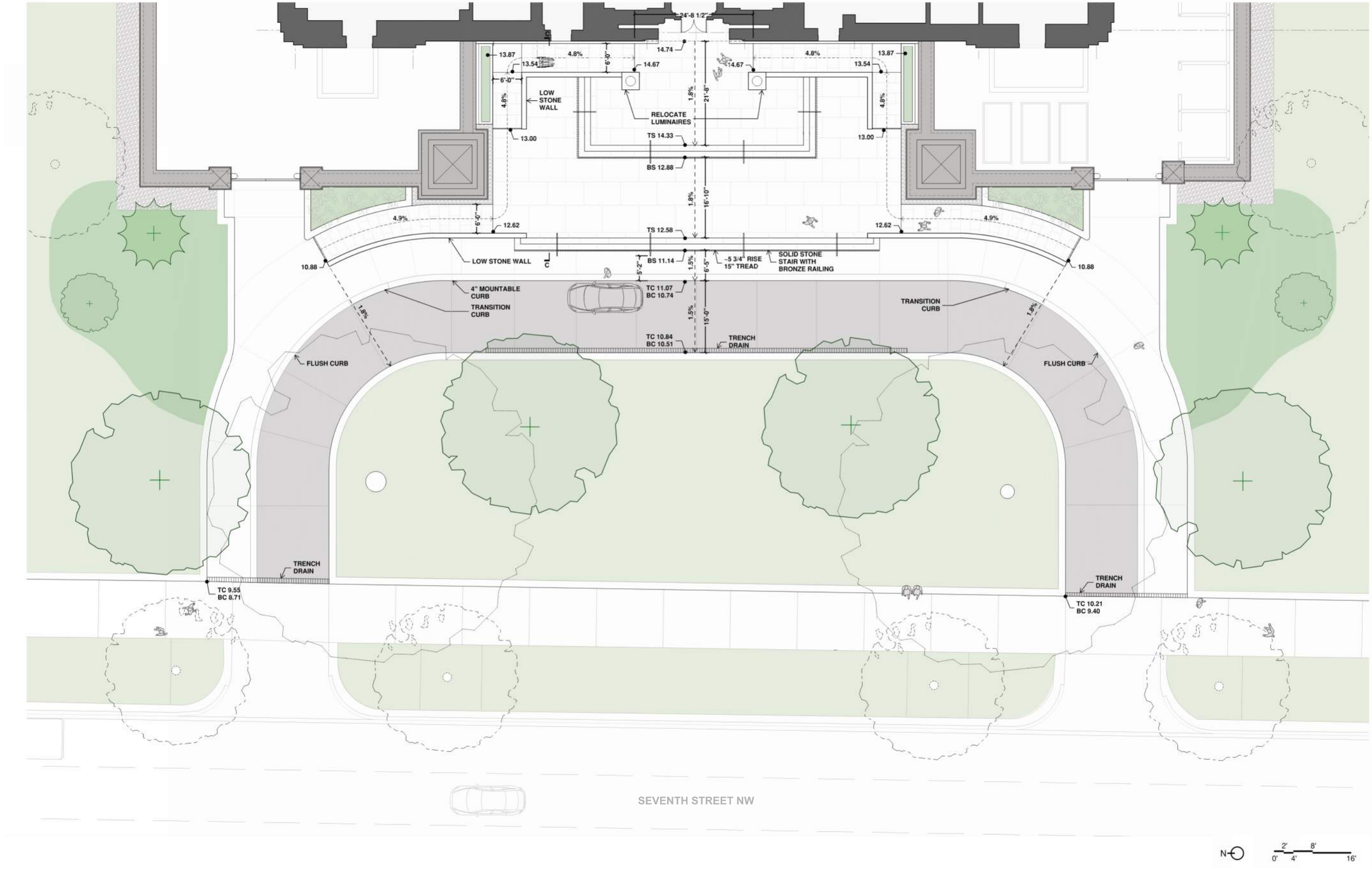
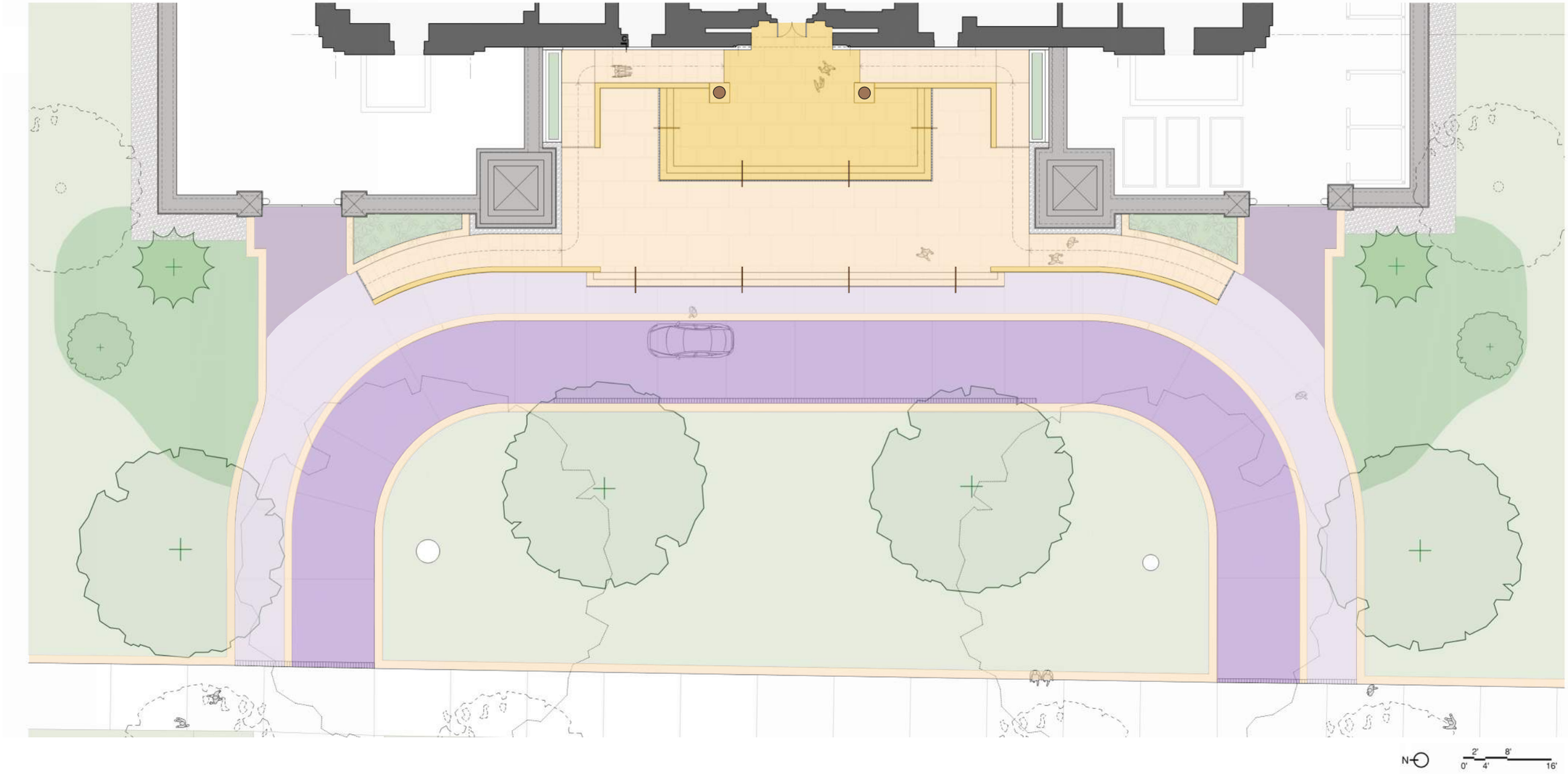



**Figure 1-94.** Design Approach proposed plan.

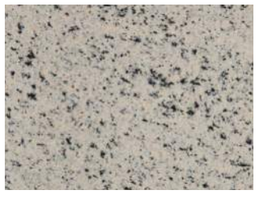
# MATERIALS PALETTE




## LEGEND:



TENNESSEE PINK MARBLE



MILFORD PINK GRANITE



BRONZE



LARGE AGGREGATE CONCRETE



FINE AGGREGATE CONCRETE

**Figure 1-95.** Diagram plan highlighting materials.

# ELEVATION




**Figure 1-96.** Proposed west elevation.

0 4' 8' 16'
SCALE 1/8" = 1'-0"

# EAST-WEST SECTION

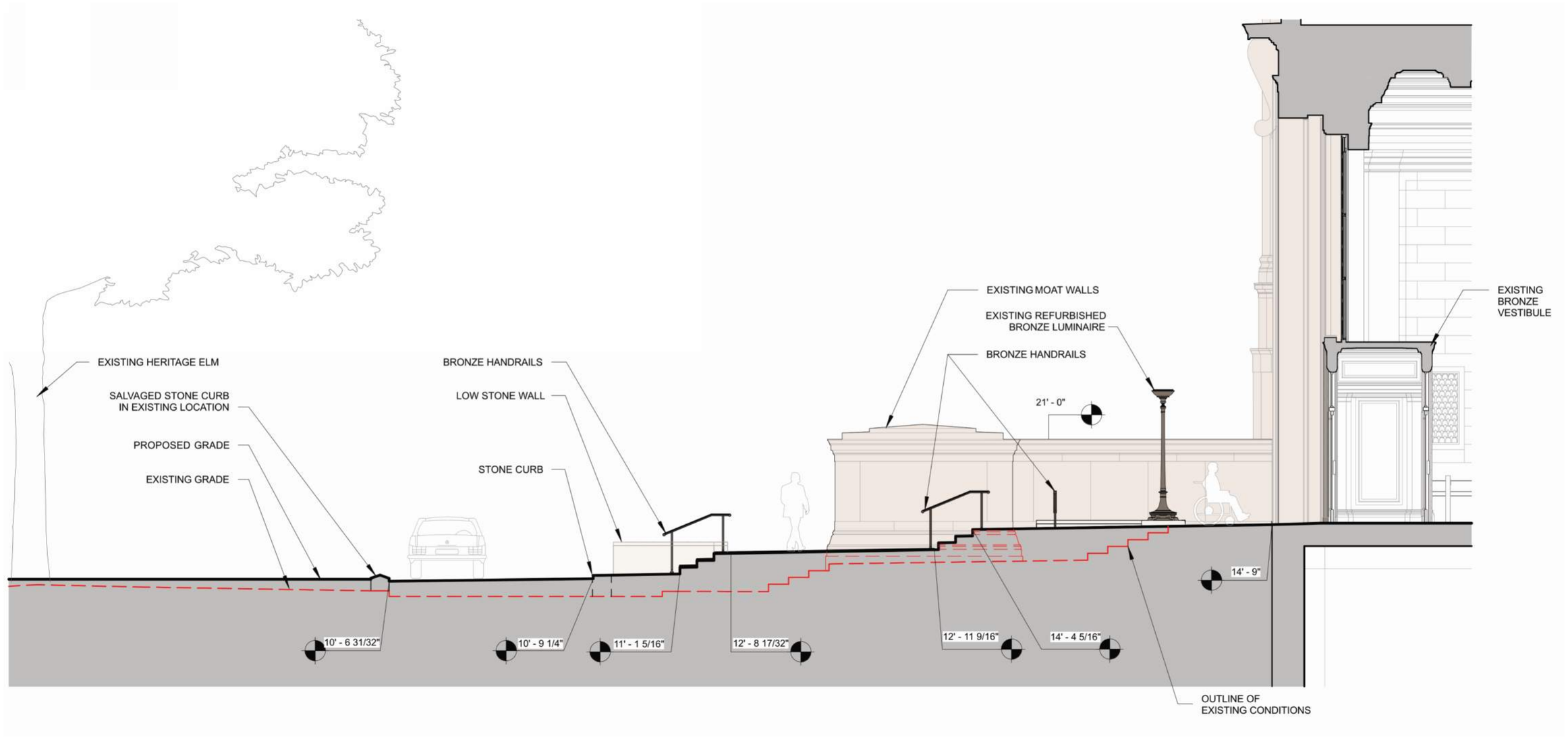



**Figure 1-97.** Proposed east-west cross section with linework indicating the existing conditions in red.

0 4' 8' 16'

SCALE 1/8" = 1'-0"

# SITE LIGHTING

The site lighting approach is purposefully restrained to be consistent with the National Gallery of Art Campus standards. The two historic bronze luminaires will be refurbished and relamped to provide ample light around the Seventh Street vestibule entry and the upper plinth. The luminaires will be mounted on Tennessee Pink stone bases detailed with a cove profile that closely matches the original mounting. The color temperature will match the National Gallery Campus standards.

Additional proposed architectural light fixtures are meant to be subtly concealed against the building's elevation and will enhance visitor safety and approachability. Shielded recessed fixtures integrated into walkway sides of the low stone walls will provide asymmetrical illumination onto the surfaces of the upper and lower inclined walkways. Trim on these fixtures will be dark bronze to match existing metal elements. Dimmable LED strip lighting integrated into the underside of each custom bronze handrail will provide controlled illumination at both sets of plinth stairs. The custom bronze handrail design will closely match the existing handrails and meet handrail extension code requirements.

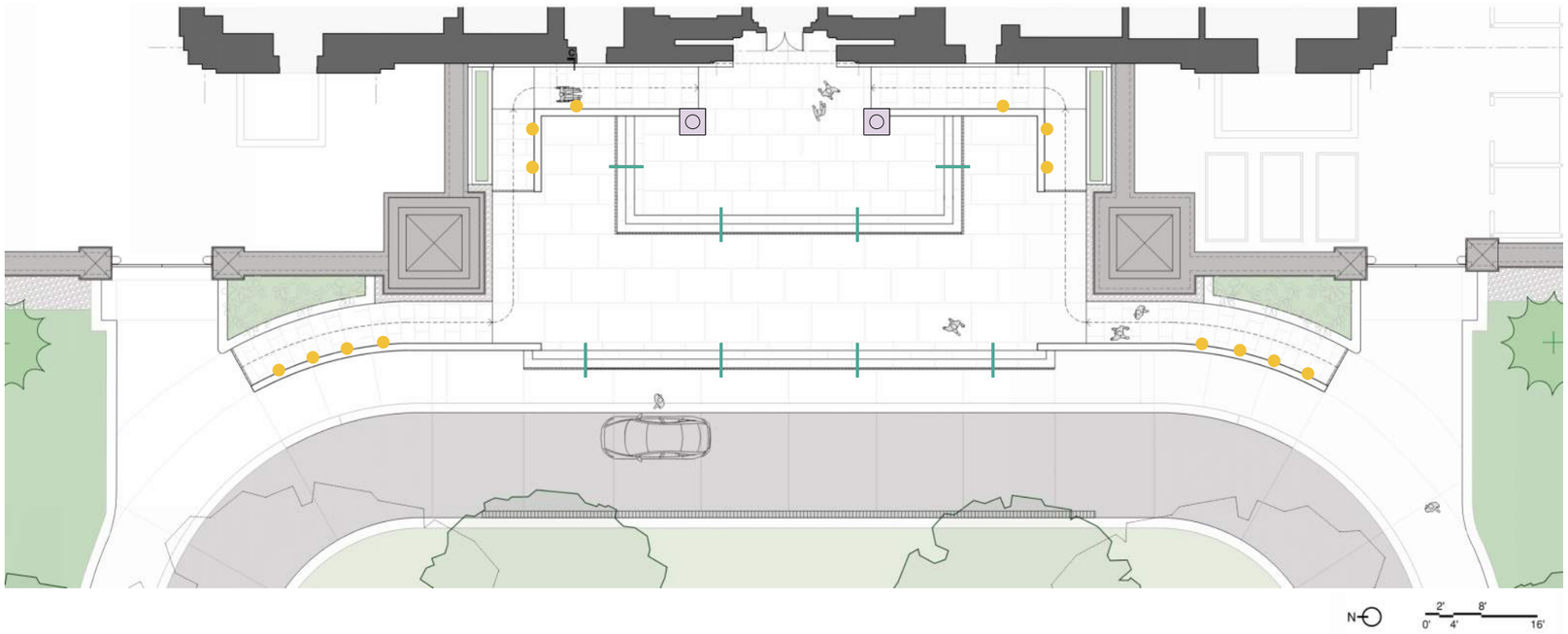
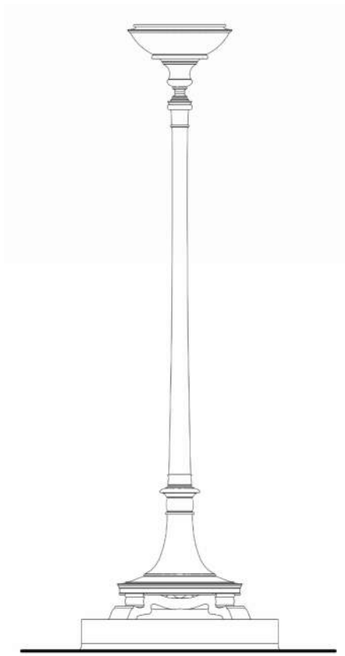
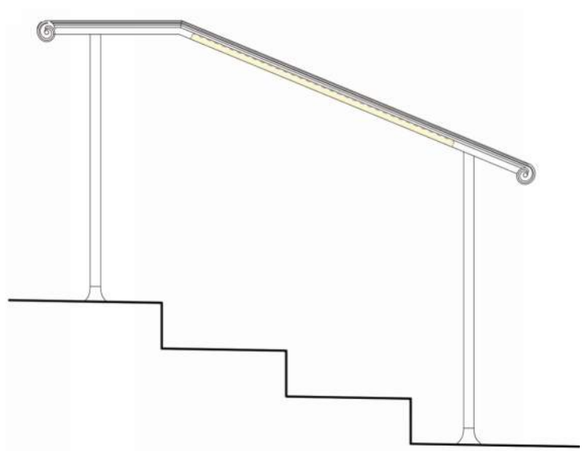



**Figure 1-98.** Proposed plan diagram highlighting the site lighting.

## LEGEND:



REFURBISHED EXISTING BRONZE LUMINAIRES



LED FIXTURE INTEGRATED INTO CUSTOM BRONZE RAILS



RECESSED BRONZE WALL LUMINAIRE

# RENDERING



**Figure 1-99.** Proposed rendering

# DESIGN OPTIONS STUDIED BUT NOT RECOMMENDED

# DESIGN OPTIONS SUMMARY

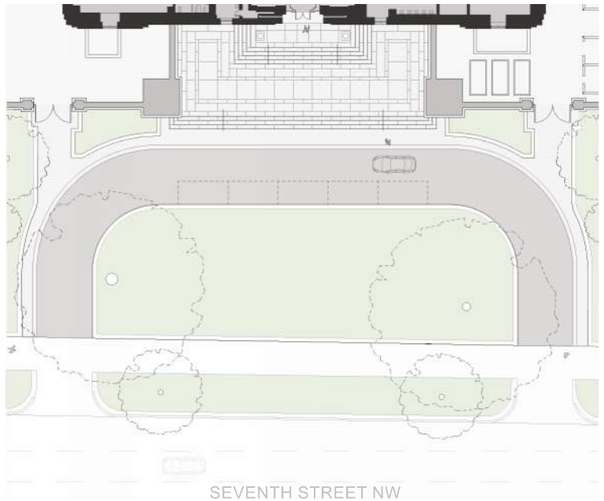
The design team studied multiple options on the path towards a balanced design that both maintains the defining characteristics of the existing stone plinth and moat walls and provides integrated and dignified accessible pathways for all visitors as they approach and leave the Seventh Street Entrance Lobby. Shown here are three previous design studies, selected for the insights they offer into the National Gallery's project goals, including universal access, clear wayfinding, and enhanced visitor comfort and care. Both the National Gallery and the design team recognize safety concerns with the current plinth conditions. The narrow landing at the top stair set introduces congestion and tripping risks for visitors. This is especially dangerous for visitors exiting on bright days as their vision must adjust to exterior conditions.

Consistent across all options explored is a careful attention to the formality, monumentality and symmetry of the original design; prioritized easy and intuitive pedestrian circulation over vehicular traffic; and the preservation of the heritage elm trees occupying the central lawn panel. The existing curb along the inside face of the drive aisle closest to the elm trees remains in place in each option.  This is a critical design constraint. Pushing this curbline further west towards the central lawn panel encroaches into the critical root zone of the elm trees and places them at risk. The central vehicle drop zone elevation is also consistent across all options.

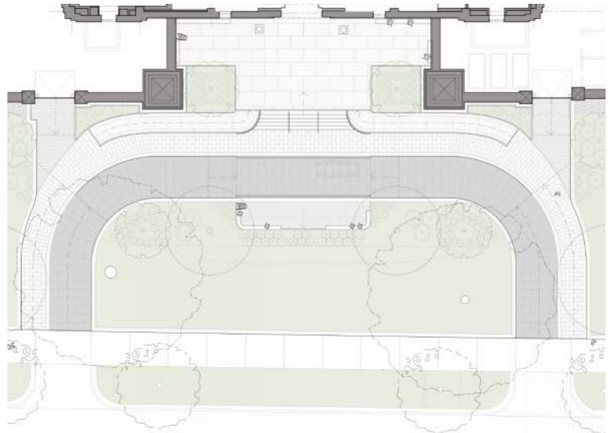
The elements studied and tested in these design iterations include:

- The level of intervention at the existing stone steps and moat walls
- The inclined pathways themselves as they navigate the grade changes from the sidewalk to the entry level
- Widths and orientation of walkways related to visitor safety and intuitive wayfinding
- Options for comfortable and protected visitor gathering and seating on the plinth

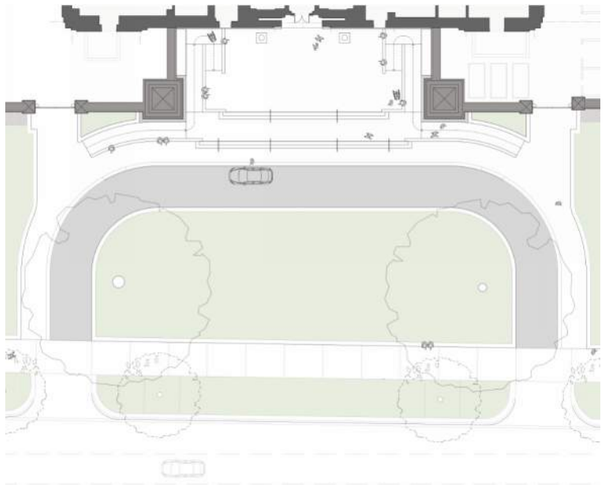
The design options studied led to a design approach that meets the National Gallery's goals of stewardship of the existing building, universal access, clear wayfinding, and enhanced visitor comfort and care.



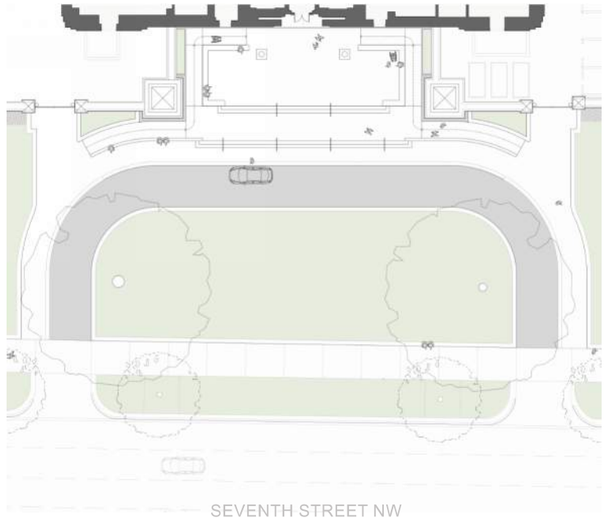

**EXISTING PLAN**




**DESIGN STUDY A**




**DESIGN STUDY B**




**DESIGN STUDY C**

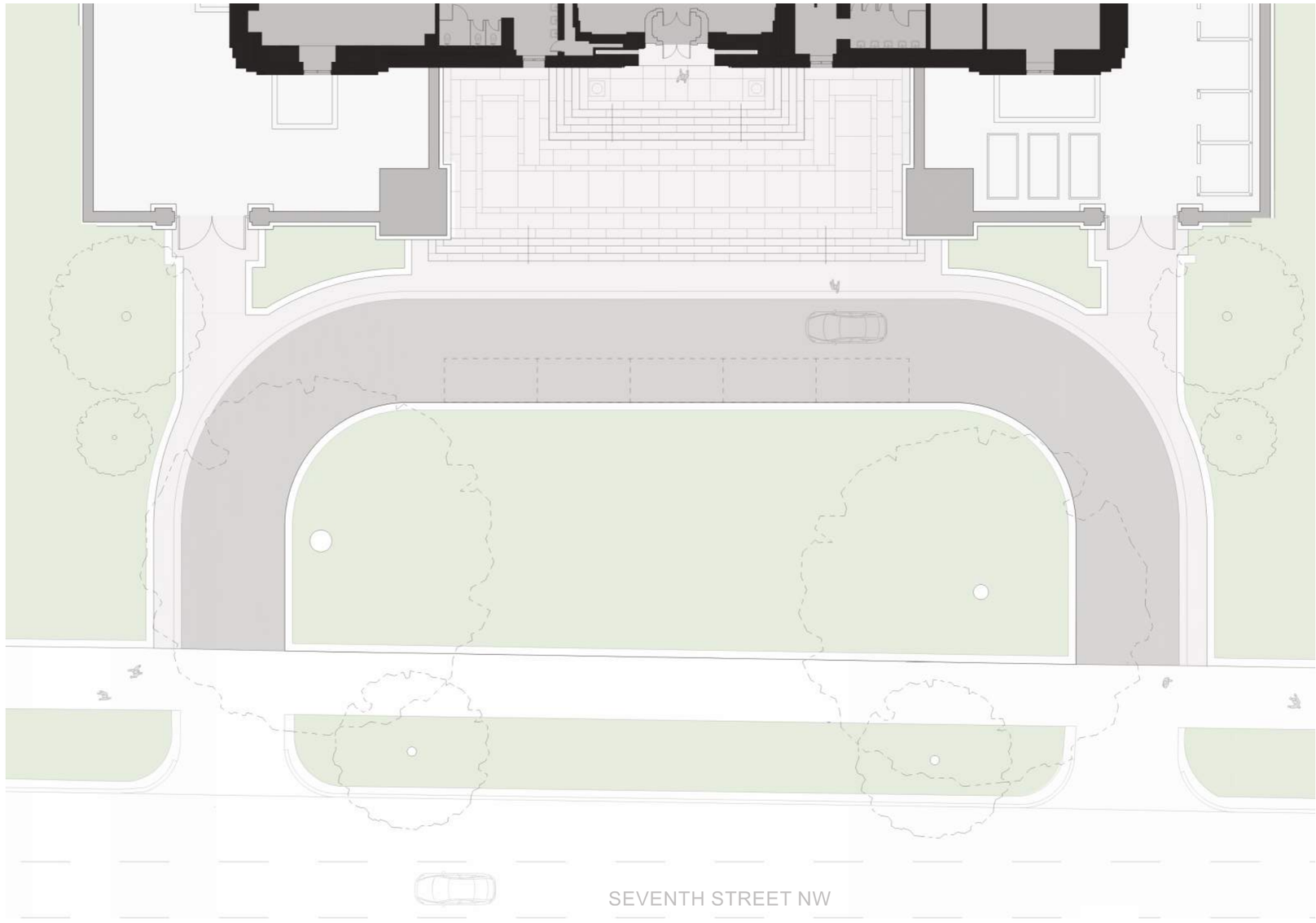
NTS

# EXISTING CONDITIONS

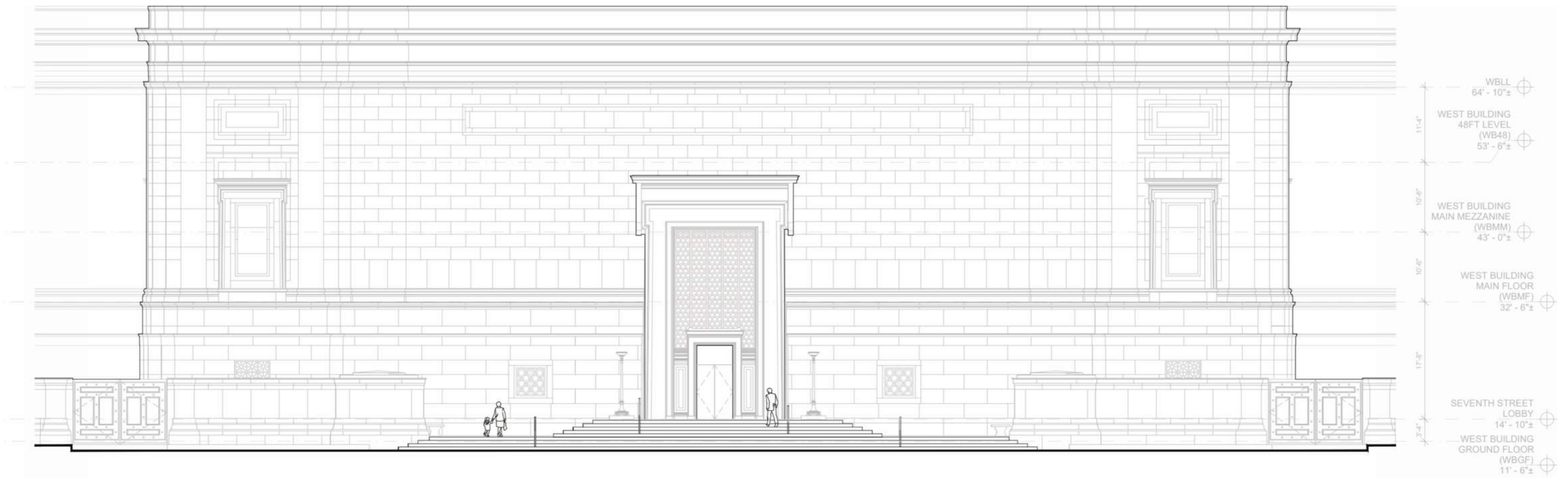
Existing conditions at the Seventh Street Entrance of the West Building.

**CHALLENGES**

- The Seventh Street Entrance does not meet project goals for an accessible entry to the National Gallery of Art.



# **EXISTING CONDITION** | WEST ELEVATION

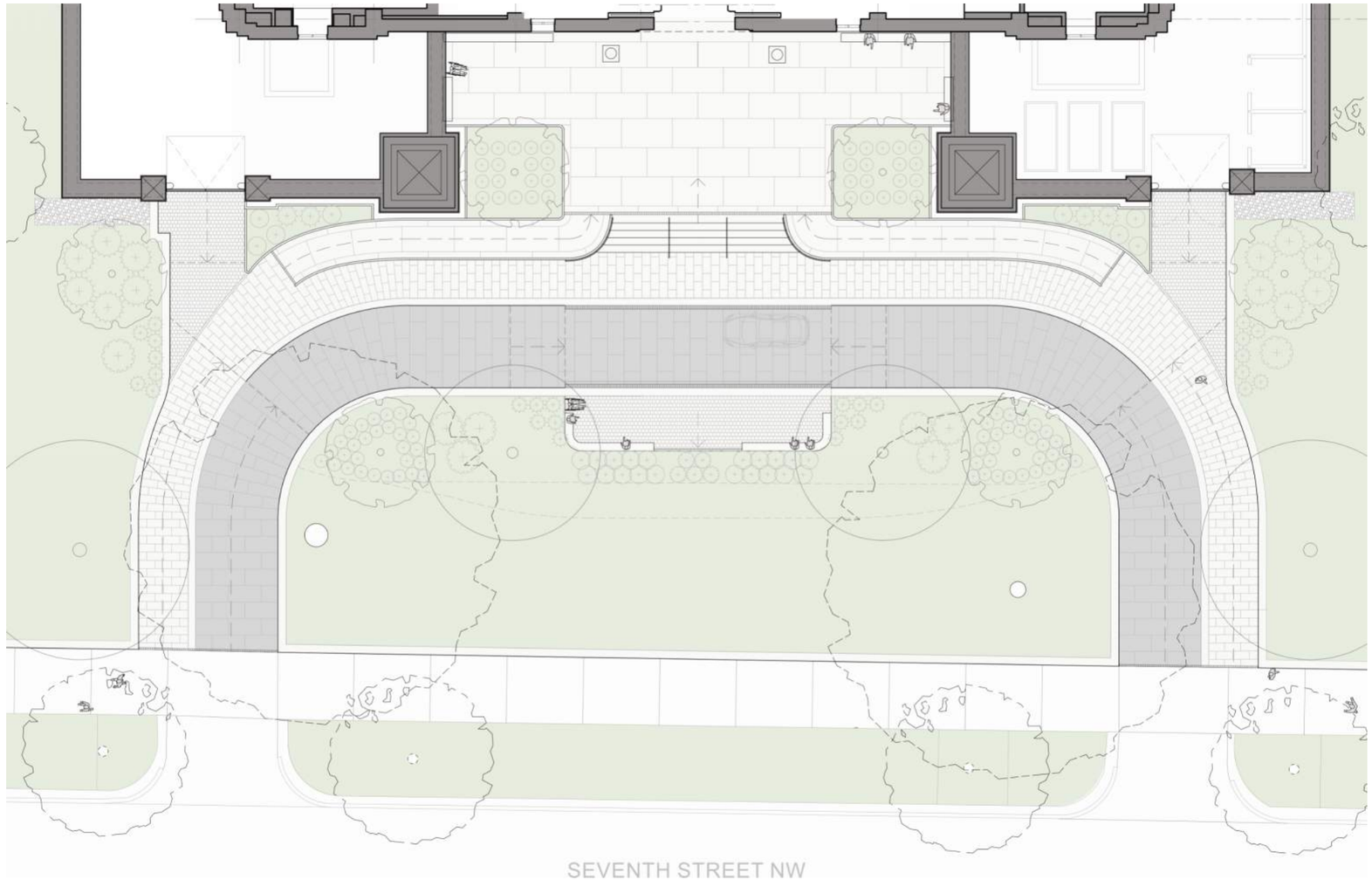


# DESIGN STUDY A

Option 1 includes an enlarged plinth with central stair and curved inclined walkways and introduces large planters at the plinth.

### CHALLENGES

- Dismisses the existing tiered plinth approach to the entry by creating a singular, enlarged plinth.
- Introduction of large curved walls for the inclined walkways introduces new geometries to the Seventh Street Entrance elevation.
- Height of inclined walkway walls conceals portions of the moat walls and main elevation.
- Introduction of large planters and larger scale vegetation obscures existing architectural features of the elevation.



# **DESIGN STUDY A** | WEST ELEVATION

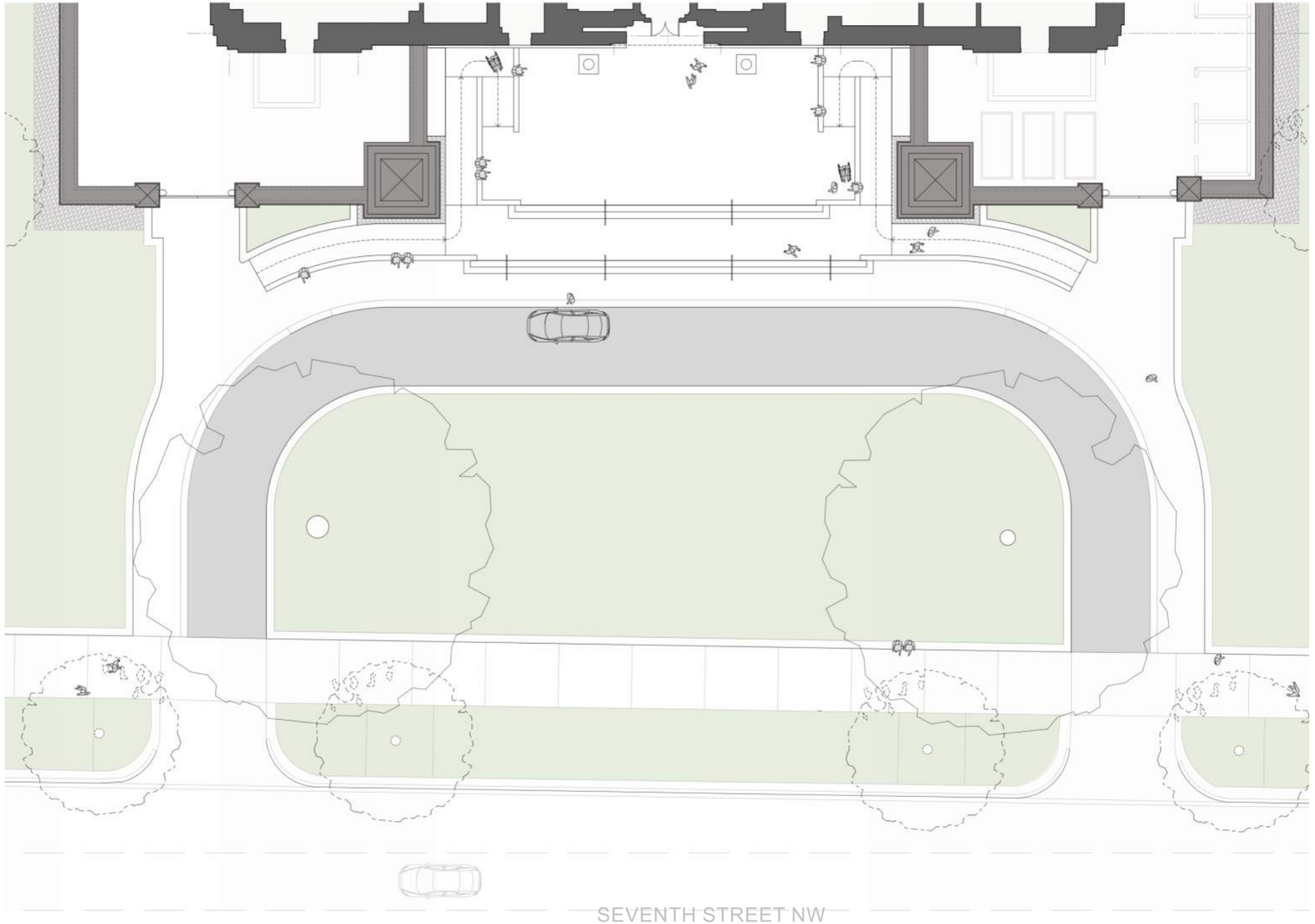


# DESIGN STUDY B

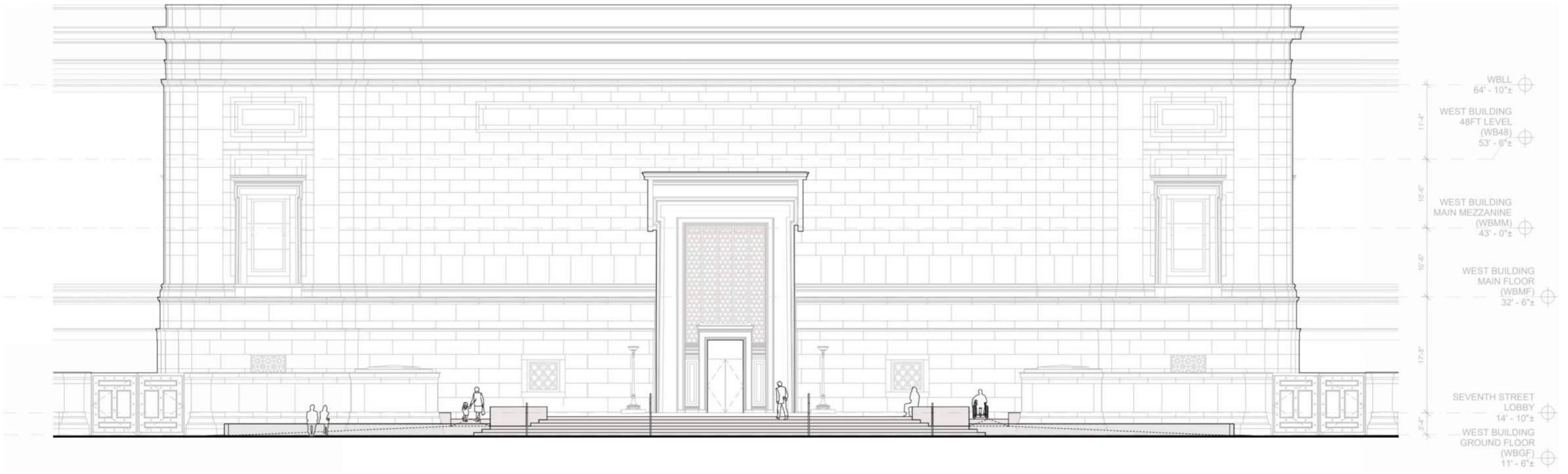
This option explores incorporating symmetrical 1:20 inclined switchback walks. The exterior terrace is larger to accommodate congestion at the entrance.

### CHALLENGES

- The switchback inclined walks within the depth of the existing plinth are lengthy. Their arrival points are far from the building vestibule, asking visitors to double back to the entrance.
- The switchbacks and landings are less resolved against the existing building elevation.
- The length required for 1:20 walkways in the east/west direction pushed the plinth westward towards the drive and creates a narrow sidewalk in front of the stair.



# **DESIGN STUDY B** | WEST ELEVATION



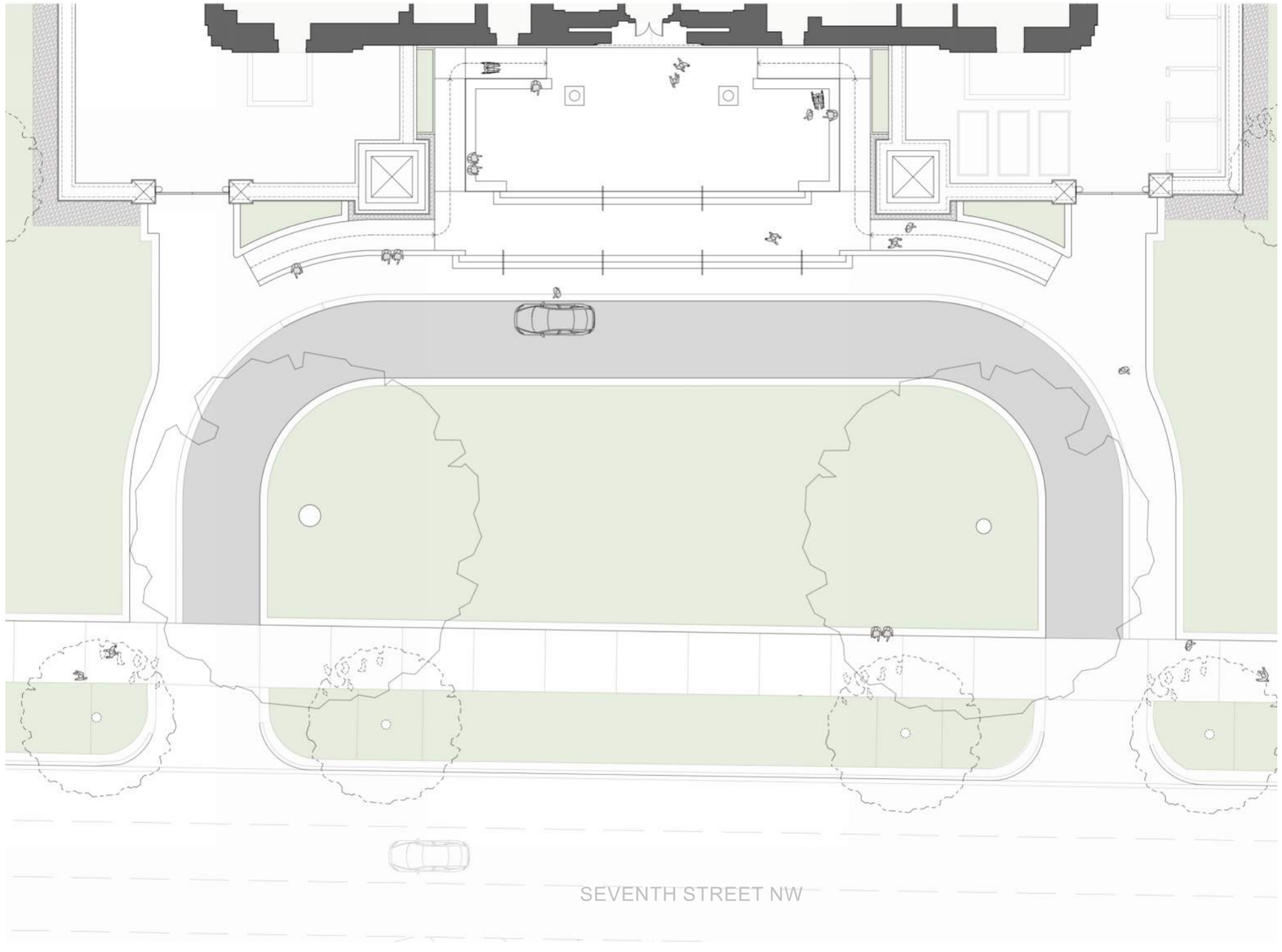

2' 8'
0' 4' 16'

# DESIGN STUDY C

This option explores incorporating two symmetrical 1:20 inclined walks which land close to the entrance. The exterior terrace is larger to accommodate congestion at the entrance and the low walls along the inclined walks can be used as seating for visitors.

### CHALLENGES

- Intervention conflicts with horizontal banding at the existing building elevation.
- More activity against the building elevation.
- Location of the salvaged bronze luminaires is not resolved.



# **DESIGN STUDY C** | WEST ELEVATION



# PLANNING AND POLICY FRAMEWORK



# NGA MASTER PLAN ALIGNMENT

The National Gallery of Art completed a Comprehensive Campus Plan (CCP) in 2024. The CCP is an update to the Master Facilities Plan (MFP), which was originally developed in 1999 and has guided the National Gallery's capital renewal program for over twenty-five years. The CCP identifies and prioritizes work items across the NGA campus, including building systems renewal, life safety and accessibility improvements, risk mitigation, and sustainability. The Seventh Street Entrance improvements project was identified in the CCP as a high priority project to improve accessibility, significantly reducing the distance from the National Mall to an accessible entrance. The project also seeks to improve the visitor experience by creating a more welcoming entrance.



**Figure 1-100.** Aerial view of the National Gallery of Art and the Sculpture Garden in 1980. (National Gallery of Art, Washington, DC, Gallery Archives. RG26A, National Gallery of Art Architecture Images - Building, Campus, and Art Installation Views. 26A5_2680_001)