SCULPTURE GARDEN REVITALIZATION
HIRSHHORN MUSEUM & SCULPTURE GARDEN

NATIONAL CAPITAL PLANNING COMMISSION
PRELIMINARY REVIEW
DECEMBER 3, 2020

HIRSHHORN
Smithsonian

SI Project No. 1521108
QE Project No. 41802001
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Hirshhorn Museum and Sculpture Garden
Sculpture Garden Revitalization

**LOCATION**
Smithsonian Institution
Hirshhorn Museum and Sculpture Garden
Independence Ave SW & 7th St SW
Washington, DC 20560

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CHAPTER 1 - INTRODUCTION

OVERVIEW
The Smithsonian Institution’s Hirshhorn Museum and Sculpture Garden serves as the national museum of modern art. Its collection ranks among the top tier of modern and contemporary art museums. Since 1974, the Museum has invited local, national and international visitors to engage with the most important art, artists and ideas of our time.

The Hirshhorn routinely welcomes nearly one million visitors annually to the Museum, yet less than 150,000 people experience the Sculpture Garden adjacent to the National Mall. Forty-six years after its dedication, the Sculpture Garden requires urgent repairs to address irreversible deterioration of its concrete structures and severely failing systems and a more accessible welcome to the more than 30 million annual visitors to the National Mall.

The Hirshhorn’s proposed revitalization fulfills its mission and obligation as steward of its world-renowned collection. The revitalization design by renowned artist-architect Hiroshi Sugimoto provides a flexible venue for changes in artmaking, improves visitor amenities, provides universal accessibility and prepares the Sculpture Garden for future generations. While Gordon Bunshaft’s iconic Museum building is largely unchanged, the Plaza and Sculpture Garden are outdoor gallery spaces that have experienced significant modifications beginning in the late 1970s. The proposed design is the next phase of the evolution of the Hirshhorn Museum as it transitions from the twentieth century into the twenty-first century.

MISSION
The Hirshhorn is a leading voice for modern and contemporary art and culture and provides a national platform for the art and artists of our time. We seek to share the transformative power of modern and contemporary art with audiences at all levels of awareness and understanding by creating meaningful, personal experiences in which art, artists, audiences, and ideas converge. We enhance public understanding and appreciation of modern and contemporary art through acquisition, exhibitions, education and public programs, conservation, and research.

The Hirshhorn’s revitalization project aims to enhance.

GOALS
• Fulfill our mission by showing 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 nearly 50 percent through rotating sculptural exhibitions. Smaller roomlike moments within the Sculpture Garden will create intimate experiences between viewers and individual works of art.
• Respond and adapt to changes in artmaking by creating flexible spaces for artists working to push the media of sculpture and performance forward into the twenty-first century and large-scale, site-specific commissions. The West Gallery open lawn and expanded central Reflecting Pool and Art Platform will host a variety of year-round uses to support the Hirshhorn’s expanded programming.
• Enhance visitor experience and public engagement. New ramps from the north and south will provide universal accessibility, while increased shade and sealing within the Sculpture Garden and along its edges will create welcoming spaces for visitors throughout the year.
• 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.
• Reinforce the connections between the National Mall, Sculpture Garden, and Museum. Re-establishing key elements of Gordon Bunshaft’s campus 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 and create a welcoming new “front door” to the Museum. New features such as ground-level east and west overlooks from the Mall into the...
The Smithsonian Institution has conducted extensive public engagement regarding this Sculpture Garden Revitalization project. As required by the Programmatic Agreement, consultations with NCPC, CFA, NPS, the DC SHPO, and the Advisory Council on Historic Preservation were initiated in 2017, with additional briefings held on August 28, 2018; October 1, 2018; February 8, 2019; and August 5, 2020.

The Section 106 process began with a public meeting on April 10, 2019 to present the design concept to the consulting parties and the public. As part of this process, a project website was developed providing opportunities for the public to register for virtual meetings as well as download copies of all meeting presentations. Consultation continued with public meetings on September 11, 2019; February 24, 2020; May 27, 2020; and October 7, 2020.

On September 11, 2019, the Smithsonian hosted an open house to review stacked stone gallery wall mock-ups with members of the consulting parties and the public. Two stone wall designs were constructed – a geometric design using stones with a cool tone and a more organic design using stones warmer in character. Feedback from the consulting parties indicated strong support for the museum’s preferred option featuring a more organic design (shown in the photograph at top left). Since that time, sculptures from the museum’s permanent collection of varying sizes, materials and textures have been reviewed in front of these mock-ups confirming the versatility and appropriateness of the stone wall design as a backdrop for a range of works in the Museum’s collections.

The February 24, 2020 meeting was focused on presenting the analysis of the Period of Significance, the evolution of the Sculpture Garden, and curatorial and programming goals. The research on the contributions by Lester Collins was made available for review and comment by the consulting parties and public. This meeting resulted in the revision of the Period of Significance to be 1974, 1981 to include the modifications by Lester Collins.

At the May 27, 2020 meeting, the Smithsonian Institution presented the draft assessment of effects on historic properties for review and comment by the consulting parties and public. The full document was made available on the website for additional comment after the presentation.

In August 2020, the Smithsonian posted an update to the project webpage for review and public comment. The supplemental materials included alterations proposed to character-defining features, two additional reflecting pool studies, and the Assessment of Effects on Historic Resources.

At the most recent meeting on October 7, 2020, proposed minimization and mitigation for the adverse effects were presented with request for comments. Concluding steps in the Section 106 process are anticipated for early 2021 including drafting and finalization of a memorandum of agreement alongside a review of a third design mock-up.

NCPC approved comments on the Concept Design on May 3, 2019 and CFA favorably reviewed the Concept Design at its June 2019 meeting. Final NCPC and CFA review is anticipated in the spring of 2021.
RESOLUTION

In response to comments and feedback received from NCPC Commissioners on May 3, 2019 and throughout the Section 106 process, this preliminary design submission includes further information and design evolution. NCPC made the following requests, recommendations, and comments:

Reflecting Pool

- Requests: additional details regarding 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: Explore a pool alternative that retains the historic character-defining dimensions of Bunshaft’s pool design.

- Consulting Party Comment: Address the programmatic need for a larger reflecting pool.

- Requests: Provide information on the proposed material treatment for the inner partition wall.

- Consulting Party Comment: Look at replacing the inner partition wall with in-kind concrete.

- Consulting Party Comment: Provide more information on the proposed material treatment for the inner partition wall. Clarify if it is only to be granite to match the new stacked stone walls or it will include aggregate to compliment the original Bunshaft walls.

- Consulting Party Comment: Staff finds the gray stoned/geometric mock-up problematic. Staff fines the natural stacked stone mock-up more successful in addressing the balance of contemporary yet compatible.

- Consulting Party Comment: A traditional approach for stacked stone walls, with larger stones at the bottom, and smaller stones towards the top may be most appropriate. The color tones should be varied, but in the same range of tones as to compliment the color of the Bunshaft historic walls.

- Consulting Party Comment: Staff support spacing that provides more set-back between the new walls and the sculpture, while allowing visitors to have the ability to view the sculpture from all sides.

- Consulting Party Comment: Explore sculptures of different colors and finishes in front of the stone wall mock-ups.

Pedestrian Access

- Requests: The Commission requests that the Smithsonian work with NPS regarding potential alternatives for Jefferson Drive that improve the pedestrian crossing.

Historic Preservation

- Notes: The Lester Collins design elements, introduced to the garden in 1981, will need to be reevaluated as part of the Section 106 consultation process.

Signage

- Consulting Party Comment: Explain how on-site interpretation will take place and how it will show the layered site history and articulate the altered character-defining features such as the inner partition wall and reflecting pool.

Graphic and narrative responses to the above comments are included herein, along with preliminary submission requirements. On pages 29-30, updated reflecting pool design information shows its incorporation of the historic Bunshaft pool footprint with a tiered configuration that also enhances opportunities for varied modes of public engagement. On pages 48-50 internal stacked stone wall design is articulated along with further use of the mock ups for study of sculpture placement.
CHAPTER 2 - PROJECT CONTEXT

AREA DESCRIPTION

The Hirshhorn Museum and Sculpture Garden is located at the south side of the National Mall, centered on the city’s 8th Street axis facing the National Gallery of Art’s Sculpture Garden and the National Archives Building. The Museum’s campus is bounded by 7th Street at east, Independence Avenue SW at south, Mary Livingston Ripley Garden at west, and the Mall at north. Jefferson Drive bisects the campus, running east-west between the Museum Plaza, and the Sculpture Garden. The 9th Street tunnel passes under the west side of the campus.

The Sculpture Garden is situated in the elm panel that runs along the south edge of the National Mall. Its area – including sunken areas created by perimeter concrete retaining walls and street level areas at east and west, known as Aprons - is approximately 74,000 square feet. The site has been used continuously as a sculpture garden since 1974. Through this proposed revitalization it will continue to evolve to serve this function. Non-federal lands south of the Museum are zoned for high-density development (D-4, D-5 and D-8).

The revitalization of the Sculpture Garden was among the projects identified in the Environmental Impact Statement (EIS) prepared as part of the South Mall Campus Master Plan. NCPC has not requested Smithsonian support for additional NEPA as part of this project... The South Mall Campus Master Plan Record of Decision mitigations applies to the Sculpture Garden’s design and construction. Refer to appendix pages 62 and 63 for the applicable mitigation measures. As a previously developed site, there are no existing wetlands or natural habitats for endangered species. As noted in the EIS, wildlife in the project area is limited to those highly adapted to urban environments. No endangered or threatened species are known to be harbored on the proposed project site.
TRANSPORTATION

Located in the vibrant South Mall campus of the Smithsonian, the Sculpture Garden is accessible by public and private transportation. The Smithsonian does not provide public parking and the South Mall campus is reliant on a robust public transit system. Existing transportation to the site will be unchanged by the Sculpture Garden revitalization. No parking is currently provided on site nor will be added as part of this project.

The site diagram illustrates key locations for Metro, bus, bicycle, pedestrian, and vehicular transportation. Multiple Metro and bus lines are within walking distance. The Metro’s Green, Yellow, Blue, and Orange Lines stop at the L’Enfant Plaza station, three blocks south of the Sculpture Garden, and the Blue and Orange Lines also stop at the Smithsonian Station, one long block west of the Sculpture Garden. The National Mall Circulator stops at the intersection of Jefferson Drive and 7th Street SW and the free District Wharf neighborhood shuttle stops at the intersection of 7th Street and Independence Avenue SW. Bikeshare stations and bike racks within two blocks of the site provide an alternative mode of transportation. The museum building and plaza revitalization will study the potential for additional bike rack locations on the Hirshhorn campus.

Daily commutes to the site will not increase, as no new employment is anticipated as a result of the project. Visitorship to the specific site is anticipated to increase, but can be accommodated by the existing transportation infrastructure. The site transportation is consistent with that outlined in the South Mall Campus Master Plan.
EXISTING CONDITIONS

[1]: East Apron and 7th Street.
[2]: Dense planting along north edge of the Sculpture Garden adjacent to the National Mall.
[3]: Jefferson Drive and south edge of Sculpture Garden.
[4]: West Apron with post and chain railing.
[5]: Southwest corner of the Sculpture Garden is raised and at grade with the sidewalk of Jefferson Drive.
[6]: View from the South Overlook stairs looking into the West Garden over non-code compliant rail.
[7]: Uneven paving at intermediate level of the Sculpture Garden.
[8]: Cracked concrete wall at the West Apron looking down into the West Garden.
[9]: Staining and deterioration at the inner partition wall.
[10]: West ramp of the Sculpture Garden.

KEY PLAN
EXISTING CONDITIONS

[1]: Sculptures placed throughout north edge of the Sculpture Garden.
[2]: Henry Moore’s King and Queen situated in the East Garden.
[3]: Dense plantings at the east ramp leading down to the Central Garden.
[4]: Stained concrete perimeter wall at the South Overlook.
[5]: Uneven paving in the East Garden near the Wish Tree.
[6]: View looking south from the North Overlook to the Sculpture Garden’s central axis with partition wall in the forefront and the South Overlook and Museum Building to the South.
[7]: Drained reflecting pool.
[8]: View of South Overlook with enclosed entrance to the tunnel.
[9]: View looking east to Central Garden.
[10]: West stair from the Central Garden with deteriorated perimeter wall beyond.
The Hirshhorn Museum and Sculpture Garden functions as the Smithsonian Institution’s museum of modern and contemporary art, designed to house the collection of benefactor Joseph H. Hirshhorn. Architect Gordon Bunshaft of the firm Skidmore, Owings & Merrill designed the Sculpture Garden in conjunction with the Museum and Plaza, which opened to the public in 1974. As the design for the Museum evolved between 1967 and 1971, Bunshaft’s initial design for a cross Mall Sculpture Garden significantly changed with a reduction in the size of the Sculpture Garden and its central reflecting pool.

Bunshaft’s resulting design for the Sculpture Garden was minimal and austere to provide a neutral setting in which the artwork would be prominent. The sunken Sculpture Garden consisted of a series of terraces, paved in gravel and subdivided into smaller spaces with walls and plantings. Concrete cast in place walls with an exposed aggregate surface bordered the Sculpture Garden on the east, south and west, and an earthen berm separated the Sculpture Garden from the National Mall on the north, creating an intimate space in contrast with the open Mall vistas. Visitors accessed the Sculpture Garden through a wide single set of stairs on the north and a pair of lateral stairs on the south, with a second series of wide stairs leading to a central reflecting pool. An underground tunnel and staircase connected the Sculpture Garden with the Museum Plaza beneath Jefferson Drive. The majority of the outdoor space consisted of stone paving and gravel with no grass and few plants to offer shade. After the Sculpture Garden opened to the public, the vast gravel expanses and almost complete lack of shade resulted in an inhospitable environment for visitors.
1885 Construction begins on Army Medical Museum.

1938 Congress authorizes Smithsonian to create museum of contemporary art.

1969 Hirshhorn Museum and Sculpture Garden (HMSG) groundbreaking.

1966 Gift of Joseph H. Hirshhorn’s private collection announced.

1974 HMSG opens to the public.

1981 Modifications to the Sculpture Garden by Lester Collins complete.

1993 Reconstructed Plaza opens to the public.

2019 HMSG announces Sculpture Garden Revitalization designed by Hiroshi Sugimoto.


Re-designed Sculpture Garden site plan, 1971.

Sculpture Garden, Gordon Bunshaft design, 1974.

Sculpture Garden, Lester Collins modifications, 1981.

Current Sculpture Garden conditions, 2018.

In 1977, the Smithsonian Institution commissioned landscape architect Lester Collins to modify the Sculpture Garden to provide accessibility and environmental comfort. Planting beds, a sod lawn, and brick pathways replaced gravel ground cover. These modifications with additional concrete walls, shade trees, and vegetation created the Sculpture Garden’s subdivided sense of open-air rooms. Although the redesign left the south stairs untouched, the north stairs were narrowed to allow two flanking ramps. The redesign also modified the two sets of wide stairs at the center of the Sculpture Garden that brought visitors down to the lowest level of the garden with the reflecting pool. A narrow ramp and planting beds replaced the east stair and a smaller stair and planting berm replaced the west stair. All new walls were constructed of concrete with exposed aggregate to match the existing walls. Collins retained Bunshaft’s existing pool at the center of the lower Plaza and added a new fountain at the eastern side of the site. The rehabilitated Sculpture Garden was opened to the public in September 1981.

The Sculpture Garden has continued to evolve, most notably with the closure of the underground passage in the 1990s. Other significant changes include the replacement of landscape plantings over time, many of which were ill-suited to the microclimate of the sunken Sculpture Garden. Today, the pool is often kept unfilled so that it can serve as an emergency reservoir to mitigate frequent flooding events. However, the evolution of the Sculpture Garden has always been and continues to be in support of the Hirshhorn’s mission. The goals of the 1981 modifications are identical to those today - to improve accessibility, enhance visitor comfort with shade and seating, and to provide outdoor gallery space for the effective display of sculpture.

The Area of Potential Effect (APE) for this project was delineated in consultation with the DC Historic Preservation Office and other consulting parties. The APE includes the cultural resources that could be impacted as a result of the undertaking, as well as the area from which the project site is readily visible, particularly along major streets and vistas. The APE is roughly defined by Constitution Avenue NW on the north, 3rd Street on the east, Independence Avenue SW on the south, and 15th Street on the west, with an extension south to C Street SW bound by 9th Street SW on the west and 7th Street SW on the east. Refer to the area map at upper left. The table above provides a list of identified historic properties within the APE.
The Hirshhorn Museum and Sculpture Garden is a contributing resource to the National Mall Historic District listed in the National Register of Historic Places. In 2016, the Hirshhorn was determined individually eligible for National Register listing under Criteria A, for its association with historical events and patterns, and Criteria C, for its architectural characteristics. Meeting Criteria A, the determination documented the property’s association with the growth of the Smithsonian Institution and the National Mall during the second half of the twentieth century. For Criteria C, it also established the significance of the building as an outstanding example of Modernist architecture designed by Gordon Bunshaft. The property was also determined to meet Criteria Consideration G, for properties of exceptional importance that have achieved significance within the last fifty years.

The draft National Register nomination and the Determination of Eligibility note a period of significance for the Hirshhorn of 1974, which is consistent with National Register guidance to limit the period of significance to the date of construction. After further study concluded in early 2020, the Period of Significance was revised to 1974, 1981 to acknowledge the work of Lester Collins. This combined period of significance reflects the layered and evolving history of the site.

Character-defining features for these periods are listed below and graphically identified in the site plan at left.

1974:
- Setting for rotating display of sculpture;
- Recessed grade below the National Mall;
- Concrete perimeter and inner partition walls;
- Reflecting pool;
- North and South stairs;

1981:
- Lateral north ramps;
- East ramp (intermediate level);
- Hardscape paving; and
- Garden rooms.

The design of the revitalization respects the evolving Bunshaft-Collins design, maintaining and building on its character-defining features. The revitalization rebuilds many historic features including the concrete perimeter walls, south stairs, and alignment of the east ramp into the Central Gallery. The new design introduces improved universally accessible ramps that, for the first time, connect directly with accessible routes on both the National Mall and Jefferson Drive. Hiroshi Sugimoto’s introduction of contemplative gallery spaces defined by timeless stacked-stone walls develop the concept of Collins’s scaled garden “rooms.”

The proposed revitalization meets new requirements, programs, and standards for public exhibitions, and is in conformance with the Secretary of the Interior’s Standards for Rehabilitation. The Smithsonian has identified that the project will result in adverse effects on historic resources. Refer to the appendix for the Assessment of Effects on Historic Resources.
CHAPTER 3 - PROGRAM AND VISION

PROGRAM

The proposed Sculpture Garden program achieves the project goals outlined in the Introduction to support the Hirshhorn’s mission. The elements are organized into distinct programmatic zones that expand the welcome, foster the study of, contemplation, and engagement with art and the surrounding environment throughout the year. Each zone has its own spatial and programmatic identity, complementing others spheres within the unified Hirshhorn campus.

Visitor Arrival and Orientation: Overlooks and Aprons. A new and enhanced “front door” to the Museum at the National Mall provides space for orientation and wide vistas of the Sculpture Garden’s three galleries. Destination artworks positioned at the Sculpture Garden’s perimeter will inspire curious visitors from the National Mall to explore the Sculpture Garden, then guide them to the Plaza and Museum. Shaded seating will introduce spaces for rest and contemplation at street level. Apron overlooks will create new and accessible connections with elevated views into the activities of the sunken galleries, and improved connection with the National Mall context.

Contemporary Art and New Commissions: The West Gallery. A dynamic open lawn will support changing programs and unique contemporary art exhibitions. This flexible space will showcase temporary exhibitions, interactive installations, public programming, and monumental sculpture and exclusive commissions by leading contemporary artists working on monumental scales that the existing Sculpture Garden cannot accommodate.
Allee. The Allee will connect the West and East Galleries providing a visitor path and sculpture corridor that allows for varied placement of art within the immersive environment. The Allee provides an additional overlook into the Central Gallery and underground passage to reinforce the connection of the Sculpture Garden to the Hirshhorn campus.

19th and 20th Century Masterworks: The East Galleries. The vitality and originality of the Museum’s sculptural masterworks, many of them part of Joseph Hirshhorn’s founding gift to the nation, will be highlighted by intimately scaled gallery environments defined by timeless stacked-stone walls. A series of interconnected open galleries for the Hirshhorn’s extraordinary collection of modern bronze sculptures will maximize visual impact and viewer engagement. These galleries will dramatically increase the number of masterworks on display – up to 50% more. These opportunities enable curators and visitors to explore new narratives within an established history of art.

Community Activation: The Central Gallery and Reflecting Pool. The Central Gallery will provide a space for contemplation and performance art engagement. Its center is defined by an Art Platform surrounded by a tiered water feature; together these elements will provide a focal point for daily visitor reflection and improve comfort through evaporative cooling in warm months. In combination with amphitheater-like seating at either side of the Central Gallery, these flexible elements support a unique setting for the performative arts, including music, dance, and participatory art of the twenty-first century. Performers and audiences will engage with each other in site-specific configurations attuned to sound, movement, materials, and change over time.

Connection with the Museum Plaza: Underground Passage. Re-opening of the Underground Passage restores a key element of the Sculpture Garden’s original design and is critical to strengthening its connection with the Museum Plaza. The design improves visitor experience, comfort, and safety through the increase of daylight, visibility, openness, and ventilation. Openings at both ends of the Passage are to be enlarged along with the installation of reflective art panels and security features to address these needs.

Garden Support. To support operations, areas under the North and South Overlooks will provide tool and equipment storage, and support areas for garden, exhibition, security, events, conservation, and operational needs.

CURATORIAL VISION
Since its opening, the Sculpture Garden’s presentation of world-class modern and contemporary sculpture has provided visitors the opportunity to encounter iconic late nineteenth and twentieth century masterworks against the incomparable backdrop of the National Mall. Anchored by Joseph H. Hirshhorn’s collection, the Sculpture Garden welcomes visitors to enjoy works such as Auguste Rodin’s Monument to Balzac and The Burghers of Calais as well as iconic twentieth century works, such as Henry Moore’s King and Queen.

In the revitalized Sculpture Garden, a varied but unified architecture and landscape...
The Hirshhorn’s curators are working closely with the design team to test and calibrate their curatorial vision. The curatorial study plan (seen left) highlights Sculpture Garden zones and their purpose. The West Gallery will be open and adaptable, showcasing contemporary artworks that explore social interaction, architecture, process, music, dance, and mixed media, often on a monumental scale. By contrast, the East Galleries invite visitors into a sequence of gallery “rooms” to highlight foundational masterworks by artists like Auguste Rodin, Henry Moore, and Barbara Hepworth. The Central Gallery, with its Reflecting Pool and Art Platform, will be a dynamic space for site-specific works and performances, in addition to serving as a gallery for the display of masterworks from the Hirshhorn’s permanent collection.

Above: The curatorial team and design team are working together to confirm and test ideal relationships between artwork, landscape, and architecture within the virtual Sculpture Garden environment. The view shown above reflects the study of the placement of Rodin’s The Burghers of Calais within a room of the East Galleries.
CHAPTER 4 - PROPOSED DESIGN

DESIGN VISION

Gordon Bunshaft established the design vision for the Hirshhorn's campus, encompassing the Sculpture Garden, Plaza and Museum, in 1974. Three years later, Lester Collins was commissioned to adjust inhospitable elements of Bunshaft’s design vision in the Sculpture Garden to increase shade and seating and to introduce accessibility. The proposed design by acclaimed Japanese-American artist and architect Hiroshi Sugimoto adds to the layered visions of Bunshaft and Collins. Bunshaft looked to Japanese Zen gardens for inspiration, and similarly Collins drew inspiration from Japanese garden design and Chinese cup gardens. Sugimoto is a fitting partner for the Hirshhorn and his design is fully responsive to the needs of a 21st-century national modern and contemporary art museum. The museum is committed to spotlighting diverse, global perspectives; showcase dramatic changes in artmaking reflected in the permanent collection over the last five decades; and offers a dynamic platform for future art innovation.

In 1981, Lester Collins adapted the Sculpture Garden design for visitor comfort and access. Inspired by Asian cup garden traditions, Collins incorporated rich vegetation, rock and water features, “garden rooms” (similar to cup gardens) and “hide-and-reveal” moments that encourage visitor movement and flow. He also incorporated these techniques at Innisfree Garden, seen in the middle photo.

A master of Japanese garden design, Hiroshi Sugimoto advances the influences of Asian design principles of Bunshaft and Collins. Sugimoto’s Odawara Art Foundation completed in 2017 is a masterful integration of galleries, outdoor stages, art and gardens. He has an innate understanding as to how best to display masterworks with his long history of creating public outdoor art installations at the most important venues across the world. Sugimoto introduces intimate and contemplative galleries for modern art and flexible new galleries and art platforms for performance, video, and new large-scale commissions. Within the sunken garden, Sugimoto's design defines gallery rooms with stacked-stone walls inspired by Japanese artistic traditions. The use of ancient stacked stone masonry techniques in the Sculpture Garden revitalization lends a sense of timelessness to the space: a compelling context and backdrop for the display of modern and contemporary art.

Designing a contemplative sunken garden with a minimalist palette of materials and plantings, Bunshaft was likely introduced to the Japanese Zen tradition through collaborations with Isamu Noguchi, the acclaimed Japanese American artist and sculptor. Noguchi was known for fusing traditional and modern art. Noguchi and Bunshaft (photographed with Nina Bunshaft at Ryoan-ji Zen Temple, top left), worked together to create sunken gardens within well-known projects such as Yale University’s Beinecke Library and Chase Manhattan Bank Plaza in New York.

Stone is often incorporated at points of contemplation in Japanese gardens. In Sugimoto’s design for a karesansui garden, or “dry garden” (seen in the bottom photo), a view from a guesthouse veranda reveals a large stone island in front of a rich and naturally textured stacked stone wall. Built using centuries-old Japanese techniques these walls contain large feature stones in a harmonious composition. Similar stone gallery walls within the Sculpture Garden provide a cohesive design character while shaping space, movement and flow throughout the space.
SCALE AND ORGANIZATION

The proposed design strengthens the Sculpture Garden’s connection with the Museum and the National Mall along the city’s 8th Street axis. The Museum campus is bounded by the historic aggregate concrete walls (shown in the diagram at left). The monumental scale, character, alignment, and material continuity of the walls bounding the Sculpture Garden and Museum unify the Museum campus as seen from the National Mall. They are organized symmetrically about a central axis, with openings of varying widths, overlooks and vistas. The proposed design preserves the perimeter aggregate concrete walls as a fundamental unifying feature of the Hirshhorn campus. Secondary exposed aggregate concrete walls at overlooks signal places of arrival and reinforce the hierarchy of the perimeter walls.

Within the Sculpture Garden’s perimeter walls, stacked stone gallery walls and landscape elements shape visitor flow and create contemplative spaces for viewing art. These elements work together to create a cohesive setting with hide-and-reveal experiences, first introduced in the Garden by Collins, to display diverse forms of art.

On the next page, site sections illustrate visual relationships and overlook conditions shaped by the Hirshhorn’s campus. Iconic overlook views highlighting the 8th Street axis are featured from the Museum’s Lerner Room balcony (which will be reopened), and the Sculpture Garden’s North and South Overlooks. Framed by the Sculpture Garden’s perimeter walls, inner gallery walls, and landscape, these visual relationships serve to unify the Museum campus and its relationship to the National Mall.
SCALE AND ORGANIZATION

SITE SECTION - NORTHSOUTH THROUGH MUSEUM, PLAZA STAIR, UNDERGROUND PASSAGE AND SCULPTURE GARDEN

SITE SECTION - EASTWEST THROUGH SCULPTURE GARDEN
OVERLOOKS AND ENTRIES

Overlooks and Aprons provide physical and visual access points to strengthen the connection between the Museum and the National Mall, welcome and orient visitors with views into the Sculpture Garden, and improve accessibility.

Entrances to the Sculpture Garden will be flanked by colorful plantings that draw attention and signal welcome. At north and south, spacious overlooks provide moments of orientation before visitors descend to the sunken garden level. Visitors coming from the Museum Plaza will also be able to make their way through the Underground Passage to the lowest level of the Sculpture Garden, or cross Jefferson Drive to arrive at the South Overlook.

Gracious ramps along the west side of the site will connect with accessible, paved routes from the National Mall and from the Museum Plaza. This universally accessible route descends to an overlook and down to the West Lawn. From there, accessible pathways continue throughout the Sculpture Garden allowing visitors of diverse ages and mobilities to experience Museum programs and collections together.

The Smithsonian will continue to coordinate with NPS regarding pedestrian access along Jefferson Drive. This project will not include material changes to the road due to future staging and construction activities anticipated with the major Museum Revitalization project currently in the planning stages.
OVERLOOKS AND ENTRIES

NORTH AND SOUTH OVERLOOKS
The North Overlook is the main entrance to the Sculpture Garden from the National Mall. To strengthen this arrival point and connection to the Museum, the entrance’s east-west width has been restored to 60'-0” to match the width of the original 1974 north entrance. Flanking stairs into the Sculpture Garden recall the organization of the ramps introduced in 1981. In views from the National Mall, the primacy of the historic concrete walls is retained (refer to top left image). The South Overlook and stairs will be rebuilt based on the original 1974 details with the reuse of original stone stair treads. At bottom left, the view from the Museum’s Lerner Room balcony functions as an additional overlook providing expansive views of the Sculpture Garden that reinforce the axial relationships of the museum campus.

EAST AND WEST APRONS
The East and West Aprons create an inviting intermediate zone between the surrounding site and the Sculpture Garden. They provide changing sculpture displays that announce the Museum to 7th Street and the National Mall walkway. Perimeter seat walls and ground covers are designed to provide a shaded visitor amenity while offering protection for sculpture in the Aprons. Within the Aprons, new overlooks provide views into the Sculpture Garden under the shade of preserved mature Elm trees. These new overlooks will provide educational signage for visitors that describe the history and evolution of the Sculpture Garden.
**WEST GALLERY**

Visitors arriving at the west side of the site descend to the West Gallery via a gracious accessible route from the Museum Plaza or the National Mall. This route provides universal access to the Sculpture Garden, with open and filtered views of artwork and activities at the West Gallery lawn, Allee, and Central Gallery.

Above: View of the West Gallery from the South Overlook.
WEST GALLERY

The West Gallery is an expansive and flexible open lawn, open to the sky. The lawn will be periodically adapted to support temporary programs, seasonal pavilions, and the display of large-scale sculpture. Through these opportunities the Museum will engage visitors in new, dynamic ways. The West Gallery is framed by a sculptural stone wall along the walkways at west, and planters on the remaining three sides. Seat walls surrounding the planters are shaded by tree canopy and separated from the lawn by accessible paths.

[1]: West Gallery view from the NW corner of the site at the west ramp National Mall entrance. The view illustrates the capacity for the West Lawn to amply handle performance art with large scale gatherings.
EAST GALLERIES

The East Galleries will display modern and late 20th Century sculpture within a series of connected intimately scaled rooms. Visitor pathways weave between landscape and stacked stone gallery walls to create hide and reveal experiences that shape visitor flow and encourage the contemplation of artwork. The tree canopy in this area has been designed to provide a grove-like setting with soft dappled light illuminating outdoor gallery rooms. Complementary materials, tones, and textures of concrete perimeter walls, stacked stone walls, benches, shade, and plantings are composed to provide extraordinary settings for experiencing art.
EAST GALLERIES

Placement and alignment of stone walls throughout the East Galleries purposefully shape gallery rooms in a series for curatorial benefit. Visitor pathways weave in and out of these galleries revealing groupings of works that suggest distinct narratives. The size and configuration of the gallery room depicted at left encourage visitors to pause, and contemplate artwork at a human scale. Seat walls along planting beds provide opportunities for rest and contemplation.
CENTRAL GALLERY

The three signature elements of the Central Gallery are the inner partition wall, reflecting pool, and the Underground Passage. These three elements combine stone, water, and reflection in the tradition of Asian garden design principles, invoked by Bunshaft and Collins, to strengthen the Sculpture Garden’s connection with the Museum, and activate the space.

The Central Gallery is situated at the nexus between the National Mall, North and South Overlooks and Museum along the 8th Street axis. The proposed inner partition wall, reflecting pool and curved art walls of the Underground Passage create a moment of connection and a compelling transition along this progression. These design elements create a setting of unique spatial and sensory characteristics, ready to inspire artists and audiences. Seasonality, sight lines, and different types of exhibitions and programs were studied to refine the Central Gallery design.
Bunshaft’s design included a concrete partition wall that separated the Sculpture Garden’s central space from its north entry on the National Mall. The concrete partition provided a northern boundary to the central space and was similar in material character to the perimeter walls. The addition of ramps in 1981 created another spatial boundary north of this wall, changing the inner partition wall’s relationship to the Mall and purpose within the Sculpture Garden. The proposed design retains the inner partition wall’s location but adjusts its height and construction to unify the Sculpture Garden spatially and materially. The height of the new wall has been reduced to enhance visibility into the Central Gallery from the Allee. The wall is to be constructed of stacked stone masonry to unite the Sculpture Garden in a fully cohesive and timeless design.

In a traditional Zen garden, the most important design decision is identifying the kaiseki or “scenic stones” which occupy the garden space and anchor the composition’s abstract. The inner partition wall is effectively Sugimoto’s kaiseki stone; as such, it is crucial to the Sculpture Garden’s overall composition. It provides a cohesive material character and texture that connects east and west and an iconic backdrop for sculpture, new installations and performance art in the Central Gallery space and Art Platform.

Above: View of performance at the Central Gallery reflecting pool with inner partition wall as the backdrop. The audience is positioned at the east and west amphitheater seating, temporary seating to the south, and standing room along the Allee.
REFLECTING POOL

At the heart of the Sculpture Garden, the reflecting pool will provide remarkable visitor engagement with site-specific sculpture, time-based and performance art, serve as a cool oasis for contemplation in D.C.’s hot summers, and integrate key features of the Sculpture Garden’s history.

The proposed design incorporates the 1974 pool shape and location into the expanded pool configuration. It highlights and honors the 1974 footprint by ensuring that this portion of the pool will be prominent and visible year-round by using heated water. This will be distinctive, as the Smithsonian typically drains water features (including the Sculpture Garden’s existing pool) during winter and when threatened by floods. The reflecting pool’s history will be highlighted by informational signage and Hirshhorn Eye, the dynamic, free gallery guide that uses image recognition to share easily accessible video content via mobile devices. The Hirshhorn is committed to preserving the memory of the historic pool and highlighting the Sculpture Garden’s evolution.

The pool’s expanse improves visitor comfort by reducing heat island effect and providing evaporative cooling. The reflecting pool is flanked at the east and west by amphitheater seating along raised planting beds with extensive shade from surrounding trees.

An Art Platform at the center of the pool serves as a flexible programming and exhibition space. The basins to the north and south of the art platform are stepped, concentrically.

Nested tiers are revealed with reduced water levels, allowing for a variety of pool sizes and flexible seating around and in the pool when drained. Artists will be able to anticipate the distance between their artwork or performance by filling or draining the pool’s basin. The tiers may also support site-specific works and performances.

On the next page you will see the variety of seating and performance arrangements made possible through the pool design.

[1]: A rendered bird’s eye view of the reflecting pool. The shown configuration has a second tier surrounding the north, east, and west edges of the historically significant Bunshaft Pool. The south side of the pool has three tiers.
CENTRAL GALLERY
REFLECTING POOL
ARRANGEMENTS

Typical Summer Configuration - Pool Filled
Performance Seating around Pool
Curated Exhibition

Informal Group Gathering
Performance Seating in Terraces
Typical Winter Configuration - 1974 Pool Heated
CENTRAL GALLERY

REFLECTING POOL STUDIES - 1974 POOL ARTICULATION

Additional studies were conducted to consider other means to retain the historic dimensions and location of the 1974 pool while addressing the Museum’s programmatic needs. The two alternatives were not successful at meeting the program requirements.

ALTERNATIVE 1

In Alternative 1, the art platform is shifted south to further distinguish and create a complete border around the 1974 pool area. Along with the Art Platform, the southern, terraced area of the pool is also shifted to the south. These shifts situate the stage off center from the Central Gallery space, and compromise the design as a setting for performance in the round. It reduces circulation space and seating area capacity south of the reflecting pool to an uncomfortable degree. It makes a completely closed boundary around the basin north of the Art Platform and decouples the two basins for a disjointed composition.

ALTERNATIVE 2

In Alternative 2, the 1974 pool area north of the Art Platform is featured more prominently by removing the outer tier from the proposed design. The Alternative 2 pool footprint corresponds approximately to the size of the sod panel currently in the Sculpture Garden south of the 1974 reflecting pool. Referencing the original design and contrasting with adjacent pavers, a dark border defines the 1974 pool edge and matches the basin. This treatment results in an unsafe condition which lacks the visual contrast required between the pool edge and pool basin.

Alternative 2 reduces the overall width and proportions of the reflecting pool, minimizing it as a Central Garden focal point and the care taken to develop the dimensional relationship between the Underground Passage opening, pool and seating. The reduced seating capacity within the reflecting pool that is developed with this alternative hinders programming flexibility and the potential for intimate engagement with an audience and artist. The smaller reflecting pool size also increases the hardscape to pool ratio which reduces the effectiveness of the pool to temper the garden micro-climate with evaporative cooling.

Proposed Design: Partially drained.
Alternative 1: Partially drained.
Alternative 2: Filled.
UNDERGROUND PASSAGE

The 1974 design included an underground visual and physical connection between the Museum and the Sculpture Garden beneath Jefferson Drive. However, the narrow proportions of the passage and lack of natural daylight created a dark and unwelcoming experience resulting in the closure of the Underground Passage. The Plaza Level passage entrance was covered over in the 1993 Plaza modifications. The passage was later enclosed for use as art educational space. This closure of the Underground Passage has impeded the original flow of visitors and visual connection between the National Mall and Museum ever since.

The Sculpture Garden revitalization will reestablish a direct connection between the Sculpture Garden and the Museum Plaza by reopening the Underground Passage. As illustrated at left, the Passage is a physical connector between spaces and provides visual continuity from the Allee through the Reflecting Pool and to the Museum Plaza.

[1]: View looking south connecting the central line of the reflecting pool Art Platform, Underground Passage and Lerner Room balcony of the Museum Building.
UNDERGROUND PASSAGE

In order to successfully reopen the Underground Passage, the space must be safe and inviting to visitors. This is achieved by increasing visibility, light, openness, and ventilation, along with additional security measures.

The Underground Passage is lined by two symmetrical stainless steel curved art panels that reflect light, views, and imagery of the Sculpture Garden. Sugimoto states, “The Garden greenery is experienced like the mirror image of an Impressionist painting by Seurat or Monet, but curved.” The stainless steel curves into a funnel shape that recalls Sugimoto’s iconic Infinity sculptures. Its northern end widens dramatically to increase the sense of openness to the Sculpture Garden and bring in daylight. This requires limited removal of historic fabric.
UNDERGROUND PASSAGE

The passageway symbolically aligns with the center of the Museum and fountain, and reinforces the central north-south axis of Bunshaft’s original design. The steel panels will be assembled of smaller welded vertical panels, polished to a mirrored finish. The craft of the manufacturing and assembly of these composite panels will be expressed, through vertically segmented, curved, mirrored reflections.

The Plaza opening will be uncovered and enlarged by extending the opening above the stairs to increase natural light and ventilation into the Passage. The design restores the historic stair connecting with the Museum Plaza, with balustrade designs based on historic details, modified to meet today’s code requirements.
The Sculpture Garden material palette consists of plantings, historically inspired materials, and reclaimed hardscape materials that work together to create a unified composition. The project’s material palette is shaped by historic influences with construction of important site features in kind with their historic counterparts, as well as the reuse of previously salvaged historic materials.

Native and adapted trees and groundcovers

Top: Exposed aggregate concrete
Middle: Swenson Pink granite
Bottom: Absolute Black granite

Top: Brandywine boulders
Middle: Swenson Pink boulders
Bottom: Asian granite pavers
LANDSCAPE ORGANIZATION

Landscape elements are fully integrated with the architecture to reinforce and complement its spatial strategies and character and incorporate key aspects of the historic landscape. Canopy and ground cover contribute to visitor comfort and a serene harmonious environment for experiencing sculpture.

Planting within the Sculpture Garden creates distinct character zones which visitors can experience throughout their procession. Zone A provides improved visibility and connection between the Sculpture Garden and its context. Zones B and C emphasize the 8th street axis with views between the Museum, the National Mall, and the Garden overall. “Garden rooms” in Zones D and E reflect Collins’ design influence and provide intimately scaled galleries and moments of reflection with works of art. These complementary settings will bring sculpture, architecture, and plantings into a cohesive garden environment.
LANDSCAPE

HISTORY

The proposed tree and plant palette reflects design influences of both Gordon Bunshaft and Lester Collin and draw similar inspiration from Japanese and Chinese gardens. In addition to the careful preservation of the mature Elm trees at the East and West Aprons, cherry trees reminiscent of those introduced in 1981 will grace the northern edge of the Sculpture Garden. A Sugar Maple will be located nearly in the exact location as the one introduced in 1981. Two additional Sugar Maple trees will flank the North Overlook and reinforce the Sculpture Garden’s north-south axis. A cluster of pines is introduced in the East Galleries, in keeping with Asian garden design traditions seen in the 1981 plantings.

Several species included in the proposed garden have been selected as counterparts to Collin’s original plant list. These native and adapted species have been selected to reflect the color, texture, and flower of some of Collins’ selections which support the sustainable goals of the garden revitalization, while achieving a lush ground plane.
LANDSCAPE

VIEW SHEDS

As seen in the top section, a strong edge of Japanese flowering cherry trees along the north side of the Sculpture Garden mirrors Collins' gesture on the National Mall and reinforces the axial view from the Museum. Preservation of the mature elms at the East and West Aprons maintain the elm panel, and National Mall view shed. The project does not negatively affect any existing view sheds.
Trees have been selected for visual characteristics of form, texture, color, seasonal diversity, and resiliency in addition to reflecting Sculpture Garden history. Trees will frame views into the Sculpture Garden from overlooks at all four cardinal directions. Trees along the north and south edges of the Sculpture Garden are held back from the central axis to enhance connections between the Museum and the National Mall. This axis is further framed by the trees flanking the Central Gallery.

Shade trees are introduced throughout to enhance visitor comfort: at benches around planters and tiered seating flanking the Central Gallery. Tightly spaced red maple trees will create a grove-like effect with a delicate canopy that reinforces the human scale of the gallery rooms. The maple trees will grow straight and upward to create a high, lacy canopy with brilliant red color in the fall. This canopy will produce a soft, filtered light with dappled shade. North of center of this grove-like area, a contrasting trio of Loblolly Pines will create a year-round evergreen highlight.
**TREES**

*Acer saccharum x barbatum*  
‘Sandersville’  
Sugar Maple  
Deciduous Tree  
20-22m

*Ulmus davidiana var. japonica*  
‘Morton’  
ACCOLADE  
Elm  
Deciduous Tree  
20-22m

*Gymnocladus dioica*  
Kentucky Coffee Tree  
Deciduous Tree  
10-14m

*Pinus taeda*  
Loblolly Pine  
Evergreen Tree  
12-15m

*Prunus yedoensis*  
‘Akebono’  
Flowering Cherry  
Deciduous Tree  
8-10m

*Acer rubrum*  
ARNOG ‘Built to Last’  
Red Maple  
Deciduous Tree  
10-12m

*Cornus kousa*  
Kousa Dogwood  
Deciduous Tree  
8-10m

*Cercidiphyllum japonicum*  
Katsura Tree  
Deciduous Tree  
10-14m
LANDSCAPE
TREES

A. Ulmus davidiana var. japonica
'Morton' ACCOLADE
Elm

B. Prunus yedoensis
‘Akebono’
Flowering Cherry

C. Acer saccharum x barbatum ‘Sandersville’
Sugar Maple

D. Cercidiphyllum japonicum
Katsura Tree

E. Gymnocladus dioica
Kentucky Coffee Tree

F. Acer rubrum ARNOG ‘Built to Last’
Red Maple

G. Pinus taeda
Loblolly Pine

H. Cornus kousa
Kousa Dogwood
**LANDSCAPE**

**TREES**

All tree species except three are native or cultivars of North American native plants. Under-story natives and non-natives will be utilized for diversity and resiliency.

The two plan diagrams at the left compare the tree canopies provided today with the proposed design. Tree placement for the revitalization has been strategic to provide shade over seating areas within the East Galleries and throughout to create a comfortable environment for the viewing of art.

The proposed tree plan is compliant with the NCPC tree replacement guidelines. No trees 31.8” diameter or greater will be removed. Existing trees were assessed for potential successful transplant and no candidates were identified. Replacement trees are native or non-invasive and will be planted at larger than the minimum caliper size or height. Refer to the chart on the left that shows seven existing trees on site that have a trunk diameter greater than 10” and will be replaced. Of these trees, three have scores that require 1:2 replacement and two have scores that require 1:3. The species rating is derived from the Mid-Atlantic Tree Species Rating Guide, while the conditions rating is based on the Council of Tree and Landscape Appraisers (CTLA) Guide to Plant Appraisal. All other trees were narrower in diameter and require only a 1:1 replacement. Forty-nine existing trees will be removed as a part of this project with forty-nine replacements required and provided. The new trees will be planted on the project site within the LOD. Planting soil volumes are consistent with industry best practices.

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<th>Species</th>
<th>Diameter (inches)</th>
<th>Species %</th>
<th>Condition %</th>
<th>Score</th>
<th>(1:X) Tree Replacement</th>
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Diverse plantings at the ground plane have been selected for diversity of form, texture, seasonal interest and height to emphasize and complement sculpture and architecture. The design concept incorporates a stylized naturalism, refined with soft tones and lush textures. The ground plane has been developed to be a horticulturally rich mix of primarily native species set in drifts in raised and at grade planting beds.

Visitors encounter a rich four-season landscape, with delicate flowering plants and moments of discovery in each gallery. The proposed planting is a sustainable planting palette of 47 species of individual plants. The overall design includes 60-70% native planting by quantity/area. The interdisciplinary team has made efforts to introduce plantings native to the region as well as those connected to Asian garden design concepts present throughout the Sculpture Garden’s history. Anticipating a changing climate, species are selected for this, and slightly warmer, hardiness zones.

SOIL

Soil profiles have been designed for the various planting conditions in the Sculpture Garden to provide healthy growth, adequate under-drainage, and proper aeration. Soils are designed to mimic the genesis of natural soil profiles: higher organic content in surficial soils and lower organic content in deeper layers. Deep-rooting soil profiles provide high nutrient and soil moisture availability. Planting bed soils embody properties to maximize plant vigor and minimize maintenance.
Lavendula ‘Phenomenal’
Lavender
Perennial
Bloom time: June-Aug
60-80cm
Europe

Anemone canadensis
Windflower
Perennial
Bloom time: Early Spring
20-40cm
North America

Carex appalachia
Appalachian Sedge
Perennial
30-60 cm
North America

Euphorbia carollata
Flowering Spurge
Perennial
Bloom time: Summer
30-90cm
North America

Porteranthus trifoliatus
Bowman’s Root
Perennial
Bloom time: Summer
Notable fall color
60-90cm
North America

Anemone virginiana
Thimbleweed
Perennial
Bloom time: Spring
30-45 cm
North America

Aronia ‘Ground hog’
Dwarf Chokeberry
Perennial
Bloom time: Spring
20-35cm
North America

Bouteloua gracilis
‘Blonde Ambition’
Blue Gramma
Perennial
Bloom time: Summer
60-75cm
North America

Athyrium filix-femina
‘Lady in Red’
Lady Fern
Perennial
30-60cm
North America

Aqueliegia canadensis ‘Corbett’
Columbine
Perennial
Bloom time: Spring
30-45 cm
North America

Geranium maculatum ‘Album’
Wild Geranium
Perennial
Bloom time: Spring
30-60 cm
North America

Tiarella cordifolia
Foam Flower
Perennial
Bloom time: May
20-30cm
North America
CONCRETE WALLS

The existing perimeter walls of cast-in-place, exposed aggregate concrete are a major unifying feature of the Hirshhorn Museum and Sculpture Garden. These walls define an identifiable precinct for the Museum campus. They are organized symmetrically about the 8th Street axis, with openings of varying widths, overlooks and vistas.

The perimeter concrete walls will continue to be a fundamental unifying feature of the Hirshhorn campus and will be strengthened by the proposed design with an enhanced northern boundary. Secondary exposed aggregate concrete walls signal places of arrival and reinforce the hierarchy of the perimeter walls. They will accommodate gracious arrival experiences, including improved access from both north and south for persons using mobility devices.
CONCRETE WALLS

Due to an alkali-silica reaction within the concrete wall known as “concrete disease,” the existing perimeter walls are failing and are required to be fully replaced. These walls will be re-built using Swenson Pink granite aggregate, sourced from the original Maine quarry used in the 1974 construction. Swenson Pink is ubiquitous within the Hirshhorn campus, and will be used for several applications on this project. The perimeter walls will be slightly raised to a height of 3’-6” above adjacent grade to meet current code requirements. Modification to the wall construction will ensure strength, longevity, and prevent future alkali-silica reaction.

Top Center: Fragments of Swenson Pink granite.
Top Right: Detail photograph of the existing exposed aggregate showing the large chips of Swenson Pink granite set in a sandblasted paste.
Bottom Left: Typical perimeter retaining wall section rebuilt with an increased height to meet code-requirements. The existing profile is shown with a dashed blue line.
Bottom Right: Photograph showing an existing perimeter wall which exhibits signs of alkali-silica reaction.
CONCRETE GUARDRAILS

Guardrails and balustrades at Overlooks, the Plaza Stair, and secondary concrete walls will be constructed with consistent material, appearance, and texture as the historic concrete, matching the perimeter walls.

Historic balustrade designs at the South Overlook and Plaza Stair will be adapted for a height of 3’-6” above adjacent grade in order to meet code requirements. The curb height will be slightly raised in order to maintain the historic proportions of the top rail. Horizontal openings larger than 4” will be brought into compliance by introducing a centered horizontal bronze tube as shown in the two section details at far left.

Top Left: Section through the South Overlook guardrail.
Top Right [1]: Existing conditions photograph taken from the Central Garden looking towards the South Overlook.
Bottom Left: Section through the Plaza guardrail.
Bottom Right [2]: View from the Plaza, showing the reopened Plaza stair with guardrail and reinstalled salvaged stair treads.
STACKED STONE WALLS

Inner walls that shape the Sculpture Garden’s gallery spaces are distinct and lower than the perimeter walls to reinforce the primacy of the concrete perimeter walls, and to maintain historic views from the National Mall. To establish the important hierarchy between the historic concrete perimeter walls and new stacked stone walls, the tops of stacked stone walls are typically two feet lower than the adjacent concrete perimeter walls. Where the two types of wall meet, they are separated by a one-foot reveal.

Typical stacked stone walls will be made of reclaimed Brandywine granite from Pennsylvania, harvested from construction sites. This salvaged granite is a sustainable material source that meets the aesthetic requirements of tone, texture, and patina.

Above: Photograph showing Brandywine granite boulders.
STACKED STONE WALLS
The use of ancient stone setting techniques with care for orientation, angle, sequence, and fitting will result in beautiful and durable handcrafted walls. The stone stacking technique will yield pylon-shaped walls with sloped faces at an 1:10 angle, identical to the faces of the Plaza’s perimeter walls.

Stacked stone walls, along with the concrete perimeter walls and landscape elements within the Sculpture Garden shape gallery spaces and serve as backdrops for art. Images at the bottom left show investigations conducted by the Hirshhorn curatorial team using the 2019 design mock-up.

Top Left: Section elevation of a typical stacked-stone wall. The drawing establishes the overall dimensional design parameters including the horizontal gap between the stacked stone wall and concrete wall and the two foot vertical elevation change between the top of the stacked stone wall and the top of the concrete perimeter walls.

The stacked stone gallery wall mock-up has served to test the effect of sculptures of various textures and scales.

Bottom Left: Photograph showing Jean Earp’s Evocation of Form in front of a stacked-stone wall mock-up.

Bottom Right: Photograph showing Alberto Giacometti’s Monumental Head in front of a stacked-stone wall mock-up.

Key Plan
INNER PARTITION WALL

As the iconic heart of the Sculpture Garden, the inner partition wall is the only stacked stone wall constructed in the location of an existing wall and will incorporate Swenson Pink granite stones sourced from the original quarry used for the aggregate in the concrete walls. As with the Brandywine granite, these stones will be salvaged from resources that have been weathered and patinated, for a consistent effect that is subtly distinguished and will reduce the carbon footprint created from new mining. As with the other stacked-stone gallery walls, the inner partition wall faces will be battered with a profile in keeping with those of the Plaza’s perimeter walls, as shown at near left.

Above [1]: View looking north at the inner partition wall with amphitheater seating to the left.
STONE SEATING ELEMENTS

Swenson Pink granite will be featured in several Garden seating and paving elements, for consistency of the material palette and to relate to the historic concrete aggregate and stair treads of 1974, and bench design of 1981. Seat wall bases will be constructed of solid, thermal-finished Swenson Pink granite blocks, up to 6'-0" long. Throughout the Sculpture Garden, continuous stone seat walls surrounding raised planters are inspired by seat wall planters introduced in the East and West Gardens in 1981 (refer to top left image). Seat walls throughout the Sculpture Garden provide nearly four-times the seating capacity currently available and give opportunities for rest with options for visitors using mobility devices to sit shoulder-to-shoulder with their companions. Amphitheater-like benches flank the Central Gallery and recall the amphitheater-like steps of the 1974 design. Freestanding seat walls surround the at-grade planters at the East and West Aprons. The seat walls are designed to conceal continuous LED lighting to illuminate nearby pathways. At strategic locations, the solid bench base stone will include flush custom bronze enclosures that house electrical, water and data outlets.

Top Left: An existing site photo of a Collins seat wall surrounding a raised planter. Right: View looking at the seat walls along the raised planters of the Allee. Bottom Left: Salvaged Swenson Pink stair treads in storage.
STONE PAVING

Salvaged and new Swenson Pink granite is used in keeping with the historic material palette of the Sculpture Garden. Swenson Pink will be incorporated at visitor arrival points including the North and South Overlooks, stair treads and ramps. Original stair treads salvaged and stored by the Smithsonian during the 1981 modifications will be reinstalled. New dimensional granite will be used as required for a consistent and harmonious overall treatment. The pavers will be approximately 18”x36.”

Reclaimed Asian granite pavers, salvaged from paths and plazas, will be used for the horizontal paving within the Sculpture Garden. Individual pavers are elongated in shape and vary in size, typically 9”x72”. At the Central Gallery, reclaimed pavers will be approximately 18”x36” typically, with large rectangular granite slabs to be installed at the Art Platform.

The reflecting pool will be clad in Absolute Black granite consistent with the existing reflecting pool material, and to contrast with surrounding paving for safety. The material used for the historic 1974 pool basin may be treated differently - with a distinct honed or thermal finish - to differentiate and highlight this area.
HANDRAILS

A custom bronze handrail is envisioned along stairs and ramps throughout the Sculpture Garden and connecting to the Museum Plaza from the Underground Passage. The code-compliant handrails will have a roughly oval shape, with a continuous recess below to receive a linear lighting element. The handrails are to be supported on cast bronze posts along stone walls, and attached directly to concrete walls with bronze brackets.

Above: A photo of an existing handrail on site.
Above: A section through the handrail profile.
Bottom: A photo of a cardboard handrail mock-up.
LIGHTING

The nighttime appearance of the Sculpture Garden will be consistent with other buildings and sites on the National Mall, with low light levels that do not compete with major landmarks such as the Washington Monument and Capitol. Light sources will be fully integrated and concealed within the architecture to provide a soft, luminous glow on paving and adjacent hard surfaces. This strategy is combined with a layered approach to provide appropriate levels of illumination for the Garden’s unoccupied and occupied conditions. The lighting design aims to meet the dark sky approach.

General site lighting includes LED fixtures integrated within seat walls and handrails to create an ambient glow on adjacent surfaces, ground planes and egress paths. Lighting mock-ups will be studied to orient these fixtures for a wide spread of light on adjacent paths. Handrail lighting systems provide required ramp and stair illumination that comply with prescribed life safety lighting requirements.
**LIGHTING**

Unique, location-specific lighting within the Sculpture Garden is found at the Underground Passage, Reflecting Pool, and Allee. At the Underground Passage, linear coves are concealed above and below the art walls, providing illumination for circulation, small events, and operational needs. Submersible wet/dry LED fixtures concealed at the Art Platform and walkway edge illuminate the stepped basin. Fixtures concealed within the concrete wall that supports the North Overlook illuminate the Allee paving.

At Aprons, works of art are illuminated via hidden, in-grade LED fixtures. Additionally, portable cord and plug art lighting is to be provided as required for art programming and events. A lighting control system will allow for multi-scene and fixture dimming control affording the Museum the capacity to program light levels for a variety of functions.
SECURITY

The Sculpture Garden revitalization proposes a layered approach to security that includes perimeter strengthening, camera surveillance, lighting, and a 24-hour personnel presence on site. Integrated security gates will protect the Sculpture Garden’s major entrances after dark. At Overlook perimeter walls, double-leaf security gates will swing and extend out from recesses in the walls. At accessible entrances, sliding security gates will extend across the pedestrian route. At the Underground Passage, a security grille will close off the entrance from the base of the Plaza stairs.

Personnel presence will ensure safety for visitors and artwork. A guard booth provided at the SW corner of the site will allow for in-person surveillance to accompany site cameras. Video camera surveillance will be discretely placed throughout the garden with 24-hour full coverage of the sunken garden, aprons, and passage. In the Aprons, temporary light fixtures providing sculpture illumination will add security for sculptures placed along this edge.

Above: The guard booth is constructed mostly of exposed aggregate concrete, the predominant material of the Hirshhorn Museum campus.
SIGNAGE

Signage will be provided to address wayfinding, education, exhibitions, donors, and landscape identification. Sculpture Garden identification signage will be placed on perimeter concrete walls at major entry points. Trees and groundcover east and west of the North and South Overlooks have been planned to provide visibility of signage to each side of the overlook entrances.

Educational exhibits will be located at street level as well as within the sunken Garden. These exhibits will describe the Garden’s evolution, and identify features of the designs of Bunshaft, Collins and Sugimoto. The reflecting pool and inner partition will be identified and interpreted, to reveal what has been retained and altered over time. Additionally, the Hirshhorn Eye initiative will make videos of experts and contextual information available to all visitors, providing opportunities to dive deeper into the Garden’s history. Signage design is in its early phases and will be further described in the next submission.
The sunken Sculpture Garden has faced challenges throughout its history with its unique micro-climate and sunken location. Within a 500-year floodplain and at an elevation approximately eleven feet below the National Mall, the Sculpture Garden experiences heavy flooding that threatens collections, endangers plant health, and stifles operations during and after major storms. Its facilities are especially vulnerable to flooding when heavy precipitation occurs over a short period. Over the last year, the Sculpture Garden has experienced severe flood events in July 2019 and August 2020. The Sculpture Garden is an integral part of the Hirshhorn campus, thus relocation was not considered. Instead, the revitalization requires a new stormwater management approach to address flooding.

Water level monitoring conducted from December 2019 to October 2020 has confirmed the water table is below the lowest level of the Sculpture Garden. However, field investigations conducted in early 2020 found that an existing sewer pipe below the Garden is non-functional and cannot be used as an outfall in future. The inability to drain water effectively to the storm sewer is contributing to excessive flooding.

This map complies with FEMA’s standards for the use of digital flood maps if it is not void as described below. The basemap shown complies with FEMA’s basemap accuracy standards. The flood hazard information is derived directly from the authoritative NFHL web services provided by FEMA. This map was exported on 7/31/2018 at 11:10:36 AM and does not reflect changes or amendments subsequent to this date and time. The NFHL and effective information may change or become superseded by new data over time. This map image is void if the one or more of the following map elements do not appear: basemap imagery, flood zone labels, legend, scale bar, map creation date, community identifiers, FIRM panel number, and FIRM effective date. Map images for unmapped and unmodernized areas cannot be used for regulatory purposes.

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The FEMA floodplain map illustrates that the Hirshhorn Museum Sculpture Garden is not within the 100-year floodplain but does indicate that the Sculpture Garden is within the 500-year floodplain.
A multi-tiered storm water management strategy is proposed to meet DOEE requirements and achieve a sustainable, long-term solution for the Sculpture Garden’s unique below-grade conditions. Discussed in consultation with DOEE, the approach includes under-slab retention and infiltration along with capture, treatment, and reuse of storm water. A 20,000-gallon cistern beneath the North Overlook is proposed to capture storm water. The captured water will be treated to meet potable water requirements and reused on site for irrigation and toilet demand. Currently being studied is the use of treated storm water to recharge the central reflecting pool, which provides evaporative cooling for visitor comfort during the unrelenting heat of the DC summer months.

Water retained under slab will be infiltrated to recharge groundwater. Plantings will benefit from this stored storm water without being inundated. The conservation of the heritage elms will also earn storm water credits as DOEE considers this a storm water retention practice. Percolation tests will be conducted in the coming weeks to confirm soil conditions and volumes. A new storm sewer line that connects with the 7th Street main will be installed to address any water not infiltrated or reused on site.

In addition to addressing the lack of adequate drainage and associated flooding, temporary flood barriers will be deployed at Sculpture Garden entrances, ramps, and stairs prior to heavy storm events.
SUSTAINABILITY

The Smithsonian Institution is committed to sustainable management of the site from construction through the life of the Sculpture Garden and the project team is pursuing SITES certification. Administered by Green Business Certification Inc. (GBCI), the SITES rating system is used by architects, landscape architects, and other designers to design landscapes that meet sustainability goals with considerations for ecosystem protection, flood mitigation, and climate regulation.

As shown throughout this report, the project takes a sustainable approach to soil, water, vegetation and materials on site; and provides for human health and well-being through universal accessibility, equity, a focus on opportunities for mental restoration and social connection, and beauty.

UTILITIES

Replacing failed infrastructure is required on site to eliminate flooding, and for successful garden operations. Refer to the routing diagrams at left showing the proposed utility impacts to NPS property. North of the Sculpture Garden a new storm drain and water service will be required while at south, a new sanitary sewer and utility ductbank will be installed. Preliminary descriptions are provided here, with final coordination and sizes still under development.

Storm Drain:
One 18” RCP storm drain will connect to the existing public main in 7th Street NW. The line will run west-east through NPS property north of the Garden. There will be a 48” storm manhole required north of the Garden on NPS property.

Water Service:
A new 3” ductile iron pipe (DIP) water service will connect to the existing public main in 7th Street NW. The line will run west-east through NPS property north of the Garden. The water service will run parallel to the storm drain described above.

Sanitary Sewer:
A new 3” PVC sanitary sewer force main that replaces an existing sanitary line will cross Jefferson Drive in NPS property west of the Underground Passage to connect the Garden to the Museum. This connection is necessary as the closest existing public sanitary main to the Sculpture Garden is south of the Museum.

Utility Ductbank:
A new 12-way concrete-encased utility ductbank that replaces an existing ductbank will cross Jefferson Drive west of the Underground Passage. The proposed ductbank is 3’Vx4H, and houses 2” and 4” conduits for security, fire alarm, IT, telecom, lighting, and electric.
APPENDIX

A. REPORTS
   SOUTH MALL CAMPUS MASTER PLAN AND EIS RECORD OF DECISION
   ASSESSMENT OF EFFECTS ON HISTORIC RESOURCES

B. DESIGN STUDIES
   REFLECTING POOL
   BALUSTRADE
   PLAZA ACCESS
   GUARD BOOTH
The Sculpture Garden Revitalization is addressing the following priorities of the South Mall Campus Master Plan:

- Enter & Experience - Make points of entry clearer, more accessible, and easier to find through improved orientation, wayfinding, and location.
- Upgrade the Underground - Better utilize the existing below-grade space through clearer circulation, increased daylighting, and easier access to amenities.
- Activate the Afterhours - Provide the experiential, program, and technical capacity to support active nightlife within the South Mall Campus museums and gardens.
- Expand Education - Update and expand educational facilities to provide greater flexibility, incorporate new technology, and connect with other SI programs.
- Engage the Gardens - Capitalize on the beauty and popularity of the existing gardens by improving circulation, providing better maintenance facilities, integrating with museum programs, and expanding their ability to accommodate large groups.
- Connect the Campus - Improve circulation across the campus to encourage entry from the National Mall, facilitate east-west pedestrian flow both at-and below-grade, and remove impediments to a connected campus.
- Convene & Collaborate - Provide opportunities and venues for pan-institutional collaboration, meetings, and events. Pan-institution refers to activities that may occur across the Smithsonian.

The Sculpture Garden Revitalization is addressing the following purpose and need of the South Mall Campus Master Plan:

- Restore, repair, and rehabilitate historic properties;
- Replace roofs and building systems that are at the end of their useful lives;
- Improve accessibility and usability by individuals with disabilities;
- Improve circulation throughout the campus;
- Provide additional museum and event space;
- Update security measures to meet SI and federal requirements.

The Sculpture Garden Revitalization will implement the following mitigation measures identified in the Final EIS of the South Mall Campus Master Plan:

- Soils:
  - An erosions and sediment control plan will be implemented in compliance with District Department of Energy and Environment regulations.
  - During construction BMPs will be implemented that will include, but are not limited to silt fence, erosion matting, curb inlet protection, hay bales, and revegetation of exposed sediment.
  - Soils to be used as fill will be tested for hazardous materials and structural stability before use.
  - Preconstruction surveys will be conducted prior to any underground excavation.

- SI will obtain any permits needed from NPS for use or disturbance of NPS land during construction and any long-term agreements required for any underground expansion of existing Smithsonian facilities below Jefferson Drive that link the Hirshhorn Museum and its Sculpture Garden.

- Seismic Vulnerability:
  - Preconstruction surveys will be conducted for future projects of the Master Plan prior to any underground excavation to identify seismic deficiencies.

- Stormwater Management:
  - An erosion and sediment control plan and a stormwater management plan will be implemented in compliance with District Department of Energy and Environment regulations.
  - During construction, BMPs will be implemented that will include, but are not limited to silt fence, erosion matting, curb inlet protection, hay bales, and revegetation of exposed sediment.

- Air Quality:
  - Short-term impacts will be mitigated through the use of proper control measures including minimizing vehicle idling times; maintaining emission controls on construction vehicles and equipment; and covering/wetting exposed soils to reduce fugitive dust.

- Developers and construction contractors will be required to submit a construction management plan including plans to control impacts to air quality during construction.
- Outdated mechanical systems that are at the end of their useful lives will be replaced.

- Cultural Resources:
  - This project has complied with the Section 106 Programmatic Agreement for the South Mall Campus Master Plan, and has incorporated its minimization and mitigation measures pertaining to the Hirshhorn Sculpture Garden.

- Visual Quality:
  - Sensitive, context-aware designs that reference, and are compatible, with existing features will be utilized.
  - Above-grade structures and landscape features proposed for the South Mall Campus will be limited in their size and placement in order to preserve and enhance existing views and historic viewsheds.
  - The Smithsonian will endeavor to specify appropriately mature replacements where replanting of existing vegetation is undertaken.
  - Where possible, infrastructure elements such as the new loading dock ramp, perimeter security features, and central utility plant ventilation will be integrated into landscape.
• **Land Use Planning & Policies:**
  • Individual projects for the South Mall Campus Master Plan will be subject to review and approval by NCPC.

• **Visitor Use & Experience:**
  • SI will provide appropriate signage and fencing to keep passersby out of construction areas.
  • The SI will use SI’s websites, signage, postings on social media webpages, email blasts, and press releases in accordance with its communications policies and protocols, to alert visitors to the potential for closed exhibits and/or construction areas.
  • Construction activities will be coordinated in a manner that will minimize disruptions during planned events.
  • Pathways through the South Mall Campus will be rerouted during construction to maintain pedestrian flow.

• **Utilities**
  • Campus-wide energy efficiency and sustainability measures, such as energy-efficient lighting, improved building envelopes, modernized HVAC systems, skylights and natural ventilation, low-flow plumbing fixtures, and renewable energy systems will be implemented.
  • Stormwater throughout the South Mall Campus will be collected and stored, to the maximum extent practicable, in the central utility plant and will be reused for irrigation, reducing stormwater runoff and demand for potable water. If any utilities that are to be impacted are on NPS-owned land, SI will obtain any permits needed from NPS for use of NPS land and will similarly do the same for any DC public space adjacent to the South Mall Campus.

• **Waste Management:**
  • Recyclable and compostable materials will be separated from the landfill-bound waste stream to the maximum extent practicable.
ASSESSMENT OF EFFECTS ON HISTORIC RESOURCES

Hirshhorn Sculpture Garden Revitalization
Assessment of Effects on Historic Resources

Criteria of Adverse Effect

This document provides an assessment of effects on historic resources associated with the Hirshhorn Sculpture Garden Revitalization. Effect assessments are based on the criteria of adverse effect as defined in the implementing regulations of Section 106 of the National Historic Preservation Act (36 CFR Part 800). The criteria of adverse effect are defined as follows:

An adverse effect is found when an undertaking may alter, directly or indirectly, any of the characteristics of a historic property that qualify the property for inclusion in the National Register of Historic Places in a manner that would diminish the integrity of the property’s location, design, setting, materials, workmanship, feeling, or association. Consideration shall be given to all qualifying characteristics of a historic property, including those that may have been identified subsequent to the original evaluation of the property’s eligibility for the National Register. Adverse effects may include reasonably foreseeable effects caused by the undertaking that may occur later in time, be farther removed in distance or be cumulative (36 CFR § 800.5(a)(1)).

Character Defining Features

The table below identifies character defining features of the Hirshhorn Museum Sculpture Garden. These features individually and collectively contribute to the character of the Sculpture Garden. Character defining features were present in the Sculpture Garden during the period of significance (1974, 1981) and have retained integrity to that period.

1974, 1981 Period of Significance Character Defining Features:

| Setting for Rotating Display of Sculpture* |
| Recessed Grade Below the National Mall* |
| Concrete Walls (Perimeter and Inner Partition)* |
| Reflecting Pool* |
| South Stairs* |
| North Stair* |
| Hardscape Paving |
| Garden “Rooms” |
| Lateral North Ramps |
| Intermediate East Ramp |

* Based on Hirshhorn Museum and Sculpture Garden Determination of Eligibility
ASSESSMENT OF EFFECTS ON HISTORIC RESOURCES

Hirshhorn Sculpture Garden Revitalization
Assessment of Effects on Historic Resources

August 2020

The following table provides an assessment of effects of each feature or action of the Hirshhorn Sculpture Garden Revitalization. An effect determination is proposed based on the criteria of adverse effect, with additional information or comments provided as applicable. Adverse effect determinations are noted in the following chart with **bold** typeface. Minimization measures for adverse effects are noted with **bold typeface**.

<table>
<thead>
<tr>
<th>Feature/Action</th>
<th>Proposed Effect Determination</th>
<th>Additional Information/Minimization of Adverse Effect</th>
</tr>
</thead>
<tbody>
<tr>
<td>Site Plan</td>
<td>Maintains 1974, 1981 plan with layout organized around the 8th Street axis and reintroduces north/south stairs at the lowest level. No adverse effect</td>
<td>- Re-establishes the north-south axial organization of the 1974 design.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Maintains the spatial complexity of the 1981 design with expanded garden rooms, walls, and plantings.</td>
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<tr>
<td>Setting for Display of Sculpture</td>
<td>Program and use consistent. Sculpture Garden continues to function and fulfill its mission as a setting for sculpture. No adverse effect.</td>
<td>- Setting for sculpture is a character defining feature and retains high integrity.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Project goals include showing the historically significant sculpture collection to strongest effect, while providing flexible open space to support programming and contemporary art.</td>
</tr>
<tr>
<td>Recessed Grade Below the National Mall</td>
<td>Sculpture Garden maintains a recessed elevation below the National Mall, with terraced topography. Proposed changes include 10’8” grade change at the southwest corner, and approximately 2’4” grade change on the east side. No adverse effect.</td>
<td>- Recessed topography is a character defining feature and retains high integrity.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- No impacts to contributing views identified in the amended National Mall Historic District.</td>
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<tr>
<td></td>
<td></td>
<td>- Lowering the grade at the southwest corner after the burr oak tree died increases programmable space.</td>
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<tr>
<td></td>
<td></td>
<td>- Lowering the grade at the east side improves spatial organization and display of the modern collection.</td>
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<tr>
<td></td>
<td></td>
<td>- Maintaining a recessed grade is required by the South Mall Campus Master Plan Programmatic Agreement.</td>
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## Assessment of Effects on Historic Resources

### Hirshhorn Sculpture Garden Revitalization

**Assessment of Effects on Historic Resources**

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<td>Concrete Walls - Perimeter</td>
<td>Walls will be replaced in-kind, with minor height increase to meet code requirements. Height increase varies between 6 and 12 inches due to grade changes. North walls raised from a low retaining wall to 3’6” in height. Walls proposed to enclose the southwest corner currently open to Jefferson Drive. No adverse effect.</td>
<td>- Concrete perimeter walls are a character defining feature and retain high integrity. - Replacement in-kind is required due to irreparable alkali silica reaction inherent in the concrete mixture. - Aesthetic appearance of aggregate concrete poured-in-place walls will be maintained, using the historic Swenson Pink (Millennium) granite as the basis of design. - North walls remain obscured behind plantings. - Perimeter of aggregate concrete walls will be maintained. Minor alterations at the northwest and southwest corners of the perimeter walls to provide universal accessibility. - Restoring/reconstructing the concrete perimeter walls is required by the South Mall Campus Master Plan Programmatic Agreement.</td>
</tr>
<tr>
<td>Concrete Walls - Inner Partition</td>
<td>Wall will be re-built in the same location in stacked stone. The wall be lowered by approximately 18” to a total height of 8’3”. Adverse effect.</td>
<td>- Concrete inner partition wall is a character defining feature. - Partition wall lowered to improve interior views and vistas, and limit visibility from the National Mall of the material change. In the Mall context, stacked stone is only visible once a visitor reaches the north overlook or aprons. - Wall constructed in an arranged composition of Swenson Pink and other complementary toned granite. - Change to a pylon wall shape differs from the existing condition but is in keeping with the Plaza perimeter wall shape. - Adverse effect on the Hirshhorn is minimized by maintaining the width of the wall, reconstructing the wall in the same location to continue to articulate the lower and upper portions of the Garden, and use of Swenson Pink granite. - Adverse effect on the National Mall Historic District is avoided with limited visibility from the Sculpture Garden’s north overlook, and from the Mall paths. Aggregate concrete walls will be the first material visible from the exterior of the Garden.</td>
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## ASSESSMENT OF EFFECTS ON HISTORIC RESOURCES

### Hirshhorn Sculpture Garden Revitalization

**Assessment of Effects on Historic Resources**  
August 2020

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| Stacked Stone Walls | New material and construction technique introduced in the limited materials palette of the Sculpture Garden. Adverse effect. | - Differentiating the new walls, with a complementary granite material and color palette, is consistent with the Secretary of the Interior’s Standards.  
- National Mall Historic District features varied architectural styles and material palette including precedents for granite site walls.  
- Adverse effect minimized by maintaining all stacked stones at a recessed height below the concrete perimeter walls and detailed with a reveal adjacent to aggregate concrete walls.  
- Adverse effect minimized by using a complementary granite in terms of color and tone, to the aggregate concrete walls. |
| Reflecting Pool | Historic pool dimensions integrated into an enlarged water feature, remains central within the Garden. Adverse effect. | - Reflecting pool east/west dimension aligned with the original width of the north stairs at 60 feet.  
- Reflecting pool is a character defining feature and retains high integrity.  
- Adverse effect minimized by retaining a dimensional memory of the 1974 pool within the enlarged water feature.  
- Adverse effect minimized by maintaining a water feature at the center portion of the Garden organized around the 8th Street axis.  
- Adverse effect minimized by providing heat source only within the dimensions of the 1974 pool, allowing a year-round water presence only within the historic pool.  
- Adverse effect minimized by using black granite in keeping with the historic pool material and applying a different finish treatment to differentiate the 1974 pool. |
| South Stairs | Granite stairs reconstructed after structural work and aggregate concrete replaced in-kind. Height of reconstructed balustrade increased to meet code requirements. No adverse effect. | - Lateral south stairs are a character defining feature and retain high integrity.  
- No change is proposed to stair composition.  
- Minimal design changes to the reconstructed balustrade height to meet code requirements by raising the curb and adding a metal rail at the curb gap, preserving the proportions of the concrete top rail. |
## Assessment of Effects on Historic Resources

**August 2020**

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| North Stair and Lateral North Ramps | Overlook and lateral stairs are introduced. Axial north stair and lateral ramps removed. Adverse effect. | - North stairs and lateral north ramps are character defining features and retain high integrity.  
- Proposed overlook similar to Collins’s original unrealized plan for the north entrance. Aggregate concrete walls will be the first material visible from the exterior of the Garden.  
- Adverse effect minimized by reintroducing the wide north entry at 60 feet to match the 1974 condition, improving views into the Garden, and emphasizes the 8th Street axis.  
- Adverse effect minimized by maintaining a similar lateral arrangement to the 1981 design and use of historic salvaged Swenson Pink stair treads. |
| Accessibility                      | New ramps on the west side with access from the north and south. Modifies the existing intermediate level ramp on the east side to make two shorter ramps. Adverse effect. | - East ramp is a character defining feature and retains high integrity.  
- Maintains 1981 project goal of improved accessibility.  
- 1981 north ramps only permit access from the north along a gravel path that is not accessible.  
- New ramps provide direct accessible path to the Museum Plaza, Jefferson Drive, and paved Mall pathway.  
- Adverse effect minimized by maintaining an intermediate ramp on the east side in the same location as the 1981 condition and maintaining the east side of the Garden as a transitional area for accessibility. |
| Underground Passage and Historic Stairs | Passage will be reopened, and historic stairs restored. No adverse effect. | - Historic Swenson Pink granite stair treads and aggregate concrete railings are present within the passage.  
- Underground passage was previously identified as non-contributing and was assessed as a character defining feature.  
- Excavation for utilities and support spaces adjacent to the underground passage will have no effect on the passage.  
- Restores link between the Mall, Sculpture Garden, Plaza, and Museum building.  
- Significant restoration work required, including concrete patching and cleaning, and granite cleaning. |
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| Underground Passage Art Installation  | Installation obscures and requires attachment to historic fabric. Installation removes portions of concrete walls and coffered ceiling at the north access point to the Sculpture Garden. Adverse effect. | - Installation will bring light and luminosity improving the light levels of the historically dark underground passage condition, creating a safer environment for visitors.  
- Enlarging the north access point enhances visibility and connection between the Sculpture Garden and the underground passage.  
- Adverse effect is minimized by retaining the majority of the 1974 aggregate concrete walls and concrete coffered ceiling behind the installation, with minimal attachment points to historic fabric. |
| Underground Passage – Plaza Access (Alternative B) | Enlarged opening for improved daylighting to the base of the historic stairs. Adverse effect. | - Plaza access was covered over in 1993, and the balustrade was removed.  
- Original dimensions of the opening restricted head height clearance at the stair landing and restricted daylight to the underground passage, imparting an entrance that visitors reportedly found unwelcoming.  
- Alternative provides daylighting to the base of the stairs and improves head height clearance for a welcoming entry.  
- Adverse effect minimized by maintaining the monumental Plaza stairs from Jefferson Drive.  
- Adverse effect minimized with minimal design changes to the reconstructed balustrade height to meet code requirements by raising the curb and adding a metal rail at the curb gap, preserving the proportions of the design of the 1974 balustrade. |
| Garden Rooms                         | Presence of garden rooms maintained in the east garden and builds on the 1981 modifications. No adverse effect. | - Garden rooms subdivide the larger open space of the Sculpture Garden to create intimate settings for sculpture viewing.  
- 1974 design used hedges to create garden rooms.  
- Garden rooms created with ramps, planters, and vertical plantings are a character defining feature, and retains moderate integrity.  
- Maintains 1981 project goal of improving sculpture viewing.  
- Proposed garden rooms formed with ramps, planters, vertical plantings, and new stacked stone walls to improve the display of the modern collection. |
### Assessment of Effects on Historic Resources

**Hirshhorn Sculpture Garden Revitalization**  
*August 2020*

<table>
<thead>
<tr>
<th>Feature/Action</th>
<th>Proposed Effect Determination</th>
<th>Additional Information/Minimization of Adverse Effect</th>
</tr>
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</table>
| **Plant**      | Planting plan includes trees and ground cover consistent with or similar to the 1981 condition. No adverse effect. | - 1981 shade conditions will be improved, with species planted suitable to the climate.  
- Concept of garden rooms and screened views from the 1981 landscape maintained.  
- Cherry trees along National Mall to be replaced with similar species.  
- Plantings will emphasize the central garden room space of the Garden consistent with 1981.  
- Tree plantings will maintain the 8th Street axis. |
| **Palette**    | Pallete consistent with or similar to the 1981 condition. No adverse effect. | - Benches integrated into planters constructed from Swenson Pink granite consistent with the 1981 bench design and material.  
- Benches flanking the reflecting pool consistent with the spatial arrangement of the stairs from the 1974 design and constructed from historic salvaged Swenson Pink granite stair treads or new Swenson Pink granite. |
| **Planters and Benches** | Integral benches in keeping with the 1981 composition and providing visitor comfort.  
No adverse effect. | - Benches integrated into planters constructed from Swenson Pink granite consistent with the 1981 bench design and material.  
- Benches flanking the reflecting pool consistent with the spatial arrangement of the stairs from the 1974 design and constructed from historic salvaged Swenson Pink granite stair treads or new Swenson Pink granite. |
| **Paving**     | Removal of small brick hardscape paving and replacement with large granite pavers.  
Adverse effect. | - Large granite pavers in keeping with Collins’s unrealized hardscape design which featured gray flagstone.  
- Adverse effect minimized with the potential use of historic salvaged Swenson Pink stair treads for paving in certain locations.  
- Adverse effect minimized by maintaining a choreographed paved circulation similar to the 1981 condition.  
- Adverse effect minimized with granite pavers that complement the aggregate concrete and Museum plaza paving in terms of color, and the bond pattern of the existing hardscape.  
- Adverse effect minimized by maintaining a comparable paving to planting ratio with the 1981 condition. |
| **Aprons**     | Historic elm tree layout restored, with improved visitor access.  
No adverse effect. | - Visitor access to aprons and to overlook the Sculpture Garden are currently blocked.  
Shaded seating provided.  
- Elm tree at southeast corner in the public right of way removed.  
- Aprons programmed to better connect the Sculpture Garden to the surrounding context. |
ASSESSMENT OF EFFECTS ON HISTORIC RESOURCES

Hirshhorn Sculpture Garden Revitalization
Assessment of Effects on Historic Resources

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<tbody>
<tr>
<td>Security Gates</td>
<td>Bronze swinging security gates at Sculpture Garden entry points integral with the concrete</td>
<td>- Gates to be the same height as the perimeter walls.</td>
</tr>
<tr>
<td></td>
<td>perimeter walls. No adverse effect.</td>
<td>- Gate design simply detailed and fabricated in bronze in keeping with the existing material palate.</td>
</tr>
<tr>
<td>Security Guard</td>
<td>Guard booth located at southwest corner in the apron outside the Sculpture Garden perimeter</td>
<td>- Relocates prominent guard booth currently on the north overlook that disrupts the 8th Street axis viewshed.</td>
</tr>
<tr>
<td>Booth</td>
<td>walls. No adverse effect.</td>
<td>- Guard booth unobtrusively designed and clad in materials consistent with the existing material palette.</td>
</tr>
<tr>
<td>Lighting</td>
<td>Fixtures integral and housed under benches and handrails. Minimal sculpture and tree lighting</td>
<td>- Sculpture Garden has always featured lighting in a variety of configurations.</td>
</tr>
<tr>
<td></td>
<td>proposed with minimally visible fixtures. No adverse effect.</td>
<td></td>
</tr>
<tr>
<td>Signage</td>
<td>Integral to perimeter concrete walls. No adverse effect.</td>
<td>- Existing signage features granite panels inset into the concrete perimeter walls with incised letters.</td>
</tr>
<tr>
<td>Stormwater</td>
<td>Non-visible cisterns and bioretention planters located outside of the Sculpture Garden</td>
<td>- Stormwater management is currently not provided, and flooding is a regular occurrence due to failed storm drains.</td>
</tr>
<tr>
<td>Management</td>
<td>perimeter. No adverse effect.</td>
<td>- Stormwater management will have no visual impact on the National Mall.</td>
</tr>
</tbody>
</table>

Cumulative Effects

This project proposes changes to multiple character defining features, which results in cumulative adverse effects. Cumulative adverse effects are limited to impacts to the Hirshhorn Museum and Sculpture Garden. Adverse effects are contained within the secluded and recessed space of the Sculpture Garden, and therefore there are no cumulative adverse effects to the National Mall Historic District.
ASSESSMENT OF EFFECTS ON HISTORIC RESOURCES

Hirshhorn Sculpture Garden Revitalization
Assessment of Effects on Historic Resources
August 2020

Area of Potential Effects

Adverse Effect Determination – **Bold Typeface** Notes Minimization
B. DESIGN STUDIES

REFLECTING POOL

Over the course of design development, six pool alternatives were developed in response to comments from agencies, consulting parties, and the public. An enlarged reflecting pool maintains the organization of the Sculpture Garden around the central 8th Street axis and tempers the environment with evaporative cooling. The art platform within the reflecting pool facilitates broad exhibition types and programming. In all the alternatives, the reflecting pool is recessed and provides the flexibility to be drained or filled dependent on the current exhibition or event.
The existing historic balustrade at the south stairs and overlook are 37 inches in height, therefore, they do not meet the required 42 inch code requirement height. The historic balustrade design features a curb, gap, and a heavy concrete top railing. The gap between the curb and the railing is 9 inches, and exceeds code allowance of a maximum 4 inch gap.
Balustrade Alternative A increases the vertical dimension of the top concrete rail from 24 inches to 28 inches, and increases the open gap between the curb and the rail from 9 inches to 10 inches. A bronze horizontal metal tube installed within the gap with a two inch diameter makes the gap code compliant. The curb height is unchanged, and there is increase in the heft of the top concrete rail.
Alternative B is the preferred design solution. Balustrade Alternative B proposes to increase the height of the bottom curb from 4 inches to 9 inches. The top guardrail portion and the open gap will not have a dimensional change. A horizontal bronze metal tube is required in the open gap with a diameter of 1.5 inches to meet code requirements. Alternative B keeps more of the historic integrity of the balustrade in the reconstructed rail, and reduced visual heft.

South Overlook
Balustrade Alternative B - Preferred

Proposed Section
Proposed Elevation
PLAZA ACCESS

**Underground Passage**
Opening Alternative A

Underground passage plaza access

Alternative A restores the size of the opening to match the historic design. This alternative requires a code compliant Bunshaft style aggregate concrete balustrade, and is not preferred programmatically for its restrictions of daylighting and views of the Museum building as visitors ascend the underground passage stairs.
Alternative B is the preferred design solution. The Plaza opening is larger than the historic condition but setback 6 feet from the monumental Plaza stairs. The enlarged opening improves daylight, provides a more welcoming entry and visibility of the museum building from the rear of the underground passage. This alternative requires a code compliant Bunshaft style aggregate concrete balustrade.
PLAZA ACCESS

Underground Passage
Opening Alternative C

Alternative C proposes to restore the size of the opening to match the original dimensions, and adds walkable skylights to bring light to the base of the historic stair. This alternative restricts head height clearance at the stair landing in the passage, and introduces glass to the limited materials palette of the Plaza. Walkable skylights pose waterproofing challenges, and walkable glass flooring has reportedly made visitors uncomfortable at other Smithsonian facilities. This alternative also requires a code compliant Bunshaft style balustrade.
Security Guard Booth

Guard Booth Alternative 1 - Preferred

Guard Booth Alternative 2

These studies present alternatives for the guard booth design that will be located south of the West Apron. The height and footprint of the two alternatives is the same. Alternative 1 is preferred. This alternative is clad in aggregate concrete and situated adjacent to the concrete perimeter walls. Alternative 2 is clad in bronze and is offset from the concrete perimeter wall.