Freer Gallery of Art

Improve Courtyard Accessibility

Applicant
SMITHSONIAN INSTITUTION
1000 Jefferson Drive SW, Washington DC 20024

Points of Contact:
Ann Trowbridge
Associate Director for Planning
TrowbridgeA@si.edu

Michelle Spofford, LEED AP
Architect + Senior Planning Manager
SpoffordM@si.edu
202-633-6558

Project Address
National Mall
Jefferson Drive and 12th Street, SW

Final Review Submission
National Capital Planning Commission
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Drawings and Narrative Prepared by:
HARTMAN-COX ARCHITECTS
1074 Thomas Jefferson St NW
Washington DC 20007

RHODESIDE & HARWELL
510 King St, Ste 300
Alexandria, VA 22314

on behalf of:
SMITHSONIAN INSTITUTION
Summary

This project proposes the addition of an ADA-compliant sloped walkway to the courtyard of the Smithsonian Institution’s Freer Gallery of Art, providing an accessible route from the west loggia down to the lower courtyard level. The project will also renew the waterproofing system that underlies the courtyard which necessitates the replacement of the existing plantings.

Construction of the original museum building began in 1916 and concluded in 1923 when it was opened to the public. The museum is located on the National Mall southwest of the Smithsonian Castle at the intersection of Jefferson Drive and 12th Street SW.

Currently the courtyard is closed to the public because there is not an accessible route that allows visitors to reach the courtyard. Although both the east and west loggia are open, the steps leading down to the courtyard are blocked. The proposed sloped walkway begins its descent from an extended stair landing on the west loggia and terminates at a landing on the north side of the courtyard.

The design and approval process will be ongoing through January of 2021. Construction will begin in May of 2021 and the Courtyard will reopen in the Spring of 2022 in time for the museum’s 2023 centennial celebrations.
**Current Usage**

Steps connect down to the main courtyard and present an obstacle to access that fails to comply with Americans with Disabilities Act (ADA) Accessibility Guidelines and compels the Smithsonian to keep the space closed to the public. The east and west side loggia steps are roped off with bronze chains during normal museum public hours, and although visitors can enjoy views of the fountain and the garden courtyard from the accessible covered loggias, they are not permitted beyond the steps.

**Design Approach**

After careful consideration, the proposed solution presented in this submission is a connection from the west loggia to the north end of the courtyard with a sloped walkway that borrows its detailing from the original building fabric. Of the two loggias, the west loggia is preferred because of its proximity to the Main Floor’s accessible entrance, and the walkway descends toward the north side of the courtyard where more space exists to accommodate the bottom landing. A necessary minimum of planter width is provided adjacent to the new walkway and the planted areas in the other three quadrants are slightly widened to maintain bilateral alignments with pavement edges. Integration of the proposed walkway into the planted area maintains the overall biaxial symmetry of the space and resolves the change in level at a slope of less than 5% providing gracious entry to the courtyard for visitors requiring mobility assistance.

The new paving and wall will be constructed of the same stone species used in the original work: sanded Tennessee Pink marble for the wall panels, cap stones and plinths; flamed Milford Pink granite for the paving at the new walkway. To the greatest extent possible, existing stonework will be salvaged and reinstalled including the steps at the West Loggia which will be relocated slightly so they can double as an upper landing for the new walkway. New handrails will be dark bronze to match the vocabulary of the building’s original architectural metalwork and will be as slender and diminutive as possible while still meeting minimum criteria for graspability and structural stability. Although not required by accessibility regulations, the Smithsonian is proposing to include a single handrail adjacent to the new walkway as an additional accessibility aid for their visitors. The majority of the courtyard’s paving is red clay brick placed in a herring-bone pattern and arranged in eight symmetrical panels surrounded by granite borders. This paving treatment will be replaced exactly as it exists with only minor adjustments in slope at the north end where it transitions with the bottom landing of the new walkway. A minimum of new lighting will be added at the base of the rail stanchions to illuminate walking surfaces and provide for safe egress during evening usage. All other existing decorative landscape illumination will be replaced in like kind but with fixtures utilizing contemporary LED lighting technology.

In addition to the primary objective of improving access to the courtyard, the Smithsonian also plans to renew the crucial waterproofing systems beneath the courtyard’s landscaping treatments. It has been more than 30 years since these waterproofing systems were first installed when the courtyard was reconstructed in 1990 and renewing the systems will protect the underlying spaces at the level below.

**Historical Considerations**

The Smithsonian will adhere to Section 106 of the National Historic Preservation Act (Section 106). Section 106 consultation schedule will be aligned with the design development schedule and targeted NCPC Commission meeting dates.

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**Landscape Design Approach**

The design approach to the courtyard revitalization is one that captures the essence of the spirit of Platt’s original design while reflecting Smithsonian Gardens’ mission. The garden will be one that not only respects the history of the garden, but one that captures the essence of Charles Platt’s design thinking and passions, not only as an Architect, but as a Landscape Designer. In the absence of a specific planting plan of species that would have been installed, the character, structure, texture, and scale can be seen on the following pages, in the historic reference diagrams and in the early historic photographs as captured over time. A thoughtful palette of plantings will create a contemporary interpretation of Platt’s passion for Italian Garden design. This garden will link into the mission and content of both the Freer Gallery of Art and also of Smithsonian Gardens. The palette will include a selection of Asian plants that are found in the Freer’s collection, to include specimen trees anchoring the corners of the courtyard, and a mix of lush evergreen and deciduous shrubs and groundcovers interwoven with a mosaic layer of seasonal color and movement around the perimeter of the courtyard and water fountain. The plantings will include plantings seen in the collections such as Hydrangea, Peony, Camellia, grasses, Iris, to name a few. To support Smithsonian Gardens’ Tree Collection stewardship goals, we have proposed a cultivated tree selection with interesting horticultural attributes that is not yet present on the Smithsonian Gardens campus. A preliminary list of species has been developed with Smithsonian Gardens and the design team will continue to work closely with the Smithsonian during the design process to select the appropriate plant palette and create a carefully curated, museum-quality landscape. That is not only sustainable but helps support wildlife habitat.

**Plants in the Freer Gallery of Art Collections**

- **Bamboo** (284 objects)
- **Hydrangea** (11 objects)
- **Pine** (304 objects)
- **Peony** (179 objects)
- **Iris** (68 objects)
- **Camellia** (42 objects)
- **Maple** (44 objects)

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**Plants in the National Museum of Asian Art Collections**

- **Bamboo** (284 objects)
- **Hydrangea** (11 objects)
- **Peony** (179 objects)
- **Grass** (64 objects)
- **Iris** (68 objects)
- **Pine** (304 objects)
- **Camellia** (42 objects)
- **Maple** (44 objects)

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Freer Gallery of Art

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**1915**
Elevation and Section studies, Freer Gallery, ca. 1915.
Rendering by Schell Lewis. Fig. 110.

**1918**
First floor plan, Freer Gallery. Fig. 112.

**1924**
Elevation and Section, preliminary study, National Gallery of Art project, Washington, D.C., 1924. Fig. 115.
that the new plan would “…undoubtedly help the cool effect of the court.” A photograph taken by 1934 confirmed the implementation of this plan. However, instead of the proposed four sections, eight sections of brick pavers and four linear stone rows were removed to achieve the desired effect.

In addition to the courtyard turf modifications, Lodge also sought improvement of the grounds surrounding the gallery. One plan, completed by Platt in December of 1927 and approved by CFA, proposed the reduction of the size of the east lawn and the planting of elm trees at the perimeter of the site and boxwood near the north entrance. Additionally, Lodge sought to discourage visitors (especially children) from approaching the low stone bench encircling the building. Through a combination of privet hedges, grilles, and iron fencing, all but the building’s principal entry points could be protected.

Regarding the fence, Platt proposed a six-

1920
Platt’s rendering of the courtyard as presented to the CFA in 1920. SI South Mall Campus Cultural Landscape Report, Figure 2-70. Feb. 2018.

1918
The character of the low border can be seen in the close up historic photos below.

Possibly before the opening ca. May 1923
Photo dates unknown - possibly ca. 1928

- Vertical anchor at corners
- Shrub masses
- Informal Low Border

Freer Gallery of Art
Improve Courtyard Accessibility
Wisteria on the North wall; ca. 1925

Regarding Italian gardens: “The south wall is typical of what a garden should be, covered as it is in vines of every sort. These make masses of varied greens, which, with the bloom of the flowers is very telling against the white wall.” (p.33). Platt, Charles, “Italian Gardens”; Timber Press, 1993.
Evolution of Courtyard Planting

The character of the courtyard planting has evolved over time since the museum's opening in May 1923. In the absence of any original planting plan or plant lists prepared at that time, there are many historic photographs taken over the 20th century and at various times of the year that suggest the character the landscape took in terms of shape and texture. The earliest photo, dated 1923 when the plantings were new, suggests a rather subdued planting character with perhaps a mix of evergreen species. Wisteria appears in the 1925 photo on the south facing wall.

In 1928, shortly after the museum opened, (8) brick panels within the paving where removed and replaced with turf to help reduce the solar heat gain during the summer. The turf grass areas were returned to brick paving around 1990 when the courtyard and plantings were removed and reinstalled as part of the museum's subgrade renovations. The plantings were most likely changed throughout the 20th century as shrubs and plantings became overgrown and season perennials were added and maintained. After 1990, more trees were introduced along with a variety of plantings within the borders resulting in the current day character described in the existing landscape conditions section.
Existing Landscape Conditions

Currently the planting character of the courtyard is defined by predominantly tree planting and minimal understory planting that were installed as part of the major rehabilitation in the early 1990’s when the courtyard was reconstructed. Based on review of historical photographs, the courtyard planting treatments have been replaced throughout the museum's history and the current plantings are not original nor historical. The tree plantings have outgrown the space, and despite significant maintenance effort, they obscure the architectural facades and block views into the courtyard from the loggias. Even if there were no need to replace the waterproofing under the courtyard, the existing landscaping is arguably overdue for substantial revitalization.

There are eight Persian Ironwood, *Parrotia persica* trees on the north and south facades. The trees have been limbed up and pruned into formal oval shape to mimic the arches of the windows, and significantly block the views into the courtyard from the internal corridors. Four Japanese Maples, *Acer palmatum* trees flank the loggias, which provide some shade, but significantly obscure views into the courtyard from the loggias.

The understory plantings are minimal, with small clipped Boxwood, *Buxus*, hedges in the planters of each quadrant and a Hinoki False Cypress - *Chamaecyparis obtusa* 'Compacta' holding each corner. There are small round Boxwood shrubs around the base of the fountain, and a pair of free standing planter pots at each set of stairs planted with seasonal plantings.

There are four steel surface drains in the stone radial pavement bands that capture drainage from the pavement surface. The courtyard planters are currently irrigated and the existence of underdrainage for the planters is unknown. Based on record documents, the soil depth is approximately 12 inches on a gravel base but may vary slightly throughout as some slight mounding is visible up to the edge of the building.

The paving consists of red clay brick pavers in a herringbone pattern bordered and divided by granite bands, with a granite border framing the central paved space. The central fountain basin and coping are granite. It is expected the fountain will remain in place and protected during the waterproofing repairs unless further issues are discovered during the initial evaluation that would require removal and reinstallation of the fountain system.
Notes:
1. Refer to L-601 for planting schedules.
2. The existing conditions survey was prepared using CADD files provided by Hartman Cox Architects and by means of field measurements.
3. All measurements shown are based on the existing conditions plan are approximate based on field measurements and shall be verified by survey prior to any work performed for improvements.

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Courtyard Paving

To gain access and expose the structural slab for repairs, the entire horizontal paving system and steps will be removed. The historic stone steps, granite paving bands/borders will be salvaged, protected and reused. The brick clay pavers will be replaced in kind following the historic herringbone pattern in keeping to Platts original design. The Fountain will remain in place and protected throughout the renovation process. With the addition of the accessible walk hardscape and structure, the central area granite bands will be reinstalled following the same formal historic pattern, but in a slightly reduced size to maintain the historic pattern balance within the courtyard. It is expected some minor trimming of the bands will be required. The overall paving square footage will be reduced by approximately 430 sq. ft. The planting bed area will increase overall by approximately 123 sq. ft.

Existing Pavement Condition:
2,751 sq. ft. paving area, 1020 sq. ft. planting area.

Proposed Pavement Condition:
2,321 sq. ft. paving area, 334 sq. ft. accessible walk, 1143 sq. ft. planting area.

Total Pavement Reduction: 430 sq. ft.
Courtyard Paving

The addition of the accessible walk along with the internal paving adjustments allows the opportunity to increase the remaining planter bed widths throughout the courtyard. The design of the accessible walk will bridge over the adjacent planting area to allow an expanded soil volume and increased depth to help address the limited existing soil depth for plant root growth. A new irrigation system will be provided within all planted areas.

SECTION - NARROW PLANTER

SECTION - PLANTER @ PERIMETER TYP.

SECTION - ROOT PATH UNDER WALL AND WALK

DETAILS: PERIMETER PLANTING
Drainage

The existing drains around the perimeter of the fountain will be replaced with new hardware. The surface elevations and drainage patterns will be the same as existing for all hardscape surfaces. All planting bed areas will be lined with subsurface drainage board system over the new waterproofing and protection system that will allow water to drain freely from the soil areas to the internal drain system.
Shade Study and Strategy

The solar conditions of the garden create micro-climates that affect the planting design and overall planting strategy. The north side of the garden receives the most sun during limited times of the year with hotter afternoon sun in the east. The south side of the garden receives more shade, and is primarily in part shade, with the bed closest to the southern wall primarily in full shade.

In order to design a garden with planting that will thrive the design strategy is to select plants which are adaptable to the existing sun conditions. Additionally, care will be taken to lay out plants according to sun/shade needs but maintain a unified appearance in the courtyard overall. For our structural planting to remain unified we have selected a Japanese Maple cultivar that can handle the variety of sun conditions in each corner of the garden.

Proposed Landscape Structure

The structural planting of the garden is one of the historic character elements that defined Platt’s original design. In order to create a contemporary reinterpretation that honors the historic design intent we have introduced vertical planting elements to each corner with punctuating shrubs that create a form similar to what is seen in historic photographs. The species selected have been changed to suit the needs of the museum, and contemporary sustainability needs.

- A small upright Japanese Maple, such as the cultivar ‘Seiryu’, provides vertical element and symmetry in the corners of the courtyard.
- Structural shrubs, both evergreen and deciduous, provide punctuated geometry within the beds and mirror historic condition.
- A formal evergreen edge holds in a ‘great profusion of flowers’; the mosaic of mixed perennials.
"The plantings in Platt's garden, although confined within an architectural framework, gave the appearance of luxuriant and unrestrained growth only loosely contained by their simple geometric borders." - Words about Charles A. Platt and the Fine Art of Landscape Design from Rebecca Warren Davidson

Proposed Landscape Design

The courtyard provides respite and interest for visitors to the Freer. Lush, yet structured planting recalls Platt’s distinctive style with strong, geometric lines juxtaposed to voluminous, organic arrangements. This unique setting will change throughout the year, with species that highlight the courtyard with the change of seasons. Photos indicate that Platt used many species of evergreen shrubs in the garden, and selected wisteria for the vertical structural element. While wisteria proved to be unsustainable for the museum to maintain, and is now considered invasive, the lacy vines in winter and deciduous foliage in the spring, summer and fall provided the courtyard with an intimate, garden-like atmosphere. In order to recapture the texture of the wisteria vine, a Japanese Maple was selected, whose light dissected foliage, and upswept lacy branches will reflect the best qualities of the wisteria.

The use of lush flowering perennials held within a structure is also characteristic of Platt’s work. Within the structure of shrubs and trees, a mixed perennial mosaic is composed of species that reflect the horticulture seen in the Freer collection. Flowering plants carefully selected for their bloom seasons will provide color, texture, and elements of delight and surprise year-round. Low mixed planting around the fountain basin holds the center.

NOTES
1. REFER TO L-601 FOR PLANTING SCHEDULES
2. THE EXISTING CONDITIONS SURVEY WAS PREPARED USING CADD FILES PROVIDED BY HARTMAN COX ARCHITECTS AND BY MEANS OF FIELD MEASUREMENTS.
3. ALL MEASUREMENTS SHOWN ARE BASED ON THE EXISTING CONDITIONS PLAN ARE APPROXIMATE BASED ON FIELD MEASUREMENTS AND SHALL BE VERIFIED BY SURVEY PRIOR TO ANY WORK PERFORMED FOR IMPROVEMENTS.
<table>
<thead>
<tr>
<th><strong>PROPOSED PLANT PALETTE</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Camellia sasanqua</strong></td>
</tr>
<tr>
<td>'Lauren'</td>
</tr>
<tr>
<td>Lauren Camellia</td>
</tr>
<tr>
<td>Shrub</td>
</tr>
<tr>
<td>12-18”</td>
</tr>
<tr>
<td>Japan</td>
</tr>
<tr>
<td><strong>Hydrangea serrata</strong></td>
</tr>
<tr>
<td>Hydrangea</td>
</tr>
<tr>
<td>Shrub</td>
</tr>
<tr>
<td>Bloom time: May-July</td>
</tr>
<tr>
<td>2-4”</td>
</tr>
<tr>
<td>Japan, Korea</td>
</tr>
<tr>
<td><strong>Viburnum davidii</strong></td>
</tr>
<tr>
<td>David Viburnum</td>
</tr>
<tr>
<td>Shrub</td>
</tr>
<tr>
<td>Bloom time: May-June</td>
</tr>
<tr>
<td>2-3’</td>
</tr>
<tr>
<td>China</td>
</tr>
<tr>
<td><strong>Danae racemosa</strong></td>
</tr>
<tr>
<td>Poet's Laurel</td>
</tr>
<tr>
<td>Shrub</td>
</tr>
<tr>
<td>Bloom time: July-Aug</td>
</tr>
<tr>
<td>Berry: Autumn</td>
</tr>
<tr>
<td>2-3’</td>
</tr>
<tr>
<td>Iran</td>
</tr>
</tbody>
</table>

**Freer Gallery of Art**

**Improve Courtyard Accessibility**
<table>
<thead>
<tr>
<th>Botanical Name</th>
<th>Common Name</th>
<th>Native Status</th>
<th>Light</th>
<th>Flower Color</th>
<th>Bloom Time</th>
<th>Water Needs</th>
<th>Mature Ht.</th>
<th>Mature Spread</th>
<th>Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acer palmatum var. dissectum 'Seiryu'</td>
<td>Japanese Maple</td>
<td>Non-Native</td>
<td>sun to part shade</td>
<td>Coral</td>
<td>Spring</td>
<td>Medium</td>
<td>10-15'</td>
<td>10-15'</td>
<td>5'-6' HT.</td>
</tr>
<tr>
<td>Sarcococca hookeriana var. humilis</td>
<td>Sweetbox</td>
<td>Non-Native</td>
<td>part shade to full shade</td>
<td>White</td>
<td>Spring</td>
<td>Medium</td>
<td>1'</td>
<td>1.5'</td>
<td>#2 pot</td>
</tr>
<tr>
<td>Camellia sasanqua ‘Lauren’</td>
<td>Lauren Camellia</td>
<td>Non-Native</td>
<td>sun to part shade</td>
<td>Pink</td>
<td>Late Fall- Early Spring</td>
<td>Medium</td>
<td>2'-3'</td>
<td>3'-4'</td>
<td>#5 pot</td>
</tr>
<tr>
<td>Cryptomeria japonica ‘Globosa Nana’</td>
<td>Dwarf Japanese Cedar</td>
<td>Non-Native</td>
<td>full sun</td>
<td>N/A</td>
<td>N/A</td>
<td>Medium</td>
<td>2'-3'</td>
<td>3'-4'</td>
<td>#5 pot</td>
</tr>
<tr>
<td>Danae racemosa</td>
<td>Poet’s Laurel</td>
<td>Non-Native</td>
<td>part shade</td>
<td>Yellow-Green</td>
<td>Late Summer-Early Fall</td>
<td>Medium</td>
<td>2'-3'</td>
<td>3'-4'</td>
<td>#5 pot</td>
</tr>
<tr>
<td>Daphne odora</td>
<td>Fragrant Daphne</td>
<td>Non-Native</td>
<td>sun to part shade</td>
<td>Rose-Purple-White</td>
<td>Late Winter</td>
<td>Medium</td>
<td>3'-4'</td>
<td>3'-4'</td>
<td>#5 pot</td>
</tr>
<tr>
<td>Hydrangea serrata</td>
<td>Lacecap Hydrangea</td>
<td>Non-Native</td>
<td>part shade</td>
<td>Blue-Pink-White</td>
<td>Summer</td>
<td>Medium</td>
<td>2'-3'</td>
<td>3'-4'</td>
<td>#3 pot</td>
</tr>
<tr>
<td>Pinus densiflora ‘Globosa’</td>
<td>Japanese Red Pine</td>
<td>Non-Native</td>
<td>full sun</td>
<td>N/A</td>
<td>N/A</td>
<td>Medium</td>
<td>5'-8'</td>
<td>5'-8'</td>
<td>2'-3' HT.</td>
</tr>
<tr>
<td>Viburnum davidii</td>
<td>David Viburnum</td>
<td>Non-Native</td>
<td>sun to part shade</td>
<td>White</td>
<td>Spring</td>
<td>Medium</td>
<td>2'-3'</td>
<td>3'-4'</td>
<td>#5 pot</td>
</tr>
<tr>
<td>Anemone canadensis</td>
<td>Canadian Anemone</td>
<td>Native</td>
<td>sun to part shade</td>
<td>White</td>
<td>Spring- Early Summer</td>
<td>Medium-Wet</td>
<td>1.2'-2.5'</td>
<td>1.2'-2.5'</td>
<td>qt</td>
</tr>
<tr>
<td>Anemone ‘Wild Swan’</td>
<td>Windflower</td>
<td>Non-native</td>
<td>sun to part shade</td>
<td>White</td>
<td>Late Summer-Early Summer</td>
<td>Medium</td>
<td>1.2'-2.5'</td>
<td>1.2'-2.5'</td>
<td>#1</td>
</tr>
<tr>
<td>Erythronium californicum ‘White Beauty’ / Erythronium ‘Pagoda’</td>
<td>Trout Lily</td>
<td>Native</td>
<td>part shade</td>
<td>White</td>
<td>Spring</td>
<td>Medium</td>
<td>6-8'</td>
<td>4-6'</td>
<td>qt</td>
</tr>
<tr>
<td>Hakonechloa macro</td>
<td>Japanese Forest Grass</td>
<td>Non-Native</td>
<td>part shade</td>
<td>Yellow-Green</td>
<td>Summer</td>
<td>Medium</td>
<td>1.5'-1.5'</td>
<td>1.5'-1.5'</td>
<td>#1</td>
</tr>
<tr>
<td>iris cristata</td>
<td>Dwarf Crested Iris</td>
<td>Native</td>
<td>sun to part shade</td>
<td>Blue</td>
<td>Spring</td>
<td>Medium</td>
<td>3-6'</td>
<td>3-6'</td>
<td>qt</td>
</tr>
<tr>
<td>iris siberica ‘Snow Queen’</td>
<td>Siberian Iris</td>
<td>Non-Native</td>
<td>sun to part shade</td>
<td>White</td>
<td>Spring-Early Summer</td>
<td>Medium-Wet</td>
<td>1.2'-2'</td>
<td>1.2'-2'</td>
<td>qt</td>
</tr>
<tr>
<td>Ophiopogon japonicus ‘Nanus’</td>
<td>Dwarf Mondo Grass</td>
<td>Non-Native</td>
<td>part shade to full shade</td>
<td>Purple</td>
<td>Summer</td>
<td>Medium</td>
<td>4.6'-4.6'</td>
<td>4.6'-4.6'</td>
<td>qt</td>
</tr>
<tr>
<td>Peonia (Intersectional hybrid) x ‘Cora Louise’, ‘Singing in the Rain’</td>
<td>Toh Peony</td>
<td>Non-Native</td>
<td>sun to part shade</td>
<td>White / Pink</td>
<td>Spring</td>
<td>Medium</td>
<td>1.2'-2'</td>
<td>1.2'-2'</td>
<td>#3</td>
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<tr>
<td>Polystichum polyblepharum</td>
<td>Tassel Fern</td>
<td>Non-Native</td>
<td>part shade to full shade</td>
<td>N/A</td>
<td>N/A</td>
<td>Medium</td>
<td>1.2'-2'</td>
<td>1.2'-2'</td>
<td>#1</td>
</tr>
</tbody>
</table>
Freer Gallery of Art
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RENDERING WITH PROPOSED LANDSCAPE
Existing Architectural Conditions

The Freer Gallery of Art is a contributing resource to the National Mall Historic District and was listed in the D.C. Inventory of Historic Sites in 1964. It was listed in National Register of Historic Places in 1969.

The museum is described by the Smithsonian Institution as follows:

The Freer Gallery of Art was designed by architect Charles Platt between 1912 and 1916. Platt collaborated closely on the building design with collector and museum founder Charles Lang Freer, whose original design concept for the museum included natural illumination of interior exhibition galleries and a courtyard. The completed building opened to the public in May, 1923 with top-lit exhibition galleries connected by circulation corridors that overlook a garden courtyard. The courtyard was constructed at a slightly lower elevation than the main exhibition gallery level, and is connected by marble steps to covered east and west side loggias and to interior doors on the north and south sides. All of the original bronze and glass courtyard perimeter doors and windows remain intact and operational, but they are too fragile to sustain regular use.

In conjunction with the development of the Quadrangle site in the late 1980s, a number of additions and alterations were implemented that included an underground connection from the Quadrangle Building and an infill of the unexcavated area beneath the courtyard on the Ground Floor and Basement levels. This work entailed the reconstruction and renewal of the courtyard’s landscaping treatments at which time the existing waterproofing systems were installed.

In the late 1990s, a modification was made to the existing courtyard perimeter doors to add (2) contemporary glass door inserts at south corridor loggia door locations. The historic doors at these locations were retained and are left in the open position. The new doors were intended to provide improved visitor access to the exterior loggias, and each door is configured in a single leaf that swings in both directions and can be secured with a cylinder lock with bolt that inserts into the door threshold. There are no secondary doors to prevent outside air infiltration when the insert doors are in use, but observation suggests that the impact of the new doors on museum climate control has been minimal (except when doors are held or propped open for after-hours event staging).
Accessible Route

There are presently two accessible routes to the Main Floor of the Freer Gallery. One begins at a street level entrance from Independence Avenue into a mid-floor elevator lobby where an elevator can be taken to the Main Floor above or the Ground Floor below. The other accessible route originates from the Sackler pavilion through the Lower Level connection into the Freer via an elevator located adjacent to the open stair near the Meyer Auditorium. From there, the route continues through the South Corridor toward the Independence Avenue Lobby to the Ground Floor elevator lobby at which point a separate elevator (the same elevator serving the Independence Avenue entrance) can be taken to the Main Floor.

In either route, the visitor arrives at the South Corridor of the Main Floor on its south side from an elevator lobby located next to the Independence Avenue Lobby and stair.

With the exception of the Courtyard, the Main Floor is almost fully accessible except for where the North Corridor is interrupted by two pair of steps in series. While this sunken section of Corridor is itself inaccessible, the more significant limitation is that it prevents many visitors from circulating continuously through the Gallery resulting in a horseshoe-shaped circulation pattern.
Freer Gallery of Art
Improve Courtyard Accessibility

EXISTING PHOTOGRAPHS ALONG ROUTE TO COURTYARD

SOUTH CORRIDOR AND DOOR TO WEST LOGGIA

DOOR FROM WEST LOGGIA TO SOUTH CORRIDOR

STEPS FROM WEST LOGGIA TO COURTYARD. EXISTING BRONZE HANDRAILS ARE NON-HISTORIC AND WERE INSTALLED IN THE 1990s.
EXISTING COURTYARD PLAN

- Remove existing assembly to structural slab
- Remove planting bed
- Remove brick paving
- Remove stone paving border and salvage
- Remove stone steps and salvage
- Existing fountain to remain
- Loggia

**Single leaf loggia doors are non-historic. Historic double doors fixed in the open position.**

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PROPOSED COURTYARD PLAN

RAMP FROM LANDING TO COURTYARD LEVEL
4.9% SLOPED WALKWAY WITH MILFORD PINK GRANITE STONE PAVING

MILFORD PINK GRANITE WALL AT EDGE OF RAMP,
STONE BORDERS SALVAGED AND REINSTALLED CLOSER TO CENTER OF COURTYARD

SHORT RAMP FROM LOGGIA TO STEP/RAMP LANDING
REFABRICATE SALVAGED STONE STEPS AND REINSTALL

DARK BRONZE HANDRAILS WITH CUSTOM CAST TERMINATIONS, TYP
REPLACE ALL COURTYARD PLANTINGS AND UNDERLYING WATERPROOFING
SALVAGE AND REINSTALL EXISTING STONE STEPS
PROPOSED RAMP PAVING PATTERN PLAN - ENLARGED
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EXISTING

- Demo Bronze Handrails
- Remove lowest course of wall stone and salvage for re-installation
- Remove and salvage stone stairs

PROPOSED

- Sloped Milford Pink Granite wall at edge of ramp
- Bronze handrail with custom terminations
- Extend steps into courtyard, rebuild using salvaged stone steps
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EXISTING

- REMOVE LOWEST COURSE OF WALL STONE AND SALVAGE FOR RE-INSTALLATION
- DEMO BRONZE HANDRAILS
- REMOVE AND SALVAGE STONE STAIRS

PROPOSED

- BRONZE HANDRAIL WITH CUSTOM TERMINATIONS
- SLOPED MILFORD PINK GRANITE WALL AT EDGE OF RAMP
- EXTEND STEPS INTO COURTYARD. REBUILD USING SALVAGED STONE STEPS
NOTES
1. REFER TO L-601 FOR PLANTING SCHEDULES
2. THE EXISTING CONDITIONS SURVEY WAS PREPARED USING CADD FILES PROVIDED BY HARTMAN COX ARCHITECTS AND BY MEANS OF FIELD MEASUREMENTS.
3. ALL MEASUREMENTS SHOWN ARE BASED ON THE EXISTING CONDITIONS PLAN ARE APPROXIMATE BASED ON FIELD MEASUREMENTS AND SHALL BE VERIFIED BY SURVEY PRIOR TO ANY WORK PERFORMED FOR IMPROVEMENTS

PLANTING PLAN

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REFERENCE LANDSCAPE FOR PLANTING BED DETAILS

MILFORD PINK GRANITE RAMP PAVERS AND WALL STONES ON CONCRETE STRUCTURE

OIL RUBBED BRONZE HANDRAIL WITH CUSTOM TERMINATIONS

EXISTING PILASTER

RAMP SECTION DETAIL
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EXISTING PILASTER BEYOND

OIL RUBBED BRONZE HANDRAIL WITH CUSTOM TERMINATIONS

TENNESSEE PINK MARBLE PLINTHS

SALVAGED, REWORKED AND REINSTALLED TENNESSEE PINK MARBLE STAIRS

ELEVATION DETAIL

TENNESSEE PINK MARBLE PLINTH

OIL RUBBED BRONZE HANDRAIL WITH CUSTOM TERMINATIONS

SALVAGED, REWORKED AND REINSTALLED TENNESSEE PINK MARBLE STAIRS

PLAN DETAIL

RENDERED VIEW OF PLINTH

RENDERED VIEW OF PLINTH

RENDERED VIEW OF PLINTH

STAIR DETAILS
EXISTING CONCRETE STRUCTURE

REMAIN FOUNTAIN TO MARBLE STONE

FLASHING MEMBRANE

PLANTING BED

LIQUID APPLIED

REINSTALL STONE PANELS

REMOVE, STORE, AND REINSTALL GRANITE STONE PAVER

DRAIN CHANNELS AT BOTTOM

EXTRUDE POLYSTYRENE INSULATION WITH BITUMINOUS WATERPROOFING SYSTEM

2 PLY, TORCH APPLIED MODIFIED SBS DRAINAGE COMPOSITE

DRAINAGE COMPOSITE

BITUMINOUS SETTING BED AND

REMOVE, STORE, AND REINSTALL CONCRETE SLAB

TACK COAT, TYP.

1. REFER TO L-601 FOR PLANTING SCHEDULES

2. THE EXISTING CONDITIONS SURVEY WAS PREPARED USING CADD FILES PROVIDED BY HARTMAN COX ARCHITECTS AND BY MEANS OF FIELD MEASUREMENTS. THE SURVEY WAS VERIFIED BY SURVEY PRIOR TO ANY WORK PERFORMED FOR IMPROVEMENTS

PLANTING PLAN

MORTAR SETTING BED

COMPRESSIBLE FILLER

CONCRETE FOUNDATION

SEALANT JOINT, TYP.

RESET MARBLE STONE

REMOVE, RESTORE, AND STAIR TREADS

EXISTING CONCRETE STRUCTURE

DRAINAGE COMPOSITE

BITUMINOUS SETTING BED AND BRICK PAVERS

CONCRETE SLAB

TACK COAT, TYP.

SECTIONS DETAILS

TYPICAL STAIR SECTION

PERIMETER BORDER SECTION
Handrail Details

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This is the building's only historic Platt handrail design:

- Bronze handrail with custom terminations
- Rounded post top and post top connection to handrail
- Bronze escutcheon
- Round bronze handrail post

Enlarged section/elevation

Enlarged elevation

Enlarged plan

Handrail details

SECTION/ELEVATION

ENLARGED SECTION/ELEVATION

EXISTING INTERIOR HANDRAIL
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MATERIALS

- MILFORD PINK GRANITE STONE PAVERS/BORDERS TO MATCH ORIGINAL/EXISTING
- TENNESSEE PINK MARBLE STONE TO MATCH ORIGINAL/EXISTING
- DARK BRONZE HANDRAILS
- BRICK PAVERS TO MATCH ORIGINAL/EXISTING
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VIEW LOOKING NORTHWEST FROM SOUTHEAST CORNER OF COURTYARD
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Improve Courtyard Accessibility