

Hirshhorn Museum and Sculpture Garden Sculpture Garden Revitalization

**Section 106 Consulting Parties Meeting #3
February 24, 2020**



Smithsonian Facilities

**HIRSHHORN
MUSEUM**

Meeting Agenda

- **Welcome and Introduction**

Jay Kaveeshwar, Deputy Director, Hirshhorn Museum and Sculpture Garden (HMSG)

- **Project Overview and Programming Goals**

Melissa Chiu, Director, HMSG

- **Hirshhorn Museum and Sculpture Garden Period of Significance Analysis**

Carly Bond, Historic Preservation Specialist, Smithsonian Facilities

- **Sculpture Garden Evolution**

Faye Harwell, Director and Landscape Architect, Rhodeside & Harwell

- **Sculpture Garden Curatorial Vision and Process**

Anne Reeve, Associate Curator, HMSG

- **Next Steps**

Carly Bond, Historic Preservation Specialist, Smithsonian Facilities

Sculpture Garden Revitalization Overview

Programming Goals

Melissa Chiu, Hirshhorn



Isamu Noguchi with Nina and Gordon Bunshaft, Ryoanji, Kyoto, Japan, 1960



Hirshhorn Museum and Sculpture Garden, 1974

Programming Inspiration – Site-Specific Installations



Lee Ufan, *Open Dimension*, Hirshhorn Museum, 2019/2020



Programming Inspiration – Performance Art



Ragnar Kjartansson, *Woman in E*, Hirshhorn Museum, 2016/2017



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

Programming Inspiration: Digital Projections



Doug Aitken, *Song 1*, Hirshhorn Museum, 2012

Programming Inspiration: Music Performances



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



Programming Inspiration – Experiential Exhibitions



Yayoi Kusama,
Infinity Mirrors,
Hirshhorn Museum,
2017



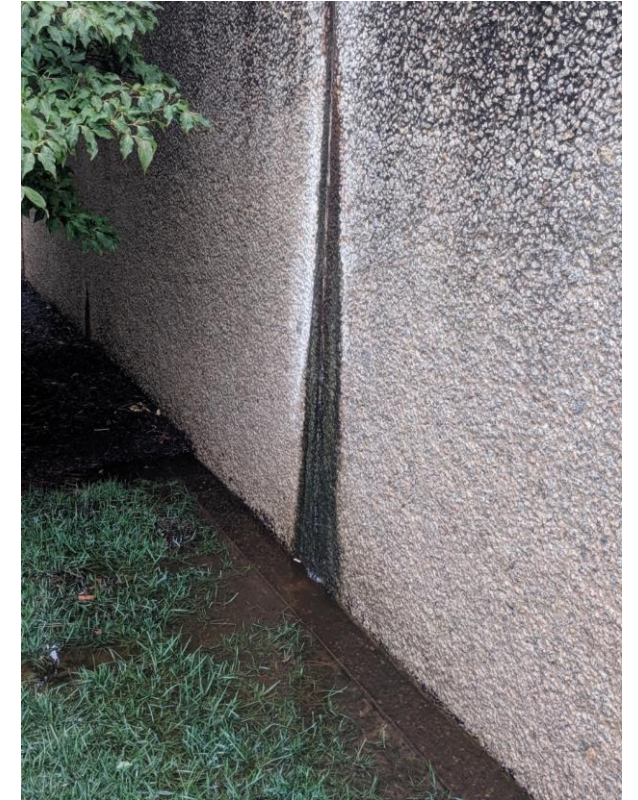
Yayoi Kusama,
One with Eternity,
Hirshhorn Museum,
2020

Garden Today



Henry Moore, *King and Queen*, Hirshhorn Museum and Sculpture Garden, 2019

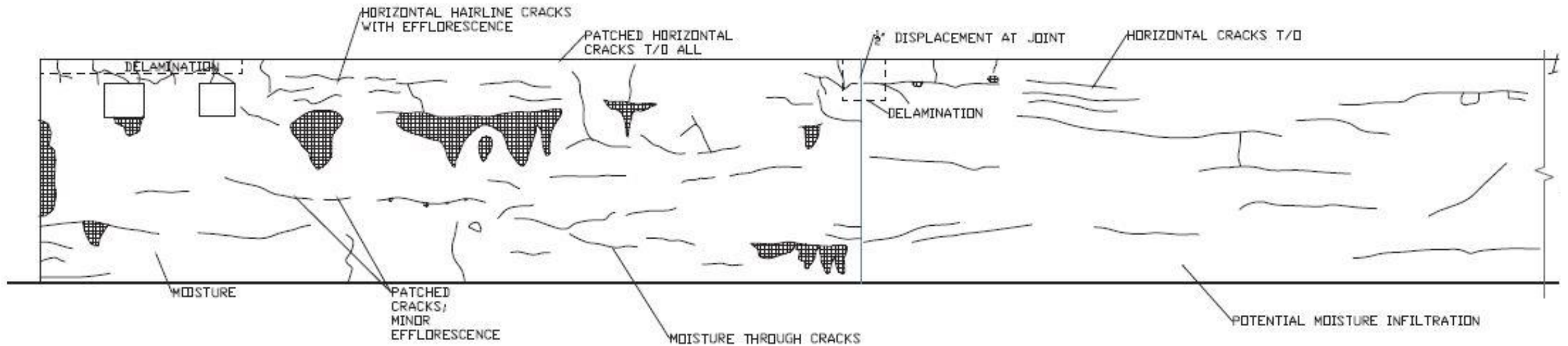
Failing Infrastructure



July 2019

Sculpture Garden Wall Deterioration

Study 2016-2019



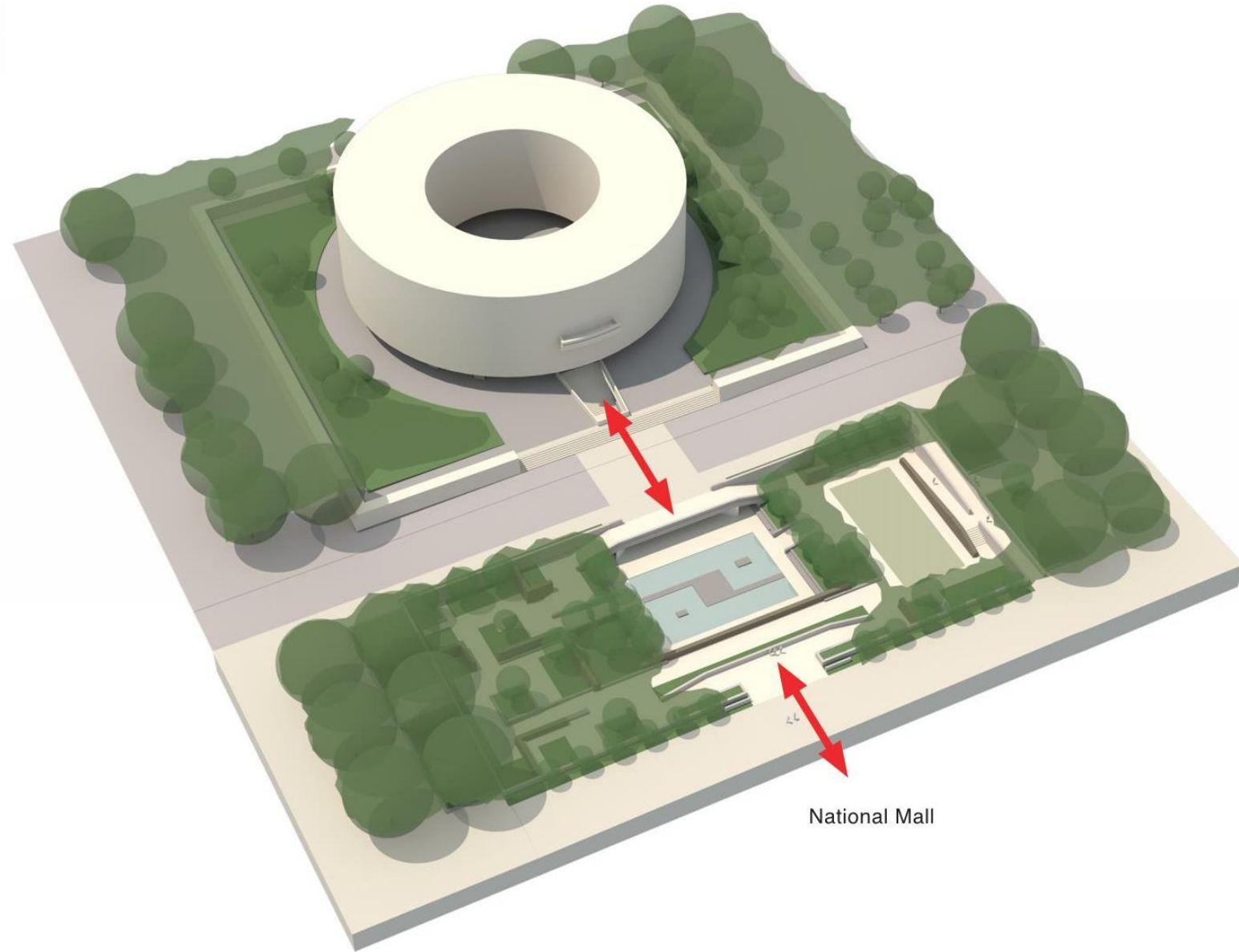
Visual examples of Alkali-Silica Reaction and internal sulfate attack, efflorescence, surface accumulation, 2018

Sculpture Garden Revitalization Project Goals

The Hirshhorn is **fulfilling its mission and revitalizing and reimagining its Sculpture Garden for the 21st century.**

- **Enhance and increase** our display of our **world-class collection of modern sculpture.**
- Respond to the art of our time by **creating dynamic new spaces for large-scale installations and performance art**
- **Create a new “front door” on the National Mall**, making the museum and sculpture garden more **welcoming and accessible to local, national and international audiences** and to the 35 million people who visit the National Mall annually.

Reestablishing Relationship of National Mall, Garden and Museum

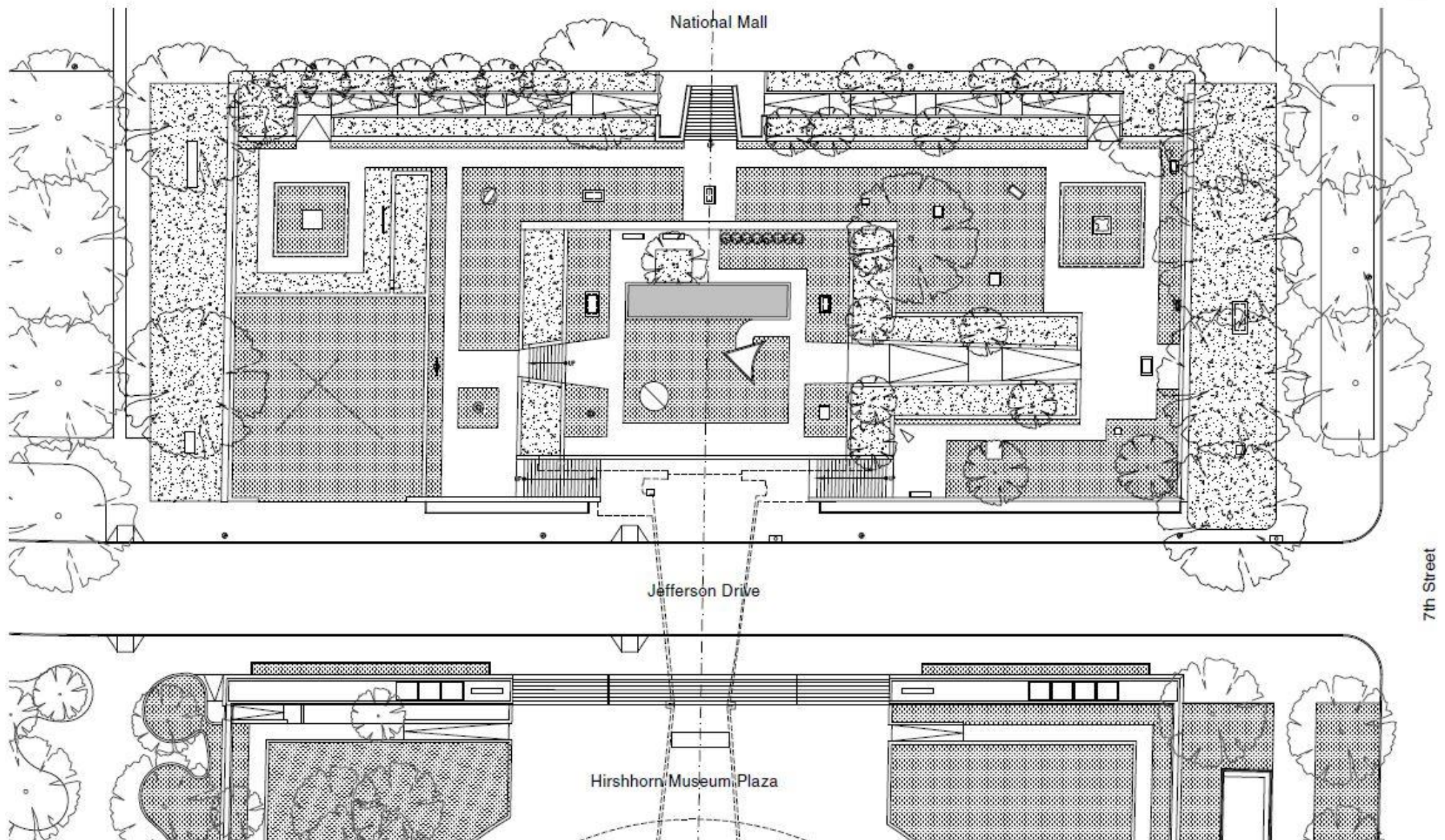


Hiroshi Sugimoto

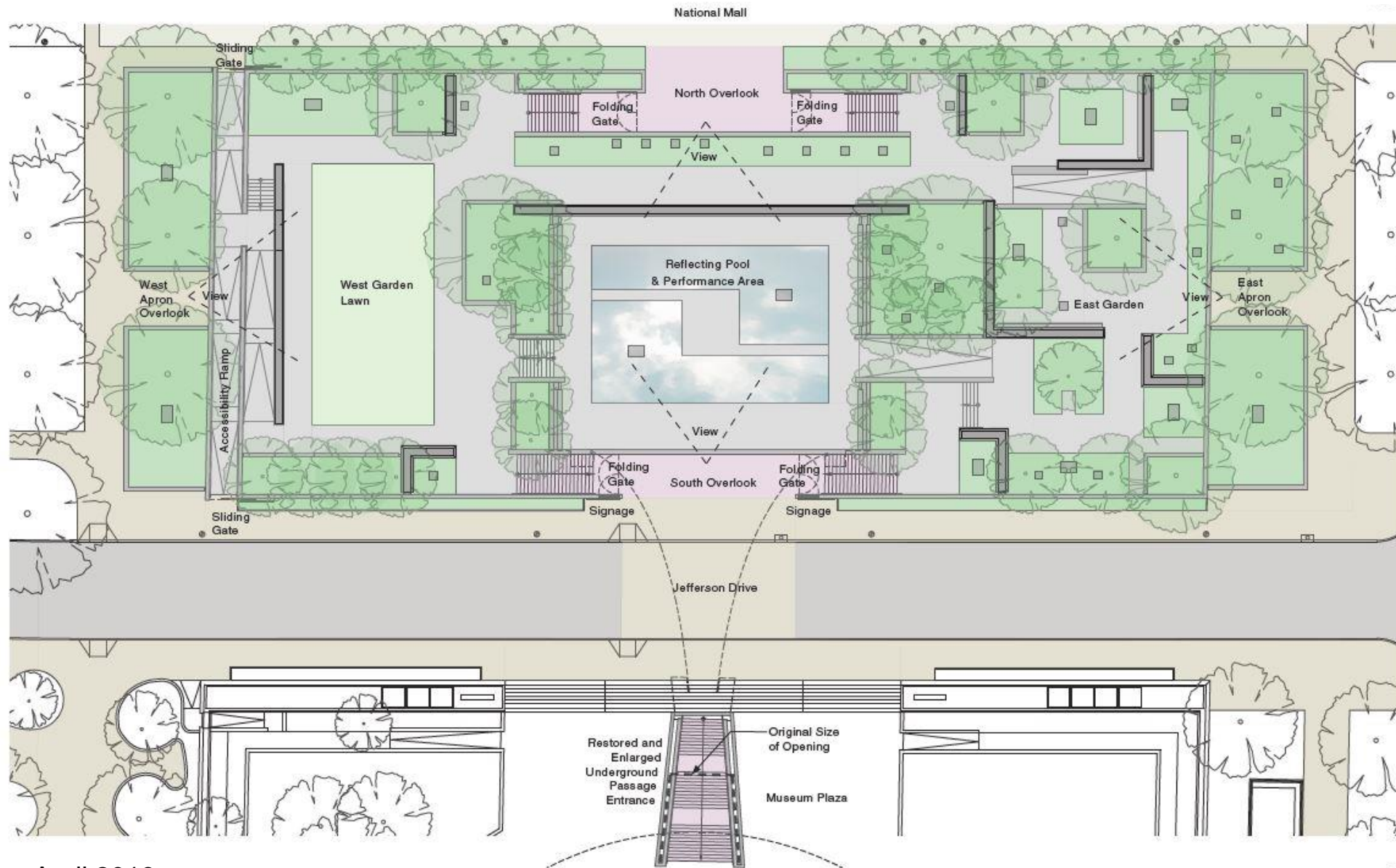


Hiroshi Sugimoto, *Hiroshi Sugimoto*, Hirshhorn Museum, 2006

Current Sculpture Garden Site Plan

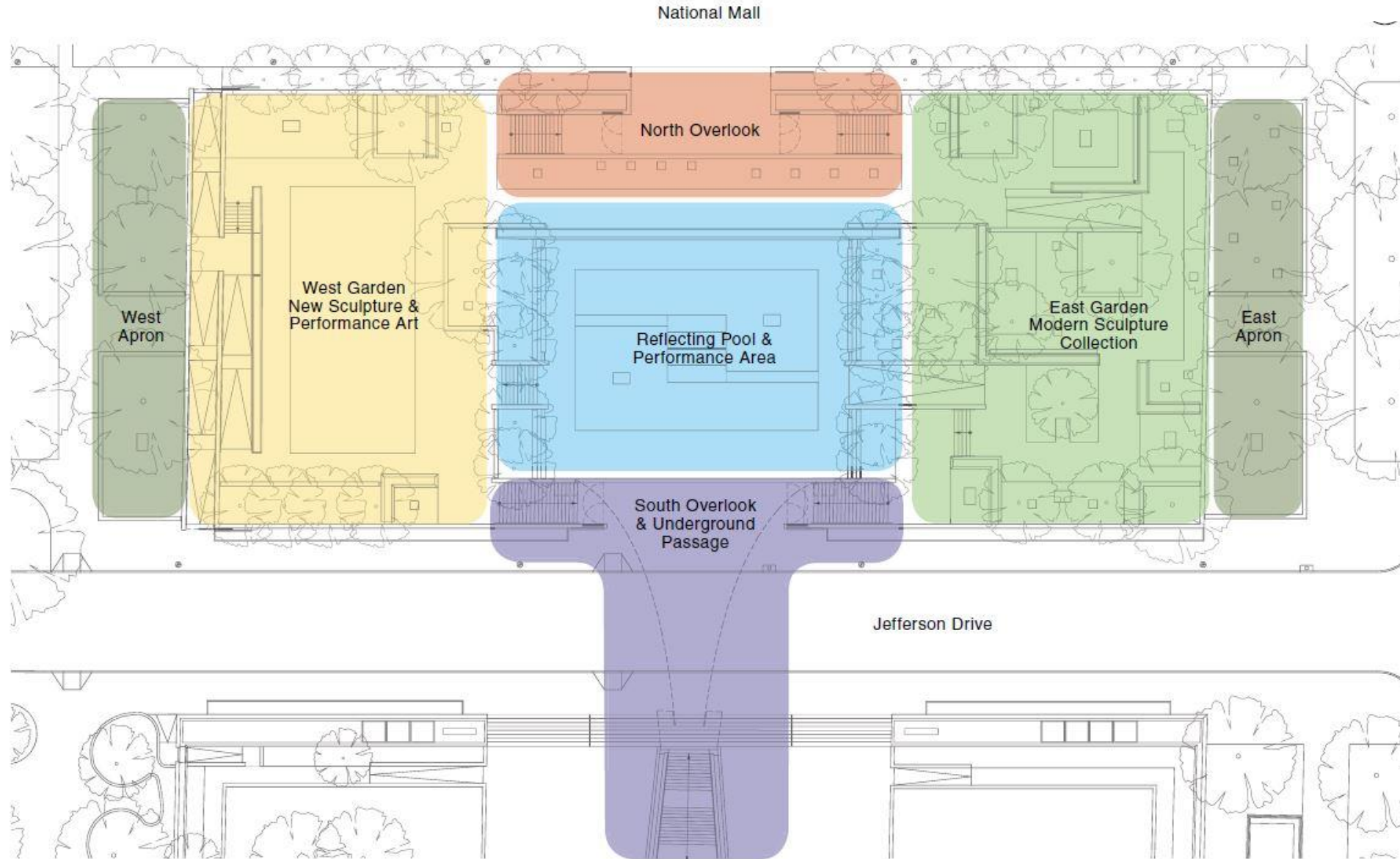


Sculpture Garden Concept Site Plan

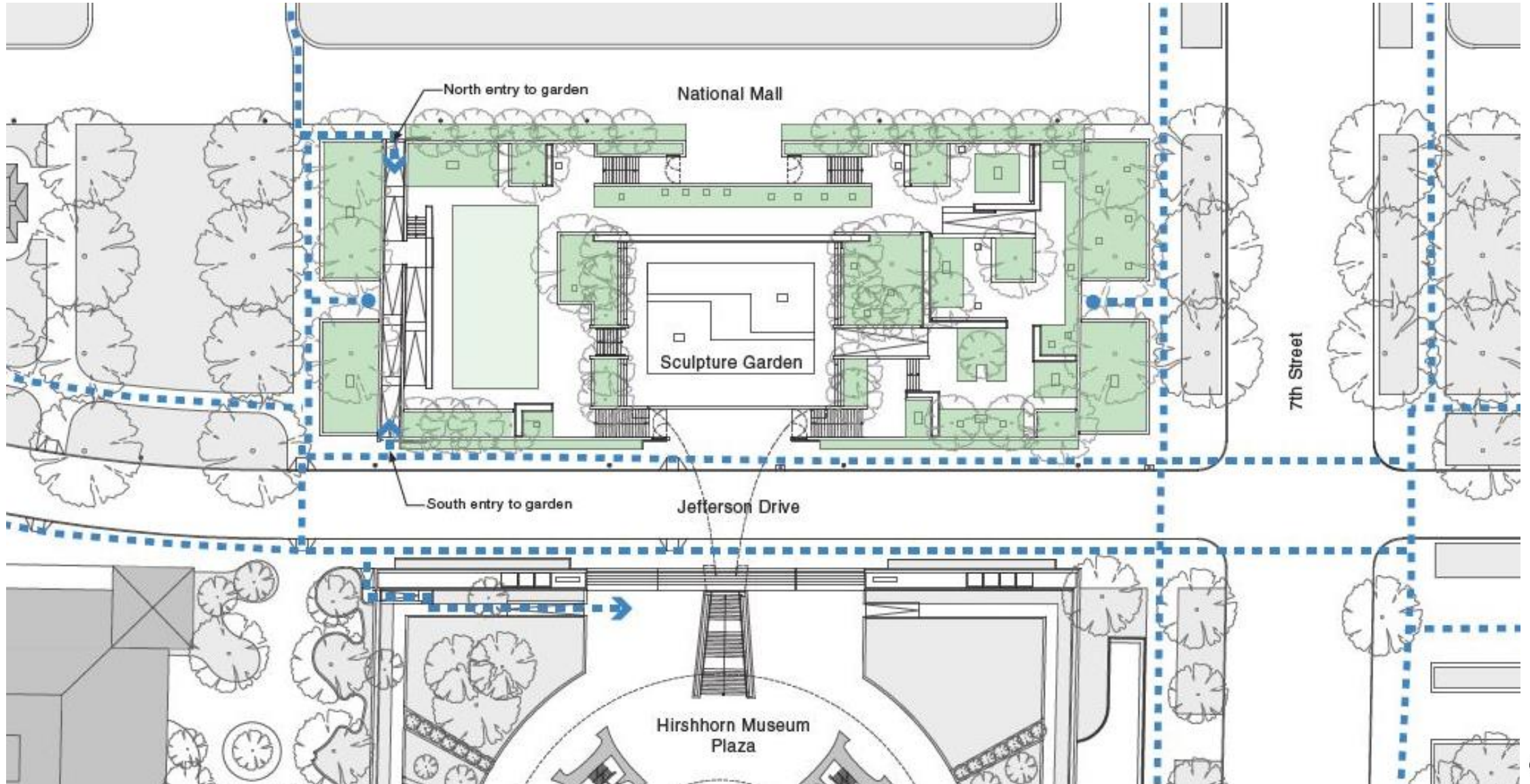


April 2019

Garden Programming



Improved Garden Accessibility



Material Palette



Main Paving Area

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



North and South Overlook Paving

Salvaged Swenson Pink granite stair treads from the original Bunshaft garden, stored at Smithsonian Institution warehouse.
To be reused for the North and South Overlooks. Re-installation of existing stair treads combined with new matching Swenson Pink granite.



East, West & South Perimeter Paving

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



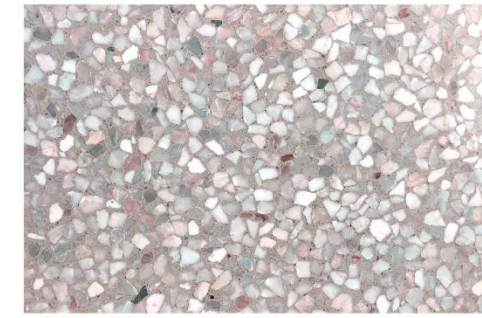
Existing Concrete Aggregate Walls

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



Stone Gallery Walls

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

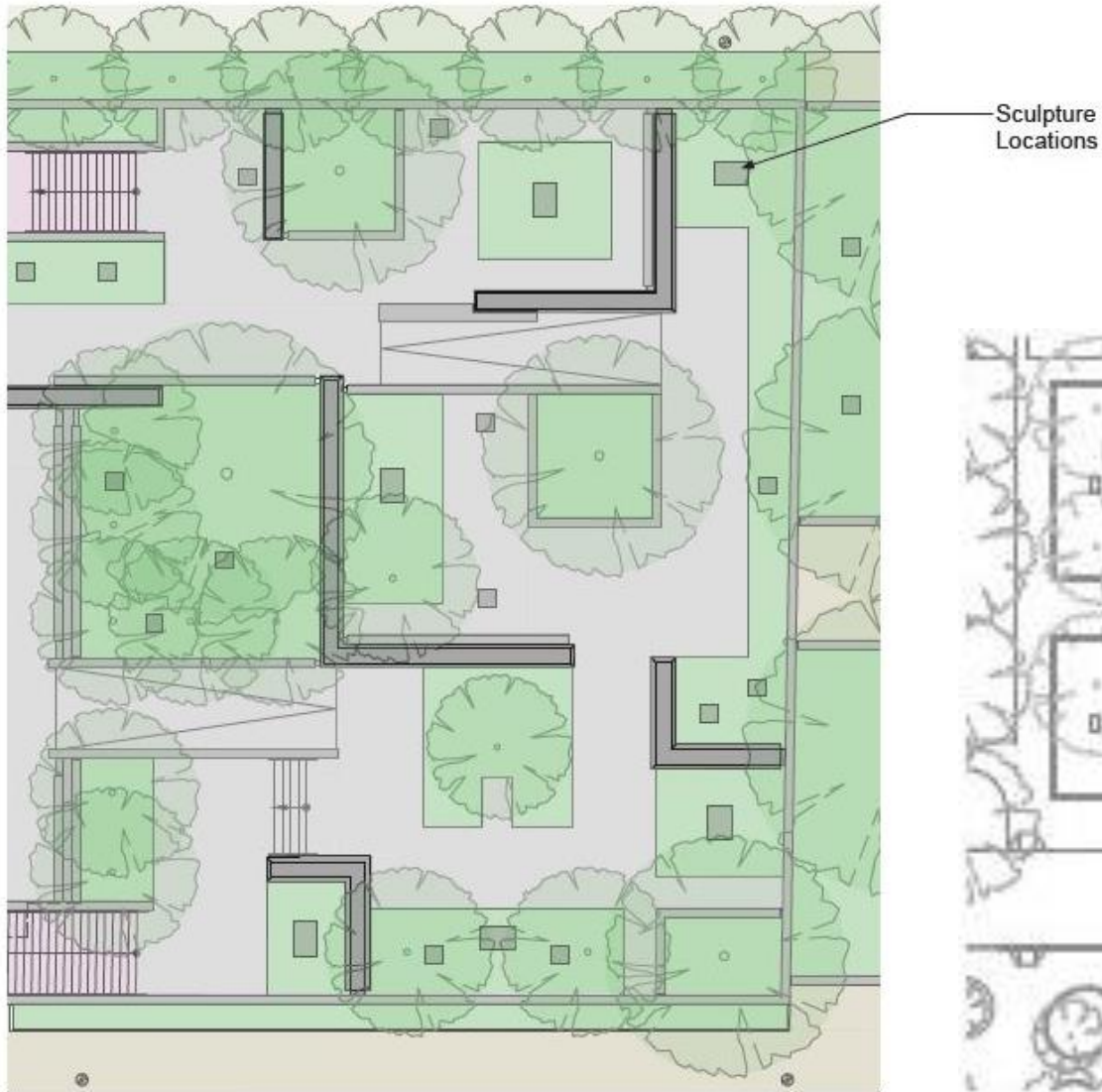


Benches

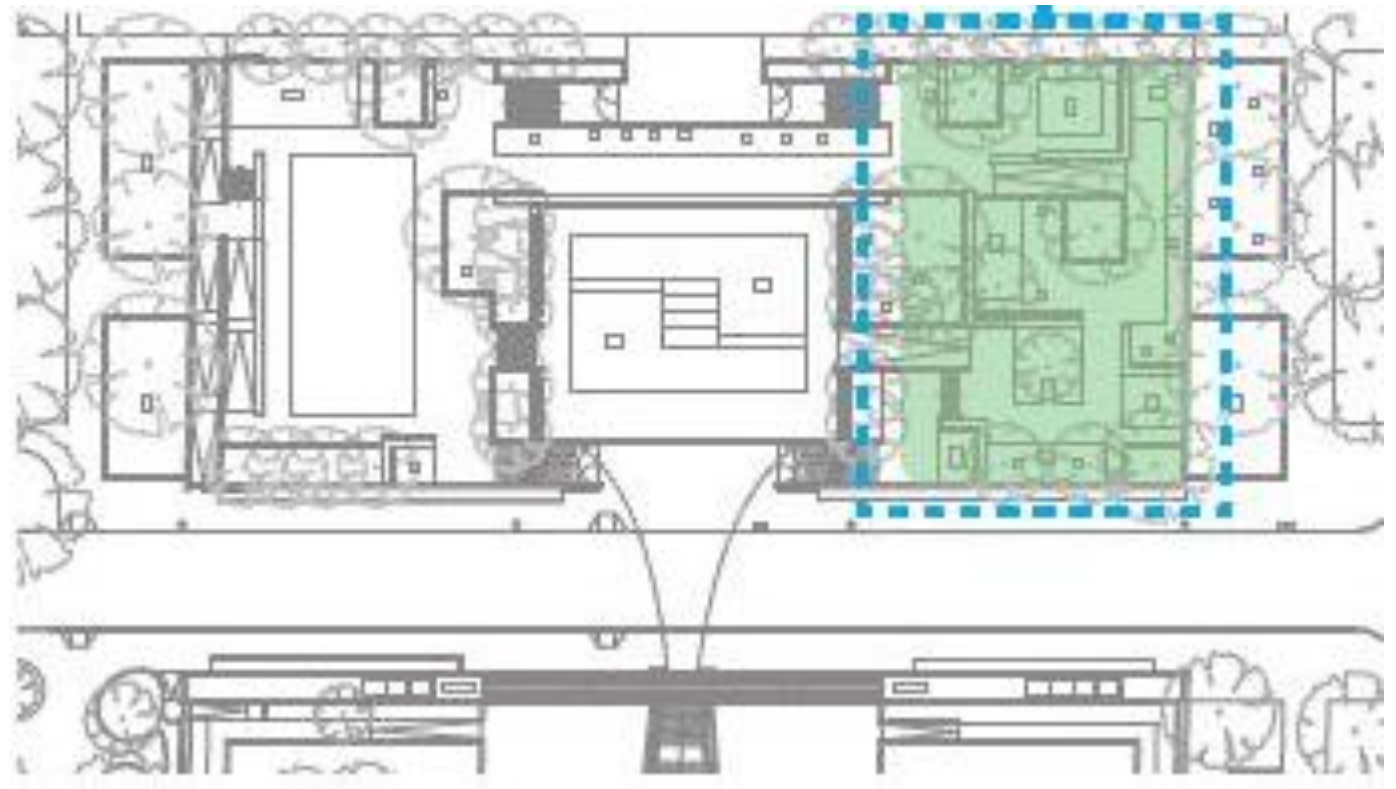
Terrazzo-ground concrete panels using the same granite aggregate as the original Bunshaft perimeter walls.

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

East Garden Plan – Modern Sculpture Masterworks



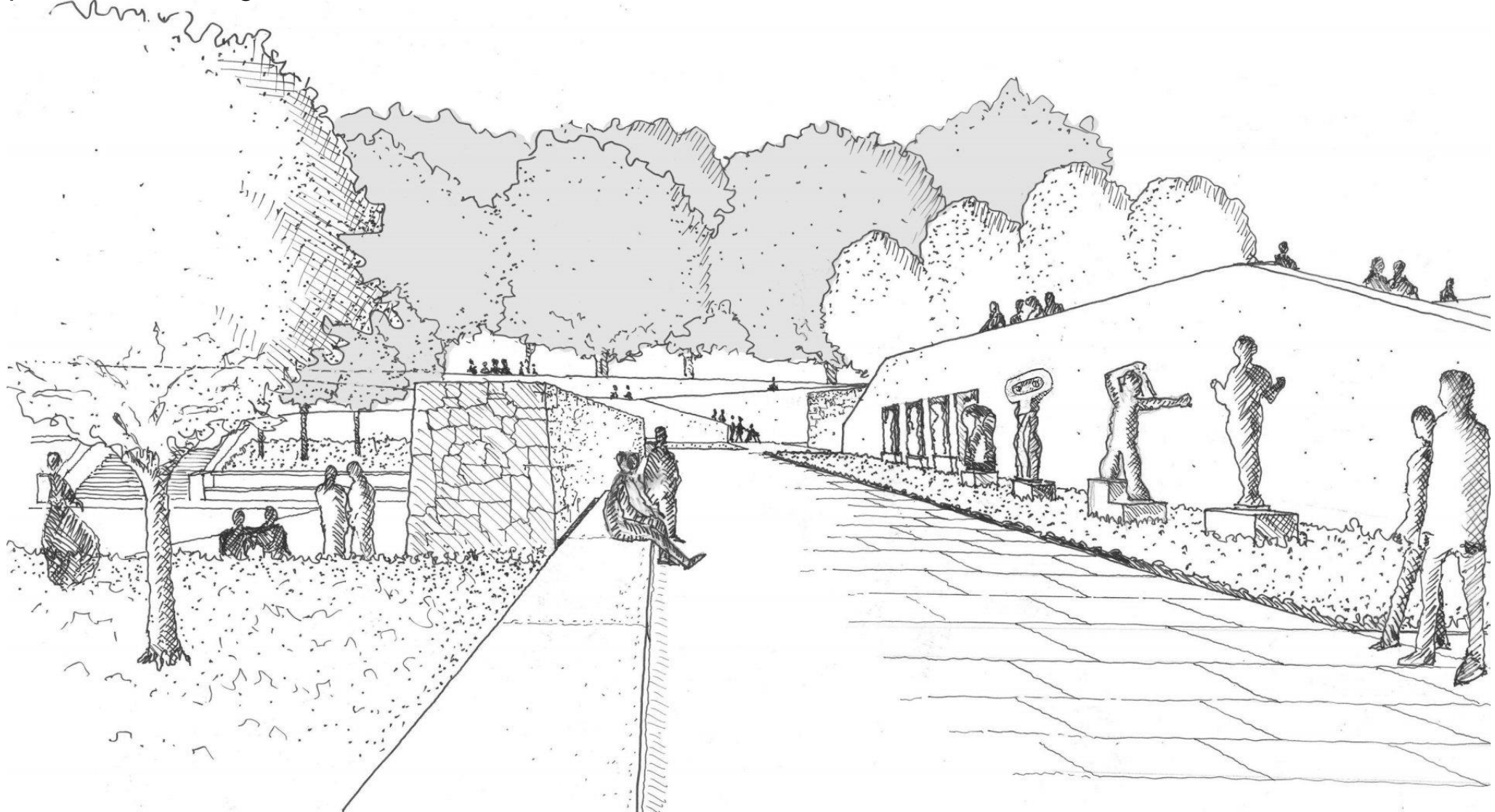
East Garden Enlarged Plan, April 2019



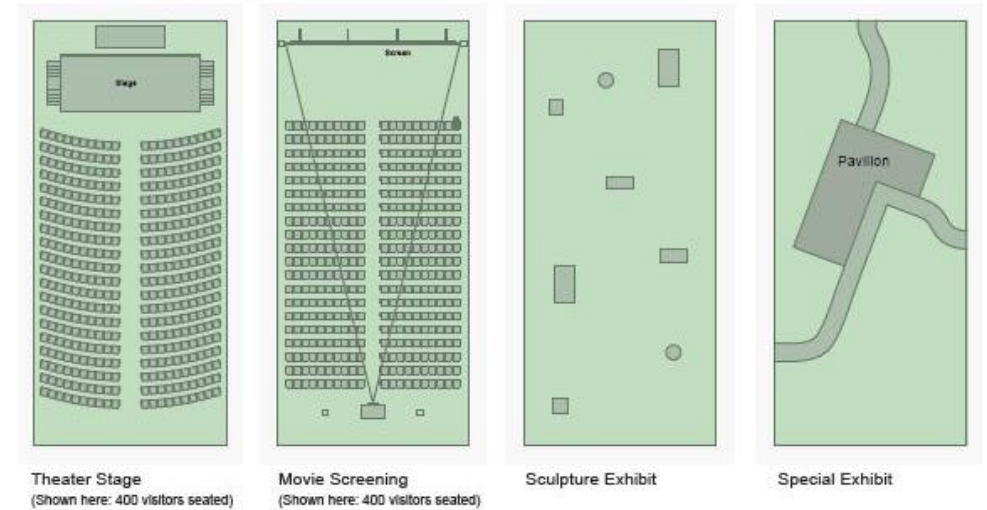
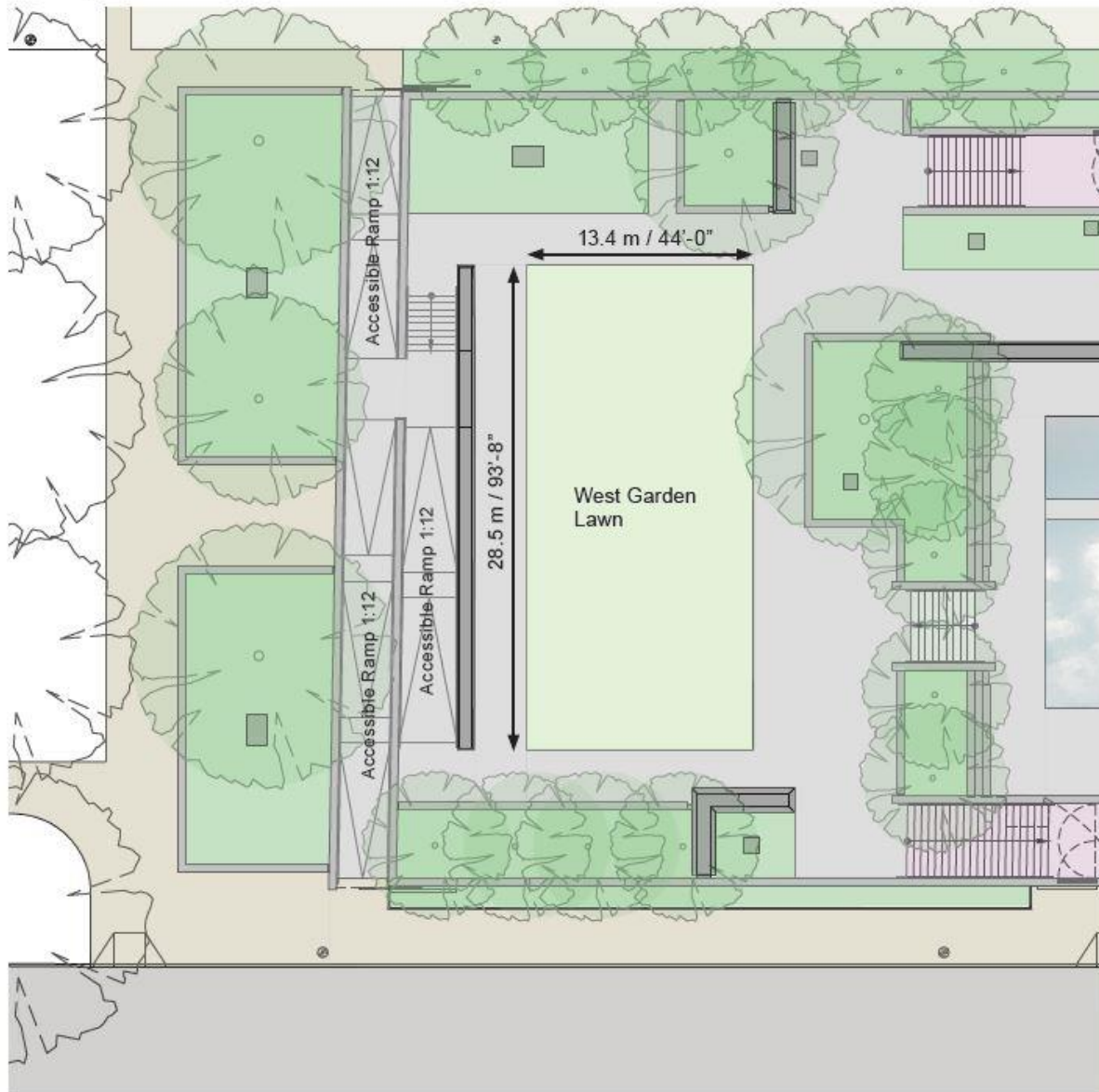
Key Plan, East Garden

East Garden

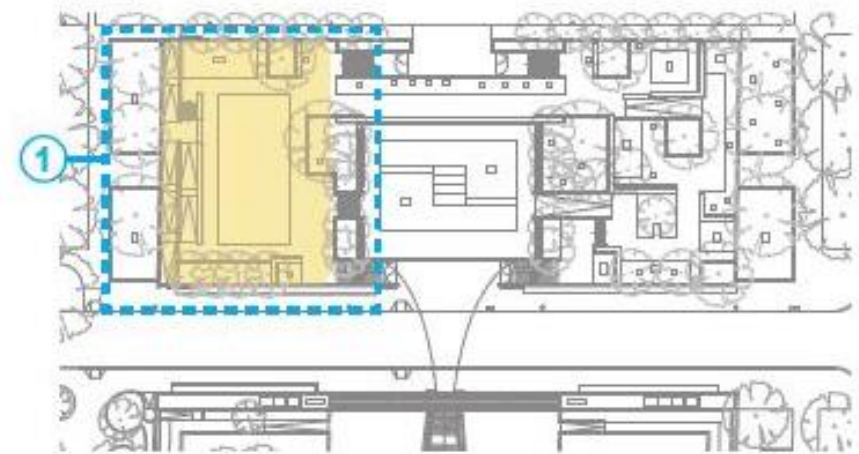
Concept Sketch Looking West



West Garden - Dynamic Program



Potential Lawn Uses

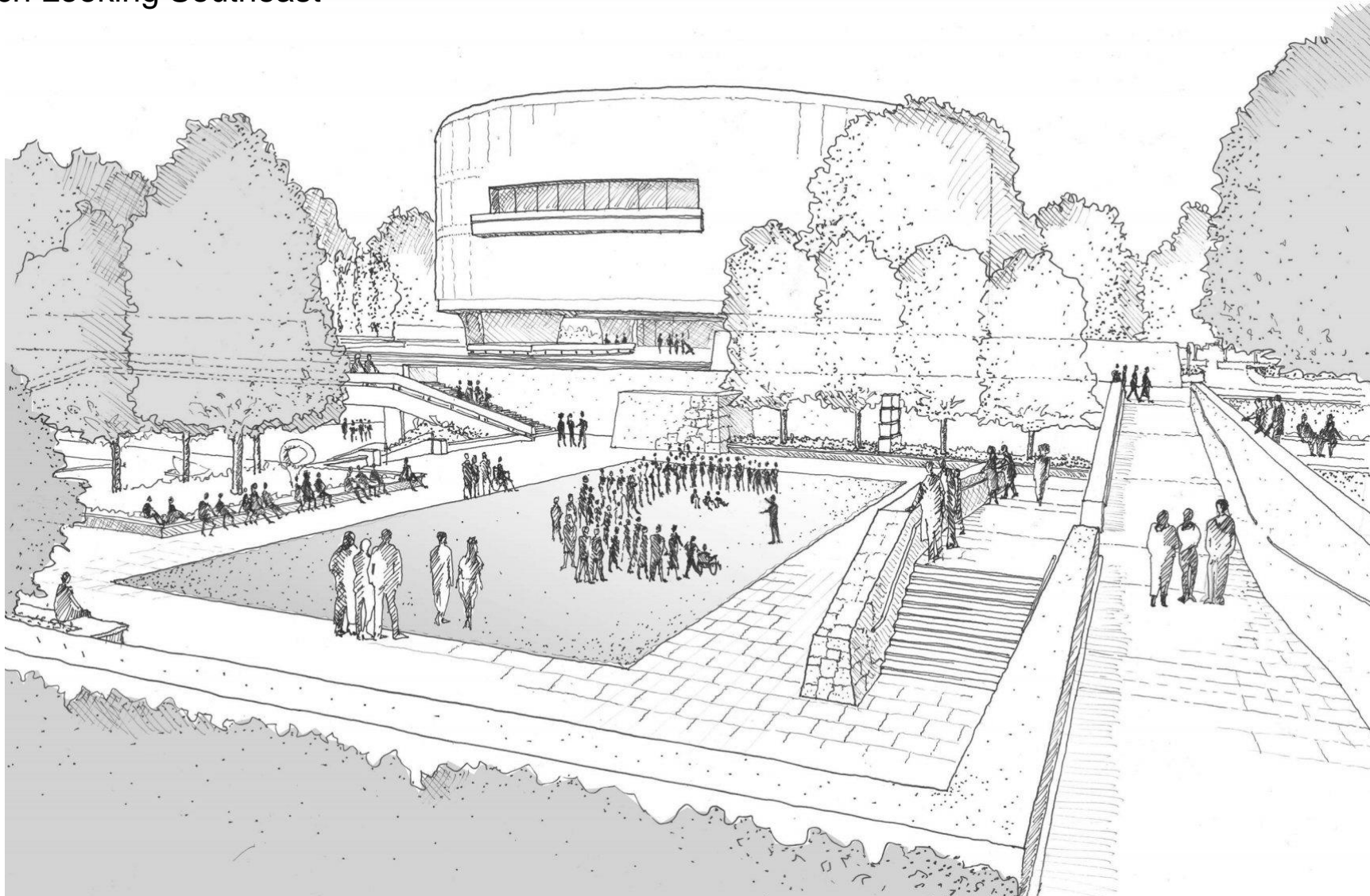


West Garden Enlarged Plan, April 2019

Key Plan, West Garden

West Garden

Concept Sketch Looking Southeast



Tunnel Connection – Past and Present



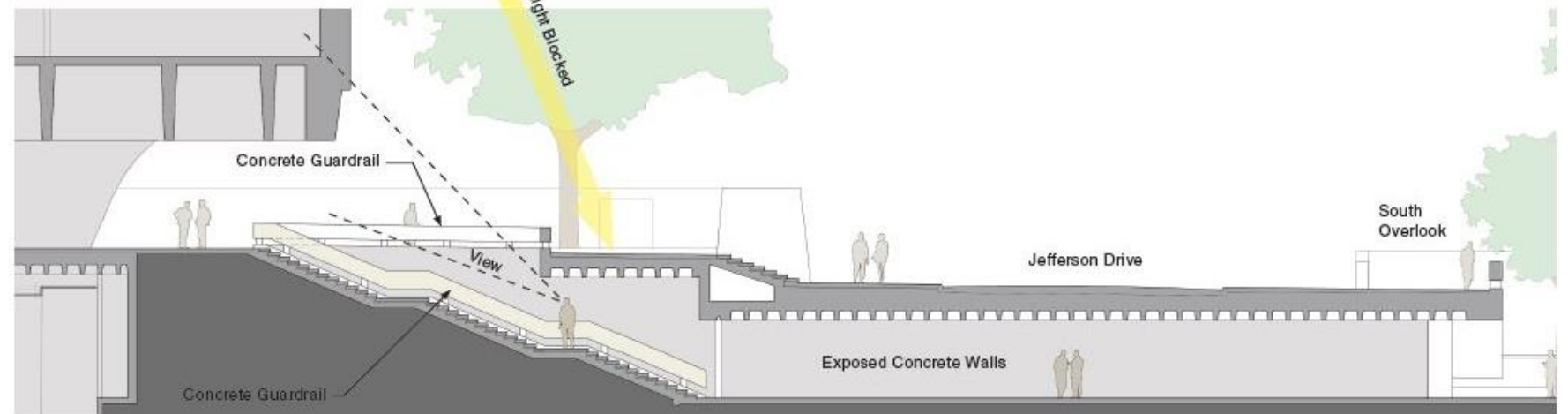
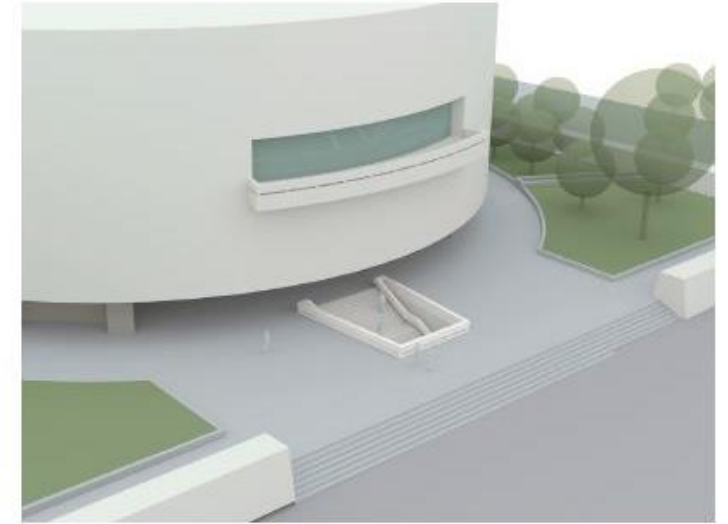
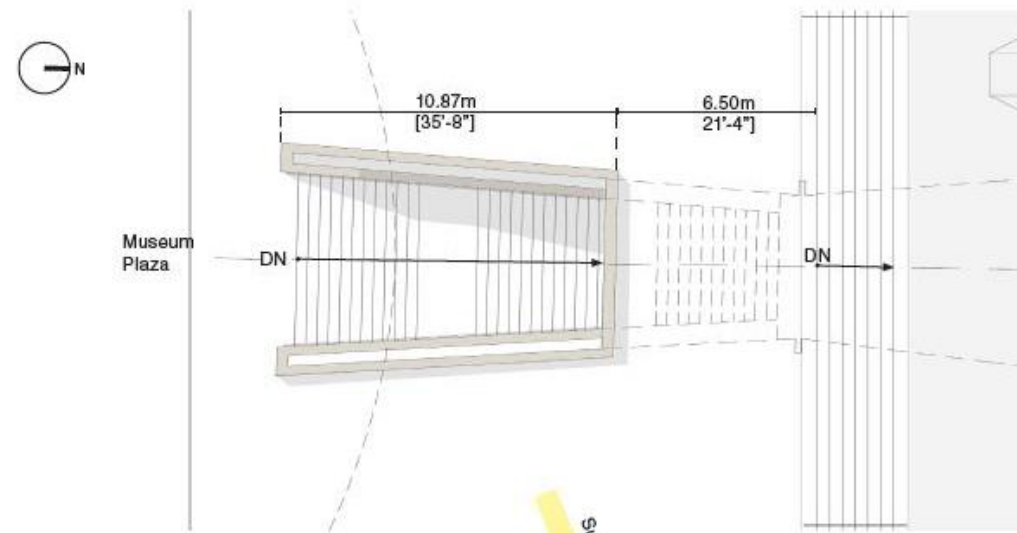
Original Tunnel Connecting the Garden and Plaza, 1974



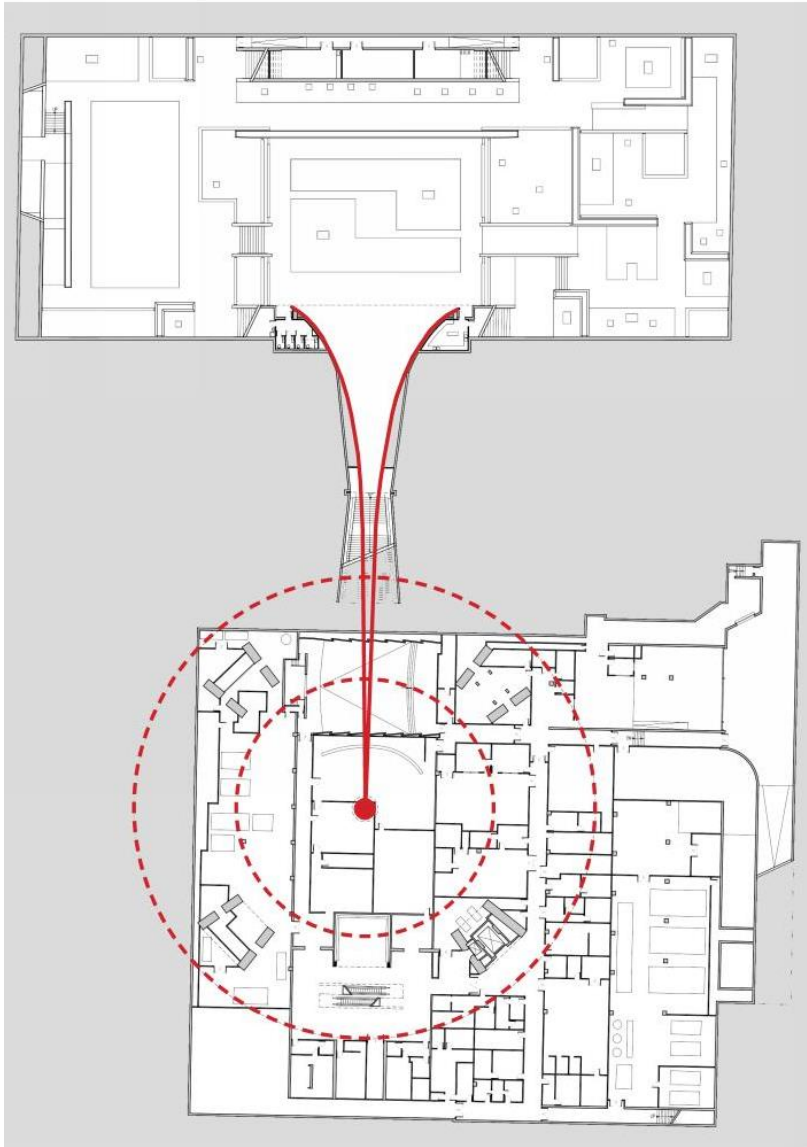
Existing Condition, 2019

Original Entrance to Underground Passage

Original Bunshaft Design



Underground Passage Concept



Garden and Museum Lower Level



Proposed Underground Passage Concept, 2019

External Agencies – Concept Design Approval

Commission of Fine Arts Concept Approval – May 16, 2019

“Noting the importance of the Sculpture Garden as a Modernist landscape inserted into the Mall, the Commission members emphasized an **understanding of this garden as a palimpsest that reflects the successive contributions of its Modernist designers** – Gordon Bunshaft and SOM, Lester Collins, and James Urban – over many decades.”

“For the proposed project they observed that while the museum’s mission remains constant, the sculpture it presents continues to evolve in character, material, scale, and mode of display; they **acknowledged the shortcomings of the existing garden landscape** in creating an appropriate setting for many types of artwork, both Modern and contemporary.”

“Therefore, they **endorsed the proposal to renovate the garden comprehensively**; spatial quality and differentiation; opportunities for programming and performance; and the display of various types of artworks – physical, conceptual, and performance.”

“In conclusion, the **Commission expressed strong support for the proposed design as an ambitious renovation that will enhance the display and the public appreciation of this important sculpture collection.**”

External Agencies – Concept Design Approval

National Capital Planning Commission – June 6, 2019

“The Commission supports the Smithsonian’s intention to revitalize the Hirshhorn Sculpture Garden to improve the visitor experience and public engagement, and accommodate the museum’s mission and contemporary programming needs.”

“The Commission notes the museum and garden has a need to **accommodate interactive art, larger sculpture, and other contemporary installations**, in addition to the bronze sculpture collection displayed today. The Commission finds the sculpture garden should be **revitalized to accommodate new, flexible, and varied opportunities for museum programming**.”

“The Commission **supports improvements that enhance accessibility** to and through the sculpture garden for visitors of all abilities. The Commission supports re-opening the tunnel connection between the museum and the garden to improve connectivity between the two areas.”

“The Commission notes the design proposes the introduction of new stacked stone walls that will act as a new backdrop for displayed art. The Commission **supports the introduction of new walls to define space in the garden and serve as a backdrop for the sculpture collection**.”

Concept Design – Questions or Comments



Hirshhorn Museum and Sculpture Garden

Period of Significance Analysis

Carly Bond, Smithsonian Facilities

Significance and Integrity Report Purpose

- Draft Report prepared by Robinson & Associates, Inc., and Laura Knott, Historical Landscape Architect
- Draft National Register Nomination Period of Significance: 1974
- Period of Significance Report Recommendation: 1974, 1981
- All images extracted from Robinson Report unless otherwise captioned, refer to the Report for sources

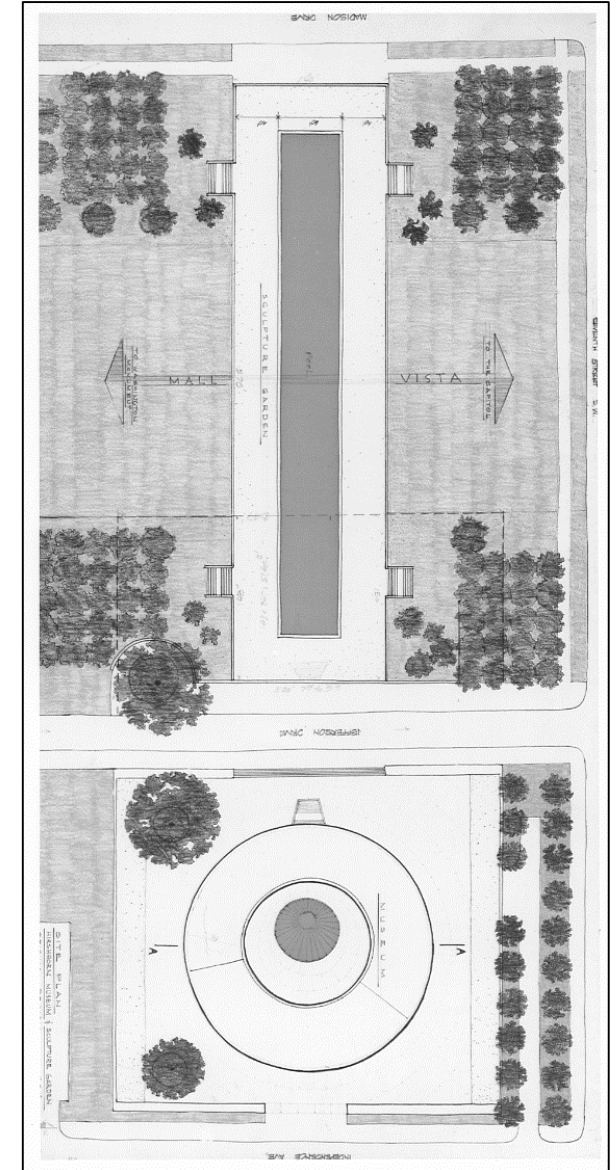


1974



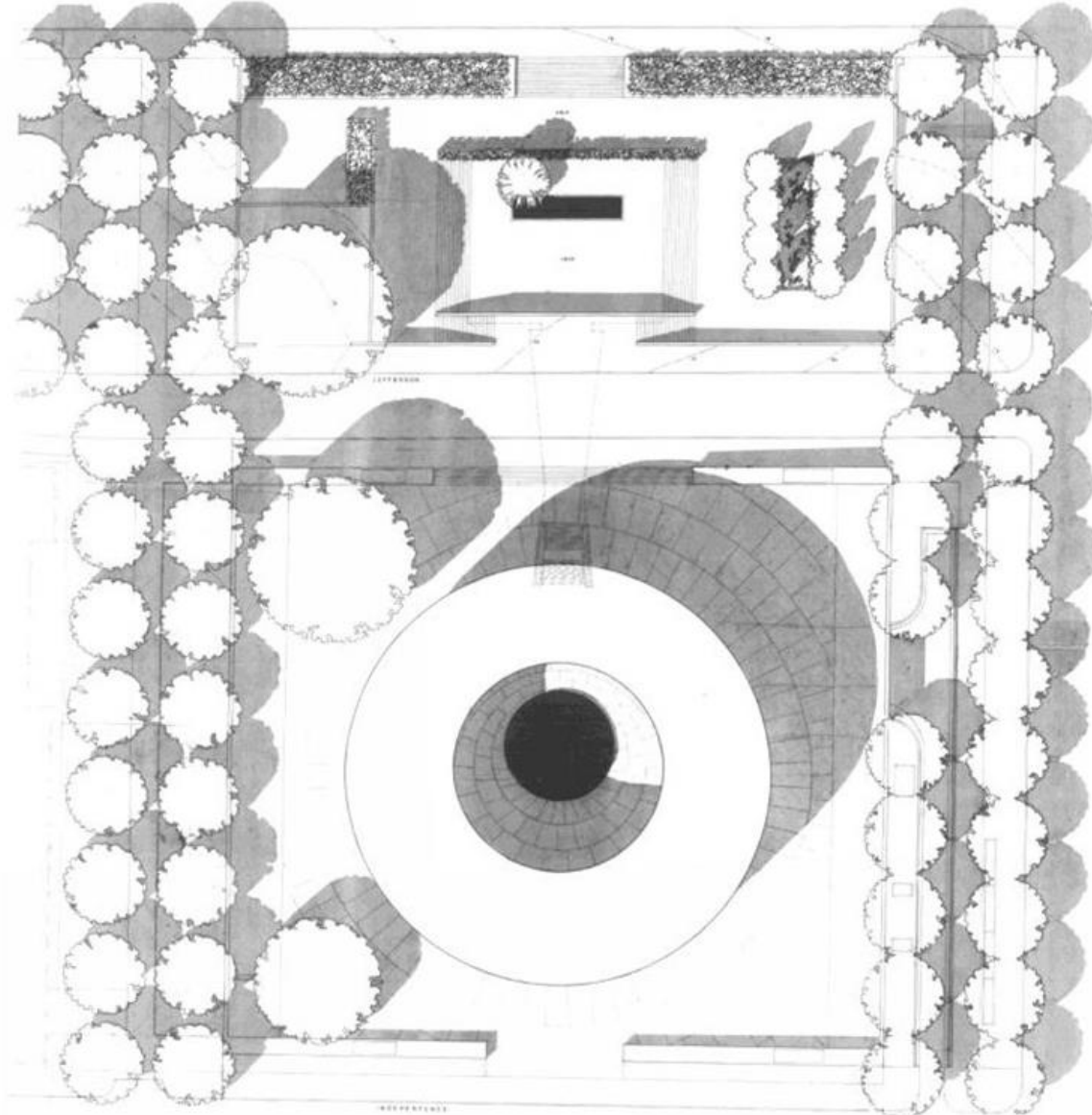
1981

Unrealized Design Concept - Expansive Reflecting Pool



Gordon Bunshaft, Skidmore, Owings & Merrill (SOM), 1967

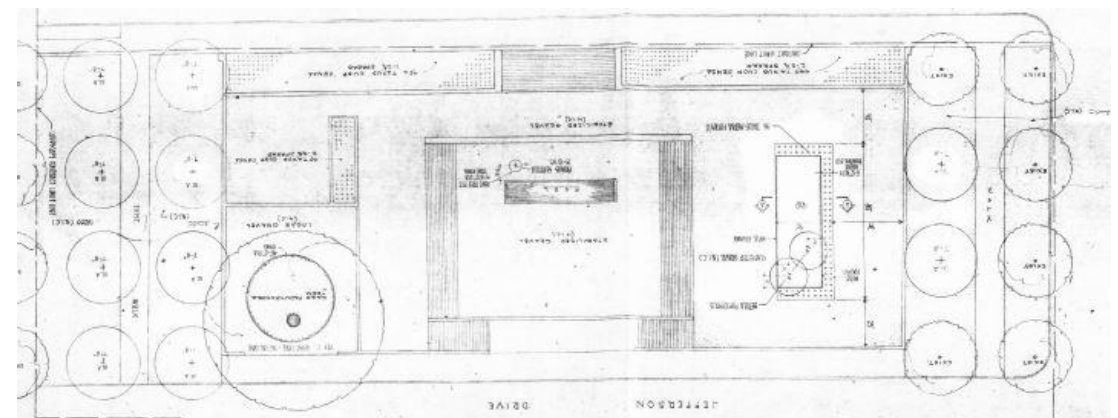
Realized Design



Final Approved Design, Gordon Bunshaft, SOM, 1971



1974



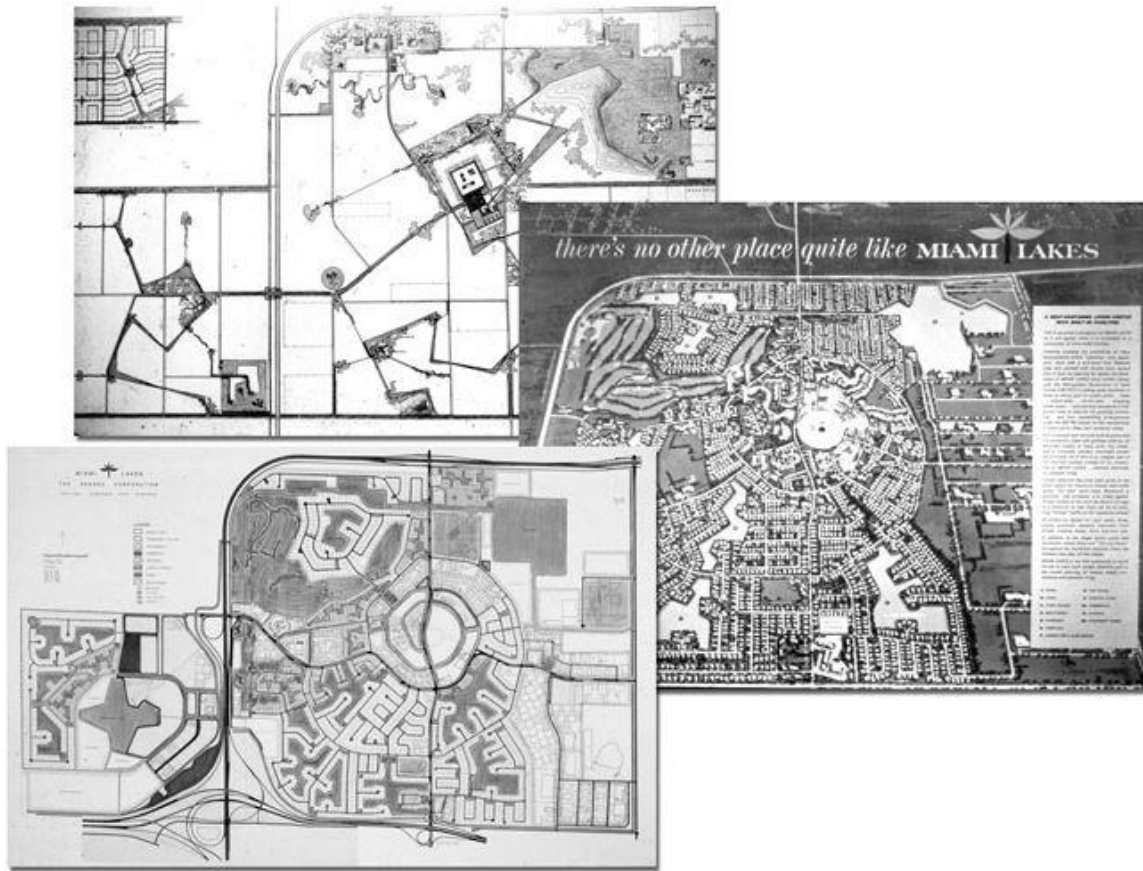
Museum Sculpture Gardens - 1950 through 1990

No.	Name	Location	Acres	No. of Works	Density	Designer	Date
1	Abby Aldrich Rockefeller Sculpture Gardens, MOMA	New York, NY	.5	10-15	1 per 2178-1452 sf	Philip Johnson, James Fanning; Zion & Breen; Yoshio Taniguchi	1953, 1964, 1984, 2004
2	Franklin D. Murphy Sculpture Garden, UCLA	Los Angeles, CA	5	72	1 per 3025 sf	Ralph Cornell	1967
3	Oakland Museum of California	Oakland, CA	.56	10-15	1 per 2439-1626 sf	Kevin Roche John Dinkeloo; Dan Kiley; Geraldine Knight Scott	1969
4	Hirshhorn Museum and Sculpture Garden, SI	Washington, DC	1.3	65	1 per 871 sf	Gordon Bunshaft; Lester Collins	1974, 1981
5	Janet and Alan Wurtzburger Sculpture Garden, BMA	Baltimore, MD	1.1	34	1 per 1409 sf	George Patton	1980
6	Dallas Museum of Art	Dallas, TX	1.2	20	1 per 2614 sf	Edward Larrabee Barnes, Dan Kiley	1984
7	Noguchi Museum Sculpture Garden	Long Island City, NY	?	15-20	?	Isamu Noguchi, Shoji Sadao	1985, 2004, 2008
8	Lillie and Hugh Roy Cullen Sculpture Garden, Museum of Fine Arts, Houston	Houston, TX	1.5	35	1 per 1869 sf	Isamu Noguchi, Shoji Sadao, Johnny Steele	1986
9	Ryda and Robert H. Levi Sculpture Garden, Baltimore Museum of Art	Baltimore, MD	1.6	14	1 per 4,978 sf	Joseph Hibbard and Don Olson, Sasaki Associates	1988
10	Minneapolis Sculpture Garden and Outdoor Galleries, Walker Art Center	Minneapolis, MN	11	40	1 per 11,979 sf	Edward Larrabee Barnes and Peter Rothchild	1988
11	Kreeger Museum Sculpture Terrace and Garden	Washington, DC	5.5	15	1 per 15,972 sf	Philip Johnson	1994 (1968)



Rockefeller Sculpture Garden, Museum of Modern Art, New York, NY, 1953

Lester Collins



Miami Lakes Master Plan (miamilakes-fl.gov)

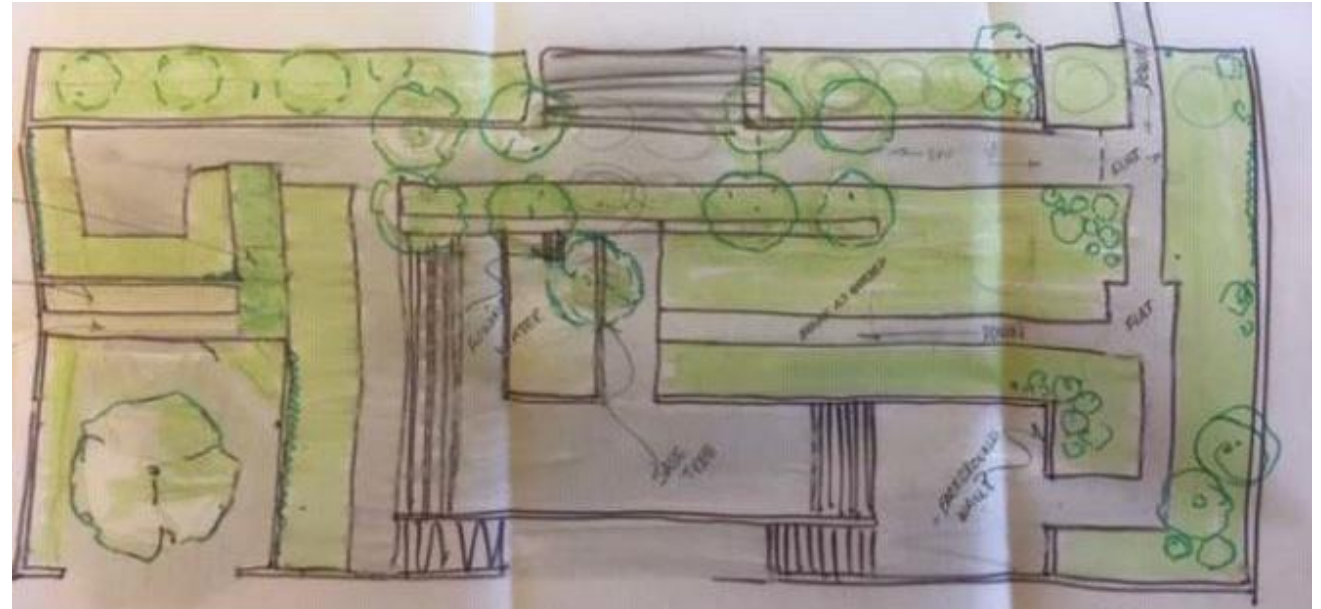
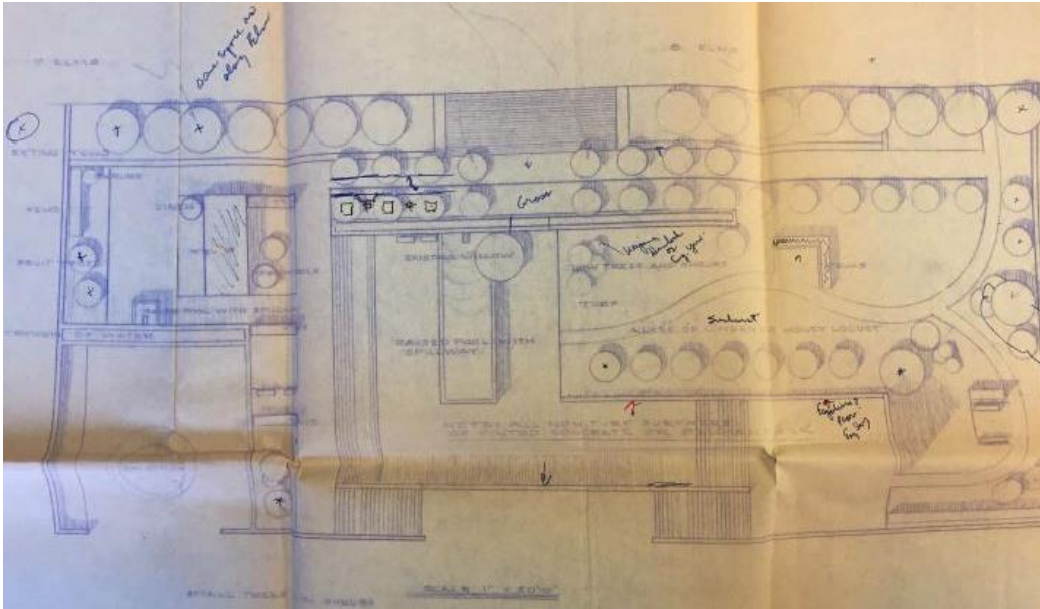


Federal Office Building No. 6, Washington, DC (National Register of Historic Places Nomination, EHT Traceries, 2017)



"Cup" Garden Example, Innisfree

Early Redesigns – Smithsonian/Hirshhorn Staff 1975-1976



Smithsonian and Hirshhorn Staff In-House Designs, 1976, Smithsonian Institution Archives

Hirshhorn Director Abram Lerner Sculpture

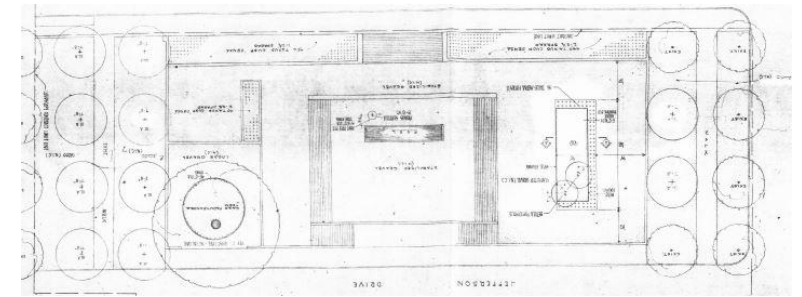
Garden Goals – 1976:

- Access by visitors with disabilities
- Trees and shrubbery to create a “cool, shaded and refreshing area”
- Lighting
- Safety, including addressing loose gravel and lack of stair handrails

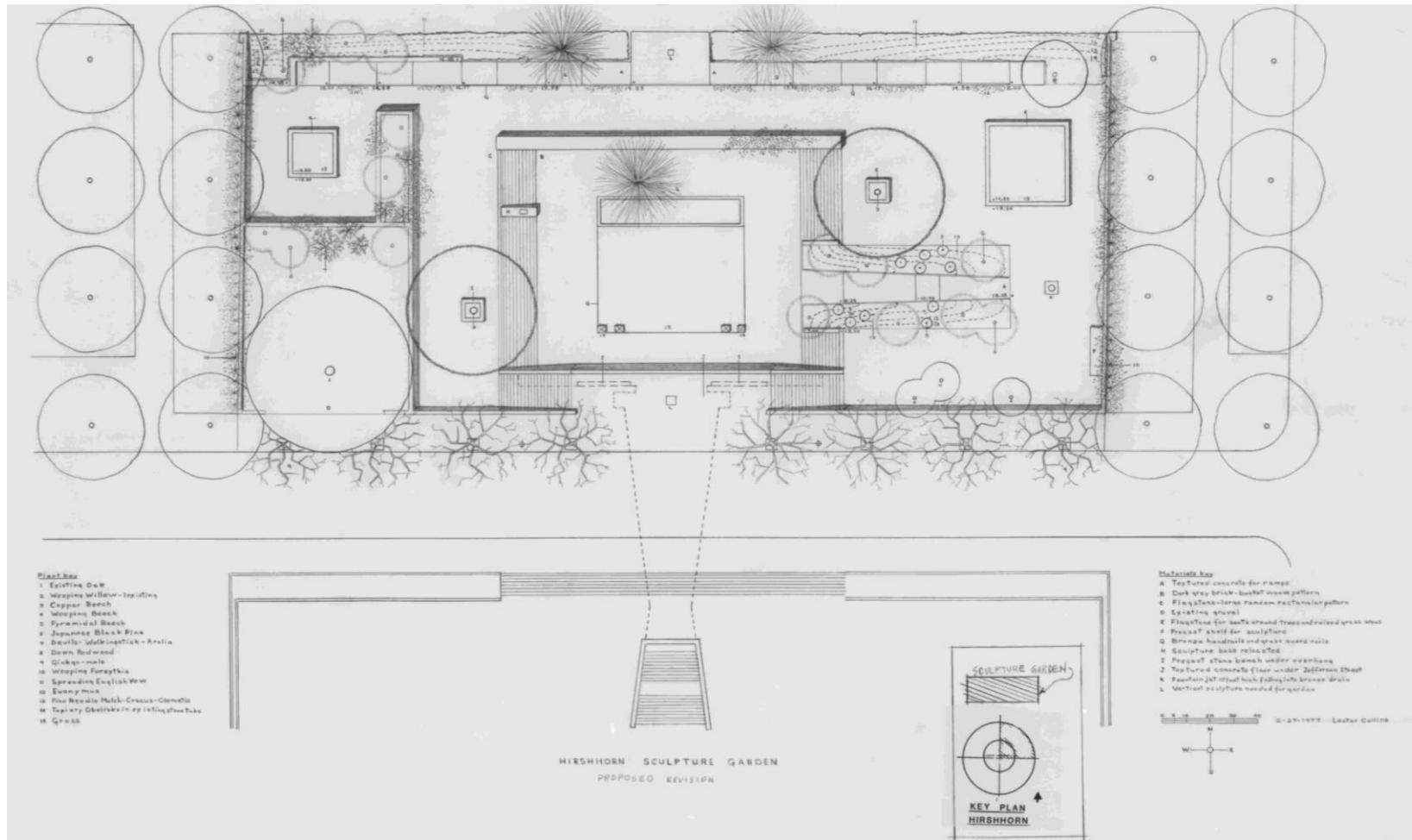
Other Smithsonian Staff requirements - 1976:

- Development of “gallery spaces”
- Accessible ramps throughout the garden
- Replacement of gravel with paving and turf
- Additional water features or expansion of the current pool

Lester Collins – Unrealized Concept Design 1977



Bunshaft, 1974

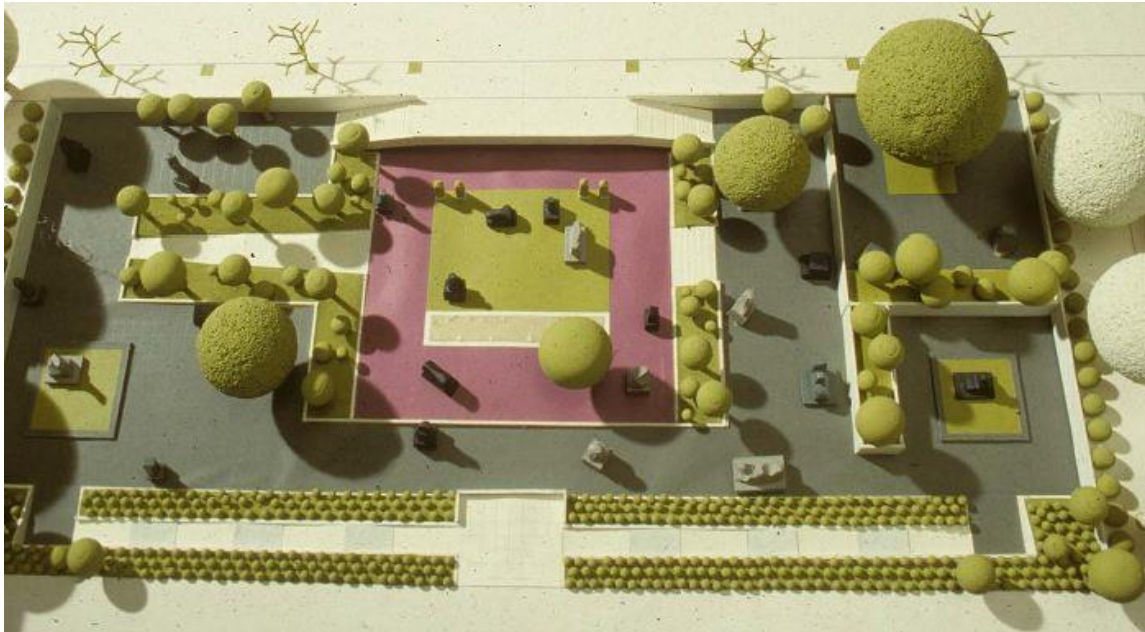


Collins, June 1977

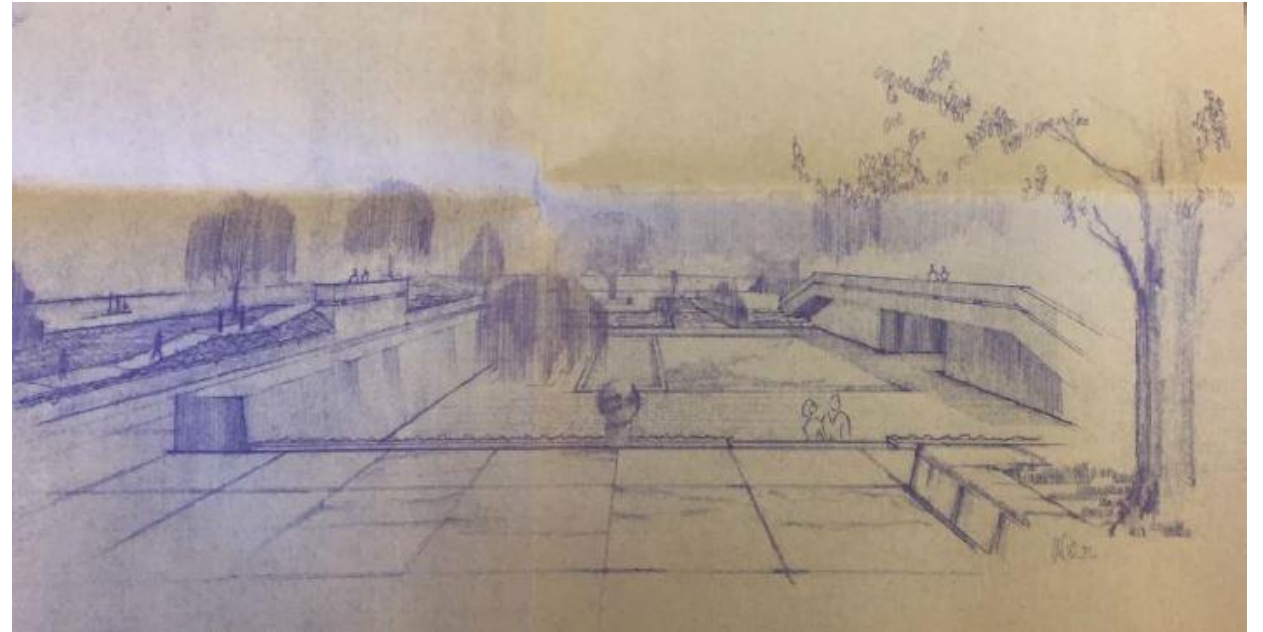
Collins, Smithsonian Staff, and E/A Design Group Collaboration

“The basic problem here I think is creating outdoor movements. We just don’t have the exhibition space the Smithsonian wants for sculpture. We have to be more flexible, and therefore the stress has been on creating outdoor rooms.”

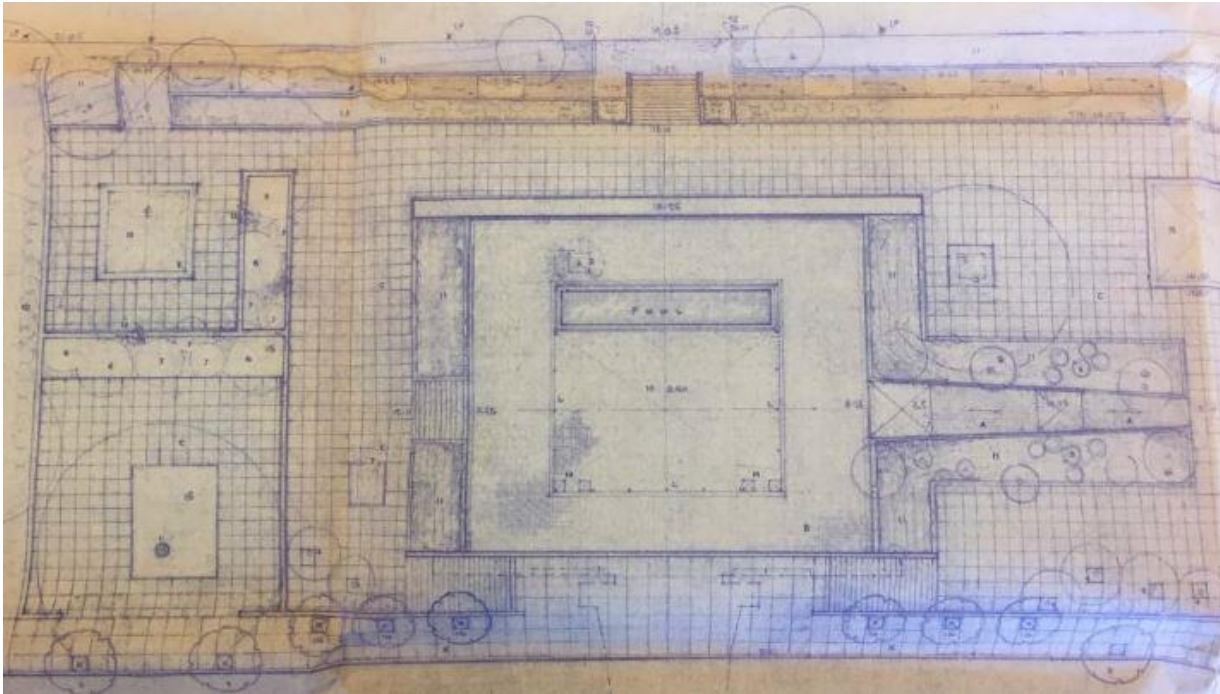
- Lester Collins, Commission of Fine Arts Meeting, January 1978



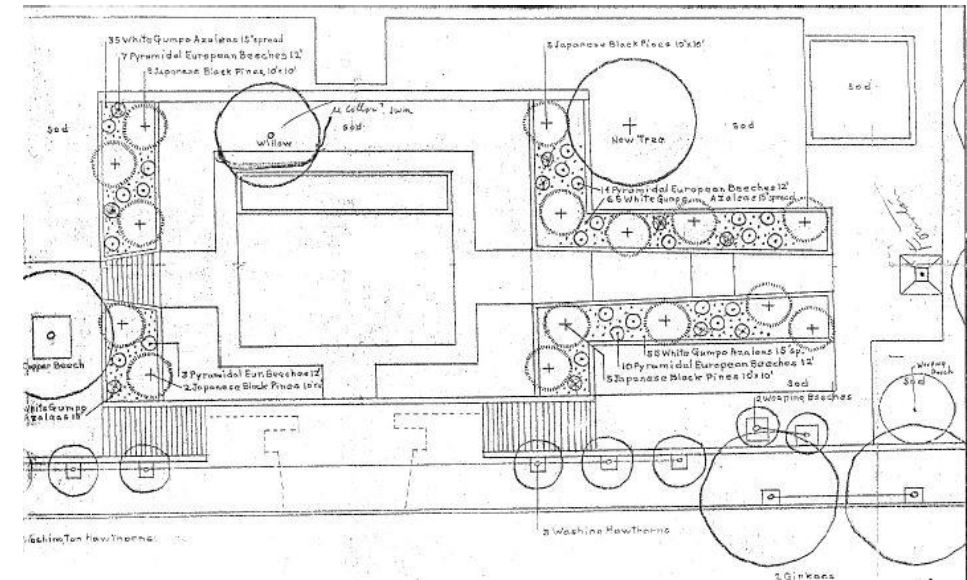
Smithsonian Office of Facilities Planning and Engineering Services, 1978



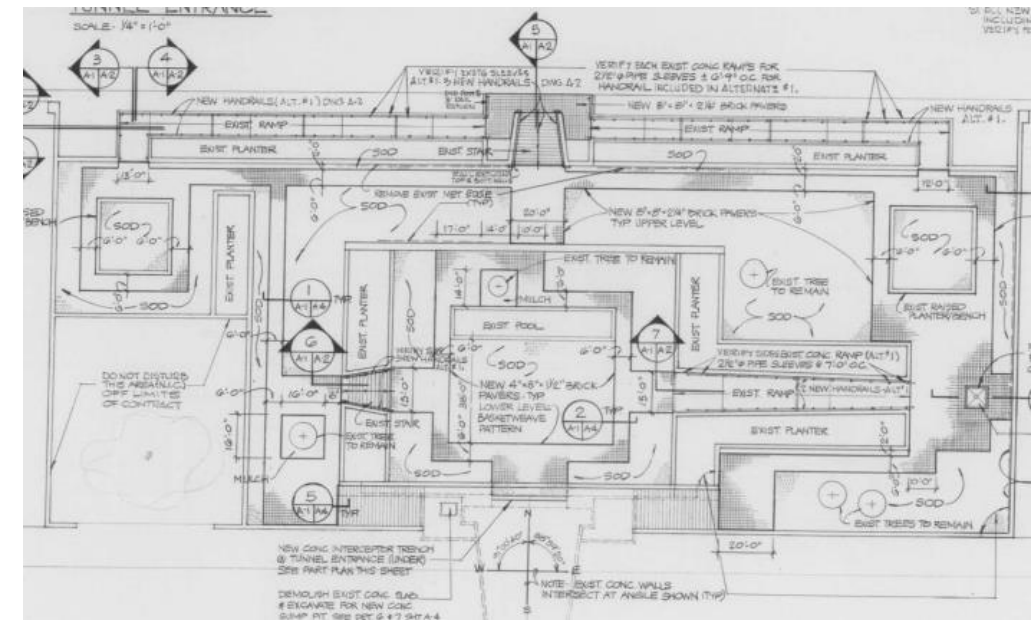
Final Collaborative Design – 1978-1981



Approved Design, Smithsonian Office of Facilities Planning and Engineering Services, July 1978

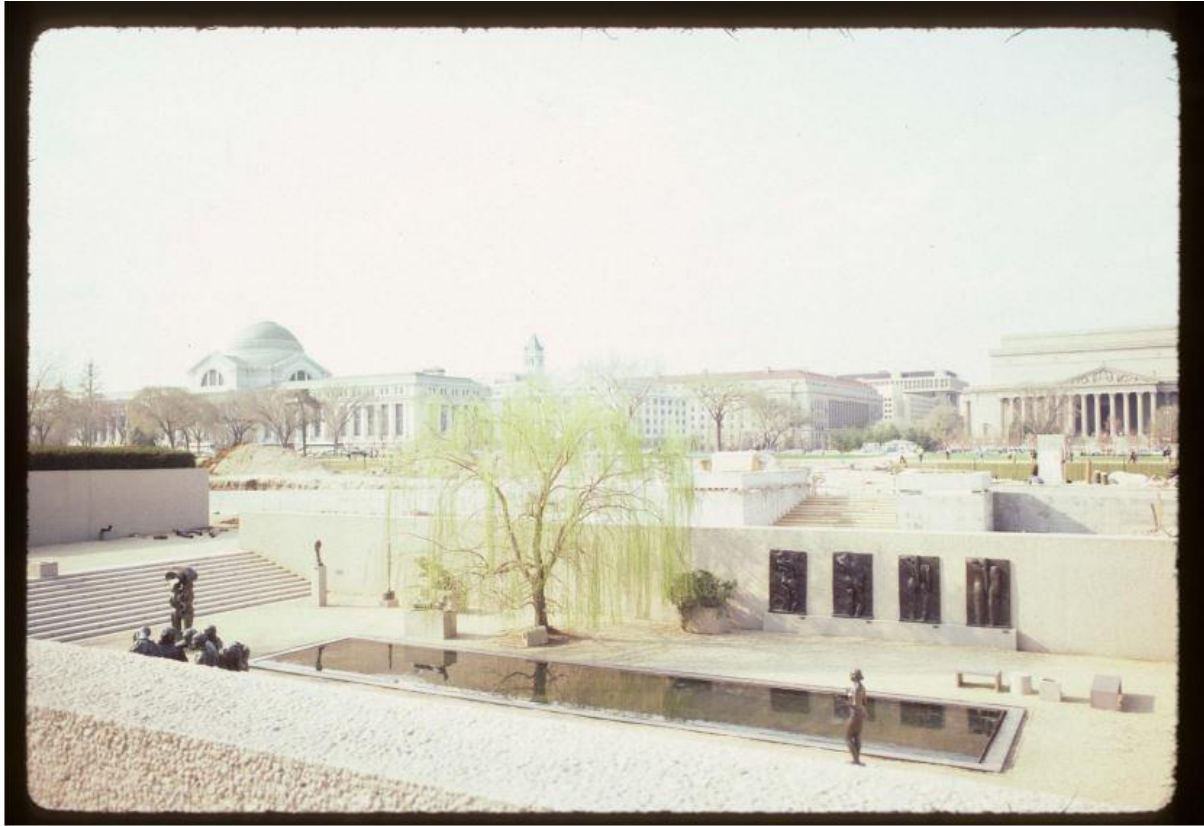


Lester Collins, Fall 1980



E/A Design Group and SI OFPES, February 1981

Phased Construction



1980



c. 1981

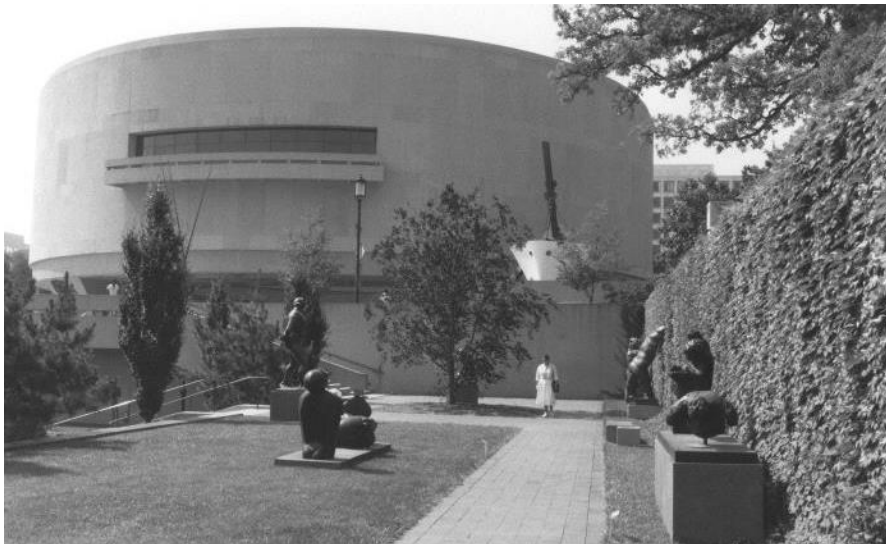
Garden Rooms



Construction complete, plantings in-progress, 1981



Height of pyramidal beeches and black pines define space enclosures and views beyond, 1986



Perimeter trees and vegetated walls create open air rooms for sculpture, 1986

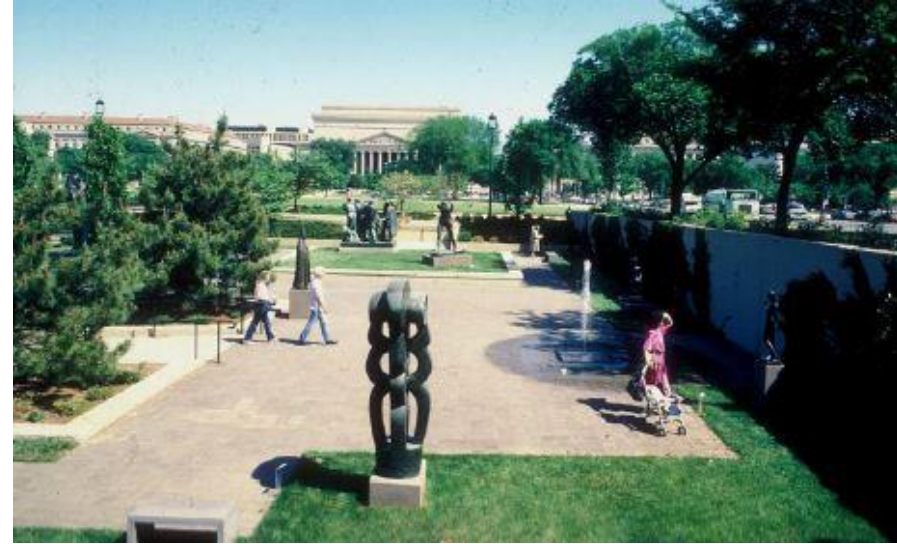


Mature plants enhance garden room enclosure, 2007

Changes Since 1981



West apron, 2017



East water feature, 1984



“Structural” trees and reflecting pool bubbler, 2017



Sculpture placed over east water feature, 2019

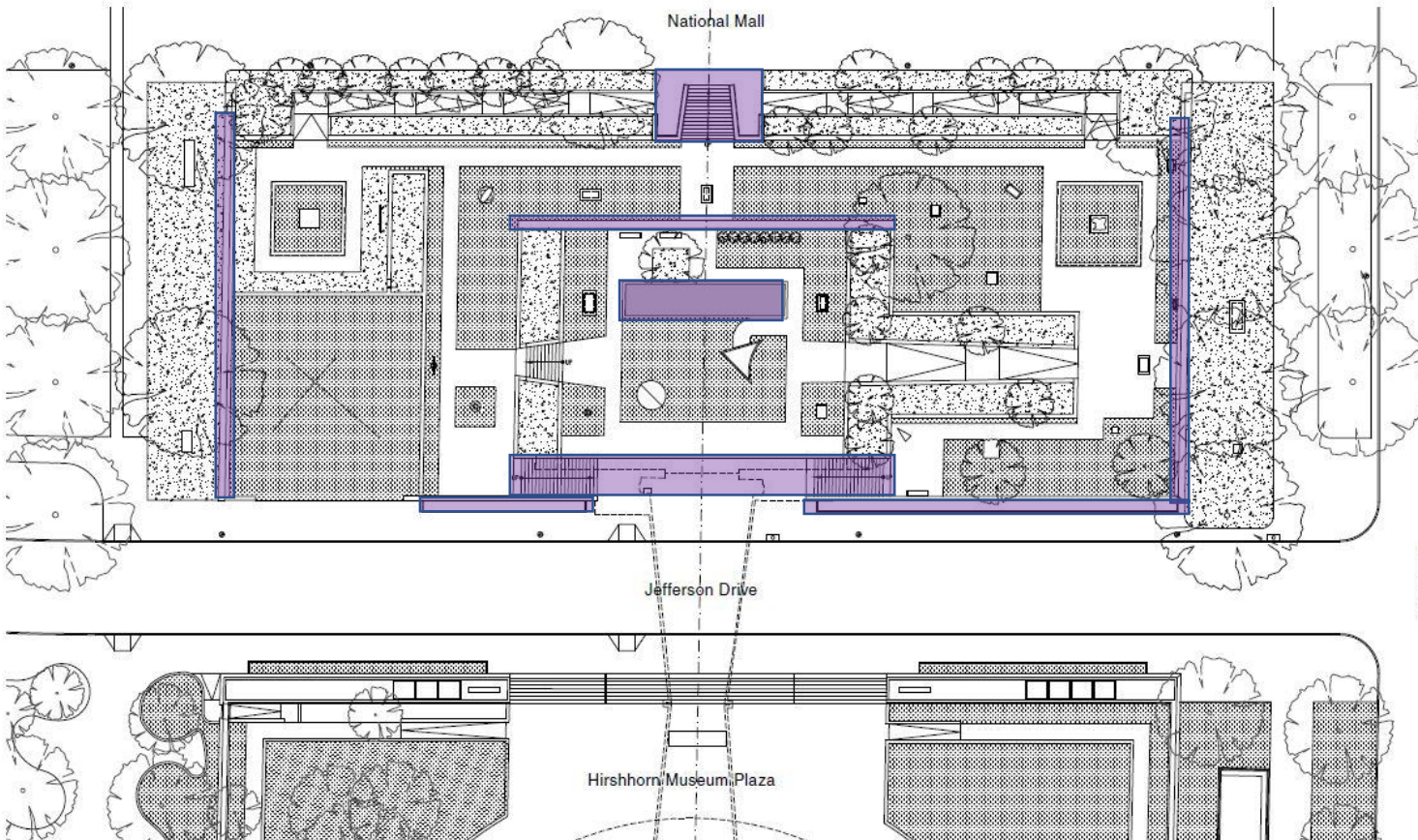
Integrity Analysis – National Register Criteria

- Integrity defined as the ability of a property to convey its significance through its physical resources
 - National Register of Historic Places identifies aspects of integrity as:
 - Location
 - Design
 - Setting
 - Materials
 - Workmanship
 - Feeling
 - Association
 - To retain integrity a property will always possess several, and usually most of the aspects
-

Hirshhorn Museum Sculpture Garden Integrity Summary – 1974, 1981

- High Degree:
 - Location – Original siting within the Hirshhorn complex and National Mall
 - Setting – Retains its original axial relationship with the Hirshhorn Museum and 8th Street axis
 - Association – Original programming and display of sculpture
 - Feeling – Conveys feeling of the space used for the outdoor display of sculpture
- Moderate Degree:
 - Materials – Deterioration of concrete walls; Loss of or changes to vegetation
 - Design - Loss of or changes to vegetation
 - Workmanship – Loss of or changes to vegetation

1974 Period of Significance – Character Defining Features



1974 Character Defining Features *

Concrete Walls (Perimeter and Inner Partition)

Reflecting Pool

North Stair

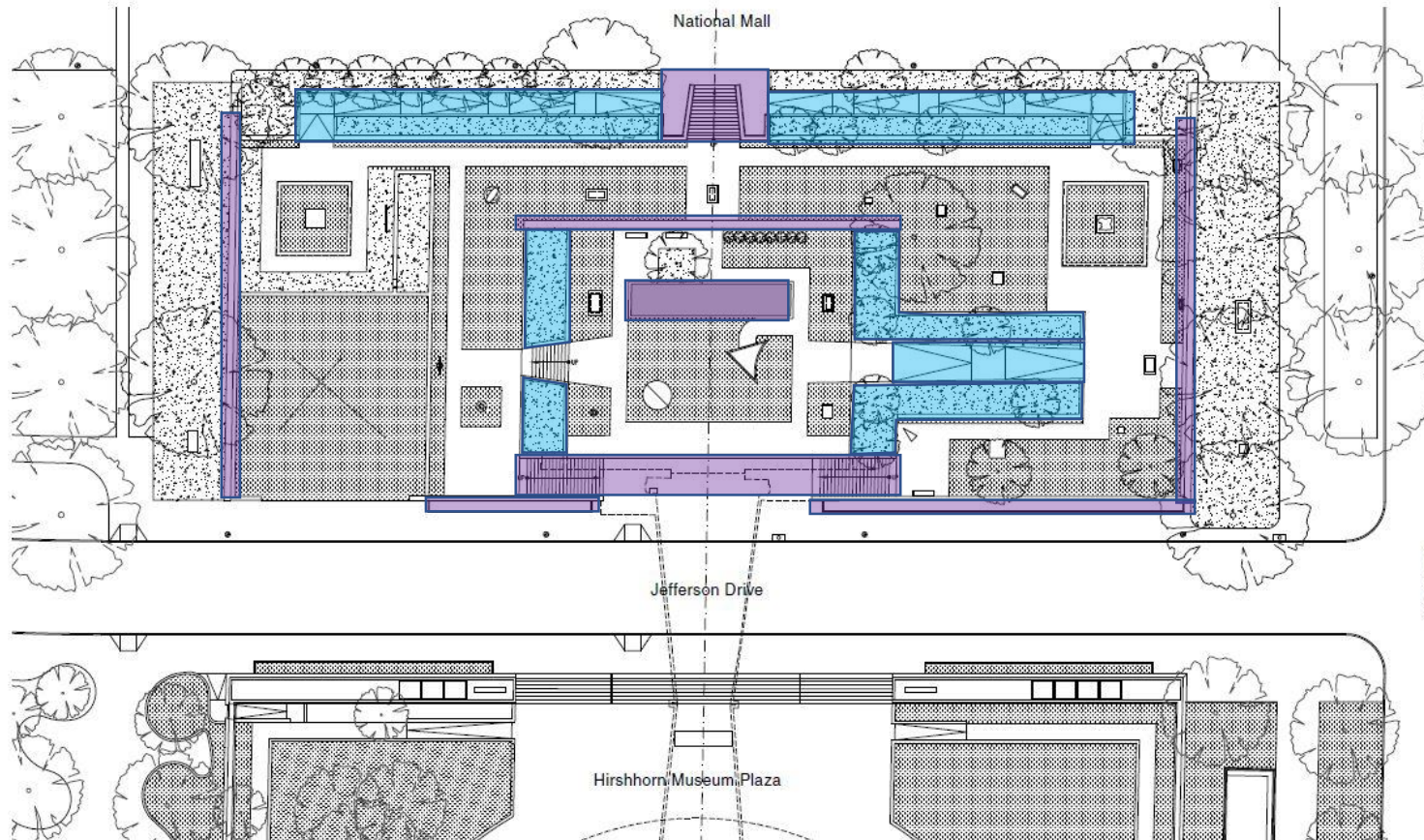
South Stair

Recessed Grade Below the National Mall

Setting for Rotating Display of Sculpture

* Based on Hirshhorn Museum and Sculpture Garden Determination of Eligibility

1974,1981 Period of Significance – Character Defining Features



1974 Character Defining Features *

Concrete Walls (Perimeter and Inner Partition)

Reflecting Pool

North Stair

South Stair

Recessed Grade Below the National Mall

Setting for Rotating Display of Sculpture

1981 Character Defining Features

Lateral North Ramps

East Ramp (Intermediate Level)

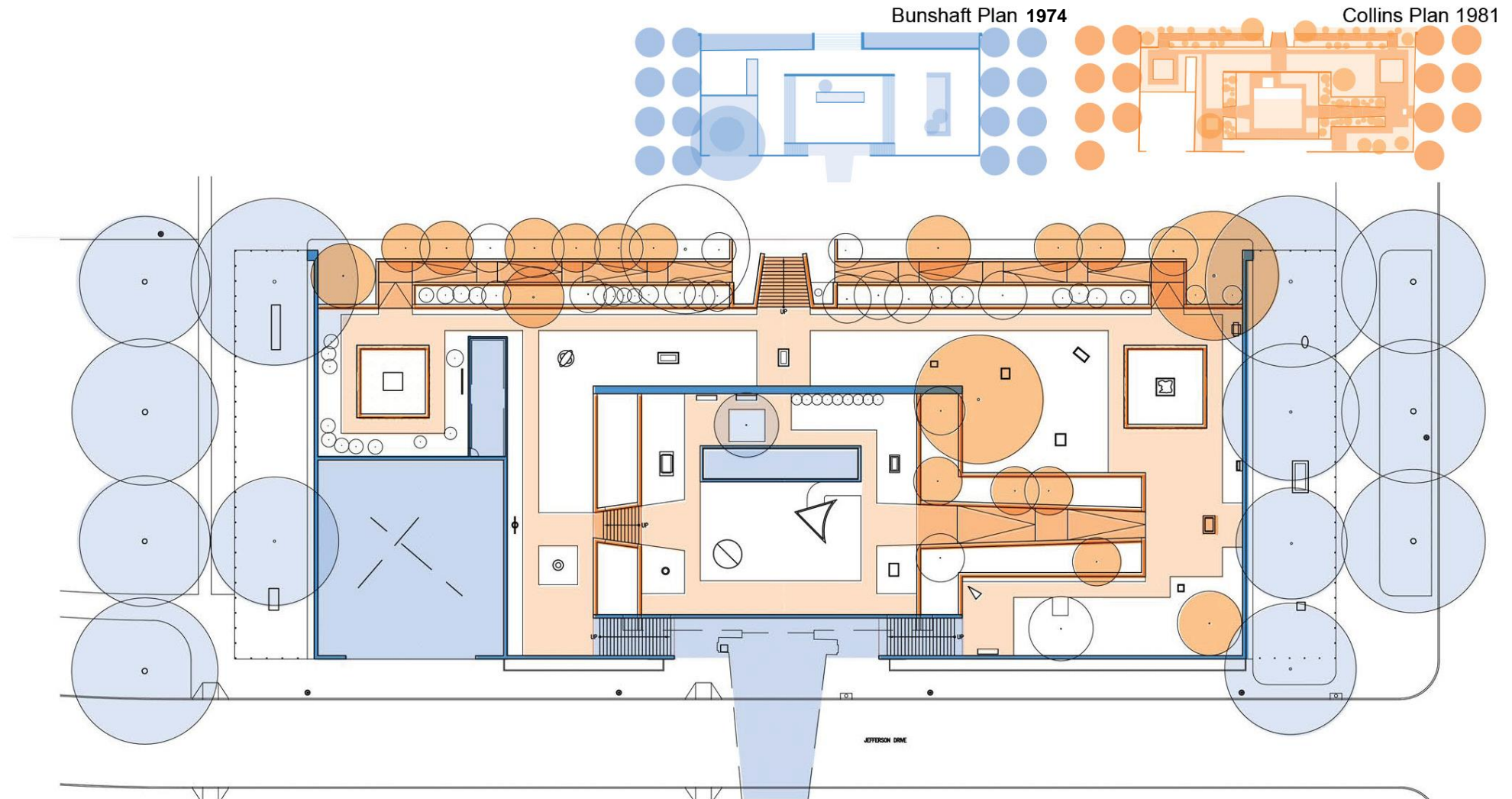
Hardscape Paving

Garden “Rooms”

* Based on Hirshhorn Museum and Sculpture Garden Determination of Eligibility

Comparative Analysis of Garden Evolution

Extant Bunshaft and Collins Elements Combined

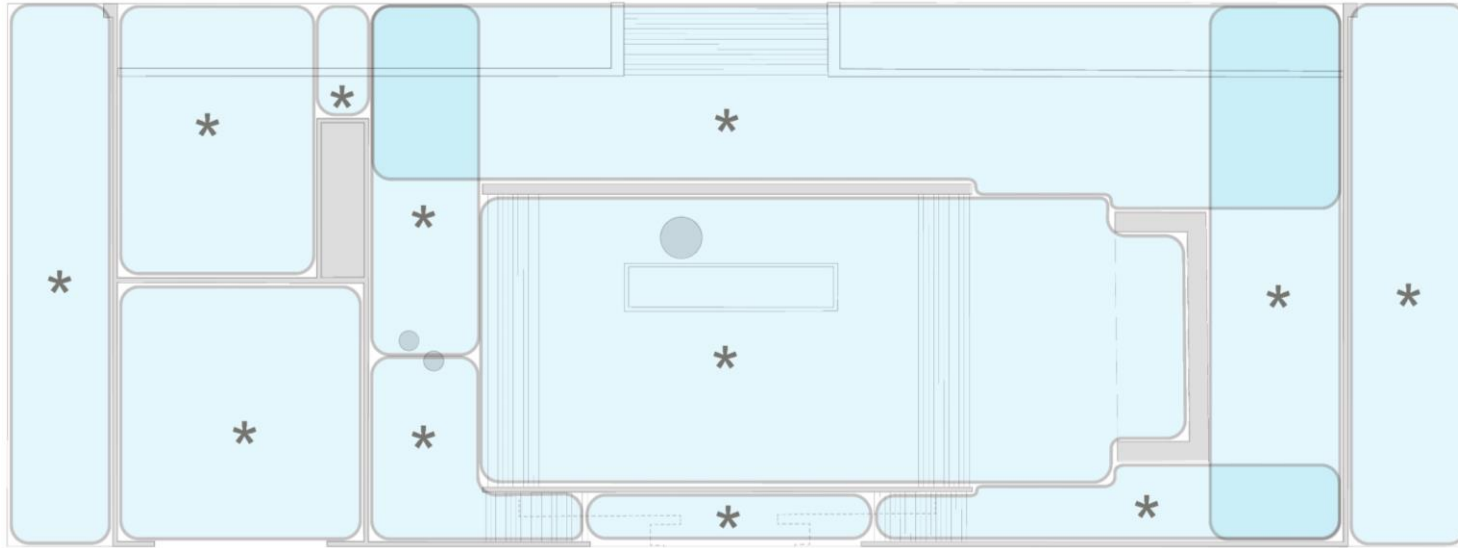


Sculpture Garden Evolution and Reflecting Pool

Faye Harwell, Rhodeside & Harwell

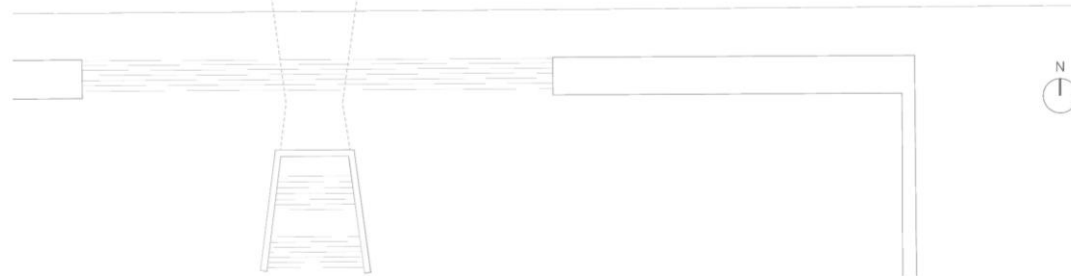
1974 Spatial Organization

Analysis by Laura Knott



LEGEND

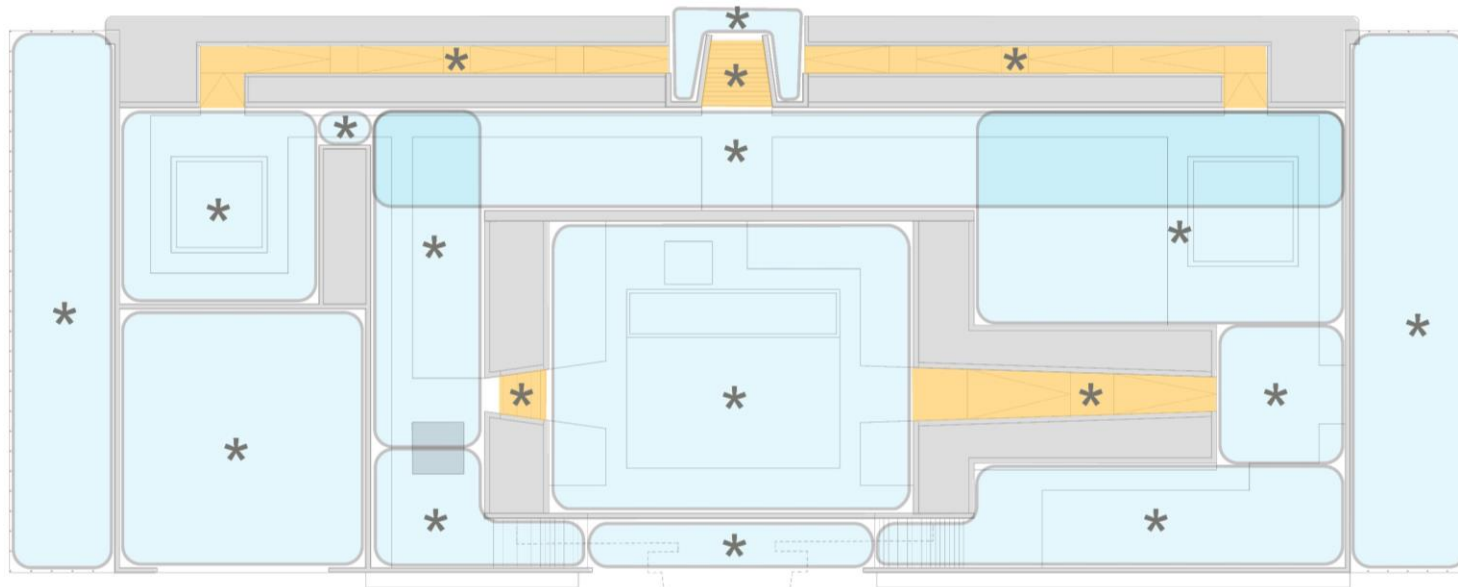
- SPATIAL DIVIDER
- TRANSITIONAL SLOPED AREA
- DISTINCT SPACE
- SPATIAL OVERLAP



- 12 distinct spaces
- Near symmetrical arrangement around north-south axis
- Walls, terraces and hedge provided spatial divisions
- Flexible design did not provide enough distinct places to display sculpture

1981 Spatial Organization

Analysis by Laura Knott



LEGEND

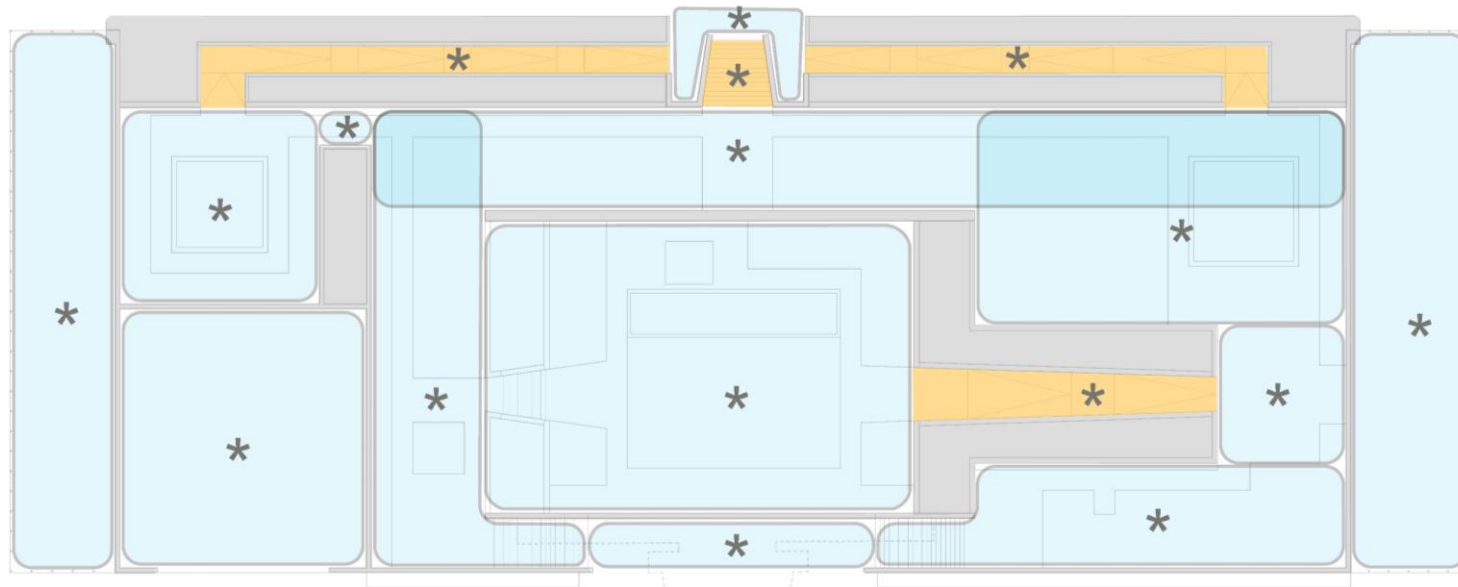
- SPATIAL DIVIDER
- TRANSITIONAL SLOPED AREA
- DISTINCT SPACE
- SPATIAL OVERLAP



- 19 distinct spaces
- Garden “rooms” created with ramps, planters and vertical plantings
- Increased spatial complexity provided more places for sculpture display
- Several large shade trees created ceiling-like enclosures

2019 Spatial Organization

Analysis by Laura Knott



LEGEND

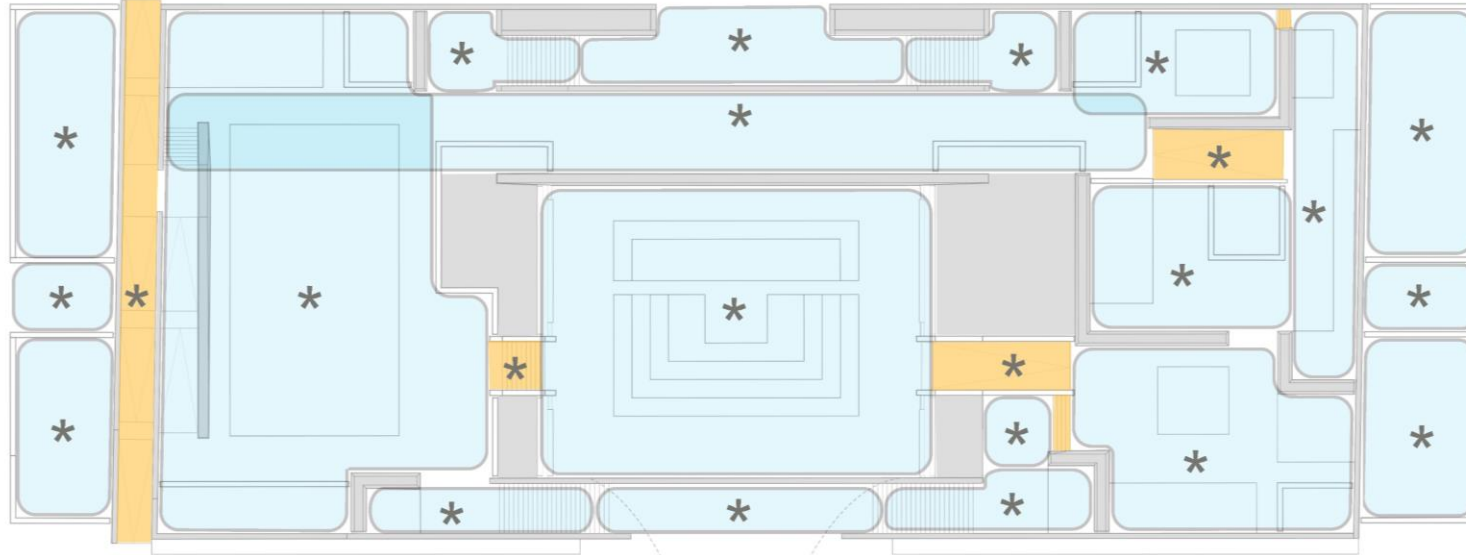
- SPATIAL DIVIDER
- TRANSITIONAL SLOPED AREA
- DISTINCT SPACE
- SPATIAL OVERLAP



- 17 distinct spaces
- Built features that organize the garden remain unchanged from 1981
- Loss of vertical plantings has reduced the number of garden “rooms”
- Loss of several large shade tree “ceilings”

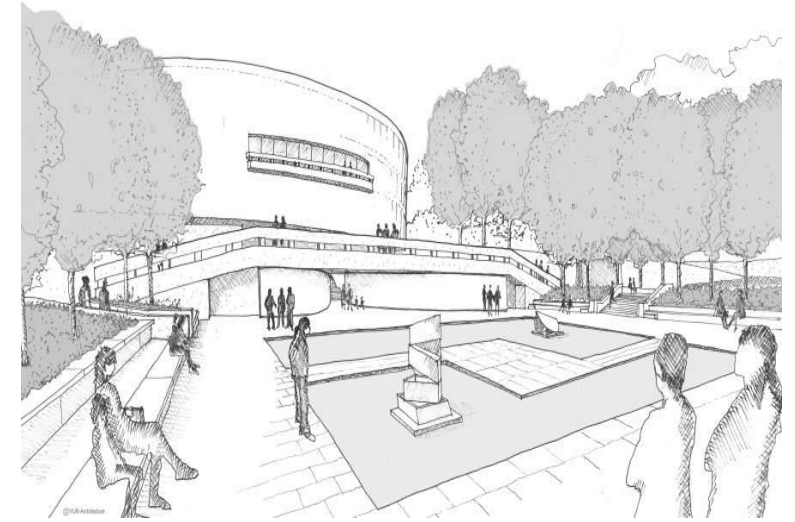
Concept Design Spatial Organization

Analysis by Quinn Evans Architects



LEGEND

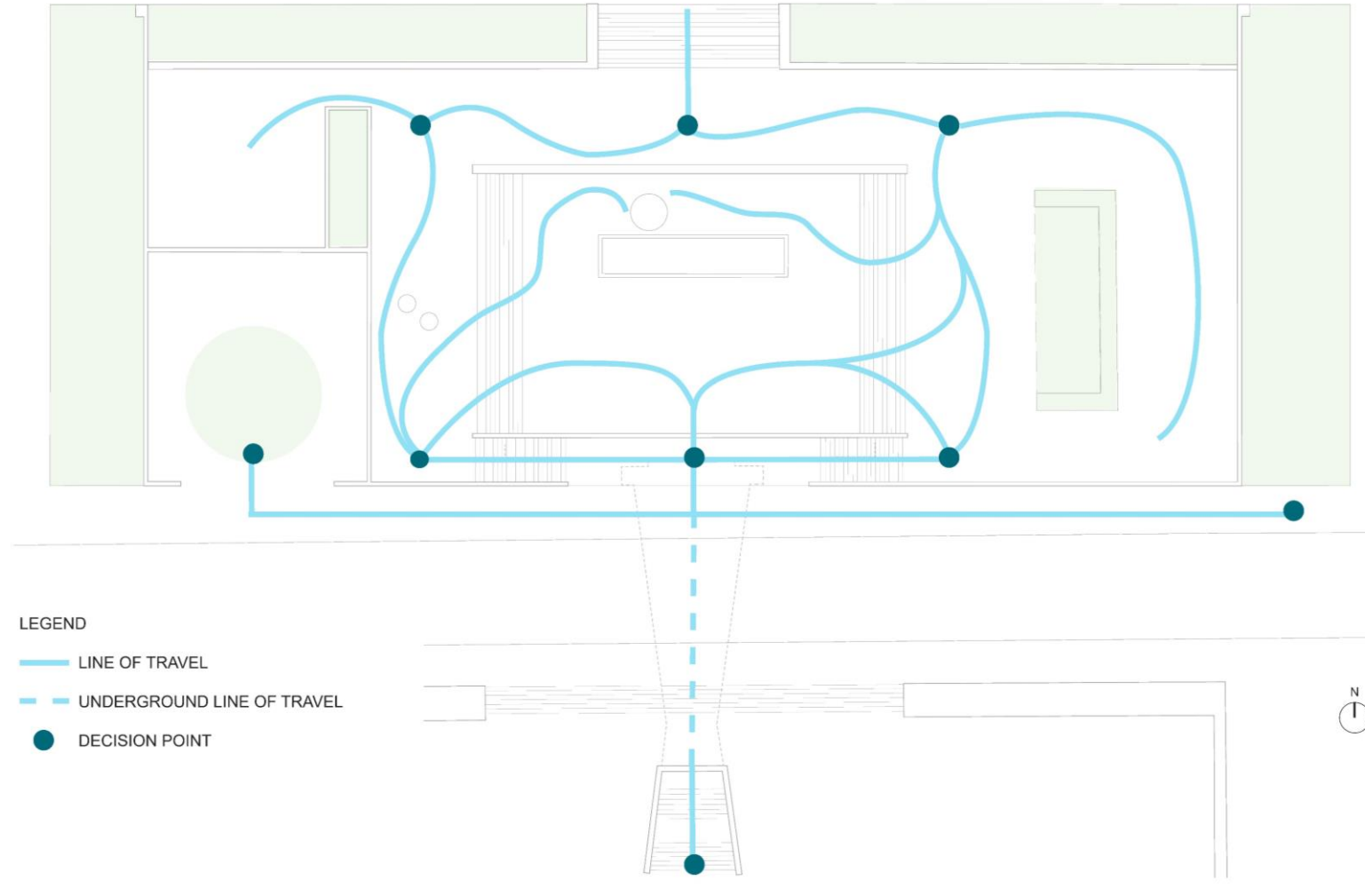
- SPATIAL DIVIDER
- TRANSITIONAL SLOPED AREA
- DISTINCT SPACE
- SPATIAL OVERLAP



- 24 distinct spaces
- Re-establishes the north-south axis of Bunshaft's design
- Re-establishes the spatial complexity of Collins design with expanded garden "rooms" with walls, ramps, planters and vertical plantings
- West garden designed for flexibility
- Aprons programmed to better connect the Sculpture Garden to surrounding context

1974 Circulation

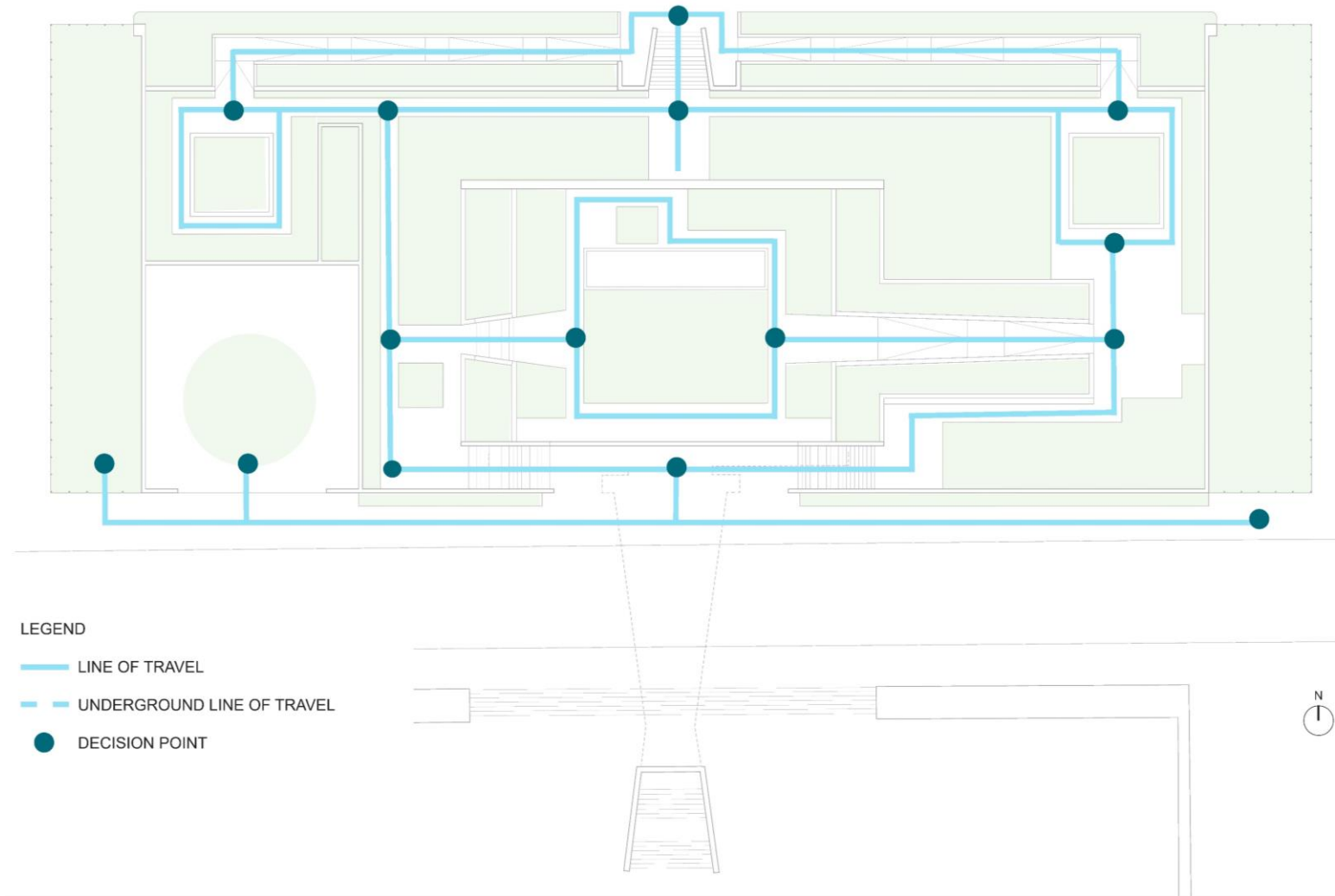
Analysis by Laura Knott



- 3 points of entry
- Broad axial north and south entries
- Direct underground connection to the museum Plaza
- Free flowing and un-choreographed circulation throughout with few controlled decision points
- Homogenous gravel paving surface

1981 Circulation

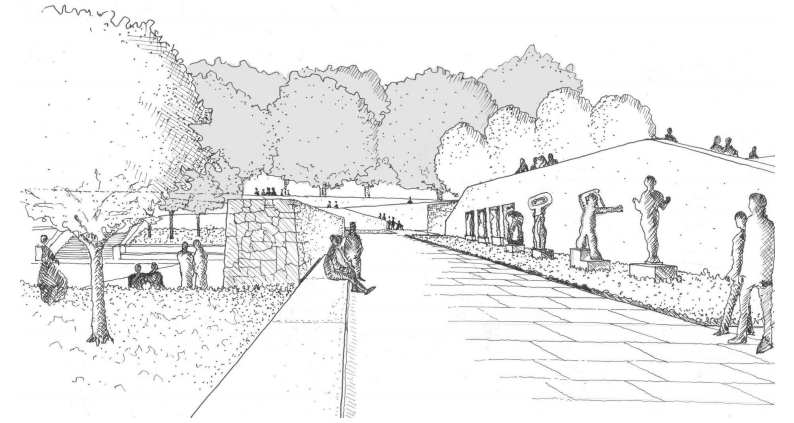
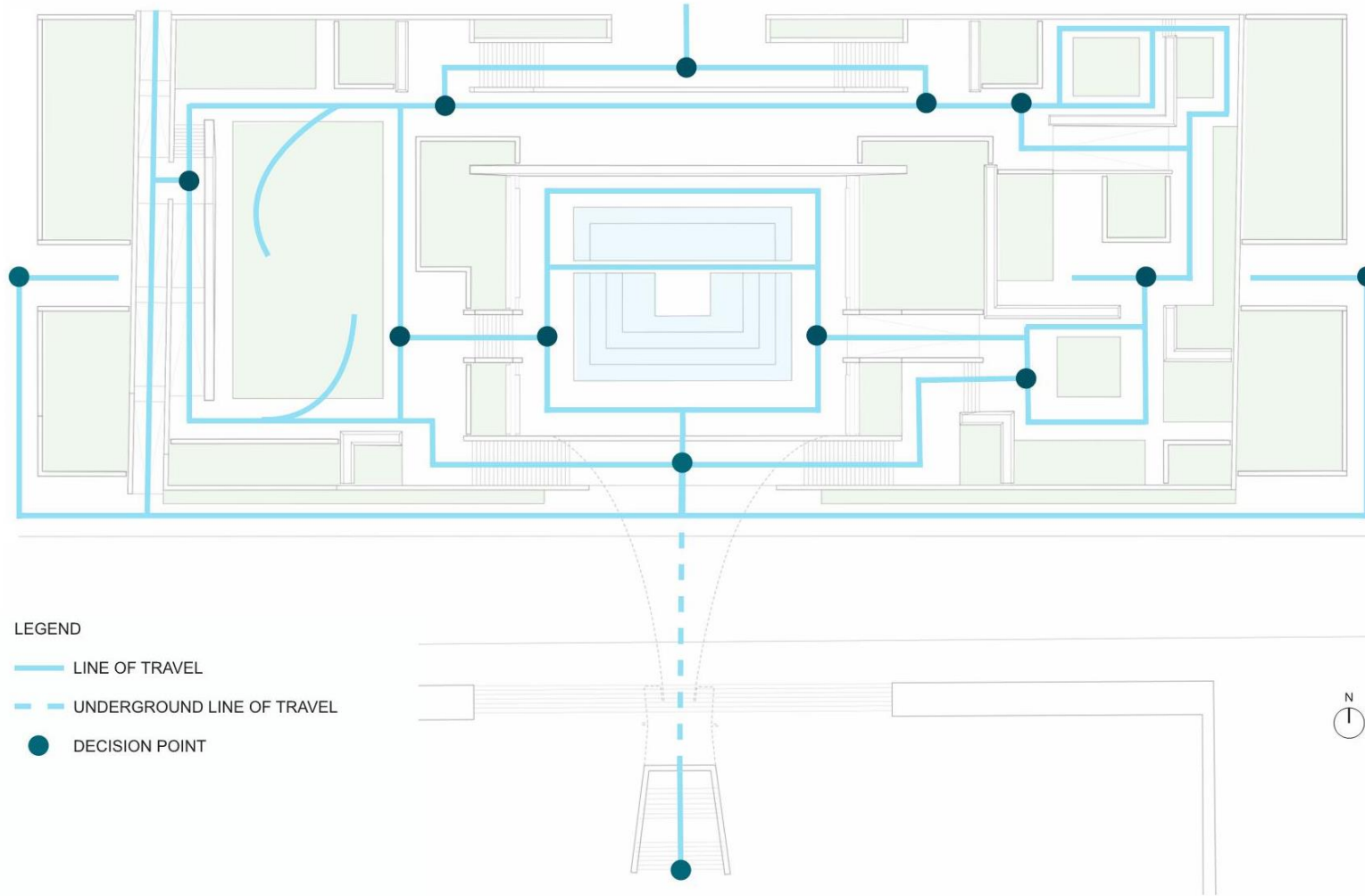
Analysis by Laura Knott



- 2 points of entry
- Parallel ramps for accessibility at north entry with narrowed stair
- Narrowed stairs and ramp to central lowest level garden space
- Underground connection to the museum Plaza closed
- Tightly choreographed journey through the Sculpture Garden with many decision points
- Mix of paving surfaces and grass creates series of walkways

Concept Design Circulation

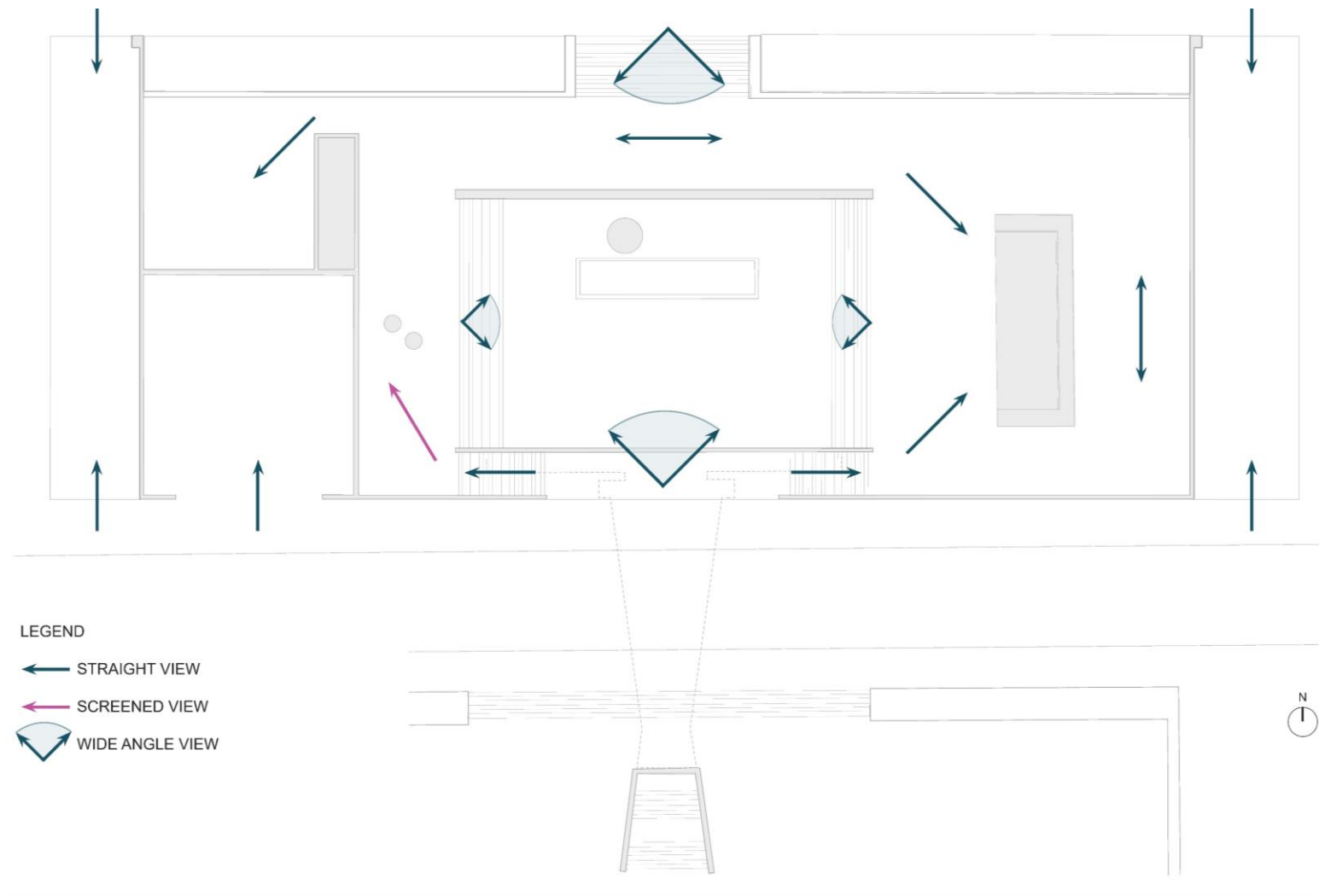
Analysis by Quinn Evans Architects



- 5 points of entry
- Ramps for universal accessibility with direct connections to National Mall and Jefferson Drive
- Narrowed stairs and ramp to central lowest level garden space maintained similar to 1981
- Underground connection to the museum Plaza reopened
- Tightly choreographed journey through east garden with many decision points similar to 1981
- Mix of paving surfaces and grass creates series of walkways similar to 1981

1974 Views and Vistas

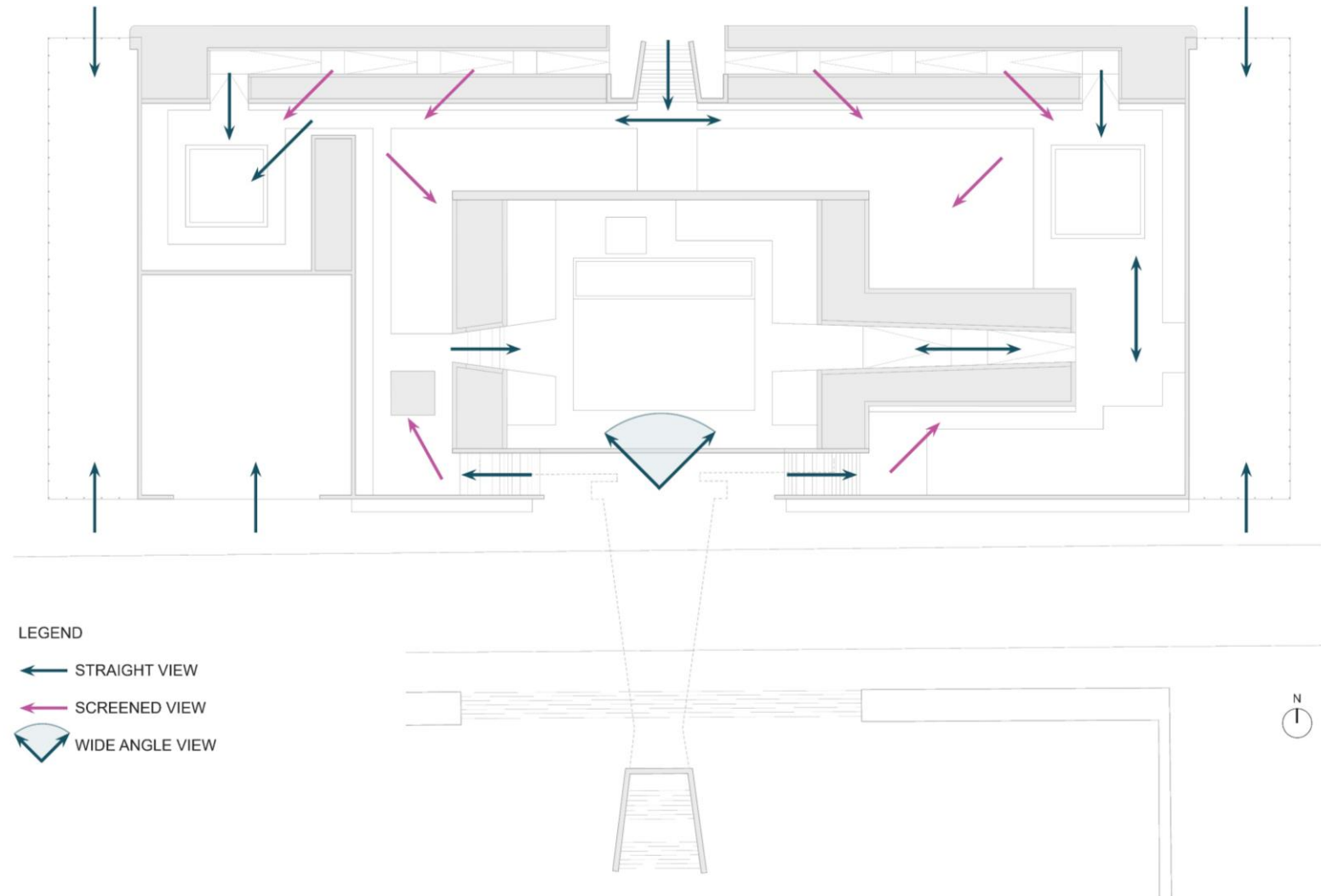
Analysis by Laura Knott



- Overlooks provided overviews of nearly the entire space before entering the Sculpture Garden
- Few planned vistas within the Garden
- Multiple sculptures could be seen in any direction due to open spaces and many overlapping views
- Views between different levels of the garden

1981 Views and Vistas

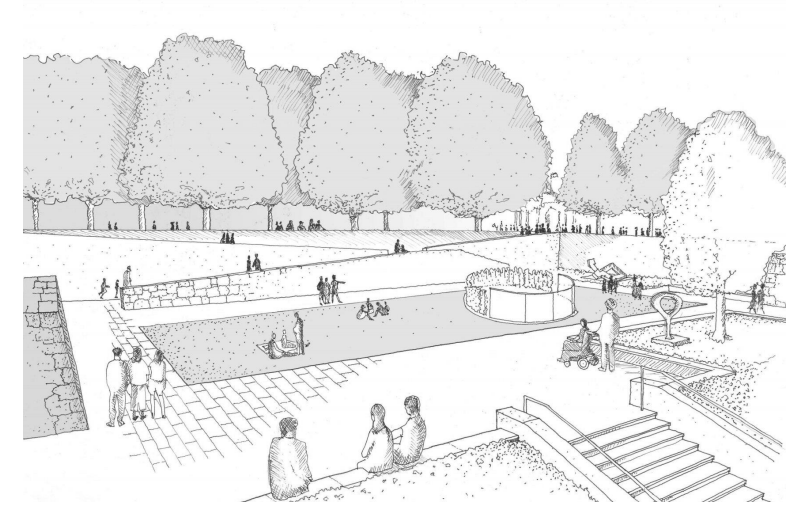
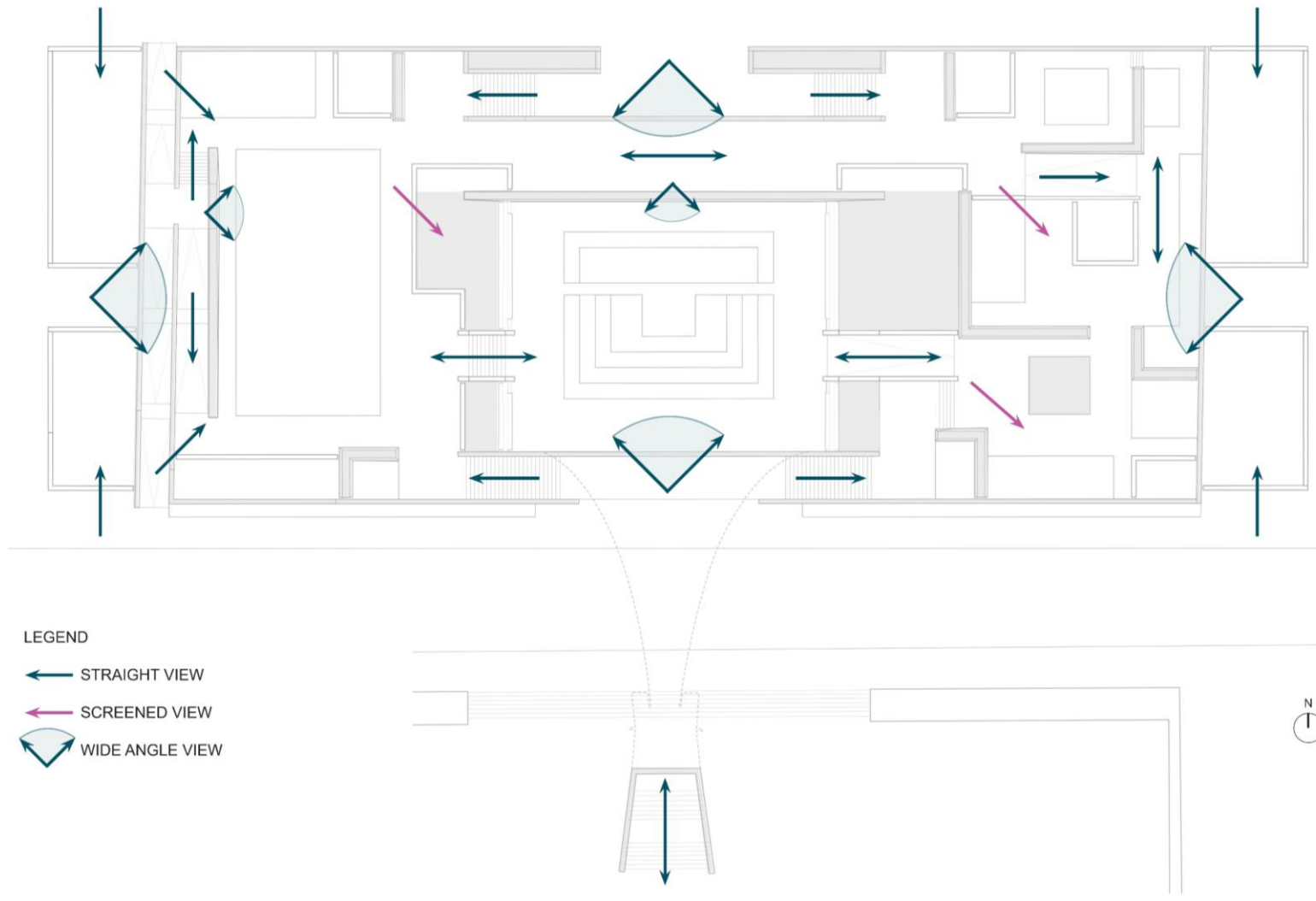
Analysis by Laura Knott



- Overview from south overlook maintained, north view redesigned more axially
- Established a few set vistas toward particular works
- Used trees as framing elements to emphasize axial views
- Loose screens of trees created garden rooms and allowed glimpses from one space to another

Concept Design Views and Vistas

Analysis by Quinn Evans Architects

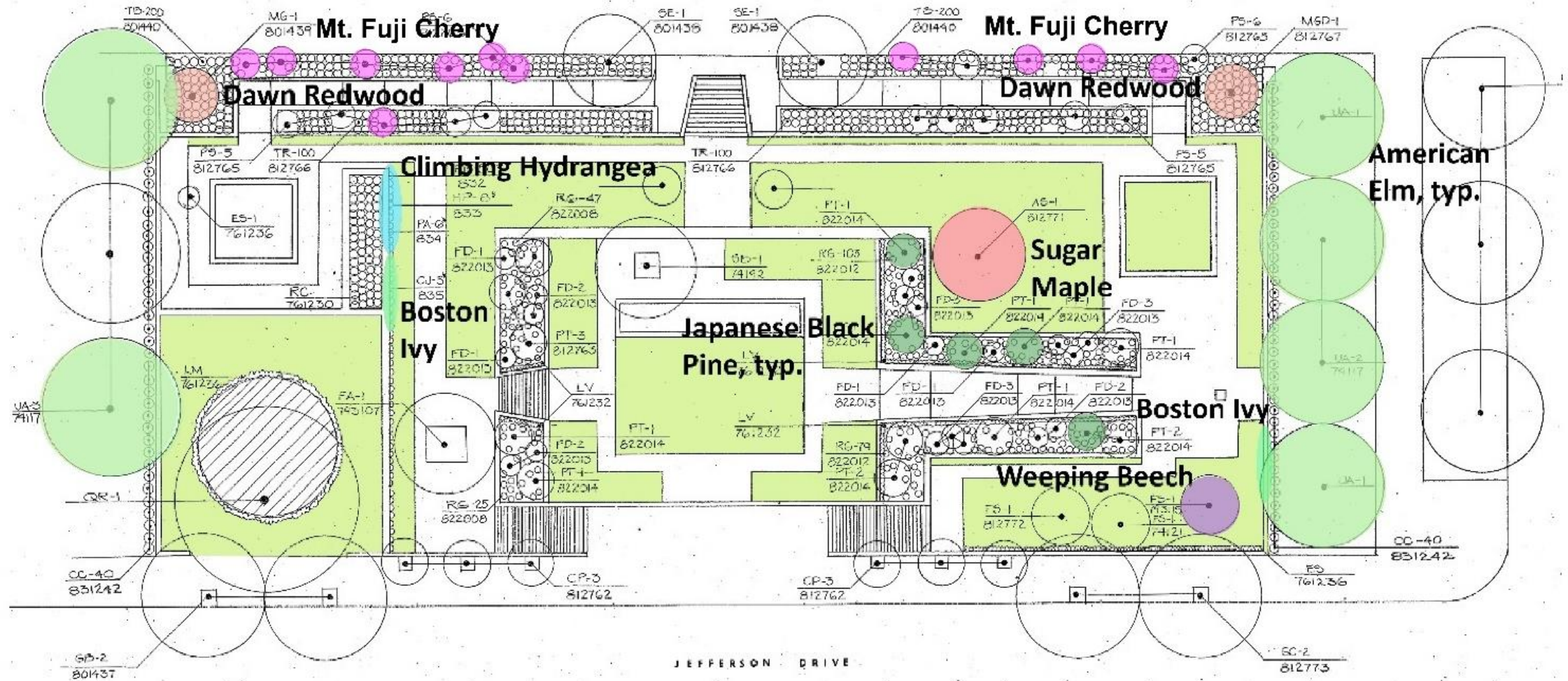


- Overview from south overlook maintained, north overview from Bunshaft re-established
- Apron overlooks create new overviews of garden before entering
- Re-establishes set vistas employed by Collins toward particular works
- Uses a mix of axial views and screened views employed by Collins

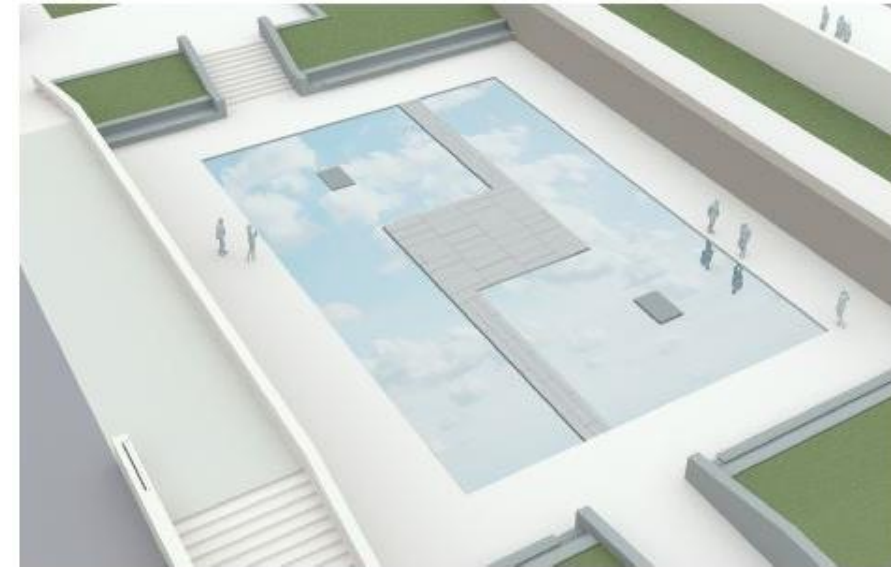
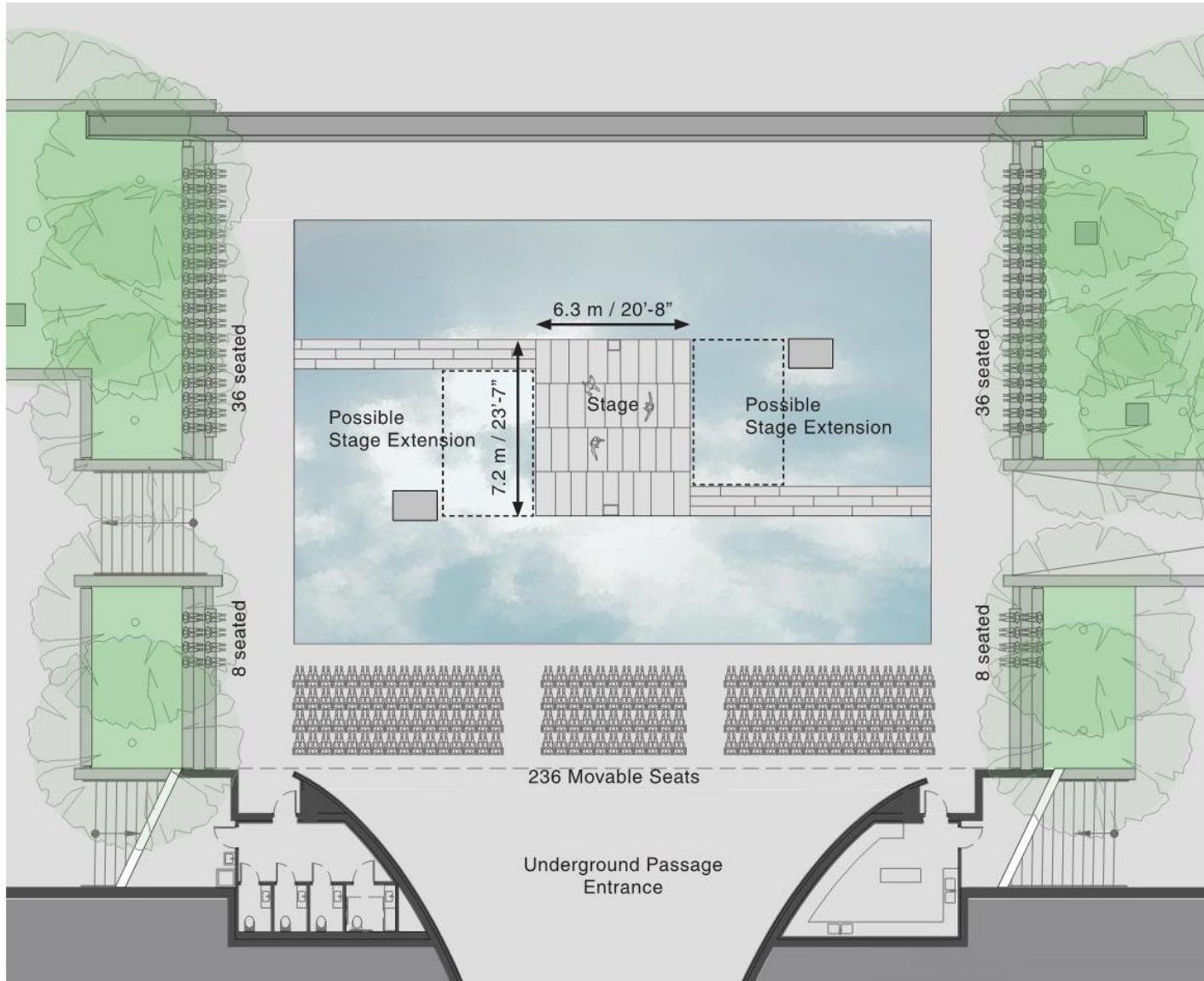
[illegible]

1981 Planting Plan

Analysis by Laura Knott

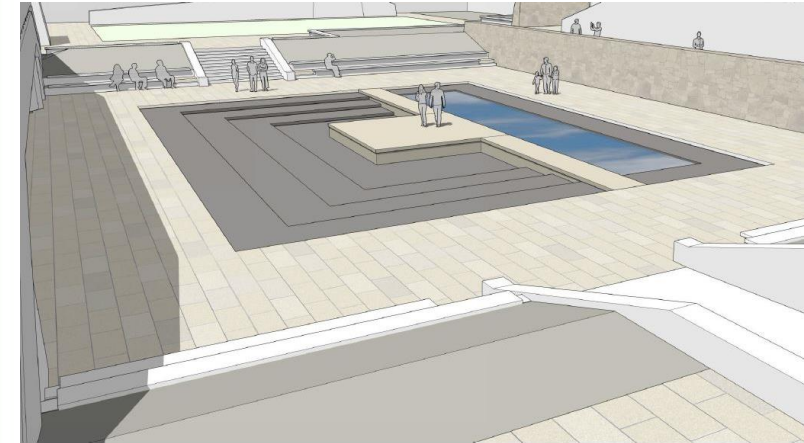
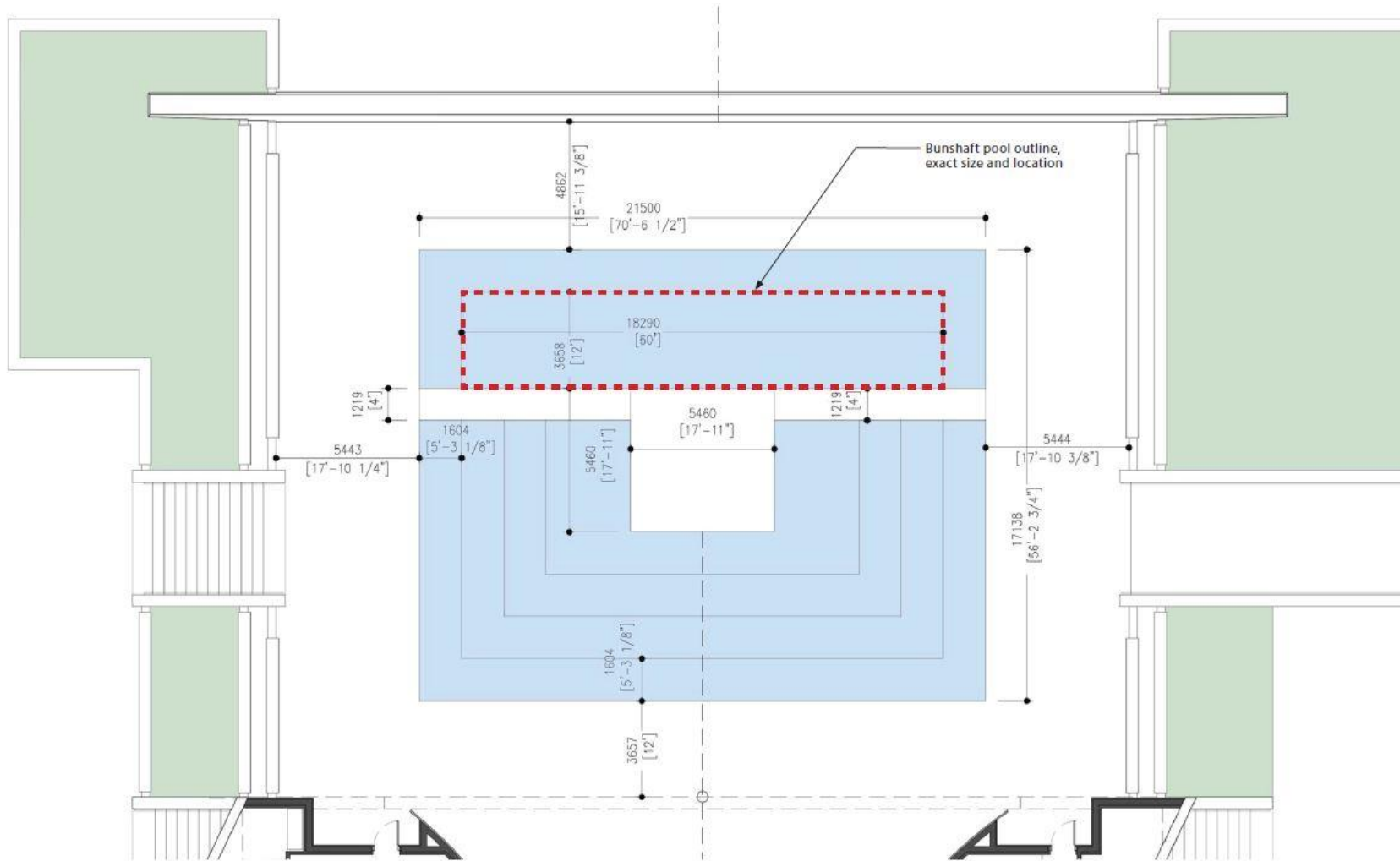


Concept Design Preferred Alternative in 2019

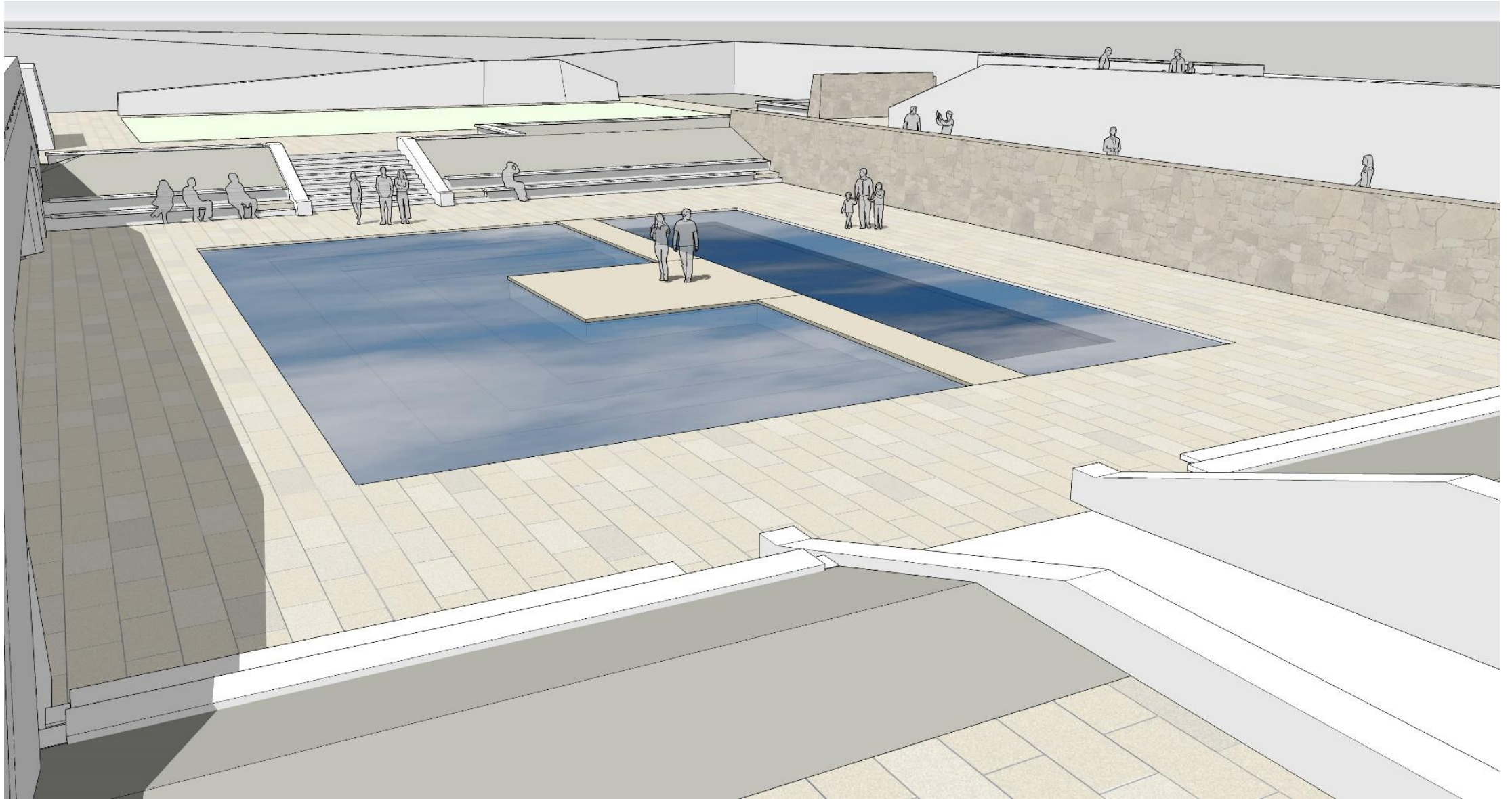


April 2019

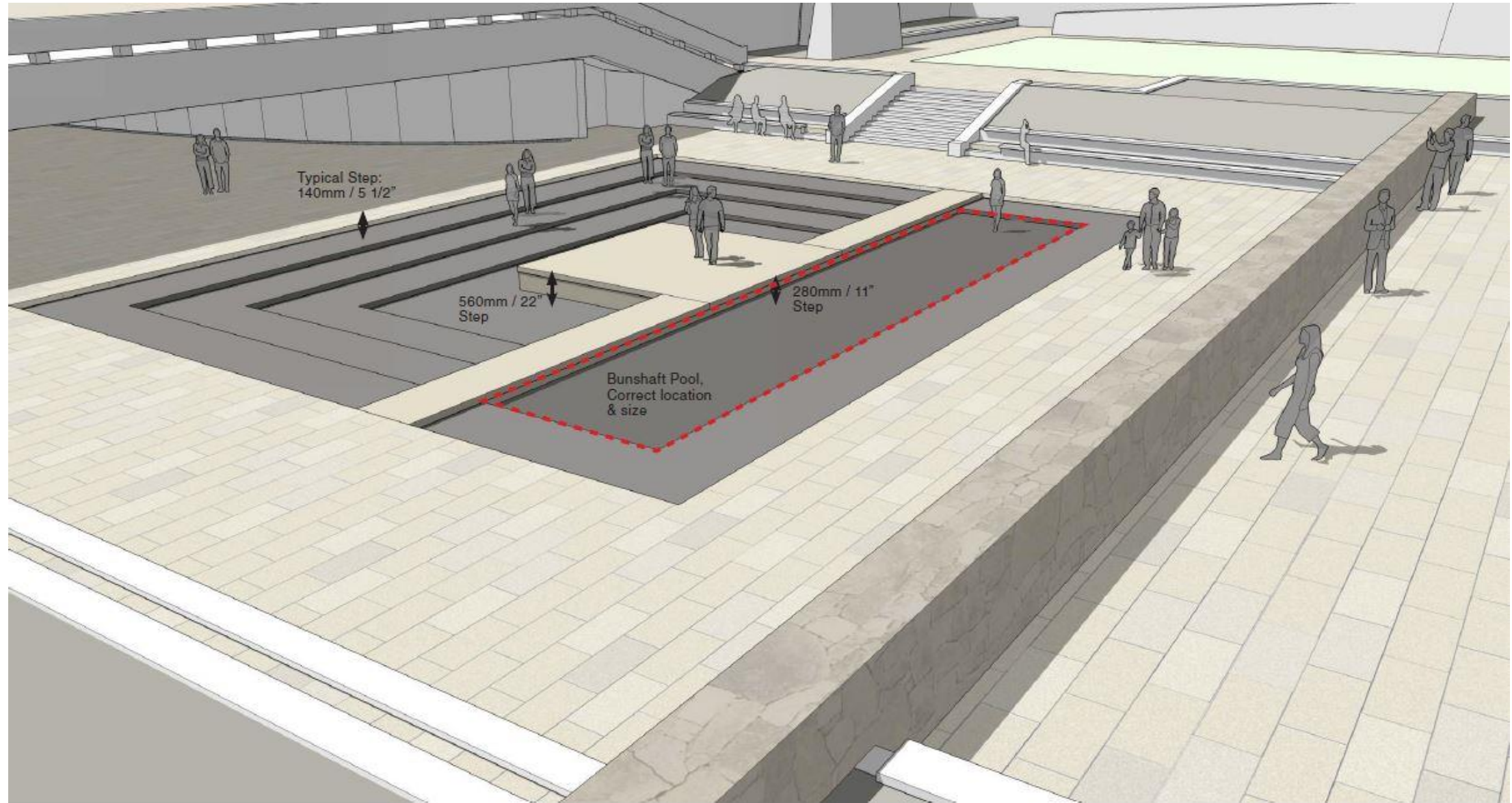
New Reflecting Pool Alternative



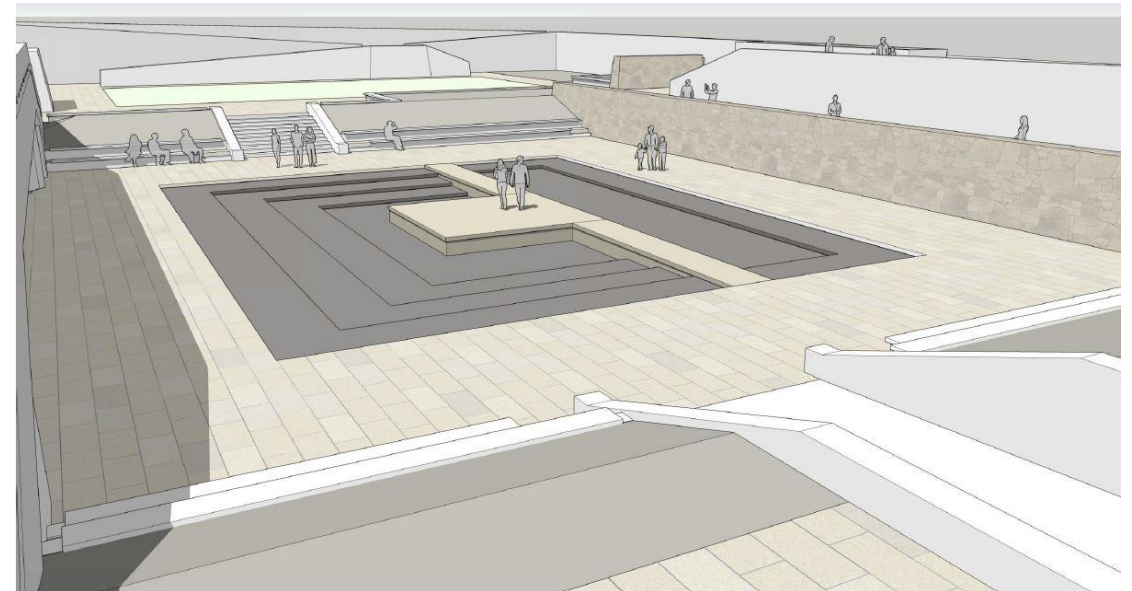
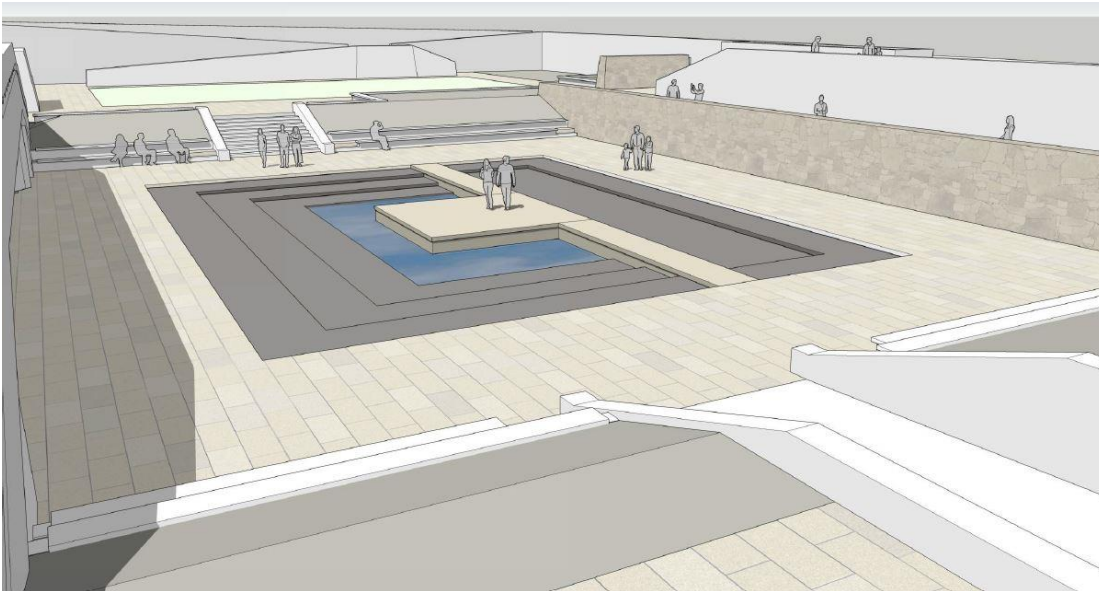
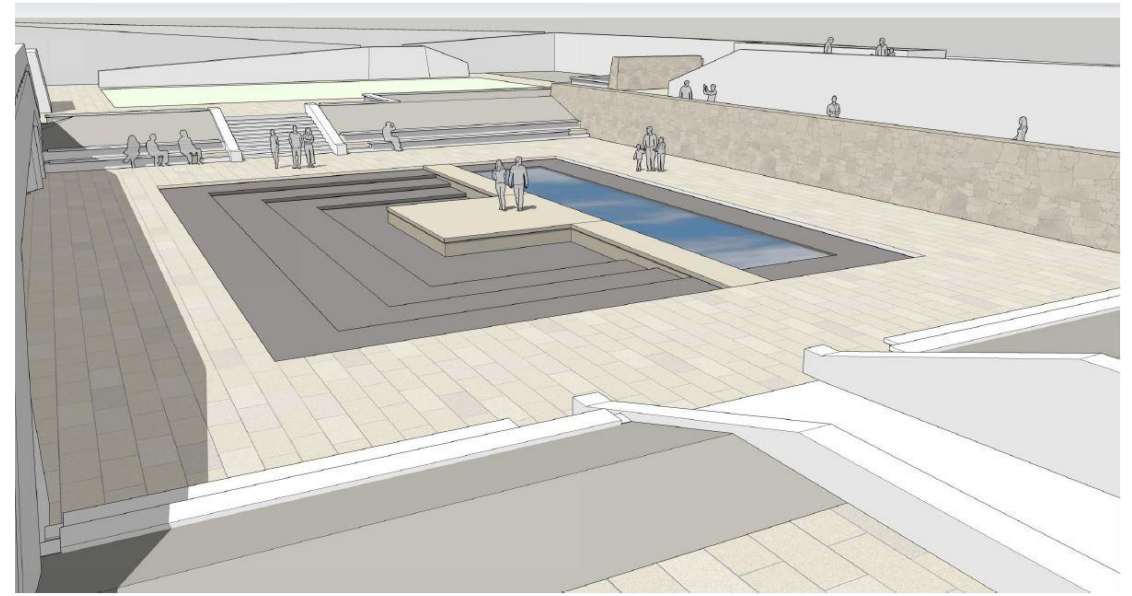
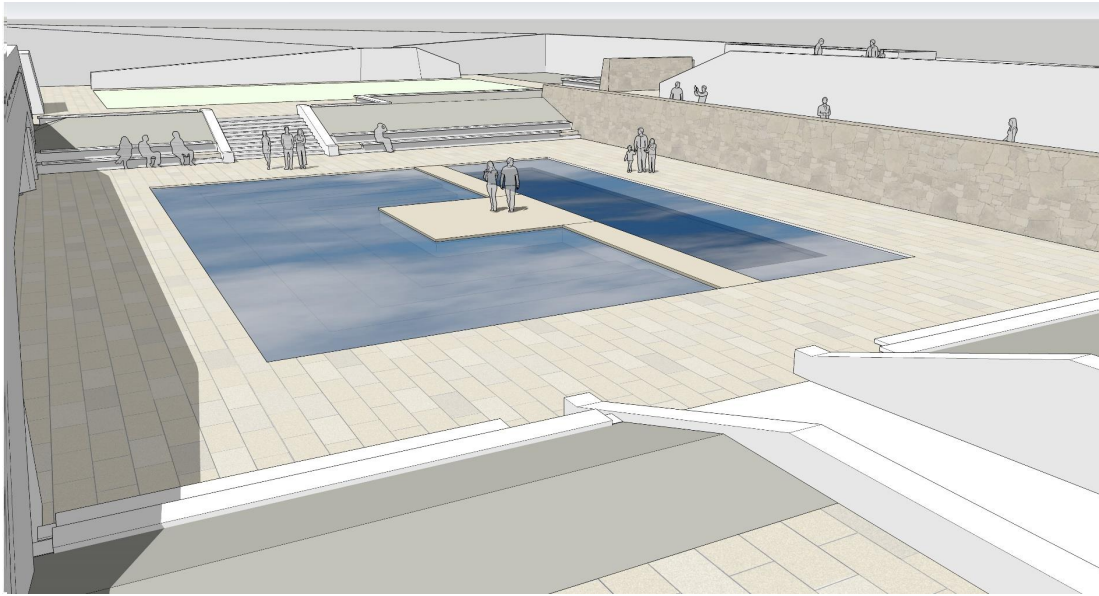
New Reflecting Pool Alternative



New Reflecting Pool Alternative

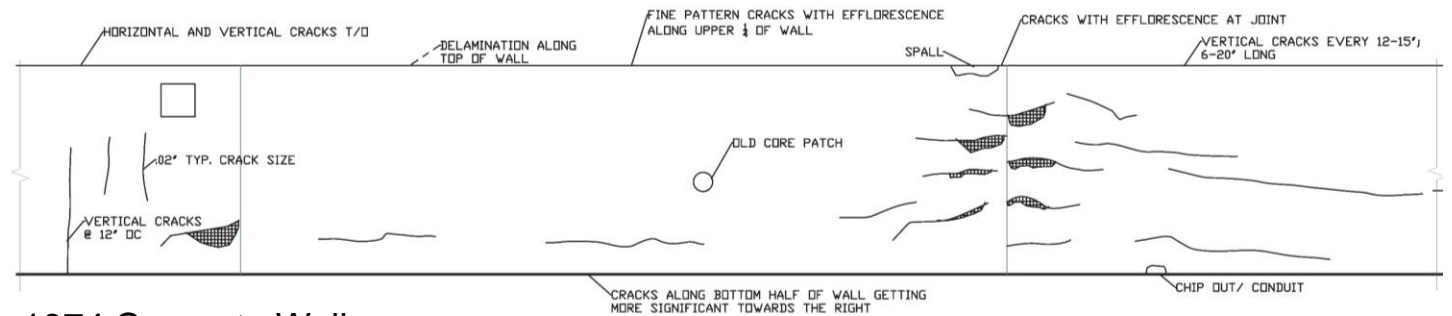


New Reflecting Pool Alternative – Adaptable for Diverse Programs

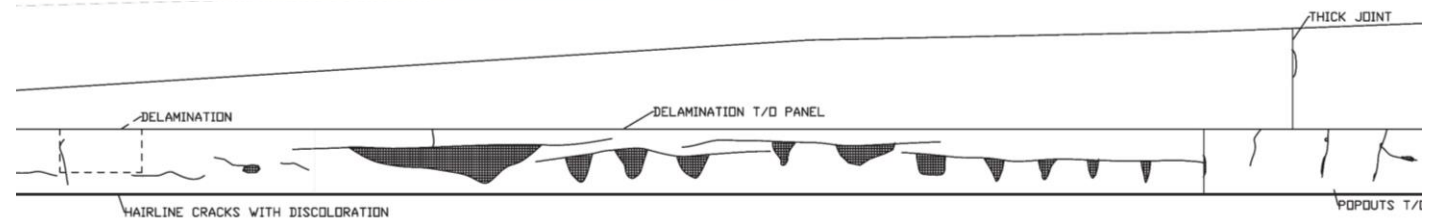


Wall Deterioration

- Existing concrete walls exhibit delamination, cracking, and spalling.
- Petrographic analysis revealed alkali-silica reaction and internal sulfate attack in the concrete.
- The material of the wall is highly saturated with water accelerating deterioration.
- Low air content in the walls makes them vulnerable to freeze-thaw deterioration.
- The walls lack functioning waterproofing and drainage systems.
- Ongoing chronic material deterioration will continue causing delamination, cracking and spalling of the wall surfaces.

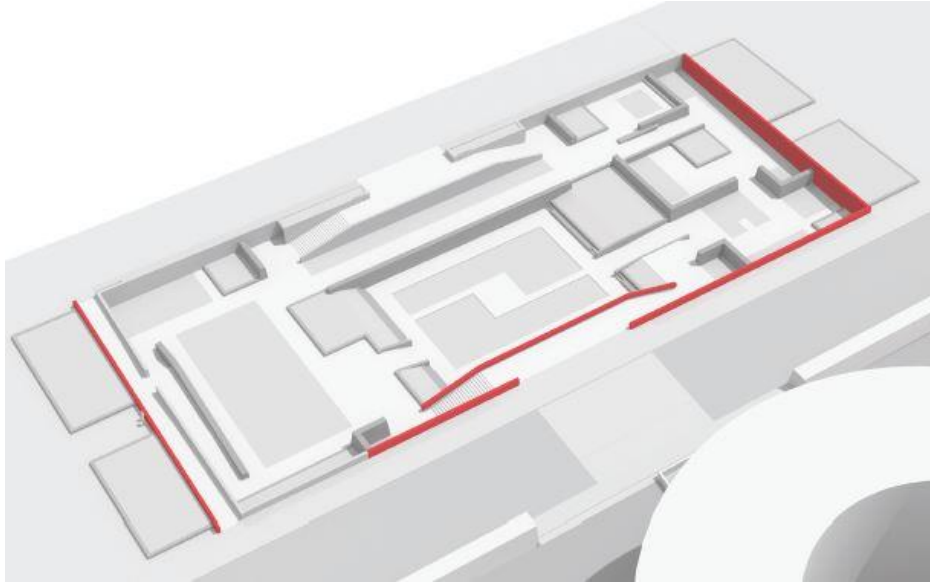


1974 Concrete Wall

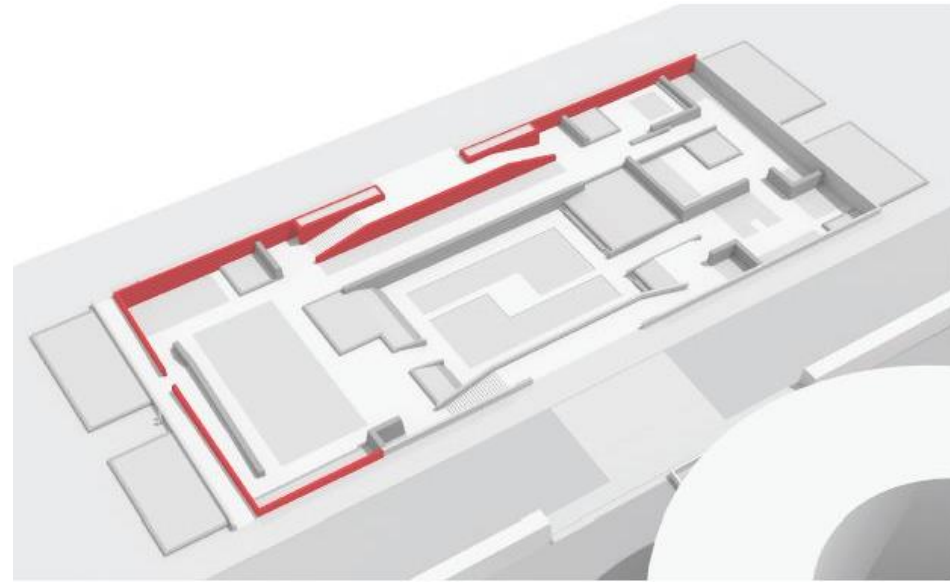


1981 Concrete Wall

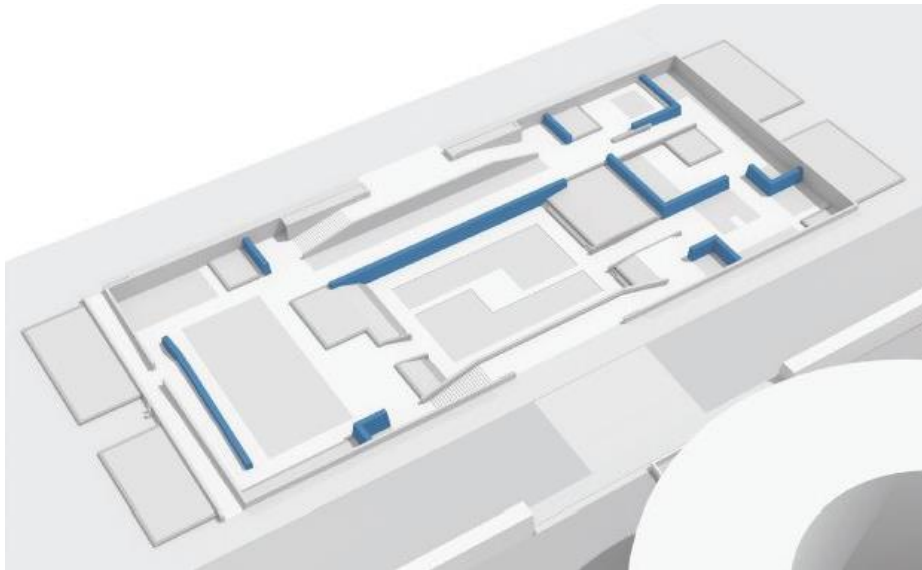
Wall Hierarchy



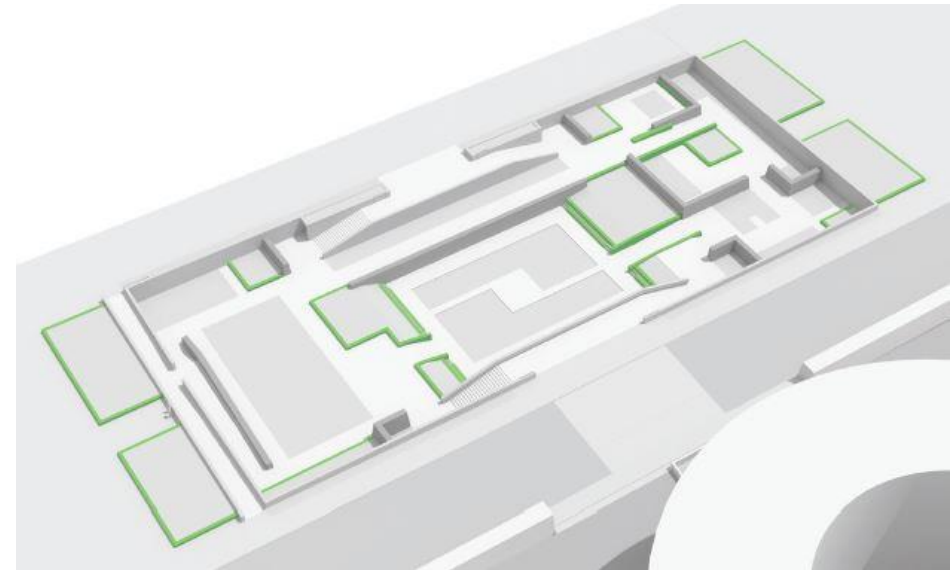
Original Aggregate Concrete Walls Replaced In-kind



New Aggregate Concrete Walls

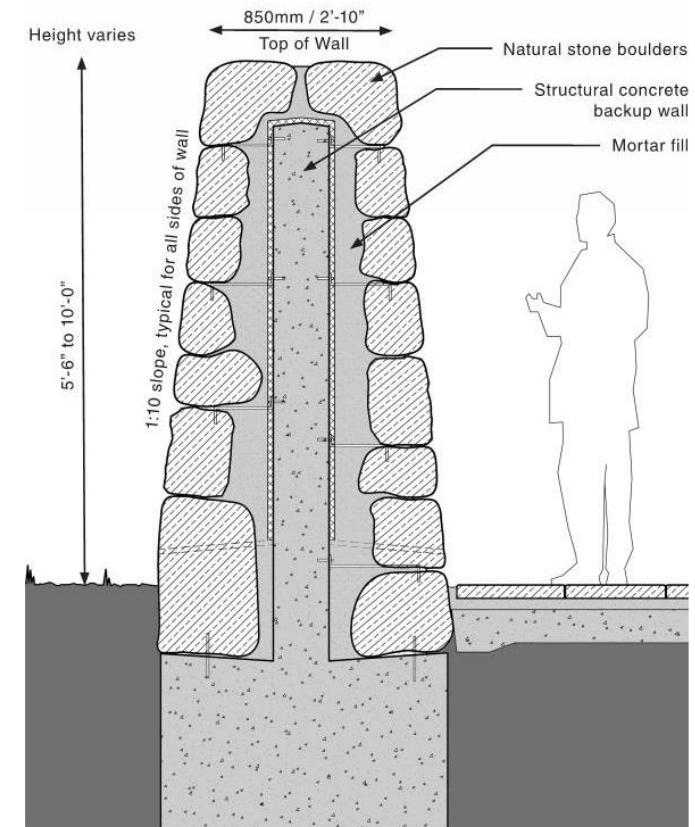
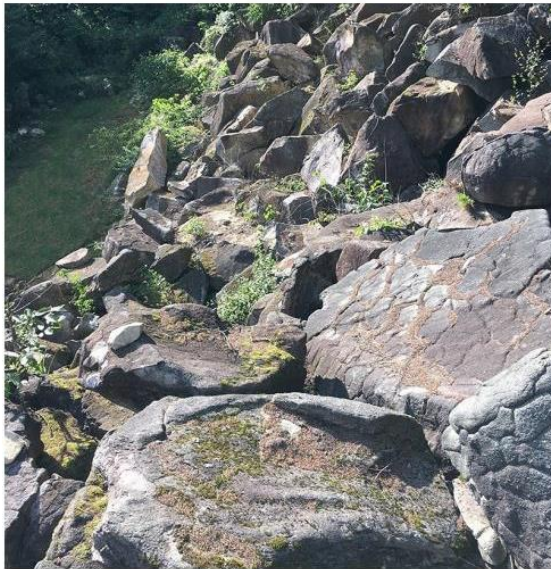


New Stacked Stone Gallery Walls



New Planter/Seating Walls

Stacked Stone Walls

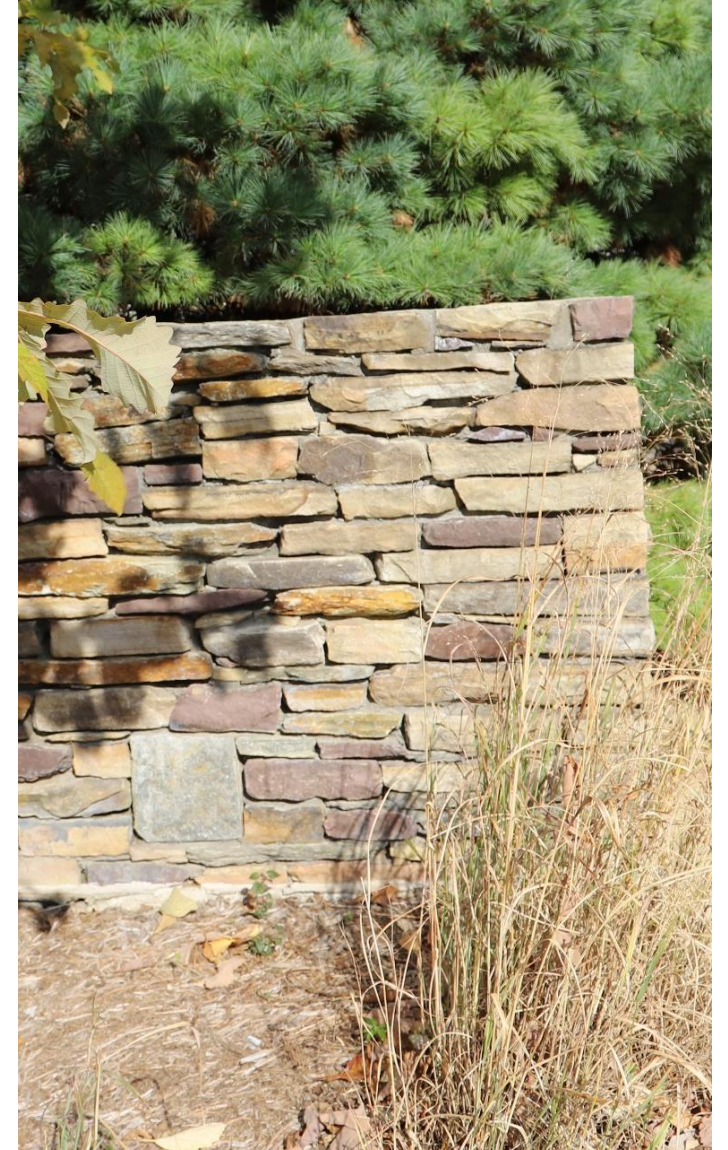
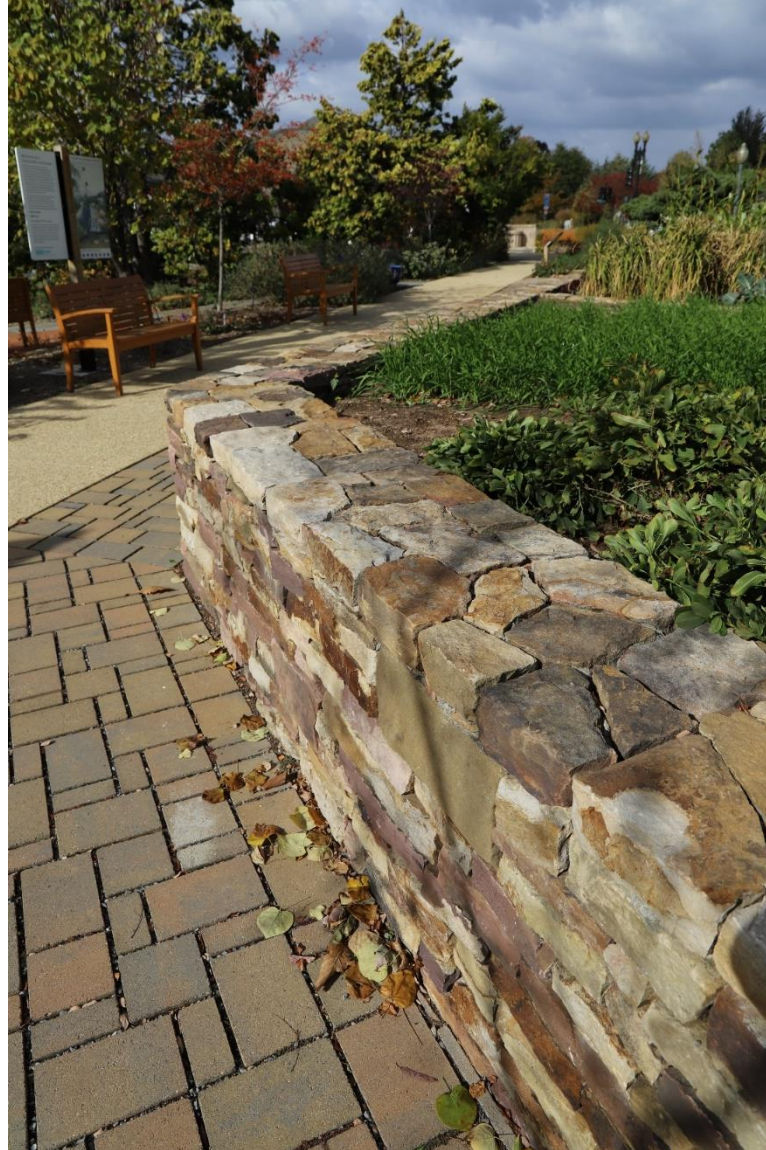


Proposed stone wall section 1:25

National Mall Context



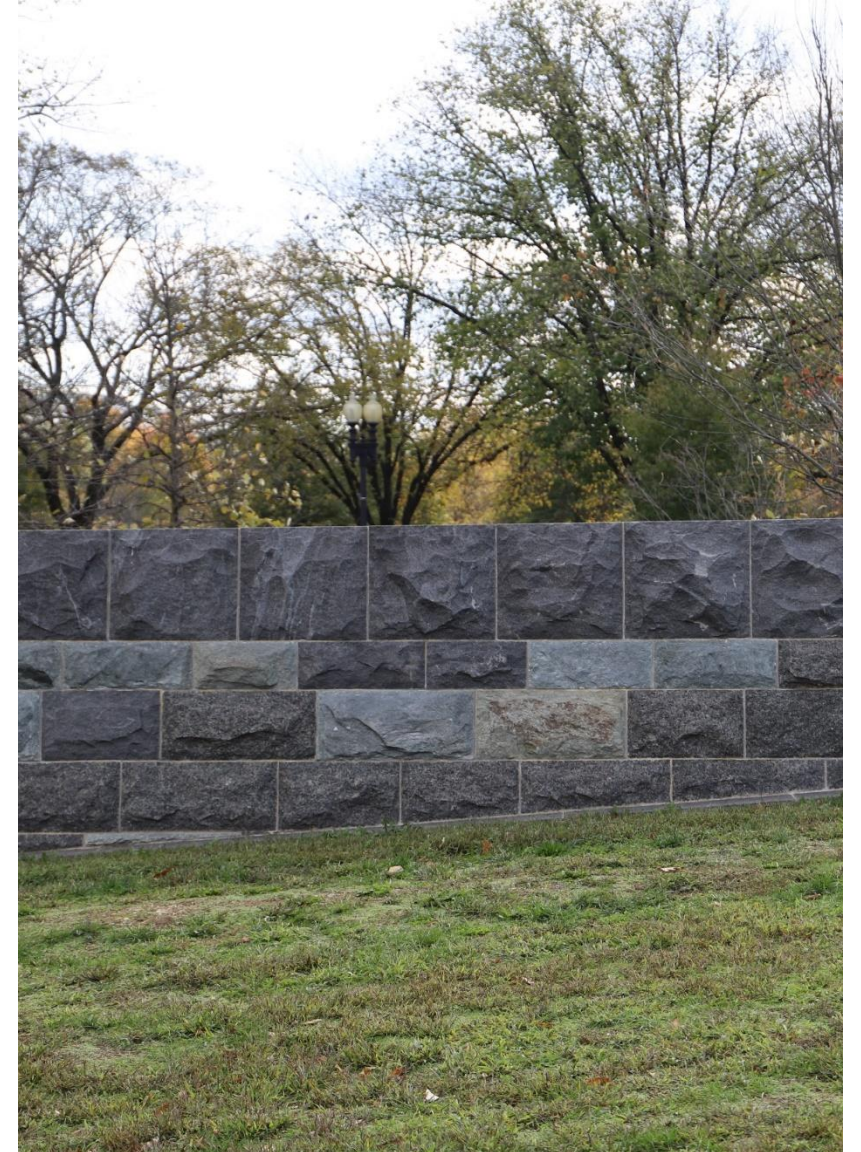
United States Botanic Garden, Bartholdi Park



National Mall Context



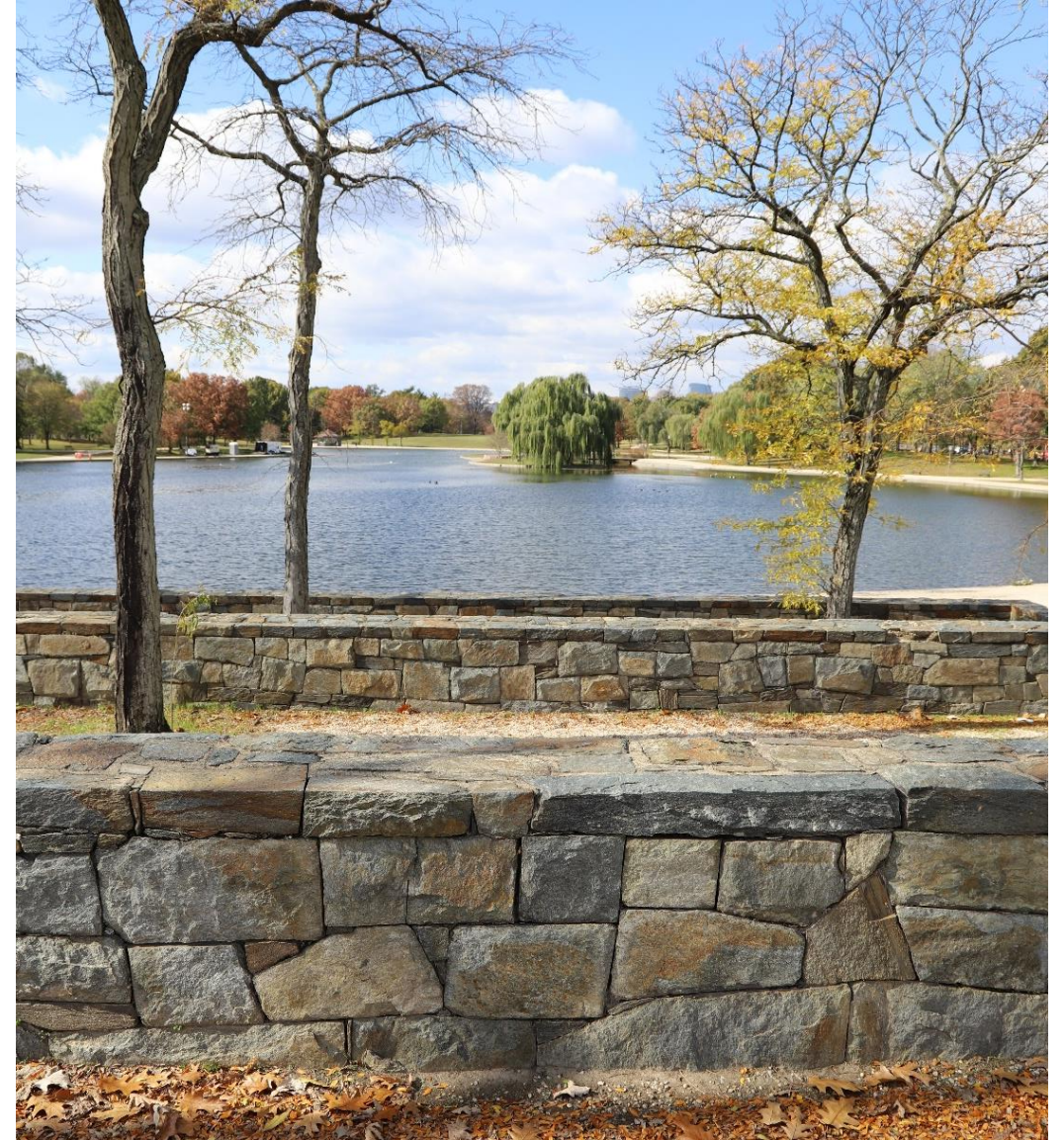
Washington Monument Grounds



National Mall Context



Constitution Gardens



National Mall Context



Lockkeeper's House



Comments or Questions

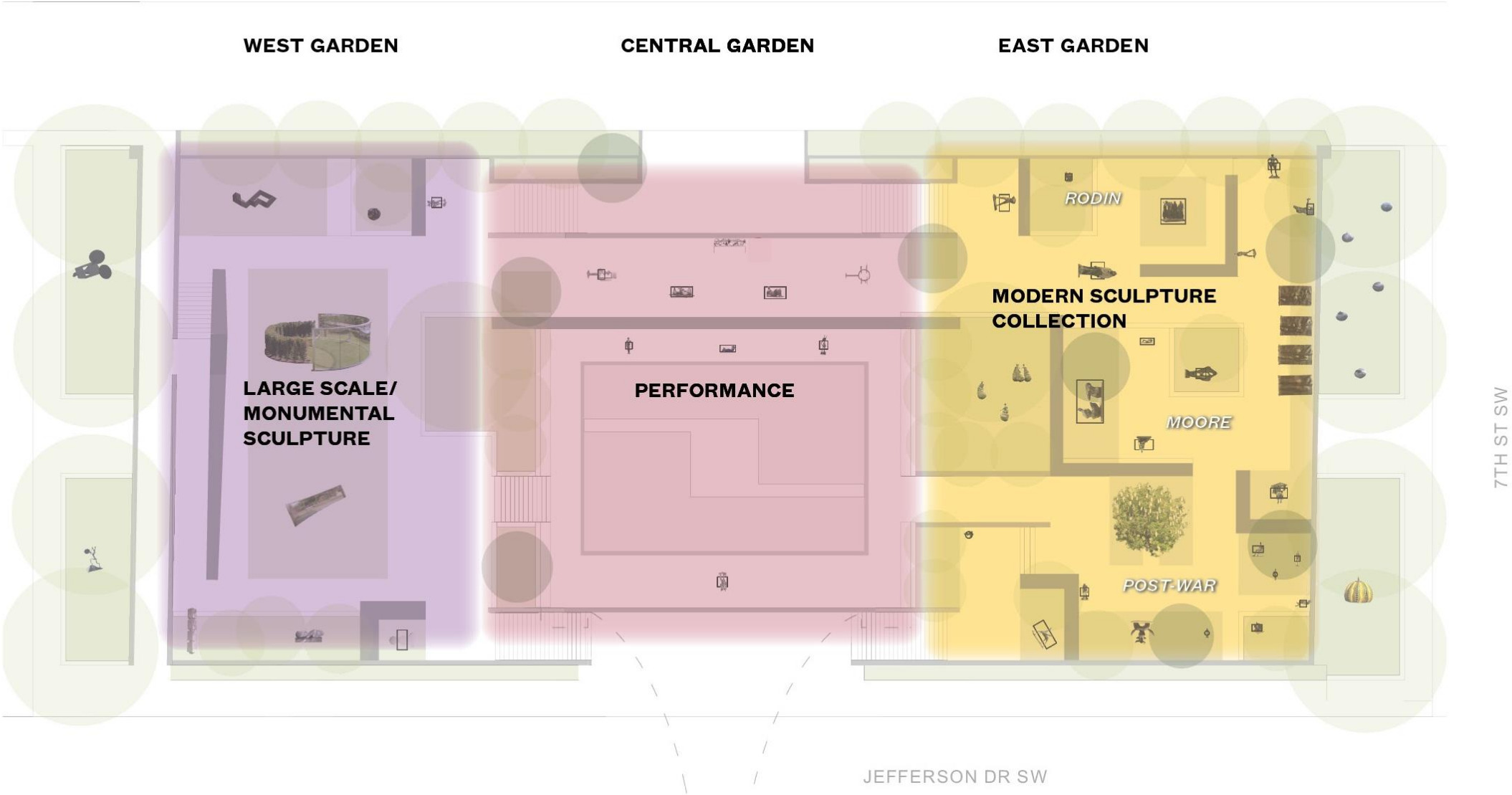


**HIRSHHORN
MUSEUM**
Smithsonian

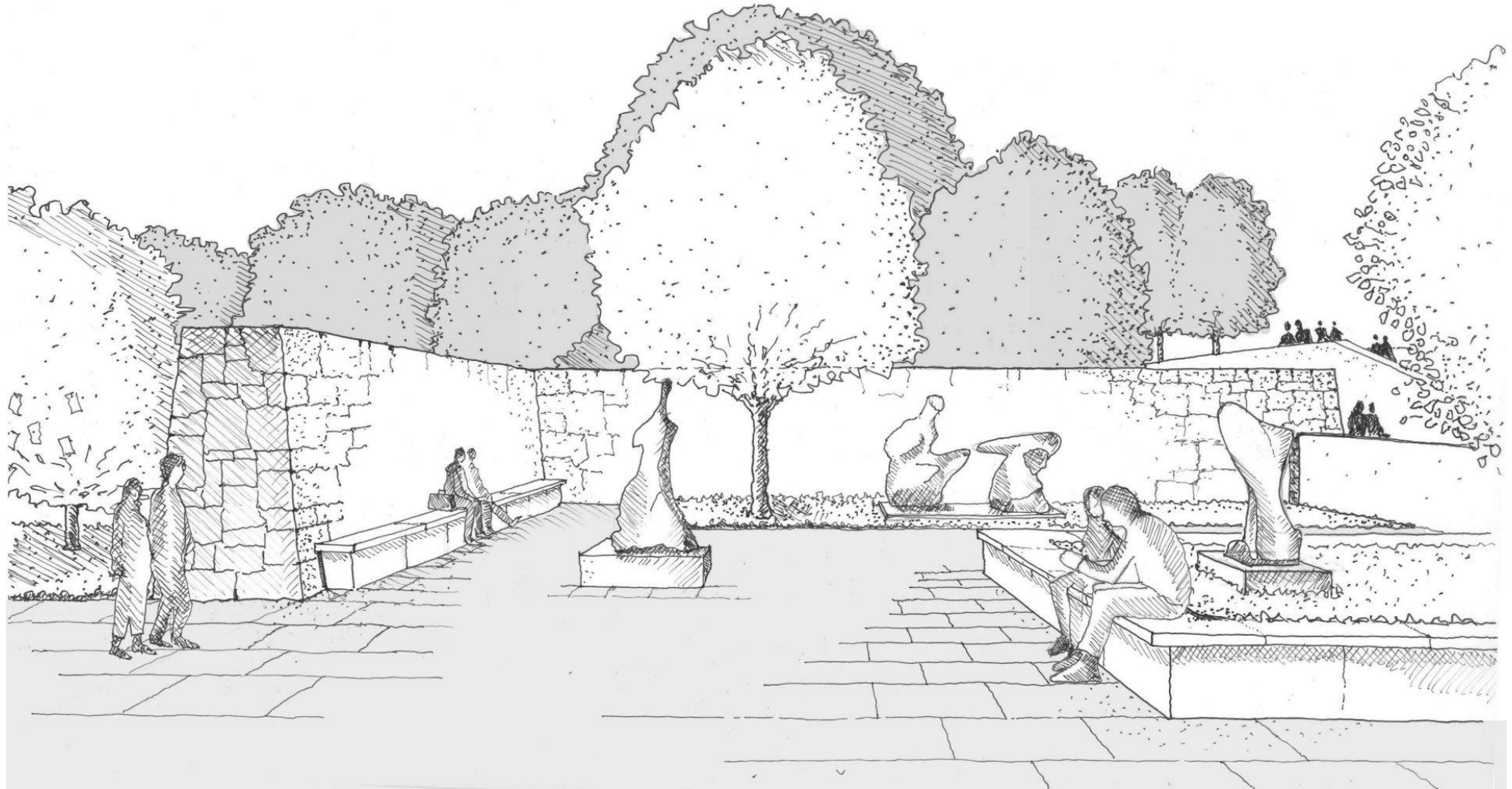
Sculpture Garden Curatorial Vision and Process

Anne Reeve, Hirshhorn

Curatorial Vision



East Garden: Intimacy and Impact

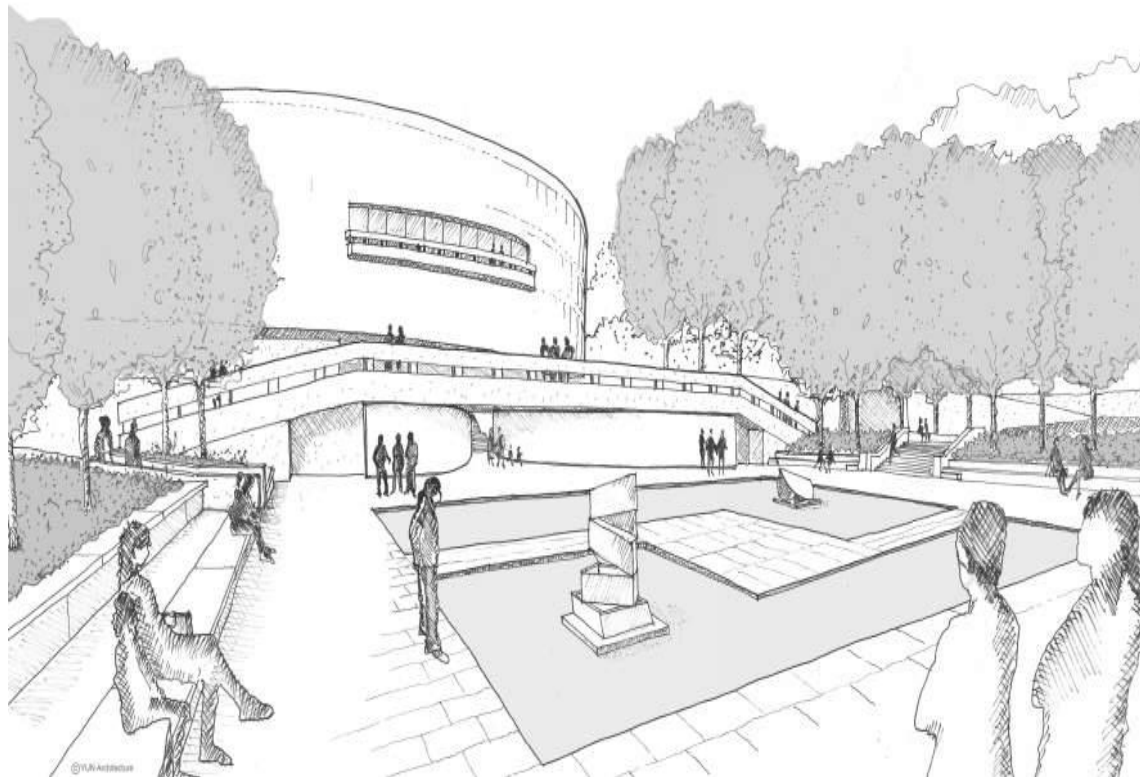


Concept Sketch Looking West

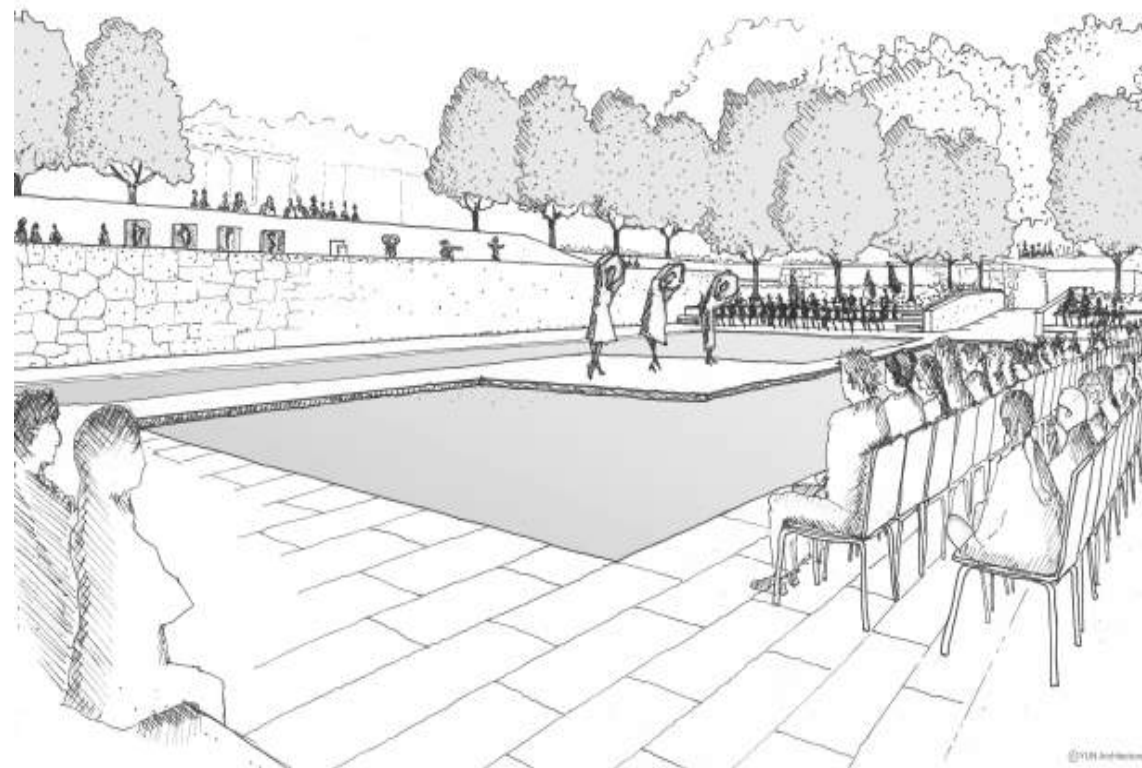
East Garden: Intimacy and Impact



Central Garden: Community and Performance



Concept Sketch Looking South

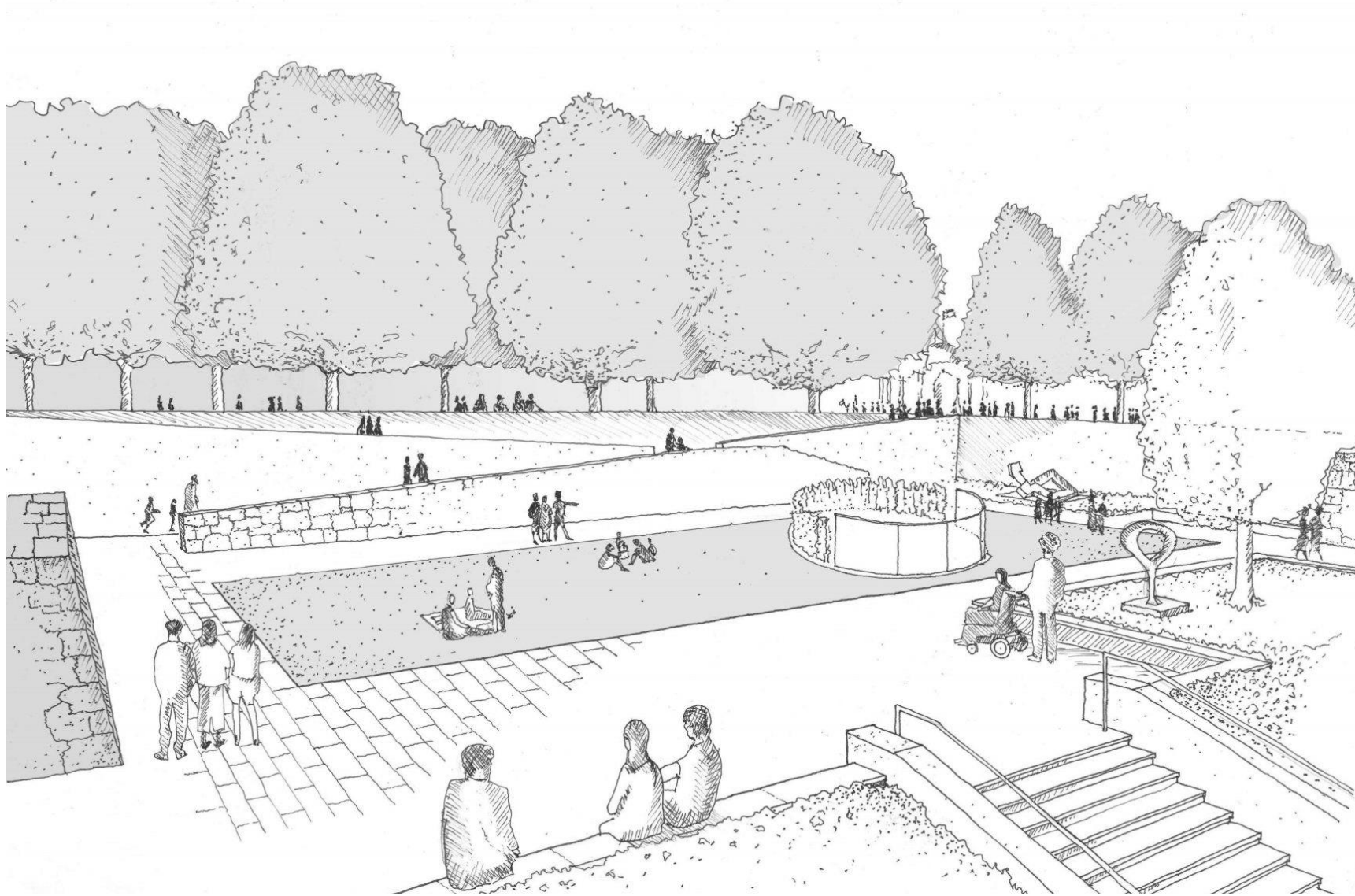


Concept Sketch Looking North



Interpreters from **Tino Sehgal's *This You***, presented in the Hirshhorn Sculpture Garden September 1–October 14, 2018. Interpreters (left–right): Janel Daliya Slowikowski, Sadie Leigh, Briona Jackson, Lara Supan. Courtesy Hirshhorn Museum and Sculpture Garden. Photo by Erin Schaff.

West Garden: Experimentation and Scale



Concept Sketch Looking West



Ugo Rondinone
Seven Magic Mountains, 2016
Installation view: Nevada



Simone Yvette Leigh

Brick House

Installation view: The High Line, New York, 2018



Tony Oursler
Tear of the Cloud, 2018
Installation view: Riverside Park South, New York

East Garden Plan – Modern Sculpture Collection



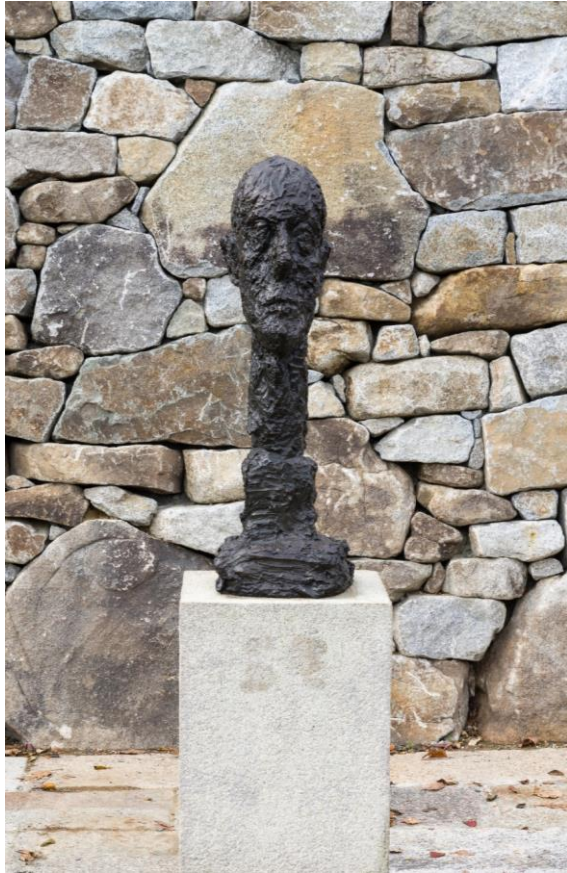
Odawara Stonework Context



Stone Wall Mockups: Version A and B



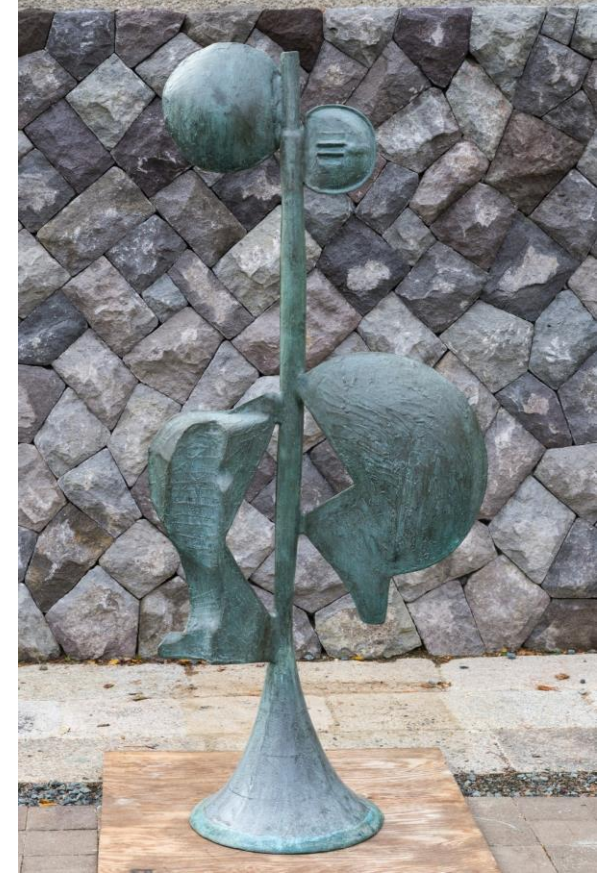
Stone Wall Mockup Sculpture Placement Tests



Version A



Version B



3D Modeling Exercise: The Burghers of Calais



In Depth: Henry Moore



Joseph Hirshhorn and Henry Moore



Round Hill Estate, Connecticut



Henry Moore Presentation
Fondation Leclerc, Landerneau, France, 2018

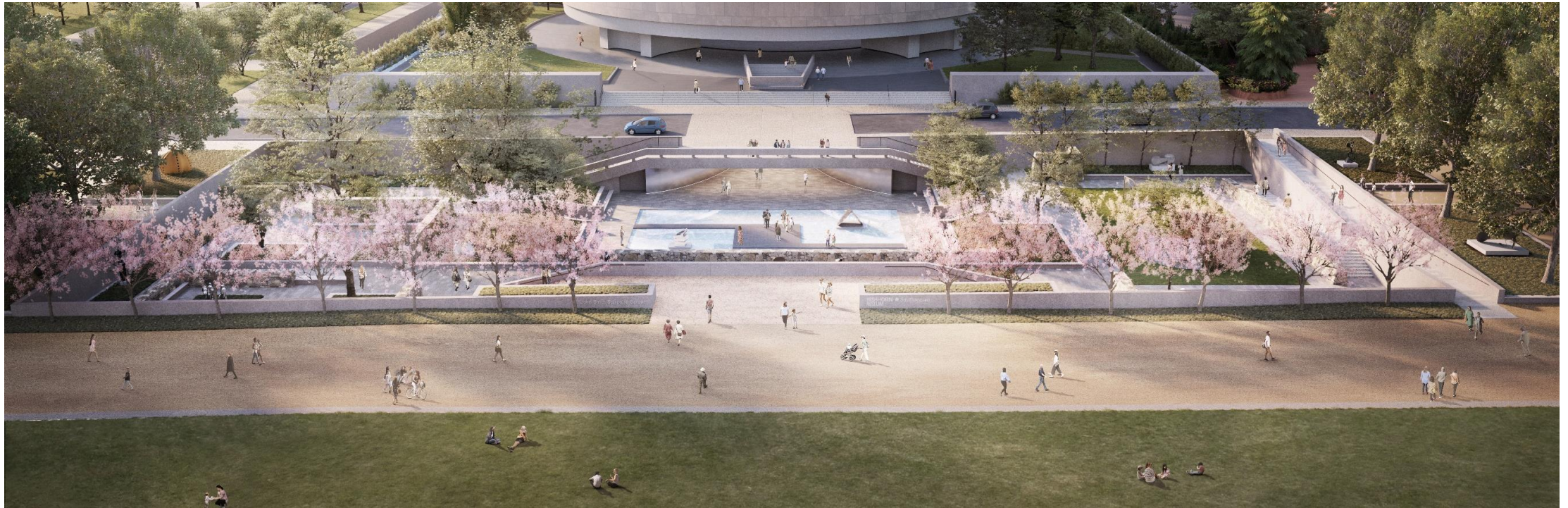
“I write to **commend the plans put forward by the Hirshhorn Museum and Sculpture Garden, which are intended to enhance the public presentation of sculpture in the City of Washington DC.** The Henry Moore Foundation here in the UK has been a consultee in the development of the project as plans currently involve the inclusion of works by our founder - Henry Moore. We have therefore firsthand experience of the care and attention to detail that is being brought to this important aspiration. **I am very clear in my opinion that the proposed development will both enhance this most significant of sites, but will also speak eloquently of the history and ongoing development of sculpture** - something in which the Hirshhorn and the city have both played an important role.”

Godfrey Worsdale, OBE

Director, Henry Moore Foundation

I am not concerned here with monuments or embellishment but with gardens, by which I mean that self-contained sculpturing of space with whatever medium, be they trees, water, rocks, wire, or broken down automobiles. The totality of the experience so controlled adds up to more than the sum of its parts. It is this larger entity that I prefer to call a garden, rather than a “sculpture court,” for instance, which would imply sculpture in a space, rather than the space which has itself become sculpture.

-Isamu Noguchi



Comments or Questions



Hirshhorn Sculpture Garden Revitalization Next Steps

Carly Bond, Smithsonian Facilities

Section 106 Process Overview



National Mall Historic District

DC STATE HISTORIC PRESERVATION OFFICE
DETERMINATION OF ELIGIBILITY FORM

PROPERTY INFORMATION

Property Name(s): Hirshhorn Museum and Sculpture Garden
Street Address(es): Independence Avenue at Seventh Street, SW
Square(s) and Lot(s): Reservation 3A
Property Owner(s): Smithsonian Institution
Please include a current map(s) to indicate the location of the property/properties.

The property/properties are being evaluated for potential historical significance as for:

- ☒ An individual building or structure.
- ☐ A contributing element of a historic district (specify): National Mall Historic District
- ☐ A possible expansion of a historic district (specify):
- ☐ A previously unevaluated historic district to be known as (specify):
- ☐ An archaeological resource with site number(s) (specify):
- ☐ An object (e.g. statue, stone marker etc.) (specify):
- ☐ A new multiple property/thematic study regarding (specify):
- ☐ Association with a multiple property/thematic study (specify):
- ☐ Other (specify):

Description, rationale for determination, photos & other pertinent information (see below):

Hirshhorn Museum and Sculpture Garden, facing south from Mall entrance.

Assessment of adverse effects:

- In consultation, apply the criteria of adverse effect to historic properties within the area of potential effects
- An adverse effect is found when an undertaking may alter, directly or indirectly, any of the characteristics of historic property that qualify it for inclusion in the National Register

We Are Here



Area of Potential Effects



— Area of Potential Effect

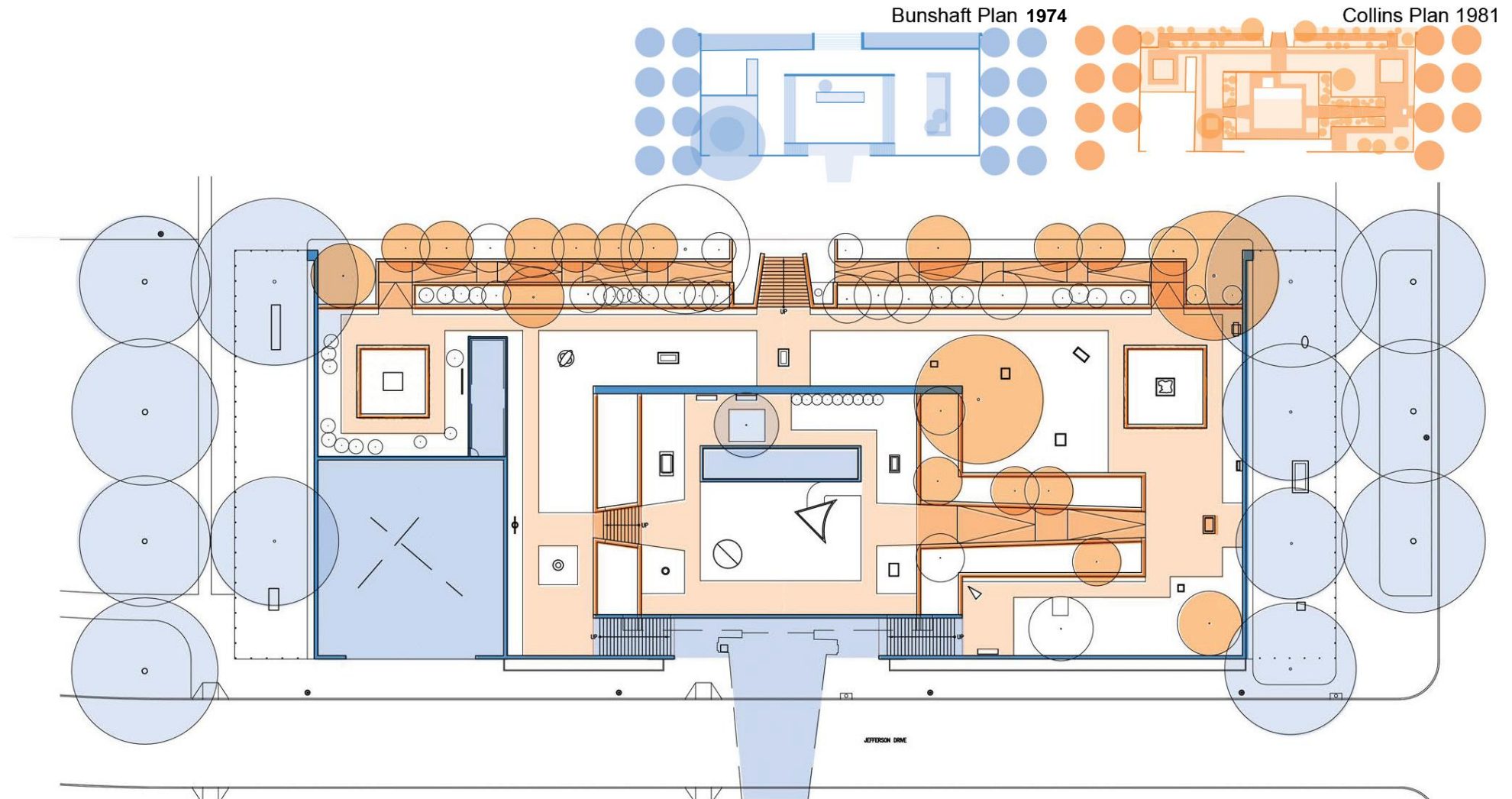
■ Project Location

Key Map
District of Columbia

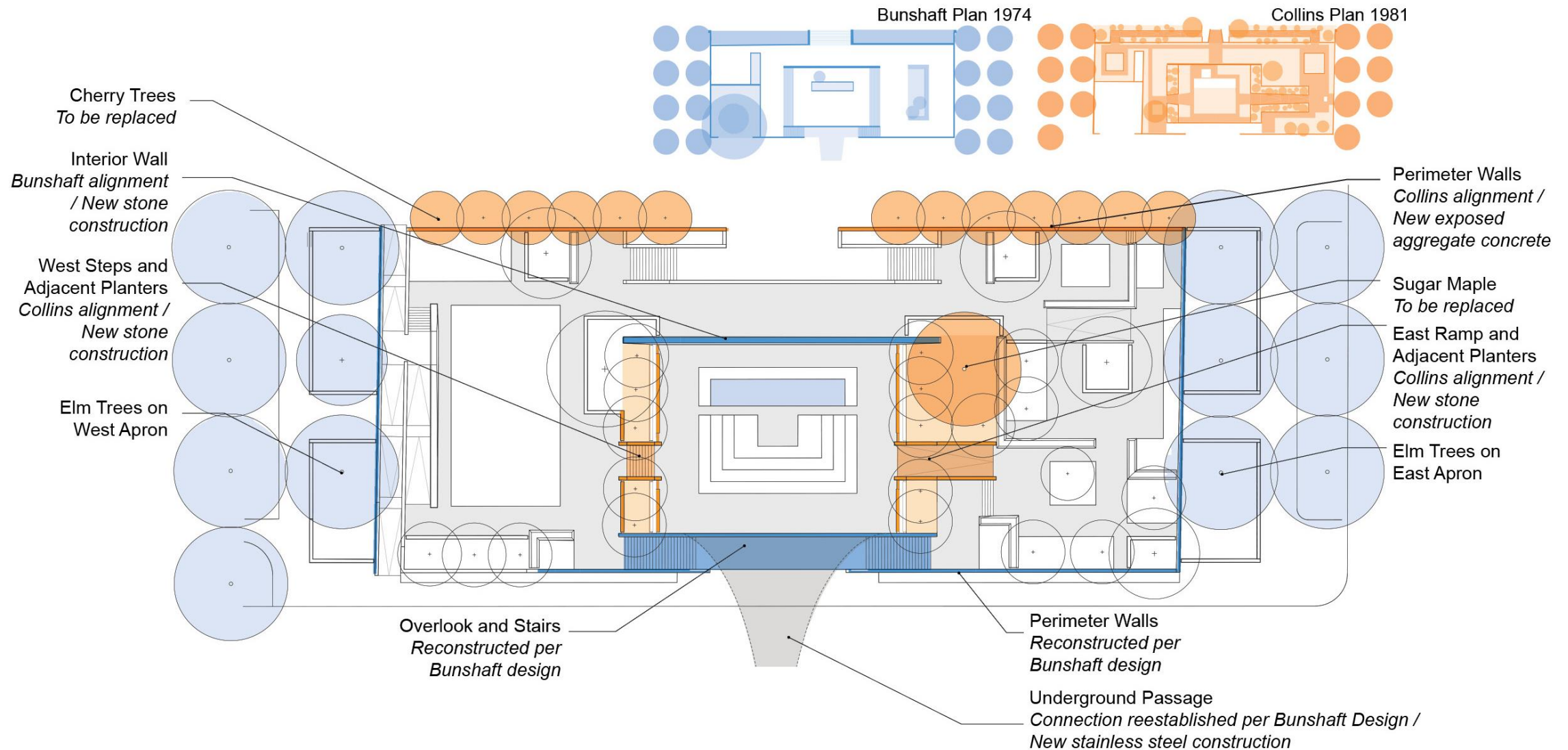


Comparative Analysis of Garden Evolution

Extant Bunshaft and Collins Elements Combined





Overlay on Sculpture Garden Concept Design

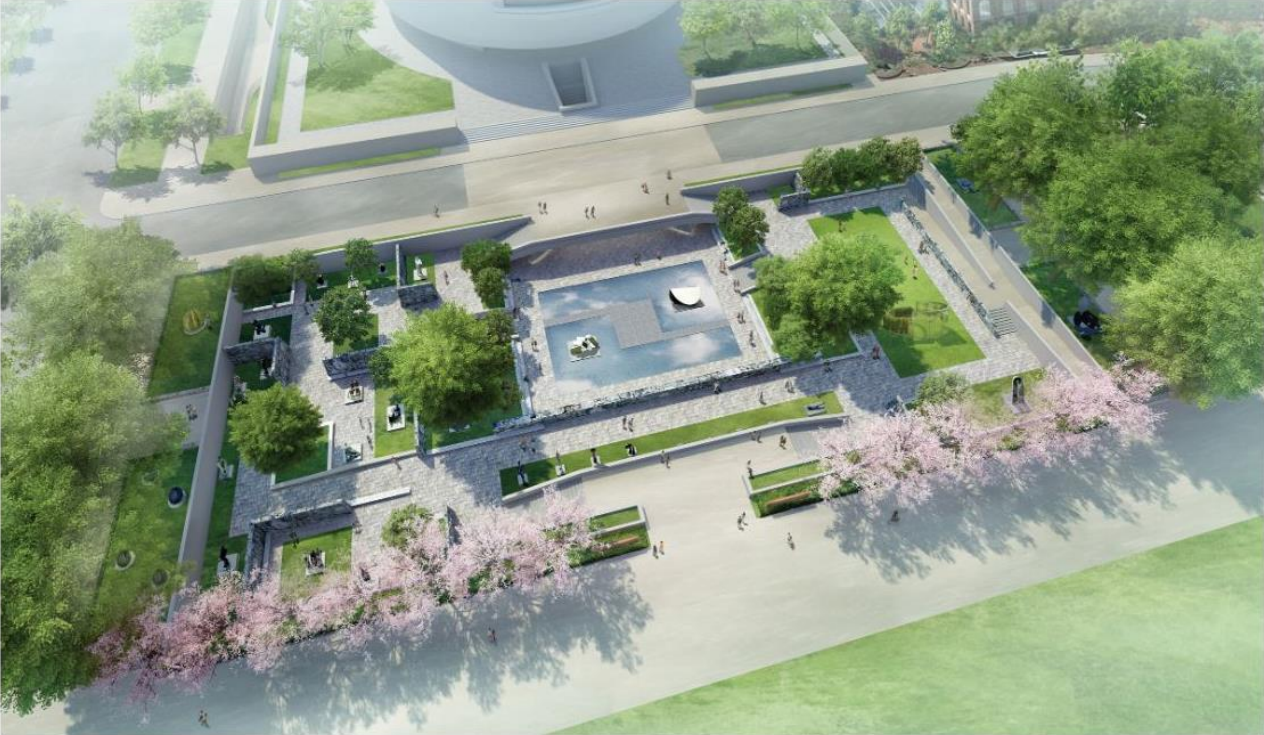


Public Comment Period

hirshhorn.si.edu/sculpture-garden-revitalization/

[Visit](#) [Exhibitions & Events](#) [Art & Artists](#) [Join & Give](#) 

SCULPTURE GARDEN REVITALIZATION



RELATED LINKS

Since the Hirshhorn Museum and Sculpture Garden opened in 1974, its collection and

Hirshhorn Museum Sculpture Garden Significance and Integrity Report

- Draft report posted to project webpage
- Report finalized at the close of the comment period
- Public Comment period 30 days
February 25 – March 25, 2020

February 24, 2020 Consulting Parties Meeting Presentation Material

- Presentation posted to project webpage
- Public Comment period 30 days
February 25 – March 25, 2020

Sculpture Garden Revitalization – Target Dates

Consulting Parties Meeting #4 Draft Assessment of Effects on Historic Resources	May 2020
Consulting Parties Meeting #5 Finalize Assessment of Effects on Historic Resources	June/July 2020
Consulting Parties Meeting #6 Resolve Adverse Effects Stacked Stone Wall Mock-up	September 2020
Commission of Fine Arts Meeting	Fall/Winter 2020
National Capital Planning Commission Meeting	Fall/Winter 2020

**Please submit any written
comments on the content of this
Presentation or the Significance and
Integrity Report to Carly Bond
at BondC@si.edu
by March 25, 2020**