

Hirshhorn Museum and Sculpture Garden Sculpture Garden Revitalization

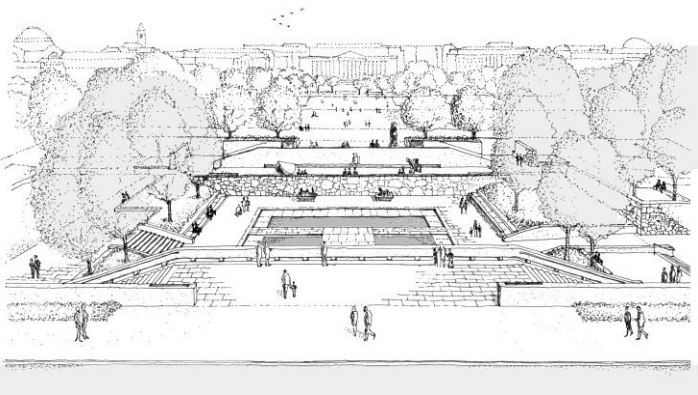
**Supplemental Narrative
March 1, 2021**



Smithsonian Facilities

**HIRSHHORN
MUSEUM**

Introduction



View of the Central Gallery from the Hirshhorn balcony

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The National Capital Planning Commission (NCPC) granted approval of preliminary site development plans for the Hirshhorn Museum Sculpture Garden Revitalization project at its December 3, 2020 meeting. NCPC's approval excepted changes to the inner partition wall and the reflecting pool. Addressing the program requirements of a 21st century contemporary art museum allows the Smithsonian to also create a broader welcome for visitors from the National Mall.

NCPC's approval supports the Smithsonian's desire to improve the area around the reflecting pool, including the addition of another pool and Art Platform, to enhance the space and accommodate a new focus on performance art. NCPC recommended that the Smithsonian Institution provide a comprehensive rationale for the programming needs that require expanded tiers of water around the Bunshaft reflecting pool, and to study other design alternatives prior to any Commission consideration.

NCPC's approval finds that the inner partition wall is a central focus of the overall garden and backdrop to the reflecting pool, and that the aggregate concrete material relates the Sculpture Garden to the museum building. NCPC's approval recommended that the Smithsonian provide a comprehensive rationale of the programming need for a change in material at the inner partition wall prior to any Commission consideration.

The Sculpture Garden was designed by Gordon Bunshaft of Skidmore, Owings & Merrill, and opened to the public in 1974. Modifications designed by Lester Collins, and completed in 1981, provided accessibility, shade, and enhanced sculpture display. The period of significance for the Hirshhorn Museum Sculpture Garden is 1974, 1981 to reflect the layers of significance in the Garden, with character defining features present from both eras, including the reflecting pool and inner partition wall.

Performance art, large scale sculpture and other forms of contemporary art have arisen since the 1974 design and subsequent 1981 modification of the Sculpture Garden. As a museum of contemporary art, changes are necessary for this space to allow for the curating and commissioning of contemporary art in a way not possible with the current facilities.

In response to NCPC's recommendation, this document presents the programmatic requirements for the preferred design, as well as a revised alternative for the reflecting pool. It also provides the Hirshhorn Museum's reasons for reconstructing the inner partition wall in stacked stone as the essential cohesive element to artist Hiroshi Sugimoto's design.

Executive Summary

Introduction

The Central Gallery lies at the heart of artist Hiroshi Sugimoto's vision and is the central nexus of the Sculpture Garden itself. Spatially, it provides the link between the East and West Galleries and connects the National Mall to the Museum Plaza. Conceptually, it knits together the layered history of the Sculpture Garden with the evolving program of a 21st century contemporary art museum.

The existing Central Gallery lacks the means to support this evolution— there is an absence of gathering space, adequate shade and seating, and functional acoustics. Currently the space no longer serves as a focal point within the Sculpture Garden to provide a connection between the National Mall and Museum. Furthermore, its primary elements – the reflecting pool and inner partition wall – are in poor condition and their presence has become diminished in a complex landscape.

Program

The reenvisioned Central Gallery will accommodate the museum's mission and program, improve visitor experience, and enhance the physical and connections between the Hirshhorn and the National Mall. The expanded reflecting pool and reconstructed inner partition wall will enable the Hirshhorn to successfully curate their modern and contemporary art program.

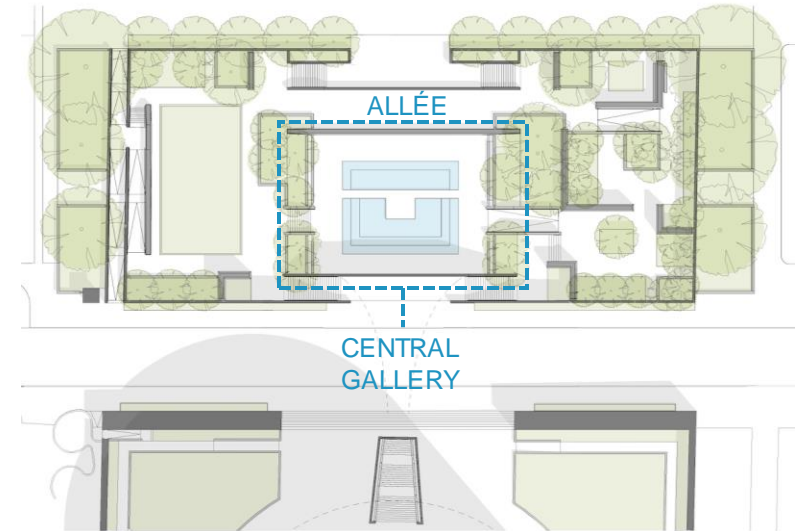
The program for the Central Gallery includes:

- Primary location for dynamic presentations of performance art, a current and future focus of the museum's expanding collections and programming.
- Unique gallery setting to inspire site-specific programming and for exhibiting the Museum's collection, providing proximity to water, reflection, and views from all sides and above.
- A primary location for visitor engagement and amenities including individual contemplation and communal celebration.

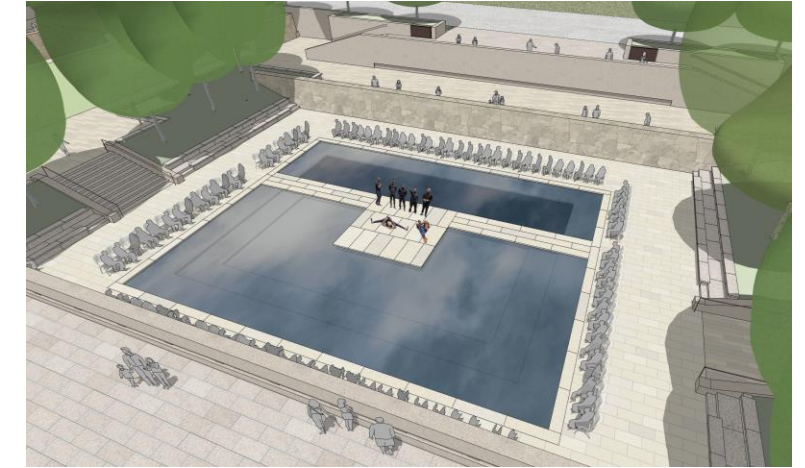
In order to respond to this program, the Central Gallery shall be adaptable and flexible, provide acceptable acoustics, establish clear visibility and views, and provide a distinct setting to inspire artists.



Jen Rosenblit, an artist featured in *Does the Body Rule the Mind, Or Does the Mind Rule the Body?* 2018, the first Hirshhorn exhibition devoted exclusively to performance art.



Site Plan, Reflecting Pool Preferred Alternative



Performance Art, Reflecting Pool Preferred Alternative

Executive Summary

The reflecting pool, once a central element in the rigorous composition of the Sculpture Garden is now overwhelmed by the complex landscape and scale of contemporary art. It offers the potential to again be a focal point for the Sculpture Garden, a place of gathering and inspiration.

Reflecting Pool – Preferred Alternative

Hiroshi Sugimoto's design response to the program includes an enlarged reflecting pool that integrates the 1974 pool within a larger composition. An Art and Performance Platform is situated at the center, surrounded by tiered levels of the pool. This preferred alternative provides the following opportunities:

- Seating tiers increase audience capacity for performances in the round.
- Increased water surface area improves the cooling effect for visitors.
- Tier around 1974 pool enhances performance opportunities and maximizes flexibility of seating arrangements.
- Central Gallery proportions balance shaded seating, circulation space, exhibition space, and performance area.
- Distinct 1974 pool footprint honors the historic pool proportions.
- Enlarged pool is reestablished as the focal point of the Central Gallery for programming and for everyday visitors as a place for rest and contemplation.

Reflecting Pool – Revised Alternative

At the request of NCPC and Consulting Parties, a revised pool alternative has been further developed. This pool design eliminates the outer tier surrounding the 1974 pool, thus reducing the width of the overall pool footprint in order to maintain a cohesive design. To offset the increased paving area, landscape beds to the east and west have been enlarged and new landscaping has been added north of the pool. The revised pool alternative is less successful for the following reasons:

- Flexibility for performances in the round are diminished with the removal of the apron north of the Art and Performance Platform.
- Audience capacity in the reflecting pool is reduced by 20%.
- Cooling capacity is reduced by 25%.
- Revised Central Gallery compositional proportion places some limitations on the sizes of sculptures that can be displayed north of the 1974 pool.

The new alternative balances Museum and Sculpture Garden programming with historic preservation requirements. The revised alternative closely approximates the dimensions of the turf panel and reflecting pool in the Central Gallery, maintaining site organization and composition.



View of the Reflecting Pool – Preferred Alternative



View of the Reflecting Pool– Revised Alternative

Executive Summary

Inner Partition Wall

The inner partition wall in stacked stone is the essential cohesive element to artist Hiroshi Sugimoto's design. The shape of the wall and reduced height provide necessary improvements for program flexibility and visitor experience. Similar to the stacked stone walls introduced in the east and west galleries, this wall will form a backdrop for the exhibition space providing new curatorial possibilities not currently feasible and allowing the Hirshhorn to display its collection to the greatest effect.

Reconstruction of this wall in stacked stone fulfills the following programmatic needs:

- Provides a distinctive artistic backdrop with added visual interest for performance art and exhibitions.
- Wall profile and articulation improves acoustics for performance art.
- The texture and warmth of the stacked stone highlights human scale bronze masterworks.
- Reduced height creates equitable interior sight-lines from the allée for all visitors, introduces new vantage points, improves wayfinding, and strengthens the link at the underground passage to Museum Plaza.
- Reduced height increases audience capacity and provides performance support area from the allée.
- Reduced height facilitates successful placement and viewing of sculpture in the allée.

Conclusion

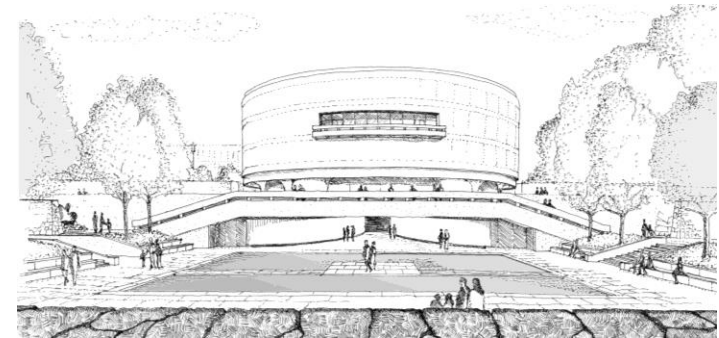
Sugimoto's design has always been inspired by and built upon the existing history of Asian design influences from Bunshaft and Collins in the Sculpture Garden. The proposed design specifically preserves or maintains character defining features, and with certain design actions and a robust signage program, enriches the experience for all visitors to the Sculpture Garden for the future.

Together, the reflecting pool, inner partition wall, and underground passage will enable the Hirshhorn to bring new programming to enliven the heart of the Sculpture Garden. The Central Gallery will be a destination for site specific performance art and installations, inspiring artists with its unique setting and many possibilities. It will also be a destination for social activity for our community, a place to linger, contemplate, and engage.

By revitalizing the Sculpture Garden for the 21st century, the Smithsonian elevates the civic nature of the space by improving visitor experience, creating exciting opportunities for social activity, events, and providing a flexible space for all types of contemporary and performance art.



1967 Sculpture Garden Design, SOM



View from the allée of the Central Gallery

Central Gallery

Program

National Mandate

The revitalized Sculpture Garden will support the Hirshhorn's mission 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.*" Central to fulfilling this mission is to provide a venue for contemporary performance artists. The Central Gallery is envisioned as the principal space to support this form of artwork and will support the curation of impactful performance art exhibitions and vibrant new commissions reflecting artist responses to the new gallery space. The Central Gallery will also support sculpture installations including site-specific works and the display of the Hirshhorn's modern sculpture collection.

When the Sculpture Garden first opened in 1974 and through the 1981 renovation, performance art—at the time, a young medium not typically exhibited in museum spaces—was not envisioned as part of the Hirshhorn's core presentation and the campus was not designed to support it. Modifications are required to successfully curate this emerging artform. The design of both the reflecting pool and the inner partition wall are critical to realizing the success of this programmatic need.

A First for the National Mall

Performance art is one of the most radical forms of contemporary artmaking. It is ephemeral and immediate, taking the form of transitory actions rather than material objects; it allows artists to respond to and shape their work in dialogue with live audiences; and it foregrounds contemporary social issues. As a leader in

the performative arts, the Hirshhorn would be one of the first museums to have a designated space for this experimental form. This is in keeping with its ongoing commitment to performance art: in 2016, the museum became one of the first in the country to appoint a curator devoted exclusively to new media and performance art, and in 2018, the Museum held its first dedicated exhibition of performance art inside the Hirshhorn museum and acquired its first work in this medium.

Evolution of Performance Art

Performance art emerged as a distinct medium in the 1960s and '70s, though its antecedents reach back to the early 20th century. Early figures in performance art sought alternatives to traditional forms such as painting and sculpture, turning instead to the possibilities of the human body, live action, and duration. At the same



Mariana Valencia, an artist featured in *Does the Body Rule the Mind, Or Does the Mind Rule the Body?* 2018, the first Hirshhorn exhibition devoted exclusively to performance art.

time, they rejected many elements of conventional theater—its elaborate stage settings, character- and plot-based structures, and separation between performers and audience. Early performances were normally unscripted, often following only a loose plan or incorporating chance; they were largely nonnarrative, instead focusing on actions, gestures, and the physical reality of the artist's own body. They often dissolved the boundary between performer and viewer entirely, inviting audience participation. Over the past decade, museums have increasingly begun to exhibit and collect works of performance art, now considered one of the most important artistic forms of our time. Today, performance works range across diverse formats—including single performers who explore movement and gesture or deliver monologues; durational performance, in which artists subject themselves to grueling acts of endurance; experimental dance choreographed for museum settings rather than theaters; performances that engage with video, projection, and other kinds of technology, and more.

Central Gallery Program

Staging performance art in the existing Hirshhorn campus is challenging and often infeasible. The proposed design will support a flexible, dynamic approach that can accommodate many different performance styles and highlight this artform at the Garden's center. Additionally, the compelling design of the renovated Sculpture Garden will provide inspiration to artists to develop new work specifically for the site. The Hirshhorn envisions a vibrant calendar of performance art presentations, centered around spring and fall seasons with two to three featured works each.

Central Gallery

Existing Challenges

The Central Gallery has significantly evolved over the life of the museum. Its current state limits its ability to support the program of a contemporary art museum. Both the existing reflecting pool and the inner partition wall present functional and operational challenges in the Sculpture Garden.

Central Gallery Evolution

Bunshaft's design was open and austere, serving as a gallery for the modern sculpture collection. The inner partition wall featured prominently to define this central space and functioned as a boundary between the Sculpture Garden and the berms of the northern edge along the National Mall. A rectilinear reflecting pool and a lone tree completed the composition. The reflecting pool width aligned with the north entry, emphasizing the north-south symmetry of the campus. The Central Gallery was linked to the plaza by the underground passage at the south and by

sightlines to other areas of the Sculpture Garden. Generous stairs flanked the central space to provide impromptu sitting areas.

The 1981 modifications by Lester Collins softened the Central Gallery with the introduction of grass panels. The flanking stairs were replaced by a ramp and sloped planting beds with trees to create a garden-room quality for the space. The plantings diminished the presence of the reflecting pool; absorbed within the new context of Collins' landscape, it was no longer the sole feature in the austere gravel of the central garden. The role of the inner partition wall also changed. Supplanted with the hardscape of the lateral north ramps and vertical landscaping, it no longer functioned as a boundary. The inner partition wall was now an interior wall, the divider of the upper and lower garden, forming an allée for sculpture display and a backdrop to the Central Gallery.

Central Gallery Challenges

Over time, the central garden has continued to change with the closure of the underground passage and the evolving landscape due to maturation of plantings and replacement of specimens that did not survive. During much of the year, plantings largely obscure the inner partition wall in the Central Gallery. The scale of contemporary art also diminishes and overwhelms the presence of the reflecting pool, now an element within a complex composition. The role of the Central Gallery as a focal point in the Garden is also diminished. The space functions as one in a series of galleries for visitors to pass through rather than as a focal point for the Sculpture Garden. It no longer functions as an entry gallery from the Plaza and there is a lack of seating limiting its use as a gathering space.



1974 Central Gallery



1986 Central Gallery



2020 Central Gallery

Central Gallery

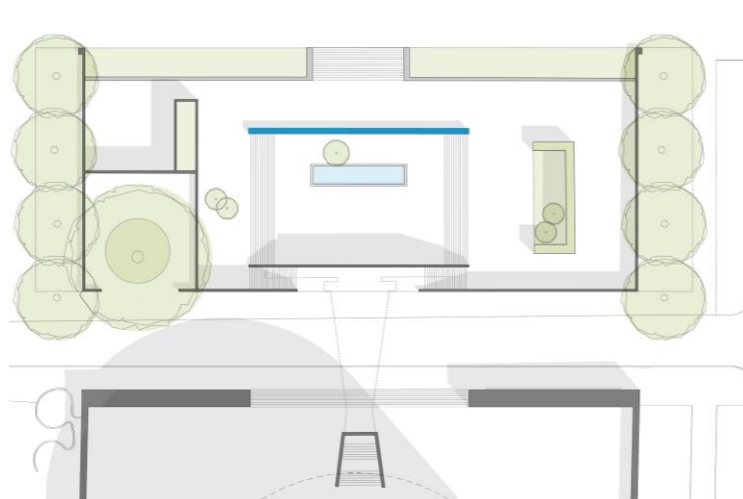
Existing Challenges

Staging performance art in the existing Hirshhorn campus is challenging. The Plaza is not conducive to intimate arrangements often required by artists. The existing Sculpture Garden is also unfavorable to presenting performative works—the site lacks a clearly demarcated gathering space, adequate seating, acceptable acoustics, and necessary support for staging and technology. The existing Garden is both uninspiring to performance artists and inhospitable to our broader public as a welcoming civic gathering space.

Reflecting Pool Challenges

The reflecting pool also presents operational challenges. It currently lacks several safety measures; it provides no lighting, the dark border provides no visual contrast at the leading edge, nor detectable warnings to warn vision impaired visitors of the grade change. These unsafe conditions limit programming in the central garden during evening hours.

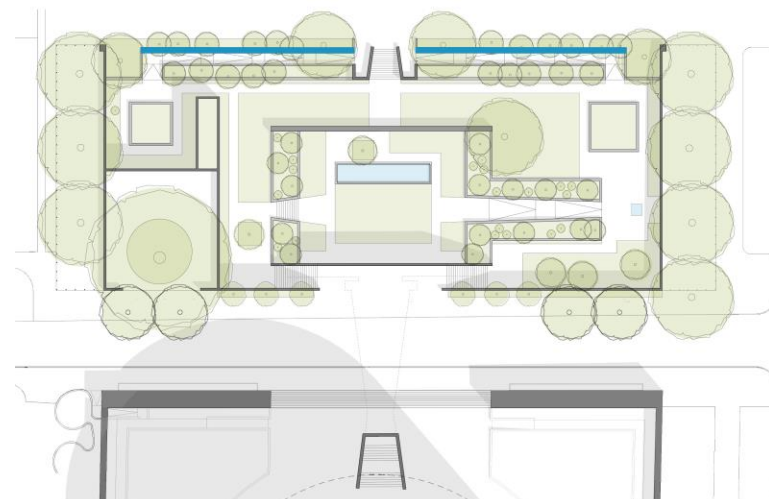
The fluid applied coating at the pool basin requires constant maintenance and regularly must be kept empty to serve as the sole stormwater collection means in the Sculpture Garden limiting its ability to function as a reflecting pool. The pool is often left unfilled to serve as an emergency reservoir for frequent/periodic flooding events. There are no permanent seating opportunities or respite points around the reflecting pool, lessening engagement and visitation of the Sculpture Garden.



1974 Inner Partition Wall as Boundary, Annotated in Blue



1974 Inner Partition Wall as Boundary



1981 Plan, Boundary Shifted North, Annotated in Blue



Existing Condition of 1981 Boundary Configuration

Central Gallery

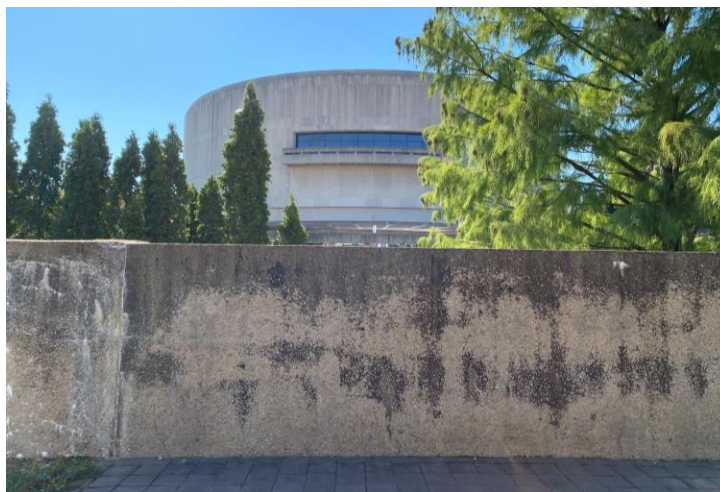
Existing Challenges

Inner Partition Wall Challenges

The inner partition wall is in poor condition today, suffering from irreparable alkali silica reaction, necessitating replacement. The design of the wall also presents operational challenges. At over five feet in height from the grade of the allée, it creates an inequitable viewing experience for visitors and severs any visual link from the upper garden to the Central Gallery. Sightlines from the allée to the underground passage are non-existent, impacting this critical link and visitor wayfinding.

This wall also negatively impacts the variety and types of art that can be placed within the allée, limiting sculpture to a diminutive or oversized height to avoid awkward backdrop transitions behind sculpture. The height of the wall is consistently a challenge and adversely impacts how the Hirshhorn can curatorially program the allée.

The profile and material of the inner partition wall are problematic for Central Gallery acoustics. The flat vertical concrete wall has the potential to introduce late arriving acoustical reflections into the Central Gallery, often described as an "acoustic echo". The existing concrete wall reflects sound in a specular (mirror-like) manner because of the relatively smooth surface of the concrete. Specular sound reflections are perceived as being "harsh" to a listener's ear. These conditions limit the ability of the existing wall to function as an acceptable backdrop for performance art.



Inner Partition Wall - Alkali-silica Reaction



Challenging sculpture placement in the allée, 1983



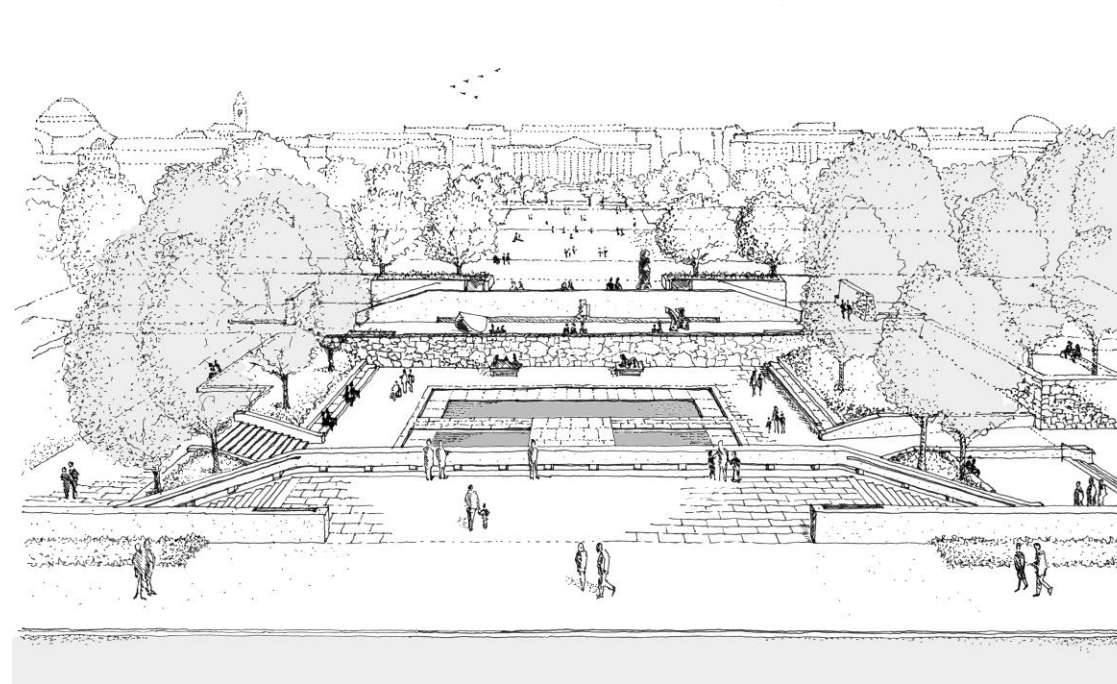
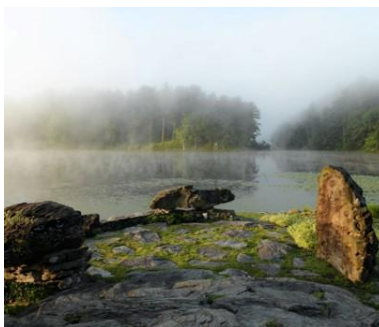
Reflecting Pool Existing Condition

Central Gallery

Artist's Vision

As a museum of contemporary art, it is fitting for the Hirshhorn to commission an artist to revitalize the Sculpture Garden to achieve a unified vision for the display of modern and contemporary art. Japanese artist and architect Hiroshi Sugimoto follows the clear lineage of Asian design influences layered into the Garden's history. Gordon Bunshaft introduced a minimalist and contemplative sunken garden likely inspired by the Japanese Zen tradition through collaborations with Isamu Noguchi, the acclaimed Japanese-American artist known for fusing traditional and modern art. Later changes by Lester Collins incorporated Asian cup garden traditions to create garden rooms which often combine rich vegetation, rock and water features.

Hiroshi Sugimoto has merged these design influences in his vision for the Central Gallery as the heart of the Sculpture Garden, a place enlivened with art, people, and inspiration. Inspired by Bunshaft's unrealized design, an enlarged reflecting pool draws visitors in for rest, contemplation, and engagement. The pool's flexible, dynamic design will accommodate a variety of performance art and sculptures designed for this gallery space. The inner partition wall, rebuilt in stacked stone will form a compelling backdrop to the Central Gallery while linking the east and west galleries. Shaded seating, inspired by elements of both Bunshaft and Collins, will encourage visitors to gather and linger. These elements bring together water, rock, and landscape in a cohesive vision for the next iteration of the Sculpture Garden's life.



View from the Hirshhorn balcony illustrating the vision for the Central Gallery

Top left: Isamu Noguchi, Nina Bunshaft, and Gordon Bunshaft at the rock garden at Ryoan-ji. Middle left: Lester Collins' Innisfree Garden incorporating elements of stone and water. Bottom left: Hiroshi Sugimoto's design for a guest house with garden near Tokyo incorporates a stacked stone wall forming a backdrop and boundary.

Reflecting Pool – Preferred Alternative

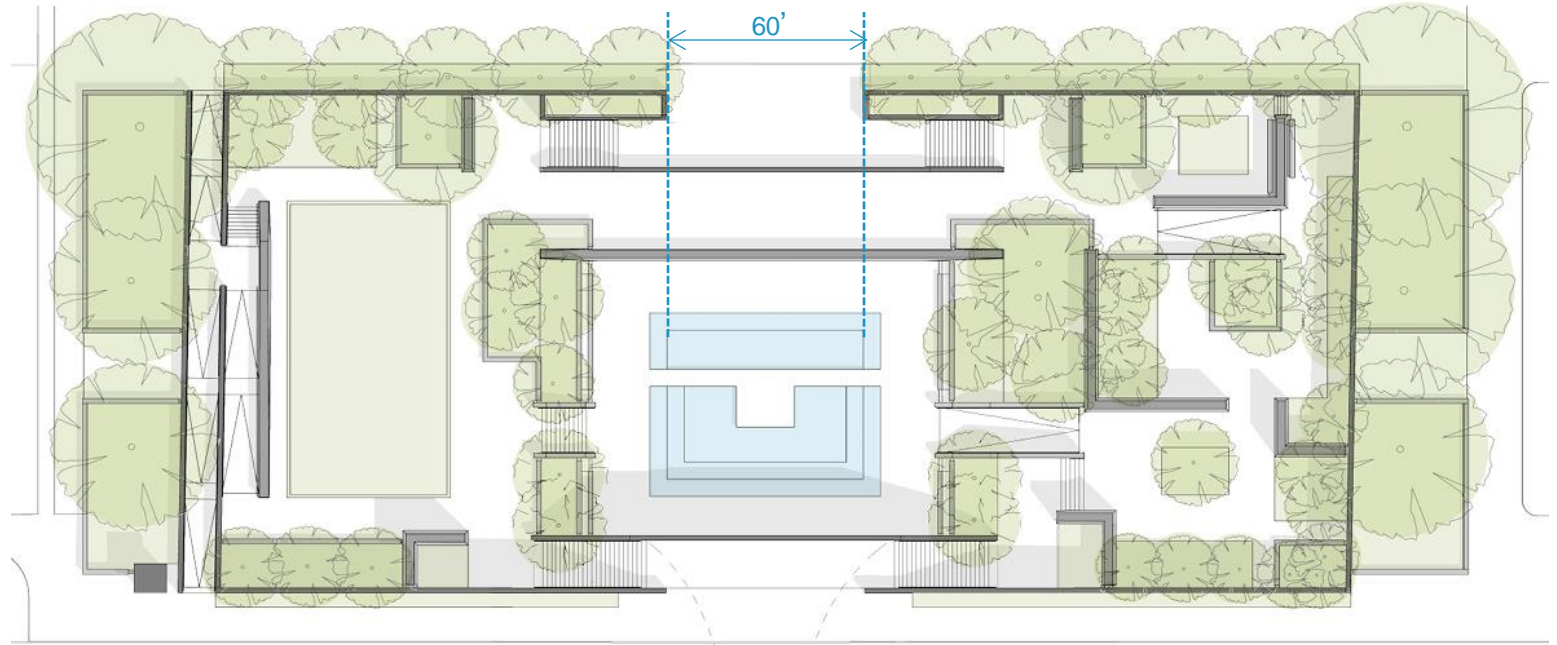
Design Response

NCPC Commission Action: *Recommends the applicant provide a comprehensive rationale for the programming needs that require the expanded aprons around the Bunshaft reflecting pool and study other design alternatives prior to any Commission consideration.*

The Preferred Alternative has been carefully designed to consider artistic potential, visitor comfort, its historic overlay, and proportions within a larger composition. A widened north stair opening will reestablish the connection with the retained dimension of the 1974 pool that was lost during the 1981 modifications to restore the relationship between the Museum, balcony window, and central garden. The proposed solution retains the 1974 pool dimensions as a terrace feature in an enlarged reflecting pool.

Art and Performance Platform

At the heart of the Sculpture Garden is an Art and Performance Platform of 17'8" by 17'8", serving as a flexible programming space to facilitate diverse exhibitions and performances. Walkways on either side of the platform provide access and additional performance space. The size of the stage and the tiers around it have been carefully dimensioned to adapt to various seating and performance setups. The pool was sized to balance the need for adequate performance space with sufficient circulation space.



Preferred Alternative Plan



Preferred Alternative Looking Southwest



Preferred Alternative Looking Northeast

Reflecting Pool – Preferred Alternative

Design Response

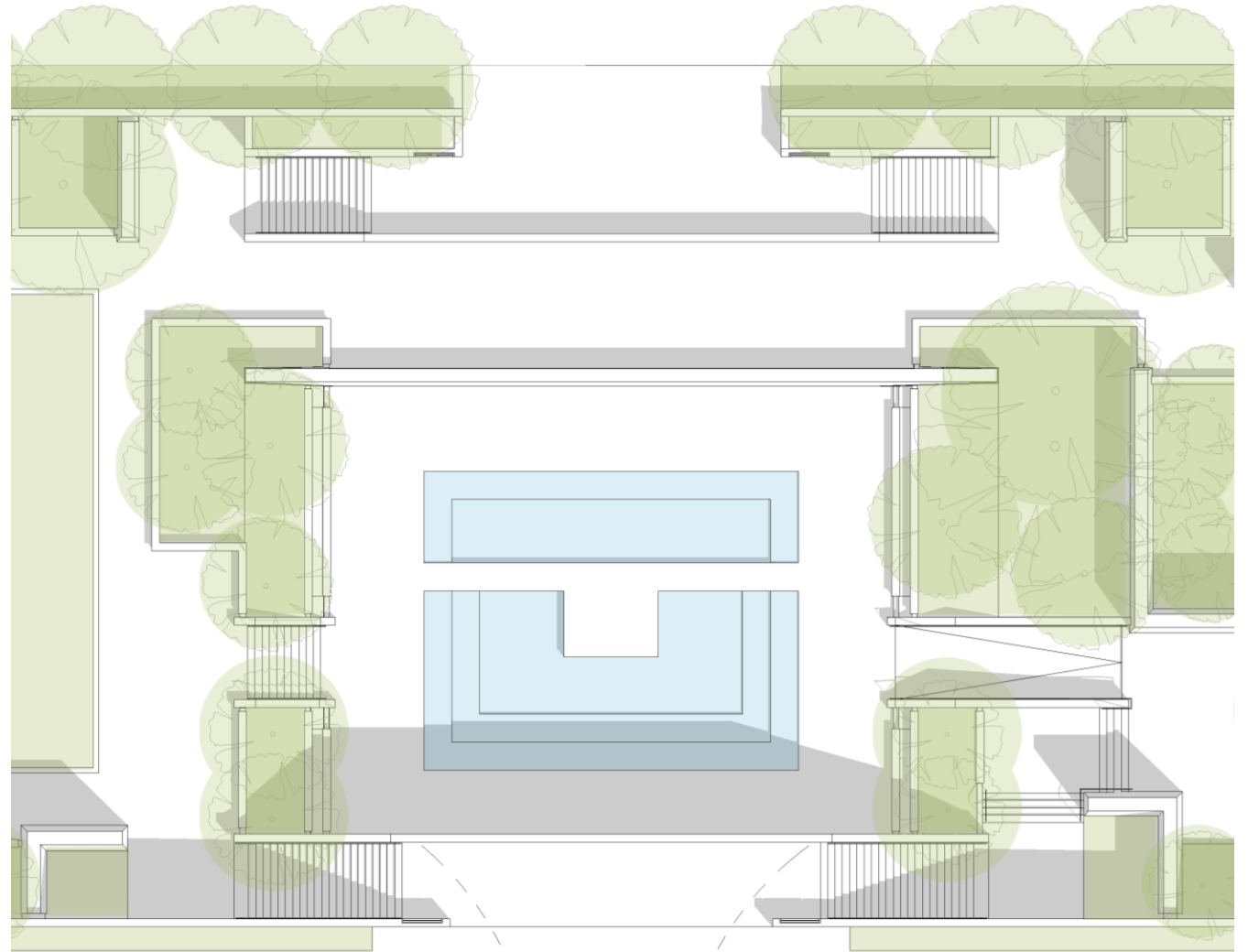
The platform can accommodate performances meant to be seen from a fixed vantage point—with the option of having the central stone wall to the north or tunnel to the south as a backdrop—and performances meant to be seen in the round. Surrounded by a recessed pool, stage extensions can be added in numerous configurations to allow for expanded performance space. The plan is seasonally flexible, providing options for the central platform to present sculpture or to be left open when not in use.

Visitor Seating

The plan provides a flexible approach to seating. The central space includes built-in, amphitheater style seating to the east and west to accommodate 128 visitors for formal events, informal gatherings, or as a place of rest and contemplation. Chairs may be brought in and placed on all four sides of the space for larger events hosting up to 496 people. For a more intimate experience, the lower pool may be drained to reveal an additional three tiers of seating closer to the stage. Seating within the pool can accommodate performative works for 323 visitors. This flexibility in capacity and arrangement provides a space that can adapt to artists' needs and inspire site-specific works.

Visitor Comfort

When filled, the pool with its nearly 3,400 square feet of surface area is a powerful response to the needs for evaporative cooling for increasingly hot summers. Various other stages of water levels can be created by integrated water pumps, defined by the different tiers south and north of the platform.



Preferred Alternative Plan

Reflecting Pool - Preferred Alternative

Design Response

Program

The following are examples of the range of performance artworks and exhibitions possible with the flexible reflecting pool design. Dozens of different arrangements for performances or display of sculpture are possible. The pool is designed as a changing element – a response to the changing nature of art.

Performer(s) on central stage with both pools filled, viewed in the round.

In durational performances, artists endure often uncomfortable poses and situations for long spans of time. In one example, an artist sits at a small table for eight hours each day, inviting viewers to sit opposite her and gaze into her eyes in silence. A performance of this kind would work best with a visually demarcated staging area, and seating on all four sides for audience members to view the work in the round.



Example of Performance Art Viewed in the Round



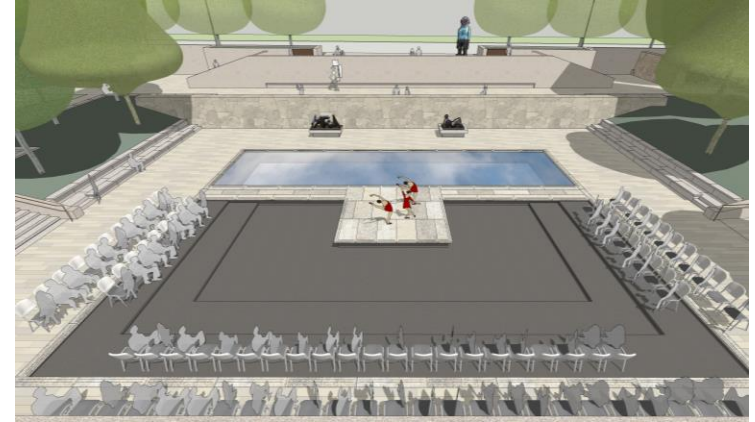
Performance Art Seating in the Round

Performer(s) on central stage with both pools filled, with dominant vantage point

Some works of performance art incorporate simple set designs. In one example, an artist duo carries out slow movements inspired by Butoh theater while interacting with scorched materials against a backdrop that evokes a burned landscape. Given the presence of a backdrop, this piece and others of its kind would be best served by a stage with a dominant vantage point; seating could be placed primarily to the south side of the pool.



Example of Performance Art with Dominant Vantage Point



Performance Art Seating with Dominant Vantage Point

Reflecting Pool - Preferred Alternative

Design Response

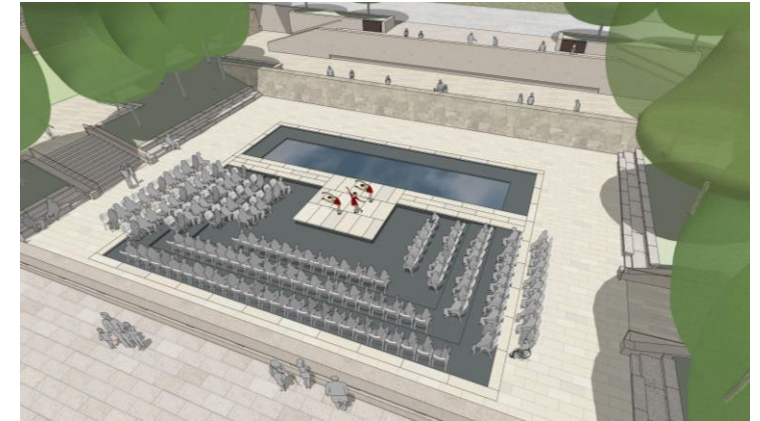
Performer(s) on central stage with lower pool drained

Other works of performance necessitate more intimate settings. In one recent work, an artist incorporates scraps of song, wordplay, and changing vocal inflections into a sprawling monologue that reflects on contemporary life. Given their verbal nature and direct address to the audience, works of this kind require viewers to be positioned closer to the stage. In such cases, the lower pool could be emptied so that the tiered seating could be used.

Some artists prefer to blur the line between performer and audience further. In one example, an artist performs movements inspired by voguing—a dance form developed in the 1980s by LGBTQ Black and Latino communities—while wearing a suit fitted with video monitors. Periodically, he moves among and interacts with audience members. Performances of this kind would similarly work best with the lower pool emptied, allowing the performer both to utilize the stage and to descend into the audience's space. Viewers could move freely, sitting or standing.



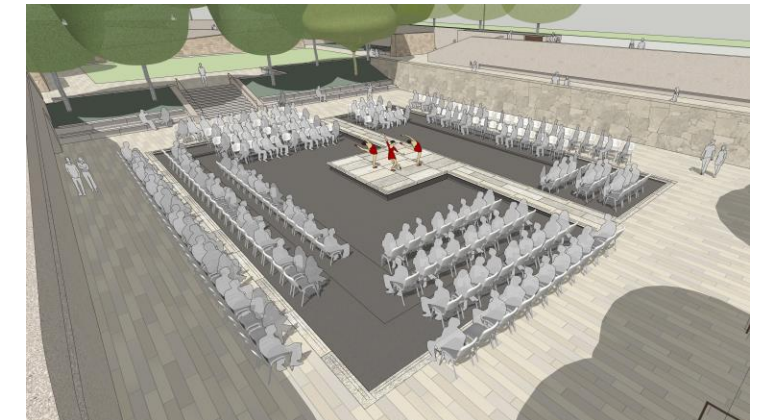
Example of Intimate Performance Art Viewed from Terraces



Performance Art Seating in Terraces



Example of Intimate Performance Art Viewed from Terraces



Performance Art Seating in Terraces

Reflecting Pool - Preferred Alternative

Design Response

Larger number of performers on expanded stage with pool drained.

Modern and experimental dance companies increasingly produce work for museum settings. In one recent production, seven dancers and seven musicians rotate in and out of a nine-hour choreographed cycle. Audience members choose when to enter the work and how long to stay.

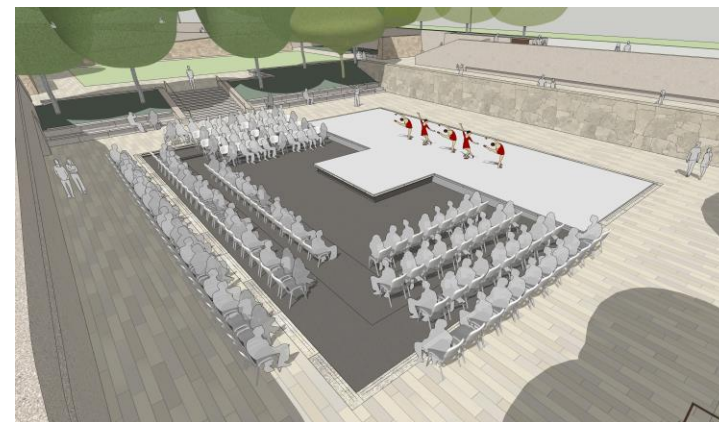
Dances such as this one that incorporate greater numbers of performers can be accommodated by an expanded stage space. Audience members would be invited to view such works in the round, seated in chairs and the amphitheater seating at the edges of the central space. Dance performances sometimes require special flooring, including sprung floors, which are better able to absorb shock and are easier on a dancer's body. Draining the lower pool would allow the necessary supports for a sprung stage floor to be installed.

Sculpture Exhibition

The Hirshhorn Museum envisions this unique space as an opportunity to invite artists to create site-specific works and curated exhibitions. The flexibility of the pool provides potential for artists to be inspired by and engage with its many possible configurations. The setting will also provide a focused venue for curating the Hirshhorn's collection with the central Art and Performance Platform providing an exceptional space for the display of art.



Example of Performance Art with Expanded Stage



Performance Art with Expanded Stage



Example of Site-Specific Sculpture Installation, Lee Ufan: *Open Dimension, Dialogue*, 2019.



Curated Sculpture Exhibition

Reflecting Pool – Preferred Alternative

Design Response

Reflecting Pool Details

Black granite that was historically installed at the perimeter of the reflecting pool is proposed in the pool basin, replacing the existing deteriorated fluid-applied coating adhered to the bottom and sides of the pool. Black granite is also proposed for the tiers of the new reflecting pool south of the Art and Performance Platform. Edge detailing will be improved to add visual contrast and integral tactile edge detection will be designed with the new paving. Lighting will be incorporated into pool edges to provide safety illumination and required egress lighting.



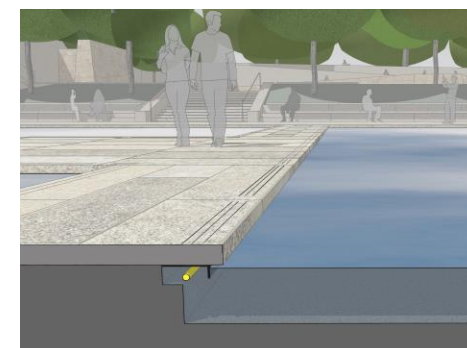
Reflecting Pool Existing Condition



Aerial view of the Preferred Alternative



Proposed Edge Condition



Proposed Edge Lighting

Reflecting Pool – Revised Alternative

Design Response

Over the course of Section 106 consultation, eight pool alternatives were developed in response to comments from consulting parties. Per NCPC's recommendation, this revised pool alternative eliminates the expanded apron around the historic pool. This solution seeks to respond to historic preservation requirements, public and agency input, and design details to accomplish the project's purpose and need.

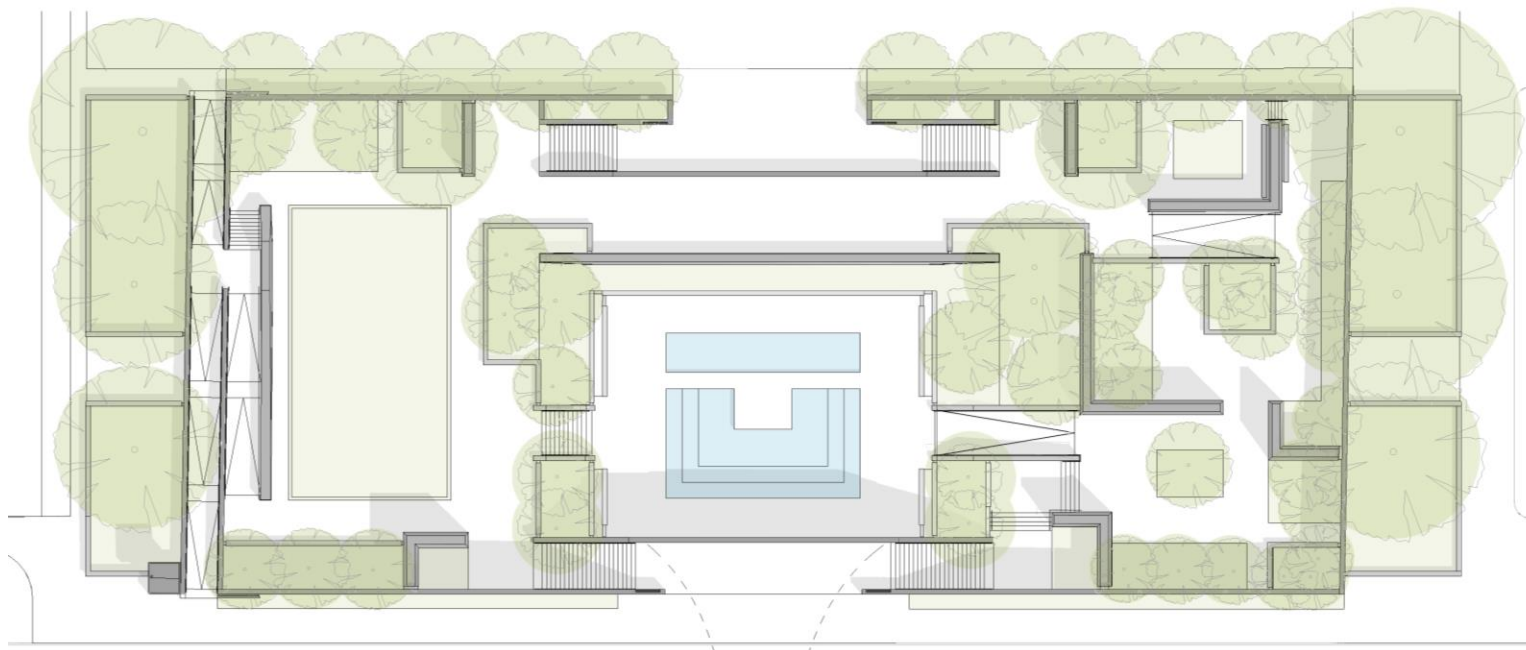
Similar to the preferred alternative, the historic 1974 pool is maintained in its existing location and the historic connection between the reflecting pool and restored north entrance opening is re-established. The historic pool is harmoniously integrated within the new context of the Central Gallery.

Art and Performance Platform

A stone Art and Performance Platform with walkways and a new reflecting pool with tiers is located south of the historic pool. The new reflecting pool tiers can be drained or filled with water at the varying levels to complement site specific works, performances, and seating arrangements for formal and informal events. The Art and Performance Platform at the center of the pool functions as a flexible programming space.

Visitor Comfort

This alternative reduces the overall size of the reflecting pool to 2,500 square feet, which increases the amount of paving in the hot microclimate of the Sculpture Garden and diminishes the cooling capacity of the pool by 25 percent. To mitigate this increase in



Revised Alternative Plan



Revised Alternative, Pool Filled



Revised Alternative, 1974 Pool Heated

Reflecting Pool – Revised Alternative

Design Response

paving and to temper the environment, a planting bed is proposed north of the reflecting pool along the inner partition wall. The planting bed will provide a dedicated space for exhibiting sculpture. The planter will accommodate a seat wall similar to the planter design throughout the Sculpture Garden. To further offset the effects of the smaller pool, the planter beds east and west of the Central Gallery have been slightly expanded to shift the amphitheater seating closer to the reflecting pool.

Visitor Seating

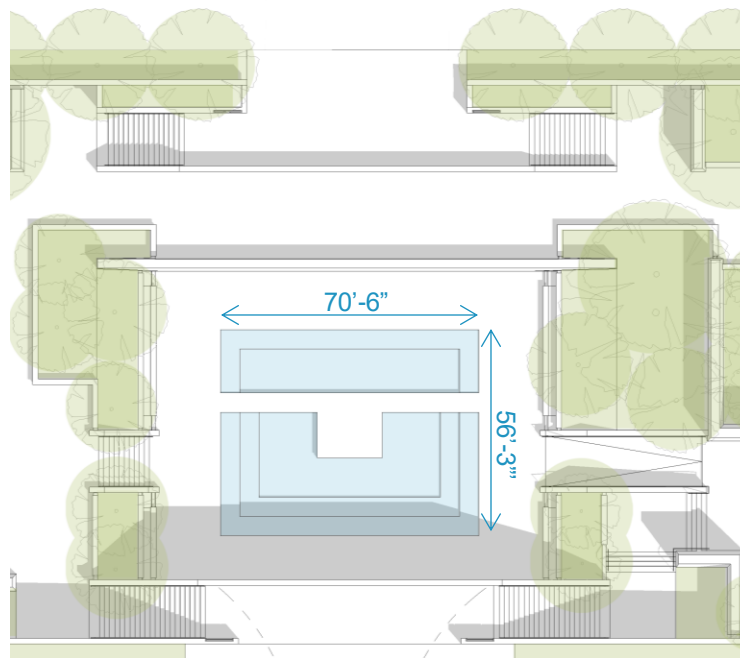
Fixed seating surrounding the pool is increased to 156 visitors in the revised alternative. However, seating in the pool for intimate performance art arrangements is reduced by approximately 20 percent as compared to the preferred alternative.

Program

With the elimination of the seating tier around the 1974 pool, opportunities for programming and observing performances in the round are diminished. Altering the compositional proportions of the Central Gallery places some limitations on the sizes of sculptures that can be displayed north of the 1974 pool.

Reflecting Pool Details

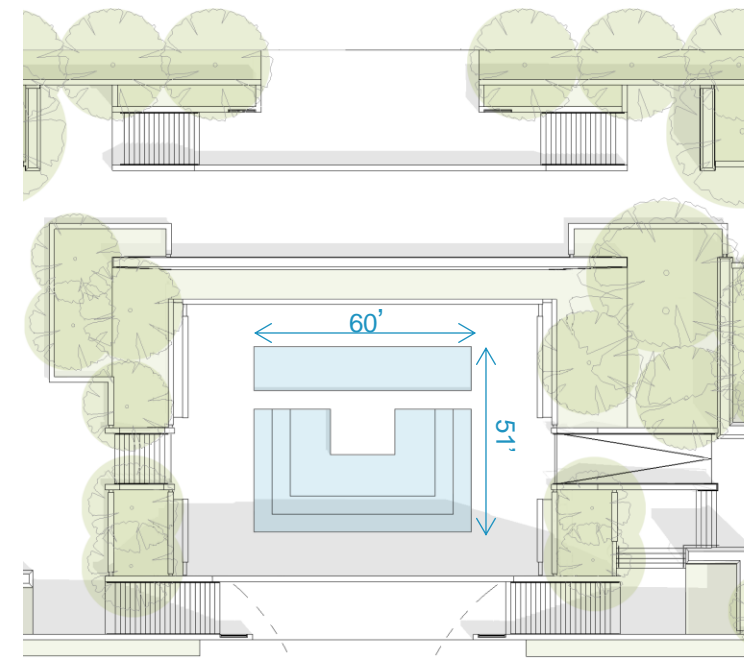
Similar to the preferred alternative, black granite is proposed for the pool basin to reflect the historic condition. Edge detailing will incorporate visual contrast, tactile warnings, and lighting.



Preferred Alternative Plan



Preferred Alternative View



Revised Alternative Plan



Revised Alternative View

Reflecting Pool – Revised Alternative

Design Response

Planting Bed Precedents

In the revised pool alternative, a continuous planting bed is proposed east, west, and north of the pool to offset the amount of paving in the hot microclimate of the Sculpture Garden. The addition of a planting bed in the revised alternative will reduce the paving by 20 percent.

Introducing a planting bed south of the inner partition wall is in keeping with historic precedent in the Sculpture Garden. Bunshaft introduced a single tree in the Sculpture Garden, a pivotal planting in the stark environment, occupying a prominent position off-axis, forming a green counterpoint to the massive concrete inner partition wall. Instead of a stark rectilinear form in a sea of gravel, Collins paired the reflecting pool with planting beds and fields of turf. Collins's central turf panel and reflecting pool measured 53' north to south. The revised alternative maintains this focal point in the Central Gallery composition with a 51' dimension north to south.

In Collins' design, turf beds or berms occupied 70 percent of the base of the inner partition wall. Since Collins' modifications, an additional nine trees have been added to the planters adjacent to the inner partition wall. Currently, plantings largely obscure visibility of the inner partition wall in the Central Gallery.

The planter bed north of the reflecting pool will contain low plants to not obscure the inner partition wall. This planting bed becomes a new sculpture display area, with the inner partition wall as a backdrop.



1974 Sculpture Garden. Note single tree at right.



1984. Note planted beds adjacent to the inner partition wall.



2020 Sculpture Garden. Note planted beds and additional trees adjacent to inner partition wall.



Revised Alternative. Note planted beds adjacent to inner partition wall.

Inner Partition Wall

Design Response

NCPC Commission Action: *Finds that the applicant has not demonstrated a strong programmatic rationale for altering this character-defining feature. Recommends the applicant provide a comprehensive rationale of the programming need for the change in material prior to any Commission consideration.*

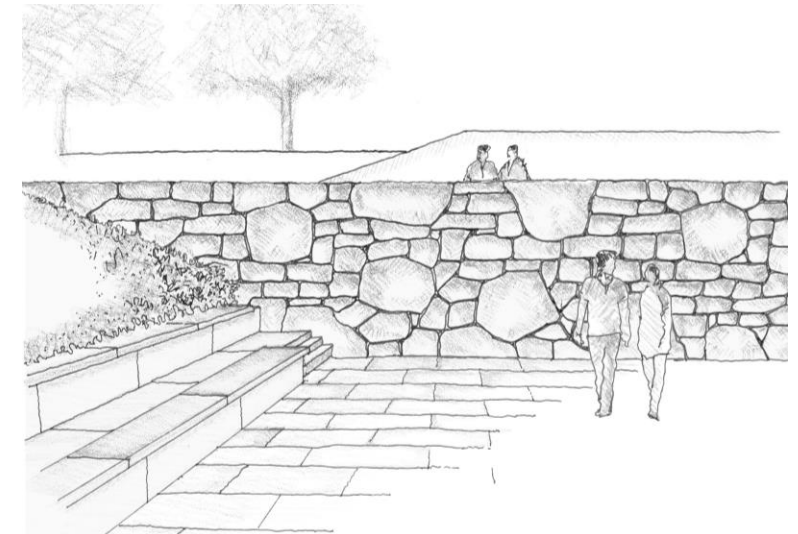
The stacked stone inner partition wall designed by Hiroshi Sugimoto serves to anchor the design's overall integrity, sensibility and feeling of balance. Not only is it the singular element which knits together the Sculpture Garden's east, central, and west spaces, it serves in its own right as a rich and dynamically textured focal point, strengthening the Garden's central axis, sense of proportion, and impact. The stacked stone wall provides a distinctive artistic backdrop for performance art, enhancing the visitor experience with added visual interest and emphasis, similar to the articulated walls of many of the best historic and modern performance venues including the "crinkle" concrete walls of the Reach's new performance spaces at the Kennedy Center.

When considering a design concept for the Sculpture Garden, Hiroshi Sugimoto writes, *"I therefore decided to use the Japanese building technique known as Nozurazumi, a technique which has come down from medieval times and involves heaping up stones by hand. Although the process appears to be random, when the stones are piled up and the wall complete, a harmonious surface is the result. When modern sculpture gets such a background, it serves to highlight the true meaning of modern."*

Wall Construction

Each stone in these walls assumes a particular role, carefully considered and placed according to traditional Japanese dry-stacking techniques. This process uses more heavily dressed stones at corners and edges while relying on unaltered stones for surfaces. The visible stones are finish and structure at the same time, holding the wall together through strategic placement and shaping, while visually creating a specific pattern. Inherent in the concept of durability is the monolithic structure of the stone walls: They are made of stone boulders through and through. Their stacking, with a slightly angled sides, provides maximum stability.

The Hirshhorn complex features a limited material palette predominately of aggregate concrete, Swenson Pink granite, glass and bronze. The new stacked stone gallery walls and the inner partition will be built in a complementary toned reclaimed granite from Pennsylvania, differentiated and secondary to the perimeter walls, consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties. These hand-crafted walls, built by master stone masons using knowledge passed down between generations, are known for their high degree of structural integrity, built to withstand seismic events and centuries of use. The stone gallery walls provide a cohesive design while shaping space, movement and flow throughout the Sculpture Garden.



Concept sketch for the inner partition wall



Guest House with garden, near Tokyo, Hiroshi Sugimoto, 2018.

Inner Partition Wall

Design Response

Masons using the stacking technique of Nozurazumi incorporate special, larger feature stones carefully placed throughout the surfaces of the walls. These stones arranged in a harmonious composition add visual interest, spark curiosity and encourage contemplation. In recognition of the historic importance of the inner partition wall, feature stones for this wall will be selected from blocks found on the site of the Millennium Granite quarry in Maine, dating back to the time when the aggregate for the original concrete walls was quarried.

Granite will endure for centuries with minimal deterioration, outlasting concrete. Aggregate concrete attracts dirt and water stains over time requiring regular cleaning. The proposed stone walls will slowly become more beautiful as patina sets on its surfaces. Sun and weather changes, usually threats to most built environments, here become welcome helpers in the timeless process of aging gracefully.



Swenson Pink Aggregate Concrete



Swenson Pink Granite



Detail of Wall Mock-Up



Detail of Hiroshi Sugimoto designed wall



Swenson Pink Granite (Maine)



Brandywine Granite (Pennsylvania)

Inner Partition Wall

Design Response

Curatorial Analysis

The inner partition wall offers not only a visually rich and dynamic anchor point for the performative arts in the Sculpture Garden design but an opportunity to highlight certain sculpture to maximum effect. The warm tones of the stacked stone wall and its simultaneous play between soft and hard edges will render particular works - notably the Modern bronze works that form the core of the Hirshhorn's collection, with renewed freshness and impact.

From a curatorial perspective, not all sculpture is created equal, and—by extension—different modes and materialities will be best served by different backdrops and situations in the Garden. For example, revisions to the allée—the main pathway which connects the East and West Galleries—offers a greater ability to show works which benefit from viewing in the round, an ability that is constricted along the current Garden's main path. Sugimoto's design, which integrates both new stacked stone and historic aggregate concrete walls as well as varying spatial possibilities for sculpture placement, provides the Hirshhorn with the flexibility to respond to the specific needs of individual sculptures, and in turn the ability to compellingly demonstrate the evolutions within the history of this medium over the past century. The placement of the stacked stone walls in dialogue with the concrete perimeter provides this curatorial flexibility.

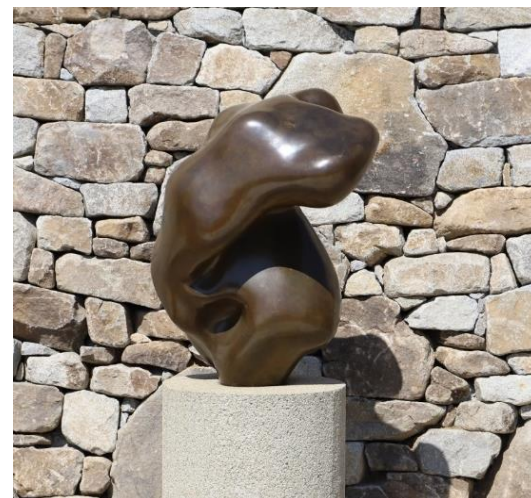
The organic and natural appearance of the stacked stones complement a full range of textures and tones in the modern sculpture collection. The stark aggregate concrete provides a backdrop of the opposite effect. While both wall materials complement the bronze, the stacked stone walls add human scale, and variety in texture and warmth of color tone.

Sugimoto's use of stacked stone is thoughtfully conceived of and proposed by an artist with enormous respect for the needs of artworks, and for the nuance involved in calibrating the most effective and enriching environments for their display. Created by master artisans, the stacked stone is artwork itself, and as demonstrated in the mock-up, the warm color tones and organic shapes visually complement the aggregate in the concrete walls as well as the sculpture. The Hirshhorn studied pairing numerous sculpture masterworks with the stacked stone wall mockup completed in 2019 and precise curation via computer aided design and physical modeling.

The concrete aggregate and stacked stone wall constructions work together in the Sculpture Garden creating options and flexibility in allowing the Hirshhorn to display sculptures to greatest effect. Sugimoto's design integrity and vision fulfills the Hirshhorn's mission to provide a unified and beautiful art experience for its visitors.



Alberto Giacometti, *Monumental Head*, 1960.



Jean Arp, *Evocation of a Form: Human, Lunar, Spectral*, 1950/enlarged cast 1957.

Inner Partition Wall

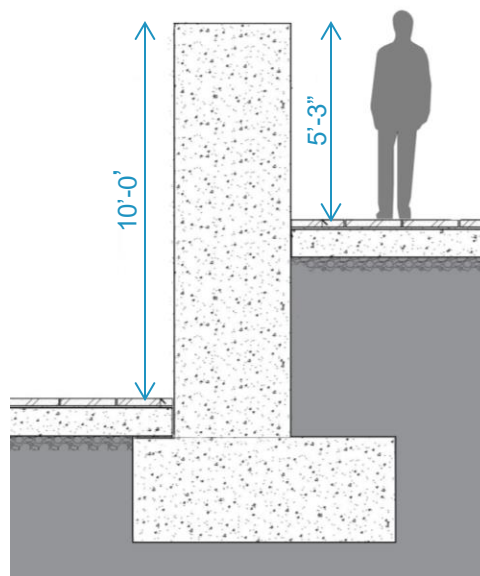
Design Response

The proposed stacked stone wall reconstructs the inner partition wall in its historic location, maintaining the wall's existing purpose in the Sculpture Garden's spatial organization. Changes to its height and profile are proposed to mitigate conditions inconducive to performance art and inequitable for visitors.

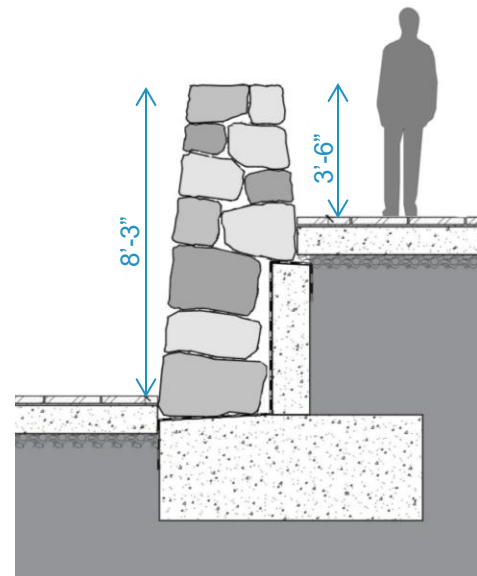
Acoustics

The inner partition wall profile reflects traditional stacked stone construction with its pylon shape, wider at the bottom and narrower at the top. Pylon shaped walls have original design precedent within the Hirshhorn Museum campus forming the perimeter enclosure of the Hirshhorn Museum plaza walls. This shape provides an important technical advantage for performance art and events that often incorporate sound, whether acoustic or amplified.

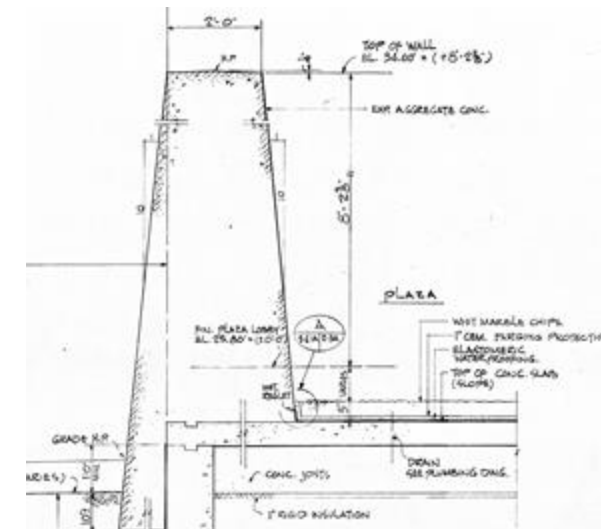
The existing inner partition wall would reflect sound back at listeners or artists creating an "acoustical echo", greatly limiting the ability to stage performance art or other events in the Central Gallery. In contrast, the angled surface of the stacked stone wall redirects reflected sound upwards to avoid acoustical anomalies, such as echoes. This is true both of sound generated from the central space and of site ambient site noise. The stacked stone wall also has greater surface articulation given the depth of stone placement and facets to the stone surface creating beneficial acoustical diffusion or scattering of reflected sound. This feature wall functions similar to the acoustical "crinkle" walls in the performance spaces at the Kennedy Center's Reach. The angled stone wall offers a mitigation to the acoustical limitation imposed by the



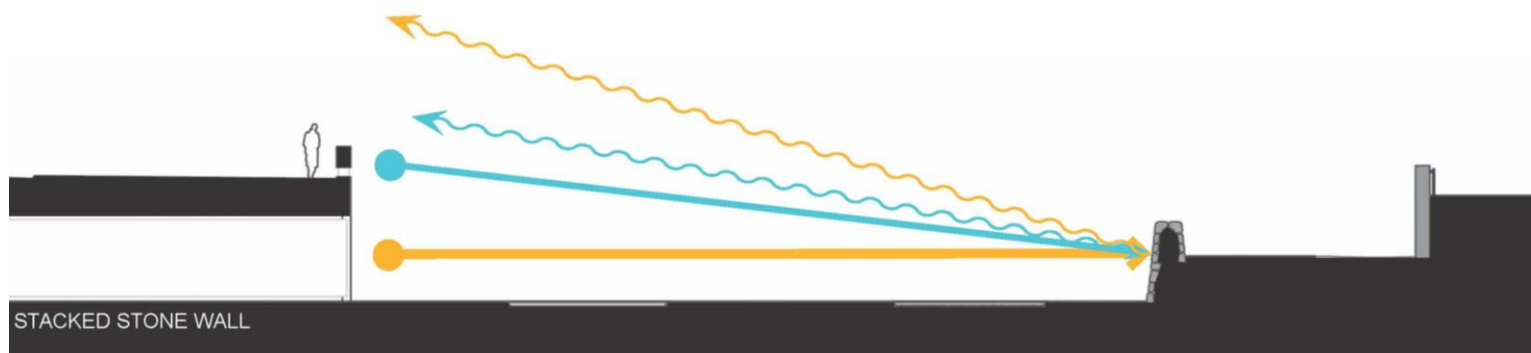
Existing Inner Partition Wall



Proposed Inner Partition Wall



Plaza Wall Section, SOM, 1971



Section diagram of the proposed inner partition wall acoustical properties. The surface of the proposed wall reflects sound upward instead of directly back at its source, thereby avoiding acoustical echo.

Inner Partition Wall

Design Response

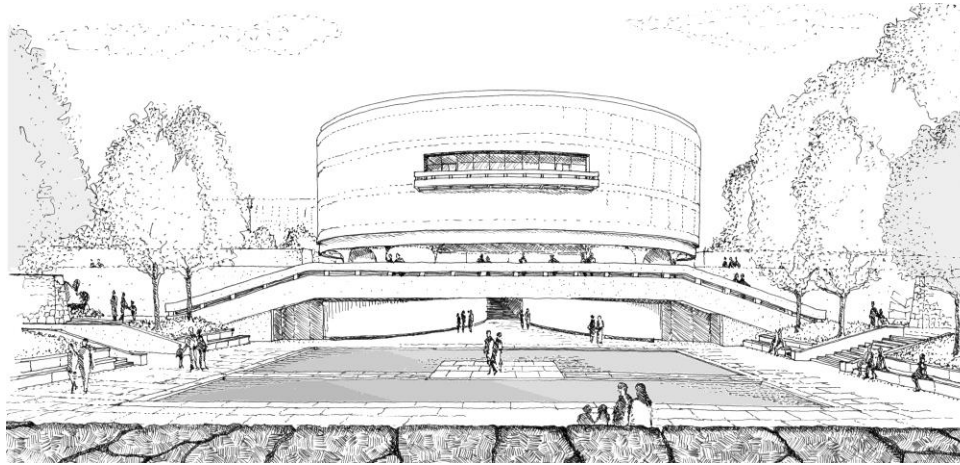
existing, flat vertical concrete wall necessary to accommodate the program.

Visitor Experience

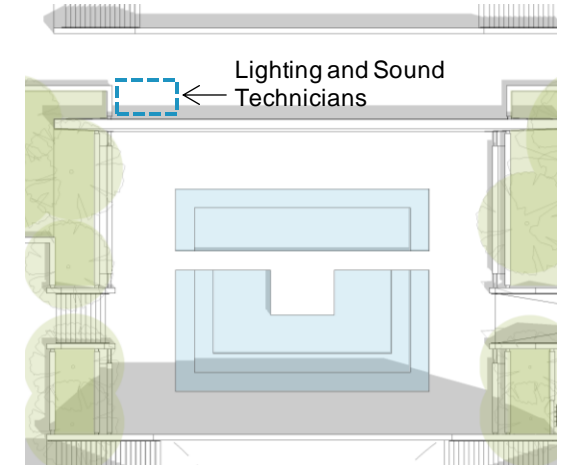
At over five feet tall, the current inner partition wall is a visual barrier that blocks sightlines from the existing allée and prevents equitable views for visitors. Lowering the wall eighteen inches will build upon the work Lester Collins began to make the Sculpture Garden more accessible; the proposed height improves sightlines for all visitors along the central axis providing expansive views across the Sculpture Garden and enhancing the connection to the museum. Visitors in the allée can engage with performances and exhibitions in the Central Gallery and have an open view to the underground passage to improve wayfinding from the National Mall.

The lowered height of the wall also provides an essential function for performance art and events requiring lighting and sound controls. The allée will serve as a staging area for lighting and sound operators. This vantage point offers the benefits of visibility of the performance area without compromising the visitor experience.

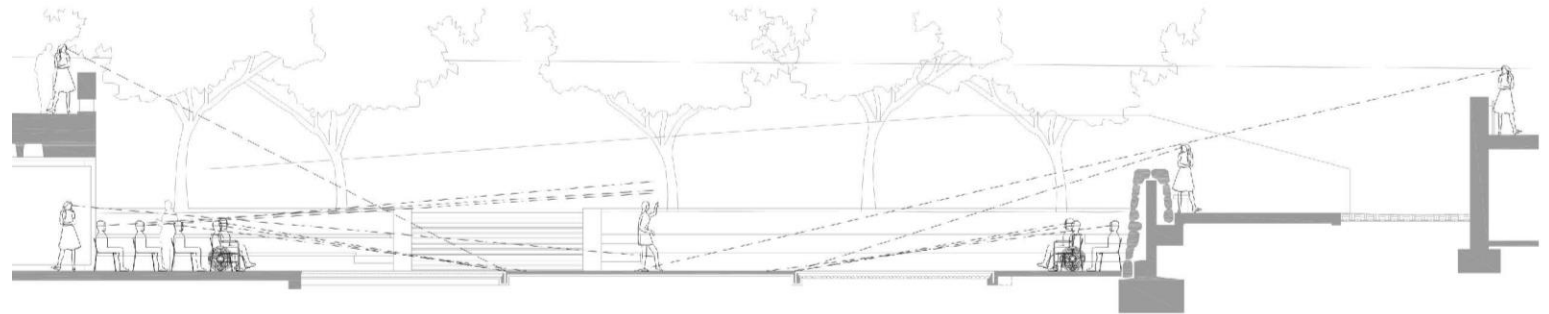
Lowering the inner partition wall improves curatorial options for placing sculpture in the allée by removing the awkward backdrop wall condition of the existing wall. Additionally, this provides opportunities for sculptures placed on the allée to be more visible from other parts of the Sculpture Garden, expanding on potential for interesting and effective curatorial sightlines.



Improved sight lines of proposed design



Performance Support Area



Section of proposed Sculpture Garden design illustrating sight lines

Inner Partition Wall

Design Response

Stacked Stone Wall Precedents

Stacked stone walls are contextual to the Hirshhorn site as well as within the lineage of modern art, architecture, and landscape design. Numerous examples of stacked stone walls occur on and adjacent to the National Mall. These precedents illustrate examples of a variety of tones, scale, shape, and profiles. Examples of similar tone (Constitution Gardens and Bartholdi Park) and wall profile (Potomac Park) are prominent within the National Mall context. A strong precedent for stacked stone walls on the National Mall is set by Constitution Gardens, a constructed park designed by Skidmore, Owings & Merrill and completed in 1976. Constitution Gardens is therefore a contemporary to the Hirshhorn in both completion date and architect of record. Constitution Gardens features stone walls with the appearance of dry-laid construction, considered contributing features of the landscape.

The pairing of 20th century bronze sculpture and stacked stone walls has a distinct lineage and explicit connection to the Hirshhorn's own history. Joseph Hirshhorn lived for many years with his collection of outdoor sculpture installed on his property Round Hill, in Greenwich Connecticut, a landscape punctuated by the use of stacked stone walls. There is a well-known photograph of Joseph Hirshhorn and artist Henry Moore outdoors at Round Hill together, standing next to Moore's *Falling Warrior* (now a centerpiece of the Hirshhorn's collection) with a low stacked stone wall visible behind.



Constitution Gardens,
US National Park Service,
SOM and Dan Kiley, 1976.



Potomac Park,
US National Park Service
Olin, 2013.



Bartholdi Park,
US Botanic Gardens
2016.

Inner Partition Wall

Design Response

Hirshhorn's friendship and patronage of Moore resulted in the Hirshhorn museum's now almost unparalleled collection of works by the artist and is a relationship the museum will highlight with a dedicated "room" in the revitalized Garden. Moore grew up in Yorkshire, where stacked stone was a permanent fixture in the visual landscape, and it is fitting to emphasize the pairing of bronze and stone here, where the radicality and sophistication of Moore's work will render with renewed freshness and feeling.

Stacked stone walls have an established history within Modernism. Modernist architect and former curator at the Museum of Modern Art, Eliot Noyes used stacked stone as a prominent feature in his own house in New Canaan, Connecticut, now a site for contemporary art and architecture exhibitions. Eero Saarinen's Morse and Stiles Colleges at Yale provide precedent for the prominent use of stone in brutalist architecture.

Precedents in landscape architecture are ubiquitous. Lester Collins employed stacked stone extensively at Innisfree, the Beck Estate in Millbrook, New York where Collins worked for 55 years. At Innisfree, Collins experimented with Chinese and Japanese garden design principles incorporating the fundamental elements of stone and water. Dan Kiley, a prominent Modernist landscape architect, consulted with SOM on the design for Constitution Gardens. Kiley featured stacked stone walls in many of his projects including the Currier Farm in Danby, Vermont and the Kimmel Residence in Salisbury, Connecticut.



Henry Moore and Joseph Hirshhorn, Round Hill Estate, Connecticut.



Henry Moore Presentation, Fondation Lecler, 2018.



Currier Farm, Dan Kiley, 1959.



Morse and Stiles Colleges, Yale, Eero Saarinen, 1962. Photo by Peter Aaron/OTTO. www.kierantimberlake.com



The Eliot Noyes House, Eliot Noyes, 1955. Photo by Michael Biondo. www.object-thing.com

Historic Preservation

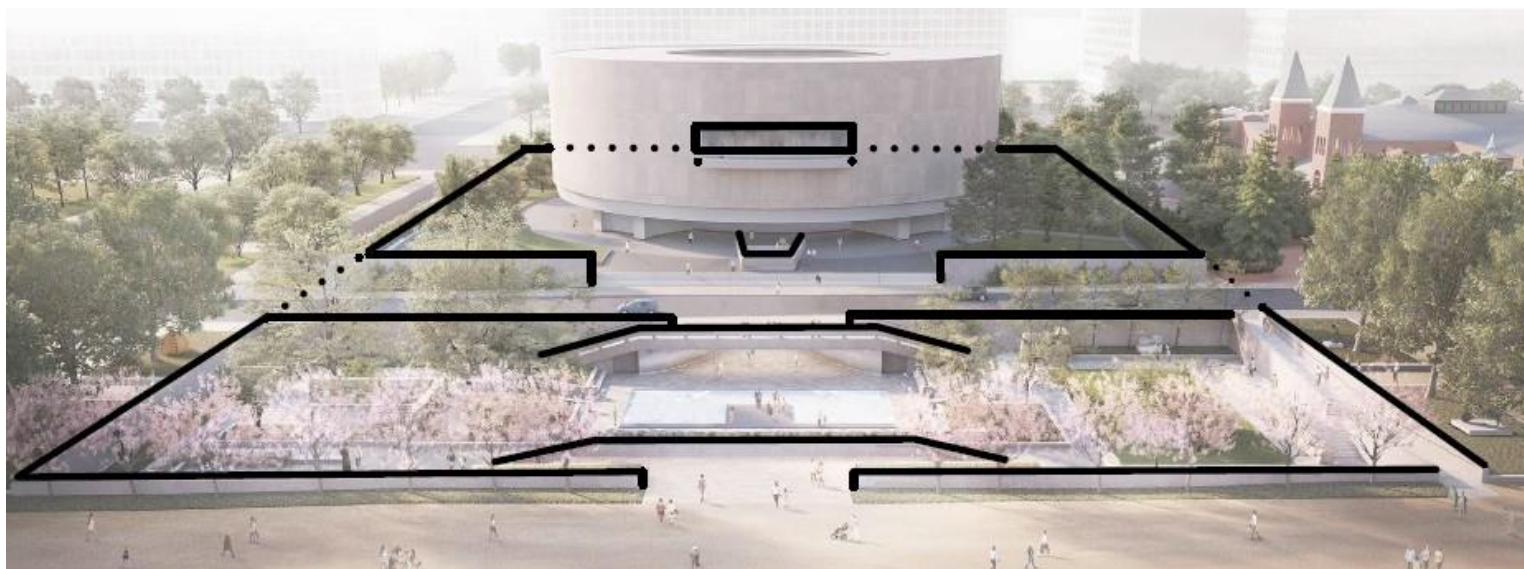
Design Response

Minimization and Mitigation Actions

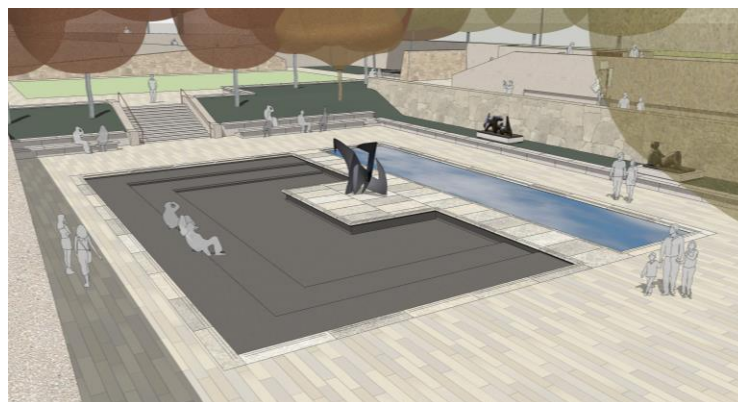
Aggregate concrete walls have historically formed a strong sense of enclosure and cohesion across the Hirshhorn complex. These concrete walls continue to be a fundamental unifying feature of the Hirshhorn campus and will be strengthened by the proposed design with an enhanced northern boundary and perimeter walls that are replaced in kind.

Stacked stone walls, including the inner partition wall, will not be directly visible from the National Mall, minimizing adverse effects on the Hirshhorn's relationship with the National Mall Historic District. Visitors will continue to identify the Hirshhorn campus with the consistent use of concrete perimeter walls creating a strong sense of enclosure and cohesion. The inner partition wall is the only historic wall in the Sculpture Garden to be reconstructed in stacked stone. To highlight the importance of the inner partition wall and to minimize adverse effects, this wall will be the only stacked stone wall to feature Swenson Pink granite.

Both reflecting pool alternatives retain the historic pool dimensions to minimize adverse effects to this character defining feature. The 1974 pool will be heated during winter months to signify its enduring presence. The Revised Pool Alternative, devoid of the surrounding tier, highlights the 1974 proportions in all conditions, and closely approximates the size of Collins's central turf panel and reflecting pool composition.



Hirshhorn Complex Aerial View, Aggregate Concrete Walls Annotated in Black



Revised Alternative, Typical Winter Configuration - 1974 Pool Heated



Proposed View from the National Mall

Historic Preservation

Design Response

To minimize adverse effects of the Preferred or Revised Alternative, the pool will feature black granite in keeping with the historic reflecting pool material. Honoring the 1974 pool with a year-round water presence and use of black granite, highlights the layered and evolving design of the current Sculpture Garden, and elevates the preserved pool.

The revised pool alternative balances Museum and Sculpture Garden programming with historic preservation requirements. While the new alternative diminishes flexibility in the Central Gallery, this design solution minimizes cumulative adverse effect to the Hirshhorn Sculpture Garden.

The Sculpture Garden will feature two types of signage as mitigation items. This signage will enhance the visitor experience by connecting these specific design actions to the Garden's history. Exhibit signage will describe the history of the inner partition wall and the art form of its construction as well as the underground passage art installation.

Larger signage panels with educational information will be located at key overlooks, within the Sculpture Garden, and at the museum balcony. This signage will describe the evolution of the Sculpture Garden, from Gordon Bunshaft's design, to Lester Collin's modifications, to Hiroshi Sugimoto's revitalization.

