

# The Committee of 100 on the Federal City



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Office of Planning and Management  
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Washington, D.C. 20013

SUBJECT: Smithsonian South Mall Campus Master Plan

Dear Ms. Trowbridge:

The Committee of 100 on the Federal City (Committee of 100), founded in 1923, is the District of Columbia's oldest citizen planning organization. We are pleased to provide these initial comments, and questions, on the Smithsonian Institution's South Mall Campus Master Plan.

The Committee of 100 has long been concerned with protecting and enhancing, in our time, the elements of the L'Enfant Plan (1791-92) and the planning and design work of the McMillan Commission (1901-1902). Both of these plans have been important in shaping the "Monumental Core" of Washington, D.C., which includes the National Mall.

**The Smithsonian South Mall Campus Master Plan**

The National Mall includes special landscapes, monuments and memorials, and museums and art galleries. The Smithsonian museums along the section of the National Mall between the Capitol grounds and the Washington Monument grounds (3<sup>rd</sup> Street to 15<sup>th</sup> Street) are especially important to the vitality and attraction of the National Mall and adjacent areas. The Smithsonian "South Mall Campus" is a key part of the museums and galleries along the National Mall.

The area of the South Mall Campus Master Plan extends from 12<sup>th</sup> Street, SW on the west to 7<sup>th</sup> Street, SW on the east and from Jefferson Drive, SW on the north to Independence Avenue, SW on the south. The South Mall

Campus Master Plan encompasses a number of Smithsonian Institution buildings and grounds, including the Smithsonian Institution Building (the “Castle”), the Freer Gallery of Art, the Arthur M. Sackler Gallery, the S. Dillon Ripley Center, the National Museum of African Art, the Enid A. Haupt Garden, the Arts and Industries Building, and the Hirshhorn Museum and Sculpture Garden. Two other major Smithsonian Institution museums on the south side of the National Mall, the National Air and Space Museum and the National Museum of the American Indian, are not included in the South Mall Campus Master Plan. They are both east of 7<sup>th</sup> Street, SW.

The Smithsonian Institution has released a proposed "South Mall Campus Master Plan" (sometimes referred to as "SMCMP") for public review and comment. The South Mall Campus Master Plan was prepared by the Bjarke Ingels Group (BIG), working with the Smithsonian Institution staff. The plan was released to the public on November 13, 2014. The Smithsonian Institution, in collaboration with the National Capital Planning Commission, is now beginning the review process required by the National Environmental Policy Act and the National Historic Preservation Act, Section 106. As part of that process, the Smithsonian Institution and the National Capital Planning Commission held a public scoping meeting on Tuesday, December 16, 2014. A comment period on the South Mall Campus Master Plan began December 16, 2014 and extends to January 30, 2015.

**The Committee of 100 is very interested in and concerned with the South Mall Campus Master Plan. It is important for the future development of Smithsonian Institution programs and the National Mall, and has a larger area of influence involving the Monumental Core and adjacent areas.**

In terms of overall planning, it is very important that the South Mall Campus planning be coordinated with other improvements to the National Mall by the Smithsonian Institution, the National Park Service and others. Considering linkages to areas further north, such as the Federal Triangle and Downtown, and to the Southwest Ecodistrict and the Southwest waterfront to the south, is also necessary.

The Plan is complex and presented with several alternatives. Although considerable information on the South Campus Master Plan has been released, that information is not fully adequate for interested parties and the public to understand just what is being proposed and the specifics of various alternatives that have been outlined, or that might be considered. The initial public comment period is short (45 days) and extended over the Christmas and New Year holiday period, which has limited time for effective public review.

#### **COMMENTS ABOUT MAJOR COMPONENTS OF THE PLAN**

For convenience and clarity, the following comments begin with overall general comments and questions, followed by questions arranged by the buildings and garden areas of the South Mall Campus Master Plan area. We recognize that many of the proposals are related and that proposals need to be understood and addressed in an overall manner. In addition, we recognize that some of our questions may not be entirely accurate, due to lack of knowledge of existing conditions (especially underground) and also due to lack of detail and clarity of the information that has been made available to the public.

The South Mall Campus Master Plan is an effort to create a “campus” out of different buildings and grounds built over the past 160 years, ideally providing a framework for the remainder of the 21<sup>st</sup> century. We appreciate the overall comprehensive effort. The reason for some of these changes, and the costs and benefits involved, are not clear.

### **Planning Context**

To our knowledge, the "Smithsonian South Mall Campus" is a new term for the area described above. We believe that it is very useful to look at this area in overall terms, while of course seeing it in relationship to adjacent areas of the National Mall and the area south of Independence Avenue. In addition to needed restoration of historic buildings, a key concept seems to be the removal of the Haupt Garden, removal of the pavilion entrances to Sackler Gallery and the National Museum of African Art, and the "Quadrangle Reconfiguration" that involves creation of a kind of underground "museum mall" with entrances to art galleries and museum spaces, restaurants and cafes, museum retail shops, and visitor information. This is a significant revision of the existing "South Mall Campus." The Committee of 100 is very concerned about many aspects of these proposals. Before going too far, it would seem to be useful to think about whether this kind of major reconfiguration is necessary or desirable. An alternative concept would be to retain the usual process of visitors going to existing museums and galleries (including future use of the Arts and Industries Building) on foot in an enhanced campus setting.

### **Executive Summary**

The Committee of 100's response to the Scoping Meeting of December 16, 2014, is lengthy because of the magnitude of this proposed project and the lack of available details other than the consultant's architectural renderings. Based on the available information, C100 has the following general comments:

- We believe that in addition to the historic resources already on the National Register (The Castle, the Arts and Industries Building, and the Freer Gallery, many more are eligible within the area of the South Campus Plan. These include the African Art Museum, The Arthur M. Sackler Gallery, the pavilions of both museums, the Renwick Gate, the Hirshhorn Museum and Sculpture Garden, and the Haupt, Ripley, and Folger gardens. Before finalizing any alternatives that would have adverse effects on these and any other potentially eligible historic resources, the 106 review process must be used to identify and assess these resources.
- We support restoration of the iconic Castle, its use as the primary Visitor Center, and the need for its seismic retrofitting.
- The long vacant Arts and Industries Building should be considered by the Smithsonian for use as an adjunct to the Castle Visitor Center. Smithsonian officials have stated that it is too small for a Hispanic Museum and that there are no firm plans for a future use at this time. Using this building as an additional Visitor Center that would also house, for example, the Castle's café, gift shop, and Visitor Services offices, might reduce the need for excavation beneath the Castle. Exploration of other interesting and exciting uses for

the A & I building is needed, possibly including museum functions. Opening the A & I Building to the public would likely contribute to one of the South Campus Master Plan's goals, that of creating a surface level pedestrian "street" between the Freer Gallery and the Hirshhorn Museum and Sculpture Garden, and the yet-to-come smaller museum uses.

- If it is determined that the leaking into the Ripley Center cannot be corrected without digging up the Haupt Garden above it, then the Committee of 100 does not oppose excavation of the garden space to permanently repair leaks into the Ripley spaces. More information is needed, however, on the severity of the leaking. We strongly advocate for the garden's restoration in its present level form after repairs are completed.
- We need more information on the proposed underground connections and we recommend additional study of all existing and proposed underground spaces to ensure their best current and planned uses, that they are properly aligned for efficient use, and that proposed additions are necessary for the future. Because the cultural landscape report was not available before the deadline for submitting this letter, C100 has not yet had an opportunity to review and comment on that report.

### **Planning the Overall South Mall Campus**

The various elements of the South Mall Campus Plan are related and must be considered as a whole. However, we believe it is useful to frame our comments in terms of the following categories:

1. Planning
2. Grounds and gardens; and
3. Historic preservation (resources listed on the National Register of Historic Places (the Castle, Arts and Industries Building, Freer Gallery), and resources eligible to be listed (Haupt Garden, Sackler Gallery and its Pavilion, African Art Museum and its Pavilion, Renwick Gate, Hirshhorn Museum and Sculpture Garden) and questions on potential adverse effects on these resources.

#### **1. Planning**

##### **Questions on purpose, need, and process**

The proposed changes in the South Mall Campus Plan include removing the existing Enid A. Haupt Garden over the Arthur M. Sackler Gallery and the National Museum of African Art and eliminating their entrance pavilions. The major reason given for the removal of the Haupt Garden is that the roof leaks and that therefore major reconstruction is needed, including destruction of the garden and the pavilions. However, repairing the roof does not require replacing the present design with a new open space and new entrance pavilions in different locations. The entire character of the top of the Quadrangle is changed. We note that the proposed plan still calls the proposed greatly revised open space the "Enid A. Haupt Garden" but, in fact, it is a major new open space. This proposal raises a number of questions.

Q. One of the reasons given for the major changes proposed in the SMCMP is that people on the National Mall (north of the Castle) do not know about the museums and facilities in the Quadrangle. Is there any survey information available on this statement? Have any improvements been considered, such as better visitor orientation maps, better lighting, electronic

way finding using kiosks or cell phones, etc. that could address this issue at relatively less cost and without essentially redoing the Quadrangle?

Q. Mall-oriented entrances: What are the costs and benefits of this approach? Is there research on visitors' ability to find the museums on the Quadrangle from the Mall or from Independence Avenue?

Q. How will visitors react to entering the Castle from underground entrances from Independence Avenue? What research was done in preparing this plan? What has the experience been with the Capitol visitor center?

Q. On the north side of the Castle, there is a proposal to shift Jefferson Drive north, thereby changing the design of adjacent areas of the National Mall. This is supposedly being done in accordance with the "Smithsonian Institution Security Plan." Is that Plan available to the public? Is this change really necessary and have the landscape and historic aspects of the change been discussed? Has the National Park Service agreed to this degree of change to the landscape of this part of the National Mall?

#### **Smithsonian's Strategic Plan**

The South Mall Campus –as a subset of the National Mall -- is an ecosystem that comprises human-built and natural elements. The gardens, trees, plants and animals/insects in this ecosystem offer beneficial services (shade that reduces urban heat island effect, pollination, reducing insect populations, etc).

Q. What are the adverse impacts of planned, human-induced actions or changes on the South Mall Campus area during the 10-20 year construction period, and how will they be mitigated or eliminated: for example, extensive soil disruption from excavation, loss of ground cover, loss of shade trees, soil compaction?

Q. How will the SMCMP offer sustainable strategies and processes in planning, design and implementation ( gardens and additional developed space) to further the "grand challenges" of "Understanding and Sustaining a Biodiverse Planet," identified in the Smithsonian's Strategic Plan (pp. 9-12)?

Q. How will the SMCMP proactively serve to improve the benefits from nature and to reduce unwanted environmental impacts or changes?

#### **Questions on Alternatives, A, B, C, and D**

Assuming that it is necessary to replace the membrane on the roof over the Quadrangle and certain building systems in the Sackler Gallery and African Art Museums, Alternatives B, C, and D all entail significant excavation of the Quadrangle, and construction. Alternatives B and C, as we understand it, would preserve the entrance pavilions to the two museums, and restore the Haupt Garden, but Alternative D would remove the entrance pavilions and the Haupt Garden and replace them with an expanse of turf grass. Please advise us whether our understanding of the Alternatives in this regard is correct.

### **Alternative A**

- Q. Concerning "basic maintenance and repair" of mechanical systems, what systems are involved?
- Q. What would be the useful life of these systems after this work is done?
- Q. Is it correct that Alternative A does not involve excavation?
- Q. What is meant by statement that continued reliance on GSA systems prevents improved sustainability?
- Q. Is it possible to restore the great hall or upper great hall under Alternative A?
- Q. Castle earthquake damage repair: What is the difference in the process and level of earthquake protection between the measures in Alternative A vs. Alternatives B, C, or D?
- Q. Would the earthquake measures in Alternative A protect against a magnitude 6.0 earthquake (the current DC building code), or a higher or lower magnitude earthquake?

### **Alternative B**

- Q. Restoration of the Great Hall in the Castle: What does this work involve? How is it different from the restoration in Alternatives C or D?
- Q. Are the seismic improvements to the Castle in Alternative B (visible cross-bracing above grade) consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties?
- Q. Is excavation of the Quadrangle (but not under the Castle) necessary to replace the mechanical systems?
- Q. Is excavation necessary to replace the membrane? If excavation is necessary, what are the dimensions and depth to be excavated?
- Q. What does "inadequate service access to South Campus buildings" mean?
- Q. Are the two sandstone Appian Way-tomb-exits retained in Alternative B?

### **Alternatives C and D**

- Q. What changes to the below-ground galleries, etc. in the Sackler Gallery and African Art Museums would be required by changing the entrances?
- Q. Is it necessary to excavate the Quadrangle in order to turn administrative spaces into gallery space?
- Q. What is the estimated cost to increase gallery space by 30%? How does this cost compare to other alternatives?

Q. One source reports that the seismic improvements to the Castle will be to set the entire building on rollers, a system of "base isolation." What does this mean? Is this report accurate?<sup>1</sup>

Q. Why do the plans use the term "Haupt Garden" in connection with the post-construction Quadrangle when Alternatives C and D eliminate all traces of the garden which Enid A. Haupt approved, funded, and for which she provided an endowment?

Q. How would the Ripley Garden be expanded, and would the gardens adjacent to the entrance pavilions of the Sackler Galley and African Art Museum be "retained?"

Q. Would the Katherine Dulin Folger Rose Garden be restored under Alternatives C or D?

## **2. Grounds and gardens**

### **The Smithsonian Gardens as a whole**

In their entirety, Smithsonian Gardens form a cultural landscape of great significance for the Smithsonian and the overall National Mall area, benefiting those who visit or live and work in the District of Columbia. The SMCMP does not identify any of the gardens as an historic resource, although these gardens (Haupt, Ripley, Folger Rose Garden) have been formally designed to frame or create context for landmark buildings or works of art (Hirshhorn). "All have been designed to complement the museums they border and to enhance the overall museum experience of learning, appreciation, and enjoyment."

### **Accreditation by the American Alliance of Museums**

The Smithsonian Gardens (11 gardens) achieved accreditation by the American Alliance of Museums (AAM) in March 2013, which involved six years of self-study and preparation for external review. It is a high honor: of 1,000 accredited museums in the U.S., only 3% are public gardens. As noted by Barbara Faust, director of the Smithsonian Gardens, "This designation confers a high mark of distinction for a museum and is truly a milestone in the history of Smithsonian Gardens. The road to AAM accreditation was long and arduous. In 1999, under the rubric of our 'precursor,' the Horticulture Services Division, we began discussions on how and if we could achieve museum accreditation." "Accreditation recognizes high standards in...cultural organizations and ensures that they uphold their public trust obligations." Standards of excellence for the Smithsonian's accredited gardens encompass living collections and their care, displays and exhibitions, and outreach through educational programs and media<sup>2</sup>

### **Enid A. Haupt Garden**

Enid A. Haupt (1906-2005), a philanthropist, donated funds to build several gardens. In 1987, she donated \$3 million to construct the Haupt Garden, and in 1993, she donated another \$3 million as an endowment to maintain that garden.<sup>3</sup> In 1983, S. Dillon Ripley and Jean Paul

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<sup>1</sup> <http://dirt.asla.org/2014/11/18/total-redo-planned-for-d-c-s-south-mall>. Internet; accessed 29 Dec. 2014.

<sup>2</sup> <http://newsdesk.si.edu/releases/smithsonian-gardens-accredited-american-alliance-museums>.

<sup>3</sup> Nadine Brozan, "Chronicle: Who loves gardens more than Enid Haupt?" *New York Times*, 9 Mar. 1993, sec. B, p. 2. Michael Kernan, "Turning a New Leaf," *Smithsonian*: 31.5 (Aug. 2000, 32,34). Cristina Del Sesto, "Visions of a Garden Grow to Reality," *Washington Post*, 21 May 1987, Datebook, 34.

Carlhian showed her the designs for the Quadrangle, including the parterre, borders, berms, pools, hanging plants, and locations for trees. She immediately asked to finance the entire project, on the condition that "the plants will be magnificent specimens, and the trees will be so large that when I walk into the garden on opening day it will feel like a mature garden."<sup>4</sup> She got her wish. When the garden opened in 1987, Henry Mitchell, the *Washington Post's* garden writer, said that the garden looked like it had been there for years.<sup>5</sup> The trees included hybrid Chinese magnolias, Japanese katsura trees, sour gums, American hollies, weeping beech, ornamental cherries, and ginkgos.<sup>6</sup>

Before the Quadrangle was constructed between 1983 and 1987, a temporary Victorian garden was planted for the Bicentennial in 1976, a broad parterre with patterned beds, benches and urns, running from the Castle to Independence Avenue. This garden was extremely popular, and there was a public uproar when the Smithsonian announced that the Bicentennial garden would be demolished in 1982 to construct the Quadrangle.<sup>7</sup> The Haupt Garden recreated the parterre from the Bicentennial garden running in a line north to south from the Castle to Independence Avenue. The Asian and African gardens are extensions of the Sackler Gallery and African Art Museums, an east to west axis. The Haupt Garden is planted in three to ten feet of soil above the Sackler Gallery and African Art Museums.<sup>8</sup>

The Haupt Garden follows the principles of a Victorian garden, and introduces visitors to the Arts and Industries Building, a Victorian building, and the Castle, a Romanesque Revival building constructed between 1847 and 1855.<sup>9</sup> One of the garden's principal and most beloved features is a large Victorian parterre, set in grass and contained by Victorian iron hoops with thousands of plants, set out in a formal design that changes every six months, and urns overflowing with flowers.<sup>10</sup> Like their Victorian antecedents, the Smithsonian's gardeners grow plants in green houses for the Haupt Garden.

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<sup>4</sup> "Enid A. Haupt, Philanthropist, Dies at 99," *New York Times*, 27 Oct. 2005, sec. B, p. 13. Michael Kernan, "Turning a New Leaf," 32, 34. Edwards Park and Jean Paul Carlhian, *A New View from the Castle* (Washington, D.C.: Smithsonian Institution Press, 1987, 56-57).

<sup>5</sup> Henry Mitchell, "Hurrah for Haupt Culture," *Washington Post*, 13 Sept. 1987, sec. G, p. 2.

<sup>6</sup> Mitchell, "The Smithsonian's Garden Party," *Washington Post*, 22 May 1987, sec. B, p. 1. We appreciate that gardens undergo a natural process of renewal, that for example, the magnolias may be reaching the end of their life-span and may need to be replaced.

<sup>7</sup> "Turning a New Leaf," 32, 34. *A New View from the Castle*, 113-115, photographs, 116-117.

<sup>8</sup> "2 New Smithsonian Museums Focus on Art of Asia and Africa," *New York Times*, 13 Jul. 1987, sec. C, p. 13. *A New View from the Castle*, 122, 133. The soil is from the Potomac River near the GSA power plant, and was tested for safety at the University of Maryland.

<sup>9</sup> See Heather Ewing and Amy Ballard, *A Guide to Smithsonian Architecture* (Washington, D.C.: Smithsonian Institution, 2009, 35), describing the Castle as a Victorian building. Henry Mitchell, "The Smithsonian's Garden Party," *Washington Post*, 22 May 1987, sec. B, p. 1. "Turning a New Leaf," 32, 34). "Castle Garden," *Washington Post*, 23 May 1996, Datebook, p. 24.

<sup>10</sup> In Britain, during the last half of the 19th century, scientific advancements in horticulture were publicized in popular and widely circulated gardening magazines. Middle-class Victorians were generally prosperous, self-confident, and focused on family life, including their gardens. The wealthy employed designers and gardeners to create large formal ornamental gardens on their estates. Beginning around 1850, garden design moved away from gardens designed for strolling, (with shrubbery, lawns and occasional small flower beds) to formal geometric gardens to be enjoyed by viewing. Tom Carter, *The Victorian Garden* (Salem, N.H.: Salem House, 1985, 7-17, 127-128).



The Haupt Garden created the perfect setting to display and use the Smithsonian's extensive collection of Victorian cast iron furniture. The Smithsonian received a large part of the collection from the Horticultural Hall exhibit at Centennial Exposition in Philadelphia in 1876, including cast iron urns, chairs, settees, benches, and lampposts. Beginning in 1972, the Smithsonian office of horticulture also began collecting additional antique furniture for the garden. This Victorian furniture is placed around the Haupt Garden, allowing visitors to rest and enjoy the garden. The garden is a respite for visitors and for thousands of federal workers. Lindens hide the Forrestal Building across Independence Avenue.<sup>11</sup>

### **Ripley Garden, Folger Rose Garden**

Mary Livingston Ripley, the wife of S. Dillon Ripley, founded the Women's Committee of the Smithsonian. The committee donated funds for a garden in her name. The Mary Livingston Ripley Garden, located between the Arts and Industries Building and the Hirshhorn Museum and Sculpture Garden features a cast iron Victorian fountain, and a great variety of plants (many of them fragrant) in raised beds framed in curving brick. The Ripley Garden was accredited by AAM. In 1994, Mrs. John Clifford Folger began an endowment fund "... so that visitors would be able to enjoy the garden into the 21st century."<sup>12</sup>

The Katherine Dulin Folger Rose Garden is between the Castle and the Arts and Industries Building. This is a year-round garden with roses, bulbs, and evergreens.<sup>13</sup>

### **Questions relating to parks and open space**

Q. How will Smithsonian Gardens maintain accredited status – the standards of excellence required for originally achieving accreditation -- in light of proposed destruction and replacement

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The wealthy employed garden designers, and the middle-class consulted guides such as *Geometrical Flower Beds for Every Body's Garden* (1853). Charles Francis Hayward, *Geometrical Flower Beds for Every Body's Garden* (1853) cited in Carter, *The Victorian Garden*, p. 131. Large formal gardens featured "bedding out" annuals in geometric patterns, sometimes using designs from Oriental carpets, leading to the name "carpet-bedding," (or "mosaiculture" in the U.S.). One author described it as "a system of bedding plants in which neat and dwarf-growing foliage plants alone, are used in the form of mosaic, geometrical or other designs, the beds being either flat or more or less raised from the level. In some cases, indeed, very dwarf-growing flowering plants as dwarf lobelias, are used, but as a rule the best and most permanently effective carpet-like designs are those formed of brightly coloured foliage plants alone." Robert Thompson, *The Gardener's Assistant* (1881) quoted in Carter, *The Victorian Garden*, 140. A well-known garden at Shrublands Park had "ribbon borders - bands of massed flowers set out to form interlocking designs of contrasting colours." Carter, *The Victorian Garden*, 138, 140. Estate owners employed gardeners to start large numbers of plants in greenhouses, to move them into the garden as the weather permitted. A large garden might require 70,000 bedding plants. Carlhian understood Victorian gardens. He wrote to landscape architect Lester Collins that the garden "... is a public space ... . Its plant material should be selected for its single statement ... its symmetrical effect ... its participation in the overall grouping ... . The garden should be simple, noble, and grand." <sup>10</sup> Quoted in *A New View from the Castle*, 123. The Haupt Garden is a true Victorian, bands of massed flowers in an interlocking design, on a large scale, designed to be viewed.

<sup>11</sup> "The Enid A. Haupt Garden," *Washington Post*, 22 May 1987, sec. W, p. 9. Heidi L. Berry, "Bringing Back Old-Fashioned Garden Furniture," *Washington Post*, 23 May 1985, 10. "Visions of a Garden Grow to Reality," *Washington Post*, 21 May 1987, Datebook, p. 34. *A New View from the Castle*, 122.

<sup>12</sup> Michael I. Heyman, "Smithsonian perspectives," *Smithsonian*: 28.1 (Apr. 1997, 18). [www.gardens.si.edu](http://www.gardens.si.edu). Internet; accessed 10 Dec. 2014.

<sup>13</sup> [www.gardens.si.edu](http://www.gardens.si.edu). Internet; accessed 26 Dec. 2014.

of the Haupt Garden and major changes in the Hirshhorn Sculpture Garden, Ripley and Rose Gardens?

Q. Will the proposed above-ground skylights on three sides of the Haupt Garden intrude on the garden's intentional aesthetic?

### 3. Historic preservation

#### Buildings listed on the National Register of Historic Places

The SMCMP would affect specific properties included on the National Register of Historic Places:

**The National Mall.** The Smithsonian South Mall Campus is part of the National Mall. .  
**Smithsonian Institution (Castle),** Jefferson Drive between 9th & 12th Streets, NW  
**Arts and Industries Building, Smithsonian Institution (National Museum),** 900 Jefferson Drive, SW  
**Freer Gallery of Art,** 12th Street & Jefferson Drive, SW<sup>14</sup>

#### The Castle (1847-1855)

James Renwick intentionally moved away from the neoclassical and chose Romanesque Revival for the Castle. Romanesque Revival was popular for public buildings from the 1840s until the Civil War, and is characterized round-headed openings and arched corbel tables. The Castle is a well-known example of this style. As pointed out in *A Guide to Smithsonian Architecture*, 35, this is a building of Victorian origin.<sup>15</sup>

The Committee of 100 supports the restoration of the Castle and its use as the Smithsonian's primary Visitor Center. It supports retrofitting of the structure so that it will withstand future seismic events and assumes that such retrofitting will be invisible to the public. It may support the creation of underground space for current programmatic functions now on the Castle's main

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<sup>14</sup> DC Inventory of Historic Sites (2009). DC Historic Preservation Review Board. [www.planning.dc.gov/page/landmarks-and-districts](http://www.planning.dc.gov/page/landmarks-and-districts). Internet; accessed 9 Jan. 2015.

**The National Mall.** Planned 1791; 1901; *DC listing November 8, 1964, NR listing October 15, 1966 (documented May 19, 1981); a major element of the L'Enfant Plan; US ownership; includes approximately 10 buildings c. 1847-197.*

**Smithsonian Institution (Castle).** Built 1847-55 (James Renwick, architect); alterations by Adolph Cluss after 1865 fire; DC listing November 8, 1964, NHL designation January 12, 1965, NR listing October 15, 1966; HABS DC-141; within National Mall HD; see also Arts and Industries Building and Natural History Building.

**Arts and Industries Building, Smithsonian Institution (National Museum).** Constructed between 1879 and 1881, this is the nation's best-preserved example of 19<sup>th</sup>-century world's fair or exposition-type architecture. Built to house the international exhibits left over from the Philadelphia Centennial Exhibition of 1876, it reflects the three principal requirements of this architectural type: to enclose a very large area, to present a tasteful, dramatic, and pleasing exterior, and to employ inexpensive construction technology. The architects were Cluss & Schulze. *DC listing November 8, 1964, NHL designation and NR listing November 11, 1971; HABS DC-298; within National Mall HD; US ownership; see Bibliography (Goode, Washington Sculpture).*

**Freer Gallery of Art.** Built 1923 (Charles Adams Platt, architect); *DC listing November 8, 1964, NR listing June 23, 1969; within National Mall HD.*

<sup>15</sup> Mark Gelertner, *A History of American Architecture* (Lebanon, N.H.: Univ. Press of New England, 1999, 152-153). *A Guide to Smithsonian Architecture*, 30-39, referring to the Castle as a Medieval Revival building. *A New View from the Castle*, 104.

floor, subject to assurances from the Smithsonian that current engineering knowledge and understanding can achieve this with no damage to this historic structure.

#### **Questions relating to the Castle**

Q. What are the renovation/restoration plans for the Castle and how are the restored spaces to be used in the future?

Q. Why is it necessary to build new spaces under the Castle? Is building such spaces cost effective? What are the dangers of damage to the historic Castle building from the construction of such spaces?

Q. Can additional earthquake protection be provided without the cost and potential danger of building a new foundation under the Castle? If this has to be done, how would that be done, how long would it take, and would the Castle have to be closed or limited to the public during that period?

Q. The relationships between the Castle and the underground spaces to be created (involving a modification of the existing underground spaces of The Quadrangle) are not clear in the information that has been provided. These relationships and changes should be better explained and illustrated. The creation of an underground east-west “Museum Mall” connecting museums, and providing space for retail museum shops, cafes and restaurants, and visitor services, seems to be a key element of the plan.

Q. Will there be an adverse effect on the Castle's setting by eliminating the Enid A. Haupt Garden?

Q. Will the Quadrangle as proposed in Alternatives C and D introduce an incompatible visual or atmospheric element?

#### **Arts and Industries Building (1879-1881)**

The historic Arts and Industries Building is a special feature of the South Mall Campus, complementing the Castle. Adolf Cluss and Paul Schulze designed this building to house the Smithsonian's growing collection. The building, an adaptation of Romanesque Revival, has an equilateral square plan, with light-filled interiors, large round-arch windows (to complement the rounded windows in the Castle), symmetrical towers, and polychrome brick.<sup>16</sup> It has been partly renovated and is awaiting a new use before additional renovation is undertaken.

#### **Questions relating to the Arts and Industries Building**

Q. More information, including future uses, is needed on the proposed underground passage under the Building and the proposed new cupola outlook space.

Q. Before the Committee of 100 can fully assess and potentially support any of the proposed new underground spaces, we believe it is necessary for the Smithsonian to undertake a use assessment of all such existing spaces and how they will relate to all that is planned. This study will ensure best uses of existing space, identify space realignment needs to improve the most efficient use, and clearly identify how such planned new spaces will best relate to existing one.

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<sup>16</sup> *A Guide to Smithsonian Architecture*, 40-47. *A New View from the Castle*, 104.

The study should be transparent. Has such a study been done, and if so, is it available to Consulting Parties?

Q. Will there be an adverse effect from changing this building's setting by eliminating the Enid A. Haupt Garden?

Q. Will the Quadrangle as proposed in Alternatives C and D introduce an incompatible visual or atmospheric element?

### **Freer Gallery of Art (1917-1923)**

Charles A. Platt's Italianate palazzo, with a ballustrated parapet and niches, has a principal floor arranged around a central court, and a basement for study areas.<sup>17</sup>

### **Questions relating to the Freer Gallery of Art**

Q. What changes are proposed for the Freer Gallery of Art and how is it to be connected to the proposed underground "Museum Mall"? How is the Freer Gallery to be connected to the Sackler Gallery (any change from the present connection)?

Q. How does the proposed new service access to the entire complex, to be located on the west side of the Freer Gallery adjacent to 12<sup>th</sup> Street, SW, work and what space is required?

### **Quadrangle resources eligible to be listed on the National Register of Historic Places**

The SMCMP would affect resources in the Quadrangle which are eligible to be listed on the National Register of Historic Places because it possesses the necessary quality of significance under the Secretary of the Interior's regulations, and satisfies criterion C:

The quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:

...

C. That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction;

These resources are:

- Quadrangle
  - Arthur M. Sackler Gallery (including entrance pavilion)
  - National Museum of African Art (including entrance pavilion)
  - S. Dillon Ripley Center and Kiosk
  - Enid A. Haupt Garden
  - Mary L. Ripley Garden
  - Folger Rose Garden
  - Fountain garden

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<sup>17</sup> *A Guide to Smithsonian Architecture*, 64-71.

- Moongate garden
- Renwick Gate
- Hirshhorn Museum and Sculpture Garden

Therefore, review under Section 106 of the National Historic Preservation Act of 1966 (Section 106) must consider potential diminution of the integrity of these resources, because, although they are less than 50 years old, they satisfy Criterion C and are of exceptional importance. All of these resources on the Quadrangle described above possess integrity of location, design, setting, materials, workmanship, feeling, and association.

### **Question relating to the Quadrangle resources**

Q. Are the historic resources in the South Mall Campus that are not already individually landmarked contributing elements in the National Mall Historic District? If not, why?

### **Design and building of the Quadrangle**

**The Quadrangle** 1979-1987

Opened: 1987

Architect: Jean Paul Carlhian, Principal, Shepley, Bulfinch, Richardson, and Abbott (1919-2012)

Enid A. Haupt Garden designed by Carlhian, Sasaki and Associates, Lester Collins

Until 1976, when the temporary Victorian garden was planted for the Bicentennial, the area south of the Castle had no significant function. It had been used for miscellaneous purposes, such as grazing buffalo, displaying rockets, and parking cars. Its most valuable asset was a large linden tree, preserved during the construction of the Quadrangle between 1983 and 1987.<sup>18</sup> The Quadrangle transformed this space. The Quadrangle museums and gardens form an integral part of the landscape of the Castle and the Arts and Industries Building, and frame the Sackler and African Art Museum. The entrance pavilions for the Sackler Gallery and African Art Museum orient visitors toward the museums, while maintaining a height and massing that complements the Castle and Arts and Industries.<sup>19</sup>

The Quadrangle provides visitors with effective and innovative way-finding. The Asian art museums, the Freer Gallery and the Sackler Gallery, are grouped together. The Sackler Gallery's six-pyramid roof immediately communicates where visitors can view Asian Art. Dr. Arthur Sackler approved of the entrance pavilion's pyramids and the underground galleries, noting that "... the Pyramids were underground and they preserved objects for thousands of years." Dr. Sackler, who donated his collection of Asian art (valued in 1987 at over \$50 million) also donated \$4 million toward construction of the Quadrangle.<sup>20</sup> The adjacent pink granite moon gates, inspired by the Temple of Heaven in Beijing, frame a view of the Arts and Industries Building. Nearby is a pool lined in semi-circular granite disks, creating visual interest in

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<sup>18</sup> "Turning a New Leaf," 32, 34. *A New View from the Castle*, 116-117.

<sup>19</sup> The General Services Administration honored Shepley, Bulfinch Richardson and Abbot for their design of the two museums, and honored them and Sakaski Associates for the design of the Haupt Garden. Benjamin Forgey, "GSA Honors 18 Designs," *Washington Post*, 30 Nov. 1990, sec. F, p. 1.

<sup>20</sup> , "2 New Smithsonian Museums Focus on Art of Asia and Africa," *New York Times*, 13 Jul. 1987, sec. C, p. 13.

summer under the water, and in winter, with the pool drained, to catch the snow. An Indian *chadar* (a water chute or small waterfall) completes the pool (and also conceals one of the required exhaust points). The African Art Museum's six-domed entrance pavilion is the same height and massing as the nearby Sackler Gallery, and is complemented by a fountain, inspired by the gardens at the Alhambra. " The wall around this fountain has rivulets on top, like a Moorish garden, representing the four rivers of paradise, and the bubbling center jet represents paradise itself."<sup>21</sup> Interpretive signs explain the sources and significance of the gardens adjacent to the entrance pavilions for the two museums.

### **Sackler Galley and African Art Museum, S. Dillon Ripley Center**

S. Dillon Ripley, the Eighth Secretary of the Smithsonian (1964-1984), envisioned the Quadrangle as a beautiful and impressive location for Americans to learn about Asian and African Art. Plans were completed in 1979 and the Quadrangle opened in 1987.<sup>22</sup> It cost \$73 million to construct, one-half from federal funds and one-half from Smithsonian trust funds and other gifts.

The Quadrangle is the work of a master, designed by Jean Paul Carlhian, an eminent graduate of the Ecole des Beaux Arts. He later taught at Harvard University School of Design with Walter Gropius. In 1950, he joined Shepley, Bulfinch, Richardson, and Abbott (SBRA), the oldest continuously operating architectural firm in the United States, the successor to the firm founded by Henry Hobson Richardson, a renowned American architect. At SBRA he designed academic and cultural buildings, including the Quincy House, Leverett House, Mather House, Baker House and McCollum Center at Harvard University. He established the Design Committee of the American Institute of Architects and served as its first chair.<sup>23</sup>

As would be expected from an architect with Beaux Arts training, the Quadrangle is an axial, symmetrical design integrating the Castle, Arts and Industries Building, and the Freer Gallery with the Sackler Gallery, African Art Museum and gardens to form harmonious landscape. The east-west axis is based on the entrance to the Arts and Industries Building.

The entrance pavilions for the Sackler Galley and African Art Museum orient visitors toward the museums while maintaining a height and massing complementing and subordinate to the Castle and Arts and Industries. The Castle's round windows, emblematic of the Romanesque Revival, are echoed in the domed roof of the African Art Museum, while the and the Arts and Industries Building's angles are echoed in the Sackler Gallery's pyramidal roof. The color of the two new museums also complements the Castle's red sandstone, the Arts and Industries' red brick and the Freer Gallery's granite. The Sackler Gallery's grey-pink granite and the African Art Museum's dusty pink granite visually tie all five buildings together. Each pavilion repeats its diamond or circular pattern in roofs and windows, creating a pleasing symmetry.<sup>24</sup>

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<sup>21</sup> "Turning a New Leaf," 32, 34, quoting Smithsonian head horticulturalist Michael Riordan. *A New View from the Castle*, 116-119, 137-138.

<sup>22</sup> "Visions of a Garden Grow to Reality," *Washington Post*, 21 May 1987, Datebook, p. 34. "2 New Smithsonian Museums Focus on Art of Asia and Africa," *New York Times*, 13 Jul. 1987, sec. C, p. 13.

<sup>23</sup> *A New View from the Castle*, 66-67. Adam Mazmanian, "Old World Architect Jean Paul Carlhian Dies at 92." *Architect*: 2012 (5 Dec. 2012). [www.shepleybulfinch.com/history](http://www.shepleybulfinch.com/history). Internet: accessed 29 Dec. 2014.

<sup>24</sup> *A New View from the Castle*, 104-107, 136-141, 149-151.

S. Dillon Ripley called the entrance pavilions to the Sackler Gallery and African Art "grand vestibules." Carlhian knew people are reluctant to walk down below the surface, and that the pavilions must solve this problem. The pavilions welcome visitors into an pleasant and exciting way to see the exhibits. The way into the museums begins with the beauty of the gardens, and continues through spaces and circulation in the pavilions that create a wonderful light-filled experience. Visitors then move down a wide open stairway from the entrance pavilion, following a central shaft of light, from which they can see downward to all three levels. The skylight on the entrance pavilion allows natural light on the stairway down to the third level and to a reflecting pool below, reflecting light upward.<sup>25</sup>

The entrance pavilion to the S. Dillon Ripley Center (kiosk) is a small copper-domed building, inspired by a 19th-century design for a conservatory, blends with the gardens. As with the other pavilions, it complements and does not compete with the Castle, Arts and Industries and the Freer Gallery. Its scalloped copper roof mirrors one of the Castle's tower roofs. Visitors enter a room filled with natural light, and then move down an escalator to the concourse.<sup>26</sup>

### **Questions relating to the Arthur M. Sackler Gallery and the National Museum of African Art**

Q. Why are the entrance pavilion proposed to be removed?

Q. Would removing the entrance pavilions be an alteration inconsistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties?

Q. Would removing the entrance pavilions change the character of the property's use or setting? Would removing the entrance pavilions, and the substitution of Alternatives B, C, or D, introduce an incompatible visual or atmospheric element?

Q. What rearrangement of the underground spaces is proposed, and how will the Sackler Gallery relate to adjacent underground areas, and to the "Museum Mall"?

Q. Is there an endowment for the Arthur M. Sackler Gallery?

### **Questions relating to the S. Dillon Ripley International Center**

Q. What changes are proposed for the Ripley Center (both classrooms and Smithsonian office space) and how do these changes relate to the underground "Museum Mall" that is being proposed? How are the connections made to the Castle and the two museums in the Quadrangle?

### **Enid A. Haupt Garden, Ripley Garden**

The Haupt Garden is the work of a master and possesses high artistic values. Experts agree, as shown by the AAM's accreditation of the Haupt Garden. Just as significantly, the public has overwhelmingly responded to the garden's artistic value. Henry Mitchell, the *Washington Post's* garden writer, called the Haupt Garden "one of the greatest of all attractions in the capital, that

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<sup>25</sup> Ibid., 36-37, 76, 108-109.

<sup>26</sup> Ibid., 101-102, 105.142-145.

no tourist should miss." The public has responded to the garden's artistic values. The Haupt Garden continues to attract enthusiastic visitors, including children.<sup>27</sup> The Smithsonian has continued to offer tours of the gardens, suggesting recognition of their artistic and educational value.<sup>28</sup>

#### **Questions relating to the gardens**

Q. Will the Haupt Garden and the Ripley Garden suffer an adverse effect if they are not replaced in substantially the same forms as they exist currently?

Q. In 1993, Enid A. Haupt donated \$3 million as an endowment to maintain that garden. What are the terms of the endowment? What is the status of the endowment? Are there annual accountings filed for each year since 1993? If so, where can copies be obtained?<sup>29</sup>

Q. Ripley Garden Endowment. Mrs. John Clifford Folger established an endowment in 1994.<sup>30</sup> What are the amount and terms of the endowment? What is the status of the endowment? Are there annual accountings filed for each year since 1994? If so, where can copies be obtained?

#### **Renwick Gate**

In 1849, James Renwick, Jr., the architect of the Castle, planned a stone and iron gate for the southern approach to the Castle, but it was never built. In 1979, S. Dillon Ripley arranged for Renwick's gate to be constructed of the same red sandstone as the Castle, from the same quarry.<sup>31</sup> The Renwick Gate completes the integrated design of the Quadrangle as a Victorian space.

#### **Question relating to the Renwick Gate**

Q. Under Alternatives C or D would the Renwick Gates lose their context as the gateway to Victorian buildings (Castle and Arts and Industries), and become an unanchored fragment, suffering an adverse effect?

#### **Hirshhorn Museum and Sculpture Garden, Smithsonian Institution**

Opened: 1974

Architect: Gordon Bunshaft, Principal of Skidmore, Owings & Merrill

1981: Sculpture Garden redesigned by Lester Collins

1993: Museum Plaza redesigned by James Urban

The Hirshhorn Museum and Sculpture Garden opened to the public in 1974 on the National Mall. Designed by world renowned architect and Pritzker Prize winner Gordon Bunshaft, it demonstrates both architectural and engineer creativity. It's a unique statement in 20<sup>th</sup> Century

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<sup>27</sup> Henry Mitchell, "Hurrah for Haupt Culture," *Washington Post*, 13 Sept. 1987, sec. G, p. 2. "A Fine Day on the Mall," (photograph of visitor walking toward a moon gate), *Washington Post*, 1 Oct. 1987, sec. B, p. 1. Mary Ellen Koenig, "Scram, Pigeons! Kids are Here," *Washington Post*, 23 Sept. 1988, sec. WE, p. 51. [www.frommers.com/destinations/washington-d-c/attractions](http://www.frommers.com/destinations/washington-d-c/attractions). Internet; accessed 29 Dec. 2014. See also postings on pinterest.

<sup>28</sup> "Gardening," *Washington Post*, 27 Aug., 1987, 264. "Castle Garden," *Washington Post*, 23 May 1996, Datebook, p. 24.

<sup>29</sup> "Who loves gardens more than Enid Haupt?" *New York Times*, 9 Mar. 1993, sec. B, p. 2.

<sup>30</sup> See [www.gardens.si.edu](http://www.gardens.si.edu). Internet; accessed 10 Dec. 2014.

<sup>31</sup> "Turning a New Leaf," 32, 34.. J. R. Buckler, "A surprising new oasis blossoms at the Smithsonian," *Smithsonian*: 18 (1987, 120-126). *A New View from the Castle*, 45-49.



modern architecture, with its elegantly simple design inspired by the muscular geometries of Brutalist architecture. (The name Brutalist is derived from the use of Beton Brut (raw concrete). For 40 years, the Hirshhorn Museum and Sculpture Garden has been a presence on the National Mall.

### **Questions relating to the Hirshhorn Museum and Sculpture Garden**

Restoring the underground link between the Hirshhorn Museum and Sculpture Garden seems like a good idea. Redesign of the Sculpture Garden to better relate to the National Mall also seems useful, but more information is needed to fully understand what is proposed.

Q. How is the underground connection from the Arts and Industries Building to the Hirshhorn Museum to be designed and located? Is there a plan for an underground connection between these buildings? What is the relationship to the 9<sup>th</sup> Street tunnel under the National Mall, which passes between the two buildings? Information on the alignment and depth of the tunnel would be useful.

Q. Is the axial surface walkway from the Arts and Industries Building and the Hirshhorn Museum needed as designed? Will there be an effect on the Ripley Garden?

Q. What is the advantage in the proposal to depress the central plaza of the Hirshhorn, including the fountain, by one level? What is the effect on the existing lower level galleries of the Hirshhorn Museum? Where will the main entrance to the Hirshhorn Museum be located?

Q. Would depressing the central plaza or removing the retaining walls be an alteration inconsistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties?

Q. One source reports that removing the walls around the Hirshhorn Museum is consistent with the original plans for the museum, as noted by an architect with BIG. Is this accurate? Is it possible to get the original plans? Why were the original plans changed?<sup>32</sup>

Q. Can the retaining walls be repaired? If not, can they be replaced?

Q. What are the advantages and alternatives for lowering the walls around the Hirshhorn Museum? What new or different security measures will be necessary?

Q. Would removing the retaining walls introduce an incompatible visual or atmospheric element?

Q. Would removal of the retaining walls have an adverse effect on the setting of the Hirshhorn and Sculpture Garden?

Q. What are the current museum environmental standards that the Hirshhorn Museum should meet?

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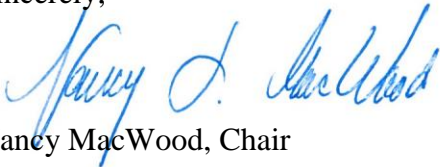
<sup>32</sup> <http://dirt.asla.org/2014/11/18/total-redo-planned-for-d-c-s-south-mall>. Internet; accessed 29 Dec. 2014.

## THE AREA SOUTH OF INDEPENDENCE AVENUE

The South Mall Campus Master Plan stops at Independence Avenue on the south. Indeed, there has been some criticism of the architect for showing future buildings in the project model that are actually south of Independence Avenue. However, the Committee of 100 on the Federal City believes that consideration of the relationships between the Smithsonian area and the area south of Independence Avenue is very important, even though that area is outside the South Mall Campus Plan boundaries. Development of that area will take many years, but it is important to consider potential relationships of a more attractive and mixed use area to the south. In the future, there may be other Smithsonian museums, or other museums, proposed for that area. The Committee of 100 urges the Smithsonian Institution, the National Capital Planning Commission, and other federal and District agencies, to continue addressing the potential and relationships of these two areas.

Thank you for considering our comments. We look forward to participating in the NEPA and Section 106 reviews.

Sincerely,



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